

# HARYANA PUBLIC SERVICE COMMISSION

BAYS NO. 1-10, BLOCK-B, SECTOR - 4, PANCHKULA


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The Commission invites online applications from eligible candidates for the posts of **Post Graduate Teachers (PGTs) in various subjects for Rest of Haryana Cadre and Mewat Cadre, for which the guidelines / steps for submission of online application form by the candidates are as under:-**

1. Candidates have to compulsorily register online by visiting [regn.hpssc.gov.in](http://regn.hpssc.gov.in) directly OR through <http://hpssc.gov.in> for submitting their online application form.
2. After registration, a login ID would be created and the candidates will have to complete the registration process by using the login ID.
3. Parivar Pehchan Patra (PPP), Aadhar No. & Virtual ID (VID) is required for Aadhar authentication during Biometric attendance
4. After completion of registration, the candidates can apply against the respective advertisement as per their qualifications.
5. Duly filled application form can be submitted only after payment of requisite fee.
6. After making payment, the candidates have to take a printout of their application form and upload the same after duly checking & signing it.
7. Application process would be completed only after submission of duly signed application form by the candidates.

For more information, log on to <http://hpssc.gov.in>

  
23/7/2024

Secretary

Haryana Public Service Commission  
Panchkula

Date: 23.07.2024

**UNIT – I – Technical Terms**

- 1) Nada 2) Sangeetha 3) Sruthi 4) Swara 5) Swarastanas 6) Arohana and Avarohana 7) Octave 8) Dhatu&Matu 9) Taala 10) Avartan

**Unit – II – Raga**

1. Definition of Raga / That System
2. Classification of Ragas – Janaka, Janya method
3. Thirteen Characteristics of Raaga
4. Lakshanas of the following Raagas: Mayamalavagoula, Shankarabharana, Kalyani, Kharaharapriya, Harikambhoji, Natabhairavi, Panthuvraali, Shanmukhapriya, Chakravaaka, Keeravani, Mohana, Hindola, Hansdhwani, PoorviKalyaani, Sreeranjani, & Nata and Parallel Ragas of Hindusthani Music
5. Evolution of Raaga – Different Stages;
6. Study of Gamakas

**Unit – III – Tala:**

- 1) Definition of Tala; 2) Importance of Laya; 3) SaptaTalas; 4) Anga, Jati, Kriya, Graha 5) TalaDasaPranas; 6) Thirty-five tala scheme or knowledge of any ten talas of Hindusthani Music

**Unit – IV – Different Musical Forms:**

- 1) Varna; 2) Keerthana 3) Kriti; 4) Pada; 5) Javali; 6) Ashtapadi (Or) 1) Drupad 2) Khayal 3) Tarana 4) Thumri 5) Tappa 6) Dadra 7) Chaiti 8) Hori 9) Bhajan 10) Ghazal

**Unit – V – Musical Instruments:**

- 1) Tambura 2) Veena 3) Violin 4) Mridangam 5) Flute 6) Golu (Or) 1) Tanpura 2) Sitar 3) Violin 4) Sarangi 5) Shahanay 6) Harmonium 7) Bansuri 8) Santoor 9) Pakhavaz& 10) Tabla

**Unit – VI – Composers:**

- 1) BhaktaJayadeva 2) Ramadas 3) Tyagarajaswamy (Or) 1) Meerabai 2) Tulasidas 3) Kabeerdas 4) Haridas 5) Tansen 6) Tukaram 7) AmeerKhusru 8) GopalNaik 9) Batkhande 10) VishnudigambarPaluskar 11) Baijubavara 12) Sadarang and Adarang

**Unit – VII – ManodharmaSangeeta, Notation:**

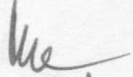
- 1) Creative Aspects of Hindusthani Music 2) Method of writing Notation 3) To write Notation to different forms of Music 4) Music Concert format

**Unit – VIII – Seats of Music, Different kinds of Music, Musical Treatises**

1. Different kinds of Music & their significance Devotional Music, Karnatak Music, Hindusthani Music, Folk Music, Light Music, and Film Music
2. Important Musical Treatises – Natyasastra, SangeetaParijata, SangeetaRatnakara, SwaramelaKalaanidhi and ChaturdandiPrakasika

**Unit – IX – Miscellaneous Musical aspects:**

- 1) Contemporary Music; 2) Teaching of Music in Schools.

  
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