ISC QUESTION PAPER

2024

ISC SUDY MATERIAL

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INDIAN MUSIC (HINDUSTANI)
PAPER 1
(THEORY)

Maximum Marks: 70

Time Allowed: Three Hours

*(Candidates are allowed **additional 15 minutes** for **only** reading the paper. They must **NOT** start writing during this time.)*

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*Answer all questions in **Section A, Section B** and **Section C from Instrumental or Vocal or Tabla.***

***Section A** consists of **objective / very short** answer questions.*

***Section B** consists of **short** answer questions.*

***Section C** consists of **long** answer questions.*

The intended marks for questions or parts of questions are given in brackets [ ].

INSTRUMENTAL
SECTION A – 14 MARKS

Question 1

(i) Drut Gat is also known as _____ Gat. **[1]**

(ii) The musical instrument harmonium comes under the category of _____ vadya. **[1]**

(iii) An instrumental performance usually ends with _____ played at a very fast speed. **[1]**

(iv) The three qualities of Naad are Volume, _____ and _____. **[1]**

(v) The raga that is played during dawn and dusk is called _____ Raga. **[1]**

(vi) The two types of Gats played in instrumental music are _____ and _____. **[1]**

(vii) State whether the following are True or False: **[4]**

(a) Pandit Sawai Gandharva was the guru of Pandit Bhimsen Joshi.

(b) All wind instruments come under Tat vadya.

(c) There are twenty-eight shrutis in a saptak.

(d) Bihag is a poorvang vadi raga.

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(viii) Chaayalag and Sankeern are types of: [1]

(a) Bandish

(b) Raga

(c) Layakari

(d) Jod

(ix) There are _____ Vikrit swars in Hindustani music. [1]

(a) seven

(b) six

(c) five

(d) four

(x) The prime note of a Raga is called: [1]

(a) Parivarvadi

(b) Anuvadi

(c) Vivadi

(d) Vadi

(xi) The number of matras are same in: [1]

(a) Dhamar taal and Ektaal.

(b) Roopak taal and Chartaal.

(c) Ektaal and Chartaal.

(d) Roopak taal and Dhamar taal.

SECTION B – 28 MARKS

Question 2 [4]

Briefly explain Tat Vadya with the help of *two* examples.

Question 3 [4]

Explain *aahat naad* and *anaahat naad*.

Question 4 [4]

(i) Write the notation of Antara of a Razakhani Gat in Raga Bihag.

OR

(ii) Write the notation of Antara of a Razakhani Gat in Raga Bhairavi.

Question 5 [4]

Write the Theka of Ektaal in Thah, Dugun and Chaugun layakari.

Question 6 [4]

(i) Write the Thaat, Jati, Pakad and Samay (time of playing) of Raga Bageshwari and Malkauns.

OR

(ii) Write the Anuvadi, Samprakriti raga, Varjit and Vikrit swars of Raga Bihag and Raga Bhairavi.

Question 7 [4]

Briefly explain *gamak*, *kan*, *alaap* and *ghaseet*.

Question 8 [4]

Discuss the relation between Vadi swar and the time of playing of the ragas.

SECTION C – 28 MARKS

Question 9 [7]

Name *any five* thaats as given by Pandit Bhatkhande. State *any two* basic rules of thaats as given by him.

Question 10 [7]

(i) State *any three* similarities and *any four* differences between Hindustani and Carnatic systems of music.

OR

(ii) Draw a well labelled diagram of a musical instrument. Briefly explain its tuning procedure.

Question 11

One of the exponents of Hindustani classical music was known globally for his 'Khayal' form of singing. Blessed with fine musical sensibilities and a brilliant hold on fundamentals, he mesmerised the audience with his powerful voice, amazing breath control and intelligent fusion of passion and creativity. He enriched the 'Kiraana gharana' by incorporating characteristics from the other gharanas and adding his own distinctive flavour to it.

(i) Name the artist being referred to in the above passage. Give a brief account of his work and contribution to Indian music. **[5]**

(ii) State *any two* achievements of the artist referred to above. **[2]**

Question 12 **[7]**

Is it necessary to receive a formal training in music to achieve success in music industry? Give *any seven* reasons to support your answer.

VOCAL
SECTION A – 14 MARKS

Question 1

(i) Drut Khayal is also known as _____ Khayal. [1]

(ii) The musical instrument harmonium comes under the category of _____ vadya. [1]

(iii) Dhrupad style of singing consists of two words namely, _____ and _____. [1]

(iv) The three qualities of Naad are Volume, _____ and _____. [1]

(v) The raga that is played during dawn and dusk is called _____ Raga. [1]

(vi) The two types of Gats played in instrumental music are _____ and _____. [1]

(vii) State whether the following are True or False: [4]

(a) Pandit Sawai Gandharva was the guru of Pandit Bhimsen Joshi.

(b) All wind instruments come under Tat vadya.

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(d) Bihag is a poorvang vadi raga.

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(xi) The number of matras are same in: [1]

(a) Dhamar taal and Ektaal

(b) Roopak taal and Chartaal

(c) Ektaal and Chartaal

(d) Roopak taal and Dhamar taal

SECTION B – 28 MARKS

Question 2 [4]

Briefly explain Tat Vadya with the help of *two* examples.

Question 3 [4]

Explain *aahat naad* and *anaahat naad*.

Question 4 [4]

(i) Write the notation of Antara of a Chota khayal in Raga Bihag.

OR

(ii) Write the notation of Antara of a Chota khayal in Raga Bhairavi.

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Write the Theka of Ektaal in Thah, Dugun and Chaugun layakari.

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Briefly explain *gamak, kan, alaap* and *taan*.

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[4]

Discuss the relation between Vadi swar and the time of singing of the ragas.

SECTION C – 28 MARKS

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[7]

Name *any five* thaats as given by Pandit Bhatkhande. State *any two* basic rules of thaats as given by him.

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(i) State *any three* similarities and *any four* differences between Hindustani music and Carnatic music.

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(ii) Draw a well labelled diagram of a musical instrument. Briefly explain its tuning procedure.

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(i) Name the artist being referred to in the above passage. Give a brief account of his work and contribution to Indian music. [5]

(ii) State *any two* achievements of the artist referred to above. [2]

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[7]

Is it necessary to receive a formal training in music to achieve success in music industry? Give *any seven* reasons to support your answer.

TABLA
SECTION A – 14 MARKS

Question 1

(i) It is generally believed that Tabla was made by cutting of _____ into two parts. [1]

(ii) The two types of Tihai are _____ and _____. [1]

(iii) An eight matra Taal used for light music is _____. [1]

(iv) Ustad Ahmed Jaan Thirakwa received formal training in playing of Tabla from _____. [1]

(v) The vertical line dividing a taal is called _____. [1]

(vi) There is a difference of_____ matras between Kaharwa taal and Dadra taal. [1]

(vii) State whether the following are True or False. [4]

(a) The completion of one round in the stipulated time of basic laya is called Thaah.

(b) Pandit Hari Maharaj was the father of Pandit Kishan Maharaj.

(c) Teen taal starts with Khaali.

(d) Laya is not related to Tabla.

(viii) In Taal system, Matra is denoted as: [1]

(a) X

(b) 0

(c) 1,2,3,4

(d) @

(ix) Which one of the following is **NOT** a kind of *pran*? [1]

(a) Grah

(b) Jati

(c) Yati

(d) Sargam

(x) Jhoomra taal consists of: [1]

(a) 10 matras

(b) 12 matras

(c) 14 matras

(d) 16 matras

(xi) Ustad Ahmad Jaan Thirakwa belongs to the Gharana of: [1]

(a) Moradabad

(b) Benaras

(c) Lucknow

(d) Farrukhabad

SECTION B – 28 MARKS

Question 2 [4]

Discuss the classification of Indian Instruments with an example for each type.

Question 3 [4]

Give the meanings of *palta* and *paran*.

Question 4 [4]

(i) Write the notation of one Dumdar and one Bedum tihai.

OR

(ii) Write a short note on a taal of Pakhawaj. State the theka of the taal and *any one* of its usage.

Question 5 [4]

Briefly explain the following with their symbols:
Sam, Taali, Khaali and Vibhag.

Question 6 [4]

(i) Write *four* kismein of Kaharwa taal.

OR

(ii) Write *four* kismein of Dadra taal.

Question 7 [4]

What is meant by *lehra*? How is it useful in playing Tabla?

Question 8 [4]

Write one Laggi and one Ladi in a taal of your choice.

SECTION C – 28 MARKS

Question 9 [7]

Write the Theka of Jhaptaal and Teen taal with its Tigun and Chaugun.

Question 10 [7]

(i) Trace the history and development of Tabla in Indian music.

OR

(ii) Draw a well labelled diagram of Tabla and explain its tuning process.

Question 11

A celebrated Tabla expert was distinguished by the way in which he blended diverse compositions together. He was also a gifted vocalist and a pioneer of solo Tabla playing. He was given a nickname as his fingers "danced on the drums".

(i) Identify the artist being referred to in the passage above. Give a brief account of his work and contributions in the domain of Tabla. [5]

(ii) Mention *any two* of his achievements. [2]

Question 12 [7]

Indian classical music is a repository of Indian tradition and cultural values. Discuss the statement by giving *any seven* points.

CISCE STUDY MATERIAL

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INFORMATION
1 Time Table
2 Result
3 Syllabus

OTHER RESOURCES
Maps of India, Maps of World
Writing Skill Formats
Periodic Table

BOOKS

- ICSE Class 10 Prescribed Books
- ISC Class 12 Prescribed Books
- ISC Class 12 Project Work

CLASS	STUDY MATERIAL
9	Specimen Paper
10	Specimen Paper
11	Specimen Paper
12	Specimen Paper
10	Question Paper
12	Question Paper
9/10	Lab Manuals
11/12	Lab Manuals

ENTRANCE EXAMS

JEE Main	CLAT	CUET UG
JEE Advanced	NEET UG	Fashion & Design