

Syllabus and Course Scheme

Academic year 2025-26



M.A. – INDIAN MUSIC (SITAR)

Semester Scheme

UNIVERSITY OF KOTA

**MBS Marg, Swami Vivekanand Nagar,
Kota - 324 005, Rajasthan, India**

Website: uok.ac.in

I-Year
I-Semester
Code-Paper I
PRINCIPLES OF MUSIC - I

100 Marks

Internal Assessment : - Max. Marks 30 Minimum Marks 12
Semester Assessment :- Max. Marks 70 Minimum Marks 28
04 Hrs Per Week

Scheme of Examination: -

Note: The paper consists of two sections:

Section -A carries 20 marks and consist of 10 short types of question of 2 marks each.
Section -B carries 50 marks divided into five sections. 5 questions of 10 marks each with internal choice.Candidates are required to attempt 5 questions selecting one question from each section, the word limit for each answer will be in 250 -300 words.

खंड-अ: 20 अंकों का है और इसमें 02 अंकोंके10 रघु प्रकार केप्रश्न शामल हैं।

खंड-ब: 50 अंकोंकोपांचखंडोंमेविभाजितकरकयागयाहै, प्रत्येक 10 अंकोंके 5 प्रश्नांतररकविकल्पहोंगे।प्रत्येक खंड से एक प्रश्नकाचयनकरतेहुए 5 प्रश्नोंकाउत्तरदेनाहोगा, प्रत्येकउत्तरकेमरएशब्दसीमा 250 -300 शब्दोंमेहोगी।

Code-Paper II
HISTORY OF INDIAN MUSIC-I

100 Marks

Internal Assessment : - Max. Marks 30 Minimum Marks 12
Semester Assessment : - Max. Marks 70 Minimum Marks 28
04 Hrs Per Week

Scheme of Examination: -

Note: The paper consists of two sections:

Section -A carries 20 marks and consist of 10 short types of question of 2 marks each.
Section -B carries 50 marks divided into five sections. 5 questions of 10 marks each with internal choice.Candidates are required to attempt 5 questions selecting one question from each section, the word limit for each answer will be in 250 -300 words.

खंड-अ: 20 अंकों का है और इसमें 02 अंकोंके10 रघु प्रकार केप्रश्न शामल हैं।

खंड-ब: 50 अंकों को पांच खंडों में विभाजित ककया गया है, प्रत्येक 10 अंकों के 5 प्रश्न आंतररक विकल्प होंगे। प्रत्येक खंड से एक प्रश्न का चयन करते हुए 5 प्रश्नों का उत्तर देना होगा, प्रत्येक उत्तर के मरणशब्द सीमा 250-300 शब्दों में होगी।

Code-Paper III (Practical - I)

200 Marks

Semester Assessment : - Max. Marks 200 Minimum Marks 100
16Hrs/Week

Code-Paper IV (Practical - II)

200 Marks

Semester Assessment :- Max. Marks 200 Minimum Marks 100
16Hrs/Week

I Year II Semester Code -Paper V PRINCIPLES OF MUSIC-II AND STUDY OF RAGANG

100 Marks

Internal Assessment :- Max. Marks 30 Minimum Marks 12
Semester Assessment :- Max. Marks 70 Minimum Marks 28
04 Hrs Per Week

Scheme of Examination: -

Note: The paper consists of two sections:

Section -A carries 20 marks and consist of 10 short types of question of 2 marks each.

Section -B carries 50 marks divided into five sections. 5 questions of 10 marks each with internal choice. Candidates are required to attempt 5 questions selecting one question from each section, the word limit for each answer will be in 250 -300 words.

खंड-अ: 20 अंकों का है और इसमें 02 अंकों के 10 रघु प्रकार के प्रश्न शामिल हैं।

खंड-ब: 50 अंकों को पांच खंडों में विभाजित किया गया है, प्रत्येक 10 अंकों के 5 प्रश्न आंतररक विकल्प होंगे।

प्रत्येक खंड से एक प्रश्न का चयन करते हुए 5 प्रश्नों का उत्तर देना होगा, प्रत्येक उत्तर के मरण शब्द सीमा 250 -300 शब्दों में होगी।

Code -Paper VI **HISTORY OF INDIAN MUSIC-II**

100 Marks

Internal Assessment : - Max. Marks 30 Minimum Marks 12

Semester Assessment :- Max. Marks 70 Minimum Marks 28

04 Hrs Per Week

Scheme of Examination: -

Note: The paper consists of two sections:

Section -A carries 20 marks and consist of 10 short types of question of 2 marks each.

Section -B carries 50 marks divided into five sections. 5 questions of 10 marks each with internal choice. Candidates are required to attempt 5 questions selecting one question from each section, the word limit for each answer will be in 250 -300 words.

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खंड-ब: 50 अंकों को पांच खंडों में विभाजित किया गया है, प्रत्येक 10 अंकों के 5 प्रश्न आंतररक विकल्प होंगे।

प्रत्येक खंड से एक प्रश्न का चयन करते हुए 5 प्रश्नों का उत्तर देना होगा, प्रत्येक उत्तर के मरण शब्द सीमा 250 -300 शब्दों में होगी।

Code -Paper VII **(Practical - III)**

200 Marks

Semester Assessment :- Max. Marks 200 Minimum Marks 100

16 Hrs/Week

Code -Paper VIII (Practical - IV)

200 Marks

Semester Assessment : - Max. Marks 200

Minimum Marks 100

16 Hrs/week

II Year III Semester Code-Paper IX Voice Culture and Philosophy of Music

100 Marks

Internal Assessment : - Max. Marks 30 Minimum Marks 12

Semester Assessment :- Max. Marks 70 Minimum Marks 28

04 Hrs Per Week

Scheme of Examination: -

Note: The paper consists of two sections:

Section -A carries 20 marks and consist of 10 short types of question of 2 marks each.

Section -B carries 50 marks divided into five sections. 5 questions of 10 marks each with internal choice. Candidates are required to attempt 5 questions selecting one question from each section, the word limit for each answer will be in 250 -300 words.

खंड-अ: 20 अंकों का है और इसमें 02 अंकों के 10 रघु प्रकार के प्रश्न शामल हैं।

खंड-ब: 50 अंकों को पांच खंडों में विभाजित कक्षा गया है, प्रत्येक 10 अंकों के 5 प्रश्न आंतररक विकल्प होंगे। प्रत्येक खंड से एक प्रश्न का चयन करते हुए 5 प्रश्नों का उत्तर देना होगा, प्रत्येक उत्तर के मरण शब्द सीमा 250 -300 शब्दों में होगी।

III Semester

Code-Paper X Psychology of Music

100 Marks

Internal Assessment : - Max. Marks 30 Minimum Marks 12

Semester Assessment : - Max. Marks 70 Minimum Marks 28

04 Hrs Per Week

Scheme of Examination: -

Note: The paper consists of two sections:

Section -A carries 20 marks and consist of 10 short types of question of 2 marks each.

Section -B carries 50 marks divided into five sections. 5 questions of 10 marks each with internal choice. Candidates are required to attempt 5 questions selecting one question from each section, the word limit for each answer will be in 250 -300 words.

खंड-अ: 20 अंकों का है और इसमें 02 अंकों के 10 रघु प्रकार के प्रश्न शामिल हैं।

खंड-ब: 50 अंकों को पांच खंडों में विभाजित किया गया है, प्रत्येक 10 अंकों के 5 प्रश्न आंतररक विकल्प होंगे।

प्रत्येक खंड से एक प्रश्न का चयन करते हुए 5 प्रश्नों का उत्तर देना होगा, प्रत्येक उत्तर के मार्क एक शब्द सीमा 250 -300 शब्दों में होगी।

Code -Paper XI (Practical - V)

200 Marks

Semester Assessment : - Max. Marks 200 Minimum Marks 100

16 Hrs/Week

Code -Paper XII (Practical - VI)

200 Marks

Semester Assessment : - Max. Marks 200 Minimum Marks 100

16 Hrs/week

II Year
IV Semester
Code -Paper XIII
Voice Culture, Philosophy of Music& study of Raagang

100 Marks

Internal Assessment :- Max. Marks 30 Minimum Marks 12

Semester Assessment :- Max. Marks 70 Minimum Marks 28

04 Hrs Per Week

Scheme of Examination: -

Note: The paper consists of two sections:

Section -A carries 20 marks and consist of 10 short types of question of 2 marks each.

Section -B carries 50 marks divided into five sections. 5 questions of 10 marks each with internal choice. Candidates are required to attempt 5 questions selecting one question from each section, the word limit for each answer will be in 250 -300 words.

खंड-अ: 20 अंकों का है और इसमें 02 अंकों के 10 रघु प्रकार के प्रश्न शामल हैं।

खंड-ब: 50 अंकों को पांच खंडों में विभाजित किया गया है, प्रत्येक 10 अंकों के 5 प्रश्न आंतररक विकल्प होंगे।

प्रत्येक खंड से एक प्रश्न का चयन करते हुए 5 प्रश्नों का उत्तर देना होगा, प्रत्येक उत्तर के मरण शब्द सीमा 250 -300 शब्दों में होगी।

Code- Paper XIV
Psychology of Music& study of Raagang

100 Marks

Internal Assessment :- Max. Marks 30 Minimum Marks 12

Semester Assessment :- Max. Marks 70 Minimum Marks 28

04 Hrs Per Week

Scheme of Examination: -

Note: The paper consists of two sections:

Section -A carries 20 marks and consist of 10 short types of question of 2 marks each.

Section -B carries 50 marks divided into five sections. 5 questions of 10 marks each with internal choice. Candidates are required to attempt 5 questions selecting one question from each section, the word limit for each answer will be in 250 -300 words.

खंड-अ: 20 अंकों का है और इसमें 02 अंकों के 10 रघु प्रकार के प्रश्न शामल हैं।

खंड-ब: 50 अंकों को पांच खंडों में विभाजित ककया गया है, प्रत्येक 10 अंकों के 5 प्रश्न आंतररक विकल्प होंगे। प्रत्येक खंड से एक प्रश्न का चयन करते हुए 5 प्रश्नों का उत्तर देना होगा, प्रत्येक उत्तर के मरणशब्द सीमा 250-300 शब्दों में होगी।

Code -Paper XV (Practical - VII)

200 Marks

Semester Assessment : - Max. Marks 200 Minimum Marks 100
16 Hrs/Week

Code -Paper XVI (Practical - VIII)

200 Marks

Semester Assessment :- Max. Marks 200 Minimum Marks 100
16 Hrs/Week

M.A. Indian Music I Semester Code -Paper I PRINCIPLES OF MUSIC – I

Scheme of Examination: -

Note: The paper consists of two sections:

Section -A carries 20 marks and consist of 10 short types of question of 2 marks each.

Section -B carries 50 marks divided into five sections. 5 questions of 10 marks each with internal choice. Candidates are required to attempt 5 questions selecting one question from each section, the word limit for each answer will be in 250 -300 words.

खंड-अ: 20 अंकों का है और इसमें 02 अंकों के 10 रघु प्रकार के प्रश्न शामल हैं।

खंड-ब: 50 अंकों को पांच खंडों में विभाजित ककया गया है, प्रत्येक 10 अंकों के 5 प्रश्न आंतररक विकल्प होंगे। प्रत्येक खंड से एक प्रश्न का चयन करते हुए 5 प्रश्नों का उत्तर देना होगा, प्रत्येक उत्तर के मरणशब्द सीमा 250-300 शब्दों में होगी।

Unit – I

1. Detailed Study of Shruti & Swar.
2. Types of scales: Diatonic, Chromatic & Equally tempered.

Unit – II

1. Shruti, Swar discourse of Bharat, Shrangdev and Ahobal.
2. Views of Pt. Bhatkhande, Pt. Omkar Nath Thakur and Lalit Kishore Singh about Shruti Swar and Scales.

Unit – III

1. Modern Shudha scale of Hindustani and Karnatak Music.
2. Main Musical Instruments and Musical Forms. of Karnatik Music.

Unit – IV

1. General idea of the forms of Hindustani Classical Music.
2. Various Musical forms of Semi Classical Music-Thurmri, Dadara, Kajari, Chaiti, Ghazal etc.

Unit – V

1. Haveli Sangeet.
2. Gurmat Sangeet

**Code -Paper II
History Of Indian Music - I****Scheme of Examination: -****Note: The paper consists of two sections:**

Section -A carries 20 marks and consist of 10 short types of question of 2 marks each.

Section -B carries 50 marks divided into five sections. 5 questions of 10 marks each with internal choice. Candidates are required to attempt 5 questions selecting one question from each section, the word limit for each answer will be in 250 -300 words.

खंड-अ: 20 अंकों का है और इसमें 02 अंकों के 10 रघु प्रकार के प्रश्न शामल हैं।

खंड-ब: 50 अंकों को पांच खंडों में विभाजित किया गया है, प्रत्येक 10 अंकों के 5 प्रश्न आंतररक विकल्प होंगे।

प्रत्येक खंड से एक प्रश्न का चयन करते हुए 5 प्रश्नों का उत्तर देना होगा, प्रत्येक उत्तर के माझे शब्द सीमा 250-300 शब्दों में होगी।

Internal Assessment: 30

Semester Assessment: 70

Max. Marks 100

Unit – I

1. Origin of Music.
2. Evolution and development of Indian Music during ancient time with special reference to the works of Bharat, Matang, Narad (Sangeet makarand) & Sharangdev.

Unit – II

1. Evolution and development of Indian Music during medieval and modern ages with special reference to the works of Lochan, Ramamatya, Ahobal, Bhavbhatt, Vyankatmukhi, Pt. Bhatkhande and Pt. Vishnu Digamber Paluskar.

Unit – III

1. Evolution and Growth of the Various musical forms, Gram Ragas, Bhasha and Vibhasha.

Unit – IV

1. General Study of Music during Vedic period with reference of SaamGaan.

Unit – V

1. Study of Music with special reference of Natya Shastra.

Theory Paper Code -Paper V Principles Of Music- II

And Study Of Ragang

Scheme of Examination: -

Note: The paper consists of two sections:

Section -A carries 20 marks and consist of 10 short types of question of 2 marks each.

Section -B carries 50 marks divided into five sections. 5 questions of 10 marks each with internal choice. Candidates are required to attempt 5 questions selecting one question from each section, the word limit for each answer will be in 250 -300 words.

खंड-अ: 20 अंकों का है और इसमें 02 अंकों के 10 रघु प्रकार के प्रश्न शामल हैं।

खंड-ब: 50 अंकों को पांच खंडों में विभाजित किया गया है, प्रत्येक 10 अंकों के 5 प्रश्न आंतररक विकल्प होंगे।

प्रत्येक खंड से एक प्रश्न का चयन करते हुए 5 प्रश्नों का उत्तर देना होगा, प्रत्येक उत्तर के मरण सीमा 250 -300 शब्दों में होगी।

Internal Assessment: 30

Semester Assessment : 70

Max. Marks 100

Unit – I

1. General idea of Geeti and Vani.
2. Detailed Study of Ragang & Ragas.
 - A. Kanhda Ang-Darbari Kanhda, Nayaki Kanhda, Abhogi Kanhda etc.
 - B. SarangAng -Vrindvani Sarang, Madmaad Sarang, Shudha Sarang etc.
 - C. KalyanAng- Yaman Kalyan, Puriya Kalyan Shyam Kalyan etc.

Unit – II

1. Chief Characteristics of different Gharanas of Hindustani Vocal Music.
2. Impact of folk Music on Classical Music & Vice-Versa.

Unit – III

1. Techniques & presentation of VrindaVadan&Vrind-Gaan in ancient & Modern ages.
2. General Idea of Rabindra Sangeet.

Unit – IV

1. Ancient & Modern Western Scales.
2. Division of a scale according to the number of severts and cents in a scale.

Unit – V

1. Knowledge of Katpayadi System.
2. Basic Principles of Sound & Harmonics.

Code -Paper VI

History of Indian Music - II

Scheme of Examination: -

Note: The paper consists of two sections:

Section -A carries 20 marks and consist of 10 short types of question of 2 marks each.

Section -B carries 50 marks divided into five sections. 5 questions of 10 marks each with internal choice. Candidates are required to attempt 5 questions selecting one question from each section, the word limit for each answer will be in 250 -300 words.

खंड-अ: 20 अंकों का है और इसमें 02 अंकों के 10 रघु प्रकार के प्रश्न शामल हैं।

खंड-ब: 50 अंकों को पांच खंडों में विभाजित ककया गया है, प्रत्येक 10 अंकों के 5 प्रश्न आंतररक विकल्प होंगे।

प्रत्येक खंड से एक प्रश्न का चयन करते हुए 5 प्रश्नों का उत्तर देना होगा, प्रत्येक उत्तर के मरण शब्द सीमा 250 -300 शब्दों में होगी।

Internal Assessment: 30

Semester Assessment : 70

Max. Marks 100

Unit – I

1. Historical evolution of Pakhawaj, Veena, Sitar, Sarod, Tabla and Flute.

Unit – II

1. General idea of the factors that differentiate Karnatik Music and Hindustani Music; Improvisation, Performance style, Instruments, Origin etc.

Unit – III

1. Special Study of the ‘Trinity’ of Karnatic Music; Tyagaraj, Muthuswami & Shyama Shastri.

Unit – IV

1. Evolution of Indian and Western Notation system.

Unit – V

1. Efforts for development of the art of music by various Institutions and Artists in the post – independent era in the field of teaching, performance and writing.

Paper – III, IV, VII & VIII – Practical (SITAR) Syllabus - Practical – I, II, III & IV

Paper – III & VII – Practical: Division of Marks

8 Hours for each paper

Lasting for 1:30 hrs per candidate at the maximum

(a) Raga of Examiner’s Choice (Slow Gat) **100 Marks**

(b) Ragas of Examiner’s Choice atleast two fast Gat **30 Marks**

(c) Alaps in two Ragas **30 Marks**

(d) Play a Gat in other than Trital. **30 Marks**

(e) Tuning of Sitar. **10 Marks**

Total 200 Marks

Paper IV – Practical : Division of Marks

08 Hours

Lasting for 1:30 hours per candidate of the Maximum.

(a) Stage Performance **120 Marks**

(b) Light or Semi-classical Performance **80 Marks**

Total 200 Marks

Paper- VIII Practical : Division of Marks

08Hours

Lasting for 1:30 hours per candidate of the Maximum.

(a) Notation Writing. **60 Marks**

(b) Comparative & Critical Study of Ragas. **60 Marks**

(c) Stage Performance

80 Marks

Total 200 Mark

Note: Question paper will be set at the spot by the Board of Examiners in consultation with internal examiners

Paper III and IV

Compulsory Group: Bhairav, Yaman, AlhaiyaBilaval,

Optional Group:

- (i) Shyam Kalyan, Puria Kalyan, Jait Kalyan, Hansdhwani
- (ii) Yamani Bilawal, Devgiri Bilawal, Kukubh Bilawal Sarparda Bilawal.
- (iii) Jogia, Vibhas (Bhairav Ang), Gunakri (Bhairav Ang), Basant Mukhari.

Note:

1. Candidate are required to prepare all the Ragas from the compulsory group very throughly with extensive elaboration.
2. Any two from prescribed three groups may be selected and at least two ragas from each group may be prepared.
3. Candidate are to required prepare any two fast Gat from the remaining ragas.
4. all nine (09) Ragas are to be prepared with seven (07)Vilambit Gat and Fast Gat and two Fast Gat.
5. Candidates should learn any two composition from the following : Gat in Rupak Tal, Jhap Tal, Ektal and Dhun.
6. Special attention should be given toward artistic presentation while preparing seventeen Ragas.

Paper VII & VIII

Compulsory Group : Bageshwari, Jaijaiwanti, Darbari Kanhada, Brindavani Sarang.

Optional Group:

- (i) Jhinjhoti, Rageshri, Narayani, Khambavati, Malgunji.
- (ii) Nayaki Kanhada, Sugharai Kanhada, Abhogai Kanhada, Shahana Kanhada.
- (iii) Shudha Sarang, Madhymad Sarang and Lanka Dahan Sarang.

Note:

1. Candidate are required to prepare all the Ragas from the compulsory group very throughly with extensive elaboration
2. Any two from prescribed three groups may be selected and at least two ragas from each group may be prepared.

3. Candidate are to required prepare any two fast Gat from the remaining ragas.
4. All ten (10) Ragas are to be prepared with seven (07) Vilambit Gat and Fast Gat and three Fast Gat.
5. Candidates should learn any two composition from the following :
Gat in Rupak Tal, Jhap Tal, Ektal and Dhun.
6. Special attention should be given toward artistic presentation while preparing seventeen Ragas.

II Year
III Semester
Code -Paper IX
Voice Culture and Philosophy of Music

Scheme of Examination: -

Note: The paper consists of two sections:

Section -A carries 20 marks and consist of 10 short types of question of 2 marks each.

Section -B carries 50 marks divided into five sections. 5 questions of 10 marks each with internal choice. Candidates are required to attempt 5 questions selecting one question from each section, the word limit for each answer will be in 250 -300 words.

खंड-अ: 20 अंकों का है और इसमें 02 अंकों के 10 रघु प्रकार के प्रश्न शामल हैं।

खंड-ब: 50 अंकों को पांच खंडों में विभाजित कक्षया गया है, प्रत्येक 10 अंकों के 5 प्रश्न आंतररक विकल्प होंगे।

प्रत्येक खंड से एक प्रश्न का चयन करते हुए 5 प्रश्नों का उत्तर देना होगा, प्रत्येक उत्तर के मरण शब्द सीमा 250 -300 शब्दों में होगी।

Internal Assessment: 30

Semester Assessment : 70 Max. Marks100

Unit – I

1. Anatomy and Physiology of Throat.
2. Anatomy & Physiology of Ear.

Unit – II

1. Human voice & its Technique.
2. Elementary theory of sound – Its production & propagation.

Unit – III

1. Art & concept of Beauty.
2. Place of Music in Five Arts.

Unit – IV

1. Application of general Principles & ideas of aesthetics in Music.
2. Music as the embodiment of the spirit of Indian Art and culture.

Unit – V

1. Art appreciation and music listening.
2. Music & Religion.

Code - Paper - X

Psychology of Music

Scheme of Examination: -

Note: The paper consists of two sections:

Section -A carries 20 marks and consist of 10 short types of question of 2 marks each.

Section -B carries 50 marks divided into five sections. 5 questions of 10 marks each with internal choice. Candidates are required to attempt 5 questions selecting one question from each section, the word limit for each answer will be in 250 -300 words.

खंड-अ: 20 अंकों का है और इसमें 02 अंकों के 10 रघु प्रकार के प्रश्न शामल हैं।

खंड-ब: 50 अंकों को पांच खंडों में विभाजित किया गया है, प्रत्येक 10 अंकों के 5 प्रश्न आंतररक विकल्प होंगे।

प्रत्येक खंड से एक प्रश्न का चयन करते हुए 5 प्रश्नों का उत्तर देना होगा, प्रत्येक उत्तर के मरण शब्द सीमा 250 -300 शब्दों में होगी।

Internal Assessment: 30

Semester Assessment: 70 Max. Marks 100

Unit – I

1. Music & Psychology: Meaning of Psychology, Definitions of Psychology and Music, Fields and scope of Psychology and Music.
2. Relation of Psychology with Music, Psychological effect of Music.

Unit – II

1. Applications of music in Educational Psychology.
2. Applications of Music in Socio-Psychology.

Unit – III

1. Role of Music in Abnormal Psychology.
2. Role of Music in Industrial Psychology.

Unit – IV

1. Emotional Integration through music.
2. Mind and music: Meaning, States of Mind, Relation of Mind, Body and Music.

Unit – V

1. Taste in music with reference of Artist, Stage performance, Audience.

2. Music and Sensation: Meaning of sensation, Types of sensation, Hearing in Music.

Code -Paper - XIII

Voice Culture, Philosophy of Music& Study of Raagang

Scheme of Examination: -

Note: The paper consists of two sections:

Section -A carries 20 marks and consist of 10 short types of question of 2 marks each.

Section -B carries 50 marks divided into five sections. 5 questions of 10 marks each with internal choice. Candidates are required to attempt 5 questions selecting one question from each section, the word limit for each answer will be in 250 -300 words.

खंड-अ: 20 अंकों का है और इसमें 02 अंकों के 10 रघु प्रकार के प्रश्न शामिल हैं।

खंड-ब: 50 अंकों को पांच खंडों में विभाजित किया गया है, प्रत्येक 10 अंकों के 5 प्रश्न आंतररक विकल्प होंगे।

प्रत्येक खंड से एक प्रश्न का चयन करते हुए 5 प्रश्नों का उत्तर देना होगा, प्रत्येक उत्तर के मार्क एक शब्द सीमा 250 -300 शब्दों में होगी।

Internal Assessment: 30

Semester Assessment : 70 Max. Marks 100

Unit – I

1. Emotional experience in life through Music.
2. Functions of Music.

Unit – II

1. Pictorial aspect of Music.
2. Role of Music in Indian Philosophy.

Unit – III

1. Concept of Music in the Western World.
2. Raag & Rasa.

Unit – IV

1. Aesthetic experience through the art of Music.
2. Importance of Voice Culture in Indian Music.

Unit – V

1. Detailed Study of Ragang & Ragas.

I. BhairavAng :-

- A. Nat Bhairav
- B. Ahir Bhairav
- C. Bairagi Bhairav

II. Kauns Ang :-

- A. Malkons
- B. Jogkons
- C. Chandrakauns

Paper Code - XIV

Psychology of Music & Study of Raagang

Scheme of Examination: -

Note: The paper consists of two sections:

Section -A carries 20 marks and consist of 10 short types of question of 2 marks each.

Section -B carries 50 marks divided into five sections. 5 questions of 10 marks each with internal choice. Candidates are required to attempt 5 questions selecting one question from each section, the word limit for each answer will be in 250 -300 words.

खंड-अ: 20 अंकों का है और इसमें 02 अंकों के 10 रघु प्रकार के प्रश्न शामल हैं।

खंड-ब: 50 अंकों को पांच खंडों में विभाजित किया गया है, प्रत्येक 10 अंकों के 5 प्रश्न आंतररक विकल्प होंगे।

प्रत्येक खंड से एक प्रश्न का चयन करते हुए 5 प्रश्नों का उत्तर देना होगा, प्रत्येक उत्तर के मरण शब्द सीमा 250 -300 शब्दों में होगी।

Internal Assessment: 30

Semester Assessment: 70 Max. Marks 100

Unit – I

1. Music & Attention: Introduction of Attention, Definitions, Qualities, Types, Characteristics and Conditions of Attention.
2. Role of Interest in Music, Relation between Interest & Attention.

Unit – II

1. Feeling: General Introduction of feeling in music, Feeling & emotion.
2. Emotion & Appreciation of Music, Definitions, Qualities and States of emotion, Emotional expression through classical music.

Unit – III

1. Imagination : Definition and importance of imagination in music, creative activity of Music.
2. Learning: Process of Learning in Music, Definitions of Learning, Qualities of learning factors in learning, Objectives of learning, Principles of learning, 12 rules of learning by Carl Seashore.

Unit – IV

1. Importance of heredity & Environment in Music.
2. Detailed Study of Ragang & Raag.
 - I. Bihag :-
 - A. Bihag
 - B. Maru Bihag
 - C. Bihagda
 - II. Todi Ang :-
 - A. Bilaskhani-Todi
 - B. BhupalTodi
 - C. GurjariTodi

Unit – V

3. Music Therapy.
4. Musical Aptitude Tests, Main measures of musical talent test by Seashore .

**Paper- XI, XII, XV & XVI- Practical (SITAR)
Scheme & Syllabus – Practical-V, VI, VII & VIII**

Paper- XI & XV Practical: (Lasting for 1.30 hrs, per candidate) 16 Hours per week
Scheme: Allotment of marks:

(a)	Candidate will be required to play two slow Gat of Examiner's choice.	100 Marks
(b)	Question of Gat	50 Marks
(c)	Other than Trital compositions.	50 Marks
Total 200 Marks		

N.B. : The practical paper will be set on the spot by the Board of Examiner in consultation with the internal Examiners.

Paper XII : (Lasting for 1.30 hrs. per candidate) 16 Hours per week

Scheme: Allotment of Marks 8 Hours per week

(a)	Comparative & Critical Study of Ragas	50 Marks
(b)	Viva General awareness of the subject	50 Marks
(c)	Stage Performance	100 Marks
Total:200 Marks		

Paper XVI : (Lasting for 1.30 hrs. per candidate) 16 Hours per week

(a)	Extempore composition from the given song or new pattern	60 Marks
(b)	Viva General awareness of the subject	70 Marks
(c)	Comparative and Critical study of Ragas	70 Marks
Total:200 Marks		

N.B.: The practical paper will be set on the spot by the Board of Examiner in consultation with the internal Examiners..

Paper XI & XII

Compulsory Group: Marva, Bhairav, Mian-Ki-Malhar.

Optional Group:

- a. Ahir-Bhairav, Bairagi-Bhairav, Nat Bhairav, Anand Bhairav, Sourashtra Bhairav, Shivmat-Bhairav.
- b. Sur Malhar, Ramdasi-Malhar, Jayant-Malhar, Nat-Malhar, Megh-Malhar.
- c. Lalit, Puriya, Sohani.

Note:

1. Candidate are required to prepare all the Ragas from the compulsory group very thoroughly with extensive elaboration
2. Any two from prescribed three groups may be selected and at least two ragas from each group may be prepared.

3. Candidate are to required prepare any to fast Gat from the remaining ragas.
4. In all nine (09) Ragas are to be prepared with seven (07) Vilambit Gat and Fast Gat and three Fast Gat.
5. Candidates should learn any two composition from the following :
Gat in Rupak Tal, Jhap Tal, Ektal and Dhun.
6. Special attention should be given toward artistic presentation while preparing seventeen Ragas.

Paper XV& XVI

Compulsory Group: Bihag, Malkons, Todi.

Optional Group:

- a. Jog, Jogkons, Chandrakauns, Kaunsi-Kahada.
- b. GurjariTodi, Bilaskhani-Todi, BhupalTodi, Saragvarali, Multani.
- c. Nand, Bihagada, Nat-Bihag, Maru-Bihag, Savani (BihagAng).
- d. Hanskinkini, Patdeep, Madhuvanti, Kirvani, Barva, Sindoora.

N.B.: The practical paper will be set at the spot by the Board of Examiner in consultation with the internal Examiners.

Note:

1. Candidate are required to prepare all the Ragas from the compulsory group very throughly with extensive elaboration
2. Any two from prescribed three groups may be selected and at least two ragas from each group may be prepared.
3. Candidate are to required prepare any three fast Gat from the remaining ragas.
4. In all ten (10) Ragas are to be prepared with seven (07) Vilambit Gat and Fast Gat and three Fast Gat.
5. Candidates should learn any two composition from the following:
Gat in Rupak Tal, Jhap Tal, Ektal and Dhun.
6. Special attention should be given toward artistic presentation while preparing seventeen Ragas.

Book Recommended :

1. Natyashastra : Bharat
2. Brihaddeshe : Matang
3. Sangeet Ratnakar: Sharangdeva
4. Rag Tarangini : Lochan
5. Sangeet Parijat : Ahobal
6. The Music of Hindustan: Strangways
7. The Music of India: Popley
8. Music and Musical Modes of Hindustan
9. Hindustani Music : G.H. Ranaide
10. The Music of India : D.P. Mukherjee

11. Rag Tatha That Ki EtihasikPrasthBhoomi : G.N. Goswami
12. Rag O Roop: Swami Prajyanada
13. North Indian Music : AillianDaneilou
14. Bharat Ka Sangeet Siddhanta : Aacharya Kailash Brahaspati
15. Sangeet Shastra: K. Vasudev Shastri
16. Pranav Bharati : Pt. Omkar Nath Thakur
17. Rag O Ragni : O.C. Ganguly
18. Elements of Indian Music : E. Claments
19. Karnatak Music: Ramchandran
20. Ragas of Karnatak Music : Ramchandran
21. South Indian Music : Sambamurthy
22. Bhartiya Sangeet Vadya : Dr. Lalmani Misra
23. Dhwaniaur Sangeet : Lalit Kishore Singh
24. **Contemporary School of Psychology : Roberts S. Wood Worth.**
25. **An Outline of psychology : Willam Dongall.**
26. **Music Therapy: Edited by Edward Podolsky D.M. Department of psychiatry Kings Country Hospital Booklyn. New York**
27. **The Psycho-dynamics of everyday behaviour K. L.Brown and Kari, A Menninger.**
28. **Psychology of Musician: Parcy C. Buck.**
29. **Psychology of Music: Carl E. Seashore**
30. **The Psychology of Society: Maris Gangsberg.**
31. **Fundamentals of Industrial Psychology: Altert Walton.**
32. **Psychology of Industry: Norman R.F. Mayer.**
33. **Therapeutic of industry: Norman R.F. Mayer.**
34. **Psycho- Acoustics : B.C. Deva**
35. **Effect of Music: Max-Shoen and EasterGatewood.**
36. **Sources of Music : Eric Bloom**
37. **Philosophy of Music : Pole.**
38. **Therapeutic Quality of Music : B. Beliamy Gardner.**

(For Theory)Books Recommended Practical:

Karmic Pustak Malika : V.N. Bhatkhande
 Rag Suman Mala : Umdekar
 Abhinav Manjari : S.N. Ratnajankar
 Aprakashit Rag : Patki
 Raga Vigyana : 7 Parts by Patwardhan
 Sangeetanjali : Lt. Onkar Nath Thakur