

UNIVERSITY OF DELHI

CNC-II/093/1(31)/2023-24/24

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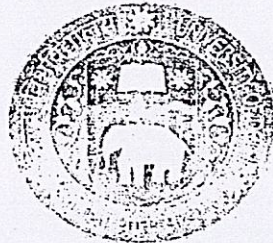
NOTIFICATION

Sub: Amendment to Ordinance V

One of the Discipline Specific Elective paper titled "DSE-Sitar (2)" is added to the pool of Discipline Specific Electives offered by the Department of Music for Semester-IV in BA (Hons.) Hindustani Music under Faculty of Music based on Undergraduate Curriculum Framework (UGCF)- 2022.

Copy of the syllabus of DSE – Sitar (2) alongwith the credit distribution and eligibility criteria is enclosed at **Annexure-1**.

N. K. Chaudhary
19/4/24
REGISTRAR



UNDERGRADUATE CURRICULUM FRAMEWORK – 2022

based on

NATIONAL EDUCATION POLICY 2020

B. A. (Hons.) II Music - Hindustani Music

FOUR-YEAR FULL TIME PROGRAMME

DSE Syllabus Sitar – Semester IV

**Department of Music
Faculty of Music & Fine Arts
University of Delhi
Delhi - 110007**

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

Syllabus for DSE - Sitar

SEMESTER – IV

DSE – Sitar (2)

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE – Sitar (2)	4	1	0	3	• Class XII Pass	Must have studied the following papers – <ul style="list-style-type: none"> • Theory topics in Sem III • Ragas and talas of Sem III <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • 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 • Ragas and talas of Sem III

Learning Objectives:

- To initiate the student to the rich history of Indian music, through the study of ancient musical concepts.
- To teach him the concept of every raga being performed according to a specific time
- To make the student aware of the life and contribution of two legends - Pt. Bhatkhande and Pt. Paluskar, credited with the revival of Hindustani Classical Music
- To continue to focus on the basics of singing/playing.
- To encourage the student to attempt to improvise while singing/playing.
- To focus on his learning of newer talas.
- To further his training in performance, with other basic ragas as prescribed.

Learning Outcomes:

- The student will come to know how ragas were performed in ancient times.
- He will learn the principles governing the Time Theory of Ragas, in that every raga is to be performed according to a designated time. This will enhance his understanding of the raga and their associated moods.

Unit VI (2 hours)

- Study of the following talas in detail - Dadra & Keharva
- Ability to write the notation of the talas in dugun, tigan and chaugun

Practical component

Prescribed ragas:

1. Kafi
2. Khamaj
3. Durga

Unit I (30 hours)

Five alankars to be presented in the prescribed ragas.

Unit II (10 hours)

Ability to play alankaras in different octaves

Unit III (10 hours)

Ability to play jhala in the prescribed ragas

Unit IV (15 hours)

Razakhani gats with tans including tihais in any one of the prescribed ragas

Unit V (15 hours)

Knowledge and demonstration of the following talas with dugun, tigan and chaugun - Dadra & Keharva

Unit VI (10 hours)

Basic knowledge of Sitar and its tuning

Suggestive readings:

- Clements, E. (1912) Introduction to The Study of Indian Music. Allahabad. U.P., Kitab Mahal
- Vir, Ram Avtar (1980) Theory of Indian music. Delhi. Pankaj Publication
- Bhatkhande V.N. (1975) Bhatkhande Sangeet Shastra. Hathras. U.P. Sangeet Karyalay

- The student will appreciate the pioneering work done by the aforementioned legends of Hindustani music, and how the state of modern music is a direct result of their tireless efforts in reviving the dying art.
- The basics of the student will get further strengthened.
- The student will start to gain self-belief and make attempts to improvise while performing a raga.
- The student will begin to gain some command over increasingly complex talas.
- With other basic ragas, the student will understand how to use the flat and sharp notes in ragas with varied tonal phrases.
- He will gain confidence with the Tabla accompanying him in performances of larger time-duration.

Syllabus:

Theory

Unit I (3 hours)

- Sthaya
- Kaku
- Gamak
- Alaptva-Bahutva
- Avirbhav-Tirobhav

Unit II (3 hours)

Time Theory of Ragas

- Sandhiprakash ragas
- Ragas of daytime
- Ragas of nighttime

Unit III (2 hours)

Life and contribution of the following:

- Ustad Mushtaq Ali Khan
- Pt. Nikhil Banerjee

Unit IV (3 hours)

Study of the ragas of this semester – Kafi, Khamaj & Bhupali

Unit V (2 hours)

3.

Ability to write the notation of compositions in the prescribed ragas

- Pathak. Jagdish Narayan (1969) Sangeet Shastra Praveen. Allahabad. U.P., Published by Shri RatnakarPathak
- Nigam. V.S. (1973) Sangeet Kamudi, Part I, Allahabad, U.P. Indian Art Press
- Nigam. V.S. (1974) Sangeet Kamudi, Part II, Allahabad, U.P. Indian Art Press
- Sharma. Swatantra (1996) Bhartiya sangeet, Delhi, Pratibha Prakashan
- Chakravarty. Indrani (1988) Sangeet Manjusha. Delhi. Mittal Publication
- Sharma. Swatantra (2012) Paschatya Swarlipi Paddhati evam Bhartiya Sangeet. U.P., Anubhav Publication House
- Bhatkhande V.N. (1980) Bhatkhande Sangeet Shastra, Part II, Hathras, U.P., Sangeet Karyalaya
- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part-II, Hathras, U.P., Sangeet Karyalaya
- Bhatkhande, V.N. (2000) Kramik Pustak Malika. Part-III, Hathras, U.P., Sangeet Karyalaya
- Patwardhan, V.R., (2001) Raga Vigyan, Part-I, Pune, MH, Dr. Madhusudhan Patwardhan
- Patwardhan, V.R., (1999) Raga Vigyan, Part-II, Pune, MH Dr. Madhusudhan Patwardhan
- Patwardhan, V.R., (1967) Raga Vigyan, Part-III, Pune, MH, Dr. Madhusudhan Patwardhan
- 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 NewCreation), Delhi. Sanjay Prakashan