



University of Rajasthan Jaipur

SYLLABUS

SCHEME OF EXAMINATION AND COURSES OF STUDY

BACHELOR OF ARTS {Indian Music (Sitar)}

B.A. - (Sitar) V & VI Sem.

Examination, 2025-26

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

B.A. Indian Music (Sitar) V & VI Sem. (2025-26)

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.	BA05STR75T301	Principles of Indian Music (Sitar)	2	50	20	2
<u>PRACTICAL PAPER</u>						
2.	BA05STR75P302	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.	BA05STR76T303	History of Indian Instrumental music (Sitar)	2	50	20	2
<u>PRACTICAL PAPER</u>						
2.	BA05STR76P204	Presentation of Ragas and Viva Voce	8	100	40	4
Total						6

B.A. Indian Music (Sitar) Vth Sem. 2025-26

Theory Paper:- Principles of Indian Music (Sitar)

Max Marks - 50

Min Marks - 20

Unit-I

- (a) Study of technical terms of String Instruments - Dhatu, Karan, Aviddh, Vyanjan, Tatva, Anugat, Ogha.
- (b) Vritties of Tantri Vadya - Chitra Vritti, Dakshina Vritti, Vartik Vritti.

Unit-II

- (a) Brief study of Rag and Ras.
- (b) Comparative study of different Gharanas/Baaj of Instrumental Music (Sitar).
- (c) Music and Religion.
- (d) Brief Study of Tat Vadya of Natya Shastra, Chitra veena, Vipanchi Veena, Kacchapi Veena, Ghoshaka Veena, Mattkokila Veena.

Unit-III

Comparative Study of Ragas and Talas

* Ragas:- Todi, Puriya Dhanashree, Multani, Adana, Kamod, Miyan-Malhar, Aasavari, Patdeep.

*Talas:- Tilwada, Tri-tal, Jhaptal, Ektal, Chautal, Sooltal.

Unit-IV

* Notation Writing of Gat with Alap and Todas.

* Writing Laykaries:- Dugun, Tigun, Chaugun, and Chhagun of Talas prescribed in the syllabus.

Practical Paper:- 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, Tri-tal, Jhaptal, Ektal, Chautal, Sooltal.
4. To play Aroh, Avroh, Pakad and Swar Vistar of the ragas as prescribed in syllabus Todi, Puriya Dhanashree, Multani, Adana, Kamod, Miyan-Malhar, Aasavari, Patdeep.
5. With accompaniment of tabla to play slow gat and fast gat with sufficient Aalap-Tanas of different variety in the Ragas prescribed in syllabus.
6. To play Light-classical in the Ragas as prescribed in syllabus.

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

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

Max Marks - 50

Min Marks - 20

Unit-I

- ❖ Brief History of instrumental music in Ancient Period.
- ❖ Detailed study of chaturvidh Aatodya Vidhan in natya shastra.

Unit-II

- ❖ Brief history of instrumental music in Medieval Period.
- ❖ Study of Vadyaadhyay 6th chapter of Sangeet Ratnakar.
- ❖ Study of various Veena prevalent in Medieval period Ektantri, Alapini, Kinnari, Tritantari.

Unit-III

- ❖ Brief history of instrumental music in modern period.
- ❖ Life Sketches and musical contribution of following instrumentlists Buddhaditya Mukherjee, Vilayat Khan, Mustaq Ali Khan, Debu Chakraborty, Balram Pathak, Haleem zafar Khan.
- ❖ Easy on general music interest.

Unit-IV

- ❖ Comparative study of Ragas:- Darbari-knahda, Jaunpuri, Vibhas, Marva, kafi, bhairavi, Rageshree.
- ❖ Talas:-Jhoomra, Punjabi, Deepchandi, Adachautal Tivra, Dhamar.
- ❖ Notation writing of gat with Alap and Todas.
- ❖ Writing the layakaris with Dugun, Tigon, Chaugun and Chhagun of Talas prescribed in the syllabus.

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 swar-vistas 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: Jhoomra, Punjabi, Deepchandi, Adachautal Tivra, Dhamar.
4. To play Aroh, Avroh, Pakad and Swar Vistar of the ragas as prescribed in syllabus - Darbari-knahda, Jaunpuri, Vibhas, Marva, kafi, bhairavi, Rageshree.
5. With accompaniment of tabla to play slow Gat and fast Gat with sufficient Aalap-Tanas of different variety in 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.