

Faculty of Performing and Visual Arts

**SYLLABUS
Of
MUSIC VOCAL
For
Bachelor of Arts (Semester I & II)
(Under Credit Based Continuous Evaluation Grading System)**

Session: 2024-25



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

Programme Specific Outcomes

The student can get the following benefits after the studying Music Vocal as One of the Elective Subject in B. A. Students will be able 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 (Semester-I)

Music Vocal (Elective)

Credit Based Continuous Evaluation Grading system (CBCEGS)

Session: 2024-25

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	40	40	20	3 Hours
BARM-1366	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 (Semester-II)

Music Vocal (Elective)

Credit Based Continuous Evaluation Grading system (CBCEGS)

Session: 2024-25

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	40	40	20	3 Hours
BARM-2366	Music (Vocal) Practical	DSC	0-0-4	0-0-2					20 Min. for each student
		Total Credits		04					

DSC-Discipline Specific Course

Semester-I
SKILL ENHANCEMENT COURSE (SEC) - I)
HARMONIUM

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	
SEC I	HARMONIUM	C	6	0-0-3	75	-	60	15	5 Hours

Bachelor of Arts Semester-I (Session 2024-25)

Music (Vocal)

Course Code: BARM-1366

Theory & Practical

Course Outcomes:

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

CO1. Historical development of Indian music in Vedic Period and Definition and Explanation of different Musical Terms.

CO2. Musical journeys of torch-bearers of Indian Classical Music.

CO3. Definition and Explanation of the technical terms of Gurmat Sangeet.

CO4. Various Ragas & Talas (Theoretically & Practically).

Bachelor of Arts Semester- I (Session 2024-25)

Music (Vocal)

Course Code: BARM-1366

(Theory)

Total Marks: 100

Theory: 40

Pr: 40

CA: 20

Time: 3 Hours

L	T	P	Total Credits
2	0	2	4

Instructions for the Paper Setters:

Eight questions of equal marks are to be set, two in each of the four Sections (A-D). Questions of Sections (A-D) should be set from Units I-IV of the syllabus respectively. Questions may be subdivided in parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section. Each question will carry 08 Marks.

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 - 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 - III

6. Definition and Explanation of the following terms in the context of Gurmat Sangeet: Raag, Mohalla, Rahao.
7. Define Ragas: Bilawal, Bhupali.

Unit -IV

8. Non detail Ragas: Deshkaar, Alahaiya Bilawal.
9. Talas: Teental and Kehrva.
10. Detailed Study of Tanpura.

Bachelor of Arts Semester - I (Session 2024-25)
Music (Vocal)
Course Code: BARM-1366
(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 Examiners.
- Two copies of the same should be submitted for the record to COE Office, Kanya Maha Vidyalaya, Jalandhar.

Unit - I

1. Ragas: Bilawal, Bhupali. (Drut Khyaals in each Raga)
2. Elementary knowledge of Ragas: Deshkaar, Alahaiya Bilawal.(Descriptions)
3. Taalas: Teental and Keherva.
4. Any Song (Light Music Composition).

Books Recommended

Sr. No.	Name of the Book & Author
1.	Sangeet Roop - Dr. Davinder Kaur
2.	Sangeet Saar - Veena Mankaran
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.	Sangeet Nibandhawali - Dr. Gurnam Singh, Published by Punjabi Univ., Patiala

Bachelor of Arts Semester-II (Session 2024-25)

Music (Vocal)

Course Code: BARM-2366

Theory & Practical

Course Outcomes:

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

CO1. Definition and Explanation of the Musical Terms and Musical journeys of torch-bearers of Indian Classical Music.

CO2. Salient Features of Time Theory in Indian Music, Merits and Demerits of Gayak. Detailed and Knowledge of Punjabi Marital (Wedding) Songs SUHAAG.

CO3. Definition and Explanation of the Musical Terms used in Gurmat Sangeet.

CO4. Various Ragas & Talas (Theoretically & Practically).

Bachelor of Arts Semester- II (Session 2024-25)

Music (Vocal)
Course Code: BARM-2366
(Theory)

Total Marks: 100

Theory: 40

Pr: 40

CA: 20

Time: 3 Hours

L	T	P	Total Credits
2	0	2	4

Instructions for the Paper Setters:

Eight questions of equal marks are to be set, two in each of the four Sections (A-D). Questions of Sections (A-D) should be set from Units I-IV of the syllabus respectively. Questions may be subdivided in parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section. Each question will carry 08 Marks.

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- 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 - 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 - 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.

Bachelor of Arts Semester - II (Session 2024-25)
Music (Vocal)
Course Code: BARM-2366
(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 Examiners.
- Two copies of the same should be submitted for the record to COE Office, Kanya MahaVidyalaya, Jalandhar.

Unit-I

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.

Books Recommended

Sr. No.	Name of the Book & Author
1.	Sangeet Roop - Dr. Davinder Kaur
2.	Sangeet Saar - Veena Mankaran
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 Kiratn Trust 422,15/A Chandigarh.
8.	Sangeet Nibandhavali - Dr. Gurnam Singh, Published by Punjabi Univ., Patiala.
9.	Sangeet shastra Darpan - Shanti Govardhan
10.	Gurmat Sangeet Parband Te Parsar - Dr. Gurnam Singh, Published by Punjabi Univ., Patiala

Semester-I
SKILL ENHANCEMENT COURSE (SEC) - I)
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)
HARMONIUM

Time: 5 Hours

Max. Marks: 60

LTP Credits: 0-0-3

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. Knowledge of octaves and place of Shuddha Vikrit swaras. | 10 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. Ability to play and sing 05 paltas in shuddha swaras. | 10 Marks |
| 6. Two performances in front of audience. | (5+5) 10 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.

Faculty of Performing and Visual Arts

**SYLLABUS
Of**

Music (Vocal)

For

Bachelor of Arts (Semester III & IV)

(Under Credit Based Continuous Evaluation Grading System)

(12+3 System of Education)

Session: 2024-25



The Heritage Institution
KANYA MAHA VIDYALAYAJALANDHAR
(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-III)
Music (Vocal)
Session 2024-25

Bachelor of Arts Semester - III										
Course Code	Course Title	Course Type	Hours/ week	Credit L-T-P	Total Credits	Marks				Examination time(in Hours)
						Total	Ext.		CA	
							L	P		
BARM - 3366	Music (Vocal)	Elective	2-0-2	2-0-2	04	100	40	40	20	3+3

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-IV)
Music (Vocal)
Session 2024-25

Bachelor of Arts Semester - IV										
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 - 4366</i>	<i>Music (Vocal)</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+3</i>

Programme Specific Outcomes

The student can get the following benefits after the studying Music Vocal as One of the Elective Subject in B. A.

Students will be able 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 2024-25

Course Title: Music (Vocal)

Course Code: BARM: 3366

(Theory & Practical)

Course Outcomes:

Upon successful completion of this course student will be able to understand the :

CO 1. Definition and Explanation of the Musical Terms and Musical journeys of torch-bearers of Indian Classical Music.

CO 2. Detailed Study of Tanpura, Definition and Importance of Laya and Taal in Music and Development of Indian Classical Music during Medieval Period.

CO 3. Salient Features of Kitan Chaunkis of Gurmat Sangeet and detailed Knowledge of Khayal Gayan Shaili.

CO 4. Various Ragas & Talas (Theoretically & Practically).

Bachelor of Arts Semester-III

Session 2024-25

Course Title: Music (Vocal)

Course Code: BARM: 3366

(Theory)

Total Marks: 100

Time: 3 Hours

Theory: 40

Pr: 40

CA: 20

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 08 Marks.

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- 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 - III

6. Salient Features of Kitan Chaunkis of Gurmat Sangeet.
7. Detailed Knowledge of Khayal Gayan Shailli.

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.

Bachelor of Arts Semester-III
Session 2024-25
Course Title: Music (Vocal)
Course Code: BARM: 3366
(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 Examiners. Two copies of the same should be submitted for the record to COE Office, Kanya Maha Vidyalaya, Jalandhar.

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.

Books Recommended

Sr. No.	Name of the Book & Author
1.	Sangeet Vishard, Sangeet Karayalya, Hathras.
2.	Sangeet Shastra Darpan, Shanti Govardhan.
3.	Hamare Sangeet Rattan, Sangeet Karyalaya, Hathras.
4.	Kramik Pustak Malika by Vishnu Narayan Bhathkhande.
5.	Sangeet Nibandhavli, Dr. Gurnam Singh, published by PunjabiUniversity, Patiala.
6.	Gurmat Sangeet, Prabandh ate Pasaar, Dr. Gurnam Singh.
7.	Gurmat Sangeet (Vishesh Ank) Amrit Kirtan Trust, 422, 15/A, Chandigarh.
8.	Bharatiya Sangeet Ka Itihaas, Sharat Chandra Paranjpay.
9.	Rag Parichya Part – I, II, and III by Shri Harish Chander Srivastava.
10.	Sangeet Shastra Darpan Part – II (Punjabi) published by PunjabiUniversity, Patiala.

Bachelor of Arts Semester-IV
(Session 2024-25)
Music (Vocal)
Course Code: BARM-4366
(Theory)

Course Outcomes:

Upon successful completion of this course student will be able to understand the:

CO 1. Definition and Explanation of the Musical Terms and Musical journeys of torch-bearers of Indian Classical Music.

CO 2. Formation of 484 Ragas from a Thata, detailed knowledge of Dhrupad and Dhamar and Raga Vargikaran System.

CO 3. Folk Singing styles of Gurmat Sangeet and detailed knowledge of Devotional Music.

CO 4. Various Ragas & Talas (Theoretically & Practically).

Bachelor of Arts Semester-IV
Session 2024-25
Course Title: Music (Vocal)
Course Code: BARM: 4366
(Theory)

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

Time: 3 Hours

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 08 Marks.

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-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-III

6. Detailed knowledge of Folk Singing styles of Gurmat Sangeet.
7. Detailed knowledge of Devotional Music.

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.

Bachelor of Arts Semester-IV
(Session 2024-25)
Music (Vocal)
Course Code: BARM-4366
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 Examiners.
Two copies of the same should be submitted for the record to COE Office, Kanya Maha Vidyalaya, Jalandhar.

1. One Vilumbit Khayal in any of the following
Ragas: Malkauns, Darbari Kanhra, Bhaiarvi
2. One Drut Khayal in each prescribed Ragas.
3. One Cinematic Song playing on Harmonium.
4. Ada - chautal and Dhamar in Ekgun & Dugun layakaries.
5. National Anthem on Harmonium.

Books Recommended

Sr. No.	Name of the Book & Author
1.	Bharatiya Sangeet Ka Itihaas, Sharat Chandra Paranjpay.
2.	Rag Parichya Part – I, II, and III by Shri Harish Chander Srivastava.
3.	Sangeet Shastra Darpan Part – II (Punjabi) published by PunjabiUniversity, Patiala.
4.	Sangeet Vishard, Sangeet Karayalya, Hathras.
5.	Sangeet Shastra Darpan, Shanti Govardhan.
6.	Hamare Sangeet Rattan, Sangeet Karyalaya, Hathras.
7.	Kramik Pustak Malika by Vishnu Narayan Bhathkhande.
8.	Sangeet Nibandhavli, Dr. Gurnam Singh, published by PunjabiUniversity, Patiala.
9.	Gurmat Sangeet, Prabandh ate Pasaar, Dr. Gurnam Singh.
10.	Gurmat Sangeet (Vishesh Ank) Amrit Kirtan Trust, 422, 15/A, Chandigarh

Faculty of Performing and Visual Arts

SYLLABUS

Of

MUSIC VOCAL

For

Bachelor of Arts (Semester V to VI)

(Under Continuous Evaluation System)

(12+3 System of Education)

Session: 2024-25



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

Kanya Maha Vidyalaya, Jalandhar (Autonomous)
SCHEME AND CURRICULUM OF EXAMINATIONS OF THREE YEAR DEGREE PROGRAMME
Under Continuous Evaluation System

Bachelor of Arts (Semester-V)

Music (Vocal)

Session 2024-25

Bachelor of Arts Semester - V							
Course Code	Course Title	Course Type	Marks				Examination time (in Hours)
			Total	Ext.		CA	
				L	P		
BARM -5366	Music (Vocal)	Elective	100	40	40	20	3

Kanya Maha Vidyalaya, Jalandhar (Autonomous)

SCHEME AND CURRICULUM OF EXAMINATIONS OF THREE YEAR DEGREE PROGRAMME

Under Continuous Evaluation System

Bachelor of Arts (Semester-VI)

Music (Vocal)

Session 2024-25

Bachelor of Arts Semester - VI							
Course Code	Course Title	Course Type	Marks				Examination time (in Hours)
			Total	Ext.		CA	
				L	P		
BARM -6366	Music (Vocal)	Elective	100	40	40	20	3

Bachelor of Arts Semester-V (Session 2024-25)

Music (Vocal)

Course Code: BARM-5366

Theory

Course Outcomes:

Upon successful completion of this course student will be able to understand the:

CO 1. Thumri, Tappa, Tarana, Chaturung Gayan Shailies and Musical journeys of torch-bearers of Indian Classical Music.

CO 2. Topics: Notation System, Alaap – Tanas, Voice culture and Stage Performance

CO 3. Folk Music of Punjab and elements of Classical Music used in Gurmat Sangeet.

CO 4. Various Ragas & Talas (Theoretically & Practically).

Bachelor of Arts (Semester-V)
Session 2024-25
Course Code: BARM- 5366
Course Title: MUSIC (VOCAL)
(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. Detailed knowledge of Thumri, Tappa, Tarana, Chaturung Gayan Shailies.
2. Contribution and Life Sketches of the following Musicians:
 - Dalip Chander Bedi
 - Surinder Kaur.

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-III

6. Detailed Knowledge of Folk Music of Punjab.
7. Define Classical Gayan Shailies in Gurmat Sangeet.

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.

Bachelor of Arts (Semester-V)
Session 2024-25
Course Code: BARM-5366
Course Title: MUSIC (VOCAL) (PRACTICAL)

Total Marks: 40

Time : 20 Minutes

Instructions for the Paper setters:

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 Vidyalaya, Jalandhar.

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.

Books Recommended

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

Bachelor of Arts Semester-VI (Session 2024-25)

Music (Vocal)

Course Code: BARM-6366

Course Outcomes:

Upon successful completion of this course student will be able to know the:

CO 1. Definition and Explanation of Musical Terms and Musical journeys of torch-bearers of Indian Classical Music.

CO 2. Detailed Knowledge of Gamak and its types and Gharanas of Khyaal Gayan.

CO 3. Contribution of Guru Gobind Singh Ji towards Gurmat Sangeet and relation Raga with Raag & Aesthetics.

CO 4. Various Ragas & Talas (Theoretically & Practically).

Bachelor of Arts (Semester-VI)
Session 2024-25
Course Code: BARM-6366
Course Title: MUSIC (VOCAL)
(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. 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-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-III

6. Contribution of Guru Gobind Singh Ji towards Gurmat Sangeet.
7. Essays on the following Topics: Raag or Rasa, Music and Aesthetics.

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.

Bachelor of Arts (Semester-VI)
Session 2024-25
Course Code: BARM-6366
Course Title: MUSIC (VOCAL)
(PRACTICAL)

Total Marks: 40

Time : 20 Minutes

Instructions for the Paper setters:

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 Vidyalaya, Jalandhar.

Unit-I

1. One Vilambit Khayal in any of the following mentioned Ragas:
Jaunpuri, Madhuwanti, Bhageshwari.
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.

Books Recommended:

Sr. No.	Name of the Book & Author
1.	Bharatiye Sangeet ka Itihaas, (Sharat Chandra Paranjpay)
2.	Rag Parichya Part-I,II and III (Shri Harish Chander Srivastava)
3.	Hamare Sangeet Rattan, Sangeet Karyalaya,Hathras.
4.	Kramik Pustak Malika (Vishnu Narayan Bhathkhande)
5.	Sangeet Nibandhavali, (Dr. Gurnam Singh), Published by Punjabi university,Pataila.
6.	Gurmat Sangeet, Prabandh ate Pasaar, (Dr. Gurnam Singh)
7.	Gurmat Sangeet (Vishesh Ank) Amrit Kirtan Trust, 422,15/A, Chandigarh.
8.	Abhinav Geetanjali (Pt. Ramashrya jha) I,II,III,IV,V.
9.	Tantri Nada (Pt. Lalmani Mishr)

Faculty of Performing and Visual Arts

SYLLABUS

Master of Arts (Music Vocal)

(Semester I to II)

Credit Based Continuous Evaluation Grading System (CBCEGS)

Session: 2024-25



The Heritage Institution

**KANYA MAHA VIDYALAYA
JALANDHAR
(Autonomous)**

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 2024-25

Master of Arts (Music Vocal) Semester - I										
Course Code	Course Title	Course Type	Hours Per Week	L-T-P	Credit	Marks				Examination time (in Hours)
						Total	Theory	Practical	CA	
MMVL -1361	Theoretical Survey of Indian Music	C	4	4-1-0	5	100	80	--	20	3
MMVL -1362	Historical Study of Indian Music	C	4	4-1-0	5	100	80	--	20	3
MMVP -1363	Practical- I (Stage Performance)	C	8	0-2-3	5	100	--	80	20	As per Requirement
MMVV-1364	Practical- II (Viva -Voce)	C	8	0-2-3	5	100	--	80	20	As per Requirement
* Students may opt. any one of the following Interdisciplinary elective/optional Course		IDE		4-0-0	4	100	80	--	20	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									
Total					20	500				

* 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 2024-25

Master of Arts (Music Vocal) 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	Aesthetical Study of Indian Music	C	4	4-1-0	5	100	80	--	20	3
MMVL-2362	An Analytical Study of Granthas	C	4	4-1-0	5	100	80	--	20	3
MMVP-2363	Practical - III (Stage Performance)	C	8	0-2-3	5	100	--	80	20	As per Requirement
MMVV-2364	Practical - IV (Viva Voce)	C	8	0-2-3	5	100	--	80	20	As per Requirement
Total					20	400				

Programme Specific Outcomes

Upon Successful completion of this Programme, candidate will be able to:

P.S.O. 1: understand the theoretical as well as historical aspects of Indian Music.

P.S.O. 2: understand the concept and different areas (classical, semi classical, light & folk music) of music.

P.S.O. 3: understand the scriptures reflecting the basic classical law and growth of music.

P.S.O. 4: understand the interdisciplinary / multidimensional approach of Indian music.

P.S.O. 5: understand the importance of drone and have command on their voice to sing and performed classical as well as other forms of vocal music with daily practice and extensive knowledge of raagas and taals.

P.S.O. 6: experience the two- way discussion between examiner and themselves in which they must demonstrate the concepts of music they learned and studied.

P.S.O. 7: General competence:

The candidate will be able to:

- Understand the role of music in society and know the historical development of music, its possibilities and limitations, and understands the value of lifelong learning.
- Gather, assess, and make use of new information.

Master of Arts (Music Vocal) Semester-I
Session 2024-25
THEORETICAL SURVEY OF INDIAN MUSIC
Course Code: MMVL - 1361

Course Outcomes:

CO1: This Course will give an extensive knowledge of different theoretical aspects of Naad.

CO2: This Course will give deep knowledge of technical terms of Hindustani Music.

CO3: This Course will help the students to know the ancient music system and its importance in Modern times.

CO4: This Course will help the students to learn various Ragas & Talas (Theoretically & Practically).

Master of Arts (Music Vocal) Semester-I
Session 2024-25
THEORETICAL SURVEY OF INDIAN MUSIC
Course Code: MMVL - 1361

Examination Time: 3 Hours

L-T-P (Credits):4-1-0

Max. Marks: 100

Theory: 80

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 16 Marks.

Unit-I

1. Detailed study of Naad and Sahayak Naad.
2. Concept of Shruti, Swar and Saptak.

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, Murki, Gamak, Meend.

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) Avirbhav -Tirobhav
 - b) Alaptava - Bahutava

Unit-IV

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.

Books Recommended

Sr. No	Name of The Author	Name of the Book	Publisher	Year of Publication
1.	Dhawani aur Sangeet	Lalit Kishore Singh	Bhartiya Giyaanpeeth, New Delhi	2004
2.	Lakshmi Narayan Garg	Nibandh Sangeet	Sangeet Karyalaya, Hathras.	1989
3.	Vasant	Sangeet Visharad	Sangheet Karyalaya, Hathras.	2004 (New Edition)
4.	Dr. Yashpal Sharma	Gayan Kala	Punjabi University, Patiala.	2011(IInd Edition)
5.	Dr. Arun Mishra	Bhartiya Kanth Sangeet Evam Vadya Sangeet	Kanishka Publishers, New Delhi.	2002
6.	Dr. Rajeev Verma & Neelam Parkash	Bhartiya Sangeet ka Adhyatmak Swaroop	Amar Granth Prakashan	2004
7.	Dr. Yashpal Sharma	Bahrtya Sangeet main Shruti	Kanishka Publishers, New Delhi.	2006

Master of Arts (Music Vocal) Semester-I
Session 2024-25
HISTORICAL STUDY OF INDIAN MUSIC
Course Code: MMVL - 1362

Course Outcomes:

CO1: The Course will give an extensive knowledge of Historical Development and systematic evolution of Indian Classical Music.

CO2: The Course will add to the knowledge of students about the musical journeys and contribution of eminent musicians, scholars and artists towards Hindustani Music.

CO3: The Course will give an extensive knowledge of relation between Vocal & Instrumental music and development of classical music in post independence period.

CO4: This Course will highlight the features of Institutional teaching of Indian Classical music.

Master of Arts (Music Vocal) Semester-I
Session 2024-2025
HISTORICAL STUDY OF INDIAN MUSIC
Course Code: MMVL-1362

Examination Time: 3 Hours

L-T-P (Credits):4-1-0

Total Marks: 100

Theory: 80

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 16 Marks.

Unit-I

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: (a) Kirana Ghrana (Gayan) (b) Punjab Ghrana (Tabla) (c) Maihar Ghrana (Instrumental)
4. Contribuiton 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-III

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-IV

9. Contribution of V. N. Bhatkhande and V. D. Paluskar in Popularising Indian Classical Music
10. Merits and Demerits of Institutional Teaching of Indian Classical Music.

Books Recommended

Sr. No	Name of The Author	Name of the Book	Publisher	Year of Publication
1.	Lalit Kishore Singh	Dhawani aur Sangeet	Bhartiya Giyaanpeeth, New Delhi	2004
2.	Lakshmi Narayan Garg	Nibandh Sangeet	Sangeet Karyalaya, Hathras.	1989
3.	Vasant	Sangeet Visharad	Sangheet Karyalaya, Hathras.	2004 (New Edition)
4.	Lakshmi Narayan Garg	Hamare Sangeet Ratan	Kanishka Publishers, New Delhi.	1989
5.	Dr. IndraniChakravarti	Music: Its Methods and Techniques of Teaching in Higher Education	Mittal Publications, New Delhi.	1996
6.	Dr. Arun Mishra	Bhartiya Kanth Sangeet Evam Vadya Sangeet	Kanishka Publishers, New Delhi.	2002
7.	Pt. Debu Chaudhry	On Indian Music	Roshan Press, Delhi	2005
8.	Ustad Amir Khan Jeevan ate Kala	Publication Bureau, Punjabi Univ., Patiala	Publication Bureau, Punjabi Univ., Patiala	2023
9.	Bhartiya Sangeet Ki Utpatti Evam Vikas	Dr. Joginder Singh Bawra	ABS Publication, Modern Market, Jal.	1994
10.	Seema Johri	Sangeetayan	Radha publications, New Delhi	2003

Master of Arts (Music Vocal) Semester -I
Session 2024-2025
Practical- I (StagePerformance)
Course Code: MMVP-1363

Course Outcomes:

CO1: The objective of this Course is to make student good Stage Performer covering all the aspects of Ragas presentation, Gayan Shaillies (Folk, Light & Classical) along with the knowledge of Taalas.

CO2: This Course prepares the students to learn and perform the art keeping in mind all the practical aspects. This course will add the wider scope of Classical Music and will preparation for the National Eligibility Test.

Master of Arts (Music Vocal) Semester-I
Practical- I (StagePerformance)
Session 2024-2025
Course Code: MMVP-1363

Examination Time: As par Requirement

L-T-P (Credits):0-2-3
Total Marks: 100
Practical: 80
CA: 20

Instructions for the Examiners:

- a) The Examination will be conducted by a Board of Examiners consisting of Head of Department, Internal and External Examiners in the presence of audience including students and teachers. Question paper is to be set on the spot.
- b) Candidates are required to demonstrate Raga of own choice (among prescribed in **Practical - II (Viva -Voce)**) with Vilambit Khayal & Drut Khayal (illustrated with proper elaboration & all the technicalities (Alaap, Bol Alaap, Behlava, Taan, Boltaan etc.) of Gayan.
- c) Harmonium is allowed only for Light Music Performance.
 1. Raga Performance:
 - i) Two Vilambit Khyaals
 - ii) Drut Khyaals in all Ragas.
 2. One Patriotic Song while playing Harmonium.
 3. Tuning of Tanpura
 4. One Folk Song / Folk Dhun
 5. Demonstration of following Taals by Hands in Dugun: Teental, Ektaal, Kehrva, Dadra.

Books Recommended

Sr. No.	Name of the Book	Author
1.	Hindustani Sangeet Kramik Pustak Malika (I - VI)	V. N. Bhatkhande
2.	Naveen Khyaal Rachnavali (I & II)	Dr. Shankar Lal Mishra
3.	Abhinav Geet Manjari	Dr. S. N. Ratanjankar
4.	Raag Parichay (I - VI)	Harish Chandar Srivastava
5.	Avhinav Geetanjli (I - VI)	Pt. Ramashraya Jha
6.	Raag Rehasya	Acharaya K. C. D. Brahaspati
7.	Swaranjali	Dr. Prabha Attre
8.	Sarang Ke Prakaar	J. T. Shah
9.	Punjab Diyaan Lok Dhuna	Gurpartap Singh Gill
10.	Khayaal Gayan diyan Ustadi Bandishan	Prof. Yashpal Sharma

Master of Arts (Music Vocal) Semester-I
Session 2024-2025
Practical-II (Viva Voce)
Course Code: MMVV-1364

Course Outcomes:

CO1: This course introduces the students to critical and comparative study of Raagas prescribed in course.

CO2: This course prepares the students to understand practical as well as theoretical aspects of Raagas. This course will add the wider scope of Classical Music and will preparation for the National Eligibility Test.

Master of Arts (Music Vocal) Semester-I
Session 2024-2025
Practical-II (Viva Voce)
Course Code: MMVV-1364

Examination Time: As per Requirement

L-T-P (Credits):0-2-3

Total Marks: 100

Practical: 80

CA: 20

Instructions for the Examiners:

The Examination will be conducted by a Board of Examiners consisting of Head of Department, Internal and External Examiners. Question paper is to be set on the spot. Marks would be awarded on the basis of **Performance and Viva-Voce**.

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.

Books Recommended

Sr. No.	Name of the Book	Author
1.	Hindustani Sangeet Kramik Pustak Malika (I - VI)	V. N. Bhatkhande
2.	Naveen Khyaal Rachnavali (I & II)	Dr. Shankar Lal Mishra
3.	Abhinav Geet Manjari	Dr. S. N. Ratanjankar
4.	Raag Parichay (I - VI)	Harish Chandar Srivastava
5.	Avhinav Geetanjali(I - V)	Pt. Ramashraya Jha
6.	Raag Rehasya	Acharaya K. C. D. Brahaspati
7.	Swaranjali	Dr. Prabha Attre
8.	Sarang Ke Prakaar	J. T. Shah
9.	Punjab Diyaan Lok Dhuna	Gurpartap Singh Gill
10.	Khayaal Gayan diyan Ustadi Bandishan	Prof. Yashpal Sharma

Master of Arts (Music Vocal) Semester-II
Session 2024-25
AESTHETICAL STUDY OF INDIAN MUSIC
Course Code: MMVL-2361

Course Outcomes:

CO1: This Course will give an extensive knowledge of different Aesthetical aspects of Hindustani Music.

CO2: This Course will give an extensive knowledge of process of Raag Vistaar alongwith its relation with emotions and Rasas.

CO3: This Course will provide the knowledge about creative use of Ragas in Film Music.

CO4: This Course will clear the concepts of Samprakritik Ragas along with Role of laya to beautify a Musical Composition and traditional methods of Music Teaching.

Master of Arts (Music Vocal) Semester-II
Session 2024-25
AESTHETICAL STUDY OF INDIAN MUSIC
Course Code: MMVL - 2361

Time: 3 Hrs

L-T-P (Credits):4-1-0

Total Marks: 100

Theory: 80

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 16 Marks.

Unit- I

1. Define Aesthetics and explain its Principles in the context of Music.
2. The Influence and Impact of Aesthetical elements in Music Performance.

Unit - II

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.

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.

Books Recommended

Sr. No	Name of the Book	Author	Publishers & Year of Publication
1.	Bhartia Kanth Sangeet Avam Vadya Sangeet	Dr. Arun Mishra	Kanishka Publishers, New Delhi, 2002
2.	Sangeet Visharad	Basant	Sangeet Karyalya , Hathras, 2004
3.	On Indian Music	Pt. Debu Chaudhri	Roshan Press, 2005
4.	Nibandh Sangeet	Laxmi Narayan Garg	Sangeet Karyala , Hathras, 1989
5.	Bhartiya Sangeet main Vigyanik Upkarnon Ka Prayog	Dr. Anita Gautam	Kanishka Publishers, New Delhi, 2002
6.	Bhartiya Taalon KA Shastriya Vivechan	Arun Kumar Sen	Madhya Pradesh Academy,Bhopal 2002
7.	Indian Music In Professional And Academic Institution	Dr. Manju shree Chaudhri	Sanjay Prakashan, New Delhi, 1999
8.	Indian Concept of Rythm	A.K Sen	Kanishka Publishers, New Delhi, 1994
9.	Man and Music In India	Rashmi Goswami	Indian Institute of Advance Study 1992
10.	Sangeet Shastra Vivechan	Shankar Lai Mishra (Dr.) Alka Katyal	Publication Beaurou, Punjabi Univ., Patiala

Master of Arts (Music Vocal) Semester-II
Session 2024-25
AN ANALYTICAL STUDY OF GRANTHAS
Course Code: MMVL-2362

Course Outcomes:

CO1: Students will go through the Fundamental Granthas; Natya Shastra and Sangeet Ratnakar of Indian Classical Music and know the threads rooted in this traditional Art.

CO 2: Students will get an extensive knowledge of Granthas, Sangeet Parijat and Swar Mele Kalanidhi.

CO 3: Students will get an extensive knowledge of Granthas, Raag Tatav Vivodh and Sangeet Chintamani.

CO 4: Students will get an extensive knowledge of Granthas, Pranav Bharati and Dhawani & Sangeet.

Masters of Arts (MUSIC VOCAL) Semester-II
(Session 2024-25)
AN ANALYTICAL STUDY OF GRANTHAS
Course Code: MMVL-2362

Time: 3 Hrs

L-T-P (Credits):4-1-0
Total Marks: 100
Theory: 80
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 16 Marks.

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-IV

7. Pranav Bharati - Pt. Omkar Nath Thakur
8. Dhawani & Sangeet - Lalit Kishor Singh

Books Recommended

Sr.No	Name of the Book	Author	Publishers & Year of Publication
1.	Sangeet Ratnakar	Pt. Sharang Dev	Sangeet Karyalya, Hathras, 1964
2.	Brighdeshi	Matang	Publication Scheme, Jaipur, 1972
3.	Uttar Bhartiya Sangeet- Paddatyon Ka Tulnatamak Adhyayan	V. N. Bhatkhande	Sangeet Karyalya , Hathras, UP- 1965
4.	Swar Male Kalanidhi	Ramamatya	Sangeet Karyalya , Hathras, 1967
5.	Natya Shastra	Bharat	Chaukhambha Sanskrit Sansthan, Varanasi, UP 1985
6.	Works of Sharang dev	Dr. Prem Lata Sharma	Sangeet Natak Academy New Delhi
7.	Works of Matang Brighdeshi	Dr. Prem Lata Sharma	Sangeet Natak Academy New Delhi
8.	Sangeet Ratnakar	Dr. Prem Lata Sharma and Dr. R. K. Shringi	Moti Lal Banarsi dass, New Delhi
9.	Indian Music	Edited by Dr. Prem Lata Sharma	Sangeet Research Academy, Kolkata.
10.	Dhavani & Sangeet	Lalit Kishor Singh	Bhartiya Giyaan Peeth, Kashi, 1962
11.	Pranav Bharati	Omkar Nath Thakur	NM Tripathi & Company Ltd., Bombay, 1956

Master of Arts (Music Vocal) Semester - II
(Session 2024-25)
Practical - III(Stage Performance)

Course Code: MMVP-2363

Course Outcomes:

CO 1: The objective of this course is to make student good stage performer covering all the aspects of Ragas presentation, Gayan Shaillies (Folk, Light & Classical) along with the knowledge of Taalas.

CO 2: This course prepares the students to learn and perform the art keeping in mind all the practical aspects. This course will add the wider scope of Classical Music and will preparation for the National Eligibility Test.

Master of Arts (Music Vocal) Semester - II
(Session 2024-25)
Practical - III(Stage Performance)
Course Code: MMVP-2363

Examination Time: As par Requirement

L-T-P (Credits):0-2-3

Total Marks: 100

Practical: 80

CA: 20

Instructions for the Examiners:

- a) The Examination will be conducted by a Board of Examiners consisting of Head of Department, Internal and External Examiners in the presence of audience including students and teachers. Question paper is to be set on the spot.
 - b) Candidates are required to demonstrate Raga of own choice (among prescribed in **Practical - IV (Viva -Voce)** with Vilambit Khayal & Drut Khayal (illustrated with proper elaboration & all the technicalities (Alaap, Bol Alaap, Behlava, Taan, Boltaan etc.) of Gayan.
 - c) Harmonium is allowed only for Light Music Performance.
1. Raga Performance:
 - i. Two Vilambit 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.

Books Recommended

Sr. No.	Name of the Book	Author
1.	Hindustani Sangeet Kramik Pustak Malika (I - VI)	V. N. Bhatkhande
2.	Naveen Khyaal Rachnavali (I & II)	Dr. Shankar Lal Mishra
3.	Abhinav Geet Manjari	Dr. S. N. Ratanjankar
4.	Raag Parichay (I - VI)	Harish Chandar Srivastava
5.	Avhinav Geetanji (I - VI)	Pt. Ramashraya Jha
6.	Raag Rehasya	Acharaya K. C. D. Brahaspati
7.	Swaranjali	Dr. Prabha Attre
8.	Sarang Ke Prakaar	J. T. Shah
9.	Punjab Diyaan Lok Dhuna	Gurpartap Singh Gill
10.	Khayaal Gayan diyan Ustadi Bandishan	Prof. Yashpal Sharma

Master of Arts (Music Vocal) Semester-II
Session 2024-25
Practical-IV (Viva Voce)
Course Code: MMVV-2364

Course Outcome:

CO1: This course introduces the students to critical and comparative study of Raagas prescribed in course.

CO2: This course prepares the students to understand practical as well as theoretical aspects of Raagas. This course will add the wider scope of Classical Music and will preparation for the National Eligibility Test.

Master of Arts (Music Vocal) Semester-II
Session 2024-25
Practical-IV (Viva Voce)
Course Code: MMVV - 2364

Examination Time: As par Requirement

L-T-P (Credits):0-2-3
Total Marks: 100
Practical: 80
CA: 20

Instructions for the Examiners:

The Examination will be conducted by a Board of Examiners consisting of Head of Department, Internal and External Examiners. Question paper is to be set on the spot. Marks would be awarded on the basis of **Performance and Viva-Voce**.

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.

Books Recommended

Sr. No.	Name of the Book	Author
1.	Hindustani Sangeet Kramik Pustak Malika (I - VI)	V. N. Bhatkhande
2.	Naveen Khyaal Rachnavali (I & II)	Dr. Shankar Lal Mishra
3.	Abhinav Geet Manjari	Dr. S. N. Ratanjankar
4.	Raag Parichay (I - VI)	Harish Chandar Srivastava
5.	Avhinav Geetanjli (I - VI)	Pt. Ramashraya Jha
6.	Raag Rehasya	Acharaya K. C. D. Brahaspati
7.	Swaranjali	Dr. Prabha Attre
8.	Sarang Ke Prakaar	J. T. Shah
9.	Punjab Diyaan Lok Dhuna	Gurpartap Singh Gill
10.	Khayaal Gayan diyan Ustadi Bandishan	Prof. Yashpal Sharma

Faculty of Performing and Visual Arts

**SYLLABUS
Of
MUSIC (INSTRUMENTAL)
For
Bachelor of Arts (Semester I & II)
(Under Credit Based Continuous Evaluation Grading System)**

Session: 2024-25



**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 (Semester-I)

Music Instrumental (Elective)

Credit Based Continuous Evaluation Grading system (CBCEGS)

Session: 2024-25

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-1357	Music (Instrumental) Theory	DSC	2-0-0	2-0-0	100	40	40	20	3 Hours
BARM-1357	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 (Semester-II)
Music Instrumental (Elective)
Credit Based Continuous Evaluation Grading system (CBCEGS)
Session: 2024-25

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	40	40	20	3 Hours
BARM-2357	Music (Instrumental) Practical	DSE	0-0-4	0-0-2					20 Min. for each student
		Total Credits		04					

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	
SEC I	HARMONIUM	C	6	0-0-3	75	-	60	15	5 Hours

THE HOUSE APPROVED THE ITEM: PA:2024:9:7

(Approved syllabus attached herewith as Annexure D-I)

Bachelor of Arts Semester-I (Session 2024-25)

Music (Instrumental)

Course Code: BARM-1357

Theory & Practical

Course Outcomes:

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

CO1. Definition and Explanation of different Musical Terms.

CO2. Raga, Jaatis of Raags, Historical Development of Sitar and importance of Music in Human life.

CO3. Musical journeys of torch-bearers of Indian Classical Music and Classification of Indian Musical Instruments.

CO4. Various Ragas & Talas (Theoretically & Practically).

Bachelor of Arts Semester-I (Session 2024-25)

Music (Instrumental)

Course Code: BARM-1357

Theory

Total Marks: 100

Time: 3 Hours

Theory: 40

Pr: 40

CA: 20

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 08 Marks.

Unit-I

1. Sangeet, Naad, Shruti, Alankar, That, Raag, Aroh - Avroh - Pakad, Saptak.
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 Allaadin 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.

Bachelor of Arts Semester - I (Session 2024-25)
Music (Instrumental)
Course Code: BARM-1357
(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 Examiners.
- Two copies of the same should be submitted for the record to COE Office, Kanya Maha Vidyalaya, Jalandhar.

Unit-I

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.

Books Recommended

Sr. No.	Name of the Book & Author
1.	Sangeet Roop - Dr. Davinder Kaur
2.	Sangeet Saar - Veena Mankaran
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 Kiratan Trust 422, 15/A Chandigarh.
8.	Sangeet Nibandhawali - Dr. Gurnam Singh, Published by Punjabi Univ., Patiala.

Bachelor of Arts Semester-II (Session 2024-25)

Music (Instrumental)

Course Code: BARM-2357

Theory & Practical

Course Outcomes:

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

CO 1. Vadi - Samvadi - Vivadi- Anuvadi Swras and Different Vaadan Shailies of Sitar

CO 2. Formation of 484 Ragas, Tanpura and Sahayak Naad and Musical journeys of torch-bearers of Indian Classical Music.

CO 3. Define Notation System. Describe fully Bhatkhande Notation System, writing the notation of Gat and technical terms of Sitar

CO 4. Various Ragas & Talas (Theoretically & Practically).

Bachelor of Arts Semester-II (Session 2024-25)

Music (Instrumental)

Course Code: BARM-2357

Theory

Total Marks: 100

Time: 3 Hours

Theory: 40

Pr: 40

CA: 20

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 08 Marks.

Unit-I

1. Vadi - Samvadi - Vivadi- Anuvadi
2. Different Vaadan Shaillies 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. 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.

Bachelor of Arts Semester-II (Session 2024-25)

Music (Instrumental)

Course Code: BARM-2357

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 Examiners. Two copies of the same should be submitted for the record to COE Office, Kanya Maha Vidyalaya, Jalandhar.

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.

Books Recommended:

Sr. No.	Name of the Book & Author
1.	Sangeet Roop - Dr. Davinder Kaur
2.	Sangeet Saar - Veena Mankaran
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.	Sangeet Nibandhavali - Dr. Gurnam Singh, Published by Punjabi Univ., Patiala.
9.	Sangeet Shastra Darpan - Shanti Govardhan

Semester-I
SKILL ENHANCEMENT COURSE (SEC) - I)
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)
HARMONIUM

Time: 5 Hours

Max. Marks: 60

LTP Credits: 0-0-3

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. Knowledge of octaves and place of Shuddha Vikrit swaras. 10 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. Ability to play and sing 05 paltas in shuddha swaras. 10 Marks
6. Two performances in front of audience. (5+5) 10 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.

Faculty of Performing and Visual Arts

**SYLLABUS
Of
Music (Instrumental)
For
Bachelor of Arts (Semester III & IV)**

(Under Credit Based Continuous Evaluation Grading System)

(12+3 System of Education)

Session: 2024-25



**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-III)
Music (Instrumental)
Session 2024-25

Bachelor of Arts Semester - III										
Course Code	Course Title	Course Type	Hours/ week	Credit L-T-P	Total Credits	Marks				Examination time(in Hours)
						Total	Ext.		CA	
							L	P		
BARM - 3357	Music (Instrumental)	Elective	2-0-2	2-0-2	04	100	40	40	20	3+3

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-IV)
Music (Instrumental)
Session 2024-25

Bachelor of Arts Semester - IV										
Course Code	Course Title	Course Type	Hours/ week	Credit L-T-P	Total Credits	Marks				Examination time(in Hours)
						Total	Ext.		CA	
							L	P		
BARM - 4357	(Instrumental)	Elective	2-0-2	2-0-2	04	100	40	40	20	3+3

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 2024-25
Course Title: Music (Instrumental)
Course Code: BARM: 3357
(Theory & Practical)

Course Outcomes:

Upon Successfully Completion of this Course, Students will be able to know the :

- CO 1.** Historical Development of India Music during Vedic Period and Musical journeys of torch-bearers of Indian Classical Music.
- CO 2.** Spiritual and Folk Music traditions of Punjab.
- CO 3.** Technical Terminology of Sitar.
- CO 4.** Introduction of various Ragas & Talas (Theoretically & Practically).

Bachelor of Arts Semester-III
Session 2024-25
Course Title: Music (Instrumental)
Course Code: BARM: 3357
(Theory)

Total Marks: 100

Time: 3 Hours

Theory: 40

Pr: 40

CA: 20

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 08 Marks.

Unit-I

1. Historical Development of India Music during Vedic Period.
2. Life Sketch and Contribution towards Music by:
Ustad Abdul Haleem Jafer Khan
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 –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.

Bachelor of Arts Semester-III
Session 2024-25
Course Title: Music (Instrumental)
Course Code: BARM: 3357
(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 Examiners. Two copies of the same should be submitted for the record to COE Office, Kanya Maha Vidyalaya, Jalandhar.

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 Alankars on Harmonium.

Books Recommended:

Sr. No.	Name of the Book & Author
1.	Sangeet Roop - Dr. Davinder Kaur
2.	Sangeet Saar - Veena Mankaran
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.	Sangeet Nibandhavali - Dr. Gurnam Singh, Published by Punjabi Univ., Patiala.
9.	Sangeet Shastra Darpan - Shanti Govardhan

Bachelor of Arts Semester-IV
Session 2024-25
Course Title: Music (Instrumental)
Course Code: BARM: 4357
(Theory & Practical)

Course Outcomes:

Music instrumental as an elective subject in B.A SEM - IV

Upon successfully completion of this Course, student will be able to know the following concepts of Music:

- CO 1.** Development of Indian Music and Musical journeys of torch-bearers of Indian Classical Music.
- CO 2.** Classification of Ragas, Alaap –Jod and Gharanas of Sitar.
- CO 3.** Technical terms of Sitar & Concept of Laya.
- CO 4.** Various Ragas & Talas (Theoretically & Practically).

Bachelor of Arts Semester-IV
Session 2024-25
Course Title: Music (Instrumental)
Course Code: BARM: 4357
(Theory)

Total Marks: 100

Time: 3

Hours

Theory: 40

Pr: 40

CA: 20

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 08 Marks.

Unit-I

1. Historical Development of Indian Music during Medieval Period.
2. Life Sketch and Contribution towards
Music by: Ustad Ali Akbar Khan
Ustad Inayat Khan.

Unit - II

3. Detailed Knowledge of the following Music terms: - Shud Raga, Chayalag Raga, Sankiran Raga, Ashyara Raga, Janya Raga.
4. Describe in detail Alaap and Jod Alaap in Instrumental Music.
5. Brief knowledge of: Maihar Ghrana, Imdadkhani Ghrana and Jaipur - Sainia Ghrana .

Unit –III

6. Describe Short Notes on Vadan Kriyas:- Khatka, Gamak, Zamzama, Murki.
7. Describe Laya and Layakaries.

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.

Bachelor of Arts Semester-IV
Session 2024-25
Course Title: Music (Instrumental)
Course Code: BARM: 4357
(Practical)

Total Marks: 40
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. 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.

Books Recommended:

Sr. No.	Name of the Book & Author
1.	Sangeet Roop - Dr. Davinder Kaur
2.	Sangeet Saar - Veena Mankaran
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.	Sangeet Nibandhawali - Dr. Gurnam Singh, Published by Punjabi Univ., Patiala.
9.	Sangeet Shastra Darpan - Shanti Govardhan

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: 2024-25



**The Heritage Institution
KANYA MAHA VIDYALAYA
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Kanya Maha Vidyalaya, Jalandhar (Autonomous)
SCHEME AND CURRICULUM OF EXAMINATIONS OF THREE YEAR DEGREE PROGRAMME
Under Continuous Evaluation System

Bachelor of Arts (Semester-V)

Music (Instrumental)

Session 2024-25

Bachelor of Arts Semester - V							
Course Code	Course Title	Course Type	Marks				Examination time (in Hours)
			Total	Ext.		CA	
				L	P		
BARM -5357	Music (Instrumental)	Elective	100	40	40	20	3

Kanya Maha Vidyalaya, Jalandhar (Autonomous)

SCHEME AND CURRICULUM OF EXAMINATIONS OF THREE YEAR DEGREE PROGRAMME

Under Continuous Evaluation System

Bachelor of Arts (Semester-VI)

Music (Instrumental)

Session 2024-25

Bachelor of Arts Semester - VI							
Course Code	Course Title	Course Type	Marks				Examination time (in Hours)
			Total	Ext.		CA	
				L	P		
BARM -6357	Music (Instrumental)	Elective	100	40	40	20	3

Bachelor of Arts Semester-V (Session 2024-25)

Music (Instrumental)

Course Code: BARM-5357

Theory & Practical

Course Outcomes:

Upon successful completion of this course student will be able to know the following concepts of Music:

CO1. Present Scenario of Indian Classical Music.

CO2. Time Theory in Indian Music, Use of Electronic Instruments and Musical journeys of torch-bearers of Indian Classical Music.

CO3. Inter Relation between Folk & Classical Music and Keertan Chowkies of Gurmat Sangeet.

CO 4. Various Ragas & Talas (Theoretically & Practically).

Bachelor of Arts Semester-V (Session 2024-25)
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.

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- 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.

Bachelor of Arts Semester-V (Session 2024-25)

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. 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.

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.

Bachelor of Arts Semester-VI Session 2024-25

Music (Instrumental)

Course Code: BARM-6357

Theory & Practical

Course Outcomes:

Upon successfully completion of this course student will be able to know the -

CO1. Present Scenario of Indian Classical Music.

CO2. Contribution of eminent Musicians and Formation of 72 Thatas.

CO3. Different categories of Instruments.

CO 4. CO 5. Various Ragas & Talas (Theoretically & Practically).

Bachelor of Arts Semester-VI (Session 2024-25)
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. 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. Vyankat Mukhi.
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.
10. Detail knowledge of following Taals: Jhumra, Dhammar

**Bachelor of Arts Semester-VI (Session
2024-25) 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. A Vilambit/ Maseetkhani Gat with Toras in any Raga prescribed in Course.
2. Drut /Razakhani Gat in Each Raga.
3. One Gat in Chaar Tal in any one of prescribed Ragas (up to Dugun Layakari).
4. Non Detail Raga: Kedar, Marwa.
5. Jhumra and Dhamaar Tal in Ekgun and Dugun Layakaries.
6. Singing of Light Music Composition.

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.

Faculty of Performing and Visual Arts

SYLLABUS

Master of Arts (Music Instrumental)

(Semester- I to II)

Credit Based Continuous Evaluation Grading System (CBCEGS)

Session: 2024-25



The Heritage Institution

**KANYA MAHA VIDYALAYA
JALANDHAR
(Autonomous)**

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 2024-25)

Master of Arts (Music Instrumental) Semester - I										
Course Code	Course Title	Course Type	Hours Per Week	L-T-P	Credit	Marks				Examination time (in Hours)
						Total	Theory	Practical	CA	
MMIL -1351	Theoretical Survey of Indian Music	C	4	4-1-0	5	100	80	--	20	3
MMIL -1352	Historical Study of Indian Music	C	4	4-1-0	5	100	80	--	20	3
MMIP -1353	Practical- I (Stage Performance)	C	8	0-2-3	5	100	--	80	20	As per Requirement
MMIV-1354	Practical- II (Viva -Voce)	C	8	0-2-3	5	100	--	80	20	As per Requirement
*Students may opt. any one of the following Interdisciplinary elective/optional Course		IDE		4-0-0	4	100	80	--	20	3 Hours
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									
Total Credits				20	500					

* 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 2024-25)

Master of Arts (Music Instrumental) 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	Aesthetical Study of Indian Music	C	4	4-1-0	5	100	80	--	20	3
MMIL-2352	An Analytical Study of Granthas	C	4	4-1-0	5	100	80	--	20	3
MMIP-2353	Practical - III (Stage Performance)	C	8	0-2-3	5	100	--	80	20	As per Requirement
MMIV-2354	Practical - IV (Viva Voce)	C	8	0-2-3	5	100	--	80	20	As per Requirement
Total Credits					20	400				

Programme Specific Outcomes

Upon Successful completion of this programme, 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 7: Teaching profession, Music Direction, Stage Performances, Playback singing or as Staff Artist (AIR or DD), Music Academies or studios etc.

Master of Arts (Music Instrumental) Semester-I

Session 2024-25

THEORETICAL SURVEY OF INDIAN MUSIC

Course Code: MMIL-1351

Course Outcomes:

- CO1:** This Course will give an extensive knowledge of different theoretical aspects of Naad.
CO2: This Course will give deep knowledge of technical terms of Hindustani Music.
CO3: This Course will help the students to know the ancient music system and its importance in modern times.
CO4: This Course will help the students to learn the various Ragas & Talas (Theoretically & Practically).

Master of Arts (Music Instrumental) Semester-I

Session 2024-25

THEORETICAL SURVEY OF INDIAN MUSIC

Course Code: MMIL-1351

Examination Time: 3 Hours

L-T-P (Credits):4-1-0

Max. Marks: 100

Theory: 80

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 16 Marks.

Unit-I

1. Detailed study of Naad and Sahayak Naad.
2. Concept of Shruti, Swar and Saptak.

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:
 - a) Kan - Khatka - Zmzama

- b) Khatka - Murki - Meend
- c) 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 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

Books Recommended

Sr. No	Name of The Author	Name of the Book	Publisher	Year of Publication
1.	Dhawani aur Sangeet	Lalit Kishore Singh	Bhartiya Giyaanpeeth, New Delhi	2004
2.	Lakshmi Narayan Garg	Nibandh Sangeet	Sangeet Karyalaya, Hathras.	1989
3.	Vasant	Sangeet Visharad	Sangheet Karyalaya, Hathras.	2004 (New Edition)
4.	Dr. Yashpal Sharma	Bahrtiya Sangeet main Shruti	Kanishka Publishers, New Delhi.	2006
5.	Dr. Arun Mishra	Bhartiya Kanth Sangeet Evam Vadya Sangeet	Kanishka Publishers, New Delhi.	2002
6.	Dr. Rajeev Verma & Neelam Parkash	Bhartiya Sangeet ka Adhyatmak Swaroop	Amar Granth Prakashan	2004
7.	Dr. Yashpal Sharma	Gayan Kala	Punjabi University, Patiala.	2011(IInd Edition)

Master of Arts (Music Instrumental) Semester-I

Session 2024-25

Historical Study of Indian Music

Course Code: MMIL-1352

Course Outcomes:

CO1: The course will give an extensive knowledge of Historical Development and systematic evolution of Indian Classical Music.

CO2: The course will add to the knowledge of students about the musical journeys and contribution of eminent musicians, scholars and artists towards Hindustani Music.

CO3: The course will give an extensive knowledge of relation between Instrumental & Vocal music and development of classical music in post independence period.

CO4: This course will highlight the features of Institutional teaching of Indian Classical music.

Master of Arts (Music Instrumental) Semester-I

Session 2024-2025

Historical Study of Indian Music

Course Code: MMIL-1352

Examination Time: 3 Hours

L-T-P (Credits):4-1-0

Total Marks: 100

Theory: 80

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 16 Marks.

Unit-I

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. Contribution of : Ustad Bade Ghulam Ali, Ustad Ameer Khan, Ustad Vilayat Khan
5. Knowledge and comparison of following Vadan Shailies:
 - a. Maseet khani/ Vilambit Gat
 - b. Razakhani/ Drut Gat
 - c. Thumari / Dhun

Unit-III

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.

Unit-IV

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

Books Recommended

Sr. No.	Name of The Author	Name of the Book	Publisher	Year of Publication
1.	Lalit Kishore Singh	Dhawani aur Sangeet	Bhartiya Giyaanpeeth, New Delhi	2004
2.	Lakshmi Narayan Garg	Nibandh Sangeet	Sangeet Karyalaya, Hathras.	1989
3.	Vasant	Sangeet Visharad	Sangeet Karyalaya, Hathras.	2004 (New Edition)
4.	Lakshmi Narayan Garg	Hamare Sangeet Ratan	Kanishka Publishers, New Delhi.	1989
5.	Dr. Indrani Chakravarti	Music: Its Methods and Techniques of Teaching In Higher Education	Mittal Publications, New Delhi.	1996
6.	Dr. Arun Mishra	Bhartiya Kanth Sangeet	Kanishka Publishers,	2002

		Evam Vadya Sangeet	New Delhi.	
7.	Pt. Debu Chaudhry	On Indian Music	Roshan Press, Delhi	2005
8.	Bhartiya Sangeet Ki Utpatti Evam Vikas	Dr. Joginder Singh Bawra	ABS Publication, Modern Market, Jalandhar	1994
9.	Seema Johri	Sangeetayan	Radha publications, New Delhi	2003
10.	Ustad Amir Khan Jeevanate Kala	Publication Bureau, Punjabi Univ., Patiala	Publication Bureau, Punjabi Univ., Patiala	2023

Master of Arts (Music Instrumental) Semester-I
Session 2024-2025
Practical-I (Stage Performance)
Course Code: MMIP-1353

Course Outcomes:

- 1) The objective of this course is to make student good stage performer covering all the aspects of Ragas presentation, Gayan Shaillies (Folk, Light & Classical) along with the knowledge of Taalas.
- 2) This course prepares the students to learn and perform the art keeping in mind all the practical aspects. This course will add the wider scope of Classical Music and will preparation for the National Eligibility Test.

Master of Arts (Music Instrumental) Semester-I
Practical-I (Stage Performance)
Session 2024-2025
Course Code: MMIP-1353

Examination Time: As per Requirement

L-T-P (Credits):0-2-3

Total Marks: 100

Practical: 80

CA: 20

Instructions for the Examiners:

The Examination will be conducted by a Board of Examiners consisting of Head of Department, Internal and External Examiners in the presence of audience including students and teachers.

Question paper is to be set on the spot.

Candidates are required to demonstrate Raga of own choice (among prescribed in **Practical - II (Viva -Voce)** with Alaap, Jod Jhala, Maseetkhani Gat & Razakhani Gat followed by Jhala.

Harmonium is allowed only for light music performance.

1. Raga Performance:

- i) Two Maseetkhani Gat
- 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.

Books Recommended

Sr. No.	Name of the Book	Author
1.	Hindustani Sangeet Kramik Pustak Malika(I-VI)	V.N. Bhatkhande
2.	Naveen Khyaal Rachnavali (I &II)	Dr. Shankar Lal Mishra
3.	Abhinav Geet Manjari	Dr. S.N. Ratanjankar
4.	Raag Parichay (I-VI)	Harish Chandar Srivastava
5.	Avhinav Geetanjli(I-VI)	Pt. Ramashraya Jha
6.	Raag Rehasya	Acharaya K.C.D. Brahaspati
7.	Swaranjali	Dr. Prabha Attre
8.	Sarang Ke Prakaar	J.T.Shah
9.	Punjab Diyaan Lok Dhuna	Gurpartap Singh Gill

Master of Arts (Music Instrumental) Semester-I
Session 2024-2025
Practical - II (Viva –Voce)
Course Code: MMIV-1354

Course Outcome:

CO1: This course introduces the students to critical and comparative study of Raagas prescribed in course.

CO2: This course prepares the students to understand practical as well as theoretical aspects of Raagas. This course will add the wider scope of Classical Music and will preparation for the National Eligibility Test.

Master of Arts (Music Instrumental) Semester-I
Session 2024-2025
Practical – II (Viva -Voce)
Course Code: MMIV-1354

Examination Time: As par Requirement

L-T-P (Credits):0-2-3

Total Marks: 100

Practical: 80

CA: 20

Instructions for the Examiners:

The Examination will be conducted by a Board of Examiners consisting of Head of Department, Internal and External Examiners. Question paper is to be set on the spot. Marks would be awarded on the basis of **Performance and Viva-Voce**.

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.

Books Recommended

Sr. No.	Name of the Book	Author
1.	Hindustani Sangeet Kramik Pustak Malika(I-VI)	V.N. Bhatkhande
2.	Naveen Khyaal Rachnavali (I &II)	Dr. Shankar Lal Mishra
3.	Abhinav Geet Manjari	Dr. S.N. Ratanjankar
4.	Raag Parichay (I-VI)	Harish Chandar Srivastava
5.	Avhinav Geetanjali(I-VI)	Pt. Ramashraya Jha
6.	Raag Rehasya	Acharaya K.C.D. Brahaspati
7.	Swaranjali	Dr. Prabha Attre
8.	Sarang Ke Prakaar	J.T.Shah
9.	Punjab Diyaan Lok Dhuna	Gurpartap Singh Gill

Master of Arts (Music Instrumental) Semester-II
Session 2024-2025
Aesthetical Study of Indian Music
Course Code: MMIL-2351

Course Outcomes:

CO1: This course will give an extensive knowledge of different Aesthetical aspects of Hindustani Music.

CO2: This course will give an extensive knowledge of process of Raag Vistaar alongwith its relation with emotions and Rasas.

CO3: This course will provide the knowledge about creative use of Ragas in Film Music.

CO4: This course will clear the concepts of Samprakritik Ragas along with Role of laya to beautify a Musical Composition and traditional methods of Music Teaching.

Master of Arts (Music Instrumental) Semester-II
Session 2024-25
Aesthetical Study of Indian Music
Course Code: MMIL-2351

Time: 3 Hrs

L-T-P (Credits):4-1-0
Total Marks: 100
Theory: 80 Marks
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 16 Marks.

Unit- I

1. Define Aesthetics and explain its Principles in the context of Music.
2. The Influence and Impact of Aesthetical elements in Music Performance.

Unit - II

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.

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 syllabus.
9. Aesthetical difference between various Gayan Shaillies.
10. Relevance of Guru Shishya Parampara in Modern times.

Books Recommended:

Sr. No.	Name of the Book	Author	Publishers & Year of Publication
1.	Bhartia Kanth Sangeet Avam Vadya Sangeet	Dr. Arun Mishra	Kanishka Publishers, New Delhi, 2002

2.	Sangeet Visharad	Basant	Sangeet Karyalya , Hathras, 2004
3.	On Indian Music	Pt. Debu Chaudhri	Roshan Press, 2005
4.	Nibandh Sangeet	Laxmi Narayan Garg	Sangeet Karyala , Hathras, 1989
5.	Bhartiya Sangeet main Vigyanik Upkarnon Ka Prayog	Dr. Anita Gautam	Kanishka Publishers, New Delhi, 2002
6.	Bhartiya Taalon KA Shastriya Vivechan	Arun Kumar Sen	Madhya Pradesh Academy, Bhopal, 2002
7.	Indian Music In Professional And Academic Institution	Dr. Manju shree Chaudhri	Sanjay Prakashan, New Delhi, 1999
8.	Indian Concept of Rythm	A.K Sen	Kanishka Publishers, New Delhi, 1994
9.	Man and Music In India	Rashmi Goswami	Indian Institute of Advance Study 1992
10.	Sangeet Shastra Vivechan	Shankar Lai Mishra (Dr.) Alka Katyal	Publication Beaurou, Punjabi Univ., Patiala

Master of Arts (Music Instrumental)
Semester-II
Session 2024-25

An Analytical Study of Granthas

Course Code:MMIL-2352

Course Outcomes:

CO1: Students will go through the Fundamental Granthas; Natya Shastra and Sangeet Ratnakar of Indian Classical Music and know the threads rooted in this traditional Art.

CO 2: Students will get an extensive knowledge of Granthas, Sangeet Parijat and Swar Mele Kalanidhi.

CO 3: Students will get an extensive knowledge of Granthas, Raag Tatav Vivodh and Sangeet Chintamani.

CO 4: Students will get an extensive knowledge of Granthas, Pranav Bharati and Dhawani & Sangeet.

Masters of Arts (MUSIC INSTRUMENTAL) Semester-II
(Session 2024-25)

An Analytical Study of Granthas

Course Code: MMIL-2352

Time: 3 Hrs

L-T-P (Credits):4-1-0

Total Marks: 100

Theory: 80 Marks

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 16 Marks.

Unit - I

1. Natya Shastra-Bharat Muni
2. Sangeet Ratnakar- Pt. SharangDev

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-IV

7. Pranav Bharati- Pt. Omkar Nath Thakur
8. Dhawani & Sangeet- Lalit Kishor Singh

Books Recommended:

Sr. No.	Name of the Book	Author	Publishers & Year of Publication
1.	Sangeet Ratnakar	Pt. Sharang Dev	Sangeet Karyalya, Hathras, 1964

2.	Brighdeshi	Matang	Publication Scheme, Jaipur, 1972
3.	Uttar Bhartiya Sangeet- Paddatiyon Ka Tulnatamak Adhyayan	V. N. Bhatkhande,	Sangeet Karyalya , Hathras, UP- 1965
4.	Swar Male Kalanidhi	Ramamatya	Sangeet Karyalya , Hathras, 1967
5.	Natya Shastra	Bharat	Chaukhambha Sanskrit Sansthan, Varanasi,UP 1985
6.	Works of Sharang dev	Dr. Prem Lata Sharma	Sangeet Natak Academy New Delhi
7.	Works of Matang Brighdeshi	Dr. Prem Lata Sharma	Sangeet Natak Academy New Delhi
8.	Sangeet Ratnakar	Dr. Prem Lata Sharma and Dr. R.K.Shringi	Moti Lal Banarsi dass, New Delhi
12.	Indian Music	Edited by Dr. Prem Lata Sharma	Sangeet Research Academy, Kolkata.
13.	Dhavani & Sangeet	Lalit Kishor Singh	Bhartiya Giyaan Peeth, Kashi, 1962
14.	Pranav Bharati	Omkar Nath Thakur	NM Tripathi & Company Ltd., Bombay, 1956

Master of Arts (Music Instrumental) Semester - II
(Session 2024-25)
Practical-III (Stage Performance)
Course Code: MMIP-2353

Course Outcomes:

CO 1: The objective of this course is to make student good stage performer covering all the aspects of Ragas presentation, Gayan Shaillies (Folk, Light & Classical)along with the knowledge of Taalas.

CO 2: This course prepares the students to learn and perform the art keeping in mind all the practical aspects. This course will add the wider scope of Classical Music and will preparation for the National Eligibility Test.

Master of Arts (Music Instrumental) Semester - II
(Session 2024-25)
Practical-III (Stage Performance)
Course Code: MMIP-2353

Examination Time: As par Requirement

L-T-P (Credits):0-2-3

Total Marks: 100

Practical: 80

CA: 20

Instructions for the Examiners:

Note: The Examination will be conducted by a Board of Examiners consisting of Head of Department, Internal and External Examiners in the presence of audience including students and teachers. Question paper is to be set on the spot.

Candidates are required to demonstrate Raga of own choice (among prescribed in **Practical - IV (Viva -Voce)** with Alaap, Jod Jhala, Maseetkhani Gat & Razakhani Gat followed by Jhala.

Harmonium is allowed only for light music performance.

1. Raga Performance:

- i) Two Maseetkhani Gat
- ii) Razakhani Gats in all Ragas.

2. One Cinematic/ Soofi Song

3. One Bandish /Gat in other than Teentaal.

4. Demonstration of following Taals by Hands in Thah and Dugun: Tilwara, Roopak, Jhaptaal.

Books Recommended

Sr. No.	Name of the Book	Author
1.	Hindustani Sangeet Kramik Pustak Malika(I-VI)	V. N. Bhatkhande
2.	Naveen Khyaal Rachnavali (I &II)	Dr. Shankar Lal Mishra
3.	Abhinav Geet Manjari	Dr. S. N. Ratanjankar
4.	Raag Parichay (I-VI)	Harish Chandar Srivastava
5.	Avhinav Geetanجلي(I-VI)	Pt. Ramashraya Jha
6.	Raag Rehasya	Acharaya K.C.D. Brahaspati
7.	Swaranجلي	Dr. Prabha Attre
8.	Sarang Ke Prakaar	J. T. Shah
9.	Punjab Diyaan Lok Dhuna	Gurpartap Singh Gill

Master of Arts (Music Instrumental) Semester-II
Session 2024-2025
Practical-IV (Viva -Voce)
Course Code: MMIV-2354

Course Outcomes:

CO1: This course introduces the students to critical and comparative study of Raagas prescribed in course.

CO2: This course prepares the students to understand practical as well as theoretical aspects of Raagas. This course will add the wider scope of Classical Music and will preparation for the National Eligibility Test.

Master of Arts (Music Instrumental) Semester-II

Session 2024-2025

Practical-IV (Viva -Voce)

Course Code: MMIV - 2354

Examination Time: As par Requirement

L-T-P (Credits):0-2-3

Total Marks: 100

Practical: 80

CA: 20

Instructions for the Examiners:

The Examination will be conducted by a Board of Examiners consisting of Head of Department, Internal and External Examiners. Question paper is to be set on the spot. Marks would be awarded on the basis of **Performance and Viva-Voce**.

1. Critical & Comparative demonstration of following Ragas :

GujariTodi, Shudh Sarang, Puriya Kalyan, Rageshwari

Candidate has to answer all the queries put by the examiner.

Books Recommended

Sr. No.	Name of the Book	Author
1.	Hindustani Sangeet Kramik Pustak Malika(I-VI)	V.N. Bhatkhande
2.	Naveen Khyaal Rachnavali (I &II)	Dr. Shankar Lal Mishra
3.	Abhinav Geet Manjari	Dr. S.N. Ratanjankar
4.	Raag Parichay (I-VI)	Harish Chandar Srivastava
5.	Avhinav Geetanjali(I-VI)	Pt. Ramashraya Jha
6.	Raag Rehasya	Acharaya K.C.D. Brahaspati
7.	Swaranjali	Dr. Prabha Attre
8.	Sarang Ke Prakaar	J.T.Shah
9.	Punjab Diyaan Lok Dhuna	Gurpartap Singh Gill

Faculty of Performing and Visual Arts

SYLLABUS

Master of Arts (Music Instrumental)

(Semester- III & IV)

Credit Based Continuous Evaluation Grading System (CBCEGS)

Session: 2024-25



The Heritage Institution

**KANYA MAHA VIDYALAYA
JALANDHAR
(Autonomous)**

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 2024-25)

Master of Arts (Music Instrumental) Semester – III										
Course Code	Course Title	Course Type	Hours Per Week	L-T-P	Credit	Marks				Examination time (in Hours)
						Total	Theory	Practical	CA	
MMIL-3351	Scientific Study of Indian Music	C	4	4-0-0	4	100	80	--	20	3
MMIL-3352	Music As A Commercial Art	C	4	4-0-0	4	100	80	--	20	3
MMIL-3353	Raag and Taal : Their Science and Aesthetics	C	4	4-0-0	4	100	80	--	20	3
MMIP-3354	Practical-V (Stage Performance)	C	8	0-0-4	4	100	--	80	20	As par Requirement
MMIV-3355	Practical - VI (Viva Voce)	C	8	0-0-4	4	100	--	80	20	As par Requirement
*Students may opt. any one of the following Interdisciplinary elective/optional Course		IDE		4-0-0	4	100	80	--	20	3 Hours
IDEC-3101	Effective Communication Skills									
IDEH-3313	Human Rights and Constitutional Duties									
IDEI-3124	Basics of Computer Applications									
IDEW-3275	Indian Heritage: Contribution to the World									
Total Credits				20						

* 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 2024-25)

Master of Arts (Music Instrumental) Semester - IV										
Course Code	Course Title	Course Type	Hours Per Week	L-T-P	Credit	Marks				Examination time (in Hours)
						Total	Theory	Practical	CA	
MMIL-4351	Gurmat Sangeet	C	4	4-0-0	4	100	80	--	20	3
MMIL-4352	Essays on Indian Music and Research in Music	C	4	4-0-0	4	100	80	--	20	3
MMIP-4353	Practical-VII (Stage Performance)	C	8	0-0-4	4	100	--	80	20	As par Requirement
MMIV-4354	Practical - VIII (Viva Voce)	C	8	0-0-4	4	100	--	80	20	As par Requirement
MMID-4355	Research Project (Minor)	C	12	0-0-6	6	100	--	80	20	
Total Credits					22					

Master of Arts (Music Instrumental) Semester-III
Session 2024-2025
Scientific Study of Indian Music
Course Code: MMIL-3351

Course Outcomes:

This course will give an extensive knowledge of:

CO1: Sociological and psychological aspects of Hindustani Music.

CO2: Division of Ragas in 72 Melas by Pt. Vayankatmukhi Ji and Importance of Music for Physical Fitness.

CO3: Music Therapy for Mental Health, Melody & Harmony and Correct Intonation of Swaras in various Ragas.

CO4: leading Percussion Instruments Tabla and Importance of Drone in Indian Classical Music.

Master of Arts (Music Instrumental) Semester-III
Session 2024-2025
Scientific Study of Indian Music
Course Code: MMIL-3351

Examination Time: 3 Hours

L-T-P (Credits):4-0-0
Maximum Marks: 100
Theory: 80
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 16 Marks.

Unit –I

1. Short notes on the following in the context of Music: Imagination, Imitation, Environment, Accompaniment, Appreciation.
2. Role of Mood & Expression in musical performance. Role of Music in creating harmony in the Society.

Unit –II

3. Write a short notes on following: Frequency, Pitch, Intensity, Timbre
4. Detailed knowledge of 72 Melas and division of Ragas of Pt. Vayankatmukhi Ji.

Unit –III

5. Historical and Structural development of Tabla.
6. Use and importance of Vocal Music and Instrumental Music in Kathak.
7. Importance of Drone in Indian Classical Music.

Unit –IV

8. Correct Intonation of Swaras in various ragas.
9. Concept of Melody & Harmony in context of Hindustani Music.
10. Music as a Therapy for Mental Health.

Books Recommended:

Sr. No.	Author	Name of The Book	Publishers	Year of Publication
1.	Lakshmi Narayan Garg	Nibandh Sangeet	Sangeet Karyalaya, Hathras.	1989
2.	Dr. Anita Gautam	Bhartiya Sangeet main Vigyanik Upkarnon Ka Prayog	Kanishka Publishers, New Delhi	2002
3.	Vasant	Sangeet Visharad	Sangheet Karyalaya, Hathras.	2004 (New Edition)
4.	Sangeet Evam Manovigyaan	Dr. Kiran Tiwari	Kanishka Publishers, New Delhi	2008
5.	Bhartiya Sangeet Ka Smajshastriya Sandharabh	Rajendra Prasad Singh	National Publishing House	2004
6.	Dr. Rajiv Verma	Bhartiya Sangeet Ka Adhyatmik Swaroop	Amar Granth Publications, Delhi	2004
7.	Dr. Arun Mishra	Bhartiya Kanth Sangeet Evam Vadya Sangeet	Kanishka Publishers, New Delhi.	2002
9.	Dr. Manju shree Tyagi	Indian Music In Professional And Academic Institution	Sanjay Prakashan, New Delhi	1999
10.	Arun Kumar Sen	Bhartiya Taalon Ka Shastriya Vivechan	Madhya Pradesh Academy, Bhopal,	2002
11.	Rashmi Goswami	Man and Music In India	Indian Institute of Advance Study, Shimla	1992

Master of Arts (Music Instrumental) Semester-III

Session 2024-25

Music as a Commercial Art

Course Code: MMIL-3352

Course Outcomes:

This course will give an extensive knowledge of:

CO1: Traditional and Contemporary methods of Teaching Music, Role of Akaashvani & Doordarshan in promoting Hindustani Classical Music and Impact of Globalization on Indian Music.

CO2: background Film Music and emerging trends in popular music and their impact on society.

CO3: Job opportunities in Music, Orchestration and Role of Music in popularizing Commercial Advertisements.

CO4: Fusion Music and Fundamentals of Background Music.

Master of Arts (Music Instrumental) Semester-III

Session 2024-25

Music as a Commercial Art

Course Code: MMIL-3352

Examination Time: 3 Hours

L-T-P (Credits):4-0-0

Total Marks: 100

Theory: 80

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 16 Marks.

Unit -I

1. Traditional and Contemporary methods of Teaching Music.
2. Evaluation of the Role of Akaashvani & Doordarshan in promoting Hindustani Classical Music.
3. Impact of Globalization on Indian Music.

Unit -II

4. Importance of background Music in Hindi Cinema.
5. Analytical study of emerging trends in popular music and their impact on social values.

Unit -III

6. Various aspects of Music as a Profession.
7. Orchestration in Indian Music.
8. Role of Fusion Music in popularizing Hindustani Music.

Unit- IV

9. Role of Music in popularizing Commercial Advertisements.
10. Fundamentals of Background Music.

Books Recommended:

Sr. No.	Name of the Book	Author	Publishers & Year of Publication
1.	Instruments in Hindustani Classical Music (Role and Performance)	Dr. Sumita Chakaboraty	Kaniska Publishers, New Delhi, 2012
2.	Great Ideas in Music	Percy M. Young,	Robert Maxwell
3.	Sangeet Manjri	Dr. Soorat Thakur	Jyoti Enterprises, New Delhi , 2011
4.	A critique of Hindustani Music and Music Education	Dr. S. S. Awasthi	Dhanpat Rai & Sons.
5.	Essays on Indian Music	Dr. Raj Kumar	Discovery Publishing House, New Delhi – 110002, 2003
6.	Aadhunik Antarrashtriyakaran Main Bhartiya Shastriya Sangeet Ki Bhoomika	Neelam Bala Mahendru	Kaniska Publishers, New Delhi, 2011
7.	Bhartiya Filmi Sangeet Main Taal Samanvaya	Dr. Indu Sharma	Kaniska Publishers, New Delhi, 2006

Master of Arts (MUSIC INSTRUMENTAL) Semester-III
Session 2024-25

Raag and Taal: Their Science and Aesthetics

Course Code: MMIL-3353

Course Outcomes:

This course will give comprehensive knowledge of

CO 1: Raaga

CO 2: Study of Raag Lakshans and Classification of Raag.

CO 3: Time Theory of Raag and importance of Creativity and Improvisation in Raag presentation.

CO 4: Definition, Concept and various elements of Taal and Laya. .

Master of Arts (MUSIC INSTRUMENTAL) Semester-III

Session 2024-25

Raag and Taal: Their Science and Aesthetics

Course Code: MMIL-3353

Examination Time: 3 Hours

L-T-P (Credits):4-0-0

Maximum Marks: 100

Theory: 80

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 16 Marks.

Unit -I

1. Raag- Definition, concept and characteristics.
2. Analytical study of Ten Ashraya Raags.

Unit –II

3. Study of Raag Lakshans and their relevance in modern times.
4. Ancient and Medieval system of Raag Classifications:
 - Gram Raag Classification.
 - Dash-Vidh Classification.
 - Sudh-Chayalag-Sankeeran Raag Classification.
 - Mela-Raag Classification.

Unit –III

5. Time Theory of Raag- Its importance and relevance in contemporary music scene with particular study of:
 - Sandhi Parkash Raag
 - Concept of Adhav Darshak
 - Parmel Parveshak Raag
 - Uttar Purav Raag
 - Seasonal Raag
6. Creativity and Improvisation in Raag presentation.

Unit -IV

7. Definition, Concept and various elements of Taal.
8. Study of Laya and Layakaries and ability to write notation of Taal in Aad, Quaad and Biaad layakaries.

Books Recommended

Sr. No.	Name of The Book	Author	Publisher & Year of Publication
1.	Hindustani Sangeet main Raag Ki utpatti Aur Vikas	Dr. Sunanada Pathak	Radha Publications, New Delhi, 110002 1989
2.	Pranav Bharti	Pt. Omkar Nath Thakur	NM Tripathi & Company Ltd., Bombay, 1956
3.	Swar Aur Raag	Dr. Renu Jain	Kanishka Publishers, Distributers, New Delhi 110002, 2006
4.	Nibandh Sangeet	Lakshmi Narayan Garg	Sangeet Karyalaya, Hathras. 1989
5.	Evolution of Raga and Tala in Indian Music	M R Gautam	MunshiRam Manohar Lal Publishers Pvt. Ltd., 2008
6.	Ragas in Hindustani Music Conceptual Aspects	Anupam Mahajan	Giyaan Publishing House, New Delhi
7.	Raag Vyakaran	VimalKant Rai Chaudhry	Vani Publications, 2014

Master of Arts (Music Instrumental) Semester -III
Session 2022-2023
Practical-V (Stage Performance)
Course Code: MMIP-3354

Course Outcomes:

CO 1: The objective of this course is to make student good stage performer covering all the aspects of Ragas presentation, Gayan/Vadan Shaillies (Folk, Light & Classical) along with the knowledge of Taalas.

CO 2: This course prepares the students to learn and perform the art keeping in mind all the practical aspects. This course will add the wider scope of Classical Music and will preparation for the National Eligibility Test.

Master of Arts (Music Instrumental) Semester-III

Session 2024-25

Practical -V (Stage Performance)

Course Code: MMVP-3354

Examination Time: As par Requirement

L-T-P (Credits):0-0-4

Total Marks:100

Practical: 80

CA:20

Instructions for the Examiners:

The Examination will be conducted by a Board of Examiners consisting of Head of Department, Internal and External Examiners in the presence of audience including students and teachers. Question paper is to be set on the spot.

Candidates are required to demonstrate Raga of own choice (among prescribed in **Practical - VI (Viva -Voce)** with Alaap, Jod Jhala, Maseetkhani Gat & Razakhani Gat followed by Jhala.

Harmonium is allowed only for light music performance.

1. Raga Performance:

- i) Two Maseetkhani Gat
- ii) Razakhani Gats in all Ragas.

2. One Cinematic/ Soofi Song

3. One Gat in Dharupad Style.

4. One Dhun in Raag: Mishr Peelu/ Pahadi/Khmaaj

5. Comparative Study of Taalas of Hindustani Music having equal number of Matraas.

6. Demonstration of following Taals on Tabla with dugun layakari: Teental, Ektaal, Chaartal

7. Two Power Point Presentations on Topics prescribed in Theory Syllabus.

8. Each student will require Two live stage performance in each semester. (III & IV)

Books Recommended

Sr. No.	Name of the Book	Author
1.	Hindustani Sangeet Kramik Pustak Malika(I-VI)	V. N. Bhatkhande
2.	Naveen Khyaal Rachnavali (I &II)	Dr. Shankar Lal Mishra
3.	Abhinav Geet Manjari	Dr. S. N. Ratanjankar
4.	Raag Parichay (I-VI)	Harish Chandar Srivastava
5.	Avhinav Geetanjali(I-VI)	Pt. Ramashraya Jha
6.	Raag Rehasya	Acharaya K.C.D. Brahaspati
7.	Swaranjali	Dr. Prabha Attre
8.	Sarang Ke Prakaar	J. T. Shah
9.	Punjab Diyaan Lok Dhuna	Gurpartap Singh Gill

Master of Arts (Music Instrumental) Semester-III
Session 2022-2023
Practical - VI (Viva -Voce)
Course Code: MMIV-3355

Course Outcome:

CO1: This course introduces the students to critical and comparative study of Raagas prescribed in course.

CO2: This course prepares the students to understand practical as well as theoretical aspects of Raagas. This course will add the wider scope of Classical Music and will preparation for the National Eligibility Test.

Master of Arts (Music Instrumental) Semester-III

Session 2024-25

Practical –VI (Viva -Voce)

Course Code: MMIV-3355

Examination Time: As per Requirement

L-T-P (Credits):0-0-4

Total Marks: 100

Practical: 80

CA: 20

Instructions for the Examiners:

The Examination will be conducted by a Board of Examiners consisting of Head of Department, Internal and External Examiners. Question paper is to be set on the spot. Marks would be awarded on the basis of **performance and viva-voce**.

1. Demonstration of following Ragas along with Critical & Comparative approach:

Nat Bhairav, Shudh Kalyaan, Maru Bihag, Bhimplasi

2. Candidate has to answer all the queries put by the examiner.

Books Recommended

Sr. No.	Name of the Book	Author
1.	Hindustani Sangeet Kramik Pustak Malika	V.N. Bhatkhande
2.	Naveen Khayaal Rachnavali	Dr. Shankar Lal Mishra
3.	Abhinav Geet Manjri (Part I and II)	Dr. S.N. Rattanjankar
4.	Raag Parichay	Sh. Harish Chandar Srivastava
5.	Raag Rehasya	Acharya Brehspati
6.	Gurmat Sangeet Prabandh	Dr. Gurnam Singh
7.	Avhinav Geetanjali Part I-V	Pt. Ramashraya Jha
8.	Swarannjali	Prbha Attre

Master of Arts (MUSIC INSTRUMENTAL) Semester-IV

Session 2024-25

GURMAT SANGEET

Course Code: MMIL-4351

Course Outcomes

CO 1: This course will give an extensive knowledge of Technical Terminology and Musicology of Gurmat Sangeet.

CO 2: This course will add to the knowledge of the students, the contribution of divine Composers of Gurmat Sangeet.

CO 3: This course will add to the knowledge of the students, the contribution and biographies of eminent Keertankaars and Instruments used in Gurmat Sangeet.

CO 4: This course will give an extensive knowledge of Classification of Ragas mentioned in Sri Guru Granth Sahib Ji and Various Keertan trends of Gurmat Sangeet.

Master of Arts (Music Instrumental) Semester-IV
Session 2024-2025
Gurmat Sangeet
Course Code: MMIL-4351

Examination Time: 3 Hours

L-T-P (Credits):4-0-0

Maximum Marks: 100

Theory: 80

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 12 Marks.

Unit – I

1. Musicology of Shri Guru Granth Sahib.
2. Contribution of Shri Guru Nanak Dev Ji towards Music.
3. Contribution of Shri Guru Gobind Singh Ji towards Music.

Unit – II

4. Technical Terminology: Shaan, Jodi, Reet, Manglacharan, Guldasta
5. Significance and Study of following Tanti saaz in the context of Gurmat Sangeet:-
Rabab, Sarnada, Taus, Dilruba, Israj.
6. Classify the ragas mentioned in Gurmat Sangeet.

Unit – III

7. Elements of Classical and folk music in Gurmat Sangeet.
8. Contribution and biography of following Keertankaars :-
(i)Bhai Mardana (ii)Mahant Gajja Singh (iii) Sant Sarvan Singh Gandarabh

Unit - IV

9. Various Keertan Trends of Gurmat Sangeet.
10. Dhaadhi and Kavishar traditions of Gurmat Sangeet.

Books Recommended

Sr. No.	Name of The Book	Author	Publisher & Year of Publication
1.	Gurmat Sangeet Prabandh te Parsar	Dr. Gurnam Singh	Publication Bureau, Pnjabi Univ., Patiala, 2000
2.	Gurmat Sangeet Darpan	Prof. Kartar Singh	
3.	Gurmat Sangeet Vishesh Ank		Sangeet Karyalaya Hathras (U.P) 1997
4.	Sikh Musicology Sri Guru Granth Sahib and Hymns of The Human Spirit	Gurnam Singh	Kanishka Publishers, Distributers, New Delhi 110002, 2001
5.	Punjab Ki Sangeet Parampara	Dr. Geeta Pental	Radha Publication , NewDelhi.1989
6.	Gurmat Sangeet De Anmol Rattan	Nirmal Singh Khalsa	Publication Bureau, Patiala, 2012
7.	Kaav Ate Sangeet Gurbani Paripekh	Jagir Singh	Punjabi Publicatio 412/7, Saifabadi Gate, Patiala2004

Master of Arts (MUSIC INSTRUMENTAL) Semester-IV
Session 2024-25
ESSAYS ON INDIAN MUSIC AND RESEARCH IN MUSIC
Course Code: MMIL-4352

Course Outcomes:

This course will give an extensive knowledge of

CO 1: Meaning, Scope and Types of Research along with Priority Areas of Research in music.

CO 2: Sources of Research and Data Collection in Music.

CO 3: Pre Requisites for the Selection of Research Topic and Preparation of Synopsis and Research Proposal.

CO 4: Preface, Introduction, References, Foot Notes, Appendix and Bibliography.

Master of Arts (MUSIC INSTRUMENTAL) Semester-IV
Session 2024-25
ESSAYS ON INDIAN MUSIC AND RESEARCH IN MUSIC
Course Code: MMIL-4352

Time: 3 Hrs

L-T-P (Credits):4-0-0

Total Marks: 100

Theory: 80 Marks

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 12 Marks.

UNIT-I

1. Meaning, Scope and Types of Research in Music.
2. Priority Areas of Research in music.

UNIT-II

3. Sources of Research in Music.
4. Sources and tools of Data Collection.

UNIT-III

5. Pre Requisites for the Selection of Research Topic.
6. Preparation of Synopsis and Research Proposal.

UNIT-IV

7. Analytical Study of the following:
 - i. Preface
 - ii. Introduction
 - iii. References
 - iv. Foot Notes
8. Writing of Abstract and Importance of Appendix and Bibliography in Research Project.

BOOKS RECOMMENDED:

1.	Sangeet main Shodh Pravidhi	Dr. Ravi Sharma
2.	Nibandh Sangeet	Laxmi Naryan Garg Sangeet Karyala Hathras. 1989
3.	Music And Fine Arts In the Devotional Tradition of India	Saurali Goswami, A.P.H.Publishing Corporation. DariyaGanj, 2005
4.	Dhwani Aur Sangeet	Lalit Kishor Singh
5.	Sangeet Mein Anusandhan Ki Smasayian Aur Kshetar	Dr. Subhadra Chaudhary
6.	Sangeet Evam Shodh Parvidhi	Dr. Manorma Sharma
7.	Shodh Parvidhi	Dr. Vinay Mohan Sharma
8.	Problems and Areas of Research in Music	Dr. Subhadra Chaudhary
9.	Research Methodology	Dr. B.M. Jain
10	Bhartiya Sangeet Mein Shodh Parvidhi	Dr. Alka Nagpal
11	Bhartiya Sangeet Mein Anusandhan Ki Smasayian	Dr. Vandana Sharma
12	Foundation of Behavioral Research (IIInd Edition)	Fred N.Kerlinger
13	Behavioral Research–A Conceptual Approach	Fred N.Kerlinger
14	Foundation of Behavioral Research IIIrd Edition	Fred N.Kerlinger
15	Research Methods in Social Relations	Selltiz, Johda, Morton, Deutsch and Stuart Cook
16	Research Methodology	Ranjit Kumar
17	Research in Education	John W. Best, James V. Kahan
18	Shaikshik Anusandhan ke mool Tatv	Sukhia and Mehrotra
19	Shaikshik Anusandhan	Dr. Lokesh Kaul
20	Sangeet Kala Ke Vividh Ayaam	Sanjay Prakashan
21	Psychological Effects of Music, Cyber Tech Publications	Dr. M.P. Mehta

Master of Arts (Music Instrumental) Semester -IV
Session 2024-2025
Practical-VII (Stage Performance)
Course Code: MMIP-4353

Course Outcomes:

CO 1: The objective of this course is to make student good stage performer covering all the aspects of Ragas presentation, Gayan Shailies (Folk, Light & Classical) along with the knowledge of Taalas.

CO 2: This course prepares the students to learn and perform the art keeping in mind all the practical aspects. This course will add the wider scope of Classical Music and will preparation for the National Eligibility Test.

Master of Arts (Music Instrumental) Semester-IV

Session 2024-25

Practical -VII (Stage Performance)

Course Code: MMIP-4353

Examination Time: As par Requirement

L-T-P (Credits):0-0-4

Total Marks:100

Practical: 80

CA:20

Instructions for the Examiners:

The Examination will be conducted by a Board of Examiners consisting of Head of Department, Internal and External Examiners in the presence of audience including students and teachers. Question paper is to be set on the spot.

Candidates are required to demonstrate Raga of own choice (among prescribed in **Practical - VIII (Viva -Voce)** with Alaap, Jod Jhala, Maseetkhani Gat & Razakhani Gat followed by Jhala.

Harmonium is allowed only for light music performance.

1. Raga Performance:

- i) Two Maseetkhani Gat
- ii) Razakhani Gats in all Ragas.

- 2. Thumari
- 3. One Cinematic Song.
- 4. Tuning of Instrument.
- 5. Ability to play the Thekas of Jhumra, Dhamaar, Ada Chautal on hand and Tabla up to chaugun Layakaries.

Books Recommended

Sr. No.	Name of the Book	Author
1.	Hindustani Sangeet Kramik Pustak Malika(I-VI)	V.N. Bhatkhande
2.	Naveen Khyaal Rachnavali (I &II)	Dr. Shankar Lal Mishra
3.	Abhinav Geet Manjari	Dr. S.N. Ratanjankar
4.	Raag Parichay (I-VI)	Harish Chandar Srivastava
5.	Avhinav Geetanجلي(I-VI)	Pt. Ramashraya Jha
6.	Raag Rehasya	Acharaya K.C.D. Brahaspati
7.	Swaranجلي	Dr. Prabha Attre
8.	Sarang Ke Prakaar	J.T.Shah
9.	Punjab Diyaan Lok Dhuna	Gurpartap Singh Gill

Master of Arts (Music Instrumental) Semester -IV
Session 2024-2025
Practical-VIII (Viva Voce)
Course Code: MMIV-4354

Course Outcome:

CO1: This course introduces the students to critical and comparative study of Raagas prescribed in course.

CO2: This course prepares the students to understand practical as well as theoretical aspects of Raagas. This course will add the wider scope of Classical Music and will preparation for the National Eligibility Test.

Master of Arts (Music Instrumental) Semester-IV
Session 2024-25
Practical -VIII (Viva Voce)
Course Code: MMIV-4354

Examination Time: As par Requirement

L-T-P (Credits):0-0-4
Total Marks:100
Practical: 80
CA:20

Instructions for the Examiners:

The Examination will be conducted by a Board of Examiners consisting of Head of Department, Internal and External Examiners. Question paper is to be set on the spot. Marks would be awarded on the basis of **Performance and Viva-Voce**.

1. Presentation of elaborative Drut Khyaals in all of the following Ragas with Critical & Comparative approach:
Lalit, Jagkauns, Kalawati, Puriya Dhanashri, Bilaskhani Todi, Darbari.
2. Candidate has to answer all the queries put by the examiner.

Books Recommended

Sr. No.	Name of the Book	Author
1.	Hindustani Sangeet Kramik Pustak Malika(I-VI)	V.N. Bhatkhande
2.	Naveen Khyaal Rachnavali (I &II)	Dr. Shankar Lal Mishra
3.	Abhinav Geet Manjari	Dr. S.N. Ratanjankar
4.	Raag Parichay (I-VI)	Harish Chandar Srivastava
5.	Avhinav Geetanjali(I-VI)	Pt. Ramashraya Jha
6.	Raag Rehasya	Acharaya K.C.D. Brahaspati
7.	Swaranjali	Dr. Prabha Attre
8.	Sarang Ke Prakaar	J.T.Shah
9.	Punjab Diyaan Lok Dhuna	Gurpartap Singh Gill

Master of Arts (MUSIC INSTRUMENTAL) Semester – IV

Session 2024-2025

Research Project (Minor)

Course Code: MMID-4355

Course Outcomes:

CO 1: This course will enhance the research interests of the students.

CO 2: This course will add to the knowledge of the students, the wider scope of Research in Music.

CO 3: This course will give an extensive knowledge of other continents in which research of music developed.

Master of Arts (MUSIC INSTRUMENTAL) Semester – IV

Session 2024-2025

Course Code: MMID-4355

Course Title: Research Project (Minor)

L-T-P (Credits):0-0-6

Total Marks: 100

Practical: 80

CA: 20

NOTE:

Student is required to prepare one research project. Submitted projects must reach to the Secrecy Branch of Kanya **Maha Vidyalaya, Jalandhar in time i.e. 30 April** of the IV Semester.

- Research project should base on any topic prescribed in the syllabus of Semester I to IV of M.A.
- Project should be limit up to 25-30 pages.
- Research Methodology to be duly adopted in the project properly.

The viva of the same will be conducted by practical Examiner in the presence of open audience.

Faculty of Performing and Visual Arts

**SYLLABUS
Of
INDIAN CLASSICAL DANCE (KATHAK)
For
Bachelor of Arts (Semester I & II)**

(Under Credit Based Continuous Evaluation Grading System)

Session: 2024-25



**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 (Semester-I)

Indian Classical Dance (Kathak) (Elective)

Credit Based Continuous Evaluation Grading system (CBCEGS)

Session: 2024-25

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	40	40	20	3 Hours
BARM-1156	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 (Semester-II)
Indian Classical Dance (Kathak) (Elective)
Credit Based Continuous Evaluation Grading system (CBCEGS)
Session: 2024-25

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	40	40	20	3 Hours
BARM-2156	Indian Classical Dance (Kathak) Practical	E	0-0-4	0-0-2					20 Min. for each student
		Total Credits		04					

DSC: Discipline Specific Course

Semester-I
SKILL ENHANCEMENT COURSE (SEC- I)
DANCE

SEC I: DANCE

Course Code	Course Name	Course Type	Hours per Week	Credits L-T-P	Marks				Examination Time (in Hours)
					Total	Th.	P	CA	
SEC I	DANCE	C	6	0-0-3	75	-	60	15	5 Hours

Bachelor of Arts Semester-I (Session 2024-25)
Indian Classical Dance (Kathak)
Course Code: BARM-1156
Theory & Practical

Course Outcomes:

Upon successful completion of this course student will be able to know the basic concepts of Dance, which are –

CO1. During the process of graduation course while taking up classical dance as elective subject, Students are actually toned physically, mentally and artistically

Co2. Learning and practicing dance improves muscle tones, muscle strength, endurance and fitness.

Co3. It tones thighs, pelvis and arms, with peculiarities of body movements in art of dance.

Co4. Regular training and practice enables flexibility in body and help in various body movements during performance.

Bachelor of Arts Semester-I (Session 2024-25)
Indian Classical Dance (Kathak)
Course Code: BARM-1156
Theory

Total Marks: 100

Time: 3 Hours

Theory: 40

Pr: 40

CA: 20

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 08 Marks.

Unit -I

1. Origin and development of Kathak Dance from Ancient to Mughal period.
2. Definition of the following technical terms:
Theka, Tatkar, Thaata, Tihai, Aamad, Salami, Tora, Paran,

Unit - II

3. Study of Asmyuktahasta.
4. Study of Rasa and their importance in Kathak Dance.
5. Role of Dance in Society.

Unit - III

6. Knowledge of the Folk Dances of Punjab with their style, costume and music.
7. (a) Description of following talas with their Thaah, Dugun, Tigun and Chaugun Layakaries
 - (i) Teentaal
 - (ii) Rupak
 - (iii) Kehrva
- (b) Recognition of the following taals through some bols given by the paper setter:
 - (i) Teentaal
 - (ii) Rupak

(iii) Kehrva

Unit - IV

8. Notation of following material in Teen Taal.

- (a) Thaah, Dugun and Chaugun Layakaries
- (b) Thaata -1
- (c) Tehai – 1
- (d) Amad – 1
- (e) Salami – 1
- (f) Tora – 2
- (g) Paran – 1
- (h) ChakardarParan – 1
- (i) Kavita – 1

9. Notation of Nagma in Teen Taal.

10. Comparative study of above Taals.

Books Recommended

Sr. No.	Name of the Book & Author
1.	KathakNrityaKaPrichey,SubhashniKapoor ,Radha Publications, New Delhi, 1997.
2.	KathakSundaryatmak, ShashtriyaNritya , Shikha Kharey, Knishka Publishers, New Delhi, 2005.
3.	Atihasik Pripeksh Mein KathakNaritya , MAYA TAK,Knishka Publishers, New Delhi, 2006
4.	Folk dances of utter paradesh, Dr. Rashmi Nanda.
5.	KathakNarityaShiksha, Dr. Puru Dadhich, Bindu Parkashan

Bachelor of Arts Semester-I (Session 2024-25)

Indian Classical Dance (Kathak)

Course Code: BARM-1156

Practical

Time: 40 Minutes

Marks: 40

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.

Practical demonstration of the following:

1. Knowledge of Teen Taal with the following material:

- a) Tatkar in Thaah, Dugun, Tigun and ChaugunLayakaries
- b) Stuti
- c) Thaata – 2
- d) TIhai – 1
- e) Amad – 1
- f) Salami – 1
- g) Tora – 2
- h) Paran – 1

- i) Chakardar Paran – 1
- j) Kavita – 1
- k) Gat Nikas
2. Padhant of whole material by hand as mentioned above.
3. Recognition of the compositions such as Tehai, Layakaries etc. (Asked by the Examiner)
4. Ability to play Nagma on Harmonium in Teen Taal.
5. Ability to play Theka of Teental on Tabla.
6. Ability to demonstrate the Folk Dances of Punjab.

Books Recommended

Sr. No.	Name of the Book & Author
1.	Kathak Nritya Ka Prichey, Subhashni Kapoor, Radha Publications, New Delhi, 1997.
2.	Kathak Sundaryatmak Shashtriya Nritya, Shikha kharey, Krishka Publishers, New Delhi, 2005.
3.	Atihasik Pripeksh Mein Kathak Nritya, Maya Tak, Knishka Publishers, New Delhi, 2006.
4.	Kathak Pravesika, Guru Tirath Ram Azad.

Bachelor of Arts Semester-II (Session 2024-25)
Indian Classical Dance (Kathak)
Course Code: BARM-2156
Theory & Practical

Course Outcomes:

Upon successfully completion of this course student will be able to know the basic concepts of Dance, which are –
CO1. During the process of graduation course while taking up classical dance as elective subject, Students are actually toned physically, mentally and artistically

Co2. Learning and practicing dance improves muscle tones, muscle strength, endurance and fitness.

Co3. It tones thighs, pelvis and arms, with peculiarities of body movements in art of dance.

Co4. Regular training and practice enables flexibility in body and help in various body movements during performance.

Bachelor of Arts Semester-II (Session 2024-25)
Indian Classical Dance (Kathak)
Course Code: BARM-2156
Theory

Total Marks: 100

Time: 3 Hours

Theory: 40

Pr: 40

CA: 20

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 08 Marks.

Unit -I

1. Definition of the following:—Kavit, Chakardar Paran, Bhaav, Kasak, Masak, Vandana, Gat, Laya.
2. Knowledge of: (i) Four neck movements (ii) Eight eye glances. (iii) Seven eye—brow movements. (iv) Nine head movements.

Unit-II

3. Study of Smyukta Mudras based on Abhinaya Darpan.
4. Origin & Development of Bharat-Natyam
5. Historical background of the Folk Dances of Rajasthan with its music, costume and style.

Unit-III

6. Importance of Vocal & Instrumental Music with Dance
7. Essay on Importance of Tal and Lehra in Kathak Dance.

Unit-IV

8. Writing notation of Jhaptal with its:
 - i. Thaah, Dugan, Tigun and Chaugun Layakaries
 - ii. Thaah – 1
 - iii. Tehai – 1
 - iv. Amad – 1
 - v. Tora – 1
 - vi. Paran – 1

- vii. ChakardarParan – 1
9. Descriptions of following taalas with their:
Thaah, Dugun, Tigun and Chaugun Layakaries of Thekas.
i) Jhaptal ii) Ektaal iii) Dadra
10. Comparative study of above mentioned Taals.

Bachelor of Arts Semester-II (Session 2024-25)
Indian Classical Dance (Kathak)
Course Code: BARM-2156
Practical

Time: 40 Minutes

Marks: 40

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.

Practical demonstration of the following:

1. Teen Taal with the following material:
 - i. Tatkar in Thaah, Dugun, Tigun and Chaugun Layakaries.
 - ii. Stuti
 - iii. Thaata – 2
 - iv. Tehai – 1
 - v. Amad – 1
 - vi. Salami – 1
 - vii. Tora – 2
 - viii. Paran – 1
 - ix. Chakardar Paran – 1
 - x. Kavita – 1
2. Jhaptal with the following material:
 - i. Tatkar with its Thaah, Dugun, Tigun and Chaugun Layakaries.
 - ii. Thaata – 1
 - iii. Tehai – 1
 - iv. Amad – 1
 - v. Tora – 1
 - vi. Paran – 1
 - vii. ChakardarParan – 1
3. Padhant of whole material by hand as mentioned above.
4. Recognition of the compositions such as Tehai, Layakaries etc. asked by the Examiner.
5. Three Gat Nikas in Taal.
6. Ability to demonstrate Punjabi or Rajasthani Folk Dance
7. Ability to play Nagma on Harmonium in Teentaal & Jhaptal
- 8.

Books Recommended

Sr. No.	Name of the Book & Author
1.	Kathak Nritya Ka Prichey Subhashni Kapoor Radha Publications New Delhi 1997.
2.	Kathak Sundaryatmak Shashtriya Nritya Shikha Kharey Knishka Publishers New Delhi 2005.
3.	Etihask Pripeksh Mein Kathak Nritya Maya Tak Knishka Publishers New Delhi 2006.
4.	Kathak Praveshika Guru Tirath Ram Azad.

Semester-I
SKILL ENHANCEMENT COURSE (SEC) - I)
DANCE

Course Outcomes:

Upon successfully completion of this course student will be able to perform :

CO1. Folk Dance of Punjab (BHANGRA) and Bollywood Dance forms.

CO2. Folk Dance of Rajasthan (Ghoomar) and Semi Classical Dance Form.

CO3. Folk Dance of Asam (Beehu) and Patriotic Dance.

Semester-I
SKILL ENHANCEMENT COURSE (SEC) - I)
DANCE

Time: 5 Hours

Max. Marks: 60

LTP Credits: 0-0-3

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. Knowledge of Folk Dance of Punjab Bhangra. | 10 Marks |
| 2. Knowledge of Bollywood Dance. | 10 Marks |

UNIT-II

- | | |
|---|----------|
| 3. Knowledge of Semi Classical Dance (Bollywood). | 10 Marks |
| 4. Folk Dance of Ghumar (Rajasthan). | 10 Marks |

UNIT-III

- | | |
|--------------------------------|----------|
| 5. Folk Dance of Assam (Bihu). | 10 Marks |
| 6. Any Patriotic Dance. | 10 Marks |

Books Recommended

Sr.	Name of the Book & Author
1.	Folk Dances of India, Sharif Muhammad, Madhya Pradesh Hindi Granth Academy Bhopal, 2023
2.	Bharat ke Nritya, Leela Venkatraman, Children's Book Trust, 2021
3.	Folk Dances of India Unity in Diversity, Shovna Narayan, Shubhi Publications Gurgaon, 2021
4.	Celebration of Indian Folk Dances, Jiwan Pani, Publication Division Ministry of Information & Broadcasting, 2000.

Faculty of Performing and Visual Arts

**SYLLABUS
Of
INDIAN CLASSICAL DANCE (KATHAK)
For
Bachelor of Arts (Semester III & IV)**

**(Under Credit Based Continuous Evaluation Grading System)
(12+3 System of Education)**

Session: 2024-25



**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-III)
Indian Classical Dance (Kathak)
Session 2023-24

Bachelor of Arts Semester - III										
Course Code	Course Title	Course Type	Hours/ week	Credit L-T-P	Total Credits	Marks				Examination time(in Hours)
						Total	Ext.		CA	
							L	P		
BARM - 3156	Indian Classical Dance (Kathak)	Elective	2-0-2	2-0-2	04	100	40	40	20	3+3

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-IV)
Indian Classical Dance (Kathak)
Session 2023-24

Bachelor of Arts Semester - IV										
Course Code	Course Title	Course Type	Hours/ week	Credit L-T-P	Total Credits	Marks				Examination time(in Hours)
						Total	Ext.		CA	
							L	P		
BARM - 4156	Indian Classical Dance (Kathak)	Elective	2-0-2	2-0-2	04	100	40	40	20	3+3

Bachelor of Arts Semester-III
Session 2024-25
Course Title: Indian Classical Dance (Kathak)
Course Code: BARM: 3156
(Theory & Practical)

Course Outcomes:

CO1. During the process of graduation course while taking up classical dance as elective subject , students are actually toned physically, mentally and artistically

CO2. Learning and practicing dance improves muscle tones, muscle strength, endurance and fitness.

CO3. It tones thighs, pelvis and arms, with peculiarities of body movements in art of dance.

CO4. Regular training and practice enables flexibility in body and help in various body movements during performance.

Bachelor of Arts Semester-III
Session 2024-25
Course Title: Indian Classical Dance (Kathak)
Course Code: BARM: 3156
(Theory)

Total Marks: 100

Time: 3 Hours

Theory: 40

Pr: 40

CA: 20

L	T	P	Total Credit
2	0	2	4

Instructions for the Paper-Setter

The paper setter will set eight questions of equal marks. 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 into 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. Study of Tandava and Lasya.
2. Study Of Nayak - Nayika Bhedas according to Abhinaya Darpan.
3. Study of the Kathakali Dance with its historical background, style costumes and music etc.

UNIT-II

4. Knowledge of Bhav in Kathak Dance.
5. Knowledge of the Folk Dance of Uttar Pradesh.
6. Biography and contribution of the following Dance Gurus in their respective field of specialization.
i) Uday Shankar ii) Shambhu Maharaj
7. Essays on: i) Relation of Dance with other Fine Arts.
i) Dancing: A Door to Devine.

UNIT-III

8. Notations of :

(i) Ektaal (Matra-12)

- a. Tatkar in Thah, Dugun&ChougunLayakaries.
- b. Thaat- 2
- c. Tehai-1
- d. Amad-1
- e. Salami-1
- f. Tora-2
- g. Paran-1
- h. ChakardarParan -1
- i. Kavita-1

(ii) Sooltaal (Matra-10)

- a. Tatkar in Thah, Dugun&ChougunLayakaries
- b. Thaat- 2
- c. Tehai-1
- d. Amad-1
- e. Salami-1
- f. Tora-2
- g. Paran-1
- h. ChakardarParan -1
- i. Kavit-1

(iii) Teentaal (Matra -16)

- a. Tatkar in Thah, Dugun & Chougun Layakaries.
- b. Thaat- 2
- c. Tehai-1
- d. Amad-1
- e. Salami-1
- f. Tora-2
- g. Paran-1
- h. ChakardarParan -1
- i. Kavit-1

UNIT: IV

9. Description and Notation of the following Talas in Thah, Dugun, Tigun and Chaugun layakaries:

(i)Ektaal (ii) Sooltaal (iii) Teentaal.

10. Notation of Nagma in: (i) Ektaal (ii) Sooltaal

Bachelor of Arts Semester-III
Session 2024-25
Course Title: Indian Classical Dance (Kathak)
Course Code: BARM: 3156
(Practical)

Marks: 40

Time: 40 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. Ektaal (Matra-12)

- a. Tatkar in Thah, Dugun & Chougun Layakaries.
- b. Thaat- 2
- c. Tehai-1
- d. Amad-1
- e. Salami-1
- f. Tora-2
- g. Paran-1
- h. Chakardar Paran -1
- i. Kavit-1

2. Sooltaal (Matra-10)

- a. Tatkar in Thah, Dugun & Chougun Layakaries.
- b. Thaat- 2
- c. Tehai-1
- d. Amad-1
- e. Salami-1
- f. Tora-2
- g. Paran-1
- h. Chakardar Paran -1
- i. Kavit-1

3. Teentaal(Matru -16)

- a. Tatkar in Thah, Dugun & Chougun Layakaries.
- b. Thaat- 2
- c. Tehai-1
- d. Amad-1
- e. Salami-1
- f. Tora-2

- g. Paran-1
- h. Chakardar Paran -1
- i. Kaviti-1
- 4. Practical demonstration of Three Gat Nikas.
- 5. Padhant of all the Practical material on hand mentioned above.
- 6. Ability to demonstrate Theka of Ektaal, Teentaal and Sooltaal by hand in Ekgun, Dugun, and Chaugun layakaries.
- 7. Practical demonstration of Samyukta Hastas according to Abhinaya Darpan.
- 8. Ability to play Theka of Sooltaal on Tabla.
- 9. Ability to sing a Bhajan by accompanied Harmonium.

Books Recommended

Sr. No.	Name of the Book & Author
1.	Kathak Nritya Ka Prichey, Subashni Kapoor, Radha Publications, New Delhi, 1997.
2.	Kathak Soundaryatmak Shashtriya Nritya, Shikha Kharey, Knishka Publishers, New Delhi, 2006.
3.	Atihasik Pripeksh Mein Kathak Nritya, Maya Taak, Knishka Publishers, New Delhi, 2005.
4.	Nibandh Sangeet, Laxmi Narayan Garg, Sangeet Karyalaya, Hathras, 2004.
5.	Kathak Nritya Shiksha Part-1, Dr. Puru Dadhich, Bindu Prakashan, Ujjain (MP)
6.	Folk dance Of Northen India, Dr. Arohi Walia.

Bachelor of Arts Semester-IV
Session 2024-25
Course Title: Indian Classical Dance (Kathak)
Course Code: BARM: 4156
(Theory & Practical)

Course Outcomes:

CO1. During the process of graduation course while taking up classical dance as elective subject , students are actually toned physically, mentally and artistically

CO2. Learning and practicing dance improves muscle tones, muscle strength, endurance and fitness.

CO3. It tones thighs, pelvis and arms, with peculiarities of body movements in art of dance.

CO4. Regular training and practice enables flexibility in body and help in various body movements during performance.

Bachelor of Arts Semester-IV
Session 2024-25
Course Title: Indian Classical Dance (Kathak)
Course Code: BARM: 4156
(Theory)

Total Marks: 100

Time: 3 Hours

Theory: 40

Pr: 40

CA: 20

L	T	P	Total Credit
2	0	2	4

Instructions for the Paper-Setter

The paper setter will set eight questions of equal marks. 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 into 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. Study of Nritt, Nritya and Natya.
2. Study of different Gharanas of Kathak with their characteristics.
3. Study of Odissi Dance with its historical background, style costumes and music etc.

UNIT-II

4. Study of Abhinaya Bhedas according to Abhinaya Dapan.
5. Knowledge of the Folk Dances of Himachal Pradesh.
6. Biography and Contribution of the following Kathak Gurus with their contributions in the field of dance. (i) Birju Maharaj (ii) Sunder Prasad
7. Essay on the following topics: - (i) Dance and Religion. (ii) The Role of Dance in Indian films.

UNIT-III

8. Notation of:

(i) DhamarTaal (Matra-14)

1. Tatkar in Thah, Dugun & Chougun Layakaries.
 - a) Thaat- 2
 - b) Tehai-1
 - c) Amad-1
 - d) Salami-1
 - e) Tora-2
 - f) Paran-1
 - g) Chakkardar Paran -1
 - h) Kaviti-1

(ii) BasantTaal (Matra-9)

- a) Tatkar in Thah, Dugun & Chougun Layakaries.
- b) Thaat- 2
- c) Tehai-1
- d) Amad-1
- e) Salami-1
- f) Tora-2
- g) Paran – 1
- h) Chakardar Paran-1
- i) Kavit-1

(iii) Teentaal (Matra -16)

- a) Tatkar in Thah, Dugun & Chougun Layakaries.
- b) Thaat- 2
- c) Tehai-1
- d) Amad-1
- e) Salami-1
- f) Tora-2
- g) Paran-1
- h) Chakardar Paran -1
- i) Kavit-1

UNIT: IV

9. Description and notation of the following Talas in Thah, Dugun, Tigun and Chaugunlayakaries:

i) Dhamar Taal (ii) Basant Taal (iii) Teen Taal

10. Notation of Nagma in:

i) Dhamar Taal (ii) Basant Taal (iii) Teen Taal

Bachelor of Arts Semester-IV
Session 2024-25
Course Title: Indian Classical Dance (Kathak)
Course Code: BARM: 4156
(Practical)

Marks: 40

Time: 40 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.

Practical Demonstration of the following:

1. DhamarTaal (Matra-14)

- a) Tatkar in Thah, Dugun & Chougun Layakaries.
- b) Thaat- 2
- c) Tehai-1
- d) Amad-1
- e) Salami-1
- f) Tora-1
- g) Paran-1
- h) Chakardar Paran-1
- i) Kavit-1

2. BasantTaal (Matra-9)

- a) Tatkar in Thah, Dugun & Chougun Layakaries.
- b) Thaat- 2
- c) Tehai-1
- d) Amad-1
- e) Salami-1
- f) Tora-1
- g) Paran-1
- h) Chakardar Paran-1
- i) Kavit-1

3. Teentaal (Matra -16)

- a) Tatkar in Thah, Dugun & Chougun Layakaries.
- b) Thaat- 2
- c) Tehai-1
- d) Amad-1
- e) Salami-1
- f) Tora-2
- g) Paran-1
- h) Chakardar Paran -1
- i) Kavit-1

4. Practical demonstration of Gat Bhava based on Holi Leela.
5. Padhant of all the Practical material mentioned Taals in above.
6. Ability to demonstrate Theka of Dhamar Taal, Basant Taal and Teen Taal by hand in Single, Dugun and Chaugun layakaries.
7. Practical demonstration of any semi classical dance based on Bollywood Song.
8. Ability to play the theka of Basant Taal on Tabla.
9. Ability to sing a Sufi composition with Harmonium.

Books Recommended

Sr. No.	Name of the Book & Author
1.	Kathak Nritya Ka Prichey - Subashni Kapoor - Radha Publications New Delhi 1997.
2.	Kathak Soundaryatmak Shashtriya Nritya- Shikha Kharey,-Knishka Publishers, New Delhi 2006.
3.	Atihasik Pripeksh Mein Kathak Nritya-Maya Taak-Knishka Publishers, New Delhi 2005.
4.	Nibandh Sangeet-Laxmi Narayan Garg-Sangeet Karyalaya, Hathras 2004.
5.	Kathak Nritya Shiksha Part-1-Dr. Puru Dadhich –Bindu Prakashan, Ujjain (MP).
6.	Folk dance Of Northern India-Dr. Arohi Walia.

Faculty of Performing and Visual Arts

**SYLLABUS
Of
INDIAN CLASSICAL DANCE (KATHAK)
For
Bachelor of Arts (Semester V & VI)
(Under Continuous Evaluation System)
(12+3 System of Education)**

Session: 2024-25



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

Kanya Maha Vidyalaya, Jalandhar (Autonomous)
SCHEME AND CURRICULUM OF EXAMINATIONS OF THREE YEAR DEGREE PROGRAMME
Under Continuous Evaluation System

Bachelor of Arts (Semester-V)
Indian Classical Dance (Kathak)

Session 2024-25

Bachelor of Arts Semester - V							
Course Code	Course Title	Course Type	Marks				Examination time (in Hours)
			Total	Ext.		CA	
				L	P		
BARM -5156	Indian Classical Dance (Kathak)	Elective	100	40	40	20	3

Kanya Maha Vidyalaya, Jalandhar (Autonomous)
SCHEME AND CURRICULUM OF EXAMINATIONS OF THREE YEAR DEGREE PROGRAMME
Under Continuous Evaluation System

Bachelor of Arts (Semester-VI)
Indian Classical Dance (Kathak)

Session 2024-25

Bachelor of Arts Semester - VI							
Course Code	Course Title	Course Type	Marks				Examination time (in Hours)
			Total	Ext.		CA	
				L	P		
BARM -6156	Indian Classical Dance(Kathak)	Elective	100	40	40	20	3

Bachelor of Arts Semester-V(Session 2024-25)

INDIAN CLASSICAL DANCE (KATHAK)

Course Code: BARM-5156

Theory & Practical

Course outcomes:

Upon successfully completion of this course student will be able to know the basic concepts of dance, which are -

CO1. During the process of graduation course while taking up classical dance as a selective subject, students are actually toned physically, mentally and artistically

Co2. Learning and practicing dance improves muscle tones, muscle strength, endurance and fitness.

Co3. It tones thighs, pelvis & arms with peculiarities of body movements in art of dance.

Co4. Regular training and practice enables flexibility in body and help in various body movements during Performance.

Bachelor of Arts Semester-V (Session 2024-25)

INDIAN CLASSICAL DANCE (KATHAK)

Course Code: BARM-5156

Theory

Total Marks: 100

Time: 3 Hrs.

Theory: 40

Practical: 40

CA: 20

Instructions for the Paper Setters:

The paper setter will set eight questions of equal marks. 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 into 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. Origin and Development of Manipuri Dance.
2. Study of Kathak and Natwari Nritya.

Unit II

3. Detailed Study of Vritis.
4. Detailed Study of Gatis.
5. Origin of Taal and its Ten Prans.

Unit III

6. Detailed Study of Thumri.
7. Study of Folk Dances of Haryana.

Unit IV

8. Writing notation of Ada- Choutaal with its:
 - a. Thaah, Dugun, Tigun and Chaugun Layakaries
 - b. Amad-1
 - c. Tora-1
 - d. Tehai-1
 - e. Paran-1
 - f. Chakradar Paran-1
 - g. Farmaishi Paran-1
 - h. Kavit-1
9. Description of following Taals with their: Thaah, Dugun, Tigun and Chaugun Layakaries of Theka.
 - (a) Dadra (b) Astamangal (11 Matra) (c) Dhamar Taal
10. Comparative Study of above mentioned taals.

Bachelor of Arts Semester-V
(Session 2024-25)
INDIAN CLASSICAL DANCE (KATHAK)
Course Code: BARM-5156
PRACTICAL

Marks:40

Time: 40 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 MahaVidyalaya, Jalandhar.

Practical Demonstration of the following:

1. Ada-Choutaal (Matra- 14)

- a. Tatkar in Thaah, Dugun, Tigun and Chaugun Layakaries
- b. Amad-1
- c. Tora-2
- d. Tehai-2
- e. Paran-1
- f. Chakradar Paran-1
- g. Farmaishi Paran-1
- h. Kavit-1

2. Astamangal (Matra- 11)

- a. Tatkar in Thaah, Dugun, Tigun and Chaugun Layakaries
- b. Amad-1
- c. Tora-2
- d. Tehai-2
- e. Paran-1
- f. Chakradar Paran-1
- g. Farmaishi Paran-1
- h. Kavit-1

3. Teentaal(Matru -16)

- a) Tatkar in Thah, Dugun , Tigun and Chougun Layakaries.
- b) Thaat- 2
- c) Tehai-1
- d) Amad-1
- e) Salami-1

- f) Tora-2
 - g) Paran-1
 - h) Chakardar Paran -1
 - i) Kavita-1
4. Padhant of all the Practical material mentioned in above Taals.
 5. Ability to play the Theka of Teentaal & Dadra Taal on Tabla.
 6. Ability to play Nagma on Harmonium in Dadra & TeenTaal.
 7. Practical demonstration on any Sufi Composition.

Books Recommended

Sr. No.	Name of the Book & Author
1.	Kathak Nritya Ka Prichey, Subashni Kapoor, Radha Publications, New Delhi, 1997.
2.	Kathak Soundaryatmak Shashtriya Nritya, Shikha Kharey, Knishka Publishers, New Delhi, 2006.
3.	Atihasik Pripeksh Mein Kathak Nritya, Maya Taak, Knishka Publishers, New Delhi, 2005.
4.	Nibandh Sangeet, Laxmi Narayan Garg, Sangeet Karyalaya, Hathras, 2004.
5.	Kathak Nritya Shiksha Part-1 and 2 , Dr. Puru Dadhich, Bindu Prakashan, Ujjain (MP).
6.	Folk dances of Northen India, Dr. Aarohi Walia, Uni Star Publications, Chandigarh.

Bachelor of Arts Semester-VI (Session 2024-25)
INDIAN CLASSICAL DANCE (KATHAK)
Course Code: BARM-6156
Theory & Practical

Course outcomes:

Upon successfully completion of this course student will be able to know the basic concepts of dance, which are -

CO1. During the process of graduation course while taking up classical dance as elective subject, students are actually toned physically, mentally and artistically

Co2. Learning and practicing dance improves muscle tones, muscle strength, endurance and fitness.

Co3. It tones thighs, pelvis and arms with peculiarities of body movements in art of dance .

Co4. Regular training and practice enables flexibility in body and help in various body movements during performance.

Bachelor of Arts Semester-VI (Session 2024-25)

INDIAN CLASSICAL DANCE (KATHAK)

Course Code: BARM-6156

Theory

Total Marks: 100

Time: 3 Hrs.

Theory: 40

Practical: 40

CA: 20

Instructions for the Paper Setters:

The paper setter will set eight questions of equal marks. 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 into 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. Origin and Development of Satriya Dance.
2. Comparative Study of Indian and Western Dances.

Unit II

3. Study of Nayak Nayika Bhedas.
4. Guru Shishya Parampara.
5. Study of Natyashastra related to dance elements.

Unit- III

6. Study of Sathnak Bhedas according to Abhinaya Darpan.
7. Detailed Study of Folk Dances of Arunachal Pradesh.

Unit IV

8. Ability to write in notation Aarh, Kuarah, Viarh Layakaries in TeenTaal.
9. Writing notation of Pancham Swari Taal And Roopak Taal(Matru 7) with its:
 - a. Thaah, Dugun, Tigun and Chaugun Layakaries
 - b. Amad-1
 - c. Tora-1
 - d. Tehai-1
 - e. Paran-1
 - f. Chakradar Paran-1
 - g. Farmaishi Paran-1
 - h. Kaviti-1
 - i. Parmelu
10. Description of following Taals with their: Thaah, Dugun, Tigun and Chaugun Layakaries of Theka.
 - a) kehrva (b) Teen Taal (c) Sooltaal

Bachelor of Arts Semester-VI
(Session 2024-25)
INDIAN CLASSICAL DANCE (KATHAK)
Course Code: BARM-6156
PRACTICAL

Marks: 40

Time: 40 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 MahaVidyalaya, Jalandhar.

Practical Demonstration of the following:

1. Pancham Swari Taal (Matra- 15)

- a. Tatkar in Thaah, Dugun, Tigun and Chaugun Layakaries
- b. Amad-1
- c. Tora-2
- d. Tehai-2
- e. Paran-1
- f. Chakradar Paran-1
- g. Farmaishi Paran-1
- h. Kaviti-1

2. Roopak Taal (Matra-7)

- a. Tatkar in Thaah, Dugun, Tigun and Chaugun Layakaries
- b. Amad-1
- c. Tora-2
- d. Tehai-2
- e. Paran-1
- f. Chakradar Paran-1
- g. Farmaishi Paran-1
- h. Kaviti-1

3. Teen Taal (Matra- 16)

Tatkar in Thaah, Dugun, Tigun and Chaugun Layakaries

- a. Amad-1
- b. Tora-2

- c. Tehai-2
- d. Paran-1
- e. Chakradar Paran-1
- f. Farmaishi Paran-1
- g. Kaviti-1
- h. Premlu-1
- 4. Padhant of all the Practical material mentioned in above Taals.
- 5. Ability to play the Theka of Kehrvā and Roopak Taal on Tabla.
- 6. Ability to play Nagma on Harmonium in Kehrvā and Roopak Taal.
- 7. Practical demonstration on any Composition of Tarana.

Books Recommended

Sr. No.	Name of the Book & Author
1.	Kathak Nritya Ka Pricheya Subashni Kapoor Radha Publications, New Delhi 1997
2.	Kathak Soundaryatmak Shashtriya Nritya, Shikha Kharey, Knishka Publishers, New Delhi 2006
3.	Atihasik Pripeksh Mein Kathak Nritya, Maya Taak, Knishka Publishers, New Delhi 2005
4.	Nibandh Sangeet, Laxmi Narayan Garg, Sangeet Karyalaya, Hathras 2004
5.	Kathak Nritya Shiksha Part-1 and 2 , Dr. Puru Dadhich, Bindu Prakashan, Ujjain (MP)
6.	Folk dances of India, Dr. Aarohi Walia, Uni Star Publications, Chandigarh

Faculty of Performing & Visual Arts

Scheme & Syllabus Of

Certificate Course

Session: 2024-25



**The Heritage Institution
KANYA MAHA VIDYALAYA
JALANDHAR**

Certificate Course: Basics of Performing Arts (Music & Dance)

Course Objectives:

After the completion of this course students would be able to -

CO -1. Correlate internal hearing with singing and pitch identification.

CO -2. Identify and perform various rhythmic pattern of increasing complexity.

CO -3. Demonstrate proficiency on a primary voice, in stage performance.

CO -4. Regular training and practice of dance enables flexibility in body and help in various Body movements.

Course Title: Basics of Performing Arts (Music& Dance)
Course Code: CPAP-1361
Session 2024-25

Nature of Course: Practical

Duration: One Year

Credits: 2

Marks: 50

Method of Delivery: Lecture and Demonstration (1 Period per day)

Examination Pattern: Stage Performance & Viva Voce (40 Minutes)

Eligibility: 10+2 in any stream.

Course Contents

- Voice Training
- Correct Intonation of notes.
- Elementary knowledge of Rhythm.
- Alankaars.
- Light Music Compositions (Geet/Ghazal, Bhajan/Shabad)
- Knowledge of octaves.
- Elementary knowledge of finger technique and string exercises.
- Ability to play Open Chords (major & minor) with different Strumming patterns.
- Singing with Chords.
- Tatkar in Teen taal.
- Amad, Tora, Tukra, Tehai in Teen Taal.
- Any Stuti in kathak dance.
- Stage Performance of all of the above.

Suggested Readings

Sr. No.	Name of the Book	Author	Publishers
1.	Gayana Kala	Dr. Yashpal Sharma	Publication Bureau, Punjabi Univ., Patiala.
2.	Sangeet Roop	Dr. Davinder Kaur	Pearl Books Pvt. Ltd, Patiala.
3.	Sangeet Saar	Veena Mankaran	Raj Publishers, Jalandhar.
4.	Abhinav Sangeet Shiksha (Part-I)	Sh. N. Ratjankar	Sangeet Karyalaya, Hathras.
5.	Sangeet Shiksha	Mrs. Vijay Arora	AP Publishers, Jalandhar.
6.	Kathak Nritya Ka Prichey	Subhashni Kapoor	Radha Publications, New Delhi, 1997.

Faculty of Performing & Visual Arts

**Scheme
Of
Interdisciplinary Courses
For**

CREDIT BASED MASTERS PROGRAMMES
(Under Credit Based Continuous Evaluation Grading System)

Session: 2024-25



**The Heritage Institution
KANYA MAHA VIDYALAYA
JALANDHAR**

Inter Disciplinary Course

SCHEME AND CURRICULUM OF EXAMINATIONS
Credit Based Continuous Evaluation Grading System (CBCEGS)
Course Title: Basics of Music (Vocal)
(Session 2024-25)

Inter Disciplinary Course (Sem-I)								
Course Code	Course Title	Course Type	Hours Per Week	Credit L-T-P	Marks			Examination time (in Hours)
					Total	L	CA	
IDEM-1362	Basics of Music (Vocal)	IDE	4 Hours	4-0-0	100	80	20	3Hours

Inter Disciplinary Course

SCHEME AND CURRICULUM OF EXAMINATIONS
Credit Based Continuous Evaluation Grading System (CBCEGS)
Course Title: Basics of Music (Vocal)
(Session 2024-25)

Inter Disciplinary Course (Sem-III)								
Course Code	Course Title	Course Type	Hours Per Week	Credit L-T-P	Marks			Examination time (in Hours)
					Total	L	CA	
IDEM-3362	Basics of Music (Vocal)	IDE	4 Hours	4-0-0	100	80	20	3Hours

Inter Disciplinary Course (Credit Based)

COURSE-IDE

Course Title: Basics Music (Vocal)

Course Code: IDEM-1362

Course Outcomes:

CO1: The course will add to the knowledge of students about the musical journeys and contribution of eminent musicians, scholars and artists towards Hindustani Music.

CO 2: This course will give deep knowledge of technical terms of Hindustani Music.

CO 3: This course will give deep knowledge of

CO 4: This course will help the students to learn the Raga & Tala (Theoretically & Practically).

Inter Disciplinary Course (Credit Based)

COURSE-IDE

Course Title: Basics Music (Vocal)

Course Code: IDEM-1362

L	T	P	Total Credit
4	0	0	4

Total Marks: 100 (Th: 80+CA: 20)

Time: 3 hours

Note: Instructions for the Paper Setters:

The paper setter will set eight questions of equal marks. 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 into 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.

Unit – I

1. Define Music. Explain the types of Music.
2. Life Sketches: Tansen, Pt. Vishnu Narayan Bhatkhande.

Unit – II

3. Definition and Explanation of the following musical the terms: Vadi - Samvadi - Anuvadi – Vivadi.
4. Knowledge of following basic Technical Terms of Music: Swara, Saptak, Arov, Avroh, Alankar.
5. Study of Alankar.

Unit – III

6. Ability to write notations of any light composition in prescribed talas.
7. Importance of Laya & Tala in Music.

Unit – IV

8. Brief knowledge and uses of Raga Yaman in light Music.
9. Ability to write notations and playing on hands following talas: Dadra & Roopak.
10. PPT Presentation on any topic (Own choice) related to Music.

Suggested Readings

- Hmare Sangeet Ratan-Sangeet Karyalya, Hathras, 2004
- Sangeet Roop-Dr. Davinder Kaur
- Sangeet Saar-Veena Mankaran
- Raag Parichay(I-IV)-Sh. Harish Chandar Srivastava
- Sangeet Visharad-Basant, Sangeet Karyalya, Hathras,
- Sangeet Subodh-Dr. Davinder Kaur

Inter Disciplinary Course (Credit Based)

COURSE-IDE

Course Title: Basics Music (Vocal)

Course Code: IDEM-3362

Course Outcomes:

CO 1: This course will give theoretical & practical knowledge of Harmonium.

CO 2: This course will give an extensive knowledge of different theoretical aspects of Naad.

CO 3: This course will give an extensive knowledge of Use of
Multimedia in Music.

CO 4: This course will help the students to learn the Raga & Tala (Theoretically &
Practically).

Inter Disciplinary Course (Credit Based)

COURSE-IDE

Course Title: Basics Music (Vocal)

Course Code: IDEM-3362

L	T	P	Total Credit
4	0	0	4

Total Marks: 100 (Th: 80+CA: 20)

Time: 3 hours

Note: Instructions for the Paper Setters:

The paper setter will set eight questions of equal marks. 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 into 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.

Unit – I

1. Basic knowledge of Harmonium/Key-Board and method of playing

Harmonium/Key-Board.

2. Ability to Sing/Play/Write ten Alankars on instrument of own choice.

Unit – II

3. Experimental Study of Naad with the help of Tanpura.
4. Knowledge of basic technical terminology of Music: Pitch, Intensity, Timbre.
5. Concept of Raga & Jatties of Raagas.

Unit – III

6. Importance of Listening Music and Appreciation of Vocal Music
7. Use of Multimedia in Music.

Unit – IV

8. Ability to write notations and playing on hands following talas: Teen Taal & Kehrawa Taal.
9. Brief knowledge and uses of Raga Shivranjini in light Music.
10. PPT Presentation on any topic (Own choice) related to Music.

Suggested Readings

- Hmare Sangeet Ratan- Sangeet Karyalya , Hathras, 2004
- Sangeet Roop - Dr. Davinder Kaur
- Sangeet Saar- Veena Mankaran
- Raag Parichay(I-IV) - Sh. Harish Chandar Srivastava
- Sangeet Visharad - Basant , Sangeet Karyalya , Hathras, 2004
- Sangeet Subodh - Dr. Davinder Kaur