

B.A. (Hons.) Music
Hindustani Music-Vocal/Instrument (Sitar/Sarod/Guitar/Violin/Santoor)

Syllabus for DSE - Sitar

SEMESTER – VII

DSE – Sitar (5)

Course Title	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE – Sitar (5)	4	1	0	3	• Class XII Pass • Must have learnt Sitar for a minimum of 2 years at an established music institute or from a reputed artiste /guru	Must have studied the following papers – • Theory topics in Sem III-VI • Ragas and talas of Sem III-VI 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-VI • Ragas and talas of Sem III-VI

Learning Objectives:

- To teach the student about the concept of Maseetkhani and Razakhani gats and its various aspects.
- To explain the contributions of various artistes of Sitar
- To teach well-known and important ragas like Jaijaiwanti, Pooriyadhanashri etc so that they are able to grasp the finer nuances of performing a raga
- To demonstrate talas like Jhaptala and Adachautala on the hand

Learning Outcomes:

- The student will come to know about the concept of Gats, how it is played, what its salient features are etc.
- The student will be able to understand the contribution of stalwarts of Sitar such as Imdad khan, Mushtaq Ali Khan etc.
- The student will be able to perform popular ragas like Puriyadhanashri, Patdeep etc.

- The student will gain self-belief in performing a raga, after practicing its finer details
- He/she will also be able to demonstrate how to separate similar sounding ragas

Syllabus:

THEORY

Unit I: Study of the Instrument Sitar (4 hours)

- Origin of Sitar
- Development of Sitar
- Structure Of Sitar
- Tuning of Sitar

Unit II : Contribution and Life Sketch Of Pioneers of Sitar (4 hours)

- Ustad Imdad Khan
- Ustad Mushtaq Ali Khan
- Pt. Nikhil Banerjee
- Ustad Haleem Zafar Khan

Unit III: Analytical Study Of the Prescribed Ragas (3 hours)

- Pooriyadhanashri
- Kedar
- Jaijaiwanti
- Patdeep

Unit IV: Study of talas and writing notations of compositions (4 hours)

- Ability to write the notation of Maseetkhani gat and taans in the prescribed ragas
- Ability to write the notation of a Razakhani gat and taans in the prescribed ragas
- Study of the following talas in detail– Jhapltala & Adachautala
- Ability to write the notation of the talas in dugun, tigung and chaugun.

PRACTICAL COMPONENT

Unit I: Analytical and comparative Study of the prescribed ragas (35 hours)

- Pooriyadhanashri
- Kedar
- Jaijaiwanti
- Patdeep

Unit II: Stage Performance of the prescribed ragas (35 hours)

- Performance of a Maseetkhani gat with todas and elaborations in any one raga chosen from the prescribed ragas
- Presentation of a Razakhani gat with taans and elaborations in the same raga.
- Gat in one raga other than teentaal.
- Performance of one semi classical composition

Unit III: Study Of Talas (10 hours)

- Knowledge and demonstration of Tala Adachautala
- Knowledge and demonstration of Jhaptala
- Knowledge and demonstration of dugun, tigun and chaugun – Adachautala
- Knowledge and demonstration of dugun, tigun and chaugun - Jhaptala

Unit IV: Demonstration of Skills in Sitar (10 hours)

- Ability to tune Sitar according to the Ragas.
- Ability to play Moorchana and recognize the Raga
- Ability to play paltas in any one of the prescribed ragas.
- Ability to play any alankar in Mishra jati

Suggestive readings:

- Prajnanananda, Swami (2014) Historical Development of Indian Music, Gurgaon, Haryana, Shubhi Publication
- Paranjape, S.S.(1975) Bhartiya Sangeet ka Itihas, Varanasi, UP, Chaukhamba Vidya Bhawan
- Singh, Thakur Jaidev (1994) Bhartiya Sangeet ka Itihas, Varanasi, UP, Sangeet Research Academy
- Prajnananda, Swami (1963) History of Indian Music, Kolkata, West Bengal, Swami Adyananda Ramakrishna Math
- Ahobal(1971) Sangeet Parijat, Hathras ,UP, Sangeet Karyalaya
- Bhatkhande, V.N. (1934) A Short Historical Survey the Music of Upper India, Malabar Hill Bombay, Published by B.S. Sukthankar
- Bhatkhande, V.N. (2004) A Comparative Study of the leading music system of the 15th, 16th, 17th and 18th centuries, Delhi, Low Price Publication
- 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 Nath Thakur Estate
- Thakur, Omkar Nath (1975) Sangeetanjali, Part II, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Thakur, Omkar Nath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Mishra, Lalmani (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- 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
- Goswami, Shailendra (2000). Hindustani Sangeet ke Mahaan Rachnakar. Kanishka Publishers, Distributors, Delhi
- Saxena, Madhubala. Khayal Shaili ka Vikas