

SANGEETHA KOUMUDI - CARNATIC MUSIC (VOCAL/VIOLIN)

EQUIVALENT TO DIPLOMA COURSE

(NOTE : SUBJECT TO CHANGES)

TITLE: EVOLUTION OF INDIAN MUSIC

1. EXPLANATION FOR THE TECHNICAL TERMS OF DIFFERENT TOPICS IN THE SYLLABUS
2. ALANKAARAS AND PANCHADASA GAMAKAAS
3. **TALA ASPECT** : SEVEN TALAS, SCHEME OF 35 TALAS, EXERCISE OF 3,5,7, AKSHARA JAATI DIVISION, AVARTANA KHANDA JAATHI DIVISION EXERCISE IN CHATURASRA GATI – ADITALAM
4. **SANGEETHA RACHANA LAKSHANAS**
 - a. GEETAM
 - b. JATI SWARAM
 - c. SWARAJATI
 - d. VARNAM
 - e. KEERTANA
 - f. KRITI
 - g. PADAM
 - h. JAVALI
 - i. TILLANA
 - j. ASHTAPADI
 - k. TARANGAM
 - l. RAGAMALIKA
 - m. DARUVU
 - n. PRABANDHAM
5. RAGA LAKSHNAS

GROUP I:

- a) TODI
- b) MADHYAMAVATI
- c) KEERAVANI
- d) KARAHARAPRIYA
- e) SANKARABHARANAM
- f) PANTUVARALI
- g) SHANMUKHA PRIYA
- h) LATANGI
- i) KALYANI
- j) DHANYASI
- k) SAVERI
- l) BHAIRAVI
- m) ANANDABHAIRAVI
- n) MUKHARI

- o) KANADA
- p) REETIGAULA
- q) KAMBHOJI
- r) MOHANA
- s) KEDARAGAULA
- t) SAHANA
- u) BILAHARI
- v) BEGADA
- w) ARABHI
- x) PURVIKALYANI

GROUP II

- a) DARBAR
- b) YADUKULAKAMBHOJI
- c) KHAMAS
- d) SURATI
- e) NATAKURANJI
- f) ATHANA
- g) NEELAMBARI
- h) DEVAGANDHARI
- i) SAARANGA

GROUP III

- a) NATA
- b) GAULA
- c) HARIKAMBHOJI
- d) SAWRASHTRA
- e) ASAAVERI
- f) PUNNAGAVARALI
- g) KURANJI
- h) HUSENI
- i) FARAJU
- j) SINDHU BHAIRAVI
- k) JHAMJUTI
- l) MAYAMALAVAGAULA
- m) SARASWATI
- n) VARALI

6. MANODHARMA SANGEETAM- DETAILED DESCRIPTION

7. CLASSIFICATION OF MUSICAL INSTRUMENTS

- a. TAMBURA, VEENA, VIOLIN, FLUTE, GOTU, NADASWARAM, MRIDANGAM
(COMPLETE DESCRIPTION OF ABOVE INSTRUMENTS)

8. LIFE HISTORY, STYLE OF COMPOSITION, MUSICAL SERVICE, A COMPARITIVE EXPLANTION OF THE FOLLOWING COMPOSERS;
- a. JAYADEVA
 - b. NARAYANATEERTHA
 - c. PURANDARADASU
 - d. ANNAMACHARYA
 - e. KSHETRAYYA
 - f. MUNIPALLE SUBRHAMANYA KAVI
 - g. PYDALA GURUMURTHY SASTRI
 - h. SADASIVA BRAHMENDRASWAMY
 - i. BHADRACHALA RAMA DASU
 - j. TYAGARAJU
 - k. MUTTUSWAMY DEEKSHITAR
 - l. SYAMASASTRY
 - m. KARUR DAKSHINAMURTHY
 - n. PACHHI MIRIYAM ADI APPAYA
 - o. SUBBARAYA SASTY
 - p. VEENA KUPPAYAR
 - q. SWATI TIRUNAL
 - r. TIRUVOTTIYUR TYAGAYYAR
 - s. DHARMAPURI SUBBARAO
 - t. PATNAM SUBRHAMANYAYYAR
 - u. RAMNAD SREENIVASA AYYANGAR
 - v. MAHAVAIDYA NADAYYAR
 - w. MYSORE SADASIVA RAO
 - x. MYSORE VASUDEVACHARI
 - y. MUTTAYYA BHAGAVATAR
9. EVALUTION AND CLASSIFICATION OF RAGA
ARCHIKA, GATIKA, SAAMIKA, SWARANTARA, OWDAVA, SHADAVA, SAMPOORNA RAGAS, UPANGA, BHASHANGA SHADAVA, SAMPOORNA RAGAS, UPANGA, BHASHANGA RAGANGA RAGAS, SCHEME OF 72 MELAKARTAS, VIVADI RAGAS
10. WRITING ESSAY ON COMPOSTION WITH THE DISCRPTION OF MEANING AND LYRICAL DETAILS OF THE SONG
11. WRITING NOTATION TO THE COMPOSTIONS

PRACTICALS

1. MUKTAAYI CALCULATION, EXERCISES OF 3,5,7 JAATHI DIVISIONS AND AAVARTANA KHANDA DIVISION IN CHATURASRA GATI ADITALAM
2. **VARNAS**
 - a. CHALAMELA – SANKARABHARANAM- ATA
 - b. VANAJAKSHI – KALYANI- ATA
 - c. VIRIBONI – KEDARAGAUULA- JHAMPE
(ABOVE VARNAS SHOULD BE SUNG & PLAY IN TWO SPEEDS)
 - d. PANKAJAKSHI --KAMBHOJI – ADI (PADAVARNA)
3. **KRITIS & KEERTANAS**
 - a. SARASIJANABHA – TODI- CHAPU- SWATI TIRUNAL
 - b. MAYATEETA SWARUPINI – MAYAMALAVAGOWLA – RUPAKA-
PONNAYYAPILLAI
 - c. AMBAVANI – KEERAVANI – ADI- MUTTAYYA BHAGAVATAR
 - d. RAMA NEE SAMANA MEVARU – KARAHARAPRIYA – RUPAKA TYAGARAJA
 - e. SWARA RAGA SUDHARASA- SANKARABHARANAM- ADI- TYAGARAJA
 - f. SIDHI VINKAYAM – SHANMUKHA PRIYA – RUPAKA – MUTTHUSWAMY
DEEKSHITAR
 - g. ENNAGANU RAMA BHAJANA- PANTUVARALI- RUPAKA – BHADRACHALA
RAMADASU
 - h. MARIVERE DIKKEVVARU – LATANGI- KHANDA CHAPU- PATNAM
SUBRHAMANYA AYYAR
 - i. NIDHI CHALA SUKHAMA- KALYANI- CHAPU- TYAGARAJA
 - j. SANGEETA GNANAMU – DHANYASI- ADI- TYAGARAJA
 - k. SANKARI SANKURU – SAVERI- ADI(TISRAGATI) SYAMASASTRI
 - l. UPACHARAMULANU – BHAIRAVI- ADI- TYAGARAJA
 - m. MARI VEREGATI- ANANDA BHAIRAVI- CHAPU- SYAMA SATRI
 - n. ENTHA NINE – MUKHARI- RUPAKA- TYAGARAJU
 - o. KAMALAAMBA – KANADA – ADI- KARUR DAKSHINAMURTHY
 - p. JANANI- REETIGAULA- CHAPU- SUBBARAYA SASTRY
 - q. MARAKATA VALLI – KAMBHOJI- ADI- MUTHUSWAMY DEEKSHITAR
 - r. RARA RAJEEVA LOCHANA- MOHANA- ADI- MYSORE VASUDEVA CHARI
 - s. VENUGANALOLUNI – KEDARAGOULA – RUPAKA- TYAGARAJA
 - t. VANDANAMU – SAHANA- ADI- TYAGARAJA
 - u. PARIDANMICHHITE- BILAHARI- JHAMPE- PATNAM SUBRHAMANYAM AYYAR
 - v. ANUDINAMUNU – BEGADA- RUPAKA- PATNAM SUBRHAMANYA AYYAR
 - w. SADHINCHENE – ARABHI- ADI- TYAGARAJA
 - x. PARAMA PAVANA – PURVIKALYANI- ADI- RAMNAD SREENIVASA AYYANGAR

SECOND YEAR – THEORY

1. CULTURAL, INTELLECTUAL, EMOTIONAL, SPIRITUAL VALUES OF MUSIC IN DAILY LIFE. THE SUPERIORITY OF INDIAN MUSIC AND ITS PLACE AMONG THE SYSTEMS OF WORLD MUSIC
2. MUSICAL SOUNDS, THEORIES OF STRING VIBRATION, SYMPATHETIC VIBRATION, UPPER PARTIALS, PITCH, INTENSITY, TIMBRE, RESONANCE, ECHO: ACOUNTICAL PRINCIPALS TO BE FOLLOWED FOR THE CONSTRUCTION OF THE CONCERT HALLS.
3. THE ROLE OF GRAMPHONE, RADIO, TELIVISION IN DEVELOPMENT OF MUSIC.
4. NADA, SRUTI, SWARA, SWARAGATA STHANAAS ,VIKRUTI SWARAGATA STHANAAS, VADI, SAMVADI, ANUVADI, VIVADI, PITCH ,22 KRUTIS AND OPINIONS OF DIFFERENT MUSICOLOGISTS, GRAMA MURCHANA, JATHI PADHATI, EVOLUTION OF MELAS, HISTORY
5. DESCRIBING THE ASPECTS IN THE MUSIC TREATISES OF BHARATA, DATTILA, NARADA, MAATANGA, PAARSWADEVA, SAARANGADEVA, GOVINDA DEEKSHITULU, RAGHUNATHA NAYAKA, AHOBILA RAMAMATYA, SOMANATHA, TACHURU SINGARACHARYULU, SUBBARAMA DEEKSHITULU, VENKAAMAKHI, TULAJAJI
6. THE OPERAS IN SOUTH INDIAN MUSIC
A COMPRHENSIVE STUDY OF NAUKA CHARITRAM, PRAHLADA BHAKTA VIJAYAM.
7. THE IMPORTANT PALCES FOR MUSIC IN SOUTH INDIA DURING 18TH AND 19TH CENTURIES AND THEIR DESCRIPTION
8. THE EVALUTION OF MUSIC CONCERTS AND THE INSTRUMENTS USED FOR THE ACCOMPANIMENT
9. CONTEMPORARY MUSIC
10. MELODY AND HARMONY STYLES OF MUSIC
11. MUSICAL PROSODY
12. FOLK MUSIC
13. EXPLAINING ABOUT THE VOCAL CHORD AND EAR

PRACTICALS – PAPER II

1. KRITIS AND KEERTANAAS

- a. APARADHAMULA MANNI- DARBAR
- b. SREE RAMA JAYARAMA – YADUKULA KAMBHOJI- KHANDACHAPU TYAGARAJA
- c. RAMACHANDRA NEEDAYA- SURATI- ADI- TYAGARAJA
- d. PARVATHI KUMARAM- NATAKURANJI- RUPAKA – MUTTU SWAMY
DEEKSHITAR
- e. CHEDE BUDHI MANARA – ATHANA – ADI – TYAGARAJA
- f. ENNAGA MANASUKU –NEELAMBARI- ADI- TYAGARAJA
- g. KOLVAI UNNADE – DEVAGANDHARI- ADI- TYAGARAJA
- h. ODANU JARIPE – SAARNGA – ADI- TYAGARAJA
- i. JAGANANDAKAARAKA – NATA- ADI- TYAGARAJA
- j. DUDUKUGALA- GAWLA- ADI- TYAGARAJA
- k. KANAKANA RUCHIRA- VARALI- ADI- TYAGARAJA
- l. ANURAGAMULENI – SARASWATI- RUPAKA- TYAGARAJA
- m. NINU JUCHI- SOURASHTRA- ADI- PATNAM SUBRHAMANYA AYYAR
- n. RARA MAA INTIDAKA – ASAAVERI- ADI- TYAGARAJA
- o. KANAKASAILA – PUNNAGARAVALI- ADI- SYAMASASTRI
- p. KALIYUGATALLI – JENJHUTI- ADI- PURANDARA DASU
- q. ANNAMACHARYA KEERTANA -1

2. OTHER COMPOSITIONS

- a. BHAVAYAMI (RAGAMALIKA)- RUPAKA- SWATI TIRUNAL
 - b. PASYATI DISI (ASHSTAPADI), SINDUBHAIRAVI – ADI- JAYADEV
 - c. BROOHI MUKUNDETI (TARANGAM)- KURANJI- ADI- NARAYANATEERTHA
 - d. MAANASA SANCHARARE – SAAMA- ADI- SADASIVA BRAHMENDRA
 - e. ALIGITE (PADAM)- HUSENI – CHAPU- KSHETRAYYA
 - f. APADURUKU(JAVALI) – KHAMAS- ADI- DHARMAPURI SUBBARAO
 - g. THADHEEM DHEEMTHA ?(TILLANA) – FARAJU- ADI- PATNAM
SUBRHAMANYA AYYAR
3. RAGALAPANA: ELOBORATE RAAGALAPANA FOR THE RAGAS OF 1ST GROUP AND BREIF RAAGALAPANA FOR THE RAGAS OF 2ND GROUP IN THE 1STYEAR THEORY SYLLABUS RAGALASKHANA LIST
 4. NERAVU/ TANAM: PLAYING NERAVU & TANAM FOR ANY 10 RAGAS FROM THE 1ST GROUP RAGALAKSHANA LIST OF 1ST YEAR THEORY SYLLABUS.
 5. SHOULD SING/ PLAY RAGAM – TANAM- PALLAVI IN THREE SPEEDS FOR ANY TWO DIFFERENT RAGAS AND TALAS
 6. TO SING NOTATION GIVEN, TO WRITE THE NOTATION FOR THE MUSIC RENDERED AND ABILITY TO RECOGNISE TALAS AND RAGAS.