

GURU KASHI UNIVERSITY



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

Session: 2025-26

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/inter disciplinary 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

	<p>production, notation, and creative outputs.</p> <p>Promotes interdisciplinary understanding by connecting music with other domains such as literature, philosophy, or spirituality.</p>
Generic learning Outcomes	<p>Strengthens critical thinking, reflection, and academic writing through essay-based and analytical tasks.</p> <p>Promotes open-mindedness and deeper understanding of diverse music cultures and contexts.</p> <p>Encourages self-assessment, peer review, and reflective practices in creative work.</p>
Constitutional, humanistic, ethical, and moral values	<p>Cultivates spiritual, ethical, and cultural values through the study of devotional and community-based music traditions.</p> <p>Reinforces principles of humility, devotion, and collective harmony in musical expression.</p> <p>Encourages respect for heritage, inclusivity, and the role of music in moral and ethical education.</p>
Employability and job-ready skills, and entrepreneurship skills and capabilities/qualities and mindset	<p>Equips learners with stage confidence, audience engagement skills, and performance professionalism.</p> <p>Enhances digital literacy and tech-competence applicable in modern music careers.</p> <p>Builds a foundation for careers in teaching, performing arts, cultural management, or music entrepreneurship.</p>
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	Inter nal	Exter nal	Tot al
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	15	35	50
4	BPA1103	Study of Ragas(Viva Voce)-I	Minor	0	0	4	2	15	35	50
5	BPA1104	Fundamentals of Computer Application	SEC	0	0	6	3	25	50	75
6	BPA1105	Fundamentals of Shabadkirtan	MDSC	3	0	0	3	25	50	75
7	VAC0001	Environment Education	VAC	2	0	0	2	15	35	50
8	BPA1106	Communication Skill	AEC/ MIL	2	0	0	2	15	35	50
Total				15	0	14	22	170	380	550

Semester: II

Sr · N o.	Course Code	Course Title	Type of Course	L	T	P	No. of Credit s	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	15	35	50
4	BPA2153	Study of Ragas (Viva Voce)-II	Minor	0	0	4	2	15	35	50
5	BPA2154	Punjabi compulsory -I	MDSC	3	0	0	3	25	50	75
6	BPA2155	Practical Approach to GurmatSang eet Tradition	SEC	0	0	6	3	25	50	75
7	VAC0002	Human Values & Professional Ethics	VAC	2	0	0	2	15	35	50
8	BPA2156	Classification of Indian musical Instruments - I	AEC/M IL	2	0	0	2	15	35	50
Total				15	0	14	22	170	380	550

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	<p>saints, seers and Sufi traditions.</p> <p>Reinforces values of unity, inclusivity, and cultural heritage through exposure to devotional and philosophical music forms.</p> <p>Builds awareness of music's role in moral education and community service.</p>
Employability and job-ready skills, and entrepreneurship skills and capabilities/qualities and mindset	<p>Prepares students for diverse roles in music performance, education, sound engineering, and digital music production.</p> <p>Enhances entrepreneurial thinking through skill-based learning in sound technology and stage management.</p> <p>Develops job-ready competencies such as public speaking, sound setup, performance planning, and content creation.</p>
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 Cour se	L	T	P	No. of Credits	Inter nal	Exter nal	Tota l
1	BPA3200	An Interrelation Study of Indian Music-II	Core	4	0	0	4	30	70	100
2	BPA3201	Essay on Indian Music-II	DSE C	4	0	0	4	30	70	100
3	BPA3202	Stage Performance- III	Mino r	0	0	8	4	30	70	100
4	BPA3203	Study of Ragas(Viva Voce)-III	SEC	0	0	6	3	25	50	75
5	BPA3204	A Study of the Contribution by Saint and Seers to Indian music-I	MDS C	3	0	0	3	25	50	75
6	IKS0001	Bharatavars ha -A land of Rare Natural Endowments	IKS/ VAC	2	0	0	2	15	35	50
7	BPA3205	Information Technology and Principle of Stage Performance	MIL	2	0	0	2	15	35	50
Total				15	0	14	22	170	380	550

Semester: IV										
Sr	Course Code	Course Title	Type of Course	L	T	P	No. of Credits	Internal	External	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	Vocational	2	0	0	2	15	35	50
5	BPA4254	Sound Techniques in Music (Practical)	Vocational	0	0	4	2	15	35	50
6	IKS0002	Indian Education	IKS/VAC	2	0	0	2	15	35	50
7	BPA4255	Punjabi Compulsory-II	AEC	2	0	0	2	15	35	50
Discipline Elective-1 (Select any one of the following)										
8	BPA4256	Practical approach to Light Music	DSE	0	0	8	4	30	70	100
9	BPA4257	Practical approach to Tala System of Hindustani Music								
Total				18	0	12	24	180	420	600

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	<p>Builds professional readiness through internships and live performances.</p> <p>Develops skills applicable in teaching, performing, composing, and cultural event coordination.</p> <p>Prepares students for careers in music education, stage performance, or cultural entrepreneurship.</p>
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. No.	Course Code	Course Title	Type of Course	L	T	P	No. of Credits	Internal	External	Total
1	BPA5300	Historical Study of Hindustani Music	Core	4	0	0	4	30	70	100
2	BPA5301	Fundamentals of Hindustani Raga and Tala System	Core	4	0	0	4	30	70	100
3	BPA5302	Critical Study of Ragas	Vocational	2	0	0	2	15	35	50
4	BPA5303	Critical Study of Ragas (Practical)	Vocational	0	0	4	2	15	35	50
5	BPA5304	Internship	Skill	0	0	0	4	30	70	100
Discipline Elective-II (Select any one from the following)										
6	BPA5305	Practice of Harmonium	DSE	0	0	8	4	30	70	100
7	BPA5306	Practice of Sitar								
Discipline Elective-III (Select any one from the following)										
8	BPA5307	Biographical Study of Indian Music Scholars-II	DSE	4	0	0	4	30	70	100
9	BPA5308	Comparative Study of Hindustani Music and Gurmat Sangeet								
Total				14	0	12	24	180	420	600

Semester: VI										
Sr . N o.	Course Code	Course Title	Type of Course	L	T	P	No. of Credits	Internal	External	Total
1	BPA6350	History of Indian Music	Core	4	0	0	4	30	70	100
2	BPA6351	Classification of Indian Musical Instruments-II	Core	4	0	0	4	30	70	100
3	BPA6352	Stage Performance-VI	Vocational	0	0	8	4	30	70	100
4	IKS0003	Fundamental Literature of Indian Civilization	IKS	2	0	0	2	15	35	50
Discipline Elective-IV(Select any one of the following)										
5	BPA6353	Introduction to Sufi Music	DSE	4	0	0	4	30	70	100
6	BPA6354	Vocal forms of Carnatic Music								
Discipline Elective-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	165	385	550

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	<p>Fosters respect for cultural and spiritual heritage through studies on saints, seers, and devotional traditions in music.</p> <p>Encourages value-based engagement with music as a form of ethical and emotional expression.</p> <p>Promotes inclusivity and cultural sensitivity through exploration of diverse Indian musical traditions.</p>
Employability and job-ready skills, and entrepreneurship skills and capabilities/qualities and mindset	<p>Prepares students for careers in teaching, performance and cultural arts programming.</p> <p>Enhances practical readiness for roles in education, music therapy, event coordination, or independent artistry.</p> <p>Strengthens the ability to design and deliver stage-ready performances across genres.</p>
Credit requirements	<p>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</p>
Entry requirements	<p>Bachelor of Performing Arts (Music) with 75% aggregated.</p>

Semester: VII								BPA Music (2025-26)		
Sr · N o.	Course Code	Course Title	Type of Course	L	T	P	No. of Cred its	Intr.	Externa l	Total
1	BPA7400	Time Theory of Indian Music	Core	4	0	0	4	30	70	100
2	BPA7401	Music Educatio n: Traditinal and Contempo rary aspects	Core	4	0	0	4	30	70	100
3	BPA7402	Stage Performa nce-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 Musicolog ists & text (Grathas)	DSE	4	0	0	4	30	70	100
6	BPA7405	Vocal forms of Hindusta ni 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 Credits	Internal	External	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				119	0	114	180	1365	3135	4500

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

Course Title: General Study of Indian Music	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 Development of music in Post-Independence Period.	15 Hours
UNIT- II Contribution of following PadamShri maestros: Ustad Sohan Singh Bhai Nirmal Singh Khalsa	14 Hours
UNIT- III Contribution of following to Hindustani Classical Music: Pandit Som Dutt Battu Pandit Balwant Rai Jaswal	13 Hours
UNIT- IV Merit and Demerits of Gayak	18 Hours

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 Shudh Swaras along with harmonium.

UNIT- II **14 Hours**
Sargam Geet in Raag Bhopali

UNIT- III **13 Hours**
Lakshan Geet in Raag Kaafi.

UNIT- IV **18 Hours**
A Composition of Shabad/ Bhajan.

Transaction Mode

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

Suggested Readings:

- Paul, Neelam (Dr) *Saras Raag Darshika*, Abhishek Publication Chandigarh.
- Thakur, Onkar Nath, *Sangeetanjali*, Sangeet Karyalayaya Hathras.
- Bhatkhande, Vishnu Narayan, *Kramik Pustak Malika Sangeet Karyalayaya Hathras*.
- Pataki, J.D. *Aprachalit Raags (Part I to II)*, Anubhav Publication Allahabad.
- Jha Ramashraya, *Abhinav Geetanjali*, Sangeet Karyalayaya Hathras.
- 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, dugun layakaries 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.
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Course Code: BPA1104	0	0	6	3
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Teaching Hours: 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

23 Hours

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

22 Hours

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: Fundamentals of 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, Thaata, Raag.
Technical Terminology of Gurmat Sangeet – Rahao, Ank, Ghar, Jati.

UNIT-II 12 Hours

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

UNIT-III 12 Hours

Description of following Raagas:
Aasa, Ramkali and Bilawal

UNIT-IV 10 Hours

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

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

Suggested Readings

- *Adi Granth Rag Kosh by Gurnam Singh, PuitarParmanikParkashan, Patiala.*
- *Gurmat Sangeet by Dharam Parchar Committee, CentralYatimkhana, 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.*
- *TablaVaadan 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- I

7 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- IV

8 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 Interrelationship 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.

UNIT-II 18 Hours

Interrelationship of Hindi Film Music and Classical Music.

UNIT-III 13 Hours

Interrelationship of Folk Music and Classical Music.

UNIT-IV 14 Hours

Relationship of music with Yoga.

Transaction Mode

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

Suggested Reading:

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

Course Title: Essay on Indian Music-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.

UNIT- II **14 Hours**
Importance of music in human life.

UNIT- III **18 Hours**
Critical analysis of television reality shows of Indian music.

UNIT- IV **13 Hours**
Spiritual aspects of Indian music.

Transaction Mode

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

Suggested Readings:

- Mahajan Anupam (1994) *Raag In The Hindustani Classical Music*, Gyan Publishing House, New Delhi.
- Bagchee Sandeep (1998) *Nad-Understanding Raag Music*, Eeshwar, Mumbai
- Jha Ramashraya (2014), *Abhinava Geetanjali*, Sangeet Kryalaya, Hatras
- Roy Ashok (2004) *Music Makers: Living: Legends of Hindustani Classical Music*, Rupa, New Delhi
- Mishra, Kanta Prashad, *Voice Culture Gyanavm Parampara*, Kanishka Publication Delhi, 2018
- Vijay Chandorkar, *Bhartiya Sangeet mein Nibadh or Anibadh Gaan Parbandh Shaili ka Vikas*, Hindi Madhyam Karyalya Nideshalya, Delhi 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 KaryalayayaHathras*.
- Pataki, J.D. *Aprachalit Raags (Part I to II)*, Anubhav Publication Allahabad.
- Jha Ramashraya, *Abhinav Geetanjali*, Sangeet KaryalayayaHathras.
- 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	15 Hours
Analytical study of Raag Bhairav and Malkauns.	
UNIT-II	13 Hours
Five Alankars in any of the above raag.	
UNIT-III	14 Hours
Performing dugunandChaugunlayakaries on hand.	
UNIT- IV	18 Hours
Identification of Swar/Raag asked by Examiner.	

Transaction Mode

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

Suggested Readings

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

Course Title: 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

ਇਕਾਂਗੀ ਯਾਤਰਾ

1. ਮਨ ਦੀ ਮਨ ਵਿੱਚ (ਹਰਚਰਨ ਸਿੰਘ)
2. ਉਧਲੀ ਹੋਈ ਕੁੜੀ (ਕਪੂਰ ਸਿੰਘ ਘੁੰਮਣ)

UNIT II 11 hours

ਸੂਫੀ ਕਾਵਿ

3. ਬੁੱਲ੍ਹੇਸ਼ਾਹ
4. ਹਾਸਮ ਸ਼ਾਹ

UNIT III 10 hours

5. ਪੈਰਾ ਰਚਨਾ
6. ਦਫਤਰੀ ਚਿੱਠੀ ਪੱਤਰ

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

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 Laya and Taal in instrument music.

Course contents

UNIT- I 24 Hours

A composition of Gurbani Shabad in light music.

UNIT- II 23 Hours

A composition of Gurbani Shabad in Raag Bilawal

UNIT-III 22 Hours

A composition of Gurbani Shabad in Raag Kalyan.

UNIT- IV 21 Hours

A composition of Gurbani Shabad in Raag Aasa.

Transaction Mode

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

Suggested Readings

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

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, MahamanakeVichara". (B.H.U., Vanarasi 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, BhartiyaTaloKaShastriyaVivechan, 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 Interrelationship Study of Indian Music-II	L	T	P	Cr.
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Course Code: BPA3200	4	0	0	4
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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.

UNIT-II **18 Hours**

Interrelation of Music and Physics.

UNIT-III **13 Hours**

Interrelationship of Music and Literature.

UNIT-IV **14 Hours**

Relationship of music with History.

Transaction Mode

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

Suggested Reading:

- Garg, Laxmi Narayan, *NibandhSangeetKaryalayayaHathras*. 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.	
UNIT- II	14 Hours
Role of AIR in the propagation of Indian music.	
UNIT- III	18 Hours
Techniques of Voice Culture.	
UNIT- IV	13 Hours
Importance of Voice Culture on the field of music.	

Transaction Mode

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

Suggested Readings:

- Mahajan Anupam (1994) *Raag In The Hindustani Classical Music*, Gyan Publishing House, New Delhi.
- Bagchee Sandeep (1998) *Nad-Understanding Raag Music*, Eeshwar, Mumbai
- Jha Ramashraya (2014), *Abhinava Geetanjali*, Sangeet Kryalaya, Hatras
- Roy Ashok (2004) *Music Makers: Living: Legends of Hindustani Classical Music*, Rupa, New Delhi
- Mishra, Kanta Prashad, *Voice Culture Gyanavum 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 30 Hours

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 30 Hours

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: 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.

- The students will be able to develop basic skills of playing instruments like Tanpura & Harmonium
- Students will be able to understand Comparative study of Raags.

Course contents

UNIT- I **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*

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:

- Gain knowledge about Saint and seers of India.
- 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.

Unit-II 12 Hours

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

Unit-III 13 Hours

Contribution of Tulsi Das and Meera in the development of Indian Classical Music.

Unit-IV 10 Hours

Contribution of Chaitanya Mahaprabhu in the development of devotional Music.

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

Tools of Transaction: YouTube, Videos, Audio.

Suggested Reading:

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

Course Title: 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, *SanskṛtaŚāstromkāItihās*, 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

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.

UNIT- II **14 Hours**
Comparison on the basis of Raag, Taal system.

UNIT- III **13 Hours**
Comparison on the basis of composition forms of Hindustani music and Carnatic music.

UNIT- IV **18 Hours**
Comparison of on the basis of accompanist instruments.

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

Suggested Readings:

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

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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, 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.*

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

14 Hours

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

Unit-IV

18 Hours

Contribution of following towards the Music of Punjab: Pandit Dalip Chander Vedi (Agra Ghrana), Pandit Amarnath (Indore Ghrana)

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

Tools of Transaction: YouTube, Videos, Audio

Suggested Reading:

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

Unit- II

8 Hours

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

Unit- III

7 Hours

Introduction and Technique of Studio mixing, editing and composing.
Study of sound with particular reference to the study of the studio recording.

Unit- IV

8 Hours

Field visit in recording studio.

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.

Unit- II**14 Hours**

Practical Approach record light music composition in studio.

Unit- III**13 Hours**

Technique of Studio mixing, editing and composing.

Unit- IV**18 Hours**

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

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, Jainism and Buddhism Education
4. Development the curriculum according to Vedas, Jainism and Buddhism

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 Mimansa 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 ShilpasanaVidhya, 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. ਮਾਂਦਾ ਡਿਪਟੀ (ਆਈ.ਸੀ. ਨੰਦਾ)

2. ਦੂਜਾ-ਵਿਆਹ (ਸੰਤ ਸਿੰਘ ਸੇਖੋਂ)

UNIT-II 8 Hours

ਸੂਫੀ -ਕਾਵਿ

3. ਸ਼ੇਖ ਫਰੀਦ

4. ਸ਼ਾਹ ਹੁਸੈਨ

UNIT-III 7 Hours

11. ਇਸਤਿਹਾਰ

12. ਨਿਬੰਧ-ਰਚਨਾ (250-300 ਸ਼ਬਦਾਂ ਵਿੱਚ)

UNIT-IV 8 Hours

14. ਕਿਰਿਆ, ਵਿਸ਼ੇਸ਼ਣ, ਕਿਰਿਆ ਵਿਸ਼ੇਸ਼ਣ

15. ਸ਼ਬਦ ਸ਼੍ਰੇਣੀਆਂ

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: 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 Parampara, Sanjay Parkashan, Delhi, 2016*
- *Paranjape, Saratchandra Shridhar (Dr.), Bhartiya Sangeet Ka Itihas, Chaukhamba Vidhabhawan 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 Varns 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 Historical development of music in medieval period.	15 Hours
UNIT- II Musical references in Sangeet Ratnakar of Pt. Sharangdev.	14 Hours
UNIT- III Study of Swarnmel-klanidhi and Sangeet Parijaat.	13 Hours
UNIT- IV Contribution of SdarangandAdarang.	18 Hours

Transaction Mode: sGroup 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*, GurmatParkashan 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.

UNIT -II **14 Hours**
Basic Characteristics of Raag.

UNIT -III **18 Hours**
Defination and concept of Taal in Hindustani Music.

UNIT -IV **13 Hours**
Basic Characteristics of Taal.

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

Suggested Readings:

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

Course Title: 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.

UNIT- II 8 Hours

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

UNIT- III 7 Hours

Notation of Deepchandi and Dadra taal with dugunlayakaries on hand.

UNIT- IV 8 Hours

One notation of Film Song based on any Raag.

Transaction Mode

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

Suggested Readings:

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

Course Title: 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

15 Hours

Technical Terminology of Shruti, Anuvaadi, Vivaadi, Kan, Meend.

Technical Terminology of Gurmat Sangeet : Gayan Shalley, Shabad Reet, Dupade, Vaar.

UNIT-II

12 Hours

Difference between Gurmat Sangeet and Classical music.

Unit III

18 Hours

Description of following Raagas - Todi & Maru
One notation of Sarang Raag.

Unit IV

15 Hours

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

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

Suggested Readings

- *Adi Granth Rag Kosh* by Gurnam Singh, 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.
- *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.

UNIT- II**14 Hours**

Historical development of music in the Vedas.

UNIT -III**13 Hours**

Musical referenes in Brihadeshi and Datilam.

UNIT -IV**18 Hours**

Historical development of music in Natyashastra Period.

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

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

Course Title: 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.

Unit- II**14 Hours**

Classification of Indian musical instruments.

Unit- III

13 Hours

Structure and playing techniques of any two strings Instruments .

Unit- IV

18 Hours

Structure and playing techniques of any one wind instrument.

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

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

Suggested Reading:

- A.K. Sen, *Indian Concept of Rhythm*, Kanishka Publishers, New Delhi, 1994
- Pt. Chhote Lal 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 Vigianik Upkarnon Ka Paryog*, Kanishka Publishers, New Delhi, 2002
- Arun Kumar Sen, *Bhartia Talo Ka Shastriya Vivechan*, Madhaya Pardesh 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 Chartal with Dogun layakaries 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 SurendranathDasgupta
- 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 Kawali.	
UNIT-II	14 Hours
One Composition and notation of any Sufi Gayaki.	
Unit- III	13 Hours
One Composition and notation of any kafi gayan shaili.	
UNIT-IV	18 Hours
One notation and of any kawali gayan shaili.	

Transaction Mode

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

Suggested Readings:

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

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.

UNIT II **18 Hours**

Historical development of Kriti Gayan in Carnatic Music.

UNIT III **13 Hours**

Historical development of Jawali in Carnatic Music.

UNIT IV **14 Hours**

Historical development of Tilana Gayan in Carnatic Music.

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

Suggested Readings:

- *Kapila, Surinder, Sangeet Ratnavali, Punjabi University Patiala. 1991*
- *Sharma, Ganesh Parshad, Raag Praveen, Kanishka Publication Delhi, 2011*
- *Jha, Ramashraya, Abhinav Geetanjali, Sangeet Karyalaya Hathras, 2020*
- *Sharma, Yashpal (Dr), Ustaad 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: Time Theory 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 theory in Hindustani Music.
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.

UNIT- II**14Hours**

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

UNIT- III**13Hours**

Brief notes on the Sandhi Parkash and Seasonal Raag

UNIT- IV**18 Hours**

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

Transaction Mode

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

Suggested Readings:

- 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

UNIT- II 15 Hours

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

UNIT- III 18 Hours

Institutional system of music education.

UNIT- IV 13 Hours

Modern trends in Music education.

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

Suggested Readings:

- Kulshrestha.K (2010) *History and Evolution of Hindustani Music*, Sri Natarajan Prakashan, New Delhi.
- Ranade Ashok Da. (2014) *Keywords and Concepts Hindustani Classical Music*, Promilla&CO.Publishers, New Delhi.
- Sharma, Yashpal (Dr), *Ustaad 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, Nibandh Sangeet, Sangeet Karyalaya Hathras. 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 Chaugun layakaries 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 KaryalyaHathras, 2017
- Jha Ramashraya, Abhinav Geetanjali, Sangeet KaryalayaHathras, 2020
- Kapila, Surinder, Sangeet Ratnavali, Punjabi University Patiala. 1991
- Sharma, Ganesh Parshad, Raag Praveen, Kanishka Publication Delhi, 2011

Course Title: 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.

UNIT- II **18 Hours**

Historical development of Tappa Gayan in Hindustani Music.

UNIT- III **15 Hours**

Historical development of Dhamar Gayan in Hindustani Music.

UNIT- IV **12Hours**

Historical development of Khyal Gayan in Hindustani Music.

Transaction Mode

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

Suggested Readings:

- Bhatkhande, Vishnu Narayan, Kramik Pustak Malika Sangeet Karyalaya Hathras, 2017
- 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), Ustaaad Amir Khan: Jeewan ate Kla, Punjabi University Patiala, 2023

- *Sharma, Yashpal (Dr), Khyal Gayan Diyan UstaadiBandishan, Punjabi University Patiala, 2023*

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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****14 Hours**

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.

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.

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.

Unit-II **18 Hours**

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.

Unit-IV **15 Hours**

Contribution of Chandidas in the development of devotional Music.

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

Tools of Transaction: YouTube, Videos, Audio.

Suggested Reading:

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

Course Title: 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

30 Hours

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 Karyalaya Hathras, 2017
- 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: 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

30 Hours

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.

UNIT- II 14 Hours

Contribution of Mohamad Rafi in the development of light music.

UNIT- III 13 Hours

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

UNIT- IV 18 Hours

Contribution of RD Burman in the development of light music.

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

Suggested Readings:

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

Course Title: 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.) *Punjabi Lok Sangeet Virasat Part-II*, Punjabi University Patiala, 2005
- Gill, Gurpartap Singh, *Punjabi diyanlok Dhuna*, Punjabi University Patiala, 1984