

RAJASTHAN PUBLIC SERVICE COMMISSION, AJMER

SYLLABUS OF COMPETITIVE EXAMINATION FOR THE POST OF ASSISTANT PROFESSOR MUSIC - SITAR COLLEGE EDUCATION DEPARTMENT

PAPER-II

Unit-I: Study of Musical Treatise -

1. **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 Narayan Dev, Srinivas, V.N. Bhatkhande, V.D. Paluskar, Omkarnath Thakur, K.C.D. Brihaspati, Premlata Sharma, Lalmani Mishra.

Unit-II: Contribution of Great Sitar Maestros -

1. **Life sketches & Contribution of Great Sitarists-** Masit Khan, Raza Khan, Rahim Sen, Amrit Sen, Barkatulla Khan, Imdad Khan, Inayat Khan, Wahid Khan, Ashik Ali Khan, Mushtaq Ali Khan, Vilayat Khan, Allauddin Khan, Ravi Shankar, Nikhil Banerjee, Pt. Lalmani Mishra, Annapurna Devi, Debu Choudhary, Balram Pathak, Budhaditya Mukherjee, Halim Zafar Khan, Shahid Parvez, Imrat Khan, Shujaat Khan, Arvind Parikh, Anushka Shankar, Manilal Nag, Niladri Kumar, Prem Joshua.
2. Contribution of eminent Indian and Foreign Sitarists in the global development of Indian music.

Unit-III: Study of Raga -

- 1 **Comparative and critical study of following Ragas-** Bhupali- Deshkar, Kamod-Chhayana, Hamir-Kedar, Shyamkalyan-ShuddhSarang, Tilakkamod-Des, Bageshri-Bhimpalasi, Aasavari-Jounpuri, Malkauns-Chandrkauns. Darbari-Adana, Todi-Multani, Miyan malhar-Bahar.
- 2 **Ragas Study according to Ragang: -**
 - 1) **Kalyan** - Shyam Kalyan, Puriya-Kalyan, Shuddh Kalyan.
 - 2) **Bilawal**- Alhaiya Bilawal, Yamani Bilawal, Devgiri Bilawal.
 - 3) **Sarang**- Madhyamad Sarang, Mian-ki-Sarang, Shuddh Sarang
 - 4) **Bhairav**- Ahir Bhairav, Nat Bhairav, Shivmat Bhairav.
 - 5) **Kanhada**- Nayaki Kanhada, Kaunsi Kanhada, Abhogi Kanhada
 - 6) **Khamaj**- Jaijaiwanti, Tilang, Jhinjoti.
 - 7) **Malhar**- Surdasi Malhar, Ramdasi Malhar, Megh Malhar
 - 8) **Bihag**- Bihagda, Nat Bihag, Maru Bihag.
 - 9) **Kauns**- Jogkauns, Madhukauns, Chandrakauns.
 - 10) **Todi**- Gurjari Todi, Bhupal Todi, Multani.
 - 11) **Purvi**- Shree, Basant, Paraj.
 - 12) **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, Narayani, Desi, Kalawati, Madhuwanti, Bilaskhani, Rageshri, Patdeep.

Unit-IV: Study of Laya, Taal & Main Classical Dances -

1. Margi and Deshi Taal System. 'Das Pranas of Taal'. Hindustani and Carnatic Taal system.
2. Detail study of following Taals with various Laykari- Dadra, Khemta, Pashto, Teevra, Roopak, Kehrwa, Dhumali, Basant, Jhap, Sooltal, Rudra, Mani, Ektal, Choutal, Jaytal, Adachautal, Deepchandi, Dhamar, Jhumra, Sawari, Trital, Tilwada, Ekwai, Punjabi, Jatt-Tal, Shikhar, Matt-Tal, Laxmi, Brahm Tal. Sapt Suladi taal.
3. Elementary Knowledge of main Classical Dances of India- Bharatnatyam, Kathak, Kathakali, Manipuri, Odissi, Satriya, Kuchipudi and Mohiniattam.

Unit-V:

1. Major Classical Music Conferences and Awards in India.
2. 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.
3. Pictorial Aspect of Music. Rag Dhyana. Principle of aesthetics and its relation to Indian Music.
4. Study of Indian Music Education system from Ancient to Modern Period. Musical Aptitude Test. Research Methodology, Research aptitude and various research fields in music.

Note: - Pattern of Question Papers

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 Screening Test: Bilingual in English & Hindi
7. There will be Negative Marking.