



Hindusthan Art & Music Society

(Govt. Regd)

An ISO 9001 2015 certified Global Examination Board of Indian Art & Culture
Estd -2010

Subject – Carnatic (Vocal)			
Year – Primary	Full Marks -100	Theory(Oral)-25	Practical-75

Theory

- 1.Names of the seven swaras(Saptha swaras).
- 2.General grasp of basic concepts of music-sruti,svara and tala.
- 3.Adi Tala-its sections ,the total number of aksharakalas for an avarta; the mode of reckoning it, etc.
- 4.Understanding Kalapramanam.
- 5.Definitions of Music terms-Arohanam, Avarohanam, Sruti, Swaram, Staayi, jantai Varisai.

Practical

- 1.All lessons to be practiced in Mayamalavagowla raagam.
- 2.Sruti Gnana:-Ability to discern the basic sruti or the adhara shaja and sing-ability to associate one's voice with the drone.
- 3.Svara Gnana:-Understanding and reproduction of the svaras of the Mayamalavagaula raga.
- 4.Tala Gnana: Knowledge of Adi Tala; a basic understanding of rhythm or Kalapramanam in music.

Subject – Carnatic (Vocal)			
Year – 1st year	Full Marks -150	Theory-50	Practical-100

Theory

- 1.Definition of signs and symbols used in notation-namely, Akshara-kaala signs(comma,semi-colon), Staayi symbols(only 3 staayi ie mandra,Matya,Tara), Kaalam(only 3 kaala speed) or degree of speed signs, Taala anga divisions,Avartam ending.
- 2.Janaka and Janya Raagas:-

Oudava,Shadava,Sampurna raagam.Names of the melakarta raagsa of the firdt six chakras
- 3.Swarastaans taken by raagams handled in the practicallessonand their Aarohanam,Avaronaham.

4.Taalams:-

Avarta,Aksharakala,Laghu,Drutam,Kalam taala.

Knowledge of the taalams prescribed under practical study.

5.Lakshanam of Geetam with the names of composers.

4.Triangam-Lagu,Drutam,Anudrutam-Signs and definitions.

5.Sata taalams and the scheme of 35 taalams using 5 jaatis in Lagu.

6.Study of Sapta Swaras.

7.12 Swarasthanas.

8.Scheme of 72 Melas applications of Katapa yadi Sankhya

9.The place of music in life.

10.Form in Carnatic Music:-

Geetam,Swarjathi,kriti,Kirtana,Tillana,Pandam Javali etc.

Practical

1.Sarali varisa,Jantavris,Hechu sthayi Varisa,Sapta tala alankaram.

2.Sanchari geetam:-In three degrees of speed.

All Geetams:In three degrees of speed.

- (a) Saveri-janaka sutha
- (b) Suddha Saveri-Analekara
- (c) Kamalajadala-Kalyani
- (d) Padumnabha-Malahari
- (e) Varaveena- Mohanam
- (f) Kamalasulochana-Anandabhairavi

3.Jathi Swaram or Nottu Swara.

4.Swara Varisai 15,Jantai Varisai 6,Upper Hechchu Staayi Varisai 4

Thakku Staayi varisai 4,Thaaddu Varisai 2, Saptha Taala Alankarams 7 to be practiced only in third kaalam i.e. only in thirddegree of speed.

5.Swaravalis in the three main sthais in:-

- (a) Shankarabharanam

(b) kalyani

(c) Mohanam

6. Alankaras Tisra Eka, Chatusra Rupakam, Adi, Tripata and Matya Taalas in the prescribed ragas and to be rendered in the first and second kalas.

7. Kritis:-

(a) Marukela (Jayantashri)

(b) Kanikaramou (Anand Bhairavi)

8. Prescribed ragas-Four(4)

Mohanam (Bhupali), Mayamalavagula (Bhairav)

Shudha Saveri, kalyani (Kalyan), Sriranjani, Goula, Kambhoji.

Subject – Carnatic (Vocal)			
Year – 2nd year	Full Marks -150	Theory-50	Practical-100

Theory

1. Definition of the following Raagams:-

Janaka-raagam, Janya-raagam and its varieties (the eight kinds of varja raagams with examples). The three types of Vakra raagams with examples.

2. Vaageyakaras or Composers: Purantara Dasar & Muthu Thandavar - their life-history and their contributions to Carnatic music.

3. Raaga Lakshanam for the following Raagas:- Mohanam, Hamsadhvani, kalyani, Mayamalavagowla, Shankarabharanam.

4. Musical Instruments:- Thambura & Mirudhangam - Structure and the art of handling of these vaadyams (Instruments). Know names of past & present vidwaans.

5. Shruti-adhara Shruti, their definitions.

6. Names of Swaras - 12 Swarasthan - Technical terms.

7. Forms of Music in Carnatic Music:-

Geetam, Swarajathi, Kriti, Kirtana, Tillana, Padma, Javali etc.

8. Gamakas and some of its mostly used forms.

9. Notation methods & Origin of Scales and raagas.

10. Absolute forms, 175 taalams and 108 taals.

Practical

1. Study of 12 Swara sthanam.
2. Study of Pancha jathis.
3. Adi tala varnam:-Shankarabharanam,Mohanam.
4. Lakshana Geetham or Suladi 1
5. Taana Varnam 2(in two speeds)
6. Swara-Jati1
7. Thevarams 3(Should not be repetition of previous grades)
8. Puranam 1
9. Thirupugazh 2
10. Sight singing:-In the Aarohanam-Avarohanam of the following raagams:
Mayamalavagowla,Mohanam,Ananda-bhairavi,Kalyani,Shankarabharanam and Hamsadhwani.
11. Swaragyanam excrcises.
12. Ada taala varnas-todi,kanada.
13. One Swara jaati of Shyama Shastri.

Subject – Carnatic (Vocal)			
Year – 3rd year	Full Marks -150	Theory-50	Practical-100

Theory

1. Technical terms in details:-

Nadam, Shruti, Swara, Swarasthana, Arohanam, Raga, Tala, Laya, Tempo.

Raaga Lakshanam for the following Raagas: Harikambhoji, Suddha Saveri, Aarabhi, Bilahari, Aabohi, Kambhoji, Pantuvarali (Kamavardani), Sri Ranjani, Anandabhairavi and Keervani.

2. Scheme of 72 Melakartas-Names of chakras, the allocation of the swara mnemonics in the chakras.

3. Janya ragas: Bhashanga-upanga, Nishadhandya-Dhaivadhandya-Panchamandhya. Definition of these janya ragas with suitable examples.

4. Brief idea of Mela ragas and janya ragas.

5. Definition of:- Matra, Gati, Kriya, Anga, Graha, Laya and other taalās.

6. Description of main musical instruments:-

Tanpuar, Veena, Violin, Mridangam, Flute.

7. Life and contribution of the Carnatic Music Trinity.

8. Biographies of Purandasa and Thyagaraja.

9. 22 shruties and voice culture-points to be remembered by a Vocalist.

10. Ragalakshanas of Kalyani and Bhairavi.

Practical

1. Lakhana Geetam-1, Swarjathi-1.

2. Adi tala varnam in the following ragas (In two degrees of speed)

(a) Navaragamalika (b) Hamsadhvani (c) Abhogi (d) Kalyani

3. Simple kritis in the following ragas:-

(a) Shanmugapriya (b) Khamas (c) Bahudari (d) Bouli (e) Poorvikalyani

4. One krithana of either Purandara Dasa or Annamacharya.

5. Varnam in Adi Taalam (in two speeds) 3 (1 previous, 1 new, 1 Navaraagamalika)

6. Varnam in Ata Taalam (in two speeds) 1

7. Kritis or Keerthana 4 (see Note 4a of Notes on syllabus)

8. Thevarams 2 (1 New and 1 previous)

9. Pancharathana Kiriti-Natai, Singing of Ata taala varnams in two speeds.

10. The following Kritis:-

Vinayaga,Sadasivakumara,Thulasi dala,Judamurara,Nadupeiye in the following ragas:-Hamsadhawani,Shudha Saveri,Mayamalavagaula,Arabi and Madyamavati.

Subject – Carnatic (Vocal)			
Year – 4th year	Full Marks -150	Theory-50	Practical-100

Theory

1.Musical Terms:-Sarvakalika Ragam,Kalpita Sangeetham,Kalpana Sangeetham(Manodharma Sangeetham)-Definition with examples.

Definitions of:-Raaga-chaya swarams,Amsa,Jeeva,Nyasa Swarams,Kamita Swaram.

2.Musical forms:-

Jathiswaram,Swara Jathi,Varnam,General idea of Kriti and Keertanam.

3.Ability to write the notation of all geetams & Varnams learnt.

4.Brief Lakshana of the ragas prescribed for practical.

5.Study of 35 tala scheme in detail.

6.The scheme of 72 Melakartas.Names of ragas contained in each chakra.Details of the ragas,Bhuta-sankhyai,Swara mnemonics and mela mnemonics(Pa,Sri,etc.)

7.Explanation of the terms:-Shruthi,Vadhi,Samvadhi,Vivadhi,Anuvadhi,and Kalapramanam in detail.

8.Raaga Lakshanas with their salient features of any three raagams under study.

9. Structure and construction of musical instruments.

10. Study of the following musical terms and forms:-

Gramamurchhana, Jaati, tana, Gandharva-Marga, Desi, Anibadha, Nibadha, Prabandha, Alaap, Alapti, Kalpanaswara, Janaka and Janya Raagas.

Practical

1. Taana Varnam (Ata Talam) (Should not be repetition of previous grade)

2. Taana Varnam in any other Talam (other than Adi or Ata)

(Should not be repetition of previous grades)

3. Madyama kaala kriti/Keerthana² (Should not be repetition of previous grades)

4. Adi tala Varnam:-

Saveri, Begada Saranga, Vasantha, Kedaragavla.

5. Ata tala Varnam-Bhairavi.

6. Alpana in any three of the following:-

Kalyani, Kamboji, Todi, Hamsdhvani, Bhairavi, Shamugapriya.

7. Two navagraha Kritis of Muthuswamy Deishithar, teaching of Kalpana Swaras, Teaching of Kritis in Raagas:-Asaaveri, Poorvi Kalyani, Sama.

8. Swaravalis in the three main sthais (Three Kalas) in the Melakarta ragas: Todi, Karaharapriya, Kambhoji.

9. Ability to express in different notation swaras sung by another person.

10. All Swara exercise:- Alankaras in Dhurava, Jampa and Ata Taalas, Janta varisais, Sapta taala alankaras.

Subject – Carnatic (Vocal)		
Year – 5th year	Full Marks -400	Theory-200 Practical-200

Theory(Paper 1)

- 1.Methods of developing Kalpana swaras.
- 2.gamakas-Types and applications –(dasavida gamakas).
- 3.Musical instruments: Nagasuram & Thavil ,(Sitar & Mandolin-both optional)-structure and the art of handling of these Vaadyams.know names of past & present vidwans.
- 4.Raaga Lakshanam for the following raagas:
Naattai,Sahaana,Gowlai,Begada,Saaveri,Mukhari,Dharbar,Atana,Dharmavati,Karaharapriya,latangi,Chakravakam,Reetigowlai,Saranga and Nattakurinji (The use of Swarastaana-graphs are essential in Raaga Lakshanam.)
- 5.Revision of 1st year to 4th year course.
- 6.Study of 72 Melakarata schme-in detail.
- 7.Ability to write the notation of kritis learnt.
- 8.Musical forms:-Kriti,Keerthanam,Ragamalika,Padam,Tillana,Daru

9. Lakshanas of the ragas of practical in detail, Raga classification in general.
10. Writing the notation of Kritis and Sancharas in the raagas prescribe under Raagalakshanas.
11. Musical forms Figuring in art music, sacred music, folk music, tribal music, dance music, opera (musical & drama), instrumental music.
12. Gayaka guna dohas, Katcheri dharmas.
13. Life history of great exponents of Carnatic music. Ramamatya, Venkatamukhi, Somnathar, Muthutjhandavar, Aruna hala Kavi-Thayamanavar Gopalkrishana Bharathi.

Theory(Paper 2)

1. Raaga Alapana-types and descriptions in details. (e.g. jeeva Swaram, Nyasa Swaram, Amsa Swaram etc.)
2. Varieties in Tanam.
3. Methods in Niraval.
4. Stories connected with the composition of:-
Thyagaraja, Deekshitar, Shyama Sastri, Swati Tirunal
5. Manodharam sangitam-brief study
6. Sacred music-In Sankrit, Telegu Tamil, Kannada, Malayalam (Brief Study)
7. Study of Geeta Govindam.
8. Writing Notations for Pallavi in trikalam.
9. Writing the notation of Kritis and Sancharas in the raagas prescribed under raagas prescribed under Raagalakshanas.

10.Study of same chapters regarding Music in old Granths like Ntya Shastra of Bharatha.

Practical

1.Ata Tala varnam 3(includes 1 new Varnam).

2.Panchartna Kriti 1(Sri Tyagarajah)

3.Kriti/Keethana 5

4.Raagamalika 1

5.Padam 1

6. Thillana 1

7.Pada Varnam 1

8.Thirupugazh 1

9.Adi tala Varnam in the following ragas:-

(a) Thodi (b) Srceragam (c)kamboji (d)Sahana (e)Surutti (f) Natakuranji

10.ata tala varnam-Kalyani,Kanada,Padam-1,Tillana-1,and Pancharatna kriti-2

11.Kriti in following ragas.

(a) Amritavarshini (b)Jaganmohini (c)Arabhi (d)Sriranjini (e)Sudhadhanyasi(f)Dhanyasi (g) Khamas (h)Hindolam (g) Purvi Kalyani (h)Bilahari (i)Natta (j)Syama

12. Five new kritis and one Divyanama kirtana.

Subject – Carnatic (Vocal)			
Year –Seventh Year(1st Paper)	Full Marks -500	Theory- 200	Practical-300

Theory(1st Paper)

1. Theory of Rettai pallavis and Nadai pallavis, Anuloma pratiloma and Tisram.
2. Place of Music in Modern Society.
3. Knowledge of Carnatic Instrumental.
4. Origin of harikatha Kalakshepam and its development.
5. Biography-Chinnaiya, Ponnaya, Sada Shivam
6. Revision of Swara exercise in Akaram and 3 Kalams.
7. Vaageyakaras or Composers:- Purantara Dasar & Muthu Thandavar-their life-history and their contributions to Carnatic music.
8. Musical Instrumental-Thambura & Mriudhangam-Structure and the art of handling of these Vaadyams(Intruments). Know names of past & present vidwaans.
9. Knowledge about Sangeetha.

10. Utsava Gayaka Lakshana.

Theory(2nd Paper)

1. Writing notations for Pallavi in trikalam.

2. Life history of great exponents of Carnatic music. Ramamatya, Venkatamukhi, Somanathar, Muthutjhandavar, Aruna hala Kavi-
Thayamanavar Gopalkrishana Bharathi.

3. Sangathis in Kritis Gamakas: Dasavida Gamakas-names and definitions.

4. Gayaka guna dohas, Katcheri Dharma.

5. Use and description of concert musical instruments such as
Tambura, Veena, Violin, Gottuvaadayam, Naagaswaram, Flute, Mridangam, tavvil, kanjira, Ghatam and Morsing.

6. History of Indian Music.

7. Write Short notes of the following:-

a) Chittasvara b) Vaggeyakara Mudra c) Anulomam d) Music and life e) Music and Power f) Music and Poetry g) Samagama.

8. How is "Abhyassaganam" a useful requirement for "Sabhaganam"?

9. Raagam, Tanam, Pallavi:- At least two advanced Pallavis.

10. Learning of the names of Carnatic music ragas similar to Tamil Parans.

