

# FOUNDATION COURSE IN GURMAT SANGEET

## ACADEMIC POLICY/ORDINANCES

Objectives of the Course	:	An Online Initiative by Gurmat Sangeet Chair - Department of Gurmat Sangeet, Punjabi University, Patiala to disseminate the message of Sikh Gurus through Gurmukhi, Gurmat Studies and Gurmat Sangeet at global level.
Duration of the Course	:	Two Semesters
Admission Eligibility	:	The Candidate must have passed Gurmat Gyan Elementary Course
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	:	200US\$ (10,000/- INR) upto 30 <sup>th</sup> September With Late Fee 250US\$ (12,500/- INR) upto 31 <sup>st</sup> October With Late Fee 350US\$ (17,500/- INR) and with the special permission of Vice-Chancellor upto 30 <sup>th</sup> November
Total Credits for the Program	:	126 Out of which 20.63% credits have been assigned to Allied Papers 49.21% credits to Skill based papers 30.16% Credits to Core Papers

## SCHEME OF THE COURSE FOR SPRING SEMESTER

Compulsory/ Elective	Papers	Paper Code	Title of the Papers	L*	T*	P*	Cr*/Sem*
Compulsory Papers	Paper I	FGS101	Learning of Gurmukhi	15	14	0	22
	Paper II	FGS102	Introduction of Sikhism	10	06	0	13
Elective Papers	Paper III	FGS103	Fundamentals of Gurmat Sangeet Vocal Tradition	19	0	0	19
		FGS104	Fundamentals of Gurmat Sangeet String Instrumental Tradition	19	0	0	19
		FGS105	Fundamentals of Gurmat Sangeet Percussion Instrumental Tradition	19	0	0	19
Elective Papers	Paper IV	FGS 106	Practical Performance of Shabad Keertan Gayan	0	0	18	09
		FGS 107	Practical Performance of String Instruments	0	0	18	09
		FGS 108	Practical Performance of Percussion Instruments (Jorhi/Tabla)	0	0	18	09

L = Lecture

T = Tutorials

P = Practical

C = Credits

Sem. = Semester

## LEARNING OF GURMUKHI (Paper I - FGS 101)

### Section - A (Theory)

1. Introduction to Gurmukhi script
2. Recognition of Gurmukhi Letters (Penti Akhari)
3. Vowels & Consonants (Swar & Vyanjan)
4. Use of Matras

### Section - B (Tutorials)

Practical performance and viva voce will be held from the following syllabus by the examiner.

1. Introduction to Gurmukhi script
2. Recognition of Penti Akhari
3. Vowels & Consonants (Swar & Vyanjan)
4. Use of Matras

## PATTERN OF EVALUATION

Theory	Assessment of 10 Marks
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## INTRODUCTION OF SIKHISM (Paper II - FGS 102)

### Section - A (Theory)

1. Sikhism
2. Ten Gurus
3. Ardas
4. Five Takhts

### Section - B (Tutorials)

Viva-voce (Santhya test) will be held from the following syllabus by the examiner.

1. Santhya test, Jap ji Sahib (Panj Paurian)

## PATTERN OF EVALUATION

Theory	Assessment of 10 Marks
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## FUNDAMENTALS OF GURMAT SANGEET VOCAL TRADITION (Paper III - FGS 103)

1. Definitions of technical terms:  
Sangeet, Bharti Sangeet, Hindustani Sangeet, Gurmat Sangeet (Sikh Music), Indian Classical Music (Shastriya Sangeet), Naad, Sur, Shudh Sur, Komal Sur, Teevar Sur, Vikrit Sur, Saptak, Mandar Saptak, Madh Saptak, Taar Saptak, Alankar, Sargam, Thaata, Raag, Aaroh, Avroh, Mukkh Ang / Pakar, Varjit Sur, Jaati, Aurav, Sharav, Sampooran, Vaadi Sur, Samvaadi Sur, Anuvaadi Sur, Raag Time/Samma, Laia, Vilambit Laia, Madh Laia, Drut Laia, Taal, Maatra, Vibhaag, Sam, Taali, Khaali, Varan, Thekaa, Avartan, Tihaai, Mukaa, Shabad, Shaan, Manglacharan, Rahaa, Chhant, Ank.
2. Contribution of Guru Nanak Dev ji and Guru Angad Dev ji in the development of Gurmat Sangeet
3. Introduction of 10 Thaats
4. Shabad Keertan presentation
5. Description of Raagas: Bilawal, Kalyan, Aasa
6. Description of Taalas: Daadraa, Kehrvaa, Teentaal

## **PRACTICAL PERFORMANCE OF SHABAD KEERTAN GAYAN**

### **(Paper IV - FGS 106)**

1. Alankar in Madh and Drut Laia (Minimum 05)
2. Singing presentation of Shabad composition in each of the following Ragas of syllabus: Bilaawal (One Shabad Composition), Kalyan (One Shabad Composition), Aasa (Partial),
3. Taalas: Teentaal, Daadra, Kehrvaa
4. Sodar di Chauki (Chhant and Salok)

### **PATTERN OF EVALUATION**

Theory	Assessment of 10 Marks
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## **FUNDAMENTALS OF GURMAT SANGEET INSTRUMENTAL TRADITION**

### **(Paper III - FGS 104)**

1. Definitions of technical terms:  
Sangeet, Bharti Sangeet, Hindustani Sangeet, Gurmat Sangeet (Sikh Music), Indian Classical Music (Shastriya Sangeet), Naad, Sur, Shudh Sur, Komal Sur, Teevar Sur, Vikrit Sur, Saptak, Mandar Saptak, Madh Saptak, Taar Saptak, Alankaar, Sargam, Thaata, Raag, Aaroh, Avroh, Mukkh Ang / Pakar, Varjit Sur, Jaati, Aurav, Sharav, Sampooran, Vaadi Sur, Samvaadi Sur, Anuvaadi Sur, Raag Time/Samma, Laia, Vilambit Laia, Madh Laia, Drut Laia, Taal, Maatra, Vibhaag, Sam, Taali, Khaali, Varan, Thekaa, Avartan, Tihaai, Mukaa, Shabad, Shaan, Manglacharan, Rahaa, Chhant, Ank.
2. Contribution of Guru Nanak Dev ji and Guru Angad Dev ji in the development of Gurmat Sangeet
3. Introduction of 10 Thaats
4. Shabad Keertan presentation
5. Description of Raagas: Bilawal, Kalyan, Aasa
6. Description of Taalas: Daadraa, Kehrvaa, Teentaal

## **PRACTICAL PERFORMANCE OF STRING INSTRUMENTS**

### **(Paper III - FGS 107)**

Note: Candidate shall opt one string instrument from the following:

- Rabab, Saranda, Taus, Dilruba, Sarangi, Israj
1. Basic Alankars in Madh and Drut Laia (Minimum 05)
  2. Presentation of Shabad composition in each of the following Raagas of syllabus: Bilaawal (One Shabad Composition), Kalyan (One Shabad Composition), Aasa (Partial),
  3. Taalas: Teentaal, Daadra, Kehrvaa
  4. Sodar di Chauki (Chhant and Salok)

### **PATTERN OF EVALUATION**

Theory	Assessment of 10 Marks
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## **FUNDAMENTALS OF GURMAT SANGEET PERCUSSION INSTRUMENTAL TRADITION (Paper III - FGS 105)**

1. Definition of Technical terms  
Sangeet, Bharti Sangeet, Hindustani Sangeet, Gurmat Sangeet (Sikh Music), Sur, Laia, Vilambit Laia, Taal, Maatraa, Vibhaag, Sam, Taali, Khaali, Thekaa, Avartan, Tihaai, Jorhi, Tabla, Band Bol, Khulle Bol, Table / Jorhi de Varan, Shabad,
2. Contribution of Guru Nanak Dev ji, and Guru Angad Dev ji in the development of Gurmat Sangeet
3. Description of Taalas: Daadraa, Kehrvaa, Teentaal,

4. Shabad Keertan presentation
5. Basic Introduction of Jorhi/Tabla Instrument
6. Importance of Taala in Gurmat Sangeet

### **PRACTICAL PERFORMANCE OF PERCUSSION INSTRUMENTS (JORHI/TABLA) (Paper IV - FGS 108)**

Note: Candidate shall opt one percussion instrument either Jorhi or Tabla

1. Basic Varan (Tabla or Jorhi)
2. Combined Syllables: Titt, Tir, Kit, GeGe, KeKe, GeGeTitt
3. Thekaa Paurhi Taal

### **PATTERN OF EVALUATION**

Theory	Assessment of 10 Marks
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### **SCHEME OF THE COURSE FOR AUTUMN SEMESTER**

Compulsory/ Elective	Papers	Paper Code	Title of the Papers	L*	T*	P*	Cr*/Sem*
Compulsory Papers	Paper I	FGS 109	Orientation of Gurmukhi	15	14	0	22
	Paper II	FGS 110	Fundamentals of Sikhism	10	06	0	13
Elective Papers	Paper III	FGS 111	Basics of Gurmat Sangeet Vocal Tradition	19	0	0	19
		FGS 112	Basics of Gurmat Sangeet String Instrumental tradition	19	0	0	19
		FGS 113	Basics of Gurmat Sangeet Percussion Instrumental Tradition	19	0	0	19
Elective Papers	Paper IV	FGS114	Practical Performance of Shabad Keertan Gayan	0	0	18	09
		FGS115	Practical Performance of String Instruments	0	0	18	09
		FGS116	Practical Performance of Percussion Instruments (Jorhi/Tabla)	0	0	18	09

L = Lecture

T = Tutorials

P = Practical

C = Credits

Sem. = Semester

### **ORIENTATION OF GURMUKHI (Paper I - FGS 109)**

#### **Section - A (Theory)**

1. Formation of Words
2. Word Translation
3. Counting

#### **Section - B (Practical)**

Practical performance and viva voce will be held from the following syllabus by the examiner.

1. Formation of Words
2. Word Translation
3. Counting

## **PATTERN OF EVALUATION**

Theory	Assessment of 10 Marks
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### **FUNDAMENTALS OF SIKHISM (Paper II - FGS 110)**

#### **Section - A (Theory)**

1. Sri Guru Granth Sahib
2. Gurdwara
3. Introduction of basic scriptural compositions (Nitnem dian Banian)
4. Introduction of Sikh Rehat Maryada

#### **Section - B (Tutorials)**

1. Presentation of Ardas
2. Presentation of Hukamnama

## **PATTERN OF EVALUATION**

Theory	Assessment of 10 Marks
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### **BASICS OF GURMAT SANGEET VOCAL TRADITION (Paper III - FGS 111)**

1. Basic principles of Raaga
2. Basic principles of Taala
3. Music Instruments of Gurmat Sangeet
4. Importance of Rahao in Gurmat Sangeet
5. Description of Raagas: Dhanaasri, Tilang, Suhi
6. Description of Taalas: Ektaal, Rupak, Chaartaal

### **PRACTICAL PERFORMANCE OF SHABAD KEERTAN GAYAN**

#### **(Paper IV - FGS 114)**

1. Basic Alankars in Madh and Drut Laia (Minimum 05)
2. Singing presentation of Shabad composition in the each of the following Raagas of syllabus: Dhanaasri (Shaan, Manglacharan & One Shabad), Tilang (Shaan & One Shabad Composition), Suhi (Dhrupad Ang Shabad)
3. Taalas: Paurhi, Ektaal, Roopak
4. Sodar di Chauki (Paurhi)

## **PATTERN OF EVALUATION**

Theory	Assessment of 10 Marks
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### **BASICS OF GURMAT SANGEET STRING INSTRUMENTAL TRADITION (Paper III - FGS 112)**

1. Basic principles of Raaga
2. Basic principles of Taala
3. Music Instruments of Gurmat Sangeet
4. Importance of Rahao in Gurmat Sangeet
5. Description of Raagas: Dhanaasri, Tilang, Suhi
6. Description of Taalas: Ektaal, Rupak, Chaartaal

## **PRACTICAL PERFORMANCE OF STRING INSTRUMENTS**

### **(Paper IV - FGS 115)**

Note: Candidate shall opt one string instruments from the following:

Rabab, Saranda, Taus, Dilruba, Sarangi, Israj

1. Basic Alankars in Madh and Drut Laia (Minimum 05)
2. Presentation of Shabad composition in the each of the following Raagas of syllabus:  
Dhanaasri (Shaan, Manglacharan & One Shabad), Tilang (Shaan & One Shabad Composition),  
Suhi (Dhrupad Ang Shabad)
3. Taalas: Paurhi, Ektaal, Roopak
4. Sodar di Chauki (Paurhi)

### **PATTERN OF EVALUATION**

Theory	Assessment of 10 Marks
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## **BASICS OF GURMAT SANGEET PERCUSSION INSTRUMENTAL TRADITION (Paper III - FGS 113)**

1. Basic principles of Taala
2. Role of Jorhi/Tabla player in Kirtan Presentation
3. Description of various parts of Tabla / Jorhi
4. Description of Taalas: Ektaal / Chaartaal, Rupak / Tiwra

## **PRACTICAL PERFORMANCE OF PERCUSSION INSTRUMENTS (JORHI/TABLA) (Paper IV - FGS 116)**

Note: Candidate will have to opt one percussion instrument either Jorhi or Tabla

1. Lagi and Tihaai in Keharwaa Taal
2. Kayada in Teental
3. Thhekaa Iktaal / Chaartaal, Roopak / Tiwra
4. Mukaa in Paurhi Taal

### **PATTERN OF EVALUATION**

Theory	Assessment of 10 Marks
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### **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. Gurmukhi and Gurmat Sangeet (Practical) are skill papers while Gurmat Studies is allied paper and Gurmat Sangeet (theory) is core paper.
4. First Semester (Spring) of the Course will be held from October to February followed by the Examination in the month of February and Second Semester (Autumn) will be from March to July followed by the Examination in the month of July.
5. 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 55% or more marks but less than 60% marks shall be placed in Second division and below 55% marks shall be placed in third division. Successful candidates who obtain 75% or more marks in aggregate will be placed in the First Division with 'Distinction'.

6. Candidate will opt one stream in one session from Gurmat Sangeet (Gayan-Vocal), Gurmat Sangeet (Vadan-Instrumental : one string instrument Rabab, Saranda, Taus, Dilruba, Sarangi or Israj) but he may be allowed to play string instrument Rabab, Saranda, Taus, Dilruba, Sarangi, Israj or Tanpura as accompanist for Keertan performance. In the course of percussion, candidate shall choose either Jorhi or Tabla.
7. If a Candidate wants to appear for more than one stream from Vocal, String Instrumental and Percussion Stream of Gurmat Sangeet subject, He/She shall take additional stream along with the main subject and will be allowed to appear for the examination of additional subject after the submission of 40 US\$ (Rs. 1500/- INR) per stream.
8. Candidate will have to pass all theory and practical papers.