

# MAHISHADAL RAJ COLLEGE

## DEPARTMENT OF MUSIC

### Semester wise Course Outcomes

(Honours)

SL.No.	SEMESTER-I	
1.	<b>C1T:</b> Elementary Knowledge of Music	<ul style="list-style-type: none"><li>* Learn and Understand the basic concept of musicological terms, such as swara, nada, sruti etc.</li><li>* The ability to understand thata and raga and V.N. Bhatkhanda thata system and also to know about Mela system.</li><li>* Learn and understand musical texts: Natyashastra and Naradiyashiksha.</li></ul>
2.	<b>C2P:</b> Thata-Raga Swaramalika Lakshan giti in different Talas.	<ul style="list-style-type: none"><li>* Provides basic knowledge of Voice culture with tanpura, tanpura and its tuning, Voice culture according to V.N. Bhatkhanda's Ten thata-system and alankar with Swaramalika in different talas, Lakshman giti and drut kheyal of ragas such as Bhairab, Yaman, Bhupali, Bilawal.</li><li>* Ability to sing Swarsaptak with tanpura and ability to identify Komal swar and tibra swar.</li><li>* Ability to sing the ten thatas of Hindustani musical system and gain the concept singing swaramalika in different talas.</li></ul>
3.	<b>GE-T:</b> Elementary knowledge of Music	<ul style="list-style-type: none"><li>* This course provides the primary concept of musical terms and definitions, Thata, Raga and V.N. Bhatkhanda thata system, musical contribution of pancha kabi and Amir Khasru and knowledge of Tala.</li><li>* Get The basic idea of musical definitions, terms and Hindustani music system, Karnataki Mela system, Hindustani Tala with musical contribution of Bengali poets.</li></ul>
	<b>SEMESTER-II</b>	
1.	<b>C3T:</b> introduction of RabindraSangeet and Theoretical knowledge of Ragas, Talas and Notations (theoretical)	<ul style="list-style-type: none"><li>* This paper provides the primary information of Jorasanko Tagore Palace with music-masters of Rabindranath and overview of Gitabitan and Swarabitan with</li></ul>

		<p>Rabindranath's creativity. Learn about Some ragas and talas used in Tagore songs. Ability to understand Rabindrasrista talas and Notations.</p> <p>* Students get the knowledge of musical environment of Rabindranath tagore's childhood, life and musical contribution.</p> <p>*Ability to understand Hindustani Taal and Raga and two types notation system.</p>
2.	<b>C4P:</b> Rabindra Sangeet Thematic Variations (Practical).	<p>* Learn some about different parjays of Rabindrasangeet.</p> <p>*Students get the practical knowledge to perform Rabindrasangeet. Student's interest grow to sing RabindraSangeet in future.</p>
3.	<b>GE2T:</b> Aspects of Thata,Mela, Raga and Tala.	<p>* Impact knowledge about V.N. Bhattachande Thata system,Raga and it's vargikaran, Raga's time theory with definition of Sandhiprakash Raga etc, Basic theoretical knowledge of Tala, Matra,Laya with Dasaprana of Tala and Swara,Sruti ,Sarasthana etc.</p> <p>* Students get a vast idea of Hindustani Raga, Tala and Swara. They can able to think about North Indian music and it's aspects.</p>
<b>SEMESTER-III</b>		
1.	<b>C5T:</b> History of Indian Music –I(Theoretical)	<p>* Provides the basic concepts of history of Indian music ,Music in purans ,Epics and Vedic period with theoretical knowledge of North Indian Talas and Ragas, development of music, musical terms, musical sound and contribution of Indian Sangeetshastri.</p> <p>* Enable to understand the history of Indian music with get the knowledge of Hindustani Raga and Tala with musical sounds and development of Music and informed about Sangeetsastri.</p>
2.	<b>C6P:</b> Practical Know of Indian Music (Practical)	<p>* Learn to sing Alankaras in different Laya. Identification of ten thatas and drut khayals in the ragas such as khamaj,Kafi, Ashabari with alap, Vstars and Tanas and Tal with laykari, identification of Rabindrasrista tala.</p> <p>* Get the ability to sing Khayals,Alankaras in different laya with swaramalika and the ability to recite the thekas of Tala in different laya and Rabindrasrista tala.Students get idea how to perform a song in Sur,taal and laya.</p>
3.	<b>C7P:</b> practical Knowledge of PAGA-I (Practical)	<p>* Impacts the knowledge about how to perform Khayals with alap,vistars and Tanas</p>

		<p>with recite thekas of bisamapadi taal and Dhamar, choutal in different layas, brief idea about Taranas and sight singing also.</p> <p>* Students get the ability to perform a Khayal completely and Taranas with recite the Thekas of different talas in different laya and enable to perform sight singing. From this paper students are prepared for performing a song perfectly.</p>
4.	<b>SEC-1:</b> Practical Demonstration of Khayal or, Knowledge of Tala or, Sight Singing (Practical)	<p>* Impacts the practical demonstration test of ten minutes duration in one raga from Todi, Behag, Kedar etc. Or, Provides detailed theoretical Knowledge of North Indian Tala. Or, Provides the Notation reading of Hindustani and Akarmatrik system.</p> <p>* To perform the thekas of different samapadi and bisamapadi talas in laykary Or, Gain the ability to read notation in sur of both Akarmatrik and Hindustani system.</p>
5.	<b>GE3T:</b> Theoretical knowledge of music( including advance theory of Rabindranath	<p>* Provides vast ideas about Rabindranath Tagore's Sangeet Chinta, his experiments with deshi, bideshi music, Geetinatya, Nrityanatya, Tagore's experiments with Talas and bangya gaan, detailed knowledge of kirtan and regional folk songs and brief knowledge of kabigan, Panchali Gaan, Tanpur, Tabla-Bangya etc.</p> <p>* Impact deep ideas about Rabindranath Tagore's experiment with music, taal, parjays in his creativity and get a knowledge about folk song, kirtan, bangla gaan, Tanpura, percussion etc.</p>
	<b>SEMESTER-IV</b>	
1.	<b>C8T:</b> History of India music-II(Theoretical)	<p>* Provides vast ideas about Paluskar and Hindustani notation system with musical contribution of Bengali Sangeet Shastri and musical text of Parsadeva, Pt. Somnath etc, time theory of Raga with bargikaran, comparative study of similar type of Ragas with definition and characteristics of different kinds of raga, various type of musical instruments.</p> <p>* Get the knowledge about Notation System, musical contribution of Sangeet Shastri, North Indian Raga and its bargikaran and time theory etc.</p>
2.	<b>C2P:</b> Practical Knowledge of RAGA-II(Practical)	<p>* Students learn vilambit Khayals, drut khayals, jhumra, Addha, Chautal, Dhamar talash with different layakaries and bhajan of</p>

		Meerabai, Tulsidas, Kabir, Surdas. * Get the ability to show sixteen and fourteen matra talas with layakaris and to perform drut, vilambit khayasl and bhajan.
3.	<b>C10P:</b> Rabindra Sangeet(Practical)	* Students learn about dhrupadanga,dhamaranga, Khayalanga,boulanga Rabindrasangeet with reference to original dhrupad/dhamar/kheyal/boul and Folk songs. Student know about Bhanu Sirigher Padabali and Gritinatya,Nrityanatyā. * Able to think about Rabindranath Tagore's creativity, Application of dhrupad,Khayal,Dhamar,Boul and folk song.
4.	<b>SEC2P:</b> Stage Performance of Song-I (Practical)	* To motivate students to perform Rabindra Sangeet ,Nazrulgeeti, Bangla gaan on the stage.
	<b>SEC2P:</b> Stage Performance of Song-II (Practical)	* This course enables the students to perform drut Khayal and bhajan on the stage.
5.	<b>GE4P:</b> Practical songs of Panchakobi except Rabindranath	*Learn on the songs of Dwijendralal Roy, Rajanikanta Sen, Atulprasad Sen and Kazi Nazrul Islam. * Able to perform bengali songs like dijendra Sangeet Atul Prasad Nazrul Geeti and songs of Rajanikanta Sen.
	<b>GE4P:</b> Knowledge Rabindrasangeet (Practical)	* Learn to sing Rabindra Sangeet, provincial songs, western song, composition of Rabindra Sristi Talas. * Enable to perform various type of song with Rabindra Sangeet.
	<b>SEMESTER-V</b>	
1.	<b>C11P:</b> Practical Knowledge of Rabindra Sangeet (Practical)	* Learn about to sing various parjay of Rabindra sangeet,Kabyageeti,raga analysis of Rabindra Sangeet with songs based on Ravindra srista tala and read notation of unknown Rabindra Sangeet. * Enable to perform Rabindra Sangeet based on Ravindra srista Tala,Kabyageeti, six parjay of Rabindrasangeet and to think about the application of Raga on Rabindrasangeet.
2.	<b>C12P:</b> Practical Knowledge of RAGA-III and TALA (Practical)	* Learn about to sing Dhrupads,Dhamars with Alap,Laykari, Thumri, Dadra and recite notation ,talas with different layakari. * To perform dhrupad, dhamar in tala, Thumri Dadra in Raga Bhairavi,Pilu, Kafi, Khemraj and to recite Jat ,Deepchandi,Dhamar in different layakaries.

3.	<b>DSE1T</b> : Concept of music as reflected in Tagore literature	<p>* This course enable the students to gain the knowledge about the concept of music which is reflected in Tagore literature like , Seshsaptak, Punascha, Patraput, Shona : Santiniketan, Sangeet chinta.</p> <p>* Students can understand and able to think the concept of music from Rabindranath Tagore's literature</p>
4.	<b>DSE2T</b> : Karnataka music	<p>* Provides ideas of Karnatak Melody, Karnatak swaras Karnatak concepts of Tala, Katapayadi, Varnam, Tillana, Javali, Karnatak vina, Mridanga, Ghatam, with musical contribution of South Indian Sangeet sastra</p> <p>* Students able to think about South India classical music, Taal and instruments</p>
5.	<b>DSE2T</b> : General aesthetics	<p>* Provides the knowledge about Art, realism in Art, theory of emotion, Imitation theory of plato and Aristotle, Aesthetic ideas of Rabindranath Tagore, Abanindranath Tagore.</p> <p>* Students able to think Aesthetical view of music, concept of Art</p>
<b>SEMESTER-VI</b>		
1.	<b>C13T</b> : Theoretical knowledge of music (Theoretical)	<p>* Students learn about Suddha and Vikrit swaras of Hindustani and Karnatak system, concept of Suddha swaras explained by pt. Shrinivas, compose talalipi notation in Ada, kuada, viada, laya etc</p> <p>*Get the knowledge to compose Talalipi notation of Jhumra, Matta, Deepchandi etc in Ada, kuada and Viada laya to understand the Suddha and Vikrit swaras of Hindustani and Karnatak music system.</p>
2.	<b>C14P</b> : Practical knowledge of Bengali song/ Bangla Gaan	<p>* Students learn the practical knowledge of puratani Bangla gaan, Brahma Sangeet, Folk songs and kirtan.</p> <p>* Get ability to sing puratani Bangla gaan of Dasharathi Roy, Kamalakanta etc and folk songs and various type of Bangla gaan.</p>
3.	<b>DSE2T</b> : Karnataka music	<p>* Provides ideas of Karnatak Melody, Karnatak swaras Karnatak concepts of Tala, Katapayadi, Varnam, Tillana, Javali, Karnatak vina, Mridanga, Ghatam, with musical contribution of South Indian Sangeet sastra</p> <p>*Students able to think about South India classical music, Taal and instruments.</p>
4.	<b>DSE3P</b> : Practical knowledge of Bhajan and	*Students learn to sing Bhajan penned by

	Bengali Songs/Bangla Gan (Practical)	Meera Bai, Surdas, Kabir, Tulsidas. They also learn to sing the songs of Atulprasad, D.L.Roy, Rajanikanta and Nazrul. The students get ability to sing Puratani, Agamoni, Bijaya, Jatra gaan, Ramprasadi, Baul, Kirtan, Jhumur etc.
5.	<b>DSE4P</b> : Practical knowledge of Raga	* Students learn the drut khayals of Yaman, Bhairav, Ashabari, Bhairavi and Jounapuri. * Able to sing drut khayals of ragas like Bhairav, Yaman etc.

## **MAHISHADAL RAJ COLLEGE**

### **DEPARTMENT OF MUSIC**

#### **Programme Outcome**

#### **B.A.(Honours)**

- 1.The students of music can learn to identify, read, write and work with the elements of music such as melody, harmony, rhythm and structure. They can also learn to perform a variety of musical styles.
- 2.Music programmes can help improve communication skills through the use of gestures and non-verbal cues.
- 3.The students of music can develop relationship building and teamwork skills. They can also become more active in their academy community.
- 4.Learning to play a musical instrument can help students develop dexterity and hand-eye coordination.
- 5.The students will demonstrate the understanding of a wide selection of musical literature representing principal areas, genres and cultural sources.

6. The students will demonstrate ability to perform a wide variety of musical styles in areas appropriate to the student's needs, interests and degree path.
7. The students will comprehend and illustrate the terminology of the rudimentary principles of musicology.
8. With the study of the specified Ragas and Talas, the students amply assimilated their tuitions and meticulously exemplified their learning.
9. 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.
10. The students will be able to distinguish and analyze music according to historical, cultural and stylistic contexts and to address culture and history from diverse perspectives.

### **B.A.(General)**

1. The students will identify, analyze and work conceptually with the elements and organizational patterns of music and their interaction, employing this understanding in aural, verbal and visual analyses and applications.
2. The students will demonstrate the tools necessary for the realization of compositions from completion to performance.
3. The students will demonstrate through solo and collaborative performances achievement of professional, entry-level competence in the major performance area.

**4.**The students will demonstrate and apply relevant pedagogies and the self-assessment necessary for teaching and continuing education in his or her performance area.

**5.**The students will demonstrate and apply the research skills necessary for musical and contextual understanding of musical elements and relevance.

**6.**The students can develop the ability to present information clearly through writing and oral presentations.

**7.**The students will demonstrate and apply knowledge of content, methodologies, materials, technologies and curriculum development in music education.

**8.**Performance skills appropriate to the student's needs and interests including competence in sight reading and realizing a variety of musical styles.

**9.**The students of music will acquire a body of knowledge and academic skills in Music History and Literature sufficient to pursue music as a profession and higher study.

**10.**The students of music can demonstrate understanding of a wide selection of musical literature from different areas, genres and cultural sources.



# **MAHISHADAL RAJ COLLEGE**

## **DEPARTMENT OF MUSIC**

**Name of the Academic Programme: B.A. in Music**

### **Programme Specific Outcomes (PSO)**

**PSO-1:** After the completion of the course, students will be exposed to the theoretical aspects of the prescribed ragas.

**PSO-2:** The students will be able to demonstrate and differentiate between various facets of the ragas.

**PSO-3:** The students will be able to write the practical compositions according to the Notation system.

**PSO-4:** It is expected that the students will develop the competence of practical demonstration or performance of ragas for a duration of at least half an hour.

**PSO-5:** The students will be able to comprehend different types of Gharanas of Hindustani classical music.

**PSO-6:** The students will be able to understand and appreciate the life and contribution of the composers of Hindustani music, Western music and Carnatic music.

**PSO-7:** The students will infuse the knowledge about the music in the Vedic period and also the contribution of music scholars of yesteryears.

**PSO-8:** The students will be enlightened about the basic terminologies of Indian music.

**PSO-9:** The students will inculcate an analytical perspective of various musical forms of Hindustani music and Carnatic music.

**PSO-10:** The students will be able to earn the knowledge about the philosophical, psychological and sociological aspect of foundation in Music.