

## **Karnatak music (Vocal)**

### **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 Saramte and Sangita Sampradaya Pradarshni, Raga Vibodham, Brihaddesi, Dattillam.
- (b) Short life-sketch and contribution of the following :  
Annamaacharya, Kshetrajna Swati Tirunal Gopala Krishna Bharti, Mahavaidyanaatha Iyer;
- (c) Brief History and evolution of the musical form Tiruppugarh, pada, javali and tillana.
2. Definition and the explanation of the following –  
Janaka janya System of Ragas, Bhashanga, Upanga, Varja, Varka, Ragas, Gamakas Arudi, Eduppu, Probandhams, Grama, Murchhana Jaati & Vikasha Prayoga.
- 3- Description of the ragas prescribed for Practical
- 4- Candidates should be able to write in notation composition in the ragas prescribed.
- 5- Brief description of concert instruments their construction and technique.

**Part B One Practical Paper**

**Marks -70**

- 1- Ragas Prescribed  
Pantuvarli, Todi, Nata, Gowla, Varali, Sri Saveri Mukhari, Kedaragowla, Purvikalyani.
- 2- Two Varnam in Atatala in two degrees of speed.
- 3- Alapana of the ragas prescribed.
- 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 Kalpana Svaras in Adi, rupakam, and Chapu talas in two degrees of speed.
- 6- Chapu and Desadi Talas.  
Talas prescribed  
Suladi Sapta Talas with their Jaati and Gati and Bhedas : Chappu talas and their varieties.

## Karnatak music (Instrumental Melodic)

### 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  
Pantumarli, 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.

## **Karnatak music (Instrumental percussion)**

### **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 Laya and percussion in chaturdandi Prakashika ,Sangita Ratanakaar ,Laya Vadhyas  
(b) Short life-sketch and contribution of the following lemeneries  
(c) Needemangalam Meenakshi Sundaram Pillai and  
(d) Tanjore Vaidyanathe Iyer  
(e) Brief History and evolution of the musical form , Pullavis ,sollukattus and Tillana
2. Definition and the explanation of the following –  
Padagrabham,Arudi,Eduppu,Gati-bhedaAnuloma,Pradiloma,Tisram,Trikalan, Tekka,108 Tala,Shadangas,Tiruppugazh Tala,TalaVadya ensemble.
3. The candidate should have an outline knowledge of the classification of the instruments in general and a brief history of the instrumental opted for :
4. Technical terms :  
(Villambra,Madhya,Druta),Atitam,Anagatam,Pharan,Kalapramanam,Ghumki, Konnakkoi Choru,Varu
5. The candidate should possess knowledge of the fundamental structure technique and playing of other percussion instruments like moresing Tabla, Chenda, Edakka and Gettu Vadhya

#### **Part B One Practical Paper**

**Marks -70**

1. Ability to construct Mohra ,Korvai to the talas from the 35 tala scheme
2. An exhibition of the accompanying ability
3. Demonstration of the various types and usage of Gumki
4. Ability to play Tani Avertanam, in Chapu Talas and some of the 35 talas.