

GURU KASHI UNIVERSITY



Bachelor of Performing Arts: Music

Session: 2024-25

**Department of Music
Faculty of Visual and Performing Arts**

Programme Name: Bachelor of Performing Arts: Music

Graduate Attributes

Graduates pursuing Bachelor of Performing Arts in Music will develop the following attributes:

- Demonstrate each and every aspect of the art form
- Perform in any reputed events, music festivals
- Analyse, interpret assess their own compositions/ music production, music performances, instruments, views on their field of study and those of others
- Creative, analytical, interpretive, reflective and problem-solving skills.
- Acceptance and tolerance of diversity.
- Academic integrity and ethically-based research skills.
- Having the ability to analyze and explore music for the advancement and developing career as an academician and professional

Programme Learning Outcomes

On successful completion of this programme, a student should be able to:

- Demonstrate each and every aspects of the art form.
- Perform in any reputed events, music festivals.
- Analyse, interpret and assess their own compositions/Choreographies/music production, music performances, instruments, views on their field of study and those of others.
- Use modern technologies for enhancing the performance of entertainment industry.
- Direct and produce relevant products for entertainment industry.
- Choose appropriate online programmes for further learning, participate in seminars and conferences.

Semester: I							
Sr. No.	Course Code	Course Name	Type of course	L	T	P	Credits
1	BPA101	Fundamental Terminology of Hindustani Music	Core	4	0	0	4
2	BPA102	General Study of Indian Music	Core	4	0	0	4
3	BPA103	Stage Performance-I	Practical	0	0	6	3
4	BPA104	Study of Ragas(Viva Voce)-I	Skill Based	0	0	4	2
5	BPA105	Fundamental of Computer application	AEC	2	0	0	2
Multidisciplinary Course							
6	BPA106	Fundamental of Shabad Kirtan	MD	3	0	0	3
Disciplinary Elective-I (Any one of the following)							
7	BPA107	Practical approach to Folk Music of Punjab	Disciplinary Elective-I	0	0	6	3
	BPA108	Practical approach to Gurmat Sangeet Tradition					
Total				13	0	16	21

Semester: II							
Sr. No.	Course Code	Course Name	Type of course	L	T	P	Credits
1	BPA201	Interdisciplinary approach of Indian music	Core	4	0	0	4
2	BPA202	Essay on Indian Music	Core	4	0	0	4
3	BPA203	Stage Performance-II	Practical	0	0	4	2
4	BPA204	Study of Ragas (Viva-Voce)-II	Skill Based	0	0	4	2
5	BPA205	Communication Skills	Skill Based	2	0	0	2
6	BPA206	Introduction to Sufi Music	VAC	2	0	0	2
7	BPA299	XXXX	MOOC				3
Disciplinary Elective-I (Any one of the following)							
8	BPA207	Comparative Study of Hindustani and Carnatic Music	Disciplinary Elective-I	3	0	0	3
9	BPA208	Theoretical Orientation of Gurmat Sangeet					
Disciplinary Elective-II (Any one of the following)							
10	BPA209	Practical approach to Light Music	Disciplinary Elective-II	0	0	6	3
	BPA210	Study of Laya and Taal					
Total				13	0	16	25

Semester: III							
Sr. No.	Course Code	Course Name	Type of course	L	T	P	Credits
1	BPA301	History of Hindustani Music-I	Core	4	0	0	4
2	BPA302	Fundamental Study of Raag and Taal	Core	4	0	0	4
3	BPA303	Stage Performance-III	Practical	0	0	4	2
4	BPA304	Study of Ragas(Viva-Voce)-III	Skill Based	0	0	4	2
5	BPA399	XXXX	MOOC	0	0	0	3
Disciplinary Elective-III (Any one of the following)							
6	BPA305	Practice of Harmonium	Disciplinary Elective-III	0	0	6	3
	BPA306	Practice of Sitar					
7	BPA307	Practice of Tabla	Elective Foundation	0	0	6	3
Open Elective Courses							
8	XXXX	XXXX	IDC	2	0	0	2
Total				10	0	20	23
Open Elective Courses (For Other Departments)							
9	OEC050	Punjabi Folk Music	IDC	2	0	0	2
	OEC051	Fundamental of Gurmat Sangeet					

Semester: IV							
Sr. No.	Course Code	Course Name	Type of course	L	T	P	Credits
1	BPA401	History of Hindustani Music-II	Core	4	0	0	4
2	BPA402	Classification of Indian Musical Instruments	Core	4	0	0	4
3	BPA403	Stage Performance-IV	Practical	0	0	6	3
4	BPA404	Study of Ragas(Viva-Voce)-IV	Skill Based	0	0	4	2
5	BPA405	Environmental Studies	Compulsory Foundation	2	0	0	2
6	BPA406	Punjabi Folk Singing	VAC	2	0	0	2
Multidisciplinary Course							
7	BPA407	Comparative Study of Gurmat Sangeet with Classical Music	MD	3	0	0	3
Disciplinary Elective-IV (Any one of the following)							
8	BPA408	Study of Musicological text (Granthas)	Disciplinary Elective-IV	3	0	0	3
	BPA409	Biographical Study of Indian Musicians and Scholars					
Total				18	0	10	23

Semester: V							
Sr. No.	Course Code	Course Name	Type of course	L	T	P	Credits
1	BPA501	Time Theory of Indian Music	Core	4	0	0	4
2	BPA502	Music Education: Traditional and contemporary aspects	Core	4	0	0	4
3	BPA503	Stage Performance-V	Practical	0	0	6	3
4	BPA504	Study of Ragas(Viva-Voce)-V	Skill Based	0	0	6	3
5	BPA505	Study of Light Music	VAC	2	0	0	2
6	BPA506	Vocal forms of Hindustani Music	CF	2	0	0	2
7	BPA599	XXXX	MOOC	0	0	0	3
Disciplinary Elective-V (Any one of the following)							
8	BPA507	Elementary Study of Hindustani Music	Disciplinary Elective-V	3	0	0	3
9	BPA508	Vocal forms of Carnatic Music					
Total				15	0	12	24

Semester: VI							
Sr.No.	Course Code	Course Name	Type of course	L	T	P	Credits
1	BPA601	Internship (6 Months)	Skill Based	0	0	0	20
Total				00	00	00	20

Evaluation Criteria for Theory Courses

- A. Continuous Assessment: [25 Marks]
- CA1: Surprise Test (Two best out of three) - (10 Marks)
- CA2: Assignment(s) (10 Marks)
- CA3: Term paper/Quiz/Presentations (05 Marks)
- B. Attendance: [5 Marks]
- C. Mid Semester Test-1: [30 Marks]
- D. End-Term Exam: [40 Marks]

Evaluation Criteria for Practical Courses

- A. Each Practical: {10 Marks}
- B. Report: {05 Marks}
- C. Practical Viva: {05 Marks}
- Total Marks of each Practical: 20 Marks

SEMESTER-I

Course Title: Fundamental Terminology of Hindustani Music

Course Code: BPA101

L	T	P	Cr.
4	0	0	4
Teaching Hours-60			

Learning Outcomes

On the completion of the course the students will be able to:

- The students will come to know what the basic Terminologies of Hindustani music are, which will help them in the proper understanding of not just Hindustani music, as well as folk music and light music.
- The students will grasp the various theoretical aspects of the Hindustani Music.
- Students will learn about Western music
- Knowledge of Musical Instrumental as accompaniment with various forms of Hindustani music.

Course Contents**UNIT I****18 hours**

- Brief introduction to various forms of Hindustani Music:
Classical, Semi-Classical, Folk Music, Light Music

UNIT II

14 hours

- Brief Introduction to various forms of Music:
Film Music, Popular Music, Fusion Music

UNIT III

13 hours

- Detailed Study of Swar Visthaar:
Taal, Laya, Saptak, Ashtak

UNIT IV

15 Hours

- Naad, Sound, Autotune, Interludes, Loop

Transaction Mode

Lecture, Seminar, e-Team Teaching, e-Tutoring, Dialogue, Peer Group Discussion, Mobile Teaching, Self-Learning, Collaborative Learning and Cooperative Learning

Suggested Reading:

- *Mishra, Kanta Prashad, Voice Culture Gyanavm Parampara, Kanishka Publication Delhi, 2018*
- *Chandorkar Vijay, Bhartiya Sangeet mein Nibadh or Anibadh Gaan Parbandh Shaili ka Vikas, Hindi Madhyam Karyalya Nideshalya, Delhi Vishavidalya.*
- *Choudhary Subhadhra, Bharatiya Sangeet me Nibadda: Taal, Geetak, Prabandh, ka Lakshan Lakshyamulak Adhyayan, Radha Publications, Delhi, 2004*
- *Sharma, Yashpal (Dr.) Bhartiya Sangeet Mein Shruti, Kanishka Publishers, New Delhi, 2002.*
- *Strangways, A.H., Features, Principles and Technique of Indian Music, Kanishka Publication Delhi, 2008*
- *Tagore, S.M, Universal History of Music, Sanjay Publication Delhi, 1998*
- *Tagore, S.M, History of Hindu Music, Kanishka Publication Delhi, 2008*
- *Ranade, G.H, Hindustani Music, Popular Prakashan, Delhi, 1971*

- Garg, Laxami Narayan, *Nibandh Sangeet, Sangeet KaryalayayaHathras, 1989.*
- Verma, Rajiv (Dr.) & Parikh, Neelam, *Bhartia Sangeet Ka Adhiyatmik Swaroop, Amar Granth Prakashan, 2004.*
- Johry Seema, *Sangeetaayan, Radha Publications, New Delhi, 1999*
- Sarangdev, *Sangeet Ratnakar, Sangeet KaryalayayaHathras, 1964.*

Course Title: General Study of Indian Music

Course Code: BPA102

L	T	P	Credits
4	0	0	4
Teaching Hours- 60			

Learning Outcomes

On the Completion of the course the students will be able to:

- The students will come to know the historical aspects of Hindustani music.
- Students will learn about development of musician Post-Independence Period.
- The students will grasp the various theoretical aspects of the Hindustani Classical Music.
- Students will learn about merit and demerits of Gayak.

Course Contents

UNIT I

15 Hours

Development of music in Post-Independence Period.

UNIT II

14 Hours

Contribution of following Padamshri maestros:

- Ustad Sohan Singh
- Bhai Nirmal Singh Khalsa

UNIT III

13 Hours

Contribution of following to Hindustani Classical Music:

- Pandit Som Dutt Battu
- Pandit Balwant Rai Jaswal

UNIT IV

18 Hours

- Merit and Demerits of Gayak

Transaction Mode

Lecture, Seminar, Quiz, Question, Group Discussion, and Project based Learning, Self-Learning, Cooperative Learning.

Suggested Reading

- *Sharma, Yashpal (Dr.) Bhartiya Sangeet Mein Shruti, Kanishka Publishers, New Delhi, 2002.*
- *Strangways, A.H., Features, Principles and Technique of Indian Music, Kanishka Publication Delhi, 2008*
- *Tagore, S.M, Universal History of Music, Sanjay Publication Delhi, 1998*
- *Tagore, S.M, History of Hindu Music, Kanishka Publication Delhi, 2008*
- *Ranade, G.H, Hindustani Music, Popular Prakashan, Delhi, 1971*
- *Garg, Laxami Narayan, Nibandh Sangeet, Sangeet KaryalayayHathras, 1989.*
- *Verma, Rajiv (Dr.) & Parikh, Neelam, Bhartia Sangeet Ka Adhiyatmik Swaroop, Amar Granth Prakashan, 2004.*

Course Title: Stage Performance-I

Course Code: BPA103

L	T	P	Credits
0	0	6	3
Teaching Hours-90			

Learning Outcomes

On the completion of the course the students will be able to:

- The Students will be able to perform proficiently the Raags of Hindustani classical music according to their syllabus.
- The students will be able to perform Shabad/ Bhajan proficiently the Raags of Hindustani classical music in various talas according to their syllabus.
- Preserve, promote and propagate performing arts, particularly Hindustani Vocal Music.
- Students will be able to write Practical Composition according to notation System.

Course Contents

UNIT I

23 Hours

- Recitation of Shudh Swaras along with harmonium.

UNIT II

24 Hours

- Sargam Geet in Raag Bhopali

UNIT III

22 Hours

- Lakshan Geet in Raag Kaafi.

UNIT IV

21 Hours

- A Composition of Shabad/ Bhajan.

Transaction Mode

Group Discussions, Questions, Project Based Learning, Video Based Teaching.

Suggested Readings:

- *Paul, Neelam (Dr) Saras Raag Darshika, Abhishek Publication Chandigarh.*
- *Thakur, Onkar Nath, Sangeetanjali, Sangeet KaryalayayaHathras.*
- *Bhatkhande, Vishnu Narayan, Kramik Pustak Malika Sangeet KaryalayayHathras.*
- *Pataki, J.D. Aprachalit Raags (Part I to II), Anubhav Publication Allahabad.*
- *Jha Ramashraya, Abhinav Geetanjali, Sangeet KaryalayayHathras.*
- *Kapila, Surinder, Sangeet Ratnavali, Punjabi University Patiala.*
- *Sharma, Ganesh Parshad, Raag Praveen, Kanishka Publication Delhi.*

Course Title: Study of Ragas (Viva-Voce)-I

Course Code: BPA104

L	T	P	Credits
0	0	4	2

Learning Outcomes

On the completion of the course the students will be able to:

- The students will be able to depth study of Raags.
- They will be able to ability to analyse Raag chalan and develop an interest in the critical study of Raags.
- The students will be able to develop basic skills of playing instrument like table
- Students will be able to understand Comparative study of Raags as well as ekgun,dugun layakaries on their hand.

Course contents

UNIT I	15 Hours
<ul style="list-style-type: none">• Analysis of Raag Bhopali and Kaafi.	
UNIT II	14 Hours
<ul style="list-style-type: none">• Five Alankars in any of the above Raags.	
UNIT III	13 Hours
<ul style="list-style-type: none">• Performing Ekgun and dugun layakaries on hand.	
UNIT IV	18 Hours
<ul style="list-style-type: none">• Identification of Swar/Raag asked by Examiner.	

Transaction Mode

Performance, Lecture, Peer Group Discussion, Self-Learning, YouTube

Suggested Readings

- *Bhatkhande, Vishnu Narayan, Kramik Pustak Malika Sangeet KaryalayayHathras.*
- *Pataki, J.D. Aprachalit Raags (Part I to II), Anubhav Publication Allahabad.*
- *Jha Ramashraya, Abhinav Geetanjali, Sangeet KaryalayayHathras.*
- *Kapila, Surinder, Sangeet Ratnavali, Punjabi University Patiala.*
- *Sharma, Ganesh Parshad, Raag Praveen, Kanishka Publication Delhi.*

- *Abhinav geetanjali Part I to V - Pt. Ram Ashray Jha, Sangeet Karyalya, Hathras*
- *Raag Rahasya – Acharya Brihaspati.*
- *Rag Parichay : Harish Chander Shrivastava*

Course Title: Fundamental Of Computer

Course Code: BPA105

L	T	P	Cr.
2	0	0	2
Teaching Hours-30			

***This Course Common for all UG Programmes**

Course Name : Fundamental of Shabad Kirtan

Course Code : BPA106

L	T	P	Cr
3	0	0	3

Teaching Hours-45

Course Learning Outcomes

On successful completion of this course, the students will be able to:

- Students will learn about the Introduction of Gurmat Sangeet.
- Learn about the contribution of Guru Nanak Dev in the field of Gurmat Sangeet.
- Basic Introduction of basic raags of syllabus.
- Gain the knowledge of Musical Instruments as accompaniment with Shabad kirtan.

Course Contents

UNIT-I

11 Hours

- Technical Terminology of Music – Naad, Sur, Thaata, Raag.
- Technical Terminology of Gurmat Sangeet – Rahao, Ank, Ghar, Jati.

UNIT-II

12 Hours

- Origin & Development of Gurmat Sangeet tradition with Special reference to Guru Nanak Dev ji.

UNIT-III

12 Hours

- Description of following Raagas:
Aasa, Ramkali and Bilawal

UNIT-IV

10 Hours

- Theoretical Knowledge of instrument Rabab or Dilruba with its holding and playing technique.
- Detailed description with notation in Ekgun and Duguan of prescribed Taals:
Kehrwa and Teentaal.

Transaction Mode: Lecture, Problem Solving, blended learning, Discussion & Demonstration

Suggested Readings

- *Adi Granth Rag Kosh by Gurnam Singh, Pvitar Parmanik Parkashan, Patiala.*
- *Gurmat Sangeet by Dharam Parchar Committee, Central Yatimkhana, Sri Amritsar sahib.*
- *Gurmat Sangeet Darpan by Prof. Kartar Singh, SGPC, Amritsar.*
- *Gurmat Sangeet da Sangeet Vigyan by Dr.Varinder Kaur, Amarjit Sahit Parkashan, Patiala.*
- *Gurmat Sangeet Parampara by Prof. Manjeet Kaur, Twenty first century publications, Patiala, 2005.*
- *Gur Shabad Sangeet by Principal Sukhwant Singh, Gur Shabad Sangeet Akadmi, Jawaddi Taksal, Ludhiana.*
- *Gurmat Sangeet Terminology, by Dr. Gurnam Singh, Punjabi University, Patiala, 2012*
- *Sangeet Roop, by Dr. Devinder Kaur, Sangeetanjali Publication, Patiala.*
- *Sri Guru Granth Sahib Raag Ratnakar by Dr. Gurnam Singh, SGPC, Amritsar.*
- *Sri Guru Granth Sahib Raag Ratnavli by Prof. Tara Singh, Punjabi University, Patiala.*
- *Tabla Vaadan by Dr.jagmohan Sharma, Punjabi University, Patiala, 1996.*

Course Title: Practical approach to Folk Music of Punjab

Course Code: BPA107

L	T	P	Cr.
0	0	6	3
Teaching Hours- 90			

Learning Outcomes

On the completion of the course the students will be able to:

- Describe the fundamental concept of folk music.
- Examine the contributions of Male and female Punjabi Folk Singers.
- Students will learn about how to play Punjabi Folk music Instrument.
- Students will learn about Notation System.

Course contents

UNIT I

22 hours.

- One composition of Punjabi Folk Song.

UNIT II

21 hours

- One composition of Tappe with the help of Harmonium

UNIT III

23 hours

- Ability to play any one Punjabi Folk music instrument.

UNIT IV

24 Hours

- Ability to play and sing any Punjabi Folk Song with the help of instruments

Transaction Mode

Group Discussions, Questions, Project Based Learning, Video Based Teaching

Suggested Readings

- *Punjabi Lok Sangeet Virasat (Part I-II) Dr. Gurnam Singh, Punjabi University Patiala, 1984*
- *Punjabi Lok Saaz, Dr. Gurnam Singh, GNDU, 1984*

Course Title: Practical approach to Gurmat Sangeet Tradition

Course Code: BPA108

L	T	P	Cr.
0	0	6	3
Teaching Hours-90			

Learning Outcomes

On the completion of the course the students will be able to

- The students will be able to know a basic history of the Gurmat Sangeet Tradition .
- They will be able to Identify and perform of the Nirdharit Raags of Gurmat Sangeet .
- They will be able to learn and present Gurmat Sangeet having influence of north Hindustani classical music.
- Know the importance of Laya and Taal in instrument music.

Course contents

UNIT I

24 Hours

A composition of Gurbani Shabad in light music.

UNIT II

23 Hours

A composition of Gurbani Shabad in Raag Bilawal

UNIT-III

22 Hours

A composition of Gurbani Shabad in Raag Kalyan.

UNIT IV

21 Hours

A composition of Gurbani Shabad in Raag Aasa.

Transaction Mode

Group Discussions, Questions, Project Based Learning, Video Based Teaching

Suggested Readings

- *Gurnam Singh (Dr.) Sikh Sacred Music, Gurmat Parkashan Patiala, 2001*
- *Gurnam Singh (Dr.), Sikh Musicology, Gurmat Sangeet Parkashan, 2001*

SEMESTER-II

Course Title: Interdisciplinary approach of Indian Music

Course Code: BPA201

L	T	P	Cr.
4	0	0	4

Teaching Hours-60

Learning Outcomes

On the completion of the course the students will be able to;

- Appraise the fundamental knowledge about the relationship of music with Fine Arts.
- Understand comprehensive knowledge of Hindi Film and Classical Music.
- Comprehend the knowledge the relationship of Folk Music and Classical Music.
- Know about the relationship of music with Yoga.

Course contents

UNIT I

15 hours

- Relationship of music with Fine Arts.

UNIT II

18 Hours

- Interrelationship of Hindi Film Music and Classical Music.

UNIT III

13 Hours

- Interrelationship of Folk Music and Classical Music.

UNIT IV

14 Hours

- Relationship of music with Yoga.

Transaction Mode

Group Discussions, Questions, Project Based Learning, Video Based Teaching.

Suggested Reading:

- Garg, Laxmi Narayan, *Nibandh Sangeet Karyalayaya Hathras*. 1989.
- Verma, Rajiv (Dr.) & Parikh, Neelam, *Bhartia Sangeet Ka Adhiyatmik Swaroop*. Amar Granth Prakashan. 2004.
- Strangways, A.H., *Features, Principles and Technique of Indian Music*, Kanishka Publication Delhi, 2008
- Tagore, S.M, *Universal History of Music*, Sanjay Publication Delhi, 1998
- Tagore, S.M, *History of Hindu Music*, Kanishka Publication Delhi, 2008
- Ranade, G.H, *Hindustani Music*, Popular Prakashan, Delhi, 1971
- Singh, Nivedita, *Tradition of Hindustani Music: A Sociological Approach*, Kanishka Publication Delhi, 2017

Course Title: Essay on Indian Music

Course Code: BPA202

L	T	P	Cr
4	0	0	4

Teaching Hours 60

Learning Outcome:

On the completion of the course the students will be able to:

- Comprehend the knowledge about spiritual aspects of Indian music.
- Appraise the fundamental knowledge about television reality shows of Indian music.
- Understand the knowledge of a role of social media in the promotion of music.
- Learn about the importance of music in human life.

Course Contents

UNIT I

15 Hours

- Role of Social media in the promotion of music.

UNIT II

14 Hours

- Importance of music in human life.

UNIT III

18 Hours

- Critical analysis of television reality shows of Indian music.

UNIT IV

13 Hours

- Spiritual aspects of Indian music.

Transaction Mode

Open talk, Quiz, Video Based Teaching, Question, Group Discussion, Project based Learning.

Suggested Readings:

- Mahajan Anupam (1994) *Raag In The Hindustani Classical Music*, Gyan Publishing House, New Delhi.
- Bagchee Sandeep (1998) *Nad-Understanding Raag Music*, Eeshwar, Mumbai
- Jha Ramashraya (2014), *Abhinava Geetanjali*, Sangeet Kryalaya, Hatras
- Roy Ashok (2004) *Music Makers: Living: Legends of Hindustani Classical Music*, Rupa, New Delhi
- Mishra, Kanta Prashad, *Voice Culture Gyanavm Parampara*, Kanishka Publication Delhi, 2018
- Vijay Chandorkar, *Bhartiya Sangeet mein Nibadh or Anibadh Gaan Parbandh Shaili ka Vikas*, Hindi Madhyam Karyalya Nideshalya, Delhi Vishavidalya.
- Subhadra Choudhary, *Bharatiya Sangeet me Nibadda: Taal, Geetak, Prabandh, ka Lakshan Lakshyamulak Adhyayan*, Radha Publications, Delhi, 2004
- Sharma, Yashpal (Dr.) *Bhartiya Sangeet Mein Shruti*, Kanishka Publishers, New Delhi, 2002.
- Strangways, A.H., *Features, Principles and Technique of Indian Music*, Kanishka Publication Delhi, 2008
- Tagore, S.M, *Universal History of Music*, Sanjay Publication Delhi, 1998
- Tagore, S.M, *History of Hindu Music*, Kanishka Publication Delhi, 2008

Course Title: Stage Performance-II

Course Code: BPA203

L	T	P	Credits
0	0	4	2
Teaching Hours-60			

Learning Outcomes

On the completion of the course the students will be able to:

- The Students will be able to perform Drut Khayal proficiently the Raags of Hindustani classical music according to their syllabus.

- The students will be able to perform Patriotic song and Punjabi Folk Song.
- Preserve, promote and propagate performing arts, particularly Hindustani Vocal Music.
- Learn about Notation System of Ragas.

Course Contents

UNIT I 15 hours

- Drut Khyal in Raag Bhairav.

UNIT II 14 hours

- Drut Khyal in Raag Malkauns.

UNIT III 13 hours

- Patriotic Song along with Harmonium.

UNIT IV 18 hours

- A Composition of Punjabi Folk Song.

Transaction Mode

Group Discussions, Questions, Project Based Learning, Video Based Teaching

Suggested Readings:

- *Paul, Neelam (Dr) Saras Raag Darshika, Abhishek Publication Chandigarh.*
- *Thakur, Onkar Nath, Sangeetanjali, Sangeet KaryalayayaHathras.*
- *Bhatkhande, Vishnu Narayan, Kramik Pustak Malika Sangeet KaryalayayHathras.*
- *Pataki, J.D. Aprachalit Raags (Part I to II), Anubhav Publication Allahabad.*
- *Jha Ramashraya, Abhinav Geetanjali, Sangeet KaryalayayHathras.*
- *Kapila, Surinder, Sangeet Ratnavali, Punjabi University Patiala.*
- *Sharma, Ganesh Parshad, Raag Praveen, Kanishka Publication Delhi.*

Course Title: Study of Ragas (Viva-Voce)-II

Course Code: BPA204

L	T	P	Credits
0	0	4	2
Teaching Hours-60			

Learning Outcomes:

On the completion of the course the students will be able to:

- The students will be able to depth study of Raags.
- They will be able to ability to analyse Raag chalan and develop an interest in the critical study of Raags.
- The students will be able to develop basic skills of playing instruments like Tanpura & Harmonium
- Students will be able to understand Comparative study of Raags.

Course Contents

UNIT I

15 Hours

- Analysis of Raag Bhairav and Malkauns.

UNIT II

13 Hours

- Five Alankars in any of the above raag.

UNIT III

14 Hours

- Performing dugun and Chaugun layakaries on hand.

UNIT IV

18 Hours

- Identification of Swar/Raag asked by Examiner.

Transaction Mode

Performance, Lecture, Peer Group Discussion, Self-Learning, YouTube

Suggested Readings

- *Bhatkhande, Vishnu Narayan, Kramik Pustak Malika Sangeet KaryalayayHathras.*
- *Pataki, J.D. Aprachalit Raags (Part I to II), Anubhav Publication Allahabad.*

- *Jha Ramashraya, Abhinav Geetanjali, Sangeet KaryalayayHathras.*
- *Kapila, Surinder, Sangeet Ratnavali, Punjabi University Patiala.*
- *Sharma, Ganesh Parshad, Raag Praveen, Kanishka Publication Delhi.*
- *Abhinav geetanjali Part I to V - Pt. Ram Ashray Jha, Sangeet Karyalya, Hathras*

Course Title: Communication Skills

Course Code: BFD211

L	T	P	Credits
2	0	0	2

Learning Outcomes:

Teaching Hours 30

After completion of this course, the learner will be able to:

1. Inculcate and expand their writing skills through controlled and guided learning methods.
2. Develop coherence, cohesion and competence in oral discourses through intelligible pronunciation.
3. Apply verbal and non-verbal communication techniques in the professional environment.
4. Acknowledge ability to handle the interview process effectively confidently.

Course Content

UNIT – I

7 hours

English Language: Sentence, Parts of speech, Tenses, Active passive voice, Direct, Indirect speech, Creative writing& vocabulary, Comprehension passage, Reading of Biographies of at least 10 IT business personalities.

UNIT– II

8 hours

Business communication: Types, Medias, Objectives, Modals, Process, Importance Understanding Barriers to communication & ways to handle and improve barriers. Listening skills:

UNIT- III

6 hours

Non-verbal Communication- understanding what is called non-verbal communication, its importance as an individual, as a student, as a worker and as a leader, its types.

UNIT- IV

9 hours

Reading Skills- to enhance independent reading, Comprehension Passages, News / Magazine articles on stereotype topics, Poems – Abu Ben Ad hem, The Tiger.

Transaction Modes:

Group Discussions, Questions, Project Based Learning, Video Based Teaching.

Suggested Readings:

- *Raman, Meenakshi & Sangeeta Sharma, 2011 Technical communication principles & practice. Second Edition. New Delhi: Oxford University press.*
- *Kratz, Abby Robinson, 1995 Effective Listening, Toronto: On: Irwin Professional Publishing.*
- *Sanjay Kumar, Pushap Lata, 2015 second edition 'Communication Skills' Oxford university Pren.*

Course Title: Introduction to Sufi Music

Course Code: BPA206

L	T	P	Credits
2	0	0	2
Teaching Hours-30			

Learning Outcomes

On the completion of the course the students will be able to

- Demonstrate the concept of devotional music specially related to sufism.
- Demonstrate the concept of Sufi music like Kawali and Kaafi.
- Ability to learn about notation system.
- Know about importance of Taal and Laya in instrument Music.

Course Contents

UNIT- I 6 Hours

- Detailed Study of Kawali,

UNIT-II 8 Hours

- Brief history of any Sufi Gayaki.

Unit- III 7 Hours

- Detailed Study of kafi gayan shaili.

UNIT-IV 9 Hours

- One notation of any kafi gayan shaili.

Transaction Mode

Group Discussions, Questions, Project Based Learning, Video Based Teaching

Suggested Readings:

- *Kaur, Jasbir, (Editor) Smajik Vigyan Patrika, Sufi Sangeet Vishesh Ank, Punjabi University Patiala,*
- *Dhankar Reeta (Dr.) Haryana or Punjab ki Sangeet Paramnpara, Sanjay Parkashan, Delhi, 2016*
- *Paranjape, Saratchandra Shridhar (Dr.), Bhartiya Sangeet Ka Itihas, ChaukhambaVidhabhawan Varanasi, 2016*
- *Singh, Lalit Kishore (Prof), Dhvani or Sangeet, Bharti Gyanpeeth New Delhi, 2011*
- *Shukla, Shatrughan, Thumri ki utpatti, Vikas or shailiyan, Madhyam Karyalayanideshalya Delhi Uni. Delhi, 1991*

Course Title: Comparative Study of Hindustani and Carnatic Music

Course Code: BPA207

L	T	P	Cr.
3	0	0	3
Teaching Hours 45			

Learning Outcomes

On the completion of the course the students will be able to:

- The students will be able to explain the notation system of Hindustani classical music.
- The students will be able to explain the notation system of Carnatic music.
- The students will be able to explain the various primary and basic terminologies of Hindustani classical music.
- Know about Comparison of Raag and Taal of Hindustani and Carnatic Music.

Course contents

UNIT I 10 Hours

- Basic concept of Hindustani and Carnatic music.

UNIT II 11 Hours

- Comparison on the basis of Raag, Taal system.

UNIT III 12 Hours

- Comparison on the basis of composition forms of Hindustani music and Carnatic music.

UNIT IV 12 Hours

- Comparison of on the basis of accompanist instruments.

Transaction Mode: Group Discussions, Questions, Project Based Learning, Video Based Teaching

Suggested Readings:

- *Kulshrestha.K (2010) History and Evolution of Hindustani Music, Sri Natarajan Prakashan, New Delhi.*

- *Ranade Ashok Da. (2014) Keywords and Concepts Hindustani Classical Music, Promilla&CO.Publishers, New Delhi.*

Course Name : Theoretical Orientation of Gurmat Sangeet

Course Code : BPA208

L	T	P	Cr
3	0	0	3

Total hours : 45

Course Learning Outcomes

On the completion of this course, the students will be able to:

- Study of musical terms in Gurmat Sangeet.
- Students will learn about the Raag Parbandh of Gurmat Sangeet.
- Gain knowledge about Introduction of basic raags of Sri Guru Granth Sahib ji.
- Basic Introduction of Musical Instruments.

Course Contents

Unit I

10 hours

- Technical Terminology:
Ashraya Raag, Janak Raag, Janya Raag, Vaka, Sur, Tukda, Tihai, Palta.

Unit II

11 hours

- Musical Arrangement of Sri Guru Granth Sahib.
Raag Parbandh of Gurmat Sangeet.

Unit III

12 hours

- Description of following Raagas:
Tukhari
Majh
Bihagarha
Jaijavanti

Unit IV

12 hours

- Kirtan Chauki traditionin in the Sikh way of life.
- One Shabad Reet on any wind instruments.

Transaction Mode: Lecture, Problem Solving, blended learning, Discussion & Demonstration

Suggested Readings

- *Adi Granth Rag Kosh by Gurnam Singh, Pvitar Parmanik Parkashan, Patiala.*
- *Gurmat Sangeet by Dharam Parchar Committee, Central Yatimkhana, Sri Amritsar sahib.*
- *Gurmat Sangeet Darpan by Prof. Kartar Singh, SGPC, Amritsar.*
- *Gurmat Sangeet da Sangeet Vigyan by Dr.Varinder Kaur, Amarjit Sahit Parkashan, Patiala.*
- *Gurmat Sangeet Parampara by Prof. Manjeet Kaur, Twenty first century publications, Patiala, 2005.*
- *Gurmat Sangeet Prabandh te Pasaar by Dr. Gurnam Singh, Punjabi University, Patiala.*
- *Gur Shabad Sangeet by Principal Sukhwant Singh, Gur Shabad Sangeet Akadmi, Jawaddi Taksal, Ludhiana.*
- *Gurmat Sangeet Terminology, by Dr. Gurnam Singh, Punjabi University, Patiala, 2012*
- *Sri Guru Granth Sahib Raag Ratnakar by Dr. Gurnam Singh, SGPC, Amritsar.*
- *Sri Guru Granth Sahib Raag Ratnavli by Prof. Tara Singh, Punjabi University, Patiala.*

Course Title: Practical Approach to Light Music

Course Code: BPA209

L	T	P	Credits
0	0	6	3
Teaching Hours-90			

Learning Outcomes

On the completion of the course the students will be able to:

- Explore the ability as an artist with light music artistic aptitude.
- Develop the fundamental knowledge about stage performance.
- Students will be able about how to perform and sing National Anthem as well as Saraswati Vandna on the Stage.
- Students will learn about Notation System.

Course Contents

UNIT I

22 Hours

A Composition of Punjabi song in light music.

UNIT II**23 Hours**

A Composition of Hindi song in light music.

UNIT III**24 Hours**

A Composition of National Anthem.

UNIT IV**21 Hours**

A Composition of Saraswati Vandna.

Transaction Mode

Group Discussions, Questions, Project Based Learning, Video Based Teaching

Suggested Readings:

- *Dhankar Reeta (Dr.) Haryana or Punjab ki Sangeet Parampara, Sanjay Parkashan, Delhi, 2016*
- *Paranjape, Saratchandra Shridhar (Dr.), Bhartiya Sangeet Ka Itihas, ChaukhambaVidhabhawan Varanasi, 2016*
- *Singh, Lalit Kishore (Prof), Dhvani or Sangeet, Bharti Gyanpeeth New Delhi, 2011*
- *Shukla, Shatrughan, Thumri ki utpatti, Vikas or shailiyan, Madhyam Karyalayanideshalya Delhi Uni. Delhi, 1991*
- *Brihaspati, Acharya, Sangeet Chintamani, Sangeet Karyalayaya, Hathras.*

Course Title: Study of Laya & Taal**Course Code: BPA210**

L	T	P	Cr
0	0	6	3

Learning Outcomes**Teaching Hours 90**

On the completion of the course the Students will be able to:

- Students will learn about basic importance of Laya in human life.
- Ability to recognize about ten Verns of Taal.
- Students will learn about different layakarries of Taal.
- Ability to play on hand as well as Tabla.

Course Contents**Unit -1****21 Hours**

Basic information of Laya
Ability to play Keharva Taal on Hand as well as Tabla.

Unit-II

23 Hours

Ability to play Teen Taal on Hand as well as Tabla with dogun layakaries.

Unit-III

24 Hours

Distinguish between Teen Taal and Tilwadha Taal with the help of Hand.

Unit-IV

22 Hours

Ability to recite the bols of Ek Taal and Deepchandi Taal on Hand with Dogun laya.

Transactional Modes: Group Discussions, Questions, Project Based Learning, Video Based Teaching.

Suggested Readings:

- Gioia, Ted: *The History of Jazz*, Oxford University Press, New York, 1997.
- Scholes, Percy a, *the Oxford companion of music*, ed. John Owen Ward, Oxford University Press, New York, 2000.
- Colwell, Richard *Handbook of Research on music teaching and learning: A project of the music Educators National Conference*, Hackett Editorial service, 1992.
- Kennedy, Rod, ed. Sparks, Hugh C., *Music from the heart*, Eakin Press, Ausin, Texas, 1998.
- Arnold, *The New Oxford Companion to music Vols. I and II*
- William love lock, *Form in Brief*, A. Hammond and Co. 1948.
- Vernal Louis, *Music theory*, Salesian College Sonada, 1975.

SEMESTER-III

Course Title: History of Hindustani Music -1
Course Code: BPA301

L	T	P	Cr.
4	0	0	4

Teaching Hours-60

Learning Outcomes

On the completion of the course the students will be able to:

- Understanding the knowledge of Vedas along with the musical references in different text
- Analyze the contribution of different music scholars of Hindustani Music in the growth of classical music.
- Describe the contribution of classical musicians in the growth and propagation of Indian Classical Music.
- Know about importance of music in human life.

Course contents

UNIT -I

15 hours

Historical development of music in the Puran, Upanishad.

UNIT- II

14 Hours

Historical development of music in the Vedas.

UNIT -III

13 Hours

Musical referenes in Brihadeshi and Datilam.

UNIT -IV

18 Hours

Historical development of music in Natyashastra Period.

Transaction Mode: Group Discussions, Questions, Project Based Learning, Video Based Teaching

Suggested Readings:

- *Kulshrestha.K (2010) History and Evolution of Hindustani Music, Sri Natarajan Prakashan, New Delhi.*
- *Ranade Ashok Da. (2014) Keywords and Concepts Hindustani Classical Music, Promilla&CO.Publishers, New Delhi.*

Course Title: Fundamental Study of Raag and Taal

Course Code: BPA302

L	T	P	Cr.
4	0	0	4

Teaching Hours-60

Learning Outcomes

On the completion of the course the students will be able to:

- Understanding the knowledge of Raag along with the basic characteristics of Taal in Hindustani Music.
- Analyse the contribution of different Singing styles (Gayan Shailies) of Indian Music in the growth of Hindustani music.
- Know about importance of Laya in human life.
- Learn about aesthetics of Raag and Taal.

Course contents

UNIT- I

15 Hours

Defination and concept of Raag in Hindustani Music.

UNIT -II

13 Hours

Basic Characteristics of Raag.

UNIT -III

13 Hours

Defination and concept of Taal in Hindustani Music.

UNIT -IV

13 Hours

Basic Characteristics of Taal.

Transaction Mode: Group Discussions, Questions, Project Based Learning, Video Based Teaching

Suggested Readings:

- *Kulshrestha.K (2010) History and Evolution of Hindustani Music, Sri Natarajan Prakashan, New Delhi.*
- *Ranade Ashok Da. (2014) Keywords and Concepts Hindustani Classical Music, Promilla&CO.Publishers, New Delhi.*

Course Title: Stage Performance-III

Course Code: BPA303

L	T	P	Credits
0	0	4	2
Teaching Hours-60			

Learning Outcomes

On the completion of the course the students will be able to:

- The students will be able to perform Drut Khayals proficiently the Raags of Hindustani classical music according to their syllabus.
- The students will be able to perform the Shabad Composition of Nirdharit Raag of Gurmat Sangeet.
- Preserve, promote and propagate performing arts, particularly Ghazal singing.
- Know about Notation System of Raags.

Course Contents

UNIT I

14 Hours

Drut Khayal with Alaap and Taans in Raag Bihag

UNIT II

15 Hours

Drut Khayal with Alaap and Taans in Raag Bhairvi.

UNIT III

13 Hours

A Shabad Composition of Nirdharit raag in Sri Guru Granth Sahib.

UNIT IV

18 Hours

A Composition of Geet/Ghazal.

Transaction Mode

Group Discussions, Questions, Project Based Learning, Video Based Teaching

Suggested Readings:

- Abhinav geetanjali Part I to V - Pt. Ram Ashray Jha, Sangeet Karyalya, Hathras
- Raag Rahasya – Acharya Brihaspati.

- Rag Parichay : Harish Chander Shrivastava

Course Title: Study of Ragas (Viva-Voce)-III

Course Code: BPA304

L	T	P	Credits
0	0	4	2
Teaching Hours-60			

Learning Outcomes

On the completion of the course the students will be able to:

- The students will be able to depth study of Raags.
- They will be able to ability to analyse Raag chalan and develop an interest in the critical study of Raags.
- The students will be able to develop basic skills of playing instruments like Tanpura & Harmonium
- Students will be able to understand Comparative study of Raags.

Course contents

UNIT I

18 Hours

Analysis of raag Bihag and Bhairavi.

UNIT II

13 Hours

Eight Alankars in any of the above raags.

UNIT III

15 Hours

Performing dugun and Chaugun layakaries on hand.

UNIT -IV

14 Hours

Identification of Swar/Raag asked by examiner.

Transaction Mode

Performance, Lecture, Peer Group Discussion, Self-Learning, YouTube

Suggested Readings

- *Bhatkhande, Vishnu Narayan, Kramik Pustak Malika Sangeet KaryalayayHathras.*
- *Pataki, J.D. Aprachalit Raags (Part I to II), Anubhav Publication Allahabad.*
- *Jha Ramashraya, Abhinav Geetanjali, Sangeet KaryalayayHathras.*
- *Kapila, Surinder, Sangeet Ratnavali, Punjabi University Patiala.*
- *Sharma, Ganesh Parshad, Raag Praveen, Kanishka Publication Delhi.*
- *Abhinav geetanjali Part I to V - Pt. Ram Ashray Jha, Sangeet Karyalya, Hathras*

Course Title: Practice of Harmonium

Course Code: BPA305

L	T	P	Credits
0	0	6	3
Teaching Hours-90			

Learning Outcomes

On the completion of the course the students will be able to:

- The students will be able to perform different Nagma and Raags proficiently according to their syllabus.
- The students will be able to perform the National Song as well as National Anthem.
- Students will learn about notation system of Hindustani music.
- Ability to know about Laya in Various forms of Music.

Course Contents

UNIT I

23 Hours

- Play Ten Alankars in Raag Bilawal, Kalyan, Khamaj and Asawari.

UNIT II

21 Hours

- Play Nagma in any Raag.

UNIT III

22 Hours

- Play One Composition of National Anthem (Jan Gan Man)

UNIT IV**24 Hours**

- Presentation of a filmi song of your choice along with rhythm.

Transaction Mode

Group Discussions, Questions, Project Based Learning, Video Based Teaching

Suggested Readings:

- *geetanjali Abhinav Part I to V - Pt. Ram Ashray Jha, Sangeet Karyalya, Hathras*
- *Rahasya Raag – Acharya Brihaspati.*
- *Parichay Raag: Harish Chander Shrivastava*

Course Title: Practice of Sitar**Course Code: BPA306**

L	T	P	Credits
0	0	6	3
Teaching Hours-90			

Learning Outcomes

On the completion of the course the students will be able to:

- The students will be able to perform Sitar proficiently the Raags of Hindustani classical music according to their syllabus.
- Preserve, promote and propagate performing arts, particularly Hindustani Instrument Music.
- know about Notation System of music
- Ability to recognize of String Instruments.

Course Contents**UNIT I****23 Hours**

- Play Ten Alankars in Raag Bilawal, Kalyan, Khamaj and Asawari.

UNIT II**21 Hours**

- Demonstration of Mizraab Bols.

UNIT III**22 Hours**

- A film song of your choice along with rhythm

UNIT IV

24 Hours

- Play One Composition of National Anthem.

Transaction Mode: Group Discussions, Questions, Project Based Learning, Video Based Teaching

Suggested Readings:

- *geetanjali Abhinav Part I to V - Pt. Ram Ashray Jha, Sangeet Karyalya, Hathras*
- *Rahasya Raag – Acharya Brihaspati.*
- *Parichay Raag: Harish Chander Shrivastava*

Course Title: Practice of Tabla

Course Code: BPA307

L	T	P	Credits
0	0	6	3
Teaching Hours-90			

Learning Outcomes

On the completion of the course the students will be able to:

- know about Ten Verns of Taal.
- The students will be able to perform Tabla proficiently according to their syllabus.
- The students will be able to perform table with National Anthem and Saraswati Vandna .
- Preserve, promote and propagate performing arts, particularly Hindustani Vocal Music.

Course Contents

UNIT I

21 Hours

- Demonstration of Ten Varans of Tabla.

UNIT II

22 Hours

- Play Tabla with National Anthem, and Saraswati Vandna.

UNIT III

23 Hours

- Play Tabla with the composition of any Drut Khyal.

UNIT IV

24 Hours

- Identification of taal played at any sources.

Transaction Mode: Group Discussions, Questions, Project Based Learning, Video Based Teaching

Suggested Readings:

- *geetanjali Abhinav Part I to V - Pt. Ram Ashray Jha, Sangeet Karyalya, Hathras*
- *Rahasya Raag – Acharya Brihaspati.*
- *Parichay Raag: Harish Chander Shrivastava*

Course Title: Punjabi Folk Music

L	T	P	Credits
2	0	0	2

Course Code: OEC050

Teaching Hours 30

Course Learning Outcomes:

On the completion of the course the students will be able to;

- Describe the fundamental concept of folk music.
- Examine the contributions of Male and female Punjabi Folk Singers.
- Know about importance of Folk Music in human life.
- Ability to know about description of Folk instruments.

Course Contents

Unit-I

9 Hours

- Study of folk music.
- Study of Folk instruments of Punjab: Sarangi, Dhol and Tumbi.

Unit-II

7 Hours

- Study of Punjabi Singing Folk form: Jugni, Mahiya.

Unit-III**8 Hours**

- Contribution of male Punjabi Musician to folk Music:
Lal Chand Yamla
Kuldeep Manak

Unit-IV**6 Hours**

- Contribution of female Punjabi Musician to folk Music:
Gurmeet Bawa
Surinder Kaur

Mode of Transaction: Lecture, Group Discussion, Self-learning**Tools of Transaction:** YouTube, Videos, Audio**Suggested Reading:**

- *Satyarthi, Devinder, Punjabi Lok Geet, Punjabi University Patiala, 2001*
- *Sambhi, Ranjit Singh, Geet Mutyaran de, Gracious Books Patiala, 2008*
- *Singh, Gurnam (Dr.) Punjabi Lok Sangeet Virasat Part-II, Punjabi University Patiala, 2005*
- *Gill, Gurpartap Singh, Punjabi diyanlokDhuna, Punjabi University Patiala, 1984*

Course Title: Fundamental of Gurmat Sangeet**Course Code: OEC051**

L	T	P	Cr.
2	0	0	2
Teaching Hours-30			

Learning Outcomes

On the completion of the course the students will be able to:

- The students will be able to know a basic history of the Gurmat Sangeet Tradition.
- They will be able to Identify and perform some of the folk gayan shailies of this tradition.
- They will be able to learn and present Gurmat Sangeet having influence of north Hindustani classical music.
- Know about difference between Raagi and Rababi.

Course contents

UNIT I**6 Hours**

- Definition and concept of Gurmat Sangeet.

UNIT II**8 Hours**

- Contribution of Guru Nanak Dev ji to Indian Music.

UNIT III**7 Hours**

- Contribution of Guru Arjan Dev to Indian Music.

UNIT IV**9 Hours**

- Tradition of Rababi and Ragi in Gurmat Sangeet.

Transaction Mode

Group Discussions, Questions, Project Based Learning, Video Based Teaching

Suggested Readings

- *Shantsheela Sathianathan, Contributions of Saints and Seers to the Music of India, Kanishka Publishers, Distributors, 1996*
- *Kapila, Surinder, Sangeet Ratnavali, Punjabi University Patiala. 1991*
- *Gurnam Singh (Dr.) Sikh Sacred Music, Gurmat Parkashan Patiala, 2001*
- *Gurnam Singh (Dr.), Sikh Musicology, Gurmat Sangeet Parkashan, 2001*

SEMESTER-IV**Course Title: History of Hindustani Music-II****Course Code: BPA401**

L	T	P	Cr.
4	0	0	4

Teaching Hours 60**Learning Outcomes**

On the completion of the course the students will be able to:

- The students will be able to explain the various primary and basic knowledge about medieval period.
- The students will be able to learn about contribution of Prominent Scholars towards Hindustani music.

- Know about importance of Punjabi Musicians in Hindustani Music.
- know about Musicians practical approach as well as theoretical approach.

Course contents

UNIT I **15 Hours**

- Historical development of music in medieval period.

UNIT II **14 Hours**

- Musical references in Sangeet Ratnakar of Pt. Sharangdev.

UNIT III **13 Hours**

- Study of Swarmel-klanidhi and Sangeet Parijaat.

UNIT IV **18 Hours**

- Contribution of Sdarang and Adarang.

Transaction Mode: Group Discussions, Questions, Project Based Learning, Video Based Teaching

Suggested Readings:

- *Shantsheela Sathianathan, Contributions of Saints and Seers to the Music of India, Kanishka Publishers, Distributors, 1996*
- *Kapila, Surinder, Sangeet Ratnavali, Punjabi University Patiala. 1991*
- *Gurnam Singh (Dr.) Sikh Sacred Music, Gurmat Parkashan Patiala, 2001*
- *Gurnam Singh (Dr.), Sikh Musicology, Gurmat Sangeet Parkashan, 2001*

Course Title: Classification of Indian Musical Instruments

Course Code: BPA402

L	T	P	Cr
4	0	0	4

Teaching Hours 60

Course Learning Outcomes:

On the completion of the course the students will be able to:

- Analyze the origin, development of Indian Musical instruments.
- Understanding the knowledge of Indian musical instruments.
- Students will be learn about how to play any two strings instruments as well as wind Instruments.
- Ability to know about classification of Indian Musical Instruments.

Course Contents:

Unit I **15 Hours**

- Historical development of Indian musical instruments.

Unit II **14 Hours**

- Classification of Indian musical instruments.

Unit III **13 Hours**

- Structure and playing techniques of any two strings instruments .

Unit IV **18 Hours**

- Structure and playing techniques of any one wind instrument.

Mode of Transaction: Lecture cum Practical Demonstration, Riyaz: Everyday practice, Group Discussion

Tools of Transaction: YouTube, Videos, Audio, Recording Studio

Suggested Reading:

- A.K. Sen, *Indian Concept of Rhythm*, Kanishka Publishers, New Delhi, 1994
- Pt. Chhote Lal Mishar, *Tal Prabandh*, Kanishka Publishers New Delhi, 2006
- Arun Mishra (Dr.), *Bhartiya Kanth Sangeet Avam Vadya Sangeet*, Kanishka Publishers, New Delhi, 2002
- Lalmani Mishra (Dr.), *Bharatiya Sangeet Vadya, Lokodya Granthmala series of Bharatiya Jnanpith*, New Delhi, 1973
- Pt. Debu Chaudhary, *On Indian Music*, Roshan Press, 2005
- Garg, Laxmi Naryan, *Nibandh Sangeet*, Sangeet Karyalaya, Hathras, 1989
- Aneeta Gautam, *Bhartia Sangeet Main Vigianik Upkarnon Ka Paryog*, Kanishka Publishers, New Delhi, 2002

- Arun Kumar Sen, *Bhartia Talo Ka ShastriyaVivechan*, MadhayaPardesh Academy, Bhopal. 2002
- Manjushree (Dr.), *Indian Music in Professional and Academic Institutions: Sanjay Parkashan*, New Delhi
- Roshmi Goswami, *Man and Music in India*, Indian Institute at Advance Study, 1992.
- Uma Garg (Dr.), *Sangeet Ka Saundrya Bodh*, Sanjay Parkashan, Delhi. 1998

Course Title: Stage Performance-IV

Course Code: BPA403

L	T	P	Credits
0	0	6	3
Teaching Hours-90			

Learning Outcomes

On the completion of the course the students will be able to:

- The students will be able to perform Drut Khayals proficiently the Raags of Hindustani classical music according to their syllabus.
- The students will be able to perform proficiently the Raags of Hindustani classical music in various talas according to their syllabus.
- Preserve, promote and propagate performing arts, particularly Hindustani Vocal Music.
- The students will be able to develop basic skills of playing instruments like Tanpura & Harmonium.

Course Contents

UNIT I

21 Hours

- One Drut khyal composition Raag Bhageshri.

UNIT II

23 Hours

- One Drut Khyal with alaap of Raag Asawari and Durga.

UNIT III

22 Hours

- Presentation of Dhamar and Jhaptaal taal with dugun layakaries on hand.

UNIT IV**24 Hours**

- A Presentation of Film Song based on any Raag.

Transaction Mode

Group Discussions, Questions, Project Based Learning, Video Based Teaching

Suggested Readings:

- *Abhinav geetanjali Part I to V - Pt. Ram Ashray Jha, Sangeet Karyalya, Hathras*
- *Raag Rahasya – Acharya Brihaspati.*
- *Rag Parichay : Harish Chander Shrivastava*

Course Title: Study of Ragas (Viva-Voce) IV**Course Code: BPA404**

L	T	P	Credits
0	0	4	2
Teaching Hours-60			

Learning Outcomes

On the completion of the course the students will be able to:

- The students will be able to perform Drut Khayals proficiently the Raags of Hindustani classical music according to their syllabus.
- The students will be able to perform proficiently the Raags of Hindustani classical music in various talas according to their syllabus.
- Preserve, promote and propagate performing arts, particularly Hindustani Vocal Music.
- The students will be able to develop basic skills of playing instruments like Tanpura & Harmonium

Course Contents**UNIT I****15 Hours**

- One Drut khyal composition of Raag Bhageshri with alaap and Taan.

UNIT II**14 Hours**

- One Drut Khyal with alaap and taan of Raag Asawari and Durga.

UNIT III**13 Hours**

- Presentation of Deepchandi and Dadra taal with dugun layakaries on hand.

UNIT IV

18 Hours

- A Presentation of Film Song based on any Raag.

Transaction Mode

Group Discussions, Questions, Project Based Learning, Video Based Teaching

Suggested Readings:

- *Abhinav geetanjali Part I to V - Pt. Ram Ashray Jha, Sangeet Karyalya, Hathras*
- *Raag Rahasya – Acharya Brihaspati.*
- *Rag Parichay : Harish Chander Shrivastava*

Course Title: Environmental Studies

Course Code: BPA405

L	T	P	Cr.
2	0	0	2
Teaching Hours-30			

***This Course Common for all UG Programmes**

Course Title: Punjabi Folk Singing

Course Code: BPA406

L	T	P	Credits
2	0	0	2
Teaching Hours 30			

Course Learning Outcomes:

On the completion of the course the students will be able to:

- Demonstrate the concept of folk music.
- Interpret the concept various of folk forms.
- Know about that Distinguish between various types of folk songs.
- Know about Nibadh and Anibadh forms.

Course Contents:

Unit-I 7 Hours

One Folk Song based on Punjabi Folk Music.
One Folk Song based on any other region of Indian Folk Music.

Unit-II 8 Hours

Two Traditional folk songs in Nibadh form.

Unit-III 6 Hours

Two Traditional folk songs in Anibadh form.

Unit-IV 9 Hours

Ability to play any two folk instruments.

Mode of Transaction: Lecture-Demonstrations, Riyaz: Everyday Practice, Group Discussion

Tools of Transaction: YouTube, Videos, Audio

Suggested Reading::

- Singh, Gurnam (Dr.) *Punjabi Lok Sangeet Virasat Part-I, Punjabi University Patiala, 2005*
- Singh, Gurnam (Dr.) *Punjabi Lok Sangeet Virasat Part-II, Punjabi University Patiala, 2005*
- Gill, Gurpartap Singh, *Punjabi diyanlok Dhuna, Punjabi University Patiala, 1984*
- Gill, Rajinder Singh, *Punjabi Lok Sangeet Vibhin Pripek, Master Printers Patiala, 2005*

**Course Name : Comparative Study of
Gurmat Sangeet with Classical music**
Course Code : BPA407

L	T	P	Cr
3	0	0	3

Teaching Hours-45

Course Learning Outcomes

On successful completion of this course, the students will be able to:

- Ability to know about study of music in Sikhism.
- Differentiate between Gurmat Sangeet and Indian Classical music.
- Gain knowledge about basic Introduction to basic Raags.
- Basic Introduction of Music Instruments.

Course Contents

UNIT-I 10 Hours

- Technical Terminology of Shruti, Anuvaadi, Vivaadi, Kan, Meend.
- Technical Terminology of Gurmat Sangeet : Gayan Shalley, Shabad Reet, Dupade, Vaar.

UNIT-II 12 Hours

- Difference between Gurmat Sangeet and Classical music.

Unit III 10 Hours

- Description of following Raagas
Todi , Maru
- One Composition of Sarang Raag.

Unit IV 13 Hours

- Detailed description with notation in Ekgun and Duguan of prescribed Taals:
Pauri and Sool Taal.

Transaction Mode: Lecture, Problem Solving, blended learning, Discussion & Demonstration

Suggested Readings

- *Adi Granth Rag Kosh by Gurnam Singh, Pvitar Parmanik Parkashan, Patiala.*
- *Gurmat Sangeet by Dharam Parchar Committee, Central Yatimkhana, Sri Amritsar sahib.*
- *Gurmat Sangeet Darpan by Prof. Kartar Singh, SGPC, Amritsar.*
- *Gurmat Sangeet da Sangeet Vigyan by Dr.Varinder Kaur, Amarjit Sahit Parkashan, Patiala.*
- *Gurmat Sangeet Parampara by Prof. Manjeet Kaur, Twenty first century publications, Patiala, 2005.*
- *Gurmat Sangeet Prabandh te Pasaar by Dr. Gurnam Singh, Punjabi University, Patiala.*
- *Gur Shabad Sangeet by Principal Sukhwant Singh, Gur Shabad Sangeet Akadmi, Jawaddi Taksal, Ludhiana.*
- *Gurmat Sangeet Terminology, by Dr. Gurnam Singh, Punjabi University, Patiala, 2012*

- *Sri Guru Granth Sahib Raag Ratnakar by Dr. Gurnam Singh, SGPC, Amritsar.*
- *Sri Guru Granth Sahib Raag Ratnavli by Prof. Tara Singh, Punjabi University, Patiala.*
- *Tabla Vaadan by Dr. Jagmohan Sharma, Punjabi University, Patiala, 1996*
-

**Course Title: Study of
Musicological text (Granthas)
Course Code: BPA408**

L	T	P	Credits
3	0	0	3
Teaching Hours-45			

Course Learning Outcomes:

On the completion of the course the students will be able to:

- Gain knowledge about the contribution of Indian classical musicological text.
- Study about the theoretical aspects of Raags.
- To know about contribution of Granths in special reference of Hindustani music.
- Various development in brief history of north and south music, During 12th century.

Course Contents:

Unit-I

10 Hours

Detailed Study of:

- Ras Kaumudi
- Raag Tatav Vibodh

Unit-II

10 Hours

Detailed Study of:

- HirdeyKautak
- Hirdey Parkash

Unit-III

12 Hours

Detailed Study of:

- Sangeet Darpan
- Raag Tirangni

Unit-IV

13 Hours

Detailed Study of:

- Parnav Bharti
- Bhatknde Sangeet Shastar

Mode of Transaction: Lecture cum Practical Demonstration, Riyaz: Everyday practice, Group Discussion

Tools of Transaction: YouTube, Videos, Audio

Suggested Reading:

- *Bhatkhande, Vishnu Narayan, Kramik Pustak Malika Sangeet KaryalyaHathras, 2017*
- *Jha Ramashraya, Abhinav Geetanjali, Sangeet KaryalayaHathras, 2020*
- *Kapila, Surinder, Sangeet Ratnavali, Punjabi University Patiala.1991*
- *Sharma, Ganesh Parshad, Raag Praveen, Kanishka Publication Delhi, 2011*

Course Title: Biographical Study of Indian Musicians and Scholars

L	T	P	Credits
3	0	0	3
Teaching Hour 45			

Course Code: BPA409

Course Learning Outcomes:

On the completion of the course the students will be able to:

- Gain knowledge about the contribution of Indian classical music male vocalist.
- Gain knowledge about the contribution of Indian classical music female vocalist.
- Demonstrate various aspects of Contribution and their differentiation.
- Study about the theoretical Raags of Indian Music.

Course Contents:

Unit-I

12 Hours

Contribution of male Vocalist to Indian Classical Music:

- Ustad Bade Gulam Ali Khan
- Pandit Jasraj

Unit-II

10 Hours

Contribution of female Vocalist to Indian Classical Music :

- Vidushi Gangubai Hangal
- Vidushi Prabha Atre

Unit-III**13 Hours**

Contribution of the following in preservation and propagation of Hindustani Music :

- Pandit V.N. Bhatkhande
- Pandit Omkar Nath Thakur

Unit-IV**10 Hours**

Contribution of following towards the Music of Punjab:

- Pandit Dalip Chander Vedi (Agra Ghrana)
- Pandit Amarnath (Indore Ghrana)

Mode of Transaction: Lecture cum Practical Demonstration, Riyaz: Everyday practice, Group Discussion

Tools of Transaction: YouTube, Videos, Audio

Suggested Reading:

- *Bhatkhande, Vishnu Narayan, Kramik Pustak Malika Sangeet KaryalyaHathras, 2017*
- *Jha Ramashraya, Abhinav Geetanjali, Sangeet KaryalayaHathras, 2020*
- *Kapila, Surinder, Sangeet Ratnavali, Punjabi University Patiala.1991*
- *Sharma, Ganesh Parshad, Raag Praveen, Kanishka Publication Delhi, 20*

SEMESTER-V

Course Title: Time Theory of Indian Music

Course Code: BPA501

L	T	P	Cr.
4	0	0	4
Teaching Hours 60			

Learning Outcomes

On the completion of the course the students will be able to:

- Understanding the knowledge of time theory in Hindustani Music.
- Analyse the concept of time theory with purav-utar Raag, Adhav Darshak Swar raga
- Analyse the origin, development and characteristics of Indian Classical Music.

- know about Seasonal Raags.

Course contents

UNIT I

15 Hours

Concept of time theory in Indian Music.

UNIT II

14 Hours

Brief notes on the:
Purav-Utar Raag
Adhav Darshak Swar.

UNIT III

13 Hours

Brief notes on the Sandhi Parkash and Seasonal Raag

UNIT IV

18 Hours

Critical analysis of time theory of Indian Music in present era.

Transaction Mode

Group Discussions, Questions, Project Based Learning, Video Based Teaching

Suggested Readings:

- *Kulshrestha.K (2010) History and Evolution of Hindustani Music, Sri Natarajan Prakashan, New Delhi.*
- *Ranade Ashok Da. (2014) Keywords and Concepts Hindustani Classical Music, Promilla&CO.Publishers, New Delhi.*

Course Title: Music Education: Traditional and Contemporary aspects

Course Code: BPA502

L	T	P	Cr.
4	0	0	4
Teaching Hours 60			

Learning Outcomes

On the completion of the course the students will be able to:

- Analyse the contribution of Ghrana System of Indian Music in the growth of classical music.
- Describe the contribution of classical musicians in the growth and propagation of Indian Classical Music
- Analyse the educational system of music teaching.
- know about modern trends in Music education.

Course contents

UNIT I **14 Hours**

Music Education through the ages of Indian history

UNIT II **15 Hours**

Contribution of Gharana tradition in the preservation and development of Indian Music.

UNIT III **18 Hours**

Institutional system of music education.

UNIT IV **13 Hours**

Modern trends in Music education.

Transaction Mode: Group Discussions, Questions, Project Based Learning, Video Based Teaching

Suggested Readings:

- *Kulshrestha.K (2010) History and Evolution of Hindustani Music, Sri Natarajan Prakashan, New Delhi.*
- *Ranade Ashok Da. (2014) Keywords and Concepts Hindustani Classical Music, Promilla&CO.Publishers, New Delhi.*
- *Sharma, Yashpal (Dr), Ustaaad Amir Khan: Jeewan ate Kla, Punjabi University Patiala, 2023*
- *Sharma, Joginderpal, BhartiSangeet da Ithas, Punjabi University Patiala. 1984*
- *SmajikVigyanPatrika, GhranaAnk, Punjabi University Patiala. 2004*
- *Gurnam Singh (Dr.), Punjabi Sangeetkar, Punjabi University Patiala, 1986*
- *Garg, Laxmi Narayan, NibandhSangeet, SangeetKaryalayaHathras. 1989.*
- *Paintal, Geeta, Punjab ki Sangeet Parampra, Radha Publication New Delhi, 1984*

Course Title: Stage Performance-V

Course Code: BPA503

L	T	P	Credits
0	0	6	3
Teaching Hours-90			

Learning Outcomes

On the completion of the course the students will be able to:

- The students will be able to perform Drut Khayals proficiently the Raags of Hindustani classical music according to their syllabus.
- The students will be able to perform Swars proficiently the Raags of Hindustani classical music in various talas according to their syllabus.
- Preserve, promote and propagate performing arts, particularly Hindustani Vocal Music.
- Ability to play Taals on hand as well as Tabla.

Course Contents

UNIT I

23 Hours

One Dhnut Khyal composition with proper elaboration in Raag Poorvi.

UNIT II

22 Hours

Drut Khyal with alaap and taans in Raag Miyan Ki Todi.

UNIT III

21 Hours

Drut Khyal with alaap and taans in Raag Varindawani Sarang

UNIT IV

24 Hours

Presentation of Ektaal and Adda Charta lwith Dogun layakarries on hand.

Transaction Mode

Group Discussions, Questions, Project Based Learning, Video Based Teaching

Suggested Readings:

- *Abhinav geetanjali Part I to V - Pt. Ram Ashray Jha, Sangeet Karyalya, Hathras*
- *Raag Rahasya – Acharya Brihaspati.*
- *Rag Parichay : Harish Chander Shrivastava*

Course Title: Study of Ragas (Viva-Voce)V

Course Code: BPA504

L	T	P	Credits
0	0	6	3
Teaching Hours-90			

Learning Outcomes

On the completion of the course the students will be able to:

- The students will be able to depth study of Raags.
- They will be able to ability to analyse Raag chalan and develop an interest in the critical study of Raags.
- The students will be able to develop basic skills of playing instruments like Tanpura & Harmonium
- Students will be able to understand Comparative study of Raags.

Course contents

UNIT I

23 Hours

Analysis of Raag Poorvi, Miyan Ki Todi, Varindwani Sarang.

UNIT II

22 Hours

Making ten Alankars in Miyan ki Todi with the help of Harmonium and Tanpura.

UNIT III

21 Hours

Performing dugun and Chaugun layakaries on hand.

UNIT IV

24 Hours

Identification of Swar/Raag asked by Examiner.

Transaction Mode

Performance, Lecture, Peer Group Discussion, Self-Learning, YouTube

Suggested Readings

- *Abhinav geetanjali Part I to V - Pt. Ram Ashray Jha, Sangeet Karyalya, Hathras*
- *Raag Rahasya – Acharya Brihaspati.*
- *Rag Parichay : Harish Chander Shrivastava*

Course Title: Study of Light Music

Course Code: BPA505

L	T	P	Cr.
2	0	0	2
Teaching Hours 30			

Learning Outcomes

On the completion of the course the students will be able to:

- Understanding the knowledge of light music along with the basic characteristics of Hindustani Music.
- Analyze the contribution of different Vocalist in the growth of light music.
- Able to know about development of light music.
- The students will be able to depth study of Light Music.

Course contents

UNIT I

6 Hours

Definition and concept of light music in Indian Music.

UNIT II

9 Hours

Contribution of Mohamad Rafi in the development of light music.

UNIT III

7 Hours

Contribution of Lata Mangeshkar and Asha Bhosle in the development of light music.

UNIT IV

8 Hours

Contribution of RD Burman in the development of light music.

Transaction Mode: Group Discussions, Questions, Project Based Learning, Video Based Teaching

Suggested Readings:

- *Kulshrestha.K (2010) History and Evolution of Hindustani Music, Sri Natarajan Prakashan, New Delhi.*
- *Ranade Ashok Da. (2014) Keywords and Concepts Hindustani Classical Music, Promilla&CO.Publishers, New Delhi.*

Course Title: Vocal forms of Hindustani Music
Course Code: BPA506

L	T	P	Cr.
2	0	0	2
Teaching Hours 30			

Learning Outcomes

On the completion of the course the students will be able to:

- The students will be able to explain the various vocal forms of Hindustani classical music.
- The students will be able to learn and perform different Gayan Shalies which is one of a Captivating Genre of Hindustani classical music.
- Students will be know about theoretical aspects of Ragas.
- know about the importance of Tala and Laya in Hindustani music.

Course contents

UNIT I 6 Hours

- Historical development of Jati Gayan in Hindustani Music.

UNIT II 8 Hours

- Historical development of Tappa Gayan in Hindustani Music.

UNIT III 7 Hours

- Historical development of Dhamar Gayan in Hindustani Music.

UNIT IV 9 Hours

- Historical development of Khyal Gayan in Hindustani Music.

Transaction Mode

Group Discussions, Questions, Project Based Learning, Video Based Teaching

Suggested Readings:

- *Bhatkhande, Vishnu Narayan, Kramik Pustak Malika Sangeet KaryalayaHathras, 2017*
- *Kapila, Surinder, Sangeet Ratnavali, Punjabi University Patiala.1991*

- Sharma, Ganesh Parshad, Raag Praveen, Kanishka Publication Delhi, 2011
- Jha, Ramashraya, Abhinav Geetanjali, Sangeet KaryalayaHathras, 2020
- Sharma, Yashpal (Dr), Ustaad Amir Khan: Jeewan ate Kla, Punjabi University Patiala, 2023
- Sharma, Yashpal (Dr), Khyal Gayan Diyan UstaadiBandishan, Punjabi University Patiala, 2023

Course Title: Elementary Study of Hindustani Music

Course Code: BPA507

L	T	P	Credits
3	0	0	3
Teaching Hours-45			

Learning Outcomes

On the Completion of the course the students will be able to:

- The students will be able to identify various Tala and Raag of Hindustani music
- The students will be able to tune and play tanpura which is a significant instrument of accompaniment in the Hindustani classical music.
- The students will be able to learn the techniques to tune their instrument.
- know about importance of ten Thaats.

Course Contents

UNIT I

10 Hours

Classification of ten thaats.

UNIT II

11 Hours

Fundamental Component of Raag, Jati, Vadi, Samvadi, Varjit Swar, Gayan Samey.

UNIT III

12 Hours

Aaroh, Avaroh, Pakad, Chalan, Sathai and Antara.

UNIT IV

12 Hours

Elements of Raag-Vistaar and grace notes.

Transaction Mode: Lecture, Seminar, Quiz, Question, Group Discussion, and Project based

Suggested Readings

- *Garg, Laxmi Narayan, NibandhSangeet KaryalayayaHathras. 1989.*
- *Verma, Rajiv (Dr.) & Parikh, Neelam, Bhartia Sangeet Ka Adhiyatmik Swaroop. Amar Granth Prakashan.2004.*
- *Strangways, A.H., Features, Principles and Technique of Indian Music, Kanishka Publication Delhi,2008*
- *Tagore, S.M, Universal History of Music, Sanjay Publication Delhi, 1998*
- *Tagore, S.M, History of Hindu Music, Kanishka Publication Delhi, 2008*
- *Ranade, G.H, Hindustani Music, Popular Prakashan, Delhi, 1971*
- *Singh, Nivedita, Tradition of Hindustani Music: A Sociological Approach, Kanishka Publication Delhi, 2017*
- *Sharma, Sawtantra, Soundarya Ras or Sangeet, Anubhav Publication, Allahabad*
- *Tak, Tej Singh (Dr.) Sangeet Jigyasa or Samadhan, SRadha Publication Delhi, 2012*

Course Title: Vocal forms of Carnatic Music

Course Code: BPA508

L	T	P	Cr.
3	0	0	3
Teaching Hours 45			

Learning Outcomes

On the completion of the course the students will be able to:

- The students will be able to explain the various primary and basic terminologies Carnatic music.
- The students will be able to explain the various vocal form of Carnatic music.
- The students will be able to explain the Carnatic vocal style.
- Students will know about comparison of South music with North music.

Course contents

UNIT I

10 Hours

Historical development of Padam Gayaki in Carnatic Music.

UNIT II**11 Hours**

Historical development of Kriti Gayan in Carnatic Music.

UNIT III**12 Hours**

Historical development of Jawali in Carnatic Music.

UNIT IV**12 Hours**

Historical development of Tilana Gayan in Carnatic Music.

Transaction Mode: Group Discussions, Questions, Project Based Learning, Video Based Teaching

Suggested Readings:

- *Kapila, Surinder, Sangeet Ratnavali, Punjabi University Patiala.1991*
- *Sharma, Ganesh Parshad, Raag Praveen, Kanishka Publication Delhi, 2011*
- *Jha, Ramashraya, Abhinav Geetanjali, Sangeet KaryalayaHathras, 2020*
- *Sharma, Yashpal (Dr), Ustaad Amir Khan: Jeewan ate Kla, Punjabi University Patiala, 2023*
- *Sharma, Yashpal (Dr), Khyal Gayan Diyan UstaadiBandishan, Punjabi University Patiala, 2023*

SEMESTER-VI**Course Code: MMU601**

L	T	P	Credits
0	0	40	20

Course Title: Internship**Teaching Hours****Learning Outcomes:**

After the completion of course the students will be able to:

- Develop analytical and logical thinking in the process of conducting research.
- Apply the implications of Music research in generating new knowledge.
- Demonstrate the knowledge of research approaches in Performing Arts.
- Design a research study in any domain of Performing Arts-Music.

Course Code	Course Name	Course Type	Credit Hours			Total Credits
			L	T	P	
MMU601	Internship (6Months)	Skill Based	0	0		20
Total						20