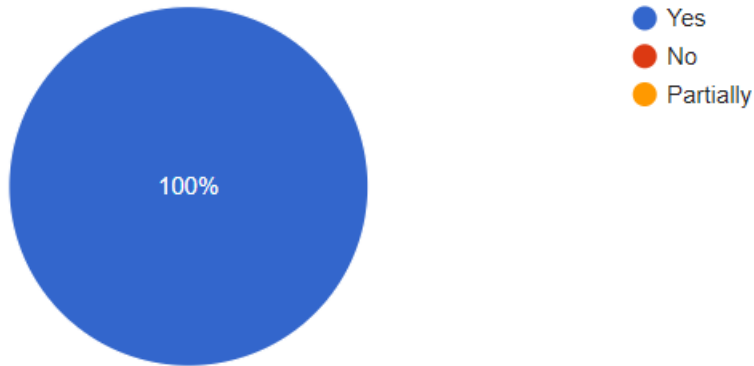
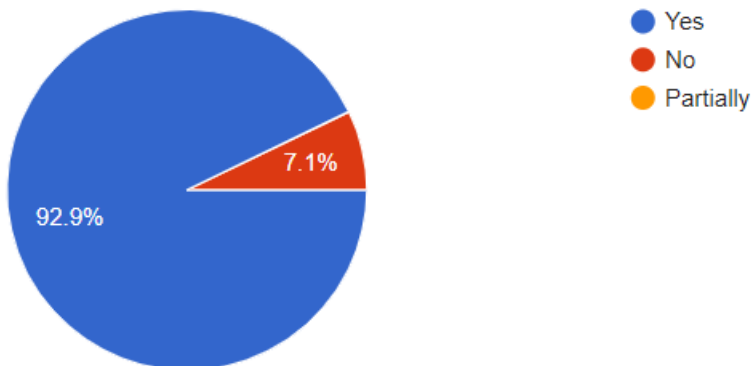


**COURSE EXIT SURVEY: ANALYSIS REPORT      ACADEMIC SESSION: 2021 --22**  
**DEPARTMENT: MUSIC**  
**PROGRAM: BA PROGRAMME**  
**COURSE NAME: MUSICOLOGY AND STUDY OF RAGAS AND TALAS**  
**CODE-62447503/ SEMESTER -6**

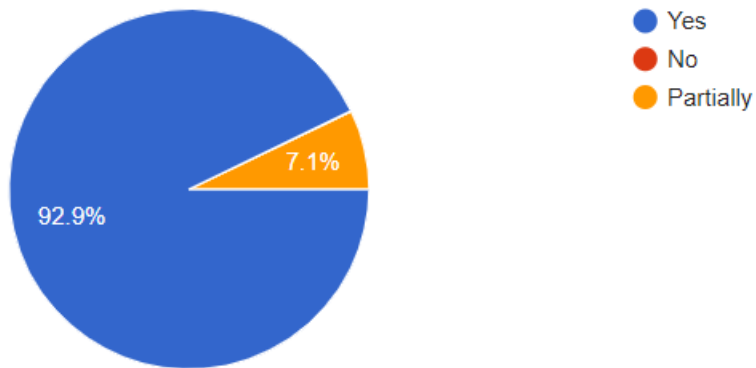
Q1. Have you obtained wisdom regarding the musical references found in the Epic Mahabharata?



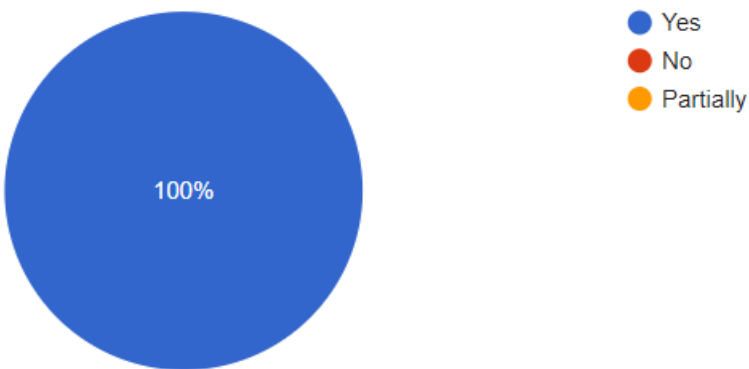
Q2. Have you gained proficiency in the comparative study of the two major notation systems of Pt. Vishnu Digambar Paluskar and Pt. Vishnu Narayan Bhatkhande ?



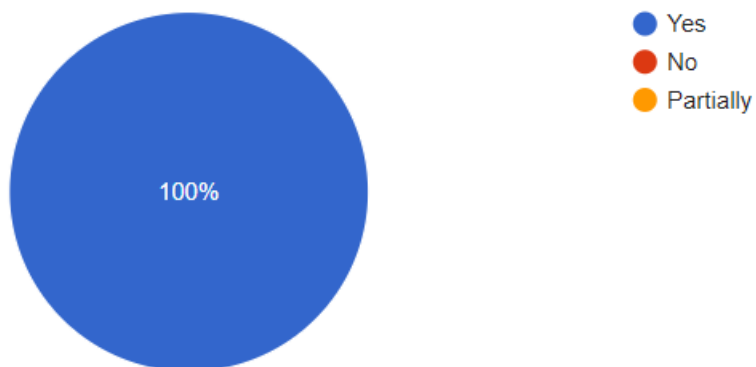
Q3. Are you able to classify musical instruments in the four categories of Tat, Avanaddh, Ghana and Sushir Vadyas ?



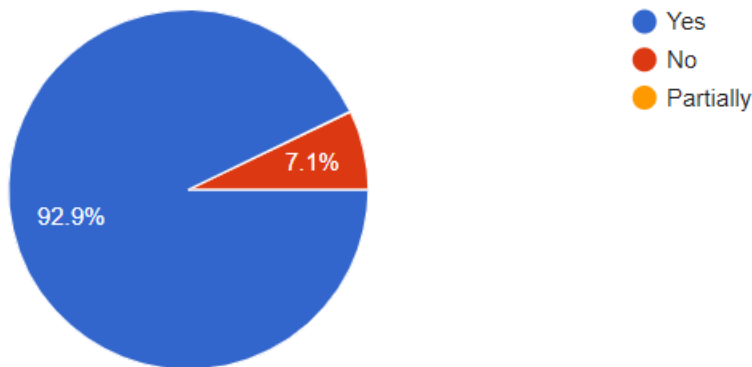
Q4. Have you understood the concept of Pracheen Raga Lakshan ?



Q5. Can you specify the Guna and Avaguna of the Gayaks ?



Q6. Have you acquired skill in writing and reading notations of traditional Bandishes in Vilambit and Drut Khayals/ Dhrupad and Dhamar (Option for visually challenged only) Did the course help you to develop competency in writing essays on topics related to music?



#### Observations:

From the given responses, 100% of students obtained wisdom regarding the musical references found in the Epic Mahabharata. 92.9% of students gained proficiency in the comparative study of the two major notation systems of Pt. Vishnu Digambar Paluskar and Pt. Vishnu Narayan Bhatkhande. 92.9% agree to have been able to classify musical instruments in the four categories of Tat, Avanaddh, Ghana and Sushir Vadyas. 100% have been able to have understood the concept of Pracheen Raga Lakshan. 100% of the students can now specify the Guna and Avaguna of the Gayaks. 92.9% of students acquired skill in writing and reading notations of traditional Bandishes in Vilambit and Drut Khayals/ Dhrupad and Dhamar .

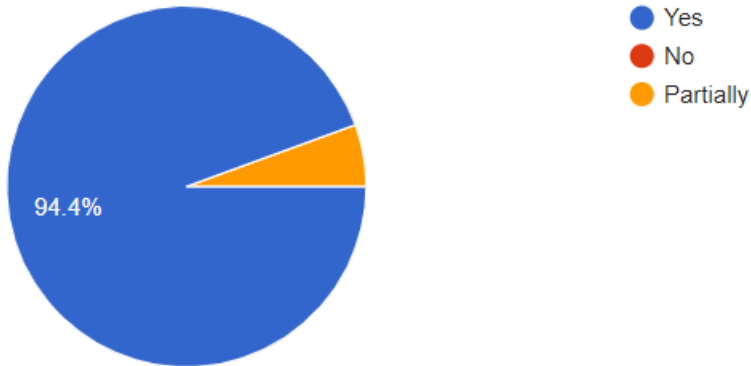
#### Actions to be taken report:

The majority of students understood the subject and the concepts in the both theoretical and practical aspects. More emphasis will be given to explain the topics to the students with the moderate responses.

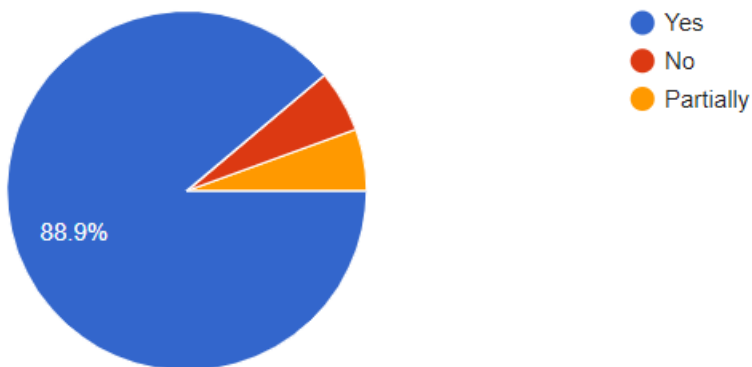
Students with poor responses will be given extra attention in remedial classes. A small percentage of students who didn't understand were the ones who were perpetually absent.

**COURSE EXIT SURVEY: ANALYSIS REPORT      ACADEMIC SESSION: 2021 --22**  
**DEPARTMENT: MUSIC**  
**PROGRAM: BA PROGRAMME**  
**COURSE NAME: THEORY OF INDIAN MUSIC AND STUDY OF ANCIENT GRANTHAS AND RAGAS**  
**CODE-62447503/ SEMESTER -5**

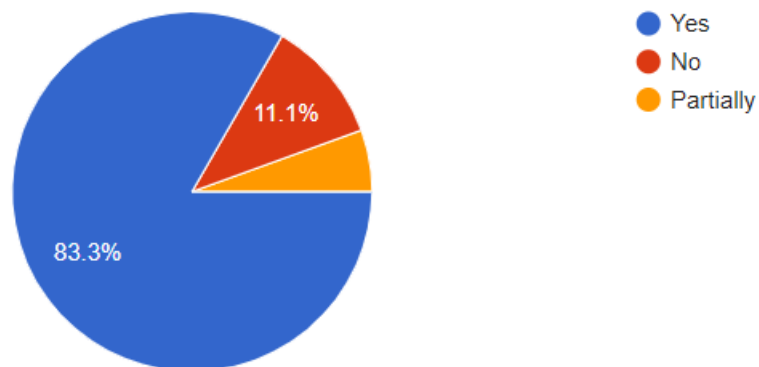
1. Have you obtained wisdom regarding the musical references found in the Epic Ramayana ?



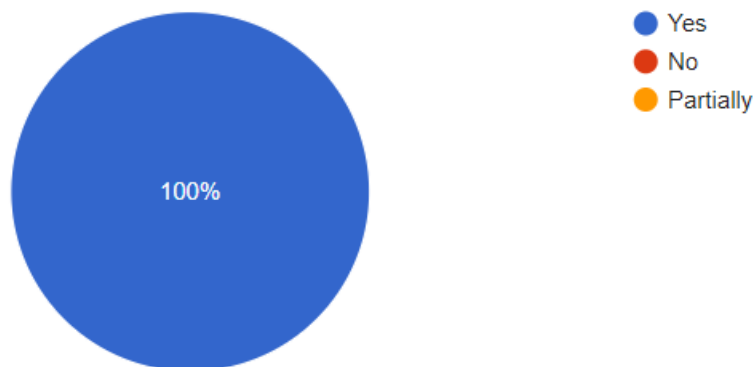
Q2. Have you gained in-depth insight into the ancient Grantha Sangeet Ratnakar by Pandit Sharngadeva ?



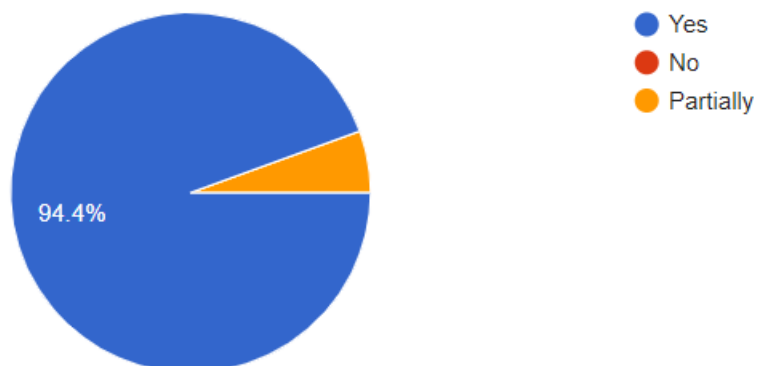
Q3. Have you understood the concept of Margi and Desi Sangeet ?



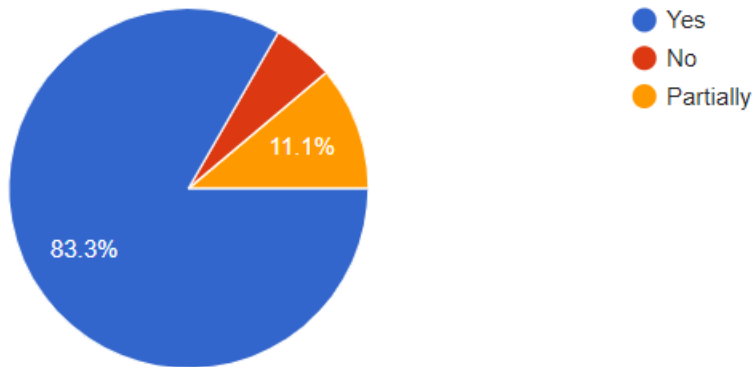
Q4. Have you attained knowledge of the theoretical and practical aspects of the prescribed Ragas- Raga Todi, Raga Kedar and Raga Patdeep and Tala Tilwada, Tala Dhamar, Tala Ektaal, Tala Chautaal, Tala Dadra, Tala Kehrwa, Tala Teentaal ?



Q5. Have you understood the relevance of Nibaddh and Anibaddh Gaan, Kaku and Sthaya?



Q6. Have you developed skills in writing notations of the traditional compositions in Khayal/ Dhrupad/ Dhamar (option for visually challenged only) Have you gained skills in writing essays on the general topics on music?



### Observations:

From the given responses 99.4% of students obtained wisdom regarding the musical references found in the Epic Ramayana. 88.9% of students tend to have gained in-depth insight into the ancient Grantha Sangeet Ratnakar by Pandit Sharngadeva. 83.3% of students understood the concept of Margi and Desi Sangeet. 100% of students attained knowledge of the theoretical and practical aspects of the prescribed Ragas- Raga Todi, Raga Kedar and Raga Patdeep and Tala Tilwada, Tala Dhamar, Tala Ektaal, Tala Chautaal, Tala Dadra, Tala Kehrwa, Tala Teentaal. 94.4% of students understood the relevance of Nibaddh and Anibaddh Gaan, Kaku and Sthaya. 83.3% of students developed skills in writing notations of the traditional compositions in Khayal/ Dhrupad/ Dhamar.

### Actions to be taken report:

The majority of students understood the subject and the concepts in the both theoretical and practical aspects. More emphasis will be given to explain the topics to the students with the moderate responses. Students with poor responses will be given extra attention in remedial classes. A small percentage of students who didn't understand were the ones who were perpetually absent.

**COURSE EXIT SURVEY: ANALYSIS REPORT**

**ACADEMIC SESSION: 20201--22**

**DEPARTMENT: MUSIC**

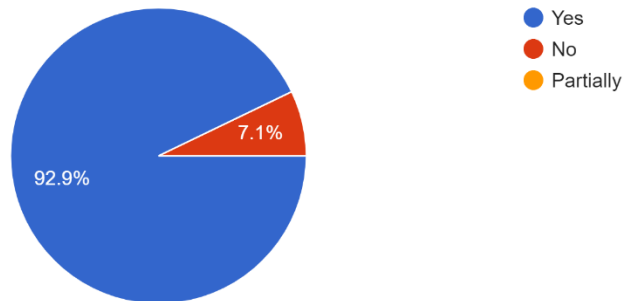
**PROGRAM: BA PROGRAMME**

**COURSE NAME: THEORY OF INDIAN MUSIC, MEDIEVAL GRANTHAS AND CONTRIBUTIONS OF MUSICIANS AND MUSICOLOGISTS**

**CODE-62444404 / SEMESTER -4**

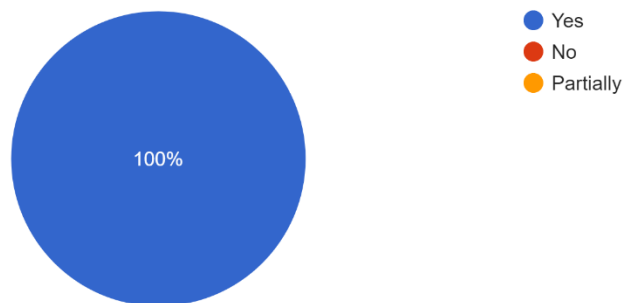
Did you gain enough knowledge of the Semi-Classical form like Thumri, Dadra and Tappa?

14 responses



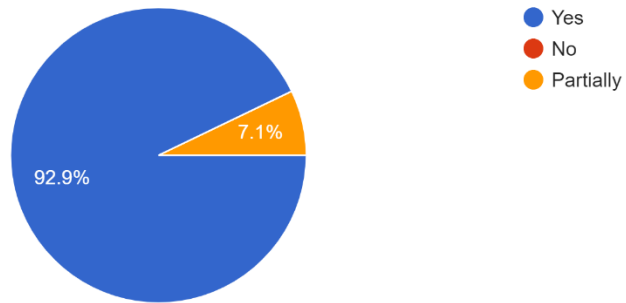
Did you attain comprehensive knowledge of the prescribed Ragas: Raga Bageshree, Raga Bhupali and Raga Bhimpalasi?

14 responses



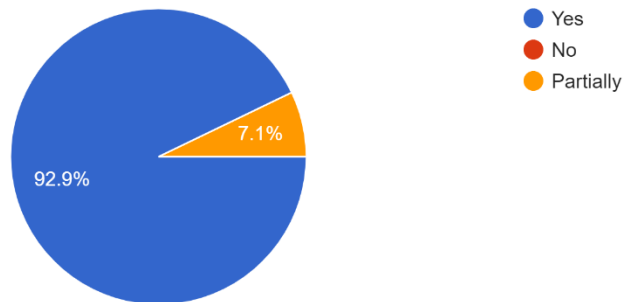
Are you able to give a practical performance of the above Ragas?

14 responses



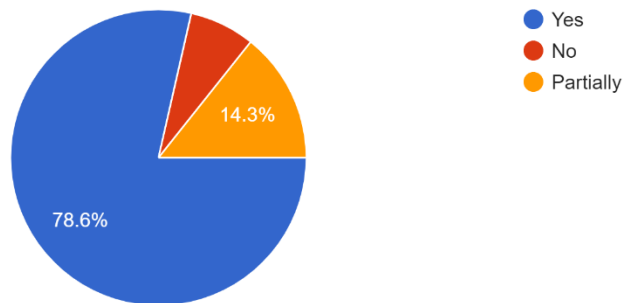
Are you able to write, recite and demonstrate the Thekas with the Dugun , Tigun, Chaugun of the prescribed Talas?

14 responses



Have you attained significant knowledge of the Medieval Granthas -Sangeet Parijat and Chaturdandiprakashika .

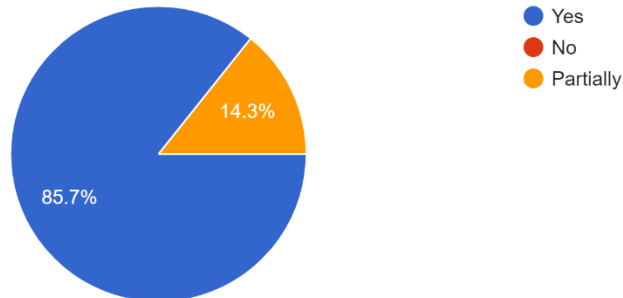
14 responses





Have you understood the concept of Ragon ka Samay Siddhant, Sandhi Prakash Raga and Parmel Praveshak Raga?

14 responses



### Observation:

92.9% of students gained enough knowledge of semi classical form like Thumri Dadra and tappa .100% of students attend knowledge of prescribed Ragas. 92.9% of students were able to give practical performance of the prescribed Ragas. 92.9% of students agreed to be able to write recite and demonstrate thekas with the dugun dugun and chaugun of the prescribed talas . 78.6% of students attend significant knowledge of the medieval Granthas .85.7% of students understood the concept of Ragon ka samay sidhant , sandhi prakash raag and permel praveshk raga .

### Actions to be taken report:

The majority of students understood the subject and the concepts in the both theoretical and practical aspects. More emphasis will be given to explain the topics to the students with the moderate responses.

Students with poor responses will be given extra attention in remedial classes. A small percentage of students who didn't understand were the ones who were perpetually absent.

**ACADEMIC SESSION: 2021- 2022**

**DEPARTMENT: MUSIC**

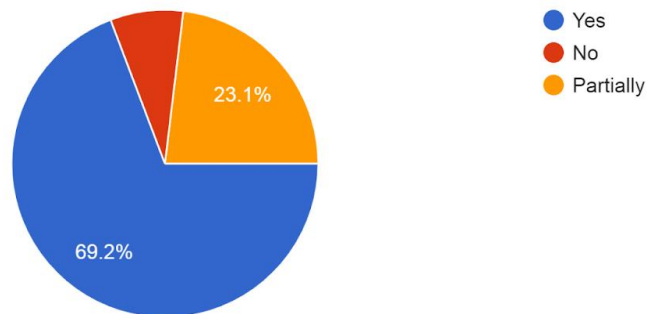
**PROGRAM: BA PROGRAMME**

**COURSE NAME: THEORY OF INDIAN MUSIC, ANCIENT GRANTHAS AND CONTRIBUTIONS OF MUSICOLOGISTS**

**CODE-62444303 / SEMESTER -3**

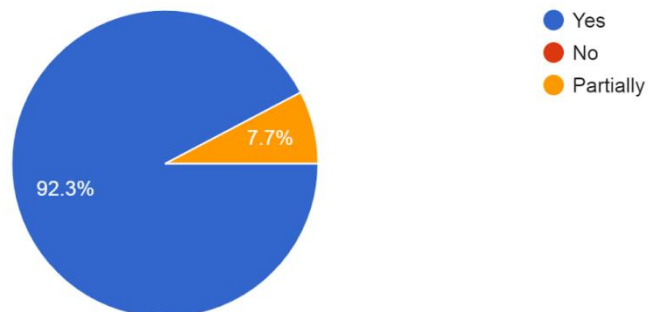
Have you understood the traditional style of writing the Bharatkhande Swarlipi ?

13 responses



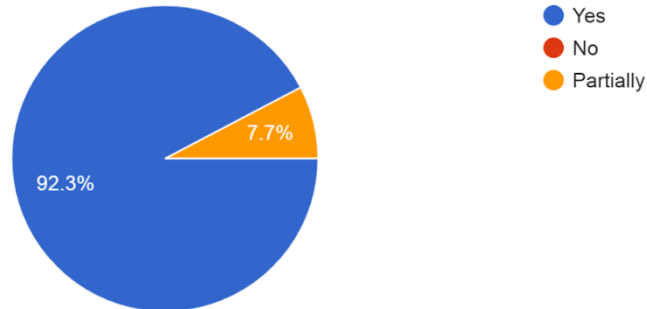
Have you learnt to write notations of prescribed Talas with Matras and Vibhags?

13 responses



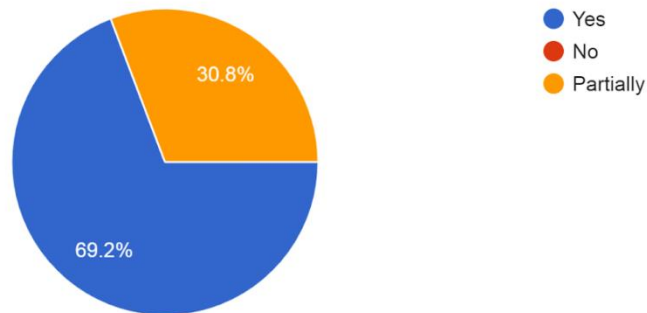
Did the detailed study of Raag Bihag, Raag Malkauns, Raag Vrindavani Sarang enable you to gain proficiency in both , illustration and performance ?

13 responses



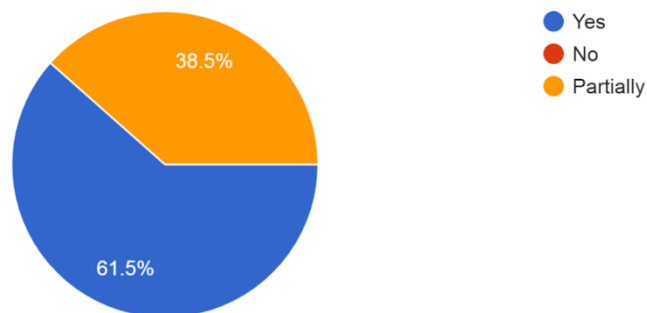
Did the biography of the great musicians and musicologists inspire you towards your subject?

13 responses



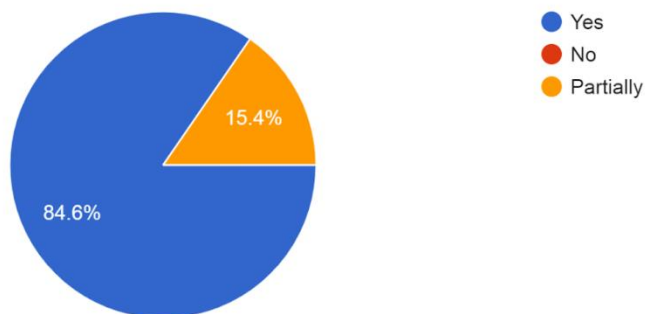
Did the study of the Vedic Music , Natyashastra and Brihaddeshi granthas give you an understanding of the origin and development of Indian Music?

13 responses



Did the study of the Elements of Music open new horizons and your interest for the subject?

13 responses



#### OBSERVATION:

84.6% of students understood elements of music which opened New Horizons and their interest for the subject. 69.2% of students understood the traditional style of writing bhatkhande swarlipi. 92.3% of students learnt to write notations of prescribed talas with Matras and Vibhag. 92.3% of students gained proficiency in illustration and performance of Raag bihag Raag malkauns and Raag Vrindavani sarang . 61.5% of students understood origin and development of Indian music 69.2% of students gained inspiration from biography of great musicians.

#### ACTIONS TO BE TAKEN REPORT:-

The majority of students understood the subject and the concepts in the both theoretical and practical aspects. More emphasis will be given to explain the topics to the students with the moderate responses.

Students with poor responses will be given extra attention in remedial classes. A small percentage of students who didn't understand were the ones who were perpetually absent.

Academic Session: 2021-22

Department: MUSIC

Course name: FUNDAMENTALS OF INDIAN MUSIC

Program: BA PROGRAMME

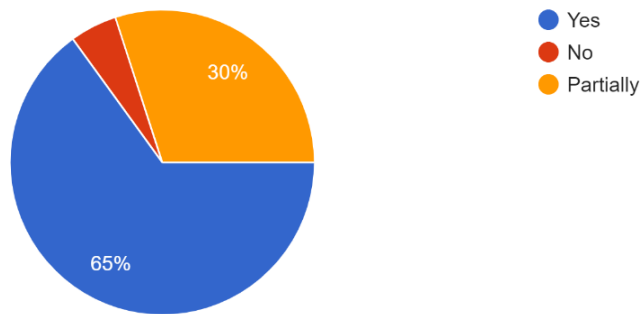
Semester: 1

Course code: 62444102

Q1.

Have you understood the fundamental concept of Gayan , Vadan , Nritya ?

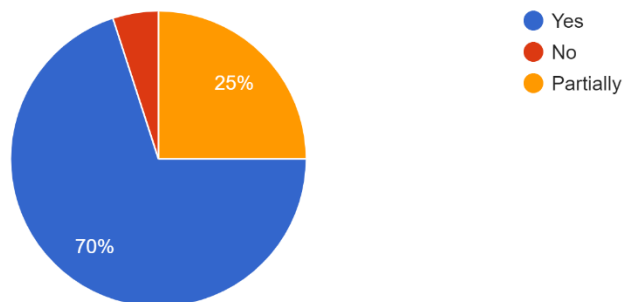
20 responses



Q2.

Have you gained understanding of the following terms : Nada, Shruti, Swar and Laya ?

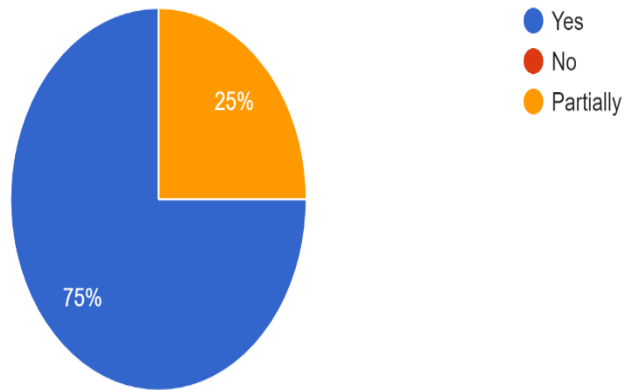
20 responses



Q3.

Have you understood the importance of practice of Alankars in the development of your voice?

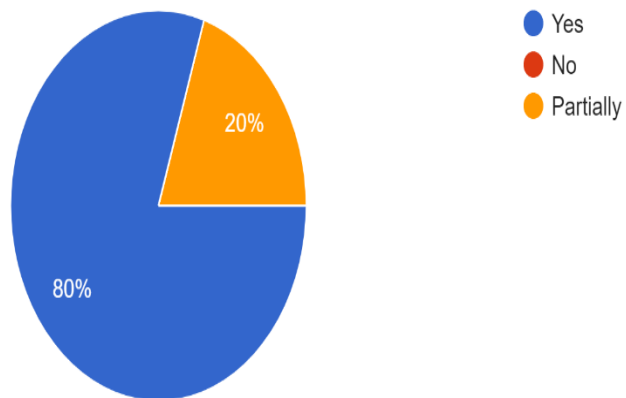
20 responses



Q4.

Did the course provide you the ability to understand the uniqueness of the prescribed Ragas: Raga Bhairav , Raga Alhaiya Bilawal , Raga Khamaj, ...rformance of different bandishes in various taals ?

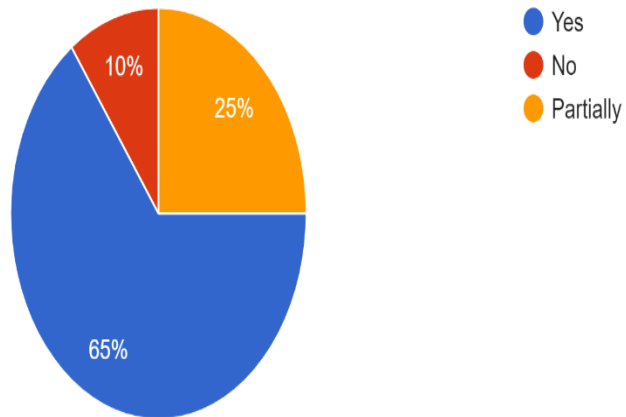
20 responses



Q5.

Have you understood the function and importance of learning and playing the musical instruments : Harmonium and Tanpura as supporting instruments for vocal music.

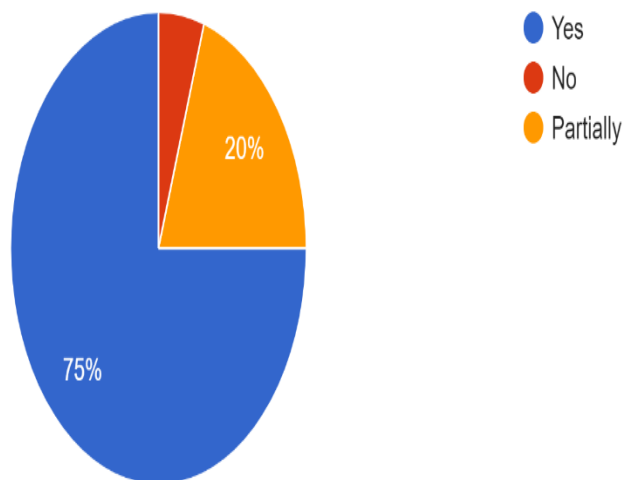
20 responses



Q6.

Did you gain inspiration from the biographies of great musicians and musicologists .

20 responses



### Observations:

From the given responses, it is observed that around 65% of students understand the concept of Gayan, Vadan and Nritya. Along with that 70% of students agreed that they understand terms like Nada, Shruti, Swar and Laya. When it comes to understanding the importance of practice of Alankars 75% of students strongly agreed. 80% of students say that they are able to understand the prescribed ragas and the performance of different bandishes in various taals. Functions and importance of playing Harmonium and Tanpura as supporting instruments for vocal music is understood by 65% of students. 75% of students also tend to agree about gaining inspiration from biographies of great musicians and musicologists.

### Actions to be taken report:

The majority of students understood the subject and the concepts in the both theoretical and practical aspects. More emphasis will be given to explain the topics to the students with the moderate responses.

Students with poor responses will be given extra attention in remedial classes. A small percentage of students who didn't understand were the ones who were perpetually absent.