



CBSE Class X CARNATIC MUSIC (Melodic Instruments) (Theory)

Set 4 (50)

Time Allowed :2 Hours	Maximum Marks :30	Total Questions :15
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General Instructions

Read the following instructions very carefully and strictly follow them:

1. This question paper contains **15 questions**. *All questions are compulsory.*
2. **Section–A:** Attempt all questions(Each question will carry **1 mark**).
3. **Section–B:** Attempt all questions(Each question will carry **2 mark**)
4. **Section–C:** Attempt all questions(Each question will carry **6 mark**)

Section A

1. Select a Panchama Varja or Varjit Raga from the following:

- (a) Harikambhoji
- (b) Nata
- (c) Abhogi
- (d) Suddha Saveri

Correct Answer: (c) Abhogi

Explanation:

A Panchama Varja Raga excludes the 'Pa' (Panchama swara). Abhogi is a five-note Raga (Audava Raga) that omits the Panchama swara.

Quick Tip

To identify Varja Ragas, look for which swaras (like Pa or Ni) are excluded in the scale.

2. Identify a Bhashanga Raga.

- (a) Sriranjani
- (b) Abhogi
- (c) Nata
- (d) Kambhoji

Correct Answer: (d) Kambhoji

Explanation:

Bhashanga Ragas include anya swaras (foreign notes). Kambhoji includes Kakali Nishadam, which makes it a Bhashanga Raga.

Quick Tip

Bhashanga Ragas have foreign notes not found in their Melakarta parent scale.

3. Select a Nishada Varja or Varjit Raga:

- (a) Nata
- (b) Hindolam
- (c) Suddha Saveri
- (d) Sriranjani

Correct Answer: (b) Hindolam

Explanation:

A Nishada Varja Raga excludes the Nishadam (Ni) swara. Hindolam omits Nishadam, making it Nishada Varja.



Quick Tip

To quickly spot Nishada Varja Ragas, check for the absence of Ni in both ascending and descending scales.

4. Select which is not an Abhyasa Gana musical form:

- (a) Gitam
- (b) Kirti
- (c) Jatiswaram
- (d) Varnam

Correct Answer: (b) Kirti

Explanation:

Abhyasa Gana forms like Gitam, Jatiswaram, and Varnam are used for practice and foundational learning. Kirti is a concert-level musical form.

Quick Tip

Abhyasa Gana includes foundational practice forms, while Kirti is advanced and performed in concerts.

5. Identify the 4th Chakra name of 72 Melakarta scheme:

- (a) Vasu
- (b) Disi
- (c) Veda
- (d) Bana

Correct Answer: (b) Disi

Explanation:

In the 72 Melakarta Raga scheme, the 4th Chakra is named "Disi" and includes Ragas numbered 19-24.



Quick Tip

Remember Melakarta Chakras sequentially: Indu, Netra, Agni, Disi, and so on.

6. Choose the correct statement:

- i. Abhogi is an Audava Raga.
- ii. Kakali Nishadam is anya swara in Kambhoji Raga.
- iii. Suddha Saveri is having Antara Gandharam.
- iv. Hindolam is derived from Harikambhoji.

Choose the correct option:

- (a) i & ii
- (b) iii & iv
- (c) ii & iv
- (d) i & iii

Correct Answer: (a) i & ii

Explanation:

- 1. Abhogi is an Audava Raga with 5 swaras.
- 2. Kakali Nishadam is an anya swara in Kambhoji.
- 3. Suddha Saveri does not have Antara Gandharam.
- 4. Hindolam is not derived from Harikambhoji.

Quick Tip

Break down statements logically and verify facts about Ragas' structure and origins for accuracy.

7. Match List – I with List – II:



List – I	List – II
a. Janaka Raga	i. Kambhoji
b. Shadava Raga	ii. Sriranjani
c. Ghana Raga	iii. Harikambhoji
d. Bhashanga Raga	iv. Nata

Choose the correct answer from the options given below:

- (a) d – i, c – iv, a – iii, b – ii
 (b) c – ii, a – iv, b – iii, d – ii
 (c) d – iv, a – ii, b – i, c – iii
 (d) a – i, b – iv, c – ii, d – iii

Correct Answer: (c) d – iv, a – ii, b – i, c – iii

Explanation:

- **Janaka Raga** corresponds to **Sriranjani** (ii), as it follows the parent scale.
- **Shadava Raga** corresponds to **Kambhoji** (i), as it omits one note.
- **Ghana Raga** corresponds to **Harikambhoji** (iii).
- **Bhashanga Raga** corresponds to **Nata** (iv) because it includes anya swaras.

Quick Tip

Match terms systematically: Janaka = parent, Shadava = six swaras, Bhashanga = anya swaras, Ghana = heavy/classical Raga.

8. Statement – I: Lalgudi Jayaraman is very popular mridangam player.

Statement – II: S. Balachandar is a popular veena player.

Choose the correct option:

- (a) Statement I is false but II is true.
 (b) Statement I is true but II is false.
 (c) Statement I and II are both true.
 (d) Statement I and II are both false.

Correct Answer: (a) Statement I is false but II is true.



Explanation:

- Lalgudi Jayaraman was a famous violinist, not a mridangam player.
- S. Balachandar is indeed a renowned veena player.

Quick Tip

Clarify roles of Carnatic musicians: Violin for Lalgudi Jayaraman, veena for S. Balachandar.

Section B**9. Explain Audava Raga and give two examples.****Solution:**

Audava Raga is a type of *Raga* in Indian classical music, which is classified based on the number of swaras (notes) used in its structure. The term *Audava* comes from the Sanskrit word “*Auda*” meaning five, indicating that the Raga consists of five notes in either the ascending scale (*Arohana*), descending scale (*Avarohana*), or both.

Examples of Audava Raga:**1. Mohanam (Carnatic Music):**

- **Arohana:** *Sa Ri Ga Pa Dha Sa*
- **Avarohana:** *Sa Dha Pa Ga Ri Sa*
- It is equivalent to *Bhoopali* in Hindustani music.

2. Hamsadhwani (Carnatic Music):

- **Arohana:** *Sa Ri Ga Pa Ni Sa*
- **Avarohana:** *Sa Ni Pa Ga Ri Sa*
- It is often used in compositions and devotional music.

Quick Tip

An *Audava Raga* consists of only five notes, making it melodically simple and soothing. Examples include **Mohanam** and **Hamsadhwani** in Carnatic music.



OR

Write the Swarasthanas of Nata Raga.

Solution:

Nata Raga is a popular *janya raga* (derived raga) in Carnatic music. It is an *Audava-Sampurna* raga, meaning it has five notes in the ascending scale (*Arohana*) and all seven notes in the descending scale (*Avarohana*). It is associated with the 36th *Melakarta raga Chalanata*.

Swarasthanas of Nata Raga:

- **Arohana (Ascending Scale):** $Sa Ri_3 Ga_3 Pa Dha_3 Sa$
- **Avarohana (Descending Scale):** $Sa Ni_3 Dha_3 Pa Ma_1 Ga_3 Ri_3 Sa$

Explanation of Swarasthanas:

1. Ri_3 : *Shatshruti Rishabham* (Higher Rishabham)
2. Ga_3 : *Antara Gandharam* (Higher Gandharam)
3. Ma_1 : *Shuddha Madhyamam*
4. Dha_3 : *Shatshruti Dhaivatam* (Higher Dhaivatam)
5. Ni_3 : *Kakali Nishadam* (Higher Nishadam)

Quick Tip

Nata Raga uses *Shatshruti Rishabham* (Ri_3) and *Antara Gandharam* (Ga_3) prominently. It is a derivative of the **Chalanata** Melakarta raga.

10. Write the chakras names of Purvanga of 72 Melakarta Scheme.

Explanation:

Chakras of Purvanga: The first 6 Chakras in the 72 Melakarta Raga scheme are:

1. Indu
2. Netra



3. Agni
4. Disi
5. Bana
6. Rutu

Quick Tip

Remember Purvanga Chakras in order: Indu, Netra, Agni, Disi, Bana, and Rutu.

OR

Define the Bhashanga Raga.

Solution:

Bhashanga Raga is a type of raga in Carnatic music that includes one or more notes (*swaras*) that do not belong to its parent scale, the *Melakarta raga*. These additional notes are referred to as **Anya Swaras** (foreign notes). These notes are used along with the regular notes of the raga to create distinctive phrases or expressions.

Examples of Bhashanga Ragas:

1. **Bhairavi:** Includes *Chatushruti Dhaivatam* (D_2) as an Anya swara.
2. **Kambhoji:** Includes *Kakali Nishadam* (N_3) in addition to its standard swaras.

Importance of Bhashanga Ragas: Bhashanga ragas add versatility and melodic richness to Carnatic music, making compositions sound more expressive and nuanced.

Quick Tip

Bhashanga Ragas are unique because they include *Anya Swaras* (foreign notes), adding beauty and complexity to their melodic structure. Examples include **Bhairavi** and **Kambhoji**.

11. Write the Angas of Adi Tala.

Explanation:

Angas of Adi Tala: Adi Tala has 8 beats (counts) divided into:



1. **Laghu (4 beats)**
2. **Drutam (2 beats)**
3. **Drutam (2 beats)**

Total = 8 beats.

Quick Tip

Adi Tala is the most common 8-beat tala in Carnatic music. Suddha Saveri is an Audava Raga with 5 swaras.

OR

Write the Swarasthanas of Suddha Saveri Raga.

Solution:

Suddha Saveri Raga is a popular raga in Carnatic music and is a *janya raga* (derived raga) of the 29th *Melakarta raga Dheerasankarabharanam*. It is an *Audava raga*, meaning it consists of only five notes in both ascending (*Arohana*) and descending (*Avarohana*) scales.

Swarasthanas of Suddha Saveri Raga:

- **Arohana (Ascending Scale):** $Sa Ri_2 Ma_1 Pa Dha_2 Sa$
- **Avarohana (Descending Scale):** $Sa Dha_2 Pa Ma_1 Ri_2 Sa$

Quick Tip

Suddha Saveri Raga is an *Audava Raga* with the notes $Sa Ri_2 Ma_1 Pa Dha_2$. It omits *Ga* (Gandharam) and *Ni* (Nishadam), giving it a simple and meditative structure.

12. Explain the musical form Gitam in 50 words.

Solution:

Gitam is the simplest musical form in Carnatic music, often taught to beginners. It is a basic composition that is set to a specific raga and tala, containing simple melodic phrases. Gitams are short, with no variations or ornamentations, and help students understand the structure of melody and rhythm.



Quick Tip

Gitam is an elementary form of Carnatic music composition, focusing on introducing melody, tala, and raga structure to beginners.

OR

What is Janaka Raga? Give two examples.

Solution:

A **Janaka Raga** is a parent raga in Carnatic music from which other ragas (called *Janya Ragas*) are derived. Janaka Ragas consist of all seven swaras in both *Arohana* (ascending scale) and *Avarohana* (descending scale). These ragas are part of the 72 *Melakarta* ragas.

Examples:

1. **Shankarabharanam** (29th Melakarta)
2. **Mayamalavagowla** (15th Melakarta)

Quick Tip

Janaka Ragas are Melakarta ragas with all seven swaras in order. They are the source ragas for many derived *Janya Ragas*.

13. Explain the decorative anga Swaraksara in 50 words.

Solution:

Swaraksara is a unique and decorative *anga* in Carnatic music where the lyrics (*sahitya*) of a composition correspond to the names of the swaras (musical notes). For example, the word “Sa” represents the swara “Shadjam.” Swaraksara enhances the aesthetic appeal and musical structure of the composition.

Quick Tip

Swaraksara occurs when the *sahitya* (lyrics) aligns with swaras like Sa, Ri, Ga, etc., creating a blend of melody and meaning.

OR



Write the angas of Rupaka Tala.

Solution:

Rupaka Tala is a well-known tala in Carnatic music. It is a 6-beat cycle divided into two parts (*angas*):

- **Laghu (1):** Consists of 4 beats (Chatusra Jati by default).
- **Dhrutam (1):** Consists of 2 beats.

Structure of Rupaka Tala: 1 Laghu + 1 Dhrutam = 6 beats.

Quick Tip

Rupaka Tala consists of **6 beats**: 4 beats in *Laghu* and 2 beats in *Dhrutam*. Its structure is often expressed as $1L + 1D$.

Section C

14. Describe the musical form Jatiswaram.

Solution:

Jatiswaram is a musical form in Carnatic music that combines pure melody (*swaras*) and rhythm (*tala*). It does not contain lyrics but is composed of musical phrases (swaras) set in a particular raga and tala. It serves as an instrumental or vocal piece, highlighting the beauty of melody and rhythm.

Key Features:

- *Swaras*: Melodic notes like Sa, Ri, Ga, etc.
- *Tala*: Structured rhythm cycle, e.g., Rupaka Tala or Adi Tala.
- *Purpose*: It follows *Alarippu* in Bharatanatyam and is performed to showcase raga and tala in pure form.



Quick Tip

Jatiswaram is a rhythmic and melodic piece without lyrics. It blends swaras (notes) and tala, providing a base for technical brilliance in Carnatic music.

OR

Write the notation of any Gitam set to Rupaka Tala.

Solution:

The following is an example of a Gitam set to **Rupaka Tala** in the raga *Suddha Saveri*:

Arohana: *Sa Ri₂ Ma₁ Pa Dha₂ Sa*

Avarohana: *Sa Dha₂ Pa Ma₁ Ri₂ Sa*

Notation:

Pallavi: Sa Ri Ma Pa — Ma Pa Dha Sa — Sa Dha Pa Ma — Ri Sa Sa —

Anupallavi: Pa Dha Pa Ma — Ri Sa Sa — — Pa Dha Pa Ma — Ri Sa Sa —

Charanam: Sa Ri Ma Pa — Dha Sa Dha Pa — Ma Pa Dha Sa — Ri Sa Sa —

Tala Structure:

- *Rupaka Tala* consists of 6 beats (1 *Laghu* + 1 *Dhrutam*).
- Pattern: $1L + 1D = 4 + 2 = 6$ beats.

Quick Tip

Gitam is a simple composition taught to beginners. When set to *Rupaka Tala*, it follows a 6-beat structure, combining swaras in a structured form.

15. Describe the construction and playing techniques of any one opted melodic instrument.

Solution:

Violin (Melodic Instrument):

The violin is a stringed instrument used extensively in Carnatic music as both a solo and accompanying instrument. It has a unique role due to its ability to closely imitate the human voice.



Construction:

- The violin consists of a hollow wooden body with four strings of varying thickness stretched over it.
- It has a fingerboard, tuning pegs, a bridge, and a bow strung with horsehair.
- The four strings are tuned to the tonic note (*Sa*), its lower octave, and two other notes of the chosen raga.

Playing Techniques:

- The violin is played while seated in a cross-legged posture, with the scroll placed on the left ankle and the instrument resting between the chest and shoulder.
- The left hand presses the strings on the fingerboard to produce different notes, while the right hand uses the bow to glide across the strings.
- Sliding and oscillations (*Gamakas*) are achieved with finger pressure to produce the characteristic Carnatic music style.

Quick Tip

The violin, due to its versatility, closely imitates vocal music and is indispensable in Carnatic concerts as both a solo and accompanying instrument.

OR

Give a brief life sketch and contribution of Lalgudi Jayaraman to Carnatic music field.

Solution:

Lalgudi Jayaraman (1930–2013) was a legendary violinist, composer, and teacher in the Carnatic music tradition. He was renowned for his exceptional playing style, innovative compositions, and significant contributions to the Carnatic music field.

Contributions to Carnatic Music:

1. **Innovative Violin Playing:** He introduced the Lalgudi Bani (style), characterized by its lyrical and emotive quality that closely mirrors vocal music.



2. **Compositions:** He composed many varnams, kritis, and tillanas in multiple languages such as Tamil, Telugu, and Sanskrit.
3. **Teaching:** Lalgudi trained many students, passing on his unique style and contributions to the next generation.
4. **Global Influence:** His performances and collaborations gained international recognition, taking Carnatic music to global audiences.

Famous Compositions:

- “*Revathi Tillana*”
- “*Charukesi Varnam*”

Quick Tip

Lalgudi Jayaraman’s “Lalgudi Bani” revolutionized violin playing in Carnatic music, combining technical brilliance with lyrical expressiveness.

