



# University of Rajasthan Jaipur

## SYLLABUS

(Three/Four Year Under Graduate Programme in B.P.A. – (Vocal))

**I & II Semester**

**Examination-2024-25**

*Rj | Jais*  
Dy. Registrar  
(Academic)  
University of Rajasthan  
JAIPUR



# University of Rajasthan Jaipur

## SYLLABUS

B.P.A. - Music (Vocal) I & II Sem.

**Examination, 2024-25**

**(Prof. Vandana Kalla)**  
**Convener**  
**Board Of Studies 'Music'**  
**University of Rajasthan**  
**Jaipur**

**NOTICE**

1. The Ordinance governing the examinations in the Faculties of Arts, Fine Arts, Social Sciences, Science, Commerce and Law are contained in a separate booklet. The students are advised to refer to the same.
2. Changes in Statutes/ Ordinances / Rules/ Regulations/ Syllabi and Books may, from time to time, be made by amendment or re-making and a candidate shall, except in so far as the University determines otherwise comply with any change that applies to years he has not completed at the time of change.
3. All court cases shall be subject to the jurisdiction of the Rajasthan University headquarter at Jaipur only and not any other place.

  
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## **IMPORTANT NOTICE**

- 1. Candidates who after passing 10+2 Examination of the any Board of Secondary School Examination recognized by the University as equivalent thereto with a minimum of 48% marks in the aggregate shall be eligible for admission.**
- 2. Candidates who seek admission for B.P.A.(Music) Classes shall have to clear the entrance test which will be conducted by the Department.**

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## B.P.A. Music (Vocal) I & II Sem. (2024-24)

### First Semester:-

**Course-Code - UG0508**

S.No.	Subject /Paper Code	Title of Paper	Contact Hours/ Period Per Week	Max. Marks	Min. Marks	Credit
<b><u>THEORY PAPERS</u></b>						
1.		AEC	4	100	40	4
2.	VOC-51T-101	Applied and Elementary Theory of Vocal Music	6	150	60	6
<b><u>PRACTICAL PAPERS</u></b>						
3.	VOC-51P-102	Presentation of Raga and Various forms of Vocal Indian Music	12	150	60	6
4.	VOC-51P-103	Critical and Comparative Study of Raga and Tala of Vocal Indian Music	12	150	60	6
5.		SEC	3	50	20	2
6.		Value Added Course (V.A.C.)	-	50	20	2
<b>Total</b>						<b>26</b>

### Second Semester:-

**Course-Code - UG0508**

S.No.	Subject /Paper Code	Title of Paper	Contact Hours/ Period Per Week	Max. Marks	Min. Marks	Credit
<b><u>THEORY PAPERS</u></b>						
1.		AEC	4	100	40	4
2.	VOC-52T-104	Tradition of Indian Culture and Vocal Music	6	150	60	6
<b><u>PRACTICAL PAPERS</u></b>						
3.	VOC-52P-105	Presentation of Raga and Various forms of Vocal Indian Music	12	150	60	6
4.	VOC-52P-106	Critical and Comparative Study of Raga and Tala of Vocal Indian Music	12	150	60	6
5.		SEC	3	50	20	2
6.		Value added course (V.A.C.)	-	50	20	2
<b>Total</b>						<b>26</b>

  
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## B.P.A. Music Vocal I Sem. 2024-25

### Objectives of the course:

- Students should be able to know various terms of elementary theory of the vocal music.
- knowledge of basic instrument tanpura and ragas and talas.
- Presentation of Ragas
- knowledge of notation writing.
- Study of various types of Indian vocal music.

### Theory Paper –I Code - Voc-51T-101

Applied and Elementary Theory of Vocal Music      **Max. Marks**      **150**

#### Unit-I

Definitions: Naad, Swara, Shruti, Varna, Alankar, Taan Saptak, Purvanga, Uttaranga, Laya–Vilambit, Madhya and Drut Matra, Sum,Tali, Khali, Bhari, Avartan, kan-swara, meend, gamak.  
Brief Study of Raga, Thaata, Raga-jati, Vadi, Samvadi, Anuvadi, Vivadi.

#### Unit-II

Knowledge of development and structure of Tanpura.  
Comparative Study of the ragas and Taalas as prescribed in practical syllabus.

#### Unit-III

Notation Writing of Composition with Alap and Tanas.  
Writing Laykaris of prescribed Talas.(Dugun, Tigun & Chaugun)

#### Unit-IV

Elementary knowledge of Indian Music Instruments.



Knowledge of various types of classical, semi classical, light, folk music.

**Practical Paper– I Code-Voc-51P-102** **Max. Marks 150**  
**Presentation of Raga and Various forms of Vocal Indian Music**

1. Intensive study of the following Ragas :-  
 Yaman, Bhairav. 50
2. Study of the following Ragas :-  
 Durga, Alhaiya Bilawal, Khamaj.
  - (a) To prepare Three Drut Khyal in any of the above three Ragas with alap and Tanas. 50
  - (b) To prepare one Dhurvpad with dugun in different ragas other than selected under (a) 50

**Practical Paper– II Code -Voc-51P-103** **Max. Marks 150**  
**Critical and Comparative Study of Raga and Tala of Vocal Indian Music**

1. Critical and comparative study of Ragas Prescribed under practical paper-I 40
2. Study of the following Talas:Teental,Ektal, Chautal With dugun and chaugun. 20
3. Ten Varieties of alankars to be Practiced 15
4. Knowledge of the swaras of Ten Thatas 15
5. One Sargam geet and One Lakshan Geet in any Raga 10
6. Stage Performance
  - (a).Presentation of any one Rag 30
  - (b).Presentation of any other Style 20

**Course learning outcomes:**

By the end of the course students should be able to

- Define the various terms of music.



- Play the tanpura alongwith presentation.
- Describe the comparative study of talas and ragas.

## **B.P.A. Music Vocal II Sem. 2024-25**

### **Objectives of the course:**

- Students should be able to learn traditional literature as Vedas, Upanishad, Puran and Darshan.
- Study of classical dance forms.
- Study of famous musicians for motivate the students in the specific field.
- Study of academic institutions and gurushishya parmpara in the field of vocal music.
- Learning and pratice of classical ragas and talas with various forms of classical vocal music.

### **Theory Paper–I Code - Voc-52T-104**

#### **Tradition of Indian Culture and Vocal Music**

**Max. Marks 150**

#### **Unit-I**

General knowledge of Vedas, Upnishad, Puraan & Darshanas.

Folk tradition of Rajasthan with special reference to Folk Songs.

#### **Unit-II**

Knowledge of Indian Classical dance forms.

Historical evoloution of Tanpura & Tabla.

#### **Unit-III**



Life sketches and contribution of the famous Musicians– Swami Hari das, Tansen, Pt.Vishnu Digambar Pluskar, Pt. V.N. Bhatkhande, M.S. Subbhalaxmi, Tyagraj, Shyamashastri, Muttu swami dixitar.

#### Unit-IV

Music and education and training of Vocal music in Guru Shishya-Prampara and Academic Institute.

<b><u>Practical Paper– I</u></b>	<b>Code -Voc-52P-105</b>	<b>Max. Marks</b>	<b>150</b>
<b><u>Presentation of Raga and Various forms of Vocal Indian Music</u></b>			
1. Intensive study of the following Ragas :-			
Bhimpalshi, Bihag.			50
2. Study of the following Ragas :-			
Bhupali, Kafi, Bhairvi.			
(a) To prepare Three Drut Khyal in any of the above three Ragas with alap and Tanas.			50
(b) To prepare one Dhamar with dugun in different ragas other than selected under (a)			50

<b><u>Practical Paper– II</u></b>	<b>Code -Voc-52P-106</b>	<b>Max. Marks</b>	<b>150</b>
<b><u>Critical and Comparative Study of Raga and Tala of Vocal Indian Music</u></b>			
1. Critical and comparative study of Ragas Prescribed under practical paper-I			
			40
2. Study of the following Talas:Kaharwa, Dadra, Damar.			
			20
3. Ten Varieties of alankars to be Practiced			
			15
4. Knowledge of Tuning the Tanpura.			
			15
5. One Sargam geet and One Lakshan Geet in any Raga			
			10

## 6. Stage Performance

- |                                     |    |
|-------------------------------------|----|
| (a).Presentation of any one Rag     | 30 |
| (b).Presentation of any other Style | 20 |

### **Course learning outcomes:-**

By the end of the course, students should be able to:

- Explore the knowledge of the ancient literature.
- Define the folk tradition and folk songs of Rajasthan .
- Describe the life sketches and contribution of famous musicians
- Compare the gurushishya parampara and Academic institutions in the field of vocal music.

### **BOOK RECOMMENDED FOR STUDY**

1. Kramik PustakMalika 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 &BhartiyaSangitVadya by Dr. Lalmani Mishra.
6. Sitar Malika (Hatharas)
7. Sitar Vadan by S.G. Vyas.
8. Bela Shiksha by Prof. V.G. Jog
9. BelaVigyan by T.R. Devangan.
10. Mridanga-Tabla-Vadan by Pt. Govind Rao.
11. TablaVigyan by Dr. Lalmani Mishra.
12. TablaShastra by Godbole
13. SangitVisharad (Hatharas)
14. Panchashikha sangeet vimal manjari - Pt. Laxman Bhatt Tailang
15. Sitar Marg Part I and II by S.P. Banerjee.
16. Sangit Bodh by Dr. Sharat Chandra Paranjpe.

17. DhwaniaurSangeet by Prof. L.K. Singh.
18. SangeetDarshika Part I and II by ShriNanigopal Banerjee.
19. SangeetParichiti Part I and II by ShriNilratan Banerjee.
20. Sangeet Ras manjari - Pt. Laxman Bhatt Tailang
21. Hindustani Music- An outline of its physical and aesthetics by G.H. Ranade.
22. Sangit Shastra Part I and II by M.N. Saxena.
23. TaanSangraha Vol. I, II & III by Pt. S.N. Ratanjankar.
24. TaanMalika by Raja BhaiyaPuchwale.
25. HamareSangitRatna by Laxmi Narayan Garg.
26. Sangeet Mani Part-I,II- Maharani Sharma
27. SangeetSwarit- Ramakantdivedi