

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



~ Examination Details ~

A: Timings and Marks

		~ Practical Exam ~		~ Theory Exam ~	
<i>Level</i>	<i>Grade</i>	<i>Time & weightage</i>		<i>Time & weightage</i>	
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 and Paper B: 2 hours each	25%

Distinction 85-100 Marks

Pass 50-69 Marks

Merit 70-84 Marks

Fail 0-49 Marks

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 7, 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.

Sample papers are available from the examinations office.

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.



~ Important Notes ~

- Laya (Tempo Marks):
Vilamba Kala 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:

- For all grades, candidates must perform with a Tanpura (machine or app only) or a Shrutibox.
- For Grade 8, candidates must perform with Violin and Mridangam players 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.



~ CARNATIC VOCAL ~

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 Adhara Shadjam, Madhya Sthayi Panchamam and Taara Shadjam (S-P-S) in your Shruti.
- b) Sing back simple two-note and three-note phrases sung or played by the examiner.
- c) 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 etc.
- d) Clap a beat to the music played or sung.
- e) Name the Sapta Swaras (seven notes) i.e. SA RE GA MA PA DA NI.
- f) Name the main instruments used to accompany vocal music i.e. Tanpura, 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:

- a) Sing Adhara Shadjam, Madhya Sthayi Panchamam and Taara Shadjam (S-P-S) in their respective tonal positions.
- b) Sing the following Sarali Swaras (Sarali Varisai) - numbers 1, 4, 5, 8, 9, and (10, 11 and 12 together) i.e. without gaps or skips or pauses and with continuous Tala in three speeds.
- c) Sing the following Janta Swaras (Jantai Varisai) - numbers 1, 3, 7, 8 and 9 i.e. in three speeds continuously without pauses and with continuous Talam (Adi Tala double beat).
- d) Sing one Nottuswaram or one devotional song in any language and provide a brief 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) Describe the following terms: Raga, Tala, Shruti, Arohana, Avarohana and Laya.
- g) Clap Adi Tala (single & double) against a beat set by the examiner.
- h) Give the life sketch of one vocalist from the list of performing artists in Appendix A

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

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) Sing the Alankarams in the following Talas: Dhruva, Rupaka, Ata & Eka in three speeds.
NB: Sing one of the exercises against a beat set by the examiner.
- b) Sing two Hechusthayi Swaras (Mel Sthayi Varisais/upper Sthayi phrases) in three speeds.
- c) Sing one Geetham in two speeds (Swaram and Sahithyam).
- d) Sing any one song from the following list: Dasara Pada, Thevaram, Sharanara Vachane, Bhajan and provide a brief introduction to your chosen piece.
- e) Name the 12 Swarsthananas, describe Prakruthi and Vikruthi Swaras, name the six parts of a Tala (Talangas), and explain Laghu, Drutam and Anudrutam with their respective symbols.
- f) Name the two classical music genres in India i.e. Hindustani Music (North Indian Classical) and Carnatic Music (South Indian Classical).
- g) Clap Adi Tala (single & double) and recite TA KA DI MI TA KA JA NU in two speeds against a beat set by the examiner.
- h) Give the life sketches of two vocalists from the lists of performing artists in Appendix A and name the Trinity composers of Carnatic Music i.e. Tyagaraja, Muthuswami Dikshitar and Shyama Sastri.

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 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 two Daatu Varisais in three speeds.
- b) Sing the Alankarams in the following Talas: Matya, Jampa and Tripata in three speeds.
- c) Sing three Geethams (Swaram and Sahityam) in two speeds and in two different Talas.
NB: Sing one Geetham against a beat set by the examiner.
- d) Sing one Jathiswaram and one Swarajathi, each from a different composer.
NB: For Swarajathi, the Sahityam & Swaram should be sung from the Pallavi for the whole composition.
- e) Sing Arohanam and Avarohanam for all the Ragas that you sang for (c) and (d) compositions above i.e. Geethams, Jathiswaram and Swarajathi.
- f) Locate and sing Shadjam from a different Sruthi played against a drone e.g. Tanpura, Shruti Box etc.
- g) Show and identify seven Talas in different Jathis and name the Talangas (parts of a Tala) for them.

NB: 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 followings:

- h) 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.
- i) Notate one Geetham with all the appropriate notation symbols including the name of the Raga, Arohana-Avarohana and composer plus Swara and Sahitya notation of the composition.
- j) Define Sthayi and name the five different Sthayis with their notation symbols.
- k) Describe Akshara Kalam (time duration of a note) with their notation symbols.
- l) Describe the different types of machines that provide drones for singers including acoustic and electronic Tanpura and Sruthipetti, and the notes they are tuned to.
- m) Name three composers who have composed Geethams and write the life sketch of Sri Purandaradasa including his contribution to Carnatic music.



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 two Adi Tala Varnams.
NB: The whole Varnam should be sung in two speeds and the second half from the Charanam should be sung only in Madhyamakala as well.
- b) Sing any two Madhyama Kala Krithis or Keerthanas in different Ragas.
- c) Sing any one song from the following: Divyanama Keerthanam Utsava Sampradaya Keerthanam, Abhang, Meera Bhajan and provide a brief introduction to your chosen piece.
- d) Sing Arohanam and Avarohanam for all the Ragas that you sang for (a) and (b) compositions above i.e. the Varnams and Krithis.
- e) Identify if a note is sharp, flat or in tune when sung or played against a drone e.g. Tanpura, Shruti Box etc.
- f) Recite the Sollus (Chollus) for five Nadais while keeping the beat against a metronome i.e. Tisra, Chatusra, Khanda, Mishra, and Sankirna.
- g) Sight-read and sing notated pieces in Raga Mohanam in Rupaka Tala.

NB: 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 4 prescribed syllabuses (including all previous Grades – practical and theory) plus the followings:

- h) Notate one Jathiswaram or Swarajathi with all the appropriate notation symbols including the name of the Raga, Arohana-Avarohana and composer plus Swara and Sahitya notation of the composition.
- i) Define Janaka and Janya Ragas with some examples. Name some Janya Ragas for the following Janaka Ragas: Sankarabharanam, Mayamalavagaula, Kalyani, Pantuvarali.
- j) Describe the structure and characteristics of a Geetham and name its varieties i.e. Sadharana, Sanchari and Lakshana.
- k) Describe the structure and characteristics of Jathiswaram and Swarajathi and write a comparison between them.
- l) Give a description for Raga Mohanam and explain the main characteristics of this Raga i.e. Arohana, Avarohana, Raga Lakshana and name the parent Raga.
- m) Describe the thirty-five Tala Scheme.
- n) Give the life sketches of the Trinity composers of Carnatic music and provide the Mudra (signature) of each composer.



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.
NB: The whole Varnam should be sung in two speeds and the second half from the Charanam should be sung only in Madhyamakala as well.
- b) Sing the Navaragamalika Varnam.
- c) Sing four Madhyama Kala Krithis out of which at least one should be in a Pratimadhyama Raga.
- d) Sing any one song from the following list: compositions by Annamacharya/Bhadrachala Ramadas, Tiruppavai etc. and provide a brief introduction to your chosen piece.
- e) Sing Arohanam and Avarohanam for all the Ragas that you sang for (a) and (b) compositions above i.e. the Varnams and Krithis.
- f) Identify and name the Nadais when a Tala with the Sollus (TAKITA, KITATAKA, TAKATAKITA etc.) is shown and recited by the examiner.
- g) Sight-read and sing notated pieces in Ragas Hamsadhwani and Suddha Saveri in Adi Tala.

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

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 followings:

- h) Notate one Tana Varnam in Adi Tala of your choice with appropriate notation symbols including the name of the Raga, Arohana-Avarohana and composer plus Swara and Sahitya notation of the composition.
- i) Describe the structure of a Varnam and its varieties with examples.
- j) Describe Tala Eduppu (Graham) and provide an example for each of its three varieties.
- k) Describe the shape, parts and playing systems of Mridangam and its role as an accompanying instrument.
- l) Describe the seventy-two Melakarta Scheme and name the twelve Chakras.
- m) Give a description for Ragas Hamsadhwani and Suddha Saveri and explain the main characteristics of these Ragas i.e. Arohana, Avarohana, Raga Lakshana and name their Janaka Ragas.
- n) Give the life sketch and describe the performing styles of one wind instrumentalist and one string instrumentalist from the lists of performing artists in Appendices C & B.



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 any Tala in two speeds.
- b) Sing six Madhyamakala Krithis in a minimum of two different languages and two different Talas from which sing Kalpana Swaras for one Krithi of your choice.
- c) Sing one Tiruppugazh and provide a brief introduction of the composition.
- d) Sing Arohanam and Avarohanam for all the Ragas in which you have learnt compositions from (a) and (c) above i.e. Varnams and Krithis.
- e) Identify a Raga from your repertoire when played or sung by the examiner.
- f) Sing any note specified by the examiner from the twelve Swarasthanas.
- g) Sight-read and sing notated pieces in Ragas Sankarabharanam and Hindolam in Adi or Rupaka 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 followings:

- a) Notate one Tana Varnam in Adi Tala of your choice with appropriate notation symbols including the name of the Raga, Arohana-Avarohana and composer plus Swara and Sahitya notation of the composition.
- a) Describe the varieties of Janya Ragas with examples. i.e. Upanga, Bhashanga, Vakra, Varja, Daivatantya, Nishatantya, Panchamtya.
- b) Give a description for Ragas Sankarabharanam, Hindolam and explain the main characteristics of these Ragas i.e. Arohana, Avarohana, Raga Lakshana and name some of their Janya Ragas and Janaka Raga.
- c) Describe the shape, parts and playing systems for Violin and its role as solo and accompanying instrument.
- d) 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.
- e) Give the life sketches and describe the performance styles of one percussion artist and one Bharatanatyam dancer of your choice from the lists of performing artists in the Appendices D & E. Also, give the life sketch of Annamacharya.



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 and one Jhampa Tala Varnam in two speeds.
- b) Sing eight Madhyama Kala Krithis of which one should be in Misra Chapu or Khanda Chapu Tala and in two different languages.
- c) Sing one Chouka Kala (Vilamba Kala) Krithi in any Tala.
- d) Sing one Tillana and provide a brief introduction for the composition.
- e) Sing Arohanam and Avarohanam for all the Ragas in which you have learnt compositions from (a), (b) and (c) above i.e. Varnams and Krithis.
- f) Identify Talas for compositions played or sung by the examiner.
- g) Sight-read and sing notated pieces in Ragas Sriranjani and Bilahari in Adi Tala.

For the prepared performance (candidate's choice):

Perform a solo lasting twelve minutes. Sing one Krithi from your repertoire with Raga Alapana and Kalpana Swaram in two speeds.

NB: The performance must be accompanied with Tanpura (machine or app only) or a Shrutibox; see the full note on page 6.

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 followings:

- h) Notate one Ata Tala Varnam of your choice with appropriate notation symbols including the name of the Raga, Arohana-Avarohana and composer plus Swara and Sahitya notation of the composition.
- i) Give a description for Ragas Mayamalavagaula, Kalyani, Sriranjani, and explain the main characteristics of these Ragas i.e. Arohana, Avarohana, Raga Lakshana and name some of their Janya Ragas and the Janaka Ragas.
- j) Describe Manodharma (improvisation) in Carnatic music.
- k) Name the Ragas commonly used from the first six Chakras (Shuddha Madhyama Ragas) of the seventy-two Melakarta system.
- l) Describe Tani Avartanam and the role of percussion instruments in a Carnatic Music concert.
- m) Describe the history of the Saraswati Veena and its impact in Carnatic music as solo and accompanying instrument.



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 one Pancha Ratna Krithi of Thyagaraja (notes can be used only as a reference for sequence in Charanas).
- b) Sing two Chouka Kala (Vilamba Kala) Krithis in any Tala.
- c) Sing ten Madhyamakala Krithis of which one should be in Khanda Chapu and one in Misra Chapu Tala.
- d) Sing one Padam or Javali.
- e) Sing Arohanam and Avarohanam for all the Ragas in which you have learnt compositions from (a), (b) and (c) above i.e. Varnams and Krithis.
- f) Identify the Ragas from the prescribed syllabuses when sung or played by the examiner.

For the prepared performance (candidate's choice):

Perform a solo lasting fourteen minutes. Sing one Krithi from your repertoire with Raga Alapana, Kalpana Swaram and Neraval in two speeds.

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 6.

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 followings:

- e) Notate one Jhampa Tala Varnam of your choice with appropriate notation symbols including the name of the Raga, Arohana-Avarohana and composer plus Swara and Sahitya notation of the composition.
- f) Give a detailed description for Ragas Purvikalyani, Todi, Begada, Natai and explain the main characteristics of these Ragas i.e. Arohana, Avarohana, Raga Lakshana and name some of their Janya Ragas and Janaka Ragas.
- g) Describe Gamaka and explain the concept of Dasha Vidha Gamakas (ten kinds of Gamakas).
- h) Name the commonly used Ragas from the second six Chakras (Prati Madhyama Ragas) of the seventy-two Melakarta system.
- 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.



~ VINA ~

Entry Level - Grade Initial

Foundation Level 1 - Grades 1, 2 and 3

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) Demonstrate the basic playing position.
- b) Play plucking exercises with your right hand alternate fingers in 2 speeds.
- c) Play two Sarali Varisais in two speeds.
- d) Play one simple song from any of the following genres i.e. Nottuswaram, Devotional Song, Folk Song, Film Song.
- e) Clap a beat to music being played or sung.
- f) Name the Sapta Swaras (Seven Notes) i.e. SA, RE, GA, MA, PA, DA, NI
- g) 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 includes the Entry Level prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Play plucking exercises with your right hand alternate fingers and use the Tala strings to indicate the Tala on the first, fifth and seventh beat of Adi Tala against a beat set by the examiner in 3 speeds.
- b) Play numbers 1 to 10 Sarali Swaras (Sarali Varisais) with the appropriate right and left hand techniques and use the Tala strings to indicate the Tala on the first, fifth and seventh beat in Adi Tala in 3 speeds.
- c) Play one Nottuswaram and provide a brief introduction to the composition.
- d) Clap Adi Tala and recite the Sollus TA KA DI MI TA KA JA NU in two speeds against a beat set by the examiner.
- e) Give the full names of the Sapta Swaras i.e. Shadjam, Rishabham, Gandharan, Madhyamam, Panchamam, Dhaiyatam, Nishadam.
- f) Demonstrate understanding of all the terms in the prescribed syllabuses including Raga, Tala, Shruti, Svara, Arohana, Avarohana and Laya.
- g) Identify the following parts of the Vina i.e. Kudam, Thandi, Kudukkai, Yazhi, Birudai, Tanthi, Nagapasam, Medu (Bridge), Melam, Mettu.
- h) Give the life sketch of one Vina player from the list of performing artists in Appendix B.

NB: There is no written paper for Grade 1.



GRADE – 2

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

Practical

The candidate will be able to:

- a) Play numbers 1 to 10 Jantai Varisais in 3 speeds. Use the Sphuritam, Pratyahatam and separating techniques with respect to the Jantai Varisais learnt and use the Tala strings to indicate the Tala on the first, fifth and seventh beat of Adi Tala.
- b) Play any three Alankarams in two speeds.
- c) Play one Geetham (Swaram only) in one speed.
- d) Play any one song from the following list: Dasara Pada, Thevaram, Sharanara Vachane, Bhajan and provide a brief introduction to your chosen piece.
- e) Play Arohanam and Avarohanam for Ragas Mohanam and Malahari.
- f) Clap Adi and Rupaka Tala and recite the corresponding Sollus in Chaturasra and Tisra Jathi in two speeds i.e. TA KA DI MI, TA KI TA etc.
- g) Demonstrate understanding of all the terms in the prescribed syllabuses including: give the full names of the 12 Swarsthananas, describe Prakruthi and Vikruthi Swaras, name the six parts of a Tala (Talangas) and explain Laghu, Drutam and Anudrutam with the respective symbols. Name the five Jathis (Pancha Jaathis).
- h) Identify all the main parts of the Vina and the materials they are made from.
- i) Give the life sketch of two Vina players from the list of performing artists in Appendix B and name the Trinity composers of Carnatic Music i.e. Tyagaraja, Muthuswami Dikshitar and Shyama Sastri.

NB: There is no written paper for Grade 2.



GRADE – 3

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

Practical

The candidate will be able to:

- a) Play the seven Alankarams in the following Talas: Dhruva, Matya, Rupaka, Jhampa, Tripuda, Ata and Eka in 3 speeds with the Talam.
- b) Play three Geethams (Swaram & Sahityam) in 2 speeds.
- c) Play one Jathiswaram and one Swarajathi.
- d) Play Arohanam and Avarohanam for the Ragas of compositions learnt from (b) and (c) above i.e. Geethams, Jathiswaram and Swarajathi.
- e) Demonstrate the basic Gamakas by sliding from one fret to the next and by pulling up to one tonal step from a fret position in Ragas Mayamalavagaula and Sankarabharanam.
- f) Play all the Sarali Varisais with the basic Gamakas.
- g) Clap Adi Tala and recite the Caturra Jathi Sollus TA KA DI MI TA KA JA NU in 3 speeds and clap Rupaka Tala and recite Sollus TA KI TA in 3 speeds against a beat set by the examiner.
- h) Show and identify seven Talas in different Jathis and name the Talangas (parts of a Tala) for them.

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 followings:

- i) Demonstrate knowledge and understanding of all the terms in the prescribed syllabuses including Sangeet, Carnatic, Hindustani, Tala, Laya, Raga, Shruti, Nadai, Jathi, Solkattu, Konnakol, Svara, Svarasthana, Sahitya, Gamaka etc.
- j) Notate one Geetham with all the appropriate notation symbols including name of the Raga, Arohana-Avarohana and composer plus Swara and Sahitya notation of the composition.
- k) Define Sthayi and name the five different Sthayis with their notation symbols.
- l) Describe Akshara Kaalam (time duration of a note) with their notation symbols.
- m) Describe the different types of instruments that provide drones for singers including acoustic and electronic Tanpura and Sruthipetti, and the notes they are tuned to.
- n) Name all the parts of the Vina and the materials they are made of and name the notes of the frets and strings they are tuned to.
- o) Name three composers who have composed Geethams and write the life sketch of Sri Purandaradasa including his contribution to Carnatic music.



~ Appendices ~

A. 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

B. String Instrumentalists:

B.1 - Violinists

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

B.2 - Vina players

Tanjore Tradition:

- KP Sivanandam & Sharada Sivanandam
- Kalpagam Swaminathan
- Kalyanakrishna Bhagavathar
- Veena Dhanammal
- T Brinda

Karaikudi Tradition:

- Karaikudi Subbarama Iyer
- Karaikudi Sambasiva Iyer
- Rajeswari Padmanabhan

Mysore Tradition:

- Veena Seshanna
- Veena Subbanna
- Veena Venkatagiriappa
- Doraiswamy Iyengar
- RK Sooryanarayana



- Trivandrum Tradition:
- KS Narayanaswamy
 - Trivandrum Venkatraman
- Andhra Tradition:
- Emani Shankara Sastry
 - Vasa Krishnamurthy
 - Chittibabu
- Other Traditions:
- S Balachander
 - E Gayatri

C. Wind Instrumentalists:

C.1 – Bansuri players:

- TR Mahalingam
- Tiruppambaram Swaminatha Pillai
- N Ramani
- T Viswanathan

C.2 - Nagasvaram players:

- Rajaratnam Pillai
- Karukurichi Arunachalam
- Sheik Chinna Moulana

D. Percussion Players:

D.1 - 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

Other Traditions:

- TV Gopalakrishnan
- Vellor Ramabhadran

D.2 - Ghatam

- Umayalpuram Kothandarama Iyer
- Vikku Vinayakram

D.3 - Kanjira

- Pudukkotai Manpundia Pillai
- Pudukkotai Dakshinamurthy Pillai
- Mayavaram Somasundaram
- G Harishankar
- CK Shyam Sunder



E. Bharatanatyam Dancers:

- Kalakshetra Tradition: • Rukmini Devi Arundale
- Disciples of Rukmini
Devi (Kalakshetra
Style): • Adyar Lakshmanan
 • NV Narasimhachari
 • VP Dhananjayan and Shanta
 Dhananjayan
 • CV Chandrasekaran
- Devadasi Tradition • T Balasaraswati
 • Lakshmi Knight
- Vazhavor Tradition: • Padmini
 • Vyjayantimala Bali
 • Padma Subrahmanyam
 • Chitra Visveswaran



~ 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, internet and other sources. These will have been transliterated from Devanagari and other Indian scripts into Roman script.

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

