

MPAT 2020
University of Rajasthan, Jaipur
Subject: INDIAN MUSIC (Code: 135)

PAPER-II

Section –A

Technical-Terminology

Naad, Shruti, Swar, Sangeet, Gram-Moorchana, Jati, Rag, That, Taan, Gamak, Gandharv-Gaan, Margi-Deshi, Varn, Alankar, Alpatv-Bahutv, Avirbhav-Tirobhav, Upaang, Bhashang, Kriti, Kirtan, jatiswar, Pad, Swarjati, RagMalika, Tillana, Nyaas, Yati, Upswar, Alapti, Interval and other terms Gitinatya, Masitkhani and Rajakhani Gat.

Applied Theory

Detailed and critical study of Ragas, Classification of Ragas, i.e. Grama Raga, Vargikaran, Mel-Raga Vargikaran, Raga – Ragini-Vargikaran, That-Raga-Vargikaran, and Ragang – Vargikaran. Time theory of Ragas, Application of Melody and Harmony in Indian Music, Placement of Shuddha and Vikrit Swaras on Shruties in Ancient, Medievel and Modern period.

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

Narad, Bharat, Dattil, Matang, Sharangdev, Lochan, Ramamatya, Pundrik Vitthal, Somnath, Damodar Mishra, Ahobal, Hriday Narayan Dev, Vyankatmakhi, Shriniwas, Pt. Bhatkhande, Pt. V.D. Paluskar, Pt. Omkar Nath Thakur, K.C.D. Brahaspati and Dr. Prem Lata Sharma.

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, medievel and modern period.

Section –B

Technical Terminology : Uthan, Peshkar, Kayda- Rela, Laggi-Ladi, Farshbandi, Taal, Laya, Matra, Avartan, Vibhag, Sashabda Kriya, Nishabda Kriya, Theka, Saral Gat, Adi Gat, Chakradar Gat, Farmaishi Gat and other variety of Gats and Kayadas.

Applied Theory :

Compositional forms and their Evolution

Prabandha, Dhruvpad, Khayal, Dhamar, Thumri, Tappa, Tarana, Chaturang, Trivat, Vrindgaan, Vrindvadan, Javali, Kriti, Tillana, Alap, Varnam, Padam, ragam, Tanam, Pallavi, Giti, Varna, Swarjati.

Detailed knowledge of prevalent talas of Hindustani Music, knowledge of taal-Dashpranas and comparative study of Hindustani and Karnataka Taal system with special reference to Das pranas of tala, detail study of different layakaaris viz Dugun, Tigun, Chaugun, Aad, Kuad, Biyad and method to apply them in composition. Elements of Hindustani Classical Music & Karnatak Music.

Aesthetics

It's origin, exp-ression and appreciation: Principle of aesthetics and it's relation to Indian Music. Rasa, theory and its application to Indian Music. Interrelationship of Fine Arts with special reference to Raga – Ragini Paintings, Dhyan of Ragas and other.

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 Karnatak music. Elementary knowledge of Indian Classical dances like Kathak, Bharatnatyam, Kuchipudi, Manipuri, Oddissi and Kathakali etc.

Folk Music

General study of Folk Music of Rajasthan. Influence of Folk Music on Indian Classical Music.

Music -Teaching and Research Technologies

Guru-Shishya-parampara and the Institutional system of music-teaching with special reference to Hindustani music. Utility of teaching aids like electronic equipments in music Education with reference to Hindustani music.

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

Music and Philosophy, Music and Religion, Music and Culture, Music and Social Sciences, Music and Science. Music and Psychology.

New Trends of Indian Music in Post-independence Era

Research in Music and it's new avenues, Music Education.