

Chaudhary Bansi Lal University, Bhiwani (Haryana)



Scheme & Syllabus of the Programme
for
Diploma in Performing and Visual Art-Singing
(DPVAS-II)

As per NEP 2020
Curriculum and Credit Framework for Diploma Course

With effect from the Session 2025-26

DEPARTMENT OF PERFORMING AND VISUAL ART
FACULTY OF HUMANITIES

CHAUDHARY BANSI LAL UNIVERSITY, BHIWANI
HARYANA, INDIA

Approved in BOS¹ held on 21.02.2026

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Diploma in Singing, semester II, Chaudhary Bansil Lal University, Bhiwani
w.e.f. 2025-2026

Chaudhary Bansil Lal University, Bhiwani

Scheme of Examination for Diploma in Performing and Visual Art- Singing (DPVAS)

As per NEP 2020 Curriculum and Credit Framework for Diploma Course with effect from the Session

2025-26

Semester I

Course Code	Nomenclature of course	Theory (T)/ Practical (P)	Credits		Contact hours per week			Internal Assessment Marks	End Term Examination Marks	Total Marks	Examination hours	
			Subject wise	Total	L: Lecture P: Practical	L	P					Total
DPVAS-CC-201	Technical Terms of Singing II	T	4	20	4	-	4	30	70	100	3	
DPVAS-CC-202	General Theory II	T	4		4	-	4	30	70	100	3	
DPVAS-CC-203	Stage Performance II	P	4		-	4	4	-	100	100		
DPVAS-CC-204	Viva-Voce II	P	4		-	4	4	-	100	100		
DPVAS-CC-205	Project File II	P	4		-	4	4	-	100	100		

Total Credit - 20 credits
Core Course - 08 credits
Practical/Internship/Field work - 12 credits

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Technical Terms of Singing II (CC-3) with 4 Credits

Session: 2025-26		
Name of Programme	DPVAS	
Name of the Course	Technical Terms of Singing	
Course Code	DPVAS-CC-201	
Course Type	CC-1	
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 201.1: Students will be able to understand the foundational concepts of Indian aesthetics and the cultural significance of performance. CLO 201.2: Students will be able to explore various classical theatre forms and analyze their aesthetic and narrative structures. CLO 201.3: Students will be able to identify diverse folk traditions and evaluate their role in social commentary and cultural expression. CLO 201.3: Students will be able to interpret classical dance and music as expressive tools in actor training and performance.	
Credits	Theory	Total
	4	4
Teaching Hours per week	4	4
Internal Assessment Marks	30	30
End Term Exam Marks	70	70
Max. Marks	100	100
Examination Time	3 hours	
Part B- Contents of the Course		
Instructions for Paper- Setter: The examiner will set 9 questions asking two questions from each unit and one compulsory question by taking course learning outcomes (CLOs) into consideration. The compulsory question (Question No. 1) will consist at least 7 small questions covering entire syllabus. The examinee will be required to attempt 5 questions, selecting one question from each unit and the compulsory question. All questions will carry equal marks.		
Unit	Topics	Contact Hours
I	Section I - Definition of following terms: - Kan, Khatka, Gamak - Definition of Laykaries- Vilmbit Lay, Drut Lay, Ati Drut Lay, Ati Vilambit Lay	8

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II	Section II • Importance of Stage Performance • Knowledge of the following western instruments- Piano, Sexophone, Violin	12
III	Section III • Role of different Gharanas of Thumari • Biographies & Contribution of Eminent artists in the field of Singing: Mahommad Rafi, Kishor Kumar, Mukesh	20
IV	Section – IV • Knowledge of folk instruments of Haryana- i) Flute ii) Ghada iii) Taarshehnaai iv) Ravanhattha Elementary knowledge of following talas with laykaries - Deepchandi, Khemta, Adhatal.	20
Total Contact Hours		60
Suggested Evaluation Methods		
Internal Assessment: 30		End Term Examination: 70
➤ Theory	30	➤ Theory:
• Class Participation:	5	70 Written Examination
• Seminar/presentation/assignment/quiz/class test etc.:	10	
• Mid-Term Exam:	15	
Part C-Learning Resources		
Recommended Books/e-resources/LMS:		
1. Bhartiya Sangeet: Dr. Seema Johari		
2. Sangeet Visharad: Basant		
3. Bhartiya Sangeet Shastr me Bharat ka Yogdan: Dr. Maharani Sharma.		
4. Saral Sangeet Siksha: Dr. Tej Singh Taak		
5. Bharitya Sangeet ka Itihas: Jaidev		



General Theory II (CC-4) with 4 Credits

Session: 2025-26			
Name of Programme	DPVAS		
Name of the Course	General Theory II		
Course Code	DPVAS-CC- 202		
Course Type	CC-2		
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 202.1: Students will be able to understand the importance of voice culture and the value of regular practical practice in singing for developing vocal strength, clarity, and musical expression. CLO 202.2: Students will be able to analyze the role of background music in Bhajan Gayan Shaily and evaluate the contribution of classical singers and ghazal gayaks to Indian film music. CLO 202.3: Students will acquire basic knowledge of selected Western musical instruments (Violin, Saxophone, Drums) and develop an understanding of the folk songs and musical traditions of Haryana. CLO 202.4: Students will be able to explain the relationship between classical and folk music and assess the role of Sangeet Samelans in the promotion and popularization of Singing.		
Credits	Theory	Tutorial	Total
	3	1	4
Teaching Hours per week	3	1	4
Internal Assessment Marks	30	0	30
End Term Exam Marks	70	0	70
Max. Marks	100	0	100
Examination Time	3 hours		
Part B- Contents of the Course			
Instructions for Paper- Setter: The examiner will set 9 questions asking two questions from each unit and one compulsory question by taking course learning outcomes (CLOs) into consideration. The compulsory question (Question No. 1) will consist at least 7 small questions covering entire syllabus. The examinee will be required to attempt 5 questions, selecting one question from each unit and the compulsory question. All questions will carry equal marks.			
Unit	Topics		Contact Hours
I	Section – I • Importance of Voice Culture in Singing • Value of Practical Practice in Singing		20

II	Section – II • Role of background music in Bhajan Gayan Shaily • Role of Classical Singers in film music. • Role of Ghazal Gayak in Film music	12
III	Section – III • Knowledge of western Instruments i) Violin ii) Saxophone iii) Drums • Knowledge of folk songs of Haryana	20
IV	Section – IV • Relation of Classical music with folk music • Role of Sangeet Samelans in popularizing Music	08
Total Contact Hours		60
Suggested Evaluation Methods		
Internal Assessment: 30		End Term Examination: 70
➤ Theory	30	➤ Theory: 70
• Class Participation:	5	Written Examination
• Seminar/presentation/assignment/quiz/class test etc.:	10	
• Mid-Term Exam:	15	
Part C-Learning Resources		
Recommended Books/e-resources/LMS:		
1. Indian Music for the Classroom, Author: Natalie Sarrazin (Foreword by David J. Elliott) Bloomsbury Publisher: Publishing (R&L Education) Publication Date: 16.01.2009		
2. <i>Music by Laxmikant Pyarelal: The Incredibly Melodious Journey</i> Author: Rajiv Vijayakar Publisher: Rupa Publications Publication Date: 2021		
3. A. R. Rahman: The Spirit of Music Author: Nasreen Munni Kabir Publisher: Om Books International Publication Date: 29 March 2011		
4. Bharatiya Sangeet Vadya (भारतीय संगीत वाद्य) Author: Lalmani Misra Publication: Lokodya Granthmala / Bharatiya Jnanpith First Published: 1973 (reprinted 2002)		
5. Swar aur Ragon ke Vikas mein Vadyonka Yogdan Author: Prof. Indrani Chakravarti Publisher: Choukhambha Publishers Publication Date: Year-2009		

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Diploma in Singing– Practical

Note for paper Setter: The exam will be end term exam only, for end term examination each candidate will be given 20-30 minutes per student for performance as per syllabus.

1. Stage Performance II (DPVAS-CC-203)

(04 Credit, 100 marks)

- I. One Vilambit Khyal with alaap and Taan in any raga of your syllabus- Bhairav, Mian Ki Todi, Yaman
- II. One Drut Khyal with alaap and Taan in any raga of your syllabus
- III. Ability to play National Entham on harmonium
- IV. Singing and playing 05 Alankars on harmonium in any ragas of syllabus

2. Viva-Voce II (DPVAS-CC-204)

(04 Credit, 100 marks)

- I. Viva and General Introduction of Ragas- Bhairav, Mian Ki Todi, Yaman
- II. Ability to sing a Shabd, Quwalli, folk song
- III. Ability to sing a Bhajan on raag based
- IV. Singing and playing “Sare Jahan Se Achha” on harmonium
- V. Demonstrate of following talas on tabla/hand- Deepchandi, Khemta, Adhatal
- VI. Singing and playing any Dhun on harmonium

3. Project file II (DPVAS-CC-205)

(04 Credit, 100 marks)

Note: Student has to choose one thrust area in the supervision of concern teacher for the lecture demonstration and has to submit a written report about the selected topic before the exam

Lecture cum Demonstration on suggested topics

- a) Types of Mikes b) Biography of Classical Singers) Geet, Ghazal, Bhajan Singers d) Raag based Ghazal e) Stage Performance.

