

**SSD GIRLS' COLLEGE**  
**DEPARTMENT OF MUSIC VOCAL**  
**Session: 2024-2025**  
**B.A. 1- SYLLABUS MUSIC VOCAL**

**Course: MUSIC VOCAL**

**B.A Part I ( Semester - I)**  
**Scheme of Examination**  
**Course Code: BMV117**

<b>BHS120</b>	<b>Theory</b> 3 Lectures/week	<b>MARKS</b>	<b>Practical</b> 6 Lectures/week	<b>TOTAL</b>
	<b>TIME IN HOURS</b>		<b>INTERNAL ASSESSMENT MARKS</b>	
<b>THEORY</b>	3	35	<b>15</b>	<b>50</b>
<b>PRACTICAL</b>	3	35	15	<b>50</b>
	Total Marks (Theory and Practical)			<b>100</b>

**Note ;** Internal Assessment will be based on internal test and attendance .

**Semester-I**  
**Music vocal**

**Course Outcomes:**

1. To provide knowledge about the musical journey and contribution of eminent musicians, scholars and artists towards Hindustani Music
2. To provide knowledge of musical terms of Hindustani Music.
3. To make them aware about gurmat sangeet and musical instruments.
4. To enable the students to learn the Raga & Tala (Theoretically & Practically).

## **MUSIC VOCAL (Theory)**

**Session: 2024-2025**

**Semester I**

### **INSTRUCTIONS FOR THE PAPER-SETTER**

- The question paper will consist of three sections: A, B, & C. Section A & B will have four questions from the respective sections of the syllabus and will carry 07 marks each. Section C will consist of 07 objective type questions which will cover the entire syllabus uniformly and will carry one mark each (7x1).
- While sending the syllabus to Paper Setter the syllabus prescribed for Practical Paper should also be sent.

### **INSTRUCTIONS FOR THE CANDIDATE**

Candidates are required to attempt two questions each from the sections A & B and the entire Section C is compulsory.

#### **SECTION-A**

- (1) Historical development of Music in the following Periods:
  - (a) Vedic Period
  - (b) Natyashastra
- (2) Definition and explanation of the following musical terms:  
Sangeet, aroh-avroh, Swara, Saptak, Taal, Laya
- (3) Importance of Music in human life.
- (4) Biographical sketches and contribution towards Indian Music of the following:
  - (a) Tansen
  - (b) Pandit Vishnu Narayan Bhatkhande

#### **SECTION-B**

- (5) Knowledge of the following instruments: Tanpura, Tabla, Harmonium
- (6i) Contribution of Sri Guru Nanak Dev ji to Indian Music.
- (7) Detailed description and notation of prescribed Ragas (Khayal) and Talas given below:  
Ragas: Bilawal, Kalyan  
Talas: Dadra, Kehrva, Teentaal
- (8) Elementary Knowledge of the following Ragas:  
Alhaiya Bilawal, Bhopali

**SEMESTER-I**  
**PAPER-B (PRACTICAL)**

**Max Marks:50**

**Internal Assessment: 15 Marks**

**(Internal Test: 10Marks**

**Time allowed: 20 minutes**

**Attendance: 5 Marks**

**Pass Marks: 35% in the subject**

**(Theory and Practical separately)**

- |                           |   |          |
|---------------------------|---|----------|
| (1) Performances Viva     | - | 25 Marks |
| (ii) Playing of Harmonium | - | 05 Marks |
| (iii) Playing of Tabla    | - | 05 Marks |

**INSTRUCTIONS FOR THE PAPER-SETTER/PRACTICAL EXAMINER**

- (i) There should not be more than 12 students in a batch for practical examination.
- (ii) Harmonium is not allowed as accompaniment in music(Vocal).
  - 1. Ability to sing Alankars in the prescribed Ragas.
  - 2. Ability to play 10 basic Alankars on Harmonium.
  - 3. One Drut Khayal in each of the following Ragas with simple Alaps and Tanas: Bilawal, Kalyan
  - 4. Ability to sing geet/lok geet.
  - 5. Ability to demonstrate the following Talas by hand in Ekgun and Dugun layakaries: Dadra, Kehrva, Teentaal.
- (6) Aaroh, Avroh and Pakar of the following Ragas: Alhaiya Bilawal, Bhopali

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**Session: 2024-2025**  
**B.A. 1- SYLLABUS MUSIC VOCAL**

**Course: MUSIC VOCAL**

**B.A Part I ( Semester -II)**

**Scheme of Examination**

**Course Code: BMV127**

<b>BHS120</b>	<b>Theory</b> 3 Lectures/week	<b>MARKS</b>	<b>Practical</b> 6 Lectures/week	<b>TOTAL</b>
	<b>TIME IN HOURS</b>		<b>INTERNAL ASSESSMENT MARKS</b>	
<b>THEORY</b>	3	35	<b>15</b>	<b>50</b>
<b>PRACTICAL</b>	3	35	15	<b>50</b>
	Total Marks (Theory and Practical)			<b>100</b>

**Note :** Internal Assessment will be based on internal test and attendance.

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**Semester-II**  
**Music vocal**

**Course Outcomes:**

1. To provide knowledge about the historical development of music in different periods.
2. To provide knowledge about the musical journeys and contribution of eminent musicians, scholars and artists towards Hindustani Music
3. To provide knowledge of musical terms of Hindustani Music.
4. To make them aware about gurmat sangeet and musical instruments.
- 5.** To enable the students to learn the Raga & Tala (Theoretically & Practically).

**B.A-1 MUSIC (VOCAL)**  
**SESSION :2024-25**  
**Semester II**

**INSTRUCTIONS FOR THE PAPER-SETTER**

- The question paper will consist of three sections: A, B, & C. Section A & B will have four questions from the respective sections of the syllabus and will carry 07 marks each. Section C will consist of 07 objective type questions which will cover the entire syllabus uniformly and will carry one mark each (7x1).
- While sending the syllabus to Paper Setter the syllabus prescribed for Practical Paper should also be sent.

**INSTRUCTIONS FOR THE CANDIDATES**

Candidates are required to attempt two questions each from the sections A & B and the entire Section C is compulsory.

**SECTION- A**

- (i). Historical development of Music in the following Periods:
- (a ) Ramayan                      (b) Mahabharat
- (ii) Definition and explanation of the following musical terms:  
Raag. Thaat., Pakar, Jaties of Ragas,,Naad
- (iii) Importance of Voice Culture in Music.
- (iv) Biographical sketches and contribution towards Indian Music of the following:
- (a) Pandit Vishnu Digambar Paluskar  
(b) Gujjar Ram Vasdev Ragi

**SECTION- B**

- (v) Classification of Indian Musical Instruments.
- (vi) Definition of the following in the context of Gurmat Sangeet:  
Raag, Mahla, Rahao, Ank
- (vii) Detailed description and notation of prescribed Ragas (Khayal) and Talas given below:  
Ragas: Khamaj, Bhopali  
Talas: Ektaal, Roopak, Teevra
- (viii) Elementary Knowledge of the following Ragas:  
Tilang, Deshka

## **PAPER-B (PRACTICAL)**

**Max Marks: 50**

**Internal Assessment - 15Marks**

**Time allowed: 20 minutes**

**(Internal Test = 10 Marks,**

**Attendance 5 Marks)**

**Pass Marks: 35% in the subject**

**(Theory and Practical separately)**

- |                           |            |
|---------------------------|------------|
| (i) Performances Viva     | - 25 Marks |
| (ii) Playing of Harmonium | - 05 Marks |
| (iii) Playing of Tabla    | - 05 Marks |

### **INSTRUCTIONS FOR THE PAPER-SETTER/PRACTICAL EXAMINER**

- (i) There should not be more than 12 students in a batch for practical examination.
- (ii) Harmonium is not allowed as accompaniment in Music (Vocal)
- (1) Ability to sing Alankars in the prescribed Ragas.
- (2) Ability to play these Alankars on Harmonium.
- (3) One Drut Khayal in each of the following Ragas with simple Alaps and Tanas: Khamaj, Bhopali.
- (4) One Vilambit Khayal in any of the Ragas prescribed in the course with simple Alaps and Tanas.
- (5) Ability to sing Shabad/Bhajan
- (6) Ability to demonstrate the following Talas by hand in Ekgun and Dugun layakaries: Ektaal, Roopak, Teevra.
- (7) Aaroh, Avroh and Pakar of the following Ragas: Tilang, Deshkar.

### **BOOKS RECOMMENDED FOR THEORY & PRACTICAL**

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 Nibandhavalī - Dr. Gurnam Singh, Published by Punjabi Univ., Patiala