**BANARAS HINDU UNIVERSITY**

**(Enablished by Parliament by Notification NO. 225 of 1961)**

**OFFICE OF THE REGISTRAR**

**(ACADEMIC)**

 VARANASI - 221 005

Ref. No. :RAc/Mig/performing Arts/AC- Next/2019-20/10124 Dated : 29.05.2019

The Dean,

Faculty of Performing Arts.

Banaras Hindu University.

Madam,

 With reference to your letter No. FPA/BOS/2013-14/1860 dated 19.07.2013, I am directed to inform you that the Hon'ble Vice-Chancellor vide his order dated 04.08.2013 has been pleased to approve recommendation of the Board of Studies meeting of the Department of Vocal/instrumental Music in its meeting held on 06.07.2013 duly approved by the Dean, Facility of Performing Arts as the Chairman of the Faculty with regard to modification in the existing syilabi of B.Mus/M.Mus. Instrumental Music and BA(Hons) Vocal/Instrumental Music to be made effective from the academic session 2013-14 onwards, as under, as per

**Appendix-A.**

 1. B/Mus/M.Mus. Instrumental Music (Sitar, Violin, Flute & Tabla)

 2. B.A. (Hons) Course in Instrumental Music Semester 1 to VI;

 3. B.A. (Hons) Course in Vocal Music Semester I, II, III, & IV:

 The administrative approval of the Vice-Chancellor will be reported in the ensuing meeting of the Academic Council for ratification.

 **Yours Faithfully,**

 **Asstt. Register (Acad.)**

**Encl : As Above**

 **........**

No. RAc/Mtc/Performing Arts/AC-Next/2013-14/10124 Dated: 07.08.2013

Copy forwarded to the following for information & necessary action :

1. The Head, Department of Vocal Music klBHU. (Along with the Appendix-A)

2. The Head Department of Instrumental Music. BHU (Along with the Appendix-A)

3. The Principal, Mahila Mahavidalaya, BHU.

4. The Controller of Examinations, BHU. (Along with the Appendix-A)

5. The Finance Officer BHU.

6. The Dy.Registar (Dev.) BHU.

7. The Dy Registrar (Legal Cell), BHU.

8. The Dy.Registrar & Secy, to V.C/Dy. Registrar (EC Cell), BHU.

9. The P.A. to Registrar. BHU.

10. The S.O (Admission Until), R.O (Academic) BHU (Along with the Appendix-A)

11. The S.O (Prospectus Unit), R.O (Academic), BHU (Along with the Appendix-A)

12. The S. O (Meeting Unit), R. O (Academic), BHU for placing the matter before the ensuing meeting of the Academic Council (Along with the Appendix-A)

 Asstt. Registrar (Acad.)

**REVISED SYLLABUS *(2019)***

**INSTRUMENTAL MUSIC - SITAR**

**B.A. (Hons.) ARTS**

**SEMESTER I - VI**

**&**

**SOFT SKILL COURSE**

**SEMESTER III & IV**

**sss**

**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 |

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

**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 courses | 2 |
| BHI-224 | Practical and comparative study of component of prescribed Raagas & Taalas | Core activity based Course | 2 |

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

**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 |

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

**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 layakaries.

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.

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

**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.

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

 **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.

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

**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.

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

**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 - 1 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.

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

 **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.

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

**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.

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

**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.

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

 **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.

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

**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, Aalnkar, Alpatva, Bahutva, Raaga, Jati and Thaat.

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

**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 Thaat 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. Jaijaiwanti

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.

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

**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.

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

**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.

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

**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 layakaries.

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.

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

**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

**Contentss:**

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**

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| --- | --- | --- | --- |
| **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.

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

**Soft skill course**

**Semester wise scheme and course**

**III Semester**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Course code** | **Title** | **Nature of course** | **Credits** | **Full marks 100** |
| BHIS-231 | **Unit-1**Correct technique of handling the instrument offered to the students.Clarity in playing notes.Alankar: One, Two and Three Swaras/Beat. One Drut Gat in teental of Raag Bhupali | Activity based course | 02 | 70 marks practical examination |
|   | **Unit-2****Theory Course :**i) Definition of the following term:  Sangeet, Swar, Laya, Taal, Aroh, Avroh, Pakad and Gat.ii) Brief introduction of the instrument  offered by students. | Theory based Course | 01 | 30 marks Sessional test |

**IV Semester**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Course****Code** | **Title** | **Nature of Course** | **Credits** | **Full marks 100** |
| BHIS-241 | **Unit-1**Clarity in Playing Notes.Vakra Alankar: Two and Three Swaras/Beat.Elementary knowledge of Laya and Taal, Teental demonstration by the signs on handsOne Drut Gat in Teental of Rag Yaman. | Practical Based Course | 02 | 70 Marks practical Examination |
|  | **Unit-2**Theory Course :Definition of the following Terms:Shruti, Naad, Dhwani, Thaat and Raag. | Theory based course | 01 | 30 Marks Sessional test |

**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".