

# 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.)*

*Answer all questions in Section A, Section B and Section C from  
Instrumental or Vocal or Tabla.*

*Section A consists of objective / very short answer questions.*

*Section B consists of short answer questions.*

*Section C consists of long answer questions.*

*The intended marks for questions or parts of questions are given in brackets [ ].*

## INSTRUMENTAL SECTION A – 14 MARKS

### Question 1

- (i) Kan Swar is the \_\_\_\_\_ note in Indian music. [1]
- (ii) Flute comes under the category of \_\_\_\_\_ Vadya. [1]
- (iii) \_\_\_\_\_ Naad is used in playing a musical instrument. [1]
- (iv) Vilambit Gat is also known as \_\_\_\_\_ Gat. [1]
- (v) \_\_\_\_\_ and \_\_\_\_\_ swars are 'Komal' in Raag Bageshwari. [1]
- (vi) Razakhani Gat is played after the \_\_\_\_\_ Gat in Instrumental music. [1]
- (vii) State whether the following are True or False: [4]
  - (a) Ustad Allauddin Khan was the guru of Pt. Ravi Shankar.
  - (b) String instruments come under the category of Sushir Vadya.
  - (c) Seven Swars are made of twenty-two Shrutis.
  - (d) At least five swars are required for any raga.

**This Paper consists of 10 printed pages.**

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**Turn over**

- (viii) Sandhi Prakash is a type of: [1]
- (a) taal
  - (b) raga.
  - (c) laya.
  - (d) alaap.
- (ix) Alankaar is an improvisation of: [1]
- (a) swar.
  - (b) taal.
  - (c) bol.
  - (d) meend.
- (x) Pt. Ravi Shankar was born in the city of: [1]
- (a) Lucknow.
  - (b) Kolkata.
  - (c) Varanasi.
  - (d) Delhi.
- (xi) Pakad helps to identify a: [1]
- (a) raga.
  - (b) taal.
  - (c) lyrics.
  - (d) avartan.

### SECTION B – 28 MARKS

#### Question 2 [4]

What is *ghan vadya*? Give *any four* examples of Ghan Vadya.

#### Question 3 [4]

Explain the placement of swars on shrutis in Hindustani music.

**Question 4**

[4]

- (i) Write the notation of Sthai of a Razakhani Gat.

**OR**

- (ii) Write the notation of Sthai of a Maseet Khani Gat.

**Question 5**

[4]

Write the theka of *any one* taal in *dugun* and *chaugun* layakari.

**Question 6**

[4]

- (i) Write the vadi, samvadi, aroh and avaroh of *any two* ragas of Kafi thaata.

**OR**

- (ii) Mention Thaata and Jati of *any four* ragas.

**Question 7**

[4]

Briefly explain the *two* main systems of Indian Classical Music.

**Question 8**

[4]

How is a *thaata* different from a *raga* ?

**SECTION C – 28 MARKS**

**Question 9**

[7]

Explain Maseet Khani Gat and the technique of playing it.

**Question 10**

[7]

- (i) Explain Shuddha, Chhayalag and Sankeerna.

**OR**

- (ii) Draw a well labelled diagram of any musical instrument. Briefly explain the tuning procedure of the instrument drawn by you.

### Question 11

A famous Sitar player was born on 7<sup>th</sup> April, 1920 in Uttar Pradesh. He popularised the instrument Sitar and Indian Classical Music across the world. He was felicitated with Bharat Ratna, which is the highest civilian award in India.

- (i) Name the musician being referred to in the above passage. Give a brief description of his learning under the 'Guru-Shishya' tradition. [5]
- (ii) State *any two* achievements of this legendary musician, apart from the one mentioned in the above passage. [2]

### Question 12

[7]

Music is a medium of releasing one's emotions. Discuss this statement by giving *any seven* points.

**VOCAL**  
**SECTION A – 14 MARKS**

**Question 1**

- (i) Kan Swar is the \_\_\_\_\_ note in Indian music. [1]
- (ii) Flute comes under the category of \_\_\_\_\_ Vadya. [1]
- (iii) \_\_\_\_\_ Naad is used in singing. [1]
- (iv) The combination of the words Dhruv and Pad makes a singing form, called \_\_\_\_\_ [1]
- (v) \_\_\_\_\_ and \_\_\_\_\_ swars are 'Komal' in Raag Bageshwari. [1]
- (vi) Chhota Khyal comes after the \_\_\_\_\_ Khyal in Vocal music. [1]
- (vii) State whether the following are True or False: [4]
- (a) Ustad Allaiddin Khan was the guru of Pt. Ravi Shankar.
- (b) String instruments come under the category of Sushir Vadya,
- (c) Seven swars are made of twenty-two shrutis.
- (d) At least five swars are required for any raga.
- (viii) Sandhi Prakash is a type of: [1]
- (a) taal.
- (b) raga.
- (c) laya.
- (d) alaap.
- (ix) Alankaar is an improvisation of: [1]
- (a) swar.
- (b) taal.
- (c) bol.
- (d) meend.

- (x) Pt. Ravi Shankar was born in the city of: [1]  
(a) Lucknow.  
(b) Kolkata.  
(c) Varanasi.  
(d) Delhi.
- (xi) Pakad helps to identify a: [1]  
(a) raga.  
(b) taal.  
(c) lyrics.  
(d) avartan.

### SECTION B – 28 MARKS

**Question 2** [4]  
What is *ghan vadya*? Give *any four* examples of Ghan Vadya.

**Question 3** [4]  
Explain the placement of swars on shrutis in Hindustani music.

**Question 4** [4]  
(i) Mention *four* main features of the singing form Dhamar.

OR

(ii) Write the notation of Sthai of a Chhota Khyal.

**Question 5** [4]  
Write the theka of *any one* taal in *dugun* and *chaugun* layakari.

**Question 6** [4]  
(i) Write the vadi, samvadi, aroh and avaroh of *any two* ragas of Kafi thaat.

OR

- (ii) Mention *Thaat* and *Jati* of *any four ragas*.

**Question 7**

[4]

Briefly explain the *two* main systems of Indian Classical Music.

**Question 8**

[4]

How is a *thaat* different from a *raga* ?

**SECTION C – 28 MARKS**

**Question 9**

[7]

Explain *Dhrupad* composition and the technique of singing it.

**Question 10**

[7]

- (i) Explain *Shuddha*, *Chhayalag* and *Sankeerna*.

**OR**

- (ii) Draw a well labelled diagram of any musical instrument. Briefly explain the tuning procedure of the instrument drawn by you.

**Question 11**

A famous *Sitar* player was born on 7<sup>th</sup> April, 1920 in *Uttar Pradesh*. He popularised the instrument *Sitar* and *Indian Classical Music* across the world. He was felicitated with *Bharat Ratna*, which is the highest civilian award in *India*.

- (i) Name the musician being referred to in the above passage. Give a brief description of his learning under the 'Guru-Shishya' tradition. [5]
- (ii) State *any two* achievements of this legendary musician, apart from the one mentioned in the above passage. [2]

**Question 12**

[7]

Music is a medium of releasing one's emotions. Discuss this statement by giving *any seven* points.

**TABLA**  
**SECTION A – 14 MARKS**

**Question 1**

- (i) Tabla was invented by \_\_\_\_\_. [1]
- (ii) Tabla belongs to the category of \_\_\_\_\_ type of musical instruments. [1]
- (iii) In a set of Tabla, Dagga is also known as \_\_\_\_\_. [1]
- (iv) The number of talis in Teentaal is \_\_\_\_\_. [1]
- (v) Taal Kaharwa and Taal Dadra are used in \_\_\_\_\_ music. [1]
- (vi) The number of beats in Jhoomra taal is \_\_\_\_\_. [1]
- (vii) State whether the following are True or False: [4]
- (a) The speed at which three bols or matras are completed in one matra is called Tigan. [1]
- (b) A taal is played only with Vocal music. [1]
- (c) The difference between Ektaal and Chaartaal is only in their Bol. [1]
- (d) Dadra taal has a division of 2 – 2 – 2 vibhags. [1]
- (viii) The addition of matras of Taal Kaharwa and Taal Dadra creates a Taal called: [1]
- (a) Teentaal [1]
- (b) Dhamar Taal [1]
- (c) Ektaal [1]
- (d) Chaartaal [1]
- (ix) Chaugun laya is : [1]
- (a) 2 beats in 3 beats. [1]
- (b) 3 beats in 2 beats. [1]
- (c) 4 beats in 1 beat. [1]
- (d) 3 beats in 3 beats. [1]



- (x) Flute and Shehnai come under the category of: [1]
- (a) Tantra Vadya.
  - (b) Ghan Vadya.
  - (c) Sushir Vadya.
  - (d) Avanaddha Vadya.
- (xi) The central part of the Tabla pudi or membrane is known as: [1]
- (a) Chanti.
  - (b) Gajra.
  - (c) Sur.
  - (d) Syahi.

### SECTION B – 28 MARKS

**Question 2** [4]

Briefly explain Sushir Vadya and Ghan Vadya. Give an example of each type.

**Question 3** [4]

Write the notation of a Taal of 14 Matras with its Dugun, other than Dhamar Taal.

**Question 4** [4]

- (i) Write the notation of Damdar and Bedamdar Tihai in a Taal of your choice.

OR

- (ii) Write the introduction of Jhap taal and its usage.

**Question 5** [4]

Write the theka of *any one* taal in Tigun and Chaugun layakari.

**Question 6**

[4]

- (i) What is *grah*? Mention the *two* subparts of *Grah*.

**OR**

- (ii) Write a *Kayda* with *two* *paltas* and one *tihai* in *Teentaal*.

**Question 7**

[4]

Briefly explain *Paran* with the help of an example.

**Question 8**

[4]

What is a *chakkardar tukda*? Give an example to explain it.

**SECTION C – 28 MARKS**

**Question 9**

[7]

Write the introduction of *Kaharwa Taal* with its *Thah*, *Dugun* and *Chaugun*.

**Question 10**

[7]

- (i) Draw a well labelled diagram of *Tabla*. State the utility of each part of *Tabla*.

**OR**

- (ii) Explain how playing a *tabla solo (ekal)* is different from playing it in *accompaniment (sangat)*.

**Question 11**

A famous *Tabla* maestro was born near *Moradabad* in *Uttar Pradesh* in the year 1891. His grandfather *Ustad Kalandar Baksh* and his maternal uncle *Faiyaz Khan* were famous *Tabla* players. He received formal training from *Ustad Muneer Khan* in *Bombay*.

- (i) Name the artist being referred to in the above passage. Give a brief account of his work and contributions in the domain of *Tabla*. [5]
- (ii) State *any two* achievements of this artist. [2]

**Question 12**

[7]

Indian Classical Music can only be learnt in the 'Guru-Shishya' tradition. Discuss this statement by giving *any seven* points.