

SYLLABUS FOR THE POST OF PRINCIPAL

Name of post	:	PRINCIPAL
Paper	:	OBJECTIVE TYPE
Duration	:	3 HOURS
Total No. of Questions	:	180
Total Marks	:	180

Subject/Topics

A. EXAMINATION:

PART I : (LANGUAGE PROFICIENCY TEST) : 40 Marks

1. General English (20)
2. Odia (20)

PART II : (GENERAL AWARENESS & COMPUTER LITERACY): 40 marks

1. General knowledge & Contemporary issues (10)
2. Logical Reasoning (10)
3. Computer Literacy (10)
4. Quantitative Aptitude Test (10)

PART III :

1. ACADEMIC(30)

a. Child Development and Pedagogy (10)

i) Development of Child:

Development, Growth & Maturation concept & Nature, Principles of development, Factors influencing Development- Methods and Approaches of Child Development- observation, Interview, case study, Experimental, Cross sectional and longitudinal, Development tasks and Hazards.

ii) Understanding Learning:

Concept, Nature of Learning – input-process-outcome, Factors of learning- Personal and Environmental, Approaches to Learning and their applicability – Behaviourism (Skinner, Pavlov, Thorndike) Constructivism (Piaget, Vygotsky), Gestalt (Kohler, Koffka) and Observational (Bandura), Dimensions of Learning- Cognitive, Affective and Performance, Motivation and Sustenance- its role in learning, Memory & Forgetting, Transfer of Learning.

iii) Pedagogical Concerns:

Teaching and its relationship with learning and learner, Learners in Contexts: Situation learner in the socio-political and cultural context.

Managing behaviour problems, Guidance & Counselling, Punishment and its legal implications, Rights of a child, Time Management, Distinction between Assessment for Learning & Assessment of Learning, School based Assessment, Continuous & Comprehensive Evaluation: Perspective & Practice Understanding teaching & learning in the context of NCF, 2005 & Right to Education Act, 2009.

2. PERSPECTIVES IN EDUCATION AND SCHOOL ORGANIZATION (10)

- i) Acts/Rights: Right of Children to free and Compulsory Education Act, 2009 and Child Rights.
- ii) National Curriculum Framework, 2005: Perspective, Learning and knowledge, Curriculum Areas, School Stages and Assessment, School and Classroom Environment and Systemic Reforms.
- iii) School Organization: Institutional Planning, principal as a leader, Teacher Quality, Linkages and Interface with other institutional and vice versa, Student Quality, Organization of Teaching, Co-curricular Activities, Office Management, Resources required for a good school, Organizational Climate, Evaluation, Job satisfaction of the staff.

3. TEACHING METHODOLOGY (10)

- i) Curriculum: Meaning, Principles, types of curriculum organization, approaches.
- ii) Planning: Instructional Plan- Year Plan, Unit Plan, Lesson Plan
- iii) Instructional Material & Resources: Text Books, Work books, Supplementary materials AV aids, Laboratories, Library, Clubs- Museums- Community, Information and Communication Technology.
- iv) Evaluation: Types, tools, Characteristics of a good test, Continuous and Comprehensive Evaluation, Analysis and Interpretation of Scholastic Achievement Test.

ADMINISTRATION AND FINANCE (70)

- i) CCS (CCA) Rules.
- ii) CCS (Conduct) Rules.
- iii) Fundamental & Supplementary Rules.
- iv) Travelling Allowance Rules.
- v) Leave Travel Concession Rules.
- vi) Medical Attendance Rules.
- vii) Pension Rules & New Pension Scheme.
- viii) General Financial Rules- Purchase procedure.
- ix) Income Tax & Service Tax.

Syllabus for examination for PET

Physical Education Theory

Part – A

1. Concept of Physical Education

(Meaning and definition of Physical Education-its aim and objectives, Modern concept and scope of Physical Education, Need and importance of Physical Education, Place of Physical Education in the total education process)

2. Physiological Aspects of Physical Education

Effect of exercise on :

Muscular System, Circulatory System, Respiratory System, Digestive System

3. Psychological Aspects of Physical Education

Definition of Psychology and Sports Psychology, Achievement and Motivation in Sports, Sportsmanship and Sports Ethics

4. Physical Fitness and Wellness

Meaning and Importance of Physical Fitness and Wellness, Components of Physical Fitness and Wellness, Factors affecting Physical Fitness and Wellness, Principles of Physical Fitness development, Means of fitness development, Aerobic Activities- Jogging, Cycling Calisthenics and Rhythmic exercises, Participation in Games and Sports, Circuit Training

5. Training Methods

Meaning and Concept of Training, warming up, Limbering down and their importance, Methods of Training, Methods of Strength Development-Isometric, and Isokinetic Exercises, Methods of Endurance Development-Continuous Method, Interval Training and Fartlek, Methods of Speed Development-Acceleration Runs and Pace Races.

6. Sociological Aspects of Physical Education

Meaning of Sociology and its importance in Physical Education and Sports. Games and Sports as man IS Cultural Heritage. Development of leadership qualities and group dynamics.

Part – B

History of the game/sport (Anyone game/ sport of student's choice), Latest general rules of the game/ sport (Anyone game/ sport of student's choice), Measurement of play fields and specifications of sports equipment, Fundamental skills of the game/ sport, Related sports terminologies, Important tournaments and venues, Sports personalities, Sports Awards.

Part – C

1. Health Education

Concept and objectives of Health Education, Importance of Health Education, Principles of Health Education, Importance of community participation for health promotion and welfare of individual, family and community

2. Communicable Diseases

Meaning of Communicable Diseases, Essential conditions for Communicable Diseases to occur and disease process, Common alert signals indicating on set of Communicable Diseases, Mode of transmission, common symptoms and prevention of spread (transmission) of AIDS, Hepatitis B and Hepatitis C

3. Contemporary Health Problems

Abuse of alcohol, tobacco and drugs and the effect of abuse on individual, family and community, Effect of alcohol, tobacco and drugs on sportsperson., Eating habits that cause obesity and its effect on health of individual

4. Healthful living

Concept of environment, Scope of environment – living environment, work place environment and environment for leisure activities, Essential elements of healthful environment – safe water, low levels of noise, clean air, sanitary surrounding, low levels of radio active radiations and absence of hazards responsible for accidents in (i) home and neighborhood in rural and urban areas (ii) school and work place (iii) during leisure time activities recreation and sports, Role of individual in improvement of environment for health promotion and prevention of accidents related to transportation swimming and water sports, Disaster preparedness and health care during disasters.

5. Family Health Education

Meaning and functions of family and its importance as a social institution, Needs and problems of adolescents and their management, Human reproduction – menstruation, conceptional and prenatal care, Problems associated with pre-marital sex and teenage pregnancies, Preparation of marriage, Role of parents in child care.

6. Prevention and first aid for common sports injuries

Soft Tissue injuries – sprain and strain, Bone Injuries, Joint Injuries

Syllabus for examination for Art Teacher

DRAWING AND PAINTING

HISTORY OF INDIAN ART

UNIT 1: Art of Indus Valley
(Harappan and Mohenjo-daro)

(2500 B.C. to 1500 B.C.)

(1) Introduction

- (i) Period and Location.
- (ii) Extension: In about 1500 miles
 - (a) Harappa & Mohenjo-daro (Now in Pakistan)
 - (b) Ropar, Lothal, Rangpur, Alamgirpur, Kali Bangan, Banawali and Dhaula Veera (in India)

(2) Study of following

Sculptures and Terracottas:

- (i) Dancing girl (Mohenjo-daro)
Bronze, 10.5 x 5 x 2.5 cm.

Circa 2500 B.C.

(Collection : National Museum, New Delhi).
- (ii) Male Torso (Harappa)
Stone, 9.2 x 5.8 x 3 cms.

Circa 2500 B. C.

(Collection : National Museum, New Delhi).
- (iii) Mother Goddess (Mohenjo-daro) terracotta, 22 x 8 x 5 cm.
Circa 2500 B.C.

(Collection : National Museum, New Delhi).

(3) Study of following

Seal:

- (i) Bull (Mohenjo-daro)
Stone, 2.5 x 2.5 x 1.4 cm.

Circa 2500 B.C.

(Collection : National Museum, New Delhi).

(4) Study of following
Decoration on earthen wares:

- (i) Painted earthen-ware(Jar)Mohenjo-daro
(Collection : National Museum, New Delhi).

UNIT 2 : Buddishist, Jain and Hindu Art.

(3rd century B.C. to 8th century A.D.)

(1) General Introduction to Art, during Mauryan, Shunga, Kushana & Gupta Period:

(2) Study of following
Sculptures:

- (i) Lion Capital from Sarnath (Mauryan period)
Polished sand stone,
Circa 3rd Century B.C.
(Collection: Sarnath Musseum, U.P.)
- (ii) Chauri Bearer from Didar Ganj (Mauryan period)
Polished sand – stone
Circa 3rd Century B.C.
(Collection: Patna Museum, Bihar)
- (iii) Bodhisattva head from Taxila (Gandhara Period)
Stone, 27.5 x 20 x 15 c.m.
Circa 2nd Century A.D.
(Collection: National Museum, New Delhi)
- (iv) Seated Buddha from Katra Tila
Mathura – (Kushan Period)
(Collection: Mathura Museum)
- (v) Seated Buddha from Sarnath (Gupta Period)
Stone
Circa 5th Century AD
(Collection: Sarnath Musseum, U.P.)
- (vi) Jain Tirathankara (Gupta period)
Stone
Circa 5th Century AD
(Collection at State Museum, Lucknow U.P.)

(3) Introduction to Ajanta
Location, period, No. of caves, Chaitya and Vihara, Paintings and Sculptures subject matters and techniques etc.

(4) Study of following
Painting & Sculpture:

(i) Padmapani Bodhisattva (Ajanta Cave No. 1)

Mural Painting
Circa 5th Century A.D.

(ii) Mara Vijay (Ajanta Cave No. 26)

Sculpture in stone
Circa 5th Century A.D.

Unit 3: Temples Sculpture, Bronzes and Indo-Islamic Architecture

Artistic aspects of Indian Temples

(6th Century A.D. to 13th Century A.D.)

(1) Introduction to Temple Sculpture
(6th Century A.D. to 13th Century A.D.)

(2) Study of following Temple-Sculptures;

(i) Descent of Ganga (Pallava period, Mahabalipuram Tamilnadu),
Stone Circa 7th Century A.D.

(ii) Ravana Shaking Mount Kailash (Rashtrakuta period, Ellora,

(iii) Trimurti (Elephanta, Maharashtra)

Stone
Circa 9th Century A.D.

(iv) Lakshmi Narayana (Kandariya Mahadev Temple) (Chandela;
Period, Khajuraho, M.P.)

Circa 10th Century A.D.

(v) Cymbal Player Sun Temple (Ganga Dynasty, Konark, Orissa)
Circa 13th Century A.D.

(vi) Mother & Child (Vim la-Shah Temple, Solanki Dynasty, Dilwara,
Mount Abu, Rajasthan) White marble.

Circa 13th Century A.D.

(3) Bronzes

(i) Introduction to Indian Bronzes

(ii) Method of casting (solid and hollow)

- (4) Study of following south Indian Bronzes:
- (i) Nataraj (Thanjavur Distt., Tamilnadu)
Chola period (12th Centry a.D.)
(Collection: National Museum, New Delhi)
- (ii) Devi (Uma)
Chola Period(12th Centry a.D.)
(Collection: National Museum, New Delhi)
- (5) Artistic Aspects of the Indo-Islamic Architecture
- (6) (i) Introduction
Study of following architectures:
- (i) Outab Minar, Delhi
- (ii) Taj Mahal, Agra
- (iii) Gol Gumbaj of Bijapur

Unit 4: The Rajasthani and Pahari Schools of Miniature painting (16th Century A.D to 19th Century A.D.)

Introduction to Indian Miniature Schools: Western-Indian, Pala, Rajasthani, Mughal, Central India, Deccan and Pahari.

- (A) The Rajasthan; Schools
- (1) Original and Development
- (2) Schools-Mewar, Bundi, Jodhpur, Bikaner, Kishangarh and Jaipur
- (3) Main features of the Rajasthani Schools
- (4) Study of the following Rajasthani Paintings:

Title	Painter	School
Maru-Ragini	Sahibdin	Mewar
Raja Ajniruddha Singh Heera	Utkal Ram	Bundi
Chaugan Players	Dana	Jodhpur
Krishna on swing	Nuruddin	Bikaner
Radha (Bani – Thani)	Nihal Chand	Kishangarh
Bharat meets Rama at Chitrakut	Guman	Jaipur

- (A) The Pahari Schools:
- (1) Origin and development
- (2) Schools-Basohli and Kangra

- (3) Main features of the Pahari School
- (4) Study of the following pahari Paintings

Title	Painter	School
Krishna with Gopies		Basohli
Raga Megha		Kangra

Unit 5 The Mughal and Deccan Schools of Miniature Painting (16th Century AD to 19th Century A.D.)

- (A) The Mughal School
 - (1) Origin and development
 - (2) Main features of the Mughal School
 - (3) Study of the following Mughal paintings

Title	Painter	School
Krishna lifting mount	Goverdhan	Miskin Akbar
Babur Crossing the river sone	Jaganath	Akbar
Jahangir holding the picture of Madona	Abul Hassan	Jahangir
Falcon on a bird rest	Ustafd Mansoor	Jahangir
Kabir and Raidas	Ustad Faquirullah Khan	Shahjahan
Marriage procession of Dara Shikoh	Haji Madni	Provincial Mughal (Oudh)

- (A) The Deccan School
 - (1) Origin and development
 - (2) Main features of the Deccan School
 - (3) Study of the following Deccan paintings

Title	Painter	School
Raga Hindola		Ahmednagar
Chand Bibi Playing Polo (Chaugan)		Gol Konda

Unit 6 : The Bengal school and the Modern trends in Indian Art

- (A) (1) A. New Era in Indian Art- an introduction
 - B. Study of the following painting

- (i) Rama Vanquishing the pride of the ocean-Raja Ravi Verma
- (2) Evolution of the Indian national Flag (First – 1906, Middle – 1921 and Final 1947 stages): Study of the form and the colour scheme

- (B) (1) Introduction to the Bengal School of painting
 - (i) Origin and development of the Bengal School
 - (ii) Main Features of the Bengal school

- (2) Contribution of Indian artists in the struggle for National Freedom Movement

- (3) Study of the following paintings of the Bengal School
 - (i) Journey's End – Rabindranath Tagore
 - (ii) Parthasarathi – Nandlal Bose
 - (iii) Radhika – M.a.R. Chughtai

- (C) The Modern Trends in Indian Art
 - Introduction
 - (1) Study of the following Paintings:
 - (i) Magician-Gaganendranath Tagore
 - (ii) Mother and child-Jamini Roy
 - (iii) Woman face-Rabindranath Tagore
 - (iv) Tree Girls-Amrita Sher gill
 - (2) Study of the following pieces of Sculpture:
 - (i) Triumph of labour- D.P. Roychowdhury
 - (ii) Santhal Family-Ramkinker Vaij
 - (3) Study of the following work of contemporary Indian Art'

A *Paintings*

- (i) Mother Teresa-M.F. Hussain.
- (ii) Birth of Poetry- K.K. Hebbar
- (iii) Gossip-N.S. Bendre
- (iv) Untitled G.R. Santosh
- (v) Diagonal – Tyeb Mehta

- (4) Graphic Prints
 - (i) Whirl Pool-Krishna Reddy
 - (ii) Children-Somnath Hore
 - (iii) Devi-Jyoti Bhatt
 - (iv) Of Walls-Anupam Sud
 - (v) Man, Woman and Tree K. Laxman Goud
- (5) Sculptures
 - (i) Standing Woman-Dhanraj Bhagat
 - (ii) Cries Un-heard-Amar nath Sehgal
 - (iii) Ganesha-P.V. Jankiram

- (iv) Figure- sankho Chaudhuri
- (v) Chaturmukhi – Aekka Yada Giri Rao

Note: The names of artists and their art work as listed above are only suggestive and in no way exhaustive.

Practical

Unit 1: Nature and Object Study

Study of two or three natural and geometric forms in pencil with light and shade from a fixed point of view. Natural forms like plants, Vegetables, fruits and flowers etc., are to be used. Geometrical forms of objects based on geometrical forms like cubes, cones, prisms, cylinders and sphere should be used.

Unit 2: Painting composition

- (i) Simple exercises of basic design in variation of linear geometric and Rhythmic shapes in primary and secondary colours to understand designs as organized visual arrangements.
- (ii) Sketches from Life and nature
Imaginative painting based on subject from Life and or Nature in water and poster colours with colour values.
- (iii) Imaginative painting based on subject from Life and or Nature in water and poster colours with colour values.

Syllabus for examination for Music Teacher

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, Bhatkhade'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, JAIJAIWANTI, RAMKALI, POORIYA, MARWA, SOHANI and SHANKARA illustrations of Nyas, Alpatva, Bahutva, Avirbhava and Tirobhava in the above Ragas by means of notes. Critical detailed and comparative study of the following SANKARA BHARANA, KAPHI, MUKHARI, MOHANA, KALYAN, SABERI, KEDARA, GOUDA, BHAIRABI, BARADI, PATTA MANJARI & SARANGA

Knowledge of the following Tals with different types of Layakaries and writing of the Tals in Dugun, Tigun, Chougun and Ada:- Trital, Ekatali, Rupak, Teevra, Sooltal, Jhoomra, Dhamar, Tripata, Jhumpa, Kuduka, Jati, Adatali, Aditala and Jat tal.

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

Writing the notation of the Prabandhas set to above ragas with Alaps, Pada Binyasa, Bibadha Alap, Swara Vinyasa and Tan etc. 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 and Southern saptak, critical study of Vyankatmukhu's 72 Melas. Bhatkhande's Ten Thats and Modern thirty two thats.

Study of Ragas and Tals

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, 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 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 detailed and comparative study of the following Tals:-

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

They should also know the different types of Laykaries, Tukaras, paranas, Peshkara, Quada, Avartan, Bant, Kisim, Palta, Rela, Laggi, Ladi, etc. where applicable in the abovementioned 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, Southern and Odissi Tal paddhaties, contribution of various scholars and musicians to the Indian Music.

Biographies of Bhatkhande, Vishnudigamber, Tansen, Ameer Khusroo, Faiyyaz Khan, Pt. Ravi Shankar, Pt. Ram Sahay, Ahmadjan Thirakwas, Kudau Singh, Nana Sahib panse, Kabiraj Jayadev, Kabisurya Baladev Ratha, Kabi Samrat Upendra Bhanja, Kabi Banamali, Kabi ChandraKali Charan Pattnaik and Sangeet Sudhakar Balakrushna Dash.

Study of Musical Styles and Ragas

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-Malhar, Goudmalhar, Bahar, Todi, Multani, Deshi, Jogiya, Vibhas, Bageshri, Kamodi, Sudhadeshi, Shokabaradi, Jamuna- Kalyan, Rhamaj, Nata, Lalit, Malhar and Malaba Kausik etc.

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, Ekatali, Khemata, Rupak, Tripata, Matha, Jhampa, Jati, Adatali and Aditala.

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 Boltans etc. and with different Layakaries in Dhruvapad and Dhamar, Identification of Ragas from given notes. A short essay on any musical subject. Odissi Raganga, Bhabanga, Natyanga, Dhruvapadanga, Champu, Chhanda, Geeta Gobinda, Bhajana and Janana etc.

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, Vishnugadger, Tansen, Ameer Khusro Faiyyaz 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 Anibadha gan, Raglakshan, Raga-Alap, Rupakalap, Alpati 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, 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 tals: Ada chartal, Ektal, Deepchandi, Dhamar, Farodast, Pancham Sawari, Kumbh, Shikhar.

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, Dhumali, Deepchandi, Addha tal.

They must also know, Tukras, parans, 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 tals.

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

A short essay on any Musical subject. Knowledge of Baithaks, styles of playing and Gharanas. Ability to writ 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 Rags 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 Odissi and Karnataka Music systems. Impact of Modern Science in the development and propagation of Music. Essay on any general topic 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, South and Odissi, 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, Rupak, Tripata, Jhampa, Matha, Kuduka, Jati, Adatali and Aditala etc.

Practical (Stage Demonstration)

One Drut 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, Shankarabharan, Kaphi, Kalyan, Mohana, Bageshree, Baradi, Kirabani, Saberi, Bhairabi, Saranga and Mukhari etc.

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 Natyasashtra, Brihaddesi, 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.

Mohana Kalyan, Rageshri, Basanta, Bajrakanti, Dhanyasi, Bhairab, Desh, Kirabani and Arabi etc.

Critical study of the different styles of Music of North, South and Odissi, 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, Gajjhampa, Pashto, Brahma. Candidates offering percussion instruments should also know the various kinds of Baj and styles of Table and Pakhawaj and should also know Peskhkaras, Paran, Tihais, Tukaras, Kishime, Kyadas, Paltas, Relas, Mukhras, Tripalli, Choupallies, Chakkardar, Bols, Farmaishi paran, Kamali paran, Lom-Bilom, Charbagh, Stuti ke bole, Jhulan ke bole, Jababi Paran, Navahakka, 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 chands in the Tals where applicable and writing of different layakaries, Dugun, Tigun, Chougun, Ada, Kuad and Biyad.

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