



UNIVERSITY OF RAJASTHAN
JAIPUR
SYLLABUS

SCHEME OF EXAMINATION AND COURSE OF
STUDY BACHELOR OF PERFORMING ARTS

B.P.A. Part-I Examination	2021-22
B.P.A. Part-II Examination	2022-23
B.P.A. Part-III Examination	2023-24
B.P.A. Part-IV Examination	2024-25

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B.P.A. - Part-I
Vocal
Examination - 2021-22

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B.P.A.Part-I -Vocal

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	40 Minutes	100	40
(iv)	Harmonium/Tabla Vadan	20 Minutes	50	20

Theory:-

(i)	Applied & General Study of Music	3 Hours	100	36
(ii)	Indian Culture & Art	3 Hours	100	36
Total Marks		Practical 450, Theory 200, Total 650		

Teaching Hours

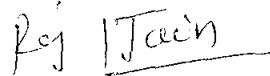
Practical

Paper -I	6 Hours Per Week
Paper -II	6 Hours Per Week
Paper-III	4 Hours Per Week
Paper- IV	2 Hours Per Week

Theory

Optional	4 Hours Per Week
Compulsory	3+3+3+3=12 Hours Per Week

Total Teaching Hours : 34 hours per week


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B.P.A. Part-I -Vocal

Practical Paper- I Presentation of Ragas

Max. Marks 150

1. Intensive study of the following Ragas :- 50
Bhimpalasi, Yaman, Bhairav, Bihag

2. Study of the following Ragas :-
Durga, Alhaiya Bilawal, Bhupali, Kafi, Khamaj, Bhairav, Bhairvi

- (a) To prepare Three Drut Khyalin any of the above three Ragas with alap and Tanas. 50

- (b) To prepare one Dhruvpad / Dhamar and one composition 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 / One Lakshan Geet 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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Practical Paper- IV

Harmonium Vadan / Tabla Vadan

Max. Marks 50

1. **For Tabla Vadan:**

Kaharwa, Teen-Taal and Dadra to be played on Tabla with Layakaries such as Thah and Dugun.

2. **For Harmonium Vadan:**

10 varieties of alankaar to be practiced on Harmonium and Exercise of 10 Thaths.

Note:- Student can opt any one either Tabla or Harmonium.

B.P.A.Part – I-Vocal

Theory Paper –I

Max. Marks 100

Applied & General Study of Music (Common with Instrumental – Sitar)

- (a) Comparative Study of the following ragas and Taalas.
Ragas : Yaman, Bihag, Bhairav, Durga,
 Alhaiya-Bilawal, Bhupali, Bhimpalasi, Khamaj, Bhairvi
 &Kafi.
Taal:Teental, Ektal, Chautal, Kaharwa, Dadra.
- (b) Notation Writing of Composition with Alap and Tanas.
- (c) Writing Laykaris of prescribed Talas. (Dugun & 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 (Common with Instrumental – Sitar)

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. V.N. Bhatkhande, Allaudin Khan, M.S. Subbhalaxmi, Pt. Lal Gudi.

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- (e) Music and education- Traditional training in GuruShishya-Prampara and Academic Institute based training.

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B.P.A. - Part-II
Vocal
Examination - 2022-23

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B.P.A.Part –II-Vocal

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
(iv)	Harmonium Vadan / TablaVadan	20 Minutes	50	20

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 450, Theory 200, Total 650		

Teaching Hours



Practical

Paper –I	8 Hours Per Week
Paper –II	6 Hours Per Week
Paper-III	4 Hours Per Week
Paper-IV	2 Hours Per Week

Theory

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

Total Teaching hours : 28 Hours per week


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B.P.A. Part –II- VocalPractical Paper– I

Max. Marks 150

Presentation of Ragas

- (i) Intensive Study of the Following Ragas; 50
Malkauns, Chandrakauns, MiyanMalhar, Jaunpuri.
- (ii) Study of the following Ragas 50
Kedar, Kamod, Chhayanat, Hameer, Deshkar, ShuddhaKalyan,
Bahar, Hindol.
- (a) To prepare fourDrutKhyal in any of the above mentioned
fourRagas with Alap and Tanas.
- (b) To prepareone Dhruvpad / Dhamar with
LayakariesDugun&Chaugun, One Tarana& One BhajanFor
vocal students. To Prepare three Composition other than
Teentalselected under (a)

Practical Paper– II

Max. Marks150

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 – IIIStage 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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Practical Paper – IV

Max. Marks 100

For Harmonium Vadan

Practice on Harmonium of RashtraGeet, two bhajan and two DrutKhyal prescribed in syllabus.

For Tabla Vadan

Teevra, Roopak and Dhamar with Layakaries as Thah and Dugun.

B.P.A.Part-II -Vocal**Theory Paper –I**

Max. Marks 100

Applied & General Study of Music(Common with Instrumental – Sitar)

- (a) Comparative study of the following Ragas and Talas.
Ragas: Malkauns, Chandrakauns, MiyanMalhar, Jaunpuri, Kedar, Kamod, Chhayanat, Hameer, ShuddhaKalyan, 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(Common with Instrumental – Sitar)

(Ancient Period)

- (a) Origin of Music.
- (b) General Knowledge of Vedic Music

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- (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. - Part-III

Vocal

Examination - 2023-24

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B.P.A.Part –III-Vocal

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
(iv)	Harmonium / TablaVadan	20 Minutes	50	20

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 450, Theory 200, Total 650		

Teaching Hours

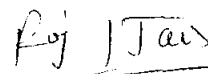
Practical

Paper –I	8 Hours Per Week
Paper –II	6 Hours Per Week
Paper-III	4 Hours Per Week
Paper-IV	2 Hours Per week

Theory

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

Total Teaching hours : 28 Hours per week


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B.P.A.Part -III -Vocal

Practical Paper- I

Max. Marks150

Presentation of Ragas and Various forms of Indian Music

- (i) Intensive Study of the Following Ragas;
Todi, ShyamKalyan, Bageshree,PuriyaKalyan,
Rageshwari. 60
- (ii) Study of the following Ragas;
Multani, Jajjaiwanti, Gaud-Sarang, Vibhas,Patdeep,
Kirwani, Jhinjhoti, TilakKamod. 50
- (a) To prepare Five fast Khyal in any of the above mentioned
five Ragas with Alap and Tanas. 30
- (b) To prepare one Dhruvpad&Dhamar / three Compositions
other than Teental&OneBhajan in Different Ragas other than
selected under (a) 30
- (c) To prepare one LokGeet. 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 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

Practical Paper - IV**Harmonium & Tabla Vadan**

- (a) **For Tabla Vadan**- Practice of Jhoomra Tilwara, Adachautal and Deepchandi on Tabla with Thaah, Dugun and Chaugun.
- (b) **For Harmonium Vadan**- Practice of playing two LokGeet, Two nagamas in any two ragas. Two classical compositions in syllabus with two Bhajan.

B.P.A. Part –III -Vocal**Theory Paper --I**

Max. Marks 100

Applied & General Study of Music (Common with Instrumental – Sitar)

- (a) Comparative study of the following Ragas and Talas.
Ragas- Todi, Shyamkalyan, Bageshree, Puriakalyan, Rageswhari, Multani, Jaijaiwanti, Gaud-Sarang, Vibhas, Patdeep, Kirwani, TilakKamod, 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, Thaata, Ragang.
- (e) 40 Principles of Hindustani Music.
- (f) Musical terms : Kalawant, Vaggeykaar, Aadat, Jigar, Hisab.

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Theory Paper-II**Max. Marks 100****History of Indian Music (Medieval Period)(Common with Instrumental – Sitar)**

- (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. Sharangdev, Pt. Lochan, Pt. Ramamatya, Pt. Ahobal, Pt. BhaavBhatt, Pt. Vyankatmakhi.
- (c) Elementary Knowledge of Karnatak-Music.
- (d) Historical development of Sitar & Tabla.

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B.P.A. - Part-IV
Vocal
Examination - 2024-25

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B.P.A.Part --IV-Vocal

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
(iv)	Harmonium / TablaVadan	20 Minutes	50	20

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 450 , Theory 200, Total 650		

Teaching Hours

Practical

Paper –I	8 Hours Per Week
Paper –II	6 Hours Per Week
Paper-III	4 Hours Per Week
Paper-IV	2 Hours Per Week

Theory

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

Total Teaching hours : 28 Hours per week

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B.P.A.Part -IV -Vocal

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-Binag, Shuddha-Sarang, Lalit,
Madhuvanti and Ahir Bhairav. 50
- (ii) Study of the following Ragas;
Basant, Megh, Puriya, Marva, Sohani, Madhyam and Sarang,
Adana and Shri. 50
- (a) To prepare Six fast Khayals in any of
the above mentioned Six Ragas with Alap and Tanas. 30
- (b) To prepare one Dhruv pad & Dhamar / three Compositions
other than Teental & One Bhajan in Different Ragas other
than selected under (a) 30
- (c) To prepare One Thumri and Chaturang 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.
(Light Classical/ Light Composition) | 40 |

Practical Paper-IV**Harmonium / Tabla Vadan**

- (a) **For Harmonium Vadan-** Practice of four LokGeet, Two Light Music and Two Classical music compositions.
- (b) **For Tabla Vadan-** Practice of playing Punjabi, Adhha, Ektal and Chautal with Layakaries- thah, dugun and chougun.

B.P.A. Part –IV -Vocal**Theory Paper –I**

Max. Marks 100

Applied & General Study of Music (Common with Instrumental – Sitar)

- (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 Adhha.
- (b) Notation Writing of Composition with Alap and /Toda.
- (c) Writing of Layakariso of prescribed Talas with dugun, tigon, chaugun & Chhagun.
- (d) Elementary Knowledge of Harmony & Melody.
- (e) Staff Notation.
- (f) Music and Mass Media.
- (g) Sound, its production and Propagation
- (h) Study of different type of Kaku..

Theory Paper –II

Max. Marks 100

History of Indian Music (Common with Instrumental – Sitar)**(Modern Period)**

- (a) Development of Indian Music in the Modern Period.
- (b) Detailed Study of the works of the following :
Pt. V.D. Paluskar, Pt. V.N. Bhatkhande and Acharya Brihaspati.
- (c) Development of Modern Musical Scale. (Western and Indian)
- (d) Concept of Gharana in Indian Classical Music with special reference to sitar.

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- (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, Ustad Imdad Khan, Nikhil Banerjee, Pt. Shiv Kumar Sharma, Pt. Hari Prasad Chaurasia, Ustad Bismillah Khan, Pt. Birju Maharaj and Ahmad Jan Thirakwa,

→ ***Educational Trip***

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. Tantrinaad 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. Dhwanianur 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.

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23. Hamare Sangit Ratna by Laxmi Narayan Garg.
24. Sangeet Mani Part-I, II- Maharani Sharma
25. Sangeet Swarit- Ramakantdivedi

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B.P.A. - Part-I
Instrumental (Sitar)
Examination - 2021-22

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B.P.A.Part-I -Instrumental (Sitar)

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	40 Minutes	100	40
(iv)	Harmonium/TablaVadan	20 Minutes	50	20

Theory:-

(i)	Applied & General Study of Music	3 Hours	100	36
(ii)	Indian Culture & Art	3 Hours	100	36
Total Marks		Practical 450, Theory 200, Total 650		

Teaching Hours


Practical

Paper –I	6 Hours Per Week
Paper –II	6 Hours Per Week
Paper-III	4 Hours Per Week
Paper- IV	2 Hours Per Week

Theory

Optional	4 Hours Per Week
Compulsory	3+3+3+3=12 Hours Per Week

Total Teaching Hours : 34 hours per week


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B.P.A. Part-I -Instrumental (Sitar)

Practical Paper- I Presentation of Ragas

Max. Marks 150

1. Intensive study of the following Ragas :- 50
Bhimpalasi, Yaman, Bhairav, Bihag
2. Study of the following Ragas :-
Durga, AlhaiyaBilawal, Bhupali, Kafi, Khamaj, Bhairav, Bhairvi
 - (a) To prepare Three Druvgats in any of the above three Ragas with alap and Todas. 50
 - (b) To prepare one composition and one Dhun in other than Teental with fewTanas 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 / One LakshanGeetin 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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Practical Paper- IV**Harmonium Vadan / Tabla Vadan**

Max. Marks 50

1. **For Tabla Vadan:**

Kaharwa, Teen-Taal and Dadra to be played on Tabla with Layakaries such as Thah and Dugun.

2. **For Harmonium Vadan:**

10 varieties of alankaar to be practiced on Harmonium and Exercise of 10 Thaths.

Note:- Student can opt any one either Tabla or Harmonium.

B.P.A. Part – I- Instrumental(Sitar)**Theory Paper –I**

Max. Marks 100

Applied & General Study of Music (Common with Vocal)

- Comparative Study of the following ragas and Taalas.
Ragas : Yaman, Bihag, Bhairav, Durga, Alhaiya-Bilawal, Bhupali, Bhimpalasi, Khamaj, Bhairvi & Kafi.
Taal: Teental, Ektal, Chautal, Kaharwa, Dadra.
- Notation Writing of Composition with Alap and Tanas/Todas.
- Writing Laykaris of prescribed Talas. (Dugun & Chaugun)
- Definitions: Sangeet, Naad, Swara, Shruti, Varna, Alankar, Taan Saptak, Purvanga, Uttaranga, Laya–Vilambit, Madhya and Drut Matra, Sum, Tali, Khali, Bhari, Avartan.
- Brief Study of Raga, Thaata, Raga-jati, Vadi, Samvadi, Anuvadi, Vivadi.
- Elementary knowledge of instruments.

Theory Paper –II**Indian Culture and Art (Common with Vocal)**

Max. Marks 100

- General knowledge of Vedas, Upnishad, Puraan & Darshanas.
- Folk tradition of Rajasthan with special reference to Folk Songs.
- Knowledge of Indian Classical dance forms.
- Life sketches and contribution of the famous Musicians of 20th century—Pt. Vishnu Digambar Pluskar, Pt. V.N. Bhaskhande, Allaudin Khan, M.S. Subbhalaymi, Pt. Lal Gudi.

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- (e) Music and education- Traditional training in GuruShishya-Prampara and Academic Institute based training.

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SYLLABUS

B.P.A. - Part-II
Instrumental (Sitar)
Examination - 2022-23

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B.P.A.Part –II-Instrumental(Sitar)

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
(iv)	Harmonium Vadan / TablaVadan	20 Minutes	50	20

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 450, Theory 200, Total 650		

Teaching Hours


Practical

Paper –I	8 Hours Per Week
Paper –II	6 Hours Per Week
Paper-III	4 Hours Per Week
Paper-IV	2 Hours Per Week

Theory

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

Total Teaching hours : 28 Hours per week


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B.P.A.Part -II-Instrumental(Sitar)

Practical Paper- I

Max. Marks 150

Presentation of Ragas

- | | | |
|------|--|----|
| (i) | Intensive Study of the Following Ragas;
Malkauns, Chandrakauns, MiyanMalhar, Jaunpuri. | 50 |
| (ii) | Study of the following Ragas
Kedar, Kamod, Chhayanat, Hameer, Deshkar, ShuddhaKalyan,
Bahar, Hindol. | 50 |
| (a) | To prepare fourDrut Gats in any of the above mentioned
fourRagas with Alap and Tanas. | |
| (b) | To Prepare three Composition other than Teental& one
Dhunother than selected under (a) | |

Practical Paper- II

Max. Marks150

Viva-Voce , Critical & Comparative Study of Raga and Tala:


- | | | |
|-----|---|----|
| (1) | Critical and Comparative Study of the Ragas prescribed in
paper I | 60 |
| (2) | Study of the following Taalas:
Jhaptal, Teevra, Dhamar, Rupak, Sooltal with
Dugun and Chaugun | 50 |
| (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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Practical Paper – IV**Max. Marks 100****For Harmonium Vadan**

Practice on Harmonium of RashtraGeet, two bhajan and two DrutKhyal prescribed in syllabus.

For Tabla Vadan

Teevra, Roopak and Dhamar with Layakaries as Thah and Dugun.

B.P.A. Part-II – Instrumental (Sitar)**Theory Paper – I****Max. Marks 100****Applied & General Study of Music (Common with Vocal)**

- (a) Comparative study of the following Ragas and Talas.
Ragas: Malkauns, Chandrakauns, Miyan Maihar, Jaunpuri, Kedar, Kamod, Chhayana, Hameer, Shuddha Kalyan, Deshkar, Bahar, Hindol.
Talas : Jhaptal, Teevra, Dhamar, Rupak, Soolta.
- (b) Notation Writing of Composition with Alap and Todas.
- (c) Writing Layakar 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 (Common with Vocal)
(Ancient Period)**

- (a) Origin of Music.
- (b) General Knowledge of Vedic Music

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- (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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UNIVERSITY OF RAJASTHAN
JAIPUR
SYLLABUS

B.P.A. - Part-III
Instrumental (Sitar)
Examination - 2023-24

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B.P.A.Part –III-Instrumental (Sitar)

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
(iv)	Harmonium / TablaVadan	20 Minutes	50	20

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 450, Theory 200, Total 650		

Teaching Hours

Practical

Paper –I	8 Hours Per Week
Paper –II	6 Hours Per Week
Paper-III	4 Hours Per Week
Paper-IV	2 Hours Per week

Theory

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

Total Teaching hours : 28 Hours per week

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B.P.A.Part --III -Instrumental (Sitar)

Practical Paper– I

Max. Marks150

Presentation of Ragas and Various forms of Indian Music


- (i) Intensive Study of the Following Ragas;
Todi, ShyamKalyan, Bageshree,PuriyaKalyan,
Rageshwari. 60
- (ii) Study of the following Ragas;
Multani, Jaijaiwanti, Gaud-Sarang, Vibhas,Patdeep,
Kirwani, Jhinjhoti, TilakKamod. 50
- (a) To prepare Five fast Gats in any of the above mentioned
five Ragas with Alap and Tanas/Todas. 30
- (b) To prepare three Compositions other than Teentalwith
todas&OneBhajan/Dhun in Different Ragas other than
selected under (a) 30
- (c) To prepare one LokDhun. 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 sing/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 |

Practical Paper - IV**Harmonium & Tabla Vadan**

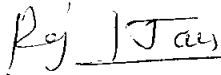
- (a) **For Tabla Vadan**- Practice of JhoomraTiivara, Adachautal and Deepchandi on Tabla with Thaah, Dugun and Chaugun.
- (b) **For Harmonium Vadan**- Practice of playing two LokGeet, Two nagamas in any two ragas. Two classical compositions in syllabus with two Bhajan.

B.P.A.Part –III -Instrumental (Sitar)**Theory Paper –I**

Max. Marks 100

Applied & General Study of Music (Common with Vocal)

- (a) Comparative study of the following Ragas and Talas.
Ragas- Todi, Shyamkalyan, Bageshree, Puriakalyan, Rageswhari, Multani, Jajjaiwanti, Gaud-Sarang, Vibhas, Patdeep, Kirwani, TilakKamod, Jhinjhoti.
Talas : Jhumara, Tilvara, Aadachautal, Deepchandi, Jat.
- (b) Notation Writing of Composition with Alap, and Toda.
- (c) Writing LayakariswithDugun, 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.


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Theory Paper-II

Max. Marks 100

History of Indian Music (Medieval Period)(Common with Vocal)

- (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. Sharangdev, Pt. Lochan, Pt. Ramamatya, Pt. Ahobal, Pt. BhaavBhatt, Pt. Vyankatmakhi.
- (c) Elementary Knowledge of Karnatak-Music.
- (d) Historical development of Sitar & Tabla.

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UNIVERSITY OF RAJASTHAN
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SYLLABUS

B.P.A. - Part-IV
Instrumental (Sitar)
Examination - 2024-25

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B.P.A.Part -IV-Instrumental(Sitar)

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
(iv)	Harmonium / Tabla Vadan	20 Minutes	50	20

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 450 , Theory 200, Total 650		

Teaching Hours

Practical

Paper -I	8 Hours Per Week
Paper -II	6 Hours Per Week
Paper-III	4 Hours Per Week
Paper-IV	2 Hours Per Week

Theory

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

Total Teaching hours : 28 Hours per week

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B.P.A.Part -IV – Instrumental(Sitar)

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, Madhyam and Sarang,
Adana and Shri. 50
- (a) To prepare Six fast Gats in any of
the above mentioned Six Ragas with Alap and Tanas. 30
- (b) To prepare three Compositions other than Teental with
todas & One Bhajan/Dhun in Different Ragas other than
selected under (a) 30
- (c) To prepare two Dhun in any Raga / One Thumri. 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)

Practical Paper-IV**Harmonium / Tabla Vadan**

- (a) **For Harmonium Vadan-** Practice of four LokGeet, Two Light Music and Two Classical music compositions.
- (b) **For Tabla Vadan-** Practice of playing Punjabi, Adhha, Ektal and Chautal with Layakaries- thah, dugun and chougun.

B.P.A. Part –IV -Instrumental (Sitar)**Theory Paper –I**

Max. Marks 100

Applied & General Study of Music (Common with Vocal)

- (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 Adhha.
- (b) Notation Writing of Composition with Alap and / Toda.
- (c) Writing of Layakariso of prescribed Talas with dugun, tigon, chaugun & Chhagun.
- (d) Elementary Knowledge of Harmony & Melody.
- (e) Staff Notation.
- (f) Music and Mass Media.
- (g) Sound, its production and Propagation
- (h) Study of different type of Kaku..

Theory Paper –II

Max. Marks 100

History of Indian Music (Common with Vocal)**(Modern Period)**

- (a) Development of Indian Music in the Modern Period.
- (b) Detailed Study of the works of the following :
Pt. V.D. Paluskar, Pt. V.N. Bhatkhande and Acharya Brihaspati.
- (c) Development of Modern Musical Scale. (Western and Indian)
- (d) Concept of Gharana in Indian Classical Music with special reference to sitar.

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- (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, Ustad Imdad Khan, Nikhil Banerjee, Pt. Shiv Kumar Sharma, Pt. Hari Prasad Chaurasia, Ustad Bismillah Khan, Pt. Birju Maharaj and Ahmad Jan Thirakwa,

→ *Educational Trip*

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. Dhwanianur 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.

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23. Hamare Sangit Ratna by Laxmi Narayan Garg.
24. Sangeet Mani Part-I, II- Maharani Sharma
25. Sangeet Swarit- Ramakant Divedi

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