

INDIAN MUSIC (HINDUSTANI)

21180486

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 [].

SEAL

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) Volume, Pitch and Timbre are the qualities of _____. [1]
- (ii) Musical instruments are classified under Tat, Sushir, Avnadh and _____ categories. [1]
- (iii) A raga that fuses more than two ragas is known as _____ raga. [1]
- (iv) Maseetkhani Gat is played in _____ taal only. [1]
- (v) A / An _____ is a slow oscillation applied to a note. [1]
- (vi) _____ is a concluding segment at a brisk pace, played after Toda in Razakhani Gat. [1]
- (vii) State whether the following are True or False: [4]
- (a) Vadi swar of Raga Bihag is 'Dha'.
- (b) The Anuvadi swar is less important than the Samvadi swar.
- (c) Sthayi and Antara sections of a Razakhani Gat are parts of the Taal notation.
- (d) Soot is a type of meend that marks a smooth transition from one note to another.
- (viii) One of the distinctions between Hindustani Music and Carnatic Music is the use of swar. The swar in Carnatic Music is: [1]
- (a) Gambhir.
- (b) Jaati.
- (c) Kampit.
- (d) Chanchal.
- (ix) The Carnatic music is connected to: [1]
- (a) Khayal.
- (b) Dhrupad.
- (c) Tillana.
- (d) Thumri.
- (x) Ragas sung at the time of sunrise or sunset are known as: [1]
- (a) Sandhi Prakash Ragas.
- (b) Shuddh Ragas.
- (c) Chhayalag Ragas.
- (d) Sankeern Ragas.

(xi) Vilambit, Madhya, and Drut are types of:

[1]

- (a) Raga.
- (b) Taal.
- (c) Laya.
- (d) Swar.

SECTION B – 28 MARKS

Question 2

[4]

Explain the difference between Maseetkhani Gat and Razakhani Gat.

Question 3

[4]

Classify the following instruments as per the categories of Indian music:

- (i) Ghungroo
- (ii) Sitar
- (iii) Bansuri
- (iv) Tabla

Question 4

[4]

What is *vadi swar*? Explain the relation of Vadi Swar to the time of playing it.

Question 5

[4]

Briefly discuss *any two* instruments common to Hindustani and Carnatic music.

Question 6

[4]

Write aroh and avroh of the following ragas:

- (i) Raga Kafi
- (ii) Raga Bhairavi

Question 7

[4]

- (i) Write the notation of Sthayi of a Maseetkhani Gat.

OR

- (ii) Write a short note on Sushir Vadya by citing *any two* examples.

Question 8

[4]

- (i) Differentiate between *ektaal* and *chartaal*.

OR

- (ii) Write the Theka of two Taals having seven beats and fourteen beats respectively.

SECTION C – 28 MARKS

Question 9

[7]

Draw a neat and well-labelled diagram of an instrument of your choice. Briefly discuss its tuning method.

Question 10

[7]

- (i) What is *thaat*? Write the names and swar of ten Thaat.

OR

- (ii) Compare and contrast Raga Malkauns and Raga Bhairavi.

Question 11

Two revered legends of Indian classical music enriched the tradition and made remarkable contribution. While one belonged to a Brahmin family in Karnataka, other had his roots in a Bengali Brahmin family in Banaras. One was a vocalist with a deep and strong voice known for his renditions of 'Khayal'. The other one played Sitar innovatively and composed as well. Both were recipients of the Bharat Ratna Award.

- (i) Identify the *two* artists referred to above. [2]
(ii) Explain the contribution of *any one* of these artists to Hindustani music. [5]

Question 12

[7]

Discuss music as a therapy that heals one physically as well as mentally.

VOCAL
SECTION A – 14 MARKS

Question 1

- (i) Volume, Pitch and Timbre are the qualities of _____. [1]
- (ii) Musical instruments are classified under Tat, Sushir, Avnadh and _____ categories. [1]
- (iii) A raga that fuses more than two ragas is known as _____ raga. [1]
- (iv) Dhamar is sung in _____ taal only. [1]
- (v) A / An _____ is a slow oscillation applied to a note. [1]
- (vi) _____ are fast melodic patterns that are used in Chhota Khayal to embellish a raga. [1]
- (vii) State whether the following are True or False: [4]
- (a) Vadi swar of Raga Bihag is 'Dha'.
- (b) The Anuvadi swar is less important than the Samvadi swar.
- (c) Sthayi and Antara sections of a Khayal are parts of the Taal notation.
- (d) Meend marks a smooth transition from one note to another without any break.
- (viii) One of the distinctions between Hindustani Music and Carnatic Music is the use of swar. The swar in Carnatic Music is: [1]
- (a) Gambhir.
- (b) Jaati.
- (c) Kampit.
- (d) Chanchal.
- (ix) The Carnatic music is connected to: [1]
- (a) Khayal.
- (b) Dhrupad.
- (c) Tillana.
- (d) Thumri.
- (x) Ragas sung at the time of sunrise or sunset are known as: [1]
- (a) Sandhi Prakash Ragas.
- (b) Shuddh Ragas.
- (c) Chhayalag Ragas.
- (d) Sankeern Ragas.

- (xi) Vilambit, Madhya, and Drut are types of: [1]
- (a) Raga.
 - (b) Taal.
 - (c) Laya.
 - (d) Swar.

SECTION B – 28 MARKS

Question 2 [4]

Explain the difference between Dhrupad and Dhamar.

Question 3 [4]

Classify the following instruments as per the categories of Indian music:

- (i) Ghungroo
- (ii) Sitar
- (iii) Bansuri
- (iv) Tabla

Question 4 [4]

What is *vadi swar*? Explain the relation of Vadi Swar to the time of its singing.

Question 5 [4]

Briefly discuss *any two* instruments common to Hindustani and Carnatic music.

Question 6 [4]

Write aroh and avroh of the following ragas:

- (i) Raga Kafi
- (ii) Raga Bhairavi

Question 7 [4]

- (i) Write the notation of Sthayi of a Bada Khayal.

OR

- (ii) Write a short note on Sushir Vadya by citing *any two* examples.

Question 8

[4]

- (i) Differentiate between *ektaal* and *chartaal*.

OR

- (ii) Write the *Theka* of two *Taals* having seven beats and fourteen beats respectively.

SECTION C – 28 MARKS

Question 9

[7]

Draw a neat and well-labelled diagram of an instrument of your choice. Briefly discuss its tuning method.

Question 10

[7]

- (i) What is *thaat*? Write the names and swar of ten *Thaat*.

OR

- (ii) Compare and contrast *Raga Malkouns* and *Raga Bhairavi*.

Question 11

Two revered legends of Indian classical music enriched the tradition and made remarkable contribution. While one belonged to a Brahmin family in Karnataka, other had his roots in a Bengali Brahmin family in Banaras. One was a vocalist with a deep and strong voice known for his renditions of 'Khayal'. The other one played Sitar innovatively and composed as well. Both were recipients of the Bharat Ratna Award.

- (i) Identify the *two* artists referred to above.

[2]

- (ii) Explain the contribution of *any one* of these artists to Hindustani music.

[5]

Question 12

[7]

Discuss music as a therapy that heals one physically as well as mentally.

TABLA
SECTION A – 14 MARKS

Question 1

- (i) The topmost part of tabla which is made of leather and consists of subparts such as syahi, lav, chaanti and gajra is known as _____. [1]
- (ii) The number of Gattas in the right tabla is _____. [1]
- (iii) The unit of measuring taal is known as _____. [1]
- (iv) Variations in speed such as Dugun, Tigun and Chaugun are collectively referred to as _____. [1]
- (v) The instrument Manjeera comes under the category of _____ vadya. [1]
- (vi) A group of bols that has a rhythmic pattern and is played thrice in an identical manner is known as _____. [1]
- (vii) State whether the following are True or False: [4]
- (a) The 'daayan' part in Tabla is made of metal and played with the left hand.
- (b) Laya is the division of taal into equal parts.
- (c) Sushir vadya consists of instruments that are played by blowing air.
- (d) Dadra taal is played with Dhamar gayan.
- (viii) The number of matras in Jhaptaal is: [1]
- (a) Fourteen.
- (b) Ten.
- (c) Twelve.
- (d) Eight.
- (ix) Tisra is a type of: [1]
- (a) Jaati.
- (b) Grah.
- (c) Prastar.
- (d) Laya.

- (x) Atit and Anagat are related to: [1]
- (a) Kala.
 - (b) Yati.
 - (c) Tukda.
 - (d) Grah.
- (xi) _____ is the combination of bols that can be played in fast speed and flow seamlessly like water. [1]
- (a) Rela
 - (b) Vibhag
 - (c) Lehra
 - (d) Gat

SECTION B – 28 MARKS

Question 2 [4]

Write a short note on the origin and evolution of Tabla.

Question 3 [4]

Explain Prastar with the help of an example.

Question 4 [4]

- (i) Discuss the sequence of items in a Solo performance.

OR

- (ii) Give notation on *any one* of the following:

- (a) Chakkardar Tukda
- (b) Paran

Question 5 [4]

Classify the following instruments as per the categories of Indian music:

- (i) Jal tarang
- (ii) Sarod
- (iii) Shehnai
- (iv) Pakhawaj

Question 6**[4]**

Explain the difference between Damdar Tihai and Bedam Tihai.

Question 7**[4]**

Write a notation of Kayda in Teen taal with two paltas.

Question 8**[4]**

- (i) Briefly discuss *sam* and *khali* with *one* example of each.

OR

- (ii) Explain the role of Lehra in a Solo performance.

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

Draw a neat and well-labelled diagram of Tabla and discuss its tuning process.

Question 10**[7]**

- (i) Write the Theka of Ektaal and Dhamar. Indicate its Tali and Khali.

OR

- (ii) Explain Tigun and Chaugun laya with an example for each.

Question 11

Two tabla wizards shaped the modern approach to percussion with their contribution and distinct styles. While one is known for his finger techniques and mastery over different traditional compositions, another expert belonged to Banaras gharana and had the exceptional ability to play complex rhythmic structures. The latter one deftly played the role of a soloist as well as an accompanist to many singers and dancers.

- (i) Identify the *two* artists referred to above. **[2]**
- (ii) Explain the contribution of *any one* of these artists to Hindustani music. **[5]**

Question 12**[7]**

In your opinion, what are the reasons for the global popularity of Tabla?