

**CERTIFICATE IN PERFORMING ARTS -
KARNATAK MUSIC (CPAKM)**

Term-End Examination

December, 2015

**OMU-005 : AN INTRODUCTION TO KARNATAK
MUSIC**

Time : 2½ hours

Maximum Marks : 70

-
- Note :** (i) **SECTION-A** contains objective type questions.
(ii) **SECTION-B** contains short answer questions.
(iii) **SECTION-C** contains essay type questions.
-

SECTION-A

1. Fill in the blanks with appropriate words given at the end of the questions. **10**
- (a) _____ , _____ and _____
are the three essential parts of kriti.
- (b) The starting point of a Tala is known as _____ .
- (c) A dissonant note in a Raga is called as _____ swara.
- (d) The litterature work dealing with the theoretical aspect of Ragas is called _____ .
- (e) The term used to denote music in Tamil language is _____ .

- (f) The musicologist who classified the Ragas into three categories - "Shuddha" "Chhayalag" and "Sankeerna" for the first time was _____ .
- (g) The keertanas are sung to create _____ Rasa.
- (h) _____ is a Karnatak Musical form that corresponds to the ghazals of Hindustani Music.
- (i) The main percussion instrument in ancient Tamil Music was _____ .
- (j) There are two types of Varnams _____ and _____ .

Options :

Pada Varnam, Javali, Maddalam, Isai, Taana Varnam, Matang, Bhakti, Virodi, Pallavi, Anupallavi, Graha, Lakshana Granthas, Charanam.

2. Mark the correct options :

10

- (a) Sama Saptak was in :
- (i) Descending Order
 - (ii) Ascending Order
 - (iii) Zig - Zag Order
 - (iv) None of the above
- (b) According to Indian Philosophy Nada is a combination of :
- (i) Air and water
 - (ii) Water and Fire
 - (iii) Air and Fire
 - (iv) None of the above

- (c) Indian music traces its origin to :
- (i) Vedic Era
 - (ii) Buddhist Era
 - (iii) Puranik Era
 - (iv) Epic Era
- (d) Karnatak 'Mela' is equivalent to Hindustani :
- (i) Raga
 - (ii) Thata
 - (iii) Jati
 - (iv) Murchhana
- (e) In context of Karnatak Music instant improvisation is known as :
- (i) Kalpita Sangeetha
 - (ii) Shastriya Sangeetha
 - (iii) Mauodharma Sangeetha
 - (iv) None of the above
- (f) Hymns of Sama Veda were taken from :
- (i) Yajurveda
 - (ii) Atharvaveda
 - (iii) Rigveda
 - (iv) None of the above
- (g) In a musical composition Datu and Matu are :
- (i) Rhythm and Text
 - (ii) Text and Melody
 - (iii) Melody and Rhythm
 - (iv) None of the above
- (h) In context of Karnatak Music Varnam is :
- (i) A part of composition
 - (ii) Type of composition
 - (iii) A type of Varisai
 - (iv) None of the above

- (i) Matang is the author of :
- (i) Natyashastra
 - (ii) Brihaddesi
 - (iii) Sangeet Ratnakar
 - (iv) None of the above
- (j) The counterpart of Thillana in Hindustani Music is :
- (i) Chaturang
 - (ii) Khayal
 - (iii) Dhrupad
 - (iv) None of the above

SECTION-B

3. Write short notes on **any three** of the following in not more than **100** words : **10x3=30**
- (a) Music in Puranic Period
 - (b) Evolution of Sapta Swaras
 - (c) Contribution of Bharata in the field of Music
 - (d) Sooladi Sapta Talas
 - (e) Describe any two musical instruments those are essential in Karnatak Music

SECTION-C

4. Write elaborately on **any** of the following topics : **20**
- (a) Ancient Tamil Music
 - (b) A brief history of evolution of Music in India
-