



University of Rajasthan Jaipur

SYLLABUS

B.P.A. Vth & VIth Semester (Vocal)

Examination-2025-26

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

Jaipur

B.P.A. Vth Semester (Vocal) 2025-26

Practical :-

S.no	Subject/ Paper Code	Paper	Durati on	Max Marks	Min Marks	Credit
(i)	UG05VOC 75P301	Presentation of Raga and Various forms of Indian Music	12- Hour	150	60	06
(ii)	UG05VOC 75P302	Viva-Voce and Critical and Comparative Study of Ragas and Talas	12- Hour	150	60	06
(iii)	UG05VOC 75P303	Stage Performance	04-Hour	50	20	02
(iv)	UG05VOC 75P304	MEC	04-Hour	100	40	04

Theory:-

(i)	UG05VOC 75T305	Applied & General Study of Music	04 Hour	100	40	04
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B.P.A. Vth Sem. Vocal (Music) 2025-26

Practical Paper– I

Max. Marks150

Course Objective:-

- ❖ To get the knowledge of prescribed Ragas and Talas.
- ❖ To get the knowledge of singing of Drut and Fast khayal and light music.

Presentation of Ragas and Various forms of Indian Music

- (i). Intensive Study of the Following Ragas:- Todi, PuriyaKalyan, Rageshwari.

(ii) Study of the Following Ragas:- Gaud-Sarang, Vibhas, Patdeep, Kamod, Bhairvi. 60

(iii) Study of the following Talas:- Jhoomra, Matt Tal, Pancham Savari, Rudra Tal. 50

(a) To prepare fast Khyal/Tarana in any of the above mentioned Ragas with Alap and Tanas in different Taals.

(b) To prepare one Dhruvpad and Dhamar/One Bhajan/Semi classical in Different Ragas other than selected under (a) 30

(c) To prepare one LokGeet. 10

Course learning outcomes:-

By the end of the course students will be able to:-

- ❖ Perform the ragas prescribed in syllabus.
- ❖ Sing the khayal, Dhruvpad and Dhamar, lokgeet.

Practical Paper– II

Max. Marks-150

Course Objective:-

- ❖ To get the knowledge of prescribed Ragas and Talas.
- ❖ To get the knowledge of singing of Drut and Fast khayal and light music with comparative study of prescribed Ragas.

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:- Jhoomra, Matta Taal, Pancham Sawari Rudra Taal 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

Course learning outcomes:-

By the end of the course students will be able to:-

- ❖ Perform the ragas prescribed in syllabus.
- ❖ Sing the khayal, Dhruvpad and Dhamar.

- ❖ Compare the Ragas and Talas.
- ❖ To acknowledge the ragas and talas through given notes.

Practical Paper – III

Max. Marks 50

Course Objective:-

- ❖ To get the knowledge of prescribed Ragas and Talas.
- ❖ To get the knowledge of singing of Drut and Fast khayal with Alap and tanas and light music.

Stage Performance

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

Course learning outcomes:-

By the end of the course students will be able to:-

- ❖ Perform the ragas prescribed in syllabus.
- ❖ Sing the khayal, Dhrupad and Dhamar.
- ❖ Perform the Semi classical/Light music.

Theory Paper –I

Max. Marks 100

Course objective:-

- ❖ To get the knowledge of prescribed Ragas and Talas
- ❖ To get the knowledge of writing of notation, Alap, Tan, various Laykaries of talas.
- ❖ To get the knowledge of classification of Ragas, Tan, Kalawant, Vaggeykar etc.

Theory Paper –I Applied & General Study of Music

Unit-I

- (a) Comparative study of the following Ragas and Talas.

Ragas:- Todi, PuriyaKalyan, Rageshwari, Gaud-Sarang, Vibhas, Patdeep, Kamod, Bhairvi.

Talas:- Jhoomra, Matt Tal, Pancham Savari, Rudra Tal.

Unit-II

(a) Notation Writing of Composition with Alap and Tanas.

(b) Writing Layakares with Dugun, Tigun & Chaugun in the prescribed Talas.

Unit-III

(i) Varieties of Gamak and Taan..

(ii) Classification of Ragas: (Gram Raga, Desi Raga, Stri-Purush Raga, Mel, Thaata, Ragang.

Unit-IV

(a) 40 Principles of Hindustani Music.

(b) Musical terms: Kalawant, Vaggeykaar, Aadat, Jigar, Hisab.

Learning course outcomes:-

Students will be able to:-

- ❖ Compare the ragas and talas.
- ❖ Explore the verity of Gamak classification of Ragas.
- ❖ Knowledge of various musical terms.

B.P.A. VIth Semester (Vocal) 2025-26

Practical :-

S.no	Subject/ Paper Code	Paper	Duration	Max Marks	Min Marks	Credit
(i)	UG05VOC 76P306	Presentation of Raga and Various forms of Indian Music	12- Hour	150	60	06
(ii)	UG05VOC 76P307	Viva-Voce, Critical and Comparative Study of Ragas and Talas	12- Hour	150	60	06
(iii)	UG05VOC 76P308	Stage Performance	04-Hour	50	20	02
(iv)	UG05VOC 76P309	SEC	04-Hour	50	20	02

Theory:-

(i)	UG05VOC 76T310	History of Indian Music (Medieval Period)	04-Hour	100	40	04
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B.P.A. VIth Sem. Vocal (Music) 2025-26

Practical Paper– I

Max. Marks150

Course Objective:-

- ❖ To get the knowledge of prescribed Ragas and Talas.
- ❖ To get the knowledge of singing of Drut and Fast khayal and light music.

Presentation of Ragas and Various forms of Indian Music

- (i). Intensive Study of the Following Ragas:- Multani, Jaijaiwanti Nat Bhairav, Gurjri tadi. 60
- (ii) Study of the following Ragas:- Miyan-Malhar, Aabhogi, Hansdhwani, Komal Rishibh Aasavari. 50
- (a) To prepare fast Khyal/Tarana in the above mentioned Ragas with Alap and Tanas in different Taals. 10

- | | |
|---|----|
| (b) To prepare one Dhruvpad/Dhamar in any ragas of the syllabus. | 10 |
| (c) One Bhajan/Semi classical in any raga other than selected under (a) | 10 |
| (d) To prepare one LokGeet. | 10 |

Course learning outcomes:-

By the end of the course students will be able to:-

- ❖ Perform the ragas prescribed in syllabus.
- ❖ Sing the khayal, Dhruvad and Dhamar.

Practical Paper– II

Max. Marks-150

Course Objective:-

- ❖ To get the critical study knowledge of prescribed Ragas and Talas.
- ❖ To get the knowledge of singing of Drut and Fast khayal and light music.

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 Talas:- Gaj jhampa, Laxmi Tal, Shikar Tal & Deepchandi 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 |

Course learning outcomes:-

By the end of the course students will be able to:-

- ❖ Perform the ragas prescribed in syllabus.
- ❖ Sing the khayal, Dhruvad and Dhamar.
- ❖ Explore the critical and comparative study of ragas and talas.

Practical Paper – III

Max. Marks 50

Course Objective:-

- ❖ To get the knowledge of prescribed Ragas and Talas.
- ❖ To get the knowledge of singing of Drut and Fast khayal with alap and tanas and light music.

Stage Performance

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

Course learning outcomes:-

By the end of the course students will be able to:-

- ❖ Perform the ragas prescribed in syllabus.
- ❖ Sing the khayal, Dhrupad and Dhamar.

Theory Paper–I

Max. Marks 100

History of Indian Music (Medieval Period)

(Sharangdev to Vayankatmakhi)

Course Objective:-

- ❖ To get the knowledge of Evolution and development of music
- ❖ To get the knowledge of contribution of various musicologist artist.
- ❖ To get the knowledge Karnatak-Music, Sitar and Tabla

Unit-I

- (a) Evolution and development of Indian Music during Medieval Period.
- (i) Development of Indian Music during Mugal period.
- (ii) Bhakti Movement.

Unit-II

- (a) Contribution of the following Musicologist to Indian Music Pt. Sharangdev, Pt. Lochan, Pt. Ramamatya, Pt. Ahobal, Pt. BhaavBhatt, Pt. Vayankatmakhi.

- (b) Elementary Knowledge of Karnatak-Music.

Unit-III

- (a) Historical development of Sitar & Tabla.
(b) Life sketch of the following musician Pt. Shiv Kumar, Pt. Hariprasad Chaurasia, Kishori Amonkar, Gangu Bai Hangal.

Unit-IV

- (a) Comparative study of the following Ragas and Talas.
Ragas:- Multani, Jaijaiwanti Nat Bhairav, Gurjri todi, Miyan-Malhar, Aabhogi, Hansdhvani, Komal Rishabh Aasavari.
Talas:- Gaj jhampa, Laxmi Tal, Shikar Tal & Deepchandi.
(b) Notation writing of composition with Alap and Tanas.
(c) Writing Layakaries with Dugun, Tigun, Chaugun & Chhagun in the prescribed Talas.
(d) Recognition of ragas and talas from given notes.

Learning course outcomes:-

- ❖ By the end of the course students will be able to:-
- ❖ Explore the history of Evolution and development of music
- ❖ Describe the contribution of various musicians prescribed in syllabus
- ❖ Discuss the instruments and Karnataka music.