

DEPARTMENT OF MUSIC

**Course Outcome**

**A. Elementary knowledge of Music**

**CO1-** Explain what is musical sound and non-musical sound.

**CO2-** Meant the difference between musical & non-musical sound according to their origin.

**CO3-** Some example shows for clearing the concept of musical and non-musical sound.

**B. Indian concept of Nada**

**CO1-** Explain the meaning the Nada and the origin of Nada

**CO2-** Importance of Nada in Music

**CO3-** Types of Nada

**CO4-** Characteristics of Nada

**C. Swara- Suddha, Komal, Tibra, Chal, Achal**

**CO1-** Explain the definition of Swara

**CO2-** Types of Swara

**CO3-** Origin of Swara

**CO4-** Importance of Swara in Music

**D. Shruti-Shruti and Swarasthana (Ancient and Modern Period)**

**CO1-** Explain the Shruti

**CO2-** Total number of Shruti and their names

**CO3**-Explain what is Swarasthana

**CO4**-Explain Swarasthana in Shruti

### **E. Knowledge of Musical Term**

**CO1**-Explain the importance of music term

**CO2**-Explain all the terms and their origin with Example

### **F. Mela System-**

#### **F-i) Introduces by Venkatmukhi**

**CO1**-Explain the definition of Mela

**CO2**-Who is the inventor and it's importance in music

**CO3**-Mathematical calculation of Mela.

**CO4**-Total number of Mela and now what number used in music

#### **F-ii) Thata System-Introduced by V.N Bhatkhande**

**CO1**-What is Thata and its importance in Raga

**CO2**-Difference between Mela and Thata

**CO3**-Who is the inventor and some information of inventor

**CO4**-Mathematical calculation of Thata

**CO5**-Total number of Thata and their names

#### **F.iii) Difference between Raga and Thata**

**CO1**-Explain the definition of Raga and Thata

**CO2**-Example of Thata and Raga

**G. Thata- Raga Swaramalika, Lakshman geeti in different talas  
(Practical)**

**CO1**-Description of tanpura

**CO2**-Brief description about the Structure of tanpura

**CO3**- Ability to tie tanpura with tune.

**CO4**-Singing skills with tanpura in Suddha, Komal and Tibra swaras and other musical matters

**H. Basic knowledge of tanpura and its tuning**

**CO1**-Knowledge of tanpura

**CO2**-Ability in tuning tanpura

**I. Voice culture according to the array of notes of 10 thatas/thata-  
ragas:-**

**CO1**- Define Thata and raga.

**CO2**-Name and number of thata.

**CO3**- Introduce the ragas with the description of 10 thatas.

**CO4**- Practical singing ability of thatas and thata- ragas.

**CO5**- Difference between thatas and ragas.

**J. Alankara,Swaramalika in different talas (such as tintal, jhaptal,  
ektaal), Lakshman geeti and Drut kheyal of chosen prescribed ragas :  
Bhairab, yaman, Bhupali, Bilawal**

**CO1**-Discussion about various types of Alankara

**CO2**-Singing and composing ability of alankara with various Tala System.

**C03**-Knowledge about Swaramalika and its requirements.

**C04**- Singing ability of Swaramalika with different talas ( trital, jhaptal, ektal)

**C05**-Knowledge about Lakshman geeti and drut kheyal

**C06**- Singing ability of Lakshman geeti and Drut kheyal with talas in following ragas : Bhairab, Yaman, Bhupali, Bilawal.

### **K. The study and overview of Gitabitan and Swarabitan**

**C01**- Introduction of the study of Gitabitan.

**C02**- Classification of Gitabitan.

**C03**- Details study of various parts of Gitabitan.

**C04**- Study of the Examples of First Part, i.e Puja Parjay, Swadesh Parjay. Second Part- Prem, Prakiti, Bichitra and Anusthanik Parjay. Third Part- Jatio Sangeet, Puja o Prakiti, Anusthanik, Prem o Prakiti etc.

**C05**- Introduction of the study of Swarabitan.

**C06**- Classification of Swarabitan.

**C07**- Various Parts of Swarabitan- Ketaki (11), Kal Mrigaya (29), Gitapanchashika (16)

**C08**- Values and importance of Swarabitan.

### **L. Musical atmosphere of Jarasako Tagore Place.**

**C01**- Discussion about the appearance of many world famous singers in Jarasako Tagore Place.

**CO2-** Appearance of Indian and Western musician in the place.

**CO3-** Discussion about the influence of those musicians and singers upon the Tagore family.

### **M. Introduction to the music masters of Rabindranath.**

**CO1-** Discussion about the music master of Bramha Samaj, Bishnu Chacraborty, the expert of Hindustani Classical Music.

**CO2-** Discussion about the music teacher and family friend Srikanta Singha.

**CO3-** Discussion about the Dhupadian Teacher, Jadu Bhatta and Radhika Prasad Goswami in Bishnupur.

**CO4-** Their influence in the musical life of Rabindranath Tagore.

### **N. Rabindranath's life and creativity in short.**

**CO1-** Discussion about the birth of Rabindranath and his family background.

**CO2-** Students are knows about study and culture of Rabindranath and his Private tutor.

**CO3-** Writing various types of Bengali songs, prose, poetry, Novels, drama etc.

**CO4-** Discussion about his Awards.

**CO5-** Conclusion

### **O. Knowledge of the following Ragas : Bilawal, Khambaj, Iman, Kafi, Bhairab, Bhairabi, Behag, Ashabari, Jounpuri, Jogiya**

**CO1-** Introduction of Raga

**CO2-** Theoretical and Practical knowledge of the following Ragas : Bilawal, Khambaj, Iman, Kafi, Bhairab, Bhairabi, Behag, Ashabari, Jounpuri, Jogiya

**P. Knowledge of the following talas : Dadra, Teora, Rupak, Kaharba, Jhaptal, Surfanktal, Ektal, Choutal, Dhamar, Trital**

**CO1-** Introduction of Tala

**CO2-** Theoretical and Practical knowledge of the following talas with Theka speaking ability in different layas and example of songs of these talas : Dadra, Teora, Rupak, Kaharba, Jhaptal, Surfanktal, Ektal, Choutal, Dhamar, Trital.

**Q. Talas introduced by Rabindranath**

**CO1-** Introduction of Talas introduced by Rabindranath

**CO2-** Theka speaking ability

**CO3-** Features of Talas introduced by Rabindranath

**CO4-** Example of songs included in each Talas introduced by Rabindranath

**R. Knowledge of notations : (Bhatkhande system & Akarmatrik system)**

**CO1-** In this chapter the students have to learn about notation method and its need.

**CO2-** About the introducer of Bhatkhande and Akarmatrik Notation method

**CO3-** Characteristics of Bhatkhande and Akarmatrik notations

**CO4-** Writing skill based on songs in Bhatkhande and Akarmatrik notation system

**CO5-** Students are able to compare between Bhatkhande and Akarmatrik notation system.

### **S. Rabindra Sangeet Thematic Variation**

**CO1-** Rabindranath and Rabindranath's talent is immeasurable.

**CO2-** The emergence of Rabindra Sangeet is immersed in the juice of various Hindustani raga of music.

**CO3-** Variety of songs of different stages and sub- stages of Rabindranath.

**CO4-** Rabindranath's sense of song of different ages has elevated Rabindra Sangeet to the golden peak.

#### **S-i) Kabyasangeet:**

**CO1-**Bengali kabyasangeet and natyosangeet gained popularity in nineteenth century .It is still brilliant today.

**CO2-**Poetry was the main inspiration of kabyasangeet.

**CO3-**Rabindrasangeet is the greatest poetic music of all time in Bengal.

**CO4-**Other contemporary and later lyricists has also become popular.

#### **S-ii) Natyasangeet:**

**CO1-**Natyosangit is the main form of drama.

**CO2-**Rabindranath's lyric and dance dramas have become popular in the history of drama music.

**CO3-**Rabindranath's lyric and dance drama brought a variety in the world of drama.

**CO4-**D.L.Roy drama songs become popular.

**CO5-**Songs of other playwrights and bengali music become famous in the world.

### **T. Bengali song, Brambha Sangeet and Patriotic song**

**CO1:-**In this Chapter the students are known about the Puratani Bengali song.

**CO2:-**Description of Various types Puratani Bengali Song i.e. Kirtan, Shyama Sangeet, Panchali Gana.

**CO3:-**Characteristics of Puratani Gana, Pracheen Bangla Gaan , Shyama sangeet ,Kirtan (traditional and Rabindra), Lokasangeet (Traditional and Rabindra).

**CO4:-**Discussion about the writers and composers of Puratani, Pracheen Bangla Gana, Shyama Sangeet, Kirtan and Traditional Folk song.

**CO5:-**Brief information about Brambha Sangeet and their types i.e Brambha Sangeet and Veda Gana, Parthana Sangeet. Bhajan Gana.

**CO6:-**The students are also known about the Patriotic song and their various types, Writers and composers from this chapter.

**CO7:-**Characteristics of Patriotic song.

### **Program Outcomes**

**Upon completion of a music degree, all music learners will have:**

Specialized skills and music performance strategies have been built on the main instrument or voice of each student. Knowledge and practical techniques in music theory and the history of music have been developed. In pursuit of



standard performance targets, he successfully engaged in small and large group environments.

### **Educating Music**

#### **Students from Music Education would have:**

Established the ability to recognize musical issues within the large group rehearsal atmosphere as a leader, and show ways to address them. The ability to interact efficiently with K-12 teachers, colleagues, parents and members of the community has been demonstrated. Demonstrated awareness of successful preparation, instruction execution, and reliable student evaluation.

### **Music Enterprise**

#### **Students in Music Industry will have:**

Basic knowledge of the functional areas of the music industry, including copyright, recording, legal aspects, performance, production, and others, has been acquired/proven. Practiced and upheld in clinical environments ethical principles and conduct.

### **Studies of Jazz**

#### **Students at Jazz Studies will have:**

The capacity to plan, write, organize and present/perform a complete and juried recital has been demonstrated. Good skills in improvisation, presentation of different jazz styles, and a basic knowledge of jazz history have been demonstrated.

### **Performance of Music**

#### **Students at Music Performance would have:**

The ability to practice, study, and perform a complete and juried lecture recital was seen on their main instrument or voice. Strong knowledge of literature,

performance activities of different types, and strong performance on the main instrument or voice of the student has been demonstrated.

### **Composition/Theory**

#### **Students of Theory/Composition would have:**

The ability to prepare, write and present/perform a complete and juried recital of new works has been shown, or the ability to interpret and/or compare music scores has been demonstrated. Demonstrated the capacity in compositions to examine and/or apply conventional, contemporary, and creative practices.

### **Programme Specific Outcome (PSO)**

**PSO-1:-** For at least half an hour, the student is able to offer a realistic demonstration of ragas.

**PSO-2:-** Students are capable of showing various aspects of ragas and their distinction.

**PSO-3:-** Students are studies the theoretical elements of prescribed ragas.

**PSO-4:-** Students are also knows about the Indian music's fundamental terms.

**PSO-5:-** Learners are also learning about the compositional styles of Hindustani music and notation systems.

**PSO-6:-** Students are studies the lives and contributions of Hindustani, Western and Karnataka music composers.

**PSO-7:-** According to the Notation system, he learns to compose realistic compositions

**PSO-8:-** Students are also learns about the music in the Vedic period, and also studies the works of music scholars of the past.

**PSO-9:-** Learners are learning the Gharanas of Hindustani music.

**PSO-10:-** Different musical styles of Hindustani and Karnataka music are also learn in an analytical way.

**PSO-11:-** Established the ability to recognize musical issues within the large group rehearsal atmosphere as a leader, and show ways to address them.

**PSO-12:-** Demonstrated awareness of successful preparation, instruction execution, and reliable student evaluation.

**PSO-13:-** The ability to practice, study, and perform a complete and juried lecture recital was seen on their main instrument or voice.

**PSO-14:-** Strong knowledge of literature, performance activities of different types, and strong performance on the main instrument or voice of the student has been demonstrated.

**PSO-15:-** The research skills required for musical and contextual comprehension of musical elements and significance will be demonstrated and applied by students.

