

(B) CARNATIC MUSIC (MELODIC INSTRUMENTAL) (CODE NO. 032)
CLASS–XI: (THEORY)(2019-20)

One theory paper

Total Marks: 100

2 Hours

Marks : 30

Theory:

A. History and Theory of Indian Music

1. (a) An outline knowledge of the following Lakshana Grandhas

Silappadikaram, Natyasastra, Sangita Ratnakara and Chaturdandi Prakasika.

(b) Short life sketch and contributions of the following:- Veena Dhanammal, flute Saraba Sastry, Rajamanikkam Pillai, Tirukkodi Kaval Krishna Iyer (violin) Rajaratnam Pillai (Nagasvaram), Thyagaraja, Syamasastri, Muthuswamy Deekshitar, Veena Seshanna.

(c) Brief study of the musical forms: Geetam and its varieties; Varnam – Padavarnam – Daruvarna Svarajati, Kriti/Kirtana and Padam

2. Definition and explanation of the following terms:

Nada, Sruti, Svara, Vadi, Vivadi:, Samvadi, Anuvadi, Amsa & Nyasa, Jaati, Raga, Tala, Jati, Yati, Suladisapta talas, Nadai, Arohana, Avarohana.

3. Candidates should be able to write in notation the Varnam in the prescribed ragas.

4. Lakshanas of the ragas prescribed.

5. Talas Prescribed: Adi, Roopaka, Misra Chapu and Khanda Chapu. A brief study of Suladi Saptatalas.

6. A brief introduction to Manodhama Sangitam

CLASS–XI (PRACTICAL)

One Practical Paper

Marks: 70

B. Practical Activities

1. Ragas Prescribed:
Mayamalavagowla, Sankarabharana, Kharaharapriya, Kalyani, Kambhoji,
Madhyamavati, Arabhi, Pantuvarali Kedaragaula, Vasanta, Anandabharavi, Kanada,
Dhanyasi.
2. Varnams (atleast three) in Aditala in two degree of speed.
3. Kriti/Kirtana in each of the prescribed ragas, covering the main Talas Adi, Rupakam and Chapu.
4. Brief alapana of the ragas prescribed.
5. Technique of playing niraval and kalpana svaras in Adi, and Rupaka talas in two degrees of speed.
6. The candidate should be able to produce all the gamakas pertaining to the chosen instrument.

(B) CARNATIC MUSIC (MELODIC INSTRUMENTAL) (CODE NO. 032)

CLASS–XII (THEORY)

One theory paper

Total Marks: 100

2 hours

Marks: 30

Theory:

A. History and Theory of Indian Music

1. (a) An out-line knowledge of the following Lakshana Granthas:
Sangita Saramita Sangita Sampradaya Pradarsini, Svaramelakalanidhi and Ragavibhodha, Brihaddesi.
(b) Short life sketch and contributions of the following: Annamacharya, Swati Tirunal, Kshetrajna, Maha Vaidyanatha Iyer, Patnam Subramanya Iyer, Ramnad Srinivasa Iyengar Mysore Doraiswamy Iyengar, Dwaram Venkataswamy, Naidu Karaikkudi Brothers, Mysore Vasudevachar.
(c) Brief study of the musical form, Kriti, Tiruppugazh, Padam, Javali and Tillana.
(d) Detailed study of the Manodharma Sangita.
2. Definition and explanation of the following: Janaka, Janya system of Ragas, Bhashanga, Upanga, Varja, Vakra Ragas, Gamakas, Arudi, Eduppu, Jati, Prabandham, Grama, Murchchana, Jaati and Vishesha Prayogas.
3. Description of the ragas prescribed.
4. Candidates should be able to write in notation the kriti/kirtana in the ragas prescribed.
5. The candidate should be able to describe the construction of the instrument opted for alongwith the basic techniques of playing.
6. The candidate should have an outline knowledge of the classification of instruments in general and a brief history of the instrument opted for.

CLASS–XII (PRACTICAL)

One Practical Paper

Marks: 70

Practical Activities

1. Ragas Prescribed: Purvikalyani, Todi, Gowla, Sri, Simhendramadhyamam, Bhairavi, Shanmukhapriya and Keeravani, Nata, Varali, Ritigaula, Saveri and Surati.
2. One varnam in Ata tala in two degrees of speed.
3. Brief outline alapana of the ragas prescribed.
4. Atleast one authentic compositions traditionally rendered in each of the prescribed ragas, covering the musical forms Kirtanas, Kritis, Padams, Javalis, Tillanas and Ragamalika.
5. Kalpana svaras in Adi, Rupaka and Chapu talas in two degrees of speed.
6. Tala prescribed in Adi (Single and double kalai) Rupakam, Misrachapu and Khanda Chapu.
7. Presentation of a simple pallavi in Adi or Khanda Triputa tala with Triklam only.

CARNATIC MUSIC (MELODIC INSTRUMENTAL)
PRACTICAL GUIDELINES TO THE EXAMINERS
FOR EVALUATION OF PRACTICALS
CLASS–XII (2019-20)

One Practical Paper

Marks:70

Duration: 30 to 45 minutes per Candidate

General Instructions:

1. Before starting the test, the candidates may be asked to submit a list of what they have been taught from the syllabus.
2. Examiners are expected to ask questions which have direct relevance with the course and syllabus.
3. Award of marks should be in accordance with the marking scheme.

S.no	Value Point	Marks
1.	Tuning of the candidate's instrument and questions related to it	05
2.	One Ata TalaVarnam in two degrees of speed	06
3.	One kriti as per the choice of the candidate with all Manodharma asked	08
4.	One kriti or two with Manodharma asked as per the choice of examiners	10
5.	Questions about unique features of respective instruments.	04
6.	Testing the knowledge on Raga Lakshanas	05
7.	Testing the knowledge of Talas	05
8.	Testing the knowledge of Musical forms	05
9.	Details regarding different techniques of playing	06
10.	Presentation of simple Pallavi	06
11.	Project work	10
	TOTAL	70

Project Work Guidelines:

Minimum four reports and maximum ten reports have to be submitted. Best four will be considered for evaluation.

1. Must attend and report live concerts (Both Vocal and Instrumental)
2. Details of the organization (i.e., notices informing the concert has to be included in the project)
3. Items presented in order
4. Details of each item presented (Whether creative or Manodharma aspects included)
5. Audience response and duration of each item.
6. Details about the item in which Tani avartanam was played.
7. Photographs of the live concert. (If possible)

Note: In absence of live classical concerts, students can make report on Devotional Bhajans, T.V. live shows, etc.

List of topics for the guidance of the examiners

1. Tuning of the instrument: The candidate should be asked to tune the instrument to his/her pitch. Questions related to its structure, tonality, etc., may be asked.
2. One Ata tala varnam of the candidate's choice, in two degrees of speed, either entirely or in parts, may be asked.
3. A kriti of the candidate's choice may be asked along with Alapana Niraval, and Kalpanasvaram.
4. A kriti or two (fully or partly) of the examiners' choice. The Alapana, Niraval, Kalpana svarams, etc., may be asked in different ragas from the syllabus.