

CARNATIC INSTRUMENTAL MUSIC

(VEENA, VIOLIN, FLUTE, KEYBOARD)

PRIMARY COURSE

ADYA

Full marks in practical – 100

Practical

1. Ability to play sarali swaras 1 to 14 in Single and Double speed
2. Play Janti swaras 1 to 4 in single speed
3. Ability to play Lower Sthayi and Upper Sthayi Swaras 3 of each in single speed
4. Play one Devotional song
5. 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
5. Explain any 4 Wind instruments and 4 String instruments

MADHYA

Full marks in practical – 100

Practical

1. Ability to play Sarali swaras 1 to 14 in single and double speed in different Ragas
2. Play the Janti swaras 5 to 9 in single and double speeds
3. Play Two Dhatu swaras in single speed
4. Production of Saptha Tala Alankaras in Single speed:
i. e. Dhruva, Mathya, Rupaka, Jampe, Triputa, Eka and Ata Tala
5. Ability to play Pillari Geeta

Oral Theory

1. Knowledge of Angas in Taala, name the Tala which is having Anudhrutha
2. Knowledge of Swara and Swarasthanas
3. Terminologies: Saptaswaras, Alankaras, Taala, Aarohana and Avarohana
4. What is Thatha Vaadhya and Sushira Vaadhya
5. Explain Ragalakshana of Mayamalavagwola

PURNA

Full marks in practical – 100

Practical

1. Ability to play Sarali swaras 1 to 14 in all Three speeds in following Ragas : Kalyani, Shankarabharana and Kamavardhini.
2. Ability to produce any Two Jathiswaram
3. Play any Two Dhatu swaras in all Three speeds
4. Ability to Play Geetam in each of Mohana, Kalyani, Ananda Bhairavi Ragas
5. Production of Saptha Taala Alankaras in all Three speeds in following Ragas : Mayamalavagwola and Shankarabharana
6. Play Two Devotional songs composed by Sri Purandara Dasa and Sri Annamacharya
7. Play a Vachana or Bharathiar song

Oral Theory

1. Terminologies: Alankaras, Taala, Types of swaras with division, Types of Ragas, Sthayi
2. Knowledge of 72 Melakartha scheme in details
3. Knowledge of Shruti and parts of Tambura
4. Explain the Jaathies of Tala in details
5. Explain any Two Ragalakshanas
6. Explain about your own Instrument

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 following Ragas : Shanmukha Priya, Hemavathi and Simhendra Madyama
2. Able to produce Lakshanageetam in Raga Hamsadhwani and Kalyani
3. Play Four Dhatu swaras in all Three speeds in different Ragas
4. Produce Five Geetams in different Ragas
5. Play Two Thana Varnams in the following Ragas in Single speed: Mohana and Shankarabharana
6. Ability to produce Two Jathiswarams
7. Play Two Kruthies of Sri Kanakadasa and Sri Purandaradasa

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. Name the 4 main categories of Musical instruments
3. Biography of Mysore Vasudevachar and Veena Sheshanna
4. Give brief history of Carnatic Music

SANGEET SREE - (I)

Full marks in practical – 100

Full marks in Oral Theory – 50

Practical

1. Play Three Thana Varnams in any of the following ragas in single speed: Kamboji, Vasanta, Hamsadhvani, Abogi, Shankarabharana and Mohana
2. Play Three different Kruthies, give the details of the same
3. Play Two compositions of following composers: Sri Purandaradasa and Sadashiva Bramhendra
4. Play a Divotional song in Ragamalike
5. Play Two Vilambita kala Kruthies
6. Produce one Nottuswara of Muthuswami Dhikshitar
7. Ability to produce all Alankaras in Raga Thodi, Chakravaka and Harikamboji in all Three speeds

Oral Theory

1. Terminologies : Chakra, Nyasam, Thanam, Varnam and types of Varnam, Gamakam
2. Classification of Music
3. Explain any Three Ragalakshanas
4. Explain Ear and Voice in Human body
5. Give brief details of any two Legendary instrument players
6. How to improve the production of sound normally Melody, Integrity and Volume in String and Wind instruments

SANGEET SREE

(SENIOR DIPLOMA)

Full marks in practical – 100

Full marks in Theory – 50

Practical

1. Ability to produce Alankaras in the following Ragas: Karaharapriya, Vachaspathi and Shubhapanthavarali in all Three speeds
2. Play One Kruthi in Khandachaapu Taala
3. Play any Three Madhyamakaala Kruthies from the following Ragas: Thodi, Madhyamavathi, Kamavardhini, Jaganmohini and Kamboji
4. Ability to produce Thirty five Taalas in all speeds
5. Able to play any Two VilambitaKaala Kruthies in the following Ragas : Shankarabharana, Vasanta, Sarasangi, Saveri and Jana Ranjani
6. Play first half of Navaragamalika Varna in two speeds
7. Play Two Thana Varnas in two speeds from the following Ragas : Sri, Thodi, Saveri and Begada
8. Play one Bhadrachala Ramadasa Kruthi

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. How do you tune the Musical instruments and fix the Pitch
5. Explain Varjya and Vakra Raagas
6. Give the brief details of 4 main categories of Musical instruments
7. Life sketch of Trinity of Carnatic Music : Muthuswami Dhikshitar , Saint Thyagarajar and Shyamashastri. Also mention the names of female Trinity of Carnatic Music
8. History of Indian Music from Vedic Period
9. Changes in Indian Classical Music during ancient, medieval and modern ages

SANGEET VIBHAKAR – (I)

Full marks in practical – 100

Full marks in Theory – 50

Practical

1. Ability to play Two Thana Varnam in single and double speed in following Ragas : Shahana and Dharbar
2. Play Kalpanaswaram in single and double speed of your choice
3. Able to produce Two Raagalapanas of your choice, give the details of the Ragas
4. Ability to play Five Madhyamakala Kruthies in Raaga :Shudha Saveri, Keeravaani, Ravichandrike, Saraswathi, Kamavardhini and Aarabhi
5. Play any Three VilambitaKaala Kruthies
6. Produce any intricate composition of Saint Annamacharya
7. Play any one Javali
8. Play any Two Swarajathies
9. Play Thaana in any Janya Raga

Theory

1. Terminologies: Vageeyakaras, Virtues and voices of singers, detailed study of Naadam and it's characteristics, Raagaalapana, Ragalakshanam, Thillana, Javali,
2. Explain the classification of your own Instrument with suitable examples
3. Discuss about the role of Sangathi in compositions
4. Knowledge about 72 Melakarta scheme in details
5. Explain Ragaanga, Bhashaanga and Upaanga ragas in details
6. Life sketch of Saint Annamacharya, Kanakadasa, Bhadrachala Ramdasu and Muthiya Bhagavatharu

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 play Two Vilambitakala Kruthies set to different Ragas
2. Play Two Ata Tala and One Pada Varnams in single and double speeds
3. Able to play Neraval in single and double speeds
4. Ability to play Navagrahamalike Varna in Two speeds
5. Play One Navagraha Kruthi
6. Produce one Madhyamakala Kruthies in each of Khanda Chapu and Mishra Chapu Talas
7. Produce Swarajathi in Raga Shahana and Atana

Practical - Second paper

1. Ability to play Two pancharatna Keerthana of Saint Thyagarajar
2. Play Daru Varna in each of Raga Natakuranji and Khamas
3. Produce Aalap and Kalpanaswara in any one Raga
4. Play One Tillana and javali
5. Play any one Navaa varna Kruthi
6. Play Pallavi of any composer and explain the Notation

Theory – First Paper

1. Knowledge of Ragalakshanas of all the previous years
2. Explain Katapayadhi formula and mention its use with two examples
3. Explain the 22 shruti system
4. Biography of Papanasham Shivam, Veenai Kuppaiyar and Patnam Subramania Iyer
5. Distinguishing features of Instrumental Music and Vocal Music

Theory – Second Paper

1. Brief describe about Manodharma Sangeeta
2. What is meant by Neraval ? Explain.
3. Comparative study of Hindustani and Carnatic classical Music
4. Knowledge about writing notations, Taalas of Carnatic Classical Music
5. What is the role of Manufacturers in manufacturing the musical instruments ? Explain with your own instrument

