

TET cum TRT -2018
HINDUSTANI MUSIC
GK and CURRENT AFFAIRS

1. King Asoka sent his son and daughter to this place to spread the teachings of Buddha.

1. Burma
- ② **Sri Lanka**
3. China
4. Afghanistan

nX&TÔq ÅeÖ&T, ÅeÖ&T T<T&E<q\ y <| ð/sÅE
<X&T&E| +| qT

1. sÁ
- ② | \ +;É
- 3 #Ö
- 4 | ékÍH

2. Ramcharitmanas was written by

- ① **Tulsidas**
2. Kabir
3. Surdas
4. Gurunanak

se#p&Ö&T<+;sÁ

- ① Ö&Ödt
- 2 ;sY
- 3 dÖ& dt
- 4 >T&Hq;ù

3. The Big Bang theory was proposed by

1. Kepler
2. Ptolemy
3. **Georges Lemaitre**
4. Einstein

1. A
2. B
3. **C**
4. D

4. The leading cotton producer in the world is

1. Japan
2. USA
3. Canada
4. **China**

1. A
2. B
3. C
4. **D**

5. Sashastra Seema Bal is guarding this part since 2001

1. Indo - Pakistan
- ② **Indo - Nepal**
3. Indo - China
4. Indo - Bangladesh

सशास्त्र सीमा बल 2001 से इस भाग की रक्षा कर रहा है

1. भारत - पाकिस्तान
- ② **भारत - नेपाल**
3. भारत - चीन
4. भारत - बांग्लादेश

6. The objective of 12th five year plan is

1. Improvement of Agriculture
2. Development of Heavy Industries
3. Removal of Poverty and unemployment
- ④ **Improvement in the Economic and Social Conditions of our People**

12th पंचवर्षीय योजना का उद्देश्य है

1. कृषि में सुधार
2. भारी उद्योगों का विकास
3. गरीबी और बेरोजगारी का समाधान
- ④ **जनता की आर्थिक और सामाजिक स्थिति में सुधार**

7. The expanded form of NHDP

- ① **National Highways Development Project**
2. National Heritage Development Project
3. National Horticulture Development Project
4. National Heavy Industries Development Project

NHDP \$dsÁ sÁ +

- ① HúyÙÛdt&e\ | yH{ ùlÁÁ/4
- 2 HúyÙÛf ñ&e\ | yH{ ùlÁÁ/4
- 3 HúyÙä ÿ&e\ | yH{ ùlÁÁ/4
- 4 HúyÙM +&e\ | yH{ ùlÁÁ/4

8. The number of districts where Adolescent Girls scheme is operational across the country

<Û « ï>± eÖÁ* ;É ;sÁ@s ïf ð dÓTneÿ ÔÛ yÁ
d+K«

1. 305
2. 405
- ③ **205**
4. 200

9. The Chief of Army Staff at present in Indian Army is

1. General Dalbir Singh
- ② **General Bipin Rawat**
3. General Bikram Singh
4. General VR Singh

भारत के सेनाध्यक्ष

1. जनरल दलबीर सिंह
- ② **जनरल बिपीन रावत**
3. जनरल बिक्रम सिंह
4. जनरल वी. आर. सिंह

10. Minister of Health and Family Welfare in the Union Cabinet at present is

1. Sri Ravi Shankar Prasad
2. Sri Ananth Kumar
3. Smt. Maneka Sanjay Gandhi
- ④ **Sri Jagath Prakash Nadda**

भारत के स्वास्थ्य और कुटुंब कल्याण मंत्री

1. श्री रवि शंकर प्रसाद
2. श्री अनंत कुमार
3. श्रीमती मनेका संजय गान्धी
- ④ **श्री जगज्ज प्रकाश नड्डा**

PERSPECTIVES IN EDUCATION

11. “Vocationalizing secondary education and increasing facilities for part-time education” are recommended by

1. Secondary Education Commission 1952-53
2. National Policy on Education 1986
- ③ **Indian Education Commission 1964-66**
4. University Education Commission 1948

»Ö«\$Tj\$«qTeÜ|s\$«#jüā² eTj|āb|sV\$«Ä+
kã£«\qT|+#ā² μd|sÄT#dç/4

1. eÖ«\$Tj\$««j\$TW 1952 53
2. Çrj ā\$« \$«ó+ 1986
- ③ uöAj ā\$««j\$TW 1964 66
4. \$X\$«\j ā\$««j\$TW 1948

12. This committee recommended that “Homework should be banned for classes I to V”

- ① **Ishwarbhai Patel Review Committee 1977**
2. Sargent Report 1944
3. Woods Despatch 1854
4. National Policy on Education 1986

çih~ y ýË‘i qT&v ÔsÁÜ esÄE +{ | wo#eT”
dÖ +° qj\$Tj

- ① XçusT|f jüMjE\$Tj; 1977
2. kÍsÄ Üb|sY#944
3. &à&kÍ#Y1854
4. Çrj ā\$« \$«ó+ 1986

13. This statement does not emphasize on the need of in-service education for teachers

1. Improvement of competence of teachers
2. Education of the educators
3. Educational extension

④ **Adequacy of pre-service training provided to teachers**

gñ~ y yË bí<g ã ÑÁÈ Òñ ÒñÁ; D nedsÁT H₂Ø
#ñ Ì y ÿ±

1. bí<g ã ÑÁÈ Òñ ÒñÁ; D nedsÁT H₂Ø
2. \$< ÿ ÒñÁ; D nedsÁT H₂Ø
3. \$<< b&D+ Ì (Educational extension)

④ bí<g ã ÑÁÈ Òñ ÒñÁ; D nedsÁT H₂Ø

14. One of the following was started for the improvement of teachers who were in the teaching profession

① **Wood's Despatch 1854**

2. Secondary Education Commission 1952-53
3. Ishwarbhai Patel Review committee 1977
4. Indian Education Commission 1964-66

gñ~ y yË bí<g ã ÑÁÈ Òñ ÒñÁ; D nedsÁT H₂Ø
#ñ Ì y ÿ±

① &à&kí#Y1854

2 eÖ< \$T; \$< «; ÌW 1952 53

3 Xöuö Y| f ÿÛeR; \$T; 1977

4 uñÁj ã \$< «; ÌW 1964 66

15. This is not an ethical dimension of democratic education

1. Dignity of the individual

2. Good citizenship

3. Isolation of individual for intrapersonal development

4. Character and intelligence to form judgments

~ y yEç Ckí\$Tj\$«j πEθDjε<jD+ j± ~

1. eçj>SÁ+

2. eT° bñÁÇ-

3. eçjñ+ÇÁ(intrapersonal) n_é ~Eñ+ eçj
y+³] >±e~yñ +

4. eçÇ eTj j çEã <SÁ>± sÁÖ\TrdE³ +

16. This is not a kind of lowest value.

1. Child's natural inclination to play

2. Child's use of creativity to write a poem

3. Child's love for colour and rhythm

4. Child's keenness to handle things

~ eTkí\$Tj\$ \E j±T

1. ³ \ |³ ÇA \ dVÈyT dji

2. |WTy] dEHÇáÇqT\$ j ÖD° jSÇAty j +

3. sÁ>TTeTj j \j ā <ñQWAE>\ çeT

4. dT YÇ<vñ |W T| qTqT sÇ/4/#

17. The Right to Information Act gives the citizens right to access to information held by a public authority which includes the following except:

1. Inspect work, documents, records
2. Take notes, extracts or certified copies of documents or records

3. Obtain photographs, documents from an individual

4. Obtain information in the form of diskettes, floppies, tapes, video cassettes

deÖ# sA?AÖ#3 1/4 çh~ y yEÿ;Bvy ã \$TqVä
bãA <] ç C~ ç; fdeÖ# s bã <A?AÖ; fIdT~. n~...

1. | rsAq | Ç\qTeTj ã] çsAqTôF#jãB
2. &ÅÿIT³ T d] 1/Ö;# ÖTeTj ã] çsXTqT⁰
deÖ# s rdT;A³ +

3 eçiqT⁰ bç EëqT&ÅÿIT³ TqTbã<³ +

4. &dÖTbÍÖT f hÜ eTj ãT Mj Ö; <d³ çA +yE
deÖ# s bã<³ +

18. “No Child shall be required to pass any Board examination till completion of elementary education and every child completing his elementary education shall be awarded a certificate.” is a clause in this chapter of Right to Free and Compulsory Education Act 2009

① **Chapter V- Curriculum and completion of Elementary education**

2. Chapter VI- Protection of Rights of Children
3. Chapter IV- Responsibilities of Schools and Teachers
4. Chapter II- Right to free and compulsory education

»m*yt+3 - \$« | PjÁtesÁE@¥XøP, m³ E-{ iuÉSÁ | - jyE
 ršÁTny Çà nedšÁ yñTeTj j m*yt+3 - \$« | Pj i#çq4
 çÜ\$ < | jüçfd | jçUeç&Tñ~µnHü +<q ° Ôá sÖ<ó
 \$ < «VÁE#á 2009jyE n<ç j ð j#t-q~

① n<ç j v ` \$ < «çDjçfeTj j m*yt+3 - \$«
 | Pj i#jñ+

2 n<ç j VI ` uý\ VÁE |]sÁE

3 n<ç j IV ` blšÁeTj j bl<ç j u<çÁT

4 n<ç j II ` ° ÔeTj j sÖ<ç «VÁE

19. According to NCF 2005 this is not a ‘Layer of understanding’

1. Comprehension
2. Reference

③ **Rationalism**

4. Epistemic

Çrj j \$ < «çDjç#ç + 2005 (NCF 2005) ççsÁ
 »ne>Vq bšÁ (Layer of understanding) j± ~

1. ne>Vq

2. d+ç ~+#P

③ VÇj <eTj

4. ÇñHçD \çE+ (Epistemic)

20. According to NCF 2005 a sport like kabaddi involves all EXCEPT one of the following

1. ability to plan and coordinate as a team
- ② **Relational understanding of self-winning goals**
3. knowledge of rules of the game
4. physical stamina and endurance

சரj ஃ\$ < « ட D [ி # 3 + 2005 (NCF 2005) ட ி ஃ A சி ~
y ய ி ஃ & e { ி ட & ய ி n + X ஃ ய ி ஃ | 3 # 3 ~

1. ய ி ஃ 3 T 4 ட D [ி ஃ T j ஃ ஃ d e t q ஃ ஃ s A \ k i e T A
- ② d Q ஃ \$ E j ஃ e Ö \ A E d + + - 0 q Ô] Q f n e > M 2 q
- 3 3 \ j π j 0 j ஃ Ö | 3 C 2 q +
- 4 X ஃ s A E \ ி & e T j ஃ ஃ d v 2 q X i

EDUCATIONAL PSYCHOLOGY

21. The intelligence possessed by the artists, sculptors and designers is

- ① **Spatial intelligence**
2. Language intelligence
3. Musical intelligence
4. Kinesthetic intelligence

22. In Rorschach Inkblot test, W, D, d, S indicate one of the following

- ① **Content**
2. Location
3. Originality
4. Determinants

23. In Rorschach Inkblot test, W, D, d, S indicate one of the following

1. Content
- ② **Location**
3. Originality
4. Determinants

24. In Rorschach Inkblot test, W, D, d, S indicate one of the following

1. Content
- ② **Location**
3. Originality
4. Determinants

23. The following test is not included in the sub-tests of Differential Aptitude Test

1. Verbal reasoning
- ② **Finger dexterity**
3. Abstract reasoning
4. Spatial relations

uñ Ôá fñVÈKléTÁ | ~ ¿f(DAT) ÅÆ || ~ ¿f± ~.

1. Xæ/ESy#áeT
- ② n+>P HÖÜ« | ~ ¿Æ
- 3 neTÖs/ÁSy#áeT
- 4 öí<Û;fd+ +<ÖT

24. Identify the correct statement.

1. Recall is easier than recognition
- ② **Recognition is easier than recall**
3. Recognition and recall both are equally difficult
4. Recall and recognition both are equally easy

d|j Tq çe#á | >Tj#á&

1. >Tj# | Ú; ff ñ | údsÁ Ôú;Æ
- ② | údsÁ ¿; ff ñ>Tj# | ÚÔú;Æ
- 3 >Tj# | Ú | údsÁ Á+&ÖdeÖq ¿; fñsTñqT¿;ÆD +{ ¿T
- 4 >Tj# | Ú | údsÁ Á+&ÖdeÖq dTudkÍsTñqT¿;ÆD +{ ¿T

25. A student learnt a poem byhearing it for 10 times. After one month to relearn the same poem he took 5 times. So the saving score of the student is

$\frac{10 - 5}{10} \times 100 = \frac{5}{10} \times 100 = 50\%$

1. 50
2. 50.5
3. 48
4. 51

26. 'Perception' as a whole takes place in

1. Instrumental conditioning
2. Trial and error learning
3. Operant conditioning
4. **Insightful learning**

$\frac{10 - 5}{10} \times 100 = \frac{5}{10} \times 100 = 50\%$

1. $\frac{10 - 5}{10} \times 100 = 50\%$
2. $\frac{10 - 5}{10} \times 100 = 50\%$
3. $\frac{10 - 5}{10} \times 100 = 50\%$
4. $\frac{10 - 5}{10} \times 100 = 50\%$

27. When a person is not able to choose between two goals, then he is said to have

1. Forgetting
2. Fatigue
3. **Conflict**
4. Anger

यदि एक व्यक्ति दो अलग-अलग लक्ष्यों के बीच चुनाव नहीं कर पाता, तो उसे कहा जाता है कि वह

1. \$d Ü
2. n\d³
3. **d+| TSD**
4. çV²eT

28. Ravi received a memo from his boss and got angry. He showed his anger on his children at home. This is called as

1. Reaction formation
2. Regression
3. Compensation
4. **Displacement**

रवि को अपने बॉस से एक मيمो मिली और वह गुस्से में आ गया। वह अपने घर पर अपने बच्चों पर गुस्सा दिखाया। इसे कहा जाता है कि यह

1. çÜ#a «] Ü
2. çÜ>eTq+
3. |]V²sÁ
4. **\$kl| q+**

29. The past learned material blocking the present learning material while recalling is called as

1. Retroactive inhibition
2. Repression
3. Mental retardation
4. Proactive inhibition

>ÖyEHsÄÄq \$vy ÖÄT | ö&THsÄÄq \$vy ÖÄqT| Ü'dsÄ
#ü³ | ö&T ³ +;fSA& y²n+{ 3Ä

1. ÜsÄeTq nesÄö
2. <eTq+
3. eÖp/ÖÖ+<<+
4. | ÜsÄeTq nesÄö

30. To test the intelligence of illiterates we use

1. Projective techniques
2. Rating scales
3. Verbal tests
4. Non-Verbal tests

sÄsdÄ q ÄqTeÖ q+ #jÄ& ;eTq+ |j ÖD+#\$

1. q;| ;f <ÖÄT
2. sÄeÖ qÄT
3. XaeÄ - ;ÄT
4. nXaeÄ - ;ÄT

Language Ability (Telugu)

31. $eq\bar{E} \# \bar{E} \bar{A} \bar{O} \bar{Q} \bar{,} n + < y \bar{I} \bar{Q} \bar{,} \bar{`}$ y $\bar{z} \bar{E}$

- ① d+j $\bar{E} \bar{I} \bar{y} \bar{z} \bar{E}$
- 2 d+ $\bar{y} \bar{O} \bar{y} \bar{z} \bar{E}$
- 3 k $\bar{l} \bar{e} \bar{O} \bar{y} \bar{z} \bar{E}$
- 4 d+ $\bar{z} \bar{O} \bar{y} \bar{z} \bar{E}$

32 $> \bar{E} \bar{y} \bar{U} \bar{e}] \# \bar{a} \bar{D} + \bar{y} \bar{E} + \bar{u} \bar{z} \bar{H} \bar{e} \bar{T} \bar{E} \bar{T} \bar{z} | \bar{s} \bar{A}$

- 1. e $\bar{T} \bar{O} \bar{z}$
- 2. e $\bar{T} \bar{z}$
- 3. y \bar{Q}
- ④ $\bar{O} \bar{z} \bar{d} \bar{t}$

33 $V \bar{A} + \bar{`}$ | s $\bar{j} \bar{A} < \bar{\backslash} \bar{T}$

- 1. b $\bar{a} + , \bar{z} < \bar{s} \bar{A}$
- ② ns $\bar{A} \bar{e} \bar{T} \bar{z} \bar{E}$
- 3 e $\bar{T} \bar{z} \bar{E} \bar{z} \bar{E}$
- 4 ns $\bar{A} \bar{y} \bar{T} \bar{z}$

34 kÍÇÔá` |<+yË d+ó

1. desÁd+ó

2. >Dd+ó

3. e <E+ó

④ j D<D+ó

35 »neTÔá Áf dÿs çjµnHÿ \$Ôd+| Úi sÁ° q~

1. | sÁ>+| ydseÚ

2. >Bb{ iy+; f#á+

3. >T+3 ÖÁX&çXsÁ

④ <esÁ+&u\>+>±sÁ\;ù

36 HqT H@H nH H? qqT qT@H nH y?`

y; &yË n\+; sÁ

1. #çqTbld

2. yç qTbld

③ e ÇqTbld

4. j æTçTT

37. $u\dot{p}\ddot{a}\epsilon\backslash T$

1. $j \ddot{a} s\dot{A}\backslash, e$
- ② $+, ", '$
3. $X\dot{o}w\dot{d}, V^2$
4. v, x, D, q

38. $X\dot{o}\dot{A}\hat{O}\ddot{E}\ddot{y}\ddot{E}\#u\dot{|} +\&\ddot{T}$

1. $\$Hj \ddot{a} \#\U
2. $l \dot{;} \dot{c}\dot{l}\dot{w}\dot{\$}T$
3. $\dot{c}\dot{l}\&\dot{m}\dot{e}\ddot{O}\dot{y} \dot{d}\dot{\kappa}$
- ④ $<\dot{d}s$

39. $y\dot{i}\dot{l}\dot{K}\backslash\dot{T}\dot{|}\{\dot{v}\dot{4}\dot{|} \dot{;} \dot{y}\dot{H}^3 \dot{H}\dot{\$}\dot{|} \dot{O}\backslash\dot{T}\dot{m}\dot{\kappa} \dot{B}\dot{O}\dot{u} \dot{C}\dot{r}\dot{j} \dot{\ddot{a}}\dot{O}\dot{A}$
 $b\dot{\dot{a}}\dot{K}\dot{l}\dot{i}\dot{s}\dot{A}$

1. $n+\hat{O}\dot{\ddot{a}}\dot{w}\dot{s}\dot{A}\dot{;} \dot{E} \sim \dot{w}\dot{s}\dot{A}\dot{y}\dot{u}\dot{T}$
2. $n\&\ddot{T}\&\ddot{T}\dot{H} n+\&\dot{+}\&\backslash\dot{T}$
- ③ $\sim\dot{y}\dot{H}\dot{V}^2+\dot{d}\dot{b}\dot{l}\dot{<}\dot{T}$
4. $\dot{>}\dot{\&\dot{*}} \dot{|}^3 \dot{T}\dot{4}$

40. $d\dot{;} \dot{i}\dot{`}\dot{n}s\dot{A}$

1. $|\dot{]} \dot{V}\dot{a}\dot{+}$
- ② $\hat{O}\dot{s}\dot{A}$
3. $n\dot{H}\dot{d}\dot{;} \dot{i}$
4. $X\dot{;} \dot{i}$

MUSIC - CONTENT & METHODOLOGY

GENERAL MUSIC

41. The sub-divisions of Ahata Nada are said to be

वृद्धाहतादशसुप्त

1. 5
2. 6
3. 7
4. 8

42. The frequency value of Pramana Sruti is

८१/८०

1. $\frac{25}{26}$
2. $\frac{16}{15}$
3. $\frac{27}{26}$
4. $\frac{81}{80}$

43. The name of a composer from Andhra Pradesh who was conferred with the title “Laya Brahma”.

1. Mangalampally Balamurali Krishna
- ② **Adibhatla Narayana Dasu**
3. Syama sastry
4. Hari Nagabhushana Sastry

»j ā V²µ_sĀ +;ŌŷŌ +çφ <ŪŌ+<* y ½Z ā_sĀT

1. eT>DŌ *ŪAeTŒĀ;fv
- ② ~uŌŌHsj Ō<dT
- 3 XaeTaeŒ¼
- 4 V½H>uŌŌDXaeŒ¼

44. The important composition performed in Hindustani music concert is

1. Tumri
- ② **Khayal**
3. Tappa
4. Tarana

V¾<Kíú d+^Ō;#ŪŸĒç <] ô#ŒeTKsĀq

1. ŌŒT
- ② Kj ōŷŪ
- 3 ŌŒĪ
- 4 ŌŒH

45. The synonym for madhyma kala is

- ① **Tana**
2. Laya
3. Neraval
4. Kalpanasvara

©T; AeTqAE| s j ð <eTT

- ① Ôqett
- 2 \j ð
- 3 HáyÙ
- 4 ;ËHdSÁTT

46. The seat of music from which the veteran musician Tumarada Sangameswara Sastry hailed.

1. Mysore
- ② **Bobbili**
3. Vijayanagaram
4. Tanjore

©E S & d+>yUqÁaehmTçeTK \$< Gd&Td+^Ô jHnyQ
çl+Ô jì#i~cy sÁ

1. yUqÁ
- ② uqÔ
- 3 \$Ej ð>sÁTT
- 4 ÔaCePSY

47. The following is a Upatala vadya in music concerts

1. Tabla
2. Dolu
3. **Kanjeera**
4. Mridangam

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1. Tabla
2. Dolu
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48. The founder editor of the music Magazine “Ganakala” published from Kakinada of Andhra Pradesh is

1. **M. Sreerama Murthy**
2. G. Sreehari
3. S. Pattabhiramayya
4. Adibhatla Narayana Dasu

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49. Two dots under a note denote the Octave

1. Mandra
- ② **Anumandra**
3. Tara
4. Atitara

युः षड्सात्तुः < अ+तुः षड्सात्तुः +० षड्सात्तुः क्लिप्तं यदुः क्लिप्तं

1. eTt
- ② nqTeTt
3. ÔsÁ
4. nÜÔsÁ

50. Touryatrika means

1. Pallavi, Anupallavi and Charana
2. Prathama, Dviteeya and Tritiya Kalas
- ③ **Geeta, Vadya and Nritya**
4. Graha, Amsa and Nyasa

ÔsÁ; eTt nq>±

1. | \ \$, nqT \ \$, # sÁ deTNT
2. ‡ < eT ~ ‡ j ‡ Ôrj ‡ ± eTNT
- ③ ^ Ôay < ‡ q ÔeTNT
4. ‡ V², n+XoH < deTNT

51. In Andhra Pradesh, the pioneer of 'Bhajan Paddhati', the method of singing devotional music is

1. Bhadrachala Rama Das
2. Jayadeva
3. Narayana Teertha

④ **Tallpaka Chinnayya**

~~uq #a sekdT~~ ~~Ej a&T~~ ~~Hsj rrsA T~~ ~~ÔHj;Pqj a~~

1. uq #a sekdT
2. Ej a&T
3. Hsj rrsA T
- ④ ÔHj;Pqj a

52. The other name for Shatsruti Rishabham is

1. Suddha Gandharam
- ② **Sadharana Gandharam**
3. Antara Gandharam
4. Teevra Antara Gandharam

~~Xa A # < sA T~~ ~~kÍ < sA > # < sA T~~ ~~n + ÔA # < sA T~~ ~~r e n + ÔA # < sA T~~

1. Xa A # < sA T
- ② kÍ < sA > # < sA T
3. n + ÔA # < sA T
4. r e n + ÔA # < sA T

53. One of the following is a folk instrument

1. Dolu
2. **Dappu**
3. Veena
4. Ghatam

54. The name of a contemporary musician who composed kritis in Svarantara ragas

1. Mangalampalli Balamurali Krishna
2. G.N. Balasubrahmanyam
3. N.Ch. Krishnamacharyulu
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55. In Tanjore court, the following composer sang a pallavi in Sarabhanandana tala

1. Muthiah Bhagavatar
- ② **Syamasastri**
3. Patnam Subrahmanya Iyer
4. Mysore Vasudevachari

ÔâC²PšĀd+klqetYĒçĭ~ y ½Z ĩ sĀ&T XsĀq+<q ÔĥTĪĒ
 ŷĭf\ \$ ç<]ô# &T

1. eTĪ ĩ ŷeÔsY
- ② XaeTĪĪ ¼
- 3 |³ + dTçV²Dnj ĩsY
- 4 yĪĪsĀy dTĪ #]

56. Vajrika is the name for the following term

1. Desya Kriya
2. Marga Kriya
- ③ **Sruti**
4. Tala

eçĭfnqTq~ çĭĭ~ | <eTĪĪĒ | sĀ

1. <Xçj ĩ
2. eÔsĪ ĩ
- ③ Xçj
4. ÔĥTĪ

57. The composer who is the architect of fundamental exercises in music is

1. Annamacharya
2. Jayadeva
3. Purandaradas
4. Tyagaraja Swamy

1. Annamacharya

2. Jayadeva

3. Purandaradas

4. Tyagaraja Swamy

58. Tirujnana Sambandhar belongs to this zenre of music

1. Hindustani
2. Light
3. Folk
4. Devotional

1. Hindustani

2. Light

3. Folk

4. Devotional

59. The court musician of Tiruvancore who sang six speeds for a pallavi is

1. Vadivelu
2. Seshanna
3. **Govindamarar**
4. Kesavayya

யிஃப\ \$ சாஃeTKyEbí&q ÚsÁy H;ÃSY kÍq d+^Ôâ< GdIT

1. e&yÚT
2. Xâq
3. >Ã+<eÖs sY
4. }Xej &

60. This raga is popular in folk melodies

1. Kambhoji
2. Kaisiki
3. Kokila Varali
4. **Kurangi**

C²q| < ^ÔyËç d³⁄⁵~ q s >eTT

1. ஃ±uö
2. Æi
3. ஃÃnes [
4. ÅSÁ

61. In prosody if a meaningful word is split into two from ateeta graha it is named as

1. Pada bheda
2. Prasa yati
3. Yamaka
4. **Padachcheda**

#á<dñË@Ñ ÿ;fnsÁ+Ôñ | <eTqTnr ÔñV eTTqT+&
 Â+&T±\$uó+#& \$<eT>±| \$KísÁ

1. | <uñeTT
2. qñdj ñ
3. j ñeTT
4. | <ñeTT

62. The neigh of horse is compared to the following note

1. Madhyamam
2. Gandharam
3. **Dhaivatam**
4. Nishadam

>TñÁñ;ñ +ÔñTññ~ dñÁTñññ KísÁ

1. eTñeTT
2. >ñ<ñÁTT
3. <ñeTT
4. cñ<eTT

63. The horizontal lines placed over notes in notation indicates.

1. Sthayi
2. **Kala**
3. Laya
4. Tala

दशा | षट् < दशात् | ण् & ण् ट् B द् क्लिप्त

1. क्लिप्त
2. ञ् ट्
3. \j ञ्
4. ण् ट्

64. The tala Rupaka of Carnatic system is compared with this tala of Hindustani music

1. Rupak
2. Teen
3. **Ek**
4. Jap

ज ३ ज् द् ञ् < ञ् ञ् स ३ ञ् ञ् ट् ट् ३ < क्लिप्त द् ञ् ञ्
 ञ् ट् ट् ञ् ञ् क्लिप्त

1. स ३ ज्
2. rH
3. @ ३
4. È | t

65. The word "Vilamba" is associated with this technical term.

① Laya

2. Jati

3. Graha

4. Yati

»\+ μnqT| <eTT b] uōvz4 <eTqAEd+ + -θ° q~

① \j ā

2 CÜ

3 eV²eTT

4 j ā

66. The main part of Ragalapana is called as

1. Bol alap

② Raga Vardhani

3. Raga Sanchari

4. Rupakalapti

s > y² | qj ā < * eTKuō± y² e«V² | kÍsĀ

1. uġÛ y² | t

② s > esĀ

3 s > d+#]

4 sĀ | ġ± | ĩ/4

67. The famous vidwan from Mysore who is an expert in playing seven stringed violin is

1. Mysore Doraiswamy Iyengar
2. Bidaram Kishtappa
3. Seshanna

④ **Chowdayya**

d| Ôac ej ïl* HqTy sTt#ã yË | ÚBõ yitõSãE#h~q
çdãE< Gd&T

1. yitõSã<ãQ\$Tnj ã+>SY
2. _&sã;WÎ
3. Xãq
- ④ #ãj ã

68. Number of branches of Manodharma Sangeeta is

eHãSãd+^ÔãTq+<* Xã\ d+K«

- ① **5**
2. 4
3. 3
4. 6

69. 'Samika' means to sing with

1. 2 notes
2. 3 notes
3. 4 notes
4. 7 notes

»Í\$Tjfnq>± \$<óT>±bí&P

1. 2dŞÁTKÔÃ
2. 3dŞÁTKÔÃ
3. 4dŞÁTKÔÃ
4. 7dŞÁTKÔÃ

70. The author who has written the treatise in music "Sangeeta kala Pradarshini" in Telugu is

1. Aripirala Satyanarayana
2. Nookala Chinna Satyanarayana
3. Eka Subbarao
4. Parthasarathi & Dwaraka Parthasarathi

»d+^ÔgP ç <] ôµnHú+^ÔKac<+<TqTÔT>TjËy dby sÁ

1. n] | 3A dÔH sj 1D
2. qÖ£ °qdÔH sj 1D
3. @±dTUQ eU
4. bíKÍsÁ,eTj j 1D < ŞÁ±bíKÍsÁó

71. The place in a Pallavi where there is rest on a beat is called as

1. Virama
2. **Padagarbha**
3. Visranti
4. Uttaranga

युः३ \ \$yE | 00ã ã < T \$xaeÜ # 0) ÚklqeTT

1. \$seTeTT
2. | <> s0TT
3. \$xaeÜ
4. 0ã +>eTT

72. The origin of Satatantri veena is from

1. Tanjore
2. Mysore
3. **Kashmir**
4. Rajasthan

X00ãç MD < 0eTTÈ] Eq ç < 0eTT

1. 0ãC?eSÁ
2. y100sÁ
3. 2±sÁ
4. sÈKÍH

73. Pallavi Seshayyar is under the Patronage of the king

- ① Mysore Maharaj
2. Swati Tirunal Maharaj
3. Ananda Gajapati Raju
4. Bobbili Maharaju

|\\$ Xaj tsY sE #ubw/4 &H&T

- ① yíÜsÁE Väs E
- 2 kÍÜsÁHÙE Väs E
- 3 q+<>È| Üs E
- 4 uα_Ö eVäs E

74. 22 Srutis are first propounded in the treatise

1. Sangeeta Ratnakara
2. Sangeeta Sudha
- ③ Natya Sastra
4. Swaramela Kalanidhi

22 XÖA qTç <eF>±ç ÜbÍ ~+° q _Eç <eTT

1. d+^ÖsÁ ; SÁTT
2. d+^ÖA Kó
- ③ H³ «eTT
4. dSÁTTpE² ~ó

75. "Sangeeta Vadyalaya" is situated at

1. Tanjore
2. Kerala
3. Mysore

4. Madras

»d+^Ôg < «j æTµ q dleT

1. ÔaC²ePšĀ

2. }sĀø

3. yĪŌšĀ

4. eTş dT

76. Management of music institutions with paid membership has been started from the year

duoŌšĀTeTŌĀ sĀ³⁴ & ūd+^Ôad+ d\TŌšĀuēTq
d+eŌšĀT

1. 1895

2. 1990

3. 1900

4. 1950

77. In prosody, the occurrence of identical words with different meaning is called

1. Samanarthaka
2. Svarakshara
3. Svava Sahitya

④ Yamaka

#< dTq+<Tÿ} | <eTÿsĀysĀnsĀTKyĒe#Ā³ qT \$<⊕>±
| ȳKÍsĀ

1. deÖHsĀ€
2. dŞ ;ĀTT
3. dŞĀÍV?Q+

④ j ĀTĒ€

78. The Tamil composer who composed hymns in different metrical structures is

1. Tirujnana Sambandhar
- ② Arunagiri Nadhar
3. Nammalvar
4. Andal

\$\$<#< Ā ŌĀyĒsĀq\T#<Ā/Ā\$PdĀsĀ

1. ŪsĀq d+ +<Ÿ
- ② nsĀDE]H<Ÿ
3. qeÖPŞY
4. +&ĒŪ

79. The great work written by Sri Balantrapu Rajanikanta Rao is titled as

1. Rajani Geetam
2. Andhra Sangeetam
3. Telugu Sangeeta Rachayitalu

4. Andhra Vaggeykara Charitramu

cu^A + ÇäU sÄú ; ±Çä eUy de¼> ð Î Ç + <eTT | sÄ

1. sÄú^Çä
2. +Çä + ^Çä
3. ÇÄ Td + ^Çä sÄ TÇä
- 4. +Çä ¼ Z Ä sÄ^Çä**

80. The corresponding term used for “Neraval” of Carnatic music in Hindustani system is

1. Sthayi
2. Antara
- 3. Boltan**
4. Gamak

¿ s³ ¿ fd + ^Çä TË » ð Äy ð Ä E de Öy ð V^{3/4} Çä lú | <¼ Ä <*

1. kÍ sTT
2. n + Çä
- 3. uË ð H**
4. >eT ù

81. If a “Pallavi” from Manodharma Sangeeta is composed from 175 talas, it is called as

- ① **Gatibheda Pallavi**
2. Tala Pallavi
3. Jati Pallavi
4. Vichitra Pallavi

eTÃsÃd+^CãTq+<* ýçf \ \$ 175 ÔpãTKqT+&sÃ° q#Ã
n{¼ ý² | ¼KisÃ

- ① >Üã | \ \$
- 2 Ôpã \ \$
- 3 CÜ | \ \$
- 4 \$° Cã \ \$

82. If the phrase S M G – G D M – M N D comes in Hindola, Similarly, the following phrase figures in Mohana

1. S G R – R G P – G P D
2. S G R – R P G – P D G
- ③ **S G R – R P G – G D P**
4. S G R – P R G – D G P

V¾Ãqj ã<TdeT` >eTeT <nqTçj ÖeTTe°lq#Ã
yÖ¾qj ã<Tn<Ü<eT±e#ãçj ÖeT

1. d>] `]>| ` >|<
2. d>] `]|>` |<
- ③ d>] `]|>` ×|
4. d>] `]|>` <|

83. The patriotic song “Jaya Jaya Priya Bharata Janayitri” is composed in this Raga

1. Hindola
2. Mohana
3. **Kalyani**
4. Kapi

»Ej āG āç/4usŌÈqstçunH<Yogj æTTĀEsĀ&q s>eTT

1. $V\frac{3}{4}\tilde{A}D$
2. $y\tilde{O}^2q$
3. $\tilde{E}D$
4. $\tilde{E}\ddagger\frac{3}{4}$

84. The University which introduced different music courses and is located at Hyderabad

1. Fine Arts University
2. **Telugu University**
3. Telangana University
4. Ambedkar University

d+^ŌāTYĒ\$\$<ŌĀqTçyŌp{Ō4VŌs u^2<yĒ>\
\$X\$<«j æTT

1. |Ō sŌ\$X\$<«j æTT
2. ŌĀT\$X\$<«j æTT
3. Ō+>D\$X\$<«j æTT
4. n+uŌŌ\$X\$<«j æTT

85. The phrase “D N S N S – Kukundari – D M G M G S” is called as

1. Jatisvara
2. Tanavarna
3. **Solkattu**
4. Svarantara

» d d ` A A E] ` < e T e T d u n H c j Ö e T o A E | s A

1. ÈÜbÇÁ
2. ÔqesÁ
3. **kpjçET/4**
4. dÇ + ÇÁ

86. “Antyaprasa” is observed in most of the compositions of

1. Tyagayya
2. **Sadasiva Brahendra**
3. Annamacharya
4. Ramadasu

» n Ç d d u n | s A y E n A Ç > ± ç E | e n ~.

1. Ô«j ç
2. **d< Y e ç V² + ç T & T**
3. n q e Ç # s A T
4. s e T d T

87. The akshara kalas for tripura talam in Triteeya kala are

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

- ①. 28
- 2. 32
- 3. 16
- 4. 14

88. The parallel raga for Durga of Hindustani system in the carnatic system is named as

- 1. Purvakalyani
- ②. **Suddhasaveri**
- 3. Bilahari
- 4. Suddha Dhanyasi

V 4̇ Ö K l ú | < 4̇ E × T 4̇ n q T s > e T 4̇ A d e Ö Ö C 4̇ y T 4̇ ; 4̇ 3 ; E
| < 4̇ E s > e T

- 1. | P 4̇ 4̇ 4̇ D
- ②. X 4̇ 4̇ y 4̇
- 3. _ \ V 4̇]
- 4. X 4̇ 4̇ 4̇ d 3/4

89. The prasa letter in the pallavi of famous Pancharatna kriti in Sreeragam composed by Tyagayya is

1. Ga
2. Ro
3. Ma
- ④ 4. Da

Ô«s È \$sAÔacs >eTq+<* ç d³⁄⁄E+#sÔ;fÛ | \ \$yË
ç k l ; s A T

1. >
2. sÃ
3. eT
- ④ 4. <

90. “M P – G M P – R G M P – S R G M P” has the following prosodic beauty

1. Gopuchcha yati
2. Damaru yati
- ③ 3. Srotovaha yati
4. Vishama yati

»eT ` >eT `]>eT ` d] >eT | u j a < T ç i ~ # a & A + ç s A T ç ~

1. >Ã ù ù ù ù
2. &eT ã ù
- ③ 3. ç i Õ ã v j ù
4. \$veT ù

HINDUSTANI MUSIC

91. That is derived out of

1. Aaroh
2. Rag
3. **Sapthak**
4. Pakad

संज्ञा यथासंभवम् । ॥१॥

1. सञ्ज्ञा
2. सञ्ज्ञा
3. **द्विज**
4. द्विज

92. Singing time of Rag Hamir is

1. **1st part of Night**
2. 2nd part of Night
3. 3rd part of Night
4. 4th part of Night

संज्ञा यथासंभवम् । ॥१॥

1. **सञ्ज्ञा यथासंभवम्**
2. सञ्ज्ञा यथासंभवम्
3. सञ्ज्ञा यथासंभवम्
4. सञ्ज्ञा यथासंभवम्

93. Jaathi of Rag Jaunpuri is

1. Audhav - Shadav
2. **Audhav - Sampoorna**
3. Audhav - Audhav
4. Sampoorna - Audhav

s > C H | U C U i # i ~ q ~

1. ne 8 y ` c l 8 y
2. **ne 8 y ` d + | P s A**
3. ne 8 y ` ne 8 y
4. d + | P s A ne 8 y

94. Mathematically, the number of Ragas that can be derived out of one that is

> D C s A > + y ; P s W T & < P # a \ s > A d + K «

1. 464
2. 454
3. **484**
4. 494

95. Achal Swar are

1. Sa and Ma
2. Ma and Pa
3. **Sa and Pa**
4. Ma and Ga

n#gUQ \T

1. deTj æeT
2. eTeTj æ|
3. **deTj æ|**
4. eTeTj æ>

96. The following number of times Sandhiprakash ragas can be sung in a day

1. Thrice
2. 5 times
3. Once
4. **Twice**

d+φj ws > ΔTs Æ Æ kls Æ b & e # Æ

1. eT&Tkls Æ
2. x<Tkls Æ
3. yj fkl]
4. **Æ+&Tkls Æ**

97. This Swar is called as “Raja of Rag”

1. Anuvadi
2. Samvadi
3. **Vadi**
4. Vivadi

दशः षड्जस्य चतुर्णां वृत्तिसा

1. नद्य ~
2. देय ~
3. **य ~**
4. श्य ~

98. Any beat or strike that measures Musical time is

1. Laya
2. **Taal**
3. Rhythm
4. Sruthi

दशः षड्जस्य चतुर्णां वृत्तिसा

1. \j ā
2. **ÔyÙ**
3.]<yT
4. Xøj

99. Pick the odd one out

① **Teevra taal**

2. Dadra taal

3. Ektal

4. Teen taal

ys± q< >Tj#á&

1. rēŌyÛ

2. <ε ŌyÛ

3. @ÛŌyÛ

4. rHŌyÛ

100. “Tappa” is sung in this language

① **Punjabi**

2. Gujarathi

3. Marathi

4. Tamil

»bŷµ uŷyĒbí&ŌsĀ

① | +C²

2 >Ēsr

3 eĒ - Ä

4 ŌĒPø

101. Dhrupad was invented in this Century

» | < μ q T X 0 Y y E z E | { 2 5 A

1. 16th
2. 15th
3. 13th
4. 19th

102. The holes that are sufficient to produce seven basic swaras “Sa Re Ga Ma Pa Dha Ni” in Bansuri

u q T a y E x d A > e T | < o μ d S \ T C u # u R z i d] b p u
s A c o T

1. 7
2. 6
3. 8
4. 4

103. The founder of “Gandhara Mahavidyalaya” was

1. Pandit Vishnu Narayan Bhatkhande
2. Ratanjankar
3. Vishnu Digambar Paluskar
4. Pandit Bheem Sen Joshi

» + < S e T a \$ < « j a μ q T k l | 3 4 o y s A

1. | + & O \$ \$ H s j a D Y o K + & u
2. s A e H j s Y
3. \$ v s > + s Y \ C o s Y
4. | + & O Y o T d H C e v 3 4

104. Bhatkande has arranged all Ragas of Hindustani classical music across 10 musical scales called

1. Rag
- ② **Thaat**
3. Saptak
4. Pakad

uôK+8û>SĀn s >ΔqT10 eTÖ ;yÙDQjyEdeTĀEs ĩsĀy {i
y²n+{ 3Ā

1. s >´
- ② < sX
- 3 d|jÙ
- 4 |j&

105. Tansen Invented the following Rags

- a) Darbari Kanhada b) Mia ki sarang c) Miyya Malhar

1. a & b
2. c & a
3. b & c
4. c, a & b

jĥ~ y {yĒÔHdHjE| {04s >ΔT

- a) <SÖ ;eQ& b) \$T Ò;jkĩsĀ>´ c) \$T Ò;keTj²y

1. a eTj Ā b
2. c eTj Ā a
3. b eTj Ā c
- ④ c, a eTj Ā b

106. The important Swar that helps in “Time theory”

- ① **Ma**
- 2. Pa
- 3. Re
- 4. Dha

f j T j a y E | j O | & e T K y i T d S A

- ① eT
- 2 |
- 3 A
- 4 <O

107. To construct a raga, it requires minimum of 5 Swaras and maximum of

- 1. 8 Swaras
- ② **7 Swaras**
- 3. 6 Swaras
- 4. 9 Swaras

ÿ j f s > + @ S R & j i j f w k ± × < T d S \ T + & * e T j > j w k ± + & * a j d S \ T

- 1. 8 d S \ T
- ② **7 d S \ T**
- 3. 6 d S \ T
- 4. 9 d S \ T

108. Tansen is a disciple of

- ① **Haridas**
2. Baiju Bawra
3. Gopal Nayak
4. Amir Khusro

ÔHdHMJl ¥v&T-

- ① V] < dt
- 2 uËures
- 3 >ÃÍyÛHj Æù
- 4 nMËYKtãÃ

109. If a Swar moves in the upward direction from its original place, it is called as

1. Shuddh Swar
- ② **Teevra Swar**
3. Komal Swar
4. Vadi Swar

@Ë dŞÁ n~ q kÍstqT+& | ÕÈ] ÊÔù dŞ y²n+{ ³Á

1. XæYdŞY
- ② rç dŞY
- 3 ;ÆTÛdŞY
- 4 y ~ dŞY

110. A taal that does not have khaali (empty)

1. Sool taal
- ② **Teevra taal**
3. Jhoomra taal
4. Kehrava taal

ÔhøÿËU^² +&<T

1. dÿlÛÿÛ
- ② rç ÔÿÛ
- 3 p çÛÿÛ
- 4 Âÿÿ ÔÿÛ

111. A type of song that describes the Characteristics of Rag

1. Khayal
- ② **Laxhangeeth**
3. Ghazal
4. Bhajan

S >+j ðÿç; ÐAqTÔ* | bÍ³

1. Kj ôÿÛ
- ② \ç ÐÿÛ
- 3 | ËÿÛ
- 4 uËH

112. Vaadi Swar of Bhimpalasi

1. Re
2. Ga
3. **Ma**
4. Dha

; ०T y² dS >+j πE y ~ dSA

1. **Â**
2. >
3. eT
4. <ó

113. In Bhoopali Rag 2 Swaras are omitted, one is Ma and the other is

1. Sa
2. Ga
3. **Ni**
4. Dha

uöbÍ° s >+yÉ2 dS \Te] kÍstT y¿fi »TpeTs¿fi

1. d
2. >
3. **3**
4. <ó

114. Teentaal (Tritaal) has khali on this matra

rHÔyÛËP eÖCá| Ñe#TqT

1. 4th
2. 5th
3. 9th
4. 10th

115. The words like “Dir Dir Thom tana...” are used in this form of singing.

1. **Tarana**
2. Folk music
3. Khayal
4. Thumri

»sY-sYÔÛTÔqunHj < \qT ç ÔqEÖj id+ +e^o q ^Ô\yË
|j ÖKÍÁ

1. Ôá q
2. bpùeTÖk çù
3. Kj ôÿÛ
4. sÿT

116. The popular Dhrupad singer in the court of Akbar

- ① **Tansen**
2. Jaydev
3. Bhart Muni
4. Sarang dev

नृस्युयैचैक < | < > ज ऋँ

- ① ÔH dH
- 2 Èj Y < y
- 3 uôôTT
- 4 kÍsÁ > < y

117. The taal that has 7 matras

1. Ek taal
2. Teen taal
- ③ **Rupak taal**
4. Choutaal

ÔP² ज 7 e ÖôT +&T

1. @üÛyÛ
2. rHÛyÛ
- ③ sQ जüÛyÛ
4. #eÛyÛ

118. The varna which includes both Aaroh and Avaroh is called

- ① **Sanchari**
2. Aabhogi
3. Aarohi
4. Sapthak

sāṁD eTj ānesāṁD ā+T;ēD q esāT

- ① d+#]
- 2 uḍ
- 3 sā^{3/4}
- 4 d|jù

119. Swaras that spoil the structure of the raga

1. Anuvadi Swaras
- ② **Vivadi Swaras**
3. Vadi Swaras
4. Samvadi Swaras

s >+j ṁḥ s D | <E bÍ&T#ā dḥ \T

1. nqTy ~ dḥ \T
- ② \$y ~ dḥ \T
- 3 y ~ dḥ \T
- 4 dyTy ~ dḥ \T

120. Deepchandi style taal has this number of matras

B| #áB ÔpøyË eÖÖá d+K«

- 1. 16
- 2. 12
- 3. 14
- 4. 10

121. Chaitee singing style is sung in the month of

- 1. Chait mas
- 2. Vishak mas
- 3. Karthik mas
- 4. Adhik mas

#ÖñHû>ÖXÖ HÿËbí&TÖsÁ

- 1. #ÖáÖd+
- 2. yÖKÖd+
- 3. ¿±ÿËÖd+
- 4. n~ÿËÖd+

122. In a particular Rag, if the Vaadi Swar is one among Shadj, Madhym and Pancham, then they can be categorized under

1. Poorvang vaadi
2. Uttarang vaadi
3. **Poorang vadi and Uttarang vaadi**
4. None

$\hat{y} \hat{e} \hat{a} \hat{d} \hat{s} \hat{p} \hat{m}$
 $\hat{y} \hat{e} \hat{y} \sim \hat{d} \hat{s} \hat{a} \hat{t} \hat{v} \hat{e} \hat{k} \hat{e} \hat{t} \hat{e} \hat{t} \hat{j} \hat{a}$
 $| \# \hat{a} \hat{d} \hat{s} \hat{y} \hat{e} \hat{y} \hat{e} \hat{k} < \hat{s} \hat{e} \hat{t} \hat{e} \hat{k} \hat{i} \hat{s} \hat{a}$

1. $| \hat{p} \hat{s} \hat{g} \hat{y} \hat{e}$ &
2. $\hat{a} \hat{d} \hat{s} \hat{y} \hat{e}$ &
3. $| \hat{p} \hat{s} \hat{g} \hat{y} \hat{e} \hat{t} \hat{j} \hat{a} \hat{a} \hat{d} \hat{s} \hat{y} \hat{e}$ &
4. $\hat{a} \hat{d} \hat{s} \hat{y} \hat{e}$ &

123. 'Tabla' is the contribution of

1. Tansen
2. Sadarang Adarang
3. **Amir Khusro**
4. Gopal Nayak

$\hat{a} \hat{d} \hat{s} \hat{y} \hat{e} \hat{y} \hat{e} \hat{k} \hat{e} \hat{t} \hat{e} \hat{t} \hat{j} \hat{a}$
 $\hat{a} \hat{d} \hat{s} \hat{y} \hat{e} \hat{y} \hat{e} \hat{k} \hat{e} \hat{t} \hat{e} \hat{t} \hat{j} \hat{a}$

1. $\hat{a} \hat{d} \hat{s} \hat{y} \hat{e}$
2. $\hat{d} \hat{s} \hat{a} \hat{t} \hat{v} \hat{e} \hat{k} \hat{e} \hat{t} \hat{e} \hat{t} \hat{j} \hat{a}$
3. $\hat{n} \hat{m} \hat{s} \hat{y} \hat{k} \hat{t} \hat{s} \hat{a}$
4. $\hat{a} \hat{d} \hat{s} \hat{y} \hat{e} \hat{y} \hat{e} \hat{k} \hat{e} \hat{t} \hat{e} \hat{t} \hat{j} \hat{a}$

124. The number of Ragas that can be derived out of Sampoorna-Sampoorna Jaathi

$d+|P\acute{A}d+|P\acute{A}C\grave{U}y\ddot{E}qT\& \langle \text{\$}\#\grave{a}\backslash s \rangle\Delta d+K\langle$

1. 6
2. 15
3. 225
- ④ 1

125. Identify the taal Dha Dhi Na / Dha Ti Na
x o

1. Teen taal
2. Jhap taal
3. Adha Choutaal
- ④ **Daadra taal**

$\times\acute{o}\sim\acute{o}q / \langle \acute{o}\grave{U} q\mu\hat{O}P^2 \rangle T\grave{i}\#\grave{a}\&$
x o

1. rHÔyÛ
2. È|tÔyÛ
3. &\#ÔyÛ
- ④ $\langle \text{\$} \hat{O}y\grave{U}$

126. Marwa Rag belongs to the thaat

1. Poorvi thaat
- ② **Marwa thaat**
3. Bhairav thaat
4. Khafi thaat

ॐ स्य स >+ < स ए द + + ॐ q ~

1. | P] C < s X
- ② e Ö S < s X
- 3 u S < s X
- 4 ॐ † 3/4 s X

127. The taal that has equal divisions is

1. Deepchandi
- ② **Teentaal**
3. Jhaptaal
4. Teevra taal

ॐ ~ y { ॐ E d e T \$ u ॐ ॐ y ù

1. B | t # a B
- ② r H ॐ y ù
- 3 È | t ॐ y ù
- 4 r ॐ ॐ y ù

128. Bhajan singing comes under

- ① **Devotional**
- 2. Romantic
- 3. Sadness
- 4. Peacefulness

uĒq bl³ ĵĀĀE#i~+

- ① uĀ
- 2 XĀ>SĀ
- 3 \$cl<
- 4 XĀĵ āŌā

129. Pakhawaj is used as an accompanying instrument for this type of singing

- 1. Daadra
- ② **Dhamar**
- 3. Ghazal
- 4. Filmi

|UeQĀT XĒĵi#i~q>Ċ ĵiŌ&Ty <«+>± |j ŌĒkísĀ

- 1. <Ē
- ② <ēŌsY
- 3 |ĒyŪ
- 4 |¾

130. "Hori" singing style is the description of the festival

1. Diwali
- 2. Holi**
3. Christmas
4. Dussehra

»V?A||µ>C?E | +&TqT\$e]dT~

1. Bble[
- 2. V?A**
3. cdeZdt
4. <ds

131. Raag can be classified into this number of jaatis

S >AT C?A T \$uo+#á&\$T

1. 5
2. 4
3. 6
- 4. 3**

132. Number of Vaanis in Dhrupad

<φ <yE>\ y D\ d+K«

1. 5
2. 2
- 3. 4**
4. 9



135. Identify the raaga :

'Ni Sa Ga Ma Pa Ga, Ma Ga Re Sa'

1. **Bhimpalasi**
2. Bhagesri
3. Kafi
4. Bhoopali

» d ≥ eT | > eT ≥] dμ
s >± >T#á&

1. ; yT y²dO
2. uō₃
3. z±³⁄₄
4. uōbī©

136. Taar Sapthak Swar are denoted with

1. Dot below the Swar
2. **Dot above the Swar**
3. Dash below the Swar
4. Dash above the Swar

ÔsYd| jùdŞ \qT y² dÖ klísĀ

1. dŞĀ jù< #TÖ
2. dŞĀ | q̃#TÖ
3. dŞĀ jù< ^Ā
4. dŞĀ | q̃ ^Ā

137. Samvaadi Swar of Rag Brindavani Sarang.

1. Ma
- ② **Pa**
3. Dha
4. Ni

८ < e H k l s Ā > ' s > + j ङ ञ ट ट्य ~ d ८ Ā T

1. eT
- ② |
- 3 < ó
- 4

138. Khayal Gayiki was popularized by

1. Amir Khusro
- ② **Sadarang Adarang**
3. Tansen
4. Jasraj

Kj öy ù < ८ X ẽ y « ३ ĩ Ō l ay s Ā

1. M 5 Y K T s Ā
- ② d < s Ā > ' n < s Ā > ' ́
- 3 Ô H d H
- 4 È d s C ù

139. Varjith Swar in the Aaroh of Rag “Des”

1. Ga, Dha
2. Ga, Ma
3. Re, Ga
4. Ga, Ni

» $\hat{C} \hat{A} \hat{E} \hat{G} \hat{D} \hat{N} \hat{S} \hat{T}$

1. $>, < \hat{O}$
2. $>, e \hat{T}$
3. $\hat{A} >$
4. $>$

140. Daadra resembles the singing of

1. Ghazal
2. Tappa
3. Thumri
4. Hori

» $\hat{C} \hat{A} \hat{E} \hat{G} \hat{D} \hat{N} \hat{S} \hat{T}$

1. $| \hat{E} \hat{y} \hat{U}$
2. $^3 | \hat{I}$
3. $\hat{S} \hat{y} \hat{T}$
4. $\hat{V} \hat{A}$

CARNATIC MUSIC

141. The name of the composer who sang in praise of all the Musical Trinity

1. **Mysore Vasudavechar**
2. Patnam Subrahmanya Iyer
3. Valajipeta Venkataramana Bhagavatar
4. Muttiah Bhagavatar

$d + \hat{a} \hat{c} \hat{e} \hat{s} \hat{a} \hat{t} \hat{e} \hat{c} \hat{u} \hat{c} \hat{d} \hat{l} \hat{o} \hat{s} \hat{a} \hat{q} \hat{\#} \hat{o} \hat{y} \hat{y} \hat{z} \hat{e} \hat{s} \hat{a} \hat{t}$

1. $y \hat{o} \hat{s} \hat{y} \hat{d} \hat{y} \hat{\#} \hat{s} \hat{y}$
2. $|^3 + \hat{d} \hat{c} \hat{v}^2 \hat{d} \hat{k} \hat{n} \hat{j} \hat{a} \hat{s} \hat{y}$
3. $y \hat{y}^2 \hat{j} |^3 y \hat{u} \hat{e} \hat{s} \hat{a} \hat{d} \hat{u} \hat{e} \hat{o} \hat{s} \hat{y}$
4. $e \hat{t} \hat{c} \hat{a} \hat{u} \hat{e} \hat{o} \hat{s} \hat{y}$

142. The other name for the instrument “Maha Nataka Veena” is

1. Veena
2. Sata tantri Veena
3. **Gotu**
4. Kinnera

$\gg e \hat{m} \hat{a} \hat{h}^3 \hat{z} \hat{m} \hat{d} \hat{u} \hat{n} \hat{q} \hat{t} \hat{y} \ll e \hat{t} \hat{c} \hat{a} \hat{y} \hat{s} \hat{e} \hat{f} \hat{s} \hat{a}$

1. $\hat{N} \hat{D}$
2. $\hat{X} \hat{O} \hat{a} \hat{c} \hat{N} \hat{D}$
3. $\hat{A} \hat{T}$
4. $\hat{z} \hat{H} \hat{s} \hat{a}$

143. The composition of Purandara dasa are called as

1. Kritis
2. Sankeertanas
3. Bhajans
4. **Devaranamas**

|| 1 2 3 4 ||

1. 1 2 3 4
2. 1 2 3 4
3. 1 2 3 4
4. 1 2 3 4

144. If the tala is followed by the song it is called

1. Sama graha
2. Ateeta graha
3. **Anagata Graha**
4. Vishama graha

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

1. 1 2 3 4
2. 1 2 3 4
3. 1 2 3 4
4. 1 2 3 4

145. Ramakriya was the name given to the raga

1. Kalyani
2. **Pantuvarali**
3. Kharahara priya
4. Purvikalyani

setj ān | v̄e & q s > eT

1. j̄ĒD̄i
2. | + Ō̄es [
3. Ks̄W̄s̄Āj̄/ā
4. | P̄j̄C̄ĒD̄i

146. Tyagaraja Swamy pays tribute to the following composer in more than three kritis

1. Narayana Teertha
2. **Ramadasu**
3. Jayadeva
4. Annamacharya

Ô«s ÈkÍ\$Tçì~ y j̄z t̄-sĀ | Ō̄T̄&T̄ff ĒnĀŌ sĀq\T
>\$+# sĀ

1. Hsj d̄rsĀT
2. seT̄d̄T
3. Èj t̄eĀT
4. nqeŌ# sĀT

147. The resonator of Veena is made of the material

1. Teak wood
2. Pine wood
3. Ebony
4. **Jack wood**

NDy <«eTTÅE&qT | < sÁTOÃQá ÔSÁ#kísÁ

1. f ÅE#i;Ø
2. | Ò#i;Ø
3. mæú
4. | qd ;SÁ

148. The number of “Darshanashtapadi” in Geeta Govindam is

^Ô>Ã\$+<+yË»sÁW+µd+K«

1. 18
2. **19**
3. 20
4. 21

149. Mukhaveena is a category of the following instrument

1. Veena
2. Flute
3. **Nadaswaram**
4. Clarinet

eTKND y <<esÁTbÁE#i~q~

1. ND
2. yDEÚ
3. H<dSÁTT
4. ¿HÙ

150. The gamaka which belongs exclusively to the fretted instruments is

1. **Vali**
2. Kurula
3. Leena
4. Andolita

yIP Tc q y <<eTNÁEç ÔqE T>±qTq >eTjETT

1. e*
2. ÁSÁTT
3. ©qeTT
4. +<ÁÔeTT

151. The name of raga of a popular Svarajati in which raga mudra is incorporated is

1. **Bhairavi**
2. Bilahari
3. Khamas
4. Hindola

S > eTt qT ; fDq ç d 3/4 ISÄÜj IT; Os > eTT | sÄ

1. uSÄ
2. _\V²
3. KeÖt
4. V³/₄ < ÄD

152. Violin was introduced into the carnatic music world in the century

ç S³ ç d + ^CaTyej IT* Hy < eTt qT ç yD { t₄ XÔ éTT

1. 17th
2. **18th**
3. 19th
4. 20th

153. The composer who belovedly called Syamasastri as “Kamakshi” is

1. Tyagayya
2. Sonthi Venkata Ramanayya
3. Pallavi Gopalayyar
4. **Pachchimirium Adi Appayya**

Xae Xae 3/4 blj eTT ±» eÖjun | 3/4 qy 1/2 e s&T

1. Ô«j &
2. kō] Äü; EsÁDj &
3. | \ \$ > Äó\j & sY
4. | ° | \$Tj & ~ n | l j &

154. The number of octaves that can be played on the dandi of Veena with the main string

NDy < eTT < + & | Ö < eÖac < \$ y sTt # & | l&T
| \ ÄKÍ sTt d+K«

1. 3
2. 3 1/2
3. 2 1/2
4. **2**

155. A suitable example which has the characteristic feature “Alpatva” in its raga phrases.

1. Bilahari
2. Kambhoji
3. **Arabhi**
4. Hamsadhvani

s > ç j Ö e T y E » n \ Î Ô e T j u n q T ç Ô ç E ç E e T b Å E < V 3 Å

1. _ \ V 2]
2. ç # u ß
3. s Å Ó
4. V 2 + d < Ç

156. “Kutapas” are

1. Group of Prabandhas
2. **Group of Instruments**
3. Group of kritis
4. Devotional groups

» Å Ç e T T j u n q > ±

1. > # Å Ç + < e T T T
2. y < « + < e T T T
3. > # Å Ç Å T
4. u ß q Å E 3 e T T T

157. The name of the 'ragamalika' which was composed by Swati Tirunal Maharaj is

1. **Dasavatara Ragamalika**
2. Chaturdasa Ragamalika
3. Ashtottarasata Ragamalika
4. Mela Ragamalika

1. ~~Dasavatara Ragamalika~~

2. ~~Chaturdasa Ragamalika~~

3. ~~Ashtottarasata Ragamalika~~

4. ~~Mela Ragamalika~~

158. The kriti "Paridanamichchite" in the raga Bilahari is set to the tala

1. **Khandachapu**
2. Adi
3. Misrachapu
4. Rupaka

1. ~~Khandachapu~~

2. ~~Adi~~

3. ~~Misrachapu~~

4. ~~Rupaka~~

159. 'Mani Pravala Kriti' means

1. Kriti in Sanskrit
2. Kriti in Ghanaraga
3. Kriti in 2 ragas
4. **Kriti in two or more languages**

☞ Dṛṣṭvā bhūṣṇā

1. d+dṛṣṭvā
2. |Ṭps >ṣṇā
3. Â+Ṭs >eṬ+<Ṭṣṇā
4. Â+Ṭṣṇā+Ṭps >eṬ+<Ṭṣṇā

160. The raga Begada belongs to the clan

1. Vakra - Oudava
2. Shadava - Vakra
3. Sampoorna - Vakra
4. **Vakra - Sampoorna**

uñ& esāṬpāṬd+ +~Ṡ° q s >eṬ

1. eṣṬ V&e
2. cī&e ` eṣṬ
3. d+|Ṭsā eṣṬ
4. eṣṬ d+|Ṭsā

161. The other name for 'Tavil' is

1. Morsing
2. Ghatam
3. **Dolu**
4. Kanjeera

» ÇÿÿµçÀeTj j πE| sÃ

1. yQ à>´
2. | ß +
3. &ÃT
4. ¿EJSA

162. The execution of Viloma misrachapu is observed in the compositions of the Vaggeyakara

1. Muthuswamy Deekshitar
2. **Syamasastri**
3. Patnam Subrahmanya Iyer
4. Mysore Vasudevachari

\$ÿE T\$T# | ÚPèTqTÔç sÃq\yEçj ÔD+ qy }Z ß sÃT

1. eTÔKÍ\$TB;ÔçY
2. XæTæP/4
3. |³ + dTçV²Dj ßSY
4. yTÔSÃy dTçy #]

163. The following is a Nissabda kriya

1. Dhruvaka
2. Sannipata
3. **Visarjita**
4. Dhruva

ॐ ह्रय यैयैः ॐ खोयै ऋ

1. <ॐः
2. d b'ॐTT
3. \$d' ॐTT
4. <ॐTT

164. Svarapallavi has the following special feature

1. Anupallavi
2. Svarasahitya
3. Multiple Pallavis
4. **Jatis**

d\$A\ \$ ऋ < T ॐ ~ ढ ॐ + X ॐ TT +³ T ~

1. nqT \ \$
2. d\$A \ V ॐ TT
3. n ॐ | \ ॐ TT
4. ॐ TT

165. The definition of raga was first given in the treatise

1. Raga Vibodha
2. Chaturdandi Prakasika
3. **Brihaddesi**
4. Sangeeta Parijata

ॐ < ॐ + > s > e ॐ ॐ < ॐ + > T s ॐ + | & q ~

1. s > \$ u E < ॐ T
2. # ॐ ॐ & ॐ ; ॐ ; E
3. V < ॐ
4. d + ^ ॐ b] C ॐ ॐ T

166. The total number of holes in the 'Nadaswaram' is

H < d ॐ ॐ + < * y i ॐ ॐ T s ॐ ॐ T d + K «

1. 8
2. 6
3. 10
4. **12**

167. The name of the raga sung by Patnam Subrahmanya Iyer for 3 days is

1. Narayana Goula
2. **Begada**
3. Bilahari
4. Kambhoji

|³ + dTç V²D«nj ãsY3 sÃ \bf³ Tbl&qs >eTT | sÃ

1. Hsj 1D > P0
2. uñ&
3. _\V²]
4. ¿±uñ

168. The following famous composition is set to Desadi tala

1. **Raghunayaka in Hamsadhvani**
2. Rama neesamana in Kharaharapriya
3. Samaja vara gamana in Hindola
4. Parama pavana rama in Purvikalyani

çì~ ç d³ÄÄq < Xae ÔP0Tq+<Tq ~

1. V²+d<çyEsÄTHj ç±
2. KsW²sÄj/4yEs eTudeÖq
3. V^{3/4}<ÄqjEkleTÈesÄeH
4. |PjçE²DyE| sÄTbleqs eT

169. A composer of Lakshana Geetas is

1. Gurumoorthy Sastry
2. Purandara Das
3. **Govindacharya**
4. Ponnayya Pillai

169. A composer of Lakshana Geetas is

1. Gurumoorthy Sastry
2. Purandara Das
3. **Govindacharya**
4. Ponnayya Pillai

170. The instrument "Ottu" is played along with the instrument

1. **Nadaswaram**
2. Flute
3. Gotu
4. Clarinet

170. The instrument "Ottu" is played along with the instrument

1. **Nadaswaram**
2. Flute
3. Gotu
4. Clarinet

171. The svara which is compared with the king is called as

1. Graha svara
2. Nyasa svara
3. **Amsa svara**
4. Anusvara

SE Ōãb̄l̄ ãd̄çáTT

1. çVdçáTT
2. H<ddçáTT
3. n+XdçáTT
4. nqTçáTT

172. Vijaya raghava Pancharatnas were composed by

1. Swati tirunal
2. **Kshetrayya**
3. Deekshitar
4. Muttiah Bhagavatar

\$Èj ã | Te | +#ãÖeT̄qTsÁ° çy sÁ

1. kÍçÜsÁHPÙ
2. }çã ã
3. B;ÖsY
4. eTçã ãuãeÖsY

173. The name for the total number of angas in a tala prastara is

1. Nashta
2. Uddishta
3. Patala
4. **Mahapatala**

ḡ; fôp q̄ k̄l̄s̄āt̄q̄+<* yitôâTTn+>eT̄ d+K« | s̄Ā

1. qv̄ĒT̄
2. ~V̄ĒT̄
3. bîôp̄ĒT̄
4. eT̄/bîôp̄ĒT̄

174. The name of the composer whose signature is “Talavanesa” in his Javalis

1. Tachechur Singaracharyulu
2. Veena Krishnamachari
3. Sivaramayya
4. **Pattabhiramayya**

ôâ C° \yË̄ x̄ôp̄ H̄p̄ n̄q̄ TēTē q̄Ty & q̄ s̄Āt̄ôâ | s̄Ā

1. ôâ s̄Ā d̄3/4 s̄ # s̄Ā T̄
2. ND̄ ; f̄v̄ēô#]
3. Yes eT̄ &
4. | { 2/4 eT̄ &

175. Of the 108 talas, a tala with a raga name is

1. **Vasanta**
2. Bhupala
3. Mukhari
4. Shankarabharana

108 0h0TTyEs >eTT | sÁEz 0h0TT

1. ed+0á
2. u0b1\
3. eTU]
4. X0;£us0eTT

176. Parimala Ranga is a composer of

1. Javalis
2. **Padams**
3. Padavarnas
4. Ashtapadis

|]eTosÁ>Tçih~ sÁ\qT#XosÁ

1. C2e°\T
2. |<eTTT
3. |<esÁTTT
4. nw\<TTT

177. A tala set by Syamasastri to defeat Bobbili Kesavayya in a Pallavi contest

1. Parvati nandana
2. Simha nandana
3. **Sarabha nandana**
4. Sree nandana

~~1. b1s q+<q
 2. d3W q+<q
 3. XsA q+<q
 4. Cq+<q~~

178. A raga which has three anya swaras is

1. Kamas
2. Bilahari
3. **Anandabhairavi**
4. Janjhooti

~~1. KeÖt
 2. _\V
 3. q+<uS
 4. È+sA{ì~~

179. The total number of avartams in the Utharanga of Kalyani Adi tala varnam is

⌋P⌋Di -ÔPæSÁTj ⌋j;Ø Ôă +>eTq+<* esÁT⌋ d+K«

1. 9
2. 7
3. 8
4. 6

180. The following composer is a Paryaya namamudra kara

1. Tyagayya
2. **Swati Tirunal**
3. Mysore Vasudevachari
4. Ramadas

çì~ y >Z ã s&T|s ð ã HeTeç;ç s&T

1. Ô«j ã
2. kÍÇÜsÁHPÙ
3. yÏÖy dTçy #]
4. seTkdT

181. The following 'Tala anga' has more number of akshara kalas

1. Guru
2. Pluta virama
3. Laghu drutavirama
4. **Plutadrutam**

çi~ »Ôp+»eTumâ n;SÄeTT;E~

1. >EÜ
2. |ÖseTT
3. \|T;ÖseTT
4. |ÖTÖTT

182. The Sankeertana "E teeruganamu" of Bhadrachala Ramadas comes under

1. Dvi Dhatu Prabandha
2. **Eka Dhatu Prabandha**
3. Tridhatu Prabandha
4. Chaturdhatu Prabandha

uç #ÄsekdTd;çÄ »@sÄqqççi~ \$uö±ç #i~q~

1. ~çÖç +<éTT
2. @çÖç +<éTT
3. ç<Öç +<éTT
4. #ÄÖç +<éTT

183. The raga derived from the Gandhara murchana of Mohana is

1. **Hindola**
2. Hamsadhvani
3. Madhyamavati
4. Suddha Saveri

yōV²qj Π;∅→+<śATÖİŶ qT& | Ūy₄s >eΠ

1. V³/₄ÄR̃
2. V²+d<Ö
3. eTœÖÜ
4. XœKÉŷū

184. Name of a tala which has the same number of akshara kalas of Aditala

1. Trisra Ata
2. Khanda Tripata
3. Trisra dhruva
4. **Trisra Mathya**

~ ÖPəTbAEdöCyſŹ n;SÄ eΠ;EzÖPəΠ

1. ÇÇ n³
2. K+&Ç| Ū
3. ÇÇ <œ
4. ÇÇ eTÄ

185. The style of Muthuswamy Deekshitar is compared to

1. Draksha Paka
2. Kadali paka
3. **Narikelapaka**
4. Juice of Honey

185. മൂത്തുടേതായ മൂത്തുടേതായ മൂത്തുടേതായ മൂത്തുടേതായ

1. മൂത്തുടേതായ
2. മൂത്തുടേതായ
3. മൂത്തുടേതായ
4. മൂത്തുടേതായ

186. A tala with 108 aksharas is

1. **Sankeerna gati Khanda Mathya**
2. Sankeerna gati Khanda Rupaka
3. Sankeerna gati Khanda Dhruva
4. Sankeerna gati Khanda Jhampa

186. 108 അക്ഷരങ്ങളുള്ള താളം

1. **Sankeerna gati Khanda Mathya**
2. Sankeerna gati Khanda Rupaka
3. Sankeerna gati Khanda Dhruva
4. Sankeerna gati Khanda Jhampa

187. The number of vivadi melas with Pratimadhyama is

«ÜeT@E TÖÄ q \$y ~ yÜeTKT

1. 25
2. 30
3. 40
4. **20**

188. A composer who was the author of a treatise “Sangeeta Kalpadrumam” is

1. Maha Vaidyanathayya
2. Mysore Vasudevachar
3. **Muthiah Bhagavatar**
4. Swati Tirunal

»d+^Öaſiç<E+unHç>+<+s dçy }Z ç s&T

1. eTväyçHçj ç
2. yÜeTÖsÄy dTç# sY
3. eTÖçj ç uçeÖsY
4. kÍÇj ÜsÄHPÜ

189. The melakarta number with the mnemonic “Vasu-ma” is

»edT eÖud+}ÖeTTÄEçq yÜçsÄ+K«

1. 44
2. **47**
3. 46
4. 45

190. If the length of the flute increases the pitch would be

1. More
2. **Less**
3. Not changeable
4. Doubled

yDTEú&eÚ|]Eg#Ã< XÜ

1. |sÁTÖ~
2. ÔaTÖ~
3. eÖÁT
4. Â(14ÚheÖ~