

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 all questions in Section A, Section B and Section C from
Instrumental or Vocal or Tabla.*

Section A consists of objective / very short answer questions.

Section B consists of short answer questions.

Section C consists of long answer questions.

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

INSTRUMENTAL SECTION A – 14 MARKS

Question 1

- (i) Kan Swar is the _____ note in Indian music. [1]
- (ii) Flute comes under the category of _____ Vadya. [1]
- (iii) _____ Naad is used in playing a musical instrument. [1]
- (iv) Vilambit Gat is also known as _____ Gat. [1]
- (v) _____ and _____ swars are 'Komal' in Raag Bageshwari. [1]
- (vi) Razakhani Gat is played after the _____ Gat in Instrumental music. [1]
- (vii) State whether the following are True or False: [4]
- (a) Ustad Allauddin Khan was the guru of Pt. Ravi Shankar.
- (b) String instruments come under the category of Sushir Vadya.
- (c) Seven Swars are made of twenty-two Shrutis.
- (d) At least five swars are required for any raga.

This Paper consists of 10 printed pages.

- (viii) Sandhi Prakash is a type of: [1]
- (a) taal
 - (b) raga.
 - (c) laya.
 - (d) alaap.
- (ix) Alankaar is an improvisation of: [1]
- (a) swar.
 - (b) taal.
 - (c) bol.
 - (d) meend.
- (x) Pt. Ravi Shankar was born in the city of: [1]
- (a) Lucknow.
 - (b) Kolkata.
 - (c) Varanasi.
 - (d) Delhi.
- (xi) Pakad helps to identify a: [1]
- (a) raga.
 - (b) taal.
 - (c) lyrics.
 - (d) avartan.

SECTION B – 28 MARKS

Question 2 [4]

What is *ghan vadya*? Give any four examples of Ghan Vadya.

Question 3 [4]

Explain the placement of swars on shrutis in Hindustani music.

Question 4

[4]

(i) Write the notation of Sthai of a Razakhani Gat.

OR

(ii) Write the notation of Sthai of a Maseet Khani Gat.

Question 5

[4]

Write the theka of *any one* taal in *dugun* and *chaugun* layakari.

Question 6

[4]

(i) Write the vadi, samvadi, aroh and avaroh of *any two* ragas of Kafi thaata.

OR

(ii) Mention Thaata and Jati of *any four* ragas.

Question 7

[4]

Briefly explain the *two* main systems of Indian Classical Music.

Question 8

[4]

How is a *thaata* different from a *raga* ?

SECTION C – 28 MARKS

Question 9

[7]

Explain Maseet Khani Gat and the technique of playing it.

Question 10

[7]

(i) Explain Shuddha, Chhayalag and Sankcerna.

OR

- (ii) Draw a well labelled diagram of any musical instrument. Briefly explain the tuning procedure of the instrument drawn by you.

Question 11

A famous Sitar player was born on 7th April, 1920 in Uttar Pradesh. He popularised the instrument Sitar and Indian Classical Music across the world. He was felicitated with Bharat Ratna, which is the highest civilian award in India.

- (i) Name the musician being referred to in the above passage. Give a brief description of his learning under the 'Guru-Shishya' tradition. [5]
- (ii) State *any two* achievements of this legendary musician, apart from the one mentioned in the above passage. [2]

Question 12

[7]

Music is a medium of releasing one's emotions. Discuss this statement by giving *any seven* points.

VOCAL
SECTION A – 14 MARKS

Question 1

- (i) Kan Swar is the _____ note in Indian music. [1]
- (ii) Flute comes under the category of _____ Vadya. [1]
- (iii) _____ Naad is used in singing. [1]
- (iv) The combination of the words Dhruv and Pad makes a singing form, called _____ [1]
- (v) _____ and _____ swars are 'Komal' in Raag Bageshwari. [1]
- (vi) Chhota Khyal comes after the _____ Khyal in Vocal music. [1]
- (vii) State whether the following are True or False: [4]
- (a) Ustad Allauddin Khan was the guru of Pt. Ravi Shankar.
- (b) String instruments come under the category of Sushir Vadya,
- (c) Seven swars are made of twenty-two shrutis.
- (d) At least five swars are required for any raga.
- (viii) Sandhi Prakash is a type of: [1]
- (a) taal.
- (b) raga.
- (c) laya.
- (d) alaap.
- (ix) Alankaar is an improvisation of: [1]
- (a) swar.
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- (x) Pt. Ravi Shankar was born in the city of: [1]
- (a) Lucknow.
 - (b) Kolkata.
 - (c) Varanasi.
 - (d) Delhi.
- (xi) Pakad helps to identify a: [1]
- (a) raga.
 - (b) taal.
 - (c) lyrics.
 - (d) avartan.

SECTION B – 28 MARKS

Question 2 [4]

What is *ghan vadya*? Give any four examples of Ghan Vadya.

Question 3 [4]

Explain the placement of swars on shrutis in Hindustani music.

Question 4 [4]

(i) Mention *four* main features of the singing form Dhamar.

OR

(ii) Write the notation of Sthai of a Chhota Khyal.

Question 5 [4]

Write the theka of *any one* taal in *dugun* and *chaugun* layakari.

Question 6 [4]

(i) Write the vadi, samvadi, aroh and avaroh of *any two* ragas of Kafi thaat.

OR

- (ii) Mention *Thaat* and *Jati* of *any four ragas*.

Question 7

[4]

Briefly explain the *two* main systems of Indian Classical Music.

Question 8

[4]

How is a *thaat* different from a *raga* ?

SECTION C – 28 MARKS

Question 9

[7]

Explain Dhrupad composition and the technique of singing it.

Question 10

[7]

- (i) Explain Shuddha, Chhayalag and Sankeerna.

OR

- (ii) Draw a well labelled diagram of any musical instrument. Briefly explain the tuning procedure of the instrument drawn by you.

Question 11

A famous Sitar player was born on 7th April, 1920 in Uttar Pradesh. He popularised the instrument Sitar and Indian Classical Music across the world. He was felicitated with Bharat Ratna, which is the highest civilian award in India.

- (i) Name the musician being referred to in the above passage. Give a brief description of his learning under the 'Guru-Shishya' tradition. [5]
- (ii) State *any two* achievements of this legendary musician, apart from the one mentioned in the above passage. [2]

Question 12

[7]

Music is a medium of releasing one's emotions. Discuss this statement by giving *any seven* points.

TABLA
SECTION A – 14 MARKS

Question 1

- (i) Tabla was invented by _____ [1]
- (ii) Tabla belongs to the category of _____ type of musical instruments. [1]
- (iii) In a set of Tabla, Dagga is also known as _____ [1]
- (iv) The number of talis in Teentaal is _____ [1]
- (v) Taal Kaharwa and Taal Dadra are used in _____ music. [1]
- (vi) The number of beats in Jhoomra taal is _____ [1]
- (vii) State whether the following are True or False: [4]
- (a) The speed at which three bols or matras are completed in one matra is called Tigan. [1]
- (b) A taal is played only with Vocal music. [1]
- (c) The difference between Ektaal and Chaartaal is only in their Bol. [1]
- (d) Dadra taal has a division of 2 – 2 – 2 vibhags. [1]
- (viii) The addition of matras of Taal Kaharwa and Taal Dadra creates a Taal called: [1]
- (a) Teentaal [1]
- (b) Dhamar Taal [1]
- (c) Ektaal [1]
- (d) Chaartaal [1]
- (ix) Chaugun laya is : [1]
- (a) 2 beats in 3 beats. [1]
- (b) 3 beats in 2 beats. [1]
- (c) 4 beats in 1 beat. [1]
- (d) 3 beats in 3 beats. [1]

- (x) Flute and Shehnai come under the category of: [1]
- (a) Tantra Vadya.
(b) Ghan Vadya.
(c) Sushir Vadya.
(d) Avanaddha Vadya.
- (xi) The central part of the Tabla pudi or membrane is known as: [1]
- (a) Chanti.
(b) Gajra.
(c) Sur.
(d) Syahi.

SECTION B – 28 MARKS

Question 2 [4]

Briefly explain Sushir Vadya and Ghan Vadya. Give an example of each type.

Question 3 [4]

Write the notation of a Taal of 14 Matras with its Dugun, other than Dhamar Taal.

Question 4 [4]

- (i) Write the notation of Damdar and Bedamdar Tihai in a Taal of your choice.

OR

- (ii) Write the introduction of Jhap taal and its usage.

Question 5 [4]

Write the theka of *any one* taal in Tigun and Chaugun layakari.

Question 6

[4]

(i) What is *grah*? Mention the *two* subparts of *Grah*.

OR

(ii) Write a *Kayda* with *two* *paltas* and one *tihai* in *Teentaal*.

Question 7

[4]

Briefly explain *Paran* with the help of an example.

Question 8

[4]

What is a *chakkardar tukda*? Give an example to explain it.

SECTION C – 28 MARKS

Question 9

[7]

Write the introduction of *Kaharwa Taal* with its *Thah*, *Dugun* and *Chaugun*.

Question 10

[7]

(i) Draw a well labelled diagram of *Tabla*. State the utility of each part of *Tabla*.

OR

(ii) Explain how playing a *tabla solo (ekal)* is different from playing it in *accompaniment (sangat)*.

Question 11

A famous *Tabla* maestro was born near *Moradabad* in *Uttar Pradesh* in the year 1891. His grandfather *Ustad Kalandar Baksh* and his maternal uncle *Faiyaz Khan* were famous *Tabla* players. He received formal training from *Ustad Muneer Khan* in *Bombay*.

(i) Name the artist being referred to in the above passage. Give a brief account of his work and contributions in the domain of *Tabla*. [5]

(ii) State *any two* achievements of this artist. [2]

Question 12

[7]

Indian Classical Music can only be learnt in the '*Guru-Shishya*' tradition. Discuss this statement by giving *any seven* points.