



Hindusthan Art & Music Society

(ISO 9001 Certified Examination Board of Indian Art & Culture)
Estd- 2010

Carnatic Vocal

Primary Level

Total Marks: 100 [Theory (Oral): 25, Practical: 75]

Theory

1. Names of the seven *swaras*.
2. Terminology: *Shruti*, *Swara*, *Tala*.
3. Divisions of *Adi Tala*, total number of *aksharas* in one cycle, and counting method.
4. Knowledge of *Kalapramana* (tempo).
5. Definitions of musical terms: *Arohana*, *Avarohana*, *Shruti*, *Swara*, *Sthayi*, *Jantai Varisai*.

Practical

1. Practice of all lessons in *Mayamalavagowla* raga.
2. *Shruti* knowledgeability to identify the basic *adhara shadja* and match voice with instrument.
3. *Swara* knowledge—recognizing and reproducing *swaras* of *Mayamalavagowla*.
4. *Tala* knowledge—basic understanding of *Adi Tala*, rhythm, and tempo.

Junior Diploma - 1st Year

Total Marks: 150 (Theory: 50, Practical: 100)

Theory

1. Knowledge of notation symbols—*akshara-kala*, *yati*, *sthai* (mandra, madhya, tara), *druti* symbols, *tala* structure, cycle completion.
2. *Janaka* and *Janya* ragas—*Audava*, *Shadava*, *Sampoorna* ragas; names of *melakarta* ragas of the first six *chakras*.
3. *Swarasthanas* and *arohana*—*avarohana* of practical ragas.
4. *Tala* theory—*avarta*, *aksharakala*, *laghu*, *druta*, *kala tala*; theory of all *talas* in syllabus.
5. Characteristics of *geetam* with composers' names.
6. Symbols and definitions—*Laghu*, *Druta*, *Anudruta*.
7. Seven *talas* with five *jatis* → 35-*tala* system.
8. Study of seven *swaras*.
9. Study of 12 *swarasthanas*.
10. Application of 72 *Melakarta* scheme (*Katapayadi* formula).
11. Role of music in life.
12. Forms of Carnatic music—*Geetam*, *Swarajati*, *Kriti*, *Keertanam*, *Tillana*, *Padam*, *Javali*, etc.



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Practical

1. *Sarali Varisai, Jantai Varisai, Dattu Varisai, Upper Sthayi Varisai, Alankaras* in seven talas.
2. *Sanchari Geetam* in three speeds; all geetams in three speeds:
 - Saveri – *Janaka Suta*
 - Shuddha Saveri – *Analekara*
 - Kalyani – *Kamalajadala*
 - Malahari – *Padmanabha*
 - Mohanam – *Varaveena*
 - Anandabhairavi – *Kamala Sulochana*
3. *Jatiswaram / Nottuswaram*.
4. Varisai practice: 15 *swaravali*, 6 *jantai*, 4 *upper sthayi*, 4 *thattu varisai*, 2 *thaddu varisai*, 7 *alankaras* in three speeds.
5. Swara exercises in three sthayis—Shankarabharanam, Kalyani, Mohanam.
6. Alankaras in *Tisra Eka, Chatusra Rupakam, Tripura, Matya* talas.
7. Kritis:
 - *Marukelara* (Jayanthasri)
 - *Kanikaramo* (Anandabhairavi)
8. Ragas in syllabus: Mohanam, Mayamalavagowla, Shuddha Saveri, Kalyani, Sriranjani, Goula, Kambhoji.

Senior Diploma – Part I - 2nd Year

Total Marks: 150 (Theory: 50, Practical: 100)

Theory

1. Definitions:
 - *Janaka Raga*
 - *Janya Raga* (eight types with examples)
 - Three types of *Vakra Ragas* with examples
2. Life and contribution of Purandaradasa and Muthuswami Thandavar.
3. Raga lakshanas of Mohanam, Hamsadhwani, Kalyani, Mayamalavagowla, Shankarabharanam.
4. Structure and playing style of *Tambura* and *Mridangam*.
5. Knowledge of past and present vidwans.
6. Definition of *Adhara Shruti*.
7. Names of swaras and 12 swarasthanas.
8. Forms of Carnatic music—Geetam, Swarajati, Kriti, Keertana, Tillana, Padam, Javali.
9. Knowledge of *Gamaka-s* and their common forms.
10. Notation system, origin of *tala* and *raga*.
11. 175 talas and 108 talas—overview.



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Practical

1. Practice of 12 swarasthanas.
2. Study of five *jatis*.
3. Adi tala varnams—Shankarabharanam, Mohanam.
4. Characteristics of *Geetam* or *Suladi*.
5. Two *Tanavarnams* (in two speeds).
6. *Swarajati*.
7. Three *Thevarams* (not repeating previous grade).
8. One *Purana* item.
9. Two *Tiruppugazh*.
10. Arohana–Avarohana of ragas: Mayamalavagowla, Mohanam, Anandabhairavi, Kalyani, Shankarabharanam, Hamsadhwani.
11. Swara identification practice.
12. Adi tala varnams—Todi, Kanada.
13. One *Swarajati* of Syama Sastri.

Senior Diploma – Final- 3rd Year

Total Marks: 150 (Theory: 50, Practical: 100)

Theory

1. Terminology: *Nadam*, *Shruti*, *Swara*, *Swarasthana*, *Arohanam*, *Raga*, *Tala*, *Laya*, *Gati*.
2. Raga lakshanas of: Harikambhoji, Shuddha Saveri, Arabhi, Bilahari, Abhogi, Kambhoji, Panthuvrali, Sriranjani, Anandabhairavi, Kiravani.
3. 72 Melakarta scheme—chakra names and swara positions.
4. Janya ragas—*Bhashanga*, *Upanga*, *Nishadantya*, *Panchamantya* with examples.
5. Brief introduction to Melakarta and Janya ragas.
6. Definitions: *Matra*, *Gati*, *Kriya*, *Anga*, *Graha*, *Laya*.
7. Description of instruments—Tambura, Veena, Violin, Mridangam, Flute.
8. Biographies of the Carnatic Trinity.
9. Biographies of Purandaradasa and Tyagaraja.
10. 22 Shrutis and essential listening points for vocalists.
11. Raga lakshanas of Kalyani and Bhairavi.

Practical

1. One *Lakshana Geetam*, two *Swarajatis*.
2. Adi tala varnams (two speeds): Navaragamalika, Hamsadhwani, Abhogi, Kalyani.
3. Kritis in: Sannukhapriya, Khamas, Bahudari, Poorvikalyani.
4. One keertana of Purandaradasa or Annamacharya.
5. Three Adi tala varnams (old + new + Navaragamalika).
6. One Ata tala varnam.
7. Four kritis/keertanas.
8. Two *Thevarams* (one new, one old).
7. Pancharatna kriti—Natayi; Ata tala varnams (two speeds).
9. Kritis in: Vinayaka, Sadashiva Kumara, Tulasi Das, Jadu Murari, Nadupai (in Hamsadhwani, Shuddha Saveri, Mayamalavagowla, Arabhi, Madhyamavati).



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Sangeet Visarad – Part I- 4th Year

Total Marks: 150 (Theory: 50, Practical: 100)

Theory

1. Definitions with examples: *Sarvakalik Raga*, *Kalpita Sangeetam*, *Kalpana Sangeetam* (Manodharma).
2. Definitions: *Raga Chaya Swara*, *Amsa*, *Jiva Swara*, *Nyasa Swara*, *Komita Swara*.
3. Forms of music—Jatiswaram, Swarajati, Varnam, Kriti, Keertanam.
4. Ability to write notation of all ragas and varnams in syllabus.
5. Brief raga lakshanas of syllabus ragas.
6. Detailed study of 35-tala system.
7. 72 Melakarta scheme—chakra names, full raga details, *Bhoot Sankhya*, swara memory.
8. Discussion of terms: *Shruti*, *Vadi*, *Samvadi*, *Vivadi*, *Anuvadi*, *Kalapramana*.
9. Raga lakshanas and key features of any three syllabus ragas.
10. Structure and construction of instruments.
11. Study of musical terminology and forms.

Practical

1. Ata tala *Tanavarnam* (not repeating previous).
2. One *Tanavarnam* in a tala other than Adi/Ata.
3. Two medium-tempo kritis/keertanas.
4. Adi tala varnams—Saveri, Begada, Saranga, Basant, Kedaragowla.
5. Ata tala varnam—Bhairavi.
6. Alapana of any three ragas: Kalyani, Khamas, Todi, Hamsadhwani, Bhairavi, Shanmukhapriya.
7. Two Navagraha stotras of Muthuswami Dikshitar; Kalpana swaras; kritis in Asaveri, Poorvikalyani, Sama.
8. Swara exercises in three sthayis—Todi, Karaharapriya, Khamas.
9. Ability to write notation after listening.
10. Practice of all swaras—Dhruta alankaras, Jampa & Ata tala, Jantai varisai, alankaras in seven talas.



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Sangeet Visharad- Final- 5th Year

Total Marks: 400 (Theory: 200, Practical: 200)

Theory

Paper 1

1. Methods of *Kalpana Swara* elaboration.
2. Gamakas and their variations.
3. Structure and playing style of Nadaswaram, Taval (or Sitar/Mandolin).
4. Knowledge of past and present vidwans.
5. Raga lakshanas of: Nattai, Sahana, Gowlai, Begada, Saveri, Mukhari, Darbar, Atana, Dharmavati, Karaharapriya, Latangi, Chakravakam, Ritigowlai, Saranga, Nattakurinji.
6. Revision of previous syllabus.
7. Detailed study of 72 Melakarta scheme.
8. Ability to write notation of syllabus kritis.
9. Terminology: Kriti, Keertanam, Ragamalika, Padam, Tillana, Daru.
10. Practical application of raga lakshanas.
11. Notation of kritis and *Sanchari-s*.
12. Types of music—devotional, folk, tribal, dance music, dance-drama, instrumental.
13. Ten qualities of a vocalist; *Kutcheri Dharma*.
14. Biographies of Ramamatya, Venkatamakhin, Somnatha, Muthuthandavar, Arunachala Kavi, Tyagaraja, Gopalakrishna Bharati.

Paper 2

1. Raga alapana—definition and types (*Jiva, Nyasa, Amsa swaras*).
2. Types of *Tana*.
3. Methods of *Niraval*.
4. History of compositions of Tyagaraja, Dikshitar, Syama Sastri, Swati Tirunal.
5. Study of Manodharma Sangeetam.
6. Overview of religious music in Sanskrit, Telugu, Tamil, Kannada, Malayalam.
7. Study of *Gita Govindam*.
8. Notation of Pallavi and Trikalam.
9. Notation of kritis and sanchari-s.
10. Study of music chapters in *Natya Shastra*.



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Practical

1. Three Ata tala varnams (one new). 2. One Pancharatna kriti (Tyagaraja). 3. Five kritis/keertanas.
5. One Ragamalika. 6. One Padam. 7. One Tillana.
8. One Pada Varnam. One Tiruppugazh.
9. Adi tala varnams in: Todi, Sriragam, Khamas, Sahana, Shruti, Nattakurinji.
11. Ata tala varnams—Kalyani, Kannada; one Padam; two Pancharatna kritis.
12. Kritis in: Amritavarshini, Jagamohini, Arabhi, Sriranjani, Shuddha Dhanyasi, Dhanyasi, Khamas, Hindolam, Poorvikalyani, Bilahari, Nattai, Shyama.
13. New kritis and one Divyanama keertana.

Sangeet Kalaratna - 6th Year (Sangeet Kalaratna Part 1)

Total Marks: 500 (Theory: 200, Practical: 300)

Theory – Paper 1

- (1) Revision of technical musical terms learnt in the previous years.
- (2) Theory and principles of teaching music to students to different levels of knowledge.
- (3) Methodology of teaching, steps in the teaching of music
- (4) Aims, methods and aids in the teaching of music.
- (5) Comparative study of the basic scales of different system of music via Carnatic, Hindustani, Ancient Tamil Music. Western and Far Eastern music.
- (6) Decorative Angas figuring in Kritis and other musical forms.
- (7) Comparative study of musical forms of the Carnatic and Hindustani systems.
- (8) Salient features of the prescribed Raagas.
- (9) Comparison of old Gurukul system and modern learning of music.
- (10) Different schools of Carnatic music (Pani or style).
- (11) Dasvida Gamakas.
- (12) Musical Forms Padam, Javali, Tillana, Raagamalika.
- (13) Lakshanams: Swara Sthanam, Graha Swaram, Amsa or Jeeva Swaram.
- (14) Vigorous practice of raaga development and Taala aspects.
- (15) Utsava Gayaka Lakshana.

Paper II

(a) History of Indian Music

(b) Practical Composition

- (1) Secular and sacred music.
- (2) The different period of musical history.
- (3) Contemporary composers - A comparative study.
- (4) Evolution of Raagas lakshana and systems of Raaga classification, Raagas which owe their origin to folk music.
- (5) Knowledge of 35, 175 and 108 Taals, Rare Taalas figuring in the tiruppuguzhs. Variety of Chapu Taalas, Desadhi, Madhyadhi Taalas.



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- (6) The classification of different musical instruments in details study of their parts. Construction and techniques of playing keyed and keyless Instruments, compound wind instruments resonators in musical instruments, their shapes and function, outline of folk musical instruments, musical instruments of the temples.
- (7) Carnatic music and the world. Propagation of the South music around the world. Appreciation of Carnatic music worldwide Geographic factors of music, Raaga and emotion.
- (8) Write notes on some pieces or composition where western tunes were adopted by Thyagaraja and Deekshidar.
- (9) Moorchanas.
- (10) Taal Dasa Pranas.
- (11) Detailed biography of Musical Trinity and other composers.
- (12) Purpose and place of learning of Varna, Kriti, Padam etc.
- (13) Writing notation for longest shortest Pallavis with then appropriate Anghas.
- (14) Analysis of Lakshanas of some Raagas adopted from Hindustani Music.

PRACTICAL

- (1) Practical and viva-voice practical test of prescribed Raagas, Raaga development stage by stage according to Shastras.
- (2) Exposition of rare Pallavis with Triklam Tisram, Nirval. Kalpanaswaram in the prescribed Raagas.
- (3) Construction and exposition of other forms of music-Kirtana Kriti, Pallavis, Gitams, Tillana, Padam, Swarajati, etc.
- (4) Training to give concerts for two to three hours
- (5) Pancharatna Kriti-Varali.
- (6) Learning of rare Raagas with their important phrases and appropriate Raaga Swarupa.
- (7) Learning of Panchalinga Kshetra Kirtanas in Raaga Yamuna Kalyaani, Jambupathe and in Raaga Saranga Arunachala natham

STAGE PERFORMANCE

Performance of 45 minutes planned by the candidate within the prescribed Raagas alongwith musicians.



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Sangeet Kalaratna - 7th Year

Total Marks: 500 (Theory: 200, Practical: 300)

Theory

Paper 1

1. Theory of *Rettai Pallavi*, *Nadaipallavi*, *Anuloma–Pratiloma*, *Tisram*.
2. Music in modern society.
3. Knowledge of Carnatic instruments.
4. Origin and development of *Harikatha Kalakshepam*.
5. Biographies of Chinnayya, Ponnayya, Sadasiva.
6. Practice of *Akaram* and three-speed swaras.
7. Biographies and contributions of Purandaradasa and Muthuthandavar.
8. Structure and technique of Tambura and Mridangam; knowledge of vidwans.
9. Knowledge of *Sangeetam*.
10. Qualities of a festival vocalist.

Paper 2

1. Notation of Pallavi and Trikalam.
2. Biographies: Ramamatya, Venkatamakhin, Somnatha, Muthuthandavar, Arunachala Kavi, Tyagaraja, Gopalakrishna Bharati.
3. Ten types of *Gamakas* and their application.
4. Qualities and faults of a vocalist; *Kutcheri Dharma*.
5. Description and use of instruments: Tambura, Veena, Violin, Ghatam, Nadaswaram, Flute, Mridangam, Taval, Kanjira, Morsing.
6. History of Indian music.
7. Notes on: *Chittaswara*, *Composer Mudra*, *Anulomam*, Music & Life, Music & Shakti, Music & Poetry, *Samagamam*.
8. Importance of *Abhyasa Gaanam* in *Sabha Gaanam*.
9. Raga–Tala–Pallavi: at least two advanced pallavis.
10. Names of ragas used in Tamil devotional tradition.



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PRACTICAL

- (1) Viva-voice practical test of prescribed Raagas.
- (2) Swarajaatis of Shyama Sastri (three).
- (3) Composition from the Pancharathnas: Navaratnamlika Kritis of Shyama Sastri and Kritis of the great exponent (Carnatic music).
- (4) Rendering of 8 classical Raagas in concerts.
- (5) Ability to develop Niraval and Kalpana Swaras to suitable themes in the prescribed Raagas.
- (6) Varnam in two degrees of speed Exposition of Pallavi in four Kalai.
- (7) Rendering of some rare Raagas and exhibiting their Swarupa with their Lakshanas.
- (8) The method of singing in Shlokas, Viruthams etc.
- (9) Ability to render Pallavis in Adi, Rupaka, Tripata, Jhampa and Atala Taals and in Khanda and Misra Chapu Taalas.
- (10) Purpose and sentiments of singing Mangalams in concerts.
- (11) Practising the devotional songs of great composers with emotional approach.
- (12) Giving a concert with varieties of places with accompaniments.
- (13) Rendering of Taana with three degrees of speed.
Learning of long pieces with varieties of Sangathis of Thyagaraja (Dh. Rangasayee, Dharini Thalasukonti, Najivadhara etc.)

STAGE PERFORMANCE

45 minutes performance before an invited audience, planned by the candidate within the prescribed Raagas, with accompaniment.

Performance in traditional style with suitable accompaniments will be tested. The concert will include the following :

- (1) Adai Taala Varnam two Kalam, Tisram
- (2) Madhyama Kala Kriti and Chowka Kala Kriti with rendering of Raagam.
- (3) Niraval and Kalpana Swaran
- (4) Raagamallika