

# **RAJASTHAN PUBLIC SERVICE COMMISSION, AJMER**

## **SYLLABUS OF COMPETITIVE EXAMINATION FOR THE POST OF ASSISTANT PROFESSOR IN MUSIC – TABLA FOR COLLEGE EDUCATION DEPARTMENT**

### **PAPER-I**

#### **Unit-I: Musical Terminology -**

1. 16 Akshar of Pushkar, Varna of Tabla & Pakhawaj, Marg- Yati, Taal, Chhand, Panchpani, Tri-Prahaar, Maarjna, Laya, Various Laykari.
2. Peshkar, Kayda, Palta, Rela, Uthaan, Mukhda, Tukda, Mohra, Laggi, ladi, Nouhakka, Rou, Fard, Paran- Chakkardar-Farmaishi- Kamali, Gat, Gatparan, Charbag, Stuti Paran, Lom-vilom, Ekhatti, Theka, Aavartan,
3. Varna Nikas and their combination. Varna Nikas Technique of Various Gharana. Ten Prana of Taal. 32 Tihai Chakra of Achary Brihaspati. Knowledge of Tihai form different Beats.

#### **Unit-II: Study of various Taal Vadya -**

1. Classification of Instruments. Historical Evolution, Development, Structure, Technique, Tuning, Importance & styles of Tabla.
2. Historical study of various Avanaddh Instruments (Ancient to Modern) Pushkar, Dundubhi, Panav, Patah, Panchmukh Vadyam, Dardur, Hudukka, Mridang, Pakhawaj, Tabla, Taval Khanjira, Khol, Pung, Nagara.
3. Study of various percussion Instruments in Folk Music of India.
4. Historical evolution of Veena, Sitar, Sarangi, Violin, Israj/ Dilruba, Sarod, Santoor, Flute, Tabla and Pakhawaj.

#### **Unit-III: Gharana, Margi & Deshi Taal system -**

1. Study of Various Gharana of Tabla & Pakhawaj- Delhi, Ajrada, Farrukhabad, Lucknow, Banaras, Punjab, Nathdwara, Kudau singh, Nana Panse, etc.
2. Margi and Deshi Taal system in various Musical Texts. Main Principal of Deshi Taal.
3. Hindustani, Carnatic and Western Taal system. New Taals Created by Ravindranath Tagore.

#### **Unit-IV: Study of Taals & Various Compositions of ‘Sangati’ -**

1. Detail study of Taals with various Laykari- Dadra, Khemta, Pashto, Teevra, roopak, kehrwa, Dhumali, Basant, Jhap, Sooltal, Rudra, Mani, Kumbh, Vikram, Ektal, Choutal, Jaytal, Adachoutal, Deepchandi, Dhamar, Jhumra,

Sawari, Trital, Ekwai, Punjabi, Jatt-Tal, Shikhar, Matt-Tal, Laxmi, Brahm Tal. Sapt Sooladi taal.

2. Study of various Compositions for Tabla ‘Sangati’ with Vocal, Instruments & Dance: Dhruvpad, Dhamar, Khayal, Gat, Thumri, Dadra, Kajri, Trivat, Chaturang, Gazal, Bhajan, Tappa. Vandna, Tatkar, Aamad, Thaata, Gatnikas, Gatabhaav, Pramalu, etc.

#### **Unit-V: Sound, Scale & Western Music -**

1. Elementary theory of sound, its production and propagation. Anatomy and Physiology of human ear. Study of Harmonics (Swayambhu swara), Frequency of various musical Instruments.
2. Study of Consonance – Dissonance, Musical intervals, Harmony, Melody, Homophony, Polyphony, Symphony, Chord, Counter points, Authentic and Plegal modes.
3. Contribution of Sangeet Natak Akademi, Doordarshan, All India Radio, ICCR, CCRT, ITC-SRA for the development of Music. Knowledge of works and financial support schemes provided by the Government of India, Ministry of Culture and various academies for the Music sector.

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#### **Note: - Pattern of Question Paper**

1. Objective type paper
2. Maximum Marks: 75
3. Number of Questions: 150
4. Duration of Paper: Three Hours
5. All questions carry equal marks.
6. There will be Negative Marking.
7. Medium of Competitive Exam: Bilingual in English & Hindi.