

Department of Music  
Rabindra Sangeet Hons. Section  
Nistarini College, Purulia  
(Govt. Sponsored and affiliated to Sidho-Kanho-Birsha University)

	Course Outcome
<b>Semester I</b> B.A. Hons in Music (Rabindra Sangeet)	The 1 <sup>st</sup> paper (101) is <b>Practical</b> . This paper consists of Rabindra Sangeet of 6 Paryas (I) and some chota kheyals at preliminary level. Students learn the holistic concept of Rabindra Sangeet in the preliminary level. The 2 <sup>nd</sup> Paper (102) is <b>theoretical</b> . Outline History of Music in Bengal and knowledge of Raga and Tala
<b>GE 1</b>	Students of other Hons stream of Sem I and Programme course of Sem V develops foundation of basic knowledge of Rabindra Sangeet and chhota kheyal – <b>Practical Paper</b> .
<b>Semester II</b> B.A. Hons in Music (Rabindra Sangeet)	The paper 201 is <b>Practical</b> . This paper consists of selected songs based on various Paryas (II). The paper 202 is <b>theoretical</b> – general knowledge relating to influence of various songs on Rabindranath's creation.
<b>GE 2</b>	Students of other Hons stream of Sem II and Programme course of Sem VI develops basic knowledge of selected songs based on various Paryas and knowledge of that ragas. <b>Practical Paper</b> .
<b>Semester III</b> B.A. Hons in Music (Rabindra Sangeet)	Two <b>practical papers</b> 301 – selected songs based on various tala covering various Paryas' and types – I. 302 ( <b>Practical</b> ) - Selected songs based on various tala covering various Paryas' and types – II. Paper 303 ( <b>Theory</b> ) – Knowledge of Ragas, talas and influence of folk songs on Rabindra Sangeet. <b>SEC-1 paper (Theory)</b> – General Aesthetics falls into this category.
<b>Semester IV</b> B.A. Hons in Music (Rabindra Sangeet)	Paper 401 ( <b>Practical</b> ) – Songs of Rabindranath covering various songs of six Paryas on different types. Paper 402 ( <b>Practical</b> ) - various songs of other composers. Paper 403 ( <b>Theory</b> ) – Outline history of Bengal Music from 19 <sup>th</sup> Century to the modern period. <b>SEC II (Practical)</b> – Harmonium course.
<b>Semester V</b> B.A. Hons in Music (Rabindra Sangeet)	One <b>Practical</b> paper (501) one <b>theory</b> paper (502) and <b>two elective DSE paper</b> are to be chosen out of three <b>DSE1</b> (Bengali Tappas) , <b>DSE2</b> (Notation System), <b>DSE3</b> (Bengali Kirtan)
<b>Semester VI</b> B.A. Hons in Music (Rabindra Sangeet)	One <b>practical</b> paper (601) one <b>theory</b> paper (602) and <b>two elective DSE paper</b> are to be chosen out of three DSEs <b>DSE-4</b> (Tagore Studies), <b>DSE-5</b> (Computer Application for Music) , <b>DSE-6</b> (Mugan Bhanga Gan) helps students to develop a fair knowledge of different aspect of music

Semester-I	Programme Outcome
CC 1 Knowledge of Ragas and selected songs based on various Paryas I	Paper I deals with the holistic concept of teaching Paltas and Chhota kheyals in the preliminary level. And some selected Rabindra Sangeet in 6 Paryas.
CC 2 Outline history of Bengal and knowledge of Raga and Tala from 8 <sup>th</sup> -18 <sup>th</sup> century	Paper II deals with history of music in Bengal through the books like Naradiya Sixa, Natya Shastra of Bharat, Matanga's Brihatdeshi, Sarangdev's Sangeet Ranta kar etc.
GE 1 Foundation of music	This paper inculcates the knowledge of music – Six Alankars – basic knowledge of seven suddha swaras, two Swaramalika, One Lakhsman Geet, one Chhota kheyal with tans in one prescribed Raga.

Semester-II	Programme Outcome
CC 3 Selected songs based on various Paryas II	Paper CC 3 deals with the basic concept and application of selected Rabindra songs based on various Paryas II
CC 4 General knowledge relating to influence of various songs on Rabindranath's creation	Paper CC- 4 deals with the basic concept of general knowledge of influence of (a). various types of folk music in Rabindra Sangeet (Baul, Kirtan, Bramha Sangeet) , (b).Classical Music and (c)Tagore studies (Prabhat Sangeet, Prithibi, Ashramer Sikkha etc.)
GE 2 Selected songs based various Paryas	This paper introduces the understanding of That –Ragas (Practical) , Presentation of Ashray ragas and flavor of 6 Paryas of Rabindra Sangeet

Semester-III	Programme Outcome
CC 5 Selected songs based on various talas covering various Paryas and types I	Paper 5 enriches the level of knowledge about talas used in different Paryas of Rabindra Sangeet
CC 6 Selected songs based on various talas covering various Paryas and types II	Paper 6 enhances the level of knowledge about the secondary level of knowledge about talas used in different Paryas of Rabindra Sangeet
CC 7 Knowledge of Ragas, talas and influence of folk songs on Rabindra Sangeet	Paper 7 boosts the skill of application of methodologies for influence of folk, Western and 19 <sup>th</sup> Century Bengali Songs on Rabindranath's musical compositions
SEC 1 General Aesthetics	Imparts basic Knowledge of Indian aesthetics (Objective, Introduction, Philosophy of beauty & Rabindranath's view on Aesthetics)

Semester-IV	Programme Outcome
CC 8 Songs of Rabindranath covering various six Paryays on different types	This paper helps to build up sound knowledge at secondary level of tala of six Paryays on different types of Rabindra Sangeet
CC 9 Various songs of other composers	Enriches the store of information of regarding the composition of the other noted Bengali composers like Ramprasad, Debendranath Thakur, Satyendranath Thakur, Atulprasad etc and folk forms like Tusu, Bhadu, Jhumur etc.
CC 10 Outline history of Bengal music from 19 <sup>th</sup> century to the modern period	Enhances analytical skill for quantitative estimation of outline history of Bengali Music for 19 <sup>th</sup> -Modern period, Characteristics of Bengali songs in 19 <sup>th</sup> AD.
SEC 2 Harmonium Course	It develops sound knowledge about the use, handling, fingering etc. of harmonium among students.

Semester-V	Programme Outcome
CC 11 Geeti Natya and Nritya Natya	This paper deals with the concept of learning the selected portion of Rabindranath's <b>Geeti Natya</b> like Balmiki Prativa, Mayar Khela, Kalmrigaya. Also this paper deals with the concept of learning the selected portion of Rabindranath's <b>Nritya Natya</b> like Chitangada, Chandalika and Shyama
CC 12 Characteristics of Geeti Natya and Nritya Natya	This paper deals with the concept of learning the originality and characteristics of Rabindra Sangeet & selected portion of Rabindranath's <b>Geeti Natya</b> like Balmiki Prativa, Mayar Khela, Kalmrigaya. Also this paper deals with the concept of learning the originality and characteristics of Rabindra Sangeet the selected portion of Rabindranath's <b>Nritya Natya</b> like Chitangada, Chandalika and Shyama. And their through theoretical knowledge.
DSE 1 Bengali Tappas	This paper deals with the concept learning different Bengali Tappas Of which two compositions are from Rabindranath and two other composers
DSE 2 Notation System	Enhances analytical skill to read the notations of music – both Akarmatric and Hindustani.
DSE 3 Bengali Kirtan	Concept of three Bengali kirtans in classical style and influence of kirtan on Rabindra Sangeet are imparted in this course.

Semester-VI	Programme Outcome
CC 13 Tappa & Rabindranath	This paper helps to grow sound knowledge in Rabindra Tappa and Geeti Natya and Nritya Natya. Any scene from the selected Geeti Natya and Nritya Natya is to be demonstrated.
CC 14 Kirtan & Folk Songs of Bengal	Imparts knowledge of definition, classification and characteristics of Kirtan and folk song of Bengal
DSE 4 Tagore Studies	This paper deals with the understanding of selected portion of Tagore studies from Prabhat Sangeet, Prithibi, Palliseba etc.
DSE 5 Computer Application for music	Enhances and provides basic information on different computer applications of music both in Windows and Android format. The knowledge of editing and conversion of different types of music is imparted here.
DSE 6 Mul Gan & Bhanga Gan	It imparts the concept of three sets of Mul Gan & Bhanga Gan (Dhrupad, Dhamar & Kheyal)

Semester-I	Programme Specific Outcome	
CC 1 Knowledge of Ragas and selected songs based on various Paryas I	Unit 1	Imparts the knowledge and skill about Palta & Chhota Kheyal
	Unit 2	Imparts the knowledge and skill about of some selected Rabindra Sangeet based on different Paryas
CC 2 Outline history of Bengal and knowledge of Raga and Tala from 8 <sup>th</sup> -18 <sup>th</sup> century	Unit 1	This unit develops the knowledge of Ragas and talas by practical classes
	Unit 2	Develops knowledge of outline history of music in Bengal 8 <sup>th</sup> to 18 <sup>th</sup> century
GE I Foundation of music	Unit 1	Imparts the knowledge and skill about some selected ragas, tanas and different parts of music among students of other honours students.
	Unit 2	Imparts sound knowledge and skill in rendering selected portions of six Paryays of Rabindra Sangeet among students of other honours students

Semester-II	Programme Specific Outcome	
CC 3 Selected songs based on various Paryas II	Unit 1	It deals with the teaching 6 Paryas of Rabindra Sangeet Practical
CC 4 General knowledge relating to influence of various songs on Rabindranath's creation	Unit 1	(a). various types of folk music in Rabindra Sangeet (Baul, Kirtan, Bramha Sangeet) , (b).Classical Music and (c)Tagore studies (Prabhat Sangeet, Prithibi, Ashramer Sikkha etc.)
	Unit 2	This paper focuses to the General study of Rabindra Sangeet and other Bengali Songs (Atulprasad, Rajanikanta, Dwijendralal Roy, Nazrul)
GE 2 Selected songs based various Paryas	Unit 1	This paper introduces the understanding of Thata Ragas (Practical) & Ashrya Ragas
	Unit 2	It develops the knowledge of 6 Paryas of Rabindra Sangeet

Semester-III	Programme Specific Outcome	
CC 5 Selected songs based on various talas covering various Paryas and types I	Unit 1	Imparts the knowledge and skill about of some selected Rabindra Sangeet based on six different Paryas with emphasis on 'tala' –Type I
CC 6 Selected songs based on various talas covering various Paryas and types II	Unit 1	Paper 6 enhances the level of knowledge about the secondary level of knowledge about talas used in different Paryas of Rabindra Sangeet –Type II
CC 7 Knowledge of Ragas, talas and influence of folk songs on Rabindra Sangeet	Unit 1	Paper 7 boosts the skill of application of methodologies of Ragas referred in practical classes
	Unit 2	Students learn to demonstrate influence of folk, Western and 19 <sup>th</sup> Century Bengali Songs on Rabindranath's musical compositions
SEC 1 General Aesthetics	Unit 1	Students learn basic Knowledge of Indian aesthetics (Objective, Introduction, Philosophy of beauty )
	Unit 2	Students learn basic Knowledge of Rabindranath's view on Aesthetics

Semester-IV		Programme Specific Outcome
CC 8 Songs of Rabindranath covering various six Paryays on different types	Unit 1	This paper helps to build up sound knowledge at secondary level of tala of six Paryays on different types of Rabindra Sangeet
CC 9 Various songs of other composers	Unit 1	It Enriches the store of information regarding environment related laws, provision of environmental matters in Indian constitution, public policies, PILs, SPCB, CPCB etc. in students
CC 10 Practical	Unit 1	Teaches the students outline history of Bengali Music 19 <sup>th</sup> century to Modern period
	Unit 2	Students learn to characteristic of Bengali songs of 19 <sup>th</sup> century

SEC 2 Harmonium Course	Unit 1	Enhances skill for playing Harmonium, a major accompaniment in Indian music
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Semester-V	Programme Specific Outcome	
CC 11 Geeti Natya and Nritya Natya	Unit 1	By the teaching of this paper, students are oriented and honed to perform Rabindranath's Geeti Natya and Nritya Natya
CC 12 Characteristics of Geeti Natya and Nritya Natya	Unit 1	Theoretical knowledge on originality and characteristics of Rabindra Sangeet is imparted among the students.
	Unit 2	Theoretical knowledge on Geeti Natya and Nritya Natya is imparted among the students.
DSE 1 Bengali Tappas	Unit 1	Students got the learning different Bengali Tappas Of which two compositions are from Rabindranath and two other composers
DSE 2 Notation System	Unit 1	Students learn to read the notations of music – both Akarmatric and Hindustani.
DSE 3 Bengali Kirtan	Unit 1	Among the students the concept of three Bengali kirtans in classical style and influence of kirtan on Rabindra Sangeet are imparted in this course.

Semester-VI	Programme Specific Outcome	
CC 13 Tappa & Rabindranath	Unit 1	Students learn the concept of Rabindra Tappa and Geeti Natya and Nritya Natya. Any scene from the selected Geeti Natya and Nritya Natya is to be demonstrated.
CC 14 Kirtan & Folk Songs of Bengal	Unit 1	This paper helps grow sound knowledge about knowledge of definition, classification and characteristics of Kirtan and folk song of Bengal among students.
DSE 4 Tagore Studies	Unit 1	This paper deals with the understanding of selected portion of Tagore studies from Prabhat Sangeet, Prithibi, Palliseba etc
DSE 5 Computer Application for music	Unit 1	Basic aim of this paper is to grow sound knowledge on different computer applications of music both in Windows and Android format. The knowledge of editing and conversion of different types of music is imparted here among students.
DSE 6 Mul Gan & Bhanga Gan	Unit 1	Among the students, it imparts the concept of three sets of Mul Gan & Bhanga Gan (Dhrupad, Dhamar & Kheyal)

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	Course Outcome
<b>Semester I</b> B A. Programme	This is C type course which incorporates theory + practical – Practical 20 marks and theory 30 marks . Practical paper imparted the basics of music like Seven Shuddha Swara, Two Swaramalika, one Laxman Geet and one Chhota Kheyal with Taan in one prescribed Ragas like Alhaiya Bilawal etc. Theory portion contains basic definition of musical terms like Naad, Swara etc.
<b>Semester II</b> B A. Programme	One theory paper – Outline History of Indian Music with three portions - Ancient, Medieval, Modern period were explained elaborately.
<b>Semester III</b> B A. Programme	Practical paper - containing selected Bhajans from Meerbai, Tulsidas, Kabir, Nanak, Surdas.
<b>SEC I</b> B A. Programme	Those who have Music as their first preference subject are to be accommodated in this course. Ability development course – Harmonium
<b>Semester IV</b> B A. Programme	Practical Paper – studies in Rabindra Sangeet and other Bengali songs were imparted in this paper
<b>SEC II</b>	Those who have Music as their first preference subject are to be accommodated in this course. Ability development course –Tanpura
<b>Semester V</b> B A. Programme	A student may choose one paper between DSE-I (Basic Definitions & Some Tagore Songs) & DSE-II (Stage Performance on Rabindra Sangeet songs which are in the syllabus)
<b>SEC III</b>	Those who have Music as their first preference subject are to be accommodated in this course. Ability development course – Digital Sound and Audio (Theoretical)
<b>Semester VI</b> B A. Programme	A student may choose one paper between DSE-III (Festival Song of Rabindra Sangeet) & DSE-IV (Patriotic song of Rabindra Sangeet)
<b>SEC III</b>	Those who have Music as their first preference subject are to be accommodated in this course. Stage performance with accompanists by the students of this course



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Semester-I	Programme Outcome
CC 1 Voice training and basic knowledge of Music	Seven Suddha Swar, two swaramalika, one Lakshman Geet, Chhota Khayal are imparted in this paper to familiarise the student the basic norms of music

Semester-II	Programme Outcome
CC 2 Outline History of Indian Music	Students are imparted for familiarisation of Ancient, Medieval And Modern period of Indian Music, different types of Gharana (Bishnupur, Joypur etc)

Semester-III	Programme Outcome
CC 3 Bhajan	Bhajan (Meerabai, Tulsidas, Kabir, Nanak & Surdas) are offered to the student to get a flavour of different types of Bhajans .
SEC-I Knowledge of basic instruments	Ability development course – Harmonium which is the primary accompanying musical instrument
Semester-IV	Programme Outcome
CC 4 Rabindra Sangeet and other Bengali Songs	Selected bouquet of songs from Rbindranath (6 Paryas), Nazrul Geeti (One) , Atulprasadi (One) are offered to the student to get a flavour of bengali songs.
SEC II Ability development course – Tanpura	The student are required to sing a song with tanpura which is essential in practice of Indian Music.

<b>Semester-V</b>	<b>Programme Outcome</b>
DSE -1 Basic definition of different forms of Music, Theoretical knowledge of Raga	Selected Rabindra Sangeet are taught to the students so that they may get an overall flavour of Rabindranath .
DSE-2 Stage performance	Stage performance on the Rabindra Sangeet songs which are in our syllabus are imparted to the students so that they may sing skilfully.
SEC 3 Digital Sound & Audio	Enhances and provides basic information on different computer applications of music both in Windows and Android format. The knowledge of editing and conversion of different types of music is imparted here
<b>Semester-VI</b>	<b>Programme Outcome</b>
DSE-3 Festival Song of Rabindra Sangeet	This paper introduces three festival songs of Rabindranath Tagore like Halkarshan, Brikkharopan, Griha Prabesh etc.
DSE-4 Patriotic Song of Rabindra Sangeet	This paper deals with three Patriotic songs which are taught to the students so that they may get a flavour of patriotic songs.
SEC-4 Stage Performance	This paper is designed in such a way that the students may perform with accompanist in stage .

Semester-I	Programme Specific Outcome_Programme course	
CC 1 Voice training and basic knowledge of Hindustani Music	Unit 1	Practical – Students may get basic knowledge of seven suddha swara, two Swaramalika, One Lakhsman Geet, One Chhota Khayal with Tana
	Unit 2	Theoretical – They would also go through the basic definition of some musical terms like Nada, Swars etc.

Semester-II	Programme Specific Outcome	
CC 2 Outline history of Indian Music	Unit 1	Students are familiarised with the ancient Period music like Indus Valley Civilisation, Vedic Period etc.
	Unit 2	Students get familiarised with the Mediaeval Period music like Development of Dhrupad, Development of Khayal etc.
	Unit 3	Students are familiarised with music of Modern period the knowledge of Gharana like Bishnupur, Joypur etc.

Semester-III	Programme Specific Outcome	
CC 3 Bhajan	Unit 1	Students flavours of different types of Bhajan like Mirabai, Tulsidas, Kabir, Nanak, Surdas.
SEC I Knowledge of basic instruments	Unit 1	Ability of playing Harmonium is taught to students. Harmonium being the favoured accompanying instrument, this teaching is very vital
Semester-IV	Programme Specific Outcome	
CC 4 Rabindra Sangeet & Other Bengali Songs	Unit 1	This unit helps to build up sound knowledge level among students about different types of Rabindra Sangeet, Nazrul Geeti, Atulprasad Geeti among the students
SEC-II Ability development course – Tanpura	Unit 1	Ability of playing tanpura with song is taught to students. Singing with tanpura in every semester is compulsory
SEC 2 Performing ability of the Hindustani Ragas	Unit 1	Develops sound knowledge about practical ability in rendering specific Ragas like Kedar, Kamod etc and Bhajan (Nanak, Surdas)

Semester-V	Programme Specific Outcome	
<b>DSE 1</b> Basic definition of different forms of music - theoretical knowledge of raga	<b>Unit 1</b>	The Students learns selected Rabindra sangeet songs like Pratidin Ami, Am Ghare etc -which Rabindranath penned till he was 40.
<b>DSE 2</b> Stage Performance	<b>Unit 1</b>	Platform for Stage Performance on Rabindra sangeet songs are provided the students
<b>SEC-III</b> Digital sound and audio	<b>Unit 1</b>	It enhances and provides basic information on different computer application of music both in Windows and Android format. The knowledge of editing conversion of different types of music is imparted here.

Semester-VI	Programme Specific Outcome	
<b>DSE 3</b> Festival Song of Rabindra Sangeet	<b>Unit 1</b>	Festival patriotic songs of Rabindranath selected songs are taught to students
<b>DSE 4</b> Patriotic song of Rabindra Sangeet	<b>Unit 1</b>	To get a flavour of patriotic songs of Rabindranath selected songs taught to the students
<b>SEC 4</b> Stage Performance	<b>Unit 1</b>	This unit provides the platform for the students for stage performance

DSE 5 Stage performance – Light classical form of Thumri Dadra Bhajan	<b>Unit 1</b>	Aim of this paper is to impart proper skill for rendering Light classical form of Thumri Dadra Bhajan in Raga like Bhairavi, Pilu etc.
DSE 6 Computer Application for Music	<b>Unit 1</b>	Basic aim of this paper is to grow sound knowledge on different computer applications of Music both in Windows and Android format. The knowledge of editing and conversion of different types of Music is imparted here among students

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Semester I	Course Outcome Hindustani Classical Music Section
B.A. Hons in Music (Hindustani Classical Music Vocal ) <b>CC-1,</b> <b>CC-2</b>	The 1 <sup>st</sup> paper (101) is Practical. This paper consists of Voice training, basic knowledge of Hindustani Music at preliminary level. The 2 <sup>nd</sup> paper (102) is Theoretical. Outline history of Indian Music and basic definition of musical terms I
<b>GE 1</b>	Students of other Hons stream of Sem I and Programme course of Sem V develops foundation of basic knowledge of Rabindra Sangeet and chhota kheyal <b>_Practical Paper</b>
B.A. Hons in Music (Hindustani Classical Music Vocal ) <b>Semester II</b>	<b>201 (Practical)</b> This paper consists of Vilambit and Chhota Kheyal of the Hindustani Music . <b>202 (Theoretical)</b> – outline history of Indian Music and basic definitions of Musical terms II
<b>GE 2</b>	<b>Practical Paper</b> - Students of other Hons stream of Sem II and Programme course of Sem VI develops basic knowledge of selected songs based on various Paryas and knowledge of that Raga.
<b>Semester III</b> B.A. Hons in Music (Hindustani Classical Music Vocal )	Two practical papers 301 – (Voice Training on Dhrupad Dhamar & Bhajans) 302 ( <b>Practical</b> ) – Kheyal (Vilambit & Drut I) – II. Paper 303 ( <b>Theory</b> ) – Outline history of Indian Music & definition of various musical terms . <b>SEC-1 paper (theory)</b> – General Aesthetics falls into this category.
<b>Semester IV</b> B.A. Hons in Music (Hindustani Classical Music Vocal )	<b>Paper 401 (Practical)</b> – Dhupad and Dhamar <b>Paper 402 (Practical)</b> – Khayal (vilambit & Drut) <b>Paper 403 (Theory)</b> – Theoretical knowledge of Raga and other musicological aspects <b>SEC II (Practical)</b> – Performing ability of Hindustani Raga
B.A. Hons in Music (Hindustani Classical Music Vocal ) <b>Semester V</b>	One practical paper (501), one theory paper (502) and to elective DSE paper are to be chosen out of three DSE1 (Stage Demonstration-Dhrupad & Dhamar) , DSE2 (Stage Demonstration-Khayal), DSE3 (Raga Analysis)
<b>Semester VI</b> B.A. Hons in Music (Hindustani Classical Music Vocal )	One practical paper (601), one theory paper (602) and two elective DSE paper out of three DSE namely DSE4 (Case Study of Musical Instruments), DSE5 (Stage Performance) and DSE 6 (Computer Application for Music) are to be chosen .

Semester-I	Programme Outcome
<b>CC 1</b> <b>Voice training basic knowledge of Hindustani Music</b>	<b>(Practical)</b> is designed to provide voice training on Six Alankars, Two Swarmalika, One Lakshman Geet , one Khayal (Chhota) with Tan in any one Raga in specific Ragas.
<b>CC 2</b> <b>Outline history of Indian Music and basic definition of Musical terms I</b>	<b>(Practical)</b> This is designed to provide the students to go through different aspects of musicology like Description of Tanpura, Outline history of Indian Music (Ancient Period), Ancient Musicological Texts, Some definitions like Naad, Shruti etc. Theoretical knowledge of some specific Raga
<b>GE 1</b> <b>Foundation of music</b>	This is a practical paper six Alankars – Basic knowledge of seven suddha swaras, Two Swaramalika, , one Lakhshnan Geet, One Chhota khayal with tana in one prescribed raga and Rabindra Sangeet from 6 Paryas in the preliminary stage.

Semester-II	Programme Outcome
<b>CC 3</b> <b>Vilambit &amp; Chhota Kheyal of Hindustani Music</b>	<b>(Practical)</b> deals with the basic concept and application of one Vilambit and three Chhota Khayal of three specific Ragas to be performed skillfully and knowledge of specific talas.
<b>CC 4</b> <b>Outline history of Indian Music and basic definition of Musical terms II</b>	<b>(Theoretical)</b> This paper is designed tgo provide various musicological definitions like Dhrupad, Dhamar etc. Outline history of Indian Music (Medieval Period) Knowledge of notation system of V.N. Bhattachande, & V.D. Paluskar, Some specific Tala like Teen Tala etc.
<b>GE 2</b> <b>Selected songs based various Paryas</b>	This paper introduces the understanding of That-Ragas (Practical), Presentation of Ashray Ragas and flavour of 6 Paryas of Rabindra Sangeet

Semester-III	Programme Outcome
CC-5 Voice training on Dhrupad – Dhamar & Bhajans	<b>Practical Paper</b> -Paper 5 enriches the level of knowledge about two specific Dhrupads and one specific Dhamar like Yaman, Bhairav, specific Bhajans like Meerabai etc. and specific Tala like Choutal, Dhamar etc.
CC-6 Khayal (Vilambit & Drut) I	<b>Practical Paper</b> -One Vilambit and three drut laya bandish with Aalap Ragdari, TanSargam on specific Ragas
CC-7 Outline history of Indian Music and definition of various Musical terms	<b>Theoretical Paper</b> - Development of Kirtan in Bengal, Short notes on various musicological aspects like Bangla Tappa etc. Time Theory of Raga, Ragalap, Knowledge of 10 Thatas of Indian Classical Music, some specific definitions like Shuddha Chhayalog, ability to write in Tal Lipi, Diff. between Thata and Raga
SEC-1 General Aesthetics	<b>Theoretical Paper</b> - Imparts basic knowledge of General Aesthetics – object to study Aesthetics and Introduction etc.

Semester-IV	Programme Outcome
CC-8 Dhrupad & Dhamar	<b>Practical Paper</b> - This paper helps to build up sound knowledge on two Dhrupads and one Dhamar with Alap of specific Raga like Todi, Bageshri etc.
CC-9 Khayal (Vilambit & Drut) II	<b>Practical Paper</b> - One Vilambit and two Drut Khayal with Alap, Ragdari and Taan – Sargam specific Ragas like Todi, Bageshri etc
CC-10 Theoretical knowledge of Raga and other musical aspects	<b>Theoretical Paper</b> - Enhances analytical skill for comparative study of specific Raga like Todi, Multani, Number of Ragas of nine Jatis from Thata and method of producing, knowledge of specific Talas, ability to write in Tal Lipi like Dipchandi etc. Tal Dash Prana according to ancient and modern period
SEC-2 Performing ability of the Hindustani Raga	<b>Practical Paper</b> - This paper helps to build up sound knowledge of Raga like Kedar, Kamod etc. One Bhajan like Nanak, Surdas etc.



Semester-V	Programme Outcome
CC-11 Khayal (Vilambit & Drut) III	<b>Practical Paper</b> -Paper 5 enriches the level of knowledge about two Vilambit and four drut Khayal of specific Ragas like Ahir Bhairav etc.
CC-12 History of Music and other musicological aspects	<b>Theoretical Paper</b> –This paper deals with Merit & Demerit of Musicians , Knowledge of 72 mela, some Karnataka Ragas, Contribution of some musical personalities like Srinivas , Knowledge of various Gharanas like Gwalior etc.
DSE-1 Stage demonstration Dhrupad & Dhamar	<b>Practical Paper</b> – Stage demonstration of Dhupad & Dhamar among the specific Raga like Yaman, Bhairav etc.
DSE-2 Stage demonstration – Khayal	<b>Practical Paper</b> – Stage performance of of selected Raga like Yaman, Bhairab etc.
DSE-3 Raga Analysis	<b>Practical Paper</b> – Any two specific Raga from Anga – Kalyan, Malhar, Kanada

Semester-VI	Programme Outcome
CC-13 Khayal (Vilambit & Drut) IV	<b>Practical Paper</b> – Two Vilambit and four Drut Khayal arte to be impacted by the students skillfully
CC-14 Musicology and Musical Contribution of eminent personalities – Modern musical equipments	<b>Theoretical Paper</b> – Detail knowledge of Natya Shastra by Bharat etc. Sarana Chuturdashi of Bharata, Musical contribution by some eminent personalities lik BN Bhatkhanda, Amir Khan etc. Influence of electronic equipments and instruments in modern society
DSE-4 Case study of Musical Instruments	<b>Practical Paper</b> – A case study will be composed for some musical instruments – for making the students familiar with them
DSE-5 Stage performance – Light classical form of Thumri, Dadra, Bhajan	<b>Practical Paper</b> – Enhances the live stage performance with accompanists and instruments to increase skill and confidence of students on certain light classical Raga Bharavi, Pilu etc
DSE-6 Computer Application for Music	<b>Theory &amp; Application</b> - Enhances and provides basic information on different computer applications of Music, both in Windows and Android format.The knowledge of editing and conversion of different types of music is imparted here

Semester-I	Programme Specific Outcome_ Hindustani Classical Vocal	
CC 1 Voice training basic knowledge of Hindustani Music	Unit 1	Imparts the knowledge about Khayal and Tana, Lakshan Geet for honing the students for next level of performance
CC 2 -Outline history of Indian Music and basic definition of musical terms I	Unit 1	Introduces the concept of learning the details of history of Indian music & musicology and basic definitions of musical terms -
	Unit 2	Theoretical knowledge is imparted to the students about different Ragas like Yaman, Bhairav etc.
GE I Foundation of music	Unit 1	Imparts the knowledge and skill about some selected ragas, tanas , and different parts of music among students of to other hours students
	Unit 2	Imparts sound knowledge and skill in rendering selected portions of six Paryas of Rabindra Sangeet among the other honours students

Semester-II	Programme Specific Outcome_ Hindustani Classical Vocal	
CC 3 Vilambit & Chhota Kheyal of Hindustani Music	Unit 1	It deals with the basic concept and application of one Vilambit and three Chhota Khayal of any three prescribed Ragas
	Unit 2	And it enhances the basic concept of Talas like Trital, Jhaptal etc.
CC 4 Outline history of Indian Music and basic definition of Musical terms II	Unit 1	Deals with the definition of Dhrupad Dhamar etc. Outline the history of of Indian music in Medieval period , knowledge of notation system by V.N. Bhattacharya nad V.D. Paluskar – theoretical knowledge of tala like Tritaal, Ektaal etc.
GE 2 Selected songs based various Paryas	Unit 1	This paper introduces the understanding of Thata Ragas (Practical) ad Ashray Ragas
	Unit 2	It develops the knowledge of 6 Paryas of Rabindra Sangeet

Semester-III	Programme Specific Outcome	
CC 5 Voice training on Dhrupad – Dhamar & Bhajan	Unit 1	Here the students develop concept and familiarises themselves with voice-training on Dhrupad (two)-Dhamar (one) and Bhajans on specific Ragas as well as practical knowledge of Choutaal, Dhamar and Kaharwa on Practical Basis
CC 6 Khayal (Vilambit & Drut) I	Unit 1	It deals with any one Vilambit and three drut-laya bandish with Alap, Ragdari and Taan-Sargam of some selected Raga like Yaman, Bihag etc.
CC 7 Outline history of Indian Music and definition of various musical terms	Unit 1	Students become skilful in rendering Kirtan in Bengal, different short notes like Bangla Tappa, Akhrai, Time Theory of Raga. Definition of Suddha – Chhaya Log – Sangkirtan Ragas etc. The knowledge of 10 Thatas of Hindustani Classical Music and Ashraya give them further edge in honing their skill – ability to write Tal lipi
SEC 1 General Aesthetics	Unit 1	Imparts basic Knowledge of objective to study Aesthetics Students learn the concept of Philosophy of beauty and the views of eminent personalities like Aristotle, Plato, Abanindranath Tagore etc.
Semester-IV	Programme Specific Outcome	
CC 8 Dhrupad & Dhamar	Unit 1	This unit helps to build up sound knowledge level among students about two Dhrupad and one Dhamar with Alap of specific Ragas like Mian ki Malhar, Marwa etc.
CC 9 Khayal (Vilambit & Drut) II	Unit 1	Any one Vilambit and three Drut Kheyal with Ragdaari, Alap and Taana-Sargam like Todi and Bageshri – to teach the students Gayaki style
CC 10 Theoretical knowledge of Raga and other musicological aspects	Unit 1	It enhances secondary theoretical idea about comparative studies of Ragas like Todi-Multani etc. in students. Number of Ragas of nine Jatis from Thata and method of producing them
	Unit 2	Ability to write Tal lipi like Dip Chandi and Taal Desh Praana gives student a edge in their music education. Taal Dashprana (According to the ancient and modern concept)
SEC 2 Performing ability of the Hindustani Ragas	Unit 1	Develops sound knowledge about practical ability in rendering specific Ragas like Kedar, Kamod etc and Bhajan (Nanak, Surdas)

<b>Semester-V</b>	<b>Programme Specific Outcome</b>	
<b>CC 11</b> Khayal (Vilambit & Drut) III	<b>Unit 1</b>	Students are given a thorough learning in performing any two Vilambit and four Drut Khayal of some selected Ragas like Ahir Bhairav – Sohini etc.
<b>CC 12</b> History of Music and other Musicological aspects	<b>Unit 1</b>	This paper helps to grow sound knowledge in Music by rendering merits of musician, knowledge of 72 melas of Venkatmukhi, musical contribution of certain musical personalities like Srinibas, SM Tagore etc. And various gharans in detail
<b>DSE 1</b> Stage demonstration – Dhrupad and Dhamar	<b>Unit 1</b>	Students are given a thorough learning on stage performance of Dhrupad and Dhamar on selected Ragas Jayjayanti, Todi etc.
<b>DSE 2</b> Stage demonstration – Khayal	<b>Unit 1</b>	Students are given a thorough learning on stage performance of on selected Ragas like Yaman, Bhairav etc.
<b>DSE 3</b> Raga Analysis	<b>Unit 1</b>	Students are imparted analytical teaching by rendering Raga Analysis of some selected ragas like Kalyan-Yaman. Etc.

<b>Semester-VI</b>	<b>Programme Specific Outcome</b>	
<b>CC 13</b> Khayal (Vilambit & Drut) IV	<b>Unit 1</b>	This paper helps to grow sound knowledge in rendering selected two Vilambit and four Drut Khayal among the Ragas like Patdeep, Bahar etc.
<b>CC 14</b> Musicology and Musical contribution of eminent personalities Modern Musical Equipments	<b>Unit 1</b>	Imparts knowledge among students in understanding theoretical knowledge on 'Natyashashtra' by Bharata, 'Brihaddeshi' by Matanga etc. And musical contribution of eminent personalities like V.N Bhattachande, Jadubhatta etc. It also imparts learning about the influence of electronic equipments and instruments among the students
<b>DSE 4</b> Case study of musical instruments	<b>Unit 1</b>	This unit deals with the understanding of musical instruments of the students which are used as accompaniment