



Dr. Bhimrao Ambedkar University, Agra

A State University of Uttar Pradesh (Paliwal Park, Agra -282004)

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A Documentary Support

for

Matric No. – 1.1.1

Programme Outcomes & Course Outcomes

under the

Criteria – I

(Curriculum Design and Development)

Key Indicator - 1.1

in

Matric No. – 1.1.1

MASTER OF FINE ART INDIAN MUSIC

2002

Mapping:



Local Need



Regional



National



Global Need


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PROGRAMME OUTCOMES

- PO-1 Gain knowledge sufficient to work as a leader and in collaboration on matters of musical interpretation.
- PO-2 Ability to show professional efficiency and defend musical judgments.
- PO-3 Demonstrate the ability to realize a variety of musical styles.
- PO-4 Becomes technically skilled requisite for artistic self-expression at a level appropriate for the particular music concentration.
- PO-5 Mastery in performing stylistic range of solo and ensemble repertoire with technique, accuracy, expressivity, stage presence, and creativity.
- PO-6 Understanding of musical forms, processes and structures and the ability to place music in historical, cultural and stylistic contexts.
- PO-7 Develop employability as educationist and professional.
- PO-8 Get opportunity for becoming valuable part of film music, advertise and music album industry.
- PO-9 Understanding the use of musical arts as a means for cultural awareness engaging public Communities

SPECIFIC PROGRAMME OUTCOMES

- SPO-1 Mastery of artistic techniques: Students should gain proficiency in various artistic Techniques.
- SPO-2 Collaboration and Communication: Enhancing teamwork skills and the ability to articulate artistic ideas and concepts effectively.
- SPO-3 Conceptual thinking: Developing the capacity to conceptualize and develop music Projects with depth and meaning.
- SPO-4 Creative expression: Cultivating the ability to express ideas, emotions, and concepts through visual art forms.
- SPO-5 Professional development: Preparing students for potential careers in the music industry, including understanding exhibition practices, networking, and entrepreneurship Critique and analysis: Learning to evaluate and analyze artworks critically, both their own and others', to gain insights and improve their artistic practice.
- SPO-6 Portfolio development: Creating a strong and diverse portfolio of artwork that showcases the student's skills and artistic growth.

Semester –I

			Credit
Course-1	Theory	Advanced General Theory-I	3
Course-2	Theory	Advanced Applied Theory-I	3
Course-3	Practical	Stage Performance-I	10
Course-4	Practical	Demonstration of Rags & Talas-I	4

Semester Credits-20

Semester –II

Course-5	Theory-	Advanced General Theory-II	3
Course-6	Theory-	Advanced Applied Theory-II	3
Course-7	Practical	Stage Performance-II	10
Course-8	Practical	Demonstration of Rags & Talas-II	4

Semester Credits-20

Semester-I

Course-1 **Theory: Advance General Theory-I** **Credit 3**

Unit-I History of Music: Pre-Vedic Period (Ati Prachin Hindu Kaal)

Unit-II Technical Terminology- Naad, Shruti, Swar Vigyan

Unit-III Carnatic Music- Swar of Carnatik Sangeet

Unit-IV Western Music- Western Notation System

Unit-V Aesthetics –Definition, Description, Elements

Course Outcomes:

CO-01 *Get detailed information about musical history of music during ancient period.*

CO-02 *Gain knowledge about technical part of important musical terms.*

CO-03 *Learn Tone theory of south Indian music method and its implication.*

CO-04 *Get ability to write the Indian notes of musical compositions in western style.*

CO-05 *Understanding a wide aspect and deep knowledge of Aesthetics.*

Course-2 **Theory: Advanced Applied Theory-I** **Credit 3**

Unit-I Critical study of prescribed Ragas with detailed theoretical description.

Unit-II Writing the musical score (Swarlipi) of Musical composition in prescribed Ragas:

- | | | |
|-----------------|--------------------|----------------------------|
| (a) Bhairav | (b) Ahir Bhairav | (c) Bairagi/Bangal Bhairav |
| (d) Nat Bhairav | (e) Miya Malhar | (f) Megh Malhar |
| (g) Sur Malhar | (h) Ramdasi Malhar | |

Unit-III Detailed study of prescribed Talas with theoretical description as follows:

i)Laxmi (ii) Rudra

Unit-IV Ability to write rhythm notation with Layakaries of the above given Talas.

Unit-V Writing knowledge of other forms viz Dhrupad/Dhamar/Tarana/Chaturang

Course Outcomes:

CO-01 *Know about theoretical description and application of prescribed Ragas.*

CO-02 *Get ability to write the Indian notes of classical musical compositions*

CO-03 *Learn about prescribed Talas in details.*

CO-04 *Understanding the writing of Rhythm notation as prescribed.*

CO-05 *Writing knowledge of other forms viz Dhrupad/Dhamar/Tarana/Chaturang*

Course-3 Practical: Stage Performance-I Credit 10

Performance of Choice Raga (Bilamvit and Drut Khyal) of any one Raga in detail with alap & Taans.from the following Ragas::

- | | |
|------------------------------|-----------------------|
| (i) Bhairav as basic Raga | (ii) Ahir Bhairav |
| (iii) Bairagi/Bangal Bhairav | (iv) Nat Bhairav |
| (v) Miya Malhar | (vi) Megh Malhar |
| (vii) Sur Malhar | (viii) Ramdasi Malhar |

Course Outcomes:

Can perform higher level Hindustani classical music recital of khyal style of in details.

Course-4 Practical: Demonstration of Rags & Talas-I Credit 4

A) Presentation with description of non-detail prescribed the following Ragas:

(i) Bhairav as basic Raga (ii) Ahir Bhairav (iii) Bairagi/Bangal Bhairav (iv) Nat Bhairav (v) Miya Malhar (vi) Megh Malhar (vii) Sur Malhar (viii) Ramdasi Malhar

B) Ability to present Tala Parichay and Layakaris of following Talas :

(i) Laxmi (ii) Rudra

Course Outcomes:

CO-01 *A) Gain knowledge to demonstrate practical & theoretical details of Choice and non-detailed Ragas.*

CO-02 *B) Gain ability to describe theoretical details of course Tala and to show layakarries practically.*

Semester-II

Course-5 **Theory : Advance General Theory-II** **Credit 3**

- Unit-I History: Vaidik Kaal (Samved,(Ramayan, Mahabharat and Pauranik Kaal)
Post Vedic- Jain and Buddha period
- Unit-II Technical Terminology- Raga and Time, Raga Season and Raga Dhyam
- Unit-III Carnatic Music- Comparative study of Hindustani & Karnatak Sangeet
- Unit-IV Western Music- Comparative study with Hindustani Sangeet
- Unit-V Aesthetics –Aesthetical Application in music- Rasa,

Course Outcomes:

- CO-01 *Becomes Knowledgeable about history of music during Vedic & post Vedic Period .*
- CO-02 *Understand technical details of particular Time cycle of Raga presentation*
- CO-03 *Can compare between North and south Indian music method.*
- CO-04 *Receive information about comparison between western and Indian music.*
- CO-05 *Gain knowledge to apply Aesthetical elements in musical composition..*

Course-6 **Theory: Advanced Applied Theory-II** **Credit 3**

- Unit-I Critical study of the following prescribed Ragas with detailed theoretical description
(i) Alhaiya Bilawal(ii) Devgiri Bilawal (iii) Yamani Bilawal(iv) Shukla Bilawal
(v) Shuddha Sarang (vi) Miya Ki Sarang (vii)Madhumad Sarang
- Unit-II Detailed study of the below given prescribed Talas:
(i) Pancham Savari (ii) Pashto
- Unit-III Writing the musical score (Swarlipi) of various styles in prescribed Ragas.
- Unit-IV Ability to write notation (Layakaries) of the prescribed Talas.
- Unit-V Writing knowledge of other forms viz Dhrupad/Dhamar/Tarana/Chaturang

Course Outcomes:

- CO-01 *Learn about theoretical description and application of prescribed Ragas.*

CO-02 Gain practical knowledge of writing the prescribed Talas in details.

CO-03 **Get ability to write the Indian notes of classical musical compositions**

CO-04 Understanding the writing of Rhythm notation as prescribed.

CO-05 Knowledge of writing notation of Dhrupad/Dhamar/Tarana/Chaturang

Course-7 Practical: Stage Performance-II Credit 10

Performance of Bilamvit/Drut Khyal of any one Raga in detail with alap & Taans.from the following Ragas::

- (i) Alhaiya Bilawal as basic Raga (ii) Devgiri Bilawal (iii) Yamani Bilawal
- (iv) Shukla Bilawal (v) Shuddha Sarang (vi) Miya Ki Sarang
- (vii)Madhumad Sarang

Course Outcomes:

Get more perfection to perform detailed style of Hindustani classical, Semi Classical and light music.

Course-8 Practical: Demonstration of Rags & Talas-II Credit 4

A) Performance of one detailed and non-detail Ragas as prescribed:

- (i) Alhaiya Bilawal as basic Raga (ii) Devgiri Bilawal (iii) Yamani Bilawal
- (iv) Shukla Bilawal (v) Shuddha Sarang (vi) Miya Sarang(vii)Madhumad Sarang

B) Introduction & Presentation of Talas with Layakaris as follows :

- (i) Pancham Savari (ii) Pashto

Course Outcomes:

CO-01 A) Ability to demonstrate stage performance at advance level and describe theoretical details of other course Ragas with proper knowledge.

CO-02 B) Sufficient efficiency to show about all details of course Talas.

Semester –III

			Credit
Course-9	Theory-	Advance Theoretical Studies-I	3
Course-10	Theory-	Research Methodology	3
Course-11	Practical	Stage Performance-III	10
Course-12	Practical	Lecture cum Demonstration-I	4
Course-13	Practical	Open Elective-I	4

Semester Credits-20

Semester –IV

Course-14	Theory-	Advance Theoretical Studies-II	3
Course-15	Theory-	Dissertation	3
Course-16	Practical	Stage Performance-IV	10
Course-17	Practical	Lecture cum Demonstration-II	4

Semester Credits-20

Course-18	Practical	Open Elective-II	4
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Semester-III

Course-9 **Theory : Advance Theoretical Studies-I** **3 Credits**

- Unit-I History: Madhya Kaal (Madhya Kaal)(Morya, Kanishka,Gupt Kaal
(Yawan,Tuglak,Lodhi, Mughal Kaal)
Technical Terminology- Rag Vergikaran
- Unit-II Carnatic Music- Carnatic Nibbaddha Sangeet
Western Music-Notation writing of Thaata and Raga
- Unit-III Special Study – Gram and Murchhana
- Unit-IV Critical study and writing of musical score of classical style in prescribed Ragas:
(a)Kalyan(Yaman) (b) Shyam Kalyan (c) Puriya Kalyan
(d) Gorakh Kalyan (e) Nayki Kanhda (f) Kausi Kanhda
(g) Abhogi Kanhda (h) Jog kauns (i) Madhukauns (j) Chandrakauns
- Unit-V Detailed study and ability to write Layakaries of the below given Talas.
(i) Gajjhampa (ii) Addha

Course Outcomes:

- CO-01 *Will receive updated information regarding history of music during medieval period.
Understand classification of Raga methods.*
- CO-02 *Get details of well composed vocal compositions of south Indian music
Gain ability to write Indian compositions in western musical script.*
- CO-03 *Understanding the methods to do research in the field of fine arts.*
- CO-04 *Get the ability to write musical notation of classical style of Hindustani music.*
- CO-05 *Becomes Knowledgeable of writing theoretical details of course rhythms*

Course-10 **Theory : Research Methodology** **3 Credits**

- Unit-I Meaning, Objectives, Signification, and Types of Research

Unit-II	Research Approaches and Methodology
Unit-III	Research Process, Research Problem.
Unit-IV	Need, Important Concepts and Type Research Design
Unit-V	Methods of Data Collection and Data Preparation and Report Writing

Course Outcomes:

- CO-01 *Understand the word Research Methodology, its aims, importance and classification of Research.*
- CO-02 *Information is received to do proper research work using appropriate methods.*
- CO-03 *Gain knowledge to find out the topic and work style of research*
- CO-04 *Becomes Knowledgeable about basic requirements of research work*
- CO-05 *Know how to prepare a thesis, collecting desired information and develop writing skills.*

Course-11 Practical : Stage Performance-III 10 Credits
Performance of Bilamvit and Drut Khyal of any one Raga in detail with alap & Taans.from the following Ragas::
(a)Shyam Kalyan)(b)Puriya Kalyan (c) Gorakh Kalyan (d) Nayki Kanhda (e) Kausi Kanhda (g) Abhogi Kanhda (h) Jog kauns (i) Madhukauns (j) Chandrakauns

Course Outcomes:

Get ability to perform Hindustani classical music style of singing in details.

Course-12 Practical: Lecture cum Demonstration-I 4Credits
i) Description of non-detail prescribed course Raga
ii) Ability to present Tala Parichay and Layakaris of following Talas :
(i) Gajjhampa (ii) Addha

Course Outcomes:

Get the ability to perform Ragas other than Choice Raga and to describe theoretical details of course Ragas and Talas. .

Course-13 Open Elective-I 4 Credits
Any one given Choice Subjects.

Course Outcomes:

Gain more knowledge of other art forms except hard core course. Get ability to prepare a seminar paper based on a particular subject related topic.

Semester-IV

Course-14 Theory : Advance General & Applied Theory-IV 3 Credits

- Unit-I i) History: (Adhunik Kaal) (Period of Pre and Post-Independence of India)
ii) Technical Terminology- Features of Hindustani Sangeet
- Unit-II i) Carnatic Music- Dakshini Taal Paddhwati
ii) Western Music- Instruments and Musicians
- Unit-III Special Study – Ravindra Sangeet (Tagore Music)
- Unit-IV Critical study and ability to write notation of the following Ragas:
(i) Maru Bihag (ii) Bihagda (iii) Shahana (iv) Suha (v) Sughrayi (vi) Madhuvanti
(vii) Jog (viii) Nand (ix) Bhatiyar (x) Jog
- Unit-V Detailed study and ability to write Layakaries of the below given Talas.
(i) Brahma taal (ii) Matta taal

Course Outcomes:

- CO-01 *Gain Knowledge about history of development of music in Modern Period.*
Understand about some important musical terms and elements of North Indian Music.
- CO-02 *Becomes knowledgeable about rhythm section used in South Indian Music.*
Receive information about western musical instruments and life sketch of western Artists.
- CO-03 *Get knowledge about special Indian style of Tagore music.*
- CO-04 *Gain ability to write musical notation of classical style of Indian Raga compositions.*
- CO-05 *Be Knowledgeable of writing theoretical details of course rhythms*

Course-15 Theory : Dissertation-II 3 Credits

Final part of Dissertation, based on topic of Indian Music as supervised.

Course Outcomes:

Ability to do research and present short thesis of given topic.

Course-16 Practical: Stage Performance-IV 10 Credits

Performance of Bilamvit and Drut Khyal of any one Raga in detail with alap:
(i) Maru Bihag (ii) Bihagda (iii) Shahana (iv) Suha (v) Sughrari (vi) Madhuvanti
(vii) Jog (viii) Nand (ix) Bhatiyar

Course Outcomes:

High proficiency to perform Hindustani classical and other vocal recital with advance knowledge and Mastery in presenting professional abilities.

Course-17 Practical: Lecture cum Demonstration-II 4 Credits

A) Stage performance of any one detailed Raga as choice and Description of prescribed non-detailed Ragas as under:

(i) Maru Bihag (ii) Bihagda (iii) Shahana (iv) Suha (v) Sughrari (vi) Madhuvanti
(vii) Jog (viii) Nand (ix) Bhatiyar

B) Ability to present Tala Parichay and Layakaris of following Talas :

(i) Brahma taal (ii) Matta taal

Course Outcomes:

CO-01 Get the ability to describe theoretical and practical details of course Ragas with sufficient control and confidence of higher level

CO-02 Ability to show theoretical details of course Talas with any three Layakaries.

Course-18 Open Elective - II 4 Credits

Any one given Choice Subjects.

Course Outcomes:

Gain proper basic knowledge of other art forms except main core subject.

BOOKS

Text Books:

1. Bharatiya Sangget ka Itihash: Swami Praggyanandas, Umesh Joshi & Thakur Jaidev Singh
2. Kala Aur Kalam: Dr. Giriraj Kishore
3. Rag-Parichay Part-I: Harishchandra Srivastav, Sangeet Karyalaya , Hathras
4. Rag-Parichay Part-II: Harishchandra Srivastav, Sangeet Karyalaya , Hathras
5. Rag-Parichay Part-III: Harishchandra Srivastav, Sangeet Karyalaya , Hathras
6. Rag-Parichay Part-IV: Harishchandra Srivastav, Sangeet Karyalaya , Hathras
7. Sangeet Ratan: Sangeet Karyalaya, Hathras
8. Sangeet Visharad : Sangeet Karyalaya ,Hathras
9. Madhur Swarlipi- All parts, Sangeet Karyalaya, Hathras
10. Abhinav Geetanjali- Part-I –V- Ramashrya Jha ‘Ramrang’
11. Praveen Pravah; Prof Harish Chandra Shrivastava, Sangeet Karyalaya, Hathras

Reference Books:

1. Bharatiya sangeet ka Itihas: Srish chandra Paranjpe.
2. Bharatiya Sangeet: Sangeet Karyalaya, Hathras
3. Kala Shikshan: Dr. Chitralkha Singh
4. Kala, Shikshan, Shiksak evm Shiksharhi: Dr. Chitralkha Singh
5. Land marks of Indian Art: Dr. Sukdev Shotriya.
6. Yug-Yugin Bharatiya Kala: Mahesh Chandra Joshi