PAPER-II

Section –A

Technical-Terminology

Applied Theory

Gharanas and Gayaki
Origin and development of Gharanas in Hindustani music and their contribution in preserving and propagating traditional Hindustani Classical music. Merits and demerits of Gharana System.

Contribution of Scholars to Indian Music and their textual tradition
Contribution of prominent Karnatak Scholars, Composers and performers such as Tyagraj, Muttu- Swami- Dikshitar and Shyama Shastri.

Historical perspective of Music
A Study of historical development of Hindustani music in ancient, medieval and modern period.

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Section –B


Applied Theory:
Compositional forms and their Evolution
Prabandha, Dhruvpad, Khayal, Dhamar, Thumri, Tappa, Tarana, Chaturang, Trivat, Vrindgaan, Vrindvadan, Jvali, Kriti, Tillana, Alap, Varnam, Padam, ragam, Tanam, Pallavi, Giti, Varna, Swarjati.

Aesthetics

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Section – C

Technical – Terminologies:
Melody, Harmony, Musical Scales, Musical Intervals, Consonance, Dissonance, Harmonics, Western and South Indian Terminology and their explanation, Masitkhani and Rajakhani Gat.

Applied Theory:
Instruments/ Dance
Classification of Instruments of Hindustani and Karnataka music. Elementary knowledge of Indian Classical dances like Kathak, Bharatnatyam, Kuchipudi, Manipuri, Oddissi and Kathakali etc.

Folk Music

Music -Teaching and Research Technologies
The methodologies of music research, preparing synopsis, data collection, field work, writing project reports, finding bibliography, reference material etc. Study of interrelation between textual and oral tradition.

Interdisciplinary studies in Music

New Trends of Indian Music in Post-independence Era
Research in Music and it’s new avenues, Music Education.

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