

A

Paper - II
MUSIC

Booklet Code

A

Test Booklet No.

SUBJECT CODE : 27

Roll No. :

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(Figures as per admission card)

Roll No. (in words) :

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OMR Sheet No. :

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Name and Signature of Invigilator/s

Signature : _____

Name : _____

Time : 2 Hours

Maximum Marks : 200

Number of Pages in this Booklet : 28

Number of Questions in this Booklet : 160

Instructions for the Candidates

- Write your roll number in the space provided on the top of this page.
- This paper consists of one hundred sixty (160) multiple-choice type of questions. These questions are divided as Section-A (40 MCQ), Section-B (60 MCQ) and Section-C (60 MCQ). Section-A is **compulsory**. Section-B (Hindustani) and Section-C (Percussion) are **optional**. **Candidate must choose either Section-B or Section-C as per his/her discipline and mark it correctly on OMR Answer Sheet at appropriate box.** Questions attempted from both the Section-B and Section-C will not be evaluated.
- At the commencement of examination, the test booklet will be given to you. In the first 5 minutes, you are requested **To Open the Booklet and Compulsorily Examine it as Below** :
 - To have access to the Test Booklet, tear off the paper seal on the edge of the cover page. Do not accept a booklet without sticker seal or open booklet.
 - Tally the number of pages and number of questions in the booklet with the information printed on the cover page. Faulty booklets due to pages/questions missing or duplicate or not in serial order or any other discrepancy should be got replaced immediately by a correct booklet from the invigilator within the period of 5 minutes. Afterwards, neither the Test Booklet will be replaced nor any extra time will be given.**
 - After the verification is over, the Test Booklet Number should be entered in the OMR Sheet and the OMR Sheet Number should be entered on this Test Booklet.
- Each item has four alternative responses marked (A), (B), (C) and (D). You have to darken the circle as indicated below on the correct response against each item.

Example : (A) (B) (C) (D)

where (C) is the correct response.
- Your responses to the questions are to be indicated in the **OMR Sheet kept inside this Booklet**. If you mark at any place other than in the circles, the OMR Sheet will not be evaluated.
- Read the instructions given in OMR Sheet carefully. Fill the Booklet Code of Paper-II in OMR Sheet **Compulsorily**.
- Rough Work is to be done in the end of this booklet.
- If you write your name or put any mark on any part of the OMR Answer Sheet, except for the space provided for the relevant entries, which may disclose your identity, you will render yourself liable to disqualification.
- You have to return the OMR answer Sheet to the invigilators at the end of the examination compulsorily and must NOT carry it with you outside the Examination Hall.
- You can take away test booklet and carbon copy of OMR Answer Sheet after the examination.
- Use only Blue/Black Ball point pen.**
- Use of any calculator, electronic gadgets or log table, etc. is prohibited.**
- There is no negative mark for incorrect answer.**

Note

This paper contains 160 multiple choice questions of 2 marks each, in THREE (3) SECTION. Attempt all the questions either from Section-A and Section-B only Or from Section-A and Section-C only. The OMR Sheet with questions attempted from both Sections viz. Section-B and Section-C will not be evaluated. Number of questions Section wise :

Section-A : Q. No. 1 to 40; Section-B : Q. No. 41 to 100; Section-C : Q. No. 101 to 160.

**Section-A
(Compulsory)**

Total Number of Pages : 28

1. Another name of Vadi Swar :
(A) Ansh
(B) Vidari
(C) Shuddh
(D) Komal
2. Number of Arts described by Vatsyayan :
(A) 60
(B) 75
(C) 64
(D) 105
3. According to "NATYASHASTRA", Pancham Swar is established on the shruti?
(A) 13th shruti
(B) 9th shruti
(C) 17th shruti
(D) 20th shruti
4. ALANKAR is based on :
(A) Varna
(B) Jati
(C) Murchhana
(D) Raag
5. Which system is a most useful to be a performing Artist?
(A) Guru Shishya Parampara
(B) Research Training
(C) Institutional Training
(D) Field Work Training
6. Sharana Chatushtayi experiment was done by Bharat on which instrument?
(A) Flute
- (B) Mrudang
(C) Nad Swaram
(D) Veena
7. LAGGI used in :
(A) Khayal
(B) Dhrupad
(C) Dhamar
(D) Thumari
8. Number of "MARG TAAL" :
(A) 09
(B) 07
(C) 08
(D) 05
9. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R). Read the statements and choose the correction answer from the code given below:
Assertion (A) : Peshkar is played in beginning of Tabla Salo Performance.
Reason (R) : As Peshkar is similar to Alap in instrumental & music performance.
(A) Both (A) and (R) are true and (R) is correct explanation of (A)
(B) Both (A) and (R) are true and (R) is not correct explanation of (A)
(C) (A) is true, but (R) is false
(D) (A) is false, but (R) is true

10. Which Taal is used for Dhrupad Gayan?
- (A) Sultaal
(B) Firdost
(C) Chautaal
(D) Teevra
11. Number of 'PRANAS' of TAAL are :
- (A) 08
(B) 10
(C) 12
(D) 16
12. The term used in percussion instrument :
- (A) Gamak
(B) Taan
(C) Yati
(D) Murchhana
13. "DESHE DESHE YAD RUCHYA.....
DESITYA BHIDIYATE" qualion is related with.
- (A) Marg Sangeet
(B) Deshi Sangeet
(C) Saam Sangeet
(D) Lok Sangeet
14. Purpose of "MARG SANGEET" is to attain :
- (A) Money (Arth)
(B) Kaam
(C) Entertainment
(D) Moksha
15. 'VALI' is a :
- (A) Alankar
(B) Enmak
(C) Taan
(D) Murchhana
16. Which of the following dance form belongs to Rajasthan?
- (A) Garaba
(B) Bihu
(C) Ghoomar
(D) Baul
17. "BHATYALI" form of folk music belongs to :
- (A) Assam
(B) Bihar
(C) Bangladesh
(D) Kerala
18. A form of Music belongs to Kashmir is :
- (A) Chakri
(B) Garaba
(C) Ghoomar
(D) Baul
19. ROUF dance is popular in :
- (A) Panjab
(B) Haryana
(C) Jammu & Kashmir
(D) Himachal Pradesh

20. Which is not folk instrument of Kashmir?
- (A) Algoza
(B) Tumbaknari
(C) Rabab
(D) Santoor
21. Which "RASA" related to Gandhar and Nishad Swar?
- (A) Raudra
(B) Veer
(C) Shringar
(D) Karuna
22. Number of "SANCHARI BHAV" is :
- (A) Nine
(B) Eighteen
(C) Thirty Three
(D) Eight
23. Who is not related with "RASA" theory of BHARAT?
- (A) Lolat
(B) Shankuk
(C) Abhinav Gupt
(D) Kallinath
24. Who wrote comentry on "NATYA SHASTRA" ?
- (A) Kallinath
(B) Abhinav Gupt
(C) Sinh Bhopal
(D) Kalind
25. Who propounded "ABHIVYAKTI VAD" on RAS-SIDHDHANT of Bhanal?
- (A) Abhinav Gupt
(B) Lolat
(C) Sankuk
(D) Bhatnaya
26. BAUM GARTEN established aesthetics study in the century :
- (A) Seventeenth
(B) Nineteenth
(C) Eighteenth
(D) Twentieth
27. "RAAG DHYAN" is prevalent in which state?
- (A) Rajasthan
(B) Bengal
(C) Kerala
(D) Manipur

28. DHYAN of RAAG BHIRAV is related to God :
- (A) Ganesh
 - (B) Shiv
 - (C) Vishnu
 - (D) Brahma
29. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R). Read the statements and choose the correction answer from the code given below:
- Assertion (A) :** Rag - Ragini painting were made in medieval period.
- Reason (R) :** Base of Rag – Ragini painting was RAAGMALA GRANTH
- (A) Both (A) and (R) are true and (R) is correct explanation of (A)
 - (B) Both (A) and (R) are true and (R) is not correct explanation of (A)
 - (C) (A) is true, but (R) is false
 - (D) (A) is false, but (R) is true
30. Which TAAL is suitable for Shringar Ras?
- (A) Laxmi
 - (B) Rudra
 - (C) Pancham Sawari
 - (D) Trital
31. Research is related with:
- (A) Discovery of new idea
 - (B) Solution of a problem
 - (C) Investigation of a problem
 - (D) All of the above
32. Research is:
- (A) Searching again and again
 - (B) Searching problems
 - (C) Working in a scientific way to search for truth of any problem
 - (D) None of the above
33. Basic research is also known as:
- (A) Applied research
 - (B) Fundamental research
 - (C) Descriptive research
 - (D) Analytical research
34. First stage of a research process is:
- (A) Review of literature
 - (B) Identification of research problem
 - (C) Research design
 - (D) Analysis of data

35. Last stage of research process is:
- (A) Review of literature
- (B) Data collection
- (C) Research design
- (D) Report writing
36. The format of thesis is the same as in:
- (A) Writing research paper
- (B) Presenting a workshop or conference paper
- (C) A research dissertation
- (D) Writing seminar representation
37. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R). Read the statements and choose the correction answer from the code given below:
- Assertion (A) :** The most powerful search engine for research in music in Google.
- Reason (R) :** It has digital optimisation in the social media as youtube, Facebook, Instagram & LinkedIn.
- (A) Both (A) and (R) are true and (R) is correct explanation of (A)
- (B) Both (A) and (R) are true and (R) is not correct explanation of (A)
- (C) (A) is true, but (R) is false
- (D) (A) is false, but (R) is true
38. Which is most suitable research in music?
- (A) Image
- (B) Instagram
- (C) E-mails
- (D) Content Writing
39. Which is not the source of Resource?
- (A) Books
- (B) Manuscripts
- (C) Hardware
- (D) Oral Tradition
40. Appendix is placed in the thesis :
- (A) At the end of thesis
- (B) Beginning of the thesis
- (C) Middle of the thesis
- (D) After every chapter

Section-B
Hindustani (Vocal, Instrumental & Musicology)

Total Number of Pages : 28

- | | |
|--|---|
| <p>41. How many notes are vikrut in Raag Todi?</p> <p>(A) Three</p> <p>(B) Four</p> <p>(C) One</p> <p>(D) Five</p> | <p>46. In Raag Bilawal, if "Ma" swar considered as Sa, then which Raag will form?</p> <p>(A) Todi</p> <p>(B) Darbari</p> <p>(C) Miya Malhaar</p> <p>(D) Yaman</p> |
| <p>42. From which Thaata, Raag Maru bihag propagated?</p> <p>(A) Kafi</p> <p>(B) Khamaj</p> <p>(C) Kalyan</p> <p>(D) Bilawal</p> | <p>47. Maximum, which type of Taan used in Raag Gaud-Sarang?</p> <p>(A) Sapaat Taan</p> <p>(B) Saragam Taan</p> <p>(C) Vakra Taan</p> <p>(D) Bol-Baantki Taan</p> |
| <p>43. Which factor is similar in Sultaal & Jhaptaal?</p> <p>(A) Matra</p> <p>(B) Tali</p> <p>(C) Khali</p> <p>(D) Bol</p> | <p>48. Which swar (note) called Ardhwadarshak swar in Indian music?</p> <p>(A) Pancham</p> <p>(B) Gandhar</p> <p>(C) Komal Rishabh</p> <p>(D) Madhyam</p> |
| <p>44. On which base Sarana-Shiddhanta performed?</p> <p>(A) Shruti</p> <p>(B) Swar</p> <p>(C) Samvad-Bhav</p> <p>(D) Raag</p> | <p>49. How many Laxan (Parts) of Ancient Jaati Gayan?</p> <p>(A) 4</p> <p>(B) 5</p> <p>(C) 9</p> <p>(D) 10</p> |
| <p>45. S, GR, G P M G, M R S To which raag above notes belong?</p> <p>(A) Chayanat</p> <p>(B) Shankara</p> <p>(C) Tilak-Kamod</p> <p>(D) Alhaiya Bilawal</p> | <p>50. 1st Murchhana of Shadaj gram is :</p> <p>(A) Suddhya mandhyma</p> <p>(B) Uttarmandra</p> <p>(C) Asvkranta</p> <p>(D) Sauveri</p> |

51. Who has considered twenty nine swar in twenty two shruties in his books?
- (A) Pt. Ahobal
(B) Dattil
(C) Pt. Bhatkhande
(D) Pt. Vyankatmakhi
52. PADMA BHUSHAN Prof. R.C.Mehta known as :
- (A) Vocalist
(B) Sitarist
(C) Violinist
(D) Musicologist
53. Which raags from following discussed in Sangeet Makarand ?
- (A) Margi raag
(B) Desi raag
(C) Shudhdha, Chayalang & Sankirn raag
(D) Stri, Purushaur Napunsak raag
54. Who wrote Raag-Tatva-Vibodh Granth?
- (A) Srinivas
(B) Ahobal
(C) Man Singh Tomar
(D) Gulam Nabi
55. From which century north and south Indian music separated?
- (A) Eight
(B) Thirteen
(C) Sixteen
(D) Eighteen
56. Renowned Musicologist Prof. R.C. Mehta Awarded Padma Bhushan in :
- (A) 2007
(B) 2009
(C) 2014
(D) 2016
57. Who is an author of Indian music book Sangeet Darpan ?
- (A) Pt. Damodar
(B) Pt. Somnath
(C) Pt. Ramamatya
(D) Pt. K.C. Brahaspati
58. Who was an Author of Hriday- Kautuk And Hriday Prakash ?
- (A) Pt. Srinivas
(B) Pt. Hriday Narayan Dev
(C) Ramamatya
(D) Man SinghTomar

59. Dhamar form of Hindustani Music accompanied with Taal :
 (A) Chautaal
 (B) Ada Chautaal
 (C) Dhamar
 (D) Sultal
60. An aesthetical description of Indian Music described in which Adhyay of NATYASHASTRA?
 (A) 6 and 8
 (B) 28 and 29
 (C) 6 and 7
 (D) 31 and 32
61. Thaata – raaga system /Janak Janya system started by whom in North Indian Music :
 (A) Lochan
 (B) Bhatkhande
 (C) Vyankatmakhi
 (D) D.V. Paluskar
62. How many swaras were used in "SAAMGAAN"?
 (A) Seven
 (B) Six
 (C) Three
 (D) Four
63. Which Gharana attached with Dhrupad-Dhamar tradition?
 (A) Gwalior
 (B) Kirana
 (C) Lucknow
 (D) Dagur
64. Which are the typical stroke varieties of Razakhani Gat?
 (A) Da Dir Da, Da Ra Da, Da Ra
 (B) Da Dir Dir Da, Da Ra Da Ra
 (C) Da Ra Da, Da Ra Da, Da Ra
 (D) Da Dir DirDir Da- R Da-R Da
65. Shori Miya was founder of :
 (A) Thumri
 (B) Tapaa
 (C) Khayal
 (D) Dhrupad
66. TENAK is related to :
 (A) Dhrupad
 (B) Prabandh
 (C) Khayal
 (D) Trivat
67. Chaity form of Music sung in which Month & State?
 (A) Chitra & U.P.
 (B) Baishak & Punjab
 (C) Savan & Bihar
 (D) Chait & Himachal Pradesh

68. Khali belong to which category of instrument?
- (A) Tat
(B) Ghan
(C) Sushir
(D) Avanaddh
69. Chaugun of which Taal complete in four matra?
- (A) Ektaal
(B) Chautaal
(C) Teentaal
(D) Kaharwa
70. Which name used to recognise blowing Sushir instrument in Rigved?
- (A) Atodhya
(B) Kutup
(C) Venu
(D) Nashthi
71. An Instrument ancient name Ranashinga belong to which category of instrument?
- (A) Tat
(B) Avanaddh
(C) Ghan
(D) Sushir
72. How many strings in Matta-Kokila (Veena)?
- (A) 100
(B) 17
(C) 21
(D) 9
73. What is an Indian name of instrument violin?
- (A) Dilruba
(B) Ravan-Haththa
(C) Bela
(D) Sarangi
74. An artist named Gajanan Rao Joshi use to play which instrument?
- (A) Sitar
(B) Harmonium
(C) Violin
(D) Santoor
75. Which Indian Percussion Instrument not consider as very ancient Instrument?
- (A) Mridangam
(B) Pakhawaj
(C) Tabla
(D) Dundubhi
76. Indian Bowed instrument belong to :
- (A) Tat Vadya
(B) Vitat Vadya
(C) Avanaddh Vadya
(D) Sushir Vadya
77. Maharshy Bharat has described main _____ categories of Musical Instruments.
- (A) 3
(B) 6
(C) 4
(D) 8

78. Which Instrument have a special feature of Resonance?
(A) Violin
(B) Flute
(C) Sitar
(D) Tanpura
79. Ahmad Jaan Thirakava was a disciple of :
(A) Haddu Khan
(B) Hassu Khan
(C) Munir Khan
(D) Mamman Khan
80. Who is a one of "TRINITY" of Karnatak music?
(A) Pt. Vyankatmakhi
(B) Tyagaraj
(C) Balamurali Krishnan
(D) Subba Laxmi
81. Padmasri & Padma Bhushan artist of Kirama Gharana is :
(A) Pt. Jasraj
(B) Pt. Bhimsen Joshi
(C) Smt. N. Rajam
(D) Pt. Ajoy Chakraborty
82. Which book wrote by Pt. Omkarnath Thakur ?
(A) Sangeetanjali
(B) Ras Kaumudi
(C) Sangeet Saramrut
(D) Raag Vibodha
83. Books authored by Pandit Omkarnath Thakur :
(A) Sangeetanjali & Naadvinod
(B) Rag Tarangini & Pranav Bharati
(C) Sangeetanjali & Pranav Bharati
(D) Naud Vinod and Sangeetanjali
84. Who created JASARANGI?
(A) Pt. Jasraj
(B) Bhimsen Joshi
(C) Pt. Ramashreya Jha
(D) Pt. Omkarnath Thakur
85. Pt. Gudai Maharaj of North Indian Percussion Music Belong to :
(A) Banaras Gharana
(B) Delhi Gharana
(C) Panjab Gharana
(D) Lucknow Gharana
86. Prempiya is a nick name of :
(A) Ustad Faiyaz Khan
(B) Ustad Maulabaksha
(C) Ustad Abdul Karim Khan
(D) Ustad Amir Khan
87. Which swar correspond with PRATHAM swar of 'SAAM GAN'?
(A) Madhyam
(B) Pancham
(C) Sajda
(D) Gandhar

88. Which Granth is known as "SAPTADHYAYI"?
- (A) Sangeet Makarand
(B) Sangeet Parijaat
(C) Sangeet Ratnakar
(D) Sangeet Darpan
89. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R). Read the statements and choose the correction answer from the code given below:
- Assertion (A) :** Bal Krishna Bua Ichal Karajikar belongs to Gwalior Gharana.
- Reason (R) :** He is known as "Kalavant" due to expert in playing several instrumental styles.
- (A) Both (A) and (R) are true and (R) is correct explanation of (A)
(B) Both (A) and (R) are true and (R) is not correct explanation of (A)
(C) (A) is true, but (R) is false
(D) (A) is false, but (R) is true
90. How many types of Gamaks?
- (A) Thirteen
(B) Fourteen
(C) Twenty two
(D) Fifteen
91. Who criticized Dwadash Murchhana system?
- (A) Maharshy Bharat
(B) Pt. Ahobal
(C) Abhinav Gupt
(D) Pt. Somanath
92. Match List-I and List-II and select the correct answer from the codes given below:
- List-I (Guru)**
- P Alladiya Khan
Q Prof. B.R. Devadhar
R Allauddin Khan
S Allarakhkha
- List-II (Shishya)**
- 1 Pt. Ravishankar
2 Kesarbai Kerkar
3 Fazal Kureshi
4 Pt. Kumar Gandharv
- Code:**
- | | P | Q | R | S |
|-----|---|---|---|---|
| (A) | 2 | 4 | 1 | 3 |
| (B) | 1 | 3 | 4 | 2 |
| (C) | 2 | 3 | 1 | 4 |
| (D) | 4 | 1 | 2 | 3 |
93. What is other name of Bharat Bhashya?
- (A) Srimad Lakshya Sangeetam
(B) Sangeet Ratnakar
(C) Saraswati Hridayalankar
(D) Natya Shastri

94. Match List-I and List-II and select the correct answer from the codes given below:

List-I (Author)

- P Pt. Ramasray Jha
Q Pt. Kumar Gandharv
R Pt. Balavantray Bhatt
S Pt. Ratanjankar

List-II (Book)

- 1 Abhinavgeet Manjari
2 Bhaavrang Lahari
3 Abhinav Gitanjali
4 Anup Raag Vilas

Code:

- | | P | Q | R | S |
|-----|---|---|---|---|
| (A) | 3 | 4 | 2 | 1 |
| (B) | 4 | 2 | 1 | 3 |
| (C) | 2 | 1 | 3 | 4 |
| (D) | 1 | 3 | 4 | 2 |

95. Match List-I and List-II and select the correct answer from the codes given below:

List-I (Instrument)

- P Gitar
Q Sitar
R Sarod
S Santoor

List-II (Artist)

- 1 Shiv Kumar Sharma

- 2 Amjad Ali Khan
3 Nikhil Banerjee
4 Brij Bhushan Kabra

Code:

- | | P | Q | R | S |
|-----|---|---|---|---|
| (A) | 1 | 3 | 4 | 2 |
| (B) | 4 | 3 | 2 | 1 |
| (C) | 4 | 2 | 3 | 1 |
| (D) | 4 | 1 | 2 | 3 |

96. Match List-I and List-II and select the correct answer from the codes given below:

List-I (Sangitagya)

- P Vilayat Hussain Khan
Q Faiyaz Hussain Khan
R Alladiya Khan
S Bade Gulam Ali Khan

List-II (Nick Name)

- 1 Ahmed Piya
2 Prem Piya
3 Praan Piya
4 Sabarang

Code:

- | | P | Q | R | S |
|-----|---|---|---|---|
| (A) | 1 | 2 | 3 | 4 |
| (B) | 4 | 3 | 2 | 1 |
| (C) | 3 | 2 | 1 | 4 |
| (D) | 1 | 4 | 3 | 2 |

97. Match List-I and List-II and select the correct answer from the codes given below:

List-I (Structure)

- P Sitar Ke Samaan Aakar
Q Manufacture with East & West
R Known as Bramha Veena or Ghosh Veena
S Blowing Instrument

List-II (Instrument)

- 1 Guitar
2 Sushir Vadya
3 Surbahar
4 Ektantri Veena

Code:

	P	Q	R	S
(A)	3	1	4	2
(B)	2	4	3	1
(C)	3	2	1	4
(D)	1	2	3	4

98. How many "Bhaktis" are there in 'SAAM GAAN' ?

- (A) Four
(B) Five

(C) Six

(D) Nine

99. Author of "Bharatiya Sangeet Vadya" :

- (A) Pt. Ravishankar
(B) Bhagwat Sharan Sharma
(C) Lalmani Mishra
(D) Girish Chandra Srivastav

100. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R). Read the statements and choose the correct answer from the code given below:

Assertion (A) : Swami Haridas was a devotional singer.

Reason (R) : According to "Vaishnav Sampraday" he is regarded as Avatar of Lalita Sakhi.

- (A) Both (A) and (R) are true and (R) is correct explanation of (A)
(B) Both (A) and (R) are true and (R) is not correct explanation of (A)
(C) (A) is true, but (R) is false
(D) (A) is false, but (R) is true

**Section-C
(Percussion)**

Total Number of Pages : 28

- | | |
|--|---|
| <p>101. Which laykari would be created by playing a kayda of Ektaal into Teentaal by changing its laya?</p> <p>(A) Paungun</p> <p>(B) Paungun ki Ulti</p> <p>(C) Paune do gun</p> <p>(D) Tigun</p> | <p>105. Which laykari will be formed in playing Dadra taal in Vasant taal from sam to sam?</p> <p>(A) 3/2</p> <p>(B) 2/3</p> <p>(C) 3/3</p> <p>(D) 3/4</p> |
| <p>102. Prof Sudhir Kumar Saxena “seen” was belonging to which Gharana?</p> <p>(A) Farrukhabad</p> <p>(B) Lucknow</p> <p>(C) Delhi</p> <p>(D) Ajarada</p> | <p>106. Who is the author of the book “Aessthetics of Tabla” ?</p> <p>(A) Pt. Sudhir Mainkar</p> <p>(B) Pt. Girish Chandra Shrivastav</p> <p>(C) Dr. Aban Mistry</p> <p>(D) Pt. Bapu Patwardhan</p> |
| <p>103. In which taal “Tirakita dhin” boles are used in the 5th Vibhag?</p> <p>(A) Matta taal</p> <p>(B) Fardost</p> <p>(C) Ganesh</p> <p>(D) Adachautaal</p> | <p>107. Which Gharanas of Poorab baaj does not have influence of Kathak Dance?</p> <p>(A) Lucknow</p> <p>(B) Farrukhabad</p> <p>(C) Banaras</p> <p>(D) None of these</p> |
| <p>104. Who is the Author of the book “ Tabla puran”?</p> <p>(A) Pt. Sudhir Mainkar</p> <p>(B) Pt. Sushil Kumar Jain</p> <p>(C) Pt. Vijay Shankar Mishra</p> <p>(D) Pt. Arvind Mulgaonkar</p> | <p>108. In Natyashastra all musical instruments have been called as :</p> <p>(A) Dottak</p> <p>(B) Aatodya</p> <p>(C) Toorya</p> <p>(D) Panchagik</p> |

109. Which book was written by Dr. Aban? (A) 1902
 (A) Taal Vadya shashtra (B) 1901
 (B) Bhartiya talon ka shastriya (C) 1903
 Vivechan (D) 1906
 (C) Pakhawaj avam tabla ke 114. In western notation system taal is
 Gharane avam paramparaye called :
 (D) Lay Taal Vichar Manthan (A) Middle Signature
 110. Which one of the following is not (B) Time Signature
 essential for karnatak taals? (C) Bead Signature
 (A) Certain thekas (D) Rhythm Signature
 (B) Vibhag 115. Tigon of one Avartan of which of the
 (C) Sam different taals will appear in one Avartan
 (D) Matra of Rudra taal (11 matras)?
 111. Prof. Sudhir Kumar Saxena was born (A) Rupak – Jhaptal – Teentaal
 in : (B) Rupak – Ektaal – Jhaptal
 (A) 1903 (C) Teentaal – Pancham Sawari –
 (B) 1923 Addha
 (C) 1913 (D) Pancham Sawari – Rupak -
 (D) 1917 Chautaal
 112. The Taal of Karnatak Sangeet which 116. Which of the Tabla Maestro have been
 corresponds to Hindustani Rupak taal conferred with honorary degree of D.Lit?
 is ?
 (A) Aditaal 1. Ustad Ahmed Jan Thirkawa
 (B) Mishra atta taal 2. Pt. Samta Prasad
 (C) Rupakam 3. Ustad Jahangir Khan
 (D) Zampa 4. Pt. Kishan Maharaj
 113. Pt. Vishnu Digambar Paluskar founded **Code :**
 a Music College in Lahore in which of (A) 1 and 3
 the following years? (B) 1 and 2
 (C) 3 and 4
 (D) 2 and 3

117. Who is a disciple of Ut. Habibuddin Khan Saheb?

1. Prof. Sudhir Kumar Saxena
2. Ut. Manju Khan Saheb
3. Pt. Suresh Talwalkar
4. Pt. Arvind Mulgaonkar

Code :

- (A) 1 and 3
- (B) 1 and 2
- (C) 4 and 1
- (D) 2 and 4

118. Who are disciple of Ut. Thirakuwa Saheb?

1. Pt. Bhai Gaitonde
2. Pt. Bapa Patwardhan
3. Prof. Sudhir Kumar Saxena
4. Pt. Pandharinath Nageshkar

Code :

- (A) 1 and 2
- (B) 3 and 4
- (C) 1 and 3
- (D) 2 and 4

119. Who are disciple of Ustad Amir Hussain Khan Saheb?

1. Pt. Girish Chandra Shrivastav
2. Pt. Arvind Mulgaonkar
3. Dr. Aban Mistry
4. Pt. Kiran Deshpande

Code :

- (A) 1 and 3
- (B) 3 and 4
- (C) 4 and 2
- (D) 2 and 3

120. Name the two books written by Pt. Arvind Mulgaonkar and Pt. Vijay Shankar Mishra :

1. Tabla Kaumudi
2. Lay taal Vichar Manthan
3. Tabla
4. Tabla Puran

Code :

- (A) 1 and 4
- (B) 2 and 3
- (C) 2 and 1
- (D) 3 and 4

121. Which taal used in Vilambit Khayal (Bada Khayal Gayaki)?

1. Ektaal
2. Zoomara
3. Deepchandi
4. Dhumali

Code :

- (A) 1 and 2
- (B) 2 and 4
- (C) 3 and 4
- (D) 2 and 1

122. Who among the following tabla player are related to Lucknow Gharana?

1. Pt. Mukund Bhale
2. Pt. Suresh Talwalkar
3. Ut. Abid Hussain Khan
4. Ut. Ilmas Khan

Code :

- (A) 1 and 4
- (B) 3 and 4
- (C) 2 and 4
- (D) 1 and 2

123. Which among the following have laykari or Aad?

- (A) Jhaptaal in Rupak
- (B) Basant in Dadra
- (C) Ektaal in Jhaptaal
- (D) Ektaal in Kaharva

124. Who among the following are related to Punjab Gharana?

1. Ustad Alla Rakha Khan Saheb.
2. Fazal Kureshi
3. Dr. Aban Mistry
4. Ut. Shekh Daud Khan Saheb

Code :

- (A) 1 and 4
- (B) 2 and 4
- (C) 3 and 4
- (D) 1 and 2

125. Who among the following were trainers (Guru) of Pt. Yoges Samsi?

1. Ut. Jahangir Khan
2. Ut. Alla Rakha Khan Saheb
3. Pt. Sapan Choudhary
4. Pt. Sushil Kumar Jain

Code :

- (A) 1 and 4
- (B) 2 and 4
- (C) 3 and 4
- (D) 1 and 3

126. Which among the following are equal taals according to Tali and Khali?

1. Shikhar
2. Vishnu
3. Saraswati
4. Laxmi

Code :

- (A) 1 and 2
- (B) 2 and 3
- (C) 3 and 4
- (D) 1 and 4

127. Trainers (Guru) of Ut. Akram Khan were:

1. Ut. Nisar Hussain Khan Saheb
2. Ut. Niyazu Khan Saheb
3. Ut. Hashamat Ali Khan
4. Ut. Amir Hussain Khan

Code :

- (A) 1 and 4
- (B) 1 and 3
- (C) 1 and 2
- (D) 2 and 3

128. Which of the following books have been written by Pt. Chote Lal Mishra?

- (A) Tabla Prabandh
- (B) Taal Vadya Shastra
- (C) Taal Prasun
- (D) Tabla Vadan

129. Pt. Suresh Talwalkar is a disciple of :

- 1. Ut. Amir Hussain Khan Saheb
- 2. Pt. Anindo Chatterjee
- 3. Pt. Gajanan Buva Joshi
- 4. Pt. Vinayak Dhangrekar

Code :

- (A) 1 and 4
- (B) 1 and 3
- (C) 3 and 2
- (D) 4 and 2

130. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R). Read the statements and choose the correct answer from the code given below:

Assertion (A): usually Vilambit Ektaal is used in the Gayki (singing) of Kirana Gharana

Reason (R): Because they do not have Bandish in other taalas.

- (A) (A) is false but (R) is true
- (B) (A) and (R) both are false
- (C) (A) is true but (R) is false
- (D) (A) and (R) both are true

131. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R). Read the statements and choose the correct answer from the code given below:

Single Avartan of Tigin in Shikhar taal will have :

- (A) $5\frac{1}{2}$
- (B) $5\frac{2}{3}$
- (C) $5\frac{1}{3}$
- (D) $5\frac{3}{5}$

132. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R). Read the statements and choose the correct answer from the code given below:

Assertion (A): Unpleasant or Taal vihin (without proper taals) music is unpleasant.

Reason(R): Because it protects traditional forms.

- (A) (A) is false but (R) is true
- (B) (A) is true but (R) is false
- (C) (A) and (R) both are true
- (D) (A) and (R) both are false

133. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R). Read the statements and choose the correct answer from the code given below:

Assertion(A): More elaborations are possible of Quaida.

Reason(R): Because Quaida is composed with plenty of syllables.

- (A) Both (A) and (R) are correct
- (B) (A) is wrong, but (R) is correct
- (C) (A) is correct, but (R) is wrong
- (D) Both (A) and (R) are wrong

134. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R). Read the statements and choose the correct answer from the code given below:

Assertion (A): Usually teentaal is used in Solo Tabla playing.

Reason (R): Because more bandish are available in teentaal.

- (A) (A) is false but (R) is true
- (B) (A) is true but (R) is false
- (C) Both (A) and (R) are true
- (D) Both (A) and (R) are false.

135. Ustad Habibuddin Khan Saheb belong to which Gharana?

- (A) Lucknow
- (B) Farukhabad

(C) Banaras

(D) Ajarada

136. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R). Read the statements and choose the correct answer from the code given below:

Assertion (A): Tihai Rahit Gat played only in Vilambit laya.

Reason (R): Because mostly Bandish in Madhya laya are not available.

- (A) (A) is true, but (R) is false
- (B) Both (A) and (R) are false
- (C) Both (A) and (R) are true
- (D) (A) is false, but (R) is true

137. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R). Read the statements and choose the correct answer from the code given below:

Assertion (A): "Nachkaran Baj" is known for Lucknow and Banara Gharana.

Reason (R): Because is based on Purab Anga Baj with Khule Bol very much suitable to Kathak dance.

- (A) Both (A) and (R) are false
- (B) Both (A) and (R) are true
- (C) (A) is true, but (R) is false
- (D) (A) is false, but (R) is true

138. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R). Read the statements and choose the correct answer from the code given below:

Assertion (A): "Adilaya kaida" is famous for Ajrada Gharana.

Reason (R): Other Gharana tabla artist in never used Adilay kaida in solo playing.

- (A) Both (A) and (R) are false
- (B) (A) is true, but (R) is false
- (C) Both (A) and (R) are true
- (D) (A) is false, but (R) is true

139. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R). Read the statements and choose the correct answer from the code given below:

Assertion (A): Ustad Habibuddin Khan Sahib is famous for "Gitak – Gitak".

Reason (R): Ustad Haji Vilayat Khan Sahib is also famous for "Gitak – Gitak."

- (A) (A) is true, but (R) is false
- (B) Both (A) and (R) are false
- (C) Both (A) and (R) are true
- (D) (A) is false, but (R) is true

140. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R). Read the statements and choose the correct answer from the code given below:

Assertion (A): Deep Chandi taal used in Thumari.

Reason (R): No other taal use in Thumari gayan.

- (A) Both (A) and (R) are false
- (B) Both (A) and (R) are true
- (C) (A) is true, but (R) is false
- (D) (A) is false, but (R) is true

141. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R). Read the statements and choose the correct answer from the code given below:

Assertion (A): "NAAL" used in lavani only.

Reason (R): Because of rhythmic pattern and fast tempo.

- (A) (A) is false, but (R) is true
- (B) (A) is true, but (R) is false
- (C) Both (A) and (R) are true
- (D) Both (A) and (R) are false

142. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R). Read the statements and choose the correct answer from the code given below:

Assertion (A): Pt. Kishan Maharaj belong to Banaras Gharana.

Reason (R): Because he is disciple of Pt. Shammu Khan Saheb.

- (A) Both (A) and (R) are false
 (B) (A) is false, but (R) is true
 (C) (A) is true, but (R) is false
 (D) Both (A) and (R) are true

143. Match List-I and List-II and select the correct answer from the codes given below:

List-I (Guru)

- P Ut . Habibuddin Khan
 Q Ut. Amir Hussain Khan
 R Ut. Ahmed Jan Thirakwa
 S Pt. Suresh Talwalkar

List-II (Shishya)

- 1 Pt. Vijay Ghate
 2 Prof. Sudhir Kumar Saxena
 3 Pt. Pandharinath Nageshkar
 4 Pt. Lalji Gokhale

Code:

- | | P | Q | R | S |
|-----|---|---|---|---|
| (A) | 3 | 2 | 4 | 1 |
| (B) | 2 | 3 | 4 | 1 |
| (C) | 2 | 3 | 4 | 1 |
| (D) | 1 | 2 | 3 | 4 |

144. Match List-I and List-II and select the correct answer from the codes given below:

List-I (Taal)

- P Dhruv taal
 Q Matta taal
 R Triput taal
 S Aatha taal

List-II (Sign)

- 1 100
 2 101
 3 1011
 4 1100

Code:

- | | P | Q | R | S |
|-----|---|---|---|---|
| (A) | 1 | 2 | 4 | 3 |
| (B) | 3 | 2 | 4 | 1 |
| (C) | 1 | 4 | 3 | 2 |
| (D) | 3 | 2 | 1 | 4 |

145. Match List-I and List-II and select the correct answer from the codes given below:

List-II (Name of Book)

- P Tabla Granth Manjhsha
 Q The Art of Rhythem
 R Na dhin Dhin na ke Badshah
 S Tabla

List-II (Author)

- 1 Pt. Chotelal Mishra
 2 Pt. Arvind Mulgaonkar
 3 Prof. Sudhir Kumar Saxena
 4 Dr. Puru Dadich

Code:

- | | P | Q | R | S |
|-----|---|---|---|---|
| (A) | 1 | 2 | 3 | 4 |
| (B) | 2 | 3 | 1 | 4 |
| (C) | 4 | 3 | 1 | 2 |
| (D) | 3 | 4 | 2 | 1 |

146. Match List-I and List-II and select the correct answer from the codes given below:

List-I (Gayki)

- P Thumri
Q Khayal
R Lavani
S Dhrupad

List-II (Taal)

- 1 Dhamar Chautaal
2 Addha Deepchandi
3 Vilambit Ada Chautaal
4 Dadra Kaharva

Code:

- | | P | Q | R | S |
|-----|---|---|---|---|
| (A) | 1 | 2 | 4 | 3 |
| (B) | 3 | 2 | 1 | 4 |
| (C) | 2 | 3 | 4 | 1 |
| (D) | 1 | 4 | 3 | 2 |

147. Match List-I and List-II and select the correct answer from the codes given below:

List-I (Artist)

- P Pt.Kiran Deshpande
Q Ut.Latif Hussain
R Ut. Niyazu Khan
S Ut. Samtaprasad

List-II (Gharana)

- 1 Banaras

- 2 Farrukhabad
3 Delhi
4 Ajarada Gharana

Code:

- | | P | Q | R | S |
|-----|---|---|---|---|
| (A) | 2 | 3 | 4 | 1 |
| (B) | 4 | 3 | 1 | 2 |
| (C) | 2 | 3 | 4 | 1 |
| (D) | 1 | 2 | 3 | 4 |

148. Match List-I and List-II and select the correct answer from the codes given below:

List-I (Jati)

- P. Sankirna
Q. Tishra
R. Khando
S. Mishra

List-II (Matra)

1. 3
2. 7
3. 9
4. 5

Code :

- | | P | Q | R | S |
|-----|---|---|---|---|
| (A) | 4 | 3 | 2 | 1 |
| (B) | 3 | 1 | 4 | 2 |
| (C) | 1 | 3 | 4 | 2 |
| (D) | 3 | 2 | 2 | 4 |

149. Which one of the following is a correct chronological sequence of Padma Bhushan recipients?
- (A) Ut. Zakir Hussain, Ut. Ahmed Jan Thirakwa, Pt. Nikhil Goshi, Pt. Samta Prasad
- (B) Ut. Ahmed Jan Thirakwa, Pt. Samta Prasad, Pt. Nikhil Goshi, Ut. Zakir Hussain
- (C) Pt. Samta Prasad, Pt. Nikhil Goshi, Ut. Ahmed Jan Thirakwa, Ut. Zakir Hussain
- (D) Pt. Nikhil Goshi, Pt. Samta Prasad, Ut. Ahmed Jan Thirakwa, Ut. Zakir Hussain
150. Which of the group of Musicians are arranged in chronological order?
- (A) Pt. Vijay Ghate> Ut. Amir Hussain Khan> Prof. Sudhir Kumar Saxena> Pt. Suresh Talwalkar
- (B) Ut. Amir Hussain Khan> Pt. Vijay Ghate> Pt. Suresh Talwalkar> Prof. Sudhir Kumar Saxena
- (C) Ut. Amir Hussain Khan> Prof. Sudhir Kumar Saxena> Pt. Suresh Talwalkar> Pt. Vijay Ghate
- (D) Prof. Sudhir Kumar Saxena> Ut. Amir Hussain Khan> Pt. Vijay Ghate> Pt. Suresh Talwalkar
151. Select the correct sequence in the ascending order of the number of Matras in Taal.
1. Brahm 2. Rupak 3. Ada Chautaal 4. Chautaal.
- Code :**
- (A) 1 3 4 2
- (B) 2 1 4 3
- (C) 2 3 4 1
- (D) 2 4 3 1
152. Which of the following Tabla Solo playing is arranged in the ascending order?
- (A) Tukda, Gat Kaida, Kaida, Peshkar
- (B) Peshkar, Gat Kaida, Tukda, Kaida
- (C) Kaida, Peshkar, Tukda, Gat Kaida
- (D) Peshkar, Kaida, Gat Kaida, Tukda

153. Which of the following percussion instruments are arranged in chronological order of their development?.
- (A) Dukkad, Pakhawaj, Dholak, Tabla
- (B) Tabla, Dukkad, Pakhawaj, Dholak
- (C) Dukkad, Pakhawaj, Tabla, Dholak
- (D) Pakhawaj, Dukkad, Dholak, Tabla
154. Which of the following Jati are arranged in descending order?
- (A) Sankirna, Mishra, Tishra, Khand
- (B) Mishra Sankirna, Khand, Chatushra
- (C) Khand, Mishra, Chatushra, Tishra
- (D) Sankirna, Mishra, Chatushra Tishra
155. Number of Talis in Ektaal :
- (A) 2
- (B) 3
- (C) 5
- (D) 4
156. N. Rajam is a :
- (A) Percussion player
- (B) Violin player
- (C) Drum player
- (D) Sitar player
157. Ut. Afak Hussain Khan is a disciple of :
- (A) Ut. Alla Rakha
- (B) Ut. Ilmas Khan
- (C) Ut. Hashmat Khan
- (D) Ut. Abid Hussain Khan
158. How many Talis are there in Ada Chautaal?
- (A) 4
- (B) 3
- (C) 2
- (D) 1
159. How many beats are in the Dhamar?
- (A) 13
- (B) 14
- (C) 10
- (D) 12
160. How many Jati used in Karnatak Music?
- (A) 6
- (B) 5
- (C) 7
- (D) 4

Rough Work

Rough Work

