

**CARNATIC MUSIC (VOCAL) (CODE NO. 031) CLASS–XI: (2021-22)**  
**Term-I**

Theory

Marks – 15

<b>A</b>	<b>History and Theory of Indian music</b>	Number of Periods
<b>I.</b> (i)	An outline knowledge of the Lakshana Grandha- <b>Natyasastra</b> .	3
(ii)	Short Life-sketch and contributions of the following composers- Purandaradasa, and Swati Tirunal	3
(iii)	A Study of the lakshanas of musical forms: Swarajati and Varnam.	3
<b>II.</b>	Definition and explanation of the following terms: Nada, Shruti, Swara, Vadi, Vivadi, Samvadi, Anuvadi, Arohana, Avarohana.	4
<b>III.</b>	Lakshanas of the ragas prescribed: <b>Sankarabharana, Kanada, Vasanta, Kalyani and Mohanam.</b>	4
<b>IV.</b>	<b>Talas Prescribed: Adi, Roopaka</b> <b>A brief study of Suladi Saptatalas.</b>	3
	<b>Total Periods</b>	<b>20</b>

**Practical**

**Marks: 25**

<b>B.</b>	<b>Practical Activities</b>	<b>No. of Periods</b>
I.	Ragas prescribed: Sankarabharanam, Kalyani, Mohanam, Bilahari, and Arabhi.	05
II.	One Varnams in Adi tala in two degrees of speed.	10
III.	Kriti/Kirtana in the prescribed ragas covering the talas Adi.	10
IV.	Brief alapana of the ragas prescribed.	10
V.	Kalpna Swaras in Adi tala rendered in two degrees of speed	15
	<b>Total Periods</b>	<b>50</b>

### Format of Examination

		Marks
I.	Ability to render Sapta Tala Alankaras and knowledge of raga lakshanas may be evaluated.	5
II.	Rendering of one Adi tala Varnams in 2 degrees of speed.	5
III.	Kriti/Kirtana Rendering in the prescribed Ragas	5
IV.	Brief Raga Lakshanas of prescribed Ragas	5
V.	Kalpana Swaras in two degrees of speed in Adi tala.	5
<b>Total Marks</b>		<b>25</b>

**Internal Assessment      10**

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

### CARNATIC MUSIC (VOCAL) (CODE NO. 031) CLASS–XI: (2021-22)

#### Term-II

Theory

Marks – 15

A	History and Theory of Indian music	Number of Periods
I. (i)	An outline knowledge of the Lakshana Grandha- <b>Chaturdandi Prakasika</b>	3
(ii)	Short Life-sketch and contributions of the following composers- Saint Tyagaraja, Muthuswamy Dikshitar and Shyama Shastri	3
(iii)	A Study of the lakshanas of musical forms: Kriti and Kirtana.	3
II.	Definition and explanation of the following terms: Amsa, Nyasa, jaati, Raga, Tala, jati, yati, Dhatu and Matu.	4
III.	Lakshanas of the ragas prescribed: <b>Kharaharapriya, Simhendra madhyamam, Arabhi and Ananda Bhairavi.</b>	4
IV.	Brief introduction to Manodharma Sangitam	3
<b>Total Periods</b>		<b>20</b>

**Term- II**

<b>B</b>	<b>Practical Activities</b>	<b>No. of Periods</b>
<b>I.</b>	<b>Ragas prescribed: - Kharaharapriya, Madhyamavati, Ananda Bhairavi, Simhendra madhyamam, Vasanta and Kanada.</b>	<b>05</b>
<b>II.</b>	<b>One Tana Varnam in Adi Tala</b>	<b>10</b>
<b>III.</b>	<b>Kriti/Kirtana in the prescribed ragas covering the main talas in Adi &amp; Roopaka tala.</b>	<b>10</b>
<b>IV.</b>	<b>Brief Alapana of the ragas prescribed.</b>	<b>10</b>
<b>V.</b>	<b>Kalpana Swaras to the Kritis in Adi and Roopaka tala.</b>	<b>15</b>
	<b>Total Periods</b>	<b>50</b>

**Format of Examination**

		<b>Marks</b>
<b>I.</b>	<b>Candidate's knowledge about Ragalakshana, Musical forms may be evaluated.</b>	<b>4</b>
	<b>Rendering of Adi tala varnam Varnam in two degrees of speed</b>	<b>5</b>
<b>II.</b>	<b>Rendering of Kriti/Kirtana in the prescribed ragas.</b>	<b>5</b>
<b>III.</b>	<b>Brief Raga Alapana in the prescribed ragas</b>	<b>5</b>
<b>IV.</b>	<b>Rendering of Kalpanaswaras in the Kritis of adi and Roopaka tala</b>	<b>6</b>
	<b>Total Marks</b>	<b>25</b>

**Internal Assessment- 10 Marks**

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

**CARNATIC MUSIC (VOCAL) (CODE NO. 031) CLASS–XII: (2021-22)**

**Term-I**

Theory

Marks – 15

<b>A</b>	<b>History and Theory of Indian music</b>	<b>Number of Periods</b>
I.	An outline knowledge of the following Lakshana Grandhas:- <b>Brihaddesi, Sangita Saramruta and Ragavibhoda.</b>	3
(i)	Short Life-sketch and contributions of the following composers- <b>Annamacharya, Kshetrajna, Gopalakrishna Bharati and Maha Vaidyanatha Iyer</b>	3
(ii)	A Study of the lakshanas of musical forms: Kriti, Padam, Javali, Tiruppugazh and Ragamalika.	3
(iii)	<b>Definition and explanation of the following:</b> Janaka-Janya ragas, Bhashanga, Upanga, Varja, and Vakra ragas	4
II.	Lakshanas of the ragas prescribed: Pantuvarali, Saveri, Kedara Goula, and Keeravani.	4
III.	Classification of Musical Instruments in general.	3
IV.		
	<b>Total Periods</b>	20

**Term - I**

<b>B</b>	<b>Practical Activities</b>	<b>No. of periods</b>
I.	Ragas prescribed: Pantuvarali, Keeravani, Saveri, and Kedaragoula.	05
II.	One varnam in Ata tala in two degrees of speed.	10
III.	Raga Alapana, Niraval and kalpana svaras in Adi, & Rupaka, Talas in only first degree of speed.	15
IV.	Compositions at least one each in the prescribed ragas covering musical forms, kritis, Tillanas and Raga-malikas.	15
V.	Knowledge of tuning tambura.	5
	<b>Total Periods</b>	<b>50</b>

**Format of examination**

		<b>Marks</b>
I.	Knowledge about the Ragas prescribed may be tested in Viva -Voce.	4
II.	Rendering of Ata Tala Varna taught	6
III.	Ability to perform Alapana, Niraval and Kalpanaswara in the ragas and talas prescribed.	6
IV.	Knowledge about the Compositions taught may be evaluated	4
V.	Knowledge of Tuning Tambura may be evaluated	5
	<b>Total Marks</b>	<b>25</b>

**Internal Assessments – 10 Marks**  
**Total Marks -Theory + Practical + IA = 50 Marks**

**CARNATIC MUSIC (VOCAL) (CODE NO. 031) CLASS–XII: (2021-22)**

**Term-II**

Theory

Marks – 15

<b>A</b>	<b>History and Theory of Indian music</b>	<b>Number of Periods</b>
<b>I.</b> (i)	An outline knowledge of the following Lakshana Grandhas:- <b>Swaramelakalanidhi, Sangit Sampradaya pradarshini.</b>	2
(ii)	Short Life-sketch and contributions of the following composers: - <b>Pattanam Subramanya Iyer, Ramanad Srinivasa Iyengar and Mysore Vasudevachar.</b>	3
(iii)	Detailed study of Manodharma Sangita.	3
<b>II.</b>	Definition and explanation of the following:- Arudi, Eduppu, Prabandham, Grama, Murchana and Jaati	3
<b>III.</b>	Lakshanas of the ragas prescribed: Todi, Nata, Goula, Sri, Reetigoula and Poorvikalyani.	3
<b>IV.</b>	Brief description of concert instruments, their construction and techniques of playing.	3
<b>V.</b>	Candidates should be able to write in notation of the kriti in the prescribed ragas	3
	<b>Total Periods</b>	<b>20</b>

**CLASS–XII**

**Practical**

**Marks: 25**

<b>B.</b>	<b>Practical Activities</b>	<b>No. of Periods</b>
1	Ragas prescribed: Todi, Nata, Goula, Sri, Purvikalyani, and Ritigoula .	05
4	Compositions at least one each in the prescribed ragas covering musical forms, kritis, Padams, Javalis, Tillanas and Raga–malikas.	10
5	Raga Alapana, Niraval and kalpana svaras in Adi, Rupaka, and Chapu Talas in only first degree of speed.	15
6	One Simple Pallavi (R.T.P) in adi or Khanda Triputa Tala with Trikalam only.	15
7	Knowledge of tuning tambura.	5
	<b>Total Periods</b>	<b>50</b>

**Practical Paper****Marks: 25****Duration: 30 to 45 minutes per candidate****General Instructions:**

1. Award of mark should be in accordance with the marking scheme.

<b>S.No</b>	<b>Value Point</b>	<b>Marks</b>
1.	The knowledge about Raga lakshana, Musical form and Tuning the Tambura may be evaluated.	05
4.	One kriti with Manodharma aspects as per the choice of both candidate and the examiners	10
5.	One post Pallavi item	04
10.	Presentation of the Pallavi in trikalam.	06
	<b>TOTAL</b>	<b>25</b>

**Note:** 10 marks for internal assessment & Project work

External examiners have to be arranged for 25 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. Presentation of items in order
3. Details of each item presented (Whether creative or Manodharma aspects included)
4. Audience response and duration of each item.
5. Details about the item in which Tani avartanam was played.
6. 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. A kriti of the candidate's choice, may be asked along with Alapana, Niraval, and Kalpanaswaram.