



University of Rajasthan Jaipur

SYLLABUS

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

I & II Semester

Examination-2023-24

Rj / Das
Dy. Registrar (Acad.)
University of Rajasthan
JAIPUR



University of Rajasthan Jaipur

SYLLABUS

SCHEME OF EXAMINATION AND COURSES OF STUDY

BACHELOR OF ARTS {Indian Music (Sitar)}

B.A. - Indian Music (Sitar) I & II Sem.

Examination, 2023-24

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Registrar (Acad.)
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B.A. Indian Music (Sitar) I & II Sem. (2023-24)

First Semester:-

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

Second Semester:-

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


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B.A. Indian Music (Sitar) I Sem. 2023-24

Objectives of the course to:-

Students should be able to:-

- Define and Explain the term of sitar
- Identify and develop the Ragas.
- Describe the musical instruments.
- Knowledge of merits and demerits of music instrumentalist.
- Explore the Ragas with Alap and Tan.
- Play the Sitar

Theory Paper –I

Fundamental Theory of Instrumental music (Sitar)

Max. Marks 50

Unit-I

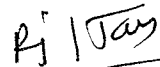
Definition And Explanations Of The Following: Sangeet, Saptak, That, Raga, Jati, Mukhra, Sthai, Antara, Vadi, Samvadi, Anuvadi, Taal, Laya, Matra, Sam, Khali, Avartan, Theka, Alap, Sargam, Tihai, Masitkhani Gat, Raza Khani Gat, Zafar Khani Gat, Mishrabani, Toda, Jhala, Ghasit, Krintan, Jam-Jamaa, Meend, Mizrab and its different strokes.

Unit-II

Critical study of all the Ragas, Identification and development of Raga through Alaps: Yaman, Bhairav, Khamaj, Bhimpalasi.

Unit-III

Classification of Indian Music Instruments.
Knowledge of the structure of sitar with diagram.


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Application of music instruments on various occasions in human life.

Merits and demerits of music instrumentalist.

Unit-IV

Notation writing of gats in the prescribed Ragas.

Writing of the prescribed Talas with Dugun, Keharva, Trital, Ektal.

Practical Paper –I (Instrumental Sitar)

Presentation of Ragas and Viva Voce

Max. Marks 100

Detailed Course:

1. To play Two sargam geet on sitar in any ragas of syllabus.
2. To play a given musical piece and to recognize the raga and swaras when played.
3. To know orally the bol with dugun and mark time on hand and to recognize the talas when played on tabla as prescribed in syllabus. Kehrava , Trital, Ektal.
4. To play Aroh, Avroh, Pakad of ragas as prescribed in syllabus.
5. To play masitkhani gat and razakhani gat with sufficient varieties of todas and jhalas in out of the following Two ragas.
(i) Khamaj (ii) Bhairav (iii) Yaman (iv) Bhimpalasi.
6. With the accompaniment of tabla to play a Raza Khani Gat with Todas, Jhalas in any Two ragas of the syllabus.
7. To play a composition composed in other than trital in any of the Ragas as prescribed in syllabus.
8. To play a dhun in any Raga.

Course learning out comes:-

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

- Describe the theoretical knowledge of Sitar.
- Presentation of Rag with Alap and Tan.
- Writing of Gats along with notation.
- Presentation of Sargam geet with accompaniment.

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B.A. Indian Music (Sitar) II Sem. 2023-24

Objectives of the course to:-

- Understanding of origin and development of sitar.
- Study of notation system.
- Study of ancient music.
- Knowledge of string instruments.
- Knowledge of Rag Presentation.

Theory Paper –I

History of Indian Instrumental music (Sitar)

Max. Marks 50

Unit-I

Origin and development of sitar.

Define the following: Raag lakshan, Alap, Jodalap, Lagdat, jarib, Gitkari, Baaz, Chal That, Achal That.

Unit-II

Detailed study of the Notation system of Pt. Vishnu Digamber Paluskar and Pt. V.N. Bhatkhande.

Contribution of the following: Amir Khusro, Abdul Halim Zafar Khan, Masit Khan, Raza Khan, Imdad Khan, Inayat Khan.

Unit-III

General study of ancient music up to 12th century with special reference to Instrumental Music.

Unit-IV

Knowledge of the use and description of the following instruments: Rudra veena, Sur Bahar, Tabla.

Elementary knowledge of folk string instruments : Kamyacha, Rawanhatta, Tandura, Sarinda, Sindhi Sarangi.

Practical Paper –I (Instrumental Sitar)

Presentation of Ragas and Viva Voce

Max. Marks 100

Detailed Course:

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1. To play Two sargam geet on sitar in any ragas of syllabus.
2. To play a given musical piece and to recognize the raga and swaras when played.
3. To know orally the bol with dugun and mark time on hand and to recognize the talas when played on tabla Talas: Dadra, Roopak, Panjabi.
4. To play Aroh, Avroh, Pakad of ragas as prescribed in syllabus.
5. To play masitkhani gat and razakhani gat with sufficient varieties of todas and jhalas in out of the following Two ragas.
(i) Bageshri (ii) Des (iii) Kafi (iv) Bhoopali.
6. With the accompaniment of tabla to play a Raza Khani Gat with Todas, Jhalas in any Two ragas of the syllabus.
7. To play a composition composed in other than trital in any of the Ragas as prescribed in syllabus.
8. To play a dhun in any Raga.

Course learning out comes:-


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

- Describe the development of sitar and other string instruments.
- Writing the notation system.
- Perform the ragas along with Alap and Tan.

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Books Recommended :

- (1) Kramik Pustak Malika parts 2,3 and 4 Pt.V.N. Bhatkhande.
- (2) Tan Malika parts 2 & 3 by Raja Bhaiya Poochwale,
- (3) Tan Sangrah by S.N. Ratanjankar.
- (4) Sitar Marg by S.Bandopadhyaya.
- (5) Sitar Shiksha by B.N. Bhatt.
- (6) Sitar Parts 1 to 3 by B.N. Bhimpure.
- (7) Rag Vigyan by N.V. Patwardhan.
- (8) A Short survey of the Music of the Northern India by Pt. V.N. Bhatkhande.
- (9) संगीत के जीवन पृष्ठ by S.Rai.
- (10) Vadya Shastra by Shri Harish Chandra Srivastava.
- (11) Hamare Sangeet Ratna by Sangeet Karyalaya, Hathras.
- (12) Sangeet Visharad by Basant.
- (13) Sangeet Kaumudi by V.Nigam.
- (14) Hindustani Music-its physics and Aesthetics by G.S. Ranade.
- (15) Origin of Ragas – Bandopadhyaya.
- (16) Bhartiya Sangeet ka Itihas-Umesh Joshi.
- (17) The Music of India by H.A. Popely.
- (18) Hindustani Sangeet Paddhati 1 to 4 by Pt. Bhatkhande
- (19) Pranav Bharti by Omkar Nath Thakur.
- (20) Karanataka Music-Ramchandran.
- (21) South Indian Music by Sambamurti.
- (22) Sangeet Mani Part-I,II- Maharani Sharma
- (23) Sangeet Swarit- Ramakant divedi


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