

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

Theory

Marks – 15

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

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

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

Format of Examination**Max Marks -25**

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

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: Swaramelakalanidhi and Ragavibhoda.	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
	Total Periods	20

CLASS–XII

Practical

Marks: 25

B	Practical Activities	Periods
I.	Ragas Prescribed: Bhairavi, Shanmukhapriya, Keeravani, Reetigaula 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
	Total Periods	50

**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.

S.no	Value Point	Marks
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
	TOTAL	25

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.