2026-27

Carnatic Music (Melodic Instrumental)

Code-118

Class XI

One Theory Paper **3 Hours** **Marks: 30**

A. History and theory of Indian Music

1. (a) Brief history of Karnatak music with special reference to silappadikaram natya sastra, sangita Ratnakara, Savra Mela, Kalanidhi and Chaturdandi Prakasika.

   (b) Short life- sketch and contributions of the following:

   Purandara Dasa, Syamasatry, Tyagaraja, Muthuswamy Dikshitar and Tansen.

   (c) Brief history and evolution of the musical forms Kirtana and kirti, Varnams, Geetams & Svarajati.

2. Definition and explanation of the following:

   Nands, Sruti, Svara. Jaati, Raga, Tala Jaati, Yati, suladi, Sapta Talas, Nadai, Arohana, Avarohana.

3. Candidates should be able to write in notation the compositions in the prescribed ragas.

4. Description of the ragas prescribed for Practical.

5. Talas Prescribed : Suladi Sapta talas with their Jaagi and Gati bhedas

One Practical Paper **Marks: 70**

B. Practical Activites

1. Ragas Prescribed :

   Mayamalavagowlam, Madhyarmavati, Arabhi. Sankarabharanam, Kharaharapriya, Kalyani, Harikamobji,

2. Varnams (atleast four) in Adi tala in two degree of speed.

3. At least one authentic compositions traditionally rendered in each of the prescribed ragas, covering the man Talas Adi, Rupakam and Chapu.

4. Brief alapana of the ragas prescribed.

5. Kalpana svaras in Adi, and Rupaka talas in Vilamba and Madhyama kalas. Technicalities of playing svara and sahitya portions.

6. The candidate should be able to produce all the gamakas pertaining to instrumental music.

7. Continuous assessment (Unit Test)

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Carnatic Music (Melodic Instrumental)

Code-118

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 Murchchana 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
Pantuvarli, 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 compositons 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.

7- Continuous Assessment (Unit Test)

कर्नाटक संगीत (मैलोडिक वादन)	**External Examiner**	
	1. Tuning of condidate's instrument and questions related to it	5
	2. A kirti as per the choice of the candidate with all Manodharma asked	16
	3. A kirti or two with manodharma asked as per the examiner's choice	10
	4. Testing the Knowledge of Rage Lakshanas	4
	Internal Examiner	
	5. One Ata tala varnam in two degrees of speed	4
	6. Expositions of one simple pallavi	10
	7. Questions about unique features of respective instruments	4
	8. Testing the Knowledge of Talas	4
	9. Testing he Knowledge of Musical forms	4
	10. Details regarding different techniques of play	4
	11. Continuous Assessment (Unit Test)	5
	Total	**70**