

MUSIC (VOCAL)

- (a) Concept of shruti, Placement of shuddha and vikrit swaras on different shruties according to Lochan, Ahobal, Pundarik Vithal, Ramamatya, Somnath.
- (b) Consonance and dissonance , Chords and its different kinds, Salient features of Western Staff Notation , Key—Signature, Time Signature, Musical Scale, Musical Intervals, Harmony and Melody,
- © Comparative Study of Hindustan and Karnatak Swar, Karnatak Tal System, Biographies of Musicians and musicologists as Bhat Khande, Vishnu Digambar etc, Role of modern science in the development and propagation of music.
- (d) Nad and its different kinds, Swayambhoo Swar (Harmonies), Characteristics of Vaggey kar, Gharanas of Hindustani Sangeet like Kirana , Gwalior, Agra, Jaipur etc. History of Indian Music with special reference to Ancient, Medieval and Modern period, Study of Granthas of Indian Music like Natya Shastra, Sangeet Ratnakar, Gita Govind, Brahadeshi, Sangeet Parijat etc. Different classifications of Ragas, Salient features of prabandh, Dhrupad, Dhamar, Khyal, Different kinds of gram and moorchana , various forms of folk music and Folk Dance, Haveli Sangeet, music therapy, Concept of Aesthetics and different views of Philosophers, Rasa and its different kinds, Relation of music with Aesthetics and Rasa, Utility of Dhyana and Rag-Ragini paintings in music, Role of electronic equipments in music teaching , Contemporary trends of music, Music and its inter relationship with other arts like music and painting , music and poetry, Music and Dance, Relation of Raga with Season, Importance of Bandish (Composition) in music, Kaku-Bhed,
- (e) Identification of Ragas by given notes or Phrases, Ragas like Todi, Chayanat, Lalit, Bhairav, Kanhora, Devgiri Bilabal, Kedar, Sur

Malhar, Nat Malhar, Chaudrakauns, Rageshree, Kalyan, Shyam Kalyan, Sarang, Patdeep, Maru-Bihag, Basant, Jog, Nand, Madhuvanti, Darvari, Multani, Deshi, Miya Malhar, JaiJaiwanti etc.

- (f) Identification of Talas like Teental, Jhaptal, Tilvara, Chartal, Dhamar, Roopak, Ada- Chartal, Tivra etc., Knowledge of Laya and different Laykaries like Dugun, Tigun, Chaugun, Ada etc.

2. INTERVIEW (Practical)

The candidates will be required to give performance and viva in Interview. They should bring their own instrument and arrange their accompanist at the time of interview.

Candidates will be required to present in performance one detail Raga of his/her choice for minimum 7 minutes. The expert will test the knowledge of the candidate by one more Raga out of the prescribed ragas as well as put up questions on the comparative study of Ragas. Candidate will also be required to present one Dhrupad/ Dhamar or Thumari, besides he/ she should be able to sing patriotic songs, Bhajan, Geet and other forms of light music. Identification of Ragas, Playing Harmonium, Tanpura and Thekas of accompanying talas will form a compulsory part of Interview. Knowledge of the following Ragas will be compulsory.

- 1- Kalyan. Shyam Kalyan, Sarang, Shuddha Sarang, Madmad Sarang, Todi, Gurjari Todi, Bilaskhani Todi, Kanhara, Adana, Miya Malhar, Gaud Malhar, Sur Malhar, Bilabal, Devgiri Bilabal, Yamni Bilabal, Kedar, Jaunpuri, Lalit, Ramkali, Gaud Sarang, Bhairav, Maru Bihag, Chandrakauns, Baggeshree, Rageshree, Patdeep, Bhimpalasi, Basant, Paraj, Pooriya, Hindol, Multani, Marwa, Deshi, Jaijaiwanti, Kamod, Chayanut, Jog, Nand etc.
- 2- Performance of vilambit/Drut Khayal, Dhrupad/Dhamar/Thumri in any of the above Raga.

- 3- Playing of theka on Tabla and hand of the talas like Teental, Ektal, Chautal, Jhaptal, Dadra, Roopak, Kaharva etc.
- 4- Identification of Ragas
- 5- Playing of Harmonium, Tuning and playing of Tanpura will be compulsory.
- 6- Besides performance and knowledge of General form of singing like Saraswati Vandana, Ganesh Vandana, Folk Songs will also be required.