

CARNATIC VOCAL

PRIMARY COURSE

ADYA

Full marks in practical – 100

Practical

1. Ability to perform saraliswaras 1 to 14 in Single and Double speed
2. Demonstrate Jantiswaras 1 to 4 in single speed
3. Ability to sing Lower Sthayi and Upper Sthayi Swaras 3 of each in single speed
4. Sing the Single speed of above Swaras in Akara
5. Sing Two Devotional songs
6. Production of Aadi Taala and Rupaka Taala

Oral Theory

1. Knowledge of Prakrithi ,Vikrithi swaras and different types of Vikrithi swaras
2. Name the Saptha Swaras
3. Basic Terminologies of Carnatic Music: Nada, Swara, Shruthi, Sthayi
4. Importance of Carnatic Music

MADHYA

Full marks in practical – 100

Practical

1. Ability to sing Saraliswaras 1to14 in single and double speed in different Ragas
2. Sing the Jantiswaras 5 to 9 in single and double speeds
3. Ability to sing Lower Sthayi and Upper Sthayiswaras 5 of each in single and double speed
4. Sing Two Devotional songs and One Vachana or Bharathiar song
5. Sing Two Dhatuswaras in single speed
6. Production of Saptha Tala Alankaras in Single speed
i.e. Dhruva, Mathya, Rupaka, Jampe, Triputa, Eka and Ata Tala

Oral Theory

1. Knowledge of Angas in Taala
2. Knowledge of Swara and Swarasthanas
3. Terminologies: Saptaswaras, Alankaras, Taala, Aarohana and Avarohana
4. Biography of Sri Purandaradasa

PURNA

Full marks in practical – 100

Practical

1. Ability to sing Saraliswaras 1 to 14 in all Three speeds in different Ragas
2. Ability to produce any Two Swarajathies and One Jathiswaram
3. Sing Two Dhatuwaras in all Three speeds
4. Ability to sing Geetam in each of Mohana, Malahari and Kamboji Ragas
5. Production of Saptha Taala Alankaras in all Three speeds
6. Sing Two Devotional songs composed by Sri Purandara Dasa and Sri Annamacharya
7. Sing a Vachana or Bharathiar song

Oral Theory

1. Terminologies: Alankaras, Taala, Types of swaras with division, Types of Ragas, Sthayi
2. Knowledge of 72 Melakarta scheme in details
3. Importance of Shruti and parts of Tambura
4. Explain any Two Ragalakshanas
5. Name the accompaniment Instruments of Carnatic Vocal

Note: Previous years portions also to be covered.

SANGEET MANJARI

(JUNIOR DIPLOMA)

Full marks in practical – 100

Practical

1. Production of Saptha Taala Alankaras in all Three speeds in different Ragas
2. Able to produce Lakshanageetam in Raga Hamsadhvani and Harikedaragowla
3. Sing Four Dhatuwaras in all Three speeds
4. Produce Five Geetams in different Ragas

5. Sing Two Thana Varnams in the following Ragas in Single speed: Mohana and Abhogi
6. Ability to produce Two Jathiswarams
7. Ability to produce the words of the Saphataalas
8. Sing any Two Devotional songs
9. Sing Two compositions of Sri Kanakadasa and Sri Narayana Teertha

Oral Theory

1. Terminologies: The different Swaras, The division of Swaras, The types of Ragas, The classification of Ragas, Nadam, Varjithaswaras, Janaka Ragas and Janya Ragas
2. Knowledge of the parts of Tambura and how to use the same
3. Biography of Mysore Vasudevachar and Papanasam Sivan
4. Give brief history of Carnatic Music

SANGEET SREE - (I)

Full marks in practical – 100

Full marks in Oral Theory – 50

Practical

1. Ability to Sing Four Dhatuswaras in all three speeds
2. Sing Three Thana Varnams in any of the following ragas in single speed: Kamboji, Thodi, Vasanta, Hamsadhwani, Surutti
3. Sing Three different Kritis, give the details of the same
4. Sing Two Devotional songs of following composers: Maharaja Swathi Thirunal, Sadashiva Bramhendra, Surdas, Bhadrachal Ramadasa
5. Sing a Devotional song in Ragamalike
6. Sing a Javali
7. Produce Two Nottuswara compositions of Muthuswami Dhikshitar
8. Ability to produce all Alankaras in Raga Kalyani in all Three speeds

Oral Theory

1. Terminologies : Chakra, Niyasam, Thanam, Varnam and types of Varnam, Gamakam
2. Classification of Music
3. Explain any Three Ragalakshanas
4. Knowledge of the notation system of Carnatic Music
5. Short life sketch of Trinity of Carnatic Music : Muthuswami Dhikshitar, Saint Thyagarajar and Shyamashastri. Also mention the names of female Trinity of Carnatic Music

SANGEET SREE

(SENIOR DIPLOMA)

Full marks in practical – 100

Full marks in Theory – 50

Practical

1. Ability to produce Alankaras in the following Ragas: Pantuvarali, Thodi and Shanmukhapriya in all Three speeds
2. Sing One Krithi in Khandachaapu Taala
3. Sing any Four Madhyamakaala Krities from the following Ragas: Thodi, Madhyamavathi, Bhairavi, Shanmukhapriya, Khamas and karaharapriya
4. Ability to produce Thirty five Taalas in all speeds
5. Able to sing any Two VilambitaKaala Krities in the following Ragas : Kalyani, Mohana, Shankarabharanam and Purvi Kalyani
6. Sing One Navaragamalika Varna
7. Sing a Ugabhoga / Virutham / Shloka followed by a Devotional song
8. Sing Arohana and Avarohana of any Three different Ragas from the syllabus and Explain in Detail
9. Sing any one Folk song.

Theory

1. Terminologies : Relationship of Ragas with the main Swaras of the Raga (Active notes), Characteristics of Naadam and origin of Sounds, Detailed understanding of Melakarta and the Chakras , the classification of Raagam, Taanam and Pallavi
2. Theoretical knowledge and comparative study of all the Ragas included in this course till now
3. Knowledge of Saptha Taalas in 5 Jaathies and all speeds
4. Determination of Ragas on basis of notes
5. Knowledge about Musical Instruments which are used in Carnatic Vocal
6. Essay on Utility of Music in Human life
7. Life sketch of Chemmangudi Srinivasa Iyer, G N Balasubramaniyan, BalaMurali Krishna and M S Subbalakshmi
8. History of Indian Music from Vedic Period
9. Changes in Indian Classical Music during ancient, mediavel and modern ages

SANGEET VIBHAKAR – (I)

Full marks in practical – 100

Full marks in Theory – 50

Practical

1. Ability to sing one Atatala Varnam of your choice in single speed
2. Sing one Thana Varnam of Sri Raga in single and double speed
3. Sing Kalpanaswaram in single and double speed
4. Able to produce Raaga Alapana, give the details of the Raga
5. Demonstrate the Arohana and Avarohana of any Two Vakra Ragas and explain the Raga Lakshanas
6. Ability to sing five Madhyamakala Kritis in Hamsadhvani, Vasanta, Bilahari, Shudhadhanyasi, Keeravaani
7. Sing Two Vilambita Kaala Kritis in Dwijavanti and any Vakra / Bashanga Raga
8. Produce any intricate composition of Saint Annamacharya and Papanasam Sivan
9. Recite the Notes of Saptha Taalas in all 5 Jaathies with showing the Angas

Theory

1. Terminologies: Vageeyakaras, Virtues and voices of singers, detailed study of Naadam and its characteristics, Raagaalapana, Ragalakshanam, Thillana, Javali,
2. Theoretical knowledge and comparative study of all the Ragas included in this course till now
3. Essay on development of Music
4. Short note on influence of classical music on people
5. Explain the Ragalakshanas for the Ragas covered in the course
6. Life sketch of Saint Annamacharya, Kanakadasa, Bhadrachala Ramdasu, Sri Subhramanya Bharathiar and Sahityakartha Tanjavur Ponnaiah Pillai

SANGEET VIBHAKAR

Full marks in practical – 200

2 papers (100 + 100)

Full marks in Theory – 100

2 papers (50 + 50)

Practical - First paper

1. Ability to sing Two Vilambitakala Kriti set to different Ragas
2. Sing Two Ata Tala and One Pada Varnams in single and double speeds
3. Able to sing Neraval in single and double speeds
4. Ability to sing and show differences in similar Ragas
5. Practical demonstration of all the Ragas covered in the syllabus till the year
6. Produce one Madhyamakala Kriti in each of Jhampatala and Khanda Chapu , and sing Swaravistara of the same
7. Sing a Navagraha Kirthana and give the details of the same

Practical - Second paper

1. Ability to sing Two pancharatna Keerthana of Saint Thyagarajar in Raga Aarabhi and Sriagam
2. Produce a Koravai in Kalpanaswaram
3. Sing one Swarajathi, Tillana and javali
4. Sing One Kamalamba Navavarnam
5. Sing Pallavi of any composer and explain the Notation

Theory – First Paper

1. Knowledge of Shodashaangas, Ragalakshanas of all the previous years
2. Explain the 16 Swarasthanam and Katapayadhi formula
3. Explain the 22 shruti system
4. Biography of Muthaiah Bhagavatar, Patnam Subramania Iyer
5. Distinguishing features of Instrumental Music and Vocal Music

Theory – Second Paper

1. Knowledge of all Terminologies
2. History of Indian music (Post Vedic Period)
3. Comparative study of Hindustani and Carnatic classical Music
4. Knowledge about writing notations, Taalas of Carnatic Classical Music
5. Life sketch of Ramnad Srinivasa Iyengar, Veenai Kuppaiyar.

