



University of Rajasthan Jaipur

SYLLABUS

B.P.A. - Instrumental Music (Violin)

I & II Sem.

Examination, 2025-26

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Convener
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University of Rajasthan
Jaipur**

B.P.A. Instrumental Music (Violin)

I & II Sem. (2025-26)

First Semester:-

S.No.	Subject /Paper Code	Title of Paper	Contact Hours/ Period Per Week	Max. Marks	Min. Marks	Credit
<u>THEORY PAPERS</u>						
1.		AEC	4	100	40	4
2.	VIO-51T-101	Applied and General study of String Instruments (Common with sitar & Violin)	6	150	60	6
<u>PRACTICAL PAPERS</u>						
3.	VIO-51P-102	Presentation of Raga and various compositions of Violin	12	150	60	6
4.	VIO-51P-103	Critical and Comparative Study of Raga and Talas of Violin	12	150	60	6
5.		SEC	3	50	20	2
6.		Value Added Course (V.A.C.)	-	50	20	2
Total						26

Second Semester:-

S.No.	Subject /Paper Code	Title of Paper	Contact Hours/ Period Per Week	Max. Marks	Min. Marks	Credit
<u>THEORY PAPERS</u>						
1.		AEC	4	100	40	4
2.	VIO-52T-104	Tradition of Indian Culture (Common with sitar & Violin)	6	150	60	6
<u>PRACTICAL PAPERS</u>						
3.	VIO-52P-105	Presentation of Raga and various compositions of Violin	12	150	60	6
4.	VIO-52P-106	Critical and Comparative Study of Raga and Talas of Violin	12	150	60	6
5.		SEC	3	50	20	2

6.		Value Added Course (V.A.C.)	-	50	20	2
Total						26

B.P.A. Instrumental Music (Violin)I Sem. 2025-26

Objectives of the course to:-

- ✓ To get the knowledge of development and structure of violin.
- ✓ Study of staff notation
- ✓ Study of the terms of violin.
- ✓ Knowledge to perform Ragas and light music on violin.

Theory Paper –I **Code- Vio-51T-101**

Applied & General Study of String instruments

(Common with Sitar & Violin)

Max. Marks-150

Unit-I

Define the following terms: Naad, Swara, Shruti, Varna, Alankar, Taan, Saptak, That, Raag, Rag Jati, Vadi, Samvadi, Anuvadi, Vivadi, Variety of Jhala, Gitkari, Lag and Dad, Purvanga, Uttaraanga, Layas– Matra, Sum, Tali, Khali, Bhari, Avartan, Krintan, Zamazama, Baaz, Meend, Ghashit, Masdi khani gat, Raza khani gat, Mishra bani, Zafar khani gat, Strokes of Mizrab.

Unit-II

Classifications of Indian music instruments.
Elementary knowledge and classification of strings instruments.
Origin and development of sitar.

Unit-III

Comparative Study ragas and Taalas as prescribed in practical syllabus.
Knowledge of Staff Notation.

Unit-IV

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

Practical Paper– I Code- VIO-51P-102 Max. Marks 150

Presentation of Ragas and various composition of Violin

1. Intensive study of the following Ragas :-
Yaman, Bhairav - To prepare vilambit & Drut gat in each with alaap and toda. 60
2. Study of the following Ragas :-
Durga, Alhaiya Bilawal & Des
 - (a) To prepare Three Fast gats in any of the above three Ragas with alap and Todas. 30
 - (b) To prepare one composition and one Dhun in other than Teental with few Todas in the Ragas other than selected under (a) 30
 - (c) Knowledge of light and filmi songs based on the prescribed ragas in syllabus. 30

Practical Paper– II Code- VIO-51P-103 Max. Marks 150

Critical and Comparative Study of Raga and Talas of Violin

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

(Light Classical and filmi songs)

Course learning out comes:-

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

- Analyze the Ragas according Syllabus.
- Describe the terms of violin.
- Describe the string instruments.
- Perform the Ragas and light music.

B.P.A. Instrumental Music (Violin) II Sem. 2025-26

Objectives of the course to:-

- ✓ To get the knowledge of sanskrit literature Ved, Upnishad, Puran, Darshan..
- ✓ To get the knowledge of Rajasthan folk instruments.
- ✓ To get the knowledge of famous musicians.
- ✓ Analyze the Guru Shishya Parampara and Academic intuitions.
- ✓ Knowledge of Performance of classical and light music.

Theory Paper-I Code- VIO-52T-104

Tradition of Indian Culture (Common with sitar & Violin)

Max. Marks 150

Unit-I

General knowledge of Vedas, Upnishad, Puraan & Darshanas.

Unit-II

Folk tradition of Rajasthan with special reference to Folk Instruments.

Knowledge of Indian Classical dance forms.

Unit-III

Life sketches and contribution of the famous Musicians – Pt.Vishnu Digambar Pluskar, Pt.V.N. Bhatkhande, Allaudin Khan, Pt. V.G. Jog, Dr. N. Rajan, Panna lal gosh, Lal gudi jairaman, Bala S. Subrahmanyam.

Unit-IV

Max. Marks 150

1. Intensive study of the following Ragas :-	
Bageshri, Bhupali - To prepare vilambit & Drut gat in each with alaap and toda.	60
2. Study of the following Ragas :-	
Bihag, Khamaj, Bhairvi	
(d) To prepare Three Fast gats in any of the above three Ragas with alap and Todas.	30
(e) To prepare one composition and one Dhun in other than Teental with few Todas in the Ragas other than selected under (a)	30
(f) Knowledge of light and filmi songs based on the prescribed ragas in syllabus.	30

Max. Marks 150

1. Practice of western scales.	20
2. Critical and comparative study of Ragas Prescribed under paper-I.	20
3. Study of the following Talas: Panjabi, Dadra, Roopak With dugun and chaugun.	15
4. Ten Varieties of alankars to be Practiced.	15
5. Knowledge of the swaras of Ten Thatas.	15
6. One Sargam geet in any Two Raga.	15
7.Stage Performance	
(a).Presentation of any one Rag	30

(b).Presentation of any other Style
(Light Classical and filmi songs based on ragas)

20

Course learning out comes:-

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

- Describe the Vedas, Upnishad, Puran and Darshan.
- Analyze the folk instruments of Rajasthan.
- Perform the Ragas with Alap and Tan
- Compare the Ragas according to Syllabus.
- Recognize the Rag and Swar.

BOOK RECOMMENDED FOR STUDY

1. KramikPustakMalika 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.Sitar Marg Part I and II by S.P. Banerjee.
- 15.Sangit Bodh by Dr. Sharat Chandra Paranjpe.
- 16.DhwaniaurSangeet by Prof. L.K. Singh.
- 17.SangeetDarshika Part I and II by ShriNanigopal Banerjee.
- 18.SangeetParichiti Part I and II by ShriNilratan 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. TaanSangraha Vol. I, II & III by Pt. S.N. Ratanjankar.
22. TaanMalika by Raja BhaiyaPuchwale.
23. HamareSangitRatna by Laxmi Narayan Garg.
24. Sangeet Mani Part-I,II- Maharani Sharma
25. SangeetSwarit- Ramakantdivedi