

**Sample Question Paper
Hindustani Music (242)**

Time: 1½ hrs

Maximum Marks: 40

Note:

- i. This question paper consists of 27 questions in all.
- ii. All questions are compulsory.
- iii. Marks are given against each question.
- iv. **Section A** consists of
 - a. **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. An internal choice has been provided in some of these questions. You have to attempt only **one** of the given choices in such questions.
- v. **Section B** consists of Objective type questions:
 - a. **Q.No. 09 to 12**- Read the passage carefully then Fill in the blanks carrying 1 mark each. An internal choice has been provided in some of these questions.
 - b. **Q.No. 13 to 16** -Read the passage carefully then Match the questions carrying 1 mark each. An internal choice has been provided in some of these questions.
 - c. **Q.No. 17 to 20** -Answer the following questions carrying 1 mark each to be answered in the range of 15 to 25 words. An internal choice has been provided in some of these questions.
- vi. **Section C** consists of Subjective type questions:
 - a. **Q.No. 21 to 25** – Short Answer type questions carrying 02 marks each to be answered in the range of 30 to 40 words.
 - b. **Q.No. 26 and 27** –Long Answer type questions carrying 05 marks each to be answered in the range of 100 to 120 words.

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). A note which is not omitted in any Raga
 - A. Shadja
 - B. Rishabh

- C. Madhyam
- D. Pancham

(or)

(b). What is the most important component of a Raga?

- A. Vadi Svara
- B. Anuvadi Svara
- C. Samvadi Svara
- D. None of them

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(a). 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

(Or)

(b). A leather instrument prevalent during the Vedic period

- A. Tunava
- B. Aghati
- C. Dundubhi
- D. Veena

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(a). 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

(Or)

- (b). He took various initiatives to ensure the growth and development of music, who is he?
- Pt. Vishnu Digambar Paluskar
 - Pt. Vishnu Narayan Bhatkhande
 - Raja MansinghTomar
 - All of the

Section-B

Read the passage carefully and fill in the blanks:-

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.

9. Major contributions of Pt. Bhatkhande are interpretation of _____, _____ system. $\frac{1}{2} + \frac{1}{2} = 1$
10. Pt. Paluskar contributions include re-invention of compositions to include the various _____ and _____ texts related to music could be published because of continuous efforts of Pt. Paluskar and Pt. Bhatkhande. $\frac{1}{2} + \frac{1}{2} = 1$
11. Pt. Bhatkhande established _____ and writing of books and _____. $\frac{1}{2} + \frac{1}{2} = 1$
- 12(a). Various compositions related to music could be published otherwise _____ and _____ could have been lost in due course in time. $\frac{1}{2} + \frac{1}{2} = 1$

(Or)

- (b). Pt. Paluskar had written several _____ and _____ in the field of music.

Read the passage carefully and match the followings:-

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.

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|--------|------------------------|---------------------------|---|
| 13. | i. Raga is synonymous | a. Raga | 1 |
| 14. | ii. Raga meaning | b. 2000 yrs | 1 |
| 15. | iii Aesthetic pleasure | c. Indian classical music | 1 |
| 16(a). | iv Concept of Raga | d. certain rules | 1 |

(Or)

- v. Melodic structure governed e. Ranj

Answer the following questions:

17. How many Ragas have been given in Sangeet Parijat? 1
18. How is the Raga executed in Alap? 1
19. What was the real name of Sadarang? 1
20(a). What was the relation between Sadarang and Adarang? 1

(Or)

- (b). Name the Talas that are used while singing Dhrupad and Dhamar.

Section-C

Answer the short questions given below:-

21. Name two great patrons of Dhrupad and Dhamar. 2
22. Explain the impact of Pt. Bhatkhande's contributions on present day. 2
23. How the notes of Sangeet Parijat are significant in the modern context? 2
24. Write the differences between Aroha and Avaroha in Hindustani Music. 2
25(a). "Sadarang was a great composer and vina player". Justify the statement. 2

(Or)

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

Answer the Long Questions given below:

- 26(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. 2½ + 2½ = 5

27. Give one example each of compositions by Sadarang and Adarang. 2½ + 2½ = 5

(Or)

- "Tansen composed several Dhrupads", justify the statement in your own words.

1+3+1=5

Marking Scheme
Hindustani Music (242)

| Sl No. | Answer | Marks distribution | Total Marks |
|--------|----------|--------------------|-------------|
| 1. | B | 1 | 1 |
| 2 | C | 1 | 1 |
| 3. | A (or A) | 1 | 1 |
| 4. | C | 1 | 1 |
| 5 | D (or C) | 1 | 1 |
| 6. | A | 1 | 1 |

| | | | |
|-------|--|-------|---|
| 7 | A | 1 | 1 |
| 8. | D (or B) | 1 | 1 |
| 9 | <u>Time theory</u> <u>notation</u> | 1 | 1 |
| 10 | <u>compositions</u> <u>ancient Sanskrit</u> | 1 | 1 |
| 11 | <u>music institutions</u> <u>articles</u> | 1 | 1 |
| 12 | <u>books</u> <u>articles</u> | 1 | 1 |
| 13 | i-c | 1 | 1 |
| 14 | ii-c | 1 | 1 |
| 15 | iii-a | 1 | 1 |
| 16 | iv-b (or) v-d | 1 | 1 |
| 17 | 122 ragas have been given in Sangeet Parijat | 1 | 1 |
| 18 | Raga is executed in Alap with the help of mnemonics like NOM, tom, DERE, na etc. | 1 | 1 |
| 19 | Niyamat Khan was the real name of Sadarang. | 1 | 1 |
| 20(a) | Adarang was Sadarang's nephew. | 1 | 1 |
| | Or | | |
| (b) | Talas used in Dhrupad singing are ChauTala, SoolTala, Teevra, Matta, Brahma and Rudra Tala. Dhamar is invariably set to Dhamar Tala. | | |
| 21 | Two great patrons of Dhrupad and Dhamar were Raja Mansingh Tomar of Gwalior and Emperor Akbar. Raja Mansingh popularized these forms among the masses and is known to have composed several Dhrupads himself. One of the greatest known exponents of Dhrupad, Miyan Tansen was one of the nine gems in the court of Emperor Akbar. | 1+1 | 2 |
| 22 | The efforts of Pt. Bhatkhande resulted in popularizing Hindustani music among masses. Earlier, a student who wished to learn Hindustani music had to spend many years just to appease musicians. Musicians imparted training according to their own whims and fancies. He treated musical compositions as their private property. | 2 | 2 |
| 23 | 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. | 2 | 2 |
| 24 | The differences between the Aroha and Avaroha are as follows: A set of ascending notes in sequence is called Avaroha. Aroha of Raga Bhopali – Sa Re Ga Pa Dha Sa A set of descending notes in sequence is called Avroha. Avroha of Raga Bhopali – Sa | 1+1=2 | 2 |
| 25 | Sadarang was a great composer and Vina player. Though | 1 | 2 |

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|----|---|--|--------------------------------------|
| | <p>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'. 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. 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 style="text-align: center;">1</p> <p style="text-align: center;">(Or)</p> <p style="text-align: center;">1</p> <p style="text-align: center;">1</p> | |
| 26 | <p><u>Similarities</u> Dhrupad and Dhamar Compositional form sung to the accompaniment of Pakhawaj. 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. In vogue during 16th Century AD.</p> <p><u>Differences</u> 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 Radha- Krishna. 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</p> | <p style="text-align: center;">3</p> <p style="text-align: center;">1</p> <p style="text-align: center;">1</p> <p style="text-align: center;">(Or)</p> <p style="text-align: center;">1</p> | <p style="text-align: center;">5</p> |

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|----|---|---------------------------------|---|
| | <p>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>3</p> <p>1</p> | |
| 27 | <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 Dukh dalidra sab Door kije Sukh deho saban ko Adarang binati karat Sun leho kartar</p> | <p>2½</p> <p>2½</p> | 5 |

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|--|--|------|--|
| | (Or) | (Or) | |
| | <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> | 1 | |
| | <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 ‘Miyān’ before their names are associated with Tansen, e.g, Miyān ki Sarang, Miyān Malhar, Miyān ki Todi etc. Apart from these, it is believed that he popularized Darbari Kanhada.</p> | 2 | |
| | <p>Tansen had four sons, Hamirsēn, Suratsēn, 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> | 2 | |