

Faculty of Performing and Visual Arts

**Bachelor of Arts Music Vocal (Honors)
Semester I & II**

Session: 2026-27



**The Heritage Institution
KANYA MAHA VIDYALAYA
JALANDHAR
(Autonomous)**

Programme Specific Outcomes

The student can get the following benefits after the studying Music Vocal as One of the Elective Subject in B. A. Students will be able to:

P.S.O. 1) Understand various Raagas & Taalas and knowledge of Viva Voce.

P.S.O. 2) Know the intricacies of Music, as performing Art, both theoretically & practically.

P.S.O. 3) Influence the audience with daily learning and practice of Raagas.

P.S.O. 4) Have command on their voice to sing classical as well light music.

P.S.O. 5) Develop and understand the Folk Music as an Oral Tradition and its tendency to change as it is passed from one person to another.

P.S.O 6: Teaching profession, Music Direction, Stage Performances, Playback singing or as Staff Artist (AIR or DD), Music Academies or studios etc.

KANYA MAHA VIDYALAYA, JALANDHAR (AUTONOMOUS)
SCHEME AND CURRICULLUM EXAMINATION OF FOUR YEAR DEGREE PROGRAMME
P. G. Department of Performing Arts
Programme: - Bachelor of Arts Music Vocal (Honors)
Music Vocal (Elective)
Credit Based Continuous Evaluation Grading System (CBCEGS)
Session: 2026-27

Semester-I									
Course Code	Course Name	Course Type	Hours per Week	Credits L-T-P	Marks				Examination Time (in Hours)
					Total	Th.	P	CA	
BARM-1366	Music (Vocal) Theory	DSC	2-0-0	2-0-0	100	35	35	30	3 Hours
BARM-1366	Music (Vocal) Practical	DSC	0-0-4	0-0-2					20 Min. for each student
		Total Credits		04					

E-Elective DSC-Discipline Specific Course

KANYA MAHA VIDYALAYA, JALANDHAR (AUTONOMOUS)
SCHEME AND CURRICULLUM EXAMINATION OF FOUR YEAR DEGREE PROGRAMME

P. G. Department of Performing Arts

Programme:- Bachelor of Arts Music Vocal (Honors)

Music Vocal (Elective)

Credit Based Continuous Evaluation Grading System (CBCEGS)

Session: 2026-27

Semester-II									
Course Code	Course Name	Course Type	Hours per Week	Credits L-T-P	Marks				Examination Time (in Hours)
					Total	Th.	P	CA	
BARM-2366	Music (Vocal) Theory	DSC	2-0-0	2-0-0	100	35	35	30	3 Hours
BARM-2366	Music (Vocal) Practical	DSC	0-0-4	0-0-2					20 Min. for each student
		Total Credits		04					

E-Elective

DSC-Discipline Specific Course

Bachelor of Arts Semester-I (Session 2026-27)
Music (Vocal)
Course Code: BARM-1366
Theory & Practical

Course Outcomes:

Upon successfully completion of this course student will be able -

1. To understand the basic elements and terminology of Indian classical music, including Tanpura, Sahayak Naad, Swar, Naad, Saptak, and Jati.
2. To gain knowledge about prominent musicians like Tansen and Yamla Jatt and explore Punjabi wedding songs such as Ghorian and Suhag.
3. To acquire theoretical and practical understanding of selected ragas (Bilawal, Bhopali) and taals (Teentaal, Dadra) through description and notation.
4. To study the musical contributions of Guru Nanak Dev Ji and understand key concepts of Gurmat Sangeet such as Raga, Mohalla, Rahao, and Rababi.

Bachelor of Arts Semester- I (Session 2026-27)
Music (Vocal)
Course Code: BARM-1366
(Theory)

Total Marks: 100
Theory: 35
Pr: 35
CA: 30

Time: 3 Hours

L	T	P	Total Credits
2	0	2	4

Instructions for the Paper Setters:

Eight questions of equal marks are to be set, two in each of the four Sections (A-D). Questions of Sections (A-D) should be set from Units I-IV of the syllabus respectively. Questions may be subdivided in parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section. Each question will carry 07 Marks.

Unit - I

1. Detailed Study of Tanpura and Sahayak Naad.
2. Definition and explanation of the following Musical Terms: Sangeet, Swar, Naad, Saptak, Jati.

Unit - II

3. Contribution and Life Sketches of the following musicians: Tansen and Yamla Jatt.
4. Elementary knowledge of Wedding Song of Punjabi culture with special reference to Ghorian and Suhag.

Unit - III

5. Description and notation of the following Ragas: Bilawal and Bhopali.
6. Description and notation of the following Taals : Teentaal, Dadra.

Unit -IV

7. Contribution of Sri Guru Nanak Dev Ji towards Indian Music.
8. Definition and explanation of the following terms in the context of Gurmat Sangeet : Raga, Mohalla, Rahao, Rababi.

Books Recommended:

1. Rag Parichya Part– I to IV by Shri Harish Chnder Srivastava.
2. Sangeet Shastra Darpan Part– II (Punjabi) published by Punjabi University, Patiala.
3. Sangeet Vishard Sangeet Karayalya, Hathras.
4. Sangeet Shastra Darpan Shanti Govardhan.
5. Sangeet Sudarshini, Dr. Narendra kaur, Kanishka Publishers, New Delhi.
6. Music for Life: Social and Psychological Objectives, Dr. Narendra Kaur, Kanishka Publishers, New Delhi.
7. Hamare Sangeet Rattan Sangeet Karyalaya, Hathras.
8. Kramik Pustak Malika by Vishnu Narayan Bhathkhande.
9. Sangeet Nibandhavli, Dr. Gurnam Singh, published by Punjabi University, Patiala.
10. Sikh Dharam Ate Bhakti Sangeet, Dr. Jitender Kaur.
11. Gurmat Sangeet (Vishesh Ank) Amrit Kirtan Trust, 422, 15/A, Chandigarh

Bachelor of Arts Semester - I (Session 2026-27)
Music (Vocal)
Course Code: BARM-1366
(Practical)

Total Marks: 35

Time: 20 Minutes

Instructions for the Paper Setter:

- Question paper is to be set on the spot jointly by the Internal and External Examiners.
 - Two copies of the same should be submitted for the record to COE Office, Kanya Maha Vidyalaya, Jalandhar.
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1. One Drut Khayal in each of the following Ragas with simple Alaps and Tanas: Bilawal and Bhopali.
 2. One Sargam Geet from prescribed Ragas.
 3. Ability to play five alankars on the Harmonium based on the BilawalThata.
 4. Ability to recite Teental and Dadra showing Khali Tali with hand motion in Ekgun, Dhugan Layakaries.
 5. Recitation of Ghorian.
 6. Knowledge of the following non– detailed Ragas: Alahaiya Bilawal, Deshkaar

Bachelor of Arts Semester-II (Session 2026-27)
Music (Vocal)
Course Code: BARM-2366
Theory & Practical

Course Outcomes:

Upon successfully completion of this course student will be able -

1. To study the historical development of Indian music during the Vedic period and understand key musical terms such as Raga, Thata, Vadi, Samvadi, and Meend.
2. To understand the Time Theory of Indian music and explore the contributions of renowned musicians like Pt. Vishnu Narayan Bhaskhande and Kuldip Manak.
3. To develop theoretical and practical knowledge of selected ragas (Kalyan, Asavari, Kafi) and taals (Kehrva, Ektal) through description and notation.
4. To explore the contribution of Bhai Mardana to music and learn important terms related to Gurmat Sangeet such as Ashtpadi, Ank, Kirtaniya, and Pada.

Bachelor of Arts Semester- II (Session 2026-27)

Music (Vocal)

Course Code: BARM-2366

(Theory)

Total Marks: 100

Theory: 35

Pr: 35

CA: 30

Time: 3 Hours

L	T	P	Total Credits
2	0	2	4

Instructions for the Paper Setters:

Eight questions of equal marks are to be set, two in each of the four Sections (A-D). Questions of Sections (A-D) should be set from Units I-IV of the syllabus respectively. Questions may be subdivided in parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section. Each question will carry 07 Marks.

Unit- I

1. Historical Development of Indian Music in Vedic Period.
2. Definition and explanation of the following Musical Terms: Raga, Thata, Vadi, Samvadi, Meend.

Unit- II

3. Salient features of Time Theory in Indian Music.
4. Contribution and Life Sketches of the following musicians: Pt. Vishnu Narayan Bhathkhande, Kuldeep Manak.

Unit - III

5. Description and notation of the following Ragas: Kalyan, Asavari, Kafi.
6. Description and notation of the following Taals: Keherva, Ektal.

Unit - IV

7. Contribution of Bhai Mardana towards Music.
8. Definition and explanation of the following terms in the context of Gurmat Sangeet Ashtpadi, Ank, Kirtaniya, Pada.

BOOKS RECOMMENDED

1. Rag Parichya Part- I, II and III by Shri Harish Chnder Srivastava.
2. Sangeet Shastra Darpan Part- II (Punjabi) published by Punjabi University, Patiala.
3. Sangeet Sudarshini, Dr. Narendra kaur, Kanishka Publishers, New Delhi.
4. Sangeet Vishard Sangeet Karayalya, Hathras.
5. Sangeet Shastra Darpan Shanti Govardhan.
6. Hamare Sangeet Rattan Sangeet Karyalaya, Hathras.
7. Kramik Pustak Malika by Vishnu Narayan Bhathkhande.
8. Sangeet Nibandhavli, Dr. Gurnam Singh, published by Punjabi University, Patiala.
9. Sikh Dharam Ate Bhakti Sangeet, Dr. Jitender Kaur.
10. Gurmat Sangeet (Vishesh Ank) Amrit Kirtan Trust, 422, 15/A, Chandigarh.
11. Indian Music: A glance at its various Perspectives, Dr. Narendra kaur, Kanishka Publishers, New Delhi

Bachelor of Arts Semester - II (Session 2026-27)
Music (Vocal)
Course Code: BARM-2366
(Practical)

Total Marks: 35

Time: 20 Minutes

Instructions for the Paper Setter:

- Question paper is to be set on the spot jointly by the Internal and External Examiners.
 - Two copies of the same should be submitted for the record to COE Office, Kanya MahaVidyalaya, Jalandhar.
-
1. One Drut Khayal in each of the following Ragas with simple Alaps and Tanas: Kalyan, Asavari, Kafi.
 2. Elementary Knowledge of the following non-detailed Ragas: Jaunpuri, Bhimplasi, Shudh Kalyan.
 3. One Shabad from prescribed Ragas.
 4. Ability to play five alankars on the Harmonium based on the Thatas of prescribed Ragas in the course.
 5. Ability to recite Keharva and Ektal showing Khali Tali with hand motion in Ekgun, Dhugan Layakaries.
 6. Recitation of Suhag.
 7. Ability to play thekas of Keharva & Dadra on Tabla.