

The Heritage Institution
KANYA MAHA VIDYALAYA, JALANDHAR
(An Autonomous College)



Minutes of 10th Meeting of Board of Studies
P. G. Department of Performing Arts

Date: 19-07-2025
Time: 11:00 AM
Online through: Zoom Cloud Meeting

KANYA MAHA VIDYALAYA, JALANDHAR
(UGC Autonomous College)
P. G. Department of Performing Arts

Minutes of the 10th Meeting of Board of Studies held on 19-08-2025

The 10th Meeting of the Board of Studies was held through the zoom cloud meeting.

Date: 19-07-2025, Wednesday

Time: 11:00 AM

Venue: Online meeting via Zoom

The following members have attended meeting and detailed minutes are listed below:

BOS Members		
1.	Dr. Poonam Sharma (Assoc. Prof.) HoD, P. G. Dept. of Performing Arts Dean, Faculty of Performing and Visual Arts Kanya Maha Vidyalaya, Jalandhar Chairperson	Present
2.	Dr. Rajesh Sharma (Assoc. Prof.) HoD, Department of Performing and Visual Arts Guru Nanak Dev University, Amritsar Parent University Nominee	Present
3.	Dr. Rishpal Singh Virk (Assoc. Prof.) Department of Performing Arts Central University, Bathinda Outside Parent University Nominee	Present
4.	Dr. Sharanjit Kaur (Assoc. Prof.) Department of Music Govt. College for Girls Ludhiana Outside Parent University Nominee	Present
5.	Dr. Danny Sharma (Asst. Prof.) Department of Youth Welfare Punjabi University, Patiala Industry Expert	Present
6.	Dr. Mamta Joshi (Asst. Prof.) Department of Music Govt. College for Boys, Sector-11 Chandigarh Alumni	Absent
7.	Ms. Daler Kaur (Asst. Prof.) P. G. Dept. of Performing Arts Kanya Maha Vidyalaya, Jalandhar Member	Present

AGENDAS OF THE 10TH MEETING OF BOARD OF STUDIES

- **PA:2025:10:1**

To discuss & approve the **Proceedings of 9th BOS** held on **07/08/2024**.
(Annexure A)

- **PA:2025:10:2**

To discuss & approve the **Action Taken Report of 9th BOS Meeting for the session 2024-25**.
(Annexure B)

Subject: Music Vocal

- **PA:2025:10:3**

To discuss the proposed syllabus of Music Vocal for **Bachelor of Arts Semester I to II (Honors) with one SEC Paper** under Credit Based Continuous Evaluation Grading System with 30% internal assessment for the Session 2025-26. **(Annexure C)**

- **PA:2025:10:4**

To discuss the proposed syllabus of Music Vocal for **Bachelor of Arts Semester III to IV (Honors)** under Credit Based Continuous Evaluation Grading System with 30% internal assessment for the session 2025-26. **(Annexure C)**

- **PA:2025:10:5**

To discuss the proposed syllabus of Music Vocal for **Bachelor of Arts Semester V and VI** under Credit Based Continuous Evaluation Grading System with 20% internal assessment for the session 2025-26. **(Annexure C)**

- **PA:2025:10:6**

To discuss the proposed syllabus of Music Vocal for **Master of Arts Semesters I and II** under Credit Based Continuous Evaluation Grading System with 30% internal assessment for the session 2025-26. **(Annexure D)**

- **PA:2025:10:7**

To discuss the proposed syllabus of Music Vocal for **Master of Arts Semesters III and IV** under Credit Based Continuous Evaluation Grading System with 30% internal assessment for the session 2025-26. **(Annexure D-I)**

Subject: Music Instrumental

- **PA:2025:10:8**

To discuss the proposed syllabus of Music Instrumental for **Bachelor of Arts Semester I to II (Honors) with one SEC Paper** under Credit Based Continuous Evaluation Grading System with 30% internal assessment for the Session 2025-26. **(Annexure E)**

- **PA:2025:10:9**

To discuss the proposed syllabus of Music Instrumental for **Bachelor of Arts Semester III to IV (Honors)** under Credit Based Continuous Evaluation Grading System with 30% internal assessment for the session 2025-26. **(Annexure E)**

- **PA:2025:10:10**

To discuss the proposed syllabus of Music Instrumental for **Bachelor of Arts Semester V and VI** under Credit Based Continuous Evaluation Grading System with 20% internal assessment for the session 2025-26. **(Annexure E)**

- **PA:2025:10:11**

To discuss the proposed syllabus of Music Instrumental for **Master of Arts Semesters I & II** under Credit Based Continuous Evaluation Grading System with 30% internal assessment for the session 2025-26. **(Annexure F)**

- **PA:2025:10:12**

To discuss the **Skill Enhancement Course “Basics of Music (Harmonium)”** with 30% internal assessment for the Session 2025-26. **(Annexure C and E)**

Subject: Indian Classical Dance (Kathak)

- **PA:2025:10:13**

To discuss the proposed syllabus of Indian Classical Dance (Kathak) for **Bachelor of Arts Semester I to II (Honors) with one SEC Paper** under Credit Based Continuous Evaluation Grading System with 30% internal assessment for the Session 2025-26. **(Annexure G)**

- **PA:2025:10:14**

To discuss the proposed syllabus of Indian Classical Dance (Kathak) for **Bachelor of Arts Semester III to IV (Honors)** under Credit Based Continuous Evaluation Grading System with 30% internal assessment for the session 2025-26. **(Annexure G)**

- **PA:2025:10:15**

To discuss the proposed syllabus of Indian Classical Dance (Kathak) for **Bachelor of Arts Semester V and VI** under Credit Based Continuous Evaluation Grading System with 20% internal assessment for the session 2025-26. **(Annexure G)**

- **PA:2025:10:16**

To discuss the proposed syllabus of **Inter Disciplinary Course for session 2025-26.**
(Annexure H)

- **PA:2025:10:17**

To discuss the proposed syllabus of the **Add-on Certificate Course ‘Basics of Performing Arts (Music and Dance)’** for session 2025-26. **(Annexure I)**

- **PA:2025:10:18**

To discuss the **CO’s & PSO’s** and unitisation of practical courses of above stated Courses and Programmes. **(Annexure C, D, E, F, G, H, I)**

- **PA:2025:10:19**

To discuss and approve the list of proposed examiners (**Practical examiners, Evaluators and Paper Setters**) for above stated all the courses and Programmes.

- **PA:2025:10:20**

To discuss **Research inputs and plans of department** for the session 2025-26.

KANYA MAHA VIDYALAYA, JALANDHAR
(UGC Autonomous College)

P. G. Department of Performing Arts

The Chairperson Dr. Poonam Sharma welcomed the members of Board of Studies. She apprised the members that about the events organised by the department to enhance teaching-learning activities. The students were motivated and given exposure to Music field. The students are attending music concerts, workshops and seminars. The members appreciated the activities of the department. After brief overview, Dr. Poonam Sharma took up the Agenda items for deliberation one by one with the permission of Committee members.

- **PA:2025:10:1**

To discuss & approve the **Proceedings of 9th BOS** held on **07/08/2024**.
(Annexure A)

The Chairperson sent the proceedings of the previous Board of Studies meeting held on 07/08/2024 through email to all the members and were approved by all members. The Chairperson however again put up the summary of the proceedings for approval of the house and they approved it.

THE HOUSE APPROVED THE ITEM: PA: 2025:10:1
(Attached herewith as Annexure A)

- **PA:2025:10:2**

To discuss & approve the **Action Taken Report of 9th BOS Meeting for the session 2024-25**.
THE HOUSE APPROVED THE ITEM: PA: 2025:10:2
(Attached herewith as Annexure B)

Subject: Music Vocal

- **PA:2025:10:3**

To discuss the proposed syllabus of Music Vocal for **Bachelor of Arts Semester I to II** (Honors) with one SEC Paper under Credit Based Continuous Evaluation Grading System with 30% internal assessment for the Session 2025-26. **(Annexure C)**

*The House approved the purposed syllabus of **Music Vocal for Bachelor of Arts Semester I-II** (Honors) with one SEC Ppaer under Credit Based Continuous Evaluation Grading System for the sessions 2025-26 with following Scheme and changes in content:*

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: 2025-26

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: 2025-26

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

CHANGES IN CONTENT
2024-25 to 2025-26

BA SEMESTER I		
THEORY		
2024-25	2025-26	CHANGES

Unit - I 1. Brief history of music in Vedic Period. 2. Definition and Explanation of the following Musical the Terms: Naad, Swar, Saptak, Arov, Avroh, Pakar.	Unit - I 1. Detailed Study of Tanpura and Sahayak Naad. 2. Definition and explanation of the following Musical Terms: Sangeet, Swar, Naad, Saptak, Jati.	Replaced 1. Brief history of music in Vedic Period replaced with Detailed Study of Tanpura and Sahayak Naad. 2. Definition and explanation of the following Musical Terms: Arov, Avroh, Pakar are replaced with Sangeet and Jati
Unit - II 3. Life Sketches: Swami Haridas, Tansen. 4. Contribution of Shree Guru Nanak dev Ji towards Indian Music. 5. Define Music. Explain the types of Music.	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.	3. Contribution and Life Sketches: Swami Haridas replaced with Yamla Jatt 4. Contribution of Shree Guru Nanak dev Ji towards Indian Music shifted to UNIT IV 5. Deleted
Unit - III 6. Definition and Explanation of the following terms in the context of Gurmat Sangeet: Raag, Mohalla, Rahao. 7. Define Ragas: Bilawal, Bhupali.	Unit - III 5. Description and notation of the following Ragas: Bilawal and Bhopali. 6. Description and notation of the following Taals : Teentaal, Dadra.	6. Definition and Explanation of the following terms in the context of Gurmat Sangeet: Raag, Mohalla, Rahao shifted to UNIT IV 7. Same as 2024-25
Unit -IV 8. Non detail Ragas: Deshkaar, Alahaiya Bilawal. 9. Talas: Teental and Kehrva. 10. Detailed Study of Tanpura.	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.	8. Deleted. 9. Talas: Teental and Kehrva shifed to UNIT III (Kehrawa Tal is replaced with Dadra Tal) 10. Detailed Study of Tanpura shifted to UNIT I
PRACTICAL		

1. Ragas: Bilawal, Bhupali. (Drut Khyaals in each Raga) 2. Elementary knowledge of Ragas: Deshkaar, Alahaiya Bilawal.(Descriptions) 3. Taalas: Teental and Kehrva. 4. Any Song (Light Music Composition).	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	Added 1. One Sargam Geet from prescribed Ragas. 2. Ability to play five alankars on the Harmonium based on the BilawalThata. 3. Recitation of Ghorian. Replaced 4. Kehrawa Tal with Dadra Tal Deleted 5. Any Song (Light Music Composition).
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BA SEMESTER II

THEORY

2024-25	2025-26	CHANGES
Unit- I 1. Definition and Explanation of the following Musical Terms: Meend, Murki, Kan,Gamak, Khatka. 2. Contribution and life sketches of the following Musicians: Pt. Onkar Nath Thakur. Pt. Vishnu Narayan Bhathkhande.	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.	1. Definition and Explanation of the following Musical Terms: Meend, Murki, Kan,Gamak, Khatka replaced with Historical Development of Indian Music in Vedic Period. 2. Contribution and life sketches of the following Musicians: Pt. Onkar Nath Thakur replaced with Kuldeep Manak, Pt. Vishnu Narayan Bhathkhande (SHIFETD TO UNIT II) replaced with 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. Merits and Demerits of Gayak. 5. Detailed Knowledge of Punjabi Marital(Wedding) Songs SUHAAG.	Unit- II 3. Salient features of Time Theory in Indian Music. 4. Contribution and Life Sketches of the following musicians: Pt. Vishnu Narayan Bhathkhande, Kuldip Manak.	3. SAME AS 2024-25 4. Merits and Demerits of Gayak replaced with Contribution and Life Sketches of the following musicians: Pt. Vishnu Narayan Bhathkhande, Kuldip Manak. 5. Deleted
Unit - III 6. Definition and Explanation of the following Musical Terms in the context of Gurmat Sangeet : Ashtpadi, Ank, Keertaniya, Pad 7. Contribution of Bhai Mardana Ji towards Indian Music.	Unit - III 5. Description and notation of the following Ragas: Kalyan, Asavari, Kafi. 6. Description and notation of the following Taals: Kehrvaa, Ektal.	6. SHIFTED to UNIT IV and replaced with Description and notation of the following Ragas: Kalyan, Asavari, Kafi. 7. SHIFTED to UNIT IV and replaced with Description and notation of the following Taals: Kehrvaa, Ektal.
Unit - IV 8. Descriptions and Notations of following Talas: Ek-Tal, Chartaal. 9. Descriptions and Notations of following Ragas: Asawari, Kafi. 10. Elementary knowledge of following Ragas : Jaunpuri, Bhimplasi.	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.	8. SHIFTED to UNIT III and replaced with Contribution of Bhai Mardana towards Music. 9. SHIFTED to UNIT III and replaced with Definition and explanation of the following terms in the context of Gurmat Sangeet Ashtpadi, Ank, Kirtaniya, Pada. 10. Deleted
PRACTICAL		
1. One Drut Khyaal in each of the following Raga with simple alaap and tanas: Asawari, Kafi. 2. One Shabad or Bhajan in prescribed Raga. 3. Elementary Knowledge of Ragas: Jaunpuri, Bhimplasi. 4. Recitation of Suhag. 5. Ektaal & Chartaal in Ekgun and Dugun layakaries.	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.	Added 1. Raag Kalyan 2. Non Detail Raag-Shudh Kalyan 3. Ability to play five alankars on the Harmonium based on the Thatas of prescribed Ragas in the course. Replaced Chartaal with Tal Kehrvaa

	5. Ability to recite Kehrva and Ektal showing Khali Tali with hand motion in Ekgun, Dhugan Layakarries. 6. Recitation of Suhag.	
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THE HOUSE APPROVED THE ITEM: PA:2025:10:3
(Approved syllabus attached herewith as Annexure – C)

• **PA:2025:10:4**

To discuss the proposed syllabus of Music Vocal for **Bachelor of Arts Semester III to IV (Honors)** under Credit Based Continuous Evaluation Grading System with 30% internal assessment for the session 2025-26. **(Annexure C)**

*The House approved the purposed syllabus of **Music Vocal for Bachelor of Arts Semester III-IV (Honors)** under Credit Based Continuous Evaluation Grading System for the sessions 2025-26 with following Scheme and changes in content:*

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: 2025-26

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: 2025-26

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

CHANGES IN CONTENT
2024-25 to 2025-26

BA SEMESTER III		
THEORY		
2024-25	2025-26	CHANGES
Unit - I 1. Definition and Explanation of the following Musical Terms: Brut, Alap, Swar Alap, BolAlap, Sargam, Tan, Bol Tan, Avirobhav, Tirobhav, Sthayee. 2. Contribution and Life Sketches of Pt. Bheem Sen Joshi, Bade Gulam Ali Khan.	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.	1. Shifted to No. 2 Deleted (Brut, Swar Alap, Sargam, Tan, Bol Tan, Avirobhav, Tirobhav, Sthayee. 2. Replaced with Historical Development of Indian Music during 14th to 17th century with special reference to Akbar Period No. 1
Unit- II 3. Detailed Study of Tanpura. (Its Formation and Importance in Classical Music) 4. Definition and Importance of Laya and Taal in Music. 5. Development of Indian Classical Music during Medieval Period.	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	3. Replaced with Method of tuning your instrument (Tanpura). 4. Replaced with Contribution and Life Sketches of the following musicians: Pt. Vishnu Digamber Pluskar and Prof. Kartar Singh 5. Deleted

Unit - III 6. Salient Features of Kitan Chaunkis of Gurmat Sangeet. 7. Detailed Knowledge of Khayal Gayan Shailli.	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.	6. Shifted to UNIT IV as No. 8 and Replaced with Description and notation of the following Ragas: Bhimplasi, Des and Vrindavani Sarang. 7. Replaced with Description and notation of the following Talas: Chartaal and Sooltal.
Unit - IV 8. Descriptions and Notations of Talas: Jhaptal, Dadra. 9. Descriptions and Notations of Ragas: Bhimplasi, Des, Vrindavani Sarang. 10. Elementary Knowledge of Ragas: Dhnashri, Sorath and Madhmaad Sarang.	Unit - IV 7. Contribution of Sri Guru Arjan Dev Ji towards Music. 8. Salient features of Kirtan Chaunkis in special context of Gurmat Sangeet.	8. Replaced with Contribution of Sri Guru Arjan Dev Ji towards Music. 9. Shifted to UNIT III as no. 6 10. Deleted
PRACTICAL		
1. One Vilumbit Khayal in Any of following mentioned Ragas: Bhimplasi, Des, Brindavani Sarang 2. One Drut khayal in each prescribed ragas. 3. Five Alankars with laya on Harmonium. 4. One Lakshangeet in prescribed Ragas. 5. Theka of Dadra Taal on Tabla.	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 theka of Rupak	Added 1. One Dhrupad with Dugan 2. Ability to recite Ektal and Sooltal showing Khali Tali with hand motion in Ekgun, Dhugan Layakaries. 3. Ability to play Dhun of any Folk Song of Punjab on Harmonium /any instrument 4. Brief Knowledge of following Ragas: Dhnashri, Sorath and Madhmaad Sarang. Replaced Theka of Dadra Taal on Tabla with Ability to play theka of Rupak Tala on tabla.

	Tala on tabla.	
BA SEMESTER IV		
THEORY		
2024-25	2025-26	CHANGES
Unit - I 1. Definition and explanation of the following Musical Terms: Vadi Swar, Samvadi Swar, Anuvadi swar, Vivadi Swar, Alpatva, Bhutava, Greh, Ansh, Niyaas, Upneyaas. 2. Contribution and Life Sketches of the following musicians: Ustad Amir Khan, Pt. Jasraj, S. Sohan Singh.	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	1. Replaced with Detailed knowledge of Khayal Styles of Singing. 2. Replaced with 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. Detailed knowledge of Dhrupad and Dhamar styles of singing. 5. Detailed Knowledge of Raga Vargikaran System.	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. Gayak ke Gun evam dosh.	3. SAME AS 2024-25 4. Replaced with Contribution and Life Sketches of the following musicians: S. Sohan Singh and Gurmit Bawa. 5. Replaced with Gayak ke Gun evam dosh.
Unit-III 6. Detailed knowledge of Folk Singing styles of Gurmat Sangeet. 7. Detailed knowledge of Devotional Music.	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.	6. Shifted to UNIT IV as no. 9 7. Replaced with Description and notation of the following Talas: Ada Chautal and Jhaptal (instead of Dhmaar Tal)
Unit- IV 8. Elementary Knowledge of Ragas: Chandarkauns, Tilang, Adana. 9. Descriptions and Notations of the Ragas: Malkauns, Darbari Kanhra, Bhairavi. 10. Descriptions and Notations of the Talas: Ada Chautal and Dhammar.	Unit - IV 8. Contribution of Sri Guru Gobind Singh Ji towards Music. 9. Detailed knowledge of Folk singing styles used in Gurmat Sangeet	10. Replaced with Contribution of Sri Guru Gobind Singh Ji towards Music. 8. Replaced with Detailed knowledge of Folk singing styles used in Gurmat Sangeet 9. Shifted to UNIT III as no. 7
PRACTICAL		

1. One Vilambhit Khayal in any of following Ragas. 2. Malkauns, Darbari Kanhra, Bhairavi 3. One Drut Khayal in each prescribed Ragas. 4. One Cinematic Song playing on Harmonium. 5. Ada Chautal and Dhmaar Tal in Ekgun and Dugun Layakaries. 6. National Anthem on Harmonium.	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.	Added 1. Ability to play five alankars on the Harmonium based on the Kafi Thata. 2. One Trana in any Prescribed Raga with proper singing style. 3. Brief Knowledge of Non Detailed Ragas: Chandrakauns and Marubihag and Bilas Khani Todi 4. Ability to play theka of Teen Taal on tabla Replaced 1. Raag Bihag instead of Raag Darbari Kanhra 2. Jhap tal instead of Dhmaar tal
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THE HOUSE APPROVED THE ITEM: PA:2025:10:4

(Approved syllabus attached herewith as Annexure – C)

• **PA:2025:10:5**

To discuss the proposed syllabus of Music Vocal for **Bachelor of Arts Semester V and VI** under Credit Based Continuous Evaluation Grading System with 20% internal assessment for the session 2025-26. **(Annexure C)**

*The House approved the purposed syllabus of **Music Vocal for Bachelor of Arts Semester V-VI** under Credit Based Continuous Evaluation Grading System for the sessions 2025-26 with following changes in content:.*

CHANGES IN CONTENT
2024-25 to 2025-26

BA SEMESTER V
THEORY

2024-25	2025-26	CHANGES
Unit -I 1. Detailed knowledge of Thumri, Tappa, Tarana, Chaturung Gayan Shaillies. 2. Contribution and Life Sketches of the following Musicians: • Dalip Chander Bedi • Surinder Kaur.	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	1. Shifted to no. 3. 2. Shifted to UNIT II as no 4 Added • Historical Development of Indian Music during Modern Period as no. 1 • Development of Indian Notation System and its merits and demerits as no. 2
Unit-II 3. Development of Indian Notation System and its Merits and Demerits. 4. Explain the types of Alaap and Tanas in Indian Music. 5. Write an essay on the following topics: • Kanth Sadhna (Voice culture) • Manch Pradarshan (Stage Performance).	Unit -II 3. Detailed knowledge of folk music of Punjab. 4. Life and Contribution of the following Musicians: a. Dalip Chandra Bedi b. SurinderKaur	3. Shifted to UNIT I as no. 4. Replaced with Detailed knowledge of folk music of Punjab. 5. Replaced with Life and Contribution of the following Musicians: a. Dalip Chandra Bedi b. SurinderKaur
Unit-III 6. Detailed Knowledge of Folk Music of Punjab. 7. Define Classical Gayan Shallies in Gurmat Sangeet.	Unit -III 5. Detailed description and notation of the following Ragas: a. Darbari b. Bhairav c. Kedar 6. Description and Notation of the following Talas: a. Deepchandi b. Tilwara	6. Shifted to UNIT II as no. 3. 7. Shifted to UNIT IV as no. 7. Added • Detailed description and notation of the following Ragas: a. Darbari b. Bhairav c. Kedar • Description and Notation of the following Talas: a. Deepchandi b. Tilwara
Unit-IV 8. Descriptions and Notations of Following Talas : Deepchandi, Tilwara. 9. Descriptions and Notations of following Ragas : Tilang, Kedar, Bihag. 10. Elementary Knowledge of the following Ragas: Kamod, Yaman Kalyan, Jog.	Unit -IV 7. Classical Gayan Shaillies used in Gurmat Sangeet. 8. Contribution of Sant Sarwan Singh Gandharav towards Indian Music	8. Shifted to UNIT III as no. 6. 9. Shifted to UNIT III as no. 5. (Ragas Tilang and Bihag are replaced with Ragas Darbari and Bhairav) 10. Deleted

PRACTICAL

1. One Vilambit Khayal in any of the Ragas: Kedar, Tilang, Bihag. 2. One Drut Khayal in each prescribed Ragas. 3. One Ghazal/Geet. 4. Five Alankars on the Harmonium, based on Asawari Thaata. 5. Taal Deepchandi with Ekgun and Dugun Layakaries.	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	Replaced Ragas Tilang and Bihag are replaced with Ragas Darbari and Bhairav Added • Brief Knowledge of Non Detailed Ragas: Adana, Kalingra and Kamod. • One Chaturang or Trivat in any Raga of Your Choice. • Tal Tilwara • Ability to play theka of Jhap Taal on Tabla.
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BA SEMESTER VI

THEORY

2024-25	2025-26	CHANGES
Unit-I 1. Definition and Explanation of the following Musical Terms: Sargam Geet, Lakshanget, Sadhra, Raag Malika 2. Contribution and Life sketches of the following Musicians: Vidushi Girija Devi, Ustad Faiyaz Khan.	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.	1. Replaced with Importance of Globalization in Indian music in Modern Period. 2. Replaced with Method of formation of 72 Thatas of Dakhshini Music System of Pt. Vyankat Mukhi. Added • Detailed knowledge of Dhrupad & Dhammar Styles of Singing.

Unit-II 3. Detailed Knowledge of Gamak and its types. 4. Detailed Knowledge of the following Gharanas of Khayal Gayaki: Gwalior, Kirana, Agra, Patiala, Delhi. 5. Essay on Role of Devotional Music.	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	3. Deleted 4. Same as 2024-25 5. Replaced with Essay writings on the following Topics: a. Bade Gulam Ali Khan b. Narinder
Unit-III 6. Contribution of Guru Gobind Singh Ji towards Gurmat Sangeet. 7. Essays on the following Topics: Raag or Rasa, Music and Aesthetics.	Unit-III 6. Detailed description and notations : a. Jaunpuri b. ShudhKalyan, Bhageshwari 7. Detailed study of the following Talas: a. Jhumra b. Dhammar	6. Repalced with Detailed description and notations : a. Jaunpuri b. ShudhKalyan, Bhageshwari 7. Replaced with Detailed study of the following Talas: a. Jhumra b. Dhammar
Unit-IV 8. Descriptions and Notations of the following Talas: Jhumra, Sooltal. 9. Descriptions and Notations of the following Raags: Jaunpuri, Bhageshwri, Madhuwanti. 10. Elementary Knowledge of the following Ragas: Asawari, Rageshwri, Multani.	Unit-IV 8. Contribution of Dr. Gurnam Singh towards Music. 9. Difference between Gurmat Sangeet and Hindustani Sangeet	8. Shifted to UNIT III as no 7 (Sooltal replaced with Jhumra tal) 9. Shifted to UNIT III as no 6 (Raag Madhuwanti replaced with raag Shudh Klayan) 10. Deleted Added - Contribution of Dr. Gurnam Singh towards Music. - Difference between Gurmat Sangeet and Hindustani Sangeet
PRACTICAL		
1. One Vilambit Khayal in any of the Ragas: Madhuwanti, Bageshwri and Jaunpuri 2. One Drut Khayal in each prescribed Ragas. 3. One Shabad /Bhajan. 4. One Dhamar. 5. Jhoomra Taal and Sool Taal in Ekgun and Dugun Layakaries.	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	Replaced - Madhuwanti replaced with raag Shudh Klayan - Sool tal replaced with Dhmaar tal Added - Brief Knowledge of Non Detailed Ragas : Bhupali , Rageshwari, Asawari - Ability to sing a Cinematic Song with the help of Harmonium - Ability to play five alankars

	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	on the Harmonium based on the Khamaj Thata. • Ability of play theka of Ektaal on Tabla
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THE HOUSE APPROVED THE ITEM: PA:2025:10:5
(Approved syllabus attached herewith as Annexure – C)

• **PA:2025:10:6**

To discuss the proposed syllabus of Music Vocal for **Master of Arts Semesters I and II** under Credit Based Continuous Evaluation Grading System with 30% internal assessment for the session 2025-26. **(Annexure D)**

The syllabus of Music Vocal for Master of Arts Semesters I and II under Credit Based Continuous Evaluation Grading System with 30% internal assessment for the session 2025-26 was discussed by the members and they approved it with following scheme and changes in content:.

Kanya Maha Vidyalaya, Jalandhar (Autonomous)
SCHEME AND CURRICULUM OF EXAMINATIONS OF TWO YEAR DEGREE PROGRAMME
Credit Based Continuous Evaluation Grading System (CBCEGS)
Master of Arts (Music Vocal)
Session 2025-26

Semester - I										
Course Code	Course Title	Course Type	Hours Per Week	L-T-P	Credit	Marks				Examination time (in Hrs)
						Total	Theory	Practical	CA	
MMVL-1361	Theoretical Survey of Indian Music	C	5	4-1-0	5	100	70	--	30	3

MMVL-1362	Historical Study of Indian Music	C	5	4-1-0	5	100	70	--	30	3
MMVP-1363	Stage Performance-I (Practical)	C	8	0-2-3	5	100	--	70	30	As per Requirement
MMVV-1364	Critical and Comparative Study of Ragas-I Viva-Voce (Practical Based)	C	8	0-2-3	5	100	--	70	30	As per Requirement
					20	400				
* Students may opt. any one of the following Interdisciplinary elective/optional Course		IDE		4-0-0	4	100	70	--	30	3
IDE C-1101	Effective Communication Skills									
IDE H-1313	Human Rights and Constitutional Duties									
IDE I-1124	Basics of Computer Applications									
IDE W-1275	Indian Heritage: Contribution to the World									

* ID is an optional inter-disciplinary subject. Credits of ID courses will not be added to SGPA
C- Compulsory Subject E –Elective I- Inter-disciplinary V- Value added S-Skill enhancement

Kanya Maha Vidyalaya, Jalandhar (Autonomous)
SCHEME AND CURRICULUM OF EXAMINATIONS OF TWO YEAR DEGREE PROGRAMME
Credit Based Continuous Evaluation Grading System (CBCEGS)
Master of Arts (Music Vocal)
Session 2025-27

Semester – II										
Course Code	Course Title	Course Type	Hours Per Week	L-T-P	Credit	Marks				Examination time (in Hours)
						Total	Theory	Practical	CA	
MMVL-2361	Intensive Study of Indian Music	C	5	4-1-0	5	100	70	--	30	3
MMVL-2362	An Analytical Study of Granthas	C	5	4-1-0	5	100	70	--	30	3
MMVP-2363	Stage Performance-II (Practical)	C	8	0-2-3	5	100	--	70	30	As per Requirement
MMVV-2364	Critical and Comparative Study of Ragas-II Viva-Voce (Practical Based)	C	8	0-2-3	5	100	--	70	30	As per Requirement
Total					20	400				

CHANGES IN CONTENT

2024-25 to 2025-26

MA MUSIC VOCAL SEMESTR I		
Course Title: THEORETICAL SURVEY OF INDIAN MUSIC		
Course Code: MMVL - 1361		
2024-25	2025-26	CHANGES
<u>Unit-I</u> 1. Detailed study of Naad and Sahayak Naad. 2. Concept of Shruti, Swar and Saptak.	UNIT I 1. Write short notes on the following: • Avirbhav–Tirobhav • Alpattva Bahutava • Khatka–Murki • Alap–Bahlaava 2. Relation between Classical Music & Folk Music.	1. SHIFTED to UNIT II as no. 3 2. REPLACED with Relation between Classical Music & Folk Music as no. 2. ADDED 1. Write short notes on the following: • Avirbhav–Tirobhav • AlpattvaBahutava • Khatka–Murki • Alap–Bahlaava
<u>Unit-II</u> 3. Study of Swarit (Drone) and its importance in Music (with special ref. to Tanpura). 4. Importance of Swar Samvaad in Hindustani Music. 5. Brief knowledge of following: Kan, Khatka, Murki, Gamak, Meend.	UNIT II 3. Detailed study of Naad and Sahayak Naad. 4. Comparative study of Uttari & Dakshini System of Music. 5. Importance of Swarit (keynote) and Swar Samvad in Music.	3. SHIFTED to no. 5 4. MERGED in no. 5 5. REMOVED ADDED Comparative study of Uttari & Dakshini System of Music.
<u>Unit-III</u> 6. Detailed Study of Gram and Moorchana System along with their relevance in Modern times. 7. Knowledge of the following technical terms: a) Avirbhav - Tirobhav b) Alaptava - Bahutava	UNIT III 6. Detailed Study of Moorchana System. 7. Inter-relationship between Vocal & Instrument Music. 8. Detailed study of Tanas and its Styles.	6. SAME AS 2024-25 7. SHIFTED to UNIT I as no. 1 ADDED Detailed study of Tanas and its Styles. As no 8

<u>Unit-IV</u> 8. Detailed Study of Taan and its types. 9. Critical Analysis of Thaata-Raga Padhiti and its comparison with Ragaang Padhiti. 10. Detailed Descriptions of the following : - Ragas: Bhairav, Vrindavani Sarang, Asawari, Yaman Kalyan. Talas (From Thah to Chaugun Layakari): Teentaal, Ektaal, Kehrava, Dadra.	UNIT IV 9. Detailed study of Gamaks and its types. 10. Inter-relation of music with drama Theatre.	8. SHIFTED to UNIT III as no. 8 9. REMOVED 10. REPLACED with Inter-relation of music with drama Theatre.
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Course Title: HISTORICAL STUDY OF INDIAN MUSIC

Course Code: MMVL - 1362

<u>Unit-I</u> 1. Historical development of Music during Ramayan & Mahabharat Periods. 2. Comparative Study of Hindustani and Karanatik Music Systems.	UNIT I 1. Descriptive & Comparative study of the following gayan shallies: a. Drupad–Dhamar b. Kajjri– Hori c. Saadra–Daadra d. Thumri–Tappa e. Drut Khayal–Tarana 2. Biography and contribution towards Indian Music of the following viz. Pt.Rajan-SajanMishra or Pt. Bhimsen Joshi and Pt. Jasraj or Smt. Kishori Amonkar.	1.REMOVED 2.REMOVED ADDED - Descriptive & Comparative study of the following gayan shallies: - Drupad–Dhamar - Kajjri– Hori - Saadra–Daadra - Thumri–Tappa - Drut Khayal–Tarana - Biography and contribution towards Indian Music of the following viz. Pt.Rajan-SajanMishra or Pt. Bhimsen Joshi and Pt. Jasraj or Smt. Kishori Amonkar.
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<u>Unit-II</u> 3. Development and Contribution of following Ghranas: (a) Kirana Ghrana (Gayan) (b) Punjab Ghrana (Tabla) (c) Maihar Ghrana (Instrumental) 4. Contribution of : (a) Ustad Bade Ghulam Ali (b) Ustad Ameer Khan (c) Ustad Vilayat Khan 5. Knowledge and Comparison of following Gayan Shailies: (a)Dharupad - Dhamar (b) Thumari - Tappa	UNIT II 3. Historical development of Vrind Gaan in vocal music. 4. Detailed study of Geeti Gaan. 5. Folk Music of Punjab.	3.REMOVED 4. REMOVED 5. SHIFTED to UNIT I as no. 1 ADDED • Historical development of Vrind Gaan in vocal music. • Detailed study of Geeti Gaan. • Folk Music of Punjab.
<u>Unit-III</u> 6. Relationship between Vocal Music & Instrumental Music. 7. Development of Indian Classical Music in Post Independence Era. 8. Contribution of Punjab in the field of Indian Classical Music.	UNIT III 6. Historical development of solo singing and its place in Modern period. 7. Changing scenario in music after Independence. 8. Merits and De-merits of Academic training of Indian Classical Music.	6. REMOVED 7. SAME AS 2024-25 8. REMOVED ADDED • Historical development of solo singing and its place in Modern period. • Merits and De-merits of Academic training of Indian Classical Music.
<u>Unit-IV</u> 9. Contribution of V. N. Bhattachande and V. D. Paluskar in Popularising Indian Classical Music 10. Merits and Demerits of Institutional Teaching of Indian Classical Music.	UNIT IV 9. Shruti Swar Sthapna on Veena by Pt.Ahobal, Pt.Srinivas, Acharya Brihaspati & Dr.Lalmani Mishra. 10. Relevance of Time Theory in Indian Music.	9. REMOVED 10. SHIFTED to UNIT III as no. 8 ADDED • Shruti Swar Sthapna on Veena by Pt.Ahobal, Pt.Srinivas, Acharya Brihaspati & Dr.Lalmani Mishra. • Relevance of Time Theory in Indian Music.
Course Title: STAGE PERFORMANCE-I (PRACTICAL) Course Code: MMVP - 1363		
1. Raga Performance: • Two Vilambit Khyaaals • Drut Khyaaals in all	1. A Vilambit Khayal 2. A Drut Khayal 3. Tarana aur Chaturang 4. One Punjabi Folk	REPLACED • Only one Vilambhit and one drut khayal need to be perform instead of Two Vilambhit

Ragas. - One Patriotic Song while playing Harmonium. - Tuning of Tanpura - One Folk Song / FolkDhun - Demonstration of following Taals by Hands in Dugun: Teental, Ektaal, Kehrva, Dadra.	- Ten Alankars each of Bilawal and Khamaj That - Tuning of Tanpura	Khayals and drut khayals in all Ragas. ADDED - Tarana aur Chaturang - Ten Alankars each of Bilawal and Khamaj That REMOVED - Demonstration of following Taals by Hands in Dugun: Teental, Ektaal, Kehrva, Dadra. - One Patriotic Song while playing Harmonium.
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Course Title: CRITICAL & COMPARATIVE STUDY OF RAGAS-I VIVA-VOCE (PRACTICAL BASED)

Course Code: MMVV - 1364

- Critical & Comparative demonstration of following Ragas : Bhairav, Vrindavani Sarang, Asawari, Yaman Kalyan - Candidate has to answer all the queries put by the examiner.	- Detailed & critical study of the following Ragas. Select any four combinations. - Detailed study of any five Ragas and non-detailed study of three Ragas. - Any two vilambit Khayals and five drut khayals with proper style of gayaki. - Three non-detailed ragas with full definition and a few alaps other than detailed ragas selected by the candidate. - Ability to play EkTaal, JhapTaal, TeenTaal, Rupak on Hand and Tabla with Ek Gun and Dugun Laykaries. List of Ragas(Select according to Note) - Kalyan, Shudh Kalyan - Bihag, Maaru Bihag - Brindabani Sarang, Madhmaadh Sarang - Malkauns, Chandrakauns - Bhairav, Ahir Bhairav - Miyan Malhar, Megh Malhar	ADDED - Detailed & critical study of the following Ragas. Select any four combinations. - Detailed study of any five Ragas and non-detailed study of three Ragas. - Any two vilambit Khayals and five drut khayals with proper style of gayaki. - Three non-detailed ragas with full definition and a few alaps other than detailed ragas selected by the candidate. - Ability to play EkTaal, JhapTaal, TeenTaal, Rupak on Hand and Tabla with Ek Gun and Dugun Laykaries. REPLACED Bhairav, Vrindavani Sarang, Asawari, Yaman Kalyan Ragas are replaced with following List of Ragas (Select according to Note) - Kalyan, Shudh Kalyan - Bihag, Maaru Bihag
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		3. Brindabani Sarang, Madhmaadh Sarang 4. Malkauns, Chandrakauns 5. Bhairav, Ahir Bhairav 6. Miyan Malhar, Megh Malhar
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MA MUSIC VOCAL SEMESTER II

Course Title: INTENSIVE STUDY OF INDIAN MUSIC

Course Code: MMVL - 2361

2024-25	2025-26	CHANGES
<u>Unit- I</u> 1. Define Aesthetics and explain its Principles in the context of Music. 2. The Influence and Impact of Aesthetical elements in Music Performance. <u>Unit - II</u> 3. Relevance of Raag Raagini Chitran in the Relationship of Raga with Emotions. 4. Inter Relationship of Raga and Rasa. 5. Elements of Raag Vistaar: An Aesthetical Study. <u>Unit -III</u> 6. Principles of Good Composition. 7. Use of following Ragas in Film Music: Bhairavi, Pilloo, Khamaj, Shivranjani, Pahadi. <u>Unit - IV</u> 8. Define Samparkirtik Ragas prescribed in Syllabus. 9. Aesthetical difference between various Gayan Shailies.	<u>Unit- I</u> 1. Meaning, definition and principles of aesthetics in the context of music. 2. The influence and impact of Aesthetical elements in music performances. 3. Relevance of Nayak–Nayika Bhed in Modern period. <u>Unit- II</u> 4. Relevance of Raga-Ragini Chitran in strengthening the relationship of ragas with emotions. 5. Rag and Rasa 6. Relation of Raga with season and time. <u>Unit- III</u> 7. Relation of Raga with creativity and Improvisation. 8. Use of following Indian classical ragas (Yaman, Bhairavi, Jaijaiwanti, Shivranjani, Todi, Kalavati, Malkauns, Darbari, Khamaj and Kaafi.) in Film Music. <u>Unit- IV</u> 9. Critical and Comparative study of Basic training, singing style and	<u>Unit- I</u> 1. SAME AS 2024-25 (Added meaning of Aesthetics) 2. SAME AS 2024-25 ADDED - Relevance of Nayak–Nayika Bhed in Modern period. <u>Unit- II</u> 3. SAME AS 2024-25 4. SAME AS 2024-25 ADDED - Relation of Raga with season and time. REMOVED 5. Elements of Raag Vistaar: An Aesthetical Study. <u>Unit- III</u> 6. REPLACED with Relation of Raga with creativity and Improvisation. 7. SAME AS 2024-25 (ADDED) Ragas :Yaman, Jaijaiwanti, Todi, Kalawati, Malkauns, Darbari and Kafi) <u>Unit- IV</u> REMOVED No. 8, 9, 10 ADDED

10. Relevance of Guru Shishya Parampara in Modern times.	presentation of following Gharanas :- - Gwalior - Delhi - Kirana	- Critical and Comparative study of Basic training, singing style and presentation of following Gharanas :- - Gwalior - Delhi - Kirana - Critical and Comparative study of Ragas having same notes.
10. Critical and Comparative study of Ragas having same notes.		

Course Title: AN ANALYTICAL STUDY OF GRANTHAS

Course Code: MMVL - 2362

<u>Unit - I</u> - Natya Shastra - Bharat Muni - Sangeet Ratnakar - Pt. Sharang Dev <u>Unit-II</u> - Sangeet Prijat - Pt. Ahobal. - Swar Melakala Nidhi - Pt. Ramamatya. <u>Unit -III</u> - Rag Tatav Vibod - Pt. Shri Niwas. - Sangeet Chintamani - Acharya Brihaspati. <u>Unit-IV</u> - Pranav Bharati - Pt. Omkar Nath Thakur - Dhawani & Sangeet - Lalit Kishor Singh	<u>Unit - I</u> - Natya Shastra - Bharat Muni - Bhartiya Sangeet Vadya- Dr.Lalmani Mishra - Sangeet Bodh - Sharat Chandra Shridhar Paranjpey <u>Unit-II</u> - Sangeet Prijat - Pt. Ahobal. - Bhatkhande Sangeet Shastra – Pt. V. N. Bhatkhande <u>Unit -III</u> - Sangeet Chintamani - Acharya Brihaspati. - Rag Trangini – Pt. Lochan - Swar Melakala Nidhi - Pt. Ramamatya. <u>Unit-IV</u> - Brahdeshi – Matang Muni - Sangeet Ratnakar - Pt. Sharang Dev	<u>Unit - I</u> SAME AS 2024-25 SHIFTED to UNIT IV as no. 10 ADDED - Bhartiya Sangeet Vadya- Dr.Lalmani Mishra - Sangeet Bodh - Sharat Chandra Shridhar Paranjpey <u>Unit-II</u> SAME AS 2024-25 SHIFTED to UNIT III as no. 8 ADDED - Bhatkhande Sangeet Shastra – Pt. V. N. Bhatkhande <u>Unit -III</u> 5.REMOVED SAME AS 2024-25 ADDED - Rag Trangini – Pt. Lochan - Swar Melakala Nidhi - Pt. Ramamatya. <u>Unit-IV</u> No 7 and 8 REMOVED and REPLACED with - Brahdeshi – Matang Muni - Sangeet Ratnakar - Pt. Sharang Dev
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Course Title: STAGE PERFORMANCE-II (PRACTICAL)

Course Code: MMVP - 2363

1. Raga Performance: i. Two Vilambit	1. A Vilambit Khayal	REPLACED Only one Vilambhit and one
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Khyaals ii. Drut Khyaals of all prescribed Ragas. 2. One Cinematic/ Soofi Song 3. One Bandish (Drut Khyaal) in other than Teentaal. 4. Demonstration of following Taals by Hands in Thah and Dugun: Tilwara, Roopak, Jhaptaal.	2. A Drut Khayal 3. Dhrupad/Dhamar 4. One Cinematic Song 5. Ten Alankars each of Kafi and Asawari That Tuning of Tanpura	drut khayal need to be perform instead of Two Vilambhit Khayals and drut khayals in all Ragas. 2. Same as above. (Removed Soofi Song) ADDED • Dhrupad/Dhamar • Ten Alankars each of Kafi and Asawari That REMOVED • Demonstration of following Taals by Hands in Dugun: Tilwara, Roopak, Jhaptaal. • One Bandish (Drut Khyaal) in other than Teentaal.
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Course Title: CRITICAL & COMPARATIVE STUDY OF RAGAS-II VIVA-VOCE (PRACTICAL BASED)

Course Code: MMVV - 2364

1. Critical & Comparative demonstration of following Ragas : GujariTodi, Shudh Sarang, Puriya Kalyan, Rageshwari 2. Candidate has to answer all the queries put by the examiner.	1. Detailed & critical study of the following Ragas. Select any four combinations. 2. Detailed study of any five Ragas and non detailed study of three Ragas. 3. Any two vilambit Khayals and five drut khayals with proper style of gayaki. 4. Three non-detailed ragas with full definition and a few alaps other than detailed ragas selected by the candidate. 5. Ability to play EkTaal, JhapTaal, TeenTaal, Rupak on Hand and Tabla with EkGun, Dugun, Tigun and Chaugun Laykaries. List of Ragas (Select according to Note) 1. Puriya Kalyan, Puriya Dhanashri	ADDED 1. Detailed & critical study of the following Ragas. Select any four combinations. 2. Detailed study of any five Ragas and non detailed study of three Ragas. 3. Any two vilambit Khayals and five drut khayals with proper style of gayaki. 4. Three non-detailed ragas with full definition and a few alaps other than detailed ragas selected by the candidate. 5. Ability to play EkTaal, JhapTaal, TeenTaal, Rupak on Hand and Tabla with EkGun, Dugun, Tigun and Chaugun Laykaries. REPLACED GujariTodi, Shudh Sarang, Puriya Kalyan, Rageshwari Ragas are replaced with following List of
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	2. NatBhairav, Gunkali 3. ShudhSarang, ShyamKalyan 4. Bageshwari, Rageshwari 5. Bhimpalasi, Patdeep 6. Shankara, HansDhawani	Ragas (Select according to Note) 1. Kalyan, Shudh Kalyan 2. Bihag, Maaru Bihag 3. Brindabani Sarang, Madhmaadh Sarang 4. Malkauns, Chandrakauns 5. Bhairav, Ahir Bhairav 6. Miyan Malhar, Megh Malhar
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THE HOUSE APPROVED THE ITEM: PA:2025:10:6
(Approved syllabus attached herewith as Annexure D)

• **PA:2025:10:7**

To discuss the proposed syllabus of Music Vocal for **Master of Arts Semesters III and IV** under Credit Based Continuous Evaluation Grading System with 30% internal assessment for the session 2025-26. **(Annexure D-I)**

The syllabus of Music Vocal for Master of Arts Semesters III and IV under Credit Based Continuous Evaluation Grading System with 30% internal assessment for the session 2025-26, was discussed by the members and they approved it.

THE HOUSE APPROVED THE ITEM: PA: 2025:10:7
(Approved syllabus attached herewith as Annexure D-I)

• **PA:2025:10:8**

To discuss the proposed syllabus of Music Instrumental for **Bachelor of Arts Semester I to II** (Honors) with one SEC Paper under Credit Based Continuous Evaluation Grading System with 30% internal assessment for the Session 2025-26. **(Annexure E)**

The House approved the purposed syllabus of **Music Instrumental for Bachelor of Arts Semester I-II** (Honors) *with one SEC Ppaer* under Credit Based Continuous Evaluation Grading System for the sessions 2025-26 with following *Scheme* and changes in content:.

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 Instrumental (Honors)
Music Instrumental (Elective)
Credit Based Continuous Evaluation Grading System (CBCEGS)
Session: 2025-26

Semester-I						
Course	Course Name	Course	Hours per	Credits	Marks	Examination

Code		Type	Week	L-T-P	Total	Th.	P	CA	Time (in Hours)
BARM-1357	Music (Instrumental) Theory	DSC	2-0-0	2-0-0	100	35	35	30	3 Hours
BARM-1357	Music (Instrumental) 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 Instrumental (Honors)

Music Instrumental (Elective)

Credit Based Continuous Evaluation Grading System (CBCEGS)

Session: 2025-26

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-2357	Music (Instrumental) Theory	DSC	2-0-0	2-0-0	100	35	35	30	3 Hours
BARM-2357	Music (Instrumental) Practical	DSE	0-0-4	0-0-2					20 Min. for each student
Total Credits				04					

E-Elective DSC-Discipline Specific Course

CHANGES IN CONTENT

2024-25 to 2025-26

BA SEMESTER I		
THEORY		
2024-25	2025-26	CHANGES
Unit-I 1. Sangeet, Naad, Shruti, Alankar, That, Raag, Aroh - Avroh - Pakad, Saptak.	Unit-I 1. History of your own instrument.	UNIT- I 1. SHIFTED to no. 2 (ADDED Alankar REMOVED Naad, Raag

2. Detailed Study of That. Unit -II 3. Define Raga. Explain Jaatis of Raags. 4. Historical Development of Sitar. 5. Define Music and its types. What is the importance of Music in Human life? Unit - III 6. Contribution towards Indian Classical Music by: - Pt. Ravi Shankar - Ustad Allaudin Khan 7. Classification of Indian Musical Instruments. Unit- IV 8. Notation of any Gat with Toras of a Raga prescribed in Syllabus): Yaman, Bhupali, Bilawal 9. Recognize the Ragas (Prescribed in Syllabus). 10. Notations of Taals (Prescribed in Syllabus): TeenTal, Dadra, Keharva.	2. Definition and explanation of the following musical terms:–Sangeet, Shruti, Swar, Saptak, Aaroh, Avroh, Pakad and Thata. Unit-II 3. Define Raag, Explain its Rules and Jatis. 4. Define laya and taal, its types and features:–vibhag, matra, taali, khali, Sam. 5. Life–Sketch and Contribution of the following musicians:–Allaudin khan, Pt. Vishnu Narayan Bhatkhande. Unit-III 6. Description of all and Notation of any of the following Ragas:–Kalyan and Bhopali. 7. Brief knowledge and notation of the following Talas:–Teentaal and Dadra taal. Unit-IV 8. Contribution of Guru Nanak Dev ji to wards Indian music. 9. Definition and xplanation of the following terms in the context of Gurmat Sangeet: Raga, Mohalla, Rahao, Rababi.	2. REMOVED and REPLACED with History of your own instrument. UNIT- II 3. SAME AS 2024-25 (ADDED Rules) 4. SHIFTED to UNIT I as no. 1 5. REMOVED and REPLACED with Define laya and taal, its types and features:–vibhag, matra, taali, khali, Sam. ADDED Life–Sketch and Contribution of the following musicians:–Allaudin khan, Pt. Vishnu Narayan Bhatkhande. UNIT – III 6. SHIFTED to UNIT II as no. 5 (Pt. Ravi Shankar is REPLACED with Pt. Vishnu Narayan Bhatkhande 7. REMOVED and REPLACED with Description of all and Notation of any of the following Ragas:–Kalyan and Bhopali. ADDED Brief knowledge and notation of the following Talas:–Teentaal and Dadra taal. UNIT – IV 8. SHIFTED to UNIT III as no. 5 (ADDED Toras REMOVED raag Bilawal) and REPLACED with Contribution of Guru Nanak Dev ji to wards Indian music. 9. REMOVED and
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		REPLACED with Definition and explanation of the following terms in the context of Gurmat Sangeet: Raga, Mohalla, Rahao, Rababi. 10. SHIFTED to UNIT III as no. 7 (REMOVED Tal Kehrawa)
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PRACTICAL

1. A Vilambit Gat with Toras and Razakhani Gats in each Raga: Yaman, Bhupali, Bilawal. 2. Taals : Teental, Dadra, Keharva (on hands in Ekgun & Dugun Layakaries) 3. Play Five Alankars in Shud Swaras. 4. Five Alankars in Shud Swaras on Harmonium.	1. Ability to play Ten Alankars of Bilawal Thaata on your Instrument. 2. One Razakhani Gat in each of the following ragas with toras and jhalla:–Raag Kalyan & Bhopali. 3. Ability to recite Teentaal and Dadra taal on hand in ekgun and dugun layakaries. 4. Ability to sing five alankars with harmonium.	ADDED 1. Ability to play Ten Alankars of Bilawal Thaata on your Instrument. 2. One Razakhani Gat in each of the following ragas with toras and jhalla:–Raag Kalyan & Bhopali. REMOVED Raag Bilawal. Keharva Tal
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BA SEMESTER II

THEORY

2024-25	2025-26	CHANGES
Unit-I 1. Vadi - Samvadi - Vivadi-Anuvadi 2. Different Vaadan Shailies of Sitar i.e. Maseetkhani, Razakhani, Sitarkhani. Unit – II 3. Rules of Ragas and Formation of 484 Ragas. 4. Tanpura and Sahayak Naad. 5. Contribution towards Indian Classical Music by: - Vidooshi Annapoorna Devi - Ustad Shahid Parwez Unit –III 6. Define Notation System.	Unit-I 1. History of Indian music during Vedic Period. 2. Definition and explanation of the following musical terms:–Bols of mizraab, Maseetkhani Gat, Razakhani Gat, Vadi, Samvadi, Purvang and Uttrang. Unit – II 3. Classification of Indian Musical Instruments. 4. Life sketch and contribution of the following musicians: Vidushi Annapurna Devi, Ustad Vilayat Khan. 5. Explain Alap, Jod and Jhalla. Unit –III	UNIT - I 1. REMOVED and REPLACED with History of Indian music during Vedic Period. 2. EDITED (ADDED- Bols of mizraab, Vadi, Samvadi, Purvang and Uttrang. REMOVED – Sitarkhani UNIT - II 3. REMOVED and REPLACED with Classification of Indian Musical Instruments. 4. REMOVED and REPLACED with Explain Alap, Jod and Jhalla. 5. SHIFTED to no. 4 (Ustad Shahid Parwez REPLACED

Describe fully Bhatkhande Notation System. 7. Notation of any Gat with Toras of a Raga prescribed in Syllabus: Bhairav, Kafi, Bihag 8. Describe Alaap, Jod- Alaap, Jhaala & Bols of Mizraab . Unit- IV 9. Recognize the Ragas (Prescribed in Syllabus): Bhairav, Kafi, Bihag 10. Notations of Taals (Prescribed in Syllabus): Ektal, Khemta, Rupak taal.	6. Description of all and Notation of any of the following Ragas: Bhairav, Kafi and Khamaj. 7. Brief knowledge and notation of the following Talas: Kehrvaa and Rupak. Unit- IV 8. Contribution of Bhai Mardana towards music. 9. Detailed knowledge of the instruments used in Gurmat Sangeet: Rabab, Dilruba and Saranda.	with Ustad Vilayat Khan) UNIT - III 6. REMOVED 7. SHIFTED to no. 6 (Raag Bihag REPLACED with Raag Khamaj ADDED Toras) 8. SHIFTED to UNIT II as no. 5 (REMOVED Bols of Mizrab) UNIT – IV 9. REMOVED and REPLACED with Contribution of Bhai Mardana towards music. 10. SHIFTED to UNIT III as no. 7 (REMOVED Ektaal, Khemta and ADDED Tal Kehrawa) ADDED Detailed knowledge of the instruments used in Gurmat Sangeet: Rabab, Dilruba and Saranda.
PRACTICAL		
1. A Vilambit Gat with Toras and Fast Gat in each Raga: Bhairav, Kafi, Bihag 2. Taals: Ektal, Khemta, Rupak Taal.(on hands in Ekgun & Dugun Laykaries) 3. Play Five Alankars in Kafi That. 4. Five Alankars in Kafi That on Harmonium.	1. Ability to play Ten Alankars of Bhairav Thaata on your Instrument 2. i) One Razakhani Gat in each of the following ragas with toras and jhalla :- Bhairav, Kafi & Khamaj. (ii) Play only gat in other two ragas. 3. One Maseetkhani Gat in any of Ragas prescribed in the course. 4. Ability to recite Kehrvaa and Rupak Taal by hand in Ekgun and Dugun Laykaries. 5. Ability to play One Dhun based on Folk music of Punjab on any instrument	ADDED 1. Ability to play Ten Alankars of Bhairav Thaata on your Instrument. 2. Raag Khamaj 3. Tal Kehrawa 4. Ability to play One Dhun based on Folk music of Punjab on any instrument other than Sitar. REMOVED 1. Raag Bihag 2. Taal Khemta and Ektaal 3. Play Five Alankars in Kafi That. 4. Five Alankars in Kafi That on Harmonium.

other than Sitar.

(Approved syllabus attached herewith as Annexure- E)

THE HOUSE APPROVED THE ITEM: PA: 2025:10:8

• **PA:2025:10:9**

To discuss the proposed syllabus of Music Instrumental for **Bachelor of Arts Semester III to IV** (Honors) under Credit Based Continuous Evaluation Grading System with 30% internal assessment for the session 2025-26. **(Annexure E)**

The House approved the purposed syllabus of **Music Instrumental for Bachelor of Arts Semester III-IV** (Honors) under Credit Based Continuous Evaluation Grading System for the session 2025-26 with following scheme and changes in content:.

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 Instrumental (Honors)

Music Instrumental (Elective)

Credit Based Continuous Evaluation Grading System (CBCEGS)

Session: 2025-26

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-3357	Music (Instrumental) Theory	DSC	2-0-0	2-0-0	100	35	35	30	3 Hours
BARM-33657	Music (Instrumental) 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 Instrumental (Honors)

Music Instrumental (Elective)

Credit Based Continuous Evaluation Grading System (CBCEGS)

Session: 2025-26

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-4357	Music (Instrumental) Theory	DSC	2-0-0	2-0-0	100	35	35	30	3 Hours
BARM-43657	Music (Instrumental) Practical	DSC	0-0-4	0-0-2					20 Min. for each student
		Total Credits		04					

DSC-Discipline Specific Course

CHANGES IN CONTENT

2024-25 to 2025-26

BA SEMESTER III		
THEORY		
2024-25	2025-26	CHANGES
Unit-I 1. Historical Development of India Music during Vedic Period. 2. Life sketch and contribution towards music by: Ustaad Abdul Halim Zafar Khan and Ustad Vilayat Khan. Unit - II 3. Contribution of Guru Nanak Dev Ji towards Indian Music. 4. Describe Shabad Gayan Shailly. It's importance in Gurmat Sangeet and use of Instruments in Shabad Gayan shailly. 5. Brief history of Folk Instruments of Punjab: Tumbi - Sarangi, Dhol - Dadh, Sapp - Chimta, Algoza - Vanjhli.	Unit-I 1. Historical development of Indian Music during medieval period i.e. from 12th to 15th century. 2. Detailed study of "Naad" 3. Brief knowledge of the following:—Meend, Ghaseet, Kan, Krintan, Khatka. Unit - II 4. Techniques and Methods of tuning of Sitar. 5. Life Sketch and Contribution of Ustad Inayat Khan & Ustad Abdul Halim Zafar Khan. Unit –III 6. Description and notation of the	UNIT – I 1. REPALCED with Historical development of Indian Music during medieval period i.e. from 12th to 15th century. 2. SHIFTED to UNIT II as no. 5 (Ustad Inayat Kahn instead of Ustad Vilayat Khan) and REPALCED with Detailed study of "Naad" ADDED • Brief knowledge of the following:—Meend, Ghaseet, Kan, Krintan, Khatka. UNIT – II 3. REMOVED and REPLACED with Techniques and Methods of tuning of Sitar. 4. REMOVED 5. REMOVED ADDED • Life Sketch and Contribution of Ustad Inayat Khan & Ustad Abdul Halim Zafar Khan. UNIT III 6. REMOVED and REPLACED

Unit –III 6. Describe Short Notes on Vadan Kriyas:- Meend, Ghaseet, Kan, Karintan 7. Technique and Method of Tuning of Sitar. Unit- IV 8. Descriptions and Notations of following Ragas:- Jai Jaiwanti, Asawari, Varindavani Sarang. 9. Brief Knowledge of following Ragas:- Khamaj, Jaunpuri, Madhyamand Sarang. 10. Descriptions and Notations of following Talas -: Chaartal, Sooltal.	prescribed Ragas: Bhimplasi, Asawari and Des. 7. Brief knowledge of the following Ragas: Kafi, Jaunpuri and Sorath 8. Brief knowledge of the following Talas: Ektal & Sooltal. Unit- IV 9. Classification of Instruments used in Gurmat Sangeet. 10. Contribution of Guru Arjun Dev Ji towards Indian Music.	with Description and notation of the prescribed Ragas: Bhimplasi, Asawari and Des. 7. REMOVED and REPLACED with Brief knowledge of the following Ragas: Kafi, Jaunpuri and Sorath ADDED - Brief knowledge of the following Talas: Ektal & Sooltal UNIT IV 8. SHIFTED to UNIT III as no. 6 (Raags Jaijaiwanti and Vrindavani Sarang are REPLACED with Raagas Bhimpasi and Des.) 9. SHIFTED to UNIT III as no. 7 (Raags Khamaj and Madhyamand Sarang are REPLACED with Raagas Kafi and Sorath. 10. SHIFTED to UNIT III as no. 8 (Chaaral REPLACED with Ektal.) ADDED - Classification of Instruments used in Gurmat Sangeet. - Contribution of Guru Arjun Dev Ji towards Indian Music.
PRACTICAL		
1. A Vilambit Gat with Toras and Fast Gat in each Raga: Jai Jaiwanti, Asawari, Varindavani Sarang. 2. Taals: Chaartal, Sooltal (Ekgun & Dugun Layakaries) 3. Play five Alankars in Khamaz That. 4. Ability to play	1. Ability to play ten Alankars on Sitar in the swaras of Kafi Thaata. 2. One Maseetkhani Gat in any of ragas prescribed in the Course. (Bhimplasi, Asawari and Des) 3. One Razatkhani Gat in each of the prescribed raga with Toras and Jhaala. 4. Ability to recite on hand, the Talas, Ektal & Sool tal in Ekgun & Dugun	ADDED 1. Ability to play ten Alankars on Sitar in the swaras of Kafi Thaata. 2. Ability to play theka of Rupak Tala on Tabla. 3. Ability to sing a Cinematic song with any instrument. 4. Brief Knowledge of the following Non-detailed Ragas: Kafi, Jaunpuri and Sorath. REPALCED 1. Raags Jaijaiwanti and Vrindavani Sarang are

Alankars on Harmonium.	Layakarais. 5. Ability to play theka of Rupak Tala on Tabla. 6. Ability to sing a Cinematic song with any instrument. 7. Brief Knowledge of the following Non-detailed Ragas: Kafi, Jaunpuri and Sorath.	REPLACED with Raagas Bhimpiasi and Des. 2. Chaaraal REPLACED with Ektal.
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BA SEMESTER IV

THEORY

2024-25	2025-26	CHANGES
Unit-I - Historical Development of Indian Music during Medieval Period. - Life sketch and contribution towards music by: Ustaad Ali Akbar Khan and Ustad Inayat Khan. Unit - II - Detailed Knowledge of the following Music terms: - Shud Raga, Chayalag Raga, Sankiran Raga, Ashyara Raga, Janya Raga. - Describe in detail Alaap and Jod Alaap in Instrumental Music. - Brief knowledge of: Maihar Ghrana, Imdadkhani Ghrana and Jaipur - Sainia Ghrana . Unit –III - Describe Short Notes on Vadan Kriyas:- Khatka, Gamak, Zamzama, Murki. - Describe Laya and Layakaries.	Unit-I - Historical development of Indian Music during medieval period i.e. from 15th to 18th century. - Formation of 484 Ragas from a Thata. - Brief knowledge of the following musical terms – Shuddha Rag, Chayalag Rag, Sankirna Rag, Ashraya & Janya Rag. Unit-II - Life Sketch and Contribution of Ustad Ali Akbar Khan & Mushtak Ali Khan. - Gharanas of Sitar. Unit-III - Description and notation of the prescribed Ragas: Malkauns, Sohni and Alahaiya Bilawal. - Brief knowledge of the following Ragas: Chandrakauns, Puriya and Bilawal.	UNIT – I SAME AS 2024-25 REPLACED with Formation of 484 Ragas from a Thata. ADDED - Brief knowledge of the following musical terms – Shuddha Rag, Chayalag Rag, Sankirna Rag, Ashraya & Janya Rag. UNIT – II SHIFTED to UNIT I as no. 3 and REPLACED with Life Sketch and Contribution of Ustad Ali Akbar Khan & Mushtak Ali Khan. REMOVED REMOVED and REPLACED with Gharanas of Sitar. UNIT – III REMOVED and REPLACED with Description and notation of the prescribed Ragas: Malkauns, Sohni and Alahaiya Bilawal. REMOVED and REPLACED with Brief knowledge of the following Ragas: Chandrakauns, Puriya and Bilawal.

Unit- IV 8. Descriptions and Notations of following Ragas:- Malkuans, Puriya Kalyan, Bhairvi. 9. Brief Knowledge of following Ragas: Chanderkauns, Puriya Dhanashree. 10. Descriptions and Notations of following Talas: Jhaptal, Ada Chautal	8. Brief knowledge of the following Talas: Ada Chautal and JhapTal. Unit-IV 9. Importance of Instrumental Music in Gurmat Sangeet. 10. Detailed knowledge of Folk singing styles used in Gurmat Sangeet.	ADDED Brief knowledge of the following Talas: Ada Chautal and JhapTal. UNIT IV 8. SHIFTED to UNIT III as no. 6 (Raags Puriya Kalyan and Bhairavi are REPLACED with Raagas Sohani and Alhaiya Bilawal.) 9. SHIFTED to UNIT III as no. 7 (Raag Puriya Dhnashree REPLACED with Raaga Puriya. ADDED Raag Bilawal 10. SAME AS 2024-25
PRACTICAL		
1. A Vilambit Gat with Toras and Fast Gat in each Raga: Malkuans, Puriya Kalyan, Bhairvi. 2. Taals: Jhaptal, Ada Chautal. (Ikgun & Dugun Laykaries) 3. Play five Alankars in Asawari That. 4. Ability to play theka of Dadra Taal on Tabla.	1. Ability to play ten Alankars on Sitar in the swaras of Bhairav Thaata. 2. One Masitkhani Gat in any of ragas prescribed in the Course. (Malkauns, Sohni and Alahaiya Bilawal). 3. One Razakhani Gat in each of the prescribed raga with Toras and Jhaala. 4. Ability to recite on hand, the Talas, Ada Chautal and Jhap Tal in Ekgun & Dugun Layakaris. 5. Ability to play Ektal on Tabla. 6. Ability to play One Gat in Rupak Tala. 7. Brief Knowledge of the following Non-detailed Ragas: Chandrakauns, Puria and Bilawal. 8. Ability to sing a Merital song with Harmonium.	ADDED 1. Ability to play ten Alankars on Sitar in the swaras of Bhairav Thaata. 2. Ability to play Ektal on Tabla. 3. Ability to play One Gat in Rupak Tala. 4. Brief Knowledge of the following Non-detailed Ragas: Chandrakauns, Puria and Bilawal. 5. Ability to sing a Merital song with Harmonium. REPALCED 1. Raags Puriya Klayan and Bhairavi are REPLACED with Raagas Sohani and Alhaiya Bilawal. 2. Theka of Dadra Tal on Tabla REPLACED with Theka of Ektal on Tabla.

THE HOUSE APPROVED THE ITEM: PA: 2025:10:9

(Approved syllabus attached herewith as Annexure E)

• **PA:2025:10:10**

To discuss the proposed syllabus of Music Instrumental for **Bachelor of Arts Semester V and VI** under Credit Based Continuous Evaluation Grading System with 20% internal assessment for the session 2025-26. **(Annexure E)**

The House approved the purposed syllabus of **Music Instrumental for Bachelor of Arts Semester V-VI** under Credit Based Continuous Evaluation Grading System for the session 2025-26 with following changes in content:.

CHANGES IN CONTENT
2024-25 to 2025-26

BA SEMESTER V		
THEORY		
2024-25	2025-26	CHANGES
Unit - I 1. Development of Music during Modern Period. 2. Comparative Study of Avirbhava & Tirbhava with illustrations. Unit – II 3. Relevance of Time Theory in Music. 4. Life Sketch & Contribution of the following Musicians: • Ustad Bishmillah Khan • Nikhil Banerjee. 5. Study of Musical Electronic Instruments. Unit-III 6. Inter Relation between Folk & Classical Music. 7. Study of Keertan Chowkies of Gurmat Sangeet.	Unit - I 1. Development of Music during Modern Period. 2. Comparative Study of Avirbhava & Tirbhava with illustrations. 3. Relevance of time theory in Music. Unit – II 4. Life Sketch & Contribution of the following Musicians: • Pandit Ravi Shankar • Ustad Bishmillah Khan 5. Study of Musical Electronic Instruments. Unit-III 6. Detailed Descriptions and Notations of Prescribed Ragas: Darbari Kanhra, Todi, Puriya Dhanashree (with notations) . 7. Detailed knowledge of	UNIT – I 1. SAME AS 2024-25 2. SAME AS 2024-25 ADDED • Relevance of time theory in Music. UNIT – II 3. SHIFTED to UNIT I as no. 3 4. Life sketch of Nikhil Banerjee is REPLACED with Pandit Ravi Shankar. 5. SAME AS 2024-25 UNIT – III 6. SHIFTED to UNIT IV as no. 10 7. SHIFTED to UNIT IV as no. 9 ADDED • Detailed Descriptions and Notations of Prescribed Ragas: Darbari Kanhra, Todi, Puriya Dhanashree (with notations) .

Unit- IV 8. Detailed Descriptions and Notations of Prescribed Ragas: Darbari Kanhra, Todi, Puriya Dhanashree. 9. Detailed knowledge of following Ragas: Multani, Adhana. 10. Detailed knowledge of following Taals: Deepchandi, Tilwara.	following Ragas: Multani, Adhana, Puriya 8. Detailed knowledge of following Taals: Deepchandi, Tilwara. Unit- IV 9. Study of Keertan Chowkies of Gurmat Sangeet. 10. Inter Relation between Folk & Classical Music.	- Detailed knowledge of following Ragas: Multani, Adhana, Puriya Dhanashree. - Detailed knowledge of following Taals: Deepchandi, Tilwara. UNIT – IV 8. SHIFTED to UNIT III as no. 6 9. SHIFTED to UNIT III as no. 7 (ADDED raag Puriya) 10. SHIFTED to UNIT III as no. 8 ADDED - Study of Keertan Chowkies of Gurmat Sangeet. - Inter Relation between Folk & Classical Music.
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PRACTICAL

1. A Vilambit/ Maseetkhani Gat with Toras any Raag prescribed in course: Darbari Kanhra, Todi , Puriya Dhanashree 2. Drut/RazaKhani Gat in Each Raga. 3. One Gat in Ektal in any Raga Prescribed in Course. 4. Non Detail Raga: Adhana, Multani. 5. Deepchandi and Tilwara Tal (Ekgun and Dugun Layakaries). 6. Ability to play two Alankars in That Bilawal accompanied by Tabla.	1. Ability to play ten Alankars in Sitar in the Swars of Asawari That. 2. One Maseetkhani Gat in any Raag prescribed in your course: Darbari Kanhra, Todi , Puriya Kalyan 3. One RazaKhani Gat in Each Raga prescribed in your syllabus.. 4. Non Detail Ragas: Puriya, Adhana, Multani. 5. Deepchandi and Tilwara Tal (Ekgun and Dugun Layakaries). 6. Ability to play theka of JhapTal on Tabla. 7. One Gat in Ektal in any Raga Prescribed in Course.	ADDED - Ability to play ten Alankars in Sitar in the Swars of Asawari That. - Non Detail Ragas: Puriya - Ability to sing national anthem with any instrument. - Ability to play theka of JhapTal on Tabla.
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	8. Ability to sing national anthem with any instrument.	
BA SEMESTER VI		
THEORY		
2024-25	2025-26	CHANGES
Unit - I 1. Impact of Popular Music on Society. 2. Classification of Folk Instruments of Punjab. Unit - II 3. Life and Contribution of following Musicians: • Panalal Gosh • Niladhari Kumar 4. Formation of 72 Thatas by Pt.VyankatMukhi. 5. Essay on Stage Performance. Unit-III 6. Study of String Instruments of Hindustani Music. 7. Role of Instruments in Bhakti Sangeet.. Unit- IV 8. Detail descriptions and Notations of Prescribed Ragas: Hameer, Sohani, Bhageshwari 9. Detail knowledge of following Raags: Kedar, Marwa.	Unit - I 1. Role of media in Indian Music. 2. Short notes on following musical terms: Kan, Baaj, Zamzama, Murki 3. Life and Contribution of following Musicians: i. Nikhil Benarji (Sitar) ii. Panalal Gosh (Flute) Unit - II 4. Formation of 72 Thatas by Pt.VyankatMukhi 5. Relation of Ragas with Season and Time. Unit-III 6. Detail descriptions and Notations of Prescribed Ragas: Hameer, Sohani, Bhageshwari. 7. Detail knowledge of following Raags: Kedar, Marwa. 8. Detail knowledge of following Taals: Jhumra, Dhammar Unit- IV 9. Salient features of Gurmat Sangeet. 10. Folk instruments of Punjab.	UNIT – I 1. REMOVED 2. SHIFTED to UNIT IV as no. 10 ADDED • Role of media in Indian Music. • Short notes on following musical terms: Kan, Baaj, Zamzama, Murki • Life and Contribution of following Musicians: ▪ Nikhil Benarji (Sitar) ▪ Panalal Gosh (Flute) UNIT – II 3. SHIFTED to UNIT I as no. 3 (Niladhri Kumar REPLACED with Nikhil Banerjee) 4. SAME AS 2024-25 5. REPLACED with Relation of Ragas with Season and Time. UNIT- III 6. REPLACED with Detail descriptions and Notations of Prescribed Ragas: Hameer, , Sohani, Bhageshwari. 7. REPLACED with Detail knowledge of following Raags: Kedar, Marwa ADDED • Detail knowledge of following Taals: Jhumra, Dhammar UNIT - IV 8. SHIFTED to UNIT III as no. 6 9. SHIFTED to UNIT III as no. 7 10. SHIFTED to UNIT III as no.

10. Detail knowledge of following Taals: Jhumra, Dhammar		8 ADDED - Salient features of Gurmat Sangeet. - Folk instruments of Punjab.
PRACTICAL		
- A Vilambit/ Maseetkhani Gat with Toras in any Raga prescribed in Course. - Drut /Razakhani Gat in Each Raga. - One Gat in Chaar Tal in any one of prescribed Ragas (up to Dugun Layakari). - Non Detail Raga: Kedar, Marwa. - Jhumra and Dhamaar Tal in Ekgun and Dugun Layakaries. - Singing of Light Music Composition.	- Ability to play ten Alankars in Sitar in the Swars of Asawari That. - One Maseetkhani Gat in any Raag prescribed in your course: Hameer, Sohni, Bageshwari - One RazaKhani Gat in Each Raga prescribed in your syllabus.. - One Gat in Dhmaar tal in any Raga Prescribed in Course. - Non Detail Ragas: Kedar, Marwa - Jhoomra and Dhmaar Tal (Ekgun and Dugun Layakaries). - Ability to play theka of EkTal on Tabla. - Ability to sing Bhajan /Shabad with Harmonium.	ADDED - Ability to play ten Alankars in Sitar in the Swars of Asawari That. - One Gat in Dhmaar tal in any Raga Prescribed in Course. - Ability to play theka of EkTal on Tabla. - Ability to sing Bhajan /Shabad with Harmonium.

THE HOUSE APPROVED THE ITEM: PA: 2025:10:10

(Approved syllabus attached herewith as Annexure E)

• **PA:2025:10:11**

To discuss the proposed syllabus of Music Instrumental for **Master of Arts Semesters I & II** under Credit Based Continuous Evaluation Grading System with 30% internal assessment for the session 2025-26. **(Annexure F)**

*The syllabus of Music Instrumental for **Master of Arts Semesters I and II** under Credit Based Continuous Evaluation Grading System with 30% internal assessment for the session 2025-26. was discussed by the members and they approved it with following scheme and changes in content:.*

Kanya Maha Vidyalaya, Jalandhar (Autonomous)
SCHEME AND CURRICULUM OF EXAMINATIONS OF TWO YEAR DEGREE PROGRAMME

Credit Based Continuous Evaluation Grading System (CBCEGS)

Master of Arts (Music Instrumental)

Session 2025-26

Semester - I										
Course Code	Course Title	Course Type	Hours Per Week	L-T-P	Credit	Marks				Examination time (in Hrs)
						Total	Theory	Practical	CA	
MMIL-1351	Theoretical Survey of Indian Music	C	5	4-1-0	5	100	70	--	30	3
MMIL-1352	Historical Study of Indian Music	C	5	4-1-0	5	100	70	--	30	3
MMIP-1353	Stage Performance-I (Practical)	C	8	0-2-3	5	100	--	70	30	As per Requirement
MMIV-1354	Critical and Comparative Study of Ragas-I Viva-Voce (Practical Based)	C	8	0-2-3	5	100	--	70	30	As per Requirement
					20	400				
* Students may opt. any one of the following Interdisciplinary elective/optional Course		IDE		4-0-0	4	100	70	--	30	3
IDEC-1101	Effective Communication Skills									
IDEH-1313	Human Rights and Constitutional Duties									
IDEI-1124	Basics of Computer Applications									
IDEW-1275	Indian Heritage: Contribution to the World									

* ID is an optional inter-disciplinary subject. Credits of ID courses will not be added to SGPA
 C- Compulsory Subject E –Elective I- Inter-disciplinary V- Value added S-Skill enhancement

Kanya Maha Vidyalaya, Jalandhar (Autonomous)
SCHEME AND CURRICULUM OF EXAMINATIONS OF TWO YEAR DEGREE PROGRAMME
Credit Based Continuous Evaluation Grading System (CBCEGS)
Master of Arts (Music Instrumental)
Session 2025-27

Semester – II										
Course Code	Course Title	Course Type	Hours Per Week	L-T-P	Credit	Marks				Examination time (in Hours)
						Total	Theory	Practical	CA	
MMIL-2351	Intensive Study of Indian Music	C	5	4-1-0	5	100	70	--	30	3
MMIL-2352	An Analytical Study of Granthas	C	5	4-1-0	5	100	70	--	30	3
MMIP-2353	Stage Performance-II (Practical)	C	8	0-2-3	5	100	--	70	30	As per Requirement
MMIV-2354	Critical and Comparative Study of Ragas-II Viva-Voce (Practical Based)	C	8	0-2-3	5	100	--	70	30	As per Requirement
Total					20	400				

CHANGES IN CONTENT

2024-25 to 2025-26

MA MUSIC INSTRUMENTAL SEMESTER I		
Course Title: THEORETICAL SURVEY OF INDIAN MUSIC		
Course Code: MMIL - 1351		
2024-25	2025-26	CHANGES
Unit-I 1. Detailed study of Naad and Sahayak Naad. 2. Concept of Shruti, Swar and Saptak.	UNIT – I 1. Detailed knowledge of the following technical terms: Alap, Jod, Jhalla, Triobhava, Avirbhava, Alpattva, Bahutava, Meend, Krintan, Ghaseet, Soot, Jamjama. 2. Difference between Tantrakari and Gayaki Ang in	UNIT - I 1. SHIFTED to UNIT II as no. 4 2. REMOVED PLACED with Relation between Classical Music & Folk Music. ADDED • Detailed knowledge of the following technical terms: Alap,

Unit-II 3. Study of Swarit (Drone) and its importance in Music (with special ref. to Tanpura). 4. Importance of Swar Samvaad in Hindustani Music. 5. Brief knowledge of following: • Kan - Khatka – Zmzama • Khatka - Murki - Meend • Ghaseet - Gamak - Jhala Unit – III 6. Detailed Study of Gram and Moorchana System along with their relevance in modern times. 7. Knowledge of the following technical terms: a)Alaap b) Jod Alaap c)Jod Jhala Unit-IV 8. Detailed Study of Taan and its types. 9. Critical analysis of Thaat-Raag Padhiti and its comparison with Ragaang Padhiti. 10. Detailed Descriptions of the following : - Ragas: Bhairav, Vrindavani	Instrumental Music. 3. Importance of swarit (keynote) and swar samvad in music. UNIT – II 4. Detailed study of Naad and Sahayak Naad. 5. Comparative study of Uttari and Dakshini system of Music. 6. Classification of Indian Musical Instruments. UNIT – III 7. A comparative study of Bhatkhande and Vishnu Digamber Notation systems. 8. Use and importance of Indian Musical Instruments in Music and Dance. UNIT – IV 9. Inter–relation of Music with Fine Arts. 10. Inter–relation of Music with Psychology	Jod, Jhalla, Triobhava, Avirbhava, Alpattva, Bahutava, Meend, Krintan, Ghaseet, Soot, Jamjama. • Difference between Tantrakari and Gayaki Ang in Instrumental Music. • Importance of swarit (keynote) and swar samvad in music. UNIT – II 3. SHIFTED to UNIT I as no. 3 4. REMOVED 5. REMOVED ADDED • Detailed study of Naad and Sahayak Naad. • Comparative study of Uttari and Dakshini system of Music. • Classification of Indian Musical Instruments. UNIT – III 6.REMOVED 7. SHIFTED to UNIT I as no. 1 ADDED • A comparative study of Bhatkhande and Vishnu Digamber Notation systems. • Use and importance of Indian Musical Instruments in Music and Dance. UNIT – IV 8. REMOVED 9. REMOVED 10. REMOVED ADDED • Inter–relation of Music with Fine Arts. • Inter–relation of Music with Psychology
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Sarang, Asawari, Yaman Kalyan, Talas (From Thah to Chaugun Layakari): Teentaal, Ektaal, Kehrava, Dadra		
Course Title: HISTORICAL STUDY OF INDIAN MUSIC Course Code: MMIL-1352		
UNIT – 1 1. Historical development of Music during Ramayan & Mahabharat Periods. 2. Comparative Study of Hindustani and Karanatk Music Systems. UNIT – II 3. Development and contribution of following Ghranas: I. Kirana Ghrana (Gayan) II. Punjab Ghrana (Tabla) III. Maihar Ghrana (Instrumental) 4. Contribuitor of : Ustad Bade Ghulam Ali, Ustad Ameer Khan, Ustad Vilayat Khan 5. Knowledge and comparison of following Vadan Shailies: a. Maseet khani/	UNIT – I 1. Origin and Development and Importance of Sitar. 2. Biography and contribution towards Indian Music of the following viz. Pt. Ravi Shankar, Ud. Vilayat Khan, Ud. Mushtaq Ali Khan, Pt. Nikhil Bannerjee & Dr. Lalmani Mishra. 3. Historical Development of Vrindvadan in Instrumental Music. UNIT – II 4. Historical development of Gharanas of Instrumental music. 5. Role of Educational Institutions in promoting music after independence. 6. Folk instruments of Punjab. UNIT – III 7. Historical development of Ekal Vadan Parampara (Solo Instrumental Tradition) 8. Description and comparative	UNIT – I 1. REMOVED 2. SHIFTED to Course Title THEORETICAL SURVEY OF INDIAN MUSIC, UNIT – I, no 5 ADDED • Origin and Development and Importance of Sitar. • Biography and contribution towards Indian Music of the following viz. Pt. Ravi Shankar, Ud. Vilayat Khan, Ud. Mushtaq Ali Khan, Pt. Nikhil Bannerjee & Dr. Lalmani Mishra. • Historical Development of Vrindvadan in Instrumental Music. UNIT – II 3. REMOVED 4. REMOVED 5. SHIFTED to UNIT – III as no. 8 (ADDED Jaffarkhani, Ferozkhani and Sitarkhani. ADDED • Historical development of Gharanas of Instrumental music. • Role of Educational Institutions in promoting music after independence. • Folk instruments of Punjab. UNIT – III 6. REMOVED 7. SHIFTED UNIT II as no. 5

c. Thumari / Dhun

6. Relationship between Instrumental Music & Vocal Music.
7. Development of Indian Classical Music in Post Independence Era.
8. Contribution of Punjab in the field of Indian Classical Music

9. Contribution of V.N. Bhatkhande and V.D. Paluskar in popularising Indian Classicalmusic.
10. Merits and Demerits of teaching of Classical Music in Universities/ Colleges Institutional system.

study of the following Baaj's:—
Maseetkhani, Razakhani,
Jaffarkhani, Ferozkhani and
Sitarkhani.

9. Shruti Swar Sthapna on Veena by Srinivas and Pt. V.N. Bhatkhande.
10. Relevance of Time Theory in Indian Music.

8. REMOVED ADDED

- Historical development of Ekal Vadan Parampara (Solo Instrumental Tradition)
- Description and comparative study of the following Baaj's:- Maseetkhani, Razakhani, Jaffarkhani, Ferozkhani and Sitarkhani.

9. REMOVED

10. REMOVED

- Shruti Swar Sthapna on Veena by Pt.Srinivas and V.N. Bhatkhnde.
- Relevance of Time Theory in Indian Music

Course Code: MMIP-1353

1. Raga Performance:
 - I. Two Maseetkhani Gats
 - II. Razakhani Gats in all Ragas.
2. One Folk Song / Folk Dhun
3. Tuning of your own Instrument.
4. Demonstration of following Taals by Hands in Dugun: Teental, Ektaal, Keherva, Dadra.

1.
 - One Maseetkhani Gat (with proper Vadan Shalies and Alap,Jhor Jhala)
 - A Razakhani Gat (with proper Vadan shallies and Toda,Jhala)
2.
 - One Gat in any Tal other than Teen Tal
 - Ten Alankars each of Bilawal and Khamaj That on your Instrument
 - One Dhun based on any Raaga of Syllabus
3. Ability to play the Ekgun & Dugun Thekas of Ektal,

1. Only one Maseetkhani Gat and one Razakhani Gat need to be perform instead of Two Maseetkhani Gats and Razakhani Gats in all Ragas.

ADDED

- One Gat in any Tal other than Teen Tal
- Ten Alankars each of Bilawal and Khamaj That on your Instrument
- One Dhun based on any Raaga of Syllabus
- Rupak Tal

	Teental and Rupak on Hand and Tabla too. 4. Tuning of your Instrument.	REMOVED • Kehrwa, Dadra.
Course Title: CRITICAL AND COMPARATIVE STUDY OF RAGAS-I VIVA-VOCE (PRACTICAL BASED) Course Code: MMIV-1354		
1. Critical & Comparative demonstration of following Ragas : Bhairav, Vrindavani Sarang, Asawari, Yaman Kalyan 2. Candidate has to answer all the queries put by the examiner.	Note II: 1. Detailed and critical study of the following Ragas. Select any four combinations. ○ Malkauns - Chandrakuns ○ Rageshwari - Bageshwari ○ Vibhaas - Gunkali ○ Bhairav - Ramkali ○ Bihaag - Maaru Bihag ○ Kalyan - Shudh Kalyan 2. Detailed study of any five Ragas and non detailed study of three Ragas. 3. Total two Maseetkhani gat and five Razakhani gat with proper style of Vadan. 4. To perform One Vilambit Gat other than the Raag selected for stage performance. Drut gat with proper Alap, toras and Jhala	3. Ragas : Bhairav, Vrindavani Sarang, Asawari, Yaman Kalyan Are REPLACED with Ragas: ○ Malkauns - Chandrakuns ○ Rageshwari - Bageshwari ○ Vibhaas - Gunkali ○ Bhairav - Ramkali ○ Bihaag - Maaru Bihag ○ Kalyan - Shudh Kalyan ADDED • . Detailed study of any five Ragas and non detailed study of three Ragas. • Total two Maseetkhani gat and five Razakhani gat with proper style of Vadan. • To perform One Vilambit Gat other than the Raag selected for stage performance. • Drut gat with proper Alap, toras and Jhala

MA MUSIC INSTRUMENTAL SEMESTER II

Course Title: INTENSIVE STUDY OF INDIAN MUSIC

Course Code: MMIL - 2351

2024-25	2025-26	CHANGES
<u>Unit- I</u> 1. Define Aesthetics and explain its Principles in the context of Music. 2. The Influence and Impact of Aesthetical elements in Music Performance.	<u>UNIT – I</u> 1. Meaning, Definition and principles of aesthetics in the context of music. 2. The influence and Impact of Aesthetical elements in music performances.	<u>Unit- I</u> 1. SAME AS 2024-25 (Added meaning of Aesthetics) 2. SAME AS 2024-25
<u>Unit - II</u> 3. Relevance of Raag Raagini Chitran in the Relationship of	<u>UNIT – II</u> 3. Relevance of Nayak–Nayika Bhed in Modern	<u>Unit- II</u> 3. SHIFTED to no. 4 4. SHIFTED to no. 5

Raga with Emotions. 4. Inter Relationship of Raga and Rasa. 5. Elements of Raag Vistaar: An Aesthetical Study. Unit -III 6. Principles of Good Composition. 7. Use of following Ragas in Film Music: Bhairavi, Pilloo, Khamaj, Shivranjani, Pahadi. Unit - IV 8. Define Samparkirtik Ragas prescribed in Syllabus. 9. Aesthetical difference between various Gayan Shaillies. 10. Relevance of Guru Shishya Parampara in Modern times.	Period. 4. Relevance of Raga-Ragini Chitran in strengthening the relationship of Ragas with emotions. 5. Raga and Rasa. UNIT – III 6. Relation of Raga with season and time. 7. Relation of Raga with creativity and improvisation. 8. Impact of Indian musical instruments (Sitar, Shehnai, Flute, Violin, Tabla, Sarangi) in film background music. UNIT –IV 9. Aesthetic evaluation of Ragas having same notes. 10. Role of Taal in generating aesthetics in music.	5. REMOVED and REPLACED with Relevance of Nayak–Nayika Bhed in Modern Period as no. 3 Unit- III 6. REPLACED with Relation of Raga with seasons and time. 7. REPLACED with Relation of Raga with creativity and improvisation. ADDED Impact of Indian musical instruments (Sitar, Shehnai, Flute, Violin, Tabla, Sarangi) in film background music. Unit- IV 8. REPLACED with Aesthetic evaluation of Ragas having same notes. 9. REPLACED with Role of Taal in generating aesthetics in music. 10. REMOVED
Course Title: AN ANALYTICAL STUDY OF GRANTHAS Course Code: MMIL - 2352		
Unit - I 1. Natya Shastra - Bharat Muni 2. Sangeet Ratnakar - Pt. Sharang Dev Unit-II 3. Sangeet Prijat - Pt. Ahobal. 4. Swar Melakala Nidhi - Pt. Ramamatya. Unit -III 5. Rag Tatav Vibod - Pt. Shri Niwas. 6. Sangeet Chintamani - Acharya Brihaspati.	UNIT – I 1. Natya Shastra : Bharat 2. Bhartiya Sangeet Vadya : Dr. Lal Mani Mishra UNIT – II 3. Sangeet Parijat : Pandit 4. Chaturdandi Parkashika : Pt.Vyankat Mukhi UNIT – III 5. Sangeet Ratnakar : Pandit Sharang Dev 6. Sangeet Chintamani :	Unit - I 11. SAME AS 2024-25 12. SHIFTED to UNIT III as no. 5 ADDED - Bhartiya Sangeet Vadya : Dr. Lal Mani Mishra Unit - II 13. SAME AS 2024-25 14. REMOVED ADDED - Chaturdandi Parkashika : Pt.Vyankat Mukhi UNIT - III 15. REMOVED
49		

Unit-IV 7. Pranav Bharati - Pt. Omkar Nath Thakur 8. Dhawani & Sangeet - Lalit Kishor Singh	Acharya Brihaspati UNIT – IV 7. Pranav Bharti : Pt. Omkar Nath Thakur 8. Kramik Pustak Malika : Pt. V. N. Bhatkande	16. SAME AS 2024-25 UNIT – IV 17. SAME AS 2024-25 18. REMOVED ADDED Kramik Pustak Malika – Pt. V. N. Bhatkande
Course Title: STAGE PERFORMANCE-II (PRACTICAL) Course Code: MMIP - 2353		
a. Raga Performance: - Two Maseetkhani Gat - Razakhani Gats in all Ragas b. One Cinematic/ Soofi Song c. One Bandish /Gat in other than Teentaal. d. Demonstration of following Taals by Hands in Thah and Dugun: Tilwara, Roopak, Jhaptaal.	To perform 1. i) One Maseetkhani Gat (with proper Vadan Shalies and Alap,Jhor Jhala) ii) A Razakhani Gat (with proper Vadan shallies and Toda,Jhala) 2. i) One Gat in any Tal other than Teen Tal ii) Ten Alankars each of Kafi and Asawari That on your Instrument iii) A Punjabi Folk Dhun Vadan 3. Ability to play the Thekas of Ektal, Teental and Rupak on Hand and Tabla with Dugun, Tigun and Chaugun Laykari. 4. Tuning of your Instrument	REPLACED 3. Only one Maseetkhani Gat and one Razakhani Gat need to be perform instead of Two Maseetkhani Gats and Razakhani Gats in all Ragas. 4. Same as above. (Removed Soofi Song) ADDED - Ten Alankars each of Kafi and Asawari That - A Punjabi Folk Dhun Vadan Ability to play the Thekas of Ektal, Teental and Rupak on Hand and Tabla with Dugun,Tigun and Chaugun Laykari. - Tuning of your Instrument REMOVED - Demonstration of following Taals by Hands in Dugun: Tilwara Roopak, Jhaptaal. - One Cinematic/ Soofi Song
Course Title: CRITICAL & COMPARATIVE STUDY OF RAGAS-II VIVA-VOCE (PRACTICAL BASED) Course Code: MMIV - 2354		
1. Critical & Comparative demonstration of following Ragas : Gujari Todi, Shudh Sarang, Puriya Kalyan, Rageshwari 2. Candidate has to answer all the queries put by the examiner.	Candidate are required to select any five detailed ragas for Razakhani gats any two for Maseetkhani gats and any three non detailed ragas a) Prescribed Ragas :- 1. Puriya Kalyan Puriya Dhanashri 2. Nat Bhairav Ahir Bhairav 3. Madhmad Sarang Megh 4. Shudh Sarang Sham Kalyan 5. Bhatiyar Lalit 6. Gaud Malhar Gaud Sarang	Ragas : Gujari Todi, Shudh Sarang, Puriya Kalyan, Rageshwari are REPLACED with Ragas: 5. Puriya Kalyan Puriya Dhanashri 6. Nat Bhairav Ahir Bhairav 7. Madhmad Sarang Megh 8. Shudh Sarang Sham Kalyan 9. Bhatiyar Lalit 10. Gaud Malhar Gaud Sarang ADDED Candidate are required to select
50		

b) A folk Dhun

any five detailed ragas for Razakhani gats any two for Maseetkhani gats and any three non detailed ragas

- A folk Dhun

THE HOUSE APPROVED THE ITEM: PA: 2025:10:11

(Approved syllabus attached herewith as Annexure F)

- **PA:2025:10:12**

To discuss the **Skill Enhancement Course “Basics of Music (Harmonium)”** with 30% internal assessment for the Session 2025-26. **(Annexure C and E)**

The syllabus of Skill Enhancement Course “Basics of Music (Harmonium)” for the session 2025-26. was discussed by the members and they approved it without any changes in content.

THE HOUSE APPROVED THE ITEM: PA: 2025:10:12

(Approved syllabus attached herewith as Annexure C and E)

Subject: Indian Classical Dance (Kathak)

- **PA:2025:10:13**

To discuss the proposed syllabus of Indian Classical Dance (Kathak) for **Bachelor of Arts Semester I to II** (Honors) with one SEC Paper under Credit Based Continuous Evaluation Grading System with 30% internal assessment for the Session 2025-26. **(Annexure G)**

The syllabus of Indian Classical Dance (Kathak) for Bachelor of Arts Semester I to II (Honors) with one SEC Paper under Credit Based Continuous Evaluation Grading System with 30% internal assessment for the session 2025-26 was discussed by the members and they approved the following course scheme without any change in content.

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

P. G. Department of Performing Arts

Programme: - Bachelor of Arts Indian Classical Dance (Kathak) (Honors)

Indian Classical Dance (Kathak) (Elective)

Credit Based Continuous Evaluation Grading System (CBCEGS)

Session: 2025-26

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-1156	Indian Classical Dance (Kathak) Theory	DSC	2-0-0	2-0-0	100	35	35	30	3 Hours
BARM-1156	Indian Classical Dance (Kathak) 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 CURRICULUM EXAMINATION OF FOUR YEAR DEGREE PROGRAMME

P. G. Department of Performing Arts

Programme:- Bachelor of Arts Indian Classical Dance (Kathak) (Honors)

Indian Classical Dance (Kathak) (Elective)

Credit Based Continuous Evaluation Grading System (CBCEGS)

Session: 2025-26

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-2156	Indian Classical Dance (Kathak) Theory	E	2-0-0	2-0-0	100	35	35	30	3 Hours
BARM-2156	Indian Classical Dance (Kathak) Practical	E	0-0-4	0-0-2					20 Min. for each student
			Total Credits	04					

E-Elective DSC: Discipline Specific Course

(Approved syllabus attached herewith as Annexure G)

THE HOUSE APPROVED THE ITEM: PA: 2025:10:13

- **PA:2025:10:14**

To discuss the proposed syllabus of Indian Classical Dance (Kathak) for **Bachelor of Arts Semester III to IV** (Honors) under Credit Based Continuous Evaluation Grading System with 30% internal assessment for the session 2025-26. **(Annexure G)**

*The syllabus of Indian Classical Dance (Kathak) for **Bachelor of Arts Semester III to IV** (Honors) under Credit Based Continuous Evaluation Grading System with 30% internal assessment for the session 2025-26 was discussed by the members and they approved the following course scheme without any change in content.*

KANYA MAHA VIDYALAYA, JALANDHAR (AUTONOMOUS)
SCHEME AND CURRICULLUM EXAMINATION OF FOUR YEAR DEGREE PROGRAMME
P. G. Department of Performing Arts
Programme: - Bachelor of Arts Indian Classical Dance (Kathak) (Honors)
Indian Classical Dance(Kathak) (Elective)
Credit Based Continuous Evaluation Grading System (CBCEGS)
Session: 2025-26

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-3156	Indian Classical Dance (Kathak) Theory	DSC	2-0-0	2-0-0	100	35	35	30	3 Hours
BARM-3156	Indian Classical Dance(Kathak) 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 Indian Classical Dance (Kathak) (Honors)
Indian Classical Dance(Kathak) (Elective)
Credit Based Continuous Evaluation Grading System (CBCEGS)
Session: 2025-26

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-4156	Indian Classical Dance (Kathak) Theory	DSC	2-0-0	2-0-0	100	35	35	30	3 Hours
BARM-4156	Indian Classical Dance(Kathak) Practical	DSC	0-0-4	0-0-2					20 Min. for each student
		Total Credits		04					

DSC-Discipline Specific Course

THE HOUSE APPROVED THE ITEM: PA: 2025:10:14

(Approved syllabus attached herewith as Annexure G)

- **PA:2025:10:15**

To discuss the proposed syllabus of Indian Classical Dance (Kathak) for **Bachelor of Arts Semester V and VI** under Credit Based Continuous Evaluation Grading System with 20% internal assessment for the session 2025-26. **(Annexure G)**

The syllabus of Indian Classical Dance (Kathak) for Bachelor of Arts Semester V to VI under Credit Based Continuous Evaluation Grading System with 30% internal assessment for the session 2025-26 was discussed by the members and they approved it without any change. (Syllabus will remain same as 2024-25).

THE HOUSE APPROVED THE ITEM: PA: 2025:10:15

(Approved syllabus attached herewith as Annexure G)

- **PA:2025:10:16**

To discuss the proposed syllabus of **Inter Disciplinary Course** for session 2025-26. **(Annexure H)**

The syllabus of Inter Disciplinary Course for session 2025-26 was discussed by the members and they approved it without any change. (Syllabus will remain same as 2024-25).

THE HOUSE APPROVED THE ITEM: PA: 2025:10:16

(Approved syllabus attached herewith as Annexure H)

- **PA:2025:10:17**

To discuss the proposed syllabus of the **Add-on Certificate Course ‘Basics of Performing Arts (Music and Dance)’** for session 2025-26. **(Annexure I)**

The syllabus of Add-on Certificate Course ‘Basics of Performing Arts (Music and Dance)’ was discussed by the members and they approved it without any change. (Syllabus will remain same as 2024-25).

THE HOUSE APPROVED THE ITEM: PA: 2025:10:17

(Approved syllabus attached herewith as Annexure I)

- **PA:2025:10:18**

To discuss the **CO’s & PSO’s** and unitisation of practical courses of above stated Courses and Programmes. **(Annexure C, D, E, F, G, H, I)**

The house approved the CO's and PSO's in the meeting for above stated Courses and Programmes.

THE HOUSE APPROVED THE ITEM: PA: 2025:10:18

(Approved CO's & PSO's attached herewith Annexure C, D, E, F, G, H, I)

- **PA:2025:10:19**

To discuss and approve the list of proposed examiners (**Practical examiners, Evaluators and Paper Setters**) for above stated all the courses and Programmes.

*The house approved the list of **Practical examiners, Evaluators and Paper Setters** for above stated all the courses and Programmes for session 2025-26.*

THE HOUSE APPROVED THE ITEM: PA: 2025:10:19

- **PA:2025:10:20**

To discuss **Research inputs and plans of department** for the session 2025-26.

In the meeting held to discuss the research-oriented initiatives and academic plans for the session 2025–26, the following suggestions were made by the board members:

- **Dr. Rajesh Sharma** (Parent University Nominee) suggested incorporating PowerPoint presentations as part of the curriculum for Postgraduate students to enhance their research and presentation skills. In response, Head of the Department, Dr. Poonam Sharma, clarified that this practice is already in place, not only for Postgraduate classes but also for Undergraduate classes.
- **Dr. Rishpal Singh Virk** (Outside Parent University Nominee) proposed to encourage students to write research papers, thereby fostering a research culture among them. He further emphasized the need for increased participation in stage performances, seminars, and conferences, which would contribute to the overall academic and professional development of the students.

Dr. Poonam Sharma

**Chairperson &
Head, Department of Performing Arts**
