

# 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	:	On 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> June With Late Fee 250US\$ (12,500/- INR) upto 31 <sup>st</sup> July With Late Fee 350US\$ (17,500/- INR) and with the special permission of Vice-Chancellor upto 31 <sup>st</sup> August

## SCHEME OF THE COURSE FOR SPRING SEMESTER

Compulsory/ Elective	Papers	Paper Code	Title of the Papers
Compulsory Papers	Paper I	FGS101	Learning of Gurmukhi
	Paper II	FGS102	Introduction of Sikhism
Elective Papers	Paper III	FGS103	Fundamentals of Gurmat Sangeet Vocal Tradition
		FGS104	Fundamentals of Gurmat Sangeet String Instrumental Tradition
		FGS105	Fundamentals of Gurmat Sangeet Percussion Instrumental Tradition
Elective Papers	Paper IV	FGS 106	Practical Performance of Shabad Keertan Gayan
		FGS 107	Practical Performance of String Instruments
		FGS 108	Practical Performance of Percussion Instruments (Jorhi/Tabla)

## 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	25 Marks
Tutorials - 25	Assessment after 6 Weeks - 10 Marks
	Assessment after 12 Weeks - 15 Marks

## INTRODUCTION OF SIKHISM (Paper II - FGS 102)

### Section - A (Theory)

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

### Section - B (Tutorials)

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

1. Santhya test, Japji Sahib (Panj Paurian)

## PATTERN OF EVALUATION

Theory	25 Marks
Tutorials - 25	Assessment after 6 Weeks - 10 Marks
	Assessment after 12 Weeks - 15 Marks

## 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, Mukh Ang / Pakar, Varjit Sur, Jaati, Aurav, Sharav, Sampooran, Vaadi Sur, Samvaadi Sur, Anuvaadi Sur, Raag Time/Sama, Laya, Vilambit Laya, Madh Laya, Drut Laya, Taal, Maatra, Vibhaag, Sam, Taali, Khaali, Varan, Thekaa, Avartan, Tihaai, Mukaa, Shabad, Shaan, Manglacharan, Rahaao, 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 Laya (Minimum 05)
2. Singing presentation of Shabad composition in the each of the following Ragas of syllabus:  
Bilaawal (One Shabad Composition), Kalyan (One Shabad Composition), Aasa (Partal),
3. Taalas: Teentaal, Daadra, Kehrvaa
4. Sodar di Chauki (Chhant and Salok)

## **PATTERN OF EVALUATION**

Theory	25 Marks
Tutorials - 25	Assessment after 6 Weeks - 10 Marks
	Assessment after 12 Weeks - 15 Marks

## **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, Mukh Ang / Pakar, Varjit Sur, Jaati, Aurav, Sharav, Sampooran, Vaadi Sur, Samvaadi Sur, Anuvaadi Sur, Raag Time/Sama, Laya, Vilambit Laya, Madh Laya, Drut Laya, 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 will have to opt one string instruments from the following:

1. Rabab, Saranda, Taus, Dilruba, Sarangi, Israj
1. Alankar in Madh and Drut Laya (Minimum 05)
2. Singing presentation of Shabad composition in the each of the following Raagas of syllabus:  
Bilaawal (One Shabad Composition), Kalyan (One Shabad Composition), Aasa (Partal),
3. Taalas: Teentaal, Daadra, Kehrvaa
4. Sodar di Chauki (Chhant and Salok)

## PATTERN OF EVALUATION

Theory	25 Marks
Tutorials - 25	Assessment after 6 Weeks - 10 Marks
	Assessment after 12 Weeks - 15 Marks

## 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), Naad, Sur, Laya, Layakaari, Vilambit Laya, Madh Laya, Drut Laya, Taal, Maatra, Vibhaag, Maatraa, Sam, Taali, Khaali, Thekaa, Avartan, Tihaai, Bedam Tihaai, Damdaar Tihaai, Kayadaa, Paltaa, Tukrhaa, Jorhi, Tabla, Band Bol, Khulle Bol, Table / Jorhi de Varan, Shabad, Shaan, Nagma / Lehraa, Lagi, Mukaa
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. Complete Introduction of Jorhi/Tabla Instrument
6. Importance of Laya in Gurmat Sangeet

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

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

1. Basic Varan (Tabla)
2. Lagi and Tihaai in Daadraa Taal.
3. Kaiadaa in Teental, Ektaal and Roopak Taal
4. Thekaa Paurhi Taal

## PATTERN OF EVALUATION

Theory	25 Marks
Tutorials – 25	Assessment after 6 Weeks - 10 Marks
	Assessment after 12 Weeks - 15 Marks

## BOOKS PRESCRIBED - (GURMUKHI)

1. Punjabi Pustak by Dulei N.K., Central Institute of Indian Languages, Mysore, 1980,
2. Ayn Punjabi Sikhen by Satnam Singh Sandhu, Punjabi University, Patiala, 2011
3. A Start in Punjabi by Henry, A Gleanon & Haryeet Singh Gill, Punjabi University, Patiala, 1968
4. Gurmukhi Primer by Shamsheer Singh Puri, Singh Brothers Amritsar, 2005.
5. An Intensive Course in Punjabi, Central Institute of Indian Language, Mysore, 1985.

### **BOOKS PRESCRIBED - (GURMAT STUDIES)**

1. The Essence of Sikhism - 1 by Tejinder Kaur, Anand Madhbun Educational book, New Delhi, 2008
2. The Essence of Sikhism - 2 by Tejinder Kaur, Anand Madhbun Educational book, New Delhi, 2008.
3. The Essence of Sikhism - 3 by Tejinder Kaur, Anand Madhbun Educational book, New Delhi, 2008.
4. The Essence of Sikhism - 4 by Tejinder Kaur, Anand Madhbun Educational book, New Delhi, 2008.
5. The Essence of Sikhism - 5 by Tejinder Kaur, Anand Madhbun Educational book, New Delhi, 2008.
6. The Essence of Sikhism - 6 by Tejinder Kaur, Anand Madhbun Educational book, New Delhi, 2008.
7. The Essence of Sikhism - 7 by Tejinder Kaur, Anand Madhbun Educational book, New Delhi, 2008.
8. The Essence of Sikhism - 8 by Tejinder Kaur, Anand Madhbun Educational book, New Delhi, 2008.
9. Dharam Pothi by Prof. Kartar Singh, SGPC, Amritsar.
10. Dharam Pothi - 1 by Prof. Kartar Singh, SGPC, Amritsar, 2008
11. Dharam Pothi - 2 by Prof. Kartar Singh, SGPC, Amritsar, 2008
12. Dharam Pothi - 3 by Prof. Kartar Singh, SGPC, Amritsar, 2008

### **BOOKS PRESCRIBED - (GURMAT SANGEET)**

1. Gurmat Sangeet Terminology by Dr. Gurnam Singh (Chief Edi.), Punjabi University, Patiala, 2012
2. Sri Guru Granth Sahib Raag Ratnawali (Prof. Tara Singh), Punjabi University, Patiala.
3. Gurmat Sangeet Prabandh te Pasaar (Dr. Gurnam Singh), Punjabi University, Patiala.
4. Sri Guru Granth Sahib Raag Ratnakar (Dr. Gurnam Singh), S.G.P.C., Amritsar.
5. Gurbani Sangeet Darpan (Prof. Kartar Singh): S.G.P.C., Amritsar.
6. Guru Nanak Sangeet Padti Granth Part I & II (Editor Sukhwant Singh):
7. Sangeet Roop Part-I,II,III (Dr. Devinder Kaur): Sangeetanjali Publications, Patiala
8. Sri Guru Granth Sahib Raag Ratnakar by Dr. Gurnam Singh: S.G.P.C., Amritsar
9. Guru Nanak ate Sangeet, Dr. Jagir Singh, Lok Geet Parkashan, Chandigarh.
10. Kav ate Sangeet: Gurbani Pripeksh, Dr. Jagir Singh, Punjabi Publication, Patiala.
11. Sri Harmandir Sahib Da Sunehari Itihas, Singh Sahib Giani Kirpal Singh, SGPC, Amritsar.
12. Bhartiya Sangeet Da Itihas, Yoginder Sharma, Dr. Bachittar Singh, Punjabi University, Patiala.
13. Pracheen Panth Prakash, Rattan Singh Bhangu, Singh Brothers, Amritsar.
14. H.C. Srivastav: Rag Parichay Part - I, II, III.
15. Veena Mankaran: Sangeet Sar Part-I
16. S. Bandhopadhyay: Sitar Marg Part II.
17. Sangeet Kaumudi. Part-III (Punjabi), Published by Punjabi University, Patiala
18. Sangeet Karyala, Haathras (U.P.): Sangeet Visharad

### **BOOKS RECOMMENDED (Tabla/Jorhi)**

- |    |                                    |   |                         |
|----|------------------------------------|---|-------------------------|
| 1. | Tabla Vadan, Published by Pbi.Uni. | : | Jagmohan Sharma         |
| 2. | Tabla Tarang                       | : | B. S.Nigam              |
| 3. | Taal Prakash                       | : | Sangeet Karyala Hathras |
| 4. | Taal Prichiya - Part-I, II & III   | : | G.C. Shrivastava        |
| 5. | Taal Prabhakar Prshontri           | : | G. C. Shrivastava       |

## SCHEME OF THE COURSE FOR AUTUMN SEMESTER

Compulsory/ Elective	Papers	Paper Code	Title of the Papers
Compulsory Papers	Paper I	FGS 109	Orientation of Gurmukhi
	Paper II	FGS 110	Fundamentals of Sikhism
Elective Papers	Paper III	FGS 111	Basics of Gurmat Sangeet Vocal Tradition
		FGS 112	Basics of Gurmat Sangeet String Instrumental tradition
		FGS 113	Basics of Gurmat Sangeet Percussion Instrumental Tradition
Elective Papers	Paper IV	FGS114	Practical Performance of Shabad Keertan Gayan
		FGS115	Practical Performance of String Instruments
		FGS116	Practical Performance of Percussion Instruments (Jorhi/Tabla)

### 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	25 Marks
Tutorials - 25	Assessment after 18 Weeks - 10 Marks
	Assessment after 24 Weeks - 15 Marks

### 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)

#### Section - B (Tutorials)

1. Presentation of Ardas
2. Presentation of Hukamnama

### PATTERN OF EVALUATION

Theory	25 Marks
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Tutorials - 25	Assessment after 18 Weeks - 10 Marks
	Assessment after 24 Weeks - 15 Marks

### **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. Alankar in Madh and Drut Laya (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	25 Marks
Tutorials - 25	Assessment after 6 Weeks - 10 Marks
	Assessment after 12 Weeks - 15 Marks

### **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 will have to opt one string instruments from the following:

Rabab, Saranda, Taus, Dilruba, Sarangi, Israj

1. Alankar in Madh and Drut Laya (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	25 Marks
Tutorials – 25	Assessment after 18 Weeks - 10 Marks
	Assessment after 24 Weeks - 15 Marks

### **BASICS OF GURMAT SANGEET PERCUSSION INSTRUMENTAL TRADITION (Paper III - FGS 113)**

1. Basic principles of Taala
2. Role of Jorhi/Tabla player in Gurmat Sangeet
3. Description of various parts of Tabla
5. Music Instruments of Gurmat Sangeet
6. Description of Taalas: Paurhi, Ektaal, Rupak, Chaartaal

### **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. Basic Varan (Jorhi)
2. Lagi and Tihaai in Kehrvaa Taal
3. Relaa in Teental, Ektaal and Roopak Taal
4. Thekaa in Vilambit Ektaal
5. Mukaa of Paurhi Taal

### **PATTERN OF EVALUATION**

Theory	25 Marks
Tutorials – 25	Assessment after 18 Weeks - 10 Marks
	Assessment after 24 Weeks - 15 Marks

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16. S. Bandhopadhyay: Sitar Marg Part II.
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| 3. | Taal Prakash                       | : | Sangeet Karyala Hathras |
| 4. | Taal Prichiya - Part-I, II & III   | : | G.C. Shrivastava        |
| 5. | Taal Prabhakar Prshontri           | : | G. C. Shrivastava       |

## **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 conferencing.
3. Gurmukhi and Gurmat Sangeet (Practical) are skill papers while Gurmat Studies is allied paper and Gurmat Sangeet (theory) is core paper.
4. All papers carry 100 marks and pass marks for all papers will be 50.
5. First Semester Spring of the Course will be held on August to November followed by the Examination in the month of December and Second Semester Autumn will be January to April followed by the Examination in the month of May.
6. 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'.
7. 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 will chose either Jorhi or Tabla.
8. Tutorials and Practicals will be held every alternate week.
9. Candidate will have to pass all theory and practical papers.