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 khyal or a Razakhani Gat in an uttar Raga with two Alaps and two Tans or Todas set to tal in the composition.

(b) A khyal or a Gat set to Jhaptal.

(c) Four kisme in Dadra and two Tukadas and two kisme in Jhaptal.

(d) Four kisme in Kaharwa and one Gat, one Laggi, one Leri and one chakkardar Tukda in Teental.
Question 2
Write an essay (not exceeding 200 words) on any one of the following:
(a) The emotions evoked by Ragas.
(b) The kind of music you like the most.
(c) The role of younger generation in preserving the classical music tradition of India.

Question 3
(a) Write the Theka of a taal with 16 matras and two more taals, whose matras together make 16 matras.
(b) Write the Thaha, Dugun and Chaugun of two taals having the same number of matras.

Question 4
(a) What makes Rag Bageshri different from its Ashray Rag?
(b) Describe why Rag Bhairavi and Rag Malkauns are Uttarangavadi Rags and not Poorvangavadi.

Question 5
Give a brief description of the contributions made by the following to the history of Indian Music. Also, mention the period to which they belonged.
(a) Bharata’s Natyashashtra
(b) Pandit Bhatkhande
(c) Tan Sen

Question 6
Explain what you understand by the terms Laya, Drut and Vilambit. What is the role of each of these in Hindustani classical music in particular and in music in general?

SECTION B (42 Marks)
Answer any three questions from this Section.
(For candidates offering Vocal/Instrumental Music excluding Tabla)

Question 7
(a) Explain how sound is produced, transmitted and received.
(b) With reference to sound, explain the role of Volume, Pitch and Timbre.
Question 8
Write a comparative study of Dhrupad, Dhamar and Khyal.

Question 9
(a) With the help of a labelled diagram, describe any stringed instrument used in Hindustani classical music.
(b) Explain how the length of the wire of a stringed instrument changes its frequency.
(c) How does the tension in the strings change the sound produced by the instrument?

Question 10
Write short notes on any four of the following:
(a) Pakad
(b) Shuddha rag
(c) Sthayee
(d) Andolan
(e) Ansh

Question 11
Explain Vadi, Samvadi, Anuvadi and Vivadi. Give examples of each of them with the help of two Ragas.

Question 12
Write ten alankaras with their aroha and avaroha.

Question 13
What Ragas do the following note compositions suggest? Write the aroha, avaroha and pakad of each Raga that you have identified.
(i) \text{DHA NI SA RE NI SA, MA MA GA GA RE SA.}
(ii) \text{DHA NI SA, NI SA, MA GA GA SA}
(iii) \text{MA PA DHA NI SA, RE GA RE SA, NI DHA PA}
(iv) \text{MA PA DHA GA, NI DHA}

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Turn over
SECTION C (42 Marks)

Answer any three questions from this Section.
(Only for candidates offering Tabla)

Question 14 [14]
(a) What is the significance of Jati in Taal?
(b) Explain Jatis with examples.

Question 15 [14]
Write short notes on any four of the following:
(a) Vibhag
(b) Sam
(c) Tali
(d) Khali
(e) Matra

Question 16 [14]
Choose any four Taals from your syllabus and answer the following questions:
(a) Write Bedum Tihaai in each of the four Taals.
(b) Write Dumdaar Tihaai in each of the four Taals.

Question 17 [14]
Draw the diagram of Tabla and Bayan. Label them. Explain the usage of each of the parts.

Question 18 [14]
What is the difference between Kayada and Palta? Explain mentioning Bhari and Khali. Write two Kayadas each in Teental and Jhaptal.

Question 19 [14]
What is meant by Wazan? Give examples of two Taals having same number of matras but different wazans.