



University of Rajasthan Jaipur

SYLLABUS

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

III & IV Semester

Examination-2024-25

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



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SYLLABUS

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

III & IV Sem.

Examination, 2024-25

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

B.P.A.III Sem. Indian Instrumental Music (Sitar)-2024-25

Practical :-

	Subject/ Paper Code	Paper	Duration Hour per week	Max Marks	Min Marks	Credit
(i)	UG05STR 63P201	Presentation of Raga and Various forms of Indian Music	12- Hour	150	60	06
(ii)	UG05STR 63P202	Viva-Voce and Critical and Comparative Study of Raga and Tala	12-Hour	150	60	06
(iii)	UG05STR 63P203	Stage Performance	04-Hour	50	20	02

Theory:-

(i)	UG05STR 63T204	Applied & General Study of Music	04- Hour	100	40	04
(ii)		Multidisciplinary Elective Course (MEC)				
		(a). Theory	02- Hour	50	20	02
		(b). Practical	04- Hour	50	20	02
(iii)		Skill Enhancement Course (SEC)	02- Hour	50	20	02
(iv)		Value Added Course (VAC)	02- Hour	50	20	02

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Third Semester

B.P.A. Indian Instrumental Music (Sitar)- 2024-2025

Theory Paper I:- (UG05STR63T204)

Applied & General Study of (Sitar)

Max.Marks-100

Min. Marks- 40

Unit-I

1. Definition And Explanations Of The Following terms: Gram, moorchhana, Jati, Nibaddh, Anibaddh, Margi, Deshi, Grah, Ansh, Nyas, Prabandh, Hudak, Andolan, kattar, Thok, Jhala, Lag-Dat, Variety 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. Study of the Scales and Talas of North and South Indian Music.

Unit-III



1. Critical and comparative study of the Ragas prescribed for practical courses Miyan Malhar, Kamod, Chandra kaunsh, Chhayanat, Malkaus, Gaur Malhar.
2. To write the thekas with Dugun and Chaugun in following Talas-Dhamar, Tilwada, chautal, Deepchindi.

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.P.A. Indian Instrumental Music (Sitar) III Semester-2024-25

Practical Paper– I (UG05STR63P201)

Presentation of Raga and Various forms of Indian Music

Max. Marks 150

Min. Marks 60

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|--|----|
| (i) Intensive Study of the Following Ragas;
Malkauns, Miyan-Malhar. | 75 |
| (ii) Study of the following Ragas
Kamod, Chhayanat, Gaud-Malhar, ChandraKaunsh. | 25 |
| (iii) To prepare four Drut Gats in any of the above
mentioned four Ragas with Alap and Todas. | 25 |
| (iv) To Prepare three Composition other than Teental &
one dhun other than selected under (3) | 25 |

Practical Paper– II (UG05STR63P202)

Max. Marks 150

Min. Marks 60

Viva-Voce , Critical & Comparative Study of Raga and Tala :

- (1) Critical and Comparative Study of the Ragas prescribed in



- paper I 60
- (2) Study of the following Taalas: 50
Dhamar, Chautal, Deepchandi, Tilwada with Dugun and Chaugun
- (3) Ten varieties of Alankars to be Practiced. 20
- (4) Identification of Ragas/Talas through given notes. 20

Practical Paper – III (UG05STR63P203)

Stage Performance

Max. Marks 50

Min. Marks 20

- (1) Presentation of any one Raga 30
- (2) Presentation of any other style (light classical or light) 20

B.P.A.IV Sem. Indian Instrumental Music (Sitar)-2024-25

Practical :-

	Subject/ Paper Code	Paper	Duration Hour per week	Max Marks	Min Marks	Credit
(i)	UG05STR 64P205	Presentation of Raga and Various forms of Indian Music	12- Hour	150	60	06
(ii)	UG05STR 64P206	Viva-Voce and Critical and Comparative Study of Raga and Tala	12-Hour	150	60	06

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(iii)	UG05STR 64P207	Stage Performance	04-Hour	50	20	02
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Theory:-

(i)	UG05STR 64T208	History of Indian Music	04- Hour	100	40	04
(ii)		Multidisciplinary Elective Course (MEC)				
		(a). Theory	02- Hour	50	20	02
		(b). Practical	04- Hour	50	20	02
(iii)		Skill Enhancement Course (SEC)	02- Hour	50	20	02
(iv)		Value Added Course (VAC)	02- Hour	50	20	02

Fourth Semester

B.P.A. Indian Instrumental Music (Sitar)-2024-2025

Theory Paper I:- (UG05STR64T208)

History of Indian Instrumental Music (Sitar)

Max. Marks 100

Min. Marks 40

Unit-I

* Origin of music.

*General study of various types of music instrument of Vedic period.



* Evolution and development of Indian music special reference to the work of Bharat Matang and Sarangdev.

Unit-II

- * Study of Gram Moorchana.
- * Study of Shudha scale of Karnatak and Hindustani music.
- * Various scales of Western music Diatonic, Chromatic, equally tempered.

Unit-III

- * Life Sketches of the following Musicians:- Masit Khan, Rahim Sen, Abdul Haleem- Zafar Khan, Pt. Lal-Mani Mishra, Ustad Imdad Khan.
- * Historical study of Vrinda-Vadan (Orchestra).

Unit-IV

- * Detailed study of the Ragas and talas:- Vrindavani-Sarang, Asawari, Shudha kalyan, Hameer, Kedar, Deskar, Jaunpuri, Tal:- Ada-Chautal, Teevra, Sool-Tal, Jhaptal.
- * Notation writing of Gat/ Composition with alap and Tan/Todas.
- * Writing of Laykaris with Dugun, Tiguan and Chaugun in prescribed Talas.

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

Practical Paper– I(UG05STR64P205) Presentation of Ragas

Max. Marks 150

Min. Marks 60

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| (I) | Intensive Study of the Following Ragas;
Vridavani-Sarang, Jaunpuri. | 75 |
| (II) | Study of the following Ragas
Asawari, kedar, Hameer, Deshkar, Shuddha kalyan | 25 |
| (III) | To prepare three Drut Gats in any three ragas out of the
above mentioned Ragas with Alap and Todas. | 25 |



- (IV) To Prepare three Composition other than Teental & 25
one Dhun other than selected under (III)

Practical Paper– II (UG05STR64P206)

Max. Marks 150

Viva-Voce , Critical & Comparative Study of Raga and Tala :

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|--|----|
| 1. Critical and Comparative Study of the Ragas prescribed in
paper I | 60 |
| 2. Study of the following Taalas:
Jhaptal, Teevra, Sooltal ,Ada-chautal with Dugun and Chaugun. | 50 |
| 3. Ten varieties of Alankars to be Practiced. | 20 |
| 4. Identification of Ragas/ through given notes. | 20 |

Practical Paper – III (UG05STR64P207)

Stage Performance

Max. Marks 50

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|---|----|
| 1. Presentation of any one Raga | 30 |
| 2. Presentation of any other style (light classical or light) | 20 |