



**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

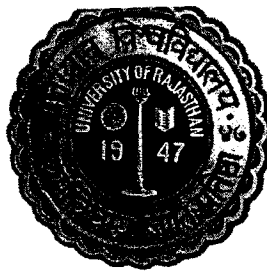
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JAIPUR**

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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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

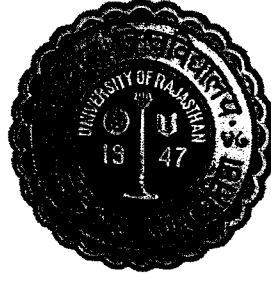
B.P.A. Music-Vocal Part-IV Examination- 2022-23

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.

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

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B.P.A. Music-Vocal 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
Total Marks		Practical 400 , Theory 200, Total 600		

Teaching Hours

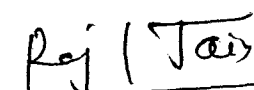
Practical

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-Vocal 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 Khayals in any of the above three Ragas with alap and Tanas. 50
 - (b) To prepare one Dhruvpad and one Dhamar with Dugun in different 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
With dugun and chaugun. 50
3. Ten Varieties of alankars to be Practiced 15
4. Knowledge of the swaras of Ten Thatas 15
5. One Lakshan geet (Vocal) 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-Vocal 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 & 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, Thaata, Raga-jati, Vadi, Samvadi, Anuvadi, Vivadi.
- (f) Elementary knowledge of instruments.

Theory Paper –II

Indian Culture and Art

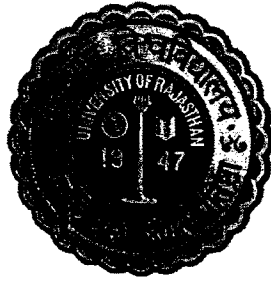
Max. Marks 100

- (a) General knowledge of Vedas, Upanishad, 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 20th 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 Parampara and Academic Institute based training..

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

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B.P.A. Music-Vocal 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
Total Marks		Practical 400, Theory 200, Total 600		

Teaching Hours

Practical

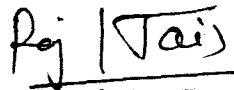
Paper –I	8 Hours Per Week
Paper –II	6 Hours Per Week
Paper-III	4 Hours Per Week

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;
Malkauns, Bageshri, Miyan Malhar, Jaunpuri. | 50 |
| (ii) | Study of the following Ragas
Kedar, Kamod, Chhayanat, Hameer, Deshkar, Shuddha Kalyan,
Bahar, Hindol. | 50 |
| (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:
Jhaptal, Teevra, Dhamar, Rupak, Sooltal | 50 |
| (3) | Ten varieties of Alankars to be Practiced with dugun & Chaugun. | 20 |
| (4) | Identification of Ragas through given notes. | 20 |

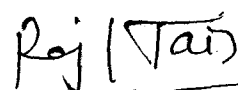
Practical Paper – III

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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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)

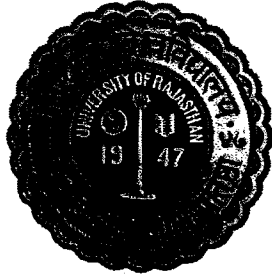
- (a) Origin of Music.
- (b) General Knowledge of Vedic Music
- (c) Evolution and development of Indian Music during Ancient Period with special reference to the works of Bharat & Matang.
- (d) Historical evolution of the Ancient Musical Scale of Indian Music.
- (e) Historical evolution of Veena, Pakhawaj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

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B.P.A. Music-Vocal 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
Total Marks		Practical 400, Theory 200, Total 600		

Teaching Hours

Practical

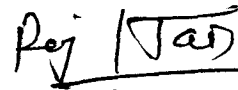
Paper –I	8 Hours Per Week
Paper –II	6 Hours Per Week
Paper-III	4 Hours Per Week

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 |

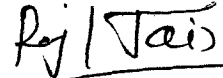
Practical Paper – II

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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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-Vocal Part –III**Theory Paper –I****Max. Marks 100****Applied & General Study of Music**

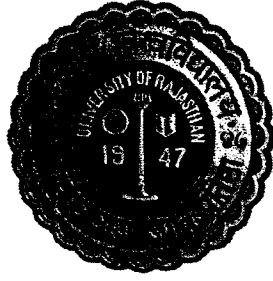
- (a) Comparative study of the following Ragas and Talas.
Ragas - Todi, Shyam kalyan, Chandrakauns, Puria kalyan, Rageswhari, Multani, Jaijaiwanti, Gaud-Sarang, Vibhas, Patdeep, Kirwani, Tilak Kamod, Jhinjhoti.
Talas : Jhumara, Tilvara, Aadachautal, Deepchandi, Jat.
- (b) Notation Writing of Composition with Alap, Taan.
- (c) Writing Layakarīs 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, Thaāt, Ragang.
- (e) 40 Principles of Hindustani Music.
- (f) Musical terms : Nayak, Gayak, Kalawant, Vaggeykaar, Aadat, Jigar, Hisab.

Theory Paper –II**Max. Marks 100****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, Pt. Bhaav Bhatt, Pt. Vyankat makhi.
- (c) Elementary Knowledge of Karnatak-Music.
- (d) Detailed Study of Dhruvpad & Khayal.

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

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B.P.A. Music-Vocal 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
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 mentined 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

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-Vocal 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 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, tigung, 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)

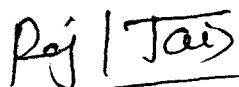
- (a) Development of Indian Music in the Modern Period.
 (b) Detailed Study of the works of the following :
 Pt. V.D. Paluskar, Pt. V.N. Bhatkhande, Pt. Omkar Nath Thakur and Acharya Brihaspati.
 (c) Development of Modern Musical Scale. (Western and Indian)
 (d) Concept of Gharana in Indian Classical 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-
 Pt. Ravi Shankar, Kishori Omonkar, Pt. Bhimsen Joshi, Kumar Gandharva, Abdul Karim Khan, 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-Vocal 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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