UNIVERSITY OF RAJASTHAN
JAIPUR
SYLLABUS

SCHEME OF EXAMINATION AND COURSE OF
STUDY BACHELOR OF PERFORMING ARTS

Vocal Music

B.P.A. Music-Vocal Part-I Examination 2019-20
B.P.A. Music-Vocal Part-II Examination 2020-21
B.P.A. Music-Vocal Part-III Examination 2021-22
B.P.A. Music-Vocal Part-IV Examination 2022-23
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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JAIPUR
University of Rajasthan

SYLLABUS

SCHEME OF EXAMINATION AND COURSES OF STUDY

BACHELOR OF PERFORMING ARTS

Vocal Music

B.P.A. Music-Vocal Part-I Examination- 2019-20
B.P.A. Music-Vocal Part-II Examination- 2020-21
B.P.A. Music-Vocal Part-III Examination- 2021-22
B.P.A. Music-Vocal 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.

3. [Signature]

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University of Rajasthan Jaipur

SYLLABUS

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

Examination- 2019-20
B.P.A. Music-Vocal Part – I

COMPULSORY PAPERS :-

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<td>(i) Gen. English</td>
<td>3 Hours</td>
<td>100</td>
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<tr>
<td>(ii) Gen. Hindi</td>
<td>3 Hours</td>
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<td>(iii) Environmental Studies</td>
<td>3 Hours</td>
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<td>(iv) Elementary Computer Application</td>
<td>2 Hours</td>
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Practical :-

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<tr>
<td>(i) Presentation of Raga and Various forms of Indian Music</td>
<td>1 Hour</td>
<td>150</td>
<td>60</td>
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<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>
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<tr>
<td>(iii) Stage Performance</td>
<td>30 Minutes</td>
<td>100</td>
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Theory:-

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<tr>
<td>(i) Applied &amp; General Study of Music</td>
<td>3 Hours</td>
<td>100</td>
<td>36</td>
</tr>
<tr>
<td>(ii) Indian Culture &amp; Art</td>
<td>3 Hours</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+3=12 Hours Per Week

Total Teaching Hours : 32 hours per week

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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, Bhupali, Bihag, Khamaj, Bhairav, Bhairvi

   (a) To prepare Three fast Khayals in any of the above three
       Ragas with alap and Tanas.
   (b) To prepare one Dhruppad and one Dhamar with Dugun in
       different 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  60
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 Thatas
5. One Lakshan geet (Vocal) 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)

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B.P.A. Music-Vocal 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 & Taan.

(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, 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 Parampara and Academic Institute based training..
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SYLLABUS

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

Examination- 2020-21

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B.P.A. Music-Vocal Part –II

Practical :-

<table>
<thead>
<tr>
<th>Paper</th>
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<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:-

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<th>Duration</th>
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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 (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

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-Vocal 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 Khayals in any of the above mentioned
   four Ragas with Alap and Tanas.
   
   (b) To prepare one Dhruvpad, One Dhamar with Dugun
   & Chaugun, One Tarana and one Bhajan 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 the Ragas prescribed in
   paper I 60
(2) Study of the following Taal: 50
   Jhaptal, Teevra, Dhamar, Rupak, Sooltal
(3) Ten varieties of Alankars to be Practiced with dugun & Chaugun. 20
(4) Identification of Ragas through given notes. 20

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

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B.P.A. Music-Vocal –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 & Taan.
(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-Vocal Part-III

Examination- 2021-22

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## B.P.A. Music-Vocal Part –III

### Practical:

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<tbody>
<tr>
<td>Presentation of Raga and Various forms of Indian Music</td>
<td>1½- Hour</td>
<td>150</td>
<td>60</td>
</tr>
<tr>
<td>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>Stage Performance</td>
<td>40 Minutes</td>
<td>100</td>
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### Theory:

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<th>Duration</th>
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<th>Min Marks</th>
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<tr>
<td>Applied &amp; General Study of Music</td>
<td>3 Hour</td>
<td>100</td>
<td>36</td>
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<tr>
<td>History of Indian Music (Medieval Period)</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: 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-Vocal 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 Khayals in any of the above
   mentioned five Ragas with Alap and Tanas 50

(b) To prepare one Dhrupad, one Dhamar with Dugun Tigun
   & Chaugun, One Tarana in different Ragas other than
   selected under (a) 40

(c) To prepare one Lok Geet. 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–Jhumara, Aadachautala,
    Deepchandi, Jat with Dugun, Tigun, Chaugun. 50

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

(4) To sing any Musical piece given by the examiner 15

(5) Identification of ragas through given notes 15

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[Signature]
Practical Paper – III

Stage Performance

1. Presentation of any one Raga.
2. Presentation of any other Style
   (Light classical or light)

B.P.A. Music-Vocal Part – III

Theory Paper – I

Applied & General Study of Music

(a) 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.
(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 : 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 Karnatak-Music.
(d) Detailed Study of Dhrupad & Khayal.
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SYLLABUS

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

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**B.P.A. Music-Vocal Part –IV**

**Practical :-**

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<tr>
<td>(i)</td>
<td>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)</td>
<td>Viva-Voce and Critical and Comparative Study of Ragas and Talas</td>
<td>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>Duration</th>
<th>Max Marks</th>
<th>Min Marks</th>
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</thead>
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<tr>
<td>(i)</td>
<td>Applied &amp; General Study of Music</td>
<td>3 Hour</td>
<td>100</td>
<td>36</td>
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<tr>
<td>(ii)</td>
<td>History of Indian Music (Modern Period)</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: 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-Vocal 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, Madhyamad-Sarang,
   Adana and Shri. 50
   (a) To prepare Six fast Khayals in any of the above mentioned Six
      Ragas with Alap and Tanas.
   (b) To prepare one Dhruvpad and one Dhamar with Dugun
      Tigun and Chaugun in different Ragas other than selected
      under (a) 30
   (c) To prepare one Thumari, one Bhajan 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:
   Jhumara, Chautaal, Jhaptaal, Punjabi and Addha with Dugun,
   Tigun and Chaugun. 50

(3) Different Layakaris 3/4, 4/3 10

(4) Tuning of own Music Instrument. 10

(5) 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. (Light Classical/ Light Composition) 40

**B.P.A. Music-Vocal Part – IV**

Theory Paper – I

**Applied & General Study of Music**

(a) Description and comparative study of the following Ragas and Talas.

Ragas - Darbari Kanada, Aahir Bhairv, 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 Taan.

(c) Writing Layakaris of prescribed Talas with dugun, 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

**History of Indian Music**

(Modren Period)

(a) Development of Indian Music in the 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: (i) Training (ii) Performances and (iii) Text

(iv) Government (Radio, Door-Darshan, Academies, ICCR and Deptt. of culture and various awards)

(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-Vocal 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

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Raj/Taj

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