UNIVERSITY OF RAJASTHAN
JAIPUR

SYLLABUS

SCHEME OF EXAMINATION AND COURSE OF
STUDY BACHELOR OF PERFORMING ARTS

Instrumental Music (Sitar)

B.P.A. Music-Instrumental Part-I Examination 2020-21
B.P.A. Music-Instrumental Part-II Examination 2021-22
B.P.A. Music-Instrumental Part-III Examination 2022-23
B.P.A. Music-Instrumental Part-IV Examination 2023-24

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JAIPUR
NOTICE

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

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

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

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University of Rajasthan

SYLLABUS

SCHEME OF EXAMINATION AND COURSES OF STUDY

BACHELOR OF PERFORMING ARTS

Instrumental Music (Sitar)

B.P.A. Music-Instrumental Part-I Examination- 2020-21
B.P.A. Music-Instrumental Part-II Examination- 2021-22
B.P.A. Music-Instrumental Part-III Examination- 2022-23
B.P.A. Music-Instrumental Part-IV Examination- 2023-24

IMPORTANT NOTICE

1. Candidates who after passing 10+2 Examination of the any Board of Secondary School Examination recognized by the University as equivalent thereto with a minimum of 48% marks in the aggregate shall be eligible for admission.
2. Candidates who seek admission for B.P.A. (Music) Classes shall have to clear the entrance test which will be conducted by the Department.
University of Rajasthan
Jaipur

SYLLABUS

B.P.A. Music-Instrumental Part-I

Examination- 2020-21
B.P.A. Music-Instrumental Part-I

COMPULSORY PAPERS :-

<table>
<thead>
<tr>
<th>Paper</th>
<th>Duration</th>
<th>Max Marks</th>
<th>Min Marks</th>
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<tr>
<td>Gen. English</td>
<td>3 Hours</td>
<td>100</td>
<td>36</td>
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<tr>
<td>Gen. Hindi</td>
<td>3 Hours</td>
<td>100</td>
<td>36</td>
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<tr>
<td>Environmental Studies</td>
<td>3 Hours</td>
<td>100</td>
<td>36</td>
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<tr>
<td>Elementary Computer Application</td>
<td>2 Hours</td>
<td>100</td>
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Practical :-

<table>
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<tr>
<th></th>
<th>Duration</th>
<th>Max Marks</th>
<th>Min Marks</th>
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<tbody>
<tr>
<td>Presentation of Raga and Various forms of Indian Music</td>
<td>1 Hour</td>
<td>150</td>
<td>60</td>
</tr>
<tr>
<td>Viva-Voce and Critical and Comparative Study of Raga and Tala</td>
<td>1 Hour</td>
<td>150</td>
<td>60</td>
</tr>
<tr>
<td>Stage Performance</td>
<td>30 Minutes</td>
<td>100</td>
<td>40</td>
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Theory:-

<table>
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<tr>
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<th>Duration</th>
<th>Max Marks</th>
<th>Min Marks</th>
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<tbody>
<tr>
<td>Applied &amp; General Study of Music</td>
<td>3 Hours</td>
<td>100</td>
<td>36</td>
</tr>
<tr>
<td>Indian Culture &amp; Art</td>
<td>3 Hours</td>
<td>100</td>
<td>36</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+3=12 Hours Per Week

Total Teaching Hours : 32 hours per week

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B.P.A. Music-Instrumental Part-I

Practical Paper – I  Presentation of Ragas 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, Bhipali, Bihag, Khamaj, Bhairav, Bhairvi

   (a) To prepare Three fast gats in any of the above three
   Ragas with alap and Tanas.  

   (b) To prepare one composition and one Dhun in other than
   Teental with few Tanas in the Ragas other than selected
   under (a)

Practical Paper – II  Viva-Voce and Critical and Comparative Study of Raga and Talas

Max. Marks 150

1. Critical and comparative study of Ragas Prescribed under paper-I

2. Study of the following Talas: Teental, Ektal, Chautal, Kaharwa, Dadra
   With dugun and chaugun.

3. Ten Varieties of alankars to be Practiced

4. Knowledge of the swaras of Ten Thata

5. One Sargam 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 - Instrumental Part – I

Theory Paper – I

Max. Marks 100

Applied & General Study of Music

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

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

(b) Notation Writing of Composition with Alap and Todas.
(c) Writing Laykaris of prescribed Talas. (Dugun, Tigun & Chaugun)
(e) Brief Study of Raga, Thaat, Raga-jati, Vadi, Samvadi, Anuvadi, Vivadi.
(f) Elementry knowledge of instruments.

Theory Paper – II

Indian Culture and Art

Max. Marks 100

(a) General knowledge of Vedas, Upnishad, Puraan & Darshanas.
(b) Folk tradition of Rajasthan with special reference to Folk Songs.
(c) Knowledge of Indian Classical dance forms.
(e) Music and education- Traditional training in Guru Shishya-Prampara and Academic Institute based training.

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B.P.A. Music-Instrumental Part-II

Examination- 2021-22
B.P.A. Music-Instrumental Part –II

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) Presentation of Raga and Various forms of Indian Music</td>
<td>1½- Hour</td>
<td>150</td>
<td>60</td>
</tr>
<tr>
<td>(ii) Viva-Voce and Critical and Comparative Study of Raga and Tala</td>
<td>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></th>
<th>Duration</th>
<th>Max Marks</th>
<th>Min Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>(i) Applied &amp; General Study of Music</td>
<td>3 Hour</td>
<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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</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 : 26 Hours per week

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B.P.A. Music-Instrumental Part –II

Practical Paper – I

Presentation of Ragas and Various forms of Indian Music
(i) Intensive Study of the Following Ragas; 50
Malkauns, Bageshri, Miyan Malhar, Jaunpuri.
(ii) Study of the following Ragas 50
Kedar, Kamod, Chhayanat, Hameer, Deshkar, Shuddha Kalyan,
Bahar, Hindol.
(a) To prepare four fast Gats in any of the above mentioned four
Ragas with Alap and Tanas.
(b) To prepare three Composition other than Teental & one
Dhun in the Raga other than selected under (a)

Practical Paper – II

Viva-Voce, Critical & Comparative Study of Raga and Tala:
(1) Critical and Comparative Study of the Ragas prescribed in
paper I 60
(2) Study of the following Taalas:
Jhaptal, Teevra, Dhamar, Rupak, Sooltal with
Dougun and Chaugun
(3) Ten varieties of Alankars to be Practiced. 20
(4) Identification of Ragas through given notes. 20

Practical Paper – III

Stage Performance
(1) Presentation of any one Raga 60
(2) Presentation of any other style (light classical or light) 40

Max. Marks 150
Max. Marks 150
Max. Marks 100

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B.P.A. Music-Instrumental –II

Theory Paper –I
Max. Marks 100

Applied & General Study of Music

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

Theory Paper –II
Max. Marks 100

History of Indian Music
(Ancient Period)

(a) Origin of Music.
(b) General Knowledge of Vedic Music
(c) Evolution and development of Indian Music during Ancient Period with special reference to the works of Bharat & Matang.
(d) Historical evolution of the Ancient Musical Scale of Indian Music.
(e) Historical evolution of Veena, Pakhawaj and Venu( Flute)

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Jaipur

SYLLABUS

B.P.A. Music-Instrumental Part-III

Examination- 2022-23

Dy. Registrar (Acad.)
University of Rajasthan
JAIPUR
## B.P.A. Music-Vocal Part –III

### 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) Presentation of Raga and Various forms of Indian Music</td>
<td>1½ 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>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 Study of Music                               | 3 Hour   | 100       | 36        |
| (ii) History of Indian Music (Medieval Period)                     | 3 Hour   | 100       | 36        |

**Total Marks**

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

### Teaching Hours

#### Practical

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

#### Theory

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

**Total Teaching hours : 26 Hours per week**
B.P.A. Music-Instrumental Part -III

Practical Paper – I

Max. Marks 150

Presentation of Ragas and Various forms of Indian Music

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

(ii) Study of the following Ragas;
    Multani, Jaijaiwanti, Gaud-Sarang, Vibhas, Patdeep,
    Kirwani, Jhinjhoti, Tilak Kamod. 50
    (a) To prepare Five fast Gats in any of the above mentioned
        five Ragas with Alap and Tanas. 50
    (b) To prepare three Composition other than Teental with
        tadgas & One Dhun in Different Ragas other than
        selected under (a)
    (c) To prepare one 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 I  60

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

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

(4) To Play any Musical piece given by the examiner.  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- Instrumental Part – III

Theory Paper – I

Applied & General Study of Music

(a) Comparative study of the following Ragas and Talas.
   \textbf{Ragas} - Todi, Shyam kalyan, Chandrakauns, Puria kalyan,
   Rageswhari, Multani, Jaijaiwanti, Gaud-Sarang,
   Vibhas, Patdeep, Kirwani, Tilak Kamod, Jhinjhoti.
   \textbf{Talas} : Jhumara, Tilvara, Aadachautal, Deepchandi, Jat.
(b) Notation Writing of Composition with Alap, and Toda.
(c) Writing Layakaris with Dugun, Tigun & Chaugun in the
   prescribed Talas.
(d) (i) Varieties of Gamak and Taan..
   (ii) Classification of Ragas: (Gram Raga, Desi Raga, Stri-Purush
   Raga, Mel, Thaat, Ragang.
(e) 40 Principles of Hindustani Music.
(f) Musical terms : Kalawant, Vaggeykaar, Aadat, Jigar, Hisab.

Theory Paper – II

History of Indian Music (Medieval Period)

(Sharang dev to Vayankat makhi)

(a) Evolution and development of Indian Music during Medieval
   Period.
   (i) Development of Indian Music during Mugal period.
   (ii) Bhakti Movement.
(b) Contribution of the following Musicologist to Indian Music
   Pt. Sharang dev, Pt. Lochan, Pt. Ramamatya, Pt. Ahobal,
(c) Elementary Knowledge of Karnatak-Music.
(d) Historical development of Sitar & Tabla.

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SYLLABUS

B.P.A. Music-Instrumental Part-IV

Examination- 2023-24

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## B.P.A. Music-Instrumental Part – IV

### Practical :-

<table>
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<th>Paper</th>
<th>Duration</th>
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<th>Min Marks</th>
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<tbody>
<tr>
<td>(i) Presentation of Raga and Various forms of Indian Music</td>
<td>1½ Hour</td>
<td>150</td>
<td>60</td>
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<tr>
<td>(ii) Viva-Voce and Critical and Comparative Study of Ragas and Talas</td>
<td>1 Hour</td>
<td>150</td>
<td>60</td>
</tr>
<tr>
<td>(iii) Stage Performance</td>
<td>40 Minutes</td>
<td>100</td>
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### Theory:-

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<th>Min Marks</th>
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<tbody>
<tr>
<td>(i) Applied &amp; General Study of Music</td>
<td>3 Hour</td>
<td>100</td>
<td>36</td>
</tr>
<tr>
<td>(ii) History of Indian Music (Modern 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

**Total Teaching hours : 26 Hours per week**
B.P.A. Music-Instrumental Part – IV

Practical Paper – I
Max. Marks 150

Presentation of Ragas and Various forms of Indian Music

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

(ii) Study of the following Ragas;
Basant, Megh, Puriya, Marva, Sohani, Madhyamad Sarang,
Adana and Shri. 50

(a) To prepare Six fast Khayals or fast Gats in any of
the above mentioned Six Ragas with Alap and Tanas. 30

(b) To prepare two Compositions other than Teental with
Todas in Different Ragas other than selected under (a) 20

(c) To prepare two Dhun in any Raga.

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 Taals :
Jhumara, Chautaal, Jhaptaal, Punjabi and Addha with
Dugun, Tigun and Chougun. 50

(3) Different Layakaris 3/4, 4/3

(4) Tuning of own Music Instrument. 10

(5) Playing 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.  
(2) Presentation of any other Style. (Light Classical/ Light Composition)

Max. Marks 100

B.P.A. Music-Instrumental Part – IV

Theory Paper – I

Applied & General Study of Music

(a) Description and comparative study of the following Ragas and Talas.
Ragas - Darbari Kanada, Ahir Bhairav, 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 and Toda.
(c) Writing of Layakaris of prescribed Talas with dugun, tigun, chaugun and Chhagun.
(d) Elementary Knowledge of Harmony & Melody.
(e) Staff Notation.
(f) Music and Mass Media.
(g) Sound, its production and Propagation
(h) Study of different type of Kaku.

Max. Marks 100

Theory Paper – II

History of Indian Music
(Modern Period)

(a) Development of Indian Music in the Modern Period.
(b) Detailed Study of the works of the following:
Pt. V.D. Paluskar, Pt. V.N. Bhatkhande and Acharya Brihaspati.
(c) Development of Modern Musical Scale. (Western and Indian)
(d) Concept of Gharana in Indian Classical Music with special reference to sitar.
(e) Development of Music after independence: (i) Training (ii) Performances and (iii) Text.
(iv) Government (Radio, Door-Darshan, Academies, ICCR and Deptt. of culture Awards etc)
(v) Private organizations (Music- Conferences etc)
(vi) Popular Music
(f) Life Sketches and contribution of famous Indian Musicians-

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BOOK RECOMMENDED FOR STUDY
B.P.A. (Music-Instrumental) Course in

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

\[\text{Raj} \text{\underline{Jad}}\]
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