UNIVERSITY OF RAJASTHAN
JAIPUR

SYLLABUS

Scheme of Examination & Courses of Study

Bachelor of Performing Arts

B.P.A. (Table) Indian Music Part-I Examination 2017-18
B.P.A. (Table) Indian Music Part-II Examination 2018-19
B.P.A. (Table) Indian Music Part-III Examination 2019-20
B.P.A. (Table) Indian Music Part-IV Examination 2020-21
NOTICE

1. The Ordinance governing the examinations in the Faculties of Arts, Fine Arts, Social Sciences, Science, Commerce and Law are contained in a separate booklet. The students are advised to refer to the same.

2. Changes in Statutes/Ordinances/Rules/Regulations/Syllabi and Books may, from time to time, be made by amendment or re-making and a candidate shall, except in so far as the University determines otherwise comply with any change that applies to years he has not completed at the time of change.

3. All court cases shall be subject to the jurisdiction of the Rajasthan University headquarter at Jaipur only and not any other place.

IMPORTANT NOTICE

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

2. Candidates who seek admission for B.P.A. Tabla Classes shall have to clear the entrance test which will be conducted by the Department.

Dr. Registrar
Academi-
University of Rajasthan, Jaipur
2. सामान्य हिंदी

नोट : 36 से कभी कभी लाने पर छात्रों को उल्लेख 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 पद्धति भाग। प्रश्न पत्र के लिए 50 अंक निर्धारित है।

60 अंक

क  दो आख्या पद्धति 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 पद्धति से (विकल्प देना है)  
   7½ x 2 = 15 अंक

घ  आलोचनात्मक प्रश्न गद्य से (विकल्प देना है)  
   7½ x 2 = 15 अंक

साहित्य खण्ड -- 'क' -- गद्य-पद्धति की निर्धारित प्रणाली

गद्य भाग --

1. कहानी -- प्रेरणाचल -- बड़े भाई साहब 
   विजयकर्तव्य देखा -- सिकंदर और कोआ

2. संस्कृति -- कन्हैयालाल मिश्र 'प्रभाकर' -- ब्यालिस के ज्वार की उन लहरों में 

3. प्राचीन काल -- समबुश बेनीपुरी-- रंजिया

4. विज्ञान -- गुणकर मुले -- शाने सबसे चुनौती ग्रह

5. निवेश -- अगरचंद नाहटा -- राजस्थान की सांस्कृतिक धरोहर

6. व्यायाम -- शरद जोशी -- जीप पर सवार स्तिथियों

7. पर्यावरण -- अनुमंच मिश्र -- आज भी खरे हैं तालाब

पद्धति भाग -- (कवियों ग्रन्थालियों से सं. -- राजमुन्द्री दस)

1. कवियों -- साधक सं. -- गुरुदेव को अंग -- 7,12,26,30 
   सुरभि के अंग -- 10,17,24,26 
   विशाल के अंग -- 2,6,10,18

2. सुरदास सुरदास सूरदास सार 
   सं. का. हीरेचंद वर्मा 
   -- विनय भक्ति पद सं. -- 21,33 
   -- गोकुल लीला पद सं. -- 55,58 
   -- सुंदरन लीला पद सं. -- 10,28 
   -- उबल संदेश पद सं. -- 77,79

3. तुलसीदास 
   -- प्रेम पत्रिका, गीताप्रेम, गोरखपुर पद सं. -- 87,88,90,156,158

4. मीराबाई -- पद्वली सं. -- नरेंद्र स्वामी पद सं. -- 1,3,4,5,10

5. वहीम 
   -- वहीम ग्रन्थाली संसारदास विकास निकास राजनीती 
   (दोहाळी) 186,191,211,212,214,218,219,220,223,224

6. मैथिलियारण 'गुप्त' 
   गुप्त, हम राज्य में रहते हैं (नीति-साक्षर के नवम सर्न से)

7. सुप्रभानुवेंद्रन पंडित 
   -- नीला विहार 

8. सुर्यवंश निधि निरुल 
   -- वह तोड़ड़ी पत्र 

9. संस्कृतान्द हीरानाथ वास्तवान 'अज्ञेय' -- हिन्दीसिद्ध 

10. रामचरित सिंह दिनकर 
   -- विपळव, समर शेष
<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. निवृत्ति लेखन</td>
<td>शब्द सीमा 300 शब्द 8 अंक</td>
</tr>
<tr>
<td>2. कार्यालयी लेख</td>
<td>शासकीय — अर्थशास्त्रीय प्रत, कार्यालय ज्ञापन, विज्ञापन एवं</td>
</tr>
<tr>
<td></td>
<td>कार्यालय आदेश, अधिसूचना, पृष्ठांकन 4 x 2 = 8 अंक</td>
</tr>
<tr>
<td>3. संशोधन</td>
<td></td>
</tr>
<tr>
<td>4. पैतृक</td>
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<tr>
<td>5. शब्द निर्माण प्रविधि</td>
<td>उपसर्ग, प्रत्यय, संधि, समास 5 अंक</td>
</tr>
<tr>
<td>6. शब्द शुद्धि एवं शब्द शुद्धि</td>
<td></td>
</tr>
<tr>
<td>7. मुहावरे एवं लोकोक्ति</td>
<td></td>
</tr>
<tr>
<td>8. पारिभाषिक शब्दावली</td>
<td></td>
</tr>
<tr>
<td>9. शब्द के प्रकार</td>
<td>संज्ञा, 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 1/2)
from English to Hindi  (2 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

I. 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
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

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.
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 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

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**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 reclamion.
- 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. 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

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.
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

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B.P.A. Tabla Part – I

(Foundation)

COMPULSORY PAPERS :-

<table>
<thead>
<tr>
<th>Paper</th>
<th>Duration</th>
<th>Max Marks</th>
<th>Min Marks</th>
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<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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OPTIONAL PAPERS

Practical :-

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<thead>
<tr>
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<tbody>
<tr>
<td>(i) Tabla Vadan</td>
<td>1 Hour</td>
<td>150</td>
<td>60</td>
</tr>
<tr>
<td>(ii) Harmonium Vadan</td>
<td>1 Hour</td>
<td>150</td>
<td>60</td>
</tr>
<tr>
<td>(iii) Viva-Voce with Critical and Comparative Study of Technique of Tabla</td>
<td>30 Minutes</td>
<td>100</td>
<td>40</td>
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</table>

Theory:-

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</thead>
<tbody>
<tr>
<td>(i) Applied &amp; General study of Tabla</td>
<td>3 Hour</td>
<td>100</td>
<td>36</td>
</tr>
<tr>
<td>(ii) Indian Culture and 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
B.P.A. Tabla Part – I
(Foundation)
DETAILS OF COURSES
OPTIONAL PAPERS

Practical Paper – I

Tabla Vadan

(1) Knowledge of Ten Varnas of Tabla and its (Vadan Vidhi) Techniques 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 Tihaies 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

Harmonium Vadan

(1) The candidate is required to present Five Alankaras in each Thaat 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:—
   (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
Practical Paper – III
Max. Marks 100

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) 15
   (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

[Signature]

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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. Definitions of the followings:
   (1) Tal (2) Sam (3) Matra (4) Theka (5) Tali (6) Khali (7) Vibhag
   (8) Avartan (9) Bol (10) Laya
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, Upanishad, 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.
B.P.A. Tabla Part – II

OPTIONAL PAPERS

Practical :-

<table>
<thead>
<tr>
<th>Paper</th>
<th>Duration</th>
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<tbody>
<tr>
<td>(i) Tabla Vadan</td>
<td>½-1 Hour</td>
<td>150</td>
<td>60</td>
</tr>
<tr>
<td>(ii) Viva-Voce with Critical and Comparative Study of Technique of Tabla</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>
</tr>
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</table>

Theory:-

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<th>Min Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>(i) Applied &amp; General study of Tabla</td>
<td>3 Hour</td>
<td>100</td>
<td>36</td>
</tr>
<tr>
<td>(ii) History of Indian Instrumental Music (Percussion) (Ancient Period)</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                      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 PerWeek
B.P.A. Tabla Part – II

DETAILS OF COURSES
OPTIONAL PAPERS

Practical Paper – I

Tabla Vadan

Max. Marks 150

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 laggii 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.
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. Tunning 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 Thaah, 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

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
B.P.A. Tabla Part – II

OPTIONAL PAPERS

Theory Paper – I

Applied & General Study of Tabla

Max. Marks 100

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
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 differentcite 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
# B.P.A. Tabla Part – III

## Optional Papers

### Practical:

<table>
<thead>
<tr>
<th>Paper</th>
<th>Duration</th>
<th>Max Marks</th>
<th>Min Marks</th>
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</thead>
<tbody>
<tr>
<td>(i) Tabla Vadan</td>
<td>½-1 Hour</td>
<td>150</td>
<td>60</td>
</tr>
<tr>
<td>(ii) Viva-Voce with Critical and Comparative Study of Technique of Tabla</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:

<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 study of Tabla</td>
<td>3 Hour</td>
<td>100</td>
<td>36</td>
</tr>
<tr>
<td>(ii) History of Indian Instrumental Music (Percussion) ((Medieval Period)</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: 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 – III

DETAILS OF COURSES
OPTIONAL PAPERS

Practical Paper – I

Max. Marks 150

Tabla-Vadan


2. Ability to play solo of Taal Ektal with Peshkar, 2 Kaidas, alongwith 4 Paltas and tehai, Rela, 4 Tukdas and Param.

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) Rela with 'Tirkit’ word.

4. To play 5 Bandish in any tal (gat, tukda, Damdar & badam Tihai).

5. Play any Three Musical terms in Tiral or Jhaptaal of the followings – (i) Dupalli (ii) Tepalli (iii) Chaupalli (iv) Kamali and (v) Paran Parmaish Chakkardar

6. Ability to play various types of Tekhas in Kehrwa and Dadra Taal.
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. Tunning 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

Practical Paper – 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
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 layakaries 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.
6. Life skelches-
   (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
History of Indian Instrumental Music (Percussion)
(Medieval Period)

1. Evolution and development of Indian Instrumental Music during Medieval Period.
3. Elementary Knowledge of Karnataka Taal-system.
4. Knowledge of difference between Karnataka 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
## B.P.A. Tabla Part – IV

### OPTIONAL PAPERS

#### Practical :-

<table>
<thead>
<tr>
<th>Paper</th>
<th>Duration</th>
<th>Max Marks</th>
<th>Min Marks</th>
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<tbody>
<tr>
<td>(i) Tabla Vadan</td>
<td>½-1 Hour</td>
<td>150</td>
<td>60</td>
</tr>
<tr>
<td>(ii) Viva-Voce with Critical and Comparative Study of Technique of Tabla</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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</table>

#### Theory:-

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<th>Paper</th>
<th>Duration</th>
<th>Max Marks</th>
<th>Min Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>(i) Applied &amp; General study of Tabla</td>
<td>3 Hour</td>
<td>100</td>
<td>36</td>
</tr>
<tr>
<td>(ii) History of Indian Instrumental Music (Percussion) (Modern Period)</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 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

Tabla Vadan

Max. Marks 150

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.


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

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. Tunning 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. RareTalas are prescribed in the Practical Paper- I

B.P.A. Tabla Part – IV

Practical Paper – III

Stage Performance
1. Presentation of any one Taal of the course -
2. Presentation of any Taal other than classical is used in light Classical and Light Music

Max. Marks 150

Max. Marks 100
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 (vii) 3/2

3. Ability to write the rare Talas mentioned below with Thaah, Dugun, Tigun and Chaugun layakaries – (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

Dr. Registrar
Academic
University of Rajasthan, Jaipur

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

3. Development of Instrumental Music after independence in the field of Training, Performances and writing:
   (i) Government (Radio, Doordarshan, Academiees ICCR, Department of Culture and Awards etc.
   (ii) Private organizations (Music-Conferences etc.)
   (iii) Popular Music
4. Life sketches and contribution of the famous Vadak 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
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 keGharané Va Paramprayen- Dr. Aban. E. Misri
7. Bharteey Sangeet Vadya- Dr. Lalmani Mishra
8. Bharteey Vadya Ank- Sangeet Karyalaya, Hathras
9. Tal Prakash – Bhagwat Sharan Sharma
10. Bhartiya Sangeet Shashtra me Vadyon Ka Chintan- Dr. Anjana Bhargav
11. Pakhawaj ki upatti, vikas ewam Vadan Shailiyan – Dr. Ajay Kumar
12. Taal Kosh- Dr. Girish Chandra Shrivastav
13. Pramukh Taal vadya Pakhawaj- Dr. Mohni Verma
18. Dhruvpad- Gayan-Prampa – 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
22. Tabla Vigyan by Dr. Lalmani Mishra.
23. Tabla Shastra by Godbole
24. Sangit Visharad (Hatharas)
26. Sangit Bodh by Dr. Sharat Chandra Paranjpe.
27. Dhwani aur Sangeet by Prof. I.K. Singh.
29. Sangeet Parichiti Part I and II by Shri Neelratan Banerjee.
33. Hindustani Sangeet ke Pakhavaj vadan ko Vallabh Sampraday ki den- Dr. Madhu Bhatt Tailang
34. Bharat ke Sangeetkar – Dr. Laxmi Narain Garg
35. Lalit Kalano main Srijnatmkta- Dr. Satyvati Sharma & Dr. Madhu Bhatt Tailang