Syllabus for the Post of PRT (Music)

Science of Music and Studies of Shruties

Vibration and frequency; pitch and its relation and vibrator, Vocal and Instrumental ranges of sound; Amplitude, Timber, Qualities and musical and unmusical overtones (Swayambhu-Swar); consonance and Dissonance; Main types of chords; Absorption, Echo; Reverberation and Resonance of sound, concept of Shruti (different Opinions on it). Placement of suddha and Vikrit Swars on different shruties according to Lochan, Ahobal, Pundarik, Ramamatya, Somnath etc. Comparative study of Vyankat-Makhi's 72 melas, Bhatkhande's Ten Thaats and Modern thirty-two Thaats.

Study of Ragas and Taals

Critical, detailed and comparative study of the following Ragas: - SUDHAKALYAN, DESHKAR, KAMOD, CHHAYANAT, GOUDSARANG, JAIJAIWANTI, RAMKALI, POORIYA, MARWA, SOHANI AND SHANKARA, Illustrations of Nyas, Alpatva, Bahutva, Avirbhava and Tirobhava in the above Ragas by means of notes.

Knowledge of the following Taals with different types of Layakaries and writing of the Taals in Dugun,

Tigun, Chougun and Aad:- Trital, Ektal, Rupak, Teevra, Sooltal, Jhoomra, Dhamar and Jat taal.

Writing the songs in notation in the above ragas with Aalaps. Tans, Boltans in Khayals and Dugun, Tigun etc., in dhruvapad and Dhamar. Identification of Ragas from given notes.

Instrumental Music

Science of Music and Studies of Shruties

Vibration and frequency, pitch and its relation with vibrator Vocal and Instrumental ranges of sound. Amplitude, Timber, qualities of musical, unmusical overtones (Swaymbhu-Swar) consonance and Dissonance. Main types of chords, Absorption, Echo, Reverberation and resonance of sound, concept of shruti (different opinions on it) placement of sudh and vikrit swara according to lochan, Ahobal, Pundarik Rammamatya, somnath etc. Comparative study of Swaras of Northern saptak, critical study of Vyankatmukhu's 72 Melas. Bhatkhande's Ten Thaats and Modern thirty-two thaats.

Study of Ragas and Taals

Critical, detailed and comparative study of the following Ragas:- SUDHAKALYAN, DESHKAR, KAMOD, CHHAYANT, GOUDSARANG, JAIJAIWANTI, RAMKALI, POORIYA, MARWA, SOHANI AND SHANKARA.

Illustrations of Nyas, Aplatva, Bahutva, Tirobhav and Avirbhava in the above Ragas by means of notes.

Knowledge of the following Taals with different types of Layakaries and writing of the Taals in Dugun, Tigun, Chougun and Ada:-

Trital Jhaptal, Choutal, Keharwa, Dadra, Tilwada, Rupak, Teevra, sool- Tal, Dhamar and jat-Tal. Writing the Gats in notation in the above ragas with Alaps, Todas, Jhalas, Identification of Ragas from

the given notes.

Candidates offering percussion Instruments must have critical details and comparative study of the following Taals:-

TEENTAL, JHAPTAL, RUPAK, CHOUTAL, SOOLTAL, TEEVRA, TILWADA, DADRA, KAHARWA, PUNJABI, JATTAL.

They should also know the different types of Laykaries, Tukaras, paranas, Peshkara, Quada, Avartan, Bant, Kisim, Paita, Rela, Laggi, Ladi, etc. where applicable in the above-mentioned talas, writing in notation of all the matter in above talas and identified – for given Bols.

Vocal Music

Notation system, scales and study of Bio-graphics of Musicians

Notation system of Bhatkhande and vishnudigambar and western Music, writing of simple songs in these notations. Western Note, various types of intervals of notes. Time signature, different Musical scales, Dia-tonic scale, comparative study of scales of Bhatkhande and western Music. Harmony and Melody, placement of notes on veena according to Pt. Srinivas, comparative study of Northern and Southern Tal paddhaties, contribution of various scholars and musicians to the Indian Music.

Biographies and Bhatkhande, Vishnudigamber, Tansen, Ameer Khusroo, Faiyyaz Khan, Pt. Ravi Shankar, Pt. Ram Sahay, Ahmadjan Thirakwa, Kudau Singh, Nana Saheb Panse.

Study of Musical Styles and Ragas

Geet, Gandharva, Gan, Deshi Sangeet, Sthaya, Mukhachalan, akshiptika, Nibaddha and Anibaddha Gaan, Raglakshan, Ragalap, Alapti swasthan Niyam, prachalit Alap, Tan; Meend, Gamak, kaku

Critical detail and comparative study of the following Ragas with illustration of Nyas, Alapatva, Bahutva, Tirobhav and Avirbhav in them.

Lalit, Darbari, Adana, Miya-Malhar, Goudmalhar, Bahar, Todi, Multani, Deshi, Jogiya and Vibhas, Bhairav, Yaman

Knowledge of the followings Taals with different types of Layakaries and writing of the Talas in Dugun, Tigun, Chougun and Aad:

Trital, Ektaal, Jhaptal, Choutal, Kaharwa, Dadra, Tilwada, Rupak, teevra, Sooltal, Jhoomra, Dhamar and Jattal and pancham Sawari, Bhajani

Comparative and details study with the descriptions of different styles of Indian Music viz. Dhrupad, Dhamar, Khayal, Thumri, Tappa, Chaturang, Taranas, Trivat, etc. and their evolution writing of notation of songs in the above Ragas with alaps, Tans Boltans etc. and with different Layakaries in Dhruvapad and Dhamar, Identification of ragas from given notes.

Instrumental Music

Notation system of Bhatkhande, Vishnudigamber and western Music. Writing of simple gats in these notations. Western notes. Various types of intervals of notes. Time signature, different Musical scales Dia-tonic scale, pythagorain scale, Tempered scale, Major scale, Minor scale etc. Comparative study of scales of Bhatkhande and Western Music. Harmony and Melody, placement of notes on Veena

according to Pt.Srinivas.

Comparative study of Northern and southern Tal paddhaties contribution of various scholars and Musicians to the Indian Music.

Biographies of Bhatkhande; Vishnudigamber, Tansen, Ameer Khusro Faiyaaz Khan, Omkarnath Thakur, Allauddin Khan, Pt. Ravishankar, Pt. Ram Sahai, Ahmad Jan Thirakwas, Kudau Singh, Nana Saheb Panse, Pt. Shiv Kumar Sharma, Pt. Debu Chaudhary

Study of Styles, Baj, Ragas and Tals

Geet, Gandharv, Gan, Deshi Sangeet, Sthaya Mukhchalan, Akshiptika Nibadha and Anibadha gan, Raglakshan, Raga-Alap, Rupakalap, Alpati Swasthan-Niyam, Prachalit Alap and Tan, Zamzama, Meend, Soot/ghaseet, Jor Alap, Toda, Jhala

Critical detailed comparative study of the following Ragas with illustrations of nyas, Alpatva, Bahutva, Tirobhava and Avirbhav in them.

Vibhas, Lalit, Darbari Kanhda, Adana, Miyan Malhar, Goud Malhar, Bahar, Todi, Multani, Deshi and Jogiya.

Identification of Raga from given notes. Knowledge of following taals;

Ada Chartal, Ektal, Deepchandi, Dhamar, Farodast, Panchamsawari, Kumbh, Shikhaz.

Candidates offering percussion instruments must have critical detailes and comparative study of the following taals: Adachartal, Ektal, Panchamsawari, Farodast, Dhamar, Kumbh, Shikhar, Matt Tal, Dhumali, Deepachandi, Addha tal.

Knowledge of - Tukras, paranas, Tihai, Kayadas, Paltas, Relas, Peshkaras, Mukharas, Tipallis, chaupalli, Chakkardar bols, Farmaishi, Paranas, Lom-Bilom, Charbagh, Stuti Ke Bol, Jhulna ke bol. Dhamar and Bedamdar tihais in the above mentioned taals.

Recognition of taals by given bols, writing of all the matters in notations.

Knowledge of Baithaks, styles of playing and Gharanas. Ability to write taals in different layakaries knowledge of different types of Musical Instruments and their system of classification.

Vocal Music

History of Music and classification of Raags and Taals

Short History of Music of Ancient periods up to 13th century A.D. with classification of Raags and Taals. Evolution of jatis Ragas, short history of Music of Medieval and Modern periods, prabandh. Revival of Indian Classical Music, comparison of the Hindustani and Carnatic Music systems. Impact of Modern Science in the development and propagation of Music.

Study of Musical Styles and Ragas

Critical, detailed and comparative study of the following Ragas with illustrations of Nyas, Alpatva, Bahutva, Avirbhava and tirobhav.

Shree, Pooria-Dhanashree, Basant, Paraj, Hindol, Chandrakauns, Suddhasarang, Madhuwanti, Bageswari, Jaunpuri, Malgunji.

Critical study of different styles of Music of North and South, various Gharanas of Music, Gram, Moorchana, various kinds of Gamak, writing of notation of songs.

Knowledge of the following Taals with different types Layakaries: Ada- Choutal, Brahma, Lakshmi, Rudra, Shikhar, Panchamsawari, surtak

Instrumental Music

History of Music and Classification of Ragas and Taals

Short history of Music of ancient period up to 13th century A.D. with particular reference to Natyashastra, Brihaddesi, Sangeet Ratnakar. Classification of Ragas and Taals. Evolution of jatis,

Ragas. Short History of Music in Medieval period. Revival of Indian classical Music. Comparison of the Hindustani and Carnatic Music system. Impact of Modern science in the development and propagation of Music. Critical, comparative and detailed study of Musical styles and the following Ragas with illustration of Nyas, Alpatva, Bahutva, Avirbhav and Tirobhav:

Shree, Pooria – Dhanashree, Basant, Paraj, Hindol, Chandrakauns, Suddh Sarang, Madhuwanti, Bageshree, Jaunpuri, Malgunji.

Critical study of the different styles of Music of North and South. Various Gharanas of Music, Gram, Moorchhana, various kinds of Gamaks, Writing of Notation of gats.

Knowledge of the following Taals with different types of layakaries and writing of Taals in Dugun, Tigun, Chougun, Aad,kuaad, and Biaad.

Basant, Rudra, Laxmi, Gajjjhampa, Pashto, Brahma. Candidates offering percussion instruments should also know the various kinds of baj and styles of Tabla and pakhawaj and should also know peskhkaras, Paran, Tihais, Tukaras, Kishime, Kayadas, Paltas, Relas, Mukhras, Tripalli, Choupallies,

Chakkardar, Bols, Farmaishi paran, Kamali paran, Lom-Bilom, Charbagh, Stuti ke bole, Jhulan ke

bole, Jababi Paran, Navhakka, Damdar and Bedam ki Tihai where applicable in the following Talas,

along with their critical, detailed and comparative study:

Rudra, Badi swari, Jattal, Basant, Laxmi, Gaj Jhampa, Brahma Tal, Asth Mangal, Ganesh Tal, Mani Tal, Pashto.

Various kinds of chhands in the Taals where applicable and writing of different layakaries, Dugun, Tigun, Chougun, Aad, Kuaad and Biaad.