

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

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

Practical – 100 marks

Composition	Particulars
Sarale	7
Jantivarase	5
Uppersthayi	3
Mandrasthayi	3
Datuvarase	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. Shyamashastry 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	Particular
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 (Pantuvarali) Shanmukhapriya Vasanta Kamboji Bhairavi Arabhi Abhogi Amrutavarshini

LEVEL 3 – PRAUDHA: KARNATAKA SANGITA SYLLABUS

THEORY – Total 200 Marks

Paper I – Theory

Maximum Marks: 100

Duration: 3 Hours

Syllabus:

Sl.No	Title	Description
1.	Katapayadi Sutra	origin, principles, and application in mela classification
2.	Voice Culture/Musical instruments culture	importance, techniques, voice care/ musical instrumental care, and training methods
3.	Scheme of 72 Mela paddhati	Chakra, Ragas and adaptation of Katapayadi Sutra

4.	Raga Lakshana with Sanchara (Detailed Study)	○ Todi ○ Shankarabharana ○ Kamavardhini ○ Shanmukhapriya ○ Hamsadhwani ○ Bilahari ○ Amrutavarshini ○ Madhyamavati ○ Vasanta
5.	Contribution of Composers	○ Kshetrappa ○ Jayachamaraja Wodeyar ○ Muttaiah Bhagavata ○ Arunachala Dasaru

Paper II – Theory
Maximum Marks: 100
Duration: 3 Hours
Syllabus:

Sl.No	Title	Description
1.	Compositional Forms	○ Varna ○ Kriti ○ Pada ○ Javali ○ Navavarana Kriti ○ Navagraha Kriti
2.	Notation	○ Writing notation for Purvanga of any Aditala Varna

3.	Role of Accompaniments	In a musical concert
4.	Ragatrayodasha Lakshana	Concept and explanation
5.	Contribution of Composers	○ Bhadrachala Ramadasa ○ Utukkad Venkatasubba Iyyar ○ Veene Sheshanna ○ Sripadarayaru

PRACTICAL

PAPER 1

Practical Examination

Maximum Marks: 200

A. Ragas for Kritis

Todi, Shankarabharana, Kamavardhini, Shanmukhapriya, Hamsadhwani, Bilahari, Amrutavarshini, Madhyamavati, Vasanta, Kamboji, Khamach, Sriranjani, Dhanyasi, Kedaragowla, Naata, Vachaspati *or* Harikamboji, Sri, Saraswathi, Chakravaka, Simhendramadhyama

Sl. No	Compositions	Particulars
1.	Adi Tala Varnas	Any two, sung in three speeds
2.	Other tala varna	One- in any one of the talas; Rupaka Tala or Jhampe tala or Khanda tripata
3.		Any two in two speeds

4.	Madhyama Kala Kritis	20
5.	Vilamba Kala Kritis	5
6.	Navavarana Kritis	Any 2– (Anandabhairavi, Kalyani, Sri raga)
7.	Navagraha Kritis	Any two
8.	Pancharatna Kriti	Arabhi or Goula
9.	Kshetravya Pada	Any one
10.	Javali	Any one
11.	Tillana	Any one

Paper II

Manodharma Sangita (kriti can be sung which has been learnt in previous level exams)

Alapana and Swara Vinyasa from the following ragas:

- Todi / Shankarabharana
- Kamavardhini / Shanmukhapriya / Amrutavarshini
- Hamsadhwani / Madhyamavati
- Bilahari / Kamboji
- Vasanta / Khamach
