

**Carnatic Music Vocal (CODE-031)**  
**MARKING SCHEME**  
**CLASS XII**  
**SESSION (2022-23)**

<b>ANSWERS</b>		
<b>SECTION 1</b>		
<b>1.</b>	C	<b>1</b>
<b>2.</b>	C	<b>1</b>
<b>3.</b>	D	<b>1</b>
<b>4.</b>	A	<b>1</b>
<b>5.</b>	B	<b>1</b>
<b>6.</b>	B	<b>1</b>
<b>7.</b>	A	<b>1</b>
<b>8.</b>	C	<b>1</b>
<b>SECTION B</b>		
<b>9.</b>	<p>The learner is expected to name the author of the lakshanagrantha. They also have to write the correct number of chapters in it (total 5 Chapters) and briefly give an outline about the content of each chapter (one line description about each chapter).</p> <p style="text-align: center;">OR</p> <p>The student is expected to write the name of the author, the period in which it was written, chapters and main musical contents given in each chapter of Brihaddesi.</p>	<b>2</b>
<b>10</b>	<p>The candidate is expected to mention in one sentence about Tiruppugazh, its composer and the period in which it was composed. They have to explain the special features of Tiruppugazh like Cchandas, use of Tamil language, theme and content of Tiruppugazh (any two)</p> <p style="text-align: center;">OR</p> <p>It is expected from the student to briefly explain the musical form ragamalika. Further, they have to elaborate on the prominent features of ragamalika based on its structure, flow of ragas, ragamalikas in both kalpita and kalpana Sangita, incorporating chitta swaras and the method of rendering them (any two features)</p>	<b>2</b>
<b>11.</b>	<p>The student is expected to write the important features of the raga stating whether it is a janya or janaka raga, derived from which mela, arohana and avarohana, variety of swaras taken, vadi swara, samvadi swara, jeeva swaras, nyasa swaras, special prayogas, similar raga in Hindustani music, name of its suddha madhyama counterpart (<b>any four</b>)</p> <p style="text-align: center;">OR</p> <p>The candidate is expected to write any four popular compositions based on the raga Kedara Goula, mentioning the musical form, its tala and the name of the composer. They are also expected to write at least eight important phrases or the prominent sancharas of the raga.</p>	<b>2</b>
<b>12.</b>	<p>The student is expected to briefly mention in one line about the musical forms Padam and Javali. Differentiate between the two musical forms on the basis of its tempo in which it is performed, its theme, its lyrical content (any two).</p> <p style="text-align: center;">OR</p> <p>It is expected from the student to write any four important features of a Padam based on the structure, tempo, lyrical content, theme, the occasion in which it is performed (any four features)</p>	<b>2</b>
<b>13.</b>	The student is expected to briefly explain about the musical form Kriti with special emphasis on its	<b>2</b>

	<p>structure. Broadly explain its main angas- Pallavi, anupallavi and charanam (in some cases multiple charanas).</p> <p style="text-align: center;">OR</p> <p>The candidate is expected to briefly explain the meaning of decorative angas and the purpose of incorporating them in a kriti. They have to explain any two of the decorative angas- Sangati, Chittai swara, Swara Sahitya, Samashti Charana Swarakshara, Sollokattu swara, Gamaka, Madhyamakala Sahitya, Muktai swara, Mudra, Yati, Yamakam, (Any two)</p>	
<b>SECTION C</b>		
<b>14.</b>	The candidate is expected to write details about Gopalakrishna Bharati's year and place of birth, parentage, early life, education, musical style, guru(s), his ideology and contributions to the field of music.	<b>6</b>
<b>15.</b>	The student is expected to classify the musical instrument into four categories, mentioning the correct name of each category along with a clear definition of each of them. Further, they have to give suitable examples (at least two) of musical instruments in each category.	<b>6</b>
<b>16.</b>	It is expected from the student to write details about Maha Vaidyanatha Iyer's year and place of birth, parentage, early life, education, musical style, guru(s), disciples, and his contributions to the field of music.	<b>6</b>