



# KHEJURI COLLEGE

Baratala :: Purba Medinipur

## DEPARTMENT OF MUSIC

### COURSE OUTCOMES FOR B.A. GENERAL (Elective MUSIC)

NAME OF THE PROGRAMME: B.A. General (Elective Music)

#### LIST OF COURSE OUTCOMES:

COURSE	NAME OF THE COURSE	COURSE OUTCOME
DSC-1A	Theory of Indian Music	<p>1. Aspects of Dwani &amp; Swara :</p> <p>a) Nada &amp; its basic characteristics:</p> <p>CO1-Explain the meaning the Nada and the origin of Nada</p> <p>CO2-Importance of Nada in Music</p> <p>Co3-Types of Nada</p> <p>CO4-Characteristics of Nada</p> <p>2. Swara- Suddha, Komal, Tibra,Chal, Achal</p> <p>CO1-Explain the definition of Swara</p> <p>CO2-Types of Swara</p> <p>CO3-Origin of Swara</p> <p>CO4-Importance of Swara in Music</p> <p>3. Shruti-Shruti and Swarasthana (Ancient and Modern Period)</p> <p>CO1- Explain the Shruti</p> <p>CO2-Total number of Shruti and their names</p> <p>CO3-Explain what is Swarasthana</p> <p>CO4-Explain Swarasthana in Shruti</p> <p>4.Knowledge of Musical Term</p> <p>CO1-Explain the importance of music term</p> <p>CO2-Explain all the terms and their origin with Example</p>



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		<p>5. knowledge of Akarmatrik Swaralipi &amp; Hindustani Swaralipi paddhati</p> <p>CO1- In this chapter the students have to learn about notation method and its need.</p> <p>CO2- About the introducer of Bhatkhande and Akarmatrik Notation method</p> <p>CO3- Characteristics of Bhatkhande and Akarmatrik notations</p> <p>CO4- Writing skill based on songs in Bhatkhande and Akarmatrik notation system</p> <p>CO5- Students are able to compare between Bhatkhande and Akarmatrik notation system.</p> <p>6. Aspects of Thata, Mela &amp; Raga :</p> <p>CO1-Explain the definition of Mela</p> <p>CO2-Who is the inventor and it's importance in music</p> <p>CO3-Mathematical calculation of Mela.</p> <p>CO4-Total number of Mela and now what number used in music</p> <p>F-ii) Thata System-Introduced by V.N Bhatkhande</p> <p>CO1-What is Thata and its importance in Raga</p> <p>CO2-Difference between Mela and Thata</p> <p>CO3-Who is the inventor and some information of inventor</p> <p>CO4-Mathematical calculation of Thata</p> <p>CO5-Total number of Thata and their names</p>
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DSC-1B	History of Indian music –I	<ol style="list-style-type: none"><li>1. Music in Vedic period CO1- In this chapter the students have to learn about the time of Vedic period. CO2-</li><li>2. Development of Deshi Sangeet as can be traced from Matanga's Brihaddeshi</li><li>3. Development of Gandharva Sangeet as can be traced from Bharats Natyashastra.</li><li>4. Knowledge of the music as available in the Epics, Buddhists literature &amp; the Sanskrit Drammas</li><li>5. Study of the following texts with reference to musical aspects: Naradiya Sikhsha of Muni Narad, Dattilam of Dattila</li><li>6. Music during the Indus Vally Civilization</li></ol> <p><b>Medieval Period:</b></p> <ol style="list-style-type: none"><li>1. <b>Music in the Sultenata Period</b> CO1- Explains about Sultenata Period. CO2- Discuss Music culture in the Sultenata Period</li><li>2. <b>Music in the Mughal Period</b> CO1- Explains about Mughal Period. CO2- Discuss Music culture in the Mughal Period</li><li>3. <b>Development of Dhrupad</b> CO1- Explain the development and characteristics of Dhrupad CO2- Discuss the Bani and gharanas of Dhrupad</li><li>4. <b>Development of khayal</b> CO1- Explain the development and characteristics of Khayal CO2- Discuss the gharanas of Khayal</li><li>5. <b>Development of kirtan in Bengal</b></li></ol>
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		<p>6. Development of the following musical styles: Mangalgit, Panchali, Shaktagiti</p> <p>7. Life sketch of the following Musicians: Amir khusro, Tansen, Raja Manshing Tomar, Swami Haridas, V.N. Bhatkhande, Sadarang, Adarang, V.D. Paluskar, Ramnidhi Gupta</p> <p>8. Brief study of the following texts: Sangeet Ratnakar of Sarandev, Chaturdandi Prakashika of Venkatmoksi, Ragtarangini of Kabi Lochan, Sangeet Parijat of Pt. Ahobal</p>
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COURSE	NAME OF THE COURSE	COURSE OUTCOME
DSC-1C	<b>Practical knowledge of Rabindra Sangeet of different Paryays &amp; Nazrul Geeti</b>	<b>Ability to sing Rabindra Sangeet of different paryayas(2 each)</b>  1. Prem, Puja, Swades. CO1- Knowledge of different Paryayas of Rabindra Sangeet. CO2 - Singing ability of Prem Paryaya Rabindra Sangeet. CO3 - Practical knowledge of 2. Anushthanik, Bichitra, Prakriti.  <b>Ability to sing Nazrul geeti of various themes(2 each)</b>  1. Deshattobodhak, Shyama Sangeet 2. Ragpradhan, Lok geeti, Bhaktimulak CO1- Practical knowledge and Singing ability of Ragpradhan Nazrul geeti. CO2- Singing ability of Lok geeti of Nazrul geeti. CO3-
DSC-1D	<b>History of Indian Music-II</b>	<p>1. Development of following Gharanas &amp; their characteristics: Bishnupur, Jaipur, Kirana, Patiala, Gwalior, Agra, Banaras. CO1- explain about Gharana CO2- Brif knowledge and characteristics of Bishnupur Gharanas CO3- Development and characteristics of Jaipur Gharanas. CO4- Development and characteristics of Kirana, Patiala, Gwalior, Agra, Banaras.</p> <p>2. Evolution of Notetion Systems with perticular references to Dandamatrik, Akarmatrik, Bhatkhande. CO1- In this chapter the students have to learn</p>



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		<p>about notation method and its need.</p> <p>CO2- About the introducer of Dandamatrik, Bhatkhande and Akarmatrik Notation method</p> <p>CO3- Characteristics of Dandamatrik, Bhatkhande and Akarmatrik notations</p> <p>CO4- Writing skill based on songs in Dandamatrik, Bhatkhande and Akarmatrik notation system</p> <p>CO5- Students are able to compare between Dandamatrik, Bhatkhande and Akarmatrik notation system.</p> <p>2. Knowledge of the style of this music: Kabi gaan, Akhrai, Dhapkirtan, Panchali, Jatra, Brahma Sangeet, Bangla Tappa.</p> <p>CO1- Theoretical knowledge and style of Kabi gaan, Akhrai, Dhapkirtan, Panchali, Jatra, Brahma Sangeet, Bangla Tappa.</p> <p>4. Contribution of the following persons: Kshetramohan Goswami, Sourindra Mohan Tagore, Krishnadhan Bandopadhyaya, Dasharathi Roy.</p> <p>CO1- Life sketch and contribution of Kshetramohan Goswami, Sourindra Mohan Tagore, Krishnadhan Bandopadhyaya, Dasharathi Roy..</p>
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