



SRMIST Certificate in Music/Dance Program Curriculum

Program Structure

Module	Level	Eligibility	Pre-requisite	Credits
Starter	Level 1: Beginner	7 Years, or 1st Std	None	4
	Level 2: Basic	8 Years, or 2nd Std	None	4
Foundation	Level 3: Sub-junior	9 Years, or 3rd Std	None	4
	Level 4: Junior	10 Years, or 4th Std	None	4
Intermediate	Level 5: Super-junior	11 Years, or 5th Std	Level 4 Certification	6
	Level 6: Sub-senior	12 Years, or 6th Std	Level 5 Certification	6
Advanced	Level 7: Senior	13 Years, or 7th Std	Level 6 Certification	6
	Level 8: Super-Senior	14 Years, or 8th Std	Level 7 Certification	6

**Level Certificates of other universities with similar programs allowed. Certificates need to be submitted with more than 70% marks.*

Completion of all 8 Levels, will result in a Diploma.

Specializations

Music

- [Vocal \(Carnatic\)](#)
- [Veena](#)
- [Violin](#)
- [Flute](#)
- [Saxophone](#)
- [Keyboard](#)
- [Mrdangam](#)

Dance

- [Bharatanatyam](#)



Eligibility

The minimum age for enrolment is 7 years. Recommended age may vary depending on the level and specialization. No upper age limit. No other academic qualification is required.

- Regular Track - 8 years - Complete one level per year.
- **Fast Track** - 5 years - The students have the option to complete Levels 1 to 6 in 3 years, with a gap of 6 months each. Recommended duration for Levels 7 & Levels 8 is 1 year.





Enrolment Regulations

- Students may enrol for only one level per specialization in one assessment cycle.
- Students may enrol in multiple specializations during the same assessment cycle, provided:
 - Separate registrations are completed
 - Eligibility requirements are met for each specialization
- Students may appear for the next level during the next assessment window.
- Students may reappear in subsequent examination cycles if unsuccessful.
- A gap of not more than 3 years is permitted between levels.
- If a gap of more than 3 years is there, an eligibility assessment will be conducted, prior to enrolment for the next level.

Mode of Instruction

The certifying body will provide syllabus. Students who appear for the exams should enrol through:

- Music/Dance Schools/academies
- Educational Institutions
- Private Music/Dance instructors

Students are encouraged to undergo structured training before appearing for examinations.

Examinations

Examinations will be conducted through two assessment windows each year, allowing students to choose their preferred examination period.

Assessment Window 1

- Registration: January
- Examination: July – august

Assessment Window 2

- Registration: July
- Examination: January – February

Exact schedules will be announced annually after registrations.



Carnatic Vocal Curriculum

CMV-101: Level 1

Course Content

Practicals

- Introduction to Sarali Varisais in Ragam Shankarabharanam or Mayamalavagaula (1st & 2nd speeds)
- Introduction to Adi talam and its components
- Rendering Sarali Varisais in adi talam (1st & 2nd speeds)
- Geethams: 1-2
- Nottuswaras: 2
- Devotional Songs: 2
- Patriotic song: 1
- Festival song: 1-2

Theory

- Introduction to Saptaswaras
- Introduction to instruments used in Carnatic vocal music

CMV-102: Level 2

Course Content

Practicals

- Sarali Varisais in 3 speeds in talam in Shankarabharanam or Mayamalavagaula.
- Akaram and all vowel practice of Sarali Varisais in 3 speeds with Metronome in Shankarabharanam or Mayamalavagaula.
- Geethams in any of the 3 Ragas from below in 2 speeds with swarams and sahityam.
 - Malahari
 - Saveri
 - Kalyani
 - Arabhi
- Nottuswarams: 1-2
- Devotional Songs: 1-2
- Festival Songs: 1
- Simple Film melodies: 1-2

Theory

- Introduction of Basic nomenclature used in Carnatic Music.
- Brief history of the Musical Trinity in story forms.



CMV-201: Level 3

Course Content

Practicals

- Sarali (with akaram, 3 speeds) in both:
 - Shankarabharanam
 - Mayamalavagaula
- Introduction of Jantai Varisai in 3 speeds with akaram in Shankarabharanam or Mayamalavagaula.
- Swarajathi: 1
- Jatiswaram: 1
- Tillana: 1
- Compositions of Trinity: 2
- Composition of Purandaradasa: 1-2
- Tamil compositions (Tevaram or Tiruppavai): 1
- Simple film melodies in any South Indian language: 1-2

Theory

- Introduction to popular Ragas and Talas.
- A comparative study of Carnatic and Hindustani Styles.
- Musical instruments and their classification.

CMV-202: Level 4

Course Content

Practicals

- Introduction to alankarams in Shankarabharanam or Mayamalavagaula.
- Introduction and Practice of the Varisais and alankarams in one of the Ragas below:
 - Kalyani
 - Pantuvarali
- Jatiswaram: 1-2
- Tana Varnams: 1-2
- Kritis of other Vaggeyakaras post trinity: 3-4
- Devaranamas: 1-2
- Telugu compositions: 1-2
- Hindi Bhajans: 1-2
- Patriotic Songs: 1-2

Theory

- Musical forms in Carnatic music
- Melakarta classification and Katapayadi scheme.
- Types of Ragas:
 - Janaka
 - Janya
 - Bhashanga
 - Vakra
 - Upanga



- Classification of Hindustani instruments.

The following topic can be submitted as assignment:

- Musical forms in Carnatic music

CMV-301: Level 5

Course Content

Practicals

- Varisai & alankaram practice in 2–3 Ragas:
 - Sampoorana or Shadava or Audava
- Emphasis on vowel-based singing.
- Tana Varnams: 2–3
- Ata Tala Varnam: 1
- Pancharatna Kriti: 1
- Devaranamas: 1–2
- Tarangam: 1
- Ashtapadi: 1
- Malayalam composition: 1–2
- Marathi abhang: 1–2
- Melodic film song: 1

Theory

The following topics can be submitted as assignment:

- Contributions of the trinity of Carnatic music composers.
- Tala Systems
 - Desadi & Madhyadi Talas
 - Shadangas
- Influence of Hindustani music on Carnatic music.
- A brief introduction on the major theoretical musical literatures - Natyasastra, Sangita Ratnakara

CMV-302: Level 6

Course Content

Practicals

- Manodharma Initiation:
 - Ragam, Kalpana Swaras
- Ata Tala Varnam: 1
- Compositions of the Trinity (2 Kalai): 3–4
- Desadi tala Kritis: 3–4
- Pancharatna Kriti: 1
- Devaranamas: 1–2
- Ashtapadi: 1
- Padam or Javali: 1
- Telugu or kannada folk song: 1–2
- Hindi Bhajans: 1–2
- Patriotic Festival Songs: 1–2
- Melodic film songs: 1–2



Theory

The following topics can be submitted as assignment:

- Contributions of any two - Purandaradasa, Annamacharya, Swati Tirunal, Gopalakrishna Bharati.
- Detailed study of Tanpura.
- Voice Culture and Vocal Hygiene.

CMV-401: Level 7

Course Content

Practicals

- Basic Manodharma Training: (anyone or all 3 if possible)
 - Raga alapana
 - Kalpana Swaras
 - Neraval singing
- Major Kritis of different composers: 4-5
- Javalis or Padams: 2
- Bhajans: 1-2
- Abhangs: 1-2
- Navavarana/Navagraha Kriti: 1
- Telugu, Kannada & Malayalam folk song: 3 (1 each)
- Melodic film songs: 1-2

Theory

Written Theory exam will be conducted. Topics given below may include previous level theory topics that need to be revised for the written exam.

- Basic Nomenclature & Technical Terms used in Carnatic Music.
- Musical Instruments and their classifications.
- Musical Forms in Carnatic Music.
- Raga Classifications.
- Contributions of any 3: Annamacharya, Purandaradasa, Musical Trinity, Swati Tirunal, Gopalakrishna Bharati.
- Tala Systems
 - Desadi & Madhyadi Talas
 - Shadangas

CMV-402: Level 8

Course Content

Practicals

- Manodharma:
 - Raga alapana and Kalpana Swaram
 - Tanam (optional)
- Ragam-Tanam-Pallavi (optional)

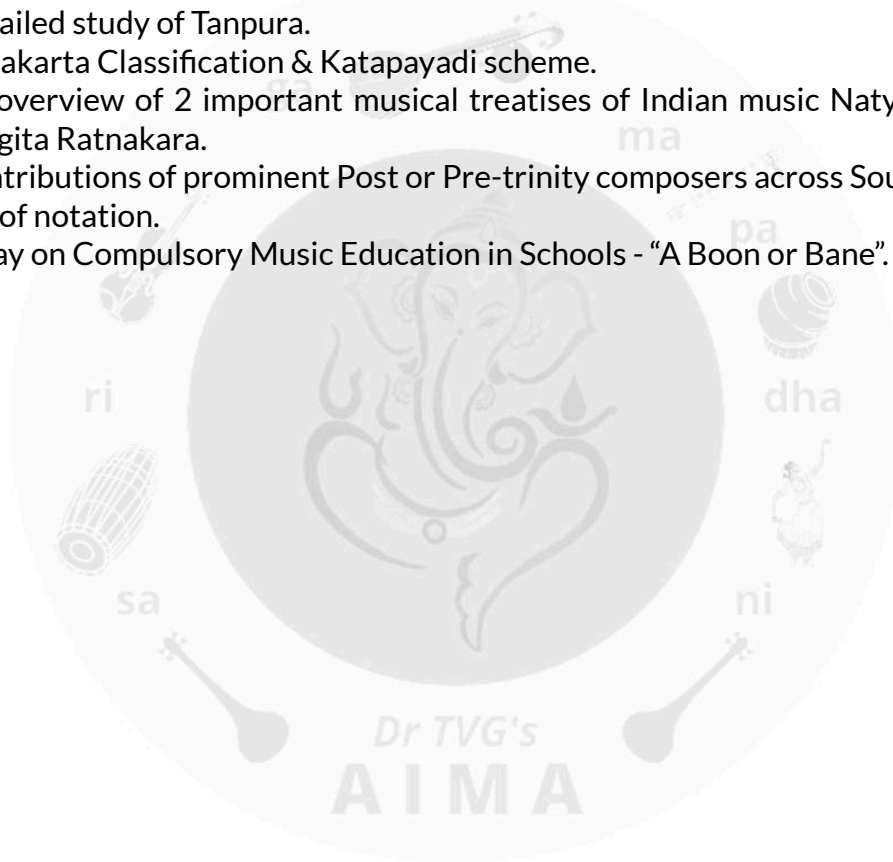


- Concert readiness:
 - Structuring and presenting a **full-length concert** (of any or mix genres) **for a minimum of 30 mts to 60 mts, including most of the different forms of compositions learnt.**
- Major Kritis (concert standard): 4-5
- Ragam-Tanam-Pallavi: 1 (optional)
- Pada varnam: 1
- Rare or complicated compositions: 1-2
- Film classic melodies: 2-3
- Concert Practice: 30-60 minutes.

Theory

Written Theory exam will be conducted. Topics given below may include previous level theory topics that need to be revised for the written exam.

- Detailed study of Tanpura.
- Melakarta Classification & Katapayadi scheme.
- An overview of 2 important musical treatises of Indian music Natyasastra and Sangita Ratnakara.
- Contributions of prominent Post or Pre-trinity composers across South India.
- Art of notation.
- Essay on Compulsory Music Education in Schools - "A Boon or Bane".





Veena Curriculum

VE-101: Level 1

Course Content

Practicals

- Introduction to Sarali Varisais in Ragam Shankarabharanam or Mayamalavagaula (1st & 2nd speeds) (tala thandi optional).
- Introduction to Adi talam and its components.
- Geetams: 1-2
- Nottuswaras: 2-3
- Devotional Song: 1
- Patriotic song: 1

Theory

- Introduction to the Veena: Structure and parts.
- Introduction to Saptaswaras.

VE-102: Level 2

Course Content

Practicals

- Sarali Varisais in 3 speeds in talam in Shankarabharanam or Mayamalavagaula.
- Geethams in any of the 3 Ragas from below in 2 speeds with swarams and sahityam
 - Malahari
 - Mohanam
 - Saveri
 - Kalyani
 - Arabhi
- Nottuswarams: 1-2
- Devotional Songs: 1
- Festival Songs: 1
- Simple Film melodies: 1

Theory

- Introduction of Basic nomenclature used in Carnatic Music.
- Brief history of the Musical Trinity in story forms.
- Introduction to notation reading.
- Basic tuning concepts.

VE-201: Level 3

Course Content

Practicals

- Sarali varisais in 3 speeds with metronome in both:



- Shankarabharanam
 - Mayamalavagaula
- Introduction of Jantai Varisai in 3 speeds in Shankarabharanam or Mayamalavagaula.
- Dhattu fingering exercises
- Swarajati or Jatiswaram 1
- Geethams: 2
- Tillana: 1
- Compositions of Trinity: 1-2
- Composition of Purandaradasa: 1-2
- Tamil Compositions (Tevaram or Tiruppavai): 1
- Simple film melodies in any Indian language: 1-2

Theory

- Introduction to popular **Ragas and Talas**
- A comparative study of Carnatic and Hindustani Styles
- Musical instruments and their classification
- Basics of notation reading and writing

VE-202: Level 4

Course Content

Practicals

- Introduction to alankarams in Shankarabharanam or Mayamalavagaula.
- Introduction and Practice of the Varisais and alankarams in one of the Ragas below:
 - Kalyani
 - Pantuvarali
- Jatiswaram or Swarajati: 1
- Tana Varnams: 1-2
- Kritis of any composers: 2
- Devaranamas: 1-2
- Tillana: 1
- Hindi Bhajans: 1-2
- Patriotic/Festival Songs: 1

Theory

- Musical forms in Carnatic music.
- Melakarta classification and Katapayadi scheme.
- Types of Ragas:
 - Janaka
 - Janya
 - Bhashanga
 - Vakra
 - Upaanga

The following topic can be submitted as assignment:

- Evolution of Veena in Indian music tradition.



VE-301: Level 5

Course Content

Practicals

Emphasis on gamakas and fingering techniques and tala tandi

- Varisai & alankaram practice in 3 - 4 Ragas:
 - Sampoorana or Shadaava or Audava.
- Tana Varnams: 2-3
- Kritis: 4-5
- Tillana: 2
- Tarangam: 1
- Bhajans: 1-2
- Patriotic or Festival Songs: 1-2
- Melodic film song: 1

Theory

The following topics can be submitted as assignment:

- Contributions of Trinity of Carnatic music.
- Tala Systems
 - Desadi & Madhyadi Talas
 - Shadangas
- Influence of Hindustani music on Carnatic music.
- A brief introduction on the major theoretical musical literatures - Natyasastra, Sangita Ratnakara

VE-302: Level 6

Course Content

Practicals

- Manodharma Initiation:
 - Ragam or Kalpana Swaras
- Ata Tala Varnam: 1
- Compositions of the Trinity (2 Kalai): 1-2
- Desadi tala kritis: 1-2
- Ashtapadi: 1
- Padam or Javali: 1
- Folk songs: 1-2
- Melodic film songs: 1-2

Theory

The following topics can be submitted as assignment:

- Contributions of any two- Purandaradasa, Annamacharya, Swati Tirunal, Gopalakrishna Bharati.
- Detailed study of Tanpura.
- Basic Instrument (Veena) maintenance and preservation to be followed by the student.



VE-401: Level 7

Course Content

Practicals

- Brief Introduction to **Tanam playing techniques.**
- Ata tala varnam: 1
- Major Kritis of different composers: 1-2
- Pancharatna kriti: 1
- Javalis or Padams: 2
- Any other compositions: 1-2

Theory

Written Theory exam will be conducted. (Topics given below may include previous level theory topics that need to be revised for the written exam)

- Basic Nomenclature & Technical Terms used in Carnatic Music
- Musical Instruments and their classifications
- Musical Forms in Carnatic Music
- Raga Classification
- Contributions of any 3: Annamacharya, Purandaradasa, Musical Trinity, Swati Tirunal, Gopalakrishna Bharati
- Tala Systems
 - Desadi & Madhyadi Talas
 - Shadangas

VE-402: Level 8

Course Content

Practicals

- Advanced Instrument mastery facilitating exercises
- Manodharma:
 - Raga alapana and Kalpana Swaram
 - Tanam (optional)
- Ragam-Tanam-Pallavi (optional).
- Concert readiness:
 - Structuring and presenting a **full-length concert for a minimum of 30 mts to 60 mts, including most of the different forms of compositions learnt.**
- Tone production and endurance training
- Pada varnam: 1
- Major Kritis (concert standard): 4-5
- Ragam-Tanam-Pallavi: 1 (optional)

Theory

Written Theory exam will be conducted. (Topics given below may include previous level theory topics that need to be revised for the written exam)

- Detailed study of Tanpura.
- Melakarta Classification & Katapayadi scheme.



ACADEMY OF INDIAN MUSIC & ARTS

- An overview of 2 important literary works of Indian music.
- Art of notation.
- Essay on “Compulsory Music Education in Schools - a Boon or Bane”.





Violin Curriculum

VL-101: Level 1

Course Content

Practicals

- Introduction to Sarali Varisais in Ragam Shankarabharanam or Mayamalavagaula (1st & 2nd speeds).
- Introduction to Adi talam and its components.
- Geetams: 1-2
- Nottuswaras: 2-3
- Devotional Song: 1
- Patriotic song: 1

Theory

- Introduction to the Violin: structure and parts
- Introduction to Saptaswaras

VL-102: Level 2

Course Content

Practicals

- Sarali Varisais in 3 speeds in talam in Shakarabharanam or Mayamalavagaula.
- Geethams in any of the 3 Ragas from below in 2 speeds with swaram and sahityam.
 - Malahari
 - Mohanam
 - Saveri
 - Kalyani
 - Arabhi
- Nottuswarams: 1-2
- Devotional Songs: 1
- Festival Songs: 1
- Simple Film melodies: 1

Theory

- Introduction of Basic nomenclature used in Carnatic Music.
- Brief history of the **Musical Trinity** in story forms.
- Introduction to notation reading.
- Basic tuning concepts.

VL-201: Level 3

Course Content

Practicals

- Sarali varisais in 3 speeds with metronome in both:
 - Shankarabharanam



- Mayamalavagaula
- Introduction of Jantai Varisai in 3 speeds in Shankarabharanam or Mayamalavagaula
- Swarajathi or Jatiswaram: 1
- Geethams: 2
- Tillana: 1
- Compositions of Trinity: 1-2
- Composition of Purandaradasa: 1-2
- Tamil compositions (Tevaram or Tiruppavai): 1
- Simple film melodies in any Indian language: 1-2

Theory

- Introduction to popular Ragas and Talas.
- A comparative study of Carnatic and Hindustani Styles.
- Musical instruments and their classification.
- Basics of notation reading and writing.

VL-202: Level 4

Course Content

Practicals

- Introduction to alankarams in Shankarabharanam or Mayamalavagaula
- Introduction and Practice of the Varisais and alankarams in one of the Ragas below:
 - Kalyani
 - Pantuvarali
- Jatiswaram or Swarajati: 1
- Tana Varnams: 1-2
- Kritis of any composers: 2
- Devaranamas: 1-2
- Tillana: 1
- Hindi Bhajans: 1-2
- Patriotic or Festival Songs: 1

Theory

- Musical forms in Carnatic music.
- Melakarta classification and Katapayadi scheme
- Types of Ragas:
 - Janaka
 - Janya
 - Bhashanga
 - Vakra
 - Upaanga

The following topic can be submitted as assignment:

- Evolution of Violin in Indian music tradition.



VL-301: Level 5

Course Content

Practicals

Emphasis on gamakas, fingering and bowing techniques

- Varisai & alankaram practice in 3-4 Ragas:
 - Sampoorana or Shadava or Audava.
- Tana Varnams: 2-3
- Kritis: 4-5
- Tarangam: 1
- Bhajans: 1-2
- Patriotic or Festival Songs: 1-2
- Melodic film song: 1

Theory

The following topics can be submitted as assignment:

- Contributions of the trinity of Carnatic music.
- Tala Systems
 - Desadi & Madhyadi Talas
 - Shadangas
- Influence of **Hindustani music** on Carnatic music.
- A brief introduction on the major theoretical musical literatures - Natyasastra, Sangita Ratnakara

VL-302: Level 6

Course Content

Practicals

- Manodharma Initiation:
 - Ragam or Kalpana Swaras
- Ata Tala Varnam: 1
- Compositions of the Trinity (2 Kalai): 1-2
- Desadi tala kritis: 1-2
- Ashtapadi: 1
- Padam or Javali: 1
- Folk songs: 1-2
- Melodic film songs: 1-2

Theory

The following topics can be submitted as assignment:

- Contributions of any two - Purandaradasa, Annamacharya, Swathi thirunal and Gopalakrishna Bharathi.
- Detailed study of Tanpura.
- Basic instrument (Violin) maintenance and preservation to be followed by the student.



VL-401: Level 7

Course Content

Practicals

- Techniques for the art of - “accompaniment”
- Brief Introduction to Tanam playing
- Ata tala varnam: 1
- Major Kritis of different composers: 4-5
- Pancharatna kriti: 1
- Javalis or Padams: 2
- Any other compositions: 1-2

Theory

Written Theory exam will be conducted. (Topics given below may include previous level theory topics that need to be revised for the written exam).

- Basic Nomenclature & Technical Terms used in Carnatic Music.
- Musical Instruments and their classifications.
- Musical Forms in Carnatic Music.
- Raga Classification.
- Contributions of any 3 - Annamacharya, Purandaradasa, Musical Trinity, Swathi thirunal or Gopalakrishna Bharathi.
- Tala Systems
 - Desadi & Madhyadi Talas
 - Shadangas

VL-402: Level 8

Course Content

Practicals

- Advanced Instrument mastery facilitating exercises
- Manodharma:
 - Raga alapana and Kalpana Swaram
 - Tanam (optional)
- Ragam-Tanam-Pallavi (optional)
- Concert readiness:
 - Structuring and presenting a **concert for a minimum of 30 mts to 60 mts, including most of the different forms of compositions learnt**
- Tone production and endurance training
- Pada varnam: 1
- Major Kritis (concert standard): 1-2

Theory

Written Theory exam will be conducted. (Topics given below may include previous level theory topics that need to be revised for the written exam).

- Detailed study of Tanpura.
- Melakarta Classification & Katapayadi scheme.



ACADEMY OF INDIAN MUSIC & ARTS

- An overview of 2 important literary works of Indian music - Natyasastra , Sangita Ratnakara.
- Art of notation.
- Essay on “Compulsory Music Education in Schools - a Boon or Bane”.





Flute Curriculum

FT-101: Level 1

Course Content

Practicals

- Introduction to Sarali Varisais in Ragam Harikamboji (1st & 2nd speeds)
- Introduction to Adi talam and its components
- Geetams: 1-2
- Nottuswarams: 2-3
- Devotional Song: 1
- Patriotic Song: 1

Theory

- Introduction to the Flute: structure and parts
- Introduction to Saptaswaras

FT-102: Level 2

Course Content

Practicals

- Sarali Varaisais in 3 speeds in Ragam Harikamboji
- Introduction of sarali varisais in Mayamalavagaula
- Geethams in any of the 3 Ragas from below in 2 speeds with swaram and sahityam
 - Malahari
 - Mohanam
 - Saveri
 - Kalyani
 - Arabhi
- Nottuswarams: 1-2
- Devotional Songs: 1
- Festival Songs: 1
- Simple Film melody: 1

Theory

- Introduction of Basic nomenclature used in Carnatic Music
- Brief history of the Musical Trinity in story forms
- Introduction to notation reading
- Flute maintenance fundamentals



FT-201: Level 3

Course Content

Practicals

- Sarali Varisais in 3 speeds with metronome in both:
 - Harikamboji
 - Mayamalavagaula
- Introduction of Jantai Varisai in 3 speeds in Harikamboji or Mayamalavagaula
- Swarajathi or Jatiswaram: 1
- Geethams: 2
- Tillana: 1
- Compositions of Trinity: 1-2
- Compositions of Purandaradasa: 1-2
- Tamil compositions (Tevaram or Tiruppavai): 1
- Simple film melodies in any Indian language: 1-2

Theory

- Introduction to popular Ragas and Talas
- A comparative study of Carnatic and Hindustani systems
- Musical instruments and their classification
- Basics of notation reading and writing

FT-202: Level 4

Course Content

Practicals

- Introduction to alankarams in Harikamboji or Mayamalavagaula
- Introduction and Practice of the Varisais and alankarams in one of the Ragas below:
 - Kalyani
 - Pantuvarali
- Jatiswaram or Swarajathi: 1
- Tana Varnams: 1-2
- Kritis of any composers: 2-3
- Hindi Bhajans: 1-2
- Patriotic/Festival Songs: 1

Theory

- Musical forms in Carnatic music
- Melakarta classification and Katapayadi scheme.
- Types of Ragas:
 - Janaka
 - Janya
 - Bhashanga
 - Vakra
 - Upaanga

The following topic can be submitted as assignment:
Evolution of Flute in Indian music tradition.



FT-301: Level 5

Course Content

Practicals

Emphasis on gamakas and fingering techniques

- Varisai & alankarams in 3-4 Ragas:
 - Sampoorana or Shadava or Audava.
- Tana Varnams: 2-3
- Kritis: 3-4
- Tillana: 2
- Tarangam: 1
- Bhajans: 1-2
- Melodic film song: 1

Theory

The following topics can be submitted as assignment:

- Contributions of Trinity of Carnatic music
- Tala Systems
 - Desadi & Madhyadi Talas
 - Shadangas
- Influence of Hindustani music on Carnatic music
- Study of the Instrument and its parallels in other musical systems

FT-302: Level 6

Course Content

Practicals

- Briga and Gamaka Mastery Exercises
- Ata Tala Varnam: 1
- Compositions of the Trinity (2 Kalai): 1-2
- Desadi tala kritis: 3-4
- Padam or Javali: 1
- Abhang or bhajan: 1-2
- Melodic film songs: 1-2

Theory

The following topics can be submitted as assignment:

- Contributions of any 2 - Purandaradasa, Annamacharya, Swathi Tirunal, Gopalakrishna Bharathi
- Detailed study of Tanpura
- Flute acoustics and resonance
- Instrument Maintenance and preservation



FT-401: Level 7

Course Content

Practicals

- Introduction to Manodharma:
 - Raga Alapana
 - Swara Kalpana
- Brief Introduction to Tanam playing
- Ata tala varnam: 1
- Major Kritis of different composers: 4-5
- Pancharatna kriti: 1
- Javalis or Padams: 1-2
- Tillana: 1

Theory

Written Theory exam will be conducted. (Topics given below may include previous level theory topics that needs to be revised for the written exam).

- Basic Nomenclature & Technical Terms used in Carnatic Music
- Musical Instruments and their classifications
- Musical Forms in Carnatic Music
- Raga Classification
- Contributions of any 3: Annamacharya, Purandaradasa, Musical trinity, Swathi Tirunal, Gopalakrishna Bharathi
- Detailed study of different kinds of flutes and their usage
- Tala Systems
 - Desadi & Madhyadi Talas
 - Shadangas

FT-402: Level 8

Course Content

Practicals

- Manodharma:
 - Raga Alapana and Kalpana Swaras.
 - Tanam (optional)
- Ragam-Tanam-Pallavi (optional)
- Concert readiness:
 - Structuring and presenting a **full-length concert for a minimum of 30 mts to 60 mts, including most of the different forms of compositions learnt.**
- Major Kritis (concert standard): 2-3.
- *Preparation for a Concert of 30 -60 minutes.*

Theory

Written Theory exam will be conducted. (Topics given below may include previous level theory topics that needs to be revised for the written exam)

- Detailed study of Tanpura



ACADEMY OF INDIAN MUSIC & ARTS

- Melakarta Classification & Katapayadi scheme
- An overview of 2 important literary works of Indian music - Natyasastra, Sangita Ratnakara
- Art of notation
- Essay on “Compulsory Music Education in Schools - a Boon or Bane”





Saxophone Curriculum

SX-101: Level 1

Course Content

Practicals

- Instrument assembly and handling
- Mouthpiece placement
- Basic fingering coordination
- Introduction to Sarali Varisais in Ragam Shankarabharanam (1st & 2nd speeds)
- Introduction to **Adi talam** and its components
- Geetams: 1-2
- Nottuswaras: 2-3
- Devotional Song: 1
- Patriotic song: 1

Theory

- Introduction to the Saxophone: structure and parts
- Introduction to Saptaswaras

SX-102: Level 2

Course Content

Practicals

- Sarali Varisais in 3 speeds in talam in Shankarabharanam
- Geethams in any of the 3 Ragas from below in 2 speeds with swaram and sahityam
 - Malahari
 - Mohanam
 - Saveri
 - Kalyani
 - Arabhi
- Nottuswarams: 1-2
- Devotional Songs: 1
- Festival Songs: 1
- Simple Film melodies: 1

Theory

- Introduction of Basic nomenclature used in Carnatic Music
- Brief history of the Musical Trinity in story forms
- Introduction to notation reading



SX-201: Level 3

Course Content

Practicals

- Sarali varisais in 3 speeds with metronome in both:
 - Shankarabharanam
 - Harikamboji or Kalyani
- Introduction of Jantai Varisai in 3 speeds
- Swarajati or Jatiswaram: 1
- Geetams: 2
- Tillana: 1
- Compositions of Trinity: 1-2
- Composition of Purandaradasa: 1-2
- Tamil compositions (Tevaram or Tiruppavai): 1
- Simple film melodies in any Indian language: 1-2

Theory

- Introduction to popular Ragas and Talas
- A Comparative Study of Carnatic and Hindustani Systems
- Musical instruments and their classification
- Basics of notation reading and writing

SX-202: Level 4

Course Content

Practicals

- Introduction to alankarams in any of the two ragas: Shankarabharanam, Harikamboji or Kalyani.
- Introduction and Practice of the Varisais and Alankarams in one of the Ragas below:
 - Mayamalavagaula
 - Pantuvarali
- Jatiswaram or swarajati: 1
- Tana Varnams: 1-2
- Kritis of any composers: 2-3
- Hindi Bhajans: 1-2
- Patriotic or Festival Songs: 1

Theory

- Musical forms in Carnatic music
- Melakarta classification and Katapayadi scheme
- Types of Ragas:
 - Janaka
 - Janya
 - Bhashanga
 - Vakra
 - Upaanga



- **The following topic can be submitted as an assignment:** Evolution of Saxophone in Indian Music Tradition.

SX-301: Level 5

Course Content

Practicals

Emphasis on gamakas and fingering techniques

- Emphasis on carnatic gamaka adaptation
- Varisai & alankaram practice in 3-4 Ragas:
 - Sampoorana or Shadava or Audava
- Tana Varnams: 2-3
- Kritis: 3-4
- Tillana: 2
- Tarangam: 1
- Bhajans: 1-2
- Melodic film song: 1

Theory

The following topics can be submitted as assignment:

- Contributions of Trinity of Carnatic Music
- Tala Systems
 - Desadi & Madhyadi Talas
 - Shadangas
- Influence of Western music in Saxophone playing techniques
- Study of the Instrument and its parallels in other musical systems

SX-302: Level 6

Course Content

Practicals

- Briga and gamaka mastery exercises
- Ata Tala Varnam: 1
- Compositions of the Trinity (2 Kalai): 1-2
- Desadi tala kritis: 3-4
- Padam or Javali: 1
- Abhang or bhajan: 1-2
- Melodic film songs: 1-2

Theory

The following topics can be submitted as assignment:

- Contributions of any 2 - Purandaradasa, Annamacharya, Swathi Tirunal, Gopalakrishna Bharathi
- Detailed study of Tanpura
- Instrument maintenance and preservation
- Saxophone acoustics and resonance



SX-401: Level 7

Course Content

Practicals

- Introduction to Manodharma:
 - Raga alapana (instrumental approach)
 - Kalpana swaras (structured patterns)
- Brief Introduction to Tanam playing
- Ata tala varnam: 1
- Major Kritis of different composers: 4-5
- Pancharatna kriti: 1
- Javalis or Padams: 1-2
- Tillana: 1

Theory

Written Theory exam will be conducted. (Topics given below may include previous level theory topics that need to be revised for the written exam).

- Basic Nomenclature & Technical Terms used in Carnatic Music
- Musical Instruments and their classifications
- Musical Forms in Carnatic Music
- Raga Classification
- Contributions of any 3: Annamacharya, Purandaradasa, Musical trinity, Swathi Tirunal, Gopalakrishna Bharathi
- Tala Systems
 - Desadi & Madhyadi Talas
 - Shadangas

SX-402: Level 8

Course Content

Practicals

- Advanced Tone production and endurance training
- Manodharma:
 - Raga alapana and Kalpana Swaram
 - Tanam (optional)
- Ragam-Tanam-Pallavi (optional)
- Concert readiness:
 - Structuring and presenting a **full-length concert for a minimum of 30 mts to 60 mts, including most of the different forms of compositions learnt.**
 - Performance simulation sessions
- Major Kritis (concert standard): 2-3
- *Preparation for a Concert of 30-60 minutes.*

Theory

Written Theory exam will be conducted. (Topics given below may include previous level theory topics that need to be revised for the written exam.)



ACADEMY OF INDIAN MUSIC & ARTS

- Detailed study of Tanpura
- Melakarta Classification & Katapayadi scheme
- An overview of 2 important literary works of Indian music - Natyasastra & Sangita Ratnakara
- Art of notation
- Essay on “Compulsory Music Education in Schools - a Boon or Bane”





Keyboard Curriculum

KB-101: Level 1

Course Content

Practicals

- Introduction to Sarali Varisais in Ragam Shankarabharanam or Mayamalavagaula (1st & 2nd speeds)
- Introduction to Adi talam and its components
- Simple Rhymes or Jingles: 3-4
- Indian Children's Songs: 2-3
- Devotional Song: 1-2
- Film Melodies: 2

Theory

- Introduction to the Keyboard: Structure and its parts
- Introduction to Saptaswaras

KB-102: Level 2

Course Content

Practicals

- Sarali Varisais in 3 speeds in talam in Shankarabharanam or Mayamalavagaula
- Simple English Songs or Rhymes: 2-3
- Geethams in any of the 3 Ragas from below in 2 speeds with swaram and sahityam
 - Malahari
 - Mohanam
 - Saveri
 - Kalyani
 - Arabhi
- Nottuswarams: 1-2
- Devotional Song: 1
- Festival Songs: 1
- Simple Film melodies: 1
- Style-based tone selections on the instruments

Theory

- Introduction of Basic nomenclature used in Carnatic Music
- Main differences in Indian Carnatic and Western music with special reference to Keyboard
- Introduction to basic notation reading
- Brief history of Musical Trinity in story form



KB-201: Level 3

Course Content

Practicals

- Sarali varisais in 3 speeds with metronome in both:
 - Shankarabharanam
 - Mayamalavagaula
- Introduction of Jantai Varisai in 3 speeds in Shankarabharanam or Mayamalavagaula
- Geethams: 2
- Swarajathi or Jatiswaram: 1
- Compositions of Trinity: 1-2
- Simple film melodies in any Indian language: 2-3
- Western Beginner Pieces: 1-2

Theory

- Introduction to popular Ragas and Talas.
- A comparative study of Carnatic and Hindustani systems.
- Musical instruments and their classification.
- Basics to notation reading and writing.

KB-202: Level 4

Course Content

Practicals

- Chord exercises
- Left-hand accompaniment patterns
- Introduction to alankarams in Shankarabharanam or Mayamalavagaula
- Introduction and Practice of the Varisais and alankarams in one of the Ragas below:
 - Kalyani
 - Pantuvarali
- Jatiswaram or Swarajati: 1
- Tana Varnams: 1-2
- Kritis of any composers: 2
- Devaranamas: 1-2
- Tillana: 1
- Hindi bhajans: 1-2
- Western Classical Beginner Pieces: 1-2

Theory

- Musical forms in Carnatic music
- Melakarta classification and Katapayadi scheme
- Types of Ragas:
 - Janaka
 - Janya
 - Bhashanga
 - Vakra



- Upaanga
- Introduction to Staff notation reading
- Tala Concept vs Time Signature
- ***The following topic can be submitted as assignment:*** Evolution and modern adaptations of Keyboard in today's Indian music

KB-301: Level 5

Course Content

Practicals

- Varisai & alankaram practice in 3-4 Ragas:
 - Sampoorana or Shadava or Audava
- Tana Varnams: 2-3
- Kritis: 4-5
- Tarangam: 1
- Bhajans: 1-2
- Melodic film song: 2-3
- Western classical or Pop songs: 1-2
- Introduction to Keyboard accompaniment

Theory

The following topics can be submitted as assignment:

- Scale structures
- Influence of Hindustani and Western music on Carnatic music
- Tala Systems
 - Desadi & Madhyadi Talas
 - Shadangas
- An Introduction to the 2 important literary works of Indian Music - Natyasastra and Sangita Ratnakara
- Keyboard and its parallels - a comparative study

KB-302: Level 6

Course Content

Practicals

- Basics of Accompaniment
- Pitch-bender exercises
- Advanced gamaka techniques
- Two-hand accompaniment method
- Manodharma Initiation:
 - Ragam or Kalpana Swaras
- Ata Tala Varnam: 1
- Compositions of the Trinity (2 Kalai): 1-2
- Desadi tala kritis: 3-4
- Folk songs: 1-2
- Melodic film songs or Western pop songs: 1-2



Theory

The following topic can be submitted as assignment:

- Contributions of any two - Purandaradasa, Annamacharya, Swati Tirunal and Gopalakrishna Bharathi
- Detailed study of Tanpura
- Introduction to Harmony, progressions and other allied concepts

KB-401: Level 7

Course Content

Practicals

- Advanced gamaka execution
- Advanced pitch-bender usage
- Musical and chords and accompaniment techniques.
- Manodharma:
 - Raga alapana (instrumental approach)
 - Kalpana swarams (structured patterns)
- Brief Introduction to **Tanam playing**.
- Ata tala varnam: 1
- Major Kritis of different composers: 4-5
- Pancharatna kriti: 1
- Melodic film songs: 2-3
- Western Classical/Pop compositions: 2

Theory

Written Theory exam will be conducted. (Topics given below may include previous level theory topics that need to be revised for the written exam)

- Basic Nomenclature & Technical Terms used in Carnatic Music
- Musical Instruments and their classifications
- Musical Forms in Carnatic Music
- Raga Classification
- Contributions of any 3 - Annamacharya, Purandaradasa, Musical trinity or Gopalakrishna Bharathi
- Tala Systems
 - Desadi & Madhyadi Talas
 - Shadangas

KB-402: Level 8

Course Content

Practicals

- Advanced two-hand coordination
- Improvisation exercises
- Arrangement and orchestration techniques
- Manodharma:
 - Raga alapana and Kalpana Swaram
 - Tanam (optional)



- Ragam-Tanam-Pallavi (optional)
- Concert readiness:
 - Structuring and presenting a **full-length concert for a minimum of 45 mts to 60 mts, including most of the different forms of compositions learnt**
- Major Kritis (concert standard): 1-2
- Film Songs/Pop songs: 2-3

Theory

Written Theory exam will be conducted. (Topics given below may include previous level theory topics that need to be revised for the written exam)

- Detailed study of Tanpura
- Melakarta Classification & Katapayadi scheme
- An overview of 2 important literary works of Indian Music - Natyasastra & Sangita Ratnakara.
- Notation writing and staff notation
- Essay on "Compulsory Music Education in Schools - a Boon or Bane"
- Art of notation
- Introduction to Music Arrangement and Orchestration





Mrdangam Curriculum

MG-101: Level 1

Course Content

Practicals

- Correct sitting posture
- Instrument positioning
- Hand placement techniques
- Basic right-hand and left-hand stroke production
- Fundamental Lessons
 - Tha
 - Di
 - Thom
 - Nam
- Speed Development
 - Vilamba Kaalam
 - Madhyama Kaalam
 - Introduction to Durita Kaalam
- Pillaiyar Paadam

Theory

- Structure and parts of the Mrdangam
- Introduction to percussion terminology
- Study of the Tala structures
 - Adi Talam
 - Rupaka Talam

MG-102: Level 2

Course Content

Practicals

- Solkattu Exercises - by putting Talam with the Hands
 - Melkaala Varisais
 - Uruttu Solkattukal
- Solkattu Studies
 - 20-30 varieties of Uruttu Solkattus
 - Recitation and playing in 2 Kaalams
 - Introduction to 3rd Kaalam
- Rhythm Development
 - Understanding Maathras

Theory

- Basic tuning concepts
- Musical Instruments and their classifications
- Rhythmic patterns in compositions
- Usage of Tathakarams



MG-201: Level 3

Course Content

Practicals

- Nadai development
- Recitation and playing of the Nadais and Sollukattus
- Advanced Solkattu
 - Exercises in 3 Kaalam
- Introduction to Mohra construction
- Introduction to Thani avarthanam in Adi talam
- Pancha Jati of **Ta DI KI Na TOM**

Theory

- Early evolution of Mrdangam in Indian music tradition
- Usage of Theermanams in compositions
- Introduction to Pancha Jathis
- Concepts of Nadai and Gati

MG-202: Level 4

Course Content

Practicals

- Korvai construction techniques
- Emphasis on recitation and performance synchronization
- Thani aavarthanam
 - Adi talam (continued)
 - Introducing Rupaka talam
- Different exercises using Panchajathis - Ta DI KI Na TOM in different talas
- Introduction to Tisra Nadai

Theory

- Instrument making: materials, construction basics, resonance
- Introduction to Mrdangam maintenance
- Listening and appreciation of Carnatic concerts
- ***The following topic can be submitted as an assignment:*** Role of percussion in Carnatic performance

MG-301: Level 5

Course Content

Practicals

- Advanced Nadai development
- Gati/Nadai bhedam
- Thani avarthanam - Adi, Rupaka, Misra chapu
- Mohra and Korvai construction
- Understanding accompaniment techniques
- Manodharma Development



- Nadai Improvisation
- Arudhis and Theermanams with reference to compositions and Thani avarthanam.

Theory

The following topics can be submitted as assignment:

- Hindustani percussion
- Structure of Thani aavarthanam
- Difference between nadai, gati and jati
- Comparative study between the role of Tabla Vs Mrdangam in the Hindustani and Carnatic concerts accompaniment

MG-302: Level 6

Course Content

Practicals

- Advanced accompaniment training
- Eduppu exercises (optional)
- Korvai development from repertoire.
- Sarvalaghu development
- Thani aavarthanam
 - Misra Chapu
 - Kanda Chapu
 - Adi Talam (2 Kalai)
- Composition Skills - An introduction
 - Mohra construction

Theory

The following topics can be submitted as assignment:

- A brief introduction to the various Classical percussive instruments of India
- Folk percussive instruments - A brief study

MG-401: Level 7

Course Content

Practicals

- Accompaniment techniques
- Korvai construction
- Multi-Nadai development
- Basic accompaniment techniques to different genres of music

Theory

Written Theory exam will be conducted. (Topics given below may include previous level theory topics that need to be revised for the written exam)

- Basic Nomenclature & Technical Terms used in Carnatic Music
- Musical Instruments and their classifications
- Tala Systems
 - Desadi & Madhyadi Talas
 - Shadangas



- Mrdangam Making - A brief study

MG-402: Level 8

Course Content

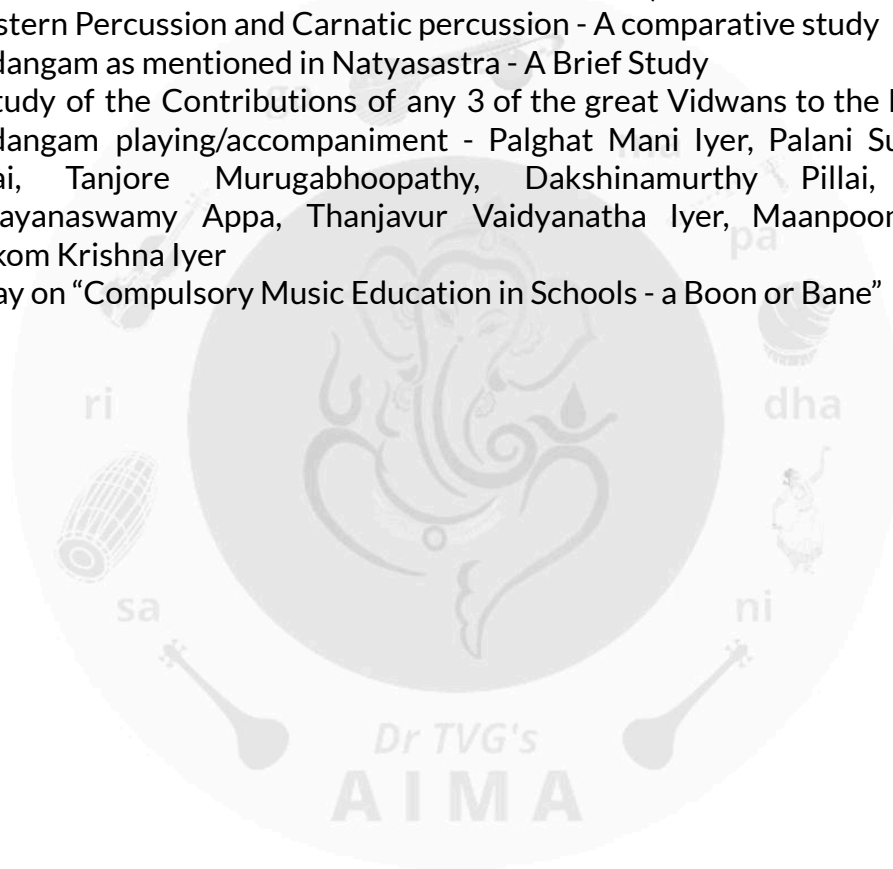
Practicals

- Concert accompaniment
- Professional tuning practice
- Full-length Thani avarthanam presentation for 20 - 30 minutes, in **any 2** Talams

Theory

Written Theory exam will be conducted. (Topics given below may include previous level theory topics that need to be revised for the written exam)

- Western Percussion and Carnatic percussion - A comparative study
- Mrdangam as mentioned in Natyasastra - A Brief Study
- A study of the Contributions of any 3 of the great Vidwans to the Evolution of Mrdangam playing/accompaniment - Palghat Mani Iyer, Palani Subramaniam Pillai, Tanjore Murugabhoopathy, Dakshinamurthy Pillai, Thanjavur Narayanaswamy Appa, Thanjavur Vaidyanatha Iyer, Maanpoondiya Pillai, Vaikom Krishna Iyer
- Essay on "Compulsory Music Education in Schools - a Boon or Bane"





Bharatanatyam Curriculum

BN-101: Level 1

Course Content

Practicals

- Body conditioning exercises
- Eye exercises (Drishti Sadhakam)
- Neck movements (attami)
- Basic aramandi posture practice
- Adavu introduction of
 - Thattadavu (first & second speed)
 - Nattadavu (first & second speed)
- Traditional Greeting: Namaskaram
- Any Indian folk dance: 1
- Traditional Dance: 1
- Recitation of sollukattu of the adavu

Theory

- Meaning of namaskara
- Details of the folk dance learnt in this level
- Basic postures of Bharatanatyam
 - Aramandi
 - Muzhumandi
 - Samapadam

BN-102: Level 2

Course Content

Practicals

- Strengthening Aramandi & Muzhumandi
- Foot tapping exercise to different rhythms
- Ankle mobility and balancing exercises for kuditta metttadavu
- Asamyukta hastas
- Adavu introduction of :
 - Paravaladavu (first & second speed)
 - Thattimettadavu (first & second speed)
- Any Folk dance: 1
- Traditional: 2
- Tala practice: Adi Tala

Theory

- Asamyukta hasta
- Evolution of Indian dance
- Details of the folk dance learnt in this level



BN-201: Level 3

Course Content

Practicals

- Introduction to advanced foot works
- Samyuktha Hasthas
- Adavu Introduction of
 - Korvai adavu 1 to 3 (first & second speed)
 - Kudittu mettadavu (first & second speed)
 - Teermana adavu 1 (Di ti tei)
 - Footworks of mandi adavu
- Pushpanjali
- Any folk dance: 1
- Tala practice: Chapu

Theory

- Samyukta Hastas
- Exploring Abhinaya: The art of expression - Everyday emotions and expression, Meaning of abhinaya
- Details of the folk dance learnt in this level
- A study of Dance costumes: Aharyam

BN-202: Level 4

Course Content

Practicals

- Dance walk in Pancha jathi
- Adavu practicing with metronome in third speed
- Dashavatara hasta
- Greeva bheda
- Adavu introduction of
 - Korvai adavu 4 (first & second speed)
 - Kuth adavu (first & second speed)
 - Teermana adavu 2 (kitathaka tarikitatom)
 - Hand movements of Mandi adavu
- Mallari or Alarippu
- Devotional song or Bhajan (for abhinaya)
- Tala practice: Roopakam
- Recitation of sollukattu of the adavus

Theory

- Dashavatara hasta
- Details of the expressional piece
- Exploring Abhinaya: The art of expression - Introduction to Chaturvidha Abhinaya
- Margam - a brief introduction
- **The following topic can be submitted as assignment:** Exploring the fundamentals of Bharathanatyam: Basic postures, costume and history



BN-301: Level 5

Course Content

Practicals

- Stage movement technique
- Movements with facial expression
- Adavu practice with metronome in third speed
- Adavu introduction of
 - Pada bheda
 - Bandhava hasta
- Jatiswaram
- Padam/Tiruppavai
- Any folk dance
- Rendition of the korvais of Jatiswaram
- Rendition of the jatiswaram

Theory

- Details about Jatiswaram and Padam
- Details of the folk dance learnt in this level
- Padabheda

The following topics can be submitted as assignment:

- Introduction of South Indian musical instruments
- Exploring Abhinaya: The art of expression - Introduction to Navarasa

BN-302: Level 6

Course Content

Practicals

- Complex adavu sequences
- Foot movements practice in talas: Adi, Rupaka, Chapu
- Devatha hasta
- Kauthuvam
- Shabdam or keertanam or Thevaram
- Any folk (Group or Individual) or Contemporary

Theory

- Details about Kauthuvam and shabdam or keertanam
- Details of the folk dance learnt in this level
- Devatha hasta

The following topics can be submitted as assignment:

- Dance accessories & stage presentation
- Types of dance forms
 - Classical
 - Folk
 - Ritualistic



BN-401: Level 7

Course Content

Practicals

- Advanced abhinaya training
- Varnam
- Tillana
- Reciting jati from the varnam
- Introduction of reciting jatis using Thattu Kizhi

Theory

Written Theory exam will be conducted. (Topics given below may include previous level theory topics that need to be revised for the written exam)

- Evolution of Indian dance
- Mythology in dance
- Everyday emotions and expression, Meaning of abhinaya
- Introduction to Chaturvidha Abhinaya
- Interpretation of Sahitya in varnam
- Details about Varnam and Tillana

BN-402: Level 8

Course Content

Practicals

- Introducing basic choreography for any dance form
- Advanced facial abhinaya training
- Workouts for stamina building
- Thiruppugazh or Devaranama
- Tillana

Theory

Written Theory exam will be conducted. (Topics given below may include previous level theory topics that need to be revised for the written exam)

- Margam - a brief introduction
- Introduction to Navarasa
- Types of dance forms
 - Classical
 - Folk
 - Ritualistic
- Evolution of Bharatanatyam from Natyasastra to present date
- Nayika - Nayaka Bheda
- Study about different compositions used in Margam
- Study about stage lighting, presentation and use of props.