

MUSIC-536

Aims:

1. To encourage creative expression in music.
2. To develop the powers of musical appreciation.

One of the Two following syllabuses may be offered:

- (A) Indian Music (Hindustani)
- (B) Indian Music (Carnatic)

(A) INDIAN MUSIC (HINDUSTANI)

(May not be taken with Western Music or Carnatic Music)

CLASSES -XII

The Syllabus is divided into three parts:

Part 1 (Vocal), Part 2 (Instrumental) and Part 3 (Tabla). Candidates will be required to offer one of the parts of the syllabus.

There will be two papers: **Paper 1 (Theory)** of 100 marks and **Paper 2 (Practical)** of 100 marks.

Candidates will be required to appear for both the papers from one part only.

*In the Theory paper candidates will be required to attempt **five** questions in all; **two** questions from Section A (General) and **EITHER three** questions from Section B (Vocal or Instrumental) **OR three** questions from Section C (Tabla).*

CLASS XII

PART I: Vocal Music

PAPER 1 (Theory)

A. Explanation and definition of the following:

1. Production, Transmission and reception of Sounds, Volume, Pitch, and Timbre.

Relation between frequency and length of wire vis-a-vis wire tension.

2. Type of Ragas: Purva, Uttar, Sandi-Prakash, Shudha, Chhayalag, Sankirana.
3. Forms of composition: Dhrupad, Dhamar and their division in to Sathai, Antra, Alap, Tan, Meend, Andolan, Gamak, Kan.

4. Sangeet:

- (i) Two systems of Indian classical music.
- (ii) Division of twenty two shruties among seven notes.
- (iii) Formation of "That" out of Saptak.
- (iv) Classification of Ragas among "Thats".
- (v) Relationship between Vadi Swar and time of Raga.
- (vi) Time Table of Raga.

5. Laya: Drut, Vilambit and Madhya Laya.

B. Complete theory of the following Ragas with:

1. Special reference to their notes, Aroh, Avroh, Pakar Vadi, Samvadi, time etc.
 - (i) Rag Asawari (ii) Rag Khamaj (iii) Rag Kafi (iv) Rag Bhairvi.
2. General Knowledge of the following Ragas:
 - (i) Rag Bageshwari, (ii) Rag Malkauns
3. Notation of the following Talas in Dugun and Chaugun Laya:
 - (i) Chartal (ii) Tivra Tal (iii) Zhaptal (iv) Kahrva.
4. Notation of note combinations, "Khyal" with Alap & Tan (Any Indian system of notation can be adopted).

5. Identification of Ragas by written note-combination

6. Comparison and contrast between Ragas.

7. Brief History of Indian Music.

8. Contribution of the following musicians:

- (i) Adarang, (ii) Fiyaz Khan, (iii) Bade Ghulam Ali Khan (iv) Dagar Brothers, (v) Inayat Khan, (vi) Allaudin Khan.

9. Essay of general or topical interest on music and allied subject.

PAPER 2 (Practical)

The practical work is to be assessed by the teacher and a Visiting Examiner appointed locally and approved by the Council.

1. Demonstration of the following Ragas by singing "Khyal" with Alap, Bol alap, Sargam and Tans:

- (i) Rag Asawari (ii) Rag Khamaj (iii) Rag Kafi (iv) Rag Bhairvi.

2. Swar Vistar in the following additional Ragas:

- (i) Rag Bageshwari (ii) Rag Malkauns.

3. One "Dhrupad" in any of the Ragas in Paragraph 1.

4. Identification and production of all the twelve notes individually or jointly in small combinations with definite Matras of each.

5. Use of grace notes, Khatka, Murki, Sparsh.

6. Identification of all the Ragas by listening to their main Alaps.

7. Singing of Ten Alankars.

8. Recitation of the following Talas in Dugun and Chaugun Laya:

- (i) Chartal (ii) Jhaptal (iii) Tivra (iv) Kahrva.

9. Practice of singing self-made Alaps by quick changeover from one Raga to another in a sequence of at least two Ragas.

10. Practice of rendering Dugun, Chaugun by Swaras, numericals or syllables.

11. Practice of singing Arohi and Avrohi of ten principal scales "Thats".

PART 2: Instrumental Music

PAPER 1 (Theory)

A. Explanation and Definition of the following:

1. Production, transmission and reception of Sound, Volume, Pitch and Timbre.

Relation between frequency and length of wire vis-a-vis wire tension.

2. Types of Ragas: Poorva, Uttar, Sandhi-Prakash, Shuddha, Chhayalag, Sankirna.

3. Meend, Andolan, Gamak, Kan.

4. Sangeet:

- (i) Two main systems.
- (ii) Division of twenty-two shruties among seven notes.
- (iii) Placement of Swaras on specific shruties.
- (iv) Formation of "That" out of Saptak.
- (v) Classification of Ragas among "Thats".
- (vi) Relationship between vadi and time of Ragas.
- (vii) Time of Ragas.

5. Laya: Drut, Madhya, Vilambit, Athgun Laya.

B. 1. Complete theory of the following Ragas with special reference to their notes, Aroh, Avroh, Pakar, Vadi, Samvadi time etc. and special emphasis on their Ansh, Challan and Nayas Swaras:

- (i) Rag Asawari (ii) Rag Khamaj (iii) Rag Bhairavi (iv) Rag Kafi.

2. General knowledge of the following Ragas:

- (i) Rag Bageshwari (ii) Rag Malkauns.

C. Notation of the following Tals in Dugun and Chaugun Laya:

- (i) Chartal (ii) Tivra (iii) Zhaptal (iv) Kaharva.

D. Notation of note combination.

Gat with Alap, Tora, Jhala (Any System of notation can be adopted).

- E. Identification of Ragas by written notes combination.

- F. Comparison and contrast between Ragas.

- G. Brief history of Indian Music.

- H. Contribution of the following Musicians:

- (i) Adarang (ii) Fiyaz Khan (iii) Bade Ghulam Ali Khan (iv) Dagar Brothers (v) Inayat Khan (vi) Allauddin Khan.

- I. Essay of general or topical interest on music and allied subjects.

- J. Explanation/Definition of the following:

Chal Achal That, Zamzama, Murki, Khatka, Krintan, Kampan.

- K. Brief history and origin of musical instruments.

PAPER 2 (Practical)

The practical work is to be assessed by the teacher and a Visiting Examiner appointed locally and approved by the Council.

1. Demonstration of the following Ragas by playing Gat with complete improvisation: Ten Toras with five types of Jhala:

- (i) Rag Asawari; (ii) Rag Khamaj; (iii) Rag Bhairvi; (iv) Rag Kafi.

2. Swar Vistar or Jod Alap in the following additional Ragas:

- (i) Rag Bageshwari (ii) Rag Malkauns.

3. One Massit khani Gat in any of the Ragas in paragraph I.

4. Identification and production of all the twelve notes individually or jointly in small combinations with definite Matras of each.

5. Use of grace notes, Khatka, Murki, Sparsh.

6. Identification of all the Ragas prescribed for Class XII by listening to their Alap.

7. Playing of ten Alankars.

8. Recitation of the following Talas in Dugun and Chaugun Laya:

- (i) Chartal; (ii) Jhaptal; (iii) Tivra; (iv) Kahrva.

9. Practice of playing self made Alap by quick change over from one Raga to another in a sequence of at least two Ragas.
10. Practice of rendering Dugun, Chaugun, Tigun, Athgun speeds by Swaras numericals or syllables.
11. Practice of playing Arohis and Avrohis of ten principal scales - "That".

PART 3: Instrumental Music-Percussion (Tabla)

PAPER 1 (Theory)

- A. Contribution of the following Musicians:
 - (i) Adarang (ii) Fiyaz Khan
 - (iii) Bade Ghulam Ali Khan (iv) Dagar Brothers
 - (vi) Allauddin Khan
- B. Essay of general or topical interest on music and allied subjects.
- C. Brief history of Indian music.
- D. Five Pranas of Tal and explanation thereof:
 - (i) Grah (Sam, Visham, Atit, Anaghat)
 - (ii) Jati (Chatasra, Tisra, Misra, Khand, Sankirna)
 - (iii) Yati
 - (iv) Prastar
- E. Explanation of the following:
 - (i) Sath (ii) Tihai (Damdar/Bedam) (iii) Gat

- (iv) Kayada (v) Palta (vi) Rela (vii) Laggi (viii) Lari

F. Complete Tal notation of the following Tals:

- (i) Jhaptal (ii) Dadra (iii) Tilwara (iv) Dhamar (vi) Jhoomra

G. Tal rotation of Kayada, Palta, etc., with clear indication of Sam, Tali, Khali, Vibhag, etc.

PAPER 2 (Practical)

The practical work is to be assessed by the teacher and a Visiting Examiner appointed locally and approved by the Council.

- A. Playing of the following Tals on Tabla in That, Dugun and Chaugun Layakaries:
 - (i) Jhaptal (ii) Dadra (iii) Tilwara
 - (iv) Dhamar (v) Jhoomra
- B. Keeping the wazan of the tal intact demonstration of the following:
 - (i) Four Kisme in Kaharwa.
 - (ii) Four Kisme in Dadra.
 - (iii) Two Tukadas and two Kisme in Jhaptal.
 - (iv) One Gat, One Laggi, One Leri and one Chakkardar Tukda in Teen Tal.
- C. Identification and production of syllables on Tabla.
- D. Accompaniment of Tabla (only Thekas) with music played or sung.

(B) INDIAN MUSIC (CARNATIC)

(May not be taken with Western Music or Hindustani)

(Music) CLASSES-XII

There will be two papers: Paper 1 (Theory) of 100 marks, Paper 2 (Practical) of 100 marks.

PAPER 1: Theory (three hours)

Candidates will be required to answer **five** questions.

1. The fundamental technical terms and their meanings (Ref. *South Indian Music, Book 1* by P. Sambamoorthy, Chap. III, pp. 38-48).
2. Principles of Sa, re, ga, ma, notations as laid down in K.V. Srinivasa Iyengar's Music Books and in P. Sambamoorthy's "South Indian Music Series", Significance of symbols commonly used.
3. Raga classification in Carnatic Music. The scheme of the 72 Melakartas. The names of the 12 chakras. Katapayadi Formula and its application.

4. Lakshanas of the following 24 ragas:
 1. Todi
 2. Saveri
 3. Chakravakam
 4. Bhairavi
 5. Anandha Bhairavi
 6. Karaharapriya
 7. Shri Ranjani
 8. Ritigoula
 9. Mukhari
 10. Harikambhoji
 11. Natakuranji
 12. Kedaragoula
 13. Sahana
 14. Kambhoji
 15. Yadukulakambhoji
 16. Sankarabharana
 17. Hamsadhwani
 18. Begada
 19. Atana
 20. Nata
 21. Purvakalyani
 22. Shanmukhapriya
 23. Kalyani
 24. Saranga
5. Manodharma Sangita and its forms - Paddati in developing rage alpana and Kapana Svaras.
6. Dasavida gamakas (Ten gamakas).
7. The scheme of the 35 Talas. Chapu tala and its varieties. Desadi and Madyadi talas, Kriya, Anga. Laya, Gati, Matra (a detailed knowledge of two/ five pranas) shadhangas.
8. Musical forms and their association. An advanced knowledge of the following musical forms:
 1. Gita
 2. Tana Verma
 3. Padavarna
 4. Kriti
 5. Ragamalika
 6. Padam
 7. Javali
 8. Tillana
9. History of Carnatic Music with special reference to the following composers and theorists including their biographies and their contributions to Carnatic Music. 10 out of 20 must be known.
 1. Jayadeva
 2. Purandaradas
 3. Ramamatya
 4. Somanatha
 5. Narayana Tirtha
 6. Bhadrachala Ramadas
 7. Venkatamakhi

8. Kshetrajna
9. Paidala Guruthy Sastri
10. Tyagaraja
11. Muthuswami Dikshitar
12. Syama Sastri
13. Arunachalam Kavirayar
14. Gopalakrishna Gharat
15. Svati Tirunal
16. Subbaraya Shastri
17. Veena Kuppayyar
18. Mysore Sadasiva Rao
19. Patnam Subramanya Iyar
20. Pallavi Seshayyar
10. Classification of musical instruments into stringed, wind and percussion group. A general knowledge of the structure of the vina, violin tampuro, gottuvadyam and flute. Tuning of the human voice and the compass of the concert instruments of South India.
11. Musical sound and voice. Pitch. Intensity and timbre. Sympathetic vibration. Resonance. Echoes, Musical intervals. Modal shift of tonic. (Grahahedam).

PAPER 2: (Practical - about 20 minutes)

The practical work (in Class XII), is to be assessed by the teacher and a Visiting Examiner appointed locally and approved by the Council.

Two padas of Kshetrajna. One Ragamalika. Two Tillanas. Two Javalis and the following compositions:

- | | |
|---------------------|------------------|
| 1. Todi | Kaddanna Variki |
| 2. Saveri | Sankari Sankuru |
| 3. Chakravakam | Etula Brotuvo |
| 4. Bhairavi | Neepadamule |
| 5. Anandha Bhairavi | Nimadi Challaga |
| 6. Karaharapriya | Pakkala Nilabadi |
| 7. Sri Ranjani | Marubalka |

8. Harikambhoji	Entharanidaya
9. Natakuranji	Manasuvishaya nata
10. Shana	Rama Ikananu
11. Kambhoji	Koniyadina napai
12. Sankarabharana	Saroja dala netri
13. Hamsadhwani	Vatapi ganapatim
14. Begada	Nadopasana
15. Atana	Ilalo pranatharthi hara
16. Purvi Kalyani	Ninnu Vina gamari
17. Shanmukhapriya	Mariveredikkevaraiya rama
18. Kalyani	Ninnu Vina gati
19. Saranga	Neevada negana

Note: Candidates shall have the option of singing or playing these pieces or other classical pieces of an equal standard.

Candidates shall be expected to know in outline the meaning of at least six songs of the classical composers learnt by them.

2. Alapana of the following ragas

- | | |
|-------------------|----------------------|
| 1. Todi | 2. Saveri |
| 3. Bhairavi | 4. Anandha Bhairavi |
| 5. Mohana | 6. Kedaragoula |
| 7. Kambhoji | 8. Yadukula Kambhoji |
| 9. Sankarabharana | 10. Begada |
| 11. Kalyani | |

3. Ability

- to sing Kalpada swara for the songs learnt in Todi, Bhairavi, Kambhoji, Sankarabharana and Kalyani ragas and in Adi and Rupaka talas;
- to sing or play a given musical passage in sa, re, ga, ma notation in any of the prescribed 24 ragas.
- to give swaras for musical phrases sung or played;
- to recognise ragas from alpanas heard or played; and
- to recognise the talas of unfamiliar songs heard or played.

4. In addition to the individual tests there will also be common ear tests, sight-singing tests and musical dictation at the practical examination.

In the practical examination, candidates may offer vocal music or one of the following:

Vina, Gottuvadyam, Violin, Balakokil, Flute or Nagasvaram. A vocal candidate shall sing to the sruti accompaniment of Tambura. A vocal candidate may sing playing the Tambura himself/herself or he/she may utilise the services of another person to provide the Tambura accompaniment for him/her, provided this other person is not a candidate for this same examination.