

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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- **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 :

- | | |
|------------------------|-----------------------|
| 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 |

Total- 125 Marks

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

MOHAN LAL SUKHADIA UNIVERSITY- UDAIPUR

TRADITIONAL SYSTEM

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

MUSIC INSTRUMENTAL (SITAR)

There shall be two theory papers of three hours duration each carrying 100 marks. Three practical test carrying 125 /75/100 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 B	100 Marks
Theory PaperVI –	Code-5442 B	100 Marks
Total – 200 Marks	Duration of each paper 3 hrs.	
Main Practical VII -	Code-5443 B	125 Marks
Critical Practical VIII –	Code-5444 B	75 Marks
Stage Performance IX-	Code-5445 B	100 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

34

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

TRADITIONAL SYSTEM

M.A. (FINAL) EXAMINATION 2020-21

MUSIC INSTRUMENTAL(Sitar)

THEORY PAPER –V

CODE NO. - 5441 B

SOUND CULTURE AND PHILOSOPHY OF INSTRUMENTAL MUSIC (for the candidates of **Instrumental music** only)

- Unit-I**
- Elementary Theory of Sound. Its production and propagation with special reference to different instruments.
 - Anatomy and physiology of Human ear.
 - frequency of various instruments and its sound waves.
- Unit-II**
- Technique of Main strokes- Da, Dir, Daar, Dra, etc. New Trends and technique in Sitar.
 - Effect on Basic Instruments by electronic Instruments series.
 - Research in Music- Aim, Objective, Scope, Technique, Problems, and Characteristics of good Musical Research.
- Unit-III**
- Place of music in fine Arts.
 - Art and concept of Beauty
 - Aesthetic Experience through the art of music. Application of General Principals of Aesthetics to music aesthetic ideals in music.
- Unit-IV**
- Music as the embodiments of the spirit of Indian culture and Ideals of Arts.
 - Art appreciation and music listeners.
 - Music and religion. Role of music in Indian Philosophy.
- Unit-V**
- Emotional Experience in life through music.
 - Functions of music.
 - Pictorial aspect of music. Raga and Rasa

TRADITIONAL SYSTEM

M.A. (FINAL) EXAMINATION 2020-21

MUSIC INSTRUMENTAL (Sitar)

THEORY PAPER –VI

CODE NO. - 5442 B

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

- Unit-I**
- a. Psychological effect of instrumental music in human life.
 - b. Application of Music in Educational Psychology, Social Psychology, Abnormal Psychology and Industrial Psychology.
 - c. Definitions and scope of psychology . Relation of Psychology with music.
- Unit-II**
- a. Sensation Hearing in Music.
 - b. Attention- Role of interest in Attention(Music)
 - c. Concentration through instrumental sounds.
- Unit-III**
- a. Emotional Integration through Music.
 - b. Mind and Music.
 - c. Taste in Music
- Unit-IV**
- a. Feeling Emotion and appreciation of music.
 - b. Imagination and creative activity in Music
 - c. Music Therapy through instrumental music in various sectors.
- Unit-V**
- a. Learning (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-Malhar Bihag,Malkauns and todi.(any three)

OPTIONAL GROUP

1. Ahir-Bhairav,Bairagi Bhairav,Nat Bhairav,Anand Bhairav,Soureshtra Bhairav,Gauri.
2. Jog,Jogkauns,Chandra Kauns,Kanada.
3. Hanskinkini,Patdeep,Madhuvanti,Kirvani,Sindura.
4. Surmalhar,Ramdasi Malhar,Jayant Malhar,Nat-Malhar,Meg-Malhar.
5. Gurjari-todi,Bilaskhani-Todi,Bhupal-Todi,Saraga Varali,Multani.
6. Nand,Bhiagada,Nat Bihag,Maru Bihag,Savani(Bihag Ang)
7. Deshi,Khat,Devagnndhar,Gandhari,Koamal Rishabh Asavari.

Note:

8. Candidates are required to prepare any three the ragas from the compulsory group very thoroughly with extensive elaboration.
9. Any four from the remaining seven groups may be selected and at least two ragas from each group may be prepared.
10. Candidates are to prepare any two Rajakhani Gats from the remaining ragas.
11. In all eleven ragas are to be prepared with 07 Masithkhni Gats and Rajakhani Gats.
12. Candidates should learn any two compositions other than Ghat.
13. For instrumental should be given towards artistic presentation while preparing eighteen ragas.
14. Variety of tals may be kept in view for Gats. Paper III,VII & IX(Practical).

Book Recommended :

- | | |
|-------------------------|-----------------------|
| 1. Kramik Pustak Maliki | V.N. Bhatkhande |
| 2. Rag Suman Mala | Umdekar |
| 3. Abhinav geet Manjari | S.N. Ratanjankar |
| 4. Aprakashit Rag | Patki |
| 5. Raga Vigyana | 7 parts by Patwardhan |
| 6. Sangeetanji | Pt. Omkar Nath Thakur |

M.A. (FINAL) EXAMINATION 2020-21

MUSIC TRADITIONAL

Instrumental (Sitar)

Time: 3 Hours

M.M.:100

MAIN PRACTICAL PAPER- VII (Instrumental) Paper code: 5443 B

DIVISION OF MARKS IN PRACTICAL (Instrumental)

1. Choice rag	25 marks
2. Question-Masit khani Gat	30 marks
3. Razakhani gat	25 marks
4. Aalap	20marks
5. 4 Gat other than Trital	25 marks
Total-	125 Marks

Paper-VIII (Critical Practical) (Instrumental) paper code: 5444 B

DIVISION OF MARKS IN PRACTICAL (Instrumental)

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 B

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

SITAR

Books Recommended :

- भारतीय संगीत मे तत्रीय वाद्य डा प्रकाश महादीक
- स्वर व रागों के विषय में वाद्यों का योगदान इन्द्राणी चक्रवर्ती(हाथरस)
- सितार प्रवेश शशी मोहन भट्ट(हाथरस)
- सितार मार्ग भाग 1से 4 श्री वाद्योपाद्याय(हाथरस)
- सितार शिक्षा भाग 1से 4 श्री बलदाउ श्रीवास्तव(हाथरस)
- भारतीय संगीत में वाद्य वृंद कविता चतुर्वेदी-कृष्ण ब्रदर्स पब्लिकेशन(अजमेर)
- भारतीय संगीत और संगीत ग्रंथ कनिष्क पब्लिकेशन(दिल्ली) मालवीय श्रद्धा
- How to play sitar Sharma,Arvind Prakashan, durga nursery
- Techniques of Sitar बंदोपाद्याय(हाथरस)
- My Sitar Bhagwat sharan Sharma(Hatras)
- Musical Instrument of India Deva(Hatras)
- Kramik Pustak Maliki V.N. Bhatkhande
- Rag Suman Mala Umdekar
- Abhinav geet Manjari S.N. Ratanjankar
- Aprakashit Rag Patki
- Raga Vigyana 7 parts by Patwardhan
- Sangeetanjli Pt. Omkar Nath Thakur

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