



University of Rajasthan Jaipur

SYLLABUS

(Three/Four Year Under Graduate Programme in B.P.A. – (Sitar))

I & II Semester

Examination-2024-25

Rj | Jais
Dy. Registrar
(Academic)
University of Rajasthan
JAIPUR



University of Rajasthan Jaipur

SYLLABUS

B.P.A. - Indian Instrumental Music (Sitar)

I & II Sem.

Examination, 2024-25

(Prof. Vandana Kalla)
Convener
Board Of Studies 'Music'
University of Rajasthan
Jaipur

B.P.A. Indian Instrumental Music (Sitar)

I & II Sem. (2024-25)

First Semester:-

Course Code - UG0505

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

Second Semester:-

Course Code - UG0505

S.No.	Subject /Paper Code	Title of Paper	Contact Hours/ Period Per Week	Max. Marks	Min. Marks	Credit
<u>THEORY PAPERS</u>						
1.		AEC	4	100	40	4
2.	SIT-52T-104	Tradition of Indian Culture (Common with sitar & violin)	6	150	60	6
<u>PRACTICAL PAPERS</u>						
3.	SIT-52P-105	Presentation of Raga and various	12	150	60	6

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		compositions of Sitar				
4.	SIT-52P-106	Critical and Comparative Study of Raga and Talas of Sitar	12	150	60	6
5.		SEC	3	50	20	2
6.		Value added course (V.A.C.)	-	50	20	2
Total						26

B.P.A. Indian Instrumental Music (Sitar) I Sem. 2025-2025

Objectives of the course to:-

- Understanding to the term of sitar
- Study of development of sitar
- Classify the Indian music instruments.
- Study of raga and talas.
- Get the knowledge of notation and composition writing.
- Understanding to the presentation of various ragas on sitar

Theory Paper –I Code- SIT-51T-101

Applied & General Study of String instruments

(Common with Sitar & Violin)

Max. Marks-150

Unit-I

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

Unit-II



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

Unit-III

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

Unit-IV

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

Practical Paper– I Code- SIT-51P-102 Max. Marks 150
Presentation of Ragas and various composition of Sitar

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

Practical Paper– II Code- SIT-51P-103 Max. Marks 150
Critical and Comparative Study of Raga and Talas of Sitar

1. Critical and comparative study of Ragas Prescribed under paper-I 40
2. Study of the following Talas with dugun and chaugun
Teental, Ektal & Kaharwa. 20

3. Ten Varieties of alankars to be Practiced	15
4. Knowledge of the swaras of Ten Thatas	15
5. Sargam Geet in any Two Raga	10
6. Stage Performance :	
(a) Presentation of any one rag	30
(b) Presentation of any style	20

Course learning outcomes:-

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

- Analyze and describe the term of music (Sitar)
- Apply the rag concept in presentation.
- Compare the ragas and talas of sitar
- Practice of various alankars, Alaps and todas.

B.P.A. Instrumental Music (Sitar)

II Sem. 2024-25

Objectives of the course to:-

- Study of ancient literature Vedas Upanishad, Puraan, darshanas.
- Study of the folk tradition of Rajasthan
- Study of the folk instruments
- Explore the contribution of sitar musicians
- Analyze the Gurushisya parampara and Academic institutions of sitar
- Explore the ragas and talas with Alap and tan.

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

Tradition of Indian Culture (Common with sitar & Violin) **Max. Marks 150**

Unit-I

General knowledge of Vedas, Upanishad, Puraan & Darshanas.



Unit-II

Folk tradition of Rajasthan with special reference to Folk instruments.
Knowledge of Indian Classical dance forms.

Unit-III

Life sketches and contribution of the famous Musicians – Swami Hari Das, Pt. Vishnu Digambar Pluskar, Pt. V.N. Bhatkhande, Allaudin Khan, Amir khusro, Amritsen, Annapurana devi, Pt. Ravi Shankar, Vilayat khan,

Unit-IV

Music education and training in guru-shishya parampara and institutional system with special reference to sitar.

Practical Paper– I Code- SIT-52P-105 **Max. Marks 150**

Presentation of Ragas and various composition of Sitar

1. Intensive study of the following Ragas :-
Bhupali, Bageshwari - To prepare vilambit & Drut gat with alaap and toda. 60
2. Study of the following Ragas :-
Bihag, Khamaj & Bhairavi.
 - (a) To prepare Two Rajakhani gats in any of the above three Ragas with alap and Todas. 30
 - (b) To prepare one composition and one Dhun in other than Teental with few Todas in the Ragas of the syllabus. 30
 - (c) Knowledge of light songs based on these ragas. 30

Practical Paper– II Code- SIT-52P-106 **Max. Marks 150**



Critical and Comparative Study of Raga and Talas of Sitar

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| 1. Critical and comparative study of Ragas Prescribed under practical paper-I. | 40 |
| 2. Study of the following Talas Panjabi, Roopak, Dadra. | 20 |
| 3. Ten Varieties of alankars to be Practiced. | 15 |
| 4. Knowledge of tuning the sitar. | 15 |
| 5. Sargam Geet in any Two Raga. | 10 |
| 6. Stage Performance | |
| (a). Presentation of any one Rag | 30 |
| (b). Presentation of any other Style | 20 |

Course learning outcomes:-

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

- Apply the principles of music in presentation.
- Understand the ancient literature Veda, Puraan, Darshan.
- Understand the work of famous musicians of sitar.
- Present the ragas alongwith Tal and Alap.

BOOK RECOMMENDED FOR STUDY

1. KramikPustakMalika Part, I, II, III and IV by Pt. V.N. Bhathande.
2. Sangitinjali I, II, III, IV, V & VI by Pt. Omkarnath Thakur.
3. Raga Vigyan, I, II, III, IV& V by Pt. V.N. Patwardhan.
4. Ragbodh Part, I, II, III by Dr. B.R. Deodhar.
5. Tantrinad Part I & BhartiyaSangitVadya by Dr. Lalmani Mishra.
6. Sitar Malika (Hatharas)
7. Sitar Vadan by S.G. Vyas.
8. Bela Shiksha by Prof. V.G. Jog

9. BelaVigyan by T.R. Devangan.
10. Mridanga-Tabla-Vadan by Pt. Govind Rao.
11. TablaVigyan by Dr. Lalmani Mishra.
12. TablaShastra by Godbole
13. SangitVisharad (Hatharas)
14. Sitar Marg Part I and II by S.P. Banerjee.
15. Sangit Bodh by Dr. Sharat Chandra Paranjpe.
16. DhwaniaurSangeet by Prof. L.K. Singh.
17. SangeetDarshika Part I and II by ShriNanigopal Banerjee.
18. SangeetParichiti Part I and II by ShriNilratan Banerjee.
19. Hindustani Music- An outline of its physical and aesthetics by G.H. Ranade.
20. Sangit Shastra Part I and II by M.N. Saxena.
21. TaanSangraha Vol. I, II & III by Pt. S.N. Ratanjankar.
22. TaanMalika by Raja BhaiyaPuchwale.
23. HamareSangitRatna by Laxmi Narayan Garg.
24. Sangeet Mani Part-I,II- Maharani Sharma
25. SangeetSwarit- Ramakantdivedi