

CUET Performing Arts Question Paper with Solutions

Time Allowed :1 Hour 30 Mins	Maximum Marks :120	Total Questions :120
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General Instructions

1. The **CUET (UG) 2025 — Performing Arts (Dance/Drama/Music)** examination will be conducted in **Computer-Based Test (CBT)** mode by the **National Testing Agency (NTA)**.
2. The test is held for admission into **Undergraduate Performing Arts Programmes** offered by various **Central, State, and Participating Universities** across India.
3. The duration of the examination is **45 minutes** for each subject test.
4. The question paper consists of **50 multiple-choice questions (MCQs)**, out of which **40 questions need to be attempted**.
5. Each question carries **5 marks**. For every incorrect answer, **1 mark will be deducted**.
6. The **Performing Arts domain** includes subjects such as **Dance, Drama, and Music (Vocal/Instrumental – Indian or Western)**. The paper will test knowledge of **theory, history, terminology, and basic performance concepts** related to the chosen art form.
7. The standard of the paper will be that of **Class XII (Senior Secondary)** level.
8. The medium of the question paper will be **English and Hindi** (except for language-specific subjects).
9. Candidates must carry a valid **CUET Admit Card** and an approved **Photo ID proof** to the examination centre.
10. Candidates must remain seated until the test concludes. Rough work should be done only in the space provided on the system rough sheet.

Direction (1-5): Read the following passage carefully and answer the questions that follow.

Prabandh

As Sarangadeva describes in his book "Sangit- Ratnakar", Prabandh had two prime forms, namely Nibaddha gana and Anibaddha gana. The components of Prabandh is called as Dhatu. There are four Dhatus or parts of a Prabandh. The first one is called Udgraha, the second is Melapak, third is Dhruva and Fourth is Abhog. There is another part called Antra which was not essential to Prabandh. It was inserted in between the Dhruva and the Abhoga

in a particular variety of Prabandh. Prabandh also has six Angas: 1. Swara 2. Viruda 3. Pada 4. Tenak 5. Paat 6. Tala The Prabandh has five Varieties or Jatis namely: Medini, Anandini, Dipani, Bhavani, and Taravali. The Jati having all six Angas is known as Medani, the jati having five Angas is known as Anandini, the Jati having four Angas is known as Dipani, the Jati having three Angas is known as Bhavani, the Jati having two Angas is known as Taravali.

1. Number of Dhatus in Prabandh:

- (A) 2
- (B) 4
- (C) 7
- (D) 9

Correct Answer: (B) 4

Solution:

Step 1: Understanding the Question

The question asks for the total number of 'Dhatus' in a Prabandh, based on the provided passage.

Step 2: Analyzing the Passage

We need to locate the part of the text that discusses 'Dhatu'. The passage states: "The components of Prabandh is called as Dhatu. There are four Dhatus or parts of a Prabandh. The first one is called Udgraha, the second is Melapak, third is Dhurva and Fourth is Abhog."

Step 3: Deriving the Answer

The text explicitly mentions that there are four Dhatus in a Prabandh. Therefore, the correct number is 4.

Step 4: Final Answer

Based on the direct information from the passage, the number of Dhatus in Prabandh is 4. This corresponds to option (B).

💡 Quick Tip

In comprehension-based questions, always locate the exact sentence or keyword from the question in the passage. The answer is often stated directly and requires careful reading rather than prior knowledge.

2. Number of Angas in Prabandha ?

- (A) 3
- (B) 4
- (C) 5
- (D) 6

Correct Answer: (D) 6

Solution:

Step 1: Understanding the Question

The question asks for the total number of 'Angas' in a Prabandh as described in the passage.

Step 2: Analyzing the Passage

We need to find the section of the passage that talks about 'Angas'. The passage states:

"Prabandh also has six Angas:" followed by a list of six items: 1. Swara, 2. Viruda, 3. Pada, 4. Tenak, 5. Paat, 6. Tala.

Step 3: Deriving the Answer

The text clearly states that Prabandh has six Angas and lists all of them.

Counting the listed items confirms that there are 6 Angas.

Step 4: Final Answer

The passage explicitly states there are six Angas in a Prabandh. Therefore, option (D) is the correct answer.

 Quick Tip

When a passage provides a numbered or bulleted list, it's a strong indicator of a direct question. Pay close attention to the introductory sentence of such lists to quickly find answers.

3. Taravali is one of the...

- (A) Jati of the Prabandh
- (B) Anga of the Prabandh
- (C) Dhatu of the Prabandh
- (D) Part of the Prabandh

Correct Answer: (A) Jati of the Prabandh

Solution:

Step 1: Understanding the Question

The question asks to identify what 'Taravali' represents in the context of Prabandh, according to the passage.

Step 2: Analyzing the Passage

We must search for the term 'Taravali' in the text. The last paragraph says: "The Prabandh has five Varieties or Jatis namely: Medini, Anandini, Dipani, Bhavani, and Taravali."

Step 3: Deriving the Answer

This sentence explicitly categorizes Taravali as one of the five 'Varieties or Jatis' of Prabandh. Comparing this with the options, "Jati of the Prabandh" is the correct classification.

Step 4: Final Answer

The passage identifies Taravali as a Jati of the Prabandh. Thus, option (A) is the correct choice.

 Quick Tip

For "identify the category" questions, look for phrases like "is called", "is known as", "namely", or lists that group specific terms under a general heading.

4. The Jaati of Prabandh having three Angas is known as:

- (A) Medini
- (B) Taravali
- (C) Dipani
- (D) Bhavani

Correct Answer: (D) Bhavani

Solution:

Step 1: Understanding the Question

The question asks for the specific name of the Jati of Prabandh that is characterized by having exactly three Angas.

Step 2: Analyzing the Passage

The last paragraph of the passage details the different Jatis and the number of Angas they contain. We need to find the part that mentions "three Angas". The text states: "...the Jati having three Angas is known as Bhavani..."

Step 3: Deriving the Answer

The passage directly links the Jati with three Angas to the name 'Bhavani'.

Step 4: Final Answer

According to the provided text, the Jati of Prabandh with three Angas is Bhavani. Therefore, option (D) is the correct answer.

💡 Quick Tip

When a passage provides definitions or classifications based on numbers (e.g., a group with 3 parts, 4 parts, etc.), you can anticipate questions that test your ability to match the number to the correct term. Highlight these associations while reading.

5. Number of Jatis in Prabandh:

- (A) 5
- (B) 4
- (C) 6
- (D) 2

Correct Answer: (A) 5

Solution:

Step 1: Understanding the Question

The question asks for the total number of 'Jatis' (or Varieties) in a Prabandh, as per the given text.

Step 2: Analyzing the Passage

We need to find where the passage discusses the Jatis of Prabandh. The final paragraph begins with: "The Prabandh has five Varieties or Jatis namely: Medini, Anandini, Dipani, Bhavani, and Taravali."

Step 3: Deriving the Answer

This sentence explicitly states that there are "five Varieties or Jatis". It also lists them, and counting the names (Medini, Anandini, Dipani, Bhavani, Taravali) confirms the number is 5.

Step 4: Final Answer

The passage clearly states there are five Jatis in Prabandh. Therefore, option (A) is the correct answer.

💡 Quick Tip

Always trust the information given in the passage, even if you have external knowledge on the topic. Comprehension questions are designed to test your reading and interpretation of the provided text only.

Direction (6-10): Read the following passage carefully and answer the questions that follow.

Mohiniyattam

Mohiniyattam, literally Dance of the Enchantress, has its seeds in the deep past of Kerala. Its present form, designed exclusively for the female dancer, is however, a recent creation inspired by the living matrix of Kerala's social ensemble dances performed on festive occasions like Kaikottikali and Thiruvathirakali, and Nangyar Kootu, The female component of the highly stylized Kudiyaattam, a souvenir of Sanskrit theatre. The word, Mohini, occurs in an eighteenth-century Malayalam commentary of the Vyavaharamāla composed two hundred years earlier by Mazhamangalam Narayanan Nambudiri. Much later, the creator of Ottam Thullal, Kunjan Nambiar in his Goshayatra mentions Mohiniyattam. Reformer Vallathol traced the dance right down to the days of the Silappadikaram because of the definite reference to Kerala's Chakyars while scholars like Pisharoti believed the dance had a six hundred-year-old history. Kalyanikuttyamma, Kunjukuttyamma, Kanak Rele are some of the great dancers of Mohiniyattam.

6. Mohiniyattam literally means?

- (A) Dance of Mayura
- (B) Dance of Enchantress
- (C) Dance of Devadasi
- (D) Dance of Gopikas

Correct Answer: (B) Dance of Enchantress

Solution:

Step 1: Understanding the Question

The question asks for the literal meaning of the term "Mohiniyattam" based on the provided passage.

Step 2: Analyzing the Passage

The very first sentence of the passage provides the definition. It states: "Mohiniyattam, literally Dance of the Enchantress, has its seeds in the deep past of Kerala."

Step 3: Deriving the Answer

The passage explicitly and directly translates "Mohiniyattam" as "Dance of the Enchantress".

This matches option (B).

Step 4: Final Answer

Based on the direct information from the passage, the literal meaning of Mohiniyattam is Dance of the Enchantress.

💡 Quick Tip

In reading comprehension, the first sentence often introduces the topic and provides a key definition. Always read the opening lines carefully for direct answers to "what is" or "what does it mean" questions.

7. Mohiniyattam is a....

- (A) Folk dance
- (B) Tribal dance
- (C) Ritual dance
- (D) Classical dance

Correct Answer: (D) Classical dance

Solution:

Step 1: Understanding the Question

The question asks to classify Mohiniyattam into a specific dance category.

Step 2: Analyzing the Passage for Clues

The passage does not use the exact phrase "classical dance". However, it provides several strong indicators:

1. **Connection to Sanskrit Theatre:** It mentions that Mohiniyattam is inspired by "Nangyar Kootu, The female component of the highly stylized Kudiyaattam, a souvenir of Sanskrit theatre." Association with ancient, stylized, and codified forms like Sanskrit theatre is a hallmark of classical arts.
2. **Deep History:** The passage traces its history back to the "Silappadikaram" and mentions a "six hundred-year-old history". Classical dances typically have deep historical and textual roots.
3. **Named Proponents:** It lists famous dancers like "Kalyanikuttyamma, Kunjukuttyamma, Kanak Rele", which is common for established classical forms with a lineage of masters.
4. **Stylization:** The reference to "highly stylized Kudiyaattam" implies a sophisticated and structured form, unlike the more spontaneous nature of folk or tribal dances.

Step 3: Drawing a Conclusion

Based on these contextual clues (link to Sanskrit theatre, historical depth, formal structure, and renowned artists), Mohiniyattam fits the description of a classical dance form. The other options (Folk, Tribal, Ritual) are less likely given the formal and historical context provided.

Step 4: Final Answer

While not explicitly stated, the evidence within the passage strongly supports the conclusion that Mohiniyattam is a classical dance.

💡 Quick Tip

Some comprehension questions require you to infer the answer from contextual clues rather than finding a direct statement. Look for keywords related to history, structure (e.g., "stylized"), and lineage to classify art forms.

8. Koodiyattam is a

- (A) Tamil Theatre form
- (B) Malayalam Theater form
- (C) Sanskrit Theatre form
- (D) Classical form

Correct Answer: (C) Sanskrit Theatre form

Solution:

Step 1: Understanding the Question

The question asks to identify the category or origin of the art form "Koodiyattam" (written as Kudiyaattam in the passage).

Step 2: Analyzing the Passage

We need to find the term "Kudiyaattam" in the passage. The second sentence states that Mohiniyaattam is inspired by "...Nangyar Kootu, The female component of the highly stylized Kudiyaattam, a souvenir of Sanskrit theatre."

Step 3: Deriving the Answer

The phrase "a souvenir of Sanskrit theatre" directly classifies Kudiyaattam as a form of Sanskrit theatre.

Step 4: Final Answer

The passage explicitly identifies Kudiyaattam as a Sanskrit Theatre form. Therefore, option (C) is correct.

💡 Quick Tip

Pay attention to appositives, which are phrases set off by commas that rename or describe a noun. In this case, "a souvenir of Sanskrit theatre" is an appositive that defines "Kudiyaattam".

9. The 'Vyavaharamala' is a...

- (A) Malayalam commentary
- (B) Telugu commentary
- (C) Sanskrit commentary
- (D) Tamil commentary

Correct Answer: (A) Malayalam commentary

Solution:

Step 1: Understanding the Question

The question asks to identify what the 'Vyavaharamala' (written as Vyavaharamála in the passage) is, based on the text.

Step 2: Analyzing the Passage

Let's locate 'Vyavaharamála' in the passage. The third sentence reads: "The word, Mohini, occurs in an eighteenth-century Malayalam commentary of the Vyavaharamála composed two hundred years earlier by Mazhamangalam Narayanan Nambudiri."

Step 3: Deriving the Answer

The sentence structure describes the source where the word "Mohini" is found. It is found in a "Malayalam commentary of the Vyavaharamála". The question asks what the Vyavaharamala is in this context. The text is slightly ambiguous, but the most direct piece of information is about the commentary itself, which is described as being in Malayalam. The passage refers to the work where the word is found, which is the commentary. Thus, the 'Vyavaharamala' being discussed is identified through its Malayalam commentary. Option (A) directly aligns with the description provided.

Step 4: Final Answer

Based on the description in the passage, the reference is to a "Malayalam commentary". Therefore, option (A) is the most appropriate answer derived from the text.

💡 Quick Tip

When a sentence has complex phrasing like "X of Y", carefully analyze what is being described. Here, the text focuses on the "Malayalam commentary" in which the word "Mohini" appears, making that the key identifier.

10. Who is the creator of Ottam Thullal?

- (A) Kalyanakuttyamma
- (B) Kunjan Nambiar
- (C) Kunjukuttyamma
- (D) Vallathol

Correct Answer: (B) Kunjan Nambiar

Solution:**Step 1: Understanding the Question**

The question asks to identify the person who created the art form "Ottam Thullal".

Step 2: Analyzing the Passage

We need to search the passage for "Ottam Thullal". The fourth sentence states: "Much later, the creator of Ottam Thullal, Kunjan Nambiar in his Goshayatra mentions Mohiniyattam."

Step 3: Deriving the Answer

This sentence directly and unambiguously names "Kunjan Nambiar" as "the creator of Ottam Thullal".

Step 4: Final Answer

The passage explicitly states that Kunjan Nambiar is the creator of Ottam Thullal. Thus, option (B) is the correct answer.

Quick Tip

Questions that ask "Who?", "What?", "When?", or "Where?" often have very direct answers in the text. Scan the passage for the specific keywords from the question (like "Ottam Thullal") to find the relevant sentence quickly.

Direction (11-15): Read the following passage carefully and answer the questions that follow.

Percussive Musical Instruments of India

India is very rich in the number and variety of musical instruments. From time immemorial, musical instruments have been connected with various Gods and goddesses according to mythology. Musical Instruments have been classified into Thata, Avanadha, Ghana and Sushira. We came across this classification first in Natyashastra. Thata variety, is an instrument with strings and played by plucking or bowing. The instruments like Veena, Sitar, violin, Sarangi etc. come under this category. The Avandha variety are instruments with skin-covered heads, and are played by beating on both sides or one side. Mridangam, Pakhawaj, Tabla etc. come under this category. Ghana vadyas are those made with metal content. Manjira, Ghatom etc. are some of the examples of Ghana Vadya. Sushira Vadya are those instruments with holes and make the sound by blowing air through the holes. Flute, Nagaswaram, Saxophone, Clarinet are some of the examples.

11. In which musical text, four varieties of instruments are mentioned first?

- (A) Purana
- (B) Natyashastra
- (C) Brihaddesi
- (D) Sangita Ratnakara

Correct Answer: (B) Natyashastra

Solution:

Step 1: Understanding the Question

The question asks to identify the musical text where the four-fold classification of instruments was first mentioned, according to the passage.

Step 2: Analyzing the Passage

The passage introduces the four categories: Thata, Avanadha, Ghana, and Sushira. The sentence immediately following this list provides the source. It states: "We came across this classification first in Natyashastra."

Step 3: Deriving the Answer

The passage directly attributes the first mention of this classification system to the "Natyashastra".

Step 4: Final Answer

Based on the explicit statement in the passage, the correct text is Natyashastra. This corresponds to option (B).

 Quick Tip

Look for keywords like "first," "origin," or "source" in the passage. The answer to "where did it first appear" questions is often located right after the concept is introduced.

12. Goddess Saraswati is associated with which instrument?

- (A) Violin
- (B) Flute
- (C) Veena
- (D) Mridangam

Correct Answer: (C) Veena

Solution:

Step 1: Understanding the Question

The question asks to identify the musical instrument associated with the Goddess Saraswati.

Step 2: Analyzing the Passage

The passage begins by stating, "From time immemorial, musical instruments have been connected with various Gods and goddesses according to mythology." However, it does not explicitly name Goddess Saraswati or link her to a specific instrument. The passage does list the 'Veena' as an example of a 'Thata' instrument.

Step 3: Inferring from Context and General Knowledge

This question requires an inference based on the topic introduced by the passage. The passage sets the context of Indian mythology and musical instruments. Within this context, it is a widely known fact in Indian culture and mythology that Goddess Saraswati, the goddess of knowledge, music, art, and wisdom, is traditionally depicted holding a Veena. While not directly stated, the question expects the reader to apply this common knowledge, which is relevant to the subject matter of the text. Among the given options, the Veena is the only instrument directly associated with Goddess Saraswati.

Step 4: Final Answer

Based on established Indian mythology, which the passage alludes to, Goddess Saraswati is associated with the Veena. Therefore, option (C) is the correct answer.

 Quick Tip

Sometimes, a reading comprehension passage will introduce a broad topic (like mythology and music) and then ask a question that requires you to apply general knowledge related to that specific topic. If the answer isn't directly in the text, consider the cultural context.

13. Mridangam comes in which category of instrument?

- (A) Thata
- (B) Avanadha

- (C) Ghana
- (D) Sushira

Correct Answer: (B) Avanadha

Solution:

Step 1: Understanding the Question

The question asks for the classification category of the instrument 'Mridangam' based on the passage.

Step 2: Analyzing the Passage

We need to locate the mention of "Mridangam" in the text. The passage describes the 'Avandha' variety as "instruments with skin-covered heads, and are played by beating". It then gives examples: "Mridangam, Pakhawaj, Tabla etc. come under this category."

Step 3: Deriving the Answer

The text explicitly lists Mridangam as an example of an 'Avandha' instrument.

Step 4: Final Answer

According to the passage, Mridangam belongs to the Avanadha category. Therefore, option (B) is the correct answer.

💡 Quick Tip

For classification questions, find the term in the passage and the answer will usually be in the same sentence or the one immediately before it, which defines the category. Look for phrases like "come under this category" or "are examples of".

14. Select one Ghana Vadya from the following

- (A) Mridangam
- (B) Pakhawaj
- (C) Ghatam
- (D) Tabla

Correct Answer: (C) Ghatam

Solution:

Step 1: Understanding the Question

The question asks to identify which of the given options is a 'Ghana Vadya'.

Step 2: Analyzing the Passage

The passage defines 'Ghana vadyas' as "those made with metal content." It then provides examples: "Manjira, Ghatam etc. are some of the examples of Ghana Vadya." (Note: Ghatam is the same as Ghatam).

The other instruments listed as options are categorized elsewhere: Mridangam, Pakhawaj, and Tabla are listed as 'Avandha' instruments.

Step 3: Deriving the Answer

From the list of examples for Ghana Vadya, 'Ghatam' (Ghatam) is mentioned. This matches option (C).

Step 4: Final Answer

The passage identifies Ghatam as a Ghana Vadya. Therefore, option (C) is the correct choice.

 Quick Tip

When a question asks you to "select one from the following," your task is to check each option against the information in the passage. Eliminate the ones that belong to other categories mentioned in the text.

15. Select one Sushira vadya from the following.

- (A) Manjira
- (B) Dilrooba
- (C) Violin
- (D) Nagaswaram

Correct Answer: (D) Nagaswaram

Solution:

Step 1: Understanding the Question

The question asks to identify a 'Sushira vadya' from the given options.

Step 2: Analyzing the Passage

The passage defines 'Sushira Vadya' as "those instruments with holes and make the sound by blowing air through the holes." It then gives a list of examples: "Flute, Nagaswaram, Saxophone, Clarinet are some of the examples."

Of the options provided, Manjira is listed as a Ghana Vadya. Violin is a Thata Vadya. Dilrooba is not mentioned but is a string instrument (Thata). Nagaswaram is explicitly mentioned in the list of Sushira Vadya.

Step 3: Deriving the Answer

The passage directly includes 'Nagaswaram' in its list of examples for Sushira Vadya.

Step 4: Final Answer

Based on the text, Nagaswaram is a Sushira vadya. This corresponds to option (D).

 Quick Tip

The process of elimination is very effective. Check which category the other options belong to based on the text. This reinforces your choice for the correct answer.

Direction (16-20): Read the following passage carefully and answer the questions that follow.

Over the costumes, Gosangi wears various objects made up of leather, shells, metal and threads as ornaments. Traditionally, the prominent among them is known as Darsanam-s, which literally means vision or suggesting that which is visible. There are altogether seven Darsanams, which can be neither considered as costumes nor ornaments. But, for an outsider, they may look like ornaments. The first Darsanam that Gosangi wears, covers chest and the back. This is traditionally identified as Rommu Darsanam or Sanku Darsanam. The second

one is tied around the neck and called as Kanta Darsanam. The third and fourth ones are tied around the arms of left and right hands. The fifth and sixth ones are tied to the left and right wrists. (For these specific names are mentioned by the performers). The seventh one is known as Siro Darsanam, and it is tied around the already tied hair (koppu). The performers also know all these Dosanam except the Rommu Darsanam and Dasthavejulu (records).

16. What is the rommu darsanam or sanku darsanam?

- (A) A darsanam wrapped around the neck
- (B) A darsanam encompassing the chest and the back
- (C) A darsanam fastened to the wrist
- (D) A darsanam affixed to the hair.

Correct Answer: (B) A darsanam encompassing the chest and the back

Solution:

Step 1: Understanding the Question

The question asks for the description of the 'Rommu Darsanam' or 'Sanku Darsanam'.

Step 2: Analyzing the Passage

We need to find the description of the first Darsanam mentioned in the text. The passage states: "The first Darsanam that Gosangi wears, covers chest and the back. This is traditionally identified as Rommu Darsanam or Sanku Darsanam."

Step 3: Deriving the Answer

The text explicitly describes the Rommu Darsanam as the one that "covers chest and the back". This directly matches the description in option (B).

Step 4: Final Answer

According to the passage, the Rommu Darsanam is a darsanam encompassing the chest and the back.

💡 Quick Tip

When a term has two names (e.g., Rommu Darsanam or Sanku Darsanam), be prepared for the question to use either one. Locate both terms in the text to find the correct description.

17. Which darsanam is worn around the neck?

- (A) Shiro Darsanam
- (B) Rommu Darsanam
- (C) Kanta Darsanam
- (D) Dasthavejalu

Correct Answer: (C) Kanta Darsanam

Solution:

Step 1: Understanding the Question

The question asks to identify the specific name of the Darsanam that is worn around the neck.

Step 2: Analyzing the Passage

The passage describes the Darsanams in numerical order. After describing the first one, it says: "The second one is tied around the neck and called as Kanta Darsanam."

Step 3: Deriving the Answer

The passage directly links the action of being "tied around the neck" with the name "Kanta Darsanam".

Step 4: Final Answer

The Darsanam worn around the neck is the Kanta Darsanam. This corresponds to option (C).

💡 Quick Tip

Passages that describe items in a sequence (first, second, third) are easy to navigate. If the question asks about a specific location (like "the neck"), find that keyword in the text to quickly pinpoint the associated term.

18. Two Darsanam-s, the third and the fourth, are tied around:

- (A) The neck
- (B) The arms of left and right hands.
- (C) The chest and the back
- (D) The wrists

Correct Answer: (B) The arms of left and right hands.

Solution:**Step 1: Understanding the Question**

The question asks where the third and fourth Darsanams are tied.

Step 2: Analyzing the Passage

Following the description of the second Darsanam, the passage states: "The third and fourth ones are tied around the arms of left and right hands."

Step 3: Deriving the Answer

The text provides a direct and explicit answer, stating that the third and fourth Darsanams are tied around the arms.

Step 4: Final Answer

According to the passage, the third and fourth Darsanams are tied around the arms of the left and right hands. This matches option (B).

💡 Quick Tip

Pay attention to numbers and pairs in the text. When you see "the third and fourth" or "the fifth and sixth," it's a signal that a specific detail about that pair will follow.

19. The Seventh Darsanam, known as Siro Darsanam, is tied around:

- (A) The chest and the back
- (B) The arms

- (C) The already tied hair(Koppu)
(D) The Wrists

Correct Answer: (C) The already tied hair(Koppu)

Solution:

Step 1: Understanding the Question

The question asks for the location where the seventh Darsanam, called the Siro Darsanam, is tied.

Step 2: Analyzing the Passage

We need to find the description of the seventh Darsanam. The passage states: "The seventh one is known as Siro Darsanam, and it is tied around the already tied hair (koppu)."

Step 3: Deriving the Answer

The text clearly indicates that the Siro Darsanam is tied around the hair, which is styled in a 'koppu'.

Step 4: Final Answer

The Siro Darsanam is tied around the already tied hair (Koppu). This corresponds to option (C).

 Quick Tip

When a text provides a term in a local language followed by its explanation in parentheses, like "hair (koppu)", it's a strong clue for a potential question. Make a mental note of such definitions.

20. Which term do performers use to define all Darsanam-s except the Rommu Darsanam?

- (A) Vision
(B) Dasthavejulu
(C) Kanta Darsanam
(D) Ornaments

Correct Answer: (B) Dasthavejulu

Solution:

Step 1: Understanding the Question

The question asks which term performers use for the Darsanams, excluding the Rommu Darsanam. To answer, we must interpret the last sentence of the passage carefully, as it provides the key clue.

Step 2: Analyzing the Passage

The passage concludes with the line: "The performers also know all these Dosanam except the Rommu Darsanam and Dasthavejulu (records)." This sentence appears ambiguous and may contain a minor typographical error, as "Dosanam" likely refers to "Darsanam."

The structure of the sentence—"know all these Darsanams except the Rommu Darsanam and Dasthavejulu"—suggests that the performers are familiar with every Darsanam except two specific categories or concepts: the Rommu Darsanam and the Dasthavejulu. The

parenthetical “records” clarifies that “Dasthavejulu” refers to written documents or official records.

This implies that the performers’ knowledge of the Darsanams is based on oral tradition rather than written documentation. In other words, they remember and transmit these Darsanams through practice and recitation rather than through reference to formal records or texts. The exclusion of “Rommu Darsanam” may indicate that it is a particular form or category of Darsanam outside their usual repertoire.

Step 3: Interpreting the Meaning

Given the phrasing “except the Rommu Darsanam and Dasthavejulu,” both terms represent exceptions—things the performers do not know or do not use. Therefore, the performers are familiar with all other Darsanams apart from these two. The key interpretive challenge lies in identifying which term performers use for the Darsanams they do know.

The text does not explicitly state a collective term used by the performers. However, within the given context, “Dasthavejulu” stands out as a distinct technical term linked to records or documentation. It contrasts with the oral tradition the performers rely on. Hence, although the sentence literally excludes both “Rommu Darsanam” and “Dasthavejulu,” the question’s phrasing suggests that “Dasthavejulu” functions as the defining term related to their understanding or classification of Darsanams—possibly representing the category of documented or recognized Darsanams.

Step 4: Deriving the Answer

While the passage’s wording is somewhat confusing, “Dasthavejulu” appears as the only specific term connected with the performers’ system of knowledge. It is the sole word offering a label or classification context. Therefore, among the given options, the most reasonable answer—despite the textual ambiguity—is **Dasthavejulu**.

Step 5: Final Answer

Based on the interpretation of the final sentence, “Dasthavejulu” represents the term most closely linked to the performers’ conceptual framework of Darsanams, excluding the Rommu Darsanam. Hence, the correct answer is **Option (B) Dasthavejulu**.

Quick Tip

When a sentence in a comprehension passage is ambiguous or poorly written, try to understand its most likely intention. Eliminate other options that are clearly wrong. Here, ‘Vision’ and ‘Ornaments’ are general descriptions, and ‘Kanta Darsanam’ is a specific item, not a collective term. ‘Dasthavejulu’ is the only remaining option from the relevant sentence.

21. How many qualities does ‘NAAD’ have?

- (A) 2
- (B) 3
- (C) 7
- (D) 5

Correct Answer: (B) 3

Solution:

Step 1: Understanding the Concept

In Indian classical music, 'Naad' refers to the primordial, cosmic sound, and more specifically, any musical sound. Musicology describes a musical sound (Naad) as having distinct characteristics that differentiate it from mere noise.

Step 2: Detailed Explanation

The ancient texts on music describe 'Naad' as having three primary qualities:

1. **Tivrata (Pitch):** This refers to the highness or lowness of the sound. It determines the position of a note in the musical scale (Saptak).
2. **Gun or Jati (Timbre):** This is the quality or character of a sound that distinguishes different types of sound production, such as voices and musical instruments. For example, it is the quality that allows us to distinguish between a sitar and a violin playing the same note at the same loudness.
3. **Tarta or Pariman (Magnitude/Loudness):** This refers to the amplitude or intensity of the sound, perceived as its loudness or softness.

Step 3: Final Answer

Based on the established principles of Indian musicology, 'Naad' possesses three fundamental qualities. Therefore, option (B) is the correct answer.

💡 Quick Tip

Remember the three main properties of any sound wave in physics: frequency (pitch), waveform (timbre), and amplitude (loudness). These directly correspond to the three qualities of 'Naad' in Indian music.

22. In Bhatkhande Notation System, writing Ga is to show:

- (A) Komal Gandhar Swar
- (B) Meend on Gandhar Swar
- (C) Kan on Gandhar swar
- (D) To start singing from Ga

Correct Answer: (A) Komal Gandhar Swar

Solution:

Step 1: Understanding the Concept

The Bhatkhande notation system, developed by Pt. Vishnu Narayan Bhatkhande, is a widely used method for writing Hindustani classical music. It uses specific symbols to denote the octave, pitch variations (Shuddha, Komal, Teevra), and other musical nuances.

Step 2: Detailed Explanation

In the Bhatkhande system:

- A swara (note) with no symbol is considered **Shuddha** (natural). E.g., Ga.
- A swara with a horizontal line underneath (Swar) is **Komal** (flat). The komal swaras are Re, Ga, Dha, and Ni. So, Ga represents Komal Gandhar.
- A swara with a vertical line above it (|) is **Teevra** (sharp). Only Madhyam (Ma) can be Teevra.

- A dot below a swara indicates the **Mandra Saptak** (lower octave).
- A dot above a swara indicates the **Taar Saptak** (higher octave).

The question shows 'Ga' with a line under it (as implied by the options), which signifies a Komal swar.

Step 3: Final Answer

Writing Ga in the Bhatkhande notation system indicates the Komal (flat) version of the Gandhar swar. Therefore, option (A) is correct.

💡 Quick Tip

Memorize the key symbols of the Bhatkhande system: line below = Komal, vertical line above = Teevra Ma, dot below = Mandra Saptak, dot above = Taar Saptak. These are fundamental for reading notations.

23. Tala has Khali on its first beat in... taal

- (A) Jhaptal
- (B) Rupak
- (C) Dadra
- (D) Keharwa

Correct Answer: (B) Rupak

Solution:

Step 1: Understanding the Concept

In Hindustani classical music, a 'Tala' is a rhythmic cycle. It is defined by a specific number of beats ('matras'), a structure of divisions ('vibhags'), and a pattern of claps ('Tali') and waves ('Khali'). The 'Khali' (meaning empty) is an unstressed beat, typically shown with a wave of the hand.

Step 2: Detailed Explanation

Let's analyze the structure of the given Talas:

- **Jhaptal:** 10 beats, divided 2-3-2-3. Tali on beats 1, 3, 8. Khali on beat 6.
- **Rupak:** 7 beats, divided 3-2-2. It is unique because its first beat is the **Khali**, not the 'Sam' (the first Tali). Tali is on beats 4 and 6.
- **Dadra:** 6 beats, divided 3-3. Tali on beat 1. Khali on beat 4.
- **Keharwa:** 8 beats, divided 4-4. Tali on beat 1. Khali on beat 5.

From this analysis, only Rupak taal has the Khali on its very first beat.

Step 3: Final Answer

Rupak is the taal from the given options where the first beat is marked as Khali. Therefore, option (B) is correct.

💡 Quick Tip

Remember Rupak Taal's unique feature: it starts with a Khali. This is a very common question in music theory exams. Associating each taal with its unique structural characteristic is a great memory aid.

24. Match List-I with List-II

List-I (Gayan Shaily)	List-II (Elaborations)
(A) Khayal	(i) Nom Tom
(B) Prabandh	(ii) Leggi
(C) Thumri	(iii) Tenak
(D) Dhrupad	(iv) Tana

Choose the correct answer from the options given below:

- (A) (A) - (i), (B) - (ii), (C) - (iii), (D) - (iv)
(B) (A) - (ii), (B) - (i), (C) - (iv), (D) - (iii)
(C) (A) - (iii), (B) - (i), (C) - (ii), (D) - (iv)
(D) (A) - (iv), (B) - (iii), (C) - (ii), (D) - (i)

Correct Answer: (D) (A) - (iv), (B) - (iii), (C) - (ii), (D) - (i)

Solution:

Step 1: Understanding the Concept

The question requires matching different singing styles (Gayan Shaily) of Indian classical music with their characteristic elaborative elements or associated terms.

Step 2: Detailed Explanation

- **(A) Khayal:** This is the most prominent vocal style today. A key feature of Khayal is the improvisation using **(iv) Tana**, which are rapid melodic passages sung on vowels.
- **(B) Prabandh:** This is an ancient, pre-medieval compositional form. The text "Sangit Ratnakar" describes its six components (Angas), one of which is **(iii) Tenak**, a laudatory phrase using auspicious syllables.
- **(C) Thumri:** This is a semi-classical, romantic style. Towards the end of a Thumri performance, the tempo often increases, and the tabla player accompanies this section with a lively rhythmic pattern called a **(ii) Leggi**.
- **(D) Dhrupad:** This is the oldest surviving form of Hindustani classical music. The alap section of Dhrupad is performed without rhythm, using meaningless syllables like "Nom," "Tom," "Ta," "Na," "Ri," etc. This is known as **(i) Nom Tom** alap.

Step 3: Final Answer

Based on the correct pairings:

A matches with (iv).

B matches with (iii).

C matches with (ii).

D matches with (i).

This corresponds to option (D).

 Quick Tip

For matching questions, start with the pairing you are most certain about. Dhrupad and Nom Tom Alap is a very strong and well-known connection, which can help you quickly eliminate incorrect options.

25. Number of Talis in the theka of Ektaal:

- (A) 2
- (B) 3
- (C) 1
- (D) 4

Correct Answer: (D) 4

Solution:

Step 1: Understanding the Concept

'Ektaal' is a prominent tala in Hindustani classical music. A 'Tala' structure is defined by its beats (matras), divisions (vibhags), claps (Tali), and waves (Khali). 'Tali' refers to the clapped beats which are the stressed beats of the cycle.

Step 2: Detailed Explanation

The structure of Ektaal is as follows:

- **Matras (Beats):** 12
- **Vibhags (Divisions):** 6 divisions of 2 matras each (2-2-2-2-2-2).
- **Tali (Claps):** The Tali occurs on the 1st, 5th, 9th, and 11th matras.
- **Khali (Waves):** The Khali occurs on the 3rd and 7th matras.

The first beat (Sam) is the first Tali. The subsequent Talis are counted as the 2nd, 3rd, and 4th claps.

Step 3: Final Answer

Counting the number of Tali points (1, 5, 9, 11), we find that Ektaal has a total of 4 Talis. Therefore, option (D) is correct.

 Quick Tip

To remember the structure of common talas like Ektaal, try reciting the theka (bols) while keeping the taal with your hands. This physical practice helps solidify the pattern of Talis and Khalis in your memory.

26. In Hindustani music, "Bada khayal" is sung in...

- (A) Slow tempo
- (B) fast tempo
- (C) Medium tempo

(D) Very fast tempo

Correct Answer: (A) Slow tempo

Solution:

Step 1: Understanding the Concept

Khayal is a genre of Hindustani vocal music. A typical Khayal performance consists of two main compositions in the same raga. The first is the "Bada Khayal" (great or big khayal), and the second is the "Chhota Khayal" (small khayal). These differ primarily in their tempo and structure.

Step 2: Detailed Explanation

The "Bada Khayal" is rendered in a slow tempo, known as **Vilambit Laya**. This slow pace allows the vocalist to elaborate on the raga's nuances in a detailed and expansive manner, focusing on aspects like badhat (elaboration), behlava, and alap. This is then followed by the "Chhota Khayal," which is set to a medium (Madhya) or fast (Drut) tempo.

The options correspond to the following layas:

- Slow tempo: Vilambit Laya
- Fast tempo: Drut Laya
- Medium tempo: Madhya Laya
- Very fast tempo: Ati Drut Laya

Step 3: Final Answer

The Bada Khayal is characteristically sung in a slow tempo (Vilambit Laya). Therefore, option (A) is correct.

 Quick Tip

Associate "Bada" (big/great) with "Vilambit" (slow/expansive) and "Chhota" (small) with "Drut" (fast). The Bada Khayal is big in scope and elaboration, which is best achieved at a slow pace.

27. Maseet Khani gat is played in:

- (A) Fast tempo (Drut Laya)
- (B) Slow Tempo (Vilambit Laya)
- (C) Medium Tempo (Madhya Laya)
- (D) Very Fast Tempo (Ati Drut Laya)

Correct Answer: (B) Slow Tempo (Vilambit Laya)

Solution:

Step 1: Understanding the Concept

In Hindustani instrumental music, especially for plucked string instruments like the Sitar, a 'Gat' is a fixed composition set to a specific tala. There are two primary styles of Gat: Maseetkhani Gat and Razakhani Gat.

Step 2: Detailed Explanation

The **Maseetkhani Gat**, named after its innovator Maseet Khan, is characterized by its stately and graceful movement. It is always played in **Vilambit Laya** (Slow Tempo), typically in Teentaal. Its main rhythmic stroke (bol) starts from the 12th matra (beat). Its counterpart, the **Razakhani Gat**, is played in a faster tempo (**Drut Laya**) and is known for its rhythmic excitement and virtuosity.

Step 3: Final Answer

Maseetkhani Gat is characteristically played in a slow tempo (Vilambit Laya). Therefore, option (B) is the correct answer.

💡 Quick Tip

Remember the pair: Maseetkhani = Vilambit (slow) and Razakhani = Drut (fast). This is a fundamental concept in instrumental Hindustani music and a frequently asked question.

28. Pt. Omkar Nath Thakur was the disciple of:

- (A) Pt. V. N Bhatkhande
- (B) Pt. V. D. Paluskar
- (C) Ustad Allauddin Khan
- (D) Tyagraja

Correct Answer: (B) Pt. V. D. Paluskar

Solution:

Step 1: Understanding the Question

The question asks to identify the Guru (teacher) of the eminent Hindustani classical vocalist, Pandit Omkar Nath Thakur. This is a question about the Guru-Shishya parampara (master-disciple lineage) in Indian music.

Step 2: Detailed Explanation

Pandit Omkar Nath Thakur (1897-1913) was a renowned vocalist, musicologist, and educator of the Gwalior Gharana. He was one of the most prominent disciples of **Pandit Vishnu Digambar Paluskar**. Pt. Paluskar was a revolutionary figure who played a key role in popularizing classical music and establishing music schools (Gandharva Mahavidyalaya) for the general public. Pt. Omkar Nath Thakur carried forward his Guru's legacy as both a performer and an educator.

Step 3: Final Answer

The Guru of Pt. Omkar Nath Thakur was Pt. Vishnu Digambar Paluskar. Therefore, option (B) is correct.

 Quick Tip

Knowing the Guru-Shishya lineages of famous musicians is very important for music exams. Create a chart linking famous artists to their Gurus and Gharanas to aid memorization. For example: Paluskar -> Omkar Nath Thakur; Allauddin Khan -> Ravi Shankar, Ali Akbar Khan.

29. Famous Sitarist Pt. Ravi Shankar was the Disciple of:

- (A) Mushtaq Ali Khan
- (B) Ustad Allah Rakha
- (C) Pt. V. D. Paluskar
- (D) Ustad Allaudin Khan

Correct Answer: (D) Ustad Allaudin Khan

Solution:

Step 1: Understanding the Question

This question asks to identify the Guru of the world-renowned Sitar maestro, Pandit Ravi Shankar.

Step 2: Detailed Explanation

Pandit Ravi Shankar (1920-2012) was arguably the most famous Indian musician of the 20th century. He was a disciple of the legendary multi-instrumentalist and Guru, **Ustad Allauddin Khan** of the Maihar Gharana. Ustad Allauddin Khan, affectionately known as 'Baba', was a strict and profound teacher who trained several of India's greatest musicians, including his son Ustad Ali Akbar Khan (Sarod), his daughter Annapurna Devi (Surbahar), and Pt. Nikhil Banerjee (Sitar), in addition to Pt. Ravi Shankar. Ustad Allah Rakha (option B) was Pt. Ravi Shankar's long-time tabla accompanist, not his Guru.

Step 3: Final Answer

Pt. Ravi Shankar was the disciple of Ustad Allauddin Khan. Therefore, option (D) is correct.

 Quick Tip

Don't confuse a musician's Guru with their famous accompanists. Pt. Ravi Shankar and Ustad Allah Rakha formed an iconic duo, but their relationship was that of a main artist and an accompanist, not Guru-Shishya.

30. Harmonium is a...

- (A) Wind Instrument
- (B) String Instrument
- (C) Percussion Instrument
- (D) Metallic Instrument

Correct Answer: (A) Wind Instrument

Solution:

Step 1: Understanding the Concept

Musical instruments are classified based on how they produce sound (vibrations). The question asks for the correct classification of the Harmonium.

Step 2: Detailed Explanation

The sound in a harmonium is produced when air, supplied by a hand-pumped bellows, flows past a set of vibrating metal reeds inside the instrument. The player selects which reeds to vibrate by pressing the keys. Since the sound is generated by means of air, it is classified as a **Wind Instrument**. In the traditional Indian classification system (as described in the Natyashastra), it falls under the category of **Sushira Vadya** (aerophones).

- **String Instruments (Tat Vadya):** Sound produced by vibrating strings (e.g., Sitar, Violin).
- **Percussion Instruments (Avanaddha Vadya):** Sound produced by striking a membrane (e.g., Tabla, Mridangam).
- **Metallic Instruments (Ghana Vadya):** Solid, self-sounding instruments, usually struck (e.g., Manjira, Ghatam).

The harmonium fits none of these other categories.

Step 3: Final Answer

The harmonium produces sound using air and reeds, which classifies it as a Wind Instrument. Therefore, option (A) is correct.

💡 Quick Tip

To classify an instrument, always ask the fundamental question: "What is vibrating to create the sound?". For a harmonium, it's air making the reeds vibrate. For a sitar, it's a string. For a tabla, it's a membrane. This simple question helps in correct classification.

31. Which Swara is not used in raga Bhupali?

- (A) Re
- (B) Ma
- (C) Pa
- (D) Ni

Choose the correct answer from the options given below:

- (A) (A), and (B)
- (B) (C), and (D)
- (C) (A), and (D)
- (D) (B), and (D)

Correct Answer: (D) (B), and (D)

Solution:

Step 1: Understanding the Concept

Raga Bhupali is a popular pentatonic (Audav Jati) raga in Hindustani classical music. A pentatonic raga uses five notes in its scale, meaning two notes from the full seven-note scale are omitted (varjit). The question asks to identify these omitted notes.

Step 2: Detailed Explanation

The scale of Raga Bhupali is as follows:

- **Aaroha (Ascent):** S R G P D S'
- **Avaroha (Descent):** S' D P G R S

The five notes (swaras) used in this raga are Shadja (Sa), Rishabh (Re), Gandhar (Ga), Pancham (Pa), and Dhaivat (Dha).

By comparing this scale to the full heptatonic scale (S R G M P D N), we can identify the omitted (varjit) swaras. The notes **Madhyam (Ma)** and **Nishad (Ni)** are not used in Raga Bhupali.

Step 3: Final Answer

The swaras listed in the options are Re, Ma, Pa, and Ni.

- (A) Re is used.
- (B) Ma is not used.
- (C) Pa is used.
- (D) Ni is not used.

Therefore, the swaras not used are Ma and Ni, which correspond to (B) and (D). The correct option combining these is (D).

💡 Quick Tip

Memorizing the scales (Aaroha/Avaroha) of at least 10-15 major ragas is crucial for exams. Bhupali is a fundamental raga, and its scale (S R G P D S') is one of the most important to know. Remember: Bhupali = No Ma, No Ni.

32. Match List-I with List-II

List-I (Raags)	List-II (Vadi-Samvadi)
(A) Bhupali	(i) Ma, Sa
(B) Yaman	(ii) Dha, Re
(C) Malkauns	(iii) Ga, Ni
(D) Bhairav	(iv) Ga, Dha

Choose the correct answer from the options given below:

- (A) (A)-(ii), (B)-(i), (C)-(iv), (D)-(iii)
- (B) (A)-(iii), (B)-(iv), (C)-(ii), (D)-(i)
- (C) (A)-(iv), (B)-(i), (C)-(ii), (D)-(iii)
- (D) (A)-(iv), (B)-(iii), (C)-(i), (D)-(ii)

Correct Answer: (D) (A)-(iv), (B)-(iii), (C)-(i), (D)-(ii)

Solution:

Step 1: Understanding the Concept

In Hindustani classical music, every raga has a 'Vadi' swara (the king note, most important) and a 'Samvadi' swara (the queen note, second most important). This question requires matching the given ragas with their correct Vadi-Samvadi pair.

Step 2: Detailed Explanation

Let's analyze each raga:

- **(A) Bhupali:** This is a pentatonic raga of Kalyan Thaata. Its Vadi swara is Gandhar (Ga) and its Samvadi swara is Dhaivat (Dha). So, (A) matches with **(iv) Ga, Dha**.
- **(B) Yaman:** This is the principal raga of Kalyan Thaata. Its Vadi swara is Gandhar (Ga) and its Samvadi swara is Nishad (Ni). So, (B) matches with **(iii) Ga, Ni**.
- **(C) Malkauns:** This is a serious, meditative raga of Bhairavi Thaata. Its Vadi swara is Madhyam (Ma) and its Samvadi swara is Shadja (Sa). So, (C) matches with **(i) Ma, Sa**.
- **(D) Bhairav:** This is the principal raga of Bhairav Thaata. Its Vadi swara is Komal Dhaivat (Dha) and its Samvadi swara is Komal Rishabh (Re). So, (D) matches with **(ii) Dha, Re**.

Step 3: Final Answer

The correct matching is: A-(iv), B-(iii), C-(i), D-(ii). This corresponds to option (D).

💡 Quick Tip

The Vadi-Samvadi pair is a fundamental characteristic of a raga. Creating a table of popular ragas and their key features (Thaata, Vadi, Samvadi, Jati, Time of day) is an excellent study technique.

33. The most prominent Swara of a raga is

- (A) Anuvadi
- (B) Vivadi
- (C) Samvadi
- (D) Vadi

Correct Answer: (D) Vadi

Solution:

Step 1: Understanding the Concept

Indian classical ragas are structured around a hierarchy of notes (swaras). This question asks for the term used to describe the most important or prominent note in a raga.

Step 2: Detailed Explanation

The swaras in a raga are classified into four types based on their importance and function:

- **Vadi (King):** This is the most significant swara in a raga. It is emphasized the most and used most frequently. The mood and character of the raga are heavily dependent on the Vadi.
- **Samvadi (Queen):** This is the second most important swara. It creates a consonant harmony with the Vadi.

- **Anuvadi (Attendants):** These are all the other swaras that are present in the raga, apart from the Vadi and Samvadi.
- **Vivadi (Enemy):** A swara that is not part of the raga's scale but may be used sparingly by a skilled musician to enhance the raga's beauty.

Step 3: Final Answer

The most prominent swara of a raga is called the Vadi. Therefore, option (D) is the correct answer.

💡 Quick Tip

Think of the swaras in a raga as a royal court: Vadi is the King, Samvadi is the Queen/Prime Minister, Anuvadis are the subjects, and Vivadi is a foreign visitor. This analogy helps in remembering their hierarchy.

34. Select the raga with Suddha Rishabha

- (A) Kalyani
- (B) Sreeranjani
- (C) Mayamalavagaula
- (D) Mohanam

Correct Answer: (C) Mayamalavagaula

Solution:

Step 1: Understanding the Concept

This question is from Carnatic music and concerns the identification of swarasthanas (note positions) in different ragas. 'Suddha Rishabha' (R1) is the lowest of the three Rishabha variants. We need to identify which of the given ragas uses this specific note.

Step 2: Detailed Explanation

Let's analyze the Rishabha swara used in each raga:

- **(A) Kalyani:** This is the 11th Melakarta raga. Its scale uses Chatushruti Rishabha (R2).
- **(B) Sreeranjani:** This is a janya raga of the 22nd Melakarta, Kharaharapriya. Kharaharapriya uses Chatushruti Rishabha (R2), and so does Sreeranjani.
- **(C) Mayamalavagaula:** This is the 15th Melakarta raga and the one in which beginners are first taught. Its scale is S R1 G3 M1 P D1 N3 S'. It uses **Suddha Rishabha (R1)**.
- **(D) Mohanam:** This is a janya raga of the 28th Melakarta, Harikambhoji. Harikambhoji uses Chatushruti Rishabha (R2), and so does Mohanam.

Step 3: Final Answer

Among the given options, only Mayamalavagaula uses Suddha Rishabha (R1). Therefore, option (C) is the correct answer.

 Quick Tip

Mayamalavagaula is the foundational raga of Carnatic music lessons. Remembering its scale (S R1 G3 M1 P D1 N3 S') is essential, as it contains the basic Suddha Rishabha and Suddha Dhaivatha notes.

35. Select the musical instrument that comes under Tantri Vadya (String Instruments)

- (A) Tabla
- (B) Veena
- (C) Flute
- (D) Nagaswaram

Correct Answer: (B) Veena

Solution:

Step 1: Understanding the Concept

The ancient Indian system classifies musical instruments into four main categories. The question asks to identify the 'Tantri Vadya' or chordophone (string instrument) from the given list.

Step 2: Detailed Explanation

Let's classify each instrument:

- **(A) Tabla:** A pair of hand drums. Sound is produced by striking a stretched membrane. It is an Avanaddha Vadya (membranophone).
- **(B) Veena:** A plucked string instrument. Sound is produced by vibrating strings. It is a **Tantri Vadya** (chordophone).
- **(C) Flute (Bansuri):** Sound is produced by blowing air across an opening. It is a Sushira Vadya (aerophone or wind instrument).
- **(D) Nagaswaram:** A double-reed wind instrument. It is a Sushira Vadya (aerophone).

Step 3: Final Answer

The Veena is the only string instrument (Tantri Vadya) in the list. Therefore, option (B) is the correct answer.

 Quick Tip

Remember the four classical categories of Indian instruments: Tata/Tantri Vadya (strings), Sushira Vadya (wind), Avanaddha Vadya (percussion with membrane), and Ghana Vadya (solid percussion/idiophones).

36. Select the Ghana Vadya from the following

- (A) Harmonium

- (B) Mridangam
- (C) Kartal (Manjira)
- (D) Tanpura

Correct Answer: (C) Kartal (Manjira)

Solution:

Step 1: Understanding the Concept

The question asks to identify the 'Ghana Vadya' from the given options. Ghana Vadyas are solid, self-sounding instruments that do not require tuning in the same way as string or wind instruments. They are also known as idiophones.

Step 2: Detailed Explanation

Let's classify each instrument:

- **(A) Harmonium:** A reed-based wind instrument. It is a Sushira Vadya.
- **(B) Mridangam:** A double-sided drum with a leather membrane. It is an Avanaddha Vadya.
- **(C) Kartal (Manjira):** A pair of small hand cymbals made of metal. They produce sound when struck against each other. They are a classic example of a **Ghana Vadya**.
- **(D) Tanpura:** A four-stringed drone instrument. It is a Tantri Vadya.

Step 3: Final Answer

The Kartal (Manjira) is the only Ghana Vadya in the list. Therefore, option (C) is the correct answer.

💡 Quick Tip

Ghana Vadyas are typically used for keeping rhythm (laya). Instruments like Ghatam (clay pot), Morsing (jaw harp), and Manjira/Kartal fall into this category.

37. Select the Audava raga from the following

- (A) Sreeranjani
- (B) Mohanam
- (C) Sankarabharanam
- (D) Kalyani

Correct Answer: (B) Mohanam

Solution:

Step 1: Understanding the Concept

In Carnatic music, ragas are classified by their 'Jati' based on the number of notes in their ascending (Aarohanam) and descending (Avarohanam) scales. An 'Audava' raga is a pentatonic raga, meaning it uses five notes.

Step 2: Detailed Explanation

Let's analyze the Jati of each raga:

- **(A) Sreeranjani:** Its Aarohanam is S R2 G2 M1 D2 S' (5 notes - Audava) and its Avarohanam is S' N2 D2 M1 G2 R2 S' (6 notes - Shadava). So, it is an Audava-Shadava raga, not purely Audava.
- **(B) Mohanam:** Its Aarohanam is S R2 G3 P D2 S' (5 notes) and its Avarohanam is S' D2 P G3 R2 S' (5 notes). Since it uses five notes in both ascent and descent, it is an **Audava** raga.
- **(C) Sankarabharanam:** This is the 29th Melakarta raga. All Melakarta ragas are 'Sampurna' ragas, meaning they use all seven notes in both ascent and descent.
- **(D) Kalyani:** This is the 11th Melakarta raga and is also a Sampurna raga.

Step 3: Final Answer

Mohanam is the only raga in the list that is a pure Audava (pentatonic) raga. Therefore, option (B) is the correct answer.

💡 Quick Tip

Remember the Jatis: Audava (5 notes), Shadava (6 notes), and Sampurna (7 notes). Raga Mohanam is the Carnatic equivalent of the Hindustani Raga Bhupali, both are very popular pentatonic ragas.

38. Usually, how many Angas a Kriti has?

- (A) Four
- (B) Five
- (C) Three
- (D) Two

Correct Answer: (C) Three

Solution:

Step 1: Understanding the Concept

A 'Kriti' is a highly evolved compositional form in Carnatic music. The question asks for the number of standard sections or 'Angas' in a typical Kriti.

Step 2: Detailed Explanation

The standard structure of a Kriti is tripartite, consisting of three main sections:

1. **Pallavi:** This is the opening section and acts as a refrain. It contains the main melodic theme and lyrical idea of the composition.
2. **Anupallavi:** This section follows the Pallavi and develops the theme further, usually exploring the higher notes of the octave.
3. **Charanam:** This is the final and often longest section, functioning as a verse. It concludes by connecting back to the Pallavi.

While some Kritis might have multiple Charanas or additional sections like Chittaswaram, the fundamental and most common structure consists of these three Angas.

Step 3: Final Answer

A typical Kriti has three Angas: Pallavi, Anupallavi, and Charanam. Therefore, option (C) is the correct answer.

💡 Quick Tip

The Pallavi-Anupallavi-Charanam (P-A-C) structure is the backbone of most Carnatic Kritis, similar to the Verse-Chorus-Bridge structure in some Western popular music.

39. How many Matras are there in Roopak tala?

- (A) Eight
- (B) Four
- (C) Seven
- (D) Ten

Correct Answer: (C) Seven

Solution:

Step 1: Understanding the Concept

'Roopak' or 'Rupak' tala is a common rhythmic cycle (tala) in Hindustani classical music. The question asks for its total number of beats or 'matras'.

Step 2: Detailed Explanation

The structure of Roopak tala is as follows:

- **Matras (Beats):** It consists of a total of **7 matras**.
- **Vibhags (Divisions):** The 7 matras are divided into three sections: $3 + 2 + 2$.
- **Tali/Khali Pattern:** It is unique because its first beat is a Khali (wave), not the Sam (first clap). The claps (Tali) are on the 4th and 6th matras.

The other options correspond to different talas: Eight (Keharwa), Four (a division of many talas), and Ten (Jhaptal).

Step 3: Final Answer

Roopak tala has 7 matras. Therefore, option (C) is the correct answer.

💡 Quick Tip

Remembering the number of matras in common talas is essential. Common ones include: Dadra (6), Roopak (7), Keharwa (8), Jhaptal (10), Ektaal (12), Chautal (12), and Teentaal (16).

40. How many Moorchana existed in total?

- (A) Fifteen
- (B) Twentyone

- (C) Twenty four
(D) Eighteen

Correct Answer: (B) Twentyone

Solution:

Step 1: Understanding the Concept

In ancient Indian music theory, a 'Moorchana' (or Murchana) is a melodic scale or mode derived from a parent scale, known as a 'Grama'. It is created by systematically shifting the tonic note (Sa) to the other notes of the Grama.

Step 2: Detailed Explanation

The ancient texts, particularly Bharata's Natyashastra, describe three primary Gramas:

1. **Shadja Grama**
2. **Madhyama Grama**
3. **Gandhara Grama** (This Grama is considered obsolete or celestial and is not used in practical music today, but is part of the theoretical framework).

Each Grama is a heptatonic scale, consisting of seven notes. By treating each of these seven notes as the starting point, one can derive seven distinct Moorchna from each Grama. Therefore, the total number of Moorchna is calculated as:

$$\text{Number of Gramas} \times \text{Number of notes per Grama} = 3 \times 7 = 21$$

Step 3: Final Answer

Since there were 3 Gramas, each capable of producing 7 Moorchna, the total number of Moorchna is 21. Therefore, option (B) is the correct answer.

💡 Quick Tip

To remember the number of Moorchna, simply recall that there are 3 ancient parent scales (Gramas) and 7 notes in each. Multiplying these gives the total: $3 \times 7 = 21$.

41. Select the Shadava raga from the following

- (A) Mohanam
(B) Hindolam
(C) Sreeranjani
(D) Kalyani

Correct Answer: (C) Sreeranjani

Solution:

Step 1: Understanding the Concept

In Carnatic music, ragas are classified based on the number of swaras (notes) in their ascending (Aarohanam) and descending (Avarohanam) scales. This is known as the 'Jati' of the raga. A 'Shadava' raga is one that uses six notes in its scale.

Step 2: Detailed Explanation

Let's analyze the Jati of each raga:

- **Mohanam:** This is an Audava (pentatonic) raga, using 5 notes in both its Aarohanam (S R2 G3 P D2 S') and Avarohanam (S' D2 P G3 R2 S').
- **Hindolam:** This is also an Audava (pentatonic) raga, using 5 notes in both its Aarohanam (S G2 M1 D1 N2 S') and Avarohanam (S' N2 D1 M1 G2 S').
- **Sreeranjani:** This raga has a different number of notes in its ascent and descent. The Aarohanam is Audava (S R2 G2 M1 D2 S' - 5 notes), while the Avarohanam is **Shadava** (S' N2 D2 M1 G2 R2 S - 6 notes, as it omits Pa). Because it contains a scale with six notes, it is classified as a Shadava raga in its Avarohanam (an Audava-Shadava raga).
- **Kalyani:** This is a Melakarta raga and is therefore a Sampurna raga, using all 7 notes in both its scales.

Step 3: Final Answer

Among the given options, Sreeranjani is the raga that features a Shadava (6-note) scale. Therefore, option (C) is the correct choice.

💡 Quick Tip

Remember the three main Jatis: Audava (5 notes), Shadava (6 notes), and Sampurna (7 notes). Some ragas, known as 'Vakra' ragas, can have different Jatis for their Aarohanam and Avarohanam.

42. Kshetrappa popularized which form of music?

- (A) Kriti
- (B) Tillana
- (C) Pallavi
- (D) Padam

Correct Answer: (D) Padam

Solution:

Step 1: Understanding the Concept

This question asks to identify the specific musical form for which the composer Kshetrappa is famous. Kshetrappa (also known as Kshetragna) was a prolific Telugu composer who lived in the 17th century.

Step 2: Detailed Explanation

Kshetrappa is celebrated as the master of the **Padam**. A Padam is a lyrical and expressive form of music in Carnatic tradition, focusing on the theme of 'Sringara' (romantic love). The lyrics of a Padam typically depict the emotions of a 'nayika' (heroine) yearning for her beloved. Kshetrappa's padams are renowned for their poetic beauty, emotional depth, and intricate musical structure, making them a staple in both music concerts and Bharatanatyam dance performances.

The other forms are associated with different composers:

- **Kriti:** Popularized by the Carnatic Trinity (Tyagaraja, Muthuswami Dikshitar, Syama Sastri).

- **Tillana:** A rhythmic piece, with famous composers like Lalgudi Jayaraman and M. Balamuralikrishna.
- **Pallavi:** A line of a composition, and also the central theme of the elaborate 'Ragam Tanam Pallavi', a form showcasing improvisational skills.

Step 3: Final Answer

Kshetravyya is renowned for popularizing and perfecting the musical form known as the Padam. Therefore, option (D) is correct.

💡 Quick Tip

Associate key composers with their primary contributions: Annamacharya - Sankirtana; Kshetravyya - Padam; Tyagaraja - Kriti. This helps in quickly answering questions about composer-form relationships.

43. Select the ragas with Chatushruti Rishabham

- (A) Mohanam
- (B) Hindolam
- (C) Kalyani
- (D) Sreeranjani

Choose the correct answer from the options given below:

- (A) (A), (B) and (D) only
- (B) (A), (C) and (D) only
- (C) (A), (B), (C) and (D)
- (D) (B), (C) and (D) only

Correct Answer: (B) (A), (C) and (D) only

Solution:

Step 1: Understanding the Concept

The question asks to identify which of the given Carnatic ragas use the specific swara variant known as 'Chatushruti Rishabham' (R2). This is one of the three varieties of the Rishabha (Re) note.

Step 2: Detailed Explanation

Let's analyze the Rishabham used in each raga by identifying their parent (Melakarta) raga:

- **(A) Mohanam:** It is a Janya (derivative) raga of the 28th Melakarta, Harikambhoji. Harikambhoji's scale includes **Chatushruti Rishabham (R2)**. Therefore, Mohanam uses R2.
- **(B) Hindolam:** It is a Janya raga of the 20th Melakarta, Natabhairavi. Natabhairavi's scale includes Suddha Rishabham (R1). Therefore, Hindolam uses R1, not R2.
- **(C) Kalyani:** This is the 11th Melakarta raga. Its scale is S R2 G3 M2 P D2 N3 S'. It clearly uses **Chatushruti Rishabham (R2)**.

- **(D) Sreeranjani:** It is a Janya raga of the 22nd Melakarta, Kharaharapriya. Kharaharapriya's scale includes **Chatushruti Rishabham (R2)**. Therefore, Sreeranjani uses R2.

So, the ragas that use Chatushruti Rishabham (R2) are Mohanam, Kalyani, and Sreeranjani.

Step 3: Final Answer

The correct ragas are (A), (C), and (D). The option that includes only these three is (B).

💡 Quick Tip

To determine the swaras of a Janya raga, it's essential to know its parent Melakarta raga. Memorizing the scales of the 72 Melakarta ragas (or at least the key ones) is a fundamental skill in Carnatic music theory.

44. Match List-I with List-II

List-I (Variety of Instrument, etc.)	List-II (Instrument, etc.)
(A) Tatt	(i) Nagaswara
(B) Avanaddha	(ii) Morsing
(C) Ghana	(iii) Mridangam
(D) Sushira	(iv) Veena

Choose the correct answer from the options given below:

- (A) (A)-(ii), (B)-(iv), (C)-(iii), (D)-(i)
- (B) (A)-(iv), (B)-(iii), (C)-(ii), (D)-(i)
- (C) (A)-(iii), (B)-(ii), (C)-(iv), (D)-(i)
- (D) (A)-(i), (B)-(iv), (C)-(ii), (D)-(iii)

Correct Answer: (B) (A)-(iv), (B)-(iii), (C)-(ii), (D)-(i)

Solution:

Step 1: Understanding the Concept

This question requires matching the ancient Indian classification of musical instruments (List-I) with an example of an instrument belonging to that class (List-II).

Step 2: Detailed Explanation

Let's define each category and find its match:

- **(A) Tatt (or Tantri) Vadya:** These are chordophones or string instruments. Sound is produced by vibrating strings. From List-II, the **(iv) Veena** is a plucked string instrument. So, (A) matches with (iv).
- **(B) Avanaddha Vadya:** These are membranophones or percussion instruments with a stretched membrane (skin). From List-II, the **(iii) Mridangam** is a double-sided drum. So, (B) matches with (iii).
- **(C) Ghana Vadya:** These are idiophones or solid instruments which are self-sounding and don't require tuning. From List-II, the **(ii) Morsing** (jaw harp) is a metallic instrument that vibrates to produce sound. So, (C) matches with (ii).

- **(D) Sushira Vadya:** These are aerophones or wind instruments. Sound is produced by blowing air. From List-II, the **(i) Nagaswara** is a double-reed wind instrument. So, (D) matches with (i).

Step 3: Final Answer

The correct matching is: A-(iv), B-(iii), C-(ii), D-(i). This corresponds to option (B).

💡 Quick Tip

Master the four classical categories of Indian instruments: Tatt (String), Avanaddha (Membrane), Ghana (Solid/Metallic), and Sushira (Wind). This classification is a cornerstone of Indian musicology.

45. Select the correct sequence of the following variety of swara in the increasing order

- (A) Suddha Rishabha
- (B) Prati Madhyama
- (C) Antara Gandhara
- (D) Kaisiki Nishada

Choose the correct answer from the options given below:

- (A) (A), (B), (C), (D)
- (B) (A), (C), (B), (D)
- (C) (B), (A), (D), (C)
- (D) (C), (B), (D), (A)

Correct Answer: (B) (A), (C), (B), (D)

Solution:

Step 1: Understanding the Concept

The question asks to arrange four specific Carnatic swarasthanas (note positions) in increasing order of their pitch or frequency.

Step 2: Detailed Explanation

The 12 primary swarasthanas in Carnatic music are arranged in a fixed ascending order of pitch. Let's identify the position of each given swara in this sequence:

- **(A) Suddha Rishabha (R1):** This is the first swara after Shadjam (Sa). It is the lowest variety of Rishabha.
- **(C) Antara Gandhara (G3):** This is the highest variety of Gandhara and is the fourth swara position after Sa.
- **(B) Prati Madhyama (M2):** This is the higher of the two Madhyama varieties and occupies the sixth swara position after Sa.
- **(D) Kaisiki Nishada (N2):** This is the lower of the two main Nishada varieties and occupies the tenth swara position after Sa (it is equivalent to D3).

The ascending order of pitch for these notes is: Suddha Rishabha (R1) < Antara Gandhara (G3) < Prati Madhyama (M2) < Kaisiki Nishada (N2).

Step 3: Final Answer

The correct sequence in increasing order of pitch is (A), (C), (B), (D). This corresponds to option (B).

💡 Quick Tip

It is crucial to memorize the 12 swarasthanas of Carnatic music in their correct ascending order: S, R1, R2, G2, G3, M1, M2, P, D1, D2, N2, N3. This knowledge is key to understanding the entire Melakarta system.

46. "dhi na dhi dhi na" bol belongs to:

- (A) Teen Taal
- (B) Dadra
- (C) Jhap Taal
- (D) Ek Taal

Correct Answer: (C) Jhap Taal

Solution:

Step 1: Understanding the Concept

The question asks to identify the Hindustani Tala to which the given sequence of 'bols' (mnemonic syllables) belongs. 'Bols' define the rhythmic structure of a tala when played on a percussion instrument like the tabla.

Step 2: Detailed Explanation

Let's examine the structure of the given talas:

- **Teen Taal:** 16 beats (4+4+4+4). Theka: Dha Dhin Dhin Dha...
- **Dadra:** 6 beats (3+3). Theka: Dha Dhi Na — Dha Tu Na.
- **Jhap Taal:** 10 beats (2+3+2+3). Theka: **Dhi Na — Dhi Dhi Na — Ti Na — Dhi Dhi Na**. The given phrase "dhi na dhi dhi na" is a clear and integral part of this theka, representing the second and fourth divisions (vibhags).
- **Ek Taal:** 12 beats (2+2+2+2+2+2). Theka: Dhin Dhin — Dhage Tirkita...

Step 3: Final Answer

The bol phrase "dhi na dhi dhi na" is characteristic of Jhap Taal. Therefore, option (C) is the correct answer.

💡 Quick Tip

Practicing the recitation of thekas for common talas is the most effective way to learn to identify them. The rhythmic feel of Jhap Taal (1-2, 1-2-3, 1-2, 1-2-3) is quite distinct.

47. Mention the number of Grama:

- (A) 5
- (B) 12
- (C) 7
- (D) 3

Correct Answer: (D) 3

Solution:

Step 1: Understanding the Concept

The question asks for the total number of 'Gramas' as described in ancient Indian musicological texts like the Natyashastra. A 'Grama' can be understood as a foundational parent scale or a system of tuning.

Step 2: Detailed Explanation

Ancient musical theory is primarily based on a system of three Gramas:

1. **Shadja Grama:** The scale starting from Shadja (Sa).
2. **Madhyama Grama:** The scale starting from Madhyama (Ma), with a slightly different interval for Pancham (Pa).
3. **Gandhara Grama:** A third Grama mentioned in texts, often described as belonging to the celestial realm of the Gandharvas and not used by mortals.

Although only the Shadja Grama system is directly reflected in modern Indian classical music, the theoretical framework recognizes three Gramas in total.

Step 3: Final Answer

The ancient texts mention a total of three Gramas. Therefore, option (D) is correct.

 Quick Tip

Remember the three S, M, G of Gramas: Shadja, Madhyama, and Gandhara. This is a fundamental concept from the history of Indian music theory.

48. Mention the time of Malkauns according to Time theory

- (A) Pratah Kaal (Early Morning)
- (B) Sayan Kaal (Evening)
- (C) Madhya Ratri (Mid Night)
- (D) Din Ka dusra pehar (Afternoon)

Correct Answer: (C) Madhya Ratri (Mid Night)

Solution:

Step 1: Understanding the Concept

The 'Raga Samay Chakra' or Time Theory of Ragas is a system in Hindustani classical music that assigns specific ragas to be performed at particular times of the day or night. This is

believed to maximize their aesthetic and emotional impact. The question asks for the designated time for Raga Malkauns.

Step 2: Detailed Explanation

Raga Malkauns is a profound, meditative, and serious raga. Its solemn and tranquil mood makes it perfectly suited for the deep stillness of the night. According to the Time Theory, Malkauns is assigned to the third 'prahar' (a three-hour period) of the night, which corresponds to **Madhya Ratri (Midnight)**.

The other time slots are associated with different ragas:

- **Pratah Kaal (Early Morning):** Ragas like Bhairav, Ahir Bhairav, Todi.
- **Sayan Kaal (Evening):** Ragas like Yaman, Puriya Dhanashri, Marwa.
- **Din Ka dusra pehar (Late Morning/Afternoon):** Ragas from the Sarang family.

Step 3: Final Answer

The prescribed time for rendering Raga Malkauns is midnight. Therefore, option (C) is correct.

💡 Quick Tip

Associate the mood (rasa) of a raga with the time of day. The deep, introspective nature of Malkauns aligns with the quiet and solitude of midnight.

49. Which tala was introduced by Tyagaraja?

- (A) Mishra Chapu
- (B) Desadi
- (C) Viloma Chapu
- (D) Simhanandana

Correct Answer: (B) Desadi

Solution:

Step 1: Understanding the Concept

This question concerns the contributions of the great composer Saint Tyagaraja to the rhythmic aspect (Tala) of Carnatic music. While he composed in a vast number of pre-existing talas, some specific rhythmic practices are strongly associated with him.

Step 2: Detailed Explanation

Tyagaraja is credited with popularizing and extensively using the **Desadi** and Madhyadi talas. These are not entirely new talas in themselves but rather specific applications of Adi Tala. The innovation lies in the 'eduppu' or the starting point of the composition relative to the tala cycle.

- In **Desadi Tala**, the composition begins one and a half aksharas (beats) after the commencement of the tala cycle (i.e., after the 'samam').
- This rhythmic placement gives the compositions a unique lilt and grace.

While other talas like Mishra Chapu were used by him, the popularization and masterful handling of the Desadi structure are considered a significant contribution of Tyagaraja.

Step 3: Final Answer

Tyagaraja is renowned for having introduced or at least popularized the Desadi tala structure in his compositions. Therefore, option (B) is the correct answer.

💡 Quick Tip

When thinking of Tyagaraja's innovations, remember his focus on 'bhakti' (devotion) and rhythmic grace. The 'Desadi' tala's off-beat start is a perfect example of this rhythmic sophistication.

50. Select the Sandhiprakash raga from the following

- (A) Alhaiya Bilawal
- (B) Bageshree
- (C) Bhairav
- (D) Bhupali

Correct Answer: (C) Bhairav

Solution:

Step 1: Understanding the Concept

'Sandhiprakash' ragas are a category of ragas in Hindustani music that are performed during the twilight hours—at sunrise (pratah-kalin sandhi) and sunset (sayam-kalin sandhi). These ragas have a specific tonal characteristic.

Step 2: Detailed Explanation

The primary identifying feature of Sandhiprakash ragas is the use of **Komal Rishabh (Re)** and **Komal Dhaivat (Dha)**. They also typically use Shuddha Madhyam (Ma).

Let's analyze the given ragas:

- **Alhaiya Bilawal:** A morning raga from the Bilawal Thaat, it uses all Shuddha (natural) notes. It is not a Sandhiprakash raga.
- **Bageshree:** A late-night raga from the Kafi Thaat. It uses Komal Ga and Komal Ni.
- **Bhairav:** This is the quintessential morning Sandhiprakash raga. It belongs to the Bhairav Thaat and its scale is characterized by the use of **Komal Re** and **Komal Dha**.
- **Bhupali:** An evening raga from the Kalyan Thaat. It uses all Shuddha notes and omits Ma and Ni. It is not a Sandhiprakash raga.

Step 3: Final Answer

Raga Bhairav fits the definition of a Sandhiprakash raga perfectly. Therefore, option (C) is the correct answer.

💡 Quick Tip

The key to identifying Sandhiprakash ragas is the presence of Komal Re. If you see Komal Re in a raga's description (like Bhairav, Marwa, Puriya), it's almost certainly a twilight raga.

51. Name the ancient Indian treatise of the performing arts which encompasses theater, dance and music?

- (A) Abhinayadarpanam
- (B) Abhinaya Chandrika
- (C) Natyashastra
- (D) Sangeet Ratnakara

Correct Answer: (C) Natyashastra

Solution:

Step 1: Understanding the Concept

The question asks to identify the foundational ancient Indian text that covers all aspects of the performing arts, including drama, dance, and music.

Step 2: Detailed Explanation

The **Natyashastra**, attributed to the sage Bharata Muni, is the most comprehensive and ancient treatise on the performing arts in India. It is often referred to as the fifth Veda (Naty Veda). Its 36 chapters provide a detailed framework for everything from stage design, acting techniques (Abhinaya), musical theory (including scales and instruments), dance movements, and the theory of aesthetic experience (Rasa).

While the other texts are also important, they are more specialized or later works:

- **Abhinayadarpanam** by Nandikeshvara is a significant text, but it focuses primarily on dance and gesture (Abhinaya).
- **Abhinaya Chandrika** by Mahesvara Mahapatra is a text specifically on Odissi dance.
- **Sangeet Ratnakara** by Sharngadeva (13th century) is a monumental work, but it is primarily a treatise on music and dance, written much later than the Natyashastra.

Step 3: Final Answer

The Natyashastra is the ancient encyclopedic text that encompasses theatre, dance, and music, making it the correct answer. Therefore, option (C) is correct.

💡 Quick Tip

Remember that the Natyashastra is the "A to Z" of ancient Indian performing arts. When a question asks for the most comprehensive, foundational text covering drama, dance, and music together, the Natyashastra is almost always the answer.

52. What leads to a 'perception' when we talk about 'Rasa'?

- (A) Bhava
- (B) Anubhav
- (C) Sthayi Bhava
- (D) Vibhava

Correct Answer: (D) Vibhava

Solution:

Step 1: Understanding the Concept

The question is based on the Rasa Theory from the Nāṭyaśāstra. 'Rasa' is the aesthetic flavor or emotional essence evoked in the audience. The theory explains how this experience is created through a combination of elements. The question asks which element is the primary cause or determinant that leads to the perception of emotion.

Step 2: Detailed Explanation

Bharata Muni's famous Rasa Sutra states: "Vibhāva-anubhāva-vyabhichāri-samyogād rasa-nishpattih," which means Rasa is produced from the combination of Vibhava, Anubhava, and Vyabhichari Bhava. Let's define the terms:

- **Vibhava (Determinant):** This is the primary cause or stimulus responsible for arousing an emotion. It is the objective condition that creates the emotion, such as the characters, the setting, and the situation. It is what leads to the initial 'perception'. For example, seeing a lion (Vibhava) causes fear.
- **Anubhava (Consequent):** These are the physical manifestations or bodily expressions that result from the emotion, like trembling, blushing, or shedding tears.
- **Sthayi Bhava (Permanent Mood):** The dominant, latent emotion in a person that is awakened by the Vibhava. There are eight Sthayi Bhavas, like Rati (love), Hasa (mirth), Shoka (sorrow), etc.
- **Vyabhichari/Sanchari Bhava (Transitory Feelings):** These are the fleeting, supporting emotions that accompany and strengthen the Sthayi Bhava.

The **Vibhava** is the starting point—it's the cause that leads to the perception and awakening of the Sthayi Bhava.

Step 3: Final Answer

The 'Vibhava' is the component that acts as the primary cause or stimulus, leading to the perception that initiates the emotional experience (Rasa). Therefore, option (D) is correct.

 Quick Tip

Think of the Rasa theory as a recipe: Vibhava is the main ingredient (the cause), Anubhava is the visible result of cooking (the effect), and Vyabhichari Bhava are the spices that enhance the main flavor (Sthayi Bhava).

53. Which of these are Avanaddha Vādyas?

- (A) Mouth Organ
- (B) Khol

- (C) Damru
(D) Edakka

Choose the correct answer from the options given below:

- (A) (A), (B) and (C) only
(B) (A), (B) and (D) only
(C) (A), (B), (C) and (D)
(D) (B), (C) and (D) only

Correct Answer: (D) (B), (C) and (D) only

Solution:

Step 1: Understanding the Concept

The question asks to identify the 'Avanaddha Vadyas' from a given list of instruments.

'Avanaddha Vadyas' is the classical Indian term for membranophones, which are instruments that produce sound primarily by way of a vibrating stretched membrane (skin or hide).

Step 2: Detailed Explanation

Let's classify each instrument:

- **(A) Mouth Organ (Harmonica):** This is a wind instrument (Sushira Vadya). Sound is produced by blowing and drawing air through reeds. It is not an Avanaddha Vadya.
- **(B) Khol:** A terracotta two-sided drum, widely used in devotional music in Eastern India. It has parchment heads and is a classic example of an **Avanaddha Vadya**.
- **(C) Damru:** A small two-headed drum in the shape of an hourglass. Sound is produced by the striking of knotted cords against the membranes. It is an **Avanaddha Vadya**.
- **(D) Edakka:** An hourglass-shaped pressure drum from Kerala. The player can alter the pitch by squeezing the ropes. It is an **Avanaddha Vadya**.

Based on this classification, Khol, Damru, and Edakka are Avanaddha Vadyas.

Step 3: Final Answer

The instruments that fall under the Avanaddha Vadya category are (B), (C), and (D). The correct option is therefore (D).

💡 Quick Tip

The key to identifying Avanaddha Vadyas is to check if the instrument has a 'skin' or membrane that is struck or vibrated to produce sound. If it's a drum, it's almost certainly an Avanaddha Vadya.

54. Match List-I with List-II

List-I (Dance Festivals)	List-II (State)
(A) Nishagandhi Festival	(i) Kerala
(B) Soorya Dance Festival	(ii) Tamil Nadu
(C) Modhera Dance Festival	(iii) Kerala
(D) Natyanjali Utsav	(iv) Gujarat

Choose the correct answer from the options given below:

- (A) (A)-(i), (B)-(iii), (C)-(iv), (D)-(ii)
 (B) (A)-(iii), (B)-(iv), (C)-(i), (D)-(ii)
 (C) (A)-(iii), (B)-(i), (C)-(iv), (D)-(ii)
 (D) (A)-(i), (B)-(iv), (C)-(ii), (D)-(iii)

Correct Answer: (A) (A)-(i), (B)-(iii), (C)-(iv), (D)-(ii)

Solution:

Step 1: Understanding the Concept

The question requires matching famous annual dance festivals of India with the state in which they are held.

Step 2: Detailed Explanation

- **(A) Nishagandhi Festival:** This prestigious annual dance and music festival is organized by the Kerala Tourism Department and is held at the Nishagandhi amphitheater in Thiruvananthapuram, **(i) Kerala**. Note that the image lists this as (i) Kerala, but (iii) is also Kerala. Let's assume (i) and (iii) are distinct locations or a typo, and both refer to Kerala. So, (A) matches with (i).
- **(B) Soorya Dance Festival:** This is another major festival of dance and music held in Thiruvananthapuram, **(iii) Kerala**. It is one of the longest-running festivals in the country. So, (B) matches with (iii).
- **(C) Modhera Dance Festival:** This festival is held annually at the magnificent 11th-century Sun Temple in Modhera, which is located in **(iv) Gujarat**. So, (C) matches with (iv).
- **(D) Natyanjali Utsav:** This festival is dedicated to Lord Nataraja (Shiva) and is held in the great temple of Chidambaram in **(ii) Tamil Nadu**. So, (D) matches with (ii).

Step 3: Final Answer

The correct pairings are:

- A - (i) Kerala
 B - (iii) Kerala
 C - (iv) Gujarat
 D - (ii) Tamil Nadu

This combination corresponds to option (A).

💡 Quick Tip

Associate festivals with their iconic venues: Modhera with the Sun Temple in Gujarat, Natyanjali with the Chidambaram temple in Tamil Nadu. This makes them easier to remember.

55. Which of these are Bharatanatyam Exponents?

- (A) Rukmini Arundel
 (B) Yamini Krishnamurthy
 (C) Ranjana Gauhar

(D) Saroja Vaidyanathan

Choose the correct answer from the options given below:

- (A) (A), (B) and (D) only
- (B) (A), (B) and (C) only
- (C) (A), (B), (C) and (D)
- (D) (B), (C) and (D) only

Correct Answer: (A) (A), (B) and (D) only

Solution:

Step 1: Understanding the Concept

The question asks to identify the renowned exponents of the classical dance form Bharatanatyam from the given list of artists.

Step 2: Detailed Explanation

- **(A) Rukmini Devi Arundale:** She was a legendary theosophist and dancer who is considered a key figure in the revival and modernization of Bharatanatyam in the 20th century. She founded the Kalakshetra Foundation. She is a foremost exponent of Bharatanatyam.
- **(B) Yamini Krishnamurthy:** A celebrated dancer, she is an exponent of both Bharatanatyam and Kuchipudi, but is highly acclaimed for her mastery in Bharatanatyam.
- **(C) Ranjana Gauhar:** She is a leading exponent of the **Odissi** classical dance form. She is not primarily a Bharatanatyam dancer.
- **(D) Saroja Vaidyanathan:** She was a renowned Bharatanatyam guru, choreographer, and exponent, known for her extensive contributions to the art form.

Therefore, Rukmini Devi Arundale, Yamini Krishnamurthy, and Saroja Vaidyanathan are the Bharatanatyam exponents on the list.

Step 3: Final Answer

The correct individuals are (A), (B), and (D). This combination is given in option (A).

💡 Quick Tip

For questions about dance exponents, it's crucial to associate famous dancers with their specific dance forms. Creating a two-column list of "Dancer" and "Dance Form" for major artists is an effective study method.

56. Match List-I with List-II

List-I (Dance exponents)	List-II (Dance form)
(A) Ram Gopal	(i) Kathak
(B) Sundar Prasad	(ii) Bharatanatyam
(C) Bipin Singh	(iii) Odissi
(D) Sanjukta Panigrahi	(iv) Manipuri

Choose the correct answer from the options given below:

- (A) (A)-(i), (B)-(ii), (C)-(iii), (D)-(iv)
 (B) (A)-(ii), (B)-(i), (C)-(iv), (D)-(iii)
 (C) (A)-(iv), (B)-(i), (C)-(iii), (D)-(ii)
 (D) (A)-(ii), (B)-(iv), (C)-(i), (D)-(iii)

Correct Answer: (B) (A)-(ii), (B)-(i), (C)-(iv), (D)-(iii)

Solution:

Step 1: Understanding the Concept

The question requires matching famous dance gurus and exponents with their respective classical dance forms.

Step 2: Detailed Explanation

- **(A) Ram Gopal:** He was a pioneering Indian dancer and choreographer who performed and popularized Indian classical dance, particularly **(ii) Bharatanatyam**, on the international stage in the mid-20th century.
- **(B) Sundar Prasad:** He was a stalwart guru of the Jaipur Gharana of **(i) Kathak**.
- **(C) Bipin Singh:** He is widely regarded as the father of the modern Manipuri dance style. He was a master, choreographer, and scholar of **(iv) Manipuri** dance.
- **(D) Sanjukta Panigrahi:** She was a legendary dancer and the foremost exponent who was instrumental in the revival and popularization of **(iii) Odissi** dance in the 20th century.

Step 3: Final Answer

The correct pairings are:

A - (ii) Bharatanatyam

B - (i) Kathak

C - (iv) Manipuri

D - (iii) Odissi

This combination corresponds to option (B).

💡 Quick Tip

Remembering at least two major gurus or exponents for each of the eight classical dance forms is a good exam strategy. Key names like Bipin Singh (Manipuri) and Sanjukta Panigrahi (Odissi) are frequently asked.

57. Match List-I with List-II

List-I (Dance Centers)	List-II (Location/State)
(A) Chhau Centre	(i) Hyderabad
(B) Centres for Koodiyattam	(ii) Imphal
(C) Dakshin Bharat Sanskritik Kendra	(iii) Baripada
(D) Manipur Dance Centre	(iv) Thiruvananthapuram

Choose the correct answer from the options given below:

- (A) (A)-(iii), (B)-(iv), (C)-(i), (D)-(ii)

- (B) (A)-(ii), (B)-(iii), (C)-(i), (D)-(iv)
 (C) (A)-(i), (B)-(ii), (C)-(iv), (D)-(iii)
 (D) (A)-(iv), (B)-(i), (C)-(ii), (D)-(iii)

Correct Answer: (A) (A)-(iii), (B)-(iv), (C)-(i), (D)-(ii)

Solution:

Step 1: Understanding the Concept

This question requires matching important cultural and dance centers in India with their respective locations or states.

Step 2: Detailed Explanation

- **(A) Chhau Centre:** Chhau is a martial folk dance with three main styles. The Mayurbhanj Chhau style originates from Odisha. A major center for its promotion and training is located in **(iii) Baripada**, Odisha.
- **(B) Centres for Koodiyattam:** Koodiyattam (or Kutiyattam) is an ancient Sanskrit theatre form from Kerala. The primary institutions for its preservation and performance, like Kerala Kalamandalam and Margi, are located in Kerala, with the capital city **(iv) Thiruvananthapuram** being a major hub.
- **(C) Dakshin Bharat Sanskritik Kendra:** This translates to "South Zone Cultural Centre". It is one of the seven Zonal Cultural Centres established by the Government of India. The South Zone Cultural Centre is headquartered in Thanjavur, Tamil Nadu. However, 'Dakshin Bharat Sanskritik Kendra' is also a name associated with cultural activities in South India generally. Looking at the options, and recognizing it's a matching question, we must find the best fit. Let's re-evaluate the options. It seems there might be an error in the question or options as Dakshin Bharat Sanskritik Kendra is in Thanjavur, but this is not an option. Let's look for alternative possibilities. Perhaps it refers to a different specific Kendra. "Dakshina Chitra" is in Chennai. "South Indian Cultural Association" is in Hyderabad. The option given is **(i) Hyderabad**, which is a major cultural city in South India. This might be the intended match.
- **(D) Manipur Dance Centre:** This is straightforward. The most important center for Manipuri dance, such as the Jawaharlal Nehru Manipur Dance Academy, is located in **(ii) Imphal**, the capital of Manipur.

Let's assemble the most likely matches: A-(iii), B-(iv), D-(ii). With these confirmed, C must match with (i). This gives the combination A-(iii), B-(iv), C-(i), D-(ii).

Step 3: Final Answer

Based on the analysis, the correct matching is A-(iii), B-(iv), C-(i), D-(ii). This corresponds to option (A).

💡 Quick Tip

In matching questions, if one item seems ambiguous or unknown, solve the ones you are certain about first (like Manipur Dance Centre in Imphal). Then use the process of elimination to determine the correct option.

58. "Tamasha" is a folk dance of which state?

- (A) Uttar Pradesh
- (B) Maharashtra
- (C) Madhya Pradesh
- (D) Rajasthan

Correct Answer: (B) Maharashtra

Solution:

Step 1: Understanding the Concept

The question asks to identify the state of origin for the folk theatre form known as 'Tamasha'.

Step 2: Detailed Explanation

Tamasha is a traditional form of folk theatre, often involving song and dance, that is native to the state of **Maharashtra**. It evolved during the 17th century and is known for its vibrant blend of music, lavani (a song and dance genre), and humorous skits or plays, often with social and political commentary.

Other states are known for different folk forms:

- **Uttar Pradesh:** Nautanki, Raslila
- **Madhya Pradesh:** Maach, Swang
- **Rajasthan:** Ghoomar, Kalbelia, Bhavai

Step 3: Final Answer

Tamasha is the folk theatre form of Maharashtra. Therefore, option (B) is correct.

 Quick Tip

Associate "Tamasha" and "Lavani" together, as Lavani dance is a key component of Tamasha. Both are strongly linked to the culture of Maharashtra.

59. Which organization organises Shakti festivals of Music, Dance and Drama and celebrate the temple tradition and is held at seven Shakti peeth?

- (A) Rabindra Bharati University
- (B) Nrityagram
- (C) Sangeet Natak Akademi
- (D) Indira Kala Sangeet Vishwavidyalaya

Correct Answer: (C) Sangeet Natak Akademi

Solution:

Step 1: Understanding the Question

The question asks to identify the organization that organizes the 'Shakti' festivals at seven 'Shakti peeths' to celebrate temple traditions through performing arts.

Step 2: Detailed Explanation

The **Sangeet Natak Akademi**, India's national academy for music, dance, and drama, is the apex body for the performing arts in the country. As part of its mandate to preserve and promote India's rich cultural heritage, it organizes numerous festivals across the country. One such significant initiative is the 'Shakti' festival series, which aims to revive and celebrate the performance traditions associated with temples and sacred sites, specifically the Shakti peeths (pilgrimage sites dedicated to the goddess Shakti). This festival brings together various traditional art forms at these spiritually significant locations.

Step 3: Final Answer

The Sangeet Natak Akademi is the organization responsible for the Shakti festivals at the Shakti peeths. Therefore, option (C) is correct.

💡 Quick Tip

When a question refers to a major, nationwide festival or initiative related to the preservation of traditional performing arts, the Sangeet Natak Akademi is often the organizing body.

60. Choose the correct sequence according to the seniority.

- (A) Birju Maharaj
- (B) Achhan Maharaj
- (C) Bindadin Maharaj
- (D) Ishwari Prasad

Choose the correct answer from the options given below:

- (A) (A), (B), (D), (C)
- (B) (A), (B), (C), (D)
- (C) (B), (A), (D), (C)
- (D) (D), (C), (B), (A)

Correct Answer: (D) (D), (C), (B), (A)

Solution:

Step 1: Understanding the Concept

The question asks to arrange four legendary gurus of the Lucknow Gharana of Kathak in the correct chronological order of their seniority, from the earliest to the most recent. This requires knowledge of the Guru-Shishya parampara (lineage) of this gharana.

Step 2: Detailed Explanation

The lineage of the Lucknow Gharana of Kathak is traditionally traced as follows:

1. **(D) Ishwari Prasad:** He is considered to be the founder of the Lucknow Gharana of Kathak. (Earliest).
2. **(C) Bindadin Maharaj:** He was a direct descendant in the lineage from Ishwari Prasad. He and his brother Kalka Prasad are credited with elevating Kathak to a high art form in the court of Wajid Ali Shah.
3. **(B) Achhan Maharaj:** He was the eldest son of Kalka Prasad (Bindadin Maharaj's brother) and a great guru of the 20th century.

4. **(A) Birju Maharaj:** He was the son and disciple of Achhan Maharaj, and the most recent and globally renowned torchbearer of this lineage. (Most recent).

Therefore, the correct sequence from senior (earliest) to junior (latest) is Ishwari Prasad -> Bindadin Maharaj -> Achhan Maharaj -> Birju Maharaj.

Step 3: Final Answer

The correct chronological sequence according to seniority is (D), (C), (B), (A). This corresponds to option (D).

💡 Quick Tip

Understanding the family tree of the Lucknow Gharana is key. Remember the flow: Ishwari Prasad (founder) -> Bindadin/Kalka -> Achhan/Lacchu/Shambhu -> Birju Maharaj. This helps place them correctly in sequence.

61. Match List-I with List-II

List-I (Bheda-s)	List-II (Characteristics)
(A) Shirobheda	(i) Eye glances
(B) Dristibedha	(ii) Head Movements
(C) Grivabheda	(iii) Hand gestures
(D) Hastabhinaya	(iv) Neck Movements

Choose the correct answer from the options given below:

- (A) (A)-(i), (B)-(ii), (C)-(iii), (D)-(iv)
(B) (A)-(ii), (B)-(i), (C)-(iv), (D)-(iii)
(C) (A)-(iii), (B)-(ii), (C)-(iv), (D)-(i)
(D) (A)-(iv), (B)-(iii), (C)-(i), (D)-(ii)

Correct Answer: (B) (A)-(ii), (B)-(i), (C)-(iv), (D)-(iii)

Solution:

Step 1: Understanding the Concept

The question requires matching Sanskrit terms related to 'Abhinaya' (the art of expression in Indian dance and drama) with their English translations or meanings. These terms refer to the classifications ('bhedas') of movements of different body parts.

Step 2: Detailed Explanation

Let's translate each term from List-I:

- **(A) Shirobheda:** 'Shira' means head. 'Bheda' means classification or varieties. Therefore, Shirobheda refers to the different types of **(ii) Head Movements**.
- **(B) Dristibedha:** 'Dristi' means vision or glance. Therefore, Dristibedha refers to the different types of **(i) Eye glances**.
- **(C) Grivabheda:** 'Griva' means neck. Therefore, Grivabheda refers to the different types of **(iv) Neck Movements**.
- **(D) Hastabhinaya:** 'Hasta' means hand. 'Abhinaya' means expression. Therefore, Hastabhinaya (which includes Hastabhedas or Mudras) refers to expression through **(iii) Hand gestures**.

Step 3: Final Answer

The correct pairings are:

A - (ii)

B - (i)

C - (iv)

D - (iii)

This combination corresponds to option (B).

💡 Quick Tip

Learning the Sanskrit roots for body parts is extremely helpful: Shira (head), Dristi (eye), Griva (neck), Hasta (hand), Pada (foot). This makes it easy to decipher many technical terms in Indian dance.

62. Match List-I with List-II

List-I (Regional Theater)	List-II (State)
(A) Bhand Pather	(i) Kerala
(B) Ankiya Nata	(ii) Gujarat
(C) Bhavai	(iii) Assam
(D) Kudiyaattam	(iv) Kashmir

Choose the correct answer from the options given below:

(A) (A)-(iii), (B)-(ii), (C)-(i), (D)-(iv)

(B) (A)-(iv), (B)-(iii), (C)-(ii), (D)-(i)

(C) (A)-(ii), (B)-(i), (C)-(iv), (D)-(iii)

(D) (A)-(i), (B)-(iv), (C)-(ii), (D)-(iii)

Correct Answer: (B) (A)-(iv), (B)-(iii), (C)-(ii), (D)-(i)

Solution:

Step 1: Understanding the Concept

The question requires matching various traditional and folk theatre forms of India with their state of origin.

Step 2: Detailed Explanation

- **(A) Bhand Pather:** This is a traditional folk theatre form of **(iv) Kashmir**. It is a satirical and mimetic style, incorporating music and dance.
- **(B) Ankiya Nata:** This is a one-act play form, created by the 15th-16th century Vaishnavite saint and reformer Srimanta Sankardeva in **(iii) Assam**. It is a part of the broader Bhaona tradition.
- **(C) Bhavai:** This is a popular folk theatre form in Western India, particularly in **(ii) Gujarat** and Rajasthan. It is known for its blend of devotion and social commentary.
- **(D) Kudiyaattam:** This is a traditional Sanskrit theatre form from **(i) Kerala**. It is officially recognized by UNESCO as a Masterpiece of the Oral and Intangible Heritage of Humanity.

Step 3: Final Answer

The correct pairings are:

A - (iv)

B - (iii)

C - (ii)

D - (i)

This combination corresponds to option (B).

💡 Quick Tip

Creating a map of India and plotting the major folk theatre forms on it can be a very effective visual aid for memorizing their states of origin.

63. Which text is named the 'Manual of Dance'?

(A) Natyashastra

(B) Abhinayachandrika

(C) Abhinayadarpanam

(D) Sangeetratnakar

Correct Answer: (C) Abhinayadarpanam

Solution:

Step 1: Understanding the Concept

The question asks to identify a specific ancient text that is considered a "Manual of Dance" due to its focused and detailed treatment of dance techniques, particularly 'Abhinaya' (expression).

Step 2: Detailed Explanation

- **Natyashastra:** Attributed to Bharata Muni, this is an encyclopedic treatise on all performing arts (drama, music, dance), not just a manual of dance.
- **Abhinayachandrika:** This is a 15th-century text by Mahesvara Mahapatra that specifically details the techniques of Odissi dance. While a dance manual, it is specific to one form.
- **Abhinayadarpanam:** Authored by Nandikeshvara, this text is a comprehensive and authoritative work focusing solely on the techniques of dance and expression. It is highly regarded and widely followed across many classical dance forms, especially Bharatanatyam. Its focused nature earns it the title of a "Manual of Dance".
- **Sangeetratnakar:** A 13th-century text by Sarangadeva, it is a significant treatise on music ('Sangeet') and dance, but it is more of a musicological work than a pure dance manual.

Given its specific focus and wide influence, the Abhinayadarpanam is best described as the 'Manual of Dance'.

Step 3: Final Answer

The text known as the 'Manual of Dance' is the Abhinayadarpanam by Nandikeshvara. Therefore, option (C) is correct.

 Quick Tip

Associate the texts with their scope: Natyashastra (encyclopedia of all arts), Abhinayadarpanam (focused manual on dance and expression), Sangeetratnakar (comprehensive treatise on music and dance).

64. The Saatvika Abhinaya is performed by which means of emotions?

- (A) Sweating
- (B) Garlands
- (C) Tears and Fainting
- (D) Break of voice

Choose the correct answer from the options given below:

- (A) (A), (C) and (D) only
- (B) (A), (B) and (D) only
- (C) (A), (B), (C) and (D)
- (D) (B), (C) and (D) only

Correct Answer: (A) (A), (C) and (D) only

Solution:

Step 1: Understanding the Concept

Abhinaya (the art of expression) is categorized into four types: Angika (body), Vachika (speech), Aahaarya (costume/make-up), and Saatvika (internal/emotional). Saatvika Abhinaya refers to the expression of emotional states that are so genuine that they manifest as involuntary physical responses.

Step 2: Detailed Explanation

The Natyashastra lists eight 'Saatvika Bhavas' which are the physical manifestations of deep emotion:

1. Stambha (Paralysis)
2. Sveda (**Sweating**)
3. Romancha (Horripilation/Goosebumps)
4. Svarabhanga (**Break of voice**)
5. Vepathu (Trembling)
6. Vaivarnya (Change of facial color)
7. Ashru (**Tears**)
8. Pralaya (**Fainting**)

Let's analyze the options:

- (A) Sweating (Sveda) is a Saatvika Bhava.
- (B) Garlands are part of costume and decoration, which falls under Aahaarya Abhinaya.
- (C) Tears (Ashru) and Fainting (Pralaya) are Saatvika Bhavas.
- (D) Break of voice (Svarabhanga) is a Saatvika Bhava.

Therefore, the correct options are (A), (C), and (D).

Step 3: Final Answer

The means of performing Saatvika Abhinaya from the list are Sweating, Tears and Fainting, and Break of voice. This corresponds to option (A).

💡 Quick Tip

Remember that Saatvika Abhinaya is about involuntary bodily reactions to emotion. Ask yourself, "Can the character control this?" If the answer is no (like sweating, tears, fainting), it's likely Saatvika.

65. When the face is raised towards the upper direction, it is called...

- (A) Adhomukha
- (B) Alolita
- (C) Dhuta
- (D) Udvahita

Correct Answer: (D) Udvahita

Solution:

Step 1: Understanding the Concept

The question asks for the specific Sanskrit term for a head movement where the face is raised upwards. This falls under the category of 'Shirobheda' (classification of head movements) as described in texts like the Abhinayadarpanam.

Step 2: Detailed Explanation

Let's define the given terms for head movements:

- **Adhomukha:** 'Adho' means down, 'mukha' means face. This is when the head is bent down.
- **Alolita:** This is when the head is moved in a circular motion.
- **Dhuta:** This is a side-to-side movement of the head, as if saying 'no'.
- **Udvahita:** This is the movement where the head is raised and the face is lifted upwards.

Step 3: Final Answer

The correct term for raising the face upwards is Udvahita. Therefore, option (D) is correct.

💡 Quick Tip

Learning the Sanskrit prefixes can be a shortcut. 'Ud' or 'Ut' often means 'up' or 'upwards' (e.g., Udvahita), while 'Adho' means 'down' (e.g., Adhomukha).

66. Which Mudra or hand gesture used to denote lightning, a creeper, corner of an eye?

- (A) Kapitha
- (B) Kartarimukha
- (C) Pataka
- (D) Ardhapataka

Correct Answer: (B) Kartarimukha

Solution:

Step 1: Understanding the Concept

The question asks to identify the specific 'Hasta Mudra' (hand gesture) that is used to represent a combination of things: lightning, a creeper, and the corner of an eye.

Step 2: Detailed Explanation

Let's look at the usage (viniyoga) of the given mudras:

- **Kapitha:** Formed by bending the index finger over the thumb. Used to show Lakshmi, Saraswati, holding flowers, etc.
- **Kartarimukha:** 'Kartari' means scissors. Formed by extending the index and middle fingers while the thumb holds down the ring and little fingers. Its uses include showing separation, the **corner of an eye**, death, and **lightning**. It can also depict a **creeper** by its movement.
- **Pataka:** The "flag" gesture with all fingers extended and held together. It has numerous uses, such as denoting blessing, a river, wind, etc., but not the specific combination in the question.
- **Ardhapataka:** 'Ardha' means half. It's like Pataka but with the ring and little fingers bent. Used to show a knife, a tower, etc.

The Kartarimukha mudra is the one specifically mentioned in texts to denote all three items in the question.

Step 3: Final Answer

The hand gesture used to denote lightning, a creeper, and the corner of an eye is Kartarimukha. Therefore, option (B) is correct.

💡 Quick Tip

The name of a mudra often gives a clue to its primary meaning. "Kartari" (scissors) suggests separation or a sharp line, which connects to its use for the corner of an eye or a flash of lightning.

67. What is the name of the "Mandalakar" form of dancing in which reference to Lord Krishna?

- (A) Hallisaka

- (B) Kathak
- (C) Raaslila
- (D) Satriya

Correct Answer: (C) Raaslila

Solution:

Step 1: Understanding the Concept

The question asks for the name of a 'Mandalakar' (circular formation) dance that is associated with Lord Krishna.

Step 2: Detailed Explanation

- **Hallisaka:** This is an ancient term for a group dance performed by women in a circle, often led by one man. While it is a circular dance, 'Raaslila' is the specific term for the divine circular dance of Krishna.
- **Kathak:** One of the eight major classical dances of India. While it heavily features stories of Krishna, it is not defined as a 'Mandalakar' dance form itself.
- **Raaslila:** This term literally means "the play (Lila) of aesthetics (Rasa)". It specifically refers to the episode in Hindu scriptures where Lord Krishna dances in a circle with the Gopis (milkmaids) of Vrindavan. The circular formation is central to the concept of Raaslila, symbolizing the union of the individual soul with the divine.
- **Satriya:** A classical dance form from Assam, also based on Vaishnavite themes, but not defined by a circular formation.

The most precise and famous term for the circular dance of Lord Krishna is Raaslila.

Step 3: Final Answer

The 'Mandalakar' form of dancing with reference to Lord Krishna is called Raaslila.

Therefore, option (C) is correct.

💡 Quick Tip

The image of Lord Krishna dancing in a circle with the Gopis is iconic in Indian art and mythology. The name for this divine dance is "Raaslila" or "Raas Mandala".

68. T. Balasaraswati is an exponent of which dance form?

- (A) Bharatanatyam
- (B) Kuchipudi
- (C) Mohiniyattam
- (D) Manipuri

Correct Answer: (A) Bharatanatyam

Solution:

Step 1: Understanding the Question

The question asks to identify the classical dance form associated with the legendary artist T. Balasaraswati.

Step 2: Detailed Explanation

Tanjore Balasaraswati (1918–1984) was a celebrated Indian dancer and singer. She is revered as one of the most important and influential exponents of the classical dance form **Bharatanatyam** in the 20th century. Hailing from a traditional matrilineal family of temple musicians and dancers (devadasis), she was a repository of the authentic Tanjore Quartet style of Bharatanatyam. Her mastery of 'Abhinaya' (expression) is considered unparalleled.

Step 3: Final Answer

T. Balasaraswati was a supreme exponent of Bharatanatyam. Therefore, option (A) is correct.

💡 Quick Tip

For Bharatanatyam, two key 20th-century figures to remember are Rukmini Devi Arundale (for its revival and institutionalization) and T. Balasaraswati (for representing the pinnacle of the traditional, hereditary style).

69. In Bharatanatyam repertoire followed by Jatiswaram, in which item the melody/syllables is added to the movement?

- (A) Varnam
- (B) Shabdham
- (C) Alarippu
- (D) Tillana

Correct Answer: (B) Shabdham

Solution:

Step 1: Understanding the Concept

The question asks about the standard performance order (repertoire or 'margam') of Bharatanatyam. It wants to identify the item that comes after 'Jatiswaram' and is the first to introduce lyrics or meaningful syllables (sahitya).

Step 2: Detailed Explanation

The traditional Bharatanatyam margam progresses from pure dance to expressive dance. The typical order is:

1. **Alarippu:** An invocation. Pure dance (Nritta).
2. **Jatiswaram:** A more complex pure dance piece set to melodic notes (swaras) and rhythmic patterns (jatis). Still Nritta.
3. **Shabdham:** This is the first item where lyrics (shabdham or sahitya), typically in praise of a deity or king, are introduced. It combines Nritta with expressive dance (Abhinaya).
4. **Varnam:** The centerpiece of the repertoire, a complex item that masterfully blends Nritta and Abhinaya.
5. **Padam, Javali:** Purely expressive pieces focusing on Abhinaya.
6. **Tillana:** A concluding pure dance item, known for its intricate rhythmic patterns and sculptural poses.

Therefore, the item that follows Jatiswaram and adds melody/syllables is the Shabdam.

Step 3: Final Answer

In the Bharatanatyam repertoire, Shabdam follows Jatiswaram and introduces lyrical content. Therefore, option (B) is correct.

💡 Quick Tip

Memorize the basic Bharatanatyam Margam: Alarippu (flower), Jatiswaram (rhythm/melody), Shabdam (words), Varnam (color/main piece), Padam (expression), Tillana (finale). This sequence is a very common topic for questions.

70. The Oja-Pali dance is from which state?

- (A) Manipur
- (B) Assam
- (C) Nagaland
- (D) Himachal Pradesh

Correct Answer: (B) Assam

Solution:

Step 1: Understanding the Question

The question asks to identify the state of origin for the traditional performance art form called 'Oja-Pali'.

Step 2: Detailed Explanation

Oja-Pali is a unique and ancient narrative folk dance form from the state of **Assam**. It is considered a precursor to the Ankia Naat of Srimanta Sankardeva. The performance is done by a group, led by a main narrator-singer called the 'Oja' and assisted by a chorus of 'Pali'. They narrate stories from epics like the Ramayana, Mahabharata, and Puranas, using song, dance, gestures, and dramatic expressions.

Step 3: Final Answer

The Oja-Pali dance form originates from Assam. Therefore, option (B) is correct.

💡 Quick Tip

Associate Oja-Pali with other famous Assamese art forms like Bihu (folk dance) and Sattriya (classical dance) to strengthen your knowledge of the state's cultural heritage.

71. Choose the correct combination.

- (A) Pung cholam
- (B) Nata sankirtan
- (C) Ramlila
- (D) Manipuri

Choose the correct answer from the options given below:

- (A) (A), (B) and (D) only
- (B) (A), (B) and (C) only
- (C) (A), (B), (C) and (D)
- (D) (B), (C) and (D) only

Correct Answer: (A) (A), (B) and (D) only

Solution:

Step 1: Understanding the Concept

The question asks to identify a set of terms that are correctly and thematically linked. This requires knowledge of the arts and culture of a specific region.

Step 2: Detailed Explanation

Let's analyze the terms:

- **(D) Manipuri:** This is one of India's major classical dance forms, originating from the state of Manipur.
- **(B) Nata sankirtan:** This is the ritualistic singing, drumming, and dancing of Manipur. It is the heart of Manipuri culture and is inscribed on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity. The Manipuri classical dance (Raas Lila) evolved from this tradition.
- **(A) Pung cholam:** This literally means "roar of the drums". It is a dynamic and acrobatic dance form from Manipur where the dancers play the 'Pung' (a type of drum) while dancing. It is a vital part of the Nata Sankirtan.
- **(C) Ramlila:** This is a folk dramatic enactment of the life of Rama. While performed in many parts of India, it is most famously associated with North India (like Uttar Pradesh) and is not a core component of the Manipuri Sankirtan tradition, which is predominantly Vaishnavite with a focus on Krishna and Radha.

Therefore, Pung Cholam, Nata Sankirtan, and Manipuri are all intrinsically related elements of the performing arts tradition of Manipur.

Step 3: Final Answer

The correct combination of related terms is (A), (B), and (D). This corresponds to option (A).

💡 Quick Tip

When you see 'Sankirtan', 'Pung Cholam', or 'Kartal Cholam', immediately think of Manipuri dance. These terms are unique to its vibrant cultural tradition.

72. The Yumjao Paphal symbolizing the god Pankhamba is from the symbolic Yantra of which dance form?

- (A) Mohiniyattam
- (B) Bharatanatyam
- (C) Odissi
- (D) Manipuri

Correct Answer: (D) Manipuri

Solution:

Step 1: Understanding the Concept

The question asks to identify the dance form associated with a specific symbolic diagram (Yantra) called 'Yumjao Paphal', which represents a deity named 'Pankhamba'.

Step 2: Detailed Explanation

The terms 'Yumjao Paphal' and 'Pankhamba' are from the Meitei culture of Manipur.

- **Pankhamba:** He is a historical and deified king in Manipuri mythology.
- **Yumjao Paphal:** This is a symbolic representation of the divine serpent god Pakhangba (a variant spelling of Pankhamba), often depicted as a coiled snake. This serpent motif is a fundamental symbol in Meitei cosmology.
- This symbolism and mythology are deeply embedded in the traditional rituals and arts of Manipur, particularly in the pre-Vaishnavite traditions like the Lai Haraoba festival, which is a foundational source for **Manipuri** dance.

The other dance forms (Mohiniyattam, Bharatanatyam, Odissi) belong to different regions and do not use this specific symbolism.

Step 3: Final Answer

The Yumjao Paphal yantra is a symbol from the culture of Manipur and is associated with Manipuri dance. Therefore, option (D) is correct.

💡 Quick Tip

Unique and specific terms for deities or symbols (like Pankhamba, Lai Haraoba) often point to a particular regional art form. If the terms sound distinctly from the North-East, Manipuri or Sattriya are likely candidates.

73. Maharis or Gotipuas are the dancers of which dance form?

- (A) Mohiniyattam
- (B) Odissi
- (C) Bharatanatyam
- (D) Kathak

Correct Answer: (B) Odissi

Solution:

Step 1: Understanding the Concept

The question asks to identify the classical dance form that evolved from the traditions of the 'Maharis' and the 'Gotipuas'.

Step 2: Detailed Explanation

- **Maharis:** These were the original female temple dancers (akin to the Devadasis of South India) who were dedicated to the service of Lord Jagannath at the main temple in Puri, Odisha. They were the primary custodians of the dance form.

- **Gotipuas:** When the tradition of Mahari dancers declined, the dance was preserved by young boys who dressed as females to perform. They were known as Gotipuas. They brought the dance form from the confines of the temple to the general public.

The confluence of the Mahari and Gotipua traditions led to the reconstruction and revival of the classical dance form we know today as **Odissi**.

Step 3: Final Answer

The Maharis and Gotipuas are the traditional dancers and precursors of the Odissi dance form. Therefore, option (B) is correct.

💡 Quick Tip

Associate these key historical terms: Devadasi -> Bharatanatyam; Mahari/Gotipua -> Odissi; Kathakars -> Kathak. This helps in tracing the origins of these dance forms.

74. Karma Dance is the oldest form of folk dance mainly related to the fertility cult. This dance form is performed in which state?

- (A) Madhya Pradesh
- (B) Uttar pradesh
- (C) Jharkhand
- (D) Tamil Nadu

Correct Answer: (A) Madhya Pradesh

Solution:

Step 1: Understanding the Concept

The question asks to identify a state where the 'Karma' folk dance is performed. This dance is associated with the Karma festival and is prevalent among the tribal communities of Central and Eastern India.

Step 2: Detailed Explanation

The Karma dance is a vibrant group dance performed by several tribal groups, including the Gond, Baiga, Oraon, and Korwa communities. This dance is central to the Karma festival, celebrated in autumn. The festival and dance are geographically widespread across the tribal belt of India. The dance is prominently performed in the states of **Madhya Pradesh, Jharkhand**, Chhattisgarh, Odisha, and parts of West Bengal.

Both Madhya Pradesh (A) and Jharkhand (C) are correct states where the dance is performed. However, in the context of competitive exams, when multiple correct options are present, one must choose the most fitting or traditionally cited answer. The dance has very deep roots in the tribal regions of Madhya Pradesh and is often cited as one of its primary folk dances. Given that it is listed as the first option and is a major state known for this dance, it is the intended correct answer. (Note: Jharkhand also has a very strong claim, as Karma is its state dance).

Step 3: Final Answer

Karma dance is performed in Madhya Pradesh (as well as Jharkhand and other states). Based on the options, Madhya Pradesh is a correct and widely recognized answer. Therefore, option (A) is the accepted answer.

💡 Quick Tip

Folk dances are often shared across state borders, especially in tribal regions. For the Karma dance, remember the Central Indian tribal belt, with Madhya Pradesh and Jharkhand being the most important states.

75. Which type of instrument 'Pung Cholam' is?

- (A) Sushira
- (B) Ghana
- (C) Avanaddha
- (D) Tata

Correct Answer: (C) Avanaddha

Solution:

Step 1: Understanding the Concept

The question asks for the classification of the instrument used in 'Pung Cholam'. 'Pung Cholam' is a dance form from Manipur, but the question is about the instrument itself, the 'Pung'.

Step 2: Detailed Explanation

The 'Pung' is a long-bodied, double-sided drum, similar to a mridangam. Sound is produced by striking its two heads, which are covered with a stretched membrane (skin). According to the classical Indian classification of instruments:

- **Sushira Vadya:** Wind instruments (aerophones).
- **Ghana Vadya:** Solid, self-sounding instruments (idiophones).
- **Avanaddha Vadya:** Instruments with a stretched membrane (membranophones).
- **Tata Vadya:** String instruments (chordophones).

Since the Pung is a drum with a skin membrane, it falls under the category of **Avanaddha Vadya**. The term 'Pung Cholam' refers to the dance performed while playing this instrument.

Step 3: Final Answer

The Pung is a drum, which is an Avanaddha Vadya. Therefore, option (C) is correct.

💡 Quick Tip

Break down the term: 'Pung' is the instrument (drum), and 'Cholam' is the movement/dance. The question is about the instrument, so classify the drum.

76. Which term translates as a 'day-time enactment'?

- (A) Yakshaganam
- (B) Kuravanji
- (C) Bhagavatamelam

(D) Pagati Veysham

Correct Answer: (D) Pagati Veysham

Solution:

Step 1: Understanding the Concept

The question asks to identify a term for a traditional performance that literally translates to 'day-time enactment'.

Step 2: Detailed Explanation

Let's analyze the terms, most of which are from South Indian theatre forms:

- **Yakshaganam:** A traditional theatre form of Karnataka, which is typically performed throughout the night.
- **Kuravanji:** A type of dance-drama popular in Tamil Nadu and Andhra Pradesh.
- **Bhagavatamelam:** A classical dance-drama tradition from Tamil Nadu, also traditionally performed at night during temple festivals.
- **Pagati Veysham:** This is a Telugu term. 'Pagati' means 'day-time', and 'Veysham' means 'guise' or 'role'. It refers to a folk theatre form from Andhra Pradesh where itinerant performers, in various costumes and guises, enact stories and skits in villages during the daytime. The name itself means 'day-time enactment'.

Step 3: Final Answer

The term that translates as 'day-time enactment' is Pagati Veysham. Therefore, option (D) is correct.

💡 Quick Tip

Even if you don't know all the theatre forms, a basic knowledge of Dravidian languages can help. 'Pagati' in Telugu clearly means 'day-time', making it the most direct answer.

77. An introductory sequence which states the substance of a play is called....

- (A) Prasthaavana
- (B) Parivekshana
- (C) Paarijaatha
- (D) Padavarna

Correct Answer: (A) Prasthaavana

Solution:

Step 1: Understanding the Concept

The question asks for the technical term used in classical Indian theatre, particularly Sanskrit drama, for the introductory part of a play that sets the context.

Step 2: Detailed Explanation

In the structure of a Sanskrit play, the preliminary part that comes after the initial benediction (Nandi) is the prologue. This prologue is called the **Prasthaavana** (or

Prastavana). In the Prasthaavana, the Sutradhara (stage manager) engages in a dialogue with his assistant or the main actress (Nati) to introduce the playwright, the name of the play, and the main theme or substance, thereby connecting the audience to the upcoming drama. The other terms are incorrect:

- **Parivekshana:** This is not a standard dramaturgical term.
- **Paarijaatha:** This is often the name of a specific story or dance-drama (e.g., Parijatapaharanam).
- **Padavarna:** This is a type of Varnam in Bharatanatyam that has more lyrical and expressive content.

Step 3: Final Answer

The introductory sequence of a play is called the Prasthaavana. Therefore, option (A) is correct.

💡 Quick Tip

Remember the key structural elements of a Sanskrit play: Nandi (benediction) -> Prasthaavana (prologue/introduction) -> the main play -> Bharata Vakyam (epilogue/final benediction).

78. Choose the correct sequence of the items performed in Bharatanatyam

- (A) Sabdam
- (B) Alaripu
- (C) Tillana
- (D) Varnam

Choose the correct answer from the options given below:

- (A) (B), (A), (D), (C)
- (B) (A), (B), (C), (D)
- (C) (B), (A), (C), (D)
- (D) (C), (B), (D), (A)

Correct Answer: (A) (B), (A), (D), (C)

Solution:

Step 1: Understanding the Concept

The question asks to arrange a given set of Bharatanatyam performance items into their correct traditional sequence. This sequence is known as the 'margam' (path).

Step 2: Detailed Explanation

The traditional Bharatanatyam margam is structured to gradually build up in complexity, moving from pure dance (Nritta) to expressive dance (Abhinaya) and culminating in a rhythmic finale. The correct order for the given items is:

1. **(B) Alarippu:** The introductory piece, an invocation, focusing on pure rhythmic movements of the body.

2. **(A) Sabdam:** The first item to introduce lyrics (sahitya) and expressive dance, typically in praise of a deity.
3. **(D) Varnam:** The centerpiece of the recital. It is the longest and most complex piece, combining intricate pure dance sequences with elaborate expressive sections.
4. **(C) Tillana:** The concluding piece, a vibrant and joyous display of pure dance with complex rhythmic patterns and sculptural poses.

So, the correct sequence is Alarippu -> Sabdam -> Varnam -> Tillana.

Step 3: Final Answer

The correct sequence is (B), (A), (D), (C). This corresponds to option (A).

💡 Quick Tip

To remember the Bharatanatyam margam, think of it as a journey: Start with a simple salutation (Alarippu), introduce words (Sabdam), reach the complex peak (Varnam), and end with a joyful flourish (Tillana).

79. Identify the Bharatanatyam dancers

- (A) Shobhanaidu**
- (B) T. Balasaraswathi**
- (C) C.V. Chandra Shekar**
- (D) Ram Gopal**

Choose the correct answer from the options given below:

- (A) (A), (B) and (D) only
- (B) (A), (B) and (C) only
- (C) (A), (B), (C) and (D)
- (D) (B), (C) and (D) only

Correct Answer: (D) (B), (C) and (D) only

Solution:

Step 1: Understanding the Concept

The question asks to identify the dancers who are exponents of the Bharatanatyam classical dance form from the given list.

Step 2: Detailed Explanation

- **(A) Shobha Naidu:** She was a legendary exponent of the **Kuchipudi** dance form. She was a principal disciple of the famous Guru Vempati Chinna Satyam.
- **(B) T. Balasaraswathi:** She is regarded as one of the supreme exponents of **Bharatanatyam** in the 20th century, particularly renowned for her mastery of Abhinaya (expression).
- **(C) C.V. Chandrasekhar:** Professor C.V. Chandrasekhar is a highly respected dancer, choreographer, and academic in the field of **Bharatanatyam**.

- **(D) Ram Gopal:** He was a pioneer who played a significant role in popularizing Indian classical dance, especially **Bharatanatyam**, in the West during the mid-20th century.

Thus, T. Balasaraswathi, C.V. Chandrasekhar, and Ram Gopal are the Bharatanatyam dancers.

Step 3: Final Answer

The correct individuals are (B), (C), and (D). This combination is given in option (D).

💡 Quick Tip

Knowing the key figures of each classical dance form is crucial. Shobha Naidu is a very famous name in Kuchipudi, so identifying her correctly helps eliminate options that include her as a Bharatanatyam dancer.

80. Match List-I with List-II

List-I (Rasa Theory)	List-II (Number)
(A) Sanchari Bhava	(i) 33
(B) Nava-Rasa	(ii) 9
(C) Abhinaya	(iii) 4
(D) Sattvika Bhava	(iv) 8

Choose the correct answer from the options given below:

- (A) (A)-(iv), (B)-(ii), (C)-(i), (D)-(iii)
- (B) (A)-(i), (B)-(ii), (C)-(iii), (D)-(iv)
- (C) (A)-(iv), (B)-(iii), (C)-(ii), (D)-(i)
- (D) (A)-(ii), (B)-(iv), (C)-(i), (D)-(iii)

Correct Answer: (B) (A)-(i), (B)-(ii), (C)-(iii), (D)-(iv)

Solution:

Step 1: Understanding the Concept

This question requires matching key terms from the Rasa theory of Indian aesthetics with the standard number associated with each term.

Step 2: Detailed Explanation

- **(A) Sanchari Bhava (or Vyabhichari Bhava):** These are the transient or fleeting emotions that support the main dominant emotion (Sthayi Bhava). The Natyashastra enumerates **(i) 33** Sanchari Bhavas.
- **(B) Nava-Rasa:** 'Nava' means nine. Originally, Bharata Muni described eight Rasas. Later, Shanta Rasa (peace) was added by scholars like Abhinavagupta, making a total of **(ii) 9** Rasas, known as the Nava-Rasas.
- **(C) Abhinaya:** This is the art of expression in Indian arts. It is classified into **(iii) 4** types: Angika (body), Vachika (speech), Aahaarya (costume/make-up), and Sattvika (internal/emotional).
- **(D) Sattvika Bhava:** These are the involuntary physical manifestations of deep emotions. The Natyashastra lists **(iv) 8** Sattvika Bhavas (like tears, sweating, fainting, etc.).

Step 3: Final Answer

The correct pairings are: A-(i), B-(ii), C-(iii), D-(iv). This corresponds to option (B).

💡 Quick Tip

Memorize these key numbers of Rasa theory: 4 types of Abhinaya, 8 Sthayi Bhavas, 8 Sattvika Bhavas, 9 Nava-Rasas, and 33 Sanchari Bhavas. These are fundamental and frequently asked.

81. How many holes are there in Gajara of tabla ?

- (A) 18
- (B) 16
- (C) 14
- (D) 8

Correct Answer: (B) 16

Solution:

Step 1: Understanding the Concept

The question is about the construction of the Tabla, a North Indian percussion instrument. Specifically, it asks for the number of holes in the 'Gajara'.

Step 2: Detailed Explanation

The 'Gajara' is the braided hoop or ring made of camel or buffalo hide that is placed around the circumference of the 'pudi' (the drum head). The leather straps ('baddhi') are passed through the holes in this Gajara and the bottom ring (kundal) to hold the pudi in place and apply tension.

In a standard, professional-quality tabla (the dayan or the bayan), the Gajara has **16** holes, through which the 16 straps pass. These holes are called 'ghar' (houses). This allows for even tension to be applied all around the drum head, which is crucial for good tone.

Step 3: Final Answer

A standard tabla Gajara has 16 holes. Therefore, option (B) is the correct answer.

💡 Quick Tip

Remember the number 16 is significant in Hindustani music. Teentaal, the most common tala, has 16 beats. Similarly, a standard tabla has 16 'ghars' or holes in its Gajara.

82. "Dha Kitatak Dhum Kitatak" bol is used for this percussion instruments

- (A) Pakhawaj
- (B) Tabla
- (C) Nakkara
- (D) Dhol

Correct Answer: (A) Pakhawaj

Solution:

Step 1: Understanding the Concept

The question asks to identify the percussion instrument associated with the given 'bol' (mnemonic syllable) phrase. The character of the bols often indicates the instrument they are played on.

Step 2: Detailed Explanation

The phrase "Dha Kitatak Dhum Kitatak" has a heavy, resonant, and open sound.

- The bol 'Dhum' in particular, which implies a deep bass sound produced by applying pressure to the bass head, is a characteristic feature of the **Pakhawaj**. Pakhawaj bols are known for their powerful, open-handed strokes.
- **Tabla** bols, while very complex, tend to be more crisp and articulated (e.g., Dhin, Ge, Na, Tin, Kat, Tirkita).
- **Nakkara** and **Dhol** are folk drums and their playing style is generally less complex, without such intricate syllabic compositions.

This specific bol composition is a well-known part of the Pakhawaj repertoire, used in accompanying Dhrupad music.

Step 3: Final Answer

The given bol is characteristic of the Pakhawaj. Therefore, option (A) is the correct answer.

 Quick Tip

Listen to recordings of different percussion instruments. You will start to recognize the distinct sounds associated with different bols. The deep, booming sound of "Dhum" is a hallmark of the Pakhawaj.

83. Bolparan and Gatparan are types of

- (A) Tukada
- (B) Uthan
- (C) Kayada
- (D) Paran

Correct Answer: (D) Paran

Solution:

Step 1: Understanding the Concept

The question asks to classify 'Bolparan' and 'Gatparan'. These are terms for specific types of compositions in the repertoire of Hindustani percussion, particularly Tabla and Kathak dance.

Step 2: Detailed Explanation

- **Paran:** A 'Paran' is a type of fixed composition that uses the powerful, open-handed bols characteristic of the Pakhawaj. When played on the tabla or recited in Kathak, it retains this forceful character.

- **Bolparan:** A 'Paran' that is composed entirely of rhythmic syllables ('bols').
- **Gatparan:** A 'Paran' that is derived from the rhythmic patterns of a 'Gat' (an instrumental composition).

Both Bolparan and Gatparan are, by definition, specific varieties of the broader category of 'Paran'.

- **Tukada:** A short, fixed composition ending in a tihai.
- **Uthan:** An introductory flourish used in solo tabla or Kathak.
- **Kayada:** A theme-and-variation compositional form used for practice and improvisation.

Step 3: Final Answer

Bolparan and Gatparan are types of Paran. Therefore, option (D) is the correct answer.

💡 Quick Tip

The suffix "-paran" in both "Bolparan" and "Gatparan" is a strong clue that they are sub-types of the main compositional form, "Paran".

84. This jati was formed by the combination of Tishra and Chaturashra Jati.

- (A) Mishra jati
- (B) Tishra Jati
- (C) Khand Jati
- (D) Sankirna Jati

Correct Answer: (A) Mishra jati

Solution:

Step 1: Understanding the Concept

In the tala systems of Indian music, 'Jati' refers to the rhythmic subdivision of beats, indicating the number of units within a beat. There are five main Jatis. The question asks to identify the Jati that is a combination of Tishra and Chaturashra.

Step 2: Detailed Explanation

The five primary Jatis are:

- **Tishra Jati:** 3 beats per unit (e.g., Ta Ki Ta).
- **Chaturashra Jati:** 4 beats per unit (e.g., Ta Ka Dhi Mi).
- **Khanda Jati:** 5 beats per unit (e.g., Ta Ka Ta Ki Ta).
- **Mishra Jati:** 7 beats per unit. The word 'Mishra' means mixed. This Jati is formed by the combination of Tishra (3) and Chaturashra (4), making a total of $3 + 4 = 7$ beats.
- **Sankirna Jati:** 9 beats per unit. 'Sankirna' means complex or variegated. It can be seen as a combination of Chaturashra (4) and Khanda (5), making a total of $4 + 5 = 9$ beats.

Step 3: Final Answer

The Jati formed by combining Tishra (3) and Chaturashra (4) is Mishra Jati (7). Therefore, option (A) is correct.

💡 Quick Tip

Remember the mathematical combinations for the complex Jatis: Mishra (mixed) = $3 + 4 = 7$. Sankirna (complex) = $4 + 5 = 9$. This makes them easy to recall.

85. Who is the Guru of Chhatrapati Singh?

- (A) Zakir Hussain
- (B) Purushottam Das
- (C) Ravi Shankar
- (D) Ram Dev

Correct Answer: (B) Purushottam Das

Solution:**Step 1: Understanding the Question**

The question asks to identify the Guru (teacher) of Raja Chhatrapati Singh Ju Deo of Bijawar, a noted patron and exponent of the Pakhawaj.

Step 2: Detailed Explanation

Raja Chhatrapati Singh (1921-2000) was a renowned Pakhawaj player who dedicated his life to the art form. He was the disciple of the great Pakhawaj maestro from the Nathdwara tradition, **Guru Purushottam Das**. Guru Purushottam Das was a legendary figure whose lineage has produced many great Pakhawaj players. Raja Chhatrapati Singh not only became a great performer but also a dedicated teacher, preserving and propagating the art of his Guru. The other options are incorrect: Zakir Hussain is a tabla maestro, Ravi Shankar was a sitar maestro, and Ram Dev is not a widely recognized figure in this context.

Step 3: Final Answer

The Guru of Chhatrapati Singh was Guru Purushottam Das. Therefore, option (B) is correct.

💡 Quick Tip

Knowing the Guru-Shishya parampara (master-disciple lineage) is very important in Indian classical music. Associating artists with their specific instrument and teacher is a key part of studying music history.

86. Which symbol is used for Khali in Paluskar tala Notation System.

- (A) x
- (B) +
- (C) 0
- (D) 1

Correct Answer: (B) +

Solution:

Step 1: Understanding the Concept

The question asks for the specific symbol used to denote 'Khali' (the unstressed beat, shown with a wave of the hand) in the Paluskar Tala Notation System. This system was developed by Pandit Vishnu Digambar Paluskar.

Step 2: Detailed Explanation

The Paluskar system and the Bhatkhande system are the two major notation systems for Hindustani music, and they use different symbols for tala indications.

- **Paluskar System:**

- **Sam (first beat):** Symbol is '1'.
- **Tali (clapped beats):** Indicated by numbers (2, 3, 4, etc.).
- **Khali (wave/empty beat):** Symbol is a plus sign (+).
- **Vibhag (division):** Indicated by a vertical line (—).

- **Bhatkhande System:**

- **Sam (first beat):** Symbol is a cross (x).
- **Tali (clapped beats):** Indicated by numbers (2, 3, 4, etc.).
- **Khali (wave/empty beat):** Symbol is a circle or zero (0).
- **Vibhag (division):** Indicated by a vertical line (—).

The question specifically asks about the Paluskar system.

Step 3: Final Answer

In the Paluskar tala notation system, the symbol for Khali is '+'. Therefore, option (B) is correct.

 Quick Tip

It's crucial to distinguish between the Bhatkhande and Paluskar notation systems, as they use opposite symbols for Sam and Khali. Bhatkhande: Sam=x, Khali=0. Paluskar: Sam=1, Khali=+.

87. In which type of Kayada, open and loud sound is used.

- (A) Peshkar
- (B) Anawat Kayada
- (C) Lagginuma Kayada
- (D) Gatkayada

Correct Answer: (D) Gatkayada

Solution:

Step 1: Understanding the Concept

The question asks to identify a type of 'Kayada' (a theme-and-variation compositional form in tabla) that is characterized by the use of open and loud sounds.

Step 2: Detailed Explanation

- **Peshkar:** This is an introductory improvisational piece, typically played at the beginning of a tabla solo. It has a slow, expansive character and is not strictly a Kayada.
- **Anawat Kayada:** This is a Kayada composed using bols that are not part of the standard, traditional vocabulary. The focus is on the novelty of the bols, not necessarily the loudness.
- **Lagginuma Kayada:** 'Laggi' refers to a light, fast-paced rhythmic pattern often used to accompany semi-classical music. A Lagginuma Kayada would therefore be light and brisk in character, not loud and open.
- **Gatkayada:** A 'Gat' is a type of composition, often derived from instrumental music, known for its strong, resonant, and dynamic character. A 'Gatkayada' is a Kayada that is built using the open, powerful bols of a Gat. This style emphasizes loud, clear, and open sounds ('khula baaj').

Step 3: Final Answer

The type of Kayada that uses open and loud sounds, derived from the Gat form, is the Gatkayada. Therefore, option (D) is correct.

💡 Quick Tip

Associate the terms with their character: 'Peshkar' = presentation/introductory; 'Laggi' = light/fast; 'Gat' = dynamic/resonant. This helps in understanding the nature of compositions derived from them.

88. How many parts are there in Tripushkar Vadya?

- (A) 3
- (B) 4
- (C) 2
- (D) 1

Correct Answer: (A) 3

Solution:

Step 1: Understanding the Concept

The question asks for the number of parts in 'Tripushkar Vadya'. This is an ancient term for a set of percussion instruments mentioned in texts like the Natyashastra.

Step 2: Detailed Explanation

The term 'Tripushkar' itself provides the answer. 'Tri' means three, and 'Pushkar' refers to a type of drum. Therefore, Tripushkar Vadya refers to a group of **three** drums. According to Bharata Muni's Natyashastra, the Tripushkar consisted of three drums:

1. **Ankika:** A drum placed on the lap.

2. **Urdhvaka:** A vertically placed drum.
3. **Alinigya:** A drum held close to the body.

This ensemble of three drums was played together and is considered an ancient precursor to modern percussion instruments like the Tabla and Pakhawaj.

Step 3: Final Answer

Tripushkar Vadya consists of three parts or drums. Therefore, option (A) is correct.

💡 Quick Tip

The Sanskrit prefix 'Tri-' is a direct clue, meaning 'three'. Just like 'Trimurti' (three deities) or 'Triveni' (confluence of three rivers), 'Tripushkar' means three drums.

89. Mention the type of Baaj in Ajarada Gharana

- (A) Band baaj
- (B) Khula Baaj
- (C) Band and Khula Both
- (D) Hast Baaj

Correct Answer: (A) Band baaj

Solution:

Step 1: Understanding the Concept

The question asks to identify the style of playing ('Baaj') characteristic of the Ajarada Gharana of Tabla. Tabla gharanas are distinguished by their unique playing styles and repertoire. The two main styles are 'Band Baaj' (closed style) and 'Khula Baaj' (open style).

Step 2: Detailed Explanation

- **Khula Baaj (Open Style):** This style emphasizes resonant, open sounds and is primarily played on the 'maidan' (the middle part of the dayan). It is characteristic of gharanas like Punjab, Farukhabad, and Lucknow.
- **Band Baaj (Closed Style):** This style is characterized by the extensive use of the 'kinar' or 'chaanti' (the edge of the drum head), producing crisp, sharp, and less resonant sounds. The Delhi Gharana is the prime exponent of Band Baaj.
- **Ajarada Gharana:** The Ajarada Gharana is considered an offshoot of the Delhi Gharana. While it developed its own unique repertoire, its fundamental technique is rooted in the Delhi style. Therefore, it is predominantly a **Band Baaj** gharana, known for its intricate and complex work with the fingers on the kinar.

Step 3: Final Answer

The Ajarada Gharana is known for its Band Baaj (closed style) of playing. Therefore, option (A) is correct.

 Quick Tip

A simple way to remember the Baaj styles: Delhi and its offshoot Ajarada are 'Band Baaj'. The other four major gharanas (Punjab, Farukhabad, Lucknow, Banaras) are primarily 'Khula Baaj' or a mix.

90. Select the Gharanas with Khula Baaj

(A) Farukhabad

(B) Lucknow

(C) Banaras

(D) Punjab

Choose the correct answer from the options given below:

(A) (A), (B) and (C) only

(B) (A), (B) and (D) only

(C) (A), (B), (C) and (D)

(D) (B), (C) and (D) only

Correct Answer: (C) (A), (B), (C) and (D)

Solution:

Step 1: Understanding the Concept

The question asks to identify which of the six major Tabla Gharanas are known for the 'Khula Baaj' (open style) of playing.

Step 2: Detailed Explanation

As discussed previously, the six major gharanas are divided into two main stylistic schools:

- **Dilli Baaj (Closed Style - Band Baaj):** This includes the Delhi Gharana and its offshoot, the Ajarada Gharana. This style emphasizes intricate fingerwork on the edge (kinar) of the tabla.
- **Purbi Baaj (Eastern Style - Open Style - Khula Baaj):** This style emphasizes resonant, open-handed strokes. The gharanas belonging to this school are:
 - (A) Farukhabad Gharana
 - (B) Lucknow Gharana
 - (C) Banaras Gharana

The (D) **Punjab Gharana**, while geographically distinct, is also known for its powerful and resonant 'Khula Baaj', heavily influenced by the Pakhawaj.

Therefore, all four gharanas listed in the options (Farukhabad, Lucknow, Banaras, and Punjab) are characterized by the Khula Baaj or open style of playing.

Step 3: Final Answer

All the gharanas listed—Farukhabad, Lucknow, Banaras, and Punjab—are known for their Khula Baaj. Thus, the correct option includes (A), (B), (C), and (D). This corresponds to option (C).

💡 Quick Tip

Remember the divide: Dilli and Ajarada are Band Baaj. The other four (Lucknow, Farukhabad, Banaras, Punjab) are Khula Baaj. This is a fundamental classification of tabla gharanas.

91. Choose the Talas having equal number of matras.

- (A) Teental
- (B) Tilwada
- (C) Panjabi
- (D) Adha

Choose the correct answer from the options given below:

- (A) (A), (B) and (C) only
- (B) (A), (B) and (D) only
- (C) (A), (B), (C) and (D)
- (D) (B), (C) and (D) only

Correct Answer: (C) (A), (B), (C) and (D)

Solution:

Step 1: Understanding the Concept

The question asks to identify which of the given Hindustani classical talas have the same number of matras (beats).

Step 2: Detailed Explanation

Let's determine the number of matras for each tala listed:

- **(A) Teental:** This is the most common tala in North Indian classical music. It has **16 matras**, divided into four vibhags of 4 matras each (4+4+4+4).
- **(B) Tilwada:** This tala is often used for slow-tempo (vilambit) khayals. It also has **16 matras**, with the same 4+4+4+4 division as Teental, but its theka (bols) has a different character.
- **(C) Panjabi:** Punjabi Theka or Sitarkhani is another 16-matra tala, popular in light classical and instrumental music. It has **16 matras**, divided 4+4+4+4.
- **(D) Adha:** Adha Chautal is a tala that also consists of **16 matras**. It has the same rhythmic structure and bols as Teental but is often played at a slower tempo.

All four talas listed—Teental, Tilwada, Panjabi, and Adha—are 16-matra talas.

Step 3: Final Answer

Since all four talas have 16 matras, the correct option is the one that includes (A), (B), (C), and (D). This corresponds to option (C).

 Quick Tip

Remember that many talas can share the same number of matras but differ in their theka (bols), vibhag (division) structure, or typical tempo of application. The 16-matra cycle is particularly rich with such variations.

92. Arrange the following Gharanas in chronological order.

- (A) Banaras
- (B) Farukhabad
- (C) Lucknow
- (D) Punjab

Choose the correct answer from the options given below:

- (A) (A), (B), (C), (D)
- (B) (A), (B), (D), (C)
- (C) (B), (A), (D), (C)
- (D) (C), (B), (D), (A)

Correct Answer: (D) (C), (B), (D), (A)

Solution:

Step 1: Understanding the Concept

The question asks to arrange four of the major Tabla gharanas in the order of their historical founding. This requires knowledge of the history and lineage of the Tabla tradition. (Note: The oldest is the Delhi Gharana, which is not listed).

Step 2: Detailed Explanation

Let's establish the approximate founding periods of the listed Purbi Baaj and Punjab gharanas:

- **(C) Lucknow Gharana:** Considered the first of the 'Purbi Baaj' gharanas, it was founded by Miyan Bakshu Khan in the late 18th century, developing from the Delhi gharana style but with its own distinct character influenced by Kathak dance.
- **(B) Farukhabad Gharana:** Founded by Haji Vilayat Ali Khan, a disciple of Miyan Bakshu Khan of Lucknow. This gharana was established in the early 19th century, making it chronologically later than Lucknow.
- **(D) Punjab Gharana:** While its roots are very old and linked to Pakhawaj playing, its formalization as a distinct Tabla gharana is attributed to Miyan Qader Baksh II in the 19th century. Its timeline is roughly concurrent with or slightly later than Farukhabad.
- **(A) Banaras Gharana:** This is the youngest of the six major gharanas, founded by Pandit Ram Sahai in the late 18th to early 19th century. However, its popularization and establishment are generally considered to have solidified later than the others.

Based on the lineage (Lucknow -> Farukhabad) and general historical consensus, the order is Lucknow first, followed by Farukhabad. Punjab and Banaras developed afterwards. The most accepted sequence from oldest to youngest among these four is Lucknow, Farukhabad, Punjab, and then Banaras.

Step 3: Final Answer

The correct chronological order is (C) Lucknow, (B) Farukhabad, (D) Punjab, (A) Banaras. This corresponds to option (D).

💡 Quick Tip

Remember the lineage: Delhi is the "parent" gharana. Lucknow was the first major offshoot. Farukhabad came from Lucknow. Banaras is generally considered the "youngest" of the six. This provides a basic chronological framework.

93. Match List-I with List-II

List-I	List-II
(A) Pt. Kishan Maharaj	(i) Nathdwara (Rajasthan)
(B) Ud. Zakir Husain	(ii) Bhijna (U.P)
(C) Raja Chatrapati Singh	(iii) Banaras Gharana
(D) Guru Purushotam Das	(iv) Panjab gharana

Choose the correct answer from the options given below:

- (A) (A)-(iii), (B)-(iv), (C)-(ii), (D)-(i)
(B) (A)-(i), (B)-(ii), (C)-(iii), (D)-(iv)
(C) (A)-(iv), (B)-(iii), (C)-(ii), (D)-(i)
(D) (A)-(ii), (B)-(iv), (C)-(i), (D)-(iii)

Correct Answer: (A) (A)-(iii), (B)-(iv), (C)-(ii), (D)-(i)

Solution:

Step 1: Understanding the Concept

The question requires matching famous percussionists (from List-I) with their associated Gharana (style/school) or place of origin (from List-II).

Step 2: Detailed Explanation

- **(A) Pt. Kishan Maharaj:** He was a legendary Tabla maestro and a towering figure of the **(iii) Banaras Gharana**.
- **(B) Ud. Zakir Husain:** The world-renowned Tabla virtuoso, he is the son of Ustad Alla Rakha and the foremost exponent of the **(iv) Panjab gharana**.
- **(C) Raja Chatrapati Singh:** He was a celebrated Pakhawaj player and the erstwhile king of Bijawar. His ancestral place is **(ii) Bijna (U.P)**, although he is associated with the Nathdwara tradition of Pakhawaj playing. (Note: The place name is likely a typo for Bijawar or a related location).
- **(D) Guru Purushotam Das:** He was the Guru of Raja Chatrapati Singh and a legendary Pakhawaj maestro of the **(i) Nathdwara (Rajasthan)** tradition.

Step 3: Final Answer

The correct pairings are:

A - (iii)

B - (iv)

C - (ii)

D - (i)

This combination corresponds to option (A).

 Quick Tip

Connecting major artists to their gharanas is a fundamental part of studying Hindustani music. Create a list of the top 2-3 artists for each major gharana of Tabla, Vocal, and Instrumental music.

94. The left-hand side of the Mridangam is known as

(A) Toppi

(B) Chapu

(C) Arachapu

(D) Meetu

Correct Answer: (A) Toppi

Solution:

Step 1: Understanding the Concept

The question asks for the specific name of the left-hand side (the bass side) of the Mridangam, the primary percussion instrument in Carnatic music.

Step 2: Detailed Explanation

The Mridangam is a double-sided drum with distinct names for its two heads:

- **Right-hand side (Valanthalai):** This is the smaller, higher-pitched head. It has a permanent black spot in the center called the 'Soru' or 'Karanai', which gives it its characteristic tuned pitch.
- **Left-hand side (Thoppi or Edanthalai):** This is the larger, lower-pitched bass head. Before playing, a paste of semolina (rava) and water is temporarily applied to the center of this head to lower its pitch and give it a rich bass sound. This side is called the **Toppi** or Thoppi.

The other terms (Chapu, Arachapu, Meetu) refer to specific strokes or playing techniques, not parts of the instrument itself.

Step 3: Final Answer

The left-hand side of the Mridangam is known as Toppi. Therefore, option (A) is correct.

 Quick Tip

Remember the two heads of the Mridangam: Valanthalai (right side) and Thoppi/Edanthalai (left side). The temporary paste applied to the Thoppi is a unique feature of the instrument.

95. Which variety of Mridangam is played for female singers

- (A) Kutchi
- (B) Kappi
- (C) Hetchu
- (D) Taggu

Correct Answer: (B) Kappi

Solution:

Step 1: Understanding the Concept

The question asks about a specific type or style of Mridangam that is considered suitable for accompanying female vocalists. This relates to the tuning and tonal quality of the instrument.

Step 2: Detailed Explanation

Mridangams are often categorized based on their pitch and tonal quality to best match the vocalist or main artist they are accompanying. While there are no rigidly defined "varieties" in the way one might classify a species, there are traditional terms and practices.

The term **Kappi** mridangam is often used to refer to a mridangam that is tuned to a higher pitch (sruti). Female vocalists typically sing in a higher pitch range (from G, G#, A, A#) compared to male vocalists. Therefore, a mridangam tuned to match these higher srutis, often referred to as a Kappi mridangam, is used to accompany them.

The other terms are less standard or refer to different concepts: 'Hetchu' means high/more and 'Taggu' means low/less, referring to pitch, but 'Kappi' is the more specific term in this context. 'Kutchi' is not a standard term for a mridangam variety.

Step 3: Final Answer

The variety of Mridangam suitable for the higher pitch of female singers is often referred to as Kappi Mridangam. Therefore, option (B) is correct.

💡 Quick Tip

In Carnatic music, the accompaniment must match the 'sruti' (pitch) of the main artist. Since female voices are typically higher, the accompanying mridangam must also be tuned higher.

96. Leather straps by which both side of the Mridangam is tighten

- (A) Choru
- (B) Varu
- (C) Kutty
- (D) Kutchi

Correct Answer: (B) Varu

Solution:

Step 1: Understanding the Concept

The question asks for the specific term for the leather straps that are used to hold the two drum heads (pudis) of a Mridangam together and apply tension for tuning.

Step 2: Detailed Explanation

Let's define the terms related to Mridangam construction:

- **(B) Varu:** This is the correct term for the long, continuous leather strap that is woven around the body of the mridangam, passing through the hoops of both drum heads. By adjusting the tension of the 'Varu', the instrument is tuned.
- **(A) Choru / Soru / Karanai:** This refers to the permanent black tuning paste applied to the center of the right drum head.
- **(C) Kutty:** This refers to the small cylindrical wooden pegs that are inserted between the straps and the body of the mridangam. Striking these pegs up or down with a small hammer is the primary method for fine-tuning the instrument.
- **(D) Kutchi:** This is not a standard term related to the construction of a mridangam.

Step 3: Final Answer

The leather straps used to tighten the Mridangam heads are called Varu. Therefore, option (B) is correct.

💡 Quick Tip

Remember the key components for tuning a Mridangam: The 'Varu' (straps) provide the overall tension, and the 'Kutty' (pegs) are used for fine-tuning the pitch.

97. The number that represents Sankirna jati

- (A) Five
- (B) Seven
- (C) Nine
- (D) Three

Correct Answer: (C) Nine

Solution:

Step 1: Understanding the Concept

In Carnatic music, 'Jati' refers to the classification of rhythmic patterns based on the number of beats or 'aksharas' per unit. There are five main Jatis. The question asks for the number associated with 'Sankirna' Jati.

Step 2: Detailed Explanation

The five primary Jatis (Pancha Jatis) are:

- **Tisra Jati:** Represented by the number **3**.
- **Chaturasra Jati:** Represented by the number **4**.
- **Khanda Jati:** Represented by the number **5**.
- **Mishra Jati:** Represented by the number **7**.
- **Sankirna Jati:** Represented by the number **9**.

'Sankirna' means complex or variegated, and it is the longest of the five basic Jatis.

Step 3: Final Answer

Sankirna Jati is represented by the number nine. Therefore, option (C) is correct.

💡 Quick Tip

Memorize the five Jatis and their corresponding numbers in order: Tisra (3), Chat-
urasra (4), Khanda (5), Mishra (7), Sankirna (9). Notice the pattern: 3, 4, 5, then
 $3+4=7$, and $4+5=9$.

98. The word "Atodya" means

- (A) Musical Instruments
- (B) Folk Dance
- (C) Folk Song
- (D) Music Functions

Correct Answer: (A) Musical Instruments

Solution:

Step 1: Understanding the Concept

The question asks for the meaning of the ancient Sanskrit term "Atodya". This term is found in musicological texts like the Natyashastra.

Step 2: Detailed Explanation

In classical Indian texts, the concept of 'Sangeetam' (music) is often described as a triad of 'Gitam' (vocal music), 'Vadyam' (instrumental music), and 'Nrityam' (dance).

The term 'Vadya' refers to instrumental music. The term '**Atodya**' is a synonym for 'Vadya' and specifically refers to the **musical instruments** themselves. The four-fold classification of instruments (Tata, Avanaddha, Ghana, Sushira) is known as the 'Atodya Vargikaran'.

Step 3: Final Answer

The word "Atodya" means Musical Instruments. Therefore, option (A) is correct.

💡 Quick Tip

Remember the triad: Gitam (vocal), Vadyam (instrumental), Nrityam (dance).
"Atodya" is another important classical term for "Vadyam" or musical instruments.

99. The total number of Suladi tala

- (A) Twelve
- (B) Fifteen
- (C) Thirteen
- (D) Seven

Correct Answer: (D) Seven

Solution:**Step 1: Understanding the Concept**

The question asks for the total number of talas that constitute the 'Suladi Sapta Tala' system, which is the foundational rhythmic framework of Carnatic music.

Step 2: Detailed Explanation

The Suladi Sapta Tala system consists of **seven** primary tala structures. The word 'Sapta' itself means seven. These seven talas are:

1. Dhruva Tala
2. Matya Tala
3. Rupaka Tala
4. Jhampa Tala
5. Tripura Tala
6. Ata Tala
7. Eka Tala

Each of these seven talas can be combined with the five Jatis (Tisra, Chaturasra, Khanda, Mishra, Sankirna), resulting in a total of $7 \times 5 = 35$ talas. However, the question asks for the total number of *Suladi talas*, which refers to the seven primary structures.

Step 3: Final Answer

There are a total of seven Suladi talas. Therefore, option (D) is correct.

💡 Quick Tip

The name of the system, "Suladi ****Sapta**** Talas", gives the answer. "Sapta" is Sanskrit for "Seven". Remembering the names of the seven talas (Dhruva, Matya, Rupaka, Jhampa, Tripura, Ata, Eka) is also very important.

100. Which finger is counted after the initial beat in reckoning a Laghu

- (A) Thumb
- (B) Middle Finger
- (C) Little Finger
- (D) Index Finger

Correct Answer: (C) Little Finger

Solution:**Step 1: Understanding the Concept**

The question is about the practical method of keeping time ('kriya') for a 'Laghu' anga in the Carnatic tala system. A Laghu consists of one beat (a clap) followed by a number of finger counts. The question asks which finger is used for the first count *after* the initial beat.

Step 2: Detailed Explanation

The process of reckoning a Laghu is as follows:

1. An initial beat or clap ('ghata') on the thigh. This is the first count.
2. This is followed by a series of finger counts ('kriyas'). The counting starts with the **Little Finger (pinky)**, then moves to the Ring Finger, then the Middle Finger.

The total number of counts in the Laghu depends on its Jati (3, 4, 5, 7, or 9). For example, a Chaturasra Jati Laghu (4 beats) would be: 1 (clap) + 2 (little finger) + 3 (ring finger) + 4 (middle finger).

Thus, the finger used immediately after the initial beat is the little finger.

Step 3: Final Answer

The first finger counted after the initial beat of a Laghu is the Little Finger. Therefore, option (C) is correct.

💡 Quick Tip

Practice keeping a Chaturasra Laghu: Clap once, then tap your little finger, ring finger, and middle finger on your thigh. This physical memory makes the sequence easy to recall. The counting always proceeds from the smallest finger inwards.

101. Which tempo is considered as fast in Carnatic Tala system

- (A) Druta laya
- (B) Madhya Laya
- (C) Vilamba Laya
- (D) Ati Vilamba

Correct Answer: (A) Druta laya

Solution:

Step 1: Understanding the Concept

The question asks for the term used in the Carnatic music system to denote a fast tempo or speed ('laya').

Step 2: Detailed Explanation

Carnatic music classifies tempo into three primary levels:

- **Vilamba Laya:** Slow tempo.
- **Madhya Laya:** Medium tempo.
- **Druta Laya:** Fast tempo.

'Ati Vilamba' means 'very slow', but 'Vilamba' is the primary term for slow. 'Druta' is the standard term for fast.

Step 3: Final Answer

The term for fast tempo in the Carnatic system is Druta laya. Therefore, option (A) is correct.

💡 Quick Tip

Remember the three fundamental layas: Vilamba (slow), Madhya (medium), and Druta (fast). These terms are common to both Hindustani and Carnatic systems.

102. Which part of Mridangam produces bass sound

- (A) Chapu
- (B) Meetu
- (C) Toppi
- (D) Arachapu

Correct Answer: (C) Toppi

Solution:

Step 1: Understanding the Concept

The question asks to identify the part of the Mridangam responsible for producing the low-pitched bass sound.

Step 2: Detailed Explanation

The Mridangam has two heads. The left side, known as the **Toppi** (or Edanthalai), is larger and is responsible for the bass sound. A temporary paste of semolina and water is applied to it to lower its pitch and produce the deep, resonant 'gumki' sound. The other terms are names for strokes, not parts of the drum.

Step 3: Final Answer

The bass sound of the Mridangam is produced by the Toppi. Therefore, option (C) is correct.

 Quick Tip

Think of the size of the drum heads: a larger surface area generally produces a lower pitch (bass sound). The larger left head of the Mridangam, the Toppi, produces the bass.

103. Arrange the following in the decreasing order of its Akshara

- (A) Sankeerna
- (B) Chaturasra
- (C) Mishra
- (D) Khanda

Choose the correct answer from the options given below:

- (A) (A), (B), (C), (D)
- (B) (A), (C), (D), (B)
- (C) (B), (A), (D), (C)
- (D) (C), (B), (D), (A)

Correct Answer: (B) (A), (C), (D), (B)

Solution:

Step 1: Understanding the Concept

The question asks to arrange four of the five Carnatic Jatis in decreasing order of their 'Akshara' count (the number of beats per unit).

Step 2: Detailed Explanation

First, let's list the Akshara count for each Jati:

- (A) Sankeerna (Sankirna): 9 Aksharas
- (B) Chaturasra: 4 Aksharas
- (C) Mishra: 7 Aksharas
- (D) Khanda: 5 Aksharas

Now, arranging these from the highest number to the lowest:

Sankeerna (9) > Mishra (7) > Khanda (5) > Chaturasra (4)

This corresponds to the sequence (A), (C), (D), (B).

Step 3: Final Answer

The correct decreasing order of Aksharas is (A), (C), (D), (B). This corresponds to option (B).

💡 Quick Tip

To solve this quickly, just write down the number next to each Jati name: Sankeerna (9), Chaturasra (4), Mishra (7), Khanda (5). Then, simply arrange the numbers 9, 7, 5, 4 in descending order and match the letters.

104. Match List-I with List-II

List-I (Musicians, etc.)	List-II (Specialisation in the Art, etc.)
(A) Palghat Mani Iyer	(i) Violin
(B) Balamurali Krishna	(ii) Bharata Natyam
(C) Balasaraswati	(iii) Mridangam
(D) Lalgudi Jayaraman	(iv) Vocal

Choose the correct answer from the options given below:

- (A) (A)-(iv), (B)-(iii), (C)-(ii), (D)-(i)
- (B) (A)-(iii), (B)-(iv), (C)-(ii), (D)-(i)
- (C) (A)-(iv), (B)-(ii), (C)-(i), (D)-(iii)
- (D) (A)-(iii), (B)-(i), (C)-(iv), (D)-(ii)

Correct Answer: (B) (A)-(iii), (B)-(iv), (C)-(ii), (D)-(i)

Solution:

Step 1: Understanding the Concept

The question requires matching legendary Carnatic musicians and artists with their field of specialization.

Step 2: Detailed Explanation

- (A) **Palghat Mani Iyer:** A legendary virtuoso of the (iii) **Mridangam**, considered the father of the modern style of playing.
- (B) **Balamurali Krishna:** A celebrated maestro, primarily a (iv) **Vocalist**, but also a composer and multi-instrumentalist.
- (C) **Balasaraswati:** A supreme exponent of (ii) **Bharata Natyam**, renowned for her abhinaya.

- **(D) Lalgudi Jayaraman:** A brilliant and influential maestro of the **(i) Violin**, creator of the unique 'Lalgudi Bani'.

Step 3: Final Answer

The correct pairings are: A - (iii), B - (iv), C - (ii), D - (i). This corresponds to option (B).

💡 Quick Tip

Knowing the "big names" for each specialization is key. Palghat Mani Iyer = Mridan-gam; Lalgudi Jayaraman = Violin; Balasaraswati = Bharatanatyam; Balamuralikrishna = Vocal. These are iconic associations.

105. Select the talas from the following with equal Akshara

- (A) Chaturasra Jati Mathya**
- (B) Tisra Jati Ata Tala**
- (C) Sankirna Jati Roopaka Tala**
- (D) Mishra Jati Jhampa**

Choose the correct answer from the options given below:

- (A) (A), (B) and (D) only
- (B) (A), (C) and (D) only
- (C) (A), (B), (C) and (D)
- (D) (B), (C) and (D) only

Correct Answer: (A) (A), (B) and (D) only

Solution:

Step 1: Understanding the Concept

The question asks to identify which of the given Carnatic talas have the same total number of 'Aksharas' (beats). This requires calculating the total Aksharas for each tala.

Step 2: Key Formula or Approach

Total Aksharas = Sum of Aksharas for each Anga. Anga values: Anudrutam (U) = 1; Drutam (O) = 2; Laghu (I) = Jati value (Tisra=3, Chaturasra=4, Mishra=7, Sankirna=9). Tala Structures: Mathya=IOI; Ata=IIOO; Roopaka=OI; Jhampa=IUO.

Step 3: Detailed Calculation

- **(A) Chaturasra Jati Mathya Tala:** Structure I O I $\rightarrow 4 + 2 + 4 = 10$ Aksharas.
- **(B) Tisra Jati Ata Tala:** Structure I I O O $\rightarrow 3 + 3 + 2 + 2 = 10$ Aksharas.
- **(C) Sankirna Jati Roopaka Tala:** Structure O I $\rightarrow 2 + 9 = 11$ Aksharas.
- **(D) Mishra Jati Jhampa Tala:** Structure I U O $\rightarrow 7 + 1 + 2 = 10$ Aksharas.

The talas with an equal number of Aksharas are (A), (B), and (D), all having 10 Aksharas.

Step 4: Final Answer

The correct grouping is (A), (B), and (D) only. This corresponds to option (A).

 Quick Tip

To solve such questions, you must have the structures of the seven Suladi Talas and the five Jati values memorized. Practice these calculations to improve speed and accuracy.

106. How many times, "Sam" can come in a tala ?

- (A) 2
- (B) 1
- (C) 3
- (D) 4

Correct Answer: (B) 1

Solution:

Step 1: Understanding the Concept

The question asks for the number of times 'Sam' occurs within a single cycle of any given tala.

Step 2: Detailed Explanation

In both Hindustani and Carnatic tala systems, the 'Sam' (in Hindustani) or 'Samam' (in Carnatic) is the very first beat of the rhythmic cycle. It is the most important beat, acting as the point of resolution and commencement. A tala cycle begins on the Sam and concludes just before the next Sam. By its very definition as the starting point, there can only be **one** Sam in any single cycle of a tala. While there are multiple other 'Talis' (clapped beats) in a cycle, only the first one is designated as the Sam.

Step 3: Final Answer

"Sam" comes only once in a tala cycle. Therefore, option (B) is correct.

 Quick Tip

Think of a tala as a circle. The "Sam" is the starting point (like 12 o'clock on a clock face). You only pass the starting point once per revolution.

107. In which category of instruments Tabla belongs ?

- (A) Sushir
- (B) Ghan
- (C) Avanadh
- (D) Tantra

Correct Answer: (C) Avanadh

Solution:

Step 1: Understanding the Concept

The question asks for the correct classification of the Tabla according to the ancient Indian system of instrument categorization.

Step 2: Detailed Explanation

The ancient Indian classification system, outlined in texts like the Natyashastra, divides musical instruments (Vadyas) into four main categories:

- **Sushir Vadya (Aerophones):** Wind instruments, where sound is produced by blowing air. E.g., Flute, Shehnai.
- **Ghan Vadya (Idiophones):** Solid instruments, which produce sound by being struck, without the use of membranes or strings. E.g., Manjira, Ghatam.
- **Avanadh Vadya (Membranophones):** Percussion instruments with a stretched membrane or skin. Sound is produced by striking this membrane. The **Tabla**, being a pair of hand drums with skin heads, falls perfectly into this category.
- **Tantra Vadya (or Tat Vadya) (Chordophones):** Stringed instruments. E.g., Sitar, Veena.

Step 3: Final Answer

The Tabla is a percussion instrument with a stretched membrane, classifying it as an Avanadh Vadya. Therefore, option (C) is correct.

💡 Quick Tip

To classify an instrument, ask the fundamental question: "What is vibrating to create the sound?". For a Tabla, it's the stretched skin (membrane), which is the definition of an Avanadh Vadya.

108. Mridangam playing without any calculations and particular form, but in perfect laya in a Tala

- (A) Koraipu
- (B) Sarvalaghu
- (C) Mohra
- (D) Muktayipu

Correct Answer: (B) Sarvalaghu

Solution:

Step 1: Understanding the Concept

The question asks for the specific term in Carnatic percussion (Mridangam) that describes a style of playing which is fluid and continuous, emphasizing the flow ('laya') rather than complex mathematical patterns.

Step 2: Detailed Explanation

Let's define the given terms:

- **Koraipu (or Koraippu):** A rhythmic pattern used to reduce the length of a passage, often leading to a 'Korvai'. It is highly calculative.
- **Sarvalaghu:** 'Sarva' means all/everything and 'laghu' means simple/light. This term refers to a style of playing that is smooth, spontaneous, and flowing, filling the rhythmic cycle with patterns that perfectly match the gait of the raga and composition without

overt, complex calculations. It is the art of playing "in the moment" while maintaining perfect laya.

- **Mohra:** A short, cadential rhythmic phrase used to conclude a section of a percussion solo, leading up to the Muktayipu. It is a fixed, structured pattern.
- **Mukтайipu:** The final, concluding rhythmic flourish of a percussion solo or a section, often ending with a tihai-like pattern. It is also a structured, pre-composed pattern.

The description "without any calculations and particular form, but in perfect laya" perfectly matches the concept of Sarvalaghu.

Step 3: Final Answer

The style of Mridangam playing that is free-flowing and emphasizes laya over calculation is called Sarvalaghu. Therefore, option (B) is correct.

💡 Quick Tip

Think of 'Sarvalaghu' as the beautiful, flowing 'prose' of mridangam playing, while 'Korvai', 'Mohra', etc., are the structured 'poetry' with strict rules and calculations.

109. Match List-I with List-II

List-I (Mridangam etc.)	List-II (Tabla/Pkhawaj, etc.)
(A) Karanai	(i) Baddhi
(B) Kallu-Pullu	(ii) Gajra
(C) Varu	(iii) Syahi
(D) Mootu	(iv) Hathodi

Choose the correct answer from the options given below:

- (A) (A)-(iii), (B)-(iv), (C)-(i), (D)-(ii)
 (B) (A)-(ii), (B)-(iv), (C)-(i), (D)-(iii)
 (C) (A)-(iv), (B)-(ii), (C)-(i), (D)-(iii)
 (D) (A)-(iii), (B)-(ii), (C)-(i), (D)-(iv)

Correct Answer: (A) (A)-(iii), (B)-(iv), (C)-(i), (D)-(ii)

Solution:

Step 1: Understanding the Concept

This question requires matching the technical terms for parts of Carnatic percussion instruments (like the Mridangam) with their equivalent or corresponding terms in Hindustani percussion (like the Tabla or Pakhawaj).

Step 2: Detailed Explanation

- **(A) Karanai (or Soru):** This is the permanent black circular paste on the right head of the Mridangam, which gives it a tuned pitch. The equivalent on the Tabla is the **(iii) Syahi** (also spelled Shahi).
- **(B) Kallu-Pullu:** 'Kallu' means stone and 'pullu' means grass. This refers to the small stone and padding used with a hammer for tuning. The hammer itself is the equivalent of the **(iv) Hathodi** used for tuning the Tabla. **(C) Varu:** These are the leather straps

that run the length of the Mridangam, used for tensioning the drum heads. The equivalent straps on a Tabla or Pakhawaj are called **(i) Baddhi**.

- **(D) Mootu:** This is a circular leather ring or hoop through which the 'Varu' straps are passed on the Mridangam. The equivalent braided leather hoop on the Tabla is the **(ii) Gajra**.

Step 3: Final Answer

The correct pairings are: A-(iii), B-(iv), C-(i), D-(ii). This corresponds to option (A).

💡 Quick Tip

Creating a parallel vocabulary list for Carnatic and Hindustani percussion is an excellent study aid. Key pairs are Karanai-Syahi, Varu-Baddhi, and Mootu-Gajra.

110. Mention the Guru of Palani Subramanya Pillai

- (A) Pudukkottai Dakshinamurthy Pillai
- (B) Mamundiya Pillai
- (C) Tanjavur Vaidyanatha Iyer
- (D) Trichi Shankaran

Correct Answer: (B) Mamundiya Pillai

Solution:

Step 1: Understanding the Question

The question asks to identify the Guru (teacher) of the legendary Mridangam maestro, Palani Subramanya Pillai.

Step 2: Detailed Explanation

Palani Subramanya Pillai (1908–198) was one of the most influential and innovative Mridangam artists of the 20th century. He is credited with developing the 'Pudukkottai style' of playing into a highly sophisticated art form. His primary Guru was his own father, **Muthiah Pillai**. However, he also underwent extensive training under another great master, **Pudukkottai Mamundiya Pillai**. Mamundiya Pillai was a giant of the Pudukkottai tradition and his influence was profound on Palani's music. Therefore, among the given options, Mamundiya Pillai is the correct answer.

- **Pudukkottai Dakshinamurthy Pillai:** A contemporary giant, but not Palani's guru.
- **Tanjavur Vaidyanatha Iyer:** A master of the Tanjavur style, a different lineage.
- **Trichi Shankaran:** A celebrated contemporary mridangam artist who came much later.

Step 3: Final Answer

The Guru of Palani Subramanya Pillai mentioned in the options is Pudukkottai Mamundiya Pillai. Therefore, option (B) is correct.

💡 Quick Tip

The Pudukkottai lineage is very important in Mridangam history. Remember the key figures: Manpoondia Pillai, his disciple Mamundiya Pillai, and then Palani Subramanya Pillai who synthesized and elevated the style.

111. who is the writer of Svapna Vasavdatto?

- (A) Kalidasa
- (B) Bhavbhooti
- (C) Bhasa
- (D) Mohan Rakesh

Correct Answer: (C) Bhasa

Solution:

Step 1: Understanding the Question

The question asks to identify the author of the famous ancient Sanskrit play, 'Svapnavasavadattam' (often written as Svapna Vasavdatto).

Step 2: Detailed Explanation

'Svapnavasavadattam' (meaning "The Vision of Vasavadatta") is one of the most celebrated plays in Sanskrit literature. It is attributed to the ancient Indian playwright **Bhasa**, who is believed to have lived before Kalidasa (possibly around the 2nd century CE). Bhasa's works were lost for centuries and were rediscovered in the early 20th century. Svapnavasavadattam is considered his masterpiece, known for its superb dramatic structure and poignant emotional content.

The other authors are known for different works:

- **Kalidasa:** Wrote Shakuntala, Meghaduta, etc.
- **Bhavabhuti:** Wrote Malatimadhava, Uttararamacarita.
- **Mohan Rakesh:** A modern Hindi playwright who wrote Adhe Adhure.

Step 3: Final Answer

The writer of Svapna Vasavdatto is Bhasa. Therefore, option (C) is correct.

💡 Quick Tip

Associate the great Sanskrit playwrights with their masterpieces: Bhasa - Svapnavasavadattam; Kalidasa - Abhijnanasakuntalam; Sudraka - Mrcchakatika. These are fundamental pairings in the history of Indian theatre.

112. The Dasha-rupaka or ten forms of dramatic composition, deals with dramatic critic, is the work of

- (A) Harsha
- (B) Dhananjaya

- (C) Acharya Nandikeshwar
(D) Abhinav Gupt

Correct Answer: (B) Dhananjaya

Solution:

Step 1: Understanding the Question

The question asks to identify the author of the 'Dasharupaka', a significant treatise on Sanskrit dramaturgy that classifies dramatic works into ten types.

Step 2: Detailed Explanation

The **Dasharupaka** (literally "The Ten Forms [of Drama]") is a highly influential 10th-century text on poetics and dramatic criticism. It was written by **Dhananjaya**, who was a scholar in the court of the Paramara king Munja. The text, along with its commentary 'Avaloka' written by Dhananjaya's brother Dhanika, provides a systematic analysis of the structure, types, and elements of Sanskrit drama, largely based on the principles of Bharata's Natyashastra.

- **Abhinavagupta:** A great philosopher and aesthetician who wrote the 'Abhinavabharati', a commentary on the Natyashastra.
- **Acharya Nandikeshvara:** Author of the 'Abhinayadarpanam', a text on dance.

Step 3: Final Answer

The Dasharupaka is the work of Dhananjaya. Therefore, option (B) is correct.

 Quick Tip

Remember this key text on dramatic criticism: 'Dasharupaka' by Dhananjaya. The name itself is a clue - 'Dasha' (ten) and 'Rupaka' (dramatic forms).

113. Lok Dharmi and Natya Dharmi are the types of...

- (A) Dance
(B) Music
(C) Folk dance and Drama
(D) Drama

Correct Answer: (D) Drama

Solution:

Step 1: Understanding the Concept

The question asks to identify the artistic field to which the concepts of 'Lokadharmi' and 'Natyadharmi' belong. These are foundational concepts from the Natyashastra.

Step 2: Detailed Explanation

'Lokadharmi' and 'Natyadharmi' are two modes of presentation or 'vritti' in classical Indian Drama (Natya). They represent two poles of theatrical style:

- **Lokadharmi (The way of the world):** This refers to a realistic or naturalistic mode of presentation. It mirrors the behaviors, speech, and conventions of everyday life. It is based on 'loka' (the world/people).

- **Natyadharmi (The way of the stage):** This refers to a stylized or conventional mode of presentation. It uses theatrical conventions, symbolism, poetic speech, codified gestures (mudras), music, and dance that are not found in everyday life but are understood within the context of the theatre ('natya').

These concepts are fundamental to the theory and practice of drama and acting. While they influence dance, their primary domain is drama/theatre.

Step 3: Final Answer

Lokadharmi and Natyadharmi are two styles or types of presentation in Drama. Therefore, option (D) is correct.

💡 Quick Tip

Break down the words: 'Loka' = World/People, 'Natya' = Drama/Theatre, 'Dharmi' = Way/Style. So, Lokadharmi is the "realistic style" and Natyadharmi is the "theatrical style".

114. Which play of Ashvagoshha deals with two young men who gain the Buddha's favor?

- (A) Sariputra prakarana
- (B) Urubhangam
- (C) Mrichchhakatika
- (D) Adhe Adhoore

Correct Answer: (A) Sariputra prakarana

Solution:

Step 1: Understanding the Question

The question asks to identify a play written by the ancient Buddhist philosopher and poet Ashvagoshha (Aśvaghoṣa) which has a specific plot: two young men being converted to Buddhism.

Step 2: Detailed Explanation

- **(A) Sariputra prakarana (or Śāriputraprakaraṇa):** This is a famous play by Ashvagoshha, one of the earliest known Sanskrit dramatists. The play dramatizes the story of how two young men, Sariputra (Śāriputra) and Maudgalyayana, are converted and become disciples of the Buddha. The title itself means "The Drama of Sariputra".
- **(B) Urubhangam:** This is a play by Bhasa, depicting the final moments of Duryodhana in the Mahabharata.
- **(C) Mrichchhakatika:** This is a play by Sudraka, a love story between a poor merchant and a courtesan.
- **(D) Adhe Adhoore:** A modern Hindi play by Mohan Rakesh about urban middle-class disillusionment.

Based on the author and the plot described, Sariputra prakarana is the correct answer.

Step 3: Final Answer

The play by Ashvaghosha about the conversion of Sariputra and Maudgalyayana is the Sariputra prakarana. Therefore, option (A) is correct.

💡 Quick Tip

Associate authors with their religious/philosophical backgrounds. Ashvaghosha was a major Buddhist figure, so it's logical that his plays would deal with Buddhist themes and stories, such as the life of the Buddha's disciples.

115. Identify folk forms of north India

- (A) Bhand Mirasi, Bhand Pather
- (B) Dasavatara, Burrakatha
- (C) Bhagavatamela, Burrakatha
- (D) Kariyala, Khyal

Choose the correct answer from the options given below:

- (A) (A), (B), (C), (D)
- (B) (A), (C), (B)
- (C) (A), (D)
- (D) (C), (D)

Correct Answer: (C) (A), (D)

Solution:

Step 1: Understanding the Concept

The question asks to identify the folk theatre forms that belong to North India from the given list.

Step 2: Detailed Explanation

Let's identify the region for each folk form:

- **(A) Bhand Mirasi, Bhand Pather:** Bhand Pather is from Kashmir. Bhand Mirasi is a community of performers in Punjab. Both are folk traditions of **North India**.
- **(B) Dasavatara, Burrakatha:** Dasavatara is a folk theatre form of the Konkan region (Goa/Maharashtra). Burrakatha is a narrative folk form from Andhra Pradesh. Both are from West/South India.
- **(C) Bhagavatamela, Burrakatha:** Bhagavatamela is a classical dance-drama from Tamil Nadu. Burrakatha is from Andhra Pradesh. Both are from South India.
- **(D) Kariyala, Khyal:** Kariyala is a folk theatre form from Himachal Pradesh. Khyal is a folk form from Rajasthan. Both are states in **North India**.

Therefore, the folk forms from North India are listed in (A) and (D).

Step 3: Final Answer

The correct combination of North Indian folk forms is (A) and (D). This corresponds to option (C).

 Quick Tip

Creating a mental or physical map of India and plotting the major folk forms on it is a very effective way to study for this type of question. North India includes states like J&K, Punjab, Himachal, Rajasthan, UP, etc.

116. P. V. Sambandha Mudaliar is considered as the father of Modern...

- (A) Telugu Theatre
- (B) Kannada Theatre
- (C) Tamil Theatre
- (D) Hindi Theatre

Correct Answer: (C) Tamil Theatre

Solution:

Step 1: Understanding the Question

The question asks to identify the regional theatre tradition for which Pammal Vijayaranga Sambandha Mudaliar is regarded as a foundational figure or "father".

Step 2: Detailed Explanation

Pammal Vijayaranga Sambandha Mudaliar (1873–1910), often referred to as P. Sambandha Mudaliar, was a pioneering figure in the world of Indian theatre. He was a lawyer by profession but dedicated his life to reforming and elevating stage drama. He founded the Suguna Vilasa Sabha, a prominent theatre group in Chennai. He wrote over 90 plays, adapted Shakespearean works, and introduced systematic rehearsals, stage discipline, and realistic acting, moving away from the purely musical folk traditions. For his immense contributions to scripting, direction, and organization, he is widely hailed as the "Father of Modern **Tamil Theatre**".

Step 3: Final Answer

P. V. Sambandha Mudaliar is considered the father of Modern Tamil Theatre. Therefore, option (C) is correct.

 Quick Tip

Remember the key figures who modernized regional theatre. For Tamil theatre, the most important name is P. V. Sambandha Mudaliar.

117. "Sakharam Binder" is a Marathi play written by....

- (A) Mahesh Elkunchwar
- (B) Mohan Aghase
- (C) Vijay Tendulkar
- (D) Satish Alekar

Correct Answer: (C) Vijay Tendulkar

Solution:

Step 1: Understanding the Question

The question asks to identify the playwright of the famous Marathi play "Sakharam Binder".

Step 2: Detailed Explanation

"Sakharam Binder" is one of the most powerful and controversial plays in modern Indian theatre. It was written by the eminent Marathi playwright **Vijay Tendulkar** in 1972. The play explores themes of male dominance, sexuality, and social hypocrisy through its complex protagonist, Sakharam. Tendulkar is a giant of modern Indian drama, known for other hard-hitting plays like "Ghashiram Kotwal" and "Shantata! Court Chalu Aahe".

The other options are also famous figures in Marathi theatre, but "Sakharam Binder" is Tendulkar's work. Mohan Aghase is a renowned actor, not primarily a playwright.

Step 3: Final Answer

"Sakharam Binder" was written by Vijay Tendulkar. Therefore, option (C) is correct.

💡 Quick Tip

Vijay Tendulkar is a key figure in post-independence Indian theatre. Associate his name with landmark plays that challenged social norms, such as Sakharam Binder and Ghashiram Kotwal.

118. The play Raktakarbi is written by:

- (A) Sambhu Mitra
- (B) Badal Sircar
- (C) Rabindranath Tagore
- (D) Bhartendu Harishchandra

Correct Answer: (C) Rabindranath Tagore

Solution:

Step 1: Understanding the Question

The question asks to identify the author of the play "Raktakarbi" (Red Oleanders).

Step 2: Detailed Explanation

"Raktakarbi" is a highly symbolic and powerful Bengali play written by the Nobel laureate **Rabindranath Tagore** in 1926. The play is a critique of materialism, greed, and the dehumanizing effects of industrialization, personified by the tyrannical King who lives behind an iron curtain. The red oleander flower symbolizes love, life, and freedom.

The other options are also famous figures, but from different contexts or eras:

- Sambhu Mitra: A legendary Bengali theatre director who famously staged "Raktakarbi".
- Badal Sircar: A pioneering figure of the "Third Theatre" movement in Bengal.
- Bhartendu Harishchandra: Considered the father of modern Hindi drama.

Step 3: Final Answer

"Raktakarbi" was written by Rabindranath Tagore. Therefore, option (C) is correct.

💡 Quick Tip

Tagore wrote many famous plays, often with deep philosophical or symbolic themes. Remember his key dramatic works like Raktakarabi (Red Oleanders), Dak Ghar (The Post Office), and Chandalika.

119. An open-air production of 'Andha Yug' staged against the battlements of a ruined fort in Delhi(purana qila) was directed by...

- (A) Faisal Alkazi
- (B) Bansi Kaul
- (C) Amal Allana
- (D) Ebrahim Alkazi

Correct Answer: (D) Ebrahim Alkazi

Solution:

Step 1: Understanding the Question

The question asks to identify the director of a landmark production of the play 'Andha Yug', which was staged at the Purana Qila (Old Fort) in Delhi.

Step 2: Detailed Explanation

Dharamvir Bharati's 'Andha Yug' is a masterpiece of modern Hindi drama. In 199, a monumental and historic production of this play was staged amidst the ruins of Feroz Shah Kotla (often confused with but distinct from Purana Qila, though both are ruined forts in Delhi) in an open-air setting. This production is considered a watershed moment in the history of modern Indian theatre. It was directed by the legendary theatre director and then-director of the National School of Drama, **Ebrahim Alkazi**. His vision of using a historical ruin as the stage created an unforgettable experience and set a new standard for theatrical production in India.

Step 3: Final Answer

The landmark open-air production of 'Andha Yug' at a ruined fort in Delhi was directed by Ebrahim Alkazi. Therefore, option (D) is correct.

💡 Quick Tip

Ebrahim Alkazi's tenure as the director of the National School of Drama is considered its golden age. His large-scale, open-air productions of plays like 'Andha Yug' and 'Tughlaq' are legendary.

120. The plays written by Mohan Rakesh are

- (A) Adhe Adhoore
- (B) Andhya yug
- (C) Lehron Ke Rajhansh
- (D) Khamosh Adalat Jaari hai

Choose the correct answer from the options given below:

- (A) (A), (B) and (D) only.
 (B) (A), (B) and (C) only
 (C) (A), (B), (C) and (D)
 (D) (A) and (C) only

Correct Answer: (D) (A) and (C) only

Solution:

Step 1: Understanding the Question

The question asks to identify the plays written by the prominent modern Hindi playwright, Mohan Rakesh.

Step 2: Detailed Explanation

Let's check the authorship of each play:

- **(A) Adhe Adhoore (The Halfway House):** This is one of **Mohan Rakesh's** most famous plays, dealing with modern urban alienation and the breakdown of a middle-class family.
- **(B) Andha Yug (The Blind Age):** This landmark play was written by **Dharamvir Bharati**.
- **(C) Lehron Ke Rajhans (The Swans of the Waves):** This is another major play by **Mohan Rakesh**, a historical play about Nand and his wife Sundari during the time of the Buddha.
- **(D) Khamosh! Adalat Jaari Hai (Silence! The Court is in Session):** This play is the Hindi translation of Vijay Tendulkar's original Marathi play "Shantata! Court Chalu Aahe".

Therefore, the plays written by Mohan Rakesh from this list are 'Adhe Adhoore' and 'Lehron Ke Rajhans'. His other major play is 'Ashadh Ka Ek Din'.

Step 3: Final Answer

The correct combination is (A) and (C). This corresponds to option (D).

💡 Quick Tip

Remember the "big three" plays of Mohan Rakesh: 'Ashadh Ka Ek Din', 'Lehron Ke Rajhans', and 'Adhe Adhoore'. These are cornerstones of modern Hindi drama.

121. Match List-I with List-II

List-I (Play/theatre group)	List-II (Playwright/founder)
(A) Naya Theatre	(i) Girish Karnad
(B) Pagla Ghodha	(ii) Badal Sircar
(C) Tughlaq	(iii) Bansi Kaul
(D) Rang Vidushak	(iv) Habib Tanvir

Choose the correct answer from the options given below:

- (A) (A)-(i), (B)-(ii), (C)-(iv), (D)-(iii)
 (B) (A)-(iv), (B)-(ii), (C)-(i), (D)-(iii)

- (C) (A)-(iii), (B)-(i), (C)-(ii), (D)-(iv)
(D) (A)-(ii), (B)-(iv), (C)-(i), (D)-(iii)

Correct Answer: (B) (A)-(iv), (B)-(ii), (C)-(i), (D)-(iii)

Solution:

Step 1: Understanding the Concept

The question requires matching plays and theatre groups with their respective playwrights or founders.

Step 2: Detailed Explanation

- **(A) Naya Theatre:** This pioneering theatre group was founded in 195 by the legendary director and playwright **(iv) Habib Tanvir**. It is famous for its work with folk artists from Chhattisgarh.
- **(B) Pagla Ghodha (Mad Horse):** This is a famous play written by the influential Bengali playwright **(ii) Badal Sircar**.
- **(C) Tughlaq:** This is a celebrated historical play written by the Jnanpith award-winning playwright **(i) Girish Karnad**.
- **(D) Rang Vidushak:** This is a theatre group based in Bhopal, known for its unique style blending folk forms and clowning. It was founded by the renowned theatre director **(iii) Bansi Kaul**.

Step 3: Final Answer

The correct pairings are: A-(iv), B-(ii), C-(i), D-(iii). This corresponds to option (B).

💡 Quick Tip

Associate major theatre groups with their founders (Habib Tanvir - Naya Theatre) and landmark plays with their authors (Girish Karnad - Tughlaq). These are frequently asked pairings.

122. Who is the founder of "Bahurupi Theater Group" of Kolkata?

- (A) Utpal Dutt
(B) Sombhu Mitra
(C) Sharat Chandra
(D) Bimal Roy

Correct Answer: (B) Sombhu Mitra

Solution:

Step 1: Understanding the Question

The question asks to identify the founder of the influential Kolkata-based theatre group, "Bohurupee" (Bahurupi).

Step 2: Detailed Explanation

Bohurupee is one of the most important theatre groups in the history of post-independence Bengali and Indian theatre. It was founded in Kolkata in 1948 by the legendary actor and director **Sombhu Mitra**, along with his wife Tripti Mitra and other artists. The group was known for its high artistic standards and for producing landmark plays like Tagore's "Raktakarabi" and Ibsen's "A Doll's House" (Putul Khela). Sombhu Mitra's contribution through Bohurupee shaped the course of modern Indian theatre.

Utpal Dutt was another theatre giant who founded a different group, the Little Theatre Group. Bimal Roy was a film director and Sharat Chandra was a novelist.

Step 3: Final Answer

The founder of the Bohurupee theatre group was Sombhu Mitra. Therefore, option (B) is correct.

 Quick Tip

Remember the two main pillars of post-1947 Bengali group theatre: Sombhu Mitra (founder of Bohurupee) and Utpal Dutt (founder of Little Theatre Group/People's Little Theatre).

123. Lucky and Pojo are the characters who belong to the play....

- (A) An Enemy of the People
- (B) Waiting for Godot
- (C) Death of a Salesman
- (D) The Caucasian Chalk Circle

Correct Answer: (B) Waiting for Godot

Solution:

Step 1: Understanding the Question

The question asks to identify the play that features characters named Lucky and Pozzo (misspelled as Pojo).

Step 2: Detailed Explanation

The characters Vladimir (Didi), Estragon (Gogo), Pozzo, and Lucky are the four main characters in Samuel Beckett's masterpiece of the Theatre of the Absurd, "**Waiting for Godot**". In the play, Pozzo is a bombastic master who leads his slave, Lucky, by a rope around his neck. Their appearance in both acts provides a stark contrast to the static waiting of the two main characters, Vladimir and Estragon. The name in the question "Pojo" is a common misspelling or mispronunciation of Pozzo.

Step 3: Final Answer

Lucky and Pozzo are characters from "Waiting for Godot". Therefore, option (B) is correct.

 Quick Tip

"Waiting for Godot" is a cornerstone of modern world drama. Remembering its five characters (Vladimir, Estragon, Pozzo, Lucky, and the boy) is essential for literary and theatre studies.

124. Match List-I with List-II

List-I	List-II
(A) Three Sisters	(i) Samuel Beckett
(B) Hedda Gabler	(ii) Arthur Miller
(C) Death of a Salesman	(iii) Henrik Ibsen
(D) Waiting for Godot	(iv) Anton Chekhov

Choose the correct answer from the options given below:

- (A) (A)-(i), (B)-(ii), (C)-(iii), (D)-(iv)
(B) (A)-(ii), (B)-(i), (C)-(iv), (D)-(iii)
(C) (A)-(iv), (B)-(iii), (C)-(ii), (D)-(i)
(D) (A)-(ii), (B)-(iv), (C)-(i), (D)-(iii)

Correct Answer: (C) (A)-(iv), (B)-(iii), (C)-(ii), (D)-(i)

Solution:

Step 1: Understanding the Concept

The question requires matching famous plays from world theatre with their respective playwrights.

Step 2: Detailed Explanation

- **(A) Three Sisters:** This is one of the four major plays written by the great Russian playwright **(iv) Anton Chekhov**.
- **(B) Hedda Gabler:** This is a masterpiece of theatrical realism and one of the most famous works of the Norwegian playwright **(iii) Henrik Ibsen**, often called the "father of modern drama".
- **(C) Death of a Salesman:** This Pulitzer Prize-winning play is the most famous work of the American playwright **(ii) Arthur Miller**.
- **(D) Waiting for Godot:** This is the signature work of the Irish absurdist playwright **(i) Samuel Beckett**.

Step 3: Final Answer

The correct pairings are: A-(iv), B-(iii), C-(ii), D-(i). This corresponds to option (C).

💡 Quick Tip

Knowing the signature play of major world playwrights is essential. Create a list: Ibsen - A Doll's House/Hedda Gabler; Chekhov - The Cherry Orchard/Three Sisters; Miller - Death of a Salesman; Beckett - Waiting for Godot.

125. who has proposed The Theory of 'V' effect?

- (A) Mayerhold
(B) Peter Brook
(C) Bertolt Brecht

(D) Lee Strasberg

Correct Answer: (C) Bertolt Brecht

Solution:

Step 1: Understanding the Concept

The question asks to identify the theatre practitioner who developed the "V-effect".

Step 2: Detailed Explanation

The 'V-effect', also known as the Verfremdungseffekt, alienation effect, or distancing effect, is a central concept in the theory of Epic Theatre developed by the German playwright and director **Bertolt Brecht**. The goal of the V-effect is to prevent the audience from passively and emotionally identifying with the characters and action. Instead, Brecht used various techniques (like direct address to the audience, harsh lighting, songs that interrupt the action, and presentational acting) to make the audience feel like critical observers of the events on stage. This was intended to provoke rational self-reflection and a critical view of the social and political issues being presented.

- **Vsevolod Meyerhold:** Developed 'biomechanics'.
- **Peter Brook:** Known for his experimental work and the concept of 'Holy' and 'Rough' theatre.
- **Lee Strasberg:** A proponent of 'Method Acting', which is the opposite of Brechtian theory as it emphasizes deep emotional identification.

Step 3: Final Answer

The Theory of 'V' effect was proposed by Bertolt Brecht. Therefore, option (C) is correct.

💡 Quick Tip

Associate keywords with major theatre theorists: Brecht = Epic Theatre, V-effect, Alienation; Stanislavski = Realism, Method Acting; Artaud = Theatre of Cruelty.

126. What is the full form of NCZCC?

- (A) National Central Zone cultural centre
- (B) National Center Zone for Cultural Creativity
- (C) North Central Zone Cultural Center
- (D) National Center for Zonal Cultural Creation

Correct Answer: (C) North Central Zone Cultural Center

Solution:

Step 1: Understanding the Concept

The question asks for the correct full form of the acronym NCZCC. This refers to one of the seven Zonal Cultural Centres established by the Government of India to preserve and promote the cultural heritage of the country.

Step 2: Detailed Explanation

NCZCC stands for **North Central Zone Cultural Centre**. Its headquarters are in Prayagraj (Allahabad), Uttar Pradesh. These centres were established to foster cultural consciousness and connect different regions of India through various cultural activities and festivals.

Step 3: Final Answer

The correct full form of NCZCC is North Central Zone Cultural Center. Therefore, option (C) is the correct answer.

 Quick Tip

Remembering the names and locations of the seven Zonal Cultural Centres is important for questions on Indian cultural administration. NCZCC is for the North-Central region, headquartered in Prayagraj.

127. Who is the present Director (2025) of Sangeet Natak Akademi, New Delhi?

- (A) Dr. Sandhya Purecha
- (B) Paresh Rawal
- (C) Dr. Devendra Raj Ankur
- (D) Joravar Singh Jadav

Correct Answer: (A) Dr. Sandhya Purecha

Solution:

Step 1: Understanding the Question

The question asks to identify the head of the Sangeet Natak Akademi, India's national academy for music, dance, and drama, in the year 2025. This requires knowledge of current appointments in major cultural institutions.

Step 2: Detailed Explanation

Dr. Sandhya Purecha, a renowned Bharatanatyam exponent and scholar, was appointed as the Chairperson (the highest post, often referred to generally as Director or Head) of the Sangeet Natak Akademi in 2022. The typical term for this position is five years. Therefore, it is expected that she will be holding the position in 2025.

Other options are incorrect:

- Paresh Rawal is the former Chairperson of the National School of Drama.
- Dr. Devendra Raj Ankur is a veteran theatre director and former director of the National School of Drama.

Step 3: Final Answer

Assuming she completes her full term, Dr. Sandhya Purecha will be the Chairperson of the Sangeet Natak Akademi in 2025. Therefore, option (A) is the correct answer.

 Quick Tip

Keep track of current heads of major cultural bodies like Sangeet Natak Akademi (SNA), National School of Drama (NSD), Lalit Kala Akademi, and Sahitya Akademi, as these are common general knowledge questions in arts-related exams.

128. "Bharat Rang Mahotsav" started in the year of...

- (A) 1994
- (B) 1999
- (C) 2002
- (D) 1997

Correct Answer: (B) 1999

Solution:

Step 1: Understanding the Concept

The question asks for the founding year of the "Bharat Rang Mahotsav", which is the premier international theatre festival of India.

Step 2: Detailed Explanation

The Bharat Rang Mahotsav (BRM) was established by the National School of Drama (NSD), New Delhi. The first festival was held in **1999** to commemorate the 50th anniversary of India's independence. It started as a national festival showcasing the work of Indian theatre groups but has since grown into a massive international event, becoming one of the largest theatre festivals in Asia.

Step 3: Final Answer

The Bharat Rang Mahotsav was started in the year 1999. Therefore, option (B) is the correct answer.

 Quick Tip

Associate "Bharat Rang Mahotsav" with its organizer, the National School of Drama (NSD), and its starting year, 1999. This is a landmark event in the calendar of Indian theatre.

129. Who is regarded as the first of the great tragedians in Greek theater?

- (A) Sophocles
- (B) Aeschylus
- (C) Euripides
- (D) Aristophanes

Correct Answer: (B) Aeschylus

Solution:

Step 1: Understanding the Concept

The question asks to identify the earliest of the three great tragic playwrights of ancient Greece.

Step 2: Detailed Explanation

The golden age of Greek tragedy in the 5th century BCE is defined by the works of three major playwrights. In chronological order, they are:

1. **Aeschylus (c. 525 – c. 42 BCE):** He is the earliest of the three whose plays have survived. He is often called the "father of tragedy" as he introduced the second actor, which allowed for dialogue and conflict between characters, moving drama beyond simple choral hymns.
2. **Sophocles (c. 497 – c. 406 BCE):** Came after Aeschylus and introduced the third actor, further developing dramatic complexity.
3. **Euripides (c. 480 – c. 406 BCE):** The last of the great tragedians, known for his psychological realism.

Aristophanes was the foremost writer of Greek comedies, not tragedies.

Step 3: Final Answer

Aeschylus is considered the first of the great Greek tragedians. Therefore, option (B) is correct.

💡 Quick Tip

Remember the chronological order of the Greek tragedians: Aeschylus, then Sophocles, then Euripides. An easy way to remember is by alphabetical order of the first letter (A, S, E).

130. The play "Medea" is written by...

- (A) Terence
- (B) Menander
- (C) Euripides
- (D) Sophocles

Correct Answer: (C) Euripides

Solution:

Step 1: Understanding the Question

The question asks to identify the author of the ancient Greek play "Medea".

Step 2: Detailed Explanation

"Medea" is one of the most powerful and famous tragedies from ancient Greece. It was written by **Euripides**, the last of the three great tragedians. First produced in 431 BCE, the play tells the harrowing story of Medea, a sorceress who takes horrific revenge on her husband Jason after he abandons her for a Greek princess.

- Sophocles wrote plays like "Oedipus Rex" and "Antigone".
- Terence and Menander were writers of Greek and Roman comedy.

Step 3: Final Answer

The play "Medea" was written by Euripides. Therefore, option (C) is correct.

💡 Quick Tip

Associate major Greek plays with their authors: Aeschylus (The Oresteia), Sophocles (Oedipus Rex), and Euripides (Medea, The Bacchae).

131. The play 'Merchant of Venice' was written by...

- (A) Ben Jonson
- (B) Arthur Miller
- (C) William Shakespeare
- (D) Anton Chekhov

Correct Answer: (C) William Shakespeare

Solution:

Step 1: Understanding the Question

The question asks to identify the author of the play "The Merchant of Venice".

Step 2: Detailed Explanation

"The Merchant of Venice" is one of the most well-known and widely performed plays by the iconic English playwright, **William Shakespeare**. Written between 156 and 158, it is famous for its complex characters, including the heroine Portia and the controversial Jewish moneylender, Shylock.

The other authors belong to different eras and nationalities:

- Ben Jonson was a contemporary of Shakespeare.
- Arthur Miller was a 20th-century American playwright.
- Anton Chekhov was a 19th/20th-century Russian playwright.

Step 3: Final Answer

"The Merchant of Venice" was written by William Shakespeare. Therefore, option (C) is correct.

💡 Quick Tip

Being familiar with the most famous titles by William Shakespeare, such as Hamlet, Macbeth, Romeo and Juliet, and The Merchant of Venice, is fundamental for any study of world literature or theatre.

132. Stage Left, Stage Right, Down Stage, and Upstage are the terms used from the point of....

- (A) Producer
- (B) Audience

- (C) Director
(D) Actor

Correct Answer: (D) Actor

Solution:

Step 1: Understanding the Concept

The question asks from whose perspective the directional stage terms (Stage Left, Stage Right, etc.) are determined.

Step 2: Detailed Explanation

In theatre terminology, all stage directions are given from the perspective of the **actor** when they are on stage and facing the audience.

- **Stage Right:** The actor's right.
- **Stage Left:** The actor's left.
- **Upstage:** The area of the stage furthest from the audience (actors move 'up' away from the audience). This term originates from the time when stages were raked, or sloped upwards, away from the audience.
- **Downstage:** The area of the stage closest to the audience (actors move 'down' towards the audience).

These directions are the opposite from the audience's perspective (i.e., Stage Right is on the audience's left).

Step 3: Final Answer

Stage directions are always given from the point of view of the actor. Therefore, option (D) is correct.

 Quick Tip

To remember stage directions, always imagine you are an actor standing on the stage and looking out at the audience. Your left is Stage Left, your right is Stage Right.

133. What is primarily every make-up artist should focus on before applying beauty make-up on the subject?

- (A) Movement of the head
(B) Blending and proportion
(C) Good Make-up Product
(D) Skin Tone of the subject

Correct Answer: (D) Skin Tone of the subject

Solution:

Step 1: Understanding the Question

The question asks for the most fundamental and primary focus for a makeup artist before beginning an application.

Step 2: Detailed Explanation

While all the options are important aspects of makeup artistry, the absolute first and most critical step is to analyze the subject's skin.

- **(D) Skin Tone of the subject:** This is the primary consideration. The artist must correctly identify the skin tone (fair, medium, deep) and undertone (cool, warm, neutral) to select the correct shade of foundation. Using the wrong foundation shade is the most basic and noticeable mistake. All other color choices (for concealer, blush, eyeshadow) also depend on the skin tone.
- **(B) Blending and proportion:** This is a crucial technique during application, but it comes after the products have been chosen based on skin tone.
- **(C) Good Make-up Product:** Using quality products is important for the final look and skin health, but even the best product will look bad if the shade is wrong.
- **(A) Movement of the head:** This is relevant for ensuring the makeup looks good from all angles, but it's a consideration during and after application, not the primary starting point.

Step 3: Final Answer

The primary focus before applying makeup is to determine the skin tone of the subject to ensure a perfect color match. Therefore, option (D) is correct.

💡 Quick Tip

Think of makeup application like painting. The first step is always to understand your canvas – in this case, the subject's skin tone.

134. According to Natyashastra, Ranga-bhumi and Ranga mandala means....

- (A) Stage and Nepathya
- (B) Nepathya and Rangsala
- (C) Rangsala and Preksagrah
- (D) Stage and Mattavarini

Correct Answer: (D) Stage and Mattavarini

Solution:

Step 1: Understanding the Concept

The question asks for the meaning of the terms 'Ranga-bhumi' and 'Ranga-mandala' from the Natyashastra, which deals with theatre architecture.

Step 2: Detailed Explanation

In Bharata's Natyashastra, the theatre house ('Natya-mandapa') is described in detail.

- **Ranga-mandala** refers to the entire stage area or platform.
- **Ranga-bhumi** (literally 'stage-ground') is the main acting area within the Ranga-mandala.

Essentially, both terms refer to the stage or parts of the stage. Let's analyze the options as pairs of terms:

- (A) Stage and Nepathya (Green Room): The Green Room is off-stage.
- (B) Nepathya (Green Room) and Rangasala (Playhouse/Stage): One is off-stage, one is on-stage.
- (C) Rangasala (Playhouse/Stage) and Preksagrah (Auditorium): Describes the stage and audience area, not just the stage.
- (D) **Stage and Mattavarini**: 'Stage' is the general term. The 'Mattavarini' are described in the Natyashastra as the side areas or wings on the stage, flanking the main acting space. This option provides two terms that both refer to parts of the stage area, making it the closest conceptual match to 'Ranga-bhumi' (acting area) and 'Ranga-mandala' (entire stage area including sides).

Step 3: Final Answer

The terms Ranga-bhumi and Ranga-mandala both refer to the stage. The option that provides two terms related to the stage itself is 'Stage and Mattavarini'. Therefore, option (D) is the most appropriate answer.

💡 Quick Tip

Remember the prefix 'Ranga-' in Sanskrit theatre terminology almost always refers to the stage (e.g., Rangabhumi, Rangamandala, Rangasirsa).

135. According to Bharata, the three shapes (Sannivesa) of a theater house have been fixed by

- (A) Sage Narad
- (B) Vishwakarma
- (C) Bharata's Desicples
- (D) Sage Narad and Vishwakarma

Correct Answer: (B) Vishwakarma

Solution:

Step 1: Understanding the Question

The question asks who, according to the Natyashastra, was responsible for designing the three standard shapes of a theatre house.

Step 2: Detailed Explanation

In the second chapter of the Natyashastra, Bharata Muni recounts the mythological origin of the theatre. After the first performance angered the asuras, Brahma instructed the divine architect of the gods, **Vishwakarma** (or Visvakarma), to construct a proper theatre house ('natya mandapa') for the protection and proper presentation of plays. Vishwakarma then designed the three prescribed types of playhouses:

- Vikrishta (rectangular)

- Chaturasra (square)
- Tryasra (triangular)

Therefore, the design and standards for the theatre house were fixed by the celestial architect, Vishwakarma.

Step 3: Final Answer

The three shapes of a theatre house were fixed by Vishwakarma. Therefore, option (B) is correct.

💡 Quick Tip

In Hindu mythology, Vishwakarma is the divine architect and craftsman. Whenever a question refers to the divine origin of architecture or craft in ancient texts, he is the most likely answer.

136. Match List-I with List-II

List-I (Book)	List-II (Author)
(A) Othello	(i) Girish Karnad
(B) Silence! The Court is in Session	(ii) Shakespeare
(C) Antigone	(iii) Vijay Tendulkar
(D) Hayavadana	(iv) Sophocles

Choose the correct answer from the options given below:

- (A) (A)-(ii), (B)-(iii), (C)-(iv), (D)-(i)
- (B) (A)-(iii), (B)-(ii), (C)-(i), (D)-(iv)
- (C) (A)-(iv), (B)-(i), (C)-(iii), (D)-(ii)
- (D) (A)-(ii), (B)-(iv), (C)-(i), (D)-(iii)

Correct Answer: (A) (A)-(ii), (B)-(iii), (C)-(iv), (D)-(i)

Solution:

Step 1: Understanding the Concept

The question requires matching famous plays with their correct authors.

Step 2: Detailed Explanation

- **(A) Othello:** A famous tragedy written by the English playwright **(ii) Shakespeare**.
- **(B) Silence! The Court is in Session:** The English title of the landmark Marathi play "Shantata! Court Chalu Aahe," written by **(iii) Vijay Tendulkar**.
- **(C) Antigone:** A classic Greek tragedy, one of the three Theban plays written by **(iv) Sophocles**.
- **(D) Hayavadana:** A celebrated modern Indian play that draws on folk tales and philosophical concepts, written by **(i) Girish Karnad**.

Step 3: Final Answer

The correct pairings are: A-(ii), B-(iii), C-(iv), D-(i). This corresponds to option (A).

 Quick Tip

For matching questions, start with the most obvious pairs you know (e.g., Othello-Shakespeare) to quickly eliminate incorrect options and narrow down your choices.

137. The plays written by Girish Karnad are...

- (A) Tughlaq
- (B) Yayati
- (C) Nagamandala
- (D) Hayavadana

Choose the correct answer from the options given below:

- (A) (A), (B) and (D) only
- (B) (A), (B) and (C) only
- (C) (A), (B), (C) and (D)
- (D) (B), (C) and (D) only

Correct Answer: (C) (A), (B), (C) and (D)

Solution:

Step 1: Understanding the Question

The question asks to identify which of the listed plays were written by the eminent Indian playwright Girish Karnad.

Step 2: Detailed Explanation

Girish Karnad was a prolific and celebrated playwright, and all the plays listed are among his most famous works.

- **(A) Tughlaq (1910):** A powerful historical play about the Sultan Muhammad bin Tughlaq, it is one of Karnad's most acclaimed works.
- **(B) Yayati (197):** This was his first play, which reinterpreted a story from the Mahabharata.
- **(C) Nagamandala (1988):** A play based on two folk tales from Karnataka, it is known for its use of folk and mythical elements.
- **(D) Hayavadana (1972):** Inspired by Thomas Mann's "The Transposed Heads," which itself was based on a Sanskrit story, this play explores themes of identity and completeness.

Since all four are works by Girish Karnad, the correct option must include all of them.

Step 3: Final Answer

All the plays listed—Tughlaq, Yayati, Nagamandala, and Hayavadana—were written by Girish Karnad. Therefore, option (C) is correct.

 Quick Tip

Girish Karnad is a major figure in modern Indian theatre. Being familiar with his key works, which often blend history, mythology, and folk tales, is essential for exams on this topic.

138. Who is the most notable and celebrated 20th century Russian dramatist?

- (A) Shakespeare
- (B) Michael Chekhov
- (C) Anton Chekhov
- (D) Stanislavsky

Correct Answer: (C) Anton Chekhov

Solution:

Step 1: Understanding the Question

The question asks to identify the most renowned Russian dramatist of the 20th century from the given list.

Step 2: Detailed Explanation

- **(C) Anton Chekhov (186-1904):** Although he lived mostly in the 19th century, his major plays (The Seagull, Uncle Vanya, Three Sisters, The Cherry Orchard) were produced at the turn of the century and fundamentally shaped 20th-century drama. He is universally regarded as one of the greatest playwrights of all time and the most celebrated Russian dramatist.
- **(A) Shakespeare:** He was an English playwright from the 16th-17th centuries.
- **(B) Michael Chekhov:** He was a brilliant Russian-American actor, director, and theorist, nephew of Anton Chekhov, but not primarily known as a dramatist.
- **(D) Stanislavsky:** Konstantin Stanislavsky was a seminal Russian director, actor, and theorist who co-founded the Moscow Art Theatre and developed the "system" of realistic acting. He famously directed the premiere productions of Chekhov's plays but was not a dramatist himself.

Step 3: Final Answer

The most notable and celebrated Russian dramatist from the list is Anton Chekhov. Therefore, option (C) is correct.

 Quick Tip

When thinking of Russian theatre, remember the iconic duo: Chekhov (the playwright) and Stanislavsky (the director who brought his plays to life).

139. The sequence of making a performance is

- (A) Public performance
- (B) Technical run-through
- (C) Blocking
- (D) Rehearsals

Choose the correct answer from the options given below:

- (A) (A), (B), (C), (D)
- (B) (D), (B), (C), (A)
- (C) (B), (A), (D), (C)
- (D) (C), (D), (B), (A)

Correct Answer: (D) (C), (D), (B), (A)

Solution:

Step 1: Understanding the Concept

The question asks for the correct chronological sequence of key stages in the process of creating and mounting a theatrical performance.

Step 2: Detailed Explanation

The logical progression of creating a play is as follows:

1. **(C) Blocking:** This is one of the earliest stages of rehearsal, where the director works with the actors to set their basic movements, positions, and physical relationships on the stage.
2. **(D) Rehearsals:** This is the extended period following blocking where actors develop their characters, memorize lines, and refine the performance under the director's guidance. Blocking is part of the overall rehearsal process, but here it's listed as a distinct initial step.
3. **(B) Technical run-through:** Often called a "tech rehearsal," this happens in the final stages, just before the public performance. It is a full run of the play focused on integrating all the technical elements like lights, sound, set changes, and costumes with the actors' performance.
4. **(A) Public performance:** This is the final step, where the fully rehearsed and technically integrated play is presented to the audience.

The correct sequence is Blocking → Rehearsals → Technical run-through → Public performance.

Step 3: Final Answer

The correct sequence is (C), (D), (B), (A). This corresponds to option (D).

 Quick Tip

Think of building a performance like building a house: Blocking is the foundation and frame, Rehearsals are building the walls and rooms, the Technical run-through is installing the electricity and plumbing, and the Public Performance is when people move in.

140. Who has written the play 'The King of the Dark Chamber' (Raja)?

- (A) Mahesh Elkunchwar
- (B) Satish Alekar
- (C) Rabindranath Tagore
- (D) Mahesh Dattani

Correct Answer: (C) Rabindranath Tagore

Solution:

Step 1: Understanding the Question

The question asks to identify the author of the play known in English as 'The King of the Dark Chamber' and originally titled 'Raja'.

Step 2: Detailed Explanation

The play in question is a highly symbolic and celebrated work of Indian literature.

- The play was originally written in Bengali in 1910 with the title '**Raja**' (King).
- The author of this play is the Nobel laureate, poet, philosopher, and playwright **Rabindranath Tagore**.
- Tagore himself translated the play into English, and it was published in 1914 under the title 'The King of the Dark Chamber'. The play explores themes of spiritual seeking, the nature of divinity, and inner versus outer beauty.
- The other authors listed are prominent figures in modern Indian theatre but from different traditions: Mahesh Elkunchwar and Satish Alekar are major Marathi playwrights, and Mahesh Dattani is a leading contemporary Indian English playwright.

Step 3: Final Answer

The play 'Raja', translated as 'The King of the Dark Chamber', was written by Rabindranath Tagore. Therefore, option (C) is the correct answer.

💡 Quick Tip

Rabindranath Tagore wrote several influential plays that are cornerstones of modern Indian theatre. Remember his key dramatic works like 'Raja' (The King of the Dark Chamber), 'Dak Ghar' (The Post Office), and 'Raktakarabi' (Red Oleanders).