

RAJASTHAN PUBLIC SERVICE COMMISSION, AJMER

SYLLABUS FOR COMPETITIVE EXAMINATION FOR THE POST OF ASSISTANT PROFESSOR IN MUSIC (VOCAL) FOR COLLEGE EDUCATION DEPARTMENT

PAPER-II

UNIT-I:

1. **Contribution of Scholars and their textual tradition:** Bharat, Dattil, Matanga, Narad, Jaydev, Sharangdeva, Sudhakalash, Nanyadev, Parshvdev, Lochan, Maharana Kumbha, Ramamatya, Pundarik-vitthal, Somnath, Damodar, Vyankatmakhi, Ahobal, Hridaya Narain Deva, Srinivas, Pt. Bhatkhande, Pt. V.D. Paluskar, Pt. Omkarnath Thakur, K.C.D. Brihaspati, Dr. Premlata Sharma.
2. **Contribution of Trinity-** Tyagraja, Muttuswami Dikshitar, Shyama Shastri.
3. **Life sketch & Contribution of Great Vocalist-** Tansen, Amir Khusrou, Bade Gulam Ali Khan, Ut. Faiyaz Khan, Pt. Bhimsen Joshi, Vinayak Rao Patwardhan, Abdul Karim Khan, Ut. Alladiya Khan, Malikarjun Mansur, Raja Bhaiya Puch wale, Dagar Bandhu, Keshar Bai Kerkar, Ut. Amir Khan, Ut. Aman Ali Khan, Begum Akhtar, Kumar Gandharv, Kishori Amonkar, Pt. Jasraj, Girija Devi, M.S Subbulakshmi, Lata Mangeshkar.

UNIT-II:

1. Historical study of Jati-Gayan, Prabandh, Dhruva, Dhrupad, Khayal, Dhamar, Thumri, Tappa, Tarana, Chaturang, Trivat, Dadra, Sadra, Lakshangeet, Sargam Geet, Ragmala, Gazal and Qawwali.
2. Study of the tradition and speciality of different Gharana's of Vocal Music- Dhrupad, Khayal and Thumri.
3. Detail study of Classification of Raga from Ancient to Modern period. Time Theory (Samay-Siddhant) of Hindustani Music.
4. Knowledge about Ashtang Gayki, Khand-meru or Merukhand Swarprastar and Nasht-Uddisht Kriya.

UNIT-III:

- 1 **Comparative and Critical study of following Ragas-** Bhupali-Deskar, Kamod-Chhayanut, Hamir-Kedar, Shyam kalyan-Shuddh Sarang, Tilak kamod-Des, Bageshari-Rageshri, Bhimpalasi-Patdeep, Aasavri-Jounpuri, Malkouns-Chandrakouns, Bhatiyar-Bhankhar, Darbari-Adana, Miyan ki Todi-Multani, Miyan malhar-Bahar.
- 2 **Study of Ragas according to Ragang -**
 - a) Kalyan - Shyam Kalyan, Puriya-Kalyan, Shuddh Kalyan.
 - b) Bilawal- Alhaiya Bilawal Yamani Bilawal, Devgiri Bilawal, Sarparda Bilawal.
 - c) Sarang- Madhyamad Sarang, Mian-ki-Sarang, LankDahan Sarang.
 - d) Bhairav- Ahir Bhairav, Nat Bhairav, Shivmat Bhairav.
 - e) Kanhada- Nayaki Kanhada, Kaunsi Kanhada, Abhogi Kanhada

- f) Khamaj- Jaijaiwanti, Tilang, Jhinjoti.
 - g) Malhar- Surdasi-Malhar, Ramdasi Malhar, Megh Malhar
 - h) Bihag- Bihagda, Nat Bihag, Maru Bihag.
 - i) Kouns- Jogkouns, Madhukouns, Chandrakouns.
 - j) Todi- Gurjari Todi, Bhupal Todi, Multani.
 - k) Purvi- Shree, Basant, Paraj.
 - l) Marwa- Sohni, Puriya, Bhatiyar.
- 3 General study of all Ashray Raga. Study of Rag: Yaman, Durga, Shankra, Nand, Hindol, Hansdhvani, Vrindavni, Sarang, Goud-Sarang, Gorakh-kalyan, Jog, Puriya- Dhanashree, Lalit, Vibhas, Gunkali, Jogiya, Kalingda, Ramkali, Gouri, Hanskinkini, Narayni, Desi, Kalawati, Madhuwanti, Bilaskhani.

UNIT-IV:

1. Margi and Deshi Taal, 'Das Pranas of Taal', Hindustani and Karnatic Taal system.
2. Comparative and critical study of following Taal- Pashto, Teevra, Rudra, Mani, Ektal, Choutal, Sooltal, Shoofaqa, Adachoutal, Deepchandi, Dhamar, Jhumra, Gaj-jhampa, Punjabi, Jatt-Tal, Shikhar, Matt-Tal, Laxmi, Brahm Tal.
3. Tuning of Tanpura, Tabla, Pakhawaj and their technique. Study of Harmonics (Swayambhu swara) generated by Tanpura. General idea about various 'Baaz' of Tabla.
4. Study of Indian Music Education System from Ancient to Modern Period. Gharana and Institutional education system. Heredity and Environment in Music.

UNIT-V:

1. Major Indian Classical music Conferences and Awards in India.
2. Contribution of Sangeet Natak Akademi, Doordarshan and All India Radio 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.
3. Elementary Knowledge of main Classical Dances of India- Bharatnatyam, Kathak, Kathakali, Manipuri, Oddissi, Satriya, Kuchipudi and Mohiniattam.
4. General Study of the Folk Music of various regions with special reference to Rajasthani folk Music. Influence of Folk Music on Indian Classical Music & vice-versa

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. **Medium of Competitive Exam : Bilingual in English & Hindi**
7. **There will be Negative Marking.**