

Faculty of Performing and Visual Arts

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

Session: 2025-26



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

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

P. G. Department of Performing Arts

Programme: - Bachelor of Arts Music 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

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.

Bachelor of Arts Semester-III
Session 2025-26
Course Title: Music (Instrumental)
Course Code: BARM: 3357
(Theory & Practical)

Course Outcomes:

- **To understand the historical and theoretical foundations of Indian music**, with emphasis on its development during the medieval period (12th–15th century) and the concept of Naad and ornamentations like Meend, Kan, Krintan, etc.
- **To learn the structure and tuning techniques of the Sitar**, and to study the contributions of legendary sitarists like Ustad Inayat Khan and Ustad Abdul Halim Zafar Khan.
- **To develop practical and theoretical knowledge of ragas and talas**, including detailed study and notation of Bhimplasi, Asawari, Des, and an overview of ragas like Kafi, Jaunpuri, Sorath, and talas like Ektal and Sooltal.
- **To explore the Sikh musical tradition through Gurmat Sangeet**, focusing on the classification of its instruments and the significant musical contribution of Guru Arjun Dev Ji.

Bachelor of Arts Semester-III
Session 2025-26
Course Title: Music (Instrumental)
Course Code: BARM: 3357
(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. 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 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.

Bachelor of Arts Semester-III
Session 2025-26
Course Title: Music (Instrumental)
Course Code: BARM: 3357
(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 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 Layakaris.
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.

Books Recommended:

Sr. No.	Name of the Book & Author
1.	Sangeet Roop - Dr. Davinder Kaur
2.	Sangeet ke Mool Tatva Part2, Dr. Narendra Kaur, Kanishka Publishers, NewDelhi.
3.	Raag Parichay (I - IV) Sh. Harish Chandar Srivastava
4.	Sangeet Visharad - Basant, Sangeet Karyalya, Hathras, 2004
5.	Hamare Sangeet Ratan - Sangeet Karyalya, Hathras, 2004
6.	Sangeet Subodh - Dr. Davinder Kaur
7.	Gurmat Sangeet Vishesh Ank Amrit Kirtan Trust 422, 15/A Chandigarh.
8.	Gurmat Sangeet, Prabandh ate Pasaar, Dr.GurnamSingh
9.	Sangeet Shastra Darpan - Shanti Govardhan
10.	Punjab ki Sangeet Parampara by GeetaPaintal.
11.	Bhartiya Sangeet ka Itihas by Umesh Joshi.
12.	Bhartiya Sangeet ke Vadhya, Dr. Lal Mani Mishra.
13.	Nibandh Sangeet, Sangeet Karyala, Hathras.

Bachelor of Arts Semester-IV
Session 2025-26
Course Title: Music (Instrumental)
Course Code: BARM: 4357
(Theory & Practical)

Course Outcomes:

- **To study the historical development of Indian music from the 15th to 18th century**, and understand the formation of ragas from Thata and various types of ragas such as Shuddha, Chayalag, Sankirna, Ashraya, and Janya Ragas.
- **To gain insight into the contributions of renowned instrumentalists** like Ustad Ali Akbar Khan and Mushtaq Ali Khan, and understand the stylistic features of various Sitar Gharanas.
- **To develop theoretical and practical knowledge of classical ragas and talas**, including detailed study and notation of Malkauns, Sohni, Alahaiya Bilawal, and awareness of ragas like Chandrakauns, Puriya, Bilawal, as well as talas like Ada Chautal and Jhaptal.
- **To explore the role and significance of instrumental and folk music in Gurmat Sangeet**, with special focus on traditional folk singing styles and their relevance in Sikh musical heritage.

Bachelor of Arts Semester-IV
Session 2025-26
Course Title: Music (Instrumental)
Course Code: BARM: 4357
(Theory)

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

Time: 3

L	T	P	Total Credit
2	0	2	4

Instructions for the Paper Setters:

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

Unit-I

1. Historical development of Indian Music during medieval period i.e. from 15th to 18th century.
2. Formation of 484 Ragas from a Thata.
3. Brief knowledge of the following musical terms – Shuddha Rag, Chayalag Rag, Sankirna Rag, Ashraya & Janya Rag.

Unit-II

4. Life Sketch and Contribution of Ustad Ali Akbar Khan & Mushtak Ali Khan.
5. Gharanas of Sitar.

Unit-III

6. Description and notation of the prescribed Ragas: Malkauns, Sohni and Alahaiya Bilawal.
7. Brief knowledge of the following Ragas: Chandrakauns, Puriya and Bilawal.
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.

Bachelor of Arts Semester-IV
Session 2025-26
Course Title: Music (Instrumental)
Course Code: BARM: 4357
(Practical)

Total Marks: 35
Minutes

Time: 20

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

1. 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.

Books Recommended:

Sr. No.	Name of the Book & Author
1.	Sangeet Roop - Dr. Davinder Kaur
2.	Sangeet ke Mool Tatva Part2, Dr. Narendra Kaur, Kanishka Publishers, NewDelhi.
3.	Raag Parichay (I - IV) Sh. Harish Chandar Srivastava
4.	Sangeet Visharad - Basant, Sangeet Karyalya, Hathras, 2004
5.	Hamare Sangeet Ratan - Sangeet Karyalya, Hathras, 2004
6.	Sangeet Subodh - Dr. Davinder Kaur
7.	Gurmat Sangeet Vishesh Ank Amrit Kirtan Trust 422, 15/A Chandigarh.
8.	Gurmat Sangeet, Prabandh ate Pasaar, Dr.GurnamSingh
9.	Sangeet Shastra Darpan - Shanti Govardhan
10.	Punjab ki Sangeet Parampara by GeetaPaintal.
11.	Bhartiya Sangeet ka Itihas by Umesh Joshi.
12.	Bhartiya Sangeet ke Vadhya, Dr. Lal Mani Mishra.
13.	Nibandh Sangeet, Sangeet Karyala, Hathras.