

2024-25

Carnatic Music (Melodic Instrumental)

Code-118

Class XI

One Theory Paper

3 Hours

Marks: 30

A. History and theory of Indian Music

1. (a) Brief history of Karnatak music with special reference to silappadikaram natyasastra, sangita Ratnakara, Savra Mela, Kalanidhi and Chaturdandi Prakasika.
(b) Short life- sketch and contributions of the following:
Purandara Dasa, Syamasatry, Tyagaraja, Muthuswamy Dikshitar and Tansen.
(c) Brief history and evolution of the musical forms Kirtana and kirti, Varnams, Geetams & Svarajati.
2. Definition and explanation of the following:
Nands, Sruti, Svara. Jaati, Raga, Tala Jaati, Yati, suladi, Sapta Talas, Nadai, Arohana, Avarohana.
3. Candidates should be able to write in notation the compositions in the prescribed ragas.
4. Description of the ragas prescribed for Practical.
5. Talas Prescribed : Suladi Sapta talas with their Jaagi and Gati bhedas

One Practical Paper

Marks: 70

B. Practical Activites

1. Ragas Prescribed :
Mayamalavagowla Sankarabharan Kharaharapriy Kalyani, Harikamob
m, Madhyarmavati, am, a, ji,
Arabhi.
2. Varnams (atleast four) in Adi tala in two degree of speed.
3. At least one authentic compositions traditionally rendered in each of the prescribed ragas, covering the man Talas Adi, Rupakam and Chapu.
4. Brief alapana of the ragas prescribed.
5. Kalpana svaras in Adi, and Rupaka talas in Vilamba and Madhyama kalas.
Technicalities of playing svara and sahitya portions.
6. The candidate should be able to produce all the gamakas pertaining to instrumental music.
7. Continuous assessment (Unit Test)

2024-25
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Code-118
CLASS XII
Time : 3 Hours

One Theory paper

Marks : 30

Part A : Theory

History and Theory of Indian Music

- 1- (a) Brief history of Karnatak music with special reference to Sangita Saramrta and Sangita Sampradaya Pradarshni, Raga
- (b) Short life-sketch and contribution of the following :
Annamaacharya, Swati Tirunal, Kshetrajna, Gopala Krishna Bharti, Maha Vaidyanatha Iyer;
- (c) Brief History and evolution of the musical form Tiruppugarh, Padam, javali and Tilana.
- 2- Definition and the explanation of the following :
Janaka janya System of Ragas, bhushanga, upanga, Varjavakra, Ragas Gamakas Arudi, Eduppu, Probandhams, Grama Murchhana Jaati & Visksha Prayoga.
- 3- Description of the ragas prescribed for Practical
- 4- Candidates should be able to write in notation composition 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 the instruments in general & a brief history of the instrumental opted for.

Part B One Practical Paper

Marks -70

- 1- Practical Activities
Ragas Prescribed
Pantuvarli, Todi, Nata, Gowla, Sri, Saveri, Kederagowla.
- 2- One Varnam in Ata Tala in two degrees of speed. 3-
Alpana of the ragas prescribed.
- 4- Atleast one authentic compositions traditionally rendered. In each of the prescribed Ragas covering the musical forms Kirtanas, Kirtis, Padams, Javalis, Tillans and Ragamalikas.
- 5- Kalpana Svaras in Adi, Rupakam and Chapu Talas in two degrees of speed. 6-
Desadi and chapu Talas.
Talas prescribed
Suladi Sapta Talas with their Jaati and Gati and Bhedas, Chappu talas and their varieties.
- 7- Continuous Assessment (Unit Test)

