

SVYASA Society

SPEC project- Kalājnānavīksha

Karnataka Sangita Syllabus

Prelevel - Arambha - 7 to 11 years

Level 1 - Pravesha - For 10 years and above

Level 2 - Parichaya - Three years after completing the Level 1 /Junior /equivalent exam, or if they wish to apply directly for Level 2, applicants must be at least 15 years of age and have a minimum of 5 years of training in the respective field. They should provide the training certificate from their teacher.

Level 3 - Praudha - Three years after completing the Level 2 /Senior /equivalent exam, or if they wish to apply directly for Level 3, applicants must be at least 18 years of age and have a minimum of 8 years of training in the respective field. They should provide the training certificate from their teacher.

Level 4 - Kovida - One year after completing the Level 3 /Pre Vidwath/ equivalent exam, or if they wish to apply directly for Level 4, applicants must be at least 18 years of age and have a minimum of 10 years of training in the respective field. They should provide the training certificate from their teacher.

Note: Before student registration, their teacher or the Institute should register first

Pre Level- Arambha for Karnataka Sangita

Theory (Viva only) - 25 marks	Practical - 75 marks
Guruvandana Shloka (Guru Brahma) with Meaning	Any one Ganesha sloka
Yoga- Opening Prayer- Sahana Vavatu Shloka, Shanti Mantra- Sarve Bhavantu Shloka	Yoga- Breathing Exercises- Hands in and Out breathing, Hand Stretch Breathing & benefits
Swara – Name of Sapta swaras	Sarale-7
Arohana and Avarohana	Jantivarase-5
Indian Classical Music divisions	Uppersthayi (Tarasthayi) - 3
Raga – Janaka and Janya	Lowersthayi (Mandrasthayi) - 3
Musical trinities name and their penname	Datuvarase -2
Name swaravalis	Alankara -in Suladi Sapta talas
Division of instruments	Pillari Gite – Lambodara, Kereya niranu
Kaala and its division	Sanchari gite – Varaveena, Kamalajadala

Level 1- Pravesha for Karnataka Sangita

NOTE:

❖ Kritis

- **Talas:** Aditala, Rupaka tala, Khanda chapu and Misra chapu.
- Should contain Shuddha Madhyama and prati Madhyama ragas in sampurna, audava, shadava ragas

❖ **Ragas:** Hamsadhwani, Hindola, Kalyani, Mayamalavagoula, Mohana, Shankarabharana, Kharaharapriya

❖ **Ragas should not be repeated** in Madhyama kala and Vilamba kala kritis

- Madhyama kala kritis – 5 (Khanda chapu can be included)
- Vilamba kala kriti – 2 (Misra chapu can be included)

Practical – 100 marks

Composition	Particulars
Sarale	7
Jantivarase	5
Uppersthayi	3
Mandrasthayi	3
Datuyarase	2
Alankara	Suladi Sapta Tala
Pillari Geethe	4
Sanchari Geethe	4
Jatiswara	2
Tana Varna	Any two from following ragas: 1. Shankarabharana 2. Kalyani 3. Mohana 4. Abhogi
Kritis	Madhyama kala kritis- 5

Kritis	Vilamba kala kriti – 2
Dasara pada	1
Narayanatirtha Composition	1
Nottuswara	1
Tiruppavai	1
Annamayya/ Ramadasa composition	1

Theory – 100 marks

Sl.No	Title	Particulars
1	Music division	Difference and similarities between Karnataka Sangita and Hindustani Sangita
2	Swaras	Prakruthi, Vikruti, Saptaswaras
3	Sthayi	Tarasthayi, Mandra sthayi
4	Raga	Janaka, Janya, Upanga, Bhashanga, Raganga
5	Ragalakshana	Janaka ragas: 4 1. Mayamalavagoula 2. Karaharapriya 3. Kalyani 4. Shankarabharana
		Janya ragas 4 1. Mohana 2. Hindola 3. Bilahari 4. Vasanta
6	Kaala	Trikaala
7	Taala	Suladi sapta tala lakshana
8	Short Notes	1. Sarale

		2. Jantivarase 3. Alankara 4. Geethe 5. Jatiswara 6. Varna 7. Kriti
9	Vaggeyakaras	1. Tyagaraja 2. Muttuswamy dikshita 3. Shyamashastri 4. Purandaradasa
10	Division of instruments	1. Tata 2. Sushira 3. Avanaddha 4. Ghana

Level 2 -Parichaya for Karnataka Sangita

NOTE: Kritis

- **Talas:** Aditala, Rupaka tala, Khanda chapu and Misra chapu.
- **Ragas:** Kamavardhini, Bilahari, Shanmukhapriya, Vasanta, Kamboji, Khamach, Todi, Keeravani, Malayamaruta, Bhairavi, Saveri, Arabhi, Abhogi, Amrutavarshini, Shuddha Dhanyasi, Madhyamavati

Ragas should not be repeated in Madhyama kala and Vilamba kala kritis

- b. Madhyama kala kritis – 10 (Khanda chapu can be included)
- c. Vilamba kala kriti – 5 (Misra chapu can be included)

Practical – 200 marks

Paper 1- 100 marks

Sl.No	Composition	Particulars
1	Alankara	In 35 talas
2	Utsava sampradaya kriti	Any one
3	Swarajati	Any two
4	Divya nama sankirtana	Any one
5	Tana varna	Any two from following ragas in two speeds Darbar, Shahana, Begade, Todi
6	Navaraga malika varna	One varna in 2 speeds
7	Attatala varna	Any one from following ragas in only one speed Shankarabharana, Kalyani
8	Pancharatna kriti	Sriraga- Endaro mahanubhavulu

Paper 2- 100 marks

Sl. No	Composition	Particulars
1	Kritis	Madhyama kala kritis- 10
2	Kritis	Vilamba kala kriti – 5
3	Ragamalika composition	Anyone can include Kriti, varna, dasarapada and so on (minimum of three ragas)
4	Ugabhoga	Any one
5	Tillana	Any one
6	Manodharma: Alapana and Swara	Ragas: 1. Mayamalavagoula 2. Kalyani 3. Kharaharapriya 4. Mohana, 5. Hindola

Theory – 200 marks

Paper 1- 100 marks

Sl.No	Title	Particulars
1	Brief explanation	a. Naada b. Sthayi c. Graha d. Sangati e. Shadanga f. Vadi g. Vivadi h. Anuvadi i. Samvadi j. Swara

2	35 tala system	Chart including anga, symbol, jaati and akshara
3	Musical writing	Sarale Jantivarase Alankara Gite
4	Life history of Vaggeyakaras	1. Tyagaraja 2. Muttuswami Dikshita 3. Shyamashastri 4. Swathi tirunal
5	Ragalakshana	a. Todi b. Keeravani c. Shuddha Dhanyasi d. Madhyamavati e. Bilahari f. Khamach g. Malayamaruta h. Saveri

Paper 2- 100 marks

Sl.No	Title	Paricular
1	Short notes on musical compositions	a) Geete- its divisions b) Swarajathi c) Tanavarna d) Kruti e) Ugabhoga f) Tillana
2	Talas	Desadi Madhyadi talas

3	Tonal quality of musical instruments	Tata Sushira Avanaddha Ghana
4	Life history of Vaggeyakaras	Purandaradasa, Mysore Vasudevacharya Papanasham Shivam Annamayya
5	Ragalakshana	Kamavardhini (Pantuvrali) Shanmukhapriya Vasanta Kamboji Bhairavi Arabhi Abhogi Amrutavarshini