

**UNIVERSITY OF RAJASTHAN**  
**JAIPUR**

**SYLLABUS**

**BACHELOR OF PERFORMING ARTS**

**(MUSIC)**

**(Annual Scheme)**


B.P.A Part-I Examination	2018
B.P.A Part-II Examination	2019
B.P.A Part-III Examination	2020
B.P.A Part-IV Examination	2021

(1)

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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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(2)

## B.P.A. (Music) Part – I

### (Foundation)

#### 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	3 Hours	100	36

#### OPTIONAL PAPERS

##### Practical :-

(i)	Music Vocal	1 Hour	150	60
(ii)	Music Instrumental	1 Hour	150	60
(iii)	Viva-Voce, Critical and Comparative Study of Ragas and Talas	30 Minutes	100	40

##### Theory:-

(i)	Applied & General	3 Hour	100	36
(ii)	Indian Culture & Art	3 Hour	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 for practical – 16, Theory 16 Hours Per Week

3

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नोट : 36 से कम अंक लाने पर छात्रों को उत्तीर्ण 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 पद्य भाग। प्रत्येक खण्ड के लिए 50 अंक निर्धारित हैं।

		50 अंक	
क	दो व्याख्या पद्य 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 पद्य 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-पद्य की निर्धारित रचनाएँ  
गद्य भाग -

1. कहानी - प्रेमचन्द - बड़े भाई साहब  
विजयदान देथा - सिकंदर और कौआ
2. संस्मरण - कन्हैयालाल मिश्र 'प्रभाकर' - बयालिस के ज्वार की उन लहरों में
3. रेखाचित्र - रामवृक्ष बेनीपुरी- रजिया
4. विज्ञान - गुणाकर मुले - शनि सबसे सुन्दर ग्रह
5. निबंध - अगरचन्द नाहटा - राजस्थान की सांस्कृतिक धरोहर
6. व्यंग्य - शरद जोशी - जीप पर सवार इल्लियों
7. पर्यावरण - अनुपम मिश्र - आज भी खरे हैं तालाब

पद्य भाग :- (कबीर ग्रंथावली से सं. -- श्यामसुंदर दास)

1. कबीर - साखी सं. - गुरुदेव को अंग - 7,12,26,30  
सुमरन को अंग - 10,17,24,26  
विरह को अंग - 2,6,10,18
2. सूरदास सूरसागर सार - सं. डॉ. धीरेन्द्र वर्मा  
- विनय भक्ति पद सं. - 21,33  
- गोकुल लीला पद सं. - 55,58  
- वृंदावन लीला पद सं. - 10,28  
- उद्धव संदेश पद सं. - 77,79
3. तुलसीदास - विनय पत्रिका, गीताप्रेस, गोरखपुर पद सं. - 87,88,90,156,158
4. मीरां - पदावली सं. - नरोत्तम स्वामी पद सं. - 1,3,4,5,10
5. रहीम - रहीम ग्रंथावली संपादक विद्यानिवास मिश्र, गोविन्द रजनीश  
(दस दोहे) (दोहावली) 186,191,211,212,214,218,219,220,223,224
6. मैथिलीशरण गुप्त - मनुष्यता, हम राज्य लिए मरते हैं (गीत-साकेत के नवम सर्ग से)
7. सुमित्रानंदन पंत : - नौका विहार
8. सूर्यकान्त त्रिपाठी निराला - वह तोड़ती पत्थर
9. सच्चिदानंद हीरानंद वात्स्यायन 'अज्ञेय' - हिरोशिमा
10. रामधारी सिंह दिनकर : - विपथगा, समर शेष है

खण्ड - 'ख'

व्याकरण/व्यावहारिक हिन्दी खण्ड

50 अंक

- |                                 |   |   |       |
|---------------------------------|---|---|-------|
| 1. निबन्ध लेखन                  | — | शब्द सीमा 300 शब्द  | 9 अंक |
| 2. कार्यालयी लेख                | — | शासकीय - अर्द्धशासकीय पत्र, कार्यालय ज्ञापन, विज्ञप्ति एवं कार्यालय आदेश, अधिसूचना, पृष्ठांकन 4 x 2 = | 8 अंक |
| 3. संक्षेपण                     | — |   | 4 अंक |
| 4. पल्लवन                       | — |   | 5 अंक |
| 5. शब्द निर्माण प्रविधि         | — | उपसर्ग, प्रत्यय, संधि, समास   | 5 अंक |
| 6. शब्द शुद्धि एवं वाक्य शुद्धि | — |   | 5 अंक |
| 7. मुहावरे एवं लोकोक्ति         | — |   | 5 अंक |
| 8. पारिभाषिक शब्दावली           | — |   | 5 अंक |
| 9. शब्द के प्रकार               | — | संज्ञा, सर्वनाम, विशेषण, क्रिया एवं क्रिया विशेषण   | 5 अंक |

(5)

  
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## 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**  
(10 periods)

(20 marks)

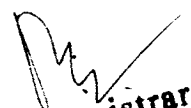
- |   |                     |
|---|---------------------|
| I Phonetic Symbols and Transcription of Words               | (05)                |
| III Translation of 5 Simple sentences from Hindi to English | (05)                |
| from English to Hindi                                       | (05)                |
| IV Translation of 05 Words from Hindi to English            | (2 <sup>1/2</sup> ) |
| from English to Hindi                                       | (2 <sup>1/2</sup> ) |

**Unit B: Grammar and Usage**  
(10 periods)

(25 marks)

- |                                |      |
|--------------------------------|------|
| I Elements of a Sentence       | (05) |
| II Transformation of Sentences | (05) |

(6)

  
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(a) Direct and indirect Narration

(b) Active and Passive Voice

II 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

Voice of the Unwanted Girl

Ruskin Bond

Night Train for Deoli

M.K. Gandhi

The Birth of Khadi

J.L. Nehru

A Tryst with Destiny

A.P.J. Abdul Kalam

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 (10)

(4)

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## Recommended Reading:

Sasikumar, V., Dutta and Rajeevan, A Course in Listening and Speaking-I Foundation Books. 2005.

Sawhney, Panja and Verma eds. English At the Workplace, Macmillan 2003.

Singh, R.P. Professional Communication. OUP. 2004

Judith Leigh. CVs and Job Applications. OUP. 2004

Arthur Waldhorn and Arthur Zeiger, English Made Simple. Upa and Co.

Gunashekar ed. A Foundation English Course for Undergraduates. Book I, CIEFL, Hyderabad.

Quirk and Greenbaum: A University Grammar of English Longman, 1973

  
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3.

### COMPULSORY PAPER OF ENVIRONMENTAL STUDIES

Compulsory in I Year for all streams at undergraduate level

#### Scheme of examination

Time	Min Marks	Max. Marks
3 hrs	36	100

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.

3

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- e. Food resources: World food problems, changes caused by agriculture and overgrazing, effects of modern agriculture, fertilizer-pesticides problems, water logging, salinity, case studies.
- f. Energy resources: Growing energy need, renewable and nonrenewable energy sources, use of alternate energy sources. Case studies.
- g. 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-spot 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

(10)

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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 reclamation.
- 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

(11)

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**Suggested Readings:-**

1. Chauhan, Surendra Singh. 2001. Biodiversity, Biopiracy and Biopolitics: The Global Perspectives, Kalinga Publications, New Delhi.
2. Chauhan, Surendra Singh. 2004. Environmental Protection and Management: From Stockholm to Rio and After, Kalinga Publications, New Delhi.
3. Diwan A.P. and Arora D.K.1995. Human Ecology Anmol Publication Pvt.Ltd.,New Delhi.
4. Dubey, R.M.1992. Human Ecology and Environmental Education,Chaug Publications,Allahabad.
5. Goudie,Andrew.The Human Impact.
6. Husain Maxia.1994 Human Geography,Rawat Publication,Jaipur.
7. Johnston, R.J.Ed.1986 Dictionary of Human geography,National Publication,New Delhi.
8. Malik,S.L.and Bhattacharya D.K.1986. Aspects of Human Ecology,Northern Book Center,New Delhi.
9. Mishra,R.P and Bhooshan,B.S.1979.Human Settlements in Asia.Public,Polices and programmes Haritage publisher,New Delhi.
- 10.Nathawat, G.S.1985. Human Ecology,An Indian perspective,Indian Human Ecology Council,Jaipur.
- 11.Russel, Bartrand, 1976.Impact of Science of society Unwin,Publisher,Indian. (paper back).
- 12.Sinha Rajiv, 1996.Gloobal Biodiversity Ina.,Shri publication,Jaipur.
- 13.Sinha Rajiv K., 1994. Development without Desertrction
- 14.Environmentalist,Jaipur. Sinha Rajiv K., 1996.Environmental Crises and Human at Risk,In A Shri Publication,Jaipur.
- 15.Smith, Dlanne, 1984.Urban Ecology,George Allen,London.
- 16.Swarnkar, R.C.1985.Indian Tribes.Printwell publisher,Jaipur.
- 17.Tivy,Joy and O'Hugegreg,1985.Human Impact on the Ecosystem Edinburgh George Allen Boyd.
- 18.United Nations Development Report, 1996.Human Development Report, 1996.Oxford University Press,Delhi.
- 19.Vannathony & Rogers Paul, 1974. Human Ecology and World Development,Flehum Press,New York.

  
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## 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**

**Max Marks: 60**

**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 formulas and inbuilt functions, Update worksheets using special tools like spell check and auto correct, Setup the page

13

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and 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

Social, Ethical and Legal Matters - Effects on the way we: Work Socialise, Operate in other areas, Cyber crime, Prevention of crime, Cyber law: Indian IT Act, Intellectual property, Software piracy, Copyright and Patent, Software licensing, Proprietary software, Free and Open source software.

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

(14)

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**B.P.A. (Music) Part – I**  
**(Foundation)**

**DETAIL OF COURSE**

**OPTIONAL PAPERS**

**Practical Paper – I Music Vocal**

**Max. Marks 150**

**(1) Intensive Study of following ragas -**

- (1) Bhimpalasi
- (2) Yaman

**(2) Non detail Ragas -**

- (1) Durga
- (2) Alhaiya Bilawal

**(3) One Dhruvpad & One Dhamar with dugun in the prescribed ragas-**

**Khamaj & Bhairvi**

**One Bhajan based in any raga.**

**Practical Paper – II**

**Music Instrumental**

**Max. Marks 150**

**(1) Intensive Study of following ragas -**

- (1) Bhairav
- (2) Vrindavani Sarang


**(2) Non detail Ragas -**

- (1) Bhupali
- (2) Bihag

**(3) One dhun & one Composition in other than Teental with Two**

**Tanas in the prescribed ragas-**

**Bhairvi & Des**

  
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(15)


**Practical Paper – III**

**Max. Marks 100**

**Viva-Voce and Critical and Comparative Study of Ragas and Talas**

- (1) Critical and Comparative Study of Ragas prescribed in paper I<sup>st</sup> and II<sup>nd</sup>
- (2) Study of the following Taals with Dugun & Chaugun : Teental, Ektal, Chautal, Kaharwa, Dadra.
- (3) Ten varieties of Alankars to be Practiced.
- (4) Practical knowledge of Ten That's.
- (5) One Lakshan geet (Vocal) and one sargam (Inst.) in any two different raags.

(16)

  
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**B.P.A.(Music) Part – I**  
**(Foundation)**

**OPTIONAL PAPERS**

**Theory Paper –I**

**Max. Marks 100**

**Applied & General**

- (a) Description and 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 and Todas etc.  
(c) Writing Laykaris of prescribed Talas.(Dugun, Tigun & Chaugun)  
(d) Definitions: Sangeet, Nad, Swara, Shruti, Varna, Alankar, Taan Saptak, Purvanga, Uttaranga, Laya–Vilambit, Madhya and Drut Laya, Matra, Sum, Tali, Khali, Bhari, Avartana.  
(e) 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, 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 Palsukar, Pt. Bhatkhande, Allaudin Khan, M.S. Subbha laxmi, Pt. Lal Gudi, Jairaman, Tyagraj, Shyama Shastri.  
(e) Music and education- Gurukul and Institution based system.

(17)

  
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## B.P.A.(Music) Part -II

### Practical :-

	Paper	Duration	Max Marks	Min Marks
(i)	Presentation of Raga and Various forms of Indian Music	½-1 Hour	150	60
(ii)	Viva-Voce and Critical and Comparative Study of Raga and Tala	½-1 Hour	150	60
(iii)	Stage Performance	40 Minutes	100	40

### Theory:-

(i)	Applied & General	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

(18)

  
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## B.P.A.(Music) Part -II

### 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; 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 or fast Gats in any four  
Ragas with Alap and Tanas which is mentioned above.
- (b) To prepare one Dhruvpad, One Dhamar with Dugun  
& Chaugun, One Tarana and one Bhajan in different  
Ragas other than selected under (a)
- OR
- (c) To prepare three Composition other than Teental & one  
Dhun 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 Ragas prescribed in  
paper I<sup>st</sup> 60
- (2) Study of the following Taal with Dugun & Chaugun : 50  
Jhaptal, Teevra, Dhamar, Rupak, Sooltal
- (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

(19)

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## B.P.A.(Music) Part -II

Theory Paper -I

Max. Marks 100

### Applied & General

- (a) Description and 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/Todas.
- (c) Writing Layakarīs with Dugun & Chougun in the prescribed Talas.
- (d) Definition : Gram, Murchhana, Jati, Nibaddha, Anibaddha, margi, Desi, Graha, Ansha, Nyas, Prabandha.

### Brief study of -

- (i) Shruti, Swara, Alapti and its varieties.  
(ii) Terms : 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)

20

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## B.P.A.(Music) Part -III

### Practical :-

	Paper	Duration	Max Marks	Min Marks
(i)	Presentation of Raga and Various forms of Indian Music	½-1 Hour	150	60
(ii)	Viva-Voce and Critical and Comparative Study of Raga and Tala	½-1 Hour	150	60
(iii)	Stage Performance	40 Minutes	100	40

### Theory:-

(i)	Applied & General	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

  
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## B.P.A.(Music) Part –III

### 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;  
Todi, Shyam Kalyan, Chandrakauns, Puriya Kalyan,  
Rageshwari. 50
- (ii) Study of the following Ragas;  
Multani, Jaijaiwanti, Gaud-Sarang, Vibhas, Patdeep,  
Kirwani, Jhinhoti, Tilak Kamod. 50
- (a) To prepare Five fast Khayals or fast Gats in any five  
Ragas with Alap and Tanas which is mentioned above. 50
- (b) To prepare one Dhrupad, one Dhamar with Dugun Tigun  
& Chaugun, One Tarana in different Ragas other than  
selected under (a) 40
- OR
- To prepare three Composition other than Teental with  
todas & One Dhun in Different Ragas other than  
selected under (a)
- (c) To prepare one Lok Geet /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<sup>st</sup>. 60
- (2) Study of the following Taal with Dugun, Tigun &  
Chaugun –Jhumara, Aadachautala, Deepchandi, Jat. 50
- (3) Different Layakaris 2/3, 3/2 10
- (4) Playing or Singing of any given Musical piece 15
- (5) Identification of ragas through given notes 15

22

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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) Part –III**

**Theory Paper –I**

**Max. Marks 100**

**Applied & General**

- (a) Description and comparative study of the following Ragas and Talas.  
Ragas - Todi, Shyam kalyan, Chandrakauns, Puria kalyan, Rageswhari, Multani, Jajaiwanti, Gaud-Sarang, Vibhas, Patdeep, Kirwani, Tilak Kamod, Jhinjhoti.  
Talas : Jhumara, Tilvara, Aadachautal, Deepchandi, Jat.  
(b) Notation Writing of Composition with Alap, Taan/Toda.  
(c) Writing of Layakaris with Dugun, Tigun & Chaugun in the prescribed Talas.  
(d) (i) Varieties of Gamak and Tan..  
(ii) Classification of Ragas: (Gram Raga, Desi Raga, Stri-Purush Raga, Mel, Thaat, Ragang.  
(e) 40 Principles of Raga formations.  
(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.  
(e) Historical development of Sitar & Tabla.

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## B.P.A.(Music) Part –IV

### Practical :-

	Paper	Duration	Max Marks	Min Marks
(i)	Presentation of Raga and Various forms of Indian Music	½-1 Hour	150	60
(ii)	Viva-Voce and Critical and Comparative Study of Taga and Tala	½-1 Hour	150	60
(iii)	Stage Performance	40 Minutes	100	40

### Theory:-

(i)	Applied & General	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

  
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(24)



## B.P.A.(Music) 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, Madhumad Sarang,  
Adana and Shri. 50
- (a) To prepare Six fast Khayals or fast Gats in any Six  
Ragas with Alap and Tanas which are mentioned above.
- (b) To prepare one Dhruvpad and one Dhamar with Dugun  
Tigun and Chaugun in different Ragas other than selected  
under (a) 30

OR

- To prepare two Compositions other than Teental with  
Todas in Different Ragas other than selected under (a)
- (c) To prepare one Thumari, one Bhajan or 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 Taal with Dugun, Tigun and  
Chaugun – Jhumara, Chautaal, Jhaptaal, Punjabi and Addha. 50
- (3) Different Layakaris 3/4, 4/3 10
- (4) Tuning of own Music Instrument. 10
- (5) Playing or Singing of any given Musical piece. 10
- (6) Notation writing. 10
- (7) Identification of ragas through given notes. 10

25

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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.<br>(Light Classical/ Light Composition) | 40 |

**B.P.A.(Music) Part –IV**

**Theory Paper –I**

**Max. Marks 100**

**Applied & General**

- (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, Taan/Toda.
- (c) Writing of Layakaris of prescribed Talas in 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  
(Modern Period)**

- (a) Development of Indian Music during 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 in the field of training, Performances and writing.  
(i) Government (Radio, Door-Darshan, Academies, ICCR and Deptt. of culture Awards etc)  
(ii) Private organizations (Music- Conferences etc)  
(iii) Popular Music
- (f) Life Sketches and contribution of famous Indian Musicians-  
Pt. Ravi Shankar, Ustad Ali Akbar Khan, Pt. Bhimsen Joshi, Kumar Gandharva, Pt. Shiv Kumar Sharma, Pt. Hari Prasad Chaurasia, Ustad Bismillah Khan, Pt. Birju Maharaj and Ahmad Jan Thir

26

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**BOOK RECOMMENDED FOR STUDY**

**B.P.A. (Music) Course in**

**Hindustani Classical Vocal/ Instrumental Music**

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. Tan Sangraha Vol. I, II & III by Pt. S.N. Ratanjankar.
22. Tan Malika by Raja Bhaiya Puchwale.
23. Hamare Sangit Ratna by Laxmi Narayan Garg.

(27)

  
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