

# University of Rajasthan Jaipur

## SYLLABUS

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

#### ( Vocal & Instrumental 2019 )

B.P.A. (Tabla) part-I Examination 2019

B.P.A. (Tabla) part-II Examination 2020

B.P.A. (Tabla) part-III Examination 2021


B.P.A. (Tabla) part-IV Examination 2022

  
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## 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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# B.P.A. Tabla Part – I

(Foundation)

## COMPULSORY PAPERS :-

	Paper	Duration	Max Marks	Min 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	3 Hours	100	36

## OPTIONAL PAPERS

**Practical :-**

(i)	Tabla Vadan	1 Hour	150	60
(ii)	Harmonium Vadan	1 Hour	150	60
(iii)	Viva-Voce with Critical and Comparative Study of Technique of Tabla	30 Minutes	100	40

**Theory:-**

(i)	Applied & General study of Tabla	3 Hour	100	36
(ii)	Indian Culture and Art	3 Hour	100	36
<b>Total Marks</b>		<b>Practical 400</b>	<b>Theory 200</b>	<b>Total 600</b>

## 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**

नोट : 36 से कम अंक लाने पर छात्रों को उत्तीर्ण नहीं किया जायेगा। इस प्रश्न-पत्र में प्राप्त अंकों को श्रेणी निर्धारण हेतु नहीं जोड़ा जायेगा।

अंक विभाजन - प्रश्न पत्र में दो भाग होंगे - 1. साहित्य खण्ड एवं 2. व्याकरण खण्ड। साहित्य खण्ड में दो भाग होंगे - गद्य भाग एवं पद्य भाग। प्रत्येक खण्ड के लिए 50 अंक निर्धारित हैं।

50 अंक

क	दो व्याख्या पद्य 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 पद्य से (विकल्प देना है)	7 1/2 x 2 =	15 अंक
घ	आलोचनात्मक प्रश्न गद्य से (विकल्प देना है)	7 1/2 x 2 =	15 अंक

साहित्य खण्ड - 'क' :- गद्य-पद्य की निर्धारित रचनाएँ  
गद्य भाग -

1. कहानी - प्रेमचन्द - बड़े भाई साहब  
विजयदान देथा - सिकंदर और कौआ
2. संस्मरण - कन्हैयालाल मिश्र 'प्रभाकर' - बयालिस के ज्वार की उन लहरों में
3. रेखाचित्र - रामवृक्ष बेनीपुरी- रजिया
4. विज्ञान - गुणाकर मुले - शनि सबसे सुन्दर ग्रह
5. निबंध - अगरचन्द नाहटा - राजस्थान की सांस्कृतिक धरोहर
6. व्यंग्य - शरद जोशी - जीप पर सवार इल्लियों
7. पर्यावरण - अनुपम मिश्र - आज भी खरे हैं तालाब

पद्य भाग :- (कबीर ग्रंथावली से सं. - श्यामसुंदर दास)

1. कबीर - साखी सं. - गुरुदेव को अंग - 7,12,26,30  
सुमरन को अंग - 10,17,24,26  
विरह को अंग - 2,6,10,18
2. सूरदास सूरसागर सार - सं. डॉ. धीरेन्द्र वर्मा  
- विनय भक्ति पद सं. - 21,33  
- गोकुल लीला पद सं. - 55,58  
- वृंदावन लीला पद सं. - 10,28  
- उद्धव संदेश पद सं. - 77,79
3. तुलसीदास - विनय पत्रिका, गीताप्रेस, गोरखपुर पद सं. - 87,88,90,156,158
4. मीरां - पदावली सं. - नरोत्तम स्वामी पद सं. - 1,3,4,5,10
5. रहीम - रहीम ग्रंथावली संपादक विद्यानिवास मिश्र, गोविन्द रजनीश  
(दस दोहे) (दोहावली) 186,191,211,212,214,218,219,220,223,224
6. मैथिलीशरण गुप्त - मनुष्यता, हम राज्य लिए भरते हैं (गीत-साकेत के नवम सर्ग से)
7. सुमित्रामदन पंत : - नौका विहार
8. सूर्यकान्त त्रिपाठी निराला - वह तोड़ती पत्थर
9. सच्चिदानंद हीरानंद वात्स्यायन 'अज्ञेय' - हिरोशिमा
10. रामधारी सिंह दिनकर : - विपथगा, समर शेष है

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खण्ड - 'ख'

व्याकरण/व्यावहारिक हिन्दी खण्ड

50 अंक

- |                                 |   |                                                                                                       |       |
|---------------------------------|---|-------------------------------------------------------------------------------------------------------|-------|
| 1. निबन्ध लेखन                  | - | शब्द सीमा 300 शब्द                                                                                    | 8 अंक |
| 2. कार्यालयी लेख                | - | शासकीय - अर्द्धशासकीय पत्र, कार्यालय ज्ञापन, विज्ञापित एवं कार्यालय आदेश, अधिसूचना, पृष्ठांकन 4 x 2 = | 8 अंक |
| 3. संक्षेपण                     | - |                                                                                                       | 4 अंक |
| 4. पल्लवन                       | - |                                                                                                       | 5 अंक |
| 5. शब्द निर्माण प्रविधि         | - | उपसर्ग, प्रत्यय, संधि, समास                                                                           | 5 अंक |
| 6. शब्द शुद्धि एवं वाक्य शुद्धि | - |                                                                                                       | 5 अंक |
| 7. मुहावरे एवं लोकोक्ति         | - |                                                                                                       | 5 अंक |
| 8. पारिभाषिक शब्दावली           | - |                                                                                                       | 5 अंक |
| 9. शब्द के प्रकार               | - | संज्ञा, सर्वनाम, विशेषण, क्रिया एवं क्रिया विशेषण                                                     | 5 अंक |

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## 2. GENERAL ENGLISH

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.

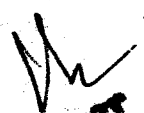
The Pattern of the Question Paper will be as follows:

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

I Phonetic Symbols and Transcription of Words	(05)
III Translation of 5 Simple sentences from Hindi to English	(05)
from English to Hindi	(05)
IV Translation of 05 Words from Hindi to English	(2 <sup>1/2</sup> )
from English to Hindi	(2 <sup>1/2</sup> )

**Unit B: Grammar and Usage** (25 marks)  
(10 periods)

I Elements of a Sentence	(05)
II Transformation of Sentences	(05)

  
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(a) Direct and Indirect Narration

(b) Active and Passive Voice

II Modals (05)

III Tense (05)

IV Punctuation of a Short Passage with 10 Punctuation Marks

(05)

(As discussed in Quirk and Greenbaum)

**Unit C: Comprehension**

**(25 marks)**

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.

Candidates will be required to answer 5 questions of two lines each to be answered out of 10 questions. There would be two questions from the prescribed text. (10)

Sujata Bhatt

Voice of the Unwanted Girl

Ruskin Bond

Night Train for Deoli

M.K. Gandhi

The Birth of Khadi

J.L. Nehru

A Tryst with Destiny

A.P.J. Abdul Kalam

Vision for 2020

**The candidates will be required to answer 5 questions from the given unseen passage. (10)**

**One vocabulary question of 10 words from the given passage. (5)**

**Unit D: Compositional Skills**

**(30 marks)**

**(15 periods)**

I Letters-Formal and Informal

(10)

II CV's Resume and Job Applications and Report

(10)

III Paragraph Writing

(10)

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**Recommended Reading:**

Sasikumar, V., Dutta and Rajeevan, A Course in Listening and Speaking-I Foundation Books. 2005.

Sawhney, Panja and Verma eds. English At the Workplace, Macmillan 2003.


Singh, R.P. Professional Communication. OUP. 2004

Judith Leigh. CVs and Job Applications. OUP. 2004

Arthur Waldhorn and Arthur Zeiger, English Made Simple. Upa and Co.

Gunashekar ed. A Foundation English Course for Undergraduates. Book I, CIEFL, Hyderabad.

Quirk and Greenbaum: A University Grammar of English Longman, 1973

  
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### **3. COMPULSORY PAPER OF ENVIRONMENTAL STUDIES**

Compulsory in I Year for all streams at undergraduate level

#### **Scheme of examination**

Time	Min Marks	Max. Marks
3 hrs	36	100

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**

1. Natural resources and associated problems, Classification of resources: renewable resources, non renewable resources, classes of earth resources, resources regions: Definition and criteria, resource conservation.
2. Forest resources: Use and over-exploitation, deforestation, case studies. Timber extraction, mining, dams and their effects on forest and tribal people.
- Water resources: Use and over-utilization of surface and groundwater, floods, drought conflicts over water, dams-benefits and problems.
- Mineral resources: Use and exploitation, environmental effects of extracting and using mineral resources, case studies.

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Food resources: World food problems, changes caused by agriculture and overgrazing, effects of modern agriculture, fertilizer-pesticides problems, water logging, salinity, case studies.

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-spot 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

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## Unit 5 : Environmental Pollution and Control Measures

Objectives

- 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

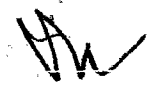
- Population growth, variation among nations
- Population explosion-Family Welfare Programme
- Environment and Human health
- Human Rights
- Value Education
- HIV/AIDS
- Women and Child Welfare
- Role of Information Technology in Environment and human health.
- Case Studies

  
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**Suggested Readings:-**

1. Chauhan, Surendra Singh. 2001. Biodiversity, Biopiracy and Biopolitics: The Global Perspectives, Kalinga Publications, New Delhi.
2. Chauhan, Surendra Singh. 2004. Environmental Protection and Management: From Stockholm to Rio and After, Kalinga Publications, New Delhi.
3. Diwan A.P. and Arora D.K.1995. Human Ecology Anmol Publication Pvt.Ltd.,New Delhi.
4. Dubey, R.M.1992. Human Ecology and Environmental Education,Chaug Publications,Allahabad.
5. Goudie,Andrew.The Human Impact.
6. Husain Maxia.1994 Human Geography,Rawat Publication,Jaipur.
7. Johnston, R.J.Ed.1986 Dictionary of Human geography,National Publication,New Delhi.
8. Malik,S.L.and Bhattacharya D.K.1986. Aspects of Human Ecology,Northern Book Center,New Delhi.
9. Mishra,R.P and Bhooshan,B.S.1979.Human Settlements in Asia.Public,Polices and programmes Haritage publisher,New Delhi.
- 10.Nathawat, G.S.1985. Human Ecology,An Indian perspective,Indian Human Ecology Council,Jaipur.
- 11.Russel, Bartrand, 1976.Impact of Science of society Unwin,Publisher,Indian. (paper back).
- 12.Sinha Rajiv, 1996.Gloobal Biodiversity Ina.,Shri publication,Jaipur.
- 13.Sinha Rajiv K., 1994. Development without Desertction Environmentalist,Jaipur.
- 14.Sinha Rajiv K., 1996.Environmental Crises and Human at Risk,In A Shri Publication,Jaipur.
- 15.Smith, Dlanne, 1984.Urban Ecology,George Allen,London.
- 16.Swarnkar, R.C.1985.Indian Tribes:Printwell publisher,Jaipur.
- 17.Tivy,Joy and O'Hugegreg,1985.Human Impact on the Ecosystem Edinburgh George Allen Boyd.
- 18.United Nations Development Report, 1996.Human Development Report, 1996.Oxford University Press,Delhi.
- 19.Vannathony & Rogers Paul, 1974. Human Ecology and World Development,Flehum Press,New York.

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## 4. Elementary Computer Applications

Maximum Marks- 100 (Main University Examinations)

Theory : Max. Marks -60

Practical : Max. Marks- 40

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

Question paper for Elementary Computer Applications, (Compulsory paper-common for B.A. / B.Sc./ B.Com. Part-I) be so set that it has 120 multiple choice questions (Bilingual) of ½ marks each. The question paper will be of duration of 2 hours. The examinees will have to give their answers on OMR Sheet only to be provided by the University whose evaluation will be done based on OMR Scanning Technology. Further the practical examination for this paper will be of 40 marks and its duration will be of 2 hours.

### 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 of Unix. Linux. Windows, Window 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 Grammer. 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 types of create 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 worksheet. Using various formula and inbuilt function. Update worksheet using special features like spell check and auto correct setup the page



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applications 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

Social, Ethical and Legal Matters - Effects on the way we: Work Socialise, Operate in other areas, Cyber crime, Prevention of crime, Cyber law, Indian IT Act, Intellectual property, Software piracy, Copyright and Patent, Software licensing, Proprietary software, Free and Open source software.

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

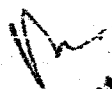
Max Marks: 40

#### 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

  
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## 5. प्रारम्भिक हिन्दी

पूर्णांक 100

अवधि : 3 घण्टे

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 विन्यास, वाक्य खण्ड, पद क्रम का ज्ञान तथा इनमें होने वाली सामान्य त्रुटियों का ज्ञान।
3. (क) मुहावरों एवं लोकोक्तियों का प्रयोग, वाक्यों में रिक्त स्थानों की पूर्ति, समान दिखने वाले शब्दों का अर्थ भेद अथवा वाक्यों में प्रयोग  
(ख) पत्र लेखन अथवा निबंध

— पाठ्य पुस्तकें

1. गद्य-संग्रह-राष्ट्रीय गौरव के चिन्ह- डॉ. हरिकृष्ण देवसरे  
प्रकाशक-नेशनल पब्लिशिंग हाउस, नई दिल्ली

व्याकरण एवं रचना

1. आधुनिक हिन्दी व्याकरण तथा रचना - लेखक कृष्ण विकल  
प्रकाशक-नेशनल पब्लिशिंग हाउस, नई दिल्ली
2. सुबोध व्याकरण एवं रचना-सम्पादक व्यथित हृदय-संशोधनकर्ता-डॉ.अम्बा प्रसाद सुमन  
प्रकाशक - श्रीराम मेहरा एण्ड कम्पनी, आगरा

  
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**B.P.A. Tabla Part – I**  
**(Foundation)**  
**DETAILS OF COURSES**  
**OPTIONAL PAPERS**

**Practical Paper – I**

**Max. Marks 150**

**Tabla Vadan**

- |     |                                                                                                                                     |    |
|-----|-------------------------------------------------------------------------------------------------------------------------------------|----|
| (1) | Knowledge of Ten Varnas of Tabla and its (Vadan Vidhi) Techinques of Playing.                                                       | 25 |
| (2) | Ability to play Teental, Keharwa, Dadra, Roopak on Tabla.                                                                           | 25 |
| (3) | Ability to play solo Tabla for the duration of 20 minutes with an accompaniment of Harmonium.                                       | 25 |
| (4) | Ability to present Teental with various Tukras, Peshkaras, Kaydas and Paltas, Relas and a few Tihaias on Tabla.                     | 25 |
| (5) | Candidate is required to Recognize the Talas prescribed in the syllabus when played on Tabla.                                       | 25 |
| (6) | A Candidate is required to render Thaah, Dugun, Tigun and Chaugun of Ektal, Teental, Sooltal, Teevra on hands showing tali & Khali. | 25 |


**Practical Paper – II**

**Max. Marks 150**

**Harmonium Vadan**

- |     |                                                                                                                                                                              |    |
|-----|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|
| (1) | The candidate is required to present Five Alankaras in each Thaata on Harmonium.                                                                                             | 25 |
| (2) | Presentation of five Sargams in any five Thaats on Harmonium.                                                                                                                | 25 |
| (3) | Student is required to prepare any one Raga with Vilambit and Drut Khayal/gat from the Ragas mentioned below :-<br>(1) Yaman (2) Bhairav (3) Alhaiya Bilawal (4) Bhimpalasi. | 25 |
| (4) | Ability to play Nagma in Teental                                                                                                                                             | 25 |
| (5) | To Play "Janganman" and "Vande Matram" on Harmonium.                                                                                                                         | 25 |
| (6) | To Play 2 Rajasthani Folk songs on Harmonium.                                                                                                                                | 25 |


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**Viva-Voce with Critical and Comparative Study of Technique of Tabla -**

- |     |                                                                                                                    |    |
|-----|--------------------------------------------------------------------------------------------------------------------|----|
| (1) | Comparative Study of Talas                                                                                         | 15 |
| (2) | Ability to demonstrate various laykari on hands.                                                                   | 15 |
| (3) | Ability to accompany a vocal recital.                                                                              | 15 |
| (4) | Bols/ Phrases used in Tabla.                                                                                       |    |
|     | (i) Bols produced only on the Right hand (Daahina)                                                                 |    |
|     | (ii) Bols produced only on the Left hand (Baayan).                                                                 |    |
|     | (iii) Bols produced on both Daayan and Baayan together (Simultaneously)                                            |    |
|     | (iv) Bols produced by using combination of both Daayan and Baayan simultaneously or separately.                    | 25 |
| (5) | Clarify use of the following taals in various types of Music. Ektaal, Teentaal, Kaharva, Dadra, Chautaal & Dhamar. | 15 |
| (6) | Ability to tune the Tabla.                                                                                         | 15 |

  
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**B.P.A. (Tabla) Part – I**  
**(Foundation)**

**OPTIONAL PAPERS**

**Theory Paper – I**

**Max. Marks 100**

**Applied & General study of Tabla**

1. Classification of Musical Instruments.
2. Historical Evolution and Development of Tabla
3. Techniques of Tabla Vadan.
4. Varnas of Tabla.
5. Definations of the followings :-  
(1) Tal (2) Sam (3) Matra (4) Theka (5) Tali (6) Khali (7) Vibhag  
(8) Avartan (9) Bol (10) Laya
6. Varieties of Laya, Thah, Dugun, Tigun and Chaugun.
7. Notation system of Tal according to Pt. Vishnu Digumber Paluskar and Pt. Vishnu Narain Bhatkhande.
8. Ability to write Tukras & Parans.
9. Ability to write the Talas mentioned below with thaah, Dugun, Tigun and Chaugun layakaries.  
(1) Rupak (2) Teental (3) Sooltal (4) Dadra.
10. Life Sketches and Contribution of the following Musicians:
  - (1) Pt. Samta Prasad Mishra
  - (2) Kudau Singh
  - (3) Ahmad Jaan Thirkwa
  - (4) Allarakha Khan

**Indian Culture and Art**

- A. Elementary Knowledge of Ancient Sanskrit Literature–Vedas, Upnishad, Puraan and Darshan.
- B. Folk Tradition of Rajasthan with special Reference to folk Instruments.
- C. Ancient Indian Architecture, Sculpture and Painting with special reference to percussion.
- D. General knowledge of various Gharanas of Tabla.
- E. Knowledge of Tal-Jatis of south Indian Music.

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## B.P.A. Tabla Part – II

### OPTIONAL PAPERS

#### **Practical :-**

	<b>Paper</b>	<b>Duration</b>	<b>Max Marks</b>	<b>Min Marks</b>
(i)	Tabla Vadan	½-1 Hour	150	60
(ii)	Viva-Voce with Critical and Comparative Study of Technique of Tabla	½-1 Hour	150	60
(iii)	Stage Performance	40 Minutes	100	40

#### **Theory:-**

	<b>Paper</b>	<b>Duration</b>	<b>Max Marks</b>	<b>Min Marks</b>
(i)	Applied & General study of Tabla	3 Hour	100	36
(ii)	History of Indian Instrumental Music (Percussion) (Ancient Period)	3 Hour	100	36
<b>Total Marks</b>		<b>Practical 400</b>	<b>Theory 200</b>	<b>Total 600</b>

### 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

**Total Teaching Hours for practical – 18, Theory 08 Hours Per Week**

## B.P.A. Tabla Part – II

### DETAILS OF COURSES

#### OPTIONAL PAPERS


Practical Paper – I

**Max. Marks 150**

#### Tabla Vadan

1. Ability to play Thaha, Dugun, Tigun and Chaugun of Jhoomra, Punjabi, Dhamar, Deepchandi, Chautal, Teevra and Tilwada alongwith Previous Year's Talas also.
2. Ability to solo vadan of Taal Jhaptal with two kaidas alongwith 4 Paltas, tehai, Rela, 2 tukdas and Parans.
3. Ability to play solo of teentaal with 4 Kaydas alongwith 4 Paltas and tehai, rela, 4 tukdas and Parans.
4. Ability to play two types of laggi in tal Dadra and Kaharwa.
5. Ability to play two parans in Tal Dhamar and Chautal.
6. A candidate is required to Render Thaah, Dugun, Tigun and Chaugun of Dhamar, Deepchandi, Chautal, Teevra and Tilwada on hands showing Tali and Khali.
7. Ability to play to produce the Tabla Bols-Ghid-Nak, Dhir-Dhir, Kadaan etc.

**Note:- This is compulsory to play solo Tabla with accompaniment of Harmonium.**

  
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**Viva-Voce with Critical and Comparative Study of Technique of Tabla**

1. Comparative study of :-  
(1) Ektal – Chautal (2) Deepchandi- Dhamar (3) Roopak – Teevra  
(iv) Sool Tal-Jhaptal
2. Sound techniques of Bayaan and Daayan of tabla.
3. To produce the Bols on tabla according to Banaras and Delhi Gharana.
4. To accompany Tabla with Vocal, Instruments & Dances.
5. Tuning of Tabla.
6. Candidate is required to recognize the Talas prescribed in the syllabus when played on Tabla.
7. A Candidate is required to render Thadh, Dugun, Tigun and Chaugun of Dhamar, Deepchandi, Chautal, Teevra and Tilwada on hands showing Tali and Khali.
8. Ability to play Nagma in Jhaptal and Ektal.

**Practical Paper – III**

**Max. Marks 100**

**Stage Performance**

1. Presentation of any one Tal of the course - 60
2. Presentation of any tal other than classical is used in light classical and light Music 40

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# B.P.A. Tabla Part – II

## OPTICNAL PAPERS

Theory Paper – I

**Max. Marks 100**

### Applied & General Study of Tabla

1. Definitions of the followings :-

(i) Jaati (ii) Grah (iii) Peshkar (iv) Tihai (v) Paran (vi) Rela (vii) Ladi (viii) Kayda (ix) Chakardar Tihai (x) Gat (xi) Bant (xii) Mukhada (xiii) Mohra

2. Study of Ten Praans of Taal.

3. Write Thah, Dugun, Tigun and Chaugun in following taals :

(i) Tilwada (ii) Deepchandi (iii) Jhaptal (iv) Dhamar (v) Chautal (vi) Teevra (vii) Teen Tal

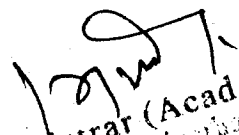
4. Ability to write Kayda & Tihai in the notation system of Pt. Bhatkhande.

5. Ability to write notation of Parans and Tukdaas in Teental & Jhaptal

6. Ability to write varieties of Bant- (i) Laya Bant (ii) Bol Bant

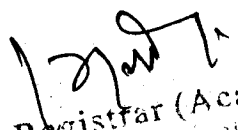
7. Life Sketches and Contribution of the following Musicians :

- (i) Pt. Purushottam das
- (ii) Pt. Ayodhya Prasad
- (iii) Pt. Anokhe Lal
- (iv) Thakur Kishan Singh ji

  
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**History of Indian Instrumental Music (Percussion)**  
**(Ancient Period)**

1. Origin of Music
2. General Knowledge of Vedic Period.
3. Evolution and development of Indian Instruments during Ancient Period from Bharat time to Sharangdev time.
4. General Knowledge of various Percussion instruments :  
(i) Mridangam (ii) Dhol (iii) Dholak (iv) Nakkara (vii) Ngada
5. Historical evolution and development of Pakhawaj.
6. Knowledge of main traditions or gharanas of Pakhawaj
7. To differencite Mridang and Pakhawaj .
8. Knowledge of making materials and techniques of Pakhawaj during ancient to Medieval Period.
9. Knowledge of Taal-system from Bharat Period to sharangdeve Period

  
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## B.P.A. Tabla Part – III

### OPTIONAL PAPERS

#### **Practical :-**

	<b>Paper</b>	<b>Duration</b>	<b>Max Marks</b>	<b>Min Marks</b>
(i)	Tabla Vadan	½-1 Hour	150	60
(ii)	Viva-Voce with Critical and Comparative Study of Technique of Tabla	½-1 Hour	150	60
(iii)	Stage Performance	40 Minutes	100	40

#### **Theory:-**

	<b>Paper</b>	<b>Duration</b>	<b>Max Marks</b>	<b>Min Marks</b>
(i)	Applied & General study of Tabla	3 Hour	100	36
(ii)	History of Indian Instrumental Music (Percussion) ((Medieval Period)	3 Hour	100	36
<b>Total Marks</b>		<b>Practical 400</b>	<b>Theory 200</b>	<b>Total 600</b>

### 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

**Total Teaching Hours for practical – 18, Theory 08 Hours Per Week**

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# **B.P.A. Tabla Part – III**

## **DETAILS OF COURSES**

### **OPTIONAL PAPERS**

**Practical Paper – I**

**Max. Marks 150**

#### **Tabla-Vadan**

1. Ability to play Thah, Dugun, Tigun and Chaugun of Taal Roopak, Ada Chautal, Sool Taal, Pashto, Puncham Sawari and Matt Taal.
2. Ability to play solo of Taal Ektal with Peshkar, 2 Kaidas, alongwith 4 Paltas and tehai, Relas, 4 Tukdas and Parans.
3. Ability to play solo Teental with- (i) Two Kaydas with 'Tit' and Tirkit words (Tisra and Chatusra Jati), (ii) Six Paltas and Varieties of Tihai, (iii) Relas with 'Tirkit' word.
4. To play 5 Bandish in any tal (gat, tukda, Damdar & bedam Tihai) .
5. Play any Three Musical terms in Trital or Jhaptaal of the following – (i) Dupalli (ii) Tepalli (iii) Chaupalli (iv) Kamali and (v) Paran Pharmaishi Chakkardar
6. Ability to play various types of Tekhas in Kehrwa and Dadra Taal.

  
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**Viva-Voce with Critical and Comparative Study of Technique of Tabla**

1. Comparative Study of (i) Ektal-Chautal (ii) Deepchandi-Dhamar (iii) Tilwada-Trital (iv) Punjabi-Addha
2. A candidate is required to Render Thaah, Dugun, Tigun and Chaugun of Roopak, Jhoomra, Punjabi, Aada-chautal, Sooltal and Addha on hands showing Tali and Khali.
3. Candidate is required to recognize the Talas prescribed in the syllabus when played on Tabla.
4. Tuning of Tabla
5. Sound Techniques of Baayan and Daayan of Tabla.
6. To produce the Bols on Tabla according to Punjab and Ajrada Gharana.
7. To accompany Tabla with vocal, Instrumentas and Dances.
8. Ability to play various laharas on Harmonium in various Ragas with accompaniment Tabla in Roopak and Ektal.

**B.P.A. Tabla Part – III**

**Stage Performance**

- |                                                                                              |    |
|----------------------------------------------------------------------------------------------|----|
| 1. Presentation of any one Taal of the course -                                              | 60 |
| 2. Presentation of any Taal other than classical is used in light classical and light Music. | 40 |

  
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# B.P.A. Tabla Part – III

Theory Paper – I

**Max. Marks 100**

## Applied & General study of Tabla

1. Definition of (i) Gati (ii) Yati (iii) Samvadi (iv) Sangat (v) Lom (vi) Vilom (vii) Aad (viii) Kuad (ix) Biyad (x) Anaghat (xi) Ateet (xii) Nohakka (xiii) Jati
2. Ability to write various laykaries – (i)  $3/4$  (ii)  $3/2$  (iii)  $2/3$  (iv)  $5/4$  (v)  $4/3$
3. Ability to write the Tala mentioned below with Thaah, Dugun, Tigun and Chaugun laykaries in Bhatkhande Tal Notation system (i) Roopak (ii) Ada Chautal (iii) Sool Tal (iv) Pashto (v) Pancham Sawari (vi) Matt Taal
4. Ability to write tukras and Parans in Dhamar and Chautal.
5. Knowledge of Percussion and ghan vadya of folk Music. (i) Damru (ii) Chang (iii) Dhol (iv) Dholak (v) Taashā (vi) Khanjari (vii) Nagada (Nakkara) (viii) Ghatam. (ix) Chimta (x) Jhanjh (xi) Manjeera (xii) Khadtaal
6. Life sketches-
  - (i) Kanthe Maharaj
  - (ii) Ustad Habibuddin Khan
  - (iii) Pt. Ram Sahay
  - (iv) Pt. Bhairav Sahay
7. Essay Writing –
  1. Laya and Rasa
  2. Tabla-Vadan and Institution
  3. Taal and Religion
  4. Tabla Gharana and Baaz

  
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# B.P.A. Tabla Part – III

Theory Paper – II

Max. Marks 100

## History of Indian Instrumental Music (Percussion) (Medieval Period)

1. Evolution and development of Indian Instrumental Music during Medieval Period.
2. Contribution of the following Musicologist in Instrumental Music:  
(i) Pt. Sharangdev (ii) Pt. Lochan (iii) Pt. Ramamatya (iv) Pt. Ahobal  
(v) Pt. Bhavbhatt (vi) Pt. Vyankatmakhi
3. Elementary Knowledge of Karnatak Taal-system.
4. Knowledge of difference between Karnatak Taal-System and Hindustani Taal-System.
5. Historical development of Tabla.
6. Knowledge of Various Gharanas of Tabla -
  1. Delhi Gharana
  2. Ajrada Gharana
  3. Lucknow Gharana
  4. Farukhabad Gharana
  5. Banaras Gharana
  6. Punjab Gharana
7. Knowledge of difference between Pakhawaj and Tabla
8. Knowledge of Making Materials and Techniques of Tabla.

  
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## B.P.A. Tabla Part – IV

### OPTIONAL PAPERS

#### **Practical :-**

	<b>Paper</b>	<b>Duration</b>	<b>Max Marks</b>	<b>Min Marks</b>
(i)	Tabla Vadan	½-1 Hour	150	60
(ii)	Viva-Voce with Critical and Comparative Study of Technique of Tabla	½-1 Hour	150	60
(iii)	Stage Performance	40 Minutes	100	40

#### **Theory:-**

	<b>Paper</b>	<b>Duration</b>	<b>Max Marks</b>	<b>Min Marks</b>
(i)	Applied & General study of Tabla	3 Hour	100	36
(ii)	History of Indian Instrumental Music (Percussion) (Modern Period)	3 Hour	100	36
<b>Total Marks</b>		<b>Practical 400</b>	<b>Theory 200</b>	<b>Total 600</b>

### 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

**Total Teaching Hours for practical – 18, Theory 08 Hours Per Week**

# B.P.A. Tabla Part – IV

## DETAILS OF COURSES

### OPTIONAL PAPERS

Practical Paper – I

**Max. Marks 150**

#### Tabla-Vadan

1. Ability to play Thah, Dugun Tigun and Chaugun of Addha, Khemta, Rudra, Gajjhampa and Basant Taal.
2. Ability to play solo of Taal Roopak and Pancham Sawari with 2 kaidas alongwith 4 Paltas and tihai, Rela, 4 Tukdas and Parans.
3. Ability to play various layakaries – (1/2), (2/1), (3/2), (2/3), (4/3), (3/4), (4/5), (5/4), (1/3), (3/1).
4. Ability to play various rare Taalas on Tabla :- Laxmi Taal, Brahm Taal, Ganesh Taal, Rudra Taal, Asht Mangal Taal, Kumbh Taal and Matt Taal.
5. Ability to play Talas in solo for the duration of 30 minutes with an accompaniment of Harmonium (i) Trital (ii) Ada Chautal (iii) Ektal (iv) Jhaptal
6. Two play 5 bandish in any taal.
7. Ability to play Kavitta on Tabla.
8. Practical rendition of different Chandas on Tabla

  
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**Viva-Voce with Critical and Comparative Study of Technique of Tabla**

1. Comparative Study of (i) PUNCHAM Sawari-Gaj Jhampa (ii) DHAMAR-Deepchandi (iii) ROOPAK-Teevra (iv) TRITAL-Tilwada (v) ADDHA-Punjabi
2. Aesthetical Expression through Tabla- Vadan
3. Ability to produce the bols of Tabla and Pakhawaj on Tabla
4. Knowledge of the technique of sound in Tabla-Vadan
5. Tuning of Tabla
6. The techniques of the sound of Baayan and Daayan of Tabla in Various gharanas
7. Candidate is required to recognize the Talas prescribed in the syllabus played on Tabla alongwith Previous Talas also.
8. A candidate is required to render Thaah, Dugun, Tigun and Chaugun of rare Talas on hands showing Tali and Khali. Rare Talas are prescribed in the Practical Paper- I

**B.P.A. Tabla Part – IV**

**Stage Performance**

- |                                                                                                |    |
|------------------------------------------------------------------------------------------------|----|
| 1. Presentation of any one Taal of the course -                                                | 60 |
| 2. Presentation of any Taal other than classical is used in light<br>Classical and Light Music | 40 |

  
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# B.P.A. Tabla Part – IV

## DETAILS OF COURSES

### OPTIONAL PAPERS

Theory Paper – I

**Max. Marks 100**

### Applied & General study of Tabla

1. Definition of (i) Kamali (ii) Paran (iii) Nohakka (iv) Baaj (v) Gharana (vi) Tripalli (vii) Dupalli (viii) Dum (ix) Bedum (x) Ateet (xi) Anaghat (xii) Sum & Visham
2. Ability to write the Various laykaries (i) 1/2 (ii) 2/1 (iii) 4/5 (iv) 5/4 (v) 1/3 (vi) 3/1 (vii) 3/4 (viii) 3/2
3. Ability to write the rare Talas mentioned below with Thaah, Dugun, Tigon and Chaugun laykaries –(i) Laxmi Taal (ii) Brahm Taal (iii) Ganesh Taal (iv) Rudra Taal (v) Asht Mangal Taal (vi) Kumbh Taal (vii) Matt Taal
4. Instrumental Music and Mass Media
5. Sounds, It's production and Propagation
6. Acoustics of Auditorium
7. Music and Listeners
8. New experiments and innovations in Tabla-Vadan
9. Advantage and disadvantage of Electrical Instruments
10. Knowledge of Vrind Vadan (Orchestra) and Percussions of Western Music : (i) Side Drum (ii) Triangle (iii) Kettle Drum (iv) Tambourine

**History of Indian Instrumental Music (Percussion)**  
**(Modern Period)**

1. Development of Indian Instrumental Music during Modern Period.
2. Detail study of the Taal-Notation-system of Pt. Vishnu Digumber Paluskar, Pt. Vishnu Narain Bhatkhande , Pt. Omkar Nath Thakur and others.
3. Development of Instrumental Music after independence in the field of Training, Performances and writing:
  - (i) Government (Radio, Doordarshan, Academies ICCR, Department of Culture and Awards etc.
  - (ii) Private organizations (Music-Conferences etc.)
  - (iii) Popular Music
4. Life sketches and contribution of the famous Vadaq Tabla and Pakhawaj :
  - (i) Ustad Zakir Husain (ii) Pt. Nayan Ghosh (iii) Dr. Aban-E-Misri
  - (iv) Anuradha Poul (v) Pt. Suresh Talverkar (vi)Pt. Anindo Chatterje
  - (vii) Pt. Kumar Bos (viii) Pt. Amar Nath Mishra (ix) Pt. Ramakant Pathak (x) Ustad Shafat Ahmad.
5. Historical evolution and development of Western Percussion instruments.
6. Historical evolution and development of ghan vadya. Knowledge of the difference between ghan and Percussion instruments.

## BOOKS RECOMMENDED FOR STUDY

### **B.P.A. (Tabla) Professional Course**

#### Recommended Books

1. Tabla Ka Udgam, Vikas aur Vadan Shailiyan- Yogmaya Shukla
2. Tal Pran- Dr. Sudhanshu Pandey
3. Tal Parichay- Dr. Girish Chandra Shrivastav
4. Tal Sopan-
5. Pakhawaj aur Tabla keGharane Va Paramprayen- Dr. Aban. E. Misri
6. Bharteey Sangeet Ke naye Aayam- Pt. Vijay Shankar Mishra
7. Bharteey Sangeet Vadya- Dr. Lalmani Mishra
8. Bharteey Vadya Ank- Sangeet Karyalaya, Hathras
9. Tal Prakash -- Bhagwat Sharan Sharma
10. Bhartiya Sangeet Shastra me Vadyon Ka Chintan- Dr. Anjana Bhargav
11. Pakhawaj ki utpatti, vikas ewam Vadan Shailiyan – Dr. Ajay Kumar
12. Taal Kosh- Dr. Girish Chandra Shrivastav
13. Pramukh Taal vadya Pakhawaj- Dr. Mohni Verma
14. Kramik Pustak Malika Part, I, II, III and IV by Pt. V.N. Bhathande.
15. Sangitinjali I, II, III, IV, V & VI by Pt. Omkarnath Thakur.
16. Raga Vigyan, I, II, III, IV & V by Pt. V.N. Patwardhan.
17. Ragbodh Part, I, II, III by Dr. B.R. Deodhar.
18. Dhruvpad- Gayan-Prampura – Dr. Madhu Bhatt Tailang
19. Tantrinad Part I & Bhartiya Sangit Vadya by Dr. Lalmani Mishra.
20. Pranav-rang or Dhruvpad Dhamar – Dr. Shyam Sunder Sharma
21. Mridanga-Tabla -Vadan by Pt. Govind Rao.
22. Tabla Vigyan by Dr. Lalmani Mishra.
23. Tabla Shastra by Godbole
24. Sangit Visharad (Hatharas)
25. Sitar Marg Part I and II by S.P. Banerjee.
26. Sangit Bodh by Dr. Sharat Chandra Paranjpe.
27. Dhvani aur Sangeet by Prof. L.K. Singh.
28. Sangeet Darshika Part I and II by Shri Nanigopal Banerjee.
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