

## HINDUSTANI MUSIC

*Maximum Marks: 100*

*Time allowed: Two hours*

*Answers to this Paper must be written on the paper provided separately.*

*You will **not** be allowed to write during the first **15** minutes.*

*This time is to be spent in reading the question paper.*

*The time given at the head of this Paper is the time allowed for writing the answers.*

*Attempt **five** questions in all.*

***Section A** is compulsory. Answer **any four** questions either from **Section B** (Vocal Music and Instrumental Music) or from **Section C** (Tabla).*

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

### SECTION A (20 Marks)

*(Answer **all** questions from this Section.)*

#### Question 1

Choose the correct answers to the questions from the given options.

[20]

(Do not copy the questions, write the correct answers only.)

- (i) A 16 beat time cycle similar to Teentaal is:
- (a) Deepchandi
  - (b) Tilwada
  - (c) Roopak
  - (d) Dhamaar
- (ii) Deepchandi Taal has \_\_\_\_\_ matras.
- (a) 14
  - (b) 8
  - (c) 12
  - (d) 16

**This paper consists of 8 printed pages.**

- (iii) The Taal having four Vibhaghs are:
- (a) Keharwa, Dadra, Teentaal
  - (b) Jhaptaal, Ektaal, Roopak
  - (c) Tilwada, Dhamaar, Tivra
  - (d) Teentaal, Jhaptaal, Tilwada
- (iv) A Taal having shortest number of maatras is:
- (a) Roopak
  - (b) Dadra
  - (c) Keherwa
  - (d) Tivra
- (v) Bhajan is generally sung in \_\_\_\_\_ Taal.
- (a) Teentaal
  - (b) Jhaptaal
  - (c) Keherwa
  - (d) Tivra
- (vi) The taal having two khali is:
- (a) Ektaal
  - (b) Teentaal
  - (c) Jhoomra
  - (d) Deepchandi
- (vii) Taal which is played in Ati Vilambit laya is:
- (a) Dadra
  - (b) Keherwa
  - (c) Roopak
  - (d) Ektaal

(viii) According to division of Roopak Taal, the beats (Maatras) are like:

- (a) 2-3-2
- (b) 2-2-3
- (c) 3-2-2
- (d) 3-2-3

(ix) In which style of singing Chaartaal is used?

- (a) Bhajan
- (b) Dhrupad
- (c) Khayal
- (d) Thumri

(x) In which vocal style the Keherwa Taal is accompanied?

- (a) Dhrupad
- (b) Light Music
- (c) Khayal
- (d) Dhamar

(xi) Which is best suited to Tilwada Taal?

- (a) Drut Khayal
- (b) Tappa
- (c) Tarana
- (d) Ati Vilambit Gat/Khayal

(xii) The first beat of the taal is called:

- (a) Sam
- (b) Khali
- (c) Tigun
- (d) Keherwa

- (xiii) Equal distribution of time is called:
- (a) Maatra
  - (b) Vibhagh
  - (c) Theka
  - (d) Laya
- (xiv) One complete time cycle of Taal is called:
- (a) Dugun
  - (b) Chaugun
  - (c) Avartan
  - (d) Antra
- (xv) How do Ektaal and Chartaal differ from each-other?
- (a) Maatra
  - (b) Taali-Khali
  - (c) Vibhag
  - (d) Theka
- (xvi) Taal starting from bol 'Dhi' is called:
- (a) Teentaal
  - (b) Dadra
  - (c) Deepchandi
  - (d) Jhaptaal
- (xvii) The Taal known for khule bols:
- (a) Chartaal
  - (b) Ektaal
  - (c) Roopak
  - (d) Teentaal

- (xviii) An Instrument used for accompanying Dhrupad style of singing is:
- (a) Pakhawaj
  - (b) Dholak
  - (c) Tabla
  - (d) Duff
- (xix) Pt. Ravi Shankar is associated with:
- (a) Violin
  - (b) Sitar
  - (c) Mohan Veena
  - (d) Sarangi
- (xx) The vertical line dividing the composition into different parts is called:
- (a) Khali
  - (b) Sam
  - (c) Vibhagh
  - (d) Avartan

**SECTION B (80 Marks)**

*(For candidates offering Vocal / Instrumental Music excluding Tabla)*

*(Attempt any four questions from this Section.)*

**Question 2**

Identify the following note combinations and write the Aaroah, Avaroah and Pakad: [20]

- (i) Ga Re Ga Pa Dha Pa
- (ii) Ga Ma Dha Dha Pa
- (iii) Sa Ga Ma Dha Ni Dha
- (iv) Ga Ma Ga Sa, Dha Ni Sa Ma
- (v) Ni Dha, Pa Dha, Ma Ga Ra

### Question 3

Give a brief account of the life and contribution of Pt. Vishnu Digambar Paluskar. [20]

### Question 4

Write the complete notation on **any one** of the following: [20]

- (i) A Razakhani Gat or a Khyal in Raag Khamaj.
- (ii) A Razakhani Gat or a Khyal in Raag Desh.

### Question 5

Compare and contrast **any one** of the following giving Aaroh, Avaroh, Jaati and catch notes: [20]

- (i) Yaman – Bhoopali
- (ii) Bhairav – Bhairavi

### Question 6

(i) Fill in the blanks: [10]

- (a) Vadi swar of Raag Bageshri is \_\_\_\_\_.
- (b) The Varjit swar in Aaroh of Raag Desh is \_\_\_\_\_.
- (c) Samvadi swar of Raag Kaphi is \_\_\_\_\_.
- (d) Chal swar are \_\_\_\_\_.
- (e) Jati of Raag Bhairav is \_\_\_\_\_.
- (f) Thaata of Raag Alhaiya Bilawal is \_\_\_\_\_.
- (g) Achal swar are \_\_\_\_\_.
- (h) Ashray Raag of Yaman is \_\_\_\_\_.
- (i) Komal swar of Raag Alhaiya Bilawal in Avaroh is \_\_\_\_\_.
- (j) Tanpura has \_\_\_\_\_ strings.

(ii) Give the complete notation in Vilambit, Dugun and Chaugun laya of **10 beat time cycle** played on **Tabla**. [10]

**Question 7**

Give the complete description of **any one** of the following Raag with two taans: [20]

- (i) Raag Malkauns
- (ii) Raag Bageshwari

**Question 8**

Draw a well-labeled diagram of your musical instrument and describe the utility of each part. [20]

**SECTION C (80 Marks)**

*(For candidates offering Tabla)*

*(Attempt any four questions from this Section.)*

**Question 9**

Give the complete notation of a Kaayada having **four Paltas and a Tihai**. [20]

**Question 10**

Draw a well labelled diagram of Tabla and Dagga and describe its parts. [20]

**Question 11**

Explain **any two** of the following terms giving example: [20]

- (i) Rela
- (ii) Tukda
- (iii) Adi laya

**Question 12**

Describe in detail the basic **10 syllables (Varns)** of Tabla playing. [20]

**Question 13**

Give the Theka of the following Taals in **Thah, Dugun and Chaugun laya**: [20]

- (i) A taal having **12 mastras** used for accompaniment in Khayal Gayaki.
- (ii) A taal having Khali on the **5th maatra** played in Light music.

**Question 14**

Describe in brief the origin and development of the Tabla. [20]

**Question 15**

Identify the following Taals and write their **Theka**: [20]

- (i) Dha Tin Tin Ta |  
0
- (ii) Dhagay Tirkit | Dhi Na |  
3 4
- (iii) Dha Tu Na |  
0
- (iv) Kit Dha | Tit Kat |  
2 3
- (v) Ta Tirkit Dhin Dhin |  
0