

# **Faculty of Performing and Visual Arts**

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

**Session: 2025-26**



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

### **Programme Specific Outcomes**

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

- P.S.O. 1)** Understand various Raagas & Taalas and knowledge of Viva Voce.
- P.S.O. 2)** Know the intricacies of Music, as performing Art, both theoretically & practically.
- P.S.O. 3)** Influence the audience with daily learning and practice of Raagas.
- P.S.O. 4)** Have command on their voice to sing classical as well light music.
- P.S.O. 5)** Develop and understand the Folk Music as an Oral Tradition and its tendency to Change as it is passed from one person to another.
- P.S.O 6:** Teaching profession, Music Direction, Stage Performances, Playback singing or as Staff Artist (AIR or DD), Music Academies or studios etc.

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

**P. G. Department of Performing Arts**

**Programme:- Bachelor of Arts Music Instrumental (Honors)**

**Music Instrumental (Elective)**

**Credit Based Continuous Evaluation Grading System (CBCEGS)**

**Session: 2025-26**

<b>Semester-I</b>									
<b>Course Code</b>	<b>Course Name</b>	<b>Course Type</b>	<b>Hours per Week</b>	<b>Credits L-T-P</b>	<b>Marks</b>				<b>Examination Time ( in Hours)</b>
					<b>Total</b>	<b>Th.</b>	<b>P</b>	<b>CA</b>	
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
		<b>Total Credits</b>		<b>04</b>					

**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**

<b>Semester-II</b>									
<b>Course Code</b>	<b>Course Name</b>	<b>Course Type</b>	<b>Hours per Week</b>	<b>Credits L-T-P</b>	<b>Marks</b>				<b>Examination Time ( in Hours)</b>
					<b>Total</b>	<b>Th.</b>	<b>P</b>	<b>CA</b>	
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
		<b>Total Credits</b>		<b>04</b>					

**E-Elective      DSC-Discipline Specific Course**

**SEC I: HARMONIUM**

Course Code	Course Name	Course Type	Hours per Week	Credits L-T-P	Marks				Examination Time ( in Hours)
					Total	Th.	P	CA	
<b>SEC I</b>	Basics of Music (HARMONIUM)	C	5	0-0-4	100	-	70	30	5 Hours

**Bachelor of Arts Semester-I (Session 2025-26)**  
**Music (Instrumental)**  
**Course Code: BARM-1357**  
**Theory & Practical**

**Course Outcomes:**

Upon successfully completion of this course student will be able :

- **To understand the basic theoretical concepts** of Indian classical music, including swar, saptak, thata, taal, and laya.
- **To gain knowledge of selected ragas and talas** along with their practical notation and performance aspects.
- **To study the historical development** of Indian music and contributions of eminent musicians like Ustad Allaadin Khan and Pt. Bhatkhande.
- **To explore the role of music in Sikh tradition** by learning about Gurmat Sangeet and Guru Nanak Dev Ji's musical contributions.

**Bachelor of Arts Semester-I (Session 2025-26)**

**Music (Instrumental)**

**Course Code: BARM-1357**

**Theory**

**Total Marks: 100**

**Time: 3 Hours**

**Theory: 35**

**Pr: 35**

**CA: 30**

L	T	P	Total Credits
2	0	2	4

**Instructions for the Paper Setters:**

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

**Unit-I**

1. History of your own instrument.
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 Dadrataal.

**Unit-IV**

8. Contribution of Guru Nanak Dev ji towards Indian music.
9. Definition and explanation of the following terms in the context of Gurmat Sangeet: Raga, Mohalla, Rahao, Rababi.

**Bachelor of Arts Semester - I (Session 2025-26)**  
**Music (Instrumental)**  
**Course Code: BARM-1357**  
**(Practical)**

**Total Marks: 35**

**Time: 20 Minutes**

**Instructions for the Paper Setter:**

- Question paper is to be set on the spot jointly by the Internal and External Examiners.
  - Two copies of the same should be submitted for the record to COE Office, Kanya Maha Vidyalaya, Jalandhar.
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1. 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.



### **BooksRecommended:-**

1. Raag Parichay (Part1,2)by H.C.Shrivastava.
2. Sangeet Shastra Darpan (Part–1,2)byShantiGowardhan.
3. Sangeet Visharad, Sangeet Karyalaya Hathras.
4. Hamare Sangeet Ratan, Luxmi Narayan Garg, Sangeet Karayalaya, Hathras
5. Punjab Ki Sangeet Prampara by GeetaPaintal.
6. Sangeet Subodhby Dr. Davinder Kaur
7. Gurmat Sangeet (Vishesh Ank) Amritkirtan Trust, Chandigarh.
8. Gurmat Sangeet, Prabandh ate Pasaar, Dr.Gurnam Singh.
9. Sitar Vadan Di Prampara, Publication Bureau:- Punjabi University Patiala.
10. Sangeet Sudarshini, Dr. Narendra kaur, Kanishka Publishers, New Delhi.
11. Music for Life: Social and Psychological Objectives, Dr. Narendra kaur, Kanishka Publishers, New Delhi.

**Bachelor of Arts Semester-II (Session 2025-26)**  
**Music (Instrumental)**  
**Course Code: BARM-2357**  
**Theory & Practical**

**Course Outcomes:**

Upon successfully completion of this course student will be able:

- **To understand the historical development of Indian music**, especially during the Vedic period, and to learn key musical terms related to instrumental music.
- **To gain knowledge of Indian musical instruments**, their classification, and the contributions of renowned instrumentalists like Vidushi Annapurna Devi and Ustad Vilayat Khan.
- **To develop practical understanding of ragas and talas**, including Bhairav, Kafi, Khamaj, Kehrvā, and Rupak, along with the elements of Alap, Jod, and Jhalla.
- **To explore the tradition of Gurmat Sangeet**, focusing on Bhai Mardana's contribution and learning about instruments like Rabab, Dilruba, and Saranda.

**Bachelor of Arts Semester-II (Session 2025-26)**

**Music (Instrumental)**

**Course Code: BARM-2357**

**Theory**

**Total Marks: 100**

**Time: 3 Hours**

**Theory: 35**

**Pr: 35**

**CA: 30**

<b>L</b>	<b>T</b>	<b>P</b>	<b>Total Credits</b>
<b>2</b>	<b>0</b>	<b>2</b>	<b>4</b>

**Instructions for the Paper Setters:**

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

**Unit-I**

1. 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**

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: Kehrva 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.

**Bachelor of Arts Semester-II (Session 2025-26)**  
**Music (Instrumental)**  
**Course Code: BARM-2357**  
**Practical**

**Total Marks: 35**

**Time: 20 Minutes**

**Instructions for the paper setter:** Question paper is to be set on the spot jointly by the Internal and External Examiners. Two copies of the same should be submitted for the record to COE Office, Kanya Maha Vidyalaya, Jalandhar.

1. Ability to play 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 Kehrva and Rupak Taal by hand in Ekgun and Dugun Layakaries.
5. Ability to play One Dhun based on Folk music of Punjab on any instrument other than Sitar.

**Books Recommended:-**

1. Raag Parichay (Part1,2)by H. C. Shrivastava.
2. Sangeet Shastra Darpan (Part–1,2) by Shanti Gowardhan.
3. Sangeet Visharad, Sangeet Karyalaya Hathras.
4. Hamare Sangeet Ratan, Luxmi Narayan Garg, Sangeet Karayalaya, Hathras
5. Punjab Ki Sangeet Prampara by Geeta Paintal.
6. Sangeet Subodh by Dr. Davinder Kaur
7. Gurmat Sangeet (Vishesh Ank) Amrit kirtan Trust, Chandigarh.
8. Gurmat Sangeet, Prabandh ate Pasaar, Dr.Gurnam Singh.
9. Sitar Vadan Di Prampara, Publication Bureau:- Punjabi University Patiala.
10. Sangeet Sudarshini,Dr. Narendra kaur, Kanishka Publishers, New Delhi.

Semester-I  
**SKILL ENHANCEMENT COURSE (SEC) - I)**  
Basics of Music (**HARMONIUM**)

**Course Outcomes:**

Upon successfully completion of this course student will be able to understand the following concepts of Music:

- CO1.** Octaves and place of Notes (reeds) on Harmonium.
- CO2.** Formation, types and playing techniques of Harmonium.
- CO3.** Harmonium playing during and along with Performance.

Semester-I  
**SKILL ENHANCEMENT COURSE (SEC) - I)**  
**Basics of Music (HARMONIUM)**

**Time:** 5 Hours

**Max. Marks:** 100

**Pr:** 70

**CA:** 30

**LTP Credits:** 0-0-4

**Note:** Question paper is to be set on the spot jointly by the Internal and External Examiners.

**Practical Demonstration & Viva Voce of the following:**

**UNIT-I**

1. Practical and theoretical Knowledge of octaves and place of Shuddha-Vikrit swaras. 15 Marks
2. Elementary knowledge of Harmonium, its various parts. 10 Marks

**UNIT-II**

3. Elementary knowledge of various types of Harmonium e.g. single, capler and scale changer etc. 10 Marks
4. Elementary knowledge of finger technique and sound production. 10 Marks

**UNIT-III**

5. Two performances in front of audience. 10 Marks
6. Ability to play and sing 05 paltas in shuddha swaras. 15 Marks

**Books Recommended**

Sr.	Name of the Book & Author
1	How to Play Harmonium, Krishna Kumar Aggarwal, Manoj Publications, 2020.
2	The Harmonium Handbook: Owning, Playing & Maintaining the Devotional Instrument of India, Satyaki Kraig, Motilal Bnarasidas Publishers, 2004.
3	Harmonium Shiksha, Krishan Rao Shankar Pandit, Akansh Publishers, 2018.
4	Diamond Harmonium and Casio Guide, Meena Aggarwal, Diamond Pocket Books, 2021.