



**PREM CHAND MARKANDA COLLEGE FOR WOMEN,
JALANDHAR CITY**

Re-accredited 'A+' grade (2nd Cycle) by NAAC Bangalore

A unique prestigious Post Graduate Institution of Northern India

COURSE PLAN

Bachelor of Arts

Session- 2025-26

Department- Music Instrumental

Odd Semester

Faculty name- Dr. Arupriya Seen

Semester- 1st

Subject- Music Instrumental

Topic	Duration	Teaching Tools
1. History of Sitar Instrument 2. Laya & Tala. It's types, and features. 3. Razakhani Gat in Raag Kalyan.	July	● Peer Learning and Group Collaboration ● Interactive Rhythm and Melody Apps ● Technology Based learning ● Hand-on practice
1. Raag, its Rule and Jatis. 2. Knowledge about Dadra &	August	● Lecture based Teaching learning

Teentala 3. Different definitions of musical Terms		• Technology Based learning • Demonstration based teaching
1. Life-sketches of Ustad Allaudin Khan & Pt. V.N. Bhatkhande 2. Razakhani Gat in Raag Bhupali	September	• Group Teaching & learning • Individual learning • Experimental learning
1. Contribution of Guru Nanak Dev ji towards music 2. Explaining the technical terms of Gurmat Sangeet	October	• Lecture based Teaching learning • Group Teaching • Self Study
Revision and Commencement of University Practical Exams	November	

Course Outcomes-

- Demonstrate a deep understanding of Hindustani classical music, including its theory (Raag, Tala, Laya), practice (performance techniques), and history.
- Apply the concepts learned about the sitar, ragas, talas, and iconic musicians to real-world music performances and analysis.
- Understand the contributions of key historical figures and the evolution of classical music styles, enriching their knowledge of the cultural and philosophical roots of Indian music.
- Develop proficiency in performing classical compositions, including Razakhani Gat and Gurmat Sangeet, while respecting the traditions and techniques passed down through generations.

Faculty name- Dr. Arupriya Seen

Semester- 3rd

Subject- Music Instrumental

Topic	Duration	Teaching Tools
-------	----------	----------------

1. Historical development of music in medieval period. 2. Knowledge about Ektala & Sooltala 3. Maseetkhani & Razakhani Gats in Raag Bhimplasi	July	● Peer Learning and Group Collaboration ● Interactive Rhythm and Melody Apps ● Demonstration based teaching
1. Knowledge about various ornamentations used in Sitar playing 2. Techniques and methods of tuning Sitar 3. Detailed knowledge about different ragas of syllabus	August	● Lecture based Teaching learning ● Group learning ● Peer Learning ● Practice with improvisation ● Lecture presentations ● Step-by-step tutorials
1. Contributions of legendary artists included in syllabus 2. Razakhani Gats in Raag Asawari and Des 3. Detailed study of 'Naad'	September	● Research based learning ● Documentary viewing ● Interactive sessions ● Comparative study
1. Contribution of Guru Arjun Dev ji towards music 2. Instruments used in Gurmat Sangeet	October	● Lecture based Teaching learning ● Group Teaching ● Self Study ● Analytical study
Revision and Commencement of University Practical Exams	November	

Course Outcomes:

1. Enhance practical performance skills by mastering complex musical compositions, especially Razakhani Gats, with attention to ornamentation, rhythm, and improvisation within different Raags.
2. Gain the ability to analyze and appreciate the emotional and spiritual dimensions of music, applying the knowledge of **Naad** and its influence on sound, tone, and mood in performances.

3. Cultivate critical thinking and research skills through the study of the lives and contributions of legendary musicians, understanding their impact on the evolution of Indian classical music.
4. Improve technical proficiency on instruments (e.g., Sitar), understanding tuning methods, ornamentations, and playing techniques, ensuring both theoretical knowledge and practical expertise.
5. Foster cross-cultural appreciation for Indian classical music, encouraging students to recognize the global significance of Indian musical traditions and their philosophical connections with sound and spirituality.

Faculty name- Dr. Arupriya Seen

Semester- 5th

Subject- Music Instrumental

Topic	Duration	Teaching Tools
1. Development of music during modern period 2. Comparative study of Avirbhav & Tirobhav 3. Different Gats in Raag Miyan ki Todi	July	● Peer Learning and Group Collaboration ● Interactive Rhythm and Melody Apps ● Technology Based learning
1. Life-sketches of Ustad Bismillah Khan & Pt. Ravi Shankar 2. Knowledge about Deepchandi and Tilwara Tala 3. Time theory of music	August	● Lecture based Teaching learning ● Technology Based learning ● Demonstration based teaching
1. Razakhani Gats in Raag Darbari Kanda and Puria Kalyan 2. Detailed knowledge of various raags mentioned in the syllabus	September	● Group Teaching & learning ● Individual learning ● Experimental learning
1. Study of Kirtan chowkies in Gurbani Sangeet	October	● Lecture based Teaching learning

2. Interrelation of folk music and classical music		● Group Teaching ● Self Study
Revision and Commencement of University Practical Exams	November	

Course Outcomes-

1. Understanding Music Evolution: Students will gain knowledge of the development of music during the modern period, including the fusion of classical and contemporary styles.
2. Analysis of Avirbhav & Tirobhav: Students will be able to differentiate and analyze *Avirbhav* (introduction) and *Tirobhav* (conclusion) in compositions, enhancing their understanding of musical form and expression.
3. Mastery of Raag-Specific Gats: Students will learn and perform different gats in Raag Miyan ki Todi and the *Razakhani* gats in Raag Darbari Kanda and Puria Kalyan, gaining practical knowledge of these ragas.
4. In-depth Knowledge of Talas: Students will develop expertise in *Deepchandi* and *Tilwara* talas and understand the application of these rhythmic cycles in various musical contexts.
5. Appreciation of Legendary Musicians: Students will study the life and contributions of Ustad Bismillah Khan and Pt. Ravi Shankar, understanding their influence on Indian classical music and global music culture.
6. Cultural and Spiritual Insights: Students will explore the interrelation of folk and classical music and the role of *Gurbani Sangeet* in spiritual and cultural contexts, preparing them for careers in performance, education, and music research.

Even Semesters

Faculty name- Dr. Arupriya Seen

Semester- 2nd

Subject- Music Instrumental

Topic	Duration	Teaching Tools
1. History of Indian Music in Vedic Period	January	● Online tutorials and demonstrations

2. Classification of Indian Musical Instruments 3. Knowledge of Kehrva tala & Rupak Tala		● Field trips to instrument makers ● Lecture-based presentations ● Case studies ● Guest lectures
1. Detailed knowledge of technical terms of music 2. Maseetkhani and Razakhani Gat in Raag Kafi	February	● Conceptual demonstrations ● Discussion based learning ● Interactive quizzes ● Peer teaching ● Audio-Video aids
1. Life-sketches of musicians 2. Razakhani Gats in Raag Khamaj & Bhairav	March	● Technical teaching ● Experimental teaching ● Self study
1. Explaining Alaap, Jod and Jhalla. 2. Contribution of Bhai Mardana in field of music. 3. Detailed knowledge of Gurmat Sangeet instruments.	April	● Demonstrative teaching ● Peer teaching ● Guided listening ● Group discussions and analysis
Revision and Commencement of University Practical Exams	May	

Course Outcomes-

1. Potential Employers for schools and universities. They can run their private music institutes, can teach through online platforms. They can also be part of cultural organizations.
2. Develop an understanding of the historical, structural, and performance aspects of Alaap, Jod, and Jhalla in Hindustani classical music.

3. Appreciate the contribution of Bhai Mardana in the development of Gurmat Sangeet and its spiritual significance in Sikhism.
4. Gain detailed knowledge of key Gurmat Sangeet instruments, their characteristics, and roles in traditional performances.
5. Learn about prominent musicians in Indian classical music and analyze their influence on the evolution of musical traditions.
6. Understand and perform Razakhani Gats in Raag Khamaj and Raag Bhairav, and demonstrate proficiency in Kehrvaa and Rupak Talas.

Faculty name- Dr. Arupriya Seen

Semester- 4th

Subject- Music Instrumental

Topic	Duration	Teaching Tools
1. Historical development of music especially during 15 th -18 th century 2. Formation of 484 raags 3. Maseetkhani & Razakhani Gats in Raag Malkauns	January	● Live demonstrations ● Audio/Video performances ● Discussions ● Comparative listening
1. Knowledge about different kinds of Raags. 2. Life-sketches of Ustad Ali Akbar Khan & Mushtak Ali Khan	February	● Group discussions ● Raag charts/diagrams ● Biographical presentations ● Self study
1. Various Gharanas of Sitar 2. Knowledge of Ada Chautala and Jhaptala 3. Description of various Raags in the syllabus	March	● Comparative analysis ● Tabla notations ● Rhythmic exercises ● Group Practices

1. Importance of instrumental music in Gurmat sangeet. 2. Folk singing styles used in gurmat sangeet.	April	● Overview and context ● Discussions ● Interactive practice ● Cultural context
Revision and Commencement of University Practical Exams	May	

Course Outcomes-

1. Understanding the Role of Instrumental Music: Students will recognize the importance of instruments like *Saranda*, *Rabab*, and *Sitar* in enhancing *Gurmat Sangeet*, complementing vocal music in kirtan.
2. Knowledge of Folk Singing Styles: Students will learn various folk singing styles (e.g., *Tappa*, *Kafi*, *Dholki*, *Giddha*) used in *Gurmat Sangeet*, their origins, and how to perform them with appropriate vocal techniques.
3. Raga Theory and Performance: Students will understand the structure, mood, and emotional expression of different ragas and apply this knowledge in their own performances.
4. Spiritual and Cultural Context: Students will connect the practice of *Gurmat Sangeet* to Sikh spirituality, appreciating how both instrumental and vocal music convey the teachings of the Gurus.
5. Performance Skills: Students will develop practical skills to perform *Gurmat Sangeet* with expression, incorporating both instrumental and folk music styles.
6. Enhanced Musical and Cultural Appreciation: Students will gain a deeper appreciation for *Gurmat Sangeet* and its role in Sikh culture and devotional practices.

Faculty name- Dr. Arupriya Seen

Semester- 6th

Subject- Music Instrumental

Topic	Duration	Teaching Tools
1. Role of media in Indian music 2. Define musical terms: Murki, kan,	January	● Group discussions ● Case studies

zamzama 3. Knowledge about Jhumra & Dhamar tala.		● Interactive lectures ● Guest speakers ● Interactive apps ●
1. Life & contributions of various artists 2. Maseetkhani & Razakhani Gats in Raag Vrindavani Sarang & Bharivi 3. Razakhani Gat in Raag Hameer	February	● Discussions & analysis ● Listening sessions ● Comparative analysis ● Collaborative learning
1. Formation of 72 Thaats 2. Relation of raags with season and time	March	● Group teaching ● Lecture & visual aids ● Experiential learning ● Notations & theory
1. Folk instruments of Punjab 2. Salient features of Gurmat Sangeet	April	● Instrument demonstration ● Hands-on practice ● Historical context ● Lectures on Philosophy ● Group Practice
Revision and Commencement of University Practical Exams	May	

Course Outcomes-

1. Understanding Musical Frameworks: Students will learn the 72 *Thaats*, their role as parent scales for ragas, and how they serve as the foundation for the creation of diverse ragas in Indian classical music.
2. Temporal and Seasonal Raga Knowledge: Students will gain insight into the relationship between ragas and time/season, understanding how specific ragas evoke different emotions depending on the time of day or season they are performed.
3. Folk Music Instruments and Their Role: Students will familiarize themselves with folk instruments of Punjab like the *Dhol*, *Tumbi*, and

Ektara, and understand their cultural significance in Punjabi folk music and dance traditions.

4. **Gurmat Sangeet Appreciation:** Students will develop a deeper understanding of *Gurmat Sangeet*'s features, including its spiritual philosophy, use of ragas and talas, and its role in Sikh devotional practices, particularly through the performance of *Kirtan*.
5. **Practical and Theoretical Application:** Students will apply their knowledge of Maseetkhani and Razakhani gats, and understand their performance in ragas such as Vrindavani Sarang, Bharavi, and Hameer, while also learning about their historical and emotional significance.