

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

CLASS–XI: (2024-25)

Total Marks: 100

Theory

Marks: 30

Time: 2 Hours

A.	History and Theory of Indian Music	No. of periods
1.	An outline knowledge of the following Lakshana Grandhas Natyasastra and Chaturdandi Prakasika.	4
(i)	Short life sketch and contributions of the following:- Veena Dhanammal, Rajamanikkam Pillai, Tirukkodi Kaval Krishna Iyer (violin), Thyagaraja, Syamasastri, Muthuswamy Deekshitar,	8
(ii)	Brief study of the musical forms: Geetam and its varieties; Varnam – Svarajati, Kriti/Kirtana	6
(iii)	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
3.	Candidates should be able to write in notation the Varnam in the prescribed ragas	5
4.	Lakshanas of the ragas prescribed. in addition to Kambhoji & Dhanyasi, Ananda bhairavi is deleted	06
5.	Talas Prescribed: Adi, Roopaka, Misra Chapu and Khanda Chapu. A brief study of Suladi Saptatalas.	5
6.	A brief introduction to Manodhama Sangitam	3
	Total Periods	40

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

CLASS–XI: (2024-25)

CLASS–XI

Practical

Marks: 70

B.	Practical Activities	No. of Periods
1	Ragas Prescribed: Mayamalavagowla, Sankarabharana, Kharaharapriya, Kalyani, Madhyamavati, Arabhi, Pantuvarali Kedaragaula, Vasanta, Kanada,.	25
2	Varnams (atleast two) in Aditala in two degree of speed.	08
3	Kriti/Kirtana in each of the prescribed ragas, covering the main Talas Adi, Rupakam and Chapu.	08
4	Brief alapana of the ragas prescribed	25
5	Technique of playing -Kalpanasvaras in Adi, an Rupaka talas in two degrees of speed	20
6	The candidate should be able to produce all the gamakas pertaining to the Chosen instrument. Only important Gamakas pertaining to opted Instruments are recommended. Other gamakas are deleted,	14
	Total Period	100

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

CLASS–XII

Total Marks: 100

Theory

Marks: 30

Time: 2 Hours

A.	History and Theory of Indian Music	Periods 40
I (i)	An outline knowledge of the following Lakshana Granthas: Sangita Saramita Sangita Sampradaya Pradarsini, Svaramelakalanidhi and Ragavibhodha, Brihaddesi	5
(ii)	Short life sketch and contributions of the following: Annamacharya, Swati Tirunal, Kshetrajna, Maha Vaidyanathalyer, Patnam Subramanya Iyer, Ramnad Srinivasa Iyengar Mysore Doraiswamy Iyengar, Dwaram Venkataswamy, Naidu Karaikkudi Brothers, Mysore Vasudevachar.	8
(iii)	Brief study of the musical form, Kriti, Tiruppugazh, Javali	5
(iv)	Detailed study of the Manodharma Sangita	4
II	Definition and explanation of the following: Janaka, Janya system of Ragas, Bhashanga, Upanga, Varja, VakraRagas, Arudi, Eduppu, Jati, Grama and Murchhana, Jaati.	4
III	Only Brief description of the ragas prescribed	4
IV	Candidates should be able to write in notation the kirtana in the ragas prescribed.	4
V	The candidate should be able to describe the construction of the instrument opted for along with the basic techniques of playing.	3
VI	The candidate should have an outline knowledge of the classification of instruments in general and a brief history of the instrument opted for.	3
	Total Periods	40

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

CLASS–XII

CLASS–XII

Practical

Marks: 70

S.No	Practical Activities	Periods
1.	Ragas Prescribed: Purvikalyani, Todi, Sri, Simhendramadhyamam, Bhairavi, Shanmukhapriya and Keeravani, Nata, Ritigaula, Saveri.	30
2.	One varnam in Ata tala in two degrees of speed.	5
3.	Brief outline alapana of the ragas prescribed.	15
4.	Atleast one authentic compositions traditionally rendered in each of the prescribed ragas, covering the musical forms Kirtanas, Kritis, Tillanas.	10
5.	Kalpana svaras in Adi, Rupaka and Chapu talas in twodegrees of speed.	20
6.	Tala prescribed in Adi (Single) Rupakam, Misrachapu and Khanda Chapu.	5
7.	Presentation of a simple pallavi in Adi or Khanda Triputatala with Trikalam only.	15
	Total Periods	100

**CARNATIC MUSIC (MELODIC INSTRUMENTAL) PRACTICAL
GUIDELINES TO THE EXAMINERS FOR EVALUATION OF
PRACTICALS
CLASS–XII (2024-25)**

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. External 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 Tala Varnam in two degrees of speed	05
3.	One kriti as per the choice of the candidate with all Manodharma asked	05
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	04
7.	Testing the knowledge of Talas	04
8.	Testing the knowledge of Musical forms	04
9.	Details regarding different techniques of playing	03
10.	Presentation of simple Pallavi	06
11.	Project work	
	TOTAL	50

Internal assessment & Project Work

20 Marks

Total 70 Marks

Note: External examiners have to be arranged for the 50 marks of the Practical Examination.

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. Presentation of Items 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 Taniavartanam 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 reference:

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, Kalpanasvarams, etc., may be asked in different ragas from the syllabus.