

**SIXTH SEMESTER BPA DEGREE EXAMINATION**

**VOCAL, VEENA & VIOLIN**

**VO/VE/VI 1671 Vocational Course IX-Theory**

**Theoretical Perspectives - VI**

Time: 3 hours

Total Marks 80

I Write Answers in one or two sentences

(1x10=10)

1. The variety of madhyama used in the raga, Varali
2. Aksharakala of 'Chempata' tala
3. Another name for Tanam
4. Parent scale of the raga, Madhyamavati
5. Pratimadhyama mela of Todi
6. Write the Svaram sthanas of Sankarabharanam
7. Write the name of threejanya ragas derived from Mayamalavagaula
8. Name the corresponding tala of 'Panchari' in Carnatic music
9. The name which the introductory part of the raga alapana is known
10. Name the corresponding raga of 'Erikila kamodari' in Carnatic music

II. Answer any 8 from 12 of the following not exceeding one paragraph

(8x2=16)

11. What are the two types of raga alapana?
12. Define Tanam
13. Explain the intervals of notes
14. Write about the srutis figuring in the raga, Todi
15. What is Kottipadi Seva?
16. Define Anuloma of Pallavi
17. What are the accompanying instruments used in Sopana Sangita?
18. Explain a theatre form which follows Sopana sangita

19. What is 'Niraval'
20. Explain Shadja-Panchama bhava
21. Ragas used in Sopana sangita with no equals in Carnatic music
22. Explain Samvaditva

III . Write short essay on any 6 from the 9 of the following

(6x4=24)

23. Kalpana Svara
24. Srutis of Nishada and the ragas in which they figure
25. Distinguish the ragas Mohanam and Hamsadvani
26. Pallavi exposition
27. Sangraha Alapana
28. Significance of Sruti
29. Janya ragas of Kharaharapriya

IV Write an essay on any 2 from the 4 of the following

(15x2=30)

32. Bring out the significance of Manodharma sangita in Indian music
33. Describe the distinctive features of Sopana Sangita and how it differs from Carnatic music
34. Attempt a study of 22 srutis with significance to the ragas wherein they figure
35. Describe various views on 22 srutis