

**INDIAN MUSIC (HINDUSTANI) PAPER 1**  
**(THEORY)**

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***Maximum Marks: 70***

***Time Allowed: Three hours***

*(Candidates are allowed **additional 15 minutes** for **only** reading the paper.  
They must **NOT** start writing during this time).*

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*Answer all questions in **Section A**, **Section B** and **Section C** from  
**Instrumental or Vocal or Tabla.***

***Section A** consists of **objective / very short** type questions.*

***Section B** consists of **short** answer questions.*

***Section C** consists of **long** answer questions.*

*The intended marks for questions or parts of questions are given in brackets [ ].*

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**INSTRUMENTAL**  
**SECTION A – 14 MARKS**

**Question 1**

- (i) Pandit Ravi Shankar was a \_\_\_\_\_ player. [1]
- (ii) There are \_\_\_\_\_ types of musical instruments. [1]
- (iii) There are \_\_\_\_\_ types of classical music in India. [1]
- (iv) The number of qualities in sound is \_\_\_\_\_. [1]
- (v) The number of Khaalis in Ektaal is \_\_\_\_\_. [1]
- (vi) Todi is the name of a \_\_\_\_\_. [1]
- (vii) State whether the following statements are True or False: [4]
- (a) Sa, Ma and Pa have three shrutis each.
- (b) Dugun, Tigun, Chaugun are Layakaris.
- (c) Bageshri is an uttarangvadi raga.
- (d) Kan is the most important swar in the raga.
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- (viii) Naad is a type of: [1]
- (a) sound.
  - (b) taal.
  - (c) drum.
  - (d) alaap.
- (ix) The number of swars in Hindustani Music is: [1]
- (a) 22
  - (b) 10
  - (c) 12
  - (d) 7
- (x) The taal which has khali on its sam is: [1]
- (a) Ektaal
  - (b) Rupak
  - (c) Kaharwa
  - (d) Chartaal
- (xi) Chartaal is played on: [1]
- (a) Tabla and Pakhawaj
  - (b) Dholak and Tabla
  - (c) Mridang and Dholak
  - (d) Pakhawaj and Mridang

### SECTION B – 28 MARKS

**Question 2** [4]

Briefly explain sushir-vadya with the help of two examples.

**Question 3** [4]

How are the swars of Hindustani Music placed on the shrutis?

**Question 4** [4]

(i) Give a brief description of Carnatic Music.

**OR**

(ii) Mention the names of *any two* Ashray ragas. Why are they called Ashray ragas?

**Question 5** [4]

Write the theka of chartaal with dugun.

**Question 6** [4]

(i) Write the aroha, avaroha and pakad of *any four* ragas.

**OR**

(ii) Write the theka of *any two* taals with their description.

**Question 7** [4]

Write the notation of antara of a razakhani gat.

**Question 8** [4]

Briefly explain why thaats do not have avarohis.

### **SECTION C – 28 MARKS**

**Question 9** [7]

Write the ten thaats with their swars.

**Question 10** [7]

(i) Discuss *any two* qualities of sound.

**OR**

- (ii) Draw any instrument and label it. Briefly explain the usage of its parts.

**Question 11**

[7]

A famous instrumentalist was born in India in 1920. He became the world's best-known exponent of Hindustani Music and inspired many musicians in India and abroad.

- (i) Give a short introduction of this instrumentalist's *guru*.
- (ii) State *any two* achievements of this instrumentalist in the domain of Indian music.

**Question 12**

[7]

The experts of Indian music believed that one could become an expert in music only by learning music from a guru. Give your opinion on this statement with *seven* valid points.

**VOCAL**  
**SECTION A – 14 MARKS**

**Question 1**

- (i) Pandit Ravi Shankar was a \_\_\_\_\_ player. [1]
- (ii) There are \_\_\_\_\_ types of musical instruments. [1]
- (iii) There are \_\_\_\_\_ types of classical music in India. [1]
- (iv) The number of qualities in sound is \_\_\_\_\_. [1]
- (v) The number of Khaalis in Ektaal is \_\_\_\_\_. [1]
- (vi) Todi is the name of a \_\_\_\_\_. [1]
- (vii) State whether the following statements are True or False: [4]
- (a) Sa, Ma and Pa have three shrutis each.
- (b) Dugun, Tigun, Chaugun are Layakaris.
- (c) Bageshri is an uttarangvadi raga.
- (d) Kan is the most important swar in the raga.
- (viii) Naad is a type of: [1]
- (a) sound.
- (b) taal.
- (c) drum.
- (d) alaap.
- (ix) The number of swars in Hindustani Music is: [1]
- (a) 22
- (b) 10
- (c) 12
- (d) 7

- (x) The taal which has khali on its sam is: [1]
- (a) Ektaal
  - (b) Rupak
  - (c) Kaharwa
  - (d) Chartaal
- (xi) Chartaal is played on: [1]
- (a) Tabla and Pakhawaj
  - (b) Dholak and Tabla
  - (c) Mridang and Dholak
  - (d) Pakhawaj and Mridang

### **SECTION B – 28 MARKS**

**Question 2** [4]

Briefly explain sushir-vadya with the help of two examples.

**Question 3** [4]

How are the swars of Hindustani Music placed on the shrutis?

**Question 4** [4]

(i) Give a brief description of Carnatic Music.

**OR**

(ii) Give the names of at least two Ashray ragas. Why are they called Ashray ragas?

**Question 5** [4]

Write the theka of chartaal with dugun.

**Question 6** [4]

(i) Write the aroha, avaroha and pakad of *any four* ragas.

**OR**

(ii) Write the theka of *any two* taals with their description.

**Question 7** [4]

Write the notation of antara of a Chhota khayal.

**Question 8** [4]

Briefly explain why thaats do not have avarohis.

### **SECTION C – 28 MARKS**

**Question 9** [7]

Write the ten thaats with their swars.

**Question 10** [7]

(i) Explain *any two* qualities of sound.

**OR**

(ii) Draw any instrument and label it. Briefly explain the usage of its parts.

**Question 11** [7]

A famous instrumentalist was born in India in 1920. He became the world's best-known exponent of Hindustani Music and inspired many musicians in India and the world.

(i) Give a short introduction of this instrumentalist's *guru*.

(ii) State *any two* achievements of this instrumentalist in the domain of Indian music.

**Question 12**

**[7]**

The experts of Indian music believed that one could become an expert in music only by learning music from a guru. Give your opinion on this statement with *seven* valid points.

**TABLA**  
**SECTION A – 14 MARKS**

**Question 1**

- (i) There are \_\_\_\_\_ prans of taal. [1]
- (ii) There are \_\_\_\_\_ types of musical instruments. [1]
- (iii) Dhamar taal is always played in \_\_\_\_\_ laya. [1]
- (iv) There are \_\_\_\_\_ types of Tihai. [1]
- (v) Teentaal has \_\_\_\_\_ khali(s). [1]
- (vi) Tabla is tuned with the help of a \_\_\_\_\_. [1]
- (vii) State whether the following statements are True or False: [4]
- (a) The origin of tabla is pakhawaj.
  - (b) A taal can be played without laya.
  - (c) Usually, a learner of tabla begins by learning Kayada.
  - (d) Jhaptaal and Dadrataal have the same number of vibhags.
- (viii) Jaati of a taal is related to: [1]
- (a) the number of matras.
  - (b) the taal being used for classical music or folk music.
  - (c) type of instrument (tabla/ pakhawaj) used for playing the taal.
  - (d) the taal is being played for vocal / instrumental music or dance performance.
- (ix) Tabla falls in the category of: [1]
- (a) Tat-Vitat.
  - (b) Sushir.
  - (c) Avanadh.
  - (d) Ghan.

- (x) Which one of the following taals has fourteen matras? [1]
- (a) Jhaptaal
  - (b) Dhamar
  - (c) Teentaal
  - (d) Kaharwa
- (xi) A taal can have: [1]
- (a) 2 sams
  - (b) 3 sams
  - (c) 1 sam
  - (d) No Sam

### SECTION B – 28 MARKS

**Question 2** [4]

Which taal is played on pakhawaj? Why?

**Question 3** [4]

State the difference between *ekal* and *sangat* playing of tabla.

**Question 4** [4]

(i) Briefly trace the history of tabla.

OR

(ii) With reference to vocal and dance, what are the type of compositions in which Dhamar taal is used?

**Question 5** [4]

Write the theka of teentaal with dugun.

**Question 6** [4]

(i) Give a brief explanation of graha and its types.

**OR**

(ii) State the differences between *lehra (Nagma)* and *theka*.

**Question 7** [4]

Write *one* bedam tihai and *one* damdar tihai.

**Question 8** [4]

What is a *chakkardar tukda*? Explain with an example.

### **SECTION C – 28 MARKS**

**Question 9** [7]

Explain *laya* and its variations by giving examples of different types of layas.

**Question 10** [7]

(i) Write the theka of Jhaptaal and Kaharwa taal with dugun , tigung and chougun.

**OR**

(ii) Draw the sketches of Tabla and Bayan and label them. Briefly explain usage of their various parts.

**Question 11**

Pandit Kishan Maharaj is considered the doyen of tabla in the modern era. He was born into a famous family of musicians. He could play pakhawaj, mridangam, dhol and many other instruments. He was multi-talented as he could sing and dance as well.

(i) What was the place, date of birth and date of death of Pandit Kishan Maharaj? [3]

(ii) State *any four* achievements of Pandit Kishan Maharaj. [4]

**Question 12**

[7]

Tabla is considered the backbone of music and dance. Give your opinion on this statement with *seven* valid points.