

CARNATIC VOCALS

Basic Modules

CB 1 (Group Class – Maximum 15 members and minimum 8 members)

1. Small songs in Sanskrit, Tamil, Telugu, Kannada

Sakti Sahita, Santatam pahimam, Gurumurte, Namachivaya, Sarasa netra, Vande Minakshitvam, Syamale Minakshi, Ambalattarase, Sambho Gangadhara, Sri Gananatha, Varavina

2. Swara Exercises

Identification of Swaras, Sarali Varisai

3. Basics of Rhythm

4. Sound production (simple exercises for singing) – ‘OM’

5. Application oriented theory

a) Ear training programme

Identification of Ragas

Mohanam, Mayamalavagoula, Sankarabharanam, Bilahari, Kalyani, Abhogi, Amritavarshini, Hindolam, Gambhiranattai, Malahari, Suddhasaveri

Identification of Instrument sounds

Vina, Violin, Mridangam, Flute

b) Picture memory

Identification of Composers/Musicians

Tyagaraja, Muthuswami Dikshitar, Syama Sastri, Purandara Dasa, Ootthukadu Venkatasubbayyar, Swati Tirunal, Papanasam Sivan, Annamacharya, Ariyakudi Ramanuja Iyengar, Semmangudi Srinivasa Iyer, Maharajapuram Viswanatha Iyer, Madurai Mani Iyer, G. N. Balasubramanian, T. Brinda, M. S. Subbalakshmi, D. K. Pattammal, S. Balachander, Dr. M. Balamuralikrishna, Palghat Mani Iyer, T. N. Rajaratnam Pillai, Flute Mahalingam

c) Rhythm

Names of Talas and demo

Adi, Rupakam, Misra Chapu, Khanda Chapu

Angas

Laghu, Drutam, Anudrutam

CB 2

1. Small songs

Raminchuva, Varalila, Varasiva Balam, Arumarundoru, Bhaktiyal, Kamalajadala, Amarikabari, Kundagoura, Padumanabha, Kereye neeranu, Analekara

2. Swara Exercises

Names of 12 Swarasthanas, Sthayi exercises

3. Identification of Ragas

Vasantha, Todi, Kambhoji, Bhairavi, Kanada, Anandabhairavi, Kharaharapriya, Madhyamavati, Suddhadhanyasi, Pantuvarali, Sahana, Sriragam, Saveri, Jaganmohini

4. Application Oriented Theory

Identification of Musicians – List to be given later

CB 3

1. Advanced Swara Exercises

Jantaivarisai, Dhatuvarisai, Alankaras in Mayamalavagoula in different speeds.

2. Swara Gnana abilities with special training in Akaram and other vowels

3. Geethams, Swarajatis, Jatiswarams and Simple songs

Rara Venu, Sambasiva, Sri Guruguha, Sara sara samarai, Re re sri rama, Janakasuta, Meenakshi Jaya Kamakshi, Harihara vinuta, Kamala Sulochana, Sri Govinda (Sankarabharanam), Mandharadhare, Narayana te, Paripalaya, Sri rama Sri rama, Namu Namu Raghavaya, Kalyani & Chakravakam Jatiswarams.

4. Application Oriented Theory

- **72 Melakartas**
- **Singing 16 notes**
- **Basic notation writing**

5. Ear training sessions

- **Concert Appreciation**
 - (a) **Listening to audio tapes (b) Attending a minimum of 3 concerts per month**
- **Identification of Ragas:** Ritigoula, Hamsanadam, Kuntalavarali, Purvikalyani, Kannadagoula, Arabhi, Varali, Goula, Khamas, Nilambari, Bhouli, Hamsadhvani, Sriranjani, Devamanohari, Behag

6. Brief Biographies of the Composers and Musicians mentioned in CB1.

7. Vocal/Instrumentation identification

Nadaswaram, Tavil, Ghatam, Chitravina, M. D. Ramanathan, Ramnad Krishnan, K. V. Narayanaswamy and musicians in CB1.

8. Structure of Talas

35 Talas and rhythmic exercises, Introduction to Nadais & Jatis

9. Gamakas training

Kampitam, Sphuritam, Jaru

10. Varnams

Mohanam, Hamsadhvani, Abhogi, Vasanta

CB 4

1. Identification of Ragas

Natakurinji, Navarasakannada, Kedaragoula, Shanmukhapriya, Begada, Harikambhoji, Nadanamakriya, Ranjani, Kedaram, Yadukulakambhoji, Saranga, Mukhari

2. Swara Exercises

All the Varisais & Alankaras in Hemavati, Mohanam, Sankarabharanam & Kalyani with Gamakas.

3. Varnams

Bilahari, Pantuvarali, Valaji, Kalyani, Sankarabharanam (Adi), Sriranjani, Devamanohari

4. Songs

Sri ganatham, Giriraja suta, Sogasu juda, Todudaiya, 3 tiruppugazh, Bantureeti, Gopika manoharam, Manasa Etulo, Anuragamu, Mayatheetha

5. Theory

Writing notations for Varisais and Geethams in different speeds

6. Light Songs, bhajans, semi classical songs

Binati Suno, Sivaranjani, Yamuna kalyani, Sindhubhairavi, Mohanam, Tilang, Desh, Kanada, Khamas

7. Hindustani Voice Culture – Level 1

Modules – Intermediate

CI 1

1. Advanced Geethams & Lakshana Geethams

2. Reading notations and singing from notations.

3. Varnams – In different speeds

Arabhi, Kanada (Adi), Darbar, Natakurinji, Kambhoji (Adi), Saveri, Sahana, Hindolam, Kedaragoula, Kadanakuthuhalam, Behag, Suddhadhanyasi

4. Kritis

Panchmatanga, Rama Rama (Vasanta), Manavyala, Nannu kanna talli, Kanna Tandri, Ennai nee, Arulavendum Taye, Hiranmayeem, Telisi Rama, Aanmavana, Sri Saraswati, Nada Tanumanisam, Sabhapatikku, Garudagamana, Bagumeera, Adamodi, Jalandhara, Vijayambike, Apparama bhakti, Guruleka, Marivere (Lathangi)

5. Rhythmic Exercises – Fraction exercises

6. Akaram Training with advanced exercises in different Melakarta and Janya Ragas

7. Tevaram, Divya Prabandham & other Tamil compositions

Tevarams, Tiruppugazh, Arutpa, Suddhananda Bharati, Tiruppavai

8. Ear training programmes

- **Listening to music with Tala**
- **Identification of Ragas not so common:** Janaranjani, Kadanakuthuhalam, Lalitha, Bahudari, Purnachandrika, Devagandhari, Karnataka Devagandhari, Sama
- Arohanam & Avarohanam of each Raga learnt and the singing of 72 melakartas

9. Concerts to be attended – at least EIGHT a month

10. Biographies of composers

Appar, Sambandar, Sundarar, Patnam Subramanya Iyer, Jayadeva, Mysore Vasudevachar

11. Study of Musical forms in Kalpita Sangeetham

CI 2

1. Singing of Kritis

Manasa Sri Ramachandra, Bhavanuta, Seethamma, Teliyaleru, Sujana Jeevana, Rama Ramana, Mamavatu Sri, Sudha madhurya/Devadi deva, Janaki ramana, Chalamelara, Sadachaleswaram, Anandamrita, Vatapi, Mahaganapatim, Yarukkutthan, Ramanai kannara, Jagadananda, Parvati ninnu ne, Sriman narayana, Deva Deva, Jaya jaya (Nattai), Innu daya barade, Himadri sute, Sarasa Samadana, Dhanyudevado, Ivasudha, Jutamurare, Sobhillu, Anupamagunambudhi, Paridanamicchite, Enta nerchina/Sri Parthasarathy

2. Varnams

Todi (Adi), Nagaswarali, Pantuvarali (Sami nee), Sriragam, Sankarabharanam (Ata), Kalyani (Ata), Viriboni, Kanada (Ata), Saranga, Nattai, Ranjani

3. Writing notation for simple songs learnt

4. Kalpana Swaram introduction

5. Study of Raga & Tala classification

CI 3

1. Singing of Kritis

Ninnu vina (Todi), Sundari divya/Nammi vacchina, Rama nee samana, Marivere dik (Shanmukhapriya), Annapurne, Siva Siva/Sambho Mahadeva, Gnanamosaga/Ananda natamadubar, Ramachandram (Vasanta), Devi Brova (Chintamani), Sankari Sankuru, Majanaki, Enati nomu, Sadananda, Mohanam, Janaranjani, Makelara/Niravadhi, Venugana, Madhyamavati, Durmargachara, Srikanta nee, Brocheva/Gajavadana, Parvati Kumaram/Mamava Sada/Pal vadiyum, Raghuvamsa, Vande Sada/Nanoru vilayattu, Vallabha Nayakasya, Rama nannu brovara, Jayamanohari, Yochana, Akhilandeswari, Raga Ratnamalika, Kamakshi Kamakoti, Sri Kantimatim

2. Varnams

Todi (Ata), Navaragamalika, Begada, Ritigoula, Dhanyasi, Andolika, Mayamalavagoula, Chalanattai, Kambhoji (Ata & Jhampa), Khamas (Daru), Suma Sayaka (Kapi)

3. Light & Semi classical songs

Kaliyuga Varadan, Sindhubhairavi, Tunga teera, Kanda naal, Krishna nee, Sivaranjani, Tilang, Kanada, Subramanya Bharati, Desh, Dwijavanti

4. Exercises in 35 Alankaras in different speeds & Ragas with Akaram

5. Voice Culture, Rhythmic exercises, specialized vocal exercises

6. Popular songs

Kurai Ondrum illai, Alaipayude, Chinnanchiru kiliye, Teerada vilayattu pillai, Mokshamu Galada, Ranjani mala

7. Theory

- Introduction to Tamil music
- Concert presentation
- Role of Manodharma

Advanced Level Modules

CA 1 – Kalpita Sangita

1. **Advanced Varnams** – *Surati, Anandabhairavi, Mukhari, Nayaki, Natakuranji (Ata), Varali, Kharaharapriya, Goula, Narayanagoula, Yadukulakambhoji*
2. **Kritis – Major Ragas** – *Todi, Shankarabharanam, Kharaharapriya, Bhairavi, Kalyani, Kambhoji*
3. **Kritis – Minor Ragas** – *Sahana, Yadukulakambhoji, Anandabhairavi, Begada, Saveri, Ritigoula*
4. **Tillanas and perfection of songs learnt in the basic and intermediate modules. Compositions: 2 Javalis, 2 Padams, Ashtapadi, Bhajan**
5. **Hindustani-oriented ragas**
6. **Detailed study of Raga Lakshana, Composers, musical forms, On-the-spot notation writing, Interpretation of notations, Tambura tuning**

CA 2 – Manodharma Sangita

1. **Methodology of kalpana swaras**
2. **Raga singing and neraval**
3. **Ragam, Tanam, Pallavi in different ragas and talas**
4. **Special training for singing viruttams and slokams**
5. **Theory**
 - **Pallavi with notations**
 - **Transliteration of compositions**
 - **Concert appreciation: Understanding of Tani Avartanam and Talam execution**
 - **Interpretation of Pallavi structure with different Grahas**

CA 3 – Special Repertoire

Special repertoire comprising Group Kritis of various Composers: Pancaratna Kritis, Group Kritis of Muthuswamy Dikshitar, Navavaranam of Ootthukkadu Venkatasubbayyer and others totalling 18.

CA 4 – Combo of CA1 & CA2

Specialized Courses

CS1

Voice Culture – 6 months

1. Special training for daily practice with breathing exercises
2. Special exercises for stamina, range, modulation, fluency, phonetics, timbre and pitch
3. Perfection and training for specialization in Classical/Semi classical/Light/Film music/Western/Folk music
4. Training using microphones in A/C and non A/C halls and studio atmosphere.
5. Theory – Vocal defects – Care & Cure (An analysis with 10 sample voices)

CS2

Voice Culture – 3 months

Choice of system of music (Hindustani/Carnatic/film) and all the exercises mentioned in CS1.

CS3

Concert Management (First of its kind to help, identify and groom talent and to make an aspiring musician a professional)

1. Tuning of Tambura
2. Training & preparation for 4 concerts, concert planning, structuring of thematic concerts, training to sing with microphones and accompanying artistes.
3. Planning for special occasion concerts like temples, marriages, Radio/TV programmes (Sapta Swarangal, Apoorva Ragangal)
4. Preparation for commercial albums, preparation based on duration aspects
5. 4 promotional concerts with exclusive individual reports by experts.
6. Personalised coaching by professors and Senior artistes
7. Preparation for AIR auditions
8. Coaching for BA/MA music examinations or Certificate courses conducted by Music Academy and other institutions

CS4

Film singing with studio practice and training by Voice experts and professional play back singers. Introduction through talent promotion albums

CS5

Special Crash Course – 3 months

Based on specific requirements for shorter durations

CS6

Gurukulam Intensive Training programme: Methodical training from basics to concert level. System to be decided by the teacher.

Special Advanced level module for professionals and performers

a) Kalpita Sangita: 40 rare compositions—students choice-includes rare varnams , rare kritis of trinities , padams , jaavalis , kritis in rare ragas , thillanas ,thukkadas and Bhajans. Specialized training for thematic concerts, teaching of group kritis, or learn by choice option.

b) Manodharma Sangita:

- Pallavi singing: simple Pallavi suitable for concerts – raga and thala as per the choice of the student.
- Pallavi singing: Pallavi in intricate thaalas .
- Advanced courses in taanam, ragam, niraval and kalpanaswara singing.

c) Voice culture training: Same as mentioned in voice management course but includes special coaching based on use of microphone. Coaching to suit recording sessions. Training to adjust to different climatic conditions and time zones and to overcome fatigue or strain due to concerts.

d) Concert management: Tips from expert musicians on art of concert presentation and planning to enable the singer to identify his or her strengths. Overcoming minor technical or other deficiencies. This programme will also include training sessions with accompanists and concert exposure.

Special Module for Amateurs or those who learn as music as hobby

- Practical course for beginners: Basics as in cB1 in regular module.
- Music appreciation course: Identification of popular ragas/ talas/ composer. Understanding of thani aavarthanam and other musical concepts like taanam or niraval singing. Keeping the taala for the music and so on
- Learn by choice: Songs for occasions like Navarathri, Pancharathna kritis, Navagraha kritis and so on.
- Popular songs like Kurai onrum illai, Venkatachala nilayam and so on
- Stress management course: This is a programme for working people, pregnant women, senior citizens or retired people or for those who are suffering from depression or memory loss or blood pressure patients. The programme would be moulded to suit a group class or could be customized for a single individual.

Special Module for children under 5 yrs of age

- Identification of simple and popular ragas
- Naamavalis, simple songs and slokas.
- Swara or notes training programme

Teachers Training programme

Special courses would be given to groom the person to a teacher. Professional coaching methodology would be adopted. Experts will help the teacher equip as a technically sound guru. The course would also help in categorizing the teacher to primary level, intermediate and advanced level teachers depending on their knowledge base. Use of technology as a teaching aid will help teaching theory. A pilot programme with sample students would help the teacher evolve further with interactive class room sessions. Distance coaching methods would also be taught.

Vocation courses

Audio/Video engineering technology course

This package will include practical and application oriented training methods on recording, editing, mastering, media conversation, duplication. This will include all media formats from 78 rpms to mini disc format. Studio training programmes with practical experience and live projects.

Web publishing

This will include creative training programme to enable the candidate to design music or dance websites, content management, uploading files, designing pages, audio video attachments. Editing the content and customer support training.

Specialized Courses

- Training for TV programmes like Ragamalika, Saptha swarangal.
- Training for BA music.
- Training in tamil isai like thevaram, raama naatakam,tamil songs, light, folk, film music like Kannadasan and semi-classical Tamil songs.

Specialized course for training in other systems of music

- Bhajans and Hindustani music.

Instrumental courses

- Syllabus will be same as in the vocal modules with additional instrumental techniques
- For keyboard separate syllabus will be framed for classical and western.
- Syllabus for percussion instruments will be separately given.