

Faculty of Performing and Visual Arts

**SYLLABUS
Of**

**For
Bachelor of Arts Music Vocal (Honors)
Semester III & IV**

Session: 2026-27



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

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-III									
Course Code	Course Name	Course Type	Hours per Week	Credits L-T-P	Marks				Examination Time (in Hours)
					Total	Th.	P	CA	
BARM-3366	Music (Vocal) Theory	DSC	2-0-0	2-0-0	100	35	35	30	3 Hours
BARM-3366	Music (Vocal) Practical	DSC	0-0-4	0-0-2					20 Min. for each student
		Total Credits		04					

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-IV									
Course Code	Course Name	Course Type	Hours per Week	Credits L-T-P	Marks				Examination Time (in Hours)
					Total	Th.	P	CA	
BARM-4366	Music (Vocal) Theory	DSC	2-0-0	2-0-0	100	35	35	30	3 Hours
BARM-4366	Music (Vocal) Practical	DSC	0-0-4	0-0-2					20 Min. for each student
		Total Credits		04					

DSC-Discipline Specific Course

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.

Bachelor of Arts Semester-III
Session 2026-27
Course Title: Music (Vocal)
Course Code: BARM: 3366
(Theory & Practical)

Course Outcomes:

Upon successful completion of this course student will be able:

1. To understand the historical development of Indian music from the 14th to 17th century, especially during the Akbar period, and to learn important musical terms such as Alap, BolAlap, BolBaant and Upaj.
2. To learn the method of tuning the Tanpura and study the contributions of eminent musicians like Pt. Vishnu Digambar Paluskar and Prof. Kartar Singh.
3. To gain theoretical and practical knowledge of ragas (Bhimpalasi, Des, Vrindavani Sarang) and taals (Chartaal, Sooltal) through detailed description and notation.
4. To explore the musical contributions of Guru Arjan Dev Ji and understand the structure and significance of Kirtan Chaunkis in the context of Gurmat Sangeet.

Bachelor of Arts Semester-III

Session 2026-27

Course Title: Music (Vocal)

Course Code: BARM: 3366

(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 during 14th to 17th century with special reference to Akbar Period.
2. Definition and explanation of the following Musical Terms: Alap, BolAlap, BolBaant, Upaj.

Unit- II

3. Method of tuning your instrument (Tanpura).
4. Contribution and Life Sketches of the following musicians: Pt. Vishnu Digamber Pluskar and Prof. Kartar Singh

Unit - III

5. Description and notation of the following Ragas: Bhimplasi, Des and Vrindavani Sarang.
6. Description and notation of the following Talas: Chartaal and Sooltal.

Unit - IV

7. Contribution of Sri Guru Arjan Dev Ji towards Music.
8. Salient features of Kirtan Chaunkis in special context of Gurmat Sangeet.

Bachelor of Arts Semester-III

Session 2026-27

Course Title: Music (Vocal)

**Course Code: BARM: 3366
(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.

1. Ability to play five alankars on the Harmonium based on the KafiThata.
2. One Vilambit Khayal in any of the Ragas prescribed in the course with simple Alaps and Tanas.
3. One Drut Khayal in each of the following Ragas with simple Alaps and Tanas: Bhimplasi, Des and Vrindavani Sarang.
4. One Lakshan Geet in Prescribed Raga.
5. One Dhrupad with Dugan Laykari in any of the prescribed Ragas.
6. Ability to recite Ektal and Sooltal showing Khali Tali with hand motion in Ekgun, Dhugan Layakaries.
7. Brief Knowledge of following Ragas: Dhnashri, Sorath and Madhmaad Sarang.
8. Ability to play theka of Rupak Tala on tabla.
9. Ability to play Dhun of any Folk Song of Punjab on Harmonium /any instrument

BOOKS RECOMMENDED

1. Bharatiya Sangeet KaItihaas, Sharat Chandra Paranjpay.
2. Rag Parichya Part– I, II, and III by Shri Harish Chander Srivastava.
3. Sangeet Shastra Darpan Part– II (Punjabi) published by Punjabi University, Patiala.
4. Sangeet Vishard, Sangeet Karayalya, Hathras.
5. Sangeet Shastra Darpan, Shanti Govardhan.
6. Sangeet ke Mool Tatva part 2, 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. Gurmat Sangeet, Prabandh ate Pasaar, Dr. Gurnam Singh.
11. Gurmat Sangeet (Vishesh Ank) Amrit Kirtan Trust, 422, 15/A, Chandigarh

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

Music (Vocal)

Course Code: BARM-4366

(Theory)

Course Outcomes:

Upon successful completion of this course student will be able -

1. To gain detailed understanding of Khayal styles of singing and familiarize with important musical forms such as Sargam Geet, Lakshan Geet, Saadra, and Raag-Malika.
2. To study the theoretical formation of 484 ragas by Pt. Vyankata Mukhi in Chaturdandi Prakashika and explore the contributions of musicians like S. Sohan Singh and Gurmit Bawa, along with the merits and flaws in vocal performance (Gayakke Gun evam Dosh).
3. To develop practical and theoretical knowledge of ragas (Malkauns, Bihaag, Bhairavi) and taals (Ada Chautal, Jhaptal) through description and notation.
4. To understand the musical contributions of Guru Gobind Singh Ji and acquire knowledge of folk singing styles used in Gurmat Sangeet tradition.

Bachelor of Arts Semester-IV

Session 2026-27

Course Title: Music (Vocal)

Course Code: BARM: 4366

(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 knowledge of Khayal Styles of Singing.
2. Short notes on the following terms: a. Sargam Geet b. Lakshan Geet c. Saadra d. Raag-Malika

Unit - II

3. Formation of 484 Ragas from a Thata by Pt. Vyankata Mukhi in Chaturdandi Prakashika.
4. Contribution and Life Sketches of the following musicians: S. Sohan Singh and Gurmit Bawa.
5. Gayakke Gun evam dosh.

Unit - III

6. Description and notation of the following Ragas: Malkauns, Bihaag and Bhairavi.
7. Description and notation of the following Talas: Ada Chautal and Jhaptal.

Unit - IV

8. Contribution of Sri Guru Gobind Singh Ji towards Music.
9. Detailed knowledge of Folk singing styles used in Gurmat Sangeet

Bachelor of Arts Semester-IV (Session 2026-27)
Music (Vocal)
Course Code: BARM-4366
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.

1. Ability to play five alankars on the Harmonium based on the Kafi Thata.
2. One Vilambit Khayal in any of the Ragas prescribed in the course with simple Alaps and Tanas.
3. One Drut Khayal in each of the following Ragas with simple Alaps and Tanas: Malkauns, Bihaag and Bhairavi.
4. One Trana in any Prescribed Raga with proper singing style.
5. Ability to sing National Anthem with Harmonium.
6. Ability to recite Jhap-Taal and Ada Chautal showing Khali Tali with hand motion in Ekgun, Dhugan Layakaries.
7. Brief Knowledge of Non Detailed Ragas: Chandrakauns and Marubihag and Bilas Khani Todi
8. Ability to play theka of Teen Taal on tabla.
9. One Cinematic song on Harmonium/any instrument.

BOOKS RECOMMENDED

1. Bharatiya Sangeet Ka Itihaas, Sharat Chandra Paranjpay.
2. Rag Parichya Part– I, II, and III by Shri Harish Chander Srivastava.
3. Sangeet Shastra Darpan Part– II (Punjabi) published by Punjabi University, Patiala.
4. Sangeet Vishard, Sangeet Karayalya, Hathras.
5. Sangeet Shastra Darpan, Shanti Govardhan.
6. Sangeet ke Mool Tatva part 2, 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.
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11. Gurmat Sangeet (Vishesh Ank) Amrit Kirtan Trust, 422, 15/A, Chandigarh