

COURSE	COURSE OUTCOMES
<p>SECTION – A</p> <p>(a) Historical study and detailed description of the Ragas prescribed in the syllabus</p> <p>(b) Ability to write the notation of Vilambit and Drut Khyalas in the following Ragas: (i) Yaman, (2) Alhaiya- Bilawal (3) Bhupali.</p>	<p>(a) The students get the knowledge of characteristic features of ragas. They study about the theoretical aspects and historical background of the ragas that they sing. They get the knowledge of the origin of raga, their chalan and how to differentiate between similar ragas.</p> <p>(b) The students learn to write the practical compositions of Vilambit and Drut Khayals in different thekas of taals according to the Notation system.</p>
<p>SECTION – B</p> <p>(a) Definition of the following: Sangeet, Shruti, Naad, Swar, Saptak, Raag, That, Vadi, Sam vadi, Anuvadi, Vivadi, Taali, K hali, Aa-vartan.</p> <p>(b) History of Indian Music from Vedic period to 12th Century.</p>	<p>(a) The students learn the various basic terms with the historical development – Swar, Shruti, Sangeet, Naad, Raga, vaadi, samvaadi, taali, khali etc. which is essential for developing the basic knowledge of Indian classical music.</p> <p>(b) The Students get information about the musical references in Vedas, Purana's, and Epics etc. He able to learn about the origin of music, different forms of singing, musical instruments, dance forms and different musical terms during this period and its Relevance to present time.</p>
<p>SECTION – C</p> <p>(a) Relationship of Folk and Classical Music.</p>	<p>(A) Able to understand about the characteristics and Inter-relationship of classical & folk music. The students able to differentiate between Classical Music and Folk Music.</p> <p>(b) The Students able to understand the life history of various</p>

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<p>(b) Contribution to Indian Music by the followings :(1) Pt. Vishnu Digambar Pluskar, (2) Pt. V.N. Bhatkhande.</p>	<p>composers, acquire knowledge about the contribution of different scholars towards Indian music, attain knowledge about various patterns of compositions. They gain Knowledge about the Guru Shishya Paramparas and tribute to their Gurus.</p>
<p>(c) Ability to write Thekas with dugun in the following Talas:-(1) Ektaal(2) Chartaal (3) TeenTaal</p>	<p>(c)The Students gain knowledge of music's basic talas. They able to write theka and Dugan of talas. They able to learn about the techniques and mathematical foundation of taals.</p>
<p>BA SEMESTER-II</p>	
<p>PAPER-II (THEORY)</p>	
<p>COURSE MV22</p>	<p>COURSE OUTCOMES</p>
<p>SECTION – A</p>	<p>(a)The students get the knowledge of characteristic features of ragas. He studies about the theoretical aspects and historical background of the ragas that they sing. They get the knowledge of the origin and chalan of ragas. They able to differentiate between similar nature ragas.</p>
<p>(b) Ability to write the notation of Vilambit and Drut Khyalas in the following Ragas: -1. Hamir 2 Vrindavani- Sarang (3) Kaafi</p>	<p>b) The students learn to write the practical compositions of Vilambit and Drut Khayals in different Thekas of taals according to the Notation system.</p>
<p>SECTION – B</p>	<p>(A)The students learns about the characteristic of different forms of Hindustani music, such as Khayal, Tarana, aalnkar, varn, Parmelparveshak raga. The students gain knowledge about the aspects of Western music such as Major toner and Minor tone.</p>
<p>(a)Definition of the following :-(1) Alankar (2) Varna (3) Khyal (4) Tarana (5) Parmel Praveshak Raga (6) Major Tone (7) Minor Tone</p>	

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(b) Difference between Margi & Deshi Sangeet.	(B)The students learn about two singing forms of ancient time - Desi and margi sangeet. And able to differentiate between Margi and Desi sangeet.
(c) Gayakon Ke Gun-Dosh.	(C) The students learn about the merits and demerits of gayak (Singer). They able to gain knowledge how to remove defects of their singing style.
SECTION – C	
(a) The role of Music in National Integration.	(a) The students learn the value of National Integration through music. They learn how different types of music (folk, Bhakti, filmy, Lok- sangeet, classical music etc.) media (Radio,Television,Internet etc.) music education, school prayers etc. binds Indian society in unity
(b) Contribution to Indian Music by the followings:(1) Pt. Omkar Nath Thakur (2) Ustad Abdul Karim Khan	(b) The Students able to understand the life history of various composers, acquire knowledge about the contribution of different scholars towards Indian music Attain knowledge about the musicians who were exponent in particular type of musical form, Students could analyses different schools of music by way of learning about musicians.
(c) Ability to write Thekas with dugun in the following Talas:-(1) Tilwara(2) Jhaptaa(3) Rupak	(c)The students attain knowledge about particular kind of Talas.They able to write theka with dugun of tala. They able to learn about the techniques and mathematical foundation of Talas.
PAPER-2(PRACTICAL)	
COURSE	COURSE OUTCOME
(a) Two Vilambit Khyalas in primary style of Gayaki in any of the prescribed Ragas.	(a) Able to perform two Vilambit Khayal with alap and taans
(b)One Drut Khyal with Aalap and Tanas in each of the Ragas as prescribed in the syllabus.	(b)Able to perform one drut khayal with alap and taal in each of the raag prescribed in the syllabus.

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<p>(c) One "Lakshan Geet" OR "Sargam Geet" and "Tarana" in any of the prescribed ragas.</p> <p>(d) Any Three Thaats based Alankaras in any prescribed Taal with Tabla in each of the thaats : Bilawal, Kalyan and Kafi.</p> <p>(e) Ability to demonstrate Jhaptaal, Ektaal and Chautaal by hand in Thah and Dugun Layakaries by reciting bols.</p> <p>(f) Playing of the bols of Teentaal and Rupak on Tabla.</p> <p>(g) One Dhrupad OR Dhamar in any of the prescribed Ragas.</p> <p>(h) One Geet OR Bhajan to be presented in any Raga and Taal</p>	<p>(c) The students able to perform Lakshana Geet or sargam geet and Tarana in any of the prescribed ragas.</p> <p>(d) The students able to perform thaats based (Bilawal, Kalyan and Kafi) alankars in any prescribed taal.</p> <p>(e) Able to perform Jhaptaal, ektaal and chautaal by hand in thah and dugun laykaries by reciting bols.</p> <p>(f) Able to play rupak taal and teentaal on table.</p> <p>(g) Able to sing and perform drupad or dhamar singing form in any of the prescribed raga.</p> <p>(h) Able to perform one geet or bhajan (light music form) in any raga and taal.</p>
<p>BA SEMESTER-III</p> <p>PAPER-I (THEORY) MV23</p>	
COURSE	COURSE OUTCOMES
<p>Section- (A)</p> <p>(A) Historical Study & detailed description of the ragas prescribed in the Syllabus.</p>	<p>a) The students get the knowledge of characteristic features of ragas. He studies about the theoretical aspects and historical background of the ragas that they sing. They get the knowledge of the origin of raga, their chalan and how to differentiate between similar natured ragas.</p> <p>(b) The students learn to write the practical compositions of Vilambit and Drut Khayals in different Thekas of Talas</p>

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<p>(B) Ability to write the notations of Vilambit and Drut Khyalas in the following ragas: 1. Shuddh-Kalyan 2. Jaijaiwanti 3. Malkaun</p> <p>(c) Ability to write Thekas with Dugun and Chaugun in the following talas: 1. Ada - Chautal 2. Deepchandi (3) Jhaptal</p>	<p>according to the Notation system.</p> <p>(C) The students attain knowledge about particular kind of Talas. They able to write theka with dugu and Chaugun layakarries. They able to learn about the techniques and mathematical structure of talas. They are able to differentiate between different talas.</p>
<p>Section-B</p> <p>(A) Detailed study of following shailies: 1. Dhrupad 2. Dhamar 3. Khayal 4. Thumari</p> <p>(B) Short notes on the following: Avirbhav-Tirobhav, NayakNayaki, and Jaties of Raga.</p> <p>(c) Placement of swaras on shruti by Bharat, Ahobal and Lochan.</p>	<p>(A) Obtain knowledge about the most ancient and the modern genre of hindustani classical music. They able to gain knowledge about the origin, development and singing styles of Dhrupad, Dhamar, Thumari and Khayal.</p> <p>(B) Able to gain knowledge about the music terms avirbhav tirobhav, nayak -naayaki. They gain knowledge about different jaties of Raga system.</p> <p>(c) The students able to learn about knowledge of placement of swar on shruti in ancient and medieval period by Bharat, Matang and Ahobal. They learn different principles of placing shuddh and komal swars on 22 shruties.</p>
<p>Section- C</p> <p>(a) Role of science in promoting educational and cultural aspects of music during modern period.</p> <p>(b) Contribution towards music by the following:</p> <p>1. Ustad Bade Gulam Ali Khan 2. Pt. Malikaarjun Mansoor</p>	<p>(a) The students obtain knowledge of Therapeutically value of music This also develops knowledge of the contribution of science and scientific invention in Indian music and culture. Attain knowledge about the values of teaching using different aids.</p> <p>(b) The Students able to understand the life history of various composers, acquire knowledge about the contribution of different scholars towards Indian music Attain knowledge about the musicians who were exponent in particular type of musical form, Students could analyses different schools of music by way of learning about musicians.</p>

BA SEMESTER-IV

PAPER-I (THEORY) MV24

COURSE

COURSE OUTCOMES

(a) Historical study and detailed description of the ragas prescribed in the syllabus.

(a) The students get the knowledge of characteristic features of ragas. He studies about the theoretical aspects and historical background of the ragas that they sing. They get the knowledge of the origin of raga, their chalan and how to differentiate between similar ragas.

(b) Ability to write the notations of Vilambit and Drut Khyals in the following ragas: 1. Bhairav 2. Bhairavi 3. Khamaj 4. Kedar.

(b) The students learn to write the practical compositions of Vilambit and Drut Khayals in different Thekas of Talas according to the Notation system.

(c) Ability to write Thekas with Dugun in the following talas: 1. Tilwara 2. Tivra 3. Ektaal

(c) The students attain knowledge about particular kind of Talas. They able to write theka with dugun of tala. They able to learn about the mathematical foundation of taals and knowledge of different layas Learning the basic Tala techniques to be able to give a practical demonstration of a particular tala. The student is able to demonstrate various aspects of talas. They are able to differentiate between different talas.

Section- B

(a) Detailed study of following shailies: 1. Tappa 2. Chaturang 3. Tiravat 4. Geet 5. Bhajan

(a) The students able to gain knowledge about the origin, development and singing styles of semi classical genres.

(b) Write the short notes on the following: Gram, Murchhana, Tanpura and

(b) The students able to understand definition of various musical concepts. They develop understanding of Gram-Murchhana, tanpura and sahayak Nada terms in the historical perspective.

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Shayak Naad	
(c) Placement of Swaras on Sruties by Pandit Pundrik Vitthal and Ramamatya.	(c) The students able to learn about the placement of swar on shruti in medieval period by karnatak music scholars. They learn different principals of placing shuddh and komal swars on 22 shruti's.
Section-C	
(a) Contribution towards music by the following: 1. Pt. Bhimsen Joshi 2. Ustad Allaudin Khan 3. Ustad Faiyyaz Khan	(a) The Students able to understand the life history of various composers, acquire knowledge about the contribution of different scholars towards Indian music Attain knowledge about the musicians who were exponent in particular type of musical form, Students could analyses different schools of music by way of learning about musicians.
(b) History of Music in Medieval period.	(b)The Students get information about the musical references from various musical texts of medieval period. They get information about the condition of music, different forms of singing, musical instruments, dances forms, music related facts of prominent places and different musical terms during this period and its relevance to present time.
PAPER-2(PRACTICAL)	
COURSE	COURSE OUTCOME
(a) Three Vilambit Khyalas with extempore Aalaps and Tans in each of the ragas as prescribed in the syllabus.	(a)Able to perform three vilambit(slow) Khayal with Aalap and taan in different ragas prescribed in the syllabus.
(b) One Drut Khyal with Aalap, Bolaalap, Tans and Bol tans in all the prescribed ragas, out of the four Drut Khyala	(b)Able toPerform One drut (fast) Khayal with aalap, bolaalap, tans and boltaans.
(c) One Drut Khyal may be	(c)Able to sing one drut khayal in any taal other than teental.

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<p>set to any tala other than Teental.</p> <p>(d) One Tarana in any of the prescribed ragas.</p> <p>(e) Ability to demonstrate Ada- Chautal, Tilwara, Tivra and Deepchandi with reciting bols by hand in Thah and Dugun layakaries.</p> <p>(f) Ability to play Chautaal and Ektaal on Tabla.</p> <p>(g) One Saraswati Vandana with Harmonium will be presented</p> <p>(h) Three Thatas based Alankaras in a prescribed taal with Tabla in each of the following Thatas: - Khamaj, Bhairavi and Aasavri.</p>	<p>(d)Able to perform Tarana in any of the prescribed raga</p> <p>(e)Able to demonstrate Ada- Chautal, Tilwara, Tivra and Deepchandi with reciting bols by hand in Thah and Dugun layakaries</p> <p>(F)Able to play Chautaal and Ektaal on tabla.</p> <p>(g) Able to play notation of Saraswati Vandana on Harmonium Instrument.</p> <p>(h)Able to sing thaata based alankars with Tabla in khamaj, bhairav and aasavri Thaata.</p>
<p>BA SEMESTER-V</p> <p>PAPER-I (THEORY) MV25</p>	
COURSE	COURSE OUTCOMES
SECTION-A	
<p>(A) Historical Study and detailed description of the ragas prescribed in the Syllabus</p>	<p>(a) The students get the knowledge of characteristic features of ragas. They study about the theoretical aspects and historical background of the ragas that they sing. They get the knowledge of the origin of raga, their chalan and how to differentiate between similar natured ragas.</p>

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<p>(B) Ability to write the notation of Vilambit and Drut Khyalas in the following ragas: (1) Todi (2) Puria- Dhanashree (3) Basant (4) Kamod (5) Bhimpalasi</p> <p>(c) Ability to write Dhamartaal, Dadra taal & Sooltaal with Dugun Tigun and Chaugun layakaries</p>	<p>(b) The students learn to write the practical compositions of Vilambit and Drut Khayals in different thekas of tals according to the Notation system.</p> <p>(c) The students attain knowledge about various Talas.They able to write theka with dugu, tigun and Chaugun layakaries. They able to learn about the techniques and mathematical structure of taals. They are able to differentiate between different talas.</p>
<p>SECTION-B</p> <p>(A) Origin and development of Notation System Merits and demerits of Notation system.</p> <p>(B) Lalit Kalaon mein sangeet ka sthan.</p> <p>(C) Contribution of the following Scholars to Indian music. (1) Acharya K.C.D.Brihaspati(2) Lal Mani Mishra (3) Pt. Vinayak Rao Patwardh</p>	<p>(A)The student able to gain knowledge about origin and development of different indian music's notation system during Vedic and medieval period. They able to Understand the merit and demerit of notation system.</p> <p>(B)The students gain knowledge about what is Fine Arts? And what is the place of music in different fine Arts?</p> <p>(C)The Students able to understand the life history of various composers, acquire knowledge about the contribution of different scholars towards Indian music Attain knowledge about the musicians who were exponent in particular type of musical form, Students could analyses different schools of music by way of learning about musicians.</p>
<p>SECTION- C</p> <p>(A) Critical analysis of the time theory of Ragas.</p>	<p>(A)The students able to get knowledge about different Time theories of Ragas and critical analysis of time Theory of Indian raga System.</p>

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(B) Essay on Teaching of Music through Gharana and Education Institutions.	(B)The student able to Gain knowledge How music is taught through Gharana system and by educational institution in the Medieval and Modern period. They able to gain knowledge about the merit and demerits of Gharana education System and Modern Educational System.
BA SEMESTER-VI	
PAPER-I (THEORY) MV26	
COURSE	COURSE OUTCOMES
<p>Section-A</p> <p>(A) Historical study and detailed description of the ragas prescribed in the syllabus.</p> <p>(B) Ability to write the rotation of Vilambit and Drut Khyals in the following ragas: - (1) Miyan ki-Malhar(2) Bihag3) Deshkar (4) Bahar</p> <p>(C) Ability to write thekas with Dugun, Tigun and Chaugun layakaries of the followings talas: -(i)Teental (ii) Jhaptal(iii) Keharwa</p>	<p>(a)The students get the knowledge of characteristic features of ragas.They study about the theoretical aspects and historical background of ragas that they sing.</p> <p>(b) The students learn to write the practical compositions of Vilambit and Drut Khyals in slow, medium and fast tempo of talas in raags according to the Notation system.</p> <p>(C)The students attain knowledge about Talas. They able to write Tala theka with dugu, tigun and Chaugun layakaries.They able to learn about the techniques and mathematical structure of talas. They are able to differentiate between different talas.</p>
<p>Section -B</p> <p>(A) Historical survey of Indian music from 17th to 19th Century</p>	<p>(A) The students learn the history of music in different periods from 17thto19th century. It develops their ability to understand the development of music through ages and the present music is related with old established concept. They get knowledge about the origin and development of new singing styles ragas, instruments and music terminologies, state of music in society before and after attaining independence.</p>

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(B) Voice-Culture.	(b) The students gain knowledge about what is voice? Involvement of other subjects in voice, voice and its greatness as a Musical instrument, How to cultivate the voice into an impressive Singing voice? , The Science of voice Production, What is a voice quality in scientific view? , Basics of voice culture, The benefits of voice culture, The Importance and need of voice culture.
(C) Contribution of the following Scholars to Indian music-(i) Ustad Amir Khan, (ii) Gangubai Hangal, (iii) Krishan Rao Shankar Pandit.	(c)The Students able to understand the life history of various composers, acquire knowledge about the contribution of different scholars towards Indian music Attain knowledge about the musicians who were exponent in particular type of musical form, Students could analyses different schools of music by way of learning about musicians.
Section-C	
(a) Elementary Knowledge of the folk music of Haryana & Punjab	(a) This section provides knowledge of folk music of Haryana and Punjab. The student acquires knowledge of folk culture, language, songs sung on various occasion, dances, various instruments etc. of Haryana and Punjab. They able to know how both these provinces have cherished their own culture in their Music. Students get knowledge of folk culture of Punjab state along with their folk music
(b) Classification of Instruments during Vedic Period, Medieval Period and Modern period	(b)The students get Knowledge about various music instruments (percussion, non-percussion, wind, stringed instruments) of Vedic, medieval and Modern Period. They get knowledge of the gradual development of Indian musical instruments of the different periods. They get knowledge of the prevalent methods of renewal, development and classification of instruments. They able to learn that Percussion instruments are the main class of accompaniments used in vocal music and the students obtain knowledge about the role played by the percussion instruments in applied music.

PAPER-2(PRACTICAL)	
COURSE	COURSE OUTCOMES
<p>(a) Four Vilambit Khayalas with extempore Aalaps and Tanas in each of the ragas as prescribed in the Syllabus.</p> <p>(b) One Drut Khyal with Aalap, Tanas and Bol- tanas in all the prescribed Ragas, out of the five Khyalas.</p> <p>(c) One Drut Khyal may be set to any tala other than Teental.</p> <p>(d) Ability to demonstrate Dhamar, Sooltal, Teental, Jhaptaal, Dadra and Keharwa taal with reciting bols by hand in Thah, Dugun, Tigun and Chaugun layakarries.</p> <p>(e) Ability to play the following talas on Tabla: - Dadra and Keharwa Tala.</p> <p>(f) National Anthem OR Patriotic song on Harmonium will be presented by the candidate</p> <p>(g) The candidates will be</p>	<p>(a) In this section students learn 9 ragas in different thaat. They able to perform Four Vilambit Khatalas with extempore Aalaps and Tanas .</p> <p>(b) The students able to perform one Drut Khyal with Aalap, Tanas and Bol- tanas in all the prescribed Ragas, out of the five Khyalas.</p> <p>(c) The students able to perform One Drut Khyal set to other than Teental.</p> <p>(d) The students able to demonstrate Dhamar, Sooltal, Teental, Jhaptaal, Dadra and Keharwa taal with reciting bols by hand in Thah, Dugun, Tigun and Chaugun layakarries. Students learn Taals and various layakaaries on hand which make themselves strong in rhythm.</p> <p>(e) The students able to play the following talas on Tabla: - Dadra and Keharwa Tala.</p> <p>(f) The students able to perform National Anthem or Patriotic songs on Harmonium. They able to play harmonium Instrument.</p>

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required to sing a Vilambit and Durt Khayal in a raga of the Examiner's choice.

(h) One Dhrupad OR one Dhamar and one Tarana with Dugun, Tigun and Chaugun layakaries.

(i) Tunning of Tanpura by the candidate will be asked.

(g) The students able to sing a Vilambit and Durt Khayal in a raga of the Examiner's choice.

(h)The students able to perform One Dhrupad OR one Dhamar and one Tarana with Dugun, Tigun and Chaugun layakaries. They also learn to perform dhrupad, dhamaar Tarana gaayaki to enhance their knowledge to learn distinctive style other than khayal.

(i) The students able to Tune Tanpura and gain Knowledge of different Musical octaves.