



Lalit Kalakshetra

RAVIRAJ COLLEGE OF FINE ARTS

www.lalitkalakshetra.com



Music

(Vocal/Instrumental)

DEPARTMENT OF PERFORMING ARTS



Admissions: 2021-22

DIPLOMA IN INDIAN MUSIC (One Year)

ADVANCED DIPLOMA IN CARNATIC MUSIC (One Year)

Short Term Certificate Courses:

Vocal, Keyboard, Violin, Guitar
Mridhangam, and Flute



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The Institution beautifully combines Culture, Education, sense of Aesthetics, openness to Understanding and Learning, Humility and Respect.

The Lalit Kalakshetra offers tutitions in most of the Classical Dance styles and Music forms of India, such as Bharathanatyam, Mohiniyattam, Kathak, Classic Carnatic Vocal, Hindustani Vocal and Instrumental Music. Eminent Gurus of these disciplines supervise the teaching programmes to help the students excel in their subject of study.

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RAVIRAJ COLLEGE OF FINE ARTS

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Taking up Music as a Career...



Diploma in Music Course is centered upon practical work, this diploma provides students with the skills required for a career in music including composition, orchestration & arrangement and the practical implementation of historical knowledge.

Practical modules are supported by musicological units which encourage a broadening of knowledge through research, and demonstrate the important relationship between theory and practice. All students will gain an overview of the music history, an understanding of harmony, analysis and form, and experience in compositional techniques.

Voice culture is an important aspect of vocal music teaching, with regular Sruti exercises, Aakaram, and regular repetition of basic exercises in many Ragas. This helps students to produce correct notes at quick speeds.



Music

DIPLOMA IN INDIAN MUSIC (ONE YEAR)

ELIGIBILITY: Students who have completed 1 to 10 level music examinations or equivalent.

Paper – I

Theory: a. Technical Terms – Sapta Swara, Nada, Swara Svarasthana, Sruthi, Arohana, Avarohana, sthayi, Avarta, Graha (Eduppu), Atita, Anagaia and Sama; Prathama, Dvitiya and tritiya kalas, sangathi aksharakala, Anya swara, Purvanga and Uttaranga, Dhatu and Matu. b. Swara Nomenclature c. Notation used in Karnatic Music

Practical: a. Preliminary Swara Exercises. b. Alankaras c. Six gitas inclusive of one lakshana gita, d. two swarajatis.

Paper – II

Theory: a. Raga – Janaka Raga and Janya Raga. Classification of Janya Ragas into 1. Varja Ragas (Audava, Shadava, Sampurna varieties), 2. Vakra Ragas and 3. Upanga and Bhashanga Ragas. b. Lakshana of the following 15 Ragas – Todi, Dhanyasi, Mayamalavagaula, Bhairavi, Madhyamavati, Mohana, Kambhoji, Khamas, Sankarabharana, Hamsadhvani, Suddha saveri, Kedaram, Bilahari, Pantuvarali and Kalyani.

Practical: a. Jatiswara one, b. two Adi Tala Varnas, c. Two ata tala varnas.

Paper – III

Theory: a. Raga Classification in Carnatic Music. The Scheme of 72 Melakarta Ragas. The names of the 12 Chakras. Katapayadi formula and its application. b. Classification of Musical Instruments into Stringed, Wind and Percussion Groups. A general knowledge of the structure of the Veena, Violin, Tambura, Gotuvadam, Flute, Nagasvaram and Mridhangam.

Practical: Alapana of the following 12 Ragas: 1. Thodi; 2. Saveri; 3. Bhairavi; 4. Anandha Bhairavi; 5. Mohana; 6. Kedaragaula; 7. Sahana; 8. Kambhoji; 9. Yadukulakambhoji; 10. Sankarabharana; 11. Begada; and 12. Kalyani.

Paper – IV

Theory: a. Tala – The 3 principal Angas – Anudrutam, Drutam and Laghu. The 7 principal Talas and their constituent Angas. The 5 Jatis of Laghu. The scheme of 35 Talas. b. Lakshana of the following musical forms – 1. Sanchari Gita, 2. Lakshana Gita, 3. Swarajati, 4. Jatiswara, 5. tana varna, 6. Kriti, 7. Kirtana.

Practical: one each of Tevaram, Tiruppugazh and Divyanama Kirthanam and the following compositions: Todi – Ninuvina sukhamu gana; Dhanyasi – Syama sundaranga or Paruvam parkka; Mayamalavagaula – Merusamana; Bhairavi – Upacharamu jeseva runnarani or Tudhiseidhidu Maname; Madhyamavati – Vinayakunivalenu or Vandan vandan Bharata; Mohana – Nanu palimpa or Arumarunthoru; Kambhoji – Sri Raghuvaraprameya or Nadmadithirindha; Khamas – Sitapate na mansuna or Ithaparam tharum.

Paper – V

Theory: Biographies of the following Composers – Thiyagarajar, Purandharadasar, Muthuswami Dikshitar, Syama Sasthirigal, Arunachala kaviyar and Gopalakrishna Bharathi.

Practical: Sankabharanam – Manasu svadhinamaina or Aadiya padha; Hamsadhvani – Raghunayaka; Suddhasaveri – Kalaharana; Kedharam – Anandha natana prakasam; Bilahari – Paridana michite or Mal marughanai ninandhiru; Pandhuvarali – Raghuvara nannu or Ninnarul iyambalaguma; Kalyani – Birana varalichchi.

(* The students shall have the option of singing or playing these pieces or other classical pieces of an equal standard. The students will be expected to sing Tana Varanas in two degrees of speed.

* Books for Reference:

1. Swaramanjari in Telugu – T. Singaracharlu;
2. South Indian Music – Book I to III in English by P. Sambamurthi;
3. Great Composers: I and II in English by P. Sambamurthi;
4. Tamil Songs in notation by P. Sambamurthi;
5. Kirtana Sagaram I to IV in Tamil;
6. Sangita Rathnaavali in Tamil – by K. V. Srinivas Iyyengar;
7. Thiyagaraja Kirthanams in Tamil and Telugu by K. V. Srinivas Iyyengar)



ADVANCED DIPLOMA IN CARNATIC MUSIC (ONE YEAR)

ELIGIBILITY: Students who have completed 1 to 10 level music examinations or Govt. Technical Examinations Lower/Higher or equivalent.

Paper – I (Theory):

Theoretical Aspects of South Indian Music - I

a. Musical Forms and their Lakshnas: Gitam, Varnam, Kritis, Kirtana, Padam, Ragamalika, Jasti Swaram, Swarajati, Tillana and Javali.

b. Life Histories: a. Thyagarajar b. Muthuswamy thikshitar c. Syama sasthanigal

(Practical): a. Ganesha Pancharathnam; b. Padma varnam 1; c. Tamil keerthanai 2; d. Raga malika 1; e. Bharathiar Song 1.

Paper – II (Theory):

Theoretical Aspects of South Indian Music – II

a. Scheme of 72 Melakarthis, b. Classification of Musical Instruments, c. Manodharma Sangeetham 1, d. Life Histories:

a. Arunagirinathar b. Swathi Thirunal c. Annamacharya

(Practical): a. Thevaram 2; b. Thirupugazh 2; c. Thirupavai 2 d. Thiruvartuppa 1; e. Kavadihindhu 1.

Paper – III (Theory):

Theoretical Aspects of South Indian Music – III

a. Musical Instruments and their classification. b. Tala System: Sapta Talas, 35 Talas, Tala Dasa Prans, Chapu Tala Varieties Desadi and Madhyadi Talas.

(Practical): Pancharathna kruthi 1; Bakthi padal 1; Padham 1; Javali 1; Thillana 1.

Paper – IV (Theory):

Theoretical Aspects of South Indian Music – IV

a. Raga Lakshanas : 1. Yadukula Kambhoji 2. Athana 3.

Kedaragoula 4. Saranga 5. Ritigoula

6. Darbar 7. Natakuranji 8. Sriranjani 9. Chakravakam 10.

Pantuvrali. b. Nattupura Isai c. Sruthi Nadham. d. Life

Histories: a. Bharathiar b. Nalvargal.

(Practical): a. Ashtapathi 1; b. Tamil keerthani 2; c. Tharangam 1; d. Swarajathi 1; and f. Folk Song 1.

Paper – V (Theory):

Theoretical Aspects of South Indian Music – V

a. Characteristics of a Composer; b. Special study of Thambura, Veena, Violin, Flute, Nagaswaram and Mridhangam. c. Padham.

Practical: Singing an aata tala varna in 2 degrees of speed. One swarajati of Syama Sastri. One of Thyagaraja's Pancharathnam. Two Padas of Kshetrajani, 1. Ragamalika, 2 Thillanas, 3 Javalis, 1 Daru, 1 Ashtapathi, 1 Taranga and the following compositions: Todi – Kaddanuvairiki or Ella arumaiyalum; Saveri – Sankari Sankaru or Varmama Yen Meedhil; Chakravagam – Etula brothuveli or Arivudaiyori; Vasantha – Nandanamaadinaar; Bhairavi – Ni padmule gatiyani or Velavare umami; Kharaharapriya – Pakkala nilabadi or Paaramugamenaiya; Sriranjani – Marubalka or Iniyoru ganam; Natakuranji – Manasu vishayanata or Yekkalathilum maravene; and Yadukulakambhoji – Ninu sevinchina or Kalaithookki.



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