

INDIAN MUSIC (HINDUSTANI)
PAPER 1
(THEORY)

W1000321

Maximum Marks: 70

Time Allotted: Three Hours

Reading Time: Additional Fifteen minutes

Instructions to Candidates

1. You are allowed an **additional fifteen minutes** for **only** reading the question paper.
2. You must **NOT** start writing during reading time.
3. This question paper has **11 printed pages and one blank page**.
4. Answer *all* questions in **Section A, Section B and Section C** from **Instrumental or Vocal or Tabla**.
5. **Section A** consists of **objective / very short** answer questions.
6. While answering **Multiple Choice Questions** in Section A, you are required to write **ONLY** one option as the correct answer.
7. **Section B** consists of *short answer questions*.
8. **Section C** consists of *long answer questions*.
9. *Internal choices* have been provided in *two questions in Section B* and in *one question in Section C*.
10. The intended marks for questions are given in brackets [].

Instruction to Supervising Examiner

1. Kindly read **aloud** the Instructions given above to all the candidates present in the examination hall.

INSTRUMENTAL
SECTION A – 14 MARKS

Question 1

- (i) The most important swar in a raga is _____. [1]
- (ii) The musical instrument Sitar comes under the category of _____ Vadya. [1]
- (iii) The divine and mystic sound on which music cannot be composed is known as _____. [1]
- (iv) Drut or Madhya laya Gat is also known as _____ Gat. [1]
- (v) Gandhar, Madhyam and Nishadh are _____ swars in Raga Malkauns. [1]
- (vi) The fusion of two ragas in which one raga shadows the other raga is known as _____. [1]
- (vii) State whether the following are True or False: [4]
- (a) Bhairavi is an Uttarang vadi raga.
- (b) Jhaala marks the beginning of an instrumental performance.
- (c) Ustad Vilayat Khan was the guru of Pt. Ravi Shankar.
- (d) Seven swars are made of twenty-two shrutis.
- (viii) Shadhav-Sampurna Ragas consist of: [1]
- (a) five swars in Aaroh and six swars in Avaroh.
- (b) six swars in Aaroh and seven swars in Avaroh.
- (c) six swars in Aaroh and six swars in Avaroh.
- (d) seven swars in Aaroh and six swars in Avaroh.
- (ix) Komal and Teevra are varieties of: [1]
- (a) Taal.
- (b) Shruti.
- (c) Swar.
- (d) Laya.
- (x) Pt. Ravi Shankar belonged to: [1]
- (a) Maihar gharana.
- (b) Indore gharana.
- (c) Imdad gharana.
- (d) Senia gharana.

(xi) _____ is used for playing Sitar.

[1]

- (a) Thin rod
- (b) Hatoda
- (c) Bow
- (d) Mezrab

SECTION B – 28 MARKS

Question 2

[4]

Briefly explain the difference between Sushir and Ghan vadya of Indian classical music with the help of an example for each.

Question 3

[4]

What is *laya*? Briefly describe *three* types of *Layas* used in Hindustani music tradition.

Question 4

[4]

(i) Write the *Thaat*, *Jati*, *Vadi swar* and *Samvadi swar* of Raga Bihag.

OR

(ii) Write the *Thaat*, *Jati*, *Vadi swar* and *Samvadi swar* of Raga Kafi.

Question 5

[4]

Write the introduction of *Chartaal* with a specific mention of *Thah (ekgun)*, *Dugun* and *Chaugun layakari*.

Question 6

[4]

Discuss *any four* common features of the two systems of Indian classical music.

Question 7

[4]

(i) Name *four* *thaats* having *Teevra madhyam*.

OR

(ii) Explain *shuddha* and *sankeerna* ragas.

Question 8**[4]**

What is *naad*? Explain *three* qualities of Naad.

SECTION C – 28 MARKS**Question 9****[7]**

Draw a well labelled Indian musical instrument.

Question 10**[7]**

(i) Explain Shrutis and the placement of seven swars among Shrutis.

OR

(ii) Write the complete notation of a Maseetkhani Gat with two Todas.

Question 11

A highly accomplished Indian musician, born in a Bengali family in Varanasi, received his training under Ustad Allaaddin Khan. He spent most of his youth in studying music and performing across India and Europe. He became the world's best known exponent of Hindustani Music and performed with India's most distinguished percussionists.

(i) Which Indian musician is being referred to in the above passage? Briefly discuss his contribution to Hindustani music. **[5]**

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

Question 12**[7]**

Discuss the role of schools in preserving and developing appreciation for classical music tradition of India among the present generation.

VOCAL
SECTION A – 14 MARKS

Question 1

- (i) The most important swar in a raga is _____. [1]
- (ii) The musical instrument Sitar comes under the category of _____ Vadya. [1]
- (iii) The popular musical notation system for Hindustani music has been developed by _____. [1]
- (iv) The measuring unit of a taal is called _____. [1]
- (v) Gandhar, Madhyam and Nishadh are _____ swars in Raga Malkauns. [1]
- (vi) The fusion of two ragas in which one raga shadows the other raga is known as _____. [1]
- (vii) State whether the following are True or False: [4]
- (a) Bhairavi is an Uttarang vadi raga.
- (b) Drut khyal is followed by Vilambit khyal.
- (c) Ustad Vilayat Khan was the guru of Pt. Ravi Shankar.
- (d) Seven swars are made of twenty-two shrutis.
- (viii) Shadhav-Sampurna Ragas consist of: [1]
- (a) five swars in Aaroh and six swars in Avaroh.
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- (ix) Komal and Teevra are varieties of: [1]
- (a) Swar.
- (b) Shruti.
- (c) Taal.
- (d) Laya.
- (x) Pt. Ravishankar belonged to: [1]
- (a) Maihar gharana.
- (b) Indore gharana.
- (c) Imdad gharana.
- (d) Senia gharana.

- (xi) _____ is used for playing Sitar: [1]
- (a) Thin rod
(b) Hatoda
(c) Bow
(d) Mezrab

SECTION B – 28 MARKS

Question 2 [4]

Briefly explain the difference between Sushir and Ghan vadya of Indian classical music with the help of an example for each.

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SECTION C – 28 MARKS**Question 9**

[7]

Draw a well labelled Indian musical instrument.

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(i) Which Indian musician is being referred to in the above passage? Briefly discuss his contribution to Hindustani music. [5]

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

Question 12

[7]

Discuss the role of schools in preserving and developing appreciation for classical music tradition of India among the present generation.

TABLA
SECTION A – 14 MARKS

Question 1

- (i) The number of vibhags present in Ektaal is _____. [1]
- (ii) The number of khaalis present in the Chaartaal is _____. [1]
- (iii) The number of matras present in the third vibhag of Roopak taal is _____. [1]
- (iv) Dhamar taal is played with _____ gayan. [1]
- (v) The narrow portion between chaanti and syahi in the right tabla is called _____. [1]
- (vi) The musical instrument Pakhawaj comes under the category of _____. [1]
- (vii) State whether the following are True or False: [4]
- (a) Jhoomra taal is played on Pakhawaj.
- (b) Keharwa taal consists of eight matras.
- (c) Sitar is a Ghan vadya.
- (d) Teen taal has three taalis and one khali.
- (viii) The first matra of _____ is khali. [1]
- (a) Keharwa taal
- (b) Teen taal
- (c) Roopak
- (d) Jhap taal
- (ix) Which one of the following groups of 'bol' is NOT correct? [1]
- (a) Tin tin na | Dhin na | Dhin na
- (b) Ge ge ti ta | ke ke ti ta
- (c) Dhin dhin | Dhage tirakit | tu na | kat ta | Dhage tirakit | dhi na
- (d) Dha dhin dhin dha | Dha dhin dhin dha | Dha thin thin tha | Tha dhin dhin dha

(x) _____ is also called a Kinar. [1]

- (a) Gajra
- (b) Syahi
- (c) Luv
- (d) Chanti

(xi) When four matras are played in one matra, it is called: [1]

- (a) Chaugun
- (b) Thah
- (c) Dugun
- (d) Tigun

SECTION B – 28 MARKS

Question 2 [4]

Name *any four* Pranas of taal. Briefly explain *any one* of them.

Question 3 [4]

Name *two* taals that are played with light music. Write the theka of each taal.

Question 4 [4]

(i) Explain *kayda* with the help of an example.

OR

(ii) Explain *rela* with the help of an example.

Question 5 [4]

Write the Theka of Jhoomra taal in Thah (ekgun), Dugun and Chaugun layakari.

Question 6

[4]

- (i) Explain the significance of a *tukda* in a Tabla performance.

OR

- (ii) Discuss the roles of Sam, Taali, Khali and Vibhag in a taal.

Question 7

[4]

Why does a Tabla player need the accompaniment of Nagma during a solo performance?

Question 8

[4]

What is *tihai*? Briefly describe *two* types of Tihai.

SECTION C – 28 MARKS

Question 9

[7]

- (i) Compare Sangat and Solo performances in Tabla.

OR

- (ii) Explain the *taal-jaati* system by giving relevant examples.

Question 10

[7]

Discuss the development of Tabla in Indian music.

Question 11

A famous Tabla maestro was born into a family of trained musicians in Banaras (U.P.) that produced many talented generations. He was initially trained by his father and later by his uncle. He started performing in concerts at a very young age. He performed as an accompanist to many reputed artists. He was a versatile musician and could play all sorts of percussion instruments.

- (i) Identify the artist referred to above. Give a brief account of his contribution to the domain of Tabla. [5]

- (ii) State *any two* achievements of the artist referred to above. [2]

Question 12

[7]

In your opinion, what qualities and skills should one develop to become an accomplished Tabla artist?

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