University of Rajasthan
Jaipur

SYLLABUS

SCHEME OF EXAMINATION AND COURSES OF STUDY
BACHELOR OF PERFORMING ARTS

( Vocal & Instrumental 2019 )

B.P.A. (Music) part-I Examination 2019
B.P.A. (Music) part-II Examination 2020
B.P.A. (Music) part-III Examination 2021
B.P.A. (Music) part-IV Examination 2022
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.
University of Rajasthan
Jaipur

SYLLABUS

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

Examination- 2018-19
B.P.A. (Music) Part – I

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>
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</tbody>
</table>

OPTIONAL PAPERS

Practical :-

<table>
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<td>(i) Presentation of Raga and Various forms of Indian Music</td>
<td>1 Hour</td>
<td>150</td>
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<td>1 Hour</td>
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</tr>
<tr>
<td>(iii) Stage Performance</td>
<td>30 Minutes</td>
<td>100</td>
<td>40</td>
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Theory :-

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<tr>
<td>(ii) Indian Culture &amp; Art</td>
<td>3 Hour</td>
<td>100</td>
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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=12 Hours Per Week

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

4
नोट : 36 से कम अंक लाने पर छात्रों को उत्तीर्ण नहीं किया जायेगा। इस प्रश्न-पत्र में प्राप्त अंकों की श्रेणी निर्धारित हेतु नहीं जोड़ा जायेगा।
अंक विभाजन – प्रश्न पत्र में दो भाग होंगे – 1. साहित्यिक खण्ड एवं 2. व्याकरण खण्ड। साहित्यिक खण्ड में दो भाग होंगे – गद्य भाग एवं पद्य भाग। प्रश्न खण्ड के लिए 50 अंक निर्धारित है।

50 अंक

क दो याख्या पद्य से (प्रश्नेक में विकल्प देना है)  5 x 2 = 10 अंक
ख दो याख्या गद्य से (प्रश्नेक में विकल्प देना है)  5 x 2 = 10 अंक
ग आलोचनात्मक प्रश्न पद्य से (विकल्प देना है)  7½ x 2 = 15 अंक
घ आलोचनात्मक प्रश्न गद्य से (विकल्प देना है)  7½ x 2 = 15 अंक

साहित्यिक खण्ड – ‘क’ – गद्य-पद्य की निर्धारित रचनाएँ

गद्य भाग –

1. कहानी – प्रेमसंद – वहेग साहेभ
   विजयदास देशा – रिकादर और कौशा
2. संस्कृत – कर्नेलाल मिश्र ‘प्राकार’ – ब्यालिस के ज्ञान की उन लहरों में
3. रचसाहित्य – रामधुब रेणीपुरी – रंगिना
4. विज्ञान – गुणाकर मुलेय – शानि सबसे युवा ग्रह
5. निबंध – अगरचद नाहटा – राजस्थान की सांस्कृतिक घरोहर
6. वांश – बदर जोशी – जी॰पी॰ पर सवार इंतारों
7. प्रयोगण – अनुपम मिश्र – आज भी खरे हैं तालाब

पद्य भाग – (कबीर ग्रंथावली से सं – स्यामसुंदर दास)

1. कबीर – साही सं – गुरुदेव को अंग – 7,12,26,30
   सुमरन को अंग – 10,17,24,26
   विन्ध को अंग – 2,6,10,18
2. गुरुदास गुरुसागर सर – सं. रानी धीरेन्द्र वर्मा
   बिनय भक्ति पद सं – 21,33
   गोकुल लीला पद सं – 55,58
   गुरुदास लीला पद सं – 10,28
   उद्घाट संदेश पद सं – 77,79
3. तुलसीदास – विनय पत्रिका, गीताप्रेस, गोरखपुर पद सं – 87,88,90,156,158
4. गोपाल – पदावली सं – नरेंद्र स्वामी पद सं – 1,3,4,5,10
5. राम – रामेश ग्रंथावली संपादक विद्यानिवास मिश्र, गोविन्द रज्जुनीस (दस दोहे)
6. देवलिसरण गुप्त – मनुष्यता, हम साथ लिए मरते हैं (गीत – साहेब के नयं संग संस सं)
7. श्रीमल्लिनाथ पंत – नौका विद्वान
8. सुमेखल तिलक निसाला – वह तोड़ी प्रश्न
9. सब्बिदिनानंद हीरानंद वल्लभायण ‘अक्रिया’ – हिंदीकामा
10. रामचरण सिंह दिनकर – विज्ञान, सम शेष है
<table>
<thead>
<tr>
<th>खण्ड - 'ख'</th>
<th>50 अंक</th>
</tr>
</thead>
<tbody>
<tr>
<td>व्याकरण/व्यावहारिक हिन्दी खण्ड</td>
<td></td>
</tr>
<tr>
<td>1. निबन्ध लेखन</td>
<td>शब्द सीमा 300 शब्द 8 अंक</td>
</tr>
<tr>
<td>2. कार्यालयी लेख</td>
<td>शासकीय - अद्वैतकीय पत्र, कार्यालय ज्ञापन, विज्ञापन एवं कार्यालय आदेश, अधिसूचना, पृष्ठांकन 4 x 2 = 8 अंक</td>
</tr>
<tr>
<td>3. संक्षेपण</td>
<td></td>
</tr>
<tr>
<td>4. पत्रवर्तन</td>
<td></td>
</tr>
<tr>
<td>5. शब्द निर्माण प्रविधि</td>
<td>उपसर्ग, प्रत्यय, संधि, समास 5 अंक</td>
</tr>
<tr>
<td>6. शब्द शून्यि एवं वाक्य शून्यि</td>
<td></td>
</tr>
<tr>
<td>7. मुद्दंकर एवं लोकोकिक्त</td>
<td></td>
</tr>
<tr>
<td>8. पारिमाणिक शब्दावली</td>
<td></td>
</tr>
<tr>
<td>9. शब्द के प्रकार</td>
<td>रंज्जा, सर्वनाम, विशेषण, क्रिया एवं क्रिया विशेषण 5 अंक</td>
</tr>
</tbody>
</table>
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\frac{1}{2})
     from English to Hindi (2\frac{1}{2})

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

I Elements of a Sentence (05)
II Transformation of Sentences (05)
(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
Ruskin Bond
M.K. Gandhi
J.L. Nehru
A.P.J. Abdul Kalam
Voice of the Unwanted Girl
Night Train for Deoli
The Birth of Khadi
A Tryst with Destiny
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)
Recommended Reading:


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

Judith Leigh. CVs and Job Applications. OUP. 2004


Quirk and Greenbaum: A University Grammar of English

Longman, 1973
COMPULSORY PAPER OF ENVIRONMENTAL STUDIES

Credit in 1 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>2 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

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

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.
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.

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 Wetlands

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
Unit 5: Environmental Pollution and Control Measures

- 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.
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 supercomputer. 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 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 types of create and open a worksheet.
Entering data text numbers and formula in a worksheet inserting and deleting cell
formatting, inserting rows and columns in a worksheet formatting worksheet.
Using various formula and inbuilt function. Update worksheet using spreadsheet
like spell check and auto correct setup the page.
Unit - IV


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
B.P.A. (Music) Part – I

OPTIONAL PAPERS

Practical Paper – I  Presentation of Raga and Various forms of Indian Music
Max. Marks 150

1. Intensive study of the following Ragas :-
   Bhimpalasi, Yaman, Bhairav

2. Study of the following Ragas :-
   Durga, Alhaiya Bilawal, Bhupali, Bihag, Khamaj, Bhairav, Bhairvi

   (a) To prepare Three fast Khayals or gats in any three
   Ragas with alap and Tanas in the above mentioned ragas
   (b) To prepare one Dhruvpad and one Dhamar with Dugun in
       different Ragas other than selected under (a)
       or
       To prepare one composition and one Dhum in other than
       Teental with Two Tanas in different Ragas other than
       selected under (a)

Practical Paper – II  Viva-Voce and Critical and Comparative Study of Raga and Tala
Max. Marks 150

1. Critical and comparative study of Ragas Prescribed under paper-I
2. Study of the following Talas with Dugun and Chaugun Teental,
   Ektal, Chauntal, Kaharwa, Dadra
3. Ten Varieties of alankars to be Practiced
4. Practical knowledge of Ten Thatas
5. One Lakshan geet (Vocal) or one Sargam(Inst.) in any one Raga

Practical Paper – III  Stage Performance
Max. Marks 100

1. Presentation of any one Rag
2. Presentation of any other Style
   (Light Classical or Light)
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, Kaharwa, Dadra.
(b) Notation Writing of Compositions with Alap, Taan and Todas etc.
(c) Writing Laykaris of prescribed Talas, (Dugun, Tigun & Chaugun)
(d) Definitions: Sangeet, Naad, Swara, Shruti, Varna, Alankar, Taan Saptak, Purvanga, Uttaranga, Laya–Vilambit, Madhya and Drut Laya, Matra, Sum, Tali, Khali, Bhari, Avartan.
(e) Raga, Thaat, Raga-jati, Vadi, Samvadi, Anuvadi, Vivadi.
(f) Elementary knowledge of instruments.

Theory Paper – II

Indian Culture and Art

Max. Marks 100

(a) General knowledge of Vedas, Upnishad, Purana & 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.

[Signature]
Dy. Registrar (Acad.)
University of Rajasthan
Jaipur
University of Rajasthan
Jaipur

SYLLABUS

B.P.A. (Music) Part-II
Examination- 2018-19
B.P.A. (Music) Part – II

Practical:–

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<td>40 Minutes</td>
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Theory:–

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<td>100</td>
<td>36</td>
</tr>
<tr>
<td>(ii) History of Indian Music (Ancient Period)</td>
<td>3 Hour</td>
<td>100</td>
<td>36</td>
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Total Marks Practical 400, Theory 200, Total 600

Teaching Hours

Practical

<table>
<thead>
<tr>
<th>Paper</th>
<th>Hours Per Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paper - I</td>
<td>8 Hours</td>
</tr>
<tr>
<td>Paper - II</td>
<td>6 Hours</td>
</tr>
<tr>
<td>Paper - III</td>
<td>4 Hours</td>
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</table>

Theory

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<th>Hours Per Week</th>
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<tr>
<td>Paper - II</td>
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</table>
B.P.A. (Music) Part - II

DETAIL OF COURSES

Practical Paper - I

Max. Marks 150

Presentation of Ragas and Various forms of Indian Music

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

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

(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

Stage Performance

Max. Marks 100

(1) Presentation of any one Ragas 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

Max. Marks 100

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

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, Pakhwaj and Venu( Flute)
University of Rajasthan
Jaipur

SYLLABUS

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

Examination- 2018-19
### B.P.A. (Music) Part – III

**Practical:**

<table>
<thead>
<tr>
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<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>
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<tr>
<td>(ii)</td>
<td>Viva-Voce and Critical and Comparative Study of Ragas and Talas</td>
<td>½-1 Hour</td>
<td>150</td>
<td>60</td>
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<tr>
<td>(iii)</td>
<td>Stage Performance</td>
<td>40 Minutes</td>
<td>100</td>
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**Theory:**

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<th>Paper</th>
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<th>Max Marks</th>
<th>Min Marks</th>
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<tr>
<td>(i)</td>
<td>Applied &amp; General</td>
<td>3 Hour</td>
<td>100</td>
<td>36</td>
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<tr>
<td>(ii)</td>
<td>History of Indian Music (Medieval Period)</td>
<td>3 Hour</td>
<td>100</td>
<td>36</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 – 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, Jaiaiwanit, 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 Tigin
    & 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

Max. Marks 150

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

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

(2) Study of the following Taal with Dugun, Tigin &
    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. 60
(2) Presentation of any other Style
   (Light classical or light) 40

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, Jaijaiwanti, 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 Taan..
    (ii) Classification of Ragas: (Gram Raga, Desi Raga, Sri-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 Karnataka-Music.
(d) Detailed Study of Dhrupad & Khayal.
(e) Historical development of Sitar & Tabla.

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SYLLABUS

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

Examination- 2018-19

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B.P.A.(Music) Part –IV

Practical :-

<table>
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<th>Paper</th>
<th>Duration</th>
<th>Max Marks</th>
<th>Min Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>(i) 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) Viva-Voce and Critical and Comparative Study of Ragas and Talas</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                              | 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
B.P.A. (Music) Part –IV

DETAIL OF COURSES

Practical Paper – I

Max. Marks 150

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. 50

(b) To prepare one Dhruvpad 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

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Practical Paper – III

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, Jhaptal, Chautaal, Punjabi and Addha.
(b) Notation Writing of Composition with Alap, Taan/Toda.
(c) Writing of Layakaris of prescribed Talas in dagun, 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.

Theory Paper – II

Max. Marks 100

History of Indian Music
(Modren 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.
(ii) Government (Radio, Door-Darshan, Academies, ICCR and Deptt. of culture Awards etc)
(iii)Private organizations (Music- Conferences etc)
(iii)Popular Music
(f) Life Sketches and contribution of famous Indian Musicians-

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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. Taan Malika by Raja Bhaiya Puchwale.
24. Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
25. Sangeet Mani Part-I,II- Maharani Sharma
26. Sangeet Swarit- Ramakant divedi
27. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang

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