

UGC NET Music Memory Based Question -7 JAN 2026 SHIFT -2

Q1. Which was the first film that had only music and no dialogue?

- (a) Raja Harishchandra (1913)
- (b) Alam Ara (1931)
- (c) Sangeet Navratna (1941)
- (d) Sangeet Samrat Tansen (1962)

Answer: (c) Sangeet Navratna (1941)

Explanation: This was the first Indian film that featured only music (songs and background score) and had no spoken dialogues. It was directed by composer S. N. Tripathi.

Q2. According to the Sandrag Chandroday Granth, how many ragas are there in the Mayamalavgaud mela?

- (a) 5 ragas
- (b) 8 ragas
- (c) 10 ragas
- (d) 12 ragas

Answer: (d) 12 ragas

Explanation: According to the renowned classical music scripture "Sandrag Chandroday" (also known as Sangeet Chandroday), the Mayamalavgaud mela (thaat) consists of a total of 12 ragas. This text is well-known for its detailed description of the raga-ragini system.

Q3. Which of the following pairs of Rasa and its corresponding Sthayi Bhava is INCORRECT?

- (a) Shringara - Rati
- (b) Bhayanaka - Krodha
- (c) Bibhatsa - Jugupsa
- (d) Raudra - Bhaya

Answer: (b)

Introduction:

A core principle of Rasa theory is the one-to-one correspondence between a permanent emotional state (Sthayi Bhava) and the aesthetic relish (Rasa) it produces when universalised through artistic presentation.

Information Booster:

- The pair Bhayanaka - Krodha is incorrect.
- Bhayanaka Rasa is the Terrible Sentiment, and its corresponding Sthayi Bhava is Bhaya (Fear).
- Krodha (Anger) is the Sthayi Bhava for Raudra Rasa (The Furious Sentiment).

Additional Knowledge:

- Shringara (Erotic) - Rati (Love) is correct.
- Bibhatsa (Odious) - Jugupsa (Disgust) is correct.
- Raudra (Furious) - Bhaya (Fear) would be incorrect. The correct pair is Raudra (Furious) - Krodha (Anger).

Q4. How many Geetikas (Gitis) are described in Matanga Muni's Brihaddeshi?

- (a) 3
- (b) 5
- (c) 7
- (d) 9

Answer: (c) 7

Explanation: In Brihaddeshi, Matanga Muni described **7 Geetikas** (Shuddha, Bhinnaka, Gaudi, Raga, Sadharani, Bhasha, Vibhasha), which are formed through the combination of sound, word, and melody.

Q5. The 2nd Chakra in the 72 melakarta scheme?

- (a) Indu
- (b) Netra
- (c) Agni
- (d) Veda

Answer: (b)

Introduction:-

The Melakarta system scientifically divides the 72 parent scales into 12 cycles, or Chakras. Each Chakra has 6 ragas and is defined by a fixed, unique combination of the notes Rishabham (Ri) and Gandharam (Ga).

Additional Knowledge:-

Each of these Chakras contains 6 melakarta ragas, totalling $12 \times 6 = 72$ ragas in the complete system.

Information Booster:-

1	Indu	1	Ragas 1-6
2	Netra	2	Ragas 7-12
3	Agni	3	Ragas 13-18
4	Veda	4	Ragas 19-24
5	Bana	5	Ragas 25-30
6	Rutu	6	Ragas 31-36
7	Rishi	7	Ragas 37-42
8	Vasu	8	Ragas 43-48
9	Brahma	9	Ragas 49-54
10	Rishi	10	Ragas 55-60
11	Rudra	11	Ragas 61-66
12	Aditya	12	Ragas 67-72

Q6. In Vedic literature, which famous instrument was categorised as an 'Aghati' or 'Avanaddha' (membranophone/percussion) instrument?

- (a) Veena
- (b) Venu (Flute)
- (c) Dundubhi
- (d) Algoza

Answer: (c) Dundubhi

Explanation: Prominent instruments of the Vedic period included the Talav (a Veena-like instrument), Venu (flute), Dundubhi (a type of drum/kettledrum), and Aghati (skin-covered/membranophone) instruments. The Dundubhi was an Avanaddha (percussion/membranophone) instrument.

Q7. Arrange them in chronological order.

- A. Sangeet Ratnakara
- B. Natyashastra
- C. Brihaddeshi
- D. Chaturdandi Prakashika

Choose the correct answer from the options given below:

- (a) B, C, A, D

(b) A, B, C, D

(c) C, B, D, A

(d) D, A, B, C

Answer: (a)

Introduction:

The evolution of Indian music theory is meticulously documented in a series of seminal texts.

Understanding their chronological sequence is fundamental to tracing the development of core concepts like Swara, Raga, and Tala.

Information Booster:

- The Natyashastra, attributed to Bharata Muni, is the oldest and most comprehensive treatise on performing arts.
- It lays the foundational framework for music, dance, and drama, discussing concepts like Shruti, Swara, and the 22 Shrutis in an octave.
- The Brihaddeshi by Matanga Muni is a landmark text that marks the transition from the Marga (devotional) to the Deshi (secular/regional) music.
- Its most crucial contribution is providing the first definitive description and definition of the term 'Raga'.
- The Sangeet Ratnakara by Sharangadeva is a monumental encyclopedia that synthesises the knowledge from all previous texts.
- It is considered an authoritative source for both the Hindustani and Carnatic traditions and provides detailed descriptions of Ragas and Talas of its time.
- The Chaturdandi Prakashika by Venkatamakhin is a foundational text for the Carnatic system.
- It introduces the Melakarta scheme, a systematic classification of 72 parent scales, which forms the bedrock of modern Carnatic music theory.

Additional Knowledge:

- This chronology shows a clear progression: from foundational dramaturgy (Natyashastra) to the conceptual birth of Raga (Brihaddeshi), to a grand synthesis (Sangeet Ratnakara), and finally to a systematic codification in the South (Chaturdandi Prakashika).

Q8. Which of the following is NOT a type of Gamaka as described in ancient Indian texts like Sangeet Ratnakara?

(a) Tribhinna

(b) Ahata

(c) Kampita

(d) Plavita

Answer: (b)

Introduction:- Gamak is a musical embellishment or ornament wherein a note is sung or played by gently touching, oscillating, or vibrating between the primary note and its neighbouring notes. It adds flexibility and elasticity to the voice or instrument.

Information Booster:- The 15 types of Gamaks listed in the Sangeet Ratnakara are:

Tiripa

Sphurita

Kampita (Vibration/Shake)

Leena

Andolita (Oscillation)

Valita

Tribhinna

Kurula

Aahata

Pratyahata
Mudrita
Ullasita
Plavita
Hunkara
Mishrita (Mixed/Compound Gamak)

Q9. Which musical tradition (Gharana) did the classical vocalist Heerabai Barodkar belong to?

- (a) Kirana Gharana
- (b) Gwalior Gharana
- (c) Jaipur-Atrauli Gharana
- (d) Patiala Gharana

Answer: (a) Kirana Gharana

Explanation: Vidushi Heerabai Barodkar was a renowned disciple of the **Kirana Gharana**. She received training from Ustad Abdul Karim Khan and Ustad Abdul Waheed Khan.

Q10. Which of the following are the 'Shadangas' of a Tala?

- A. Guru
- B. Laghu
- C. Pluta
- D. Kakapada

Choose the correct answer from the options given below:

- (a) A, B and C only
- (b) B, C and D only
- (c) A, C and D only
- (d) A, B, C and D

Answer: (d)

The Shadangas are the "six limbs" or fundamental components used in the ancient system of constructing a Tala, as described in texts like the Sangeet Ratnakara.

Information Booster:

- The six Shadangas are: Anudruta, Druta, Laghu, Guru, Pluta, and Kakapada.
- Therefore, from the list, Guru, Laghu, Pluta and Kakapada are correct.

Additional Knowledge:

Each Anga has a specific time duration:

- Anudruta (1 matra).
- Druta (2 matras).
- Laghu (varies according to Laghu).
- Guru (8 matras).
- Pluta (12 matras).
- Kakapada (16 matras).

Q11. Which of the following is a Sandhi Prakash Raga?

- (a) Bhairavi
- (b) Todi
- (c) Darbari Kanada
- (d) Malkauns

Answer: (a)

Introduction:-

Sandhi Prakash Ragas are a specific group of Ragas that are performed during the twilight periods of the day, at dawn and dusk. The term "Sandhi Prakash" literally means "twilight light." These Ragas are imbued with a serene, peaceful, and contemplative mood that corresponds to the transitional nature of these times.

Information Booster:-

Bhairavi:- While Raga Bhairavi is also a morning Raga, it is typically used as a concluding piece and is not classified as a core Sandhi Prakash Raga. Its mood is different, often more plaintive and devotional.

Additional Knowledge:-

- **Darbari Kanada:-** This is a late-night Raga, known for its gravity and majesty. It is far removed from the twilight hours.
- **Malkauns:-** This is a midnight Raga, creating a profound and serious mood, which is not associated with the transitional quality of Sandhi Prakash.

Q12. Match the following Vedic Swaras with their modern equivalents:

List I (Vedic Swara)	List II (Modern Equivalent)
A. Krushta	I. Madhyama
B. Prathama	II. Gandhar
C. Dvitiya	III. Rishabha
D. Tritiya	IV. Nishada

Choose the correct answer:

- (a) A-IV, B-I, C-II, D-III
- (b) A-I, B-II, C-III, D-IV
- (c) A-III, B-IV, C-I, D-II
- (d) A-II, B-III, C-IV, D-I

Answer: (a)

Introduction:

The Samaveda, one of the four Vedas, is the primary source of ancient Indian music.

The chanting of Samagana involved specific musical notes, which were the precursors to the modern Saptak Swara system.

Understanding the Vedic nomenclature is crucial for tracing the historical evolution of Indian music theory.

Information Booster:

- **Krushta** corresponds to the modern **Nishada**.
- In the descending order of the three basic Vedic notes (Udatta, Anudatta, Svarita), Krushta is the **lowest note**.
- **Prathama** corresponds to **Madhyama**.
- The Vedic system had a complex classification, and Prathama was one of the **seven notes** derived from the basic three.
- **Dvitiya** corresponds to **Gandhar**.
- Tritiya corresponds to Rishabha.

Additional Knowledge:

- The **seven Vedic Swaras** are: **Krushta, Prathama, Dvitiya, Tritiya, Chaturtha, Mandra, and Atiswarya**.
- Their modern equivalents are a subject of scholarly interpretation but are widely accepted as per the mapping in the correct answer.
- The basic **three accents (Svaras)** of Vedic chanting were: **Udatta** (high pitch), **Anudatta** (low pitch), and **Svarita** (descending/combined pitch).
- The seven notes evolved from these.

- **Q13.** Which of the following are types of Gamakas?

A. Sphurita
 B. Kampita
 C. Ahata
 D. Lina

Choose the correct answer:

(a) A and B only
 (b) B and C only
 (c) A, B and D only
 (d) A, B, C and D

Answer: (d)

Introduction:

Gamaka is a foundational concept in Indian music, referring to any grace, ornamentation, or deflection applied to a Shuddha (plain) note to give it life, expression, and character.

Different texts classify Gamakas into sets like Dasavidha (ten types) or Panchadasha (fifteen types).

Information Booster:

- **Sphurita** is definitely a type of Gamaka.
- Described in ancient texts, it involves a **quick, springing touch** to a note from below or above.
- **Kampita** is the most quintessential Gamaka.
- It refers to the **oscillation or shake** of a note.
- It is central to both Hindustani and Carnatic traditions.
- **Lina** is also a recognized Dasavidha Gamaka.
- It means a note that is merged or absorbed into another, often a grace note that loses its identity.
- Ahata is a type of Gamaka.

Additional Knowledge:

The **Ten Gamakas (Dasavidha)** according to **Narada Muni (Naradiya Siksha)** are:

- **Tiripa** (Swiftness)
- **Sphurita** (Spring/Touch)
- **Kampita** (Oscillation/Quiver)
- **Leena** (Merged/Glide)
- **Andolita** (Swinging)
- **Vali** (Curved/Spiral movement)
- **Tribhinna** (Three divisions)
- **Kurula** (Round/Spiral)
- **Aahata** (Struck/Emphasized attack)
- **Ullasita** (Joyful/Leaping)

The **15 Gamakas (Panchadasha Gamakas)** according to are:

- **Tiripa**
- **Sphurita**
- **Kampita**
- **Leena**
- **Andolita**
- **Vali**
- **Tribhinna**
- **Kurula**
- **Aahata**
- **Ullasita**

- **Plavita**
- **Humphita**
- **Mudrita**
- **Naamita**
- **Mishrita**

Q14. 'Vaggeyakara' in Indian music tradition refers to:

- (a) A composer who writes both lyrics and music
- (b) A master percussionist
- (c) A musicologist
- (d) An instrument maker

Answer: (a)

Introduction:

The term Vaggeyakara holds a place of high reverence in Indian music.

It denotes a special class of composer who achieves a holistic synthesis of poetry and melody, creating an indivisible artistic unity.

Information Booster:

- The word **Vaggeyakara** is a **Sanskrit compound**: **Vaggeya + Kara**.
- **Vak** or **Vag** means "speech/word" (lyrics).
- **Geya** means "that which is sung" (music).
- **Kara** means "maker/doer".
- Therefore, a **Vaggeyakara** is literally "**the maker of that which is to be sung as words**" – i.e., a **composer who creates both the lyrical poem (sahitya) and the musical setting (dhatu) for a composition**.
- This distinguishes them from a mere lyricist or a person who sets existing poetry to music.
- The vag and the geya emanate from the same creative source.
- Hence, the correct definition is a composer who writes both lyrics and music.

Additional Knowledge:

- The **Trinity of Carnatic Music** (**Tyagaraja, Muthuswami Dikshitar, Syama Sastri**) are the most celebrated **Vaggeyakaras**.
- Their **Kritis** feature their own poetry set to their own sublime melodies.
- In Hindustani music, saints like **Mirabai, Kabir, Surdas** and later composers like **Sadarang-Adarang** are considered Vaggeyakaras.
- A **master percussionist (b)** is a **Tabla or Pakhawaj Vadak**.
- A **musicologist (c)** is a **Sangeet Shastri or researcher**.
- An **instrument maker (d)** is a **craftsman or sthapati**.

Q15. The 'Katapayadi' scheme is primarily used for:

- (a) Notating Ragas
- (b) Remembering Tala cycles
- (c) Encoding numbers in musical texts
- (d) Classifying instruments

Answer: (c)

Introduction:

The Katapayadi Sutra is a unique alphabetical numeral system of immense historical importance in Indian knowledge systems, especially astronomy, mathematics, and musicology.

Information Booster:

- The primary and most famous use of the Katapayadi scheme in music is for **encoding numbers**.

- It assigns specific numerical values to consonants in the Sanskrit alphabet.
- This encoding system was brilliantly applied in the **72 Melakarta scheme** of Carnatic music.
- The names of the 72 Melakarta Ragas were formulated using this system so that the **first two syllables of the Raga's name would reveal its serial number**.
- Example: The first Melakarta is Kanakangi.
- Applying the Katapayadi rules: Ka=1, Na=0 -> Number 01.
- The eighth is Hanumatodi: Ha=8, Na=0 -> Number 08. This allowed scholars and students to calculate the scale (Mela) of a Raga directly from its name.
- Thus, its core function is encoding numbers in musical texts.

Additional Knowledge:

- While it is used in the **naming convention of Ragas (a)**, this is a *consequence* of its number-encoding function.
- The notation itself is done via **Swaralipi**, not Katapayadi.
- It is not used for **remembering Tala cycles (b)**.
- Tala cycles are remembered through their **Theka** (spoken bols) and **Vibhag** pattern.
- It is certainly not for **classifying instruments (d)**, which is done based on material and sound production (Tata, Sushira, Avanaddha, Ghana).
- The scheme's genius lies in its bidirectional nature: a number can be converted into a word, and a word can be decoded back into a number.

Q16. Which of the following are among the 35 Talas derived from Sapta Talas?

A. Simhanandana
 B. Lakshmisha
 C. Dhruva
 D. Atata

Choose the correct answer:

(a) A and B only
 (b) A, B and C only
 (c) B, C and D only
 (d) A, B, C and D

Answer: (b)

Introduction:

The Sapta Talas (Seven Talas) form the foundational system of rhythm in Carnatic music. Through systematic permutation and combination of their components (Angas) and their Jati variations (based on the count of the Laghu), a larger set of 35 Talas is derived.

This 35-Tala scheme is a cornerstone of Carnatic Tala theory.

Information Booster:

- The **35 Talas** are generated by taking each of the **7 basic Talas** (Dhruva, Matya, Rupaka, Jhampa, Triputa, Ata, and Eka) and applying the **5 Jatis** (Tisra, Chatusra, Khanda, Misra, Sankeerna) to the **Laghu** component.
- **7 Talas x 5 Jatis = 35 Talas**.
- From the list: **Simhanandana** is one of the 35 Talas.
- It is the **Sankeerna Jati** of **Ata Tala**.
- **Lakshmisha** is also one of the 35 Talas.
- It is the **Sankeerna Jati** of **Dhruva Tala**.
- Dhruva is not just among the 35, it is one of the 7 original Sapta Talas, and therefore also part of the derived 35 (specifically in its Chatusra Jati form as Chatusra Jati Dhruva Tala).
- Therefore, (i), (ii), and (iii) are correct.

- **Atata (iv)** is NOT one of the 35 Talas. **Atata** is actually an **ancient Tala** from the **Prabandha period**, mentioned in older texts.
- It is **not part** of the classical Carnatic 35-Tala scheme derived from the Sapt Talas.

Additional Knowledge:

- **Atata** is often confused because it is a well-known historical name. It belongs to a different, older classification system.
- The 35 Tala system is a **practical and pedagogical** framework solidified in the post-Purandara Dasa period.
- Each of the 35 has a specific name, like **Adi Tala** (Chatusra Jati Triputa), **Rupakam** (Chatusra Jati Rupaka), etc.

Q17. What is the correct order of the Murchanas (scales) formed from the seven notes of the Madhyam Gram, starting from the first?

- (a) M-G-R-S-N-D-P
- (b) G-R-S-N-D-P-M
- (c) R-S-N-D-P-M-G
- (d) S-N-D-P-M-G-R

Answer: (a) M-G-R-S-N-D-P

Explanation: The fundamental note (Shadja) of Madhyam Gram is 'Ma'. Therefore, the first Murchana's note order is: **Ma (M), Ga (G), Re (R), Sa (S), Ni (N), Dha (D), Pa (P)**.

Q18. Bhupali in Hindustani is equivalent to which Carnatic raga?

- (a) Mohanam
- (b) Hindolam
- (c) Shuddha Saveri
- (d) Abhogi

Answer: (a)

Introduction:

Raga Bhupali is a serene and beautiful pentatonic (Audav) raga in Hindustani music, performed in the early evening. It is known for its straightforward, devotional character and omission of Madhyam (Ma) and Nishad (Ni).

Information Booster:

- The correct answer is **Mohanam**. This is a classic example of a pentatonic scale shared across systems.
- Both **Bhupali and Mohanam** use the exact same five-note scale: **Sa Re Ga Pa Dha**.
- They share an identical mood of **uncomplicated sweetness, devotion, and lyrical beauty**.
- The phraseology and emotional appeal are virtually interchangeable between the two traditions.

Additional Knowledge:

- **Hindolam** corresponds to Hindustani's **Malkauns/Bhairavi** (pentatonic scale: Sa ga Ma dha ni), which uses different notes (Komal Ga, Komal Dha, Komal Ni).
- **Shuddha Saveri** is a Carnatic raga with a different pentatonic structure (Sa Re Ma Pa Dha) and corresponds more to ragas like Durga in Hindustani.
- **Abhogi** is another pentatonic Carnatic raga (Sa Ri Ga Ma Dha) which corresponds to Hindustani's **Abhogi**, not Bhupali.

Q19. The "Barali" solfege pattern (Sa-Re-Ga-Ma-Pa-Dha-Ni-Sa') is an important part of which ancient musicological text, and was presented by which scholar?

Options:

(a) By Bharat Muni in the "Nātyaśāstra"
 (b) By Śāringadeva in the "Saṅgīta Ratnākara"
 (c) By Venkaṭamakhī in the "Caturdaṇḍī Prakāśikā"
 (d) By Rāmāmātya in the "Svaramelakalānidhi"

Answer: (b)

(b) By Śāringadeva in the "Saṅgīta Ratnākara"

Explanation:

- Barali is an ancient solfege pattern (mūrchanā) known as Sa-Re-Ga-Ma-Pa-Dha-Ni-Sa'.
- It was presented as a significant element of the raga classification system in Śāringadeva's "Saṅgīta Ratnākara" (13th century).
- In this text, Barali is described as a mūrchanā starting from the Pañcham (Pa) of the Madhyam Grām, serving as a theoretical basis for the systematic classification of ragas.
- It is noteworthy that later modern musicologists, such as Pt. Vishnu Narayan Bhatkhande, did not include Barali in their Thaat system. However, according to ancient musicological principles, it was validated and recognized in Saṅgīta Ratnākara.

Q20. By what name is Raag Kafi known in Carnatic music?

(a) Mayamalavagowla
 (b) Kharaharapriya
 (c) Hanumatodi
 (d) Dheerasankarabharanam

Correct Answer: (b) Kharaharapriya

Explanation: In Hindustani classical music, **Raag Kafi** (or Kafi Thaat) uses Komal Gandhar (g) and Komal Nishad (n), while all other notes are Shuddha. The Carnatic equivalent for this scale is **Kharaharapriya**, which is the **22nd Melakarta** raga. It shares the exact same interval structure: Shadja, Chatusruti Rishabha, Sadharana Gandhara, Suddha Madhyama, Panchama, Chatusruti Dhaivata, and Kaisiki Nishada.

Q21. Which of the following is typically the FIRST major step in the research process?

(a) Data Collection
 (b) Writing the Report
 (c) Review of Literature
 (d) Analysis of Data

Answer: (c)

Solution-

- **Correct (c): A Review of Literature** is the first major step because you must understand existing knowledge to identify a genuine research gap and frame your question. You cannot collect data or write a report without this foundation.
- **Incorrect:** Data Collection (a), Analysis (d), and Report Writing (b) are all later stages that depend on the groundwork laid by the literature review.

Q22. The primary purpose of a "Review of Literature" is to:

(a) Prove your hypothesis is correct.
 (b) Summarise all books ever written on a subject.
 (c) Identify gaps, avoid duplication, and establish a theoretical foundation.
 (d) Fulfil a university formality.

Answer: (c)

Solution-

- **Correct (c):** Its core purpose is to **identify gaps** in current research, avoid repeating past studies, and build a **theoretical foundation** for your work.
- **Incorrect:** It does not aim to prove a hypothesis in advance (a), is not an exhaustive summary of every source (b), and is a critical scholarly activity, not a mere formality (d).

Q23. Arrange the following in the order in which they appear in a research paper:

- A. Table of Contents
- B. Bibliography
- C. Title Page
- D. Preface / Introduction
- E. Chapter

Choose the correct Option given below:-

- (a) E, A, D, C, B
- (b) C, A, D, E, B
- (c) D, A, E, C, B
- (d) A, B, C, D, E

Answer: (b) C, A, D, E, B

Solution-

- **Correct (C, A, D, E, B):** Standard order: **Title Page** → **Table of Contents** → **Preface/Introduction** → **Main Chapters** → **Bibliography**.

Q24. The dominant emotion or sthayibhava for the Shringara rasa is:

- (a) Shoka (sorrow)
- (b) Rati (love, delight)
- (c) Hasa (laughter)
- (d) Utsaha (energy)

Answer: (b)

- **Correct Option: (b) Rati (love, delight)** – The foundational emotion for **Shringara** (the erotic/beautiful) is **Rati** (love, pleasure, attraction).

Q25. Which rasa would most likely be evoked by the portrayal of a majestic, awe-inspiring divine form?

- (a) Veera (heroism)
- (b) Bhayanaka (fear)
- (c) Adbhuta (wonder)
- (d) Hasya (laughter)

Correct Option: (c)

- **Correct Option: (c) Adbhuta (wonder)** – **Adbhuta** is the rasa of amazement, marvel, and supernatural wonder, perfectly suited to the depiction of divine majesty.

Q26. Match the following rhythmic fractions (Layakari) with their technical names and select the correct option:

List - I (Rhythmic Ratio)	List - II (Technical Name)
(A) 3/2 (1.5 times)	(I) Biaad
(B) 5/4 (1.25 times)	(II) Dugun
(C) 7/4 (1.75 times)	(III) Aad
(D) 2/1 (2 times)	(IV) Kuaad

Options:

- (a) (A)-(III), (B)-(IV), (C)-(I), (D)-(II)
- (b) (A)-(IV), (B)-(III), (C)-(II), (D)-(I)

(c) (A)-(I), (B)-(II), (C)-(III), (D)-(IV)
 (d) (A)-(III), (B)-(I), (C)-(IV), (D)-(II)

Solution & Explanation

Answer: (a)

Explanation:

- **(A) Aad (3/2):** This is known as *Dedh-gun*. It means fitting 3 beats into the time of 2 beats.
- **(B) Kuaad (5/4):** This is known as *Sawa-gun*. It means fitting 5 beats into the time of 4 beats.
- **(C) Biaad (7/4):** This is known as *Paune-do-gun*. It means fitting 7 beats into the time of 4 beats.
- **(D) Dugun (2/1):** This is the double speed, where 2 beats are played in the time of 1 beat.

Q27. According to the Raag Vibodh text, to which principal Raag is the Ragini named "Deshakshi" or "Deshakhyi" associated as a consort or subordinate?

Options:

(a) Sri Raag
 (b) Hindol Raag
 (c) Megh Raag
 (d) Deepak Raag

Answer: (b)

(b) Hindol Raag

Detailed Explanation:

- Raag Vibodh is an ancient raga-mala text that describes the raga-ragini classification system.
- According to this text, "Deshakshi" (also found in some versions as "Deshakhyi") is a Ragini considered to be the consort (or subordinate) of the principal Hindol Raag.
- In the Raga-Ragini system, each principal Raga has four or six Raginis associated with it. Deshakshi is mentioned among the Raginis of Hindol Raag.
- Thus, Hindol Raag is regarded as a masculine (or principal) Raga, and Deshakshi is one of its feminine (or derivative) Raginis.

Note: Due to variations in manuscripts, the name may appear as Deshakhyi, Deshakhi, etc., but sources consistently associate it with Hindol Raag.

Q28. In Hindustani music theory, which taal is also known by the alternative name "Vishampadi Taal"?

Options:

(a) Dadra Taal
 (b) Chautaal
 (c) Teentaal
 (d) Dhamar Taal

Answer: (d) Dhamar Taal

Explanation: Dhamar Taal as Vishampadi

The term **Vishampadi** is derived from two Sanskrit words: "**Visham**" (unequal/irregular) and "**Padi**" (steps/divisions). It refers to taals where the sections (Vibhaags) do not contain an equal number of beats (Matras).

1. Structure of Dhamar Taal:

- **Total Beats:** 14 Matras.
- **Divisions (Vibhaags):** 4.
- **Division Pattern: 5-2-3-4.**
- **Tali (Clap):** On beats 1, 6, and 11.
- **Khali (Wave):** On beat 8.

Q29. Who among the following is primarily recognized as a harmonium player in Hindustani classical music?

- (a) Pandit Shivkumar Sharma
- (b) Ustad Amjad Ali Khan
- (c) Pandit Tulsidas Borkar
- (d) Pandit Hariprasad Chaurasia

Answer: (c) Pandit Tulsidas Borkar

Explanation:

- Pandit Tulsidas Borkar (1934–2020) was a renowned harmonium soloist and a disciple of Appa Jalgaonkar. He is celebrated for popularising the harmonium as a solo concert instrument in Indian classical music.

The other artists are masters of different instruments:

- (a) Pandit Shivkumar Sharma – Santoor
- (b) Ustad Amjad Ali Khan – Sarod
- (d) Pandit Hariprasad Chaurasia – Bansuri (flute)

Q30. Ustad Zakir Hussain belongs to which traditional Guru-Shishya Parampara (lineage) of tabla playing?

- (a) Delhi Gharana
- (b) Ajrada Gharana
- (c) Punjab Gharana
- (d) Farrukhabad Gharana

Answer: (c) Punjab Gharana

Explanation:

- Ustad Zakir Hussain is the son and disciple of the legendary Ustad Alla Rakha (1919–2000), who was a master of the Punjab Gharana of tabla.
- The Punjab Gharana, also known as the Punjab baaj, is known for its lyrical, melodic, and rhythmic sophistication, with a strong emphasis on solo performance and elaborate laggi (fast-paced rhythmic patterns) in lighter musical forms.
- While Zakir Hussain has absorbed influences from various gharanas (which is common among contemporary maestros), his primary lineage, training, and stylistic foundation come from the Punjab Gharana through his father and guru, Ustad Alla Rakha.

Q31. In which raag are 'Ma' (Madhyam) the Vadi and 'Sa' (Shadaj) the Samvadi swar?

- (a) Raag Yaman
- (b) Raag Bhimpalasi
- (c) Raag Puriya Dhanashree
- (d) Raag Malkauns

Answer: (b) Raag Bhimpalasi

Explanation:

- Vadi-Samvadi are the two most important swaras that define the structure and emphasis of a raag. The Vadi is the primary or dominant note, while the Samvadi is the secondary or complementary note, usually spaced at an interval of a fourth or fifth.
- Raag Bhimpalasi (Audav-Jati, belonging to Kafi Thaat) uses the following notes:
- Aroh: Sa, Ga, Ma, Dha, Ni
- Avroh: Sa, Ni, Dha, Pa, Ma, Ga, Re, Sa.
- Vadi Swar: Ma (Madhyam)
- Samvadi Swar: Sa (Shadaj)
- In this raag, emphasis is strongly placed on Ma, and Sa functions as its complementary Samvadi.

