

INDIAN MUSIC (HINDUSTANI)

PAPER 1

(THEORY)

(Maximum Marks: 70)

(Time allowed: Three hours)

*(Candidates are allowed additional 15 minutes for **only** reading the paper.*

*They must **NOT** start writing during this time.)*

*Answer **five** questions in all, choosing **two** questions from **Section A** and either **three** questions from **Section B (Vocal or Instrumental)***

*or **three** questions from **Section C (Tabla)**.*

The intended marks for questions or parts of questions are given in brackets [].

SECTION A (28 Marks)

(General)

*Answer any **two** questions from this Section*

Question 1

[14]

Write in complete notation *any one* of the following:

- (a) A Bada Khyal in a Janak (Thaat) Raga of your choice with two Alaaps and two Taans **or** a Massetkhani Gat in a Janak (Thaat) Raga of your choice with two Alaaps and two todas.
- (b) A Dhrupad with four speeds (thaha, dugun, tigung and chougun) **or** a Dhun in any Raga from your syllabus.
- (c) Four Kisme in Teental and one Paran in Chartal or Ektal.
- (d) (i) One Damdar and one Bedam Tihai in Teental.
(ii) One Gat in a Taal of your choice.

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Question 2 [14]

Write an essay (not exceeding 200 words) on any *one* of the following:

- (a) Contributions of saints to music.
- (b) Future of Hindustani music.
- (c) Instrumental ensembles in Hindustani classical music.

Question 3 [14]

Write the Taal notation of four Taals, which are played with Vilambit Khyal. Write the Layakaris of any two of these Taals.

Question 4 [14]

Make a comparative study of the following pairs of Ragas:

- (a) Two Ragas having Pancham varjit in arohi.
- (b) Two other Ragas having shadaj as samvadi swar.

Question 5 [14]

Ustad Faiyyaz Khan and the Dagar brothers were specialists in two different genres of Hindustani classical music. Highlight some of the main events from the lives of these musicians. How did these vocalists carry on the tradition that they represented?

Question 6 [14]

What are the two main systems of Indian music? Give a brief description of each these systems.

SECTION B (42 Marks)

Answer any three questions from this Section.

(For candidates offering Vocal/Instrumental Music excluding Tabla)

Question 7 [14]

Describe how one shloka of Sangeet Ratnakar gives us the division of 22 shrutis, among the seven swaras that produce different swar positions of Hindustani and Carnatic systems.

Question 8 [14]

Giving examples of Ragas that are sung in each of the eight Prahar in the twenty-four hour cycle of night and day. Explain the theory that establishes the time of their rendition. State if there is any scientific reason for this theory.

Question 9 [14]

Explain why sitarists play Madhya Saptak Shadaj at a higher level and Tar Saptak Shadaj at a lower level.

Question 10 [14]

Give a brief account of the Indian music during the medieval period.

Question 11 [14]

Describe the Thaata system of Hindustani music and give two examples of each Thaata.

Question 12 [14]

Write the Swar Vistar or Jod Alaap of any Raga in your syllabus. The patterns must represent the Chalan of the Raga, with due prominence to the Vadi and Samvadi.

Question 13 [14]

What Ragas do the following note compositions suggest? Give the names of the Raga along with its Aroha, Avaroha and Pakad.

- (i) MA GA RE SA, DHA NI SA MA
- (ii) NI DHA PA MA GA MA GA
- (iii) MA RE GA RE SA RE NI SA
- (iv) RE NI DHA NI PA DHA MA PA

SECTION C (42 Marks)

Answer any three questions from this Section.

(Only for candidates offering Tabla)

Question 14 [14]

- (a) Explain the impact of the electronic Tabla on Hindustani classical music. Do you see the electronic instrument being able to replace the traditional instrument in the future?
- (b) Trace the historic development of Tabla, linking it with the journey of Hindustani classical music.

Question 15**[14]**

Explain the role of Sam, Taali, Khali and Vibhag in a Taal. Give appropriate examples.

Question 16**[14]**

Write short notes on *any four* of the following:

- (a) Prastar
- (b) Palta
- (c) Taali
- (d) Vilambit
- (e) Avartan

Question 17**[14]**

Write in complete notation, the Taal Thekas of two Taals that are played on the Tabla and two Taals that are played on the Pakhavaj. Comment on the significance of the difference in the Thekhas.

Question 18**[14]**

Draw a well-labelled diagram of the Tabla (Dayan and Bayan). Explain all the basic syllables that can be produced with the Dayan and Bayan. Indicate where the membranes have to be struck, to produce the sound.

Question 19**[14]**

- (a) Explain the role of Tabla in Hindustani Music.
- (b) How would the Saat (accompaniment) vary in the following situations:
 - (i) Vocal rendition
 - (ii) Instrumental rendition