

**CARNATIC MUSIC (MELODIC INSTRUMENTAL) (CODE NO. 032) CLASS–XI: (2021-22)**

**Term-I**

Theory	Marks – 15
<b>A</b>	<b>History and Theory of Indian music</b>
<b>I.</b> (i)	An outline knowledge of the following Lakshana Grandhas <b>Natyastra and Chaturdandi Prakasika</b>
(ii)	Short life sketch and contributions of the following: - Tyagaraja, Shyama Shastry and Muthuswamy Dikshitar,
(iii)	Brief study of the musical forms: Geetam and its varieties; And Varnam.
<b>II.</b>	Definition and explanation of the following terms: Nada, Sruti, Swara- Vadi, Vivadi, Samvadi, Anuvadi, Amsa and Nyasa Swaras.
<b>III.</b>	Lakshanas of the ragas prescribed: <b>Mayamalavagoula, Sankarabharanam, Arabhi, Kanada, and Madhyamavati</b>
<b>IV.</b>	<b>Talas Prescribed: Adi, Roopaka, Misra &amp; Khanta Chapu</b> A brief study of Suladi Sapta talas.
	<b>Total Periods</b>
	20

**Term -I**

Practical	Marks -25
<b>B</b>	<b>Periods</b>
<b>I.</b>	<b>Ragas Prescribed: Mayamalavagoula, Sankarabharanam, Arabhi, Kanada and Madhyamavati.</b>
<b>II.</b>	<b>One Varnam in Adi tala in two degrees of speed.</b>
<b>III.</b>	<b>Kriti /Kirtana in Adi and Roopaka tala in prescribed ragas.</b>
<b>IV.</b>	<b>Techniques of playing Kalpana Swaras in Kritis taught in adi and Roopka talas. In two degrees of speed.</b>
<b>V.</b>	<b>The candidate should be able to produce only important Gamakas pertaining to the Chosen instrument.</b>
	<b>Total Periods</b>
	<b>50</b>

**Format of Examination**

<b>I.</b>	<b>Recitation of Varnam in two degree of speed.</b>	<b>6</b>
<b>II.</b>	<b>Presentation of Kritis in the prescribed ragas in syllubas</b>	<b>8</b>
<b>III.</b>	<b>Ability to play Kalpanaswaras in Kritis taught.</b>	<b>5</b>
<b>IV.</b>	<b>Ability to play important Gamakas pertaining to chosen instrument</b>	<b>6</b>
	<b>Total Marks</b>	<b>25</b>

**Internal Assessment – 10 Marks**

**Total Marks – Theory + Practical + IA – 50 Marks**

## Term-II

Theory

Marks – 15

A	<b>History and Theory of Indian Music</b>	No. of periods
I. (i)	Short life sketch and contributions of the following: - Veena Dhanammal, Rajamanikkam Pillai, Tirukkodikaval Krishna Iyer (violin)	4
(ii)	Brief study of the musical forms: Swarajati, Kriti and Kirtana.	3
II.	Lakshanas of the ragas prescribed: Kharaharapriya, Kalyani, Pantuvarali Kedaragaula and Vasanta.	3
III.	Candidates should be able to write in notation the Varnam in the prescribed ragas	4
IV.	Definition and explanation of the following terms: - Raga, Tala, Jati, Yati, Natai, Arohana and Avarohana.	3
V.	A brief introduction to Manodhama Sangitam	3
<b>Total Periods</b>		20

**Practical**

**Marks: 25**

B.	<b>Practical Activities</b>	No. of periods
I.	Ragas Prescribed: Kharaharapriya, Kalyani, Arabhi, Pantuvarali Kedaragaula, and Vasanta.	
II.	One Varnam in Adi tala in two degrees of speed.	10
III.	Kriti/Kirtana in each of the prescribed ragas, covering the main Talas- Adi, Rupakam and Chapu.	10
IV.	Brief alapana of the ragas prescribed	10
V.	Techniques of playing -kalpana swaras in Adi, and Rupaka talas in two degrees of speed	10
VI.	The candidate should be able to produce prominent gamakas pertaining to the Chosen instrument.	10
<b>Total Periods</b>		50

## Format of Examination

**Max Marks 25**

<b>I.</b>	Varnam presentation in two degrees of speed	4 marks
<b>II.</b>	Presentation of Kritis from the prescribed syllabus	6 marks
<b>III.</b>	Raga Alapana	5 marks
<b>IV.</b>	Niraval & Kalpana Swaras	5 marks
<b>V.</b>	Prominent Gamakas pertaining to the chosen instrument	5 marks
	<b>Total Marks</b>	<b>25 marks</b>

**Internal assessment - 10 marks**

**Total – Theory + Practical + IA – 50 marks.**

**CARNATIC MUSIC (MELODIC INSTRUMENTAL) (CODE NO. 032) CLASS -XII (2021-22)****Term-I**

Theory

Marks – 15

<b>A</b>	<b>History and Theory of Indian Music</b>	<b>No. of Periods</b>
<b>I.</b>	An outline knowledge of the following Lakshana Granthas: Brihaddesi, Sangita Saramrita, Sangita Sampradaya Pradarshini.	4
<b>II.</b>	Brief study of the musical form, Kriti, Tiruppugazh, Javali.	3
<b>III.</b>	Definition and explanation of the following: Janaka, Janya system of Ragas, Bhashanga, Upanga, Varja, Vakra Ragas, Arudi, Eduppu, Jati, Grama, Murchhana & Jaati.	3
<b>IV.</b>	Brief description of the ragas prescribed: <b>Purvikalyani, Todi, Nata, Sri, Simhendramadhyamam,</b>	3
<b>V.</b>	The candidate should have an outline knowledge of the classification of instruments in general and a brief history of the instrument opted for	3
<b>VI</b>	Detailed study of the Manodharma Sangita	4
	<b>Total periods</b>	<b>20</b>

**Term -I****Practical****Marks -25**

<b>B</b>		<b>Periods</b>
<b>I.</b>	<b>Ragas Prescribed: Poorvikalyani, Simhendra Madhyamam, Todi, Nata and Sri.</b>	<b>05</b>
<b>II.</b>	<b>Kriti /Kirtana in Adi and Roopaka tala in prescribed ragas and talas like Adi and Roopaka in single kalai.</b>	<b>15</b>
<b>III.</b>	<b>One Varnam in Ata tala in two degrees of speed.</b>	<b>15</b>
<b>IV.</b>	<b>Techniques of playing Kalpana Swaras in Kritis taught in Adi and Roopka talas. In two degrees of speed.</b>	<b>15</b>
	<b>Total Periods</b>	<b>50</b>

**Format of Examination****Max Marks -25**

<b>I.</b>	<b>Brief Alapana of the ragas prescribed</b>	<b>5</b>
<b>II.</b>	<b>Recitation of Varnam in two degrees of speed.</b>	<b>7</b>
<b>III.</b>	<b>Presentation of Kritis/Kirtana in the prescribed ragas and talas.</b>	<b>7</b>
<b>IV.</b>	<b>Ability to play Kalpanaswaras in the Kritis taught.</b>	<b>6</b>
	<b>Total Marks</b>	<b>25</b>

**Internal Assessment – 10 Marks****Total Marks – Theory + Practical + IA – 50 Marks**

## Term-II

Theory

Marks – 15

A	History and Theory of Indian Music	No. of periods
I.	Short life sketch and contributions of the following: Annamacharya, Swati Tirunal, Kshetrajna, Maha Vaidyanatha Iyer, Patnam Subramanya Iyer, Ramnad Srinivasa Iyengar Mysore Doraiswamy Iyengar, Dwaram Venkataswamy Naidu, Karaikkudi Brothers, Mysore Vasudevachar	4
II.	An outline knowledge of the following Lakshana Granthas: <b>Swaramelakalanidhi and Ragavibhoda.</b>	4
III.	Candidates should be able to write in notation the kriti/kirtana in the ragas prescribed.	4
IV.	The candidate should be able to describe the construction of the instrument opted for along with the basic techniques of playing	4
V.	Brief description of the ragas prescribed: Bhairavi, Saveri, Reetigoula, Shanmukhapriya and Keeravani.	4
<b>Total Periods</b>		<b>20</b>

## CLASS–XII

Practical

Marks: 25

B	Practical Activities	Periods
I.	Ragas Prescribed: Bhairavi, Shanmukhapriya, Keeravani, Reetigoula and Saveri.	
II.	Brief outline alapana of the ragas prescribed.	15
III.	At least one authentic composition traditionally rendered in each of the prescribed ragas, covering the musical forms Kirtanas, Kritis, Tillanas.	10
IV.	Kalpana swaras in Adi, Rupaka and Chapu talas in two degrees of speed.	10
V.	Presentation of a simple pallavi in Adi or Khanda Triputa tala with Trikalam only.	15
<b>Total Periods</b>		<b>50</b>

**PRACTICAL GUIDELINES TO THE EXAMINERS  
FOR EVALUATION OF PRACTICAL CLASS–XII  
(2021-22)**

**One Practical Paper**

**Marks:25**

**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.

<b>S.no</b>	<b>Value Point</b>	<b>Marks</b>
1.	One kriti as per the choice of the candidate with all Manodharma asked	04
2.	One kriti or two with Manodharma asked as per the choice of examiners	04
5.	Questions about unique features of respective instruments.	02
6.	Testing the knowledge on Raga Lakshanas	02
7.	Testing the knowledge of Talas	02
8.	Testing the knowledge of Musical forms	02
9.	Details regarding different techniques of playing	03
10.	Presentation of simple Pallavi	06
	<b>TOTAL</b>	<b>25</b>

**Internal assessment & project work: - 10 marks**

**Total Marks- Theory + Practical + IA: - 50 marks**

**Note: External examiners have to be arranged for the 25 marks of the Practical Exam**

**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 Tani avartanam 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, Kalpana svarams, etc., may be asked in different ragas from the syllabus.