

THE TAMILNADU DR. J JAYALALITHAA MUSIC AND FINE ARTS UNIVERSITY, Chennai
SYLLABUS FOR GRADE EXAM
SUBJECT: CARNATIC MUSIC
BRANCH : TAVIL

GRADE-1

UNIT-1	Pillaiyar paadam
UNIT-2	Introduction to Adi Tala and Method of rendering the lesson orally with talam
UNIT-3	3 Speeds - Names and Exercises
UNIT-4	Learning to play Adi Talam- Oru Vazhipaadam, IruVazhi paadam and Nangu Vazhi Paadam
UNIT-5	Learning to write notations for the lessons learnt so far.
UNIT-6	Theory-Definition and explanation of the following: Nada, Shruti, Swara,Laya, Raga, Tala, Jati, Gati, Suladi Sapta Talas- Unique contribution of Taval Vidwans

GRADE-2

UNIT-1	Explanation of Adi Tala
UNIT-2	Learning to do the Tisram for the basic lessons learnt in Adi Tala
UNIT-3	Learning of 5 jathi-s and thathakaram
UNIT-4	Introduction to Rupaka Talam and learning the basics of Rupaka Tala
UNIT-5	Mohra in Adi Tala
UNIT-6	Theory- Basic knowledge of the construction and techniques of Thavil-Nadaswaram- Knowledge of the Origin, Construction and Playing Technique- Short life sketch and contributions of the following: Saint Tyagaraja, Muttuswami Dikshitar, and Shyama Shastry- Knowing about a Taval Vidwan and his Contribution- Significance of Nadaswaram and Thavil as a Raja Vathyam and Mangala Vathyam

GRADE-3

UNIT-1	Introduction of Korvai-s in Adi Talam for one Avartanam, 2 Avartanams and 4 Avarthanam
UNIT-2	Manodharmam aspect in Adi Talam- Uruttu Sol-s, Mohra, Korvai and Arudhi
UNIT-3	Rupaka Tala- Oru VAzhi Paadam, Iru Vazhi Paadam, 4 Vazhi Paadam and tisram for all
UNIT-4	Korvai-s for Rupaka TALA
UNIT-5	Anga-s and Introduction to the Sapta tala-s
UNIT-6	Theory- Basic knowledge of the construction and techniques of the Upa pakka Vadyas like -Kanjira, Mridangam - Definition and explanation of the following: Karani, Vettu Thattu, Hechchu, Taggu, Mohra, Korvai, Meettu, Chapu and Arachapu- Unique contribution of Taval luminaries- Musical Forms - Gitam, Swarajathi, Jathiswaram-

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Tamil Composers- Muthuthandavar, Marimutta Pillai And Arunachala kavirayar, Gopalakrishna Bharati

GRADE-4

UNIT-1	Learning of Kanda Chapu Tala and Basic Exercises
UNIT-2	Korvai-s for Kanda Chapu
UNIT-3	Learning of misra Chapu Tala and Basic Exercises
UNIT-4	Korvai-s for Misra Chapu
UNIT-5	Introduction to 35 tala-s
UNIT-6	Theory- An outline knowledge of following Lakshana Granthas with special reference to laya and percussion- Silapathikaram and Panchamarabu- Contribution of Composers- Jayadevar, Narayana Theerthar, Badrachala Ramadasa, Thirugnanasambandar, Appar, Sundarar and Manikkavasagar - Musical forms- Varnams- Basic knowledge of the construction and techniques of the Upa pakka Vadyas like Ghatam, Morsing-Unique contribution of Tavil luminaries

GRADE-5

UNIT-1	Study of 35 Tala with Thathakaram and ability to render them orally with talam
UNIT-2	Study of 175 Tala-s
UNIT-3	Jathi-s for Adi Talam, Rupaka Talam, Misra Chapu and Kanda Chapu Talam
UNIT-4	Nadai Sol-s for Adi Talam
UNIT-5	Starting to play for Kucheri in Chatusra jathi Eka Talam
UNIT-6	Theory- An outline knowledge of following Lakshana Granthas with special reference to laya and percussion- Tala Samuthiram, Chacatputa Venba, Panniru Thirumurai- Music Composers- Arunagirinathar, Oothukadu Venkata Kavi, Purandara Dasa, Annamayya- Musical Form- Kriti- Unique contribution of Tavil luminaries

GRADE-6

UNIT-1	MOhra Korvai and Arudi for 2 Kalai Adi, Rupakam, Kanda Chapu and Misra Chapu
UNIT-2	Learning of Concepts of 4 Kandams, 8 Kandams, 16 Kandams and 32 Kandams
UNIT-3	Playing for Krit-s in 2 Kalai Adi Talam, Rupaka Talam, Kanda Chapu and Misra Chapu
UNIT-4	Learning to create Arudi-s and Korvai-s for different eduppus

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- UNIT-5 Concept of Kuraippu- Misra kuraippu for Adi Talam and Kanda Kuraippu for Rupaka Talam, Tisra Kuraippu for Misra Chapu Talam and Sankirna kuraippu for Kanda Chapu, Chatusra Kuraippu for Sankeerna Chapu Tala and Kuraippu patterns for 35 tala-s
- UNIT-6 Theory- An outline knowledge of following Lakshana Granthas with special reference to laya and percussion- Sangita Ratnakara, Chaturdandi Prakasika and Sangita SAMpradaya Pradarshini- Unique Contribution of Tavil Luminaries- Kucheri Paddathi- Nadaswaram and Tavil Paddhathi to perform as a concert, in temples and other ritualistic occasions

GRADE-7

- UNIT-1 Playing of Tani Avartanam- Adi, Rupakam, Kanda Chapu and Misra Chapu
- UNIT-2 Applying of Korvai-s in different tala structure
- UNIT-3 Mallari-s- Theerta, Taligai, Ther and Playing Techniques
- UNIT-4 Alarippu in Kanda Nadai set in Chatusra Jathi Eka tala
- UNIT-5 Jathi-s in Kanda Nadai, Sols- in different Nadai-s and Arudi-s
- UNIT-6 Theory- Post Trinity Composers- Musical Forms- Padam, Javali, Thillana and Ragamalika-Mallari- Structure and Handling of the Mallari- Classification of Tala-s - MArga Desi Tala-s- Tala Dasa Pranas- 108 Talas and structure with Anga-s and Akshara-s- Unique Contribution of Tavil Luminaries- Seats of Music in South India - Tanjore, Mysore, Thiruvananthapuram and Chennai

GRADE-8

- UNIT-1 Learning to play for the following forms
1. Adi TAla Varnam
 2. Ata TAla VArnam
 3. Pancharatna Kriti of Tyagaraja
 4. Thillana
- UNIT-2 Learning to accompany for Neraval
- UNIT-3 Learning to play for Ragam Tanam Pallavi followed by Tani Avartanam in
1. 2 kalai Adi Talam
 2. Khanda Jathi Triputa Talam
 3. Misra Jathi Triputa Talam
- UNIT-4 Playing of Different nadai-s in Adi Talam - Kanda nadai, tisra nadai, misra nadai, sankeerna nadai and also creating korvai-s for the same
- UNIT-5 Playing a Concert for 1 Hour
- UNIT-6 Evolution of Notations, Contemporary Tavil Luminaries and their playing styles- Varieties of percussion instruments of South India- Hindustani percussion instruments- Technology and Its Advancement in the field of Carnatic Music

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