



**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 2019-20**

**B.P.A. Music-Instrumental Part-II Examination 2020-21**

**B.P.A. Music-Instrumental Part-III Examination 2021-22**

**B.P.A. Music-Instrumental Part-IV Examination 2022-23**

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## NOTICE

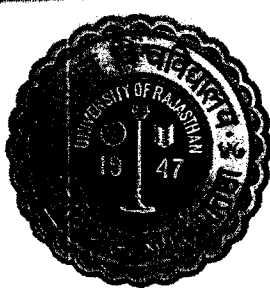
1. The Ordinance governing the examinations in the Faculties of Arts, Fine Arts, Social Sciences, Science, Commerce and Law are contained in a separate booklet. The students are advised to refer to the same.
2. Changes in Statutes/ Ordinances / Rules/ Regulations/ Syllabi and Books may, from time to 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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# 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- 2019-20

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

B.P.A. Music-Instrumental Part-III Examination- 2021-22

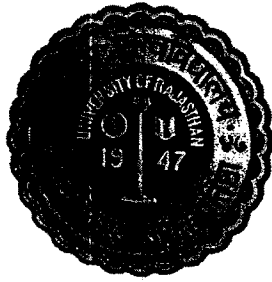
B.P.A. Music-Instrumental Part-IV Examination- 2022-23

#### 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.

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## SYLLABUS

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

**Examination- 2019-20**

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**B.P.A. Music-Instrumental Part-I****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	2 Hours	100	36

**Practical :-**

(i)	Presentation of Raga and Various forms of Indian Music	1 Hour	150	60
(ii)	Viva-Voce and Critical and Comparative Study of Raga and Tala	1 Hour	150	60
(iii)	Stage Performance	30 Minutes	100	40

**Theory:-**

(i)	Applied & General Study of Music	3 Hours	100	36
(ii)	Indian Culture & Art	3 Hours	100	36
<b>Total Marks</b>		<b>Practical 400 , Theory 200, 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 : 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 :- 50  
Bhimpalasi, Yaman, Bhairav
  
2. Study of the following Ragas :-  
Durga, Alhaiya Bilawal, Bhupali, Bihag, Khamaj, Bhairav, Bhairvi
  - (a) To prepare Three fast gats in any of the above three Ragas with alap and Tanas. 50
  
  - (b) To prepare one composition and one Dhun in other than Teental with few Tanas in the Ragas other than selected under (a) 50

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

Max. Marks 150

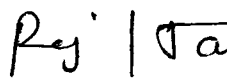
1. Critical and comparative study of Ragas Prescribed under paper-I 60
2. Study of the following Talas: Teental, Ektal, Chautal, Kaharwa, Dadra 50  
With dugun and chaugun.
3. Ten Varieties of alankars to be Practiced 15
4. Knowledge of the swaras of Ten Thatas 15
5. One Sargam in any one Raga 10

### Practical Paper–III Stage Performance

Max. Marks 100

1. Presentation of any one Rag 60
2. Presentation of any other Style 40  
(Light Classical or Light)

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## 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.  
**Ragas** : Yaman, Bihag, Bhairav, Vrindavani-Sarang, Durga, Alhaiya-Bilawal, Bhupali, Bhimpalasi, Khamaj, Bhairvi & Des.  
**Taal** : Teental, Ektal, Chautal, Kaharwa, Dadra.
- (b) Notation Writing of Composition with Alap and Todas.
- (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 Matra, Sum, Tali, Khali, Bhari, Avartan.
- (e) Brief Study of Raga, Thaata, Raga-jati, Vadi, Samvadi, Anuvadi, Vivadi.
- (f) Elementry knowledge of instruments.


### Theory Paper –II

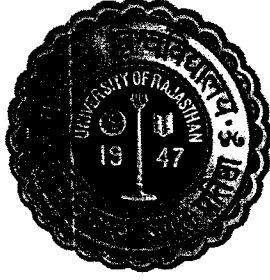
#### Indian Culture and Art

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.
- (d) Life sketches and contribution of the famous Musicians of 20<sup>th</sup> century – Pt.Vishnu Digambar Pluskar, Pt. Bhatkhande, Allaudin Khan, M.S. Subbha laxmi, Pt. Lal Gudi, Jairaman, Tyagraj, Shyama Shastri.
- (e) Music and education- Traditional training in Guru Shishya-Prampara and Academic Institute based training.

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## SYLLABUS

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

**Examination- 2020-21**

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## B.P.A. Music-Instrumental Part –II

### Practical :-

	Paper	Duration	Max Marks	Min Marks
(i)	Presentation of Raga and Various forms of Indian Music	1½- Hour	150	60
(ii)	Viva-Voce and Critical and Comparative Study of Raga and Tala	1- Hour	150	60
(iii)	Stage Performance	40 Minutes	100	40

### Theory:-

(i)	Applied & General Study of Music	3 Hour	100	36
(ii)	History of Indian Music (Ancient Period)	3 Hour	100	36
<b>Total Marks</b>		<b>Practical 400, Theory 200, 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 : 26 Hours per week**

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**B.P.A. Music-Instrumental Part –II****Practical Paper – I****Max. Marks 150****Presentation of Ragas and Various forms of Indian Music**

- (i) Intensive Study of the Following Ragas; 50  
Malkauns, Bageshri, Miyan Malhar, Jaunpuri.
- (ii) Study of the following Ragas 50  
Kedar, Kamod, Chhayanat, Hameer, Deshkar, Shuddha Kalyan, Bahar, Hindol.
- (a) To prepare four fast 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)

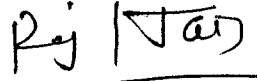
**Practical Paper – II****Max. Marks 150****Viva-Voce , Critical & Comparative Study of Raga and Tala :**

- (1) Critical and Comparative Study of the Ragas prescribed in paper I 60
- (2) Study of the following Taalas: 50  
Jhaptal, Teevra, Dhamar, Rupak, Sooltal with Dugun and Chaugun
- (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 Raga. 60
- (2) Presentation of any other style (light classical or light) 40

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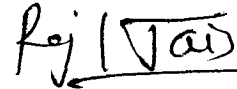
  
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**B.P.A. Music-Instrumental –II****Theory Paper –I****Max. Marks 100****Applied & General Study of Music**

- (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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## SYLLABUS

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

**Examination- 2021-22**

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## B.P.A. Music-Vocal Part –III

### Practical :-

	Paper	Duration	Max Marks	Min Marks
(i)	Presentation of Raga and Various forms of Indian Music	1½- Hour	150	60
(ii)	Viva-Voce and Critical and Comparative Study of Ragas and Talas	1 Hour	150	60
(iii)	Stage Performance	40 Minutes	100	40

### Theory:-

(i)	Applied & General Study of Music	3 Hour	100	36
(ii)	History of Indian Music (Medieval Period)	3 Hour	100	36
<b>Total Marks</b>		<b>Practical 400, Theory 200, 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 : 26 Hours per week**

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**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, Jajaiwanti, 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  
todas & 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****Max. Marks 100****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****Max. Marks 100****Applied & General Study of Music**

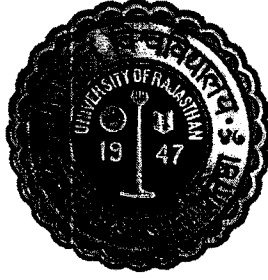
- (a) Comparative study of the following Ragas and Talas.  
**Ragas** - Todi, Shyam kalyan, Chandrakauns, Puria kalyan, Rageswhari, Multani, Jajiwanti, Gaud-Sarang, Vibhas, Patdeep, Kirwani, Tilak Kamod, Jhinjhoti.  
**Talas** : Jhumara, Tilvara, Aadachautal, Deepchandi, Jat.
- (b) Notation Writing of 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****Max. Marks 100****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,  
Pt. Bhaav Bhatt, Pt. Vyankat makhi.
- (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- 2022-23**

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## B.P.A. Music-Instrumental Part –IV

### Practical :-

	Paper	Duration	Max Marks	Min Marks
(i)	Presentation of Raga and Various forms of Indian Music	1½- Hour	150	60
(ii)	Viva-Voce and Critical and Comparative Study of Ragas and Talas	1- Hour	150	60
(iii)	Stage Performance	40 Minutes	100	40

### Theory:-

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

### Teaching Hours

#### Practical

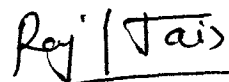
Paper –I	8 Hours Per Week
Paper –II	6 Hours Per Week
Paper-III	4 Hours Per Week

#### Theory

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

**Total Teaching hours : 26 Hours per week**

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**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;  
Darbari-Kanada, 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. 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 Taals :  
Jhumara, Chautaal, Jhaptaal, Punjabi and Addha with  
Dugun, Tigun and Chougun. 50
- (3) Different Layakaris 3/4, 4/3 10
- (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****Max. Marks 100****Stage Performance**

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

**B.P.A. Music-Instrumental Part –IV****Theory Paper –I****Max. Marks 100****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, Jhaptaal, Chautaal, Punjabi and Addha.  
 (b) Notation Writing of Composition with Alap and /Toda.  
 (c) Writing of Layakaris of prescribed Talas with dugun, tigon, 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 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-  
 Pt. Ravi Shankar, Ustad Ali Akbar Khan, Ustetd Imdad Khan, Nikhil Banerjee, Pt. Shiv Kumar Sharma, Pt. Hari Prasad Chaurasia, Ustad Bismillah Khan, Pt. Birju Maharaj and Ahmad Jan Thirakwa,

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

1. Kramik Pustak Malika Part, I, II, III and IV by Pt. V.N. Bhathande.
2. Sangitinjali I, II, III, IV, V & VI by Pt. Omkarnath Thakur.
3. Raga Vigyan, I, II, III, IV & V by Pt. V.N. Patwardhan.
4. Ragbodh Part, I, II, III by Dr. B.R. Deodhar.
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
9. Bela Vigyan by T.R. Devangan.
10. Mridanga-Tabla -Vadan by Pt. Govind Rao.
11. Tabla Vigyan by Dr. Lalmani Mishra.
12. Tabla Shastra by Godbole
13. Sangit Visharad (Hatharas)
14. Sitar Marg Part I and II by S.P. Banerjee.
15. Sangit Bodh by Dr. Sharat Chandra Paranjpe.
16. Dhvani aur Sangeet by Prof. L.K. Singh.
17. Sangeet Darshika Part I and II by Shri Nanigopal Banerjee.
18. Sangeet Parichiti Part I and II by Shri Nilratan Banerjee.
19. Hindustani Music- An outline of its physical and aesthetics by G.H. Ranade.
20. Sangit Shastra Part I and II by M.N. Saxena.
21. Taan Sangraha Vol. I, II & III by Pt. S.N. Ratanjankar.
22. Taan Malika by Raja Bhaiya Puchwale.
23. Hamare Sangit Ratna by Laxmi Narayan Garg.
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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