

This Question Paper consists of 16 questions and 8 printed pages.

Roll No. 

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Code No. 71/S/242/A

Set – 

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## HINDUSTANI MUSIC (242-E)

Day and Date of Examination

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Signature of Invigilators

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2. \_\_\_\_\_

### General Instructions :

1. Candidate must write his/her Roll Number on the first page of the Question Paper.
2. Please check the Question Paper to verify that the total pages and the total number of questions contained in the Question Paper are the same as those printed on the top of the first page. Also check to see that the questions are in sequential order.
3. For the objective type questions, you have to choose any **one** of the four alternatives given in the question, i.e. (A), (B), (C) and (D) and indicate your correct answer in the Answer-Book given to you.
4. All the questions including objective-type questions are to be answered within the allotted time and no separate time limit is fixed for answering objective-type questions.
5. Making any identification mark in the Answer-Book or writing Roll Number anywhere other than the specified places will lead to disqualification of the candidate.
6. Candidate will not be allowed to take Calculator, Mobile Phone, Bluetooth, Earphone or any such electronic devices in the Examination Hall.
7. In case of any doubt or confusion in the question paper, the English version will prevail.
8. Write your Question Paper Code No. **71/S/242/A, Set - A** on the Answer-Book.
9. (a) The Question Paper is Bilingual i.e., English and Hindi. However, if you wish, you can answer in any one of the languages listed below :  
English, Hindi, Urdu, Punjabi, Bengali, Tamil, Malayalam, Kannada, Telugu, Marathi, Oriya, Gujarati, Konkani, Manipuri, Assamese, Nepali, Kashmiri, Sanskrit and Sindhi.  
You are required to indicate the language you have chosen to answer in the box provided in the Answer-Book.  
(b) If you choose to write the answer in the language other than Hindi and English, the responsibility for any errors/mistakes in understanding the question will be yours only.

71/S/242/A

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Contd...

# HINDUSTANI MUSIC

(242-E)

**Time : 2 Hours]**

**[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 **1** 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. 9** - Read the passage carefully then fill in the blanks (4 sub-questions) carrying **1** mark each.

**Q. No. 10** - Read the passage carefully then choose true or 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 and 13** - Short answer-type questions carrying **3** marks each to be answered in the range of **60 to 70** words.

**Q. No. 14** - Long answer-type question carrying **4** marks to be answered in the range of **80 to 90** words.

**Q. No. 15 and 16** - Long answer-type questions carrying **5** marks each to be answered in the range of **100 to 120** words.

An internal choice has been provided in the Section-C.

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**General Instructions :**

- (1) Answers of all questions are to be given in the Answer-Book given to you.
  - (2) 15 minutes time has been allotted to read this question paper. The question paper will be distributed at 02.15 p.m. From 02.15 p.m. to 02.30 p.m., the students will read the question paper only and will not write any answer on the answer-book during this period.
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## SECTION - A

8×1=8

- 1 Hindustani Music is prevalent in : 1
- (A) Kerala
- (B) Tamilnadu
- (C) Andhra Pradesh
- (D) Manipur
- 2 The member of shrutis accepted in Sangeet Ratnakar for Indian Music is : 1
- (A) 12
- (B) 20
- (C) 22
- (D) 14
- 3 Very fine melodious sound obtained from a physical object is called : 1
- (A) Nada
- (B) Shruti
- (C) Swara
- (D) Thata
- 4 The swaras which can not be together omitted in a Raga are : 1
- (A) Re Ma
- (B) Ga Pa
- (C) Dha Ni
- (D) Ma Pa



- 5 Which form of Indian classical music originated from 'Dhruva' Prabandhas : 1  
(A) Prabandha  
(B) Khyal  
(C) Dhruvad  
(D) Dhamar
- 6 According to Sangeet Ratnakar the foundation of music is : 1  
(A) Raga  
(B) Composition  
(C) Tala  
(D) Tana
- 7 The total member of Murchhanas mentioned in Sangeet Parijat is : 1  
(A) 24  
(B) 28  
(C) 12  
(D) 21
- 8 The most important contribution of Pt. V.N. Bhaskhande towards music is : 1  
(A) Marga and Deshi Raga Vargikaran  
(B) Thata Raga vargikaran  
(C) Concept of Tala dashprans  
(D) Concept of Jati-Gana



## SECTION - B

3×4=12

9 Read the following passage and answer the questions :

"The concept of Raga and Tala give expression to the main components of music, that is melody and rhythm respectively. If tala forms the rhythmic foundation upon which a composition is established, then Raga is the core of the composition's melodic configuration and its elaboration spanning different forms and styles of Hindustani classical music. The classical character of Hindustani music is exemplified through the medium of Raga in that it adheres to strict rules, which are not seen in other streams of music".

Fill in the blanks :

- (A) The concept of Raga and Tala give expression to the main components of music, that is \_\_\_\_\_ respectively. 1
- (B) If Tala forms the rhythmic foundation of composition then Raga is the core of composition's \_\_\_\_\_ configuration. 1
- (C) Raga is the core of the composition's elaboration spanning \_\_\_\_\_ of Hindustani classical music. 1
- (D) Hindustani music is exemplified through the \_\_\_\_\_ in that it adheres to \_\_\_\_\_. 1

10 Read the passage and answer the following questions :

"In 16<sup>th</sup> century, Raja Manshig Tomar of Gwalior patronized this form. In his treatise Mankutuhla", he has specially discussed about Dhrupad. According to him the literature of Dhrupad was written in 'Deshi' or local language of Central India i.e Braja Bhasha. Dhrupads are also available in Sanskrit or Hindi. The literature of Dhrupad contains praises of deities and patronizing kings whereas the literature of Dhamar contains descriptions of Holi – the festival of colours. The composition is divided into four parts i.e Sthayi, Antara, Sanchari and Abhog."

Write the True (T) or False (F) :

- (A) In 16<sup>th</sup> century Raja Manshing Tomar Patronized Dhrupad. 1  
(True / False)
- (B) The literature of Dhrupad was written in Braja Bhasha. (True/False) 1
- (C) The contents of Dhrupad compositions are related to Hori festival. 1  
(True/False)
- (D) The Dhrupad compositions are not available in Sanskrit language . 1  
(True / False)



11 Read the passage and answer the following questions :

"After that he (Ahobala) describes the twenty two shrutis. Then he comes to the notes. He has given seven pure and twenty two modified notes, totaling twenty nine. Sa, Ma and Pa are of four shrutis, Ga and Ni of two shrutis and Re, Dha of three shrutis each. He gives various terms like Tivra, Tivratarā, Teevratama, Komala, Purva, Sadharana, Kakli and Kaishik for modified notes. Further, he states the four types of notes Vadi, Samvadi, Anuvadi and Vivadi and also Devata, Kul, Jati, Colours, Rasa and Rishi of the notes similar to earlier authorities".

Write one word answer of the following questions :

- (A) What is the total number of Swaras accepted by Pt. Ahobala? 1
- (B) How many Shrutis have been assigned to Nishad by Pt. Ahobala? 1
- (C) Write a term used by Pt. Ahobala for modified notes. 1
- (D) Write any one of the terms used by Pt. Ahobala for four types of Swaras. 1

### SECTION - C

12 Write the description of Dadra and Keharwa Talas along with their thekas. 3  
Also write Dugun of any one of them.

OR

Write a detailed note on any two of the following :

Sangeet, Gram, Saptak

13 Write a short note about the contents of second and third chapter of Sangeet Ratnakar. 3

OR

Write a short note about the contents of Fourth and Fifth chapters of Sangeet Ratnakar.

14 Write a note on the languages contents and talas used by Sadarang in his compositions with examples. 4

OR

Write a detailed description of the Notation system of Pt. V.N. Bhatkande.



- 15 Write the life sketch and contribution of any one of the following towards Indian Music : 5

Raja Mansing Tomar, Tansen

OR

Describe the elements of 'Tala'.

- 16 Describe Archik Sanhita and Gana Sanhita of Samavedi music. 5

OR

Explain the impact of Pt. V.N. Bhaskhande's contribution on contemporary music.

