

B.A. (Music) Entrance Exam:

Question Paper

Select the correct option –

1. The Marathi musical play commences with --- song. (a) Nandi (b) Bharat Vakya (c) Powada (d) Bhaav Geet
2. The instrument ---- is used for accompaniment of Khayal. (a) Dholki (b) Bulbul Taranag (c) Tabla (d) Pakhawaj
3. The book series 'Hindustani Sangeet Paddhati' was written by ----. (a) V N Bhatkhande (b) Vamanrao Deshpande (c) B R Deodhar (d) V D Paluskar
4. Raga Gaud Sarang uses both shades of note ----- . (a) Gandhar (b) Dhaiwat (c) Rishabh (d) Madhyam
5. Both, Tala Dhamar and Jhumra consist of ---- beats. (a) 12 (b) 16 (c) 14 (d) 15
6. The Ragang system of classifying Ragas was propagated by ---- in modern period. (a) V D Paluskar (b) N M Khare (c) B R Deodhar (d) Ramashray Jha
7. The Tappa genre was initiated by ----. (a) Tansen (b) Sadarang (c) Shori Miyan (d) Asafuddaula
8. The Tarana in slow tempo Khayal style is called as ----- . (a) Khayalnuma (b) Tap-Tarana (c) Shahnuma Tarana (d) Tillana
9. The ----- category of music asserts the purity of musical grammar most. (a) Art music (b) Primitive music (c) Religious music (d) Popular music
10. Raga Miyan Ki Todi is a creation by ----- . (a) Tansen (b) Bilas Khan (c) Shori Miyan (d) Adarang
11. The theory of 72 Mela-s in Carnatic music was firstly proposed by ----. (a) Vyankatamakhi (b) V N Bhatkhande (c) Tyagaraj (d) Shyama Shstri
12. The instrument Santoor was given concert status by ----- in the Hindustani music world. (a) Hariprasad Chaurasiya (b) Shivkumar Sharma (c) Rahul Sharma (d) Ravi Shankar
13. The penname 'Prem Piya' was used by ----- in his Bandishes. (a) Faiyaz Khan (b) Vilayat Hussain Khan (c) Latafat Hussain Khan (d) Bade Ghulam Ali Khan

14. The strings of ---- are tuned in 'P-S-P-S' fashion. (a) Sitar (b) Sarod (c) Tambora (d) Violin
15. The Bhatkhande system of notation uses symbol --- for indicating the first beat of Tala. (a) + (b) 0 (c) १ (d) X
16. The Paluskar system of notation uses symbol --- for indicating the higher octave note. (a) Standing line of the note (b) Underline to the note (c) Dot on the note (d) Dot under the note
17. The performers of ---- are called as Udgata, Prastot and Prahiharta. (a) Tappa (b) Prabandha (c) instruments (d) Saman chanting
18. The Pushtimargi music is also known as ---. (a) Haweli music (b) Warkari music (c) Baul music (d) Gurmat music
19. The text of Sangeet Ratnakar elaborates on the Prabandhas in the chapter no. ----. (a) 1 (b) 3 (c) 4 (d) 7
20. The impromptu rendition in Canratic Kriti recital is called as ----- . (a) Nerval (b) Chittaswara (c) Manodharma Sangeet (d) Tani Avartanam
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