

Chapter 3
DEFINITION OF TECHNICAL TERMS

Q – 1. Define the below given technical terms .(any 10) (U and K) (One mark each)
Sangeeta, Dwani, Naada, Shrati, Swara, Shuddha swara, Vikruta swara, Komala swara, Teevra swara, Aroha, Avaroha, Pakkad, Saptaka, Madhyasaptaka, Mandrasaptaka, Tarasaptaka, Raga, Tala, Laya, Matra, Sam, Avartana, Pettu or Thali, Husi or Khali, Theka, Dugun, Tigun, Chougun, Kayada.

Q – 2. Fill in the blanks. (U and K) (One mark each)

1. Combination of Geeta, Vadya and Nrutya is called _____.
2. Sound of clashes between two objects is _____.
3. The melodious sound used in music is called _____.
4. _____ types are there in Naada.
5. _____ and _____ are the types of Naada.
6. Sound is a Media of _____ in music.
7. _____ Naada can be heard physically.
8. _____ Naada can be heard by meditation and eternal knowledge.
9. _____ Naada used in music.
10. _____ Shrati's are noted and named by musicologist.
11. A sound unit which is based on shrati and attractive is called _____.
12. _____ swara's are there in Hindustani music.
13. _____ swara of _____ saptaka has no symbol.
14. The swara's below and above the shuddha swara are called _____.
15. The swara below shuddha swara is called _____.
16. Komala swara will be marked by _____ symbol.
17. The swara above shuddha swara is called _____.
18. Teevra swara will be marked by _____ symbol.
19. Ascending order of swara's is called _____.
20. Descending order of swara's is called _____.
21. A group of swara's which gives the clear picture of Raga is called _____.
22. An arranged presence of Sapta swara's is called _____.
23. _____ Types are in Saptaka.
24. Saptaka having swara's in normal sound range is called _____ saptaka.
25. The Saptaka having swara's in lower range or two times lower of Madhya Saptaka is called _____.
26. The Saptaka having swara's in Upper range or two times upper of Madhya Saptaka is called _____.
27. The swara of Mandra Saptaka will be marked by _____.
28. The swara of Tara saptaka will be marked by _____.
29. A composition of swara's attract the audience is called _____.
30. _____ is the origin of Raga's.
31. _____ is the measurement for time unit in music.
32. Equal gap between each matra is _____.
33. Tempo of tala is called _____.
34. Laya has _____ types.

35. _____ is the measuring unit of Tala.
36. Starting beat of Tala is called _____.
37. Sam will be marked as _____.
38. A cycle from sam to sam is called _____.
39. _____ is the action with sound in oral presentation of tala.
40. Pettu (Bhari) will be marked with _____.
41. _____ is the action without sound in oral presentation of tala.
42. Khali or Husi will be indicated with _____.
43. _____ is the line with bols composed by the rules of all aspects of Tala.
44. Double speed of a musical composition is called _____.
45. Triple speed of a musical composition is called _____.
46. Four times speed of a musical composition is called _____.
47. A poetic composition with the rules of all aspects of Tala is called _____.

Q – 3. Match the following.

(U and S) (One mark each)

| A | B |
|----------------------|---|
| 1. Music (Sangeeta) | a. Ahata, Anahata |
| 2. Dhvani (sound) | b. '0' |
| 3. Naada | c. X |
| 4. Types of Naada | d. Combination of Geet, Vadya, and Nrutya |
| 5. Dugun | e. Melodious musical sound |
| 6. Husi or Khali | f. Sound by stroke between objects |
| 7. Sam | g. Double speed |
| 8. Komal swara | h. Measuring unit of Tala |
| 9. Teevra swara | i. Measuring unit of time unit |
| 10. Aroha | j. Equal gap between each matras |
| 11. Avaroha | k. Below the swara (<u>Ga</u>) |
| 12. Matra | l. Above the swara (Ma) |
| 13. Tala | m. Ascending order of swaras |
| 14. Laya | n. Descending order of swaras |
| 15. Tigun | o. Four times speed |
| 16. Chougun | p. Triple times speed |
