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FOR CBSE SENIOR SECONDARY EXAM PREPARATION

CBSE Senior Secondary 2027 Syllabus · Carnatic Melodic

EXAM	YEAR	TYPE	SUBJECT
CBSE Senior Secondary	2027	Syllabus	Carnatic Melodic

CARNATIC MUSIC - MELODIC INSTRUMENTS
Subject Code - 032
Class XI- XII (2026-27)

Introduction

The course in Carnatic Melodic Instruments at Secondary and Senior Secondary level, is being offered for the students, who develop an aptitude and creative ability in the art of playing melodic instruments and carry forward their capabilities in music through education. The syllabus offered in this course envisages the holistic development of the students by introducing to them, the intangible values and rich cultural heritage of our country, which have been in coexistence with music and art forms practiced through ages. The ethos and philosophical concepts that are mirrored in the ancient system of Indian music, can be appreciated by the students who learn this course. Along with the intricacies of music, this course induces a historical consciousness among the students who wish to pursue higher studies in Music. To some extent this course may even be considered as a stepping stone to vocational studies.

Objectives

- To introduce to students, an understanding of certain principles related to the origin and development of Indian music through ages and to familiarize students with the rich history and diversity of Carnatic music and Melodic instruments.
- To inculcate curiosity about the formation of grama, moorchana, jaati, and further development to the raga system and intricate tala system etc.
- Music is very closely associated with many Science and Arts disciplines. One of the objectives is to make the students focus on the interdisciplinary approaches in various musical concepts.
- To develop the ability, techniques and skills of playing the instrument opted for, thus grooming the students to become professional musicians.
- To motivate students to take up melodic instrumental music as a career as well as to open avenues for different careers in related fields.
- To make students aware and efficient in other subjects through integrated learning.
- Students not only learn a vital aspect of Indian culture but also develop skills and qualities that benefit their overall growth and personality development.

Learning Outcome

By learning this course, students:

- Will be able to understand the concepts of Melodic Instruments in Carnatic music
- Will be able to understand the ragas and talas in Carnatic music
- Will be able to understand the art of playing techniques of melodic instrumental music and other creative aspects of Carnatic music
- Will be able to assimilate musical concepts with other disciplines
- Will be able to develop a scientific approach in all aspects through the systematic training opportunities offered during teaching – learning Process.
- Will be able to think music as a career-oriented subject.

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Class XI (2026-27)

Assessment Design

S.No	Component	Marks
A	Theory	30
B	Practical	50
C	Internal Assessment	20

Curriculum & Examination Structure

(A) Theory **Max. Marks: 30**
Time: 2 Hours

S.No	History and Theory of Indian Music
1. (i)	An outline knowledge of the following Lakshana Grandhas Natyasastra and Chaturdandi Prakasika.
(ii)	Short life sketch and contributions of the following: - Veena Dhanammal, Rajamanikkam Pillai, Tirukkodi Kaval Krishna Iyer (violin), Thyagaraja, Syamasastry, Muthuswamy Deekshitar,
(iii)	Brief study of the musical forms: Geetam and its varieties; Varnam – Swarajati, Kriti/ Kirtana
2.	Definition and explanation of the following terms: Nada, Sruti, Swara, Vadi, Vivadi:,Samvadi, Anuvadi, Amsa , Nyasa, Jaati, Raga, Tala, Jati, Yati, Suladisapta talas,Nadai, Arohana, Avarohana.
3.	Candidates should be able to write in notation of Adi tala varnam in the prescribed ragas
4.	Lakshanas of the ragas prescribed. ***In addition to Kambhoji & Dhanyasi, Ananda bhairavi is deleted***
5.	Talas Prescribed: Adi, Roopaka, Misra Chapu and Khanda Chapu. A brief study of Suladi Saptatalas.
6.	A brief introduction to Manodhama Sangitam

(B) Practical **Max. Marks: 50**

S.No	Practical Activities	Marks
1.	Ragas Prescribed: Mayamalavagowla, Sankarabharana, Kharaharapriya, Kalyani, Madhyamavati, Arabhi, Pantuvarali Kedaragaula, Vasanta,Kanada,.	10
2.	Varnams (at least two) in Aditala in two degree of speed.	8
3.	Kriti/ Kirtana in each of the prescribed ragas, covering the main Talas Adi, Rupakam and Chapu.	8
4.	Brief alapana of the ragas prescribed	10
5.	Technique of playing –Kalpana Swaras in Adi, an Rupaka talas in two degrees of speed	6
6.	The candidate should be able to produce all the gamakas pertaining to the Chosen instrument. Only important Gamakas pertaining to opted Instruments are recommended. Other gamakas are deleted.	8
	Total	**50**

*Teachers will refer to the distribution of marks while examining the candidate for practical examination.

(C) Internal Assessment **Max. Marks: 20**

1. Project- File **(05 Marks)**

- Writing in notation the musical compositions of all Ragas prescribed in the syllabus.
- Identifying the Tala of Musical compositions.
- Draw and label any one instrument (Melodic).
- Identifying and interviewing neighborhood Artists.
- Knowledge about any one of the melodic instrument artist.

2. Project Work **(05 Marks)**

Analyse the style of any two contemporary musicians in classical music concert.

3. Periodic practical Test, restricted to three in an academic year. **(10 Marks)**

Average of best two tests to be taken for final marks submission. Each test will examine a candidate for one Raga from the syllabus, one Varnam and a Kriti.

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CARNATIC MUSIC - MELODIC INSTRUMENTS
Subject Code - 032
Class XII (2026-27)

Assessment Design

S.No	Component	Marks
A	Theory	30
B	Practical	50
C	Internal Assessment	20

Curriculum & Examination Structure

(A) Theory **Max. Marks: 30**
Time: 2 Hours

S.No	History and Theory of Indian Music
1. (i)	An outline knowledge of the following Lakshana Granthas: Sangita Saramrita Sangita Sampradaya Pradarsini, Swaramelakalanidhi and Ragavibhodha, Brihaddesi
(ii)	Short life sketch and contributions of the following: Annamacharya, Swati Tirunal, Kshetrajna, Maha Vaidyanathalyer, Patnam Subramanya Iyer, Ramnad Srinivasa Iyengar Mysore Doraiswamy Iyengar, Dwaram Venkataswamy, Naidu Karaikkudi Brothers, Mysore Vasudevachar.
(iii)	Brief study of the musical form, Kriti, Tiruppugazh, Javali
(iv)	Detailed study of the Manodharma Sangita
2.	Definition and explanation of the following: Janaka, Janya system of Ragas, Bhashanga, Upanga, Varja, VakraRagas, Arudi, Eduppu, Jati, Grama and Murchchana, Jaati.
3.	Only Brief description of the ragas prescribed
4.	Candidates should be able to write in notation the kirtana in the ragas prescribed.
5.	The candidate should be able to describe the construction of the instrument opted for along with the basic techniques of playing.
6.	The candidate should have an outline knowledge of the classification of instruments in general and a brief history of the instrument opted for.

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(B) Practical **Max. Marks: 50**

S.No	Practical Activities
1.	Ragas Prescribed: Purvikalyani, Todi, Sri, Simhendramadhyamam, Bhairavi,Shanmukhapriya and Keeravani, Nata, Ritigaula, Saveri.
2.	One varnam in Ata tala in two degrees of speed.
3.	Brief outline alapana of the ragas prescribed.
4.	At least one authentic compositions traditionally rendered in each of the prescribed ragas, covering the musical formsKirtanas, Kritis, Tillanas.
5.	Kalpana Swaras in Adi, Rupaka and Chapu talas in two degrees of speed.
6.	Tala prescribed in Adi (Single) Rupakam, Misrachapu and Khanda Chapu.
7.	Presentation of a simple pallavi in Adi or Khanda Triputatala with Trikalam only.

* Teachers will refer to the distribution of marks while examining the candidate for practical examination.

(C) Internal assessment & Project Work **Max. Marks: 20**

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GUIDELINES TO THE EXAMINERS FOR EVALUATION OF PRACTICALS

Practical **Max. Marks: 50**

Duration: 30 to 45 minutes per Candidate

General Instructions:

1. Before starting the test, the candidates may be asked to submit a list of what they have been taught from the syllabus.
2. External Examiners are expected to ask questions which have direct relevance with the course and syllabus.
3. Award of marks should be in accordance with the marking scheme.

S.No	Value Point	Marks
1.	Tuning of the candidate's instrument and questions related to it	05
2.	One Ata TalaVarnam in two degrees of speed	05
3.	One kriti as per the choice of the candidate with all Manodharma asked	05
4.	One kriti or two with Manodharma asked as per the choice of examiners	10
5.	Questions about unique features of respective instruments.	04
6.	Testing the knowledge on Raga Lakshanas	04
7.	Testing the knowledge of Talas	04
8.	Testing the knowledge of Musical forms	04
9.	Details regarding different techniques of playing	03
10.	Presentation of simple Pallavi	06
	TOTAL	**50**

Note: External examiners have to be arranged for the 50 marks of the Practical Examination.

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Internal Assessment & Project Work **Max. Marks: 20**

Project Work Guidelines:

Minimum four reports and maximum ten reports have to be submitted. Best four will be considered for evaluation.

- Must attend and report live concerts (Both Vocal and Instrumental)
- Details of the organization (i.e., notices informing the concert has to be included in the project)
- Presentation of Items in order
- Details of each item presented (Whether creative or Manodharma aspects included)
- Audience response and duration of each item.
- Details about the item in which Taniavartanam was played.
- Photographs of the live concert. (If possible)

Note: In absence of live classical concerts, students can make report on Devotional Bhajans, T.V. live shows, etc.

List of Topics for Reference:

- Tuning of the instrument: The candidate should be asked to tune the instrument to his/her pitch. Questions related to its structure, tonality, etc., may be asked.
- One Ata tala varnam of the candidate's choice, in two degrees of speed, eitherentirely or in parts, may be asked.
- A kriti of the candidate's choice may be asked along with Alapana Niraval, and Kalpana Swaram.
- A kriti or two (fully or partly) of the examiners' choice. The Alapana, Niraval, Kalpana Swarams, etc., may be asked in different ragas from the syllabus.