

IndianRaga Certification

Carnatic Vocal and Instrumental Curriculum

Level 1 Syllabus

Assessment Criteria

- Shruti Consistency
- Laya (Tala) Proficiency
- Swarasthana Precision

Topics

1. Sarali Varisai

Any 10 Sarali Swaras in Sankarabharanam or Mayamalavagowla ragam, set to Adi Tala.

Candidates should be able to sing/play in their selected **Shruti (key)** and render the exercises in **three speeds (Trikalas)**.

- srgm|pdnS||Sndp|mgrs||
- srsr|srgm||srgm|pdnS||SnSn|Sndp||Sndp|mgrs||
- srgs|rgsr||srgm|pdnS||SndS|ndSn||Sndp|mgrs||
- srgm|srgm||srgm|pdnS||Sndp|Sndp||Sndp|mgrs||
- srgm|p,sr||srgm|pdnS||Sndp|m,Sn||Sndp|mgrs||
- srgm|pdsr||srgm|pdnS||Sndp|mgSn||Sndp|mgrs||
- srgm|pdn,||srgm|pdnS||Sndp|m,Sn||Sndp|mgrs||
- srgm|pmgr||srgm|pdnS||Sndp|mpdn||Sndp|mgrs||
- srgm|pmdp||srgm|pdnS||Sndp|mpgm||Sndp|mgrs||
- srgm|p,gm||p,,,|p,,,||gmpd|ndpm||gmpg|mgrs||
- S,nd|n,dp||d,pn|p,p,||gmpd|ndpm||gmpg|mgrs||
- ssnd|nndp||ddpm|p,p,||gmpd|ndpm||gmpg|mgrs||
- srgm|p,p,||ddp,|mmp,||dnS,|Sndp||Sndp|mgrs||

Note: Any other Sarali Swaras taught by the teacher may also be presented. Candidates will not be asked a specific Sarali exercise and may choose the ones they are most comfortable singing or playing.

2. Jantai Swaras

Any 5 Jantai Swaras in Sankarabharanam or Mayamalavagowla ragam, set to Adi Tala.

Candidates should be able to sing/play in their selected **Shruti (key)** and render the exercises in **three speeds (Trikalas)**.

- ssrr|ggmm||ppdd|nnSS||SSnn|ddpp||mmgg|rrss||
- ssrr|ggrr||ssrr|ggmm||...
- ssrs|srsr||ssrr|ggmm||...
- ssrr|gsrg||ssrr|ggmm||...
- sssr|rrgg||ssrr|ggmm||...
- ss,r|r,gg||ssrr|ggmm||...
- s,sr|,rgg||ssrr|ggmm||...
- ssmm|ggrr||ssrr|ggmm||...

Note: Any other Jantai Swaras taught by the teacher may also be presented. Candidates will not be asked a specific Jantai exercise and may choose the ones they are most comfortable singing or playing.

3. Dhatu Swaras

Any 2 Dhatu Swaras in **Sankarabharanam** or **Mayamalavagowla** ragam, set to **Adi Tala**.

Candidates should be able to sing/play in their selected **Shruti (key)** and render the exercises in **three speeds (Trikalas)**.

- smgm|rgsr||sgrg|srgm||...
- srsg|rgrm||smgr|srgm||...

Note: Any other Dhatu Swaras taught by the teacher may also be presented. Candidates will not be asked a specific Dhatu exercise and may choose the ones they are most comfortable singing or playing.

4. Upper Sthayi (Hecchu Sthayi) Varisai

Upper (Hecchu) Sthayi Swaras in **Sankarabharanam** or **Mayamalavagowla** ragam, set to **Adi Tala**.

Candidates should be able to sing/play in their selected **Shruti (key)** and render the exercises in **three speeds (Trikalas)**.

- srgm|pdnS||S,,,|S,,,||dnSR|SSRS||SRSn|dpmp||dnSR|Sndp||Sndp|mgrs||
- srgm|pdnS||S,,,|S,,,||dnSR|GRSR||SRSn|dpmp||dnSR|SSRS||SRSN|DPMP||dnSR|Sndp||Sndp|mgrs||
- srgm|pdnS||S,,,|S,,,||dnSR|GMGR||SRSn|dpmp||dnSR|GRSR||SRSn|dpmp||dnSR|SSRS||SRSn|dpmp||dnSR|Sndp||Sndp|mgrs||
- srgm|pdnS||S,,,|S,,,||dnSR|GMPM||GRSn|dpmp||dnSR|GMGR||SRSn|dpmp||dnSR|SSRS||SRSn|dpmp||dnSR|Sndp||Sndp|mgrs||

Note: Any other Upper (Hecchu) Sthayi Swaras taught by the teacher may also be presented. Candidates will not be asked a specific exercise and may choose the one they are most comfortable singing or playing.

5. Theory Concepts

Saptaswaras

- S – Shadjam
- R – Rishabham
- G – Gandharam
- M – Madhyamam
- P – Panchamam
- D – Dhaivatam
- N – Nishadham

Prakruti Swaras

Prakruti Swaras are fixed notes that have only one form and do not undergo variation. **Shadjam (Sa)** and **Panchamam (Pa)** are the Prakruti Swaras.

Vikruti Swaras

Vikruti Swaras have more than one form (Swarasthana) and undergo variation in pitch. They are:

- Rishabham (Ri)
- Gandharam (Ga)
- Madhyamam (Ma)
- Dhaivatam (Da)
- Nishadham (Ni)

Tala

Tala is the rhythmic framework in Carnatic music that measures and maintains the timing of a musical composition.

Angas of Tala

- **Laghu:** One beat followed by finger counts.
- **Dhrutam:** One beat followed by one wave.
- **Anudhrutam:** One beat.

Adi Tala

Adi Tala consists of **one Laghu and two Dhrutams**.

(Knowledge of Laghu Jatis is not required for this level.)

Laya

Laya refers to the tempo or speed at which a musical composition is rendered.

Types:

- Vilamba Laya – Slow tempo
- Madhyama Laya – Medium tempo
- Druta Laya – Fast tempo

Trikalas

- First Kala – One swara per beat
- Second Kala – Two swaras per beat
- Third Kala – Four swaras per beat

Avarta

An Avarta is one complete rhythmic cycle of a Tala.

Example: In Adi Tala (8 beats), counting all eight beats once constitutes one Avarta. When the cycle repeats, the next Avarta begins.

Sthayi and its Types

Sthayi refers to the octave or pitch range of musical notes.

Types:

- Anumandra Sthayi – Very low octave
- Mandra Sthayi – Lower octave
- Madhya Sthayi – Middle octave
- Tara Sthayi – Higher octave
- Ati Tara Sthayi – Very high octave

Sample Question Paper

1. Sing/play **any 2 Sarali Varisai** in three speeds (Trikalas).
2. Sing/play **any 2 Jantai Swaras** in three speeds (Trikalas).
3. Sing/play **any 2 Dhatu Swaras** in three speeds (Trikalas).
4. Sing/play **any 1 Upper (Hecchu) Sthayi Varisai** in three speeds (Trikalas).
5. Answer one or two questions from the Theory section.
6. BONUS QUESTION : Sing/Play any sarali, jantai, datu or upper sthayi varisai in 3 speeds(without stopping in between) to a metronome. You can use any freely available metronome app, and any speed of metronome that you choose. Please play the metronome loudly while you record.

Level 2 Syllabus

Prerequisite

Candidates should have successfully completed the **Practical and Theory Syllabus of Level 1**.

Assessment Criteria

- Shruti Consistency
- Laya (Tala) Proficiency
- Swarasthana Precision
- Sahitya (Lyrics) Pronunciation and Clarity
- Ability to render **Jantai Varisai** and **Dhatu Varisai** in **Ākāra (Aa Karam)**

Practical Syllabus

1. Mandra Sthayi Varisai

Raga: Sankarabharanam or Mayamalavagowla

Tala: Adi Tala

Candidates should be able to sing/play in their selected **Shruti (key)** and render the exercises in **three speeds (Trikalas)**.

1.

Sndp|mgrs||s,,,|s,,,||
grsn|ssns||snsr|gmpm||
grsn|srgm||srgm|pdnS||

2.

Sndp|mgrs||s,,,|s,,,||
grsn|dnsn||snsr|gmpm||
grsn|ssns||snsr|gmpm||
grsn|srgm||srgm|pdnS||

3.

Sndp|mgrs||s,,,|s,,,||
grsn|dpdn||snsr|gmpm||
grsn|dnsn||snsr|gmpm||
grsn|ssns||snsr|gmpm||
grsn|srgm||srgm|pdnS||

Note:

Any other Mandra Sthayi Varisai taught by the teacher may also be presented. Candidates will not be asked to perform a specific exercise and may choose the one they are most comfortable singing or playing.

2. Geetams

Candidates should be able to sing/play the Geetams with correct **Shruti, Laya, Swarasthana** and **Sahitya pronunciation**.

Pillari Geetams (Malahari)

- Sri Gananatha
- Kunda Gowra
- Kereya Neeranu
- Padumanabha

Sanchari Geetams

Candidates should learn **any four** of the following (**or** any other Geetams taught by their teacher):

- Vara Veena – Mohanam
- Kamala Jadala – Kalyani
- Mandaradhare – Kambhoji
- Kamalasulochana – Anandabhairavi
- Ananlekara - shuddhasaveri
- Re re srirama - arabhi etc.,

3. Nottu Swaram or Swara Pallavi

Candidates should learn **either**:

- Any **Nottu Swaram**

OR

- Any **Swara Pallavi**

as taught by their teacher.

Candidates will not be asked to perform a specific composition and may choose any one they are comfortable singing or playing.

Theory Syllabus

Candidates should have knowledge of all **Level 1 Theory Concepts**, in addition to the following:

- Candidates should be able to explain the meaning of the Geetams included in their syllabus.
- A **Nottu Swaram** is a simple Carnatic composition composed mainly by Sri Muthuswami Dikshitar, based on Western major scale melodies while retaining Carnatic swaras. These compositions generally have simple melodic movements with minimal gamakas.
- A **Swara Pallavi** is a simple composition consisting of swaras and sahitya, designed to improve a student's understanding of melody, rhythm, and coordination. It serves as a bridge between Geetams and Varnams.

Sample Question Paper

Practical

1. Sing/play **any one or two Mandra Sthayi Varisai** in three speeds (Trikalas).
2. Sing/play **any one pillari geetam in 3 speeds**.
3. Sing/play **any one sanchari geetam in 3 speeds/1 speed**.
4. Sing/play **any one Nottu Swaram or Swara Pallavi**.
5. Answer one or two questions from the Theory section.

BONUS QUESTION: Sing/Play any Geetham in 2nd and 3rd speed (without stopping in between) to a metronome. You can use any freely available metronome app, and any speed of metronome that you choose. Please play the metronome loudly while you record

Level 3 Syllabus

Prerequisite

Candidates should have successfully completed the **Practical and Theory Syllabus of all the previous levels.**

Assessment Criteria

- Shruti Consistency
- Laya (Tala) Proficiency
- Swarasthana Precision
- Sahitya (Lyrics) Pronunciation and Clarity
- Raga Bhava (Expression of the Raga)

Practical Syllabus

1. Swarajatis

Candidates should learn **any two Swarajatis.**

Recommended Swarajatis include:

- **Rāra Venu Gopabāla** – Bilahari Ragam, Adi Tala
- **Samba Shiva** – Khamas Ragam, Adi Tala

Any other Swarajati taught by the teacher may also be presented.

Candidates should render the composition with correct **Shruti, Laya, Swarasthana, Sahitya pronunciation, and Raga Bhava.**

2. Varnams

Candidates should learn **any four Varnams** in popular ragas.

Suggested ragas include:

- Sankarabharanam
- Kalyani
- Mohanam
- Hamsadhwani
- Abhogi
- Kambhoji
- Vasantha
- Saranga

Candidates should be able to render the Varnams in **two speeds** with correct Shruti, Laya, Swarasthana, and Sahitya.

3. Listening Exercise

Candidates should listen to **any two Adi Tala Varnams** performed by any artist using any medium (YouTube, personal recordings, audio streaming platforms, etc.).

Candidates should be able to:

- Identify **at least two Dhatu Swara patterns** (minimum of **eight consecutive swaras**) from each Varnam.
- Observe and explain the difference in **voice production and flow** between the first and second speeds.
- Identify the **Raga, Tala, and Composer** of the Varnam.

Theory Syllabus

Candidates should have knowledge of all **Level 1 and Level 2 Theory Concepts**, in addition to the following:

Basic Knowledge of the Ragas Learnt

For each Swarajati and Varnam studied, candidates should know:

- Whether the raga is a **Janaka (Melakarta)** or **Janya** raga.
- The swaras occurring in the raga.
- The swaras omitted (where applicable, in Janya ragas).
- A few well-known compositions in the raga.

Sample Question Paper

Practical

1. Sing/play **any one Swarajati** of your choice.
2. Sing/play the **Poorvanga** (Pallavi, Anupallavi and Mukthayi Swaram) of any one Varnam in 2 speeds. **Explain the raga** (whether it is a Janaka (Melakarta) or Janya raga, the swaras occurring in the raga, the swaras omitted (if any), and mention a few famous compositions in the raga).
3. Sing/play the **Uttaranga** (Charanam and Chittaswarams) of any one Varnam in two speeds. **Explain the raga** (whether it is a Janaka (Melakarta) or Janya raga, the swaras occurring in the raga, the swaras omitted (if any), and mention a few famous compositions in the raga).
4. **Listening Exercise:** Answer questions based on **one Varnam** you have listened to and Recite **at least two Dhatu Swara patterns** (minimum eight consecutive swaras each) identified from the Varnam.

5. Laya Assessment

Sing/play **either**:

- Any one Swarajati

OR

- The Poorvanga or uttaranga of any one Varnam

continuously in **first and second speeds** without stopping, while maintaining a steady tempo with a **metronome**.

Candidates may use any freely available metronome application and choose a comfortable tempo. The metronome should be clearly audible during the performance.

Level 4 Syllabus

Prerequisite

Candidates should have successfully completed the **Practical and Theory Syllabus of all the previous levels.**

Assessment Criteria

- Shruti Consistency
- Laya (Tala) Proficiency
- Swarasthana Precision
- Sahitya (Lyrics) Pronunciation and Clarity
- Raga Bhava (Expression of the Raga)
- Presentation Style

Practical Syllabus

1. Fundamental Lessons in Other Melakarta Ragas

Candidates should be able to perform **Jantai Varisai** and **Dhatu Varisai** in **any popular Melakarta Raga** other than **Mayamalavagowla**, such as:

- Sankarabharanam
- Kalyani

(or any other Melakarta Raga taught by the teacher)

Candidates should render the exercises in **three speeds (Trikalas).**

2. Varnams

Candidates should have learnt **a minimum of eight Varnams** (4 from level 3).

Suggested ragas include:

- Begada
- Saveri
- Thodi
- Sree
- Darbar
- Ragamalika

Candidates should be able to:

- Render the Varnams in two speeds.
- Sing the Level 3 Varnams in **Ākāra (Aa Karam).**

3. Semi-Classical Compositions

Candidates should learn **any one or more** semi-classical compositions from the following categories:

- Purandaradasa Compositions
- Divyanama Keertanams
- Annamacharya Keertanams
- Bhajans
- Abhangs
- Papanasam Sivan Compositions

Candidates may also present any other semi-classical composition taught by their teacher. If performing a composition outside the recommended list, they should mention it before beginning their performance.

4. Kritis

Candidates should learn **any five Kritis** in **Adi Tala** or **Rupaka Tala** by any composer.

Suggested ragas include:

- Mohanam
- Hamsadhwani
- Suddha Saveri
- Kalyani
- Sankarabharanam
- Pantuvarali
- Hindolam
- Bilahari
- Vasantha
- Kharaharapriya

Candidates should render the Kritis with correct Shruti, Laya, Swarasthana, Sahitya pronunciation, and Raga Bhava.

5. Listening Exercise

Listen to any 2 Adi or Ata thala Varnams and 4 Krithis of your choice by any artist via any medium (You can listen on Youtube, or a personal recording, or any other means). Try to listen to pieces that have a manodharmam component (Alapana, Neraval or Kalpana Swaram). Understand the gist of the meaning of the krithis.

Theory Syllabus

Candidates should have knowledge of all **Level 1, Level 2, and Level 3 Theory Concepts**, in addition to the following:

Basic Knowledge of the Ragas Learnt

For the Varnams, Semi-Classical Compositions, and Kritis studied, candidates should know:

- Whether the raga is a **Janaka (Melakarta)** or **Janya** raga.
- The swaras occurring in the raga.
- The swaras omitted (where applicable).
- Jeeva Swaras.
- Amsha Swaras.
- Nyasa Swaras.
- A few famous compositions in the raga.

Difference Between a Varnam and a Kriti

Candidates should be able to explain the structural and musical differences between a Varnam and a Kriti.

Sample Question Paper

1. sing/play **any one Jantai Varisai** in **any Melakarta Raga** other than **Mayamalavagowla** in **three speeds (Trikalas)**.
2. Sing/play the **Poorvanga** (Pallavi, Anupallavi, and Mukthayi Swaram) of a **Hamsadhwani** or **Vasantha** Varnam in **two speeds**. Explain the raga.
3. Sing/play the **Uttaranga** (Charanam and Chittaswarams) of a **Bilahari** or **Saveri** Varnam in **two speeds**. Explain the raga.
4. Sing/play **any one Semi-Classical Composition** of your choice.
5. Sing/play **any one Kriti** in either **Sankarabharanam** or **Suddha Saveri**.
6. **Listening Exercise** : Name **one Kriti** that you have listened to and state the Composer, Raga, Tala. Explain: The gist of the composition, Which one or two swaras appeared to be most prominent in the raga (for example, the swaras that were sustained or repeated frequently by the artist), Any additional observations about the artist's Manodharma, such as Raga Alapana, Neraval, or Kalpana Swaras.

Bonus Question

Sing/play **either**:

- The Poorvanga of a Varnam,
- The Uttaranga of a Varnam,

or

- Any one Kriti

continuously in **first and second speeds** without stopping, while maintaining a steady tempo with a **metronome**.

Candidates may use any freely available metronome application and choose a comfortable tempo. The metronome should be clearly audible during the performance.

Level 5 Syllabus

Prerequisite

Candidates should have successfully completed the **Practical and Theory Syllabus of all the previous levels.**

Assessment Criteria

- Shruti Consistency
- Laya (Tala) Proficiency
- Swarasthana Precision
- Sahitya (Lyrics) Pronunciation and Clarity
- Raga Bhava (Expression of the Raga)
- Presentation Style

Syllabus

1. Varnams

- Total: **10 Varnams** (including those learnt in previous levels)
 - **Adi Tala:** 8
 - **Ata Tala:** 2
- Render all varnams in **2 speeds**.

2. Semi-Classical Compositions

Prepare **any 6 compositions** from the following:

- Purandaradasa compositions
- Divyanama Keertanams
- Annamacharya Keertanams
- Bhajans / Abhangs
- Papanasam Sivan compositions
- Any other semi-classical composition taught by the teacher

3. Kritis

Prepare a total of **20 kritis** in basic talas (such as Adi and Rupaka), including compositions from previous levels and the following recommended ragas:

- Keeravani
- Sriranjani
- Madhyamavati
- Suddha Dhanyasi
- Poorvi Kalyani
- Bahudari
- Khamas
- Shanmukhapriya
- Mayamalavagowla
- Sankarabharanam

4. Thyagaraja Pancharatna

- Learn and perform **any one Thyagaraja Pancharatna Kirti**.

5. Listening Exercise

Listen to **any 2 Varnams and 4 Krithis** of your choice by any artist through any medium (YouTube, a personal recording, or any other source). Try to listen to pieces that have a **Manodharmam** component (Alapana, Neraval, or Kalpana Swaram). Understand the gist of the meaning of the krithis. Try to identify the signature phrases in the performance that help you identify the ragam by yourself. Discuss with a friend or teacher the signature phrases in a few krithis that you have learned, which are characteristic of the ragam.

Sample Question Set

1. Sing/play an Adi Tala Varnam in 2nd speed. Mention the raga's name and sing/play the moorchana or aarohanam/avarohanam.
2. Sing/play the Pallavi and 2 Charanams of any Thyagaraja Pancharatna.
3. Sing/play a kriti in Kalyani or Madhyamavati ragam.
4. **Listening Exercise:** Name a krithi, its composer, ragam, and thalam from the list that you have heard. Explain the gist of the krithi. Discuss the characteristic phrases of the ragam (you can sing or hum them lightly). Pick any krithi that you have learned and sing/play a few signature phrases that can help you identify the ragam. Feel free to add any other observations based on the artist's improvisation of the ragam.

BONUS QUESTION: There may be an optional bonus question included in the question set.

Level 6 Syllabus

Prerequisite

Candidates should have successfully completed the **Practical and Theory Syllabus of all the previous levels.**

Assessment Criteria

- Shruti Consistency
- Laya (Tala) Proficiency
- Swarasthana Precision
- Sahitya (Lyrics) Pronunciation and Clarity
- Raga Bhava (Expression of the Raga)
- Presentation Style

Syllabus

1. Varnams

- Total: **15 Varnams** (including those learnt in previous levels)
 - **Adi Tala:** 10
 - **Ata Tala:** 5

2. Semi-Classical Compositions

Prepare **any 8 compositions** from the following recommended list (including those learnt in previous levels):

- Javali / Tillana
- Purandaradasa compositions
- Divyanama Keertanams
- Annamacharya Keertanams
- Bhajans / Abhangs
- Papanasam Sivan compositions, etc.

3. Kritis

Prepare a total of **35 compositions** in **Adi, Rupaka, and Misra Chapu Talas**, including ragas covered in previous levels and the following recommended ragas:

- Bhairavi
- Saveri
- Arabhi
- Thodi
- Sree
- Athana
- Abhogi
- Simhendramadhyamam
- Amritavarshini
- Begada

4. Thyagaraja Pancharatna

- Any **2 Thyagaraja Pancharatna compositions.**

5. Manodharmam

Brief Raga Alapana and Swara Kalpana (covering Rupaka and Adi Talas) in basic ragas such as:

- Mohana
- Sankarabharanam
- Kalyani
- Pantuvarali
- Hindolam

6. Tillana

- Any 1 Tillana.

7. Listening Exercise

Listen to Manodharmam (Alapana, Neraval, and Kalpana Swaram) by great maestros in the basic ragams mentioned in the **Manodharmam** section above. Observe the characteristic phrases, sustains, and other techniques used to develop the ragams, and be prepared to discuss your thoughts on the same.

Sample Question Set

1. Sing/play an Ata Tala Varnam in **2 speeds**.
2. Sing/play a Raga Alapana for any ragam of your choice.
3. Sing/play Swara Kalpana in any kruti of your choice.
4. Sing/play any kruti in either **Thodi** or **Bhairavi** ragam.
5. Sing/play any Tillana of your choice.
6. **Listening Exercise:** There will be a question based on the Listening Exercise in the syllabus.
7. **BONUS QUESTION:** There may be an optional bonus question included in the question set.

Level 7 Syllabus

Prerequisite

Candidates should have successfully completed the **Practical and Theory Syllabus of all the previous levels.**

Assessment Criteria

- Shruti Consistency
- Laya (Tala) Proficiency
- Swarasthana Precision
- Sahitya (Lyrics) Pronunciation and Clarity
- Raga Bhava (Expression of the Raga)
- Presentation Style

Syllabus

1. Varnams

- Total: **15 Varnams** (including Adi Tala and Ata Tala Varnams).
- Adi Tala Varnams in **3 speeds**.
- Ata Tala Varnams in **2 speeds**.

2. Kritis

Prepare a total of **50 compositions** in **Adi, Rupaka, Misra Chapu, and Khanda Chapu Talas**, including ragas covered in previous levels and the additional recommended ragas below. This should also include **at least one Chowka Kala Kriti**.

Recommended ragas:

- Sahana
- Anandabhairavi
- Nata
- Latangi
- Kanada
- Malayamarutam
- Darbar
- Nattakuranji
- Chakravakam
- Hamsanadam

3. Manodharma

Brief Raga Alapana and Swara Kalpana (covering Rupaka and Adi Talas) in basic ragas, including those covered in previous levels and the additional recommended ragas:

- Kambhoji
- Kharaharapriya
- Shanmukhapriya
- Thodi
- Suddha Dhanyasi
- Bilahari

Swara Kalpana should include **Muktayi**.

Sample Question Set

1. Sing/Play a Raga Alapana in any of these ragams for about **6–7 minutes** (3–4 ragam choices will be provided).
2. Sing/Play Swara Kalpana in any of these ragams, showcasing different jathis. Include a **Koraippu** or **Korvai** (3–4

ragam choices will be given).

3. Sing/Play a krithi in **Rupaka** or **Misra Chapu** thalam in any of these ragams (4–5 ragam choices will be given).
4. **BONUS QUESTION:** There may be an optional bonus question included in the question set.

Level 8 Syllabus

Prerequisite

Candidates should have successfully completed the **Practical and Theory Syllabus of all the previous levels.**

Assessment Criteria

- Shruti Consistency
- Laya (Tala) Proficiency
- Swarasthana Precision
- Sahitya (Lyrics) Pronunciation and Clarity
- Raga Bhava (Expression of the Raga)
- Presentation Style

Syllabus

1. Thyagaraja Pancharatna Kritis

- Learn and perform **any four Thyagaraja Pancharatna Kritis compositions.**

2. Kritis

Prepare a total of **65 compositions** in **Adi, Rupaka, Misra Chapu, and Khanda Chapu Talas**, including ragas covered in previous levels and the additional recommended ragas below. This should also include **at least 4 Chowka Kala Kritis.**

- Reetigowla, Sourashtra, Surutti, Harikambhoji
- Mukhari, Kedaragowla, Kapi, Dharmavathi
- Bhowli, Vachaspati

3. Manodharma

Brief Raga Alapana and Swara Kalpana (covering Rupaka and Adi Talas) in all major and popular ragas, including those covered in previous levels.

Swara Kalpana should include **Nilupula Swara Prayogas** and **Muktayis.**

Students should also demonstrate:

- Ability to perform Swara Kalpana in **Misra Chapu** and **Khanda Chapu** Talas.
- Ability to identify ragas and read and perform swara passages in a particular raga.

Sample Question Set

Sample question papers will be shared with registered students.

Level 9 Syllabus

Prerequisite

Candidates should have successfully completed the **Practical and Theory Syllabus of all the previous levels.**

Assessment Criteria

- Shruti Consistency
- Laya (Tala) Proficiency
- Swarasthana Precision
- Sahitya (Lyrics) Pronunciation and Clarity
- Raga Bhava (Expression of the Raga)
- Presentation Style

Syllabus

1. Varnams

- Ability to perform **Varnam in Tisra Nadai.**

2. Padam

- **Any 1 Padam** of the candidate's choice.

3. Kritis

Prepare a total of **80 compositions** in **Adi, Rupaka, Misra Chapu, and Khanda Chapu Talas**, including **at least one composition in Tisra Nadai.**

Include **at least 2 compositions** from the following:

- Kamalamba Navavaranas
- Navagraha Kritis
- Kovvur Sundaresa Pancharatnas
- Shyama Sastri Swarajatis
- Other similar major compositions

Include ragas covered in previous levels and the following recommended ragas:

- Sama
- Sindhubhairavi
- Devagandhari
- Gowla
- Charukesi
- Saranga
- Abheri
- Dhanyasi
- Yadukula Kambhoji
- Behag
- Kedaram
- Ranjani

4. Manodharma

- Ability to perform **Ragam–Tanam–Pallavi (RTP).**

Sample Question Set

Sample question papers will be shared with registered students.

Level 10 Syllabus

Prerequisite

Candidates should have successfully completed the **Practical and Theory Syllabus of all the previous levels.**

Assessment Criteria

- Shruti Consistency
- Laya (Tala) Proficiency
- Swarasthana Precision
- Sahitya (Lyrics) Pronunciation and Clarity
- Raga Bhava (Expression of the Raga)
- Presentation Style

Syllabus

1. Kritis

Prepare a total of **100 compositions** in **Adi, Rupaka, Misra Chapu, and Khanda Chapu Talas**, including **at least one composition in Tisra Nadai**.

Include ragas covered in previous levels and the following recommended ragas:

- Dwijavanti
- Hemavati
- Valaji
- Neelambari
- Pun-nagavarali
- Varali
- Lalita
- Huseni
- Asaveri
- Ahiri

2. Manodharma

Students should demonstrate:

- Ragam–Tanam–Pallavi (RTP) singing.
- Viruttams/Slokams in Ragamalika.
- Swara Kalpana in Ragamalika.
- Graha Bheda in Raga Alapana.

Sample Question Set

Sample question papers will be shared with registered students.