

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 Khyal or a Gat in a Raga having four vikrit swaras with two Taans or Todas set to taal in the composition.
- Any Bandish in a Shuddha Raga.
- Thaha, dugun and chaugun of a taal having six matras. Write four kisme of the same taal.
- Thaha, dugun and chaugun of Jhoomra taal with clear indication of Sam, Khali, Vibhag, etc.

Question 2

[14]

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

- Children born with natural musical talent.
- Relationship between *folk music* and *classical music*.
- Popularity of Indian music in foreign countries.

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Question 3 [14]

- (a) Write the name and description of the taal that has a different number of matras in each of its vibhags.
- (b) Name the percussion instrument which plays this taal.
- (c) Write dugun and chaugun of this taal.

Question 4 [14]

What is the relationship between the length of a wire and the pitch of its sound? Explain.

Question 5 [14]

- (a) Compare two Ragas; one from the Audhava Jati and one from the Sampoorna Jati.
- (b) Give an example each of an Uttar Raga and a Purva Raga. What are the main differences between the two?

Question 6 [14]

- (a) Describe how the 22 Shruties were divided amongst seven notes.
- (b) What is the difference in the placement of notes in the ancient and modern systems? Explain.

SECTION B (42 Marks)

Answer any three questions from this Section.

(For candidates offering Vocal/Instrumental Music excluding Tabla)

Question 7 [14]

- (a) What is Saptak?
- (b) Describe the role that Saptak plays in music.

Question 8 [14]

History of Indian Music is divided into three parts: Ancient, Medieval and Modern. Give a brief account of these periods.

Question 9 [14]

Compare and contrast *any two* of the following pairs:

- (a) Bada Khyal and Chhota Khyal
- (b) Dhruwad and Dhamar

- (c) Krintan and Kampan
(d) Meend and Andolan

Question 10

[14]

Categorise the following ragas into Shuddha, Chhayalag and Sankeerna ragas and give reasons for the same:

- (a) Asawari
(b) Khamaj
(c) Kafi
(d) Bhairavi
(e) Bageshri
(f) Malkauns

Question 11

[14]

What happens to a Raga if its vadi and samvadi are swapped?

Question 12

[14]

Compare and contrast Raga Asavari and Raga Kafi.

Question 13

[14]

- (a) What Ragas do the following note compositions suggest?
(i) DH A MA PA GA, RE MA PA
(ii) RE NI DHA NI PA DHA MA PA
(iii) MA GA, MA DH A NI
(iv) DH A NI SA MA GA RE SA
- (b) Write the Pakad and the time of singing of each Raga that you have identified.

SECTION C (42 Marks)

Answer any **three** questions from this Section.

(Only for candidates offering Tabla)

Question 14

[14]

Write how the syllables are produced on the Tabla, Bayan and the two of them jointly.

Question 15**[14]**

Write short notes on *any four* of the following. Explain each concept and give examples.

- (a) Atit and Anagat
- (b) Sankirna Jati
- (c) Prastar
- (d) Sath Sangat
- (e) Damdar Tihai

Question 16**[14]**

Compare the following forms of compositions with examples:

- (a) Palta and Rela
- (b) Peshkar and Paran

Question 17**[14]**

Draw a neat and labelled diagram of the Tabla and the Bayan and explain all the basic syllables that can be produced. Indicate where the membranes have to be struck to produce the sound.

Question 18**[14]**

Give the description of the following taals with thaha, dugun and chaugun:

- (a) Jhaptaal
- (b) Dadra

Question 19**[14]**

With reference to a contemporary, well-known Tabla player, describe the nature of the training necessary to make a competent Tabla player. What are the features of this Tabla player's performance that have made a significant impact on this art?