

(A) CARNATIC MUSIC (VOCAL) (CODE NO. 031)
CLASS–XI (2019–20): (THEORY)

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 Grantha
Silappadikaram, Natyasastra,
Sangita Ratnakara and Chaturdandi Prakasika.

(b) Short Life-sketch and contributions of the following composers-Purandaradasa,
Tyagaraja, Muthuswamy Dikshitar, Syama Sastri, Bhadrachala Ramdas. Jayadeva
Narayana Tirtha and Swati Tirumal.

(c) A Study of the lakshanas of musical forms: Varnam, kriti Padavarnam, Daruvarnam,
Kirtana, Svarajati, Geetam and Varieties
2. Definition and explanation of the following terms: Nada, sruti, -vad:- samvad:- vivad:-
Anuvad:- Amsa, Nyasa jaati, raga, tala, jati, yati, Dhatu, Matu
3. Candidate should be able to write in notation of the Varnams in the prescribed ragas.
4. Brief lakshanas of the ragas prescribed.
5. Brief introduction to Manodharma Sangitam.
6. Talas Prescribed:- Adi, Roopaka, Misra & Khauta chapu

CLASS–XI (PRACTICAL)

One Practical Paper

Marks: 70

A Brief Study of Sooladi Sapta Talas

B Practical Activities

1. Ragas prescribed: Bhairavi, Sankarabharanam, Kharaharapriya, Kalyani, Kambhoji, Mohanam, Bilahari, Madhyamavati, Arabhi, Anandabhairavi, Kanada, Dhanyasi, Vasanta & Simhendra Madhyamam
2. Varnams (atleast 3) in Adi tala in two degrees of speed.
3. Kirti / Kirtana in the prescribed ragas covering the main talas Adi, Rupakam and Chapu.
4. Brief alapana of the ragas prescribed.
5. Kalpana Svaras in Adi and Rupaka talas rendered in two degrees of speed

(A) CARNATIC MUSIC (VOCAL): (CODE NO. 031)

CLASS–XII (2019-20): (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 Grandha to Sangita Saramrita, Sangita Sampradaya Pradarsini, Svaramelakalanidhi, Raga Vibodha, Brihaddesi.

(b) Short life sketch and contributions of the following: Annamacharya, Kshetrajna, Swati Tirunal, Gopalakrishna Bharati, Maha Vaidyanatha Iyer, Patanam Subramanya Aiyar. Ramnad Srinivasa Iyenger, Mysore Vasudevachar.

(c) A study of musical forms:- Kriti, Padam, Javali, Tillana, Tiruppugazh, Ragamalika.

(d) Detailed study of Manodharma Sangita.
2. Definition and explanation of the following:- Janaka-Janya ragas, Bhashanga, Upanga, Varja, Vakra ragas, Gamakas, Arudi, Eduppu, Prabandham, Grama, Murchana, Jaati
3. Lakshanas of the ragas prescribed in practical activity
4. Candidates should be able to write in notation of the kriti/kirtana in the prescribed ragas.
5. Brief description of concert instruments, their construction and techniques of playing.
6. Classification of Musical Instruments in general.

CLASS–XII (PRACTICAL)

One Practical Paper

Marks: 70

B. Practical Activities

1. Ragas prescribed: Pantuvarali, Todi, Nata, Gaula, Varali, Sri, Saveri, Mukhari, Kedaragaula, Purvikalyani, Mohanam, Keeravani, Ritigaula & Surati.
2. One varnam in Atatala in two degrees of speed.
3. Alapana of the ragas prescribed.
4. Compositions in authentic tradition atleast one each in the prescribed ragas covering musical forms, kritis, Padams, Javalis, Tillanas and Raga–malikas.
5. Niraval and kalpana svaras in Adi, Rupaka, and Chapu Talas in two degrees of speed.
6. One Simple Pallavi (R.T.P) in adi or Khanda Triputa Tala with Triklam only.
7. Knowledge of tuning tambura.

CARNATIC MUSIC (VOCAL) PRACTICAL (CODE NO. 031)
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 candidate 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 mark should be in accordance with the marking scheme.

S.No	Value Point	Marks
1.	For tuning the Tambura/drone 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 aspects	08
4.	One kriti with Manodharma aspects as per the choice of the examiners	10
5.	One post Pallavi item	04
6.	Testing the knowledge on prescribed raga lakshanas	05
7.	Testing the knowledge of prescribed Talas	05
8.	Testing the knowledge of various type of Musical forms learnt	05
9.	Examine the svarajnanam of the candidate.	06
10.	Presentation of the Pallavi Learnt.	06
11.	Project Work	10
	TOTAL	70

Project Work guideline:

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.

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 Tambura/drone. The candidate should be asked to tune the Tambura to his/her pitch. Questions related to its structure, tonality, etc., may be asked.
2. Varnam: One Ata Tala Varnam of the candidate's choice in two degrees of speed, either entirely or in part may be asked.
3. A kriti of the candidate's choice, may be asked along with Alapana, Niraval, and Kalpanasvaram.