

(CBCS BASED)

ORDINANCE, REGULATION & SYLLABUS

For

B.P.A [MUSIC]



Offered by

NEHRU GRAM BHARATI

(DEEMED TO BE UNIVERSITY),

KOTWA-JAMUNIPUR-DUBAWAL

PRAYAGRAJ-221505

UTTAR PRADESH

Session:

From 2019 – 2020

Department of Performing Arts
NEHRU GRAM BHARTI UNIVERSITY

B.P.A. Syllabus (Semester System)

(To be implemented from the Academic Year 2019-20)

The syllabus of B.P.A. (Vocal) based on **Semester System** pattern comprises of Six Semesters. The examination in 1st, 2nd, 3rd, 4th, 5th and 6th semesters shall consist of 02 theory papers (75 marks Each); one Subsidiary of 02 credits (50 marks); one practical paper (100 marks); one assignment (25 Marks). Thus, each semester offers Maximum 325 Marks.

The Examination in each theory paper shall be of two hours duration and Practical paper shall be of one hours duration.

Following is the tabular summary of the Six semesters followed by detailed syllabus of each course:

1st Semester

Paper	Code	Paper Title	Credit	Lectures	Maximum Marks		
					Internal assessment	End Semester Exam	Total
Paper 1	BPA 101	APPLIED THEORY-I	4	72	25	50	75
Paper 2	BPA 102	Science of Music and Studies of Shruties-I	4	72	25	50	75
Paper 3 (Practicle)	BPA 103	Based on BPA101	6	108	40	60	100
Paper 4 (Subsidiary)	BPA 104	Tabla or Folk Music	2	36	20	30	50
Paper 5	BPA 105	Assignment	2	36	--	--	25
Total			18				325

2nd Semester

Paper	Code	Paper Title	Credit	Lectures	Maximum Marks		
					Internal assessment	End Semester Exam	Total
Paper 1	BPA 201	APPLIED THEORY-II	4	72	25	50	75
Paper 2	BPA 202	Science of Music and Studies of Shruties-II	4	72	25	50	75
Paper 3 (Practicle)	BPA 203	Based on BPA201	6	108	40	60	100
Paper 4 (Subsidiary)	BPA 204	Tabla or Folk Music	2	36	20	30	50
Paper 5	BPA 205	Assignment	2	36	--	--	25
Total			18				325

SYLLABUS

1st Semester

Paper-1

APPLIED THEORY-I

Credit-4

Max. Marks-75

Unit-I : Theoretical Knowledge of all the prescribed Ragas with illustrations of Nyasa, Alpatva, Bahutva, Avirbhava and Tirobhava by means of notes.

Unit-II : Writing the songs in notation in the above Ragas with Alaps, Tans, Bolton's in Khayals and Dugun, Tigunetc. In Dhrupad and Dhamar.

Unit-III : Writing of the following Tals with different types of Layakaries, Dugun, Tigun, Chaugun and Ada.

Unit-IV : Essay on any general topic related to music.

Unit-V : Critical and detailed study of old Ragas.

Paper-2

Science of Music and Studies of Shruties-I

Credit-4

Max. Marks-75

Unit-I : Vibration and frequency, Pitch and its relation with the vibrator.

Unit-II : vocal and instrumental ranges of sound, Amplitude, Timber.

Unit-III : Qualities of musical and unmusical sound (overtones – Swayambhu swar), Shadajgram, the relation of present day shuddha saptak with shadajgram.

Unit-IV : Consonance and dissonance, main type of chords, Absorption, Echo, Resonance and Reverberation of sound.

Unit-V : Rabindra Sangeet – Giti Natya, Nritya, Baitalik, Varsha Mangal, Basantotsav.

Paper-3

Practical

Credit-6

Max. Marks-100

Ragas for Detailed Study : (Vilambit and Drut Khyal with Alap Tans)

1. Shuddhakalyan
2. Chayanat
3. Asawari

Ragas for non-detailed study : (General outline of the Ragas and one composition)

1. Pooriya
2. Marwa

3. Shankars
4. Bhairavi

- One Dhrupad and one Dhamar in any one of the above Ragas.
- One Tarana in any of the above Ragas.
- Bhajan/Geet

Assignment :

Max Marks – 25

Paper -4

Subsidiary

Credit-2

Max. Marks-50

1. Tabla (in practical performance only)
2. Folk Music

2nd Semester

Paper-1

APPLIED THEORY-II

Credit-4

Max. Marks-75

Unit-1 : Identification of Ragas from given notes.

Unit-II : Critical, detailed and comparative study of the prescribed Ragas.

Unit-III : Writing of the following Tals with different types of Layakaries, Dugun, Tigun, Chaugun and Ada.

Unit-IV : Essay on any general topic related to music.

Unit-V : Critical and detailed study of old Ragas.

Paper-2

Science of Music and Studies of Shruties-II

Credit-4

Max. Marks-75

Unit-I : Concept of Shruti (Different opinions on it), placement of shuddha and vikruti swars on different shruties according to Lochan, Ahobal. Pundarik, Ramamatya, Somnath etc.

Unit-II : Compative study of swars of Northern and Southern Saptak.

Unit-III : Critical study of Vyankatmukhi's 72 malas, Bhatkhandeys ten thats and modern thirty two thats. Lakshanas of Veggeykar.

Unit-IV : different school in Hindustani tradition

Unit-V : Rabindra Sangeet –Gitivitan, Swar vitan, Akarmatrik Swarlipi, Bengal ka keertan and its influence in Tagore's Rag-Ragnies.

Paper-3

Practical

Credit-6

Max. Marks-100

Ragas for Detailed Study : (Vilambit and Drut Khyal with Alap Tans)

1. Ramkali
2. Jajaiwanti
3. Gaudsarang

Ragas for non-detailed study : (General outline of the Ragas and one composition)

1. Sohini
2. Deshkar
3. Khamaj
4. Kamod

- One Dhrupad and one Dhamar in any one of the above Ragas.
- One Tarana in any of the above Ragas.
- Bhajan/Geet

Assignment :

Max Marks – 25

Paper -4

Subsidiary

Credit-2

Max. Marks-50

1. Tabla (in practical performance only)
2. Folk Music