2026-27
Carnatik Music(Vocal)
(Code: 117)
CLASS XI

One Theory paper **Marks :30**
Time : 3 Hours

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

One Practical Paper **Marks: 70**

1. Ragas prescribed:

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

Bhairavi, Sankarabharanam, Kharaharapriya, Kalyani, Kambhoji, Mohanam, Bilahari,

Madhyamavati,

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.
6. Continuous Assessment(Unit Test)

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Carnatic Music (Vocal)

(117)

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 SangitaSaramte and SangitaSampradayaPradarshni, Raga Vibodham, Brihaddesi, Dattillam.

(b) Short life-sketch and contribution of the following:
Annamaacharya, Kshetrajna Swati TirunalGopala Krishna Bharti, Mahavaidyanathalyer;

(c) Brief History and evolution of the musical form Tiruppugarh, pada, javaliandtillana.

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.

Part B **One Practical Paper** **Marks -70**

1- Ragas Prescribed
Pantuvarli, 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)

कर्नाटक संगीत (गायन)	**External Examiner**	
	1. For tuning the Tanpura/drone and question related to it	5
	2. A kriti as per the choice of the candidate with all Manodhrma asked	16
	3. A kriti with manodharma may be asked as per the choice of the examiners	10
	4. One post pallavi item	4
	Internal Examiner	
	5. One Ata Tala Varnam in two degrees of speed	4
	6. Exposition of one simple Pallavi	10
	7. Testing the knowledge on Raga Lakshanas	4
	8. Testing the knowledge on Talas	4
	9. Testing the knowledge on Musical forms	4
	10. Testing the Svarajnanam of the candidate	4
	11. Continuous Assessment (Unit Test)	5
	Total	**70**