

**MARKING SCHEME**  
**SUBJECT: Carnatic Music Vocal (CODE-031)**  
**CLASS X(2021-2022)**  
**TERM -II**

<b>Answers/ Hints</b>																														
<b>1.</b>	<p>The swaras used in raga Kambhoji are- Shadjam, chatushruti rishabham, antara gandharam, suddha madhyamam, panchamam, chatushruti dhaivatam and kaisiki nishadam.</p> <p>The swara <b>kakali nishadam</b> is used as an <b>anya swara</b> in Kambhoji in the phrase <b>Sn*p d, S</b></p>	<b>2</b>																												
<b>2.</b>	<p style="text-align: center;"><b>Ragam- Abhogi</b> <span style="float: right;"><b>Talam- Adi</b></span></p> <p style="text-align: center;">Composer- Patnam Subramania Iyer</p> <p style="text-align: center;"><b>Anupallavi</b></p> <p style="text-align: center;">  s s d d , m - d d m g , r g m r g   s r g m , m - d m   g r g m d d s ,              Ja-- va -- mu - - ga -- nan - - - ne - - la - - - ra - - - se - - - sha</p> <p style="text-align: center;">  d s r s , r g m r g , m g g r s   d g r s r - d r s   s d m - d m g r s              Cha—len----- dra - - - - sri - - - - ven - - - ka - - te - - - shwa ra - -</p>	<b>2</b>																												
<b>3.</b>	<p>Compositions of Harikeshanallur Mutthayya Bhagavata (Any Four)</p> <table border="1" style="width: 100%; border-collapse: collapse; margin: 10px 0;"> <thead> <tr> <th style="text-align: center;">S.no.</th> <th style="text-align: center;">Composition</th> <th style="text-align: center;">Raga</th> <th style="text-align: center;">Tala</th> </tr> </thead> <tbody> <tr> <td style="text-align: center;">1.</td> <td>Manamohana (Tana Varnam)</td> <td>Mohanam</td> <td>Adi</td> </tr> <tr> <td style="text-align: center;">2.</td> <td>Mathe Malayadhwaaja (Daru Varnam)</td> <td>Kahams</td> <td>Adi</td> </tr> <tr> <td style="text-align: center;">3.</td> <td>Himagiri Tanaye (Kriti)</td> <td>Suddha Dhanyasi</td> <td>Adi</td> </tr> <tr> <td style="text-align: center;">4.</td> <td>Sudha mayi (Kriti)</td> <td>Amritavarshini</td> <td>Rupakam</td> </tr> <tr> <td style="text-align: center;">5.</td> <td>Bhuvaneshwariya</td> <td>Mohana Kalyani</td> <td>Adi</td> </tr> <tr> <td style="text-align: center;">6.</td> <td>Gam Ganapathe</td> <td>Hamsadhwani</td> <td>Rupakam</td> </tr> </tbody> </table> <p><b>OR</b></p> <p>G N Balasubramaniam, popularly known as GNB, was an illustrious composer of the 20<sup>th</sup> century, who was known for using <b>Briga</b> (fast or speedy rendition of a particular musical phrase) in the sangatis, which gave a scintillating experience to the listeners. Also, the fast-paced style of presenting Kalpana swaras was his uniqueness. His style of singing was also known as GNB Bani.</p>	S.no.	Composition	Raga	Tala	1.	Manamohana (Tana Varnam)	Mohanam	Adi	2.	Mathe Malayadhwaaja (Daru Varnam)	Kahams	Adi	3.	Himagiri Tanaye (Kriti)	Suddha Dhanyasi	Adi	4.	Sudha mayi (Kriti)	Amritavarshini	Rupakam	5.	Bhuvaneshwariya	Mohana Kalyani	Adi	6.	Gam Ganapathe	Hamsadhwani	Rupakam	<b>2</b>
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<b>4.</b>	<p><b>Upanga ragas</b> are the Janya ragas which take exactly the same variety of swaras used in their Janaka raga. Ragas like Hamsadhwani, Mohanam, Arabhi, Madhyamavati etc. (<b>any two</b>) are examples of Upanga ragas.</p>	<b>2</b>																												

	<p><b>Bhashanga ragas</b>, on the other hand, are those janya ragas, wherein apart from the variety of swaras taken by their Janaka ragas, one or more swaras pertaining to other varieties are also used. These swaras are known as Bhasganga swara or Anya swara. Some examples of Bhasahnga ragas are- Bilahari, Ananda Bhairavi, Bhairavi, Kambhoji etc. <b>(any two)</b></p>	
5.	<p><b>Bhoota Sankhya</b> is an interesting tool to remember facts by associating ordinary words which directly or indirectly indicate some numerical values. Sometimes, syllables without any distinct meaning are also used to signify certain numbers. In Carnatic music, Bhoota sankhya is primarily used in the names of 12 Chakras of the 72 Melakarta Scheme like Indu (1), Netra (2), Agni (3) etc.</p> <p>Further, syllables like Pa, Sri, Go, Bhu, Ma and Sha are used to indicate the six melas within each chakra.</p> <p>Similarly, the syllables Ra, Ri and Ru used for the three varieties of rishabham such as Suddha rishabham (Ra), Chatushruti rishabham (Ri) and Shadshruti Rishabham (Ru) is also an example of Bhoota Sankhya. The same pattern is followed for other swaras as well. For instance - Ga, Gi, Gu, Ma, Mi, Dha, Dhi, Dhu, Na, Ni and Nu</p> <p><b>OR</b></p> <p>Katapayadi Sutra is used to calculate the numeric value of a given word by separating each letter of that word and finding out its corresponding number. In order to find out the serial number of a mela in the 72 Melakarta Scheme, the first two letters of the name of the mela are taken and then their corresponding numeric value is found out by referring to the Katapayadi Chart. The resultant two-digit number if placed in the reverse order, will give the serial number of that mela.</p> <p>For example, to find out the serial number of the mela Hanumatodi, the first two letters 'Ha' and 'Na' are taken. Then, we get the numbers 8 for the letter Ha and 0 for the letter Na. Now, by reversing their order, i.e., 08, the serial number of Hanumatodi would be derived.</p>	3
6.	<p>A Kriti is the most popular musical form prevalent in Carnatic music in the present times. It generally consists of three sections namely, Pallavi, Anupallavi and Charanam. There are certain Kritis which have more than one charanam in it. Further, there is another variety of kriti, wherein the an anga called Samashthi Charanam is used, which replaces both anupallavi and Charanam.</p> <p>There are some other elements which add beauty to a Kriti. They are as follow:</p> <p><b>Decorative anagas in a Kriti (Any Four)</b></p>	4

**Sangati-** It is the melodic variation given to a particular line of lyrics in a composition.

**Chitta Swara-** A set of swara passages usually extending upto two or more avartas in a tala is known as chitta swara. These are generally rendered after the anupallavi and charana part.

**Swara Sahitya-** It is very similar to a chitta swara but for the difference that an appropriate sahitya is also composed which corresponds to the swaras passages, wherein the swara part is rendered after the anupallavi and the sahitya is sung after the charanam.

**Solkattu Swara-** This is another variation of chitta swara, wherein, along with the swara passages some jatis (rhythmic syllables) are also used.

**Madhyamakala Sahitya-** This lyrical passage in the composition is composed in a tempo which is slightly quicker than the original tempo of the composition. Thus, it is called Madhyamakala Sahitya. It generally occurs after the anupallavi or charana or both and very rarely after the Pallavi.

**Swarakshara-** This is a Shabdalanakara wherein the swara syllable exactly matches with the particular letter of the sahitya.

**Yati-** It is a typical kind of arrangement of swaras or beautiful combination of words which forms a particular pattern. The different types of yatis are- sama, vishama, gopuccha, srotovaha, mridanga and damaru, each representing a specific shape or pattern.

**Yamakam-** It is a beautifying element wherein the same word is used in a composition multiple times but with different meanings at every instance.