

MOHAN LAL SUKHADIA UNIVERSITY- UDAIPUR

SYLLABUS- SECOND YEAR ARTS 2020-21

MUSIC:: INSTRUMENTAL (SITAR)

There shall be two theory papers of three hours duration each carrying 40 marks. A practical test carrying 120 marks for at least 30 minutes per candidate. A candidate must pass both in theory paper as well in practical. Hindustani music style/system shall be followed.

Theory Paper I – TANTRAKARI-TECHNICAL TERMS AND DEFINATION Code: 2444 40 Marks

Theory Paper II – HISTORICAL STUDY OF INDIAN INSTRUMENTAL MEDIVIEAL PERIOD Code: 2445 40 Marks

Total – 80 Marks

Duration of each paper 3 hrs.

Practical -120 Marks

Duration for each candidate - 30 min.

Period allotted: – For theory 2(1+1) period in a week, for practical 4 periods in a week, Total 06 period.

DIVISION OF MARKS IN PRACTICAL (INSTRUMENTAL)

1. Choice rag	25 marks
2. Maseet Khani Gat	25 marks
3. Raza Khani Gat	20 marks
4. Alankar in Thaata	20marks
5. Taal presentation	10 marks
6. Tuning of Instrument(Sitar)	10 marks
7. Recognition of Raga	10 marks
Total-	120 Marks

SECOND YEAR ARTS 2020-21

MUSIC INSTRUMENTAL (SITAR)

THEORY PAPER –I

CODE NO. - 2444

TANTRAKARI-TECHNICAL TERMS AND DEFINATION (for the candidates of Instrumental music only)

- Unit-I**
- a. Detail study of following raga (critical & comparative)
Hamir, Deskar, Bhoopali, Des, Bhimpalasi, Vrindavani Sarang, ,Kedar
 - b. Fully description of following Tala's
Teevra, Ek Tal, Choutal, Dadra, Jhaptal, Roopak.
 - c. Writing of layakaris of the above Taals including Dugun & Tigun
- Unit-II**
- a. Ability to write notation of Gat (Masitkhani, Razakhani) in prescribed Raga with Aalap and todas
 - b. Ability to write notation with toda and jhala in prescribed Taal- Ektal, Jhaptal, Roopak
 - c. To recognize the Raaga by given notes and write two jod alap and two toda.
- Unit -III**
- a. Detail knowledge of Gat, Types of gat, , jam-jama & Gamak,
 - b. Detail & comparative study of notation system of Pt. V.N.Bhatkhande and Pt. V.D.Paluskar
 - c. Study of folk instruments of Rajasthan: Ravanhatta,Kamaycha,Choutara(Tandura).
- Unit IV**
- a. Life sketches of – Pt. Ravi shankar
Ut. Vilayat Khan

Pt. Nikhil Banerjee

Pt. Chatur lal ji
 - b. Details study of (Vaadak ke gun –dosh)
 - c. Study of main feature,tradition and style of Imdadkhani Baaz.
- Unit-V**
- a. Study of Orchestra (Vrinda Vaadan)
 - b. Study of main classical instruments of Karnatik Music.
 - c. Study of Ten Praans of Taal.

SECOND YEAR ARTS 2020-21

MUSIC INSTRUMENTAL(SITAR)

THEORY PAPER –I I

CODE NO. - 2445

HISTORICAL STUDY OF INDIAN INSTRUMENTS (MEDIVIEAL PERIOD) (for the candidates of Instrumental music only)

Unit –I a. Description of tuning of Sitar

b. Description of Jod-Alap and and Jhala its development process.

c. Details study of vadya vargikaran.

Unit-II a. Shruti and swar sthan according to Bharat, Sharangdev and Pt. Bhatkhande

b. Comparative study of North Indian Music and South Indian Music

c. Study of Karnatik taal system.

Unit-III a. Study and tradition of Mehar Gharana.

b. Detail study of 72 mel's of Pt. vyankathmukhi and Ten thaats to of pt. Bhatkhande

c. History of Indian music with refrence to medival period

Unit -IV a. Swar sthapna according to Pt. Ahobal, and Pt. Bhatkhande on the wire of Veena.

b. Frequency of Indian Musical Notes and Western Notes.

c. Details study of staff notation.

Unit-V a. Elementary Knowledge of Rajasthani Percussion Instruments : Morchang, Bhapang, Nagada, Dhol, Khartaal.

b. Comparative study of Kamaycha and Sindhi sarangi.

c. Contribution of Pt. VishwaMohan Bhatt, Ali Akber khan, Halim Zafar Khan in the field of development of string instrument.

SECOND YEAR ARTS 2020-21

MUSIC INSTRUMENTAL(SITAR)

PRACTICAL PAPER –Code- 2446 (for the candidates of instrumental music only)

Prescribed Raga- Hamir, Deskar, Bhoopali, Des, Bhimpalasi, Vrindavani Sarang, ,Kedar.

Prescribed Tal's with Dugun,Tigun,lajakari-

Teevra Ek Tal, Choutal, Dadra, Jhaptal, Roopak,Teevra

1. Prepare Jod alap ,Masitkhani and Razakhani Gats with detail Tantrakari anga in any two of the prescribed raga.
 2. Prepare Aroh, Avroh, Pakad,Swar-vistar and Razakhani Gat with toda and jhala in all prescribed raga.
 3. To play one Razakhani Gat in other than Trital
 4. To play one Dhun.
 5. To play the written Notation on sitar and also write the notation through audio techniques.
 6. To show seprataly -meend work, Krintan, Ghasit, Soot, Sparsh in Jod-Alap work
 7. Know orally the thekas with Dugun,Chogun, lajakari to mark time with hand's.
 8. Tuning of Sitar.
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