

# University of Rajasthan Jaipur

## **SYLLABUS**

## SCHEME OF EXAMINATION AND COURSES OF STUDY BACHELOR OF PERFORMING ARTS

<b>B.P.A. Part-I Examination</b> 20	022-23
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B.P.A. Part-II Examination 2023-24

**B.P.A. Part-III Examination** 2024-25

**B.P.A. Part-IV Examination** 2025-26

Dy. Registrar (A 2ad.)
University of Rajasanan
DAIPUR

#### NOTICE

- 1. The Ordinance governing the examinations in the Faculties of Arts, Fine Arts, Social Sciences, Science, Commerce and Law are contained in a separate booklet. The students are advised to refer to the same.
- 2. Changes in Statutes/ Ordinances / Rules/ Regulations/ Syllabi and Books may, from time to time, be made by amendment or re-making and a candidate shall, except in so far as the University determines otherwise comply with any change that applies to years he has not completed at the time of change.
- 3. All court cases shall be subject to the jurisdiction of the Rajasthan University headquarter at Jaipur only and not any other place.

## IMPORTANT NOTICE

1. Candidates who after passing 10+2 Examination of the any Board of Secondary School Examination recognized by the University as equivalent thereto with a minimum of 48% marks in the aggregate shall be eligible for admission.

2. Candidates who seek admission for B.P.A.(Music) Classes shall have to clear the entrance test which

will be conducted by the Department.



## University of Rajasthan Jaipur

## SYLLABUS

B.P.A. - Part-I

Vocal

Examination-2022-23

## B.P.A.Part-I -Vocal

**COMPULSORY PAPERS:-**

	Paper	Duration	Max.	Min.
			Marks	Marks
(i)	Gen. English	3 Hours	100	36
(ii)	Gen. Hindi	3 Hours	100	36
(iii)	Environmental Studies	3 Hours	100	36
(iv)	Elementary Computer Application	2 Hours	100	36

## Practical:-

:		;		
(i)	Presentation of Raga and Various forms of Indian Music	1 Hour	150	60
(ii)		1 Hour	150	60
(iii)	Stage Performance	40 Minutes	100	40
	Harmonium/TablaVadan	20 Minutes	50	20

Theory:-

	(i)	Applied & General Study of Music	3 Hours	100	36
į	(ii)	Indian Culture & Art	3 Hours	100	36
	i	Total Marks Prac	tical 450, The	ory 200, 7	Total 650

## **Teaching Hours**

## **Practical**

Paper –I 6 Hours Per Week
Paper –II 6 Hours Per Week
Paper-III 4 Hours Per Week
Paper- IV 2 Hours Per Week

## **Theory**

Optional

4 Hours Per Week

Compulsory

3+3+3+3=12 Hours Per Week

Total Teaching Hours: 34 hours per week,

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## B.P.A. Part-I -Vocal

		per-I Presentation of Ragas Max. Marks 150	<i></i> 0
		nsive study of the following Ragas:-	50
	Bhii	npalasi, Yaman, Bhairav, Bihag	-
	<b>.</b>		
		ly of the following Ragas:-	
	Dur	ga, AlhaiyaBilawal, Bhupali, Kafi, Khamaj, Bhairav, Bhairvi	
	(a)	To prepare Three DrutKhyal / gats in any of the above three	
		Ragas with alap and Tanas / Todas. 50	
	(b)	To prepare one Dhurvpad/Dhamar and one composition in	
		other than Teental with few Tanas in the Ragas other than selected under (a)	50
Pract	ical Pa	nper-II	
Viva-	Voce a	and Critical and Comparative Study of Raga and Talas	
		Max. Marks 1	
	2. Stud	ical and comparative study of Ragas Prescribed under paper-I dy of the following Talas: Teental, Ektal, Chautal, Kaharwa, Dadra 50 h dugun and chaugun.	60
		Varieties of alankars to be Practiced	15
		wledge of the swarasof Ten Thatas	15
		Sargam / One LakshanGeetin any one Raga	10
		<u>calPaper</u> —III Stage Performance Max. Marks 1	100
		. Presentation of any one Rag	60
•	. 2	2. Presentation of any other Style	40
		(Light Classical or Light)	
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#### Practical Paper- IV

### Harmonium Vadan / Tabla Vadan

Max. Marks 50

#### 1. For Tabla Vadan:

Kaharwa, Teen-Taal and Dadra to be played on Tabla with Layakaries such as Thah and Dugun.

#### 2. For Harmonium Vadan:

10 varities of alankaar to be practiced on Harmonium and Exercise of 10 Thaths.

Note:- Student can opt any one either Tabla or Harmonium.

## B.P.A.Part - I-Vocal

#### Theory Paper -I

Max. Marks100

### Applied & General Study of Music (Common with Instrumental (Sitar/Violin))

(a) Comparative Study of the following ragas and Taalas.

Ragas: Yaman, Bihag, Bhairav, Durga,

Alhaiya-Bilawal, Bhupali, Bhimpalasi, Khamaj, Bhairvi

&Kafi.

Taal: Teental, Ektal, Chautal, Kaharwa, Dadra.

- (b) Notation Writing of CompositionwithAlapandTanas/Todas.
- (c) Writing Laykarisof prescribed Talas.(Dugun&Chaugun)
- (d) Definitions: Sangeet, Naad, Swara, Shruti, Varna, Alankar, TaanSaptak, Purvanga, Uttaranga, Laya-Vilambit, Madhya and DrutMatra, Sum, Tali, Khali, Bhari, Avartan.
- (e) Brief Study of Raga, Thaat, Raga-jati, Vadi, Samvadi, Anuvadi, Vivadi.
- (f) Elementry knowledge of instruments.

## Theory Paper-II

## Indian Culture and Art{Common with Instrumental (Sitar/Violin)}

Max. Marks100

- (a) General knowledge of Vedas, Upnishad, Puraan&Darshanas.
- (b) Folk tradition of Rajasthan with special reference to Folk Songs.
- (c) Knowledge of Indian Classical dance forms.
- (d) Life sketches and contribution of the famous Musicians of 20<sup>th</sup> century—Pt.VishnuDigambarPluskar, Pt. V.N. Bhatkhande, Allaudin Khan, M.S. Subbhalaxmi.

(e) Music and education- Traditional training in GuruShishya-Prampara and Academic Institute based training.

(f) Historical evoloution of Tanpura, Sitar & Violin.

## University of Rajasthan Jaipur

## SYLLABUS

B.P.A. Part-II -Vocal

Examination- 2023-24

## B.P.A.Part-II-Vocal

## Practical:-

	Paper	Duration	Max Marks	Min Marks
(i)	Presentation of Raga and Various forms of Indian Music	1½- Hour	150	60
(ii)	Viva-Voce and Critical and Comparative Study of Raga and Tala	1- Hour	150	60
(iii)	Stage Performance	40 Minutes	100	40
	Harmonium Vadan / TablaVadan	20 Minutes	50	20

## Theory:-

(i)	Applied & General Study of Music	3 Hour	100	36
(ii)	History of Indian Music	3 Hour	100	36
	(Ancient Period)			
	Total Marks P	ractical 450,The	ory 200,	Total 650

## **Teaching Hours**

## **Practical**

Paper –I 8 Hours Per Week
Paper –II 6 Hours Per Week
Paper-III 4 Hours Per Week
Paper-IV 2 Hours Per Week

## **Theory**

Paper - I 4 Hours Per Week
Paper-II 4 Hours Per Week

Total Teaching hours: 28 Hours per week

## B.P.A.Part -II-Vocal

Pra	ctic	al P	apo	er–	I

Max. Marks 150

		Presentation of Ragas	
	(i)	Intensive Study of the Following Ragas;	50.
		Malkauns, Chandrakauns, MiyanMalhar, Jaunpuri.	
:	(ii)	Study of the following Ragas	50
		Kedar, Kamod, Chhayanat, Hameer, Deshkar, ShuddhaKalya	n,
		Bahar, Hindol.	
		(a) To prepare fourDrutKhyal / Gats in any of the	above
		mentioned fourRagas with Alap and Tanas.	
		(b) To prepareone Dhruvpad / Dhamar	with
		Layakaries Dugun & Chaugun, One Tarana & One Bhaja	
		vocal students. To Prepare three Composition other	
		Teental& one	
		Dhunfor Instrumental Students other than selected under	r (a)
	٠	Difation hist amontal stadonts outer than screeted and	π (α)
Prac	etical	Paper- II Max. Marks150	)
		-Voce, Critical & Comparative Study of Raga and Tala:	-
	$\overline{(1)}$	Critical and Comparative Study of the Ragas prescribed in	
		paper I	60
	(2)	Study of the following Taalas:	50
		· · · · · · · · · · · · · · · · · · ·	50
		Jhaptal, Teevra, Dhamar, Rupak, Sooltal with	50
	(2)	Jhaptal, Teevra, Dhamar, Rupak, Sooltal with Dugun and Chaugun	
	(3)	Jhaptal, Teevra, Dhamar, Rupak, Sooltal with Dugun and Chaugun Ten varieties of Alankars to be Practiced.	20
	(3) (4)	Jhaptal, Teevra, Dhamar, Rupak, Sooltal with Dugun and Chaugun	
Prac	(4)	Jhaptal, Teevra, Dhamar, Rupak, Sooltal with Dugun and Chaugun Ten varieties of Alankars to be Practiced.	20
Prac	(4)	Jhaptal, Teevra, Dhamar, Rupak, Sooltal with Dugun and Chaugun Ten varieties of Alankars to be Practiced. Identification of Ragas through given notes.  Paper – III	20 20
Prac	(4)	Jhaptal, Teevra, Dhamar, Rupak, Sooltal with Dugun and Chaugun Ten varieties of Alankars to be Practiced. Identification of Ragas through given notes.  Paper – III	20 20

### Practical Paper - IV

#### Max. Marks 100

#### For Harmonium Vadan

Practice on Harmonium of RashtraGeet, two bhajan and two DrutKhyal prescribed in syllabus.

#### For TablaVadan

Teevra, Roopak and Dhamar with Layakaries as Thah and Dugun.

## B.P.A.Part-II -Vocal

#### Theory Paper -I

Max. Marks100

### Applied & General Study of Music (Common with Instrumental (Sitar/Violin))

(a) Comparative study of the following Ragas and Talas.

Ragas: Malkauns, Chandrakauns, Miyan Malhar, Jaunpuri, Kedar,
Kamod, Chhayanat, Hameer, Shuddha Kalyan, Deshkar,
Bahar, Hindol.

Talas: Jhaptal, Teevra, Dhamar, Rupak, Sooltal.

- (b) Notation Writing of Composition with Alap and Todas.
- (c) Writing LayakariswithDugun&Chougun in the prescribed Talas.
- (d) Definition: Gram, Murchhana, Jati, Nibaddha, Anibaddha, margi, Deshi, Graha, Ansha, Nyas, Prabandha.
- (e) Brief study of -Shruti, Swara, Alapti and its variety. Krintan, Jamjama, Gamak, Ghaseet, Meend.

## History of Indian Music {Common with Instrumental (Sitar/Violin)} (Ancient Period)

- (a) Origin of Music.
- (b) General Knowledge of Vedic Music
- (c) Evolution and development of Indian Music during Ancient Period with special reference to the works of Bharat &Matang.
- (d) Historical evolution of the Ancient Musical Scale of Indian Music.
- (e) Historical evolution of Veena, Pakhawaj and Venu(Flute)
- (f) Life sketches of the following musician Amir khusaro, Pt. Udai Shankar, Tansen, Amjad Ali khan, M. Rajam.

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## University of Rajasthan Jaipur

## SYLLABUS

B.P.A. Part-III-Vocal

Examination-2024-25

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## B.P.A.Part-III-Vocal

### Practical:-

	Paper	Duration	Max	Min
			Marks	Marks
(i)	Presentation of Raga and Various forms of Indian Music	1½- Hour	150	60
(ii)	Viva-Voce and Critical and Comparative Study of Ragas and Talas	1 Hour	150	60
(iii)	Stage Performance	40 Minutes	100	40
(iv)	Harmonium / TablaVadan	20 Minutes	50	20

## Theory:-

	Total Marks Pr	actical 450,The	eory 200,	Total 650
ļ	(Medieval Period)			
(ii)	History of Indian Music	3 Hour	100	36
(i)	Applied & General Study of Music	3 Hour	100	36

## **Teaching Hours**

## **Practical**

Paper –I 8 Hours Per Week
Paper –II 6 Hours Per Week
Paper-III 4 Hours Per Week
Paper-IV 2 Hours Per week

## Theory

Paper - I 4 Hours Per Week
Paper-II 4 Hours Per Week

Total Teaching hours: 28 Hours per week

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## B.P.A.Part -III -Vocal

<u>Practica</u>	l Pape	<u>r</u> – I Max. Mar	ks150
Pr	esenta	tion of Ragas and Various forms of Indian Music	-
(i)	Inte	nsive Study of the Following Ragas;	
	Tod	i, ShyamKalyan, Bageshree,PuriyaKalyan,	
	Rag	eshwari.	60
(ii)	Stuc	ly of the following Ragas;	
	Mul	tani, Jaijaiwanti, Gaud-Sarang, Vibhas, Patdeep,	
	Kirv	vani, Jhinjhoti, TilakKamod, Bhairvi.	50
	(a)	To prepare Five fast Khyal/Gats in any of mentioned	the above
		five Ragas with Alap and Tanas/Todas.	
	(b)	To prepare one Dhruvpad & Dhamar / three Coother than Teental with todas & One Bhaja Different Ragas other than selected under (a)	
	(c)	To prepare one LokDhun/LokGeet.	10
Practica	al Pape	er– II Max. Mar	·ks-150
	•		
Viva	ı-Voce	Critical& Comparative Study of Ragas and Tala	<u>ıs</u> :
(1)	) Crit	ical and Comparative Study of Ragas prescribed in	
(0)	pap		60
(2)	Jhu	dy of the following Taals: mara, Aadachautala, Deepchandi, Jat with Dugun,	50
: (3)		un&Chaugun. ferent Layakaris 2/3, 3/2	50 10
(4)	•	sing/Play any Musical piece given by the examiner.	
(5)		ntification of ragas through given notes	15

## Practical Paper – III Stage Performance

Max. Marks 100

(1) Presentation of any one Raga.

60

(2) Presentation of any other Style (Light classical or light)

40

### Practical Paper - IV

## Harmonium & Tabla Vadan

- (a) <u>For TablaVadan</u>- Practice of JhoomraTilwara, Adachautal and Deepehandi on Tabla with Thaah, Dugun and Chaugun.
- (b) For Harmonium Vadan- Practice of playing two LokGeet, Two nagamas in any two ragas. Two classical compositions in syllabus with two Bhajan.

## B.P.A.Part -III -Vocal

### Theory Paper -I

Max. Marks 100

## Applied & General Study of Music (Common with Instrumental (Sitar/Violin))

(a) Comparative study of the following Ragas and Talas.

Ragas- Todi, Shyamkalyan, Bageshree, Puriakalyan, Rageswhari, Multani, Jaijaiwanti, Gaud-Sarang, Vibhas, Patdeep, Kirwani, TilakKamod, Jhinjhoti.

Talas : Jhumara, Tilvara, Aadachautal, Deepchandi, Jat.

- (b) Notation Writing of Composition with Alap, and Toda.
- (c) Writing LayakariswithDugun, Tigun&Chaugun in the prescribed Talas.
- (d) (i) Varieties of Gamak and Taan..
  - (ii) Classification of Ragas: (Gram Raga, Desi Raga, Stri-Purush Raga, Mel, Thaat, Ragang.
- (e) 40 Principles of Hindustani Music.
- (f) Musical terms: Kalawant, Vaggeykaar, Aadat, Jigar, Hisab.

### Theory Paper-II

#### Max. Marks100

### History of Indian Music (Medieval Period)

{Common with Instrumental (Sitar/Violin)}

### (Sharangdev to Vayankatmakhi)

- (a) Evolution and development of Indian Music during Medieval Period.
  - (i) Development of Indian Music during Mugal period.
  - (ii) Bhakti Movement.
- (b) Contribution of the following Musicologist to Indian Music Pt. Sharangdev, Pt. Lochan, Pt. Ramamatya, Pt. Ahobal, Pt. BhaavBhatt, Pt. Vyankatmakhi.
- (c) Elementory Knowledge of Karnatak-Music.
- (d) Historical development of Sitar & Tabla.
- (e) Life sketch of the following musician Pt. Shiv Kumar, Pt. Hariprasad Chaurasia, Kishori Amonkar, Gangu Bai Hangal.



## University of Rajasthan Jaipur

## SYLL&BUS

B.P.A. Part-IV-Vocal

Examination-2025-26

## B.P.A.Part -IV-Vocal

## Practical:-

	Paper	Duration	Max Marks	Min Marks
(i)	Presentation of Raga and Various forms of Indian Music	1½- Hour	150	60
(ii)	Viva-Voce and Critical and Comparative Study of Ragas and Talas	1- Hour	150	60
(iii)	Stage Performance	40 Minutes	100	40
(iv)	Harmonium / TablaVadan	20 Minutes	50	20

## Theory:-

(i)	Applied & General Study of Music	3 Hour	100	36
(ii)	(ii) History of Indian Music		100	36
	(Modern Period)			
	Total Marks Pr	ractical 450, Th	eory 200,	Total 650

## **Teaching Hours**

## **Practical**

Paper –I 8 Hours Per Week
Paper –II 6 Hours Per Week
Paper-III 4 Hours Per Week
Paper-IV 2 Hours Per Week

## **Theory**

Paper - I 4 Hours Per Week
Paper-II 4 Hours Per Week

Total Teaching hours: 28 Hours per week

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## B.P.A.Part -IV -Vocal

Practical Paper – I Max. Marks1	50
Presentation of Ragas and Various forms of Indian Music	Lalit, 50 madSarang, 50 any of and Tanas. 30 hree Compositions Bhajan/Dhun in (a) 30 One Thumri and 20 ax. Marks150 and Talas ibed in 50
(i) Intensive Study of the Following Ragas; Darbari-Kanada, Maru-Bihag, Shuddha-Sarang, Lalit, Madhuvanti, Ahir Bhairav & Jog.	50
(ii) Study of the following Ragas;	
<ul> <li>Adana and Shri.</li> <li>(a) To prepare Six fast Khayals or fast Gats in any of the above mentioned SixRagas with Alap and Tanas.</li> <li>(b) To prepare one Dhruvpad&amp;Dhamar / three Compother than Teental with todas&amp; One Bhajan/I Different Ragas other than selected under (a)</li> </ul>	50 30 positions Dhun in 30 nri and
Practical Paper – II Max. Marks	150
Viva-Voce, Critical & Comparative Study of Ragas and Talas	Collowing Ragas; Bihag, Shuddha-Sarang, Lalit, rav & Jog. 50 Ragas; Marva, Sohani, MadhyamadSarang, 50 St Khayals or fast Gats in any of ned SixRagas with Alap and Tanas. 30 Dhruvpad&Dhamar / three Compositions ntal with todas& One Bhajan/Dhun in ther than selected under (a) 30 hun in any Raga / One Thumri and 20  Max. Marks150  Max. Marks150  Max. Marks150  Taals: ptaal, Punjabi andAddha with ugun. 50 Taals: ptaal, Punjabi andAddha with ugun. 50 nstrument. 10 nstrument. 10 nstrument. 10 nstrument. 10
<ol> <li>Critical and Comparative Study of Ragas prescribed in paper I.</li> <li>Study of the following Taals:</li> </ol>	50
Dugun, Tigun and Chougun.  (3) Different Layakaris 3/4, 4/3  (4) Tuning of own Music Instrument.	10 10
Darbari-Kanada, Maru-Bihag, Shuddha-Sarang, Lalit, Madhuvanti, Ahir Bhairav & Jog. 5  (ii) Study of the following Ragas; Basant, Megh, Puriya, Marva, Sohani, MadhyamadSarang, Adana and Shri. 5  (a) To prepare Six fast Khayals or fast Gats in any of the above mentioned SixRagas with Alap and Tanas. 3  (b) To prepare one Dhruvpad&Dhamar / three Composit other than Teental with todas& One Bhajan/Dhur Different Ragas other than selected under (a) 3  (c) To prepare two Dhun in any Raga / One Thumri Chaturang 2  Practical Paper— II Max. Marks150  Viva-Voce, Critical & Comparative Study of Ragas and Talas  (1) Critical and Comparative Study of Ragas prescribed in paper I. 5  (2) Study of the following Taals: Jhumara, Chautaal, Jhaptaal, Punjabi andAddha with Dugun, Tigun and Chougun. 5  (3) Different Layakaris 3/4, 4/3 1  (4) Tuning of own Music Instrument. 1  (5) Playing of any given Musical piece. 1  (6) Notation writing. 1	10

Max. Marks100

Max. Marks100

8

Practical Paper - III

Theory Paper-II

		Stage Performance
	(1)	Presentation of any one Raga. 60
	(2)	Presentation of any other Style. 40
	. ,	(Light Classical/ Light Composition)
Practical Pa	aper-l	$\underline{\mathbf{v}}$
		<u> Harmonium / TablaVadan</u>
	(a)	For Harmonium Vadan- Practice of four LokGeet, Two Light
•		Music and Two Classical music compositions.
	(b)	For TablaVadan- Practice of playing Punjabi, Adhha, Ektal and
		Chautal with Layakaries- thah, dugun and chougun.
		B.P.A.Part -IV -Vocal
The	ory P	aper –I Max. Marks 100
11100		olied & General Study of Music (Common with Instrumental (Sitar/Violin))
	(a)	Description and comparative study of the following Ragas and Talas.
		Ragas-Darbari Kanada, Ahir Bhairv, Marva, Maru Bihag, Madhuvanti,
		ShuddhaSarang, Puria, Shri, Basant, Lalit, Megh,Sohni, MadhumadSarang and Adana.
		Talas: Jhumara, Jhaptaal, Chautaal, Punjabi and Addha.
	(b)	Notation Writing of CompositionwithAlap and /Toda.
	(c)	Writing of Layakarisofprescribed Talaswithdugun, tigun,
		chaugun&Chhagun.
	(d)	Elementry Knowledge of Harmony & Melody.
	(e)	Staff Notation.
	(f)	Music and Mass Media.
	(g)	Sound, its production and Propagation
	(h)	Study of different type of Kaku

## History of Indian Music

{Common with Instrumental (Sitar/Violin)}

#### (Modren Period)

- (a) Development of Indian Music in the Modern Period.
- (b) Detailed Study of the works of the following:
  Pt. V.D. Paluskar, Pt.V.N.BhatkhandeandAcharyaBrihaspati.
- (c) Development of Modern Musical Scale. (Western and Indian)
- (d) Concept of Gharana in Indian Classical Music with special reference to sitar.

(e) Development of Music after independence:(i)Training (ii) Performances and (iii)Text..

(iv)Government (Radio, Door-Darshan, Academies, ICCR and Deptt. of culture Awards etc)

(v)Private organizations (Music- Conferences etc)

(vi)Popular Music

(f) Life Sketches and contribution of famous Indian Musicians-Pt. Ravi Shankar, Ustad Ali Akbar Khan, Nikhil Banergee, Ustad Bismillah Khan, Pt. BirjuMaharaj, Ahmad Jan Thirakwa, Pt. Bhimsen Joshi & Pt. Jasraj.

#### → \*Educational Trip\*

#### BOOK RECOMMENDED FOR STUDY

- 1. KramikPustakMalika Part, I, II, III and IV by Pt. V.N. Bhathande.
- 2. Sangitinjali I, II, III, IV, V & VI by Pt. Omkarnath Thakur.
- 3. Raga Vigyan, I, II, III, IV& V by Pt. V.N. Patwardhan.
- 4. Ragbodh Part, I, II, III by Dr. B.R. Deodhar.
- 5. Tantrinad Part I &BhartiyaSangitVadya by Dr. Lalmani Mishra.
- 6. Sitar Malika (Hatharas)
- 7. Sitar Vadan by S.G. Vyas.
- 8. Bela Shiksha by Prof. V.G. Jog
- 9. BelaVigyan by T.R. Devangan.
- 10.Mridanga-Tabla-Vadan by Pt. Govind Rao.
- 11. TablaVigyan by Dr. Lalmani Mishra.
- 12. TablaShastra by Godbole
- 13. Sangit Visharad (Hatharas)
- 14. Sitar Marg Part I and II by S.P. Banerjee.
- 15. Sangit Bodh by Dr. Sharat Chandra Paranipe.
- 16. Dhwaniaur Sangeet by Prof. L.K. Singh.
- 17. Sangeet Darshika Part I and II by Shri Nanigopal Banerjee.
- 18. Sangeet Parichiti Part I and II by ShriNilratan Banerjee.
- 19. Hindustani Music- An outline of its physical and aesthetics by G.H. Ranade.
- 20. Sangit Shastra Part I and II by M.N. Saxena.
- 21. Taan Sangraha Vol. I, II & III by Pt. S.N. Ratanjankar.
- 22. TaanMalika by Raja BhaiyaPuchwale.

23. Hamare Sangit Ratna by Laxmi Narayan Garg.

24. Sangeet Mani Part-I, II- Maharani Sharma

25.SangeetSwarit-Ramakantdivedi

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## University of Rajasthan Jaipur

## SYLLABUS

B.P.A. - Part-I

Instrumental Music (Sitar)

Examination-2022-23

## B.P.A.Part-I -Instrumental Music (Sitar)

**COMPULSORY PAPERS:** 

	Paper	Duration	Max.	Min.
			Marks	Marks
(i)	Gen. English	3 Hours	100	36
(ii)	Gen. Hindi	3 Hours	100	36
(iii)	Environmental Studies	3 Hours	100	36
(iv)	Elementary Computer Application	2 Hours	100	36

## Practical:-

(i)	Presentation of Raga and Various forms of Indian Music	1 Hour	150	60
(ii)	Viva-Voce and Critical and Comparative Study of Raga and Tala	1 Hour	150	60
(iii)	Stage Performance	40 Minutes	100	40
(iv)	Harmonium/TablaVadan	20 Minutes	50	20

Theory:-

(i)	Applied & General Study of Music	3 Hours	100	36
(ii)	Indian Culture & Art	3 Hours	100	36
	Total Marks Prac	tical 450, Th	eory 200,	Total 650

## **Teaching Hours**

## **Practical**

Paper –I 6 Hours Per Week
Paper –II 6 Hours Per Week
Paper-III 4 Hours Per Week
Paper- IV 2 Hours Per Week

## **Theory**

Optional

4 Hours Per Week

Compulsory

3+3+3+3=12 Hours Per Week

Total Teaching Hours: 34 hours per week

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## B.P.A. Part-I -Instrumental Music (Sitar)

(Common with Violin) Presentation of Ragas Max. Marks 150 Practical Paper-I 1. Intensive study of the following Ragas:-50 Bhimpalasi, Yaman, Bhairav, Bihag 2. Study of the following Ragas: Durga, Alhaiya Bilawal, Bhupali, Kafi, Khamaj, Bhairav, Bhairvi (a) To prepare Three DrutKhyal / gats in any of the above three 50 Ragas with alap and Tanas / Todas. To prepare one composition and one Dhun in other than (b) Teental with few Tanas in the Ragas other than selected 50 under (a) Practical Paper-II (Common with Violin) Viva-Voce and Critical and Comparative Study of Raga and Talas Max. Marks 150 1. Critical and comparative study of Ragas Prescribed under paper-I 60 2. Study of the following Talas: Teental, Ektal, Chautal, Kaharwa, Dadra 50 With dugun and chaugun. 3. Ten Varieties of alankars to be Practiced 15 4. Knowledge of the swarasof Ten Thatas 15 5. One Sargam / One LakshanGeetin any one Raga 10 Practical Paper-III Stage Performance Max. Marks 100 (Common with Violin) 1. Presentation of any one Rag 60 2. Presentation of any other Style 40 (Light Classical or Light)

### Practical Paper- IV

1

#### (Common with Violin)

### Harmonium Vadan / Tabla Vadan

Max. Marks 50

#### 1. For TablaVadan:

Kaharwa, Teen-Taal and Dadra to be played on Tabla with Layakaries such as Thah and Dugun.

#### 2. For Harmonium Vadan:

10 varities of alankaar to be practiced on Harmonium and Exercise of 0 Thaths.

Note:- Student can opt any one either Tabla or Harmonium.

## B.P.A.Part – I Instrumental Music (Sitar)

(common with Vocal/Violin)

### Theory Paper -I

Max. Marks100

### Applied & General Study of Music

(a) Comparative Study of the following ragas and Taalas.

Ragas: Yaman, Bihag, Bhairav, Durga,
Alhaiya-Bilawal, Bhupali, Bhimpalasi, Khamaj, Bhairvi &Kafi.

Taal: Teental, Ektal, Chautal, Kaharwa, Dadra.

- (b) Notation Writing of CompositionwithAlapandTanas/Todas.
- (c) Writing Laykarisof prescribed Talas.(Dugun&Chaugun)
- (d) Definitions: Sangeet, Naad, Swara, Shruti, Varna, Alankar, TaanSaptak, Purvanga, Uttaranga, Laya-Vilambit, Madhya and DrutMatra, Sum, Tali, Khali, Bhari, Avartan,
- (e) Brief Study of Raga, Thaat, Raga-jati, Vadi, Samvadi, Anuvadi, Vivadi.
- (f) Elementry knowledge of instruments.

## Theory Paper-II

(common with Vocal/Violin)

## Indian Culture and Art

Max. Marks100

- (a) General knowledge of Vedas, Upnishad, Puraan&Darshanas.
- (b) Folk tradition of Rajasthan with special reference to Folk Songs.
- (c) Knowledge of Indian Classical dance forms.

(d) Life sketches and contribution of the famous Musicians of 20<sup>th</sup> century–Pt.VishnuDigambarPluskar, Pt. V.N. Bhatkhande, Allaudin Khan, M.S. Subbhalaxmi.

(e) Music and education- Traditional training in GuruShishya-Prampara and Academic Institute based training.

(f) Historical evolution of Tanpura, Sitar & Violin.

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## University of Rajasthan Jaipur

## SYLLABUS

B.P.A. Part-II -Instrumental (Sitar)

Examination-2023-24

## B.P.A.Part -II-Instrumental Music (Sitar)

## Practical:-

	Paper	Duration	Max Marks	Min Marks
(i)	Presentation of Raga and Various forms of Indian Music	1½- Hour	150	60
(ii)		1- Hour	150	60
	Comparative Study of Raga and Tala	<u> </u>		
(iii)	Stage Performance	40 Minutes	100	40
(iv)	Harmonium Vadan / TablaVadan	20 Minutes	50	20

## Theory:-

(i) Applied & General Study of Music	3 Hour	100	36		
(ii) History of Indian Music	3 Hour	100	36		
(Ancient Period)					
Total Marks Practical 450, Theory 200, Total 650					

## **Teaching Hours**

## **Practical**

Paper –I 8 Hours Per Week
Paper –II 6 Hours Per Week
Paper-III 4 Hours Per Week
Paper-IV 2 Hours Per Week

## **Theory**

Paper - I 4 Hours Per Week
Paper-II 4 Hours Per Week

Total Teaching hours: 28 Hours per week

## B.P.A.Part -II-Instrumental Music (Sitar)

(Common with Violin)

Pra	ctical	Paper-	I
		<u> </u>	_

Max. Marks 150

		Presentation of Ragas		
	(i)	Intensive Study of the Following Ragas;		50
•		Malkauns, Chandrakauns, MiyanMalhar, Jau	ınpuri.	
,	(ii)	Study of the following Ragas		50
		Kedar, Kamod, Chhayanat, Hameer, Deshka	r, ShuddhaKalya	an,
		Bahar, Hindol.	•	-
		(a) To prepare fourDrutKhyal / Gats	in any of the	above
		mentioned fourRagas with Alap and T	•	
		(b) To prepareone Dhruvpad	/ Dhamar	with
		· · · · · · · · · · · · · · · · · · ·		
		LayakariesDugun&Chaugun, One Tar	J	
		vocal students. To Prepare three Co	omposition othe	r tnan
		Teental& one		
in the state of th	7.	Dhunfor Instrumental Students other th	nan selected unde	er (a)
Prac		Paper – II (Common with Violin)	Max. Marks15	0
		a-Voce, Critical & Comparative Study of R		
	(1)	Critical and Comparative Study of the Ragas	s prescribed in	
	(0)	paper I		60
	(2)	Study of the following Taalas:	1	50
		Jhaptal, Teevra, Dhamar, Rupak, Sooltal wit	n	
	(3)	Dugun and Chaugun Ten varieties of Alankars to be Practiced.		20
	(3) (4)			20
	(7)	Identification of Ragas through given notes.	•	20
Prac	tical	Paper – III	(Common with Viol	in)
		The state of the s		<del>/.</del>
	Stag	<u>se Performance</u>	Max. Marks 10	00
		(1) Presentation of any one Raga		60
		(2) Presentation of any other style (light cl	assical or light)	40

Practical Paper - IV

(Common with Violin)

Max. Marks 100

#### For Harmonium Vadan

Practice on Harmonium of RashtraGeet, two bhajan and two DrutKhyal prescribed in syllabus.

#### For TablaVadan

Teevra, Roopak and Dhamar with Layakaries as Thah and Dugun.

## B.P.A.Part-II -Instrumental Music (Sitar)

(common with Vocal/Violin)

Theory Paper -I

Max. Marks100

## **Applied & General Study of Music**

(a) Comparative study of the following Ragas and Talas.

Ragas: Malkauns, Chandrakauns, Miyan Malhar, Jaunpuri, Kedar,

Kamod, Chhayanat, Hameer, ShuddhaKalyan,Deshkar, Bahar, Hindol.

Danai, mildoi.

Talas : Jhaptal, Teevra, Dhamar, Rupak, Sooltal.

(b) Notation Writing of Composition with Alap and Todas.

(c) Writing LayakariswithDugun&Chougun in the prescribed Talas.

(d) Definition: Gram, Murchhana, Jati, Nibaddha, Anibaddha, margi, Deshi, Graha, Ansha, Nyas, Prabandha.

(e) Brief study of -Shruti, Swara, Alapti and its variety. Krintan, Jamjama, Gamak, Ghaseet, Meend.

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(common with Vocal/Violin)

Max. Marks 100

## <u>History of Indian Music</u> (Ancient Period)

- (a) Origin of Music.
- (b) General Knowledge of Vedic Music
- (c) Evolution and development of Indian Music during Ancient Period with special reference to the works of Bharat &Matang.
- (d) Historical evolution of the Ancient Musical Scale of Indian Music.
- (e) Historical evolution of Veena, Pakhawaj and Venu(Flute).
- (f) Life sketches of the following musician Amir Khusaro, Udaishankar, Tansen, Amjad Ali Khan & M. Rajam.



## University of Rajasthan Jaipur

## SYLLABUS

B.P.A. Part-III- Instrumental Music (Sitar)

Examination-2024-25

## B.P.A.Part -III-Instrumental Music (Sitar)

## Practical:-

	Paper	Duration	Max	Min
			Marks	Marks
(i)	Presentation of Raga and Various forms of Indian Music	1½- Hour	150	60
(ii)	Viva-Voce and Critical and Comparative Study of Ragas and Talas	1 Hour	150	60
(iii)	Stage Performance	40 Minutes	100	40
(iv)	Harmonium / TablaVadan	20 Minutes	50	20

## Theory:-

Total Marks Practical 450, Theory 200, Total 650				
1	(Medieval Period)			
(ii)	History of Indian Music	3 Hour	100	36
(i)	Applied & General Study of Music	3 Hour	100	36

## **Teaching Hours**

## **Practical**

Paper –I 8 Hours Per Week
Paper –II 6 Hours Per Week
Paper-III 4 Hours Per Week
Paper-IV 2 Hours Per week

## **Theory**

Paper - I 4 Hours Per Week
Paper-II 4 Hours Per Week

Total Teaching hours: 28 Hours per week

# B.P.A.Part -III -Instrumental Music (Sitar)

		(Common v	vitn violin)
<u>Practic</u>	eal Paper – I	Max. M	arks150
Pres	sentation of Ragas and Various forms of Inc	<u>dian Music</u>	
(i)	Intensive Study of the Following Ragas; Todi, ShyamKalyan, Bageshree, PuriyaKalya		
	Rageshwari.	111,	60
(ii)	Study of the following Ragas;		
	Multani, Jaijaiwanti, Gaud-Sarang, Vibhas, P Kirwani, Jhinjhoti, TilakKamod & Bhairvi.	atdeep,	50
	(a) To prepare Five fast Khyal/Gats in mentioned	n any of	
•	five Ragas with Alap and Tanas/Toda	IS.	
	(b) To prepare one Dhruvpad&Dhamar other than Tecntalwith todas&OneBhaRagas other than selected under (a)	ajan/Dhun i	~
	(c) To prepare one LokDhun/LokGeet.	•	10
<u>Practical</u>	Paper- II (Common with Violin)	Max. Mar	ks-150
<u>Viva-</u>	Voce,Critical& Comparative Study of Raga	is and Talas	<u>s</u> :
(1)	Critical and Comparative Study of Ragas pre	escribed in	
. (2)	paper I'		, 60
(2)	Study of the following Taals: Jhumara, Aadachautala, Deepchandi, Jat wit	h Dijojin	
· ·	Tigun&Chaugun.	ıı ızuğuli,	50
(3)	Different Layakaris 2/3, 3/2		10

To sing/Play any Musical piece given by the examiner.

Identification of ragas through given notes

(4)

(5)

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15

Practic	al Paper – III	(Common with Violin)	Max. Marks 100
		Stage Performance	
(1	) Presentation of	of any one Raga.	60
(2	?) Presentation (	of any other Style	
	(Light classic	al or light)	40
:		- · · · ·	
Practic	al Paper - IV		(Common with Violin)
		armonium &TablaV	adan
(a) <u>F</u>	or TablaVadan	- Practice of Jhod	omraTilwara, Adachautal and
		la with Thaah, Dugun	
(b) <b>F</b>	or Harmonium	Vadan- Practice of	f playing two LokGeet, Two
• • —			l compositions in syllabus with
	vo Bhajan.		
	B.P.A.Part -	-III -Instrumental	Music (Sitar)
•	271. 11. 11. 11. 11.		
			(common with Vocal/Violin)
Theory	<u> Paper</u> –I		Max. Marks 100
:	<u>.</u>	applied & General St	udy of Music
(8	a) Comparative	study of the following	Ragas and Talas.
	· •		shree, Puriakalyan, Rageswhari,
	· · · · · · · · · · · · · · · · · · ·	Aultani, Jaijaiwanti, (	Gaud-Sarang, Vibhas, Patdeep,
	I	Kirwani, TilakKamod,	Jhinjhoti.
			achautal, Deepchandi, Jat.
•	•	iting of Composition v	<b>4</b> *
(0		ıkariswithDugun, Tig	un&Chaugun in the prescribed
(	Talas.	a of Comple and Toon	
(0		s of Gamak and Taan	 m Raga, Desi Raga, Stri-Purush
	` /	fel, Thaat, Ragang.	m raga, Don raga, Sun-r unusii
(6	. •	of Hindustani Music.	

Musical terms : Kalawant, Vaggeykaar, Aadat, Jigar, Hisab.

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(f)

#### Theory Paper-II

(common with Vocal/Violin)

Max. Marks100

#### **History of Indian Music (Medieval Period)**

### (Sharangdev to Vayankatmakhi)

- (a) Evolution and development of Indian Music during Medieval Period.
  - (i) Development of Indian Music during Mugal period.
  - (ii) Bhakti Movement.
- (b) Contribution of the following Musicologist to Indian Music Pt. Sharangdev, Pt. Lochan, Pt. Ramamatya, Pt. Ahobal, Pt. BhaavBhatt, Pt. Vyankatmakhi.
- (c) Elementory Knowledge of Karnatak-Music.
- (d) Historical development of Tabla & Harmonium.
- (e) Life sketches of the following musician Pt. Shiv Kumar Sharma, Pt. Hariprasad Chaurasia, Kishori Amonkar & Gangu Bai Hangal.



# University of Rajasthan Jaipur

# SYLLABUS

B.P.A. Part-IV- Instrumental Music (Sitar)

Examination-2025-26

# B.P.A.Part -IV-Instrumental Music (Sitar)

#### Practical:-

·	Paper	Duration	Max Marks	Min Marks
(i)	Presentation of Raga and Various forms of Indian Music	1½- Hour	150	60
(ii)	Viva-Voce and Critical and Comparative Study of Ragas and Talas	1- Hour	150	60
(iii)	Stage Performance	40 Minutes	100	40
(iv)	Harmonium / TablaVadan	20 Minutes	50	20

#### Theory:-

Total Marks Practical 450, Theory 200, Total 6						
	(Modern Period)					
(ii)	History of Indian Music	3 Hour	100	36		
(i)	Applied & General Study of Music	3 Hour	100	36		

## **Teaching Hours**

## **Practical**

Paper –I 8 Hours Per Week
Paper –II 6 Hours Per Week
Paper-III 4 Hours Per Week
Paper-IV 2 Hours Per Week

#### **Theory**

Paper - I 4 Hours Per Week
Paper-II 4 Hours Per Week

Total Teaching hours: 28 Hours per week.

# B.P.A.Part -IV -Instrumental Music (Sitar)

(Common with Violin)

50

10

10

10

10

10

tical ]	Paper- I Max. Marks150	
Pres	sentation of Ragas and Various forms of Indian Music	
(i)	Intensive Study of the Following Ragas; Darbari-Kanada, Maru-Bihag, Shuddha-Sarang, Lalit, Madhuvanti, Ahir Bhairav & Jog. 50	)
(ii)	Study of the following Ragas;	
	Basant, Megh, Puriya, Marva, Sohani, MadhyamadSarang, Adana and Shri.	)
	(a) To prepare Six fast Khayals or fast Gats in any of	0
	the above mentioned SixRagas with Alap and Tanas. 3 (b) To prepare one Dhruvpad&Dhamar / three Compositi other than Teental with todas& One Bhajan/Dhun	ons
	Different Ragas other than selected under (a) 30 (c) To prepare two Dhun in any Raga / One Thumri Chaturang 20	and
ctical	Paper-II (Common with Violin) Max. Marks150	
Viva-	Voce, Critical & Comparative Study of Ragas and Talas	
(1) (2)	Critical and Comparative Study of Ragas prescribed in paper I.  Study of the following Taals:	)

Jhumara, Chautaal, Jhaptaal, Punjabi andAddha with

Dugun, Tigun and Chougun. Different Layakaris 3/4, 4/3

Notation writing.

Tuning of own Music Instrument.

Playing of any given Musical piece.

Identification of ragas through given notes

(3)

(4)

(5)

(6)

(7)

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Practical 1	<u>Paper</u> – III	(Common with Violin)	Max. Marks100
(1) (2)	Presentation of	Stage Performance f any one Raga. f any other Style. al/ Light Composition)	60 40
actical Paper-I	<u>V</u>	(Common with Violin)	and the second s
(a)		Harmonium / TablaVanium Vadan- Practice of wo Classical music compos	four LokGeet, Two Light
(b)		<b>Yadan-</b> Practice of playing Layakaries- thah, dugun an	•
	B.P.A.Par	t –IV -Instrumental Music	e (Sitar)
		,	(common with Vocal/Violin)
Theory P		Applied & General Study	Max. Marks100 of Music
(a)	Ragas-Darbar S	nd comparative study of the follo iKanada, AhirBhairv, Marva huddhaSarang, Puria, Shri,	a, MaruBihag, Madhuvanti,
	Talas:Jhumara	MadhumadSarang and Adana.  a,Jhaptaal, Chautaal, Punjabi an	
(b) (c)		ting of CompositionwithAlap ar of Layakarisofprescribed tagum	
(d) (e) (f)	Elementry Kn Staff Notation Music and Ma		7.
(g) (h)	Sound, its pro	duction and Propagation rent type of Kaku	
Theory P	aper-II	(common with Vocal/Violin)	Max. Marks100
(a)	Development	History of Indian Music (Modren Period) of Indian Music in the Modern y of the works of the following	

- Pt. V.D. Paluskar, Pt.V.N.BhatkhandeandAcharyaBrihaspati.
- (c) Development of Modern Musical Scale. (Western and Indian)
- (d) Concept of Gharana in Indian Classical Music with special reference to sitar.
- (e) Development of Music after independence:(i)Training (ii) Performances and (iii)Text..
  - (iv)Government (Radio, Door-Darshan, Academies, ICCR and Deptt. of culture Awards etc)
  - (v)Private organizations (Music-Conferences etc)
  - (vi)Popular Music
- (f) Life Sketches and contribution of famous Indian Musicians-Pt. Ravi Shankar, Ustad Ali Akbar Khan, Nikhil Banergee, Ustad Bismillah Khan, Pt. BirjuMaharaj, Ahmad Jan Thirakwa, Pt. Bhimsen Joshi & Pt. Jasraj.

#### → \*Educational Trip\*

#### BOOK RECOMMENDED FOR STUDY

- 1. KramikPustakMalika Part, I, II, III and IV by Pt. V.N. Bhathande.
- 2. Sangitinjali I, II, III, IV, V & VI by Pt. Omkarnath Thakur.
- 3. Raga Vigyan, I, II, III, IV& V by Pt. V.N. Patwardhan.
- 4. Ragbodh Part, I, II, III by Dr. B.R. Deodhar.
- 5. Tantrinad Part I & Bhartiya Sangit Vadya by Dr. Lalmani Mishra.
- 6. Sitar Malika (Hatharas)
- 7. Sitar Vadan by S.G. Vyas.
- 8. Bela Shiksha by Prof. V.G. Jog
- 9. BelaVigyan by T.R. Devangan.
- 10.Mridanga-Tabla-Vadan by Pt. Govind Rao.
- 11. Tabla Vigyan by Dr. Lalmani Mishra.
- 12. TablaShastra by Godbole
- 13. Sangit Visharad (Hatharas)
- 14. Sitar Marg Part I and II by S.P. Banerjee.
- 15. Sangit Bodh by Dr. Sharat Chandra Paranjpe.
- 16.DhwaniaurSangeet by Prof. L.K. Singh.
- 17. Sangeet Darshika Part I and II by Shri Nanigopal Banerjee.
- 18. SangeetParichiti Part I and II by ShriNilratan Banerjee.
- 19. Hindustani Music- An outline of its physical and aesthetics by G.H. Ranade.
- 20. Sangiţ Shastra Part I and II by M.N. Saxena.

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- 21. TaanSangraha Vol. I, II & III by Pt. S.N. Ratanjankar.
- 22. TaanMalika by Raja BhaiyaPuchwale.
- 23. HamareSangitRatna by Laxmi Narayan Garg.
- 24. Sangeet Mani Part-I,II- Maharani Sharma
- 25.SangeetSwarit-Ramakantdivedi



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# University of Rajasthan Jaipur

# SYLLABUS

B.P.A. - Part-I

Instrumental Music (Violin)

Examination-2022-23

# B.P.A.Part-I -Instrumental Music (Violin)

**COMPULSORY PAPERS:-**

	Paper	Duration	Max.	Min.	
			Marks	Marks	
(i)	Gen. English	3 Hours	100	36	
(ii)	Gen. Hindi	3 Hours	100	36	
(iii)	Environmental Studies	3 Hours	100	36	
(iv)	Elementary Computer Application	2 Hours	100	36	

#### Practical:-

(i)	Presentation of Raga and Various forms of Indian Music	1 Hour	150	60
(ii)	Viva-Voce and Critical and Comparative Study of Raga and Tala	1 Hour	150	60
(iii)	Stage Performance	40 Minutes	100	40
(iv)	Harmonium/TablaVadan	20 Minutes	50	20

Theory:-

1							
(i)	Applied & General Study of Music	3 Hours	100	36			
(ii)	Indian Culture & Art	3 Hours	100	36			
	Total Marks Practical 450, Theory 200, Total 650						

### **Teaching Hours**

#### **Practical**

Paper –I 6 Hours Per Week
Paper –II 6 Hours Per Week
Paper-III 4 Hours Per Week
Paper- IV 2 Hours Per Week

#### **Theory**

Optional

4 Hours Per Week

Compulsory

3+3+3+3=12 Hours Per Week

Total Teaching Hours: 34 hours per week

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# B.P.A. Part-I -Instrumental Music (Violin)

(Common with Sitar)

Prac	<u>tical</u>	Pap	er– I	Present	tation of Ra	gas		Max.	Marks 1	50
				•	following R Bhairav, Bih	_				50
		-			g Ragas :- al, Bhupali,	Kafi, Kl	namaj, Bha	airav, B	hairvi	
	(8	a)	To pre	oare Thre	e DrutKhya	1 / gats i	n any of th	ne above	e three	
			Ragas	with alap	and Tanas /	Todas.			50	
	(1			l with fe	composition compos					50
Prac	<u>tical</u>	Pap	<u>er</u> – II					(Comm	on with Sita	ar)
Viva	-Voc	ee an	d Crit	ical and	Comparativ	ve Study	of Raga			
	2. S	study	ofthe	followin	tive study of g Talas:Teen	_		under p		<b>50</b> 60
			_	and chau s of alank	gun. cars to be Pr	acticed		,		15
	4.K	now)	ledge o	f the swa	rasof Ten Tl	natas				15
	5. C	ne S	Sargam	/ One La	kshanGeetir	any one	e Raga			10
	Pra	ctica	alPape	r_III				(Comm	on with Site	n r)
			erform	-					Marks 1	
			Presen	tation of	any one Rag any other St or Light)		: Mas		•	60 40
		1	( <del></del>			- Degi	strar (Aca	id.)	e (Company)	

#### Practical Paper- IV

#### (Common with Sitar)

#### Harmonium Vadan / Tabla Vadan

Max. Marks 50

#### 1. For TablaVadan:

Kaharwa, Teen-Taal and Dadra to be played on Tabla with Layakaries such as Thah and Dugun.

#### 2. For Harmonium Vadan:

10 varities of alankaar to be practiced on Harmonium and Exercise of 0 Thaths.

Note:- Student can opt any one either Tabla or Harmonium.

# B.P.A.Part – IInstrumental Music (Violin)

(common with Vocal/Sitar)

#### Theory Paper -I

Max. Marks100

#### Applied & General Study of Music

(a) Comparative Study of the following ragas and Taalas.

Ragas: Yaman, Bihag, Bhairav, Durga,
Alhaiya-Bilawal, Bhupali, Bhimpalasi, Khamaj, Bhairvi &Kafi.

Taal: Teental, Ektal, Chautal, Kaharwa, Dadra.

- (b) Notation Writing of CompositionwithAlapandTanas/Todas.
- (c) Writing Laykarisof prescribed Talas.(Dugun&Chaugun)
- (d) Definitions: Sangeet, Naad, Swara, Shruti, Varna, Alankar, TaanSaptak, Purvanga, Uttaranga, Laya—Vilambit, Madhya and DrutMatra, Sum, Tali, Khali, Bhari, Avartan.
- (e) Brief Study of Raga, Thaat, Raga-jati, Vadi, Samvadi, Anuvadi, Vivadi.
- (f) Elementry knowledge of instruments.

Theory Paper-II

(common with Vocal/Sitar)

#### Indian Culture and Art

Max. Marks100

- (a) General knowledge of Vedas, Upnishad, Puraan&Darshanas.
- (b) Folk tradition of Rajasthan with special reference to Folk Songs.
- (c) Knowledge of Indian Classical dance forms.

(d) Life sketches and contribution of the famous Musicians of 20<sup>th</sup> century–Pt.VishnuDigambarPluskar, Pt. V.N. Bhatkhande, Allaudin Khan, M.S. Subbhalaxmi.

(e) Music and education- Traditional training in GuruShishya-

Prampara and Academic Institute based training.

(f) Historical evolution of Tanpura, Sitar & Violin.



# University of Rajasthan Jaipur

# SYLLABUS

B.P.A. Part-II -Instrumental (Violin)

Examination- 2023-24

# B.P.A.Part -II-Instrumental Music (Violin)

# Practical:-

	Paper	Duration	Max	Min
			Marks	Marks
(i)	Presentation of Raga and Various forms	1½- Hour	150	60
	of Indian Music			
(ii)	Viva-Voce and Critical and	1- Hour	150	60
-	Comparative Study of Raga and Tala			
(iii)	Stage Performance	40 Minutes	100	40
(iv)	Harmonium Vadan / TablaVadan	20 Minutes	50	2.0

#### Theory:-

(i)	Applied & General Study of Music	3 Hour	100	36				
(ii)	History of Indian Music	3 Hour	100	36				
	(Ancient Period)							
	Total Marks Practical 450, Theory 200, Total 650							

## **Teaching Hours**

### **Practical**

Paper –I 8 Hours Per Week
Paper –II 6 Hours Per Week
Paper-III 4 Hours Per Week
Paper-IV 2 Hours Per Week

## **Theory**

Paper - I 4 Hours Per Week
Paper-II 4 Hours Per Week

Total Teaching hours: 28 Hours per week



# B.P.A.Part –II-Instrumental Music (Violin)

(Common with Sitar)

Pra	ctical	Par	ner–	I
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Max. Marks 150

	ja L	Presentation of Ragas	
(i)	Inter	nsive Study of the Following Ragas;	50
	Mall	kauns, Chandrakauns, MiyanMalhar, Jaunpuri.	
(ii)	Stud	ly of the following Ragas	50
	Ked	ar, Kamod, Chhayanat, Hameer, Deshkar, ShuddhaKalyan	.,
	Baha	ar, Hindol.	
•	(a)	To prepare fourDrutKhyal / Gats in any of the a	bove
		mentioned fourRagas with Alap and Tanas.	
	(b)	To prepareone Dhruvpad / Dhamar	with
		LayakariesDugun&Chaugun, One Tarana& One Bhajar	ı For
		vocal students. To Prepare three Composition other	than
		Teental& one	
		Dhunfor Instrumental Students other than selected under	(a)

<b>Practical</b>	Paper- II (Common with Sitar)	Max. Marks150
Viva	a-Voce , Critical & Comparative Stu	dy of Raga and Tala:
(1)	Critical and Comparative Study of th	e Ragas prescribed in
	paper I	60
(2)	Study of the following Taalas:	50
` ,	Jhaptal, Teevra, Dhamar, Rupak, Soc	oltal with
	Dugun and Chaugun	
(3)	Ten varieties of Alankars to be Pract	iced. 20
(4)	Identification of Ragas through given	n notes. 20
Practical	Paper – III	(Common with Sitar)
Stage Per	rformance	Max. Marks 100
	(1) Presentation of any one Raga	60
-	(2) Presentation of any other style	(light, classical or light) 40
	<b>p</b> .	of May

### Practical Paper – IV

(Common with Sitar)

#### For Harmonium Vadan

Max. Marks 100

Practice on Harmonium of RashtraGeet, two bhajan and two DrutKhyal prescribed in syllabus.

#### For TablaVadan

Teevra, Roopak and Dhamar with Layakaries as Thah and Dugun.

### B.P.A.Part-II -Instrumental Music (Violin)

(common with Vocal/Sitar)

#### Theory Paper -I

Max. Marks100

#### Applied & General Study of Music

- (a) Comparative study of the following Ragas and Talas.

  Ragas:Malkauns, Chandrakauns, MiyanMalhar, Jaunpuri, Kedar,
  Kamod, Chhayanat, Hameer, ShuddhaKalyan,Deshkar,
  Bahar, Hindol.
  - Talas: Jhaptal, Teevra, Dhamar, Rupak, Sooltal.
- (b) Notation Writing of Composition with Alap and Todas.
- (c) Writing LayakariswithDugun&Chougun in the prescribed Talas.
- (d) Definition: Gram, Murchhana, Jati, Nibaddha, Anibaddha, margi, Deshi, Graha, Ansha, Nyas, Prabandha.
- (e) Brief study of -Shruti, Swara, Alapti and its variety. Krintan, Jamjama, Gamak, Ghaseet, Meend.



Theory Paper -II

(common with Vocal/Sitar)

Max. Marks 100

# History of Indian Music (Ancient Period)

- (a) Origin of Music.
- (b) General Knowledge of Vedic Music
- (c) Evolution and development of Indian Music during Ancient Period with special reference to the works of Bharat & Matang.
- (d) Historical evolution of the Ancient Musical Scale of Indian Music.
- (e) Historical evolution of Veena, Pakhawaj and Venu(Flute).
- (f) Life sketches of the following musician Amir Khusaro, Udaishankar, Tansen, Amjad Ali Khan & M. Rajam.



# University of Rajasthan Jaipur

# SYLLABUS

B.P.A. Part-III- Instrumental Music (Violin)

Examination-2024-25

Dy. Registrar (Acad.)
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# B.P.A.Part -III-Instrumental Music (Violin)

## Practical:-

7.	Paper	Duration	Max	Min
	······································		Marks	Marks
(i)	Presentation of Raga and Various forms of Indian Music	1½- Hour	150	60
(ii)	Viva-Voce and Critical and Comparative Study of Ragas and Talas	1 Hour	150	60
(iii)	Stage Performance	40 Minutes	100	40
(iv)	Harmonium / TablaVadan	20 Minutes	50	20

# Theory:-

(i)	Applied & General Study of Music	3 Hour	100	36
(ii)	History of Indian Music	3 Hour	100	36
	(Medieval Period)			
	Total Marks	Practical 450,Theo	ry 200,	Total 650

# **Teaching Hours**

# **Practical**

Paper –I 8 Hours Per Week
Paper –II 6 Hours Per Week
Paper-III 4 Hours Per Week
Paper-IV 2 Hours Per week

# Theory

Paper - I 4 Hours Per Week
Paper-II 4 Hours Per Week

Total Teaching hours: 28 Hours per week

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# B.P.A.Part -III -Instrumental Music (Violin)

(Common with Sitar)

Pra	ctical	Paper-	I

Max. Marks150

## Presentation of Ragas and Various forms of Indian Music

(i) Intensive Study of the Following Ragas;Todi, ShyamKalyan, Bageshree, PuriyaKalyan,Rageshwari.

(ii) Study of the following Ragas;Multani, Jaijaiwanti, Gaud-Sarang, Vibhas, Patdeep,Kirwani, Jhinjhoti, TilakKamod & Bhairvi.

- (a) To prepare Five fast Khyal/Gats in any of the above mentioned five Ragas with Alap and Tanas/Todas.
- (b) To prepare one Dhruvpad&Dhamar / three Compositions other than Teentalwith todas&OneBhajan/Dhun in Different Ragas other than selected under (a) 30
- (c) To prepare one LokDhun/LokGeet.

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### Practical Paper – II

(Common with Sitar)

Max. Marks-150

#### <u>Viva-Voce, Critical & Comparative Study of Ragas and Talas</u>:

Critical and Comparative Study of Ragas prescribed in (1) paper I. 60 Study of the following Taals: (2)Jhumara, Aadachautala, Deepchandi, Jat with Dugun, Tigun&Chaugun. 50 Different Layakaris 2/3, 3/2 10 (3)To sing/Play any Musical piece given by the examiner. 15 (4) Identification of ragas through given notes 15 (5)

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Practica	I Paper - III (Common with Sit	ar) Max. Marks 100
	Stage Performa	ince
(1)	Presentation of any one Raga.	60
(2)	Presentation of any other Style	
	(Light classical or light)	40

#### Practical Paper - IV

(Common with Sitar)

#### Harmonium & Tabla Vadan

- (a) <u>For TablaVadan</u>- Practice of JhoomraTilwara, Adachautal and Deepchandi on Tabla with Thaah, Dugun and Chaugun.
- (b) For Harmonium Vadan- Practice of playing two LokGeet, Two nagamas in any two ragas. Two classical compositions in syllabus with two Bhajan.

### B.P.A.Part -III -Instrumental Music (Violin)

(common with Vocal/Sitar)

#### Theory Paper -I

Max. Marks 100

#### Applied & General Study of Music

(a) Comparative study of the following Ragas and Talas.

Ragas- Todi, Shyamkalyan, Bageshree, Puriakalyan, Rageswhari, Multani, Jaijaiwanti, Gaud-Sarang, Vibhas, Patdeep, Kirwani, TilakKamod, Jhinjhoti.

**Talas**: Jhumara, Tilvara, Aadachautal, Deepchandi, Jat.

- (b) Notation Writing of Composition with Alap, and Toda.
- (c) Writing LayakariswithDugun, Tigun&Chaugun in the prescribed Talas.
- (d) (i) Varieties of Gamak and Taan..
  - (ii) Classification of Ragas: (Gram Raga, Desi Raga, Stri-Purush Raga, Mel, Thaat, Ragang.
- (e) 40 Principles of Hindustani Music.
- (f) Musical terms :Kalawant, Vaggeykaar, Aadat, Jigar, Hisab.

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#### Theory Paper-II

(common with Vocal/Sitar)

Max. Marks100

# **History of Indian Music (Medieval Period)**

### (Sharangdev to Vayankatmakhi)

- (a) Evolution and development of Indian Music during Medieval Period.
  - (i) Development of Indian Music during Mugal period.
  - (ii) Bhakti Movement.
- (b) Contribution of the following Musicologist to Indian Music Pt. Sharangdev, Pt. Lochan, Pt. Ramamatya, Pt. Ahobal, Pt. BhaavBhatt, Pt. Vyankatmakhi.
- (c) Elementory Knowledge of Karnatak-Music.
- (d) Historical development of Tabla & Harmonium.
- (e) Life sketches of the following musician Pt. Shiv Kumar Sharma, Pt. Hariprasad Chaurasia, Kishori Amonkar & Gangu Bai Hangal.



# University of Rajasthan Jaipur

# <u>SYLLABUS</u>

B.P.A. Part-IV- Instrumental Music (Violin)

Examination-2025-26



# B.P.A.Part -IV-Instrumental Music (Violin)

#### Practical:-

	Paper	Duration	Max Marks	Min Marks
(i)	Presentation of Raga and Various forms of Indian Music	1½- Hour	150	60
(ii)	Viva-Voce and Critical and Comparative Study of Ragas and Talas	1- Hour	150	60
(iii)	Stage Performance	40 Minutes	100	40
(iv)	Harmonium / Tabla Vadan	20 Minutes	50	20

#### Theory:-

(i)	Applied & General Study of Music	3 Hour	100	36
(ii)	History of Indian Music	3 Hour	100	36
	(Modern Period)			
	. Total Marks Pi	ractical 450, Th	eory 200	, Total 650

### **Teaching Hours**

## **Practical**

Paper –I 8 Hours Per Week
Paper –II 6 Hours Per Week
Paper-III 4 Hours Per Week
Paper-IV 2 Hours Per Week

### Theory

Paper - I 4 Hours Per Week
Paper-II 4 Hours Per Week

Total Teaching hours: 28 Hours per week.

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# B.P.A.Part –IV -Instrumental Music (Violin)

(Common with Sitar)

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Prac	etical :	Paper-I Max. Marks15	60
	Pres	entation of Ragas and Various forms of Indian Music	
	(i)	Intensive Study of the Following Ragas; Darbari-Kanada, Maru-Bihag, Shuddha-Sarang, Lalit, Madhuvanti, Ahir Bhairav & Jog.	50
:	(ii)	Study of the following Ragas;	
		Basant, Megh, Puriya, Marva, Sohani, MadhyamadSarang, Adana and Shri.	50
		<ul> <li>(a) To prepare Six fast Khayals or fast Gats in any of the above mentioned SixRagas with Alap and Tanas.</li> <li>(b) To prepare one Dhruvpad&amp;Dhamar / three Composite the state of the Composite to the Composite of the</li></ul>	
		other than Teental with todas& One Bhajan/Dl Different Ragas other than selected under (a)	nun in 30
; ; ;		(c) To prepare two Dhun in any Raga / One Thum Chaturang	
Pra	ctical	Paper-II (Common with Sitar) Max. Marks15	50
•	Viva-	Voce, Critical & Comparative Study of Ragas and Talas	
	(1)	Critical and Comparative Study of Ragas prescribed in	
	(2)	paper I. Study of the following Taals:	50
		Jhumara, Chautaal, Jhaptaal, Punjabi andAddha with	
	(2)	Dugun, Tigun and Chougun.	50
	(3) (4)	Different Layakaris 3/4, 4/3 Tuning of own Music Instrument.	10 10

Playing of any given Musical piece.

Identification of ragas through given notes.

Notation writing.

(5)

(6)

(7)

	•		
<u>Practical</u>	<u>Paper</u> – III	(Common with Sitar)	Max. Marks100
(1) (2)	Presentation of	Stage Performance f any one Raga. f any other Style. al/ Light Composition)	60 40
Practical Paper-I	<u>[V</u>	(Common with Sitar)	
(a) (b)	Music and Tor Tabla V	wo Classical music compos	four LokGeet, Two Light sitions. Punjabi, Adhha, Ektal and
	B.P.A.Part	t –IV -Instrumental Music	<u>e (Violin)</u>
			(common with Vocal/Sitar)
Theory P	aper_I		Max. Marks100
		Applied & General Study	of Music
(a) (b) (c) (d) (e) (f) (g)	Ragas-Darbar S M Talas:Jhumara Notation Writ Writing c chaugun&Chh Elementry Kn Staff Notation Music and Ma Sound, its pro-	huddhaSarang, Puria, Shri, IadhumadSarang and Adana. a, Jhaptaal, Chautaal, Punjabi arting of CompositionwithAlap at Layakarisofprescribed hagun. owledge of Harmony & Melody.	ra, MaruBihag, Madhuvanti, Basant, Lalit, Megh,Sohni, ndAddha. nd/Toda. Talaswithdugun, tigun,
(h) <b>Theory P</b>	·	(common with Vocal/Sitar)	Max. Marks100
(a)		History of Indian Music (Modren Period) of Indian Music in the Modern	

Detailed Study of the works of the following:

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(b)

- Pt. V.D. Paluskar, Pt.V.N.BhatkhandeandAcharyaBrihaspati.
- (c) Development of Modern Musical Scale. (Western and Indian)
- (d) Concept of Gharana in Indian Classical Music with special reference to sitar.
- (e) Development of Music after independence:(i)Training (ii) Performances and (iii)Text..
  - (iv)Government (Radio, Door-Darshan, Academies, ICCR and Deptt. of culture Awards etc)
  - (v)Private organizations (Music-Conferences etc)
    - (vi)Popular Music
- (f) Life Sketches and contribution of famous Indian Musicians-Pt. Ravi Shankar, Ustad Ali Akbar Khan, Nikhil Banergee, Ustad Bismillah Khan, Pt. BirjuMaharaj,Ahmad Jan Thirakwa, Pt. Bhimsen Joshi & Pt. Jasraj.

#### → \*Educational Trip\*

#### BOOK RECOMMENDED FOR STUDY

- 1. KramikPustakMalika Part, I, II, III and IV by Pt. V.N. Bhathande.
- 2. Sangitinjali I, II, III, IV, V & VI by Pt. Omkarnath Thakur.
- 3. Raga Vigyan, I, II, III, IV& V by Pt. V.N. Patwardhan.
- 4. Ragbodh Part, I, II, III by Dr. B.R. Deodhar.
- 5. Tantrinad Part I & Bhartiya Sangit Vadya by Dr. Lalmani Mishra.
- 6. Sitar Malika (Hatharas)
- 7. Sitar Vadan by S.G. Vyas.
- 8. Bela Shiksha by Prof. V.G. Jog
- 9. BelaVigyan by T.R. Devangan.
- 10.Mridanga-Tabla-Vadan by Pt. Govind Rao.
- 11. Tabla Vigyan by Dr. Lalmani Mishra.
- 12. TablaShastra by Godbole
- 13. Sangit Visharad (Hatharas)
- 14. Sitar Marg Part I and II by S.P. Banerjee.
- 15. Sangit Bodh by Dr. Sharat Chandra Paranjpe.
- 16. Dhwaniaur Sangeet by Prof. L.K. Singh.
- 17. SangeetDarshika Part I and II by ShriNanigopal Banerjee.
- 18. SangeetParichiti Part I and II by ShriNilratan Banerjee.
- 19. Hindustani Music- An outline of its physical and aesthetics by G.H. Ranade.
- 20. Sangit Shastra Part I and II by M.N. Saxena.

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- 21. TaanSangraha Vol. I, II & III by Pt. S.N. Ratanjankar.
- 22. TaanMalika by Raja BhaiyaPuchwale.
- 23. Hamare Sangit Ratna by Laxmi Narayan Garg.
- 24. Sangeet Mani Part-I,II- Maharani Sharma
- 25. SangeetSwarit- Ramakantdivedi