



## CLASS XII

### PART I: VOCAL MUSIC

#### PAPER 1: THEORY (70 Marks)

##### A. Explanation and definition of the following:

1. Sounds, Volume, Pitch, and Timbre.  
Relation between frequency and length of wire vis-a-vis wire tension.
2. Type of Ragas: Purva, Uttar, Sandi-Prakash, Shudha, Chhayalag, Sankirana.
3. Forms of composition: Dhrupad, Dhamar and their division in to Sathai, Antra, Alap, Tan, Meend, Andolan, Gamak, Kan.
4. Sangeet:
  - (i) Two systems of Indian classical music.
  - (ii) Division of twenty two shruties among seven notes.
  - (iii) Relationship between Vadi Swar and time of Raga.
5. Laya: Drut, Vilambit and Madhya Laya.

##### B. Complete theory of the following Ragas with:

1. Special reference to their notes, Aroh, Avroh, Pakar Vadi, Samvadi, time etc.
  - (i) Rag Asawari (ii) Rag Khamaj (iii) Rag Kafi (iv) Rag Bhairvi.
2. Notation of the following Talas in Dugun and Chaugun Laya:
  - (i) Chartal (ii) Tivra Tal (iii) Zhaptal (iv) Kahrva.
3. Notation of note combinations, "Khyal" with Alap & Tan (Any Indian system of notation can be adopted).

4. Identification of Ragas by written note-combination
5. Comparison and contrast between Ragas.
6. Contribution of the following musicians:
  - (i) Bade Ghulam Ali Khan (ii) Allaudin Khan.
7. Essay of general or topical interest on music and allied subject.

#### PAPER 2: PRACTICAL (30 Marks)

The practical work is to be assessed by the teacher and a Visiting Examiner appointed locally and approved by the Council.

1. Demonstration of the following Ragas by singing "Khyal" with Alap, Bol alap, Sargam and Tans:
  - (i) Rag Asawari (ii) Rag Khamaj (iii) Rag Kafi (iv) Rag Bhairvi.
2. Identification and production of all the twelve notes individually or jointly in small combinations with definite Matras of each.
3. Use of grace notes, Khatka, Murki, Sparsh.
4. Identification of all the Ragas by listening to their main Alaps.
5. Singing of Ten Alankars.
6. Recitation of the following Talas in Dugun and Chaugun Laya:
  - (i) Chartal (ii) Jhaptal (iii) Tivra (iv) Kahrva.
7. Practice of rendering Dugun, Chaugun by Swaras, numericals or syllables.
8. Practice of singing Arohi and Avrohi of ten principal scales "Thats".

## PART 2: INSTRUMENTAL MUSIC

### PAPER 1: THEORY (70 Marks)

- A.** Explanation and Definition of the following:
1. Sound, Volume, Pitch and Timbre.  
Relation between frequency and length of wire vis-a-vis wire tension.
  2. Types of Ragas: Poorva, Uttar, Sandhi-Prakash, Shuddha, Chhayalag, Sankirna.
  3. Meend, Andolan, Gamak, Kan.
  4. Sangeet:
    - (i) Two main systems.
    - (ii) Division of twenty-two shruties among seven notes.
    - (iii) Placement of Swaras on specific shruties.
    - (iv) Relationship between vadi and time of Ragas.
  5. Laya: Drut, Madhya, Vilambit, Athgun Laya.
- B.** Complete theory of the following Ragas with special reference to their notes, Aroh, Avroh, Pakar, Vadi, Samvadi time etc. and special emphasis on their Ansh, Challan and Nayas Swaras:
  - (i) Rag Asawari (ii) Rag Khamaj (iii) Rag Bhairavi (iv) Rag Kafi.
- C.** Notation of the following Tals in Dugun and Chaugun Laya:
  - (i) Chartal (ii) Tivra (iii) Zhaptal (iv) Kaharva.
- D.** Notation of note combination.  
Gat with Alap, Tora, Jhala (Any System of notation can be adopted).
- E.** Identification of Ragas by written notes combination.
- F.** Comparison and contrast between Ragas.
- G.** Contribution of the following Musicians:

(i) Bade Ghulam Ali Khan (ii) Allauddin Khan.

- H.** Essay of general or topical interest on music and allied subjects.
- I.** Explanation/Definition of the following:  
Chal Achal That, Zamzama, Murki, Khatka, Krintan, Kampan.
- J.** Brief history and origin of musical instruments.

### PAPER 2: PRACTICAL (30 Marks)

The practical work is to be assessed by the teacher and a Visiting Examiner appointed locally and approved by the Council.

1. Demonstration of the following Ragas by playing Gat with complete improvisation: Ten Toras with five types of Jhala:
  - (i) Rag Asawari; (ii) Rag Khamaj; (iii) Rag Bhairvi; (iv) Rag Kafi.
2. Identification and production of all the twelve notes individually or jointly in small combinations with definite Matras of each.
3. Use of grace notes, Khatka, Murki, Sparsh.
4. Identification of all the Ragas prescribed for Class XII by listening to their Alap.
5. Playing of ten Alankars.
6. Recitation of the following Talas in Dugun and Chaugun Laya:
  - (i) Chartal; (ii) Jhaptal; (iii) Tivra; (iv) Kahrva.
7. Practice of rendering Dugun, Chaugun, Tigon, Athgun speeds by Swaras numericals or syllables.
8. Practice of playing Arohis and Avrohis of ten principal scales - "That".

## PART 3: INSTRUMENTAL MUSIC-PERCUSSION (TABLA)

### PAPER 1: THEORY (70 Marks)

- A. Contribution of the following Musicians:  
(i) Bade Ghulam Ali Khan  
(ii) Allauddin Khan
- B. Essay of general or topical interest on music and allied subjects.
- C. Five Pranas of Tal and explanation thereof:  
(i) Grah (Sam, Visham, Atit, Anaghat)  
(ii) Jati (Chatasra, Tisra, Misra, Khand, Sankirna)  
(iii) Yati  
(iv) Prastar
- D. Explanation of the following:  
(i) Sath (ii) Tihai (Damdar/Bedam) (iii) Ga  
(iv) Kayada (v) Palta (vi) Rela
- E. Complete Tal notation of the following Tals:  
(i) Jhaptal (ii) Dadra (iii) Tilwara (iv) Dhamar  
(vi) Jhoomra
- F. Tal rotation of Kayada, Palta, etc., with clear indication of Sam, Tali, Khali, Vibhag, etc.

### PAPER 2: PRACTICAL (30 Marks)

The practical work is to be assessed by the teacher and a Visiting Examiner appointed locally and approved by the Council.

- A. Playing of the following Tals on Tabla in That, Dugun and Chaugun Layakaries:  
(i) Jhaptal (ii) Dadra (iii) Tilwara  
(iv) Dhamar (v) Jhoomra
- B. Keeping the wazan of the tal intact demonstration of the following:  
(i) Four Kisme in Kaharwa.  
(ii) Four Kisme in Dadra.  
(iii) Two Tukadas and two Kisme in Jhaptal.  
(iv) One Gat and one Chakkardar Tukda in Teen Tal.
- C. Identification and production of syllables on Tabla.
- D. Accompaniment of Tabla (only Thekas) with music played or sung.

## (B) INDIAN MUSIC (CARNATIC) (873)

(May not be taken with Hindustani Music or Western Music)

**Note: The Syllabus for this subject has not been changed.**

### CLASSES XI & XII

*There will be two papers:*

*Paper 1: Theory: 3 hours ..... 70 marks*

*Paper 2: Practical: ..... 30 marks*

#### **PAPER 1: THEORY (70 Marks)**

*Candidates will be required to answer **five** questions in all.*

1. The fundamental technical terms and their meanings (Ref. *South Indian Music, Book 1* by P. Sambamoorthy, Chap. III, pp. 38-48).
2. Principles of Sa, re, ga, ma, notations as laid down in K.V. Srinivasa Iyengar's Music Books and in P. Sambamoorthy's "South Indian Music Series", Significance of symbols commonly used.
3. Raga classification in Carnatic Music. The scheme of the 72 Melakartas. The names of the 12 chakras. Katapayadi Formula and its application.
4. Lakshanas of the following 24 ragas:
  1. Todi
  2. Saveri
  3. Chakravakam
  4. Bhairavi
  5. Anandha Bhairavi
  6. Karaharapriya
  7. Shri Ranjani
  8. Ritigoula
  9. Mukhari
  10. Harikambhoji
  11. Natakuranji
  12. Kedaragoula
  13. Sahana
  14. Kambhoji
  15. Yadukulakambhoji
  16. Sankarabharana
  17. Hamsadhwani
  18. Begada
  19. Atana
  20. Nata
  21. Purvakalyani
  22. Shanmukhapriya
  23. Kalyani
  24. Saranga
5. Manodharma Sangita and its forms - Paddati in developing raga alpana and Kapana Svaras.
6. Dasavida gamakas (Ten gamakas).
7. The scheme of the 35 Talas. Chapu tala and its varieties. Desadi and Madyadi talas, Kriya, Anga. Laya, Gati, Matra (a detailed knowledge of two/ five pranas) shadhangas.
8. Musical forms and their association. An advanced knowledge of the following musical forms:
  1. Gita
  2. Tana Verma
  3. Padavarna
  4. Kriti
  5. Ragamalika
  6. Padam
  7. Javali
  8. Tillana
9. History of Carnatic Music with special reference to the following composers and theorists including their biographies and their contributions to Carnatic Music. 10 out of 20 must be known.
  1. Jayadeva
  2. Purandaradas
  3. Ramamatya
  4. Somanatha
  5. Narayana Tirtha
  6. Bhadrachala Ramadas
  7. Venkatamakhi
  8. Kshetrajna
  9. Paidala Guruthy Sastri
  10. Tyagaraja
  11. Muthuswami Dikshitar
  12. Syama Sastri
  13. Arunachalam Kavirayar
  14. Gopalakrishna Gharat
  15. Svati Tirunal
  16. Subbaraya Shastri

17. Veena Kuppayyar
  18. Mysore Sadasiva Rao
  19. Patnam Subramanya Iyar
  20. Pallavi Seshayyar
10. Classification of musical instruments into stringed, wind and percussion group. A general knowledge of the structure of the vina, violin tampuro, gottuvadyam and flute. Tuning of the human voice and the compass of the concert instruments of South India.
  11. Musical sound and voice. Pitch. Intensity and timbre. Sympathetic vibration. Resonance. Echoes, Musical intervals. Modal shift of tonic. (Grahahedam).

**PAPER 2: PRACTICAL (about 20 minutes)  
– 30 Marks**

Two padas of Kshetrajna. One Ragamalika. Two Tillanas. Two Javalis and the following compositions:

- |                     |                           |
|---------------------|---------------------------|
| 1. Todi             | Kaddanna Variki           |
| 2. Saveri           | Sankari Sankuru           |
| 3. Chakravakam      | Etula Brotuvo             |
| 4. Bhairavi         | Neepadamule               |
| 5. Anandha Bhairavi | Nimadi Challaga           |
| 6. Karaharapriya    | Pakkala Nilabadi          |
| 7. Sri Ranjani      | Marubalka                 |
| 8. Harikambhoji     | Entharanidaya             |
| 9. Natakuranji      | Manasuvishaya nata        |
| 10. Shana           | Rama Ikananu              |
| 11. Kambhoji        | Koniyadina napai          |
| 12. Sankarabharana  | Saroja dala netri         |
| 13. Hamsadhwani     | Vatapi ganapatim          |
| 14. Begada          | Nadopasana                |
| 15. Atana           | Ilalo pranatharthi hara   |
| 16. Purvi Kalyani   | Ninnu Vina gamari         |
| 17. Shanmukhapriya  | Mariveredikkevaraiya rama |
| 18. Kalyani         | Ninnu Vina gati           |
| 19. Saranga         | Neevada negana            |

**Note:** Candidates shall have the option of singing or playing these pieces or other classical pieces of an equal standard.

Candidates shall be expected to know in outline the meaning of at least six songs of the classical composers learnt by them.

2. Alapana of the following ragas
  1. Todi
  2. Saveri
  3. Bhairavi
  4. Anandha Bhairavi
  5. Mohana
  6. Kedaragoula
  7. Kambhoji
  8. Yadukula Kambhoji
  9. Sankarabharana
  10. Begada
  11. Kalyani
3. Ability
  - (i) to sing Kalpada swara for the songs learnt in Todi, Bhairavi, Kambhoji, Sankarabharana and Kalyani ragas and in Adi and Rupaka talas;
  - (ii) to sing or play a given musical passage in sa, re, ga, ma notation in any of the prescribed 24 ragas.
  - (iii) to give swaras for musical phrases sung or played;
  - (iv) to recognise ragas from alpanas heard or played; and
  - (v) to recognise the talas of unfamiliar songs heard or played.
4. In addition to the individual tests there will also be common ear tests, sight-singing tests and musical dictation at the practical examination.

In the practical examination, candidates may offer vocal music or one of the following:

Vina, Gottuvadyam, Violin, Balakokil, Flute or Nagasvaram. A vocal candidate shall sing to the sruti accompaniment of Tambura. A vocal candidate may sing playing the Tambura himself/herself or he/she may utilise the services of another person to provide the Tambura accompaniment for him/her, provided this other person is not a candidate for this same examination.

## EVALUATION:

The practical work is to be evaluated by the teacher and a Visiting Practical Examiner appointed locally and approved by the Council.

(**Note:** For Class XI, Evaluation of Practical is to be done by the Internal Examiner.)

## Marks will be distributed as follows:

- **Practical Examination:** **20 Marks**
- **Evaluation by Visiting Practical Examiner:** **5 Marks**  
(of candidate's overall performance in the Practical Examination, based on sruthy, laya, tonal quality, expression and music performance)
- **Evaluation by the Teacher:** **5 Marks**  
(of work done by the candidate throughout the year.)

## (C) WESTERN MUSIC (874)

(May not be taken with Hindustani Music or Carnatic Music)

**Note: The Syllabus for this subject has not been changed.**

### CLASSES XI & XII

#### Pre-Requisite:

Candidates for the examination in Western Music will be required to have passed Grade 5 in Theory and Grade 6 in Practicals of the Associated Board of the Royal School of Music or the Trinity College of Music or the London College of Music.

*There will be two papers:*

*Paper 1: Theory: 3 hours ..... 70 marks*

*Paper 2: Practical: ... 30 marks*

#### PAPER 1: THEORY (70 Marks)

*Candidates will be required to answer five questions: two from Section A, two from Section B and the remaining question from either Section A or Section B.*

#### SECTION A

(i) *Harmony, etc.*

Four-parts chords formed on all degrees of major and minor scales. First the second inversions, the dominant seventh chord and its inversions, modulation to related keys and the simple use of unessential notes. The tests may take the form of

harmonization of a melody in four vocal parts or in simple pianoforte style, the working of a figured on unfigured bass, or the construction of a phrase on a given harmonic basis.

The addition of a melody, above or below a given melody, the writing of a melody to given words, or the completion of a melody of which the beginning is given. Analysis of the rhythmic structure of a melody, phrasing, etc. Analysis of harmonic progressions including modulations, in a straightforward passage.

#### SECTION B

*Prescribed Works:*

Beethoven, *Symphony No. 2 in major op 36* and one of the following:

- (a) Bach, *Prelude and Fugue No. 16 in G minor, Book I.*
- (b) Schubert "*Erl Kenig*" (The Erl King).
- (c) Caesar Frank: the last movement from the violin and piano sonata.

## PAPER 2: PRACTICAL WORK (30 Marks)

Practical work will consist of **six** Aural Tests. Candidates will be required to attempt **all six** Tests.

1. Candidates will be required to write on a monotone, pre-fixing the necessary time signature, a short rhythmical passage beginning on the first beat of a bar. Compound time will not be included. After indicating the speed at which the pulse of the music moves, the Examiner may play the passage twice. After a short interval, he will play it a third and a fourth time.
2. Candidates will be required to write from dictation a short melodic phrase, beginning on the first beat of a bar, in either a major or a minor key. Before playing the passage, the Examiner will indicate the speed at which the pulse of the music moves. The key will be named, and the keynote and tonic chord sounded. The phrase will then be played once throughout. It will then be played twice in sections, at short intervals of time, and finally the phrase will be repeated in its entirety.
3. Candidates will be required to describe (e.g. 'perfect 5th') intervals which are diatonic in major keys. Two such intervals will be given without the sounding of the keynotes. Each interval will be played twice.
4. Candidates will be required to recognise and name any of the following cadences - perfect, imperfect (half - close), plagal, interrupted - occurring in a musical example in a major or a minor key played by the Examiner. After the tonic chord has been sounded, the whole musical sentence will be played through three times, with due deliberation, at short intervals.
5. Candidates will be required to recognise the three principal chords of a major or a minor key (in root position and in first and second inversion) as played by the Examiner in a continuous musical phrase in a definite key. The phrase containing the given chords will begin with a chord in root position. It will be played four times at a reasonably slow pace, and, before each playing, the tonic chord will be sounded.
6. Candidates will be required to recognise and name simple changes of key. Three examples will be given, each starting from the same tonic key. Three examples will be given, each starting

from the same tonic key, and containing one modulation only. Modulations will be limited to the dominant, sub-dominant, and relative major or minor keys. After the key has been named and the tonic chord has been sounded, each of the three examples will be played through twice.

The test will not necessarily contain examples of modulations of three *different* keys; the same keys recur.

A candidate will be at liberty to write down his answers to a particular test at any stage.

### EVALUATION:

The practical work is to be evaluated by the teacher and a Visiting Practical Examiner appointed locally and approved by the Council.

(**Note:** For Class XI, Evaluation of Practical is to be done by the Internal Examiner.)

### Marks will be distributed as follows:

- **Practical Examination:** **20 Marks**
- **Evaluation by Visiting Practical Examiner:** **5 Marks**  
(of candidate's Aural skills, presentation of written work and overall confidence of the candidate in the Practical Examination)
- **Evaluation by the Teacher:** **5 Marks**  
(of work done by the candidate during the year)