

MASTER OF ARTS
M.A. GURMAT SANGEET - GAYAN (VOCAL)
PART - I

ACADEMIC POLICY / ORDINANCES

(For 2017-18, 2018-19 Sessions)

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 B.A. with Gurmat Sangeet / Music Vocal as an elective subject 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 31 st July	:	25,000/- INR
• Upto 31 st August	:	With Late Fee of 2,500/- INR
• Upto 30 th September	:	With Late Fee of 7,500/- INR with the special permission of Vice-Chancellor
For Indian Students		
• Upto 31 st July	:	13,000/- INR
• Upto 14 th August	:	With Late Fee of 800/- INR
• Upto 21 st August	:	With Late Fee of 1,200/- INR
• Upto 31 st August	:	With Late Fee of 5,000/- INR
• Upto 10 th September	:	With Late Fee of 10,000/- INR with the special permission of Vice-Chancellor
Total Credits for the Program	:	520

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	65	-	-	65
Paper - II	M.A.(I)102	Musicological Study of Gurmat Sangeet	65	-	-	65
Paper - III	M.A.(I)103	Musical Presentation of Shabad Keertan Chauki	65	-	-	65
Paper - IV	M.A.(I)104	Critical Study of Raags of Sri Guru Granth Sahib	65	-	-	65

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 : 65

Pass Marks : 35%

Theory : 75 Marks

Assignment : 25 Marks

INSTRUCTIONS FOR THE PAPER-SETTER

There will be total 75 Multiple Choice questions (MCQs) out of Section A & B from the syllabus and will carry 75 marks.

INSTRUCTIONS FOR THE CANDIDATES

Candidate will be required to attempt all 75 Multiple Choice questions (MCQs) and each question will carry 01 mark. Candidate has to submit three assignments.

Section - A

1. Contribution of Sikh Gurus in the development of Gurmat Sangeet. (10 Cr.)
2. Historical development of Keertan Chauki Tradition of Gurmat Sangeet. (15 Cr.)
3. Historical development of prominent Gurmat Sangeet academic institutions in 20th Century. (10 Cr.)

Section - B

1. Prominent Shabad Keertan Composers of Gurmat Sangeet. (10 Cr.)
2. Prominent Historical sources of Gurmat Sangeet. (10 Cr.)
Puratan Janam Sakhian, Vaaran Bhai Gurdas
3. Academic development of Gurmat Sangeet in 20th Century. (10 Cr.)

Musicological Study of Gurmat Sangeet

SEMESTER - I

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

Paper - II

Maximum Marks : 100

Credits : 65

Pass Marks : 35%

Theory	:	75 Marks
Assignment	:	25 Marks

INSTRUCTIONS FOR THE PAPER-SETTER

There will be total 75 Multiple Choice questions (MCQs) out of Section A & B from the syllabus and will carry 75 marks.

INSTRUCTIONS FOR THE CANDIDATES

Candidate will be required to attempt all 75 Multiple Choice questions (MCQs) and each question will carry 01 mark. Candidate has to submit three assignments.

Section - A

1. Definition of Technical Terms (08 Cr.)
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. (10 Cr.)
3. Musicology of Gurmat Sangeet. (10 Cr.)

Section-B

1. Raag Parbandh of Gurmat Sangeet. (10 Cr.)
2. Study of different Classical Singing styles of Gurmat Sangeet. (10 Cr.)
3. Elements of Indian Classical Music in Gurmat Sangeet. (10 Cr.)
4. Description of following Raags & Taals (07 Cr.)
 - 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.

MUSICAL PRESENTATION OF SHABAD KEERTAN CHAUKI

SEMESTER - I

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

Paper - III

Maximum Marks : 100

Credits : 65

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. (15 Cr.)
 - **Kalyaan di Chauki** - Kalyaan, Gauri Guaareri, Gauri Maajh, Gauri Sorath, Kalyaan Bhopaali. (15 Cr.)
 - **Basant di Chauki** - Basant (Poorvi & Bilaawal Thaat), Basant Hindol (15 Cr.)
2. Parhtaal Gayan in following Raags : Aasa, Parbhaati Bibhaas, Ramkali. (10 Cr.)
3. Practical performance of following talas on Tabla or Hast Vidhi (10 Cr.)
 - 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 : 65

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 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. 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. (30 Cr.)
2. Ability to perform two Hindustani singing styles with proper Gaayaki from the following music styles.
 - Swar Malika, Slow Khyaal, Fast Khyaal. (20 Cr.)
3. Demonstration of the following taals on hand/tabla/Pakhawaj with Ikgun, Dugun and Chaugun Laiakari.
 - Iktaal, Teentaal, Chaartaal, Teewra, Sultaal, Jhaptaal, Rupak, Tilwaara, Deepchandi (15 Cr.)

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	65	-	-	65
Paper - II	M.A.(I)106	Musicology of Gurmat Sangeet	65	-	-	65
Paper - III	M.A.(I)107	Musical Presentation of Shabad Keertan Chauki	65	-	-	65
Paper - IV	M.A.(I)108	Critical Study of Raags of Sri Guru Granth Sahib	65	-	-	65

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 : 65

Pass Marks : 35%

Theory : 75 Marks

Assignment : 25 Marks

INSTRUCTIONS FOR THE PAPER-SETTER

There will be total 75 Multiple Choice questions (MCQs) out of Section A & B from the syllabus and will carry 75 marks.

INSTRUCTIONS FOR THE CANDIDATES

Candidate will be required to attempt all 75 Multiple Choice questions (MCQs) and each question will carry 01 mark. Candidate has to submit three assignments.

Section - A

1. Definition of Technical Terms:

Naad, Swar, Vaadi-Samvaadi, Vivaadi, Anuvaadi, Varjit, Alankaar, Kan, Meend, Khatkaa, Murki, Sthaii-Antraa, Alaap-Taan, Andolan, Gamak, Greh, Ansh, Jaati, Niyaaas-Apniyaas, Avirbhaav-Tirobhaav, Vakar Swar, Sur Malikaa, Lakshan Geet, Nibad-Gaayan, Anibad-Gaayan, Pooraanatrik (Major-Tone), Laghuanatrik (Minor-Tone), Ardhanatrik (Semi-Tone), Vibration, Frequency, Pitch, Intensity, Timbre, Echo, Resonance, Consonance. (12 Cr.)

2. Short Note: Raag Lakshan, Alaptav-Bahutav, Sur-Samvaad, Correct Intonation of Swar, Thaata, Raag, Raag-Ang, Raagvargikaran. (12 Cr.)

3. Music: Its nature, scope and relationship with other fine arts (with special reference to Raag-Raagini Paintings, Dhyaan of Raag). (06 Cr.)

4. Comparative study of Swar, Raag, Taal & Music styles of Hindustani and Carnatic music tradition. (05 Cr.)

5. Interrelationship between Rabindra Sangeet and Indian Music. (05 Cr.)

Section - B

1. Aesthetics: Origin, Principles and relation to Indian Music. (05 Cr.)
2. Origin and development of scale in Indian music. (05 Cr.)
3. Time theory of Hindustani Music. (05 Cr.)
4. Notation System introduced by V.N. Bhatkhande & V.D. Paluskar. (05 Cr.)
5. Classification of Indian Musical Instruments: ancient, medieval and modern. (05 Cr.)

MUSICOLOGY OF GURMAT SANGEET

SEMESTER - II

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

Paper - II

Maximum Marks : 100

Credits : 65

Pass Marks : 35%

Theory : 75 Marks

Assignment : 25 Marks

INSTRUCTIONS FOR THE PAPER-SETTER

There will be total 75 Multiple Choice questions (MCQs) out of Section A & B from the syllabus and will carry 75 marks.

INSTRUCTIONS FOR THE CANDIDATES

Candidate will be required to attempt all 75 Multiple Choice questions (MCQs) and each question will carry 01 mark. Candidate has to submit three assignments.

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. (15 Cr.)
2. Musicological Study of Keertan Chauki. (10 Cr.)
3. Keertan Chauki tradition of Gurmat Sangeet. (10 Cr.)

Section - B

1. Contribution of Gurmat Sangeet in the development of Raags. (10 Cr.)
2. Study of different Folk Singing styles of Gurmat Sangeet. (05 Cr.)
3. Elements of Folk music in Gurmat Sangeet. (05 Cr.)
4. Description of following Raags & Taals (10 Cr.)
 - 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 : 65

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. (10 Cr.)
 - **Bilaawal Di Chauki** - Bilaawal, Bilaawal Mangal, Aasavari, Maaru Dakhni, Devgandhaar, Soohi Lalit, Soohi Kafi, Gauri Dakhni, Gujri, Devgandhaari, Todi, Basant. (10 Cr.)
 - **Anand Karaj Di Chauki** - Wadhans, Soohi, Gujri, Todi, Aasavari, Aasa Raamkali. (10 Cr.)

- **Janam Samey / Shukraane Di Chauki** - Gujri, Todi, Aasa, Raamkali (Anand Sahib). (10 Cr.)
- 2. Parhtaal Gaayan - Saarang, Soohi, Bilaawal. (15 Cr.)
- 3. Demonstration of following taals on hand/taal saaz with lkgun, Dugun and Chaugun Laikari
 - Daadra, Kehrwa, Pauri, Chaartaal di Sawaari and All taals prescribed in previous Semester. (10 Cr.)

CRITICAL STUDY OF RAAGS OF SRI GURU GRANTH SAHIB

SEMESTER - II

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

Paper - IV

Maximum Marks : 100

Credits : 65

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 : (30 Cr.)
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. (20 Cr.)
 - Dhrupad, Dhamaar and Thumri.
3. Demonstration of the following taals on hand/tabla/pakhawaj with lkgun, Dugun and (15 Cr.)
Chaugun Laikari.
 - Daadra, Kehrwa, Pauri, Chaartaal di Savaari and All taals prescribed in Previous Semester.

Recommended Books

1. Adi Granth Ke Parampragat Tetwon Ka Adhyan, Dept. of Language, Punjab.
2. Amrit Keertan (Gurmat Sangeet Vishest Ank), (Monthly Magazine), Dr. Jagir Singh (Ed.), Amrit Keertan Trust, Chandigarh.
3. Bhakti in the Vaisnava Rasa Shastra, Raghu Nath Sharma, PratibhaPrakashan, Delhi.
4. Bhartiya Sangeet Da Itihas, Yoginder Sharma, Dr.Bachittar Singh, Pbi.Uni.Pta.
5. Contribution of Saints and Seers to the Music of India, Sathianathan,
6. Dharmik Parampraveevam Hindustani Sangeet, RenuSchdev, Radha Publication,New Delhi.
7. Gauri Raag Sulakhni, Principal Shamsheer Singh Karir, Gurudwara Gur Gian Prakash Jawaddi Taksaal, Ludhiana
8. Gayan Kala :Dr.Yashpal Sharma, Published by Pbi.Uni.Patiala.
9. Gurbani Sangeet Darpan, Prof. Kartar Singh, S.G.P.C. Amritsar.
10. Gurbani Sangeet Pracheen Reet Ratnavali, Part-I, II, Bhai Avtar Singh Gurcharan Singh, Punjabi University, Patiala.
11. Gurbani Sangeet, Part-I, II, Giyan Singh Aibtabaad, S.G.P.C. Amritsar.
12. Gurmat Martand, Bhai Kahn Singh Nabha, Dept. of Language, Patiala.
13. Gurmat Sangeet Adhyan, Dr. Harjas Kaur
14. Gurmat Sangeet da Sangeetak Vigyan, Dr. Varinder Kaur, Patiala
15. Gurmat Sangeet Darpan Part I, II, Prof. Kartar Singh SGPC, Amritsar
16. Gurmat Sangeet Prabandh te Pasaar : Dr.Gurnam Singh, Pbi.Uni.Patiala.
17. Gurmat Sangeet Sagar, Vol. I to VI, Principal Dayal Singh, Guru Nanak Vidya Bhandar Trust, New Delhi.
18. Gurmat Sangeet vich Paryukt Lok Sangeetak Tatt, Gurpratap Singh Gill
19. Gurmat Sangeet Vishesh Ank (Editor Dr. Jasbir Kaur) : Punjabi University, Patiala
20. Gurmat Sasangeet : Parhtaal Shabad Gayan, Dr. Kanwaljit Singh, Publication Bureo, Punjabi University, Patiala.
21. Guru Amar Das Raag Ratnavali, Prof. Tara Singh, Lok Samparak-Vibhag, Punjab.
22. Guru Arjan Rag Ratnavali, Punjabi University, Patiala.
23. Guru TegBahadur Rag Ratnavali, Prof. Tara Singh, Punjabi University, Patiala.
24. Guru Granth Sanket Kosh, Prof. Pyara Singh Padam, Punjabi University, Patiala.
25. Guru Nanak Sangeet Paddti Granth, Jasbir Kaur Khalsa (Ed.), Ludhiana.
26. Sri Guru Granth Sahib Raag Ratnakar, Dr. Gurnam Singh, SGPC, Amritsar.
27. Guru Nanak Sangeet Paddti Granth, Jasbir Kaur Khalsa (Ed.), Ludhiana.
28. Guru Ram Das Raag Ratnavali, Prof. Tara Singh, Punjabi University, Patiala.
29. Hamare Sangeet Ratan : Sangeet Karyalya, Hathras
30. Hindi Ke Krishan Kaleen Bhakti Kavaya Mein Sangeet, Usha Gupta,
31. Hindustani Sangeet Padhtion Ka Tulnatmik Adhyain : V N Bhathkande, Sangeet KaryalaHathras, UP.
32. Krishan Bhartidhara Sangeet aur Kavy, Dr.AnitaJohri, Alpna Prakashan,Bareli.
33. Mahan Kosh, Bhai Kahn Singh Nabha, Dept. of Language, Patiala.
34. Partal Gayaki, Prof Tara Singh, Gurmat Sangeet Parkashan, Patiala.

35. Punjabi Sangeetkar, Dr.Gurnam Singh : published by Pbi.Uni.Patiala.
36. Sangeet (Gurmat Sangeet Vishesh Ank), Monthly Magazine, Sangeet Karyala Hathras.
37. Sangeet Granth te Bharti Sangeet Da Itihas : Chander Kant Khosla
38. Sangeet Kaumudi, Part II & III (Punjabi) V S Nigam ,published by Pbi.Uni.Patiala.
39. Sangeet Nibandhwali :Dr.GurnamSingh, published by Pbi.Uni.Patiala.
40. Sangeet Samikhya, D S Narula, Literature House, Amritsar.
41. Sangeet Shastra Darpan : Shanti Govardhan Nigam
42. Sangeet Sidhant te Sohaj Shaster (Dr. D S Narula) :Pbi.Uni.Patiala.
43. Sangeet Subodh (Gayan) Part-I : Dr. K Davinder & SudeshSya
44. Sangeet Vishard : Sangeet Karyalya, Hathras, Vasant.
45. Shantsheela, Kanishka Publisher & Distributers, New Delhi.
46. Sikh Musicology, Dr. Gurnam Singh, Kanishka Publishers, New Delhi
47. Simriti Granth, Aduti Gurmat Sangeet Samelon, (Ed.) Principal Satbir Singh, Ludhiana.
48. Sitar Malika :Bhagwant Sharan Sharma
49. Spiritual Aspects of Indian Music, Robert Lepald Simon, Sandeep Prakashan, Delhi.
50. Sri GurPratap Suraj Granth, Bhai Santokh Singh, Amritsar.
51. Sri Guru Granth Sahib Raag Ratnakar, Dr. Gurnam Singh, SGPC, Amritsar
52. Sri Guru Granth Sahib Rag Ratnavali, Prof. Tara Singh, Punjabi University, Patiala.
53. Guru Amar Das RaagRatnavali, Prof. Tara Singh, LokSamparak-Vibhag, Punjab.
54. Tal Parash :BhagwantSharan Sharma, Sangeet Karyalya, Hathras
55. Vadan Kala, Prof. Tara Singh, Punjabi University, Patiala.
56. Vismad Nad, Gurmat Sangeet VisheshAnk, Ludhiana.

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.