



GKSM Govt College TandaUrmar

GRADUATE DEGREE

Music Vocal

POs and COs



PROGRAM OUTCOMES (POs)

That Music is one of the most positive forms of human activity, supporting physical, mental, emotional and social health, as well as individual development in the same areas. After completion of Graduation with the subject of Music Vocal Students will able to make their Career in different fields of Music.

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| PO1 | This course will definitely be beneficial to those students who want to pursue Music as a profession. |
| PO2 | This course will enhance the capabilities of students in other fields too, with aptitude and interest in music. |
| PO3 | With this course students will be able to achieve their graduation degrees besides improving their skills in Music. |
| PO4 | They can go for higher studies in performing arts. |
| PO5 | They can become Music Teachers, Instructors. |
| PO6 | Students can also become professionals and pursue their careers as professional artists. |
| PO7 | Students will be in a position to appreciate the rich Indian Culture and performing arts. |
| PO8 | This course will also lead to self actualization by the students which will enhance their self-esteem. |



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Course Outcomes (COs)

B A SEMESTER I

Course : Music Vocal

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| CO1 | Bhatkhande Notation System in Modern Period |
| CO2 | Elementary knowledge of Raga |
| CO-3 | Different Jaties of Ragas of the Present Raga System of North Indian Music |
| CO4 | Elementary knowledge of the following Musical terms (not more than 100 words): Shruti, Swara (Shudh & Vikrit), Saptak, Alankar |
| CO5 | Life sketch and contribution of Pandit V.N. Bhatkhande. |
| CO6 | Sangeet: (Definition and Importance) |
| CO7 | Brief description of Tanpura. |
| CO8 | Brief description of Tabla. |
| CO9 | Notation & brief description of Ragas prescribed in the course with Alap and Taans:- Alhaiya Bilawal, Bhopali |
| CO10 | Notation & Description of Talas prescribed in the course:- Teentala, Dadra (Single & Double) |

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| CO11 | One drut khyal in the each of raga with alap and tanas alhaiya bilawal and bhupali |
| CO12 | One sargam geet in any of the prescribed raga. |
| CO13 | Ability to play dadra taal on table |
| CO14 | Ability to recite bols of the tala in thah and dugun teen taal, dadra |
| CO15 | Ability to play on Harmonium at least three alankaras |



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B A SEMESTER II

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| CO1 | Knowledge of Bhatkhande Thaata Paddhati |
| CO2 | Study of Naad |
| CO3 | Various developments (in brief) in the History of North Indian Music of Modern Period. |
| CO4 | Elementary knowledge of the following Musical terms (not more than 100 words): Matra, Avartan, Sam, Tali, Khali, Vibhag, Aroh, Avaroh |
| CO5 | Elementary knowledge of the Gun Dosh of Gayak |
| CO6 | Elementary knowledge of the Laya & Taal in Music |
| CO7 | Brief life sketch and contributions of: Pt. Vishnu Digambar Paluskar. |
| CO8 | To write one drut khyal in each of the following ragas:- Yaman, Kafi with Alap and Taans CO9. To write one bada khyal in any raga of the syllabus with Alap and Taans CO10. To write the notation of Talas:- Ektal, Kehrwa. |
| CO9 | To write the notation of Tabla:- Ektal, Kehrwa |
| CO10 | To write the description of ragas of the syllabus |

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| CO11 | One drut khyal in each of the following Ragas with Alaps and Tanas:- Yaman, Kah |
| CO12 | One Vilambit Khayal in any of the prescribed Ragas |
| CO13 | Ability to play Teen Tala on Tabla |
| CO14 | Ability to recite bols of the talas prescribed in the course in Thah and Dugun by hand :- Ek tal, Kehrwa |
| CO15 | Ability to play on Harmonium at least three alankaras based on Shudh and Vikrit swars and sing along with it |

B A SEMESTER III

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| CO1 | Brief knowledge of Gram. |
| CO2 | Kantha Sadhana. |
| CO3 | Historical development of North Indian music from 13-15 Century. |
| CO4 | Gharana: definition and importance |
| CO5 | Knowledge of Alap, and its various forms. |
| CO6 | Explain the following: - Upaj, Mukhda, Bol-Baant, Khatka, Murki, Kan. |



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| CO7 | Knowledge of Lakshans of Ragas in Modern Period. |
| CO8 | Brief life sketches of the great masters of Music and their contributions. <ul style="list-style-type: none"> • Ustad Alladiya Khan • Pt. Bhimsen Joshi • Sh. Krishan Rao Shankar Pandit. |
| CO9 | To write drut khyal in any one of the prescribed ragas:-Malkauns, Bhairav with Alap and Taans |
| CO10 | To write prescribed ragas of the syllabus with Alap and Taans |
| CO11 | To write the notation of Tala :- Jhaptala, Chartala and Keherva (Single & Double) |
| CO12 | To write the description of detailed and non detailed Ragas: Chandrakauns, Kalingda. |

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| CO13 | One Drut Khayal in each of the following Ragas with alaps and Tanas: Malkauns, Bhairav |
| CO14 | One lakshana geet/Sargam geet in any prescribed ragas |
| CO15 | Ability to play Keherva on Tabla |
| CO16 | Ability to recite following talas by hand: Jhaptal, Chartala |
| CO17 | Ability to play on Harmonium at least three alankaras based on Shudh swaras and sing along with it |
| CO18 | Ability to recognize the prescribed ragas sung by the examiner |
| CO19 | Knowledge of the following Non-detailed Raga: Ability to sing Aroh. Avroh and Pakad with Tanpura, Chandrakauns, Kalingda. |

B A SEMESTER IV

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| CO1 | Historical development (in brief) of North Indian Music during 15 to 17Century. |
| CO2 | Brief knowledge of Murchhana. |
| CO3 | Importance of Notation system. |
| CO4 | Importance of Tanpura and Sahayak Nada |
| CO5 | Explain the following:- Meend, Bol-Alap, andolan, boltana, Badhat. |
| CO6 | Brief life sketches of great masters of music and their contributions: <ul style="list-style-type: none"> • Ustad Amir Khan Sahib • Ustad Faiyaz Khan Sahib |



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| | <ul style="list-style-type: none"> Pt. Onkar Nath Thakur |
| CO7 | To write in notation a drut khyal in any one of the prescribed Raga of the syllabus:- Bihag, Bhimplasi |
| CO8 | To write in notation a vilambit khyal in any prescribed raga of the syllabus. |
| CO9 | To write the notations of Talas: Roopak, Tilwada & Ektaal (Single & Double) |
| CO10 | To write the description of Ragas:- Non detailed: Maru Bihag, patdeep |

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| CO11 | One Drut Khayal in each of the following Ragas with Alaps and Tanas: Bihag, Bhimplasi |
| CO12 | One vilambit kayal in any of the detailed ragas prescribed in the course with extempore alaps and tanas |
| CO13 | Ability to play Ek taal on Tabla |
| CO14 | Ability to recite following talas by hand: Tilwada, Ropak |
| CO15 | Ability to play on Harmonium at least three Alankars based on komal and Teevra Swaras and sing along with it |
| CO16 | Ability to recognize the prescribed ragas sung by the examiner |
| CO17 | Knowledge of the following Non-detailed Raga: Ability to sing Aroh, Avroh and Pakad with Tanpura: Maru Bihag, patdeep. |

B A SEMESTER V

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| CO1 | Explain the following Gayan Shailies:-Tappa, Dharupad, Tarana. |
| CO2 | Special features of time Theory of Indian Ragas |
| CO-3 | Raganga Paddhti |
| CO4 | Historical Development to North Indian Music from Pre Historic to 4th Century. |
| CO5 | Professions in Music |
| CO6 | Sangeet: (Definition and Importance) |
| CO7 | Lok sangeet of Punjab |
| CO8 | Contribution in detail and life sketches in brief of the following: - <ul style="list-style-type: none"> Pt. Kumar Gandharv Smt. Gangu Bai Hangal Ustad Bade Gulam Ali Khan Sahib |



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| CO9 | To write notation of Vilambit / Drut khayal in the prescribed Ragas with Alaps and Taans: - Vrindavani Sarang, Jaunpuri. |
| CO10 | To write notations of Talas in Ekgun & Dugun of :- Jhumra, Sultala |
| CO11 | To write the description of Ragas:- Non-detailed Ragas:Des, Asavari. |

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| CO1 | One Drut Khayal with Alaps & Tanas in each of the following Ragas: Vrindavani Sarang & Asavari |
| CO2 | One Vilambit khayals in any two of the prescribed Ragas in the course with extempore: alaps and taanas |
| CO3 | Ability to sing one Dharupad in proper style |
| CO4 | Ability to sing notation (in swaras) of Drut khayals in each of the prescribed Ragas |
| CO5 | Ability to play teevra on Tabla |
| CO6 | Ability to recite the following Talas in Thah. Dugun by hand:- Jhumra, Sultala |
| CO7 | Ability to sing any two Drut khayals of your course on Harmonium. |
| CO8 | Knowledge of non-detailed Ragas, Ability to sing Aroh, Avroh and Pakad with Tanpura: Des, Asavari |

B A SEMESTER VI

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| CO1 | History of Indian Music i.e. from 4th to 13th Century. |
| CO2 | Ability to sing any two Drut khayals of your course on Harmonium. |
| CO-3 | Contribution in detail and life sketches in brief of the following great masters:- <ul style="list-style-type: none"> • Ustad Vilayat Hussain Khan • Pt. Dalip Chandra Bedi • Pt. V. N. Patvardhan |
| CO4 | Role of Akashwani and Doordarshan towards the popularisation of Indian Classical Music |
| CO5 | Role of Electronic mediums (Basic Instruments) ie Electronic, Tabla, Tanpura |
| CO6 | Sansthaगत Sangeet Shikshan Pranali |
| CO7 | To write in notation of Vilambit gat / drut khayal in the prescribed Ragas with Alap & Taans |
| CO8 | To write in notations of talas:-Deepchandi, Dhamar & Adachartal (Single + Double) |
| CO9 | To write the description of Ragas:- Non detailed Ragas: Madhuwanti, Adana |



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| CO1 | One Drut Khayal with Alaps & Tanas in each of the following Ragas: Multani and Darbari Kanhada |
| CO2 | One Vilambit khayals in any two of the prescribed Ragas in the course with extempore: alaps and taanas |
| CO-3 | Ability to sing one Dharmar in proper style |
| CO4 | One Tarana in any one of the detailed ragas prescribed in the course |
| CO5 | Ability to sing notation (in swaras) of Drut khayals in each of the prescribed Ragas |
| CO6 | Ability to play Adachartal on Tabla |
| CO7 | Ability to recite the following Talas in Thah. Dugun by hand:-Deepchandi, Dhamar & Ada-Chartal |
| CO8 | Ability to sing any two Drut khayals of your course on Harmonium. |