

BACHELORS OF PERFORMING ARTS

NEP - 2020

DRAMA

SEM - 2

Effective from June-2023

PERFORMING ARTS

GUJARAT UNIVERSITY

SEMESTER -2

COURSE TYPE	COURSE	CREDIT	WORK HOURS/WEEK	INTERNAL	EXTERNAL	TOTAL
DSC-MAJOR	DRAMA PAPER 1- (TH)	04	02	50	50	100
	DRAMA PAPER 2(PR)	04	08	50	50	100
MINOR	MUSIC(VOCAL/PERCUSSION/NON PERCUSSION)/DANCE(KATHAK/BHARATNATYAM) PAPER 3-(TH)	04	04	50	50	100
MDC	INDIAN CULTURE/PHILOSOPHY/PSYCHOLOGY /MEDIA AND COMMUNICATION	04	03	50	50	100
AEC	ENGLISH/HINDI/GUJARATI/SANSKRIT	02	03	25	25	50
SEC	SOUND ENGINEERING	02	03	25	25	50
VAC	YOGA EDUCATION/HEALTH AND WELLNESS/INTRODUCTION OF FOLK ART AND CULTURE/PUBLIC SPEAKING IN PERFORMING ARTS	02	03	25	25	50
TOTAL		22	32	275	275	550



**PERFORMING ARTS,
GUJARAT UNIVERSITY,
AHMEDABAD, GUJARAT.**

Academic Year- 2023-24

**Course Code
DSC-C-121-DT**

PERFORMING ARTS

Year	I	MAJOR: PAPER 1 THEORY: Introduction of Theatre Literature, History and Acting		Credits/Hours	04/04 60 Hrs/Semester	
Semester	II	Year of Introduction:2023-24		Maximum Marks/Grade	100	
Mode of Transaction		Lectures, demonstrations, and Tutorials		SUBJECT	DRAMA	
Course Outcome(CO) CO1:Understanding about different forms of Drama CO2: Brief Knowledge of Gujarati Theatre CO3: Importance of Director in Theatre Play CO4: Basic Knowledge of Stage Geography of Proscenium Theatre						
Unit No.	Topic/Unit Introduction of Theatre Literature, History and Acting Technique – 2		Contact hours	Elements of Employability(EMP) / Entrepreneurship(ENT)/ Skill Development(SD)	Relevance to Local(L)/National(N)/Regional(R)/Global(G) developmental needs	Relation to Gender(G), Environment &Sustainability(ES) , Human Values (HV) and Professional Ethics(PE)
1	Various Types of Drama - Tragedy - Comedy - Fars - Melodrama		15	SD	L,N,R	PE
2	Origin and Development of Gujarati Theatre - Pre-Independent Era - Post Independent Era		15	SD	L,N,R	PE
3	- Role of Director in Theatre - Director’s Relationship with Other Artis		15	SD	L,N,R	PE
4	- Stage Geography - Different Parts of Proscenium Theatre		15	SD	L,N,R	PE

	PERFORMING ARTS, GUJARAT UNIVERSITY, AHMEDABAD, GUJARAT.		Academic Year- 2023-24		Course Code DSC-C-122-DP	
PERFORMING ARTS						
Year	I	MAJOR: PAPER 2 PRACTICAL: ACTING AND PRODUCTION		Credits/Hours	4/8 120 Hrs/Semester	
Semester	II	Year of Introduction:2023-24		Maximum Marks/Grade	100	
Mode of Transaction		Lectures, demonstrations, and Tutorials		SUBJECT	DRAMA	
Course Outcome(CO) CO1: Utilization of Elements of Play Production CO2: Basic knowledge of Direction Technique CO3: Knowledge of Body as a Essential Tools CO4: Use of Improvisation Method in Acting						
Unit No.	Topic/Unit		Contact hours	Elements of Employability(EMP) / Entrepreneurship(ENT)/ Skill Development(SD)	Relevance to Local(L)/National(N)/Regional(R)/Global(G) developmental needs	Relation to Gender(G), Environment &Sustainability(ES) , Human Values (HV) and Professional Ethics(PE)
	ACTING AND PRODUCTION TECHNIQUE – 2					
1	Use of Basic Elements of Play Production - Light - Set - Music - Costume - Make Up		40	SD	L,N,R	PE
2	Learning five Fundamental of Direction - Motivation - Composition - Movement		30	SD	L,N,R	PE

	- Picturization - Emotional Key - Tempo & Rhythm				
3	Mime and Movement - Elementary knowledge of basic exercises of mime through music. - Interpretation & expression demonstrating through character - Mime as a stylized art & knowledge of Mine & Movement and its techniques. - Exercises in obese nation, concentration, relaxation, imagination etc through Music.	30	SD	L,N,R	PE
4	Improvisation - Sensory experience & emotional experience. - Exercise for energy and flow of imagination. - Actor & character in different in different situations. - Simple improvisation and from inputs words, phrases, Instruments music, stage props etc.	20	SD	L,N,R	PE

FIVE YEAR INTEGRATED PROGRAM/BPA

Programme/Class : Certificate	Year : I	Semester : I/II
Subject : SKILL ENHANCEMENT COURSE		
Course Code : SEC-116-T/SEC-126-T	Course Title : Understanding about Acting and its Exploration	
Course Credit : 2	Course Type : SEC-I/II	
Teaching Hours : 30 Hours	Total Marks : 50 (25+25)	
Teaching Methodology : Workshop & audio – visual based studies		

• **COURSE OUTCOMES :**

- I. Knowing various aspects of Acting.
- II. Learning the Spontaneity.
- III. Knowing and Expressing to Oneself.
- IV. Rudimentary knowledge of Acting
- V. Understanding the correct of Breathing and Speaking
- VI. Expression of thoughts through body.

• **COURSE OBJECTIVES :**

Impart rudimentary knowledge of Acting.

DETAILS OF MODULES

MODULES	CONTENT/TOPIC
1	• Concept of Acting. • Improvisation. • Emotions.
2	• Nature of Acting. • Voice and Speech. • Mime.

BACHELORS OF PERFORMING ARTS

NEP- 2020

DANCE - BHARATNATYAM

SEM - 2

Effective from June-2023

SEMESTER 2

COURSE TYPE	COURSE	CREDIT	WORK HOURS/WEEK	INTERNAL	EXTERNAL	TOTAL
DSC-MAJOR	PAPER 1 DANCE -BHARATNATYAM (TH)	04	02	50	50	100
	PAPER 2 DANCE- BHARATNATYAM (PR)	04	08	50	50	100
MINOR	DRAMA/MUSIC(VOCAL/PERCUSSION/ NON PERCUSSION)/DANCE-KATHAK PAPER 3-(TH)	04	04	50	50	100
MD	INDIAN CULTURE/PHILOSOPHY/PSYCHOLOGY/ MEDIA AND COMMUNICATION	04	03	50	50	100
AEC	ENGLISH/HINDI/GUJARATI/SANSKRIT	02	03	25	25	50
SEC	SOUND ENGINEERING	02	03	25	25	50
VAC	YOGA EDUCATION/HEALTH AND WELLNESS/INTRODUCTION OF FOLK ART AND CULTURAL/PUBLIC SPEAKING IN PERFORMING ARTS	02	03	25	25	50
TOTAL		22	32	275	275	550

	PERFORMING ARTS, GUJARAT UNIVERSITY, AHMEDABAD, GUJARAT.		Academic Year- 2023-24		Course Code DSC-C-121-DBNT	
PERFORMING ARTS						
Year	I	MAJOR: PAPER 1 THEORY: INTRODUCTION TO INDIAN CLASSICAL DANCE- BHARATNATYAM			Credits/Hours	04/04 60 Hrs/Semester
Semester	II	Year of Introduction:2023-24			Maximum Marks/Grade	100
Mode of Transaction		Lectures, demonstrations, and Tutorials			SUBJECT	DANCE- BHARATANATYAM
Course Outcome(CO)						
CO1:Knowledge of elements of dance in Sanskrit texts						
CO2:Basic knowledge of devdasi system						
CO3: Knowledge of revival of dance						
CO4: Knowledge of the ancient texts						
CO5: An insight into different characters- nayak and nayika bheda						
Unit No.	Topic/Unit		Contact hours	Elements of Employability(EMP) / Entrepreneurship(ENT)/ Skill Development(SD)	Relevance to Local(L)/National (N)/Regional(R)/ Global(G) developmental needs	Relation to Gender(G), Environment &Sustainability(ES), Human Values (HV) and Professional Ethics(PE)
	Basic Concepts & History of Dance					
1	Reference of dance - Reference in Vedic age- Mahakavyas and Sillapadikaram - Elements of dance in Sanskrit text - Total theatre		15	SD	L,N,R	PE
2	Devdasi system - Influence of Mughal period in dance - Relevance of court dancing - Revival of dance in 20th century		15	SD	L,N,R	PE

3	An introduction to Abhinayadarpana • Time and origin • Music in Dance	15	SD	L,N,R	PE
4	Knowledge of Abhinayas and Nayak, Nayika • All four abhinayas • Samanaya abhinaya • Chitra abhinaya • Nayak and Nayika bheda • Natvar- Dance terminology	15	SD	L,N,R	PE

	PERFORMING ARTS, GUJARAT UNIVERSITY, AHMEDABAD, GUJARAT.	Academic Year- 2023-24	Course Code DSC-C-122-DBNP
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PERFORMING ARTS				
Year	I	MAJOR: PAPER 2 PRACTICAL: TECHNIQUE AND APPLICATION IN DANCE- BHARATNATYAM	Credits/Hours	4/8 120 Hrs/Semester
Semester	II	Year of Introduction:2023-24	Maximum Marks/Grade	100
Mode of Transaction		Lectures, demonstrations, and Tutorials	SUBJECT	DANCE- BHARATANATYAM

Course aOutcome(CO) CO1: Ability to perform previously taught adavus, as well as the newly taught adavus CO2: Ability to perform at least two pieces from the traditional repertoire- Allaripu and Jatiswaram CO3: Knowledge of the tala of the pieces from the repertoire- ability to perform and play in tala. CO4: Knowledge of the hasta mudras					
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Unit No.	Topic/Unit	Contact hours	Elements of Employability(EMP) / Entrepreneurship(ENT)/ Skill Development(SD)	Relevance to Local(L)/National(N)/Regional(R)/Global(G) developmental needs	Relation to Gender(G), Environment &Sustainability(ES), Human Values (HV) and Professional Ethics(PE)
	Technique and application in Dance				
1	Basic adavus - Shikhara adavus, yattadavu - Tat tai ta ha, Mandi adavu - Uttplavana, udghatita - Sarikaladavu and Panchjatiadavu	40	SD	L,N,R	PE
2	Jatiswaram - Learning a piece from the traditional repertoire - Tala of Allaripu and Jatiswaram	30	SD	L,N,R	PE
3	Abhinayadarpana Viniyogas till trishula	30	SD	L,N,R	PE
4	Pad bheda Mandala bheda	20	SD	L,N,R	PE

PERFORMING ARTS, GUJARAT UNIVERSITY, AHMEDABAD

Programme/Class : Certificate	Year : I	Semester : I/II
Subject : SKILL ENHANCEMENT COURSE		
Course Code : SEC-116-BND/SEC-126-BND	Course Title : UNDERSTANDING ABOUT BHARATNATYAM DANCE AND ITS EXPLORATION	
Course Credit : 2	Course Type : SEC-I/II	
Teaching Hours : 30 Hours	Total Marks : 50 (25+25)	
Teaching Methodology : Workshop & lecture demonstration.		

• **COURSE OUTCOMES :**

- I. Understanding basic history of Indian classical dances.
- II. Knowledge of basic elements of ancient texts.
- III. Knowledge of basic terminologies employed in Indian classical dance.
- IV. An insight into the evolution of Indian classical dance.
- V. Body conditioning for Bharatnatyam.

• **COURSE OBJECTIVES :**

Impart rudimentary knowledge of Bharatnatyam Dance.

DETAILS OF MODULES

MODULES	CONTENT/TOPIC
1	• Eight Indian classical dances. • Basic knowledge about costumes and music of Indian classical dances. • Basic practical elements of Bharatnatyam.
2	• Introduction to Abhinay Darpan. • Shirobhed, ASAMYUKYA HASTA MUDRA. • Tishra Jati and Chatushra Jati.

BACHELORS OF PERFORMING ARTS

NEP - 2020

MUSIC- VOCAL

SEM - 2

Effective from June-2023

SEMESTER 2

COURSE TYPE	COURSE	CREDIT	WORK HOURS/WEEK	INTERNAL	EXTERNAL	TOTAL
DSC-MAJOR	PAPER 1 MUSIC THEORY (TH)	04	02	50	50	100
	PAPER 2 MUSIC PRACTICAL (PR)	04	08	50	50	100
MINOR	DRAMA/MUSIC(PERCUSSION/NON PERCUSSION)/DANCE (KATHAK/BHARATNATYAM) PAPER 3-(TH)	04	04	50	50	100
MD	INDIAN CULTURE/PHILOSOPHY/PSYCHOLOGY/MEDIA AND COMMUNICATION	04	03	50	50	100
AEC	ENGLISH/HINDI/GUJARATI/SANSKRIT	02	03	25	25	50
SEC	SOUND ENGINEERING	02	03	25	25	50
VAC	YOGA EDUCATION/HEALTH AND WELLNESS/INTRODUCTION OF FOLK ART AND CULTURE/PUBLIC SPEAKING IN PERFORMING ARTS	02	03	25	25	50
TOTAL		22	32	275	275	550



**PERFORMING ARTS,
GUJARAT UNIVERSITY,
AHMEDABAD, GUJARAT.**

Academic Year- 2023-24

**Course Code
DSC-C-121-MVT**

PERFORMING ARTS

Year	I	MAJOR: PAPER 1 THEORY: HISTORY OF HINDUSTANI CLASSICAL MUSIC	Credits/Hours	04/04 60 Hrs/Semester
Semester	II	Year of Introduction:2023-24	Maximum Marks/Grade	100
Mode of Transaction		Lectures, demonstrations, and Tutorials	SUBJECT	MUSIC- VOCAL

Course Outcome(CO)

CO1:Knowledge of basic musical terminology and Shruti.

CO2:Introduction to the thaat system and Raag-samay concept.

CO3: Introduction to the Paluskar notation system.

CO4: Ability to differentiate Hindustani from Carnatic classical music.

CO5: Acquire insight into the history of various musical forms prevalent since the ancient times. This unit will help them gain an idea of the value system of the Hindustani classical music tradition.

Unit No.	Topic/Unit	Contact hours	Elements of Employability(EMP) / Entrepreneurship(ENT)/ Skill Development(SD)	Relevance to Local(L)/National(N)/Regional(R)/Global(G) developmental needs	Relation to Gender(G), Environment & Sustainability(ES), Human Values (HV) and Professional Ethics(PE)
1	Basic Concepts & History of Music Definitions: Janya-Janak Raag, Anuvadi swar, Vivadi Swar, Taan, Aalaap, Khatka, Kana Swar, Meend-Soot-Ghaseet, Murki, Andolan, Gamak, Purvang-Uttarang,	15	SD	L,N,R	PE

	Varna. • Concept of Shruti (Definition of Shruti, its evolution, and characteristics).				
2	Important concepts of Thaata and Raaga: • Characteristics of Thaata by Pt. V.N. Bhatkhande. • Introduction to Raaga-Gaayan-Samay Siddhanta.	15	SD	L,N,R	PE
3	Misc. topics: • Introduction to Pt. Vishnu Digambar Paluskar Notation System. • Distinction between Hindustani and Carnatic Classical Music.	15	SD	L,N,R	PE
4	History of Music: • Evolution of the Hindustani Swar Saptak • Introduction to major folk music forms of India • Interrelation of folk, religious, and raaga music. • Guru-Shishya Parampara and its evolution into the Gharana-s of Hindustani classical music. • Life Sketches: Pt. Vishnu Narayan Bhatkhande and Pt. Vishnu Digambar Paluskar.	15	SD	L,N,R	PE

REFERENCES

1	Pt.Harishchandra Shrivastava:RagaParichayaPartItoIV, Sangeet Sadan Prakashan
2	Pt.V.N.Bhatkhande:Bhatkhande Sangeet ShashtraPartItoIV, Sangeet Karyalaya Hathras
3	Pt.V.N.Bhatkhande:Kramik Pustak MalikaPartItoIV, Sangeet Karyalaya Hathras
4	Vasant, Sangeet Visharad, Sangeet Karyalaya Hathras



**PERFORMING ARTS,
GUJARAT UNIVERSITY,
AHMEDABAD, GUJARAT.**

Academic Year- 2023-24

**Course Code
DSC-C-122-MVP**

PERFORMING ARTS

Year	I	MAJOR: PAPER 2 PRACTICAL: APPLIED THEORY AND TECHNIQUES IN HINDUSTANI CLASSICAL MUSIC	Credits/Hours	4/8 60 Hrs/Semester	
Semester	II	Year of Introduction:2023-24	Maximum Marks/Grade	100	
Mode of Transaction		Lectures, demonstrations, and Tutorials	SUBJECT	MUSIC- VOCAL	
Course Outcome(CO) CO1: Ability to identify recurring patterns and make alankars in all types of swar-s, writing taal-s and bandish-s in notation, and do-s and don't-s of Riyaz. CO2: Ability to identify and sing basics of the prescribed raga-s and one composition in each. CO3: Acquire the knowledge of the prescribed taal-s and their recitation in prescribed layakaari. CO4: Acquire the functional knowledge of the prescribed instruments.					
Unit No.	Topic/Unit	Contact hours	Elements of Employability(EMP) / Entrepreneurship(ENT)/ Skill Development(SD)	Relevance to Local(L)/National(N)/Regional(R)/Global(G) developmental needs	Relation to Gender(G), Environment & Sustainability(ES), Human Values (HV) and Professional Ethics(PE)
1	Fundamentals of Vocal Music: - Making simple to complex alankars, Making alankars as per different varna-s (in different combination of Shuddha and vikrut swara-s). - Demystifying Riyaz: Important do-s and don't-s of Riyaz. - Writing notations: Learning to write taal-s, bandish-s in the Bhatkhande notation system.	40	SD	L,N,R	PE
2	Introduction to Raag:	30	SD	L,N,R	PE

	• Yaman • Khamaj • Kafi (Aaroh-avaroh, Pakad, Jaati, Vaadi-Samvadi-Anuvadi, Sargam Geet/Lakshangeet/Chhota Khayal in the above-mentioned Raag-s along with 1st sem raag-s.)				
3	Taal, Matra, & Laya: • Rupak • Chautaal • Jhaptaal With Thaah, Dugun and Chaugun.	30	SD	L,N,R	PE
4	Functional Knowledge of Tanpura, Harmonium, and Tabla: • Making and working knowledge of the above instruments. • Usage of the above as accompanying instruments.	20	SD	L,N,R	PE
REFERENCES					
1	Pt.Harishchandra Shrivastava:RagaParichayaPartItoIV, Sangeet Sadan Prakashan				
2	Pt.V.N.Bhatkhande:Bhatkhande Sangeet ShashtraPartItoIV, Sangeet Karyalaya Hathras				
3	Pt.V.N.Bhatkhande:Kramik Pustak MalikaPartItoIV, Sangeet Karyalaya Hathras				
4	Vasant, Sangeet Visharad, Sangeet Karyalaya Hathras				

PERFORMING ARTS, GUJARAT UNIVERSITY, AHMEDABAD

Programme/Class : Certificate	Year : I	Semester : I/II
Subject : SKILL ENHANCEMENT COURSE		
Course Code : SEC-116-M/SEC-126-M	Course Title : Introduction to Hindustani Classical Music	
Course Credit : 2	Course Type : SEC-I/II	
Teaching Hours : 30 Hours	Total Marks : 50 (25+25)	
Teaching Methodology : Workshop & audio – visual based studies		

• **COURSE OUTCOMES :**

- I. Learn basic concepts of Swar – sthaan, Saptak, Thaata, Taal, Matra & Laya.
- II. Learn prescribed taal with hand gestures.
- III. Learn about musical instruments used in Indian Music.
- IV. Understand the basics of vocal music forms of North India.

• **COURSE OBJECTIVES :**

Impart rudimentary knowledge of Hindustani Classical Music.

DETAILS OF MODULES

MODULES	CONTENT/TOPIC
1	Fundamentals of Hindustani Classical Music: • HCM: Origin and evolution. • Introduction to basic terminology used in HCM: Swar (Shuddha, Komal and Teevra), Saptak (Mandra, Madhya and Taar), Thaata and Raaga, Taal, Matra and Laya. • Introduction to Teentaal, Keherwa and Dadra with hand gestures.
2	Important Information about Hindustani Classical Music: • Four fold classification of musical instruments and its application in HCM. • Introduction to various forms of vocal music in North India: Dhrupad, Dhamar, Khayal, Tarana, Thumari, Folk, Contemporary and Popular music.

BACHELORS OF PERFORMING ARTS

NEP - 2020

MUSIC - PERUCSSION

SEM - 2

Effective from June – 2023

SEMESTER 2

COURSE TYPE	COURSE	CREDIT	WORK HOURS/WE EK	INTERNAL	EXTERNAL	TOTAL
DSC-MAJOR	PAPER 1 MUSIC PERCUSSION THEORY (TH)	04	02	50	50	100
	PAPER 2 MUSIC PERCUSSION PRACTICAL (PR)	04	08	50	50	100
MINOR	DRAMA/MUSIC(VOCAL/NON PERCUSSION)/DANCE (KATHAK/BHARATNATYAM) PAPER 3-(TH)	04	04	50	50	100
MDC	INDIAN CULTURE/PHILOSOPHY/PSYCHOLOGY/MEDIA AND COMMUNICATION	04	03	50	50	100
AEC	ENGLISH/HINDI/GUJARATI/SANSKRIT	02	03	25	25	50
SEC	SOUND ENGINEERING	02	03	25	25	50
VAC	YOGA EDUCATION/HEALTH AND WELLNESS/ INTRODUCTION OF FOLK ART AND CULTURE /PUBLIC SPEAKING IN PERFORMING ARTS	02	03	25	25	50
TOTAL		22	32	275	275	550



**PERFORMING ARTS,
GUJARAT UNIVERSITY,
AHMEDABAD, GUJARAT.**

Academic Year- 2023-24

**Course Code
DSC-C-121-MPT**

PERFORMING ARTS

Year	I	MAJOR: PAPER 1 THEORY: HISTORY OF PERCUSSION INSTRUMENTS	Credits/Hours	04/04 60 Hrs/Semester
Semester	II	Year of Introduction : 2023-24	Maximum Marks/Grade	100
Mode of Transaction		Lectures, demonstrations, and Tutorials	SUBJECT	MUSIC- PERCUSSION

Course Outcome (CO)

CO1:Students will learn about different playing styles of table.

CO2:Students will know the difference between different percussion instruments of Indian Classical Music.

CO3: Students will learn about maestros of Tabla.

CO4: Students will learn about two basic melody instruments.

Unit No.	Topic/Unit	Contact hours	Elements of Employability(EMP) / Entrepreneurship(ENT)/ Skill Development(SD)	Relevance to Local(L)/National(N) /Regional(R)/Global(G) developmental needs	Relation to Gender(G), Environment & Sustainability(ES) , Human Values (HV) and Professional Ethics(PE)
	Basic Concepts & History of Music				
1	Gharanas and knowledge of different gharanas: - Define Gharana - List different gharanas - Learn in detail about Delhi Gharana and Ajarada Gharana.	15	SD	L,N,R	PE
2	Difference between Tabla and Pakhawaj: To know the difference between Tabla and Pakhawaj on the basis of construction and technique of playing. Introduction to different percussion instruments of Indian	20	SD	L,N,R	PE

	Classical Music: Introduction to percussion instruments of Carnatic music and Folk music of India.				
3	Life Sketches of the following artists: (Tabla) - Ustad Allarakha - Pt. Kishan Maharaj - Pt. Nandan Mehta - Pt. Sudhirkumar Saxena Life Sketches of the following artists: (Pakhawaj) - Nana Panse Ji - Kudau Singh Ji - Pagal Das Ji - Raja Chhatrapati Singh Ji	15	SD	L,N,R	PE
4	Introduction to Harmonium and Tanpura: Basics of Harmonium and Tanpura	10	SD	L,N,R	PE
REFERENCES					
1.	Taal Parichay (Part 1,2 & 3) (1989), Pt.Girishchandra Shrivastav, Sangeet Karyalay Haathras				
2.	Sulabh Tabala Vadan (Two part for practical and Two part for Theory), Pt.Raghunath Talegaonkar.				
3.	Taal-Kosh (1996), Pt.Girishchandra Shrivastav, Ruby Prakashan, Allahabad.				
4.	Taal Prakash, Pt.Bhagvatsharan Sharma, Sangeet KaryalayHaathras				



**PERFORMING ARTS,
GUJARAT UNIVERSITY,
AHMEDABAD, GUJARAT.**

Academic Year- 2023-24

**Course Code
DSC-C-122-MPP**

PERFORMING ARTS

Year	I	MAJOR: PAPER 2 PRACTICAL: APPLIED THEORY AND TECHNIQUES OF HINDUSTANI CLASSICAL MUSIC (PERCUSSION)	Credits/Hours	4/8 120 Hrs/Semester
Semester	II	Year of Introduction : 2023-24	Maximum Marks/Grade	100
Mode of Transaction		Lectures, demonstrations, and Tutorials	SUBJECT	MUSIC- PERCUSSION

Course Outcome (CO)

CO1: Acquire knowledge of Taals and its theka.

CO2: Develop ability to do padhant .

CO3: Students will learn various composition in Rupak/Dhamaar.

CO4: Acquire the functional knowledge lehra accompaniment.

Unit No.	Topic/Unit	Contact hours	Elements of Employability(EMP) / Entrepreneurship(E NT)/ Skill Development(SD)	Relevance to Local(L)/National(N) /Regional(R)/Global(G) developmental needs	Relation to Gender(G), Environment & Sustainability(ES) , Human Values (HV) and Professional Ethics(PE)
1	Introduction to Taal system and Theka:: - Basic Knowledge of Rupak, Jhaptaal, Ada Chautaal and Dhamaar. <i>For Pakhawaj – Dhamaar, Aaditaal and 9 Matras</i> - Learn to play basic theka's of the taals listed above.	30	SD	L,N,R	PE
2	Introduction to the technique of Padhant (Recitation): - Applied and theoretical aspects of Padhant. Develop ability to write following prevalent notation systems. - Padhant of taals listed above in Thaah and Dugun laya.	30	SD	L,N,R	PE
3	Studying various compositions in Rupak: Two Kaydas with 4 Paltas and a Tihai.	40	SD	L,N,R	PE

	• One Rela with 4 Paltas and a Tihai. • 3 Simple Tukdas/<i>Mohras</i> • 1 Chakradhar Tukda/<i>Mohras</i> • Nikaas and padhant of the compositions learnt <i>For Pakhawaj, study various compositions in Dhamaar:</i> • Taal Prastar • Mohras/Mukhdas • Chakradhaar Tukda • Chakradhar Paran • Stuti Paran				
4	Learn to play a lehra on harmonium in Teentaal/Chautaal. (Vilambit laya and Madhya laya) • Also, learn to write the lehra with notation.	20	SD	L,N,R	PE

REFERENCES

1.	Bandish e Teentaal (2012), Dr.Gaurang Bhavsar, Ascent Publication
2.	Sulabh Tabla Vadan, Pt.Raghunath Talegaonkar
3.	Taal-Parichay (part 1 to 3) (1993), Pt.Girishchandra Shrivastav, Sangeet Karyalay Haathras
4.	Tabla Granth, Chhotelal Mishra,
5.	Taal Martand, Laxminarayan Garg.
6.	Tabla vadan ki Vishtarshil Rachanae, Dr. Jamnaprasad Patel
7.	Tabla ki Bandishe (2007), Dr,Aaban Mistry, Sangeet SadanPrakashan, Allahabad.
8.	Bhartiya VadyaSangeet(1990),Dr.Lalmani Mishra

GUJARAT UNIVERSITY, AHMEDABAD

PERFORMING ARTS

Programme/Class : Certificate	Year : I	Semester : II
Subject : SKILL ENHANCEMENT COURSE		
Course Code : SEC-126-M	Course Title : Introduction to Hindustani Classical Music	
Course Credit : 2	Course Type : SEC-II	
Teaching Hours : 30 Hours	Total Marks : 50 (25+25)	
Teaching Methodology : Workshop & audio – visual based studies		

- **COURSE OUTCOMES :**

- V. Learn basic concepts of Swar – sthaan, Saptak, Thaata, Taal, Matra & Laya.
- VI. Learn prescribed taal with hand gestures.
- VII. Learn about musical instruments used in Indian Music.
- VIII. Understand the basics of vocal music forms of North India.

- **COURSE OBJECTIVES :**

Impart rudimentary knowledge of Hindustani Classical Music.

DETAILS OF MODULES

MODULES	CONTENT/TOPIC
1	Fundamentals of Hindustani Classical Music: • HCM: Origin and evolution. • Introduction to basic terminology used in HCM: Swar (Shuddha, Komal and Teevra), Saptak (Mandra, Madhya and Taar), Thaat and Raag, Taal, Matra and Laya. • Introduction to Teentaal, Keherwa and Dadra with hand gestures.
2	Important Information about Hindustani Classical Music: • Four fold classification of musical instruments and its application in HCM. • Introduction to various forms of vocal music in North India: Dhrupad, Dhamar, Khayal, Tarana, Thumari, Folk, Contemporary and Popular music.

BACHELORS OF PERFORMING ARTS

NEP - 2020

MUSIC - NON PERCUSSION

SEM - 2

Effective from June-2023

SEMESTER 2

COURSE TYPE	COURSE	CREDIT	WORK HOURS/WEEK	INTERNAL	EXTERNAL	TOTAL
DSC-MAJOR	PAPER 1 MUSIC THEORY (TH)	04	02	50	50	100
	PAPER 2 MUSIC PRACTICAL (PR)	04	08	50	50	100
MINOR	DRAMA/MUSIC(VOCAL/PERCUSSION)/ DANCE (KATHAK/BHARATNATYAM) PAPER 3-(TH)	04	04	50	50	100
MDC	INDIAN CULTURE/PHILOSOPHY/PSYCHOLOGY/ MEDIA AND COMMUNICATION	04	03	50	50	100
AEC	ENGLISH/HINDI/GUJARATI/SANSKRIT	02	03	25	25	50
SEC	SOUND ENGINEERING	02	03	25	25	50
VAC	YOGA EDUCATION/HEALTH AND WELLNESS/INTRODUCTION OF FOLK ART AND CULTURE/PUBLIC SPEAKING IN PERFORMING ARTS	02	03	25	25	50
TOTAL		22	32	275	275	550



**PERFORMING ARTS,
GUJARAT UNIVERSITY,
AHMEDABAD, GUJARAT.**

Academic Year- 2023-24

**Course Code
DSC-C-121-MNPT**

PERFORMING ARTS

Year	I	MAJOR: PAPER 1 THEORY: HISTORY OF HINDUSTANI CLASSICAL MUSIC (NON PERCUSSION)	Credits/Hours	04/04 60 Hrs/Semester
Semester	II	Year of Introduction:2023-24	Maximum Marks/Grade	100
Mode of Transaction		Lectures, demonstrations, and Tutorials	SUBJECT	MUSIC- NON PURCUSSION

Course Outcome(CO)

CO1:Knowledge of basic musical terminology and Shruti.

CO2:Introduction to the thaat system and Raag-samay concept.

CO3: Introduction to the Paluskar notation system.

CO4: Ability to differentiate Hindustani from Carnatic classical music.

CO5: Acquire insight into the history of various musical forms prevalent since the ancient times. This unit will help them gain an idea of the value system of the Hindustani classical music tradition.

Unit No.	Topic/Unit	Contact hours	Elements of Employability(EMP) / Entrepreneurship(E NT)/ Skill Development(SD)	Relevance to Local(L)/National(N)/Reg ional(R)/Global(G) developmental needs	Relation to Gender(G), Environment & Sustainability(ES), Human Values (HV) and Professional Ethics(PE)
1	Basic Concepts & History of Music Basic Concepts: Definitions: Janya-Janak Raag, Anuvadi swar, Vivadi Swar, Taan, Aalaap, Khatka, Kana Swar, Meend-Soot-Ghaseet, Murki, Andolan, Gamak, Purvang-Uttarang, Varna.	15	SD	L,N,R	PE

	• Concept of Shruti (Definition of Shruti, its evolution, and characteristics).				
2	Important concepts of Thaata and Raaga: • Characteristics of Thaata by Pt. V.N. Bhatkhande. • Introduction to Raaga-Gaayan-Samay Siddhanta.	15	SD	L,N,R	PE
3	Misc. topics: • Introduction to Pt. Vishnu Digambar Paluskar Notation System. • Distinction between Hindustani and Carnatic Classical Music.	15	SD	L,N,R	PE
4	History of Music: • Evolution of the Hindustani Swar Saptak • Introduction to major folk music forms of India • Interrelation of folk, religious, and raaga music. • Guru-Shishya Parampara and its evolution into the Gharana-s of Hindustani classical music. • Life Sketches: Pt. Vishnu Narayan Bhatkhande and Pt. Vishnu Digambar Paluskar.	15	SD	L,N,R	PE

REFERENCES

1	Pt.Harishchandra Shrivastava:RagaParichayaPartItoIV, Sangeet Sadan Prakashan
2	Pt.V.N.Bhatkhande:Bhatkhande Sangeet ShashtraPartItoIV, Sangeet Karyalaya Hathras
3	Pt.V.N.Bhatkhande:Kramik Pustak MalikaPartItoIV, Sangeet Karyalaya Hathras
4	Vasant, Sangeet Visharad, Sangeet Karyalaya Hathras



**PERFORMING ARTS,
GUJARAT UNIVERSITY,
AHMEDABAD, GUJARAT.**

Academic Year- 2023-24

**Course Code
DSC-C-122-MNPP**

PERFORMING ARTS

Year	I	MAJOR: PAPER 2 PRACTICAL: APPLIED THEORY AND TECHNIQUES OF HINDUSTANI CLASSICAL MUSIC (NON PERCUSSION)	Credits/Hours	4/8 120 Hrs/Semester
Semester	II	Year of Introduction:2023-24	Maximum Marks/Grade	100
Mode of Transaction		Lectures, demonstrations, and Tutorials	SUBJECT	MUSIC- NON PURCUSSION

Course Outcome(CO)

CO1: Ability to identify recurring patterns and make alankars in all types of swar-s, writing taal-s and bandish-s in notation, and do-s and don't-s of Riyaz.
CO2: Ability to identify and sing basics of the prescribed raga-s and one composition in each.
CO3: Acquire the knowledge of the prescribed taal-s and their recitation in prescribed layakaari.
CO4: Acquire the functional knowledge of the prescribed instruments.

Unit No.	Topic/Unit	Contact hours	Elements of Employability(EMP) / Entrepreneurship(E NT)/ Skill Development(SD)	Relevance to Local(L)/National(N)/Reg ional(R)/Global(G) developmental needs	Relation to Gender(G), Environment & Sustainability(ES), Human Values (HV) and Professional Ethics(PE)
1	Fundamentals of Vocal Music: - Making simple to complex alankars, Making alankars as per different varna-s (in different combination of Shuddha and vikrut swara-s). - Demystifying Riyaz: Important do-s and don't-s of Riyaz. - Writing notations: Learning to write taal-s, bandish-s in the Bhatkhande notation system.	40	SD	L,N,R	PE

2	Introduction to Raag: • Yaman • Khamaj • Kafi (Aaroh-avaroh, Pakad, Jaati, Vaadi-Samvadi-Anuvadi, Sargam Geet/Lakshangeet/Chhota Khayal in the above-mentioned Raag-s along with 1st sem raag-s.)	30	SD	L,N,R	PE
3	Taal, Matra, & Laya: • Rupak • Chautaal • Jhaptaal With Thaah, Dugun and Chaugun.	30	SD	L,N,R	PE
4	Functional Knowledge of Tanpura, Harmonium, and Tabla: • Making and working knowledge of the above instruments. • Usage of the above as accompanying instruments.	20	SD	L,N,R	PE

REFERENCES

1	Pt.Harishchandra Shrivastava:RagaParichayaPartItoIV, Sangeet Sadan Prakashan
2	Pt.V.N.Bhatkhande:Bhatkhande Sangeet ShashtraPartItoIV, Sangeet Karyalaya Hathras
3	Pt.V.N.Bhatkhande:Kramik Pustak MalikaPartItoIV, Sangeet Karyalaya Hathras
4	Vasant, Sangeet Visharad, Sangeet Karyalaya Hathras

PERFORMING ARTS, GUJARAT UNIVERSITY, AHMEDABAD

Programme/Class : Certificate	Year : I	Semester : I/II
Subject : SKILL ENHANCEMENT COURSE		
Course Code : SEC-116-M/SEC-126-M	Course Title : Introduction to Hindustani Classical Music	
Course Credit : 2	Course Type : SEC-I/II	
Teaching Hours : 30 Hours	Total Marks : 50 (25+25)	
Teaching Methodology : Workshop & audio – visual based studies		

- **COURSE OUTCOMES :**

- IX. Learn basic concepts of Swar – sthaan, Saptak, Thaata, Taal, Matra & Laya.
- X. Learn prescribed taal with hand gestures.
- XI. Learn about musical instruments used in Indian Music.
- XII. Understand the basics of vocal music forms of North India.

- **COURSE OBJECTIVES :**

Impart rudimentary knowledge of Hindustani Classical Music.

DETAILS OF MODULES

MODULES	CONTENT/TOPIC
1	Fundamentals of Hindustani Classical Music: • HCM: Origin and evolution. • Introduction to basic terminology used in HCM: Swar (Shuddha, Komal and Teevra), Saptak (Mandra, Madhya and Taar), Thaata and Raag, Taal, Matra and Laya. • Introduction to Teentaal, Keherwa and Dadra with hand gestures.
2	Important Information about Hindustani Classical Music: • Four fold classification of musical instruments and its application in HCM. • Introduction to various forms of vocal music in North India: Dhrupad, Dhamar, Khayal, Tarana, Thumari, Folk, Contemporary and Popular music.

BACHELORS OF PERFORMING ARTS

NEP - 2020

DANCE-KATHAK

SEM - 2

Effective from June-2023

SEMESTER 2

COURSE TYPE	COURSE	CREDIT	WORK HOURS/WEEK	INTERNAL	EXTERNAL	TOTAL
DSC-MAJOR	PAPER 1 DANCE (TH)	04	02	50	50	100
	PAPER 2 DANCE (PR)	04	08	50	50	100
MINOR	DRAMA/MUSIC(VOCAL/PERCUSSION/ NON PERCUSSION)/DANCE- BHARATNATYAM PAPER 3-(TH)	04	04	50	50	100
MDC	INDIAN CULTURE/PHILOSOPHY/PSYCHOLOGY/ MEDIA AND COMMUNICATION	04	03	50	50	100
AEC	ENGLISH/HINDI/GUJARATI/SANSKRIT	02	03	25	25	50
SEC	SOUND ENGINEERING	02	03	25	25	50
VAC	YOGA EDUCATION/HEALTH AND WELLNESS/INTRODUCTION OF FOLK ART AND CULTURE/PUBLIC SPEAKING IN PERFORMING ARTS	02	03	25	25	50
TOTAL		22	32	275	275	550

	PERFORMING ARTS, GUJARAT UNIVERSITY, AHMEDABAD, GUJARAT.		Academic Year- 2023-24		Course Code DSC-C-121-DKT	
PERFORMING ARTS						
Year	I	MAJOR: PAPER 1 THEORY: INTRODUCTION TO INDIAN CLASSICAL DANCE- KATHAK			Credits/Hours	04/04 60 Hrs/Semester
Semester	II	Year of Introduction:2023-24			Maximum Marks/Grade	100
Mode of Transaction		Lectures ,demonstrations and Tutorials			SUBJECT	DANCE-KATHAK
Course Outcome(CO)						
CO1:Knowledge of elements of dance in Sanskrit texts						
CO2:Basic knowledge of devdasi system						
CO3: Knowledge of revival of dance						
CO4: Knowledge of the ancient texts						
CO5: Basic knowledge of abhinaya						
Unit No.	Topic/Unit		Contact hours	Elements of Employability(E MP)/ Entrepreneurship(ENT)/ Skill Development(SD)	Relevance to Local(L)/National(N)/Reg ional(R)/Global(G) developmental needs	Relation to Gender(G), Environment &Sustainability(ES) , Human Values (HV) and Professional Ethics(PE)
1	Reference of dance - Influence of Vaishnavism on Kathak Dance - Reference in Vedic age - Elements of dance in Sanskrit text		15	SD	L,N,R	PE
2	Devdasi system - Influence of Mughal period in dance - Relevance of court dancing		15	SD	L,N,R	PE

	Revival of dance in 20th century				
3	An introduction to Abhinaya darpana - Time and origin - Music in Dance	15	SD	L,N,R	PE
4	Knowledge of Abhinaya - All four abhinayas - Navaras - Nayak and Nayika bheda	15	SD	L,N,R	PE

		PERFORMING ARTS, GUJARAT UNIVERSITY, AHMEDABAD, GUJARAT.		Academic Year- 2023-24		Course Code DSC-C-122-DKP	
PERFORMING ARTS							
Year	I	MAJOR: PAPER 2 PRACTICAL: TECHNIQUE AND APPLICATION IN DANCE			Credits/Hours	4/8 60 Hrs/Semester	
Semester	II	Year of Introduction:2023-24			Maximum Marks/Grade	100	
Mode of Transaction		Lectures, demonstrations, and Tutorials			SUBJECT	DANCE -KATHAK	
Course Outcome(CO)							
CO1: Ability to perform previously taught Teentaal.							
CO2: Ability to perform at least two pieces from the traditional repertoire- Natwari and Namaskaar Toda.							
CO3: Knowledge of the tala of the pieces from the repertoire- ability to perform and play in tala.							
CO4: Knowledge of the hasta mudras							
Unit No.	Topic/Unit			Contact hours	Elements of Employability(EMP) / Entrepreneurship(ENT)/ Skill Development(SD)	Relevance to Local(L)/National(N)/Regional(R)/Global(G) developmental needs	Relation to Gender(G), Environment &Sustainability(ES), Human Values (HV) and Professional Ethics(PE)
	• Technique and application in Dance						
1	Concept and understanding of Nritya Paksh in Kathak - Tukada - Toda - Paran - Aamad			40	SD	L,N,R	PE
2	Concept and understanding of Footwork in Kathak - Baant - Ladi			30	SD	L,N,R	PE
3	Concept and Understanding of Nritya Paksh (Abhinaya) Shlok / Vandana			30	SD	L,N,R	PE
4	Padhant Recital of syllables of Kathak compositions			20	SD	L,N,R	PE

PERFORMING ARTS, GUJARAT UNIVERSITY, AHMEDABAD

FIVE YEAR INTEGRATED PROGRAM/BPA

Programme/Class : Certificate	Year : I	Semester : I/II
Subject : SKILL ENHANCEMENT COURSE		
Course Code : SEC-116-KD/SEC-126-KD	Course Title : Introduction to Kathak Dance	
Course Credit : 2	Course Type : SEC-I/II	
Teaching Hours : 30 Hours	Total Marks : 50 (25+25)	
Teaching Methodology : Workshop & lecture demonstration.		

- **COURSE OUTCOMES :**

- I. Fundamentals of Kathak Dance
- II. Introduction to Taal (Teentaal) and its basic terminology.
- III. Important Information about Kathak Dance.

- **COURSE OBJECTIVES :**

Impart rudimentary knowledge of Kathak Dance.

DETAILS OF MODULES

MODULES	CONTENT/TOPIC
1	Fundamentals of Kathak Dance: • Kathak: Origin and evolution. • Introduction to basic terminology used in Kathak Dance: (a) Nritya (Pure Dance)–Tatkaar, Tihai, Thaata, Aamad,Tukda, Parmelu, Paran, Chakkar, Gat, Ladi, Baant. (b) Nritya (Expressive Dance) – Thumri, Bhajan, Gat Bhaav, Ghazal, Shlok, Vandana.
2	Introduction to Taal (Teentaal) and its basic terminology: • Theka, taali, khali, sam, maatra, vibhag, aavartan. • Laya (vilambit, madhya-vilambit, Madhya, drut).
3	Important Information about Kathak Dance: • Name of Kathak Gharana's and Guru. • Kathak aaharya (Costumes, make-up, ornaments). • Ghunghroos. • Accompanying Instruments in Kathak Dance.

BACHELORS OF PERFORMING ARTS

NEP - 2020

WESTERN MUSIC- PERCUSSION

SEM - 2

Effective from June-2023

SEMESTER-2

COURSE TYPE	COURSE	CREDIT	WORK HOURS/WEEK	INTERNAL	EXTERNAL	TOTAL
DSC-MAJOR	WESTERN MUSIC PERCUSSION PAPER 1- (TH)	04	02	50	50	100
	MUSIC PAPER 2- (PR)	04	08	50	50	100
MINOR	DRAMA/MUSIC(VOCAL/PERCUSSION /NON PERCUSSION)/DANCE (KATHAK/BHARATNATYAM) PAPER 3-(TH)	04	04	50	50	100
MDC	INDIAN CULTURE/PHILOSOPHY/PSYCHOLOGY /MEDIA AND COMMUNICATION	04	03	50	50	100
AEC	ENGLISH/HINDI/GUJARATI/SANSKRIT	02	03	25	25	50
SEC	SOUND ENGINEERING	02	03	25	25	50
VAC	YOGA EDUCATION/HEALTH AND WELLNESS/INTRODUCTION OF FOLK ART AND CULTURE/PUBLIC SPEAKING IN PERFORMING ARTS	02	03	25	25	50
TOTAL		22	32	275	275	550

	PERFORMING ARTS GUJARAT UNIVERSITY, NAVRANGPURA, AHMEDABAD GUJARAT	Academic Year- 2023-24	<u>Course Code</u> DSC-C-121-WMPT	
PERFORMNIG ARTS				
Year	I	MAJOR: PAPER 1 THEORY: HISTORY OF WESTERN PERCUSSION INSTRUMENTS	Credits / Hours	04/04 60 Hrs/Semester
Semester	II	Year of Introduction: 2023-24	Maximum Marks / Grade	100
Mode of Transaction		Lectures, demonstrations, and Tutorials	SUBJECT	WESTERN MUSIC PERCUSSION
Course Outcome (CO) CO1: Understand the classification of Early era musical instruments. CO2: Understand the articulation and dynamics in the baroque period. CO3: Understand select instruments of baroque era. CO4: Understand the contribution of select composers of baroque era.				

Unit No.	Topic/Unit	Contact hours	Elements of Employability (EMP)/ Entrepreneurship(ENT)/ Skill Development(SD)	Relevance to Local(L)/ National(N)/ Regional(R)/Global(G) development al needs	Relation to Gender(G), Environment & Sustainability (ES), Human Values (HV) and Professional Ethics(PE)
	Basic Concepts & History of WESTERN Music				
1	Understand the classification of early era musical instruments . Classifications of instruments, Chordophones , Aerophones , Membranophones , Idiophones.	15	SD	L,N,R	PE

2	Understand the articulation and dynamics in the Baroque period. Prelude/ entree/ bassocontinuo/ concerto/ concerto grasso/ ornamentation trill/ mordent, tremolo, / pizzicato, da capo aria / ritornello aria concertato style, notation writing modes, octatonic scale.	15	SD	L,N,R	PE
3	Understand select instruments of the Baroque period. Tomba, from a da tirarsi, clarino, cornetto, trombone, corno, Corno da caccia, corno da tirarsi, Lituo , timpani, flauto, flauto piccolo, oboe, oboe d'amore, taille, oboe da caccia, fagotto, and many more.	15	SD	L,N,R	PE

4	Understand contribution of elect composers of Baroque era. Philippe de monte Sebastian Raval Abraham megerle Antonio Vivaldi George frederic Handel , many more .	15	SD	L,N,R	PE
REFERENCES					
1	The History of classical Music by Richard Fawkes.				
2	The History of Western Music by J Peter Burkholder.				
3	A History of Baroque Music by George J.Buelow.				

	PERFORMING ARTS GUJARAT UNIVERSITY NAVRANGPURA, AHMEDABAD GUJARAT	Academic Year- 2023-24		<u>Course Code</u> DSC-C-122-WMPP	
PERFORMING ARTS					
Year	I	MAJOR: PAPER 2 PRACTICAL: APPLIED THEORY AND TECHNIQUE OF WESTERN MUSIC (PERCUSSION)		Credits / Hours	4/8 60 Hrs/ Semester
Semester	II	Year of Introduction: 2023-24		Maximum Marks / Grade	100
Mode of Transaction		Lectures, demonstrations, and Tutorials		SUBJECT	Western Music Percussion
Course Outcome (CO) CO1: Understand More Simple time signature. CO2: Understand basics of technical concept of western music. CO3: Play various rhythmic pattern & rudimental fills. CO4: Play Dynamics fills 16th note accent fills.					
Unit No.	Topic/Unit	Contact hours	Elements of Employability (EMP)/ Entrepreneurs hip(ENT)/ Skill Development(SD)	Relevance to Local(L)/ Natio nal(N)/ Region al(R)/Global(G) development al needs	Relation to Gender(G), Environment & Sustainability (ES), Human Values (HV) and Profession l Ethics(PE)

1	Understand More Simple time signature. 1, 3/4 time signature with crotchet & quaver note. 2, 2/4 time signature with crotchet & quaver note. 3, 4/4 time signature with crotchet & quaver note. 4, Accompaniment Track for Drums.	30	SD	L,N,R	PE
2	Understand basics technical concept of western music. 1, Grouping notes & beaming quaver and semiquaver. 2, Grouping rest of quaver and semiquaver . 3, Clapping Rhythm (quaver to semiquaver) 4, Dynamics: mp, mf, f . 5, Other direction / marking : accent ,slash notation.	30	SD	L,N,R	PE
3	Play various rhythmic pattern & rudimental fills. 1, Preliminary exercise, crotchet & quaver beats, 2, Broken rhythm, sixteenth note rhythm, quaver triplet. 3, Right & Left foot coalescence with Rudiments .	30	SD	L,N,R	PE
4	Play Dynamics fills 16th note accent fills. 1, uses of Dynamics with occasional hairpins. 2, Half time fills. 3, Crossover fills with 16th note accent. 4, quaver triplets with Dynamics .	30	SD	L,N,R	PE

REFERENCES

1	Fundamentals of music by Raymond Elliott
2	Rock Drumming for beginners to advanced by Andy Griffiths .
3	Essential Drum fills by Peter Erskine.

PERFORMING ARTS, GUJARAT UNIVERSITY, AHMEDABAD

Programme/Class : Certificate	Year : I	Semester : I/II
Subject : SKILL ENHANCEMENT COURSE		
Course Code : SEC-116-M/SEC-126-M	Course Title : Introduction to Hindustani Classical Music	
Course Credit : 2	Course Type : SEC-I/II	
Teaching Hours : 30 Hours	Total Marks : 50 (25+25)	
Teaching Methodology : Workshop & audio – visual based studies		

- **COURSE OUTCOMES :**

- XIII. Learn basic concepts of Swar – sthaan, Saptak, Thaata, Taal, Matra & Laya.
- XIV. Learn prescribed taal with hand gestures.
- XV. Learn about musical instruments used in Indian Music.
- XVI. Understand the basics of vocal music forms of North India.

- **COURSE OBJECTIVES :**

Impart rudimentary knowledge of Hindustani Classical Music.

DETAILS OF MODULES

MODULES	CONTENT/TOPIC
1	Fundamentals of Hindustani Classical Music: • HCM: Origin and evolution. • Introduction to basic terminology used in HCM: Swar (Shuddha, Komal and Teevra), Saptak (Mandra, Madhya and Taar), Thaat and Raag, Taal, Matra and Laya. • Introduction to Teentaal, Keherwa and Dadra with hand gestures.
2	Important Information about Hindustani Classical Music: • Four fold classification of musical instruments and its application in HCM. • Introduction to various forms of vocal music in North India: Dhrupad, Dhamar, Khayal, Tarana, Thumari, Folk, Contemporary and Popular music.

BACHELORS OF PERFORMING ARTS

NEP - 2020

WESTERN MUSIC NON PERCUSSION

SEM - 2

Effective from June-2023

SEMESTER 2

COURSE TYPE	COURSE	CREDIT	WORK HOURS/WE EK	INTERNAL	EXTERNAL	TOTAL
DSC-MAJOR	PAPER 1 WESTERN MUSIC NON PERCUSSION THEORY (TH)	04	02	50	50	100
	PAPER 2 WESTERN MUSIC NON PERCUSSION PRACTICAL (PR)	04	08	50	50	100
MINOR	DRAMA/MUSIC(VOCAL/PERCUSSION/ NON PERCUSSION)/DANCE (KATHAK/BHARATNATYAM) PAPER 3-(TH)	04	04	50	50	100
MDC	INDIAN CULTURE/PHILOSOPHY/PSYCHOLOGY/ MEDIA AND COMMUNICATION	04	03	50	50	100
AEC	ENGLISH/HINDI/GUJARATI/SANSKRIT	02	03	25	25	50
SEC	SOUND ENGINEERING	02	03	25	25	50
VAC	YOGA EDUCATION/HEALTH AND WELLNESS/INTRODUCTION OF FOLK ART AND CULTURE/PUBLIC SPEAKING IN PERFORMING ARTS	02	03	25	25	50
TOTAL		22	32	275	275	550

	PERFORMING ARTS DEPARTMENT GUJARAT UNIVERSITY NAVRANGPURA, AHMEDABAD GUJARAT		Academic Year	2023-24	
				COURSE CODE : DSC-C-121-WMNPT	
PERFORMING ARTS					
Year	I	MAJOR: PAPER 1 THEORY: BASIC CONCEPTS AND THE HISTORY OF WESTERN CLASSICAL NON PERCUSSION MUSIC		Credits / Hours	04/04 60 Hrs/Semester
Semester	II	Year of Introduction: 2023-24		Maximum Marks / Grade	100
Mode of Transaction		Lectures, demonstrations, and Tutorials		SUBJECT	WESTERN MUSIC - NON PERCUSSION
Course Outcome (CO)					
CO1: Knowledge of basic musical terminologies.					
CO2: Introduction to the concept Of Church Music.					
CO3: Introduction to Staff notation system.					
CO4: Ability to differentiate Greek & Jewish church music.					
CO5: Acquire insight into the history of various musical forms prevalent since the ancient times. This unit will help them gain an idea of the value system of the Western classical music tradition.					
Unit No.	Topic/Unit		Contact hours	Elements of Employability(EMP) / Entrepreneurship(ENT)/ Skill Development(SD)	Relevance to Local(L)/National(N)/Regional(R)/Global(G) developmental needs
	Basic Concepts & History of Music				Relation to Gender(G), Environment & Sustainability(ES), Human Values (HV) and Professional Ethics(PE)

1	Basic Concepts: - Definitions: Jewish Maqam. - Concept Of Odd & Even Time Signatures. - Concept Of Complex & Compound	15	SD	L,N,R	PE
2	Important concepts of Maqam: □ Introduction To The Characteristics of Jewish Maqam.	15	SD	L,N,R	PE
3	Misc. topics: - Introduction to Greek Maqam System. - Introduction to Jewish Maqam System.	15	SD	L,N,R	PE
4	History of Music: Psalmody In Old Testament.	15	SD	L,N,R	PE

REFERENCES	
1	The Roots Of Early Music , Jade Brooklyn Weimer , university Of Mannitoba , Canada , 2008
2	Understanding Basic music theory, Catherine Schemidt-jones, Connexions Rice University Texas 2007
3	The Complete Musician Fourth Edition Steven G.Latiz, Oxford University Press,UK, 2015
4	Aural Training Practice, John Holmes & Nigel Scaife, ABRSM Publication U.K., 2012
5	The World Of Music 3 rd Edition, David Willoughby Mc Grow Hill U.S.A. 1996

	PERFORMING ARTS DEPARTMENT GUJARAT UNIVERSITY NAVRANGPURA, AHMEDABAD GUJARAT		Academic Year	2023-24		
PERFORMING ARTS						
Year	I	MAJOR: PAPER 2 PRACTICAL: APPLIED THEORY IN WESTERN CLASSICAL NON PERCUSSION MUSIC		Credits / Hours	4/8 120 Hrs/Semester	
Semester	II	Year of Introduction: 2023-24		Maximum Marks / Grade	100	
Mode of Transaction		Lectures, demonstrations, and Tutorials		SUBJECT	WESTERN MUSIC-NON PERCUSSION	
Course Outcome (CO)						
CO1: Ability to identify recurring patterns Of Hanon Exercises.						
CO2: Ability to identify and sing basics of the prescribed one composition Of Ancient Hymn.						
CO3: Acquire the knowledge of the prescribed chord Progression In Contra Harmony.						
CO4: Acquire the functional knowledge of the prescribed instrument Piano.						
Unit No.	Topic/Unit		Contact hours	Elements of Employability(EMP) / Entrepreneurship(ENT)/ Skill Development(SD)	Relevance to Local(L)/National(N)/Regional(R)/Global(G) developmental needs	Relation to Gender(G), Environment & Sustainability(ES), Human Values (HV) and Professional Ethics(PE)
1	Fundamentals of Piano: - Making complex & Compound Permutations& Combinations, Making Hands & Finger Calibration On Piano. - Demystifying Practice: Importance Of do-s and don't-s of Practice. - Writing notations: Learning to write Staff notation system.		40	SD	L,N,R	PE

2	Introduction to Orchestration: - Symphony Scoring - Piano Solos - Piano Accompaniment Score (Parallel Harmony, Contra Harmony, Cadence, Expression)	30	SD	L,N,R	PE
3	Time Signature: 3/4 5/4 7/4 9/4 With Syncopation.	30	SD	L,N,R	PE
4	Functional Knowledge of Drums: - Making and working knowledge of the above instrument. - Usage of the above as accompanying instruments.	20	SD	L,N,R	PE

REFERENCES	
1	Percussion, ABRSM, U.K. 2020
2	Basic Music Theory , Sol-Ut Press,U.K. 2010
3	Understanding Basic music theory, Catherine Schemidt-jones, Connexions Rice University Texas 2007
4	The Complete Musician Fourth Edition Steven G.Latiz, Oxford University Press,UK, 2015
5	Aural Training Practice, John Holmes & Nigel Scaife, ABRSM Publication U.K., 2012
6	The World Of Music 3 rd Edition, David Willoughby Mc Grow Hill U.S.A. 1996

BACHELORS OF PERFORMING ARTS

NEP - 2020

WESTERN MUSIC VOCAL

SEM - 2

Effective from June-2023

SEMESTER-2

COURSE TYPE	COURSE	CREDIT	WORK HOURS/WEEK	INTERNAL	EXTERNAL	TOTAL
DSC-MAJOR	WESTERN MUSIC VOCAL PAPER 1- (TH)	04	02	50	50	100
	WESTERN MUSIC VOCAL PAPER 2- (PR)	04	08	50	50	100
MINOR	DRAMA/MUSIC(VOCAL/PERCUSSION /NON PERCUSSION)/DANCE (KATHAK/BHARATNATYAM) PAPER 3-(TH)	04	04	50	50	100
MDC	INDIAN CULTURE/PHILOSOPHY/PSYCHOLOGY /MEDIA AND COMMUNICATION	04	03	50	50	100
AEC	ENGLISH/HINDI/GUJARATI/SANSKRIT	02	03	25	25	50
SEC	SOUND ENGINEERING	02	03	25	25	50
VAC	YOGA EDUCATION/HEALTH AND WELLNESS/INTRODUCTION OF FOLK ART AND CULTURE/PUBLIC SPEAKING IN PERFORMING ARTS	02	03	25	25	50
TOTAL		22	32	275	275	550

1	Basic Concepts: - Definitions: Jewish Maqam. - Concept Of Odd & Even Time Signatures. - Concept Of Complex & Compound	15	SD	L,N,R	PE
2	Important concepts of Maqam: □ Introduction To The Characteristics of Jewish Maqam.	15	SD	L,N,R	PE
3	Misc. topics: - Introduction to Greek Maqam System. - Introduction to Jewish Maqam System.	15	SD	L,N,R	PE
4	History of Music: Psalmody In Old Testament.	15	SD	L,N,R	PE

REFERENCES	
1	The Roots Of Early Music , Jade Brooklyn Weimer , university Of Mannitoba , Canada , 2008
2	Understanding Basic music theory, Catherine Schemidt-jones, Connexions Rice University Texas 2007
3	The Complete Musician Fourth Edition Steven G.Latiz, Oxford University Press,UK, 2015
4	Aural Training Practice, John Holmes & Nigel Scaife, ABRSM Publication U.K., 2012
5	The World Of Music 3 rd Edition, David Willoughby Mc Grow Hill U.S.A. 1996

	PERFORMING ARTS DEPARTMENT GUJARAT UNIVERSITY NAVRANGPURA, AHMEDABAD GUJARAT		Academic Year	2023-24		
				COURSE CODE : DSC-C-122-WMVP		
PERFORMING ARTS						
Year	I	MAJOR: PAPER 2 PRACTICAL: APPLIED THEORY IN WESTERN CLASSICAL VOCAL MUSIC		Credits / Hours	4/8 120 Hrs/Semester	
Semester	II	Year of Introduction: 2023-24		Maximum Marks / Grade	100	
Mode of Transaction		Lectures, demonstrations, and Tutorials		SUBJECT	WESTERN MUSIC -VOCAL	
Course Outcome (CO)						
CO1: Ability to identify recurring patterns Of Hanon Exercises.						
CO2: Ability to identify and sing basics of the prescribed one composition Of Ancient Hymn.						
CO3: Acquire the knowledge of the prescribed chord Progression In Contra Harmony.						
CO4: Acquire the functional knowledge of the prescribed instrument Piano.						
Unit No.	Topic/Unit		Contact hours	Elements of Employability(EMP) / Entrepreneurship(ENT)/ Skill Development(SD)	Relevance to Local(L)/National(N)/Regional(R)/Global(G) developmental needs	Relation to Gender(G), Environment & Sustainability(ES), Human Values (HV) and Professional Ethics(PE)
1	Fundamentals of Piano: - Making complex & Compound Permutations& Combinations, Making Hands & Finger Calibration On Piano. - Demystifying Practice: Importance Of do-s and don't-s of Practice. - Writing notations: Learning to write Staff notation system.		40	SD	L,N,R	PE

2	Introduction to Orchestration: - Symphony Scoring - Piano Solos - Piano Accompaniment Score (Parallel Harmony, Contra Harmony, Cadence, Expression)	30	SD	L,N,R	PE
3	Time Signature: 3/4 5/4 7/4 9/4 With Syncopation.	30	SD	L,N,R	PE
4	Functional Knowledge of Drums: - Making and working knowledge of the above instrument. - Usage of the above as accompanying instruments.	20	SD	L,N,R	PE

REFERENCES	
1	Percussion, ABRSM, U.K. 2020
2	Basic Music Theory , Sol-Ut Press,U.K. 2010
3	Understanding Basic music theory, Catherine Schemidt-jones, Connexions Rice University Texas 2007
4	The Complete Musician Fourth Edition Steven G.Latiz, Oxford University Press,UK, 2015
5	Aural Training Practice, John Holmes & Nigel Scaife, ABRSM Publication U.K., 2012
6	The World Of Music 3 rd Edition, David Willoughby Mc Grow Hill U.S.A. 1996

BACHELORS OF PERFORMING ARTS

NEP - 2020

DANCE - BHARATNATYAM (MINOR)

SEM - 2

Effective from June-2023

	PERFORMING ARTS, GUJARAT UNIVERSITY NAVRANGPURA, AHMEDABAD GUJARAT		Academic Year- 2023-24	Course Code DSC-M-123-DBNT		
PERFORMING ARTS						
Year	I	MINOR: THEORY INTRODUCTION TO INDIAN CLASSICAL DANCE- BHARATANATYAM		Credits/Hours	04/60	
Semester	II	Year of Introduction:2023-24		Maximum Marks/Grade	100	
Mode of Transaction		Lecture and Tutorial, Audio-Video based studies.		Paper 3	Theory	
				SUBJECT	Dance- Bharatnatyam	
Course Outcome(CO) CO1:Mythological origin of dance- Natyashastra CO2:Introduction to basic concepts of IndianClassical Dance, natya nrta and nrtya CO3: Different Banis of Bharatanatyam CO4: Ability to understand different nayikas in dance						
Unit No.	Topic/Unit An introduction to Bharatanatyam		Contact hours	Elements of Employability(EMP) / Entrepreneurship(E NT)/ Skill Development(SD)	Relevance to Local(L)/National(N)/Reg ional(R)/Global(G) developmental needs	Relation to Gender(G), Environment &Sustainability(ES) , Human Values (HV) and Professional Ethics(PE)
1	Mythological origin of dance and basic definitions - Natyashastra - Basic definitions of natya, nrta and nrtya		15	SD	L,N,R	PE
2	Ability to understand and differentiate between basic concepts - Nayika bheda - Banis of Bharatanatyam		15	SD	L,N,R	PE

BACHELORS OF PERFORMING ARTS

NEP - 2020

DRAMA (MINOR)

SEM - 2

Effective from June-2023

		PERFORMING ARTS, GUJARAT UNIVERSITY, AHMEDABAD, GUJARAT.	Academic Year- 2023-24	Course Code DSC-M-123 -DT		
PERFORMING ARTS						
Year	I	MINOR: THEORY INTRODUCTION TO THEATRE ARTS		Credits	04	
Semester	II	Year of Introduction:2023-24		Maximum Marks/Grade	100	
Mode of Transaction		Lecture and Tutorial, Audio-Video based studies.		Paper 3	Theory	
				SUBJECT	DRAMA	
Course Outcome(CO) CO1:Understanding of Different Literature CO2:Introduction to basic concepts of Abhinay CO3: Understanding about Structure of Drama Script						
Unit No.	Topic/Unit INTRODUCTION TO THEATRE ARTS		Contact hours	Elements of Employability(EMP) / Entrepreneurship(EN TY/ Skill Development(SD)	Relevance to Local(L)/National(N)/Reg ional(R)/Global(G) developmental needs	Relation to Gender(G), Environment &Sustainability(ES), Human Values (HV) and Professional Ethics(PE)
1	- Comparison of Drama with Novel and Poetry - Origin of Drama - Elements Of Drama/Indian and Western		15	SD	L,N,R	PE
2	Basic exercise - Aangik - Vanchik - Satvik		15	SD	L,N,R	PE

BACHELORS OF PERFORMING ARTS

NEP - 2020

DANCE - KATHAK (MINOR)

SEM - 2

Effective from June-2023

	PERFORMING ARTS, GUJARAT UNIVERSITY, AHMEDABAD, GUJARAT.		Academic Year- 2023-24	Course Code DSC-M-123-DKT		
PERFORMING ARTS						
Year	I	MINOR: THEORY INTRODUCTION TO INDIAN CLASSICAL DANCE- KATHAK		Credits/Hours	04 /60	
Semester	II	Year of Introduction:2023-24		Maximum Marks/Grade	100	
Mode of Transaction		Lecture and Tutorial, Audio-Video based studies.		Paper 3	Theory	
				SUBJECT	DANCE-KATHAK	
Course Outcome(CO) CO1:Mythological origin of dance- Natyashastra CO2:Introduction to basic concepts of Indian Classical Dance, natyanrta and nrtya CO3: Different Gharanas of Kathak CO4: Ability to understand different nayikas in dance						
Unit No.	Topic/Unit An introduction to Kathak		Contact hours	Elements of Employability(EMP) / Entrepreneurship(ENT)/ Skill Development(SD)	Relevance to Local(L)/National(N)/Regional(R)/Global(G) developmental needs	Relation to Gender(G), Environment &Sustainability(ES), Human Values (HV) and Professional Ethics(PE)
1	Mythological origin of dance and basic definitions - Natyashastra - Basic definitions of natya, nrta and nrtya		15	SD	L,N,R	PE
2	Ability to understand and differentiate between basic concepts - Nayika bheda - Gharanas of Kathak		15	SD	L,N,R	PE

BACHELORS OF PERFORMING ARTS

NEP – 2020

MUSIC- NON PERCUSSION (MINOR)

SEM - 2

Effective from June-2023

	PERFORMING ARTS, GUJARAT UNIVERSITY, AHMEDABAD, GUJARAT.		Academic Year- 2023-24	DSC-M -113-MNPT		
PERFORMING ARTS						
Year	I	MINOR: INTRODUCTION OF HINDUSTANI CLASSICAL MUSIC (NON PERCUSSION)		Credits/Hours	04 /60	
Semester	II	Year of Introduction:2023-24		Maximum Marks/Grade	100	
Mode of Transaction		Lecture and Tutorial, Audio-Video based studies.		Paper 3	Theory	
				SUBJECT	MUSIC- NON PURCUSSION	
Course Outcome(CO)						
CO1:Introduction to basic concepts of Hindustani classical music, primarily used instruments, shruti, and notation system.						
CO2:Introduction to primary classification of musical forms and life sketches of two of the most important architects of the modern Indian musicology.						
Unit No.	Topic/Unit		Contact hours	Elements of Employability(EMP) / Entrepreneurship(ENT)/ Skill Development(SD)	Relevance to Local(L)/National(N)/Regional(R)/Global(G) developmental needs	Relation to Gender(G), Environment & Sustainability(ES), Human Values (HV) and Professional Ethics(PE)
1	Basic Concepts: - Definitions: Sangeet, Naad, Swar, Saptak, Thaata, Aaroh-Avaroh, Alankar, Taal, Matra, Laya, Aalap, Aandolan, Varna. - Introduction to Tanpura, Tabla, and Harmonium. - Introduction to basics of Bhatkhande Notation System. - Concept of Shruti (Definition of Shruti, its evolution, and characteristics).		15	SD	L,N,R	PE

	Distinction between names of swar-s in HCM & CCM.				
2	History of Music: - Various categories of music in India (Ranade). - Four-fold classification of instruments. - Life sketches: Bhatkhande & Paluskar.	15	SD	L,N,R	PE
REFERENCES					
1	Pt.Harishchandra Shrivastava:RagaParichayaPartItoIV, Sangeet Sadan Prakashan				
2	Pt.V.N.Bhatkhande:Bhatkhande Sangeet ShashtraPartItoIV, Sangeet Karyalaya Hathras				
3	Pt.V.N.Bhatkhande:Kramik Pustak MalikaPartItoIV, Sangeet Karyalaya Hathras				
4	Vasant, Sangeet Visharad, Sangeet Karyalaya Hathras				

BACHELORS OF PERFORMING ARTS

NEP – 2020

MUSIC-PERCUSSION (MINOR)

SEM – 2

Effective from June – 2023

	PERFORMING ARTS, GUJARAT UNIVERSITY, AHMEDABAD, GUJARAT.		Academic Year- 2023-24	Course Code DSC-M -123-MPT	
PERFORMING ARTS					
Year	I	MINOR: INTRODUCTION OF PERCUSSION INSTRUMENTS		Credits/Hours	04 /60
Semester	II	Year of Introduction : 2023-24		Maximum Marks/Grade	100
Mode of Transaction		Lecture and Tutorial, Audio-Video based studies.		Paper 3	Theory
				SUBJECT	MUSIC- PERCUSSION
Course Outcome (CO) CO1 To introduce students' to different Indian Classical Music Instruments types and different theories related to origins of Tabla/Pakhawaj. CO2 Provide information about the construction of Tabla/Pakhawaj. CO3 To make students know about the different terminologies used in Tabla/Pakhawaj.					
Unit No.	Topic/Unit	Contact hours	Elements of Employability(EMP) / Entrepreneurship(ENT)/ Skill Development(SD)	Relevance to Local(L)/National(N)/Regional(R)/Global(G) developmental needs	Relation to Gender(G), Environment & Sustainability(ES), Human Values (HV) and Professional Ethics(PE)
1	Brief Introduction to Indian Classical Music Instruments & History and Evolution of Tabla/Pakhawaj. - Classification of Indian Classical Instruments along with its working and few examples of each type. - Study in detail different theories related to the origin of Tabla/Pakhawaj	10	SD	L,N,R	PE
2	Study construction of Tabla/Pakhawaj. - Introduction to each part of Tabla and Banya/ Pakhawaj - Different types of woods and metals used in making of Tabla/Pakhawaj	10	SD	L,N,R	PE
3	Overview of the basic terminologies of Tabla . Lay and its types, Taal, Matra, Avartan, Khand, Theka, Sam, Bhari (Taali), Khali, Kayda, Palta, Tihai, Rela, Tukdas and other	10	SD	L,N,R	PE

	elements of taal.				
REFERENCES					
1	Taal Parichay(Part 1,2 & 3) (1989),Pt.Girishchandra Shrivastav				
2	Sulabh Tabala Vadan(Two part for practical and Two part for Theory),Pt.Raghunath Talegaonkar.				
3	Tabla no Itihas ane Parampara(2001), Dr.Gaurang Bhavsar, University Granth Nirman Board, Gujarat State.				
4	Taal Prakash,Pt.Bhagvatsharan Sharma, Sangeet Karyalay Haathras				
5	Bhartiya Sangeet Vadhya (1990),Dr.Lalmani Mishra				

BACHELORS OF PERFORMING ARTS

NEP- 2020

MUSIC- VOCAL (MINOR)

SEM - 2

Effective from June-2023



**PERFORMING ARTS,
GUJARAT UNIVERSITY,
AHMEDABAD, GUJARAT.**

Academic Year- 2023-24

DSC-M -113-MVT

PERFORMING ARTS

Year	I	MINOR: INTRODUCTION OF HINDUSTANI CLASSICAL MUSIC	Credits/Hours	04/60
Semester	II	Year of Introduction:2023-24	Maximum Marks/Grade	100
Mode of Transaction		Lecture and Tutorial, Audio-Video based studies.	Paper 3	Theory
			SUBJECT	MUSIC- VOCAL

Course Outcome(CO)

CO1:Introduction to basic concepts of Hindustani classical music, primarily used instruments, shruti, and notation system.

CO2:Introduction to primary classification of musical forms and life sketches of two of the most important architects of the modern Indian musicology.

Unit No.	Topic/Unit	Contact hours	Elements of Employability(EMP) / Entrepreneurship(ENT)/ Skill Development(SD)	Relevance to Local(L)/National(N)/Regional(R)/Global(G) developmental needs	Relation to Gender(G), Environment & Sustainability(ES), Human Values (HV) and Professional Ethics(PE)
1	Basic Concepts: - Definitions: Sangeet, Naad, Swar, Saptak, Thaata, Aaroh-Avaroh, Alankar, Taal, Matra, Laya, Aalaap, Aandolan, Varna. - Introduction to Tanpura, Tabla, and Harmonium. - Introduction to basics of Bhatkhande Notation System. - Concept of Shruti (Definition of Shruti, its evolution, and characteristics). - Distinction between names of swar-s in HCM & CCM.	15	SD	L,N,R	PE
2	History of Music: - Various categories of music in India (Ranade). - Four-fold classification of instruments.	15	SD	L,N,R	PE

	• Life sketches: Bhatkhande & Paluskar.				
REFERENCES					
1	Pt.Harishchandra Shrivastava:RagaParichayaPartItoIV, Sangeet Sadan Prakashan				
2	Pt.V.N.Bhatkhande:Bhatkhande Sangeet ShashtraPartItoIV, Sangeet Karyalaya Hathras				
3	Pt.V.N.Bhatkhande:Kramik Pustak MalikaPartItoIV, Sangeet Karyalaya Hathras				
4	Vasant, Sangeet Visharad, Sangeet Karyalaya Hathras				

BACHELORS OF PERFORMING ARTS

NEP - 2020

WESTERN MUSIC NON PERCUSSION (MINOR)

SEM - 2

Effective from June-2023

	PERFORMING ARTS DEPARTMENT GUJARAT UNIVERSITY NAVRANGPURA, AHMEDABAD GUJARAT	Academic Year	2023-24
			COURSE CODE : DSC-M-123-WMNPT

PERFORMING ARTS				
Year	I	MINOR: INTRODUCTION TO WESTERN CLASSICAL NON PERCUSSION MUSIC	Credits / Hours	04/60
Semester	II	Year of Introduction: 2023-24	Maximum Marks / Grade	100
Mode of Transaction		Lecture and Tutorial, Audio-Video based studies.	Paper 3	Theory
			SUBJECT	WESTERN MUSIC- NON PERCUSSION

Course Outcome (CO)					
CO1: Introduction to basic concepts of Western Classical Music & Staff notation system.					
CO2: Introduction to primary classification of musical forms and life sketches of two of the musicologists of pre & post baroque era.					
Unit No.	Topic/Unit	Contact hours	Elements of Employability(EMP) / Entrepreneurship(ENT)/ Skill Development(SD)	Relevance to Local(L)/National(N)/Regional(R)/Global(G) developmental needs	Relation to Gender(G), Environment & Sustainability(ES), Human Values (HV) and Professional Ethics(PE)

	Basic Concepts: - Definitions: Music , Clefs , Major , Minor , Triads , Diminished , Augmented , Inversions , Intervals , Enharmonic , Beat , Key Signature , Time Signature , Octave , Measure , Bar Line Line Notes , Space Notes , Clef Notes. - Introduction to Piano , Percussion . - Introduction to basics of Staff Notation System. - Concept of Opera (Definition of Opera its evolution, and characteristics). - Distinction between Operatic Vocal & Choir Vocal.	15	SD	L,N,R	PE
	History of Music: - Various categories of music in Symphonic & Operatic Vocal (Bach Family). - Four-fold classification of instruments. □Life sketches: (Bach Family).	15	SD	L,N,R	PE

REFERENCES

Understanding Basic music theory, Catherine Schemidt-jones, Connexions Rice University Texas 2007
The Complete Musician Fourth Edition Steven G.Latiz, Oxford University Press,UK, 2015
Aural Training Practice, John Holmes & Nigel Scaife, ABRSM Publication U.K., 2012
The World Of Music 3 rd Edition, David Willoughby Mc Grow Hill U.S.A. 1996

BACHELORS OF PERFORMING ARTS

NEP - 2020

WESTERN MUSIC- PERCUSSION (MINOR)

SEM - 2

Effective from June-2023

	PERFORMING ARTS DEPARTMENT GUJARAT UNIVERSITY NAVRANGPURA, AHMEDABAD GUJARAT	Academic Year	2023-24
			COURSE CODE : DSC-M-123-WMPT

PERFORMING ARTS

Year	I	MINOR: INTRODUCTION TO WESTERN CLASSICAL PERCUSSION MUSIC	Credits / Hours	04/60
Semester	II	Year of Introduction: 2023-24	Maximum Marks / Grade	100
Mode of Transaction		Lecture and Tutorial, Audio-Video based studies.	Paper 3	Theory
			SUBJECT	WESTERN MUSIC - PERCUSSION

Course Outcome (CO)
CO1: Introduction to basic concepts of Western Classical Music & Staff notation system.
CO2: Introduction to primary classification of musical forms and life sketches of two of the musicologists of pre & post baroque era.

Unit No.	Topic/Unit	Contact hours	Elements of Employability(EMP) / Entrepreneurship(ENT)/ Skill Development(SD)	Relevance to Local(L)/National(N)/Regional(R)/Global(G) developmental needs	Relation to Gender(G), Environment & Sustainability(ES), Human Values (HV) and Professional Ethics(PE)
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	Basic Concepts: - Definitions: Music , Clefs , Major , Minor , Triads , Diminished , Augmented , Inversions , Intervals , Enharmonic , Beat , Key Signature , Time Signature , Octave , Measure , Bar Line Line Notes , Space Notes , Clef Notes. - Introduction to Piano , Percussion . - Introduction to basics of Staff Notation System. - Concept of Opera (Definition of Opera its evolution, and characteristics). - Distinction between Operatic Vocal & Choir Vocal.	15	SD	L,N,R	PE
	History of Music: - Various categories of music in Symphonic & Operatic Vocal (Bach Family). - Four-fold classification of instruments. □Life sketches: (Bach Family).	15	SD	L,N,R	PE

REFERENCES

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BACHELORS OF PERFORMING ARTS

NEP - 2020

WESTERN MUSIC VOCAL (MINOR)

SEM - 2

Effective from June-2023



PERFORMING ARTS DEPARTMENT
GUJARAT UNIVERSITY
NAVRANGPURA, AHMEDABAD
GUJARAT

Academic Year

2023-24

COURSE CODE : DSC-M-123-WMVT

PERFORMING ARTS

Year	I	MINOR:		04 /60
		INTRODUCTION TO WESTERN CLASSICAL VOCAL MUSIC	Credits / Hours	
Semester	II	Year of Introduction: 2023-24	Maximum Marks / Grade	100
Mode of Transaction	Lecture and Tutorial, Audio-Video based studies.		Paper 3	Theory
			SUBJECT	WESTERN MUSIC -VOCAL

Course Outcome (CO)

CO1: Introduction to basic concepts of Western Classical Music & Staff notation system.

CO2: Introduction to primary classification of musical forms and life sketches of two of the musicologists of pre & post baroque era.

Unit No.	Topic/Unit	Contact hours	Elements of Employability(EMP) / Entrepreneurship(ENT)/ Skill Development(SD)	Relevance to Local(L)/National(N)/Regional(R)/Global(G) developmental needs	Relation to Gender(G), Environment & Sustainability(ES), Human Values (HV) and Professional Ethics(PE)
	Basic Concepts: - Definitions: Music , Clefs , Major , Minor , Triads , Diminished , Augmented , Inversions , Intervals , Enharmonic , Beat , Key Signature , Time Signature , Octave , Measure , Bar Line Line Notes , Space Notes , Clef Notes. - Introduction to Piano , Percussion . - Introduction to basics of Staff Notation System. - Concept of Opera (Definition of Opera its evolution, and	15	SD	L,N,R	PE

	characteristics). • Distinction between Operatic Vocal & Choir Vocal.				
	History of Music: • Various categories of music in Symphonic & Operatic Vocal (Bach Family). • Four-fold classification of instruments. □Life sketches: (Bach Family).	15	SD	L,N,R	PE

REFERENCES					
	Understanding Basic music theory, Catherine Schemidt-jones, Connexions Rice University Texas 2007				
	The Complete Musician Fourth Edition Steven G.Latiz, Oxford University Press,UK, 2015				
	Aural Training Practice, John Holmes & Nigel Scaife, ABRSM Publication U.K., 2012				
	The World Of Music 3 rd Edition, David Willoughby Mc Grow Hill U.S.A. 1996				