

INDIRA GANDHI UNIVERSITY
MEERPUR, REWARI



Scheme of Examination and Syllabus
For Under-Graduate Programme (Multidisciplinary) Scheme-A

Subject: Music Instrumental (Sitar)

Under (Multiple Entry-Exit, Internship and CBCS-LOCF
in accordance to NEP-2020 w.e.f.
2024-25 (in phased manner)

Scheme of Examination and Syllabus
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Subject: Music Instrumental (Sitar)
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Semester-I

Course	Paper(s)	Nomenclature of paper	Credits	Internal Marks	External Marks	Total Marks	Exam duration	Contact Hours/ week
CC-A1	24L4.5-BMI-101	Fundamentals of North Indian Music	02	15	35	50	3 hrs.	02
		Practical	02	15	35	50	6 hrs.	04
MDC-1	24L4.5-BMI-102	Terminology of Indian Music	02	15	35	50	3 hrs.	02
		Practical	01	05	20	25	6 hrs.	02
CC-M1	24L4.5-BMI-103	History of Instrumental Music	01	10	20	30	3 hrs.	01
		Practical	01	05	15	20	6 hrs.	02

Semester-II

Course	Paper(s)	Nomenclature of paper	Credits	Internal Marks	External Marks	Total Marks	Exam duration	Contact Hours/ week
CC-A2	24L4.5-BMI-201	History of Non-Percussion Instruments and Ragas	02	15	35	50	3 hrs.	02
		Practical	02	15	35	50	6 hrs.	04
MDC-2	24L4.5-BMI-202	Basics Terms of Indian Music	02	15	35	50	3 hrs.	02
		Practical	01	05	20	25	6 hrs.	02
CC-M2	24L4.5-BMI-203	Raga and Taal in Indian Music	01	10	20	30	3 hrs.	01
		Practical	01	05	15	20	6 hrs.	02

Semester-III

Course	Paper(s)	Nomenclature of paper	Credits	Internal Marks	External Marks	Total Marks	Exam duration	Contact Hours/ week
CC-A3	24L5.0-BMI-301	Ragas, Forms and Terms of Indian Music	02	15	35	50	3 hrs.	02
		Practical	02	15	35	50	6 hrs.	04
MDC-3	24L5.0-BMI-302	Forms of Vocal and Instrumental Music	02	15	35	50	3 hrs.	02
		Practical	01	05	20	25	6 hrs.	02

Second Year Semester-IV

Course	Paper(s)	Nomenclature of paper	Credit (T)	Internal Marks	External Marks	Total Marks	Exam duration	Contact Hours/ week
CC-A4	24L5.0-BMI-401	Life Sketch ,Ragas and Taal of Indian Music	02	15	35	50	3 hrs.	02
		Practical	02	15	35	50	6 hrs.	04

(Internship of 4 credits of 4-6 weeks duration after 4th semester)

Third Year Semester-V

Course	Paper(s)	Nomenclature of paper	Credits	Internal Marks	External Marks	Total Marks	Exam duration	Contact Hours/week
CC-A5	24L5.5 -BMI-501	Instrumental Music of north India	02	15	35	50	3 hrs.	02
		Practical	2	15	35	50	6 hrs.	04

Third Year Semester-VI

Course	Paper(s)	Nomenclature of paper	Credits	Internal Marks	External Marks	Total Marks	Exam duration	Contact Hours/week
CC-A6	24L5.5-BMI-601	Basic Principals of Indian Classical Music	02	15	35	50	3 hrs.	02
		Practical	02	15	35	50	6 hrs.	04

INDIRA GANDHI UNIVERSITY, MEERPUR, REWARI

Syllabus and Course of Reading for U.G. Programme

Under NEP- 2020 (W.E.F. 2024-25)

Session:2024-25			
Part A-Introduction			
Subject	Music		
Semester	IV		
Name of the Course	Harmonium Playing		
Course Code	24L5.0-BMI-403		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC-M4(V)		
Level of the course (As per Annexure-I)	200-299		
Pre-requisite for the course(if any)	N.A.		
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to: 1. Play basic alankars on Harmonium with different Talas 2. Play various composition on Harmonium for school level 3. Play various composition of light music on Harmonium 4. Improves ability to Accompaniment with Tabla. 5*.Play the given ragas and taalas		
Credits	Theory	Practical	Total
	2	2	2
Contact Hours	2	4	6
Max.Marks:100(50+50*) InternalAssessmentMarks:30(15+15*) End Term Exam Marks: 70 (35+35*)		Time:3 Hours(Theory)/ 6 hrs. (Practical)	

PartB-Contents of the Course

Instructions for Paper- Setter

1. There shall be Nine Questions in all.
2. The Question paper will be divided into five units.
3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 questions from all 4 units.
4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus,it contains 5 objective type questions of two marks each.
5. All questions Carry equal marks.

6 .The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9thquestion(Vth Unit) will be compulsory to attempt.

Unit	Topics	Contact Hours
I	1. 10 alankar in shuddh swaras with taal. 2.Structural knowledge of Harmonium with a sketch 3. Importance os Saptak in Harmonium	8
II	4. Detailed history of Harmonium and its development in Indian music 5. Ability to write Thekas with dugun in the following Talas: (1) Kehrawa (2) Teentaal. 6, Detailed study of Darbari Raag	8
III	7. Short notes on the followings: Swar , Shruti, Taan , Raga, Dhun , Aalap, 8. Gamak And its Types 9. Importance of Shruti	8
IV	10. Importance of Harmonium in Music	8
	11. Use of Harmonium as an Accompaniment with vocal and instrumental music 12.. Biography and contribution of the following : (1) Ustad Bhure khan (2) Ustad Mahmood Dholpuri	

V*	Practical 1. Ability to play 10 alankar in shuddh swaras with taal. 2. Ability to play saraswati vandana and Group song with singing. 3. Ability to play one prayer . 4. Ability to play One Folk Dhun . 5. Ability to play Rashtriya gaan 6. Any geet /gazal /Bhajan/ Patriotic song with singing in Darbari Raga	30
Suggested Evaluation Methods		
InternalAssessment: 30(15+15*) ➤ Theory • Class Participation: • Seminar/presentation/assignment/quiz/classtestetc. 15 • Mid-TermExam: ➤ Practicum • Class Participation: • Seminar/Demonstration/Viva-voce/Labrecordsetc. 15 • Mid-TermExam:		End Term Examination:70 (35+35*)
PartC-LearningResources		
RecommendedBooks/e-resources/LMS: 1. Samvadini (Harmonium) - Jayant Bhalodkar 2. Harmonium Vividhaayam - Dr. Vinay Mishra 3. Raag Parichay Part (1-4) – Pt. Harishchand Shrivastav 4. Shastriya Sangeet ka vikas – Dr. Amita Sharma 5. Taal Parichay (1-4) Pt. Girish Chandra Shrivastva		

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Syllabus and Course of Reading for U.G. Programme
Under NEP- 2020 (W.E.F. 2024-25)

Session:2024-25			
Part A-Introduction			
Subject	Music		
Semester	V		
Name of the Course	Sitar		
Course Code	24L5.5-BMI-503		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC-M5(V)		
Level of the course(As per Annexure-I	300-399		
Pre-requisite for the course(if any)	N.A.		
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: 1. The students will be able to describe the origin and development of Sitar . 2 The students will be able to elaborate the terms and techniques of Sitar . 3 The students will be able to define the importance of Sitar in present scenario 4.Demonstarate the Use of Sitar As an Accompany.		
	5*.Play Sitar on Stage		
Credits	Theory	Practical	Total

	2	2	4
Contact Hours	2	4	6
Max. Marks: 100(50+50*) Internal Assessment Marks: 30(15+15*) End Term Exam Marks: 70(35+35*)		Time:3Hours(Theory)/ 6 hrs. (Practical)	

Part B-Contents of the Course

Instructions for Paper-Setter

- There shall be Nine Questions in all.
 - The Question paper will be divided into five units.
 - Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 questions from all 4 units.
 - The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 5 objective type questions of two marks each.
 - All questions Carry equal marks.
- 6 .The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9thquestion(Vth Unit) will be compulsory to attempt.

Unit	Topics	Contact Hours
I	1.1 Origin and development of Sitar. 1.2 Structural knowledge of Sitar with Diagram. 1.3 Detailed study of gharanas of Sitar.	8
II	2.1 Different Types of Sitar 2.2 Tuning of Sitar. 2.3 10 alankar in shuddh swaras with taal.	8
III	3.1 Definition of the followings:	8
	Gat, Maseetkhaani Gat, Razakhaani Gat, Aalap, Jor-aalap, Jhaala, Jor-Jhaala, Jarab, Paran, Lagdat. 3.2 Importance and use of Sitar Instruments in film music. 3.3 The role of Sitar Instruments in educational institutions towards psychological, cultural and educational development.	

IV	4.1 Biography and contribution of following: (i) Amrit Sen (ii) Dr. Prateek Chaudhary 4.2 Details study of ImdadKhaani-gharana. 4.3 Write a Sargam Geet in Raga Bhairavi.	8
V*	Practical 1. Ability to play any 10 basic Toda in Shudh Swaras. 2. Any one filmi or folk Dhun on Sitar. 3. Ability to play Sitar with any One Fusion/Folk/Bollywood song . 4. Ablity to play One Sargam Geet or Gat in any Raga. 5. Tuning of Sitar.	30
Suggested Evaluation Methods		
InternalAssessment:30(15+15*) ➤ Theory • Class Participation: • Seminar/presentation/assignment/quiz/classtestetc.: 15 • Mid-Term Exam: ➤ Practicum • Class Participation: • Seminar/Demonstration/Viva-voce/Labrecordsetc.: 15 • Mid-Term Exam:		End Term Examination:70 (35+35*)
PartC-Learning Resources		

Recommended Books/e-resources/LMS:

- 1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande*
- 2. Kramik Pustak Mallika- Part II V. N. Bhatkhande*
- 3. Sangeet Bodh – Sharad Chandra Pranjpayee*
- 4. Hamare Sangeet Ratna- Laxmi Narayan Garg*
- 5. Raag Parichay Part (1-2) – HarishchandShrivastav*

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Under NEP- 2020 (W.E.F. 2024-25)

Session:2024-25			
Part A-Introduction			
Subject	Music		
Semester	VI		
Name of the Course	Tabla Playing		
CourseCode	24L5.5-BMI-603		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC-M7(V)		
Level of the course (As per Annexure-I	300-399		
Pre-requisite for the course(if any)	N.A.		
Course Learning Out comes(CLO):	After completing this course, the learner will be able to: 1. Knowledge of tuning and Nikas in tabla 2. Ability to play Theka of Light music taals . 3. Capacity to show Thah, Dugun of taal on hand. 4. Demonstration of tabla with Bhajan and Geet. 5*. Perform the given ragas and taalass		
Credits	Theory	Practical	Total
	2	2	4
ContactHours	2	4	6

Max.Marks:100

Internal Assessment Marks:30(15+15*)

End Term Exam Marks: 70(35 +35)

Time:3 Hours(Theory)/

6 hrs. (Practical)

Part B-Contents of the Course

Instructions for Paper-Setter

1. There shall be Nine Questions in all.
2. The Question paper will be divided into five units.
3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 questions from all 4 units.
4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus,it contains 5 objective type questions of two marks each.
5. All questions Carry equal marks.

6 .The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9thquestion(Vth Unit) will be compulsory to attempt.

Unit	Topics	Contact Hours
I	1.1 Introduction of different parts of Tabla in brief with sketch. 1.2 Definitions of the following: Taal, Laya,Taali, Khali, Matra, Vibhag,Sam,Kayda, Palta, Tukda , Tihai. 1.3 Origin and development of Tabla.	8
II	2.1 Knowledge of Bhatkhende notation system in Indian music. 2.2 Ability to write Theka, Kayda, Palta and Tihaai in Teentaal with notation. 2.3 Tuning of Tabla.	8
III	3.1 Introduction of the following taals in brief: Teentaal, Dadra. 3.2 life sketch of renowned tabla players: Ustad zakir hussain , Ustad taari khan. 3.3 Importance and use of Tabla in film music	8
IV	4.1 Brief knowledge of Taal Dash pran 4.2 Impotance of Laya in Music 4.3 Knowledge of following percussion instruments with their sketches -	8

	Pakhawaj, Dholak,.	
V*	Practical 1. Knowledge of Nikas of Basic syllable of Tabla. 2. Ability to Play Theka of Dadra & Kaherwa Taal. 3. Two Variation of Dadra Taal 4. Knowledge of citation of Theka on hand. 5. Ability to demonstrate Ekgun and Dugun layakari. 6. Ability to accompany with Bhajan /Geet.	30
Suggested Evaluation Methods		
Internal Assessment: 30(15+15*) ➤ Theory • Class Participation: • Seminar/presentation/assignment/quiz/class test etc. 15 • Mid-Term Exam: ➤ Practicum • Class Participation: • Seminar/Demonstration/Viva-voce/Lab record setc.:15 • Mid-Term Exam:		End Term Examination:70 (35+35*)
PartC-LearningResources		
RecommendedBooks/e-resources/LMS: Taal Parichay-Bhaag1–Pt.GirishChandraSrivastava Taal Prasoon –Bhag 1- Pt. Chhotelal Mishra Taal Sarvang- Dr.Vidyanaath Singh Taal Deepika-Mannuji Mridan gacharya		