

**Programme Specific Outcome (PSO) B.A. (Hons.)
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 learns to write the practical compositions according to the Notation system
- PSO-5 He understands the basic terminologies of Indian music
- PSO-6 He studies about the compositional forms and notation systems of Hindustani music
- PSO-7 He studies about the life and contribution of the composers of Hindustani music, Western music and Karnatak music
- PSO-8 He learns about the music in the Vedic period, and also studies the works of music scholars of the past
- PSO-9 He studies about the Gharanas of Hindustani music
- PSO-10 He makes an analytical study of various musical forms of Hindustani music and Karnatak music

**Course Outcome of the courses of B.A. (Hons.)
Hindustani Music (Vocal & Instrumental)**

B.A. (Hons.) – I

SEMESTER - I

“General Theory” (Course – 101)

- CO-1 The student understand the basic terminologies of Indian music
- CO-2 He learns to write the practical compositions according to the Notation system
- CO-3 He studies about the theoretical aspects of ragas

“Stage Performance and Viva Voce” (Course – 102)

- CO The student is able to give a practical demonstration of the prescribed ragas and is able to demonstrate various aspects of ragas and their differentiation

SEMESTER - II

“Theory of Indian Music” (Course – 103)

- CO-1 The student studies about the compositional forms of Hindustani music
- CO-2 He learns about the Notation systems of Hindustani music
- CO-3 He learns to write the practical compositions according to the Notation system
- CO-4 He studies about the theoretical aspects of ragas

“Stage Performance and Viva Voce” (Course – 104)

- CO The student is able to give a practical demonstration of the prescribed ragas and is able to demonstrate various aspects of ragas and their differentiation

B.A. (Hons.) – II

SEMESTER – III

“Historical Study of the Musical Terms” (Course – 105)

- CO-1 The student studies about the musical terms of Hindustani music
- CO-2 He learns about the composers of Western music and Karnatak music
- CO-3 He learns to write the practical compositions according to the Notation system
- CO-4 He studies about the theoretical aspects of ragas

“Stage Performance” (Course – 106)

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

“Viva Voce” (Course – 107)

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

SEMESTER – IV

“Life and Contribution of Musicians & Musicologists” (Course – 108)

- CO-1 The student studies the texts of ancient scholars of Hindustani music
- CO-2 He learns about the life and contribution of the composers of Hindustani music
- CO-3 He learns to write the practical compositions according to the Notation system
- CO-4 He studies about the theoretical aspects of ragas

“Stage Performance” (Course – 109)

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

“Viva Voce” (Course – 110)

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

B.A. (Hons.) – III

SEMESTER - V

“History of Indian music” (Course – 111)

- CO-1 The student learns about the music in the Vedic period, the Ramayan and the Mahabharata
- CO-2 He studies the works on Indian music by medieval authors
- CO-3 He learns to write the practical compositions according to the Notation system
- CO-4 He studies about the theoretical aspects of ragas

“Stage Performance and Viva Voce” (Course – 112)

- CO The student is able to give a practical demonstration of the prescribed ragas and is able to demonstrate various aspects of ragas and their differentiation

SEMESTER - VI

“Applied Theory” (Course – 113)

- CO-1 The student studies about the Gharanas of Hindustani music
- CO-2 He learns about the musical forms of Hindustani music
- CO-3 He learns to write the practical compositions according to the Notation system
- CO-4 He studies about the theoretical aspects of ragas

“Stage Performance and Viva Voce” (Course – 114)

- CO The student is able to give a practical demonstration of the prescribed ragas and is able to demonstrate various aspects of ragas and their differentiation

**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)

M.A. (Previous)

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, (13th 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

M.A. (Final)

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

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

- PSO-1 Understanding the basic concepts and the nature of research process in Indian Music
- PSO-2 Understanding the process of selection of Topic, Synopsis and Technique of presenting the result.
- PSO-3 Analyze the application of primary and secondary sources in context of various research problems.
- PSO-4 To give an understanding of historical development of swar, shruti, mela and Raga & tala through the ages.
- PSO-5 To understand the technical terms and their modern context like Gamak & Shakya.
- PSO-6 Understanding of Indian & western aesthetics.
- PSO-7 Students understand the chronological development of various technical terms, schools of vocal & instrumental music & their styles and musical instruments, their origin, development and present status
- PSO-8 Inter-relationship of classical & folk music.
- PSO-9 Appreciation of Indian Music and also music therapy
- PSO-10 Giving an opportunity to the student to be a research scholar, and write a dissertation, the experience of which will be useful to him when writing his Ph.D. thesis

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

SEMESTER - I

“Research Methodology” (Course – I)

- CO-1 Understand the nature of Research in music with its various and specific methodology.
- CO-2 Understand the theoretical, practical and inter disciplinary avenues of research in Indian Music.
- CO-3 Analyse the process of preparing synopsis with emphasis on specific nature theoretical and practical aspects.
- CO-4 Understanding the role of primary and secondary sources of research in music.
- CO-5 Analyse the application of various sources in specific research problems.

“Theory of Indian music” (Course – II)

- CO-1 To understand the various terms with the historical development – Swar & Shruti
- CO-2 Understanding of Mela and Raga classification
- CO-3 Rasa Theory as propounded by Bharat Muni
- CO-4 Understanding of Modern Trends in Hindustani Music

“Stage Performance” (Course – III)

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

“Viva Voce” (Course – IV)

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

SEMESTER – II

“Research Methodology” (Course – V)

- CO-1 Identify the role of methods of primary data collections in various research problems.
- CO-2 Understand the procedure of selection of research topic with emphasis on Indian music and inter disciplinary subjects.
- CO-3 Analyse the application of various secondary sources in specific research problems.
- CO-4 Understand the technique of report writing and analyse references, footnotes, bibliography, appendix and index.

“Theory of Indian music” (Course – VI)

- CO-1 Understanding of Gram-Murchana, Nibaddha-Anibaddha, Kaku etc. terms in the historical perspective.
- CO-2 Students come to know about various schools of Vocal & instrumental music and their styles.
- CO-3 Understand the classical & folk terms & their interrelationship
- CO-4 How to appreciate music and also its critical study.
- CO-5 Music as an aided Therapy & its modern concept.

“Stage Performance” (Course – VII)

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

“Viva Voce” (Course – VIII)

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

“Lecture cum Demonstration” (Course – IX)

- CO The student is able to give a Lecture cum Demonstration on a Practical topic.

**Programme Specific Outcome (PSO) B.A. (Hons.)
Hindustani Music (Percussion)**

- PSO-1 To learn the art of playing the Tabla/Pakhawaj
- PSO-2 To learn about the various theoretical aspects related to Tabla playing
- PSO-3 To make a study about the general aspects about Percussion music
- PSO-4 To study about the life and contribution of various Tabla and Pakhawaj maestros, along with Western and Indian classical musicians
- PSO-5 To gain knowledge about the ancient and medieval history of Percussion instruments
- PSO-6 To study about the History of Indian Tala system
- PSO-7 To gain knowledge about the Gharana system in Tabla and Pakhawaj
- PSO-8 To make a detailed study about Tala system

**Course Outcome of the courses of B.A. (Hons.)
Hindustani Music (Percussion)**

- CO-1: To be able to give a practical demonstration of a particular tala for a period of at least half an hour
- CO-2: The student is able to demonstrate various aspects of talas and their various aspects.
- CO-3: To make a study of the General Theory about Indian music with special reference to Percussion.
- CO-4 To study the Classification of Instruments
- CO-5 To study the notation of compositions in prescribed talas
- CO-6: To learn about the life and contribution of Tabla and Pakhawaj luminaries
- CO-7: To know about the ancient and medieval history of Avanaddha Vadya
- CO-8: To gain knowledge about the history of the Indian Tala system
- CO-9: To know about the Gharana system in Tabla
- CO-10: To make a study of ancient Tala system & present musical forms

**Programme Specific Outcome (PSO) M.A.
Hindustani Music (Percussion)**

- PSO-1 To learn the art of playing the Tabla/Pakhawaj
- PSO-2 To learn about the various theoretical aspects related to Tabla playing
- PSO-3 To learn about membranophones of various countries
- PSO-4 To make a comparative analysis about the two Hindustani and Karnatak Tala systems
- PSO-5 To learn about the history of Tala instruments
- PSO-6 To make an aesthetical study of Tala vadyas
- PSO-7 To study about the documentation & preservation of music

**Course Outcome of the courses of M.A.
Hindustani Music (Percussion)**

- CO-1 To be able to give a practical demonstration of a particular tala for a period of at least half an hour
- CO-2 The student is able to demonstrate various aspects of talas and their various aspects.
- CO-3: The study about the Applied Theory of Percussion and its various aspects
- CO-4: Students get knowledge of various kind of musical instruments with special reference to percussion instruments of many countries. This course make them understand/ broaden the mind and find the knowledge of various music culture.
- CO-5 To gain knowledge about the various Interdisciplinary aspects of Music
- CO-6 Students get knowledge of Tala System. Two major musical systems of India i.e Hindustani & Karnataka.
- CO-7 This topic make is to give wider knowledge to the students of master class regarding the kind of percussion instruments were popular in ancient india & what was their importance in culture & society.
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- CO-8 To make an aesthetical analysis of Tala Vadyas and their styles of playing
- CO-9 To study about the history and development of the present Avanaddha Vadyas
- CO-10 To know about the various ways to document & preserve Music and to know about the sound equipments

**Programme Specific Outcome (PSO) B.A. (Hons.)
Karnatak Music (Vocal & Instrumental)**

- PSO-1: Understand definition of various musical concepts.
- PSO-2: Knowledge of Ragas & Talas of Karnatak Music.
- PSO-3: Acquaintance with the biographies of important musicians.
- PSO-4: Basic knowledge of music notation.
- PSO-5: Understand the Hindustani Music system.
- PSO-6: Learning composition in prescribed Ragas & Talas.

**Course Outcome of the courses of B.A. (Hons.)
Karnatak Music (Vocal & Instrumental)**

- CO-1: Describe the important musical concepts.
- CO-2: Develop the ability to define, classify and describe Ragas & Talas.
- CO-3: Develop skill of writing music notation & raga Lakshanas.
- CO-4: Describe musical forms figuring in Abhyasa gana & sabha gana.
- CO-5: Write the biographies & important contributions of musicians.
- CO-6: Analyse musical sounds based on principles of physics.
- CO-7: Explain the distinctive features of Hindustani Music.
- CO-8: Ability to perform musical compositions in prescribed Ragas & Talas.

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

PSO-1: Understand the advanced music notation system.

PSO-2: Comparative study of Hindustani Music & Karnatak Musical form.

PSO-3: Understand the inter disciplinary approach in Indian Music.

PSO-4: Acquiring knowledge of the prosodic qualities in Karnatak Music.

PSO-5: Knowledge of construction & playing technique of important instruments used in Karnatak Music.

PSO-6: Practical knowledge as concert performer.

Course Outcome of the courses of M.A. – Karnatak Music (Vocal & Instrumental)

CO-1: Ability to write music notation system.

CO-2: Ability to differentiate the important aspects of Hindustani Music & Karnatak Music system.

CO-3: Describe the aesthetical elements in Karnatak Music.

CO-4: Explain the importance of music in other disciplines.

CO-5: describe the musical instruments & its playing technique.

CO-6: Gaining proficiency as a concert performer

**Programme Specific Outcome (PSO) M.Phil.
Karnatak Music (Vocal & Instrumental)**

PSO-1: Definition, objectives of Research.

PSO-2: Methodology & its process.

PSO-3: Learning of rare ragas.

Course Outcome of the courses of M.Phil. - Karnatak Music (Vocal & Instrumental)

CO-1: Conducting research with a systematic methodology.

CO-2: Ability to collect the primary & secondary data.

CO-3: Ability to prepare the research design, synopsis, etc.