

**BIRLA INSTITUTE OF TECHNOLOGY AND SCIENCE-PILANI (RAJASTHAN)**  
**SECOND SEMESTER 2017-2018**

**COURSE NO:**

**HSS F223**

**COURSE TITLE :**

**APPRECIATION OF INDIAN MUSIC**

**COMPREHENSIVE EXAMINATION (PART-A)**

**DATE:11/05/2018**

**TIME: 2 Hrs.**

**M.M. 15**

**All questions carry equal marks.**

1. The bifurcation like Hindustani and Carnatic style of music in India came into existence in the medieval age of music. Explain the major changes in the musical forms and styles in the Hindustani as well as Carnatic styles, with appropriate examples of the compositions and in the way of Raag and Taal rendition.

2. After establishing the Theka of a particular Taal in single slow speed, Taal progression takes place for Tabla solo performance and various types of rhythmic compositions are played in a particular order and sequence. Some of them are suitable for accompaniments also. Write the main characteristic qualities of the compositions with appropriate example for each composition.

3. How far you agree with the Gharana system of music. Still various schools of musical training were formed in the medieval age, because of different culture, environment and the interest of the people, of the particular places. Discuss and explain the salient features of some of the famous Gharanas of vocal music of Khayal style, Dhrupad singing, instrumental music and Tabla

4. Explain the system of step by step Raag progression, giving example of Raag Yaman(Kalyani)

5. Give the brief description of the topics given below, with appropriate example-

(i) Music as a Naad Yog

(ii) Carnatic style of music

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**COURSE TITLE :**

**APPRECIATION OF INDIAN MUSIC**

**COMPREHENSIVE EXAMINATION (PART-B)**

**DATE:11/05/2018**

**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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