

**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.)*

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*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 [ ].*

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**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.

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**This Paper consists of 4 printed pages.**

**Question 2** [14]

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** [14]

- (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** [14]

- (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** [14]

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** [14]

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** [14]

- (a) Explain how sound is produced, transmitted and received.
- (b) With reference to sound, explain the role of Volume, Pitch and Timbre.

**Question 8****[14]**

Write a comparative study of Dhrupad, Dhamar and Khyal.

**Question 9****[14]**

- (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****[14]**

Write short notes on any four of the following:

- (a) Pakad
- (b) Shuddha rag
- (c) Sthayee
- (d) Andolan
- (e) Ansh

**Question 11****[14]**

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

**Question 12****[14]**

Write ten alankaras with their aroha and avaroha.

**Question 13****[14]**

What Ragas do the following note compositions suggest? Write the aroha, avaroha and pakad of each Raga that you have identified.

- (i) DHA NI SA RE NI SA, MA MA GA GA RE SA.
- (ii) DHA NI SA, NI SA, MA GA GA SA
- (iii) MA PA DHA NI SA, RE GA RE SA, NI DHA PA
- (iv) MA PA DHA GA, NI DHA

## 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.