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

**FIRST SEMESTER 2016-2017**

**COURSE NO: HSS F329**

**COURSE TITLE : MUSICOLOGY-AN-INTRODUCTION**

**Practical Test**

**DATE:23/11/2016 TIME: 50MINUTES M.M. 10**

**All questions carry equal marks**

1. Recognize the Thaats, sung or played on the instruments:-

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

2. Recognize the Raga by listening the Alap-Jod-Composition-Taan or Jhala parts of the Raga:-

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

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

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

4. Listen, observe and answer the embellishments, applied in the composition:-

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

5. Find out the parts of the Raga:-

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

6. Recognize the Layakaries (the multiple speeds) played on the percussion or in the singing form:-

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

7. Find out the Ateet and the Anagat of the composition:-

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

8. Recognize the Jaties:-

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

9. Make a Tihai of 7, 8 & 9 beats, with the phrase given below:- (Complete it on the back page)

Tirkit Gadigan Dha

10. Make a Nauhakka with a melodic phrase given below:-

(Tirkit Gadigan Dhati Dha)

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**I-SEMESTER 2016-2017**

**COURSE NO: HSS F 329**

**COURSE TITLE : Musicology-An-Introduction**

**QUIZ**

**DATE:11/11/2016 TIME: 15 MINUTES M.M. 05**

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

01. The celestial dance form, performed by Goddess Parvati, is…………………………………………….

02. The three stages of mind are………………………………………………………………………….….

03. The beauty of a person depends upon his/her…………………………………………………………....

04. A folk lore of Rajasthan, is……………………………………………………………………………....

05. ‘Baul ‘ is a folk lore of…………………………………………………………………………………..

06. The classical form of instrumental music, comes to an end with………………………………………..

07. A musician, performing miracles, by presenting the Raga and the Taal, is known as…………………..

08. Bharat Ka Natyashastr is written by……………………………………………………………………..

09. A classical vocal form, text describing the Holi festival, is known as…………………………………..

10. The musician trinities of Cernatic style of music.are…………………………………………………….

11. A Taal, suitable for Classical and Light musical forms, both, is………………………………………...

12. The celestial dance form, performed by Lord Shiva, is………………………………………………….

13. A Taal, having no Khali is……………………………………………………………………………….

14. Rasas, applicable in music, are…………………………………………………………………………..

15. The origin of Tabla Gharana, is………………………………………………………………………….

16. Tabla was originated by………………………………………………………………………………….

17. The childhood name of Tansen was……………………………………………………………………..

18. Ones, the Tansen was defeated by……………………....,in a musical competition, arranged by Akbar.

19. A seven beats taal, suitable for Dhrupad style of singing, is…………………………………………….

20. The celestial music is called as…………………………………………………………………………..

21. Two Taals suitable for light music are…………………………………………………………………...

22. A musical treatise, Sangeet Ratnakar, is written by……………………………………………………..

23. Dance is the art of………………………………………………………………………………………..

24. Vocal music is called as…………………………………………………………………..….…..…kala.

25. Total number of arts, according to Indian philosophy are……………………………………………...

26. The name of the Lalit kalas are…………………………………………………………………………

27. Taal-jaties are……………………………………………………………………………………………

28. Raag-Jaties are……………………………………………….(according to the no. of notes permitted).

29. A musical form of vocal stream, having philosophical meaning of its literature, is…………….…......

30. The equivalent term for Tarana, in Cernatic system, is………………………………….………..........

31. Jawali is known as………………………………………………....in Hindustani style of vocal music.

32. A musical instrument, holding hundred strings, is……………………………………………………....

33. Geetam Vadyam tatha Nrityam………………………………………………………………………….

34. Sahity Sangeet kala viheenah………………………………………………………………………….....

35. The musical notes, used for Vedic recital, are….……………………………………………………….

36. The music is called as…………..……………………………………………….....in Arabian countries.

37. The notes of the scale, having flattened as its deviated positions, are.…………………………….........

38. The Shruti intervals, used for harmony, are……………..……………or……………………………….

39. The corresponding nomenclature of Teevra madhyam, in cernatic system ,is……..……………………

40. Total no. of microtones, in a scale, are………..…………………………………………………………

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