

Sample Question Paper
Hindustani Music (242)

Time: 2 hrs.

Maximum Marks: 40

Note:

- i. This question paper consists of 16 questions in all.
- ii. All questions are compulsory.
- iii. Marks are given against each question.
- iv. **Section A** consists of Multiple Choice type questions
 - Q.No. 1 to 8** – Multiple Choice type questions (MCQs) carrying 01 mark each. Select and write the most appropriate option out of the four options given in each of these questions.
- v. **Section B** consists of Objective type questions:
 - Q.No. 09**- Read the passage carefully then Fill in the blanks (4 sub-questions) carrying 1 mark each.
 - Q.No. 10** -Read the passage carefully then true and false (4 sub-questions) carrying 1 mark each.
 - Q.No. 11** -Read the passage carefully then write in one word answer (4 sub-questions) carrying 1 mark each.
- vi. **Section C** consists of Subjective type questions:
 - Q.No. 12 to 13** – Short Answer type questions carrying 03 marks each to be answered in the range of 60 to 70 words.
 - Q.No. 14** –Long Answer type questions carrying 04 marks to be answered in the range of 80 to 90 words.
 - Q.No. 15 to 16** –Long Answer type questions carrying 05 marks each to be answered in the range of 100 to 120 words.An internal choice has been provided in the Section-C.

Section-A

Multiple Choice Questions (MCQ)

Marks 8x1=8

- 1. The concept of Raga has been mentioned for the first time in the text
 - A. Sangeet Ratnakar
 - B. Brihaddeshi
 - C. Natya Shastra
 - D. Sangeet Parijat
- 2. The melodic structure that forms the basis of all styles of Hindustani classical music is
 - A. Tana
 - B. Tala
 - C. Raga
 - D. Laya
- 3. A note which is not omitted in any Raga
 - A. Shadja
 - B. Rishabh
 - C. Madhyam
 - D. Pancham

4. The Jati of a Raga will be Shadava Audava if it has
 - A. Seven notes in Aroha and five in Avaroha
 - B. Five notes in Aroha and seven in Avaroha
 - C. Six notes in Aroha and five notes in Avaroha
 - D. Five notes in Aroha and six in Avaroha
5. Name the term used for singing with the usage of two notes in Vedic terminology?
 - A. Sama Gana
 - B. Archik Gana
 - C. Samik ganaa
 - D. Gathik Gana
6. Singers of Gatha during Vedic period were known as
 - A. Gathagayak, Veenagathin, Veenaganagn
 - B. Prastota
 - C. Udgata
 - D. Pratiharta
7. If the number one (1) is used for notation of a Vedic hymn, it represents
 - A. Udatta
 - B. Anudatta
 - C. Svarita
 - D. Krushta
8. The most important contribution of Pt. Bhatkhande in the field of Hindustani music was the classification of:
 - A. Ragas into ten Thatas
 - B. Tala into ten Pranas
 - C. Ragas into nine Jatis
 - D. Talas into seven Matras

Section-B

9. Read the passage and answer the questions:-

Major contributions of Pt. Bhatkhande include classification of Ragas into Thatas, interpretation of time theory, notation system, editing and publishing of Sanskrit works relating to music, establishment of music institutions and writing of several books and articles. Pt. Paluskar's contributions include re-invention of compositions to include the element of bhakti and devotion in place of derogatory words, establishing of music institutions, notation system and writing of several books and articles on music. Due to the continuous efforts of the two towering personalities of the Hindustani music world, various compositions and ancient Sanskrit texts related to music could be published; otherwise they could have been lost in due course of times.

Fill in the blanks:

- A. Major contributions of Pt. Bhatkhande are interpretation of time theory, _____ system. 1
- B. Pt. Paluskar contributions include re-invention of compositions to include the various _____ and ancient Sanskrit texts related to music could be published because of continuous

- efforts of Pt. Paluskar and Pt. Bhatkhande. 1
- C. Pt. Bhatkhande established _____ and writing of books and articles. 1
- D. Various compositions related to music could be published otherwise _____ and articles could have been lost in due course in time. 1

10. Read the passage and answer the following questions

Indian classical music is basically melodic and Raga is its nucleus. The word 'Raga' is synonymous with Indian classical music. The concept of Raga is almost 2000 years old. The word 'Raga' is derived from the Sanskrit root 'Ranj' (to colour, to provide delight). Etymologically it has been defined as 'Ranjayati iti Ragah' i.e that which provides aesthetic pleasure is called Raga. The raga can be defined as a melodic structure of musical notes having specific character, and is governed by certain rules.

Write the True (T) or False (F)

- A. Raga is the synonym of Patriotic music. (T/F) 1
- B. The idea of raga in the Hindustani music is almost 100 years old. (T/F) 1
- C. The Raga is defined as a melodic structure of musical notes. (T/F) 1
- D. The word "Raga" doesn't always convey aesthetic pleasure. (T/F) 1

11. Read the passage and answer the following questions

Which music lover does not know the name of Sangeet Samrat Tansen? There is some controversy regarding the date of birth of Tansen. According to some musicologists, Tansen was born in 1506 in a small village called Behat situated twenty eight miles away from Gwalior. According to Abul Fazal, the writer of 'Akbarnama' and 'Ain-e-Akbari', Tansen died on April 26, 1589 in Agra. Hence, Tansen died at the age of about 83 years. It is said that the name of Tansen's father was Makrand Pande. He was a Hindu. He named his son as Tanna Mishra, Trilochan, Tannu or Ram Tanu. Tansen received his elementary education from his father, Makrand Pande. Since childhood itself, Tansen had an interest in music. It is believed that Tansen learnt music from the famous saint singer of that time, Swami Haridas of Vrindavan.

Write the one word answer of the following questions:-

- A. Who is the music teacher of Sangeet Samrat Tansen? 1
- B. What was the real name of Tansen? 1
- C. From whom did Tansen receive his elementary education? 1
- D. Since childhood in which field has Tansen had an interest? 1

Section-C

Answer the following questions

12(a). Explain the impact of Dhrupad form in its present form has been in vogue since the 16th Century.

Who patronized the Dhrupad form? 3

(Or)

(b) How the notes of Sangeet Parijat are significant in the modern context?

13. Write the differences between Aroha and Avaroha in Hindustani Music. 3

Answer the following question

14(a). "Sadarang was a great composer and Vina player". Justify the statement. 4

(Or)

(b). Mention the rule which is bound Vedic music can be called the classical music.

Answer the following Questions

15(a). Compare the musical forms Dhrupad and Dhamar giving the similarities and differences between them (at least two from each form). (3+1+1)=5

(Or)

(b). In which way Pt. Bhatkhande and Pt. Digambar responsible for shaping present day Hindustani Music.

16(a). Give one example each of compositions by Sadarang and Adarang. (2½+2½)=5

(Or)

(b) "Tansen composed several Dhrupads", justify the statement in your own words.

Marking Scheme
Hindustani Music (242)

Sl No.	Answer	Marks distribution	Total Marks
1.	B	1	1
2	C	1	1
3.	A	1	1
4.	C	1	1
5	D	1	1
6.	A	1	1
7	A	1	1
8.	D	1	1
9 (A)	<u>notation</u>	1	1
9(B)	<u>compositions</u>	1	1
9(C)	<u>music institutions</u>	1	1
9(D)	<u>books</u>	1	1
10(A)	False	1	1
10(B)	False	1	1
10(C)	True	1	1
10(D)	False	1	1
11(A)	Swami Haridas	1	1
11(B)	Tanna Mishra	1	1
11(C)	his father, Makrand Pande	1	1
11(D)	Music	1	1
12	<p>Dhrupad in its present form has been in vogue since 16th Century and is still practiced. Its ancient form had Svara, Laya and Pada (melody, rhythm and literary contents), all three components of equal importance. Since the literary component or the verses were entirely composed and fixed to Svara and Tala, hence this form was called Dhruvapada. Later, Dhruvapada went through certain changes and became more popular as a prominent form of classical music that was referred to as 'Dhrupad'.</p> <p>In 16th century, Raja Mansingh Tomar of Gwalior patronized this form. In his treatise 'Mankutuhāl', he has specially discussed about Dhrupad.</p> <p style="text-align: center;">Or</p> <p>Musical treatise 'Sangeet Parijat', that has been written in Sanskrit by Pt. Ahobal, is of great importance. Pt. Ahobal analysis of notes is particularly significant, as it paved the way for the establishment of present day notes. Even though theoretically he gives seven pure (Shuddha) and twenty two modified (Vikrit) notes, he establishes seven pure and only five modified notes on the string of a Vina for practical usage. This not only presented scientific parameters to compute frequencies of notes, but also removed notes that were</p>	<p>2</p> <p>1</p>	3

	basically the same but with different names. However, his pure scale is similar to present day Kafi. Sangeet Parijat is an expansive work comprising 708 shlokas.		
13	<p>Aroha and Avaroha of a Raga show the sequence of notes that has to be followed while singing.</p> <p>A set of ascending notes in sequence is called Avaroha.</p> <p>Aroha of Raga Bhopali – Sa Re Ga Pa Dha Sa</p> <p>A set of descending notes in sequence is called Avroha.</p> <p>Avoroha of Raga Bhopali – Sa Dha Pa Ga Re Sa</p>	<p>1½</p> <p>1½</p>	3
14	<p>Sadarang was a great composer and Vina player. Though the Khayal form of singing had come into being, they were responsible for popularizing it. To please the emperor, Sadarang composed thousands of compositions of Khayal and included the name of the emperor along with his pen name 'Sadarangeele'.</p> <p>Thus, the words 'Mohmmadsa rangeele' or 'Sadarangeele mohmmad shah' are found in his compositions.</p> <p>Their compositions are available in Braj, Rajasthani, Purabi Hindi and also Punjabi language, with a subject matter of a wide range and a beautiful use of different Talas like Tilwada, Jhumra, Ada ChauTala, EkTala, ChaarTala, TeenTala etc.</p> <p style="text-align: center;">(Or)</p> <p>During Vedic period, music was used for Yajnas (Vedic) was bound by strict rules, whereas that used for social occasions (Laukik) was according to the interests of people. It was essential to receive training orally in Vedic knowledge. For Yajnas and religious ceremonies, Brahmins were given specific training in music.</p> <p>The training was given from father to son, Guru to Shishya, or to students of a Gurukul in a group. Ashrams and Samaparishads were established to gain knowledge of characteristics of melody and pronunciation in music. This rule bound Vedic music can be called the classical form of music of Vedic period.</p>	<p>2</p> <p>2</p>	4
15	<p><u>Similarities</u></p> <p>Dhrupad and Dhamar Compositional form sung to the accompaniment of Pakhawaj.</p> <p>In the beginning, the Raga is executed with the help of mnemonic syllables viz Nom Tom Dere Na etc. without rhythmic accompaniment. This is started in slow laya and culminates into fast laya singing followed by the composition.</p> <p>In vogue during 16th Century AD.</p> <p><u>Differences</u></p> <p>In Dhrupad literary matter consists of bravery, prestige of the gods, goddesses kings, musical elements etc but in Dhamar literary matter consists of description of Holi festival or leela of</p>	<p>3</p> <p>1</p>	5

	<p>Radha- Krishna.</p> <p>Talas used in Dhrupad singing are Chau Tala, Sool Tala, Teevra, Matta, Brahma and Rudra Tala but Dhamar is invariably set to Dhamar Tala.</p> <p style="text-align: center;">(Or)</p> <p>Modern day Hindustani music in its present form owes its existence primarily due to the pioneering work of two great names in the field of music, the two Vishnus – Pt. Vishnu Narayan Bhatkhande and Pt. Vishnu Digambar Paluskar.</p> <p>Together they were responsible for re-establishing the theoretical aspect of Hindustani music and its co-ordination with practical music. Major contributions of Pt. Bhatkhande include classification of Ragas into Thatas, interpretation of time theory, notation system, editing and publishing of Sanskrit works relating to music, establishment of music institutions and writing of several books and articles. Pt. Paluskar's contributions include re-invention of compositions to include the element of bhakti and devotion in place of derogatory words, establishing of music institutions, notation system and writing of several books and articles on music.</p> <p>Due to the continuous efforts of the two towering personalities of the Hindustani music world, various compositions and ancient Sanskrit texts related to music could be published, otherwise they could have been lost in due course of times.</p>	<p>1</p> <p>(Or)</p> <p>1</p> <p>3</p> <p>1</p>	
16	<p><u>Composition of Sadarang</u></p> <p>Raga Bihag set to Teen Tala</p> <p>Sthayi Balam re more man ke Chite hovan de re Hovan de re meet piyarava Antara Sadarang jin jaavo bidesva Sukh neendariya sovan de re</p> <p><u>Composition of Adarang</u></p> <p>Raga-Miyan ki Malhar Tala –Ek Tala</p> <p>Sthayi Karim naam tero Tu saaheb sattar Antara</p>	<p>2½</p> <p>2½</p>	5

	<p>Dukh dalidra sab Door kije Sukh deho saban ko Adarang binati karat Sun leho kartar</p> <p>(Or)</p> <p>Tansen composed several Dhrupads, the subject matter of which ranged from praise of deities to technical terms of music. Tansen wrote several Dhrupads in praise of Ramchandra Vaghela and emperor Akbar.</p> <p>Among the four Banis of Dhrupad prevalent during that time – Khandar, Nauhar, Dagar and Govarhar, Tansen is believed to have initiated the Govarhar Bani. Some Ragas that have the prefix ‘Miyan’ before their names are associated with Tansen, e.g, Miyan ki Sarang, Miyan Malhar, Miyan ki Todi etc. Apart from these, it is believed that he popularized Darbari Kanhada. Tansen had four sons, Hamirsen, Suratsen, Tantarang Khan and Bilas Khan. One of the greater singers of his time, his name will remain immortal like a pole star in the musical sky.</p>	<p>(Or)</p> <p>1</p> <p>2</p> <p>2</p>	
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