

**BIRLA INSTITUTE OF TECHNOLOGY AND SCIENCE-PILANI (RAJASTHAN)**  
**FIRST SEMESTER 2016-2017**

**COURSE NO:**

**HSS F223**

**COURSE TITLE :**

**APPRECIATION OF INDIAN MUSIC**

**COMPREHENSIVE EXAMINATION (PART-A)**

**DATE:13/12/2017**

**TIME: 2 Hrs.**

**M.M. 15**

**All questions carry equal marks.**

1. Write down the Layakaries asked below-

(a) 3/2 of Ektaal,      (b) ¾ of Tritaal      (c) 4/3 of Kaharawa Taal      (d) Quadruple of Jhaptaal

2. Discus and describe the sections, tuning, range, scope and utilitarian value of the various Indian musical instruments, originated and populated in the ancient, medieval and the modern age of music.

3. The Hindustani and the Cernatic musical styles of Raga presentation, being similar in the scales, the positions of the notes (swaras), the number of octaves, pakad (the recognizable features) and Arohan – Avaohan etc., are entirely different than each other in the use of the embellishments and their Raag and Taal renditions. Giving some of the special features of both of the styles, explain Dhammar, Dhrupad and Tarana of Hindustani style and Jawali, Kriti and Tillana of Cernatic style of music.

4. The time theory of the Raags, play very important role in music to invoke the desired effect on human mind and atmosphere. There are some fixed time-duration in the day and the night. Explain and mention some of the Ragas according to their suitable timings and their effects.

5. Brief the topics below-

(i) Arts and Fine arts

(ii) Ranjayate Iti Ragah

(iii) Hindustani and Cernatic styles of Indian Music

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**APPRECIATION OF INDIAN MUSIC**

**COMPREHENSIVE EXAMINATION (PART-B)**

**DATE:13/12/2017**

**TIME: 1Hr,**

**M.M. 20**

**All questions carry equal marks**

1. Write the Swar - combinations sung or played on the instruments -

(i) (ii) (iii) (iv)

2. Answer the phrases of the ragas sung or played and write in the order given below, mentioning the name of the Raga bracketed against the each phrases -

(i) (ii) (iii) (iv)

3. Recognize the Raga and write in the same in the following order-

(i) (ii) (iii) (iv)

4. Recognize the Taals, applied with the compositions-

(i) (ii) (iii) (iv)

5. Recognize the embellishments used in the Alap/Compositional part of the Raga -

(i) (ii) (iii) (iv)

6. Find out the stating matra of the composition and write the same in the columns given below-

(i) (ii) (iii) (iv)

7. Observe and mention the Taals played on Tabla -

(i) (ii) (iii) (iv)

8. Find out the parts of the Ragas, i.e.- Aalap-Jod-Composition-Taana-Jhala and write in the correct order of the sections below –

(i) (ii) (iii) (iv)

9. Show the Layakaris of the Taal or the phrase asked, by hands-clap- (Tali-Khali)-

10. Utter the Sthai and Antara of the composition with the perfect co-ordination of Kriyas.

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