

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 A	100 Marks
Theory Paper II –	Code-4442 A	100 Marks
Total – 200 Marks	Duration of each paper 3 hrs.	
Main Practical I -	Code-4443 A	125 Marks
Critical Practical II –	Code-4444 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, Total 17 periods.

Main Practical – 12 Periods Per week

Critical - 5

Theory I -5

Theory II -5

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

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**THEORY PAPER –I**                      **CODE NO. - 4441 A**

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

- Unit-I** a. Define SangeetNadShrutiswar,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 KarnatakMusic,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 raagvargikaran 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 RabindraSangeet.  
c. Introduction of Research Methodology.

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THEORY PAPER –II

CODE NO. - 4442 A

HISTORY OF INDIAN MUSIC (for the candidates of Vocal music only)

- Unit-I** a. Detail study of Origin of music.  
b. Evaluation and development of Indian Music during ancient, medieval and modern ages.  
c. Study of Music in Sanhitas, Brahmins, Aranyak, Ramayan & Mahabharat.
- Unit-II** a. Evaluation with reference to the works of Bharata, Matang, Narad (Sangeet Makrand), Sharangdev, Lochan, Ramamatya, Ahobal, Bhavbhatt, Vyankathmukhi, Pt. Bhatkhande, Pt. V.D. Paluskar.  
b. Historical Evaluation of the Musical scales of India from Ancient to Modern times.  
c. Study of Vadya Vargikaran along with study of Tabla, Sarangi, Flute & Pakhawaj.
- Unit-III** a. Evolution and Growth of the various musical forms. Gram Ragas, Bhasha and Vibhasha.  
b. Historical Evaluation of Indian classical music education system from ancient to modern times.  
c. Lifesketches of Pt. Bhimsen Joshi, M.S. Subbalaxmi, Pt. Ajay Chakravarty.
- Unit-IV** a. General idea of the differentiate of Karnatak music and Hindustani music.  
b. Special study of the Trinity.  
c. Role of Media to popularize Indian Classical Music.
- Unit-V** a. Evaluation, Necessity and importance of Notation System, its merit and demerits,  
b. Harmony and melody.  
c. Efforts for development of music by various institutions and artists in the post independence era. In the field of training, performance and writing.

## Paper III & IV

(MAIN & CRITICAL PRACTICAL)

### Compulsary Group

Yaman, Alhaiya-Bilawal, Bageshwari, or jai  
jaiwanti, Darbarikanhada,, Brindavanisarang. (any three)

### Optional group

1. Shayankalyan, PuriyaKalyan, JaitKalyan, Hansndhwani.
2. Yamani-Bilawal, Devgiri-bilawal, Saraparda-Bilawal, Kukhub-Bilawal
3. Jhinjoti, Rageshwari, Narayani, Khambawati, MalGunj,
4. Jogia, Vibhas, (BhairabAng), Gunkali (BharavAng), Vasant, Mukhari
5. Nayaki-Kanhada, SughariKanhada, AbhogaiSahana-Kanhada
6. SudhaSarang, MAdhumad-Sarang, MiyaKisarang, LankaDahanSarang
7. Kedar, Hameer, Kamod, Chaya Nat.

#### Note:

1. Candidates are required to prepare any three ragas from the compulsory group very thoroughly with extensive elaboration.
2. Any Three from the optionalseven groups may be selected and at least two ragas from each group may be prepared.
3. Candidates are to prepare any 3 fast khayals, in three different ragas.
4. In all eleven ragas are to be prepared with 07vilambhitkhyalas and 11fast khyal
5. Candidates should learn any two compositions from the following:  
Dhrupad, Dhamar, Tarana with full Gayaki from the above Ragas and thumri. Tappa in any raag.
6. Variety of tals may be kept in view for khayalas and Gats. Paper III, VII & IX (Practical).

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**PAPER III & IV PRACTICALS**

**MAIN PRACTICAL AND CRITICAL**

**Paper-III (Main Practical) code-4443 A**

DIVISION OF MARKS IN PRACTICAL (Vocal Music)

1. Choice rag	25 marks
2. Question-VilambitKhayal	30 marks
3. Drutkhayal	30 marks
4. Aalap/Tan	20marks
5. Singing one Dhrupad, Dhamaretc./ Tarana and khayal other than Trital	20 marks
<b>Total-</b>	<b>125 Marks</b>

**Paper-IV (Critical Practical) –Code 4444 A**

DIVISION OF MARKS IN PRACTICAL (Vocal)

1. Notation writing	20marks
2. Comparative and critical study of raga	20 marks
3. Viva-voce pertaining to general question on raga /tala	20marks
4. To play Tala on tabla ( trital, Choutal, Jhaptal, Ektal, Dadra)	15marks
<b>Total-</b>	<b>75 marks</b>