FACULTY OF VISUAL ARTS & PERFORMING ARTS

SYLLABUS FOR THE

SUBJECT: MUSIC (VOCAL)

for the award of the Degree in

BACHELOR OF ARTS/ BACHELOR OF SCIENCE

(Offered under 3-year UG Degree Programme)

(Credit Based Grading System)
under NEP 2020

Batch: 2025–28

GURU NANAK DEV UNIVERSITY AMRITSAR

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Bachelor of Arts/Bachelor of Science Music (Vocal)
(CBGS) (under NEP 2020) (Batch 2025-28) (Semester System)
(Faculty of Visual Arts & Performing Arts)

SCHEME
MUSIC (VOCAL)
SEMESTER - I

Sr. No.	Course Code	Course Title	L	T	P	Total Credits	Marks
1.		MUSIC (VOCAL) (THEORY)	2	0	0	2	50
2.		MUSIC (VOCAL) (PRACTICAL)	0	0	2	2	50

SEMESTER - II

Sr. No.	Course Code	Course Title	L	T	P	Total Credits	Marks
1.		MUSIC (VOCAL) (THEORY)	2	0	0	2	50
2.		MUSIC (VOCAL) (PRACTICAL)	0	0	2	2	50

SEMESTER - III

Sr. No.	Course Code	Course Title	L	T	P	Total Credits	Marks
1.		MUSIC (VOCAL) (THEORY)	2	0	0	2	50
2.		MUSIC (VOCAL) (PRACTICAL)	0	0	2	2	50

SEMESTER - IV

Sr. No.	Course Code	Course Title	L	T	P	Total Credits	Marks
1.		MUSIC (VOCAL) (THEORY)	2	0	0	2	50
2.		MUSIC (VOCAL) (PRACTICAL)	0	0	2	2	50

SEMESTER - V

Sr. No.	Course Code	Course Title	L	T	P	Total Credits	Marks
1.		MUSIC (VOCAL) (THEORY)	2	0	0	2	50
2.		MUSIC (VOCAL) (PRACTICAL)	0	0	2	2	50

SEMESTER - VI

Sr. No.	Course Code	Course Title	L	T	P	Total Credits	Marks
1.		MUSIC (VOCAL) (THEORY)	2	0	0	2	50
2.		MUSIC (VOCAL) (PRACTICAL)	0	0	2	2	50

Bachelor of Arts/Bachelor of Science Music (Vocal)
(CBGS) (under NEP 2020) (Batch 2025-28) (Semester-I)
(Faculty of Visual Arts & Performing Arts)

SEMESTER–I

MUSIC (VOCAL)

(THEORY)

Time: 3 Hours **L T P**
Credits : 2 0 0
Marks: 50

Teaching 3 Periods per week

Instructions for the Paper Setters:-
Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). 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.

SECTION–A

1. Detailed Study of Tanpura and Sahayak Naad.
2. Definition and explanation of the following Musical Terms: Sangeet, Swar, Naad, Saptak, Jati.

SECTION–B

3. Contribution and Life Sketches of the following musicians: Tansen and Yamla Jatt.
4. Elementary knowledge of Wedding Song of Punjabi culture with special reference to Ghorian and Suhag.

SECTION–C

5. Description and notation of the following Ragas: Bilawal and Bhopali.
6. Description and notation of the following Taals : Teentaal, Dadra.

SECTION–D

7. Contribution of Sri Guru Nanak Dev Ji towards Indian Music.
8. Definition and explanation of the following terms in the context of Gurmat Sangeet : Raga, Mohalla, Rahao, Rababi.

Bachelor of Arts/Bachelor of Science Music (Vocal)
(CBGS) (under NEP 2020) (Batch 2025-28) (Semester-I)
(Faculty of Visual Arts & Performing Arts)

SEMESTER–I

MUSIC (VOCAL)

(PRACTICAL)

Practical Exam : 20 Min. for each student **L T P**

Credits: 0 0 2

Marks: 50

Periods/Week: 9

1. One Drut Khayal in each of the following Ragas with simple Alaps and Tanas: Bilawal and Bhopali.
2. One Sargam Geet from prescribed Ragas.
3. Ability to play five alankars on the Harmonium based on the BilawalThata.
4. Ability to recite Teental and Dadra showing Khali Tali with hand motion in Ekgun, Dhugan Layakaries.
5. Recitation of Ghorian.
6. Knowledge of the following non – detailed Ragas: Alahaiya Bilawal, Deshkaar

Books Recommended:-

1. Rag Parichya Part – I to IV by Shri Harish Chnder Srivastava.
2. Sangeet Shastra Darpan Part – II (Punjabi) published by Punjabi University, Patiala.
3. Sangeet Vishard Sangeet Karayalya, Hathras.
4. Sangeet Shastra Darpan Shanti Govardhan.
5. Sangeet Sudarshini, Dr. Narendra kaur, Kanishka Publishers, New Delhi.
6. Music for Life: Social and Psychological Objectives, Dr. Narendra Kaur, Kanishka Publishers, New Delhi.
7. Hamare Sangeet Rattan Sangeet Karyalaya, Hathras.
8. Kramik Pustak Malika by Vishnu Narayan Bhathkhande.
9. Sangeet Nibandhavli, Dr. Gurnam Singh, published by Punjabi University, Patiala.
10. Sikh Dharam Ate Bhakti Sangeet, Dr. Jitender Kaur.
11. Gurmat Sangeet (Vishesh Ank) Amrit Kirtan Trust, 422, 15/A, Chandigarh.

Bachelor of Arts/Bachelor of Science Music (Vocal)
(CBGS) (under NEP 2020) (Batch 2025-28) (Semester-II)
(Faculty of Visual Arts & Performing Arts)

SEMESTER–II

MUSIC (VOCAL)

(THEORY)

Time: 3 Hours

L T P
Credits: 2 0 0
Marks: 50

Teaching 3 periods per week

Instructions for the Paper Setters:-
Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). 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.

SECTION–A

1. Historical Development of Indian Music in Vedic Period
2. Definition and explanation of the following Musical Terms: Raga, Thata, Vadi, Samvadi, Meend.

SECTION–B

3. Salient features of Time Theory in Indian Music.
4. Contribution and Life Sketches of the following musicians: Pt.Vishnu Narayan Bhathkhande, Kuldip Manak.

SECTION–C

5. Description and notation of the following Ragas: Kalyan, Asavari, Kafi.
6. Description and notation of the following Taals: Kehrva, Ektal

SECTION–D

7. Contribution of Bhai Mardana towards Music.
8. Definition and explanation of the following terms in the context of Gurmat Sangeet Ashtpadi, Ank, Kirtaniya, Pada.

Bachelor of Arts/Bachelor of Science Music (Vocal)
(CBGS) (under NEP 2020) (Batch 2025-28) (Semester-II)
(Faculty of Visual Arts & Performing Arts)

SEMESTER–II

MUSIC (VOCAL)

(PRACTICAL)

Practical Exam : 20 Min. for each student **L T P**

Credits: 0 0 2

Marks: 50

Periods/Week: 9

1. One Drut Khayal in each of the following Ragas with simple Alaps and Tanas: Kalyan, Asavari, Kafi.
2. One Vilambit Khayal in any of the Ragas prescribed in the course with simple Alaps and Tanas.
3. Elementary Knowledge of the following non–detailed Ragas: Jaunpuri, Bhimplasi, Shudh Kalyan.
4. One Shabad from prescribed Ragas.
5. Ability to play five alankars on the Harmonium based on the Thatas of prescribed Ragas in the course.
6. Ability to recite Kehrva and Ektal showing Khali Tali with hand motion in Ekgun, Dhugan Layakaries.
7. Recitation of Suhag.
8. Ability to play thekas of Keharva & Dadra on Tabla.

Books Recommended:-

1. Rag Parichya Part – I, II and III by Shri Harish Chnder Srivastava.
2. Sangeet Shastra Darpan Part – II (Punjabi) published by Punjabi University, Patiala.
3. Sangeet Sudarshini, Dr. Narendra kaur, Kanishka Publishers, New Delhi.
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 Punjabi University, Patiala.
9. Sikh Dharam Ate Bhakti Sangeet, Dr. Jitender Kaur.
10. Gurmat Sangeet (Vishesh Ank) Amrit Kirtan Trust, 422, 15/A, Chandigarh.
11. Indian Music: A glance at its various Perspectives, Dr. Narendra kaur, Kanishka Publishers, New Delhi.

Bachelor of Arts/Bachelor of Science Music (Vocal)
(CBGS) (under NEP 2020) (Batch 2025-28) (Semester-III)
(Faculty of Visual Arts & Performing Arts)

SEMESTER–III

MUSIC (VOCAL)

(THEORY)

Time: 3 Hours **L T P**

Credits: 2 0 0

Marks: 50

Teaching 3 periods per week

Instructions for the Paper Setters:-

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). 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.

Instructions given to the examiners are as under:

1. There should not be more than fifteen students in a batch for practical examination.
2. Harmonium will only be allowed as Base Instrument in Vocal Music (Practical).
3. While sending the syllabus to paper setter in theory the syllabus prescribed for the practical paper should also be sent.
4. Candidate can take both subjects i.e. Vocal & Instrumental Music as elective subject.
5. Candidate can take Tabla subject along with Music Vocal or Music Inst.

SECTION–A

1. Historical Development of Indian Music during 14^{th} to 17^{th} century with special reference to Akbar Period.
2. Definition and explanation of the following Musical Terms: Alap, BolAlap, BolBaant, Upaj.

SECTION–B

3. Method of tuning your instrument (Tanpura).
4. Contribution and Life Sketches of the following musicians: Pt. Vishnu Digamber Pluskar and Prof. Kartar Singh

SECTION–C

5. Description and notation of the following Ragas: Bhimplasi, Des and Vrindavani Sarang.
6. Description and notation of the following Talas: Chartaal and Sooltal.

SECTION–D

7. Contribution of Sri Guru Arjan Dev Ji towards Music.
8. Salient features of Kirtan Chaunkis in special context of Gurmat Sangeet.

Books Recommended:

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 Punjabi University, 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 Punjabi University, Patiala.
9. Gurmat Sangeet, Prabandh ate Pasaar, Dr. Gurnam Singh.
10. Gurmat Sangeet (Vishesh Ank) Amrit Kirtan Trust, 422, 15/A, Chandigarh.
11. 'The great Artists of Punjab' by Balwant Gargi, GNDU Publications, Amritsar
12. 'Punjab de Parsidh Ragi Rababi' by Balbir Singh Kanwal, Singh Brothers, Amritsar.

Bachelor of Arts/Bachelor of Science Music (Vocal)
(CBGS) (under NEP 2020) (Batch 2025-28) (Semester-III)
(Faculty of Visual Arts & Performing Arts)

SEMESTER–III

MUSIC (VOCAL)

(PRACTICAL)

Practical Exam : 20 Min. for each student

L T P
Credits : 0 0 2
Marks: 50

Periods/Week: 9

Ability to play five alankars on the Harmonium based on the KafiThata.

1. One Vilambit Khayal in any of the Ragas prescribed in the course with simple Alaps and Tanas.
2. One Drut Khayal in each of the following Ragas with simple Alaps and Tanas: Bhimplasi, Des and Vrindavani Sarang.
3. One Lakshan Geet in Prescribed Raga.
4. One Dhrupad with Dugan Laykari in any of the prescribed Ragas.
5. Ability to recite Ektal and Sooltal showing Khali Tali with hand motion in Ekgun, Dhugan Layakaries.
6. Brief Knowledge of following Ragas: Dhnashri, Sorath and Madhmaad Sarang.
7. Ability to play theka of Rupak Tala on tabla.
8. Ability to play Dhun of any Folk Song of Punjab on Harmonium/any instrument.

Books Recommended:

1. Bharatiya Sangeet KaItihaas, 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 Punjabi University, Patiala.
4. Sangeet Vishard, Sangeet Karayalya, Hathras.
5. Sangeet Shastra Darpan, Shanti Govardhan.
6. Sangeet ke Mool Tatva part 2, Dr Narendra kaur, Kanishka Publishers, New Delhi.
7. Hamare Sangeet Rattan, Sangeet Karyalaya, Hathras.
8. Kramik Pustak Malika by Vishnu Narayan Bhathkhande.
9. Sangeet Nibandhavli, Dr. Gurnam Singh, published by Punjabi University, Patiala.
10. Gurmat Sangeet, Prabandh ate Pasaar, Dr. Gurnam Singh.
11. Gurmat Sangeet (Vishesh Ank) Amrit Kirtan Trust, 422, 15/A, Chandigarh.

Bachelor of Arts/Bachelor of Science Music (Vocal)
(CBGS) (under NEP 2020) (Batch 2025-28) (Semester-IV)
(Faculty of Visual Arts & Performing Arts)

SEMESTER–IV
MUSIC (VOCAL)
(THEORY)

Time: 3 Hours **L T P**

Credits : 2 0 0

Marks: 50

Teaching 3 periods per week

Instructions for the Paper Setters:-

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). 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.

Instructions given to the examiners are as under:

1. There should not be more than fifteen students in a batch for practical examination.
2. Harmonium will only be allowed as base instrument in practical examination.
3. While sending the syllabus to paper setter in theory the syllabus prescribed for the practical paper should also be sent.
4. Candidate can take both subjects i.e. Vocal & Instrumental Music as elective subject.
5. Candidate can take Tabla subject along with Music Vocal or Music Inst.

SECTION–A

1. Detailed knowledge of Khayal Styles of Singing.
2. Short notes on the following terms:
    a. Sargam Geet
    b. Lakshan Geet
    c. Saadra
    d. Raag-Malika

SECTION–B

3. Formation of 484 Ragas from a Thata by Pt. Vyankata Mukhi in Chaturdandi Prakashika.
4. Contribution and Life Sketches of the following musicians: S. Sohan Singh and Gurmit Bawa.
5. Gayakke Gun evam dosh.

SECTION–C

6. Description and notation of the following Ragas: Malkauns, Bihaag and Bhairavi.
7. Description and notation of the following Talas: Ada Chautal and Jhaptal.

SECTION–D

8. Contribution of Sri Guru Gobind Singh Ji towards Music.
9. Detailed knowledge of Folk singing styles used in Gurmat Sangeet.

SEMESTER–IV

MUSIC (VOCAL)

(PRACTICAL)

Practical Exam : 20 Min. for each student

L T P
Credits: 0 0 2
Marks: 50

Periods/Week: 9

1. Ability to play five alankars on the Harmonium based on the Kafi Thata.
2. One Vilambit Khayal in any of the Ragas prescribed in the course with simple Alaps and Tanas.
3. One Drut Khayal in each of the following Ragas with simple Alaps and Tanas: Malkauns, Bihaag and Bhairavi.
4. One Trana in any Prescribed Raga with proper singing style.
5. Ability to sing National Anthem with Harmonium.
6. Ability to recite Jhap-Taal and Ada Chautal showing Khali Tali with hand motion in Ekgun, Dhugan Layakaries.
7. Brief Knowledge of Non Detailed Ragas: Chandrakauns and Marubihag and Bilas Khani Todi
8. Ability to play theka of Teen Taal on tabla.
9. One Cinematic song on Harmonium/any instrument.

Books Recommended:

1. Bharatiya Sangeet KaItihaas, 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 Punjabi University, Patiala.
4. Sangeet Vishard, Sangeet Karayalya, Hathras.
5. Sangeet Shastra Darpan, Shanti Govardhan.
6. Sangeet ke Mool Tatva part 2, Dr Narendra kaur, Kanishka Publishers, New Delhi.
7. Hamare Sangeet Rattan, Sangeet Karyalaya, Hathras.
8. Kramik Pustak Malika by Vishnu Narayan Bhathkhande.
9. Sangeet Nibandhavli, Dr. Gurnam Singh, published by Punjabi University, Patiala.
10. Gurmat Sangeet, Prabandh ate Pasaar, Dr. Gurnam Singh.
11. Gurmat Sangeet (Vishesh Ank) Amrit Kirtan Trust, 422, 15/A, Chandigarh.

Bachelor of Arts/Bachelor of Science Music (Vocal)
(CBGS) (under NEP 2020) (Batch 2025-28) (Semester-V)
(Faculty of Visual Arts & Performing Arts)

SEMESTER–V

MUSIC (VOCAL)

(THEORY)

Time: 3 Hours **L T P**

Credits: 2 0 0

Marks: 50

Teaching 3 periods per week

Instructions for the Paper Setters:-
Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). 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.

Note: There should not be more than fifteen students in one group of Practical class.

Instructions given to the examiners are as under:
1. There should not be more than fifteen students in a batch for practical examination.
2. Harmonium will only be allowed as base instrument in practical examination.
3. While sending the syllabus to paper setter in theory the syllabus prescribed for the practical paper should also be sent.
4. Candidate can take both subjects i.e. Vocal & Instrumental Music as elective subject.
5. Candidate can take Tabla subject along with Music Vocal or Music Inst.

SECTION-A

1. Historical Development of Indian Music during Modern Period.
2. Development of Indian Notation System and its merits and demerits.
3. Short notes on the following :
    a. Thumri
    b. Tappa
    c. Chaturang

SECTION-B

4. Detailed knowledge of folk music of Punjab.
5. Life and Contribution of the following Musicians:
    a. Dalip Chandra Bedi
    b. SurinderKaur

SECTION-C

6. Detailed description and notation of the following Ragas:
    a. Darbari
    b. Bhairav
    c. Kedar
7. Description and Notation of the following Talas:
    a. Deepchandi
    b. Tilwara

SECTION-D

8. Classical Gayan Shaillies used in Gurmat Sangeet.
9. Contribution of Sant Sarwan Singh Gandharav towards Indian Music.

Books Recommended:-

1. Bharatiye Sangeet Ka Itihaas, Sharat Chandra Paranjpay.
2. Rag Parichya Part – I, II, and III by Shri Harish Chnder Srivastava.
3. Hamare Sangeet Rattan Sangeet Karyalaya, Hathras.
4. Kramik Pustak Malika by Vishnu Narayan Bhathkhande.
5. Sangeet Nibandhavli, Dr. Gurnam Singh, published by Punjabi University, Patiala.
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 Mishra.

Bachelor of Arts/Bachelor of Science Music (Vocal)
(CBGS) (under NEP 2020) (Batch 2025-28) (Semester-V)
(Faculty of Visual Arts & Performing Arts)

SEMESTER–V

MUSIC (VOCAL)

(PRACTICAL)

Practical Exam : 20 Min. for each student

L T P
Credits: 0 0 2
Marks: 50

Periods/Week: 9

1. One Drut Khayal in each of the following Ragas with simple Alaps and Tanas: Darbari, Bhairav Kedar.
2. One Vilambit Khayal in any of the Ragas prescribed in the course with simple Alaps and Tanas.
3. Brief Knowledge of Non Detailed Ragas: Adana, Kalingra and Kamod.
4. One Ghazal.
5. One Chaturang or Trivat in any Raga of Your Choice.
6. Ability to recite Deepchandi and Tilwara showing Khali Tali with hand motion in Ekgun, Dugun Layakaris.
7. Ability to play theka of Jhap Taal on Tabla.
8. Ability to play five alankars on the Harmonium based on the Asawari Thata.

Books Recommended:

1. Bharatiye Sangeet Ka Itihaas, Sharat Chandra Paranjpay.
2. Rag Parichya Part – I, II and III by Shri Harish Chnder Srivastava.
3. Hamare Sangeet Rattan Sangeet Karyalaya, Hathras.
4. Kramik Pustak Malika by Vishnu Narayan Bhathkhande.
5. Sangeet Nibandhavli, Dr. Gurnam Singh, published by Punjabi University, Patiala.
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 Mishra.

Bachelor of Arts/Bachelor of Science Music (Vocal)
(CBGS) (under NEP 2020) (Batch 2025-28) (Semester-VI)
(Faculty of Visual Arts & Performing Arts)

SEMESTER–VI

MUSIC (VOCAL)

(THEORY)

Time: 3 Hours **L T P**

Credits: 2 0 0

Marks: 50

Teaching 3 periods per week

Instructions for the Paper Setters:-

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). 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.

Instructions given to the examiners are as under:

1. There should not be more than fifteen students in a batch for practical examination.
2. Harmonium will only be allowed as a base instrument in practical examination.
3. While sending the syllabus to paper setter in theory the syllabus prescribed for the practical paper should also be sent.
4. Candidate can take both subjects i.e. Vocal & Instrumental Music as elective subject.
5. Candidate can take Tabla subject along with Music Vocal or Music Inst.

SECTION-A

1. Importance of Globalization in Indian music in Modern Period.
2. Method of formation of 72 Thatas of Dakhshini Music System of Pt. Vyankat Mukhi.
3. Detailed knowledge of Dhrupad & Dhammar Styles of Singing.

SECTION-B

4. Detailed knowledge of following Gharanas of Khayal Gayaki.
   a. Gwalior
   b. Kirana
   c. Agra
   d. Patiala
   e. Delhi

5. Essay writings on the following Topics:
   a. Bade Gulam Ali Khan
   b. Narinder Biba

SECTION-C

6. Detailed description and notations :-
   a. Jaunpuri
   b. ShudhKalyan
   c. Bhageshwari

7. Detailed study of the following Talas:
   a. Jhumra
   b. Dhammar

SECTION-D

8. Contribution of Dr. Gurnam Singh towards Music.
9. Difference between Gurmat Sangeet and Hindustani Sangeet

Books Recommended:

1. Bharatiye Sangeet Ka Itihaas, Sharat Chandra Paranjpay.
2. Rag Parichya Part – I, II, and III by Shri Harish Chander Srivastava.
3. Hamare Sangeet Rattan Sangeet Karyalaya, Hathras.
4. Kramik Pustak Malika by Vishnu Narayan Bhathkhande.
5. Sangeet Nibandhavli, Dr. Gurnam Singh, published by Punjabi University, Patiala.
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 Mishar.
10. Punjab de Parsidh Ragi Rababi by Balbir Singh Kanwal, Singh Brothers, Amritsar
11. 'Amrit Kirtan' Prof. Tara Singh Vishesh Ank, Jan-Reb. 1990, Amrit Kirtan Trust, Chandigarh.

Bachelor of Arts/Bachelor of Science Music (Vocal)
(CBGS) (under NEP 2020) (Batch 2025-28) (Semester-VI)
(Faculty of Visual Arts & Performing Arts)

SEMESTER–VI

MUSIC (VOCAL)

(PRACTICAL)

Practical Exam : 20 Min. for each student

	L	T	P
Credits:	**0**	**0**	**2**

Marks: 50

Periods/Week: 9

1. One Drut Khayal in each of the following Ragas with simple Alaps and Tanas: Jaunpuri, Shudh Kalyan, Bhageshwari.
2. One Vilambit Khayal in any of the Ragas prescribed in the course with simple Alaps and Tanas.
3. One Dhammar in any of the prescribed Ragas.
4. One Shabad/Bhajan in any of the Ragas prescribed in the course.
5. Brief Knowledge of Non Detailed Ragas : Bhupali , Ragageshwari, Asawari
6. Ability to sing a Cinematic Song with the help of Harmonium.
7. Ability to recite Jhumra and Dhammar showing Khali Tali with hand motion in Ekgun, Dhugan Laikaris.
8. Ability to play five alankars on the Harmonium based on the Khamaj Thata.
9. Ability of play theka of Ektaal on Tabla.

Books Recommended:

1. Bharatiye Sangeet Ka Itihaas, Sharat Chandra Paranjpay.
2. Rag Parichya Part – I, II, and III by Shri Harish Chnder Srivastava.
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