

MAHATMA GANDHI UNIVERSITY

M.A.MUSIC PROGRAMME (VOCAL)

Model Question Paper

Semester I MUS1VO.PC1 (Theory 1) History of Music

- I. Write short answers on any five (answer not exceeding 1 page) (weightage 1)
1. Musical notation of samagana
 2. Define sthobhas
 3. Notes figuring in cycle of 4th
 4. The statement - Swaras are 7, Swarasthanas are 12, Srutis are 22 - Explain
 5. What are the different sruti intervals
 6. Sruti nomenclature
 7. Musical notation in Kudimiyamalai inscription
 8. Scales figuring in shadja and madhyama grama
- II. Write short Essay on any five (answer not exceeding 2 pages) (weightage 2)
9. Complementary intervals
 10. Formation of series of 4th and 5th
 11. Different varieties of sruti intervals for gandhara and madhyamas and their application in ragas
 12. Alankaras in Sangitha rathnakara
 13. Classification of prabandhas according to different angas
 14. Objectives of the Bharatha's experiment
 15. Raga classification in Sangita Makaranda
 16. Characteristics of Sama gana scale
- III. Write long Essay on any three (weightage 5)
17. Explain the content of Brihadesi
 18. Explain in detail the dhruva vina chalavina experiment
 19. Describe the important landmarks in the history of music
 20. Explain the formation of 22 srutis & with the nomenclature and its application of various ragas.
 21. Explain the musical chapters of Natyasastra
 22. Explain Vadya Prabandha in detail

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M.A.MUSIC PROGRAMME (VOCAL)
Model Question Paper
Semester I MUS 1 VO.PC 2 (Theory 2 Musicological perspectives)

- I. Write short answers on any five (answer not exceeding 1 page) (weightage 1)
 1. Nirupanam
 2. Duties of the accompanying artist in a musical concert
 3. Define Ashtapadi
 4. Name 5 prominent compositions and 5 phrases in the raga Atana
 5. Raga name appended as titles to musicians
 6. Accompaniments used in Kathakalakshepam
 7. Sarva Vadyam
 8. 5 derivatives of Harikambojimeela with two compositions in each

- II. Write short Essay on any five (answer not exceeding 2 pages) (weightage 2)
 9. Stone pillars
 10. Padams of Swathi Thirunal
 11. Compositions of Andal
 12. Kshetrajna and his musical contribution
 13. Write the Lakshana of the raga Malyamarutham
 14. Rules to be followed by the principal performer in a concert
 15. Write the Lakshana of the raga Sahana
 16. Write the Lakshana of the raga Vagadheeswari

- III. Write long Essay on any three (weightage 5)
 17. Notate a composition you have learned in Misrachapu tala
 18. Significance of the compositions related to the theme Madhurabhakthi
 19. Description of musical instruments used in temples
 20. Write an essay about the musical content of Krishna Leela Tharangini
 21. Describe a Kalakshepam performance pointing out the Paddhati followed in it, the performers, the accompanists, figuring therein and their requisites
 22. Write an appreciation of a composition from literary and musical point of view.

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M.A.MUSIC PROGRAMME (VOCAL)
Model Question Paper
Semester II MUS 2 VO.PC 6 (Theory 3 Musicological perspectives)

I. Write short answers on any five (answer not exceeding 1 page) (weightage 1)

1. Size of the angas
2. Define Dvijavanthi as a sankirna raga
3. Ragamudras – Sudha & Suchitha with examples
4. Varieties of prasa
5. Desadi and Madhyadi talas
6. Anyasvara pryogas in the ragas like Neelambari, Behag, Dvijavanthi.
7. Yati patterns in kritis
8. Navasandhi talas

II. Write short Essay on any five (answer not exceeding 2 pages) (weightage 2)

9. Echo and reverberation
10. Asampurna Mela paddhathi
11. Marga and Desi talas
12. Vaggeyakara Mudras
13. Svarakshara and its classification citing examples from compositions
14. Write musical phrases for Charukesi, Yadukulakamboji, Surutti
15. Vaggeyakara prakarana in Sangita Kalpadruma
16. Swarashithya

III. Write long Essay on any three (weightage 5)

17. Write in notation a kriti in Aditala (2 kala)
18. Describe in detail the acoustical requirements of an ideal concert hall.
19. Relevance of Samgraha chudamani in the formation of 72 melakartha scheme.
20. Explain the formation of 35 talas with its angas and nomenclature.
21. Explain Ashtadasa mudras with examples.
22. Chaturdandi prakasika of Venkitamakhi stands foremost among the works written prior to & during 17th century. Explain the statement based on the formation of mela scheme.

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M.A.MUSIC PROGRAMME (VOCAL)
Model Question Paper
Semester II MUS 2 VO.PC 7 (Theory 4 Musicological perspectives)

- I. Write short answers on any five (answer not exceeding 1 page) (weightage 1)
1. Define the term Pallavi
 2. Grahabheda pradarsini
 3. Define the term Gamaka quoting 3 varieties of Veena gamaka
 4. Name the different varieties of Pallavi
 5. Explain Polyphony
 6. Define Ghanam
 7. What is meant by Consonance
 8. Significance of the numeral 9
- II. Write short Essay on any five (answer not exceeding 2 pages) (weightage 2)
9. Explain Geometrical progression
 10. Navarasas and suitable ragas
 11. Explain Dvigunatva
 12. Explain Model shift of tonic with suitable examples
 13. Explain Anulomam and Pratilomam
 14. Explain Akshiptika
 15. What is ragatalamalika
 16. Explain the order of Pallavi singing from the presentation of Pallavi proper to Kalpanasvara singing.
- III. Write long Essay on any three (weightage 5)
17. Explain the different stages of Raga alapana
 18. Write an essay on the emotional aspects of ragas and their application in applied musical forms
 19. Explain with examples the relevance of mathematics in music
 20. Explain the recent trends in the sphere of musicology
 21. Explain dasavidha gamakas with application to ragas
 22. Influence of Hindustani music in South Indian Music – Explain

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M.A.MUSIC PROGRAMME (VOCAL)
Model Question Paper
Semester III MUS 3 VO.PC 11 (Theory 5 Musicological perspectives)

I. Write short answers on any five (answer not exceeding 1 page) (weightage 1)

1. Explain Tevaram
2. Explain the contributions of Uthukkadu Venkita Subbaiyer
3. Rare talams figuring in Thirupugazh
4. Explain the Contribution of Bhadrachalam Ramadas
5. Explain the traditional Gurukula system
6. Explain Utsava prabandham quoting examples
7. Describe the contents of Annammacharya kritis
8. Describe Thiruvachakam

II. Write short Essay on any five (answer not exceeding 2 pages) (weightage 2)

9. Explain the construction and method of playing Veena with diagram
10. Explain one incidental kriti of Saint Thyagaraja
11. What are the modern technology adopted for musical education
12. What are the contributions of Ramaswami Dikshitar to Carnatic music
13. Explain the role of musical institutions in developing Carnatic music in South India.
14. Musical beauties figuring in Swati Thirunal compositions
15. Explain the parts of violin with diagram
16. Write in detail the Attakathas and Padams of Irayimman Thampi

III. Write long Essay on any three (weightage 5)

17. Write an essay on the life and contributions of K.C.Kesava Pillai
18. Compare compositions of musical trinity highlighting the music and laya aspects
19. Explain the musical content of Navarathri kritis of Swami Thirunal
20. Write an essay on the contribution of Arunachala kavirayar
21. Write in detail the contributions of Pattanam Subramania Iyer
22. Explain the construction and technique of playing Mridangam with diagram