



University of Rajasthan Jaipur SYLLABUS

**B.P.A. Vth & VIth Semester (Sitar)
Examination-2025-26**

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Board Of Studies 'Music'
University of Rajasthan
Jaipur**

B.P.A. Vth Semester (Sitar) 2025-26

Practical :-

S. no	Subject/ Paper Code	Paper	Duration	Max Marks	Min Marks	Credit
(i)	UG05STR75 P301	Presentation of Raga and Various forms of Indian Music	12- Hour	150	60	06
(ii)	UG05STR75 P302	Viva-Voce, Critical and Comparative Study of Ragas and Talas	12- Hour	150	60	06
(iii)	UG05STR75 P303	Stage Performance	04-Hour	50	20	02
(iv)	UG05STR75 P304	MEC	04-Hour	100	40	04

Theory:-

(i)	UG05STR7 5T305	Applied & General Study of Sitar	04 Hour	100	40	04
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BPA Vth Semester Sitar 2025-26

Practical Paper– I (UG05STR75P301)

Course Objective:-

- ❖ To get the knowledge of prescribed Ragas and Talas.
- ❖ To get the knowledge of Playing of Drut and Fast gat with Alap and Todas.

Presentation of Raga and Various forms of Indian Music

Max. Marks 150
Min. Marks 60

- (i) Intensive Study of the Following Ragas:- Todi, Puriya-Kalyan, Rageshwari. 75
- (ii) Study of the following Ragas:- Gaud-Sarang, Vibhas, Patdeep, Kamod, Bhairvi. 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

Course learning outcomes:-

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

- ❖ Perform the ragas prescribed in syllabus with Alap and Todas.

Practical Paper– II (UG05STR75P302)

Max. Marks 150

Min. Marks 60

Course Objective:-

- ❖ To get the Critical and Comparative knowledge of prescribed Ragas and Talas.
- ❖ To get the knowledge of Playing of Alap and todas.

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:- Jhoomra, Matta Taal, Pancham-Sawari, Rudra Taal with Dugun and Chaugun | 50 |
| (3) Ten varieties of Alankars to be Practiced. | 20 |
| (4) Identification of Ragas/Talas through given notes. | 20 |

Course learning outcomes:-

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

- ❖ Perform the ragas prescribed in syllabus.
- ❖ Play the Alap and Todas.
- ❖ Compare the Ragas and Talas.
- ❖ To acknowledge the ragas and talas through given notes.

Practical Paper – III (UG05STR75P303)

Course Objective:-

- ❖ To get the knowledge of prescribed Ragas and Talas.
- ❖ To get the knowledge of Playing of Drut and Fast gat with Alap and todas and light music.

Stage Performance

Max. Marks 50

Min. Marks 20

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

Course learning outcomes:-

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

- ❖ Perform the ragas prescribed in syllabus.
- ❖ Play the Alap and Todas.
- ❖ Perform the Semi classical/Light music.

Theory Paper:- (UG05STR75T305)Applied and general study of sitar

Max. Marks-100

Min. Marks-40

Course objective:-

- ❖ To get the knowledge of prescribed Ragas and Talas
- ❖ To get the knowledge of writing of notation, Alap, Toda, various Laykaries of talas.
- ❖ To get the knowledge of classification of Ragas and time theory.

Unit-I

- (I). Playing techniques of string instruments:- Dhatu, Karan, Aviddha, Vyanjan, Tatva, Anugat, Ogha.
- (II). Vritties of Tantri Vadya:- Chitra Vritti, Dakshina Vritti, Vartik Vritti.

Unit-II

- (I). 40 Principles of Hindustani music.
- (II). Classification of Ragas:- (Gram Raga, Desi-Raga, Stri-Purush Raga, Mail, Thaata Ragang.)
- (III). Time theory of Ragas.

Unit-III

- (I). Comparative study of the following Ragas and Talas.
- Ragas:- Todi, Puriya-Kalyan, Rageshwari, Gaud-Sarang, Vibhas, Patdeep, Kamod, Bhairvi.
- Talas:- Jhoomra, Matta Taal, Pancham-Sawari, Rudra Taal.

Unit-IV

- (I). Notation writing of Gat with Alap and Todas.
- (II). Writing the layakaris with Dugun, Tigun, Chaugun and Chhagun in prescribed talas.

Learning course outcomes:-

Students will be able to:-

- ❖ Compare the ragas and talas.
- ❖ Explore the verity of classification of Ragas and time theory.
- ❖ Knowledge of various musical terms.

B.P.A. VIth Semester (Sitar) 2025-26

Practical :-

S.no	Subject/ Paper Code	Paper	Duration	Max Marks	Min Marks	Credit
(i)	UG05STR76P306	Presentation of Raga	12- Hour	150	60	06
(ii)	UG05STR76P307	Viva-Voce and Critical and Comparative Study of Ragas and Talas	12- Hour	150	60	06
(iii)	UG05STR76P308	Stage Performance	04-Hour	50	20	02
(iv)	UG05STR76P309	SEC	04-Hour	50	20	02

Theory:-

(i)	UG05STR76T310	History of Indian Instrumental Music (Sitar)	04-Hour	100	40	04
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BPA VIth Semester Sitar 2025-26

Practical Paper– I(UG05STR76P306) Presentation of Ragas

Max. Marks 150

Min. Marks 60

Course Objective:-

- ❖ To get the knowledge of prescribed Ragas and Talas.
- ❖ To get the knowledge of Playing of Alap And Todas and light music

(I) Intensive Study of the Following Ragas:- Multani, Jai-jaivanti, Nat Bhairav, Gurjari Todi.

75

(II) Study of the following Ragas:- Miyan-Malhar, Abhogi, Hansdhwani, Komal Rishbh

Asawari

25

(III) To prepare three Drut Gats in any three ragas out of the

25

above mentioned Ragas with Alap and Todas.

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

25

Course learning outcomes:-

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

- ❖ Perform the ragas prescribed in syllabus with Alap and Todas.

Practical Paper– II (UG05STR76P307)

Max.Marks150

Min.Marks-60

Course Objective:-

- ❖ To get the knowledge of prescribed Ragas and Talas.
- ❖ To get the knowledge of Playing of Alap and todas with comparative study of prescribed Ragas.

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

1. Critical and Comparative Study of the Ragas :- Multani, Jai-jaivanti, Nat Bhairav, Gurjari Todi, Miyan-Malhar, Abhogi, Hansdhwani, Komal Rishbh Asawari. 60
2. Study of the following Taalas:- Gaj-Jhampa, Laxmi Tal, Shikhar Tal, Deepchandi 50
3. Ten varieties of Alankars to be Practiced. 20
4. Identification of Ragas/Talas through given notes. 20

Course learning outcomes:-

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

- ❖ Perform the ragas prescribed in syllabus.
- ❖ Play the Alap and Todas.
- ❖ Compare the Ragas and Talas.
- ❖ Acknowledge the ragas and talas through given notes.

Practical Paper – III (UG05STR76P308)

Course Objective:-

- ❖ To get the knowledge of prescribed Ragas and Talas.
- ❖ To get the knowledge of Playing of Drut and Fast gat with Alap and todas and light music

Stage Performance

Max.-Marks 50

Min.-Marks 20

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

Course learning outcomes:-

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

- ❖ Perform the ragas prescribed in syllabus.
- ❖ Play the Alap and Todas.
- ❖ Perform the Semi classical/Light music.

Theory Paper:- (UG05STR76T310) History of Indian Instrumental Music (Sitar)

Max. Marks-100

Min. Marks-40

Course objective:-

- ❖ To get the knowledge of prescribed Ragas and Talas
- ❖ To get the knowledge of writing of notation, Alap, Toda, various Laykaries of talas.
- ❖ To Explore the music history in medieval period.
- ❖ To get the knowledge Sangeet Ratnakar and various types of veenas.

Unit-I

Evolution and development of Indian Instrumental Music during medieval Period.

- (i). Development of Indian Music during Mugal Period.
- (ii). Bhakti Movement.

Unit-II

- (i). Study of “Vadyaadhyay” 6th Chapter of Sangeet Ratnakar.
- (ii). Concept of Gharanas. Study of gharanas of Instrumental music with special reference of sitar.
- (iii). Study of various Veena’s prevalent in Medieval Period:- Ektantri, Alapini, Kinnari, Tritantari.

Unit-III

- (i). Contribution of the following:- Musicologist of Indian music Pt. Sarangdev, Pt. Lochan, Pt. Ramamatya, Pt. Ahobal.
- (ii). Life Sketches and Musical contribution of following Instrumentalists:- Buddhaditya Mukherjee, Vilayat Khan, Mustaq Ali Khan, Debu Chaudhary, Balram Pathak, Haleem Zafer Khan.

Unit-IV

- (i). Detailed study of Ragas:-Multani, Jai-jaivanti, Nat Bhairav, Gurjari Todi, Miyan-Malhar, Abhogi, Hansdhwani, Komal Rishbh Asawari. **Talas:-** Gaj-Jhampa, Laxmi Tal, Shikhar Tal, Deepchandi.
- (ii) Writing Layakaris with Dugun, Tigun, Chaugun and Chhagun in prescribed talas.

Learning course outcomes:-

Students will be able to:-

- ❖ Compare the ragas and talas.
- ❖ Explore the classification of Ragas.
- ❖ Knowledge of various musical terms.
- ❖ Explore the medieval history of music.