

Question paper 1: Madhyama Pratham : Nov. 2006

(Vocal and Instrumental)

Instructions:

1. First questions is mandatory
2. From remaining questions, write answers to any four questions.
3. Solve total of five questions.
4. All questions carry same number of points (15)

Q. 1): Write down the notation for a vilambit khyaal with three aalaaps or maseetkhaanee gat with three toda in Raag Yaman or Raag Bhoop.

Q. 2): Write down the notation for a chhota khyal with three taan or rajakhani gat with three toda in a raga which has Komal Gandhar, Komal Dhaivat and Komal Nishad.

Q. 3): Write notation for any three: Sooltaal, Dhamaar, Tilwada, Roopak, Jhaptaal.

Q. 4): Answer as directed:----

a) Fill in the blanks (any five)

(Sa) Raag Malkauns belongs to thaata

(Re) In taal, khali (kaal) is on the first matra.

(Ga) According to rules for raga, each raga has at least notes.

(Ma) In Late Pandit Bhatkhande swarlipi, symbol for sam is

(Pa) Raga Yaman's vadi swar is and saunvadi swar is

(Dha) A raga with five notes is called jati raga.

(Ni) Jaunpuri raga's that is

b) Match section (a) with sections (c) properly

'A'	'C'
(Sa) Deskar	(1) Sitar
(Re) Dhamar	(1) Late Professor B.R. Deodhar
(Ga) String instrument	(2) Uttarang pradhan raga
(Ma) Avayav of a geet	(3) Late Pandit Vishnu Narayan Bhatkhande
(Pa) Author of 'Raga Bodh'	(4) Sthayi, Antara, Sanchari, Abhog
	(5) Fourteen matra
	(6) Tabla

c) Recognize ragas from following swar samuday

(Cluster of notes)

(Sa) Ma Dha Ni Dha Ma Ga Sa

(Re) Pa, Dha Ma Pa Ga Ma Ga, Re Sa

(Ga) Sa Re Sa, Ga Ma Ni Dha - Ma Pa

(Ma) Ga - Re Sa Dha Sa Re Pa Ga

(Pa) Re Ma Pa Dha Ma Pa Dha - Ma Re Sa Dha Sa

Q. 5): Compare any three of following raga pairs:

1. Kalingada – Bhairav

2. Tilak Kamod – Des

3. Patadeep – Bheempalaasi

4. Bhoopaalee – Deskaar

5. Kedar – Hameer

Q. 6): Explain a relation between raga and thaata and write names, symbols (for swar) of the ten thaata.

Q. 7): Write biography of any one of following:

Pandit Shivkumar Sharma

Late Pandit Vishnu Narayan Bhatkhande

Pandit Balkrushnabua Ichalkaranjkar

Question paper 2: Madhyama Pratham : April 2007

(Vocal and Instrumental)

Instructions:

1. First questions is mandatory
2. From remaining questions, write answers to any four questions.
3. Solve total of five questions.
4. All questions carry same number of points (15)

Q. 1): a. Write down the notation for a vilambit khyal or maseetkhaanee in Raag Kalyan or Raag Bihaag.

b. Write down the notation for a chhota khyal or rajakhani gat for any one of following raga.

1. Jaunpuri, 2. Deskaar, 3. Tilang

Q. 2): Write full information for any three of following ragas:

1. Malkauns, 2. Bihaag, 3. Kedar, 4. Bhairavee

Q. 3): Write notes on any three:

1. Virtues (merits) and faults of vocalists / instrumentalists,
2. Sandhiprakaash raag, 3. Vivaadi swar and varjit swar
4. Three specialties (special characteristics) of naad

Q. 4): Recognize raga and write about their thaata, jaati, vadi – saunvadi and time (any five)

- 1 Re Ma Pa Ni Dha Pa, Dha Ma Pa, Re Ma Pa
- 2 Ga Ma Re Sa, Ga Ma Dha, Pa
- 3 Pa Ni Dha Pa, Ma Pa, Ga Ma Pa
- 4 Ga Re, Ni Dha, Ni Re Ga
- 5 Ga Re Sa Dha, Sa Re Ga
- 6 Pa Ni Sa Re Ga, Sa Re Ga, Sa Ni

Q. 5) Write biography and work of any one of following.

1. Taansen, 2. Pannaalal Ghosh, 3. Maseetkhaan

Q. 6): a) Fill in the blanks

1. Ascending sequence of swar is called
2. Alhaiyya Bilaval's time for singing is
3. Akhil Bharatiya Gandharva Mahavidyalay Mandal's traditional prayer is
4. was a royal singer in King Akbar's court.
5. choutaal has (number of) maatraas.
6. Pandit Vishnu Digambar Paluskar's guru was
7. Taal is usually played for Dhrupad singing.
8. In a Saptak, there are swar.
9. Deskaar is a pradaan raag.
10. Raga Malkauns's thaata is

b) Match section (a) with sections (c) properly

'A'	'C'
(Sa) Santoor	(1) 14 maatraa
(Re) Dhamar	(2) Pandit Vi. Naa. Bhatkhande
(Ga) Swarlipi paddhati (Notation system)	(3) P. Shivkumar Sharma
(Ma) Sooltaal	(4) Thumri
(Pa) Deepchandi	(5) 10 maatraa

Q. 7): Mathematically speaking, explain how 32 thaats are created in Hindustani classical music.

Question paper 3: Madhyama Pratham : November 2007

(Vocal and Instrumental)

Instructions:

1. First questions is mandatory
2. From remaining questions, write answers to any four questions.
3. Solve total of five questions.
4. All questions carry same number of points (15)

Q. 1): From your syllabus, for any one raag originating from thaata Kalyaan, write notation for badaa khyal with three alaaap; or write maseetkhaanee gat with three todaas.

Q. 2): Write Bhatkhande style notation for a dhrupad (sthaayee – antaraa) from any raag from your syllabus, then write chougun of sthaayee in Paluskar style notation. Instrumental students will write notation in Pandit Bhatkhande style for a gat from a taal, other than teentaal, from any raag from your syllabus; then write three todas for this gat in Pandit Paluskar notation.

Q. 3): Write notes on any five of following raagas based on subjects (topics) written in front of each raag.:

1. Jaunpuri : Thaata, Varjya swar, gaayan samay (singing time)
2. Malkauns : Komal swar, vaadi–saunvaadee swar, pakad
3. Hameer : vaadi–saunvaadee, apart from this- name of another important swar indicating this raag, thaata
4. Patadeep: Pakad, Jaati, Vaadi – Saunvaadee
5. Tilang: Aaroha-avaroha, Gaayan samay, thaata
6. Deskar: Varjya swar, thaata, pakad
7. Kaalingadaa: vaadi-saunvaadi, komal swar, gayansamay

Q. 4): Write full information about following taal and write laykari (or lay or tempo) as instructed. (Any three)

1. Tilwada: In Pandit Paluskar lipi (or notation style) with dugun
2. Teentaal: In Pandit Bhatkhande lipi with chougun
3. Jhumraa: In Pandit Bhatkhande lipi with dugun
4. Jhaptaal: In Pandit Paluskar lipi with tigung
5. Sooltaal: In Pandit Paluskar lipi with dugun

Q. 5): Write notes (any three)

1. Division of twentytwo shrutis into seven swar (modern opinion).
2. Rules of raag
3. Sandhiprakaash raag
4. Definition of oscillation
5. Width of oscillation and its relation to naad's big and small character

Q. 6): Recognize raga and write its' thaata, aaroha-avaroha

- 1 Ga Ma^NDha, Ni Dha Pa, Ma Pa, Ga Ma Re Sa
- 2 Ga Ma Pa Ni, Ma Pa Ni S Sa, Ni Pa, Ga Ma Ga
- 3 Re Ma Pa Ni Dha S Pa, Ma Pa Dha Ma Pa Ga S Re Sa
- 4 Ga Re Ga Pa, Dha Ga Pa Ma Ga, Ma Re Sa
- 5 Ga Ma Pa, Ga Ma Dha S Pa, Dha Dha Pa Ma Pa, Ga Ma Re Sa

Q. 7): Write biography and work of any one of following with their contribution in music field.

1. Taansen, 2. Pandit Pannaalal Ghosh,
3. Maseetkhaan