

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)

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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 Instrumental (Sitar)
Semester	V
Name of the Course	Instrumental Music of North India
Course Code	24L5.5-BMI- 501
Course Type: (CC/MCC/MDC/CCM/DSEC/ VOC/DSE/PC/AEC /VAC)	CC-A5
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 Various Ragas of North Indian classical music. 2. The students will be able to describe the various Taalas of North Indian classical Music. 3. The students will be able to define the terminologies of Indian classical music. 4. The students will be able to explain the rich history of Indian music and contribution a. Renowned musician. 5. Perform various ragas and taalas

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)	
PartB-Contentsof theCourse			
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 7 objective type questions of one marks each. 5. All questions Carry equal marks. The candidates shall be required to attempt five questions in all,selecting one question from first four units and 9th question (Vth Unit) will be compulsory to attempt			
Unit	Topics	Contact Hours	
I	Unit 1 1. Historical study and detailed description ofthe Ragas prescribed in the syllabus. 2.Ability to write the notation of Raza Khani gats in the following Ragas: (a) Miyan ki Malhar (b) Jaijaiwanti (c) Todi 3. Origin, History and development of Indian Orchestra	8	
II	Unit II 1. Ability to write Thekas with dugun in the following Talas: (1) Dhamar (2) Tivra Taal 2. Importance of North Indian Musical Strings Instruments- Sarod, Rabab, Rudra Veena, Sarangi	8	
III	UnitIII 1. Short notes on the followings: Alap, Jor-Alap, Jor-Jhala, Sathayi, Manjhar, Antra,Toras, Jhala. 2. Difference between V.N Bhatkhande's NotationSystem and Pandit Vishnu Digambar Pulaskar Notation System. 3.Study of Sandhi Prakash Raag, Permél Praveshak Raag,	7	

	Adhwadarshak Swar	
IV	Unit-IV 1.Role of Science in promoting educational and cultural aspects of music in modern time. 2. Contribution towards Music by the followings: (a) Ustad Ali Akbar Khan sahab- Sarod Artist (b) Ustad Raees Khan Sahab- Sitar 3. Role and techniques of improvisation in live performances 4. Role of media in the development and promotion of Indian music.	7
V*	Practical Ability to Perform Raag in Maseetkhani Gat and Razakhani Gat– 1. Miyan ki Malhar (b) Jaijaiwanti (c) Todi 2. Ability to Play Dhun in Raag- Pilu or Pahadi. 3.Ability to play Sare Jahan se Achha on Sitar 4. Ability to Demonstrate the following taalas in Ekgun, Dugun, Tigun, Chaugun layakaries : (a) Dhamar Taal (b) Tivra Taal.	60
Suggested Evaluation Methods		
InternalAssessment:30(15+15*) ➤ Theory - Class Participation:4 - Seminar/presentation/assignment/quiz/class test etc.:4 - Mid-Term Exam:7 ➤ Practicum - Class Participation:5 - Seminar/Demonstration/Viva-voce/ Labrecords - etc.:10 - 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. Sitar and Its Compositions - Dr. Vinay Kumar Aggrawal
3. Sitar Nirman aur Marammat – Dr. Puru shotam Kumar
4. Sangeet Bodh– Sharad Chandra Pranjpayee
5. Hamare Sangeet Ratna-Laxmi Narayan Garg
6. Raag Parichay Part(1-2)-Harishchandra Shrivastav
7. Bhartiya Sangeet Vadya– Pt. Lalmani Mishra
8. Shastriya Sangeet ka vikas–Dr. Amita Sharma

Also Books Recommended by the teachers.

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			
PartA- Introduction			
Subject	Music Instrumental (Sitar)		
Semester	VI		
Name of the Course	Basic Principals of Indian Classical Music		
Course Code	24L5.5-BMI-601		
Course Type: (CC/MCC/MDC/CCM/DSEC/VOC/ DSE/PC/AEC /VAC)	CC –A6/ CC-M6		
Level of the course(As per Annexure-I	300-399		
Pre-requisite for the course(if any)	N.A.		
	Theory	Practical	Total
Credits	2	2	4
ContactHours	2	4	6

Max. Marks: 100(50+50) Internal Assessment Marks:30 (15+15*)End Term Exam Marks: 70(35+35*)	Time: 3 Hours (Theory) /6hrs.(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 ,atotal 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 onequestion from first four units and 9 th question(Vth Unit) will be compulsory to attempt.		
Unit	Topics	
I	Instruments and Their Role 1. String Instruments: Sitar, Sarod, Sarangi , andtheir role in classical music. 2. Wind Instruments: Bansuri, Shehnai, Santoor. 3. Percussion Instruments: Tabla, Mridangam, Pakhawaj.	8
II	Ornamentation and Improvisation 1. Gamakas: Ornamentation techniques in Indian classical music. 2. Alap and Jor: Introduction sections in Hindustani music. 3. Meend, Kan, and khatka : Specific ornamentation methods and their impact on performance	8

III	Knowledge about String Instruments Sitar: Construction, playing techniques, and Contribution of any one sitar player. Sarod: Characteristics, playing styles, and Contribution of any one famous Sarod player. Santoor: construction, playing techniques, and Contribution of any one famous Santoor player	7
IV	1. Raga Classification Systems a) Hindustani Music Thaata System b) Carnatic Music Melakarta System 2. Study of following South Indian musical terms : Ragam, Tanam, Kriti, Tillana, Pallavi, Anupallavi,	7
V*	Practical 1. Ability to Perform Raag –Puriya Dhanashree, Kamod, Basant 2. Ability to Play Bollywood Song in mentioned Raag Shivranjani or Bhairavi 3. Ability to play Sare Jahan se Achha on Sitar 4. Ability to Demonstrate the following taalās in Ekgun, Dugun, Tigun, Chaugun layakaries : (1) Sooltaal (2) Deepchandi.	60
Suggested Evaluation Methods		
Internal Assessment: 30 (15+15*) ➤ Theory 15 - Class Participation: 4 - Seminar/presentation/assignment/quiz/class test etc.: 4 - Mid-Term Exam: 7 ➤ Practicum - Class Participation: 5 - Seminar/Demonstration/Viva-voce/Lab record setc.: 10 - Mid-Term Exam:		End Term Examination: 70 (35+35*)
Part C – Learning Resources		

Recommended Books/e-resources/LMS:

1. Bhatkhande Sangeet Shastra- V.N. Bhatkhande
2. Sitar and Its Compositions -Dr. Vinay Kumar Aggrawal
3. Sitar Nirman aur Marammat –Dr. Purushotam Kumar
4. Sangeet Bodh–Sharad Chandra Pranjpayee
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6. Raag Parichay Part(1-2)-Harish chandra Shrivastav
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8. Shastriya Sangeet ka vikas–Dr.Amita Sharma