

State Eligibility Test

MP SET – 2018

[Code No. – 13]

MUSIC

Syllabus

PAPER - II

Note:-

Paper-II (Covering entire syllabi of earlier Paper-II & Paper-III, including all Core Group, Electives, without options). The Paper- II will have 100 Multiple Type Questions (Multiple Choice, Matching Type, True/False and Assertion-Reasoning Type) and all are compulsory. Each Question will carry two marks Total marks of Paper - II will be 200 marks.

Paper-II (Covering entire syllabi of earlier Paper-II & Paper-III, including all Core Group, Electives, without options)

PAPER - II and PAPER - III (A) [CORE GROUP]

**HINDUSTANI, KARNATAK, RABINDRA SANGEET
[VOCAL-INSTRUMENTAL AND MUSICOLOGY]
AND PERCUSSION**

1. Technical-Terminology

Nada, Shruti, Swara, Grama-Moorchana, Jati, Raga, Tala, Tan, Gamak, Gandharva-Gaan, Marga-Deshi, Giti, Gaan, Varna, Alankar, Melody, Harmony, Musical Scales, Musical intervals, Consonance-Dissonance, Harmonics, Western and South Indian terminology and their explanation, Drone, Alpatva-Bahutva, Abirbhav-Tirobhav, Uthan, Peshkar, Kayda, Rela, Rang, Laggi, Ladi, Farshbandi, Tala, Laya, Matra, Avartan, Vibhag, Sashabda Kriya, Nishabda Kriya, Theka, Saral Gat, Adi Gat, Chakradar Gat, Framaishi Gat and other variety of Gats and Kayadas, Upanga, Bhashanga, Gita, Kriti, Kirtana, Jatiswara, Pada, Swarjati, Ragmalika, Tillana, Nyasa, Amsa, Prasa, Yati, Anuprasa, Alapana, Neraval, Sangati and other terms, Gitinatya, Nritya-natya, Baitalik, Varsha-Mangal, Basantotsav, Gita-Bitana, Swara-Bitana, Akarmatrik notation, Masitkhani and Rajakhani Gat.

2. Applied theory

Detailed and critical study of Ragas, classification of Ragas, i.e., Grama Raga vargikaran, Mela Raga Vargikaran, Raga-Ragini Vargikaran, Thata Raga Vargikaran, and Raganga Vargikaran, time-theory of Ragas, Application of melody and harmony in Indian Music, Placement of Shuddha and Vikrit Swaras on Shruties in ancient, medieval and modern period.

Detailed knowledge of prevalent talas of Hindustani music, knowledge of tala Dashpranas and Marga and Deshi talas of ancient period, the original principles of making Tihai, Chakradar Gat, Chakradhar Paran, comparative study of Hindustani and Karnataka tala system with special reference to ten pranas of tala, detailed study of different layakarīs viz, Dugun, Tigun, Chaugun, Ada, Kuada Viyada and method to apply them in compositions.

Tagore's treatment of Hindustani ragas and raginis, elements of Hindustani classical music, Karnatak music, Western music, music from other provinces, folk music and Kirtan of Bengal and their influence on Tagore's treatment of ragas.

3. Compositional forms and their Evolution

Prabandha, Dhrupada, Khyal, Dhamar, Thumri, Tappa, Tarana, Chaturang, Trivat. Vrindagana, Vrinda Vadan, Javeli, Kriti, Tillana, Alap, Varnam (Pad Varnam and Tana Varnam), Padam, Ragam, Tanam, Pallavi, Gita, Varna, Swarajit, Kalpita, Sangita, Ragamalika, Narvallu, Swara Kalpana (Manodharma Sangeet), Tevaram, Divyaprabandham, Tiruppugazh.

Main forms of Rabindra Sangeet.

Akarmatrik notation system. Knowledge of Devanagri script.

History of music of Bengal.

4. Gharanas and Gayaki

Origin and development of Gharanas in Hindustani music and their contribution in preserving and promoting traditional Hindustani classical music. Merits and demerits of Gharana system.

Origin and development of Gharana in Instrumental music and percussion and their contribution in promoting traditional Indian classical music merits and demerits of Gharana system.

Study of the traditions and specialities of different gharanas in vocal, instrument and percussion group. Desirability and possibility of gharanas in contemporary music.

Guru shishya parampara and different styles of singing and playing in Karnatak Music.

An overall survey of Rabindra Nath Tagore's musical creativity, tonal and rhythmic varieties of Tagore's musical compositions including his own experimental variations.

Periods and phases of Tagore's musical. (Chronological order may be maintained).

The Cultural atmosphere of Tagore's family (Pathuriaghata and Jorasanko, Calcutta) Thematic variations of Tagore's Music : (Puja, Swadesh, Prem, Prakriti, Vichitra, Anusthanik).

5. Contribution of Scholars to Indian Music and their textual tradition

Narad, Bharat, Dattil, Matanga, Sharangadeve, Nanyadeve and others. Lochan, Ramamatya, Pundarik Vitthal, Somnath, Damodar Mishra, Ahobal, Hridaya Narain

Deva, Vynkatmakhi, Sriniwas, Pt. Bhatkhande, Pt, V. D. Paluskar, Pt. Omkarnath Thakur, K. C. D. Brahaspati, Dr. Premlata Sharma and others.

Study of ancient, medieval and modern treatises in Percussion instruments like Bharat Natyashastra, Sangeet Samaysar, Radha Govind Sangit Sar, Madrul Mosiqui, Bhartiya Vadyoon Ka Itihas, Sangeet Shastra, Bhartiya Sangeet Mei Taal aur Roop, Abhinav Tala Manjari, Bhartiya Sangeet Vadya, and other treatises. Contribution of various Scholars to percussion instruments like Kudau Singh, Bhagwan Das, Raja Chatrapati Singh, Anokhe Lal, medieval and modern period.

Tagore's Musical dramas (gitinatyas) and dance-dramas (nrityanatyas); e.g., Valmiki Pratibha, Kalmrigaya, Mayar Khela, Chitrangada, Chandalika, Shyama and other dramas full of various songs, i.e., dramas like Prayaschita, Visarjan, Saradotsava, Raja, Phalguni, Taser Desh, Vasanta etc. Tagore's musical creativity in Gitabitan, Part I, II, III, Swarabitan (notation books) Part I-63, Sangee-Chinta (Vishva-Bharti).

Contribution of prominent Karnatak Scholars, composers and performers and their medieval and modern period like, work such as. Ramayana, Vyankatmakhi, Tyagraja, Muttu-Swami Dikshitara, Shyama Sastri, Gopal Krishna Bharati, Prof. Sambhamoorti, Papanasam Shivan, Vasantha Kumari, Subbulakshmi, Ramari, T. N. Krishnan and others.

6. Historical Perspective of Music

A study of the historical development of Hindustani music (Vocal, Instrumental, Percussion), Karnatak Music and Rabindra Sangeet in ancient, medieval and modern period.

Contribution of Western Scholars to Indian Music.

7. Aesthetics

Its origin, expression and appreciation : Principle of aesthetics and its relation to Indian Music.

Rasa theory and its application to Indian Music

Relationship of Musical aesthetics and Rasa to Hindustani Music (Vocal, Instrumental and Percussion), Karnatak Music and Rabindra Sangeet.

Interrelationship of Fine Arts with special reference to Rag-Ragini Paintings, Dhyaan of Ragas and others.

Bibliography of Rabindra Nath Tagore.

8. Instrument/Dance

Origin, evolution, structure of various instruments and their well-known exponents of Hindustani (Vocal, Instruments and Percussion), Karnatak Music and Rabindra Sangeet. Importance of Tanpura and its Harmonics.

Classification of Instruments of Hindustani, Karnatak Music in ancient, medieval and modern period. Popular instruments used in Rabindra Sangeet

Elementary knowledge of Indian dances like Kathak, Bharatnatyam, Kuchipudi, Oddissi, Kathakali etc.

9. Folk Music

Influence of folk music on Indian Classical Music, Stylisation of folk melodies into ragas.

Popular folk tunes and folk dances of Hindustani, Karnatak and Rabindra Sangeet, such as Baul, Bhatiyali, Lavani, Garba, Kajri, Chaity, Maand, Bhangra, Gidda, Jhoomar, Swang, Pandwani, Amar-Praner Manush Acchhe Prane, Amar Sonar Bangla, Kirtan, Sari, Rai Beshe, Jhumur, Karakattam, Kavadi Attam, Villuppattu, Maiyandi Melam and other prominent folk forms.

Analysis of the elements of Hindustani folk music, Karnatak folk music or South Indian, folk music and Rabindra folk Sangeet or folk music of Bengal and the elements regarding their interrelationship.

General study of the folk music of various regions of India like Uttar Pradesh, Rajasthan, Haryana, Punjab, Maharashtra, Bengal and South India.

10. Music Teaching and Research Technologies

Guru Shishya Parampara, Sangeet-Sampradaya Pradarsini and the institutional system of music teaching with reference to Hindustani, Karnatak music and Rabindra Sangeet.

Utility of teaching aids like electronic equipments in music education with reference to Hindustani, Karnatak music and Rabindra Sangeet.

The methodologies of music research, preparing synopsis, data collection, field work, writing project reports, finding bibliography, reference material etc. with reference to Hindustani, Karnatak music and Rabindra Sangeet.

Study of interrelation between textual and oral tradition.

PAPER - III (B) [Elective/ Optional]

Elective - I

Aesthetics, Rasa

Elective - II

Gharanas, Baj, Sampradaya, Composers and Musicians.

Elective - III

Interdisciplinary studies in Music such as Music and Philosophy, Music and Religion Music and Culture, Music and Social Sciences, Music and Science.

Elective - IV

New Trends of Indian Music in Post-Independence Era.

Elective - V

Research in Music and its new avenues, Music Education.

Elective - VI

Folk Music, Music Festivals, Temple Music.

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¼dkM u-%& 13½

l æhr

ikB; Øe Áशन पत्र & f}rh;

ikB; fooj.k

fVli .kh %&

; wth-l h- ds uohu funz kkuq kj i wZ ds ikB; Øe ds Áशन पत्र & **II** , oa Áशन पत्र & **III**
¼l Hkh d'j foHkkx] , fPNd@ oðfYi d l fgr½ dk l Ei w kZ ikB; Øe gh Áशन i = & f}rh;
dk ikB; Øe gkxkA l Ei w kZ ikB; Øe ea l s dty 100 cgfodYih; Á'u ¼cgfodYih; VkbZ]
l pfyr VkbZ] l R; @vLkR;] dFku&dkj.k VkbZ ½ jgxa rFkk l Hkh Á'u vfuoK; Z gkx] ÁR; d Á'u
02 vdkA dk gkxkA bl i d kj l Ei w kZ ikB; Øe l s dty 200 v d dk Á'u i = & f}rh; gkxkA

Áशन पत्र & f}rh; ¼Á'u i = & **II** , oa Á'u i = & **III** dk l Ei w kZ ikB; Øe
l Hkh d'j foHkkx] , fPNd@ oðfYi d l fgr½

l æhr

¼fgUnLrkuh l æhr] dukVjd l æhr] johUæ l æhr

¼xk; u&oknu , oa l æhr 'kkL=½ rFkk vou | ok | ½

प्रश्न—पत्र & II vkj प्रश्न—पत्र & III (A) ¼dkj foHkkx½

1- ikfjHkkf"kd 'kCnkoyh
ukn] Jfr] Loj] xte&eNk] tkfr] jkx] rky] तान, गमक, गांधर्व—गान, मार्ग—देख] xhfr] xku] o.k]
vydkj] esykMh] gkeLh] Loj&lrd] Loj&vlrjky] l ðkn] fookn] miLoj] ik'pkr; , oa dukVd
ikfjHkkf"kd 'kCnkoyh , oa mudk o.k] Lofjr ¼rku i j k] vYi Ro&cgRo] vkfoHkkB&frjkkko] mBku]
i'sdkj] dayda, reLa, rंगा, लग्गी, लड़ी, फकLnh] rky] y;] ek=k] vkorL] foHkkx] l % kCn fØ; k]
नि: kCn fØ; k] Bdk] l jy xr] vkfn xr] pØnkj xr] Qjeb'kh xr , oa vfrfj ä çdkj dh xra
vkj dk; n] mi kx] Hkk"kkx] xfr] कृfr] dhrL] tkfrLoj] in] Loj tkfr jkxekfydk] frYykuk] U; kl]
अंष, प्रास, यति, अनुप्रास, अलापना, नखल, संगति एवं अतिरिक्त पारिभाषिक शब्दावली, गीतिनाट्य,
uR; &ukV;] çfkyfd] o"kk&exy] cl UrkRl o] xhrforku] Loj&forku] vkdkjekf=d Loj&fyfi]
el hr [kkuh] j tk [kkuhA

2- ç; kxkRed 'kkL=
रागों का विस्तृत एवं विष्लेषणात्मक अध्ययन, रागों का वर्गीकरण ग्राम—राग वर्गीकरण, मेल—राग
oxhZj .k] jkx&jkfxuh] oxhZj .k FkkV&jkx oxhZj .k , oa jkxkx oxhZj .k] jkxkA dk l e; &fl) klr]
Hkkjrh; l æhr ea esykMh , oa gkeLh dk ç; kx] çkphu] e/; rFkk vk/kfud dky ea Jfr; ka ij
'kq] &fokr Lojka dk LFkki uA

हिन्दुस्तानी संगीत में प्रचलित तालों का विस्तृत ज्ञान, ताल के दश प्राणों एवं प्राचीन काल के मार्ग तथा देशी तालों का ज्ञान, तिहाई निर्माण के मूल सिद्धान्त, चक्रदार गत, चक्रदार परन, ताल के दश चक्र, का दस। नहक एा fglunrkuh एवं कर्नाटक तालों का विस्तृत अध्ययन, विभिन्न लयकारियों एवं प्रयोगों पर चर्चा।
 V&Xkj }kj fglunrkuh jkx&jkxfu; ka dk ç; ksx] fglunrkuh 'kkL=h; | æhr ds rRo] dukV/d | æhr] पाश्चात्य संगीत, विभिन्न प्रान्तों का संगीत, लोक संगीत और बंगाल का कीर्तन एवं टैगोर के जक&ç; ksxka ea budk çHkkoA

3- xs fo/kk, j rFkk mudk Øfed fodkl
 çclU/k] /k] n] [; ky] /kej] Bøjh] Vli k] rjkuk] prjæ] f=0V] oln&xku] oln&xk; u] tkoyh] कृत्ति
 frYyuk] vkyki] o.kē-¼i n&o.kē-¼, oa rku&o.kē-¼ i ne] jkxet] rkue] i Yyoh] xhr] o.k] Loj tkfr]
 dfYi r] | æhr] jkx&efYyd] uj koy] Loj&dYi uk ½euk&ke] | æhr] røj] fn0; çcl/ke] fr: çk tA
 johlae | æhr dh eç; fo/kk, j

^vdkjef=d* Lojfyfi] nouxjh fyfi dk Kku
 çky dk | æhrfd bfrgk] A

4- ?kj kuk vkj xk; dh
 fglunrkuh | æhr ea ?kj kuk dk mnxe vkj fodkl , oa i kjEi fd fglunrkuh | æhr dh çxfr rFkk
 | j {k.k ea ?kj kuka dk | g; ksA ?kj kuk i) fr ds xqk&nk'skA
 d.B] oknu vkj vou | ds çed[k ?kj kuka dk v/; ; uA वर्तमान में संगीत में घरानों की आवश्यकता
 rFkk | Ekkouk, A

कर्नाटक संगीत की गायन और वादन की विभिन्न शैलियाँ और गुरु-शिष्य परम्परा।

johlaekFk V&Xkj ds | æhrfd | tu dk | Ei wk] | oçk.k(V&Xkj dh | æhrfd j pukvka dh Loj kRed
 , oa y; kRed fofo/krk, j ¼muds futh ç; ksxkRed fofo/krkvka | fgr]A

V&Xkj ds ifjokj dk | कृत्तिक वातावरण (पथूरीयाघाट एवं जोरासाँको, कलकत्ता)

टैगोर संगीत की विषयपरक विविधताएँ (पूजा, स्वदेश, प्रेम, प्रकृति) fofp=] vu|Bkfud½

5- Hkkj rh; | æhr ds 'kkL=Kka dk ; ksxnku , oa mudh 'kkL=kRed ijEi jk
 नरद, भरत, दत्तिल, मतंग, शारंगदेव, नान्यदेव , oa vl; A ykpu] jkekekR;] i Mjhd foVBy] | keukFK]
 nkekñj feJK] vglcy] ân; ukjk; .k nò] 0; æV[e[kh] Jhfuo]] ia Hkkr[k.M] ia Mh- oh- i yçdj] ia
 vkedkjukFk Bkdj] ds | h- Mh- cgLi fr] MKW çeyrk 'kek] , oa vl; A

vou | ok | | EçfU/kr çkphu] e/; dkyhu rFkk आधुनिक ग्रंथों-भरत नाट्यशास्त्र, संगीत समयसार,
 jk/kkxkfoUn | æhr | kj] en: y ek] hdh] Hkkj rh; ok | ka dk bfrgk] | æhr 'kkL=] Hkkj rh; | æhr ea
 rky vkj : i] vfHkuo rky eatjh] Hkkj rh; | æhr ok | , oa vl; xFkA çkphu] e/; , oa vk/kfud
 dky ds vou | ok | ka ds विशेषज्ञ जैसे, कुदरु सिंह, भगवान दास राजा छत्रपति सिंह, अनोखे लाल,
 अहमद जान थिरकवा, शामता प्रसाद, किषन महाराज एवं अन्य का योगदान।

V&Kj ds xhfrukV; , oa uR; &ukV; &okYehfd çfrHkk] dkyex; kj ek; kj [ksy] fp=k&nk] pMkfydk] ' ; ke , oa vU; ftuea xhrk dh cglता है। प्रायश्चित्त, विसर्जन, शरदोत्सव, राजा, फाल्गुनी, ताषेर देष, वसन्त आदि नाटक। गीतविज्ञान, भाग 1,2,3 स्वरवितानर (नोटेशन पुस्तक) भाग 1-63, I xhr fpUrk (विष्वभारती) में टैगोर के सांगीतिक सृजन का ज्ञान।

e/; , oa vk/kfuddky ds dukVd I xhr ds çed[k 'kkL=Kk] रचनाकारों एवं मंचप्रदर्षक कलाकारों का ; k&nkuA

jkekeR;] 0; dVed[kh] R; kxjkt] eRfKkOkkeh nhf{krj] ' ; ke 'kkL=h] xkj ky कृ".k Hkkjrh] çkQd j सम्बामूर्ति, पापासनम् शिवन, बसन्त कुमारी, सुब्बूलक्ष्मी, रामरी, टी- u- कृ".ku , oa vU; A

- 6- I xhr ds , frgkfl d ifjç; e] çkphu] e/; , oa vk/kfud dky e] fgUrkuh I xhr %dB] oknu rFkk vou | % dukVd I xhr] johUæ I xhr dk , frgkfl d fodkl A

ik' pkr~'kkL=Kk] dk Hkkjrh; I xhr e] ; xnkUA

7- सौन्दर्यशास्त्र

सौन्दर्यशास्त्र का उद्गम, अभिव्यक्ति और परख; सौन्दर्यशास्त्र के सिद्धान्त एवं भारतीय संxhr I s I ECU/kA j I fl) kUr , oa Hkkjrh; I xhr e] bl dk ç; kxA

fgUrkuh I xhr %d.B] oknu rFkk vou | % dukVd I xhr , oa johUæ I xhr dk I xhfrd I kIn; Z 'kkL= rFkk j I I s I ECU/kA

राग-रागिनी चित्रों, राग ध्यान इत्यादि के विशेष सन्दर्भ में ललितकलाओं के पारस्परिक सम्U/k dk v/; ; uA

johUæukFk V&Kj dh I nHk&xUfK I phA

- 8- ok | @uR; fgUrkuh] dukVd rFkk johUæ I xhr e] ç; çä gkus okys ok | %xk; u] oknu rFkk vou | {ks= e] उनकी उत्पत्ति, विकास तथा उनके सुप्रसिद्ध कलाकार। तानपुरा तथा उसके उपस्वरों (Harmonics) dk egRoA

çkphu] e/; rFkk vk/kfud dky e] fgUrkuh rFkk dukVd I xhr ds ok | ka dk oxhUdj .kA johUæ I xhr e] ç; çä gkus okys ok | A

Hkkjrh; uR; ka dh I keU; tkudkj h % dRFkd] Hkj rukV; e] dphi Mh] mMh h] dFkdfy vkfnA

9- ykd I xhr

Hkkjrh; I xhr ij ykd I xhr dk çHkkoA ykd I xhr dk jkxka e] 'kSyhr i fjonUA

johUæ I xhr] fgUrkuh rFkk dukVd I xhr dh I çfl) ykd /kua , oa ykd uR; ; Fkk % ckmy] HkFV; kyh] ykous] xjck] dtjh] psh] HkkM] HkkxMk] fxlk] >ej] Lokx] i .Mokkuh] vkej çk.k ekuUk vkNs çk.k] vekj 'kkukj काला, कीर्तन, सारी, राय बेषे, झूमर, करकट्टम्, कवाड़ीअट्टम्, विल्लुपोट्ट, e; .Mhesye-rFkk vU; çfl) ykd fo/kk, A

fglntkkuh ykd l xhr] dukvd ykd xhr vFkok nf{k.kh ykd l xhr rFkk johlæ l xhr vFkok
caxy ds ykd l xhr ea , d&nl js dks çHkkfor djus okys dkjकों एवं तत्वों का विश्लेषण।

भारत के विभिन्न प्रान्तों के लोक संगीत का सामान्य अध्ययन : उत्तर प्रदेश, राजस्थान, हरियाणा, पंजाब,
egkj"v] caxy vkfn rFkk nf{k.kh Hkkjr dk ykd l xhrA

10- संगीत शिक्षण एवं शोध तकनीक

गुरु-शिष्य परम्परा, संगीत सम्प्रदाय प्रदर्शिनी, हिन्तुऱरkuh] dukvd rFkk johlæ l xhr ds l UnHkZ ea
विद्यालयीन संगीत शिक्षण।

हिन्दुस्तानी, कर्नाटक तथा रवीन्द्र संगीत शिक्षण के सन्दर्भ में इलेक्ट्रॉनिक यंत्रों एवं शिक्षण में प्रयुक्त की
tkus okyh l gk; d l kexh dh ç; kxkRedrka

fglntkkuh] dukvd rFkk johlæ l xhr ea l xhrkRed 'kks'k ds vlrxr l {kfi dk] l kexh l dyu]
{k=h; dk; } çstDV fji kVZ ys[ku] l nHkZ xUFk l ph] l nHkZ l kexh vkfn l s l EcfU/kr 'kks'k fof/k; k;
vFkok 'kks'k çkof/ka 'kkl=rkRed rFkk ekf[kd ijEi jk dk l xhr ea vlUr% Ecu/ka

प्रश्न-पत्र-III (B)

¼, fPNd@o&dfyi d½

, fPNd& I

l kSn; षास्त्र एवं रस

, fPNd& II

?kjku} ckt] l Eçnk;] jpukdkj o l xhrK

, fPNd& III

अंतःअनुषासनात्मक संगीत विषय-संगीत एवं दर्शन, संगीत एवं धर्म, संगीत एवं संस्कृति] l xhr , oa l ekt
foKku] l xhr , oa foKku

, fPNd& IV

Lorl=rk çkप्ति के पश्चात् भारतीय संगीत में नवीन प्रवृत्तियाँ

, fPNd& V

l गीत में शोध एवं नवीन आयाम, संगीत शिक्षण

, fPNd& VI

Ykksd l xhr] l xhr mRl o] noky; l xhr
