

BIRLA INSTITUTE OF TECHNOLOGY AND SCIENCE-PILANI (RAJASTHAN)

FIRST SEMESTER 2016-2017

COURSE NO:

HSS F329

COURSE TITLE :

MUSICOLOGY-AN-INTRODUCTION

COMPHENSIVE EXAMINATION

DATE:01/12/2016

TIME: 3 Hrs.

M.M. 35

All questions carry equal marks

1-A- Convert the following composition into Western notation and the Paluskar notations –

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
								<u>G</u>	<u>RR</u>	<u>G</u>	S	R	<u>NN</u>	S	R
P	-	<u>N</u>	D	M	<u>PP</u>	<u>G</u>	R	R	<u>NN</u>	D	<u>N</u>	P	<u>DD</u>	M	P
<u>DN</u>	S	<u>ND</u>	P	<u>MG</u>	<u>MG</u>	R	-	<u>SR</u>	<u>G</u>	<u>RG</u>	M	<u>GM</u>	P	<u>MP</u>	D
<u>SN</u>	D	<u>ND</u>	P	<u>DP</u>	M	<u>PM</u>	<u>GR</u>								
X				2				0				3			

1-B- Convert the staff notation given below, into Bhatkhande & Paluskar notation systems

2. Write the Theka of Ektaal, into Bhatkhande, Paluskar, Western & Cernatic notation systems.

3. Clarifying the clear cut differences between the Laya and the Layakari, write down the multiple speeds (the Layakaries) of the Thekas of the taals given below in one Avartan only–

(i) 4/3 of Trital (ii) 1.5 of Jhaptaa (iii) 2/3 of Roopak Taal (iv) Quadruple of Dadra

4. Every Raga has its own colour and that is why it has been mentioned in our musical treatises that Ranjayate Iti Ragah. A Raga can be different either by changing the number of notes or position of notes or by rendering more in middle, lower or higher octave, or by changing the Vadi-Samavadi Swaras in the first or the second tetra chords. Recognize by ascending-Descending of the Ragas and write the name and the full description of the Ragas, asked below-

(i) S R G P D S - s D P G R S (if the G is Vadi and D is Samavadi).

(ii) With the same notes (if the D is Vadi and G is Samavadi)

(iii) With the same notes, (if the Nyasa is given on the D of lower octave.

(iv) With the same notes, (if the R and D are having flattened Positions).

(v) Wthe same scheme of notes (if the R, G & D are having flattened positions of notes).

5. Draw out some of the special features and the characteristic qualities of the Gwalior Gharana of vocal music, Banaras Gharana of Tabla and the Senia Gharana of instrumental music.

6. In the ancient, medieval and Modern age of Music, different types of musical instruments came into existence and were divided into different sections, used for accompaniments and also for solo performances. Describe.

7. Write down the short notes on any two of the following topics:-

(i) Tandav and Lasya

(ii) Melody and Rhythm

(iii) Sentiments in music
