

ETERNAL UNIVERSITY

(ESTABLISHED UNDER HIMACHAL PRADESH GOVERNMENT ACT NO.3 OF 2009)

BARU SAHIB HIMACHAL PRADESH



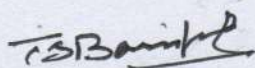
WORLD PEACE THROUGH VALUE BASED EDUCATION

AKAL COLLEGE OF ARTS & SOCIAL SCIENCES

B.A. (HONS. WITH RESEARCH) MUSIC CURRICULUM (SEMESTER I TO IV)

APPROVED VIDE ANNEXURE 4.4.7 OF 87TH
ACADEMIC COUNCIL MEETING HELD ON
25TH JULY, 2025

TO BE IMPLEMENTED FROM THE ACADEMIC
SESSION 2025-26


Dean
Academic Affairs
Eternal University
Baru Sahib (H.P.) 173101


Registrar (Officiating)
Eternal University
Baru Sahib (H.P.) 173101

DEPARTMENT OF MUSIC
ETERNAL UNIVERSITY, BARU SAHIB (H.P)

Four Years Undergraduate Program
According to NEP- 2020

B.A. (Hons. with Research) Music
VOCAL/ INSTRUMENTAL
(Rabab/ Sarod/ Sitar/ Taus/ Dilruba/ Saranda/ Sarangi/ Violin)
Academic Year 2024 – 25 Onwards

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1. NATURE AND EXTENT OF THE PROGRAM

The proposed course shall be conducted and supervised by the Department of Music, Akal college of Arts and Social Sciences of Eternal University. This programme has been designed on the basis of National Education Policy 2020 (NEP) under UGC guidelines. The programme is designed to induce excellence in the Theoretical and Practical knowledge of students learning Hindustani Sangeet and Gurmat Sangeet focusing performance as the primary objective and enabling the students to pursue the field professionally. The outcome of this curriculum ensures its suitability in the present day needs of the student towards higher education and employment.

This course provides overall training to the students learning Hindustani music right from the basic to the advance level. Students of Vocal and Instrumental music will be trained through the traditional Gurukul system so that they can become a performer. They will learn the traditional style including Alaap, Jod Slow compositions, Fast compositions, Khayal, Dhrupad, Dhamar and Jhala. They will also learn Light music such as Bhajan, Shabad, Folk music, Dhun, Tarana etc. The course also provides knowledge of playing and singing compositions in different taalas and providing knowledge of different scales of Harmonium. The student will also be encouraged for self-composition.

Moreover, the course aims at producing competent musicians and musicologists with technical know-how who may excel not only in the theoretical knowledge, but in the practical presentation of music. The course will also focus on reviving the tradition of singing with string instruments, popular in the divine culture of ancient Gurmat Sangeet, wherein the programme is being offered in 9 types of string instruments viz **Rabab, Saranda, Taus, Dilruba, Sarod, Sarangi, Sitar, Violin and Tar-Shehnai** along with proficiency in Vocal skills as well. It will also focus on proper understanding of the aesthetic significance and social relevance of these performing art forms.

Additionally, the course also provides practical knowledge of Dhadhi Vaaran. Dhadhi vaaran is a very vital part of Sikh musicology. The art of dhadhi vaaran was promoted by sixth Sikh guru Guru Hargobind Sahib Ji. Their Prasangs (poems) are heroic ballads highly charged and full of emotions. The purpose of dhadhi vaaran is to instill warrior's spirit in army. The students will also learn to play different taalas through Tabla as well as through hand beats which will contribute in better understanding of Laya and Taala thus adding one more important component to their knowledge and for better Sangat with vocals or instrumentals.

Additionally, the B.A. (Hons. with Research) Music program offers diverse career opportunities and facilitates professional advancement. Graduates may pursue roles in fields such as – Institutions of Performing Arts, Music Teachers in schools, Cultural Affairs, Department of Education, Institute of Museum and Library Services, National Archives, National Capital Arts and Cultural Affairs, Office of International Education, AIR, Doordarshan, etc. empowering graduates to excel in a variety of professional settings and to adapt the evolving demands of the workforce. Moreover, the program contributes to research and innovation within the field of music through research projects, publications, and innovative interventions.

The program is embedded with a choice of Multidisciplinary Generic Electives i.e., outside their core discipline, along with choice-based Value-Added Courses (VACs), Skill Enhancement Courses (SECs), Internships, Community outreach program, Project (IACP) and Ability Enhancement Compulsory Courses (AECC) available on the university basket. (Note: This Ordinance shall be aligned with the Ordinance relating to opting for University Umbrella Courses under NEP 2020).

The program offers avenues for the students to enter and exit with a Certificate, Diploma, Three-year Degree or Four-year Honors Degree with Research as per the provisions of National Education Policy 2020. This program is envisaged to be conducted in accordance with Bloom's Taxonomy pedagogy. The layout of all the courses in the program is structurally designed with three levels of thinking and each course's learning outcomes have been mapped to program outcomes.

The course has been designed as per the National Education Policy guidelines and has some specific features including:

1. Option to exit with a Certificate in Music (total credit = 44, provided submission of proof of any vocational training received during summer break after end-term exam), Diploma in Music (Total credit = 88), Three year Degree (total credit = 132), and Four years Honors Degree with Research (total Credit = 176) after one-, two, three and four year program completed successfully respectively.
2. The curriculum of each year, with two semesters each, has been designed in such a way that after completion of each level, the student can gain a certain level of competency with specific academic components.
3. The emphasis on practical training through meaningfully designed Internship courses has been given to skill development.

2. PROGRAM EDUCATION OBJECTIVES (PEOs)

The learning objective of B.A. (Hons. with Research) Music Program are:

PEO No.	Education Objective
PEO1	To develop a thorough understanding of basic concepts, historical studies (Ancient, Medieval and Modern) and application of various techniques of singing/ playing in Music.
PEO2	To develop performing skills of various components such as- Khayal, Dhrupad, Dhamar, Bandish/ Gat, Tarana, Alaap, Taan, Jod, Jhala, etc. in Hindustani Music(Vocal/ Instrumental) right from basic to advance level.
PEO3	To enhance performance skills in Gurmat Sangeet (Vocal/ Instrumental) through proper training of various components such as- Shabad in Raag, Shabad in Reet style, Manglacharan, Partaal, etc.
PEO4	To develop performance skills of Dhadhi Vaaran style of singing Folk music (Veer Ras) depicting sikh culture. And to develop performance skills of Tabla for better understanding of Laya and Taala.
PEO5	To gain experience through internships and live performances on various occasions in different schools, colleges and other organizations.

3. GRADUATE ATTRIBUTES

Sl. No.	Attributes	Description
1	Theoretical Knowledge	Graduates will possess a comprehensive understanding of core concepts within the field of Indian classical music and Gurmat Sangeet.
2	Practical skills related to Indian Classical music	Graduates will be proficient in various styles of Indian Classical music such as- Khayal, Dhrupad, Dhamar, Tarana, Folk music, Bhajan, Shabad, Gat (Instrumental music), Jhala, Dhun etc.
3	Practical skills related to Gurmat Sangeet and Dhadhi Vaaran	Graduates will be proficient in various styles of Dhadhi Vaaran and Gurmat Sangeet such as- Manglacharan, Partaal, Asa ki Vaar, Anand Sahib, Laavan, Shabad in Raag and Shabad in Reet Style.
4	Practical skills related to Percussion skills	Graduates will learn Different taalas of Indian classical music through playing Tabla as well as through hand beats contributing to the skills of Sangat with Hindustani Sangeet and Gurmat Sangeet.
5	Solo and Group Performance Skills	Graduates will be trained as a solo performer as well as group performer. They will learn to sing/ Play as a solo performer while performing classical music and they will also learn to perform in a group while reciting Shabad and Dhadhi Vaaran.
6	Research / Innovation-related Skills	Graduates will possess strong research and innovation skills, including the ability to design and execute research projects, critically evaluate existing literature and contribute to the advancement of knowledge in the field of music.

4. QUALIFICATION DESCRIPTORS:

Qualification descriptors for a Bachelor of Arts (Hons. with Research) in Music typically outline the knowledge, skills, and attributes that students are expected to demonstrate upon completion of the program. These descriptors can vary slightly depending on the institution, but here are some common qualification descriptors for a B.A. (Hons. with Research) in Music:

➤ **Knowledge and Understanding:**

- Demonstrate a broad understanding of concepts, terminologies in Hindustani Sangeet and Gurmat Sangeet.
- Understand the historical and contemporary perspectives within various subfields of Music.
- Application of various concepts of Taala in understanding the compositions.
- Theoretical concepts of Raaga to better understand the practicality of a Raaga.
- Understanding the concept of writing a composition.

➤ **Practical Skills:**

- Learning the Raaga right from beginning till the end to perform various Indian Classical Gayan/ Vadan Shailies such as Dhrupad, Dhamar, Khayal, Tarana, , Maseetkhani/ Razakhani Gat, Dhun, etc.
- Learning various Gayan shailies of Gurmat Sangeet such as Manglacharan, Partaal, and Shabad in Raaga and Reet style.
- Learning various Prasangs in Dhadhi Vaaran.
- Learning various basic taal as on Tabla as well as on hand beats for better understanding of sangat.
- Learning the art of self-composition.

➤ **Professional Skills:**

- Work effectively both independently and collaboratively in academic and professional settings.
- Utilize information technology and digital resources for research and data analysis.
- Engage in lifelong learning and professional development to enhance knowledge and skills in Hindustani Sangeet and Gurmat Sangeet.

5. PROGRAM OUTCOMES

PO No.	Attribute	Competency
PO1	Professional knowledge	To be able to develop performing skills for practical presentation of Hindustani Sangeet and Gurmat Sangeet tradition.
PO2	Theoretical Knowledge	To be able to develop knowledge of various theoretical concepts of Hindustani Sangeet and Gurmat Sangeet tradition.
PO3	Scope for Higher Education	The program also broadens the scope of higher education by providing an overall knowledge in Hindustani Sangeet and Gurmat Sangeet as well as choices like Hindustani Music Vocal/Instrumental/ Percussion.
PO4	Employment and Entrepreneurship	To be able to secure employment as Music Teacher at PRT & TGT level in the discipline and to be able to work as Tutor of Hindustani Music and Gurmat Sangeet and also can develop entrepreneurship by establishing self- owned institute.
PO5	Performing Skills	To be able to develop performing skills enhancing career opportunities through social media like YouTube, various Podcasts as well as Live Stage Performances (Vocal/ Instrumental).

6. PROGRAM SPECIFIC OUTCOMES

PSO No.	Competency
PSO1	Students will be able to perform the various practical aspects of the discipline viz. Various Gayan/Vaadan Shaillies (Khayal, Dhrupad, Dhamar, Tarana, Gat, Jod- Jhala, etc.), Ragas of Hindustani Sangeet as well as Traditional compositions along with light tunes.
PSO2	Being aware of the in depth knowledge of theoretical aspects of the discipline such as- History of Indian music, Life and Contribution of various musicians, History of Instruments, Classification of Instruments, Time theory, Theoretical aspect of Raagas, Notation of Compositions, etc.
PSO3	Being able to learn the skill of self -composition developing the creative and aesthetical view of music, knowledge of different scales on Harmonium and being able to perform compositions in various taalas.
PSO4	Student will have an exposure to Gurmat Sangeet Shaillies such as- Manglacharan, Partaal, Laavan, Raag Gayan, Reet Gayan, Asa ki Vaar, Anand Sahib, etc.
PSO5	The student will be able to develop skill of presentation of Dhadi Vaaran (Dhadh, Dhadhi Vaaran Sarangi, Maracas, Commentary and Poems of Veer Ras) and playing Tabla.
PSO6	To acquire proficiency in research design and methodology, including the ability to formulate research questions, design appropriate studies, select and implement research methods, and analyze and interpret data using statistical techniques through research projects in semester 7 and 8.

7. COURSE STRUCTURE

SEMESTER – I

Course	Course Code	Course Title	Teaching Hours / Week			Credit
			L	T	P	
DSC-1	0250211010	Introduction to Indian Music – 1	3	1	0	4
DSC-2	0250211021	Stage Performance – 1	0	0	8	4
DSC-3	0250211031	Tabla & Dhadhi Vaaran – 1	0	0	8	4
GE- 1		Any from the pool				4
SEC-1		Any from the pool				2
AEC- 1		Any from the pool				2
VAC- 1		Any from the pool				2
		Total				22

Note – L: Lecture Hour/week, T: Tutorial Hour/week, P: Practical Hour/week.

SEMESTER – II

Course	Course Code	Course Title	Teaching Hours / Week			Credit
			L	T	P	
DSC-4	0250221040	Introduction to Indian Music -2	3	1	0	4
DSC-5	0250221051	Stage Performance- 2	0	0	8	4
DSC-6	0250221061	Tabla & Dhadhi Vaaran- 2	0	0	8	4
GE- 2		Any from the pool				4
SEC-2		Any from the pool				2
AEC- 2		Any from the pool				2
VAC- 2		Any from the pool				2
		Total				22

Note – L: Lecture Hour/week, T: Tutorial Hour/week, P: Practical Hour/week.

SEMESTER – III

Course	Course Code	Course Title	Teaching Hours / Week			Credit
			L	T	P	
DSC-7	0250231070	Indian Musicology -1	3	1	0	4
DSC-8	0250231081	Stage Performance – 3	0	0	8	4
DSC-9	0250231091	Tabla & Dhadhi Vaaran – 3	0	0	8	4
DSE-1 /	0250232011/ 0250232021	Gurmat Sangeet (with Harmonium) – 1/ Gurmat Sangeet (with String Instruments) – 1	1	0	6	4
GE- 3		Any from the pool				
IACP/ SEC-3		Any from the pool				2
AEC-3		Any from the pool				2
VAC- 3		Any from the pool				2
		Total				22

Note – L: Lecture Hour/week, T: Tutorial Hour/week, P: Practical Hour/week.

SEMESTER – IV

Course	Course Code	Course Title	Teaching Hours / Week			Credit
			L	T	P	
DSC-10	0250241100	Indian Musicology –2	3	1	0	4
DSC-11	0250241111	Stage Performance – 4	0	0	8	4
DSC-12	0250241121	Tabla & Dhadhi Vaaran – 4	0	0	8	4
DSE-2/	0250242031/ 0250242041	Gurmat Sangeet (with Harmonium) – 2 / Gurmat Sangeet (with String Instruments) – 2	1	0	6	4
GE – 4		Any from the pool				4
IACP/ SEC-4		Any from the pool				2
AEC-4		Any from the pool				2
VAC- 4		Any from the pool				2
		Total				22

Note – L: Lecture Hour/week, T: Tutorial Hour/week, P: Practical Hour/week.

SEMESTER – V

Course	Course Code	Course Title	Teaching Hours / Week			Credit
			L	T	P	
DSC-13	0250251130	Indian Musicology –3	3	1	0	4
DSC-14	0250251141	Stage Performance – 5	0	0	8	4
DSC-15	0250251151	Tabla & Dhadhi Vaaran- 5	0	0	8	4
DSE-3	0250252051/ 0250252061	Gurmat Sangeet (with Harmonium) – 3 / Gurmat Sangeet (with String Instrument) -3	1	0	6	4
GE-5		Any from the pool				4
IACP/ SEC-5		Any from the pool				2
		Total				22

Note – L: Lecture Hour/week, T: Tutorial Hour/week, P: Practical Hour/week.

SEMESTER – VI

Course	Course Code	Course Title	Teaching Hours / Week				Credit
			L	T	P		
DSC-16	0250261160	Indian Musicology – 4	3	1	0		4
DSC-17	0250261171	Stage Performance- 6	0	0	8		4
DSC-18	0250261180	Research Methods in Music	3	1	0		4
DSE-4	0250262071/ 0250262081	Gurmat Sangeet (with Harmonium) – 4 / Gurmat Sangeet (with String Instruments) - 4	1	0	6		4
GE- 6		Any from the pool					4
IACP/ SEC-6		Any from the pool					2
		Total					22

Note – L: Lecture Hour/week, T: Tutorial Hour/week, P: Practical Hour/week.

SEMESTER –VII

Course	Course Code	Course Title	Teaching Hours / Week			Credit
			L	T	P	
DSC-19	0240271191	Stage Performance- 7	0	0	8	4
DSE-5	0240272091/ 0240272101	Tabla & Dhadhi Vaaran- 6 / Light Music - 1	0	0	8	4
DSE-6/	0240272111/ 0240272121	Gurmat Sangeet (With Harmonium/ Taanpura) – 5 / Gurmat Sangeet (With String Instruments) - 5	1	0	6	4
GE- 7		Any from the pool				
DSE-7	0240272130/ 0240272140	General & Applied Theory of Indian Music- 1/ Critical Study of Gurmat Sangeet- 1	3	1	0	4
Dissertation	0240278010	Dissertation on Major/Minor / Academic Project/Entrepreneurship		6		6
		Total				22

Note – L: Lecture Hour/week, T: Tutorial Hour/week, P: Practical Hour/week.

SEMESTER –VIII

Course	Course Code	Course Title	Teaching Hours / Week			Credit
			L	T	P	
DSC-20	0240281201	Stage Performance – 8	0	0	8	4
DSE-8	0240282151/ 0240282161	Tabla & Dhadhi Vaaran – 7 / Light Music - 2	0	0	8	4
DSE-9/	0240282171/ 0240282181	Gurmat Sangeet (With Harmonium/ Taanpura) – 6 / Gurmat Sangeet (With String Instruments)- 6	1	0	6	4
GE- 8		Any from the pool				
DSE-10	0240282190/ 0240282200	General & Applied Theory of Indian Music- 2/ Critical Study of Gurmat Sangeet- 2	3	1	0	4
Dissertation	0240288020	Dissertation on Major/Minor / Academic Project/Entrepreneurship		6		6
		Total				22

Note – L: Lecture Hour/week, T: Tutorial Hour/week, P: Practical Hour/week.

Multidisciplinary Generic Electives (MGE)

Multidisciplinary Generic Electives is credited and choice-based. The students make a choice from pool of MGE offered by the Faculty under the University. (Reference: University Umbrella Multidisciplinary Generic Electives)

Value Added Courses (VAC)

Value Added Courses is credited and choice-based. The students make a choice from pool of VAC offered by the Faculty under the University. (Reference: University Umbrella Value Added Courses)

Ability Enhancement Compulsory Course (AEC)

Ability Enhancement Compulsory Courses is credited and choice-based. The students make a choice from pool of AEC offered by the Faculty under the University. (Reference: University Umbrella Ability Enhancement Compulsory Course)

Skill Enhancement Courses (SEC)

Skill Enhancement Courses is credited and choice-based. The students make a choice from pool of SEC offered by the Faculty under the University.

Internships, Apprenticeship, Community outreach program, Project (IACP)

Internships, Apprenticeship, Community outreach program, Project is credited and choice-based. Students can undergo a 4-credit work- based learning/internship/ community service or project during the summer term.

SEMESTER – I

Course Code	Course Type	Course Title
0250211010	DSC-1	Introduction to Indian Music -1
0250211021	DSC-2	Stage Performance - 1
0250211031	DSC-3	Tabla & Dhadhi Vaaran- 1

Introduction to Indian Music -1	
Name of the Department	Department of Music
Name of the Program	B.A. (Hons. with Research) Music
Course Code	0250211010
Course Title	Introduction to Indian Music -1
Semester	I
Number of Credits	4 (3+1+0=4)
Course Prerequisite	The student should have aptitude in learning basic concepts of Indian music
Course Synopsis	This course introduces a beginner into the Universe of Indian Classical Music where the student is made aware of the rich cultural heritage of our country. The course is designed to bridge the foundation in the Theoretical knowledge of students learning Hindustani Sangeet enabling the students to pursue the field professionally. The students will learn about the basic concepts of Hindustani Music and Gurmat Sangeet. They will learn about the Notation System for better understanding of the written format of the compositions. The course also provides detailed knowledge about the description of the Instrument chosen by the student.
Course Outcomes: At the end of the course students will be able to:	
CO1	The students will be aware of the basic terminologies of Indian music, which will help them to properly understand not only Indian classical music but Gurmat Sangeet as well. These terminologies such as Swar, Saptak, Shruti, Thaata, Raag, Alaap, Rahaao, Ank, Ghar Asa ki Vaar etc. will help them in pursuing their career as a musicologist.
CO2	The students will be able to develop skillset to read and write notation system which will help them to learn new compositions of different styles and genres.
CO3	The students will learn the theoretical concepts of the Indian Raagas which will help them in understanding the basic grammatical rules of a raaga.
CO4	The students will be aware of the taala system and various taalas used in Indian classical Music. They will also learn to write Taalas with notation.

Mapping of Course Outcomes (COs) to Program Outcomes (POs)& Program Specific Outcomes:											
	PO1	PO2	PO3	PO4	PO5	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	1	3	3	3	2	2	3	2	-	-	-
CO2	2	2	2	2	3	3	2	1	-	-	-
CO3	2	2	2	3	2	2	3	3	2	1	2
CO4	2	2	2	2	2	2	1	2	1	3	1
Average	1.75	2.25	2.25	2.5	2.25	2.25	2.25	2	0.75	1	0.75
1= Weak Correlation			2= Moderate Correlation				3= Strong Correlation				
Course Content:											
L (Hours/Week)	T (Hours/Week)		P (Hours/Week)			Total Hour/Week					
3	1		0			4					
Unit	Content & Competencies										
I (Lecture Hours) = 20	<ul style="list-style-type: none">Sangeet and its Types - Classical and LightNorth Indian Classical Music and South Indian Classical MusicVarnaShrutiSwara- Shudh and Vikrit (Komal and Tivvra)Saptak- Mandra, Madhya and TaarThata and Swaras of 10 ThatasAlankarRaagaVadi, Samvadi, Anuvadi, Vivadi and VarjitNyaas SwaraJati- Audav, Shadav and SampoornaAaroh, Avroh and PakadGayan Samay and Knowledge of 8 PraharBandishKhayalBada/ Vilambit khayal and Chota/ Drut KhayalGatVilambit/ Maseetkhani Gat and Drut/ Razakhani GatMukhdaAlaapTaanJhala										

II (Lecture Hours) = 5	<ul style="list-style-type: none"> • Define- Raag, Rahaao, Ank, Ghar, Chant, Sirlekh, Mahalla, Dhuni and Shabad • Asa ki Vaar • Anand Sahib • Sodar • Aarti • Contribution of Guru Nanak Dev Ji towards Gurmat Sangeet
III (Lecture Hours) = 10	<ul style="list-style-type: none"> • Detailed description and of the student's opted Instrument with its Diagram (students of Vocal Music has to give description of Taanpura) • Knowledge of the Bhatkhande notation System • Life Sketch and Contribution of Pandit Vishnu Narayan Bhatkhande
IV (Lecture Hours) = 10	<ul style="list-style-type: none"> • Study of the Raagas – Kalyan, Bhairav and Alhaiya Bilawal • Ability to write Notations of the prescribed Raagas • Taala- Theka, Matra, Vibhag, Sam, Tali, Khali • Laya- Vilambit, Madhya and Drut • Layakari- Thah and Dugun • Study of the following Taalas- Teen Taala, Ek taala, Dadra Taala and Keharawa Taala. • Ability to write the Notation of the prescribed Taala in Thah and Dugun Layakari (in one avartan).

Note: The course plan included as an annexure has the details of each unit with the number of hours and mode of delivery and pedagogical approach.

Learning Strategies and Contact Hours

Learning Strategies	Contact Hours
Lecture	45
Seminar/Journal Club	-
Small group discussion (SGD)	-
Self-directed learning (SDL) / Tutorial	15
Problem Based Learning (PBL)	-
Revision	-
Others If any:	-
Total Number of Contact Hours	60

Assessment Methods:

Formative	Summative
Problem Based Learning	One Line Answer Short Answer Type Questions Long Answer Type Questions
Sessional Test (Theory)	Departmental Evaluation
Quiz (Written MCQ)	Multiple Choice Questions (MCQ)
Assignment	Class assignment on a random topic related to the Discipline
End Semester Theory Examination	University Examination

Note: Duration of time of reappearing- As Per University norms.

References:	(List of reference books)
	<ul style="list-style-type: none"> • Arora, Vijay & Kaur Kulwant, Sangeet Shiksha Part 3, Jalandhar, Punjab, A.P. Publishers. • Bhathkande, V.N, (1975), Bhathkande Sangeet Shastra, part 1, Hathras, UP, Sangeet Karyalaya. • Bhathkande, V.N, (1969), Bhathkande Sangeet Shastra, part- 2, Hathras, UP, Sangeet Karyalaya. • Chakravarty, Indrani, (1988), Sangeet Manjusha, Delhi, Delhi, Mittal Publication. • Chandra, Satish, (1981), Sitar Vaadan Part 1, Kanpur, Rohit Prakashan. • Chandra, Satish, (1981), Sitar Vaadan Part 2, Kanpur, Rohit Prakashan. • Madan, Pannalal, (1991), Sangeet Shastra Vigyan, Chandigarh, HR, Abhishak Publication. • Paranjape, S.S, (1964), Bhartiya Sangeet Ka Itihaas, Varanasi, UP, Chaukhamba Surbharti Prakashan. • Paranjape, S.S, (1972), Sangeet Bodh, Bhopa Pradesh Hindi Granth Academy. • Prajnananda, Swami, (1963), History of Indian Music, vol. 1, Kolkata, WB, Swami Ram Krishna Math. • Prajnananda, Swami, (1981), Historical study of Indian Music, New Delhi, Delhi, Munshiram Manoharlal Pub.Pvt.Ltd. • Rajurkar, Govind Rao, (1984), Sangeet Sastra Parag, Jaipur, Rajasthan, Hindi Granth Academy. • Singh, Dr.Devinder, Sangeet Roop Part 1, Patiala, Punjab, Sangeetanjali Publication. • Singh, Dr.Devinder, Sangeet Roop Part 2, Patiala, Punjab, Sangeetanjali Publication. • Singh, Dr.Devinder, Sangeet Roop Part 3, Patiala, Punjab, Sangeetanjali Publication. • Singh, Lalit Kishore, (1999), Dhvani aur Sangeet, New Delhi, Delhi, Bhartiya Gyan Peeth. • Sharma, Swatantra, (1996), Fundamental of Indian Music, Shakti Nagar, Delhi, Pratibha Prakashan. • Vasant, (2013) Sangeet Vishaarad, Hathras, Delhi, Sangeet Karyalaya.

Stage Performance - 1	
Name of the Department	Department of Music
Name of the Program	B.A. (Hons. with Research) Music
Course Code	0250211021
Course Title	Stage Performance - 1
Semester	I
Number of Credits	4 (0+0+4 =4)
Course Prerequisite	The student should have aptitude in learning Indian music practically
Course Synopsis	This course introduces a beginner into the universe of Indian Classical Music where the student is made aware of the rich cultural heritage of our country. The course is designed to bridge the foundation in the Practical knowledge of students learning Hindustani Sangeet enabling the students to pursue the field professionally. The students will learn about the basic techniques of Hindustani Music. They will learn about the systematic performance in Vocal/ Instrumental music whichever stream is chosen by them. They will also learn light music composition like Shabad, Bhajan, Dhun, etc. Most importantly they will learn to play or sing with the sangat of Tabla.
Course Outcomes: At the end of the course students will be able to:	
CO1	The students will become well verse with the techniques of singing and playing as per their chosen discipline.
CO2	Having said the students will learn the notation system, they will be able to learn and understand the compositions.
CO3	The students will learn the systematic progress of a Raaga in Vocal or Instrumental field as per the chosen discipline.
CO4	They will be aware of the basic grammatical rules of the Raaga such as Notes of the Raaga, Time of the Raaga, Vadi- Samvadi, Jati, Ascending and Descending of the Raaga etc.
CO5	They will learn Light music compositions and they will also learn to sing or play with the sangat of Tabla.

Mapping of Course Outcomes (COs) to Program Outcomes (POs)& Program Specific Outcomes:											
	PO1	PO2	PO3	PO4	PO5	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	2	3	3	3	3	1	3	1	1	1
CO2	1	2	1	1	1	2	1	-	-	-	-
CO3	3	1	3	3	3	3	1	3	-	1	3
CO4	2	2	2	2	2	2	2	2	1	2	2
CO5	3	1	1	3	3	3	1	3	2	2	2
Average	3	2	2.5	3	3	3.25	1.5	2	1	1.5	2
1= Weak Correlation			2= Moderate Correlation				3= Strong Correlation				
Course Content:											
L (Hours/Week)		T (Hours/Week)			P (Hours/Week)			Total Hour/Week			
0		0			8			8			
Unit		Content & Competencies									
I (Practical Hours) =15		5 Alankaars in Raaga Bilawal, Bhairav and Kalyan [in Teen Taala, Ek Taala, Dadra Taala and Kahrawa Taala <i>Note: Students of Vocal music has to prepare this unit with Taanpura.</i>									
II (Practical Hours) =60		Prescribed Raagas <ul style="list-style-type: none">• Kalyan• Bhairav• Alhaiya Bilawal Prescribed Taalas <ul style="list-style-type: none">• Teen Taala• Ek Taala• Dadra Taala• Kahrawa Taala Vocal Music <ul style="list-style-type: none">• A detailed performance including Aaroh, Avroh, Pakad, Introductory Alaap, Vilambit Khayal (in Vilambit Ek Taal), 2 Fixed Alaap and 4 Taans in Vilambit Khayal, Drut Khayal, 4 Fixed Alaap and 6 Taans in Drut Khayal has to be performed by the student in any one of the prescribed Raaga.• A Drut Khayal in Ek Taala with Aaroh, Avroh, Pakad, Introductory Alaap and atleast 4 Fixed Alaap and 6 Taans has to be performed by the student in any of the prescribed Raaga other than the Raaga chosen for detailed performance.									

	<ul style="list-style-type: none"> A Drut Khayal in teen Taala with Aaroh, Avroh, Pakad, Introductory Alaap and atleast 4 Fixed Alaap and 6 taans has to be performed by the student in the third Raaga other than the Raagas chosen for detailed performance. <p style="text-align: center;">OR</p> <p>Instrumental Music</p> <ul style="list-style-type: none"> Knowledge of sitting posture and use of proper running of fingers on student's own instruments. A detailed performance including Aaroh, Avroh, Pakad, Introductory Alaap, Vilambit/ Maseetkhani Gat, 2 Fixed Alaap and 4 Taans in Vilambit/ Maseetkhani Gat, Drut/ Razakhani Gat, 4 Fixed Alaap and 6 Taans in Drut / Razakhani Gat has to be performed by the student in any one of the prescribed Raaga. A Drut Gat in Ek taala with Aaroh, Avroh, Pakad, introductory Alaap and atleast 4 Fixed Alaap and 6 taans has to be performed by the student in any of the prescribed Raaga other than the Raaga chosen for detailed performance. A Drut / Razakhani Gat in Teen Taala with Aaroh, Avroh, Pakad, Introductory Alaap and atleast 4 Fixed Alaap and 6 taans has to be performed by the student in the third Raaga other than the Raagas chosen for detailed performance.
<p style="text-align: center;">III</p> <p>(Practical Hours) =20</p>	<p>Vocal Music</p> <ul style="list-style-type: none"> Recitation of one Devotional (Shabad/ Bhajan) or Folk Song by the student. The lyrics of the Folk Song should not be in Shringaar Ras strictly. <p style="text-align: center;">OR</p> <p>Instrumental Music</p> <ul style="list-style-type: none"> Presentation of one Dhun, Devotional or Light Music composition has to be performed by the student.
<p style="text-align: center;">IV</p> <p>(Practical Hours) =25</p>	<p>(Viva Voce)</p> <ul style="list-style-type: none"> The student should have brief knowledge of the following- Thaat, Swara, Varjit Swara, Jati, Vadi, Samvadi, Gayan Samay, Nyaas Swara, Samprakartik Raaga, Aaroh, Avroh and Pakad Brief Raag Parichay The student should be able to perform Thah and Dugun Layakari with hand beats in the prescribed Taalas The student should have knowledge of Matra, Vibhag, Sam, Tali, Khali, Taala, Mukhda, Bandish, Gat, Vilambit Khayal/ Gat, Drut Khayal/ Gat, Maseetkhani Gat, Drut Gat Practical Notebook to be prepared by the Students duly checked by the teacher.

Note: The course plan included as an annexure has the details of each unit with the number of hours and mode of delivery and pedagogical approach.

Learning Strategies and Contact Hours

Learning Strategies	Contact Hours
Practical	100
Seminar/Journal Club/workshop/Expert Talk	5
Self-directed learning (SDL) / Tutorial	5
Revision	8
Audio/Video content learning	2
Total Number of Contact Hours	120

Assessment Methods:

Formative	Summative
Continuous Assessment (Practical) (Stage Performance and Viva - Voce)	University Examination
End Term (Practical) (Stage Performance and Viva - Voce)	University Examination
Seminars/ Presentation/Workshop/Expert Talk	Departmental Activity by Outside Experts
Professional Activity	Stage Performance

Note: Duration of time of reappearing- As Per University norms.

References:	(List of reference books)
	<ul style="list-style-type: none"> Aggarwal, V.K. and Nagpal, Alka, (2004), Sitar and its Compositions, Part-I-II, New Delhi, Delhi, Sanjay Prakashan. Bhatkhande, V.N., (2000), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya. Bhatkhande, V.N., (2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya. Bhatkhande, V.N., (2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya. Bhatkhande, V.N., (1970), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya. Mahajan, Anupam, (2003), Compositions in Instrumental Music (Traditional and New Creation), New Delhi, Delhi, Sanjay Prakashan. Patvardhan, V.R., (2001), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan. Pathak, Jagdish, (2000), Raag Darpan Part 1, Illahabaad, Pathak Publication. Pathak, Jagdish, (2000), Raag Darpan Part 2, Illahabaad, Pathak Publication. Pathak, Jagdish, (2000), Raag Darpan Part 3, Illahabaad, Pathak Publication. Srivastav, Harichandra, (1998), Madhur Swarlipi Sangrah Part 1, Illahabaad, Sangeet Sadan Prakashan. Srivastav, Harichandra, (1998), Madhur Swarlipi Sangrah Part 2, Illahabaad, Sangeet Sadan Prakashan.

Tabla and Dhadhi Vaaran - 1	
Name of the Department	Department of Music
Name of the Program	B.A. (Hons.) Music with Research
Course Code	0250211031
Course Title	Tabla and Dhadhi Vaaran - 1
Semester	I
Number of Credits	4 (0+0+4 = 4)
Course Prerequisite	The student should have aptitude in learning Tabla and Dhadhi vaaran
Course Synopsis	This course introduces a beginner into the field of Tabla and Dhadhi Vaaran where the student will learn the basics of Tabla and Dhadhi Vaaran practically. They will learn about the Varnas on Tabla and will also learn to play Theka of Teen Taala and Kaharawa Taala. The course also provides practical knowledge of Dhadhi Kala right from the beginning. They will also learn about the Origin, History, and Parts of Dhadhi Kala. They will also learn to present Prasangs along with Dhadh, Dhadhi Vaaran Sarangi and Commentary as per the chosen instrument or commentary.
Course Outcomes: At the end of the course students will be able to:	
CO1	The student will be aware of the basic terminologies of Tabla and Dhadhi Kala such as- Laya (Tempo), Taala (Rhythmic Cycle), Matra, Theka, Bol, Prasang, Dhadi Kala etc.
CO2	The student will be able to play the Varnas on Tabla such as Dha, Ta, Tin, Dhin, Te, Tu, Re, Ghe etc.
CO3	The student will learn about Origin, History and Parts of Dhadi Kala They will also learn to present Dhadhi Vaaran in Solo and Group Performance.
CO4	The student will learn to play Thah and Dugun of Teen Taala and Kahrawa Taala on Tabla as well as on Hand beats.
CO5	They will learn to play Dhadh and Dhadhi Vaaran Sarangi to accompany with Dhadhi Vaaran. They will also learn commentary. The student will have to prepare instrument or commentary according to their choice.

Mapping of Course Outcomes (COs) to Program Outcomes (POs)& Program Specific Outcomes:											
	PO1	PO2	PO3	PO4	PO5	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	1	2	2	2	-	1	3	1	-	3	3
CO2	1	1	2	2	3	3	-	3	-	-	-
CO3	-	2	-	-	3	-	-	1	-	3	3
CO4	-	-	2	2	3	3	-	3	-	-	-
CO5	-	-	-	-	3	-	-	1	-	3	-
Average	0.5	1.25	1.5	1.5	3	1.75	0.75	2.25	0	2.25	1.5
1= Weak Correlation 2= Moderate Correlation 3=Strong Correlation											

Course Content:

L (Hours/Week)		T (Hours/Week)	P (Hours/Week)	Total Hour/Week
0		0	8	8
Unit	Content & Competencies			
I (Practical Hours) =50	<ul style="list-style-type: none">• Correct Posture of Fingers on Tabla• Ability of producing following Varna on Tabla – Dha, Ta, Tin, Dhin, Te, Tu, Re, Ghe/ Ge, Ke, Katt• Ability to Play Thah and Dugun of Teen Taala on Tabla as well as through Hand beats• Ability to Play Thah and Dugun of Kahrawa Taala on Tabla as well as through Hand beats			
II (Practical Hours) =10	<p>(Viva- Voce)</p> <ul style="list-style-type: none">• Knowledge of different parts of Tabla• Knowledge of the following- Varna, Types of Varna, Theka, Bol, Matra, Vibhag, Taala, Tali, Khali, Sam, Laya, Layakari, Thah, Dugun• Brief description of “Teentaala “• Brief description of “Kahrawa Taala”			
III (Practical Hours) =50	<p>Prasang</p> <ul style="list-style-type: none">• Janam- Guru Nanak Dev Ji• Baba Deep Singh ji <p>Totka (Manglacharan in Dhadhi varan)</p> <ul style="list-style-type: none">• Gur Meray Sang Sada Hai Naley• Ajj Ban Ke Swali Daar Aye <p>OR</p> <p>Dhadh</p> <ul style="list-style-type: none">• Correct posture of holding the instrument• Correct posture of fingers on the instrument• Ability to play the instrument			

	<p style="text-align: center;">OR</p> <p>Dhadhi vaaran Sarangi</p> <ul style="list-style-type: none"> • Correct posture of holding the instrument • Correct posture of fingers on the instrument • 5 Alankaars in Teen taala and Kahrawa Taala <p style="text-align: center;">OR</p> <p>Maracas</p> <ul style="list-style-type: none"> • Correct posture of holding the instrument • Correct posture of fingers on the instrument • Ability to play the instrument <p style="text-align: center;">OR</p> <p>Commentary</p> <ul style="list-style-type: none"> • Should have detailed knowledge of the History of the prescribed Prasangas <p><i>Note: The student has to prepare her syllabus of this Unit according to the chosen instrument or commentary</i></p>
<p style="text-align: center;">IV</p> <p style="text-align: center;">(Practical Hours)</p> <p style="text-align: center;">=10</p>	<p style="text-align: center;">(Viva-Voce)</p> <ul style="list-style-type: none"> • Knowledge about History in context with Prasangas • Knowledge about Origin of Dhadhi Kala and Names of the Parts of Dhadhi Kala - Saaka, Baint, Vaar, Sassi, Rasalu, Mirja, Dhaiya, Pooran, Algozey, Kabit, Kali • Knowledge about the ancient Dhadhis • Knowledge of the parts of Dhadh and Dhadhi Vaaran Sarangi

***Note:** The course plan included as an annexure has the details of each unit with the number of hours and mode of delivery and pedagogical approach.*

Learning Strategies and Contact Hours

Learning Strategies	Contact Hours
Practical	100
Seminar/Journal Club/Workshop/Expert Talk	5
Self-directed learning (SDL) / Tutorial	5
Revision	8
Audio/Video Contents Learning	2
Total Number of Contact Hours	120

Assessment Methods:

Formative	Summative
Continuous Assessment (Practical) (Stage Performance and Viva - Voce)	University Examination
End Term (Practical) (Stage Performance and Viva - Voce)	University Examination
Seminars/ Presentation/Workshop/Expert Talk	Departmental Activities by Outside Experts
Professional Activity	Stage Performance

Note: Duration of time of reappearing- As Per University norms.

References:	(List of reference books)
	<ul style="list-style-type: none">Chandra, Girish (1988), Taal Parichaye, Part -I, Rubi Prakashan, Allahabad.Dilbar Giani Daya Singh, (1989), Dilbar Udaariyan, Bhai Chatar Singh Jeewan Singh Bazar Mai Sewa, AmritsarGarg, Prabhu Lal, (1997), Taal Anka, Hathras, U.P., Sangeet Karyalaya.Mishra, Chhote Lal, (2004), Taal Prasoon, Kanishka Publisher, Delhi.Mishra, Chhote Lal, (2006), Taal Prabandha, Kanishka Publication, Delhi.Nirdosh, Giani Kewal Singh, (2002), Soormeandian Vaaran, Amritsar, India, Bhai Chattur Singh Jiwan Singh.Nirdosh, Giani Kewal Singh, (2000), Dhadi Prasang, Chandigarh, Lokgeet Prakashan.Nirdosh, Giani Kewal Singh, (2005), Vaaran Sikh Itihas Dian, Ludhiana, Tejinder Singh, Lahore Book Shop.Nirdosh Kewal Singh, (2000), Dhadi Prasang, LokGeet Prakashan S.C.O. 2427-28 Sector 22- , ChandigarhPentel, Geeta, (2011), Punjab ki Sangeet Prampra, New Delhi, Dekhi, Radha Publication.Prof. B.L, (1985), Tabla Prakash Part 1, Sangeet Sadan Prakashan 88 South Malka, Allahabad

	<ul style="list-style-type: none"> • Ray Ram Naresh, (1998), Taal Darshan Manjari, Abhay Prakashan Mandir Samastipur, Bihar, Pathak Publication 27, Mahjani Tola, Allahabad • Saxsena, Sudhis Kumar, (2006), the Art of Tabla Rhythm, Sangeet Natak Academy, New Delhi. • Srivastava Girish Chandra, (2004), Taal parichay Part 2, Sangeet Sadan Prakashan 88 South Malka, Allahabad • Sohal, Harinder Kaur, (2012), Amritsar, India, Nanak Singh Pustak Mala. • Singh, Seetal Gaini Sohan (2002), Seetal Vaaran, Tejinderbeer Singh Lahore Book Shop Lajpat Rai Market near Society Cinema, Ludhiana • Singh, Seetal Gaini Sohan, (1982), Seetal Tarangaan, Seetal Pustak Bhandaar Seetal Bhawan Model Gram, Ludhiana • Singh, Seetal Gaini Sohan, (1998), Seetal Sugaatan, Tejinderbeer Singh Lahore Book Shop Lajpat Rai Market near Society Cinema, Ludhiana • Singh, Seetal Gaini Sohan, (2003), Seetal Ramzaan, Tejinderbeer Singh Lahore Book Shop Lajpat Rai Market near Society Cinema, Ludhiana • Walia, Balbir Kaur, (2004), Agami Noor, Amritsar, India, Printwell, 146, Ind-Fokal Point. • Yaman Ashok Kumar, (2021), Sangeet Ratnavali, Chandigarh, Abhishek Publications.
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SEMESTER – II

Course Code	Course Type	Course Title
0250221040	DSC-4	Introduction to Indian Music- 2
0250221051	DSC-5	Stage Performance – 2
0250221061	DSC-6	Tabla and Dhadhi Vaaran- 2

Introduction to Indian Music - 2

Name of the Department	Department of Music
Name of the Program	B.A. (Hons. with Research) Music
Course Code	0250221040
Course Title	Introduction to Indian Music - 2
Semester	II
Number of Credits	4 (3+1+0=4)
Course Prerequisite	The student should have aptitude in learning comparative concepts of Indian music
Course Synopsis	This course is designed to give knowledge to the students about various comparative concepts of Indian music. The course also provides knowledge about various concepts of Gurmat Sangeet. The students will also learn about contribution of various musicians. They will learn about Classification, Origin and development of the instruments. They will also learn about various raagas and taalas.
Course Outcomes: At the end of the course students will be able to:	
CO1	The students will gain knowledge about comparative study between various concepts of Indian music such as- Raaga and that; Bandish and Gat; Taan and Toda; Alaap and Taan etc.
CO2	The student will develop understanding about important concepts of Gurmat Sangeet such as- Comparative study of Indian Classical music and Gurmat Sangeet; Importance of Instruments in Gurmat Sangeet; Sri Guru Granth Sahib Ji (in context with music).
CO3	Students will study about Origin and development of Instruments; Classification of Instruments; Biographies of various musicians.

CO4	The students will learn to write and understand various Taalas such as- Rupak Taala, Ek Taala, etc. They will also learn about various raagas such as- Bhupali, Bhimplasi and Vrindavani Sarang										
Mapping of Course Outcomes (COs) to Program Outcomes (POs)& Program Specific Outcomes:											
	PO1	PO2	PO3	PO4	PO5	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	1	3	2	2	-	1	3	-	-	-	2
CO2	2	3	1	2	1	1	1	-	2	-	1
CO3	2	3	2	1	-	-	3	1	-	-	2
CO4	3	1	2	3	3	3	1	2	1	-	2
Average	2	2.5	1.75	2	1	1.25	2	0.75	0.75	0	1.75
1= Weak Correlation 2= Moderate Correlation 3=Strong Correlation											
Course Content:											
L (Hours/Week)		T (Hours/Week)			P (Hours/Week)			Total Hour/Week			
3		1			0			4			
Unit		Content & Competencies									
I (Lecture Hours) =20		<ul style="list-style-type: none">• Janak Thaata• Janay Raaga• Aashray Raaga• Sandhi Prakash Raag• Jhala and Tarana• Difference between Bandish and Gat• Difference between Taan and Toda• Raaga and its Characteristics• Thata and its Characteristics• Difference between Raaga and Thaata• Difference between Alaap and Taan									
II (Lecture Hours) = 5		<ul style="list-style-type: none">• Gurmat Sangeet and its Characteristics• Shaan and Manglacharan in Gurmat Sangeet• Comparative Study of Indian Classical Music and Gurmat Sangeet• Importance of Instruments in Gurmat Sangeet• Description of Sri Guru Granth Sahib Ji in context with Music									

III (Lecture Hours) =10	<ul style="list-style-type: none"> • Origin and development of the student's own instrument (students of vocal music will explain about Taanpura) • Contribution of Amir Khusro, Taansen and Swami Hari Das ji in context with Indian Music • Classification of Indian Musical Instruments (Tatt Wadya, Avnadh Wadya, Sushir Wadhya and Ghan Wadya)
IV (Lecture Hours) =10	<ul style="list-style-type: none"> • Detailed study of the Raagas – Bhupali, Vrindavani Sarang and Bhimplasi • Ability to write notations of the prescribed raagas • Taala- Theka, Matra, Vibhag, Sam, Tali, Khali • Laya- Vilambit, Madhya, Drut • Layakari- Thah, Dugun and Chaugun • Study of the following Taalas- Teen Taala, Rupak Taala, Ek Taala and Kahrawa Taala. • Ability to write the notation of the Taala in Thah, Dugun and Chaugun (In one Avartan)

Note: The course plan included as an annexure has the details of each unit with the number of hours and mode of delivery and pedagogical approach.

Learning Strategies and Contact Hours

Learning Strategies	Contact Hours
Lecture	45
Seminar/Journal Club	-
Small group discussion (SGD)	-
Self-directed learning (SDL) / Tutorial	15
Problem Based Learning (PBL)	-
Revision	-
Others If any:	-
Total Number of Contact Hours	60

Assessment Methods:

Formative	Summative
Problem Based Learning	One Line Answer Short Answer Type Questions Long Answer Type Questions
Sessional Test (Theory)	Departmental Evaluation
Quiz (Written MCQ)	Multiple Choice Questions (MCQ)
Assignment	Class assignment on a random topic related to the Discipline
End Semester Theory Examination	University Examination

Note: Duration of time of reappearing- As Per University norms.

References:	(List of reference books)
	<ul style="list-style-type: none"> • Arora, Vijay & Kaur Kulwant, Sangeet Shiksha Part 3, Jalandhar, Punjab, A.P. Publishers. • Bhathkande, V.N, (1975), Bhathkande Sangeet Shastra, part 1, Hathras, UP, Sangeet Karyalaya. • Bhathkande, V.N, (1969), Bhathkande Sangeet Shastra, part- 2, Hathras, UP, Sangeet Karyalaya. • Chakravarty, Indrani, (1988), Sangeet Manjusha, Delhi, Delhi, Mittal Publication. • Chandra, Satish, (1981), Sitar Vaadan Part 1, Kanpur, Rohit Prakashan. • Chandra, Satish, (1981), Sitar Vaadan Part 2, Kanpur, Rohit Prakashan. • Madan, Pannalal, (1991), Sangeet Shastra Vigyan, Chandigarh, HR, Abhishak Publication. • Paranjape, S.S, (1964), Bhartiya Sangeet Ka Itihaas, Varanasi, UP, Chaukhamba Surbharti Prakashan. • Paranjape, S.S, (1972), Sangeet Bodh, Bhopa Pradesh Hindi Granth Academy. • Prajnananda, Swami, (1963), History of Indian Music, vol. 1, Kolkata, WB, Swami Ram Krishna Math. • Prajnananda, Swami, (1981), Historical study of Indian Music, New Delhi, Delhi, Munshiram Manoharlal Pub.Pvt.Ltd. • Rajurkar, Govind Rao, (1984), Sangeet Sastra Parag, Jaipur, Rajasthan, Hindi Granth Academy. • Singh, Dr.Devinder, Sangeet Roop Part 1, Patiala, Punjab, Sangeetanjali Publication. • Singh, Dr.Devinder, Sangeet Roop Part 2, Patiala, Punjab, Sangeetanjali Publication. • Singh, Dr.Devinder, Sangeet Roop Part 3, Patiala, Punjab, Sangeetanjali Publication. • Singh, Lalit Kishore, (1999), Dhvani aur Sangeet, New Delhi, Delhi, Bhartiya Gyan Peeth. • Sharma, Swatantra, (1996), Fundamental of Indian Music, Shakti Nagar, Delhi, Pratibha Prakashan. • Vasant, (2013) Sangeet Vishaarad, Hathras, Delhi, Sangeet Karyalaya.

Stage Performance- 2											
Name of the Department		Department of Music									
Name of the Program		B.A. (Hons. with Research) Music									
Course Code		0250221051									
Course Title		Stage Performance- 2									
Semester		II									
Number of Credits		4 (0+0+4 = 4)									
Course Prerequisite		The student must have learned the basic techniques for the development of a Raaga.									
Course Synopsis		This course develops the practical knowledge of a student by providing basic knowledge in terms of alankaar as well as basic concepts of raaga and taala. It provides systematic teaching of a raaga in context with classical music. It also provides knowledge about light music to the students so that they can also perform various singing styles of music such as – devotional, folk and dhun.									
Course Outcomes:											
At the end of the course students will be able to:											
CO1		The students will learn Alankaar in three Thaats.									
CO2		They will learn classical compositions in three raagas where they will learn systematic performance of a raaga including Alaap, Vilambit composition, and Drut composition, Jhala / Tarana etc.									
CO3		They will learn light music composition such as Bhajan, Shabad or Folk song or light Dhun (in case of instrumental music).									
CO4		They will also learn various technicalities of a raaga as well as Thah, Dugun and Chaugun of prescribed taalās with hand beats.									
Mapping of Course Outcomes (COs) to Program Outcomes (POs)& Program Specific Outcomes:											
	PO1	PO2	PO3	PO4	PO5	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	1	1	1	2	1	-	-	-	-	-
CO2	3	1	3	3	3	3	1	2	1	2	2
CO3	3	3	2	2	2	2	1	2	1	-	2
CO4	3	1	2	2	3	3	2	2	-	2	1
Average	3	1.5	2	2	2.5	2.25	1	1.5	0.5	1	1.25
1= Weak Correlation 2= Moderate Correlation 3= Strong Correlation											

Course Content:			
(Hours/Week)	T (Hours/Week)	P (Hours/Week)	Total Hour/Week
0	0	8	8
Unit	Content & Competencies		
I (Practical Hours) =15	5 Alankaars in Raaga Bilawal, Khamaj and Kafi (in Teen Taala, Ek Taala, Dadra Taala and Kahrawa Taala) <i>Note: Students of Vocal music has to prepare this unit with Taanpura.</i>		
II (Practical Hours) =60	<p>Prescribed Raagas</p> <ul style="list-style-type: none"> Bhupali Bhimplasi Vrindavani Sarang <p>Prescribed Taalas</p> <ul style="list-style-type: none"> Teen Taala Rupak Taala Ek Taala Kahrawa Taala <p>Vocal Music</p> <ul style="list-style-type: none"> A detailed performance including Aaroh, Avroh, Pakad, Introductory Alaap, Vilambit Khayal (in Vilambit Ek taala.), 2 Fixed Alaap and 4 Taans in Vilambit Khayal, Drut Khayal, 4 Fixed Alaap and 6 Taans in Drut Khayal, Tarana has to be performed by the student in any one of the prescribed Raaga. A Drut Khayal in Rupak Taala with Aaroh, Avroh, Pakad, Introductory Alaap and atleast 4 Fixed Alaap and 6 Taans has to be performed by the student in any of the prescribed Raaga other than the Raaga chosen for detailed performance. A Drut Khayal in Teen Taala with Aaroh, Avroh, Pakad, Introductory Alaap and atleast 4 Fixed Alaap and 6 Taans has to be performed by the student in the third Raaga other than the Raagas chosen for detailed performance and Roopak Taal composition. <p><i>Note: The Drut Khayal and its elaborations of Choice Raaga has to be prepared by students of Vocal music with Taanpura.</i></p> <p style="text-align: center;">OR</p> <p>Instrumental Music</p>		

	<p>Instrumental Music</p> <ul style="list-style-type: none"> • Tuning of the Instruments by the students itself. • A detailed performance including Aaroh, Avroh, Pakad, Introductory Alaap, Vilambit/ Maseetkhani Gat, 2 Fixed Alaap and 4 Taans in Vilambit/ Maseetkhani Gat, Drut/ Razakhani Gat, 4 Fixed Alaap and 6 Taans in Drut / Razakhani Gat and Jhala has to be performed by the student in any one of the prescribed Raaga.
<p>III</p> <p>(Practical Hours) =20</p>	<ul style="list-style-type: none"> • A Drut Gat in Rupak taala with Aaroh, Avroh, Pakad, introductory Alaap and atleast 4 Fixed Alaap and 6 taans has to be performed by the student in any of the prescribed Raaga other than the Raaga chosen for detailed performance. <p>Vocal Music</p> <ul style="list-style-type: none"> • Recitation of one Devotional (Shabad/ Bhajan) or Folk Song by the student. The lyrics of the Folk Song should not be in Shringaar Ras strictly. <p>Instrumental Music</p> <ul style="list-style-type: none"> • Presentation of one Dhun has to be performed by the student.
<p>IV</p> <p>(Practical Hours) = 25</p>	<p>(Viva-Voce)</p> <ul style="list-style-type: none"> • The student should have brief knowledge of the following – Janak Thaata, Janya Raaga, Aashray Raaga, Sandhi Prakash Raag, Difference between Bandish and Gat, Difference between Taan and Toda, Raaga and its Characteristics, Thaata and its characteristics, Difference between Raaga and Thaata, Difference between Aalap and Taan. • Brief Raag Parichay of Prescribed Raagas. • The student should be able to perform Thah, Dugun and Chaugun Layakari with hand beats in the prescribed Taalas. • The student should have knowledge of Matra, Vibhag, Sam, Tali, Khali, Taala, Mukhda, Bandish, Gat, Vilambit Khayal/ Gat, Drut Khayal/ Gat, Maseetkhani Gat, Drut Gat • Practical Notebook to be prepared by the Students duly checked by the teacher.

Note: The course plan included as an annexure has the details of each unit with the number of hours and mode of delivery and pedagogical approach.

Learning Strategies and Contact Hours

Learning Strategies	Contact Hours
Practical	100
Seminar/Journal Club/workshop/Expert Talk	5
Self-directed learning (SDL) / Tutorial	5
Revision	8
Audio/Video content learning	2
Total Number of Contact Hours	120

Assessment Methods:

Formative	Summative
Continuous Assessment (Practical) (Stage Performance and Viva - Voce)	University Examination
End Term (Practical) (Stage Performance and Viva - Voce)	University Examination
Seminars/ Presentation/Workshop/Expert Talk	Departmental Activity by outside Expert
Professional Activity	Stage Performance

References:	(List of reference books)
	<ul style="list-style-type: none"> • Aggarwal, V.K. and Nagpal, Alka, (2004), Sitar and its Compositions, Part-I-II, New Delhi, Delhi, Sanjay Prakashan. • Bhatkhande, V.N., (2000), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya. • Bhatkhande, V.N., (2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya. • Bhatkhande, V.N., (2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya. • Bhatkhande, V.N., (1970), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya. • Mahajan, Anupam, (2003), Compositions in Instrumental Music (Traditional and New Creation), New Delhi, Delhi, Sanjay Prakashan. • Patvardhan, V.R., (2001), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan. • Patvardhan, V.R., (1996), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan. • Patvardhan, V.R., (1991), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan. • Patvardhan, V.R., (1959), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan. • Pathak, Jagdish, (2000), Raag Darpan Part 1, Illahabaad, Pathak Publication. • Pathak, Jagdish, (2000), Raag Darpan Part 2, Illahabaad, Pathak Publication. • Pathak, Jagdish, (2000), Raag Darpan Part 3, Illahabaad, Pathak Publication. • Srivastav, Harichandra, (1998), Madhur Swarlipi Sangrah Part 1, Illahabaad, Sangeet Sadan Prakashan. • Srivastav, Harichandra, (1998), Madhur Swarlipi Sangrah Part 2, Illahabaad, Sangeet Sadan Prakashan.

Note: Duration of time of reappearing- As Per University norms.

Tabla and Dhadhi Vaaran- 2	
Name of the Department	Department of Music
Name of the Program	B.A. (Hons. with Research) Music
Course Code	0250221061
Course Title	Tabla and Dhadhi Vaaran- 2
Semester	II
Number of Credits	4 (0+0+4 =4)
Course Prerequisite	The student should have aptitude in learning different layakaries of Taalas and different Prasangs in Dhadhi Vaaran
Course Synopsis	This course provides practical knowledge of Tabla and Dhadhi Vaaran to the students. The student will learn different layakaries of Teen Taala, Dadra Taala, Rupak Taala and Kahrawa Taala. They will also learn Prakaars of different taalas. The student will learn different Prasangs related with Guru Nanak Dev Ji. They will also learn to play Kahrawa Taala on Dhadh. They will learn Saaka, Rasalu and Raag Pahadi on Dhadi Vaaranh Sarangi. Most importantly they will gain knowledge about the history beyond the Prasangs.
Course Outcomes: At the end of the course students will be able to:	
CO1	The student will learn terminologies of Tabla such as- Kisam, Prakaar, Tihai, etc.
CO2	The students will learn to play Thah and Dugun layakaries of Teen Taala, Dadra Taala, Rupak Taala and Kahrawa Taala.
CO3	The students will learn about Origin and History of Tabla
CO4	The students will learn to perform two Prasangs relating Guru Nanak Dev Ji and Massa Rangar
CO5	They will learn to play Saaka, Rasalu and Raag Pahadi on Dhadhi Vaaran Sarangi
CO6	They will learn to play Kahrawa Taal on Dhadh

Mapping of Course Outcomes (COs) to Program Outcomes (POs) & Program Specific Outcomes:											
	PO1	PO2	PO3	PO4	PO5	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	2	3	2	2	2	2	3	-	-	2	2
CO2	3	1	2	2	2	1	-	2	-	2	1
CO3	-	3	1	1	1	-	3	-	-	-	1
CO4	-	-	1	1	2	-	-	-	-	3	-
CO5	-	-	1	1	2	-	-	-	-	3	-
CO6	-	-	1	1	2	-	-	-	-	3	-
Average	1.25	1.75	2	2.75	2.75	0.75	1.5	0.5	0	3.25	1
1= Weak Correlation			2= Moderate Correlation					3= Strong Correlation			
Course Content:											
L (Hours/Week)			T (Hours/Week)		P (Hours/Week)		Total Hour/Week				
0			0		8		8				
Unit		Content & Competencies									
I 											

<p align="center">II</p> <p>(Practical Hours) =10</p>	<p align="center">(Viva-Voce)</p> <ul style="list-style-type: none"> • Brief knowledge of the following- Varna, Types of Varna, Theka, Bol, Matra, Vibhag, Avartan, Taala, Tali, Khali, Sam, Laya, Layakari, Thah, Dugun, Kisam, Prakaar, Laggi and Tihai • Basic knowledge of Origin and History of Tabla • Taala Parichay of the prescribed Taalas
<p align="center">III</p> <p>(Practical Hours) =50</p>	<p>1. Prasang</p> <ul style="list-style-type: none"> • Guru Nanak Dev Ji • Massa Ranger <p>2. Totke</p> <ul style="list-style-type: none"> • Guru Nanak Peeraan Da Peer Aa Gaya • Maaon Kehandi Sun Bachiyae Pyaariae • Panchi Bolan Aalney <p>3. Dhadh Ability to play Kahrawa taala on Dhadh</p> <p align="center">OR</p> <p>Dhadhi Vaaran Sarang Ability to play Saka , Rasalu and Raag Pahadi pieces on Dhadhi vaaran Sarangi</p> <p align="center">OR</p> <p>Maracas</p> <ul style="list-style-type: none"> • Correct posture of holding the instrument • Correct posture of fingers on the instrument • Ability to play the instrument <p align="center">OR</p> <p>Commentary The students of Commentary should be aware of the History of the prescribed Prasangas in the syllabus</p>
<p align="center">IV</p> <p>(Practical Hours) =10</p>	<p align="center">(Viva-Voce)</p> <ul style="list-style-type: none"> • Knowledge about History in context with Prasangas • The student should have knowledge of the names of Chhand in Dhadhi Kala- Doli, Dotaara, Dwaiya, Korda, Bikta, Kamani, Deud • Detailed Knowledge of Kamani Chhand and Korda Chhand

***Note:** The course plan included as an annexure has the details of each unit with the number of hours and mode of delivery and pedagogical approach.*

Learning Strategies and Contact Hours

Learning Strategies	Contact Hours
Practical	100
Seminar/Journal Club	5
Self-directed learning (SDL) / Tutorial	5
Revision	10
Others If any:	-
Total Number of Contact Hours	120

Assessment Methods:

Formative	Summative
Continuous Assessment (Practical) (Stage Performance and Viva - Voce)	University Examination
End Term (Practical) (Stage Performance and Viva - Voce)	University Examination
Seminars/ Presentation/Workshop/Expert Talk	Departmental Activities by Outside Experts
Professional Activity	Stage Performance

Note: Duration of time of reappearing- As Per University norms.

References:	List of reference books
	<ul style="list-style-type: none"> • Chandra, Girish (1988), Taal Parichaye, Part -I, Rubi Prakashan, Allahabad. • Dilbar Giani Daya Singh, (1989), Dilbar Udaariyan, Bhai Chatar Singh Jeewan Singh Bazar Mai Sewa, Amritsar • Garg, Prabhu Lal, (1997), Taal Anka, Hathras, U.P., Sangeet Karyalaya. • Mishra, Chhote Lal, (2004), Taal Prasoon, Kanishka Publisher, Delhi. • Mishra, Chhote Lal, (2006), Taal Prabandha, Kanishka Publication, Delhi. • Nirdosh, Giani Kewal Singh, (2002), Soormean dian Vaaran, Amritsar, India, Bhai Chatur Singh Jiwan Singh. • Nirdosh, Giani Kewal Singh, (2000), Dhadi Prasang, Chandigarh, Lokgeet Prakashan. • Nirdosh, Giani Kewal Singh, (2005), Vaaran Sikh Itihas Dian, Ludhiana, Tejinder Singh, Lahore Book Shop. • Nirdosh Kewal Singh, (2000), Dhadi Prasang, LokGeet Prakashan S.C.O. 2427-28 Sector 22- , Chandigarh • Pentel, Geeta, (2011), Punjab ki Sangeet Prampra, New Delhi, Dekhi, Radha Publication. • Prof. B.L, (1985), Tabla Prakash Part 1, Sangeet Sadan Prakashan 88 South Malka, Allahabad • Ray Ram Naresh, (1998), Taal Darshan Manjari, Abhay Prakashan Mandir Samastipur, Bihar, Pathak Publication 27, Mahjani Tola, Allahabad • Saxsena, Sudhis Kumar, (2006), the Art of Tabla Rhythm, Sangeet Natak Academy, New Delhi. • Srivastava Girish Chandra, (2004), Taal parichay Part 2, Sangeet Sadan Prakashan 88 South Malka, Allahabad • Sohal, Harinder Kaur, (2012), Amritsar, India, Nanak Singh Pustak Mala. • Singh, Seetal Gaini Sohan (2002), Seetal Vaaran, Tejinderbeer Singh Lahore Book Shop Lajpat Rai Market near Society Cinema, Ludhiana • Singh, Seetal Gaini Sohan, (1982), Seetal Tarangaan, Seetal Pustak Bhandaar Seetal Bhawan Model Gram, Ludhiana • Singh, Seetal Gaini Sohan, (1998), Seetal Sugaatan, Tejinderbeer Singh Lahore Book Shop Lajpat Rai Market near Society Cinema, Ludhiana • Singh, Seetal Gaini Sohan, (2003), Seetal Ramzaan, Tejinderbeer Singh Lahore Book Shop Lajpat Rai Market near Society Cinema, Ludhiana • Walia, Balbir Kaur, (2004), Agami Noor, Amritsar, India, Printwell, 146, Ind-Fokal Point. • Yaman Ashok Kumar, (2021), Sangeet Ratnavali, Abhishek Publications, Chandigarh

SEMESTER – III

Course Code	Course Type	Course Title
0250231070	DSC-7	Indian Musicology – 1
0250231081	DSC-8	Stage Performance – 3
0250231091	DSC-9	Tabla & Dhadhi Vaaran- 3

Indian Musicology – 1

Name of the Department	Department of Music
Name of the Program	B.A. (Hons. with Research) Music
Course Code	0250231070
Course Title	Indian Musicology – 1
Semester	III
Number of Credits	4 (3+1+0 = 4)
Course Prerequisite	The student should have a natural inclination towards understanding of basic music Terminologies along with the concept of Raagas and Taalas.
Course Synopsis	This course is designed to get understood by students about the theoretical terms and its details in terms of both Vocal and Instrument parts. The students will learn about the life and contribution of Pt. Vishnu Digambar Palushkar along with his notation systems. The students will understand the merits and demerits of the notation systems. Through this course the detailed knowledge of various Raagas and Taalas are described for progressive development of the students.
Course Outcomes: At the end of the course students will be able to:	
CO1	The students will be aware of the basic terminologies of Indian music, such as Classification of Sangeet: Margi and Desi Sangeet, Different Swara: Chal and Achal, Gandharva, Gaan: Nibaddha and Anibaddha, Kan, Meend, Ghamak, Khatka, Laya etc. which will help them in understanding various aspects of Indian musicology.
CO2	The students will be able to develop the skill of learning Aalap in context with Khayal, Dhrupad, Dhamaar etc in terms of Vocal Music. The students from instrumental music will be able to develop the skill of playing Aalap, Jod Aalap and Jhala in terms of Instrumental music. They will also learn about 40 principles of

	Hindustani music.										
CO3	The students will learn about Pt. Vishnu Digambar Palushkar and his notation systems. Also they will be aware of merits and demerits of notation system.										
CO4	The students learn about the details of prescribed ragas along with different Taala system used in Indian classical music in detail through which they will also learn to write different Laykaris of Taalas.										
Mapping of Course Outcomes (COs) to Program Outcomes (POs)& Program Specific Outcomes:											
	PO1	PO2	PO3	PO4	PO5	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	1	3	2	2	1	1	3	1	-	-	-
CO2	1	2	-	-	-	-	2	1	-	-	-
CO3	2	2	2	3	2	2	3	3	2	1	2
CO4	2	2	2	2	2	2	1	2	1	3	1
Average	1.5	2.25	1.5	1.75	1.25	1.25	2.25	1.75	0.75	1	0.75
1= Weak Correlation											

	<ul style="list-style-type: none"> • Adhva - Darshak Swara • Laya- Vilambit, Madhya, Drut, Ati Vilambit and Ati Drut
II (Lecture Hours) = 5	<ul style="list-style-type: none"> • Concept of Alaap in context with Vocal music- Dhrupad/ Dhamaar and Khayal • Concept of Alaap, Jod Alaap, Jor Jhala in context with Instrumental Music. • 40 Principles (Siddhant) of Hindustani Music.
III (Lecture Hours) =10	<ul style="list-style-type: none"> • Life and Contribution of Pandit Vishnu Digambar Paluskar • Knowledge of Notation System in context with Pandit Vishnu Digambar Paluskar. • Merits and demerits of Bhatkhande notation system.
IV (Lecture Hours) =10	<ul style="list-style-type: none"> • Study of the Raagas – Bhairavi, Bihag, Kedar and Malkauns • Ability to write Notations of the prescribed Raagas • Study of the following Taalas- Jhap Taala, Dadra Taala, Kahrawa Taala and Tilwada Taala • Ability to write the Notation of the prescribed Taala in Thah, Dugun and Chaugun Layakari (in one avartan). • Comparison between Teentaal and Tilwada Taala.

***Note:** The course plan included as an annexure has the details of each unit with the number of hours and mode of delivery and pedagogical approach.*

Learning Strategies and Contact Hours

Learning Strategies	Contact Hours
Lecture	45
Seminar/Journal Club	-
Small group discussion (SGD)	-
Self-directed learning (SDL) / Tutorial	15
Problem Based Learning (PBL)	-
Revision	
Others If any:	-
Total Number of Contact Hours	60

Assessment Methods:

Formative	Summative
Problem Based Learning	One Line Answer Short Answer Type Questions Long Answer Type Questions
Sessional Test (Theory)	Departmental Evaluation
Quiz (Written MCQ)	Multiple Choice Questions (MCQ)
Assignment	Class assignment on a random topic related to the Discipline
End Semester Theory Examination	University Examination

Note: Duration of time of reappearing- As Per University norms.

References:	(List of reference books)
	<ul style="list-style-type: none"> • Arora, Vijay & Kaur Kulwant, Sangeet Shiksha Part 3, Jalandhar, Punjab, A.P. Publishers. • Bhathkande, V.N, (1975), Bhathkande Sangeet Shastra, part 1, Hathras, UP, Sangeet Karyalaya. • Bhathkande, V.N, (1969), Bhathkande Sangeet Shastra, part- 2, Hathras, UP, Sangeet Karyalaya. • Chakravarty, Indrani, (1988), Sangeet Manjusha, Delhi, Delhi, Mittal Publication. • Chandra, Satish, (1981), Sitar Vaadan Part 1, Kanpur, Rohit Prakashan. • Chandra, Satish, (1981), Sitar Vaadan Part 2, Kanpur, Rohit Prakashan. • Madan, Pannalal, (1991), Sangeet Shastra Vigyan, Chandigarh, HR, Abhishak Publication. • Paranjape, S.S, (1964), Bhartiya Sangeet Ka Itihaas, Varanasi, UP, Chaukhamba Surbharti Prakashan. • Paranjape, S.S, (1972), Sangeet Bodh, Bhopa Pradesh Hindi Granth Academy. • Prajnananda, Swami, (1963), History of Indian Music, vol. 1, Kolkata, WB, Swami Ram Krishna Math. • Prajnananda, Swami, (1981), Historical study of Indian Music, New Delhi, Delhi, Munshiram Manoharlal Pub.Pvt.Ltd. • Rajurkar, Govind Rao, (1984), Sangeet Sastra Parag, Jaipur, Rajasthan, Hindi Granth Academy. • Singh, Lalit Kishore, (1999), Dhvani aur Sangeet, New Delhi, Delhi, Bhartiya Gyan Peeth. • Sharma, Swatantra, (1996), Fundamental of Indian Music, Shakti Nagar, Delhi, Pratibha Prakashan. • Vasant, (2013) Sangeet Vishaarad, Hathras, Delhi, Sangeet Karyalaya.

Stage Performance – 3	
Name of the Department	Department of Music
Name of the Program	B.A. (Hons. with Research) Music
Course Code	0250231081
Course Title	Stage Performance – 3
Semester	III
Number of Credits	4 (0+0+4 = 4)
Course Prerequisite	The student should have aptitude in learning Indian music practically
Course Synopsis	This course will provide an outline about the vocal techniques and instruments playing techniques with the awareness of scales. The course will provide the Practical knowledge of students learning Hindustani Sangeet enabling the students to pursue the field professionally. The students will understand about the skill of systematic performance in Vocal/ Instrumental music whichever stream is chosen by them. They will also learn to present the National Anthem on Harmonium with the Knowledge of different scales.
Course Outcomes: At the end of the course students will be able to:	
CO1	The students will become well verse with the techniques of singing with Taanpura and playing instrument as per their chosen discipline. Also they will be aware of different Scales and Taalas.
CO2	The students will learn the systematic progress of the prescribed Raagas compositions along with different Taalas. They will learn Vilambit Khayal, Drut Khayal, Taraana, Maseetkhani Gat/ Vilambit Gat, Razakhani Gat/ Drut Gat, Jhala and Dhun with the uses of Raag Saundarya such as Kan, Meend, Ghamak and Khatka.
CO3	The students will learn the systematic identification of Twelve scales in terms of both Indian and Western Music concept. The students will also be able to present the National Anthem on Harmonium with the knowledge of different scales.
CO4	The Students will be prepared for the Viva –Voce by the teacher and Self directed learning

Mapping of Course Outcomes (COs) to Program Outcomes (POs)& Program Specific Outcomes:											
	PO1	PO2	PO3	PO4	PO5	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	1	3	3	2	3	1	2	3	2	2
CO2	2	2	2	2	1	3	3	3	-	-	-
CO3	3	3	2	2	2	2	2	3	2	-	2
CO4	3	3	2	3	1	1	1	2	-	1	-
Average	2.75	2.25	2.25	2.5	1.5	2.25	1.75	2.5	1.25	0.75	1
1= Weak Correlation 2= Moderate Correlation 3= Strong Correlation											
Course Content:											
L (Hours/Week)		T (Hours/Week)			P (Hours/Week)			Total Hour/Week			
0		0			8			8			
Unit		Content & Competencies									
I (Practical Hours)=15		5 Alankaars in Raaga Kafi, Bhairavi and Kalyan in G# scale and A# scale in Teentaal / Keharwa Taal. <i>Note: Students of Vocal music has to prepare this unit with Taanpura and Harmonium.</i>									
II (Practical Hours)=60		Prescribed Raagas <ul style="list-style-type: none">BhairaviBihagKedarMalkauns Prescribed Taalas (on hand beats) <ul style="list-style-type: none">Jhap TaalaTeen TaalaDadra TaalaKahrawa TaalaEk Taala (Vilambit & Drut) Vocal Music <ul style="list-style-type: none">A detailed performance of Vilambit Khayal including Aaroh, Avroh, Pakad, 2 Introductory Alaap, 2 khulle Alaap within the composition and 5 Taans along with Drut Khayal, 4 Fixed Alaap and 8 Taans have to be performed by the student in any one of the prescribed Raaga.A Madhya Laya Khayal in Jhap Taala composition with Aaroh, Avroh, Pakad, Introductory Alaap and atleast 2 khulle Alaap within the composition and 6 Taans has to be performed by the student in any of the prescribed any second									

	<p>Raaga other than the Raaga chosen for detailed performance.</p> <ul style="list-style-type: none"> • A Drut Khayal in Teen Taala with Aaroh, Avroh, Pakad, Introductory Alaap and atleast 3 khulle Alaap and 6 taans has to be performed by the student in remaining Raagas other than the Raaga chosen for detailed performance. • The student has to prepare Tarana in the choice Raaga. • The application of Kan, Meend, Ghamak, Khatka should be used in the Performance. <p><i>Note: The choice Raaga has to be performed by the student of Vocal music with Taanpura</i></p> <p style="text-align: center;">OR</p> <p>Instrumental Music</p> <ul style="list-style-type: none"> • A detailed performance of Vilambit/ Maseetkhani Gat including Aaroh, Avroh, Pakad, 3 Introductory Alaap, Jod Aalap, Jor Jhala, 5 Taans , Drut/ Razakhani Gat with 6 Taans along with Jhala have to be performed by the student in any one of the prescribed Raaga. • A Madhya Laya Gat in Jhap taala with Aaroh, Avroh, Pakad, 2 Introductory Alaap and atleast 6 Taans has to be performed by the student in any of the prescribed Raaga other than the Raaga chosen for detailed performance. • A Drut / Razakhani Gat in Teen Taala with Aaroh, Avroh, Pakad, 2 Introductory Alaap and atleast 6 Taans has to be performed by the student in remaining Raagas other than the Raagas chosen for detailed performance. • The application of Kan, Meend, Ghamak, Khatka should be used in the Performance. • Presentation of one Dhun in any of the prescribed Raagas.
<p style="text-align: center;">III</p> <p>(Practical Hours)=20</p>	<p>Common for both the Students of Vocal Music & Instrumental Music</p> <ul style="list-style-type: none"> • Knowledge and identification of the name of Twelve scales in both Indian and Western music on Harmonium • National Anthem by the students of both of the Vocal and Instrumental students on Harmonium in G# and A# scales.
<p style="text-align: center;">IV</p> <p>(Practical Hours) =25</p>	<p>Common for both the Students of Vocal Music & Instrumental Music</p> <ul style="list-style-type: none"> • Viva – Voce (Detailed Raag Parichay in the prescribed ragas, Students must know about the Samprakirtik Raagas). • The student should be able to perform Thah, Dugun and Chaugun Layakari with hand beats in the prescribed Taalas.

	<ul style="list-style-type: none"> • Raag Pehchaan. • Practical Note book to be prepared by the Student duly checked by the teacher.
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Note: The course plan included as an annexure has the details of each unit with the number of hours and mode of delivery and pedagogical approach.

Learning Strategies and Contact Hours

Learning Strategies	Contact Hours
Practical	100
Seminar/Journal Club/ Workshop/ Expert Talk	5
Self-directed learning (SDL) / Tutorial	5
Revision	8
Audio/ Visual Content Learning	2
Total Number of Contact Hours	120

Assessment Methods:

Formative	Summative
Continuous Assessment (Practical) (Stage Performance and Viva - Voce)	University Examination
End Term (Practical) (Stage Performance and Viva - Voce)	University Examination
Seminars/ Presentation/Workshop/Expert Talk	Departmental Activity by outside Expert
Professional Activity	Stage Performance

Note: Duration of time of reappearing- As Per University norms.

References:	(List of reference books)
	<ul style="list-style-type: none"> • Aggarwal, V.K. and Nagpal, Alka, (2004), Sitar and its Compositions, Part-I-II, New Delhi, Delhi, Sanjay Prakashan. • Bhatkhande, V.N., (2000), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya. • Bhatkhande, V.N., (2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya. • Bhatkhande, V.N., (2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya. • Bhatkhande, V.N., (1970), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya. • Mahajan, Anupam, (2003), Compositions in Instrumental Music (Traditional and New Creation), New Delhi, Delhi, Sanjay Prakashan. • Patvardhan, V.R., (2001), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan. • Patvardhan, V.R., (1996), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan. • Patvardhan, V.R., (1991), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan. • Patvardhan, V.R., (1959), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan. • Pathak, Jagdish, (2000), Raag Darpan Part 1, Illahabaad, Pathak Publication. • Pathak, Jagdish, (2000), Raag Darpan Part 2, Illahabaad, Pathak Publication. • Pathak, Jagdish, (2000), Raag Darpan Part 3, Illahabaad, Pathak Publication. • Srivastav, Harichandra, (1998), Madhur Swarlipi Sangrah Part 1, Illahabaad, Sangeet Sadan Prakashan. • Srivastav, Harichandra, (1998), Madhur Swarlipi Sangrah Part 2, Illahabaad, Sangeet Sadan Prakashan.

Tabla and Dhadhi Vaaran- 3	
Name of the Department	Department of Music
Name of the Program	B.A. (Hons. with Research) Music
Course Code	0250231091
Course Title	Tabla and Dhadhi Vaaran- 3
Semester	III
Number of Credits	4 (0+0+4=4)
Course Prerequisite	The student should have aptitude of playing Tabla and singing Dhadhi vaaran
Course Synopsis	<p>This course provides the continuous practical learning of Tabla and about the Parts of Tabla, its Origin and History. They will learn about the Varnas on Tabla and about playing Theka of prescribed Taala. They will also learn to accompany (sangat with Tabla) with junior classes.</p> <p>This course also provides the knowledge of Dhadhi Kala and its origin, historical background and components. The Students will learn to present Prasangas along with Dhadh, Dhadhi Vaaran Sarangi and Commentary, tailored to their chosen instrument or commentary style through this course.</p>
Course Outcomes: At the end of the course students will be able to:	
CO1	The students will be able to play Ektaal and Teentaal with different laykaaris on Tabla, able to play two Prakaars of these Taalas. They will be able to play Laggi on Tabla in Keharwa, Daadra & Rupak Taal. They will also be able to accompany with 1 st semester Vocal & Instrumental Students.
CO2	The students will be able to play the following on Tabla- Peshkar, Kaida, Tukda, Laggi, Prakar and different Laykaris etc. and prepared for Viva – Voce.
CO3	The students will learn about Prasang, Totka (Manglacharan in Dhadhi varan), Dhadh or Dhadhi varan Sarangi or Commentary in Dhadhi varan. Also the student will learn about the solo & group Performance of Dhadhi Varan.
CO4	The Students will have knowledge about History in context with Prasangas and detailed knowledge of Saka, Vaar, Kali, Jagga and they will be prepared for Viva – Voce.

Mapping of Course Outcomes (COs) to Program Outcomes (POs)& Program Specific Outcomes:											
	PO1	PO2	PO3	PO4	PO5	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	2	2	3	3	3	2	1	1	-	3	1
CO2	2	3	3	3	3	2	1	1	-	3	1
CO3	3	2	3	3	2	2	1	1	3	3	2
CO4	2	3	3	3	2	-	3	1	3	3	2
Average	2.25	2.5	3	3	2.5	1.5	1.5	1	1.5	3	1.5
1= Weak Correlation		2= Moderate Correlation					3=Strong Correlation				
Course Content:											
L (Hours/Week)			T (Hours/Week)			P (Hours/Week)			Total Hour/Week		
0			0			8			8		
Unit		Content & Competencies									
I (Practical Hours) =50		<ul style="list-style-type: none">• Ek Taala• Ability to perform Vilambit Ek Taala on Tabla.• Ability to play Ek Taala in Thah and Dugun Layakari on Tabla as well as through hand beats• Ability to play two Prakaars of Ek Taala on tabla <ul style="list-style-type: none">• Teen Taala• Ability to perform Vilambit Teen Taala.• Ability to play Teen Taala in Thah, Dugun and Chaugun Layakari on Tabla as well as through hand beats• Ability to play two Prakaars of Teen Taala on tabla. These Prakaars should be different from the Prakaars learned in the previous semester. Laggi <ul style="list-style-type: none">• Ability to play 2 Laggi in Kahrawa Taala.• Ability to play 2 Laggi in Dadra Taala.• Ability to play 2 Laggi in Rupak Taala. <i>Note: It is mandatory for all the students to accompany with 1st semester's Vocal & Instrumental students</i>									
II (Practical Hours)=10		Viva - Voce <ul style="list-style-type: none">• Knowledge of the following- Peshkar, Kaida, Tukda, Laggi, Prakar, Theka, Dugun & Chaugun.• Brief description of Ek Taala, Teen Taala, Rupak Taala, Dadra Taala and Kahrawa Taala.									
III (Practical Hours)=50		Prasang <ul style="list-style-type: none">• Patna Sahib (Guru Gobind Singh Ji)• Chamkor di Gaddi• Said khan Totka (Manglacharan in Dhadhi varan) <ul style="list-style-type: none">• Panj Ghutt Amirt jisne Pita Kalgiyan Valye Da.									

	<ul style="list-style-type: none"> Patna Sher Bikhye Bhav lyeo. Singh bnn lai Turna Pinda Tikhiyan Taran Te. <p style="text-align: center;">OR</p> <p>Dhadh</p> <ul style="list-style-type: none"> Knowledge of playing Kaharva Taal in Dugun. <p style="text-align: center;">OR</p> <p>Dhadhi varan Sarangi</p> <ul style="list-style-type: none"> Ability to play jode da saka, Raag Sarang, jagga and Raag Bharvi. <p style="text-align: center;">OR</p> <p>Maracas</p> <ul style="list-style-type: none"> Knowledge of playing kaharva Taal in Dugun. <p style="text-align: center;">OR</p> <p>Commentary</p> <ul style="list-style-type: none"> Should have detailed knowledge of the history of the prescribed Persang. Detail knowledge of Sikh rehat mariyada. <p><i>Note: The student has to prepare her syllabus of this Unit according to the chosen instrument or commentary</i></p>
IV (Practical Hours)=10	<p>Viva – Voce:</p> <ul style="list-style-type: none"> Knowledge about History in context with Prasangas Detailed knowledge of Saka, Vaar, Kali, Jagga. Knowledge of Kaherwa, Dadra, Teentaal.

Note: The course plan included as an annexure has the details of each unit with the number of hours and mode of delivery and pedagogical approach.

Learning Strategies and Contact Hours

Learning Strategies	Contact Hours
Practical	100
Seminar/Journal Club/Workshop/Expert Talk	5
Self-directed learning (SDL) / Tutorial	5
Revision	8
Audio/ Visual Content Learning	2
Total Number of Contact Hours	120

Assessment Methods

Formative	Summative
Continuous Assessment (Practical) (Stage Performance and Viva - Voce)	University Examination
End Term (Practical) (Stage Performance and Viva - Voce)	University Examination
Seminars/ Presentation/Workshop /Expert Talk	Department Activity by Outside Experts
Professional Activity	Stage Performance

Note: Duration of time of reappearing- As Per University norms.

References:	(List of reference books)
	<ul style="list-style-type: none"> • Chandra, Girish (1988), Taal Parichaye, Part -I, Rubi Prakashan, Allahabad. • Dilbar Giani Daya Singh, (1989), Dilbar Udaariyan, Bhai Chatar Singh Jeewan Singh Bazar Mai Sewa, Amritsar • Garg, Prabhu Lal, (1997), Taal Anka, Hathras, U.P., Sangeet Karyalaya. • Mishra, Chhote Lal, (2004), Taal Prasoon, Kanishka Publisher, Delhi. • Mishra, Chhote Lal, (2006), Taal Prabandha, Kanishka Publication, Delhi. • Nirdosh, Giani Kewal Singh, (2002), Soormean dian Vaaran, Amritsar, India, Bhai Chattur Singh Jiwan Singh. • Nirdosh, Giani Kewal Singh, (2000), Dhadi Prasang, Chandigarh, Lokgeet Prakashan. • Nirdosh, Giani Kewal Singh, (2005), Vaaran Sikh Itihas Dian, Ludhiana, Tejinder Singh, Lahore Book Shop. • Nirdosh Kewal Singh, (2000), Dhadi Prasang, LokGeet Prakashan S.C.O. 2427-28 Sector 22- , Chandigarh • Pentel, Geeta, (2011), Punjab ki Sangeet Prampra, New Delhi, Dekhi, Radha Publication. • Prof. B.L, (1985), Tabla Prakash Part 1, Sangeet Sadan Prakashan 88 South Malka, Allahabad • Ray Ram Naresh, (1998), Taal Darshan Manjari, Abhay Prakashan Mandir Samastipur, Bihar, Pathak Publication 27, Mahjani Tola, Allahabad • Saxsena, Sudhis Kumar, (2006), the Art of Tabla Rhythm, Sangeet Natak Academy, New Delhi. • Srivastava Girish Chandra, (2004), Taal parichay Part 2, Sangeet Sadan Prakashan 88 South Malka, Allahabad • Sohal, Harinder Kaur, (2012), Amritsar, India, Nanak Singh Pustak Mala. • Singh, Seetal Gaini Sohan (2002), Seetal Vaaran, Tejinderbeer Singh Lahore Book Shop Lajpat Rai Market near Society Cinema, Ludhiana • Singh, Seetal Gaini Sohan, (1982), Seetal Tarangaan, Seetal Pustak Bhandaar Seetal Bhawan Model Gram, Ludhiana • Singh, Seetal Gaini Sohan, (1998), Seetal Sugaatan, Tejinderbeer Singh Lahore Book Shop Lajpat Rai Market near Society Cinema, Ludhiana • Singh, Seetal Gaini Sohan, (2003), Seetal Ramzaan, Tejinderbeer Singh Lahore Book Shop Lajpat Rai Market near Society Cinema, Ludhiana • Walia, Balbir Kaur, (2004), Agami Noor, Amritsar, India, Printwell, 146, Ind-Fokal Point. • Yaman Ashok Kumar, (2021), Sangeet Ratnavali, Abhishek Publications, Chandigarh

SEMESTER – IV

Course Code	Course Type	Course Title
0250241100	DSC-10	Indian Musicology- 2
0250241111	DSC-11	Stage Performance – 4
0250241121	DSC-12	Tabla & Dhadhi Vaaran- 4

Indian Musicology- 2

Name of the Department	Department of Music
Name of the Program	B.A. (Hons. with Research) Music
Course Code	0250241100
Course Title	Indian Musicology- 2
Semester	IV
Number of Credits	4 (3+1+0 = 4)
Course Prerequisite	The student should have a natural inclination towards understanding of advanced music terms along with the concept of Raagas and Taalas.
Course Synopsis	<p>This course will provide the knowledge of some terminologies found in Indian musicology along with the basic terminologies of Western music. The students will be aware of Time theory of Raagas, Raag Lakshan etc. They will learn about merits and demerits of Vocalist and Instrumentalist. They will be able to understand the Life history and contribution of some musicologists from Vedic to Ancient period.</p> <p>The course is designed to provide Theoretical knowledge of various Raagas and Taalas concept to the students.</p>
Course Outcomes: At the end of the course students will be able to:	
CO1	The students will be aware of the terminologies of Indian music, which will help them to properly understand the musicology. These terminologies such as Naad, Alpatva-Bahutva, Avirbhav-Tirobhav, Murki, Krintan, Zamzama, Gitkadi, Ghaseet/Soot etc. in terms of Indian music along with Melody and Harmony in terms of Western music.
CO2	The students will be able to learn about the concept of Time theory of Raagas, merits and demerits of Vocalist and Instrumentalist along with Raag Lakshan.
CO3	The students will be able to understand about the origin of music along with the contribution of some Musicologists from Vedic to Ancient period.
CO4	The students will learn to write down the Notations of various Raagas composition and the Bols used in prescribed Taalas.

Mapping of Course Outcomes (COs) to Program Outcomes (POs)& Program Specific Outcomes:											
	PO1	PO2	PO3	PO4	PO5	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	1	3	3	3	1	1	3	1	-	-	1
CO2	1	-	3	2	2	2	2	1	-	-	1
CO3	1	3	2	3	-	1	3	1	-	-	1
CO4	1	3	2	2	1	-	3	2	-	-	1
Average	1	2.25	2.5	2.5	1	1	2.75	1.25	0	0	1
1= Weak Correlation 2= Moderate Correlation 3= Strong Correlation											
Course Content:											
L (Hours/Week)	T (Hours/Week)		P (Hours/Week)			Total Hour/Week					
3	1		0			4					
Unit	Content & Competencies										
I (Lecture Hours)=20	<ul style="list-style-type: none">• Naad and its characteristics• Alpatva-Bahutva• Avirbhav-Tirobhav• Khatka• Murki• Krintan• Zamzama• Gitkadi• Ghaseet/ Soot• Lakshan Geet• Harmony• Melody										
II (Lecture Hours)=5	<ul style="list-style-type: none">• Concept of Time Theory of Raagas• Merits and demerits of Vocalist and Instrumentalist• Raag Lakshan										
III (Lecture Hours)=10	<ul style="list-style-type: none">• Origin and development of music from Vedic Period to Ancient Period.• Life sketches of Bharat, Naarad, Matang.• Detail knowledge of Natyashastra, Sangeet Makrand and Brihaddesi										
IV (Lecture Hours)=10	<ul style="list-style-type: none">• Study of the Raagas – Patdeep, Jaunpuri, Kamod and Khamaj• Ability to write Notations of the prescribed Raagas• Study of the following Taalas- Deepchandi Taala, Teen Taala, Ek Taala and Adachau Taal.• Ability to write the Notation of the prescribed Taala in Thah, Dugun, Tigun and Chaugun Layakari (in one avartan).										

Note: The course plan included as an annexure has the details of each unit with the number of hours and mode of delivery and pedagogical approach.

Learning Strategies and Contact Hours

Learning Strategies	Contact Hours
Lecture	45
Seminar/Journal Club	-
Small group discussion (SGD)	-
Self-directed learning (SDL) / Tutorial	15
Problem Based Learning (PBL)	-
Revision	-
Others If any:	-
Total Number of Contact Hours	60

Assessment Methods:

Formative	Summative
Problem Based Learning	One Line Answer Short Answer Type Questions Long Answer Type Questions
Sessional Test (Theory)	Departmental Evaluation
Quiz (Written MCQ)	Multiple Choice Questions (MCQ)
Assignment	Class assignment on a random topic related to the Discipline
End Semester Theory Examination	University Examination

Note: Duration of time of reappearing- As Per University norms.

References:	(List of reference books)
	<ul style="list-style-type: none"> • Arora, Vijay & Kaur Kulwant, Sangeet Shiksha Part 3, Jalandhar, Punjab, A.P. Publishers. • Bhathkande, V.N, (1975), Bhathkande Sangeet Shastra, part 1, Hathras, UP, Sangeet Karyalaya. • Bhathkande, V.N, (1969), Bhathkande Sangeet Shastra, part- 2, Hathras, UP, Sangeet Karyalaya. • Chakravarty, Indrani, (1988), Sangeet Manjusha, Delhi, Delhi, Mittal Publication. • Chandra, Satish, (1981), Sitar Vaadan Part 1, Kanpur, Rohit Prakashan. • Chandra, Satish, (1981), Sitar Vaadan Part 2, Kanpur, Rohit Prakashan. • Madan, Pannalal, (1991), Sangeet Shastra Vigyan, Chandigarh, HR, Abhishak Publication. • Paranjape, S.S, (1964), Bhartiya Sangeet Ka Itihaas, Varanasi, UP, Chaukhamba Surbharti Prakashan. • Paranjape, S.S, (1972), Sangeet Bodh, Bhopa Pradesh Hindi Granth Academy. • Prajnananda, Swami, (1963), History of Indian Music, vol. 1, Kolkata, WB, Swami Ram Krishna Math. • Prajnananda, Swami, (1981), Historical study of Indian Music, New Delhi, Delhi, Munshiram Manoharlal Pub.Pvt.Ltd. • Rajurkar, Govind Rao, (1984), Sangeet Sastra Parag, Jaipur, Rajasthan, Hindi Granth Academy. • Kaur, Dr.Devinder, Sangeet Roop Part 2, Patiala, Punjab, Sangeetanjali Publication. • Kaur, Dr.Devinder, Sangeet Roop Part 2, Patiala, Punjab, Sangeetanjali Publication. • Kaur, Dr.Devinder, Sangeet Roop Part 2, Patiala, Punjab, Sangeetanjali Publication. • Singh, Lalit Kishore, (1999), Dhvani aur Sangeet, New Delhi, Delhi, Bhartiya Gyan Peeth. • Sharma, Swatantra, (1996), Fundamental of Indian Music, Shakti Nagar, Delhi, Pratibha Prakashan. • Vasant, (2013) Sangeet Vishaarad, Hathras, Delhi, Sangeet Karyalaya.

Stage Performance – 4

Name of the Department	Department of Music
Name of the Program	B.A. (Hons. with Research) Music
Course Code	0250241111
Course Title	Stage Performance – 4
Academic Year	II
Semester	IV
Number of Credits	4 (0+0+4 = 4)
Course Prerequisite	The student should have aptitude for learning Indian music practically in Detail.
Course Synopsis	This course will develop the skill of Vocal / instrumental advanced techniques. They will learn about the systematic performance in Vocal / Instrumental music whichever stream is chosen by them. They will also be able to do self compositions. Most importantly they will learn to play or sing with the sangat of Tabla.
Course Outcomes: At the end of the course students will be able to:	
CO1	The students will become well verse of singing various Alankaars with Taanpura in terms of Vocal Students and the students of Instrumental Music will be able to develop playing techniques with the knowledge of different scales and Taalas.
CO2	The Students will be able to learn and understand the compositions of mentioned Raagas in detail with Vilambit Khayal, Drut Khayal, Dhrupad etc in terms of Vocal music and Maseetkhani Gat, Razakhani Gat etc in terms of Instrumental Performance. They will have the knowledge of Aalap, Khulle Aalap, Bol Aalap concept, and various Taan concepts, Jor Jhala etc in the prescribed ragas. Also they will be able to perform the compositions in mentioned Taalas in terms of both Vocal & Instrumental music. They will be able to understand the requisite Taal structures with aesthetic manner.
CO3	The students will be able to develop their self composed skill with preparing Light compositions like Bhajan or Shabad by themselves. Also they will learn to play Harmonium with these compositions along with Patriotic Song which will be taught by the teacher. They will learn different scales also.
CO4	The Students will be prepared for the Viva –Voce by the teacher and Self directed learning.

Mapping of Course Outcomes (COs) to Program Outcomes (POs)& Program Specific Outcomes:											
	PO1	PO2	PO3	PO4	PO5	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	-	2	3	1	3	-	1	-	-	-
CO2	3	1	3	3	3	3	1	2	2	-	-
O3	3	-	3	3	3	3	-	3	3	2	1
CO4	-	3	3	3	1	-	3	1	1	2	-
Average	2.25	1	2.75	3	2	2.25	1	1.75	1.5	1	0.25
1= Weak Correlation					2= Moderate Correlation					3= Strong Correlation	
L (Hours/Week)			T (Hours/Week)			P (Hours/Week)			Total Hour/Week		
0			0			8			8		
Unit			Content & Competencies								
I (Practical Hours)=15			5 Alankaars in Raaga Asawari, Khamaj and Todi in G#, A# and C# scales along with Ektaal and Daadra Taal. <i>Note: Students of Vocal music has to prepare this unit with Taanpura and with Harmonium.</i>								
II (Practical Hours)=60			Prescribed Raagas <ul style="list-style-type: none"> Basant Jaunpuri Kamod Khamaj Prescribed Taalas <ul style="list-style-type: none"> Adachautaal Teen Taala Deepchandi Taala Ek Taala Vocal Music <ul style="list-style-type: none"> A detailed performance of Vilambit Khayal including Aaroh, Avroh, Pakad, Introductory Alaap, 2 khulle Alaap and 5 Taans and Drut Khayal with 4 khulle Alaap, 6 Taans have to be performed by the student in any one of the prescribed Raaga along with Taraana. 								

- A composition in Rupak Taal with Aaroh, Avroh, Pakad, Introductory 2 Alaaps, 4 khulle Aalaps within the composition and 6 taans has to be performed by the student in any of the prescribed Raaga other than the Raaga chosen for detailed performance.
- A Drut Khayal in Teen Taala with Aaroh, Avroh, Pakad, Introductory Alaap, atleast 4 khulle Alaap and 6 taans has to be performed in atleast 8, 16 and 32 Matras by the student in any of the Raagas other than the Raagas chosen for detailed performance.
- A Drut Khayal in Ek Taala with Aaroh, Avroh, Pakad, 2 Introductory Alaap, atleast 2 khulle Alaap within the composition and 6 taans has to be performed by the student in any of the prescribed Raaga other than the Raagas chosen for detailed performance.
- The student has to prepare Dhrupad in any of the Prescribed Raaga (only Sthayee required with dugun and chaugun Laykari)
- The application of Kan, Meend, Ghamak, Khatka should be used in the Performance.

Note: The choice Raaga has to be performed by the student of Vocal music with Taanpura

OR

Instrumental Music

- A detailed performance of Vilambit/ Maseetkhani Gat including Aaroh, Avroh, Pakad, Introductory Alaap, Jod Aalap, Jor Jhala Vilambit/ Maseetkhani Gat, 5 Taans along with Drut/ Razakhani Gat and its 6 Taans have to be performed along with Jhaala by the student in any one of the prescribed Raaga.
- A Rupak Taal Gat with Aaroh, Avroh, Pakad, Introductory 2 Alaaps, has to be performed by the student in any of the prescribed Raaga other than the Raaga chosen for detailed performance.
- A Drut / Razakhani Gat in Teen Taala with Aaroh, Avroh, Pakad, Introductory 2 Alaap, and 6 Taans (atleast 8, 16 beats and 32 beats) have to be performed by the student in any third and fourth Raaga other than the Raagas chosen for detailed performance.
- The application of Kan, Meend, Ghamak, Khatka, Krintan, Zamzama, Gitkadi, Ghaseet/Soot should be used in the Performance.
- Presentation of one Dhun has to be performed by the student in any of the prescribed Raagas with chosen instrument.

III (Practical Hours)=20	<ul style="list-style-type: none"> The student has to prepare one Patriotic song (different from previous semester) with Harmonium taught by the teacher Revision of National Anthem (in G#, A# and C# scales) Two Self composed Bhajan/ Shabad has to be recited by the student in Keharwa Taala with Harmonium in the G# A# and C# scales. <p><i>Note: This Unit is common for both Vocal and Instrumental students.</i></p>
IV (Practical Hours)=25	<ul style="list-style-type: none"> Viva – Voce (Detailed Raag Parichay in the prescribed ragas, Students must know about the Samprakirtik Raagas). The student should be able to perform Thah, Dugun and Chaugun Layakari with hand beats in the prescribed Taalas. Proficiency of Raag Pehchaan with the help of different Swar – Samooh. Practical Note book to be prepared by the Student duly checked by the Teacher. <p><i>Note: This Unit is common for both Vocal and Instrumental students.</i></p>

Learning Strategies and Contact Hours

Learning Strategies	Contact Hours
Practical	100
Seminar/Journal Club/ Workshop/ Guest Talk	5
Self-directed learning (SDL) / Tutorial	5
Revision	8
Audio/ Visual Content Learning	2
Total Number of Contact Hours	120

Assessment Methods:

Formative	Summative
Continuous Assessment (Practical) (Stage Performance and Viva - Voce)	University Examination
End Term (Practical) (Stage Performance and Viva - Voce)	University Examination
Seminars/ Presentation/Workshop/Expert Talk	Departmental Activity by Outside Experts
Professional Activity	Stage Performance

Note: Duration of time of reappearing- As Per University norms.

References:	(List of reference books)
	<ul style="list-style-type: none"> • Aggarwal, V.K. and Nagpal, Alka, (2004), Sitar and its Compositions, Part-I-II, New Delhi, Delhi, Sanjay Prakashan. • Bhatkhande, V.N., (2000), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya. • Bhatkhande, V.N., (2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya. • Bhatkhande, V.N., (2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya. • Bhatkhande, V.N., (1970), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya. • Mahajan, Anupam, (2003), Compositions in Instrumental Music (Traditional and New Creation), New Delhi, Delhi, Sanjay Prakashan. • Patvardhan, V.R., (2001), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan. • Patvardhan, V.R., (1996), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan. • Patvardhan, V.R., (1991), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan. • Patvardhan, V.R., (1959), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan. • Pathak, Jagdish, (2000), Raag Darpan Part 1, Illahabaad, Pathak Publication. • Pathak, Jagdish, (2000), Raag Darpan Part 2, Illahabaad, Pathak Publication. • Pathak, Jagdish, (2000), Raag Darpan Part 3, Illahabaad, Pathak Publication. • Srivastav, Harichandra, (1998), Madhur Swarlipi Sangrah Part 1, Illahabaad, Sangeet Sadan Prakashan. • Srivastav, Harichandra, (1998), Madhur Swarlipi Sangrah Part 2, Illahabaad, Sangeet Sadan Prakashan.

Tabla and Dhadhi Vaaran- 4	
Name of the Department	Department of Music
Name of the Program	B.A. (Hons. with Research) Music
Course Code	0250241121
Course Title	Tabla and Dhadhi Vaaran- 4
Semester	IV
Number of Credits	4 (0+0+4 = 4)
Course Prerequisite	The student should have the interest in learning various Taalas on Tabla and Dhadhi vaaran as well.
Course Synopsis	<p>This course will provide the knowledge of some Taalas on Hand beats along with playing on Tabla. Through this course, the Student will be able to understand the Laykaaris of many prescribed Taalas along with accompanying in Light music style and classical music.</p> <p>The course will also provide the practical knowledge of Dhadhi Vaaran with its prescribed Prasangas, Totka (Manglacharan in Dhadhi varan), Dhadh, Dhadhi vaaran Saarangi, and Commentary as per their chosen instrument.</p>
Course Outcomes: At the end of the course students will be able to:	
CO1	The student will be aware of various Taalas with its Laykaari through hand beats and on Tabla. Also they will be able to play the Prakaars on prescribed Taalas. They will also be able to accompany with Aasa ki Vaar (light music) and with 2 nd semester Vocal and instrumental (classical music) students.
CO2	The student will be aware of Theka, Sam, Taali, Khali, Laya, Layakari, Matra, Vibhag, Avartan, Kaida, Palta, Tihai, Mukhda, Prakar, Laggi & Peshkar etc. Also the will be able to recite Padhant in various Taalas.
CO3	The student will learn about Prasang, Totka (Manglacharan in Dhadhi varan), Dhadh or Dhadhi varan Sarangi or Commentary in Dhadhi varan. Also the student will learn about the solo & group Performance of Dhadhi Varan.
CO4	The students will be aware of the historical aspects of Prasang along with the names of 15 Bhagat, 11 Bhat, 4 Gurusikh Sahibaan in terms of Dhadhi Vaaran.
CO5	They will learn to play Dhadh and Dhadhi Vaaran Sarangi to accompany with Dhadhi Vaaran. They will also learn commentary. The student will have to prepare instrument or commentary according to their choice.

Mapping of Course Outcomes (COs) to Program Outcomes (POs)& Program Specific Outcomes:											
	PO1	PO2	PO3	PO4	PO5	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	2	3	3	3	1	2	1	2	3	-
CO2	3	2	3	3	3	1	2	3	2	3	1
CO3	3	2	2	2	2	2	2	1	3	3	-
CO4	2	2	2	2	-	3	-	1	3	3	-
CO5	3	1	2	2	2	1	2	1	3	3	1
Average	3.5	2.75	3	3	2.5	2	2	1.75	3.25	3	0.5
1= Weak Correlation		2= Moderate Correlation					3=Strong Correlation				
Course Content:											
L (Hours/Week)		T (Hours/Week)			P (Hours/Week)			Total Hour/Week			
0		0			8			8			
Unit		Content & Competencies									
I (Practical Hours)=50		Jhap Taala									
		<ul style="list-style-type: none">Ability to play Jhap Taala in Thah and Dugun Layakari on Tabla as well as through hand beatsAbility to play two Prakaars of Jhap Taala on table									
		Deepchandi Taala									
		<ul style="list-style-type: none">Ability to play Deepchandi Taala in Thah and Dugun Layakari on Tabla as well as through hand beatsAbility to play two Prakaars of Deepchandi Taala on tabla.									
		Chaar Taala									
		<ul style="list-style-type: none">Ability to play Chaar Taala in Thah and Dugun Layakari on Tabla as well as through hand beatsAbility to play two Prakaars of Chaar Taala on tabla.									
		Pauri Taala									
		<ul style="list-style-type: none">Ability to play Pauri Taala in Thah, Dugun and Chaugun Layakari on Tabla as well as through hand beatsAbility to play two Prakaars of Pauri Taala on tabla.									
		Tilwada Taal									
		<ul style="list-style-type: none">Ability to play Tilwada Taala in Thah and Dugun Layakari on Tabla as well as through hand beats									

	Adachau Taala <ul style="list-style-type: none"> • Ability to play AdachauTaala in Thah and Dugun Layakari on Tabla as well as through hand beats • Ability to accompany with Asa ki Vaar in Light music style. • <i>It is mandatory for all the students to accompany with 2nd semester's Vocal & Instrumental class</i>
II (Practical Hours)=10	Viva – Voce <ul style="list-style-type: none"> • Knowledge of following – Theka, Sam, Taali, Khali, Laya, Layakari, Matra, Vibhag, Avartan, Kaida, Palta, Tihai, Mukhda, Prakar, Laggi & Peshkar • Knowledge of Dadra Taala and Kahrawa Taala. • Brief Taal Parichay and ability to recite Padhant of Teen Taala, Chaar Taala, Ek Taala, Jhap Taala, Rupak Taala, Deepchandi Taal, Dadra Taala, Kehrawa Taala, Tilwada Taal And Adachau Taal in Thah and Dugun Layakaries.
III (Practical Hours)=50	Prasang <ul style="list-style-type: none"> • Chote Sahibzadey • Guru Arjan Dev Ji • Saida Malah Totka (Manglacharan in Dhadhi varan) <ul style="list-style-type: none"> • Anand Sahib • Vatna de sant sepahiyo • Bhalyan pursha diyan yaadaan • Dhan Dashmesh tera sani na jahan vich Dhadh <ul style="list-style-type: none"> • Ability of playing Pahadi baint. <p style="text-align: center;">OR</p> Dhadhi varan Sarangi <ul style="list-style-type: none"> • Ability of playing Raag Pahadi and Pahadi Baint. <p style="text-align: center;">OR</p> Maracas <ul style="list-style-type: none"> • Ability of playing Pahadi baint. <p style="text-align: center;">OR</p> Commentary <ul style="list-style-type: none"> • Should have detailed knowledge of the history of prescribed Prasang. • Importance of Ardas. <i>Note: The student has to prepare her syllabus of this Unit according to the chosen instrument or commentary</i>

IV (Practical Hours)=10	Viva – Voce <ul style="list-style-type: none"> • Knowledge about History in context with Prasangas. • Knowledge about the names of 15 Bhagat, 11 Bhat, 4 Gurusikh Sahibaan.
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Note: The course plan included as an annexure has the details of each unit with the number of hours and mode of delivery and pedagogical approach.

Learning Strategies and Contact Hours

Learning Strategies	Contact Hours
Practical	100
Seminar/Journal Club	5
Self-directed learning (SDL) / Tutorial	5
Revision	8
Audio/ Visual Content Learning	2
Total Number of Contact Hours	120

Assessment Methods:

Formative	Summative
Continuous Assessment (Practical) (Stage Performance and Viva - Voce)	University Examination
End Term (Practical) (Stage Performance and Viva - Voce)	University Examination
Seminars/ Presentation/Workshop/Expert Talk	Departmental Activities by Outside Experts
Professional Activity	Stage Performance

Note: Duration of time of reappearing- As Per University norms.

References:	(List of reference books)
	<ul style="list-style-type: none"> • Chandra, Girish (1988), Taal Parichaye, Part -I, Rubi Prakashan, Allahabad. • Dilbar Giani Daya Singh, (1989), Dilbar Udaariyan, Bhai Chatar Singh Jeewan Singh Bazar Mai Sewa, Amritsar • Garg, Prabhu Lal, (1997), Taal Anka, Hathras, U.P., Sangeet Karyalaya. • Mishra, Chhote Lal, (2004), Taal Prasoon, Kanishka Publisher, Delhi. • Mishra, Chhote Lal, (2006), Taal Prabandha, Kanishka Publication, Delhi. • Nirdosh, Giani Kewal Singh, (2002), Soormeandian Vaaran, Amritsar, India, Bhai Chattur Singh Jiwan Singh. • Nirdosh, Giani Kewal Singh, (2000), Dhadi Prasang, Chandigarh, Lokgeet Prakashan. • Nirdosh, Giani Kewal Singh, (2005), Vaaran Sikh Itihas Dian, Ludhiana, Tejinder Singh, Lahore Book Shop. • Nirdosh Kewal Singh, (2000), Dhadi Prasang, LokGeet Prakashan S.C.O. 2427-28 Sector 22- , Chandigarh • Pentel, Geeta, (2011), Punjab ki Sangeet Prampra, New Delhi, Dekhi, Radha Publication. • Prof. B.L, (1985), Tabla Prakash Part 1, Sangeet Sadan Prakashan 88 South Malka, Allahabad • Ray Ram Naresh, (1998), Taal Darshan Manjari, Abhay Prakashan Mandir Samastipur, Bihar, Pathak Publication 27, Mahjani Tola, Allahabad • Saxena, Sudhis Kumar, (2006), the Art of Tabla Rhythm, Sangeet Natak Academy, New Delhi. • Srivastava Girish Chandra, (2004), Taal parichay Part 2, Sangeet Sadan Prakashan 88 South Malka, Allahabad • Sohal, Harinder Kaur, (2012), Amritsar, India, Nanak Singh Pustak Mala. • Singh, Seetal Gaini Sohan (2002), Seetal Vaaran, Tejinderbeer Singh Lahore Book Shop Lajpat Rai Market near Society Cinema, Ludhiana • Singh, Seetal Gaini Sohan, (1982), Seetal Tarangaan, Seetal Pustak Bhandaar Seetal Bhawan Model Gram, Ludhiana • Singh, Seetal Gaini Sohan, (1998), Seetal Sugaatan, Tejinderbeer Singh Lahore Book Shop Lajpat Rai Market near Society Cinema, Ludhiana • Singh, Seetal Gaini Sohan, (2003), Seetal Ramzaan, Tejinderbeer Singh Lahore Book Shop Lajpat Rai Market near Society Cinema, Ludhiana • Walia, Balbir Kaur, (2004), Agami Noor, Amritsar, India, Printwell, 146, Ind-Fokal Point. • Yaman Ashok Kumar, (2021), Sangeet Ratnavali, Chandigarh, Abhishek Publications.

DEPARTMENT OF MUSIC
ETERNAL UNIVERSITY, BARU SAHIB
Four Years Undergraduate Program
According to NEP- 2020

B.A. (Hons. with Research) Music
Gurmat Sangeet with Harmonium

Discipline Specific Elective Course (DSE)

Academic Year 2024 – 25 Onwards

SEMESTER – III

Course Code	Course Type	Course Title
0250232021	DSE-1	Gurmat Sangeet (with String Instruments) – 1

Gurmat Sangeet (with String Instruments) – 1	
Name of the Department	Department of Music
Name of the Program	B.A. (Hons. with Research) Music
Course Code	0250232021
Course Title	Gurmat Sangeet (with String Instruments) – 1
Semester	III
Number of Credits	4 (1+0+3 = 4)
Course Prerequisite	The student should have aptitude in learning Gurmat Sangeet with String Instruments.
Course Synopsis	<p>This course gives an outline of Gurmat Sangeet with String Instrument which will provide the various aspects of Gurmat Sangeet to the Students. Through this course the students will be able to understand about the perspectives of many Sikh Sants' contributions towards Gurmat Sangeet. This course provides the knowledge about the name of 31 Raagas in Shri Guru Granth Sahib, Aasa ki Vaar, Sodar, Aarti, Anand Sahib etc. They will also learn to recite these shailees of Gurmat Sangeet with their instruments. The students will be aware of few Raagas and Taalas related to Gurmat Sangeet. This course provides the awareness on rich Sikh cultural components. The Students will be able to understand in detail about Gurmat Sangeet along with the various aspects of Indian music. The Students will also be able to play the Instrument chosen by them.</p>
Course Outcomes: At the end of the course students will be able to:	

CO1	The students will learn about the Introduction of Shri Guru Granth Sahib. They will be aware of the name of 31 Raagas in Shri Guru Granth Sahib and basic terminologies of Gurmat Sangeet such as Aasa ki Vaar, Sodar, Aarti, Anand Sahib, Pauri in Aasa ki Vaar, Chant, Slok, Reet etc.
CO2	The students will be able to recite Aasa ki Vaar and Anand Sahib in Raag Aasa and Raamkali respectively.
CO3	The students will be able to recite Sodar and Aarti in Raag Aasa and Raag Dhanashri respectively.
CO4	The students will learn Aaroh, avaroh, Pakad, Khulle Aalap in different Raagas related to Gurmat Sangeet. They will learn different Taalas used in Aasa ki Vaar. They will also be able to understand Bhajan Taal and Pauri Taal (Theka only) on hand beats.

Mapping of Course Outcomes (COs) to Program Outcomes (POs)& Program Specific Outcomes:											
	PO1	PO2	PO3	PO4	PO5	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	2	3	3	3	2	1	3	-	3	-	2
CO2	2	2	2	2	-	2	-	1	3	2	1
CO3	3	3	3	3	2	2	2	-	2	1	2
CO4	2	3	3	3	2	1	2	2	2	3	2
Average	2.25	2.75	2.75	2.75	1.5	1.5	1.75	0.75	2.5	1.5	1.75
1= Weak Correlation			2= Moderate Correlation					3= Strong Correlation			
Course Content:											
L (Hours/Week)		T (Hours/Week)		P (Hours/Week)			Total Hour/Week				
1		0		6			7				
Unit		Content & Competencies									
I (Lecture Hours)=15		<ul style="list-style-type: none">Shri Guru Granth Sahib – An IntroductionGurmat SangeetName of 31 Raagas in Shri Guru Granth SahibAasa ki Vaar,SodarAartiAnand Sahib Pauri in Aasa ki VaarChant									

	<ul style="list-style-type: none"> • Slok • Reet
II (Practical Hours)=60	<ul style="list-style-type: none"> • Knowledge of sitting posture and use of proper running of fingers on students' own Instruments • Recitation of complete Aasa ki Vaar in Raag Asa • Recitation of Anand Sahib in Raag Raamkali
III (Practical Hours)=20	<ul style="list-style-type: none"> • Recitation of Sodar in Raag Aasa • Aarti Gayan in Raag Dhanashri
IV (Practical Hours)=10	<ul style="list-style-type: none"> • Aaroh, Avaroh, Pakad and 2 introductory Aalap in each in Raag Aasa, Dhanashri and Raamkali Raaga • Taal on hand beats (Theka only), Bhajan Taal and Pauri Taal

Note: The course plan included as an annexure has the details of each unit with the number of hours and mode of delivery and pedagogical approach.

Learning Strategies and Contact Hours

Learning Strategies	Contact Hours
Lecture	15
Practical	70
Seminar/Journal Club/ Workshop/ Expert Talk	5
Self-directed learning (SDL) / Tutorial	5
Revision	5
Audio/ Visual Content Learning	5
Total Number of Contact Hours	105

Assessment Methods:

Formative	Summative
Problem Based Learning	One Line Answer Short Answer Type Questions
Sessional Test (Theory)	Departmental Evaluation

Continuous Assessment (Practical) (Stage Performance)	University Examination
Seminars/ Presentation/Workshop/Expert Talk	Departmental Activity by Outside Experts
Professional Activity	Stage Performance
End Term (Theory)	University Examination
End Term (Practical) (Stage Performance)	University Examination

Note: Duration of time of reappearing- As Per University norms.

References:	(List of reference books)
	<ul style="list-style-type: none"> • Rajurkar, Govind Rao, (1984), Sangeet Sastra Parag, Jaipur, Rajasthan, Hindi Granth Academy. • Singh, Lalit Kishore, (1999), Dhvani aur Sangeet, New Delhi, Delhi, Bhartiya Gyan Peeth. • Singh, Bhai Avtaar & Singh, Bhai Gurcharan, (1998), Gurbani Sangeet Pracheen Reet Ratnavli, Patiala, Punjab, Punjabi University. • Singh, Bhai Sukhwant, (2006), Guru Nanak Sangeet Padhti Granth, Ludhiana, Punjab, Sant Giani Ameer Singh Ji. • Singh, Dr.Gurnam, (1999), Gayan Bandhshavali, Patiala, Punjab, Punjabi University. • Singh, Dr.Devinder, Sangeet Roop, Patiala, Punjab, Sangeetanjali Publication. • Singh, Dr.Gurnam, (2000), Gurmat Sangeet Prabandh Te Pasaar, Patiala, Punjab, Punjabi University. • Singh, Gurnam, (2001), Sikh Musicology, New Delhi, Delhi, Kanishka Publishers Distributers. • Singh, Gurpratap Gill, (2001), Gurmat Sangeet Vich Prayukat Lok Sangeetak Tat, Patiala, Punjab, Punjabi University. • Singh, Principal Deal, (2003), Gurmat Sangeet Sagar, New Delhi, Delhi, Ru Nanak Vidheya Bandhaar Trust. • Singh, Principal Sukhwant, () Gur Shabad Sangeet, Ludhiana, Punjab, Gurudwara Gur Geyan Prakash, Jawaddi Taksaal. • Singh, Prof. Tara, (1997), Shri Guru Granth Sahib Raag Ratnavli, Patiala, Punjab, Punjabi University. • Singh, Prof.Kartar, (2007), Gurbani Sangeet Darpan, Amritsar, Punjab, Daram Parchaar Committee. • Singh, Prof.Kartar, (2009), Gurmat Sangeet Darpan, Amritsar, Punjab, Daram Parchaar Committee.

SEMESTER – IV

Course Code	Course Type	Course Title
0250242041	DSE-2	Gurmat Sangeet (With String Instruments) – 2

Gurmat Sangeet (with String Instruments) – 2											
Name of the Department	Department of Music										
Name of the Program	B.A. (Hons. with Research) Music										
Course Code	0250242041										
Course Title	Gurmat Sangeet (with String Instruments) – 2										
Semester	IV										
Number of Credits	4 (1+0+3 = 4)										
Course Prerequisite	The student should have aptitude in learning Gurmat Sangeet with String Instruments.										
Course Synopsis	Through this course the students will be able to understand about the Dharna Gayan Shailee and Laavan in terms of Sikh religious practice and also about contributions of many Sikh Sants towards Gurmat Sangeet and basic terminologies of Gurmat Sangeet. The students will learn many Shabads related to different occasion like Baishakhi, Sant Samaagam and Sahidi Dihada.										
Course Outcomes: At the end of the course students will be able to:											
CO1	The students will be aware of the contributions of various Sikh Gurus and Gayan Shailees of Gurmat Sangeet such as Dharna Gayan Shailee, Lavaan, Vaar etc. They will also be aware of Rahao, Ank, Ghar, Mahalla, etc and the uses and importance of String Instruments in Gurmat Sangeet.										
CO2	The students will be able to recite different Shabads based on specific occasions like Baishakhi, Sant Samaagam and Sahidi Dihada.										
CO3	The students will learn Laavan Gayan Shailee in Raag Suhi related to Sikh Marriages.										
CO4	The Students will learn Dharna Gayan specifically for Baishakhi festival. They will also be able to recite few Shabads with Harmonium by themselves.										
Mapping of Course Outcomes (COs) to Program Outcomes (POs)& Program Specific Outcomes:											
	PO1	PO2	PO3	PO4	PO5	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	2	3	3	3	2	2	3	1	3	-	2
CO2	2	2	3	3	2	2	-	3	-	3	1

CO3	3	3	3	3	3	3	2	1	2	1	3
CO4	2	3	3	3	2	2	2	2	-	2	2
Average	2.25	2.75	3	3	2.25	2.25	1.75	1.75	1.25	1.5	2
1= Weak Correlation			2= Moderate Correlation				3= Strong Correlation				
Course Content:											
L (Hours/Week)	T (Hours/Week)		P (Hours/Week)			Total Hour/Week					
1	0		6			7					
Unit	Content & Competencies										
I (Lecture Hours)=15	<ul style="list-style-type: none">• Contribution of Shri Angad Dev ji and Shri Arjan Dev ji towards Gurmat Sangeet• Uses and importance of String Instruments in Gurmat Sangeet• Dharna Gayan Shailee• Lavaan• Rahao• Ank• Ghar• Mahalla• Vaar										
II (Practical Hours)=60	<ul style="list-style-type: none">• Tunning of the Instruments by the students itself.• Recitation of 15 Shabad in Raag/ Reet style based on the occasion of Baishakhi, Sant Samaagam, Shahidi Dihada of Shri Guru Arjan Dev ji										
III (Practical Hours)=20	<ul style="list-style-type: none">• Aaroh, Avaroh, Pakad and 2 introductory Aalap in Raag Suhi• Recitation of Lavaan in Raag Suhi										
IV (Practical Hours)=10	<ul style="list-style-type: none">• Dharna Gayan for Baishakhi.• Any 4 Shabad from Unit II, Students will recite on Harmonium.										

Note: The course plan included as an annexure has the details of each unit with the number of hours and mode of delivery and pedagogical approach.

Learning Strategies and Contact Hours

Learning Strategies	Contact Hours
Lecture	15
Practical	70
Seminar/Journal Club/ Workshop/ Expert Talk	5
Self-directed learning (SDL) / Tutorial	5
Revision	5
Audio/ Visual Content Learning	5
Total Number of Contact Hours	105

Assessment Methods:

Formative	Summative
Problem Based Learning	One Line Answer Short Answer Type Questions
Sessional Test (Theory)	Departmental Evaluation
Continuous Assessment (Practical) (Stage Performance)	University Examination
Seminars/ Presentation/Workshop/Expert Talk	Departmental Activity by Outside Experts
Professional Activity	Stage Performance
End Term (Theory)	University Examination
End Term (Practical) (Stage Performance)	University Examination

Note: Duration of time of reappearing- As Per University norms.

References:	(List of reference books)
	<ul style="list-style-type: none"> • Rajurkar, Govind Rao, (1984), Sangeet Sastra Parag, Jaipur, Rajasthan, Hindi Granth Academy. • Singh, Lalit Kishore, (1999), Dhvani aur Sangeet, New Delhi, Delhi, Bhartiya Gyan Peeth. • Singh, Bhai Avtaar & Singh, Bhai Gurcharan, (1998), Gurbani Sangeet Pracheen Reet Ratnavli, Patiala, Punjab, Punjabi University. • Singh, Bhai Sukhwant, (2006), Guru Nanak Sangeet Padhti Granth, Ludhiana, Punjab, Sant Giani Ameer Singh Ji. • Singh, Dr.Gurnam, (1999), Gayan Bandhshavali, Patiala, Punjab, Punjabi University. • Singh, Dr.Devinder, () Sangeet Roop, Patiala, Punjab, Sangeetanjali Publication. • Singh, Dr.Gurnam, (2000), Gurmat Sangeet Prabandh Te Pasaar, Patiala, Punjab, Punjabi University. • Singh, Gurnam, (2001), Sikh Musicology, New Delhi, Delhi, Kanishka Publishers Distributers. • Singh, Gurpratap Gill, (2001), Gurmat Sangeet Vich Prayukat Lok Sangeetak Tat, Patiala, Punjab, Punjabi University. • Singh, Dr.Devinder, Sangeet Roop Part 1, Patiala, Punjab, Sangeetanjali Publication. • Singh, Dr.Devinder, Sangeet Roop Part 2, Patiala, Punjab, Sangeetanjali Publication. • Singh, Dr.Devinder, Sangeet Roop Part 3, Patiala, Punjab, Sangeetanjali Publication. • Singh, Principal Deal, (2003), Gurmat Sangeet Sagar, New Delhi, Delhi, Ru Nanak Vidheya Bandhaar Trust. • Singh, Principal Sukhwant, () Gur Shabad Sangeet, Ludhiana, Punjab, Gurudwara Gur Geyan Prakash, Jawaddi Taksaal. • Singh, Prof. Tara, (1997), Shri Guru Granth Sahib Raag Ratnavli, Patiala, Punjab, Punjabi University. • Singh, Prof. Kartar, (2007), Gurbani Sangeet Darpan, Amritsar, Punjab, Daram Parchaar Committee. • Singh, Prof. Kartar, (2009), Gurmat Sangeet Darpan, Amritsar, Punjab, Daram Parchaar Committee.

SEMESTER – III

Course Code	Course Type	Course Title
0250232011	DSE-1	Gurmat Sangeet (with Harmonium) – 1

Gurmat Sangeet (with Harmonium) – 1	
Name of the Department	Department of Music
Name of the Program	B.A. (Hons. with Research) Music
Course Code	0250232011
Course Title	Gurmat Sangeet (with Harmonium) – 1
Semester	III
Number of Credits	4 (1+0+3 = 4)
Course Prerequisite	The student should have aptitude in learning Gurmat Sangeet with Harmonium.
Course Synopsis	This course gives an outline of Gurmat Sangeet with Harmonium which will provide the various aspects of Gurmat Sangeet to the Students. Through this course the students will be able to understand about the perspectives of many Sikh Sants' contributions towards Gurmat Sangeet. This course provides the knowledge about the name of 31 Raagas in Shri Guru Granth Sahib, Aasa ki Vaar, Sodar, Aarti, Anand Sahib etc. They will also learn to recite these shailees of Gurmat Sangeet with their instruments. The students will be aware of few Raagas and Taalas related to Gurmat Sangeet. This course provides the awareness on rich Sikh cultural components. The Students will be able to understand in detail about Gurmat Sangeet along with the various aspects of Indian music.
Course Outcomes: At the end of the course students will be able to:	
CO1	The students will learn about the Introduction of Shri Guru Granth Sahib. They will be aware of the name of 31 Raagas in Shri Guru Granth Sahib and basic terminologies of Gurmat Sangeet such as Aasa ki Vaar, Sodar, Aarti, Anand Sahib, Pauri in Aasa ki Vaar, Chant, Slok, Reet etc.
CO2	The students will be able to recite Aasa ki Vaar and Anand Sahib in Raag/ Reet style.
CO3	The students will be able to recite Sodar and Aarti in Raag/ Reet style.

CO4	The students will learn Aaroh, avaroh, Pakad, Khulle Aalap in different Raagas related to Gurmat Sangeet. They will learn different Taalas used in Aasa ki Vaar. They will also be able to understand Bhajan Taal and Pauri Taal (Theka only) on hand beats.
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Mapping of Course Outcomes (COs) to Program Outcomes (POs)& Program Specific Outcomes:

	PO1	PO2	PO3	PO4	PO5	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	3	2	2	1	1	2	2	3	1	2
CO2	3	1	3	3	2	2	1	3	3	1	2
CO3	3	3	3	3	3	2	2	2	2	1	2
CO4	2	2	3	3	2	2	2	3	1	2	2
Average	2.75	2.25	2.75	2.75	2	1.75	1.75	2.5	2.25	1.25	2

1= Weak Correlation

2= Moderate Correlation

3= Strong Correlation

Course Content:

L (Hours/Week)	T (Hours/Week)	P (Hours/Week)	Total Hour/Week
1	0	6	7

Unit	Content & Competencies
I (Lecture Hours)=15	<ul style="list-style-type: none"> • Shri Guru Granth Sahib – An Introduction • Gurmat Sangeet • Name of 31 Raagas in Shri Guru Granth Sahib • Aasa ki Vaar, • Sodar • Aarti • Anand Sahib • Pauri in Aasa ki Vaar • Chant • Slok • Reet
II (Practical Hours)=60	<ul style="list-style-type: none"> • Recitation of complete Aasa ki Vaar in Raag / Reet style • Recitation of Anand Sahib in Raag/ Reet style
III (Practical Hours)=20	<ul style="list-style-type: none"> • Recitation of Sodar in Raag / Reet style • Aarti Gayan in Raag / Reet style
IV (Practical Hours)=10	<p>(Viva-Voce)</p> <ul style="list-style-type: none"> • Aaroh, Avaroh, Pakad and 2 introductory Aalap in those Raagas which used in Aasa ki Vaar, Sodar, Aarti, Anand Sahib. • Taal on hand beats (Theka only), Bhajan Taal and Pauri Taal

Note: The course plan included as an annexure has the details of each unit with the number of hours and mode of delivery and pedagogical approach.

Learning Strategies and Contact Hours

Learning Strategies	Contact Hours
Lecture	15
Practical	70
Seminar/Journal Club/ Workshop/ Expert Talk	5
Self-directed learning (SDL) / Tutorial	5
Revision	5
Audio/ Visual Content Learning	5
Total Number of Contact Hours	105

Assessment Methods:

Formative	Summative
Problem Based Learning	One Line Answer Short Answer Type Questions
Sessional Test (Theory)	Departmental Evaluation
Continuous Assessment (Practical) (Stage Performance)	University Examination
Seminars/ Presentation/Workshop/Expert Talk	Departmental Activity by Outside Experts
Professional Activity	Stage Performance
End Term (Theory)	University Examination
End Term (Practical) (Stage Performance)	University Examination

Note: Duration of time of reappearing- As Per University norms.

References:	(List of reference books)
	<ul style="list-style-type: none"> • Singh, Lalit Kishore, (1999), Dhvani aur Sangeet, New Delhi, Delhi, Bhartiya Gyan Peeth. • Singh, Bhai Avtaar & Singh, Bhai Gurcharan, (1998), Gurbani Sangeet Pracheen Reet Ratnavli, Patiala, Punjab, Punjabi University. • Singh, Bhai Sukhwant, (2006), Guru Nanak Sangeet Padhti Granth, Ludhiana, Punjab, Sant Giani Ameer Singh Ji. • Singh, Dr.Gurnam, (1999), Gayan Bandhshavali, Patiala, Punjab, Punjabi University. • Singh, Dr.Gurnam, (2000), Gurmat Sangeet Prabandh Te Pasaar, Patiala, Punjab, Punjabi University. • Singh, Gurnam, (2001), Sikh Musicology, New Delhi, Delhi, Kanishka Publishers Distributers. • Singh, Gurpratap Gill, (2001), Gurmat Sangeet Vich Prayukat Lok Sangeetak Tat, Patiala, Punjab, Punjabi University. • Singh, Principal Deal, (2003), Gurmat Sangeet Sagar, New Delhi, Delhi, Ru Nanak Vidheya Bandhaar Trust. • Singh, Sukhwant, Gur Shabad Sangeet, Ludhiana, Punjab, Gurudwara Gur Geyan Prakash, Jawaddi Taksaal. • Singh, Prof. Tara, (1997), Shri Guru Granth Sahib Raag Ratnavli, Patiala, Punjab, Punjabi University. • Singh, Prof.Kartar, (2007), Gurbani Sangeet Darpan, Amritsar, Punjab, Daram Parchaar Committee. • Singh, Prof.Kartar, (2009), Gurmat Sangeet Darpan, Amritsar, Punjab, Daram Parchaar Committee.

SEMESTER – IV

Course Code	Course Type	Course Title
0250242031	DSE-2	Gurmat Sangeet (with Harmonium) – 2

Gurmat Sangeet (with Harmonium) – 2	
Name of the Department	Department of Music
Name of the Program	B.A. (Hons. with Research) Music
Course Code	0250242031
Course Title	Gurmat Sangeet (with Harmonium) – 2
Semester	IV
Number of Credits	4 (1+0+3 = 4)
Course Prerequisite	The student should have aptitude in learning Gurmat Sangeet with Harmonium.
Course Synopsis	Through this course the students will be able to understand about the Dharna Gayan Shailee and Laavan in terms of Sikh religious practice and also about contributions of many Sikh Sants towards Gurmat Sangeet. The students will learn many Shabads related to different occasion like Baishakhi, Sant Samaagam and Sahidi Dihada.
Course Outcomes: At the end of the course students will be able to:	
CO1	The students will be aware of the contributions of various Sikh Gurus and Gayan Shailees of Gurmat Sangeet such as Dharna Gayan Shailee, Lavaan, Vaar etc. They will also be aware of Rahao, Ank, Ghar, Mahalla, etc and the uses and importance of String Instruments in Gurmat Sangeet.
CO2	The students will be able to recite different Shabads based on specific occasions like Baishakhi, Sant Samaagam and Sahidi Dihada.
CO3	The students will learn Laavan Gayan Shailee in Raag Suhi related to Sikh Marriages.
CO4	The Students will learn Dharna Gayan specifically for Baishakhi festival. They will be able to play Chene, Chimte, Manjeere and Dholki.

Mapping of Course Outcomes (COs) to Program Outcomes (POs)& Program Specific Outcomes:											
	PO1	PO2	PO3	PO4	PO5	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	2	3	3	3	2	2	3	1	3	-	2
CO2	2	2	3	3	2	2	-	3	-	3	1
CO3	3	3	3	3	3	3	2	1	2	1	3
CO4	2	3	3	3	2	2	2	2	-	2	2
Average	2.25	2.75	3	3	2.25	2.25	1.75	1.75	1.25	1.5	2
1= Weak Correlation				2= Moderate Correlation				3= Strong Correlation			
Course Content:											
L (Hours/Week)		T (Hours/Week)		P (Hours/Week)			Total Hour/Week				
1		0		6			7				
Unit		Content & Competencies									
I (Lecture Hours)=15		<ul style="list-style-type: none">Contribution of Shri Angad Dev ji and Shri Arjan Dev ji towards Gurmat SangeetUses and importance of String Instruments in Gurmat SangeetDharna Gayan ShaileeLavaanRahaoAnkGharMahallaVaar									
II (Practical Hours)=60		<ul style="list-style-type: none">Recitation of 15 Shabad in Raag/ Reet style based on the occasion of Baishakhi, Sant Samaagam, Shahidi Dihada of Shri Guru Arjan Dev ji									
III (Practical Hours)=20		<ul style="list-style-type: none">Aaroh, Avaroh, Pakad and 2 introductory Aalap in Raag SuhiRecitation of Lavaan in Raag Suhi									
IV (Practical Hours)=10		<ul style="list-style-type: none">Dharna Gayan for Baishakhi.Knowledge of playing Chene, Chimte, Manjeere and Dholki.									

Note: The course plan included as an annexure has the details of each unit with the number of hours and mode of delivery and pedagogical approach.

Learning Strategies and Contact Hours

Learning Strategies	Contact Hours
Lecture	15
Practical	70
Seminar/Journal Club/ Workshop/ Guest Talk	5
Self-directed learning (SDL) / Tutorial	5
Revision	5
Audio/ Visual Content Learning	5
Total Number of Contact Hours	105

Assessment Methods:

Formative	Summative
Problem Based Learning	One Line Answer Short Answer Type Questions
Sessional Test (Theory)	Departmental Evaluation
Continuous Assessment (Practical) (Stage Performance)	University Examination
Seminars/ Presentation/Workshop/Expert Talk	Departmental Activity by Outside Experts
Professional Activity	Stage Performance
End Term (Theory)	University Examination
End Term (Practical) (Stage Performance)	University Examination

Note: Duration of time of reappearing- As Per University norms,

References:	(List of reference books)
	<ul style="list-style-type: none"> • Singh, Lalit Kishore, (1999), Dhvani aur Sangeet, New Delhi, Delhi, Bhartiya Gyan Peeth. • Singh, Bhai Avtaar & Singh, Bhai Gurcharan, (1998), Gurbani Sangeet Pracheen Reet Ratnavli, Patiala, Punjab, Punjabi University. • Singh, Bhai Sukhwant, (2006), Guru Nanak Sangeet Padhti Granth, Ludhiana, Punjab, Sant Giani Ameer Singh Ji. • Singh, Dr.Gurnam, (1999), Gayan Bandhshavali, Patiala, Punjab, Punjabi University. • Singh, Dr.Gurnam, (2000), Gurmat Sangeet Prabandh Te Pasaar, Patiala, Punjab, Punjabi University. • Singh, Gurnam, (2001), Sikh Musicology, New Delhi, Delhi, Kanishka Publishers Distributers. • Singh, Gurpratap Gill, (2001), Gurmat Sangeet Vich Prayukat Lok Sangeetak Tat, Patiala, Punjab, Punjabi University. • Singh, Principal Deal, (2003), Gurmat Sangeet Sagar, New Delhi, Delhi, Ru Nanak Vidheya Bandhaar Trust. • Singh, Principal Sukhwant, () Gur Shabad Sangeet, Ludhiana, Punjab, Gurudwara Gur Geyan Prakash, Jawaddi Taksaal. • Singh, Prof. Tara, (1997), Shri Guru Granth Sahib Raag Ratnavli, Patiala, Punjab, Punjabi University. • Singh, Prof.Kartar, (2007), Gurbani Sangeet Darpan, Amritsar, Punjab, Daram Parchaar Committee. • Singh, Prof.Kartar, (2009), Gurmat Sangeet Darpan, Amritsar, Punjab, Daram Parchaar Committee.

DEPARTMENT OF MUSIC

ETERNAL UNIVERSITY, BARU SAHIB (H.P)

Four Years Undergraduate Program

According to NEP- 2020

Generic Elective (GE)

For other Disciplines

Academic Year 2024-25 Onwards

COURSE STRUCTURE

Semester	Course	Course Code	Course Title	Teaching Hours / Week			C
				L	T	P	
I	GE-1	0250013011	Hindustani Music (Vocal/ Instrumental)- 1	2	0	4	4
II	GE-2	0250023021	Hindustani Music (Vocal/ Instrumental)- 2	2	0	4	4
III	GE -3	0250033031	Hindustani Music (Vocal/ Instrumental)- 3	2	0	4	4
IV	GE -4	0250043041	Hindustani Music (Vocal/ Instrumental)- 4	2	0	4	4
V	GE -5	0250053051	Hindustani Music (Vocal/ Instrumental)- 5	2	0	4	4
VI	GE -6	0250063061	Hindustani Music (Vocal/ Instrumental)- 6	2	0	4	4
VII	GE- 7	0250073071	Hindustani Music (Vocal/ Instrumental)- 7	2	0	4	4
VIII	GE- 8	0250083081	Hindustani Music (Vocal/ Instrumental)- 8	2	0	4	4

Note – L: Lecture Hour/week, **T:** Tutorial Hour/week, **P:** Practical Hour/week, **C:** Credit

SEMESTER- I

Hindustani Music (Vocal/ Instrumental)- 1

Name of the Department	Department of Music
Name of the Program	
Course Code	0250013011
Course Title	Hindustani Music (Vocal/ Instrumental)- 1
Semester	I
Number of Credits	4 (2+0+2 = 4)
Course Prerequisite	The student should have aptitude in the field of Indian Classical Music
Course Synopsis	This course introduces a beginner into the universe of Indian Classical Music where the student is made aware of the rich cultural heritage of our country. The course is designed to bridge the foundation of the student into the theoretical and practical knowledge enabling the students to pursue the field. The students will learn about the basic concepts of Hindustani Music. They will learn about the Notation System. The course also provides detailed knowledge about the description of the instrument chosen by the student. They will also learn to sing or play their instrument with proper elaboration of the raaga. Most importantly the student will be able to perform with the accompaniment of tabla.
Course Outcomes: At the end of the course students will be able to:	
CO1	The students will be aware of the basic terminologies of Indian Music which will help them to properly understand Indian Classical Music. These terminologies are- Swar, Saptak, Thaata, Raaga, Alaap, etc.
CO2	The students will be able to develop skillset to read and write notation system which will help them to learn new compositions of different styles and genres.
CO3	The students will learn the theoretical and practical concepts of the Indian Raagas which will help them in understanding the basic grammatical rules of a raaga while performing the raaga systematically.
CO4	The students will be aware of the taala system and various taalas used in Indian classical music. They will also learn to write Taalas with notation and perform Thah and Dugun Layakari of these Taalas with hand beats.

Course Content:			
L (Hours/Week)	T (Hours/Week)	P (Hours/Week)	Total Hour/Week
2	0	4	6
Unit	Content & Competencies		
I (Lecture Hours =20)	<ul style="list-style-type: none"> • Sangeet and its Types - Classical and Light • North Indian Classical Music and South Indian Classical Music • Varna • Shruti • Swara- Shudh and Vikrit (Komal and Tivra) • Saptak- Mandra, Madhya and Taar • Thata and Swarasof 10 Thatas • Alankar • Raag • Vadi, Samvadi, Anuvadi, Vivadi and Varjit • Nyaas swara • Jati- Audav, Shadav and Sampoorana • Aaroh, Avroh and Pakad • Gayan samay and Knowledge of 8 Prahar • Mukhda • Bandish • Khayal • Bada/ Vilambit khayal and Chota/ Drut Khayal • Gat • Vilambit/ Maseetkhani Gat, Madhya Gat and Drut/ Razakhani Gat • Alaap • Taana • Jhala • Taala- Theka, Matra, Vibhag, Sam, Tali, Khali, Layakari • Layakari- Thah, Dugun 		
II (Lecture Hours =10)	<ul style="list-style-type: none"> • Origin and development of the student's own instrument (students of vocal music will explain about Taanpura) • Contribution of Amir Khusro, Taansen and Swami Hari Das ji in context with Indian Music • Classification of Indian Musical Instruments (Tatt Wadya, Avnadh Wadya, Sushir Wadhya and Ghan Wadya) • Study of the Raagas – Kalyan and Bhairav • Study of the following Taalas- Teen Taala, Ek Taala, Dadra Taala and Kahrawa Taala • Ability to write notations of the prescribed ragas • Ability to write the notation of the prescribed Taala in Thah and Dugun in one Avartan) 		

<p align="center">III</p> <p>(Practical Hours =45)</p>	<p>Prescribed Raagas</p> <ul style="list-style-type: none"> • Kalyan • Bhairav <p>Prescribed Taalas</p> <ul style="list-style-type: none"> • Teentaala • Ek Taala • Dadra Taala • Kahrawa Taala <p>5 Alankaars in Raaga Bilawal, Bhairav and Kalyan [in Teen Taala, Dadra Taala and Kahrawa Taala</p> <p>Note: Students of Vocal music has to prepare Alankaars with Taanpura.</p> <p>Vocal Music A detailed performance including Aaroh, Avroh, Pakad, Introductory Alaap, Vilambit Khayal (in Vilambit Ek taala), 2 Fixed Alaap and 4 Taans in Vilambit Khayal, Drut Khayal, 4 Fixed Alaap and 6 Taans in Drut Khayal has to be performed by the student in any one of the prescribed Raaga.</p> <p>A Drut Khayal in Ek Taala with Aaroh, Avroh, Pakad, Introductory Alaap and atleast 4 Fixed Alaap and 6 Taans has to be performed by the student in any of the prescribed Raaga other than the Raaga chosen for detailed performance.</p> <p align="center">OR</p> <p>Instrumental Music A detailed performance including Aaroh, Avroh, Pakad, Introductory Alaap, Vilambit/ Maseetkhani Gat, 2 Fixed Alaap and 4 Taans in Vilambit/ Maseetkhani Gat, Drut/ Razakhani Gat, 4 Fixed Alaap and 6 Taans in Drut / Razakhani Gat has to be performed by the student in any one of the prescribed Raaga</p> <p>A Drut Gat in Ek taala with Aaroh, Avroh, Pakad, introductory Alaap and atleast 4 Fixed Alaap and 6 taans has to be performed by the student in any of the prescribed Raaga other than the Raaga chosen for detailed performance.</p>
<p align="center">IV</p> <p>(Practical Hours =15)</p>	<p>Viva- Voce) Brief Raag parichay of the Prescribed Raagas including- Thaat, Swar, Varjit swar, Jati, Vadi, Samvadi, Gayan samay, Nyaas swar, Samprakartik raag, Aaroh, Avroh, Pakad The student should be able to perform Thah and Dugun Layakari with hand beats in the prescribed Taalas</p> <p>The student should have knowledge of Matra, Vibhag, Sam, Tali, Khali, Taala, Mukhda, Bandish, Gat, Vilambit Khayal/ Gat, Drut Khayal/ Gat, Maseetkhani Gat, Drut Gat</p> <p>Notation Book to be prepared by the Student.</p>

Note: The course plan included as an annexure has the details of each unit with the number of hours and mode of delivery and pedagogical approach.

Learning Strategies and Contact Hours

Learning Strategies	Contact Hours
Lecture	30
Practical	60
Seminar/Journal Club	-
Self-directed learning (SDL) / Tutorial	-
Revision	-
Others If any:	-
Total Number of Contact Hours	90

Assessment Methods:

Formative	Summative
Multiple Choice Questions (MCQ)	Written MCQ
Mid Semester Theory Examination	University Examination
Mid Semester Practical Examination (Stage Performance & Viva- Voce)	University Examination
End Semester Theory Examination	University Examination
End Semester Practical Examination(Stage Performance & Viva- Voce)	University Examination
Problem Based Learning (PBL)	One Line Answers Short Answer Type Questions
Professional Activity	Stage Performance
Assignment	Class assignment on a random topic related to the discipline

Note: Duration of time of reappearing- As Per University norms.

References:	(List of reference books)
	<ul style="list-style-type: none"> • Aggarwal, V.K. and Nagpal, Alka, (2004), Sitar and its Compositions, Part- I-II, New Delhi, Delhi, Sanjay Prakashan. • Mahajan, Anupam, (2003), Compositions in Instrumental Music (Traditional and New Creation), New Delhi, Delhi, Sanjay Prakashan. • Patvardhan, V.R., (1959), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan. • Paranjape, S.S, (1964), Bhartiya Sangeet Ka Itihaas, Varanasi, UP, Chaukhamba Surbharti Prakashan. • Paranjape, S.S, (1972), Sangeet Bodh, Bhopa Pradesh Hindi Granth Academy. • Chandra, Satish, (1981), Sitar Vaadan Part 1, Kanpur, Rohit Prakashan. • Chandra, Satish, (1981), Sitar Vaadan Part 2, Kanpur, Rohit Prakashan. • Arora, Vijay & Kaur Kulwant, Sangeet Shiksha Part 3, Jalandhar, Punjab, A.P. Publishers. • Prajnananda, Swami, (1963), History of Indian Music, vol. 1, Kolkata, WB, Swami Ram Krishna Math. • Prajnananda, Swami, (1981), Historical study of Indian Music, New Delhi, Delhi, Munshiram Manoharlal Pub.Pvt.Ltd. • Singh, Lalit Kishore, (1999), Dhvani aur Sangeet, New Delhi, Delhi, Bhartiya Gyan Peeth. • Rajurkar, Govind Rao, (1984), Sangeet Sastra Parag, Jaipur, Rajasthan, Hindi Granth Academy. • Sharma, Swatantra, (1996), Fundamental of Indian Music, Shakti Nagar, Delhi, Pratibha Prakashan. • Madan, Pannalal, (1991), Sangeet Shastra Vigyan, Chandigarh, HR, Abhishak Publication. • Chakravarty, Indrani, (1988), Sangeet Manjusha, Delhi, Delhi, Mittal Publication. • Singh, Dr.Davinder, Sangeet Roop Part 1, Patiala, Punjab, Sangeetanjali Publication. • Singh, Dr.Davinder, Sangeet Roop Part 2, Patiala, Punjab, Sangeetanjali Publication. • Singh, Dr.Davinder, Sangeet Roop Part 3, Patiala, Punjab, Sangeetanjali Publication. • Pathak, Jagdish, (2000), Raag Darpan Part 1, Illahabaad, Pathak Publication. • Pathak, Jagdish, (2000), Raag Darpan Part 2, Illahabaad, Pathak Publication. • Pathak, Jagdish, (2000), Raag Darpan Part 3, Illahabaad, Pathak Publication. • Srivastav, Harichandra, (1998), Madhur Swarlipi Sangrah Part 1, Illahabaad, Sangeet Sadan Prakashan. • Srivastav, Harichandra, (1998), Madhur Swarlipi Sangrah Part 2, Illahabaad, Sangeet Sadan Prakashan.Nath Thakur Estate. • Vasant, (2013) Sangeet Vishaarad, Hathras, Delhi, Sangeet Karyalaya.

SEMESTER – II

Hindustani Music (Vocal/ Instrumental)- 2	
Name of the Department	Department of Music
Name of the Program	
Course Code	0250023021
Course Title	Hindustani Music (Vocal/ Instrumental)- 2
Semester	II
Number of Credits	4 (2+0+2 = 4)
Course Prerequisite	The student must have learned the basic concepts and techniques for the development of a Raaga.
Course Synopsis	The course is designed to bridge the foundation of the student into the theoretical and practical knowledge enabling the students to pursue the field. The students will learn about the important concepts of Hindustani Music. They will learn about comparative study of various concepts such as – Alaap and Taan, Taan and Toda, Raag and Thaata etc. They will also learn about the Classification of instruments. They will also learn about History of the Instruments. They will learn theoretical and practical concepts of the prescribed raagas and taalas. They will also learn different layakaries of the prescribed taalas theoretically and practically.

Course Outcomes:

At the end of the course students will be able to:

CO1	The students will learn important concepts relating Indian music such as- comparative study of Raag and Thaata; Alaap and Taan; Taan and Toda etc.
CO2	They will learn about Classification, Origin and Development of Instruments. They will also learn about the biographies of various musicians.
CO3	They will learn two raagas with systematic approach where they will learn to sing or play alaap, vilambit composition and drut composition, Jhala/ Tarana with elaborations. They will also learn Alankaars for better practice of a Raaga.
CO4	They will be aware of the basic grammatical rules of the Raaga such as Notes of the Raaga, Time of the Raaga, Vadi- Samvadi, Jati, Ascending and Descending of the Raaga etc. They will learn to write compositions of the prescribed raagas and they will also learn to write various layakaries of prescribed taalas.
CO5	They will learn Semi- Classical compositions and they will also learn to sing or play with the sangat of Tabla.

Course Content:			
L (Hours/Week)	T (Hours/Week)	P (Hours/Week)	Total Hour/Week
2	0	4	6
Unit	Content & Competencies		
1 (Lecture Hours= 20)	Janak Thaata Janay Raaga Aashray Raaga Sandhi Prakash Raag Difference between Bandish and Gat Difference between Taan and Toda Raaga and its Characteristics Thata and its Characteristics Difference between Raaga and Thaata Difference between Alaap and Taan		
2 (Lecture Hours =10)	Origin and development of the student's own instrument (students of vocal music will explain about Taanpura) Contribution of Amir Khusro, Taansen and Swami Haridas ji in context with Indian Music Classification of Indian Musical Instruments (Tatt vadya, Avnadh vadya, Sushir vadya and Ghan vadya)		
3 (Practical Hours =45)	Prescribed Raagas Bhupali Bhimplasi Prescribed Taalas Teentaala Rupak Taala Ek Taala 5 Alankaars in Raaga Bilawal, Bhairavi and Kafi [in Teen Taala, Dadra Taala and Kahrawa Taala Note: Students of Vocal music has to prepare Alankaars with Taanpura Vocal Music A detailed performance including Aaroh, Avroh, Pakad, Introductory Alaap, Vilambit Khayal (in Vilambit Ek taala), 2 Fixed Alaap and 4 Taans in Vilambit Khayal, Drut Khayal, 4 Fixed Alaap and 6 Taans in Drut Khayal has to be performed by the student in any one of the prescribed Raaga. A composition in Rupak Taala with Aaroh, Avroh, Pakad, Introductory Alaap and atleast 4 Fixed Alaap and 6 Taans has to be performed by the student in any of the		

	<p>prescribed Raaga other than the Raaga chosen for detailed performance.</p> <p>Note: The Drut Khayal and its elaborations of Choice Raaga has to be prepared by students of Vocal music with Taanpura.</p> <p style="text-align: center;">OR</p> <p>Instrumental Music</p> <p>A detailed performance including Aaroh, Avroh, Pakad, Introductory Alaap, Vilambit/ Maseetkhani Gat, 2 Fixed Alaap and 4 Taans in Vilambit/ Maseetkhani Gat , Drut/ Razakhani Gat, 4 Fixed Alaap and 6 Taans in Drut / Razakhani Gat has to be performed by the student in any one of the prescribed Raaga</p> <p>A Composition in Rupak taala with Aaroh, Avroh, Pakad, introductory Alaap and atleast 4 Fixed Alaap and 6 taans has to be performed by the student in any of the prescribed Raaga other than the Raaga chosen for detailed performance.</p>
<p style="text-align: center;">4</p> <p>(Practical Hours =15)</p>	<p>(Viva – Voce)</p> <p>Brief Raag parichay of the Prescribed Raagas including- Thaat, Swar, Varjit swar, Jati, Vadi, Samvadi, Gayan samay, Nyaas swar, Samprakartik raag, Aaroh, Avroh, Pakad</p> <p>The student should be able to perform Thah, Dugun and Chaugun Layakari with hand beats in the prescribed Taalas</p> <p>The student should have knowledge of Matra, Vibhag, Sam, Tali, Khali, Taala, Mukhda, Bandish, Gat, Vilambit Khayal/ Gat, Drut Khayal/ Gat, Maseetkhani Gat, Drut Gat</p> <p>Notation Book to be prepared by the Student.</p>

***Note:** The course plan included as an annexure has the details of each unit with the number of hours and mode of delivery and pedagogical approach.*

Learning Strategies and Contact Hours

Learning Strategies	Contact Hours
Lecture	30
Practical	60
Seminar/Journal Club	-
Self-directed learning (SDL) / Tutorial	-
Revision	-
Others If any:	-
Total Number of Contact Hours	90

Assessment Methods:

Formative	Summative
Multiple Choice Questions (MCQ)	Written MCQ
Mid Semester Theory Examination	University Examination
Mid Semester Practical Examination(Stage Performance & Viva- Voce)	University Examination
End Semester Theory Examination	University Examination
End Semester Practical Examination(Stage Performance & Viva- Voce)	University Examination
Problem Based Learning (PBL)	One Line Answers Short Answer Type Question
Professional Activity	Stage Performance
Assignment	Class assignment on a random topic related to the discipline

Note: Duration of time of reappearing- As Per University norms.

References:	(List of reference books)
	<ul style="list-style-type: none"> • Aggarwal, V.K. and Nagpal, Alka, (2004), Sitar and its Compositions, Part- I-II, New Delhi, Delhi, Sanjay Prakashan. • Mahajan, Anupam, (2003), Compositions in Instrumental Music (Traditional and New Creation), New Delhi, Delhi, Sanjay Prakashan. • Patvardhan, V.R., (1959), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan. • Paranjape, S.S, (1964), Bhartiya Sangeet Ka Itihaas, Varanasi, UP, Chaukhamba Surbharti Prakashan. • Paranjape, S.S, (1972), Sangeet Bodh, Bhopa Pradesh Hindi Granth Academy. • Chandra, Satish, (1981), Sitar Vaadan Part 1, Kanpur, Rohit Prakashan. • Chandra, Satish, (1981), Sitar Vaadan Part 2, Kanpur, Rohit Prakashan. • Arora, Vijay & Kaur Kulwant, Sangeet Shiksha Part 3, Jalandhar, Punjab, A.P. Publishers. • Prajnananda, Swami, (1963), History of Indian Music, vol. 1, Kolkata, WB, Swami Ram Krishna Math. • Prajnananda, Swami, (1981), Historical study of Indian Music, New Delhi, Delhi, Munshiram Manoharlal Pub.Pvt.Ltd. • Singh, Lalit Kishore, (1999), Dhvani aur Sangeet, New Delhi, Delhi, Bhartiya Gyan Peeth. • Rajurkar, Govind Rao, (1984), Sangeet Sastra Parag, Jaipur, Rajasthan, Hindi Granth Academy. • Sharma, Swatantra, (1996), Fundamental of Indian Music, Shakti Nagar, Delhi, Pratibha Prakashan. • Madan, Pannalal, (1991), Sangeet Shastra Vigyan, Chandigarh, HR, Abhishak Publication. • Chakravarty, Indrani, (1988), Sangeet Manjusha, Delhi, Delhi, Mittal Publication. • Singh, Dr.Davinder, Sangeet Roop Part 1, Patiala, Punjab, Sangeetanjali Publication. • Singh, Dr.Davinder, Sangeet Roop Part 2, Patiala, Punjab, Sangeetanjali Publication. • Singh, Dr.Davinder, Sangeet Roop Part 3, Patiala, Punjab, Sangeetanjali Publication. • Pathak, Jagdish, (2000), Raag Darpan Part 1, Illahabaad, Pathak Publication. • Pathak, Jagdish, (2000), Raag Darpan Part 2, Illahabaad, Pathak Publication. • Pathak, Jagdish, (2000), Raag Darpan Part 3, Illahabaad, Pathak Publication. • Srivastav, Harichandra, (1998), Madhur Swarlipi Sangrah Part 1, Illahabaad, Sangeet

	<p>Sadan Prakashan.</p> <ul style="list-style-type: none"> • Srivastav, Harichandra, (1998), Madhur Swarlipi Sangrah Part 2, Illahabaad, Sangeet Sadan Prakashan.Nath Thakur Estate. <p>Vasant, (2013) Sangeet Vishaarad, Hathras, Delhi, Sangeet Karyalaya.</p>
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SEMESTER – III

Hindustani Music (Vocal/ Instrumental)- III

Name of the Department	Department of Music
Name of the Program	
Course Code	0250033031
Course Title	Hindustani Music (Vocal/ Instrumental)- III
Semester	III
Number of Credits	4 (2+0+2 = 4)
Course Prerequisite	The student should have a natural inclination towards understanding of advanced music terminologies for the development of Raagas.
Course Synopsis	This course is designed to get understood by students about the theoretical terms in detail in the terms of both Vocal and Instrument parts. The students will understand the advanced musical terminologies and concept of Aalap. Through this course the detailed knowledge of various Raagas and Taalas are described for progressive development of the students.
Course Outcomes: At the end of the course students will be able to:	
CO1	The students will be aware of the basic terminologies of Indian music, such as types of Sangeet: Margi and Desi Sangeet, Different Swara: Chal and Achal, Gandharva, Gaan: Nibaddha and Anibaddha, Kan, Meend, Ghamak, Khatka, Laya etc. which will help them in understanding various aspects of Indian musicology.
CO2	The students will learn the concepts of Aalap in context of Vocal & Instrumental Music. They will also learn about 40 principles of Hindustani music.
CO3	They will learn classical compositions in two Raagas where they will learn systematic performance of a Raaga including Aalap, Vilamvit compositions, Drut compositions, Jhala / Taraana etc.
CO4	The students will be aware of the description, identification and aesthetical terms of Raagas. They will be able to perform Taalas in Thah, Dugun and chaugun Layakaris with hand beats.

Course Content:			
L (Hours/Week)	T (Hours/Week)	P (Hours/Week)	Total Hour/Week
2	0	4	6
Unit	Content & Competencies		
I (Lecture Hours) =20	Sangeet- Margi and Desi Swar- Chal and Achal Gandharva Gaan- Nibadh and Anibadh Kan Meend Ghamak Khatka Aaroh, Avaroh, Pakad Concept of Poorvang and Uttarang Vibration- Forced Vibration and Free Vibration Permel Praveshak Raaga Adhva - Darshak Swara Laya- Vilambit, Madhya, Drut, Ati Vilambit and Ati Drut		
II (Lecture Hours) =10	Concept of Alaap in context with Vocal music- Dhrupad/ Dhamaar and Khayal Concept of Alaap, Jod Alaap in context with Instrumental Music. 40 Principles (Siddhant) of Hindustani Music.		

<p>III</p> <p>(Practical Hours) =45</p>	<p>Prescribed Raagas Bihag Bhairavi</p> <p>Prescribed Taalas Jhap Taala Dadra Taala Kahrawa Taala Ektaal</p> <p>Vocal Music A detailed performance of Vilambit Khayal including Aaroh, Avroh, Pakad, Introductory Alaap, 2 khulle Alaap and 5 Taans along with Drut Khayal, 4 Fixed Alaap and 8 Taans have to be performed by the student in any one of the prescribed Raaga. A Drut Khayal in Jhap Taala composition with Aaroh, Avroh, Pakad, Introductory Alaap and atleast 2 khulle Alaap in between the Raaga and 6 Taans has to be performed by the student in any of the prescribed any second Raaga other than the Raaga chosen for detailed performance.</p> <p style="text-align: center;">OR</p> <p>Instrumental Music A detailed performance of Vilambit/ Maseetkhani Gat including Aaroh, Avroh, Pakad, 3 Introductory Alaap, Jod Aalap, 5 Taans , Drut/ Razakhani Gat with 6 Toras along with Jhala have to be performed by the student in any one of the prescribed Raaga. A Drut Gat/ Razakhani Gat in Jhap taala with Aaroh, Avroh, Pakad, 2 Introductory Alaap and atleast 6 toras has to be performed by the student in any of the prescribed Raaga other than the Raaga chosen for detailed performance.</p>
<p>IV</p> <p>(Practical Hours) =15</p>	<p>Viva - Voce Detailed Raag Parichay The student should be able to perform Thah, Dugun and Chaugun Layakari with hand beats in the prescribed Taalas. The Students should be able to perform Kan, Meend, Gamak, Khatka in Raag Vistaar. Raag Pehchaan. Practical Note book to be prepared by the Student duly checked by the teacher.</p>

Note: The course plan included as an annexure has the details of each unit with the number of hours and mode of delivery and pedagogical approach.

Learning Strategies and Contact Hours

Learning Strategies	Contact Hours
Lecture	30
Practical	60
Seminar/Journal Club/Workshop/ Expert Talk	-
Self-directed learning (SDL) / Tutorial	-
Revision	-
Audio/ Visual Content Learning	-
Total Number of Contact Hours	90

Assessment Methods:

Formative	Summative
Multiple Choice Questions (MCQ)	Written MCQ
Sessional Test (Theory)	University Examination
Continuous Assessment (Practical)	University Examination
End Semester Theory Examination	University Examination
End Semester Practical Examination(Stage Performance & Viva- Voce)	University Examination
Problem Based Learning (PBL)	One Line Answers Short Answer Type Questions
Professional Activity	Stage Performance
Assignment	Class assignment on a random topic related to the discipline

Note: Duration of time of reappearing- As Per University norms.

References:	(List of reference books)
	<ul style="list-style-type: none"> • Aggarwal, V.K. and Nagpal, Alka, (2004), Sitar and its Compositions, Part-I-II, New Delhi, Delhi, Sanjay Prakashan. • Mahajan, Anupam, (2003), Compositions in Instrumental Music (Traditional and New Creation), New Delhi, Delhi, Sanjay Prakashan. • Patvardhan, V.R., (1959), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan. • Paranjape, S.S, (1964), Bhartiya Sangeet Ka Itihaas, Varanasi, UP, Chaukhamba Surbharti Prakashan. • Paranjape, S.S, (1972), Sangeet Bodh, Bhopa Pradesh Hindi Granth Academy. • Chandra, Satish, (1981), Sitar Vaadan Part 1, Kanpur, Rohit Prakashan. • Chandra, Satish, (1981), Sitar Vaadan Part 2, Kanpur, Rohit Prakashan. • Arora, Vijay & Kaur Kulwant, Sangeet Shiksha Part 3, Jalandhar, Punjab, A.P. Publishers. • Prajnananda, Swami, (1963), History of Indian Music, vol. 1, Kolkata, WB, Swami Ram Krishna Math. • Prajnananda, Swami, (1981), Historical study of Indian Music, New Delhi, Delhi, Munshiram Manoharlal Pub.Pvt.Ltd. • Singh, Lalit Kishore, (1999), Dhvani aur Sangeet, New Delhi, Delhi, Bhartiya Gyan Peeth. • Rajurkar, Govind Rao, (1984), Sangeet Sastra Parag, Jaipur, Rajasthan, Hindi Granth Academy. • Sharma, Swatantra, (1996), Fundamental of Indian Music, Shakti Nagar, Delhi, Pratibha Prakashan. • Madan, Pannalal, (1991), Sangeet Shastra Vigyan, Chandigarh, HR, Abhishak Publication. • Chakravarty, Indrani, (1988), Sangeet Manjusha, Delhi, Delhi, Mittal Publication. • Singh, Dr.Davinder, Sangeet Roop Part 1, Patiala, Punjab, Sangeetanjali Publication. • Singh, Dr.Davinder, Sangeet Roop Part 2, Patiala, Punjab, Sangeetanjali Publication. • Singh, Dr.Davinder, Sangeet Roop Part 3, Patiala, Punjab, Sangeetanjali Publication. • Pathak, Jagdish, (2000), Raag Darpan Part 1, Illahabaad, Pathak Publication. • Pathak, Jagdish, (2000), Raag Darpan Part 2, Illahabaad, Pathak Publication. • Pathak, Jagdish, (2000), Raag Darpan Part 3, Illahabaad, Pathak Publication. • Srivastav, Harichandra, (1998), Madhur Swarlipi Sangrah Part 1, Illahabaad,

	<p>Sangeet Sadan Prakashan.</p> <ul style="list-style-type: none"> • Srivastav, Harichandra, (1998), Madhur Swarlipi Sangrah Part 2, Illahabaad, Sangeet Sadan Prakashan.Nath Thakur Estate. • Vasant, (2013) Sangeet Vishaarad, Hathras, Delhi, Sangeet Karyalaya.
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SEMESTER – IV

Hindustani Music (Vocal / Instrumental)- 4	
Name of the Department	Department of Music
Name of the Program	
Course Code	0250043041
Course Title	Hindustani Music (Vocal / Instrumental)- 4
Semester	IV
Number of Credits	4 (2+0+2 = 4)
Course Prerequisite	The student must have learned the advance level concepts and techniques for the development of a Raaga.
Course Synopsis	The course is designed to provide the different aspects of the theoretical and practical knowledge in music enabling the students to pursue the field. The students will learn about the aesthetical terms of Hindustani Music such as Naad, Alpatva-Bahutva, Avirbhav-Tirobhav, Murki, Krintan, Zamzama, Gitkadi, Ghaseet/Soot etc. They will learn theoretical and practical concepts of the prescribed raagas and taalas. They will also learn different layakaries of the prescribed taalas theoretically and practically.
Course Outcomes: At the end of the course students will be able to:	
CO1	The students will be aware of the terminologies of Indian music, which will help them to properly understand the musicology. These terminologies such as Naad, Alpatva- Bahutva, Avirbhav-Tirobhav, Murki, Krintan, Zamzama, Gitkadi, Ghaseet/Soot etc. in terms of Indian music along with Melody and Harmony in terms of Western music.
CO2	The students will be able to learn about the concept of Time theory of Raagas, merits and demerits of Vocalist and Instrumentalist along with Raag Lakshan.
CO3	The Students will be able to learn and understand the compositions of mentioned Raagas in detail with Vilambit Khayal, Drut Khayal, Dhrupad etc in terms of Vocal music and Maseetkhani Gat, Razakhani Gat etc in terms of Instrumental Performance. They will have the knowledge of Aalap, Bol Aalap concept, and various Taan concepts, Jor Jhala etc in the prescribed ragas. Also they will be able to perform the compositions in mentioned Taalas in terms of both Vocal & Instrumental music. They will be able to understand the requisite Taal structures with aesthetic manner.

CO4	They will be aware of the different concepts of Raaga such as Notes of the Raaga, Time of the Raaga, Vadi – Samvadi, Jati, Ascending and Descending of the Raaga etc along with Raaga Saundarya. They will learn to write composition of the prescribed Raagas and learn to write various Layakaris of prescribed Taalas.
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Course Content:			
L (Hours/Week)	T (Hours/Week)	P (Hours/Week)	Total Hour/Week
2	0	4	6
Unit	Content & Competencies		
I (Lecture Hours)=20	<ul style="list-style-type: none"> • Naad and its characteristics • Alpatva-Bahutva • Avirbhav-Tirobhav • Khatka • Murki • Krintan • Zamzama • Gitkadi • Ghaseet/ Soot • Lakshan Geet • Harmony • Melody 		
II (Lecture Hours)=10	<ul style="list-style-type: none"> • Concept of Time Theory of Raagas • Merits and demerits of Vocalist and Instrumentalist • Raag Lakshan 		
III (Practical Hours)=45	Prescribed Raagas <ul style="list-style-type: none"> • Khamaj • Jaunpuri Prescribed Taalas <ul style="list-style-type: none"> • Teentaala • Ada Chautaalaa • Ek Taala 		

	<p>5 Alankaars in Raaga Asawari, Khamaj and Bilawal in Teen Taala, Dadra Taala and Kahrawa Taala</p> <p><i>Note: Students of Vocal music has to prepare Alankaars with Taanpura</i></p> <p>Vocal Music</p> <ul style="list-style-type: none"> • A detailed performance of Vilambit Khayal including Aaroh, Avroh, Pakad, 2 Introductory Alaap, 2 khulle Alaap and 5 Taans and Drut Khayal with 4 khulle Alaap, 6 Taans have to be performed by the student in any one of the prescribed Raaga along with Taraana. • A composition in Adachau Taal with Aaroh, Avroh, Pakad, 2 Introductory Alaap, atleast 2 khulle Alaap within the composition and 6 taans has to be performed by the student in any of the prescribed Raaga other than the Raagas chosen for detailed performance. <p><i>Note: The choice Raaga has to be performed by the student of Vocal music with Taanpura</i></p> <p style="text-align: center;">OR</p> <p>Instrumental Music</p> <ul style="list-style-type: none"> • A detailed performance of Vilambit/ Maseetkhani Gat including Aaroh, Avroh, Pakad, Introductory Alaap, Vilambit/ Maseetkhani Gat, 5 Taans along with Drut/ Razakhani Gat and its 6 Taans have to be performed along with Jhaala by the student in any one of the prescribed Raaga. • A Drut / Razakhani Gat in Adachau Taala with Aaroh, Avroh, Pakad, Introductory 2 Alaap, and 6 Taans (atleast 8, 16 beats and 32 beats) have to be performed by the student in any third and fourth Raaga other than the Raagas chosen for detailed performance.
<p style="text-align: center;">IV (Practical Hours)=15</p>	<p>Viva - Voce</p> <ul style="list-style-type: none"> • Detailed Raag Parichay. • The student should be able to perform Thah, Dugun and Chaugun Layakari with hand beats in the prescribed Taalas. • A Student should be aware to use Khatka, Murki, Krintan, Zamzama and Gitkiri while performing. • Practical Note book to be prepared by the Student duly checked by the teacher.

Note: The course plan included as an annexure has the details of each unit with the number of hours and mode of delivery and pedagogical approach.

Learning Strategies and Contact Hours

Learning Strategies	Contact Hours
Lecture	30
Practical	60
Seminar/Journal Club Workshop/ Expert Talk	-
Self-directed learning (SDL) / Tutorial	-
Revision	-
Audio/ Visual Content Learning	-
Total Number of Contact Hours	90

Assessment Methods:

Formative	Summative
Multiple Choice Questions (MCQ)	Written MCQ
Sessional Test (Theory)	University Examination
Continuous Assessment (Practical)	University Examination
End Semester Theory Examination	University Examination
End Semester Practical Examination(Stage Performance & Viva- Voce)	University Examination
Problem Based Learning (PBL)	One Line Answers Short Answer Type Questions
Professional Activity	Stage Performance
Assignment	Class assignment on a random topic related to the discipline

Note: Duration of time of reappearing- As Per University norms.

References:	(List of reference books)
	<ul style="list-style-type: none"> • Aggarwal, V.K. and Nagpal, Alka, (2004), Sitar and its Compositions, Part-I-II, New Delhi, Delhi, Sanjay Prakashan. • Mahajan, Anupam, (2003), Compositions in Instrumental Music (Traditional and New Creation), New Delhi, Delhi, Sanjay Prakashan. • Patvardhan, V.R., (1959), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan. • Paranjape, S.S, (1964), Bhartiya Sangeet Ka Itihaas, Varanasi, UP, Chaukhamba Surbharti Prakashan. • Paranjape, S.S, (1972), Sangeet Bodh, Bhopa Pradesh Hindi Granth Academy. • Chandra, Satish, (1981), Sitar Vaadan Part 1, Kanpur, Rohit Prakashan. • Chandra, Satish, (1981), Sitar Vaadan Part 2, Kanpur, Rohit Prakashan. • Arora, Vijay & Kaur Kulwant, Sangeet Shiksha Part 3, Jalandhar, Punjab, A.P. Publishers. • Prajnananda, Swami, (1963), History of Indian Music, vol. 1, Kolkata, WB, Swami Ram Krishna Math. • Prajnananda, Swami, (1981), Historical study of Indian Music, New Delhi, Delhi, Munshiram Manoharlal Pub.Pvt.Ltd. • Singh, Lalit Kishore, (1999), Dhvani aur Sangeet, New Delhi, Delhi, Bhartiya Gyan Peeth. • Rajurkar, Govind Rao, (1984), Sangeet Sastra Parag, Jaipur, Rajasthan, Hindi Granth Academy. • Sharma, Swatantra, (1996), Fundamental of Indian Music, Shakti Nagar, Delhi, Pratibha Prakashan. • Madan, Pannalal, (1991), Sangeet Shastra Vigyan, Chandigarh, HR, Abhishak Publication. • Chakravarty, Indrani, (1988), Sangeet Manjusha, Delhi, Delhi, Mittal Publication. • Singh, Dr.Davinder, Sangeet Roop Part 1, Patiala, Punjab, Sangeetanjali Publication. • Singh, Dr.Davinder, Sangeet Roop Part 2, Patiala, Punjab, Sangeetanjali Publication. • Singh, Dr.Davinder, Sangeet Roop Part 3, Patiala, Punjab, Sangeetanjali Publication. • Pathak, Jagdish, (2000), Raag Darpan Part 1, Illahabaad, Pathak Publication. • Pathak, Jagdish, (2000), Raag Darpan Part 2, Illahabaad, Pathak Publication. • Pathak, Jagdish, (2000), Raag Darpan Part 3, Illahabaad, Pathak Publication.

	<ul style="list-style-type: none"> • Srivastav, Harichandra, (1998), Madhur Swarlipi Sangrah Part 1, Illahabaad, Sangeet Sadan Prakashan. • Srivastav, Harichandra, (1998), Madhur Swarlipi Sangrah Part 2, Illahabaad, Sangeet Sadan Prakashan.Nath Thakur Estate. • Vasant, (2013) Sangeet Vishaarad, Hathras, Delhi, Sangeet Karyalaya.
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**FACULTY AND DEPARTMENT WISE COMBINED LIST OF SKILL
ENHANCEMENT COURSES (SEC), ABILITY ENHANCEMENT COURSES (AEC),
AND VALUE ADDITION COURSES (VAC) AS PER NEP-2020
WITH EFFECT FROM AUGUST, 2024 (SEMESTER-I)**

Sr. No.	Cour se Code	Course Title	Credits L+T+P	Semester	Offering Department	Sem.	Code of Subject
SEC COURSES							
1.	SEC	Bakery, Confectionary and Snack Products	1+0+1	ODD	DKSGACA	I	0140014011
2.	SEC	SOFT SKILLS	1+0+1	ODD	ENGLISH	I	0220014011
3.	SEC	Introduction to GurmatSangeet (with Harmonium)- 1	0+0+2	Odd	Music	I	0250014011
4.	SEC	Field Botany	1+0+1	ODD	Botany	I	0310014011
5.	SEC	Advanced Excel	1+0+1	ODD	Mathematic s	I	0330014011
6.	SEC	Personal Financial Planning	1+0+1	ODD	Commerce	I	0410014011
7.	SEC	Office Management	1+0+1	ODD	Managemen t	I	0430014011
AEC COURSES							
1.	AEC	FUNCTIONAL ENGLISH -I	1+0+1	ODD	ENGLISH	I	0220015011
2.	AEC	ਪੰਜਾਬੀ ਮੁੱਢਲਾ ਗਿਆਨ- I	1+0+1	ODD	Punjabi	I	0280015011
3.	AEC	सामान्यहिंदीभाषाऔरभाषा विज्ञान	1+0+1	ODD	Hindi	I	0230015011
4.	AEC	Environmental Science- I	1+0+1	ODD	Botany	1	0310015011
VAC COURSES							
1.	VAC	Constitutional Values and Fundamental Duties	1+0+1	ODD	Pol. Sci	I	0260016011
2.	VAC	Emotional Intelligence	1+0+1	Odd	Psychology	I	0270016011
2.	VAC	Fit India	1+0+1	ODD	Sports	I	0290016011

ETERNAL UNIVERSITY, BARU SAHIB

**FACULTY AND DEPARTMENT WISE COMBINED LIST OF GENERAL
ELECTIVE (GE) COURSES AS PER NEP- 2020 Ist Semester**

Sr. No.	Course Code	Course Title	Credits L+T+P	Semester	Offering Department	Sem.	Code of Subject
FACULTY OF AGRICULTURE							
1	GE	Essentials of Economics	3+1+0	Odd	Economics	I	0420013010
2	GE	Sectoral Issues in Indian Economy	3+1+0	Odd	Economics	I	0420013020
3	GE	Business & Commercial Knowledge	3+1+0	Odd	Commerce	I	0410013010
4	GE	Fundamentals of Management	3+1+0	Odd	Management	I	0430013010
5	GE	ENGLISH FLUENCY – I (MASTERING THE ART OF COMMUNICATION)	3+1+0	Odd	English	I	0220013010
6	GE	ਭਾਸ਼ਾਈ ਯੋਗਤਾ ਅਤੇ ਪੰਜਾਬੀ ਸਾਹਿਤ - I	3+1+0	Odd	Punjabi	I	0280013010
7	GE	हिन्दी गद्य उद्भव एवं विकास- क	3+1+0	Odd	Hindi	I	0230013010
8	GE	Hindustani Music (Vocal/ Instrumental)- 1	2+0+2	Odd	Music	I	0250013011
9	GE	Principles of Instrumental analysis	3+0+1	Odd	Chemistry & Biochemistry	I	0320013011
10	GE	Algebra	3+1+0	Odd	Mathematics	I	0330013010
11	GE	Basic Zoology	3+0+1	Odd	Zoology	I	0360013011

LIST OF SKILL ENHANCEMENT COURSES (SEC) AS PER NEP, 2020

Sr. No.	Course	Course Title	Credits L+T+P	Semester	Offering Department	Sem	Code of Subject
1	SEC	Mushroom Cultivation	1+0+1	EVEN	DKSGACA	II	0170024011
2	SEC	PERSONALITY DEVELOPMENT	1+0+1	EVEN	ENGLISH	II	0220024021
3	SEC	Introduction to Gurmat Sangeet (with Harmonium)- 2	0+0+2	Even	Music	II	0250024021
4	SEC	कार्यालयी हिन्दी	1+0+1	Even	Hindi	II	0230024011
5	SEC	Water Technology	1+0+1	Even	Chemistry	II	0320024011
6	SEC	Introduction to R Programming	1+0+1	Even	Mathematics	II	0330024021
7	SEC	Event Management	1+0+1	EVEN	Management	II	0430024021
8	SEC	First Aid (Basic)	1+0+1	Even	Nursing	II	0710024011
9	SEC	Geriatric Care	1+0+1	Even	Nursing	II	0710024021
10	SEC	Mastering Typing	1+0+1	Even	Computer	II	0610024021

LIST OF ABILITY ENHANCEMENT COURSES (AEC) AS PER NEP, 2020

Sr. No.	Course	Course Title	Credits L+T+P	Semester	Offering Department	Sem	Code
1	AEC	FUNCTIONAL ENGLISH -I	1+0+1	EVEN	ENGLISH	II	0220025011
2	AEC	ਪੰਜਾਬੀ ਮੁੱਢਲਾ ਗਿਆਨ - I	1+0+1	EVEN	Punjabi	II	0280025011
3	AEC	सामान्य हिंदी भाषा और भाषा विज्ञान	1+0+1	EVEN	Hindi	II	0230025011
4	AEC	Environmental Science- I	1+0+1	EVEN	Botany	II	0310025011

LIST OF VALUE ADDITION COURSES (VAC) AS PER NEP, 2020

Sr. No.	Course	Course Title	Credits L+T+P	Semester	Offering Department	Sem.	Code
1.	VAC	National Cadet Corps -I	1+0+1	EVEN	NCC UNIT	II	0110026011
2	VAC	Yoga: Philosophy and Practice	1+0+1	EVEN	Sports	II	0290026021
3	VAC	Culture and Communication	1+0+1	EVEN	English	II	0220026011

ETERNAL UNIVERSITY, BARU SAHIB

COMBINED LIST OF GENERAL ELECTIVE(GE) COURSES AS PER NEP- 2020

SEMESTER - II

Sr. No.	Course Code	Course Title	Credits L+T+P	Semester	Offering Department	Sem.	Code of Subject
1	GE	Agribusiness Management	3+1+0	Even	Management	II	0430023020
2	GE	Basic of Accounting	3+1+0	Even	Commerce	II	0410023020
3	GE	Introductory Development Economics	3+1+0	Even	Economics	II	0420023040
4	GE	Basic Issues in Environmental Economics	3+1+0	Even	Economics	II	0420023040
5	GE	Plant Diversity Conservation for Sustainable Development All students can opt this course except B. Sc(Hons. With Research) Life Sciences.	3+0+1	Even	Botany	II	0310023011
6	GE	Wildlife Conversation All students can opt this course except B.Sc(Hons. With Research) Life Sciences.	3+0+1	Even	Zoology	II	0360023021
7	GE	Basic of Electricity and Magnetic All students can opt this course except B. Sc(Hons. With Research) Physical Sciences.	3+0+1	Even	Physics	II	0350023011
8	GE	Calculus All students can opt this course except B. Sc(Hons. With Research) Physical Sciences.	3+0+1	Even	Mathematics	II	0330023021
9	GE	English of Fluency - I	3+1+0	Even	English	II	0220023010
10	GE	हिन्दी गद्य साहित्य का उद्भव एवं विकास- क	3+1+0	Even	Hindi	II	0230023010
11	GE	ਭਾਸ਼ਾਈ ਯੋਗਤਾ ਅਤੇ ਪੰਜਾਬੀ ਸਾਹਿਤ - I	3+1+0	Even	Punjabi	II	0280023010
12	GE	Hindustani Music (Vocal/Instrumental)	2+0+2	Even	Music	II	0250023021
13	GE	Operating System	3+0+1	Even	Computer	II	0610023021
14	GE	Indus Valley to Vedic Age	3+1+0	Even	History	II	0240023010
15	GE	Community Psychology	3+0+1	Even	Psychology	II	0270023011

ETERNAL UNIVERSITY, BARU SAHIB
LIST OF SEC, AEC, VAC AS PER NEP, 2020
SEMESTER-III (2025 - 26)

Sr. No	Course Code	Course Title	Credits L+T+P	Semester	Offering Department	Sem	Code of Subject
1	SEC	Introduction to Latex	1+0+1	Odd	Mathematics	III	0330034031
2	SEC	Bee-keeping and its management	1+0+1	Odd	Zoology	III	0360034011
3	SEC	Household Planning and Budgeting	1+0+1	Odd	Economics	III	0420034011
4	SEC	Nanotechnology and Its Applications	1+0+1	Odd	Physics	III	0350034011
5	SEC	Microbiological Analysis of Water, Soil and Air	1+0+1	Odd	Microbiology	III	0340034011
6	SEC	Python for Beginners	1+0+1	Odd	Computer	III	0610034031
7	SEC	Computer System Hardware	1+0+1	Odd	Computer	III	0610034031
8	AEC	Environmental Sciences - II	1+0+1	Odd	Botany	III	0310035021
9	AEC	ਪੰਜਾਬੀ ਮੁੱਢਲਾ ਗਿਆਨ - II	1+0+1	Odd	Punjabi	III	0280035031
10	AEC	Functional English – II	1+0+1	Odd	English	III	0220035021
11	VAC	Financial Literacy	1+0+1	Odd	Commerce	III	0410036011
12	VAC	ਮੱਧਕਾਲੀ ਕਾਵਿ ਪਰੰਪਰਾ ਵਿਚ ਨੈਤਿਕਤਾ ਦਾ ਸੰਕਲਪ	1+0+1	Odd	Punjabi	III	0280036011
13	VAC	Human Rights: Theory and Practices	1+0+1	Odd	Political Science	III	0260036021
14	AEC	समाचार संकलन और लेखन	1+0+1	Odd	Hindi	III	0230035021
15	SEC	Chemistry of Cosmetics & Hygiene Products	1+0+1	Odd	Chemistry & Biochemistry	III	0320034021
16	SEC	Solid Waste Management	1+0+1	Odd	Botany	III	0310034021
17	SEC	ਪੰਜਾਬੀ ਦ੍ਰਿਸ਼ ਮੀਡੀਆ ਅਤੇ ਪਟਕਥਾ ਲੇਖਣ	1+0+1	Odd	Punjabi	III	0280034011
18	SEC	CREATIVE AND CRITICAL EXPRESSION IN ENGLISH	1+0+1	Odd	English	III	0220034031

ETERNAL UNIVERSITY, BARU SAHIB

LIST OF GENERAL ELECTIVE (GE) COURSES AS PER NEP - 2020

SEMESTER – III (2025-26)

Sr. No.	Course Code	Course Title	Credits L+T+P	Semester	Offering Department	Sem.	Code of Subject
1	GE	Plant and Human Welfare	3+0+1	Odd	Botany	III	0310033021
2	GE	Fundamentals of Mechanics	3+0+1	Odd	Physics	III	0350033021
3	GE	Principles of Instrumental Analysis	3+0+1	Odd	Chemistry and Biochemistry	III	0320033021
4	GE	Entrepreneurial Skills	3+1+0	Odd	Management	III	0430033030
5	GE	Rural Development Programmes	3+1+0	Odd	Economics	III	0420033030
6	GE	Legal Aspects of Business	3+1+0	Odd	Commerce	III	0410033030
7	GE	ਭਾਸ਼ਾਈ ਯੋਗਤਾ ਅਤੇ ਪੰਜਾਬੀ ਸਾਹਿਤ - III	3+1+0	Odd	Punjabi	III	0280033030
8	GE	Hindustani Music (Vocal/ Instrumental)- III	2+0+2	Odd	Music	III	0250033031
9	GE	Phonetics and Spoken English	3+1+0	Odd	English	III	0220033030
10	GE	Youth, Gender and Identity	3+1+0	Odd	Psychology	III	0270033020
11	GE	काव्य एवं प्रयोजनमूलक हिन्दी	3+1+0	Odd	Hindi	III	0230033020
12	GE	Database Management System	3+0+1	Odd	Computer	III	0610033031

ETERNAL UNIVERSITY, BARU SAHIB
LIST OF SEC, AEC, VAC AS PER NEP, 2020
SEMESTER – IV (2025 -26)

Sr. No.	Course Code	Course Title	Credits L+T+P	Semester	Offering Department	Sem	Code of Subject
1	SEC	Plant Identification Techniques	1+0+1	Even	Botany	IV	0310044021
2	SEC	Food Fermentation Techniques	1+0+1	Even	Microbiology	IV	0340044021
3	SEC	Social Survey Methods	1+0+1	Even	Economics	IV	0420044021
4	SEC	Introduction to Web Design	1+0+1	Even	Computer	IV	0610044041
5	VAC	ਸਾਹਿਤ ਅਤੇ ਮਨੁੱਖੀ ਚਰਿੱਤਰ ਦੀ ਨਿਰਮਾਣਕਾਰੀ	1+0+1	Even	Punjabi	IV	0280046021
6	VAC	Science and society	1+0+1	Even	Chemistry & Biochemistry	IV	0320046011
7	VAC	Digital Storytelling	1+0+1	Even	English	IV	0220046021
8	AEC	ਪੰਜਾਬੀ ਮੁੱਢਲਾ ਗਿਆਨ - II	1+0+1	Even	Punjabi	IV	0280045041
9	AEC	Environmental Sciences - II	1+0+1	Even	Botany	IV	0310045021
10	AEC	Functional English – II	1+0+1	Even	English	IV	0220045021
11	AEC	समाचार संकलन और लेखन	1+0+1	Even	Hindi	IV	0230045021
12	SEC	ਪੰਜਾਬੀ ਪੱਤਰਕਾਰੀ ਅਤੇ ਸਾਹਿਤਕ ਪੱਤਰਕਾਰੀ	1+0+1	Even	Punjabi	IV	0280044021
13	SEC	MASTERING READING AND WRITING SKILLS	1+0+1	Even	English	IV	0220044041

Sr. No.	Course Code	Course Title	Credits L+T+P	Semester	Offering Department	Sem	Code of Subject
1	GE	Introduction to Microbiology	3+0+1	Even	Microbiology	IV	0340043011
2	GE	Indian Economy and Governance	3+1+0	Even	Economics	IV	0420043040
3	GE	Aquatic Biology	3+0+1	Even	Zoology	IV	0360043031
4	GE	Business Laws	3+1+0	Even	Management	IV	0430043040
5	GE	Fundamentals of Startup Finance	3+1+0	Even	Commerce	IV	0410024040
6	GE	Foundation of Real Analysis	3+1+0	Even	Mathematics	IV	0330331030
7	GE	Essentials of Electromagnetic Waves and Optics	3+0+1	Even	Physics	IV	0350043031
8	GE	Learning English Through Literature	3+1+0	Even	English	IV	0220043040
9	GE	Hindustani Music (Vocal / Instrumental) - 4	2+0+2	Even	Music	IV	0250043041
10	GE	ਭਾਸ਼ਾਈ ਯੋਗਤਾ ਅਤੇ ਪੰਜਾਬੀ ਸਾਹਿਤ - IV	3+1+0	Even	Punjabi	IV	0280043040
11	GE	Computer Networks	3+0+1	Even	Computer	IV	0610043041
12	GE	Mathematical Concepts and Applications	3+1+0	Even	Mathematics	IV	0330043030