

M.A. GURMAT SANGEET PART - I
ACADEMIC POLICY/ORDINANCES
(2016-17, 2017-18 Sessioions)

Objectives of the Course : An Online Initiative by Gurmat Gyan Online Study Centre, Punjabi University, Patiala to disseminate the message of Sikh Gurus at global level.

Duration of the Course : Four Semesters

Admission Eligibility : The Candidate must have passed B.A. Hons. in Gurmat Sangeet

OR

subject B.A. with Gurmat Sangeet / Music Vocal as an elective

OR

Graduate in any stream with three years Keertan experience/ Sangeet Visharad / Sangeet Parbhakar / Sangeet Alankar / Sangeet Parveen

OR

M.A. Gurmat Sangeet

Mode of Instruction & Examination : Completely Online

Medium of Instruction : English & Punjabi

Medium of Examination : English & Punjabi

Fees for the Course : For admission in the course a candidate shall have to pay Admission fees (including Examination Fee) as given below

Admission Fee for M.A. I

For Foreign Students

- Upto 31st July : 10,000/- INR
- Upto 31st August : With Late Fee of 2,500/- INR
- Upto 30th September : With Late Fee of 7,500/- INR with the special permission of Vice-Chancellor

For Indian Students

- Upto 31st July : 10,000/- INR
- Upto 14th August : With Late Fee of 800/- INR
- Upto 21st August : With Late Fee of 1,200/- INR
- Upto 31st August : With Late Fee of 5,000/- INR
- Upto 10th September : With Late Fee of 10,000/- INR with the special permission of Vice-Chancellor

Total Credits for the Program : 48

SCHEME OF THE COURSE FOR SPRING SEMESTER (I)

Papers No.	Paper Code	Title of the Papers	L*	T*	P*	Cr*/Sem*
Paper - I	M.A.(I)101	Historical Study of Gurmat Sangeet	32	0	0	4
Paper - II	M.A.(I)102	Musicology of Gurmat Sangeet	32	0	0	4
Paper - III	M.A.(I)103	Musicological Presentation of Shabad Keertan Chauki	0	0	44	8
Paper - IV	M.A.(I)104	Critical Study of Raags of Sri Guru Granth Sahib	0	0	40	8

L = Lecture

T = Tutorials

P = Practical

C = Credits

Sem = Semester

HISTORICAL STUDY OF GURMAT SANGEET

SEMESTER - I

(2016-17, 2017-18, 2018-19 Sessions)

Paper - I

Maximum Marks : 100

Credits : 4

Pass Marks : 35%

Theory : 80 Marks

Assignment : 20 Marks

INSTRUCTIONS FOR THE PAPER-SETTER

There will be total 80 Multiple Choice questions (MCQs) out of Section A & B from the syllabus and will carry 80 marks.

INSTRUCTIONS FOR THE CANDIDATES

Candidate will be required to attempt all 80 Multiple Choice questions (MCQs) and each question will carry 01 mark. Candidate has to submit two assignments (one from each section) duly signed by the chief coordinator. Each assignment should be of 2000-3000 words.

Section - A

1. Contribution of Sikh Gurus in the development of Gurmat Sangeet.
2. Historical development of Keertan Chauki Tradition of Gurmat Sangeet.
3. Historical development of prominent Gurmat Sangeet academic institutions.

Section - B

1. Prominent Shabad Keertan Composers of Gurmat Sangeet.
2. Prominent Historical sources of Gurmat Sangeet.

Puratan Janam Sakhian, Vaaran Bhai Gurdas

3. Academic development of Gurmat Sangeet in 20th Century.

MUSICOLOGY OF GURMAT SANGEET

SEMESTER - I

(2016-17, 2017-18, 2018-19 Sessions)

Paper - II

Maximum Marks : 100

Credits : 4

Pass Marks : 35%

Theory	:	80 Marks
Assignment	:	20 Marks

INSTRUCTIONS FOR THE PAPER-SETTER

There will be total 80 Multiple Choice questions (MCQs) out of Section A & B from the syllabus and will carry 80 marks.

INSTRUCTIONS FOR THE CANDIDATES

Candidate will be required to attempt all 80 Multiple Choice questions (MCQs) and each question will carry 01 mark. Candidate has to submit two assignments (one from each section) duly signed by the chief coordinator. Each assignment should be of 2000-3000 words.

Section - A

1. Definition of Technical Terms

Gurmat Sangeet, Raag, Rahaao, Ank, Jati, Dhuni, Shaan, Manglacharan,

Sudhang, Theka, Sam, Taali, Khali, Aavartan, Tihai, Shabad Keertan.

2. Importance of Sri Guru Granth Sahib in music.
3. Musicology of Gurmat Sangeet.

Section-B

1. Raag Parbandh of Gurmat Sangeet.
2. Study of different Classical Singing styles of Gurmat Sangeet.
3. Elements of Indian Classical Music in Gurmat Sangeet.

4. Description of following Raags & Taals

- **Aasa, Gauri (Bhairav Thaata), Gauri Gaureri, Gauri Dakhni, Gauri Maajh, Gauri Sorath, Aasawari Sudhang, Bhairav, Ramkali, Basant, Basant Hindol, Kalyaan, Kalyaan Bhopaali, Prabhaati, Prabhaati Bibhaas.**
- **Iktaal, Teentaal, Chartaal, Teewra, Sultaal, Jhaptaal, Rupak, Tilwaara, Deepchandi.**

MUSICOLOGICAL PRESENTATION OF SHABAD KEERTAN CHAUKI
SEMESTER - I
(2016-17, 2017-18, 2018-19 Sessions)

Paper - III

Maximum Marks : 100

Credits : 8

Pass Marks : 35%

Hazoori Gayan (Practical Performance) : 80 Marks

Taal Description : 20 marks

INSTRUCTIONS FOR THE EXAMINER

The Practical Examination will be conducted by the Chief Coordinator of the Online Study Centres as per the instructions of Gurmat Gyan Online Study Centre, Punjabi University Patiala. The paper will consist of questions set by paper setters with options which will cover the entire syllabus uniformly and will carry 100 marks in all.

INSTRUCTIONS FOR THE CANDIDATES

Harmonium is allowed as an accompaniment, however preference will be given to the candidate performing with the string instruments. Candidate should perform / recite / sing orally without looking into the text. Use of mobiles, tablets, laptops, paper or any such means for reading the text being performed will be considered unfair and will lead to negative marking.

1. A complete stage performance of any two of the following Keertan Chaukis in the various music compositions of a Keertan Chauki i.e. (Shaan, Manglacharan, Shabad Dhrupad Ang, Shabad Khyaal Ang, Shabad Reet, Paurhi) according to different Bani Prakaars :
 - Aasa di Vaar di Chauki - Aasa, Aasawari Sudhang, Prabhaati, Bhairo, Ramkali, Gauri (Bhairav Thaat), Prabhaati Bibhaas.
 - Kalyaan di Chauki - Kalyaan, Gauri Guaareri, Gauri Maajh, Gauri Sorath, Kalyaan Bhopaali.
 - Basant di Chauki - Basant (Poorvi & Bilaawal Thaat), Basant Hindol

2. Parhtaal Gayan in following Raags : Aasa, Parbhaati Bibhaas, Ramkali .
3. Practical performance of following talas on Tabla or Hast Vidhi
 - Iktaal, Teentaal, Chaartaal, Teewra, Sultaal, Jhaptaal, Rupak, Tilwaara, Deepchandi

CRITICAL STUDY OF RAAGS OF SRI GURU GRANTH SAHIB

SEMESTER - I

(2016-17, 2017-18, 2018-19 Sessions)

Paper - IV

Maximum Marks : 100

Credits : 8

Pass Marks : 50%

Viva-Voce	:	40 Marks
Raag Presentation	:	30 marks
Hindustani Singing Styles	:	15 marks
Taal Description	:	15 marks

INSTRUCTIONS FOR THE EXAMINER

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INSTRUCTIONS FOR THE CANDIDATES

Harmonium is allowed as an accompaniment, however preference will be given to the candidate performing with the string instruments. Candidate should perform / recite / sing orally without looking into the text. Use of mobiles, tablets, laptops, paper or any such means for reading the text being performed will be considered unfair and will lead to negative marking.

1. Fifteen shabad composition with proper Gaayaki in singing style of Dhrupad Ang/Khyaal Ang from the following prescribed raags and Candidate should also be able to give brief introduction of other raags also.

Aasa, Gauri (Bhairav Thaat), Gauri Gaaareri, Gauri Dakhni, Gauri Maajh, Gauri Sorath, Aasawari Sudhang, Bhairav, Ramkali, Basant, Basant Hindol, Kalyaan, Kalyaan Bhopaali, Prabhaati, Prabhaati Bibhaas.

2. Ability to perform two Hindustani singing styles with proper Gaayaki from the following music styles.

- Slow Khyaal, Fast Khyaal.

3. Demonstration of the following taals on hand/tabla/Pakhawaj with Ikgun, Dugun and Chaugun Laiakari.

- Iktaal, Teentaal, Chaartaal, Teewra, Sultaal, Jhaptal, Rupak, Tilwaara,

Deepchandi

SCHEME OF THE COURSE FOR AUTUMN SEMESTER (II)

Papers No.	Paper Code	Title of the Papers	L*	T*	P*	Cr*/Sem*
Paper - I	M.A.(I)105	Theoretical Survey and Scientific Study of Hindustani Music	49	0	0	4
Paper - II	M.A.(I)106	Musicology of Gurmat Sangeet	32	0	0	4
Paper - III	M.A.(I)107	Musicological Presentation of Shabad Keertan Chauki	0	0	44	8
Paper - IV	M.A.(I)108	Critical Study of Raags of Sri Guru Granth Sahib	0	0	40	8

L = Lecture

T = Tutorials

P = Practical

C = Credits

Sem = Semester

THEORETICAL SURVEY AND SCIENTIFIC STUDY OF HINDUSTANI MUSIC
SEMESTER - II
(2016-17, 2017-18, 2018-19 Sessions)

Paper - I

Maximum Marks : 100

Credits : 4

Pass Marks : 35%

Theory	:	80 Marks
Assignment	:	20 Marks

INSTRUCTIONS FOR THE PAPER-SETTER

There will be total 80 Multiple Choice questions (MCQs) out of Section A & B from the syllabus and will carry 80 marks.

INSTRUCTIONS FOR THE CANDIDATES

Candidate will be required to attempt all 80 Multiple Choice questions (MCQs) and each question will carry 01 mark. Candidate has to submit two assignments (one from each section) duly signed by the chief coordinator. Each assignment should be of 2000-3000 words.

Section - A

1. **Definition of Technical Terms:**
Naad, Swar, Vaadi-Samvaadi, Vivaadi, Anuvaadi, Varjit, Alankaar, Kan, Meend, Khatkaa, Murki, Sthaa-i-Antraa, Alaap-Taan, Andolan, Gamak, Greh, Ansh, Jaati, Niyaa-s-Apniyaas, Avirbhaav-Tirobhaav, Vakar Swar, Sur Malikaa, Lakshan Geet, Nibad-Gaayan, Anibad-Gaayan, Pooraanatrik (Major-Tone), Laghuanatrik (Minor-Tone), Ardhaanatrik (Semi-Tone), Vibration, Frequency, Pitch, Intensity, Timbre, Echo, Resonance, Consonance.
2. **Short Note:** Raag Lakshan, Alaptav-Bahutav, Sur-Samvaad, Correct Intonation of Swar, Thaata, Raag, Raag-Ang, Raagvargikaran.
3. **Music:** Its nature, scope and relationship with other fine arts (with special reference to Raag-Raagini Paintings, Dhyaan of Raag).
4. **Comparative study of Swar, Raag, Taal & Music styles of Hindustani and Carnatic music tradition.**
5. **Interrelationship between Rabindra Sangeet and Indian Music.**

Section - B

1. **Aesthetics: Origin, Principles and relation to Indian Music.**
2. **Origin and development of scale in Indian music.**
3. **Time theory of Hindustani Music.**
4. **Notation System introduced by V.N. Bhatkhande & V.D. Paluskar.**
5. **Classification of Indian Musical Instruments: ancient, medieval and modern.**

MUSICOLOGY OF GURMAT SANGEET

SEMESTER - II

(2016-17, 2017-18, 2018-19 Sessions)

Paper - II

Maximum Marks : 100

Credits : 4

Pass Marks : 35%

Theory	:	80 Marks
Assignment	:	20 Marks

INSTRUCTIONS FOR THE PAPER-SETTER

There will be total 80 Multiple Choice questions (MCQs) out of Section A & B from the syllabus and will carry 80 marks.

INSTRUCTIONS FOR THE CANDIDATES

Candidate will be required to attempt all 80 Multiple Choice questions (MCQs) and each question will carry 01 mark. Candidate has to submit two assignments (one from each section) duly signed by the chief coordinator. Each assignment should be of 2000-3000 words.

Section - A

1. Definition of Technical Terms

Ghar, Dhrupad Ang, Rabaabi, Pade, Dupade, Tipade, Chaupade, Ashtpadi,
Torha, Uthaan, Mukaa, Mukhraa, Chakradaar, Relaa, Lagi, Thhaah, Doon,
Keertan Chauki, Partaal, Paltaa.

2. Musicological Study of Keertan Chauki.

3. Keertan Chauki tradition of Gurmat Sangeet.

Section - B

1. Contribution of Gurmat Sangeet in the development of Raags.

2. Study of different Folk Singing styles of Gurmat Sangeet.

3. Elements of Folk music in Gurmat Sangeet.

4. Description of following Raags & Taals

- **Gujri, Devgandhaari, Wadhans, Todi, Aasawari, Bilaawal, Bilaawal Dakhni, Bilaawal Mangal, Gond, Bilaawal Gond, Maaru Kafi, Devgandhaar, Soohi, Soohi Kafi, Soohi Lalit, Saarang,**
- **Daadra, Kehrwa, Pauri, Chaartaal di Sawari**

MUSICAL PRESENTATION OF SHABAD KEERTAN CHAUKI

SEMESTER - II

(2016-17, 2017-18, 2018-19 Sessions)

Paper - III

Maximum Marks : 100

Credits : 8

Pass Marks : 35%

Hazoori Gayan (Practical Performance) : 80 Marks

Taal Description : 20 marks

INSTRUCTIONS FOR THE EXAMINER

The Practical Examination will be conducted by the Chief Coordinator of the Online Study Centres as per the instructions of Gurmat Gyan Online Study Centre, Punjabi University Patiala. The paper will consist of questions set by paper setters with options which will cover the entire syllabus uniformly and will carry 100 marks in all.

INSTRUCTIONS FOR THE CANDIDATES

Harmonium is allowed as an accompaniment, however preference will be given to the candidate performing with the string instruments. Candidate should perform / recite / sing orally without looking into the text. Use of mobiles, tablets, laptops, paper or any such means for reading the text being performed will be considered unfair and will lead to negative marking.

1. A complete stage performance of any two of the following Keertan Chaukis in the various music compositions of a Keertan Chauki i.e. (Shaan, Manglacharan, Shabad Dhrupad Ang, Shabad Khyaal Ang, Shabad Reet, Paurhi) according to different Bani Prakaars :
 - Saarang Di Chauki - Saarang, Bilaawal Dakhni, Gond, Bilaawal Gond.
 - Bilaawal Di Chauki - Bilaawal, Bilaawal Mangal, Aasavari, Maaru Dakhni, Devgandhaar, Soohi Lalit, Soohi Kafi, Gauri Dakhni, Gujri, Devgandhaari, Todi, Basant.

- **Anand Karaj Di Chauki - Wadhans, Soohi, Gujri, Todi, Aasavari, Aasa Raamkali.**
 - **Janam Samey / Shukraane Di Chauki - Gujri, Todi, Aasa, Raamkali (Anand Sahib).**
2. **Parhtaal Gaayan - Saarang, Soohi, Bilaawal.**
 3. **Demonstration of following taals on hand/taal saaz with Ikgun, Dugun and Chaugun Laikari**
 - **Daadra, Kehrwa, Pauri, Chaartaal di Sawaari and All taals prescribed in previous Semester.**

CRITICAL STUDY OF RAAGS OF SRI GURU GRANTH SAHIB

SEMESTER - II

(2016-17, 2017-18, 2018-19 Sessions)

Paper - IV

Maximum Marks : 100

Credits : 8

Pass Marks : 35%

Viva-Voce	:	40 Marks
Raag Presentation	:	30 marks
Hindustani Singing Styles	:	15 marks
Taal Description	:	15 marks

INSTRUCTIONS FOR THE EXAMINER

The Practical Examination will be conducted by the Chief Coordinator of Online Study Centres as per the instructions of Gurmat Gyan Online Study Centre, Punjabi University Patiala. The paper will consist of questions set by paper setters with options which will cover the entire syllabus uniformly and will carry 100 marks in all.

INSTRUCTIONS FOR THE CANDIDATES

Harmonium is allowed as an accompaniment, however preference will be given to the candidate performing with the string instruments. Candidate should perform / recite / sing orally without looking into the text. Use of mobiles, tablets, laptops, paper or any such means for reading the text being performed will be considered unfair and will lead to negative marking.

1. Fifteen shabad composition with proper Gayaki in singing style of Dhrupad Ang/Khyaal Ang from the following prescribed raags and the candidate should be able to give brief introduction of other raags also :
Gujri, Devgandhaari, Wadhans, Todi, Aasawari, Bilaawal, Bilaawal Dakhni, Bilaawal Mangal, Gond, Bilaawal Gond, Maaru Kafi, Devgandhaar, Soohi, Soohi Kafi, Soohi Lalit, Saarang,
2. Ability to perform the Hindustani singing styles with proper Gaayaki as following.
 - Dhrupad, Folk Song (Anibadh and Nibadh)
3. Demonstration of the following taals on hand/tabla/pakhawaj with Ikgun, Dugun and Chaugun Laikari.
 - Daadra, Kehrwaa, Pauri, Chaartaal di Savaari and All taals prescribed in Previous Semester.

GUIDELINES

1. The University will provide all the teaching material on website.
2. The University will conduct an online examination in theory and practical examination will be conducted through Video Recording or Video Conferencing.
3. First Semester (Spring) of the Course will be held from August to December followed by the Examination in the month of December and Second Semester (Autumn) will be from January to May followed by the Examination in the month of May.
4. The University will provide certificates to the successful candidates. Successful candidate who obtains 60% or more marks in all papers, shall be placed in the First division, those who obtain 50% or more marks but less than 60% marks shall be placed in Second division and below 50% marks shall be placed in third division.
5. Candidate will have to pass all theory and practical papers separately.