CBSE Class 10 Carnatic Music Melodic 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 Janaka raga from the following [1 mark]

(A) Abhogi

(B) Hindolam

(C) Harikambhoji

(D) Sriranjani

Correct Answer: (C) Harikambhoji

Solution:

Concept:

- A janaka raga is a parent raga. In the 72 Mela scheme it is called a melakarta raga.
- It has all seven swaras (S R G M P D N) in the ascent and in the descent, in proper order, with no zigzag (vakra) movement.
- A raga born out of a janaka raga is called a janya raga. A janya raga may leave out some swaras or use a foreign (anya) swara.

Step 1: Check Abhogi Abhogi uses S R2 G2 M1 D2 S'. It has only five swaras, because Pa and Ni are left out.
It is born from the 22nd mela, Kharaharapriya. So Abhogi is a janya raga and option A is wrong.

Step 2: Check Hindolam Hindolam uses S G2 M1 D1 N2 S'. It also has five swaras, because Ri and Pa are left out.
It is born from the 20th mela, Natabhairavi. So it is a janya raga and option B is wrong.

Step 3: Check Harikambhoji Harikambhoji is the 28th melakarta. Its scale is S R2 G3 M1 P D2 N2 S' going up and S' N2 D2 P M1 G3 R2 S coming down.
All seven swaras are present in both directions, in order. So Harikambhoji is a janaka raga and option C is correct.

Step 4: Check Sriranjani Sriranjani uses S R2 G2 M1 D2 N2 S'. It has six swaras, because Pa is left out.
It is born from Kharaharapriya (22nd mela), so it is a janya raga and option D is wrong.

Step 5: Conclusion Only Harikambhoji is a parent (melakarta) raga. The other three are derived (janya) ragas.

Quick Tip to Solve: Remember: janaka raga = melakarta = all 7 swaras up and down.

2. Select the Shadava raga from the following [1 mark]

(A) Hindolam

(B) Suddha Saveri

(C) Sriranjani

(D) Abhogi

Correct Answer: (C) Sriranjani

Solution:

Concept:

- Ragas are grouped by the number of swaras in them. Sampoorna means 7 swaras, shadava means 6 swaras and audava means 5 swaras.
- So we need the raga that has exactly six swaras.

Step 1: Check Hindolam Hindolam is S G2 M1 D1 N2 S'. Ri and Pa are missing, so it has 5 swaras. It is an audava raga, so A is wrong.

Step 2: Check Suddha Saveri Suddha Saveri is S R2 M1 P D2 S'. Ga and Ni are missing, so it has 5 swaras. It is audava, so B is wrong.

Step 3: Check Sriranjani Sriranjani is S R2 G2 M1 D2 N2 S'. Only Pa is missing, so the scale has 6 swaras (S R G M D N).
It is therefore a shadava raga. Option C is correct.

Step 4: Check Abhogi Abhogi is S R2 G2 M1 D2 S'. Pa and Ni are missing, so it has 5 swaras. It is audava, so D is wrong.

Step 5: Conclusion Sriranjani has six swaras (Pa is omitted), so it is the shadava raga.

Quick Tip to Solve: Count the swaras: shadava means six swaras.

3. In the 72 Mela Scheme, the 6^{th} Chakra is known as [1 mark]

(A) Netra

(B) Veda

(C) Bana

(D) Ritu

Correct Answer: (D) Ritu

Solution:

Step 1: Recall how the 72 melas are arranged The 72 melakartas are divided into 12 chakras. Each chakra holds 6 melas. Each chakra is named with a word that stands for a number (bhoota sankhya). The first 6 chakras have Suddha Madhyama and the next 6 have Prati Madhyama.

Step 2: List the chakra names in 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.
So the 6th chakra is Ritu (Ritu means season, and there are 6 seasons).

Step 3: Why the other options are wrong Netra means eyes, which are 2, so it is the 2nd chakra. Veda means the Vedas, which are 4, so it is the 4th chakra. Bana means arrows (the 5 arrows of Kama), so it is the 5th chakra.

Step 4: Conclusion The 6th chakra is Ritu (mela numbers 31 to 36).

Quick Tip to Solve: Chakra names are number words: Netra 2, Veda 4, Bana 5. Which word means 6?

4. Asampoorna Mela Paddhati was followed by [1 mark]

(A) Govindacharya

(B) Venkata Makhin

(C) Tygaraja

(D) Shyama Shastri

Correct Answer: (B) Venkata Makhin

Solution:

Concept:

- Sampoorna Mela Paddhati is the 72 mela scheme in which every mela has all seven swaras. Govindacharya is credited with this full scheme.
- Asampoorna Mela Paddhati is the older scheme of 19 melas. Some ragas in it do not have all seven swaras. Venkatamakhin set it out in his work Chaturdandi Prakashika.

Step 1: Check the options Govindacharya (A) is linked with the Sampoorna scheme, so it is wrong here.
Venkata Makhin (B) followed and explained the Asampoorna scheme. This is correct.
Tyagaraja (C) and Shyama Sastri (D) are great composers of the Trinity. They composed kritis and are not the authors of a mela scheme.

Step 2: Conclusion The Asampoorna Mela Paddhati was followed by Venkata Makhin.

Quick Tip to Solve: Asampoorna means not complete. Think of the 19 mela scheme.

5. Select the raga with Kakali Nishada [1 mark]

(A) Sriranjani

(B) Kambhoji

(C) Hindolam

(D) Natta

Correct Answer: (D) Natta

Solution:

Step 1: Know the three Nishadas Ni has three forms: Suddha Nishada (N1), Kaisiki Nishada (N2) and Kakali Nishada (N3). Kakali Nishada is the highest Ni, and it sounds like Sa' lowered by a half step only.
We need the raga whose own scale uses N3.

Step 2: Check Sriranjani and Hindolam Sriranjani uses Kaisiki Nishada (N2). Hindolam also uses Kaisiki Nishada (N2). So A and C are wrong.

Step 3: Check Kambhoji In its scale Kambhoji uses Kaisiki Nishada. Kakali Nishada comes only as a foreign swara (anya swara) in a few phrases, which makes Kambhoji a bhashanga raga. The raga is not described by Kakali Nishada, so B is not the best answer.

Step 4: Check Natta Natta is a janya of the 36th mela, Chalanata, in which Ni is Kakali Nishada. Natta

keeps this N3 as its own swara. So D is correct.

Step 5: Conclusion Natta has Kakali Nishada as its own scale swara.

Quick Tip to Solve: Find the parent mela of each raga and look at its Ni.

6. Choose the correct Statement from the following
i. Kambhoji is a Bhashanga raga
ii. 72 Melakartha Scheme has 16 Chakras in total
iii. Varnam comes in both Sabha ganam and Abhyasa ganam
iv. Varja ragas are those ragas with Swaras without an order in their scale.
Choose the correct option [1 mark]

(A) i and ii

(B) ii and iii

(C) i and iii

(D) iii and iv

Correct Answer: (C) i and iii

Solution:

Step 1: Check statement (i) Kambhoji is a janya of Harikambhoji. Besides the notes of its parent it uses Kakali Nishada as a foreign swara (anya swara) in some phrases. A raga with an anya swara is a bhashanga raga. So (i) is TRUE.

Step 2: Check statement (ii) The 72 melakarta scheme has 12 chakras, each with 6 melas. 12 x 6 = 72. It does not have 16 chakras. So (ii) is FALSE.

Step 3: Check statement (iii) A varnam is sung in concerts (sabha ganam) as an opening item. It is also taught first as a practice piece for voice and instrument (abhyasa ganam). So (iii) is TRUE.

Step 4: Check statement (iv) A varja raga is a raga in which one or more swaras are omitted from the scale (for example Sriranjani leaves out Pa). It is not a raga without order. Ragas with zigzag order are vakra ragas. So (iv) is FALSE.

Step 5: Pick the option The true statements are (i) and (iii). That matches option C. Options A, B and D each contain a false statement.

Step 6: Conclusion Statements (i) and (iii) are correct.

Quick Tip to Solve: Check each statement. A melakarta scheme has 12 chakras, not 16.

7. Match List - I with List - II:

List - I	List - II
a. Sriranjani	i. Sampoorna raga
b. Kambhoji	ii. Audava raga
c. Abhogi	iii. Bhashanga Raga
d. Harikambhoji	iv. Shadava Raga

Choose the correct option from the following [1 mark]

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

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

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

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

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

Solution:

Step 1: Match Sriranjani (a) Sriranjani is S R2 G2 M1 D2 N2 S' with Pa omitted. Six swaras make it a shadava raga. So a matches iv.

Step 2: Match Kambhoji (b) Kambhoji uses Kakali Nishada as a foreign swara, so it is a bhashanga raga. So b matches iii.

Step 3: Match Abhogi (c) Abhogi is S R2 G2 M1 D2 S' with five swaras. That makes it an audava raga. So c matches ii.

Step 4: Match Harikambhoji (d) Harikambhoji is the 28th melakarta with all seven swaras. That is a sampoorna raga. So d matches i.

Step 5: Compare with the options The matching is a-iv, b-iii, c-ii, d-i. Option A gives a-iii and c-i, which is wrong. Option C gives a-ii and b-i, which is wrong. Option D gives a-i and d-iii, which is wrong. Only option B has all four pairs right.

Step 6: Conclusion The correct matching is a-iv, b-iii, c-ii, d-i.

Quick Tip to Solve: Count the swaras of each raga and look for the foreign swara in Kambhoji.

8. Statement - I: M S Gopalakrishnan is a student of Lalgudi Jayaraman
Statement - II: S Balachander hails from the family of the Tanjore Quartet
Choose the Correct option: [1 mark]

(A) Statements I and II are true

(B) Statements I and II are false

(C) Statement I is True, and II is False

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

Correct Answer: (B) Statements I and II are false

Solution:

Step 1: Check Statement I M S Gopalakrishnan (born 1931, Mylapore, Chennai) learned the violin from his own father, Parur Sundaram Iyer. He gave his first concert at the age of 8.
Lalgudi Jayaraman was not his teacher. Lalgudi Jayaraman was another great violinist of the same

period, and the two are named together with T N Krishnan as the violin trinity. So Statement I is FALSE.

Step 2: Check Statement II S Balachander (1927-1990) was born in Mylapore, Madras, to Sundaram Iyer and Parvathi. He was a famous veena player and also a film director (for example Andha Naal, 1954).
The Tanjore Quartet (Chinnayya, Ponnayya, Sivanandam and Vadivelu) were court musicians and dance masters of Thanjavur. Balachander does not come from that family line. So Statement II is FALSE.

Step 3: Choose the option Both statements are false. This is option B. Option A is wrong because neither is true. Options C and D are wrong because each one says one statement is true.

Step 4: Conclusion Both statements are false.

Quick Tip to Solve: Recall who taught M S Gopalakrishnan and which family S Balachander came from.

Section B (10 marks)

Questions 9 to 13 carry 2 marks each.

9(A). Describe the classification of ragas briefly with examples. [2 marks]

Solution:

Step 1: First level: janaka and janya Ragas are first divided into two groups. The first group is janaka ragas (parent ragas or melakartas). The second group is janya ragas (derived ragas).
A janaka raga has all seven swaras in the ascent and descent in proper order. There are 72 of them. Examples: Mayamalavagowla (15), Kharaharapriya (22), Harikambhoji (28) and Dheerasankarabharanam (29).

Step 2: Second level: janya ragas A janya raga is born of a janaka raga. It may use fewer swaras, a zigzag order or a foreign swara.
Examples: Mohanam (janya of Dheerasankarabharanam), Kambhoji (janya of Harikambhoji), Hindolam (janya of Natabhairavi) and Sriranjani (janya of Kharaharapriya).

Step 3: Short note on the kinds of janya ragas By number of swaras: sampoorna (7), shadava (6) and audava (5). Example: Sriranjani is shadava and Mohanam is audava.
By nature of the scale: varja (some swaras omitted), vakra (zigzag, example Sahana), upanga (only the swaras of the parent, example Mohanam) and bhashanga (a foreign swara is used, example Kambhoji).

Step 4: Conclusion Ragas are classified as janaka (72 melakartas) and janya ragas, with examples for each.

Quick Tip to Solve: Name the two main classes first, then add a short note and examples for each.

OR

9(B). Briefly classify the Janya ragas with examples [2 marks]

Solution:

Step 1: What a janya raga is A janya raga is derived from a janaka (melakarta) raga. It need not have all seven swaras in order. Janya ragas are classified in two ways.

Step 2: Classification by the number of swaras Sampoorna has 7 swaras. Shadava has 6 swaras. Audava has 5 swaras. A raga is named for its ascent and descent, for example audava-audava or audava-sampoorna.
Examples: Sriranjani is shadava-shadava (6 and 6 swaras). Mohanam is audava-audava (5 and 5 swaras). Kambhoji is audava-sampoorna (5 swaras up, 7 down).

Step 3: Classification by the nature of the swaras Upanga ragas use only the swaras of their parent mela. Example: Mohanam.
Bhashanga ragas bring in a foreign (anya) swara not found in the parent. Example: Kambhoji with Kakali Nishada.
Varja ragas leave out one or more swaras. Example: Hindolam.
Vakra ragas move in a zigzag order. Example: Sahana.

Step 4: Conclusion Janya ragas are classified as sampoorna, shadava, audava by swara count, and as upanga, bhashanga, varja, vakra by nature.

Quick Tip to Solve: Use two ideas: how many swaras, and whether the raga stays with the parent swaras.

10(A). Write raga lakshana of Sriranjani [2 marks]

Solution:

Step 1: Parent mela and type Sriranjani is a janya raga of the 22nd melakarta, Kharaharapriya. It is a shadava-shadava raga because it has six swaras in the ascent and six in the descent. The swara Pa (Panchama) is varja.

Step 2: Arohana and avarohana Arohana: S R2 G2 M1 D2 N2 S'.
Avarohana: S' N2 D2 M1 G2 R2 S.
Swaras used: Shadja, Chatusruti Rishabha, Sadharana Gandhara, Suddha Madhyama, Chatusruti Dhaivata and Kaisiki Nishada.

Step 3: Sancharas Typical phrases: R2 G2 R2 S N2 S; G2 M1 D2 N2 D2 M1 G2; D2 N2 S' N2 D2 M1 G2 R2 S.

Step 4: Prominent compositions Tyagaraja's kriti Marubalka is the best known composition in Sriranjani. The raga also gives light and lively pieces and is popular for tillanas and film songs.

Step 5: Conclusion Sriranjani is a shadava-shadava janya raga of Kharaharapriya with Pa varja.

Quick Tip to Solve: Give the parent mela, type, arohana, avarohana, sancharas and one composition.

OR

10(B). Write Raga lakshana of Kambhoji [2 marks]

Solution:

Step 1: Parent mela and type Kambhoji is a janya raga of the 28th melakarta, Harikambhoji. It is a bhashanga raga because Kakali Nishada, a foreign swara, appears in some phrases. It is audava in the ascent (Ni omitted) and sampoorna in the descent.

Step 2: Arohana and avarohana Arohana: S R2 G3 M1 P D2 S'.
Avarohana: S' N2 D2 P M1 G3 R2 S.
Swaras used: Chatusruti Rishabha, Antara Gandhara, Suddha Madhyama, Chatusruti Dhaivata and Kaisiki Nishada, with Kakali Nishada as the anya swara.

Step 3: Sancharas Typical phrases: G3 M1 P D2 P; M1 G3 R2 S; P D2 S' D2 P; D2 P M1 G3 R2 S.

Step 4: Prominent compositions O Rangasayee of Tyagaraja and Sri Subrahmanyaya Namaste of Muthuswami Dikshitar are well known kritis in Kambhoji.

Step 5: Conclusion Kambhoji is a bhashanga janya raga of Harikambhoji.

Quick Tip to Solve: Give the parent mela, type, arohana, avarohana, anya swara, sancharas and a composition.

11(A). Briefly explain the scheme of Katapayadi with examples [2 marks]

Solution:

Step 1: Idea of the scheme The Katapayadi sutra is a code in which each Sanskrit consonant stands for a digit. The names of the 72 melakartas are made so that the first two letters give the mela number.

Step 2: The letter table Ka to Nga = 1 to 5. Cha to Nya = 6, 7, 8, 9, 0. Ta (hard) to Na (hard) = 1 to 5. Ta (soft) to Na (soft) = 6, 7, 8, 9, 0. Pa to Ma = 1 to 5. Ya = 1, Ra = 2, La = 3, Va = 4, Sha = 5, Sha (second) = 6, Sa = 7, Ha = 8. Vowels have no value.

Step 3: How to read a name Take the first two consonants. Write their digits and then read them in reverse order.

Step 4: Examples Kanakangi: Ka = 1 and Na = 0, so 10 reversed is 01, mela 1.
Mayamalavagowla: Ma = 5 and Ya = 1, so 51 reversed is 15.
Kharaharapriya: Kha = 2 and Ra = 2, so 22.
Harikambhoji: Ha = 8 and Ri = 2, so 82 reversed is 28.
Mechakalyani: Me = 5 and Cha = 6, so 65.

Step 5: Conclusion Katapayadi gives the mela number from the first two letters, read in reverse.

Quick Tip to Solve: Each letter is a digit. Take the first two letters and reverse the digits.

OR

11(B). Briefly explain the Bhoota Sankhya briefly with examples [2 marks]

Solution:

Step 1: Meaning Bhoota Sankhya means number by words. In this system a well known thing in nature or tradition stands for the number of such things, for example the Moon for 1 because there is one Moon.

Step 2: Use in the 72 melakarta scheme The 12 chakras are named with these words. Each chakra has 6 melas.

Step 3: Examples Indu (Moon) = 1. Netra (eyes) = 2. Agni (fires) = 3. Veda (Vedas) = 4. Bana (arrows of Kama) = 5. Ritu (seasons) = 6.
Rishi (sages) = 7. Vasu (Vasus) = 8. Brahma = 9. Disi (directions) = 10. Rudra (Rudras) = 11. Aditya (Adityas or suns) = 12.

Step 4: Conclusion Bhoota Sankhya names numbers by words, and these words name the 12 chakras.

Quick Tip to Solve: Think of the words that mean a number, like Netra for eyes.

12(A). Briefly explain the form of kriti with suitable examples [2 marks]

Solution:

Step 1: What a kriti is A kriti is the most important and most common form of Carnatic concert music. It has a raga, a tala and sahitya (words) and it is set in a fixed structure.

Step 2: Structure 1. Pallavi: the opening section.
2. Anupallavi: the second section, usually in a higher range.
3. Charanam: the last section, which often joins back to the pallavi. Some kritis have more than one charanam.
Many kritis add sangatis. These are step by step variations of a line. Some also add chittaswaram or madhyamakala sahitya.

Step 3: Examples Vatapi Ganapatim (Dikshitar, Hamsadhwani) has pallavi, anupallavi and charanam. Endaro Mahanubhavulu (Tyagaraja, Sri raga) has pallavi, anupallavi and charanams with sangatis.

Step 4: Conclusion A kriti has pallavi, anupallavi and charanam, often with sangatis.

Quick Tip to Solve: Name the three main sections, then add sangati and two examples.

OR

12(B). Explain the structure of Varnam briefly with suitable examples [2 marks]

Solution:

Step 1: What a varnam is A varnam is a pure practice and concert piece that shows the raga fully. It has both sahitya and swaras. It is usually the first major item in a concert.

Step 2: Parts of a varnam 1. Pallavi.
2. Anupallavi.
3. Muktayi swara (or chittaswaram), a swara section after the anupallavi.
4. Charanam.
5. Ettugada swaras (charana swaras), a set of swara passages, each followed by a sahitya line.
Both pallavi and anupallavi are sung in two speeds, the second at double the pace.

Step 3: Kinds and examples A tana varnam is for singing in concerts. A pada varnam is for dance. Ninnukori in Mohanam and Viriboni in Bhairavi are well known tana varnams.

Step 4: Conclusion A varnam has pallavi, anupallavi, muktayi swara, charanam and ettugada swaras.

Quick Tip to Solve: List the parts in order and name one tana varnam.

13(A). Describe the difference between Jatiswaram and Swarajati [2 marks]

Solution:

Step 1: Jatiswaram A jatiswaram is made of swaras and jatis (rhythmic syllables). It has no sahitya (words). It is used for dance, and in concerts it is played or sung as swaras.

Step 2: Swarajati A swarajati has sahitya as well as swara passages. It has pallavi, anupallavi and one or more charanams. It is used in music concerts and also in dance. Syama Sastri's Rave Himagiri Kumari in Todi is a famous swarajati.

Step 3: Difference in short The main difference is the sahitya. A jatiswaram has none and a swarajati has it. A jatiswaram has jatis and a swarajati is structured around the sahitya.

Step 4: Conclusion Jatiswaram has no sahitya; Swarajati has sahitya.

Quick Tip to Solve: Think about which one has words and which one has jatis.

OR

13(B). Delineate the structure of Jatiswaram briefly with suitable examples [2 marks]

Solution:

Step 1: Nature A jatiswaram is a composition of swaras and jatis in a raga and a tala. It has no sahitya.

Step 2: Structure Pallavi, then anupallavi, then one or more charanams. In each part the swaras and the jatis follow the tala.
The charanam often ends by returning to the pallavi.

Step 3: Examples The Bhairavi jatiswaram and the Todi jatiswaram are classic examples. They are mostly used in dance.

Step 4: Conclusion A jatiswaram has pallavi, anupallavi and charanams of swara and jati only.

Quick Tip to Solve: Name the parts and say what the composition is made of.

Section C (12 marks)

Questions 14 and 15 carry 6 marks each.

14(A). Notate any Varnam of your choice in two degrees of speed with proper rudiments [6 marks]

Solution:

Concept:

- We must pick one varnam, write its details (raga, tala, composer, type) and notate its sections in the first speed and the second speed. We must use the correct signs. A model for a tana varnam in Adi tala and raga Mohanam is given. The notation line is illustrative, to show the signs and speed.
- In an exam the student writes the real text of the varnam chosen.

Step 1: Write the rudiments (signs) Raga: Mohanam (S R2 G3 P D2). Tala: Adi (8 aksharas: one laghu of 4 beats and two drutams of 2 beats each).
A comma , makes the swara before it last one more akshara.
The sign ’ after a swara means the upper octave (S’).
A single bar | ends an anga. A double bar || ends an avartana (a full tala cycle).

Step 2: List the sections to notate Pallavi, anupallavi, muktayi swara, charanam and ettugada swaras. The pallavi, anupallavi and charanam are notated in the first speed and then in the second speed. The sahitya is written below the swaras.

Step 3: Notate in the first speed (one swara or comma for each akshara) Avartana 1: G , R G | P , | D P ||
Avartana 2: D , P D | S’ , | D P ||

Step 4: Notate in the second speed (two swaras in each akshara) The same two avartanas now fit in one avartana:
(G ,) (R G) (P ,) (D P) | (D ,) (P D) | (S’ ,) (D P) ||
Check: 4 aksharas + 2 aksharas + 2 aksharas = 8 aksharas, which is one Adi tala cycle.

Step 5: Conclusion Notation shown in first speed and second speed with the signs explained.

Quick Tip to Solve: Write raga, tala and signs first. Then give one line in the first speed and the same line in the second speed.

OR

14(B). Describe the scheme of 72 Melakarta in detail with suitable examples [6 marks]

Solution:

Step 1: Basic idea The 72 melakarta scheme arranges all possible 7-note scales (sampoorna ragas) with the fixed swaras Sa and Pa. Each scale has all seven swaras in order, so each one is a parent (janaka) raga.
The scheme was set out by Govindacharya. The scheme has 12 chakras and each chakra has 6 melas, so 12 x 6 = 72.

Step 2: Madhyama division The melas 1 to 36 use Suddha Madhyama (M1) and the melas 37 to 72 use Prati Madhyama (M2). So there are 36 melas in each half and each half has 6 chakras.

Step 3: Swara variations Ri, Ga, Da and Ni each have three forms. Ri: Suddha, Chatusruti, Shatsruti. Ga: Suddha, Sadharana, Antara. Da: Suddha, Chatusruti, Shatsruti. Ni: Suddha, Kaisiki, Kakali. Sa and Pa never change. Ma has two forms (Suddha and Prati).

Step 4: Chakra rule The Ri-Ga pair is the same for the whole chakra: chakra 1 = R1 G1, chakra 2 = R1 G2, chakra 3 = R1 G3, chakra 4 = R2 G2, chakra 5 = R2 G3, chakra 6 = R3 G3. Chakras 7 to 12 repeat these pairs with Prati Madhyama.
Inside a chakra the Da-Ni pair goes in the order D1 N1, D1 N2, D1 N3, D2 N2, D2 N3, D3 N3 for the six melas.

Step 5: Chakra names and examples Indu, Netra, Agni, Veda, Bana, Ritu, Rishi, Vasu, Brahma, Disi, Rudra, Aditya.
Examples: Kanakangi (1) is R1 G1 D1 N1. Mayamalavagowla (15) is in chakra 3 and has R1 G3 D1 N3. Kharaharapriya (22) is in chakra 4 and has R2 G2 D2 N2. Harikambhoji (28) is in chakra 5 and has R2 G3 D2 N2. Dheerasankarabharanam (29) is in chakra 5 and has R2 G3 D2 N3. Mechakalyani (65) is in chakra 11 with Prati Madhyama, and it has R2 G3 M2 D2 N3.

Step 6: Katapayadi The Katapayadi code gives the mela number from the first two letters of the name: Ha (8) and Ri (2) in Harikambhoji read as 82, reversed 28.

Step 7: Conclusion 72 melakartas = 12 chakras of 6 melas; 36 with Suddha Madhyama and 36 with Prati Madhyama.

Quick Tip to Solve: Remember 12 chakras x 6 melas. Say how the Ri-Ga and Da-Ni pairs and Madhyama change.

15(A). Write down the life sketch and contribution of M S Gopalakrishnan or S. Balachander [6 marks]

Solution:

Step 1: Birth and childhood M S Gopalakrishnan was born on 10 June 1931 in Mylapore, Chennai, into a musical family. His father was the violinist Parur Sundaram Iyer.

Step 2: Musical training His father taught him the violin. He learned both Carnatic music and Hindustani music from his father. He gave his first concert when he was 8 years old. The violinist Dwaram Venkataswamy Naidu inspired him.

Step 3: Career He played for more than fifty years as a soloist and as an accompanist. He accompanied well known Hindustani vocalists such as Omkarnath Thakur and D V Paluskar. He toured Australia, the US, the UK, the Netherlands, South Africa, Malaysia and Hong Kong. He is named with Lalgudi Jayaraman and T N Krishnan as the violin trinity of Carnatic music.

Step 4: Contribution He kept the Parur style (Parur bani) alive. He worked out fingering and bowing

disciplines for clear tone and speed, including one-finger playing and development of themes on single-string octaves. His brother M S Anantharaman and his daughter M Narmadha carry the style forward.

Step 5: Honours Padma Shri (1975), Sangeet Natak Akademi Award (1982), Sangeetha Kalanidhi, Padma Bhushan (2012). He passed away in Chennai on 3 January 2013.

Step 6: Conclusion M S Gopalakrishnan (1931-2013), violinist of the Parur style; birth, training and contribution as above.

Quick Tip to Solve: Write birth, family, guru, concerts, style and awards in order.

OR

15(B). Briefly explain the construction and playing techniques of your opted instrument [6 marks]

Solution:

Step 1: Violin: construction The violin has a hollow wooden body with a belly and a back, f-holes, a bridge, four strings, a neck with a fingerboard that has no frets, pegs and a scroll. It is played with a bow made of a wooden stick and horse hair.
The four strings are tuned to Sa and Pa (a Sa-Pa-Sa-Pa tuning), to suit the pitch of the singer.

Step 2: Violin: playing technique In Carnatic music the player sits cross-legged on the floor and rests the scroll on the ankle. The bow is held in the right hand and the left hand fingers press the strings on the fingerboard. Gamakas are made by sliding and shaking the fingers of the left hand. The bow gives long and short strokes.

Step 3: Veena: construction The Saraswati veena has a large resonator (kudam) cut from jackfruit wood, a hollow neck (dandi) with 24 frets set in wax, and a yali (dragon head) at the end of the tuning box. It has 7 steel strings: 4 main strings tuned to Sa and Pa, and 3 side strings for rhythm and drone. The small gourd sits on the left thigh.

Step 4: Veena: playing technique The player sits cross-legged. The left hand presses and pulls the strings on the frets to make gamakas. The right hand plucks with the index and middle fingers, and the little finger plays the side strings.

Step 5: Flute (venu): construction and technique The venu is a keyless side-blown bamboo flute with one blowing hole and eight finger holes. Its length decides its pitch. The player controls the breath and the angle of the lips, and slides the fingers on and off the holes to make gamakas.

Step 6: Conclusion Construction and playing technique of the Violin, Veena and Flute, as above.

Quick Tip to Solve: Pick your instrument. Describe its parts first, then how it is held and played.