

Faculty of Performing and Visual Arts

**SYLLABUS
Of
MUSIC (INSTRUMENTAL)
For
Bachelor of Arts (Semester V & VI)
(Under Continuous Evaluation System)
(12+3 System of Education)**

Session: 2025-26



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

Kanya Maha Vidyalaya, Jalandhar (Autonomous)
SCHEME AND CURRICULUM OF EXAMINATIONS OF THREE YEAR DEGREE PROGRAMME
Credit Based Continuous Evaluation Grading System (CBCEGS)
Bachelor of Arts (Semester-V)
Music (Instrumental)
Session 2025-26

Semester – V										
Course Code	Course Title	Course Type	Hours/ week	Credit L-T-P	Total Credits	Marks				Examination time(in Hours)
						Total	Ext.		CA	
							L	P		
<i>BARM - 5357</i>	<i>Music (Instrumental)</i>	<i>Elective</i>	<i>2-0-2</i>	<i>2-0-2</i>	<i>04</i>	<i>100</i>	<i>40</i>	<i>40</i>	<i>20</i>	<i>3 (Th)</i> 20 Min. for each student(Pr)

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SCHEME AND CURRICULUM OF EXAMINATIONS OF THREE YEAR DEGREE PROGRAMME
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Bachelor of Arts (Semester-V)
Music (Instrumental)
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Semester – VI										
Course Code	Course Title	Course Type	Hours/ week	Credit L-T-P	Total Credits	Marks				Examination time(in Hours)
						Total	Ext.		CA	
							L	P		
<i>BARM - 6357</i>	<i>Music (Instrumental)</i>	<i>Elective</i>	<i>2-0-2</i>	<i>2-0-2</i>	<i>04</i>	<i>100</i>	<i>40</i>	<i>40</i>	<i>20</i>	<i>3 (Th)</i> 20 Min. for each student(Pr)

Bachelor of Arts Semester-V (Session 2025-26)

Music (Instrumental)

Course Code: BARM-5357

Theory & Practical

Course Outcomes:

- To understand modern developments in Indian music and theoretical concepts like Avirbhava, Tirbhava, and time theory.
- To study the lives and contributions of legendary musicians and explore electronic musical instruments.
- To gain detailed knowledge and notations of selected ragas and taals.
- To explore the traditions of Gurmat Sangeet and the relationship between folk and classical music.

Bachelor of Arts Semester-V (Session 2025-26)
Music (Instrumental)
Course Code: BARM-5357
(Theory)

Time: 3Hours

Total Marks: 100
Theory: 40
Practical: 40
CA: 20

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 08 Marks.

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 following Ragas: Multani, Adhana, PuriyaDhanashree.
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.

Bachelor of Arts Semester-V (Session 2025-26)

Music (Instrumental)

Course Code: BARM-5357

(Practical)

Total Marks: 40

Times: 20 Minutes

Instructions for the Paper setter:

Question paper is to be set on the spot jointly by the internal and external. Two copies of the same should be submitted for the record to COE office Kanya MahaVidyalay, Jalandhar.

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 Dhanashri, 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.
8. Ability to sing national anthem with any instrument.

Books Recommended

Sr. No.	Name of the Book & Author
1.	Bhartiya Sangeet Ka Itihaas - Sharat Chander Paranjpay
2.	Raag Parichaya Part I, II , III - Shri Harish Chander Shrivstava
3.	Sangeet Shastra Darpan - II Published by Punjabi Universty, Patiala.
4.	Sangeet Visharad - Sangeet Karyalay, Hathras.
5.	Sangeet Shastra Darpan - Shanti Govardhan
6.	Hamare Sangeet Rattan - Laxmi Narayan Garg, Sangeet Karyala, Hathras.
7.	Gurmat Sangeet Prabhandh Ate Pasaar - Dr. Gurnam Singh
8.	Kramika Pustika Malika - Pt. Vishnu Narayan Bhathkhande
9.	Sangeet Nibandhawali - Published by Punjabi Universty, Patiala.
10.	Gurmat Sangeet (Vishash Ank) – Amrit Kirtan Trust, 422,15/ A, Chandigarh.
11.	Sangeet Ke Mool Tatva Part3,Dr. Narendra kaur, Kanishka Publishers, NewDelhi.

Bachelor of Arts Semester-VI Session 2025-26

Music (Instrumental)

Course Code: BARM-6357

Theory & Practical

Course Outcomes:

- To understand the theoretical and practical aspects of Indian classical ragas and taals.
- To study the life and contributions of eminent Indian musicians and their musical legacy.
- To explore the role of media and regional traditions like Gurmat Sangeet and Punjabi folk instruments in Indian music.
- To gain knowledge of musical terms, raga classification systems, and their relation to time and season.

Bachelor of Arts Semester-VI (Session 2025-26)
Music (Instrumental)
Course Code: BARM-6357
(Theory)

Time: 3Hours

Total Marks: 100

Theory: 40

Practical: 40

CA: 20

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 08 Marks.

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:
 Nikhil Banerji (Sitar)
 Panalal Ghosh (Flute)

Unit - II

4. Formation of 72 Thattas by Pt. Vyanak Mukhi
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.

**Bachelor of Arts Semester-VI (Session
2025-26) Music (Instrumental)
Course Code: BARM-6357
(Practical)**

Total Marks: 40

Time: 20 Minutes

Instructions for the Paper setter:

Question paper is to be set on the spot jointly by the internal and external. Two copies of the same should be submitted for the record to COE office Kanya Maha Vidyalay Jalandhar.

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: Hameer, Sohni, Bageshwari
3. One RazaKhani Gat in Each Raga prescribed in your syllabus..
4. One Gat in Dhmaar tal in any Raga Prescribed in Course.
5. Non Detail Ragas: Kedar, Marwa
6. Jhoomra and Dhmaar Tal (Ekgun and Dugun Layakaries).
7. Ability to play theka of EkTal on Tabla.
8. Ability to sing Bhajan /Shabad with Harmonium.

Books Recommended

Sr. No.	Name of the Book & Author
1.	Bhartiya Sangeet Ka Itihaas - Sharat Chander Paranjpay
2.	Raag Parichaya Part I, II , III - Shri Harish Chander Shrivstava
3.	Sangeet Shastra Darpan –II Published by Punjabi Universty, Patiala
4.	Sangeet Visharad - Sangeet Karyalay, Hathras
5.	Saneet Shastra Darpan – Shanti Govardhan
6.	Hamare Sangeet Ratan - Laxmi Narayan Garg, Sangeet Karyala, Hathras.
7.	Gurmat Sangeet Prabhandh Ate Parshar - Dr. Gurnam Singh
8.	Kramika Pustika Malika - Pt. Vishnu Narayan Bhathkhande
9.	Sangeet Nibandhavali – Published by Punjabi Universty, Patiala.
10.	Gurmat Sangeet (VishashAnk) – Amrit Kirtan Trust, 422,15/ A Chandigarh.
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