

**BIRLA INSTITUTE OF TECHNOLOGY AND SCIENCE-PILANI (RAJASTHAN)**

**FIRST SEMESTER 2017-2018**

**COURSE NO:**

**HSS F 329**

**COURSE TITLE :**

**MUSICOLOGY-AN-INTRODUCTION**

**MID SEM. TEST - MAKE-UP**

**DATE:26/11/2017**

**TIME: 90MINUTES**

**M.M. 25**

**All questions carry equal marks.**

1. Explain the Taa-Pran (the principles of Taal), with an appropriate example for each principle used for the formation of Taal.
  
2. Explain the principles of Raag, on which every Raga is based upon and that controls the rendition of Raga by its established norms, rules and regulations.
  
3. Notate the Layakaries, asked below, in the Bhatakhande notation system of Hindustani style-  
(i) 3/2 of Tritaal, in one Avartan (ii) 4/5 of Ektaal, in one Avartan  
(iii) 2/3 of Ada Chartaal, in one Avartan (iv) Quadruple speed of Taal Kaharawa, in one Avartan
  
4. Explaining the tonal sequences, used in music, give the details of Major, Diatonic and the Chromatic scales, intervals of microtones and frequencies, existing between the notes, formation of seventy-two melkarts, Thirty-two Scales and the Ten Thaats, established in the medieval and the modern ages of music in the southern and the northern parts of India, respectively.
  
5. Write down the short notes on the topics- given below, with appropriate examples for each -  
(a) Suitability of Taals for Classical, Light Classical, Light and the folk musical compositions.  
(b) Use of embellishments in music, to decorate the musical phrases or the compositional parts.  
(c) System of Thirty-five Taals of Carnatic style of music, by putting seven Taals in various Jatis  
(d) Description of Alankars of Sthai, Aarohi, Avarohi & Sanchari Varns, for preparatory practices  
(e) Derivation of Four Hundred, Eighty-four Raags, from 1, out of 10 Thaats of Hindustani system

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