

2022-23
Karnatak Music(Vocal)
(Code: 117)
CLASS XI
Time : 3 Hours

One Theory paper

Marks :30

A. History and Theory of Indian Music

1. (a) Brief history of Carnatic music with special reference of Silappadikaram, Natyasastra, Sangita

Ratnakara and Chaturdandi Prakasika.

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

- (c) Study of the lakshanas of musical forms:

Varnam, kriti, lakshanagitam and padam, Pada Varnam , Daru, Svarajati, Geetam

2. Definition and explanation of the following terms:

Nada, sruti, svara, jaati, raga, tala, jati, yati, Dhatu, Matu

3. Candidate should be able to write in notation of the compositions in the prescribed ragas.
4. Brief lakshanas of the ragas prescribed.
5. Brief Introduction to Manodharma Sangitam

CLASS-XI (PRACTICAL)

One Practical Paper

Marks: 70

B. Practical Activities

1. Ragas prescribed:

Bhairavi, Sankarabharanam, Kharaharapriya, Kalyani, Kambhoji, Mohanam, Bilahari, Madhyamavati, Arabhi, Anandabhairavi, Kanada, Dhanyasi, Vasanta & Simhendra Madhyamam

2. Varnams (atleast 5) in Aditala in two degrees of speed.

3. Traditionally rendered (atleast one) compositions 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 Vilamba and Madhyama kalas.

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CLASS XII
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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 Saramte and Sangita Sampradaya Pradarshni, Raga Vibodham, Brihaddesi, Dattillam.
(b) Short life-sketch and contribution of the following:
Annamaacharya, Kshetrjna Swati TirunalGopala Krishna Bharti, Mahavaidyanathalyer;
(c) Brief History and evolution of the musical form Tiruppugarh, pada, javali andtillana.
2. Definition and the explanation of the following –
Janakajanya System of Ragas, Bhashanga, Upanga, Varja, Varka, Ragas, GamakasArudi, Eduppu, Probandhams, Grama, MurchchanaJaati&VikashaPrayoga.
- 3- Description of the ragas prescribed forPractical
- 4- Candidates should be able to write in notation composition in the ragas prescribed.
- 5- Brief description of concert instruments their construction andtechnique.

PartB

One Practical Paper

Marks -70

- 1- RagasPrescribed
Pantumarli, Todi, Nata, Gowla, Varali, Sri SaveriMukhari, Kedaragowla, Purvikalyani.
- 2- Two Varnam in Atatala in two degrees of speed.
- 3- Alapana of the ragasprescribed.
- 4- Compositions in authentic tradition atleast one in each of the prescribed ragas, covering musical forms kirtanas, Kirtis, Padams, Javalis, Tillanas and Ragamalikas.
- 5- Niraval and KalpanaSvaras in Adi, rupakam, and Chaputalas in two degrees of speed.
- 6- Chapu and DesadiTalas.
Talas prescribed
SuladiSaptaTalas with their Jaati and Gati and Bhedas :Chapputalas and their varieties.
- 7- Continuous assessment (Unit Test)