

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

Time: 1½ hrs

Maximum Marks: 40

Note:

- i. This question paper consists of 27 questions in all.
- ii. All questions are compulsory.
- iii. Marks are given against each question.
- iv. **Section A** consists of
 - a. **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. An internal choice has been provided in some of these questions. You have to attempt only **one** of the given choices in such questions.
- v. **Section B** consists of Objective type questions:
 - a. **Q.No. 09 to 12**- Read the passage carefully then Fill in the blanks carrying 1 mark each. An internal choice has been provided in some of these questions.
 - b. **Q.No. 13 to 16** -Read the passage carefully then Match the questions carrying 1 mark each. An internal choice has been provided in some of these questions.
 - c. **Q.No. 17 to 20** -Answer the following questions carrying 1 mark each to be answered in the range of 15 to 25 words. An internal choice has been provided in some of these questions.
- vi. **Section C** consists of Subjective type questions:
 - a. **Q.No. 21 to 25** – Short Answer type questions carrying 02 marks each to be answered in the range of 30 to 40 words.
 - b. **Q.No. 26 and 27** –Long Answer type questions carrying 05 marks each to be answered in the range of 100 to 120 words.

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(a). In which music system the staff notation is used?

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

(Or)

(b). The composer known by the name “Karnataka Sangita Pitamaha”

- a) Bhadrachala Ramdas
- b) Ramnad Srinivasa Iyengar
- c) Purandaradasa
- d) Tyagaraja

4 (a). A dot below the Swaras indicates

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

(Or)

(b). A raga that has only five Swaras in ascending and descending is called

- a) Ghana
- b) Swarantara
- c) Shadava
- d) Audava

5. Ugabogas are composed by

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

6(a). Select the Aksharas of Adi Talam

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

(Or)

(b). Select the Aksharakalas of Chaturasra Jati Rupak Tala

- a) 6
- b) 8
- c) 7

- d) 10
- 7(a). The mudra used by Swati Tirunal in his compositions
- a) Guruguha
 - b) Syamakrishna
 - c) Bhadrachala
 - d) Padmanabha

(Or)

- (b). The angas of Rupaka Tala
- a) 1 druta 1 laghu
 - b) 1 laghu 2 drutas
 - c) 2 laghus 2 drutas
 - d) 1 laghu

8. Which Veda mainly considered as a originator of music?
- a) Rig Veda
 - b) Sama Veda
 - c) Yajur Veda
 - d) Atharva Veda

Section B

Read the passage carefully and fill in the blanks given below:-

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.

9. There were continuous _____ and _____ of new features, within the framework of tradition in Indian music. $\frac{1}{2} + \frac{1}{2} = 1$

10. The Lakshanas were constantly altered or _____ to suit the changing _____ in music. $\frac{1}{2} + \frac{1}{2} = 1$

11. The treatises of _____ days were predominantly focusing on the _____ aspects. $\frac{1}{2} + \frac{1}{2} = 1$

12. The practical part of this performing Art used to pass through _____ tradition and explained in the form of _____. $\frac{1}{2} + \frac{1}{2} = 1$

(Or)

From ancient times, Indian music _____ and _____ show continuous development.

Read the passage carefully and match the followings:-

In this lesson we have learnt about some important Carnatic composers. Purandaradasa, a rich miser, converts and becomes a great bhakta. Swati Tirunal is born as 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.

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|-----|--------------------|---|---|
| 13. | (i) Purandaradasa | (a) Carnatic music composer | 1 |
| 14. | (ii) Swati Tirunal | (b) devoted all his energy to divine service | 1 |
| 15. | (iii) Ramadasa | (c) entrusted his wealth for improvement religious buildings. | 1 |
| 16. | (iv) Tyagaraja | (d) seeks alms as a religious wandering minstrel | 1 |

(Or)

- | | |
|------------------|------------------------------|
| (v) Syama Sastri | (e). is born as royal prince |
|------------------|------------------------------|

Answer the following questions:

- | | |
|---|---|
| 17. The composition finds a place both in Abhyasa Gana and Sabha Gana. | 1 |
| 18. Name the composer of Navagraha Kritis. | 1 |
| 19. Name the composer who refers to Ramadasa in his compositions. | 1 |
| 20(a). The composer who has come up with Viloma Chapu for the first time? | 1 |

(Or)

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| (b). In notation which symbol indicates the closing of Avarta? |
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Section C

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|---|---|
| 21. During Medieval Period Raga classifications became clearer", justify the statement. | 2 |
| 22. Elaborate the term 'Sabha Gana'. | 2 |
| 23. How did the Bhakti movement become popular in the 7th Century? | 2 |
| 24. Why it is said that Tillana is one of the short and liveliest musical forms? | 2 |
| 25(a). Mention any two reasons that 18 th Century known as the golden age of Carnatic music? | 2 |

(Or)

(b). Briefly explain the theme of Padams.

26(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.

27(a). Kirtana is older than Kirti 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 (or c)	1	1
4	c (or d)	1	1
5	d	1	1
6	c (or a)	1	1
7	d	1	1
8	b	1	1
9	<u>assimilation</u> <u>adoption</u>	½ +½	1
10	<u>rewritten</u> <u>trends</u>	½ +½	1
11	<u>early</u> <u>theoretical</u>	½ +½	1
12	<u>oral</u> <u>formulae.</u> (Or) <u>Lakshya</u> <u>Lakshana</u>	½ +½	1
13	i-d	1	1
14	ii-e	1	1
15	iii-c	1	1
16	iv-a (Or v-b)	1	1
17	Varnam	1	1
18	Muthuswami Dikshitar	1	1
19	Tyagaraja	1	1
20	Syamasastri (or II)	1	1
21	Raga is the soul of Indian music and it is an Indian contribution to International music. Vidyaranya mentioned	2	2

	15 Melas and their Janya ragas in his treatise Sangita Sara. Ramamatya mentioned 20 Melas in his treatise Swara Mela Kalanidhi. This treatise covers the nearly 2000 year history of development in Indian Music and is like a preface to modern Carnatic Music.		
22	Sabha Gana is music intended for being performed in concerts. Performing in front of an audience and gaining popularity depends on the capabilities of the performer. To be a successful performer, one needs to undergo rigorous training in singing. Before studying about Sabha Gana one has to pass through a course in Abhyasa Gana.	2	2
23	In 7th Century onwards Bhakti movement in the country brought in its wake hundreds of saint singers and religious teachers. Shaivite and Vaishnavite saints wrote Tevarams and Divya Prabhandas in Tamil region. Devotional singers like purandara Dasa, Bhadrachala Ramadasa, Annamacharya, Mira Bai, Surdas, Kabir Das, Tulsidas, Gurunanak and others saint singers composed thousands of simple devotional songs.	1½ ½	2
24	Tillana is crisp and lively musical form, which had its birth in the 18th Century. Tillana is constituted from the three rhythmic syllabi like Ti-La-Na. This form became popular because of its brisk and attractive music. Its tempo is usually in madhyamakala. This form has the sections like Pallavi, Anupallavi and Charanas and each section has different Dhatus. Tillana is sung in both music and dance concerts and in the latter it is constant item.	1 1	2
25	During this period there were multifaceted development and musical activity, both in quality and quantity of the musical forms, Ragas, Talas, Musical instruments, notation systems, etc. The scholarly musical forms such as well decorated Kritis, Swarajatis, Varna, Pada, Tillana, Jawali, Ragamalikas etc. were composed in large numbers. (Or) The theme of Padam is “ Madhura Bhakthi “ i.e. devotion coated with love. It indirectly deals with Jeevatma – Paramatma relations. This composition is heavy in its music and slow in tempo,	1 1 (Or) 1	2

	since it is used for dance concerts it gives importance to expression (bhava). It has the sections like Pallavi, Anupallavi and multiple charanas.		
26	<p>Syama Sastri, the eldest among the musical trinity was born on 26th April, 1762 to Viswanatha Iyer, descended from Telugu priests who migrated from Kanchipuram. He was named Venkatasubramaniam and trained as a priest. A Sangita sanyasi initiated him in to music and perhaps tantric Upasana (devi worship). Almost his kritis are in praise of Mother Goddess Kamakshi 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. 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;">(Or)</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>1</p> <p>1</p> <p>3</p> <p>(Or)</p> <p>1</p> <p>3</p>	5

	<p>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 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.</p>	3	
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