

# PRSSV Institute of Performing Arts and Heritage

## World Music and Dance Examinations Syllabuses – Carnatic Subjects



**PRSSV – Institute of Performing Arts and Heritage**

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# PRSSV Institute of Performing Arts and Heritage

PRSSV is the leading examination board concerned with the support and the promotion of World Music and Dance and it has over 30 years of experience in providing graded examinations. Currently, the subjects provided are Indian classical music (both Carnatic and Hindustani subjects) and Steel Pan. The organisation is committed to expanding its provision for World Music and Dance as a part of its development process and is currently working on the syllabuses for Folk Dance, Dholak, Bouzouki and Djembe.

The suite of qualifications that PRSSV offers in World Music and Dance Performance include graded qualifications taking a candidate from beginner to advanced level, with performance and teaching qualifications up to Diploma Level. Also, PRSSV provides accredited qualifications in Heritage Skills including oral history, exhibition development, digitisation and care of collections.

All students who appear for these examinations will have studied in a unitised programme accredited by OCN Credit4Learning. This accreditation is evidence that PRSSV examinations are audited to the same standard, quality and expectations as for example a GCSE, an A Level or in Higher Education and are therefore recognised internationally.

Anyone interested in appearing for these examinations or teachers wishing to register their students for these examinations can contact the PRSSV office for further information.

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## Contents

~Examination Details~ .....	5
~Important Notes~ .....	7
~BHARATANATYAM~ .....	8
~KUCHIPUDI~ .....	15
~MRIDANGAM~ .....	16
~VENU~ .....	26
~VINA~ .....	36
~VIOLIN~ .....	46
~VOCAL~ .....	56
~Appendix A~ .....	66
~Appendix B~ .....	69

NB: Syllabuses for Hindustani subjects and for other Carnatic subjects are available from the examinations office.

# ~Examination Details~

## A: Timings and Marks

### ~Practical Exam~

### ~Written Exam~

<b>Level</b>	<b>Grade</b>	<b>Time &amp; weightage</b>		<b>Time &amp; weightage</b>	
Entry	Initial	8 minutes	N/A	N/A	
Level 1	1	10 minutes	100%	-	-
	2	12 minutes	100%	-	-
	3	15 minutes	85%	30 minutes	15%
Level 2	4	18 minutes	80%	60 minutes	20%
	5	21 minutes	80%	90 minutes	20%
Level 3	6	25 minutes	80%	2 Hours	20%
	7	30 minutes	80%	2 Hours	20%
	8	40 minutes	75%	Paper A & Paper B: 2 hours each	25%

Distinction: 85-100 Marks

Merit: 70-84 Marks

Pass: 50-69 Marks

Below Pass: 0-49 Mark

### PASS MARKS

- In Grade 3 and Grade 4, candidates must score 50% in the practical examination as well as 50% in the Theory (written) examination to achieve a Pass.
- From Grade 5 onwards, candidates must score 50% in the practical examination as well as 50% in each section of the Theory (written) examination to achieve a Pass.

For the details of Level 4 Certificate and Level 5 Diploma qualifications in performance and teaching, please contact the examinations office.

## **B: The Practical Examination**

PLEASE NOTE: The term 'prescribed syllabuses' refers to the syllabuses of the Grade that the candidate is appearing in plus the syllabuses of all previous grades.

- For Grades Initial, 1, 2 and 3 candidates will be expected to perform the pieces listed in the prescribed syllabuses and to answer questions based on the requirements of the prescribed syllabuses.
- From Grade 4 onwards there are three main parts to the examination, which can be in any order.
  - a) **Examiner's choice**

The examiner will select items from the prescribed syllabuses to be performed.
  - b) **Viva**

The viva is a test of the candidate's aural skills and the understanding of the underpinning theoretical knowledge.
  - c) **Sight Reading**

From Grade 4 to 8, there will be sight-reading tests. For sample tests please contact the examinations office.
- **Prepared Performance (candidate's choice):** Additionally, for Grades 7 and 8, there must be a solo performance prepared by the candidate, made up of the pieces selected from the repertoire in the prescribed syllabuses. This performance should demonstrate the breadth of knowledge, understanding, and skills that the candidate has acquired.

## **C: The Theory Examination**

The written paper will consist of different types of questions, depending on the Level, on all topics covered in the prescribed syllabuses (including all previous Grades - practical and theory). These questions can be true or false, multiple choice, fill in the blank, diagram, notation, definition, comparison, short answer and essay questions.

Please visit our website for sample Theory papers.

PLEASE NOTE: The term 'prescribed syllabuses' refers to the syllabuses of the Grade that the candidate is appearing in plus the syllabuses of all previous grades.

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## ~Important Notes~

➤ **Laya (Tempo Marks):**

Vilamba Kala Laya or Chouka Kala Laya (Slow Tempo) is the Matra speed at metronome marks between 40 and 60

Madhyama Kala Laya (Medium Tempo) is the Matra speed at metronome marks between 60 and 90

Mel Kala Laya (Fast Tempo) is the Matra speed at metronome marks above 90.

- No notated music or notes are allowed in the examination room.
- Candidates must bring a **'Repertoire Form'** (filled) with them to the Examination room and give it to the Examiner at the start of the Practical exam. In it must be listed, as appropriate, the types of pieces, the first line of the pieces, the Raga and/or Tala, and in the order the pieces will be performed. You can download the 'Repertoire Form' from our website.
- **For Instrumentalists (including Mrdangam):** your instrument(s) must be tuned before the start of the practical examination. Also, where applicable, you must bring any other instrument(s) and accompanist(s) required by the prescribed syllabuses.
- **For Vocalists & Dancers:** You must bring any instruments (which must be tuned before the start of the practical examination) and accompanists, where applicable, and as required by the prescribed syllabuses.
- Rules and Regulations, Complaint Procedures etc. are available on request from the PRSSV examinations office.

**RE Accompaniment:**

- At specified Grades, candidates must perform with a Tambura (machine or app only) or a Shrutibox.
- Candidates for Grade 8 must perform with accompanists and NOT with machines, apps or recordings.

**TRANSLITERATION:**

Technical terms and names of people, places and musical instruments etc. have been transliterated from Devanagari into Roman script. There is no single system of transliteration, and spellings of these names and terms etc. vary considerably. It has not been within the remit of this publication to standardise these spellings. The spellings of a selected list of technical terms have been provided at the end of this booklet.

NB: No marks to be lost for errors of spelling/punctuation/grammar.

# ~BHARATANATYAM~

Entry Level -	Grade Initial
Foundation Level 1 -	Grades 1, 2 and 3
Intermediate Level 2 -	Grades 4 and 5
Advance Level 3 -	Grades 6, 7 and 8

NB: It is the candidate's responsibility to read the examinations details, important notes etc. to ensure that they comply with the rules of the examinations.



## **GRADE – Initial**

### **Practical**

The candidate will be able to:

- a) Show Asamyutta Mudras: Pataka, Tripataka and Ardhpataka and Samyutta Mudras: Anjali and Kapota.
- b) Demonstrate Araimandi.
- c) Perform four Tattadavus (stamping steps) in two speeds.
- d) Perform a Folk dance.
- e) Name the important elements of the Bharatanatyam costume. i.e. Gejje (Golusu), Waist Belt, Necklace (Sara), Earing (Jimki), Headset (Baitale), Rakodis, Vanki, Bangle, Nose Ring.

NB:

For Grade Initial, a candidate will receive a certificate with constructive comments.

There is no written paper for Grade Initial.

The candidate can use pre recorded audio of Nattuvangam to perform the Adavus and music for the compositions.

## GRADE – 1

This Grade also includes Grade Initial prescribed syllabuses in addition to the following:

### Practical

The candidate will be able to:

- a) Demonstrate the Mandala Bheda (standing positions): Sthanaka, Swasthika and Araimandi (Ayata).
- b) Show Asamyutta Mudras: Kartarimukha, Mayura, Ardhchandra, Araala and Shuktunda and Samyutta Mudras: Karkata, Svastika and Dola, and give their meanings in dance.
- c) Perform four Naattadavus (combined hand and foot movements) in three speeds.
- d) Recite (with hand gestures) Dhyana Sloka and explain its meaning.
- e) Perform one Folk dance e.g Kummi, Garba, Abhinaya Nadanam (action) dances and give an introduction to the composition.
- f) Demonstrate understanding of all the terms in the prescribed syllabuses including Talam and its parts (Laghu, Drutam, Anudrutam), Laya (Vilamba, Madhyama, Drutam) and Adavu.
- g) Clap Adi and Rupaka Talas while reciting the Solkattu of an Adavau.
- h) Give the life sketch of one Bharatanatyam dancer from the list of performing artists in Appendix A on page 66.

NB:

There is no written paper for Grade 1.

The candidate can use pre recorded audio of Nattuvangam to perform the Adavus and music for the compositions.

## GRADE – 2

This Grade also includes Grade Initial and Grade 1 prescribed syllabuses in addition to the following:

### Practical

The candidate will be able to:

- a) Demonstrate the Poornamandi (Muzhumandi), Alida, Pratyalida and Prenkanam positions.
- b) Show Asamyutta Mudras: Mushti, Shikhara, Kapittha, Katakamukha and Suchi and Samyutta Mudras: Puspaputa, Utsanga and Sivalinga and mention one meaning or use of each Mudra.
- c) Perform four varieties of Vishaaru Adavu (covering small spaces) in three speeds.
- d) Perform four varieties of Kudditha Mettadavu in three speeds.
- e) Perform two Folk dances and give an introduction to the compositions.
- f) Recite the Solkattu of all the Adavus performed with Talam in three speeds.
- g) Demonstrate understanding of all the terms in the prescribed syllabuses including Sangeet, Solkattu, Kaalam, Avartam, Talam, Anga, Jaathi, Anudrutam, Drutam, Laghu and Namaskaram.
- h) Give the life sketches of two Bharatanatyam dancers and one vocalist from the list of performing artists in Appendix A on page 66.

NB:

There is no written paper for Grade 2.

The candidate can use pre recorded audio of Nattuvangam to perform the Adavus and music for the compositions.

## GRADE – 3

This Grade also includes Grade Initial, Grade 1 and Grade 2 prescribed syllabuses in addition to the following:

### Practical

The candidate will be able to:

- a) Show Asamyutta Mudras: Chandrakala, Padmakosha, Sarpashirasha, Mrigashirasa, Simhamukha and Kangula and Samyutta Mudras: Katakavardhana, Kartarisvastika, Shakata and Shankha, and mention one meaning or use of each Mudra.
- b) Perform four varieties of Sutral/Sutra Adavu (Thath Thai Tham, Dhith Thai Tham) in three speeds.
- c) Perform four varieties of Tatti Metti Adavu (Thath Thai Thaha, Dhith Thai Thaha) in three speeds.
- d) Perform a Ganesha Kautuvam or Thodayam and give an introduction to the dance.
- e) Recite the Solkkattu for all the Adavus performed with Talam in three speeds.
- f) Recite and demonstrate with Hastha Mudra, Natyakrama Sloka and explain its meaning.

NB: The candidate can use pre recorded audio of Nattuvangam to perform the Adavus and music for the compositions.

### Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, definitions, comparisons etc., on all topics covered in Grade 3 prescribed syllabuses (including all previous Grades - practical and theory) plus the following:

- i) Demonstrate understanding of all the terms in the prescribed syllabuses including: Raga, Tala, Talangas, Laya, Adavu, Sangeet, Solkattu, Kaalam, Avartam, Jaathi and Namaskaram.
- g) Describe the elements of Bharatanatyam: Nritta, Nritya and Natya.
- h) Give a brief history of Bharatanatyam and name three different styles.
- i) Name at least four musical accompaniments for a Bharatanatyam performance.
- j) Identify and name the notated Solkattus of Adavus learnt.
- k) Give the life sketch of Purandaradasa including his contribution to Carnatic music; and the life sketch of one Mridangam player from the list of performing artists in Appendix A on page 66.

## GRADE – 4

This Grade also includes Grade Initial and Level 1 prescribed syllabuses in addition to the following:

### Practical

The candidate will be able to:

- a) Show Asamyutta Mudras: Alapadma, Chatura, Bhramara, Hamsasya, Hamsapaksha and Sandamsham and Samyutta Mudras: Chakra, Samputa, Pasha, Kilaka and Matsya and mention one meaning or use of each Mudra.
- b) Demonstrate four Greeva Bhedas (neck movements).
- c) Demonstrate Viniyoga for one Asamyutta Hasta Mudra of your choice.
- d) Perform the Karthari Adavu in three speeds.
- e) Perform one Sarukkal Adavu in three speeds.
- f) Perform two Teermana Adavus in three speeds.
- g) Perform two Tha Hatha Jum Thari Tham Adavu in three speeds.
- h) Perform Tisra Alarippu or Mishra Alarippu.
- i) Sight-read and recite with Talam dance phrases written in notation.

NB: The candidate can use pre recorded audio of Nattuvangam to perform the Adavus and music for the compositons.

### Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, definitions, comparisons etc., on all topics covered in Grade 4 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- j) Demonstrate understanding of all the terms in the prescribed syllabuses including: Kolupithal, Bhava, Abhinaya, Hasta Mudra, Bheda, Viniyoga, and Nadai (Gati).
- k) Describe the structure of Alarippu and Thodayam/Kautuvam.
- l) Describe the thirty-five Tala Scheme.
- m) Notate and identify the Solkattus of all Adavus in the prescribed syllabus.
- n) Give the life sketches of composers Gopalakrishna Bharati and Tanjore Ponniah Pillai, describing their contributions to the field of music and Bharatnatyam; and the life sketch of a Violin player from the list of performing artists in appendix A on page 66.

## GRADE – 5

This Grade includes the Entry Level, Level 1 and Grade 4 prescribed syllabuses in addition to the following:

### Practical

The candidate will be able to:

- a) Show Asamyutta Mudras: Mukula, Tamrachuda, Trishula Ardhasuchi, Vyagra, Palli (Valli) and Kataka and Samyutta Mudras: Kurma, Varaha, Garuda, Nagabandha, Khatva, Bherunda and Avahitha and give their meanings in dance.
- b) Demonstrate Shiro Bhedas (head movements) and Sthanaka Bhedas (leg movements).
- c) Demonstrate Viniyoga for one Samyutta Hasta of your choice.
- d) Perform four varieties of Mandi Adavus in three speeds.
- e) Perform two Mai Adavu.
- f) Perform Jaathi Adavu in Pancha Nadais.
- g) Perform two Uthsanga Adavus in three speeds.
- h) Perform one Jathiswaram.
- i) Demonstrate the ability to use Abhinaya to express the meaning of two lines of any simple devotional or popular song.
- j) Sight-read dance phrases written in notation.

NB: The candidate can use pre recorded audio of Nattuvangam to perform the Adavus and music for the compositons.

### Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 5 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- k) Notate and identify the Solkattus of all Adavaus in the prescribed syllabus.
- l) Notate a Tisra Alarippu or Mishra Alarippu.
- m) Demonstrate knowledge and understanding of the terms Eduppu and explain the different Tala Eduppus (starting points of songs) with respect to Samam, Anagatham and Atheetham.
- n) Describe the shape, parts and playing systems of Mridangam and its role as an accompanying instrument.
- o) Give the life sketches of composers Oothukadu Venkatasubbaiyer and Ganam Krishnaiyer and their contributions to the field of music and Bharatnatyam; and the life sketch of one Vina player from the list of performing artists in appendix A on page 66.

Kuchipudi

# ~KUCHIPUDI~

NB: Please email us on [examinations@prssv.org](mailto:examinations@prssv.org) for detailed syllabus.

# ~MRIDANGAM~

Entry Level -	Grade Initial
Foundation Level 1 -	Grades 1, 2 and 3
Intermediate Level 2 -	Grades 4 and 5
Advance Level 3 -	Grades 6, 7 and 8

NB: It is the candidate's responsibility to read the examinations details, important notes etc. to ensure that they comply with the rules of the examinations.



## GRADE – Initial

### Practical

The candidate will be able to:

- a) Be able to play the basic strokes Ta, Ti (Di or Dhi), Tom, Nam.
- b) Be able to use the above strokes in the following rhythmic sequences and play them at a steady pace and in two speeds.
  - i) Tha Dhi Thom Nam
  - ii) Tha Tha Dhi Dhi Thom Thom Nam Nam
  - iii) Tha Tha Tha Dhi Dhi Dhi Thom Thom Thom Nam Nam Nam
  - iv) Tha Tha Tha Tha Dhi Dhi Dhi Dhi Thom Thom Thom Nam Nam Nam Nam
- c) Be able to recite with Talam the rhythmic sequences given above.
- d) Be able to clap a beat to music being played or sung.
- e) Identify the following parts of Mridangam i.e. Valantalai, Karanai (blackspot), Toppi, Ravai, Varu (leather thongs).

NB: For Grade Initial, a candidate will receive a certificate with constructive comments.

There is no written paper for Grade Initial.

## GRADE – 1

This Grade also includes Grade Initial prescribed syllabuses in addition to the following:

### Practical

The candidate will be able to:

- a) Be able to play all the basic strokes - Ta, Ti (Di or Dhi), Tom, Nam, Ta, Din, Dheem.
- b) Be able to use these strokes in the following rhythmic sequences and play them at a steady pace and in two speeds.
  - i) Tha Kita Dhi Kita Thom Kita Nam Kita
  - ii) Tha Tha Kita Dhi Dhi Kita Thom Thom Kita Nam Nam Kita
  - iii) Kita Thaka Tha Kita Thaka Dhi Kita Thaka Thom Kita Thaka Nam
  - iv) Kita Thaka Kita Thaka Tha Tha Tha Tha
  - v) Kita Thaka Kita Thaka Dhi Dhi Dhi Dhi
  - vi) Kita Thaka Kita Thaka Thom Thom Thom Thom
  - vii) Kita Thaka Kita Thaka Nam Nam Nam Nam
  - viii) Tha Kita Kita Thaka Dhi Kita Kita Thaka Thom Kita Kita Thaka Nam Kita Kita Thaka
- c) Mark time with claps for a piece played or sung.
- d) Demonstrate understanding of all the terms in the prescribed syllabuses including Solkattu (Konnakkol, Cols Chollus), Taalam and Kaalam (Laya), Vilamba, Madhyama and Druta.
- e) Identify the following parts of the Mridangam i.e. Valantalai, Ukkara Tattu, Kottu Tattu, Kitam, Karanai (blackspot), Vettu-Tattu, Toppi, Ravai, Varu (leather thongs); plus demonstrate knowledge of how to protect the drumhead from being damaged.
- f) Give the life sketch of one Mridangam player from the list of performing artists in Appendix A on page 66.

NB: There is no written paper for Grade 1.

## GRADE – 2

This Grade also includes Grade Initial and Grade 1 prescribed syllabuses in addition to the following:

### Practical

The candidate will be able to:

- a) Play the basic strokes Chapu (Arai/ Muzhu) and the strokes Thom and Dhin simultaneously.
- b) Recite and play the following rhythmic sequences in two speeds in Vilamba Laya:
  - i) Tha Kita Kita Thaka Tha Kita Kita Thaka Tha Kita Kita Thaka Thaka Thari Kita Thaka
  - ii) Dhi Kita Kita Thaka Dhi Kita Kita Thaka Dhi Kita Kita Thaka Thaka Thari Kita Thaka
  - iii) Thom Kita Kita Thaka Thom Kita Kita Thaka Thom Kita Kita Thaka Thaka Thari Kita Thaka
  - iv) Nam Kita Kita Thaka Nam Kita Kita Thaka Nam Kita Kita Thaka Thaka Thari Kita Thaka
- c) Use Chapu to play Thaka Thari Kita Thaka in the rhythmic sequences and recite and play them in two speeds in Vilamba Laya:
  - i) Tha Kita Kita Thaka Thaka Thari Kita Thaka
  - ii) Dhi Kita Kita Thaka Thaka Thari Kita Thaka
  - iii) Thom Kita Kita Thaka Thaka Thari Kita Thaka
  - iv) Nam Kita Kita Thaka Thaka Thari Kita Thaka
- d) Demonstrate understanding of all the terms in the prescribed syllabuses including Anga, Jaathi, Gati (Nadai), Akshara, Aksharakalam, Anudrutam, Drutam and Laghu.
- e) Name all parts of the Mridangam i.e. Valantalai, Ukkara Tattu, Kottu Tattu, Kitam, Karanai (blackspot), Vettu Tattu, Toppi, Ravai, Varu (leather thongs), plus the use of wooden blocks, Kallu and Pullu to tune Mridangam.
- f) Give the life sketches of two Mridangam players and one Ghatam player from the lists of performing artists in Appendix A on page 66.

NB: There is no written paper for Grade 2.

## GRADE – 3

This Grade also includes Grade Initial, Grade 1 and Grade 2 prescribed syllabuses in addition to the following:

### Practical

The candidate will be able to:

- a) Play Thalangu in four different rhythmic sequences by using Chapu.
- b) Recite and play four rhythmic sequences in Adi Talam in two speeds.
- c) Play one Mohara (Mora) and one Korvai in Adi Tala.
- d) Mark time with claps for a piece played or sung in Adi Tala.
- e) Identify Chaturasra Jathi and recite it with claps in Adi tala.
- f) Recite and play four rhythmic sequences in Rupaka Tala in Vilamba Laya.
- g) Identify the strokes in short phrases when played.

### Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, definitions, notations, comparisons etc., on all topics covered in Grade 3 prescribed syllabuses (including all previous Grades - practical and theory) plus the following:

- h) Demonstrate knowledge and understanding of all terms in the prescribed syllabuses including Gumuki Chapu, Sangeet, Carnatic, Hindustani, Tala, Raga, Svara, Shruti, Svarasthana, Sahitya, Arohana, Avarohana, Cols (Chollus), Mohara (Mora), Laghu, Drutam, Anudrutam, Avarta, Korvai and Faran.
- i) Explain the technical details of Adi Tala.
- j) Give the life sketches of one Kanjira player and one Vina player from the lists of performing artists in Appendix A on page 66.

## GRADE – 4

This Grade also includes Grade Initial and Level 1 prescribed syllabuses in addition to the following:

### Practical

The candidate will be able to:

- a) Play the basic stroke Gumuki.
- b) Play 8 and 16 beat rhythmic sequences with Gumuki.
- c) Play all rhythmic sequences in Madhya Laya in two speeds in Adi Tala.
- d) Play and recite eight rhythmic sequences in two speeds in Rupaka Tala.
- e) Play two Faran (Pharan) with varieties, two Mora and four Korvai in Adi Tala.
- f) Identify Caturasra Jaathi and recite it with claps in Adi tala and Rupaka Tala.
- g) Identify the strokes in short phrases when played.
- h) Mark time with claps for a piece played or sung in Rupaka Tala.
- i) Sight-read and play phrases written in rhythmic notation in Rupaka Tala.

### Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, definitions, notations, comparisons etc., on all topics covered in Grade 4 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- j) Describe the thirty-five Tala Scheme.
- k) Explain the structure and be able to notate the Suladi Sapta Talas and their Jaathis with correct Aksharakalam.
- l) Demonstrate knowledge and understanding of all the terms in the prescribed syllabuses plus the characteristics of one major Mridangam style.
- m) Give the life sketches of Purandaradasa and one Taval player from the lists of performing artists in Appendix A on page 66.

## GRADE – 5

This Grade includes the Entry Level, Level 1 and Grade 4 prescribed syllabuses in addition to the following:

### Practical

The candidate will be able to:

- a) Play all the rhythmic sequences in Madhya Laya in Adi Tala in three speeds.
- b) Recognise, speak with claps and play all the basic rhythmic sequences at a steady pace.
- c) Recite with Tala and play four rhythmic sequences in Khanda Chapu Tala.
- d) Play in Rupaka Tala one Faran (Pharan), one Mohara (Mora) and two Korvais.
- e) Identify and recite Tisra Jaathi with claps in Adi Tala.
- f) Mark time with claps for a piece played or sung in Khanda Chapu Tala.
- g) Sight-read and play phrases written in rhythmic notation in Adi Tala.
- h) Recognise a note as being sharp or flat when played or sung against a drone.

### Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 5 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- i) Describe Tala Eduppu (Graham) and provide an example for each of its three varieties.
- j) Explain the technical details of Khanda Chapu Tala.
- k) Notate and read rhythmic sequences in Adi Tala & Rupaka Tala.
- l) Describe the shape, parts and playing systems of Mridangam and its role as an accompanying instrument.
- m) Give the life sketches of Tyagaraja, one violinist and one Bharatanatyam dancer from the lists of performing artists in Appendix A on page 66.

## GRADE – 6

This Grade includes the Entry Level, Level 1, and Level 2 prescribed syllabuses in addition to the following:

### Practical

The candidate will be able to:

- a) Recite with Tala and play four rhythmic sequences in Khanda Chapu Tala in two speeds.
- b) Play and recite Tisra, Chatusra and Khanda Nadai in Adi Tala using one rhythmic sequence.
- c) Play two Faran (Pharan), one Mora and one Korvai in Khanda Chapu Tala.
- d) Identify, recite and play Khanda Jaathi in Adi Tala.
- e) Identify, recite and play Tisra Jaathi in Rupaka Tala and Khanda Chapu Tala.
- f) Play one Mukhtayam in Adi Tala using Tisra Jaathi.
- g) Play a basic Thani Avartanam in Adi Tala with Kuraipu and end with Korvai.
- h) Play the accompaniment sequence for one Geetham and one light classical/devotional song i.e. Bhajan, Nottuswaram
- i) Sight-read and play phrases written in rhythmic notation in Khanda Tala.

### Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 6 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- j) Demonstrate knowledge and understanding of all the terms in the prescribed syllabuses including Thermanam, Aruthi, Sarvalaghu, Mukhtayam and Kuraippu, plus compare and contrast Tisra and Khanda.
- k) Notate rhythmic phrases and pieces learnt.
- l) Give introductions to the two main classical music genres of the Indian sub-continent i.e. Carnatic music (South Indian) and Hindustani music (North Indian), including naming the main instruments and dance styles that are associated with these genres/traditions.
- m) Give a brief history of Mridangam and discuss the salient features of two major schools of Mridangam playing.
- n) Give the life sketches of Shyama Sastri, Palghat Mani Iyer and Lalgudi Jayaraman.

## GRADE – 7

This Grade includes the Entry Level, Level 1, Level 2 and Grade 6 prescribed syllabuses in addition to the following:

### Practical

The candidate will be able to:

- a) Recite with Tala and play fourteen rhythmic sequences in two speeds in Mishra Chapu Tala.
- b) Play and recite Mishra Nadai in Adi Tala using one rhythmic sequence.
- c) Play Tisra Nadai in two speeds in Adi tala with a simple Korvai.
- d) Identify, recite and play Misra Jaathi in Adi Tala.
- e) Identify, recite and play Khanda Jaathi in Rupaka Tala.
- f) Play one Tiruppugazh Tala.
- g) Play the basic strokes of two other percussion instruments used in a Taalvaadya Kacheri.
- h) Play the accompaniment sequence for one Kriti in Adi Tala and one Kriti in Rupaka Tala.
- i) Play a Thani Avartanam for Adi Tala.
- j) Sight-read and play phrases written in rhythmic notation in Misra Chapu Tala.
- k) Name and sing the seven Svaras.

### For the prepared performance:

Perform solo lasting twelve minutes consisting: (A) The accompaniment sequence for either one Kriti in Adi Tala or one Kriti in Rupaka Tala (as requested by the examiner); and (B) A Thani Avartanam for Adi Tala.

### Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 7 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- l) Demonstrate knowledge and understanding of all the terms in the prescribed syllabuses including Chapu, Thiruppugazh, Kriti, Varnam, Mela, Janaka, Janya, Poorvanga, Uttaraanga, Sthayi and Gamaka.
- m) Describe the performance tradition of Talavaadhya Kacheri and give descriptions of the instruments commonly used.
- n) Describe Tani Avartanam and the role of percussion instruments in a Carnatic Music concert.
- o) Demonstrate knowledge of the structure, sound, playing system and classification of the Vina, Violin, Tambura and Mridangam, and the features of a good instrument.
- p) Give the life sketch of Muthuswami Dikshitar, Rukmini Devi Arundale and Palani Subramania Pillai.



## GRADE – 8

This Grade includes the Entry Level, Level 1, Level 2, Grade 6 and Grade 7 prescribed syllabuses in addition to the following:

### Practical

The candidate will be able to:

- a) Recite with Tala and play fourteen rhythmic sequences in three speeds in Mishra Chapu Tala.
- b) Play the rhythmic sequences of two other percussion instruments used in Taalvaadya Kacheri
- c) Play Tisra Nadai in two speeds in Rupaka Tala and Khanda Chapu Tala with a simple Korvai.
- d) Identify, recite and play Misra Jaathi in Rupaka Tala.
- e) Identify, recite and play one Tiruppugazh tala.
- f) Play the accompaniment sequence for one Varnam and one Thirupagazh.
- g) Play a Thani Avartan in Rupaka Tala and Mishra Chapu Tala.
- h) Be able to demonstrate practically on one other percussion instrument used in Taalvaadya Kacheri some rhythmic sequences in two major Taalams and in Tisra Jaathi.
- i) Sight-read and play phrases written in rhythmic notation.
- j) Use Kallu and Pullu to tune the Mridangam.

### For the prepared performance:

Perform solo lasting fourteen minutes consisting: (A) the accompaniment sequence for either one Varnam or one Thirupagazh; and (B) a Thani Avartan in either Rupaka Tala or Mishra Chapu Tala, (as requested by the examiner).

### Theory

The written paper will consist of essay questions, notations, comparisons, short answer questions etc., on all the topics covered in Grade 8 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- k) Notate all pieces and rhythmic sequences performed in the different Jaathis, with correct Aksharakalam.
- l) Describe the format of a Carnatic Music concert along with the accompanying instruments.
- m) Demonstrate knowledge and understanding of the terms Sarvalaghu and Sangeetham, and of the Hindustani and Carnatic systems of music.
- n) Give a brief history of Mridangam and be able to discuss the salient features of 3 major schools of Mridangam playing with respect to e.g. technique, musical approach.
- o) Give the life sketches of Ramanathapuram Murugabhupathy and M. S. Subhalakshmi.

# ~VENU~

(Carnatic Flute)

Entry Level -	Grade Initial
Foundation Level 1 -	Grades 1, 2 and 3
Intermediate Level 2 -	Grades 4 and 5
Advance Level 3 -	Grades 6, 7 and 8

NB: It is the candidate's responsibility to read the examinations details, important notes etc. to ensure that they comply with the rules of the examinations.

## **GRADE – Initial**

### **Practical**

The candidate will be able to:

- a) Play all the notes in the first register and the first note of the second register.
- b) Play one song from the following list: Bhajan, Nottuswaram, film song, folk song.
- c) Clap a beat to music being played or sung.
- d) Name the Sapta Swaras (Seven Notes) i.e. SA, RE, GA, MA, PA, DA, NI
- e) Name the instrument played and explain the number of holes it has.

**NB:** For Grade Initial, a candidate will receive a certificate with constructive comments.

There is no written paper for Grade Initial.

## GRADE – 1

This Grade also includes Grade Initial prescribed syllabuses in addition to the following:

### Practical

The candidate will be able to:

- a) Play Adhara Shadjam, Madhyam Sthaya Panchamam and Taara Sthayi Sadjam (SPS).
- b) Play legato slurs/basic exercises of up to three notes in Ragas Harikamboji and Shankarabaranam e.g. SRG, RGM, GMP, MPD, PDN, DNS
- c) Play numbers 1 to 12 Sarali Swaras (Sarali Varisais) in three speeds.
- d) Play one Nottuswaram or one devotional song in any language and provide an introduction to your chosen piece.
- e) Give the full names of the Sapta Swaras (seven notes) i.e. Shadjam, Rishabam, Gandharam, Madhyamam, Panchamam, Dhaivatam, Nishadam.
- f) Clap Adi Tala and recite the Sollus TA KA DI MI TA KA JA NU in three speeds.
- g) Identify the parts of the Venu (flute), material it is made of, number of holes and the main notes produced from each hole.
- h) Give the life sketch of one flute player from the list of performing artists in Appendix A on page 66.

NB: For Sarali, Jantai, Alankarams, Hechustayi Swaras, Daatu Swaras, Geethams and Varnams refer to the book Ganamrutha Bodhini by Panchapakesaiyer.

There is no written paper for Grade 1.

## GRADE – 2

This Grade also includes Grade Initial and Grade 1 prescribed syllabuses in addition to the following:

### Practical

The candidate will be able to:

- a) Play legato slurs/basic exercises of up to four notes in Raga Mayamalavagaula and in two speeds.
- b) Play the 12 Swarasthans from Aadhara Shadjam up to Taara Shadjam.
- c) Play 1 to 3 Mel Sthayi Varisais (Upper Sthayi Swaras) and Mandara Sthayi Varisais (Lower Sthayi Swaras) in three speeds.
- d) Play numbers 1 to 5 Jantai Varisais in two speeds demonstrating Sphuritham technique in the first speed and Ttuttukaram (Stoccatto) in the second speed.
- e) Play all the Alankarams in the following Talas in three speeds: Dhruva, Matya, Rupaka, Jhampa, Triputa, Ata and Eka.
- f) Play one Bhajan and provide an introduction to your chosen piece.
- g) Demonstrate understanding of all the terms in the prescribed syllabuses including Sangeet, Raga, Tala, Shruti, Arohana, Avarohana, Laya, Laghu, Drutam and Anudrutam.
- h) Give the life sketches of two flute players and one vocalist from the list of performing artists in in Appendix A on page 66.

NB: For Sarali, Jantai, Alankarams, Hechustayi Swaras, Daatu Swaras, Geethams and Varnams refer to the book Ganamrutha Bodhini by Panchapakesaiyer.

For Jantai Varisais and Alankarams candidates must be able to play all three speeds within one round. See example:

(First Speed)	SS RR GG MM   RR GG   MM PP
(Second Speed)	GG MM PP DD   MM PP   DD NN      PP DD NN SS   S S NN   DD PP
(Third Speed)	NN DD PP MM   DD PP   MM GG      PP MM GG RR   MM GG   RR SS

There is no written paper for Grade 2.

## GRADE – 3

This Grade also includes Grade Initial, Grade 1 and Grade 2 prescribed syllabuses in addition to the following:

### Practical

The candidate will be able to:

- Demonstrate the basic Jaru (gliding) Gamakas in Arohana and Avarohana of Ragas Mayamalavagaula and Sankarabharanam.
- Play numbers 6 to 9 Jantai Varisais in three speeds demonstrating Sphuritam technique in the first and second speeds and Tuttukaram (Staccato) in the third speed.
- Play two Daatu Varisais in three speeds.
- Play three Geethams in atleast two different Talas and Ragas in two speeds.
- Play two Swarajathis.
- Play Arohanam and Avarohanam for the Ragas of all compositions learnt.
- Clap Adi Tala Rendu Kalai (half speed) with recitation of the Chaturasra Jathi Sollus TAKADIMI and Rupaka Tala with recitation of the Tisra Jathi Sollus TAKITA in three speeds.
- Show and identify Suladi Sapta Talas in five Jaathis.

NB: *The performance must be accompanied with Tambura (machine or app only) or a Shrutibox; see the full note on page 7.*

For Sarali, Jantai, Alankarams, Hechustayi Swaras, Daatu Swaras, Geethams and Varnams refer to the book Ganamrutha Bodhini by Panchapakesaiyer.

For Jantai Varisais and Alankarams candidates must play and sing all three speeds within one round. See example:

(First Speed)	SS RR GG MM   RR GG   MM PP
(Second Speed)	GG MM PP DD   MM PP   DD NN     PP DD NN SS   S S NN   DD PP
(Third Speed)	NN DD PP MM   DD PP   MM GG     PP MM GG RR   MM GG   RR

### Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, definitions, comparisons etc., on all topics covered in Grade 3 prescribed syllabuses (including all previous Grades - practical and theory) plus the following:

- Demonstrate knowledge and understanding of all terms in the prescribed syllabuses including, Sangeet, Carnatic, Hindustani, Tala, Laya, Raga, Shruti, Nadai, Jathi, Solkattu (Konnakol), Svara, Svarasthana, Sahitya, Prakruthi, Vikruthi, Talangas, Aksharakala, Gamaka, Avartana, Vilamba Laya, Madhyama Laya, Druta Laya, Arohana, Avarohana, Jaru, Sphuritam, Tuttukaram.
- Give the notation symbols for Laghu, Drutam and Anudrutam.
- Describe the thirty-five Tala scheme.
- Describe Sthayi and name five different Sthayis with their notation symbols.
- Notate the Sapta Tala Alankarams with all the appropriate notation symbols.
- Describe the Venu (Carnatic Flute) i.e. its parts, material it is made of, number of holes, sizes and kind of music played on it, how to take care of the instrument and name the accompanying instruments i.e. Violin, Mridangam, Ghatam, Kanjira.
- Give the life sketches of Sri Purandaradasa and Palghat Mani Iyer.

## GRADE – 4

This Grade also includes Grade Initial and Level 1 prescribed syllabuses in addition to the following:

### Practical

The candidate will be able to:

- a) Identify if a note is sharp, flat or in tune when sung or played against a drone e.g. Tanpura, Shruti Box.
- b) Play the Sarali Varisais and Alankarams with the appropriate Gamakas in three speeds.
- c) Play 4 and 5 Mel Sthayi Varisais (Upper Sthayi Swaras) and Mandara Sthayi Varisais (Lower Sthayi Swaras) in three speeds.
- d) Play two Geethams of your choice with the appropriate Gamakas in three speeds.
- e) Play one Tana Varnam in Adi Tala in two speeds.
- f) Play Arohanam and Avarohanam for the Ragas of all compositions learnt.
- g) Recite the Sollus (Chollus) for five Nadais while keeping the beat set by the examiner i.e. Tisra, Chatusra, Khanda, Mishra, Sankirna.
- h) Sight-read and play notated pieces in Raga Mohanam in Rupaka Tala.

NB: *The performance must be accompanied with Tambura (machine or app only) or a Shrutibox; see the full note on page 7.*

### Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, definitions, comparisons etc., on all topics covered in Grade 4 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- i) Describe the structure and characteristics of Geetham and its varieties i.e. Sadharana, Sanchari and Lakshana.
- j) Describe, compare and contrast the structure and characteristics of Jathiswaram and Swarajathi.
- k) Demonstrate knowledge and understanding of the terms Janaka and Janya Ragas with examples.
- l) Describe the Ragalakshana for Mayamalavagaula and Mohanam.
- m) Notate one Geetham with all the appropriate notation symbols.
- n) Give an introduction to the Carnatic Music Trinities including their names, Mudras and the languages they composed in.
- o) Give the life sketches of Lalgudi Jayaraman and MS Gopalakrishnan.

## GRADE – 5

This Grade includes the Entry Level, Level 1 and Grade 4 prescribed syllabuses in addition to the following:

### Practical

The candidate will be able to:

- a) Play two Tana Varnams in Adi Tala in two speeds.
- b) Play two Madhyamakala Kritis in Adi Tala.
- c) Play one song from the following list: Divyanama Keerthanam, Utsava Sampradaya Keerthanam, Tiruppugazh and provide an introduction to your chosen piece.
- d) Identify the Nadai when a Tala or Sollu is shown or recited by the examiner.
- e) Sight-read and play notated pieces in Ragas Hamsadhvani and Suddha Saveri in Adi Tala.

NB: *The performance must be accompanied with Tambura (machine or app only) or a Shrutibox; see the full note on page 7.*

### Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 5 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- f) Describe the structure of a Varnam and its varieties with examples.
- g) Describe the Ragalakshana for Sankarabharanam and Hindolam.
- h) Describe the seventy-two Melakarta Scheme and name the twelve Chakras including the concept of Vivadi Swaras and Ragas.
- i) Notate one Jathiswaram with all the appropriate notation symbols.
- j) Describe the shape, parts and playing systems of Mridangam and its role as an accompanying instrument.
- k) Give the life sketches of Tyagaraja and N. Ramani.



## GRADE – 6

This Grade includes the Entry Level, Level 1, and Level 2 prescribed syllabuses in addition to the following:

### Practical

The candidate will be able to:

- a) Play four Tana Varnams in Adi Tala in two speeds of which one must be the Navaragamalika Varnam and play the first half of any Varnam in Tisram.
- b) Play four Madhyamakala Krithis in any Tala(s) of your choice of which one must be in a Pratimadhyama Raga and one must include Kalpana Swaras.
- c) Play one song from the following list: Devarnama, compositions of Annamacharya, Tiruppavai and provide an introduction to your chosen piece.
- d) Play Arohanam and Avarohanam for the Ragas of all compositions learnt.
- e) Sing and play any note specified by the examiner from the twelve Swarasthanas.
- f) Sight-read and play notated pieces in Ragas Sankarabharanam and Hindolam in Adi and Rupaka Tala.

NB: *The performance must be accompanied with Tambura (machine or app only) or a Shrutibox; see the full note on page 7.*

### Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 6 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- g) Describe the varieties of Janya Ragas i.e. Upanga, Bhashanga, Vakra, Varja, Daivatantya, Nishatantya, Panchamtya with one example of a Raga for each.
- h) Describe Tala Eduppu (Graham) and provide an example for each of its three varieties i.e. Samam, Anaagatham, Athitham.
- i) Describe the Ragalakshana for Kalyani and Bilahri.
- j) Notate one Tana Varnam in Adi Tala of your choice with all the appropriate notation symbols.
- k) Describe the history of the Venu (Flute) and its role as a solo and accompanying instrument in Carnatic music and dance.
- l) Give the life sketches of Muthuswami Dikshitar and TR Mahalingam.

## GRADE – 7

This Grade includes the Entry Level, Level 1, Level 2 and Grade 6 prescribed syllabuses in addition to the following:

### Practical

The candidate will be able to:

- a) Play one Ata Tala Varnam in two speeds.
- b) Play six Madhyama Kala Krithis of which one must be in Khanda Chapu Tala.
- c) Play one Chouka Kala (Vilamba Kala) Krithi in any Tala.
- d) Play one Tillana and provide an introduction to your chosen piece.
- e) Sight-read and play notated pieces in Ragas Sriranjani and Bilahari in Adi Tala Rendu Kalai (half speed)

### For the prepared performance (candidate's choice):

Give a solo performance lasting twelve minutes with Raga Alapana and Kalpana Swaras in two speeds for your chosen section of a Krithi.

NB: *The prepared performance must be accompanied with Tambura (machine or app only) or a Shrutibox; see the full note on page 7.*

### Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 7 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- f) Describe Manodharma (improvisation) in Carnatic music.
- g) Describe, compare and contrast the concepts of Krithi and Keerthana with examples.
- h) Describe the Ragalakshana for Purvikalyani and Bhairavi.
- i) Notate one Ata Tala Varnam of your choice with all the appropriate notation symbols.
- j) Describe the role of the Violin and its history as a solo and accompanying instrument in Carnatic music and dance.
- k) Give the life sketches of Shyama Sastri, T. Viswanathan and Rukmini Devi Arundale.

## GRADE – 8

This Grade includes the Entry Level, Level 1, Level 2, Grade 6 and Grade 7 prescribed syllabuses in addition to the following:

### Practical

The candidate will be able to:

- a) Demonstrate the technique of playing Tanam.
- b) Play two Ata Tala Varnams in two speeds.
- c) Play one Pancha Ratna Krithi of Thyagaraja (NB: notes can be used only as a reference for sequence in Charanas).
- d) Play two Chouka Kala (Vilamba Kala) Krithis in any Tala.
- e) Play eight Madhyamakala Krithis of which one must be in Khanda Chapu and one in Misra Chapu Tala.
- f) Sight-read notated pieces in Raga Kalyani in Khanda Chapu Tala.

### For the prepared performance (candidate's choice):

Give a solo performance lasting fourteen minutes with Raga Alapana, and Kalpana Swaras and Neraval in two speeds for your chosen section of a Krithi.

NB: *The prepared performance must be accompanied with Violin and Mridangam players and **NOT** with machines, apps or recordings; see the full note on page 7.*

### Theory

The written paper will consist of essay questions, notations, comparisons, short answer questions etc., on all the topics covered in Grade 8 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- g) Describe Gamaka and explain the concept of Dasha Vidha Gamakas (ten kinds of Gamakas).
- h) Give detailed descriptions for Raga Alapana, Kalpana Swaram, Neraval and their significance and role in Carnatic music.
- i) Describe the format of a Carnatic Music concert along with the accompanying instruments.
- j) Describe the Ragalakshana for Todi, Begada and Natai
- k) Notate one Kriti in any Tala of your choice with all the appropriate notation symbols.
- l) Describe the types of percussion instruments and their roles in a Carnatic Music concert.
- m) Give introductions to the two main classical music genres (traditions) of the Indian sub-continent i.e. Carnatic music (South Indian) and Hindustani music (North Indian), including naming the main instruments and dance styles that are associated with these genres.
- n) Give the life sketches of Tiruppambaram Swaminatha Pillai, M.S Subbulakshmi and Karaikudi Sambasiva Iyer.

# ~VINA~

Entry Level - Grade Initial

Foundation Level 1 - Grades 1, 2 and 3

Intermediate Level 2 - Grades 4 and 5

Advance Level 3 - Grades 6, 7 and 8

NB: It is the candidate's responsibility to read the examinations details, important notes etc. to ensure that they comply with the rules of the examinations.

## **GRADE – Initial**

### **Practical**

The candidate will be able to:

- a) Play right hand plucking exercises with alternate fingers in two speeds.
- b) Play two Sarali Varisais in two speeds.
- c) Play one song from the following list i.e. Thevaram, Nottuswaram, film song, folk song or wedding song.
- d) Clap a beat to music being played or sung.
- e) Name the Sapta Swaras (Seven Notes) i.e. SA, RE, GA, MA, PA, DA, NI.
- f) Identify the following parts of the Vina i.e. Kudam, Kudukkai, Yazhi, Birudai, Tanthi.

**NB:** For Grade Initial, a candidate will receive a certificate with constructive comments.

There is no written paper for Grade Initial.

## GRADE – 1

This Grade also includes Grade Initial prescribed syllabuses in addition to the following:

### Practical

The candidate will be able to:

- a) Play right hand plucking exercises with alternate fingers in three speeds.
- b) Use the Tala strings to indicate Tala on the first, fifth and seventh beat of Adi Tala when playing exercises.
- c) Play numbers 1 to 10 Sarali Swaras (Sarali Varisais) in three speeds.
- d) Play one Nottuswaram or devotional song in any language and provide an introduction to your chosen piece.
- e) Give the full names of the Sapta Swaras (seven notes) i.e. Shadjam, Rishabam, Gandharam, Madhyamam, Panchamam, Dhaivatam, Nishadam.
- f) Clap Adi Tala and recite the Sollus TA KA DI MI TA KA JA NU in three speeds.
- g) Identify the following parts of the Vina i.e. Kudam, Thandi, Kudukkai, Yazhi, Birudai, Tanthi, Nagapasam, Medu (Kudirai/Bridge), Mettu, Melam, Meettu.
- h) Give the life sketch of one Vina player from the list of performing artists in Appendix A on page 66.

*NB: The performance must be accompanied with Tambura (machine or app only) or a Shrutibox; see the full note on page 7.*

For Sarali, Jantai, Alankarams, Hechustayi Swaras, Daatu Swaras, Geethams and Varnams refer to the book Ganamrutha Bodhini by Panchapakesaiyer.

There is no written paper for Grade 1.

## GRADE – 2

This Grade also includes Grade Initial and Grade 1 prescribed syllabuses in addition to the following:

### Practical

The candidate will be able to:

- Play right hand plucking exercises with alternate fingers in four speeds.
- Play numbers 1 to 5 Jantai Varisais in two speeds with Sphuritam, Pratyahatam and separating techniques.
- Play all the Alankarams in the following Talas in three speeds: Dhruva, Matya, Rupaka, Jhampa, Triputa, Ata and Eka.
- Play one Bhajan and provide an introduction to your chosen piece.
- Demonstrate understanding of all the terms in the prescribed syllabuses including Sangeet, Raga, Tala, Shruti, Arohana, Avarohana, Laya, Laghu, Drutam and Anudrutam.
- Give the life sketches of two Vina players and one vocalist from the list performing artists in Appendix A on page 66.

NB: *The performance must be accompanied with Tambura (machine or app only) or a Shrutibox; see the full note on page 7.*

For Sarali, Jantai, Alankarams, Hechustayi Swaras, Daatu Swaras, Geethams and Varnams refer to the book Ganamrutha Bodhini by Panchapakesaiyer.

For Jantai Varisais and Alankarams candidates must be able to play and sing all three speeds within one round. See example:

(First Speed)	SS RR GG MM   RR GG   MM PP
(Second Speed)	GG MM PP DD   MM PP   DD NN      PP DD NN SS   S S NN   DD PP
(Third Speed)	NN DD PP MM   DD PP   MM GG      PP MM GG RR   MM GG   RR SS

There is no written paper for Grade 2.

## GRADE – 3

This Grade also includes Grade Initial, Grade 1 and Grade 2 prescribed syllabuses in addition to the following:

### Practical

The candidate will be able to:

- a) Demonstrate the basic Gamakas in Raga Mayamalavagaula by sliding and pulling from one fret to the next.
- b) Play the Sarali Varisais in three Sthayis.
- c) Play numbers 6 to 10 Jantai Varisais in three speeds with Sphuritam, Pratyahatam and separating techniques.
- d) Play three Geethams in atleast two different Talas and Ragas in three speeds.
- e) Play two Swarajathis.
- f) Play Arohanam and Avarohanam for the Ragas of all compositions learnt.
- g) Clap Adi Tala Rendu Kalai (half speed) with recitation of the Chaturasra Jathi Sollus TAKADIMI and Rupaka Tala with recitation of the Tisra Jathi Sollus TAKITA in three speeds.
- h) Show and identify Suladi Sapta Talas in five Jaathis.

NB: *The performance must be accompanied with Tambura (machine or app only) or a Shrutibox; see the full note on page 7.*

For Sarali, Jantai, Alankarams, Hechustayi Swaras, Daatu Swaras, Geethams and Varnams refer to the book Ganamrutha Bodhini by Panchapakesaiyer.

### Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, definitions, notations, comparisons etc., on all topics covered in Grade 3 prescribed syllabuses (including all previous Grades - practical and theory) plus the following:

- i) Demonstrate knowledge and understanding of all terms in the prescribed syllabuses including, Sangeet, Carnatic, Hindustani, Tala, Laya, Raga, Shruti, Nadai, Jathi, Solkattu (Konnakol), Svara, Svarasthana, Sahitya, Prakruthi, Vikruthi, Talangas, Aksharakala, Sphuritam, Pratyahatam, Avartana, Arohana, Avarohana, Gamaka, Jaru, Vilamba Laya, Madhyama Laya, Druta Laya.
- j) Give the notation symbols for Laghu, Drutam and Anudrutam.
- k) Describe Sthayi and name the five different Sthayis with their notation symbols.
- l) Notate the Sapta Tala Alankarams with all the appropriate notation symbols.
- m) Name all the parts of the Vina, the materials they are made and name the notes of the frets and the strings.
- n) Describe the thirty-five Tala scheme.
- o) Give the life sketches of Sri Purandaradasa and Palghat Mani Iyer.



## GRADE – 4

This Grade also includes Grade Initial and Level 1 prescribed syllabuses in addition to the following:

### Practical

The candidate will be able to:

- a) Demonstrate the appropriate Gamakas in Ragas Mayamalavagaula and Sankarabharanam by
  - i) Playing the Svaras pulling up to three tonal steps
  - ii) Play sliding Svara phrases with a single pluck
- b) Identify if a note is sharp, flat or in tune when sung or played against a drone e.g. Tanpura, Shruti Box etc.
- c) Play the Sarali Varisais and Alankarams with the appropriate Gamakas in three speeds.
- d) Play two Geethams of your choice with the appropriate Gamakas in three speeds.
- e) Play one Tana Varnam in Adi Tala in two speeds.
- f) Play Arohanam and Avarohanam for the Ragas of all compositions learnt.
- g) Recite the Sollus (Chollus) for five Nadais while keeping the beat set by the examiner i.e. Tisra, Chatusra, Khanda, Mishra, Sankirna.
- h) Sight-read and play notated pieces in Raga Mohanam in Rupaka Tala.

NB: *The performance must be accompanied with Tambura (machine or app only) or a Shrutibox; see the full note on page 7.*

### Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, definitions, notations, comparisons etc., on all topics covered in Grade 4 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- i) Describe the structure and characteristics of Geetham and its varieties i.e. Sadharana, Sanchari and Lakshana.
- j) Describe, compare and contrast the structure and characteristics of Jathiswaram and Swarajathi.
- k) Demonstrate knowledge and understanding of the terms Janaka and Janya Ragas with examples.
- l) Describe the Ragalakshana for Mayamalavagaula and Mohanam.
- m) Notate one Geetham with all the appropriate notation symbols.
- n) Give an introduction to the Carnatic Music Trinities including their names, Mudras and the languages they composed in.
- o) Name the four prominent Vina traditions in South India and give brief introductions to each.
- p) Give the life sketches of Lalgudi Jayaraman and MS Gopalakrishnan.

## GRADE – 5

This Grade includes the Entry Level, Level 1 and Grade 4 prescribed syllabuses in addition to the following:

### Practical

The candidate will be able to:

- a) Demonstrate the Tanam technique by playing any Jantai Varisais with Tisra phrases.
- b) Demonstrate the left hand pluck while descending from one note to another.
- c) Play two Tana Varnams in Adi Tala in 2 speeds.
- d) Play two Madhyamakala Kritis in Adi Tala.
- e) Play one song from the following list: Divyanama Keerthanam, Utsava Sampradaya Keerthanam, Tiruppugazh and provide an introduction to your chosen piece.
- f) Identify the Nadai when a Tala or Sollu is shown or recited by the examiner.
- g) Sight-read and play notated pieces in Ragas Hamsadhvani and Suddha Saveri in Adi Tala.

NB: *The performance must be accompanied with Tambura (machine or app only) or a Shrutibox; see the full note on page 7.*

### Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 5 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- h) Describe the structure of a Varnam and its varieties with examples.
- i) Describe the Ragalakshana for Sankarabharanam and Hindolam.
- j) Describe the seventy-two Melakarta Scheme and name the twelve Chakras including the concept of Vivadi Swaras and Ragas.
- k) Notate one Jathiswaram with all the appropriate notation symbols.
- l) Describe the shape, parts and playing systems of Mridangam and its role as an accompanying instrument.
- m) Describe the main features of the Trivandrum Vina playing tradition and give an introduction to an artist from this tradition.
- n) Give the life sketches of Tyagaraja and TR Mahalingam.

## GRADE – 6

This Grade includes the Entry Level, Level 1, and Level 2 prescribed syllabuses in addition to the following:

### Practical

The candidate will be able to:

- a) Demonstrate the Tanam technique by playing any Jantai Varisais with Chatusra phrases.
- b) Demonstrate by tuning the first two main strings of the Vina against a drone or Tambura i.e. Shadja and Panchama strings.
- c) Play three Tana Varnams in Adi Tala in two speeds and play the first half of any Varnam in Tisram.
- d) Play four Madhyamakala Krithis in any Tala(s) of your choice of which one must be in a Pratimadhyama Raga and one must include Kalpana Swaras.
- e) Play one song from the following list: Devarnama, compositions of Annamacharya, Tiruppavai and provide an introduction to your chosen piece.
- f) Play Arohanam and Avarohanam for the Ragas of all compositions learnt.
- g) Sing and play any note specified by the examiner from the twelve Swarasthanas.
- h) Sight-read and play notated pieces in Ragas Sankarabharanam and Hindolam in Adi and Rupaka Tala.

NB: *The performance must be accompanied with Tambura (machine or app only) or a Shrutibox; see the full note on page 7.*

### Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 6 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- i) Describe the varieties of Janya Ragas i.e. Upanga, Bhashanga, Vakra, Varja, Daivatantya, Nishatantya, Panchamtya with one example of a Raga for each.
- j) Describe Tala Eduppu (Graham) and provide an example for each of its three varieties i.e. Samam, Anaagatham, Athitham.
- k) Describe the Ragalakshana for Kalyani and Bilahri.
- l) Notate one Tana Varnam in Adi Tala of your choice with all the appropriate notation symbols.
- m) Describe the history of the Veena and its role as a solo instrument in Carnatic music and name the different types of the Veena in India.
- n) Describe the main features of the Mysore Vina playing tradition and give an introduction to an artist from this tradition.
- o) Give the life sketches of Muthuswami Dikshitar and Chittibabu.

## GRADE – 7

This Grade includes the Entry Level, Level 1, Level 2 and Grade 6 prescribed syllabuses in addition to the following:

### Practical

The candidate will be able to:

- a) Demonstrate the Tanam technique by playing any Jantai Varisais with Khanda phrases.
- b) Demonstrate by tuning the four main strings of the Vina against a drone or Tambura i.e. Shadja, Panchama, Manda Shadja and Mandara Panchama strings.
- c) Play one Ata Tala Varnam in two speeds.
- d) Play six Madhyama Kala Krithis of which one must be in Khanda Chapu Tala.
- e) Play one Chouka Kala (Vilamba Kala) Krithi in any Tala.
- f) Play one Tillana and provide an introduction to your chosen piece.
- g) Sight-read and play notated pieces in Ragas Sriranjani and Bilahari in Adi Tala Rendu Kalai (half speed)

### For the prepared performance (candidate's choice):

Give a solo performance lasting twelve minutes with Raga Alapana and Kalpana Swaras in two speeds for your chosen section of a Krithi.

*NB: The prepared performance must be accompanied with Tambura (machine or app only) or a Shrutibox; see the full note on page 7.*

### Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 7 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- h) Describe Manodharma (improvisation) in Carnatic music.
- i) Describe, compare and contrast the concepts of Krithi and Keerthana with examples.
- j) Describe the Ragalakshana for Purvikalyani and Bhairavi.
- k) Notate one Ata Tala Varnam of your choice with all the appropriate notation symbols.
- l) Describe the role of the Veena as an accompanying instrument in Carnatic music and dance.
- m) Describe the main features of the Tanjore and Andhra Vina playing traditions and give an introduction to an artist from each tradition.
- n) Give the life sketches of Shyama Sastri, S Balachnader and Rukmini Devi Arundale.

## GRADE – 8

This Grade includes the Entry Level, Level 1, Level 2, Grade 6 and Grade 7 prescribed syllabuses in addition to the following:

### Practical

The candidate will be able to:

- a) Demonstrate the Tanam technique by playing any Jantai Varisais combining Tisra, Chatusra and Khanda phrases.
- b) Demonstrate by tuning all the strings of the Vina.
- c) Play two Ata Tala Varnams in two speeds.
- d) Play one Pancha Ratna Krithi of Thyagaraja (N.B. Notes can be used only as a reference for sequence in Charanas).
- e) Play two Chouka Kala (Vilamba Kala) Krithis in any Tala.
- f) Play eight Madhyamakala Krithis of which one must be in Misra Chapu Tala.
- g) Sight-read notated pieces in Raga Kalyani in Khanda Chapu Tala.

### For the prepared performance (candidate's choice):

Give a solo performance lasting fourteen minutes with Raga Alapana, and Kalpana Swaras and Neraval in two speeds for your chosen section of a Krithi.

*NB: The prepared performance must be accompanied with Mridangam players and **NOT** with machines, apps or recordings; see the full note on page 7.*

### Theory

The written paper will consist of essay questions, notations, comparisons, short answer questions etc., on all the topics covered in Grade 8 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- h) Describe Gamaka and explain the concept of Dasha Vidha Gamakas (ten kinds of Gamakas).
- i) Give detailed descriptions for Raga Alapana, Kalpana Swaram, Neraval and their significance and role in Carnatic music.
- j) Describe the format of a Carnatic Music concert along with the accompanying instruments.
- k) Describe the Ragalakshana for Todi, Begada and Natai
- l) Notate one Kriti in any Tala of your choice with all the appropriate notation symbols.
- m) Describe the types of percussion instruments and their roles in a Carnatic Music concert.
- n) Give introductions to the two main classical music genres (traditions) of the Indian sub-continent i.e. Carnatic music (South Indian) and Hindustani music (North Indian), including naming the main instruments and dance styles that are associated with these genres.
- o) Give the life sketches of M.S Subbulakshmi, Veena Dhanammal and Karaikudi Sambasiva Iyer.

# ~VIOLIN~

Entry Level - Grade Initial

Foundation Level 1 - Grades 1, 2 and 3

Intermediate Level 2 - Grades 4 and 5

Advance Level 3 - Grades 6, 7 and 8

NB: It is the candidate's responsibility to read the examinations details, important notes etc. to ensure that they comply with the rules of the examinations.

## **GRADE – Initial**

### **Practical**

The candidate will be able to:

- a) Play the notes P S Ṗ Ṣ on open strings.
- b) Play two Sarali Varisais in two speeds.
- c) Play any one song from the following list i.e. Thevaram, Nottuswaram, film song, folk song, wedding song etc.
- d) Name the Sapta Swaras (Seven Notes) i.e. SA, RE, GA, MA, PA, DA, NI
- e) Clap a beat to the music played or sung.
- f) Name and identify the following parts of the Violin – Vil (Bow), Kudirai (Bridge), Birudai (Tuning Pegs), Tanthi (Strings).

**NB:** For Grade Initial, a candidate will receive a certificate with constructive comments.

There is no written paper for Grade Initial.

## GRADE – 1

This Grade also includes Grade Initial prescribed syllabuses in addition to the following:

### Practical

The candidate will be able to:

- a) Locate and play the notes S P S P S plain without any Gamakas on the finger board.
- b) Play numbers 1 to 10 Sarali Swaras (Sarali Varisai) in three speeds.
- c) Play one Nottuswaram or one devotional song in any language and provide an introduction to your chosen piece.
- d) Give the full names of the Sapta Swaras (seven notes) i.e. Shadjam, Rishabam, Gandharam, Madhyamam, Panchamam, Dhaivatam, Nishadam.
- e) Clap Adi Tala and recite the Sollus TA KA DI MI TA KA JA NU in three speeds.
- f) Identify the following parts and the materials they are made of – Body of the violin, Vil (Bow), Kudirai (Bridge), Birudai (Tuning Pegs), finger board, fine tuning screws.
- a) Give the life sketch of one violinist from the list of performing artists in Appendix A on page 66.

NB: For Sarali, Jantai, Alankarams, Hechustayi Swaras, Daatu Swaras, Geethams and Varnams refer to the book Ganamrutha Bodhini by Panchapakesaiyer.

There is no written paper for Grade 1.



## GRADE – 2

This Grade also includes Grade Initial and Grade 1 prescribed syllabuses in addition to the following:

### Practical

The candidate will be able to:

- Demonstrate the basic Jaru (gliding) Gamakas in Arohana and Avarohana of Raga Mayamalavagaula.
- Play numbers 1 to 3 Mel Sthayi Varisais (Upper Sthayi Swaras) in three speeds.
- Play numbers 1 to 5 Jantai Swaras (Jantai Varisai) in two speeds.
- Play all the Alankarams in the following Talas in three speeds: Dhruva, Matya, Rupaka, Jhampa, Triputa, Ata and Eka.
- Play one Bhajan and provide an introduction to your chosen piece.
- Demonstrate understanding of all the terms in the prescribed syllabuses including Sangeet, Raga, Tala, Shruti, Arohana, Avarohana, Laya, Laghu, Drutam and Anudrutam.
- Give the life sketches of two violin players and one vocalist from the list of performing artists in Appendix A on page 66.

NB: For Sarali, Jantai, Alankarams, Hechustayi Swaras, Daatu Swaras, Geethams and Varnams refer to the book Ganamrutha Bodhini by Panchapakesaiyer.

For Jantai Varisais and Alankarams candidates must be able to play all three speeds within one round. See example:

(First Speed)	SS RR GG MM   RR GG   MM PP
(Second Speed)	GG MM PP DD   MM PP   DD NN      PP DD NN SS   S S NN   DD PP
(Third Speed)	NN DD PP MM   DD PP   MM GG      PP MM GG RR   MM GG   RR SS

There is no written paper for Grade 2.

## GRADE – 3

This Grade also includes Grade Initial, Grade 1 and Grade 2 prescribed syllabuses in addition to the following:

### Practical

The candidate will be able to:

- a) Identify and play simple three note phrases sung as Akaram by the examiner in Raga Mayamalavagaula.
- b) Play numbers 6 to 9 Jantai Varisais in three speeds.
- c) Play two Daatu Varisais (Daatu Swaras) in three speeds.
- d) Play three Geethams at least in two different Talas and Ragas in two speeds.
- e) Play two Swarajathis.
- f) Play Arohanam and Avarohanam for the Ragas of all compositions learnt from the prescribed syllabuses.
- g) Clap Adi Tala Rendu Kalai (half speed) with recitation of the Chaturasra Jathi Sollus TAKADIMI and Rupaka Tala with recitation of the Tisra Jathi Sollus TAKITA in three speeds.
- h) Show and identify Suladi Sapta Talas in five Jaathis.

NB: *The performance must be accompanied with Tambura (machine or app only) or a Shrutibox; see the full note on page 7.*

For Sarali, Jantai, Alankarams, Hechustayi Swaras, Daatu Swaras, Geethams and Varnams refer to the book Ganamrutha Bodhini by Panchapakesaiyer.

### Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, definitions, notations, comparisons etc., on all topics covered in Grade 3 prescribed syllabuses (including all previous Grades - practical and theory) plus the following:

- i) Demonstrate knowledge and understanding of all terms in the prescribed syllabuses including, Sangeet, Carnatic, Hindustani, Tala, Laya, Raga, Shruti, Nadai, Jathi, Solkattu (Konnakol), Svara, Svarasthana, Sahitya, Prakruthi, Vikruthi, Talangas, Aksharakala, Avartana, Arohana, Avarohana, Vilamba Laya, Madhyama Laya, Druta Laya, Gamaka, Jaru.
- j) Give the notation symbols for Laghu, Drutam and Anudrutam.
- k) Describe Sthayi and name the five different Sthayis with their notation symbols.
- l) Notate the Sapta Tala Alankarams with all the appropriate notation symbols.
- m) Name all the parts of the Violin and the materials they are made of including how to take care of the violin, tightening of the bow and the application of rosin.
- n) Describe the thirty-five Tala scheme.
- o) Give the life sketches of Sri Purandaradasa and Palghat Mani Iyer.

## GRADE – 4

This Grade also includes Grade Initial and Level 1 prescribed syllabuses in addition to the following:

### Practical

The candidate will be able to:

- a) Identify if a note is sharp, flat or in tune when sung or played against a drone e.g. Tanpura, Shruti Box etc.
- b) Play the Sarali Varisais and Alankarams with the appropriate Gamakas in three speeds.
- c) Play two Geethams of your choice with the appropriate Gamakas in three speeds.
- d) Play one Tana Varnam in Adi Tala in two speeds.
- e) Play any one song from the following list: Divyanama Keerthanam, Utsava Sampradaya Keerthanam, Tiruppugazh and provide an introduction to your chosen piece.
- f) Play Arohanam and Avarohanam for the Ragas of all compositions learnt from the prescribed syllabuses.
- g) Recite the Sollus (Chollus) for five Nadas (Nadais) while keeping the beat set by the examiner i.e. Tisra, Chatusra, Khanda, Mishra, Sankirna.
- h) Sight-read and play notated pieces in Raga Mohanam in Rupaka Tala.

NB: *The performance must be accompanied with Tambura (machine or app only) or a Shrutibox; see the full note on page 7.*

### Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, definitions, notations, comparisons etc., on all topics covered in Grade 4 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- i) Describe the structure and characteristics of Geetham and its varieties i.e. Sadharana, Sanchari and Lakshana.
- j) Describe, compare and contrast the structure and characteristics of Jathiswaram and Swarajathi.
- k) Demonstrate knowledge and understanding of the terms Janaka and Janya Ragas with examples.
- l) Describe the Ragalakshana for Mayamalavagaula and Mohanam.
- m) Notate one Geetham with all the appropriate notation symbols.
- n) Give an introduction to the Carnatic Music Trinities including their names, Mudras and the languages they composed in.
- o) Name the three prominent schools of violin playing and give brief introductions to each of them.
- p) Give the life sketches of Chittibabu and M Balamuralikrishna.

## GRADE – 5

This Grade includes the Entry Level, Level 1 and Grade 4 prescribed syllabuses in addition to the following:

### Practical

The candidate will be able to:

- a) Play two Tana Varnams in Adi Tala in 2 speeds.
- b) Play two Madhyamakala Kritis in any Tala(s) of your choice.
- c) Play one song from the following list: Devarnama, compositions by Annamacharya, Bhadrachala Ramadas, Tiruppavai and provide an introduction to your chosen piece.
- d) Identify the Nadai when a Tala or Sollu is shown or recited by the examiner.
- e) Sight-read and play notated pieces in Ragas Hamsadhvani and Suddha Saveri in Adi Tala.

NB: *The performance must be accompanied with Tambura (machine or app only) or a Shrutibox; see the full note on page 7.*

### Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 5 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- f) Describe the structure of a Varnam and its varieties with examples.
- g) Describe the Ragalakshana for Sankarabharanam and Hindolam.
- h) Describe the seventy-two Melakarta Scheme and name the twelve Chakras including the concept of Vivadi Swaras and Ragas.
- i) Notate one Jathiswaram with all the appropriate notation symbols.
- j) Describe the shape, parts and playing systems of Mridangam and its role as an accompanying instrument.
- k) Give the life sketches of Tyagaraja and TN Krishnan.

## GRADE – 6

This Grade includes the Entry Level, Level 1, and Level 2 prescribed syllabuses in addition to the following:

### Practical

The candidate will be able to:

- a) Play three Tana Varnams in Adi Tala in two speeds and play the first half of any Varnam in Tisram.
- b) Play four Madhyamakala Krithis in any Tala(s) of your choice of which one must be in a Pratimadhyama Raga and one must include Kalpana Swaras.
- c) Play one Tillana and provide an introduction to the composition.
- d) Play Arohanam and Avarohanam for the Ragas of all compositions learnt from the prescribed syllabuses.
- e) Sing and play any note specified by the examiner from the twelve Swarasthanas.
- f) Sight-read and play notated pieces in Ragas Sankarabharanam and Hindolam in Adi and Rupaka Tala.

NB: *The performance must be accompanied with Tambura (machine or app only) or a Shrutibox; see the full note on page 7.*

### Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 6 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- g) Describe the varieties of Janya Ragas i.e. Upanga, Bhashanga, Vakra, Varja, Daivatantya, Nishatantya, Panchamtya with one example of a Raga for each.
- h) Describe Tala Eduppu (Graham) and provide an example for each of its three varieties i.e. Samam, Anaagatham, Athitham.
- i) Describe the Ragalakshana for Kalyani and Bilahri.
- j) Notate one Tana Varnam in Adi Tala of your choice with all the appropriate notation symbols.
- k) Describe the history of the Violin and its role as a solo instrument in Carnatic music.
- l) Give the life sketches of Muthuswami Dikshitar, Lalgudi Jayaraman and Ariyakudi Ramanuja Iyengar.

## GRADE – 7

This Grade includes the Entry Level, Level 1, Level 2 and Grade 6 prescribed syllabuses in addition to the following:

### Practical

The candidate will be able to:

- a) Play one Ata Tala Varnam in two speeds.
- b) Play six Madhyama Kala Krithis of which one must be in Khanda Chapu Tala
- c) Play one Chouka Kala (Vilamba Kala) Krithi in any Tala.
- d) Play one Padam and provide an introduction to your chosen piece.
- e) Sight-read and play notated pieces in Ragas Sriranjani and Bilahari in Adi Tala Rendu Kalai (half speed).

### For the prepared performance (candidate's choice):

Give a solo performance lasting twelve minutes with Raga Alapana and Kalpana Swaras in two speeds for your chosen section of a Krithi.

*NB: The prepared performance must be accompanied with Tambura (machine or app only) or a Shrutibox; see the full note on page 7.*

### Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 7 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- f) Describe Manodharma (improvisation) in Carnatic music.
- g) Describe, compare and contrast the concepts of Krithi and Keerthana with examples.
- h) Describe the Ragalakshana for Purvikalyani and Bhairavi.
- i) Notate one Ata Tala Varnam of your choice with all the appropriate notation symbols.
- j) Describe the role of the Violin and its history as an accompanying instrument in Carnatic music and dance.
- k) Give the life sketches of Shyama Sastri, MS Gopalakrishnan and Rukmini Devi Arundale.

## GRADE – 8

This Grade includes the Entry Level, Level 1, Level 2, Grade 6 and Grade 7 prescribed syllabuses in addition to the following:

### Practical

The candidate will be able to:

- a) Demonstrate by tuning all the strings of the violin.
- b) Play two Ata Tala Varnams in two speeds.
- c) Play one Pancha Ratna Krithi of Thyagaraja (N.B. Notes can be used only as a reference for sequence in Charanas).
- d) Play two Chouka Kala (Vilamba Kala) Krithis in any Tala.
- e) Play one Javali or Ragamalika Keerthanam and provide an introduction to your chosen piece.
- f) Play eight Madhyamakala Krithis of which one must be in Khanda Chapu and one in Misra Chapu Tala.
- g) Sight-read notated pieces in Raga Kalyani in Khanda Chapu Tala.

### For the prepared performance (candidate's choice):

Give a solo performance lasting fourteen minutes with Raga Alapana, and Kalpana Swaras and Neraval in two speeds for your chosen section of a Krithi.

*NB: The prepared performance must be accompanied with Violin and Mridangam players and **NOT** with machines, apps or recordings; see the full note on page 7.*

### Theory

The written paper will consist of essay questions, notations, comparisons, short answer questions etc., on all the topics covered in Grade 8 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- h) Describe Gamaka and explain the concept of Dasha Vidha Gamakas (ten kinds of Gamakas).
- i) Give detailed descriptions for Raga Alapana, Kalpana Swaram, Neraval and their significance and role in Carnatic music.
- j) Describe the format of a Carnatic Music concert along with the accompanying instruments.
- k) Describe the Ragalakshana for Todi, Begada and Natai.
- l) Notate one Kriti in any Tala of your choice with all the appropriate notation symbols.
- m) Describe the types of percussion instruments and their roles in a Carnatic Music concert.
- n) Give introductions to the two main classical music genres (traditions) of the Indian sub-continent i.e. Carnatic music (South Indian) and Hindustani music (North Indian), including naming the main instruments and dance styles that are associated with these genres.
- o) Give the life sketches of M.S Subbulakshmi, Dwaram Venkataswamy Naidu and Karaikudi Sambasiva Iyer.

# ~VOCAL~

(Carnatic)

Entry Level - Grade Initial

Foundation Level 1 - Grades 1, 2 and 3

Intermediate Level 2 - Grades 4 and 5

Advance Level 3 - Grades 6, 7 and 8

NB: It is the candidate's responsibility to read the examinations details, important notes etc. to ensure that they comply with the rules of the examinations.



## **GRADE – Initial**

### **Practical**

The candidate will be able to:

- a) Sing back simple two-note and three-note phrases sung or played by the examiner.
- b) Sing two songs in any language from different genres chosen from the following list i.e. Thevaram, Nottuswaram, film song, folk song, wedding song, chants.
- c) Clap a beat to the music sung or played.
- d) Name the Sapta Swaras (seven notes) i.e. SA RE GA MA PA DA NI.
- e) Name the main instruments used to accompany vocal music i.e. Tambura, Mridangam, Violin.

**NB:** For Grade Initial, a candidate will receive a certificate with constructive comments.

There is no written paper for Grade Initial.

## GRADE – 1

This Grade also includes Grade Initial prescribed syllabuses in addition to the following:

### Practical

The candidate will be able to:

- Sing Adhara Shadjam, Madhya Sthayi Panchamam and Taara Shadjam (S-P-S) in their respective tonal positions.
- Sing the following Sarali Swaras (Sarali Varisai) - numbers 1, 4, 5, 8, 9, and (10, 11 and 12 together) in three speeds.
- Sing the following Janta Swaras (Jantai Varisai) - numbers 1, 3, 7, 8 and 9 i.e. in three speeds.
- Sing one Nottuswaram or devotional song in any language and provide an introduction to your chosen piece.
- Clap Adi Tala and recite TA KA DI MI TA KA JA NU in three speeds.
- Give the full names of the Sapta Swaras (seven notes) i.e. Shadjam, Rishabam, Gandharam, Madhyamam, Panchamam, Dhaivatam, Nishadam.
- Demonstrate understanding of all the terms in the prescribed syllabuses including Raga, Tala, Shruti, Arohana, Avarohana and Laya.
- Give the life sketch of one vocalist from the list performing artists in Appendix A on page 66.

NB: *The performance must be accompanied with Tambura (machine or app only) or a Shrutibox; see the full note on page 7.*

For Sarali, Jantai, Alankarams, Hechustayi Swaras, Daatu Swaras, Geethams and Varnams refer to the book Ganamrutha Bodhini by Panchapakesaiyer.

For Jantai Varisais, Daatu Varisais and Alankarams candidates must be able to sing all three speeds within one round. See example:

(First Speed)	SS RR GG MM   RR GG   MM PP
(Second Speed)	GG MM PP DD   MM PP   DD NN      PP DD NN SS   S S NN   DD PP
(Third Speed)	NN DD PP MM   DD PP   MM GG      PP MM GG RR   MM GG   RR SS

There is no written paper for Grade 1.

## GRADE – 2

This Grade also includes Grade Initial and Grade 1 prescribed syllabuses in addition to the following:

### Practical

The candidate will be able to:

- Sing two Hechusthayi Swaras (Mel Sthayi Varisais/upper Sthayi phrases) in three speeds.
- Sing all the Alankarams in the following Talas in three speeds: Dhruva, Matya, Rupaka, Jhampa, Triputa, Ata & Eka.
- Sing any one song from the following list: Dasara Pada, Thevaram, Sharanara Vachane and provide an introduction to your chosen piece.
- Demonstrate understanding of all the terms in the prescribed syllabuses including: twelve Swarsthananas, Prakruthi and Vikruthi Swaras, six Talanagas and the Pancha Jaathis.
- Explain Laghu, Drutam and Anudrutam and give their respective symbols.
- Name the two classical music genres in India i.e. Hindustani Music (North Indian Classical) and Carnatic Music (South Indian Classical).
- Give the life sketches of two vocalists and one Vina player from the list of performing artists in Appendix A on page 66.

NB: *The performance must be accompanied with Tambura (machine or app only) or a Shrutibox; see the full note on page 7.*

For Sarali, Jantai, Alankarams, Hechustayi Swaras, Daatu Swaras, Geethams and Varnams refer to the book Ganamrutha Bodhini by Panchapakesaiyer.

For Jantai Varisais, Daatu Varisais and Alankarams candidates must be able to sing all three speeds within one round. See example:

(First Speed)	SS RR GG MM   RR GG   MM PP
(Second Speed)	GG MM PP DD   MM PP   DD NN      PP DD NN SS   S S NN   DD PP
(Third Speed)	NN DD PP MM   DD PP   MM GG      PP MM GG RR   MM GG   RR SS

There is no written paper for Grade 2.

## GRADE – 3

This Grade also includes Grade Initial, Grade 1 and Grade 2 prescribed syllabuses in addition to the following:

### Practical

The candidate will be able to:

- a) Sing all the Sarali Varisais in Akaram in two speeds.
- b) Sing two Daatu Varisais in three speeds.
- c) Sing three Geethams (Swaram and Sahityam) in atleast two different Ragas and Talas.
- d) Sing two Swarajathis.
- e) Sing Arohanam and Avarohanam for the Ragas of all the compositions learnt.
- f) Clap Adi Tala Rendu Kalai (half speed) with recitation of the Chaturasra Jathi Sollus TAKADIMI and Rupaka Tala with recitation of the Tisra Jathi Sollus TAKITA in three speeds.
- g) Show and identify Suladi Sapta Talas in five Jaathis.
- h) Locate and sing Shadjam from a different Sruthi sung or played against a drone e.g. Tanpura, Shruti Box.

NB: *The performance must be accompanied with Tambura (machine or app only) or a Shrutibox; see the full note on page 7.*

For Sarali, Jantai, Alankarams, Hechustayi Swaras, Daatu Swaras, Geethams and Varnams refer to the book Ganamrutha Bodhini by Panchapakesaiyer.

### Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, definitions, notations, comparisons etc., on all topics covered in Grade 3 prescribed syllabuses (including all previous Grades - practical and theory) plus the following:

- i) Demonstrate knowledge and understanding of all terms in the prescribed syllabuses including, Sangeet, Carnatic, Hindustani, Tala, Laya, Raga, Shruti, Nadai, Jathi, Solkattu (Konnakol), Svara, Svarasthana, Sahitya, Prakruthi, Vikruthi, Talangas, Gamaka, Avartana, Arohana, Avarohana, Vilamba Laya, Madhyama Laya, Druta Laya, Jaru.
- j) Describe Sthayi and name the five different Sthayis with their notation symbols.
- k) Describe Akshara Kaalam (time duration of a note) with their notation symbols.
- l) Notate the Sapta Tala Alankaras with all the appropriate notation symbols.
- m) Describe the different types of machines that provide drones for singers including acoustic and electronic Tambura (Tanpura) and Sruthipetti, and the notes they are tuned to.
- n) Describe the thirty-five Tala scheme.
- o) Give the life sketches of Purandaradasa and Palghat Mani Iyer.

## GRADE – 4

This Grade also includes Grade Initial and Level 1 prescribed syllabuses in addition to the following:

### Practical

The candidate will be able to:

- a) Sing all the Alankarams in Akaram in three speeds.
- b) Sing two Adi Tala Varnams in two speeds.
- c) Sing two Madhyama Kala Krithis in any Tala of your choice.
- d) Sing any one song from the following: Divyanama Keerthanam, Utsava Sampradaya Keerthanam, Tiruppugazh and provide an introduction to your chosen piece.
- e) Sing Arohanam and Avarohanam for all the compositions learnt from the prescribed syllabuses.
- f) Identify if a note is sharp, flat or in tune when sung or played against a drone e.g. Tambura, Shruti Box etc.
- g) Recite the Sollus (Chollus) for five Nadais while keeping the beat i.e. Tisra, Chatusra, Khanda, Mishra, and Sankirna.
- h) Sight-read and sing notated pieces in Raga Mohanam in Rupaka Tala.

NB: *The performance must be accompanied with Tambura (machine or app only) or a Shrutibox; see the full note on page 7.*

### Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, definitions, notations, comparisons etc., on all topics covered in Grade 4 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- i) Describe the structure and characteristics of Geetham and its varieties i.e. Sadharana, Sanchari and Lakshana.
- j) Describe, compare and contrast the structure and characteristics of Jathiswaram and Swarajathi.
- k) Demonstrate knowledge and understanding of the terms Janaka and Janya Ragas with examples.
- l) Describe the Ragalakshna for Mohanam and Mayamalavagaula.
- m) Notate one Geetham with all the appropriate notation symbols.
- n) Give an introduction to the Carnatic Music Trinities including their names, Mudras and the languages they composed in.
- o) Give the life sketches of Lalgudi Jayaraman and MS Gopalakrishnan.

## GRADE – 5

This Grade includes the Entry Level, Level 1 and Grade 4 prescribed syllabuses in addition to the following:

### Practical

The candidate will be able to:

- a) Sing three Tana Varnams in Adi Tala in two speeds.
- b) Sing five Madhyama Kala Krithis of which one should be in a Pratimadhyama Raga.
- c) Sing any one song from the following list: Devarnama, compositions by Annamacharya, Bhajan, Tiruppavai and provide an introduction to your chosen piece.
- d) Identify the Nadai when a Tala or Sollu is shown or recited by the examiner.
- e) Sight-read and sing notated pieces in Ragas Hamsadhwani and Suddha Saveri in Adi Tala.

*NB: The performance must be accompanied with Tambura (machine or app only) or a Shrutibox; see the full note on page 7.*

### Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 5 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- f) Describe the structure of a Varnam and its varieties with examples.
- g) Describe the Ragalakshna for Sankarabharanam and Hindolam.
- h) Describe the seventy-two Melakarta Scheme and name the twelve Chakras including the concept of Vivadi Swaras and Ragas.
- i) Notate one Jathiswaram with all the appropriate notation symbols.
- j) Describe the shape, parts and playing systems of Mridangam and its role as an accompanying instrument.
- k) Give the life sketches of Shyama Sastri and TR Mahalingam or N Ramani.

## GRADE – 6

This Grade includes the Entry Level, Level 1, and Level 2 prescribed syllabuses in addition to the following:

### Practical

The candidate will be able to:

- a) Sing four Tana Varnams in Adi Tala in two speeds of which one of them should be the Navaragamalika Varnam and sing the first half of any Varnam in Tisram.
- b) Sing six Madhyamakala Krithis in atleast two different Talas of which one must include Kalpana Swaras.
- c) Sing one Tillana and provide an introduction to your chosen piece.
- d) Sing Arohanam and Avarohanam for all the compositions learnt from the prescribed syllabuses.
- e) Sing any note specified by the examiner from the twelve Swarasthanas.
- f) Sight-read notated pieces in Ragas Sankarabharanam and Hindolam in Adi and Rupaka Tala.

NB: *The performance must be accompanied with Tambura (machine or app only) or a Shrutibox; see the full note on page 7.*

### Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 6 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- g) Describe the varieties of Janya Ragas i.e. Upanga, Bhashanga, Vakra, Varja, Daivatantya, Nishatantya, Panchamtya with one example of a Raga for each.
- h) Describe Tala Eduppu (Graham) and provide an example for each of its three varieties i.e. Samam, Anaagatham, Athitham.
- i) Describe the Ragalakshna for Kalyani and Bilahari.
- j) Notate one Tana Varnam in Adi Tala of your choice with all the appropriate notation symbols.
- k) Describe the shape, parts and playing systems of Violin and its role as a solo and accompanying instrument.
- l) Give introductions to the two main classical music genres (traditions) of the Indian sub-continent i.e. Carnatic music (South Indian) and Hindustani music (North Indian), including naming the main instruments and dance styles that are associated with these genres.
- m) Give the life sketches of Muthuswami Dikshitar and Ariyakudi Ramanuja Iyengar or M Balamuralikrishna.

## GRADE – 7

This Grade includes the Entry Level, Level 1, Level 2 and Grade 6 prescribed syllabuses in addition to the following:

### Practical

The candidate will be able to:

- a) Sing one Ata Tala Varnam in two speeds.
- b) Sing seven Madhyama Kala Krithis of which one must be in Khanda Chapu Tala.
- c) Sing one Chouka Kala (Vilamba Kala) Krithi in any Tala.
- d) Sing one Padam and provide an introduction to your chosen piece.
- e) Sight-read and sing notated pieces in Ragas Sriranjani and Bilahari in Adi Tala Rendu Kalai (half speed).

### For the prepared performance (candidate's choice):

Give a solo performance lasting twelve minutes with Raga Alapana and Kalpana Swaras in two speeds for your chosen section of a Krithi.

*NB: The prepared performance must be accompanied with Tambura (machine or app only) or a Shrutibox; see the full note on page 7.*

### Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 7 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- f) Describe Manodharma (improvisation) in Carnatic music.
- g) Describe, compare and contrast the concepts of Krithi and Keerthana with examples.
- h) Describe the Ragalakshna for Purvikalyani and Bhairavi.
- i) Notate one Ata Tala Varnam of your choice with all the appropriate notation symbols.
- j) Describe the shape, parts and playing systems of the Vina and its role as a solo and accompanying instrument.
- k) Give the life sketches of Annamacharya, Rukmini Devi Arundale or T Balasaraswati.



## GRADE – 8

This Grade includes the Entry Level, Level 1, Level 2, Grade 6 and Grade 7 prescribed syllabuses in addition to the following:

### Practical

The candidate will be able to:

- a) Sing two Ata Tala Varnams and one Jhampa Tala Varnam in two speeds.
- b) Sing one Pancha Ratna Krithi of Thyagaraja (NB notes can be used only as a reference for sequence in Charanas).
- c) Sing two Chouka Kala (Vilamba Kala) Krithis in any Tala.
- d) Sing eight Madhyamakala Krithis of which one must be in Khanda Chapu and one in Misra Chapu Tala.
- e) Sing one Javali or Ragamalika Keerthana and provide an introduction to your chosen piece.
- f) Sight-read notated pieces in Raga Kalyani in Khanda Chapu Tala.

### For the prepared performance (candidate's choice):

Give a solo performance lasting fourteen minutes with Raga Alapana, and Kalpana Swaras and Neraval in two speeds for your chosen section of a Krithi.

*NB: The prepared performance must be accompanied with Violin and Mridangam players and **NOT** with machines, apps or recordings; see the full note on page 7.*

### Theory

The written paper will consist of essay questions, notations, comparisons, short answer questions etc., on all the topics covered in Grade 8 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- g) Describe Gamaka and explain the concept of Dasha Vidha Gamakas (ten kinds of Gamakas).
- h) Give detailed descriptions for Raga Alapana, Kalpana Swaram, Neraval and their significance and role in Carnatic music.
- i) Describe the format of a Carnatic Music concert along with the accompanying instruments.
- j) Describe the Ragalakshana for Todi, Begada and Natai.
- k) Notate one Kriti in any Tala of your choice with all the appropriate notation symbols.
- l) Describe the types of percussion instruments and their roles in a Carnatic Music concert.
- m) Give the life sketches of Papanasam Sivan, M.S Subbulakshmi and Karaikudi Sambasiva Iyer.

## ~Appendix A~

### List of Performing Artists

#### 1. Bharatanatyam Dancers:

Devadasi Tradition: T Balasaraswati  
Lakshmi Knight

Disciples of Rukmini Devi  
(Kalakshetra Style): Adyar Lakshmanan  
NV Narasimhachari  
VP Dhananjayan and Shanta Dhananjayan  
CV Chandrasekaran

Kalakshetra Tradition: Rukmini Devi Arundale

Vazhavor Tradition: Padmini  
Vyjayantimala Bali  
Padma Subrahmanyam  
Chitra Visveswaran

#### 2. Percussion Players:

**Ghatam players:** Umayalpuram Kothandarama Iyer  
Vikku Vinayakram

**Kanjira players:** Pudukkotai Manpundia Pillai  
Pudukkotai Dakshinamurthy Pillai  
Mayavaram Somasundaram  
G Harishankar  
CK Shyam Sunder

#### **Mridangam players:**

Tanjore Tradition: Palghat Mani Iyer  
Umayalpuram Sivaraman  
TK Murthy  
Palghat Raghu  
Karaikudi Mani

Pudukkotai/Palani  
Tradition: Palani Subramania Pillai  
Ramanathapuram CS Murugabhupathy  
Trichy Sankaran  
T Ranganathan

Other Traditions: TV Gopalakrishnan  
Vellor Ramabhadran

**Tavil players:**

Needaamangalam Meenakshi Sundaram  
Nacciyaar Koil Raghava Pillai  
Needaamangalam Shanmughavadivelu  
Perupallam Venkatesan  
Udumalaipet Angusamy  
Thiruvaalaputtur Kaliyamurthy

**3. String Instrumentalists:**

**Vina players:**

Andhra Tradition: Emani Shankara Sastry  
Vasa Krishnamurthy  
Chittibabu

Karaikudi Tradition: Karaikudi Subbarama Iyer  
Karaikudi Sambasiva Iyer  
Rajeswari Padmanabhan  
Ranganayaki Rajagopalan

Mysore Tradition: Veena Seshanna  
Veena Subbanna  
Veena Venkatagiriappa  
Doraiswamy Iyengar  
RK Sooryanarayana

Tanjore Tradition: KP Sivanandam & Sharada Sivanandam  
Kalpagam Swaminathan  
Kalyanakrishna Bhagavathar  
Veena Dhanammal  
T Brinda

Trivandrum Tradition: KS Narayanaswamy  
Trivandrum Venkatraman

Other Traditions: S Balachander  
E Gayatri

**Violinists:**

Rajamanickam Pillai  
Dwaram Venkataswamy Naidu  
Dwaram Mangatayaru  
TN Krishnan  
MS Gopalakrishnan  
Lalgudi Jayaraman  
Kunnakkudi Vaidyanathan  
T Rukmini  
M Chandrasekaran  
L Subramanian

**4. Vocalists:**

Ariyakudi Ramanuja Iyengar  
GN Balasubramaniam  
MS Subbulakshmi  
ML Vasantakumari  
DK Pattammal  
DK Jayaraman  
MD Ramanathan  
M Balamuralikrishna  
S Kalyanaraman  
Sripada Pinakapani  
Voleti Venkateswarulu  
Nednuri Krishnamurthy  
MS Balasubramanyasharma  
Ramnad Krishnan  
KV Narayanaswamy  
Semmangudi Srinivasa Iyer

**5. Wind Instrumentalists:**

**Nagasvaram players:**

Rajaratnam Pillai  
Karukurichi Arunachalam  
Sheik Chinna Moulana

**Flute players:**

TR Mahalingam  
Tiruppambaram Swaminatha Pillai  
N Ramani  
T Viswanathan

## ~Appendix B~

### SPELLINGS OF TECHNICAL TERMS

Listed below are some of the possible variations in spellings of technical terms that may be found in various books, course materials, the internet and other sources. These will have been transliterated from Devanagari and other Indian scripts into Roman script.

<b>A</b>	Arohana Avarohana Adhaara Aramandi Araimandi	Arohanam Avarohanam Adhara		
<b>C</b>	Charana Carnatic	Charanam Karnatik	Karnatak	
<b>K</b>	Kriti Keerthanam	Krithi Keerthana	Kirthana Keerthanam	
<b>L</b>	Laya	Layam		
<b>M</b>	Mrdangam	Mrudangam	Miruthangam	Mridangam
<b>N</b>	Neraval	Niraval		
<b>R</b>	Raaga	Raga	Ragam	Raagam
<b>S</b>	Sampoorna Sangeet Shruti Sthayi	Sampurna Sangeetham Sruti Sthaayi	Sruthi Sthaayee	
<b>S</b>	Swara Shrutipetti Swarasthaana	Swaram Shruti Box Swarasthana	Svara Svarasthana	
<b>T</b>	Taala Talam Tanpura	Tala Tambura	Thalam Tamburi	