CBSE Class 10 Carnatic Music Vocal 2026-27

Sample Paper with Solutions

Conducted by the Central Board of Secondary Education (CBSE)

Time Allowed: 2 hours **Maximum Marks: 30**

General Instructions

(i) **Section A:** Attempt all questions. Each question carries **1 mark**.

(ii) **Section B:** Attempt all questions. Each question carries **2 marks**.

(iii) **Section C:** Attempt all questions. Each question carries **6 marks**.

(iv) There is internal choice (OR) in Sections B and C.

(v) There is no change in the Question Paper Design and Assessment Pattern for Academic Session 2026-27.

Section A (8 marks)

Questions 1 to 8 carry 1 mark each.

1. Select the raga that is classified as Bhashanga raga [1 mark]

(A) Keeravani

(B) Suddha Dhanyasi

(C) Sriranjani

(D) Ananda Bhairavi

Correct Answer: (D) Ananda Bhairavi

Solution:

Concept:

- Ragas are first split into two groups. A Melakarta (parent) raga has all seven swaras in a fixed order. A Janya raga is born from a Melakarta.
- Janya ragas are also classified by the swaras they use. An Upanga raga uses only the swaras of its parent. A Bhashanga raga brings in one or more anya swaras, which are swaras that do not belong to the parent.

Step 1: Check Keeravani Keeravani is the 21st Melakarta. It is a parent raga itself, not a Janya raga, so it cannot be Bhashanga. Option A is wrong.

Step 2: Check Suddha Dhanyasi Suddha Dhanyasi is a Janya of the 20th Melakarta, Natabhairavi. It uses S G2 M1 P N2 S, and every swara is found in Natabhairavi. So it is an Upanga raga. Option B is wrong.

Step 3: Check Sriranjani Sriranjani is a Janya of the 22nd Melakarta, Kharaharapriya. It uses S R2 G2 M1 D2 N2 and all these swaras belong to Kharaharapriya. So it is an Upanga raga. Option C is wrong.

Step 4: Check Ananda Bhairavi Ananda Bhairavi is a Janya of Natabhairavi, but some of its phrases bring in swaras that Natabhairavi does not have, such as Chatusruti Dhaivatam and Antara Gandharam. Anya swaras make a raga Bhashanga. Option D is correct.

Step 5: Conclusion Only Ananda Bhairavi uses anya swaras, so it is the Bhashanga raga. This is option D.

Quick Tip to Solve: A Bhashanga raga uses an anya swara, a note that is not in its parent Melakarta.

2. How many chakras are there in the scheme of 72 Melakartha? [1 mark]

(A) 7

(B) 36

(C) 12

(D) 40

Correct Answer: (C) 12

Solution:

Concept:

- The 72 Melakarta scheme arranges all 72 parent ragas in a table.

- The table is divided into groups called chakras.
- Every chakra has the same number of ragas.

Step 1: Find the number of chakras Each chakra holds 6 Melakartas. The total number of ragas is 72.

$$\text{Number of chakras} = \frac{72}{6} = 12$$

The 12 chakras are Indu, Netra, Agni, Veda, Bana, Ritu, Rishi, Vasu, Brahma, Disi, Rudra and Aditya.

Step 2: Why the other options are wrong 7 is the number of swaras in a saptaswara scale, not the number of chakras. 36 is the number of Suddha Madhyama ragas (the first half of the scheme). 40 has no link with the scheme at all. So A, B and D are wrong.

Step 3: Conclusion The scheme has 12 chakras, option C.

Quick Tip to Solve: 72 ragas, 6 ragas in each chakra.

3. Select the Janya Raga which is derived from the 22nd Mela [1 mark]

(A) Sriranjani

(B) Shuddha Saveri

(C) Kambhoji

(D) Keeravani

Correct Answer: (A) Sriranjani

Solution:

Concept:

- The 22nd Melakarta is Kharaharapriya, whose scale is S R2 G2 M1 P D2 N2 S.
- A Janya raga derived from it must use swaras taken from this scale.

Step 1: Check Sriranjani Sriranjani uses S R2 G2 M1 D2 N2 S. All of these notes are in Kharaharapriya and the raga is classed as its Janya. So A is correct.

Step 2: Check Shuddha Saveri Shuddha Saveri (S R2 M1 P D2 S) is a Janya of the 29th Melakarta, Dheerasankarabharanam. So B is wrong.

Step 3: Check Kambhoji Kambhoji is a Janya of the 28th Melakarta, Harikambhoji. So C is wrong.

Step 4: Check Keeravani Keeravani is itself the 21st Melakarta, so it is not derived from any mela. D is wrong.

Step 5: Conclusion Sriranjani belongs to the 22nd mela Kharaharapriya. This is option A.

Quick Tip to Solve: 22nd Mela = Kharaharapriya (S R2 G2 M1 P D2 N2 S).

4. How many sections (Angas) are there in the Varnam? [1 mark]

(A) 3

(B) 6

(C) 5

(D) 7

Correct Answer: (C) 5

Solution:

Concept:

- A Varnam is a composition with a fixed frame.
- It has parts called angas, and the lessons name the five main sections that every student must know.

Step 1: List the angas The five angas are:
1. Pallavi
2. Anupallavi
3. Muktayi Swaram (Chittaswaram)
4. Charanam
5. Ettugada Swaram (Ettugada Pallavi and swaras).

Counting these gives 5.

Step 2: Why the other options are wrong 3 counts only the Pallavi, Anupallavi and Charanam, which is the frame of a kriti, not of a varnam. 6 and 7 add parts that are not taken as separate main sections in the syllabus. So A, B and D are wrong.

Step 3: Conclusion A Varnam has 5 angas. The answer is option C.

Quick Tip to Solve: Pallavi, Anupallavi, Muktayi Swaram, Charanam and Ettugada Swaram.

5. Identify the decorative anga [1 mark]

(A) Anupallavi

(B) Sangati

(C) Ettugada

(D) Charanam

Correct Answer: (B) Sangati

Solution:

Concept:

- The angas of a kriti are of two kinds.
- Essential angas are needed for the kriti to stand: Pallavi, Anupallavi and Charanam.
- Decorative angas are extras that add beauty, such as Sangati and Chittaswaram.

Step 1: Check Anupallavi Anupallavi is the second essential anga of a kriti. It is not decorative. A is wrong.

Step 2: Check Sangati A Sangati is a graded variation of a line of the kriti, sung again and again with new musical turns. It beautifies the kriti. So B is correct.

Step 3: Check Ettugada and Charanam Ettugada is a section of a varnam, not a decoration of a kriti. Charanam is an essential anga that closes the kriti. C and D are wrong.

Step 4: Conclusion Sangati is the decorative anga. The answer is option B.

Quick Tip to Solve: Essential: Pallavi, Anupallavi, Charanam. Decorative: Sangati, Chittaswaram.

6. Choose the correct statement
I. Sriranjani is Dviswara Bhashanga Raga
II. Keeravani is the 21st Melakarta
III. Shuddha Saveri is derived from Shankarabharanam
IV. Kambhoji is a raga with two varieties of Dhaivatam
Choose the correct answer: [1 mark]

(A) I and II

(B) II and III

(C) III and IV

(D) II and IV

Correct Answer: (B) II and III

Solution:

Concept:

- We must decide which of the four statements are true and then choose the option that pairs only the true ones.

Step 1: Check statement I Sriranjani is a Janya of the 22nd mela Kharaharapriya. Its swaras S R2 G2 M1 D2 N2 are all in the parent, so it has no anya swara. It is not a Bhashanga raga. Statement I is FALSE.

Step 2: Check statement II Keeravani is the 21st Melakarta (S R2 G2 M1 P D1 N3 S). Statement II is TRUE.

Step 3: Check statement III Shuddha Saveri (S R2 M1 P D2 S) is derived from the 29th mela, Dheerasankarabharanam, which is also called Shankarabharanam. Statement III is TRUE.

Step 4: Check statement IV Kambhoji (parent Harikambhoji) uses only one kind of Dhaivatam, Chatusruti Dhaivatam (D2). Its special feature is a Kakali Nishadam in some phrases, not two Dhaivatams. Statement IV is FALSE.

Step 5: Pick the option True statements: II and III. So option B is right. Option A has false I, option C has false IV and option D has false IV.

Step 6: Conclusion Only statements II and III are correct. This is option B.

Quick Tip to Solve: Keeravani is mela 21. Shuddha Saveri is a Janya of mela 29.

7. Match - I with List II

List I	List II
a. Aditya	I. 10th Chakra
b. Netra	II. 12th Chakra
c. Veda	III. 2nd Chakra
d. Dishi	IV. 4th Chakra

Choose the correct answer: [1 mark]

(A) a-II, b-IV, c-I, d-III

(B) a-IV, b-II, c-I, d-III

(C) a-II, b-III, c-IV, d-I

(D) a-II, b-III, c-I, d-IV

Correct Answer: (C) a-II, b-III, c-IV, d-I

Solution:

Concept:

- The 12 chakras of the Melakarta scheme have fixed names and a fixed order: 1 Indu, 2 Netra, 3 Agni, 4 Veda, 5 Bana, 6 Ritu, 7 Rishi, 8 Vasu, 9 Brahma, 10 Disi, 11 Rudra, 12 Aditya.

Step 1: Match each name a. Aditya is the 12th chakra, so a matches II.
b. Netra is the 2nd chakra, so b matches III.
c. Veda is the 4th chakra, so c matches IV.
d. Dishi (Disi) is the 10th chakra, so d matches I.

Step 2: Write the pairs together a-II, b-III, c-IV, d-I. This is exactly option C.

Step 3: Why the other options are wrong Option A pairs b with IV (Netra is not the 4th). Option B pairs a with IV and b with II, both wrong. Option D pairs c with I and d with IV, both wrong.

Step 4: Conclusion The correct matching is a-II, b-III, c-IV, d-I, option C.

Quick Tip to Solve: Netra = 2, Veda = 4, Disi = 10, Aditya = 12.

8. Statement - I: Most of Koteeshwara Iyer's kritis are in the Tamil Language
Statement - II: Vaggeyakara mudra of Koteeshwara Iyer is found as 'Kavikunjara dasa'

Choose the correct answer: [1 mark]

(A) Statement I & II both are true

(B) Statement I & II both are false

(C) Statement I is false, but II is true

(D) Statement I is true, but II is false

Correct Answer: (A) Statement I & II both are true

Solution:

Concept:

- Koteeshwara Iyer was a Tamil vaggeyakara (a composer who writes both the words and the music).
- He is best known for composing 72 kritis, one in each Melakarta.

Step 1: Check Statement I His kritis are mostly in Tamil and are in praise of Lord Muruga. So Statement I is TRUE.

Step 2: Check Statement II Every composer signs his songs with a name, called the mudra. Koteeshwara Iyer used the mudra 'Kavikunjara dasa'. So Statement II is TRUE.

Step 3: Pick the option Both are true, so option A is right. Options B, C and D each call at least one true statement false.

Step 4: Conclusion Both statements are true. The answer is option A.

Quick Tip to Solve: Koteeshwara Iyer composed 72 Melakarta kritis in Tamil.

Section B (10 marks)

Questions 9 to 13 carry 2 marks each.

9(A). A. Define the term 'Janya Raga' with suitable examples [2 marks]

Solution:

Concept:

- We need a clear definition of Janya raga and a few examples.
- The marking is 1 mark for the definition and 1 mark for the examples.

Step 1: Definition A Janya raga is a raga that is born from a Melakarta raga. The Melakarta is the parent. The Janya borrows its swaras from the parent, but it need not use all seven swaras and it may not move in a straight order.

Step 2: How a Janya differs from a Melakarta A Melakarta has all seven swaras going up and coming down in strict order. A Janya may leave out some swaras (Varjya), may use zigzag phrases (Vakra), or may add a note from outside (Bhashanga).

Step 3: Examples 1. Mohanam (S R2 G3 P D2 S) is a Janya of the 28th mela, Harikambhoji.
2. Hamsadhwani (S R2 G3 P N3 S) is a Janya of the 29th mela, Dheerasankarabharanam.
3. Sriranjani is a Janya of the 22nd mela, Kharaharapriya.

Step 4: Conclusion A Janya raga is a raga derived from a Melakarta, for example Mohanam, Hamsadhwani and Sriranjani.

Quick Tip to Solve: Janya = born from a Melakarta. Give the parent with each example.

OR

9(B). B. Explain the term 'Upanaga Raga' with suitable examples [2 marks]

Solution:

Concept:

- The printed word is Upanaga, which is the Upanga raga of the syllabus.
- We must explain the term and give a few ragas.
- The marking is 1 + 1.

Step 1: Explain the term Janya ragas are of two kinds by the swaras they use. An Upanga raga uses only the swaras found in its own parent Melakarta. It does not use any foreign note (anya swara).

Step 2: Compare with Bhashanga A Bhashanga raga brings in one or more anya swaras that are not in the parent. For example Kambhoji and Ananda Bhairavi are Bhashanga. An Upanga raga never does this.

Step 3: Examples 1. Mohanam: S R2 G3 P D2 S, all notes are from Harikambhoji.
2. Hamsadhwani: S R2 G3 P N3 S, all notes are from Dheerasankarabharanam.
3. Sriranjani: all notes are from Kharaharapriya.

Step 4: Conclusion An Upanga raga is a Janya raga that keeps to the swaras of its parent, for example Mohanam, Hamsadhwani and Sriranjani.

Quick Tip to Solve: Upanga = only parent's swaras. Bhashanga = has an anya swara.

10(A). A. Explain the term 'Chittaswaram.' [2 marks]

Solution:

Concept:

- We must explain the term and say where it comes in a kriti.
- The marking is 1 + 1.

Step 1: Meaning Chittaswaram is a passage made only of swaras. It has no words (sahitya) and is sung with the swara names themselves. It is usually set in a faster, more rhythmic way.

Step 2: Where it comes In a kriti, the Chittaswaram is sung after the Anupallavi or after the Charanam, and then the Pallavi is sung again. It is a decorative anga, since a kriti can be complete without it.

Step 3: Why it is used It shows the mood and the swara beauty of the raga, and it gives a lively end to the kriti.

Step 4: Conclusion Chittaswaram is a wordless swara passage that comes after the Anupallavi or Charanam of a kriti.

Quick Tip to Solve: Swaras only, no words. Say where it comes in the kriti.

OR

10(B). B. Write the swarasthanas of raga Keeravani [2 marks]

Solution:

Concept:

- We must write the names of the swarasthanas of Keeravani and show their place in the Melakarta scheme.
- The marking is 1 + 1.

Step 1: Position in the scheme Keeravani is the 21st Melakarta. It is the 3rd mela of the 4th chakra, Veda. It belongs to the first half, so its Madhyamam is Suddha Madhyamam.

Step 2: Swarasthanas Arohana and Avarohana: S R2 G2 M1 P D1 N3 S and S N3 D1 P M1 G2 R2 S.
The swaras are:
1. Shadjam (S)
2. Chatusruti Rishabham (R2)
3. Sadharana Gandharam (G2)
4. Suddha Madhyamam (M1)
5. Panchamam (P)
6. Suddha Dhaivatam (D1)
7. Kakali Nishadam (N3).

Step 3: Why this combination In the 4th chakra, the Rishabham and Gandharam are R2 and G2. The Dhaivatam and Nishadam pair is D1 N3 in the third mela of the chakra, which gives Keeravani.

Step 4: Conclusion Keeravani uses S, R2, G2, M1, P, D1, N3, and it is the 21st Melakarta.

Quick Tip to Solve: 21st mela, 4th chakra (Veda): R2 G2 M1 and D1 N3.

11(A). A. Explain the term - Katapayadi with a suitable example [2 marks]

Solution:

Concept:

- We must explain what the Katapayadi sutra is and show one example.
- The marking is 1 + 1.

Step 1: Meaning Katapayadi is a method of assigning numbers to the letters of the alphabet. It begins with the letters Ka, Ta, Pa and Ya, which is why it is named Katapayadi. Ka to Jha carry 1 to 9, Ta to Dha carry 1 to 9, Pa to Ma carry 1 to 5, and Ya to Ha carry 1 to 8.

Step 2: Use in the Melakarta scheme The Melakarta names in the first 36 ragas are made so that the first two consonants give the raga number. Vowels are ignored. The two digits are read from right to left, as the rule says.

Step 3: Example Take Kharaharapriya. The first two letters are Kha and Ra. Kha = 2 and Ra = 2. Reading the digits in reverse order gives 22, so Kharaharapriya is the 22nd mela.
Another example is Keeravani: Ka = 1 and Ra = 2. Reversed this gives 21, the 21st mela.

Step 4: Conclusion Katapayadi is the letter-number rule that gives the mela number from the first two letters of a raga name. Example: Kharaharapriya = 22.

Quick Tip to Solve: Take the first two letters of the raga name, convert to numbers, reverse the digits.

OR

11(B). B. Write the structure of Pada Varnam [2 marks]

Solution:

Concept:

- We must write the angas (section names) of a Pada Varnam and give an example.
- The marking is 1 + 1.

Step 1: What a Pada Varnam is A Pada Varnam is slow and has a lot of words (sahitya), so it suits dance and abhinaya. It is composed in a single raga and tala.

Step 2: Structure in order 1. Pallavi
2. Anupallavi
3. Muktayi Swaram (Chittaswaram)
4. Charanam
5. Ettugada Pallavi and Ettugada Swaram.
After each swara section the Pallavi, or the Ettugada Pallavi, is sung again.

Step 3: Example Any Pada Varnam learnt in class can be given, for example a Pada Varnam in the raga and tala that the student has practised. The structure is written as above for it.

Step 4: Conclusion Pada Varnam is built from Pallavi, Anupallavi, Muktayi Swaram, Charanam and Ettugada sections.

Quick Tip to Solve: List the angas in order, then name a Pada Varnam you know.

12(A). A. What is Varjya raga? Give two suitable examples [2 marks]

Solution:

Concept:

- We must define Varjya raga and give two examples.
- The marking is 1 + 1.

Step 1: Meaning Varjya means left out. A Varjya raga does not use all seven swaras. One or more swaras are missing while going up (Arohana), coming down (Avarohana) or in both.

Step 2: Kinds If five notes are used in a direction, it is Audava. If six notes are used, it is Shadava. A raga that uses all seven notes is Sampurna.

Step 3: Examples 1. Mohanam: S R2 G3 P D2 S. Madhyamam and Nishadam are left out in both directions.
2. Hamsadhwani: S R2 G3 P N3 S. Madhyamam and Dhaivatam are left out in both directions.

Step 4: Conclusion A Varjya raga omits one or more swaras. Mohanam and Hamsadhwani are examples.

Quick Tip to Solve: Varjya = swaras left out. Two examples: Mohanam, Hamsadhwani.

OR

12(B). B. How do you mark Tarasthayi swara in the notation? Explain it with a suitable example. [2 marks]

Solution:

Concept:

- We must say how a swara of the upper octave is written in notation and show an example.
- The marking is 1 + 1.

Step 1: The three sthayis Carnatic music uses three octaves. Mandra sthayi is the lower octave. Madhya sthayi is the middle octave. Tara sthayi is the upper octave.

Step 2: How it is marked The Madhya sthayi swaras carry no sign: S R G M P D N. A swara of the Tara sthayi carries a dot above the letter, such as $\dot{S}$. A Mandra sthayi swara carries a dot below the letter.

Step 3: Example The line of upper octave swaras: $\dot{S}\ \dot{N}\ \dot{D}\ \dot{P}$.
The singer reads these dotted letters in the higher octave.
For instance, in the Arohana S R G P D $\dot{S}$, the last Sa is the Tara sthayi Shadjam and carries a dot above.

Step 4: Conclusion Tara sthayi swaras are written with a dot above the letter.

Quick Tip to Solve: Upper octave = dot above the letter. Give a short swara line as example.

13(A). A. Describe "Decorative Anga" and write any two angas [2 marks]

Solution:

Concept:

- We must explain Decorative Anga and name two such angas.
- The marking is 1 + 1.

Step 1: Essential and decorative angas Essential angas, such as Pallavi, Anupallavi and Charanam, form the basic body of a kriti. Decorative angas are extra parts that add beauty. The kriti can still be sung completely without them.

Step 2: Purpose They bring out the raga bhava, show the skill of the composer and give variety to the singer.

Step 3: Two angas 1. Chittaswaram: a wordless swara passage after the Anupallavi or Charanam.
2. Sangati: graded repeated variations of a line of the kriti.

Step 4: Conclusion Decorative angas are non-essential parts that beautify the kriti, for example Chittaswaram and Sangati.

Quick Tip to Solve: Decorative = not essential, adds beauty. Name two, such as Chittaswaram and Sangati.

OR

13(B). B. What do you mean by Notation? [2 marks]

Solution:

Concept:

- We must explain notation and support it with two examples.
- The marking is 1 + 1.

Step 1: Meaning Notation is the way of writing music down on paper. Each swara is written with a letter or symbol, and extra signs show the octave, the tala beats and the length of each note.

Step 2: Why it is used It lets a song or exercise be learnt, taught and preserved without depending only on memory.

Step 3: Examples 1. Scale in Mayamalavagowla: S R1 G3 M1 P D1 N3 S, using one letter for each swara.
2. A line of Sarali Varisai in Adi tala: S R G M | P D N S ||. Here the bars show the divisions of the tala.

Step 4: Conclusion Notation is the written form of music, for example S R G M | P D N S ||.

Quick Tip to Solve: Notation = written form of music. Give two short swara-line examples.

Section C (12 marks)

Questions 14 and 15 carry 6 marks each.

14(A). A. Write the Raga Lakshana of Bhairavi with suitable sancharas [6 marks]

Solution:

Concept:

- A Raga Lakshana is the full description of the raga.
- We write the parent, the Arohana and Avarohana, the type, the special notes and the sancharas (typical phrases).
- The marking is 3 + 3.

Step 1: Raga Lakshana of Bhairavi 1. Janya of the 20th Melakarta, Natabhairavi.
2. Arohana: S R2 G2 M1 P D1 N2 S.
3. Avarohana: S N2 D1 P M1 G2 R2 S.
4. All seven swaras are used in both directions, so it is Sampurna-Sampurna.
5. It is a Bhashanga raga: Chatusruti Dhaivatam (D2) is used as an anya swara in a few phrases.
6. Rakti raga with a deep and devotional mood, sung at any time and often at the end of a concert.

Step 2: Sancharas G2 R2 S N2. D1 N2 S.
S N2. D1 P M1 G2 R2 S.
M1 G2 R2 G2 M1 P.
P D1 N2 S R2 G2 R2 S.

Step 3: Prominent compositions 1. Viriboni: Varnam (Adi tala)
2. Upacharamu: Kriti by Tyagaraja
3. Balagopala: Kriti by Muthuswami Dikshitar.

Step 4: Conclusion Bhairavi is a Sampurna Bhashanga raga from the 20th mela Natabhairavi, with

sancharas such as G2 R2 S N2. D1 N2 S.

Quick Tip to Solve: Give parent mela, Arohana, Avarohana, type, sancharas and compositions.

OR

14(B). B. Write the characteristics of raga Kambhoji [6 marks]

Solution:

Concept:

- We must list the characteristics of Kambhoji: parent, scale, type, anya swara, sancharas and compositions.
- The marking is 3 + 3.

Step 1: Characteristics 1. Janya of the 28th Melakarta, Harikambhoji.
2. Arohana: S R2 G3 M1 P D2 S.
3. Avarohana: S N2 D2 P M1 G3 R2 S.
4. Nishadam is left out in Arohana, so it is Shadava-Sampurna (six notes going up, seven coming down).
5. Bhashanga raga: Kakali Nishadam is used as an anya swara in a few phrases such as G3 M1 D2 N3 D2 P.
6. A majestic raga that suits both a long alapana and kritis.

Step 2: Sancharas S R2 G3 M1 P.
G3 M1 D2 P.
M1 P D2 S.
S N2 D2 P M1 G3 R2 S.

Step 3: Prominent compositions 1. Evarimata: Kriti by Tyagaraja
2. Sri Subrahmanyaya Namaste: Kriti by Muthuswami Dikshitar.

Step 4: Conclusion Kambhoji is a Shadava-Sampurna Bhashanga raga from the 28th mela Harikambhoji.

Quick Tip to Solve: Parent mela, scale, type, anya swara, sancharas and compositions.

15(A). A. Write the notation of Geetam of your choice [6 marks]

Solution:

Concept:

- The student may pick any Geetam learnt in class.
- The three parts carry 2 + 2 + 2 marks: the notation, the names of the raga and tala, and the name of the vaggeyakara.

Step 1: What to write 1. The name of the Geetam, its raga, its tala and its composer (vaggeyakara).
2. The notation of the Geetam, with the tala signs and avartana bars.
3. Keep the swaras in the correct octave.

Step 2: Sample format Raga: Malahari. Tala: Rupaka. Vaggeyakara: Purandaradasa.
The notation is written line by line, one avartana between two bars, with the words placed below the swaras.

Step 3: Why Geetams are chosen A Geetam is a simple song with a smooth melody. It has no sangatis,

so the notation is short and exact.

Step 4: Conclusion Write any Geetam with its raga, tala and vaggeyakara.

Quick Tip to Solve: Pick a Geetam you know. Name raga, tala and vaggeyakara first, then write the notation.

OR

15(B). B. Give a brief life sketch and contribution of G.N. Balasubramaniam or Koteeshwara Iyer [6 marks]

Solution:

Concept:

- The student writes on any one composer.
- The marking scheme asks for birth, childhood, musical education and musical contributions (2 + 2 + 2).
- The model answer below is for Koteeshwara Iyer.

Step 1: Birth and childhood Koteeshwara Iyer was born in 1870 in Kandadevi in Tamil Nadu. He grew up with a love for music and for Lord Muruga.

Step 2: Musical education He trained in Carnatic music under teachers of his time and became a learned vaggeyakara.

Step 3: Contributions 1. He composed 72 kritis, one in each Melakarta raga, so that students can learn all the parent ragas.
2. His kritis are mostly in Tamil.
3. He used the mudra Kavikunjara dasa.
4. His compositions are collected in his work Kanda Ganamritam and are taught widely.
He passed away in 1938.

Step 4: Conclusion Koteeshwara Iyer was a Tamil vaggeyakara who composed 72 Melakarta kritis with the mudra Kavikunjara dasa.

Quick Tip to Solve: Write on any one composer: birth, childhood, music education, contribution.