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

**SECOND SEMESTER 2015-2016**

**COURSE NO: HSS F 329**

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

**MID SEM. TEST**

**DATE:16/03/2016 TIME: 90MINUTES M.M. 25**

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

1. (A)- Describe the formation of tonal sequences, ie- full Tones, Half-Tones and microtones, giving the appropriate example for each and mentioning the proper and accurate intervals of Shruties and frequencies of the notes.

(B)- Explain the system of 72 Melkartas, 32 scales & 10 Thaats, so far as the systems are established in the north and the south side of our country, so called Hindustani and the Cernatic Sangeet.

2. (A)- What is Varn? Describe in details and explain the role of Varn in the melodic and the Rhythmic streams of music.

(B)- What do you understand by the system of 484 Ragas, which can be derived from one Thaat and the total numbers of Ragas can be 4840 in total, including all the Thaats, mathematically.

(C). How can, 7 main Taals of Cernatic style of Indian music, be developed in 35 Taals, by putting them into different Jaties, Discuss.

3. (a)- There are some principles of Thaat and Raag, by which they are established and identified, Explain.

(b)- Explain the ten principle modes of the Taal, known as Taal-Pran, on which it is based upon

(4) Write down the Taals, given below, in multiple speeds (various Layakaries), as asked-

(i) 1.5 times faser speed of Trital in one Avartan

(ii) 3 times faster speed of Ektaal, in one Avartan

(iii) 1.25 times faster speed of Jhaptaal, in one Avartan

(iv) 1.75 times faster speed of Chartaal, in one Avartan

5. Write the short notes on the topics given below---

(i) Raag, Ras and Bhav

(ii) The embellishments, used in music

(iii) Taals, suitable for various forms and styles

(iv) Corresponding nomenclatures of the Hindustani Thaats, in Cernatic music

\*\*\*\*\*\*\*\*\*