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

**I- SEMESTER 2016-2017**

**COURSE NO: HSS F 223**

**COURSE TITLE : APPRECIATION OF INDIA N MUSIC**

**QUIZ**

**DATE:10/11/2016 TIME: 15 MINUTES M.M. 10**

***All questions carry equal marks.***

01. The four types of notation systems of western style of music are……………………………………….

02. A notation system, introduced by Pt. Vishnu Narayan Bhatkhande is known as………………………..

03. A bird, producing seven notes of the scale, through its beak, is named as………………………………

04. The five embellishments used to decorate the musical phrases are……………………………………..

05. A person, apt in the practical as well as theoretical aspects of music, is called as ……………………...

06. The marg, suitable for Very fast speed is………………………………………………………………

07. The units of Sthool Kaal are……………………………………………………………………………..

08. A taal, having less syllables in the beginning & end and more in the middle, is…………………...Yati.

09. The expansion of a taal in various structure, is termed as………………………………………………

10. A Taal, having no khali is……………………………………………………………………………….

11. A Hindustani classical vocal form, having only one Taal, to be accompanied, is………………………

12. The five classical dance forms of India are………………………………………………………………

13. Shamya is a .…………………………………………………………………………………………

14. A Taal of visham pad Ang is.………………………………………………………………...………

15. A song , starting from just before the actual sam, is called as……….………………………………

16. Roopak is a Taal of………….…………………………………………………….……………...Jati

17. Using the same Taal for different musical forms is called as .……………………………………….

18. One and a half times faster speed is called as …………….…………………………………………

19. Bada khayal is sung in …………………………………………………………………………..speed.

20. A Taal, suitable for Dhrupad style of singing is…………………………………………………………

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

**FIRST SEMESTER 2016-2017**

**COURSE NO: HSS F 223**

**COURSE TITLE : APPRECIATON OF INDIAN MUSIC**

**PRACTICAL TEST**

**DATE:22/11/2016 TIME: 50MINUTES M.M. 20**

**All questions carry equal marks**

1. Recognize the Raga, by listening thePakad, Alap-Jod-Composition-Taan or Jhala etc. :-

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

2. Recognize the Taals, Played on the percussion:-

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

3. Recognize the application of Taal, in the composition :-

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

4. Recognize the Embellishments:-

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

5. Recognizze the Graha:-

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

6. Recognize the Swar phrases:-

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

7. Recognize the compositional phrases:-

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

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

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

9. Recognize the musical forms and styles (melodic):-

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

10. Recognize the musical forms and styles (rhythmic):-

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

11. Recognize the musical forms and styles (Instrumental):-

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

12. Recognize the Raag-Jati:-

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

13. Recognize the Taal-Jati:-

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

14. Recognize the Layakaries of the Taals:-

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

15. Recognize the Layakaries, applied int eh melodic forms:-

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

16. Find out the parts of the Raga:-

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

17. Recognize the rise and fall of the frequency of the musical notes:-

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

18. Recognize the length of the Tihai:-

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

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

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

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