

B.A. (Hons.) Instrumental Music – Sitar

Semester Wise Scheme of Papers

I Semester

Course Code	Title	Nature of Course	Credits
BHI-111	Analytical Study of Raagas & Taalas	Core Theory Course	1
BHI-112	History and Theory	Core Theory Course	1
BHI-113	Performance of choice Raaga and other Raagas of the prescribed course	Core Activity Based Course	2
BHI-114	Practical and comparative study of component of prescribed Raagas & Taalas	Core Activity Based Course	2

II Semester

Course Code	Title	Nature of Course	Credits
BHI-121	Analytical Study of Raagas & Taalas	Core Theory Course	1
BHI-122	History and Theory	Core Theory Course	1
BHI-123	Performance of choice Raaga and other Raagas of the prescribed course	Core Activity Based Course	2
BHI-124	Practical and comparative study of component of prescribed Raagas & Taalas	Core Activity Based Course	2

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Semester Wise Scheme of Course

III Semester

Course Code	Title	Nature of Course	Credits
BHI-211	Analytical Study of Raagas & Taalas	Core Theory Course	1
BHI-212	History & Theory	Core Theory Course	1
BHI-213	Performance of choice Raaga and other Raagas of the prescribed course	Core Activity Based Course	2
BHI-214	Practical and comparative study of component of prescribed Raagas & Taalas	Core Activity Based Course	2

IV Semester

Course Code	Title	Nature of Course	Credits
BHI-221	Analytical Study of Raagas & Taalas	Core Theory Course	1
BHI-222	History & Theory	Core Theory Course	1
BHI-223	Performance of choice Raaga and other Raagas of the prescribed course	Core Activity Based Course	2
BHI-224	Practical and comparative study of component of prescribed Raagas & Taalas	Core Activity Based Course	2

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Semester Wise Scheme of Course

V Semester

Course Code	Title	Nature of Course	Credits
BHI-311	Analytical Study of Raagas & Taalas	Core Theory Course	3
BHI-312	History and Theory	Core Theory Course	3
BHI-313	Performance of choice Raaga and other Raagas of the prescribed course	Core Activity Based Course	6
BHI-314	Practical and comparative study of component of prescribed Raagas & Taalas	Core Activity Based Course	6

VI Semester

Course Code	Title	Nature of Course	Credits
BHI-321	Analytical Study of Raagas & Taalas	Core Theory Course	3
BHI-322	History and Theory	Core Theory Course	3
BHI-323	Performance of choice Raaga and other Raagas of the prescribed course	Core Activity Based Course	6
BHI-324	Practical and comparative study of component of prescribed Raagas & Taalas	Core Activity Based Course	6

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Semester Wise Scheme of Syllabus

I- Semester

Core Theory

Course Code	Title of Paper	Nature of Course	Credits
BHI-111	Analytical Study of Raagas and Taalas	Core Theory Course	01

- Unit - 1 Theoretical description of prescribed Raagas.
- Unit - II Notation writing of compositions of Maseetkhani Gat and Razakhani Gat with Four Todas/Taanas.
- Unit - III Notation writing of Taalas with prescribed layakarries.
- Unit - IV Additional study of Pt.Vishnu Narayan Bhatkhande Notation system with general study of Pt.Vishnu Digambar Paluskar Notation system.
- Unit - V Elementary knowledge of Dhwani, Naad, Shruti, Swar, Tal, Matra, Vibhag, Tali, Khali and Sam.
- Unit - VI Explain the parts of your Instrument with picture/sketch.

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Semester Wise Scheme of Syllabus

I - Semester

Core Theory

Course Code	Title of Paper	Nature of Course	Credits
BHI-112	History and Theory	Core Theory Course	01

Unit - 1 Brief History of Indian Music from Vedic to 4th century A.D.

Unit - II Definition and detailed explanation of the following terms:

- Aroh, Avaroh, Pakad, Saptak, Varna, Sangeet and Laya.

Unit - III Essays:

- Importance of Music in Human Life.
- Utility of Notation in Music.

Unit - IV Life sketch of:

- Pt. Vishnu Narayan Bhatkhande.
- Pt. Ravi Shankar.

With their contribution to Indian Music.

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Semester Wise Scheme of Syllabus

I- Semester

Core Practical - Performance

Course Code	Title of Paper	Nature of Course	Credits
BHI-113	Performance of Choice Raaga and other Raagas Prescribed in the Course	Core Activity Based Course	02

Unit - 1 Raagas for Detailed study:
1. Yaman
2. Bhoopali

Unit - II Raagas for Non-Detailed study
1. Kafi
2. Deshkar

Unit - III Taalas
1. Teentaal
2. Dadara

Content:

1. One Vilambit (Maseetkhani) Gat, One Drut (Razakhani) Gat with Aroh, Avaroh, Pakad and Four Taans/Todas, and Jhaala in both of the Raagas prescribed for detailed study.
2. One Drut Gat (Razakhani) with Aroh, Avaroh, Pakad and Four Taanas in any one Raaga prescribed for non-detailed study.
3. Student should have thorough knowledge of the prescribed Taalas with their divisions, bols etc. and should be able to demonstrate by the signs on hands in Dugun layakari.

Student is expected to know the following:

- I. Correct Technique of the handling of the instrument offered to the students.
- II. Clarity in playing Notes, Taan, Toda and Jhaala.

Core Practical – Viva-Voce

Course Code	Title of Paper	Nature of Course	Credits
BHI-114	Practical and Comparative study of components of prescribed Raagas & Taalas	Core Activity Based Course	02

Unit - 1 This will be a Practical based Viva-Voce Examination to test the knowledge of Raagas & Taalas according to BHI-113 Course.

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Semester Wise Scheme of Syllabus

II- Semester

Core Theory

Course Code	Title of Paper	Nature of Course	Credits
BHI-121	Analytical Study of Raagas and Taalas	Core Theory Course	01

Unit - 1 Theoretical description of prescribed Raagas.

Unit - II Notation writing of compositions of Maseetkhani Gat and Rajakhani Gat with Four Todas/Taanas.

Unit - III Notation writing of Taalas with prescribed Layakaries.

Unit - IV Elementary knowledge of Ardhwadarshak Swar and Parmel-praveshak Raaga.

Unit - V Definition and detailed explanation of the following terms-
Gat, Vadi, Samvadi, Anuvadi, Vivadi and Layakari.

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Semester Wise Scheme of Syllabus

II Semester

Core Theory

Course Code	Title of Paper	Nature of Course	Credits
BHI-122	History and Theory	Core Theory Course	01

Unit - I Brief History of Indian Music from 5th century to 1300 A.D.

Unit - II Elementary knowledge of the classification of Indian Musical Instruments.

Unit - III The technique of tuning the Sitar.

Unit - IV Elementary knowledge of Gram and Moorchana.

Unit - V Essays:

- Importance of Music in Fine Arts.
- Indian Folk Music.

Unit - VI Life sketch of:

- Pt. Vishnu Digambar Paluskar.
- Ustad Vilayat Khan.

With their contribution to Indian Music.

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Semester Wise Scheme of Syllabus

II- Semester

Core Practical - Performance

Course Code	Title of Paper	Nature of Course	Credits
BHI-123	Performance of Choice Raaga and other Raagas Prescribed in the Course	Core Activity based course	02

Unit - 1 Raagas for Detailed study:
1. Malkauns
2. Bhairava

Unit - II Raagas for Non-Detailed study
1. Khamaj
2. Durga

Unit - III Taalas
1. Jhaptal
2. Kaharwa

Content:

1. One Vilambit (Maseetkhani) Gat, One Drut (Razakhani) Gat with Aroh, Avaroh, Pakad, Four Taans/Todas, and Jhaala in both the Raagas prescribed for detailed study.
2. One Drut Gat (Razakhani) with Aroh, Avaroh, Pakad and four Taanas in any one Raaga prescribed for non-detailed study.
3. One Gat in any one of the prescribed Raagas composed in other than Teental.
4. Student should have thorough knowledge of the prescribed Taalas with their divisions, Bols etc, and should be able to demonstrate by the signs of hands in Thah, Dugun layakari.

Student is expected to know the following:

- I. Correct technique of the handling of the instrument offered to the students.
- II. Clarity in playing Notes, Tan, Toda and Jhaala.

Core Practical – Viva-Voce

Course Code	Title of Paper	Nature of Course	Credits
BHI-124	Practical and Comparative study of components of prescribed Raagas & Taalas	Core Activity based course	02

Unit - 1 This will be a Practical based Viva-voce Examination to test the knowledge of Raagas & Taalas according to BHI-123 course.

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Semester Wise Scheme of Syllabus

III- Semester

Core Theory

Course Code	Title of Paper	Nature of Course	Credits
BHI-211	Analytical Study of Raagas and Taalas	Core Theory Course	01

Unit – I Theoretical description of prescribed Raagas.

Unit - II Notation writing of compositions of Maseetkhani Gat and Razakhani Gat with Four Taanas /Todas.

Unit - III Notation writing of Taalas with prescribed Layakaries.

Unit - IV Elementary knowledge of Karnataka (South Indian) Taalas System.

Unit - V Definition and detailed explanation of the following terms.

Rajakhani Gat, Maseetkhani Gat, Alap, Jhaala, Avirbhav, Tirobhav and Meend.

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Semester Wise Scheme of Syllabus

III- Semester

Core Theory

Course Code	Title of Paper	Nature of Course	Credits
BHI-212	History and Theory	Core Theory Course	01

Unit – I History of Indian Music from Medieval period to 1800 century A.D. with reference to Note intervals of Bharat, Sharang Dev, Ramamatya and Ahobal.

Unit - II A detailed Historical study of Sitar instrument.

Unit - III A general study of some common musical Instruments used in North Indian Classical Music:- Sarod, Surbahar, Santoor, Pakhawaj, Tabla, Flute, Shehanai, and Violin.

Unit - IV Essays:-

- Raaga and Rasa
- Importance of Laya and Taala in Music.

Unit - V Life sketch of:-

- Ustad Alauddin Khan
- Pt. Lalmani Mishra.

With their contribution to Indian Music.

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Semester Wise Scheme of Syllabus

III- Semester

Core Practical - Performance

Course Code	Title of Paper	Nature of Course	Credits
BHI-213	Performance of Choice Raaga and other Raagas Prescribed in the Course	Core Activity based course	02

Unit - 1	Raagas for Detailed study: 1. Todi 2. Bageshree
Unit - II	Raagas for Non-Detailed study 1. Kamod 2. Vibhas
Unit - III	Taalas 1. Ektal 2. Teevra

Content:

- 1) One Vilambit (Maseetkhani) Gat, One Drut (Razakhani) Gat with Aroh, Avaroh, Pakad, four Taans/Todas, and Jhaala in both the Raagas prescribed for detailed study.
- 2) One Drut Gat (Razakhani) with Aroh, Avaroh, Pakad and four Taanas in any one Raaga prescribed for non-detailed study.
- 3) One Gat in any one of the prescribed Raagas composed in other than Teental.
- 4) Student should have thorough knowledge of the prescribed Taalas with their divisions, bols etc. and should be able to demonstrate by the signs on hands in Thah, Dugun and Chaugun layakari.

Student is expected to know the following:

- I. Correct Technique of the handling the Instrument offered to the students.
- II. Clarity in playing Notes, Tan, Toda and Jhaala.

Core Practical – Viva-Voce

Course Code	Title of Paper	Nature of Course	Credits
BHI-214	Practical and Comparative study of components of prescribed Raagas & Taalas	Core Activity based course	02

Unit - 1 This will be a Practical based Viva-voce Examination to test the knowledge of Raagas & Taalas according to BHI-213 course.

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Semester Wise Scheme of Syllabus

IV- Semester

Core Theory

Course Code	Title of Paper	Nature of Course	Credits
BHI-221	Analytical Study of Raagas and Taalas	Core Theory Course	01

Unit – I Theoretical description of prescribed Raagas.

Unit - II Notation writing of compositions of Maseetkhani Gat and Razakhani Gat with Four Taanas/Todas.

Unit - III Notation writing of Taalas with prescribed Layakaries.

Unit - IV Elementary knowledge of the Physics of sound, Definition of Sound, Andolan (Vibration), Tarang (Wave), Naada (Musical Sound) and Raava (Noise).

Unit - V Illustrations and explanation of Harmony and Melody.

Unit - VI Definition and detailed explanation of the following terms.

- Varjit Swara, Aalnkhar, Alpatva, Bahutva, Raaga, Jati and Thaat.

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Semester Wise Scheme of Syllabus

IV- Semester

Core Theory

Course Code	Title of Paper	Nature of Course	Credits
BHI-222	History and Theory	Core Theory Course	01

Unit - 1 A study of Mela and That system of Raaga classification and derivation of 72 Melas according to Pt.Vyankatmukhi.

Unit - II Definition and detailed explanation of the following terms:

- Shuddha Raaga, Chhayalag Raaga, Sankeerna Raaga, Mela, Purvang and Uttarang.

Unit - III Essays.

- Classical Music and Folk Music.
- Teaching of Music in Educational Organizations.

Unit - IV The Time theory of Raagas - Classification of Raagas in to three Groups :

- Raagas with Komal Re - Dha (Sandhiprakash Raaga).
- Raagas with Shuddha Re - Dha.
- Raagas with Komal Ga - Ni.

Unit - V Life sketch of:-

- Ustad Ali Akbar Khan.
- Ustad Inayat Khan.

With their contribution to Indian Music.

B.A. (Hons.) Arts Instrumental Music - Sitar

Semester Wise Scheme of Syllabus

IV- Semester

Core Practical - Performance

Course Code	Title of Paper	Nature of Course	Credits
BHI-223	Performance of Choice Raaga and other Raagas Prescribed in the Course	Core Activity based course	02

- Unit - 1 Raagas for Detailed study:
1. Bihag
2. Multani
- Unit - II Raagas for Non-Detailed study
1. Kedar
2. Jajaiwanti
- Unit - III Taalas
1. Chartal
2. Rupak

Content:

1. One Vilambit (Maseetkhani) Gat, One Drut (Razakhani) Gat with Aroh, Avaroh, Pakad and Four Tans/Todas, and Jhaala in both the Raagas prescribed for detailed study.
2. One Drut Gat (Razakhani) with Aroh, Avaroh, Pakad and Four Taanas in each of the Raaga prescribed for non-detailed study.
3. One Gat in any one of the prescribed Raagas composed in other than Teental.
4. Student should have thorough knowledge of the prescribed Taalas with their divisions, Bols etc. and should be able to demonstrate by the signs on hands in Thah, Dugun, Tigun and Chaugun layakari.

Student is expected to know the following:

- I. Correct technique of the handling the instrument offered to the students.
- II. Clarity in playing Notes, Taan, Toda and Jhaala.

Core Practical – Viva-Voce

Course Code	Title of Paper	Nature of Course	Credits
BHI-224	Performance of Comparative study of components of prescribed Raagas & Taalas	Core Activity based course	02

- Unit - 1 This will be a Practical based Viva-voce Examination to test the knowledge of Raagas & Taalas according to BHI-223 course.

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Semester Wise Scheme of Syllabus

V- Semester

Core Theory

Course Code	Title of Paper	Nature of Course	Credits
BHI-311	Analytical Study of Raagas and Taalas	Core Theory Course	03

Unit - 1 Theoretical description of prescribed Raagas.

Unit - II Notation writing of compositions of Masitkhani Gat and Rajakhani Gat
with Four Taanas/Todas.

Unit - III Notation writing of Taalas with prescribed Layakaries.

Unit - IV Merits and Demerits of Musicians according to Sangeet Ratnakar.

Unit - V Definition and detailed explanation of the following terms.

Ghaseet, Jamjama, Krintan, Jod, Asharaya Raaga, Purvang Uttrang.

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Semester Wise Scheme of Syllabus

V- Semester

Core Theory

Course Code	Title of Paper	Nature of Course	Credits
BHI-312	History and Theory	Core Theory Course	03

Unit - I A detailed study of Shadaj Gram and Madhyam Gram and their relation with present day Shuddha Swara Saptak of North Indian Classical Music.

Unit - II Gharana and Shailies of Sitar instrument with their analysis and comparison.

Unit - III Critical study of Shuddha-Vikrit swar from Sharang Dev up to present Day.

Unit - IV Essay:

- Elements used in Performance in Indian Classical Music.
- Importance of Instruments in Music.

Unit - V Life sketch of:

- Pt. V. G. Jog
- Ustad Abdul Haleem Zafar Khan

With their contribution to Indian Music.

B.A. (Hons.) Arts Instrumental Music - Sitar
Semester Wise Scheme of Syllabus
V- Semester

Core Practical - Performance

Course Code	Title of Paper	Nature of Course	Credits
BHI-313	Performance of Choice Raaga and other Raagas Prescribed in the Course	Core Activity based course	06

Unit - 1 Raagas for Detailed study:
1. Pooriya
2. Ahir Bhairava
3. Maru Bihag

Unit - II Raagas for Non-Detailed study
1. Marwa
2. Sohani
3. Bahar

Unit - III Taalas
1. Sultal
2. Tilwada
3. Deepchandi

Content:

1. One Vilambit (Maseetkhani) Gat, One Drut (Razakhani) Gat with Aroh, Avaroh, Pakad and four Taans/Todas, and Jhaala in both the Raagas prescribed for detailed study.
2. One Drut Gat (Razakhani) with Aroh, Avaroh, Pakad and Four Taanas in each of the Raaga prescribed for non-detailed study.
3. One Gat in any one of the prescribed Raagas composed in other than Teental.
4. Student should have thorough knowledge of the prescribed Taalas with their divisions, Bols etc. and should be able to demonstrate by the signs on hands in Thah, Dugun, Tigun and Chaugun layakari.

Student is expected to know the following:

- I. Correct technique of the handling the instrument offered to the students.
- II. Clarity and speed playing Notes, Taan, Toda and Jhaala.

Core Practical – Viva-Voce

Course Code	Title of Paper	Nature of Course	Credits
BHI-314	Practical and Comparative study of components of prescribed Raagas & Taalas	Core Activity based course	06

Unit - 1 This will be a Practical based Viva-voce Examination to test the knowledge of Raagas & Taalas according to BHI-313 course.

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Semester Wise Scheme of Syllabus

VI- Semester

Core Theory

Course Code	Title of Paper	Nature of Course	Credits
BHI-321	Analytical Study of Raagas and Taalas	Core Theory Course	03

- Unit – I Theoretical description of prescribed Raagas.
- Unit - II Notation writing of compositions of Maseetkhani Gat and Razakhani Gat with Four Taanas/Todas.
- Unit - III Notation writing of Gat composed in other than Teental.
- Unit - IV Notation writing of Taalas with prescribed layakarries.
- Unit - V Definition and detailed explanation of the following terms.
Dhrupad, Dhamar, Khyaal, Baaj, Gharana and Swara-Prastar,
- Unit - VI Elementary knowledge of Aad-Laya.

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Semester Wise Scheme of Syllabus

VI - Semester

Core Theory

Course Code	Title of Paper	Nature of Course	Credits
BHI-322	History and Theory	Core Theory Course	03

Unit - I History of Indian Music from 1800 A.D. to Present time.

Unit - II A detailed study of Sarana-Chatushtayi according to Bharat.

Unit – III Definition and detailed explanation of the following terms.

Kaaku, Kutup, Swara-Samvad, Avartan, Nibaddha Gaan, Anibaddha Gaan and Gamak.

Unit - IV Essays:

- Religion and Music.
- Philosophical and Spiritual Aspect of Music.

Unit - V Life sketch of:

- Ustad Bismillah Khan.
- Pt. Nikhil Banerjee

With their contribution to Indian Music.

B.A. (Hons.) Arts Instrumental Music - Sitar

Semester Wise Scheme of Syllabus

VI - Semester

Core Practical - Performance

Course Code	Title of Paper	Nature of Course	Credits
BHI-323	Performance of Choice Raaga and other Raagas Prescribed in the Course	Core Activity based course	06

Unit - 1 Raagas for Detailed study:
1. Darbari Kanhada
2. Madhuvanti
3. Bhimpalasi

Unit - II Raagas for Non-Detailed study
1. Basant
2. Paraj
3. Adana

Unit - III Taalas
1. Dhamar
2. Adachartal
3. Jhoomara

Contents:

1. One Vilambit (Maseetkhani) Gat, One Drut (Razakhani) Gat with Aroh, Avaroh, Pakad and four Taans/Todas, and Jhaala in both the Raagas prescribed for detailed study.
2. One Drut Gat (Razakhani) with Aroh, Avaroh, Pakad and Four Taanas in each of the Raaga prescribed for non-detailed study.
3. One Gat in any one of the prescribed Raagas composed in other than Teental.
4. Student should have thorough knowledge of the prescribed Taalas with their divisions, Bols etc. and should be able to demonstrate by the signs on hands in Thah, Dugun, Tigun and Chaugun layakari.

Student is expected to know the following:

- I. Correct technique of the handling the instrument offered to the students.
- II. Forward Meend of two notes. (Swaras)
- III. Clarity and speed playing Notes, Taan, Toda and Jhaala.

Core Practical – Viva-Voce

Course Code	Title of Paper	Nature of Course	Credits
BHI-324	Practical and Comparative study of components of prescribed Raagas & Taalas	Core Activity based course	06

Unit - 1 This will be a Practical based Viva-voce Examination to test the knowledge of Raagas & Taalas according to BHI-323 course.

BOOKS RECOMMENDED :

1. Thakur, Pt. Omkar Nath: "Sangeetanjali", Part 1-6.
2. Jha, Ramashraya: "Abhinav Geetanjali".
3. Patvardhan, V.R.: "Raaga Vigyan", Part 1-7.
4. Mishra, Pt. Lalmani: "Tantrinaad".
5. Mishra, Pt. Lalmani: "Bhartiya Sangeet Vadya".
6. Paranjape, Dr. S.S.; "Sangeet Bodh".
7. Pathak, Jagdish Narayan: "Sangeet Nibandh Mala".
8. Garg, Lakshmi Narayan: "Nibandha Sangeet".
9. Sharma, Bhagawat Sharan: "Bhartiya Sangeet Ka itihas".
10. Mahadik, Prakash: "Bhartiya Sangeet ke Tantrivadya".
11. Dev, B. Chaitanya: "Vadya Yantra".
12. Sharma, Vandana: "Sitar ka Saundaryatmak Mulyankan".
13. Bhatnagar, Rajani: "Sitar Vadan ki Shailiyan".
14. Rai, Sudeep: "Jahan-E-Sitar".