This thesis attempts to 'Sitar', a stringed instrument of the plucked variety with particular reference to its place in Indian classical music, origin, structure, changing vaadan shailis and practical techniques vis-a-vis its structure. An attempt has been made to search out how the continuity of tradition has been maintained by bringing out the similarities between the earliest musical instruments i.e. old veenas and its variants. This work is primarily a survey of origin of sitar, styles of different gharanas, their techniques of playing with reference to their historical evolution. An attempt has been made to follow the evolution of the instruments concerned on the basis of descriptions of instruments in Sanskrit and other text books from their earlier times. Representations of instruments in the sculptures and paintings from the various historical periods provide supplementary information.

As far as it is known, this field has generally remained unexplored. While Dr. Lal Mani Mishra has worked on different varieties of Indian musical instruments. I have confined myself to the study of 'Sitar' only, the plucked variety of stringed instrument used in Hindustani classical music. I was always fascinated by different instruments in my childhood, but I loved sitar the most. So I took this subject and proceeded. The materials and necessary informations pertaining to this work have been collected from various universities, institutions, libraries, museums, temples and other ancient monuments from the Archaeological Survey of India, New Delhi, Ministry of Information and Broadcasting New Delhi- (Book Facts about India), eminent sitar players and musicologists.