



University of Rajasthan Jaipur

SYLLABUS

(Three/Four Year Under Graduate Programme Arts & Social Science)

III & IV Semester

Examination-2024-25

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



University of Rajasthan Jaipur

SYLLABUS

SCHEME OF EXAMINATION AND COURSES OF STUDY

BACHELOR OF ARTS {Indian Music (Sitar)}

B.A. - (Sitar) III & IV Sem.

Examination, 2024-25

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

NOTICE

1. The Ordinance governing the examinations in the Faculties of Arts, Fine Arts, Social Sciences, Science, Commerce and Law are contained in a separate booklet. The students are advised to refer to the same.
2. Changes in Statutes/ Ordinances / Rules/ Regulations/ Syllabi and Books may, from time to time, made by amendments or re-making and a candidate shall, except in so far as the University determines otherwise comply with any change that applies to previous years he / she has not completed at the time of change.
3. All court cases shall be subject to the jurisdiction of the Rajasthan University headquarter at Jaipur only and not any other place.


Dy. Registrar
(Academic)
University of Rajasthan
JAIPUR

B.A. Indian Music (Sitar) III & IV Sem. (2024-25)

Third Semester:-

| S.No. | Subject /Paper Code | Title of Paper | Contact Hours/ Period Per Week | Max. Marks | Min. Marks | Credit |
|-------------------------------|---------------------|---|--------------------------------|------------|------------|----------|
| <u>THEORY PAPER</u> | | | | | | |
| 1. | BA05STR63T201 | Principles of Indian Instrumental music (Sitar) | 2 | 50 | 20 | 2 |
| <u>PRACTICAL PAPER</u> | | | | | | |
| 2. | BA05STR63P202 | Presentation of Ragas and Viva Voce | 8 | 100 | 40 | 4 |
| Total | | | | | | 6 |

Fourth Semester:-

| S.No. | Subject /Paper Code | Title of Paper | Contact Hours/ Period Per Week | Max. Marks | Min. Marks | Credit |
|-------------------------------|---------------------|--|--------------------------------|------------|------------|----------|
| <u>THEORY PAPER</u> | | | | | | |
| 1. | BA05STR64T203 | History of Indian Instrumental music (Sitar) | 2 | 50 | 20 | 2 |
| <u>PRACTICAL PAPER</u> | | | | | | |
| 2. | BA05STR64P204 | Presentation of Ragas and Viva Voce | 8 | 100 | 40 | 4 |
| Total | | | | | | 6 |


 Dy. Registrar
 (Academic)
 University of Rajasthan
 JAIPUR

B.A. (Sitar) III Sem. 2024-25

Theory Paper:- (BA05STR63T201)

Principles of Indian Instrumental music (Sitar)

Max. Marks-50

Min. Marks-20

Unit-I

1. Definition And Explanations Of The Following terms: Naad, Shruti, Swar, Hudak, Andolan, gharshan, kattar and Thok Jhala, varna, Alankar, Lag-Dat, Types of Jhala, kan-Swar, Murki, Khataka, Soot, Types of Toda (Tan), Types of gamak.

Unit-II

1. Shruti and Swarsthan according to Bharat and Sharangdev.
2. Placement of Swar on the wire of veena according to Pt. Ahobal and Pt. Bhatkhande.
3. Comparative Study of the swaras of North and South Indian Music.

Unit-III

1. Critical and comparative study of the Ragas prescribed for practical courses Vrindavani-Sarang, khamaj, Bahar, Ramkali, Malkaus.
2. To write the thekas with Dugun and Chaugun in following Talas-Dhamar, Tilwada, Ektal, chautal, Rupak.

Unit-IV

1. Notation writing in prescribed Ragas.
2. Writing Alaps and Todas in different Ragas.
3. Recognition of Ragas and Talas from given notes.

B.A. (Sitar) III Sem. 2024-25

Practical Paper (Sitar):- (BA05STR63P202)

Presentation of Ragas and Viva Voce

Max. Marks-100

Detailed Course:

Min. Marks-40

1. To Play a given musical piece and to recognize the ragas and swaras when played.
2. To show the difference of ragas by means of characteristics swarvistaras and to play swar-vistar in all the ragas.
3. To know orally the bol with dugun and Chaugun to recognize the talas when played on tabla as prescribed in syllabus as Tilwada, Ektal, Chautal, Rupak, Dhamar.
4. To play Aroh, Avroh, Pakad and Swar Vistar of the ragas as prescribed in syllabus Vrindavani-sarang, Bahar, Ramkali khamaj, Malkaush.
5. With accompaniment of tabla to play slow gat and fast gat with sufficient Aalap-Tanas of different variety in the following syllabus.
6. To play Light-classical in the Ragas as prescribed in syllabus.

B.A. (Sitar) IV Sem. 2024-25**Theory Paper:- (BA05STR64T203)****History of Indian Instrumental Music (Sitar)****Max. Marks -50****Min. Marks-20****Unit-I**

1. Classification of Tantri Vadya.
2. Study of various Gat-Firojkhani Amirkhani, Zafarkhani, Masitkhani, Razakhani, Mishrabani (koot baj).
3. Modern sitarist and their techniques of tuning the sitar.

Unit-II

1. Study of Gram-Moorchhana
2. Study of Shuddha Scale of Karnataka and Hindustani.
3. Various Scale of Western music Diatonic, chromatic, equality, tempered.
4. Staff Notation.

Unit-III

1. Life sketches and contribution of the following musicians.
Vilayat khan, Allauddin khan, Pt. Ravi shankar, Nikhil Banrjee, pt. Lal mani Mishra, Annapurna Devi.
2. Use and description of the following instrument-Sarangi, Violin, Israj.

Unit-IV

1. Detailed Study of the Ragas-Jajiwanti, Bihag, Tilak kamad, Hameer, Kirwani.
2. Knowledge of the Talas with laykari, Dugun, Tigun, Changun Taal- Jhoomra, Ektal, Ada-Chautal, Teevra and Roopak.
3. Notation writing in prescribed Ragas with Alap and Todas.

4. Recognition of Ragas/Bols and Talas with given notes.

B.A. (Sitar) IV Sem. 2024-25

Practical Paper (Sitar) (BA05STR64P204)

Presentation of Ragas and Viva Voce

Max.Marks-100

Min.Marks-40

Detailed Course:

1. To play a given musical piece and to recognize the ragas and swaras when played.
2. To show the difference of ragas by means of characteristics swar-vistar and to play swar-vistar in all the ragas.
3. To know orally the bol with dugun and Chaugun and to recognize the talas when played on tabla: Ektal, Jhoomara, Teevra, Rupak, Ada-Chautal.
4. To play Aroh, Avroh, Pakad and Swar Vistar of the ragas as prescribed in syllabus - Bihag, Jai-jaiwanti, Tilk kamod, Hameer, keerwani.
5. With accompaniment of tabla to play slow Gat and fast Gat with sufficient Aalap-Tanas of different variety in any prescribed Ragas of syllabus.
6. To play fast Gat with sufficient tanas in any Two ragas of the syllabus.
7. With the accompaniment of tabla to play one Dhun in any ragas of the syllabus.
8. To play Light-classical composition in the Ragas as prescribed in syllabus.

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