

MOHAN LAL SUKHADIA UNIVERSITY- UDAIPUR

TRADITIONAL SYSTEM

SYLLABUS- M.A. (Final) 2020-21

MUSIC VOCAL

There shall be two theory papers of three hours duration each carrying 100 marks. Three practical test carrying 125 and 75 marks and 100 marks for at least 45 minutes per candidates. A candidate must pass both in theory paper as well in practical. Hindustani music style/system shall be followed.

Theory Paper V -	Code -5441 A	100 Marks
Theory PaperVI –	Code-5442 A	100 Marks
Total – 200 Marks	Duration of each paper 3 hrs.	
Stage Performance VII -	Code-5443 A	100 Marks
Main Practical VIII –	Code-5444 A	125 Marks
Critical Practical IX- Code-5445 A		75 Marks

Duration for each candidate in practical– 45 Minutes

Period allotted: – For theory 10(5+5) period in a week,

Main practical -12 periods, Critical practical -5 periods in a week, Stage Performance-7 periods Total 24 periods.

Main Practical – 12 Periods Per week	
Critical	- 5
Stage Performance-	7
Theory I	-5
Theory II	-5

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34

- **NOTE: STUDENT CAN OPT ONLY ONE GROUP EITHER A (VOCAL) OR B (INSTRUMENTAL SITAR)**

## TRADITIONAL SYSTEM

M.A. (FINAL) EXAMINATION 2020-21

### MUSIC VOCAL

THEORY PAPER –V                      CODE NO. - 5441 A

**VOICE CULTURE AND PHILOSOPHY OF MUSIC** (for the candidates of **Vocal music** only)

- Unit-I** a. Anatomy and physiology of Human Throat, human voice and its technique .  
b. Anatomy and physiology of human ear.  
c. Theory of sound- its production and propagation.
- Unit-II** a. Place of music in fine Arts.  
b. Art and concept of Beauty  
c. Aesthetic Experience through the art of music. Application of General Principles of Aesthetics to music aesthetic ideals in music.
- Unit-III** a. Music as the embodiments of the spirit of Indian culture and Ideals of Arts.  
b. Art appreciation and music listeners.  
c. Music and religion. Role of music in Indian Philosophy.
- Unit-IV** a. Emotional Experience in life through music.  
b. Functions of music.  
c. Pictorial aspect of music.
- Unit-V** a. Importance of voice culture in Indian Music.  
b. Raga and Rasa  
c. Research in Music- Aim, Objective, Scope, Technique, Problems, and Characteristics of good Musical Research.

## TRADITIONAL SYSTEM

M.A. (FINAL) EXAMINATION 2020-21

MUSIC VOCAL

**THEORY PAPER –VI**

**CODE NO. - 5442A**

**PSYCHOLOGY OF MUSIC** (for the candidates of **Vocal music** only)

- Unit-I**
- a. Relation of Psychology with music
  - b. definitions and scope of psychology.
  - c. Application of Music in Educational Psychology, Social Psychology, Abnormal Psychology and Industrial Psychology.
- Unit-II**
- a. Emotional Integration through Music.
  - b. Mind and Music.
  - c. Taste in Music
- Unit-III**
- a. Sensation Hearing in Music.
  - b. Attention- interest in Attention Music)
  - c. Role of interest in attention (Music)
- Unit-IV**
- a. Feeling Emotion and appreciation of music.
  - b. Imagination and creative activity in Music.
  - c. Music Therapy through vocal music in various sectors.
- Unit-V**
- a. Process of Learning in (Music).
  - b. Musical Aptitude test.
  - C .Importance of heredity and environment in Music

PAPER –VII ,VIII& IX (PRACTICAL)

MAIN,CRITICAL & STAGE PERFORMANCE

COMPULSARY

Marva,Bhairav,Miya-ki-MalharBihag,Malkauns and todi.(any three)

OPTIONAL GROUP

1. Ahir-Bhairav,BairagiBhairav,NatBhairav,AnandBhairav,SoureshtraBhairav,Gauri.
2. Jog,Jogkauns,ChandraKauns,.
3. Hanskinkini,Patdeep,Madhuvanti,Kirvani,Sindura.
4. Surmalhar,RamdasiMalhar,JayantMalhar,Nat-Malhar,Meg-Malhar.
5. Gurjari-todi,Bilaskhani-Todi,Bhupal-Todi,SaragaVarali,Multani.
6. Nand,Bhiagada,NatBihag,MaruBihag,Savani(BihagAng)
7. Deshi,Khat,Devagndhar,Gandhari,KoamalRishabhAsavari.

Note:

1. Candidates are required to prepare any three the ragas from the compulsory group very thoroughly with extensive elaboration.
2. Any four from the remaining seven groups may be selected and at least two ragas from each group may be prepared.
3. Candidates are to prepare any two fast khyals, from the remaining ragas.
4. In all eleven ragas are to be prepared with 07vilambhitkhyalas and fast khyal.
5. Candidates should learn any two compositions from the following:  
Dhrupad or Dhamar,Tarana with full Gayaki from the above Ragas.
6. Variety of tals may be kept in view for khayalas. Paper III,VII& IX(Practical).

Book Recommended :

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|------------------------|-----------------------|
| 1. KramikPustak Maliki | V.N. Bhatkhande       |
| 2. Rag Suman Mala      | Umdekar               |
| 3. AbhinavgeetManjari  | S.N. Ratanjankar      |
| 4. Aprakashit Rag      | Patki                 |
| 5. Raga Vigyana        | 7 parts by Patwardhan |
| 6. Sangeetanji         | Pt. OmkarNath Thakur  |

M.A. (FINAL) EXAMINATION 2020-21

MUSIC TRADITIONAL

VOCAL

Time: 3 Hours

M.M.:100

PAPER VII MAIN PRACTICAL (Vocal)

paper code: 5443 A

DIVISION OF MARKS IN PRACTICAL (Vocal)

1. Choice rag	25 marks
2. Question-VilambitKhayal	30 marks
3. Drutkhayal	25 marks
4. Aalap	20marks
5. 4 khayals other than Trital	25 marks
<b>Total-</b>	<b>125 Marks</b>

Paper-VIII ( Critical Practical) (Vocal)

paper code: 5444 A

DIVISION OF MARKS IN PRACTICAL (Vocal)

1. Extempore composition of a given song	30marks
2. Comparative and critical study of raga	30 marks
3. Critical appreciation of recorded demonstration.	15marks

PAPER- IX paper code: 5445 A

**STAGE PERFORMANCE** and Project Presentation on computer/PPP related to course

(Soft and hard copy) 80+20 marks

Or

ESSAY ON ANY MUSICAL SUBJECT

or

DISSERTATION