**Model Syllabus – Sangeetha Bhooshanam diploma course**

**SB 001 - Theory paper I – Introduction to Indian Music**

1. **Distinctive features of Indian music.**
2. **Study of musical terms**
3. Nada
4. Sruthi
5. Sthayi
6. Svara
7. Vadi
8. Samvadi
9. Anuvadi
10. Vivadi
11. Dasavidha Gamaka
12. Trayodasa lakshanas
13. Acoustic terms
14. Timbre
15. Harmonics
16. Echo
17. Resonance
18. Reverberation
19. Vibration
20. **Raga**
21. Janaka – Janya classification
22. Scheme of 72 melakartas
23. Janya raga classification
24. Upanga ragas
25. Bhashanga ragas
26. Varja ragas
27. Vakra ragas
28. Nishadantya, Dhaivatantya and Panchamantya ragas
29. Ghana, naya, desya ragas
30. **Tala**
31. Definition of tala
32. Angas of tala
33. Sapta talas
34. Scheme of 35 talas
35. Scheme of 175 talas
36. Talas figuring in concerts
37. **Instruments**
38. General classification of music instrument
39. Detailed study of Tanpura and Veena

**SB 002 - Theory paper II - Compositional forms in Carnatic Music**

1. **Musical forms**
2. Gitam
3. Samanyagitam
4. Lakshana gitam
5. Svarajathi
6. Jathisvaram
7. Varnam
8. Tanavarnam
9. Padavarnam
10. Kirtanam
11. Kriti
12. Decorative angas
13. Literary beauties
14. Padam
15. Javali
16. Thillana.
17. Ragamalika
18. **Raga lakshana**
19. Mayamalavagowla
20. Sankarabharanam
21. Kalyani
22. Kharaharapriya
23. Mohanam
24. Hamsadhwani
25. **Notation**
26. Svara
27. Duration
28. Tala
29. Sthayi
30. Other significant symbols.
31. **Life and contribution of the listed Composers**
32. Purandaradasa
33. Tyagaraja
34. Muthuswami Dikshitar
35. Syama Sastri
36. Swathi Thirunal
37. Irayimman Thampi

**SB 003 - Theory Paper III – Introduction to different branches of music**

1. **Fundamental principles of Hindustani music**
2. 10 Thaats
3. Musical forms – Dhrupad, Khayal, Thumri, Tarana
4. An outline knowledge of gharanas
5. **Fundamental principles of Western music**
6. Basic symbols used in Staff notation
7. **Regional music**
8. Music in Kathakali and instruments used in it.
9. Folk music
10. Tiruppugazh and Tevaram
11. Musical stone pillars
12. **Seats of music**
13. Tanjore
14. Mysore
15. Travancore

**SB 004 – Theory Paper IV – Evolution of Carnatic Music**

1. **History of music**
2. Ancient period
3. Medieval period
4. Modern period
5. History of Hindustani music
6. **Brief study of the lakshana granthas,**
7. Natyasastra
8. Sangita ratnakara
9. Chaturdandi Prakasika
10. **Manodharma Sangeetha – A brief study**
11. Thanam
12. Ragalapana
13. Niraval
14. Kalpana svara
15. Pallavi

**SB 005 - Practical Paper I – Abhyasaganam 1**

1. **Preliminary excercises in three degrees of speed**
2. Sarali varisa – 8
3. Jantavarisa – 8
4. Madhyasthayi varisa
5. Dhattu varisa – 2
6. **Alankaras should be sung in three degrees of speed in the following ragas**
7. Kharaharapriya
8. Sankarabharanam
9. Mohanam
10. Hamsadhwani
11. Kalyani
12. **Samanya Gitam** – 3
13. **Lakshana gitam -** 1

**SB 006 - Practical Paper II – Abhyasaganam 2**

1. Jatisvaram - 1
2. Svarajathi - 1 [In the raga Anadabhairavi or Khamas]
3. Varnam in adi tala – 3
4. Varnam in ata tala - 1

**SB 007 - Practical Paper III – Simple musical forms**

1. Divyanama kirtana - 1
2. Bhajan - 1
3. Devarnama – 1
4. Thillana - 1

**SB 008 - Practical Paper IV – Kritis and Manodharma Sangita**

1. **Krithis with ragalapana and kalpana svaras in the following ragas** [two among the five kritis must be composed by Kerala composers]
2. Mayamalavagowla
3. Sankarabharanam
4. Mohanam
5. Hamsadhwani
6. Kalyani
7. Pancharatnam – 1