

INDIAN MUSIC (HINDUSTANI)

Paper – 1

(THEORY)

(Three hours)

Maximum Marks: 70

(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

(General)

Answer any **two** questions from this Section.

Question 1

[14]

Write in complete notation *any one* of the following:

- Avilambitkhyal or a Masitkhani Gat in a Janak raga of your choice with either *two* bol Alaaps and a Sargam or *two* Toras and *two* types and Jhala.
- Drupad with Dugun and Chaugun **OR** a Gat set in Jhaptaal with *two* Todaas **OR** Dugun and Chaugun of Dhamartaal.
- Two* Tukdaas and *two* Kisme in Dadra Taal.

Question 2

[14]

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

- Indian system of classification of musical instruments.
 - Fusion music and its impact on Indian classical music.
 - The role of the Guru in the classical music tradition in contemporary India.
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Question 3 [14]

Write *any one* of the following Taalsin complete notation with Dugun and Chaugun:

Dhamar, Tilwada, Ektaal, Jhaptaal

Question 4 [14]

Explain the difference between:

- (a) Bageshri and Malkauns.
- (b) Asavari and Bhairavi

Question 5 [14]

Write the biography of Ustad Allauddin Khan **or** Ustad Bade Gulam Ali Khan.

Question 6 [14]

Describe Sound, Naad and their qualities.

SECTION B

Answer any three questions from this Section.

(For candidates offering Vocal/Instrumental Music excluding Tabla)

Question 7 [14]

Compare and contrast *any two* Sampoon Jaati Ragas with examples.

Question 8 [14]

How many Thaats were introduced in Hindustani Music by Pt. V. N. Bhatkhande and what are they?

Question 9 [14]

Write short notes on *any two* of the following with examples:

- (a) Sandhi Prakash
- (b) Achal Thaat
- (c) Dhvani
- (d) Chhayalag

Question 10 [14]

Describe how you play a razzakhani Gat on a musical instrument.

Question 11 [14]

Give a short description of *any one* musician of the medieval period and the music of that period. How was the music of medieval period different from that of the modern and ancient times?

Question 12 [14]

- (a) Write the names of *any four* Ragas and classify them according to their Jatis and Thaats. Also, mention the time of singing, Aroha, Avroha, Pakad of these Ragas.
- (b) Write *two* Alankar in *each* of the four Raags

Question 13 [10+4]

- (a) What Ragas do the following note compositions suggest?
- (i) GA SA PA SA NI DHA
- (ii) DHA SA NI SA NI DHA
- (iii) RE PA, MA DHA MA PA GA
- (iv) MA GA RE SA NI DHA
- (b) Write the Pakad and time of singing of each Raaga that you have identified.

SECTION C

Answer any **three** questions from this Section.

(Only for candidates offering Tabla)

Question 14 [14]

Compare *any one pair* with examples:

- (a) Tukda and Kisme of Jhaptaal
- (b) Kaayda and Peshkaara of Teentaal

Question 15 [14]

- (a) Explain the concept of Tihai.
- (b) Write a Damdar Tihai in Dhamar and BedamTihai in Teentaal.

Question 16

[14]

Explain all the Jatis as they are used in Carnatic and Hindustani Music. **OR**
Explain all the types of Graha and their use in music.

Question 17

[14]

Write short notes on *any two* of the following. Explain *each* with an example:

- (a) Rela
- (b) Tigun
- (c) Kisme
- (d) Gat

Question 18

[14]

Describe the musical journey of any reputed Tabla player.

Question 19

[14]

Explain the use of each part of a Tabla and Dagma with the help of a labelled diagram.