UNIVERSITY OF RAJASTHAN
JAIPUR
SYLLABUS

BACHELOR OF PERFORMING ARTS
(MUSIC)
(Annual Scheme)

B.P.A Part-I Examination  2017
B.P.A Part-II Examination  2018
B.P.A Part-III Examination  2019
B.P.A Part-IV Examination  2020

Dy. Registrar (Acad.)
University of Rajasthan
JAIPUR
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.

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University of Rajasthan
JAIPUR
B.P.A. (Music) Part – I
(Foundation)

COMPULSORY PAPERS :-

<table>
<thead>
<tr>
<th>Paper</th>
<th>Duration</th>
<th>Max Marks</th>
<th>Min Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>(i) Gen. English</td>
<td>3 Hours</td>
<td>100</td>
<td>36</td>
</tr>
<tr>
<td>(ii) Gen. Hindi</td>
<td>3 Hours</td>
<td>100</td>
<td>36</td>
</tr>
<tr>
<td>(iii) Environmental Studies</td>
<td>3 Hours</td>
<td>100</td>
<td>36</td>
</tr>
<tr>
<td>(iv) Elementary Computer Application</td>
<td>3 Hours</td>
<td>100</td>
<td>36</td>
</tr>
</tbody>
</table>

OPTIONAL PAPERS

Practical :-

<table>
<thead>
<tr>
<th>Paper</th>
<th>Duration</th>
<th>Max Marks</th>
<th>Min Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>(i) Music Vocal</td>
<td>1 Hour</td>
<td>150</td>
<td>60</td>
</tr>
<tr>
<td>(ii) Music Instrumental</td>
<td>1 Hour</td>
<td>150</td>
<td>60</td>
</tr>
<tr>
<td>(iii) Viva-Voce, Critical and Comparative Study of Ragas and Talas</td>
<td>30 Minutes</td>
<td>100</td>
<td>40</td>
</tr>
</tbody>
</table>

Theory:-

<table>
<thead>
<tr>
<th>Paper</th>
<th>Duration</th>
<th>Max Marks</th>
<th>Min Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>(i) Applied &amp; General</td>
<td>3 Hour</td>
<td>100</td>
<td>36</td>
</tr>
<tr>
<td>(ii) Indian Culture &amp; Art</td>
<td>3 Hour</td>
<td>100</td>
<td>36</td>
</tr>
</tbody>
</table>

**Total Marks Practical 400, Theory 200, Total 600**

Teaching Hours

Practical

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

Theory

- Optional 4 Hours Per Week
- Compulsory $3+3+3+3=12$ Hours Per Week

Total Teaching Hours for practical – 16, Theory 16 Hours Per Week

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AIPUR
नोट : 36 से कम अंक आने पर छात्रों को उपरीत किया जायेगा। इस प्रश्न-पत्र में प्राप्त अंकों को अधिकार्य नियित हेतु नहीं जोड़ा जायेगा।
अंक विभाजन – प्रश्न पत्र में दो भाग होंगे– 1. साहित्य खंड एवं 2. व्याकरण खंड। साहित्य खंड में दो भाग होंगे– गद्य भाग एवं पद्धत भाग। प्रत्येक भाग के लिए 25 अंक निर्धारित हैं।

50 अंक
क दो व्याख्या पद्धत से (प्रत्येक में विकल्प देना है) 5 x 2 = 10 अंक
ख दो व्याख्या गद्य से (प्रत्येक में विकल्प देना है) 5 x 2 = 10 अंक
ग आलोचनात्मक प्रश्न पद्धत से (विकल्प देना है) 7½ x 2 = 15 अंक
घ आलोचनात्मक प्रश्न गद्य से (विकल्प देना है) 7½ x 2 = 15 अंक

व्याकरण / व्यावहारिक हिंदी खंड 25 अंक
i. निवंद्ध लेखन – शब्द सीमा 300 शब्द 8 अंक
ii. कार्यान्वित लेखन – शास्त्रीय-अनुसारी शास्त्रीय पत्र, परिपत्र, अधिसूचना, कार्यालय आदि, विज्ञापन, विज्ञापन, कार्यालय आदेश। 4 x 2 = 8 अंक
iii. संकेतण (विकल्प देना है) 5 अंक
iv. मल्लवन (विकल्प देना है) 4 अंक
v. शब्द निर्माण की प्रवृत्ति – उपसर्ग, प्रत्यय, संधि, समास 5 अंक
vi. वाच्य शुद्धि / शब्द शुद्धि 5 अंक
vii. मुहावरे 5 अंक
viii. परिभाषित शब्दावली 5 अंक
ix. व्याकरणिक कौटिया –संज्ञा, सर्वनाम, विशेषण, क्रिया, क्रिया विशेषण 5 अंक

साहित्य खंड : गद्य-पद्धत की निर्मित रचनाएँ
गद्य भाग – निम्नानुसार पाठ निर्धारित हैं –
1. कहानी – बड़े घर की बेटी (प्रेमचंद)
2. संसारचर – प्रणाम (महादेवी वर्मी)
3. रेखायित्र – बाईस वर्ष वाद (बनारसीदास चटुर्वेदी)
4. बिज्ञान – शानि सबसे सुंदर पह (गुणक गुले)
5. निवंद्ध – गोलंदंज और गुलाब (रामकुमार बेनीपुरी)
6. निवंद्ध – सूखे चौकों का भूगोल (मणिमुकुट)
7. निवंद्ध – मजरूही और प्रेम (सरदार सुरी सिंह)
8. निवंद्ध – राजस्थान की सांस्कृतिक धरोहर (अंगरक्षण नाहट)
9. निवंद्ध – सूरदेव का सरल (सुमानदेव शरण अग्रवाल)
10. वांग्य – खिलुरा हुआ गणंत्र (हरिशंकर परसाई)

पद्धत भाग –
1. कवीर– 1. मन रे ! जागात रहियें भाई।
2. हमारे राम रहिये करोड़ा केरोड़ी, अलह राम सति छोइ।
3. कार्य कौन कलेव बखाने।
4. मन रे! हरि मंजि, हरि मंजि हरि मंजि भाई।
5. मन भजन का प्रामाण संबंध – कवीर यथात्तरी-यथायुतरात
2. सूरदास 1. किन्नर कानु घरुपन आत आत
2. मुरली तले गोपालहरि भावत
3. देखो भाई सुंदरता को सागर
3. तुलसीदास
   1. कबड़ौंक अंब अवसार पाई
   2. अबलाँ नसानी अब न नसाहे
   3. मोहिं मृत मन बहुत बिखोरी
   4. ऐसी की उदार जग माहि
   5. मन पछताहैं अवसार बैठे
   संदर्भ : विनय पत्रिका, नीता प्रेस गोरखपुर

4. रहीम
   पद
   1. छवि भावन मोहनलाल की
   2. कमल दल नैननि की उनमानि
   दोहा
   1. प्रीतम छवि नैननि रसी
   2. बसि कुसंग पाहत कुसल
   3. रहीमन अंसुआ नैन झरि
   4. रहीमन बीते नरन सी बैर मली ना प्रीति
   5. रहीमन नज नन की बिधा
   6. काज परे कछ और है
   7. खैर खून खूँखी, खुली बैर प्रीति मदनान
   8. दादुर बौर क्षीण मन लम्बी रहे धन मोहि
   9. पावस देखि रहीम मन कौल साधे मीन
   10. रहीमन बिगरी आदि को बने न खरचे दाम
   संदर्भ : रहीम प्रथापली, विद्यानिवास मिश्र

5. पदमकर कविता
   1. कुसल में केलिन में कश्मर में कुंजन में
   2. और माति कुंजन में गुजरित बौर और
   3. पति बिनु कीने ऐसी भाति गुन केलिन के
   4. चिते चिते चारों ओर चिकि चिकि परे लोहीं
   सबैवा
   5. या अनुसार की लखी जही
   6. काज के और अगर में माहि गोबिन्द ले गई बीतर गोरी

6. मैदिलीरण गुरु
   साकेत – अश्वनसर्ग से
   कैम्परी का अनुताप
   तदन्तर बैली समा उद्ध के आगे दुनिया
   सी बार ध्यान वह एक लाल की माई

7. प्रसाद : कभामयनी, श्रद्धार्गत – कहा आण्युक ने संस्कृत ..विजयिनी मानवता हो जाय
   8. पंत : 1. प्रथम रशि छन्द 1-13
   2. भारत मता
   9. निराला: 1. भारती जय विजय करे
   2. बादल रंग – 1
   3. दलित जन पर करो करणा
   4. किर नम धन घरवरा
   10. रामभारी सिंह दिनकर – सर्वमाले दुर्योग संस्कृत अंस
   सच है विषमना जब आती है ...... क्या कर सकती सिंगारी है

[Signature]
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TAJPUR
बी.ए. प्रथम वर्ष : प्रारम्भिक हिंदी

पूर्णक : 100

अंकों का विभाजन
1. पुस्तकों पर आधारित प्रश्न 50 अंक
2. व्याकरण से संबंधित प्रश्न 24 अंक
3. रचना से संबंधित प्रश्न 26 अंक
   (क) लोकोक्तियों मुहावरे
   (ख) पत्र लेखन अथवा निबंध

पाठ्यक्रम
1. गद्य संग्रह
2. व्याकरण : शब्द विचार, वाक्य विपर्याय, वाक्य खण्ड, पद क्रम का ज्ञान तथा इनमें होने वाली सामान्य तुर्कियों का ज्ञान।
3. (क) मुहावरों एवं लोकोक्तियों का प्रयोग, वाक्यों में रिक्त स्थानों की पूर्ति, समान दिखाने वाले शब्दों का अर्थ बेड अथवा वाक्यों में प्रयोग
   (ख) पत्र लेखन अथवा निबंध

पाठ्य पुस्तकें
1. गद्य-संग्रह-सामाजिक गौरव के विन्द्र-डॉ० हरिकृपण देवसंगरे
   प्रकाशक-नेशनल पब्लिशिंग हाउस, नई दिल्ली

व्याकरण एवं रचना
1. अधूरित हिंदी व्याकरण तथा रचना - लेखक कृष्ण विकल
   प्रकाशक-नेशनल पब्लिशिंग हाउस, नई दिल्ली
2. सुविधा व्याकरण एवं रचना-समाप्तक-स्वभाव हदय-संशोधनकर्ता-डॉ० अन्न प्रसाद सुमन
   प्रकाशक - श्रीसम गोरा एण्ड कम्पनी, आगरा

Dy. Registrar (Acad.)
University of Rajasthan
JAIPUR
GENERAL ENGLISH
2014-15

Duration: 3 hrs.  Max. Marks: 100
Minimum Pass Marks: 36

The syllabus aims at achieving the following objectives:

1. Introducing students to phonetics and enabling them to consult
dictionaries for correct pronunciation (sounds and word stress)
2. Reinforcing selected components of grammar and usage
3. Strengthening comprehension of poetry, prose and short-stories
4. Strengthening compositional skills in English for paragraph
writing. CVs and job applications.

The Pattern of the Question Paper will be as follows:

Unit A: Phonetics and Translation (20 marks)
(10 periods)

I Transcription of Phonetic Symbols (05)
II Word Stress (05)
III Translation of 5 sentences from Hindi to English (05)
IV Translation of 10 Words from Hindi to English (05)

Unit B: Grammar and Usage (20 marks)
(10 periods)

I Transformation of Sentences (05)
a. Direct and Indirect Narration
b. Active and Passive Voice

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c. Interchange of Degrees of Comparison

II Modals (05)
III Sequence of Tenses (05)
IV Punctuation of a Short Passage with 10 Punctuation Marks (05)

Unit C: Comprehension (30 marks)
(25 periods)

Following Essays and Stories in Essential Language Skills revised edition compiled by Macmillan for University of Rajasthan General English B. A./B. Com./B. Sc.

William Blake
Sujata Bhatt
Ruskin Bond
M.K. Gandhi
J.L. Nehru
A.P.J. Abdul Kalam

The Little Black Boy
Voice of the Unwanted Girl
Night Train for Deoli
The Birth of Khadi
A Tryst with Destiny
Vision for 2020

Five questions to be answered out of eight questions Two marks each based on 6 units of the prescribed texts

Five questions of 3 marks each to be answered from the given passage:
15 marks
1 Vocabulary question from the given passage (at least 10 words): 5 Marks
Unit D: Compositional Skills (30 marks)
(15 periods)

I Letters-Formal and Informal (10)
II CVs and Job Applications (10)
III Paragraph Writing (10)

Recommended Reading:

4. Judith Leigh. CVs and Job Applications. OUP. 2004
COMPULSORY PAPER OF ENVIRONMENTAL STUDIES

Compulsory in I Year for all streams at undergraduate level

**Scheme of examination**

<table>
<thead>
<tr>
<th>Time</th>
<th>Min Marks</th>
<th>Max. Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 hrs</td>
<td>36</td>
<td>100</td>
</tr>
</tbody>
</table>

This paper will contain 100 multiple choice questions. Each question will carry 1 mark.

Students should be encouraged to visit places of Environmental Importance including Natural and Manmade Habitat.

Note:
1. The marks secured in this paper shall not be counted in awarding the division to a candidate.
2. The candidates will have to clear this compulsory paper in three chances.
3. Non-appearing or absence in the examination of compulsory paper will be counted as a chance.

**Unit.1: The Multidisciplinary nature of environmental studies**

Definition, scope and importance - Relationship between Environmental Studies and other branches of science and social sciences.

Need for Environmental awareness, Environmental education in present day context.

**Unit.2: Natural Resources and Challenges**

a. Natural resources and associated problems, Classification of resources: renewable resources, non-renewable resources, classes of earth resources, resources regions: Definition and criteria, resource conservation.

b. Forest resources: Use and over-exploitation, deforestation, case studies. Timber extraction, mining, dams and their effects on forest and tribal people.

c. Water resources: Use and over-utilization of surface and groundwater, floods, drought conflicts over water, dams-benefits and problems.

d. Mineral resources: Use and exploitation, environmental effects of extracting and using mineral resources, case studies.
e. Food resources: World food problems, changes caused by agriculture and overgrazing, effects of modern agriculture, fertilizer-pesticides problems, water logging, salinity, case studies.

f. Energy resources: Growing energy need, renewable and nonrenewable energy sources, use of alternate energy sources. Case studies.

g. Land resources: Land as a resource, Land degradation man induced Landslides, soil erosion and desertification.
   - Role of an individual in conservation of natural resources.
   - Equitable use of resources for sustainable lifestyles.

Unit 3: Ecosystems, Concepts, Structure, Functions and Types
- Concept of an ecosystem
- Structure and function of an ecosystem
- Producers, consumers and decomposers
- Energy flow in the ecosystem
- Ecological succession
- Food chains, food webs and ecological pyramids
- Introduction, types characteristics features, structure and function of the following ecosystem:
   a. Forest ecosystem, Tropical Temperate and Alpine Ecosystem
   b. Grassland ecosystem and Their Types
   c. Desert ecosystem with emphasis on Thar Desert
   d. Aquatic ecosystems(ponds, streams, lakes, rivers, oceans, estuaries) and Wet Lands

Unit 4: Biodiversity and its conservation
- Introduction –Definition, genetic, species and ecosystem diversity
- Biogeographically classification of India
- Value of biodiversity :consumptive use, productive use, social ethical, aesthetic and option values
- Biodiversity at global, National and local level
- India as a mega-diversity nation
- Hot-sport of biodiversity
- Threats to biodiversity: habitat loss, poaching of wildlife, man-wildlife conflicts
- Endangered, Threatened and endemic species of India
- Conservation of biodiversity: In-situ and Ex-situ conservation of biodiversity
- Red Data Book
Unit 5: Environmental Pollution and Control Measures

Definition
* Causes, effects and control measures of:
  a) Air Pollution
  b) Water Pollution
  c) Soil Pollution
  d) Marine Pollution
  e) Noise Pollution
  f) Thermal Pollution
  g) Nuclear Hazards
* Solid waste management Causes, effects and control measures of urban and industrial wastes
* Role of an individual in prevention of pollution
* Pollution case studies
* Disaster management: floods earthquake, cyclone and landslides

Unit 6: Social Issues, Environment, Laws and Sustainability

* From Unsustainable to Sustainable development
* Urban problems related to energy
* Water conservation, rain water harvesting, watershed management
* Resettlement and rehabilitation of people; its problems and concerns.
  Case studies
* Environmental ethics: Issues and possible solution.
* Climate change, global warming, acid rain ozone layer depletion, nuclear accidents and holocaust. Case studies
* Wasteland reclamation.
* Consumerism and waste product.
* Environmental Protection Act.
* Air (Prevention and Control of Pollution) Act
* Wild life protection Act
* Forest Conservation Act
* Biological Diversity Act
* Issues involved in enforcement of environmental legislation
* Public Awareness.

Unit 7: Human Population and the Environment

* Population growth, variation among nations
* Population explosion-Family Welfare Programme
* Environment and Human health
* Human Rights
* Value Education
* HIV/AIDS
* Women and Child Welfare
* Role of Information Technology in Environment and human health
* Case Studies
Suggested Readings:

5. Goudie,Andrew. The Human Impact.
Syllabus of Elementary Computer Applications

Work load: Teaching 2 hours per week
Practical 2 hours per week

Max Marks: 100 (Main University Exam: Theory - 60 Marks, Practical - 40 Marks)

Each candidate has to pass in Theory and Practical Examinations separately.

Main University Examination: Question pattern for Theory Paper

Max Marks: 60

Part – I (very short answer) consists 10 questions of one marks each with two questions from each unit. Maximum limit for each question is up to 20 words.

Part – II (short answer) consists 5 questions of two marks each with one question from each unit. Maximum limit for each question is up to 40 words.

Part – III (Long answer) consists 5 questions of eight marks each with one question from each unit with internal choice. Maximum limit for each question is up to 400 words.

Unit – I

Introduction to Information Technology, evolution and generation of computers, type of computers, micro, mini, mainframe and super computer. Architecture of a computer system: CPU, ALU, Memory (RAM, ROM families) cache memory, input/output devices, pointing devices.

Concept of Operating system, need types of operating systems, batch, single user, multi-processing, distributed and timeshared operating systems, Introduction to Unix, Linux, Windows, Windows NT. Programming languages – Low level and high level languages, generation of languages, 3 GL and 4 GL languages, Graphic User Interfaces.

Unit – II

Word Processing Tool - Introduction, Creating, Saving, Copy, Move and Delete, Checking Spelling and Grammar. Page Layout, interface, toolbars, ruler, menus, keyboard shortcut, editing, Text Formatting, insert headers and footers, Bullets and Numbering, Find and Replace etc., Insert Table and Picture, Macro, Mail Merge.

Power Point: Creating and viewing a presentation, managing Slide Shows, navigating through a presentation, using hyperlinks, advanced navigation with action setting and action buttons, organizing formats with Master Slides, applying and modifying designs, adding graphics, multimedia and special effects.

Unit – III

Electronic Spreadsheet - Worksheet basics. Create, save and open a worksheet. Entering data, text, numbers and formula in a worksheet. Inserting and deleting cells, cell formatting, inserting rows and columns in a worksheet, formatting worksheets. Using various formulae and inbuilt functions. Update worksheets using special tools like spell check and auto correct. Setup the page
and margins of worksheets for printing. Format the data in the worksheet globally or selectively, creating charts. Enhance worksheets using charts, multiple worksheets concepts.

Unit - IV

The Internet - History and Functions of the Internet, Working with Internet, Web Browsers, World Wide Web, Uniform Resource Locator and Domain Names, Uses of Internet, Search for Information, Email, Chatting, Instant messenger services, News, Group, Teleconferencing, Video-Conferencing, E-Commerce and M-Commerce.

Manage an E-mail Account, E-mail Address, configure E-mail Account, log to an E-mail, Receive E-mail. Sending mails, sending files an attachments and Address Book. Downloading Files, online form filling, E-Services - E-Banking and E-Learning.

Unit - V


Network Security - Risk assessment and security measures, Assets and types (data, applications, system and network). Security threats and attacks (passive, active); types and effects (e.g. Identity theft, denial of services, computer virus etc.), Security issues and security measures (Firewalls, encryption/decryption), Prevention.

Question Paper pattern for Main University Practical Examination

Max Marks: 40

Practical

The practical exercises will be designed to help in the understanding of concepts of computer and the utilization in the areas outlined in the theory syllabus. The emphasis should be on practical usage rather than on theoretical concepts only.

The practical examination scheme should be as follows –

- Three Practical Exercise (including Attendance & Record performance) 30 marks
  - Operating system
  - MS Word
  - MS Excel
  - MS Power Point
  - Internet
- Viva-voce 10 marks

[Signature]

University of Rajasthan
AI PUR
B.P.A. (Music) Part – I
(Foundation)

DETAIL OF COURSE
OPTIONAL PAPERS

Practical Paper – I  Music Vocal  Max. Marks 150

(1) Intensive Study of following ragas -
   (1) Bhimpalasi
   (2) Yaman

(2) Non detail Ragas -
   (1) Durga
   (2) Alhaiya Bilawal

(3) One Dhruvpad & One Dhamar with dugun in the prescribed ragas -
   Khamaj & Bhairvi
   One Bhajan based in any raga.

Practical Paper – II  Music Instrumental  Max. Marks 150

(1) Intensive Study of following ragas -
   (1) Bhairav
   (2) Vrindavani Sarang

(2) Non detail Ragas -
   (1) Bhupali
   (2) Bihag

(3) One dhun & one Composition in other than Teental with Two
   Tanas in the prescribed ragas -
   Bhairvi & Des

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Practical Paper – III

Viva-Voce and Critical and Comparative Study of Ragas and Talas

(1) Critical and Comparative Study of Ragas prescribed in paper 1st and 2nd
(2) Study of the following Taals with Dugun & Chaugun: Teental, Ektal, Chautal, Kaharwa, Dadra.
(3) Ten varieties of Alankars to be Practiced.
(4) Practical knowledge of Ten That’s.
(5) One Lakshan geet (Vocal) and one sargam (Inst.) in any two different raags.
B.P.A.(Music) Part – I
(Foundation)

OPTIONAL PAPERS

Theory Paper – I

Max. Marks 100

Applied & General

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


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

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

(c) Writing Laykaris of prescribed Talas.(Dugun, Tigun & Chaugun)

(d) Definitions: Sangeet, Nad, Swara, Shruti, Varna, Alankar, Taan Saptak, Purvanga, Uttaranga, Laya–Vilambit, Madhya and Drut Laya, Matra, Sum, Tali, Khali, Bhari, Avartana.

(e) Raga, Thaat, Raga-jati, Vadi, Samvadi, Anuvadi, Vivadi.

(f) Elementry knowledge of instruments.

Theory Paper – II

Indian Culture and Art

Max. Marks 100

(a) General knowledge of Vedas, Upanishad, Puraan & Darshanas.

(b) Folk tradition of Rajasthan with special reference to Folk Songs.

(c) Knowledge of Indian Classical dance forms.


(e) Music and education- Gurukul and Institution based system.
B.P.A.(Music) Part –II

Practical :-

<table>
<thead>
<tr>
<th></th>
<th>Paper</th>
<th>Duration</th>
<th>Max Marks</th>
<th>Min Marks</th>
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<tbody>
<tr>
<td>(i)</td>
<td>Presentation of Raga and Various forms of Indian Music</td>
<td>½-1 Hour</td>
<td>150</td>
<td>60</td>
</tr>
<tr>
<td>(ii)</td>
<td>Viva-Voce and Critical and Comparative Study of Raga and Tala</td>
<td>½-1 Hour</td>
<td>150</td>
<td>60</td>
</tr>
<tr>
<td>(iii)</td>
<td>Stage Performance</td>
<td>40 Minutes</td>
<td>100</td>
<td>40</td>
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Theory:-

<table>
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<tr>
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<th>Applied &amp; General</th>
<th>3 Hour</th>
<th>100</th>
<th>36</th>
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<tbody>
<tr>
<td>(ii)</td>
<td>History of Indian Music (Ancient Period)</td>
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</tbody>
</table>

**Total Marks** Practical 400, Theory 200, Total 600

**Teaching Hours**

**Practical**

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

**Theory**

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

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B.P.A. (Music) Part - II

DETAILED COURSES

**Practical Paper – I**

Max. Marks 150

**Presentation of Ragas and Various forms of Indian Music**

(i) Intensive Study of the Following Ragas; 50
Malkauns, Bageshri, Miyan Malhar, Jaunpuri.

(ii) Study of the following Ragas 50
Kedar, Kamod, Chhayanat, Hameer, Deshkar, Shuddha Kalyan,
Bahar, Hindol.

(a) To prepare four fast Khayals or fast Gats in any four
Ragas with Alap and Tanas which is mentioned above.

(b) To prepare one Dhruvpad, One Dhamar with Dugun
& Chaugun, One Tarana and one Bhajan in different
Ragas other than selected under (a)

OR

(c) To prepare three Composition other than Teental & one
Dhun in different Ragas other than selected under (a)

**Practical Paper – II**

Max. Marks 150

**Viva-Voce, Critical & Comparative Study of Raga and Tala:**

(1) Critical and Comparative Study of Ragas prescribed in
paper I 60

(2) Study of the following Taal with Dugun & Chaugun:
Jhaptal, Teevra, Dhamar, Rupak, Sooltal 50

(3) Ten varieties of Alankars to be Practiced. 20

(4) Identification of Ragas through given notes. 20

**Practical Paper – III**

Max. Marks 100

**Stage Performance**

(1) Presentation of any one Raga 60

(2) Presentation of any other style (light classical or light) 40

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B.P.A. (Music) Part - II

Theory Paper - I

Applied & General

(a) Description and comparative study of the following Ragas and Talas.
Ragas : Malkauns, Bageshri, 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, Taan/Todas.
(c) Writing Layakaris with Dugun & Chougun in the prescribed Talas.
(d) Definition: Gram, Murchhana, Jati, Nibaddha, Anibaddha, margi, Desi, Graha, Ansha, Nyas, Prabandha.

Brief study of -
(i) Shruti, Swara, Alapti and its varieties.
(ii) Terms: Krintan, Jamjama, Gamak, Ghaseet, Meend.

Theory Paper - II

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)
B.P.A.(Music) Part –III

Practical :-

<table>
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<tr>
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<th>Duration</th>
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<td>(ii) Viva-Voce and Critical and Comparative Study of Raga and Tala</td>
<td>½-1 Hour</td>
<td>150</td>
<td>60</td>
</tr>
<tr>
<td>(iii) Stage Performance</td>
<td>40 Minutes</td>
<td>100</td>
<td>40</td>
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Theory:-

| (i) Applied & General                                                 | 3 Hour         | 100       | 36        |
| (ii) History of Indian Music (Medieval Period)                       | 3 Hour         | 100       | 36        |

Total Marks

Practical 400, Theory 200, Total 600

Teaching Hours

Practical

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

Theory

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

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B.P.A. (Music) Part - III
DETAIL OF COURSES

Practical Paper - I

Presentation of Ragas and Various forms of Indian Music

(i) Intensive Study of the Following Ragas;
    Todi, Shyam Kalyan, Chandrakauns, Puriya Kalyan,
    Rageshwari.  
    50

(ii) Study of the following Ragas;
    Multani, Jaijaiwanti, Gaud-Sarang, Vibhas, Patdeep,
    Kirwani, Jhinjhoti, Tilak Kamod.  
    50

(a) To prepare Five fast Khayals or fast Gats in any five
    Ragas with Alap and Tanas which is mentioned above.  
    50

(b) To prepare one Dhrupad, one Dhamar with Dugun Tigun
    & Chaugun, One Tarana in different Ragas other than
    selected under (a)  
    40

OR

To prepare three Composition other than Teental with
todas & One Dhun in Different Ragas other than
selected under (a)

(c) To prepare one Lok Geet /Lok Dhun.  
    10

Practical Paper - II

Viva-Voce, Critical & Comparative Study of Ragas and Talas:

(1) Critical and Comparative Study of Ragas prescribed in
    paper I st.  
    60

(2) Study of the following Taal with Dugun, Tigun &
    Chaugun - Jhumara, Aadachautala, Deepchandi, Jat.  
    50

(3) Different Layakaris 2/3, 3/2  
    10

(4) Playing or Singing of any given Musical piece  
    15

(5) Identification of ragas through given notes  
    15

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Practical Paper – III

Stage Performance

(1) Presentation of any one Raga.
(2) Presentation of any other Style
   (Light classical or light)

B.P.A.(Music) Part –III

Theory Paper –I

Applied & General

(a) Description and comparative study of the following Ragas and Talas.

Ragas - Todi, Shyam kalyan, Chandrakauns, Puria kalyan,
   Rageswhari, Multani, Jaijiwanti, Gaud-Sarang,
   Vibhas, Patdeep, Kirwani, Tilak Kamod, Jhinjhoti.

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

(b) Notation Writing of Composition with Alap, Taan/Toda.

(c) Writing of Layakaris with Dugun, Tigun & Chaugun in the
   prescribed Talas.

(d) (i) Varieties of Gamak and Tan..
   (ii) Classification of Ragas: (Gram Raga, Desi Raga, Stri-Purush
        Raga, Mel, Thaat, Ragang.

(e) 40 Principles of Raga formations.

(f) Musical terms : Nayak, Gayak, Kalawant, Vaggeykaar, Aadat,
   Jigar, Hisab.

Theory Paper –II

History of Indian Music (Medieval Period)

(Sharang dev to Vayankat mukhi)

(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. Sharang dev, Pt. Lochan, Pt. Ramamatya, Pt. Ahobal,

(c) Elementary Knowledge of Karnatak-Music.

(d) Detailed Study of Dhruvpad & Khayal.

(e) Historical development of Sitar & Tabla.

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B.P.A. (Music) Part IV

Practical:

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<td>(ii) Viva-Voce and Critical and Comparative Study of Tala and Tala</td>
<td>½ - 1 Hour</td>
<td>150</td>
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Theory:

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<td>(i) Applied &amp; General</td>
<td>3 Hour</td>
<td>100</td>
<td>36</td>
</tr>
<tr>
<td>(ii) History of Indian Music</td>
<td>3 Hour</td>
<td>100</td>
<td>36</td>
</tr>
<tr>
<td></td>
<td>(Modern Period)</td>
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Total Marks: Practical 400, Theory 200, Total 600

Teaching Hours

Practical

- Paper - I: 8 Hours Per Week
- Paper - II: 6 Hours Per Week
- Paper-III: 4 Hours Per Week

Theory

- Paper - I: 4 Hours Per Week
- Paper - II: 4 Hours Per Week
B.P.A. (Music) Part – IV

DETAIL OF COURSES

Practical Paper – I

Presentation of Ragas and Various forms of Indian Music

(i) Intensive Study of the Following Ragas;
Darbari-Kanada, Maru-Bihag, Shuddha-Sarang, Lalit,
Madhuvanti and Ahir Bhairav. 50

(ii) Study of the following Ragas;
Basant, Megh, Puriya, Marva, Sohani, Madhumad Sarang,
Adana and Shri. 50
(a) To prepare Six fast Khayals or fast Gats in any Six
Ragas with Alap and Tanas which are mentioned above.
(b) To prepare one Dhrupad and one Dhamar with Dugun
Tigun and Chaugun in different Ragas other than selected
under (a) 30

OR

To prepare two Compositions other than Teental with
Todas in Different Ragas other than selected under (a)
(c) To prepare one Thumari, one Bhajan or two Dhun
in any Raga. 20

Practical Paper – II

Max. Marks 150

Viva-Voce, Critical & Comparative Study of Ragas and Talas

(1) Critical and Comparative Study of Ragas prescribed in
paper I. 50
(2) Study of the following Taal with Dugun, Tigun and
Chaugun – Jhumara, Chautaal, Jhaptaal, Punjabi and Addha. 50
(3) Different Layakaris 3/4, 4/3 10
(4) Tuning of own Music Instrument. 10
(5) Playing or Singing of any given Musical piece. 10
(6) Notation writing. 10
(7) Identification of ragas through given notes. 10
Practical Paper – III

Max. Marks 100

Stage Performance

(1) Presentation of any one Raga. 60
(2) Presentation of any other Style. 40
(Light Classical/ Light Composition)

B.P.A.(Music) Part –IV

Theory Paper –I

Max. Marks 100

Applied & General

(a) Description and comparative study of the following Ragas and Talas.
Ragas - Darbari Kanada, Ahir Bhairv, Marva, Maru Bihag, Madhuvanti, Shuddha Sarang, Puria, Shri, Basant, Lalit, Megh, Sohni, Madhumad Sarang and Adana.
Talas : Jhumara, Jhatapta, Chautaal, Punjabi and Addha.
(b) Notation Writing of Composition with Alap, Taan/Toda.
(c) Writing of Layakaris of prescribed Talas in dugun, tigun, chaugun & Chhagun.
(d) Elementary 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.

Theory Paper –II

Max. Marks 100

History of Indian Music
(Modern Period)

(a) Development of Indian Music during Modern Period.
(b) Detailed Study of the works of the following:
(c) Development of Modern Musical Scale. (Western and Indian)
(d) Concept of Gharana in Indian Classical Music.
(e) Development of Music after independence in the field of training, Performances and writing.
   (i) Government (Radio, Door-Darshan, Academies, ICCR and Deptt. of culture Awards etc)
   (ii) Private organizations (Music- Conferences etc)
   (iii) Popular Music
(f) Life Sketches and contribution of famous Indian Musicians-
BOOK RECOMMENDED FOR STUDY

B.P.A. (Music) Course in

Hindustani Classical Vocal/Instrumental Music

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
11.Tabla Vigyan by Dr. Lalmani Mishra.
12. Tabla Shastra by Godbole
13. Sangit Visharad (Hatharas)
15. Sangit Bodh by Dr. Sharat Chandra Paranjpe.
17. Sangeet Darshika Part I and II by Shri Nanigopal Banerjee.
22. Tan Malika by Raja Bhaiya Puchwale.

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