

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

CLASS–XI (2023–24)

Total Marks: 100

Marks: 30

Theory

Time: 2 Hour

A	History and Theory of Indian Music	No. of Periods
I (i)	An Outline knowledge of the following Lakshana Grantha Natyasastra, and Chaturdandi Prakasika.	3
(ii)	Short Life-sketch and contributions of the following composers- Purandaradasa, Tyagaraja, Muthuswamy Dikshitar, Syama Sastri, and Swati Tirunal	8
(ii)	A Study of the lakshanas of musical forms: Varnam, kriti, Kirtana, Svarajati,	6
II	Definition and explanation of the following terms: Nada, sruti, vadi:- samvadi:- vivadi:- Anuvadi:- Amsa, Nyasa, jaati, raga, tala, jati, yati, Dhatu, Matu	3
III	Candidate should be able to write in notation of the Varnams in the prescribed ragas	5
IV	Brief lakshanas of the ragas prescribed. <b>Excluding Dhanyasi, Bhairavi &amp; Kambhoji..</b>	5
V	Brief introduction to Manodharma Sangitam	5
VI	Talas Prescribed:- Adi, Roopaka, Misra & Khanda chapu	5
	<b>Total periods</b>	<b>40</b>

**CLASS–XI (2023–24)****Practical****Marks: 50**

<b>A.</b>	Brief Study of Sooladi Sapta Talas	
<b>B.</b>	<b>Practical Activities</b>	<b>No. of Periods</b>
1.	Ragas prescribed: Sankarabharanam, Kharaharapriya, Kalyani, Mohanam, Bilahari, Madhyamavati, Arabhi, Anandabhairavi, Kanada, Vasanta & Simhendra Madhyamam	30
2.	Varnams (at least 2) in Adi tala in two degrees of speed.	8
3.	Kriti/Kirtana in the prescribed ragas covering the main talas Adi, Rupakam.	12
4.	Brief alapana of the ragas prescribed.	25
5.	Kalpana Svarasin Adi and Rupaka tala rendered in two degrees of speed	25
	<b>Total Periods</b>	<b>100</b>

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

**CLASS–XII (2023-24):**

**Theory**

**Marks: 30**

**Time: 2 Hours**

<b>A</b>	<b>History and Theory of Indian Music</b>	<b>No. of Periods</b>
<b>1</b> <b>(i)</b>	An Outline Knowledge of the following Lakshana Grandhas Sangita Saramrita, Sangita Sampradaya Pradarsini, Svaramelakalanidhi, Raga Vibodha, Brihaddesi.	4
<b>(ii)</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.	5
<b>(iii)</b>	A study of musical forms:- Kritis, Padam, Javali, Tiruppugazh, Ragamalika.	5
<b>(iv)</b>	Detailed study of Manodharma Sangita	5
<b>2</b>	Definition and explanation of the following:- Janaka-Janyaragas, Bhashanga, Upanga, Varja, Vakra ragas, Arudi, Eduppu, Prabandham, Grama, Murchana, Jaati	5
<b>3</b>	Lakshanas of the ragas prescribed in practical activity	5
<b>4</b>	Candidates should be able to write in notation of the kirtanain the prescribed ragas.	5
<b>5.</b>	Brief description of concert instruments, their construction techniques of playing.	3
<b>6</b>	Classification of Musical Instruments in general.	3
	<b>Total periods</b>	<b>40</b>

**CLASS–XII**

**Practical**

**Marks: 70**

<b>B.</b>	<b>Practical Activities</b>	<b>No. of Periods</b>
1	Ragas prescribed: Pantuvarali, Todi, Nata, Goula, Sri, Saveri, Kedaragaula, Purvikalyani, Mohanam, Keeravani, Ritigoula .	30
2	One varnam in Atatala in two degrees of speed.	6
3	Alapana of the ragas prescribed.	18
4	Compositions in authentic tradition atleast one each in the prescribe ragascovering musical forms, kritis, Padams, Javalis, Tillanas and Raga malikas.	09
5	Niraval and kalpana svaras in Adi, Rupaka, and ChapuTalas in only firstdegree of speed.	15
6	One Simple Pallavi (R.T.P) in adi or Khanda Triputa Tala with Trikalamonly.	20
7	Knowledge of tuning tambura.	2
	<b>Total Periods</b>	<b>100</b>

**CARNATIC MUSIC (VOCAL) PRACTICAL (CODE NO. 031) GUIDELINES TO  
THE EXAMINERS FOR EVALUATION OF PRACTICALS  
CLASS–XII (2023–24)**

**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.

<b>S.No</b>	<b>Value Point</b>	<b>Marks</b>
1.	For tuning the Tambura/drone 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 aspects	05
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	04
7.	Testing the knowledge of prescribed Talas	04
8.	Testing the knowledge of various type of Musical forms learnt	04
9.	Examine the svarajnanam of the candidate.	04
10.	Presentation of the Pallavi Learnt.	05
	<b>Total</b>	<b>50</b>

**Note:** 20 marks for internal assessment & Project work. External examiners have to be arranged for 50 marks for the practical examination.

**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. 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 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 reference:**

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.