

## **CARNATIC MUSIC (VOCAL) THEORY (Code No. 031)** **Syllabus for Class - IX**

**Periods : 135**

**Marks : 25**

- I. Brief history of Carnatic Music with special reference to Saint Purandara dasa, Annamacharya, Bhadrachala Ramadasa, Saint Tyagaraja, Muthuswamy Dikshitar, Syama Shastri and Swati Tirunal.
- II. Definition of the following terms :  
Sangeetam, Nada, raga, laya, tala, dhatu, Mathu, Sruti, Alankara, Arohana, Avarohana, Graha (Sama, Atita, Anagata), Svara - Prakruti & Vikriti Svaras, Poorvanga & Uttaranga, Sthayi, vadi, Samvadi, Anuvadi & Vivadi Svara - Amsa, Nyasa and Jeeva.
- III. Brief raga lakshanas of Mohanam, Hamsadhvani, Malahari, Sankarabharanam, Mayamalavagoula, Bilahari, Khamas, Kharaharapriya, Kalyani, Abhogi & Hindolam.
- IV. Brief knowledge about the musical forms.  
Geetam, Svarajati, Svara Exercises, Alankaras, Varnam, Jatisvaram, Kirtana & Kriti.
- V. Description of following Talas :  
Adi - Single & Double Kalai, Roopakam,  
Chapu - Tisra, Misra & Khanda and Sooladi Sapta Talas.

## **CARNATIC MUSIC (VOCAL) Theory (Code No. 031)** **Format of Written Examination for Class - IX**

**25 Marks**

1. Long Answer (Essay)
  - a. Biography 05 Marks
  - b. Musical Forms 05 Marks

Short Answers with Examples

- c. Writing of minimum three Raga-lakshana from prescribed list in the syllabus. 05 Marks
- d. Description of talas, illustrating with examples. 05 Marks
- e. Short notes of minimum 05 technical terms from the topic II. 05 Marks

Note : Examiners should set atleast seven questions in total and the students should answer five questions from them, including two Essays, two short answer and short notes questions based on technical terms (topic-II) will be compulsory.

**CARNATIC MUSIC (VOCAL) Practical (Code No. 031)**  
**Syllabus for Class - IX**

Periods : 405

Marks : 75

- I. Vocal exercises - Svaravalis, Hechchu and Taggu Sthayi, Alankaras in three degrees of speed.
- II. Simple Geetams - Two Pillari Gitams, two Sadharana Geetams or Sanchari Geetams.
- III. Simple Svaraatis in Khamas and Bilahari raga.
- IV. Four Adi tala Varnams in two degrees of speed.
- V. 6 Keertanas in the ragas prescribed.
- VI. Svarajnanam test in the prescribed ragas and learnt compositions.
- VII. Signing of one Devarnama, one Patriotic song, one Tiruppugazh and one folk song.

**CARNATIC MUSIC (VOCAL) Theory (Code No. 031)**  
**Format of Practical Examination for Class - IX**

**Marks : 75**

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|--|----------|
| 1. Questions based on vocal exercises in three degrees of speed. | 10 Marks |
| 2. Geetam - At least two from the syllabus                       | 10 Marks |
| 3. Questions based on Svarajatis taught.                         | 10 Marks |
| 4. Singing of Varnams in two degrees of speed.                   | 15 Marks |
| 5. Questions based on Keertanas learnt.                          | 20 Marks |
| a. Rendering of Kirtana  |          |
| b. Svarajnanam test  |          |
| c. Details of the ragas  |          |
| 6. Singing of one or two item from the topic VI                  | 10 Marks |

**CARNATIC MUSIC Melodic Instrument - Practical (Code No. 032)**  
**Syllabus for Class - IX**

**Periods : 405**

**Max. Marks : 75**

- I. Introduction of Svara exercises and Sapta Tala alankaras in two speeds.
- II. Learning of 02 Pillari Geetams, 02 Sadharana Geetams/Sanchari Geetams, 01 Svarajati, 02 Adi Tala Varnams in one speed.
- III. Brief outline of Ragas - Mayamalavagoula, Kalyani, Kharaharapriya, Sankarabharanam, Hamsadhvani, Mohanam & Suddha Dhanyasi.
- IV. Basic techniques and construction of any one of the chosen instrument.
  - a. Violin
  - b. Veena
  - c. Flute
  - d. Mandolin
- V. Rendering of any two of the following :
  - a. Devotional Song
  - b. Folk Song
  - c. Patriotic Song

**CARNATIC MUSIC Melodic Instrument - Practical (Code No. 032)**  
**Format for Practical Examination for Class - IX**

**Max. Marks : 75**

- I. Questions based on the rendering of Swara Exercises and Sapta Tala alankaras in two speeds. 15 marks
- II. Questions based on Gitams, Svarajati and Varnam 20 marks
- III. Brief explanation of Ragas from the syllabus. 15 marks
- IV. Questions based on the chosen instrument. 10 marks
- V. Rendering in part or full of the compositions from the topic V. 10 marks
- VI. Reciting the Sahitya or lyric of the compositions learnt. 05 marks

**CARNATIC MUSIC Melodic Instrument - Theory (Code No. 032)**  
**Syllabus for Class - IX**

**Periods : 135**

**Max. Marks : 25**

- I. Brief history of Carnatic music with special reference to Saint Purandara Dasa, Saint Tyagaraja, Muthuswamy Dikshitar, Syama Sastry, Swati Tirunal, Annamacharya and Bhadrachala Ramadasa.
- II. Brief lakshanas of the following ragas :  
Mayamalavagoula, Kalyani, Sankarabharanam, Hamsadhvani, Mohanam, Kharaharapriya and Suddha Dhanyasi.
- III. Definitions of the following terms :  
Sangeetam, Nada, Arohana, Avarohana, Dhatu, Mathu, Sruti, Sthayi, Alankara, Poorvanga, Uttaranga Laya - Vilamba, Madhya, Dhruva, Svara - Suddha & Vikrita, Raga, Tala, Graha - (Sama, Atita, Anagata), Anya Svara.
- IV. Knowledge of Musical Forms :  
Svaravalis - Sarali, Jantai, Dattu, Hechchusthayi - Taggu Sthayi, Alankaras, Geetam and Svarajati.
- V. Ability to describe the following Talas :  
Adi, Roopakam and Sooladi Sapta Talas
- VI. Notation of Gitams in Rupaka and Triputa Tala.

**CARNATIC MUSIC Melodic Instrument - Theory (Code No. 032)**  
**Format for Examination for Class - IX**

**Max. Marks : 25**

- I. Notation of any one Gitam 5 marks
- II. Brief lakshanas of any one of the ragas learnt. 5 marks
- III. Life and contribution of any one composer from the syllabus 5 marks
- IV. Brief description of two musical forms from the syllabus 5 marks
- V. Ability to describe any tala from the syllabus 5 marks
- VI. Brief description about the construction of any chosen melodic instrument 5 marks
- VII. Short notes of not less than five technical terms from the syllabus 5 marks

Note : Examiners should set minimum seven questions based on the pattern given above and the candidates are expected to answer five questions in all.

**CARNATIC MUSIC Percussion - Theory (Code No. 033)**  
**Syllabus for Class - IX**

**Periods : 135**

**Max. Marks : 25**

1. Definition of the following terms :  
Tala, Laya, Avartana, Kala, Kaala, Graha (Atita - Anagata - Sama), Nada, Sangeetam, Svara, Sthay Raga, Alankara, Arohana, Avarohana, Uttaranga and Purvanga.
2. Brief history of Carnatic music with reference to Purandara Dasa, Tyagaraja, Muthuswamy, Dikshitar and Syama Sastry.
3. Basic knowledge of opted instrument.
4. Description and writing notation of sollukattus in Adi, Rupakam and chapu talas (all varieties).
5. Brief lakshanas of musical forms - Geetam Svarajati, Varnam.

**CARNATIC MUSIC - Percussion Theory (Code No. 033)**  
**Format for Theory Examination for Class - IX**

**Max. Marks : 25**

1. Life and contribution of any one of the composers mentioned in topic II. 5 marks
2. Construction and playing techniques of opted percussion instrument 5 marks
3. Writing in notation, the Sollukattus for Adi/Roopakam/Chapu Talas 5 marks
4. Briefly explaining the lakshanas of any one of the Musical Term from topic V 5 marks
5. Writing short - notes on five technical terms from the syllabus 5 marks

Note : Examiner should give internal choice for all the question set up.

**CARNATIC MUSIC - Percussion Practical (Code No. 033)**  
**Syllabus for Class - IX**

**Periods : 405**

**Max. Marks : 75**

1. Ability to recite Sollukattus for the prescribed talas with varieties and in at-least three speeds.
2. Ability to play Sollukattus (simple) in Adi, Rupaka and Chapu Tala varieties.
3. Reciting the Sapta Tala Alankaras in three degrees of speed.
4. Questions based on the construction and playing techniques adopted for Kanjira and Ghatam.
5. Basic technical knowledge adopted for Mridangam play and short bouts of accompanying in the format of Tattakaramas for Janta Svaras, Patterns, alankarams, geetam, svarajatis.

**CARNATIC MUSIC - Percussion Practical (Code No. 033)**  
**Format for Practical Examination for Class - IX**

**Max. Marks : 75**

1. Reciting of Sollukattus for the prescribed talas with varieties at-least in three speeds. 15 marks
2. Ability to play simple Sollukattus for Adi, Roopaka and Chapu tala varieties. 15 marks
3. Reciting the Sapta tala alankaras in three degrees of speed. 15 marks
4. Questions based on the construction and playing techniques adopted in Khanjira and Ghatam. 10 marks
5. Ability to explain the special technical knowledge, employed in Mridangam and following it up with Tattakaram accompaniment for Janta Svaras, Alankaras, Geetam and Svarajatis. 20 marks

## HINDUSTANI MUSIC VOCAL (Code - 034) Examination Structure for Assessment Class IX

**TOTAL: 100 Marks**

### Theory

**Time: 03 hours**

**25 Marks**

1. Five questions to be set with internal choice covering the entire syllabus.
2. Out of five questions, one question of composition in notation from the prescribed Ragas will be compulsory.
3. All the questions will carry five marks each.

### Practical

**75 Marks**

**Time: 15-20 Minutes for each candidate**

1. Examiners are requested to ask the questions directly related to the syllabus.
2. Marks should be awarded in accordance with the marking scheme.

### Distribution of Marks

Sr. No.	Value Points	Marks
1	Alankaras set to all prescribed Ragas and Talas	03
2	One Swarmalika and one Lakshan Geet	04x02=08
3	Aaroha, Avaroha, Pakad and Drut Khayal with few Aalaps and Tanas in each prescribed Raga	10x04=40
4	Identification of prescribed Ragas from the passages of Swaras rendered by the examiner	08
5	Any three of the following: i. National Anthem ii. National Song iii. Patriotic Song iv. Community Song v. Devotional Song vi. Folk or Tribal Song	02x03=06
6	Recitation of the Thekas of the prescribed Talas with dugun	02x05=10

## **HINDUSTANI MUSIC** **VOCAL (Code - 034) Class IX**

**TOTAL: 100 Marks**

### **Theory**

**Time: 03 hours**

**25 Marks**

1. Describe the following:  
Sangeet, Dhvani, Nada, Shruti, Swara, Saptak, Thaata, Jati.
2. Define the following:  
Raga, Aaroha, Avaroha, Pakad, Vadi, Samvadi, Anuvadi, Vivadi.
3. Describe the following:  
Bandish, Sthai, Antara, Swarmalika, Lakshan Geet, Khayal.
4. Define the following:  
Laya, Tala, Matra, Sam, Tali, Khali, Vibhag, Avartan.
5. An outline history of Hindustani Music of Modern period with special reference to the works of Pt. Vishnu Narayan Bhattacharya and Pt. Vishnu Digambar Paluskar.
6. Notation system of Pt. V. D. Paluskar and Pt. V. N. Bhattacharya.
7. Description of the following Ragas:
  - i. Alhaiya Bilawal
  - ii. Yaman
  - iii. Bhairav
  - iv. Kafi
8. Ability to do notation of compositions in prescribed Ragas.
9. Description and ability to do Tala-Notation of the following Talas:  
Teentala, Ektala, Jhaptala, Keharwa, Dadra

### **Practical**

**75 Marks**

1. Six Alankaras set to all prescribed Ragas and Talas.
2. One Swarmalika and one Lakshan Geet in each prescribed Raga.



3. Aaroha, Avroha, Pakad and Drut Khayal with few Alaps and Tanas in the following Ragas:  
Alhaiya Bilawal, Yaman, Bhairav and Kafi.
4. Identification of prescribed Ragas from the passages of swaras rendered by the examiner.
5.
  - i. National Anthem
  - ii. National Song
  - iii. Patriotic Song
  - iv. Community Song
  - v. Devotional Song
  - vi. Folk or Tribal Song
6. Recitation of the Thekas of the following Talas with Dugun, keeping Tala with hand-beats:  
Teentala, Ektala, Jhaptala, Kehrwa, Dadra.

## HINDUSTANI MUSIC MELODIC INSTRUMENTS (Code - 035) Examination Structure for Assessment Class IX

**TOTAL: 100 Marks**

### Theory

**Time: 03 hours**

**25 Marks**

1. Five questions to be set with internal choice covering the entire syllabus.
2. Out of the five questions, one question of compositions in Notation from the prescribed Ragas will be compulsory.
3. All questions will carry Five Marks each.

### Practical

**75 Marks**

**Time: 15-20 Minutes for each candidate**

1. Examiners are requested to ask the questions directly related to the syllabus.
2. Marks should be awarded in accordance with the marking scheme.

### Distribution of Marks

Sr. No.	Value Points	Marks
1	Chalan set to all Ragas	06
2	Alankaras set to Ragas and Talas	04
3	Aaroha, Avroha, pakad, Drut gat with few Toads in each prescribed Raga	10x04=40
4	Identification of prescribed Ragas from the passages of swaras rendered by the examiners	08
5	Dhun and Folk Dhun	07
6	Recitation of Thekas of prescribed Talas with Dugun	02x05 =10

## HINDUSTANI MUSIC MELODIC INSTRUMENTS (Code - 035) Class IX

**TOTAL: 100 Marks**

### Theory

**Time: 03 hours**

**25 Marks**

1. Describe the following:  
Sangeet, Dhvani, Nada, Shruti, Swara, Saptak, Thaata, Jati.
2. Define the following:  
Raga, Aroha, Avroha, pakad, vadi, Samvadi, Anuvadi, Vivadi.
3. Describe the following:  
Gat, Sthai, Antara, Swarmalika, Lakshan Geet and Khayal
4. Define the following:  
Laya, Tala, Matra, Sam, Tali, Khali, Vibhag, Avartan.
5. An outline history of Hindustani Music of modern period with special reference to the works of Pt. Vishnu Narayan Bhattachande and Pt. Vishnu Digambar Paluskar.
6. Notation system of Pt. V.D. Paluskar and Pt. V. N. Bhattachande
7. Description of the following Ragas:  
Alhaiya Bilawal, Yaman, Bhairav, Kafi.
8. Ability to do notation of compositions in prescribed Ragas.
9. Description and ability to do Tala-Notation of the following Talas:  
Teentala, Ektala, Jhaptala, Keharwa, Dadra

### Practical

**75 Marks**

1. Six chalans set to all prescribed Ragas.
2. Eight Tala-baddha Alankaras set to all prescribed Ragas and Talas.
3. Aaroha, Avaroha, Pakad, Drut Gat with few Todas in the following Ragas:  
Alhaiya Bilawal, Yaman, Bhairav, Kafi.
4. Identification of prescribed ragas from the passages of swaras rendered by the examiner.
5. a. Two Dhuns  
b. Two Folk Dhuns
6. Recitation of the Thekas of Teentala, Ektala, Jhaptala, Keharwa, Dadra with Dugun, keeping Tala with hand beats.

## HINDUSTANI MUSIC PERCUSSION INSTRUMENTS (Code - 036) Examination Structure for Assessment Class IX

**TOTAL: 100 Marks**

### Theory

**Time: 03 hours**

**25 Marks**

1. Five questions to be set with internal choice covering the entire syllabus.
2. Out of the five questions, one question of compositions in Notation from the prescribed Talas will be compulsory.
3. All questions will carry five marks each.

### Practical

**75 Marks**

**Time: 15-20 Minutes for each candidate**

1. Examiners are requested to ask the questions directly related to the syllabus.
2. Marks should be awarded in accordance with the marking scheme.

### Distribution of Marks

Sr. no.	Value Points	Marks
1	Basic techniques and bols of Tabla or Pakhawaj.	07
2	Kayadas or Relas, Tihai Sadharan Tukras or Parans Chakradar Tukras or Parans Mukharas and Damdar Tihais in Teentala or Aditala.	10
3	Kayada or Rela, Paltas, Tihai Tukras or Parans in Jhaptala or Sultala	10
4	Advance Kayadas, Paltas, Tihai Tukras or Parans, Damdar and Bedamdar Tihais in Teentala or Aditala.	10
5	Thekas of Teentala or Aditala, Jhaptala or Sultala, Ektala or Chartala	08
6	Thekas of Ektala, Keharwa and Dadra	05
7	Variations of Thekas in prescribed Talas	05
8	Solo Performance	20

**HINDUSTANI MUSIC PERCUSSION INSTRUMENTS (Code - 036)**  
**Examination Structure for Assessment Class IX**

**TOTAL: 100 Marks**

**Theory**

**Time: 03 hours**

**25 Marks**

1. Definition of the following:  
Tala, Laya, Matra, Vibhag, Sam, Tali, Khali, Avartan, Theka, Kayada or Rela, Palta, Tihai, Tukra Chakradar, Mukhara and Paran.
2. Basic knowledge of own instruments (Tabla or Pakhawaj) its structure and its various parts.
3. Elementary knowledge of the origin of Tabla or Pakhawaj.
4. Elementary knowledge of various Gharanas of Tabla or Pakhawaj.
5. Notation system of Pt. V.N. Bhattachande and Pt. V. D. Paluskar.
6. Description and ability to do Tala Notation with Thah and Dugun Laya in Teentala, Jhaptala, Ektala, Keharwa and Dadra.
7. Notation of two Kayadas in Teentala with four Paltas and Tihai.
8. Ability to write Rela, Chakradar Paran and Mukhara in Tala Notation system.
9. An outline History of Hindustani Music of Modern Period with special reference to the works of Pt. V.N. Bhattachande and Pt. V. D. Paluskar.

**Practical**

**75 Marks**

**Time: 15-20 Minutes for each candidate**

1. Knowledge of basic techniques and bols of Tabla or Pakhawaj and ability to do combinations of syllabus.
2. Ability to play Four Kayadas or Rela with four paltas and Tihai. Two sadharan Tukras or Parans, Two Chakradar Tukras or Parans, Two Mukharas, Two Damdar Tihais in Teentala or Adi Tala.
3. Ability to play One Kayada or Rela in Jhaptala or Sultala with four paltas and Tihai, One Tukra or Paran and One Damdar Tihai.
4. Ability to play Two Advance Kayadas or Relas, Two Advance Chakradar Tukras or Parans, One Damdar and One Bedamdar Tihai in Teentala or Adi tala.
5. Ability to play Thekas of Teentala or Aditala, Jhaptala or Sultala, Ektala or Chautala with Thah and Dugun laya.
6. Ability to play Ektala, Keharwa and Dadra with two variations in Thah and Dugun Laya.
7. Ability to play variations of Thekas in prescribed Talas.
8. Solo performance at least 8-10 minutes in Teentala.