

INDIAN MUSIC (HINDUSTANI)

21000031

PAPER 1 (THEORY)

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** has **fourteen subparts** which are very short answer questions. Each question carries 1 mark.
6. While attempting **Multiple Choice Questions** in Section A, you are required to **write only ONE option as the answer**.
7. **Section B** has **seven questions** which are short answer questions. Each question carries 4 marks.
8. **Section C** has **four questions** which are long answer questions. Each question carries 7 marks.
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 on page 1 to all the candidates present in the examination hall.
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INSTRUMENTAL
SECTION A – 14 MARKS

Question 1

- (i) The Indian classical music has _____ types of systems. [1]
- (ii) The number of vikrit swar in a saptak is _____. [1]
- (iii) Harmonium comes under the category of _____ vadya. [1]
- (iv) _____ and _____ are varjit swar of Raga Malkauns. [1]
- (v) The number of thaats introduced by Pt. Bhatkhande is _____. [1]
- (vi) Maseetkhani Gat is played in _____ laya. [1]
- (vii) State whether the following are True or False: [4]
- (a) Vadi swar can distort a raga.
- (b) The first part of saptak is called Uttarang.
- (c) Kan swar is also known as Sparsh swar.
- (d) A Tanpura has four strings.
- (viii) Audav-Sampurna ragas consists of: [1]
- (a) six swar in aroh and seven swar in avroh.
- (b) five swar in aroh and seven swar in avroh.
- (c) seven swar in aroh and five swar in avroh.
- (d) five swar in aroh and six swar in avroh.
- (ix) Vadi and Samvadi swar of Raga Bihag are: [1]
- (a) Re Vadi and Pa Samvadi
- (b) Ma Vadi and Sa Samvadi
- (c) Ga Vadi and Ni Samvadi
- (d) Ga Vadi and Dha Samvadi
- (x) Ragas of Kafi thaata are: [1]
- (a) Bageshwari and Kafi.
- (b) Bihag and Bageshwari.
- (c) Kafi and Bhairavi.
- (d) Bageshwari and Malkauns.

(xi) Which one of the following taals is used in light music? [1]

- (a) Dhamar
- (b) Ektaal
- (c) Roopak
- (d) Chartaal

SECTION B – 28 MARKS

Question 2 [4]

What is *naad*? Briefly explain types of Naad.

Question 3 [4]

What is *sankeerna raga*? Give one example.

Question 4 [4]

(i) How will seven shuddh swar be placed on twenty-two shrutis?

OR

(ii) Write the theka of Roopak with its Tigon and Chaugun layakari.

Question 5 [4]

Write a short note on Maseetkhani Gat.

Question 6 [4]

Explain *any two* of the following musical terms:

- (i) Chhayalag
- (ii) Gamak
- (iii) Laya
- (iv) Kan swar

Question 7 [4]

Compare Jhaala and Toda in instrumental music

Question 8

[4]

- (i) Write the theka of two taals to be played on Tabla and the other on Pakhawaj respectively.

OR

- (ii) Write the following for *any two* ragas of your choice:
- (a) One Alaap
- (b) One Toda

SECTION C – 28 MARKS

Question 9

[7]

With the help of a labelled diagram, describe any stringed instrument used in Hindustani classical music.

Question 10

[7]

- (i) Write the notation of a Razakhani Gat in a raga belonging to Kafi thaat.

OR

- (ii) Compare and contrast between Raga Kafi and Raga Bhairavi.

Question 11

An Indian vocalist of Kirana gharana known for his powerful voice and exceptional breath control left an indelible mark on Indian classical music. He was known for soulful rendition of khayal singing as well as devotional music.

- (i) Identify the artist referred to above. [1]
- (ii) Discuss the achievements of this artist. [6]

Question 12

[7]

Discuss how social media and music Apps. can help preserve the tradition of classical music in India.

VOCAL
SECTION A – 14 MARKS

Question 1

- (i) The Indian classical music has _____ types of systems. [1]
- (ii) The number of vikrit swar in a saptak is _____. [1]
- (iii) Harmonium comes under the category of _____ vadya. [1]
- (iv) _____ and _____ are varjit swar of Raga Malkauns. [1]
- (v) The number of thaats introduced by Pt. Bhatkhande is _____. [1]
- (vi) Bada Khayal is sung in _____ laya. [1]
- (vii) State whether the following are True or False: [4]
- (a) Vadi swar can distort a raga.
- (b) The first part of saptak is called Uttarang.
- (c) Kan swar is also known as Sparsh swar.
- (d) A Tanpura has four strings.
- (viii) Audav-Sampurna ragas consists of: [1]
- (a) six swar in aroh and seven swar in avroh.
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- (ix) Vadi and Samvadi swar of Raga Bihag are: [1]
- (a) Re Vadi and Pa Samvadi
- (b) Ma Vadi and Sa Samvadi
- (c) Ga Vadi and Ni Samvadi
- (d) Ga Vadi and Dha Samvadi
- (x) Ragas of Kafi that are: [1]
- (a) Bageshwari and Kafi.
- (b) Bihag and Bageshwari.
- (c) Kafi and Bhairavi.
- (d) Bageshwari and Malkauns.

(xi) Which one of the following taals is used in light music? [1]

- (a) Dhamar
- (b) Ektaal
- (c) Roopak
- (d) Chartaal

SECTION B – 28 MARKS

Question 2 [4]

What is *naad*? Briefly explain types of Naad.

Question 3 [4]

What is *sankeerna raga*? Give one example.

Question 4 [4]

(i) How will seven shuddh swar be placed on twenty-two shrutis?

OR

(ii) Write the theka of Roopak with its Tigun and Chaugun layakari.

Question 5 [4]

Write a short note on Dhamar singing and its association with the Holi festival.

Question 6 [4]

Explain *any two* of the following musical terms:

- (i) Chhayalag
- (ii) Gamak
- (iii) Laya
- (iv) Kan swar

Question 7 [4]

What is the role of layakari in Dhrupad performances?

Question 8

[4]

- (i) Write the theka of two taals, one to be played on Tabla and the other on Pakhawaj.

OR

- (ii) Write the following for *any two* ragas of your choice:
- (a) One Alaap
- (b) One Taan

SECTION C – 28 MARKS

Question 9

[7]

With the help of a labelled diagram, describe any stringed instrument used in Hindustani classical music.

Question 10

[7]

- (i) Write the notation of a Chhota khayal in a raga belonging to Kafi thaat.

OR

- (ii) Compare and contrast between Raga Kafi and Raga Bhairavi.

Question 11

An Indian vocalist of Kirana gharana known for his powerful voice and exceptional breath control left an indelible mark on Indian classical music. He was known for soulful rendition of khayal singing as well as devotional music.

- (i) Identify the artist referred to above. **[1]**
- (ii) Discuss the achievements of this artist. **[6]**

Question 12

[7]

Discuss how social media and music Apps. can help preserve the tradition of classical music in India.

TABLA
SECTION A – 14 MARKS

Question 1

- (i) Tabla is divided in _____ unequal pieces. [1]
- (ii) The black central part of Pudi is called _____. [1]
- (iii) The number of matras in Jhoomra taal is _____. [1]
- (iv) Dholak belongs to the category of _____ vadya. [1]
- (v) The double speed of Dugun is called _____. [1]
- (vi) Jhap taal, Teen taal and Jhoomra taal have _____ vibhags each. [1]
- (vii) State whether the following are True or False: [4]
- (a) Taal Dadra is played with Dhrupad gayan.
- (b) Avnadh vadya is played with mizrab.
- (c) Pt. Kanthe Maharaj was the father of Pt. Kishan Maharaj.
- (d) There are ten pranas of taal.
- (viii) Paran is played on: [1]
- (a) Pakhawaj.
- (b) Sitar.
- (c) Shehnai.
- (d) Harmonium.
- (ix) The number of taal jaatis is: [1]
- (a) seven.
- (b) five.
- (c) eleven.
- (d) three.
- (x) Lav is a part of: [1]
- (a) Dholak
- (b) Dumroo
- (c) Tabla
- (d) Dafli

(xi) One complete theka of taal is called:

[1]

- (a) Anagat.
- (b) Mukhda.
- (c) Antara.
- (d) Avartan.

SECTION B – 28 MARKS

Question 2

[4]

Write the notation of a Rela with a brief explanation.

Question 3

[4]

Explain each of the following:

- (i) Taali
- (ii) Khali
- (iii) Vibhag
- (iv) Matra

Question 4

[4]

- (i) Write the theka and Tigon of a *ten* matra taal.

OR

- (ii) Write the theka of Dhamar taal and its Chaugun.

Question 5

[4]

Write one theka and one kism of each of the following:

- (i) Kaharwa taal
- (ii) Dadra taal

Question 6

[4]

Write a Gat in Teen taal.

Question 7

[4]

Briefly discuss *any two* of the following:

- (i) Kayda
- (ii) Tihaai
- (iii) Laggi-Ladi

Question 8

[4]

- (i) Differentiate between Taal Dhamar and Taal Jhoomra.

OR

- (ii) Differentiate between Jhap taal and Kaharwa taal.

SECTION C – 28 MARKS

Question 9

[7]

Draw a neat and well-labelled diagram of Tabla and describe the utility of its parts.

Question 10

[7]

- (i) Explain *jati* and its types with appropriate examples for each type.

OR

- (ii) Explain the role of a Tabla player in a Sangat.

Question 11

A legendary exponent of Tabla elevated it by playing it as a solo instrument when it was generally used as an accompaniment. He was born in Moradabad, Uttar Pradesh and reputed for his unique finger techniques from where he derived his name. He played intricate kaydas, relas, parans, tukdas with absolute precision and clarity.

- (i) Identify the artist referred to above. [1]
- (ii) Discuss the achievements of this artist. [6]

Question 12

[7]

Discuss the role and relevance of Tabla in fusion music.

SEAL