



## General Maths

Number System, estimation of numbers, Place value, use of symbols, word problems on number operations involving large numbers, conversions of units of length & mass, Multiples and factors, Even/odd and prime/composite numbers, prime factorization, HCF and LCM, Rationale numbers. Whole numbers, Seeing patterns:- identifying and formulating, rules, Integers, Properties of integers, Fractions, Ratio and Proportion, percentages, profit & loss, work & time velocity & distance simple and compound interest, binomials, polynomials, basic of algebra, linear equation, quadratic equation & word related problems

Basic geometrical ideas: Line, line segment, ray. Open and closed figures. Angle - Vertex, arm, interior and exterior, Triangle- vertices, sides, angles, interior, Quadrilateral- Sides, vertices, angles, Circle- Center, radius, diameter, arc, Concept of perimeter Data handling Pictograph- scaling in pictographs and its interpretation.

General understanding of *perimeter* using regular shapes. Shapes of different kinds with the same perimeter. Area of various regular-geometric shapes. Measuring areas of different shapes with the help of graph.

Concept of volume, measurement of volume using a basic unit, volume of a cube, cuboids and cylinder, Volume and capacity (measurement of capacity). Surface area of a cube, cuboids and cylinder.

## Environmental Science

Primary Institutions of democracy, Local bodies, State bodies, National bodies, citizen's rights in democracy, Role of panchayat and Nagarpalikas in education, health and other social services. Population growth in India: distribution, density & growth, sex ratio, rural urban composition, education, Human development indicators.

Common Diseases, Deficiency diseases & Communicable diseases and their prevention. First Aid and Our Health Services at village and District Level, Natural Calamities - their causes impact and steps to reduce the effect, Transport and Communication - their impact, Natural Resources- Air, Water, Soil and Land (Minerals, metals, non-metals),

Resources and Development Natural resources:- forest and minerals, Water resources, rivers, irrigation system and crop pattern.

Map of India: - Location of identification, understanding of globe with special reference to Latitude, Longitude & time, Five Years plans, National freedom movement, cultural renaissances, social reformers of India.

**Syllabus for written examination for PRT (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 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-Mukhi's 72 melas, Bhatkhande's Ten That's and Modern thirty-two That's.

**Study of Ragas and Tals**

Critical, detailed and comparative study of the following Ragas:- SUDHAKALYAN, DESHKAR, KAMOD, CHHAYANAT, GOUDSARANG, JAJAIWANTI, 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 Tals with different types of Layakaries and writing of the Tals in Dugun, Tigun, Chougun and Ada:- Trital, Ektal, Rupak, Teevra, Sooltal, Jhoomra, Dhamar and Jat tal.

Writing the songs in notation in the above ragas with Alaps, Tans, Boltans in Khayals and Dugun, Tigun etc., in dhrupad 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 (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 suddh and vikrit swara according to lochan, Ahobal, Pundarik Ramamatya, somnath etc. Comparative study of Swaras of Northern and Southern saptak, critical study of Vyankatmukhu's 72 Melas. Bhatkhande's Ten That's and Modern thirty two that's.

**Study of Ragas and Tals**

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

Illustrations of Nyas, Alpatva, Bahutva, Tirobhav and Avirbhava in the above Ragas by means of notes. Knowledge of the following Tals with different types of Layakaries and writing of the Tals in Dugun, Tigun, Chougun and Ada:- Trital, Jhaptal, Choutal, Keharwa, Dadra, Tilwada, Rupak, Teevra, sool - Tal, Dhamar and Jat-Tal.

Writing the Tals in notation in the above ragas with Alaps, Todas, Jhalas, Identification of Ragas from the given notes.

Candidates offering percussion Instruments must have critical detailed and comparative study of the following Tals:- TEENTAL, JHAPTAL, RUPAK, CHOUTAL, SOOLTAL, TEEVRA, TILWADA, DADRA, KAHARWA, PANIABI, JATTAL.

They should also know the different types of Laykaries, Tukaras, paranas, Peshkara, Quada, Avaratan, Bant, Kism, Patla, Rela, Laggi, Ladi, etc. where applicable in the abovementioned tals, writing in notation of all the matter in above tals 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 of Bhatkhande, Vishnudigambar, Tansen, Amier Khustoo, Falyaz Khan, Pt. Ravi Shankar, Pt. Ram Sahay, Ahmadjan Thirakwas, Kudau Singh, Nana Sahib parse.

**Study of Musical Styles and Ragas**

FOR MORE DETAIL VISIT WEBSITE [WWW.NEWJOBSINFO.IN](http://WWW.NEWJOBSINFO.IN)

Geet, Gandharva, Gan, Deshi Sangeet, Sthaya, Mukhachalan, akshiptika, Nibadha and Anibadh Gan, Raglakshan, Ragalap, Alapti swasthan Niyam, prachalit Alap, Tan; Meend.

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

Lalit, Darbari, Adana, Mia-Maihar, Goudmalhar, Bahar, Todi, Multani, Deshi, Jogiya and Vibhas.

Knowledge of the following Tals with different types of Layakaries and writing of the Talas in Dugun, Tigun, Chougun and Ada: Trital, Ektal, Jhaptal, Choutal, Kaharwa, Dadra, Tilwada, Rupak, Teevra, Sooltal, Jhoomra, Dhamar and Jattal and pancham Sawari.

Comparative and detail study with the descriptions of different styles of Indian Music viz. Dhruvad, Dhamar, Khayal, Thumri, Tappa, Chaturang, Taranas, Trivat, etc. and their evolution, writing of notation of songs in the above Ragas with alaps, Tans Bolans etc. and with different Layakaries in Dhruvad and Dhamar, Identification of Ragas from given notes. A short essay on any musical subject.

#### 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, pythagorean 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 paddhatis contribution of various scholars and Musicians to the Indian Music.

Biographies of Bhatkhande, Vishnudigamber, Tansen, Ameer Khusro Fayyaz Khan, Onkarnath Thakur, Allauddin Khan, Pt. Ravishankar, Pt. Ram Sahai, Ahmad Jan Thirakwa, Kudau Singh, Nana Saheb Panse.

Study of Styles, Baj, Ragas and Tals

Geet, Gandharv, Gan, Deshi Sangeet, Sthaya Mukhchalan, Akshiptika Nibadha and Anibadhagan, Raglakshan, Raga-Alap, Rupakalap, Alapti Swasthan-Niyam, Prachalit Alap and Tan, Zamzama, Meend, Sootghaseet, Jor Alap, Toda.

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

Vibhas, Lalit, Darbari Kanha, Adana, Miyan Maihar, Goud Maihar, Bahar, Todi, Multani, Deshi and Jogiya.

Identification of Raga from given notes. Knowledge of following tals: Ada chartal, Ektal, Deepchand, Dhamar, Farodast, Pancham Sawari, Kumbh, Sikhar.

Candidates offering percussion instruments must have critical detailed and comparative study of the following tals: Adachartal, Ektal, Pancham Sawari, Farodast, Dhamar, Kumbh, Shikhar, Matt Tal, Dhurnal, Deepchand, Addha tal.

They must also know, Tukras, parans, Tihal, Kayadas, Patas, Relas, Peshkaras, Mukharat, Tipallis, chaupalli, Chakkardar bols, Farnalshi, Pararus, Lom - Bilom, Charbagh, Stuti ke bol, Jhalna ke bol. Dhamar and Bedamdard tihais in the above mentioned tals.

Ability to recognize tals by given bols, writing of all the matters in notations.

A short essay on any Musical subject. Knowledge of Baithais, styles of playing and Gharanas. Ability to write tals in different layakaries knowledge of different types of Musical Instruments and their system of classification.

#### Vocal Music

#### History of Music and Classification of Rags and Tals

Short history of Music of Ancient periods up to 13th century A.D. with classification of Raga and Tals. Evolution of Jatis Ragas, short history of Music of Medieval and Modern periods, prabandh. Revival of Indian Classical Music, comparison of the Hindustani and Karnataka Music systems. Impact of Modern Science in the development and propagation of Music. Essay on any general topic of Music.



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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, Chandra Kauns, Suddhasarang, Madhuwanti, Bageshwari, 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. Ability to compose any song in any Raga.

Knowledge of the following Tals with different types of Layakaries Ada - Choutal, Brahma, Lakshmi, Rudra, Shikhar, Pancham Sawari.

**Practical (Stage Demonstration)**

One Druv Khayal in each raga and at least five Vilambit Khayals in the following Ragas: Shree, Basant, Paraj, Puriya-Dhanashri, Hindol, Chandra Kauns, Suddhasarang, Madhuwanti, Bageshwari, Jaunpuri, Malgunji.

The candidates will have to give stage performance of his or her own choice of Raga of the Courses for half an hour. They will have to sing a Thumri composition too.

**Instrumental Music**

**History of Music and Classification of Ragas and Tals**

Short history of Music of ancient period up to 13th century A.D. with particular reference to Natyashastra, Brihaddeesi, Sangeet Ratnakar. Classification of Ragas and Tals. Evolution of Jatis, Ragas. Short History of Music in Medieval period, Revival of Indian classical Music. Comparison of the Hindustani and Karnataka Music system. Impact of Modern science in the development and propagation of Music. Essay on any general topic 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, Moorchana, various kinds of Gamaks, Writing of Notation of gats. Ability to compose any gat in any Ragas.

Knowledge of the following Tals with different types of layakaries and writing of Tals in Dugun, Tigun, Chougun, Ada, and Kuad, and Biyad.

Basant, Rudra, Laxmi, Gajhampa, Pashto, Brahma. Candidates offering percussion instruments should also know the various kinds of Baj and styles of Table and Pakhawaj and should also know Peskharas, Paran, Tihais, Tukaras, Kishime, Kyadas, Palas, Relas, Mukhras, Tripalli, Choupallies, Chakkardar, Bols, Farmaish paran, Kamali paran, Lom-Bilom, Charbagh, Stuti ke bole, Jhulan ke bole, Jababi Paran, Nayabakia, Damdar and Bedam ki tihai where applicable in the following Taals, 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 chands in the Tals where applicable and writing of different layakaries, Dugun, Tigun, Chougun, Ada, Kuad and Biyad.

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