



**KARNATAK UNIVERSITY, DHARWAD  
ACADEMIC (S&T) SECTION**

ಕರ್ನಾಟಕ ವಿಶ್ವವಿದ್ಯಾಲಯ, ಧಾರವಾಡ  
ವಿದ್ಯಾಮಂಡಳ (ಎಸ್&ಟಿ) ವಿಭಾಗ



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'A' Grade 2014

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No. KU/Aca(S&T)/JS/MGJ(Gen)/2024-25/612  
ಅಧಿಸೂಚನೆ

Date: 27 JUL 2024

ವಿಷಯ: ಸರ್ಕಾರದ ಆದೇಶ ದಿನಾಂಕ: 08.05.2024 ಅನುಸಾರ 2024-25ನೇ ಶೈಕ್ಷಣಿಕ ಸಾಲಿನಿಂದ ಎಲ್ಲ ಸ್ನಾತಕ ಪದವಿಗಳಿಗೆ NEP ಅಡಿಯಲ್ಲಿ ಪ್ರೋಗ್ರಾಂ ವಿನ್ಯಾಸ (Curriculum Structure)ದಂತೆ ಪರಿಷ್ಕೃತ ಪಠ್ಯಕ್ರಮದ ಅನುಷ್ಠಾನ ಕುರಿತು.

- ಉಲ್ಲೇಖ: 1. ಸರ್ಕಾರದ ಪ್ರಧಾನ ಕಾರ್ಯದರ್ಶಿಗಳು, ಉನ್ನತ ಶಿಕ್ಷಣ ಇಲಾಖೆ ಇವರ ಆದೇಶ ಸಂಖ್ಯೆ: ಇಡಿ 166 ಯುಎನ್ಇ 2023, ದಿ: 08.05.2024.  
2. ವಿದ್ಯಾವಿಷಯಕ ಪರಿಷತ್ ಸಭೆಯ ನಿರ್ಣಯಗಳ ಸಂ:2, 3, 4, 5, 6, 7, 8 & 9, ದಿ:16.07.2024.  
3. ಮಾನ್ಯ ಕುಲಪತಿಗಳ ಅನುಮೋದನೆ ದಿನಾಂಕ: 27/07/2024

ಮೇಲ್ಕಾಣಿಸಿದ ವಿಷಯ ಹಾಗೂ ಉಲ್ಲೇಖಗಳನ್ವಯ, ಉಲ್ಲೇಖ-01ರ ಸರ್ಕಾರ ಆದೇಶಾನುಸಾರ 2024-25ನೇ ಶೈಕ್ಷಣಿಕ ಸಾಲಿನಿಂದ ಅನ್ವಯವಾಗುವಂತೆ, ಈ ಕೆಳಗಿನ ಎಲ್ಲ ಸ್ನಾತಕ ಪದವಿಗಳ NEP ಅಡಿಯ ಪ್ರೋಗ್ರಾಂ ವಿನ್ಯಾಸ (Curriculum Structure)ದಂತೆ ಪರಿಷ್ಕೃತ ಪಠ್ಯಕ್ರಮ ರಚನೆ ಕುರಿತಾಗಿ ಸಂಬಂಧಿಸಿದ ಅಭ್ಯಾಸಸೂಚಿ ಮಂಡಳಿ ಹಾಗೂ ನಿಖಾಯಗಳ ಶಿಫಾರಸ್ಸಿನಂತೆ ವಿದ್ಯಾವಿಷಯಕ ಪರಿಷತ್ ಸಭೆಯ ಅನುಮೋದಿತ ಪದವಿಗಳ ಪಠ್ಯಕ್ರಮಗಳನ್ನು ಕ.ವಿ.ವಿ. ಅಂತರ್ಜಾಲ [www.kud.ac.in](http://www.kud.ac.in) ದಲ್ಲಿ ಭಿತ್ತರಿಸಲಾಗಿದೆ. ಸದರ ಪಠ್ಯಕ್ರಮಗಳನ್ನು ಕ.ವಿ.ವಿ. ಅಂತರ್ಜಾಲದಿಂದ ಡೌನ್‌ಲೋಡ್ ಮಾಡಿಕೊಳ್ಳಲು ಸೂಚಿಸುತ್ತ ವಿದ್ಯಾರ್ಥಿಗಳು ಹಾಗೂ ಸಂಬಂಧಿಸಿದ ಎಲ್ಲ ಬೋಧಕರ ಗಮನಕ್ಕೆ ತಂದು ಅದರಂತೆ ಕಾರ್ಯಪ್ರವೃತ್ತರಾಗಲು ಕ.ವಿ.ವಿ.ಯ ಎಲ್ಲ ಅಧೀನ ಹಾಗೂ ಸಂಬಂಧ ಮಹಾವಿದ್ಯಾಲಯಗಳ ಪ್ರಾಚಾರ್ಯರುಗಳಿಗೆ ಸೂಚಿಸಲಾಗಿದೆ.

ಅ.ನಂ.	ಪದವಿ				ಸೆಮಿಸ್ಟರ್
1	1	B.A	8	BTM	1 ರಿಂದ 6ನೇ ಸೆಮಿಸ್ಟರ್
	2	BSW	9	B.Sc	
	3	B.Sc. (H.M)	10	BCA	
	4	B.Com	11	B.Com (CS)	
	5	B.Com (E-Commerce Operation)	12	B.Com (Retail Operations)	
	6	B.Com (Banking Financial Services & Insurance)	13	B.Com (Logistics)	
	7	BBA	14	BBA (Logistics Management)	
2	1	B.Sc (Data Science)	2	B.Sc (Artificial Intelligence & Machinery Learning)	1 ಮತ್ತು 2ನೇ ಸೆಮಿಸ್ಟರ್
3	1	BASLP	3	BPA	1 ರಿಂದ 8ನೇ ಸೆಮಿಸ್ಟರ್
	2	BVA	4	B.Sc. Pulp & Paper	

ಅಡಕ: ಮೇಲಿನಂತೆ

ಕುಲಸಚಿವರು.

ಗೆ,

ಕರ್ನಾಟಕ ವಿಶ್ವವಿದ್ಯಾಲಯದ ವ್ಯಾಪ್ತಿಯಲ್ಲಿ ಬರುವ ಎಲ್ಲ ಅಧೀನ ಹಾಗೂ ಸಂಬಂಧ ಮಹಾವಿದ್ಯಾಲಯಗಳ ಪ್ರಾಚಾರ್ಯರುಗಳಿಗೆ. (ಕ.ವಿ.ವಿ. ಅಂತರ್ಜಾಲ ಹಾಗೂ ಮಿಂಚಂಚೆ ಮೂಲಕ ಬಿತ್ತರಿಸಲಾಗುವುದು)

ಪ್ರತಿ:

1. ಕುಲಪತಿಗಳ ಆಪ್ತ ಕಾರ್ಯದರ್ಶಿಗಳು / ಕುಲಸಚಿವರ ಆಪ್ತ ಕಾರ್ಯದರ್ಶಿಗಳು / ಕುಲಸಚಿವರು (ಮೌಲ್ಯಮಾಪನ) ಆಪ್ತ ಕಾರ್ಯದರ್ಶಿಗಳು, ಕ.ವಿ.ವಿ. ಧಾರವಾಡ.
2. ಅಧೀಕ್ಷಕರು, ಪ್ರಶ್ನೆ ಪತ್ರಿಕೆ / ಗೌಪ್ಯ / ಜಿ.ಎ.ಡಿ. / ವಿದ್ಯಾಂಡಳ (ಪಿ.ಜಿ.ಪಿ.ಎಚ್.ಡಿ) ವಿಭಾಗ, ಸಂಬಂಧಿಸಿದ ಕೋರ್ಸುಗಳ ವಿಭಾಗಗಳು ಪರೀಕ್ಷಾ ವಿಭಾಗ, ಕ.ವಿ.ವಿ. ಧಾರವಾಡ.
3. ನಿರ್ದೇಶಕರು, ಕಾಲೇಜು ಅಭಿವೃದ್ಧಿ / ವಿದ್ಯಾರ್ಥಿ ಕಲ್ಯಾಣ ವಿಭಾಗ / . ಕ.ವಿ.ವಿ. ಧಾರವಾಡ.
4. ನೋಡಲ್ ಅಧಿಕಾರಿಗಳು, ಯು.ಯು.ಸಿ.ಎಂ.ಎಸ್. ಘಟಕ, ಕ.ವಿ.ವಿ. ಧಾರವಾಡ.
5. ಎಸ್.ಇ.ಪಿ. ನೋಡಲ್ ಅಧಿಕಾರಿಗಳು, ಸಿ.ಡಿ.ಸಿ. ವಿಭಾಗ, ಕ.ವಿ.ವಿ. ಧಾರವಾಡ.



**KARNATAK UNIVERSITY, DHARWAD**

**B.P.A-Music**

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**SYLLABUS**

**Subject: MUSIC**

**[Effective from 2024-25]**

**DISCIPLINE SPECIFIC COURSE (DSC) FOR SEM I TO VI**

**ELECTIVE COURSE (GE)FOR SEM V & VI, and**

**SKILL FOR SEM IV, V and VI**

## Annexure-1: BPA (MUSIC)

Sem	Major-1		Major-2		Major-3		+ Languages		Compulsory		Elective		Total Credits
	Credits (L+P)	Teaching hr/week	Credits (L+P)	Teaching hr/week	Credits (L+P)	Teaching hr/week	Credits (L+P)	Teaching hr/week	Credits (L+P)	Teaching hr/week	Credits (L+P)	Teaching hr/week	
I	3+3	3+6	3+3	3+6	3+3	3+6	L-1=3 L-2=3	4	C-1=2	2			26
II	3+3	3+6	3+3	3+6	3+3	3+6	L-1=3 L-2=3	4	C-2=2	2			26
III	3+3	3+6	3+3	3+6	3+3	3+6	L-1=3 L-2=3	4					24
IV	3+3	3+6	3+3	3+6	3+3	3+6	L-1=3 L-2=3	4	#skill-I=2	4			26
V	*S- 3+3	3+6	*S- 3+3	3+6	*S- 3+3	3+6	--	--	#skill-II=2	4	E-1=3	6	23
VI	*S- 3+3	3+6	*S- 3+3	3+6	*S- 3+3	3+6	--	--	#skill-III=2	4	E-2=3	6	23
	36		36		36		24		10				148

\*There shall be specialization in 5<sup>th</sup> and 6<sup>th</sup> semesters; S indicates Specialization; each specialization shall have at least two discipline/core elective papers(Courses).

Students shall opt for any one discipline core in each major.

+ Languages have 3 credits each, but 4 hrs teaching/week.

# Students shall study practical skill course of all the 3 major courses one each in 4<sup>th</sup>, 5<sup>th</sup> and 6<sup>th</sup> semester. Ex Skill major-1 in 4<sup>th</sup>, Skill major-2 in 5<sup>th</sup> and skill major-3 in 6<sup>th</sup> semester.

Note: 3-6 credit courses shall have max 100 marks(20IA+80SEE), less than 3 credits shall have 50 marks(10IA+40SEE) for examination.

B.P.A. Music Programme: List of the Discipline Specific Core Courses (DSC)

Subject	Subject Code
1. Khayal.	
2. Tabla.	
3. Sitar.	
4. Violin.	
5. Thumri.	

The student shall select any three of the above DSC subjects from the combinations given below.

Subject Combinations

Sub Combinations/Groups	Group 1	Group 2	Group3
Sub Combination-1	Khyal	Thumri	Tabla
Sub Combination-2	Khyal	Violin	Tabla
Sub Combination-2	Khyal	Sitar	Tabla
Sub Combination-4	Khyal	Thumri	Sitar

Students shall select any one subject combination of three major DSC from above table

## Curriculum

### B.P.A. Music

#### Discipline Specific Course – DSC– ( Hindustani Music- Khyal, Sitar,Tabla, Violin and Thumri)

In the subject of Hindustani Music students can offer 3 DSC subjects.

There shall be 5 students per batch for practical class. Boys and girls batch should be done separately.

#### Teaching hours

Theory 3 hours = Total 3 hours /week

**credit: 3**

Practical 6 hours = Total 6 hours/week

**credit:3**

Total work load= 42 hours for theory and 84 hours for practical

**Total credit:6**

#### Scheme of examination

**Theory** : **100** Marks (80 sem end +20 IA) with 3 hours duration exam

**Practical** : **100** Marks(80 sem end+ 20 IA)

20minutes exam duration for each student.

**Internal Assessment(IA):** 20 marks for Theory

20 marks for Practical

**Name of the Degree Program: B.P.A (Music)**

**Program Outcomes:**

**By the end of the program the students will be able to:**

**(Refer to literature on outcome based education (OBE) for details on Program Outcomes)**

1. By the end of the program the students of Vocal and Instrumental music will be able to get the theoretical and practical knowledge of the prescribed syllabus of their respective DSC subjects. Thus will have strong foundation of classical music which is very essential for advanced training in music.
2. By the end of the program the students of Vocal Music will be able to sing Bada Khayal and Chota Khayal, Bandish with Alaps and Taans along with theoretical knowledge. Students of Instrumental music will be able to demonstrate Solo play in their respective musical instruments of their respective DSC subjects with theoretical knowledge.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
9. By the end of the program the students will be able to give public programs with theoretical and practical knowledge of classical vocal/instrumental music.
10. By the end of the program the students will become eligible for jobs in various departments like Schools, Colleges, All India Radio, Doordarshan and Artist Quota of departments of Railway, Air force, Navy, Army and any other post in the field of music

## B.P.A (Music)

### Semester – I

#### Subject: Khyal-I Theory-I and Khyal-I Practical-I Discipline Specific Course (DSC)

The course Khyal-I (Theory-I and Practical-I) in I semester has 06 credits: Each paper has 03 credits. Both the papers are compulsory. Details of the courses are as under.

#### Course No.-1

Course No.	Type of Course	Theory / Practical	Credits	Instruction hour per week	Total No. of Lectures/Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
Course-01	DSC	Theory	03	03	42 hrs	3hrs	20	80	100
	DSC	Practical	03	06	84 hrs	20 minutes for each candidate	20	80	100

Course No.1 : Title of the Course : **Khyal-I Theory-I and Khyal-I Practical-I**

#### Course Objectives:

1. To impart the knowledge of origin of music and technical terms of music.
2. To impart the knowledge of basics (swara and laya aspect) of practical music and writing the bandish in swaralipi-paddati.
3. In practical course objective is to train the students to sing basics of Khyal presentation.

#### Course Outcomes (COs):

At the end of the course the student will be able to:

*(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)*

- 1 At the end of the course the students will be able to get the knowledge about origin of music.
- 2 At the end of the course the students will be able to write Bandish in swaralipi-paddati.
- 3 At the end of the course the students will be able to sing basics of Khyal presentation.

## B.P.A (Music)

### Semester 1

Title of the Course: (DSC) Khyal-I Theory-1

Course: (DSC) Khyal-I Theory-1	
Number of Theory Credits	Number of lecture hours/semester
3	42

Marks=100(80+20IA)

credits= 3

Content of Course 1: Khyal I Theory-I	42 Hrs
<b>Unit –1</b>	14
<b>Chapter No. 1 :</b> Knowledge of writing Bada Khyal and Chota Khyal Bandish in Swaralipi paddhati of ragas prescribed for practical course.	
<b>Chapter No. 2 :</b> Knowledge of writing Alaps and Taans of Bada Khyal and Chota Khyal in Swaralipi paddhati of ragas prescribed for practical course.	
<b>Chapter No. 3 :</b> Merits and Demerits of Vocalists.	
<b>Unit - 2</b>	14
<b>Chapter No. 4:</b> Origin of Music	
<b>Chapter No. 5:</b> Knowledge Pt. Bhathkande and Pt. V.D. Palsukar notation system.	
<b>Chapter No. 6:</b> Biographies of the following eminent personalities A) Jayadev      B) Swamy Haridas C)Purandaradasa	
<b>Unit - 3</b>	14
<b>Chapter No. 7 :</b> Definition of the following Technical Terms a) Sangeet      b)Naad      c)Shruti d)Swara      e) Aaroh-avaroh      f)Taal g)Laya	
<b>Chapter No. 8 :</b> Knowledge of Saragamgeet, Chota khyal and Lakshangeet	
<b>Chapter No. 9 :</b> Study of theoretical details of Ragas and Talas prescribed for the practical course	

### References

1. Sangeet shastra Dhrapana-A.U.Patil- Prasarnaga,KarnatakUniversity,Dharwad-1975
2. Bharatiy Sangeet Charitre-B.D.Pathak –Prasarnaga,KarnatakUniversity,Dharwad-1975
3. Sangeet Visharad –Vansant,SangeetKaryalayaHartharas
4. Hindustani Sangeet – Mrutyunjayaswami Puranikmath – Prasarnaga, Karnatak University,Dharwad
5. Rag Darshan–Rajeev Purndare–Prasarnaga Karnatak University Dharwad.



**B.P.A (Music)****Semester 1****Title of the Course: (DSC) Khyal I Practical 1**

<b>Course: Khyal I Practical 1</b>	
<b>Number of Credits</b>	<b>Number of practical hours/semester</b>
3	84

**Marks=100(80+20IA)****credits= 3**

<b>Content of Course: Khyal I Practical-I</b>	<b>84Hrs</b>
<b>Unit –1</b>	18
<b>Chapter No. 1</b> :Learn to sing Swaras of Madya Saptak, Mandra Saptak and Tara Saptak	
<b>Chapter No. 2</b> Learn to sing six alankaras inThaat Bilawal	
<b>Chapter No. 3</b> Learn to sing six alankaras in Thaat Kalyan	
<b>Unit - 2</b>	30
<b>Chapter No. 4.</b> Learn to sing a Saragam geet and a Chota khyal with four Alaps and four Tans in the Raag Bhoop	
<b>Chapter No. 5.</b> Learn to sing a Saragamgeet and a Chota khyal with four Alaps and four Tans in Raag Alhaiya Bilawal	
<b>Chapter No. 6.</b> Knowledge of following Talas with demonstration. a) Teental                      b)Dadra	
<b>Unit - 3</b>	36
<b>Chapter No. 7</b> Learn to sing a Bada khyal and a Chota khyal in Raga Yaman	
<b>Chapter No. 8.</b> Learn to sing a Bada khyal and a Chota khyal in Raga Bhimpalas	
<b>Chapter No. 9.</b> Detail knowledge of Ragas and Talas prescribed for practical course of the I- semester	

**ReferencesBooks**

- 1) Bhatkhande Kramik Pusthak Malika-V.N.Bhatkande–Sangeet Karyalaya Hathras
- 2) Rag Darshan–Rajeev Purndare–Prasarnaga Karnatak University Dharwad
- 3) Raga BhodhBhag 1to 6 –Pt.B.R.Devdhar-Sangeet Karyalaya Hathras

## B.P.A (Music)

### Semester – I

#### Subject: Sitar-I Theory-I and Sitar-I Practical-I Discipline Specific Course (DSC)

The course Sitar-I (Theory-I and Practical-I) in I semester has 06 credits: Each paper has 03 credits. Both the papers are compulsory. Details of the courses are as under.

#### Course No.-2

Course No.	Type of Course	Theory / Practical	Credits	Instruction hour per week	Total No. of Lectures/Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
Course-02	DSC A1/B1	Theory	03	03	42 hrs	3hrs	20	80	100
	DSC A2/B2	Practical	03	06	84 hrs	20 minutes for each candidate	20	80	100

Course No.2 : Title of the Course : **Sitar-I Theory-I and Sitar-I Practical-I**

#### Course Objectives:

1. To impart the knowledge of origin of sitar and technical terms of music.
2. To impart the knowledge of writing the Gats in swaralipi-paddati.
3. In practical course, objective is to train the students to play basics of sitar presentation

#### Course Outcomes (COs):

*(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)*

1. At the end of the course the students will be able to get the knowledge about origin of Sitar.
2. At the end of the course the students will be able to write Gats in swaralipi paddati.
3. At the end of the course the students will be able to play basics of sitar presentation

**B.P.A (Music)****Semester 1****Title of the Course: (DSC) Sitar-I Theory 1**

<b>Course: (DSC) Sitar-I Theory 1</b>	
<b>Number of Theory Credits</b>	<b>Number of lecture hours/semester</b>
3	42

**Marks=100(80+20IA)****credits= 3**

<b>Content of Course : Sitar I Theory-1</b>	<b>42 Hrs</b>
<b>Unit –1</b>	<b>14</b>
<b>Chapter No. 1 :</b> Knowledge of writing Vilambit Ghat and Dhrut Gat in Swaralipi paddhati of ragas prescribed for practical course.	
<b>Chapter No. 2 :</b> Knowledge of writing Alaps and Paltas of Vilambit Ghat and Dhrut Ghat in Swaralipi paddhati of ragas prescribed for practical course.	
<b>Chapter No. 3 :</b> Knowledge of stage performance	
<b>Unit - 2</b>	<b>14</b>
<b>Chapter No. 4 :</b> Origin of Sitar	
<b>Chapter No. 5 :</b> Knowledge Pt. Bhathkande and Pt. V.D. Paluskar notation system.	
<b>Chapter No. 6 :</b> Biographies of the following eminent personalities B) Pt. Bhathkande B) Pt. V.D. Paluskar C)D R Parvatikar	
<b>Unit - 3</b>	<b>14</b>
<b>Chapter No. 7 :</b> Definition of following Technical Terms a) Sangeet b)Naad c)Shruti e) Sam e) Alap f) Jod alapa g)Raga	
<b>Chapter No. 8 :</b> Knowledge of Maseetkhani Gat, Razakhani Gat, Chala That andAchal That	
<b>Chapter No. 9 :</b> Study of theoretical details of Ragas and Talas prescribed for practical course	

**References Books:**

1. Hindustani Sangeet – Mrutyunjasmami Puranikmath – Prasarnaga Karnatak University, Dharwad.
2. Musica Instruments of India-KrishnaMurthy –MunshiramManoharlalPublishersPvt.Ltd.
3. My Music My Life-Ravishankar–Munshiram Manoharlal Publishers Pvt.Ltd.
4. Rag Darshan–Rajeev Purndare–Prasarnaga Karnatak University Dharwad.
5. Bharatiya Sangeet Vadyagalu- Rajeev Purandare- Prasarnaga Karnatak University Dharwad

**B.P.A (Music)****Semester 1****Title of the Course: (DSC) Sitar I Practical 1**

<b>Course: (DSC) Sitar I Practical 1</b>	
<b>Number of Theory Credits</b>	<b>Number of practical hours/semester</b>
3	84

**Marks=100(80+20IA)****credits= 3**

<b>Content of Course: Sitar I Practical-1</b>	<b>84 Hrs</b>
<b>Unit –1</b>	<b>18</b>
<b>Chapter No. 1 :</b> Learn to play Swaras of Madya Saptak, Mandra Saptak and Tara Saptak	
<b>Chapter No. 2</b> Learn to play six alankaras in Thaata Bilawal	
<b>Chapter No. 3</b> Learn to play six alankaras in Thaata Kalyan	
<b>Unit - 2</b>	<b>30</b>
<b>Chapter No. 4.</b> Learn to play a Razakhani Gat with four Alaps and four Paltas in Raag Bhoop	
<b>Chapter No. 5.</b> Learn to play a Razakhani Ga twith four Alaps and four Paltas in Raag Alhaiya Bilawal	
<b>Chapter No. 6.</b> Knowledge of following Talas with demonstration. a)Teental      b)Dadra	
<b>Unit - 3</b>	<b>36</b>
<b>Chapter No. 7</b> Learn to play a Maseetkhani Gat and Razakhani Gat in Raga Yaman	
<b>Chapter No. 8.</b> Learn to play a Maseetkhani Gat and Razakhani Gat in Raga Bhimpalas	
<b>Chapter No. 9.</b> Detail knowledge of Ragas and Talas prescribed for practical course of I-Semester	

**References Books**

1. Bhatkhande Kramik Pusthak Malika-V.N.Bhatkande–SangeetKaryalayaHathras
2. Rag Darshan–Rajeev Purndare–Prasarnaga Karnatak University Dharwad
3. Raga Bhodh Bhag 1to 6 –Pt.B.R.Devdhar-Sangeet Karyalaya Hathras

## B.P.A (Music)

### Semester – I

#### Subject: Violin-I Theory-I and Violin-I Practical-I Discipline Specific Course (DSC)

The course Violin-I (Theory-I and Practical-I) in I semester has 06 credits: Each paper has 03 credits. Both the papers are compulsory. Details of the courses are as under.

#### Course No.-3

Course No.	Type of Course	Theory / Practical	Credits	Instruction hour per week	Total No. of Lectures/Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
Course-03	DSC A1/B1	Theory	03	03	42 hrs	3hrs	20	80	100
	DSC A2/B2	Practical	03	06	84 hrs	20 minutes for each candidate	20	80	100

Course No.3 : Title of the Course : **Violin-I Theory-I and Violin-I Practical-I**

#### Course Objectives:

1. To impart the knowledge of origin of violin and technical terms of music.
2. To impart the knowledge of writing the Gats in swaralipi-paddati.
3. In practical course, objective is to train the students to play basics of Violin presentation

#### Course Outcomes (COs):

*(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)*

4. At the end of the course the students will be able to get the knowledge about origin of violin.
5. At the end of the course the students will be able to write Gats in swaralipi paddati.
6. At the end of the course the students will be able to play basics of violin presentation.

**B.P.A (Music)****Semester 1****Title of the Course: (DSC) Violin-I Theory 1**

<b>Course: (DSC) Violin-I Theory 1</b>	
<b>Number of Theory Credits</b>	<b>Number of lecture hours/semester</b>
3	42

**Marks=100(80+20IA)****credits= 3**

<b>Content of Course 1: Violin I Theory-I</b>	<b>42 Hrs</b>
<b>Unit –1</b>	<b>14</b>
<b>Chapter No. 1 :</b> Knowledge of writing Vilambit Ghat and Dhrut Gat in Swaralipi paddhati of ragas prescribed for practical course.	
<b>Chapter No. 2 :</b> Knowledge of writing Alaps and Paltas of Vilambit Ghat and Dhrut Ghat in Swaralipi paddhati of ragas prescribed for practical course.	
<b>Chapter No. 3 :</b> Knowledge of Stage performance.	
<b>Unit - 2</b>	<b>14</b>
<b>Chapter No. 4 :</b> Origin of Violin	
<b>Chapter No. 5 :</b> Knowledge Pt. Bhathkande and Pt. V.D. Paluskar notation system.	
<b>Chapter No. 6 :</b> Biographies of the following eminent personalities C) Pt. Bhathkande B) Pt. V.D. Paluskar C) Ram Narayan	
<b>Unit - 3</b>	<b>14</b>
<b>Chapter No. 7 :</b> Definition of following Technical Terms b) Sangeet b)Naad c)Shruti e) Sam e) Alap f) Pakad g)Raga	
<b>Chapter No. 8 :</b> Knowledge of Vilambit gat and Drut Gat in Violin	
<b>Chapter No. 9 :</b> Study of theoretical details of Ragas and Talas prescribed for practical course	

**References Books:**

1. Hindustani Sangeet – Mrutyunjyaswami Puranikmath – Prasarnaga Karnatak University, Dharwad.
2. Musica Instruments of India-KrishnaMurthy –MunshiramManoharlalPublishersPvt.Ltd.
3. My Music My Life-Ravishankar–Munshiram Manoharlal Publishers Pvt.Ltd.
4. Rag Darshan–Rajeev Purndare–Prasarnaga Karnatak University Dharwad.
5. Bharatiya Sangeet Vadyagalu- Rajeev Purandare- Prasarnaga Karnatak University Dharwad.

**B.P.A (Music)****Semester 1****Title of the Course: (DSC) Violin I Practical 1**

<b>Course: (DSC) Violin I Practical 1</b>	
<b>Number of Theory Credits</b>	<b>Number of practical hours/semester</b>
3	84

**Marks=100(80+20IA)****credits= 3**

<b>Content of Course: Violin I Practical-1</b>	<b>84 Hrs</b>
<b>Unit –1</b>	<b>18</b>
<b>Chapter No. 1 :</b> Learn to play Swaras of Madya Saptak, Mandra Saptak and Tara Saptak	
<b>Chapter No. 2</b> Learn to play six alankaras in Thaata Bilawal	
<b>Chapter No. 3</b> Learn to play six alankaras in Thaata Kalyan	
<b>Unit - 2</b>	<b>30</b>
<b>Chapter No. 4.</b> Learn to play a Drut Gat with four Alaps and four Paltas in Raag Bhoop	
<b>Chapter No. 5.</b> Learn to play a Drut with four Alaps and four Paltas in Raag Alhaiya Bilawal	
<b>Chapter No. 6.</b> Knowledge of following Talas with demonstration. a)Teental      b)Dadra	
<b>Unit - 3</b>	<b>36</b>
<b>Chapter No. 7</b> Learn to play a Vilambit Gat and Drut Gat in Raga Yaman	
<b>Chapter No. 8.</b> Learn to play a Vilambit Gat and Drut Gat in Raga Bhimpalas	
<b>Chapter No. 9.</b> Detail knowledge of Ragas and Talas prescribed for practical course of I-Semester	

**References Books**

1. Bhatkhande Kramik Pusthak Malika-V.N.Bhatkande–Sangeet Karyalaya Hathras
2. Rag Darshan–Rajeev Purndare–Prasanna Karnatak University Dharwad
3. Raga Bhodh Bhag 1 to 6 –Pt.B.R.Devdhar–Sangeet Karyalaya Hathras

## B.P.A (Music)

### Semester – I

#### Subject: Thumri-I Theory-I and Thumri-I Practical-I Discipline Specific Course (DSC)

The course Thumri-I (Theory-I and Practical-I) in I semester has 06 credits: Each paper has 03 credits. Both the papers are compulsory. Details of the courses are as under.

#### Course No.-4

Course No.	Type of Course	Theory / Practical	Credits	Instruction hour per week	Total No. of Lectures/Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
Course-04	DSC A1/B1	Theory	03	03	42 hrs	3hrs	20	80	100
	DSC A2/B2	Practical	03	06	84 hrs	20 minutes for each candidate	20	80	100

Course No.1 : Title of the Course : **Thumri-I Theory-I and Thumri-I Practical-I**

#### Course Objectives:

1. To impart the knowledge of origin of thumri and technical terms of music.
2. To impart the knowledge of writing the thumri in swaralipi-paddati and to give training to sing thumri composition.
3. In practical course, objective is to train the students to sing basics of Thumri presentation

#### Course Outcomes (COs):

*(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)*

1. At the end of the course the students will be able to get the knowledge about origin of Thumri.
2. At the end of the course the students will be able to write Thumri in swaralipi paddhati and will be able to sing thumri composition.
3. At the end of the course the students will be able to sing basics of thumri presentation.



**B.P.A (Music)****Semester 1****Title of the Course: (DSC) Thumri I Theory 1**

<b>Course: (DSC) Thumri I Theory 1</b>	
<b>Number of Theory Credits</b>	<b>Number of lecture hours/semester</b>
3	42

**Marks=100(80+20IA)****credits= 3**

<b>Content of Course 1: Thumri I Theory-1</b>	<b>42 Hrs</b>
<b>Unit –1</b>	<b>14</b>
<b>Chapter No. 1 :</b> Knowledge of writing Composition in Swaralipi paddhati Of ragas prescribed for practical course.	
<b>Chapter No. 2 :</b> Knowledge of writing Thumri Bandish in Swaralipi paddhati of ragas prescribed for practical course.	
<b>Chapter No. 3 :</b> Knowledge of writing Sargam Geet and Lakshan Geet in Swaralipi paddhati as prescribed for practical course.	
<b>Unit - 2</b>	<b>14</b>
<b>Chapter No. 4 :</b> Origin of Thumari	
<b>Chapter No. 5 :</b> Knowledge Pt. Bhathkande and Pt. V.D. Palsukar notation system.	
<b>Chapter No. 6 :</b> Biographies of the following eminent personalities A)Vidhushi Shobha Gurutu      B) Vidhushi BadeMotibai C)Vidhushi Lalita Rao	
<b>Unit - 3</b>	<b>14</b>
<b>Chapter No. 7 :</b> Definition of following Technical Terms a) Bandish                      b)Swara                      c)KomalSwara d)TeevraSwara              e)Vikrat Swara              f)Taal                      g)Laya	
<b>Chapter No. 8 :</b> Knowledge of Thumri, Bhajan, Chaturang and Gazal.	
<b>Chapter No. 9 :</b> Study of theoretical details of Ragas and Talas prescribed for practical course	

**References**

- 1) Sangeet shastra Part I and II – R.M Purandare, S.H.Taralagatti, G.B. Avate – Prasarnaga Karnatak University Dharwad
- 2) Raga Darshan-RajeevPurandre-Prasarnaga KarnatakUniversity Dharwad
- 3) Sangeet Shastra Darpan-A.U.Patil-Prasarnaga Karnatak University Dharwad
- 4) Sangeet Sanjeevini- R.I.Hiremath

**B.P.A (Music)****Semester 1****Title of the Course: (DSC) Thumri I Practical 1**

<b>Course: Thumri I Practical 1</b>	
<b>Number of Theory Credits</b>	<b>Number of practical hours/semester</b>
3	84

**Marks=100(80+20IA)****credits= 3**

<b>Content of Course: Thumri I Practical 1</b>	<b>84 Hrs</b>
<b>Unit –1</b>	<b>18</b>
<b>Chapter No. 1</b> :Learn to sing Swaras of Madya Saptak, Mandra Saptak and Tara Saptak	
<b>Chapter No. 2</b> Learn to sing Saragam Geet in Raag Kafi	
<b>Chapter No. 3</b> Learn to sing Lakshan Geet in Raag Kafi	
<b>Unit - 2</b>	<b>30</b>
<b>Chapter No. 4.</b> Learn to sing Chota Khayal with four Alaps and four Tans in Raag Kafi	
<b>Chapter No. 5.</b> Learn to sing Chota Khayal with four Alaps and four Tans in Raag Kalavati	
<b>Chapter No. 6.</b> Knowledge of following Talas with demonstration. a) Teental b)Deepchandi	
<b>Unit - 3</b>	<b>36</b>
<b>Chapter No. 7</b> Learn to sing a Thumri composition its full development and techniques in Raag Kafi	
<b>Chapter No. 8.</b> Learn to sing 1 Dasarapada of 14 <sup>th</sup> century and 1 Vachana of 12 <sup>th</sup> century	
<b>Chapter No. 9</b> Detail knowledge of Ragas and Talas prescribed for practical course of the I-Semester	

**References Books**

1. Bhatkhande KramikPusthakMalika-V.N.Bhatkande–SangeetKaryalayaHathras
2. RagDarshan–RajeevPurndare–PrasarnagaKarnatakUniversity Dharwad
3. RagaBhodhBhag 1to 6 –Pt.B.R.Devdhar-SangeetKaryalayaHathras

## B.P.A (Music)

### Semester – I

#### Subject: Tabla-I Theory-I and Tabla-I Practical-I Discipline Specific Course (DSC)

The course Tabla-I (Theory-I and Practical-I) in I semester has 06 credits: Each paper has 03 credits. Both the papers are compulsory. Details of the courses are as under.

#### Course No.-5

Course No.	Type of Course	Theory / Practical	Credits	Instruction hour per week	Total No. of Lectures/Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
Course-05	DSC A1/B1	Theory	03	03	42 hrs	3hrs	20	80	100
	DSC A2/B2	Practical	03	06	84 hrs	20 minutes for each candidate	20	80	100

Course No.5 : Title of the Course : **Tabla-I Theory-I and Tabla-I Practical-I**

#### Course Objectives:

1. To impart the knowledge of origin of tabla and technical terms of music.
2. To impart the knowledge of writing tabla compositions in talalipi-paddati and to give training to play tabla compositions.
3. In practical course, objective is to train the students to play basics of tabla presentation

#### Course Outcomes (COs):

*(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)*

4. At the end of the course the students will be able to get the knowledge about origin of Tabla.
5. At the end of the course the students will be able to write Tabla compositions in talaalipi paddhati and will be able to play those compositions.
6. At the end of the course the students will be able to play basic tabla presentation.

**B.P.A (Music)****Semester 1****Title of the Course: (DSC) Tabla I Theory 1**

<b>Course: (DSC) Tabla I Theory 1</b>	
<b>Number of Theory Credits</b>	<b>Number of lecture hours/semester</b>
3	42

**Marks=100(80+20IA)****credits= 3**

<b>Content of Course 1: Tabla I Theory-I</b>	<b>42 Hrs</b>
<b>Unit –1</b>	<b>14</b>
<b>Chapter No. 1 :</b> Knowledge of writing Thekas in Talalipi paddhati Of Talas prescribed for practical course.	
<b>Chapter No. 2 :</b> Knowledge of writing Peshkar, Kayda, and paltas in Talalipi paddhati Of the talas prescribed for practical course.	
<b>Chapter No. 3 :</b> Knowledge of writing Thukda, Mukda and chakradar of the talas prescribed for practical course	
<b>Unit - 2</b>	<b>14</b>
<b>Chapter No. 4 :</b> Origin of Tabla	
<b>Chapter No. 5 :</b> Knowledge of Pt.V.N.Bhathkande and Pt.V.D.Paluskar notation systems	
<b>Chapter No. 6 :</b> Biographies of the following musicians a) Pt. Kante maharaj    b) Pt. Nana Panse    c)Pt. K S Hadapad	
<b>Unit - 3</b>	<b>14</b>
<b>Chapter No. 7 :</b> Definition of following Technical Terms a) Avarthan                      b) Mukda                      c) Tala d) Tukda                          e) Sam                          f) Khali g) Bhari	
<b>Chapter No. 8 :</b> Knowledge of Peshkar, Kayda and Chakradar	
<b>Chapter No. 9 :</b> Study of theoretical details of Talas prescribed for practical course	

**References :**

1. Nibaddha Sangeeth -Sangeet Karyalaya Hathras
2. Musica Instruments of India-KrishnaMurthy –MunshiramManoharlalPublishersPvt.Ltd
3. TheMusic ofIndia-SripasdhBandopadhya-D.B.TanpurewaleSonsandco.pvt.ltd.Bombay  
AbhinavTalManjari-BySathyanarayanVashi

**B.P.A (Music)****Semester 1****Title of the Course: (DSC) Tabla I Practical 1**

<b>Course: (DSC) Tabla I Practical 1</b>	
<b>Number of Theory Credits</b>	<b>Number of practical hours/semester</b>
3	84

**Marks=100(80+20IA)****credits= 3**

<b>Content of Course: Tabla I Practical-1</b>	<b>84 Hrs</b>
<b>Unit –1</b>	18
<b>Chapter No. 1</b> : Learn to play basic bols of Tabla and Dagga	
<b>Chapter No. 2</b> : Learn to play thekas with demonstration of following Talas a)Jhaptal b)Dadra	
<b>Chapter No. 3</b> : Learn to play thekas with demonstration of following Talas a)Kheharwa b)Teental	
<b>Unit - 2</b>	30
<b>Chapter No. 4:</b> Learn to play 1 Peshkar with 5 paltas ending with Tihai in Tala Teental	
<b>Chapter No. 5:</b> Learn to play 1 Kayada with 5 paltas ending with Tihai in Tala Teental	
<b>Chapter No. 6:</b> Learn to play a 'Dhir-Dhir' exercise.	
<b>Unit - 3</b>	36
<b>Chapter No. 7</b> : Learn to play 4 Mukdas in Tala Teental	
<b>Chapter No. 8:</b> Learn to play 4 Thukda in Tala Teental	
<b>Chapter No.9:</b> Learn to play 2 Chakradars in Tala Teental	

**References Books**

1. AbhinavTalManjari-BySathyanarayanVashisth
2. The Music of India-SripasdhBandopadhya-D.B.Tanpurewale Sonsandco.pvt.ltd.Bombay
3. Nibaddha Sangeeth-Sangeet Karyalaya Hathras

FormativeAssessment for Theory and Practical	
AssessmentOccasion/type	Marks
InternalAssessmentTest1	5
InternalAssessmentTest2	5
Assignment	10
<b>Total</b>	<b>20Marks</b>
<i>FormativeAssessmentasperguideline s.</i>	

## **B.P.A. Music**

### **Hindustani Music (Khyal, Thumri, Sitar, Tabla and Violin)**

#### **Model Question Paper I semester DSC**

**Hours – 3 hours**

**Marks: 80**

**Scheme for setting the question paper for B.P.A(Music)(Khyal, Thumri, Sitar, Tabla and Violin) as DSC optional**

#### **Part-A**

1. Question number 1-05 carries 2 marks each. : 10marks

#### **Part-B**

2. Question number 06- 15 carries 05Marks each. Answer any 08 questions : 40 marks

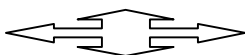
#### **Part-C**

3. Question number 16-19 carries 10 Marks each. Answer any 03 questions : 30 marks

In Part-C question Number 16 is compulsory

**Total: 80 Marks**

**Note: Proportionate weight age shall be given to each unit based on number of hours prescribed.**



## B.P.A (Music)

### Semester – II

#### Subject: Khyal-II Theory-II and Khyal-II Practical-II Discipline Specific Course (DSC)

The course Khyal-II (Theory-II and Practical-II) in II semester has 06 credits: Each paper has 03 credits. Both the papers are compulsory. Details of the courses are as under.

#### Course No.-1

Course No.	Type of Course	Theory / Practical	Credits	Instruction hour per week	Total No. of Lectures/Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
Course-01	DSC A3/B3	Theory	03	03	42 hrs	3hrs	20	80	100
	DSC A4/B4	Practical	03	06	84 hrs	20 minutes for each candidate	20	80	100

Course No.1 : Title of the Course : **Khyal-II Theory-II and Khyal-II Practical-II**

**Course Pre-requisite (s):** Knowledge of BPA (Music) Khyal-I.

#### Course Objectives:

1. To impart the knowledge of singing shuddha and vikruta swaras in three saptakas.
2. To impart the knowledge of singing Saragam Geet, Chota Khayal and Bada Khayal with Alap and Tans. Knowledge of writing Bada khayal and Chota Khayal bandish in swaralip paddhati.
3. To impart the knowledge of Talas with demonstration.

#### Course Outcomes (COs):

At the end of the course the student should be able to:

*(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)*

1. At the end of the course the students will be able to get the knowledge of singing shuddha and vikruta swaras in three saptakas.
2. At the end of the course the students will be able to get the knowledge of singing Saragam Geet, Chota Khayal and Bada Khayal with Alap and Tans
3. At the end of the course the students will be able to get the knowledge of Talas with demonstration and the theoretical description of raga



**B.P.A (Music)****Semester 2****Title of the Course: (DSC) Khyal II Theory II**

<b>Course: (DSC) Khyal II Theory 2</b>	
<b>Number of Theory Credits</b>	<b>Number of lecture hours/semester</b>
3	42

**Marks=100(80+20IA)****credits= 3**

<b>Content of Course 1: Khayal II Theory-2</b>	<b>42 Hrs</b>
<b>Unit –1</b>	<b>14</b>
<b>Chapter No. 1 :</b> Knowledge of writing Bada Khyal and Chota Khyal Bandish in Swaralipi paddhati prescribed for practical course.	
<b>Chapter No. 2 :</b> Knowledge of writing Alaps and Taans of Bada Khyal and Chota Khyal in Swaralipi paddatti prescribed for practical course.	
<b>Chapter No. 3 :</b> Detail study of sapta-swara.	
<b>Unit - 2</b>	<b>14</b>
<b>Chapter No. 4 :</b> Nada and its varieties.	
<b>Chapter No. 5 :</b> Knowledge Pt. Bhatkande thaata system.	
<b>Chapter No. 6 :</b> Biographies of the following eminent personalities A)Tansen B)Tyagraj C)Pt. Omkarnath Thakur	
<b>Unit - 3</b>	<b>14</b>
<b>Chapter No. 7 :</b> Definition of following Technical Terms a)Alankar b)Taan c)Vadi d)Samvadi e)Anuvadi e)Vivadi f)Theka	
<b>Chapter No. 8 :</b> Concept of Bada Khyal and Chota Khyal	
<b>Chapter No. 9 :</b> Study of theoretical details of Ragas and Talas prescribed for practical course	

**References**

- 1) SangeetShastraDarpan-A.U.Patil-PrasannaKarnatakUniversityDharwad
- 2) Bhatkande Sangeeth Shastra – Part 1, 2 and 3 – Pt. V.N.Bhatkande- Sangeet KaryalayaHathras
- 3) HindustaniSangeetgararu-S.V.Mathphthi-RudreshwarPrathistan-Gorta
- 4) SangeetVisharad-Laxminarayan Garg--SangeetKaryalaya Hathras

**B.P.A (Music)****Semester II****Title of the Course: (DSC) Khyal II Practical II**

<b>Course: (DSC) Khyal II Practical 2</b>	
<b>Number of Theory Credits</b>	<b>Number of practical hours/semester</b>
3	84

**Marks=100(80+20IA)****credits= 3**

<b>Content of Course: Khayal II Practical II</b>	<b>84 Hrs</b>
<b>Unit –1</b>	<b>18</b>
<b>Chapter No. 1</b> :Learn to sing shuddha and vikruta Swaras in three saptakas	
<b>Chapter No. 2</b> Learn to sing six alankaras in Thaata Bhairav	
<b>Chapter No. 3</b> Learn to sing six alankaras in Thaata Kaafi	
<b>Unit - 2</b>	<b>30</b>
<b>Chapter No. 4.</b> Learn to sing a Saragamgeet and a Chotakhyaal with four Alaps and four Tans in Raag Durga	
<b>Chapter No. 5.</b> Learn to sing a Saragamgeet and a Chotakhyaal with four Alaps And four Tans in Raag Kaafi	
<b>Chapter No. 6.</b> Knowledge of following Talas with demonstration. i. Keharava b)Zaptal	
<b>Unit - 3</b>	<b>36</b>
<b>Chapter No. 7</b> :Learn to sing a Bada khyal and a Chota khyal in the in Raga Madamad Saranga	
<b>Chapter No. 8.</b> Learn to sing a Bada khyal and a Chota khyal in the in Raga Bhairav	
<b>Chapter No. 9.</b> Detail knowledge of Ragas and Talas prescribed for practical course of the II-Semester	

**References Books**

1. Bhatkhande Sangeeth Shastra – Part 1, 2 and 3 – Pt. V.N.Bhatkhande- Sangeet KaryalayaHathras
- 2.SangeetVisharad-Laxminarayan Garg--SangeetKaryalaya Hathras

## B.P.A (Music)

### Semester – II

#### Subject: Sitar-II Theory-II and Sitar-II Practical-II Discipline Specific Course (DSC)

The course Sitar-II (Theory-II and Practical-II) in II semester has 06 credits: Each paper has 03 credits. Both the papers are compulsory. Details of the courses are as under.

#### Course No.-2

Course No.	Type of Course	Theory / Practical	Credits	Instruction hour per week	Total No. of Lectures/Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
Course-02	DSC A3/B3	Theory	03	03	42 hrs	3hrs	20	80	100
	DSC A4/B4	Practical	03	06	84 hrs	20 minutes for each candidate	20	80	100

Course No.2 : Title of the Course : **Sitar-II Theory-II and Sitar-II Practical-II**

**Course Pre-requisite (s):** Knowledge of Sitar-I.

#### Course Objectives:

1. To impart the knowledge of playing shuddha and vikruta swaras in three saptakas
2. To impart the knowledge of playing MaseetKhani Gat and Razakhani Gat with platas. knowledge of writing MaseetKhani Gat and Razakhani Gat in swaralipi paddhati
3. To impart the knowledge of Talas with demonstration.

#### Course Outcomes (COs):

At the end of the course the student should be able to:

*( Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)*

1. At the end of the course the students will be able to get the knowledge of playing swaras in Madhya, Mandra and Tar Saptak.
2. At the end of the course the students will be able to write MaseetKhani Gat and Razakhani Gat with Alap and Tans.
3. At the end of the course the students will be able to get the knowledge of Talas with demonstration.

**B.P.A (Music)****Semester II****Title of the Course: (DSC) Sitar-II Theory II**

<b>Course: (DSC) Sitar-II Theory 2</b>	
<b>Number of Theory Credits</b>	<b>Number of lecture hours/semester</b>
3	42

**Marks=100(80+20IA)****credits= 3**

<b>Content of Course 1: Sitar Theory-I</b>	<b>42 Hrs</b>
<b>Unit –1</b>	<b>14</b>
<b>Chapter No. 1 :</b> Knowledge of writing Maseetkhani and Razhakhani Gat in Swaralipi paddatti prescribed for practical course.	
<b>Chapter No. 2 :</b> Knowledge of writing Alaps and Paltas of MaseetKhani Gat and Razhakhani Gat in Swaralipi paddatti as prescribed for practical course.	
<b>Chapter No. 3 :</b> Merits and Demerits of Instrumentalists	
<b>Unit - 2</b>	<b>14</b>
<b>Chapter No. 4 :</b> Description of Sitar parts.	
<b>Chapter No. 5 :</b> Knowledge Pt. Bhathkande Thaat system.	
<b>Chapter No. 6 :</b> Biographies of the following eminent personalities a)Ustad Murad Khan b) Ustad Imdad Khan c)Dr. Bindumadhav Pathak	
<b>Unit - 3</b>	<b>14</b>
<b>Chapter No. 7 :</b> Knowledge of following Technical Terms a) Naad      b)Ahatnaad      c)Anahatnaad g)Sthayi      e)Antra      f)Sanchari      g)Abhog	
<b>Chapter No. 8 :</b> Importance of Vadi swara in music	
<b>Chapter No. 9 :</b> Study of theoretical details of Ragas and Talas prescribed for practical course	

**References Books:**

1. LearntoplaySitar- V.R.Ramratan
2. AbhinavGeetanjali-1,2,3and4-Pt.RamshreyaJha
3. MusicalInstruments ofIndia–Krishnaswami-MushirammanoharlalPublishersPvt.Ltd.
4. RagaDarshan-RajeevPurandare-Prasaranga,Karnatak UniversityDharwad

**B.P.A (Music)****Semester 2****Title of the Course: (DSC) Sitar II Practical II**

<b>Course: (DSC) Sitar II Practical 2</b>	
<b>Number of Theory Credits</b>	<b>Number of practical hours/semester</b>
3	84

**Marks=100(80+20IA)****credits= 3**

<b>Content of Course: Sitar Practical-II</b>	<b>84 Hrs</b>
<b>Unit –1</b>	<b>18</b>
<b>Chapter No. 1 :</b> Learn to play different Swaras (Komal and Teevra)	
<b>Chapter No. 2</b> Learn to play six alankaras in Thaata Bhairav	
<b>Chapter No. 3</b> Learn to play six alankaras in Thaata Kaafi	
<b>Unit - 2</b>	<b>30</b>
<b>Chapter No. 4.</b> Learn to play a Razakhani Gat with four Alaps and four Paltas in Raag Durga	
<b>Chapter No. 5.</b> Learn to play a Razakhani Gat with four Alaps and four Paltas in Raag Kaafi	
<b>Chapter No. 6.</b> Knowledge of following Talas with demonstration. a) Keharava                      b) Zaptal	
<b>Unit - 3</b>	<b>36</b>
<b>Chapter No. 7</b> Learn to play a Maseetkhani Gat and Razakhani Gat in the in Raga Bhoop	
<b>Chapter No. 8.</b> Learn to play a Maseetkhani Gat and Razakhani Gat in the in Raga Bhairav	
<b>Chapter No. 9.</b> Detail knowledge of Ragas and Talas prescribed for practical course of the II-Semester	

**References Books**

1. Bhatkhande Sangeeth Shastra – Part 1, 2 and 3 – Pt. V.N.Bhatkhande- Sangeet Karyalaya Hathras
2. Sangeet Visharad-Laxminarayan Garg--Sangeet Karyalaya Hathras

## B.P.A (Music)

### Semester – II

#### Subject: Violin-II Theory-II and Violin-II Practical-II Discipline Specific Course (DSC)

The course Khyal-II (Theory-II and Practical-II) in II semester has 06 credits: Each paper has 03 credits. Both the papers are compulsory. Details of the courses are as under.

#### Course No.-3

Course No.	Type of Course	Theory / Practical	Credits	Instruction hour per week	Total No. of Lectures/Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
Course-03	DSC A3/B3	Theory	03	03	42 hrs	3hrs	20	80	100
	DSC A4/B4	Practical	03	06	84 hrs	20 minutes for each candidate	20	80	100

Course No.3 : Title of the Course : **Violin-II Theory-II and Violin-II Practical-II**

**Course Pre-requisite (s):** Knowledge of violin-I.

#### Course Objectives:

1. To impart the knowledge of playing shuddha and vikruta swaras in three saptakas
2. To impart the knowledge of playing Vilambit Gat and Dhrut Gat with Alap and Tans. Knowledge of writing gats in swaralipi paddhati.
3. To impart the knowledge of Talas with demonstration

#### Course Outcomes (COs):

At the end of the course the student should be able to:

*( Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)*

1. At the end of the course the students will be able to get the knowledge of playing shuddha and vikruta swaras in three saptakas .
2. At the end of the course the students will be able to get the knowledge of playing Vilambit Gat and Dhrut Gat with Alap and Tans.
3. At the end of the course the students will be able to get the basic knowledge of basic technical terms of Raag and Taal.

**B.P.A (Music)****Semester II****Title of the Course: (DSC) Violin-II Theory II**

<b>Course: (DSC) Violin-II Theory 2</b>	
<b>Number of Theory Credits</b>	<b>Number of lecture hours/semester</b>
3	42

**Marks=100(80+20IA)****credits= 3**

<b>Content of Course : Violin II Theory 2</b>	<b>42 Hrs</b>
<b>Unit –1</b>	<b>14</b>
<b>Chapter No. 1 :</b> Knowledge of writing Vilambit Ghat and Dhrut Ghat in Swaralipi paddatti prescribed for practical course.	
<b>Chapter No. 2 :</b> Knowledge of writing Alaps and Paltas of Vilambit Ghat and Dhrut Ghat in Swaralipi padhatti as prescribed for practical course.	
<b>Chapter No. 3 :</b> Importance of Vadi swara	
<b>Unit - 2</b>	<b>14</b>
<b>Chapter No. 4 :</b> Sketch and Describe the parts of Violin	
<b>Chapter No. 5 :</b> Knowledge Pt. Bhathkande Thaata system.	
<b>Chapter No. 6 :</b> Biographies of the following eminent personalities A)Amir Khusru B) Gopal Naik C)Pt.Gajanan Rao Joshi	
<b>Unit - 3</b>	<b>14</b>
<b>Chapter No. 7 :</b> Knowledge of following Technical Terms a) Naad b)Ahatnaad c)Anahatnaad h)Sthayi e)Antara f)Sanchari g)Abhog	
<b>Chapter No. 8 :</b> Merits and Demerits of Instrumentalist	
<b>Chapter No. 9 :</b> Study of theoretical details of Ragas and Talas prescribed for practical course	

**References Books:**

1. RagaDarshan-RajeevPurandare-Prasaranga, KarnatakUniversityDharwad
2. HindustaniSangeethagararu-S.V.Mathpathi-RudreswharPrathistan-Gorta
3. Universal History of Music-MushiramManoharlalPublishers
4. Sangeetamurth-R.I.Hiremath

**B.P.A (Music)****Semester II****Title of the Course: (DSC) Violin- II Practical II**

<b>Course: (DSC) Violin- II Practical 2</b>	
<b>Number of Theory Credits</b>	<b>Number of practical hours/semester</b>
3	84

**Marks=100(80+20IA)****credits= 3**

<b>Content of Course: Violin II Practical 2</b>	<b>84 Hrs</b>
<b>Unit –1</b>	<b>18</b>
<b>Chapter No. 1</b> : Learn to play Different Swaras (Komal and Teevra)	
<b>Chapter No. 2</b> Learn to play six alankaras inThaat Bhairav	
<b>Chapter No. 3</b> Learn to play six alankaras inThaat Kaafi	
<b>Unit - 2</b>	<b>30</b>
<b>Chapter No. 4.</b> Learn to play a Drut Gat with four Alaps and four Paltas in Raag Durga	
<b>Chapter No. 5.</b> Learn to play a Drut Ghat with four Alaps and four Paltas in Raag Kaafi	
<b>Chapter No. 6.</b> Knowledge of following Talas with demonstration. a)Keharava      b)Zaptal	
<b>Unit - 3</b>	<b>36</b>
<b>Chapter No. 7</b> Learn to play a Vilambit Gat and Drut Gat in the in Raga Bhoop	
<b>Chapter No. 8.</b> Learn to play a Vilambit Gat and Drut Gat in the Raga Bhairav	
<b>Chapter No. 9.</b> Detail knowledge of Ragas and Talas prescribed for practical course of II-Semester	

**References Books**

- 1) Bhatkhande Sangeeth Shastra – Part 1, 2 and 3 – Pt. V.N.Bhatkhande- Sangeet KaryalayaHathras
- 1) SangeetVisharad-Laxminarayan Garg--SangeetKaryalaya Hathras



## B.P.A (Music)

### Semester – II

**Subject: Thumri-II Theory-II and Thumri-II Practical-II**  
**Discipline Specific Course (DSC)**

**The course Thumri-II (Theory-II and Practical-II) in II semester has 06 credits: Each paper has 03 credits. Both the papers are compulsory. Details of the courses are as under.**

#### Course No.-4

Course No.	Type of Course	Theory / Practical	Credits	Instruction hour per week	Total No. of Lectures/Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
<b>Course-04</b>	DSC A3/B3	Theory	03	03	42 hrs	3hrs	20	80	100
	DSC A4/B4	Practical	03	06	84 hrs	20 minutes for each candidate	20	80	100

Course No.4 : Title of the Course: **Thumri-II Theory-II and Thumri-II Practical-II**

**Course Pre-requisite (s):** Knowledge of Thumri-I.

#### **Course Objectives:**

2. To impart the knowledge of singing different swaras.
3. To impart the knowledge of singing Thumri bandish with its full development and techniques. Knowledge of writing Thumri bandish in swaralipi paddhati
4. To impart the knowledge of Talas with demonstration

#### **Course Outcomes (COs):**

At the end of the course the student should be able to:

*(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)*

5. At the end of the course the students will be able to get the knowledge of singing different swaras.
6. At the end of the course the students will be able to sing Thumri bandish with its full development and techniques.
7. At the end of the course the students will be able to get the basic knowledge of basic technical terms of Raag and Taal.

**B.P.A (Music)****Semester II****Title of the Course: (DSC) Thumri-II Theory II**

<b>Course: (DSC) Thumri-II Theory 2</b>	
<b>Number of Theory Credits</b>	<b>Number of lecture hours/semester</b>
3	42

**Marks=100(80+20IA)****credits= 3**

<b>Content of Course 1: Thumri Theory-II</b>	<b>42 Hrs</b>
<b>Unit –1</b>	<b>14</b>
<b>Chapter No. 1 :</b> Knowledge of writing Composition in Swaralipipaddatti prescribed for practical course.	
<b>Chapter No. 2 :</b> Knowledge of writing Thumri Bandish in Swaralipi paddatti prescribed for practical course.	
<b>Chapter No. 3 :</b> Knowledge of writing Sargam Geet and Lakshan Geet in Swaralipi paddatti prescribed for practical course.	
<b>Unit - 2</b>	<b>14</b>
<b>Chapter No. 4 :</b> Description of Tanpura	
<b>Chapter No. 5 :</b> Knowledge Pt. Bhathkande Thaat system.	
<b>Chapter No. 6 :</b> Biographies of the following eminent personalities a) Ustad Bade Ghulam Ali Khan      B) Vidhushi Rita Ganguly C)Vidhushi Parveen Sultana	
<b>Unit - 3</b>	<b>14</b>
<b>Chapter No. 7 :</b> Knowledge of following Technical Terms a) Alankar                                      b)Saptak c)MandraSaptaka d)MadyaSaptaka                              e)TaraSaptaka                              f)Matra g)Sam	
<b>Chapter No. 8:</b> Theoretical knowledge of Ritu ragas	
<b>Chapter No. 9 :</b> Study of theoretical details of Ragas and Talas prescribed for practical course	

**References**

1. SangeethNibhandhawali-LaxminarayanGarag-Sangeeth KarayalayaHathras
2. HamareSangeetRatan-LaxminarayanGarag-SangeethKarayalayaHathras
3. SangeethRatnaMansoor-S.S.Malvad-PrasarangaKarnatk University Dharwad
4. SangeethShastraDarpan-A.U.Patil-PrasarangaKarnatk University Dharwad

**B.P.A (Music)****Semester II****Title of the Course: (DSC) Thumri II Practical II**

<b>Course: (DSC) Thumri II Practical 2</b>	
<b>Number of Theory Credits</b>	<b>Number of practical hours/semester</b>
3	84

**Marks=100(80+20IA)****credits= 3**

<b>Content of Course: Thumri II Practical 2</b>	<b>84 Hrs</b>
<b>Unit –1</b>	18
<b>Chapter No. 1</b> :Learn to sing Different Swaras (Komal and Teevra)	
<b>Chapter No. 2</b> Learn to sing Saragam Geet in Raag Khamaj	
<b>Chapter No. 3</b> Learn to sing Lakshan Geet in Raag Khamaj	
<b>Unit - 2</b>	30
<b>Chapter No. 4.</b> Learn to sing Chota Khayal with four Alaps and four Tans in Raag Khamaj	
<b>Chapter No. 5.</b> Learn to sing Chota Khayal with four Alaps and four Tans in Raag Chandrakauns	
<b>Chapter No. 6.</b> Knowledge of following Talas with demonstration. a) Dadra                      b)Keharava	
<b>Unit - 3</b>	36
<b>Chapter No. 7</b> Learn to sing a Thumri composition its full development and techniques in Raag Khamaj	
<b>Chapter No. 8.</b> Learn to sing two bhavageetas	
<b>Chapter No. 9</b> Detail knowledge of Ragas and Talas prescribed for practical course of II-Semester	

**References**

1. Sangeeth Nibhandhavalil-Laxminarayan Garag-Sangeeth Karayalaya Hathras
2. Hamare Sangeet Ratan-Laxminarayan Garag-Sangeeth Karayalaya Hathras
3. Sangeeth Ratna Mansoor-S.S.Malvad-Prasaranga Karnatak University Dharwad
4. Sangeeth Shastra Darpan-A.U.Patil-Prasaranga Karnatak University Dharwad

## B.P.A (Music)

### Semester – II

#### Subject: Tabla-II Theory-II and Tabla-II Practical-II Discipline Specific Course (DSC)

The course Khyal-II (Theory-II and Practical-II) in II semester has 06 credits: Each paper has 03 credits. Both the papers are compulsory. Details of the courses are as under.

#### Course No.-5

Course No.	Type of Course	Theory / Practical	Credits	Instruction hour per week	Total No. of Lectures/Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
Course-05	DSC A3/B3	Theory	03	03	42 hrs	3hrs	20	80	100
	DSC A4/B4	Practical	03	06	84 hrs	20 minutes for each candidate	20	80	100

Course No.5 : Title of the Course : **Tabla-II Theory-II and Tabla-II Practical-II**

**Course Pre-requisite (s):** knowledge of Tabla-I

#### Course Objectives:

4. To impart the knowledge of concept of tabla solo.
5. To impart the knowledge of writing tabla compositions in talalipi-paddati and to give training to play tabla compositions.
6. In practical course, objective is to train the students to play basics of tabla presentation

#### Course Outcomes (COs):

*(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)*

7. At the end of the course the students will be able to get the knowledge of concept of tabla solo.
8. At the end of the course the students will be able to write Tabla compositions in talaalipi paddhati and will be able to play those compositions.
9. At the end of the course the students will be able to play tabla presentation.

**B.P.A (Music)****Semester II****Title of the Course: (DSC) Tabla II Theory II**

<b>Course: (DSC) Tabla II Theory 2</b>	
<b>Number of Theory Credits</b>	<b>Number of lecture hours/semester</b>
3	42

**Marks=100(80+20IA)****credits= 3**

<b>Content of Course : Tabla II Theory II</b>	<b>42 Hrs</b>
<b>Unit –1</b>	14
<b>Chapter No. 1 :</b> Knowledge of writing Composition in Talalipi paddatti prescribed for practical course.	
<b>Chapter No. 2 :</b> knowledge of describing the parts of Tabla	
<b>Chapter No. 3 :</b> knowledge of Basic concept of Tabla.	
<b>Unit - 2</b>	14
<b>Chapter No. 4 :</b> Knowledge of Rela, Challen and Gath in Tabla solo play.	
<b>Chapter No. 5 :</b> Knowledge of Leggi and ledi	
<b>Chapter No. 6 :</b> Biographies of the following musicians a) Ustad. Allarakha      b) Pt. Jhanprakash Ghosh c)Pt.Sheshgiri Hangal	
<b>Unit - 3</b>	14
<b>Chapter No. 7 :</b> Knowledge of following Technical Terms a) Matra                      b) Vibhaga                      c) Utaan d) Theka                      e) Tihai                      f) Vilambit laya g) Drut Laya	
<b>Chapter No. 8 :</b> Concept of Lehra in solo play	
<b>Chapter No. 9 :</b> Study of theoretical details of Talas prescribed for practical course	

**References :**

1. Nibaddha Sangeeth-SangeetKaryalayaHathras
2. RagaBhodhBhag 1to 6 –Pt.B.R.Devdhar-SangeetKaryalayaHathras
3. TheMusic ofIndia-SripasdhBandopadhya-D.B.TanpurewaleSonsandco.pvt.ltd.Bombay
4. AbhinavTalManjari-BySathyanarayanVashisth

**B.P.A (Music)****Semester II****Title of the Course: (DSC) Tabla II Practical II**

<b>Course: (DSC) Tabla II Practical 2</b>	
<b>Number of Theory Credits</b>	<b>Number of practical hours/semester</b>
3	84

**Marks=100(80+20IA)****credits= 3**

<b>Content of Course: Tabla II Practical II</b>	<b>84 Hrs</b>
<b>Unit –1</b>	<b>18</b>
<b>Chapter No. 1 :</b> Knowledge of following Talas with demonstration. a) Deepchandi b) Ektal	
<b>Chapter No. 2 :</b> Knowledge of following Talas with demonstration. a) T i l w a d a b) Jhaptal	
<b>Chapter No. 3 :</b> Knowledge of Ekgun and Dugun of the Thekas of I and II sem practical syllabus with demonstration.	
<b>Unit - 2</b>	<b>30</b>
<b>Chapter No. 4.</b> Knowledge of playing 1 Peshkar with 5 paltas ending with Tihai in Tala Zaptal	
<b>Chapter No. 5.</b> Knowledge of playing 1 Kayada with 5 paltas ending with Tihai in Tala Zaptal	
<b>Chapter No. 6.</b> Knowledge of Lehra in Taal Jhaptal	
<b>Unit - 3</b>	<b>36</b>
<b>Chapter No. 7 :</b> Knowledge of playing 4 Mukhda in Taal Jhaptal	
<b>Chapter No. 8.</b> Knowledge of playing 4 Thukda in Taal Jhaptal	
<b>Chapter No. 8.</b> Knowledge of playing 2 Chakradhaar in Taal Jhaptal	

**References Books**

1. AbhinavTalManjari-BySathyanarayanVashisth
2. TheMusic ofIndia-SripasdhBandopadhyay-D.B.TanpurewaleSonsandco.pvt.ltd.Bombay
3. Nibaddha Sangeeth-Sangeet Karyalaya Hathras
4. Taal marthand- Laxmi narayan garage- Sangeet karyalaya hathras

FormativeAssessment for Theory and Practical	
AssessmentOccasion/type	Marks
InternalAssessmentTest1	5
InternalAssessmentTest2	5
Assignment	10
<b>Total</b>	<b>20Marks</b>
<i>FormativeAssessmentasperguideline</i> <i>s.</i>	

## **B.P.A. Music**

### **Hindustani Music (Khyal, Thumri, Sitar, Tabla and Violin)**

#### **Model Question Paper II semester DSC**

**Hours – 3 hours**

**Marks: 80**

**Scheme for setting the question paper for B.P.A(Music)(Khyal, Thumri, Sitar, Tabla and Violin) as DSC optional**

#### **Part-A**

1. Question number 1-05 carries 2 marks each. : 10marks

#### **Part-B**

2. Question number 06- 15 carries 05Marks each. Answer any 08 questions : 40 marks

#### **Part-C**

3. Question number 16-19 carries 10 Marks each. Answer any 03 questions : 30 marks

In Part-C question Number 16 is compulsory

**Total: 80 Marks**

**Note: Proportionate weight age shall be given to each unit based on number of hours prescribed.**



## B.P.A (Music)

### Semester 3

**Subject: Khyal-3, Theory-3 and Khyal-3, Practical-3**

**Discipline Specific Core course (DSC)**

**The course Khyal (Theory-03, Practical-03) in III-Semester has 06 Credits: each paper has 03 credits. Both papers are compulsory. Details of the course are as under**

Course No	Type of Course	Course Code	Theory/ Practical	Credits	Instruction Hr/Week	Total No of Lectures/ Hrs/ Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
Course No:1	DSC A5/B5	093BPA011	Theory	03	03	42	3	20	80	100
	DSC A6/B6	093BPA012	Practical	03	06	84	20 minutes for each candidate	20	80	100

Course No.1: Title of the course Khyal-3, Theory-3 and Khyal-3, Practical-3

**Course Pre-requisite (s): Knowledge of BPA (Music) Khyal 2**

#### **Course Objectives:**

1. To impart the knowledge of relation between Music and literature and development of Raaga in Hindustani Vocal music.
2. To impart the knowledge of writing Bada Khyal and Chota Khyal.
3. In practical course, objective is to train the students to sing lakshanageet, Bada Khyal and Chota Khyal and will be able to demonstrate Talas prescribed.

#### **Course Outcomes (COs):**

*(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)*

1. At the end of the course the students will be able to get the knowledge about Music and literature and development of Raaga in Hindustani Vocal music.
2. At the end of the course the students will be able to write Bada Khyal and Chota Khyal.
3. At the end of the course the students will be able to play lakshanageet, Bada Khyal and Chota Khyal and will be able to demonstrate Talas prescribed

## B.P.A (Music)Semester-03

Title of the Course: (DSC) Khyal-III Theory-III –

Course: (DSC) Khyal-III Theory-III	
Number of Theory Credits	Number of lecture hours/semester
3	42

Marks=100 (80 + 20 IA)

Credits= 3

Content of Course: Khyal III, Theory-III	42 Hrs
<b>Unit –1</b>	
<b>Chapter No. 1:</b> Knowledge of writing Bada Khyal and Chota Khyal Bandish in Swaralipipaddhati of ragas prescribed for practical course. <b>Chapter No. 2:</b> Knowledge of writing Alaps and Taans of Bada Khyal and Chota Khyal in Swaralipipaddhati of ragas prescribed for practical course. <b>Chapter No. 3:</b> Knowledge of different types of Folk music in Karnataka	14
<b>Unit - 2</b>	
<b>Chapter No. 4:</b> Music and literature <b>Chapter No. 5:</b> Development of Raags in Hindustani Vocal music. <b>Chapter No. 6:</b> Biographies of the following eminent personalities A)Vidhushi Kishori Amonkar B) Pt. Panchaxari Gavaigalu C)Pt.Panchakxariswami Mattigatti	14
<b>Unit - 3</b>	
<b>Chapter No. 7:</b> Definition of the following Technical Terms a) Poorvang b) Uttaranga c) Raag d) Alpatava e) Bahutva f) Thaata g) Alap-Taana <b>Chapter No. 8:</b> Concept of Taan and its 4 varieties (Sara Taan, Vakra Taan, Alankarik Taan and Kut Taan. <b>Chapter No. 9:</b> Study of theoretical details of Ragas and Talas prescribed for the practical course	14

## References

1. Sangeet shastra Dhrapana-A.U.Patil- Prasarnaga,Karnatak University,Dharwad-1975
2. Sangeet Visharad –Vansant, Sangeet Karyalaya Hartharas
3. Hindustani Sangeet – Mrutyunjayawami Puranikmath – Prasarnaga, Karnatak University, Dharwad
4. Rag Darshan–Rajeev Purndare–Prasarnaga Karnatak University Dharwad.
5. Bathkande Kramika Pustak Malika- Pt. V.N. Bathkande Sangeeta Kayalaya, Hathras 1980.

## B.P.A (Music)

### Semester 3

#### Title of the Course: (DSC) Khyal III Practical III –

Course: (DSC) Khyal III Practical III	
Number of Theory Credits	Number of lecture hours/semester
3	84

Marks=100 (80 + 20 IA)

Credits= 3

Content of Course: Khayal III Practical III	84Hrs
<b>Unit –1</b>	
<b>Chapter No. 1 :</b> Learn to sing 4 Alankaras in Taal Keharava in Sthai, Dhugun and Chougunlaya.(Shudha Swara and komal Swara) <b>Chapter No. 2 :</b> Learn to sing 4 Alankaras in Taal Teentaal in Sthai, Dhugun and Chougunlaya.(Shudha Swara and komal Swara) <b>Chapter No. 3 :</b> Learn to sing 4 Alankaras in Taal Dadra in Sthai, Dhugun and Chougunlaya.Shudha Swara and komal Swara)	18
<b>Unit - 2</b>	
<b>Chapter No. 4.</b> Learn to sing a Lakshanageet and a Chotakhyaal with four Alapsand four Tans inRaag Kedar <b>Chapter No. 5.</b> Learn to sing a Lakshanageet and a Chotakhyaal with four AlapsAnd four Tans inRaag Miya Nalhar <b>Chapter No. 6.</b> Knowledge of following Talas with demonstration. a) VilambitTeentaal    b) Sooltaal	30
<b>Unit - 3</b>	
<b>Chapter No. 7 :</b> Learn to sing a Bada khyal and a Chota khyal in the in Raga Ahirbhairav <b>Chapter No. 8.</b> Learn to sing a Bada khyal and a Chota khyal in the in Raga Brindavani Sarang Chapter No. 9. Detail knowledge of Ragas and Talas prescribed for practical course of the III-Semester	36

#### References Books

1. Bhatkhande KramikaPushaka Malika – Part 1, 2 and 3 – Pt. V.N. Bhatkhande- Sangeet KaryalayaHathras
2. SangeetVisharad-Laxminarayan Garg - SangeetKaryalayaHathras
3. Raga Vijnana, 1 to 7 Vol, Pt. V.N. Patavardhana
4. Raga Parichaya, 1 to 4 Vol, Harishchandra Srivatsva
5. Raga Bodha, Vol 1 to 6, Pt. B. R. Devadara, SangeetKaryalayaHathras
6. Raga Darshana, Rajiv Purandare, Prasaraanga, K.U. Dharwad

## B.P.A (Music) Semester 3

**Subject: Sitar-3, Theory-3 and Sitar-3, Practical-3**

**Discipline Specific Core course (DSC)**

**The course Sitar (Theory-03, Practical-03) in III-Semester has 06 Credits: each paper has 03 credits. Both papers are compulsory. Details of the course are as under**

Course No	Type of Course	Course Code	Theory/ Practical	Credits	Instruction Hr/Week	Total No of Lectures/ Hrs/ Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
Course No:1	DSC A5/B5		Theory	03	03	42	3	20	80	100
	DSC A6/B6		Practical	03	06	84	20 minutes for each candidate	20	80	100

Course No.1: Title of the course Sitar-3, Theory-3 and Sitar-3, Practical-3

**Course Pre-requisite (s): Knowledge of BPA (Music) Sitar2**

### **Course Objectives:**

1. To impart the knowledge of musical instruments and Tala and Laya in music.
2. To impart the knowledge of writing Maseethakhani Gat and Rajakhani Gat.
3. In practical course, objective is to train the students to play Maseethakhani Gat and Rajakhani Gat and will be able to demonstrate Talas prescribed.

### **Course Outcomes (COs):**

*(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)*

1. At the end of the course the students will be able to get the knowledge of musical instruments and Tala and Laya in music.
2. At the end of the course the students will be able to write Maseethakhani Gat and Rajakhani Gat.
3. At the end of the course the students will be able to play Maseethakhani Gat and Rajakhani Gat and will be able to demonstrate Talas prescribed

## B.P.A (Music) Semester 3

**Title of the Course: (DSC) Sitar-III      Theory 3 –**

Course: (DSC) Sitar-I Theory 3	
Number of Theory Credits	Number of lecture hours/semester
3	42

**Marks=100(80 + 20IA)**

**Credits= 3**

Content of Course 1: Sitar III Theory-3	42Hrs
<b>Unit –1</b>	
<b>Chapter No. 1 :</b> Knowledge of writing Maseetkhani Gat and Rajakhani Gat in Swaralipipaddhati of ragas prescribed for practical course. <b>Chapter No. 2 :</b> Knowledge of writing Alaps and Paltas of Maseetkhani Gat and Rajakhani Gat in Swaralipipaddhati of ragas prescribed for practical course. <b>Chapter No. 3 :</b> Knowledge of orchestra music.	14
<b>Unit - 2</b>	
<b>Chapter No. 4:</b> Various types of musical instruments a) Tata Vadya b) SushiraVadya <b>Chapter No. 5:</b> Importance of Tala and Laya in music. <b>Chapter No. 6:</b> Biographies of the following eminent personalities a) Ustad Vilayat khan b) Pt. Ravi Shankar c)Ustad Ali Akhbar Khan	14
<b>Unit - 3</b>	
<b>Chapter No. 7:</b> Definition of following Technical Terms a) Meend      b) Anuloma meend      c) Viloma Meend e) Soot                      e) Ladant                      f) Andolana      g) Ghamak <b>Chapter No. 8:</b> Knowledge of Gayaki ang and Tantrakari Ang. <b>Chapter No. 9:</b> Study of theoretical details of Ragas and Talas prescribed for practical course	14

### References Books:

1. Sitar Sadhana Part-I, By J.N. Pathak-Pathak Publication.
2. Sitar Shikshak, Vol-I and II, By Jyoti Swaroop Bhatnagar.
3. Sitar Marg- S.P. Bandopadhyaya
4. Sitar Malika- By Bhagvat Sharan Sharma.

## B.P.A (Music)Semester 3

**Title of the Course:(DSC) Sitar III      Practical 3 –**

Course: (DSC) SitarIII Practical 3	
Number of Theory Credits	Number of practical hours/semester
3	84

**Marks=100(80 + 20 IA)**

**Credits= 3**

Content of Course: SitarIII Practical-3		84 Hrs
<b>Unit –1</b>		
<b>Chapter No. 1:</b> Learn to play 4 Alankaras in Taal Keharava in Sthai, Dhugun and Chouguna Laya. (Shudha Swara and Komal Swara) <b>Chapter No. 2:</b> Learn to play 4 Alankaras in Taal Teental in Sthai, Dhugun and ChougunaLaya. (Shudha Swara and Komal Swara) <b>Chapter No. 3:</b> Learn to play 4 Alankaras in Taal Dadra in Sthai, Dhugun and ChougunaLaya. (Shudha Swara and Komal Swara)		18
<b>Unit - 2</b>		
<b>Chapter No. 4.</b> Learn to play a Rajakhani Gat with four Alapsand four Paltas in Raag Madmad Sarang <b>Chapter No. 5.</b> Learn to play a Rajakhani Gat with four Alapsand four Paltas in Raag Miyaki Todi <b>Chapter No. 6.</b> Knowledge of following Talas with demonstration. a) VilambitTeental                      b)Sool Tala		30
<b>Unit - 3</b>		
<b>Chapter No. 7</b> Learn to play a Maseetkhani Gat and Drut Gat in Raga Ahirbhairav <b>Chapter No. 8.</b> Learn to play a Maseetkhani Gat and Rajakhani Gat in Brindavani Sarang <b>Chapter No. 9.</b> Detail knowledge of Ragas and Talas prescribed for practical course of III-Semester		36

### References Books

1. Bhatkhande KramikaPushaka Malika – Part 1, 2 and 3 – Pt. V.N. Bhatkhande- Sangeet KaryalayaHathras
2. SangeetVisharad-Laxminarayan Garg - SangeetKaryalayaHathras
3. Raga Vijnana, 1 to 7 Vol, Pt. V.N. Patavardhana
4. Raga Parichaya, 1 to 4 Vol, Harishchandra Srivatsva
5. Raga Bodha, Vol 1 to 6, Pt. B. R. Devadara, SangeetKaryalayaHathras
6. Raga Darshana, Rajiv Purandare, Prasaraanga, K.U. Dharwad

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## B.P.A (Music) Semester 3

**Subject: Violin-3, Theory-3 and Violin-3, Practical-3**

**Discipline Specific Core course (DSC)**

**The course Violin (Theory-03, Practical-03) in III-Semester has 06 Credits: each paper has 03 credits. Both papers are compulsory. Details of the course are as under**

Course No	Type of Course	Course Code	Theory/ Practical	Credits	Instruction Hr/Week	Total No of Lectures/ Hrs/ Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
Course No:1	DSCA 5/B5		Theory	03	03	42	3	20	80	100
	DSC A6/B6		Practical	03	06	52	20 minutes for each candidate	20	80	100

Course No.1: Title of the course Violin-3, Theory-3 and Violin-3, Practical-3

**Course Pre-requisite (s): Knowledge of BPA (Music) Violin2**

### **Course Objectives:**

1. To impart the knowledge of importance of music and fine arts and Tala and Laya in music
2. To impart the knowledge of writing Vilambit Ghat and Dhrut Ghat.
3. In practical course, objective is to train the students to play Vilambit Ghat and Dhrut Ghat and will be able to demonstrate Talas prescribed.

### **Course Outcomes (COs):**

*(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)*

1. At the end of the course the students will be able to get the knowledge of importance of music and fine arts and Tala and Laya in music.
2. At the end of the course the students will be able to write Vilambit Ghat and Dhrut Ghat.
3. At the end of the course the students will be able to play Vilambit Ghat and Dhrut Ghat and will be able to demonstrate Talas prescribed.

## B.P.A (Music)Semester 3

**Title of the Course: (DSC) Violin-III      Theory 3 –**

Course: (DSC) Violin-III Theory 3	
Number of Theory Credits	Number of lecture hours/semester
3	42

**Marks=100(80 + 20IA)**

**Credits= 3**

Content of Course 1: Violin III Theory-3	42Hrs
<b>Unit –1</b>	
<b>Chapter No. 1 :</b> Knowledge of writing Vilambit Ghat and Dhrut Gat in Swaralipipaddhati of ragas prescribed for practical course. <b>Chapter No. 2 :</b> Knowledge of writing Alaps and Paltas of Vilambit Ghat and Dhrut Ghat in Swaralipipaddhati of ragas prescribed for practical Course. <b>Chapter No. 3 :</b> Knowledge of Orchestra Music	14
<b>Unit - 2</b>	
<b>Chapter No. 4:</b> Importance of Music and Fine Arts <b>Chapter No. 5:</b> Importance of Tala and Laya in music. <b>Chapter No. 6:</b> Biographies of the following eminent personalities A)Pt. V.G. Jog    B) Pt. D.K. Datar   C)Pt. B S Math	14
<b>Unit - 3</b>	
<b>Chapter No. 7:</b> Definition of following Technical Terms b) Meend    b) Anuloma meend    c) Viloma Meend e) Soot                      e) Ladant                      f) Andolana    g) Ghamak <b>Chapter No. 8:</b> Knowledge of Gayaki and Gat ang. <b>Chapter No. 9:</b> Study of theoretical details of Ragas and Talas prescribed for practical course	14

### References Books:

1. Musical Instrument of India- By Krishnaswamy- MushiramManoharlal Publishers, Pvt Ltd.
2. Universal History of Music- by Tagore-MushiramManoharlal Publishers, Pvt Ltd.
3. Raga Darpana- By J.N. Pathak-Pathak Publication.
4. Nibadda Sangeet-Sangeet KaryalayaHatheras



## B.P.A (Music)Semester 3

**Title of the Course:(DSC) Violin III      Practical 3 –**

Course: (DSC) Violin III Practical 3	
Number of Theory Credits	Number of practical hours/semester
3	84

**Marks=100(80 + 20 IA)**

**Credits= 3**

Content of Course: Violin III Practical-3	84 Hrs
<b>Unit –1</b>	
<b>Chapter No. 1:</b> Learn to play 4 Alankaras in Taal Keharava in Sthai, Dhugun and Chouguna Laya. (Shudha Swara and Komal Swara) <b>Chapter No. 2:</b> Learn to play 4 Alankaras in Taal Teental in Sthai, Dhugun and ChougunaLaya. (Shudha Swara and Komal Swara) <b>Chapter No. 3:</b> Learn to play 4 Alankaras in Taal Dadra in Sthai, Dhugun and ChougunaLaya. (Shudha Swara and Komal Swara)	18
<b>Unit - 2</b>	
<b>Chapter No. 4.</b> Learn to play a Drut Gat with four Alapsand four Paltas in Raag Madma dSarang <b>Chapter No. 5.</b> Learn to play a Drut with four Alapsand four Paltas in Raag Miya ki Todi <b>Chapter No. 6.</b> Knowledge of following Talas with demonstration. b) VilambitTeental                      b)Sool Tala	30
<b>Unit - 3</b>	
<b>Chapter No. 7</b> Learn to play a Vilambit Gat and Drut Gat in Raga Ahir bhairav <b>Chapter No. 8.</b> Learn to play a Vilambit Gat and Drut Gat in Brindavani Sarang <b>Chapter No. 9.</b> Detail knowledge of Ragas and Talas prescribed for practical course ofIII-Semester	36

### References Books

1. Bhatkhande KramikaPushaka Malika – Part 1, 2 and 3 – Pt. V.N. Bhatkhande- Sangeet KaryalayaHathras
2. SangeetVisharad-Laxminarayan Garg - SangeetKaryalayaHathras
3. Raga Vijnana, 1 to 7 Vol, Pt. V.N. Patavardhana
4. Raga Parichaya, 1 to 4 Vol, Harishchandra Srivatsva
5. Raga Bodha, Vol 1 to 6, Pt. B. R. Devadara, SangeetKaryalayaHathras
6. Raga Darshana, Rajiv Purandare, Prasaranga, K.U. Dharwad

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## B.P.A (Music)Semester 3

**Subject: Thumari-3, Theory-3 and Thumari -3, Practical-3**

**Discipline Specific Core course (DSC)**

**The course Thumari (Theory-03, Practical-03) in III-Semester has 06**

**Credits: each paper has 03 credits. Both papers are compulsory.**

**Details of the course are as under**

Course No	Type of Course	Course code	Theory/ Practical	Credits	Instruction Hr/Week	Total No of Lectures/ Hrs/ Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
Course No:1	DSC A5/B5	093BPA 017	Theory	03	03	42	3	20	80	100
	DSC A6/B6	093BPA 018	Practical	03	06	84	20 minutes for each candidate	20	80	100

Course No.1: Title of the course Thumari -3, Theory-3 and Thumari -3, Practical-3

**Course Pre-requisite (s): Knowledge of BPA (Music) Thumari 2**

### **Course Objectives:**

1. To impart the knowledge of Rasabhava in Thumari and theoretical knowledge of Bol Bant and Bol Banav in Thumari.
2. To impart the knowledge of writing Thumaribandish in swaralipipaddatti.
3. In practical course, objective is to train the students to sing lakshanageet, Saragam Geet , Chota khyal and Thumariand will be able to demonstrate Talas prescribed.

### **Course Outcomes (COs):**

*(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)*

1. At the end of the course the students will be able to get the knowledge Rasabhava in Thumari and theoretical knowledge of Bol Bant and Bol Banav in Thumari.
2. At the end of the course the students will be able to write Thumaribandish.
3. At the end of the course the students will be able to sing lakshanageet, Saragam Geet , Chota khyal and Thumariand will be able to demonstrate Talas prescribed.

## B.P.A (Music)Semester 3

**Title of the Course: (DSC) Thumri III      Theory III –**

Course: (DSC) Thumri III Theory III	
Number of Theory Credits	Number of lecture hours/semester
3	42

**Marks=100 (80 + 20 IA)**

**Credits= 3**

Content of Course 1: Thumri III Theory- III	42 Hrs
<b>Unit –1</b>	
<b>Chapter No. 1 :</b> Knowledge of writing Composition in Swaralipipaddhati of ragas prescribed for practical course. <b>Chapter No. 2 :</b> Knowledge of writing Thumri Bandish in Swaralipipaddhati of ragas prescribed for practical course. <b>Chapter No. 3 :</b> Knowledge of writing Sargam Geet and Lakshan Geet in Swaralipipaddhati as prescribed for practical course.	14
<b>Unit - 2</b>	
<b>Chapter No. 4 :</b> Rasabhava in Thumari <b>Chapter No. 5 :</b> Theoretical knowledge Bol Bant and Bol Banav in Thumari <b>Chapter No. 6 :</b> Biographies of the following eminent personalities A) Vidhushi Begum Akthar    B) Vidhushi Rasulan Bai    C) Pt.Sureshbabu Mane	14
<b>Unit - 3</b>	
<b>Chapter No. 7 :</b> Definition of following Technical Terms a) Dinageya    b) Ratrigeya    c) Sandipraksh d) Ruturaaga                           e) Graha-Nyasa    f) Nibadha Gayana    g) Anibadha Gayana <b>Chapter No. 8 :</b> Theoretical knowledge of Holi and Jhula <b>Chapter No. 9 :</b> Study of theoretical details of Ragas and Talas prescribed for practical course	14

### References

1. Sangeet Shastra Part I and II – R.M Purandare, S.H.Taralagatti, G.B.
2. Sangeeta Nibandavali- Laxminarayan Garg- Sangeeta Karyalaya Hatras
3. Hamare Sangeeta Ratna- Laxminarayan Garg- Sangeeta Karyalaya Hatras
4. Sangeeta Ratna Manasur- S.S. Malawad, Prasara, Dharwad, K.U. Dharwad.

## B.P.A (Music)Semester 3

Title of the Course: (DSC) Thumri III      Practical III – Course Code – 093BPA018

Course: Thumri III Practical III	
Number of Theory Credits	Number of practical hours/semester
3	84

Marks=100 (80 + 20 IA)

Credits= 3

Content of Course: Thumri III Practical III	84 Hrs
<b>Unit –1</b>	18
<b>Chapter No. 1</b> :Learn to sing 5 Alankars in Raag Desh.	
<b>Chapter No. 2</b> Learn to sing Saragam Geet in Raag Desh.	
<b>Chapter No. 3</b> Learn to sing Lakshan Geet in Raag Desh.	
<b>Unit - 2</b>	30
<b>Chapter No. 4.</b> Learn to sing Chota Khayal with four Alaps and four Tans in Raag Desh	
<b>Chapter No. 5.</b> Learn to sing Chota Khayal with four Alaps and four Tans in Raag Madhuvanti	
<b>Chapter No. 6.</b> Knowledge of following Talas with demonstration. a) Panjabi                      b)Addha Teental	
<b>Unit - 3</b>	36
<b>Chapter No. 7</b> Learn to sing a Thumri composition its full development and techniques inRaag Desh	
<b>Chapter No. 8.</b> Learn to sing 2 Dasarapada	
<b>Chapter No. 9</b> Detail knowledge of Ragas and Talas prescribed for practical course of theIII-Semester	

### References Books

1. Bhatkhande KramikaPushaka Malika – Part 1, 2 and 3 – Pt. V.N. Bhatkhande- Sangeet KaryalayaHathras
2. SangeetVisharad-Laxminarayan Garg - SangeetKaryalayaHathras
3. Raga Vijnana, 1 to 7 Vol, Pt. V.N. Patavardhana
4. Raga Parichaya, 1 to 4 Vol, Harishchandra Srivatsva
5. Raga Bodha, Vol 1 to 6, Pt. B. R. Devadara, SangeetKaryalayaHathras
6. Raga Darshana, Rajiv Purandare, Prasaraanga, K.U. Dharwad

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## B.P.A (Music) Semester 3

Subject: Tabla-3, Theory-3 and Tabla-3, Practical-3

Discipline Specific Core course (DSC)

The course Tabla (Theory-03, Practical-03) in III-Semester has 06 Credits: each paper has 03 credits. Both papers are compulsory. Details of the course are as under

Course No	Type of Course	Course Code	Theory / Practical	Credits	Instruction Hr/Week	Total No of Lectures/ Hrs/ Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
Course No:1	DSC A5/B5		Theory	03	03	42	3	20	80	100
	DSC A6/B6		Practical	03	06	84	20 minutes for each candidate	20	80	100

Course No.1: Title of the course Tabla-3, Theory-3 and Tabla-3, Practical-3

Course Pre-requisite (s): Knowledge of BPA (Music) Table 2

### Course Objectives:

1. To impart the knowledge of musical instruments and Tabla Sat sangat.
2. To impart the knowledge of writing Talas in TalalipiPaddatti.
3. In practical course, objective is to train the students to learn Solo play.

### Course Outcomes (COs):

*(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)*

1. At the end of the course the students will be able to get the knowledge of musical instruments and TablaSatsangat
2. At the end of the course the students will be able to write Talas in Talla lipiPaddatti.
3. At the end of the course the students will be able to learn Solo play.

## B.P.A (Music)Semester 3

Title of the Course: (DSC) Tabla III      Theory 3 –

Course: (DSC) Tabla I Theory 1	
Number of Theory Credits	Number of lecture hours/semester
3	42

Marks=100 ( 80 + 20 IA)

Credits= 3

Content of Course 1: Tabla III Theory-3	42 Hrs
<b>Unit –1</b>	
<b>Chapter No. 1 :</b> Knowledge of writing Thekas in Talalipipaddhati of Talas prescribed for practical course. <b>Chapter No. 2 :</b> Knowledge of writing Peshkar, Kayda, and paltas in Talalipipaddhati of the talas prescribed for practical course. <b>Chapter No. 3 :</b> Knowledge of writing Thukda, Mukda and chakradar of the talas prescribed for practical course	14
<b>Unit – 2</b>	
<b>Chapter No. 4 :</b> Various types of musical instruments a) Ghana Vadya      b) Avanadha Vadya <b>Chapter No. 5 :</b> Importance Tabla Satsangat <b>Chapter No. 6 :</b> Biographies of the following musicians a) Ustad Ahmed Jaan Tirakwa   b) Pt. Samata Prasad   c) Pt. Gurudev Patvardhan	14
<b>Unit - 3</b>	
<b>Chapter No. 7 :</b> Definition of following Technical Terms a) Rela                      b) Tihai                      c) Uthan d) Paran                    e) Navhakka                f) Laggi g) Mukhada                h) Jhaki <b>Chapter No. 8 :</b> Difference between Hindustani and Karnatic Tala system. <b>Chapter No. 9 :</b> Study of theoretical details of Talas prescribed for practical course	14

### References :

1. Tabla Martanad – By Satya Narayan Vashistha.
2. Abhinava Taal Manjari- By Satya Narayan Vashistha
3. Mrudangatabla Prabhakar By- Bhagavan Das Mrudanga Acharya
4. Sangeeta Shastra- Rajeev Purandare- Prasaranga Karnatak University, Dharwad

## B.P.A (Music) Semester 3

**Title of the Course: (DSC) Tabla III Practical 3 –**

Course: (DSC) Tabla III Practical 3	
Number of Theory Credits	Number of practical hours/semester
3	84

**Marks=100 (80 + 20 IA)**

**Credits= 3**

Content of Course: Tabla III Practical-3	84 Hrs
<b>Unit –1</b>	
<b>Chapter No. 1 :</b> Knowledge of following taalas with demonstration a) Zumara      b) Sooltal                      c) Teevara <b>Chapter No. 2:</b> Learnto play 2 Badal Thekas in following Talas a) Roopak b) Teental <b>Chapter No. 3 :</b> Learn to play 1 Kayda with 5 Paltas ending with Tihai in Taal Teentaal	17
<b>Unit - 2</b>	
<b>Chapter No. 4:</b> Learn to play 1 Peshkaar with 5Paltas ending with Tihai in Taal Roopak <b>Chapter No. 5:</b> Learn to play 1 Poorab Gharana Kayada with 5 paltas ending with Tihai Tala Teental <b>Chapter No. 6:</b> Learn to play 5 Gats in Taal Roopak.	17
<b>Unit - 3</b>	
<b>Chapter No. 7 :</b> Learn to play 5 Mukudas in Taal Roopak <b>Chapter No. 8:</b> Learn to play 5 Tukudas in Taal Roopak <b>Chapter No.9:</b> Learn to play 2 Chakradhar Gats in Taal Roopak	18

### References Books

1. AbhinavTal Manjari- BySathyanarayanVashisth
2. The Music of India-SripasdhBandopadhyay-D.B.TanpurewaleSonsandco.pvt.ltd.Bombay
3. Nibaddha Sangeeth-Sangeet KaryalayaHathras

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FormativeAssessment for Theory and Practical	
AssessmentOccasion/type	Marks
InternalAssessmentTest1	5
InternalAssessmentTest2	5
Assignment	10
<b>Total</b>	<b>20Marks</b>
<i>FormativeAssessmentasperguideline</i> <i>s.</i>	



## **B.P.A. Music**

### **Hindustani Music (Khyal, Thumri, Sitar, Tabla and Violin)**

#### **Model Question Paper III semester DSC**

**Hours – 3 hours**

**Marks: 80**

**Scheme for setting the question paper for B.P.A(Music)(Khyal, Thumri, Sitar, Tabla and Violin) as DSC optional**

#### **Part-A**

1. Question number 1-05 carries 2 marks each. : 10marks

#### **Part-B**

2. Question number 06- 15 carries 05Marks each. Answer any 08 questions : 40 marks

#### **Part-C**

3. Question number 16-19 carries 10 Marks each. Answer any 03 questions : 30 marks

In Part-C question Number 16 is compulsory

**Total: 80 Marks**

**Note: Proportionate weight age shall be given to each unit based on number of hours prescribed.**

## B.P.A (Music)Semester 4

### Subject: Khyal-4, Theory-4 and Khyal-4, Practical-4

#### Discipline Specific Core course (DSC)

**The course Khyal (Theory-04, Practical-04) in IV-Semester has 06 Credits: each paper has 03 credits. Both papers are compulsory. Details of the course are as under**

Course No	Type of Course	Course Code	Theory/ Practical	Credits	Instruction Hr/Week	Total No of Lectures/ Hrs/ Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
Course No:1	DSC A7/B7	094BPA 011	Theory	03	03	42	3	20	80	100
	DSC A8/B8	094BPA 012	Practical	03	06	84	20 minutes for each candidate	20	80	100

Course No.1: Title of the course Khyal-4, Theory-4 and Khyal-4, Practical-4

#### Course Pre-requisite (s): Knowledge of BPA (Music) Khyal3

#### Course Objectives:

1. To impart the knowledge of historical development of Indian Music and Ghranas in Hindustani Vocal music.
2. To impart the knowledge of writing Bada Khyal and Chota Khyal.
3. In practical course, objective is to train the students to sing lakshanageet, Bada Khyal and Chota Khyal and will be able to demonstrate Talas prescribed.

#### Course Outcomes (COs):

*(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)*

1. At the end of the course the students will be able to get the knowledge about historical development of Indian Music and Ghranas in Hindustani Vocal music.
2. At the end of the course the students will be able to write Bada Khyal and Chota Khyal.
3. At the end of the course the students will be able to play lakshanageet, Bada Khyal and Chota Khyal and will be able to demonstrate Talas prescribed

## B.P.A (Music)Semester-04

Title of the Course: (DSC) Khyal-IV      Theory-IV –

Course: (DSC) Khyal-IV Theory-IV	
Number of Theory Credits	Number of lecture hours/semester
3	42

Marks=100 (80 + 20 IA)

credits= 3

Content of Course: Khyal IV, Theory-IV	42 Hrs
<b>Unit –1</b>	
<b>Chapter No. 1 :</b> Knowledge of writing Bada Khyal and Chota Khyal Bandish in Swaralipipaddhati of ragas prescribed for practical course.	14
<b>Chapter No. 2 :</b> Knowledge of writing Alaps and Taans of Bada Khyal and Chota Khyal in Swaralipipaddhati of ragas prescribed for practical Course.	
<b>Chapter No. 3</b> Importance of Vadi swara in Music	
<b>Unit - 2</b>	
<b>Chapter No. 4:</b> Historical Development of music in Vedic period.	14
<b>Chapter No. 5:</b> Gharanas in Hindustani vocal music.	
<b>Chapter No. 6:</b> Biographies of the following eminent personalities A) Pt. Kumar Gandharva      B) Pt. Savai Gandharva      C)Pt.Mrithunjay Puranikmath	
<b>Unit - 3</b>	
<b>Chapter No. 7 :</b> Definition of the following Technical Terms a) Margi Sangeet   b) Deshi Sangeet      c) Raag Alap d) Roopak Alap    e) Nayak                      f) Gayak      g) Meend	14
<b>Chapter No. 8 :</b> Role of music in national integration.	
<b>Chapter No. 9 :</b> Study of theoretical details of Ragas and Talas prescribed for the practical course	

### References

1. Rag Darshan–Rajeev Purndare–PrasarnagaKarnatak University Dharwad.
2. Bharatiy Sangeet Charitre-B.D.Pathak –Prasarnaga,KarnatakUniversity,Dharwad-1975
3. Sangeet Visharad –Vansant, Sangeet KaryalayaHartharas
4. BathkandeKramika Pustak Malika- Pt. V.N. Bathkande Sangeeta Kayalaya, Hathras 1980
5. Hindustani Sangeetagararu – S.V. Mathapati, RudreshwarPratisthana , Gorta, 1997

## B.P.A (Music)Semester 4

**Title of the Course: (DSC) Khyal IV Practical IV –**

<b>Course: (DSC) Khyal IV Practical IV</b>	
<b>Number of Theory Credits</b>	<b>Number of lecture hours/semester</b>
3	84

**Marks=100 (80 + 20 IA)**

**credits= 3**

<b>Content of Course: Khyal IV Practical IV</b>	<b>84Hrs</b>
<b>Unit –1</b>	
<b>Chapter No. 1 :</b> Learn to sing 4 Alankaras in Taal Japtal in Sthai, Dhugun and Chougunlaya (Shudhaswara and vikrat swara)	18
<b>Chapter No. 2 :</b> Learn to sing 4 Alankaras in Taal Ektaal in Sthai, Dhugun and Chougunlaya. (Shudhaswara and vikrat swara)	
<b>Chapter No. 3 :</b> Learn to sing 4 Alankaras in Taal Roopak in Sthai, Dhugun and Chougunlaya. (Shudhaswara and vikrat swara)	
<b>Unit - 2</b>	30
<b>Chapter No. 4.</b> Learn to sing a Lakshanageet and a Chotakhyal with four Alaps and four Tans in Raag Shankara	
<b>Chapter No. 5.</b> Learn to sing a Lakshanageet and a Chotakhyal with four Alaps and four Tans in Raag Jaunpura	
<b>Chapter No. 6.</b> Knowledge of following Talas with demonstration. a) Vilambitektaal      b) Tilawada	
<b>Unit - 3</b>	36
<b>Chapter No. 7 :</b> Learn to sing a Bada khyal and a Chota khyal in the in Raga Bhageshri	
<b>Chapter No. 8.</b> Learn to sing a Bada khyal and a Chota khyal in the in Raga Sudhasarang	
<b>Chapter No. 9.</b> Detail knowledge of Ragas and Talas prescribed for practical course of the IV-Semester	

### References Books

1. Bhatkhande Kramika Pushaka Malika – Part 1, 2 and 3 – Pt. V.N. Bhatkhande- Sangeet Karyalaya Hathras
2. Sangeet Visharad-Laxminarayan Garg - Sangeet Karyalaya Hathras
3. Raga Vijnana, 1 to 7 Vol, Pt. V.N. Patavardhana
4. Raga Parichaya, 1 to 4 Vol, Harishchandra Srivatsva
5. Raga Bodha, Vol 1 to 6, Pt. B. R. Devadara, Sangeet Karyalaya Hathras
6. Raga Darshana, Rajiv Purandare, Prasaraanga, K.U. Dharwad

**Subject: Sitar-4, Theory-4 and Sitar-4, Practical-4****Discipline Specific Core course (DSC)**

**The course Sitar (Theory-04, Practical-04) in III-Semester has 06 Credits: each paper has 03 credits. Both papers are compulsory. Details of the course are as under**

Course No	Type of Course	Course Code	Theory/ Practical	Credits	Instruction Hr/Week	Total No of Lectures/ Hrs/ Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
Course No:1	DSC A7/B7		Theory	03	03	42	3	20	80	100
	DSC A8/B8		Practical	03	06	84	20 minutes for each candidate	20	80	100

Course No.1: Title of the course Sitar-4, Theory-4 and Sitar-4, Practical-4

**Course Pre-requisite (s): Knowledge of BPA (Music) Sitar3**

**Course Objectives:**

1. To impart the knowledge of historical Development of Indian Music in Jain and Budha period and knowledge of Gharanas in Sitar.
2. To impart the knowledge of writing Maseetkhani Gat and Rajakhani Gat.
3. In practical course, objective is to train the students to play Vilambit Gat and Dhrut Gat and will be able to demonstrate Talas prescribed.

**Course Outcomes (COs):**

*(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)*

1. At the end of the course the students will be able to get the knowledge of Indian Music in Jain and Budha period and knowledge of Gharanas in Sitar.
2. At the end of the course the students will be able to write Maseetkhani Gat and Rajakhani Gat.
3. At the end of the course the students will be able to play Maseetkhani Gat and Rajakhani Gat and will be able to demonstrate Talas prescribed.

## B.P.A (Music) Semester 4

**Title of the Course: (DSC) Sitar-IV      Theory 4 –**

Course: (DSC) Sitar-I Theory 4	
Number of Theory Credits	Number of lecture hours/semester
3	42

**Marks=100(80 +20IA)**

**credits= 3**

Content of Course : Sitar IV Theory4	42Hrs
<b>Unit –1</b>	
<b>Chapter No. 1 :</b> Knowledge of writing Maseetkhani Gat and Rajakhani Gat in Swaralipipaddhati of ragas prescribed for practical course.	14
<b>Chapter No. 2 :</b> Knowledge of writing Alaps and Paltas of Maseetkhani Gat and Rajakhani Gat in Swaralipipaddhati of ragas prescribed for practical course.	
<b>Chapter No. 3 :</b> Knowledge of Music in Gurukul system	
<b>Unit - 2</b>	
<b>Chapter No. 4:</b> Historical development of music in Jain and Budha period.	14
<b>Chapter No. 5:</b> Gharanas in Sitar.	
<b>Chapter No. 6:</b> Biographies of the following eminent personalities B) Ustad Inayat Khan B) Ustad Allaaddin Khan C) Pt. Shivkumar Sharma	
<b>Unit - 3</b>	
<b>Chapter No. 7:</b> Definition of following Technical Terms a) Jhala b) Krantan c) Zamzama d) Alap e) Jodalap f) Meend g) Ghasit	14
<b>Chapter No. 8:</b> Playing techniques of Sitar.	
<b>Chapter No. 9:</b> Study of theoretical details of Ragas and Talas prescribed for practical course	

### References Books:

1. The music of India- Sripadhaya Bandopadhaya- D.V. Tanpurwala-Son's and Co. Pvt. Ltd, Bombay
2. Learn to play Sitar- V.R. Ramratan.
3. Sitar Sadhana- Part-I, J N Pathak- Pathak Publication.
4. Sitar Sikshak- Vol- 1 and II, By Jyotiswaroop Bhatnagar
5. My music my life- Pt. Ravishankar- Munshiram Manoharlal, Publication Pvt Ltd.

## B.P.A (Music)Semester 4

Title of the Course:(DSC) Sitar IV      Practical 4 –

Course: (DSC) SitarIV Practical 4	
Number of Theory Credits	Number of practical hours/semester
3	84

Marks=100(80 + 20 IA)

credits= 3

Content of Course: Sitar I Practical-1	84Hrs
<b>Unit –1</b>	
<b>Chapter No. 1:</b> Learn to play 4 Alankaras in Taal Zaptal in Sthai, Dhugun and ChougunaLaya. (Shudhaswara and vikrat swara)	18
<b>Chapter No. 2:</b> Learn to play 4 Alankaras in Taal Rupak in Sthai, Dhugun and ChougunaLaya. (Shudhaswara and vikrat swara)	
<b>Chapter No. 3:</b> Learn to play 4 Alankaras in Taal Ektal in Sthai, Dhugun and ChougunaLaya. (Shudhaswara and vikrat swara)	
<b>Unit - 2</b>	30
<b>Chapter No. 4.</b> Learn to play a Rajakhani Gat with four Alapsand four Paltas in Raag Jaunpuri	
<b>Chapter No. 5.</b> Learn to play a Rajakhani Gat with four Alapsand four Paltas in Raag Shankara	
<b>Chapter No. 6.</b> Knowledge of following Talas with demonstration. c) VilambitEktal                      b)Tilawad	
<b>Unit - 3</b>	36
<b>Chapter No. 7</b> Learn to play a Maseetkhani Gat and RajakhaniGat in Raga Shudha Sarang <b>Chapter No. 8.</b> Learn to play a Maseetkhani Gat and RajakhaniGat in Raga Bhageshri <b>Chapter No. 9.</b> Detail knowledge of Ragas and Talas prescribed for practical course of IV-Semester	

### References Books

1. Bhatkhande KramikPusthakMalika-V.N.Bhatkande–SangeetKaryalayaHathras
2. RagDarshan–RajeevPurndare–PrasarnagaKarnatakUniversity Dharwad
3. RagaBhodhBhag 1to 6 –Pt.B.R.Devdhar-SangeetKaryalayaHathras

## B.P.A (Music) Semester 4

**Subject: Violin-4, Theory-4 and Violin-4, Practical-4**

**Discipline Specific Core course (DSC)**

**The course Violin (Theory-04, Practical-04) in III-Semester has 06 Credits: each paper has 03 credits. Both papers are compulsory. Details of the course are as under**

Course No	Type of Course	Course Code	Theory/ Practical	Credits	Instruction Hr/Week	Total No of Lectures/ Hrs/ Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
Course No:1	DSC A7/B7		Theory	03	03	42	3	20	80	100
	DSCA 8/B8		Practical	03	06	52	20 minutes for each candidate	20	80	100

Course No.1: Title of the course Violin-4, Theory-4 and Violin-4, Practical-4

**Course Pre-requisite (s): Knowledge of BPA (Music) Violin3**

### **Course Objectives:**

1. To impart the knowledge of historical Development of Indian Music in Mogal period and knowledge of Saat Sangat in Violin
2. To impart the knowledge of writing Vilambit Ghat and Dhrut Ghat.
3. **In practical course, objective is to train the students to play Vilambit Ghat and Dhrut Ghat and will be able to demonstrate Talas prescribed.**

### **Course Outcomes (COs):**

*(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)*

1. At the end of the course the students will be able to get the knowledge of Indian Music in Mogal period and knowledge of Saat Sangat in Violin.
2. At the end of the course the students will be able to write Vilambit Ghat and Dhrut Ghat.
3. At the end of the course the students will be able to play Vilambit Ghat and Dhrut Ghat and will be able to demonstrate Talas prescribed.



## B.P.A (Music)Semester 4

**Title of the Course: (DSC) Violin-IV      Theory 4 –**

<b>Course: (DSC) Violin-I Theory 4</b>	
<b>Number of Theory Credits</b>	<b>Number of lecture hours/semester</b>
3	42

**Marks=100(80 +20IA)**

**credits= 3**

<b>Content of Course 1: Violin IV Theory-4</b>	<b>42Hrs</b>
<b>Unit –1</b>	
<b>Chapter No. 1 :</b> Knowledge of writing Vilambit Ghat and Dhrut Gat in Swaralipipaddhati of ragas prescribed for practical course.	14
<b>Chapter No. 2 :</b> Knowledge of writing Alaps and Paltas of Vilambit Ghat and Dhrut Ghat in Swaralipipaddhati of ragas prescribed for practical course.	
<b>Chapter No. 3 :</b> Knowledge of Music in Gurukul system	
<b>Unit - 2</b>	
<b>Chapter No. 4:</b> Indian historical development of Indian of Indian music in mogal period	14
<b>Chapter No. 5:</b> Definition of and meaning of Gharana .	
<b>Chapter No. 6:</b> Biographies of the following eminent personalities C) Pt. Puttaral Kavi Gavaigalu B) Pt. Veeresh Madari C)Pt. Devendra Murdeshwar	
<b>Unit - 3</b>	
<b>Chapter No. 7:</b> Definition of following Technical Terms c) Avirbhava b)Tirobhava c)Ragalapa e) Kataka e) Gamaka f) Ragajati	14
<b>Chapter No. 8:</b> Saat Sangat in Violin (Accompaniment).	
<b>Chapter No. 9:</b> Study of theoretical details of Ragas and Talas prescribed for practical course	

### References Books:

1. Raga Parchaya Part- 1 to 5- by Pt. Harishachandra Srivatsva
2. Abhinav Geeta Manjari- part- 1 to 3- Pt. S.N. Ratan Jankar.
3. Raga Visharada. By Pt. Laxminarayan Garg- Sangeet Karyalaya, Hathras.
4. Rag Vidyan–Pt. Vinayak Rao Patvardhan

## B.P.A (Music) Semester 4

**Title of the Course: (DSC) Violin IV      Practical 4 –**

Course: (DSC) Violin IV Practical 4	
Number of Theory Credits	Number of practical hours/semester
3	84

**Marks=100(50 + 50 IA)**

**credits= 3**

Content of Course: Violin I Practical-1	84Hours
<b>Unit –1</b>	
<b>Chapter No. 1:</b> Learn to play 4 Alankaras in Taal Zaptal in Sthai, Dhugun and ChougunaLaya. (Shudhaswara and vikrat swara)	18
<b>Chapter No. 2:</b> Learn to play 4 Alankaras in Taal Rupak in Sthai, Dhugun and ChougunaLaya. (Shudhaswara and vikrat swara)	
<b>Chapter No. 3:</b> Learn to play 4 Alankaras in Taal Ektal in Sthai, Dhugun and ChougunaLaya. (Shudhaswara and vikrat swara)	
<b>Unit - 2</b>	
<b>Chapter No. 4.</b> Learn to play a Drut Gat with four Alapsand four Paltas in Raag Jaunpur	30
<b>Chapter No. 5.</b> Learn to play a Drut with four Alapsand four Paltas in Raag Shankara	
<b>Chapter No. 6.</b> Knowledge of following Talas with demonstration. d) Vilambit Ektal                      b) Tilawad	
<b>Unit - 3</b>	
<b>Chapter No. 7</b> Learn to play a Vilambit Gat and Drut Gat in Raga Shudha Sarang	36
<b>Chapter No. 8.</b> Learn to play a Vilambit Gat and Drut Gat in Raga Bhageshri	
<b>Chapter No. 9.</b> Detail knowledge of Ragas and Talas prescribed for practical course of IV-Semester	

### References Books

1. Bhatkhande Kramik Pusthak Malika-V.N. Bhatkande–Sangeet Karyalaya Hathras
2. Rag Darshan–Rajeev Purndare–Prasanna Karnatak University Dharwad
3. Raga Bhodh Bhag 1 to 6 –Pt. B.R. Devdhar–Sangeet Karyalaya Hathras

## B.P.A (Music) Semester 4

**Subject: Thumari-4, Theory-4 and Thumari -4, Practical-4**

**Discipline Specific Core course (DSC)**

**The course Thumari (Theory-04, Practical-04) in IV-Semester has 06**

**Credits: each paper has 03 credits. Both papers are compulsory.**

**Details of the course are as under**

Course No	Type of Course	Course Code	Theory/ Practical	Credits	Instruction Hr/Week	Total No of Lectures/ Hrs/ Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
Course No:1	DSC A7/B7		Theory	03	03	42	3	20	80	100
	DSC A8/B8		Practical	03	06	84	20 minutes for each candidate	20	80	100

Course No.1: Title of the course Thumari -4, Theory-4 and Thumari -4, Practical-4

**Course Pre-requisite (s): Knowledge of BPA (Music) Thumari 3**

### **Course Objectives:**

1. To impart the knowledge of styles in Thumari and historical development of Indian music in Ramayan and Mahabharat period.
2. To impart the knowledge of writing Thumaribandish in swaralipipaddatti.
3. In practical course, objective is to train the students to sing lakshanageet, Saragam Geet , Chota khyal and Thumari and will be able to demonstrate Talas prescribed.

### **Course Outcomes (COs):**

*(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)*

1. At the end of the course the students will be able to get the knowledge of styles in Thumari and historical development of Indian music in Ramayan and Mahabharat period.
2. At the end of the course the students will be able to write Thumaribandish.
3. At the end of the course the students will be able to sing lakshanageet, Saragam Geet Chota khyal and Thumari and will be able to demonstrate Talas prescribed.

## B.P.A (Music)Semester 4

**Title of the Course: (DSC) Thumri IV      Theory IV –**

Course: (DSC) Thumri IV Theory IV	
Number of Theory Credits	Number of lecture hours/semester
3	42

**Marks=100 (80 + 20 IA)**

**credits= 3**

Content of Course 1: Thumri IV Theory- IV	42 Hrs
<b>Unit –1</b>	
<b>Chapter No. 1</b> : Knowledge of writing Composition in Swaralipipaddhati of ragas prescribed for practical course.	14
<b>Chapter No. 2</b> : Knowledge of writing Thumri Bandish in Swaralipipaddhati of ragas Prescribed for practical course.	
<b>Chapter No. 3</b> : Knowledge of writing Sargam Geet and Lakshan Geetin Swaralipipaddhati as prescribed for practical course.	
<b>Unit - 2</b>	
<b>Chapter No. 4</b> : Historical development of Indian Music in Ramayan and Mahabharat period	14
<b>Chapter No. 5</b> : Knowledge of styles in Thumari.	
<b>Chapter No. 6</b> : Biographies of the following eminent personalities A) Vidhushi Laxmi Shankar    B) Vidhushi Girija Devi    C)Dr. Prabha Athre	
<b>Unit - 3</b>	
<b>Chapter No. 7</b> : Definition of following Technical Terms a) Geet            b) Gandharva    c) Gaan d) Kataka    e) Muruki        f) Gamak    g) Raaga Jati	14
<b>Chapter No. 8</b> : Theoretical knowledge of Kajari and Chaiti Geet	
<b>Chapter No. 9</b> : Study of theoretical details of Ragas and Talas prescribed for practicalcourse	

### References

1. Sangeet Shastra Part I and II – R.M Purandare, S.H.Taralagatti, G.B.
2. SngeetaNibandavali- Laxminarayan Garg- Sangeeta KaryalayaHatrass
3. Hamare Sangeeta Ratna- Laxminarayan Garg- Sangeeta KaryalayaHatrass
4. Sangeeta Ratna Manasur- S.S. Malawad, Prasaraanga, Dharwad, K.U. Dharwad.

## B.P.A (Music) Semester 4

**Title of the Course: (DSC) Thumri IV      Practical IV –**

Course: Thumri IV Practical IV	
Number of Theory Credits	Number of practical hours/semester
3	84

**Marks=100 (80 + 20 IA)**

**credits= 3**

Content of Course: Thumri IV Practical IV	84 Hrs
<b>Unit –1</b>	
<b>Chapter No. 1 :</b> Learn to sing 4 Alankars in Taal, Dardra and Keharava. (Shudhaswara and vikratswara)	18
<b>Chapter No. 2</b> Learn to sing Saragam Geet in Raag Pahadi.	
<b>Chapter No. 3</b> Learn to sing Lakshan Geet in Pahadi.	
<b>Unit - 2</b>	
<b>Chapter No. 4.</b> Learn to sing Chota Khayal with four Alaps and four Tans in Raag Hamsadwani	30
<b>Chapter No. 5.</b> Learn to sing Chota Khayal with four Alaps and four Tans in Raag MadhuKauns	
<b>Chapter No. 6.</b> Knowledge of following Talas with demonstration. a) Khemta                      b) Zaptal	
<b>Unit - 3</b>	
<b>Chapter No. 7</b> Learn to sing a Thumri composition its full development and techniques in Raag Pahadi	36
<b>Chapter No. 8.</b> Learn to sing Tarana in Raag Malkounsa	
<b>Chapter No. 9</b> Detail knowledge of Ragas and Talas prescribed for practical course of the IV-Semester	

### References Books

1. Bhatkhande Kramika Pushaka Malika – Part 1, 2 and 3 – Pt. V.N. Bhatkhande- Sangeet Karyalaya Hathras
2. Sangeet Visharad-Laxminarayan Garg - Sangeet Karyalaya Hathras

## B.P.A (Music) Semester 4

Subject: Tabla-4, Theory-4 and Tabla-4, Practical-4

Discipline Specific Core course (DSC)

The course Tabla (Theory-04, Practical-04) in IV-Semester has 06 Credits: each paper has 03 credits. Both papers are compulsory. Details of the course are as under

Course No	Type of Course	Course Code	Theory / Practical	Credits	Instruction Hr/Week	Total No of Lectures/ Hrs/ Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
Course No:1	DSC A7/B7		Theory	03	03	42	3	20	80	100
	DSC A8/B8		Practical	03	06	84	20 minutes for each candidate	20	80	100

Course No.1: Title of the course Tabla-4, Theory-4 and Tabla-4, Practical-4

Course Pre-requisite (s): Knowledge of BPA (Music) Tabla 3

### Course Objectives:

1. To impart the knowledge of historical development of Indian music in modern period and Gharanas in Tabla.
2. To impart the knowledge of writing Talas in TalalipiPaddatti.
3. In practical course, objective is to train the students to learn Solo play.

### Course Outcomes (COs):

*(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)*

1. At the end of the course the students will be able to get the knowledge of Indian music in modern period and Gharanas in Tabla.
2. At the end of the course the students will be able to write Talas in Talla lipiPaddatti.
3. At the end of the course the students will be able to learn Solo play.

## B.P.A (Music)Semester 4

**Title of the Course: (DSC) Tabla IV      Theory 4 –**

<b>Course: (DSC) Tabla IV      Theory4</b>	
<b>Number of Theory Credits</b>	<b>Number of lecture hours/semester</b>
3	42

**Marks=100 ( 80 + 20 IA)**

**credits= 3**

<b>Content of Course 1: Tabla IV Theory-4</b>	<b>42 Hrs</b>
<b>Unit –1</b>	
<b>Chapter No. 1</b> : Knowledge of writing Thekas in Talalipipaddhati of Talas prescribed for practical course.	14
<b>Chapter No. 2</b> : Knowledge of writing Peshkar, Kayda, and paltas in Talalipipaddhati of the talas prescribed for practical course.	
<b>Chapter No. 3</b> : Knowledge of writing Thukda, Mukda and chakradar of the talas prescribed for practical course	
<b>Unit - 2</b>	
<b>Chapter No. 4</b> : Historical Development of Indian music in Modern period	14
<b>Chapter No. 5</b> : Garanas in Tabla	
<b>Chapter No. 6</b> : Biographies of the following musicians a) Ustad Amir Hussain Khan   b) Pt. Anokelal Mishra   c) Pt. Girish Awate	
<b>Unit - 3</b>	
<b>Chapter No. 7</b> : Definition of following Technical Terms a) Chakradaar                      b) Gat                      c) Farmaish Gatd) Kamali Chakradaare) Anagat                      f) Ateetgat g) Rav	14
<b>Chapter No. 8</b> : Merits and Demerits of Tabla artists.	
<b>Chapter No. 9</b> : Study of theoretical details of Talas prescribed for practical course	

### References:

1. Musical Instruments- B.C. Dev-National book Trust India.
2. Laya Shastra- By Gumath Shivpuji, MP. Bhopal
3. Tabla Shastra Visharad- By-Purandare- Sadhana Prakashan, Honnavar.
4. Tala Parichaya, Part 1 to 3, - Pt. Girisha Chandra Srivastav- Sangeet Karyalaya, Hathrasa.
5. Laya Tal Vichara Manthan- Pt. Girisha Chandra Srivastav- Ruby Publication
6. Taala Darshini Dr.A.L.Desai

## B.P.A (Music) Semester 4

**Title of the Course: (DSC) Tabla IV Practical 4 –**

Course: (DSC) Tabla IV Practical 4	
Number of Theory Credits	Number of practical hours/semester
3	84

**Marks=100 (80 + 20 IA)**

**credits= 3**

Content of Course: Tabla IV Practical-4	84Hrs
<b>Unit –1</b>	
<b>Chapter No. 1 :</b> Knowledge of following talas with demonstration a) Tilwad b) Deepchandi	18
<b>Chapter No. 2 :</b> Learnto play 4 Badal Thekas in following Talas a) Adachutal b) Pancham Sawari (15 matra) c) Dhamar b) Deepchandi	
<b>Chapter No. 3:</b> Learn to play 1 Dhirdhir with 5 Paltas ending with Tihai in Teental.	
<b>Unit - 2</b>	
<b>Chapter No. 4: :</b> Learn to play 5Tukudas in Taal Zaptaal	30
<b>Chapter No. 5:</b> Learn to play 5Mukudas in Taal Zaptaal	
<b>Chapter No. 6:</b> Learn to play 1 ThishraJaathi Kayda with 5Paltas ending with Tihai in TaalZaptaal	
<b>Unit - 3</b>	
<b>Chapter No. 7 :</b> Learn to demonstrate Ekgun and Dugun of Taal Zaptaal	36
<b>Chapter No. 8:</b> Learn to play a 1 Zaptal Rela with 5 Paltas ending with Tihai in Taal Zaptal	
<b>Chapter No.9:</b> Learn to play a 1 Roopak Rela with 5Paltas ending with Tihai in TaalRopak.	

### References Books

1. Abhinav Tal Manjari- By Sathyanarayan Vashisth
2. The Music of India-Sripasdh Bandopadhyaya-D.B. Tanpurewale Sons and co. pvt. ltd. Bombay
3. Nibaddha Sangeeth-Sangeet Karyalaya Hathras



## **B.P.A. Music**

### **Hindustani Music (Khyal, Thumri, Sitar, Tabla and Violin)**

#### **Model Question Paper IV semester DSC**

**Hours – 3 hours**

**Marks: 80**

**Scheme for setting the question paper for B.P.A(Music)(Khyal, Thumri, Sitar, Tabla and Violin) as DSC optional**

#### **Part-A**

1. Question number 1-05 carries 2 marks each. : 10marks

#### **Part-B**

2. Question number 06- 15 carries 05Marks each. Answer any 08 questions : 40 marks

#### **Part-C**

3. Question number 16-19 carries 10 Marks each. Answer any 03 questions : 30 marks

In Part-C question Number 16 is compulsory

**Total: 80 Marks**

**Note: Proportionate weight age shall be given to each unit based on number of hours prescribed.**

FormativeAssessment for Theory and Practical	
AssessmentOccasion/type	Marks
InternalAssessmentTest1	5
InternalAssessmentTest2	5
Assignment	10
<b>Total</b>	<b>20Marks</b>
<i>FormativeAssessmentasperguideline s.</i>	

## Course Title: skill Khyal Practical-1

Course Code:

Type of Course	Theory / Practical	Credits	Instruction hour/week	Total No. of Lectures/Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative assessment Marks	Total Marks
skill	Practical	02	04	30hrs.	20min/student	10	40	50

Course Outcomes (COs): At the end of the course students will

be able to: CO 1: At the end of the course student will

able to present Raga with full development

CO2: At the end of the course student will get the knowledge of stage performance

Expt. No	Title: Skill Khyal Practical -1	30hrs/sem
	Learn to perform any Raga with full development from I to IV semester syllabus	

## B.P.A(MUSIC)Semester-IV

Skill

**Course Title: SKILL Sitar Practical-1**

**Course Code:**

Type of Course	Theory / Practical	Credits	Instruction hour/week	Total No. of Lectures/Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative assessment Marks	Total Marks
SKILL	Practical	02	04	30hrs.	20min/student	10	40	50

Course Outcomes (COs): At the end of the course students will

be able to: CO 1: At the end of the course student will

able to present Raga with full development

CO2: At the end of the course student will get the knowledge of stage performance

Expt. No	Title: SKILL Sitar Practical-1	30hrs/sem
	Learn to perform any Raga with full development from I to IV semester syllabus	

## B.P.A(MUSIC)Semester-IV

SKILL

**Course Title:** SKILL **Violin Practical-1**

**Course Code:**

Type of Course	Theory / Practical	Credits	Instruction hour/week	Total No. of Lectures/Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative assessment Marks	Total Marks
SKILL	Practical	02	04	30hrs.	20min/student	10	40	50

Course Outcomes (COs): At the end of the course students will

be able to: CO 1: At the end of the course student will

able to present Raga with full development

CO2: At the end of the course student will get the knowledge of stage performance

Expt. No	Title: SKILL <b>Violin Practical-1</b>	30hrs/sem
	Learn to perform any Raga with full development from I to IV semester syllabus	

## B.P.A(MUSIC)Semester-IV

### SKILL

**CourseTitle:SKILL ThumriPractical-1**

**CourseCode:**

Type of Course	Theory / Practical	Credits	Instruction hour/week	Total No. of Lectures/Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative assessment Marks	Total Marks
SKILL	Practical	02	04	30hrs.	20min/student	10	40	50

Course Outcomes (COs):At the end of the course students will

be able to: CO 1:At the end of the course student will

able to present Thumri with full development

CO2:At the end of the course student will get the knowledge of stage performance

Expt. No	Title:SKILL Thumri Practical-1	30hrs/sem
	Learn to perform any Thumri with full development from I to IV semester syllabus	

## B.P.A(MUSIC)Semester-IV

SKILL

**CourseTitle:SKILL Tabla Practical-1**

**CourseCode:**

Type of Course	Theory / Practical	Credits	Instruction hour/week	Total No. of Lectures/Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative assessment Marks	Total Marks
<b>SKILL</b>	<b>Practical</b>	<b>02</b>	<b>04</b>	<b>30hrs.</b>	<b>20min/student</b>	<b>10</b>	<b>40</b>	<b>50</b>

Course Outcomes (COs): CO 1:At the end of the course student will

able to present Tabla Solo

CO2:At the end of the course student will get the knowledge of stage performance

Expt. No	Title:SKILL Tabla Practical-1	30hrs/sem
	Learn to perform Tabla Solo in any Tala from I to IV semester syllabus	

## B.P.A (MUSIC). Semester-V

### Discipline Specific Course (DSC)

#### Course Title: DSC- Khyal Theory-1

#### Course Code:

Type of Course	Theory / Practical	Credits	Instruction hours per week	Total No. of Lectures / Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
DSC	Theory	03	04	42hrs.	3hrs.	20	80	100

#### Course Outcomes (COs): At the end of the course students will be able to:

**CO1:** At the end of the course the students will be able to get the knowledge of different aspects development of Raaga

**CO2:** At the end of the course the students will be able to write Bada Khyal and Chota Khyal.

**CO3:** At the end of the course the students will be able to sing Bada Khyal and Chota Khyal and will be able to demonstrate Talas prescribed

Unit	Title: DSC Khyal Theory-1	42.hrs/sem
Unit I	<b>Chapter 1:</b> Knowledge of writing Bada Khyal and Chota Khyal Bandish in Swaralipi paddhati of ragas prescribed for practical course. <b>Chapter 2:</b> Knowledge of writing Alaps and Taans of Bada Khyal and Chota Khyal in Swaralipi paddhati of ragas prescribed for practical course	10
Unit II	<b>Chapter 3:</b> Contribution of Bhartha towards Indian music. <b>Chapter 4:</b> Knowledge of origin and development of Khayal	12
Unit III	<b>Chapter 5:</b> Essay on A) Music and science B) Importance of music in life <b>Chapter 6:</b> Technical Terms: Achal swar, Avagraha, Adhvadarsha Swara, Ashreya Raaga, Uparaaga, Udgraha, Ustad.	10
Unit IV	<b>Chapter 7:</b> Biographies of the following eminent personalities a) Pt. Mallikarjun Mansur B) Vidhushi Gangubhai Hangal C) Pt. Rajashekar Mansur <b>Chapter 8:</b> Study of theoretical details of Ragas and Talas prescribed for the practical course	10



**References:**

- 1) Hindustani Sangeet – MrutyunjyaswamiPuranikmath – PrasarnagaKarnatak University Dharwad
- 2) Sangeetshastra Part I and II – R.M Purandare, S.H.Taralagatti, G.B. Amte - PrasarnagaKarnatak University Dharwad
- 3) Bharatiy Sangeet Charitre- B.D.Pathak - PrasarnagaKarnatak University Dharwad
- 4) Sangeet Visharad – Vansant, Sangeet KaryalaHarthers
- 5) Sangeet Shastra Darpan- A.U.Patil- PrasarnagaKarnatak University Dharwad
- 6) Bathkande Sangeeth Shastra – Part 1, 2 and 3 – Pt. V.N.Bhatkande- Sangeet KaryalayaHathras
- 7) Hindustani Sangeet Gararu-S.V.Mathphti-RudreshwarPrathistan-Gorta
- 8) Paribhasha Jnana- Dr.A.L Desai- Kumareshwara Cultural Society Dharwad

FormativeAssessmentforTheory	
AssessmentOccasion/type	Marks
InternalAssessmentTest1	5
InternalAssessmentTest2	5
Assignment	10
Total	20Marks
FormativeAssessmentasperguideline s.	

## B.P.A (MUSIC). Semester-V

### Discipline Specific Course (DSC)

**Course Title: DSC- Khyal Theory-2**

**Course Code:**

Type of Course	Theory / Practical	Credits	Instruction hours per week	Total No. of Lectures / Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
DSC	Theory	03	04	42hrs.	3hrs.	20	80	100

**Course Outcomes (COs): At the end of the course students will be able to:**

**CO1:** At the end of the course the students will be able to get the knowledge of different aspects development of Raaga

**CO2:** At the end of the course the students will be able to write Bada Khyal and Chota Khyal.

**CO3:** At the end of the course the students will be able to sing Bada Khyal and Chota Khyal and will be able to demonstrate Talas prescribed

Unit	Title: <b>DSC Khyal Theory-2</b>	42.hrs/sem
Unit I	<b>Chapter 1:</b> Knowledge of writing Bada Khyal and Chota Khyal Bandish in Swaralipipaddhati of ragas prescribed for practical course. <b>Chapter 2:</b> Knowledge of writing Alaps and Taans of Bada Khyal and Chota Khyal in Swaralipipaddhati of ragas prescribed for practical course	10
Unit II	<b>Chapter 3:</b> Contribution of Bhartha towards Indian music. <b>Chapter 4:</b> Knowledge of origin and development of Khyal	12
Unit III	<b>Chapter 5:</b> Essay on A) Music and science B) Importance of music in life <b>Chapter 6:</b> Technical Terms: Achal swar, Avagraha, Adhvadarsha Swara, Ashreya Raaga, Uparaaga, Udgraha, Ustad.	10
Unit IV	<b>Chapter 7:</b> Biographies of the following eminent personalities a) Pt. Mallikarjun Mansur B) Vidhushi Gangubhai Hangal C) Pt. Rajashekar Mansur <b>Chapter 8:</b> Study of theoretical details of Ragas and Talas prescribed for the practical course	10

**References:**

- 9) Hindustani Sangeet – MrutyunjyaswamiPuranikmath – PrasarnagaKarnatak University Dharwad
- 10) Sangeetshastra Part I and II – R.M Purandare, S.H.Taralagatti, G.B. Amte - PrasarnagaKarnatak University Dharwad
- 11) Bharatiy Sangeet Charitre- B.D.Pathak - PrasarnagaKarnatak University Dharwad
- 12) Sangeet Visharad – Vansant, Sangeet KaryalaHarthers
- 13) Sangeet Shastra Darpan- A.U.Patil- PrasarnagaKarnatak University Dharwad
- 14) Bathkande Sangeeth Shastra – Part 1, 2 and 3 – Pt. V.N.Bhatkande- Sangeet KaryalayaHathras
- 15) Hindustani Sangeet Gararu-S.V.Mathphti-RudreshwarPrathistan-Gorta
- 16) Paribhasha Jnana- Dr.A.L Desai- Kumareshwara Cultural Society Dharwad

FormativeAssessmentforTheory	
AssessmentOccasion/type	Marks
InternalAssessmentTest1	5
InternalAssessmentTest2	5
Assignment	10
<b>Total</b>	<b>20Marks</b>
<b><i>FormativeAssessmentasperguideline s.</i></b>	

## B.P.A (MUSIC)Semester-V

### DisciplineSpecificCourse(DSC)-10

#### Course Title: DSC-10 Khyal Practical Paper I

#### Course Code:

Type of Course	Theory / Practical	Credits	Instruction hours per week	Total No. of Lectures / Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
DSC-10	Practical I	03	06	84hrs.	20 min per students	20	80	100

#### Course Outcomes (COs): At the end of the course, students will be able to:

CO1: At the end of the course student will be able to sing Bada

khyal with full development

CO2: At the end of the course student will be able to sing Chota

khyal with different taan patterns

CO3: At the end of the course student will be able to sing Bandish in Jhaptaal with full development

CO4: At the end of the course student will be able to demonstrate the prescribed Talas

Expt. No.	Title: DSC-10 Khyal Practical Paper I	84.hrs/sem
1	Learn to sing chota khyal with full development in raag Rageshri	9
2	Learn to sing chota khyal with full development in raag Patadeep	9
3	Learn to sing chota khyal with full development in raag Deshkar	9
4	Knowledge of following talas with demonstration A) Zumara B) Adachoutal	6
5	Learn to sing Bada khyal and a Chota khyal with full development in Raga Bhibhas	15
6	Learn to sing Bada khyal and a Chota khyal with full development in Raga Bihag.	15
7	Learn to sing a composition in taal Japtaal with 4 aalaps and 4 tans in anyone of the raag	15
8	Detail knowledge of Ragas and Talas prescribed for practical course of the V-Semester	6

<b>FormativeAssessmentforPractical</b>	
<b>Assessment</b>	<b>Distribution of Marks</b>
Internal Assessment Test 1	5
Internal Assessment Test 2	5
Assignment	10
<b>Total</b>	<b>20Marks</b>
<b><i>FormativeAssessmentasperguideline</i></b>	
<b><i>s.</i></b>	

The same shall be used for semester end Examination

## B.P.A (MUSIC)Semester–V

### DisciplineSpecificCourse(DSC)-

#### Course Title:DSC- Khyal Practical Paper II

#### Course Code:

Type of Course	Theory /Practical	Credits	Instruction hours per week	Total No. of Lectures/Hours /Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
DSC-	Practical I	03	06	84hrs.	20min/student	20	80	100

#### Course Outcomes (COs):At the end of the course, students will be able to:

CO1: At the end of the course student will be able to sing Bada

khyal with full development

CO2: At the end of the course student will be able to sing Chota

khyal with different taan patterns

CO3: At the end of the course student will be able to sing Bandish in Roopak with full development

CO4: At the end of the course student will be able to demonstrate the prescribed Talas

Expt. No,	Title: DSC- Khyal Practical Paper II	84.hrs/sem
1	Learn to sing chota khyal with full development in raag Ramkali	9
2	Learn to sing chota khyal with full development in raag Kalavati	9
3	Learn to sing chota khyal with full development in raag Gujarati Todi	9
4	Knowledge of following talas with demonstration A) Sool Taal B) Matt Taal	6
5	Learn to sing Bada khyal and a Chota khyal with full development in Raga Marubhanga	15
6	Learn to sing Bada khyal and a Chota khyal with full development in Raga Pooriya	15
7	Learn to sing a composition in taal Roopak with 4 aalaps and 4 tans in anyone of the raag	15
8	Detail knowledge of Ragas and Talas prescribed for practical course of the V-Semester	6

FormativeAssessmentforTheory	
AssessmentOccasion/type	Marks
Internal Assessment Test 1	5
Internal Assessment Test 2	5
Assignment	10
<b>Total</b>	<b>20</b>
<i>FormativeAssessmentasperguideline</i> <i>s.</i>	

## B.P.A (MUSIC). Semester–V

### Discipline Specific Course (DSC)-9

#### Course Title: DSC Sitar Theory-1

#### Course Code:

Type of Course	Theory / Practical	Credits	Instruction hours per week	Total No. of Lectures / Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
DSC-9	Theory	03	03	42hrs.	3hrs.	20	80	100

#### Course Outcomes (COs): At the end of the course students will be able to:

1. At the end of the course the students will be able to get the knowledge of origin and development of Sitar.
2. At the end of the course the students will be able to get the knowledge of contribution musicologist
3. At the end of the course the students will be able to get the knowledge of music and multimedia and music for Integration
4. At the end of the course the students will be able to write Masitkhani Gat and Razakhani Gat

Unit	Title: DSC-9 Sitar Theory-1	42.hrs/sem
Unit I	<b>Chapter 1 :</b> Knowledge of writing Maseetkhani Gat and Rajakhani Gat with Alaps and Paltas in Swaralipi paddhati of ragas prescribed for practical course. <b>Chapter 2 : Technical Terms:</b> Baaj, Anulagan, Pukaar, Ladguthav, Kuthab, Chikara-Chikari, Zhaala	10
Unit II	<b>Chapter 3:</b> Contribution of Saranga Deva towards Indian music <b>Chapter 4:</b> Knowledge of origin and development of Sitar.	12
Unit III	<b>Chapter 5:</b> Theoretical knowledge of Grama and Murchana <b>Chapter 6:</b> Essay a) Role of music in National Integration.      b) Music and Multimedia	10
Unit IV	<b>Chapter 7:</b> Biographies of the following eminent personalities a) Ustad Abudul Halin Jaffer Khan      b) Vid. Annapurnadevi c) Ustad Rahmat Khan <b>Chapter 8:</b> Study of theoretical details of Ragas and Talas prescribed for practical course	10



**References:**

1. Sitar Sadhana Part 1- J.N.Pathak-Pathak Publication
2. Sitar Shishak-Valume 1 and 2-By Jyoti Swaroop Bhatanagar
3. Sitar Marg By S.P. Bandopadhya
4. Sitar Malika-By Bhagvat Sharan Sharma

FormativeAssessmentforTheory	
AssessmentOccasion/type	Marks
InternalAssessmentTest1	5
InternalAssessmentTest2	5
Assignment	10
<b>Total</b>	<b>20Marks</b>
<b><i>FormativeAssessmentasperguideline</i></b>	
<b><i>s.</i></b>	

## B.P.A (MUSIC). Semester-V

### Discipline Specific Course (DSC)-9

**Course Title: DSC Sitar Theory-2**

**Course Code:**

Type of Course	Theory / Practical	Credits	Instruction hours per week	Total No. of Lectures / Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
DSC-9	Theory	03	03	42hrs.	3hrs.	20	80	100

**Course Outcomes (COs): At the end of the course students will be able to:**

- At the end of the course the students will be able to get the knowledge of origin and development of Sitar.
- At the end of the course the students will be able to get the knowledge of contribution musicologist
- At the end of the course the students will be able to get the knowledge of music and multimedia and music for Integration
- At the end of the course the students will be able to write Masitkhani Gat and Razakhani Gat

Unit	Title: DSC-9 Sitar Theory-2	42.hrs/sem
Unit I	<b>Chapter 1 :</b> Knowledge of writing Maseetkhani Gat and Rajakhani Gat with Alaps and Paltas in Swaralipipaddhati of ragas prescribed for practical course. <b>Chapter 2 : Technical Terms:</b> Baaj, Anulagan, Pukaar, Ladguthav, Kuthab, Chikara-Chikari, Zhaala	10
Unit II	<b>Chapter 3:</b> Contribution of Saranga Deva towards Indian music <b>Chapter 4:</b> Knowledge of origin and development of Sitar.	12
Unit III	<b>Chapter 5:</b> Theoretical knowledge of Grama and Murchana <b>Chapter 6:</b> Essay a) Role of music in National Integration.      b) Music and Multimedia	10
Unit IV	<b>Chapter 7:</b> Biographies of the following eminent personalities a) Ustad Abudul Halin Jaffer Khan      b) Vid. Annapurnadevi c) Ustad Rahmat Khan <b>Chapter 8:</b> Study of theoretical details of Ragas and Talas prescribed for practical course	10

**References:**

1. Sitar Sadhana Part 1- J.N.Pathak-Pathak Publication
2. Sitar Shishak-Valume 1 and 2-By Jyoti Swaroop Bhatanagar
3. Sitar Marg By S.P. Bandopadhy
4. Sitar Malika-By Bhagvat Sharan Sharma

FormativeAssessmentforTheory	
AssessmentOccasion/type	Marks
InternalAssessmentTest1	5
InternalAssessmentTest2	5
Assignment	10
<b>Total</b>	<b>20Marks</b>
<b><i>FormativeAssessmentasperguideline</i></b> <b>S.</b>	

## B.P.A (MUSIC)Semester-V

### DisciplineSpecificCourse(DSC)-10

#### Course Title: DSC-10 Sitar Practical Paper I

#### Course Code:

Type of Course	Theory /Practical	Credits	Instruction hours per week	Total No. of Lectures/Hours /Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
DSC-10	Practical I	03	06	84hrs.	20min/student	20	80	100

#### Course Outcomes (COs): At the end of the course, students will be able to:

CO1: At the end of the course student will be able to play Masitkhani

Gat with full development

CO2: At the end of the course student will be able to play Razakhani gat

with different taan patterns

CO3: At the end of the course student will be able to play Gat in Jhaptaal with full development

CO4: At the end of the course student will be able to demonstrate the prescribed Talas

Expt. No,	Title: DSC-10 Sitar Practical Paper I	84.hrs/sem
1	Learn to play a Rajakhani Gat with full development in Raag Rageshri	9
2	Learn to play a Rajakhani Gat with full development in Raag Jaijaivanti	9
3	Learn to play a Rajakhani Gat with full development in Raag Patdeep	9
4	Knowledge of following Talas with demonstration. a) Zumra      b) Adchoutal	6
5	Learn to play a Rajakhani Gat with four Alaps and four Paltas in Raag Bihag	15
6	Learn to play a Rajakhani Gat with four Alaps and four Paltas in Raag Natbhairavi	15
7	Learn to play a Drut Gat in Jhaptaal in any Raga with 4 alaps and 4 paltas	15
8	Detail knowledge of Ragas and Talas prescribed for practical course of V-Semester	6

FormativeAssessmentforPractical	
Assessment	Distribution of Marks
Internal Assessment Test 1	5
Internal Assessment Test 2	5
Assignment	10
<b>Total</b>	<b>20Marks</b>
<b><i>FormativeAssessmentasperguideline s.</i></b>	

The same shall be used for semester end Examination

## B.P.A (MUSIC)Semester–V

### DisciplineSpecificCourse(DSC)-

#### Course Title:DSC- Sitar Practical Paper II

#### Course Code:

Type of Course	Theory /Practical	Credits	Instruction hours per week	Total No. of Lectures/Hours /Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
DSC-11	Practical I	03	06	84hrs.	20min/student	20	80	100

#### Course Outcomes (COs):At the end of the course, students will be able to:

CO1: At the end of the course student will be able to play Masitkhani

Gat with full development

CO2: At the end of the course student will be able to play Razakhani gat

with different taan patterns

CO3: At the end of the course student will be able to play Gat in Roopak with full development

CO4: At the end of the course student will be able to demonstrate the prescribed Talas

Expt. No,	Title: DSC-16Sitar Practical Paper II	84.hrs/sem
1	Learn to play a Rajakhani Gat with full development in Raag lalat	9
2	Learn to play a Rajakhani Gat with full development in Raag Kalavati	9
3	Learn to play a Rajakhani Gat with full development in Raag Gujarikodi	9
4	Knowledge of following Talas with demonstration. a) Sool Taal      b) Mat Tal	6
5	Learn to play a Rajakhani Gat with four Alaps and four Paltas in Raag Marubihag	15
6	Learn to play a Rajakhani Gat with four Alaps and four Paltas in Raag pooriya	15
7	Learn to play a Ragakhani Gat in Rupak Tal in any Raga with 4 alaps and 4 paltas	15
8	Detail knowledge of Ragas and Talas prescribed for practical course of V-Semester	6

## B.P.A (MUSIC). Semester-V

### Discipline Specific Course (DSC)-9

#### Course Title: DSC-9 Violin Theory-1

#### Course Code:

Type of Course	Theory / Practical	Credits	Instruction hours per week	Total No. of Lectures / Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
DSC-9	Theory	03	06	42hrs.	3hrs.	20	80	100

#### Course Outcomes (COs): At the end of the course students will be able to:

1. At the end of the course the students will be able to get the knowledge of Gayaki anga in violin.
2. At the end of the course the students will be able to get the knowledge of contribution musicologist
3. At the end of the course students will be able to get the knowledge of shrutis

Unit	Title: DSC-9 Violin Theory-1	42.hrs/sem
Unit I	<b>Chapter 1</b> : Knowledge of writing Vilambit Gat and Druti Gat with Alaps and Paltas in Swaralipipaddhati of ragas prescribed for practical course. <b>Chapter 2 : Technical terms:</b> Geet, Gandharv, Gaan, Nibhad gayan, Anibhad Gayan, Varna, Rithuraag	10
Unit II	<b>Chapter 3:</b> Contribution of Ahobala towards Indian music <b>Chapter 4:</b> Knowledge of origin and development of Violin.	12
Unit III	<b>Chapter 5:</b> Knowledge of 22 Shrutis <b>Chapter 6:</b> Essay a) Western Music.      b) Film Music	10
Unit IV	<b>Chapter 7:</b> Biographies of the following eminent personalities a) Pt. M S Gopalkrishnan      b) Vidushi N Rajam c) Vidushi A Kanyakumari <b>Chapter 8:</b> Study of theoretical details of Ragas and Talas prescribed for practical course of V semester	10

**References:**

1. Musical Instrument of India-By Krishna swamy- MushiramManoharlalPublishersPvt.Ltd.
2. Universal History of Music –By Tagor- MushiramManoharlal Publishers-Pvt.Ltd.
3. Raga Darpan-By J.N.Pathak- Pathak Publication
4. Nibadha Sangeet- Sangeet Karyalaya-Hatheras
5. Ragatharangini- Dr.G.B.Mahamane- Kumareshwara Cultural Society Dharwad
6. Paribhasha Jnana- Dr.A.L Desai- Kumareshwara Cultural Society Dharwad

FormativeAssessmentforTheory	
AssessmentOccasion/type	Marks
InternalAssessmentTest1	5
InternalAssessmentTest2	5
Assignment	10
Total	20Marks
FormativeAssessmentasperguideline	
S.	



## B.P.A (MUSIC). Semester-V

### Discipline Specific Course (DSC)-9

#### Course Title: DSC-9 Violin Theory-2

#### Course Code:

Type of Course	Theory / Practical	Credits	Instruction hours per week	Total No. of Lectures / Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
DSC-9	Theory	03	06	42hrs.	3hrs.	20	80	100

#### Course Outcomes (COs): At the end of the course students will be able to:

1. At the end of the course the students will be able to get the knowledge of Gayaki anga in violin.
2. At the end of the course the students will be able to get the knowledge of contribution of musicologist
3. At the end of the course students will be able to get the knowledge of shrutis

Unit	Title: DSC-9 Violin Theory-2	42.hrs/sem
Unit I	<b>Chapter 1 :</b> Knowledge of writing Vilambit Gat and Druti Gat with Alaps and Paltas in Swaralipipaddhati of ragas prescribed for practical course. <b>Chapter 2 : Technical terms:</b> Geet, Gandharv, Gaan, Nibhad gayan, Anibhad Gayan, Varna, Rithuraag	10
Unit II	<b>Chapter 3:</b> Contribution of Ahobala towards Indian music <b>Chapter 4:</b> Knowledge of origin and development of Violin.	12
Unit III	<b>Chapter 5:</b> Knowledge of 22 Shrutis <b>Chapter 6:</b> Essay a) Western Music.      b) Film Music	10
Unit IV	<b>Chapter 7:</b> Biographies of the following eminent personalities a) Pt. M S Gopalkrishnan      b) Vidushi N Rajam c) Vidushi A Kanyakumari <b>Chapter 8:</b> Study of theoretical details of Ragas and Talas prescribed for practical course of V semester	10

**References:**

7. Musical Instrument of India-By Krishna swamy- MushiramManoharlalPublishersPvt.Ltd.
8. Universal History of Music –By Tagor- MushiramManoharlal Publishers-Pvt.Ltd.
9. Raga Darpan-By J.N.Pathak- Pathak Publication
10. Nibadha Sangeet- Sangeet Karyalaya-Hatheras
11. Ragatharangini- Dr.G.B.Mahamane- Kumareshwara Cultural Society Dharwad
12. Paribhasha Jnana- Dr.A.L Desai- Kumareshwara Cultural Society Dharwad

FormativeAssessmentforTheory	
AssessmentOccasion/type	Marks
InternalAssessmentTest1	5
InternalAssessmentTest2	5
Assignment	10
<b>Total</b>	<b>20Marks</b>
<b><i>FormativeAssessmentasperguideline</i></b>	
<b><i>s.</i></b>	

## B.P.A (MUSIC)Semester–V

### DisciplineSpecificCourse(DSC)-10

#### Course Title: DSC-10 Violin Practical Paper I

#### Course Code:

Type of Course	Theory /Practical	Credits	Instruction hours per week	Total No. of Lectures /Hours /Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
DSC-10	Practical I	03	06	84hrs.	20min/student	20	80	100

#### Course Outcomes (COs):At the end of the course, students will be able to:

CO1: At the end of the course student will be able to play Vilambit Gat with full development

CO2: At the end of the course student will be able to play Drut gat with different taan patterns

CO3: At the end of the course student will be able to play Gat in Jhaptal with full development

CO4: At the end of the course student will be able to demonstrate the prescribed Talas

Expt. No,	Title: DSC-10 Violin Practical Paper I	84.hrs/sem
1	Learn to play a Drut composition with full development in Raag Rageshri	9
2	Learn to play a Druti Gat with full development in Raag Jaijaivanti	9
3	Learn to play a Drut Gat with full development in Raag Patadeep	9
4	Knowledge of following Talas with demonstration. a) Zumara      b) Adachoutal	6
5	Learn to play a Vilambit and Drut Gat with four Alaps and four Paltas in Raag Bihag	15
6	Learn to play a Vilambit and Drut i Gat with four Alaps and four Paltas in Raag Natbhirav	15
7	Learn to play a Gat Composition in Zaptal Tal in any Raga with 4 alaps and 4 paltas	15
8	Detail knowledge of Ragas and Talas prescribed for practical course of V-Semester	6

<b>FormativeAssessmentforPractical</b>	
<b>Assessment</b>	<b>Distribution of Marks</b>
Internal Assessment Test 1	5
Internal Assessment Test 2	5
Assignment	10
<b>Total</b>	<b>20Marks</b>
<b><i>FormativeAssessmentasperguideline s.</i></b>	

The same shall be used for semester end Examination

## B.P.A (MUSIC)Semester-V

### DisciplineSpecificCourse(DSC)-11

#### Course Title:DSC-11 Violin Practical Paper II

#### Course Code:

Type of Course	Theory /Practical	Credits	Instruction hours per week	Total No. of Lectures/Hours /Semester	Duration of Exam	Formative Assessment Marks	Summative assessment Marks	Total Marks
DSC-11	Practical I	03	06	84hrs.	20min/student	20	80	100

#### Course Outcomes (COs):At the end of the course, students will be able to:

CO1: At the end of the course student will be able to play Vilambit Gat with full development

CO2: At the end of the course student will be able to play Drut gat with different taan patterns

CO3: At the end of the course student will be able to play Gat in Roopak with full development

CO4: At the end of the course student will be able to demonstrate the prescribed Talas

Expt. No,	Title: DSC-16 Violin Practical Paper II	84.hrs/sem
1	Learn to play a Drut composition with full development in Raag Lalat	9
2	Learn to play a Druti Gat with full development in Raag Kalavati	9
3	Learn to play a Drut Gat with full development in Raag Gujaritodi	9
4	Knowledge of following Talas with demonstration. a) Sool Taal      b) Mat Taal	6
5	Learn to play a Vilambit and Drut Gat with four Alaps and four Paltas in Raag Marubhihag	15
6	Learn to play a Vilambit and Druti Gat with four Alaps and four Paltas in Raag Pooriya	15
7	Learn to play a Gat Composition in Roopak Tal in any Raga with 4 alaps and 4 paltas	15
8	Detail knowledge of Ragas and Talas prescribed for practical course of V-Semester	6

FormativeAssessmentforTheory	
AssessmentOccasion/type	Marks
Internal Assessment Test 1	5
Internal Assessment Test 2	5
Assignment	10
<b>Total</b>	<b>20</b>
<i>FormativeAssessmentasperguideline</i> <i>s.</i>	

<b>Unit</b>	<b>Title: DSC-9 Thumri Theory-1</b>	<b>42.hrs/ sem</b>
UnitI	<p><b>Chapter 1:</b> Knowledge of writing Thumri Bandish in Swaralipipaddhati of ragas prescribed for practical course.</p> <p><b>Chapter 2:</b> Knowledge of writing chota khyal in Swaralipipaddhati as prescribed for practical course.</p>	10
UnitII	<p><b>Chapter 3:</b> contribution of Matanga towards Indian Music</p> <p><b>Chapter 4:</b> Origin and development of Thumri</p>	12
UnitIII	<p><b>Chapter 5:</b> Definition of following Technical Terms</p> <p>a) Archika                                  b) Gathika                                  c) Samika</p> <p>d) Vrundagayan e) Vageyakar                                  f) Mishrtan</p> <p><b>Chapter 5 :</b> Biographies of the following eminent personalities</p> <p>a) Ustad Maujuddin Khan                                  b) Vidhushi Sidheshwari Devi      c)Pt.Channulal Misra</p>	10
UnitIV	<p><b>Chapter 6 :</b> Theoretical knowledge of Tappa and Hori</p> <p><b>Chapter 7 :</b>Study of theoretical details of Ragas and Talas prescribed for practical course</p>	10

**References:**

1. Hindustani Music –By G.H.Ranade
2. Indian History of Music-By O.Goswamy
3. Raga Darpan By J.N Pathak- Pathak Publication
4. Thumri Tradition and Trend By R.C. Mehetha-Indian Musical Society Baroda

FormativeAssessmentforTheory	
AssessmentOccasion/type	Marks
InternalAssessmentTest1	5
InternalAssessmentTest2	5
Assignment	10
<b>Total</b>	<b>20Marks</b>
<b><i>FormativeAssessmentasperguideline</i></b>	
<b><i>s.</i></b>	



## B.P.A (MUSIC). Semester-V

### Discipline Specific Course (DSC)-9

#### Course Title: DSC-9 Thumri Theory-2

#### Course Code:

Type of Course	Theory / Practical	Credits	Instruction hours per week	Total No. of Lectures / Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
DSC-9	Theory	03	04	42hrs.	3hrs.	20	80	100

#### Course Outcomes (COs): At the end of the course students will be able to:

- At the end of the course the students will be able to get the knowledge of Origin and development of Thumri.
- At the end of the course the students will be able to get the knowledge of contribution of musicologist.
- At the end of the course the students will be able to sing, Chota khyal and Thumari and will be able to demonstrate Talas prescribed.

Unit	Title: DSC-9 Thumri Theory-2	42.hrs/sem
Unit I	<b>Chapter 1:</b> Knowledge of writing Thumri Bandish in Swaralipipaddhati of ragas prescribed for practical course. <b>Chapter 2:</b> Knowledge of writing chota khyal in Swaralipipaddhati as prescribed for practical course.	10
Unit II	<b>Chapter 3:</b> contribution of Matanga towards Indian Music <b>Chapter 4:</b> Origin and development of Thumri	12
Unit III	<b>Chapter 5:</b> Definition of following Technical Terms a) Archika                      b) Gathika                      c) Samika d) Vrundagayan              e) Vageyakar                  f) Mishrtan <b>Chapter 5 :</b> Biographies of the following eminent personalities a) Ustad Maujuddin Khan    b) Vidhushi Sidheshwari Devi c) Pt. Channulal Misra	10
Unit IV	<b>Chapter 6 :</b> Theoretical knowledge of Tappa and Hori <b>Chapter 7 :</b> Study of theoretical details of Ragas and Talas prescribed for practical course	10

**References:**

1. Hindustani Music –By G.H.Ranade
2. Indian History of Music-By O.Goswamy
3. Raga Darpan By J.N Pathak- Pathak Publication
4. Thumri Tradition and Trend By R.C. Mehetha-Indian Musical Society Baroda

<b>FormativeAssessmentforTheory</b>	
<b>AssessmentOccasion/type</b>	<b>Marks</b>
InternalAssessmentTest1	5
InternalAssessmentTest2	5
Assignment	10
<b>Total</b>	<b>20Marks</b>
<b><i>FormativeAssessmentasperguideline</i></b>	
<b>s.</b>	

## B.P.A (MUSIC)Semester-V

### DisciplineSpecificCourse(DSC)-10

#### Course Title: DSC-10 Thumri Practical Paper I

#### Course Code:

Type of Course	Theory /Practical	Credits	Instruction hours per week	Total No. of Lectures/Hours /Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
DSC-10	Practical I	03	06	84hrs.	20min/student	20	80	100

#### Course Outcomes (COs):At the end of the course, students will be able to:

CO1: At the end of the course student will be able to sing Thumri with full development

CO2: At the end of the course student will be able to sing Chota khyal with different taan patterns

CO3: At the end of the course student will be able to sing Tarana and Dadra with full development

CO4: At the end of the course student will be able to demonstrate the prescribed Talas

Expt. No,	Title: DSC-10 Thumri Practical Paper I	84.hrs/sem
1	Learn to sing Chota khyal in Rag Pilu. With Alaps and tans	9
2	Learn to sing Chota khyal in Rag Bahar. with alaps and tans	9
3	Learn to sing a Thumri composition in Raga Pilu	9
4	Learn to sing a Thumari composition with its techniques in rag Pilu	15
5	Learn to sing a Tarana in any Raga	15
6	Learn to sing Dadra in any Raga	15
7	Knowledge of following Talas with demonstration. a) Pasto      b) Tappal	6
8	Detail knowledge of Ragas and Talas prescribed for practical course of the V-Semester	6

<b>FormativeAssessmentforPractical</b>	
<b>Assessment</b>	<b>Distribution of Marks</b>
Internal Assessment Test 1	5
Internal Assessment Test 2	5
Assignment	10
<b>Total</b>	<b>20Marks</b>
<b><i>FormativeAssessmentasperguideline</i></b>	
<b><i>s.</i></b>	

The same shall be used for semester end Examination

## B.P.A (MUSIC)Semester-V

### Discipline Specific Course(DSC)-11

#### Course Title:DSC-11 Thumri Practical Paper II

#### Course Code:

Type of Course	Theory /Practical	Credits	Instruction hours per week	Total No. of Lectures/Hours /Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
DSC-11	Practical I	03	06	84hrs.	20min/student	20	80	100

#### Course Outcomes (COs):At the end of the course, students will be able to:

CO1: At the end of the course student will be able to sing Thumri with full development

CO2: At the end of the course student will be able to sing Chota khyal with different taan patterns

CO3: At the end of the course student will be able to sing Chaturang and Dadra with full development

CO4: At the end of the course student will be able to demonstrate the prescribed Talas

Expt. No,	Title: DSC-11 Thumri Practical Paper II	84.hrs/sem
1	Learn to sing Chota khyal in Rag Bhairavi. With Aaps and tans	9
2	Learn to sing Chota khyal in Rag Bhairangi Bhairav. with alaps and tans	9
3	Learn to sing a Thumri composition in Raga Bhairavi	15
4	Learn to sing a Thumari composition with its techniques in rag Bhairavi	15
5	Learn to sing a Chaturang in Raga Bhoop	9
6	Learn to sing Dadra in Raga Bhairavi	15
7	Knowledge of following Talas with demonstration. a) Kavvali      b) Teevra	6
8	Detail knowledge of Ragas and Talas prescribed for practical course of the V-Semester	6

FormativeAssessmentforPractical	
Assessment	Distribution of Marks
Internal Assessment Test 1	5
Internal Assessment Test 2	5
Assignment	10
Total	20Marks
FormativeAssessmentasperguideline s.	

<b>Unit</b>	<b>Title: DSC-9 Tabla Theory-1</b>	<b>42.hrs/ sem</b>
UnitI	<p><b>Chapter 1:</b> Knowledge of writing Thekas,Peshkar, Kayda,and paltas, Rela, Gats and Chakradar in Tala lipi paddhatiof the talas prescribed for practical course.</p> <p><b>Chapter 2 : Technical Terms:</b> Lalkila Paran, Dupalli, Damdar Tihai, Bedam Tihai, Tripalli, Kism, Farad</p>	10
UnitII	<p><b>Chapter 3:</b> Contribution of Venkatamukhi towards Indian music</p> <p><b>Chapter 4 :</b> Orgin and development of Tabla</p>	12
UnitIII	<p><b>Chapter 5:</b> Study of Dashapranas of Taal</p> <p><b>Chapter 6: Essays</b></p> <div style="display: flex; justify-content: space-around;"> <span>a) Music Therapy</span> <span>b) Details of Carnatic Taala system</span> </div>	10
UnitIV	<p><b>Chapter 7:</b> Biographies of the following musicians</p> <div style="display: flex; justify-content: space-around;"> <span>a) Pt. Basavaraj Bendigeri</span> <span>b) Pt. Kishan Maharaj</span> <span>c)Pt.Ragunath Nakod</span> </div> <p><b>Chapter 8 :</b> Study of theoretical details of Talas prescribed for practical course</p>	10

**References:**

1. Tala prakash Bhagavat Sharan Sharama-Sangeet KaryalayaHathars
2. Tabala Granth- Pt.Chotelal Mishra Kanishk Publication New Dehli
3. Bharatiya Sangeet Vadhya –Dr.Lalalmani Mishra
4. Tala Martand-Laxmi Narayan Garga
5. Tala Kosh –Pt.GirishChandra Srivastava-Ruby PrakashanAlhabad.
- 6.Tala Darshini- Dr.A L Desai, Chilipiliprekashana

FormativeAssessmentforTheory	
AssessmentOccasion/type	Marks
InternalAssessmentTest1	5
InternalAssessmentTest2	5
Assignment	10
Total	20Marks
FormativeAssessmentasperguideline s.	



## B.P.A (MUSIC). Semester-V

### Discipline Specific Course (DSC)-9

#### Course Title: DSC-9 Tabla Theory-2

#### Course Code:

Type of Course	Theory / Practical	Credits	Instruction hours per week	Total No. of Lectures / Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
DSC-9	Theory	03	04	42hrs.	3hrs.	20	80	100

#### Course Outcomes (COs): At the end of the course students will be able to:

- At the end of the course the students will be able to get the knowledge of Tabla accompaniment.
- At the end of the course the students will be able to get the of musicologist.
- At the end of the course the students will be able to get the knowledge of Dasha Pranas of Taal

Unit	Title: DSC-9 Tabla Theory-2	42.hrs/sem
Unit I	<b>Chapter 1:</b> Knowledge of writing Thekas, Peshkar, Kayda, and paltas, Rela, Gats and Chakradar in Tala lipi paddhati of the talas prescribed for practical course. <b>Chapter 2 : Technical Terms:</b> Lalkila Paran, Dupalli, Damdar Tihai, Bedam Tihai, Tripalli, Kism, Farad	10
Unit II	<b>Chapter 3:</b> Contribution of Venkatamukhi towards Indian music <b>Chapter 4 :</b> Origin and development of Tabla	12
Unit III	<b>Chapter 5:</b> Study of Dashapranas of Taal <b>Chapter 6: Essays</b> a) Music Therapy                      b) Details of Carnatic Taala system	10
Unit IV	<b>Chapter 7:</b> Biographies of the following musicians a) Pt. Basavaraj Bendigeri      b) Pt. Kishan Maharaj      c) Pt. Ragunath Nakod <b>Chapter 8 :</b> Study of theoretical details of Talas prescribed for practical course	10

**References:**

1. Tala prakash Bhagavat Sharan Sharama-Sangeet KaryalayaHathars
2. Tabala Granth- Pt.Chotelal Mishra Kanishk Publication New Dehli
3. Bharatiya Sangeet Vadhya –Dr.Lalalmani Mishra
4. Tala Martand-Laxmi Narayan Garga
5. Tala Kosh –Pt.GirishChandra Srivastava-Ruby PrakashanAlhabad.
- 6.Tala Darshini- Dr.A L Desai, Chilipiliprekashana

FormativeAssessmentforTheory	
AssessmentOccasion/type	Marks
InternalAssessmentTest1	5
InternalAssessmentTest2	5
Assignment	10
Total	20Marks
FormativeAssessmentasperguideline s.	

## B.P.A (MUSIC)Semester–V

### DisciplineSpecificCourse(DSC)-10

#### Course Title: DSC-10 Tabla Practical Paper I

#### Course Code:

Type of Course	Theory / Practical	Credits	Instruction hours per week	Total No. of Lectures / Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
DSC-10	Practical I	03	06	84hrs.	20min/student	20	80	100

#### Course Outcomes (COs): At the end of the course, students will be able to:

1. At the end of the course students will be able to play kayda in taal Roopak.
2. At the end of the course students will be able to tune Tabla
3. At the end of the course students will be able to play solo in Taal Ektaal

Expt. No,	Title: DSC-10 Tabla Practical Paper I	84.hrs/sem
1	Knowledge of Matt Taal with demonstration	4
2	Knowledge of Rudra Taal with demonstration	4
3	Learn to play 1 Thishra Jaathi Kayda with 5 Paltas ending with Tihai in Taal Rupak	15
4	Learn to play 3 Gats and Chakradhars in Taal Ektaal.	15
5	Learn to play 1 Peshkaar with 5 Paltas ending with Tihai in Taal ek taal	15
6	Learn to play 2 Kaydas and 1 rela with 3 paltas ending with Thihai in taal Ektaala	10
7	Learn to tune Tabla	6
8	Knowledge of Lehera in taal Ektal	15

<b>FormativeAssessmentforPractical</b>	
<b>Assessment</b>	<b>Distribution of Marks</b>
Internal Assessment Test 1	5
Internal Assessment Test 2	5
Assignment	10
<b>Total</b>	<b>20Marks</b>
<b><i>FormativeAssessmentasperguideline</i></b>	
<b><i>s.</i></b>	

The same shall be used for semester end Examination

## B.P.A (MUSIC)Semester–V

### DisciplineSpecificCourse(DSC)-

#### Course Title:DSC- Tabla Practical Paper II

#### Course Code:

Type of Course	Theory /Practical	Credits	Instruction hours per week	Total No. of Lectures/Hours /Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
DSC	Practical I	03	06	84hrs.	20min/student	20	80	100

#### Course Outcomes (COs):At the end of the course, students will be able to:

1. At the end of the course students will be able to play kayda in taal Roopak.
2. At the end of the course students will be able to tune Tabla
3. At the end of the course students will be able to play solo in Taal Ektaal

Expt. No,	Title: DSC-11 Tabla Practical Paper II	84.hrs/sem
1	Knowledge of Dhamar and Sool Taal with demonstration	2
2	Knowledge of creating Tihai in any 4 different Taalas.	5
3	Learn to play 1 Udan, 1 Peshkar Kayada with 5 Paltas ending with Tihai in Taal Teentaal	17
4	Learn to play rela with 5 paltas ending with Tihai in taal Teentaal	17
5	Learn to play 3 Gats and 3 Chakradhars in Taal Teentaal.	17
6	Learn to play 1 Delhi Gharana, Ajrada Gharana and Purab Gharana, Kayada with 5 Paltas ending with Tihai in Teentaal	17
7	Knowledge of accompanying Bada Khyal and Chota Khyal.	5
8	Knowledge of Lehera in taal Teental	5

FormativeAssessmentforPractical	
Assessment	Distribution of Marks
Internal Assessment Test 1	5
Internal Assessment Test 2	5
Assignment	10
Total	20Marks
FormativeAssessmentasperguideline s.	

## B.P.A (Music) V SEM

### Subject: GE Khyal-1

Course No.	Type of Course	Theory / Practical	Credits	Instruction hour per week	Total No. of Lectures/Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
GE-1	GE	Practical	03	06	84 hrs	15 min for each candidate	20	80	100

OEC-1: Title of the Course: **GE Khyal-1**

#### Course Objectives:

1. To impart the knowledge of shuddha and vikruta swaras.
2. To impart the knowledge of sargam geet and chota khayal
3. To impart the knowledge of singing shudda and vikruta swaras. Sargam geet and chota khyal with alap and Taans

#### Course Outcomes (COs):

*(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)*

1. At the end of the course the students will be able to know the basics of classical music (swara and laya)
2. At the end of the course the students will be able to sing swrageet, chota khayal with alap and taans
3. At the end of the course the students will be able to demonstrate talas.

Course:GE Khyal -1	
Number of Theory Credits	Number of practical hours/semester
3	84

Marks=100(80+20IA)

credits= 3

Content of Course: GE Khyal-1	84 Hrs
<b>Unit –1</b>	18
<b>Chapter No. 1</b> :Learn to sing Different Swaras (Komal and Teevra)	
<b>Chapter No. 2</b> Learn to sing six alankaras in thaata bhairav	
<b>Chapter No. 3</b> Learn to sing six alankaras in thaata bilawal	
<b>Unit - 2</b>	30
<b>Chapter No. 4.</b> Theoretical knowledge of raag bhairav and Boop	
<b>Chapter No. 5.</b> Learn to sing Sargam geet and Chota Khayal in raag bhairav and Boop	
<b>Chapter No. 6.</b> Learn to sing Chota Khayal with four aalaps and four taans in raag bhairav and Boop	
<b>Unit - 3</b>	36
<b>Chapter No. 7</b> Learn to sing bhada khayal and chota khayal with four aalaps and four tans in raag bhairav.	
<b>Chapter No. 8.</b> Learn to sing bhada khayal and chota khayal with four aalaps and four tans in raag Boop	
<b>Chapter No. 9</b> Knowledge of following taalas with demonstration  a) Dadra      b) Teen taal	



## References Books

1. Raag darshan – Rajeev Purandare – Prasaraṅga, Karnataka University, Dharwad
2. Sangeet Visharad – Laxminarayan Garg - Sangeet Karyalaya, Hataras
3. Bhatkande Kramika pusthaka malika – V N Bhatkande – Sangeet Karyalaya, Hataras
4. Sangeet Shastra parichaya-A.U.Patil, S H taralagatti, GB Awate, Prasaraṅg KUD

## B.P.A (Music) V SEM

### Subject: GESitar-1

Course No.	Type of Course	Theory / Practical	Credits	Instruction hour per week	Total No. of Lectures/Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
GE	GE	Practical	03	06	84 hrs	15 min for each candidate	20	80	100

OEC-1: Title of the Course:GESitar-1

#### Course Objectives:

4. To impart the knowledge of shuddha and vikruta swaras.
5. To impart the knowledge of Razhakhani gat
6. To impart the knowledge of playing shudda and vikruta swaras. Razhakhani Gats with alap and Taans

#### Course Outcomes (COs):

*(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)*

4. At the end of the course the students will be able to know the basics of classical music(swara and laya)
5. At the end of the course the students will be able to play Rajakhani gat with alap and taans
6. At the end of the course the students will be able to demonstrate talas.

Course: GE Sitar-1	
Number of Theory Credits	Number of practical hours/semester
3	84

Marks=100(80+20IA)

credits= 3

Content of Course:GE Sitar-1	84 Hrs
<b>Unit –1</b>	18
<b>Chapter No. 1</b> :Knowledge of basic strokes of sitar	
<b>Chapter No. 2</b> Learntoplay three alankaras in thaata bilawal	
<b>Chapter No. 3</b> Learntosing three alankaras in thaata kalyan	
<b>Unit - 2</b>	30
<b>Chapter No. 4.</b> Theoretical knowledge of raaga yaman and bhoop	
<b>Chapter No. 5.</b> Learntoplay razakhani gat in raaga yaman	
<b>Chapter No. 6.</b> Learntoplay razakhani gat in Bhoop	
<b>Unit - 3</b>	36
<b>Chapter No. 7</b> Learn to play Maseetkhani gat and razakhani gat with four aalaps and four taans in raaga yaman.	
<b>Chapter No. 8.</b> Learn to play Maseetkhani gat and razakhani gat with four aalaps and four tans in raaga Bhoop	
<b>Chapter No. 9</b> Knowledge of following taalas with demonstration  b) Dadra      b) Teen taal	

## **References Books**

1. Raag darshan – Rajeev Purandare – Prasaraṅga, Karnataka University, Dharwad
2. Sangeet Visharad – Laxminarayan Garg - Sangeet Karyalaya, Hataras
3. Bhatkande Kramika pusthaka malika – V N Bhatkande – Sangeet Karyalaya, Hataras
4. Sangeet Shastra parichaya-A.U.Patil, S H taralagatti, GB Awate, Prasaraṅg KUD

## B.P.A (Music) V SEM

### Subject: GEViolin-1

Course No.	Type of Course	Theory / Practical	Credits	Instruction hour per week	Total No. of Lectures/Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
GE-3	GE	Practical	03	06	84 hrs	15 min for each candidate	20	80	100

OEC-1: Title of the Course: **GEViolin-1**

#### Course Objectives:

1. To impart the knowledge of shuddha and vikruta swaras.
2. To impart the knowledge of drut gat
3. To impart the knowledge of playing shudda and vikruta swaras. Drut Gats with alap and Taans

#### Course Outcomes (COs):

*(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)*

1. At the end of the course the students will be able to know the basics of classical music (swara and laya)
2. At the end of the course the students will be able to play drut gat with alap and taans
3. At the end of the course the students will be able to demonstrate talas.

Course:GE Violin-1	
Number of Theory Credits	Number of practical hours/semester
3	84

Marks=100(80+20IA)

credits= 3

Content of Course:GE Violin-1	84 Hrs
<b>Unit –1</b>	18
<b>Chapter No. 1</b> :Knowledge of violin bowing	
<b>Chapter No. 2</b> Learntoplay three alankaras in thaata bilawal	
<b>Chapter No. 3</b> Learntosing three alankaras in thaata kalyan	
<b>Unit - 2</b>	30
<b>Chapter No. 4.</b> Theoretical knowledge of raaga Durga and Yaman	
<b>Chapter No. 5.</b> Learntoplay drut gat in raaga Durga	
<b>Chapter No. 6.</b> Learntoplay drut gat in Yaman	
<b>Unit - 3</b>	36
<b>Chapter No. 7</b> Learn to play vilambit gat and drut gat with four aalaps and four taanasin raaga Durga	
<b>Chapter No. 8.</b> Learn to play vilambit gat and drut gat with four aalaps and four taanasin raaga Yaman	
<b>Chapter No. 9</b> Knowledge of following taalaa with demonstration a)Dadra      b) Teen taal	

## References Books

1. Raag darshan – Rajeev Purandare – Prasaraṅga, Karnataka University, Dharwad
2. Sangeet Visharad – Laxminarayan Garg - Sangeet Karyalaya, Hataras
3. Bhatkande Kramika pusthaka malika – V N Bhatkande – Sangeet Karyalaya, Hataras
4. Sangeet Shastra parichaya-A.U.Patil, S H taralagatti, GB Awate, Prasaraṅg KUD

## B.P.A (Music) V SEM

### Subject: GE Thumri-1

Course No.	Type of Course	Theory / Practical	Credits	Instruction hour per week	Total No. of Lectures/Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
GE-	GE	Practical	03	06	84 hrs	15 min for each candidate	20	80	100

OEC-1: Title of the Course: **GEThumri**

#### Course Objectives:

1. To impart the knowledge of shuddha and vikruta swaras.
2. To impart the knowledge of sargam geet and chota khayal
3. To impart the knowledge of singing shudda and vikruta swaras. Thumri compositions with its development.

#### Course Outcomes (COs):

*(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)*

1. At the end of the course the students will be able to know the basics of classical music (swara and laya)
2. At the end of the course the students will be able to sing swrageet, Thumri compositions with its development.
3. At the end of the course the students will be able to demonstrate talas.



Course: GE Thumri-1	
Number of Theory Credits	Number of practical hours/semester
3	84

Marks=100(80+20IA)

credits= 3

Content of Course:GE Thumri-1	84 Hrs
<b>Unit –1</b>	18
<b>Chapter No. 1 :</b> Knowledge of different swaras	
<b>Chapter No. 2</b> Learntoplay three alankaras in thaata bilawal	
<b>Chapter No. 3</b> Learntosing three alankaras in thaata kalyan	
<b>Unit - 2</b>	30
<b>Chapter No. 4.</b> Theoretical knowledge of raaga khamaj and Kafi	
<b>Chapter No. 5.</b> Learntosing sargam geet in raaga khamaj and Kafi	
<b>Chapter No. 6.</b> Learntosing vachana and Dasarpada	
<b>Unit - 3</b>	36
<b>Chapter No. 7</b> Learn to sing Chota khyal inraaga kafi	
<b>Chapter No. 8.</b> Learn to sing thumri composition in raaga khamaj.	
<b>Chapter No. 9</b> Knowledge of following taalas with demonstration a)Bhajan teka    b) Deep chandi	

### References Books

1. Raaga darshan – Rajeev Purandare – Prasaraaga, Karnataka University, Dharwad
2. Sangeet Visharad – Laxminarayan Garg - Sangeet Karyalaya, Hataras
3. Bhatkande Kramika pusthaka malika – V N Bhatkande – Sangeet Karyalaya, Hataras
4. Thumri gayaki - R.C. Mehta
5. Thumri parichay - Leela karval

## B.P.A (Music) V SEM

### Subject: GE Tabla-1

Course No.	Type of Course	Theory / Practical	Credits	Instruction hour per week	Total No. of Lectures/Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
GE-5	GE	Practical	03	06	84 hrs	15 min for each candidate	20	80	100

OEC-1: Title of the Course: **GE Tabla-1**

**Course Pre-requisite (s):**

**Course Objectives:**

1. To impart the knowledge of basics of Tabla playing(different bols of Tabla and Dugga)
2. To impart the knowledge of playing Thekas and badal Thekas of different Talas
3. To impart the knowledge of solo play in tabla (Peshkaar, Kayda , Mukhda and Thukda )

**Course Outcomes (COs):**

*(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)*

8. At the end of the course the students will be able to know basics of Tabla playing(different bols of Tabla and Dugga)
9. At the end of the course the students will be able to play Thekas and badal Thekas of different Talas.
10. At the end of the course the students will be able to play solo in tabla (Peshkaar, Kayda , Mukhda and Thukda )

Course: GE Tabla-1	
Number of Theory Credits	Number of practical hours/semester
3	84

Marks=100(80+20IA)

credits= 3

Content of Course: GE Tabla-1	84 Hrs
<b>Unit –1</b>	18
Chapter No. 1 :learn to play basic bols of Tabla and Dagga	
Chapter No. 2 : Knowledge of all parts of Tabla	
Chapter No. 3 : Learn to play different bols in Tabla	
<b>Unit - 2</b>	30
Chapter No. 4 : Learn to play the following thekas a)Teental b) Zaptal c)Dadra d)Kehrva	
Chapter No. 5. Learn to play 3 Badal Thekas of following Talas Teental b) Zaptal	
Chapter No. 6. Learn to play a kayda in taal teental	
<b>Unit - 3</b>	36
Chapter No. 7 : Learn to play teental kayda with four paltas ending with tihai	
Chapter No. 8 : Learn to play Jhaptal Kayda with four platos ending with tihai	
Chapter No. 9 : learn to play 2 Mukhdas in taal Teental	

## References Books

5. AbhinavTalManjari-BySathyanarayanVashisth
6. TheMusic ofIndia-SripasdhBandopadhya-D.B.TanpurewaleSonsandco.pvt.ltd.Bombay
7. Nibaddha Sangeeth-SangeetKaryalayaHathras
8. Taal marthand- Laxmi narayan garage- Sangeet karyalaya hathras

**B.P.A(MUSIC)Semester–V**

**Skill:**

**CourseTitle:Skill KhyalPractical-2**

**CourseCode:**

Typeof Course	Theory/ Practical	Credits	Instruction hour/week	Total No. of Lectures/Hours / Semester	Durationof Exam	Formative Assessment Marks	Summative assessment Marks	Total Marks
skill	Practical	02	04	30hrs.	20min/stu dent	10	40	50

**Course Outcomes (COs):**At the end ofthe course students will be able to: CO 1:At the end of the course student will able to present Raga with full development

**CO2:**At the end of the course student will get the knowledge of stage performance

Expt. No	Title:Skill KhyalPractical -2	30hrs/s em
	Learn to perform any Raga with full development from I to Vsemester syllabus	

**B.P.A(MUSIC)Semester–V**

**Skill**

**CourseTitle:SKILL SitarPractical-2**

**CourseCode:**

Typeof Course	Theory/ Practical	Credits	Instruction hour/week	Total No. of Lectures/Hours / Semester	Durationof Exam	Formative Assessment Marks	Summative assessment Marks	Total Marks
SKILL	Practical	02	04	30hrs.	20min/stu dent	10	40	50

**Course Outcomes (COs):At the end ofthe course students will be able to: CO 1:At the end of the course student will able to present Raga with full development**

**CO2:At the end of the course student will get the knowledge of stage performance**

Expt. No	Title:SKILL Sitar Practical-2	30hrs/s em
	Learn to perform any Raga with fulld evelopment from I to Vsemester syllabus	

## B.P.A(MUSIC)Semester–V

### SKILL

CourseTitle:SKILL Violin Practical-2

CourseCode:

Typeof Course	Theory/ Practical	Credits	Instruction hour/week	Total No. of Lectures/Hours / Semester	Durationof Exam	Formative Assessment Marks	Summative assessment Marks	Total Marks
SKILL	Practical	02	04	30hrs.	20min/student	10	40	50

Course Outcomes (COs):At the end ofthe course students will be able to:

CO 1:At the end of the course student will able to present Raga with full development

CO2:At the end of the course student will get the knowledge of stage performance

Expt. No	Title:SKILL ViolinPractical -2	30hrs/sem
	Learn to perform any Raga with full development from I to V semester syllabus	

**B.P.A(MUSIC)Semester–V**

**SKILL**

**CourseTitle:SKILL ThumriPractical-2**

**CourseCode:**

Typeof Course	Theory/ Practical	Credits	Instruction hour/week	Total No. of Lectures/Hours / Semester	Durationof Exam	Formative Assessment Marks	Summative assessment Marks	Total Marks
SKILL	Practical	02	04	30hrs.	20min/student	10	40	50

**Course Outcomes (COs):At the end ofthe course students will be able to: CO 1:At the end of the course student will able to present Thumri with full development**

**CO2:At the end of the course student will get the knowledge of stage performance**

Expt. No	Title:SKILL Thumri Practical-2	30hrs/s em
	Learn to perform any Thumri with full development from I to IV semester syllabus	



**B.P.A(MUSIC)Semester–V**

**SKILL**

**Course Title:SKILL Tabla Practical-2**

**Course Code:**

Type of Course	Theory/ Practical	Credits	Instruction hour/week	Total No. of Lectures/Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative assessment Marks	Total Marks
SKILL	Practical	02	04	30hrs.	20min/student	10	40	50

**Course Outcomes (COs): CO 1:At the end of the course student will able to present Tabla Solo**

**CO2:At the end of the course student will get the knowledge of stage performance**

Expt. No	Title:SKILL Tabla Practical -2	30hrs/sem
	Learn to perform Tabla Solo in any Tala from I to V semester syllabus	

## **B.P.A. Music**

### **Hindustani Music (Khyal, Thumri, Sitar, Tabla and Violin)**

#### **Model Question Paper V semester DSC**

**Hours – 3 hours**

**Marks: 80**

**Scheme for setting the question paper for B.P.A(Music)(Khyal, Thumri, Sitar, Tabla and Violin) as DSC optional**

#### **Part-A**

4. Question number 1-05 carries 2 marks each. : 10marks

#### **Part-B**

5. Question number 06- 15 carries 05Marks each. Answer any 08 questions : 40 marks

#### **Part-C**

6. Question number 16-19 carries 10 Marks each. Answer any 03 questions : 30 marks

In Part-C question Number 16 is compulsory

**Total: 80 Marks**

**Note: Proportionate weight age shall be given to each unit based on number of hours prescribed.**

## B.P.A (MUSIC). Semester-VI

### Discipline Specific Course (DSC)-

**Course Title: DSC- Khyal Theory-1**

**Course Code:**

Type of Course	Theory / Practical	Credits	Instruction hours per week	Total No. of Lectures / Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
DSC-12	Theory	03	03	42hrs.	3hrs.	20	80	100

#### Course Outcomes (COs): At the end of the course students will be able to:

**CO1:** At the end of the course the students will be able to get the knowledge of dasalakshanas of Raaga

**CO2:** At the end of the course the students will be able to write Bada Khyal and Chota Khyal.

**CO3:** At the end of the course the students will be able to get the knowledge of voice culture and bandish.

Unit	Title: DSC-12 Khyal Theory-1	42.hrs/sem
Unit I	<b>Chapter 1:</b> Knowledge of writing Bada Khyal and Chota Khyal Bandish with Alaps and Taans in Swaralipi padhathi of ragas prescribed for practical course. <b>Chapter 2: Technical Terms:</b> Kala, Khatka-Murkhi, Gandharv, Gandabhandan, Gaan, Geet, Chilla	10
Unit II	<b>Chapter 3:</b> Study of shrutis in ancient, medieval and modern period <b>Chapter 4:</b> Dashalakshanas of raga.	12
Unit III	<b>Chapter 5:</b> Biographies of the following eminent personalities <b>A) Pt. Basavaraj Rajguru      B) Pt. Bhimasen Joshi</b> <b>c) Pt. Puttaraj Gawaigalu</b> <b>Chapter 6 :</b> Voice culture in music	10
Unit IV	<b>Chapter 7:</b> Importance of bhandish in Khayal <b>Chapter 8:</b> Study of theoretical details of Ragas and Talas prescribed for the practical course	10

**References:**

1. Raga Dhrashan –Prof. Rajeev Purandare
2. Bharatiya Sangeet Charitre-B.D.Pathak-PrasarngaKarnatak University Dharwad
3. Sangeeth Visharadha- Vasant-Sangeet Karyalaya-Hathras
4. BhatkandeKramicPusthak Malika-Pt.V.N.Bathkande Sangeet Karyalaya-Hathras
5. Hindustani Sangeet Gararu-S.V.Mathpathi-RudreshwaraPrathistana-Gorta
6. Ragatharangini- Dr.G.B.Mahamane- Kumareshwara Cultural Society Dharwad
7. Paribhasha Jnana- Dr.A.L Desai- Kumareshwara Cultural Society Dharwad

FormativeAssessmentforTheory	
AssessmentOccasion/type	Marks
InternalAssessmentTest1	5
InternalAssessmentTest2	5
Assignment	10
<b>Total</b>	<b>20Marks</b>
<b>FormativeAssessmentasperguideline</b>	
<b>S.</b>	

## B.P.A (MUSIC). Semester-VI

### Discipline Specific Course (DSC)-12

#### Course Title: DSC-12 Khyal Theory-2

#### Course Code:

Type of Course	Theory / Practical	Credits	Instruction hours per week	Total No. of Lectures / Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
DSC-12	Theory	03	03	42hrs.	3hrs.	20	80	100

#### Course Outcomes (COs): At the end of the course students will be able to:

**CO1:** At the end of the course the students will be able to get the knowledge of dasalakshanas of Raaga

**CO2:** At the end of the course the students will be able to write Bada Khyal and Chota Khyal.

**CO3:** At the end of the course the students will be able to get the knowledge of voice culture and bandish.

Unit	Title: DSC-12 Khyal Theory-2	42.hrs/sem
Unit I	<b>Chapter 1:</b> Knowledge of writing Bada Khyal and Chota Khyal Bandish with Alaps and Taans in Swaralipi paddhati of ragas prescribed for practical course. <b>Chapter 2: Technical Terms:</b> Kala, Khatka-Murkhi, Gandharv, Gandabhandan, Gaan, Geet, Chilla	10
Unit II	<b>Chapter 3:</b> Study of shrutis in ancient, medieval and modern period <b>Chapter 4:</b> Dashalakshanas of raga.	12
Unit III	<b>Chapter 5:</b> Biographies of the following eminent personalities <b>A) Pt. Basavaraj Rajguru      B) Pt. Bhimasen Joshi</b> <b>c) Pt. Puttaraj Gawaigalu</b> <b>Chapter 6 :</b> Voice culture in music	10
Unit IV	<b>Chapter 7:</b> Importance of bhandish in Khayal <b>Chapter 8:</b> Study of theoretical details of Ragas and Talas prescribed for the practical course	10

**References:**

8. Raga Dhrashan –Prof. Rajeev Purandare
9. Bharatiya Sangeet Charitre-B.D.Pathak-PrasarngaKarnatak University Dharwad
10. Sangeeth Visharadha- Vasant-Sangeet Karyalaya-Hathras
11. BhatkandeKramicPusthak Malika-Pt.V.N.Bathkande Sangeet Karyalaya-Hathras
12. Hindustani Sangeet Gararu-S.V.Mathpathi-RudreshwaraPrathistana-Gorta
13. Ragatharangini- Dr.G.B.Mahamane- Kumareshwara Cultural Society Dharwad
14. Paribhasha Jnana- Dr.A.L Desai- Kumareshwara Cultural Society Dharwad

FormativeAssessmentforTheory	
AssessmentOccasion/type	Marks
InternalAssessmentTest1	5
InternalAssessmentTest2	5
Assignment	10
<b>Total</b>	<b>20Marks</b>
<b><i>FormativeAssessmentasperguideline</i></b>	
<b>s.</b>	

## B.P.A (MUSIC)Semester–VI

### DisciplineSpecificCourse(DSC)-13

#### Course Title: DSC-13 Khyal Practical Paper I

#### Course Code:

Type of Course	Theory /Practical	Credits	Instruction hours per week	Total No. of Lectures/Hours /Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
DSC-10	Practical I	03	06	84hrs.	20 min/students	20	80	100

#### Course Outcomes (COs):At the end of the course, students will be able to:

CO1: At the end of the course student will be able to sing Bada khyal with full development

CO2: At the end of the course student will be able to sing Chota khyal with different taan patterns

CO3: At the end of the course student will be able to sing Drupad

CO4: At the end of the course student will be able to demonstrate the prescribed Talas

Expt. No,	Title: DSC-10 Khyal Practical Paper I	84.hrs/sem
1	Learn to sing chota khyal with full development in raag Jog	9
2	Learn to sing chota khyal with full development in raag Kamod	9
3	Learn to sing chota khyal with full development in raag Gaoud Sarang	9
4	Knowledge of following talas with demonstration A) Teevra B) Choutal	6
5	Learn to sing Bada khyal and a Chota khyal with full development in Raga Puriya Dhanshree	15
6	Learn to sing Bada khyal and a Chota khyal with full development in Raga Bhatiyar	15
7	Learn to sing Dhrupad composition in any Raga	15
8	Detail knowledge of Ragas and Talas prescribed for practical course of the V-Semester	6

<b>FormativeAssessmentforPractical</b>	
<b>Assessment</b>	<b>Distribution of Marks</b>
Internal Assessment Test 1	5
Internal Assessment Test 2	5
Assignment	10
<b>Total</b>	<b>20Marks</b>
<b><i>FormativeAssessmentasperguideline s.</i></b>	

The same shall be used for semester end Examination



## B.P.A (MUSIC)Semester-VI

### Discipline Specific Course (DSC)-14

#### Course Title: DSC-11 Khyal Practical Paper II

#### Course Code:

Type of Course	Theory / Practical	Credits	Instruction hours per week	Total No. of Lectures / Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
DSC-11	Practical I	03	06	84hrs.	20min/student	20	80	100

#### Course Outcomes (COs): At the end of the course, students will be able to:

CO1: At the end of the course student will be able to sing Bada khyal with full development

CO2: At the end of the course student will be able to sing Chota khyal with different taan patterns

CO3: At the end of the course student will be able to sing Damar composition

CO4: At the end of the course student will be able to demonstrate the prescribed Talas

Expt. No,	Title: DSC-11 Khyal Practical Paper II	84.hrs/sem
1	Learn to sing chota khyal with full development in raag Basant	9
2	Learn to sing chota khyal with full development in raag Hameer	9
3	Learn to sing chota khyal with full development in raag Marawa	9
4	Knowledge of following talas with demonstration A) Dharmar B) Deepchandi	6
5	Learn to sing Bada khyal and a Chota khyal with full development in Raga Multani	15
6	Learn to sing Bada khyal and a Chota khyal with full development in Raga Miya- Malhar	15
7	Learn to sing Dhamar composition in any Raga	15
8	Detail knowledge of Ragas and Talas prescribed for practical course of the V-Semester	6

FormativeAssessmentforTheory	
AssessmentOccasion/type	Marks
Internal Assessment Test 1	5
Internal Assessment Test 2	5
Assignment	10
<b>Total</b>	<b>20</b>
<i>FormativeAssessmentasperguideline</i> <i>s.</i>	

## B.P.A (MUSIC). Semester-VI

### Discipline Specific Course (DSC)-

**Course Title: DSC- Sitar Theory-1**

**Course Code:**

Type of Course	Theory / Practical	Credits	Instruction hours per week	Total No. of Lectures / Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
DSC-12	Theory	03	03	42hrs.	2hrs.	20	80	100

**Course Outcomes (COs): At the end of the course students will be able to:**

- At the end of the course the students will be able to get the knowledge theoretical techniques of riyaz in sitar
- At the end of the course the students will be able to get the knowledge of contribution musicologist
- At the end of the course the students will be able to get the knowledge of Kaku in music
- At the end of the course the students will be able to write Masitkhani Gat and Razakhani Gat in Swaralipipaddhati

Unit	Title: DSC-9 Sitar Theory-1	42.hrs/sem
Unit I	<b>Chapter 1:</b> Knowledge of writing Maseetkhani Gat and Rajakhani Gat with Alap and Paltas in Swaralipipaddhati of ragas prescribed for practical course. <b>Chapter 2 : Technical Terms:</b> Ladi, Bol, Toda, Swargunjan, Saarana, Kaaku, Janaka-Janya Raaga	10
Unit II	<b>Chapter 3:</b> Theoretical knowledge of sitar solo playing. <b>Chapter 4:</b> Biographies of the following eminent personalities a) Pandit Nikhil Banerjee b) Ustad Raiz Khan c) Vid. Sharan Rani	12
Unit III	<b>Chapter 5:</b> Theoretical techniques of riyaz in sitar <b>Chapter 6:</b> Classification of Ragas	10
Unit IV	<b>Chapter 7:</b> Importance of Kaku in Music <b>Chapter 8:</b> Study of theoretical details of Ragas and Talas prescribed for practical course	10

**References:**

1. Sitar Sadhana Part 1- J.N.Pathak-Pathak Publication
2. Sitar Shishak-Valume 1 and 2-By Jyoti Swaroop Bhatanagar
3. Sitar Marg By S.P. Bandopadhya
4. Sitar Malika-By Bhagvat Sharan Sharma

FormativeAssessmentforTheory	
AssessmentOccasion/type	Marks
InternalAssessmentTest1	5
InternalAssessmentTest2	5
Assignment	10
Total	20Marks
FormativeAssessmentasperguideline s.	

## B.P.A (MUSIC). Semester-VI

### Discipline Specific Course (DSC)-

**Course Title: DSC- Sitar Theory-2**

**Course Code:**

Type of Course	Theory / Practical	Credits	Instruction hours per week	Total No. of Lectures / Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
DSC-12	Theory	03	03	42hrs.	2hrs.	20	80	100

**Course Outcomes (COs): At the end of the course students will be able to:**

1. At the end of the course the students will be able to get the knowledge theoretical techniques of riyaz in sitar
2. At the end of the course the students will be able to get the knowledge of contribution musicologist
3. At the end of the course the students will be able to get the knowledge of Kaku in music
4. At the end of the course the students will be able to write Masitkhani Gat and Razakhani Gat in Swaralipipaddhati

Unit	Title: DSC- Sitar Theory-2	42.hrs/sem
Unit I	<b>Chapter 1:</b> Knowledge of writing Maseetkhani Gat and Rajakhani Gat with Alap and Paltas in Swaralipipaddhati of ragas prescribed for practical course. <b>Chapter 2 : Technical Terms:</b> Ladi, Bol, Toda, Swargunjan, Saarana, Kaaku, Janaka-Janya Raaga	10
Unit II	<b>Chapter 3:</b> Theoretical knowledge of sitar solo playing. <b>Chapter 4:</b> Biographies of the following eminent personalities a) Pandit Nikhil Banerjee b) Ustad Raiz Khan c) Vid. Sharan Rani	12
Unit III	<b>Chapter 5:</b> Theoretical techniques of riyaz in sitar <b>Chapter 6:</b> Classification of Ragas	10
Unit IV	<b>Chapter 7:</b> Importance of Kaku in Music <b>Chapter 8:</b> Study of theoretical details of Ragas and Talas prescribed for practical course	10

**References:**

1. Sitar Sadhana Part 1- J.N.Pathak-Pathak Publication
2. Sitar Shishak-Valume 1 and 2-By Jyoti Swaroop Bhatanagar
3. Sitar Marg By S.P. Bandopadhya
4. Sitar Malika-By Bhagvat Sharan Sharma

FormativeAssessmentforTheory	
AssessmentOccasion/type	Marks
InternalAssessmentTest1	5
InternalAssessmentTest2	5
Assignment	10
Total	20Marks
FormativeAssessmentasperguideline s.	

## B.P.A (MUSIC) Semester-VI

## DisciplineSpecificCourse(DSC)-13

**Course Title: DSC-13 Sitar Practical Paper I**

**Course Code:**

Type of Course	Theory / Practical	Credits	Instruction hours per week	Total No. of Lectures / Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
DSC-13	Practical	03	06	84hrs.	20min/student	20	80	100

**Course Outcomes (COs):** At the end of the course, students will be able to:

**C01: At the end of the course student will be able to play Masitkhani**

### Gat with full development

**C02: At the end of the course student will be able to play Razakhani gat**

**with different taan patterns**

**CO3: At the end of the course student will be able to play Gat in Dhamar with full development**

**CO4: At the end of the course student will be able to demonstrate the prescribed Talas**

Expt. No,	Title: DSC-13 Sitar Practical Paper I	84.hrs/sem
1	Learn to play a Rajakhani Gat with full development in Raag Jog	9
2	Learn to play a Rajakhani Gat with full development in Raag Kamod	9
3	Learn to play Masitkhani and Rajakhani Gat with four Alaps and four Paltas in Raag Puriyadhanashree	15
4	Learn to play Masitkhani and Rajakhani Gat with four Alapsand four Paltas in Raag Madhuvanti	15
5	Knowledge of following Talas with demonstration. a) Teevra b) Choutal	6
6	Learn to play a Gat composition in Taal Dhamar in any one Raga	15
7	Learn to Tune sitar	9
8	Detail knowledge of Ragas and Talas prescribed for practical course of VI-Semester	6

<b>FormativeAssessmentforPractical</b>	
<b>Assessment</b>	<b>Distribution of Marks</b>
Internal Assessment Test 1	5
Internal Assessment Test 2	5
Assignment	10
<b>Total</b>	<b>20Marks</b>
<b><i>FormativeAssessmentasperguideline</i></b>	
<b><i>s.</i></b>	

The same shall be used for semester end Examination



## B.P.A (MUSIC)Semester–VI

### DisciplineSpecificCourse(DSC)-

#### Course Title:DSC- Sitar Practical Paper II

#### Course Code:

Type of Course	Theory /Practical	Credits	Instruction hours per week	Total No. of Lectures/Hours /Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
DSC-14	Practical I	03	06	84hrs.	20min/student	20	80	100

#### Course Outcomes (COs):At the end of the course, students will be able to:

CO1: At the end of the course student will be able to play Masitkhani

Gat with full development

CO2: At the end of the course student will be able to play Razakhani gat

with different taan patterns

CO3: At the end of the course student will be able to play Gat in Roopak with full development

CO4: At the end of the course student will be able to demonstrate the prescribed Talas

Expt. No,	Title: DSC- Sitar Practical Paper II	84.hrs/sem
1	Learn to play a Ragakhani Gat with full development in raga Hameer	9
2	Learn to Play a Rajakhani Gat with full development in rag Sohani	9
3	Learn to play Masitkhani and Rajakhani Gat with four Alapsand four Paltas in Raag Multani	15
4	Learn to play Masitkhani and Rajakhani Gat with four Alapsand four Paltas in Raag Miyamalhar	15
5	Learn to play a Dhun In Kafi Raga	15
6	Learn to play a Dhun in Raga Khamaj	10
7	Knowledge of following Talas with demonstration. a) Dhamar b) Deepchandi	5
8	Detail knowledge of Ragas and Talas prescribed for practical course of VI Semester	6

FormativeAssessmentforTheory	
AssessmentOccasion/type	Marks
Internal Assessment Test 1	5
Internal Assessment Test 2	5
Assignment	10
<b>Total</b>	<b>20</b>
<i>FormativeAssessmentasperguideline</i> <i>s.</i>	

## B.P.A (MUSIC). Semester–VI

### Discipline Specific Course (DSC)-12

#### Course Title: DSC-12 Violin Theory-1

#### Course Code:

Type of Course	Theory / Practical	Credits	Instruction hours per week	Total No. of Lectures / Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
DSC-12	Theory	03	04	42hrs.	3hrs.	20	80	100

#### Course Outcomes (COs): At the end of the course students will be able to:

1. At the end of the course the students will be able to get the knowledge of Time Theory-of Ragas.
2. At the end of the course the students will be able to get the knowledge of Tuning Violin
3. At the end of the course the students will be able to get the knowledge of stage performance.

Unit	Title: DSC-12 Violin Theory-1	42.hrs/sem
Unit I	<b>Chapter 1</b> : Knowledge of writing Vilambit Gat and Drut Gat with Alaps and Paltas in Swaralipipaddhati of ragas prescribed for practical course. <b>Chapter 2 : Technical Terms:</b> Dinageya, Rathrigeya, Sandhiprakasha, Kaaku, Janaka-Janya Raaga, Prabhand, Vagyeyagara	10
Unit II	<b>Chapter 3:</b> Therotical techniques of riyaz in Violin <b>Chapter 4:</b> Therotical knowledge of Violin solo playing.	12
Unit III	<b>Chapter 5:</b> Ubhayahasta Chalana Kriya in Violin <b>Chapter 6:</b> Time Theory-of Raaga	10
Unit IV	<b>Chapter 7:</b> Biographies of the following eminent personalities a) Ustad Allaaddin khan b) Vidwan Chawdayya c) Vid. Lalgudi Jayaraman <b>Chapter 8:</b> Study of theoretical details of Ragas and Talas prescribed for practical course of VI-Semester	10

**References:**

1. Raga Parichaya Part 1 to 5 – By Pt.Harichandra Srivastav
2. Abhinav Geeth Manjari Part 1 to 3 – Pt.S.N.RatanJankar
3. Raga Visharada-By Pt.Laxminarayan Garg-Sangeet KaryalayaHathras
4. Rag Vigyan Part 1 to 5 –Pt.Vinayak Rao Patvardhan

FormativeAssessmentforTheory	
AssessmentOccasion/type	Marks
InternalAssessmentTest1	5
InternalAssessmentTest2	5
Assignment	10
<b>Total</b>	<b>20Marks</b>
<b><i>FormativeAssessmentasperguideline</i></b>	
<b><i>s.</i></b>	

## B.P.A (MUSIC). Semester-VI

### Discipline Specific Course (DSC)-12

#### Course Title: DSC-12 Violin Theory-2

#### Course Code:

Type of Course	Theory / Practical	Credits	Instruction hours per week	Total No. of Lectures / Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
DSC-12	Theory	03	04	42hrs.	3hrs.	20	80	100

#### Course Outcomes (COs): At the end of the course students will be able to:

- At the end of the course the students will be able to get the knowledge of Time Theory-of Ragas.
- At the end of the course the students will be able to get the knowledge of Tuning Violin
- At the end of the course the students will be able to get the knowledge of stage performance.

Unit	Title: DSC-12 Violin Theory-2	42.hrs/sem
Unit I	<b>Chapter 1</b> : Knowledge of writing Vilambit Gat and Drut Gat with Alaps and Paltas in Swaralipipaddhati of ragas prescribed for practical course. <b>Chapter 2 : Technical Terms:</b> Dinageya, Rathrigeya, Sandhiprakasha, Kaaku, Janaka-Janya Raaga, Prabhand, Vagyeyagara	10
Unit II	<b>Chapter 3:</b> Therotical techniques of riyaz in Violin <b>Chapter 4:</b> Therotical knowledge of Violin solo playing.	12
Unit III	<b>Chapter 5:</b> Ubhayahasta Chalana Kriya in Violin <b>Chapter 6:</b> Time Theory-of Raaga	10
Unit IV	<b>Chapter 7:</b> Biographies of the following eminent personalities a) Ustad Allaaddin khan b) Vidwan Chawdayya c) Vid. Lalgudi Jayaraman <b>Chapter 8:</b> Study of theoretical details of Ragas and Talas prescribed for practical course of VI-Semester	10

**References:**

1. Raga Parichaya Part 1 to 5 – By Pt.Harichandra Srivastav
2. Abhinav Geeth Manjari Part 1 to 3 – Pt.S.N.RatanJankar
3. Raga Visharada-By Pt.Laxminarayan Garg-Sangeet KaryalayaHathras
4. Rag Vigyan Part 1 to 5 –Pt.Vinayak Rao Patvardhan

FormativeAssessmentforTheory	
AssessmentOccasion/type	Marks
InternalAssessmentTest1	5
InternalAssessmentTest2	5
Assignment	10
<b>Total</b>	<b>20Marks</b>
<b><i>FormativeAssessmentasperguideline</i></b>	
<b>s.</b>	

## B.P.A (MUSIC)Semester–VI

### DisciplineSpecificCourse(DSC)-

#### Course Title: DSC- Violin Practical Paper I

#### Course Code:

Type of Course	Theory / Practical	Credits	Instruction hours per week	Total No. of Lectures / Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
DSC-	Practical I	03	06	84hrs.	20min/student	20	80	100

#### Course Outcomes (COs): At the end of the course, students will be able to:

CO1: At the end of the course student will be able to play Vilambit Gat with full development

CO2: At the end of the course student will be able to play Drut gat with different taan patterns

CO3: At the end of the course student will be able to play Gat in Taal Dhamar

CO4: At the end of the course student will be able to demonstrate the prescribed Talas

Expt. No,	Title: DSC-13 Violin Practical Paper I	84.hrs/sem
1	Learn to play a Drut Gat with full development in Raag Jog	9
2	Learn to play a Drut Gat with full development in Raag Kamod	9
3	Learn to play Vilambit Gat and Drut Gat with four Alaps and four Paltas in Raag Puriyadhanashree	15
4	Learn to play a Vilambit Gat and Drut Gat with four Alaps and four Paltas in Raag Madhuvanti	15
5	Learn to play a Gat composition in Taal Dhamar in any one Raga	15
6	Knowledge of following Talas with demonstration. a) Teevra      b) Choutal	5
7	Learn to Tune Violin	9
8	Detail knowledge of Ragas and Talas prescribed for practical course of VI-Semester	7

<b>FormativeAssessmentforPractical</b>	
<b>Assessment</b>	<b>Distribution of Marks</b>
Internal Assessment Test 1	5
Internal Assessment Test 2	5
Assignment	10
<b>Total</b>	<b>20Marks</b>
<b><i>FormativeAssessmentasperguideline</i></b> <b><i>s.</i></b>	

The same shall be used for semester end Examination



## B.P.A (MUSIC)Semester–VI

### DisciplineSpecificCourse(DSC)-14

#### Course Title:DSC-14 Violin Practical Paper II

#### Course Code:

Type of Course	Theory /Practical	Credits	Instruction hours per week	Total No. of Lectures/Hours /Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
DSC-14	Practical I	03	06	84hrs.	20min/student	20	80	100

#### Course Outcomes (COs):At the end of the course, students will be able to:

CO1: At the end of the course student will be able to play Vilambit Gat with full development

CO2: At the end of the course student will be able to play Drut gat with different taan patterns

CO3: At the end of the course student will be able to play Gat in Roopak with full development

CO4: At the end of the course student will be able to demonstrate the prescribed Talas

Expt. No,	Title: DSC-16 Violin Practical Paper II	84.hrs/sem
1	Learn to play a Drut Gat with full development in raga Hameer	9
2	Learn to Play a Drut Gat with full development in rag Sohani	9
3	Learn to play a Vilambit Gat and Drut Gat with four Alaps and four Paltas in Raag Multani	15
4	Learn to play a Vilambit Gat and Drut Gat with four Alaps and four Paltas in Raag Miyamalhar	15
5	Learn to play a Dhun In Kafi Raga	15
6	Learn to play a Dhun in Raga Khamaj	10
7	Knowledge of following Talas with demonstration. a) Dhamar b) Deepchandi	5
8	Detail knowledge of Ragas and Talas prescribed for practical course of VI Semester	6

FormativeAssessmentforTheory	
AssessmentOccasion/type	Marks
Internal Assessment Test 1	5
Internal Assessment Test 2	5
Assignment	10
<b>Total</b>	<b>20</b>
<i>FormativeAssessmentasperguideline</i> <i>s.</i>	

## B.P.A (MUSIC). Semester–VI

### Discipline Specific Course (DSC)-

#### Course Title: DSC- Thumri Theory-1

#### Course Code:

Type of Course	Theory / Practical	Credits	Instruction hours per week	Total No. of Lectures / Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
DSC-12	Theory	03	04	42hrs.	3hrs.	20	80	100

#### Course Outcomes (COs): At the end of the course students will be able to:

1. At the end of the course the students will be able to get the knowledge of comparative study of Hindustani and Carnataka Music
2. At the end of the course the students will be able to get the knowledge of 22 Shruties in Hindustani Music.
3. At the end of the course the students will be able to get the knowledge of Aesthetics in Thumari.

Unit	Title: DSC-12 Thumri Theory-1	42.hrs/sem
Unit I	<b>Chapter 1:</b> Knowledge of writing Thumri Bandish and Cota Khayal in Swaralipipaddhati of ragas prescribed for practical course. <b>Chapter 2: Technical terms:</b> Janaka-Janya Raga, Jugalbandhi, Natyageet, Dhwani, Prahara, Mukhda, Meela, Varna	10
Unit II	<b>Chapter 3 :</b> Comparative study of Hindustani and Carnataka Music <b>Chapter 4 :</b> Study of 22 Shruties in Hindustani Music	12
Unit III	<b>Chapter 5 :</b> Essays a) Fusion Music                      b) Ravindra Sangeet <b>Chapter 6 :</b> Aesthetics in Thumari	10
Unit IV	<b>Chapter No. 6 :</b> Biographies of the following eminent personalities a) Vidhushi. Laxmi Shankar b) Vidhushi Nirmala Devi c) Pt. Ajoy Chakraborty <b>Chapter No. 9 :</b> Study of theoretical details of Ragas and Talas prescribed for practical course	10

**References:**

1. Hamare Sangeet Ratna-Laxmi Narayan Garga-Sangeet Karayala Garga
2. Thumri in Hindustani Stylistic perspective –Petar Mannuel –Motilal Publication New Dehli
3. Thumri Tradition and Trend –R.C.Mehata-Indian Musical Society Baroda
4. Rag Vigyana Part 1 to 6 –Vinayak Rao Pathvardahn-Madhusudhan Pathvardahn Pune

Formative Assessment for Theory	
Assessment Occasion/type	Marks
Internal Assessment Test 1	5
Internal Assessment Test 2	5
Assignment	10
<b>Total</b>	<b>20 Marks</b>
<b>Formative Assessment as per guideline</b>	
<b>S.</b>	

## B.P.A (MUSIC). Semester-VI

### Discipline Specific Course (DSC)-12

#### Course Title: DSC-12 Thumri Theory-2

#### Course Code:

Type of Course	Theory / Practical	Credits	Instruction hours per week	Total No. of Lectures / Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
DSC-12	Theory	03	04	42hrs.	3hrs.	20	80	100

#### Course Outcomes (COs): At the end of the course students will be able to:

- At the end of the course the students will be able to get the knowledge of comparative study of Hindustani and Carnataka Music
- At the end of the course the students will be able to get the knowledge of 22 Shruties in Hindustani Music.
- At the end of the course the students will be able to get the knowledge of Aesthetics in Thumari.

Unit	Title: DSC-12 Thumri Theory-2	42.hrs/sem
Unit I	<b>Chapter 1:</b> Knowledge of writing Thumri Bandish and Cota Khayal in Swaralipi paddhati of ragas prescribed for practical course. <b>Chapter 2: Technical terms:</b> Janaka-Janya Raga, Jugalbandhi, Natyageet, Dhwani, Prahara, Mukhda, Meela, Varna	10
Unit II	<b>Chapter 3 :</b> Comparative study of Hindustani and Carnataka Music <b>Chapter 4 :</b> Study of 22 Shruties in Hindustani Music	12
Unit III	<b>Chapter 5 :</b> Essays a) Fusion Music                      b) Ravindra Sangeet <b>Chapter 6 :</b> Aesthetics in Thumari	10
Unit IV	<b>Chapter No. 6 :</b> Biographies of the following eminent personalities a) Vidhushi. Laxmi Shankar b) Vidhushi Nirmala Devi c) Pt. Ajoy Chakraborty <b>Chapter No. 9 :</b> Study of theoretical details of Ragas and Talas prescribed for practical course	10

**References:**

1. Hamare Sangeet Ratna-Laxmi Narayan Garga-Sangeet Karayala Garga
2. Thumri in Hindustani Stylistic perspective –Petar Mannuel –Motilal Publication New Dehli
3. Thumri Tradition and Trend –R.C.Mehata-Indian Musical Society Baroda
4. Rag Vigyana Part 1 to 6 –Vinayak Rao Pathvardahn-Madhusudhan Pathvardahn Pune

Formative Assessment for Theory	
Assessment Occasion/type	Marks
Internal Assessment Test 1	5
Internal Assessment Test 2	5
Assignment	10
<b>Total</b>	<b>20 Marks</b>
<b>Formative Assessment as per guidelines.</b>	

## B.P.A (MUSIC)Semester–VI

### DisciplineSpecificCourse(DSC)-

#### Course Title: DSC- Thumri Practical Paper I

#### Course Code:

Type of Course	Theory /Practical	Credits	Instruction hours per week	Total No. of Lectures/Hours /Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
DSC-	Practical I	03	06	84hrs.	20min/student	20	80	100

#### Course Outcomes (COs):At the end of the course, students will be able to:

CO1: At the end of the course student will be able to sing Thumri with full development

CO2: At the end of the course student will be able to sing Chota khyal with different taan patterns

CO3: At the end of the course student will be able to sing Tarana and Dadra with full development

CO4: At the end of the course student will be able to demonstrate the prescribed Talas

Expt. No,	Title: DSC-13 Thumri Practical Paper I	84.hrs/sem
1	Learn to sing Chota khyal in Rag Sohani with Alaps and tans	9
2	Learn to sing Chota khyal in Rag Tilang with alaps and tans	9
3	Learn to sing a Thumri composition in Jinjoti	15
4	Learn to sing a Thumari composition with its techniques in Jinjoti	15
5	Learn to sing a Dadra in any Raga	9
6	Learn to sing Two Bhajans	15
7	Knowledge of following Talas with demonstration. a) a) Roopak b) Sooltal	6
8	Detail knowledge of Ragas and Talas prescribed for practical course of the VI-Semester	6

<b>FormativeAssessmentforPractical</b>	
<b>Assessment</b>	<b>Distribution of Marks</b>
Internal Assessment Test 1	5
Internal Assessment Test 2	5
Assignment	10
<b>Total</b>	<b>20Marks</b>
<b><i>FormativeAssessmentasperguideline s.</i></b>	

The same shall be used for semester end Examination



## B.P.A (MUSIC)Semester-VI

**DisciplineSpecificCourse(DSC)-**

**Course Title:DSC- Thumri Practical Paper II**

**Course Code:**

Type of Course	Theory / Practical	Credits	Instruction hours per week	Total No. of Lectures / Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
DSC-	Practical	03	06	84hrs.	20min/student	20	80	100

**Course Outcomes (COs):** At the end of the course, students will be able to:

**CO1: At the end of the course student will be able to sing Thumri with full development**

**CO2: At the end of the course student will be able to sing Chota khyal with different taan patterns**

**CO3: At the end of the course student will be able to sing Hori and Rangageetas**

**CO4: At the end of the course student will be able to demonstrate the prescribed Talas**

<b>Expt. No,</b>	<b>Title: DSC-11 Thumri Practical Paper II</b>	<b>84.hrs/ sem</b>
1	Learn to sing Chota khyal in Rag Jogia with Alaps and tans	9
2	Learn to sing Chota khyal in Rag Kalingada with alaps and tans	9
3	Learn to sing a Thumri composition in Raga Mand	15
4	Learn to sing a Thumari composition with its techniques in rag Mand	15
5	Learn to sing a Hori	15
6	Learn to sing two Rangageetas	10
7	Knowledge of following Talas with demonstration. a) Vialambit Deepchandi b) Vialambit Zaptal	6
8	Detail knowledge of Ragas and Talas prescribed for practical course of the VI-Semester	5

FormativeAssessmentforPractical	
Assessment	Distribution of Marks
Internal Assessment Test 1	5
Internal Assessment Test 2	5
Assignment	10
Total	20Marks
FormativeAssessmentasperguideline s.	

## B.P.A (MUSIC). Semester-VI

### Discipline Specific Course (DSC)-12

**Course Title: DSC-12 Tabla Theory-1**

**Course Code:**

Type of Course	Theory / Practical	Credits	Instruction hours per week	Total No. of Lectures / Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
DSC-12	Theory	03	03	42hrs.	3hrs.	20	80	100

**Course Outcomes (COs): At the end of the course students will be able to:**

1. At the end of the course the students will be able to get the knowledge of detail study of Tabla solo
2. At the end of the course the students will be able to get the knowledge of Jatis in Talas
3. At the end of the course the students will be able to get the knowledge Theoretical techniques of Riyaz in Tabla.

Unit	Title: DSC-12 Tabla Theory-1	42.hrs/sem
Unit I	<b>Chapter 1:</b> Knowledge of writing Thekas, Peshkar, Kayda, and paltas, Rela, Gats and chakradar in Tala lipi paddhati of the talas prescribed for practical course. <b>Chapter 2 : Technical Terms:</b> Charb, Ek-haati paran, Taal paran, Jawabi Paran, Farmaishi Paran, Avadhan, Palta	10
Unit II	<b>Chapter 3 :</b> Theoretical techniques of Riyaz in Tabla. <b>Chapter 4 :</b> Taala Rachana Sidhanta	12
Unit III	<b>Chapter 5:</b> Detail Study of Tabla Solo <b>Chapter 6 :</b> Biographies of the following musicians a) Ustad Zakir Hussain      b) Pt. Suresh Talawalkar c) Pt. Swapan Chaudhury	10
Unit IV	<b>Chapter 7:</b> Knowledge of different types of Jatis of Taalas <b>Chapter 8 :</b> Study of theoretical details of Talas prescribed for practical course	10

**References:**

1. Tala prakash Bhagavat Sharan Sharama-Sangeet KaryalayaHathars
2. Tabala Granth- Pt.Chotelal Mishra Kanishk Publication New Dehli
3. Bharatiya Sangeet Vadhya –Dr.Lalalmani Mishra
4. Tala Martand-Laxmi Narayan Garga
5. Tala Kosh –Pt.GirishChandra Srivastava-Ruby PrakashanAlhabad.
- 6.Tala Darshini- Dr.A L Desai, Chilipiliprekashana

FormativeAssessmentforTheory	
AssessmentOccasion/type	Marks
InternalAssessmentTest1	5
InternalAssessmentTest2	5
Assignment	10
<b>Total</b>	<b>20Marks</b>
<b><i>FormativeAssessmentasperguideline</i></b>	
<b><i>s.</i></b>	

## B.P.A (MUSIC). Semester-VI

### Discipline Specific Course (DSC)-

**Course Title: DSC- Tabla Theory-2**

**Course Code:**

Type of Course	Theory / Practical	Credits	Instruction hours per week	Total No. of Lectures / Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
DSC-	Theory	03	04	42hrs.	3hrs.	20	80	100

**Course Outcomes (COs): At the end of the course students will be able to:**

- At the end of the course the students will be able to get the knowledge of detail study of Tabla solo
- At the end of the course the students will be able to get the knowledge of Jatis in Talas
- At the end of the course the students will be able to get the knowledge Theoretical techniques of Riyaz in Tabla.

Unit	Title: <b>DSC- Tabla Theory-2</b>	42.hrs/sem
Unit I	<b>Chapter 1:</b> Knowledge of writing Thekas, Peshkar, Kayda, and paltas, Rela, Gats and chakradar in Tala lipi paddhati of the talas prescribed for practical course. <b>Chapter 2 : Technical Terms:</b> Charb, Ek-haati paran, Taal paran, Jawabi Paran, Farmaishi Paran, Avadhan, Palta	10
Unit II	<b>Chapter 3 :</b> Theoretical techniques of Riyaz in Tabla. <b>Chapter 4 :</b> Taala Rachana Sidhanta	12
Unit III	<b>Chapter 5:</b> Detail Study of Tabla Solo <b>Chapter 6 :</b> Biographies of the following musicians a) Ustad Zakir Hussain      b) Pt. Suresh Talawalkar c) Pt. Swapan Chaudhury	10
Unit IV	<b>Chapter 7:</b> Knowledge of different types of Jatis of Taalas <b>Chapter 8 :</b> Study of theoretical details of Talas prescribed for practical course	10

**References:**

1. Tala prakash Bhagavat Sharan Sharama-Sangeet KaryalayaHathars
2. Tabala Granth- Pt.Chotelal Mishra Kanishk Publication New Dehli
3. Bharatiya Sangeet Vadhya –Dr.Lalalmani Mishra
4. Tala Martand-Laxmi Narayan Garga
5. Tala Kosh –Pt.GirishChandra Srivastava-Ruby PrakashanAlhabad.
- 6.Tala Darshini- Dr.A L Desai, Chilipiliprekashana

FormativeAssessmentforTheory	
AssessmentOccasion/type	Marks
InternalAssessmentTest1	5
InternalAssessmentTest2	5
Assignment	10
Total	20Marks
FormativeAssessmentasperguideline s.	

## B.P.A (MUSIC)Semester-VI

### DisciplineSpecificCourse(DSC)-13

#### Course Title: DSC-13 Tabla Practical Paper I

#### Course Code:

Type of Course	Theory /Practical	Credits	Instruction hours per week	Total No. of Lectures/Hours /Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
DSC-13	Practical I	03	06	84hrs.	20min/student	20	80	100

#### Course Outcomes (COs): At the end of the course, students will be able to:

1. At the end of the course students will be able to play kheharva taal in different layakaries
2. At the end of the course students will get the knowledge of accompaniment
3. At the end of the course students will be able to play solo in Taal Pancham sawari

Expt. No,	Title: DSC-13 Tabla Practical Paper I	84.hrs/sem
1	Knowledge of Pesto and Adha Taal with demonstration	5
2	Learn to demonstrate Ekagun, Dugan, Tigun and Chougan of following taal Kherava.	5
3	Learn to play Solo in Taal Pancham Sawari (15 Matra)	15
4	Learn to play Gats in Taal Pancham Sawari	15
5	Learn to play Chakradar in Taal Pancham Sawari	15
6	knowledge of accompaniment with Sitar and Violin	15
7	knowledge of accompaniment with Sugam Sangeet	5
8	Knowledge of Lehera in taal Pancham Sawari.	4

<b>FormativeAssessmentforPractical</b>	
<b>Assessment</b>	<b>Distribution of Marks</b>
Internal Assessment Test 1	5
Internal Assessment Test 2	5
Assignment	10
<b>Total</b>	<b>20Marks</b>
<b><i>FormativeAssessmentasperguideline</i></b>	
<b><i>s.</i></b>	

The same shall be used for semester end Examination



## B.P.A (MUSIC) Semester-VI

### Discipline Specific Course (DSC)-

#### Course Title: DSC- Tabla Practical Paper II

#### Course Code:

Type of Course	Theory / Practical	Credits	Instruction hours per week	Total No. of Lectures / Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
DSC-	Practical I	03	06	84hrs.	20min/student	20	80	100

#### Course Outcomes (COs): At the end of the course, students will be able to:

1. At the end of the course students will be able to play kayda in Mistajati
2. At the end of the course students will be able to play tabla with padant
3. At the end of the course students will be able to play Peshkaar with full development

Expt. No.	Title: <b style="background-color: yellow;">DSC- Tabla Practical Paper II</b>	84hrs/sem
1	Learn to demonstrate Ekagun, Dugan, Tigun and Chougan of following taal Choutal.	5
2	Learn to play 1 Thishra Jati Khyada with 5 paltas ending with Thiai in Zaptal	10
3	Padhant Gat or Tukda along with playing thekas on Tabla in any Taala	15
4	Full development of Peshkar with different variations and different Jatis in Taal Teental	15
5	Mishra Jati Khayada with 5 paltas ending with Tihai in Taal Teental	15
6	2 Relas with 5 paltas ending with Thiai in Teental	10
7	1 Thishra Jati or Deepchandi Ang Rav with Chalan in Teental	9
8	3 Gats and 3 Chakradar in Teental	5

FormativeAssessmentforPractical	
Assessment	Distribution of Marks
Internal Assessment Test 1	5
Internal Assessment Test 2	5
Assignment	10
<b>Total</b>	<b>20Marks</b>
<i>FormativeAssessmentasperguideline</i> <i>s.</i>	

## B.P.A(MUSIC)Semester–VI

**Skill:**

**CourseTitle:Skill KhyalPractical-3**

**CourseCode:**

Typeof Course	Theory/ Practical	Credits	Instruction hour/week	Total No. of Lectures/Hours / Semester	Durationof Exam	Formative Assessment Marks	Summative assessment Marks	Total Marks
skill	Practical	02	04	30hrs.	20min/stu dent	10	40	50

**Course Outcomes (COs):**At the end ofthe course students will be able to: CO 1:At the end of the course student will able to present Raga with full development

CO2:At the end of the course student will get the knowledge of stage performance

Expt. No	Title:Skill KhyalPractical -3	30hrs/s em
	Learn to perform any Raga with full development from I to VI semester syllabus	

**B.P.A(MUSIC)Semester–VI****Skill****CourseTitle:SKILL SitarPractical-3****CourseCode:**

Typeof Course	Theory/ Practical	Credits	Instruction hour/week	Total No. of Lectures/Hours / Semester	Durationof Exam	Formative Assessment Marks	Summative assessment Marks	Total Marks
SKILL	Practical	02	04	30hrs.	20min/stu dent	10	40	50

**Course Outcomes (COs):**At the end ofthe course students will be able to: CO 1:At the end of the course student will able to present Raga with full development

**CO2:**At the end of the course student will get the knowledge of stage performance

Expt. No	Title:SKILL Sitar Practical-3	30hrs/s em
	Learn to perform any Raga with fulld evelopment from I to VI semester syllabus	

**B.P.A(MUSIC)Semester–VI****SKILL****CourseTitle:SKILL Violin Practical-3****CourseCode:**

Typeof Course	Theory/ Practical	Credits	Instruction hour/week	Total No. of Lectures/Hours / Semester	Durationof Exam	Formative Assessment Marks	Summative assessment Marks	Total Marks
SKILL	Practical	02	04	30hrs.	20min/student	10	40	50

**Course Outcomes (COs):**At the end ofthe course students will be able to: CO 1:At the end of the course student will able to present Raga with full development

**CO2:**At the end of the course student will get the knowledge of stage performance

Expt. No	Title:SKILL ViolinPractical -3	30hrs/s em
	Learn to perform any Raga with full development from I to VI semester syllabus	

# **B.P.A(MUSIC)Semester–VI**

## **SKILL**

**CourseTitle:SKILL ThumriPractical-3**

**CourseCode:**

Typeof Course	Theory/ Practical	Credits	Instruction hour/week	Total No. of Lectures/Hours / Semester	Durationof Exam	Formative Assessment Marks	Summative assessment Marks	Total Marks
SKILL	Practical	02	04	30hrs.	20min/stu dent	10	40	50

**Course Outcomes (COs):At the end ofthe course students will be able to: CO 1:At the end of the course student will able to present Thumri with full development**

**CO2:At the end of the course student will get the knowledge of stage performance**

Expt. No	Title:SKILL Thumri Practical-3	30hrs/s em
	Learn to perform any Thumri with full development from I to VI semester syllabus	

**B.P.A(MUSIC)Semester–VI**

**SKILL**

**CourseTitle:SKILL Tabla Practical-3**

**CourseCode:**

Typeof Course	Theory/ Practical	Credits	Instruction hour/week	Total No. of Lectures/Hours / Semester	Durationof Exam	Formative Assessment Marks	Summative assessment Marks	Total Marks
SKILL	Practical	02	04	30hrs.	20min/stu dent	10	40	50

**Course Outcomes (COs): CO 1:At the end of the course student will able to present Tabla Solo**

**CO2:At the end of the course student will get the knowledge of stage performance**

Expt. No	Title:SKILL TablaPractical -3	30hrs/s em
	Learn to perform Tabla Solo in any Tala from I to VI semester syllabus	

Course: Elective Khyal II	
Number of Theory Credits	Number of practical hours/semester
3	84

Marks=100(80+20IA)

credits= 3

Content of Course: Elective Khyal II	84 Hrs
<b>Unit –1</b>	18
<b>Chapter No. 1</b> :Learn to sing four alankaras in Kalyan Thaata in Taal Keharwa	
<b>Chapter No. 2</b> Learn to sing four alankaras in thaata bhairavi in Taal Teental	
<b>Chapter No. 3</b> Learn to sing four alankaras in thaata Bilawal in Taal Dadra	
<b>Unit - 2</b>	30
<b>Chapter No. 4.</b> Theoretical knowledge of raaga brindavani sarang	
<b>Chapter No. 5.</b> Learn to sing Sargam geet and Chota Khyal in raaga brindavani sarang	
<b>Chapter No. 6.</b> Learn to sing Chota Khyal with four aalaps and four taans in raaga brindavani sarang	
<b>Unit - 3</b>	36
<b>Chapter No. 7</b> Learn to sing bhada khyal and chota khyal with four aalaps and four tans in raaga brindavani sarang	
<b>Chapter No. 8.</b> Learn to sing bhada khyal and chota khyal with four aalaps and four tans in raaga Yaman	
<b>Chapter No. 9</b> Knowledge of following taalas with demonstration c) Dadra      b) Teen taal	

#### References Books

1. Raaga darshan – Rajeev Purandare – Prasaraanga, Karnataka University, Dharwad
2. Sangeet Visharad – Laxminarayan Garg - Sangeet Karyalaya, Hataras
3. Bhatkande Kramika pusthaka malika – V N Bhatkande – Sangeet Karyalaya, Hataras
4. Sangeet Shastra parichaya-A.U.Patil, S H taralagatti, GB Awate, Prasaraang KUD



## B.P.A (Music)

### Subject: Elective Sitar-II

Course No.	Type of Course	Theory / Practical	Credits	Instruction hour per week	Total No. of Lectures/Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
Elective	GE	Practical	03	06	84 hrs	15 min for each candidate	20	80	100

: Title of the Course: Elective **Sitar-II**

#### Course Objectives:

7. To impart the knowledge of shuddha and vikruta swaras.
8. To impart the knowledge of Razhakhani gat
9. To impart the knowledge of playing shudda and vikruta swaras. Razhakhani Gats with alap and Taans

#### Course Outcomes (COs):

*(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)*

7. At the end of the course the students will be able to know the basics of classical music (swara and laya)
8. At the end of the course the students will be able to play Rajakhani gat with alap and taans
9. At the end of the course the students will be able to demonstrate talas.

Course: Elective Sitar II	
Number of Theory Credits	Number of practical hours/semester
3	84

Marks=100(80+20IA)

credits= 3

Content of Course:Elective Sitar II	84 Hrs
<b>Unit –1</b>	18
<b>Chapter No. 1</b> :Knowledge of tuning sitar	
<b>Chapter No. 2</b> Learntoplay three alankaras in thaata Bhairav	
<b>Chapter No. 3</b> Learntosing three alankaras in thaata kafi	
<b>Unit - 2</b>	30
<b>Chapter No. 4.</b> Theoretical knowledge of raaga kafi and bhairav	
<b>Chapter No. 5.</b> Learntoplay razakhani gat in raaga kafi	
<b>Chapter No. 6.</b> Learntoplay razakhani gat in Bhairav	
<b>Unit - 3</b>	36
<b>Chapter No. 7</b> Learn to play Maseetkhani gat and razakhani gat with four aalaps and four taans in raaga kafi	
<b>Chapter No. 8.</b> Learn to play Maseetkhani gat and razakhani gat with four aalaps and four tans in raaga Bhairav	
<b>Chapter No. 9</b> Knowledge of following taalas with demonstration  d) Dadra      b) Teen taal	

#### References Books

1. Raaga darshan – Rajeev Purandare – Prasaraanga, Karnataka University, Dharwad
2. Sangeet Visharad – Laxminarayan Garg - Sangeet Karyalaya, Hataras
3. Bhatkande Kramika pusthaka malika – V N Bhatkande – Sangeet Karyalaya, Hataras
4. Sangeet Shastra parichaya-A.U.Patil, S H taralagatti, GB Awate, Prasaraang KUD

## B.P.A (Music)

### Subject: Elective Violin-II

Course No.	Type of Course	Theory / Practical	Credits	Instruction hour per week	Total No. of Lectures/Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
	<b>Elective</b>	Practical	03	06	84 hrs	15 min for each candidate	20	80	100

OEC-1: Title of the Course: **Elective Violin-II**

#### Course Objectives:

4. To impart the knowledge of shuddha and vikruta swaras.
5. To impart the knowledge of drut gat
6. To impart the knowledge of playing shudda and vikruta swaras. Drut Gats with alap and Taans

#### Course Outcomes (COs):

*(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)*

4. At the end of the course the students will be able to know the basics of classical music (swara and laya)
5. At the end of the course the students will be able to play drut gat with alap and taans
6. At the end of the course the students will be able to demonstrate talas.

Course: Elective Violin II	
Number of Theory Credits	Number of practical hours/semester
3	84

Marks=100(80+20IA)

credits= 3

Content of Course: Elective Violin II	84 Hrs
<b>Unit –1</b>	18
<b>Chapter No. 1</b> :Knowledge of tuning Violin	
<b>Chapter No. 2</b> Learntoplay three alankaras in thaat bharav	
<b>Chapter No. 3</b> Learntosing three alankaras in thaat Kafi	
<b>Unit - 2</b>	30
<b>Chapter No. 4.</b> Theoretical knowledge of raag Kafi and Bhairav	
<b>Chapter No. 5.</b> Learntoplay drut gat in raag Kafi	
<b>Chapter No. 6.</b> Learntoplay drut gat in bhairav	
<b>Unit - 3</b>	36
<b>Chapter No. 7</b> Learn to play vilambit gat and drut gat with four aalaps and four taanasin raag Kafi	
<b>Chapter No. 8.</b> Learn to play vilambit gat and drut gat with four aalaps and four taanasin raag Bhairav	
<b>Chapter No. 9</b> Knowledge of following taal with demonstration a)Dadra      b) Teen taal	

#### References Books

1. Raag darshan – Rajeev Purandare – Prasanga, Karnataka University, Dharwad
2. Sangeet Visharad – Laxminarayan Garg - Sangeet Karyalaya, Hattaras
3. Bhatkande Kramika pusthaka malika – V N Bhatkande – Sangeet Karyalaya, Hattaras
4. Sangeet Shastra parichaya-A.U.Patil, S H taralagatti, GB Awate, Prasanga KUD

## B.P.A (Music)

### Subject: Elective Thumri-II

Course No.	Type of Course	Theory / Practical	Credits	Instruction hour per week	Total No. of Lectures/Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
	Elective	Practical	03	06	84 hrs	15 min for each candidate	20	80	100

OEC-1: Title of the Course: **Elective Thumri-II**

#### Course Objectives:

4. To impart the knowledge of shuddha and vikruta swaras.
5. To impart the knowledge of sargam geet and chota khayal
6. To impart the knowledge of singing shudda and vikruta swaras. Thumri compositions with its development.

#### Course Outcomes (COs):

*(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)*

4. At the end of the course the students will be able to know the basics of classical music (swara and laya)
5. At the end of the course the students will be able to sing swrageet, Thumri compositions with its development.
6. At the end of the course the students will be able to demonstrate talas.

Course: Elective Thumri -II	
Number of Theory Credits	Number of practical hours/semester
3	84

Marks=100(80+20IA)

credits= 3

Content of Course:Elective Thumri II	84 Hrs
<b>Unit –1</b>	18
<b>Chapter No. 1</b> :Knowledge of different swaras in all sapthak	
<b>Chapter No. 2</b> Learntoplay three alankaras in thaata bhairavi	
<b>Chapter No. 3</b> Learntosing three alankaras in thaata kafi	
<b>Unit - 2</b>	30
<b>Chapter No. 4.</b> Theoretical knowledge of raaga Bhairavi and Desh	
<b>Chapter No. 5.</b> Learntosing sargam geet in raaga Bhairavi and Desh	
<b>Chapter No. 6.</b> Learntosing Bhajan and Rangageet	
<b>Unit - 3</b>	36
<b>Chapter No. 7</b> Learn to sing Chota khyal inraaga bhairavi	
<b>Chapter No. 8.</b> Learn to sing thumri composition in raaga bhairavi	
<b>Chapter No. 9</b> Knowledge of following taalas with demonstration a)Bhajan teka b) Deep chandi	

#### References Books

1. Raag darshan – Rajeev Purandare – Prasaraanga, Karnataka University, Dharwad
2. Sangeet Visharad – Laxminarayan Garg - Sangeet Karyalaya, Hataras
3. Bhatkande Kramika pusthaka malika – V N Bhatkande – Sangeet Karyalaya, Hataras
4. Thumri gayaki - R.C. Mehta
5. Thumri parichay - Leela karval

## B.P.A (Music)

### Subject: Elective Tabla-II

Course No.	Type of Course	Theory / Practical	Credits	Instruction hour per week	Total No. of Lectures/Hours / Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
	Elective	Practical	03	06	84 hrs	15 min for each candidate	20	80	100

OEC-1: Title of the Course: **Elective Tabla-II**

**Course Pre-requisite (s):**

**Course Objectives:**

4. To impart the knowledge of basics of Tabla playing(different bols of Tabla and Dugga)
5. To impart the knowledge of playing Thekas and badal Thekas of different Talas
6. To impart the knowledge of solo play in tabla (Peshkaar, Kayda , Mukhda and Thukda )

**Course Outcomes (COs):**

*(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)*

11. At the end of the course the students will be able to know basics of Tabla playing(different bols of Tabla and Dugga)
12. At the end of the course the students will be able to play Thekas and badal Thekas of different Talas.
13. At the end of the course the students will be able to play solo in tabla (Peshkaar, Kayda , Mukhda and Thukda )

Course: Elective Tabla II	
Number of Theory Credits	Number of practical hours/semester
3	84

Marks=100(80+20IA)

credits= 3

Content of Course:Elective Tabla -II	84 Hrs
<b>Unit –1</b>	18
Chapter No. 1 :Learn to play the following thekas a)Ektaal b) Roopak c)Deepchandi	
Chapter No. 2 : Learn to play badal thekas of the following talas a)Ektaal b) Roopak c)Deepchandi	
Chapter No. 3 : Learn to play an exercise using the bol 'DhirDhir'	
<b>Unit - 2</b>	30
Chapter No. 4 : Learn to play Kayda in Taal Roopak	
Chapter No. 5.Learn to play Roopak Kayda with two platos ending with Tihai	
Chapter No. 6. Learn to play a two Mukhda in Taal Roopak	
<b>Unit - 3</b>	36
Chapter No. 7 : Learn to play a Rela in Taal Teental	
Chapter No. 8 : Learn to play Teental Rela with two platos ending with tihai	
Chapter No. 9 : learn to play 2 Tukdas in taal Teental	

#### References Books

1. AbhinavTalManjari-BySathyanarayanVashisth
2. TheMusic ofIndia-SripasdhBandopadhya-D.B.TanpurewaleSonsandco.pvt.ltd.Bombay
3. Nibaddha Sangeeth-SangeetKaryalayaHathras
4. Taal marthand- Laxmi narayan garage- Sangeet karyalaya hathras



## **B.P.A. Music**

### **Hindustani Music (Khyal, Thumri, Sitar, Tabla and Violin)**

#### **Model Question Paper VI semester DSC**

**Hours – 3 hours**

**Marks: 80**

Scheme for setting the question paper for B.P.A(Music)(Khyal, Thumri, Sitar, Tabla and Violin) as DSC optional

#### **Part-A**

1. Question number 1-05 carries 2 marks each. : 10marks

#### **Part-B**

2. Question number 06- 15 carries 05Marks each. Answer any 08 questions : 40 marks

#### **Part-C**

3. Question number 16-19 carries 10 Marks each. Answer any 03 questions : 30 marks

In Part-C question Number 16 is compulsory

**Total: 80 Marks**

**Note: Proportionate weight age shall be given to each unit based on number of hours prescribed.**