

UNIVERSITY OF RAJASTHAN
JAIPUR

SYLLABUS

BACHELOR OF PERFORMING ARTS
(MUSIC)

(Annual Scheme)

B.P.A Part-I Examination	2017
B.P.A Part-II Examination	2018
B.P.A Part-III Examination	2019
B.P.A Part-IV Examination	2020

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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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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

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राजस्थान विश्वविद्यालय, जयपुर

सामान्य हिन्दी

पूर्णांक 100

समय 3 घण्टे

न्यूनतम उत्तीर्णांक 36

नोट : 36 से कम अंक आने 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 भाग के लिए 25 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

व्याकरण / व्यावहारिक हिन्दी खण्ड	25 अंक
i. निबंध लेखन - शब्द सीमा 300 शब्द	8 अंक
ii. कार्यालयी लेख - शासकीय-अर्द्धशासकीय पत्र, परिपत्र, अधिसूचना, कार्यालय ज्ञापन, विज्ञप्ति, कार्यालय आदेश।	4x2 = 8 अंक
iii. संक्षेपण (विकल्प देना है)	5 अंक
iv. पल्लवन (विकल्प देना है)	4 अंक
v. शब्द निर्माण की प्रविधि - उपसर्ग, प्रत्यय, संधि, समास	5 अंक
vi. वाक्य शुद्धि / शब्द शुद्धि	5 अंक
vii. मुहावरे	5 अंक
viii. पारिभाषिक शब्दावली	5 अंक
ix. व्याकरणिक कोटियाँ - संज्ञा, सर्वनाम, विशेषण, क्रिया, क्रिया विशेषण	5 अंक

साहित्य खण्ड : गद्य-पद्य की निर्धारित रचनाएँ

गद्य भाग - निम्नांकित पाठ निर्धारित हैं -

1. कहानी : बड़े घर की बेटा (प्रेमचंद)
2. संस्मरण : प्रणाम (महादेवी वर्मा)
3. रेखाचित्र : बाईस वर्ष बाद (बनारसीदास चतुर्वेदी)
4. विज्ञान : शनि सबसे सुन्दर ग्रह (गुणाकर मुळे)
5. निबंध : गेहूँ और गुलाब (रामवृक्ष बेनीपुरी)
6. निबंध : सूखे चेहरों का भूगोल (मणिमधुकर)
7. निबंध : मजदूरी और प्रेम (सरदार पूर्ण सिंह)
8. निबंध : राजस्थान की सांस्कृतिक धरोहर (अगरचंद नाहटा)
9. निबंध : राष्ट्र का स्वरूप (वासुदेव शरण अग्रवाल)
10. व्यंग्य : ठिटुरता हुआ गणतंत्र (हरिशंकर परसाई)

पद्य भाग -

1. कबीर- 1. मन रे ! जागत रहिये भाई
2. हमारे राम रहीम करीमा केसौ, अलह राम सति सोई।
3. काजी कौन कतेब बखानै।
4. मन रे! हरि भजि, हरि भजि हरि भजि भाई।
5. है मन भजन कौ प्रवान
संदर्भ : कबीर ग्रंथावली-श्यामसुंदरदास
2. सूरदास 1. किलकत कान्ह घटुरुवनि आवत
2. मुरली तऊ गोपालहिं भावत
3. देखौ माई सुन्दरता कौ सागर

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4. जसोदा बार बार यों भाखै
5. चित दै सुनौ स्याम प्रवीन

3. तुलसीदास

1. कबहुँक अंब अवसर पाई
2. अबलौं नसानी अब न नसैहों
3. मोहि मूढ मन बहुत बियोगौ
4. ऐसौ को उदार जग मांही
5. मन पछितैहैं अवसर बीते

संदर्भ : विनय पत्रिका, गीता प्रेस गोरखपुर

4. रहीम

पद

1. छवि भावन मोहनलाल की
 2. कमल दल नैननि की उनमानि
- दोहा
1. प्रीतम छवि नैननि बसी
 2. बसि कुसंग चाहत कुसल
 3. रहिमन अंसुआ नैन ढरि
 4. रहिमन औछे नरन सों बैर भलौ ना प्रीति
 5. रहिमन निज मन की बिथा
 6. काज परै कछु और है
 7. खैर खून खाँसी, खुसी बैर प्रीति मदपान
 8. दादुर मोर किसान मन लग्यो रहे घन माँहि
 9. पावस देखि रहीम मन कोइल साधै मौन
 10. रहिमन बिगरी आदि को बनै न खरचे दाम।

संदर्भ : रहीम ग्रन्थावली, विद्यानिवास मिश्र

5. पदमाकर

कवित्त

1. कूलन में केलिन में कछारन में कुंजन में
2. और भाँति कुंजन में गुंजरित भौर भीर
3. पात बिनु कीन्हे ऐसी भाँति गुन बेलिन के
4. चितै चितै चारों ओर चौंकि चौंकि परै त्योहीं सवैया
5. या अनुराग की लखों जहँ.....
6. फाग के भीर अभीरन में गहि गोविन्द लै गई भीतर गोरी।

6. मैथिलीशरण गुप्त

साकेत – अष्टमसर्ग से

कैकेयी का अनुताप

तदनन्तर बैठी सभा उटज के आगे

सौ बार धन्य वह एक लाल की माई।

7. प्रसाद : कामायनी, श्रद्धासर्ग – कहा आगन्तुक ने सस्नेह ..विजयिनी मानवता हो जाय।

8. पंत : 1. प्रथम रश्मि छन्द 1-13

2. भारत माता

9. निराला: 1. भारती जय विजय करे

2. बादल राग -1

3. दलित जन पर करो करुणा

4. फिर नभ घन घहराये।

10. रामधारी सिंह दिनकर –रश्मिरथी-तृतीय सर्ग –आरंभिक अंश

सच्चे शूरमा

सच है विपत्ति जब आती है क्या कर सकती चिनगारी है।

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बी.ए. प्रथम वर्ष : प्रारम्भिक हिन्दी

पूर्णांक : 100

अवधि : 3 घण्टे

अंकों का विभाजन

- | | |
|------------------------------|--------|
| 1. पुस्तकों पर आधारित प्रश्न | 50 अंक |
| 2. व्याकरण से संबंधित प्रश्न | 24 अंक |
| 3. रचना से संबंधित प्रश्न | 26 अंक |
| (क) लोकोक्तियाँ मुहावरे | |
| (ख) पत्र लेखन अथवा निबंध | |

पाठ्यक्रम

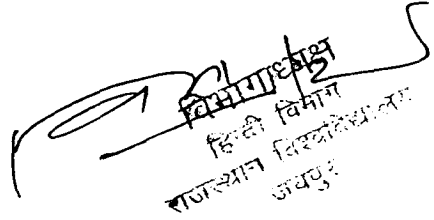
1. गद्य संग्रह
2. व्याकरण : शब्द विचार, वाक्य विन्यास, वाक्य खण्ड, पद क्रम का ज्ञान तथा इनमें होने वाली सामान्य त्रुटियों का ज्ञान।
3. (क) मुहावरों एवं लोकोक्तियों का प्रयोग, वाक्यों में रिक्त स्थानों की पूर्ति, समान दिखने वाले शब्दों का अर्थ भेद अथवा वाक्यों में प्रयोग
(ख) पत्र लेखन अथवा निबंध

पाठ्य पुस्तकें

1. गद्य-संग्रह-राष्ट्रीय गौरव के चिन्ह- डॉ. हरिकृष्ण देवसरे
प्रकाशक-नेशनल पब्लिशिंग हाउस, नई दिल्ली

व्याकरण एवं रचना

1. आधुनिक हिन्दी व्याकरण तथा रचना - लेखक कृष्ण विकल
प्रकाशक-नेशनल पब्लिशिंग हाउस, नई दिल्ली
2. सुबोध व्याकरण एवं रचना-सम्पादक-व्यथित हृदय-संशोधनकर्ता-डॉ.अम्बा प्रसाद सुमन
प्रकाशक - श्रीराम मेहरा एण्ड कम्पनी, आगरा


विभागाध्यक्ष
हिन्दी विभाग
राजस्थान विश्वविद्यालय
जयपुर

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Appendix I

GENERAL ENGLISH

2014-15

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1

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.

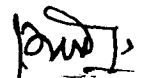
The Pattern of the Question Paper will be as follows:

Unit A: Phonetics and Translation (20 marks)
(10 periods)

- | | |
|--|------|
| I Transcription of Phonetic Symbols | (05) |
| II Word Stress | (05) |
| III Translation of 5 sentences from Hindi to English | (05) |
| IV Translation of 10 Words from Hindi to English | (05) |

Unit B: Grammar and Usage (20 marks)
(10 periods)

- | | |
|----------------------------------|------|
| I Transformation of Sentences | (05) |
| a. Direct and Indirect Narration | |
| b. Active and Passive Voice | |


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c. Interchange of Degrees of Comparison

II Modals	(05)
III Sequence of Tenses	(05)
IV Punctuation of a Short Passage with 10 Punctuation Marks	(05)

Unit C: Comprehension
(25 periods)

(30 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.

William Blake	The Little Black Boy
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

Five questions to be answered out of eight questions Two marks each based on 6 units of the prescribed texts

Five questions of 3 marks each to be answered from the given passage:
15 marks

1 Vocabulary question from the given passage (at least 10 words) : 5 Marks

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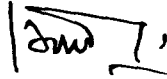
Unit D: Compositional Skills (30 marks)
(15 periods)

- I Letters-Formal and Informal (10)
- II CVs and Job Applications (10)
- III Paragraph Writing (10)

Recommended Reading:

1. Sasikumar, V., Dutta and Rajeevan, A Course in Listening and Speaking-I Foundation Books. 2005.
2. Sawhney, Panja and Verma eds. English At the Workplace, Macmillan 2003.
3. Singh, R.P. Professional Communication. OUP. 2004
4. Judith Leigh. CVs and Job Applications. OUP. 2004
5. Arthur Waldhorn and Arthur Zeiger, English Made Simple. Upa and Co.
6. Gunashekar ed. A Foundation English Course for Undergraduates. Book I, CIEFL, Hyderabad.
7. Quirk and Greenbaum: A University Grammar of English Longman, 1973

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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.

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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

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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

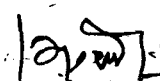
Unit 6 : Social issues, Environment, Laws and Sustainability

- 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

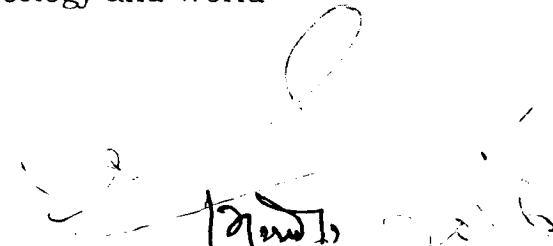
- Population growth, variation among nations
- Population explosion-Family Welfare Programme
- Environment and Human health
- Human Rights
- Value Education
- HIV/AIDS
- Women and Child Welfare
- Role of Information Technology in Environment and human health
- Case Studies

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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,Chaugh 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.
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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 formulae and inbuilt functions, Update worksheets using special tools like spell check and auto correct, Setup the page

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. Identify 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

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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

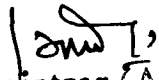
Practical Paper – III

Max. Marks 100

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

- (1) Critical and Comparative Study of Ragas prescribed in paper Ist and IInd
- (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.

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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, 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 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.

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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

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 Ist 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

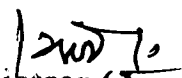
Practical Paper – III

Stage Performance

Max. Marks 100

- (1) Presentation of any one Raga 60
- (2) Presentation of any other style (light classical or light) 40

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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)

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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
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


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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, Jhinjhoti, 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 Ist. 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

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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, Jajiwanti, 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, Thaata, 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
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

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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

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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 |

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 Layakarīs of prescribed Talas in dugun, tīgūn, 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 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 Thirakwa,

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.