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PAPER – III

MUSIC

Signature of the Invigilator

Question Booklet No. 270014

1.

OMR Sheet No.. .....

Subject Code 27 **ROLL No.**

Time Allowed : 150 Minutes **Max. Marks : 150**

No. of pages in this Booklet : **16** No. of Questions : **75**

INSTRUCTIONS FOR CANDIDATES

1. Write your Roll No. and the OMR Sheet No. in the spaces provided on top of this page.
2. Fill in the necessary information in the spaces provided on the OMR response sheet.
3. This booklet consists of seventy five (75) compulsory questions each carrying 2 marks.
4. Examine the question booklet carefully and tally the number of pages/questions in the booklet with the information printed above. **Do not accept a damaged or open booklet**. Damaged or faulty booklet may be got replaced within the first **5** minutes. Afterwards, neither the Question Booklet will be replaced nor any extra time given.
5. Each Question has four alternative responses marked (A), (B), (C) and (D) in the OMR sheet. You have to completely darken the circle indicating the most appropriate response against each item as in the illustration :



6. All entries in the OMR response sheet are to be recorded in the original copy only.
7. Use only Blue/Black Ball point pen.
8. Rough Work is to be done on the blank pages provided at the end of this booklet.
9. If you write your Name, Roll Number, Phone Number or put any mark on any part of the OMR Sheet, except in the spaces allotted for the relevant entries, which may disclose your identity, or use abusive language or employ any other unfair means, you will render yourself liable to disqualification.
10. You have to return the Original OMR Sheet to the invigilators at the end of the examination compulsorily and must not carry it with you outside the Examination Hall. **You are, however, allowed to carry the test booklet and the duplicate copy of OMR Sheet** on conclusion of examination.
11. Use of any calculator, mobile phone or log table etc. is strictly prohibited.

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PAPER–III

MUSIC

Common to Hindustani Music /Karnatak Music /Rabindra Sangeet /Percussion Instruments

Special Instructions

Note :— This paper has **two** parts. Part–I consists of **50** objective questions common to all, which is compulsory and carries **2** marks each.

Part–II has Four sections viz Part–II, Part–III, Part–IV, Part–V - Hindustani, Karnatak, Rabindra Sangeet and Percussion Instruments with **25** questions each of **2** marks each. Candidates should select any one of the Part–II/Part–III/Part–IV/Part–V as per his/her discipline.

PART–I

Common to Hindustani /Karnatak/Rabindra Sangeet /Percussion Instruments

1. Which of the following is a part of Prabandha ?
   (A) Virud (B) Sthai
   (C) Antara (D) Tana

2. Ashtapadis are contained in :
   (A) Geet Gobind
   (B) Raga Tarangini
   (C) Radha Govind Saangeets āra
   (D) Rasa Kaumudi

3. "Madhyamodeechyava" is :
   (A) Shuddha Jati
   (B) Variety of Gram Raga
   (C) Samkeerna Raga
   (D) Vikrit Jati

4. In Jati Gayan the total number of Jatis was :
   (A) 11 (B) 18
   (C) 7 (D) 15

5. Gand $\bar{d}$i was a variety of :
   (A) Jati (B) Giti
   (C) Murchhana (D) Tana

6. Prithula was a variety of :
   (A) Vishnupad (B) Padashrita Giti
   (C) Swarashrita Giti (D) Mela

7. The musical festival is Vedic period was named as :
   (A) Sanhotra (B) Vasan
   (C) Saman (D) Yagyotsava

8. 'Udatta' swara of Vedic period was meant to denote
   (A) Re and Dha (B) Sa and Ma
   (C) Sa and Pa (D) Ni and Ga

9. 'Pratihara' was a :
   (A) Samavikar (B) Sama Richa
   (C) Samabhakti (D) Sama Chhanda

10. 'Vāṇa' in Vedic period was a kind of :
    (A) Stringed Instrument
    (B) Percussion Instrument
    (C) Wind Instrument
    (D) Metallic Instrument

11. 'Uha' & 'Uhya' were the parts of :
    (A) Rikveda (B) Poorvarchik
    (C) Uttararchik (D) Yajurveda

12. 'Avinashi' term used by Kallinath was to indicate
    (A) Pancham (B) Nishad
    (C) Madhyam (D) Gandhar

13. The term used for instruments in Vedic period w
    (A) Toorya (B) Panighna
    (C) Talav (D) Ghan

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14. The division of shrutis in Madhyamgram is :

(A) 4 - 3 - 2 - 4 - 4 - 3 - 2

(B) 4 - 3 - 4 - 2 - 4 - 3 - 2

(C) 4 - 3 - 2 - 4 - 3 - 4 - 2

(D) 4 - 3 - 4 - 2 - 4 - 3 - 2

15. The number of Alankars discussed in Sangeet Makarand of 7th century is :

(A) 33 (B) 20

(C) 19 (D) 23

16. Tick the right code :

Assertion (A) : Anuranan makes the difference between swara and shruti.

Reason (R) : Because a Swara can only be recognised when the sound of certain shrutis is collectively produced and after getting certain frequency the sound automatically resonates due to Swayambhu Nadas (Anuranan) whereas shruti does not have that quality.

(A) (A) is True (R) is True

(B) (A) is False (R) is True

(C) (A) is True (R) is False

(D) (A) is False (R) is False

17. Which of the following is a Major Tone ?

(A) $\frac{9}{8}$ (B) $\frac{10}{9}$

(C) $\frac{16}{15}$ (D) $\frac{12}{11}$

18. According to Sangeet Ratnakar of Pt. Sharangadeva "Nibaddha" is that which is bound by :

(A) Dhatu & Anga

(B) Alap & Tana

(C) Swara & Shruti

(D) Gram & Murchhana

19. 'Tirip' is a kind of :

(A) Shruti (B) Gamak

(C) Form of singing (D) Murchhana

20. The number of Varnas as referred in the ancient works is :

(A) 11 (B) 8

(C) 4 (D) 5

21. 'Bhashanga' is a variety of :

(A) Deshi Raga (B) Gram Raga

(C) Ashray Raga (D) Janya Raga

22. 19 Mela have been first time mentioned in :

(A) Ragavibodh

(B) Raga Mala

(C) Sadragchandrodaya

(D) Raga Tarangini

23. 'Sadharini Giti' is a mixture of :

(A) 2 (B) 3

(C) 4 (D) 5

24. Shadja Pancham Samvad is based on the :

(A) Navashrutyantar

(B) Dwishrutyantar

(C) Trishrutyantar

(D) Panchashrutyantar

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25. Langhan and Anabhyasa are the two ways to use a Swara in a Raga and are termed as the varieties of :
(A) Varjit (B) Bahutva
(C) Vivadi (D) Alpatva

26. To create beauty in a Raga by hiding the main Raga and highlighting the Raga which has been mixed is called :
(A) Atidhwanik (B) Anshik
(C) Avartak (D) Avirbhava

27. In the ancient Tala System the sign for 'Guru' was :
(A) 0 (B) 1
(C) S (D) X

28. Amplitude in Indian musical term is called :
(A) Karnateet (B) Kampan
(C) Kampavistara (D) Karak

29. Pratidhwani means :
(A) When a sound is heard repeatedly
(B) When two sounds are mixed and then dead
(C) When sound waves enter from one medium to other
(D) When the waves of a sound increase more than twenty thousand per second

30. The work written between 14^{th} and 18^{th} century was :
(A) Hriday Prakash
(B) Geet Govind
(C) Brihaddeshi
(D) Harivansh Puran

31. The shuddha mela of ancient and medieval period was :
(A) Bhairav (B) Kafi
(C) Bilawal (D) Khamaj

32. According to wire length of Veena 'Gandhar' was placed at a distance of :
(A) 30″ from Meru (B) 24″ from Meru
(C) 27″ from Meru (D) 18″ from Meru

33. Shatshruti Rishabh of Karnatak Music in Hindustani Music is equal to :
(A) Shuddha Rishabh
(B) Komal Rishabh
(C) Komal Gandhar
(D) Shuddha Gandhar

34. In ancient period the starting swara of a murchhana was named as :
(A) Grah swara (B) Ansha swara
(C) Apanyas swara (D) Nyasa swara

35. Natyashastra was written between :
(A) $2^{nd} - 4^{th}$ century
(B) 400 B.C.
(C) $4^{th} - 6^{th}$ century
(D) 500 B.C.

36. The classification of Ragas as "Puling", "Striling" and "Napunsakling" was first mentioned in :
(A) Sangeet Sudhakar
(B) Sangeet Makarand
(C) Rasa Kaumudi
(D) Sangeet Darpan

37. Which of the following comprised of six angas of Prabandh ?
(A) Bhavani (B) Anandini
(C) Taravali (D) Medini

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38. Which of the Granth contained the sloka–
"Geervanamadhyadesheeya Bhashasahityarajitam Dwichaturvakyasampannam Naranarikathashrayam"
(A) Anoop Sangeet Ratnakar
(B) Sangeet Ratnakar
(C) Hridaya Kautuk
(D) Raga Tarangini

39. 'Pratigrahnika' was a part of :
(A) Rupakalap (B) Rupakalapti
(C) Ragalapti (D) Ragalap

40. According to Samavikar when a Hrisva swara is pronounced as Deergh Swara is called :
(A) Vikar (B) Vishleshan
(C) Vikarshan (D) Viram

41. Which of the following is not a name of Gamak as referred in Sangeet Ratnakar :
(A) Ullasit (B) Plavit
(C) Mudrit (D) Prerit

42. According to 'Taladashpranas' Gopuchha is a part of :
(A) Yati (B) Prastara
(C) Jati (D) Kala

43. 'Saptadhyayi' as commonly known is written by :
(A) Dattil (B) Matang
(C) Sharangadev (D) Panini

44. The Murchhanas with regard to three grams are :
(A) 108 (B) 54
(C) 49 (D) 21

45. 'Vikarshan' is a variety of :
(A) Samavikar (B) Sama Bhakti
(C) Tana (D) Scale

46. 'Anandini' is a jati of :
(A) Jati Gayan (B) Khyal
(C) Prabandha (D) Dhrupad

47. 'Shariraj' is a kind of sound mentioned by :
(A) Bharat (B) Nanyadev
(C) Matang (D) Lochan

48. Which of the following has placed swaras on the basis of wire length of Veena ?
(A) Nanyadev (B) Panini
(C) Matang (D) Ahobala

49. When different melodies are mixed simultaneously is called :
(A) Simple Harmony
(B) Syncopation
(C) Counterpoint Harmony
(D) Staccato

50. 'Swaramelakalanidhi,' was written in :
(A) 16^{th} century (B) 12^{th} century
(C) 18^{th} century (D) 9^{th} century

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PART–II
HINDUSTANI MUSIC

51. Which belongs to Anibaddha Gana ?
(A) Kajri (B) Rupakalap
(C) Kaul (D) Chaiti

52. Who is disciple of Hafiz Ali Khan ?
(A) Amjad Ali Khan
(B) Mushtaq Ali Khan
(C) Savita Devi
(D) Pt. Ravi Shankar

53. Madhyam is also known as :
(A) Teevratam Swar
(B) Ati Komal Swar
(C) Adhwadarshak Swar
(D) Vishith Swar

54. Shankar Rao Shankar Pandit is connected with which Gharana ?
(A) Punjab (B) Jaipur
(C) Delhi (D) Gwalior

55. Which is related to Naad ?
(A) Timbre (B) Jati
(C) Dhatu (D) Matu

56. What is the total number of Swaras ?
(A) 7 Shuddha 7 Komal
(B) 7 Shuddha 5 Vikrit
(C) 7 Vikrit 5 Shuddha
(D) 5 Teevra 7 Shuddha

57. Shadaj - Pancham Bhava has the difference of :
(A) Four Shrutis (B) Thirteen Shrutis
(C) Ten Shrutis (D) Nine Shrutis

58. Aesthetic expression can be enhanced in a Raga through :
(A) Uttarang – Purvang
(B) Audav – Shadav
(C) Avirbhav – Tirobhav
(D) Rag Vargikaran

59. 'Patakshar' is connected to which instrument ?
(A) Tabla / Pakhawaj
(B) Sarangi
(C) Dilruba
(D) Israj

60. Match the following and choose the correct code :

List–I	List–II
(a) Mushtaq Ali Khan	(i) Gwalior
(b) Bade Gulam Ali Khan	(ii) Senia
(c) Kishori Amonkar	(iii) Jaipur Atrauli
(d) Shankar Rao Shankar Pandit	(iv) Patiala

Code :

	(a)	(b)	(c)	(d)
(A)	(iii)	(i)	(ii)	(iv)
(B)	(iv)	(iii)	(i)	(ii)
(C)	(i)	(ii)	(iv)	(iii)
(D)	(ii)	(iv)	(iii)	(i)

61. Who is the author of Rag Vibodh ?
(A) Nanyadev (B) Somnath
(C) Dattil (D) Matang

62. Which is not a Ashraya Raga ?
(A) Todi (B) Marva
(C) Patdeep (D) Purvi

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63. Choose the correct code :

Assertion (A) : Puriya and Marva are Shadav-Shadav Raga

Reason (R) : Rishabh and Pancham are omitted in both Ragas

Code :

(A) (A) True (R) False
(B) (A) True (R) True
(C) (A) False (R) True
(D) (A) False (R) False

64. Tappa compositions are in which language ?

(A) Gujarati (B) Punjabi
(C) Marathi (D) Bengali

65. What is the Vadi-Samvadi of Raga Kafi ?

(A) Ga - Ni (B) Ma - Sa
(C) Pa - Sa (D) Sa - Pa

66. Which is the odd group ?

(A) Lalit – Shadav – Shadav
(B) Bhupali – Audav – Audav
(C) Yaman – Shadav – Audav
(D) Bhairavi – Sampooran – Sampooran

67. "Yantra" is the variety of :

(A) Kaku (B) Alankar
(C) Taan (D) Shruti

68. 'Puriyadhanashree' belongs to which Thaata ?

(A) Khamaj (B) Purvi
(C) Bhairavi (D) Kalyan

69. Which is performed in slow speed ?

(A) Sitarkhani (B) Drut Gat
(C) Razakhani (D) Maseetkhani

70. If the frequency of Sa is 240 then what is the frequency of Pa ?

(A) 350 (B) 320
(C) 360 (D) 380

71. Who is the author of Raga Tatvavibodh ?

(A) Anoop Singh (B) Shrinivas
(C) Shri Kanth (D) Mohammad Raza

72. Which is the variety of Gamak ?

(A) Vakra (B) Achrak
(C) Spat (D) Tirip

73. Meaningless syllabus are used in which musical form ?

(A) Tarana (B) Dhamar
(C) Quwali (D) Gazal

74. 'Tenak' is connected to :

(A) Jati (B) Taal
(C) Prabanddha (D) Jhala

75. Playing two or more notes together is known as :

(A) Chord (B) Consonance
(C) Dissonance (D) Beat

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PART –III
KARNATAK MUSIC

51. The Prabandha composed by Annamacharya :
(A) Sringara Manjari
(B) Subhadra Dhanjayam
(C) Tapati Samvaranam
(D) Nouka Charitam

52. A Rhythmic instrument used in Karnatak music concerts but originated from Rajasthan :
(A) Ganjira (B) Mukhar Sangh
(C) Gatom (D) Gattu Vadyam

53. Match the following and select the correct code :

List-I	List-II
(a) Padam	(i) Purandaradasa
(b) Tarangam	(ii) Kshetranja
(c) Suladi	(iii) Pattabhiramayya
(d) Javali	(iv) Narayana Teertha

Code :

	(a)	(b)	(c)	(d)
(A)	(iii)	(iv)	(ii)	(i)
(B)	(ii)	(iv)	(i)	(iii)
(C)	(ii)	(iv)	(iii)	(i)
(D)	(i)	(ii)	(iii)	(iv)

54. Manodharma Sangitam comes in which part of Karnatak music ?
(A) Sabha ganam (B) Venu ganam
(C) Abyasa ganam (D) Veethi ganam

55. The last stage of Raga alapana is known as :
(A) Akshiptika (B) Ragavardini
(C) Vidari (D) Makarini

56. A tana progress with very low speed is known as :
(A) Koorma tana (B) Gaja tana
(C) Mala tana (D) Pambara tana

57. In ancient Tamil music stringed instruments are called as:
(A) Muzhavu (B) Siri
(C) Yazh (D) Kural

58. Veena with twenty one strings are called :
(A) Chitra (B) Matta Kokila
(C) Kinnari (D) Alapini

59. A percussion instrument popularized by Mamoondia Pillai :
(A) Mridangam (B) Khanjira
(C) Edakka (D) Ghatom

60. Another name of Simhendramadhyam :
(A) Simharavam (B) Sumadyuti
(C) Seemantham (D) Sama

61. Select a Shadava – Owdava raga from the following :
(A) Pooma Shadjam (B) Manirangu
(C) Malavi (D) Bahudari

62. Which among the following is not a Sandhi tala ?
(A) Brahmatala (B) Indratala
(C) Navatala (D) Nivrithatala

63. Which musicologist conducted Dhruva and Chala Veena experiment ?
(A) Matanga (B) Narada
(C) Saranga Deva (D) Bharata

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64. Kuravanjis are composed by :
(A) Annamacharya
(B) Kavi Kunjara Bharati
(C) Kshetranja
(D) Subrahmania Bharati

65. Tevaram is based on :
(A) Jati
(B) Gaana
(C) Pan
(D) None of the above

66. Thirujnana Sambandhar has composed :
(A) Kriti (B) Tevaram
(C) Thirupugazh (D) Devarnama

67. A tala with 128 Akshara Kala is :
(A) Simhananda tala (B) Charchari
(C) Gaja tala (D) Simha vikrama

68. Bhanumati is another name of the mela :
(A) Bhavani
(B) Vanaspati
(C) Manavaty
(D) None of the above

69. Ancient name for vadya vrinda or orchestra :
(A) Kaku (B) Kutapa
(C) Khandika (D) Karatam

70. Swara Sahitya is usually found in the kritis of :
(A) Swathi Tirunal (B) Purandaradasa
(C) Syama Sasthri (D) Annamacharya

71. Thiruvachakam are hymns of :
(A) Naaynar (B) Andal
(C) Appar (D) Manikavachalar

72. Select the correct code :
Assertion (A) : Alankara adds beauty and grace to a musical form
Reason (R) : It is based on Auchitya
Code :
(A) (A) True (R) True (B) (A) False (R) False
(C) (A) False (R) True (D) (A) True (R) False

73. Pluta virama is an anga of :
(A) Shangas (B) Suladis
(C) Shodasangas (D) None of the above

74. Match the following and select the correct code :

	List-I		List-II
(a)	Kovur	(i)	Bahula
(b)	Kvachit	(ii)	Panchalinga
(c)	Sthala Kriti	(iii)	Pancharatna
(d)	Vusi	(iv)	Visarjitam

Code :

	(a)	(b)	(c)	(d)
(A)	(i)	(iii)	(ii)	(iv)
(B)	(iii)	(i)	(ii)	(iv)
(C)	(iii)	(i)	(iv)	(ii)
(D)	(iv)	(iii)	(ii)	(i)

75. Match the following and select the correct code :

	List-I		List-II
(a)	Drutam	(i)	Eight Aksharakala
(b)	Kakapadam	(ii)	Twelve Aksharakala
(c)	Guru	(iii)	Two Aksharakala
(d)	Plutam	(iv)	Sixteen Aksharakala

Code :

	(a)	(b)	(c)	(d)
(A)	(iii)	(iv)	(i)	(ii)
(B)	(i)	(ii)	(iii)	(iv)
(C)	(ii)	(iv)	(iii)	(i)
(D)	(iv)	(iii)	(ii)	(i)

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PART–IV
RABINDRA SANGEET

51. "Kar Milano Chao Birahi" is based on which Raga ?
(A) Paraj (B) Puria
(C) Purabi (D) Shree rag

52. "Jadi Tor Dak Sune Keo Na Ashe" is based on which Prakriti Parjaya ?
(A) Swadesh (B) Vichitra
(C) Anusthanic (D) Puja

53. "Chalo Jayi Chalo" is based on which Prakriti Parjaya ?
(A) Vichitra (B) Anusthanic
(C) Prem (D) Swadesh

54. "Badal Deener Prathama Kadam Phul" is based on which Tala ?
(A) Tintaal (B) Jhaptal
(C) Teevra (D) Dadra

55. "Timeero Mayo Nibeeo Nisha" is based on which Tala ?
(A) Dadra (B) Japtal
(C) Tintal (D) Teora

56. "Pranev Pare Chole Ga tora" is based on which Tala ?
(A) Keherwa (B) Dadra
(C) Tintal (D) Teora

57. "Olo Shai Olo Shai" is based on which Tala ?
(A) Ardhajap (B) Khemta
(C) Keherwa (D) Teora

58. "Biswabeena Rabe Biswajane" is based on which Tala ?
(A) Japtal (B) Tintal
(C) Dhamar (D) Teora

59. "Tumi Jaona Akhane" is based on which Anga ?
(A) Kheyal (B) Kawali
(C) Thumri (D) Dhamar

60. "Shey Ashe Dheere" is based on which Tala ?
(A) Tintal (B) Japtal
(C) Teora (D) Ektal

61. "Ogo Bhagya Devi Pitamohee" is based on which Tala ?
(A) Khemta (B) Bhupal Khemta
(C) Trital (D) Japtal

62. "Bimalo Anande Jago " is based on which Tala ?
(A) Aratheka (B) Tintal
(C) Japtal (D) Dadra

63. "Aamar a Path Tomar Pather Theke Anek Doore" is based on which Tala ?
(A) Tintal (B) Teora
(C) Dhamar (D) Dadra

64. "Tomay Gaan Sonabo" is based on which Tala ?
(A) Keherwa (B) Dadra
(C) Tintal (D) Japtal

65. "Khama Karo Morye Tabo" is based on which Tala ?
(A) Japtal (B) Tintal
(C) Keherwa (D) Dadra

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66. "Bhalobese Sakhi Nivrite Jatane" is based on which Tala ?
(A) Dadra (B) Japtal
(C) Chautal (D) Teora

67. "Pather Sesh Kothay" is based on which Tala ?
(A) Keherwa (B) Dadra
(C) Japtal (D) Tintal

68. "Bertho Praner Abarjana Purie Falo" is based on which Tala ?
(A) Dadra (B) Japtal
(C) Keherwa (D) Tintal

69. "Tomayo Sajabo Jatane Kusuma Ratane" is based on which Tala ?
(A) Keherwa (B) Dadra
(C) Dhamar (D) Tintal

70. " Sansar Jabe Mon Kere Lay" is based on which Tala ?
(A) Dadra (B) Dhamar
(C) Tintal (D) Japtal

71. "Prakhara Tapana Taape" is based on which Tala ?
(A) Keherwa (B) Japtal
(C) Ardha Jap (D) Dadra

72. "Faguner Shuru Hotei" is based on which Tala ?
(A) Tintal (B) Japtal
(C) Gajajhampa (D) Dadra

73. "Laho Laho Tule Laho" is based on which Tala ?
(A) Teora (B) Tintal
(C) Dhamar (D) Japtal

74. "Aji Sajher Jamunay Go" is based on which Tala ?
(A) Keherwa (B) Dadra
(C) Japtal (D) Tintal

75. "Aamar Jete Sarena Mon" is based on which Parjaye ?
(A) Basant (B) Sheet
(C) Hemanta (D) Sarat

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PART–V
PERCUSSION INSTRUMENTS

51. How many "Varnas" in Tabla ?
(A) 8 (B) 9
(C) 10 (D) 6

52. How many 'Jattis' in ancient book ?
(A) 4 (B) 5
(C) 9 (D) 10

53. Which chapter related to music in Natyashastra?
(A) 28–35 (B) 28–32
(C) 28–30 (D) None of them

54. How many 'jattis' in Desi Tala ?
(A) 4 (B) 3
(C) 9 (D) 6

55. Who was the "Chaturmukhi Tabla Vadak" ?
(A) Pt. Anokhe Lal Mishra
(B) Ustad Allarakha
(C) Zakir Hussain
(D) Ustad Ahmadjan Thirakwa

56. Who was the famous "Sangeet Samrat" ?
(A) Ustad Ahmadjan Thirakwa
(B) Ustad Habibuddin Khan
(C) Ustad Kallu Khan
(D) Ustad Zakir Hussain

57. Who was awarded "Sangeet Ratna Award" ?
(A) Pt. Anokhelal Mishra
(B) Pt. Biru Mishra
(C) Pt. Ram Shai
(D) Pt. Ram Kumar Mishra

58. In which year Pt. Parwat Singh Pakhawaj got "Sangeet Samrat Award" ?
(A) 1925 (B) 1926
(C) 1930 (D) 1932

59. Which folk instrument is famous in Punjab from Ancient time ?
(A) Dukkar (B) Dhama
(C) Tabla (D) Khol

60. Where is "Hariballav Sangeet Samaroh" held every year ?
(A) Jalandar (B) Punjab
(C) Amritsar (D) Patna

61. Pt. Ghanshyam Pakhawaj has written a book :
(A) Mridanga Kala
(B) Mridanga Vadan
(C) Mridanga Paddhati
(D) Mridanga Sagar

62. Who was specialist in "Ford Vadan" ?
(A) Pt. Anokhelal Mishra
(B) Pt. Baiju Maharaj
(C) Pt. Nanku Maharaj
(D) Pt. Ram Shai

63. "Duff" is famous folk instrument of :
(A) Rajasthan's Braj
(B) Punjab's Amritsar
(C) Banaras's Gorakhpur
(D) Patna's Nalanda

64. Who was the "Kosh Dhyechya" in Tabla of Banaras Gharana ?
(A) Pt. Baiju Maharaj
(B) Pt. Janki Shai
(C) Pt. Devi Prashad
(D) Pt. Kishan Maharaj

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65. How many Shrutis in Hindustani Music ?
(A) 20 (B) 22
(C) 24 (D) 28

66. Where is " Naughara Gharana" of Pakhawaj situated ?
(A) Vrindavan (B) Mathura
(C) Banaras (D) Patna

67. How many beats are there in "Jhaptala" ?
(A) 7 (B) 5
(C) 9 (D) 13

68. Who is the writer of "Pothi" ?
(A) Pt. Chada Ram
(B) Pt. Ramswarup
(C) Pt. Nanku Prashad
(D) Pt. Ramashish Pathak

69. How many "Patacchar" are there ?
(A) 16 (B) 17
(C) 18 (D) 19

70. How many famous vadyas in "Bharat Period" ?
(A) 80 (B) 90
(C) 100 (D) 110

71. How many chapters are there in "Sangeet Samya Shaar" ?
(A) 9 (B) 10
(C) 11 (D) 12

72. Who was the founder of Punjab Gharana of Tabla ?
(A) Ustad Fakir Baksha
(B) Ustad Kadir Baksha
(C) Ustad Bakshu Khan
(D) Ustad Nathan Khan

73. — Dhin | Dhage —
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(A) Ektala (B) Rupak Tala
(C) Teentala (D) Jhamptala

74. Pt. Chhote Lal Mishra was a :
(A) Pakhawaj Player
(B) Tabla Player
(C) Sitar Player
(D) Flute Player

75. Which is the oldest Percussion Instrument ?
(A) Dadur (B) Idikka
(C) Dundabhi (D) Bhumi Dundabhi

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