



Avinashilingam Institute for Home Science and Higher Education for Women
(Deemed to be University under Category 'A' by MHRD, Estd. u/s 3 of UGC Act 1956)
Re-accredited with 'A+' Grade by NAAC. Recognised by UGC Under Section 12B
Coimbatore - 641 043, Tamil Nadu, India

Master's Degree Examination – June / July 2021
II Semester

Class : I PG
Major : Music

Time : 3 Hours
Max.Marks : 100

20MMUC07 History of Indian Music – II

Part - A

10x1=10

Choose the Correct Answers

1. Identify the mela shown by the mnemonical phrase 'ri gi mi dha ni'. CO3K2
 - a. Simhendramadhyamam
 - b. Kamavardhani
 - c. Shanmukhapriya
 - d. Subhapantuvarali
2. Recognise the composer who is considered to be the youngest one in the history of world music. CO5K1
 - a. Muthu Thandavar
 - b. Sundarar
 - c. Appar
 - d. Tirugana Sambandar
3. Select from the following the earliest compositions which happen to be the one with a specific raga and tala mentioned for each song. CO4K1
 - a. Ashtapadi hymns
 - b. Opera
 - c. Tevaram
 - d. Tiruppugazh
4. Name the author of the work, Sangita Sara. CO1K1
 - a. Tulajaji
 - b. Vidyaranya
 - c. Govinacharya
 - d. Umapati
5. Recall the first to compose a Manipravala kriti? CO4K1
 - a. Tallapakkam composers
 - b. Tyagaraja
 - c. Muthuswamy Dikshitar
 - d. Swati Tirunal
6. Recognise the composer of Dinaragamalika, which starts with Bilahari and end with Bhupalam. CO4K1
 - a. Prof.Sambamurthy
 - b. G.N.Balasubramaniam
 - c. Maha Vaidyanatha Iyer
 - d. Swati Tirunal
7. Name the suddha scale of ancient Tamil music. CO1K1
 - a. Kharaharapriya
 - b. Sankarabharanam
 - c. Harikamboji
 - d. Mayamalavagaula
8. Distinguish the musician who was very fluent in speaking Radhamangala bhasha. CO3K2
 - a. Veerabhadrayya
 - b. Maha Vaidyanatha Iyer
 - c. Muthuswami Dikshitar
 - d. Patnam Subramania Iyer
9. Recall from the following, the author of Bharata Bhashya, a commentary on Bharata's Natyasastra. CO1K1
 - a. Nanyadeva
 - b. Raghunatha Naik
 - c. Kallinatha
 - d. Bhavabhata
10. Identify the raga which is played by Nagaswaram performers in temples between 10am – 12 noon. CO2K2
 - a. Sree ragam
 - b. Todi
 - c. Malayamarutam
 - d. Sama

Part – B

5 x 6 = 30

Answer ALL Questions

Each answer should not exceed 400 words or two pages

- 11.a. Point out the valuable commentaries contributed by famous authors on important lakshana grandhas like Natyasastra, Sangita Ratnakara etc.
(or)
- 11.b. Analyze on the special features of 'Pan', which paved way for the emergence of various classification among ragas. CO1K4
- 12.a. Explain the different stages in the evolution of the musical form, Varnam.
(or)
- 12.b. Analyse the different stages in the evolution of the musical form, Swarajati. CO4K4
- 13.a. Illustrate the use of mnemonics in Katapayadi formula.
(or)
- 13.b. Illustrate the implication of mnemonics in Bhutasankhya. CO3K4
- 14.a. Categorize the classification of ragas according to time theory, followed in ancient Tamil music.
(or)
- 14.b. Connect the points on time theory mentioned in various lakshana grandhas. CO2K4
- 15.a. Evaluate the valuable references to music in the sacred and secular literature of India.
(or)
- 15.b. Telugu kirtanas form the bulk of sacred songs in South India. Assess. CO5K5

Part – C

5x12=60

Answer ALL Questions

Each answer should not exceed 800 words or four pages

- 16.a. Musical mnemonics shows how the intelligence of man has resulted in evolving shortcuts to remember musical facts, laws and phenomena from ancient times. Assess.
(or)
- 16.b. Evaluate musical mnemonics , with special reference to swara, raga, tala, katapayadi formula, bhutasankhya etc. CO3K5
- 17.a. Explain the sacred musical pieces found in Sanskrit, with suitable examples.
(or)
- 17.b. Analyse the different musical pieces which constitute the cream of Tamil sacred music. CO5K4
- 18.a. South Indian music is rich in musical forms with a long and colourful history, which represent the art music, sacred music, dance music, opera music and folk music. Justify.
(or)
- 18.b. Evaluate the different stages marked in the evolution of the musical forms Ragamalika and Kirti. CO4K5
- 19.a. Sangita Ratnakara is an authoritative work on the ancient musical traditions, contemporary developments as well as a reference source for the musical history of India. Evaluate.
(or)
- 19.b. Point out the various sources which provide information on the musical history of India. CO1K4
- 20.a. Analyse the advantages and disadvantages in following the Ganakala Niyama in Carnatic Music.
(or)
- 20.b. Explain the classification of ragas based on time theory of music, with suitable examples. CO2K4