

**INDIAN MUSIC (CARNATIC) PAPER 1**  
**(THEORY)**

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**Maximum Marks: 70**

**Time Allowed: Three hours**

*(Candidates are allowed **additional 15 minutes for only** reading the paper.*

*They must **NOT** start writing during this time).*

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*Answer all questions in **Section A, Section B and Section C.***

***Section A** consists of **objective / very short** type questions.*

***Section B** consists of **short** answer questions.*

***Section C** consists of **long** answer questions.*

*The intended marks for questions or parts of questions are given in brackets [ ].*

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**SECTION A – 14 MARKS**

**Question 1**

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|--------|---|-----|
| (i)    | Why are Shadjam and Panchamam called Avikrata swaras?                   | [1] |
| (ii)   | What are the <i>shanmargas</i> ?  | [1] |
| (iii)  | What is the use of Katapayadi formula?                                  | [1] |
| (iv)   | Name the swarasthanas of Mecha Kalyani.                                 | [1] |
| (v)    | What is <i>samudaya kriti</i> (group kriti)?                            | [1] |
| (vi)   | Name the musical forms which are used in Bharata Natya recital.         | [1] |
| (vii)  | The Trinities in Carnatic music are Thyagaraja, _____ and Syama Sastri. | [1] |
| (viii) | The four strings of Tambura are Panchama, Sarani, _____ and Mandram.    | [1] |
| (ix)   | Any swara occurring in a raga is called _____ raga.                     | [1] |
| (x)    | The music that is played before or after the tala is _____ Graha.       | [1] |

- (xi) The ending note of a sanchara or a phrase is called: [1]
- (a) Nyasa
  - (b) Amsa
  - (c) Graha
  - (d) Jati
- (xii) The number of main strings in Gottuvadyam is: [1]
- (a) 6
  - (b) 7
  - (c) 8
  - (d) 5
- (xiii) Statement I : Anya swara appears in Upanga raga. [1]  
Statement II : Anya swara appears in Bhashanga raga.
- (a) Statement I and II both are correct.
  - (b) Statement I and II both are incorrect.
  - (c) Statement I is correct and II is incorrect.
  - (d) Statement I is incorrect and II is correct.
- (xiv) Statement I : Upanga ragas are Janya ragas. [1]  
Statement II : Bhashanga ragas are Janaka ragas.
- (a) Statement I and II both are correct.
  - (b) Statement I and II both are incorrect.
  - (c) Statement I is correct and II is incorrect.
  - (d) Statement I is incorrect and II is correct.

## SECTION B – 28 MARKS

**Question 2** [4]

Write a short note on *javali*.

**Question 3** [4]

Briefly write on Chapu Tala and its varieties.

**Question 4**

(i) Explain how Rishabha-Gandhara and Dhaivata-Nishada are arranged in 72 Mela scheme. [4]

**OR**

(ii) (a) What are *mnemonics*? [1]

(b) Write *svara mnemonics* and *mela mnemonics*. [3]

**Question 5**

(i) Give *any two* examples of Dvi Anya Swara Bhashanga raga. [1]

(ii) What is a *Bhashanga raga*? [3]

**Question 6** [4]

(i) Give *any four* lakshanas of Chakravakam.

**OR**

(ii) Write *any four* sancharas of Chakravakam.

**Question 7** [4]

Differentiate between *Jati Swaram* and *Swara Jati*.

**Question 8**

[4]

Explain the following Gamakas with examples:

- (i) Ahata
- (ii) Pratyahata

**SECTION C – 28 MARKS**

**Question 9**

[7]

Draw the diagram of a Violin and name its parts.

**Question 10**

[7]

Discuss Kritis and its decorative angas.

**Question 11**

[7]

- (i) Write the life history of Swati Tirunal and his contribution to music?

**OR**

- (ii) Write the life history of Muthuswami Dikshitar and his contribution to music?

**Question 12**

[7]

“*Nanu palimpa Nadachi vachchitavo, naa prana natha*” is the raga Mohana set to Adi tala.

Who is the composer of this kriti? Narrate the incident behind this composition.