

SYLLABUS AND COURSES OF READING FOR MUSIC INSTRUMENTAL (SITAR)
(W.E.F. 2015-16)

SEMESTER-I

Max. Marks: 40+10(Int. Assessment)

Time: 3 Hrs.

Paper-1: Theory

SECTION-A

- (a) Historical study and detailed description of the Ragas prescribed in the syllabus.
- (b) Ability to write the notation of Maseet Khani and Raza Khani gats in the following Ragas:-
(1) Yaman (2) Alhaiya- Bilawal (3) Bhupali

SECTION-B

- (a) Definition of the followings:-
(1) Sangeet (2) Nad (3) Shruti (4) Swar (5) Saptak
(6) Gat (7) Jhala (8) Toda (9) Raga (10) Thaata
- (b) History of India Music from Vedic period to 12th Century.
- (c) Structure of Sitar & its techniques.

SECTION-C

- (a) Relationship of Folk and Classical Music.
- (b) Contribution towards Music by the followings:-
(1) Pt. Ravi Shankar (2) Ustad Vilayat Khan
(2) Ustad Allaaddin Khan.
- (c) Ability to write Thekas with dugun in the following Talas:-
(1) Ektaal (2) Chautaal (3) Teentaal.

Paper-1: Theory

SECTION-A

- (a) Historical study and detailed description of the Ragas prescribed in the syllabus.
- (b) Ability to write the notation of Maseet Khani and Raza Khani Gats in the following Ragas:-

(1) Kaafi (2) Vrindavani -Sarang (3) Des

SECTION-B

- (a) Definitions of the following:-
(1) Soot (2) Meend (3) Ghaseet (4) Zamzama
(5) Nayak-Nayaki (6) Sam (7) Khali (8) Tali (9) Vadi (10) Samvadi
(11) Anuvadi (12) Vivadi.
- (b) Classification of Indian Musical Instruments.
- (c) Concept of Time Theory in Indian Classical Music.

SECTION-C

- (a) Role of Media in the development of Indian Classical Music.
- (b) Sitar Vadkon Ke Gun-Dosh.
- (c) Ability to write the Thekas with dugun Layakaries in the following Talas:-
(1) Rupak (2) Jhaptaal (3) Tilwara

-3-

week ③ Tode in maseet khani gat in Raag Kaafi

week ④ Tode in Raza khani gat in Raag Kaafi

week ⑤

29-30 Jan

Taal Practice. → every Saturday

Feb

March

April - Practice/and
Revisions. all the Ragas

Paper-2: PRACTICAL(Inst.)

Max. Marks: 100

Time: 20-30 Minutes

- (a) One Drut gat with Alap, Toras & Jhala in each of the Ragas prescribed in the syllabus.
- (b) Two Vilambit gats with extempore presentation.
- (c) One gat in Rupak Taal with Toras in any one of the Ragas prescribed in the syllabus.
- (d) Any Three Thaats based Alankaras in any prescribed Tala with Tabla in each of the following Thaatas:- Bilawal, Kalyan and Kaafi.
- (e) Ability to demonstrate Tilwara, Ektaal, Jhaptaal and Chautaal by hand in Thah and Dugun Layakaries with reciting bols.
- (f) Ability to play the Talas, Teentaal and Rupak on Tabla.
- (g) Playing of National Anthem on Sitar.

B.A.(GENERAL) INSTRUMENTAL(SITAR)
SEMESTER-III

PAPER-I (THEORY)

Time : 3 Hours

Max. Marks: 40+10 (Int.

Assessment) Note: The question paper will be divided into 3 sections comprising of 10 questions in all. The candidate will be required to attempt 5 questions in all, selecting at least one question from each section. All questions will carry equal marks.

Section-A

- (a) Historical study and detailed description of the ragas prescribed in the syllabus.
1. Chhayanat 2. Jaijaiwanti 3. Bhairav 4. Bhairavi*
- (b) Ability to write the notation of Maseetkhani gat and Razakhani gat of the ragas as prescribed in the syllabus.
- (c) Ability to write the description and Thekas in Dugun and Chaugun of the following Talas:-
1. Tivra 2. Deepachandi (3) Dadra

Section-B

- (a) Short notes on the followings :-
1. Parmel Prवेशक Raag 2. Alpatva-Bahutva 3. Maseetkhani gat 4. Rajakhani gat 5. Gram
- (b) Swayambhu naad
- (c) Method of tuning of your instrument and description of the instrument.

Section- C

- (a) Different styles of sitar vadan.
- (b) Contribution towards music by the following:
1. Ustad Abdul Haleem Jafar Khan 2. Pt. Pannalal Ghosh
- (c) Detailed description of the following instruments:
1. Santoor 2. Guitar

B.A.(GENERAL) INSTRUMENTAL (SITAR)

SEMESTER-IV

PAPER-I (THEORY)

M.M. : 40+10 (Int. Assessment)

Time : 3 Hours

Note: The question paper will be divided into 3 sections comprising of 10 questions in all. The candidate will be required to attempt 5 questions in all, selecting at least one question from each section. All questions will carry equal marks.

Section-A

- (a) Historical study and detailed description of the ragas prescribed in the syllabus:
1. Shudh -Kalyan 2. Khamaj 3. Kedar
- (b) Ability to write the notations of Maseetkhani gat and Razakhani gat in the ragas:-
1. Shudh Kalyan 2. Khamaj 3. Kedar
- (c) Ability to write the description and Thekas in Dugun and Chaugun laykaries of the following Talas:-
1. Chautal 2. Ada –Chautal (3) Ektaal

Section-B

- (a) Short notes on the following:
1. Avirbhav- Tirobhav 2. Sandhi Prakash Raag 3. Amirkhani gat 4. Murchhana
- (b) History of Music in Medieval period.

Section-C

- (a) Role of Science in promoting educational and cultural aspect of music during modern period.
- (b) Life and Contribution of the following :
1. Smt. Annapurna Devi 2. Ustad Inayat Khan
- (c) Detailed description of the following instruments:
1. Sarod 2. Tabla 3. Violin

Paper- II Practical (Inst.)

Max. Marks: 100

Time: 20-30 Minutes

- (a) Three Maseetkhani Gats with Aalap, Jor, Toras and Jhalas in the prescribed ragas.
- (b) One Razakhani Gat of all the prescribed ragas.
- (c) One Dhun in any one of the following ragas: Bhairavi and Piloo.
- (d) Ability to demonstrate the Talas- Tivra, Ada- Chautal and Chautaal on hand while reciting bols in Thah and Dugun layakaries .
- (e) Ability to play Ektaal and Chautaal on Tabla.
- (f) One Gat in Ektaal in medium tempo with Toras in any one of the prescribed ragas.
- (g) Three Thatas based Alankaras in any prescribed Talas with Tabla in each of the following Thatas:- Khamaj, Bhairavi and Aasavri.

**B.A. (General) Instrumental(Sitar)
Semester (V)**

Paper-1 (Theory)

Time-3Hours

Max.Marks: 40+10(Int. Assessment)

Section-A

- (a) Historical study and detailed description of the Ragas prescribed in the Syllabus.
- (b) Ability to write the notation of Maseet Khani and Raza Khani Gata in the ragas and Thekas with Tigun in the Talas as prescribed in the syllabus.
Ragas: (1) Todi (2) Miyan ki Malhar (3) Puriya- Dhanashree (4) Basant.

Section-B

- (a) Origin and development of Notation System.
- (b) Origin and development of Indian Orchestra.
- (c) Ability to write the following talas in Thah, Dugun, Tigun and Chaugun layakaries:-
Dhamar, Teentaal and Jhaptaal.

Section-C

- (a) The contribution towards the development of Sitar playing of the following.
 - (i) Mushtak Ali Khan
 - (ii) Nikhil Banerjee
- (b) The role of Music in International Cultural Exchange.

**B.A. (General) Instrumental(Sitar)
Semester (VI)**

Paper-1 (Theory)

**Time-3Hours
Max.Marks: 40+10(Int. Assessment)**

Section-A

- (a) Historical study and detailed description of the Ragas prescribed in the Syllabus.
 (b) Ability to write the notation of Maseet Khani Gata in the ragas and Thekas with Tigon in the Talas as prescribed in the syllabus.
Ragas: (1) Kamod (2) Bihag(3) Deshkar (4) Bahar (5) Bhimpalasi

Section-B

- (a) Ability to write the following talas in Thah, Dugun, Tigon and Chaugun layakaries:-
Dadra, Keharwa and Sooltaal.
 (b) Merits and demerits of rotation system.
(c) Development of Indian Classical Music during 17th and 19th Century .

Section-C

- a) The contribution towards the development of Sitar playing of the following :-
1. Ali Akbar Khan
2. Vilayat Khan
 (b) The role of Electronic Media in Popularising Indian Classical Music.

Paper-II Practical (Inst.)

Time: 20-30 Minutes

Max.Marks:100

- (a) One Drut Gat with Alap, Jor Toras and Jhala in all the prescribed Ragas.
- (b) Four Vilambit Gats with extempore Alaps and Toras in any of the prescribed Ragas
- (c) One Dhun in any of the following Ragas.
- (i) Pahari (ii) Maand
- (d) Ability to demonstrate by hand the following Talas in Dugun, Tigun and Chaugun Layakaries.

Dhamar Teental, Jhaptal, Dadra, Keharwa and Sooltaal.

(e) Ability to play the Thhekas of the following Talas on Tabla:- Dadra and Keharwa.

(f) One Gat in Jhaptal or Rupaktal with Toras in any of prescribed Ragas.

(g) Four Thatas based Alankaras in a laya with Tabla in each of the following Thatas:- Todi, Purvi and Bhairava.

(h) Tuning of your particular Instrument (Sitar)