



University of Rajasthan Jaipur

SYLLABUS

(Three/Four Year Under Graduate Programme in Arts & Social Science)

III & IV Semester

Examination-2024-25

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



University of Rajasthan Jaipur

SYLLABUS

SCHEME OF EXAMINATION AND COURSES OF STUDY

BACHELOR OF ARTS {Indian Music (Vocal)}

B.A. - Indian Music (Vocal) III & IV Sem.

Examination, 2024-25

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

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Jaipur**NOTICE**

1. The Ordinance governing the examinations in the Faculties of Arts, Fine Arts, Social Sciences, Science, Commerce and Law are contained in a separate booklet. The students are advised to refer to the same.
2. Changes in Statutes/ Ordinances / Rules/ Regulations/ Syllabi and Books may, from time to time, made by amendments or re-making and a candidate shall, except in so far as the University determines otherwise comply with any change that applies to previous years he / she has not completed at the time of change.
3. The paper will contain nine questions having three sections viz. Sec.-A, Sec. -B, Sec.-C Students are required to attempt five questions in all including atleast one question from each section.
4. 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.A. Indian Music (Vocal) III & IV Sem. (2024-25)

Objectives of the course:-

- ✓ To get the knowledge of vocal music terms.
- ✓ To Compare the ragas
- ✓ Knowledge of Hindustani music rules.
- ✓ Notation writing of ragas and writing of talas with layakari
- ✓ Recognize the swaras and ragas
- ✓ To perform the Vilambit and Drul Khayal with Alap and Tan.

Third Semester:-

S.No	Subject /Paper Code	Title of Paper	Contact Hours/ Period Per Week	Max. Marks	Min. Marks	Credit
<u>THEORY PAPER</u>						
1.	BA05VOC63T201	Principles of Indian music (Vocal)	2	50	20	2
<u>PRACTICAL PAPER</u>						
2.	BA05VOC63P202	Presentation of Ragas and Viva Voce	8	100	40	4
Total						6

Fourth Semester:-

S.No.	Subject /Paper Code	Title of Paper	Contact Hours/ Period Per Week	Max. Marks	Min. Marks	Credit
<u>THEORY PAPER</u>						
1.	BA05VOC64T203	History of Indian Music (Vocal)	2	50	20	2
<u>PRACTICAL PAPER</u>						
2.	BA05VOC64P204	Presentation of Ragas and Viva Voce	8	100	40	4


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	Total			6
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B.A. III Sem. (Vocal) 2023-24

Theory Paper-(BA05VOC63T201) Principles of Indian music

Max. Marks-50

Min. Marks-20

Unit-I

- Definition and explanation of the Following: Ragalap, Roopkalaap, Alpatva, Bahutva, Alapti, Avirbhav and Tirobhav, Swasthan-Niyam and Aadhunik aalap gayan.
- Shruti and Swasthan according to Bharat and Pt. Bhatkhande.

Unit-II

- Placement of swaras on the wire of veena according to Pt. Ahobal and Pt. Bhatkhande.
- Comparative study of the swaras of North and South Indian Music.
- Knowledge of Nibaddha and Anibaddha gaan.

Unit-III

- To write the thekas with dugun and Chaugun in the following talas- Tilwada, Ektal, Chautal, Rupak, Jhaptal.
- Critical and comparative study of the Ragas prescribed for Practical course- Malkauns, Vrindavani-sarang, Bahar, Ramkali khamaj.

Unit-IV

- Notation writing in the prescribed Ragas.
- Writing Alap and Tan in different Ragas.
- Knowledge of Ragas and Talas from given notes and Bols.

Practical Paper (Vocal Music) (BA05VOC63T201)

Presentation of Ragas and Viva Voce

Max. Marks-100

Detailed Course:

Min. Marks-40

1. To sing a given musical piece and to recognize the ragas and swaras when sung.
2. To show the difference of ragas by means of characteristics swarvistaras and to sing swar-vistar in all the ragas.
3. To know orally the bol with dugun and Chaugun to recognize the talas when played on tabla as prescribed in syllabus as Tilwada, Ektal, Chautal, Rupak, Jhaptal.
4. To sing Aroh, Avroh, Pakad and Swar Vistar of the ragas as prescribed in syllabus Malkauns, Vrindavani-sarang, Bahar, Ramkali khamaj.
5. With accompaniment of tabla to sing slow khyal and fast khayal with sufficient Aalap-Tanas of different variety in the following Ragas:-
 - (i) Malkauns (ii) Vrindavani-sarang
6. To sing fast khayal or tarana with sufficient tanas in any Two ragas of the syllabus.
7. With the accompaniment of tabla or pakhawaj to sing one dhruvpad with dugun and Chaugun in any ragas of the syllabus.
8. To sing Light-classical / Bhajan composition in the Ragas as prescribed in syllabus.

B.A. IV Sem. (Vocal) 2024-25

Theory Paper:- (BA05VOC64T203)

History of Indian Music

Max. Marks-50

Min. Marks-20

Unit-I

- Study of gram Moorchhana.
- Modern Shuddha Scales of Karnatak and Hindustani Music.
- Major and Minor Scale of Western Music.
- Staff Notation.

Unit-II

- Frequencies of the musical Notes.
- Historical study of rag Classification.

Unit-III

- Life sketches and contribution of the following musician:- Ustad karim Khan, Bal Krishan Bua, Aamir Khan, Alladiya Khan, Bade-Gulam Ali Khan.
- Brief study of Natya, Shastra Sangeet Ratnakar and Brihaddeshi.

Unit-IV

- Critical and Comparative study of the Ragas prescribed for practical course - Bihag, Jai-jaiwanti, Kamod, Hameer, Kafi.

- To write the Thekas with dugun and Chaugun in the following Talas- Punjabi, Sooltal, Jhoomra, Teevra, Ada-chautal.
- Notation writing in prescribed Ragas.

Practical Paper (Vocal Music):- (BA05VOC64P204)

Presentation of Ragas and Viva Voce

Max. Marks-100

Detailed Course:-

Min. Marks-40

1. To sing a given musical piece and to recognize the ragas and swaras when sung.
2. To show the difference of ragas by means of characteristics swar-vistar and to sing swar-vistar in all the ragas.
3. To know orally the bol with dugun and Chaugun and to recognize the talas when played on tabla: Punjabi, Sooltal, Jhoomara, Teevra, Ada-chautal.
4. To sing Aroh, Avroh, Pakad and Swar Vistar of the ragas as prescribed in syllabus - Bihag, Jai-jaiwanti, Tilk kamod, Hameer, kafi.
5. With accompaniment of tabla to sing slow khayal and fast khayal with sufficient Aalap-Tanas of different variety in the following Ragas:-
(i) Bihag (ii) Jai-Jajwanti.
6. To sing fast khayal or Tarana with sufficient tanas in any Two ragas of the syllabus.
7. With the accompaniment of tabla or pakhawaj to sing one Dhamar with dugun and chaugun in any ragas of the syllabus.

8. To sing Light-classical / Bhajan composition in the Ragas as prescribed in syllabus.