



University of Rajasthan
Jaipur
SYLLABUS

Faculty of Fine Arts
Sitar (Instrumental Music)
M.A. (Semester Scheme)
M.A. (I & II Semester) Examination, 2023-24
M.A. (III & IV Semester) Examination, 2024-25

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Scheme of Examination :

Each theory paper EOSE shall carry 100 marks. The EOSE will be of 3 hours duration.

Part 'A' of theory paper shall contain 10 very short type Questions of 20 marks carrying weightage of 2 Marks each. Word limit for each answer will be 10-20.

Part 'B' of the theory paper will be consisting of 4 short answer type questions (carrying weightage of 5 marks each) of 20 marks. Word limit for each answer will be 60-80 words.

Part 'C' of the theory paper shall contain three questions (with internal choice) of 20 marks each. The word limit for each answer will be 700-800 words.

First Semester (Sitar)

S.No	Subject Code	Course Title	Course Category	Credit	Contact Hours Per Week		Work Load in Hours	EOSE Duration Hours		EC Ma
					L	P		Thy.	P.	
1.	MUSI-701	Theoretical Study of Sitar and Principles of Music (SHASTRA)	CCC	6	6		90	3		10
2.	MUSI- 711	Presentation of Ragas(Sitar)	CCC	6		9	90		1.30 Hours Per Candidate	10
3.	MUSI- 712	Analytical Study of Ragas(Sitar)	CCC	6		9	90		1.30 Hours Per Candidate	10
4.	MUSI-A01	Historical Study of Instrumental Music (Sitar)	ECC	6	6		90	3		10
5.	MUSI-A02	Various Compositions of Sitar	ECC	4		6	60		1 Hours Per Candidate	10
6.	MUSI-A03	Presentation of Folk Music on Sitar & Tradition of the Region	ECC	4		6	60		45 Minutes Per Candidate	10
7.	MUSI-A04	Harmonium Vadan (Practical)	ECC	2		3	30		45 Minutes Per Candidate	10
8.	MUSI-A05	Tabla Vadan (Practical)	ECC	2		3	30		45 Minutes Per Candidate	10

Second Semester(Sitar)

S.No	Subject Code	Course Title	Course Category	Credit	Contact Hours Per Week		Work Load in Hours	EOSE Duration Hours		EOS Mar
					L	P		Thy.	P.	
1.	MUSI-801	Theoretical Study of Sitar and Principles of Music (SHASTRA)	CCC	6	6		90	3		100
2.	MUSI- 811	Presentation of Ragas (Sitar)	CCC	6		9	90		1.30 Hours Per Candidate	100
3.	MUSI- 812	Analytical Study of Ragas(Sitar)	CCC	6		9	90		1.30 Hours Per Candidate	100
4.	MUSI-B01	Historical Study of Instrumental Music (Sitar)	ECC	6	6		90	3		100
5.	MUSI-B02	Various Compositions of Sitar	ECC	4		6	60		1 Hours Per Candidate	100
6.	MUSI-B03	Presentation of Folk Music on Sitar & Tradition of the Region	ECC	4		6	60		45 Minutes Per Candidate	100
7.	MUSI-B04	Harmonium Vadan (Practical)	ECC	2		3	30		45 Minutes Per Candidate	100
8.	MUSI-B05	Tabla Vadan (Practical)	ECC	2		3	30		45 Minutes Per Candidate	100


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Third Semester (Sitar)

S.No	Subject Code	Course Title	Course Category	Credit	Contact Hours Per Week		Work Load in Hours	EOSE Duration Hours		EOSE Mark
					L	P		Thy.	P.	
1.	MUSI-901	Philosophical Study of Instrumental Music - Sitar (Science and Aesthetics)	CCC	6	6		90	3		100
2.	MUSI-911	Presentation of Ragas (Sitar)	CCC	6		9	90		1.30 Hours Per Candidate	100
3.	MUSI-912	Analytical Study of Ragas (Sitar)	CCC	6		9	90		1.30 Hours Per Candidate	100
4.	MUSI-C01	Psychological Study of Instrumental Music (Sitar)	ECC	6	6		90	3		100
5.	MUSI-C02	Stage Performance	ECC	4		6	60		1 Hours Per Candidate	100
6.	MUSI-C03	Presentation of Rare Ragas on Sitar	ECC	4		6	60		45 Minutes Per Candidate	100
7.	MUSI-C04	Seminar	ECC	4		2	30		45 Minutes Per Candidate	100

Fourth Semester(Sitar)

S.No	Subject Code	Course Title	Course Category	Credit	Contact Hours Per Week		Work Load in Hours	EOSE Duration Hours		EOSE Marks
					L	P		Thy.	P.	
1.	MUSI-X01	Philosophical Study of Instrumental Music - Sitar (Science and Aesthetics)	CCC	6	6		90	3		100
2.	MUSI-X11	Presentation of Ragas (Sitar)	CCC	6		9	90		1.30 Hours Per Candidate	100
3.	MUSI-X12	Analytical Study of Ragas (Sitar)	CCC	6		9	90		1.30 Hours Per Candidate	100
4.	MUSI-D01	Psychological Study of Instrumental Music (Sitar)	ECC	6	6		90	3		100
5.	MUSI-D02	Stage Performance	ECC	4		6	60		1 Hours Per Candidate	100
6.	MUSI-D03	Presentation of Rare Ragas on	ECC	4		6	60		45 Minutes	100


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		Sitar							Per Candidate	
7.	MUSI-D04	Seminar	ECC	4		2	30		45 Minutes Per Candidate	10

FIRST SEMESTER (SITAR)

Theory Paper

MUSI- 701- THEORETICAL STUDY OF SITAR AND PRINCIPLES OF MUSIC (SHASTRA)

(Max.Marks -100 Min.Marks- 36)

- Unit – I : Define to the following terms :
Meend, Hudak, Jamjama, Krinkan, Ghasit, Andolan, Gharshan, Kattar, Thok, Gitkari, Lag Dat, Gamak, Vidari, Sthai, Antra, Sanchari, Abhog Gat and Jhala prakar.
- Unit - II : Shruti-Swar and its feasibility in instrumental music. Shruti&Swar discourses of Bharat, Sharangdev, Ahobal and Pt. Bhatkhande, Pt. Omkarnath Thakur and Lalit Kishore Singh.
- Unit – III : General idea of Harmonic and Melodic music and it's use in instrumental music.
- Unit – IV : Types of Scales Diatonic, Chromatic, Equally Tempered and their use in instrumental music.
- Unit – V : (a) Study of Shuddha scales of Bharat, Sharangdev, Ahobal and Pt. Bhatkhande.
(b) Division of scales according to the number of severts and cents.
- Unit – VI : (a) Hindustani and Karnatak Musical scales (Modern)
(b) Western scales (Modern)
(c) Study of the following terms: Homophony, Polyphony Ecclesiastical scales, Authentic and plagal Modes, chords.

Recommended Books

1. Natya Shastra : Bharat
2. Brihaddeshi : Matang
3. Sangeet Ratnakar : Sharangdev
4. Rag Tarangini : Lochan
5. Sangeet Parijat : Ahobal
6. The Music of Hindustan : Fox Strongays.
7. The Music of India : Popley
8. Music and Musical Modes of Iindus : Sir William Jones
9. Hindustani Music : G.H. Ranade
10. The Music of India : D.P. Mukherjee
11. Rag tatha thaat ki Etahasik Pristha bhoomi: G.N. Goswami

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12. Sangeet Shastra : I to IV Pt. V.N. Bhatkhande
13. North Indian Music : Allian Damieslu
14. Bharat Ka Sangeet Siddhant : Acharya K.C.D.Brihaspati
15. Sangeet Shastra : K.Vasudeva Shastri
16. Pranav Bharati: Pt. Omkar Nath Thakur
17. Rag aur Ragini: O.C. Ganguly
18. Elements of Indian Music by E. Clamants
19. Karnatak Music: Ramchandran
20. Ragas of Karnatak Music : Ramchandran
21. South Indian Music :Sambamurty
22. Sangeet Rasmanjari : Pt. Laxman Bhatt Tailang
23. Sangeet Mani Part-I,II : Maharani Sharma
24. SangeetSwarit- Ramakantdivedi
25. Bhartiya Sangeet Vadya: Dr. Lalmani Misra
26. Panchushika Sangeet Vimal Manjari : Pt. Laxman Bhatt Tailang
27. Dhvani aur Sangeet: Lalit Kishore Singh
28. Musical Heritage : M.R. Gautam
29. Hindustani Sangeet Ke Gharano Ki Charcha : Sushil Kumar Choubey
30. Universal History of Music : S.M. Tagore.
31. Historical Development of Indian Music : Swami Pragyand
32. Sangeet Chintamani : Acharya Brihaspati
33. Tal Ka Udbhav aur Vikas : Aban E. Mistry.

MUSI-711- Presentation of Ragas (Sitar)- (Practical)

(Max.Marks -100 Min.Marks- 36)

Division of Marks :

(1) Choice Raga	20 Marks
(2) Question Raga (Slow Gat)	25 Marks
(3) Question Raga in two fast Gat s	25 Marks
(4) Alap	10 Marks
(5)Gat in other than tritaal	15 Marks
(6) One sargam geet in any Rag and Taal	05 Marks

Total = 100 Marks

Compulsory Group

Yaman, Alhaiya Bilawal and Brindavani sarang.

Optional Group

- (i) Shyam Kalyan, Puriya-Kalyan, Shuddh Kalyan, Hansdhwani.
- (ii) Yamani-Bilawal, Devgiri Bilawal, Kukubh Bilawal, Sarparda Bilawal.
- (iii) Bhatiyar, Puriya, Puriyadhanashree, Lalit, Marwa.
- (iv) Shuddha-Sarang, Madhyamad Sarang, Mian-ki-Sarang, LankDahan Sarang.

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1. Candidates are required to prepare all the Ragas from the compulsory Group very thoroughly with intensive elaboration.
2. Any two Groups from the four Groups may be selected and atleast two Ragas from each group may be prepared with a vilambit and Drut Gat with intensive elaboration.
3. Choice is given to the candidates to select, prepare any three ragas from the above groups in which only DrutGat in Tritaal and other than Tritaal should be prepared.
4. Candidates should learn one Dhun based on any Raga and Taal other than Tritaal.
5. Special attention should be given towards artistic presentation while preparing all the ragas.
6. Variety of Tals may be kept in view for the compositions of Gats.

Note : The practical papers will be set at the spot by the board of examiners with the internal examiner.

MUSI-712- Analytical Study of Ragas (Sitar)- (Practical)

(Max.Marks -100 Min.Marks- 36)

(a) Comparative and critical study of Raga	50 Marks
(b) Notation writing	25 Marks
(c) Viva-voce (pertaining to General questions on Ragas, Talas and Laykaries	25 Marks

Total = 100 Marks

Syllabus :

Ragas same as given in Paper Code- MUSI-711.

Note : The Practicalpaper will be set at the spot by board of examiners in consultation with internal examiners.

Theory Paper

MUSI-A01- HISTORICAL STUDY OF INSTRUMENTAL MUSIC (SITAR)

(Max.Marks -100 Min.Marks- 36)

- Unit – I : (a) Origin of Music.
(b) Studyof Veena prakars and their development.

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- Unit – II : (a) Evolution and development of Indian Music during ancient, medieval and modern periods. Development and journey of Sehtar, Sitar to Zitar.
- (b) Historical development of jod-aalap and jhala ang in tantrakari and gayki ang from medieval to modern ages.
- Unit – III : (a) Study of the works of Bharat, Matang, Narad (SangeetMakrand), Sharang Dev, Lochan, Ramamatya, Ahobal, Bhavbhatt, Vyankatmukhi, Pt. V. N. Bhatkhande, Pt. Vishnu Digamber Paluskar.
- (b) Contribution of some eminent scholars to the field of music - Miyan Tansen, Amir Khusro, Imdad Khan, Ustad Allaudin Khan, Pt. Ravi Shanker, Ustad Vilayat Khan and Anpoorna Devi.
- Unit – IV : Historical evolution of Tabla, Harmonium, Sarangi and Israj.
- Unit – V : Special study of the Trinity of Sitar.
- Unit – VI : General Idea of the factors that differentiate Karnatak Music and Hindustani Music.

Recommended Books

1. The Hindu view of Art. Mulk Raj Anand
2. A Short History of Music : Dr. Curt Suches.
3. The Primitive Art : L. Adems.
4. The Beginning of Art : Ernet Groos.
5. History of Musical Instruments : Curt Schues.
6. History of Musical Instruments : Suresh Vitthal Rai.
7. Historical Survey of the Music of Upper India : PT. V.N. Bhatkhande.
8. Panchashika Sangeet Vimal Manjari : Pt. Laxman Bhatt Tailang
9. A comparative study of some of the music system of 15th, 16th and 18th centuries : Pt. V.N. Bhatkhande.
10. Rise of music in the Ancient World, East and West : Curt Suches.
11. History of Indian Music : Swami Pragyand
12. Ain-E-Akbari : Abul Fazal (Translated by Girelwin)
13. Sangeet Rasmanjari : Pt. Laxman Bhatt Tailang
14. Ancient Art and Ritual : C. Harrison.
15. Composers of Karnatak music : Prof. Sambmurthy
16. Music in Ancient Literature : Dr. G. Raghavan.
17. Natya Shastra : Bharat
18. Brihaddeshi : Matang
19. Sangeet Ratnakar : Sharangdev
20. Rag Tarangini : Lochan
21. Sangeet Parijat : Ahobal
22. The Music of India : Popley
23. Music and musical modes of the Hindi : Sir William
24. Sangeet Mani Part-I,II- Maharani Sharma
25. SangeetSwarit- Ramakantdivedi
26. Hindustani Music : G.H. Ranade

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27. Music of Hindustan : Fox Strongways.
28. Indian Music of the South : R. Shrinivasan
29. Rag, Vibodh : Pt. Somnath.
30. Swar Mela Kala Nidhi : Ramamatya.
31. Bhartiya Sangeet Vadya : Dr. Lalmani Mishra.
32. Swar aur Ragon Ke Vikas me Vadyon ka yogdan : Dr. Indrani.
33. Musical Heritage : M.R. Gautam.

MUSI-A02-Various Compositions of Sitar - (Practical)

(Max.Marks -100 Min.Marks- 36)

Ragas as Prescribed in Paper Code :MUSI-711

- Candidates are required to prepare the following composition from the ragas other than selected in Paper Code –MUSI-711.
- A Candidate is required to prepare following compositions with elaborated Presentation:
 - (a) Sargam Geet
 - (b) VilambitGat
 - (c) DrutGat
 - (d) Gat in rare rag
 - (e) Gat in taal dhamar
 - (f) One Dhun
 - (g) OneBhajan

Allocation of Marks :

1. Presentation of the composition selected as choice- 20 Marks
2. Remaining five compositions will be of 15 Marks Each and Sargam Geet will be of 5 marks.

➤ Assessment of the paper will be done along with the other practical examinations.

MUSI-A03-Presentation of Folk Music on Sitar and Tradition of the Region - (Practical)


(Max.Marks -100 Min.Marks- 36)

This paper is introduced to incorporate regional landmarks in the course of study in view of the changing perspectives, in regard to link our past with the present day need.

1. A candidate is required to present five Folk Music compositions of Rajasthan.
2. Variety of Ragas and Talas may be kept in mind while selecting compositions.
3. Variety of moods representing various occasions should be kept in mind while selecting compositions.
4. A candidate is required to give a brief account of aesthetic aspects of the songs and accompanying instruments.

Note : The concern teacher will review the work and shall allow only the reviewed compositions for final examination.

1. Continuous assessment shall be done every month by the teacher concerned.


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2. Assessment of the Paper will be done along with the other practical examinations.

MUSI-A04-Harmonium Vadan (Sitar) (Practical)

(Max.Marks -100 Min.Marks- 36)

- (1) Presentation of Alankaras in selected five Thaats. The Candidate is required to present five Alankaras in each Thaat on Harmonium.
 - (2) Student is required to prepare any two Ragas with Vilambit and Drut gat from the Ragas mentioned below :-
(1) Yaman (2) Brindavani Sarang (3) Hansdhvani (4) Bhairavi.
 - (3) Ability to demonstrate in Ektal, Teental, Jhaptal, Kehrva and Roopak.
 - (4) Ability to play Nagma with the accompaniment of Tabla.
 - (5) To Play 2 Rajasthani Folk songs on Harmonium.
 - (6) Ability to accompany a Vocal recital.
 - (i) Light composition with Chords
 - (ii) Classical Composition.
- Assessment of the paper will be done along with the other practical examinations.

MUSI-A05 -Tabla Vadan- (Practical)

(Max.Marks -100 Min.Marks- 36)

- (1) Knowledge of Ten Varnas of Tabla and its (Vadan Vidhi) Techniques of Playing.
- (2) Ability to play Teental, Keharwa, Dadra, Roopak on Tabla.
- (3) Ability to play solo Tabla for ten minutes duration with the accompaniment of Harmonium.
- (4) Ability to present Teental with various Tukras, Peshkaras, Kayedas and Paltas, Relas and a few Tihais on Tabla.
- (5) Candidate is required to Recognize the Talas prescribed in

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- the syllabus when played on Tabla.
- (6) A Candidate is required to render Thaah, Dugun, Tigun and Chaugun of Ektal, Teental, Sooltal, Teevra on hands showing tali & Khali.

➤ Assessment of the paper will be done along with the other practical examinations.

SECOND SEMESTER (SITAR)

Theory Paper

MUSI-801 – Theoretical Study of Sitar and Principles of Music (SHASTRA) - Part-II

(Max.Marks -100 Min.Marks- 36)

- Unit – I (a) Study of the types of different strokes according to Sharangdev (Left and Right hands)
- Unit – II (a) General idea of the forms of Vedic Music and its rendition in instrumental music.
(b) General idea of Giti and Vani and their use in styles or gharanas of instrumental music.
- Unit – III (a) Impact of folk music on instrumental classical Music Vice-Versa.
(b) General characteristics of folk Music with special reference to Rajasthani folk Music.
(c) Use of instruments and Talas in Rajasthani folk music.
- Unit - IV Study of style involved indifferent Gharanas or schools of instrumental music (Baj) with special reference to Sitar.
- Unit – V Main Musical Instruments of Karnatak Music.
- Unit – VI (a) Technique and presentation of Vrinda Vadan.
(b) General idea of Ravindra Sangeet.

Recommended Books

1. Natya Shastra : Bharat
2. Brihaddeshi : Matang
3. Sangeet Ratnakar : Sharangdev


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4. Rag Tarangini : Lochan
5. Sangeet Parijat : Ahobal
6. The Music of Hindustan : Fox Strongays.
7. The Music of India : Popley
8. Music and Musical Modes of Hindus : Sir William Jones
9. Hindustani Music : G.H. Ranade
10. The Music of India : D.P. Mukherjee
11. Rag tatha thaat ki Etahasik Pristha bhoomi: G.N. Goswami
12. Sangeet Shastra : I to IV Pt. V.N. Bhatkhande
13. North Indian Music : Allian Damieslu
14. Bharat Ka Sangeet Siddhant : Acharya K.C.D.Brihaspati
15. Sangeet Shastra : K.Vasudeva Shastri
16. Sangeet Rasmanjari : Pt. Laxman Bhatt Tailang
17. Pranav Bharati: Pt. Omkar Nath Thakur
18. Rag aur Ragini: O.C. Ganguly
19. Elements of Indian Music by E. Clamants
20. Karnatak Music: Ramchandran
21. Ragas of Karnatak Music : Ramchandran
22. South Indian Music :Sambamurty
23. Panchashika Sangeet Vimal Manjari : Pt. Laxman Bhatt Tailang
24. Sangeet Mani Part-I,II- Maharani Sharma
25. SangeetSwarit- Ramakantdivedi
26. Bhartiya Sangeet Vadya: Dr. Lalmani Misra
27. Dhvani aur Sangeet: Lalit Kishore Singh
28. Musical Heritage : M.R. Gautm
29. Hindustani Sangeet Ke Gharano Ki Charcha : Sushil Kumar Choubey
30. Universal History of Music : S.M. Tagore.
31. Historical Development of Indian Music : Swami Pragyanand
32. Sangeet Chintamani : Acharya Brihaspati
33. Tal Ka Udbhav aur Vikas : Aban E. Mistry.

MUSI-811 –Presentation of Ragas(Sitar)- (Practical)

(Max.Marks -100 Min.Marks- 36)

Division of Marks :


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(a) Choice Raga	30 Marks
(b) Question Raga (Slow Gat)	20 Marks
(c) Question Raga in two Fast Gat	20 Marks
(d) Alap	05 Marks
(e) One Bhajan/Thumri/Dadra/Tappa	20 Marks
(f) One Sargam Geet	05 Marks

Total = 100 Marks

Compulsory Group

Bageshwari, Bhairav, Darbari Kanhada.

Optional Group

- (i) Jogiya, Vibhas, Gunkari, Basantmukhari.
- (ii) Nayaki Kanhada, Kaunsi Kanhada, Abhogi Kanhada, Shahana Kanhada.
- (iii) Jhinjoti, Narayani, Rageshree, Khamaji Durga.
- (iv) Natkedar, Kedar and Hameer, Chayanat.

1. Candidates are required to prepare all the Ragas from the compulsory Group very thoroughly with intensive elaboration.
2. Any two groups from the four groups may be selected and atleast two Ragas from each group may be prepared with a vilambit and drutgat with intensive elaboration.
3. Choice is given to the candidates to select and prepare three ragas from any of the groups in which only Rajakhani Gats should be prepared.
4. One Dhun based on any Raga in other than Trital should be prepared.
5. Variety of Talas may be kept in view for the compositions.

Note: Questions will be set at the spot by board of examiners in consultation with internal examiners.

MUSI-812- Analytical Study of Ragas(Sitar)- (Practical)

(Max.Marks -100 Min.Marks- 36)

1. Comparative and critical study of Raga 50 Marks
2. Critical appreciation of a performance 25 Marks
3. Viva-voce (Pertaining to General questions on

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Ragas, Talas and Laykaries

25 Marks

Total = 100 Marks**Syllabus :**


Ragas same as prescribed in Paper Code MUSI- 811.

Note : The Practical paper will be set on the spot by board of examiners in consultation with internal examiners.**Theory Paper****MUSI-B01- Historical Study of Instrumental Music (Sitar) -Part-II****(Max.Marks -100 Min.Marks- 36)**

- Unit – I : Historical evolution of the musical scales of India from ancient to modern times.
- Unit – II : Historical study of Music Composers of Sitar.
- Unit – III : Evolution and development of the main string instruments used in Indian Classical Music.
- Unit – IV : Efforts for the development of Music by various institutions and artists in Post-independence era in the field of training, writing and performance.
- Unit – V : Future of Indian classical Music.
- Unit – VI : (a) Evolution of Indian and Western Notation system.
(b) Gram Raga, Bhasha and Vibhasha.

Recommended Books

1. The Hindu view of Art. Mulk Raj Anand.
2. A Short History of Music : Dr. Curt Suches.
3. The Primitive Art : L. Adams
4. The Beginning of Art : Ernet Groos.
5. History of Musical Instruments : Curt Schues.
6. History of Musical Instruments : Suresh Vital Rai.
7. Historical Survey of the Music of Upper India: PT. V.N. Bhatkhande.
8. A comparative study of some of the music system of 15th, 16th and 18th centuries : Pt. V.N. Bhatkhande.
9. Panchashika Sangeet Vimal Manjari : Pt. Laxman Bhatt Tailang
10. Rise of music in the Ancient World, East and West : Cuurt Suches.
11. History of Indian Music : Swami Prajyanand
12. Ain-E-Akbari : Abul Fazal (Translated by Girelwin)
13. Ancient Art and Ritual : C. Harrison.
14. Sangeet Rasmanjari : Pt. Laxman Bhatt Tailang
15. Composers of Karnatak music :Prof. Sambmurthy
16. Music in Ancient Literature : Dr. G. Raghavan.


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17. NatyaShastra : Bharat
18. Brihaddeshi : Matang
19. Sangeet Ratnakar : Sharangdev
20. Rag Tarangini : Lochan
21. Sangeet Parijat : Ahobal
22. The Music of India : Popley
23. Music and musical modes of the Hindi : Sir William
24. Sangeet Mani Part-I,II- Maharani Sharma
25. SangeetSwarit- Ramakantdivedi
26. Hindustani Music : G.H. Ranade
27. Music of Hindustan : Fox Strongays.
28. Indian Music of the South : R.Sriniwasan
29. Rag, Vibodh : Pt. Somnath.
30. Swar Mela Kala Nidhi : Ramamatya.
31. Bhartiya Sangeet Vadya : Dr. Lalmani Mishra.
32. Waraur Rangon Ke Vikas me Vadyo ka yogdan : Dr. Indrani.
33. Musical Heritage : M.R. Gautam.

MUSI-B02-Practical
Various Compositions of Sitar

(Max.Marks -100 Min.Marks- 36)

Ragas as Prescribed in PaperCode :MUSI-811

- Candidates are required to prepare the following forms from the ragas other than selected in Paper Code –MUSI-811.
- A Candidate is required to prepare following compositions with completeelaborated Presentation:
 - (a) One Sargam.
 - (b) Onevilambitgat.
 - (c) Onedrutgat.
 - (d) One gat in rare rag.
 - (e) One gat in tal dhamar.
 - (f) One dhun.
 - (g) One Bhajan.

Allocation of Marks :

1. Presentation of the composition selected as choice- 25 Marks
2. Remaining five compositions will be of 15 Marks each. Sargam Geet will be of 5 marks.

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Assessment of the paper will be done along with the other practical examinations

MUSI-B03-Presentation of Folk Music on Sitar & Tradition of the Region -
(Practical)

(Max.Marks -100 Min.Marks- 36)

This paper is introduced to incorporate regional landmark in the course of study in view of the changing perspectives, in regard to link our past with the present day need.

- 1.A candidate is required to present five Folk Music compositions.
- 2.Variety of Ragas and Talas may be kept in mind while selecting compositions.
- 3.Variety of moods representing various occasions should be kept in mind while selecting compositions.
- 4.A candidate is required to give a brief account of aesthetic aspects of the songs and accompanying instruments.

Note : The concern teacher will have to review the work and shall allow only the reviewed compositions for final examination.

1. Continuous assessment shall be done every month by the concerned teacher.
- 2.Assessment of the Paper will be done along with the other practical examinations.

MUSI-B04 -Harmonium Vadan -(Practical)

(Max.Marks -100 Min.Marks- 36)

- (1) Presentation of Sargams in selected five Thaats. The Candidate is required to present five Alankar in each Thaaton Harmonium.
- (2) Student is required to prepare any two Ragas with Vilambit and Drut Gat from the Ragas mentioned as below:-
(1) Bageshree (2) Bhairav (3) Bhimpalasi (4) Durga.
- (3) Ability to demonstrate to prescribed Talas on hands palm showing Tali and Khali-Chautal, Sooltal, Jhoomara and Deepchandi.
- (4) Ability to play varieties of Nagma to accompany Tabla.
- (5) To play Ramdhun, National Anthem and one Bhajan on Harmonium.
- (6) Ability to accompany a Vocal recital.

(i) Light composition with Chords

(ii) Classical Composition

- Assessment of the paper will be done along with the other practical examinations.

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MUSI-B05-TablaVadan (Practical)

(Max.Marks -100 Min.Marks- 36)

- (1) Ability to Padhant and play Ektal, Jhaptal, Kehrava and Roopak on tabla and proficiency in rendering padhant.
- (2) Ability to play Ektal with Peshkar, One Kayda Two Paltas, One Tihai and two Tukras.
- (3) Ability to play one simple Paran and Chakradar Paran in Sooltal and Teevratal.
- (4) Knowledge of showing on hand palmThaah, Dugun, Tigun and Chaugun.
- (5) Tabla sangat/knowledge of Tabla tuning.
- (6) Ability to play Taal Kahrva and Dadra to accompany vocal Music.

THIRD SEMESTER (SITAR)

Theory Paper

MUSI-901- Philosophical Study of Instrumental Music - Sitar
(Science and Aesthetics of Music)

(Max.Marks -100 Min.Marks- 36)

- UNIT – I : Merits and Demerits of Sitar player.
- UNIT – II : Elementary theory of sounds, it's production and propagation.
- UNIT – III : (a) Anatomy and Physiology of human ear.
(b) Difference among Sitar, Surbahar and Israaj.
- UNIT –IV : (a) Elementary theory of sounds, it's production and propagation.
(b) Technique of main strokes - Da, Dir, Daara, etc., new trends and techniques in Sitar, effect on basic instruments of by electronic instruments series.
- UNIT – V : Art appreciation – Music listeners in context of Sitar.
- UNIT –VI : (a) Pictorial aspect of Music.
(b) Music and Religion. Philosophical aspects of instrumental music.
- UNIT – VII : Functions of Music and contribution of instrumental music to the society.

Recommended Books

1. Short Studies in Nature : Herbert Anticilife.
2. What is Music : Leo Tolestory.
3. Music a Science and /or Art : John Recfield.



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4. Illusion and Reality : Christopher Grudwell.
5. Philosophy of Music William Pole.
6. Arts and the man-Irwin Edman.
7. Sound Catch and Saterly.
8. Hindustani Music : G.H. Ranade.
9. Civilisation, Science and Religion : A Rithole.
10. Science and Music : James Jeans.
11. Sangeet Rasmanjari : Pt. Laxman Bhatt Tailang
12. Philosphy in a New Key : Susamme Langer.
13. Forms in Music : J.Macpherson.
14. What is Art : Tagore.
15. Effect of Music : Max-Schoen and Esther Gat Wood.
16. Sources of Music : Frick Bloom.
17. Fundamental of Indian Arts : S.N. Dasgupta.
18. Visualised Music : Pracy Brown
19. Some Conceptions of Music : Mavd Monn .
20. The cultural aspect of Indian Music and Dancing : C.P. Srinivasa Ilyengar.
21. The Physics of Music : Dr. Vasudeva Shaan.
22. Indian Concept of the Beautiful : K.S. Ramaswami.
23. Panchashika Sangeet Vimal Manjari : Pt. Laxman Bhatt Tailang
24. Sangeet Mani Part-I,II- Maharani Sharma
25. SangeetSwarit- Ramakantdivedi
26. Comparative Aesthetics : K.C. Pande.
27. A History of Aesthetics : Golbert and Kuhu.
28. Philosphies of Beauty : E.F. Carritik.
29. Modern Book of Aesthetics : Mialvi Ruder.
30. Text Book of Sound : Broton.

MUSI-911- Presentation of Ragas(Sitar)-(Practical)

(Max.Marks -100 Min.Marks- 36)

Division of Marks :

(a) Choice Raga	20 Marks
(b) Question Raga (Slow Gat)	25 Marks
(c) Question Raga in two Fast Gats	25 Marks
(d) Alap	05 Marks
(e) Gat in other than Teental	20 Marks
(f) Sargamin any Rag of the syllabus	05 Marks

Total = 100 Marks

Intensive Study of Following Ragas

AhirBhairav, Bihag, MiyanMalhar

Optional Groups :

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1. BairagiBhairav, Nat Bhairav, Shiv Mat Bhairav, Charukeshi.
2. Nand, Bihagda, Nat Bihag, Maru Bihag, Sawani Bihag.
3. Surdasi-Malhar, Ramdasi Malhar, Jayant Malhar, Nat Malhar, Megh Malhar, Bahar.
4. Hanskinkini, Patdeep, Madhuvanti, Kirwani, Kafi.
 - I. Candidates are required to prepare all the ragas from the compulsory group very thoroughly with intensive elaboration.
 - II. Any two from the four groups may be selected and at least two ragas from each may be prepared with a Maseetkhani andRazakhani gat should be prepared.
 - III. Choice is given to the candidates to select and prepare any three ragas from the above groups in which only Razakhani gat should be prepared.
 - IV. One Dhin based on any rag in taals other trital should be prepared.
 - V. Special attention should be given towards artistic presentation, while preparing all the ten ragas.
 - VI. Variety of tals may be kept in view while selecting Gats.

Note: Questions will be set at the spot by board of examiners in consultation with internal examiners.

MUSI-912- Analytical Study of Ragas (Sitar)- (Practical)

(Max.Marks -100 Min.Marks- 36)

- | | |
|---|----------|
| 1. Comparative and critical study of Raga | 50 Marks |
| 2. Extempore Composition of giventext, taal and raga | 25 Marks |
| 3. Viva-voce (Pertaining to General questions on Ragas, Talas and Laykaries | 25 Marks |

Total = 100 Marks

Syllabus :

Ragas same as prescribed in Paper Code MUSI-911.

Note : The Practical paper will be set on the spot by board of examiners in consultation with internal examiners.

Theory Paper

MUSI-C01- PSYCHOLOGICAL STUDY OF INSTRUMENTAL MUSIC

(Max.Marks -100 Min.Marks- 36)

- UNIT – I : (a) Definition and scope of psychology and their relation with instrumental music.
- (b) Relation of psychology with other fields.
- (c) Mind and Music and impact of instrumental music on mental health.
- UNIT – II : Imagination and creative activity in context of instrumental music.

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UNIT – III : Sensation : Hearing.

UNIT – IV : Application of Music with special reference to instrumental music as follows:

(a) Educational psychology.

(b) Abnormal psychology.

UNIT – V : Application of Music with special reference to instrumental music as follows:

(a) Social Psychology.

(b) Industrial Psychology.

Recommended Books

1. Contemporary School of psychology : Robert S. Wood Wroth.
2. An outline of psychology : William Dongall.
3. Music Therapy : Edited by Edward Podolsky M.D. Department of Psychiatry. Kings Court Hospital Brooklyn, New York.
4. The Psychodynamics of every day behavior :K.L. Brown and Karl A Menninger.
5. Psychology of M Jusicians : Percy C. Buck.
6. Psychology of Music : Carl E. Seashore.
7. The Psychology of Society : Maris Gingsberg.
8. Fundamentals of Industrial Psychology : Albert Walton.
9. Panchashika Sangeet Vimal Manjari : Pt. Laxman Bhatt Tailang
10. Experimental and Industrial psychology : Milto L. Blum.
11. Psychology of Industry : Norman R.G.Majer.
12. Therapeutic Value of Music : Manly P. Hill.
13. Psycho-acoustics : B.C. Deva.
14. Effect of Muskc : Max-Sohen and easter Gatewood.
15. Sources of Music : Eric Bloo.
16. Psychology of Music : Pole.
17. Therapeutic Quality of Music : B. Bellamy Gardner.
18. Manoviygan Ke Mool Siddhant : R.K. Tondon.
19. Sangeet Rasmanjari : Pt. Laxman Bhatt Tailang
20. The Analysis of Snsation : Eames Mach.
21. Sangeet Ki Manovigyanic Prasthabhumi : Dr. Kavita Chakravorty.
22. The psychology of Imagination : John Paul Sartre.
23. Studies in Artistic Creativity : Manas Tai Choudhary.
24. Sangeet Mani Part-I,II- Maharani Sharma
25. SangeetSwarit- Ramakantdivedi
26. Kala Ke Siddhant : R.G. Kalingwood.

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MUSI-C02- Stage Performance - Sitar (Practical)**(Max.Marks -100 Min.Marks- 36)****Minimum of one hour duration :**

(1) Choice Raga	50 Marks
(2) Light Composition	20 Marks
(3) Examiner's Choice	30 Marks

Total = 100 Marks

Performance of one hour duration before an invited audience in ragas selected from the list of ragas prescribed in subject code course –MUSI- 911

MUSI-C03 –Presentation of Rare Ragaon Sitar - (Practical)**(Max.Marks -100 Min.Marks- 36)**

A candidate is required to collect five gats in Rare Ragas and shall present the same at the end of semester.

A student is required to prepare a brief account of selected rare Ragas.

Student is required to develop critical ability to distinguish selected Ragas with other Ragas.

Note :Concerned teacher will review the work and shall allow only the reviewed compositions for the final examination.

Continuous assessment shall be done every month by the concerned teacher.

Assessment of the paper will be done along with the other practical examinations.

MUSI-C04 – Seminar**(Max.Marks -100 Min.Marks- 36)**

Students shall submit a written document of minimum 1000 words, in three copies on any Musical topic chosen by the candidate in consultation with the concerned teacher on the basis of the document the Candidate will be required to present a paper before the Evaluation Board along with Faculty and students of the Department.

The format of the seminar document must consist of –

1. Introduction
2. Reasons for choosing the topic
3. Relevance of the topic
4. Arguments/Logics/Ideas/Concepts
5. Justification
6. Conclusion
7. Bibliography

The Evaluation Board will be as follows :

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1. Supervisor
2. One External Expert

FOURTH SEMESTER(SITAR)

Theory Paper

MUSI-X01- Philosophical Study of Instrumental Music - Sitar (Science and Aesthetics) Part II

(Max.Marks -100 Min.Marks- 36)

- Unit – 1 : Art and Concept of Beauty. Ornamental factors of the playing Sitar.
- Unit – 2 : Place of Music in Fine Arts.
- Unit - 3 : (a) Application of General principle of Acsthetics.
(b) Aesthetic ideals in Music and its relation with instrumental music.
- Unit – 4 : (a) Raga and Rasa and its production through the playing Sitar.
(b) Aesthetic experience through the instrumentalmusic.
(c) Role of instrumental music with special reference of Sitar in Hindu Philosophy.
- Unit – 5: (a) Music as the embodiment of the spirit of Indian culture and its propagation through instrumental music.
(b) Concept of Music in the Western World.
(c) Emotional experience in life through instrumental music.

Recommended Books

1. Short Studies in Nature : Herbert Anticilife.
2. What is Music : Leo Tolestory.
3. Music a Science and /or Art : John Recfield.
4. Illusion and Reality : Christopher Grudwell.
5. Sangeet Rasmanjari : Pt. Laxman Bhatt Tailang
6. Philosophy of Music William Pole.
7. Arts and the man-Irwin Edman.
8. Sound Catch and Saterly.
9. Hindustani Music : G.H. Ranade.
10. Civilisation, Science and Religion : A Rithole.
11. Science and Music : James Jeans.
12. Philosophy in a New Key : Susamme Langer.
13. Forms in Music : J.Macpherson.
14. What is Art : Tagore.
15. Effect of Music : Max-Schoen and Esther Gat Wood.
16. Sources of Music : Erick Bloom.
17. Fundamental of Indian Arts : S.N. Dasgupta.
18. Visualised Music : Pracy Brown
19. Some Conceptions of Music : Mavd Monn .

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20. The cultural aspect of Indian Music and Dancing : C.P. Srinivasa Iyengar.
21. The Physics of Music : Dr. Vasudeva Shaan.
22. Indian Concept of the Beautiful : K.S. Ramaswami.
23. Sangeet Mani Part-I,II- Maharani Sharma
24. Panchashika Sangeet Vimal Manjari : Pt. Laxman Bhatt Tailang
25. SangeetSwarit- Ramakantdivedi
26. Comparative Aesthetics : K.C. Pande.
27. A History of Aesthetics : Golbert and Kuhu.
28. Philosphies of Beauty : E.F. Carritik.
29. Modern Book of Aesthetics : Mialvi Ruder.
30. Text Book of Sound :Broton.

MUSI-X11 –Presentation of Ragas (Sitar)(PRACTICAL)

(Max.Marks -100 Min.Marks- 36)

Division of Marks :

(a) Choice Raga	20 Marks
(b) Question Raga (Slow Gat)	25 Marks
(c) Question Raga in two fast gats	25 Marks
(d) Alap	10 Marks
(e) Gat in other than Teental	20 Marks

Total = 100 Marks

Intensive study of following Ragas:

Todi, Malkauns and Bhimpalasi

Optional Group

- (i) Gujari – Todi, Bilaskhani-Todi, Bhupal-Todi, Multani
- (ii) Deshi, Devgandhar, Gandhari, Komal Rishab Asavari.
- (iii) Gauri (Purvi Ang), Gauri (Bhairav Ang), Lalit, Jaitashri, Shree.
- (iv) Jog, Jog Kauns, Madhukauns, Chandrakauns.

- I. Candidates are required to prepare all the ragas from the compulsory group very thoroughly with extensive elaboration.
- II. Any two from the four groups may be selected at least two ragas from each may be prepared with a vimlambit and drut gat.
- III. Choice is given to the candidates to select and prepare any three ragas from the above groups in which only Drug Gat should be prepared.
- IV. One Dhun based on any rag and taal other than trital should be prepared.
- V. Special attention should be given towards artistic presentation, while preparing all ten ragas.

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VI. Variety of talas may be kept in view while selecting of Gat.

Note: Questions will be set at the spot by board of examiners in consultation with internal examiners.

MUSI-X12- Analytical Study of Ragas (Sitar)(Practical)

(Max.Marks -100 Min.Marks- 36)

- | | |
|---|----------|
| 1. Comparative and critical study of Raga | 50 Marks |
| 2. Extempore composition of given notes and taal | 25 Marks |
| 3. Viva-voce (pertaining to General questions on Ragas, Talas and Laykaries | 25 Marks |

Total = 100 Marks

Syllabus :

Ragas same as prescribed in paper Code MUSI-X11.

Note : The Practical paper will be set on the spot by board of examiners in consultation with internal examiners.

Theory Paper

MUSI-D01- PSYCHOLOGICAL STUDY OF INSTRUMENTAL MUSIC

Part- II

- Unit – 1 : (a) Feeling, emotions and appreciation of Music in context of playing the Sitar.
(b) Emotional Integration through playing the Sitar.
- Unit – 2 : (a) Role of attention in Music.
(b) Role of Interest in Music. Various practical aspects of instrumental music to increase interest.
- Unit – 3 : (a) Music Learning. Role of psychology to enhance the music skill in person having musical skill in instrumental music.
(b) Taste in Music. Some exercises of instrumental music used for increasing the taste.
- Unit – 4 : Importance of heredity and environment in Music.
- Unit – 5 : Musical Aptitude Tests and their utility in educational institutions to promote instrumental music.
- Unit – 6 : Space of instrumental music in therapy.

Recommended Books

1. Contemporary School of psychology : Robert S. Wood Wroth.
2. An outline of psychology : William Dongall.

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3. Music Therapy : Edited by Edward Podolsky M.D. Department of Psychiatry. Kings Court Hospital Brooklyn, New York.
4. Panchashika Sangeet Vimal Manjari : Pt. Laxman Bhatt Tailang
5. The Psychodynamics of every day behavior :K.L. Brown and Karl A Menninger.
6. Psychology of Musicians : Percy C. Buck.
7. Psychology of Music : Carl E. Seashore.
8. The Psychology of Society : Maris Gingsberg.
9. Sangeet Rasmanjari : Pt. Laxman Bhatt Tailang
10. Fundamentals of Industrial Psychology : Albert Walton.
11. Experimental and Industrial psychology : Milto L. Blum.
12. Psychology of Industry : Norman R.G.Majer.
13. Therapeutic Value of Music : Manly P. Hill.
14. Psycho-acoustics : B.C. Deva.
15. Effect of Music : Max-Sohen and easter Gatewood.
16. Sources of Music : Eric Bloo.
17. Psychology of Music : Pole.
18. Therapeutic Quality of Music : B. Bellamy Gardner.
19. Manoviygan Ke Mool Siddhant : R.K. Tondon.
20. The Analysis of Snsation : Eames Mach.
21. Sangeet Ki Manovigyani Prasthabhumi : Dr. Kavita Chakravorty.
22. The psychology of Imagination : John Paul Sartre.
23. Studies in Artistic Creativity : Manas Tai Choudhary.
24. Kala Ke Siddhant : R.G. Kalingwood.
25. Sangeet Mani Part-I,II- Maharani Sharma
26. Sangeet Swarit- Ramakant divedi

MUSI-D02- Stage Performance

(Max.Marks -100 Min.Marks- 36)

Minimum of one hour duration :

- | | |
|-----------------------|----------|
| (1) Choice Raga | 50 Marks |
| (2) Light Composition | 20 Marks |
| (3) Examiner's Choice | 30 Marks |

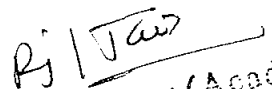
Total = 100 Marks

Performance of one hour duration before an invited audience in ragas selected from the list of ragas prescribed in subject code course MUSI-X11

MUSI-D03 –Presentation of Rare Ragas on Sitar

PRACTICAL

(Max.Marks -100 Min.Marks- 36)


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A candidate is required to collect five Gats in Rare Ragas and shall present the same at the end of semester.

A student is required to prepare a brief account of the selected rare Ragas.

Student is required to develop critical ability to distinguish the selected Ragas with other Ragas.

Note : Concerned teacher will review the work and shall allow only the reviewed compositions for the final examination.

Continuous assessment shall be done every month by the teacher concerned.

Assessment of the paper will be done along with the other practical examinations.

MUSI-D04 – Seminar (Sitar)

(Max.Marks -100 Min.Marks- 36)

Lecture Demonstration-Duration : 30 Minutes

The Candidate is required to present a Lecture demonstration of half an hour duration on any of the Ragangas prescribed in their syllabus. The Lecture demonstration will be presented before the external examiner, Faculty and students of the Department.

→ ***Educational Trip***

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