

**Programme Specific Outcome (PSO) M.A.  
Hindustani Music (Vocal & Instrumental)**

- PSO-1      The student is able to give a practical demonstration of ragas for a period of at least half an hour
- PSO-2      He is able to demonstrate various aspects of ragas and their differentiation.
- PSO-3      He studies about the theoretical aspects of the prescribed ragas
- PSO-4      He comes to know about the historical background of the ragas that we sing
- PSO-5      He studies about the music of various nations of the world
- PSO-6      He gains knowledge about the Interdisciplinary approach in Indian music
- PSO-7      He learns about the different aspects of Western music
- PSO-8      He studies about the evolution and development of musical concepts
- PSO-9      He understands the concept of Aesthetics and its Appreciation in Indian music
- PSO-10     He gains knowledge about the multi-dimensional values of Indian music
- PSO-11     He makes an analytical study of the Aesthetic approaches in Indian music

**Course Outcome of the courses of M.A. - Hindustani Music (Vocal & Instrumental)**

**SEMESTER - I**

**“Stage Performance” (Course – 101)**

- CO The student is able to give a practical demonstration of ragas for a period of at least half an hour

**“Viva Voce” (Course – 102)**

- CO The student is able to demonstrate various aspects of ragas and their differentiation.

**“Historical and Theoretical Study of Ragas” (Course – 103)**

- CO-1 The student studies in detail the theoretical aspects related to the Practical ragas
- CO-2 He understands the evolution of ragas from the medieval time, (13<sup>th</sup> century CE) to the modern time
- CO-3 He understands the development of the methodology according to which Indian ragas have been classified

**“Music of the Ancient World” (Course – 104)**

- CO-1 The student makes a detailed study of the music of Persia, Greece, Mesopotamia and Egypt, with relation to its origin, scales, forms and musical instruments
- CO-2 He understands the music of the aforesaid nations in relation to Indian music

## **SEMESTER - II**

### **“Stage Performance” (Course – 201)**

- CO The student is able to give a practical demonstration of ragas for a period of at least half an hour

### **“Viva Voce” (Course – 202)**

- CO The student is able to demonstrate various aspects of ragas and their differentiation.

### **“Interdisciplinary Approach in Indian Music (Course – 203)**

- CO-1 The student studies in detail the theoretical aspects related to the Practical ragas
- CO-2 The student makes an analytical study of musical sound based on principles of physics.
- CO-3 He understands the relationship between Mathematics and Music, and the role of the former in Tala (rhythm) and Laya (tempo)
- CO-4 He understands the Physiology of the Human Throat and its application in Voice Culture
- CO-5 He gains knowledge about the role of Music in maintaining the traditional values of Indian culture
- CO-6 He studies about the Psychological approach with relation to the positive aspects of Music on personality development
- CO-7 He learns about the Philosophical aspects of Music

### **“Study of Western Music System” (Course – 204)**

- CO-1 The student makes a detailed study of Western music with relation to its Notation system, scales, forms and musical instruments
- CO-2 He understands the Western music in relation to Indian music

### **SEMESTER - III**

#### **“Stage Performance” (Course – 301)**

- CO The student is able to give a practical demonstration of ragas for a period of at least half an hour

#### **“Viva Voce” (Course – 302)**

- CO The student is able to demonstrate various aspects of ragas and their differentiation.

#### **“Evolution and Development of Musical Concepts (Course – 303)**

- CO-1 The student studies in detail the theoretical aspects related to the Practical ragas
- CO-2 The student understands the music of Vedic period and its relevance to present time
- CO-3 He comes to know about the concept and importance of “Mahageetak” and “Dhruva gana”, and its relation to classical music.
- CO-4 He understands the concept of “Geeti” and its relevance in various musical forms.
- CO-5 He understands Nibaddha-Anibaddha gana and their specific features.
- CO-6 He learns about the qualities of Vaggeyakar (composer) in Hindustani Music.

#### **“Aesthetics and Appreciation of Indian Music” (Course – 304)**

- CO-1 The student understands the concept of Aesthetics according to the viewpoints of Western and Indian philosophers and scholars, with special emphasis on the views of Plato and Aristotle
- CO-2 He understands Aesthetics as a Theory of Fine Arts and its significance in Indian music
- CO-3 He studies the ancient Indian aesthetical concept of "Rasa" in Fine Arts, as elucidated by the noted Indian scholar – Bharata and its significance of in Theatre/Drama and Indian music.
- CO-4 He learns about the concept of Nayak-Nayika (hero-heroine) in Indian ragas, and how it's depiction and portrayal enhances the aesthetic appeal of Indian music.

## **SEMESTER - IV**

### **“Stage Performance” (Course – 401)**

- CO The student is able to give a practical demonstration of ragas for a period of at least half an hour

### **“Viva Voce” (Course – 402)**

- CO The student is able to demonstrate various aspects of ragas and their differentiation.

### **“Multidimensional Values of Indian Music (Course – 403)**

- CO-1 The student studies in detail the theoretical aspects related to the Practical ragas
- CO-2 The student understands the development of various musical forms and their features in present musical forms.
- CO-3 He understands the importance of Sanskrit treatises in music.
- CO-4 He analyses the various features of vocational aspects of music in modern era.
- CO-5 He makes an analytical study of the principles of compositions in Indian music.

### **Indian Music and its Aesthetic Approach (Course – 404)**

- CO-1 The student understands the four facets of Aesthetics, and the various aspects of Aesthetics, such as Aesthetic Attitude, Expression, Experience, Feeling and Emotion
- CO-2 He studies in detail about Kala (or Art) from the Indian perspective, the Element, Medium, Form and Content in Indian music as an art, and the relationship of music vis-a-vis other fine arts
- CO-3 He understands the Aesthetical elements of performance in Indian musicology
- CO-4 He learns about the Aesthetic character of different forms of Hindustani music, such as Khayal, Thumri, Bhajan etc

