

**BPA**  
**MUSIC (Hindustani Vocal / Sitar/Tabla)**  
**THEORY**  
**FY**

**Paper I - History of Music**

**70 MARKS**

**(70 Marks External + 30 Marks Internal)**

**Unit-1**

1. Origin of music 14
2. History and development of music from vedic period to present era. 14
3. Comparative study between Hindustani Karnataka Sangeet Paddhti and taal paddhati 14
4. Brief life sketch & contribution of 14
  - a. Pt. Vishnu Narayan Bhatkhande
  - b. Pt. Vishnu Digambar Paluskar
  - c. Pt. Omkarnath Thakur
5. History of Gharana with [Basic Introduction]. 14

**Paper II - Principles of Music**

**70 MARKS**

**(70 Marks External + 30 Marks Internal)**

**Unit-1**

1. **Technical terms** : Sanget, Saptak, Ashtak, Mandra, Madhya, Taar, Shuddh, Vikrut, Chal-Achal, Varna, Alankaar, Purvang, Uttarang, Sthayi, Antara. 14  
**Short Notes:** Naad, Swar, Shruti, Raag, Raag-Jaati, Alaap, Taan, Vaadi, Samvaadi, Anuvaadi, Vivaadi, Varjit, That Alankar, Pakad, Aaron Avroh Gram-Murchhana, Taal, Sam, Matra, Khali, Bhari, Avartana, Laya, Theka, Principles of raag formation
2. Classification of musical instruments and introduction of parts. 14
3. Types of taanas 14
4. Description of ragas and taals under practical study and their comparative study wherever possible. 14
5. Reading and writing of notations of bandish and layakaris of prescribed taals ( $\frac{1}{2}$ ,  $\frac{1}{4}$ ) 14

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**THEORY**  
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**Paper III – Indian Culture**

**35 MARKS**

**(35 Marks External + 15 Marks Internal)**

**Unit-1**

- |     |   |   |
|-----|---|---|
| (1) | Concept of culture and civilization. Ancient Indian culture and its evolution   | 7 |
| (2) | Indus valley civilization. Art as an important facet of Indian culture from Indian Valley up to the 21 <sup>st</sup> century. | 7 |
| (3) | Division of Vedas   | 7 |
| (4) | Buddhism and Jainism, Mauryan India, Gupta period, Medieval Mysticism   | 7 |
| (5) | Indian culture as reflected in Maha Kavyas  | 7 |

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**Paper IV – English**

**70 MARKS**

**(70 Marks External + 30 Marks Internal)**

**Unit-1**

- |    |   |    |
|----|---|----|
| 1. | Pronunciation   | 14 |
| 2. | Paragraph Writing                                       | 14 |
| 3. | Comprehension   | 14 |
| 4. | Synonyms-Antonyms-Homonyms                              | 14 |
| 5. | Grammar<br>(Tenses, Verb forms, Articles, Prepositions) | 14 |

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**PRACTICALS**  
**FY**

**Paper I**

**140 MARKS**

**(140 Marks External + 60 Marks Internal)**

**Unit-1**

1. Ten Abhyasalankar's in various five scales with taal  
(Bilawal, Kafi, Yaman, Bhairav and Bhairavi)
2. Brief study of the following Ragas
  - i. Bhupali
  - ii. Durga
  - iii. Vrundavani Sarang
  - iv. Khamaj
  - v. Kaffi
  - vi. Bhairavi
  - vii. Alhaiya Bilawal
  - viii. Asawari
  - ix. Malkauns
  - x. Bhairav
3. Two Bhajans & Two Geets
4. Rendition of Taals: Teentaal, Ektaal, Chautaal, Kaherwa, Dadra, Rupak, Jhaptaal, Vilambit Ektaal with Laykaari – ½

**Paper – II**

**140 MARKS**

**(140 Marks External + 60 Marks Internal)**

**Unit-1**

1. Detail study of the following ragas
  - a. Yaman
  - b. Bihag
  - c. Bhupali
2. Two Dhrupad with ½ Laykaari
3. Two Taranas in any of the above mentioned ragas

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**Paper I - History of Music** **70 MARKS**

(70 Marks External + 30 Marks Internal)

**Unit-1**

- |    |   |    |
|----|---|----|
| 1) | Conceptual study of<br>a. Margi Sangeet<br>b. Desi Sangeet<br>c. Nibadha Gaan<br>d. Anibaddha Gaan<br>e. Types of Aalap | 14 |
| 2) | a. Prabandh and other varieties of composition<br>b. Details of Gharana – 1. Jaypur          2. Patiyala                | 14 |
| 3) | Work and contribution of the following musicologists, Bharat, Matang, Sarangdev   | 14 |
| 4) | Shruti swar arrangement with reference to saranachatushtayi   | 14 |
| 5) | Life sketch of the following Musicians –<br>Faiyaz Khan, Abdul Karim Khan, Gulamali Khan                                | 14 |

**Paper – II Principles of Music** **70 MARKS**

(70 Marks External + 30 Marks Internal)

**Unit-1**

- |    |  |    |
|----|--|----|
| 1) | Description of the ragas and taals under practical study and their comparative study wherever possible | 14 |
| 2) | Writing of notations of Bandish. Writing of Laykaris (1/2, 1/4, 1/3) of prescribed taals               | 14 |
| 3) | Raag Vargikaran  | 14 |
| 4) | Thaat Paddhati and formation of seventy two that.  | 14 |
| 5) | Raag samay siddhant  | 14 |

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**SY**

**Paper III – Inter-Dependence of Arts Forms**

**35 MARKS**

(35  
+ 15 Marks Internal)

**Marks External**

**Unit-1**

1. Inter-Dependence of Art forms-concept, introduction to common foundation-Overview of theory of Rasa in Dance, Music and Drama 5
2. Principals of Aesthetics applicable to arts and their co-relation 5
3. History of sculpture, iconography and painting- their development–basic 10  
principles of sculpture/architecture, painting-their correlation and influence on dance, music and drama
4. Miniature painting-Ragmala painting 5
5. Gujarat-----architecture and monuments----synthesis of sculpture, painting 5  
as symbol of Indo-Saracenic Art in India
6. Contemporary scenario 5

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**SY**

**Paper IV – English**

**70 MARKS**

**(70 Marks External + 30 Marks Internal)**

**Unit-1**

|    |   |    |
|----|---|----|
| 1. | Pronunciation   | 14 |
| 2. | Essay Writing   | 14 |
| 3. | Comprehension<br>Precis                                 | 14 |
| 4. | Dialogue writing  | 14 |
| 5. | Grammar<br>(Tenses, Verb forms, Articles, Prepositions) | 14 |

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**PRACTICALS**  
**SY**

**Paper- I**

**140 MARKS**

**(140 Marks External + 60 Marks Internal)**

**Unit-1**

- A) Detail study of the following raags
1. Malkauns
  2. Alhaiyabilawal
  3. yaman
- B) Brief study of the following raags
1. Kedar
  2. Hameer
  3. Jaunpuri
  4. Puriyadhanshri
  5. Todi
  6. Shankara
  7. Tilak Kamod
- C) Two Dhrupads One Dhamar with  $\frac{1}{2}$  &  $\frac{1}{4}$  Laykari
- D) Rendition of following Taala
- a. Dhamar
  - b. Tevra
  - c. Vilambit Teentaal
  - d. Deepchandi
  - e. Tilwada
  - f. Jhumra
  - g. Sultaal
- Rendition of following taals with  $\frac{1}{2}$  &  $\frac{1}{4}$  Laykari
- h. Teentaal
  - i. Ektaal
  - j. Chautaal

**Paper II**

**140 MARKS**

**(140 Marks External + 60 Marks Internal)**

**Unit-1**

- A) Detail study of the following raags
- a. Bhairav
  - b. Bageshri
  - c. Bihag
- B) Brief study of the following raags
- a. Kamod
  - b. Chhayanat
  - c. Bhimpalasi
  - d. Marwa
  - e. Bibhas
  - f. Desh



- g. Kalingada  
C) One Thumari, Two Taranas  
D) Two light music composition  
E) Tabla Playing

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**Paper I - History of Music**

**70 MARKS**

**(70 Marks External + 30 Marks Internal)**

**Unit-1**

- |    |  |    |
|----|--|----|
| 1) | History of Gharanas (Agra, Gwalior, Kirana, Benaras & Patiala)                           | 14 |
| 2) | Work and contribution of the following musicologists<br>Ahobal, Lochan, Vyankatmakhi etc | 14 |
| 3) | Life sketch of the following musicians<br>Swami Haridaas, Amir Khushro etc               | 14 |
| 4) | Natya Sangeet Katha Sangeet and Haveli Sangeet (Kirtana)                                 | 14 |
| 5) | Characteristics of Vageykaar   | 14 |

**Paper II - Principles of Music**

**70 MARKS**

**(70 Marks External + 30 Marks Internal)**

**Unit-1**

- |    |   |    |
|----|---|----|
| 1) | Relationship and explanation of the frequency of note and length<br>of the string                         | 14 |
| 2) | Raag Laxanas  | 14 |
| 3) | Western Notation System   | 14 |
| 4) | Description of the raags and taals under practical study and their<br>comparative study wherever possible | 14 |
| 5) | Writing of notations of Bandish   | 14 |

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**THEORY**  
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**Paper III – Aesthetics**

**35 MARKS**

(35 Marks External + 15 Marks Internal)

|  |          |
|--|----------|
| <b>Unit – 1 Aesthetics- Definition and scope</b>   | <b>7</b> |
| 1. Etymological Meaning                            |          |
| 2. Definition                                      |          |
| 3. Classification of Theories.                     |          |
| <b>Unit – 2 Theory of Imitation</b>                | <b>7</b> |
| 1. Plato   |          |
| 2. Aristotle                                       |          |
| <b>Unit – 3 Theory of Catharsis</b>                | <b>7</b> |
| 1. Aristotle                                       |          |
| <b>Unit – 4 Theory of Rasa</b>                     | <b>7</b> |
| 1. Rasa sutra                                      |          |
| <b>Unit – 5</b>                                    | <b>7</b> |
| 1. Elements of Rasa                                |          |
| 2. Explanation of Rasa by Bharata and Abhinavgupta |          |

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**THEORY**  
**TY**

**Paper IV – English**

**70 MARKS**

**(70 Marks External + 30 Marks Internal)**

**Unit-1**

- |    |   |    |
|----|---|----|
| 1. | Pronunciation<br>Vocabulary   | 14 |
| 2. | Essay Writing   | 14 |
| 3. | Comprehension<br>Precis   | 14 |
| 4. | Letter writing  | 14 |
| 5. | Grammar<br>(Tenses, Verb forms, Articles, Prepositions)<br>Synonyms-Antonyms-Homonyms | 14 |

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**Paper I**

**140 MARKS**

**(140 Marks External + 60 Marks Internal)**

**Unit-1**

- A) Detailed study of the following raags
- a. Miya malhar
  - b. Lalit
  - c. Shuddhkalyan
  - d. Todi
  - e. Aahir Bhair
- B) Brief study of the following raags
- a. Basant
  - b. Paraj
  - c. Gaud Sarang
  - d. Ramkali
  - e. Patdeep
  - f. Multani
- C) Rendition of the following taals
- i. Matta taal
  - ii. Shikhar taal
  - iii. Gajjhampa taal
  - iv. Laxmi taal
  - v. Pashto taal
- b. Rendition of the following taals  $\frac{1}{2}$ ,  $\frac{1}{3}$  &  $\frac{1}{4}$  Laykari
- i. Dhamar
  - ii. Chautaal
  - iii. Teentaal

**Paper II**

**140 MARKS**

**(140 Marks External + 60 Marks Internal)**

**Unit-1**

1. Detailed study of the following raags
  - a. Darbari Kanhada
  - b. Puria
  - c. Bibhas
  - d. Jayjayvanti
2. Brief study of following Raags
  - a. Purvi
  - b. Adana
  - c. Bahar
  - d. Sohani

3. Two thumaris, two tarans, one trivet & one chaturang
  - a. Drupad Dhamar
4. Stage Performance