

GURU KASHI UNIVERSITY



Bachelor of Performing Arts: BPA (Music)
(Single Major)

Session: 2026-27

Faculty of Visual & Performing Arts

Graduate Attributes of the Programme: -

Type of learning outcomes	The Learning Outcomes Descriptors
Graduates should be able to demonstrate the acquisition of:	
Learning outcomes that are specific to disciplinary/interdisciplinary areas of learning	Analyse, interpret and assess their own compositions/Choreographies/music production, music performances, instruments, views on their field of study and those of others.
	Demonstrate each and every aspects of the art form. Perform in any reputed events, music festivals.
	Use modern technologies for enhancing the performance of entertainment industry.
	Choose appropriate online programmes for further learning, participate in seminars and conferences
Generic learning outcomes	Musical Proficiency and Performance Skills:
	Demonstrate technical mastery and expressive abilities in vocal or instrumental performance.
	Perform solo and ensemble repertoire with accuracy, style, and stage presence.
	Interpret compositions with historical and cultural sensitivity.
	Theoretical and Analytical Knowledge:
	Understand and apply music theory, notation, and composition techniques.
	Analyze musical works across genres, styles, and historical periods.
	Engage in critical listening and evaluation of musical performances.
	Music History and Cultural Context:
	Acquire knowledge of the history and development of music traditions, particularly Indian classical and world music systems.

	Explain the cultural, social, and philosophical contexts of music practices. Appreciate the interrelation between music and other art forms.
	Creative and Compositional Skills: Create original compositions or improvisations using traditional and modern approaches. Explore digital tools and technologies in music creation and production. Conduct basic research in musicology, ethnomusicology, or performance studies. Prepare written reports, analytical papers, and project documentation related to music topics.

Programme learning outcomes: An Undergraduate Certificate is awarded to students who have demonstrated the achievement of the outcomes located at level 5.5:

Element of the Descriptor	Programme learning outcomes relating to an Undergraduate Certificate
The graduates should be able to demonstrate the acquisition of:	
Knowledge and understanding	Builds foundational awareness of Indian classical music systems, including theoretical frameworks.
	Provides historical, cultural, and analytical perspectives on Indian music traditions.
	Offers structured knowledge of musical instruments and their classifications.
	Encourages critical understanding and interpretation of traditional and contemporary musical forms.
General, technical and professional skills required to perform and accomplish tasks	Develops performance techniques through structured stage practice and vocal/instrumental training.
	Enhances command over raga execution, improvisation, and practical application of musical concepts.
	Builds technical proficiency aligned with professional performance standards and pedagogical practices.
Application of knowledge and skills	Applies learned theory to real-life performance settings and musical analysis.
	Encourages the integration of music with technology for production, notation, and creative outputs.
	Promotes interdisciplinary understanding by connecting music with other domains such as literature, philosophy, or spirituality.
Generic learning Outcomes	Strengthens critical thinking, reflection, and academic writing through essay-based and analytical tasks.
	Promotes open-mindedness and deeper understanding of diverse music cultures and contexts.
	Encourages self-assessment, peer review, and reflective practices in creative work.
Constitutional, humanistic, ethical, and moral values	Cultivates spiritual, ethical, and cultural values through the study of devotional and community-based music traditions.
	Reinforces principles of humility, devotion, and collective

	harmony in musical expression. Encourages respect for heritage, inclusivity, and the role of music in moral and ethical education.
Employability and job-ready skills, and entrepreneurship skills and capabilities/qualities and mindset	Equips learners with stage confidence, audience engagement skills, and performance professionalism. Enhances digital literacy and tech-competence applicable in modern music careers. Builds a foundation for careers in teaching, performing arts, cultural management, or music entrepreneurship.
Credit requirements	UG Programme with requisite 48 credits including the 4 credits of internship of 8 weeks duration as per scheme of the programme and will be awarded an Undergraduate Certificate in BPA (Music)
Entry requirements	Passed 10+2 with atleast 45% in the aggregate.

Semester: I										
Sr · N o.	Course Code	Course Title	Type of Course	L	T	P	No. of Credits	Int.	Ext.	Total
1	BPA1100	Fundamentals of Hindustani Music	Core	4	0	0	4	30	70	100
2	BPA1101	General Study of Indian Music	Core	4	0	0	4	30	70	100
3	BPA1102	Stage Performance-I	Minor	0	0	4	2	30	70	100
4	BPA1103	Study of Ragas(Viva Voce)-I	Minor	0	0	4	2	30	70	100
5	BPA1104	Fundamentals of Computer Application	SEC	0	0	6	3	30	70	100
6	BPA1105	Fundamentals of Shabadkirtan	MDSC	3	0	0	3	30	70	100
7	VAC0001	Environment Education	VAC	2	0	0	2	30	70	100
8	BPA1106	Communication Skill	AEC/ MIL	2	0	0	2	30	70	100
Total				15	0	14	22	240	560	800

Semester: II										
Sr · N o.	Course Code	Course Title	Type of Course	L	T	P	No. of Credits	Inter nal	Exter nal	Total
1	BPA2150	An interrelation Study of Indian Music-I	Core	4	0	0	4	30	70	100
2	BPA2151	Essay on Indian Music-I	DSEC	4	0	0	4	30	70	100
3	BPA2152	Stage Performance-II	Minor	0	0	4	2	30	70	100
4	BPA2153	Study of Ragas(Viva Voce)-II	Minor	0	0	4	2	30	70	100
5	BPA2155	Practical Approach to GurmatSangeet Tradition	SEC	0	0	6	3	30	70	100
6	VAC0002	Human Values & Professional Ethics	VAC	2	0	0	2	30	70	100
7	BPA2156	Classification of Indian musical Instruments -I	AEC	2	0	0	2	30	70	100
	Generic Elective Course (Select any one of the following)									
8	BPA2154	Punjabi compulsory –I	Gener ic Electi ve	3	0	0	3	30	70	100
9	BPA2157	Punjabi History & Culture-I								
Total				15	0	14	22	240	560	800

Programme learning outcomes: An Undergraduate Diploma is awarded to students who have demonstrated the achievement of the outcomes located at level 5.5:

Element of the Descriptor	Programme learning outcomes relating to an Undergraduate Diploma
The graduates should be able to demonstrate the acquisition of:	
Knowledge and understanding	Enhances understanding of Indian music through historical, theoretical, and comparative studies.
	Offers insights into contributions of saints, seers, musicologists, and scholars to Indian music.
	Develops comprehension of classical traditions including Hindustani and Carnatic music.
	Explores the theoretical aspects of devotional music systems and rhythm structures.
General, technical and professional skills required to perform and accomplish tasks	Strengthens stage performance abilities, vocal/instrumental command, and live presentation techniques.
	Trains in sound techniques for recording, mixing, and producing music in both theoretical and practical formats.
	Builds foundational skills in digital tools and information technology relevant to music production and performance.
Application of knowledge and skills	Encourages integration of musicological knowledge into creative and professional practices. Develops the ability to conduct biographical and historical analysis with practical applications. Applies IT principles and sound engineering techniques in live and studio music settings. Connects theoretical learning with practical execution through reflection-based and skill-oriented performances.
Generic learning Outcomes	Fosters critical thinking, academic writing, and reflective practices through essays and comparative studies. Encourages interdisciplinary awareness, connecting music with culture, spirituality, and education. Supports the development of structured reasoning and scholarly presentation of musical knowledge.
Constitutional, humanistic,	Promotes understanding of the spiritual and philosophical roots of Indian music through studies on

ethical, and moral values	saints, seers and Sufi traditions. Reinforces values of unity, inclusivity, and cultural heritage through exposure to devotional and philosophical music forms. Builds awareness of music's role in moral education and community service.
Employability and job-ready skills, and entrepreneurship skills and capabilities/qualities and mindset	Prepares students for diverse roles in music performance, education, sound engineering, and digital music production. Enhances entrepreneurial thinking through skill-based learning in sound technology and stage management. Develops job-ready competencies such as public speaking, sound setup, performance planning, and content creation.
Credit requirements	UG Programme with requisite 94 credits including the 4 credits of internship of 8 weeks duration as per scheme of the programme and will be awarded an Undergraduate Diploma in Performing Arts (Music)
Entry requirements	UG Certificate in Performing Arts (Music)

Semester: III										
Sr · N o.	Course Code	Course Title	Type of Course	L	T	P	No. of Credits	Int.	Ext.	Total
1	BPA3200	An Interrelation Study of Indian Music-II	Core	4	0	0	4	30	70	100
2	BPA3201	Essay on Indian Music-II	DSEC	4	0	0	4	30	70	100
3	BPA3202	Stage Performance-III	Minor	0	0	8	4	30	70	100
4	BPA3204	A Study of the Contribution by Saint and Seers to Indian music-I	MDSC	3	0	0	3	30	70	100
5	IKS0001	Bharatavarha -A land of Rare Natural Endowments	IKS/VAC	2	0	0	2	30	70	100
6	BPA3205	Information Technology and Principle of Stage Performance	MIL	2	0	0	2	30	70	100
Elective Skill Enhancement Courses (Select Any One of the following)										
7	BPA3203	Study of Ragas(Viva-Voce)-III	SEC	0	0	6	3	30	70	100
8	BPA3206	Disaster Risk Reduction and Management Skills for Safety and Resilience		2	0	2				
9	BPA3207	Basics of Cyber Security		3	0	0				
Total				20	0	16	22	210	490	700

Semester: IV										
SrN o	Course Code	Course Title	Type of Cour se	L	T	P	No. of Credit s	Int.	Ext.	Total
1	BPA4250	Comparative Study of Hindustani and Carnatic Music	Core	4	0	0	4	30	70	100
2	BPA4251	Theoretical Study of Gurmat Sangeet	Core	4	0	0	4	30	70	100
3	BPA4252	Biographical Study of Indian Musicologists and Scholars-I	Core	4	0	0	4	30	70	100
4	BPA4253	Sound Techniques in Music	Vocat ional	2	0	0	2	30	70	100
5	BPA4254	Sound Techniques in Music (Practical)	Vocat ional	0	0	4	2	30	70	100
6	IKS0002	Indian Education	IKS/ VAC	2	0	0	2	30	70	100
Ability Enhancement Course(Select any one of the following										
7	BPA4255	Punjabi Compulsory-II	AEC	2	0	0	2	30	70	100
8	BPA4258	Punjabi History & Culture-II								
Discipline Elective-1 (Select any one of the following)										
9	BPA4256	Practical approach to Light Music	DSE	0	0	8	4	30	70	100
10	BPA4257	Practical approach to Tala System of Hindustani Music								
Total				18	0	12	24	240	560	800

Programme learning outcomes: Bachelor of Performing Arts (Music) is awarded to students who have demonstrated the achievement of the outcomes located at level 5.5:

Element of the Descriptor	Programme learning outcomes relating to Bachelor of Performing Arts (Music)
The graduates should be able to demonstrate the acquisition of:	
Knowledge and understanding	Provides historical perspectives on Indian and Hindustani music traditions.
	Develops understanding of raga and tala systems in classical music.
	Introduces comparative analysis of classical and devotional music traditions.
	Offers insights into biographies and contributions of notable Indian music scholars.
General, technical and professional skills required to perform and accomplish tasks	Enhances performance skills through rigorous stage practice.
	Develops instrumental proficiency through hands-on training with harmonium, sitar, and tabla.
	Strengthens musical interpretation through both vocal and instrumental engagements.
Application of knowledge and skills	Applies theoretical concepts through intensive raga study in both theory and practice.
	Engages in real-world learning through internships in professional music environments.
	Encourages integration of classroom knowledge into public performances and artistic presentations.
Generic learning Outcomes	Encourages reflective and critical thinking through historical and biographical analysis.
	Promotes academic inquiry and structured exploration of musicological subjects.
	Supports interdisciplinary awareness and connections between music, history, and literature.
Constitutional, humanistic, ethical and moral values	Promotes appreciation for cultural diversity through study of regional music traditions.
	Reinforces ethical engagement with musical heritage and respect for traditional forms.
	Encourages understanding of Indian civilization and the

	ethical-spiritual role of music in society.
Employability and job-ready skills, and entrepreneurship skills and capabilities/qualities and mindset	Builds professional readiness through internships and live performances. Develops skills applicable in teaching, performing, composing, and cultural event coordination. Prepares students for careers in music education, stage performance, or cultural entrepreneurship.
Credit requirements	Bachelor of Performing Arts (Music) after completing three academic years of the UG Programme and earning requisite 136 credits including the 60 credits in the major subject and 4 credits of internship of 8 weeks duration as per scheme of the programme
Entry requirements	Undergraduate Diploma in Performing Arts(Music)

Semester: V										
Sr . N o.	Course Code	Course Title	Type of Cours e	L	T	P	No. of Cre dit s	Int.	Ext.	Total
1	BPA5300	Historical Study of Hindustani Music	Core	4	0	0	4	30	70	100
2	BPA5301	Fundament als of Hindustani Raga and Tala System	Core	4	0	0	4	30	70	100
3	BPA5302	Critical Study of Ragas	Vocati onal	2	0	0	2	30	70	100
4	BPA5303	Critical Study of Ragas (Practical)	Vocati onal	0	0	4	2	30	70	100
5	BPA5304	Internship	Skill Based	0	0	0	4	30	70	100
Discipline Elective-II (Select any one from the following)										
6	BPA5305	Practice of Harmoniu m	DSE	0	0	8	4	30	70	100
7	BPA5306	Practice of Sitar								
Discipline Elective-III (Select any one from the following)										
8	BPA5307	Biographica l Study of Indian Music Scholars-II	DSE	4	0	0	4	30	70	100
9	BPA5308	Comparativ e Study of Hindustani Music and GurmatSan geet								
Total				14	0	12	24	210	490	700

Semester:VI										
Sr . N o.	Course Code	Course Title	Type of Cours e	L	T	P	No. of Cre d its	Int.	Ext.	Total
1	BPA6350	Historyof Indian Music	Core	4	0	0	4	30	70	100
2	BPA6351	Classificati on of Indian Musical Instrumen ts-II	Core	4	0	0	4	30	70	100
3	BPA6352	Stage Performan ce-VI	Vocati onal	0	0	8	4	30	70	100
4	IKS0003	Fundamen tal Literature of Indian Civilization	IKS	2	0	0	2	30	70	100
DisciplineElective-IV(Select any one of the following)										
5	BPA6353	Introductio n to Sufi Music	DSE	4	0	0	4	30	70	100
6	BPA6354	Vocal forms of Carnatic Music								
DisciplineElective-V(Select any one of the following)										
7	BPA6355	Practical approach of Punjabi Folk Music	DSE	0	0	8	4	30	70	100
8	BPA6356	Practical approach of Tabla								
Total				14	0	16	22	180	420	600

Programme learning outcomes: Bachelor of Performing Arts (Music) Honours is awarded to students who have demonstrated the achievement of the outcomes located at level 5.5:

Element of the Descriptor	Programme learning outcomes relating to Bachelor of Performing Arts(Music) Honours
The graduates should be able to demonstrate the acquisition of:	
Knowledge and understanding	Develops an understanding of the time theory and scientific foundations of Indian music.
	Provides comprehensive insight into vocal forms and stylistic elements of Hindustani music.
	Enhances knowledge of both traditional and contemporary approaches in music education
	Explores key texts authored by renowned musicologists and theorists..
General, technical and professional skills required to perform and accomplish tasks	Builds vocal performance skills through advanced stage presentations.
	Enhances technical command over different vocal genres, including light and folk music.
	Strengthens knowledge and execution of ragas through viva voce practices.
	Develops structured learning of stylistic nuances and improvisational techniques.
Application of knowledge and skills	Encourages application of theoretical concepts to practical performance contexts.
	Integrates understanding of classical theory with modern musical expressions and pedagogy.
	Applies musicological texts and traditional knowledge in analyzing and creating musical pieces.
	Promotes exploration of folk and light music within contemporary performance contexts.
Generic learning outcomes	Cultivates analytical and reflective abilities through engagement with scholarly texts and historical frameworks.
	Enhances academic writing and presentation skills through research and interpretation of music traditions.
	Encourages critical thinking and contextual

	understanding of Indian music in a broader socio-cultural framework.
Constitutional, humanistic, ethical, and moral values	Fosters respect for cultural and spiritual heritage through studies on saints, seers, and devotional traditions in music. Encourages value-based engagement with music as a form of ethical and emotional expression. Promotes inclusivity and cultural sensitivity through exploration of diverse Indian musical traditions.
Employability and job-ready skills, and entrepreneurship skills and capabilities/qualities and mindset	Prepares students for careers in teaching, performance and cultural arts programming. Enhances practical readiness for roles in education, music therapy, event coordination, or independent artistry. Strengthens the ability to design and deliver stage-ready performances across genres.
Credit requirements	Bachelor of Performing Arts(Music)Honours and earning requisite 184 credits including the 4 credits of internship of duration 8 weeks as per scheme of the programme (Appendix-III). If the student also completes a research project of 12 credits in the fourth year of the UG Programme, he shall be awarded Bachelor degree (Honours with Research) at the end of four years
Entry requirements	Bachelor of Performing Arts (Music) with 75% aggregated.

Semester: VII										
Sr . N o.	Course Code	Course Title	Type of Course	L	T	P	No. of Cred its	Intr.	Ext.	Total
1	BPA7400	Time Theory of Indian Music	Core	4	0	0	4	30	70	100
2	BPA7401	Music Education: Traditinal and Contemporary aspects	Core	4	0	0	4	30	70	100
3	BPA7402	Stage Performance-VII	Core	0	0	8	4	30	70	100
4	BPA7403	Study of Ragas(Viv a-Voce)-VII	Minor	0	0	8	4	30	70	100
Discipline Elective-VI (Select any one of the following)										
5	BPA7404	A Study of Musicologists&text (Grathas)	DSE	4	0	0	4	30	70	100
6	BPA7405	Vocal forms of Hindustani Music								
Total				12	0	16	20	150	350	500

Semester: VIII										
Sr · No ·	Course Code	Course Title	Type of Course	L	T	P	No. of Cred its	Int.	Ext.	Total
1	BPA8450	Scientific Study of Indian Music	Core	4	0	0	4	30	70	100
2	BPA8451	Historical and Theoretical Study of Ragas	Core	4	0	0	4	30	70	100
3	BPA8452	A Study of the Contribution by Saint and Seers to Indian Music-II	Core	4	0	0	4	30	70	100
4	BPA8453	Stage Performance -VIII	Minor	0	0	8	4	30	70	100
5	BPA8454	Study of Ragas-(Viva-Voce)-VIII	Minor	0	0	8	4	30	70	100
Discipline Elective-VII(Select any one of the following)										
6	BPA8455	A Study of Light Music	DSE	4	0	0	4	30	70	100
7	BPA8456	A Study of Punjabi Folk Music								
Total				16	0	16	24	180	420	600
Grand Total				124	0	116	180	1650	3850	5500

SEMESTER-I

Course Title: Fundamentals of Hindustani Music	L	T	P	Cr.
Course Code: BPA1100	4	0	0	4

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

1. 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.
2. The students will grasp the various theoretical aspects of the Hindustani Music.
3. Students will learn about Western music
4. 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 Vishavvidalya.*
- *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 Karyalayay Hathras, 1989.*
- *Verma, Rajiv (Dr.) & Parikh, Neelam, Bhartiya Sangeet Ka Adhiyatmik Swaroop, Amar Granth Prakashan, 2004.*
- *Johry Seema, Sangeetaayan, Radha Publications, New Delhi, 1999*
- *Sarangdev, Sangeet Ratnakar, Sangeet Karyalayaya Hathras, 1964.*

Course Title: General Study of Indian Music	L	T	P	Cr.
Course Code: BPA1101	4	0	0	4

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

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

Course Contents

UNIT- I

15 Hours

Development of music in Post-Independence Period.

- Transformation of Musical Styles in Modern India
- Impact of Independence on Music Development
- Rise of Contemporary Music in Post-Independence India

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.

- Qualities of a Good Gayak
- Strengths of a Skilled Singer
- Positive Aspects of Vocal Performance

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	L	T	P	Cr.
Course Code: BPA1102	0	0	4	2

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

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

Course Contents

UNIT- I

15 Hours

Recitation of ShudhSwaras along with harmonium.

- **Concept and Definition of Shudh Swaras in Indian Music**
- **Basic Structure of Sargam (Sa Re Ga Ma Pa Dha Ni Sa)**
- **Role of Harmonium in Swara Practice**

UNIT- II

14 Hours

Sargam Geet in RaagBhopali.

- Introduction to Raag Bhopali
- Techniques for Singing Sargam in Raag Bhopali
- Application of Laya and Tala in Sargam Geet

UNIT- III

13 Hours

Lakshan Geet in RaagKaafi.

- Introduction to Raag Kaafi and Its Characteristics
- Concept and Importance of Lakshan Geet in Hindustani Music
- Structure and Composition of Lakshan Geet in Raag Kaafi

UNIT- IV

18 Hours

A Composition of Shabad/ Bhajan.

- Introduction to Shabad and Bhajan Traditions
- Spiritual and Devotional Significance of Shabad/Bhajan
- Selection of Raga for Composition

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	L	T	P	Cr.
Course Code: BPA1103	0	0	4	2

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

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

Course contents

UNIT- I 15 Hours

Analysis of Raag Bhopali and Kaafi.

UNIT- II 14 Hours

Five Alankars in any of the above Raags.

UNIT- III 13 Hours

Performing Ekgun and dugunlayakaries 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
- Raag Rahasya – Acharya Brihaspati.
- Rag Parichay : Harish Chander Shrivastava

Course Title: Fundamental of Computer Application	L	T	P	Cr.
Course Code: BPA1104	0	0	6	3

TeachingHours: 90

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

1. Recall and identify key computer hardware components, such as CPU, RAM, and storage devices.
2. Demonstrate proficiency in using common software applications, such as word processors or web browsers.
3. Analyze and troubleshoot common computer hardware and software issues.
4. Assess the security risks and measures associated with computer usage, including data protection and online safety.

Course Content

UNIT I

22 Hours

Computer Fundamentals: Block diagram of a computer, characteristics of computers and generations of computers. Number System: Bit, byte, binary, decimal, hexadecimal, and octal systems, conversion from one system to the other, representation of characters, integers and fractions. Binary Arithmetic: Addition, subtraction and multiplication.

UNIT II

23Hours

Computer Codes: weighted and non-weighted code, BCD, EBCDIC, ASCII, Unicode. Input Devices: Keyboard, Mouse, Joy tick, Track Ball, Touch Screen, Light Pen, Digitizer, Scanners, Speech Recognition Devices, Optical Recognition devices - OMR, OBR, OCR Output Devices: Monitors, Printer and its Types.

UNIT III

23 Hours

Memories: Units of Memory, Main Memories - RAM, ROM and Secondary Storage Devices - Hard Disk, Compact Disk, DVD. Introduction to Computer Terms like Hardware, Software

UNIT IV

22Hours

Computer languages: Machine language, assembly language, higher level language, 4GL. Introduction to Compiler, Interpreter, Assembler, Assembling, System Software, Application Software. Internet: Basic Internet terms: Web Page, Website, Home page, Browser, URL, Hypertext, Web Server, Applications: WWW, e-mail, Instant Messaging, Videoconferencing.

Transaction Mode:

Open talk, Quiz , Video Based Teaching , Question , Group Discussion

Suggested Readings:

- *Norton's Peter, 2000 Introduction to Computers, 4th Edition... By Peter Norton TM*

Course Title: Fundamentalsof Shabad Kirtan	L	T	P	Cr.
Course Code: BPA1105	3	0	0	3

Total Hours: 45

Course Learning Outcomes: After completion of this course the learner will be able to:

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

Course Contents

UNIT-I 11 Hours

Technical Terminology of Music – Naad, Sur, Thaat, 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, PuitarParmanikParkashan, 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: Environment Education	L	T	P	Cr.
Course Code: VAC0001	2	0	0	2

Total Hours: 30**Course Learning Outcomes:** After completing all the units, students will learn:

- 1) Grasp the concept of Environmental Science, its components, types of natural resources, their distribution, and usage, with a focus on India.
- 2) Discuss the factors impacting biodiversity loss and ecosystem degradation in India and the world.
- 3) An overview of Contemporary Environmental Issues i.e National and Global efforts to address climate change adaptation and mitigation.
- 4) To understand environmental laws for monitoring pollution.
- 5) Principles guiding human responsibility toward the environment.
- 6) Toxic chemicals and analytical methods for monitoring environmental pollutants.

Course Content**Unit-I.6 Hours**

Human –Environment Interaction, Natural Resources, and Sustainable Development.

The man-environment interaction: Humans as hunter-gatherers; Mastery of fire; Origin of agriculture; Emergence of city-states; Great ancient civilizations and the environment, Indic Knowledge and Culture of sustainability; Middle Ages and Renaissance; Industrial revolution and its impact on the environment; Population growth and natural resource exploitation; Global environmental change. Environmental Ethics and emergence of environmentalism: Anthropocentric and eco-centric perspectives (Major thinkers); The Club of Rome- Limits to Growth; UN Conference on Human Environment 1972; World Commission on Environment and Development and Rio Summit. Natural resources: Definition and Classification. Microbes as a resource; Status and challenges. Environmental impact of over-exploitation, issues and challenges; Water scarcity and Conflicts over water. Mineral resources and their exploitation; Environmental problems due to extraction of minerals and use; Soil as a resource and its degradation. Energy resources: Sources and their classification. Implications of energy use on the environment. Introduction to sustainable development: Sustainable Development Goals (SDGs)- targets and indicators, challenges and strategies for SDGs.

Unit-II:6 Hours**Biodiversity Conservation and Environmental Issues**

Biodiversity as a natural resource; Levels and types. Biodiversity in India and the world; Biodiversity hotspots; Species and ecosystem threat categories. Major ecosystem types in India, their services, classification, significance and characteristics of forests, wetlands, grasslands, agriculture, coastal and marine; Threats to biodiversity and ecosystems: Land use and land cover change; Commercial exploitation of species; Invasive species; Fire, disasters and climate change. Major conservation policies: in-situ and ex-situ approaches; National and International Instruments for biodiversity conservation; the role of traditional knowledge, community-based conservation; Gender and conservation. Environmental issues and scales: micro-, meso-, synoptic and planetary scales; Temporal and spatial extents of local, regional, and global phenomena. Pollution: Types of Pollution- air, noise, water, soil, thermal, radioactive ;municipal solid waste, hazardous waste; transboundary air pollution; acid rain; smog. Land use and Land cover change: land degradation, deforestation, desertification, urbanization. Biodiversity loss: past and current trends, impact. Global change: Ozone layer depletion; Natural Disasters – Natural and Man-made Anthropogenic).

Unit-III:8 Hours**Environmental Pollution, Health, Climate Change: Impacts, Adaptation and Mitigation**

Definition of pollution; Point and non-point sources. Air pollution: sources, Impacts, Primary and Secondary pollutants; Criteria pollutants- carbon monoxide, lead, nitrogen oxides, ground-level ozone, particulate matter and sulphur dioxide; Other important air pollutants- Volatile Organic compounds (VOCs), Peroxyacetyl Nitrate (PAN), Polycyclic aromatic hydrocarbons (PAHs) and Persistent organic pollutants (POPs); Indoor air pollution; National Ambient Air Quality Standards. Water pollution: Sources; River, lake and marine pollution, groundwater pollution, impacts ; Water quality parameters and standards. Soil pollution: sources and pollutants. Solid and hazardous waste, its impacts. Noise pollution: Definition, Unit of measurement, sources, noise standards; adverse impacts. Thermal and Radioactive pollution: Sources and impacts. Climate change: natural variations in climate due to greenhouse gas emission- past, present & future. Structure of atmosphere. Projections of global climate change with special reference to temperature, rainfall, climate variability and extreme events; Importance of 1.5 °C and 2.0 °C limits to global warming; Climate change projections for the Indian sub-continent. Impacts,

vulnerability and adaptation to climate change: Observed impacts of climate change on ocean and land systems; Sea level rise, changes in marine and coastal ecosystems; Impacts on forests, natural ecosystems, animal species, agriculture, health, urban infrastructure; the concept of vulnerability and its assessment; Adaptation vs. resilience; Climate-resilient development; Indigenous knowledge for adaptation to climate change. Mitigation of climate change: Synergies between adaptation and mitigation measures; Green House Gas (GHG) reduction vs. sink enhancement; Concept of carbon intensity, energy intensity and carbon neutrality; National and international policy instruments for mitigation, decarbonizing pathways and net zero targets for the future; Energy efficiency measures; Carbon capture and storage, National climate action plan and Intended Nationally Determined Contributions (INDCs); Climate justice.

Unit-IV:10 Hours

Environment Management, Treaties and Legislation

Introduction to environmental laws and regulation: Article 48A, Article 51A (g) and other environmental rights; Introduction to environmental legislations on the forest, wildlife and pollution control. Environmental management system: ISO 14001 Concept of Circular Economy, Life cycle analysis; Cost-benefit analysis Environmental audit and impact assessment; Environmental risk assessment Pollution control and management; Waste Management- Concept of 3R (Reduce, Recycle and Reuse) and sustainability; Ecolabeling /Ecomark scheme. Bilateral and multilateral agreements on international co-operation of instruments; conventions and protocols; binding and nonbinding measures; Conference of the Parties (COP) Major International Environmental Agreements:- Convention on Biological Diversity (CBD); Cartagena Protocol on Biosafety; Nagoya Protocol on Access and Benefit-sharing; Convention on International Trade in Endangered Species of Wild Flora and Fauna (CITES); Ramsar Convention on Wetlands of International Importance; United Nations Convention to Combat Desertification (UNCCD); Vienna Convention for the Protection of the Ozone Layer; Montreal Protocol on Substances that Deplete the Ozone Layer and the Kigali Amendment; Basel Convention on the Control of Transboundary Movements of Hazardous Wastes and their Disposal; Rotterdam Convention on the Prior Informed Consent Procedure for Certain Hazardous Chemicals and Pesticides in International Trade; Stockholm Convention, Minamata Convention, United Nations Framework Convention on Climate Change (UNFCCC); Kyoto Protocol; Paris Agreement; India's status as a party to major conventions Major Indian Environmental Legislations: The Wild Life (Protection) Act, 1972; The Water (Prevention and Control of Pollution) Act, 1974; The Forest (Conservation) Act, 1980; The Air (Prevention and Control of

Pollution) Act, 1981; The Environment (Protection) Act, 1986; The Biological Diversity Act, 2002; The Scheduled Tribes and Other Traditional Forest Dwellers (Recognition of Forest Rights) Act, 2006; Noise Pollution (Regulation and Control) Rules, 2000; Industry-specific environmental standards; Waste management rules; Ramsar sites; Biosphere reserves; Protected Areas; Ecologically Sensitive Areas; Coastal Regulation Zone; Production and consumption of Ozone Depleting substances, Green Tribunal; Some landmark Supreme Court judgements Major International organisations and initiatives: United Nations Environment Programme (UNEP), International Union for Conservation of Nature (IUCN), World Commission on Environment and Development (WCED), United Nations Educational, Scientific and Cultural Organization (UNESCO), Intergovernmental Panel on Climate Change (IPCC), and Man and the Biosphere (MAB) programme.

Suggested Readings: -

- 1) Chahal, M. K. (2024). Environmental Science and Hazards Management (Ecology and Risk Management), ISBN:978-93-6440-586-7.
- 2) Baskar, S. and Baskar, R. (2009). Natural Disasters (Earth's Processes & Geological Hazards), ISBN: 978-81-7806-168-9.
- 3) Tiefenbacher, J (ed.) (2022), Environmental Management - Pollution, Habitat, Ecology, and Sustainability, Intech Open, London. 10.5772/
- 4) KanchiKohli and Manju Menon (2021) Development of Environment Laws in India, Cambridge University Press.
- 5) Bhagwat, Shonil (Editor) (2018) Conservation and Development in India: Reimagining Wilderness, Earthscan Conservation and Development, Routledge.
- 6) Manahan, S.E. (2022). Environmental Chemistry (11th ed.). CRC Press. <https://doi.org/10.1201/9781003096238>.
- 7) William P.Cunningham and Mary A. (2015) Cunningham Environmental Science: A Global Concern, Publisher (Mc-Graw Hill, USA)
- 8) Central Pollution Control Board Web page for various pollution standards. <https://cpcb.nic.in/standards/>
- 9) Theodore, M. K. and Theodore, Louis (2021) Introduction to Environmental Management, 2nd Edition. CRC Press.
- 10) Ministry of Environment, Forest and Climate Change (2019) A Handbook on International Environment Conventions & Programmes. <https://moef.gov.in/wp-content/uploads/2020/02/convention-V-16-CURVE-web.pdf>

Course Title: Communication Skills	L	T	P	Cr.
Course Code: BPA1106	2	0	0	2

Total Hours:30

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

1. Identify and understand various barriers to effective communication (physiological, psychological, cultural, etc.).
2. Develop active listening skills and apply them in both personal and professional contexts.
3. Enhance written communication by focusing on clarity, structure, and audience awareness.
4. Master effective communication in interviews and presentations, including overcoming common challenges.

Course Contents

UNIT- I7 Hours

Barriers to Communication and Perspectives

Barriers to Communication: Physiological, Physical, Cultural, Language, Gender, Interpersonal, Psychological, Emotional.

Perspectives in Communication: Visual Perception, Language, Past Experiences, Prejudices, Feelings, Environment.

UNIT- II

8 Hours

Elements of Communication Styles

Elements of Communication: Face-to-Face, Tone of Voice, Body Language (Non-Verbal), Verbal, Physical Communication.

Communication Styles: Direct, Spirited, Systematic, Considerate.

UNIT- III

7 Hours

Listening Skills and Effective Written Communication

Basic Listening Skills: Self-Awareness, Active Listening, Difficult Situations.

Effective Written Communication: When to Use Written Communication, Writing Effectively (Subject Lines, Main Point First, Audience, Organization).

UNIT- IV8 Hours

Interview Skills and Presentations

Interview Skills: Purpose of an Interview, Dos and Don'ts.

Transaction Mode: Dealing with Fears, Planning, Structuring, Delivery Techniques.

Suggestive Reading:

1. "Communication in Action" by Kory Floyd
2. "The Art of Communicating" by Thich Nhat Hanh
3. "On Writing Well" by William Zinsser
4. "Talk Like TED" by Carmine Gallo

SEMESTER-II

Course Title: An Interrelation Study of Indian Music-I	L	T	P	Cr.
Course Code: BPA2150	4	0	0	4

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

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

Course contents**UNIT-I****15 hours**

Relationship of music with Fine Arts.

- Introduction to Music and Fine Arts: An Interdisciplinary Perspective
- Concept of Aesthetics in Music and Visual Arts
- Relationship between Music and Dance

UNIT-II**18 Hours**

Interrelationship of Hindi Film Music and Classical Music.

- Introduction to Hindi Film Music and Indian Classical Music
- Use of Raga System in Hindi Film Songs
- Popular Raga-Based Songs in Hindi Cinema

UNIT-III**13 Hours**

Interrelationship of Folk Music and Classical Music.

- Introduction to Folk Music and Indian Classical Music
- Instruments Used in Folk and Classical Music
- Contribution of Folk Music to the Popularization of Classical Music

UNIT-IV**14 Hours**

Relationship of music with Yoga.

- Introduction to Music and Yoga: A Holistic Perspective
- Role of Music in Meditation and Concentration (Dhyana)
- Impact of Musical Sound on Mind and Body Relaxation

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-I	L	T	P	Cr.
Course Code: BPA2151	4	0	0	4

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

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

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

Role of Social media in the promotion of music.

- Introduction to Social Media in the Music Industry
- Evolution of Music Promotion in the Digital Age
- Major Platforms for Music Promotion (e.g., YouTube, Instagram, Facebook)

UNIT- II**14 Hours**

Importance of music in human life.

- Introduction to Music as a Universal Human Expression
- Psychological Effects of Music on Mind and Emotions
- Role of Music in Stress Relief and Mental Well-being

UNIT- III**18 Hours**

Critical analysis of television reality shows of Indian music.

- Introduction to Indian Music Reality Shows
- Format and Structure of Reality Music Competitions
- Role of Judges, Mentors, and Audience Voting

UNIT- IV**13 Hours**

Spiritual aspects of Indian music.

- Mantra Chanting and Its Musical Dimensions
- Spiritual Expression through Bhajans and Kirtan
- Guru-Shishya Tradition and Spiritual Transmission

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 Vishavvidalya.
- 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	L	T	P	Cr.
Course Code: BPA2152	0	0	4	2

Total Hours:60

Course Learning Outcomes:After completion of this course the learner will be able to:

1. The Students will be able to perform Drut Khayal proficiently the Raags of Hindustani classical music according to their syllabus.
2. The students will be able to perform Patriotic song and Punjabi Folk Song.
3. Preserve, promote and propagate performing arts, particularly Hindustani Vocal Music.
4. Learn about Notation System of Ragas.

Course Contents**UNIT-I** **15 hours**

A composition of DrutKhyal in Raag Bhairav.

UNIT-II **14 hours**

A composition of DrutKhyal in Raag Malkauns.

UNIT-III **13 hours**

A composition of 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	L	T	P	Cr.
Course Code: BPA2153	0	0	4	2

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

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

Course Contents

UNIT-I Analytical study of Raag Bhairav and Malkauns.	15 Hours
UNIT-II Five Alankars in any of the above raag.	13 Hours
UNIT-III Performing dugunandChaugunlayakaries on hand.	14 Hours
UNIT- IV Identification of Swar/Raag asked by Examiner.	18 Hours

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: Punjabi Compulsory-I	L	T	P	Cr.
Course Code: BPA2154	3	0	0	3

Total Hours: 45

Course Learning Outcomes: After completion of this course the learner will be able to:

1. Education their native language briefly.
2. Communicate official letter writing & notice writing
3. Write prissy writing.
4. Determine Punjabi grammar and category of word.
5. Narrate the socio, economic condition of Punjab under the rule of Sikh Culture

Course Content

UNIT I

12 hours

ਇਕਾਂਗੀਯਾਤਰਾ

1. ਮਨਦੀਮਨਵਿੱਚ (ਹਰਚਰਨਸਿੰਘ)
2. ਉਧਲੀਹੋਈਕੁੜੀ (ਕਪੂਰਸਿੰਘਘੁੰਮਣ)

UNIT II

11 hours

ਸੂਫੀਕਾਵਿ

3. ਬੁੱਲ੍ਹੇਸ਼ਾਹ
4. ਹਾਸਮਸ਼ਾਹ

UNIT III

10 hours

5. ਪੈਰਾਰਚਨਾ

6. ਦਫਤਰੀਚਿੱਠੀਪੱਤਰ

UNIT IV

12 hours

7.ਭਾਸ਼ਾ ਅਤੇ ਪੰਜਾਬੀ ਭਾਸ਼ਾ

8.ਨਾਵ, ਪੜਨਾਵ,

Transaction Modes:

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

Suggested Readings:

- Keshar Dr. K.S., *Punjab Kabh*, Edition 2012
- Dugal N .S & Jasvir Kaur , *Punjabi Grammar & Essay writing*, 13th Edition: 2013

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Course Title: Punjabi History & Culture-I	L	T	P	Cr.
Course Code: BPA2157	3	0	0	3

Total Hours: 45

This course focuses on Punjab as the cradle of the Indus Valley Civilization and the battlefield of ancient empires before the 15th century.

Course Learning Outcomes: After completion of this course the learner will be able to:

- Explain the foundation and institutional development of Sikhism under the Sikh Gurus.
- Describe the transformation of the Sikh community through militarization and the creation of the Khalsa.
- Analyze the rise of Sikh sovereignty during Banda Singh Bahadur, the Misls, and Maharaja Ranjit Singh's rule.
- Identify the major folk traditions, literature, arts, and cultural practices of Punjab.
- critically evaluate the social, cultural, and political changes in Punjab after 1947, including Partition, the Green Revolution, and state reorganization.

Course Content

Unit I: The Dawn of Civilization 12 hours

Harappan Civilization: Town planning, social-economic life, and the mystery of its decline.

The Indo-Aryan Age: The Rigvedic period and the "Sapta Sindhu" (Land of Seven Rivers) geography.

Unit II: Religious & Imperial Crossroads11 hours

Buddhism & Jainism: Their origins and impact on the social ethics of Punjab.

The Hellenistic Link: Alexander's invasion and the subsequent Indo-Greek cultural fusion.

Unit III: Medieval Transitions10hours

Turko-Afghan Rule: The social and administrative impact of the Delhi Sultanate.

Bhakti & Sufi Movements: The spiritual teachings of Bhagat Kabir, Bhagat Namdev, and Sheikh Farid.

Unit IV: Society & Economy12 hours

Development of the caste system and the evolving status of women in medieval society.

Trade routes, agriculture, and the early evolution of the Punjabi language.

Transaction Mode

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

Suggested books:

"History and Culture of Punjab" by *L.M. Joshi and Fauja Singh*: This is the gold standard for your first syllabus, covering ancient history up to early medieval times.

"Social and Cultural History of the Punjab" by *J.S. Grewal*: Excellent for understanding the social shifts from pre-Islamic Punjab to the Sikh era.

"The Ancient Indus Valley: New Perspectives" by *Jane McIntosh*: A deep dive into the Harappan civilization (Unit I).

"History of the Punjab: From Pre-Historic Times to the Age of Asoka" by *L.M. Joshi*: Focuses on the Rigvedic and Mauryan periods (Unit II).

"Sheikh Farid: Life and Teachings" by *Gurbachan Singh Talib*: Useful for the Sufism section of Unit III.

Course Title: Practical Approach to Gurmat Sangeet Tradition	L	T	P	Cr.
Course Code: BPA2155	0	0	6	3

Total Hours: 90

Course Learning Outcomes: After completion of this course the learner will be able to:

1. The students will be able to know a basic history of the Gurmat Sangeet Tradition.
2. They will be able to Identify and perform of the Nirdharit Raags of Gurmat Sangeet.
3. They will be able to learn and present Gurmat Sangeet having influence of north Hindustani classical music.
4. Know the importance of Layaand 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

Course Title: Human Values and Professional Ethics	L	T	P	Cr.
Course Code: VAC0002	2	0	0	2

Total Hours: 30

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

1. Understand the essence of Indian ethos, cultural values and ethical principles derived from scriptures, integrating self-exploration with scientific inquiry.
2. Analyze human values, self-awareness and ethical decision-making by distinguishing between perspectives, ideologies and universal moral s
3. Evaluate constitutional values, global responsibilities and the role of ethics in citizenship while promoting inclusivity and social welfare.
4. Develop essential life skills, stress management techniques and holistic well-being through mindfulness, self-discipline and personality development.

Course Content

Unit-I 7 Hours

Introduction to Indian Ethos

Meaning of ethos and cultural essence of India, Scriptures as the base of the Indian Knowledge System (IKS), Integrating the two methodologies: interiorization process for self-exploration and exterior scientific pursuit for the prosperity of world, The Law of Karma and Nishkama Karma (The Law of action and selfless action), Practical: Five hours of Yoga practice per week, Ethics through Music and Indian Poetry, Community Engagement

Unit-II 8 Hours

Human Values and Ethics

Knowing the Self and the universal values that we stand for. This is self-enquiry & self-discovery, Background conversations and deep listening, recognizing the assumptions that we make, the biases we have and the implications for ethical action. Self-identity: distinguishing and embracing oneself (and others) four profiles (inner potential, social, professional, personality), Distinguish ideology, perspectives beliefs from embodying values. Practical: Self discovery, self enquiry and Mindfulness, Yama & Niyama of Ashthang Yoga

Unit-III 7 Hours

Constitutional Values, Global Responsibility & Skills for Yoga

Values embedded in the Preamble of the Indian Constitution, Integration of Human Rights and duties. Principles and responsibilities: as citizens of India, towards global environment, Loksangraha and Vasudhaiva Kutumbakam, Conscious Full Spectrum Response model. Distinguishing judgement from discernment, Practical: Development of concentration among students through music, fine arts, mathematics, sports, yoga and mindfulness

Unit-IV 8 Hours

Integrated Personality and Well-being

The three gunas (qualities of sattva—purity and harmony, rajas —activity and passion, tamas —darkness and chaos), the four antah-karanas (inner instruments) and panch kosha (five sheaths), Stress management, Oneness, non-duality and equanimity, Physical, mental, social and spiritual well-being. Practical: Talks on importance of the Ayurvedic concept of well-being and nutrition, sports activities.

Reference Books:

- Mahadevan, B., Bhat, V.R. and Nagendra, P.R.N. 2022. Introduction to Indian Knowledge System. Delhi: PHI.
- Human Values and Professional Ethics by R R Gaur, R Sangal, G P Bagaria, Excel Books, New Delhi, 2010.
- Kashyap, Subhash C. 2019. Constitution of India. A handbook for students. New Delhi: National Book Trust.
- Dr. Awadesh Pradhan, Mahamanake Vichara". (B.H.U., Varanasi 2007)
- Harold Koontz & Heinz Weihrich, Essentials of Management, Tata McGraw Hill.
- Lama, D. 2012. Beyond Religion: Ethics for a Whole World. India: Harper Collins.

- Shrimad Bhagavad-Gita (Part of the Mahabharata). 1994. Gorakhpur: Gita Press. Swami Harshananda. 2000. The Birds' Eye View of the Vedas. Bangalore: Ramakrishna Math.
- Fontaine, D. K., Rushton, C. H. and Sharma, M. 2013. Cultivating Compassion and Empathy. In: M. Plews-Ogan and G. Beyt (Eds.), Wisdom Leadership in academic Health Science Centers- Leading Positive Change. London: Radcliffe Publishing.
- Blanchard, Kenneth and Peale, Norman Vincent. 1988. The Power of Ethical Management. New York: William Morrow and Company, Inc.
- Gandhi, Mohandas Karamchand. 1971. Pathway to God compiled by MS Deshpande. Ahmedabad: NavajivanMudranalaya, Navjivan Trust.
- Gardner, H. 2006. Five Minds for the Future. Boston: Harvard Business School Press.
- Rodriguez, S. and Juvva, S. 2018. Embodying Universal Values and Ethical Leadership in Higher Education: Creating Change Agents for Social Transformation. In B. Chatterjee, A. Banerji and P. Arya (Eds.). Resolution to Resolve: Sustainability Practices in Industry and Education. New Delhi: Bloomsbury
- [ISBN: 978-938-74-7168-9]
- Sharma, M. 2017. Radical Transformational Leadership: Strategic Action for Change Agents. Berkeley, US: North Atlantic Books.

Web Sources:

- <https://www.holy-bhagavad-gita.org/>
- <https://iksindia.org/>
- NPTEL Course: Exploring Human Values: Visions of Happiness and Perfect Society
<https://ebooks.inflibnet.ac.in/hrmp01/>

Course Title: Classification of Indian musical Instruments-I	L	T	P	Cr.
Course Code: BPA2156	2	0	0	2

Total Hours: 30

Course Learning Outcomes: After completion of this course the learner will be able to:

1. Analyze the origin, development of Indian Musical instruments.
2. Understanding the knowledge of Indian musical instruments.
3. Gain knowledge of musical instruments as accompaniment with Vocal forms of music.
4. Know about the classification of Indian musical instruments.

Course Contents

Unit-I

7 Hours

Origin and development of following strings instruments:
Tanpura, Sitar

Unit-II

8 Hours

Origin and development of following wind instruments:
Harmonium, Flute

Unit-III

7 Hours

Origin and development of following Percussion Instruments:
Tabla, Mridang

Unit-IV

8 Hours

Origin and development of following Ghan sInstruments:

Khartaal, Manjeera

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.), *BhartiyaKanthSangeetAvamVadyaSangeet*, Kanishka Publishers, New Delhi, 2002
- Lalmani Mishra (Dr.), *BharatiyaSangeetVadya*, LokodyaGranthmala series of BharatiyaJnanpith, New Delhi, 1973
- Pt. Debu Chaudhary, *On Indian Music*, Roshan Press, 2005
- Garg, LaxmiNaryan, *NibandhSangeet*, SangeetKaryalaya, Hathras, 1989
- AneetaGautam, *BhartiaSangeet Main VigianikUpkarnonKaParyog*, Kanishka Publishers, New Delhi, 2002
- Arun Kumar Sen, *BhartiaTaloKaShastriyaVivechan*, MadhayaPardesh Academy, Bhopal. 2002
- Manjushree (Dr.), *Indian Music in Professional and Academic Institutions: Sanjay Parkashan*, New Delhi
- RoshmiGoswami, *Man and Music in India*, Indian Institute at Advance Study, 1992.
- Uma Garg (Dr.), *SangeetKaSaundrya Bodh*, Sanjay Parkashan, Delhi. 1998

SEMESTER-III

Course Title: An Interrelation Study of Indian Music-II	L	T	P	Cr.
Course Code: BPA3200	4	0	0	4

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

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

Course contents**UNIT-I****15 hours**

Relationship of Music with Mathematics.

- Counting in Rhythm (Taal)
- Beat Patterns in Music
- Time and Tempo in Music

UNIT-II**18 Hours**

Interrelation of Music and Physics.

- Sound as a Form of Energy
- Loudness and Amplitude
- Quality of Sound (Timbre)

UNIT-III

13 Hours

Interrelationship of Music and Literature.

- Music and Poetry Connection
- Language and Musical Expression
- Folk Songs and Folk Literature

UNIT-IV

14 Hours

Relationship of music with History.

- Folk Music and Historical Events
- Development of Musical Instruments
- Impact of Culture and Civilization on Music

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-II	L	T	P	Cr.
Course Code: BPA3201	4	0	0	4

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

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

Course Contents

UNIT- I

15 Hours

Role of music festivals in the propagation of Hindustani Music.

- Introduction to Music Festivals
- Platform for Classical Artists
- Opportunities for Young Musicians

UNIT- II

14 Hours

Role of AIR in the propagation of Indian music.

- Name AIR as a Platform for Musicians
- National Programmes of Music
- Introduction to All India Radio (AIR)

UNIT- III

18 Hours

Techniques of Voice Culture.

- Breathing Techniques (Pranayama)

- Posture and Body Alignment
- Voice Warm-up Exercises

UNIT- IV

13 Hours

Importance of Voice Culture on the field of music.

- Introduction to Voice Culture
- Importance of Voice Training

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 Vishavvidalya.
- 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-III	L	T	P	Cr.
Course Code: BPA3202	0	0	8	4

Total Hours: 120

Course Learning Outcomes: After completion of this course the learner will be able to:

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

Course Contents

UNIT- I

30 Hours

A composition of Drut Khayal with Alaap and Taans in Raag Bihag.

UNIT- II

30Hours

A composition of Drut Khayal with Alaap and Taans in Raag Bhairvi.

UNIT- III

30 Hours

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

UNIT- IV

30Hours

A Composition of light Song

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: A Study of the Contribution by Saint and Seers to Indian music-I	L	T	P	Cr.
Course Code: BPA3204	3	0	0	3

Total Hours: 45

Course Learning Outcomes: After completion of this course the learner will be able to:

1. Gain knowledge about Saint and seers of India.
2. Evaluate the contribution by saint and seers to Indian music.
3. Demonstrate various aspects of devotional music.
4. Know about their Gayan Shailies.

Course Contents

Unit-I

10 Hours

Development of Devotional Music in India in ancient period.

- Introduction to Devotional Music
- Origin in Vedic Period
- Role of Samaveda in Music

Unit-II

12 Hours

Contribution of Guru Ramdas Ji in the development of Indian Classical Music.

- Introduction to shri Guru Ram Das Ji
- Musical Environment of His Time
- Contribution to Gurmat Sangeet

Unit-III

13 Hours

Contribution of Tulsidas and Meerain the development of Indian Classical Music.

- Introduction to Tulsidas and Meera
- Use of Simple Language in Bahjan
- Influence on Bhajan Singing Tradition

Unit-IV

10Hours

Contribution of Chaitanya Mahaprabhu in the development of devotional Music.

- Introduction to Chaitanya Mahaprabhu
- Bhakti Movement and His Role
- Promotion of Sankirtan Tradition

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

Tools of Transaction: YouTube, Videos, Audio.

Suggested Reading:

- *ShantsheelaSathianathan, Contributions of Saints and Seers to the Music of India, Kanishka Publishers, Distributors, 1996*
- *Kapila, Surinder, SangeetRatnavali, Punjabi University Patiala.1991*
- *Gurnam Singh (Dr.) Sikh Sacred Music, GurmatParkashan Patiala, 2001*
- *Gurnam Singh (Dr.), Sikh Musicology, GurmatSangeetParkashan, 2001*

Course Title: Bharatavarsha—A Land of Rare Natural Endowments	L	T	P	Cr.
Course Code: IKS0001	2	0	0	2

Total Hours: 30

Course Learning Outcomes:After completion of this course the learner will be able to:

1. Understand the concept and meaning of the Bharatavarsha
2. Discuss the role and impact of civilizations of India.
3. Describe the distinctive features of Indian vegetation, animal and mineral wealth.
4. Trace the influence and significance of geographical features on Indian culture.

Course Content

Unit-I

8 Hours

Ancient India- Bharat Varsha: People of Ancient Bharat Varsha; Our great natural heritage: The great Himalayas and the rivers.

Unit-II

8 Hours

The civilizations of the Sindhu-Ganga valley, and the Brahmaputra valley; Our coastal plains; Our Nature: Forests and Minerals; Ancient Indian Traditional Knowledge and Wisdom about nature and climate.

Unit-III

7 Hours

Abundant rains, sunshine and warmth, vegetation, animals and mineral wealth. Most populous country in the world. India's prosperity held the world in thrall.

Unit-IV

7 Hours

Splendid geographical isolation of India and the uniqueness of Indian culture. Characteristics of Indian culture, Significance of Geography on Indian Culture

Transactional Mode

Seminars, Group discussion, Team teaching, Focused group discussion, Assignments, Project-based learning, Simulations, reflection and Self-assessment

Suggested Readings

- BaladevUpadhyaya, *SamskrtaŚāstromkaItihās*, Chowkhambha, Varanasi, 2010.
- D. M. Bose, S. N. Sen and B. V. Subbarayappa, Eds., *A Concise History of Science in India*, 2nd Ed., Universities Press, Hyderabad, 2010.
- Chakravarti, Ranabir: Merchants, Merchandise & Merchantmen, in: Prakash, Om (ed.): *The Trading World of the Indian Ocean, 1500-1800* (History of Science, Philosophy and Culture, 362 in Indian Civilization, ed. by D.P. Chattopadhyaya, vol. III, 7), Pearson, Delhi, 2012, pp. 53-116.
- Chaudhuri, Kirti N.: *Trade and Civilisation in the Indian Ocean*, CUP, Cambridge, 1985.
- Malekandathil, Pius: *Maritime India: Trade, Religion and Polity in the Indian Ocean*, Primus Books, Delhi, 2010.
- McPherson, Kenneth: *The early Maritime Trade of the Indian Ocean*, in: *ib.: The Indian Ocean: A History of People and The Sea*, OUP, 1993, pp. 16-75.
- Christie, J.W., 1995, *State formation In early Maritime Southeast Asia*, BTLV
- Christie, J.W., 1999, *The Banigrama in the Indian Ocean and the Java sea during the early*
- *Asian trade boom, Communarute'smaritimes de l'oceanindien*, Brepols
- De Casparis, J.G., 1983, *India and Maritime Southeast Asia: A lasting Relationship*, Third Sri Lanka Endowment Fund Lecture.

- Hall, K.R., 1985, Maritime Trade and State development in early Southeast Asia, Honolulu. Walters, O.W., 1967, Early Indonesian Commerce, Ithaca.

Course Title: Information Technology and Principle of Stage Performance	L	T	P	Cr.
Course Code: BPA3205	2	0	0	2

Total Hours: 30

Course Learning Outcomes: After completion of this course the learner will be able to:

1. Understand the role of IT in stage design, management, and performance.
2. Gain hands-on experience with tools for audio, video, and lighting control.
3. Learn core principles of stage performance including voice, movement, and character development.
4. Develop collaborative skills using digital platforms for performance production.
5. Create and present a digitally-enhanced stage performance.

Course Content

Unit-I

7 Hours

Introduction to IT in Performing Arts:

Overview of IT and its applications in the arts

History of digital transformation in theatre and music

Unit-II

8 Hours

Fundamentals of Stage Performance:

Confidence and authenticity in front of an audience

Developing a distinct performance style or persona

Unit-III

8 Hours

Digital Tools for Stage Production:

Audio editing software (e.g., Audacity, Pro Tools)

Group project: Design and perform a musical piece

Unit-IV

7 Hours

Sound Check & Technical Coordination:

Understanding microphone technique (distance, angle)

Awareness of stage monitors, mics, mixers, and basic sound gear

Transaction Mode: Class Room Teaching, Guest Lecture, Group

Discussions & Practical Sessions

Suggested Reading:

- 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
- Husain, S.M. Azizuddin, Sufis of Punjab: A Biographical Study, Kanishka Publication Delhi, 2021

Course Title: Study of Ragas (Viva-Voce)-III	L	T	P	Cr.
Course Code: BPA3203	0	0	6	3

Total Hours: 90

Course Learning Outcomes: After completion of this course the learner will be able to:

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

Course contents

UNIT- I

20 Hours

Analysis of Raag Bihag and Bhairavi.

UNIT- II

30 Hours

Eight Alankars in any of the above raags.

UNIT- III

20 Hours

Performing dugun and Chaugunlayakaries on hand.

UNIT-IV

20 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*

CourseTitle: Disaster Risk Reduction and Management: Skills for Safety and Resilience	L	T	P	Cr.
Course Code:BPA3206	3	0	0	3

Total Hours: 45

Course outcomes: At the end of the course, students will be able to:

1. Identify hazards, vulnerabilities and risks at individual, institutional and community levels.
2. Outline the legal and institutional frameworks of DRR in India and globally.
3. Demonstrate life-saving skills, emergency communication, disaster response and risk mitigation techniques.
4. Utilize and implement basic tools and technologies for risk assessment, preparedness and resilience-building.
5. Prepare disaster management plans and design community awareness activities, or prototypes in regional/local contexts.

Course Content

UNIT-I Understanding Disaster Risk Reduction and Management: ' 5 hours

- Basic concepts and terminology: Hazard, Vulnerability, Capacity, Exposure, Disaster, Risk, Disaster Management & Disaster Risk . . . ' Reduction.
- Hazard profile of India: Regional profile.
- Disaster Management cycle: Mitigation, preparedness, response, relief, recovery, rehabilitation. Policy and legal frameworks: DM Act 2005, DM Amendment Act 2025, National.
- Policy, state-specific Acts; PM 10 points agenda.
- International Frameworks: Sendai Framework, Paris Agreement, SDGs.

- Role of Institutions in DRR (overview only): NDMA, NIDM, IMD, CWC, GSI, BIS, ISRO, INCOIS, SDMA, DDMA, NDRF.

Case studies of different disasters in India: Lessons learned (minimum 2)

UNIT.II Preparedness, Mitigation and Response Planning ' '

- Framework for Developing Disaster Management plans. **5 hours**
- Hazard, Vulnerability, Capacity and Risk (HVCR) Assessment tools and techniques: Transect walk, Hazard mapping, problem tree, Chapatti diagram etc. '
- Mitigation and Preparedness: Evacuation planning, mock drills, tabletop exercises; disaster-specific mitigation, Crowd Management techniques. \I L-, a T
- Basics of Incident Response System (IRS). a a a a a Role of emergency forces: NDRF, SDRF, police, fire services, armed forces, NCC, NSS. Planning for more vulnerable groups. Emerging technologies: Drones, digital literacy, mobile apps (GIRI tool, SAFAR, Meghdoot, UMANG, Sachet, CWC Flood Alerts, IMD, BIS, IHIP), social media for DRR. Basics of safe construction and structural & nonstructural land-use exercise (safety of Home/ college buildings).
- Funding mechanisms for disasters in India.
- Emergency Communication Network.

UNIT-III 5 hours Life-Saving Skills

- First Aid in disasters: Golden Hour concept, CPR, wounds, choking, burns, fractures, animal bites (snake/dog/rabbit), heat-related. Illnesses, triaging, stampede.
- Household and personal preparedness and protection: 72-hour emergency kit, safe food storage, water purification, ORS use, water sanitation and hygiene (WASH) and Infection Prevention Control (IPC) practices, Basic Sign Language.
- Search and Rescue methods.
- Fire safety and electrical/gas/ LPG safety: Causes, prevention, fire extinguisher demonstration, indigenous methods (Natural first-aid remedies- aloe vera, turmeric, coconut oil, salt solution); traditional risk-reduction practices.
- Disaster-specific response: Floods, landslides, earthquakes, CBRN emergencies, pandemics, drowning, lightning, gas leakage, cyclone, heatwave, and coldwave.
- Psychosocial. Support in DRR; Steps for implementing psychological first aid and its importance. Public health preparedness: Public health impacts of various disasters, Prevention of post-disaster water-borne and vector-borne diseases.

UNIT.IV Field Exposure and Community Engagement ' 30 hours

- Field visits: District Emergency Operations Centre, State Disaster Response Force/ National Disaster Response Force units, fire stations,

state Emergency operations center, hazard-prone communities, heat-prone areas (flood-prone village, fire-vulnerable urban slum).

- Practical exposure: Mock drills, demonstrations and simulations (multi-hazard, evacuation, earthquake, flood); interaction with responders and officials (Aapda Mitras, National cadet Corps/National Service Scheme/Nehru Yuva Kendra Sangathan, Red Cross). & U Y \t n I t \./F Y ' -t-r RSITY ACCBTOiTED UNIVERSIT?
- Community Engagement projects: Street Plays (nukkad natak), awareness campaigns, DRR clubs (institute and community level clubs), Information, Education and Communication material (podcasts, videos, comics, photo essays, posters, Knowledge exchange webinars).
- Environmental hazards: Youth/community participation (tree plantation, soil conservation). Project/ assignment: Preparation of institutional/household DM plan in local language; budget-friendly multi-disaster survival kit prototype; reflective field report, youth-led community engagement projects and creation of IEC/digital communication materials.
- Multidisciplinary integration: Links with local governments, HEIs, youth/ adolescent networks.
- Activities for mitigating disaster risks: Increasing green cover, plantation and knowledge of human anatomy Interaction with: State, district, gram panchayat level officials, DRR helpline numbers, and knowledge of physical resources required and available locally; interview /session with disaster survivors.

Transactional Mode Lecture, Seminar, e-Learn Teaching, e-Learning, Dialogue, peer

Group Discussion, Mobile Teaching, Self-Learning, Collaborative Learning and Cooperative Learning

Books/Handbooks 1. Sphere Handbook for humanitarian response standard, s. Link: <https://sp.spherestandards.org/handbook/> 2-Health emergency and disaster risk management framework (Health EDRM), WHO. Link: <http://public.int.who.int/emergencies/diseases/novel-coronavirus-2019/situation-reports/>

Course Title: Basics of Cyber Security	L	T	P	Cr.
Course Code: BPA3207	3	0	0	3

Total Hours: 45

Course Learning Outcomes: After completing all the units, students will be able to:

- 1) The concept of Cyber security and issues and challenges associated with it.
- 2) The cyber crimes, their nature, legal remedies and, as to how report the crimes through available platforms and procedures.
- 3) Appreciate various privacy and security concerns on online Social media and understand the reporting procedure of inappropriate content, underlying legal aspects and best practices for the use of Social media platforms.
- 4) The basic concepts related to E-Commerce and digital payments. They will become familiar with various digital payment modes and related cyber security aspects, RBI guidelines and preventive measures against digital payment frauds.

Course Content

Unit-I. Introduction to Cyber security 8 Hours

- Defining Cyberspace and Overview of Computer and Web-technology, Architecture of cyberspace, Communication and web technology, Internet, World wide web, Advent of internet, Internet infrastructure for data transfer and governance, Internet society, Regulation of cyberspace, Concept of cyber security, Issues and challenges of cyber security.

- **Unit-II: Cyber crime and Cyber law 12 Hours**

- Classification of cyber crimes, Common cyber crimes- cyber crime targeting computers and mobiles, cyber crime against women and children, financial frauds, social engineering attacks, malware and ransomware attacks, zero day and zero click attacks, Cybercriminals modus-operandi, Reporting of cyber crimes, Remedial and mitigation measures, Legal perspective of cyber crime, IT Act 2000 and its amendments, Cyber crime and offences, Organisations dealing with Cyber crime and Cyber security in India, Case studies.

- **Unit-III: Social Media Overview and Security 12 Hours**

- Introduction to Social networks. Types of Social media, Social media platforms, Social media monitoring, Hashtag, Viral content, Social media marketing, Social media privacy, Challenges, opportunities and pitfalls in online social network, Security issues related to social media, Flagging and reporting of inappropriate content, Laws regarding posting of inappropriate content, Best practices for the use of Social media, Case studies.

- **Unit-IV: E - Commerce, Digital payments Digital Technologies for Cyber Security Devices Security 13 Hours**

- Definition of E- Commerce, Main components of E-Commerce, Elements of ECommerce security, E-Commerce threats, E-Commerce security best practices, Introduction to digital payments, Components of digital payment and stake holders, Modes of digital payments- Banking Cards, Unified payment Interface (UPI), e-Wallets, Unstructured Supplementary Service Data (USSD), Aadhar enabled payments, Digital payments related common frauds and preventive measures. RBI guidelines on digital payments and customer protection in unauthorised banking transactions. Relevant provisions of Payment Settlement Act, 2007, End Point device and Mobile phone security, Password policy, Security patch management, Data backup, Downloading and management of third party software, Device security policy, Cyber Security best practices, Significance of host firewall and Anti-virus, Management of host firewall and Anti-virus, Wi-Fi security, configuration of basic security policy and permissions.

- **Suggested Readings:**

1. Cyber Crime Impact in the New Millennium, by R. C Mishra, Author press. Edition 2010.
2. Cyber Security Understanding Cyber Crimes, Computer Forensics and Legal Perspectives by Sumit Belapure and Nina Godbole, Wiley India pvt. Ltd. (First Edition, 2011)
3. Security in the Digital Age: Social Media Security Threats and Vulnerabilities by Henry A' Oliver, Create Space Independent Publishing platform. (Pearson, 13th November, 2001)
4. Cyber Laws: Intellectual property & E-commerce security by Kumar K, Dominant Publishers.

5. Electronic commerce by Elias M. Awad, prentice Hall of India pvt Ltd.
6. Cyber Laws: Intellectual property & E-commerce security by Kumar K, Dominant Publishers.
7. Fundamentals of Network security by E. Maiwald, McGraw Hill.

Semester-IV

Course Title: Comparative Study of Hindustani and Carnatic Music	L	T	P	Cr.
Course Code: BPA4250	4	0	0	4

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

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

Course contents

UNIT- I

15 Hours

Basic concept of Hindustani and Carnatic music.

- Meaning and definition of Hindustani and Carnatic music.
- Basic features of both music systems
- Differences between Hindustani and Carnatic music

UNIT- II

14 Hours

Comparison on the basis of Raag, Taal system.

- Basic concept of Raag in both system

- Basic concept of Taal in both systems
- Differences between Raag and Taal systems

UNIT- III

13 Hours

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

- Types of compositions in Hindustani music
- Types of compositions in Carnatic music
- Differences between composition styles

UNIT- IV

18 Hours

Comparison of on the basis of accompanist instruments.

- Common instruments in Hindustani music
- Common instruments in Carnatic 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: Theoretical Orientation of Gurmat Sangeet	L	T	P	Cr.
Course Code: BPA4251	4	0	0	4

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

1. Study of musical terms in Gurmat Sangeet.
2. Students will learn about the Raag Parbandh of Gurmat Sangeet.
3. Gain knowledge about Introduction of basic raags of Sri Guru Granth Sahib Ji.
4. Basic Introduction of Musical Instruments.

Course Contents

Unit- I **15Hours**

Technical Terminology:

Ashraya Raag, Janak Raag, Janya Raag, Vaka, Sur, Tukda, Tihai, Palta.

Unit- II **14Hours**

Musical Arrangement of Sri Guru Granth Sahib.

Raag Parbandh of Gurmat Sangeet.

Unit- III **13Hours**

Description of following Raagas:

Tukhari, Majh, Bihagarha, Jaijavanti

Unit- IV **18Hours**

Kirtan Chaukitraditionin 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, PuitarParmanikParkashan, Patiala.*
- *Gurmat Sangeet by Dharam Parchar Committee, CenteralYatimkhana, 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 PrabandhtePasaar 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: Biographical Study of Indian Musicians and Scholars-I	L	T	P	Cr.
Course Code: BPA4252	4	0	0	4

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

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

Course Contents

Unit-I

15 Hours

Contribution of male Vocalist to Indian Classical Music: Ustad Bade Gulam Ali Khan, Pandit Jasraj

Unit-II

13 Hours

Contribution of female Vocalist to Indian Classical Musics: Vidushi Gangubai Hangal, Vidushi Prabha Atre

Unit-III

14Hours

Contribution of the following in preservation and propagation of Hindustani Music: Pandit V.N. Bhatkhande, Pandit Omkar Nath Thakur

Unit-IV

18Hours

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, 2020s*

Course Title: Sound Techniques in Music	L	T	P	Cr.
Course Code: BPA4253	2	0	0	2

Total Hours: 30

Course Learning Outcomes: After completion of this course the learner will be able to:

1. To understand the basic concepts of music recording and its importance.
2. Develop capabilities of preparing proposals for starting small business
3. Know the availability of various institutional supports for making a new start-up.

Course Content

Unit- I

7 Hours

An introduction to acoustics with special reference to auditorium acoustics.

- Meaning and basic concept of sound and acoustic
- Types of sound and sound waves
- Auditorium acoustics and sound control

Unit- II

8 Hours

A Study of sound with particular reference to the study of the studio recording.

- Basics of sound in recording
- Types of microphones and their uses
- Process of studio recording

Unit- III

7 Hours

Introduction and Technique of Studio mixing, editing and composing.

- Basics of sound editing
- Techniques of composing in studio
- Role of studio equipment in recording

Study of sound with particular reference to the study of the studio recording.

- Basic concept and nature of sound
- Properties of sound (pitch, loudness, quality)
- Types of microphones and their uses
- Sound recording process in studio

Unit- IV

8 Hours

Field visit in recording studio.

- Observation of studio setup
- Understanding recording process practically
- Learning use of studio equipment

Mode of Transaction: Lecture, class discussion, presentations by students, assignments, library research on topics or problems, open text-book study.

Suggested Readings:

- Arora, Renu (2008). Entrepreneurship and Small Business, Dhanpat Rai & Sons Publications.
- Chandra, Prasanna (2018). Project Preparation, Appraisal, Implementation, Tata Mc-Graw Hills.
- Home recording for Musicians, Jeff Strong, Wiley Publishing Inc., New York, 2002
- Music information Retrieval, Padma Iyer, Vishva Bharti Publications, New Delhi, 2004
- Music Perception and Recognition, Padma Iyer, Vishva Bharti Publications, New Delhi, 2004
- Modern Recording Techniques, David Miller Huber & Robert E Rustin, Elsevier, New, Delhi 2005

Course Title: Sound Techniques in Music (Practical)	L	T	P	Cr.
Course Code: BPA4254	0	0	4	2

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

1. To understand the basic concepts of music recording and its importance.
2. Develop capabilities of preparing proposals for starting small business
3. Know the availability of various institutional supports for making a new start-up.

Course Content

Unit- I 15 Hours

Practical Approach record devotional music composition in studio.

- Introduction to devotional music composition
- Practical recording of devotional music in studio
- Use of studio equipment for devotional recording
- Basic voice setup and tuning for devotional style

Unit- II

14 Hours

Practical Approach record light music composition in studio.

- Introduction to light music composition
- Practical recording of light music in studio
- Microphone handling and sound balance in light music
- Expression and style in light music performance

Unit- III

13 Hours

Technique of Studio mixing, editing and composing.

- Basics of studio mixing techniques
- Sound editing process in studio recording
- Digital tools used in composing music
- Balance and enhancement of recorded sound

Unit- IV

18 Hours

Field visit: Record the renowned artist vocal style in classical/folk/light etc.

- Observation of professional recording studio
- Recording different vocal styles (classical, folk, light music)
- Understanding artist performance techniques
- Practical exposure to studio recording process

Mode of Transaction: Lecture, class discussion, presentations by students, assignments, library research on topics or problems, open text-book study.

Suggested Readings:

- Arora, Renu (2008). Entrepreneurship and Small Business, Dhanpat Rai & Sons Publications.
- Chandra, Prasanna (2018). Project Preparation, Appraisal, Implementation, Tata Mc-Graw Hills.
- Home recording for Musicians, Jeff Strong, Wiley Publishing Inc., New York, 2002
- Music information Retrieval, Padma Iyer, Vishva Bharti Publications, New Delhi, 2004
- Music Perception and Recognition, Padma Iyer, Vishva Bharti Publications, New Delhi, 2004
- Modern Recording Techniques, David Miller Huber & Robert E Rustin, Elsevier, New, Delhi 2005

Course Title: Indian Education	L	T	P	Cr.
Course Code: IKS0002	2	0	0	2

Total Hours: 30

Course Learning Outcomes: After completion of this course the learner will be able to

1. Understand the Indian Education Pre-Vedic and Post Vedic Period
2. Critically analyse the Paravidhya and Apravidhya in Indian education
3. Examine the methods of Vedas, Jainisim and Bhodhsim Education
4. Development the curriculum according to Vedas, Jainisim and Bhodhsim

Course Content

Unit-I

7 Hours

Religion and Philosophy in India: Ancient Period: Pre-Vedic and Vedic Religion, Buddhism and Jainism, Indian philosophy – Vedanta and Mimamsa school of Philosophy

Unit-II

7 Hours

Paravidya: Relation between God and Self and Aparavidya: Vedas, Vedangas, Rituals, Astronomy, Ithihasas, Puranas, Ethics and Military sciences etc.

Unit-III

8 Hours

Methods of teaching: Vedic Education: - Saravana, Manana, Nididhyasana and Intuition/revelation Jainisim – Matigyan, sarutiGyan, Avvidhiyagyan, Man: Paryav, Kaveleye

Bhodhsim- Direct and application Method, Lecture Method, Practice Method, Knowledge through conversation, Questioner answer Method

Unit-IV

8 Hours

Vedas- Mantel Development, Physical Development and Seprulity development, Jainisim- Dravye, Astikay and Anistakay

Bhodhsim- four Arya Truth (ShabadVidhya, ChikitasyaVidhya and ShilpasanVidhya, HetuVidhya and AdhyatamVidhya

Transactional Mode

Seminars, Group discussion, Team teaching, Focused group discussion, Assignments, Project-based learning, Simulations, reflection and Self-assessment

Suggested Readings

- Chaudhuri, Kirti N.: Trade and Civilisation in the Indian Ocean, CUP, Cambridge, 1985.
- Malekandathil, Pius: Maritime India: Trade, Religion and Polity in the Indian Ocean, Primus Books, Delhi, 2010.
- McPherson, Kenneth: The early Maritime Trade of the Indian Ocean, in: ib.: The Indian Ocean: A History of People and The Sea, OUP, 1993, pp. 16-75.
- Christie, J.W., 1995, State formation In early Maritime Southeast Asia, BTLV
- Christie, J.W., 1999, The Banigrama in the Indian Ocean and the Java sea during the early
- Asian trade boom, Communarute'smaritimes de l'oceanindien, Brepols
- De Casparis, J.G., 1983, India and Maritime Southeast Asia: A lasting Relationship, Third
- Sri Lanka Endowment Fund Lecture.
- Hall, K.R., 1985, Maritime Trade and State development in early Southeast Asia,
- Honolulu.Walters, O.W., 1967, Early Indonesian Commerce, Ithaca.
- BaladevUpadhyaya, *SamskrtaŚāstromkaItihās*, Chowkhambha, Varanasi, 2010.
- D. M. Bose, S. N. Sen and B. V. Subbarayappa, Eds., *A Concise History of Science in India*, 2nd Ed., Universities Press, Hyderabad, 2010.
- Chakravarti, Ranabir: Merchants, Merchandise & Merchantmen, in: Prakash, Om (ed.): The Trading World of the Indian Ocean, 1500-1800 (History of Science, Philosophy and Culture in Indian Civilization, ed. by D.P. Chattopadhyaya, vol. III, 7), Pearson, Delhi, 2012

Course Title: Punjabi Compulsory-II	L	T	P	Cr.
Course Code: BPA4255	2	0	0	2

Total Hours: 30

Course Learning Outcomes: After completion of this course the learner will be able to:

1. Education their native language briefly.
2. Communicate official letter writing & notice writing
3. Write prissy writing.
4. Determine Punjabi grammar and category of word.
5. Narrate the socio, economic condition of Punjab under the rule of Sikh Culture

Course Content

UNIT-I

7 Hours

ਇਕਾਂਗੀ-ਯਾਤਰਾ

1. ਮਾਂਦਾਡਿਪਟੀ (ਆਈ.ਸੀ. ਨੰਦਾ)
2. ਦੂਜਾ-ਵਿਆਹ (ਸੰਤਸਿੰਘਸੇਖੋਂ)

UNIT-II

8 Hours

ਸੂਫੀ-ਕਾਵਿ

3. ਸ਼ੇਖਰੀਦ
4. ਸ਼ਾਹਹੁਸੈਨ

UNIT-III

7 Hours

11. ਇਸਤਿਹਾਰ

12. ਨਿਬੰਧ-ਰਚਨਾ (250-300 ਸ਼ਬਦਾਂਵਿੱਚ)

UNIT-IV**8 Hours**

14. ਕਿਰਿਆ, ਵਿਸ਼ੇਸ਼ਣ, ਕਿਰਿਆਵਿਸ਼ੇਸ਼ਣ

15. ਸ਼ਬਦਸ਼੍ਰੇਣੀਆਂ

16. ਪੰਜਾਬੀ ਧੁਨੀਆਂ ਦਾ ਵਰਗੀਕਰਨ

Transaction Modes:

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

Suggested Readings:

- Keshar Dr. K.S., *Punjab Kabh*, Edition 2012
- Dugal N .S & Jasvir Kaur , *Punjabi Grammar & Essay writing*, 13th Edition: 2013

Course Title: Punjabi History & Culture-II	L	T	P	Cr.
Course Code: BPA4258	2	0	0	2

Total Hours: 30

This course focuses on Punjab as the cradle of the Indus Valley Civilization and the battlefield of ancient empires before the 15th century.

Course Learning Outcomes: After completion of this course the learner will be able to:

- Explain the foundation and institutional development of Sikhism under the Sikh Gurus.
- Describe the transformation of the Sikh community through militarization and the creation of the Khalsa.
- Analyze the rise of Sikh sovereignty during Banda Singh Bahadur, the Misls, and Maharaja Ranjit Singh's rule.
- Identify the major folk traditions, literature, arts, and cultural practices of Punjab.
- Critically evaluate the social, cultural, and political changes in Punjab after 1947, including Partition, the Green Revolution, and state reorganization.

Course Contents**Unit I: The Foundation of Sikhism (1469–1606) 8 Hours**

- **Guru Nanak Dev Ji:** Life, philosophy of *Ik Onkar*, and the institutions of *Sangat* and *Pangat*.
- **Institutional Growth:** The development of Gurmukhi, the *Masand* system, and the compilation of the **Adi Granth**.

- **Martyrdom of Guru Arjan Dev Ji:** Its causes and impact on the direction of the community.

Unit II: Transformation & The Khalsa (1606–1708) 7 Hours

- **Militarization:** The *Miri-Piri* policy of Guru Hargobind Ji and the construction of Akal Takht.
- **The Second Martyrdom:** Guru Tegh Bahadur Ji's sacrifice for religious freedom.
- **Creation of the Khalsa (1699):** Guru Gobind Singh Ji's mission, the Five Ks, and the struggle against Mughal authority.

Unit III: Khalsa Raj – The Era of Sovereignty 8 Hours

- **Banda Singh Bahadur:** The first Sikh state, land reforms, and the fall of Sirhind.
- **The Misal Period:** Rise of the 12 Sikh confederacies (Misls) and the *Dal Khalsa*.
- **Maharaja Ranjit Singh:** Unification of Punjab, the secular nature of his administration, and military reforms.

Unit IV: Culture & Civilization in Current Punjab 7 Hours

- **Folk Traditions:** Festivals (Baisakhi, Lohri), Folk Dances (Bhangra, Giddha), and Sports (Kila Raipur Olympics).
- **Modern Literature & Arts:** Contributions of Bhai Vir Singh, Amrita Pritam, and Sobha Singh (Painter).
- **Post-1947 Punjab:** The impact of Partition, the Green Revolution, and the 1966 reorganization of the state.

Transaction Modes:

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

Suggested books:

"History and Culture of Punjab" by *Dr. Kranti Kumar Gupta*: Specifically tailored for recent university semesters (Unit I-IV), including map-based questions.

"A History of the Sikhs (Vol. 1: 1469–1839)" by *Khushwant Singh*: The most readable and comprehensive account of the Gurus and Maharaja Ranjit Singh (Units I, II, and III).

"Sikh Raj Kiven Baniya" (Punjabi) by *Sohan Singh Seetal*: A classic account of the rise of Sikh power and the life of Banda Singh Bahadur (Unit III).

"Empire of the Sikhs: The Life and Times of Maharaja Ranjit Singh" by *Patwant Singh*: A detailed biography of the "Lion of Punjab" (Unit III).

"Punjabi Centuries: Tracing Histories of Punjab" edited by *Anshu Malhotra*: A modern look at how Punjabi identity and culture evolved through partition to the present day (Unit IV).

Punjabi Culture & Social Rituals" by *Vinod K. Gulati & Sanjeev Sabharwal*: Great for learning about modern festivals, customs, and daily life.

"Lions of the Punjab: Culture in the Making" by *Richard G. Fox*: A scholarly look at how the modern Punjabi/Sikh identity was formed during the colonial era.

Course Title: Practical Approach to Light Music	L	T	P	Cr.
Course Code: BPA4256	0	0	8	4

Total Hours: 120

Course Learning Outcomes: After completion of this course the learner will be able to:

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

Course Contents

UNIT-I **30 Hours**

A Composition of Punjabi song in light music.

UNIT- II **30 Hours**

A Composition of Hindi song in light music.

UNIT- III **30 Hours**

A Composition of National Anthem.

UNIT- IV **30 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 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*
- *Brihaspati, Acharya, Sangeet Chintamani, Sangeet Karyalayaya, Hathras.*

Course Title: Practical Approach to Tala system of Hindustani Music	L	T	P	Cr.
Course Code: BPA4257	0	0	8	4

Total Hours: 120

Course Learning Outcomes: After completion of this course the learner will be able to:

1. Students will learn about basic importance of Laya in human life.
2. Ability to recognize about ten Verns of Taal.
3. Students will learn about different layakaries of Taal.
4. Ability to play on hand as well as Tabla.

Course Contents

Unit -1

30 Hours

Basic information of Laya

Ability to play Keharva Taal on Hand as well as Tabla.

Unit-II

30 Hours

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

Unit-III

30Hours

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

Unit-IV

30 Hours

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

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

Suggested Readings:

- 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-V

Course Title: Historical Study of Hindustani Music	L	T	P	Cr.
Course Code: BPA5300	4	0	0	4

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

1. The students will be able to explain the various primary and basicknowledge about medieval period.
2. The students will be able to learn about contribution of Prominent Scholars towards Hindustani music.

3. Know about importance of Punjabi Musicians in Hindustani Music.
4. Know about Musicians practical approach as well as theoretical approach.

Course contents

UNIT- I

15 Hours

Historical development of music in medieval period.

- Development of Hindustani and Carnatic traditions
- Influence of Bhakti and Sufi movements on music
- Evolution of musical forms in medieval era.

UNIT- II

14 Hours

Musical references in *Sangeet Ratnakar* of Pt. Sharangdev.

- Introduction to *Sangeet Ratnakar*
- Concept of Nada, Shruti, and Swara in text
- Description of Raga and Tala system
- Importance of *Sangeet Ratnakar* in Indian music theory.

UNIT- III

13 Hours

Study of *Swarmel-klanidhi* and *Sangeet Parijaat*.

- Introduction to *Swarmel Kalanidhi*
- Concept of melody and classification of ragas
- Introduction to *Sangeet Parijaat*
- Contribution of these texts to music theory

UNIT- IV

18 Hours

Contribution of *SdarangandAdarang*.

- Introduction to *Sadarang* and *Adarang*
- Development of *Khayal* style in Hindustani music
- Contribution to classical vocal compositions
- Impact on modern Hindustani music tradition

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

Suggested Readings:

- *ShantsheelaSathianathan, 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: Fundamentals of Hindustani Raga and Tala System	L	T	P	Cr.
Course Code: BPA5301	4	0	0	4

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

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

Course contents

UNIT- I

15 Hours

Defination and concept of Raag in Hindustani Music.

- Meaning and definition of Raag in Hindustani music
- Basic concept and structure of Raag
- Importance of Raag in classical music system
- Introduction to melodic framework of Raag

UNIT -II

14 Hours

Basic Characteristics of Raag.

- Rules and features of Raag formation
- Vadi, Samvadi, and important swaras
- Aroha and Avaroha structure of Raag
- Time theory and emotional expression of Raag

UNIT -III

18 Hours

Defination and concept of Taal in Hindustani Music.

- Meaning and definition of Taal
- Structure and division of Taal system
- Concept of Laya and rhythmic cycle
- Importance of Taal in performance music

UNIT -IV

13 Hours

Basic Characteristics of Taal.

- Matra, Sam, and Tali-Khali system
- Types of Taals in Hindustani music
- Layakari and rhythmic variations
- Role of Taal in musical composition

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: Critical Study of Ragas	L	T	P	Cr.
Course Code: BPA5302	2	0	0	2

Total Hours: 30

Course Learning Outcomes: After completion of this course the learner will be able to:

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

Course Contents

UNIT- I

7 Hours

One Drutkhyal notation of Raag Bhageshri with alaap and Taan.

- Introduction to Raag Bhageshri
- Notation of Drut Khyal in Raag Bhageshri

UNIT- II

8 Hours

One DrutKhyal with alaap and taan of Raag Asawari and Durga.

- Introduction to Raag Asawari and Raag Durga
- Notation of Drut Khyal in Raag Asawari
- Notation of Drut Khyal in Raag Durga

UNIT- III

7Hours

Notation of Deepchandi and Dadra Taal with dugunlayakaries on hand.

- Introduction to Deepchandi Taal
- Introduction to Dadra Taal
- Notation of both Taals in simple form
- Practice of Dugun Layakari in both Taals

UNIT- IV

8 Hours

One notation of Film Song based on any Raag.

- Selection of film song based on any Raag
- Identification of Raag structure in film song
- Writing notation of selected song
- Understanding melody and rhythm in film music

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: Critical Study of Ragas (Practical)	L	T	P	Cr.
Course Code: BPA5303	0	0	4	2

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

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

Course Contents

UNIT- I 15 Hours

One Drutkhyal composition of Raag Bhageshri with alaap and Taan.

UNIT- II 14 Hours

One DrutKhyal with alaap and taan of Raag Asawari and Durga.

UNIT- III 13 Hours

Presentation of Deepchandi and Dadra taal with dugunlayakaries 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*

Internship

Course Title: Practice of Harmonium	L	T	P	Cr.
Course Code:BPA5305	0	0	8	4

Total Hours: 120

Course Learning Outcomes: After completion of this course the learner will be able to:

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

Course Contents

UNIT- I 30 Hours

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

UNIT- II 30 Hours

Play Nagma in any Raag.

UNIT- III 30 Hours

Play One Composition of National Anthem (Jan Gan Man)

UNIT- IV 30 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	L	T	P	Cr.
Course Code: BPA5306	0	0	8	4

Total Hours: 120

Course Learning Outcomes: After completion of this course the learner will be able to:

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

Course Contents

UNIT I **30 Hours**
Play Ten Alankars in Raag Bilawal, Kalyan, Khamaj and Asawari.

UNIT II **30 Hours**
Demonstration of Mizraab Bols.

UNIT III **30 Hours**
A film song of your choice along with rhythm

UNIT IV **30 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: Biographical Study of Indian Music Scholars-II	L	T	P	Cr.
Course Code: BPA5307	4	0	0	4

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

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

Course Contents

Unit-I

12 Hours

Contribution of male Vocalist to Indian Classical Music:

Ustad Amir Khan Sahib, Ustad Sohan Singh

Unit-II

18 Hours

Contribution of female Vocalist to Indian Classical Music:

Vidushi Kesar Bai Kerkar, Vidushi Annapurna Devi

Unit-III

15 Hours

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

Pandit V.D Paluskar, S.M. Tagore

Unit-IV

15 Hours

Contribution of following towards the Music of Punjab:

Prof. Tara Singh, Dr. Gurnam Singh

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, 2020*

Course Title: Comparative Study of Hindustani Music and Gurmat Sangeet	L	T	P	Cr.
Course Code: BPA5308	4	0	0	4

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

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

Course Contents

UNIT-I

15Hours

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.

- Meaning and basic concept of both music form
- Purpose and religious/artistic importance
- Structure of ragas and talas in both traditions

Unit -III

18Hours

Description of following Raagas - Todi & Maru

One notation of Sarang Raag.

Unit –

IV

15Hours

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, PvitarParmanikParkashan, Patiala.
- *Gurmat Sangeet* by Dharam Parchar Committee, CenteralYatimkhana, 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 PrabandhtePasaar* 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.
- *TablaVaadan*byDr.jagmohan Sharma, Punjabi University, Patiala, 1996

SEMESTER-VI

Course Title: History of Indian Music	L	T	P	Cr.
Course Code: BPA6350	4	0	0	4

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

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

Course contents

UNIT -I

15 hours

Historical development of music in the Puran, Upnishad.

Music in the Puranas:

- Role of music in mythological and devotional traditions
- Description of gods and divine musicians (e.g., Narada, Gandharvas)
- Development of devotional music (Bhakti tradition)

Music in the Upanishad:

- Concept of sound (Nada) and cosmic vibration (Om)
- Philosophical importance of music and spiritual sound
- Early reference to Shruti and Swara system

UNIT- II

14 Hours

Historical development of music in the Vedas.

- Transition from Vedic chant to structured musical system
- Growth of spiritual and ritualistic music traditions
- Foundation of later classical music systems (Hindustani & Carnatic)

UNIT -III

13 Hours

Musical referenes in Brihadeshi and Datilam.

Brihaddeshi (Matanga Muni)

- Introduction to *Brihaddeshi* as a musicological text
- First clear use of the term “Raga” in Indian music
- Concept of Nada, Swara, and Raga classification

Dattilam (Dattila Muni)

- Introduction to *Dattilam* as an early treatise on music
- Description of musical scales and tonal systems
- Explanation of Jati and early melodic structures

UNIT -IV

18 Hours

Historical development of music in Natyashastra Period.

Introduction to Natya Shastra:

- Importance of Natya Shastra as the foundation of Indian performing arts
- Integration of music, dance, and drama

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: Classification of Indian Musical Instruments-II	L	T	P	Cr.
Course Code:BPA6351	4	0	0	4

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

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

Course Contents**Unit- I****15 Hours**

Historical development of Indian musical instruments.

Ancient Period of Instruments

- *Use of simple instruments in Vedic and early civilization period*
- *Development of string, wind, and percussion instruments*
- *Instruments mentioned in ancient texts like Vedas and Natya Shastra*

Medieval Development

- Growth of classical instruments during Bhakti and Sufi period
- Introduction and refinement of instruments like Sitar, Tabla, Sarangi
- Influence of court music and royal patronage

Unit- II

14 Hours

Classification of Indian musical instruments:

Sitar, Veena, Sarod, Tanpura

Bansuri, Shehnai, Harmonium

Tabla, Mridangam, Dholak

Manjira, Kartal, Ghungroo

Unit- III

13 Hours

Structure of any two strings Instruments.

Sitar, Sarod, Taar Shehnai.

Unit- IV

18 Hours

Structure of any on two wind instrument.

Bansuri, Algoze and Harmonium

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 Mishra, *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 VigianikUpkarnon 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-VI	L	T	P	Cr.
Course Code: BPA6352	0	0	8	4

Total Hours: 120

Course Learning Outcomes: After completion of this course the learner will be able to:

1. The students will be able to perform DrutKhayals proficiently the Raags of Hindustani classical music according to their syllabus.
2. The students will be able to performSwars proficiently the Raags of Hindustani classical music in various talas according to their syllabus.
3. Preserve, promote and propagate performing arts, particularly Hindustani Vocal Music.
4. Ability to play Taals on hand as well as Tabla.

Course Contents

UNIT- I

30 Hours

One Dhrut Khyal composition with proper elaboration in Raag Poorvi.

UNIT- II

30 Hours

DrutKhyal with alaap and taans in Raag Miyan Ki Todi.

UNIT- III**30 Hours**

DrutKhyal with alaap and taans in Raag Varindawani Sarang

UNIT- IV**30 Hours**

Presentation of Ektaal and Adda ChartalwithDogunlayakaries 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: Foundational Literature of Indian Civilization	L	T	P	Cr.
Course Code: IKS0003	2	0	0	2

Total Hours: 30**Course Learning Outcomes:**After completion of this course the learner will be able to:

1. Develop a foundational knowledge of key literary works of Indian civilisation
2. Critically analyse the impact on social and cultural life.
3. Enhance analytical skills by interpreting texts in their historical, linguistic, and philosophical contexts
4. Recognize the continued influence of foundational Indian literature on modern thought, governance, arts, and societal structures, fostering a deeper connection with India's intellectual and literary traditions

Course Content**Unit – I****7 Hours**

Introduction, The Vedic Corpus. The Itihasas— Ramayana and Mahabharata, and their important regional versions.

The Puranas. The role of Itihasas and Puranas in understanding the Vedas.

Unit – II:**8 Hours**

Foundational Texts of Indian Philosophies, including the Jaina and Bauddha. Foundational Texts of Indian Religious Sampradayas, from the Vedic period to the Bhakti traditions of different regions.

The Vedangas and Other Streams of Indian Knowledge System:

The six Vedangas — Siksha, Vyakarana, Chandas, Nirukta, Jyotisha and Kalpa. Other streams of Indian Knowledge System such as Ayurveda, Sthapatya, Natyasastra, Dharmasastra, Arthasastra, etc.

Continuity of the Corpus. The Indian way of continuing the evolution of knowledge through commentaries, interpretations and revisions of the foundational texts.

The large corpus of literature on IKS in Sanskrit and other Indian languages. Others sources for the study of Indian Knowledge System.

Unit – III:

8 Hours

Indian Language Sciences: Language Sciences and the preservation of the Vedic corpus. Varnamala of Indian languages based on classification of sounds on the basis of their origin and effort involved. The special feature of the scripts of most Indian languages, that each symbol is associated with a unique sound. Word formation in Sanskrit and Indian languages. Basic purpose of the Science of Vyakarana as established by Panini.

Important texts of Indian Language Sciences —Siksha or phonetics, Nirukta or etymology, Vyakarana or Grammar, Chandas or Prosody.

How the Indian Language Sciences continued to flourish in the 18//19 the centuries. Navyanyaya and Navya-vyakarana in Navadvipa, Varanasi and West and South India.

Unit – IV:

7 Hours

Indian Mathematics: Numbers, fractions and geometry in the Vedas. Decimal nomenclature of numbers in the Vedas. Zero and Infinity. Simple constructions from Sulba-sutras.

The development of the decimal place value system which resulted in a simplification of all arithmetical operations. Linguistic representation of numbers.

Important texts of Indian mathematics. Brief introduction to the development of algebra, trigonometry and calculus. How Indian mathematics continued to flourish in the 18/19/20th centuries. Kerala School. Sir Ramanujan.

Transactional Mode

Seminars, Group discussion, Team teaching, Focused group discussion, Assignments, Project-based learning, Simulations, reflection and Self-assessment

Suggested Readings

- Dharampal, *Some Aspects of Earlier Indian Society and Polity and Their Relevance Today*, New Quest Publications, Pune, 1987.
- The Rigveda: The Earliest Religious Poetry of India by Wendy Doniger
- The Puranas: A Study in Religious and Cultural History by F.E. Pargiter
- Ancient Indian Tradition and Mythology by F.E. Pargiter
- A History of Indian Philosophy by Surendranath Dasgupta

- Indian Philosophy by S. Radhakrishnan (A classic overview)
- The Study of Sanskrit by SushamaKarve
- A Practical Sanskrit Dictionary by A.A. Macdonell
- Sanskrit Grammar by William Dwight Whitney
- Comparative Grammar of the Prakrit Languages by Hemachandra
- Mathematics in India by Kim Plofker
- A History of Indian Mathematics by C.N. Srinivasiengar
- Indian Mathematics and Astronomy: Selected Articles by K.S. Shukla
- Ramanujan: Twelve Lectures on Subjects Suggested by His Life and Work by G.H. Hardy

Course Title: Introduction to Sufi Music	L	T	P	Cr.
Course Code: BPA6353	4	0	0	4

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

1. Demonstrate the concept of Sufi music like Kawali and Kaafi.
2. Demonstrate the concept of devotional music specially related to Sufism.
3. Ability to learn about notation system.
4. Know about importance of Taal and Laya in instrumental Music.

Course Contents

UNIT- I

15 Hours

Two notations of any Qawwali

Introduction to Qawwali

- Meaning and origin of Qawwali
- Devotional form of Sufi music
- Importance of rhythm and repetition

Notation of First Qawwali

- Identification of Taal and rhythm pattern
- Step-wise musical notation of lyrics and melody
- Basic structure of composition

Notation of Second Qawwali

Use of different rhythm or variation in melody

- Writing of swaras and lyrics in systematic form
- Expression and style of performance

UNIT-II

14 Hours

One Composition and notation of any Sufi Gayaki.

Introduction to Sufi Gayaki:

- Meaning and origin of Sufi singing
- Devotional and spiritual nature of Sufi music
- Importance of emotion and expression

Selection of Composition:

Choice of any Sufi composition (Qawwali/Kalam)

- Identification of Raag and Taal used
- Understanding lyrics and meaning

3. Notation of the Composition:

- Writing of Sargam (Sa Re Ga Ma) notation
- Division according to Taal (rhythm cycle)
- Proper alignment of swaras with lyrics

Unit- III

13 Hours

One Composition and notation of any kafi gayanshaili.

Introduction to Kafi Gayan Shaili:

- Meaning and origin of Kafi singing style
- Connection with Sufi and Punjabi folk tradition
- Emotional and devotional expression in Kafi

Selection of Kafi Composition:

- Choice of any Kafi (e.g., based on Sufi poetry)
- Identification of Raag (often Kafi) and Taal
- Understanding lyrics and theme

Notation of the Composition

- Writing Sargam notation
- Division of composition into Taal (Dadra/Keharwa etc.)
- Proper arrangement of swaras with lyrics

UNIT-IV

18 Hours

One notation of any Qawwaligayanshaili.

Introduction to Qawwali Gayan Shaili

- Meaning and origin of Qawwali singing style
- Connection with Sufi tradition and devotional music

Notation of the Composition

- Writing Sargam notation
- Division according to Taal structure
- Proper alignment of swaras with lyrics

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,*

Course Title: Vocal forms of Carnatic Music	L	T	P	Cr.
Course Code: BPA6354	4	0	0	4

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

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

Course contents

UNIT- I

15 Hours

Historical development of Padam Gayaki in Carnatic Music.

Introduction and Origin

- Kshetrappa and Classical Development
- Tanjavur Tradition and Dance Integration
- Modern Revival and Performance Practice

UNIT -II

18 Hours

Historical development of Kriti Gayan in Carnatic Music.

- Origin of Kriti
- Growth in Early Carnatic Music
- Contribution of Trinity Composers
- Modern Performance Practice

UNIT-III

13 Hours

Historical development of Jawali in Carnatic Music.

- Origin of Jawali
- Early Development in South Indian Court Tradition
- Growth through Dance and Musical Performance
- Modern Practice in Carnatic Music and Bharatanatyam

UNIT -IV

14 Hours

Historical development of Tilana Gayan in Carnatic Music.

- Origin of Tillana
- Development in Court and Dance Traditions
- Refinement by Carnatic Composers
- Modern Performance Practice in Music and Dance

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 Karyalaya Hathras, 2020*
- *Sharma, Yashpal (Dr), Ustad Amir Khan: Jeewan ate Kla, Punjabi University Patiala, 2023*
- *Sharma, Yashpal (Dr), Khyal Gayan Diyan Ustaadi Bandishan, Punjabi University Patiala, 2023*

Course Title: Practical approach of Punjabi Folk Music	L	T	P	Cr.
Course Code: BPA6355	0	0	8	4

Total Hours: 120

Course Learning Outcomes: After completion of this course the learner will be able to:

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

Course contents

UNIT-I **30 hours.**

One composition of Punjabi Folk Song.

UNIT II **30 hours**

One composition of Tappe with the help of Harmonium

UNIT III **30 hours**

Ability to play any one Punjabi Folk music instrument.

UNIT IV **30 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 of Tabla	L	T	P	Cr.
Course Code: BPA6356	0	0	8	4

Total Hours: 120

Course Learning Outcomes: After completion of this course the learner will be able to:

1. know about Ten Varns of Taal.
2. The students will be able to perform Tabla proficiently according to their syllabus.
3. The students will be able to perform table with National Anthem and Saraswati Vandana .
4. Preserve, promote and propagate performing arts, particularly Hindustani Vocal Music.

Course Contents**UNIT- I****30 Hours**

Demonstration of Ten Varans of Tabla.

UNIT- II**30 Hours**

Play Tabla with National Anthem, and Saraswati Vandana.

UNIT- III**30Hours**

Play Tabla with the composition of any Drut Khyal.

UNIT- IV**30 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*

SEMESTER-VII

Course Title: TimeTheory of Indian Music	L	T	P	Cr.
Course Code:BPA7400	4	0	0	4

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

1. Understanding the knowledge of time theoryin Hindustani Muisic.
2. Analyse the concept of time theory with purav-utar Raag, Adhav Darshak Swar raga
3. Analyse the origin, development and characteristics of Indian Classical Music
4. Know about Seasonal Raags.

Course contents**UNIT- I****15 Hours**

Concept of time theory in Indian Music.

- Meaning of Time Theory (Kala Concept)
- Raga and Time Association
- Seasonal and Emotional Time Cycles
- Modern Understanding and Performance Practice

UNIT- II**14Hours**

Brief notes on the:

Purav-Utar Raag ,Adhav Darshak Swar.

- Purav (Poorvi) and Uttar (Uttari) Raag System
- Concept of Aadhav (Strong) Swaras
- Concept of Darshak (Indicative) Swaras
- Relationship between Swaras and Raga Structure

UNIT- III**13Hours**

Brief notes on the Sandhi Parkash and Seasonal Raag.

- Sandhi Prakash
- Morning Sandhi Prakash Ragas
- Evening Sandhi Prakash Ragas
- Seasonal Ragas and Their Classification
- Emotional and Aesthetic Significance

UNIT- IV

18 Hours

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

- Traditional Basis of Time Theory
- Relevance in Contemporary Practice
- Challenges in Modern Context

Transaction Mode

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

Suggested Readings:

- *Ranade Ashok Da. (2014) Keywords and Concepts Hindustani Classical Music, Promilla&CO.Publishers, New Delhi.*
- *Sharma, Yashpal (Dr), Ustaad Amir Khan: Jeewan ate Kla, Punjabi University Patiala, 2023*
- *Sharma, Joginderpal, BhartiSangeet da Ithas, Punjabi University Patiala. 1984*
- *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	L	T	P	Cr.
Course Code: BPA7401	4	0	0	4

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

1. Analyse the contribution of Ghrana System of Indian Music in the growth of classical music.
2. Describe the contribution of classical musicians in the growth and propagation of Indian Classical Music
3. Analyse the educational system of music teaching.
4. Know about modern trends in Music education.

Course contents

UNIT- I

14 Hours

Music Education through the ages of Indian history.

- Ancient Period (Vedic and Post-Vedic Era)
- Medieval Period
- Bhakti and Mughal Period Influence
- Modern Period and Institutional Education

UNIT- II

15 Hours

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

- Origin of Gharana System
- Preservation of Musical Knowledge and Style
- Development of Distinct Musical Styles
- Role in Training and Guru-Shishya Tradition

UNIT- III

18 Hours

Institutional system of music education.

- Introduction to Institutional Learning
- Development of Music Schools and Universities
- Curriculum and Structured Training System
- Role of Examinations and Certification
- Modern Importance and Global Expansion

UNIT- IV

13 Hours

Modern trends in Music education.

- Digital and Online Learning
- Blended Learning (Traditional + Modern Methods)
- Use of Technology and Music Software

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), Ustad 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-VII	L	T	P	Cr.
Course Code: BPA7402	0	0	8	4

Total Hours: 120

Course Learning Outcomes: After completion of this course the learner will be able to:

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

Course Contents

UNIT- I

30 Hours

One Dhrut Khyal composition with proper elaboration in Raag Jog.

UNIT- II

30 Hours

A composition of DrutKhyal with alaap and taans in Raag Miyan Malhar.

UNIT- III

30 Hours

A composition of DrutKhyal with alaap and taans in Raag Shudh Sarang

UNIT- IV

30 Hours

Presentation of Beertaal and Jhomra with Dogunlayakaries 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)-VII	L	T	P	Cr.
Course Code: BPA7403	0	0	8	4

Total Hours: 120

Course Learning Outcomes: After completion of this course the learner will be able to:

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

Course contents

UNIT- I

30 Hours

Analysis of Raag Jog, Miyan Malhar, Shudh Sarang.

UNIT- II

30 Hours

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

UNIT- III

30 Hours

Performing dugun and Chaugunlayakaries on hand.

UNIT- IV

30 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: A Study of Musicologists & text (Granthas)	L	T	P	Cr.
Course Code: BPA7404	4	0	0	4

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

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

Course Contents

Unit-I **18 Hours**

Detailed Study of:
Ras Kaumudi & Raag Tatav Vibodh

Unit-II **12 Hours**

Detailed Study of:
Hirdey Kautak & Hirdey Parkash

Unit-III **15 Hours**

Detailed Study of:
Sangeet Darpan & Raag Tirangni

Unit-IV **15 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 Karyalya Hathras, 2017
- Jha Ramashraya, Abhinav Geetanjali, Sangeet Karyalaya Hathras, 2020
- Kapila, Surinder, Sangeet Ratnavali, Punjabi University Patiala. 1991
- Sharma, Ganesh Parshad, Raag Praveen, Kanishka Publication Delhi, 2011

Course Title: Vocal forms of Hindustani Music	L	T	P	Cr.
Course Code: BPA7405	4	0	0	4

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

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

Course contents

UNIT- I

15 Hours

Historical development of Jati Gayan in Hindustani Music.

- Ancient Origins in Jati System
- Jati as a Basis of Early Raga Formation
- Development in Medieval Music Theory
- Transition from Jati to Raga System

UNIT- II

18 Hours

Historical development of Tappa Gayan in Hindustani Music.

- Origin and Folk Roots of Tappa
- Development in Punjab and Camel Drivers' Songs
- Role of Shori Mian in Classical Form
- Modern Practice in Hindustani Vocal Music

UNIT- III

15 Hours

Historical development of Dhamar Gayan in Hindustani Music.

- Origin of Dhamar Tradition
- Association with Dhrupad Style
- Development in Temple and Court Music
- Role in Holi Festival and Romantic Themes
- Modern Performance Practice in Hindustani Music

UNIT- IV

12Hours

Historical development of Khyal Gayan in Hindustani Music.

- Origin and Early Influence
- Development under Sultanate and Mughal Period
- Contribution of Amir Khusro and Later Musicians

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*

Semester-VIII

Course Title: Scientific Study of Indian Music	L	T	P	Cr.
Course Code: BPA8450	4	0	0	4

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

1. Understand comprehensive knowledge of theoretical as well as practical of Indian Classical Music.
2. Appraise the fundamental knowledge about various scientific term of Voice.
3. Comprehend the knowledge about music of Vedic period.
4. Understand the knowledge of Veda along with the works of music scholars of the past.

Course Contents**Unit-I****14Hours**

Importance of Voice Culture in Hindustani Music.
Correct intonation of Swaras.

Unit-II**15 Hours**

Detailed study of Technical terms of music: Nibadh-Anibadh Gaan, Alaptav-Bahutav, Avirbhav-Tribhaav, Alankaras: Khatka, Murki, Kan, Meend, Kaku, Varna.

Unit-III**13 Hours**

Origin and development of Indian Musical Scale.

- Vedic Origins of Sound and Swara Concept
- Development of Swaras and Early Scale Formation
- Grama System in Ancient Music Theory
- Evolution into Raga-Based Scale System
- Modern Standardization of Indian Musical Scale

Unit-IV**18 Hours**

Evolution of notation System. Its merits and demerits.
Swar Sthapna on the string of veena as described by scholar of medieval period.

Modes of transaction: Lecture, Self-learning, Group Discussions.

Suggested Reading:

- 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 Vishavvidalya.
- Choudhary, Subhadra, *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 Karyalayaya Hathras, 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 Karyalayaya Hathras, 1964.
- Muni, Bharat, *Natya Shastra*, Chokhamba Sanskrit Sansthan, Varanasi, 1985.

Course Title: Historical and Theoretical Study of Ragas	L	T	P	Cr.
Course Code: BPA8451	4	0	0	4

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

1. Students get the knowledge about the historical development of the prescribed ragas with respect to their scale
2. Students learn about various ragas classification systems.
3. Students learn about various ragangas in Hindustani Music.
4. Know about importance of 13th Century Ragas.

Course Contents

Unit-I

15 Hours

Development of Raga Classification System in Ancient, Medieval and Modern times.

- Ancient Period (Jati System and Early Classification)
- Medieval Period (Mela and Thaata Systems)
- Transition and Refinement in Music Theory
- Modern Period (Thaata System and Contemporary Approaches)

Unit-II

12 Hours

Detailed and Comparative study of the Ragas:
Basant-Paraj&Marwa Puria

Unit-III

18 Hours

Detailed Study of following Ragas:
Gaud&Bhairav

Unit-IV

15 Hours

Study of the following Ragang in the modern context:
Sarang &Malhar

Mode of Transaction: Practical Demonstration; Problem Solving, Lecture; Group Discussion; Self-learning

Tools of Transaction: YouTube, videos, audio

Suggested Reading:

- *Sharma, Yashpal (Dr.) BhartiyaSangeet Mein Shruti, Kanishka Publishers, New Delhi, 2002.*
- *Mishra, Arun Kumar (Dr.) Bhartia Kanth Sangeet Evam Vadya Sangeet, Kanishka Publishers, New Delhi, 2002.*
- *Garg, Laxami Narayan, Nibandh Sangeet, Sangeet KaryalayaHathras, 1989.*
- *Verma, Rajiv (Dr.) & Parikh, Neelam, Bhartia Sangeet Ka Adhyatmik Swaroop, Amar Granth Parkashan, 2004.*
- *Johry Seema, Sangeetaayan, Radha Publications, New Delhi, 1999*
- *Sarangdev, Sangeet Ratnakar, Sangeet KaryalayaHathras, 1964.*
- *Muni, Bharat, NatyaShastra, Chaukhamba Sanskrit Sansthan, Varanasi, 1985.*

Course Title: A Study of the Contribution by Saint and Seers to Indian music-II	L	T	P	Cr.
Course Code: BPA8452	4	0	0	4

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

1. Gain knowledge about Saint and seers of India.
2. Evaluate the contribution by saint and seers to Indian music.
3. Demonstrate various aspects of devotional music.
4. Know about their Gayan Shailies.

Course Contents

Unit-I

15 Hours

Development of Devotional Music in India in ancient period.

- Vedic Chanting Tradition
- Evolution of Samaveda Singing
- Temple Worship and Ritual Music
- Early Bhakti Expressions in Sanskrit and Regional Forms
- Foundation of Later Bhakti Music Traditions

Unit-II

18Hours

Contribution of Guru Nanak Dev in the development of Indian Classical Music.

Contribution of Sufism in the development of Indian devotional Music.

Unit-III

12 Hours

Contribution of Kabir and Meera in the development of Indian Classical Music.

- Kabir's Contribution to Devotional Music
- Meera's Bhakti and Musical Expression
- Use of Folk Elements in Classical Tradition
- Influence on Hindustani and Carnatic Music
- Legacy in Bhajan and Modern Devotional Music

Unit-IV

15 Hours

Contribution of Chandidasin the development of devotional Music.

- Introduction and Historical Context
- Bhakti Expression in Bengali Literature
- Use of Simple Language and Emotional Devotion
- Themes of Love and Divine Worship
- Influence on Later Bhakti and Kirtan Tradition

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

Tools of Transaction: YouTube, Videos, Audio.

Suggested Reading:

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

Course Title: Stage Performance-VIII	L	T	P	Cr.
Course Code: BPA8453	0	0	8	4

Total Hours: 120

Course Learning Outcomes: After completion of this course the learner will be able to:

1. Understanding the fundamental knowledge about stage performance.
2. Explore the abilities of an artist along with artistic aptitude.
3. Apply the method to become musically matured and sensible artist.
4. Rendering of the compositions in different taals.

Course Contents

Unit-I

30 Hours

One Vilambit Khayal in any prescribed Ragas:
Maru-Bihag, Bhairav, Bhimplasi

Unit-II

30Hours

A Composition of Tarana Gayan with proper elaboration in prescribed ragas.

Unit-III

30 Hours

A composition of Shabad based on prescribed ragas
A composition of Bhajan based on prescribed ragas

Unit-IV

30 Hours

Detailed knowledge of Taal Dadra, Kehrava, Roopak, Teental.
Ability to play on Tabla or hand.

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

Tools of Transaction: YouTube, Videos, Audio

Suggested Reading

- 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), Ustad Amir Khan: Jeewan ate Kla, Punjabi University Patiala, 2023
- Sharma, Yashpal (Dr), Khyal Gayan Diyan UstaadiBandishan, Punjabi University Patiala, 2023

Course Title: Study of Ragas (Viva- Voce)-VIII	L	T	P	Cr.
Course Code: BPA8454	0	0	8	4

Total Hours: 120

Course Learning Outcomes: After completion of this course the learner will be able to:

1. Evaluate the differentiation between different ragas along with having the ability of making notation.
2. Gain knowledge of ragas with creativity.
3. Demonstrate various aspects of ragas and their differentiation.
4. Composition according to the Notation system.
5. Evaluate the mood created by the Raga rendition.

Course Contents

Unit-I

30 Hours

Presentation of Vilambit Khayal in any detailed raga other than the raga choosen in stage performance: Maru-Bihag, Malkauns, Bhairav.

Unit-II

30 Hours

Drut Khayal in all the raga prescribed in the syllabus as under below: Maru-Bihag, Malkauns, Bhairav.

Unit-III

30 Hours

Viva-Voce of all prescribed ragas.

Unit-IV

30Hours

Demonstration of Comparison between Samprakartik Ragas prescribed on course title.

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

Tools of Transaction: YouTube, Videos, Audio

Suggested Reading:

- Kapila, Surinder, *Sangeet Ratnavali*, Punjabi University Patiala. 1991
- Sharma, Ganesh Parshad, *Raag Praveen*, Kanishka Publication Delhi, 2011
- Bhatkhande, Vishnu Narayan, *Kramik Pustak Malika Sangeet KaryalayaHathras*, 2017
- Jha, Ramashraya, *Abhinav Geetanjali*, Sangeet KaryalayaHathras, 2020
- Sharma, Yashpal (Dr), *Khyal Gayan Diyan UstaadiBandishan*, Punjabi University Patiala, 2023

Course Title: A Study of Light Music	L	T	P	Cr.
Course Code: BPA8455	4	0	0	4

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

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

Course contents**UNIT- I****15 Hours**

Definition and concept of light music in Indian Music.

- Definition and Characteristics of Light Music
- Forms of Light Music in India
- Difference between Classical and Light Music
- Importance and Popularity in Modern Times

UNIT- II**14 Hours**

Contribution of Mohamad Rafi in the development of light music.

- Introduction to His Musical Career
- Versatility in Light Music Genres
- Blending Classical Elements with Popular Music
- Impact on Film and Devotional Songs
- Legacy in Indian Light Music Tradition

UNIT- III**13 Hours**

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

- Introduction to Their Musical Era
- Contribution of Lata Mangeshkar to Melodic Light Music
- Versatility of Asha Bhosle in Various Styles
- Blending of Classical, Folk, and Modern Elements
- Legacy in Indian Light Music and Film Industry

UNIT- IV

18 Hours

Contribution of RD Burman in the development of light music.

- Introduction and Musical Background
- Innovation in Film Music Composition
- Use of New Instruments and Sound Effects
- Lasting Influence on Modern Indian 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: A Study of Punjabi Folk Music	L	T	P	Cr.
Course Code: BPA8456	4	0	0	4

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

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

Course Contents**Unit-I****15 Hours**

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

Unit-II**15 Hours**

Study of Punjabi Singing Folk form: Jugni, Mahiya.

Unit-III**15 Hours**

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

Unit-IV**15 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.) *Punkabi Lok Sangeet Virasat Part-II*, Punjabi University Patiala, 2005
- Gill, Gurpartap Singh, *Punjabi diyanlokDhuna*, Punjabi University Patiala, 1984