**BIRLA INSTITUTE OF TECHNOLOGY AND SCIENCE-PILANI (RAJASTHAN)**

**FIRST SEMESTER 2015-2016**

**COURSE NO: HSS F223**

**COURSE TITLE : APPRECIATION OF INDIAN MUSIC**

**COMPREHENSIVE EXAMINATION (PART-A)**

**DATE:04/12/2015 TIME: 2 Hrs. M.M. 15**

***All questions carry equal marks. Attempt any five***

1. As various types of compositions are popular in the Hindustani and the Cernatic styles of Indian music so far as classical and lighter aspects of musical forms are concerned, Explain the melodic compositions of Cernatic music, asked below-

(i) Tillana (ii) Kriti (iii) Jawali (iv) Jhant varsai (v) Chittaswaram

2. Write down the Layakaries asked below (in one Avartan)-

(a) Kuad of Teentaal (b)Aad of Ekta (c) 5/4 of Kaharawa Taal (d) Tigun of Chartaal

3. Explain the time theory of the Raag and their effects on the human mind and spirit, mentioning some of the Ragas according to the suitability of their time duration in the day and the night.

4. The musical instruments have their universally accepted shapes and nomenclatures, depending upon the utilization and need. Some of them are more suitable for accompaniment and some are for the sake of solo performances. Some are suitable for the melody and some are for the providing rhythm. Discus and describe the sections, tuning, range, scope and utilitarian value of the various Indian musical instruments.

5. Lot of changes came into existence in the medieval age of music, so far as musicians and their inclinations towards the musical treatises are concerned. Explain and list some of the famous musicians, Musicologists, Vagyakars and their musical treatises, which have been and are very much useful and benificial for the musicians, for the practical and the theoretical aspects both.

6. Write the short notes on any two of the following topics:-

(i) Vrind Vadan

(ii) Tantra Vadya

(iii)Tal Vadya Kachehari

(iv) Delhi Gharan of Tabla

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**COURSE NO: HSS F223**

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**COMPREHENSIVE EXAMINATION (PART-B)**

**DATE:04/12/2015 TIME: 1Hr, M.M. 20**

**All questions carry equal marks**

1. Write the Swar - combinations sung or played on the instruments -

(i) (ii) (iii) (iv)

2. Answer the phrases of the ragas sung or played and write in the order given below, mentioning the name of the Raga bracketed against the each phrases -

(i) (ii) (iii) (iv)

3. Recognize the Raga and write in the same in the following order-

(i) (ii) (iii) (iv)

4. Recognize the Taals, applied with the compositions-

(i) (ii) (iii) (iv)

5. Recognize the embellishments used in the Alap/Compositional part of the Raga -

(i) (ii) (iii) (iv)

6. Find out the stating matra of the composition and write the same in the columns given below-

(i) (ii) (iii) (iv)

7. Observe and mention the Taals played on Tabla -

(i) (ii) (iii) (iv)

8. Find out the parts of the Ragas, i.e.- Aalap-Jod-Composition-Taan-Jhala and write in the correct order of the sections below –

(i) (ii) (iii) (iv)

9. Show the Layakaris of the Taal or the phrase asked, by hands-clap- (Tali-Khali)-

10. Utter the Sthai and Antara of the composition with the perfect co-odination of Kriyas.

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