

Carnatic Music (Vocal)
Class – Xth, Code : 031
Session–2020-21
Marking Scheme

Time - 2 hrs.

Max. Marks : 30

Multiple Choice Questions:

Attempts any of 15 Question all are of Equal Marks :

1. Raga Ananda Bhariravi is Janya of:
c) Nata Bhairavi
2. Raga Keervani is a:
d) Mela Karta Raga
3. Devarnamas are composed by:
d) Purandara Dasa
4. Raga Sri Ranjani is type of:
b) Shadava Raga
5. AvdavaAudava Raga has:
d) 5-5 swaras
6. RupakaTala has:
a) Drutam – Laghu
7. Identify popular vocalist from the following :
d) G. N. BalaSubramanyam
8. Find out the AudavaAvdava Raga from below:
a) Hindolam
9. Musical form which has no angas like pallari, Any followings Charanam:
b) Gitam
10. Mela Number of Raga Keeravani is:
b) 21
11. Papanasam Sivan's majority of Compositions are in :
c) Tamil
12. KhandaChaperTala has:
b) 5 Aksharas
13. Famous composer of Divyanama is:
a) Tyaga Raja
14. The number of Ragas in one mela chakra are:
b) 6
15. The number of Chakras in PourvangaMelas are:
a) 6
16. Find out one of the great Musical Trinity:
b) ShyamaSastri
17. 72 Melakarta Ragas are divided into 2 object Poorvanga&Utganga based on note:

- c) Madhyaram
18. Identify popular compose of Gitam from the following
d) Purrandara Dasa
19. Identify the Bhashanga Raga from the following
c) Bhairavi
20. Identify the string instrument from the following
d) Sitar
21. Identify the Raga with Vivadi note
d) Nattai

Part -B

Answer any Five Questions all question are equal marks

5x3 = 15

1. **(a) Sriranjini** : Raga Sri Ranjani is a Janya Raga. It is derived from 22 Melakarta Raga Karaharapriya. Its:

Arohanam : S R G M D N S

Avarohanam : S N D M G R S

It is Shadava-Shadava raga takin sixdi both in ascending and descending order. It omits Panchama. So it is also Varjya Raga. Besides Sadja it takes Chatusruti Rishabha and Chatusruti Dhaivatam.

PRAYOGAM, GMDN – MDN – NDMDN – SNDMDN “NDMDN” can be said ad Vishesha Prayoga.

Musical Forms:

- Saga Saga Mridanga – Tyagraja
- Marubalka – Tyagraja
- Sri Dum Durge – Muthuswami
- Parvataraja Kumari – Tyagraja
- GajaVadana – papanasam Sivan

- (b) Raga Sudda Saveri** : It is a janya raga derived from 29th Melakarta Raga Dhira Sankarabharanam Its :

Arohanam : S R M P D S

Avarohanam : S D P M R S

- It takes five notes both in Arohana & Avarohanam So It is Audava Audava raga.
- It omits gandharv and rmishodam so it is Varjya Raga.
- It Dikshitar school this raga is identified as Devakriya.
- It Hindustani music it is identified with Raga Durga.
- This raga is suitable for rendering at anytime of the day.

Musical Forms:

- Darini Taluskkante – Tyagraja
- Kalaharana – Tyagraja
- Sri Gurugaha – Dikshita
- Gitam – Analika

2. **(a) Janya Raga:** Janya Raga are generated from janaka raga or from Melakanta Raga. These ragas are various types having different combinations of swaras like, Ragas having five notes only in Arohana, Avarohana. They are identified as Audava-Audava.

Ragas having six notes in Arohana & six notes in Avarohana

Audava – Shadava & Vice Versa

Shadava – Audava

- Ragas with 5 notes in Arohana & 7 Notes in Avarohana Audava Sampurna & Vice Versa.
- Ragas with six notes in Arohana & 7 notes in Avarohana Shadava – Sampurna & Sampurna Shadava.
- The above are the varieties of Janya Raga.

Varjya raga also they are known because they leave one or two swaras. Janya Raga are 483 in total.

Example of Janya Raga

Raga Hansadwani }
Raga Mohanam } Audava – Audava

Raga Sri Ranjani – Shadava – Shadava

Raga Bhairav – Sampurna Audava

(b) Janka Raga : Janka Raga are generic they are also known as Melakarta Raga. They are 72 in number. Either ragas are generated from only these 72 ragas. They are characterized by following feature. They take seven notes taken in Arohana & Avarohana. The swaras are found in same order. They (Swaras) should be in same request order and of homogeneous nature. They are also known as sampurna ragas. They are divided into two groups based on first 36 ragas based on sad to not adhymama known as Poorvanga mela having six chakras. The second group of 36 Ragas based on Prati Madhyam having six chakras identified as Uttarbanga Mela.

E.g. No. 15 Mayamalawagowla (Sudda Madhyam)

65 Mechikalyani (Prat Madhyamam)

3. Melakarta scheme gives a systematic approval to Janaka Ragas. They are 72 Ragas having seven swaras both in Arohana and Avarohana in orderly manner. The swaras are of homogeneous chakras & they are karma Sampurna Ragas.

The Melakarta divides the Ragas into two parts; one, Poorvanga based on Sudda Madhyama where 36 Ragas are based on Sudda Madhyama are classified into six chakras. Each Chakra having 6 Ragas. The chakras are Indu, Natra, Agni, Veda, Bana and Ritu.

Similarly 37 to 72 (36) Ragas are based on Prati Madhyama and are classified in Uttara chakras, each chakra containing six ragas Poorvanga chakras are Rishi, Vasu, Brahma, Disi Rudra and Aditya. The chakras are named after number known as Bhuta Sankhya for eg. Indu first chakra's name refers to moon which is one fourth chakra's has name is Veda which refers to four Vedas.

Both Poorvanga and Uttara ragas have Shadja Panchama and Madhyama as constant notes. Variations are only in other notes rishabha gadhera dhaivati and aishade. This scheme is scientifically formulated to know the scale of all Sudda madhyam & Prati madhyama based Melakarta Ragas.

4. **Shri G.N. Balasubramaniam:** Popularly known as GNB. Shri G.N. Balasubramaniam was endowed with excellent mesmerizing voice and very good looks. His style of unique in the music world. He had established a distinguished “bani” or style which is followed by so many musicians.

His father was G.V. Narayanaswamy and mother Visalam. He was born on 6th July 1910 both his parents could sing. He hailed from Gudalur and moved to Chennai. He was the first musician to have graduated from Presidency College of Madras in English literature. He was also talented in singing classical music. His initial Gurus were Madurai Subramania Iyer and Guruswamy Bhagavatar.

His first concert was at the age of 18. His voice was powerful voice with full of vigour and so rich that he exhibited his effort less renderings of raga and reaching all its highest octave with ease. He had mastery of rendering ragas. Tanam, Palalvi. He had joined Madras Music Academy in 1929. 1942 He received “sangeetha kalanidhi” Title In 1959 he received Presidential award from Dr. S. Radha Krishnan.

He was fortunate to have accompanied all senior vidwans like Kumbokomam Raja manickan Pillai, T Choudagga in Violin and Palghat Mani, Palani Subramania Pillai, Muruga Bhopathy & in Juniors halgudi Jayarawan and Palghat Mani.

He had acted in few films which became hits only because of his songs. He had paired with the renowned Vocalist M.S. Subbulakshmi Shakuntalam Vasava dutta, Bhama Vijayam and Seth Sawariya.

He was staunch devotee of Daity Srividhya and a great composer of many varnams and kritis in rare raga like Siva Sakthi.

He had taught a host of disciples renowned were ML Vasanthakumari, TR Balu, Kalyanarama, Trichur Ramachandran and many others.

Papanasam Sivan : Papanasam “Ramayya: Sivan was a Prominent Vocalist Musicians and a great composer. He was born on 26.09.1890 in POLA GAM, Tanjore District. He was basically a film music composer in Kannada language for about 10 years. Later became a great composer of Tamil Kritis: he had studied Sanskrit from Travancore College. He has composed songs in Sanskrit also.

His Parents were Ramasitha Iyer and mother Yogambal. He was a great devotee of Lord Shiva; Every day he used to sing in the temple with full fervour and emotions that people used to call him papanasam sivan. He had learnt Carnatic music from Noorani Mahadeva Bhagwathar and Karamana Nella Kanta Desai Kerala. After his parents demise; he shifted Madras and so was devoted to Mylapore Kapoleswaran (Ghiva Manifestation)

His songs were simple and handled by common people. They were popularized through films by D.K. Pattammal, M.K. Tyagraja Bhagwathar, D.K. Jayaraman.

He used to participate in Tiruvaiyyaru and Nagapattinam temples every year Saptas Janam Festival. He sang his own compositions and were applauded by people.

He had also acted in few films like Bhakta kuchela, Tyaga Bhoomi, Bhakta Cheta, Kubao kuchala. They were all hits because of his songs. He was awarded sangeetha kala ardhya in 1970 by Madras Music academy. He died in 1.10.1973 when he was 83; 1962-He was awarded Isai Perarignar. He is survived by his daughter Neela Ramamurthy and Dr. Rukmani and Son krita Vasana Sivan and Grandson Ashok Ramani. They also are musicians.

5. (a) **Shadava Raga**: Shadava Variation in raga means Raga with six notes either in Arohana or Arohana Avarohana or in Avarohanana. They can be Shadava-Shadava six notes both Arohna and Avarohana Example Sri Ranjani Raga

S r g m d m s – s n d m g r s

Shadava Audava : Arohana six notes Avarohana five notes

Example : Raga Bahudani - s g m p d n s - s n p m g s

Audava – Shadavam : Arohana five notes and Avarohana six notes

Example : s r g p d s – s n d p g r s

Sampoorna Shadavam:

Arohanam – all seven notes

Avaro – Ranam – Six notes

Ragam Bhairavam:

s r g m p d n s – s d p m g r s

Shadava Sampoorna :

- Six notes in Arohana
- Seven notes in Avarohana
- Ragam Bhushaval

S r g m p d s

s m d p m g r s

(b) **Audava Raga** : Ragas which have five notes in either Arohana or Avarohana or both the variations can be Audava Audava, Audava Shadava, Audava Sampoorna.

Shadava – Audava, Sampoorna Audava

E.g. Mohanam } s r g n d s
Raga } s d p g r s

Audava Shadava 5 notes in Arohana 6 notes in Avarohana

Example Ragan Bowli s r g p d s

r n d p g r s

Shadava Audava six notes in Arohana & five notes in Avarohana

Example:

Bahudari Raga : s g m r d n s

s n p m g s

Audava Sampoorna five notes in Arohana six notes in Avarohana

Example:

Saveri: s r m p d s

s n d p m g r s

& Sampoorna Audava

6. Ragan Mohanam Talam
(28th Melajanyam) Rupa Kam (Chathusra Jaathi)

Arohana s r₂ g₂ p₂ d s Avrohana s d₂ p g₂ R₂ s

G G ! P, P, !! D P ! S, S, !!

va ra ! vee na !! moo du Pa ni !!

R S ! D D, P, !! D P ! G G R, !!

va ma ! ru ha lo !! Cha na ! ra ni !!

G P ! D S, D, !! D P ! G G R, !!
su nu ! chirapan !! ba ra ! ve ni !!
G P ! D S, D, !! D P ! G G R, !!
su ru ! chirapan !! ba ra ! ve ni !!
G G ! D P, G, !! P G ! G R S, !!
su ra ! mu tha kal !! ya . ! . . ni !!
G G ! G G, R, G !! P G ! P P !!
ni ru ! pa ma su bha !! gu na ! to ta !!
G G ! D P D !! D P ! S S !!
ni ra ! tha ja ya !! pra da ! see ta !!
D G ! R R S S !! D S ! D DD P !!
va ra ! da . pri ya !! Ran ga ! na ya ki !!
G P ! D S D P !! D P ! G G R S !!
va ! nehi tha phala !! da . ! . . ya ki !!
S R ! G . G !! G R ! P G R. !!
sa ra ! si . ja !! sa na ! Ja na ni !!
S R ! S G R S !! G R ! S S. !!
Ja Ya ! Ja Ya Ja Ya !! Ja ya ! va ni !!

7. Musicians have enriched the compositions with various decorative features which have added to the beauty of the kriti. The decorative features can be sangathis with raga bhava, use of (1) swara kshara (2) Chittai swara, (3) Swara Sahitya (4) Kattu Swara (5) use of gati (6) Prasa, (7)j Mudras (8) Gamkas.

Swarakshara : It is highly intellectual attempt to use swara as representing word.

Tyagraja raga : Nee Bhakti Bhagya Jayanandan

Tyagraja raga : Sri Rama Padama (Feet)

PA DA MA

Invarnam PA DA SA

Pa da saroga (Navragamalika Varnam)

Chitta Swara: Walaja Krishna swamy Bhagvatar had added chitta swara to Tyagraja's Sobhilla Sapta swara Raga Jagan Mohini.

Patnam Subramaniya Iyeris "Raghuvamsa Sudha" in Raga Kadana Kudugalan by Chitta Swara was given by Tiravaiyaru Subramaniya Iyer

Madhyamakala Sahitya : This is where composition in normal speed & the saityan in Madhyamakala is added to improve the lustra of the kriti. Muthuswami Dikshitar kriti mostly comprise this aspect.

