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OMU-005

**CERTIFICATE IN PERFORMING
ARTS–KARNATAKA MUSIC (CPAKM)**

Term-End Examination

December, 2020

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

Time : 2 $\frac{1}{2}$ Hours

Maximum Marks : 70

Note : *Attempt both Sections.*

Section—A

1. Fill in the blanks with correct options given below : 15×2=30

Options : Lakhana Growth, Venkatamakhi, Vivadi, Mridangam, Sillappadikaram, Arohana, Nada, Descending, Rik, Modified, Graha,

Manodharma Sangeet, Javali, Bhakti,
Dakshina Pravritti.

- (a) Hymus of 'Samaveda' have been taken from Veda.
- (b) Sama Saptak was arranged in order.
- (c) The term denoted for the seven notes arranged in ascending order is
- (d) A Saptak has five notes other than seven pure notes.
- (e) The starting point of Tala is known as
- (f) The literature work dealing with the theoretical aspect of Ragas of Karnataka Music is known as
- (g) The Keertans are sung to create Rasa.
- (h) The Karnataka musical form corresponding to the Ghazals of Hindustani Music is termed as

- (i) The accompanying percussion instrument of Karnataka music is
- (j) The term “.....,” in Natyashastra refers to the southern style of music in ancient India.
- (k) The term used for the primordial sound that gives rise to musical notes is
- (l) The dissonant note used in a Raga is termed as
- (m) The 72 Melakarta system was introduced in South Indian Music by
- (n) is the most ancient literary work which talked about ancient Tamil Music.
- (o) The term used for improvisation in context of Karnataka music is

Section—B

Note : Write elaborately any **four** of the following.

10×4=40

2. Evolution of seven notes in Indian music.
3. Ancient Tamil music.
4. Advent of 72 Melakarta system in Karnataka Music.
5. Write about any *two* forms of Karnataka Music.
6. Contribution of Bharata in the field of music.
7. The Tala system of Karnataka Music.