



ICSE 2025 EXAMINATION
SPECIMEN QUESTION PAPER
CARNATIC MUSIC

Maximum Marks: 100

Time allowed: Two hours

Answers to this Paper must be written on the paper provided separately.

*You will **not** be allowed to write during the first 15 minutes.*

This time is to be spent in reading the question paper.

The time given at the head of this Paper is the time allowed for writing the answers.

*Attempt **all** questions from **Section A** and **any four** questions from **Section B**.*

The intended marks for questions or parts of questions are given in brackets[].

Instruction for the Supervising Examiner

Kindly read aloud the Instructions given above to all the candidates present in the Examination Hall.

SECTION A

(Answer *all* questions from this Section.)

Question 1

Choose the correct answers to the questions from the given options.

[20]

(Do not copy the questions, write the correct answers only.)

(i) I₉ I₉ 0 0 – Sankirna Jati Ata tala applicable to:

- (a) Ashtaka Character
- (b) Katapayadi formula
- (c) Law of Homogeneity
- (d) Sampurna character

[Application]

(ii) How many ragas are there in the Varnam “Valachi Vachchi”?

- (a) 5
- (b) 6
- (c) 7
- (d) 9

[Recall]

(iii) Which one of the following composers is called with the raga name Begada due to his mastery over the raga?

- (a) Veena Kuppaiar
- (b) Patnam Subramanyam Iyer
- (c) Swani Tirunal
- (d) Manambuchavadi Venkata Subbaiar

[Recall]

(iv) Which one of the following is not a Upa-Pakka tala vadya?

- (a) Mridangam
- (b) Ghatam
- (c) Morsing
- (d) Kanjira

[Analysis]

(v) In a music concert the right-side of the Mridangam is tuned to:

- (a) Pitch of the Violin
- (b) Pitch of the Ghatam
- (c) The tonic note of the performer
- (d) Panchama

[Application]

(vi) Chatushra Jati Triputa Tala is also called Adi Tala.

- (a) True
- (b) False

[Recall]

(vii) Dr. M. Balamuralikrishna is an expert in:

- (a) Violin
- (b) Vocal
- (c) Mridangam
- (d) Vocal, Violin and Mridangam

[Recall]

(viii) Which instruments can produce Sympathetic vibration?

- (a) Percussion instruments
- (b) Wind instruments
- (c) Stringed instruments
- (d) Woodwind instruments

[Understanding]

(ix) Identify the classification instruments from the followings:

- (a) Ghana and Avanadhdha
- (b) Avanadhdha and Tata
- (c) Tata and Sushira
- (d) Sushira and Ghana



[Analysis]

- (x) What is common between these following two great musicians?



- (a) Both of them are Composers
- (b) Both of them are Sangeetha Kalanidhi awardees
- (c) Both of them are Violinists
- (d) Both of them are Bharatha Natya Dancers

[Recall]

- (xi) Which one of the following instruments has the part called “Sound Post”?

- (a) Veena
- (b) Gottuvadyam
- (c) Sitar
- (d) Violin

[Understanding]

- (xii) What is the Pitch of a male performer in general in a Carnatic Concert.

- (a) C to D
- (b) G to A
- (c) G# to A#
- (d) F

[Understanding]

- (xiii) How many octaves can be played in Violin?

- (a) 1 octave
- (b) 2 octaves
- (c) 7 octaves
- (d) More than 3 and $\frac{1}{2}$ octaves

[Understanding]

(xiv) Who is called as Chinna Thyagaraja?

- (a) Veena Kuppaiair
- (b) Manambuchavadi Venkata Subbaiair
- (c) Patnam Subramanya Iyer
- (d) Thiruvotriyur Thyagayya

[Recall]

(xv) Generally, Rupaka Tala is played by two beats and a visarjita apart from playing O I.

- (a) True
- (b) False

[Recall]

(xvi) Choose the corrected statement from the choice:

Statement I: Buzzing sound is produced in Veena.

Statement II: Sympathetic vibration is produced in Tambura.

- (a) Statement I and II both are correct.
- (b) Statement I and II both are incorrect.
- (c) Statement I is correct and II is incorrect.
- (d) Statement I is incorrect and II is correct

[Understanding]

(xvii) Choose the corrected statement from the choice:

Statement I: Veena and Gottuvadyam are Nishkala vadyas.

Statement II: Violin and Tambura are Sakala vadyas.

- (a) Statement I and II both are correct.
- (b) Statement I and II both are incorrect.
- (c) Statement I is correct and II is incorrect.
- (d) Statement I is incorrect and II is correct.

[Understanding]

(xviii) The signature of Sadashiva Brahmendra is:

- (a) Paramahamsa
- (b) Padmanabha
- (c) Muvva Gopala
- (d) Harikesapura

[Recall]

(xix) Which one of the following composers have composed Padam and Javali in Malayalam language?

- (a) Purandara Dasa
- (b) Syama Sastri
- (c) Swati Tirunal Maharaja
- (d) Kshetrajna

[Recall]

(xx) The famous “Tanda nana Ahi Tanda nana purey” Kirtana is composed by:

- (a) Annamayya
- (b) Kshetrappa
- (c) Thyagappa
- (d) Ramadasa

[Recall]

SECTION B

(Answer any four questions from this Section.)

Question 2

(i) What is Kirtana? Mention the names of any two composers of Kirtana with their mudras?

[5]

[Understanding]

(ii) Write a short note on Ghanaraga Pancharatnam.

[5]

[Recall]

(iii) Name the Trinities with their mudras and mention any two of their compositions?

[10]

[Recall]

Question 3

- (i) What compositions did Thyagaraja compose to worship Rama on specific occasions. Also narrate the story behind the composition “Naa Jivadara” in Bilahari composed by Thyagaraja. [5]
[Recall]
- (ii) Who composed a kriti on seeing the Deity decorated during festival time in his disciple’s house? Name the kriti and the disciple? [5]
[Recall]
- (iii) Name the compositions in which Thyagaraja refers to his family members. [10]
[Recall]

Question 4

Write in notation: Any Adi tala varnam. [20]
[Understanding & Application]

Question 5

Write the classifications of instruments in general. [20]
[Understanding]

Question 6

- (i) Write the tuning method of the Veena? [5]
[Understanding]
- (ii) Explain: Sympathetic vibration. [5]
[Understanding]
- (iii) Write the classifications of Stringed instruments. [5]
[Recall & Understanding]
- (iv) Explain the tuning method of the Violin? [5]
[Understanding & Recall]

Question 7

Write short notes of the following:

[20]

(i) Dhruva Talam

[Application]

(ii) Swaraksharam

[Understanding]

(iii) F holes

[Recall]

(iv) Aatata Vitata Vadyam

[Recall]



ICSE 2025 – SPECIMEN PAPER
DRAFT MARKING SCHEME – CARNATIC MUSIC

Question 1		[20]
(i)	(c) Law of Homogeneity	
(ii)	(d) 9	
(iii)	(b) Patnam Subramanyam Iyer	
(iv)	(a) Mridangam	
(v)	(c) The tonic note of the performer	
(vi)	(a) True	
(vii)	(d) Vocal, Violin and Mridangam	
(viii)	(c) Stringed instruments	
(ix)	(a) Ghana and Avanadhdha	
(x)	(b) Both of them are Sangeetha Kalanidhi awardees.	
(xi)	(d) Violin	
(xii)	(a) C to D	
(xiii)	(d) More than 3 and ½ octaves	
(xiv)	(c) Patnam Subramanya Iyer	
(xv)	(a) True	
(xvi)	(d) Statement I is incorrect and II is correct	
(xvii)	(b) Statement I and II both are incorrect.	
(xviii)	(a) Paramahansa	
(xix)	(c) Swati Tirunal Maharaja	
(xx)	(a) Annamayya	
Question 2		
(i)	- A Kirtana is valued for its devotional content of its sahitya. - Bhakthi rasa is experienced in Kirtana. - Kirtanas existed in 14th century too. - Raga bhava portraying is accidental in Kirtana. - Kirtanas are Matu Pradhana rachanas. - Simple tala with less complicated Graha in Kirtana.	[5]

(ii)	SAMUDYA KRITIS OF THYAGARAJA 1. Ghana raga pancharatnam. A set of five krities in the Ghana ragas - Nata, Arabhi, Goula, Varali and Sri. <table><tr><th>S.NO</th><th>KRITI</th><th>RAGA</th><th>TALA</th></tr><tr><td>1</td><td>Jagadanandakaraka</td><td>Nata</td><td>Adi</td></tr><tr><td>2</td><td>Sadhinchene</td><td>Arabhi</td><td>Adi</td></tr><tr><td>3</td><td>Dudukugala</td><td>Goula</td><td>Adi</td></tr><tr><td>4</td><td>Kanakanaruchira</td><td>Varali</td><td>Adi</td></tr><tr><td>5</td><td>Endaromahanubhavulu</td><td>Sri</td><td>Adi</td></tr></table>	S.NO	KRITI	RAGA	TALA	1	Jagadanandakaraka	Nata	Adi	2	Sadhinchene	Arabhi	Adi	3	Dudukugala	Goula	Adi	4	Kanakanaruchira	Varali	Adi	5	Endaromahanubhavulu	Sri	Adi	[5]
S.NO	KRITI	RAGA	TALA																							
1	Jagadanandakaraka	Nata	Adi																							
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3	Dudukugala	Goula	Adi																							
4	Kanakanaruchira	Varali	Adi																							
5	Endaromahanubhavulu	Sri	Adi																							
(iii)	- Thyagaraja, Syama Sastri and Muthuswami Dikshitar. - Thyagaraja, ShyamaKrishna and Guruguha. - Girirajasutha-Bangala-Adi, Tolinejesina-Suddha Bangala-Adi. - Sankari-Saveri-Tisra, SarOjadaLanEtri-Sankarabharanam-Adi. - Vathapi-Hamsadvani-Adi, Parvathi kumaram-Natakurunji-Rupakam.	[10]																								
Question 3																										
(i)	- Devoted to Rama- - Aragimpave in Todi to offer milk and prasada - Vidamu sayave in Kharaharapriya to offer betel leaves - Uyyaluagavayya in Neelambari to put Rama to sleep At Puttur he found a crowd gathered outside a temple. A woman was crying and on enquiry he found her husband died while try to take shelter in the temple. Thyagaraja sang Na Jivadara in Bilahari and the man woke up as if from sleep.	[10]																								
(ii)	It is Thyagaraja and the disciple is Veena Kuppaiar. During his visit to Kuppayyar's house he saw the family Deity Sri Venugopala swamy finely decorated during the festival time inspired Thyagaraja to compose the kriti" Venugana loluni gana veyu kannunulu".	[5]																								
(iii)	- Thyagaraja's grand father Girirja Kavi was well versed in Sanskrit and composed many devotional songs. Thyagaraja refers to him in the song Girirajasutha-Bangala. - He refers his parents in Seethamma mayamma in Vasantha	[5]																								
Question 4																										
Taught by the teacher.		[20]																								

Question 5

[20]

MUSICAL INSTRUMENTS

India has a rich variety of musical instruments varying in shapes, size, construction, tone, colour and technique of play belonging to all three main groups: The stringed, wind and percussion. The important features of these instrument are to bring out all nuances of the melodic and rhythmic aspects of Indian music.

The musical instruments in India are classified as:

1. Stringed Instrument-Tata Vadyas-Narambukaruvigal- Chordophones
2. Wind Instrument-Sushira Vadyas-Tulaikaruvigal- Aerophones
3. Percussion Instruments-Avanaddha and Ghana Vadyas-Tol karuvigal and Kanja karuvigal-Membranophones and Idiophones or Autophones.

In stringed instruments (Tata) the sound is produced by the vibration of strings.

Ex: Veena, Tambura

In wind instruments (sushira) the sound is produced by the vibration of air column in tube. Ex: Flute, Nagaswaram, Shehnai and Ottu.

In percussion instruments (Avanaddha) the sound is produced by the vibration of a stretched skin or by the vibration caused by striking two solid pieces of wood or metal. Ex: Mridangam, Kanjira and Tavil

In percussion instruments (Ghana) the sound is produced by the vibration of a metal or wood. Ex: Chipla, cymbal and jalra.

1. CLASSIFICATION OF STRING INSTRUMENTS

In stringed instruments (Tata) the sound is produced by the vibration of strings.

Ex: Veena, Tambura

- a. Bowed-Dhanvija: Played by the friction of the bow. Ex: Violin, Sarangi, Balasaraswati and Dilruba.
- b. Plucked -Nakaja: Played by plucking the strings by a plectrum or finger-nail. Ex: veena, Sitar, Sarod, Gottuvadyam and Svarabat.
- c. Struck: Those struck with hammer or a pair of sticks: Ex:Santoor.
 - In bowed varieties
 - a. those with a plain finger board: Violin and Sarangi.
 - b. those with frets: Ex: Dilurba, Esraj.
 - In plucked varieties
 - a. those with plain finger board: Gottuvadyam and Sarod.
 - b. those with frets. Ex: Vina and Sitar.
 - Played on open strings and stopped strings

Playing on open strings means causing the entire length of the string to vibrate all the time. Ex: Tambura, Ektar, Dotar.

Stopped the strings means causing a fractional length of the string to vibrate. Ex: Vina and Gottuvadyam.

The plucked and bowed instruments again classified into:

- a. finger tips are directly contact with the strings: violin and Veena.
- b. finger nails are directly contact with the strings: Sarangi and Sursringara.
- c. where in the playing strings are contacted through an intervening object or mechanism.
Ex: Bulbultara, Gottuvadyam.

In the Bulbultara the strings are contacted by pressing the keys like type-writer and in Gottuvadyam, a cylindrical piece of stick is held in the left hand and is glided over the strings.

2. CLASSIFICATION OF WIND INSTRUMENTS

In wind instruments (sushira) the sound is produced by the vibration of air column in tube.
Ex: Flute, Nagaswaram, Shehnai and Ottu.

- a. Wind instruments in which the wind is supplied by a mechanical contrivance, commonly bellows. Ex: Harmonium. It is also called Yantra Vadya.
- b. those in which the wind is supplied by the breath of the performer. Ex: Flute, Conch, Nagaswaram, Ottu and Magudi. It is also called Mukha Vadya.

The Magudi is compound instrument where it has provided with tune pipe -svara nadi and a drone pipe- sruthi nadi.

- c. Those in which the wind is blown through an orifice in the wall of the instrument. Ex: Flute.
- d. Those in which the wind is blown through vibrating reeds or mouth pieces. Ex: Nagaswaram, Ottu and Mukhavina.
- e. Those which has pipes without finger holes. Ex: Kombu, Gaurikalam
- f. Those which has pipes with finger holes. Ex: Flute, Nagaswaram and Shehnai.
- g. wood wind instruments: Ex: Flute, Clarinet and Nagaswaram.
- h. brass wind instruments: Ex: Tiruchinnam and Ekkalam.

3. CLASSIFICATION OF PERCUSSION INSTRUMENTS

In percussion instruments (Avanaddha) the sound is produced by the vibration of a stretched skin or by the vibration caused by striking two solid pieces of wood or metal. Ex: Mridangam, Kanjira and Tavil

In percussion instruments (Ghana) the sound is produced by the vibration of a metal or wood. Ex: Chipla, cymbal and jalra.

The skin is stretched over an open circular frame of wood or metal in some Avanaddha vadyas: Kanjira, Tambattam and suryapirai.

Where the skin is stretched over a hollow body enclosing air inside:

Damaram, Tabla.

Eka mukha vadyas:- Where one face is stretched over by the skin: Kanjira, Damaram.

Dvi mukha vadyas:- Where two faces are stretched over by the skin: Mridangam and Tavil.

Panchamukha vadya:- where five faces are stretched over by the skin as seen in Thyagarajaswami Temple at Tiruvarur.

Based on the manner of play the drums may be classified into:

- a. those played by two hands: Mridangam -Aatata vadya

- b. those played by a pair of sticks: Nagara and damaram - Vitata vadya
- c. those played by both by hand and stick: Taval - Aatata vitata vadya.
- Those which are self-struck: Budubudukkai.
- Those which is sound is created by friction:- Urmī. It is also called perumal madu, or bhoom bhoom madu, where one side is struck and the other side is stroked.
- Pradhana Tala Vadya:- which are indispensable in concert music. e.g. Mridangam and Tabla.
- Upa tala vadya:-which can be used by the option of the performer. e.g. Ghatam, Kanjira.
- Tunable percussion instruments:- Mridangam and Tabla.
- Non-tunable: Ghatam, Kanjira.

GENERAL CLASSIFICATION

Musical instruments further can be classified from point of view:

- compass: 4 Octaves: Violin, 3 Octaves: Veena, 2 octaves: Flute, 1 Octave: Mukhavina, $\frac{1}{2}$ Octave: Magudi.
- sruthi vadyas only used as drone: Tambura, Ottu and Ektar.
- Tala Vadyas used from rhythmic accompaniment : Mridangam, Tabla
- Sangita Vadyas: Used to perform compositions : Veena, flute, and Violin.
- Monophones-Ekadhvani vadya: Produces only one note at a time:-Flute, Nagaswaram and human voice.
- polyphones – Bahu Dhvani vadya: Produces more than one note:- violin, Veena, Gottuvadyam and Sitar.
- Sakala and Nishkala vadyas. - Sakala vadyas where the drone is incorporated within the instrument.
E.g. Magudi and Nedunkuzhal and Veena
- Nishkala vadyas are without the drone coupling.
E.g. Violin, Flute

Question 6

(i)	- The four main strings are tuned to S P S P - Tala strings are tuned to S P S	[5]
(ii)	Sympathetic vibration-When a string is set in vibration it will cause any other string to vibrate provided the other string is in close proximity and is tune to the identical pitch. A very common phenomenon noticed in Tambura when the Sarani is sounded the Anusarani also vibrates on its own, thus helping to produce a louder volume of sound. The kind of vibration produced by the first string to influence the second is called the sympathetic vibration.	[5]



(iii)	In stringed instruments (Tata) the sound is produced by the vibration of strings. Ex: Veena, Tambura a. Bowed-Dhanvija: Played by the friction of the bow. Ex: Violin, Sarangi, Balasaraswati and Dilruba. b. Plucked -Nakaja: Played by plucking the strings by a plectrum or finger-nail. Ex: veena, Sitar, Sarod, Gottuvadyam and Svarabat. c. Struck: Those struck with hammer or a pair of sticks: Ex:Santoor. • In bowed varieties a. those with a plain finger board: Violin and Sarangi. b. those with frets: Ex: Dilurba, Esraj. • In plucked varieties a. those with plain finger board: Gottuvadyam and Sarod. b. those with frets. Ex: Vina and Sitar. • Played on open strings and stopped strings Playing on open strings means causing the entire length of the string to vibrate all the time. Ex: Tambura, Ektar, Dotar. Stopped the strings means causing a fractional length of the string to vibrate. Ex: Vina and Gottuvadyam. The plucked and bowed instruments again classified into: a. finger tips are directly contact with the strings: violin and Veena. b. finger nails are directly contact with the strings: Sarangi and Sursringara. c. where in the playing strings are contacted through an intervening object or mechanism. Ex: Bulbultara, Gottuvadyam. In the Bulbultara the strings are contacted by pressing the keys like type-writer and in Gottuvadyam, a cylindrical piece of stick is held in the left hand and is glided over the strings.	[5]
Question 7		[20]
(i)	Dhruva Talam • One of the Sapta tala • Having three laghus and one drutam • Highest aksharakala is Sankeerna jati • 29 aksharakala.	
(ii)	Swaraksharam • Sahitya and swara falls on the same syllable are Swaraksharam • P D S – In Padasarojamula – Navaragamalika varnam • D R S D – Durusuga in Saveri kriti by Syama Sastri • Suddha swarakshara Suchita swarakshara	

(iii)	F holes • Seen in Violin • On the top plank of the violin • Besides the bridge in both sides • Emanates good sound	
(iv)	Aatata Vitata Vadyam • Played by hands Atata – Mridangam • Played by sticks Vitata-Damaram • Played by hand and Stick-Tavil	