

COURSE OUTCOME (POST GRADUATION)

DEPARTMENT OF MUSIC, B.R.A. BIHAR UNIVERSITY

Course Name & CODE	Course Outcome
--------------------	----------------

SEMESTER I

<p>1. History of Music (Ancient Period) CC 01 (Theory)</p>	<p>CO1. Classification of History of Indian Music and understanding of music of Pre-Ancient and Ancient Period.</p> <p>CO2: Knowledge of music in Vedic age, Epic age (Ramayana & Mahabharata age) and music in Puran and Prati-Sankhya Period.</p> <p>CO3: Understanding of music in Jain, Mourya, Buddhist, Gupta and Bharat Age. Detailed study of Natya Shastra of Maharishi Bharat.</p> <p>CO4: Knowledge of the lives and achievements of the following Granthakar- (a) Matang, (b) Sarangdev, (c) Narad. Detailed study of the following Granth- (a) Vrihaddeshi, (b) Sangeet Ratnakar, (c) Nardiya Shiksha.</p> <p>CO5: Detailed study of folk song of Bihar and Vidyapati Sangeet.</p>
<p>2. Principles of Music CC02 (Theory)</p>	<p>CO1. Understanding of sound, production, propagation of sound and echo, Noise, Resonance Reveberation. Understanding of propagation of sound through different media- microphone, gramophone, tape recorder, television, radio, computer.</p> <p>CO2: Knowledge of Naad-Swara-Shruti, Shruti-Swara Arrangement and comparative study of the Shruti, Swar and Saptak (Ancient to Modern).</p> <p>CO3: Study of classification of Ragas:- (a) Jati classification and Dashvidh Rag classification. (b) Raga- Ragini classification and Mei Rag classification.</p>

<p>3. Applied Theory- CC03</p>	<p>(c) Thata Rag classification and Ragang classification.</p> <p>CO4: Study of the gharanas of Indian Music (Vocal/Instruments), Gharanas of Dhrupad in India and Angas of Thumri Shaily.</p> <p>CO5: Comparative study of Swara and Tala System of Hindustani and Karnatik Music and study of different types of Veena in Ancient Period.</p> <p>CO1: Understanding of various ragas- Shyam Kalyan, Devgiri Bilawal, Ahir Bhairav, Shudha Sarang, Maru Bihag, Sur Malhar and Bagesri. Students of Kheyal Ang will have the knowledge of writing notation of Vilambit Kheyal/Masitkhani Gat and Chota Kheyal in different talas with aalap. Students of Dhrupad Ang will have the knowledge of writing notation of Dhrupads and Dhamars in different laykaries of ragas. Students of instrumental music will have the knowledge of writing Gat composition in other than Teental in ragas.</p> <p>CO2: Students of Kheyal Ang will gain knowledge of writing notation one Dhrupad and one Dhamar in different laykaries. Students of Dhrupad Ang will gain knowledge of writing one Vilambit and One Chota Kheyal with Aalap-taan.</p> <p>CO3: Students will gain knowledge of following Ragas- Puriya Kalyan, Yamani Bilawal, Vairagi, Dhanashri, Madhmad Sarang, Bihagda, Megh Malhar.</p> <p>CO4: Knowledge of writing notation of Thumri, Dadri/Dhun in the following Ragas- Khamaj, Kafi and Tilang. Students will also gain knowledge of development and changes of playing techniques of Instrument in Modern Age.</p> <p>CO5: Understanding of writing of Talas- Teentaal, Ada Choutaal, Choutaal, Sultaal, Tivra, Keherwa, Dadra and the Talas of Thumri and Dadra in Thah, dugun, tigung, chaugun, aad and kuaad laya.</p>
---------------------------------------	---

<p>4. Practical Vocal/ Instrument-CC 04</p>	<p>CO1: Students will have practical exposure by demonstrating any one style of vocal/instrument in Ragas- Kalyan, Bilawal, Bhairav, Sarang, Bihag, Malhar and Kafi ang.</p> <p>CO2: Students will have practical exposure by demonstration of Thumri, dadra/Dhun of various style of vocal/instrument in Ragas- Khamaj, Kafi and Tilang.</p> <p>CO3: Students will learn by demonstration of Tarana and Trivat in Ragas, demonstration of Geet, Gazal, Bhajan/Dhun.</p>
--	--

SEMESTER II

<p>5. History of Music (Medieval and Modern Period)- CC 05</p>	<p>CO1: Understanding history of music in Muslim Period, contribution of Sadarang in Khayal Gayan Shailey and knowledge of Karnatik Music with reference to – Swar-Mel-Kalanidhi, Raga tatwa Vibodh, and haturdandi Prakashika.</p> <p>CO2: Study of the history of music of Modern period and the contribution of Pt. V. D. Paluskar and Pt. V.N. Bhatkhande in the development of modern music.</p> <p>CO3: Detailed study of the following Granth- Raga Tarangini- Lochan, Sangeet Parijat- Ahobal, Sangeet Makrand- Narad and Sangeet Darpan- Damodar.</p> <p>CO4: Knowledge of the lives and achievements of the following musicians- Pt. Omkarnath Thakur, Pt. Ramchatur Malik, Pt. Ramashraya Jha, Pt. V.D. Palushkar and Pt. V.N. Bhatkhande.</p> <p>CO5: Detailed knowledge of Instruments of Modern Period.</p>
---	---

<p>6. Principles of Music- CC06</p>	<p>CO1: Study of the musical intervals (Shruti and Swaras) the way of measuring of Shruti and Swaras in a string of Veena according to Pt. Shrinivas and Pt. V.N. Bhatkhande. Knowledge of the ratio of vibrations between the no. of two notes and study of Swaran Samvad- Shadaj Madhyam and Shadaj Pancham.</p> <p>CO2: Detailed study of Gram and Sarna Chatustayi, Murchana and development of Thata from Murchana. General study of Geeti and Vaani.</p> <p>CO3: Knowledge of classification of instruments, study of Prabandh Gayan, Jati Gayan, Nibaddha gaan and Anibaddha gaan.</p> <p>CO4: Knowledge of the origin and historical development of various Gharanas of Bihar, origin and historical development of own instrument and origin and historical development of Tabla.</p> <p>CO5: Study of Kaku, Sandhi Prakash Raga, importance of Ardhwadarshak Swar, Gat, meed, Kan, Gamak, Ladi, Murki, Khatka, Jamjama, Nyas, Alankar, Sthaya, Vidari, Tirobhav, Aabirbhav.</p>
<p>7. Applied Theory- CC07</p>	<p>CO1: Detailed study of the following Raga- Bilaskhani Todi, Kaushik Kanhara, Gauri (Bhairav thata), Shuddha Nat, Komal Rishav Aasawari, Shree and Jog. Students of Kheyal Ang will have the knowledge of writing notation of Vilambit/Masit Khani Gat and Chota Kheyal. Students of Dhrupad Ang will have the knowledge of writing notation of Dhrupad and Dhamar in different layakaries. Instrumental students will have the knowledge of writing of Gat of Teentaal.</p> <p>CO2: Students of Kheyal Ang will have the knowledge of writing of one Dhrupad and one Dhamar in different layakaries. Students of Dhrupad Ang will have the knowledge of writing of one Vilambit and one Chota Kheyal with aalap taan.</p>

<p data-bbox="305 785 740 850">8. Practical Vocal/Instrument – CC08 (Practical)</p> <p data-bbox="305 1287 630 1318">9. Practical- CC 09 (Theory)</p>	<p data-bbox="824 184 1349 380">CO3: Students will study the following Ragas- Bhopal Todi, Sahana Kanhara, Hansdhwani Nat Bhairav, Deshi Chandrakoush and Jogkaush. Students will have knowledge of writing notation of Thumri, Dadra or Tappa in the following Ragas- Desh, Pilu and Bhairavi.</p> <p data-bbox="824 422 1338 485">CO4: Detailed study of the influence of Kheyal and Thumri on string instrument.</p> <p data-bbox="824 520 1328 646">CO5: Knowledge of writing of Laxmi, Brahma, Rudra, Farodast, Shikhar and Matt Talas in thah, dugun, tigung, chaugun, aad, kuaad and viaad laya.</p> <p data-bbox="824 785 1354 919">CO1: Students will learn by demonstrating any style of vocal/instrument in the following Ragas of Todi, Kanhara, Gauri, Nat, Aasawari, Shree Ang.</p> <p data-bbox="824 953 1341 1052">CO2: Students will learn by demonstrating the following style of vocal/instrument in Ragas- Desh, Pilu and Bhairavi(Thumri, Dadra, Tappa).</p> <p data-bbox="824 1085 1321 1150">CO3: Demonstration of Chaturang and Raga- Mala in any two Ragas.</p> <p data-bbox="824 1287 1256 1386">CO1: Students will learn through stage demonstration on Dhrupad ang/kheyal ang/instrument style.</p> <p data-bbox="824 1419 1357 1484">CO2: Stage demonstration on semi-classical and group discussion.</p>
---	--

SEMESTER III

<p>10. Aesthetic and Folk Music – CC 10 (Theory)</p>	<p>CO1: Understanding of Rasa and different views regarding kinds of Rasa, Principles of Rasa, process of Rasa effect through the swar composition. Understanding of Raga, Rasa and emotions, rhythm, origin of Rasa and Bhawa from different Swars and Ragas and study of Taal and Chhand.</p> <p>CO2: Knowledge of music and Aesthetics, aesthetical elements in music, general views of art and aesthetic of Western Philosophy and Pictorial representation of Ragas.</p> <p>CO3: Detailed study of folk music of own regional area- Sanskar Geet, Functional Geet, Religious Geet, Agro Geet, Jati Geet, Seasonal Geet, etc. Study of folk instruments and folk dance, study of life history and contribution of regional folk musicians- Smt. Vindhyavasini Devi and Smt. Sharda Sinha.</p> <p>CO4: Knowledge about the life history and contributions of Mahakavi Vidyapati/Mahendra Mishra/Bhikhari Thakur. Detailed study about the songs of Mahakavi Vidyapati/Mahendra Mishra/Bhikhari Thakur and general knowledge of regional Lok Gathas.</p> <p>CO5: Knowledge of writing the notation of regional folk songs, Vidyapati/Mahendra Mishra/Bhikhari Thakur Geet.</p>
<p>11. Western Music- CC 11 (Theory)</p>	<p>CO1: General knowledge of Western Swar and Saptak, major tone, minor tone and semi tone. General knowledge of Western Notation System.</p> <p>CO2: Knowledge of Western Taal lipi System and comparative study of Hindustani and Western Tabla System.</p> <p>CO3: Knowledge of harmony and melody, life sketch and contribution in music of western musicians- Bach, L.V. Beethoven, W.A. Mozart and Yehudi Menuhin.</p>

<p>12. Applied Theory- CC 12 (Theory)</p>	<p>CO4: Knowledge of Orchestra and the general principles of voice culture, the sound and its technique structure.</p> <p>CO5: Knowledge of writing of Chhota Kheyal/Razakhani Gat in Western Notation System.</p> <p>CO1: Knowledge of writing of notations of the bandish (kheyal, Dhrupad, Dhamar, Thumri,etc) in Ragas.</p> <p>CO2: Detailed introduction of Ragas, ability to compose given Pada/Bol.</p> <p>CO3: Knowledge of writing of Swarmalika and Lakshan Geet in any two Ragas.</p> <p>CO4: Writing short notes on different types of Geet i.e. Dhrupad, Dhamar, Thumri, Dadra, Holi, Chaiti, kajri etc.</p>
<p>13. Practical- CC 13</p>	<p>CO1: Students will learn by demonstrating vilambit/Masitkhani gat of the following Ragas- Yamun, Alhaiya, Bilawal, Marwa, Todi, Chayanat, Puriya Dhanashree, Madhuwanti and Darbari Kanhara.</p> <p>CO2: Dhrupad students will have detailed study of Dhrupad with aalap and layakaries.</p> <p>CO3: Knowledge of Chota Kheyal/Razakhani Gat with aalap, taan/toda-jhala in the following Ragas- Purvi, Bhatiyar, Multani, Lalit, Puriya, Miya Malhar and Kalawati.</p>
<p>14. Practical- CC 14</p>	<p>CO1: Learning by demonstration of Swarmalika and Lakshan Geet in any two Ragas.</p> <p>CO2: Ability to present self compose of pada/bols accordingly.</p>

	CO3: Learning through demonstration of different types of Geet i.e. Dhrupad, Dhamar, Thumri, Sargam, Dadra, Holi, Kajri, Chaiti etc.
--	--

SEMESTER-IV

Stage Demonstration- EC 01	CO1: Learning through Stage Demonstration of Kheyal/Dhrupad/Instrumental Style. CO2: Learning through stage demonstration of Semi Classical/Light Song/Dhun.
Project & Viva- EC 02	CO1: Learning through project work and Viva.
History of Music (Medieval and Modern Period)- DSE 01 (Theory)	CO1: Learning about history of music in Muslim Period, contribution of Sadarang in Khayal Gayan Shailey, development of Karnatik Music with reference to Swar-Mel-Kalanidhi, Raga Tatwa Vibodh and Chaturdandi Prakashika. CO2: Knowledge of the history of music of modern period and the contribution of Pt. V.D. Paluskar and Pt. V.N. Bhatkhande in the development of modern music. CO3: Knowledge about the history of film music. CO4: Knowledge about the lives and achievements of the following musicians- Pt. Omkarnath Thakur, Pt. Ramchatur Mallik, Pt. Ramashraya Jha, Pt. V.D. Palushkar and Pt. V N Bhatkhande. CO5: Detailed knowledge of instruments of modern period.