

# IndianRaga Certification

## Carnatic Percussion Curriculum



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## IndianRaga Certification

The new gold standard in  
Indian Classical Music

IndianRaga's new certification program is the first ever structured, coherent, fair assessment mechanism to certify performers of Indian Classical Music at various levels of training and performance.

### A. Basis for assessment

Assessment of candidates to be based on technical principles combined with the ability to perform.

### B. Panel of assessors

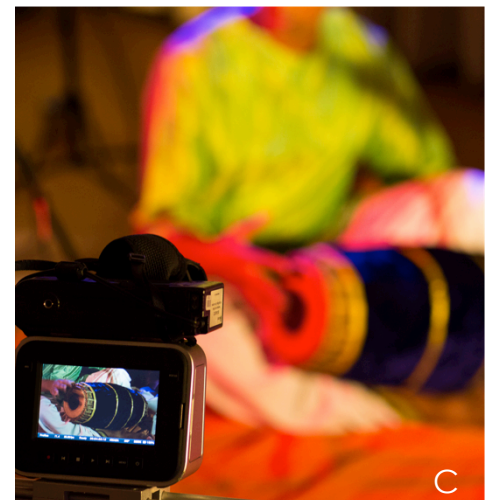
Holistic assessment of each candidate by a panel of accomplished musicians.

### C. Standardized Testing

Online video-based mechanism eliminates bias and delivers an unparalleled test-taking experience.



B



C

## What

Syllabus will test concepts of Indian Classical Music and ability

## How

Levels 1 through 10 to evaluate progress at various levels of training and

Advantages of getting certified

1. Recognition of musical skills .
2. Qualitative assessment of level of accomplishment
3. Encouragement of commitment towards music.
4. Presentation of credentials for musical or

B



D



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C

### Understanding the different levels.

We have grouped the levels into four groups: A, B, C and D. These levels correspond to Beginner, Beginner +, Intermediate and Advanced. See to the right for more details

#### A. Levels 1, 2, 3

- Initial levels of training
- Understanding of basic concepts
- Ability to identify ragas

#### C. Levels 7 & 8

- Daily riyaz
- Reasonable degree of proficiency in performance
- Ability to present solo concert

#### B. Levels 4,5,6

- Ability to render ragas with ease
- Sufficient practice on her/his own
- Exposure to live performances

#### D. Levels 9 & 10

- Highest level of proficiency
- Professional music abilities

## Glossary

**Akshara** - Subdivisions per beat

**Eddum** - Offset from sumum or the start of the tala

**Korvai** - A dual-parted rhythmic composition that is repeated three times. The first part is referred to as the poorvangam and should have a clear logical (usually geometrical) progression. The second part is called the uttaraangam and should also have a logical progression.

**Maathra** - Beat

**Mora** - A particular type or rhythmic composition that precedes the final korvai in a taniavartanam. This final korvai is the cue to the musician to start the song.

**Nadai** – Number of syllables per beat i.e. chaturasra nadai is 4 per beat, kadam, is 5 per beat, tisram is 6 per beat, misram is 7 per beat and sankeernam is 9 per beat

**Sollu/sollukaatu** – Syllables used to describe the sounds of the mridangam

**Tala (or thalam)** - The time or metric cycle visually displayed using your hands



## Level 1

Topics	Recommended Learning	Assessment Criteria
Posture, configuration and introduction to the four basic strokes or sollus for the mridangam (respective basic strokes for kanjira, ghatam, and morsing)	<ul style="list-style-type: none"> <li>▪ Compositions focused around the basic strokes: i.e. for mridangam: Tha, Thi, Thom and Num Tha . Tha . Tha Tha Tha Thi . Thi . Thi Thi Thi Thom . Thom . Thom Thom Thom Num. Num. Num Num Num</li> <li>▪ Any combinations at the discretion of the teacher</li> </ul>	<ul style="list-style-type: none"> <li>▪ Precision of basic strokes</li> <li>▪ Posture</li> </ul>
Introduction to three other basic sollus (names will vary across schools/style):  2 single-sided (using only one hand) and 1 composite (using both hands)  Chapu (pinky) Ta (Pointer finger) Tham (Num + Thom)	<ul style="list-style-type: none"> <li>▪ Compositions focused on basic farans and mora i.e.: Tha ki ta ki ta tha ka Ta tha cha tha ki ta tha ka Thi ki ta ki ta tha ka Ta tha cha tha ki ta tha ka Thom ki ta ki ta tha ka Ta tha cha tha ki ta tha ka Num ki ta ki ta tha ka Ta tha cha tha ki ta tha ka</li> <li>▪ The above is just and sample, this will vary and the content will vary by school/style</li> <li>▪ Recite the sollu katais (konnokol) while also putting tala</li> </ul>	<ul style="list-style-type: none"> <li>▪ Precision of stroke</li> <li>▪ Posture</li> <li>▪ Clarity</li> </ul>
Introduction to two other sollus (names will vary across schools/style):  1 single-sided and 1 composite: Dhin (pitched stroke) Dheem (Dhin + Thom)	<ul style="list-style-type: none"> <li>▪ Compositions based on featuring sollukatais for improving fingering accuracy of student: Num Dhin Dhin Num Ki Ta Tha Ka Dhin Dhin Num Dhin . Ki Ta Tha Ka Dhin Num &lt;insert school specific sollu kattai here&gt;</li> <li>▪ Teach a basic "thani" in adi tala</li> <li>▪ Recite the sollu katais (konnokol) while also putting tala</li> </ul>	<ul style="list-style-type: none"> <li>▪ Precision of stroke</li> <li>▪ Posture</li> <li>▪ Clarity</li> </ul>
Theory Concepts	<ul style="list-style-type: none"> <li>▪ Building blocks of tala:</li> <li>▪ Laghu: One clap and counting fingers</li> </ul>	Basic theoretical knowledge

	<ul style="list-style-type: none"> <li>▪ Dhrutam: One clap and one wave</li> <li>▪ Anudhrutam: One clap</li> <li>▪ Adi talam: Consists of one laghu and 2 dhrutam</li> <li>▪ Kalas: 1<sup>st</sup> kala – 1 sollu per beat, 2<sup>nd</sup> kala – 2 sollus per beat, 3<sup>rd</sup> kala – 4 sollus per beat</li>   <li>▪ Putting Adi Tala (8 beats)</li> <li>▪ Akshara: a beat</li> <li>▪ Maathra: number of subdivisions per beat (the above two definitions are sometimes reversed between schools)</li> </ul>	<p>(short verbal answers and ability to present answers without any instrument i.e. putting tala and and reciting konnokol)</p>
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Sample Question set:

1. How do you put adi tala?
2. What is an akshara and what is a maathra?
3. What are the building blocks that define tala structure?
4. Play a mora and korvai in adi tala
5. Play a short tani in adi tala

## Level 2

Topics	Recommended Learning	Assessment Criteria
Level 1 Syllabus	<ul style="list-style-type: none"> <li>▪ Posture/form</li> <li>▪ Basic 9 sollus (strokes) and associated practice lessons</li> <li>▪ Basic knowledge of building blocks of tala</li> </ul>	<ul style="list-style-type: none"> <li>▪ Precision of Stroke</li> <li>▪ Posture</li> <li>▪ Clarity and Speed</li> </ul>
Chaturasra nadai compositions in Adi Tala	<ul style="list-style-type: none"> <li>▪ Different combinations of sollu practice specific to phrases commonly played in adi tala</li> <li>▪ Sollu build up beyond the introductory lessons (more advanced to previous "tani")</li> <li>▪ Korvais associated with those sollus and development of ideas</li> <li>▪ Mora(s) and Korvai for adi tala</li> <li>▪ Recite the sollu katais (konnokol) while putting tala</li> </ul>	<ul style="list-style-type: none"> <li>▪ Precision of Stroke</li> <li>▪ Posture</li> <li>▪ Clarity and Speed</li> </ul>
Chaturasra Nadai compositions in Rupaka Tala	<ul style="list-style-type: none"> <li>▪ Different combinations of sollu practice specific to phrases commonly played in rupaka tala</li> <li>▪ Sollu build up</li> <li>▪ Korvais associated with those sollus</li> <li>▪ Mora(s) and Korvai for rupaka tala</li> <li>▪ Recite the sollu katais (konnokol) while putting tala</li> <li>▪ Tala exercises for strengthening adi and rupaka tala (any uniform beat tala)</li> </ul>	<ul style="list-style-type: none"> <li>▪ Precision of Stroke</li> <li>▪ Posture</li> <li>▪ Clarity and Speed</li> </ul>
Theory Concepts	<ul style="list-style-type: none"> <li>▪ Putting Adi and Rupaka Tala</li> <li>▪ Introduction to chapu talas (misra chapu and kanda chapu)</li> <li>▪ Tala exercises</li> <li>▪ Jati - Denotes the number of aksharas in a laghu</li> <li>▪ 5 types of Jaathis:</li> <li>▪ Chaturasra: 4 aksharas</li> <li>▪ Tisra: 3 aksharas</li> <li>▪ Khanda: 5 aksharas</li> <li>▪ Misra: 7 aksharas</li> <li>▪ Sankeerna: 9 aksharas</li> </ul>	Basic theoretical knowledge (short verbal answers and ability to present answers without any instrument i.e. putting tala and and reciting konnokol)

Sample Question Set:

1. How do you put rupaka tala, misra chapu tala and kanda chapu tala?
2. What is a jaathi? How many jaathis are there and what are they?
3. Play a mora and korvai in Rupaka tala
4. Play a short tani in adi tala
5. Play a short tani in Rupaka tala

## Level 3

Topics	Recommended Learning	Assessment Criteria
Level 1, 2 Syllabus	<ul style="list-style-type: none"> <li>▪ Posture/form</li> <li>▪ Basic 9 sollus (strokes) and associated practice lessons</li> <li>▪ Chaturasra Nadai compositions in Adi tala with mora(s) and korvai(s)</li> <li>▪ Chaturasra Nadai compositions in Rupaka tala with mora(s) and korvai(s)</li> </ul>	<ul style="list-style-type: none"> <li>▪ Precision of Stroke</li> <li>▪ Posture</li> <li>▪ Clarity and Speed</li> </ul>
Chaturasra Nadai compositions in Misra Chapu Tala	<ul style="list-style-type: none"> <li>▪ Different combinations of sollu practice specific to phrases commonly played in Misra Chapu tala</li> <li>▪ Sollu build up</li> <li>▪ Korvais associated with those sollus</li> <li>▪ Mora(s) and Korvai for Misra Chapu tala</li> <li>▪ Recite the sollu katais (konnokol) while putting tala</li> </ul>	<ul style="list-style-type: none"> <li>▪ Precision of Stroke</li> <li>▪ Posture</li> <li>▪ Clarity and Speed</li> </ul>
Chaturasra Nadai compositions in Kanda Chapu Tala	<ul style="list-style-type: none"> <li>▪ Different combinations of sollu practice specific to phrases commonly played in Kanda Chapu tala</li> <li>▪ Sollu build up</li> <li>▪ Korvais associated with those sollus</li> <li>▪ Mora(s) and Korvai(s) for Kanda Chapu tala</li> <li>▪ Recite the sollu katais (konnokol) while putting tala</li> <li>▪ Tala exercises for strengthening Misra Chapu and Kanda Chapu tala (non-uniform beat tala)</li> </ul>	<ul style="list-style-type: none"> <li>▪ Precision of Stroke</li> <li>▪ Posture</li> <li>▪ Clarity and Speed</li> </ul>
Theory Concepts	<ul style="list-style-type: none"> <li>▪ Introduction to nadais - Denotes the number of maathras (subdivisions) in an aksharaa (beat)</li> <li>▪ 5 types of Nadais:</li> <li>▪ Chaturasra: 4</li> <li>▪ Tisra: 3</li> <li>▪ Khanda: 5</li> <li>▪ Misra: 7</li> <li>▪ Sankeerna: 9</li> </ul>	Basic theoretical knowledge (short verbal answers and ability to present answers without any instrument i.e. putting tala and and reciting)



Sample Question Set:

1. What is a nadai? How many nadais are there and what are they?
2. Play a mora and korvai in kanda chapu tala
3. Play a mora and korvai in misra chapu tala
4. Play a short tani in misra chapu tala
5. Play a short tani in adi tala

## Level 4

Topics	Recommended Learning	Assessment Criteria
Level 1,2,3 Syllabus	<ul style="list-style-type: none"> <li>▪ Posture/form</li> <li>▪ Basic 9 sollus (strokes) and associated practice lessons</li> <li>▪ Chaturasra Nadai compositions in Adi tala with mora(s) and korvai(s)</li> <li>▪ Chaturasra Nadai compositions in Rupaka tala with mora(s) and korvai(s)</li> <li>▪ Chaturasra Nadai compositions in Misra Chapu tala with mora(s) and korvai(s)</li> <li>▪ Chaturasra Nadai compositions in Kanda Chapu tala with mora(s) and korvai(s)</li> </ul>	<ul style="list-style-type: none"> <li>▪ Precision of Stroke</li> <li>▪ Posture</li> <li>▪ Clarity and Speed</li> </ul>
Tisra Nadai and Kanda nadai compositions in Adi and Rupaka Tala	<ul style="list-style-type: none"> <li>▪ Focus on nadai development in adi tala</li> <li>▪ Developing tisra nadai (across one beat, two and more)</li> <li>▪ Sollu/idea build up in tisra nadai</li> <li>▪ Korvais associated with those sollus</li> <li>▪ Recite the sollu katais (konnokol) while putting tala for tisra nadai developments</li> <li>▪ Developing kanda nadai (across one beat, two and more)</li> <li>▪ Sollu/idea build up in kanda nadai</li> <li>▪ Korvais associated with those sollus</li> <li>▪ Recite the sollu katais (konnokol) while putting tala for kanda nadai developments</li> <li>▪ Develop similar approach for Rupaka tala</li> <li>▪ Nadai Tala exercises for Adi Tala and Rupaka Tala</li> </ul>	<ul style="list-style-type: none"> <li>▪ Precision of Stroke</li> <li>▪ Posture</li> <li>▪ Clarity and Speed</li> <li>▪ Kalapramanam (grip over tala and laya)</li> </ul>
Tisra Nadai compositions in Misra Chapu and Kanda Chapu Tala	<ul style="list-style-type: none"> <li>▪ Focus on nadai development in Misra Chapu tala</li> <li>▪ Developing tisra nadai</li> <li>▪ Sollu/idea build up in tisra nadai</li> <li>▪ Korvais associated with those sollus</li> <li>▪ Recite the sollu katais (konnokol) while putting tala for tisra nadai developments</li> </ul>	<ul style="list-style-type: none"> <li>▪ Precision of Stroke</li> <li>▪ Posture</li> <li>▪ Clarity and Speed</li> <li>▪ Kalapramanam (grip over tala and laya)</li> </ul>

	<ul style="list-style-type: none"> <li>▪ Develop similar approach for Kanda Chapu tala</li> <li>▪ Tala exercises for Misra Chapu and Kanda Chapu talas in tisra nadai</li> </ul>	
Theory Concepts	<ul style="list-style-type: none"> <li>▪ Introduction to the 175 taalās:</li> <li>▪ Anga: defines tala structure</li> <li>▪ Using the anga, jathi and nadai, know how all the talas can be derived from the sapta (7) talas</li> <li>▪ The sapta tala anga structure: <ul style="list-style-type: none"> <li>▪ Dhruva: IOII</li> <li>▪ Matya: IOI</li> <li>▪ Rupaka: OI</li> <li>▪ Jhampa: IUO</li> <li>▪ Tripata: IOO</li> <li>▪ Ata: IIOO</li> <li>▪ Eka: I</li> <li>▪ 'U' – Anudrutam, 'O' – Drutam, 'I' – Laghu</li> </ul> </li> <li>▪ Eddum: maathras offset from sumum</li> </ul>	Intermediate theoretical knowledge (short verbal answers and ability to present answers without any instrument i.e. putting tala and and reciting)

Sample Question Set:

1. How many total talas are in the sapta tala system? What are the foundational seven and how do you derive the remainder?
2. Recite and perform this korvai three times. What is the final eddum of the korvai?  
Adi tala (3 off) Korvai(3 I.. 2 I.. I I..5 6 7)
3. Play a short tani in adi tala showcasing tisra nadai concluding with a korvai
4. Play a short tani in misra chapu tala showcasing chaturasra nadai concluding with a korvai
5. Play a short tani in kanda chapu tala showcasing tisra nadai concluding with a korvai

## Level 5

Topics	Recommended Learning	Assessment Criteria
Level 1,2,3,4 Syllabus	<ul style="list-style-type: none"> <li>▪ Posture/form</li> <li>▪ Basic 9 sollus (strokes) and associated practice lessons</li> <li>▪ Chaturasra Nadai compositions in Adi tala with mora(s) and korvai(s)</li> <li>▪ Chaturasra Nadai compositions in Rupaka tala with mora(s) and korvai(s)</li> <li>▪ Chaturasra Nadai compositions in Misra Chapu tala with mora(s) and korvai(s)</li> <li>▪ Chaturasra Nadai compositions in Kanda Chapu tala with mora(s) and korvai(s)</li> <li>▪ Tisra Nadai and Kanda nadai compositions in Adi and Rupaka Tala</li> <li>▪ Tisra Nadai compositions in Misra Chapu and Kanda Chapu Tala</li> </ul>	<ul style="list-style-type: none"> <li>▪ Precision of Stroke</li> <li>▪ Posture</li> <li>▪ Clarity and Speed</li> <li>▪ Kalapramanam (grip over tala and laya)</li> </ul>
Common Eddums in Adi Tala	<ul style="list-style-type: none"> <li>▪ Introduction to common eddums in Adi Tala (0,2,4,6 – “sumum”, “kaal”, “arai”, “mukaal”)</li> <li>▪ Focus on learning chaturasra nadai korvais for 2,4, and 6 maathras off sumum (sumum to eddum and eddum to eddum korvais)</li> <li>▪ Focus on learning tisra nadai korvais for 2,4, and 6 maathras off sumum (sumum to eddum and eddum to eddum korvais)</li> <li>▪ Recite konnokol of everything learned while putting tala for all common eddums</li> </ul>	<ul style="list-style-type: none"> <li>▪ Precision of Stroke</li> <li>▪ Posture</li> <li>▪ Clarity and Speed</li> <li>▪ Kalapramanam (grip over tala and laya)</li> </ul>
Common Eddums in Misra Chapu Tala	<ul style="list-style-type: none"> <li>▪ Introduction to common eddums in Misra Chapu Tala (0,2,4)</li> <li>▪ Focus on learning chaturasra nadai korvais for 2,4 (sumum to eddum and eddum to eddum korvais )</li> <li>▪ Focus on learning tisra nadai korvais for 2,4, and maathras off sumum (sumum to eddum and eddum to eddum korvais)</li> <li>▪ Recite konnokol of everything learned while putting tala for all common eddums</li> </ul>	<ul style="list-style-type: none"> <li>▪ Precision of Stroke</li> <li>▪ Posture</li> <li>▪ Clarity and Speed</li> <li>▪ Kalapramanam (grip over tala and laya)</li> </ul>
Common Eddums Rupaka Tala	<ul style="list-style-type: none"> <li>▪ Introduction to common eddums in Rupaka Tala (0,2)</li> <li>▪ Focus on learning chaturasra nadai korvais for 2,4, and 6 maathras off sumum (sumum to eddum asymmetric korvais and eddum to eddum korvais)</li> </ul>	<ul style="list-style-type: none"> <li>▪ Precision of Stroke</li> <li>▪ Posture</li> <li>▪ Clarity and Speed</li> </ul>

	<ul style="list-style-type: none"> <li>▪ Focus on learning tisra nadai korvais 2 maathras off sumum (sumum to eddum asymmetric and eddum to eddum korvais) Recite konnokol of everything learned while putting tala for all common eddums</li> </ul>	<ul style="list-style-type: none"> <li>▪ Kalapramanam (grip over tala and laya)</li> </ul>
Common Eddums in Kanda Chapu Tala	<ul style="list-style-type: none"> <li>▪ Introduction to common eddums in Kanda Chapu Tala (0,2)</li> <li>▪ Focus on learning chaturasra nadai korvais for 2 maathras off sumum (sumum to eddum and eddum to eddum korvais )</li> <li>▪ Focus on learning tisra nadai korvais for 2 maathras off sumum (sumum to eddum and eddum to eddum korvais)</li> <li>▪ Recite konnokol of everything learned while putting tala for all common eddums</li> </ul>	<ul style="list-style-type: none"> <li>▪ Precision of Stroke</li> <li>▪ Posture</li> <li>▪ Clarity and Speed</li> <li>▪ Kalapramanam (grip over tala and laya)</li> <li>▪ Precision in tala (between and on beats)</li> </ul>
Theory Concepts	<ul style="list-style-type: none"> <li>▪ Mathematics behind korvais</li> <li>▪ Structure of composing korvais</li> <li>▪ How to create sumum to eddum korvais</li> </ul>	Advanced theoretical knowledge (short verbal answers and ability to present answers without any instrument i.e. putting tala and and reciting)

Sample Question Set:

1. Name three common eddums in Adi tala
2. How can you create sumum to eddum korvais for the kaal eddum (2 off samum) in adi taalam?
3. Play a short tani in adi tala 2 off sumum showcasing chaturasra nadai
4. Play a short tani in misra chapu tala 2 off sumum showcasing chaturasra nadai
5. Play a short tani in kanda chapu tala 2 off sumum showcasing chaturasra nadai

## Level 6

Topics	Recommended Learning	Assessment Criteria
Level 1,2,3,4,5 Syllabus	<ul style="list-style-type: none"> <li>▪ Posture/form</li> <li>▪ Basic 9 sollus (strokes) and associated practice lessons</li> <li>▪ Chaturasra Nadai compositions in Adi tala with mora(s) and korvai(s)</li> <li>▪ Chaturasra Nadai compositions in Rupaka tala with mora(s) and korvai(s)</li> <li>▪ Chaturasra Nadai compositions in Misra Chapu tala with mora(s) and korvai(s)</li> <li>▪ Chaturasra Nadai compositions in Kanda Chapu tala with mora(s) and korvai(s)</li> <li>▪ Tisra Nadai and Kanda nadai compositions in Adi and Rupaka Tala</li> <li>▪ Tisra Nadai compositions in Misra Chapu and Kanda Chapu Tala</li> <li>▪ Common Eddums in Adi Tala</li> <li>▪ Common Eddums in Rupaka Tala</li> <li>▪ Common Eddums in Misra Chapu Tala</li> <li>▪ Common Eddums in Kanda Chapu Tala</li> </ul>	<ul style="list-style-type: none"> <li>▪ Precision of Stroke</li> <li>▪ Posture</li> <li>▪ Clarity and Speed</li> <li>▪ Kaalapramanam (grip over tala and laya)</li> <li>▪ Precision in tala (between and on beats)</li> </ul>
Introduction to playing for songs in Adi/eka tala	<ul style="list-style-type: none"> <li>▪ Sarvalaghu patterns in Adi Tala</li> <li>▪ Common aradhis in Adi Tala (for different eddums as well, especially mukaal eddum)</li> <li>▪ Listen to and practice with "Oru" Kalai (8 beat) krithis in Adi Tala i.e.               <ul style="list-style-type: none"> <li>○ Vaathapi Ganapathim</li> <li>○ Maha Ganapathim</li> <li>○ Ada Modi Galada</li> <li>○ Bantu Riti</li> <li>○ Brovabharama</li> <li>○ Sarasa Sama Dana</li> <li>○ Siva Siva Siva Yanarada</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>▪ Precision of Stroke</li> <li>▪ Posture</li> <li>▪ Clarity and Speed</li> <li>▪ Control over kaalapramanam</li> <li>▪ Sensitivity while accompanying</li> </ul>
Introduction to playing for songs in Rupaka Tala	<ul style="list-style-type: none"> <li>▪ Sarvalaghu patterns in Rupaka Tala</li> <li>▪ Common sumum aradhis in Rupaka Tala</li> <li>▪ Listen to and practice with "Oru" Kalai (3 beat) krithis in Rupaka Tala i.e.               <ul style="list-style-type: none"> <li>○ Tulasidala Mulache</li> <li>○ Bhajana Seya Rada</li> <li>○ Sree Gananaatham</li> <li>○ Deva Deva Kalayamithe</li> <li>○ Siddhi Vinayakam Anisam</li> <li>○ Nada Loludai</li> <li>○ Nee Bhakti Bhagya</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>▪ Precision of Stroke</li> <li>▪ Posture</li> <li>▪ Clarity and Speed</li> <li>▪ Control over kaalapramanam</li> <li>▪ Sensitivity while accompanying</li> </ul>



Introduction to playing for songs in Misra Chapu Tala	<ul style="list-style-type: none"> <li>▪ Sarvalaghu patterns in Misra Chapu Tala</li> <li>▪ Common sumum aradhis in Misra Chapu Tala</li> <li>▪ Listen to and practice with krithis in Misra Chapu Tala i.e. <ul style="list-style-type: none"> <li>○ Jananee Ninnuvina</li> <li>○ Maamava Meenaakshi</li> <li>○ Pankajalochana</li> <li>○ Akshayalinga Vibho</li> <li>○ Marivere Gati</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>▪ Precision of Stroke</li> <li>▪ Posture</li> <li>▪ Clarity and Speed</li> <li>▪ Control over kaalapramanam</li> <li>▪ Sensitivity while accompanying</li> </ul>
Introduction to playing for songs in Kanda Chapu Tala	<ul style="list-style-type: none"> <li>▪ Sarvalaghu patterns in Kanda Chapu Tala</li> <li>▪ Common sumum aradhis in Kanda Chapu Tala</li> <li>▪ Listen to and practice with krithis in Kanda Chapu Tala i.e. <ul style="list-style-type: none"> <li>○ Anupama Gunambudhi</li> <li>○ Hecharika</li> <li>○ Neevada Negana</li> <li>○ Bhogendra Sayeenam</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>▪ Precision of Stroke</li> <li>▪ Posture</li> <li>▪ Clarity and Speed</li> <li>▪ Control over kaalapramanam</li> <li>▪ Sensitivity while accompanying</li> </ul>
Theory Concepts	<ul style="list-style-type: none"> <li>▪ Calculating patterns (not necessarily korvais) to eddum</li> <li>▪ <b>7 Saptaswaras:</b></li> <li>▪ S : Shadjamam, R: Rishabham, G: Gandharam, M: Madhyamam, P: Panchamam, D: Dhaivatam, N: Nishadham</li> <li>▪ Composers <ul style="list-style-type: none"> <li>○ Purandaradasa is called the Pitamaha of Carnatic music</li> <li>○ Thyagaraja's mudra is "Thyagaraja"</li> <li>○ Dikshitar's mudra is "Guruguha"</li> <li>○ Shyama Shastri's mudra is "Shyama Krishna"</li> <li>○ Thyagaraja, Dkshitar and Shyama Shastri are together called Trinity of Carnatic music</li> </ul> </li> </ul>	Advanced theoretical knowledge (short verbal answers and ability to present answers without any instrument i.e. putting tala and and reciting)

Sample Question Set:

1. Which three composers are considered the trinity of Carnatic music? What are their mudras?
2. What are the full names for swaras sa, ri and ga?
3. Record an excerpt of accompaniment for one song in adi tala
4. Record an clip accompaniment for one song in rupaka tala
5. Record an excerpt accompaniment for one song in misra chapu tala

## Level 7

Topics	Recommended Learning	Assessment Criteria
Level 1,2,3,4,5,6 Syllabus	<ul style="list-style-type: none"> <li>▪ Posture/form</li> <li>▪ Basic 9 sollus (strokes) and associated practice lessons</li> <li>▪ Chaturasra Nadai compositions in Adi tala with mora(s) and korvai(s)</li> <li>▪ Chaturasra Nadai compositions in Rupaka tala with mora(s) and korvai(s)</li> <li>▪ Chaturasra Nadai compositions in Misra Chapu tala with mora(s) and korvai(s)</li> <li>▪ Chaturasra Nadai compositions in Kanda Chapu tala with mora(s) and korvai(s)</li> <li>▪ Tisra Nadai and Kanda nadai compositions in Adi and Rupaka Tala</li> <li>▪ Tisra Nadai compositions in Misra Chapu and Kanda Chapu Tala</li> <li>▪ Common Eddums in Adi Tala</li> <li>▪ Common Eddums in Rupaka Tala</li> <li>▪ Common Eddums in Misra Chapu Tala</li> <li>▪ Common Eddums in Kanda Chapu Tala</li> <li>▪ Introduction to playing for songs in Adi/eka tala</li> <li>▪ Introduction to playing for songs in Rupaka tala</li> <li>▪ Introduction to playing for songs in Misra Chapu tala</li> <li>▪ Introduction to playing for songs in Kanda Chapu tala</li> </ul>	<ul style="list-style-type: none"> <li>▪ Precision of Stroke</li> <li>▪ Posture</li> <li>▪ Clarity and Speed</li> <li>▪ Control over kaalapramanam</li> <li>▪ Sensitivity while accompanying</li> </ul>
Introduction to korraipus for Adi Tala	<ul style="list-style-type: none"> <li>▪ Introduction to korraipus for Adi Tala               <ul style="list-style-type: none"> <li>○ Chaturasra Korraipu</li> <li>○ Misra Korraipu</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>▪ Precision of Stroke</li> <li>▪ Posture</li> <li>▪ Clarity and</li> </ul>

	<ul style="list-style-type: none"> <li>○ Kanda Korraipu</li> <li>○ Tisra Korraipu</li> </ul>	<p>Speed</p> <ul style="list-style-type: none"> <li>▪ Control over tempo and taala</li> </ul>
Introduction to korraipus for Rupaka Tala	<ul style="list-style-type: none"> <li>▪ Introduction to korraipus for Rupaka Tala <ul style="list-style-type: none"> <li>○ Kanda Korraipu</li> <li>○ Tisra Korraipu</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>▪ Precision of Stroke</li> <li>▪ Posture</li> <li>▪ Clarity and Speed</li> <li>▪ Control over tempo and taala</li> </ul>
Introduction to korraipus for Misra Chapu Tala	<ul style="list-style-type: none"> <li>▪ Introduction to korraipus for Rupaka Tala <ul style="list-style-type: none"> <li>○ Misra Korraipu</li> <li>○ Tisra Korraipu</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>▪ Precision of Stroke</li> <li>▪ Posture</li> <li>▪ Clarity and Speed</li> <li>▪ Control over tempo and taala</li> </ul>
Introduction to korraipus for Kanda Chapu Tala	<ul style="list-style-type: none"> <li>▪ Introduction to korraipus for Rupaka Tala <ul style="list-style-type: none"> <li>○ Kanda Korraipu</li> <li>○ Tisra Korraipu</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>▪ Precision of Stroke</li> <li>▪ Posture</li> <li>▪ Clarity and Speed</li> <li>▪ Control over tempo and taala</li> </ul>
Porutham and More advanced Korvais	<ul style="list-style-type: none"> <li>▪ Aradhis</li> <li>▪ Korvais</li> <li>▪ Korvais that transition across nadais</li> </ul>	<ul style="list-style-type: none"> <li>▪ Precision of Stroke</li> <li>▪ Posture</li> <li>▪ Clarity and Speed</li> <li>▪ Control over tempo and taala</li> </ul>
Theory Concepts	<ul style="list-style-type: none"> <li>▪ Concept behind porutham aradhis and korvais</li> <li>▪ Groupings in nadais</li> </ul>	Advanced theoretical knowledge

	<ul style="list-style-type: none"> <li>▪ Concept behind making korvais in different nadais</li> <li>▪ Songs that could be highlighted by porutham aradhis</li> </ul>	(short verbal answers and ability to present answers without any instrument i.e. putting tala and and reciting)
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Sample Question Set :

1. What is a porutham korvai (or aradhi)? Give an example of either.
2. This question has three parts: repeat the phrase, Guess the nadai, and play it on your respective instrument
3. This question requires you to say and perform two korvais. For the first, we would like you to say a korvai in misra nadai in adi tala and then play it. The second tala, eddum and nadai is of your choice.
4. Name two korraipu types that can be performed in adi tala. Give complete examples and explanations of how each works verbally.
5. Record a brief korraipu in misra chapu tala by verbally reciting each turn first and immediately playing it on your instrument.

## Level 8

Topics	Recommended Learning	Assessment Criteria
Level 1,2,3,4,5,6, 7 Syllabus	<ul style="list-style-type: none"> <li>▪ Posture/form</li> <li>▪ Basic 9 sollus (strokes) and associated practice lessons</li> <li>▪ Chaturasra Nadai compositions in Adi tala with mora(s) and korvai(s)</li> <li>▪ Chaturasra Nadai compositions in Rupaka tala with mora(s) and korvai(s)</li> <li>▪ Chaturasra Nadai compositions in Misra Chapu tala with mora(s) and korvai(s)</li> <li>▪ Chaturasra Nadai compositions in Kanda Chapu tala with mora(s) and korvai(s)</li> <li>▪ Tisra Nadai and Kanda nadai compositions in Adi and Rupaka Tala</li> <li>▪ Tisra Nadai compositions in Misra Chapu and Kanda Chapu Tala</li> <li>▪ Common Eddums in Adi Tala</li> <li>▪ Common Eddums in Rupaka Tala</li> <li>▪ Common Eddums in Misra Chapu Tala</li> <li>▪ Common Eddums in Kanda Chapu Tala</li> <li>▪ Introduction to playing for songs in Adi/eka tala</li> <li>▪ Introduction to playing for songs in Rupaka tala</li> <li>▪ Introduction to playing for songs in Misra Chapu tala</li> <li>▪ Introduction to playing for songs in Kanda Chapu tala</li> <li>▪ Introduction to korraipus for Adi Tala</li> <li>▪ Introduction to korraipus for Rupaka Tala</li> <li>▪ Introduction to korraipus for Kanda Chapu Tala</li> <li>▪ Introduction to korraipus for Misra Chapu Tala</li> </ul>	<ul style="list-style-type: none"> <li>▪ Precision of Stroke</li> <li>▪ Posture</li> <li>▪ Clarity and Speed</li> <li>▪ Control over kaalaprama nam</li> <li>▪ Sensitivity while accompanying</li> <li>▪ Control over tempo and taala</li> </ul>
Learning to play for Adi	<ul style="list-style-type: none"> <li>▪ Accompanying for common Adi</li> </ul>	<ul style="list-style-type: none"> <li>▪ Precision of</li> </ul>

Tala Varnams	<p>tala varnams i.e.</p> <ul style="list-style-type: none"> <li>○ Ninu Kori (Mohanam)</li> <li>○ Sami Ninne (Sriragam)</li> <li>○ Era napai (Todi)</li> <li>○ Sarasuda (Saveri)</li> <li>○ Valachi (Navaragamalika)</li> <li>○ Karunimpa (Sahana)</li> </ul> <ul style="list-style-type: none"> <li>▪ Tisra nadai in Varnams</li> </ul>	<p>Stroke</p> <ul style="list-style-type: none"> <li>▪ Posture</li> <li>▪ Clarity and Speed</li> <li>▪ Control over kaalapramanam</li> <li>▪ Sensitivity while accompanying</li> </ul>
Learning to play for Ata Tala Varnams	<ul style="list-style-type: none"> <li>▪ Accompanying for common Ata tala varnams i.e. <ul style="list-style-type: none"> <li>○ Inda Chalamu (Kambhoji)</li> <li>○ Viriboni (Bhiravi)</li> <li>○ Vanajakshi (Kalyani)</li> <li>○ Neranammi (Kanada)</li> </ul> </li> <li>▪ Aradhis in Ata tala and transitions between anupallavi and charanam</li> </ul>	<ul style="list-style-type: none"> <li>▪ Precision of Stroke</li> <li>▪ Posture</li> <li>▪ Clarity and Speed</li> <li>▪ Control over kaalapramanam</li> <li>▪ Sensitivity while accompanying</li> </ul>
Introduction to accompaniment for swarams	<ul style="list-style-type: none"> <li>▪ Swarams in Adi, Rupaka, Misra Chapu and Kanda Chapu krithis and eddums</li> <li>▪ Listening to live/concert recordings to get a better sense about this</li> <li>▪ Practicing with other musicians to develop a sense for this</li> <li>▪ Using a combination of chapu and arai chapu to enhance points of accompaniment during swaram singing</li> </ul>	<ul style="list-style-type: none"> <li>▪ Precision of Stroke</li> <li>▪ Posture</li> <li>▪ Clarity and Speed</li> <li>▪ Control over kaalapramanam</li> <li>▪ Sensitivity while accompanying</li> </ul>
Introduction to accompany for niraval	<ul style="list-style-type: none"> <li>▪ Introduction to niraval</li> <li>▪ Common niraval lines in previously learned krithis</li> <li>▪ Listening to live/concert recordings to develop a better sense about common neiraval points</li> <li>▪ Listening to live/concert recordings to develop a better sense about how artists handle niraval Swarams in Adi, Rupaka, Misra Chapu and Kanda Chapu krithis and eddums</li> </ul>	<ul style="list-style-type: none"> <li>▪ Precision of Stroke</li> <li>▪ Posture</li> <li>▪ Clarity and Speed</li> <li>▪ Control over kaalapramanam</li> <li>▪ Sensitivity while accompanying</li> </ul>



	<ul style="list-style-type: none"> <li>▪ Using gukmi (mridangam, kanjira and ghatam) to enhance niraval and swaram accompaniment</li> </ul>	ng
Theory Concepts	<ul style="list-style-type: none"> <li>▪ Difference between niraval and swaram</li> <li>▪ Common lines in krithis where niraval would be apt (and often sung)</li> <li>▪ Getting familiar with other commonly performed talas: tisra tripata, misra jhampa, kanda tripata</li> </ul>	Advanced theoretical knowledge (short verbal answers and ability to present answers without any instrument i.e. putting tala and and reciting)

Sample Question Set :

1. Demonstrate putting khanda tripata tala
2. Describe some differences between niraval and swaram singing?
3. Record an excerpt of accompaniment for either an ata taala or adi taala varnam
4. Play a small tani in the tala of the varnam you previously accompanied
5. Record an excerpt of accompanying madhyama kaalam swarams

## Level 9

Topics	Recommended Learning	Assessment Criteria
Level 1,2,3,4,5,6,7,8 Syllabus	<ul style="list-style-type: none"> <li>▪ Posture/form</li> <li>▪ Basic 9 sollus (strokes) and associated practice lessons</li> <li>▪ Chaturasra Nadai compositions in Adi tala with mora(s) and korvai(s)</li> <li>▪ Chaturasra Nadai compositions in Rupaka tala with mora(s) and korvai(s)</li> <li>▪ Chaturasra Nadai compositions in Misra Chapu tala with mora(s) and korvai(s)</li> <li>▪ Chaturasra Nadai compositions in Kanda Chapu tala with mora(s) and korvai(s)</li> <li>▪ Tisra Nadai and Kanda nadai compositions in Adi and Rupaka Tala</li> <li>▪ Tisra Nadai compositions in Misra Chapu and Kanda Chapu Tala</li> <li>▪ Common Eddums in Adi Tala</li> <li>▪ Common Eddums in Rupaka Tala</li> <li>▪ Common Eddums in Misra Chapu Tala</li> <li>▪ Common Eddums in Kanda Chapu Tala</li> <li>▪ Introduction to playing for songs in Adi/eka tala</li> <li>▪ Introduction to playing for songs in Rupaka tala</li> <li>▪ Introduction to playing for songs in Misra Chapu tala</li> <li>▪ Introduction to playing for songs in Kanda Chapu tala</li> <li>▪ Introduction to korraipus for Adi Tala</li> <li>▪ Introduction to korraipus for Rupaka Tala</li> <li>▪ Introduction to korraipus for Kanda Chapu Tala</li> <li>▪ Introduction to korraipus for Misra Chapu Tala</li> <li>▪ Learning to play for Adi Tala Varnams</li> <li>▪ Learning to play for Ata Tala Varnams</li> <li>▪ Introduction to accompaniment for swarams</li> <li>▪ Introduction to accompaniment for niraval</li> </ul>	<ul style="list-style-type: none"> <li>▪ Precision of Stroke</li> <li>▪ Posture</li> <li>▪ Clarity and Speed</li> <li>▪ Control over kaalaprama nam</li> <li>▪ Sensitivity while accompanying</li> <li>▪ Control over tempo and taala</li> </ul>
Learning to play for pancharathna krithis and related songs	<ul style="list-style-type: none"> <li>▪ Jagadananda Karaka - Ragam Natai</li> <li>▪ Duduku gala - Ragam Goula</li> <li>▪ Sadhinchane - Ragam Arabhi</li> <li>▪ Kanakana Ruchira - Ragam Varali</li> <li>▪ Endaro Mahanubhavulu - Shree Ragam</li> </ul>	<ul style="list-style-type: none"> <li>▪ Precision of Stroke</li> <li>▪ Posture</li> <li>▪ Clarity and Speed</li> </ul>

	<ul style="list-style-type: none"> <li>▪ Sri Ganapathi Nee – Sourashtram</li> <li>▪ Gurulekha - Gowrimanohari</li> </ul>	<ul style="list-style-type: none"> <li>▪ Control over kaalapramanam</li> <li>▪ Sensitivity while accompanying</li> </ul>
Accompaniment for vilamba kaalam swarams	<ul style="list-style-type: none"> <li>▪ Vilamba kaala swarams in Adi, Rupaka, Misra Chapu and Kanda Chapu krithis and eddums (use previous songs)</li> <li>▪ Listening to live/concert recordings to get a better sense about this</li> <li>▪ Practicing with other musicians to develop a sense for this</li> </ul>	<ul style="list-style-type: none"> <li>▪ Precision of Stroke</li> <li>▪ Posture</li> <li>▪ Clarity and Speed</li> <li>▪ Control over kaalapramanam</li> <li>▪ Sensitivity while accompanying</li> </ul>
Accompaniment for vilamba kaalam niraval	<ul style="list-style-type: none"> <li>▪ How to accompany for common niraval lines in the previously learned songs</li> <li>▪ How to embellish vilamba kaalam niraval</li> <li>▪ Listening to live/concert recordings to develop a better sense about how artists handle niraval Swarams in Adi, Rupaka, Misra Chapu and Kanda Chapu krithis and eddums</li> <li>▪ Using gukmi (mridangam, kanjira and ghatam) to enhance niraval and swaram accompaniment</li> </ul>	<ul style="list-style-type: none"> <li>▪ Precision of Stroke</li> <li>▪ Posture</li> <li>▪ Clarity and Speed</li> <li>▪ Control over kaalapramanam</li> <li>▪ Sensitivity while accompanying</li> </ul>
Theory Concepts	<ul style="list-style-type: none"> <li>▪ Analysis of the Tyagaraja pancharathna krithis (interesting rhythmic and melodic patterns)</li> <li>▪ Other nadais outside of the conventional pancha nadais</li> <li>▪ Asymmetric korvais</li> </ul>	Advanced theoretical knowledge (short verbal answers and ability to present answers without any instrument i.e. putting tala and and reciting)

Sample Question Set:

1. Record accompaniment for the charanam of Jagadananda Karaka in ragam Natai
2. Record accompaniment for a krithi leading to vilamba kaalam swarams
3. Record accompaniment for a madhyama kaalam swarams
4. Submit a list of five taalās to play a taniavartanam. Play a tani in the chosen tala.
5. Play a tani in a tala and eddum of your own choice showcasing at least two nadais

## Level 10

Topics	Recommended Learning	Assessment Criteria
Level 1,2,3,4,5,6,7,8, 9 Syllabus	<ul style="list-style-type: none"> <li>▪ Posture/form</li> <li>▪ Basic 9 sollus (strokes) and associated practice lessons</li> <li>▪ Chaturasra Nadai compositions in Adi tala with mora(s) and korvai(s)</li> <li>▪ Chaturasra Nadai compositions in Rupaka tala with mora(s) and korvai(s)</li> <li>▪ Chaturasra Nadai compositions in Misra Chapu tala with mora(s) and korvai(s)</li> <li>▪ Chaturasra Nadai compositions in Kanda Chapu tala with mora(s) and korvai(s)</li> <li>▪ Tisra Nadai and Kanda nadai compositions in Adi and Rupaka Tala</li> <li>▪ Tisra Nadai compositions in Misra Chapu and Kanda Chapu Tala</li> <li>▪ Common Eddums in Adi Tala</li> <li>▪ Common Eddums in Rupaka Tala</li> <li>▪ Common Eddums in Misra Chapu Tala</li> <li>▪ Common Eddums in Kanda Chapu Tala</li> <li>▪ Introduction to playing for songs in Adi/eka tala</li> <li>▪ Introduction to playing for songs in Rupaka tala</li> <li>▪ Introduction to playing for songs in Misra Chapu tala</li> <li>▪ Introduction to playing</li> </ul>	<ul style="list-style-type: none"> <li>▪ Precision of Stroke</li> <li>▪ Posture</li> <li>▪ Clarity and Speed</li> <li>▪ Control over kaalapramanam</li> <li>▪ Sensitivity while accompanying</li> <li>▪ Control over tempo and taala</li> </ul>

	<p>for songs in Kanda Chapu tala</p> <ul style="list-style-type: none"> <li>▪ Introduction to korraipus for Adi Tala</li> <li>▪ Introduction to korraipus for Rupaka Tala</li> <li>▪ Introduction to korraipus for Kanda Chapu Tala</li> <li>▪ Introduction to korraipus for Misra Chapu Tala</li> <li>▪ Learning to play for Adi Tala Varnams</li> <li>▪ Learning to play for Ata Tala Varnams</li> <li>▪ Introduction to accompaniment for swarams</li> <li>▪ Introduction to accompaniment for niraval</li> <li>▪ Learning to play for pancharathna krithis and related songs</li> <li>▪ Accompaniment for vilamba kaalam swarams</li> <li>▪ Accompaniment for vilamba kaalam niraval</li> </ul>	
Introduction to Pallavi accompaniment in RTPs	<ul style="list-style-type: none"> <li>▪ Concept behind RTPs</li> <li>▪ Take basic pallavi structures and understand how to accompany for 1) Trikaala and 2) Swarams and Niravals in Pallavis</li> <li>▪ Calculating melkaalam pallvi poorvaangam and utharaangam on the fly</li> <li>▪ Concept behind Chaturasra Tisram in Pallavis</li> </ul>	<ul style="list-style-type: none"> <li>▪ Precision of Stroke</li> <li>▪ Posture</li> <li>▪ Clarity and Speed</li> <li>▪ Control over kaalapramanam</li> <li>▪ Sensitivity while accompanying</li> </ul>
Accompanying in other	<ul style="list-style-type: none"> <li>▪ Khanda triputa</li> </ul>	<ul style="list-style-type: none"> <li>▪ Precision of Stroke</li> </ul>



common Taalas	<ul style="list-style-type: none"> <li>▪ Misra Jampa</li> <li>▪ Tisra Triputa</li> <li>▪ Ata Tala</li> <li>▪ Structuring Tanis and Korraipus in the above taalas</li> <li>▪ Common eddums in the above taalas</li> <li>▪ Aradhis in the above taalas</li> </ul>	<ul style="list-style-type: none"> <li>▪ Posture</li> <li>▪ Clarity and Speed</li> <li>▪ Control over kaalapramanam</li> <li>▪ Sensitivity while accompanying</li> </ul>
Theory Concepts	<ul style="list-style-type: none"> <li>▪ Structuring korvais for other taalas</li> <li>▪ How to make a mora for any tala</li> <li>▪ Mathematical concept behind trikalam (and nadai changes)</li> </ul>	Basic Theory (In short verbal answers)

Sample Question Set :

1. Record accompaniment for an RTP showcasing at least a trikaalam section
2. Submit a list of eight taalas to play a taniavartanam. Play a tani in the chosen tala after briefly accompanying for a krithi in that tala.
3. Play a mora and korvai in a second chosen tala.
4. Play a tani in a tala and eddum of your own choice showcasing at least two nadais and a korraipu (if there is no other instrument available, use konnokol to vocalize the korraipu and then repeat it on your instrument).