

**KURUKSHERTRA UNIVERSITY KURUKSHETRA**  
**(Established by the State legislature act of XII 1956)(A<sup>++</sup> Grade**  
**NAAC Accredited)**  
**Syllabus and Course of Reading for U.G. Programme Under**  
**NEP- 2020 (W.E.F. 2024-25)**

<b>Session: 2024-25</b>	
<b>Part A - Introduction</b>	
Subject	Music Instrumental (Sitar)
Semester	V
Name of the Course	Instrumental Music of North India
Course Code	B23-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):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> <li>1. The students will be able to describe the Various Ragas of North Indian classical music.</li> <li>2. The students will be able to describe the various Taalas of North Indian classical Music.</li> <li>3. The students will be able to define the terminologies of Indian classical music.</li> <li>4. The students will be able to explain the rich history of Indian music and contribution               <ol style="list-style-type: none"> <li>a. renowned musician.</li> </ol> </li> <li>5. Perform various ragas and taalas</li> </ol>

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

### 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 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 9<sup>th</sup> question (Vth Unit) will be compulsory to attempt

Unit	Topics	Contact Hours
I	<p><b>Unit 1</b></p> <p>1. Historical study and detailed description of the 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</p> <p>3. Origin, History and development of Indian Orchestra</p>	8
II	<p><b>Unit II</b></p> <p>1. Ability to write Thekas with dugun in the following Talas: (1) Dhamar (2) Tivra Taal</p> <p>2. Importance of North Indian Musical Strings Instruments- Sarod, Rabab, Rudra Veena, Sarangi</p>	8
III	<p><b>Unit III</b></p> <p>1. Short notes on the followings: Alap, Jor-Alap, Jor-Jhala, Sathayi, Manjhar, Antra, Toras, Jhala.</p> <p>2. Difference between V.N Bhatkhande's Notation System and Pandit Vishnu Digambar Pulaskar Notation System.</p> <p>3. Study of Sandhi Prakash Raag, Permel Praveshak Raag,</p>	7

	Adhwadarshak Swar	
IV	<b>Unit - IV</b> 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 inlive performances 4. Role of media in the development and promotion of Indian music.	7
V*	<b>Practical</b> 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 taalās inEkgun, Dugun, Tigun, Chaugun layakaries : (a) Dhamar Taal (b) Tivra Taal.	60
<b>Suggested Evaluation Methods</b>		
<b>Internal Assessment: 30 (15+15*)</b> ➤ <b>Theory</b> <ul style="list-style-type: none"> <li>• Class Participation:4</li> <li>• Seminar/presentation/assignment/quiz/class test etc.:4</li> <li>• Mid-Term Exam:7</li> </ul> ➤ <b>Practicum</b> <ul style="list-style-type: none"> <li>• Class Participation:5</li> <li>• Seminar/Demonstration/Viva-voce/Lab records etc.: 10</li> <li>• Mid-Term Exam:</li> </ul>		<b>End Term Examination:</b> 70 ( 35+35*)
<b>Part C-Learning Resources</b>		
<b>Recommended Books/e-resources/LMS:</b>  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
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.

**KURUKSHETRA UNIVERSITY KURUKSHETRA**  
**(Established by the State legislature act of XII 1956)(A<sup>+</sup> Grade**  
**NAAC Accredited)**  
**Syllabus and Course of Reading for U.G. Programme Under**  
**NEP- 2020 (W.E.F. 2024-25)**

<b>Session: 2024-25</b>			
<b>Part A - Introduction</b>			
Subject	Music Instrumental ( Sitar)		
Semester	VI		
Name of the Course	Basic Principals of Indian Classical Music		
Course Code	B23-BMI-601		
Course Type: (CC/MCC/MDC/CCM/DSEC/VOC/ DSE/PC/AEC /VAC)	CC – A6		
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
Contact Hours	2	4	6

<b>Max. Marks: 100 (50+50)</b> <b>Internal Assessment</b> <b>Marks:30 (15+15*)End</b> <b>Term Exam Marks:</b> <b>70(35+35*)</b>	<b>Time: 3 Hours (Theory) / 6hrs. (Practical)</b>	
<b>Part B-Contents of the Course</b>		
<p style="text-align: center;"><b><u>Instructions for Paper- Setter</u></b></p> <ol style="list-style-type: none"> <li>1. There shall be Nine Questions in all.</li> <li>2. The Question paper will be divided into five units.</li> <li>3. Paper Setter has to set 2 questions from each unit of syllabus given below ,atotal of 8 questions from all 4 units.</li> <li>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.</li> <li>6. The candidates shall be required to attempt five questions in all, selecting onequestion from first four units and 9<sup>th</sup> question(Vth Unit) will be compulsory to attempt.</li> </ol>		
Unit	Topics	ContactHours
I	<b>Instruments and Their Role-</b> <ol style="list-style-type: none"> <li>1. String Instruments: Sitar, Sarod, Sarangi , andtheir role in classical music.</li> <li>2. Wind Instruments: Bansuri, Shehnai, Santoor.</li> <li>3. Percussion Instruments: Tabla, Mridangam, Pakhawaj.</li> </ol>	8
II	<b>Ornamentation and Improvisation-</b> <ol style="list-style-type: none"> <li>1. <b>Gamakas:</b> Ornamentation techniques in Indian classical music.</li> <li>2. <b>Alap and Jor:</b> Introduction sections in Hindustani music.</li> <li>3. <b>Meend, Kan, and khatka :</b> Specific ornamentation methods and their impact on performance</li> </ol>	8

III	<p><b>Knowledge about String Instruments-</b></p> <p><b>Sitar:</b> Construction, playing techniques, and Contribution of any one sitar player.</p> <p><b>Sarod:</b> Characteristics, playing styles, and Contribution of any one famous Sarod player.</p> <p><b>Santoor:</b> construction, playing techniques, and Contribution of any one famous Santoor player.</p>	7
IV	<p><b>1. Raga Classification Systems</b></p> <p>a) Hindustani Music Thaata System</p> <p>b) Carnatic Music Melakarta System</p> <p><b>2. Study of following South Indian musical terms :</b> Ragam, Tanam, Kriti ,Tillana, Pallavi, Anupallavi,</p>	7
V*	<p><b>Practical</b></p> <p>1. Ability to Perform Raag –Puriya Dhanashree, Kamod, Basant</p> <p>2. Ability to Play Bollywood Song in mentioned Raag-Shivranjani or Bhairavi</p> <p>3. Ability to play Sare Jahan se Achha on Sitar</p> <p>4. Ability to Demonstrate the following taalas inEkgun, Dugun, Tigun, Chaugun layakaries : (1) Sooltaal (2) Deepchandi.</p>	60

**Suggested Evaluation Methods**

<p><b>InternalAssessment:30 (15+15*)</b></p> <p>➤ <b>Theory 15</b></p> <ul style="list-style-type: none"> <li>• Class Participation:4</li> <li>• Seminar/presentation/assignment/quiz/class test etc.:4</li> <li>• Mid-Term Exam:7</li> </ul> <p>➤ <b>Practicum</b></p> <ul style="list-style-type: none"> <li>• Class Participation:5</li> <li>• Seminar/Demonstration/Viva-voce/Lab records etc.: 10</li> <li>• Mid-Term Exam:</li> </ul>	<p><b>End Term Examination:70 (35+35*)</b></p>
---	--

**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
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



