

Syllabus for DSE - Sitar

SEMESTER – V

DSE – Sitar (3)

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE – Sitar (3)	4	1	0	3	Class XII Pass Must have learnt Sitar for a minimum of 1 year at an established music institute or from a reputed artiste /guru	Must have studied the following papers – Theory topics in Sem III & IV Ragas and talas of Sem III & IV OR Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components Knowledge of the Bhatkhande and Paluskar notation systems Knowledge of the 10 Thaatas Understanding of theory topics covered in Sem III & IV Ragas and talas of Sem III & IV

Learning Objectives:

- To develop the interest of the students in musicology by introducing them to the ancient texts of music.
- To teach them about the various musical instruments from the ancient to the modern times.
- To focus on the ancient musical forms that were the precursor to the current musical forms.
- To discuss about the various musical forms of Karnatak music.
- To focus more on the Stage Performance of the student
- To encourage the student to attempt to improvise while singing/playing.
- To focus on his learning of newer talas

Learning Outcomes:

The student will come to know about the origin of many current musical forms of Hindustani Instrumental music, such as Tantrakari and Gayaki style of playing. This knowledge is useful for further study of musicology as well as for purposes of research.
He will understand how various musical instruments of India are made, and are categorized

on the basis of solids, animal skin, wind and metallic strings. This will enhance his knowledge and will be beneficial in future research on musical instruments. He will gain valuable knowledge on the various musical forms, as they existed in ancient India, and how they gave rise to some of the musical forms that are played today, such as Dhrupad anga, , Khayal anga and Trantrakari anga . The student will gain parallel knowledge about the musical forms of Karnatak music, which will be useful not only while hearing a Karnatak concert, but also for the purpose of comparative research.

Syllabus:

Theory

Unit I (4 hours)

Detailed study of the ancient texts –

Natya Shastra

Sangeet Ratnakar

Unit II (2 hours)

Classification of Instruments

Unit III (2 hours)

Grama

Moorcchana

Jati Gayan

Prabandha

Unit IV (3 hours)

Study of the ragas of this semester – Jaunpuri, Des & Vrindavani Sarang

Unit V (2 hours)

Ability to write the notation of compositions in the prescribed ragas

Unit VI (2 hours)

Study of the following talas in detail – Roopak & Jhaptala

Ability to write the notation of the talas in dugun, tigun and chaugun

Practical component Prescribed Ragas:

Jaunpuri

Des

Vrindavani Sarang

Unit I (35 hours)

Maseetkhani and Razakhani Gats in all the prescribed ragas mentioned above.

Unit II (30 hours)

Knowledge of all the ragas

Unit III (15 hours)

Knowledge and demonstration of the following talas with dugun, tigun and chaugun – Roopak & Jhaptala

Unit IV (10 hours)

The ability to tune the Sitar.

Suggestive readings:

- Shastri, Babulal Shukla (2009) Natya Shastra, Delhi, Chaukhamba Sanskrit Sansthan
- Kumar, Pushpendra (2010) Natya Shastra of Bharatamuni, Delhi, New Bharatiya Book Corporation
- Matang (1994) Brihaddeshi, Delhi, Indra Gandhi National Centre for the Arts
- Shringy, R.K. (1978) Sangita-Ratnakar of Sarangdeva, Varanasi, U.P. Motilal Banarsidass Indological Publisher
- Chaudhary, Subhadra (2009) Sangeet Ratnakar, New Delhi, Delhi, Radha Publication.
- Prajnanananda, Swami (1981) A Historical Study of Indian Music, Delhi, Delhi, Munsiram Monoharlal Publishers Pvt. Ltd.
- Singh, Thakur Jaidev (1905) Indian Music, Kolkata, West Bengal, Sangeet Research Academy
- Nigam, V.S. (1973) Sangeet Kaumudi, Allahabad, UP, Indian Press
- Chakravarty, Indrani (1988) Sangeet Manjusha, Delhi, Delhi, Mittal Publication
- Singh, Thakur Jaidev (1994) Bhartiya sangeet ka Itihas, Varanasi, UP, Sangeet Research Academy
- Kasliwal Suneera (2001) Classical musical Instruments, Delhi, Delhi, Rupa and Co.
- Paranjape, S.S. (1972) Sangeet Bodh, Bhopal, MP, Madhya Pradesh Hindi Academy
- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part I, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part II, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part III, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (1970) Kramik Pustak Malika, Part IV, Hathras, U.P., Sangeet Karyalya
- Patwardhan, V.R. (2001) Raga Vigyan, Part I, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1996) Raga Vigyan, Part II, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1991) Raga Vigyan, Part III, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1959) Raga Vigyan, Part IV, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Thakur, Omkar Nath (1977) Sangeetanjali, Part I, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (1975) Sangeetanjali, Part II, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Mishra, Lalmani (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnakar
- Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part-I-II, Delhi, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan
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