

**CARNATIC MUSIC (CODE – 032)**  
**CLASS – X (Melodic Instrument)**  
**2020 – 21**  
**Marking Scheme**

**Time - 2 hrs.**

**Max. Marks : 30**

**Part A**

**Multiple Choice Questions:**

**Attempts any of 15 Question all are of Equal Marks :**

1. Raga Abhogi is Janya of  
a) Karaharapriya
2. 72 Melakarta Scheme has  
c) 12 Chakras
3. Identify AbhyasaGhanam form the following  
d) Gitam
4. Identify the VarjyaSwaras in Raga SuddoSaveri  
b) GhanDharam – NishanDham
5. Raga Harikambhoji is a  
d) Sampoorana Raga
6. Identify popular vidilist from the following  
b) M. S. Gopala Krishnan
7. Find out the string instrument which has frets  
d) Veena
8. Raga Mohanam is an  
d) Audava – Audava Raga
9. Alankaras are set to  
d) 7 Talas
10. Mela Number of Raga Maya MalawaGoula  
d) 15
11. Identify the famous flutist  
d) T R. Mahalingam
12. RupakaTala has AksharaKals  
b) 6

13. Identify composer of Navagrehakritis
  - c) MuthuswaniDikshitan
14. Essential angas of kriti are
  - a) Pallavi-Anuppallavi- Charanam
  - b) Pallavi –multiplecharanma
  - c) Pallavi – MukkyiSwaram
  - d) Pallavi – Charanam
15. Raga SuddaDeven is Janya of
  - a) Sankarabharanam
16. Composer of Famous GhanePanchartnaKritis – identify
  - a) Thyagaraja
17. Find out most important accompanying instrument for a vocal concert
  - b) Mridangam
18. A musical form set to different ragas
  - c) Ragamalika
19. Identify dance from of music
  - b) Tillana
20. Raga Sri Ranjani is Janya of
  - a) Karahara Priya
21. Find out the popular Vena artist
  - d) S. Bala Chander

### Part B

Answer any five questions. All questions carry equal marks

5X3 = 15

1. **Gitam** : Gitam are the simplest musical form. The term “Gita” means song it is melodic extension of raga in which it is composed. Gitam tempo is uniform. They do not have angas like Pallavi, anu Pallavi and charanam. It is continuous composition. No Sangatis or Variations are found. Gitams bring out the simple notes employed in the composition, bringing the raga swarupa. Gitams are the “abhiyasa Ghana” which make the learner to correlate each swaran with Sahithya Eg. 9i) Sri Gananatha, (2) “Varaveena” Gitas are of two varieties.  
**Samnya Gita and Lakshana Gitas** : Purandara Dasa’s Gita in praise of Lord Ganesha Shiva, Vishnu are collection by known as Pillari Gitams paitya Gurumurthy Shastri was also a prolific composer of Gitas. Sanaya Gita are ordinary sadharna Lakshya or Sanchari Gitas, Lakshana Gitas are specific describing scales derived from the 72 Mela, by the process of shift of tonic.

They are mentioned in the Ranganga Raga Lakshana Gitas. Gitas are found in Rupakam. Tripura Talam.

**Kriti** : The term kriti is a composition with various angas or parts like pallavi, Anu pallavi and charanam. Mostly kriti and keertana has not been differentiated in the earlier period. But now there is a clean cut distinction between the two.

Kritis are dhatu Pradhana or which focus the musical or Sangitha aspect. The expertise of both Sangitha and Sahitya, Their aesthetic values are primarily important in kritis.

Kriti evokes Ghana rasa, Ragha bhava, Infact kritis are development of keertanas which are traced only after 18<sup>th</sup> century. Tala pokkam composes were the earliest to have composed kritis. They had mentioned that Purandara had composed around is 75,000 kritis. Tyagaraja, Muthuswamy Dikshitar, Swati Tirunam Papanasam sivam. They have all contributed to repository of kriti.

Further the kritis have been enriched by composer by adding chitha swara, Madhyamkala Sahitya, Swara Sahitya, Sangatis which adds to lustier of the kritis swarakshara is also are decorative anga.

Kritis with only Pallavi & Charanam can be here. There are kritis with pallavi, Anu pallavi and two charanam with specific mudras. The use of solkatre and various yatis, mudras have all added to the beauty of the kriti example : Soga Soga Mridanga – Raga Sri Ranjini Vatapi Ganpatin – Mathur was -Diskshitar – Ragan Hindustani

**Keertana (Kirtana)**: Kirtanas are the musical forms in which the Sahitya a matu oriented. They are valued for their devotional or spiritual contents. They focus Bhakti Bhava or rasa, Prabandhs of earlier times can be mentioned here kirtanas have been composed earlier than kritis.

The music and rhythm are simple 'Keertanas have pallavi', anupallavi and multiple charanas. Here the pallavi, Anupallavi and charana mostly have same eduppu. The motto is to intalk devotion or Bhakti. SO the music is simple equally is the words which can be easily learnt by rote memory famous kirtanam, Tyagrajas Ganaraga pancharatnam in Raga Nata, Ganta, Arobbhi, Varali and Sri Raga.

Keertanas are of simple nature are meant for congregational singing. Kirtanas were only simple means to sing the glory of Gods. The pallavi, Charanas has the same dattu (music). So Devanamas of Purandara Dasa, Annamacharya, Gopala Krishna Bharatis songs are few examples of kirtanas badrochala Ramdas. Giri Raja Kavi, Sadasiva Brahmendra Arunodala Kavirayer, Nilkantasivam are few prominent composes of kirtana.

Divyanama kirtana, other pancharatra kritis of Tyagraja (kavur, Tiruvotthiyar, halgudi Sri Rangan) and few by Swati Tirumal.

**Example** : Navarothri kirtana of swati tirunal few kirtanas have sol kattu sahitya in charanas. Mainly kirtanas concentrate on spiritualities and the words are (Sahitya) are simple and give spiritual elation. They are self to simple music and rhythm.

2. Ragas that are derived from or generated from janaka Raga or 72 Mela karta Ragas are identified as Janya Raga. Unlike Janaka raga Janya raga has various combinations of swaras in Arohana and Avarohana. Their type of Raga is known by their specific combinations.

The varieties are: Shadava, Audava which units one note & two notes – These Ragas omits notes so they are alsoknown as vaijya ragas.

Shadava has six notes

Audava has five notes

|                         |   |             |
|-------------------------|---|-------------|
| Audava-Audava Raga      | – | 225         |
| Audava – Shadava Raga   | - | 90          |
| Audava - Sampurna Raga  | - | 15          |
| Shadava – Shadava Raga  | - | 36          |
| Shadava – Audava Raga   | - | 90          |
| Shadava – Sampurna Raga | - | 6           |
| Sampurna - Audava Raga  | - | 15          |
| Sampurna – Shadava Raga | - | 6           |
| Total Ragas             | - | 489 (Janya) |

Examples of Janya Raga.

Ragan Severs Arohanam : s r<sub>1</sub> m<sub>1</sub> p d<sub>2</sub> s

Audava Sampurnam Avaroham : s n<sub>2</sub> d<sub>1</sub> p m g<sub>2</sub> r<sub>2</sub> s

Ragan Baludani Aroha : s g<sub>2</sub> m<sub>1</sub> P d<sub>2</sub> n s (6)

Ragan Bahudari Ava : s n<sub>1</sub> p m g<sub>2</sub> s (5)

Shadva Audavam

### **Audava Raga**

Audava Raga variation have five notes in either Arohana or Avarohana or in both. The Audava raga Variations are:

|                        |   |                                   |
|------------------------|---|-----------------------------------|
| Audava-Audava Raga     | – | 5 & 5 swaras in Arohana & Avroham |
| Audava – Shadava Raga  | - | 5 & 6 swaras in Arohana & Avroham |
| Shadava – Audava Raga  | - | 6 & 5 swaras in Arohana & Avroham |
| Audava - Sampurna Raga | - | 5 & 7 swaras in Arohana & Avroham |
| Sampurna - Audava Raga | - | 7 & 5 swaras in Arohana & Avroham |

Audava Audav Ragas 6, Audava Shadava 90 variations Audava Sampurna 15 variations  
 Sampurna Audava 15

Audava Audava Variation 15 x 15 = 225

Audav Shadavam 15 x 6 = 90

Shadava Audava 6 x 15 = 90

Examples : S r g p d s (5)

Ragas (Mohanam Ragan) S d p g r s (5)

Ragan S r g p n s (5)

Hamsadwani s n p g r s (5)

Bowh s r g p d s (5)

S n d p g r s (6)

Saveri s r m p d s (5)

S n d p m g r s (7)

3. Ragalakshana of Mohanam : Raga Mohana is a janya Raga. This is derived from 28<sup>th</sup> Melakarta raga Harikambhoji. It is Audava Audava raga.

Arohanam : s r g p d s

Avarohana : s d p g r s

Madhyama and nishadam is omitted. So It is Varijya Raga it takes chathusruthi rishaba Antra Gandhara, Chathusruthi Daivatam. It is Upanga raga. It takes symmetrical Swaras, Sarva Swara gamaka rakti raga. This raga can be sung during any time of the day. It is equivalent to Bhup raga of Hindustani music. It allows jantas swaras. It is very old raga; it was known as ragaupta.

#### Musical Forms in Mohana

|        |                    |                        |
|--------|--------------------|------------------------|
| Gitam  | Vara Veena         | Rupaktala              |
| Varnam | Nirumkari          | Adi                    |
|        | Sararijakshi       | Ala                    |
| Kriti  | Bhavanata          | Tyagaraja              |
|        | Nampatimpa         |                        |
|        | Mohanarama         |                        |
|        | Ramaminnu          |                        |
|        | Raktaganapathim    | Mutuswami<br>Dikshitar |
|        | Nararimha Agachela |                        |

Kapali – Karunainilavi – Papanasesa Sivan

Manu Folk songs are in this Raga.

Saveri Raga is derived from Melakarta raga mayamalawa Goula (15). Its Variety is janya raga; Audava – Sampurna Raga which takes five notes in its Arohana and Sevan notes in Avarohana. In Arohana it omits Gandharv and nishada, so it is Gandhara – Nishada Varijya raga.

Arohanam S r<sub>1</sub> m<sub>1</sub> p d<sub>1</sub> s

Avarohanam s m<sub>2</sub> d<sub>1</sub> p m<sub>1</sub> g<sub>2</sub> r<sub>1</sub> s

Besides Sadiya & Panchama it takes sudda rishabham; Sudda Madhyamam, Sudda Daivatam and Kakali rishadam.

|                    |                             |
|--------------------|-----------------------------|
| Musical Forms :    | Saveri Tana Varunam         |
| Tyagraja Telugu    | Kriti – Raman Bajehan       |
| Dikshitar Sanskrit | kriti – karikalabd Makhan   |
|                    | Kriti – Sri Rajagopala      |
| Tamil              | kriti – Murunga Murga Enral |
| Shyama Sanskriti   | kriti – Duruga Kripagoochi  |

**Rag Lakshana of Sri Ranjani:** Raga Sri Ranjani is a Janya Raga derived from 22 mela karahara priya. It takes six notes both in Arohana and Avarohana. So it is a Shadava – Shadava raga. It is panchama Varijya raga. Besides Sadja it takes chathusruthi Rishabha a Chathuruthi

Daivata Arohanam : s r g m d n s

Avarohanam: s n d p m g r s

Prayoga : Dm, ndm-gmdn and mdn -  
S nd m d n – g r s n d m d n

Musical forms in this raga

Tyagaraja - Marutalka

SagaSaga Mndanya

Dikshikr – Sh Dam Durga

Parvatha raha Kumari Seri

Balamtrikaya Kalakstlam

Papanaram si van – Ini orukanam Umai Maran

Gajavadaua Karino Sadama

4. Ragam Saveri (1515 MalaTanya) Chaitanya Rupaka

Arohama : R, R, M, PD,S – Paroham SN, D, PM GRS

D S | R M M || M G | G, R S ||

Ja na|Ka su Tha||ku eha|kum ku one||

G, | R R G || R R | S, DS, ||

Pan| Ki tha la|ncha mu|re, rs, ||

D D|P M P,||P M |G R S R||

Ba li|ha ru re,||kh ga|va ha na||

P M|G R R M|| G R | S, S ||

Ka - | mchi pu ri|| ni li | ya ... ||

S R| S, N D || S R | M, GR ||

Ka ri|ra Kika ka||bhu ja|Vi- kna ma||

M, | D D P M || P, D| P, P P ||

Ka, |mi tha pha la||da - . . yaka||

R R | M M P, || D P | D P P M ||

Ka ri | Va ra da,|| Kal. Ya . . ma ||

P D | S, N D || N D | P D M ||

P run | de V ma || no . | ha ru ri ||

D P | P M G R || R M | G R S, ||

Ka ri | gi ri ni . || Va . | . ru re, ||

5. **Shadava Raga** : Shadava Raga is the Raga classification which originates from Janya || Raga, generated ragas from Janka Rasas. The Janya | Ragas like Bhupala, Gamla, Vasantha, Saurasthra Mshana, Mulambasi Ahiri had existed before 10000 years

Shadava Raga variations where the Raga takes six notes in either Arohana or Avarohana eg. Of shadava Raga

1. Bwashawali
2. Sri Rangani
3. Bahudari
4. Bouli

Variations are:

1. Shadava – Shadava – 6 variations  $6 \times 6 = 36$
2. Shadava – Aadava - 6 variations  $6 \times 15 = 90$
3. Shadava – Sampoorana – variations  $6 \times 15 = 90$
4. Samporna – Shadavam – variations  $6 \times 15$
5. Audava – Shadavam – variation  $6 \times 15 = 90$

#### **Shadava – Shadava**

Six notes both in | Arohana Avarohana

Ragam Sri Ranjani S r g m d n s  
S m d m g r s

#### **Shadava Audavam**

Six swaras in Aroharam – five swaras in Avarohava

Bahudari Raga – S g m p d n s  
S n d m g r s

#### **Shadava Audavam**

Six swaras in Aroharam – five swaras in avarohara

Bahudari Raga – s g m p d n s  
S n p m g s

#### **Audava – Shadavam**

Five notes in Arohava – Six notes in avarohana

Raga Bowli – srgpds – sndpgrs

### Sampurna – Shadava

Arohanam : Seven notes Avaroham Six notes

Bhairavam Raga :      s r g m p d n s  
                                  s d p m g r s

### Shadava Samparman

Six notes in Arohana

Seven notes in Avarohana

Ragan Kambhoji      s r g m p d s  
                                  s m d p m g r s

These Shadava raga omits certain notes they are also known as Varijya Raga. Further they have upanga, Bhashanga Vakra Raga classifications.

6. Lalgudi G. Jayaraman is one of the celebration of Indian Music world. His parents hailed from Tour of Lalgudi. His father V.R. Gopala. Who has a multifaced musician and composer. He could play violin, fluid and veena. Jayaraman was born on 17.09.1930 at his place Edayathumangalam in Tricity. He was trained by his own father in Violin. He performed Lalgudi's Violin was a traditional style. He had established a style or bani in which the violin notes focused "Sahithya oriented". So it was unique contribution He was multifaced artist, was a composer in Tamil, Telugu, Sanskrit. He had travelled all over the world and played in various world concerts. He is rained are legend he had played with world renown Violinist Yahudi member.

He had accompanied all senior musicians like Cheimbai, Srinivasa Iyer, Aryakudi Ramamanja Iyengar, Semmengudi, Srinivasa Iyer, Balamurli Krishna, G.N. Bala Subramaniam, D.K. Jayaraman, Madurai Mani Iyer, Maharajapuram santhanam & others.

He was awarded "Padma Sri" in the year 1972 He was awarded "Padma Bhushan in 2001 He had state vidwaan award from Tamil Nadu.

His navarasa Varnam, Puspanjali and Tikanas are everlasting master piece which makes his roel as a accomplished composed. He breathed his last on 22.04.2013 at the age of 82.

7. Janya Raga whose Arohana or Avarohana or both takes Zig Zag course or disorderly pattern of swaras. In non Vakra Ragas the graphical depiction will be ascending and descending in symmetrical order. In Vakra Raga it will be indications.

Eg. Ragan Nalimkanti      –      S g r m p m s (Vakra)  
                                                                                  S n p m g r s

Raga Kathana kuthu halan. -      s r m D n g P s "(v) Arohana  
                                                                                  s n d p m g r s

Anand Bhairavi      -      s g r g m p d p s (v) Arohana  
                                                                                  S n d p m g r s

Sri Raga      -      S r m P n s  
                                                                                  s n p d n p m r g r s (v)

Its variations are Vakra sampurna Vakra Varijya, Vakra Audava, Vakra Shadava, Ubhaya Vakra, Upanga Vakra & Bhashanga Vakra Ragas.

|                               |                                      |
|-------------------------------|--------------------------------------|
| Vakra Audava – Ragan Hindolam | s m g m d m s (v)<br>S n d m g s     |
| Vakra Shadava – Nalinakant    | s g r m p n s (v)<br>s n p m g r s   |
| Ubhaya Vakra Neelambari       | S r g m p d p n s<br>S n p m g r g s |

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