

Department of Hindustani Classical Music
Sangit Bhavana
MPA Examination, 2025
Semester-II
Subject: Hindustani Classical Music (VOCAL)
Course: C-VIII



Time: 3 Hours

Full Marks: 40

Write *Q. No. 1* along with *any three questions* from *Q. No. 2 to 6*

1. Answer *all* the following questions: -

1x10=10

- a. Write the aroha-avaroha of any one Sandhiprakash raga (Dusk) mentioning the name of the raga.
- b. What is the significance of madhyam as an ardhadarshak swar?
- c. Write the full name of Brihaspati?
- d. Mention the raganga phrase of raga Puriyadhanashree.
- e. Explain the thaat of Malkauns or Bhupali with specific reason.
- f. Mention the sam and khali mark (chinha) in Paluskar Notation System.
- g. Mention the name of two eminent artists from Agra gharana.
- h. Mention two features of Kirana gharana.
- i. Mentioning raga Hameer as derived from Kalyan thaata and as a part of Kalyan raganga – write one or two sentence/s to support both the points.
- j. Make a taan of 32 matras in raga Marubihag.

2. Explain Time Theory of raga.

10

3. Write about the theoretical details of any two ragas: -

10

- i. Madhuvanti ii. Lalit iii. Poorvi

4. Write the Vilambit notation in any raga of your choice in Bhatkhande Notation System along with two tanas of 48 beats.

10

5. Discuss about *any one* of the following topics: -

10

- i. Grama-Raga Vargikaran
- ii. Raga-Ragini Vargikaran
- iii. Raganga-Raga Vargikaran.

6. Discuss about the musical contribution of *any one* musicologist: -

10

- i. Acarya Brihaspati ii. Dr. Bimal Roy iii. Sourindra Mohan Thakur



**Department of Hindustani Classical Music
Sangit Bhavana
MPA Examination, 2025
Semester-II
Subject: Hindustani Classical Music (SITAR)
Course- C-VIII**

Time: 3 Hours

Full Marks-40

Questions are of equal value or as indicated in the margin.

Answer any four questions of the following.

1. Describe briefly the content of Raga Tarangini written by Pt. Lochan. 10
2. Describe briefly the Classification of Raga Ragini system. 10
3. Compare the Male and Thata system of Carnatic and Hindustani Music. 10
4. Compare and contrast between Hindustani and Carnatic tala system. 10
5. Write in detail about Vedic Sangit and Gandharv Sangit. 10
6. Discuss in detail about Nibaddh Gaan and Anibadhh Gaan. 10

Department of Hindustani Classical Music
Sangit Bhavana
MPA Examination (Instrumental), 2025
Semester-II
Subject: Hindustani Classical Music (ESRAJ)
Course: C-VIII



Time - 3 hrs

F.M - 40

Questions are of equal value or as indicated in the margin.

Q. No. 1 is compulsory. Attempt any three questions from the rest.

1. Write brief answer to the following questions. (Each carries 1 mark): 10
 - a. How many melas are there in Carnatic Music?
 - b. Who is the author of 'Chaturdandi Prakashika'?
 - c. Who is the author of 'Raga Tatwa Bibodh'?
 - d. Which Hindustani Thata is similar to Carnatic Mela 'Maya Malab goul'?
 - e. Which Hindustani Thata is similar to Carnatic Mela 'Subha Pantu Varali'?
 - f. Which Carnatic Mela is similar to Hindustani Thata 'Kalyan'?
 - g. How many 'tali' and 'khali' are there in 'Deepchandi Taal'?
 - h. How many bibhags are there in 'Dhamar Taal'?
 - i. What are the *vadi* and *samvadi* of 'Raga Bihag'?
 - j. Write the *pakar* of 'Raga Malkauns'?
2. Discuss the classification of raga-ragini system. 10
3. Compare between the Hindustani and Carnatic *tala* systems. 10
4. Write a brief note on the content of *Raga-Tatva-Vibodh* or *Sangit Parijat*. 10
5. Write short notes (any two) from the following: 10
 - a. Marga Sangit b. Desi Sangeet c. Vedic Sangit
6. Compare between Mela system and Thata system of Carnatic and Hindustani Music. 10
7. Discuss about ancient and modern *Nibaddha* and *Anibaddha Gana*. 10

Department of Hindustani Classical Music
Sangit Bhavana
MPA Examination, 2025
Semester-II
Subject: Hindustani Classical Music (TABLA)
Course: C-VIII



Time - 3 hrs

Full Marks – 40

Questions are of equal value or as indicated in the margin
Answer any four questions from the following

1. Describe the history and evolution of Indian Taal system. 10
2. What do you know about the '10 pranas' of Indian Taal.
Give details about Graha and Jati. 10
3. What do you know about 'Prastar', explain in detail
with example. 10
4. Discuss in detail about 'Rasanubhuti' in taal and its importance in
Indian music. 10
5. Write the names of Talas introduced by Gurudev Rabindranath
and give thekas of all the talas with details. 10

Library - 12/8/25

Department of Hindustani Classical Music
Sangit Bhavana
MPA Examination, 2025
Semester-II
Subject: Hindustani Classical Music (VOCAL)
Course- C-VII



Time: 3 Hours

Full Marks-40

Questions are of value as indicated in the margin.

1. Name the six angas of a prabandha. (2)
2. Name the chapters of the text Sangeet Ratnakar. (2)
3. Write four talas used for rendering Dhrupad/Dhamar and Khyal. (2)
4. Write the shruti-swara distribution in shadja gram and madhyam gram as described in Bharata's Natyashastra. (2)
5. What are the four elements of the compositional form Chaturang? (2)
6. Describe the four classifications of instruments in Indian music and write in detail about the structure, playing techniques and practitioners of any one instrument. (10)

OR

Give a detailed description of the text Chaturdandi Prakashika . (10)

7. Describe *any two* of the following: (5x2=10)
 - a. Tappa
 - b. Tarana
 - c. Thumri
8. Write the notation of a vilambit khyal (sthayi and antara) along with two alaaps/vistar set to tala in any raga from your prescribed syllabus. (10)

Department of Hindustani Classical Music
Sangit Bhavana
MPA Examination, 2025
Semester-II
Subject: Hindustani Classical Music (SITAR)
Course- C-VII



Time: 3 Hours

Full Marks-40

Questions are of equal value or as indicated in the margin.

Answer any four questions from the following.

1. Write briefly the classification of Musical instruments. 10
2. Give the detailed theoretical description of Raga Malkauns with short alap. 10
3. Write down one Masitkhani Gat and one Razakhani Gat of Raga Jaunpuri in Bhatkhande notation system. 10
4. Describe the experiment of Sarana Chatustoi as mentioned by Bharata in Natyasashtra. 10
5. Discuss the content of Brihaddeshi in brief. 10
6. Describe the Dasabidha raga vargikaran as mentioned by Sharangadeva. 10
7. Write down the Aad and Kuad layakari of Jhaptal. 10
8. Write the life sketch and contribution of Amir Khusro. 10

Department of Hindustani Classical Music
Sangit Bhavana
MPA Examination, 2025
Semester-II
Subject: Hindustani Classical Music (ESRAJ)
Course- C-VII



Time: 3 Hours

Full Marks-40

Questions are of equal value or as indicated in the margin.

Answer any four questions of the following.

1. Write down the *theka* of **any one** of the following *taals* in Bhatkhande notation system, in *Barabar laya*, *Kuad laya*, and *Biad laya*: 10
 - a. Dipchandi
 - b. Ektala
 - c. Dhamar
2. Compare and contrast **any one** of the following pairs of ragas: 10
 - a. Jaunpuri and Asawari
 - b. Malkauns and Bageshree
 - c. Bilashkhani Todi and Miyan ki Todi
3. Write theoretical details and a short *alaap* of **any one** Raga: 10
 - a. Bihag
 - b. Yaman
 - c. Darbari Kanara
4. Write a *vilambit gat* in Bihag or Malkauns with 5 *taans* in *chowgun laya*. 10
5. Write in brief the content of 'Geet Govinda'. 10
6. Discuss the musical contributions of **any one** of the following exponents. 10
 - a. Amir Khusru
 - b. Tansen

Department of Hindustani Classical Music
Sangit Bhavana
MPA Examination, 2025
Semester-II
Subject: Hindustani Classical Music (TABLA)
Course: C-VII



Time - 3 hrs

Full Marks – 40

Questions are of equal value or as indicated in the margin
Answer any four questions from the following

1. Discuss about the following percussion instruments as mentioned in Natyashastra and Sangit Ratnakar (**any two**) –
(A) Panav (B) Dardur (C) Hudakka **10**
2. Write a note on following South Indian percussion instrument with its use in concern music (**any two**) – (A) Mridangam (B) Tavil (C) Chenda **10**
3. Describe the following Folk instruments with their sketch and use in concern music (**any two**) – (A) Damru (B) Nakkara (C) Dhak **10**
4. Explain the body structure and use of the following western percussion instruments in music (**any two**) – (A) Congo (B) Bongo (C) Drum **10**
5. Discuss the importance of different percussion instruments to enhance the quality of music in the background music of films and advertisements. **10**
6. Write about the evolution of Boles/syllables of percussion instrument as mentioned in ancient music texts. **10**

Department of Hindustani Classical Music
Sangit Bhavana
MPA Examination, 2024
Semester-II
Subject: Hindustani Classical Music (VOCAL)
Course-C-VIII



Time: 3 Hours

Full Marks: 40

Questions are of value as indicated in the margin.
Answer any four questions of the following

1. Write details about Grama Raga Vargikaran. 10
2. Write details about Thata Raga Vargikaran. 10
3. Write the theoretical details of *any two* ragas:- 10
a) Madhuvanti b) Hameer c) Bhairavi d) Poorvi
4. Write notation of a bandish of Drut Khyal in any raga using Bhatkhande Notation System. 10
5. Explain Time Theory of Raga. 10
6. Give details about Raganga Raga Vargikaran. 10
7. Give details about Raga Ragini Vargikaran 10

Department of Hindustani Classical Music
Sangit Bhavana
MPA Examination, 2024
Semester-II
Subject: Hindustani Classical Music (Sitar)
Course-C-VIII



Time: 3 Hours

Full Marks: 40

Questions are of value as indicated in the margin.
Answer any four questions of the following

1. Describe briefly the contents of sangit Parijat written by Pt. Ahobal. 10
2. Describe briefly the Rag-Ragini Classification of Raga. 10
3. Discuss in detail by making a comparative study of Mela and Thata. 10
4. Compare the Tala system of Hindustani and Karnatak music. 10
5. Write in detail about Marga Sangit and Desi Sangit. 10
6. Discuss in detail about Nibaddha Gaan and Anibadhha Gaan. 10

Department of Hindustani Classical Music
Sangit Bhavana
MPA Examination, 2024
Semester-II
Subject: Hindustani Classical Music (Esraj)
Course-C-VIII



Time: 3 Hours

Full Marks: 40

Questions are of value as indicated in the margin.
Answer any four questions of the following

1. Discuss about the Raga-Ragini Classification. 10
2. Compare between the Hindustani and Carnatic Taal System in brief.. 10
3. Compare between 'Thaats' and 'Melas' 10
4. Write short notes of the following- 5+5
(a) Deshi Sangeet (b) Marga Sangeet
5. Write down the content of Sangeet Parijat. Or 'Raag Tarangini. 10
6. Discuss about the ancient and modern Nibaddha and Anibaddha Gana 10

Department of Hindustani Classical Music
Sangit Bhavana
MPA Examination, 2024
Semester-II
Subject: Hindustani Classical Music (Tabla)
Course-C-VIII



Time: 3 Hours

Full Marks: 40

Questions are of value as indicated in the margin.
Answer any four questions of the following

1. Write in detail about the history and evolution of Indian Taal system. 10
2. What is Prastar according to Daspran of Tala? What is the use of it and how will you explain it with example. 10
3. Give detail about the characteristics of North Indian as well as South Indian Taal system. 10
4. What do you know about Ten Pranas (Dasapran) of Indian Taal. Write the names of all Pranas- as per ancient text. Give detail about Graha and Jati with short example. 10
5. Write about the contribution of Rabindranath Tagore in Indian Taal. Give all names of Talas Introduced by Gurudev Rabindranath and give theka of two from the above. 10
6. What is Rasanubhuti according to Indian Philosophy and how it is introduced in Indian Taal? 10

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Department of Hindustani Classical Music
Sangit Bhavana
MPA Examination, 2024
Semester-II
Subject: Hindustani Classical Music (Vocal)
Course-C-VII



Time: 3 Hours

Full Marks: 40

Questions are of value as indicated in the margin.
All questions are compulsory

1. Answer the following: 1x5=5
 - (a) In which chapter we can find the description of Desi ragas in Brihadeshi?
 - (b) How many kinds of Kutups were mentioned in the Natyasastra?
 - (c) By which name Tarana is known in Karnatic music?
 - (d) What is the name of the 31st chapter of Natyasastra?
 - (e) Who is the author of Sangeet Makaranda?
2. Discuss in detail about the evolution (**any one**) of the following compositional forms. 10
 - (a) Prabandha (b) Khayal (c) Dhrupad
3. Discuss on the structural description of Tabla-Bayan or Sitar as an instrument. 10
4. Write down the notation of a Chhota Khayal of **any one** raga from the following: 5
 - (a) Madhuvanti (b) Poorvi
5. Write down the theoretical feature of any **two** ragas from the following 2x2=4
 - (a) Multani (b) Gaud Sarang (c) Bhatiar.
6. Write down the Ada, Kuada and Biyada layakari of **any one** tala in one avartan from given below: 6
 - (a) Ektala (b) Chautala (c) Jhaptala

**Department of Hindustani Classical Music
Sangit Bhavana
MPA Examination, 2024
Semester-II
Subject: Hindustani Classical Music (Sitar)
Course-C-VII**



Time: 3 Hours

Full Marks: 40

**Questions are of value as indicated in the margin.
Answer any four questions of the following**

1. Write in brief about the classification of Musical instruments. 10
2. Describe the theoretical description of Jaunpuri or Bilaskhani Todi with short alap. 10
3. Write the notation of Jhaptal or Trital in Barabar, Aad and Kuad layakari. 10
4. Write the Masitkhani and Razahkhani Gat of Yaman or Darbani Kanada. 10
5. Write in brief the content of Sangit Ratnakara of Sharangadeva. 10
6. Write the life sketch and contribution of Amir Khusroo or Tansen. 10

Department of Hindustani Classical Music
Sangit Bhavana
MPA Examination, 2024
Semester-II
Subject: Hindustani Classical Music (Esraj)
Course-C-VII



Time: 3 Hours

Full Marks: 40

Questions are of value as indicated in the margin.

Answer any four questions of the following

1. Write a Vilambit Gat on **Raga Malkauns** or **Raga Bihag** with five tanas on chaugun laya, each ending with a tehai. 10
2. Compare and contrast of **any one** of the following set of Ragas. 10
 - a. Jonpuri and Asavari
 - b. Bilashkhani Todi and Miyan ki Todi.
3. Write down the 'theke' of the following tala in Barabar laya, 'Kuaḁ' and 'Biyad' laya in Bhatkhande notation system. (**Any one**) – 10
 - a. Deepchandi
 - b. Jhaptaal
4. Write theoretical details and short alaap from the following ragas (**any one**) - 10
 - a. Yaman.
 - b. Bihag.
 - c. Bilashkhani Todi.
5. Discuss the musical contribution of **any one** musical exponent from the following- 10
 - a. Amir Khusrau.
 - b. Man Singh Tomar
6. Write down the content of 'Geeta Govinda or Sangit Ratnakar, in brief. 10

Department of Hindustani Classical Music
Sangit Bhavana
MPA Examination, 2024
Semester-II
Subject: Hindustani Classical Music (Tabla)
Course-C-VII



Time: 3 Hours

Full Marks: 40

Questions are of value as indicated in the margin.
Answer any four questions of the following

1. Write a note on the following folk percussion instruments with sketch and its importance in music (any two) –Khol, Dhak, Nakkara. 10
2. Explain the importance and use of following south Indian percussion instruments with sketch (any two) - Mridangam, Taval, Chanda. 10
3. Write your views on the use and importance of percussion instruments in film music and advertisements. 10
4. Discuss the evolution of syllables (Patakshar) of percussion instruments as discussed in Sangit granths. 10
5. Write a short note on the importance of following instruments in music (any two) – Esraj, Harmonium, Ghunghroo. 10

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Department of Hindustani Classical Music
Sangit Bhavana

MPA/M.Mus. Examination, 2023

Semester-II

Subject: Hindustani Classical Music (Vocal)

Course: C-VII



Time - 3 Hours

Full Marks- 40

Questions are of value as indicated in the margin.

Answer any four of the following Questions

1.
 - a) Write the aroha and abroha of raga Goud Sarang . 2 X 5 = 10
 - b) Write any two vocalist name of Agra Gharana .
 - c) Who is the author of "Pancham Sanhita" and "Shikhya" ?
 - d) Write any two gitariti of ancient period .
 - e) Write the vadi and samvadi of Raga Bhatiyar .
2. Discuss about the evolution and compositional forms of Dhrupad . 10
3. Write a 14 beats talalipi notation with its ada ,kuad and biad layakari. 10
4. Discuss about the textual musical contribution of Bharat and Matang . 10
5. Write a notation of bandish (chhoto khayal) with its alap and tanas according to your syllabus. 10
6. Discuss about the origin and importance of Tanpura in Hindustani classical music. 10
7. Discuss the theoretical features of any two ragas according to your syllabus. 10

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Department of Hindustani Classical Music
Sangit Bhavana
MPA/M.Mus. Examination, 2023
Semester-II
Subject: Hindustani Classical Music (Esraj)
Course: C-VII



Time-3Hours

Full Marks- 40

Questions are of value as indicated in the margin.

Answer any four from the following

1. Write down the 'theke' of the following tala in Barabarlaya, 'Kuaad' and 'Biyad' laya in Bhatkhande notation system. (**any one**) – 10
 - a. Dhamar
 - b. Jhaptaal
2. Compare and contrast of **any one** of the following set of Ragas. 10
 - a. Darbari Kanara and Miyan ki Malhar
 - b. Bihag and Maru Bihag
 - c. Bilashkhani Todi and Miyan ki Todi
3. Write theoretical details and short alaap from the following ragas (**any one**) according to the Bhatkhande notation system – 10
 - a. Bihag
 - b. Bilashkhani Todi
 - c. Darbari Kanara
4. Write a Gat set to Jhaptaal/Ektaal on **Raga Malkauns** or **Raga Bihag** with five tanas, each ending with a tehai. 10
5. Discuss the musical contribution of any one from the following musical exponent– 10
 - a. Amir Khusrau
 - b. Sadarang
6. Write down the content of 'Geet Govinda of Jaidev' or 'Brihaddeshi of Matanga' in brief. 10

Department of Hindustani Classical Music
Sangit Bhavana
MPA/M.Mus. Examination, 2023
Semester-II
Subject: Hindustani Classical Music (Tabla)
Course: C-VII

Time-3Hours

Full Marks- 40

Questions are of value as indicated in the margin.
Attempt any four questions. All questions carry equal marks.

1. Write a note on the following percussion instruments mentioned in Natyashastra and Sangit Ratnakar (any four) – (a) Dundubhi (b) Mardal (c) Hudakka (d) Dardur (e) Ghat (f) Damaru. 10
2. Write the definition of Avanadhya Vadya and explain the structure and importance of the following instruments in modern times (any four) – (a) Mridangam (b) Dhak, (c) Khol, (d) Taval (e) Dholak (f) Congo. 10
3. What do you understand by Gharana in music? Explain in your words. Write about the characteristics of the following Tabla Baaj with examples (any two) – (a) Delhi (b) Lucknow (c) Farrukhabad (d) Banaras. 10
4. Discuss the importance of the Bhatkhande Taal Notation system in music. Write the Kuad Layakari of the following Talas in V.N. Bhatkhande Taal Notation system in one Avaratan (any two) – (a) Tritala (b) Rupak (c) Jhaptala (d) Dhamar. 10
5. Write the following compositions in Pt. V.N. Bhatkhande tala notation system (any two) – 10
 - A. A Bedam Tihai in Dhamar Tala in one avaratan.
 - B. A Chakkardar Paran in Choutala.
 - C. A Damdar Tihai in Pancham Sawari Tala in one avaratan.
6. Write about the contribution of the following authors (any two) – 10
 - A. Sharngdev
 - B. Matang
 - C. Ahobal
 - D. Pt. V.N. Bhatkhande
 - E. S.M. Tagore

Department of Hindustani Classical Music
Sangit Bhavana
MPA/M.Mus. Examination, 2023
Semester-II
Subject: Hindustani Classical Music (Vocal)
Course: C-VIII



Time: 03 Hours

Full Marks: 40

Questions are of value as indicated in the margin
Attempt all questions

1. Identify the raga and mention the thaata and vadi samvadi of the raga
Ga Ma ^{Ni}Dha Pa, Ga Ma Re Sa (2)
2. Write the arohi and avarohi chalan and jaati of Raga Madhuvanti (2)
3. Write the notes of Purvi thaata (2)
4. Differentiate between Raga Miyan ki Malhar and Raga Gaudmalhar through melodic phrases in purvanga and uttaranga (4)
5. Describe any two of the following raga classification systems in detail: (10)
 - a. Thaata-raga classification
 - b. Classification of ragas based on time theory
 - c. Gram-raga classification
6. Describe the contribution of the following music scholars on the basis of their textual tradition: (10)
 - a. Sharangadeva
 - b. Ramamatya
7. Notate the sthayi and antara of a vilambit khyal and drut khyal in any raga from the prescribed syllabus. Write five tanas each in sthayi and antara of the drut khyal. (10)

Department of Hindustani Classical Music
Sangit Bhavana
MPA/M.Mus. Examination, 2023
Semester-II
Subject: Hindustani Classical Music (Esraj)
Course: C-VIII



Time – 3 Hours

Full Marks- 40

Questions are of value as indicated in the margin.
Answer any four from the following

1. Discuss about Raga Classification of different time. 10
2. Compare between the Hindustani and Carnatic Taal System in brief. 10
3. Compare in brief 'Thaats' with 'Melas' 10
4. Write short notes (**any two**) from the following-
 - a. Gandharva Sangeet b. Deshi Sangeet c. Marga Sangeet 5+5
5. Write down the content of Chaturdandi Prakashika by Pt. Vyankatmakhi
OR
Raag Tatva- Vibodh by Pt. Srinivas' in brief. 10
6. Discuss about ancient and modern Nibaddha and Anibaddha Gana 10

Department of Hindustani Classical Music
Sangit Bhavana
MPA/M.Mus. Examination, 2023
Semester-II
Subject: Hindustani Classical Music (Tabla)
Course: C-VIII



Time-03Hours

Full Marks- 40

Questions are of value as indicated in the margin.
Answer any 4 questions.

1. Write the names of four Abanadhya badyas and their description as found in Sangit Ratnakar. 10
2. What do you know about the origin and development of Tabla. Write in Detail. 10
3. What is Tihai. Discuss about Damdar and Bedam Tihai with example. What is the difference between simple and chakradar Tihai, give example. 10
4. Write in detail about the development of Abanadhya badyas in medieval period . Give detail about two abanadhya badyas of that time. 10
5. Describe briefly about the development of Taal in Indian Classical music. 10
6. Write in detail about the musical contribution of the following Personalities :- (any one) 10

Ustad Abid Hussain , Ustad Masit Khan, Pandit Anokhelal Misra, Pandit Kanai Dutta.
