

**KARNATAKA GOVERNMENT SPECIAL MUSIC EXAMINATION  
CARNATIC MUSIC SYLLABUS, JUNIOR GRADE (VOCAL)**

**THEORY - 1**

1. **Indian Music styles/ systems:** A brief introduction to the similarities and differences between Karnatic and Hindusthani styles/systems of music
2. Saptha Swaras, Prakruthi and Vikruthi swaras : Brief explanation
3. **Sthaayi:** MandraSthaayi, MadhyaSthaayi, TaaraSthaayi; Aarohana, Avarohana, Aadhara Shruthi
4. **Raaga:** Janaka Raaga, Janya Raaga, Upaanga Raaga, Bhaashanga Raaga, Vakra Raaga
5. **Raaga Lakshana:** Aarohana, Avarohana of the following Raagas, and a description on their Vikruthi swaras
  - 5.1. Shankaraabharana
  - 5.2. Hamsadhwani
  - 5.3. Kalyaani
  - 5.4. Mohana
  - 5.5. Abhogi
  - 5.6. Vasantha
  - 5.7. Kaambhoji
  - 5.8. Sriraaga
  - 5.9. Hindola
  - 5.10. Bilahari
  - 5.11. Maayaamaalavagowla
  - 5.12. Kaamavardhini (Panthuvaraali)
  - 5.13. Malahari
  - 5.14. Shuddha Saaveri
  - 5.15. Kharaharapriya
  - 5.16. Shanmukhapriya
  - 5.17. Kedaragowla
  - 5.18. Aarabhi
6. **Kaala:** First, Second and Third speeds found in music compositions; Aavartana and Aksharakaala
7. **Taala:** Names of Saptha Taalas, their Angas, names of Five Jaathis and three primary components of Taala.
8. Brief description of the following: Sarale varase, ThaaraSthaayi Varase, MandraSthaayi varase, Daatuvarase, Jantivarase, Alankaara, Sanchaari Geetha, Jathiswara, Taanavarna, Krithi, Daasara Keerthane, Shivasharanara vachana
9. **Brief introduction to music composers:**
  - 9.1. Basavanna
  - 9.2. Akkamahaadevi
  - 9.3. Purandaradaas
  - 9.4. Kanakadaas
  - 9.5. Thyagaraaja
  - 9.6. Muthuswamy Dikshithar
  - 9.7. Shyamashastry
  - 9.8. Muthaiah Bhagavathar
10. Names of musical instruments currently in use in karnatic music system.

## **AURAL TEST**

1. Taalams introduced in the Junior Practical Lessons
2. Identification of the Raagas from the following, when Aarohana and Avarohana is sung in swara form or "akaara" form:
  - 2.1. Maayamaalavagowla
  - 2.2. Malahari
  - 2.3. Hamsadhwani
  - 2.4. Mohana
  - 2.5. Kalyani
  - 2.6. Shriraaga
  - 2.7. Kaamavardhini (Panthuvaraali)
  - 2.8. Shankarabharana
3. Knowledge of writing Swaraavalis in First Speed
4. Ability to write notation for Geethas in Malahari, Kalyani, Mohana, Aanandabhairavi and Kaambhoji
5. Ability to identify the composer (from among Purandaradaas, Thyagaraja, Muthuswami Dikshitar and Shyaamashastry) when a specific line from krithis is sung.

## **PRACTICAL PAPER-1**

1. Rendering of the following swaraavalis in Maayamaalavagowla, in 3 speeds
  - 1.1. Sarale Varase (7 Nos.)
  - 1.2. Janti varase (5 Nos.)
  - 1.3. Soolaadi saptha thaala alankaara (7 Nos.)
  - 1.4. Daatu varase (4 Nos.)
  - 1.5. Thaarasthaayi varase (3 Nos.)
  - 1.6. Mandrasthaayi varase (3 Nos.)
2. Geethas
  - 2.1. Pillari Geetha (4 Nos.)
  - 2.2. Sanchaari Geetha (4 Nos.)
  - 2.3. Lakshana Geetha (2 Nos.)
3. Jathiswara (4 Nos.)

## PRACTICAL PAPER – 2

1. Thaanaavarnam (any 4 from the following Raagas), in First Speed

1.1. Shankaraabharana

1.2. Hamsadhwani

1.3. Kalyaani

1.4. Shriraaga

1.5. Mohana

1.6. Abhogi

1.7. Vasantha

1.8. Kaambhoji

2. Rendering of Madhyamakaala krithis (10):

3. Rendering of Vilambakaala krithis (5):

Notes: Krithis should be from the Raagas specified in the Junior Theory syllabus under Raagalakshana; composers as specified in the Junior Theory syllabus; famous/ popular compositions of other composers may be rendered. Krithis must include Shuddha Madhyama, Prathimadhyama, Sampoorana, Oudava and Shaadava Raagas, and Aadi & Roopaka Thaalas.

4. Daasara keerthane (2)

5. Sharanara Vachana (2)

## MARKS ALLOTTED FOR EACH PAPER AND DURATION OF EXAMINATION

PAPER	MARKS		MAX. DURATION (Hrs-Minutes)
	MAX.	MIN.*	
THEORY-1	100	30	2-30
AURAL	50	15	0-30
PRACTICAL-1	100	30	0-30
PRACTICAL-2	150	45	0-30
<b>TOTAL</b>	<b>400</b>	<b>&lt;158&gt;**</b>	<b>4-00</b>

\*Notes:

a) Although minimum passing marks in each subject is 30 percent, it is necessary to score a minimum of 40 percent overall in order to qualify in the examination. That is, minimum overall marks obtained should be 160/400.

b) \*\*In case the candidate secures a minimum of 30 percent in each paper and falls short by 2 marks to secure overall 40 percent (that is, aggregate marks obtained is 158/400), the candidate may be given the benefit of maximum 2 grace marks to enable him/her to qualify in the examination.

c) **Classification of successful candidates as follows:**

**First class:** 60 percent and above;

**Second Class:** 50 to 59 percent

**Third Class:** 40 to 49 percent.

**KARNATAKA GOVERNMENT SPECIAL MUSIC EXAMINATION  
CARNATIC MUSIC SYLLABUS, SENIOR GRADE (VOCAL)**

**THEORY - 1**

1. Brief description of the following:
  - 1.1. Naada
  - 1.2. Sthaayi
  - 1.3. Graha
  - 1.4. Poorvaanga
  - 1.5. Uttaraanga
  - 1.6. Sangathi
  - 1.7. Vaadi
  - 1.8. Vivaadi
  - 1.9. Samvaadi
  - 1.10. Anuvaadi
  - 1.11. Amshaswara
  - 1.12. Nyaasaswara
  - 1.13. Jeevaswara
  - 1.14. Six components of a Thaala
2. Structure of 35 Taalas
3. Chaapu Taalas and their variety
4. Deshaadi- Madhyaadi Taalas
5. 72 Melakarta scheme/structure, names in Sampoorana and Asampoorana Mela schemes.
6. KaTaPaYaadi soothra
7. Janaka and Janya Raagas- Classification of Janya Raagas
8. Musical Notation (writing notation for the compositions learnt)
9. Voice culture in music
10. Tonal quality of Musical Instruments

**THEORY – 2**

1. Classification of Music Instruments (Thatha, Sushira, Avanaddha, Ghana); knowledge of construction of at least two different instruments under each classification; knowledge of tuning these instruments; knowledge of protection of instruments from damages/ deterioration
2. Description of musical composition forms:
  - 2.1. Geetha- and its varieties
  - 2.2. Swarajathi
  - 2.3. Thaanavarna
  - 2.4. Krithi
  - 2.5. Keerthane
  - 2.6. Jaavali
  - 2.7. Thillana
3. Brief life history of Music Composers and their contribution to Carnatic Music
  - 3.1. Sripaadaraaya
  - 3.2. Nijaguna shivayogi
  - 3.3. Vijayadaasa
  - 3.4. Shyamashastry

- 3.5. Thyagaraaja
- 3.6. Muthuswamy Dikshitar
- 3.7. Sarpabhooshana Shivayogi
- 3.8. Swathi Thirunaal
- 3.9. Mahaavaidynaathalyer
- 3.10. Patnam subramanya Iyer
- 3.11. Mysore Sadaashivarao
- 3.12. Veenai Sheshanna
- 3.13. Veenai Subbanna
- 3.14. Bidaaram Krishnappa
- 3.15. Mysore Vasudevacharya
4. Raagalakshana of the following Raagas:
  - 4.1. Maayamaalavagowla
  - 4.2. Chakravaaka
  - 4.3. Kharaharapriya
  - 4.4. Shankaraabharana
  - 4.5. Kaambhoji
  - 4.6. Kalyaani
  - 4.7. Mohana
  - 4.8. Hamsadhwani
  - 4.9. Hindola
  - 4.10. Sriranjani
  - 4.11. Kaamavardhini
  - 4.12. Bilahari
  - 4.13. Simhendramadhyama
  - 4.14. Bhairavi
  - 4.15. Madhyamaavathi
  - 4.16. Aarabhi
  - 4.17. Saaveri
  - 4.18. Dhanyaasi
  - 4.19. Vasantha
  - 4.20. Khamaaj
  - 4.21. Vaachaspathi
  - 4.22. Kedaaragowla
  - 4.23. Dhenuka
  - 4.24. Saraswathi
  - 4.25. Shanmukhapriya
  - 4.26. Thodi
  - 4.27. Malayamaarutha
  - 4.28. Shriraaga
  - 4.29. Keeravaani
  - 4.30. Naata

## **PRACTICAL PAPER-1**

1. Alankaaras in 35 Thaalas in First Speed
2. Lakshana Geetha (4 Nos.), including compositions of Paidala Gurumurthy Shastri and Geetha Govinda)
3. Swarajathi (4 Nos.), including compositions of Mysore Sadaashiva Rao, Rudrapatnam Venkataramaiah, Vaalajapet Venkataramana Bhaagavathar, Tanjore Ponnaiah, Swaathi Thirunaal and other popular composers.
4. Raagamaalika Varna (1) in Two Speeds
5. Muthuswamy Dikshitar Nottuswara Saahithya (2)

## **PRACTICAL PAPER-2**

1. Taana Varnam; (4) in Aadi Thaala from the following Raagas, in Two Speeds
  - 1.1. Darbaar
  - 1.2. Shahana
  - 1.3. Begade
  - 1.4. Saaveri
  - 1.5. Thodi
  - 1.6. Kaanada
  - 1.7. Kedaaragowla
  - 1.8. Bilahari
2. Atathaala Varnams (4) from the following Raagas, in Two Speeds
  - 2.1. Bhairavi
  - 2.2. Kalyaani
  - 2.3. Kaambhoji
  - 2.4. Shankaraabharana
  - 2.5. Kaamavardhini
  - 2.6. Reethigowla
3. Thayagaraja Ghanaraaga Pancharatna Krithis (2) in the following Raagas:
  - 3.1. Aarabhi
  - 3.2. Shriraga
4. Navaavarana Krithis of Muthuswamy Dikshitar (2)

## **PRACTICAL PAPER-3**

1. Madhayama Kaala Krithis (20); Vilamba Kaala Krithis (10):

Krithis to be from the Raagas specified in Senior Theory Paper-2; Should include Aadi, Roopaka, Mishra Chaapu and Khanda Chaapu Thaalas; Compositions of very popular composers to be rendered; Aalapana and swarakalpana in the first 15 Raagas specified in Senior Theory Paper-2.

2. Daasara Padagalu (4)
3. Shivasharanara Vachanagalu (4)
4. Jaavalis (4)
5. Thillanas (2)

## MARKS ALLOTTED FOR EACH PAPER AND DURATION OF EXAMINATION

PAPER	MARKS		MAX. DURATION (Hrs-Minutes)
	MAX.	MIN.*	
THEORY-1	100	30	2-30
THEORY-2	100	30	2-30
PRACTICAL-1	100	30	0-30
PRACTICAL-2	150	45	0-45
PRACTICAL-3	150	45	0-45
<b>TOTAL</b>	<b>600</b>	<b>&lt;238&gt;**</b>	<b>7-00</b>

\*Notes:

- d) Although minimum passing marks in each subject is 30 percent, it is necessary to score a minimum of 40 percent overall in order to qualify in the examination. That is, minimum overall marks obtained should be 240/600.
- e) \*\*In case the candidate secures a minimum of 30 percent in each paper and falls short by 2 marks to secure overall 40 percent (that is, aggregate marks obtained is 238/600), the candidate may be given the benefit of maximum 2 grace marks to enable him/her to qualify in the examination.
- f) **Classification of successful candidates as follows:**
  - First class:** 60 percent and above;
  - Second Class:** 50 to 59 percent
  - Third Class:** 40 to 49 percent.

**KARNATAKA GOVERNMENT SPECIAL MUSIC EXAMINATION  
CARNATIC MUSIC SYLLABUS, PRE-PROFICIENCY GRADE (VOCAL)**

**THEORY – 1**

1. Art: Art forms; position of Music in LalithaKale; Social, Spiritual, Physical and Cultural value of Music
2. "Rasaanubhava" aspects of the art of Music
3. Explanation of the following Music terms:
  - 3.1. Dhaathu and Maathu
  - 3.2. Shodasha Angaas of Thaala
  - 3.3. Graama
  - 3.4. Moorchana
  - 3.5. Jaathis (as related to Raagas)
  - 3.6. Bhootha sankhyaa
  - 3.7. Shuddha Vikrutha Swara
  - 3.8. Navasandhi Thaalas
  - 3.9. Six Angaas and Dhaathus of Prabandha
  - 3.10. Shuddha Thaana and Koota Thaana
4. Dashavidha and Panchavidha Gamakas
5. Importance and speciality of Mudra found in music compositions
6. Defects observed in vocal and instrumental renderings
7. Chandassu, Alankaaras, Dhaathu and Maathu in music compositions
8. Thrayodasha lakshanaas of a Raaga
9. Description of Raagalakshana for the following Raagas:
  - 9.1. Gowla
  - 9.2. Asaaveri
  - 9.3. Punnaagavaraali
  - 9.4. Souraashtra
  - 9.5. Bhowli
  - 9.6. Harikaambhoji
  - 9.7. Saaramathi
  - 9.8. Amruthavaahini
  - 9.9. Bindumaalini
  - 9.10. Naayaki
  - 9.11. Darbaar
  - 9.12. Reethigowla
  - 9.13. Kannada
  - 9.14. Naarayanagowla
  - 9.15. Jayamanohari
  - 9.16. Devamanohari
  - 9.17. Pushpalathika
  - 9.18. Ravichandrike
  - 9.19. Aandolika
  - 9.20. Vasanthabhairavi
  - 9.21. Kiranaavali
  - 9.22. Kannadagowla
  - 9.23. Yadukulakaambhoji



- 9.24. Naaraayani
- 9.25. Dwijaavanthi
- 9.26. Kedaara
- 9.27. Purvikalyaani
- 9.28. Bhairavi
- 9.29. Naata
- 9.30. Varaali
10. Maarga and Deshi Thaalas, Astotharashatha Thaalas, GathiBhedas and ThaalaDashaPraanas
11. Mutual relationship between music and other art forms and science topics
  - 11.1. Music and ThatvaShaastra (Philosophy)
  - 11.2. Music and ManovignaanaShaastra (Psychology)
  - 11.3. Music and GanithaShaastra (Mathematics)
  - 11.4. Music and BhowthaShaastra (Physics)
  - 11.5. Music and ShareeraShaastra (Living being)
12. Influence of Geographical aspects in the development of music system in a country
13. Biography of the following music composers and their contribution to carnatic music:
  - 13.1. Jayadeva
  - 13.2. Thaallapaakam Annamaachaarya
  - 13.3. Naaraayana Theertha
  - 13.4. Venkatamakhi
  - 13.5. Kshetragna
  - 13.6. Sadaashiva Brahmendra
  - 13.7. Maargadeshi Seshaiyengar
  - 13.8. Subbaraama Dikshitar
  - 13.9. Mysore Chowdiah
  - 13.10. Bhadraachala Raamadaas

## THEORY – 2

1. Brief historical development of Indian Music
2. Brief description of Hindusthaani Music based on the following aspects:
  - 2.1. Classification of Raagas
  - 2.2. System of Thaalas
  - 2.3. Types of Music compositions
  - 2.4. Gharaanas
  - 2.5. Music Instruments
3. Brief historical development of Carnatic Music: Various Shaastra Granthaas; Vaaggeyakaaraas (composers); Classification of Raagas; System of Thaalas; Types of Music Compositions; Music Instruments; Method of teaching music; general pattern/ tradition of concerts; management of Pakka Vaadyaas (accompanying instruments).
4. Thatha, Sushira and Avanaddha instruments origin and development
5. (a) Brief introduction to Graama Moorchana, Jaathi system; (b) Development of Melas.
6. Brief introduction to Granthaas on Music Shaastra
  - 6.1. Bharatha Naatya Shaastra ( chapters pertaining to Music only)
  - 6.2. Mathanga- Bruhaddeshi
  - 6.3. Shaargnadeva- Sangeetha Ratnaakara

- 6.4. Raamaamaathya- Swaramelaa kalaanidhi
- 6.5. Somanaatha- Raagavibhoda
- 6.6. Venkatamakhi- Chathurdandi prakaashike
- 6.7. Govindaachaarya- Sangraha Choodaamani
- 6.8. Ettiyaapuram Subbaraama Dikshithar- Sangeetha Sampradaaya Pradarshini
7. Development of Raagas: Classification of the raagas mentioned in Shaastra Granthaas
8. Description of Music Compositions:
  - 8.1. Astapadi
  - 8.2. Tharanga
  - 8.3. Soolaadi
  - 8.4. Vrutthanaama
  - 8.5. Ugaabhoga
  - 8.6. Pada
  - 8.7. Varna- Thaana varna, Pada varna, PadaJathi varna
  - 8.8. Daru
  - 8.9. Raagamaalike
9. Introduction to Samudaaya (Group) Krithis
  - 9.1. Ghanaraaga Pancharatna Krithis
  - 9.2. Kovooru Pancharatna Krithis
  - 9.3. Lalgudi Pancharatna Krithis
  - 9.4. Shriranga Pancharatna Krithis
  - 9.5. Thiruvottiyur Pancharatna Krithis
  - 9.6. Navagraha Krithis of Dikshithar
  - 9.7. Kamalaamba Navaavarana Krithis
  - 9.8. Vibhakthi Krithis
  - 9.9. Panchalinga Sthala Krithis
  - 9.10. Navaratnamaalikaas of ShyaamaShaastry
  - 9.11. Navavidha Bhakthi Krithis of Swaathi Thirunaal
  - 9.12. Navaraathri Krithis
10. Role of educational institutions (universities, colleges, private institutions, Music Kalaa Kendraas and Gurukulas) in the propagation of carnatic music system

## **PRACTICAL – 1**

1. Swarajathis of Shyaamashastry (3)
2. Varnams learnt in Junior and Senior Grade: in Three Speeds; In addition, 4 Aadi Taala varnams in 3 speeds, from the following Raagas:
  - 2.1. Surati
  - 2.2. Bhairavi
  - 2.3. Kadanakuthoohala
  - 2.4. Kaamavardhini
  - 2.5. Devamanohari
  - 2.6. Gowla
3. Taana Varnams (2) in Two Speeds including Misra Jhampe, Chathurasra Jhampe, Khanda Thriputa and Chathurasra Roopaka Thaalas.
4. Padavarna (1)

5. Atataala varnams (4) in Three Speeds from the following Raagas:
  - 5.1. Poorvikalyaani
  - 5.2. Yadukulakaambhoji
  - 5.3. Thodi
  - 5.4. Aanandabhairavi
  - 5.5. Naata
  - 5.6. Naarayanagowla
  - 5.7. Dhanyaasi
  - 5.8. Naatakuranji
6. Ghanaraaga Panchakrithis of Thyaagaraaja (5)
7. Navagraha Krithis of Muthuswamy Dikshitar (5)
8. Navaraathri Krithis of Swaathi Thirunaal (3)
9. Navaratnamaalika krithis of ShyaamaShastry (3)
10. Divyanaama sankeerthana (5)
11. Utsava sampradaaya keerthane (5)
12. Jayachaamaraja Wodeyar krithis (2)

## **PRACTICAL – 2**

1. Krithis (12) with brief Aalap from the following Raagas:
  - 1.1. Asaaveri
  - 1.2. Punnaagavaraali
  - 1.3. Amruthavaahini
  - 1.4. Bindumaalini
  - 1.5. Naaraayanagowla
  - 1.6. Jayamanohari
  - 1.7. Pushpalathika
  - 1.8. Ravichandrika
  - 1.9. Neelambari
  - 1.10. Aandolika
  - 1.11. Dwijaavanthi
  - 1.12. Devagaandhaari
  - 1.13. HamirKalyaani
  - 1.14. Chandrajyothi
  - 1.15. Vijayanaagari
  - 1.16. Bhooshaavali
  - 1.17. Navaroj
  - 1.18. Husseni
  - 1.19. Janaranjani
  - 1.20. Jhanjhooti
  - 1.21. Naadanaamakriya
  - 1.22. Kuranji

2. Krithis (5) with Aalap and swarakalpana from the following Raagas:
  - 2.1. Saaramathi
  - 2.2. Naayaki
  - 2.3. Devamanohari
  - 2.4. Yadukulakaambhoji
  - 2.5. Kedaara
  - 2.6. Saaranga
  - 2.7. Manirangu
  - 2.8. Ranjani
  - 2.9. Bhowli
  - 2.10. Kannada
3. Madhyamakaala Krithis (8) with Aalap, Neraval and Kalpanaswara from the following Raagas:
  - 3.1. Gowla
  - 3.2. Darbaar
  - 3.3. Reethigowla
  - 3.4. Naata
  - 3.5. Varaali
  - 3.6. Kaanada
  - 3.7. Surati
  - 3.8. Mukhaari
4. Vilambakaala Krithis (15) with Proficient Aalap, Neraval & Kalpanaswara from the following Raagas:
  - 4.1. Thodi
  - 4.2. Bhairavi
  - 4.3. Kaambhoji
  - 4.4. Shankarabharana
  - 4.5. Kalyaani
  - 4.6. Kharaharapriya
  - 4.7. Bilahari
  - 4.8. Begade
  - 4.9. Mukhaari
  - 4.10. Ataana
  - 4.11. Madhyamaavathi
  - 4.12. Mohana
  - 4.13. Purvikalyaani
  - 4.14. Shahana
  - 4.15. Aanandabhairavi
  - 4.16. Saaveri
  - 4.17. Dhanyaasi
  - 4.18. Kedaaragowla
  - 4.19. Harikaambhoji
  - 4.20. Naatakuranji

## MARKS ALLOTTED FOR EACH PAPER AND DURATION OF EXAMINATION

PAPER	MARKS		MAX. DURATION (Hrs-Minutes)
	MAX.	MIN. *	
THEORY-1	100	30	3-00
THEORY-2	100	30	3-00
PRACTICAL-1	150	45	1-00
PRACTICAL-2	150	45	1-00
<b>TOTAL</b>	<b>500</b>	<b>&lt;198&gt; **</b>	<b>8-00</b>

\*Notes:

- g) Although minimum passing marks in each subject is 30 percent, it is necessary to score a minimum of 40 percent overall in order to qualify in the examination. That is, minimum overall marks obtained should be 200/500.
- h) \*\*In case the candidate secures a minimum of 30 percent in each paper and falls short by 2 marks to secure overall 40 percent (that is, aggregate marks obtained is 198/500), the candidate may be given the benefit of maximum 2 grace marks to enable him/her to qualify in the examination.
- i) **Classification of successful candidates as follows:**
- First class:** 60 percent and above;
- Second Class:** 50 to 59 percent
- Third Class:** 40 to 49 percent.

**KARNATAKA GOVERNMENT SPECIAL MUSIC EXAMINATION  
CARNATIC MUSIC SYLLABUS, PROFICIENCY FINAL GRADE (VOCAL)**

**THEORY – 1**

1. Manodharma Sangeetha:
  - 1.1. Raagaalapana- Brief and Sampoorana Aalaapanas
  - 1.2. Thaana- Types of Thaana
  - 1.3. Neraval or development of Saahithya
  - 1.4. Swarakalpana- Sarvalaghu swaras, composition of Jaathibheda and Gathibheda swaras
2. Pallavi Tradition- Method of singing; Prabhedas in Pallavi; Anuloma, Viloma and Prathiloma sequences
3. Grahaswara Prabhedas; Moorchanakaaraka Melas; Moorchanakaaraka Janya Raagas
4. Concert Tradition- Role of accompanying instruments in a music concert; limitations/ boundaries
5. Broadcasting media for music- Brief description of Audio recordings; Gramophone; Radio; Television; Amplifiers; computer; disc.
6. Diversity in Naada
  - 6.1. Swara: Dhvani Theevrathe (pitch)
  - 6.2. Swara: Dhvani Ghoshana or Gaathra (intensity)
  - 6.3. Naadaguna (Timbre)
  - 6.4. Sahaanukampana (Sympathetic Vibration)
  - 6.5. Anuranana (Reverbration)
  - 6.6. Prathidhwani (Echo)
  - 6.7. Swayambhooswaras (Harmonics)
  - 6.8. Sangeetha Sabhaangana (concert stage)
  - 6.9. Music Studio
7. Introduction to various music forms: Shaastreeya Sangeetha (Classical), Bhakthi Sangeetha (devotional), Nrithya Sangeetha (Dance), Vachana Sangeetha, Sugama Sangeetha (light classical), Jaanapada Sangeetha (folk), Sampradaaya songs (traditional), Kathaakaalakshepa
8. Description of Raagalakshana for the following Raagas:
  - 8.1. Sarasaangi
  - 8.2. Neelaambari
  - 8.3. Shahana
  - 8.4. Aanandabhairavi
  - 8.5. Devagaandhaari
  - 8.6. Ataana
  - 8.7. Begade
  - 8.8. Vaagadheeshwari
  - 8.9. Saama
  - 8.10. Kaanada
  - 8.11. Kamaaj
  - 8.12. Hindusthani Kaapi
  - 8.13. Hamir Kalyani
  - 8.14. Saaranga
  - 8.15. Chandrajyothi
  - 8.16. Vijayanaagari
  - 8.17. Bhooshaavali
  - 8.18. Ranjani

- 8.19. Husseni
- 8.20. Surati
- 8.21. Navaroj
- 8.22. Janaranjani
- 8.23. Dharmavathi
- 8.24. Hemavathi
- 8.25. Manirangu
- 8.26. Kuranji
- 8.27. Jhanjhooti
- 8.28. Naadanaamakriya
- 8.29. Mukhaari
- 8.30. Naatakuranji
9. System of 22 sruthis in use in the carnatic system of Raagas; 22 sruthis encountered in the Shadja-Panchama and Shadja-Madhyama cycles; Sequence of Bhinna Raashis; Sequence of Amshas; Sequence of sruthis (pramaana, nyuna and poorna sruthis)
10. Similarities and differences between the following pairs of Raagas
  - 10.1. Naayaki – Darbaar
  - 10.2. Kedaragowla – Naaraayanagowla
  - 10.3. Anandabhairavi – Reethigowla
  - 10.4. Devagaandhaari – Aarabhi
  - 10.5. Vasantha – Lalitha
  - 10.6. Shuddha Dhanyaasi – Udayaravichandrika
  - 10.7. Saaveri – Saalanganaata
  - 10.8. Rudrapriya – Pushpalathika
  - 10.9. Vasanthabhairavi – Lalithapanchama
  - 10.10. Hindola – Jayanthashri
11. Analysis of the style of compositions as seen in compositions of karnatic music trinities (Thyaagaraaja; Muthuswamy Dikshitar; ShyaamaShaastry); Distinct features seen in the compositions of composers after the post trinity period (features other than those present in the trinity compositions)

## **THEORY – 2**

### **Part-1**

#### **Geya Naataka :**

1. Prahlaada Bhakthi Vijaya
2. Naukaa Charithra
3. Pallaki sevaa prabandha
4. Krishnaleelaa Tharangini
5. Geetha Govinda

Note: Practical exam to be given in one of the above mentioned five dramas, selected once in 3 years on rotation basis. This is to provide importance to all the dramas listed above.

## Part-2

1. Similarity and difference between Thaala and Laya
2. Introduction to terminology used in Laya Vaadyas : Nade, Urutu, Mohara, Mukthaaya, Kaarve, Theermaana Korappu
3. Thaniyaavarthana- Different phases and concluding part (Mukthaaya)
4. Role of UpaThaalas in a music concert; boundaries and limitations
5. Sequence of incorporating various Mukuta Swaras (mukthaayi swaras) in a swarakalpana with appropriate Kaarve
6. Brief introduction to Prominent Laya Vidwaans of the 20<sup>th</sup> Century
  - 6.1. Palghat Mani Iyer
  - 6.2. Palani Subramanya Pillai
  - 6.3. Dakshinaamurthy Pillai
  - 6.4. Umayaalapuram Kodandaramayyar
  - 6.5. Vilvaadri Iyer
  - 6.6. Tanjore Vaidyanaatha Iyer
  - 6.7. Venkatesha Thevar
  - 6.8. Veerabhadraiah M L
  - 6.9. Puttaswamaiah T M
  - 6.10. Puttachar

## PRACTICAL – 1

1. Pallavis (6), as per details below; should comprise of different Raagas\*, Thaalas and include Sama-Vishama grahaas.
  - 1.1. Pallavi – 4 Kalai (2 Nos.): in Three Speeds; having Anuloma and Viloma sequences; Neraval and Swara Kalpana in Prathiloma sequence in Three Speeds.
  - 1.2. Pallavi – 2 Kalai (2 Nos.): in Three Speeds; in Tishra Nadai; including neraval and swarakalpana
  - 1.3. Pallavi – 1 Kalai (2 Nos.): in One Speed; including Neraval and Kalpanaswara

### \*Raagas prescribed for Pallavi as under:

- (1) Shankarabharana
- (2) Thodi
- (3) Bhairavi
- (4) Kharaharapriya
- (5) Shanmukhapriya
- (6) Simhendramadhyama
- (7) Hemavathi
- (8) Kalyaani
- (9) Lathaangi
- (10) Keeravaani
- (11) Vaachaspathi
- (12) Gowrimanohari
- (13) Kaambhoji
- (14) Poorvikalyaani
- (15) Saaveri
- (16) Mohana



## **2. Miscellaneous compositions**

- 2.1. Kshetragna Pada (4)
- 2.2. Astapadi (2)
- 2.3. Haridaasa Pada (4)
- 2.4. Tharanga (2)
- 2.5. Shivasharana Vachana (4)
- 2.6. Raagamaalike (2)
- 2.7. Chathurdasha Raagamaalike (1)
- 2.8. Mela Raagamaalike (1 chakra)
- 2.9. ChaturRaagamaalike (1)
- 2.10. Any other Raagamaalike of popular composer (1)

## **PRACTICAL – 2**

### **Part-1**

**Music Concert: In front of Audience; Vocalists should have violin and mridangam accompaniment; one and half hours duration with 5 to 10 minutes for Thani Aavarthanam for mridangam. Pattern of concert as follows:**

1. Varnam- Aadi Thaala- (1) in Two speeds
2. Madhayama kaala krithi (1) in Chathurashra roopaka Thaala; Aalaapana; neraval; swaraprasthaara
3. Madhyama kaala krithi (1) in Mishra Chaapu Thaala; Aalaapana; neraval; swarakalpana
4. Vilamba Kaala Krithi with Aalaapana; neraval; swarakalpana and Mridangam Thani Aavarthanam
5. Haridaasa Pada (1)
6. Thillana (1)

### **Part-2**

**Assessment Interview; Oral; To be conducted after Part-1 (Music Concert); to be based on following aspects.**

1. Method of tuning a Tanpura (Drone)
2. Purity of Shruthi of the accompanying instruments used in the concert
3. Identification of Raagas evolved from shruthebheda
4. Incorporation of Konakolu to simple swarakalpanas of sampoorana raagas; and vice versa
5. About Raaga Rasa Composition
6. Selection of music compositions based on Time, Country and prevalent situations.

## MARKS ALLOTTED FOR EACH PAPER AND DURATION OF EXAMINATION

PAPER	MARKS		MAX. DURATION (Hrs-Minutes)
	MAX.	MIN.*	
THEORY-1	100	30	3-00
THEORY-2	100	30	3-00
PRACTICAL-1	150	45	1-00
PRACTICAL-2 PART-1 (CONCERT)	100	30	1-30
PRACTICAL-2 PART-2 (ORAL)	50	15	0-30
<b>TOTAL</b>	<b>500</b>	<b>&lt;198&gt;**</b>	<b>9-00</b>

\*Notes:

- j) Although minimum passing marks in each subject is 30 percent, it is necessary to score a minimum of 40 percent overall in order to qualify in the examination. That is, minimum overall marks obtained should be 200/500.
- k) \*\*In case the candidate secures a minimum of 30 percent in each paper and falls short by 2 marks to secure overall 40 percent (that is, aggregate marks obtained is 198/500), the candidate may be given the benefit of maximum 2 grace marks to enable him/her to qualify in the examination.
- l) **Classification of successful candidates as follows:**
  - First class:** 60 percent and above;
  - Second Class:** 50 to 59 percent
  - Third Class:** 40 to 49 percent.