



University of Rajasthan Jaipur

SYLLABUS

B.P.A. III & IV Semester (Vocal)

Examination- 2025-26

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University of Rajasthan
Jaipur

B.P.A.Part –III Sem. Music (Vocal) 2025-26

	Subject/ Paper Code	Paper	Duration Hour per week	Max Marks	Min Marks	Credit
(i)	UG05VOC 63P201	Presentation of Ragas of Vocal Music	12- Hour	150	60	06
(ii)	UG05VOC 63P202	Viva-Voce and Critical and Comparative Study of Raga and Tala of Vocal Music	12-Hour	150	60	06
(iii)	UG05VOC 63P203	Stage Performance of Vocal Music	04-Hour	50	20	02

Theory:-

(i)	UG05VOC 63T204	Applied & General Study of vocal Music	04- Hour	100	40	04
(ii)		Multidisciplinary Elective Course (MEC)				
		(a). Theory	02- Hour	50	20	02
		(b). Practical	04- Hour	50	20	02
(iii)		Skill Enhancement Course (SEC)	02- Hour	50	20	02
(iv)		Value Added Course (VAC)	02- Hour	50	20	02

B.P.A. III Sem. Music (Vocal)

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.

Practical Paper– I (UG05VOC63P201)

Max. Marks 150

Min. Marks 60

Presentation of Ragas of Vocal Music

- (i) Intensive Study of the Following Ragas:-Malkauns, BageShree. 50
- (ii) Study of the following Ragas 50
Chandrakauns, Kamod, Chhayanaat, Shyam kalyan.
- (a) To prepare Drut Khyal/Tarana in the above mentioned Ragas with Alap and Tanas.
- (b) To prepare one Dhruvpad / Dhamar with Layakaries 50
Dugun & Chaugun, Light composition .

Practical Paper– II (UG05VOC63P202)

Max. Marks150

Min. Marks 60

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

- (1) Critical and Comparative Study of the Ragas prescribed in paper I 60
- (2) Study of the following Talas: 50
Jhaptal, Teevra, Rupak, Sooltal with Dugun and Chaugun.
- (3) Musical Composition of light Music given lyrics. 20
- (4) Life sketche & Composition of any two popular khayal Vocalist (To be submitted at the time of practice). 20

Practical Paper – III (UG05VOC63P203)

Stage Performance of Vocal Music

Max. Marks 50

Min. Marks 20

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| (1) Presentation of any one Raga | 30 |
| (2) Presentation of any other style (Semi classical or light) | 20 |

B.P.A. III Sem. Music (Vocal)

Theory Paper- (UG05VOC63T204)

Applied & General Study of Vocal Music

Max. Marks 100

Min. Marks 40

Unit - I

* Definition and explanation of the following terms- Raagalap, Roopkalap, Alpatva, Bahutya, Aavribhav, Tirobhav, Shuddha, Chayalag and Sankiran Rag, Gram, Moorchhana, Rag Jati, Types of Tan, Types of Gamak.

Unit - II

- * Vaggeykar lakshan.
- * Gayak ke Gun-Dosh According to sangeet ratnakar.
- * Knowledge of Nibaddh and Anibaddh Gaan.
- * Comparative study of Swaras of Hindustani and Karnataka Music.

Unit -III

- * Comparative study of the following Ragas and Talas.
- * Malkauns, Bageshree, Chandrakauns, Kamod, Chhayanaat, Shyam kalyan, Tal-Teevra, Rupak, Sooltal, Jhaptal.

Unit - IV

- * Notation writing of compositions with Alap and Taan.
- * Writing the layakaries with Dugun and Chaugun in prescribed Talas.
- * Recognition of Ragas and Talas From give notes and Boles.

B.P.A. IV Sem. Music (Vocal)-2025-26

Practical :-

	Subject/ Paper Code	Paper	Duration Hour per week	Max Marks	Min Marks	Credit
(i)	UG05VOC 64P205	Presentation of Ragas of Vocal Music	12- Hour	150	60	06
(ii)	UG05VOC 64P206	Viva-Voce and Critical and Comparative Study of Raga and Tala of Vocal Music	12-Hour	150	60	06
(iii)	UG05VOC 64P207	Stage Performance of Vocal Music	04-Hour	50	20	02

Theory:-

(i)	UG05VO C64T208	History of Indian Music (Vocal)	04- Hour	100	40	04
(ii)		Multidisciplinary Elective Course (MEC)				
		(a). Theory	02- Hour	50	20	02
		(b). Practical	04- Hour	50	20	02
(iii)		Skill Enhancement Course (SEC)	02- Hour	50	20	02
(iv)		Value Added Course (VAC)	02- Hour	50	20	02

B.P.A. IV Sem. Music (Vocal)-2025-26

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 parampara in the field of vocal music.
- ❖ Learning and practice of classical ragas and talas with various forms of classical vocal music.

Practical Paper– I (UG05VOC64P205)

Max. Marks 150

Min. Marks 60

Presentation of Ragas of Vocal Music

- (j) Intensive Study of the Following Ragas:- 50
Vrindavani-Sarang, Jaunpuri.
- (iii) Study of the following Ragas:- Aasawari, Kedar, Bahar, Hindol. 50
- (c) To prepare DrutKhyal/Tarana/Chaturang in above mentioned Ragas with Alap and Tanas.
- (d) To prepare one Dhruvpad / Dhamar with Layakaries 50
Dugun & Chaugun, Semi classical composition/Light composition.

Practical Paper– II (UG05VOC64P206)

Max. Marks 150

Min. Marks 60

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

1. Critical and Comparative Study of the Ragas prescribed in Syllabus paper I 60
2. Study of the following Talas with Dugun and Chaugun 50
Ada-chautal, Deepchandi, Jhoomra, Jat Tal.
3. To prepare musical composition through given lyrics. 20
4. Life sketch and contribution of any two Dhruvpad Gayak. 20

Practical Paper – III (UG05VOC64P207)

Stage Performance of Vocal Music

Max. Marks 50

Min. Marks 20

1. Presentation of any one Raga 30
2. Presentation of any other style (Semi classical or light) 20

Theory Paper – (UG05VOC64T208)
History of Indian Music (Vocal)

Max. Marks 100
Min. Marks 40

Unit-I

- * Origin Music.
- * General Knowledge of Musical forms (Vocal).
- * General study of ancient granths Natya shastra, sangeet Ratnakar, Brihaddeshi.

Unit -II

- * Historical evolution of the ancient musical Scale (gram-moorchhana) of Indian Music.
- * Life sketches of the following Musicians:- Aamir Khan, Alladdiya Khan, Abdul Kareem Khan, Omkarnath Thakur, Bhimsen Joshi.

Unit -III

- * Frequencies of the Musical Notes.
- * Historical study of rag classification.

Unit -III

- * Comparative study of the following Ragas and Talas -vrindavani-sarng, Jaunapuri, Kedar, Bahar, Hindol, Asavari.
- * Talas Jhaptal Sooltal Ada-chautal Tilwada.
- * Notation writing of composition with Alap and Taan.
- * Writing the laykaries with Dugun and Chougun in prescribed talas.

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.