

BPA
MUSIC (Hindustani Vocal / Sitar/Tabla)
Theory
FY

Paper I - History of Music

70 MARKS

(70 Marks External + 30 Marks Internal)

Unit-1

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

Paper –II Principles of Tabla

70 MARKS

(70 Marks External + 30 Marks Internal)

Unit-1

1. A-Description of mechanisms of tabla and banya with different parts. 14
B- Essay on general musical topics
2. Principles of accompaniment with music (Vocal & instrumental). 14
3. Writing method of different compositions covered under practical course. 14
4. Definition of the following terms--- Sangati, Tala-
-Vadya, Avanadhvadya, Ghanvadya, Sushirvadya. 14
5. Definition and explanation of Laya, Layakari, Vilambit, Madhya,
Drut, Barabar, Dugun, Tigun And Chaugun. 14

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Paper III – Indian Culture

35 MARKS

(35 Marks External + 15 Marks Internal)

Unit-1

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

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Paper IV – English

70 MARKS

(70 Marks External + 30 Marks Internal)

Unit-1

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

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Practical

FY

Paper I

140 MARKS

(140 Marks External + 60 Marks Internal)

Unit-1

1. Practice of producing of different syllables on Tabla and Banya.
2. Study of the thekas of the following talas with oral rendering (single and double).
Teental, Jhaptal, Dadra, Kehrawa, Eaktal.
3. Study of simpler composition in each of the following Talas.
teental, jhaptal, eaktal.
4. Oral rendering of the bol composition of the above talas.

Paper II

140 MARKS

(140 Marks External + 60 Marks Internal)

Unit-1

1. Practice of chautal, sooltal, roopak in single & double.
2. Oral rendering of all talas mentioned above in single & double, I.E Chutal, Sooltal, Roopak.
3. Elementary solo playing in teental.
4. Practice in elementary kaidas (Ttit & Ttirkit), mukhda and Tihai in Teental, Jhaptal Ektal and Variations in Dadra and Kehrwa.

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Paper I - History of Music

70 MARKS

(70 Marks External + 30 Marks Internal)

Unit-1

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

Paper –II Principles of Tabla

70 MARKS

(70 Marks External + 30 Marks Internal)

- | | | |
|----|---|----|
| 1. | Importance of theory and its necessity in becoming a good tabla player. | 14 |
| 2. | Theoretical knowledge and writing of prescribed Thekas and Bol composition in different speeds with notations. | 14 |
| 3. | (A) Comparative study of Khula and Band – Baz.
(B) Principles of solo playing and importance of Bol sequence in it. | 14 |
| 4. | Comparative study of Tabla and Mrudang. | 14 |
| 5. | Life History Of The Following;
A. Ut. Ahmedjan Thirkwa.
B. Ut. Habibuddin Khan.
C. Pt. Kanthe Maharaj.
D. Ut. Karamatulla Khan. | 14 |

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Paper III – Inter-Dependence of Arts Forms

35 MARKS

(35 Marks External + 15 Marks Internal)

Unit-1

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

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Paper IV – English

70 MARKS

(70 Marks External + 30 Marks Internal)

Unit-1

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

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Paper I

140 MARKS

(140 Marks External + 60 Marks Internal)

Unit-1

1. Ability to play thekas of the talas and practice in an advanced combustion of different syllables of 1" year.
2. Practice in Teental, Jhaptal and Ektal with advanced composition.
3. Solo in Roopaktal with two Kaidas, four Paltas with one Tihai, Rela with four Paltas with Tihai and simple Tukdas, Mukhda and Tihais.
4. Oral rendering of all Talas and Bol compositions.
5. 'Peshkar with three Paltas and a Tihai in each Teental and Roopak Tal.
6. Revision of practical syllabus of F.Y.B.P.A.

Paper II

140 MARKS

(140 Marks External + 60 Marks Internal)

Unit-1

1. Solo in Jhaptal with advanced study.
2. Study of some difficult composition in Ektal.
3. Study of the following Thekas with single, double and Chaugun.
Deepchandi, Jhumra, Tivra and Bol compositions.
4. Oral rendering of all Talas and Bol compositions.
5. Revision of practical syllabus of F.Y.B.P.A.

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Paper I - History of Music

70 MARKS

(70 Marks External + 30 Marks Internal)

Unit-1

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

Paper –II Principles of Tabla

70 MARKS

Unit-1

- 1 A. Comparative study of North & South indian Tal systems. 14
b Knowledge of prescribed thekas.
- 2 a. Writing of the prescribed thekas and bol composition in notation. 14
b study of Adi, Kuadi and Savailaya.
- 3 a Detailed comparative study of all the Gharanas of Tabla 14
playing.
b An essay on a genral musical topic.
- 4 a Study of the good & bad points of a tabla player. 14
b Principles of practice.
- 5 a Comparative study of the main percussion instruments of tabla. 14
b Importance of upaj in tabla playing.
c Modren trend in tabla playing.
Revision of theory syllabus upto S.Y.B.P.A.

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Paper III – Aesthetics

35 MARKS

(35 Marks External + 15 Marks Internal)

Unit – 1 Aesthetics- Definition and scope

7

1. Etymological Meaning
2. Definition
3. Classification of Theories.

Unit – 2 Theory of Imitation

7

1. Plato
2. Aristotle

Unit – 3 Theory of Catharsis

7

1. Aristotle

Unit – 4 Theory of Rasa

7

1. Rasa sutra

Unit – 5

7

1. Elements of Rasa
2. Explanation of Rasa by Bharata and Abhinavgupta

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Paper IV – English

70 MARKS

(70 Marks External + 30 Marks Internal)

Unit-1

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

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Paper I

140 MARKS

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Unit-1

1. Advanced study of peshkar with three paltas in Teental.
2. Four Chakkardar Tihais in teen Taal.
3. Tukadas, Gat, Relas, Mukhdas, Kaidas and Tihais in Pancham Savari and Adachautal.
4. Oral rendering of all Talas and Bol compositions under practical studys.
5. Revision of practical syllabus done upto S.Y.B.P.A.

Paper II

140 MARKS

(140 Marks External + 60 Marks Internal)

Unit-1

1. Solo demonstration in solo talas of the syllabus covered in the practical course. (Adachutal, Jhaptal, Eaktal).
2. Thekas of the following Talas with Single, Double, Tigin and Chaugun. (Matta, Gaj-Jhampa, Rudra).
3. Accompaniment with Vocal & Instrumental Music.
4. Oral rendering of all Thekas and Bol –compositions under practical study.
5. Revision of practical syllabus done upto S.Y.B.P.A.