

Post Graduation Department of Music Vocal

MA Music Vocal

1. Programme Outcome-

The Master degree focuses on understanding music through different methods like analytical, historic, pedagogical, and performance skills. It focuses on the training of human voice and also on the various vocal techniques used in singing. Through this degree students demonstrate acknowledgement, awareness and exploration of connections across music sub-disciplines and human experiences by integrating knowledge learned within the context of history, theory, performance and culture. In addition to the learning the students will be skilled with knowledge specific to their chosen field.

2. Programme Specific Outcome

PSO1- The Master degree focuses on understanding the scientific study of music. Through this degree the student learns and understands more of the base of Indian music i.e. Indian Classical music, also the students get aware of the other forms of music with specific reference to the rich heritage of our country i.e. semi classical music, light music, folk music etc. This course not only focuses on the practical part but also the theoretical part of music. Apart from choosing carrier as a performer, or as a composer or a studio recordist, or as an arranger a student can also go for further study at the doctoral level.

MA (MUSIC VOCAL) I: SEMESTER-I

MMUS 101: SCIENTIFIC & ACCOUSTICAL STUDY OF HINDUSTANI MUSIC-I

Course Outcome: This course is divided in two sections i.e. Section A & B. In section A, students are taught some major acoustical terms like Sound, Frequency, Pitch, Intensity and Timbre. They also learn different music scales that include Pythagorean Scale, Diatonic Scale, and Equally Tempered Scale and understand the concepts of Reflection, Refraction and Diffraction in terms of Auditorium Acoustics. In section B they are taught the concept of Notation system, Voice culture in the context of Hindustani Music. This section introduces student a detailed study of technical terms with special reference to their singing techniques like Margi, Deshi, Kan, Meend, Avirbhav-Tirobhav etc. They also learn the correct intonation of the Swar.

MMUS 102: PAPER – II: HISTORY OF INDIAN MUSIC

Course Outcome: This course comprises of two sections; Section A& B. Section A provides the knowledge of the history of Indian music. It also includes the development of Indian music in Vedic, Hindu and Muslim period. Students get introduced with the life sketches and the contribution of music scholars and musicians like Ustad Sohan Singh, Bade Gulam Ali Khan, Prof. Tara Singh and Ustad Rashid Khan. They also get to understand the analytical study of Guru Granth sahib ji in the context of musical terms. In section B with the reference to Gharanas they learn the contribution of Punjab to Indian Classical Vocal Music and historical development of prescribed Gayan Shallies. Students also learn the origin, development and characteristics of Agra, Gwalior and Delhi Gharanas.

MMUS 103: PAPER III: STAGE PERFORMANCE

Course Outcome: This course plays important role in the personality development of students because it gives the students an opportunity to increase the level of their confidence. They perform on stage the various prescribed Raags accompanied with a Tanpura with all the necessary technicalities. They make use of an instrument like harmonium while performing folk song from Punjab Region which helps them to learn the use of instruments while singing. It gives students a way to connect with other people. Stage performance helps the students to demonstrate proper vocal technicalities.

MMUS 104: PAPER – IV: VIVA-VOCE

Course Outcome: In Viva Voce course paper knowledge achieved by the students from the above given courses is to be examined by the subject experts. Marks are awarded according to their performance and students also get to know about the level of knowledge.

Elective Paper –I

STUDY OF INDIAN PERCUSSION INSTRUMENT i.e. TABLA

Course Outcome: On the completion of the course the students will be able to;

- Gain the knowledge of percussion instruments.
- Acquire the knowledge of comparative study of various Talas and its units.
- Able to explain the playing techniques of Tabla.
- Gain the knowledge of contributions of Tabla artists of various schools or Gharanas.

Elective Paper –II

Folk Music of Punjab

Course Outcome: On the completion of the course the students will be able to;

- Identify the fundamental concept of folk music.
- Examine the contributions of Male and female Punjabi Folk Singers.
- Demonstrate the concept of folk music.
- Interpret the concept various folk forms.
- Distinguish between various types of folk songs.

MA (MUSIC VOCAL) I: SEMESTER- II

MMUS 201: PAPER I: SCIENTIFIC & ACOUSTICAL STUDY OF HINDUSTANI MUSIC

Course Outcome: This course divided in two sections i.e. Section A&B. It makes the students understand the scientific and acoustical study of Hindustani Music. In section A they learn terms like Fundamental Frequency, Beats, Echo, Resonance, Consonance, Overtones and Reverb. They study about studio recording, techniques with special reference to composing and editing. Students learn about the analytical study of Indian Music system with special reference to their Swara, Raag, Gayan, Shallie and Taal system. In section B students also studies the Shruti from Ancient to Modern Period. They understand the concept of Melody and Harmony in music and learn the importance and techniques how to use electronic gadgets in public performances.

MMUS 202: PAPER- II: HISTORY OF INDIAN MUSIC

Course Outcome: This course comprises of two sections; Section A & B provides the knowledge of the history of Indian music. In section A development of Indian music in British and Post-Independence Era period is studied. Students are introduced with the life sketches and the contribution of music scholars and musicians like Ustad Allah Rakha Khan, Pt. Ajoy Chakarborty, Ustad Amir Khan and Pandit A.T. Kanan. They learn the contribution of some royal patron like Mohan Singh Tomar, Wajid Ali Shah, and Mohammad Shaha Rangila in the Indian music development. In section B, Historical development of prescribed Gayan Shallies gets introduced. Student learns the origin, development and characteristics of Kirana, Jaipur and Rampur Sehaswan Gharanas. They also study Folk and Sufi Music traditions of Punjab.

MMUS 203: PAPER III: STAGE PERFORMANCE

Course Outcome: This course plays important role in the personality development of students because it gives the students an opportunity to raise their level of their confidence and overcome the stage fear. They perform on stage the prescribed Raags with all the technicalities. They use different instrument while performing Bhajan or a Shabad in classical style in Raag as prescribed in Sri Guru Granth Sahib which makes them learn the use of instruments while singing. They make use of T a b l a and hands to demonstrate different types of Taal. Stage performance helps the students to demonstrate proper vocal technicalities.

MMUS 204: PAPER – IV: VIVA-VOCE

COURSE OUTCOME: In Viva Voce course paper knowledge achieved by the students from the above given courses is to be examined by the subject experts. Marks are awarded according to their performance and students also get to know about the level of knowledge.

Elective Paper –I

STUDY OF DEVOTIONAL MUSIC

Course Outcome: On the completion of the course the students will be able to;

- Explore the ability of an artist with Sufism artistic aptitude.
- Have the ability to demonstrate various aspects of Gurmat Sangeet.
- Evaluate the mood created by the rendition of Raag
- Identify what Sufi music is, what is enjoyable to sing and profitable to society.
- Demonstrate the concept of devotional music.
- Interpret the concept of Gurmat Sangeet.

Elective Paper –II

Conceptual Aspects of Indian Music (Music Therapy)

Course Outcome: On the completion of the course the students will be able to;

- Acquire positive effects on mood resulting in better concentration and attention.
- It will help reducing anxiety among students.
- It will help the students fight with disorders i.e. Insomnia and Psychological disorders.

MA (MUSIC VOCAL) II: SEMESTER- III

PSO 2- The master degree focuses on understanding the scientific study of music. Through this degree students demonstrates acknowledgement, awareness and exploration of connections across music sub-disciplines and human experiences by integrating knowledge learned within the context of history, theory, performance and culture.

Course Outcomes CO3 (A)- Aesthetical study of Hindustani Music (Music Vocal)

In this course students learn about the various principles of Aesthetics. It allows them understand about the relationship of music with other forms of art. It helps the students to learn the comparison between traditional and contemporary system of musical teaching. The influence that music has throughout the world is immeasurable. With the ability to help in identifying the culture, as well as educate countries about other cultures, music also provides sense of knowledge. It can be a tool for many things like relaxation, stimulation and communication so students will also get to know about the impact of Globalization on Indian Music.

They study about the roles that classical music plays in film music. This course make the students understand the different characteristics of folk music particularly that of Punjabi folk singing styles which includes Kawishri, Vaar, Tappe which will help them to remain in touch with the folk culture.

CO3 (B)- Raag And Taal : Their Physics and Aesthetics

In this course they study meaning of the term Raag its concepts and characteristic. They get familiar to use Ten Ashray Raags after doing their analytical study. This course makes them understand the role of Jati system in the evolution of Raag. Classification of Ancient and Medieval systems of Raag like Grama-Raag Classification, Shudha-Chhayalag- Sankiran Raag Classification etc are taught, so the students understand their roles. They also study the concept and various Elements of Taal (10 Praan) which helps the students learn the time dimension of music, the means by which musical rhythm and form were guided and expressed. This course enables the students to examine the selected Raags like Poorvi, Jaunpuri, Nat Bhairav etc. with critical approach. It help in the development of their critical thinking.

CO3 (C)- Stage Performance

This course plays important role in the personality development of students because it gives the students opportunity to increase the level of their confidence and overcome stage fear. They learn to perform Raags on stage with all its technicalities. They make use of an instrument like harmonium while performing Sufiana Qalam/Ghazal which helps them to learn more of the use of instruments

while singing. They use Tabla and hands to demonstrate different types of Taal. In this way stage performance help the students to demonstrate proper vocal technicalities.

CO3 (D)-Viva- Voce

In Viva Voce course paper knowledge achieved by the students from the above given courses is to be examined by the subject experts. Marks are awarded according to their performance and students also get to know about the level of knowledge.

Course Outcomes CO4 (A)- Aesthetical study of Hindustani Music (Music Vocal)

In this course students learn about the Origin & development of Rasa Sidhant and Comparative study of Rasa Sidhant & Aesthetics, Principle and Importance of Accompaniment in Classical Vocal Music. They come to know about the relationship of Music and Religion. The influence that music has throughout the world is immeasurable. With the ability to help in identifying the culture, as well as educate countries about other cultures, music also provides sense of knowledge. It can be a tool for many things like relaxation, stimulation and communication so students also get to know about the Modern Trends in Classical Music and Relationship of Folk Music and Classical Music.

They study the full details of different folk forms of Sri Guru Granth Sahib. This course make students understand the various characteristics of folk music particularly that of Punjabi folk singing styles which includes Kawishri, Vaar, Tappe which helps them to remain in touch with the folk culture.

CO4 (B)- Raag And Taal : Their Physics and Aesthetics

In these course students learns about the various elements of Raag-Vistaar. They learn about the Concept of Raag-Dhyan. Students get aware of the analytical study of the Raag Classifications. It helps the students to understand the comparison between traditional and contemporary system of Raag Classifications. They study about the Contribution of Punjab to Raags of Hindustani Music with special reference to Gurmat Sangeet and Punjabi Folk Music. This course makes the students understand the Concept and Distinction of Samprakirtik Raags, Principles of Combination of Raags, the Evolution and Development of Percussion Instruments and their importance in Indian classical music with special reference to Tabla.

CO4 (C)- Stage Performance

This course improves more of their confidence and makes them more competent to be a quality performer on stage. In this they learn to perform on stage on the prescribed Raags with all its technicalities. They make use of the instruments like harmonium while performing Thumri or Dadra which will train them to make use of instruments while performance. They use Tabla and hands to demonstrate different types of Taal. Stage performance helps the students to demonstrate proper vocal technicalities.

CO4 (D)-Viva- Voce

In Viva Voce course paper knowledge achieved by the students from the above given courses is to be examined by the subject experts. Marks are awarded according to their performance and students also get to know about the level of knowledge.

B.A I (Music Vocal)

1. Programme Outcome-

Music Vocal is considered as evergreen subject due to its high utility and huge demand in the job area and as well as in attaining the popularity and fame. Graduation in Music Vocal paves way to develop critical enquiry into the value and potential and to prepare students for entry into work of Personality Development, Social Music Therapies, Cultural Policy, Sound Archives, Sound Recorder, Music Arranger, Stage Performer etc.

Course Outcomes CO1 (A)- BASICS OF INDIAN MUSIC

In this course the students who opt music vocal as an optional subject are taught the basics of Indian music. In the Indian music where the students are taught the origin and development of Music in the ancient period, explanation of various musical terms, role of music in human life, knowledge of the instruments like tabla and harmonium and brief introduction of Shri Guru Granth Sahib in the context of Music.

CO1 (B)- STAGE PERFORMANCE

The students will develop the moral values while performing, listening music to culcate their regards and love to music which is very vast. They also develop the ability to sing alankars in the Raags with harmonium, ability to sing drut khayal, geet and lok geet, ability to demonstrate taals on hand with layakarries through which these causes to perform well.

CO2 (A)- BASICS OF INDIAN MUSIC

In this course the students are taught again the basics of Indian music. In the Indian music where the students are taught the historical development of Music in the Hindu period, they are also taught classification of Indian Musical Instruments, description of various elements like Laya, Thaata, Raag, Alaap, Taan, Jatti, Gamak and they also understand the contribution of Rababi and Kirtaniye to Gurmat Sangeet. Students will be able to cultivate their voice quality in a right manner with the knowledge of voice culture.

CO2 (B)- STAGE PERFORMANCE

The students will develop the ability to sing alankars in the prescribed Raags with harmonium, ability to sing shabad or bhajan or ghazal, ability to demonstrate the Taals on hand with layakarries through which these causes to Perform well.

B.A II (Music Vocal)

Programme Outcome-

Music Vocal is considered as evergreen subject due to its high utility and huge demand in the job area and as well as in attaining the popularity and fame. Graduation in Music Vocal paves way to develop critical enquiry into the value and potential and to prepare students for entry into work of Personality Development, Social Music Therapies, Cultural Policy, Sound Archives, Sound Recorder, Music Arranger, stage Performer etc.

Course Outcomes

In this course the students who opt music vocal as an optional subject are taught the basics of Indian music. In the Indian music where the students are taught the origin and development of Music in the ancient period, explanation of various musical terms, role of music in human life, knowledge of the instruments like tabla and harmonium and brief introduction of Shri Guru Granth Sahib in the context of Music.

Course Specific Outcomes

CO3 (A)- MUSIC VOCAL (THEORY)

The students will be able to understand the historical development of Indian Music upto 12th century, origin and development of the khyal gayan shailee, the concept & importance of alap and taan, biographical sketches and contribution of great maestros. They will be able to understand the stupendous folk music of Punjab and the contribution of Sri Guru Arjan Dev ji to Gurmat Sangeet.

CO3 (B)- MUSIC VOCAL (PRACTICAL)

The students will develop the ability to sing one vilambit khayal with alaps and tans, ability to sing shabad or bhajan with harmonium, ability to recite the Taals. They will also learn to sing saraswati vandana.

CO4 (A)- MUSIC VOCAL (THEORY)

The students will be able to understand the origin and development of various gayan shaillies like Dhrupad and Dhamar, role of computer & internet in music, biographical sketches and contribution of great maestros. They will be able to understand the importance of Music in Sri Guru Granth Sahib and the instrument knowledge of Tanpura and Sahayak Nad.

CO4 (B)- MUSIC VOCAL (PRACTICAL)

The students will develop the ability to sing one vilambit khayal with alaps and tans, ability to sing Dhrupad with dugun Layakari and to sing folk song with harmonium. They will also learn to recite the Taals.

B.A III Music Vocal

1. Programme Outcome-

Music Vocal is considered as evergreen subject due to its high utility and huge demand in the job area and as well as in attaining the popularity and fame. Graduation in Music Vocal paves way to develop critical enquiry into the value and potential and to prepare students for entry into work of Personality Development, Social Music Therapies, Cultural Policy, Sound Archives, Sound Recorder, Music Arranger, Stage Performer etc.

CO5 (A)- HISTORICAL AND THEORATICAL STUDY OF INDIAN MUSIC

The students will be able to understand the historical development of Indian Music from 18th Century to 1947, development of Indian Notation System. The students will be able to identify the difference between Classical Music and Folk Music.

CO5 (B)- STAGE CUM VIVA

The students will develop the ability to sing One Vilambit Khayal with alaps and tans, ability to sing tarana with proper style and tuning of tanpura.

CO6 (A)- HISTORICAL AND THEORATICAL STUDY OF INDIAN MUSIC

The students will be familiar with the knowledge of evolution and development of Indian Musical Scale, Sufi Music of Punjab, different gayan shaillies of Gurmat Sangeet, description and notation of Raags and Taals. The students will be able to identify the global perspective of Indian Music.

CO6 (B)- STAGE CUM VIVA

The students will develop the ability to sing one vilambit khayal with alaps and tans, ability to sing ghazal or sufiana kalam with proper gayaki. The students will develop the ability of tuning the tanpura and to play harmonium.

B.A- I Tabla (Semester I)

PAPER-A: BASICS OF TABLA

Course Outcome: In this course, the students are taught about the basics of Taal. Students are taught the origin and development of music in the ancient period. They are taught various musical terms and are given knowledge of Layakries like Dugun, Chaugun, dholak and Harmonium. Note: The candidate can opt Music Vocal or Music Instrumental as an elective subject along with Tabla.

PAPER- B; STAGE PERFORMANCE

Course Outcome: The students will develop the moral values while performing and listening music. They also develop the ability to play; Tabla with Kayda, Paltas and Verns, Nagma with harmonium, Dholak, ability to demonstrate taals on hand with layakarries.

B.A- I Tabla (Semester II)

PAPER-A: BASICS OF TABLA

Course Outcome: The students will be able to understand the basics of Tabla. Students are taught various Jaties of Taal, instruments like Pakhawaj etc., description of various elements like Tihai, Mukhra, Kayda, Palta, Rela, Paran and they also understand to compose small Tehaies of Taals. Note: The candidate can opt Music Vocal or Music Instrumental as an elective subject along with Tabla.

PAPER- B: STAGE PERFORMANCE

Course Outcome: The students will develop the ability to play Tabla with Kayda, Paltas, Tihai and tukras, to play Nagma with harmonium, ability to play Laggis in selective Taals, ability to demonstrate taals on hand with layakarries through which these causes to perform well.

B.A- II Tabla

Programme Outcome-

Tabla is a widely popular and versatile percussion instrument used in the Classical, Popular and Religious Music of the Northern Indian Subcontinent. Tabla is used in to maintain metric cycles of set compositions. Tabla is considered as evergreen subject due to its high utility and huge demand in the job area and as well as in attaining the popularity and fame. Playing Tabla can help students grow academically. It increases body awareness & kinesthetic development; it helps students to develop graceful coordination and self-control. Playing rhythms improves listening skills and increases teens' ability to focus for extended periods of time.

Course Specific Outcomes

CO3 (A)- HISTORICAL AND THEORITICAL STUDY OF TABLA

In this course the students are taught theoretical aspects of Tabla in which they are learn about the ancient Tala system with the help of various texts, Students get knowledge of the Taal ke Dasa Pranas, they also are taught the knoweledge of Uthaan, Dupalli, Tripalli etc., description of various elements like Tukras, Kayda, Palta, Rela, Paran and they also understand to compose small Tehaies of Taals. Students learn to write the various practical compositions according to the notation system.

CO3 (B)- STAGE PERFORMANCE

The students will develop the ability to play Tabla with Kayda, Paltas, Tihai and tukras in difficult Taals, to play Nagma with harmonium, ability to play Laggis in selective Taals, ability to demonstrate taals on hand with layakarries through which these causes to perform well. Students can gain knowledge through class demonstrations about the “Padhant” while doing the solo recital.

CO4 (A)- HISTORICAL AND THEORITICAL STUDY OF TABLA

In this course the students are taught theoretical aspects of Tabla in which they are learn about the Punjab and Banaras Gharana, they also are taught the knowledge of Uttari-Dakshini Taal system, description of various elements like Gat, Nagma, Peshkar and they also understand the Accompaniment knowledge of Tabla through which these causes to perform well.

CO4 (B) - STAGE PERFORMANCE

The students will develop the ability to play Tabla with Kayda, Paltas, Tihai and tukras in difficult Taals, to play Nagma with harmonium, ability to play Laggis in selective Taals, ability to demonstrate taals on hand with layakarries through which these causes to perform well. Students can gain knowledge through class demonstrations about the “Padhant” while doing the solo recital.

BA III Tabla

CO5 (A)-: HISTORICAL AND THEORATICAL STUDY OF TABLA

Course Outcome: In this course the students are taught theoretical aspects of Tabla in which they are learn about the ancient Tala system with the help of various texts, Students get knowledge of the Taal ke Dasa Pranas, they also are taught the knowledge of Uthaan, Dupalli, Tripalli etc., description of various elements like Tukras, Kayda, Palta, Rela, Paran and they also understand to compose small Tehaies of Taals. Students learn to write the various practical compositions according to the notation system.

CO5 (B): STAGE CUM VIVA

Course Outcome : The students will develop the ability to play Tabla with Kayda, Paltas, Tihai and tukras in difficult Taals, to play Nagma with harmonium, ability to play Laggis in selective Taals, ability to demonstrate taals on hand with layakarries through which these causes to perform well. Students can gain knowledge through class demonstrations about the “Padhant” while doing the solo recital.

CO6 (A)- HISTORICAL AND THEORATICAL STUDY OF TABLA

Course Outcome : In this course the students are taught theoretical aspects of Tabla in which they are learn about the Punjab and Banaras Gharana, they also are taught the knowledge of Uttari-Dakshini Taal system, description of various elements like Gat, Nagma, Peshkar and they also understand the accompaniment knowledge of Tabla through which these causes to perform well.

CO6 (B)- STAGE CUM VIVA

Course Outcome : The students will develop the ability to play Tabla with Kayda, Paltas, Tihai and tukras in difficult Taals, to play Nagma with harmonium, ability to play Laggis in selective Taals, ability to demonstrate taals on hand with layakarries through which these causes to perform well. Students can gain knowledge through class demonstrations about the “Padhant” while doing the solo recital.

Gurmat Sangeet

1. Programme Outcome (PO):-

The Gurmat Sangeet's aim is to spark interest in young Sikhs and to boost their knowledge of Sikh heritage and history. One of the important subjects of Gurmat Studies is Gurmat Sangeet which basically directs an individual to sing the Gurbani in the ragas mentioned in Shri Guru Granth Sahib Ji. The programme provides knowledge about the Raags and Upragas present in Shri Guru Granth Sahib Ji. Students are provided with the knowledge of Sikh music and also the technical terms used in the holy granth .Students learn about the Sikh instruments especially Tanti Saaj (String Instruments) mentioned by Gurus. It also helps students to understand the rich Kirtan traditions of Sikhism.

Program Specific Outcome (PSO)

After doing Graduation degree of Gurmat Sangeet students can make their future in various fields. They can be appointed as teachers or preachers. They can establish their own Kirtan group known as Kirtan Jathas. With the help of Instrumental (tanti saaz) knowledge they can also be solo performer and/or can play a role in studio recordings. In addition to this if a students want to go for further studies like Masters and doctorate, he or she can pursue his/her further studies in Gurmat Studies from the Department of Gurmat Studies, Punjabi University, Patiala.

Course Outcomes CO1 Paper –A (Basics of Gurmat Sangeet)

In this course the students who opt Gurmat Sangeet as an optional subject are taught the basics of Gurmat Sangeet. In this subject the students are taught the origin and development of tradition of Gurmat, explanation of various gurbani terms, knowledge of the instruments like Tabla and harmonium and brief introduction of Sri Guru Granth Sahib in the context of Music.

CO1 (B) Paper-B (Stage Performance)

The students develop the Sikh values while performing, listening music to inculcate their regards and Sikh musicology. They also develop the ability to sing alankars in the Gurbani Raags with harmonium, ability to sing Gurbani, i.e humns, Asa Di war, Anand Sahab etc and ability to demonstrate taals on hand with layakaries through which these causes to perform well.

CO2(A) Paper-A(Basics of Gurmat Sangeet)

In this paper the students are taught the historical development of Gurbani Kirtan i.e Kirtan Chownki, its elements and origin they are also taught classification of various Sikh Musical Instruments, description of various elements like Laya Thaat, Raag, Alaap, Taan, Jatti, Gamak and they also understand the contribution of Rababi and Kirtaniye to Gurmat Sangeet. Students will be able to cultivate their voice quality in a right manner with the knowledge of voice culture.

CO2 (B) (Paper-Practical)

The students will develop the ability to sing alankars in the few prescribed Raags of Sri Guru Granth Sahib Ji with harmonium, ability to sing shabad, ability to demonstrate the Taals on hand with layakaries through which these causes to Perform well.

CO3 (A) (Paper-A Historical and Theoretical Study of Gurmat Sangeet)

The students understand the contribution of Guru Ramdas Ji and Guru Arjan Dev ji to Gurmat Sangeet the concept & importance of Purav Raga, Utar Raga, Ashreya Raga. They will be able to understand the the importance of Sodar Di Chownki and Sikh way of life.

CO3 (B) (Paper- Stage cum Viva)

The students will develop the ability to sing Chant, Alhunian in Raga Vadhans, Shukrana di Kirtan Chownki .They will also learn to sing Anand Karaj Kirtan in Ragas.

CO4 (A)- (Paper-A Historical and Theoretical Study of Gurmat Sangeet)

The students will be able to understand the contribution of Siri Hargobind Sahib ji and Guru Har Rai ji and also the difference between Gurmat Sangeet and Hindustani Sangeet, Classification of ragas and music terminology like Shruti Kan Meend, Andolan, Khtaka Muriki etc.

CO4 (B)-(Stage cum Viva)

The students will develop the ability to sing in Raga Gond, Kedaaraa, Siri, Jaitsri, Bihaagrhaa, Kirtan of Alhunia, Tala of Gurmat Sangeet like Arha-Chautaal and Phrodast, Dhamaar.

CO5 (Paper-A Historical and Theoretical Study of Gurmat Sangeet)

The Students will have a complete knowledge of the technical terminology like Sur Lagav, Grah, Ansh, Nyas-Apneyas, Rag Ang, Nibadh-Anibadh gayan, Gaurhi Raga Prakar, Ashtpadee,Relaa etc, The contribution of Guru Harkrishan ji and Guru Teg Bahadur ji in the development of Gurmat Sangeet Tradition.

CO5 (Paper-B Stage Performance)

Students learn one Shabad in Gurbani ragas Ragas like Basant, Malhar, Maajh, Devgandhari, Kanrhaa etc. The Channts of Asa Di Vaar starting from 17th to 20th and Ruk Kaleen Kirtan Chownki in Raga Basant, Theka of various Talas like Panjtaal Di swaree, Birtal etc.

CO6 (Paper-A Historical and Theoretical Study Of Gurmat Sangeet)

The Students will have a complete knowledge of the technical terminology like Bol Alap- Bol-Taan, Shudha Raga, Chhayalag Raga, Sankeeran Raga, Graam, Moorchhana, Gat, Paran, Jorhi-Vadan, Peshkar, Partal, Kirtan Chouki etc. The role of Taktaal tradition for the promotion of Gurmat Sangeet Tradition.

CO6 (Paper-B Stage Performance)

Students learn one Shabad in Gurbani ragas Ragas like Maaru, Jai Jawanti, Bairaari , Mali Gaudri, Nat Narayan, Tilang, Akal Chalana di Kirtan Chownki Asa Di Vaar di Chownki from 21th to 24th Theka of various Talas Amar Tala, Tilwara, Jhoomra etc.