

UPPSC LT Assistant Teacher Written Exam Pattern / Syllabus

Syllabus Music

1-Vocal

Vibration and Frequency, Nad and its Characteristics Study of Swar and Shruti, Placement of Shuddha and vikrit Swaras according to Sharangdev, Ahobal, Lochan SriNiwas, Rammamatya and Pt Bhatkhande. Study of the 72 mela system of Pt Vyankatmakhi, study of 10 thaats of Bhatkhande and modern 32 Thatas, placement of shuddha and Vikrit Swaras on the 36"

string of veena according of Pt. Sri Nivas, Sarana- chatustai, Musical quality of Sound (Swayambhu Swara), Jati Raag, Gram Moorchana Consonance - Dissonance, Harmony-melody, Echo, Resonance, Reverberation, Various kinds of chords Salient Features of western Staff -Notation and its comparison with Pt. Bhatkhande and Pt. Vishnu Digambar Pulaskar.

Notation system: Classification of Ragas, Classification of instruments, Comparative Study of Northern and Southern, Music Systems (with special reference to Raga and Tala), Study of the main Gharans of Vocal music, History of Ancient, Medieval and modern period of music, Short notes on Varna, Alankar, Pakad, Vakara Swara, Kan Murki, Gamak, Kampan Khatka, meend Vadi- Samvadi, Anuvadi, Vivadi, Grah, Ansha, Nyas, Geet, Margi, Deshi ,Nibaddha, Anibaddha, Gaan, Ragalaap, Roopalaap, Alaptigaan, Alpatva-Bahutva, Abirbhav- Tirobhav, Ardhadarshak Swar, Raga, and its Time -theory , Sandhi Prakash Raga, Poorv and Uttar Raga, Parmal — Praveshak Raga, Merits and demerits of Gayaka, Study of Styles of Dhrupad, Dhamar, Thumari, Tappa, Tarana, Chaturang , Trivat. **Study of main Treaties of music:** Natyashastra, Brahadeshi, Sangeet Ratnakar, Biographies of eminent artists — Swami Haridas, Tansen, Pt. Bhatkhande Pt. Vishnu Digambar Pulaskar Ameer Khusro, Pt. Ravishankar, Pt. Onkar nath Thakur. Nikhil Bannerjee.

Study of the main ragas : Kalyan , Bhairav , Bhairavi, Bilawal, Todi, Poorvi , Asavari, Desh, Baggeshwari, Marwa, Kafi, Khamaj, and comparative study of these Ragas.

2. Instrumental:

Study of different instruments- Tabla, Sitar, Tanpura, Pakhawaj, Sarangi, Guitar, Voilin, Harmonium. Ten Pranas of Talas, Varna, Laya, and study of Laykaries; Deshi and Margi talas, study of Sam-Visham Talas, Shortnotes on taal- Tali, theka, Sam, Khali, Avartan, Vibhag, Peshkara, Gat, Kayda, Tukra, Varieties of Paran, Palta, Relat, Peshkara, Damdar and Vedamdar, Tihai,

Mukhra, Tripalli, Chaupalli, Chakradaar bol, Laggi, Ladi, Jhala, Jod, krantan, Jamzama, Murki, Parts of Tabla, Tuning methods of Tabla, Recognition of instruments by its given bols, recognition of talas by given Bols of Theka, Historical description of instruments, Stuti ke bol, Tukra, Paran ke bol, Navhakka. Study of different Pairs, --Kayda-Peshkra, Chakardar Gat-Tukra, Laya, Tala, Relat.

Study of various Talas- Teental, Chartal, Ektal, Dhamar, Roopak, Keharwa, Adachartal, Deepchandi, Gazjhampa, Teevra, Jhoomra, Seven Talas of Karnatak Music, Study of different Gharanas and Baj of Sitar and. Tabla, Biography of Eminent artists- Pt. Siddhar Khan, Pt. Kanthe Maharaj,, Pt. Gudai Maharaj, Pt. Ram Sahai, Ahmed Jaan Thirakwa, Nana Saheb Panse, Pt Bhairav Sahai, Nikhil Bannerjee, Manilal Nag, Vilayat Khan, Imdad Khan, Ali Akbar Khan. Lalji Srivstava.