

MOHAN LAL SUKHADIA UNIVERSITY- UDAIPUR

TRADITIONAL SYSTEM

SYLLABUS- M.A. (Previous) 2019-20

MUSIC VOCAL

There shall be two theory papers of three hours duration each carrying 100 marks. Two practical test carrying 125 and 75 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 I -	Code -4441	100 Marks
Theory Paper II –	Code-4442	100 Marks
Total – 200 Marks	Duration of each paper 3 hrs.	
Main Practical I -	Code-4443	125 Marks
Critical Practical II –	Code-4444	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, Total 17 periods.

Main Practical – 12 Periods Per week

Critical - 5

Theory I -5

Theory II -5

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M.A. (Previous) 2019-20

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MUSIC VOCAL

THEORY PAPER –I

CODE NO. - 4441

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

- Unit-I** a. Define Sangeet Nad Shruti swar, Saptak, gram, moorchna and swarsthaan. according to ancient to modern music scholars. Bharat, Sharangdev, Ahobal, Pt. Bhatkhande, Pt. Omkarnath Thakur and Lalit Kishore Singh.  
b. Types of scales Diatonic, Chromatic equally tempered etc.  
b. Tuning of Tanpura and its theoretical techniques & Principles.
- Unit-II** a. Comparative study of Hindustani and Karnatak music with special reference to swar and scale.  
b. Western Musical scales (ancient & Modern style)  
c. General ideas of the forms of vedic music, General ideas of geeti and vani.
- Unit-III** a. Study of style involved in different schools of Gharanas of Vocal music- Gwalior, Kirana, Agra, Jaipur, Patiyala, Mewati,  
b. General characteristics of folk music with special reference to Rajasthani folk music.  
c. Impact of Folk music on classical music and vice-versa.
- Unit-IV** a. Main Classical composition forms of Karnatak Music, kriti, Geetam, Padam, Varnam, Jaavli, Tillana.  
b. Technique presentation and expositions of vrinda- gayan. New trends in Indian vrinda-gayan.  
c. Study of time theory and raag vargikaran from ancient to modern times.
- Unit-V** a. Study of following musical forms: Homophony and Polyphony. Authentic and plegalmnodes, chords, counter point symphony.  
b. General ideas of Rabindra Sangeet.  
c. Introduction of Research Methodology.