Carnatic Music (Vocal)
Class – Xth, Code : 031
Session–2020-21
Marking Scheme

Time - 2 hrs.                                                                            Max. Marks : 30

Multiple Choice Questions:

Attempts any of 15 Question all are of Equal Marks :

1. Raga Ananda Bhariravi is Janya of:
   c) Nata Bhairavi
2. Raga Keervani is a:
   d) Mela Karta Raga
3. Devarnamas are composed by:
   d) Purandara Dasa
4. Raga Sri Ranjani is type of:
   b) Shadava Raga
5. AvdavaAudava Raga has:
   d) 5-5 swaras
6. RupakaTala has:
   a) Drutam – Laghu
7. Identify popular vocalist from the following:
   d) G. N. BalaSubramanyam
8. Find out the AudavaAudava Raga from below:
   a) Hindolam
9. Musical from which has no angas like pallari, Any followings Charanam:
   b) Gitam
10. Mela Number of Raga Keeravani is:
   b) 21
11. Papanasam Sivan’s majority of Compositions are in :
    c) Tamil
12. KhandaChaperTala has:
    b) 5 Aksharas
13. Famous composer of Divyanama is:
    a) Tyaga Raja
14. The number of Ragas in one mela chakra are:
    b) 6
15. The number of Chakras in PourvangaMelas are:
    a) 6
16. Find out one of the great Musical Trinity:
    b) ShyamaSastri
17. 72 Melakarta Ragas are divided into 2 object Poorvangam&Utgangam based on note:
18. Identify popular compose of Gitam from the following
d) Purrandara Dasa
19. Identify the Bhashanga Raga from the following
c) Bhairavi
20. Identify the string instrument from the following
d) Sitar
21. Identify the Raga with Vivadi note
d) Nattai

Part -B
Answer any Five Questions all question are equal marks  
5x3 = 15

1. (a) Sriranjini : Raga Sri Ranjani is a Janya Raga. It is derived from 22 Melakarta Raga Karaharapriya. Its:
   Arohanam : S R G M D N S
   Avarohanam : S N D M G R S
   It is Shadava-Shadava raga takin sixdi both in ascending and descending order. It omits Panchama. So it is also Varjya Raga. Besides Sadja it takes Chatusruti Rishabha and Chatusruti Dhaivatam.
   PRAYOGAM, GMDN – MDN – NDMDN – SNDMDN “NDMDN” can be said ad Visesha Prayoga.
   Musical Forms:
   a. Saga Saga Mridanga – Tyagraja
   b. Marubalka – Tyagraja
   c. Sri Dum Durge – Muthuswami
   d. Parvataraja Kumari – Tyagraja
   e. GajaVadana – papanasam Sivan

(b) Raga Sudda Saveri : It is a janya raga derived from 29th Melakarta Raga Dhira Sankarabharanam It's :
   Arohanam : S R M P D S
   Avarohanam : S D P M R S
   • It takes five notes both in Arohana & Avarohanam So It is Audava Audava raga.
   • It omits gandharv and rmishodam so it is Varjya Raga.
   • It Dikshitar school this raga is identified as Devakriya.
   • It Hindustani music it is identified with Raga Durga.
   • This raga is suitable for rendering at anytime of the day.
   Musical Forms:
   a. Darini Taluskkante – Tyagraja
   b. Kalaharana – Tyagraja
   c. Sri Gurugaha – Dikshita
   d. Gitam – Analika
2. (a) Janya Raga: Janya Raga are generated from janaka raga or from Melakanta Raga. These ragas are various types having different combinations of swaras like, Ragas having five notes only in Arohana, Avarohana. They are identified as Audava-Audava.

Ragas having six notes in Arohana & six notes in Avarohana
Audava – Shadava & Vice Versa
Shadava – Audava
- Ragas with 5 notes in Arohana & 7 Notes in Avarohana Audava Sampurna & Vice Versa.
- Ragas with six notes in Arohana & 7 notges in Avarohana Shadava – Sampoorna & Sampoorna Shadava.
- The above are the varieties of Janya Raga.

Varjya raga also they are known because they leave are swara or two swaras. Janya Raga are 483 in total.

Example of Janya Raga
- Raga Hansadwani
- Raga Mohanam
  → Audava – Audava

Raga Sri Ranjani – Shadava – Shadava
Raga Bhairav – Sampoorna Audava

(b) Janka Raga: Janka Raga are generic they are also known as Melakarta Raga. They are 72 in number. Either ragas are generated fork only these 72 ragas. The are characterized by following feature. They take seven notes taken in Arohana & Avarohana. The swaras are found in same order. They (Swara) should be in same request order and of homogeneous nature. They are also known as sampoorna ragas. They are divided into two groups based on first 36 ragas based on sad to not adhymama known as Poorvanga mela having six chakras. The second group of 36 Ragas based on Prati Madhyam having six chakras identified as Uttarbanga Mela.

E.g. No. 15 Mayamalawagowla (Sudda Madhyam)
65 Mechikalyani (Prat Madhyamam)

3. Melakarta scheme gives a systematic approval to Janaka Ragas. They are 72 Ragas having seven swaras both in Arohana and Avarohana in orderly manner. The swaras are of homogeneous chakras & they are karma Sampoorna Ragas.

The Melakarta edivides the Rags into two parts; one, Poorvaganga based onSudda Madhyama where 36 Ragas are based on Sudda Madhyama are classified into six chakras. Each Chakra having 6 Ragas. The chakras are Indu, Natra, Agni, Veda, Bana and Ritu.

Similarly 37 to 72 (36) Ragas are based on Prati Madhyama and are classified in Uttranga chakras, each chakra certaining six ragas Poorvanga ragas are Rishi, Vasu, Brahma, Disi Rudra and Aditya. The chakras are name of after number known as Bhuta Sankhya for eg. Indu first chakras name refers to moon which is one fourth chakra’s has name is Veda which refers to four Vedas.

Bun Poorvanga and Utranga ragas have Shadia Panchama and Madhyama as constant notes. Variations are only in other notes rishabha gadhera dhaivati and aishade. This scheme is scientifically formulated to know the scale of all Sudda madhyam & Prat madhyama based Melakarta Ragas.
4. Shri G.N. Balasubramaniam: Popularly known as GNB. Shri G.N. Balasubramaniam was endowed with excellent mesmerizing voice and very good looks. His style of unique in the music world. He had established a distinguished “bani” or style which is followed by so many musicians.

His father was G.V. Narayanaswamy and mother Visalam. He was born on 6th July 1910 both his parents could sing. He hailed from Gudalur and moved to Chennai. He was the first musicians to have graduated from Presidency College of Madras in English literature. He was also talented in singing classical music. His initial Gurus wer Madurai Subramania Iyer and Guruswamy Bhagavatara.

His first concert was at the age of 18. His voice was powerful voice with fall of brigas and so rich that he exhibited his effort less renderings of raga and reaching all its highest octave with ease. He had mastery of rendering ragas. Tanam, Palalvi. He had joined Madras Music Academy in 1929. 1942 He received “sangeetha kalanidhi” Title In 1959 he received Presidential award from Dr. S. Radha Krishnan.

He was fortunate is have accompanist all senior vidwans like Kumbokomam Raja manickan Pillai, T Choudagga in Violin and Palghat Mani, Palani Subramania Pillai, Muruga Bhopathy & in Juniors halgudi Jayarawan and Palghat Mani.

He had acted in few films which became hits only because of his songs. He had paired with the renowned Vocalist M.S. Sabbulakshmi Shakuntalam Vasava dutta, Bhma Vijayam and Seth Sawariya.

He was staunch devote of Daity Srividhya and a great composer of many varnams and kritis in rare raga like Siva Sakthi.

He had left a host of disciples renowned were ML Vasanthakumari, TR Balu, Kalyanarama, Trichur Ramachandran and many others.

Papanasam Sivan : Papanasam "Ramayya: Sivan was a Prominent Vocalist Musicians and a great composer. Hew was born on 26.09.1890 in POLA GAM, Tanjere Dish. Hew was basically a film music composer in Kannada language for about 10 years. Later became a great composer of Tamil Kritis: he had studied Sanksrit from Travancore College. He has composed songs in Sanskrit also.

His Parents were Ramamsitha Iyer and mother Yogambal. He was a great devote of Lord Shiva; Every day he used to sing in the temple with full ternier and emotions that people used to call him papanasam sivan. He had learnt Carnatic music from Noorani Mahadeva Bhagwathar and Karamana Nella Kanta Desar Kerela. After his parents demise; he shifted Madras and so was devoted to Mylapore Kapoleswaran (Ghiva Manifestation)

His osngs were simple and handle by common people. They were popularized through films by D.K. Pattammal, M.K. Tyagraja Bhagwathar, D.K. Jayaraman.

He used to Participate in Tiruvaiyyar and Nagapattinam temples every year Sapta Janam Festival. He sang his over compositions and were applauded by people.

He had also acted in few films like Bhakta kuchela, Tyaga Bhoomi, Bhakta Cheta, Kubao kuchala. They were all hit because of his songs. He was awarded sangeetha kala ardhi in 1970 by Madaras Music academy. He died in 1.10.1973 when he wa 83; 1962-He was awarded Isai Perarignar. He is survived by his daughter Neela Ramamurthy and Dr. Rukmani and Son krita Vasan Sivan and Grandson Ashok Ramani. They also are musicians.
5. **(a) Shadava Raga:** Shadava Variation in raga means Raga with six notes either in Arohana or Arohana Avarohana or in Avarohana Avarohana. They can be **Shadava-Shadava** six notes both Arohana and Avarohana. Example Sri Ranjani Raga
S r g m d m s – s n d m g r s

Shadava Audava: Arohana six notes Avarohana five notes
Example: Raga Bahudani - s g m p d n s - s n p m g s
Audava – Shadavam: Arohana five notes and Avarohana six notes
Example: s r g p d s – s n d p g r s

**Sampoorna Shadavam:**
Arohanam – all seven notes
Avaro – Ranam – Six notes

**Ragam Bhairavam:**
s r g m p d n s – s d p m g r s

**Shadava Sampoorna:**
- Six notes in Arohana
- Seven notes in Avarohana
- Ragam Bhushavali
  S r g m p d s
  s m d p m g r s

(b) **Audava Raga:** Ragas which have five notes either Arohana or Avarohana or both the variations can be Audava Audava, Audava Shadava, Audava Sampoorna.

**Shadava – Audava, Sampoorna Audava**
E.g. Mohanam: s r g n d s
Raga: s d p g r s

Audava Shadava 5 notes in Arohana 6 notes in Avarohana
Example Ragan Bowli: s r g p d s
r n d p g r s

Shadava Audava six notes in Arohana & five notes in Avarohana
Example:
Bahudari Raga: s g m r d n s
s n p m g s

Audava Sampoorna five notes in Arohana six notes in Avarohana
Example:
Saveri: s r m p d s
s n d p m g r s

& Sampoorna Audava

6. **Ragan Mohanam**

(28th Melajanyam) Rupa Kam (Chathusra Jaathi)

Arohana: s r2 g2 p2 d s
Avrohana: s d2 p g2 R2 s

G G ! P, P, !! D P ! S, S, !!
va ra ! vee na !! moo du Pa ni !!
R S ! D D, P, !! D P ! G G R, !!
va ma ! ru ha lo !! Cha na ! ra ni !!
Musicians have enriched the compositions with various decorative features which have added to the beauty of the kriti. The decorative features can be sangathis with raga bhava, use of (1) swara kshara (2) Chittai swara, (3) Swara Sahitya (4) Kattu Swara (5) use of gati (6) Prasa, (7) Mudras (8) Gamkas.

**Swarakshara**: It is highly intellectual attempt to use swara as representing word.

**Tyagraja raga**: Nee Bhakti Bhagya Jayanandan

**Tyagraja raga**: Sri Rama Padama (Feet)

PA DA MA

Invarnam PA DA SA

Pa da sarogas (Navragamalika Varnam)

**Chitta Swara**: Walaja Krishna swamy Bhagvatar had added chitta swara to Tyagraja’s Sobhilla Sapta swara Raga Jagan Mohini.

Patnam Subramaniya Iyeris “Raghuvamsa Sudha” in Raga Kadana Kudugalan by Chitta Swara was given by Tiravaiyaru Subramaniya Iyer

**Madhyamakala Sahitya**: This is where composition in normal speed & the saityan in Madhyamakala is added to improve the lustra of the kriti. Muthuswami Dikshitar kriti mostly comprise this aspect.