

**SAMPLE QUESTION PAPER  
CARNATIC MUSIC (243)**

**Time: 2 hrs.**

**Maximum Marks: 40**

**Note:**

- i. This question paper consists of 15 questions in all.
- ii. All questions are compulsory.
- iii. Marks are given against each question.
- iv. **Section A** consists of Multiple Choice type questions  
**Q.No. 1 to 8** – Multiple Choice type questions (MCQs) carrying 01 mark each. Select and write the most appropriate option out of the four options given in each of these questions.
- v. **Section B** consists of Objective type questions:  
**Q.No. 09**- Read the passage carefully then Fill in the blanks (6 sub-questions) carrying 1 mark each.  
**Q.No. 10** -Read the passage carefully then true and false (6 sub-questions) carrying 1 mark each.
- vi. **Section C** consists of Subjective type questions:  
**Q.No. 11 to 12** – Short Answer type questions carrying 03 marks each to be answered in the range of 60 to 70 words.  
**Q.No. 13** –Long Answer type questions carrying 04 marks to be answered in the range of 80 to 90 words.  
**Q.No. 14 to 15** –Long Answer type questions carrying 05 marks each to be answered in the range of 100 to 120 words.  
An internal choice has been provided in the Section-C.

**Section A**

**Multiple Choice Questions (MCQ)**

**Marks 1x8=8**

1. The minute embellishment that is attached to a Swara
  - a) Gamaka
  - b) Sruti
  - c) Nada
  - d) Sthayi
2. The Navaratri Kirtanas are composed by
  - a) Annamacharya
  - b) Kshetragna
  - c) Swati Tirunal
  - d) Govindacharya

3. In which music system the staff notation is used?

- a) Western music
- b) Folk music
- c) Indian music
- d) Film music

4. A dot below the Swaras indicates

- a) Madhya Swara
- b) Tara Swara
- c) Mandra Swara
- d) Ati Tara Swara

5. Ugabogas are composed by

- a) Narayana Thirtha
- b) Arunagiri Nathar
- c) Jayadeva
- d) Purandaradasa

6. Select the Aksharas of Adi Talam

- a) 4
- b) 6
- c) 8
- d) 10

7. The mudra used by Swati Tirunal in his compositions

- a) Guruguha
- b) Syamakrishna
- c) Bhadrachala
- d) Padmanabha

8. Which Veda mainly considered as a originator of music?

- a) Rig Veda
- b) Sama Veda
- c) Yajur Veda
- d) Atharva Veda

## Section B

### 9. Read the passage and answer the questions:-

Right from early times, Indian music and Musicology (Lakshya and Lakshana) show continuous development. The Lakshanas were constantly altered or rewritten to suit the changing trends in music. There was continuous assimilation and adoption of new features, within the framework of tradition. Treatises gave a vivid description of the music and musicology that existed prior to their time and the changes that came to be adopted. The treatises of those days were predominantly focusing on the theoretical aspects. The practical part of this performing Art used to pass through oral tradition and they were explained in the form of formulae (sutras) in the treatises. Therefore we have only a vague idea about the form of music existed during those days.

#### Fill in the blanks

- A. There were continuous \_\_\_\_\_ and adoption of new features, within the framework of tradition in Indian music. 1
- B. The Lakshanas were constantly altered or rewritten to suit the changing \_\_\_\_\_ in music. 1
- C. The treatises of early days were predominantly focusing on the \_\_\_\_\_ aspects. 1
- D. The practical part of this performing Art used to pass through oral tradition and explained in the form of \_\_\_\_\_. 1
- E. There was continuous assimilation and adoption of new \_\_\_\_\_ in the music within the framework of tradition. 1
- F. Treatises gave a \_\_\_\_\_ of the music and musicology that existed before their time and the changes that came to be adopted. 1

### 10. Read the passage and answer the following questions

In this lesson we have learnt about some important Carnatic composers. Purandaradasa, a rich miser, converts and becomes a great bhakta. Swati Tirunal was born as a royal prince but is known for his simplicity and devotion to bhakti and music, using his wealth for public welfare. Ramadasa the great bhakta uses the wealth he is entrusted with, for improvement of religious buildings. Tyagaraja seeks alms as a religious wandering minstrel, like Purandara did after conversion. Syama Sastri and Dikshitar had no money worries, and devoted all their energy to divine service. They have all used their knowledge, wealth and musical gifts to glorify God. Their compositions are examples of gana rasa and bhakti rasa, showing us that music and devotion are the greatest treasures we can have on earth.

#### Write true (T) and False (F)

- A. Swati Tirunal was born as a royal prince but is known for his simplicity and devotion to

- bhakti and music, using his wealth for public welfare. (T/F) 1
- B. Musicians Syama Sastri and Dikshitar had no money because they came from a very poor family. (T/F) 1
- C. Purandaradasa was a rich miser, so he was not believed in god. (T/F) 1
- D. Ramadasa the great bhakta uses the wealth he is entrusted with, for the improvement of contemporary music. (T/F) 1
- E. In early times, Tyagaraja sought alms as a religious wandering minstrel did after conversion. (T/F) 1
- F. The compositions of great musicologists are examples of bhakti rasa, showing that music and devotion are not the greatest treasures we can have on earth. (T/F) 1

### **Section C**

#### **Answer the following questions**

11. During Medieval Period Raga classifications became clearer", justify the statement. 3
- 12(a). Why it is said that Tillana is one of the short and liveliest musical forms? 3

**(Or)**

- (b) How did the Bhakti movement become popular in the 7th Century?

#### **Answer the following questions**

- 13(a). Write the differences between Abhyasa Gana and Sabha Gana. 4

**(Or)**

- (b). Write two important qualities desirable in a good composer

#### **Answer the following questions**

- 14(a). Briefly explains the contribution of Shyama Shastri to the world of Carnatic Music. 5

**(Or)**

- (b). Explain the characteristics of the musical forms Padam and Tarangam.

- 15(a). Kirtana is older than Kriti form, explain. 5

**(Or)**

- (b). Write about evaluation of the history of Indian Music in the medieval period.

**MARKING SCHEME**  
**CARNATIC MUSIC (243)**

Sl No.	Answer	Marks distribution	Total Marks
1	a	1	1
2	c	1	1
3	a	1	1
4	c	1	1
5	d	1	1
6	c	1	1
7	d	1	1
8	b	1	1
9(A)	<u>assimilation</u>	1	1
9(B)	<u>trends</u>	1	1
9(C)	<u>theoretical</u>	1	1
9(D)	<u>formulae</u>	1	1
9(E)	<u>features</u>	1	1
9(F)	<u>vivid description</u>	1	1
10(A)	True	1	1
10(B)	False	1	1
10(C)	False	1	1
10(D)	False	1	1
10(E)	True	1	1
10(F)	False	1	1
11	<p>Raga is the soul of Indian music and it is an Indian contribution to International music. Vidyaranya mentioned 15 Melas and their Janya ragas in his treatise Sangita Sara. Ramamatya mentioned 20 Melas in his treatise Swara Mela Kalanidhi.</p> <p>This treatise covers the nearly 2000 year history of development in Indian Music and is like a preface to modern Carnatic Music.</p>	<p>2</p> <p>1</p>	3



	<p>of Kanchi. Kritis are in Telugu as well as Sanskrit. He used the signature “Syamakrishna” in his compositions. His three scholarly swarajatis are well known as three jems. He has used Chapu Tala profusely for his Kritis. He has come up with Viloma Chapu (4+3) for the first time. His Kritis are especially known for their rhythmic excellence.</p> <p>Swarasahitya and swaraksharas decorate his Kritis. He has used many rare ragas like Manji, Ahiri, Kalagada, Chintamani etc. He has composed Navaratnamalika – 9 Kritis in praise of Meenakshi of Madhurai. Apart from this, Syamasastri is believed to have composed nearly 300 compositions, but only around 50 compositions have been accessed so far.</p> <p style="text-align: center;"><b>(Or)</b></p> <p>Padam is a composition used for both music and dance concerts. This composition is heavy in music and slow in tempo, since it is used for dance concerts it gives importance to expression (bhava). The theme of Padam is Madhura Bhakti devotion coated with love. It indirectly deals with Jeevatma – Paramatma relations.</p> <p>Famous Padam composers are Sarangapani, Ghanam Chinnayya, Sabhapati, Kshetragna, Ghanam Krishna Iyer, Subbarama Iyer, Swati Tirunal, and Irayimman Thampi (Examples of any two composers) Tarangam is sung as a post-Pallavi item in a concert. This is mainly in praise of God Krishna. The composer Narayana Teertha composed many Tarangams on Lord Krishna, named Krishna Leela Tarangini. It is a constant item in dance. These tarangams are not constantly rendered in a fixed raga. Some tarangams do not follow the strict pallavi, anupallavi, charanam structure.</p> <p>Some popular tharangams are:-</p> <p>Madhava mamava – Neelambari raga – Adi tala Govardhana giridhara – Darbari Kanada raga – Adi tala Puraya mama kamam – Bilahari raga – Adi tala Brindavanam – Mukhari raga – Adi tala</p> <p>( Any two)</p>	<p>3</p> <p><b>(Or)</b></p> <p>1</p> <p>3</p> <p>1</p>	
15	<p>Kirtana is older than Kriti which is another musical form. The term Kriti refers to the composition whose significance</p>	2	5

	<p>lies mainly in its music and not in its Sahitya. Kritis refers to the composition whose significance lies mainly in its music and not in its Sahitya. Kritis has a major role in Sabhagana. It has composed of major, minor, vakra, and vivadi ragas. But in Kirtana, the Sahitya is of primary importance. In fact, kriti is a developed form of Kirtana.</p> <p>Kirtana has its birth about the latter half of the 14<sup>th</sup> century. Tallapakam composers (1400-1500) were the first to use the term kirtana and write Kirtanas with the divisions pallavi, anupallavi and charana. The music as well as the rhythm of a Kirtana are simple. It belongs to applied music. It is also very short and simple and can easily be learnt by students. The main character of Kirtana is the creation of Bhakti rasa or the feeling of devotion; hence Kirtana is a sacred form. It's Sahitya or lyric is of devotional type or based on Puranic theme. Many kirtanas are generally in praise of the glories of God. There will be a number of words in Kirtana and all charanas are sung to the same Dhatu (swara).</p> <p style="text-align: center;"><b>(Or)</b></p> <p>India had one system of music throughout the country till about the 13th century. Haripala for the first time mentioned the terms Hindustani and Carnatic music. With the advent of Muslim rule in the North, Indian music interacted with the Arabian and Persian systems of music. Comparatively,</p> <p>South India remains undisturbed without any foreign invasion. Music continued to prosper and grow along the ancient traditional way. Thus Hindustani and Karnataka music developed into two independent systems of music. Saint Purandara Dasa, revered as Karnataka Sangita Pitamaha systematized the Abhyasa Gana for beginners.</p> <p>He also simplified the 108 ancient tales into a system of 35 tales consisting of 7 solidi tales and their five varieties. During this period Raga classifications became clearer, though not specific Chaturdandi Prakasika written by Venkatamakhi was a landmark in the modern era in the history of music. The treatise enumerated 72 Asampurna Melakarta schemes based on the 16 Swarasthanas. At that</p>	<p>3</p> <p><b>(Or)</b></p> <p>1</p> <p>1</p> <p>3</p>	
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	time, only 19 Melas were in vogue. All the 72 Melas and their Janya ragas, and the Vivadi melas were musical possibilities. The system was called Kanakambari – Ratnambari scheme.		
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