



**Syllabus**  
**National Education Policy-2020**

**Visva Bharati University**

**Sangit Bhavana**

Dept. of Hindustani Classical Music	Dept. of Rabindra Sangit, Dance and Drama
Hindustani Classical Vocal	Rabindra Sangit
Sitar	Manipuri Dance
Esraj	Kathakali Dance
Tabla	Rabindra Nritya
Pakhawaj	Drama & Theatre

# SYLLABUS FOR SITAR

## Department of Hindustani Classical Music

### CURRICULUM FOR 4 YEARS UNDERGRADUATE COURSE

Sl.	Course	Semester	Total Credit	Marks	Full Marks
1	<b><u>Major Course (With Research)</u></b> 21 Courses <b>12 Practical &amp; 09 Theory Courses</b>	I-VIII	84	84X25	2100
	<b><u>Major Course (Without Research)</u></b> 24 Courses <b>13 Practical &amp; 11 Theory Courses</b>	I-VIII	96	96X25	2400
2	<b><u>Minor Course</u></b> 08 Courses 06 Courses Practical 02 Courses Theory	I-VIII	32	32X25	800
3	<b><u>Multidisciplinary Course</u></b> MD: 03 03 Courses Practical	I-III	09	9X25	225
4	<b><u>Ability Enhancement Compulsory Course</u></b> AECC: 04 04 Courses Theory	I-IV	08	8X25	200
5	<b><u>Skill Enhancement Course</u></b> SEC: 03 03 Courses Practical	I-III	09	9X25	225
6	<b><u>Value Added Course</u></b> VAC: 03 03 Theory	I-III	06	6X25	150
7	<b>Summer Internship</b>	Certificate/Diploma/ Graduation	04	-	-
8	<b><u>Research Project</u></b> RP: 02 01 Theory(Research Methodology) Cr-4 01 Dissertation/Project Cr-8	VII-VIII	12	12X25	300

\*Student(s) who secure at least CGPA 75% in three years and desire 'Honours with Research Degree' will study additional Project/Dissertation courses of 12 credits.

**MAJOR COURSE (CORE)**  
**COURSE CODE AND PAPER TITLE**

Year	Semester.	Course Code	Paper Title	Theory/Practical	Credits
BPA -1	I	MJST01	Basic Techniques of Sitar	Practical	4
	I	MJST02	General Theory-1	Theory	4
	II	MJST03	Razakhani Gat Toda and Jhala: 1	Practical	4
	II	MJST04	General Theory-2	Theory	4
BPA-2	III	MJST05	Razakhani Gat Toda and Jhala : 2	Practical	4
	III	MJST06	History of Music, General Theory	Theory	4
	IV	MJST07	Alap, Jod and Jhala– 1	Practical	4
	IV	MJST08	Masitkhani and Razakhani Gat 1	Practical	4
	IV	MJST09	Stage Demonstration-1	Practical	4
	IV	MJST10	History of Music and Introduction to Carnatic Music	Theory	4
BPA-3	V	MJST11	Alap, Jod and Jhala– 2	Practical	4
	V	MJST12	Masitkhani and Razakhani Gat 2	Practical	4
	V	MJST13	Aesthetics of gharanas and Introduction to Western Classical Music	Theory	4
	VI	MJST14	Masitkhani and Razakhani Gat 3	Practical	4
	VI	MJST15	History of Music and Musicology 3	Theory	4
	VI	MJST16	Aesthetics	Theory	4
BPA-4	VII	MJST17	Masitkhani and Razakhani Gat 3	Practical	4
	VII	MJST18	Stage Demonstration-2	Practical	4
	VII	MJST19	History of Music and Musicology 2	Theory	4
	VIII	MJST20	Raga Analysis	Practical	4
	VIII	MJST21	History of Music and Musicology 3	Theory	4

### RESEARCH PROJECT

Course	Sem.	Course Code	Paper Title	Theory/Practical	Credits
<b>BPA Hons. (4-Year Course)</b>	VII	RPST01	The project work/dissertation will be on a topic in the disciplinary program of study or an interdisciplinary or multi-disciplinary topic.	Research Methodology	4
	VIII	RPST02		Dissertation	8
<b>Total Courses: 2 Methodology &amp; Dissertation</b>			<b>Total Credits: 12</b>		

### FOR WITHOUT RESEARCH

BPA-4	VII	MJST17	Masitkhani and Razakhani Gat 3	Practical	4
	VII	MJST18	Stage Demonstration-2	Practical	4
	VII	MJST19	History of Music and Musicology 2	Theory	4
	VII	MJST20	Textual tradition, Contribution of Musicians	Theory	
	VIII	MJST21	Raga Analysis	Practical	4
	VIII	MJST22	History of Music and Musicology 3	Theory	4
	VIII	MJST23	Advance Training of Sitar	Practical	4
	VIII	MJST24	Teaching methodology, study of folk musical forms	Theory	4

**MINOR COURSE  
COURSE CODE AND PAPER TITLE**

<b>Year</b>	<b>Semester.</b>	<b>Course Code</b>	<b>Paper Title</b>	<b>Theory/Practical</b>
BPA -1	I	MNST01	Basic strokes, alankars of Sitar	Practical
	II	MNST02	Techniques & Simple Compositions	Practical
BPA-2	III	MNST03	Masitkhani and Razakhani Gat	Practical
	IV	MNST04	General Theory on Sitar	Theory
BPA-3	I	MNST05	Basic Strokes ,Alankars of Sitar	Practical
	II	MNST06	Techniques & Simple Compositions	Practical
BPA-4	III	MNST07	Masitkhani and Razakhani Gat	Practical
	IV	MNST08	General Theory on Sitar	Theory

**MULTI-DISCIPLINARY  
COURSE CODE AND PAPER TITLE**

<b>Year</b>	<b>Semester.</b>	<b>Course Code</b>	<b>Paper Title</b>	<b>Theory/Practical</b>
FIRST	I	MDST01	Basic Techniques and simple compositions of Sitar	Practical
	II	MDST02	Razakhani Gat Toda and Jhala: 1	Practical
SECOND	III	MDST03	Razakhani Gat Toda and Jhala: 2	Practical

**SKILL ENHANCEMENT COURSE**

Course	Sem.	Course Code	Paper Title	Theory/ Practical	Credits
<b>BPA Certificate (1 Year Course)</b>	I	SECV01	Basic Techniques of Sitar playing	Practical	3
	II	SECV02	Different alankars and orchestral compositions.	Practical	3
<b>BPA Diploma (2 Years Course)</b>	III	SECV03	Advanced Orchestral compositions	Practical	3
<b>Total Courses: 03 Practical</b>			<b>Total Credits: 09</b>		

**INTERNSHIP PROGRAM**

<b>BPA Certificate (1 Year Course)</b>	The student who wishes to exit after completion of BPA Certificate Course (One Year course/two semesters) has to complete an internship	4 Credit
<b>BPA Diploma (2 Years Course)</b>	The student who wishes to exit after completion of the BPA Diploma Course (Two Year course/four semesters) has to complete an internship	4 Credit
<b>BPA Degree (3 Years Course)</b>	The student who wishes to exit after completion of the BPA Degree Course (Three Year course/six semester) has to complete an internship	4 Credit

**BPA (HONS) IN HINDUSTHANI CLASSICAL MUSIC INSTRUMENTAL (SITAR)**  
**MAJOR COURSE (CORE)**

**SYLLABUS**

**SEMESTER -I**

<b>Course: MJST01 (Practical)</b>	<b>Full Marks: 100 (80+20)</b>	<b>Credits:4</b>
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<b>Course Title: Basic Techniques of Sitar</b>
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<b>Course objectives:</b> Introduction to the instrument- Basic playing techniques. Introduction to basic ragas and talas of Hindustani Classical music.
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<b>Course Content</b>	
1.	Basic strokes (Bols) based on Talas
2.	10 Alankars based on Talas
3.	Basic techniques: Meend, Krintan, Kan, Gamak, Ghasit etc.
4.	Murchhana and Jhala of different types.
5.	Swaramalikas from the prescribed Ragas:-Yaman, Bhairav, Khamaj
6.	Ability to recite the theka in Barabar, Dwigun, Tingun and Chougun laya from the prescribed Talas. Talas:-Trital, Jhaptal, Ektal, Rupak, Dadra, Kaharwa.

<b>Learning outcomes:</b> Learners get accustomed with the instrument. Ability to play Swara sadhana and simple Alankars Ability to play simple compositions in basic ragas of Hindustani Classical Music.
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<b>Course: MJST02 (Theoretical)</b>	<b>Full Marks: 100 (80+20)</b>	<b>Credits: 4</b>
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<b>Course Title: General Theory-1</b>
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<p><b>Course Objectives:</b>          Making the learner aware about the historical development of Sitar as an instrument.          Knowledge of basic musical terminologies.          Developing the interest of the learner in the history of Indian Music and musical instruments.</p>
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<b>Course Content</b>	
1.	Description and history of Sitar.
2.	Brief history of Indian music (Ancient period)
3.	Definition of the following musical terms: Sangeet, Naad, Shruti, Swara, Saptak, Thata, Raga, Pakad, Gat, Jati, Aroha, Avaroha, Vadi, Samvadi, Vivadi, Anuvadi, Tala, Matra, Laya, Sam, Khali, Tihai.
4.	Detailed theoretical knowledge of the following Ragas: Yaman, Bhairav, Kafi, Khamaj, Bhupali,
5.	Knowledge of Musical Instruments.

<p><b>Learning Outcomes:</b>          Ability to critically analyze theoretical aspects of music.          Acquire a nuanced understanding of various ragas and ability to articulate these aspects.          Gain a perspective of the scientific and objective methodology of music theory.</p>
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## SEMESTER -II

<b>Course: MJST03 (Practical)</b>	<b>Full Marks: 100 (80+20)</b>	<b>Credit :4</b>
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<b>Course Title: Razakhani Gat, Toda and Jhala: 1</b>
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<b>Course Objectives:</b> Introduction to Razakhani Gats. Development of concept of Toda and Jhala.
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<b>Course Content</b>	
1.	Razakhani Gat with Toda and Jhala of the following ragas:- Yaman, Bhairav, Bhupali, Khamaj.
2.	Knowledge of following talas:- Trital, Jhaptal, Choutal, Dhamar, Jhumra, Ada-choutal.

<b>Learning Outcomes:</b> Learners get acquainted with the structure of the instrument (Sitar) as well as playing techniques of Razakhani Gat, Toda and Jhala.
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<b>Course: MJST04 (Theoretical)</b>	<b>Full Marks: 100(80+20)</b>	<b>Credits:4</b>
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<b>Course Title: General Theory-2</b>
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<p><b>Course Objectives:</b></p> <p>Introduction to various genres of Hindustani Classical music.  Theoretical details of prescribed ragas covered in the syllabus.  Theoretical understanding of Gats along with knowledge of Bhatkhande notation system.</p>
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<b>Course Content</b>	
1.	Knowledge of the following musical forms: Dhrupad, Dhamar, Khayal, Thumri, Tarana.
2.	Definition of the following musical terms:- Meend, Krintan, Kan, Gamak, Ghasit, Sut, Jamjama, Murki, Nayaki, Gayaki.
3.	Detailed theoretical knowledge of the following Ragas: Yaman, Bhairav, Bihag, Kafi, Khamaj, Bhupali, Alhaiya-Bilawal, Bhairavi.
4.	Detailed study of Masitkhani and Razakhani Gat.

<p><b>Learning Outcomes:</b></p> <p>Ability to critically analyze theoretical aspects of music.  Acquire a nuanced understanding of various ragas and different musical terms.  Ability to learn the thorough knowledge of different baj/compositions of sitar.</p>
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## SEMESTER -III

<b>Course: MJST05 (Practical)</b>	<b>Full Marks: 100(80+20)</b>	<b>Credits: 4</b>
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<b>Course Title: Razakhani Gat Toda and Jhala : 2</b>
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<b>Course Objectives:</b> Introduction to Razakhani Gats. Development of concept of Toda and Jhala.
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<b>Course Content</b>	
1.	Razakhani Gat with Toda and Jhala of the following ragas:- Kafi, Khamaj, Jounpuri, Vrindawani Sarang.
2.	Knowledge of following talas:- Trital, Jhaptal, Choutal, Dhamar, Jhumra, Ada-choutal

<b>Learning Outcomes:</b> Learners get acquainted with the structure of the instrument (Sitar) as well as playing techniques of Razakhani Gat, Toda and Jhala.
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<b>Course: MJST06 (Theoretical)</b>	<b>Full Marks: 100 (80+20)</b>	<b>Credits: 4</b>
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<b>Course Title: History of Music, General Theory</b>
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<p><b>Course Objectives:</b>  A detailed understanding of the history of Hindustani classical music from 13<sup>th</sup> to 18<sup>th</sup> century. Musical terminologies, knowledge about time theory of raga and 72 melas of Vyankatmakhi. Developing the concept of comparative study between ragas. Theoretical details of the prescribed ragas. Knowledge of advance Layakaries.</p>
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<b>Course Content</b>	
1.	Outline history of Hindustani music from 13 <sup>th</sup> to 18 <sup>th</sup> century.
2.	Knowledge of the following:- Shuddha, Chhayalag and Sankeerna Ragas, Sandhiprakash Raga, Purvanga and Uttaranga Raga, Graha, Ansha and NyasSwaras, Ragalap, Rupakalap, Alapti, Prabandha, Marga and Desi Sangit, Avirbhava, Tirobhava, Alpatva, Bahutva.
3.	Time theory of Raga
4.	Method of producing 72 melas of PanditVyankatmakhi
5.	Theoretical knowledge and comparative study of the following Ragas:- Yaman, Bihag, Bhairav, Bhimpalasi, Bhairavi, Jaunpuri, Brindavani Sarang, Durga
6.	Number of Ragas of nine Jatis from one Thata and method of producing them.
7.	Ability to write notation of Gat in Bhatkhande notation system of the following ragas:-Yaman, Bihag, Bhairav, Bhimpalasi, Bhairavi, Jaunpuri, BrindavaniSarang, Durga
8.	Knowledge of following talas and ability to compose Talalipi in Aad, Kuad and Biad laya according to Bhatkhande notation system:- Deepchandi, Jhaptal, Ada choutal, Pancham sawari, Tilwada

<p><b>Learning Outcomes:</b>  Ability to critically analyze theoretical aspects in music.  Acquire a nuanced understanding of various ragas and ability to articulate this aspect.  Gain a perspective of the scientific and objective methodology of music theory.  Learners get acquainted with advance Layakaries.</p>
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## SEMESTER -IV

<b>Course: MJST07 (Practical)</b>	<b>Full Marks: 100 (80+20)</b>	<b>Credits: 4</b>
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<b>Course Title: Alap, Jod and Jhala– 1</b>
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<b>Course Objectives:</b> Introduction to the concept of alapa, Jod and Jhala.
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<b>Course Content</b>	
1.	Alap, Jod and Jhala of the following Ragas:- Yaman, Bihag, Bhairav, Bhimpalasi, Bhairavi.

<b>Learning Outcomes:</b> Learners develop and understand the concept of playing alapa, Jod And Jhala in different ragas.
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<b>Course: MJST08 (Practical)</b>	<b>Full Marks: 100 (80+20)</b>	<b>Credits: 4</b>
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**Course Title: Masitkhani and Razakhani Gat 1**

**Course objective:**  
Introduction to Masitkhani Gat along with a focus on the development of a Complete performance.

<b>Course Contents</b>	
1.	Masitkhani/ Vilambit and Razakhani/ Drut Gat with complete baj of the following Ragas:-Yaman, Bhairav, Jaunpuri, Bhimpalasi, BrindavaniSarang, Durga, Bihag

**Learning Outcomes:**  
Students develop an ability to perform and present a complete baj.

<b>Course: MJST09 (Practical)</b>	<b>Full Marks: 100(80+20)</b>	<b>Credits: 4</b>
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<b>Course Title: Stage Demonstration-1</b>
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<p><b>Course Objectives:</b>  This course focuses on honing the skills of the student as a performer. To teach the learner nuances of a solo performance, and to provide exposure through the analysis of performances of master musicians are some of the focal points of this course.</p>
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<b>Course Content</b>
<p><b>Stage Performance 1</b>  Stage Performance test of about 30 minutes duration for each candidate in Ragas chosen by the candidate from the prescribed Ragas. Masitkhani and Razakhani gats with elaboration to be presented.  Prescribed Ragas:  Yaman, Bihag, Todi, Bageshri, Jaijaiwanti, Malkauns, Bhairav, Bhimpalasi, Desh, Durga, Jaunpuri</p>

<p><b>Learning Outcomes:</b>  Ability to give a solo presentation/performance in any one raga from the prescribed syllabus  Ability to have an enhanced understanding of raga aesthetics and plan a performance  Ability to understand the various nuances of performance practice including the dynamics with co-artistes during performance.</p>
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<b>Course: MJST10 (Theoretical)</b>	<b>Full Marks: 100 (80+20)</b>	<b>Credits: 4</b>
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<b>Course Title: History of Music and Introduction to Carnatic Music</b>
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<p><b>Course Objectives:</b>          Enriching the historical knowledge of Hindustani classical music covering from 13<sup>th</sup> to 20<sup>th</sup> century. Musician's merits and demerits          Introductoin to Carnatic Music, Comparative study of Hindustani and Carnatic music          Musical Contribution of renowned musical personalities.</p>
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<b>Course Content</b>	
1.	History of Hindustani music from 13 <sup>th</sup> to 20 <sup>th</sup> century.
2.	Merits and demerits of a musician.
3.	Ability to write the notation of the following talas in Ada, Kuad, Biadlaya: Teentala, Ektala, Jhaptala, Rupak
4.	Musical contribution of following personalities: Lochan, Ahobal, Srinivas, Sourindra Mohan Thakur, Swami Prajnanananda, Rajyeswar Mitra, Bimal Roy.
5.	Introduction to Carnatic Music Swaras of Carnatic music Tala system of Carnatic music Comparative study of Suddha and Vikrita swaras of Hindustani and Karnatic music. Knowledge of Karnatic equivalents of Ten Hindustani Thatas Katapayadi chakra and determination of swarasthanam Different forms of carnatic music: Gitam, Swarajati , Jatiswaram, Varnam, Kriti, Tillana, Padam, Javali Contribution of Trinity of Carnatic Music: Tyagaraja, Mutthuswami Dikshitar, Shyamashastrri

<p><b>Learning Outcomes:</b>          Learners acquire knowledge of historical developments of Hindustani music covering from 13<sup>th</sup> to 20<sup>th</sup> century.          A fair understanding of the nuances of Carnatic music.          Merits and demerits of a musician.          Knowledge of renowned musical personalities.</p>
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## SEMESTER -V

<b>Course: MJST11 (Practical)</b>	<b>Full Marks: 100 (80+20)</b>	<b>Credits: 4</b>
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<b>Course Title: Alap, Jod and Jhala– 2</b>
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<b>Course Objectives:</b> To learn Masitkhani & Razakhani Gats with improvisation in the prescribed ragas.
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<b>Course Contents</b>
Alap, Jod and Jhala of the following Ragas:- Todi, Bageshri, Jaijaiwanti, Malkauns, Mian ki Malhar, Marwa, Puriya, Puriyadhanashri, TilakKamod.

<b>Learning Outcomes:</b> Ability to present Masitkhani & Razakhani Gats with improvisational techniques in the prescribed ragas.
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<b>Course: MJS12 (Practical)</b>	<b>Full Marks: 100 (80+20)</b>	<b>Credits:4</b>
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**Course Title:** Masitkhani and Razakhani Gat 2

**Course Objectives:**

This course focuses on honing the skills of the student as a performer. To teach the learner, nuances of a solo performance, and to provide exposure through the analysis of performances of master musicians are some of the focal points of this course.

**Course Content**

Masitkhani/ Vilambit and Razakhani/ Drut Gat with complete baj of the following Ragas:- Todi, Bageshri, Jaijaiwanti, Malkauns, Tilakkamod, Purbi. Marwa, Puriya, Puriyadhanashri, Patdeep, Desh.

**Learning Outcomes:**

Ability to give a solo presentation/performance in any one raga from the prescribed syllabus.

<b>Course: MJST13 (Theoretical)</b>	<b>Full Marks: 100 (80+20)</b>	<b>Credits: 4</b>
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**Course Title: Aesthetics of gharanas and Introduction to Western Classical Music**

**Course Objective:**

This course focuses on the aesthetics of gharanas in khyal and an introduction to western classical music and its various facets such as musical scales, musical intervals and rhythm.

<b>Course Content</b>	
1.	Study of Khyal Gharanas Gwalior ,Agra ,Jaipur-Atrauli,Kirana,Patiala
2.	Nuances of western classical music. Musical Scales: Major Scales, Minor Scales, Harmonic Minor, Relative Minor, Melodic Minor. Musical Intervals: Perfect, Major, Minor, Augmented, Diminished Chords and Triads, Transposition Introductory aspects of rhythm in Western Classical Music
3.	Staff notation: Conversion of Indian Melodies to Staff notation and Staff notation to Hindustani or Akaramatrik
4.	Short life sketches of famous Composers of Western music: Mozart, Bach, Beethoven

**Learning Outcomes:**

Ability to give a solo presentation/performance in any one raga from the prescribed syllabus.

## SEMESTER -VI

<b>Course: MJST14 (Practical)</b>	<b>Full Marks: 100 (80+20)</b>	<b>Credits: 4</b>
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**Course Title: Masitkhani and Razakhani Gat 3**

**Course Objectives:**  
An in depth study of various gats.  
Developing the ability of a complete performance.

**Course Content**  
Masitkhani / Vilambit and Razakhani / Drut Gat with complete baj in the following ragas :- (any five)  
Yaman, Jaunpuri, Ahirbhairav, ShyamKalyan, Lalit, Suddha Sarang, Mian-ki-Todi.Bhatiyar, Multani, DarbariKanada.

**Learning Outcomes:**  
Students enriched with an indepth knowledge of some ragas of Hindustani music.  
Learners gain insight in performance practice.

<b>Course: MJST15 (Theoretical)</b>	<b>Full Marks: 100 (80+20)</b>	<b>Credits: 4</b>
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**Course Title: History of Music and Musicology 3**

**Course Objectives:**  
 Imparting knowledge about the different Gharanas of the Instrument.  
 To enrich the learner with knowledge of renowned musical personalities.  
 Ability to clearly articulate and write about musicological aspects with respect to classical music  
 Ability to acquire a holistic perspective towards learning classical music

<b>Course Content</b>	
1.	Different Gharanas of Sitar: Jaipur Senia, Maihar, Imdadkhani, Vishnupur, Indor
2.	Difference between Suddha scale of Hindustani music of ancient, medieval and modern period.
3.	Placing of Shuddha swaras on a Vina and their vibrations as explained by Shrinivas.
4.	Sarana Chatushtayi or Chatus- sarana of Bharata Muni. Rasa theory and Bhava of Bharata Muni.
5.	Musical contribution of the following personalities:- Mushtaq Ali Khan, Yusuf Ali Khan, Ravi Shankar, Vilayat Khan, Nikhil Banerjee, Dhruva Tara Joshi, Ali Akbar Khan.

**Learning Outcomes:**  
 Ability to have a critical understanding of music theory in tandem with performance practice.  
 Ability to clearly articulate and write about musicological aspects with respect to classical music  
 Ability to acquire a holistic perspective towards learning classical music.

<b>Course: MJST16 (Theoretical)</b>	<b>Full Marks: 100 (80+20)</b>	<b>Credits: 4</b>
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<b>Course Title: Aesthetics (GENERAL and TAGOREAN)</b>
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<p><b>Course Objectives:</b>  A sound knowledge of General aesthetics &amp; Tagorean aesthetics  A conceptual development of philosophy of Art and aesthetics.</p>
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Course Content	
Part-A, GENERAL AESTHETICS	
1.	Definition and discourse of Aesthetics.
2.	Problems of Aesthetics.
3.	Content and form of Aesthetics.
4.	Nine Rasas.
5.	Mimesis theory of Plato.
6.	Croce's Theory of Expression
7.	Edward Hunslick's theory of Configuration.
Part-B, TAGOREAN AESTHETICS	
	<p>Rabindranath Tagore</p> <p>Sahityer Pathe Utsarga [Dedication]      b.Vastava [Reality]      c.Tathya - O –Satya [Fact and Truth]</p> <p>Rabindranath Tagore, Sahitya</p> <p>a.Saundayabodh [The sence of Beauty]</p> <p>Saundaya – O – Sahitya [Beauty and Literature]</p> <p>Rabindranath Tagore, Sangeet Chinta a.Sangeet – O – Bhav [Music and feeling] b.Sangeet – O – Kavita (Music and poetry ) C. Sangeeter Mukti (Emancipation of Music )</p>

<p><b>Learning outcome-</b> Students will have the preliminary knowledge of general aesthetics &amp; Tagorean aesthetics.</p>
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## SEMESTER -VII

<b>Course: MJST17 (Practical)</b>	<b>Full Marks: 100 (80+20)</b>	<b>Credits: 4</b>
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<b>Course Title: Masitkhani and Razakhani Gat 3</b>
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<b>Course Objectives:</b> The course is designed for developing the learners' performance level in reference to complete baj.
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<b>Course Content</b>
Vilambit and Drut Gats with complete baj in the following ragas :- (any five) Marwa, Gujri Todi, Rageshri, PuriyaKalyan, Jog, Megh Abhogi, Jhinjhoti.

<b>Learning Outcomes:</b> Students enriched with an in depth knowledge of some ragas of Hindustani music. Learners get oriented towards presenting a complete baj .
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<b>Course: MJST18 (Practical)</b>	<b>Full Marks: 100 (80+20)</b>	<b>Credits: 4</b>
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<b>Course Title: Stage Demonstration-3</b>
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<b>Course Objectives:</b>
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This course focuses on honing the skills of the student as a performer. To teach the students about the nuances of a solo performance, and to provide exposure through the analysis of performances of master musicians are some of the focal points of this course.

<b>Course Content</b>
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Stage Performance test of about 30 minute's duration for each candidate in Ragas chosen by the candidate from the prescribed Ragas. Masitkhani and Razakhani gatswith elaboration to be presented.

Prescribed Ragas:

Marwa, Gujri Todi, Rageshri, PuriyaKalyan, Jog, Megh Abhogi, Jhinjhoti

<b>Learning Outcomes:</b>
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Ability to give a solo presentation/performance in any one raga from the prescribed syllabus.

<b>Course: MJST19 (Theoretical)</b>	<b>Full Marks: 100 (80+20)</b>	<b>Credits: 4</b>
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<b>Course Title: History of Music and Musicology 2</b>
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<p><b>Course Objectives:</b>          Developing sound knowledge of various musical instruments and their use in present days.          To enrich the theoretical depth of the learner by covering theoretical features of different ragas; its comparative studies; swaralipi writing as well as talalipi notation.          To enrich the learners with knowledge on musical treatises.</p>
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<b>Course Content</b>	
1.	Knowledge of the Musical Instruments of strings, bowing and percussion with their application in the present form of music.
2.	Detailed theoretical knowledge of ragas prescribed in the course and comparative study of similar type of ragas. Prescribed Ragas: Marwa, Gujri Todi, Rageshri, Puriya Kalyan, Jog, Megh Abhogi, Jhinjhoti
3.	Thorough knowledge of the Hindusthani musical talas and ability to compose talalipi of different layakaries.
4.	Ability to write notation of compositions (Gats). Alapa, tana, toda learned in the classes. Ability to write improvised compositions based on a given raga and tala.
5.	General knowledge of the following Sangit Sastras : Natyashastra of Bharata Muni, Brihaddeshi of Matanga, Gita Govinda of Jaidev Sangit Ratnakara of Sharangadeva, Sangit Parijat by Pt. Ahobal Raga Tatwa Bibodh by Pt. Shrinibas, SwaramelaKalanidhi by Pt. Ramamatya Raga Tarangini by Pt. Lochan, Chaturdandi Prakashika by Pt. Vyankatmakhi
6.	Bio-graphics of the following leading exponents of Hindustani music : Tansen, Amir Khusrau, Sadarang, Shori Mian, Man Singh Tomar.

<p><b>Learning Outcomes:</b>          The Learners get enriched with details of various aspects of Hindustani Classical Music in the theoretical domain.</p>
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## SEMESTER -VIII

<b>Course: MJST20 (Practical)</b>	<b>Full Marks: 100 (80+20)</b>	<b>Credits: 4</b>
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<b>Course Title: Raga Analysis</b>
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<b>Course Objectives:</b> To impart the knowledge of raganga classification. To teach the characteristic phrases of ragas classified under one group. To teach the subtle nuance of ragas under one group through multiple compositions. in each raga.
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<b>Course Content</b>	
Comparative study of the following ragas:-	
1.	<b>Kalyan:</b> Yaman, Bhupali, Kedar, Kamod, Hamir, Chhayana, Suddha kalyan
2.	<b>Bilawal:</b> Alhaiya Bilawal, Bihag, Durga, Deshkar, Devgiri Bilawal, Yamni Bilawal
3.	<b>Bhairav:-</b> Bhairav, Ramkali, Ahir Bhairav, Nat Bhairav, Jogia, Bairagi Bhairav
4.	<b>Todi:-</b> Mianki Todi, Gujri Todi, Bilaskhani Todi
5.	<b>Kanhada:-</b> Darbari Kanada, Nyaki Kanada, Adana, Suha, Sahana
6.	<b>Malhar:-</b> Mianki Malhar, Gour Malhar, Megh, SurMalhar
7.	<b>Sarang:-</b> Bridabani Sarang, Suddha Sarang,

<b>Learning Outcome:</b> Ability to have a critical understanding of raga phrases and demonstrate the same Ability to clearly distinguish ragas categorized under the same group Acquire a thorough understanding of the ragangapaddhati of raga classification and the ability to demonstrate this distinction through bandishes and improvisatory phrases in each raga.
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<b>Course: MJST21 (Theoretical)</b>	<b>Full Marks: 100 (80+20)</b>	<b>Credits: 4</b>
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**Course Title: History of Music and Musicology 3**

**Course Objectives:**  
Imparting knowledge on the evolution of various musical genres; Alapa and its angas; musical treatises.

<b>Course Content</b>	
1.	Ancient and modern Nibaddha and AnibaddhaGana.
2.	Vaidik Sangit, Gandharva Sangit, Marga and Deshi Sangit
3.	Raga vargikaran or Raga classification of different time.
4.	Evolution of Dhrupad, Dhamar, Khayal, Thumri, Tarana.
5.	Alapa (Dwadasanga) of Instrumental music.
6.	Detailed study of Shruti, Grama, Murchhana.
7.	Detailed study of the following Sangit Shastras :- Sadrag Chyandrodaya by PundarikVittal, Raga Vibodh by Pt. Somnath. Abhinav Raga Manjari by Pt. Bhatkhande, Shreemallakshya Sangitam by Pt. Bhatkhande.
8.	PrabandhaGana.

**Learning Outcomes:**  
Students knowledge on the evolution of various musical genres, Alapa and its angas and musical treatises, developed.

## RESEARCH PROJECT

Course	Sem	Course Code	Paper Title	Theory/ Practical	Credits
<b>BPA Hons. (4-Year Course)</b>	VII	RPST01	The project work/dissertation will be on a topic in the disciplinary program of study or an interdisciplinary or multi-disciplinary topic.	Research Methodology	4
	VIII	RPST02		Dissertation	8
<b>Total Courses: 2 Methodology &amp; Dissertation</b>			<b>Total Credits: 12</b>		

<b>Four Year: BPA Degree Honours with Research</b>		
<b>Course: RPST01 (Theoretical)</b>	<b>Full Marks: 100 (80+20)</b>	<b>Credits: 4</b>
<b>Course Title: Research Methodology</b>		
<p><b>Course Outcomes:</b></p> <ul style="list-style-type: none"> <li>• To obtain the clear concept of research in performing arts</li> <li>• To obtain deep study for a good research work</li> <li>• To search for appropriate questionnaires</li> <li>• To collect data systematically</li> <li>• To write the report in a proper way</li> </ul>		
<b>Course content</b>		
<p><b>Concept and Types of Research</b></p> <ol style="list-style-type: none"> <li>1. Historical Research</li> <li>2. Applied Research</li> <li>3. Qualitative Research</li> <li>4. Quantitative Research</li> <li>5. Conceptual Research</li> </ol>		

6. Analytical Research
7. Interdisciplinary Research
8. Empirical Research

**Research Process**

1. Questionnaire
2. Literature Review
3. Hypothesis
4. Formulation of objectives
5. Research Design
6. Data Collection
7. Data Analysis and Interpretation
8. Problems of Research
9. Conclusion
10. Writing a Research Report

**Research Tools & Techniques**

1. Interview
2. Footnotes
3. Endnotes
4. Citation
5. Reference
6. Bibliography
7. Acknowledgement

**Suggested Readings:**

- Ahmad, Najma Perveen. Research Methods in Indian Music. Second. Delhi: Manohar Publishers & Distributors, 2002.
- Goutam, Reena. Source of Research in Indian Classical Music. First. New Delhi: Kanishka Publishers & Distributors, 2002.
- Kothari, C.R. Research Methodology: Methods & Techniques. New Delhi: New Age International (P) Limited, Publishers, 2004.
- Mehta, R.C., comp. Directory of Doctoral Thesis in Music. Vol. 24. Bombay & Baroda: Indian Musicological Society, 1994.
- R.C. Mehta, ed. Music Research: Perspectives and Prospects - Reference Indian Music. Bombay & Baroda: Indian Musicological Society, 1995.
- Sangeet. Sangeet Patrika (Shodh Ank), January - February 1990.

**Journals:**

Anhad Lok, Prayag, Uttar Pradesh / Chhayanat, SNA, Lucknow / Naad-Nartan, New Delhi / Sangana, Sangeet Natak Academy, New Delhi / Sangeet Kala Vihar, Pune / Sangeet Natak, SNA, New Delhi / Sangeet, Hathras, Uttar Pradesh / Sruti, Chennai / Swar Sindhu e-Journal, etc

## **Courses for without Research**

### **SEMESTER -VII**

<b>Course: MJST17 (Practical)</b>	<b>Full Marks: 100 (80+20)</b>	<b>Credits: 4</b>
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<b>Course Title: Masitkhani and Razakhani Gat 3</b>
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<b>Course Objectives:</b> The course is designed for developing the learners' performance level in reference to complete baj of the prescribed raga.
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<b>Course Content</b>
Vilambit and Drut Gats with complete baj in the following ragas :- (any five) Marwa, Gujri Todi, Rageshri, PuriyaKalyan, Jog, Megh Abhogi, Jhunjhoti.

<b>Learning Outcomes:</b> Students enriched with an in-depth knowledge of some ragas of Hindustani music. Learners get oriented towards presenting a complete baj .
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<b>Course: MJST18 (Practical)</b>	<b>Full Marks: 100 (80+20)</b>	<b>Credits: 4</b>
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<b>Course Title: Stage Demonstration-3</b>
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**Course Objectives:**

This course focuses on honing the skills of the student as a performer. To teach the students about the nuances of a solo performance, and to provide exposure through the analysis of performances of master musicians are some of the focal points of this course.

<b>Course Content</b>
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Stage Performance test of about 30 minute's duration for each candidate in Ragas chosen by the candidate from the prescribed Ragas. Masitkhani and Razakhani gatswith elaboration to be presented.

Prescribed Ragas:

Marwa, Gujri Todi, Rageshri, PuriyaKalyan, Jog, Megh Abhogi, Jhinjhoti

**Learning Outcomes:**

Ability to give a solo presentation/performance in any one raga from the prescribed syllabus.

<b>Course: MJST19 (Theoretical)</b>	<b>Full Marks: 100 (80+20)</b>	<b>Credits: 4</b>
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<b>Course Title: History of Music and Musicology 2</b>
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<p><b>Course Objectives:</b>          Developing sound knowledge of various musical instruments and their use in present days.          To enrich the theoretical depth of the learner by covering theoretical features of different ragas; its comparative studies; swaralipi writing as well as talalipi notation.          To enrich the learners with knowledge on musical treatises.</p>
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<b>Course Content</b>	
1.	Knowledge of the Musical Instruments of strings, bowing and percussion with their application in the present form of music.
2.	Detailed theoretical knowledge of ragas prescribed in the course and comparative study of similar type of ragas. Prescribed Ragas: Marwa, Gujri Todi, Rageshri, Puriya Kalyan, Jog, Megh Abhogi, Jhinjhoti
3.	Thorough knowledge of the Hindusthani musical talas and ability to compose talalipi of different layakaries.
4.	Ability to write notation of compositions (Gats). Alapa, tana, toda learned in the classes. Ability to write improvised compositions based on a given raga and tala.
5.	General knowledge of the following Sangit Sastras : Natyashastra of Bharata Muni, Brihaddeshi of Matanga, Gita Govinda of Jaidev Sangit Ratnakara of Sharangadeva, Sangit Parijat by Pt. Ahobal Raga Tatwa Bibodh by Pt. Shrinibas, SwaramelaKalanidhi by Pt. Ramamatya Raga Tarangini by Pt. Lochan, Chaturdandi Prakashika by Pt. Vyankatmakhi
6.	Bio-graphics of the following leading exponents of Hindustani music : Tansen, Amir Khusrau, Sadarang, Shori Mian, Man Singh Tomar.

<p><b>Learning Outcomes:</b>          The Learners get enriched with details of various aspects of Hindustani Classical Music in the theoretical domain.</p>
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<b>Course: MJST20 (Theoretical)</b>	<b>Full Marks: 100 (80+20)</b>	<b>Credits: 4</b>
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<b>Course Title: Textual tradition, Contribution of Musicians</b>
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<p><b>Course Objectives:</b></p> <p>Developing sound knowledge of textual tradition of Hindustani music.  Knowledge of notation and life history and valuable contributions of Musicians and scholars.</p>
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<b>Course Content</b>	
1.	<p><b>Textual tradition of Hindustani music:</b>  Knowledge of salient features of the following texts:,  Texts of Bhabavatta: Anupa Sangit Ratnakara, Anupa Sangit vilas, Anupasangitankush.  Pundarik Vitthal's texts: Sadrag Chandrodaya, Rag Manjari, Ragmala  Swara Mela Kalanidhi by Ramamatya.</p>
2.	<p><b>Notation of Bandish and tala:</b>  Ability to write the notation of compositions in prescribed ragas.  Ability to write the notation of all the prescribed talas from semester I to VII in barabar, dugun, tingun and chougunlaya</p>
3.	Merits and Demerits of Vocalists and Instrumentalists
4.	<p><b>Life and contribution of scholars/musicians</b>  Ahmad Jan Thirakwa, D.T. Joshi, Radhika Mohan Moitra, Omkarnath Thakur, Bismillah Khan, Acharya K.C.D. Brihaspati, Premlata Sharma</p>

<p><b>Learning Outcomes:</b></p> <p>Study and understanding of salient features in medieval texts of Hindustani music  Knowledge about the contribution of eminent scholars and musicians of Hindustani music  Understanding of musicological concepts and ability to write notations.</p>
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## SEMESTER -VIII

<b>Course: MJST21 (Practical)</b>	<b>Full Marks: 100 (80+20)</b>	<b>Credits: 4</b>
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<b>Course Title: Raga Analysis</b>
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<b>Course Objectives:</b> To impart the knowledge of raganga classification. To teach the characteristic phrases of ragas classified under one group. To teach the subtle nuance of ragas under one group through multiple compositions. in each raga.
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<b>Course Content</b>	
Comparative study of the following ragas:-	
1.	<b>Kalyan:</b> Yaman, Bhupali, Kedar, Kamod, Hamir, Chhayana, Suddha kalyan
2.	<b>Bilawal:</b> Alhaiya Bilawal, Bihag, Durga, Deshkar, Devgiri Bilawal, Yamni Bilawal
3.	<b>Bhairav:-</b> Bhairav, Ramkali, Ahir Bhairav, Nat Bhairav, Jogia, Bairagi Bhairav
4.	<b>Todi:-</b> Mianki Todi, Gujri Todi, Bilaskhani Todi
5.	<b>Kanhada:-</b> Darbari Kanada, Nyaki Kanada, Adana, Suha, Sahana
6.	<b>Malhar:-</b> Mianki Malhar, Gour Malhar, Megh, SurMalhar
7.	<b>Sarang:-</b> Bridabani Sarang, Suddha Sarang,

<b>Learning Outcome:</b> Ability to have a critical understanding of raga phrases and demonstrate the same Ability to clearly distinguish ragas categorized under the same group Acquire a thorough understanding of the ragangapaddhati of raga classification and the ability to demonstrate this distinction through bandishes and improvisatory phrases in each raga.
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<b>Course: MJST22 (Theoretical)</b>	<b>Full Marks: 100 (80+20)</b>	<b>Credits: 4</b>
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**Course Title: History of Music and Musicology 3**

**Course Objectives:**  
Imparting knowledge on the evolution of various musical genres; Alapa and its angas; musical treatises.

<b>Course Content</b>	
1.	Ancient and modern Nibaddha and AnibaddhaGana.
2.	Vaidik Sangit, Gandharva Sangit, Marga and Deshi Sangit
3.	Raga vargikaran or Raga classification of different time.
4.	Evolution of Dhrupad, Dhamar, Khayal, Thumri, Tarana.
5.	Alapa (Dwadasanga) of Instrumental music.
6.	Detailed study of Shruti, Grama, Murchhana.
7.	Detailed study of the following Sangit Shastras :- Sadrag Chyandrodaya by PundarikVittal, Raga Vibodh by Pt. Somnath. Abhinav Raga Manjari by Pt. Bhatkhande, Shreemallakshya Sangitam by Pt. Bhatkhande.
8.	PrabandhaGana.

**Learning Outcomes:**  
Students knowledge on the evolution of various musical genres, Alapa and its angas and musical treatises, developed.

<b>Course: MJST23 (Practical)</b>	<b>Full Marks: 100 (80+20)</b>	<b>Credits: 4</b>
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<b>Course Title: Advance Training of Sitar</b>
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<p><b>Course Objectives:</b>  To learn the Vilambit and Drut Gats and complete baj of the prescribed Raga    To learn to play Thumri/Dadra/Dhun.  Ability to recite the prescribed Talas</p>
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<b>Course Content</b>	
1.	Vilambit and Drut Gats with complete baj in the following ragas :- (any five) Hameer, BilaskhaniTodi, Multani, Gaud sarang, Shuddha Sarang Ability to play one Thumri/Dadra/Dhun
2.	Vilambit and Drut Gats with complete baj in the following ragas :- (any five) Tilakkamod, Shyam Kalyan, Nayaki Kanada, Deshkar, Darbari Kanada
3.	Recitation of tala theka: Ability to recite the theka of the following talas in Deepchandi, Jat, Addha, Dhumali
4.	Revision of previous syllabus

<p><b>Learning Outcome:</b>  Ability to play Vilambit and Drut compositions in the prescribed raga and elaborate the raga with the various stages of improvisation.  Ability to play Thumri/Dadra/Dhun.  Ability to recite the prescribed Talas.</p>
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<b>Course: MJST24 (Theoretical)</b>	<b>Full Marks: 100 (80+20)</b>	<b>Credits: 4</b>
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**Course Title: Teaching methodology, study of folk musical forms**

**Course Objectives:**  
 To learn the teaching learning system of Music of ancient and present day.  
 Different types of Folk music and relation between Classical Music and Folk Music.  
 Notation system of compositions and Talas.

<b>Course Content</b>	
1.	<b>Teaching learning methodology:</b> Institutionalized teaching of music and Guru-shishya parampara: A comparative analysis Online mode of Hindustani music education and performance practice
2.	<b>Study of Folk music forms:</b> Folk Music: Study of the folk music forms of different regions Folk Music and classical music: A comparative analysis
3.	<b>Life and contribution of scholars and musicians:</b> Begum Akhtar, Amir Khan, Kishori Amonkar, Allah Rakha, Kishan Maharaj, Girija Devi,
4.	<b>Notation of Bandish and tala:</b> Ability to write the notation of compositions in prescribed ragas from semester I to VII Ability to write the notation of all the prescribed talas from semester I to VIII in barabar, dugun, tingun and chougunlaya

**Learning Outcome:**  
 Knowledge of teaching learning methodologies in Hindustani music and comparative analysis  
 Contribution of eminent practitioners of Hindustani music  
 Knowledge about folk music forms. Ability to write the notation of compositions.

**BPA (HONS) IN HINDUSTHANI CLASSICAL MUSIC INSTRUMENTAL (SITAR)**  
**MINOR COURSE (CORE)**

**SYLLABUS**

**SEMESTER -I**

<b>Course: MNST01 (Practical)</b>	<b>Full Marks: 100(80+20)</b>	<b>Credits: 4</b>
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<b>Course Title: Basic Strokes, Alankars of Sitar</b>
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<p><b>Course objectives:</b> This is a generic elective course and provides an opportunity to the students of other disciplines to have an introduction to the nuances of Hindustani music and its appreciation. Basic playing technique of Sitar, learning simple compositions in the prescribed ragas and having a preliminary understanding of tala and laya are the areas of focus for this course.</p>
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<b>Course Content</b>	
1.	Basic strokes (Bols) of Sitar.
2.	Five Alankars based on Tal, Five Alankars based on stroke patterns.
3.	Razakhani/Drut Gat in all the following ragas with at least five tans and jhala: Yaman ,Bhairav, Bihag

<p><b>Learning Outcomes:</b> Ability to understand nuances of Raga sangeet. Ability to play basic compositions in prescribed ragas Preliminary knowledge of layatala concept in Hindustani classical Music.</p>
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## SEMESTER -II

<b>Course: MNST02 (Practical)</b>	<b>Full Marks: 100(80+20)</b>	<b>Credits: 4</b>
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<b><u>Course Title: Techniques &amp; Simple Compositions</u></b>
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<b>Course objectives:</b> Different techniques of playing the sitar along with ornamentations and learning Masitkhani gat and Razakhani gats with basic features of improvisation in the prescribed ragas, are the focus areas of this course.
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<b>Course Contents</b>	
1.	Ability to play basic techniques of sitar – Meend, Kan, Gamak, Krintan etc.
2.	One Masitkhani Gat with layakari in tanas.
3.	Razakhani Gat in all the following ragas with toda/tanas and Jhala: Bhupali, AlhaiyaBilawal, Jaunpuri.

<b>Learning Outcomes:</b> To have greater command over the playing techniques of the instrument (Sitar) Ability to play Razakhani and Masitkhani gats/ compositions along with a basic understanding of improvisation.
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### SEMESTER -III

<b>Course: MNST03 (Practical)</b>	<b>Full Marks: 100(80+20)</b>	<b>Credits: 4</b>
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<b><u>Course Title: Masitkhani and Razakhani Gat</u></b>
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<b>Course objectives:</b> Teaching Masitkhani and Razakhani gat along with basic improvisational techniques in the prescribed ragas, and further expanding the understanding of the instrument, are the focus areas of this course.
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<b>Course Contents</b>	
1.	Two Masitkhani Gat with Todas/Tans in any two prescribed ragas.
2.	Razakhani Gat with tana and Jhala in all the prescribed ragas.
3.	Ability to play Alaap with techniques in any one raga.
4.	Detailed study of the prescribed Ragas for Viva- vice: Prescribed Ragas:-Malkauns, Desh, Bhimpalasi, Yaman.

<b>Learning Outcomes:</b> Ability to play simple compositions. Enhanced understanding of the instrument.
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## SEMESTER -IV

<b>Course: MNST04 (Theoretical)</b>	<b>Full Marks:100(80+20)</b>	<b>Credits: 4</b>
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### **Course Title: General Theory of Sitar**

#### **Course objectives:**

Introduction to various genres of Hindustani Classical music.  
Theoretical details of prescribed ragas covered in the syllabus.  
Theoretical understanding of Gats along with knowledge of Bhatkhande notation system.  
Historical aspects of the instrument and Life sketch and contribution of great exponents.

#### **Course Contents**

1.	Definitions of the following terms:- Nad, Sruti, Swara, Thata, Raga, Raga Lakshanas, Tala, Laya, Sam, Meend, Sut, Vadi, Samvadi, Anuvadi, Vivadi
2.	Description and history of Sitar
3.	Gharanas of Sitar
4.	Detailed theoretical knowledge of the following ragas:-Yaman, Bhupali, Khamaj, Kafi, Bhairav, Bhairavi, Desh, Jaunpuri.
5.	Knowledge of Musical instrument
6.	Life sketch and contribution of the following personalities:- Pt. Bhatkhande, Pt V.D. Paluskar, Pt.Ravi Shankar, U.Vilayat Khan, Pt. Nikhil Banerjee

#### **Learning Outcomes:**

Ability to critically analyze theoretical aspects of music.  
Acquire a nuanced understanding of various ragas and ability to articulate these aspects.  
Gain a perspective of the scientific and objective methodology of music theory.

## SEMESTER -V

<b>Course: MNST05 (Practical)</b>	<b>Full Marks: 100(80+20)</b>	<b>Credits: 4</b>
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<b><u>Course Title: Basic strokes ,alankars of Sitar</u></b>
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<p><b>Course objectives:</b> This is a generic elective course and provides an opportunity to the students of other disciplines to have an introduction to the nuances of Hindustani music and its appreciation. Basic playing technique of Sitar, learning simple compositions in the prescribed ragas and having a preliminary understanding of tala and laya are the areas of focus for this course.</p>
---

<b>Course Contents</b>	
1.	Basic strokes (Bols) of Sitar.
2.	Five Alankars based on Tal, Five Alankars based on stroke patterns.
3.	Razakhani/Drut Gat in all the following ragas with at least five tans and jhala: Yaman ,Bhairav, Bihag

<p><b>Learning Outcomes:</b> Ability to understand nuances of Raga sangeet. Ability to play basic compositions in prescribed ragas Preliminary knowledge of layatala concept in Hindustani classical Music.</p>
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## SEMESTER -VI

<b>Course: MNST06 (Practical)</b>	<b>Full Marks: 100(80+20)</b>	<b>Credits: 4</b>
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**Course Title: Techniques & Simple Compositions**

**Course objectives:**  
Different techniques of playing the sitar along with ornamentations and learning Masitkhani gat and Razakhani gats with basic features of improvisation in the prescribed ragas, are the focus areas of this course.

<b>Course Contents</b>	
1.	Ability to play basic techniques of sitar – Meend, Kan, Gamak, Krintan etc.
2.	One Masitkhani Gat with layakari in tanas.
3.	Razakhani Gat in all the following ragas with toda/tanas and Jhala: Bhupali, AlhaiyaBilawal, Jaunpuri.

**Learning Outcomes:**  
To have greater command over the playing techniques of the instrument (Sitar)  
Ability to play Razakhani and Masitkhani gats/ compositions along with a basic understanding of improvisation.

## SEMESTER -VII

<b>Course: MNST07 (Practical)</b>	<b>Full Marks: 100(80+20)</b>	<b>Credits: 4</b>
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<b><u>Course Title: Masitkhani and Razakhani Gat</u></b>
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<b>Course objectives:</b> Teaching Masitkhani and Razakhani gat along with basic improvisational techniques in the prescribed ragas, and further expanding the understanding of the instrument, are the focus areas of this course.
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<b>Course Contents</b>	
1.	Two Masitkhani Gat with Todas/Tans in any two prescribed ragas.
2.	Razakhani Gat with tana and Jhala in all the prescribed ragas.
3.	Ability to play Alaap with techniques in any one raga.
4.	Detailed study of the prescribed Ragas for Viva- vice: Prescribed Ragas:-Malkauns, Desh, Bhimpalasi, Yaman.

<b>Learning Outcomes:</b> Ability to play simple compositions. Enhanced understanding of the instrument.
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## SEMESTER -VIII

<b>Course: MNST08 (Theoretical)</b>	<b>Full Marks:100(80+20)</b>	<b>Credits: 4</b>
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**Course Title: General Theory of Sitar**

### **Course objectives:**

Different techniques of playing the sitar along with ornamentations and learning Masitkhani gat and Razakhani gats with basic features of improvisation in the prescribed ragas, are the focus areas of this course

### **Course Contents**

1.	Definitions of the following terms:- Nad, Sruti, Swara, Thata, Raga, Raga Lakshanas, Tala, Laya, Sam, Meend, Sut, Vadi, Samvadi, Anuvadi, Vivadi
2.	Description and history of Sitar
3.	Gharanas of Sitar
4.	Detailed theoretical knowledge of the following ragas:-Yaman, Bhupali, Khamaj, Kafi, Bhairav, Bhairavi, Desh, Jaunpuri.
5.	Knowledge of Musical instrument
6.	Life sketch and contribution of the following personalities:- Pt. Bhatkhande, Pt V.D. Paluskar, Pt.Ravi Shankar, U.Vilayat Khan, Pt. Nikhil Banerjee

### **Learning Outcomes:**

Ability to critically analyze theoretical aspects of music.

Acquire a nuanced understanding of various ragas and ability to articulate these aspects.

Gain a perspective of the scientific and objective methodology of music theory.

## **Multi-disciplinary Course**

### **SEMESTER -I**

<b>Course: MDST01 (Practical)</b>	<b>Full Marks: 75 (60+15)</b>	<b>Credits:3</b>
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<b><u>Course Title: Basic Techniques and simple compositions of Sitar</u></b>
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<b><u>Course objectives:</u></b> Introduction to the instrument- Basic playing techniques. Introduction to simple compositions in basic ragas of Hindustani Classical music.
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<b><u>Course Contents</u></b>	
1.	Basic strokes (Bols) based on Talas,
2.	Exercise of Swaras
3.	Different Alankars based on Talas
4.	Murchhana and Jhala of different types.
5.	Swaramalikas from the prescribed Ragas:-Yaman, Bhairav, Khamaj
6.	Ability to recite the theka in Barabar, Dwigun, Tingun and Chougun laya from the prescribed Talas. Talas:-Trital, Jhaptal, Ektal, Rupak, Dadra, Kaharwa.

<b><u>Learning outcomes:</u></b> Learners get accustomed with the instrument. Ability to play Swara sadhana and simple Alankars Ability to play simple compositions in basic ragas of Hindustani Classical Music.
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## SEMESTER -II

<b>Course: MDST02 (Practical)</b>	<b>Full Marks: 75 (60+15)</b>	<b>Credit :3</b>
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<b>Course Title: Razakhani Gat Toda and Jhala: 1</b>
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<b>Course Objectives:</b> Introduction to Razakhani Gats. Development of concept of Toda and Jhala.
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<b><u>Course Contents</u></b>	
1.	Razakhani Gat with Toda and Jhala of the following ragas:- Yaman, Bhairav, Bhupali, Khamaj.
2.	Knowledge of following talas:- Trital, Jhaptal, Choutal, Dhamar, Jhumra, Ada-choutal.

<b>Learning Outcomes:</b> Learners get acquainted with the structure of the instrument (Sitar) as well as playing techniques of Razakhani Gat, Toda and Jhala.
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## SEMESTER -III

<b>Course: MDST03 (Practical)</b>	<b>Full Marks: 75 (60+15)</b>	<b>Credits: 3</b>
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<b>Course Title: Razakhani Gat Toda and Jhala : 2</b>
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<b>Course Objectives:</b> Introduction to Razakhani Gats. Development of concept of Toda and Jhala.
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<b>Course Content</b>	
1.	Razakhani Gat with Toda and Jhala of the following ragas:- Bihag, Desh, Bhimpalasi, Bhairavi.
2.	Knowledge of following talas:- Ektal, Rupak, Choutal, Dhamar, Dhamar, Dadra, Kaharva.

<b>Learning Outcome:</b> Ability to play of simple drut compositions in some basic ragas.  Ability to gain knowledge of basic talas.
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**SKILL ENHANCEMENT COURSE  
SEC COURSE**

Course		Course Code	Paper Title	Theory / Practical	Credits
<b>BPA Certificate (1 Year Course)</b>		SECST01	Fundamentals of Voice exercises	Practical	3
		SECST02	Advance Voice Exercises I	Practical	3
<b>BPA Diploma (2 Years Course)</b>		SECST03	Advance Voice Exercises II	Practical	3
<b>Total Courses: 03 Practical</b>			<b>Total Credits: 09</b>		

## SEMESTER -I

<b>Course: SECST01 (Practical)</b>	<b>Full Marks: 75(60+15)</b>	<b>Credits: 3</b>
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<b>Course Title:</b> Basic Techniques of Sitar playing
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### **Course objectives:**

This is a skill enhancement course and provides an opportunity to develop their skills in different aspects of Sitar playing. Basic playing techniques of Sitar, and having a preliminary understanding of tala and laya are the areas of focus for this course.

<b>Course Content</b>	
1.	Basic strokes (Bols) of Sitar.
2.	Five Alankars based on Tal, Five Alankars based on stroke patterns.

### **Learning Outcomes:**

Ability to understand nuances of Raga sangeet.  
Ability to play basic compositions in prescribed ragas  
Preliminary knowledge of laya tala concept in Hindustani classical Music.

## SEMESTER -II

<b>Course: SECST02 (Practical)</b>	<b>Full Marks: 75(60+15)</b>	<b>Credits: 3</b>
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<b>Course Title:</b> Different alankars and orchestral compositions
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<b>Course objectives:</b> Different techniques of playing the sitar along with ornamentations and learning Orchestral composition.
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<b>Course Contents</b>	
1.	Ability to play basic techniques of sitar – Meend, Kan, Gamak, Krintan etc.
2.	Five alankars based on different Ragas
3.	Two simple orchestral compositions

<b>Learning Outcomes:</b> To have greater command over the playing techniques of the instrument (Sitar) Ability to play Orchestral compositions.
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### SEMESTER -III

<b>Course: SECST03 (Practical)</b>	<b>Full Marks: 75(60+15)</b>	<b>Credits: 3</b>
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<b>Course Title:</b> Advanced Orchestral compositions
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<b>Course objectives:</b> Teaching different Orchestral Compositions.
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<b>Course Contents</b>	
1.	Two Orchestral Compositions of Timir Baran/ Pt. Ravi Shankar/ Ustad Ali Akbar Khan.
2.	One Orchestral Composition of modern time.

<b>Learning Outcomes:</b> Ability to play simple compositions of Orchestra Enhanced understanding of the instrument.
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