

THE TAMILNADU DR. J JAYALALITHAA MUSIC AND FINE ARTS UNIVERSITY, Chennai  
SYLLABUS FOR ADVANCED DIPLOMA BRIDGE COURSE  
SUBJECT: CARNATIC MUSIC  
BRANCH : VOCAL

**COURSE STRUCTURE**

**I YEAR**

Subject Code	Name of the Paper	Marks			Credits
		I.A.	S.E.	Total	
	Practical Paper -1	40	60	100	12
	Practical Paper -2	40	60	100	12
	Theory Paper – 1	25	75	100	12
<b>TOTAL</b>					<b>36</b>

**II YEAR**

Subject Code	Name of the Paper	Marks			Credits
		I.A.	S.E.	Total	
	Practical Paper -3	40	60	100	12
	Practical Paper -4	40	60	100	12
	Theory Paper – 2	25	75	100	12
	Internship/ Project				8
<b>TOTAL</b>					<b>44</b>

TOTAL : 80 Credits

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**FIRST YEAR  
PRACTICAL PAPER-1**

- UNIT-1 Basics
1. Sarali Varisai-s
  2. Janta Varisai-s
  3. Dhattu Varisai-s
  4. Alankaram-s
- UNIT-2 Ability to sing TWO from each of the following
1. Gitam
  2. Swarajathi
  3. Adi Tala Varnams (2 speeds)
  4. Pada Varnam
- UNIT-3 Ability to sing ONE KRITI in each Raga from the mentioned list of Composers
1. Mayamalavagowla
  2. Karaharapriya
  3. Sankarabaranam
  4. Simmendra Madhyamam
  5. Vasanta
  6. Saranga
  7. Abhogi
  8. Hamsadhwani
- List of Composers
1. Tyagaraja
  2. Muttuswami Dikshitar
  3. Shyama Shastri
- UNIT-4 Ability to sing ONE from the following categories
1. Dasar padam
  2. Tarangam
  3. Ashtapathi
  4. Tevaram
  5. Thiruppugazh
  6. Tiruppavai
  7. Padam
  8. Javali
  9. Thillana
- UNIT-5 Manodharma - Short raga alapana and Kalpana swara-s for ANY TWO kritis and raga-s learnt in Unit-3

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**THEORY-1**

- UNIT-1 Introduction to Music- Understanding Basic Technical Terms- Nada, Sruti, Svara, Sthayi, Janaka and Janya Ragas-The Nomenclature of 16 svaras  
UNIT-2 Concept of Tala- Sapta talas, 5 jathi-s, Shadangas, Chapu talas  
UNIT-3 Composer- Purandaradasa, Badrachala Ramdasas, Muthuthandavar, Annamayya, Arunachala Kavirayar, Uttukadu Venkata Subbaiyer, Tyagaraja, Muthuswami Dikshitar, Shyama Shastri, Swathi Tirunal, Papanasam Sivan  
UNIT-4 Tevaram- Divya Prabandham- Thiruppugazh  
UNIT-5 Musical Forms- Gitam, Swarajathi, Varnams- Kalpita and Manodharma Sangitam-

**SECOND YEAR  
PRACTICAL PAPER-2**

- UNIT-1 ANY TWO Adi Tala Varnams in any of the following raga-s, ONE Ata Tala Varnam and ONE Pada Varnam  
1. Saveri  
2. Sahana  
3. Kedaragaula  
4. Darbar  
5. Surutti  
6. Begada  
7. Kalyani  
8. Nattakurinji  
9. Kambodhi  
10. Sankarabaranam  
11. Thodi  
12. Bairavi
- UNIT-2 Singing of Raga Alapana- Neraval - Kalpana Swaram for ANY TWO from the following Suddha MADhyama Raga-s  
1. Saveri  
2. Begada  
3. Dhanyasi  
4. Karaharapriya  
5. Thodi  
6. Kambodhi  
7. Keeravani  
8. Sankarabaranam
- UNIT-3 Ability to Sing a Raga Alapana- Neraval- Kalpana Swaram for ANY THREE from the following Prati Madhyama Raga  
1. Kalyani

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2. Shanmugapriya
  3. Pantuvarali
  4. Purvikalyani
  5. Varali
  6. Simmendra madhyamam
  7. Lathangi
  8. Subhapantuvarali
- UNIT-4 Ability to Sing a Raga Alapana and Kalpana Swaram for ANY THREE from the following Audava/ Shadava raga-s
1. Lalitha
  2. Arabhi
  3. Bilahari
  4. Sriranjani
  5. Abhogi
  6. Ritigaula
  7. Madhyamavathi
  8. Hindolam
- UNIT-5 Ability to sing Viruthams from any traditional verses in ANY FOUR of the following raga-s
1. Nadanamakriya
  2. Shanmugapriya
  3. Nilambari
  4. Saveri
  5. Kalyani
  6. Hindolam
  7. Madhyamavathi
  8. Hamsanandi

**THEORY-2**

- UNIT-1 Musical Instruments- Tambura, Violin and Mrdangam
- UNIT-2 Dasa Vida Gamaka-s in Viriboni Bhairavi Varnam
- UNIT-3 Musical Forms- Krit-s and its Decorative Anga-s, Padam, Javali, Ragamalika, Thillana
- UNIT-4 An Overview of References of music in Tamil works like Panchamarabu and Panniru Tirumarai -An Overview of the Musical Treatises which has the evolution of the Grammatical aspects of Carnatic Music- Sangita Ratnakara, Chaturdandi Prakasika, Sangita Sampradaya Pradarshini- Kucheri Paddhati- Folk Music
- UNIT-5 The Various Seats of Music in South India which has contributed to the growth of the Art of Carnatic Music

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**SKILL BASED VOCATIONAL COURSE – SUMMER INTERNSHIP**