

## COURSE OUTCOMES

### MUSIC

#### **MUSIC COURSES FOR B.A. (PROG.)**

Sem	Type of Course	Course Name	Course Outcomes
I	DSC	DSC1: Fundamentals of Indian Music (Theory+Performance )	<p>CO1: The student has learnt and understood the definitions of the radical musical phrases and is able to effectively communicate the same.</p> <p>CO2: Gained qualitative knowledge on the study of important melodic terminology, which was successfully displayed.</p> <p>CO3: The students attained erudition of musical instruments such as the Tanpura and Sitar and skillfully illustrated their various sections.</p> <p>CO4: They acquired cognition about the biographies of renowned musicians, thereby deriving influence from their musical pursuits.</p> <p>CO5: The students gained profeciency in learning the five rudimentary Alankars and adeptly demonstrated them, thereby attaining a firm grasp on the accuracy of Swaras.</p> <p>CO6: They effeciently displayed their mastery over Swarmalika in one of the prescribed Ragas, which became the fulcrum to learning the intrinsic nature of the Raga.</p> <p>CO6: They skillfully exhibited Drut Khayals in the two specified Ragas. This became a preamble to acquiring performance skills.</p> <p>CO6: Students achieved disphering of the twelve musical notes by the ear, giving them a resilient hold on the Swaras.</p> <p>CO7: They brilliantly recited the Thekas with their Dugun and Tali-Khali in the given Talas, achieving a stable foothold on rhythm.</p> <p>CO8: Students obtained understanding of the fundamental knowledge of playing the Tanpura and Harmonium which is become a core for further learning and self reliance.</p> <p>CO9: The practical file carrying 25 marks for internal assessment was well presented with illustrations of Ragas, notations of traditional compositions, Talas with</p>

			Dugun, Tigon and Chaugun. This also became a valuable note file for references.
II	DSC	DSC 2 : Basics of Indian Musicology (Theory+Performance )	<p>CO1: The students comprehended and ably illustrated the terminology of the rudimentary principles of musicology.</p> <p>CO2: They acquired instruction on the lives of illustrious musicians, eventually gaining inspiration from their musical journeys.</p> <p>CO3: With the study of the specified Ragas and Talas, the students amply assimilated their tutitions and meticulously exemplified their learning.</p> <p>CO4: The students gained fundamental knowledge of the Harmonium and Tabla, which they deftly sketched and labelled.</p> <p>CO5: The students learnt to perform and skillfully illuminated various aspects in the requisite ragas.</p> <p>CO6: They adeptly demonstrated traditional compositions in Vilambit and Madhya laya Khayals/Maseetkhani and Razakhani Gats, Alaaps and Taans, thus developing their performance capabilities.</p> <p>CO7: They learnt to perform the Swarmalika – giving them a strong foothold of Swaras with Laya, as well as the Lakshangeet - which irradiated the salient features of the raga, making their performance more explicit.</p> <p>CO8: The students learnt to identify ragas and talas by the ear, which helped them to decipher various compositions and ragas by listening.</p> <p>CO9: They were able to effectively recite and demonstrate their learning of the suggested talas, with their divisions – Tali, Khali and Dugun. Giving them a distinct command on rhythm.</p> <p>C010: Students learnt to a play the Talas - Keherwa on the Tabla, which they exhibited with a practical display.</p> <p>CO11: They acquired basic instruction of playing the Tanpura and Harmonium which further enabled them to practice their Alankars and compositions independently</p>
III	DSC	DSC 3: Theory of Indian Music, Ancient Granthas & Contribution of musicologist (Theory+Performance )	<p>CO1: The study of the elements and forms of Indian music have opened new horizons and created interest amongst the students for the subject.</p> <p>CO2: Writing of the Bhakthande Swarlipi Paddhati taught them the importance and value of traditional style of writing musical notations.</p> <p>CO3: They have also learned to write Talas and compositions in notation with minute details.</p>

			<p>CO4: The visually challenged students are given an option of attempting either writing of notation or an essay on a general topic.</p> <p>CO5: Detailed study of the Ragas enables them to attain proficiency in the subject.</p> <p>CO6: The study of Vedic music, Natyashastra and Brihaddeshi has given a speculative insight to the students to understand the origin and development of Indian Music</p> <p>CO7: A variety of musical forms in each Raga have been taught to the students, thus building their repertoire and preparing them for stage performance.</p> <p>CO8: They have learnt the customary and traditional Gayaki of Dhrupad-Dhamaar.</p> <p>CO9: They have learnt to identify different Ragas and Talas while being played or sung.</p> <p>CO10: Reciting the Thekas of the Talas and playing basic Talas has enabled them to get acquainted with the rhythmic patterns.</p> <p>CO11: The knowledge of playing Harmonium has abetted them in understanding the placement of fingers and swaras instrumentinstrument.</p> <p>CO12: The practical file with details of each topic covered in the syllabus has taught the students the method of systematic documentation and presentation.</p>
IV	DSC	DSC 4:Theory of Indian Music, Medieval Granthas & Contribution of Musicians & Musicologists(Theory +Performance)	<p>CO1: The indepth knowledge of the semi-classical forms like Thumri, Dadra, Tappa is imparted.</p> <p>CO2: Elaborate knowledge of the popular Ragas-Bageshree, Bhupali and Bhimpalasi is given.</p> <p>CO3: Students are able to recite the Thekas and their Dugun, Tigun and Chaugun recitation of many Talas.</p> <p>CO4: They attain knowledge of significant Granthas with special reference to their time period.</p> <p>CO5: The student acquire proficiency in singing Vilambit and Drut Khayals, Dhrupad, Dhamar thereby elaborating them through Alaap, Taan and Layakari respectively.</p> <p>CO6: The students of instrumental music skillfully play various Gat with Taan and Jhala.</p> <p>CO7: They understand the significance of the Raga.</p> <p>CO8: They get the understanding of folk music by singing Lokgeet or playing folk-dhun.</p>

			CO9: They obtain the basic knowledge of Harmonium or any other instrument playing which facilitates their musical learning process.
V	DSE	DSE 1: Theory of Indian Music and study of ancient Granthas and Ragas(Theory+Performance)	<p>CO1: The students have obtained wisdom and understood the musical references and instruments found in the epic Ramayan and its relevance to present time.</p> <p>CO2: With the indepth study of the ancient text, Sangeet Ratnakar by Pt. Sharangdev, the students gained a deep insight into the origin of Indian music.</p> <p>CO3: The general study of Matang Muni's Granth Brihaddeshi provided an axis to the students who are now able to communicate the result of studies undertaken on this ancient treatise.</p> <p>CO4: Students have understood the concept of Margi and Desi sangeet and are able to demonstrate its significance in modern times.</p> <p>CO5: The students have attained a detailed study of the theoretical aspects of the prescribed Ragas and Talas which enhance the quality of projects and their practical illustrations.</p> <p>CO6: They have also acquired skills in writing the notations of traditional compositions of Ragas with Dugun of given Talas.</p> <p>CO7: The comparative study of Talas bearing equal number of beats further enhances their ability to understand the salient features of various Talas.</p> <p>CO8: The students have developed skills in writing notations of traditional compositions in Khayal/ Dhrupad/ Dhamar/ Razakhani/ Maseekhani Gats thereby getting empowered to learn authentic compositions independently by reading notations.</p> <p>CO9: Visually challenged students have commissioned their mind to write an essay on prescribed topics thereby developing their expression and learning better utterance skills</p> <p>CO10: The student is able to give a practical demonstration of the prescribed Ragas and Talas with improvisation and also learnt folk Music and Dhun.</p> <p>CO11: They have been taught the customary and traditional Gayaki of Dhrupad-Dhamaar.</p> <p>CO12: Reciting the Thekas of the Talas and playing basic Talas has enabled them to get acquainted with the rhythmic patterns.</p>

			CO13: The practical file with details of each topic covered in the syllabus has taught the students the art of systematic documentation and presentation.
VI	DSE	DSE2: Theory: Musicology and Study of Ragas and Talas (Theory+Performance )	<p>CO1: Students have acquired knowledge and understood the musical references found in the epic Mahabharata.</p> <p>CO2: Gained proficiency in the comparative study of the two major notation systems, which has provided them with virtual understanding of the two methods.</p> <p>CO3: Achieved discernment on the classification of instruments – such as a) String instruments, b) Drum instruments, c) Wind instruments, and d) Percussion instruments.</p> <p>CO4: Imbued erudition of the importance of Raga Lakshanas and are able to apply the same to the definition of Ragas.</p> <p>CO5: They have understood the assets and flaws of the performing musicians which they employ to their advantage during performances.</p> <p>CO6: Acquired cognition of writing notations of traditional compositions and further developing their skills to independently read and learn authentic compositions on their own.</p> <p>CO7: Visually challenged students have engaged their mind to writing on prescribed topics, thereby developing their expression and learning better skills for declaration.</p> <p>CO8: The students have gained competence in demonstrating the Vilambit &amp; Madhyalaya Khayals/ Maseetkhani and Razakhani Gats, their Alaps, Taans, variations in the traditional compositions of the prescribed Ragas, thereby developing performance skills.</p> <p>CO9: They accomplish erudition and ability of performing Dhrupad/ Dhamar and demonstrating their Dugun, Tigun and Chaugun.</p> <p>CO10: The students are able to skillfully display their understanding of the prescribed Talas different Laya.</p> <p>CO11: They have acquired the judgement of deciphering the various Ragas and Talas by listening and observing.</p> <p>CO12: Having learnt the basic technique of playing the Harmonium, the students exhibit a vivid view of sound and placement of notes. This has empowered them to independently play and learn songs and compositions.</p>

III	SEC	SEC-1: Elements of Indian Music(Theory+Performance)	<p>CO1: The students have attained knowledge of the basic terminology related to the field of music.</p> <p>CO2: They have gained inspiration by studying about the life of great musicians and their musical journeys.</p> <p>CO3: They have acquired the information and apply their minds to express their views regarding varied aspects of this fine art.</p> <p>CO4: They have demonstrated their assimilated skill of engaging with the swaras in different permutation and combination by singing/playing various Alankars, Swarmalika, Ragas and Talas.</p> <p>CO5: Acquired knowledge of various musical instruments understood their structural section with labelling their diagrams.</p> <p>CO6: Field visits to All India Radio/ Sangeet Natak Akademi enhance their mental expanse regarding the contribution of these institutions in preserving and propagating Indian Music.</p> <p>CO7: Singing of Swaramalika gave them the foundation of the Raga sung in a specific meter.</p> <p>CO8: The training of Alankars in the particular Ragas of the prescribed syllabus made the student understand Swaras.</p> <p>CO9: Playing of basic five Alankars of the pure notes on Harmonium/Sitar and playing or singing any composition/National Anthem had their fingers nimbly on the instruments.</p> <p>CO10: Elementary knowledge of the most widely used Teentala in the Classical Music is taught on Tabla. The students have learnt the baithak- the sitting posture and correct placement of hands on Tabla.</p> <p>CO11: Students have learnt to display their acquired knowledge by preparing a written file regarding all their practical learnings.</p> <p>CO12: The students assimilate the qualities of eminent musicians and musicologists by reading about their musical pursuits and life history.</p> <p>CO13: They have obtained the knowledge method of writing various khayals, Dhamar, Dhrupad and Gats in the Prevalent notation system.</p>
IV	SEC	SEC-2: General Concept of Indian	CO1: The students got acquainted with the basics of music. 'Nada' and its various aspects like pitch, timber and intensity.

		Music(Theory+Performance)	<p>CO2: They gained knowledge of Swaras and their place in Ragas.</p> <p>CO3: They imbibed the concept of ascending and descending order of swaras in Ragas and also their main identifying phrases.</p> <p>CO4: They were inspired with studying about the life and contribution of famous musicians.</p> <p>CO5: The students were equipped with the knowledge of Ragas and Talas .</p> <p>CO6: Various Lakshanas were taught by making them learn about Lakshan Geet of the Ragas.</p> <p>CO7: Students understood various segments of Tabla by sketching its diagram and labelling.</p> <p>CO8: The students have understood the swaras of Ragas by singing and playing Alankars in those notes.</p> <p>CO9: They further enhanced their grip on the Raga by learning its ascending, descending and unique phrases and also learnt rendering of Swarmalika/ Lakshangeet/ Razakhani Gat.</p> <p>CO10: Their ability to understand the rhythmic aspect is inculcated with playing of the Tala on Tabla.</p> <p>CO11: The students have developed the skill to play bhajan/patriotic song/any other song on harmonium.</p> <p>CO12: A practical file with details of Ragas, notation of compositions &amp; Talas with dugun, Tigun, Chaugun is well learnt and prepared by the students.</p>
V	SEC	SEC-3: Various Aspects of Indian Musicology(Theory+Performance)	<p>CO1: The student acquired knowledge of various musical terms.</p> <p>CO2: The students are made aware of the life and contributions of Bismillah Khan.</p> <p>CO3: They are able to distinguish between Raag and Thaata.</p> <p>CO4: The student learnt to express their opinion through essay writing on different topics.</p> <p>CO5: The student has learnt to write the theoretical aspects of Ragas and Talas.</p> <p>CO6: Sketching and classifying the various segments of instruments has lucified their concept of the same.</p> <p>CO7: Essential learning is acquired by preparing a project on famous music personalities, musical instruments and dance forms.</p> <p>CO8: The students gained proficiency in learning the five rudimentary Alankars and adeptly demonstrated</p>

			<p>them, there by getting a firm grasp on the accuracy of Swaras.</p> <p>CO9: They effeciently displayed their mastery over Swarmalika in one of the prescribed ragas, which became the fulcrum to learning the intrinsic nature of the Raga</p> <p>CO10: They skillfully exhibited Drut Khayals in two of the specified Ragas. This became a preamble to acquiring performance skills</p> <p>CO11: Students achieved disphering of the twelve musical notes by the ear, giving them a strong hold on the Swaras.</p> <p>CO12: They brilliantly recited the Thekas with their Dugun and Tali-Khali in the given Talas, achieving a firm grasp on rhythm.</p> <p>CO13: students obtained understanding of the fundamental knowledge of playing the Tanpura and Harmonium which become a core for further learning and self reliance.</p> <p>CO14: The practical file carrying 25 marks for internal assessment was well prescribed with illustrations of Ragas, notations of traditional compositions, Talas with Dugun, Tigun and Chaugun.</p>
VI	SEC	SEC-4: General Study of Indian Music(Theory+Perfor mance)	<p>CO1: The student gains knowledge regarding the elementary musical terminologies.</p> <p>CO2: The student studies about the life and the musical journey of Pt. Bhimsen Joshi.</p> <p>CO3: The student is trained about the structural aspect of the basic Ragas and TaTala</p> <p>CO4: The student learns to express their opinion through essay writing on different topics.</p> <p>CO5: By writing the alankars student gain knowledge of Swaras.</p> <p>CO6: Through the writing of Talas, they gain the knowledge of Rhythm.</p> <p>CO7: By preparing project on folk music, musicians and dance. They have understood the culture of different states of India.</p> <p>CO8: By learning the Ragas and Talas, student becomes proficient in performance.</p> <p>CO9: Preparation of a practical file of Ragas and Talas, has further make the practical and theoretical learning more lucid.</p>