

CARNATIC MUSIC (CODE – 032)
CLASS – XII (Melodic Instrument)
Session 2020 – 21
Marking Scheme

Time - 2 hrs.

Max. Marks : 30

Part A

Multiple Choice Questions:

Attempt any of 15 Questions. All are of Equal Marks :

1. Author of Sangeeta Sampradaya Pradarshini
b) Subbarama Dikshitar
2. Purvilakanyi raga is Janya of
c) Gamanasrama
3. Mela number of Todi raga
c) 7
4. Anyaswara in Raga Bhairavi
c) Chatusruti Daivatam
5. Find the Audava – Sampurna Raga
c) Saveri
6. Raga Reetigoula is Janya of
a) Kharaharapriya
7. Identify the Tillana Composer
c) Swati Tirunal
8. Author of Lakshanagrantha “Brihaddesi”
a) Matanga
9. Identify the Veena Player
a) Mysore Doraiswamy Iyengar
10. Swati Tirumal belongs to which State
d) Kerala
11. PatnamSubramanya was a
b) Composer
12. Decorative angas comes in
a) Kriti
13. The raga Shanmukhapriya is a
a) Janaka Raga
14. Identify the popular Violin Player
d) Lalgudi Jayaraman
15. Eduppu is related to
b) Tala
16. Dwaram Venkataswamy Naidu was a

- c) Violin Player
17. Annamacharya's compositions are composed in
a) Telugu
18. Aksharakalas of MisraChapuTala
a) 7
19. Anuloma and Pratiloma are related to
d) Pallavi
20. Angas of Ata Tala
c) 4
21. Identify the Bow Instrument
b) Violin

Part B

Answer any five questions. All questions carry equal marks

5X3 = 15

1. **Kriti** : Kriti is the most important of the melodic group of compositions. The term kriti refers to the composition in which music take predominant place than the sahitya. The Pallavi, Amunapllavi and Charana are the minimum and essential angas of a kriti. There may be one or more charanas. The charanas are of the same length. The kriti composition has been enriched by the introduction of ornamental angas which are called as decorative angas. They are chittaswara, swara sahitya, Madhyamakala sahitya, swarakshara, sangati etc. Some of the very popular kritis composed by different composers. Example : (1) Vatapiganapatim Bhaje, Hamsadhwani raga – Adi Tala – Muthuswamy Diskshitar (2) Nidhichala Sukhama – Kalyani raga – Misra chapu tala – Tyagaraja.

Ragamalika: Ragamalika, as its name implies is a garland of ragas. Ragamalikas are the most enjoyable of musical forms in a melodic system of music. Ragamalikas are the longest compositions in Indian music. The ragamalika is a beautiful musical form which is consisting of three sections i.e. Pallavi, Anupallavi and Charana. There may be more charanas, which are having the same length. All the sections are in different ragas and sometimes raga mudras also can occur in the texture of the sahitya without affecting its meaning. The sahitya of ragamalika is usually of a devotional character. Sometimes the sahitya may also be on a love theme. While singing manodharama sangita musicians may also sing the Slokas, Padyams, Viruttams in different ragas in their end of the cocerts. 72 mela ragamalika in 72 ragas are composed by Maha Vidyanatha Iyer. There is a popular Chaurdassa raga malika is garland of 14 ragas in Adi Tala composed by Muthuswamy Diskshitar.

2. Chapu tala is one of the time-measure used Indian Music from very early times. Chapu means beat. There are many folk melodies in this tala. There are five varieties of chapu talas. They are:
- a) Misra Chapu : (3+4=7) This tala has total 7 counts where the first beat has a duration of three (3) units time and second beat four (4) units time.

- b) Viloma Chapu : $(4+3)=7$ This tala has also total 7 counts where the first beat has a duration of 4 units and second beat 3 units time. Syamasastri composed kritis in this variety of tala.
- c) Khanda Chapu : $(2+3)=5$ This tala has total 5 units where the duration of first beat is two units and the second beat has duration of three units. Many great composers like Tyagraja and other composers are composed kritis in this tala.
- d) Tisra Chapu : $(1+2)=3$ where the duration of first beat is one unit time and second beat 2 units time.
- e) Sankeerna Chapu : $(4+5)=9$ where the duration of first beat is four units time and the second beat 5 units time. This tala is rather an uncommon variety and figures in some pallavis.
3. **Simhend ramadyamam** : It is 57th melakarta raga (or) Janaka raga of 72 melakarta raga system of karnatic music. It is a sampurna raga. Swarasthamas are Shadjam, Chatusruti Rishabham, Sadharana Gandharam, Pratimadhyamam, Panchamam, Suddha Daivatam and Kakali Nishadam.
- Saveri** : This is derived raga. It is derived from 15th no. Mayamalavagoula. Saveri is a Audava-Sampurma raga. Swarasthamas are Shadjam, Suddha Rishabham, Antara Gandharam. Suddha Madhyamam, Panchamam, Suddha Daivatam and Kakali Nishadam.
4. Bhashaganga raga is a Janya raga where in one, two or three foreign notes (Anya swaras) come in for the sake of enriching it's melodic beauty. There are 3 varieties of Bhashaganga ragas:-
- a) **Eka Anyaswara Bhashagana raga**: In this using only one foreign note (Or) anyaswara. For example : Bhairavi Chatusruti Daivatam as foreign note in Arohana.
- b) **Dvi Anyaswara Bhashanga raga** : In this using only two foreign notes. Example : Atana raga, kaisika Nishadam, Sadharana Gandharam as foreign notes.
- c) **Tri Anyaswara Bhashanga raga** : In this using 3 foreign notes. Example Ananda Bhairavi raga. Antara Gandharam, Kaisiki Nishadam and Suddha Daivatam as foreign notes.
- Shadava raga** : A raga where in only six of the sapta swaras are represented in both the Arohana and Avarohana i.e. one note is varja (or) absent both ways. Example : Malayamarutam and Sriranjini.
5. Chittaswaram is one of the decorative anga which will occur in the musical form kriti. It is a set of swara passages added to a kriti for additional beauty. It is sung at the end of the Anupallaavi and charana. It may be set in the sama kala (Identical speed) of the composition are usually composed, and added by the authors of the kritis themselves. For example : The popular kriti Brochevarevarura – Khamas raga the chittaswaram is composed by the composer himself i.e. Mysore Vasudevachar. But there are chittaswaras added by other subsequent composers. For example: The chittaswara of popular Tyagaraja's kriti Sobhillu Saptaswara-Jaganmohini raga chittaswaram is

composed by other composer. Some chittaswaras are concluded with impressive makutams crown – like endings.

6. Varja raga means a Janya raga where in one, two or three swaras are absent in the arohana or avarohana or both. For example : Abhogi, Sriranjini, Arabhi and kambhoji ragas etc.
7. Vakra raga : Janya ragas whose arohana or avarohana or both take a crooked or zig-zag course are called vakra ragas. Examples : Begada and Ritigoula ragas.
8. **(i) Mysore Vasudevachar** : He is perhaps the most important and one of the prominent music composer of the 20th century. Vasudevachar was born in Mysore on 28th May 1865. He was trained in Sanskrit by his maternal grandfather after the early demise of his father. His initial musical training was from veena padmanabhayya of Mysore, but his musical lineage can be traced to Saint-Tyagaraja through Manambuchavadi Venkatasubbayyar and Patnam Subramanya Iyer. He was appointed as a Astham Vidwan at the royal court of Mysore. He has composed more than 200 compositions. His mother tongue was kannada but he almost composed many of his compositions in Telugu and Sanskrit. His compositions include padavarnams, Tana Varnams, Kritis, Javalis, Tillanas and Ragamalikas. After a long and fruitful life he breathed his last in May 17th 1961 at the age of 96.

(ii) Patnam Subramanya Iyer: Patnam Subramanya Iyer was born in 1845 in Tanjore district, Tamil Nadu. He belongs to Sishya Parampara of Tyagraja. Patnam Subramanya Iyer's grandfather Bharatam Panchanada Sastri was one of the Asthan Vidwan of Serfoji Maharaj of Tanjore. His father Bharatam Vaidyanatha Iyer was also a musician and scholar. His main guru Manambuchavadi Venkatasubbayyar who is the guru of Mahavaidyanatha Iyer and he is direct disciple of Tyagraja. The raga Begada was patnam subramanya Iyer's favourite raga, so he is known as Begada Subramanya Iyer. He was a great lakshana lakshya vidwan. He was well versed in the tala system of karnatic music. This is the reason he could sing a pallavi in simhanandana tala the longest of the 108 talas with 128 aksharakalas. He was composed about a hundred pieces, inclusive of Tana Varnas, Pada Varnas, Kritis, javalis and tillanas in Sanskrit and Telugu. He has composed many songs in Adi, Desadi, Rupaka, Chapu and Jhampa talas. He has invented the raga kadanakutuhalam. His prominent disciples are Mysore vasudevachar and Ramanathapuram Srinivasa Iyengar. His signature (or) mudra is Venkateshwara, Adi Vendkateswara and Sri Varada Venkateswara. In his last days he had moved back to Thiruvaiyaru and he passed away there on 31st July 1902.