

INDIAN MUSIC (HINDUSTANI) MUSIC

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 Madhya laya Khyal or a Massetkhani Gat in Shaadhav sampoorna jaati Raga with three Alaaps and three Taan or Todas set in the composition.
- A Bada Khyal in vilambit Ektaal or a Gat in Sampoorna Jaati Raga with two Alaaps set in the composition.
- Two Laggis in Kaharawa and one Chakkradhar Tukda in a Tishra Jaati Taal.
- Four Kisme in Kaharawa and Four Kisme in Dadra.

Question 2

[14]

Write an essay (not exceeding 200 words) on any *one* of the following:

- Excellence in music is attained only through devotion.
- Role of electronic media in promoting music.
- Effect of *Naad* and *Kolahal* on humans as well as animals and plants.

This Paper consists of 4 printed pages.

1217-872A

© Copyright reserved.

Turn over

Question 3 [14]

Name *any four* Taals you have studied from the syllabus and mention the forms of music in which they are used. Also, giving reasons, state why the particular taal is used for the particular form of music mentioned by you.

Question 4 [14]

- (a) Draw a comparison between a Raga from the Shadhava Sampoorna Jati and *any one* Raga from Sampoorna Jati.
- (b) Give an example each of an *Uttaranga Raga* and a *Purvanga Raga*. State the main differences between the two Ragas mentioned by you.

Question 5 [14]

Describe briefly, the life, contributions and lineage of *any one* of the following:

- (a) The great Surbahar and Sitar player, Inayat Khan.
- (b) The great Surbahar and Sarod player, Allauddin Khan.

Question 6 [14]

Explain the importance of dividing a Taal into different Vibhags. Also, write short notes on Theka, Sam, Khali and Avartans, giving examples.

SECTION B (42 Marks)

Answer any three questions from this Section.

(For candidates offering Vocal/Instrumental Music excluding Tabla)

Question 7 [14]

Referring to *any five* Ragas you have studied from your syllabus, answer the following questions:

- (a) Name the Ragas and classify them as Shuddha Ragas, Chayalag Raga or Sankirna Raga. Give reasons to justify the classification made by you.
- (b) State the Janak Thaats of the Ragas mentioned by you and explain the basis of this classification.
- (c) Which of the two classifications mentioned above do you consider to be more logical? Explain your point of view, giving reasons.

Question 8 [14]

Did the Thaats come to existence first or the Ragas? Describe how the Thaats system of classification was introduced in Hindustani Music.

Question 9 [14]

- (a) Give the historical development of a musical instrument which can be used for playing Razakhani Gat.
(b) Draw a labelled diagram of this instrument and state the usage of each of its parts.

Question 10 [14]

Write short notes on *any four* of the following:

- (a) Khyal
(b) Jaati
(c) Thaata
(d) Sandhi Prakash
(e) Sankeerna

Question 11 [14]

Compare and contrast *any two* of the following pairs:

- (a) Poorvanga vadi Raga and Uttaraanga vadi Raga.
(b) Gamak and Meend
(c) Swara and Saptak
(d) Taans and Alaaps

Question 12 [14]

- (a) Write and explain the Shloka that describes how the shrutis in a Saptak are distributed amongst the Suddha Swaras.
(b) Explain how the modern day Shuddha Saptak is different from that of the ancient times.

[14]

Question 13

- (a) What Ragas do the following note compositions suggest ?

- (i) PĀ DĤA SA RE MA PA NI DĤA
(ii) NI DĤA PA MA GA GA RE RE
(iii) DĤA NI SA MA DĤA NI DĤA
(iv) SA RE GA MA GA RE SA

- (b) Write the time of singing and vadi-samvadi of each Raga that you have identified.

SECTION C (42 Marks)

Answer any three questions from this Section.

(Only for candidates offering Tabla)

Question 14 [14]

Write short notes on *any four* of the following, giving examples.

- (a) Gat
- (b) Matra
- (c) Layakari
- (d) Graha
- (e) Rela
- (f) Laggi

Question 15 [14]

What is Aadh/DehD gun (1½) Laya? Write *any four* Taals of your choice in Aar Layakari.

Question 16 [14]

Explain the role of Laya in the five taals of your syllabus. Also, state why each Laya is different from the other.

Question 17 [14]

- (a) Compare and contrast *Dhamar* and *Jhoomra*.
- (b) Explain the purpose of having two Taals with equal Maatras, but with two different Thekas. Support your answers with illustrations from the Taals mentioned above.

Question 18 [14]

Explain what is *Tihai*. Choose *any two* Taals from your syllabus and write *two* Damdar Tihai and *two* Bedam tihai in Taal notation.

Question 19 [14]

With the help of a diagram, describe the origin and evolution of Tabla Explain each of its parts. Also, explain the techniques of producing bols.