

Faculty of Performing and Visual Arts

SYLLABUS

Of

MUSIC VOCAL

For

Bachelor of Arts (Semester V to VI)

(Under Continuous Evaluation System)

(12+3 System of Education)

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-V									
Course Code	Course Name	Course Type	Hours per Week	Credits L-T-P	Marks				Examination Time (in Hours)
					Total	Th.	P	CA	
BARM-5366	Music (Vocal) Theory	DSC	2-0-0	2-0-0	100	35	35	30	3 Hours
BARM-5366	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-VI									
Course Code	Course Name	Course Type	Hours per Week	Credits L-T-P	Marks				Examination Time (in Hours)
					Total	Th.	P	CA	
BARM-6366	Music (Vocal) Theory	DSC	2-0-0	2-0-0	100	35	35	30	3 Hours
BARM-6366	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:

P.S.O 1: To study the historical development and notation systems of Indian music in the modern era.

P.S.O 2: To gain knowledge of semi-classical forms like Thumri, Tappa, Chaturang, and Punjabi folk music.

P.S.O 3: To learn detailed descriptions and notations of selected ragas and talas.

P.S.O 4: To explore Gurmat Sangeet traditions and contributions of notable musicians to Indian music.

P.S.O 5: To join Teaching profession, Music Direction, Stage Performances, Playback singing or as Staff Artist (AIR or DD), Music Academies or studios etc.

Bachelor of Arts Semester-V
Session 2026-27
Course Title: Music (Vocal)
Course Code: BARM: 5366
(Theory & Practical)

Course Outcomes:

Upon successful completion of this course student will be able:

1. Understand the historical development of Indian music, Indian notation systems, and major semi-classical forms like Thumri, Tappa and Chaturang.
2. Acquire knowledge of Punjabi folk music and the contributions of Dalip Chandra Bedi and Surinder Kaur.
3. Analyze and write the notation of prescribed ragas and talas, including Darbari, Bhairav, Kedar, Deepchandi, and Tilwara.
4. Understand the classical singing styles used in Gurmat Sangeet and evaluate the contribution of Sant Sarwan Singh Gandharav to Indian music.

Bachelor of Arts (Semester-V)
Session 2026-27
Course Title: MUSIC (VOCAL)
Course Code: BARM-5366
(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 Modern Period.
2. Development of Indian Notation System and its merits and demerits.
3. Short notes on the following : a. Thumri b. Tappa c. Chaturang

Unit -II

4. Detailed knowledge of folk music of Punjab.
5. Life and Contribution of the following Musicians: a. Dalip Chandra Bedi b. Surinder Kaur

Unit -III

6. Detailed description and notation of the following Ragas: a. Darbari b. Bhairav c. Kedar
7. Description and Notation of the following Talas: a. Deepchandi b. Tilwara

Unit -IV

8. Classical Gayan Shailies used in Gurmat Sangeet.
9. Contribution of Sant Sarwan Singh Gandharav towards Indian Music

Bachelor of Arts Semester-V
Session 2026-27
Course Title: Music (Vocal)
Course Code: BARM: 5366
(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. One Drut Khayal in each of the following Ragas with simple Alaps and Tanas: Darbari, Bhairav, Kedar.
2. One Vilambit Khayal in any of the Ragas prescribed in the course with simple Alaps and Tanas.
3. Brief Knowledge of Non Detailed Ragas: Adana, Kalingra and Kamod.
4. One Ghazal.
5. One Chaturang or Trivat in any Raga of Your Choice.
6. Ability to recite Deepchandi and Tilwara showing Khali Tali with hand motion in Ekgun, Dugun Layakaris.
7. Ability to play theka of Jhap Taal on Tabla.
8. Ability to play five alankars on the Harmonium based on the Asawari Thata

Books Recommended

Sr. No.	Name of the Book & Author
1.	Bharatiya Sangeet ka Itihaas - Sharat Chandra Paranjpay.
2.	Rag Parichya Part-I, II and III - Shri Harish ChanderSrivastava.
3.	Hamare Sangeet Ratan - SangeetKaryalaya,Hathras.
4.	Kramik Pustak Malika - Vishnu Narayan Bhathkhande.
5.	SangeetNibandhawali - Dr. Gurnam Singh, Published by Punjabi university,Pataila.
6.	GurmatSangeet, Prabandh ate Pasaar - Dr. Gurnam Singh.
7.	GurmatSangeet (VisheshAnk) - AmritKirtan Trust, 422,15/A, Chandigarh.
8.	AbhinavGeetanjali - Pt. Ramashryajha I,II,III,IV,V.
9.	Tantri Nada - Pt. Lalmani Mishra.

Bachelor of Arts Semester-VI
Session 2026-27
Course Title: Music (Vocal)
Course Code: BARM: 6366
(Theory & Practical)

Course Outcomes:

Upon successful completion of this course student will be able:

1. Understand the impact of globalization on Indian music, the formation of the 72 Melakarta (Thata) system, and the characteristics of Dhrupad and Dhamar singing styles.
2. Acquire knowledge of major Khayal Gharanas and evaluate the contributions of Bade Ghulam Ali Khan and Narinder Biba to Indian music.
3. Analyze and write the detailed description and notation of prescribed ragas and talas, including Jaunpuri, Shuddh Kalyan, Bhageshwari, Jhumra, and Dhamar.
4. Understand the contribution of Dr. Gurnam Singh and differentiate between Gurmat Sangeet and Hindustani Sangeet.

Bachelor of Arts (Semester-VI)
Session 2026-27
Course Title: MUSIC (VOCAL)
Course Code: BARM-6366
(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. Importance of Globalization in Indian music in Modern Period.
2. Method of formation of 72 Thatas of Dakhshini Music System of Pt. Vyankat Mukhi.
3. Detailed knowledge of Dhrupad & Dhammar Styles of Singing.

Unit-II

4. Detailed knowledge of following Gharanas of Khayal Gayaki: Gwalior Kirana, Agra Patiala, Delhi
5. Essay writings on the following Topics: a. Bade Gulam Ali Khan b. Narinder Beeba

Unit-III

6. Detailed description and notations : a. Jaunpuri b. ShudhKalyan, Bhageshwari
7. Detailed study of the following Talas: a. Jhumra b. Dhammar

Unit-IV

8. Contribution of Dr. Gurnam Singh towards Music.
9. Difference between Gurmat Sangeet and Hindustani Sangeet

Bachelor of Arts Semester-VI
Session 2026-27
Course Title: Music (Vocal)
Course Code: BARM: 6366
(Practical)

Total Marks: 35
Minutes

Time: 20

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. One Drut Khayal in each of the following Ragas with simple Alaps and Tanas: Jaunpuri, Shudh Kalyan, Bhageshwari.
2. One Vilambit Khayal in any of the Ragas prescribed in the course with simple Alaps and Tanas.
3. One Dhammar in any of the prescribed Ragas.
4. One Shabad/Bhajan in any of the Ragas prescribed in the course.
5. Brief Knowledge of Non Detailed Ragas : Bhupali , Rageshwari, Asawari
6. Ability to sing a Cinematic Song with the help of Harmonium
7. Ability to recite Jhumra and Dhammar showing Khali Tali with hand motion in Ekgun, Dhugan Laikaris.
8. Ability to play five alankars on the Harmonium based on the Khamaj Thata.
9. Ability of play theka of Ektaal on Tabla

Books Recommended:

1. Bharatiye Sangeet Ka Itihaas, Sharat Chandra Paranjpay.
2. Rag Parichya Part– I, II, and III by Shri Harish Chander Srivastava.
3. Hamare Sangeet Rattan Sangeet Karyalaya, Hathras.
4. Kramik Pustak Malika by Vishnu Narayan Bhathkhande.
5. Sangeet Nibandhavli, Dr. Gurnam Singh, published by Punjabi University, Patiala.
6. Gurmat Sangeet, Prabandh ate Pasaar, Dr. Gurnam Singh.
7. Gurmat Sangeet (Vishesh Ank) Amrit Kirtan Trust, 422, 15/A, Chandigarh.
8. Abhinav Geetanjali Pt. Ramashrya Jha I, II, III, IV, V.
9. Tantri Nada Pt. Lalmani Mishar.
10. Punjab de Parsidh Ragi Rababi by Balbir Singh Kanwal, Singh Brothers, Amritsar 11.
11. ‘Amrit Kirtan’ Prof. Tara Singh Vishesh Ank, Jan-Reb. 1990, Amrit Kirtan Trust, Chandigarh