**SRI PADMAVATI MAHILA VISVAVIDYALAYAM, TIRUPATI**

**(Women’s University)**

**Master of Arts (Music) – I Semester**

**MAMUD1.1 (C.T) – Origin and Evolution of Music – I**

**Time: 3 hrs Max. Marks: 80**

**Section – A**

**Answer any FIVE of the following questions**

**All questions carry equal marks**

 **(5 x 4 = 20)**

1. Explain about Prabandham with suitable examples.
2. Mention the Chapters in Brihaddesi.
3. Write about Palais of Ancient Tamil Music.
4. Write about the variety of Ragas mentioned in music.
5. Write about the musical form Gitam.
6. Analyse the importance of Dasara Padas.
7. Write about Swara Nomenclature.
8. Write about Temple Music mentioned in treatises.

**Section – B**

**Answer All questions**

**All questions carry equal marks**

 **(5 x 12 = 60)**

1. (a) Write about the musical chapters of Sangeetha Ratnakara in detail.

(OR)

(b) Explain the importance of Darus in Music treatises.

1. (a) Explain Grama-Murchana-Jatipaddathi in detail.

(OR)

(b) Write about Melapaddhati in detail.

1. (a) Write about the varieties of Prabhandas mentioned in texts.

(OR)

(b) Explain the importance of Sankeertanas.

1. (a) Write a detailed note on the importance of Kutapas.

(OR)

(b) Write about the classification of musical instruments.

1. (a) Write about the importance and study of Temple Music.

(OR)

(b) Write about Saman Chants in detail.

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**(Women’s University)**

**Master of Arts (Music) – I Semester**

**MAMUD1.2 (C.T) –Musical Concepts – I**

**Time: 3 hrs Max. Marks: 80**

**Section – A**

**Answer any FIVE of the following questions**

**All questions carry equal marks**

 **(5 x 4 = 20)**

1. What is Janaka Raga and how is it defined?
2. Name the Ragas in the Third chakra and its swarasthanas.
3. Write about Kriya Prana and its varieties?
4. Write the melakartha names from 19th to 26th and their swarasthanas.
5. Explain Shadangas that are in 35 Tala Scheme.
6. Differentiate between Desadi and Madhyadi Talas.
7. Write about Swanama Mudra Karas.
8. Write Raga Lakshana of Naata.

**Section – B**

**Answer All questions**

**All questions carry equal marks**

 **(5 x 12 = 60)**

1. (a) Write about Srungara Sankeerthanas of Annamacharya and elaborate a few.

(OR)

(b) Explain various types of Mudras used by Vaggeyakaras in Carnatic Music.

1. (a) Explain the 108 and 175 Tala system in detail.

(OR)

(b) Discuss the greatness and complexity of Tala patterns used in Tiruppughazh.

1. (a) Write about Janya Ragas of Thodi and give their names with Raga Lakshana.

(OR)

(b) Explain the Raga Lakshanas of the following:

 (i) Gaula (ii) Kambhoji (iii) Arabhi

1. (a) Write about Prosodyandit’s usage.

(OR)

(b) What is Rasa theory and how is it illustrated in Raga exposition?

1. (a) Write the importance of Veena with a diagram.

(OR)

(b) Write a note on temple musician dit’s greatness elaborately.

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**Master of Arts (Music) – I Semester**

**MAMUD2.1 (C.T) – Origin and Evolution of Music – II**

**Time: 3 hrs Max. Marks: 80**

**Section – A**

**Answer any FIVE of the following questions**

**All questions carry equal marks**

 **(5 x 4 = 20)**

1. How is music depicted in the Maha Bharatha?
2. Describe the role of Sangam Poets in Ancient Tamil Music.
3. What is the structure and purpose Thaya in Carnatic Music?
4. How do Chitta Tanas enhance a Carnatic Music composition?
5. Explain the four methods in Chathurdandi Prakasika.
6. Explain the characteristics of Sankeerthana.
7. What is the impact of patronage on music from Vizianagaram and Venkatagiri?
8. Discuss the role of iconography in depicting music in Indian Art.

**Section – B**

**Answer All questions**

**All questions carry equal marks**

 **(5 x 12 = 60)**

1. (a) Discuss the role and significance of music in Ramayana and Mahabharatha.

(OR)

(b) Explain the musical references found in Classical Kavyas and their impact on Indian Music tradition.

1. (a) Elaborate on the structure and purpose of Thaya in Carnatic music.

(OR)

(b) Discuss the Pedagogical importance of Alankaras in the training of carnatic music students.

1. (a) Analyse the theoretical contributions of Raga Vibhodha to the understanding of ragas in Carnatic Music.

(OR)

(b) Explain the major themes of Sangeetha Saramritha and their significance in the study of Carnatic music.

1. (a) How did Venkatagiri Samsthanams contribute to the development of Carnatic Music?

(OR)

(b) Analyse the impact of patronage from the Vizianagaram Venkatagiri Royal families on the careers of famous musicians.

1. (a) Discuss the role of iconography in depicting musical instruments and performances in ancient Indian Art.

(OR)

(b) What are the significant findings from the musical inscriptions at Kudimiyamalai?

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**Master of Arts (Music) – I Semester**

**MAMUD2.2 (C.T) –Musical Concepts – II**

**Time: 3 hrs Max. Marks: 80**

**Section – A**

**Answer any FIVE of the following questions**

**All questions carry equal marks**

 **(5 x 4 = 20)**

1. Explain the term Samvadi
2. Explain the Anyaswara with examples for Begada Raga.
3. Write a note on Echo.
4. Explain the term Shadjapanchama Bhava.
5. Explain the differences between Ananda Bhairavi and Ritigoula.
6. Explain the term Sruthi.
7. Write a note Pramana Sruthis.
8. Write a note on pitch correction in Digital recording.

**Section – B**

**Answer All questions**

**All questions carry equal marks**

 **(5 x 12 = 60)**

1. (a) Explain the concept of 22 Srutis.

(OR)

(b) Explain the Shdjamadhaya Bhava.

1. (a) Write a note on Acoustics of concert halls.

(OR)

(b) Explain the Internet in the propagation of Music.

1. (a) Write the raga lakshana of raga Kalyani.

(OR)

(b) Write the raga lakshana of Kharaharapriya.

1. (a) Explain the role of Radio in the propagation of Music

(OR)

(b) Write a note on open air theatre.

1. (a) Write a note on Purna and Nyunasruthis.

(OR)

(b) Write the Raga Lakshana of Anandabhairavi and Bhairavi.

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**(Women’s University)**

**Master of Arts (Music) – I Semester**

**MAMUD3.1 (C.T) – Origin and Evolution of Music – III**

**Time: 3 hrs Max. Marks: 80**

**Section – A**

**Answer any FIVE of the following questions**

**All questions carry equal marks**

 **(5 x 4 = 20)**

1. Write a note on Govinda.
2. Name the chapters of Sangrahachudamani.
3. List the group compositions composed by Tyagaraja.
4. Write a note on Padam.
5. Mention the Musical instruments used in Burrakatha.
6. Write a note on mudras used by Thyagaraja.
7. Explain the concept of Katapayadi formula.
8. Write a note on Yakshaganam.

**Section – B**

**Answer All questions**

**All questions carry equal marks**

 **(5 x 12 = 60)**

1. (a) Write a note on Telugu treatises on Music.

(OR)

(b) Explain the importance of Sangraha chudamani.

1. (a) Compare and contrast Harikatha and Burrakatha.

(OR)

(b) Write a note on Geya Natakam.

1. (a) Explain the mode performance of Harikatha.

(OR)

(b) Write a note on Burrakatha.

1. (a) Describe the group compositions composed by Shyamasasthri.

(OR)

(b) Write a note on Navagraha Krithis of Dikshitar.

1. (a) Write a note on Voice Care

(OR)

(b) Explain about Gayaka Guna Doshas.

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**(Women’s University)**

**Master of Arts (Music) – I Semester**

**MAMUD4.1 (C.T) – Research and Contemporary Music, Musicologists**

**Time: 3 hrs Max. Marks: 80**

**Section – A**

**Answer any FIVE of the following questions**

**All questions carry equal marks**

 **(5 x 4 = 20)**

1. Explain the importance of research in Music.
2. Discuss the role of electronic instruments in contemporary music.
3. Write a short note on national music institutions in India.
4. What are the key features of Hindustani music’s Dhrupad style?
5. Describe the contributions of Pt. Ratanjankar to music.
6. Explain the concept of professional ethics in the field of arts.
7. Discuss gender bias in the field of music therapy.
8. Name any four women composers of the 20th century and briefly discuss their contributions.

**Section – B**

**Answer All questions**

**All questions carry equal marks**

 **(5 x 12 = 60)**

1. (a) Discuss the different research areas in music.

(OR)

(b) Analyse the impact of electronic instruments on music production and performance.

1. (a) Elaborate on the contributions of international music institutions to music education.

(OR)

(b) Compare the functions of national and international music institutions in promoting music.

1. (a) Explain the structure and characteristics of khyal in Hindustani music.

(OR)

(b) Evaluate the contributions of T.V.Subba Rao and Prajnananda to Indian Musicology.

1. (a) Discuss the significance of gender bias in the arts and suggest ways to overcome it.

(OR)

(b) Provide an overview of the basic concepts of music therapy and its applications.

1. (a) Write a detailed account of the contributions of any four women musicians of the 20th century.

(OR)

(b) Highlight the importance of studying musicologists and their influence on modern music.

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