



Syllabus and Examination structure

- Vocal
- Instrumental
- Keyboard
- Mridangam

Syllabus and Examination structure (Vocal)

PRATHAMA

Viva-voce pattern:

1. Swara Exercises

Sarali Varisai and Jandai Varisai (3 kalams), Dhatuvarisai, Melsthayi and Alankaram (2 Kalams)

2. Small songs in Sanskrit/Tamil

Sri Gananatha, Kundagoura, Thondi Ganapathy, Nanda Nandana, Govinda Krishna jai

3. Picture memory

Identification of basic 7 Swara names and the associated animal names and pictures

Identification of Composers/Musicians

Tyagaraja, Muthuswami Dikshitar, Syama Sastri, Purandara Dasa

Identification of Instrument pictures

Vina, Violin, Mridangam, Flute, Thambura, Sruti box.

4. Rhythm

Identify each of the 7 talas as per Alankarams.

Application oriented theory (Written Exam):

5. Definitions

Sruti, Thalam, Angas- Laghu, Drutam, Anudrutam, Basic Notation (Comma, single vertical line, Double vertical line)

MADHYAMA

Viva-voce Pattern:

1. Swara Exercises

Saralivarisai, Jandaivarisai, Dhatuvarisai, Melsthayi (3 Kalams)

Alankaram in ragas MMG and any one of Mohanam, Kalyani or Shankarabharanam

2. Small songs

Kereye neeranu, Padumanabha, Varavina, Kamalajadala, Analekara, Re re sri rama, Janakasuta, Kamala Sulochana, Mandharadhare, Rara Venu, Sambasiva, Anandhabhairavi Swarajati

Thamboori Meetidava, Vezha Mugathu, Enda Gani, Maithreem Bhajatha, Sakti Sahita, Syamale Meenakshi

3. Picture memory

Identification of Musicians/Composers – *Ootthukadu Venkatasubbayyar, Swati Tirunal, Papanasam Sivan, Annamacharya*

Identification of Instrument pictures
Nadaswaram, Tavil, Ghatam, Khanjira, Cymbals

4. Rhythm

Identify each of the 35 talas (As per the sapta-tala x 5 jathis combination)

Application oriented theory (Written Exam):

5. Definitions

Terms: *Swaram and Sahithyam, Sthayi, Poorvangam, Uttarangam, Arohanam, Avarohanam, Singing from Notations*

Identification of 12 Swara names (Basic 7 + 5)

6. Short Biographies of the Composers and mudras

Short biographies of the Trinity and Purandaradasa

Internals

Based on attendance and participation in SYAMA concerts

THRAYEE

Viva-voce pattern:

1. Advanced Swara Exercises

Alankarams in *ragas Abhogi, Hamsadhvani*. Perform *Akaram of Sarali and Melsthayi varisais* in raga *MMG*

Sing *Jampa tala alankaram* in *Kanda chapu* and *Thriputa tala Alankaram* in *Misra chapu*

2. Varnams and Songs

Mohanam, Abhogi, Pantuvarali, Kalyani, Sankarabharanam, Navaragamalika

Any 3 of 5 of the above; One to be done in 3 *kalams*, rest in 2 *kalams*

Kaithala, Erumayil, Thodudaya
Small keerthanais in MMG/Sankarabharanam/Hamsadhvani

3. Identification of Ragas

Mohanam, Mayamalavagoula, Sankarabharanam, Kalyani

4. Picture memory

Identification of Musicians– *Ariyakudi Ramanuja Iyengar, Semmangudi Srinivasa Iyer, Musiri Subramanya Iyer, Maharajapuram Viswanatha Iyer, Madurai Mani Iyer, G. N. Balasubramanian, T. Brinda, M. S. Subbalakshmi, M L Vasanthakumari, D. K. Pattammal, S. Balachander, Dr. M. Balamuralikrishna, Palghat Mani Iyer*

Identification of Composers– *Jayadeva, Narayanatheertha, Mysore Vasudevachar, Muthiah Bagavathar and Koteeswariyer*

Application oriented theory (Written Exam):

5. Definitions:

Scheme of **72 Melakartas** (Names of *charkas* and No. of *Ragas* per *chakra*). Names of 16 *Swarasthanas* and basic notation writing (using - , ; | and ||)

Terms: *Melakartha, Janya, Vivadhi, Gamakas, Desadhi* and *Madhyadi talas*

6. Short Biographies of the Composers, and *mudras*

Ootthukadu Venkatasubbayyar, Swati Tirunal, Papanasam Sivan, Annamacharya

Internals

Based on attendance and participation in SYAMA concerts

CHATUSRA

Viva-voce pattern:

1. Tuning of Thambura
2. Swara Exercises

Alankarams in *ragas Pantuvarali, Suddhadhanyasi*. Perform *Akaram* of *Sarali* and *Melsthai* varisais in raga *Shankarabharanam* and *Kalyani*

3. Varnams

Hamsadhvani, Pantuvarali, Natakurinji, Saveri, Sahana, Kedaragoula, Suddhadhanyasi, Sri, Mayamalavagowlai. Any 5 of the 9; One in 3 *kalam*s and rest in 2 *Kalam*s

Ata tala varnams- *Viriboni* and *Vanajakshi* – Any one in 2 *kalam*s

4. Songs

Minimum 1 *roopaka tala*, 3 *Adi tala* and 1 *Chapu tala* *krithis* from the following *ragas*: *Poorvikalyani, Kalyani, Abhogi, Mohanam, MMG, Shankarabharanam*:

Above should have one song with *Raga alapana* two songs with *Kalpanaswaram* (one single speed and one with 2 speeds). Of these at least one composition of each of the Trinities and *Purandaradasa* and any one of *Swati Tirunal* or *Annamacharya*

Any one *thevaram* and one *tiruppugazh*

5. Identification of Ragas

Anandhabhairavi, Hamsadhvani, Bilahari, Kalyani, and Abhogi

6. Picture Memory:

Identification of Musicians/Composers – *Chenbai Vaidhyanatha Bagavathar, Veena Dhanammal, Alathur brothers, Mysore Chaudiah, Parur Sundaram Iyer, M. D. Ramanathan, K. V. Narayanaswamy, Maharajapuram Santhanam, Lalgudi Jayaraman, Umayalpuram Sivaraman, M S Gopalakrishnan, Dr. Yesudass.*

Application oriented theory (Viva-voce pattern):

7. Definitions:

Scheme of **72 Melakartas** (Vivaadhi Melas, Katapayadhi Sankhya)
Dasavidha gamakas. Advanced notation writing (using double speed and *briga*)

8. Short Biographies of the Composers, with their *mudras*

Jayadeva, Narayanatheertha, Mysore Vasudevachar, Muthiah Bagavathar and Koteeswariyer, Appar, Arunagirinathar

Internals

Based on attendance and participation in SYAMA concerts

KOUSTHUBA

Viva-voce pattern:

1. Varnams

Examiners's choice- Any of the *Adi tala varnams* from SB1-SB4, in 2 *kalam*s

Student's choice- Any of the *Adi tala varnams* from SB1-SB4, in 3 *kalam*s

Ata tala varnams- *Neranammi (Kanada)*, *Chalamu (Panuvarali)* and *Sarasijanaba(Kambodi)* – Any two in 2 *kalam*s

2. One Thyagaraja Pancharatna

3. One Navagraha or Navavarana krithi

4. One Swarajathi

5. Songs

Minimum Seven *krithis* from the following *ragas*: *Dharmavathi*, *Pantuvarali*, *Keeravani*, *Lathangi*, *Begada*, *Vasantha*, *Saveri*, *Sriranjani*, *Malayamarutham*, *Hindolam*, *Suddha Dhanyasi*, *Amritavarshini*, *Vachaspathi*:

Above should have two songs with detailed *Raga alapana* and four songs with *Kalpanaswaram (2 speeds)*.

Above should also have at least one composition of each of the Trinities and *Purandaradasa* and any one composition of *Ootthukadu Venkatasubbayyar* or *Swati Tirunal* or *Papanasam Sivan* or *Annamacharya*. Above should have at least 1 song in *Chauka kala Adi tala*

6. Raga Identification: *Arabhi*, *Saveri*, *Khamas*, *Kalyani*, and *Abhogi*

7. Raga Alapana translation

To translate the *Raga alapana* phrases of the examiner into *swaras* for any one of the following *ragas*:

Mohanam, *Mayamalavagoula*, *Sankarabharanam*, *Kalyani*, *Malahari*, *Suddhasaveri*

Application oriented theory:

8. Definitions: Tala Dasa Pranas. Raga Lakshanas for any 2 Ragas

9. Short Biographies of the Composers,

Tamizh moovar, Trinities of *Bhajana Sampradaya*

Internals

Based on attendance and participation in SYAMA concerts

Syllabus and Examination structure (Instrumental)

PRATHAMA

Viva-voce pattern:

1. Swara Exercises

Sarali Varisai and Jandai Varisai (2 kalams)

Dhatuvarisai, Melsthayi and Alankaram (1 Kalam)

2. Small songs in Sanskrit/Tamil (Any 1)

Sri Gananatha, Kundagoura, Vara Veena

3. Picture memory

Identification of basic 7 *Swara* names and the associated animal names and pictures

Identification of Composers/Musicians

Tyagaraja, Muthuswami Dikshitar, Syama Sastri, Purandara Dasa

Identification of Instrument pictures

Vina, Violin, Mridangam, Flute, Thambura, Sruti box.

4. Rhythm

Identify each of the 7 *talas* as per *Alankarams*.

Application oriented theory (Written Exam):

5. Definitions

Sruti, Thalam, Angas- Laghu, Drutam, Anudrutam, Basic Notation (Comma, single vertical line, Double vertical line)

MADHYAMA

Viva-voce Pattern:

1. Swara Exercises

Saralivarisai, Jandaivarisai (3 kalams)

Dhatuvarisai, Melsthayi and Alankaram (2 Kalams)

2. Small songs (Any 2 from a. and 1 from b.)

a. *Kereye neeranu, Padumanabha, Kamalajadala, Re re sri rama, Janakasuta, Kamala Sulochana, Rara Venu, Sambasiva*

b. *Ayigiri Nandhini, Sakti Sahita, Syamale Meenakshi*

3. Picture memory

Identification of Musicians/Composers – *Ootthukadu Venkatasubbayyar, Swati Tirunal, Papanasam Sivan, Annamacharya*

Identification of Instrument pictures
Nadaswaram, Tavil, Ghatam, Khanjira, Cymbals

4. Rhythm

Identify each of the 35 talas (As per the sapta-tala x 5 jathis combination)

Application oriented theory (Written Exam):

5. Definitions

Terms: *Swaram and Sahithyam, Sthayi, Poorvangam, Uttarangam, Arohanam, Avarohanam, Singing from Notations*

Identification of 12 Swara names (Basic 7 + 5)

6. Short Biographies of the Composers and mudras

Short biographies of the Trinity and Purandaradasa

Internals

Based on attendance and participation in SYAMA concerts

THRAYEE

Viva-voce Pattern:

1. **Tuning of instrument**
2. **Advanced Swara Exercises**

Dhatuvarisai, Melsthayi and Alankaram (3 Kalams)

Alankaram in ragas Mohanam, Kalyani and Shankarabharanam

3. **Varnams and Songs**

Analekara, Mandharadhare, Rave memagu, Thamboori Meetidava, Maithreem Bhajatha,

Any 3 of 5 of the below; One to be done in 2 *kalams*, one in 1 *kalam*

Mohanam, Abhogi, Sankarabharanam,

Small keerthanais in MMG/Sankarabharanam/Hamsadhwani

4. **Identification of Ragas**

Mohanam, Mayamalavagoula, Sankarabharanam, Kalyani, Malahari, Suddhasaveri

5. **Picture memory**

Identification of Musicians– *Ariyakudi Ramanuja Iyengar, Semmangudi Srinivasa Iyer, Musiri Subramanya Iyer, Maharajapuram Viswanatha Iyer, Madurai Mani Iyer, G. N. Balasubramanian, T. Brinda, M. S. Subbalakshmi, M L Vasanthakumari, D. K. Pattammal, S. Balachander, Dr. M. Balamuralikrishna, Palghat Mani Iyer*

Identification of Composers– *Jayadeva, Narayanatheertha, Mysore Vasudevachar, Muthiah Bagavathar and Koteeswariyer*

Application oriented theory (Written Exam):

6. **Definitions:**

Scheme of **72 Melakartas** (Names of *charkas* and No. of *Ragas* per *chakra*). Names of 16 Swarasthanas and basic notation writing (using- , ; | and ||)

Terms: Melakartha, Janya, Vivadhi, Gamakas, Desadhi and Madhyadi talas

7. **Short Biographies of the Composers, and *mudras***

Ootthukadu Venkatasubbayyar, Swati Tirunal, Papanasam Sivan, Annamacharya

Internals

Based on attendance and participation in SYAMA concerts

CHATUSRA

Viva-voce Pattern:

1. Swara Exercises

Alankarams in *ragas Abhogi, Hamsadhwani*.

2. Varnams

Any 3 of the 5; One in 3 *kalams* and rest in 2 *Kalams*

Pantuvrali, Kalyani, Navaragamalika, Hamsadhwani, Natakurinji

Ata tala varnams- Viriboni- in 2 kalams

3. Songs

Minimum 1 *roopaka tala*, 3 *Adi tala* and *krithis* from the following *ragas: Hamsadhwani, Kalyani, Abhogi, Mohanam, MMG, Shankarabharanam:*

Above should have one song with *Akshipta Raga alapana* and 1 song with *Kalpanaswaram* (single speed). Above should also have at least one composition of each of the Thyagaraja, Dikshitar and *Purandaradasa*

Any one *thevaram* or *tiruppugazh* or Notes

4. Identification of Ragas

Anandhabhairavi, Hamsadhwani, Bilahari, Kalyani, and Abhogi

5. Picture Memory:

Identification of Musicians/Composers – *Chenbai Vaidhyanatha Bagavathar, Veena Dhanammal, Alathur brothers, Mysore Chaudiah, Parur Sundaram Iyer, M. D. Ramanathan, K. V. Narayanaswamy, Maharajapuram Santhanam, Lalgudi Jayaraman, Umayalpuram Sivaraman, M S Gopalakrishnan, Dr. Yesudass.*

Application oriented theory (Written Exam):

6. Definitions:

Scheme of **72 Melakartas** (Vivaadhi Melas, Katapayadhi Sankhya)
Dasavidha gamakas. Advanced notation writing (using double speed and *briga*)

7. Short Biographies of the Composers, with their *mudras*

Jayadeva, Narayanatheertha, Mysore Vasudevachar, Muthiah Bagavathar and Koteeswariyer, Appar, Arunagirinathar

Internals

Based on attendance and participation in SYAMA concerts

KOUSTHUBA

Viva-voce Pattern:

1. Varnams

Examiners's choice- Any of the *Adi tala varnams* from SB1-SB4, in 2 *kalam*s

Student's choice- Any of the *Adi tala varnams* from SB1-SB4, in 3 *kalam*s

Ata tala varnams- Vanajakshi and Neranammi (Kanada) – Any one in 2 *kalam*s

2. One Thyagaraja Pancharatna

3. One Swarajathi

4. Songs

Minimum Five *krithis* from the following *ragas*: *Poorvikalyani, Dharmavathi, Pantuvarali, Keeravani, Begada, Vasantha, Sriranjani, Malayamarutham, Hindolam, Suddha Dhanyasi, Amritavarshini, Vachaspathi*:

Above should have one song with detailed *Raga alapana* two songs with *Kalpanaswaram* (*single speed*) and one with *Kalpanaswaram* (*2 speeds*).

Above should also have at least one composition of each of the Trinities and *Purandaradasa* and any one composition of *Ootthukadu Venkatasubbayyar* or *Swati Tirunal* or *Papanasam Sivan* or *Annamacharya*. Above should have at least 1 song in *Chauka kala Adi tala*

5. Raga Identification: Arabhi, Saveri, Khamas, Kalyani, and Abhogi

6. Raga Alapana translation

To be able to play the *Raga alapana* phrases of the examiner into *swaras* for any one of the following *ragas*:

Mohanam, Mayamalavagoula, Sankarabharanam, Kalyani

Application oriented theory

7. Definitions:

Tala Dasa Pranas. Raga Lakshanas for any 2 Ragas

8. Short Biographies of the Composers,

Tamizh moovar, Trinities of Bhajana Sampradaya

Internals

Based on attendance and participation in SYAMA concerts

Syllabus and Examination structure (Keyboard)

PRATHAMA

Concert pattern:

1. Swara Exercises

Sarali Varisai and Jandai Varisai (3 kalams), Dhatuvarisai, Melsthai and Alankaram (2 Kalams)

2. Small songs (Any 3)

Sri Gananatha, Sakthi Sahita, Raghupati raghava, Iyigiri Nandhini, Nanda Nandana, Govinda Krishna jai, Thondi ganapathy

3. One Hindi bhajan

Application oriented theory (Viva-voce pattern):

4. Definitions

Sruti/Pitch, Tala, Angas- Laghu, Drutam, Anudrutam, Basic Notation (Comma, single vertical line, Double vertical line)

5. Picture memory

Identification of basic 7 Swara names and the associated animal names and pictures

*Identification of Composers/Musicians
Tyagaraja, Purandara Dasa, Meera Bai*

*Identification of Instrument pictures
Violin, Flute, Sruti box, Saxophone, Western Drums, Guitar.*

6. Rhythm

Identify each of the 7 talas as per Alankarams.

MADHYAMA

Concert Pattern:

1. Small songs (Should be able to play with beats)

Any 5: *Kereye neeranu, Padumanabha, Varavina, Kamalajadala, Analekara, Re re sri rama, Janakasuta, Kamala Sulochana, Mandharadhare, Rara Venu*

Any 3: *Thamboori Meetidava, Vezha Mugathu, Enda Gani, Maithreem Bhajatha, Syamale Meenakshi, Gangajuta dhara*

2. Swara Exercises

Names of 12 Swarasthanas, Dhatuvarisai, Melsthayi and Alankaram (3 Kalam) Alankaram in ragas Mohanam, Kalyani and Shankarabharanam

3. One Indian folk/semi-classical song

Application oriented theory (Viva-voce pattern):

4. Definitions

Terms: *Note/Notation and Lyrics, Octave, Arohanam, Avarohanam, Singing from Notations*

Identification of 12 Swara names (Basic 7 + 5)

5. Picture memory

Identification of great Composers – *Mutthuswami Dikshitar, Syama Sastri, Tulsidas and Tukaram*

Identification of contemporary Composers – *Ilayaraja, A R Rehman, L Subramaniam*

Identification of Instrument pictures
Vina, Thambura, Trumpet, Triangle, Tambourine, Xylophone

6. Short Biographies of the Composers, with their pictures

Short biographies of Tyagaraja, Purandaradasa and Mira Bai

7. Rhythm

Identify each of the 35 talas (As per the sapta-tala x 5 jathis combination)

Internals

Based on attendance and participation in SYAMA concerts

THRAYEE

Concert pattern:

1. Advanced Swara Exercises

Alankarams in *ragas Abhogi, Hamsadhvani*.

2. Varnams and Songs

Mohanam, Kalyani, Sankarabharanam, Navaragamalika

Any 3 of 5 of the above; One to be done in 3 *kalams*, rest in 2 *kalams*

Kaithala, Erumayil, Thamboori, Thodudaya
Small keerthanais – Vatapi ganapathim or Raghuvamsa sudha

Application oriented theory (Viva-voce pattern):

3. Identification of Ragas

Mohanam, Mayamalavagoula, Sankarabharanam, Kalyani, Malahari, Suddhasaveri

4. Definitions:

Names of 16 Swarasthanas and basic notation writing (using , ; | and ||)

Terms: Melakartha (How many), Janya,

5. Picture memory

Identification of Musicians– *M. S. Subbalakshmi, M L Vasanthakumari, D. K. Pattammal, S. Balachander, Dr. M. Balamuralikrishna, Bhimsen Joshi, Zakir Hussein, Hariprasad Chaurasia, Dr. Hariharan*

Identification of Composers– *Swati Tirunal, Annamacharya, Surdas, Janabai*

6. Short Biographies of the Composers, with their pictures and *mudras*

Syama Sastri, Muthuswami Dikshitar, Tulsidas and Tukaram

Internals

Based on attendance and participation in SYAMA concerts

Syllabus and Examination structure - Mridangam

PRATHAMA

Concert pattern:

1. Basics

Learn to sit with the Mridangam in the correct posture.

2. Tha Di Thom Nam

Basic fingering techniques in Vilambha Kaalam

Multiple strokes of the above

Upon achieving the correct clarity of sound and steady speed, Madyama Kaalam and if possible Duritha Kaalam

3. Individual fingering lessons

4. Melkaala Varisigal or Uruttu Solkattugal

Application oriented theory (Viva-voce pattern):

5. Definitions

Tala, Aksharam, Avarthanam, Anga

6. Picture memory

Identification of Instrument pictures

Mridangam, Ghatam, Khanjira.

7. Demo

Explain components of Adi Tala

One oral demonstration with tala. (2 kalams)

MADHYAMA

Concert Pattern:

1. Small songs

Continuation of Uruttu Solkattugal for various Kriyas for which at least 60 varieties of fingering lessons must be taught.

1.1 The above must be played and recited with Thaalam in 3 Kaalams. Only when 3 Kaalams can be played with clarity should the student be allowed to practice the 4th Kaalam.

2. Yathi combinations.

3. Understanding of Maathras

Increasing and decreasing Maathras. (These lessons must be played in at least 2 Kaalams).

4. Methods of playing Thani Aavarthanam.

In Adhi Thalam with at least six combinations of Nadai in Vilambha-and Madyama Kaalams. To conclude there should be an Uruttu Nadai combination and a Mohara (Korvai).

Application oriented theory (Viva-voce pattern):

5. Definitions

Terms: *Kalapramanam, Maathra, Eduppu, Samam, Atheetham, Anagatham, Yati, Srottovaaha, Gopuccha*

6. Picture memory

Identification of Instrument pictures
Tabla, Thavil, Morsing, Veena, Nadaswaram

7. Demo

Explain components of Roopaka Tala

One oral demonstration with tala. (3 kalams)

Ability to play a given *arudhi* for Adi tala

Identifying the basic 3,4,5,7 and 9 *sollus*.

Internals

Based on attendance and participation in SYAMA concerts

THRAYEE

Concert pattern:

1. Thani Aavarthanam in Rupaka Thaalam with at least six combinations of Nadai in Vilambha and Madyama Kaalam. To conclude there should be an Uruttu Nadai combination and a Mohara (Korvai).
2. Thani Aavarthanam in Misra Chaapu Thaalam with at least six combinations of Nadai in Vilambha and Madyama Kaalam. To conclude there should be an Uruttu Nadai combination and a Mohara (Korvai).
3. Thani Aavarthanam in Kanda Chaapu Thaalam with at least six combinations of Nadai in Vilambha and Madyama Kaalam. To conclude there should be an Uruttu Nadai combination and a Mohara (Korvai).

The above lessons must be played and recited with the support of Thaalam

Application oriented theory (Viva-voce pattern):

4. Demo

Explain components of Chapu Tala with details of Misra chapu

One oral demonstration of a korvai

One oral exercise of identifying the *sollus* of a played pattern

Ability to play a given *arudhi* for multiple talas

5. Definitions:

Thani Avarthanam, Nadai, Mohra, Korvai

Classification of the *Sapta tala* system

6. Picture memory

Identification of Musicians– *Dakshinamurthi Pillai, Pazhani Subramaniya Pillai, Palghat Mani Iyer*

Identification of Instruments- Thambura, Phakwaj, Violin, Flute

Internals

Based on attendance and participation in SYAMA concerts

CHATUSRA

Concert pattern: Advanced Methods Of Playing 'Thani Aavarthanam'

1. Extended playing of Thani Aavarthanam in Adhi Thalam consisting of a Nadai in slow tempo with Theermanams and few variations of it with a Korvai and to be continued with a medium tempo Nadai. Here in developing the Nadai, Manodharma should be introduced and the Nadai should be concluded with a Korvai, which can illustrate Gadhi Bedham.
2. To develop the Thani Aavarthanam in a different Nadai (preferably Thisra Nadai), with short Theermanams and Korvais to mark the different stages of improvisation.
3. The Gadhi Bedham in the Nadai could end after variations of two or three layers of the Nadai.
4. Following this the Thani Aavarthanam could end with Sarvalaghu, Unittusolkattu and the Mohara Korvai.
5. Extended playing of Thani Aavarthanam in Rupaka Thalam following the outline in 1. above.

Application oriented theory (Viva-voce pattern):

6. Demo

One oral demonstration of a simple korvai, followed by a simple analysis

One oral exercise of identifying the *sollus* of a played complex pattern

Notation reading

7. Definitions:

Difference between Gati and Jathi

Concept of 35 Talas

8. Picture Memory:

Identification of Musicians/Composers – *Musical Trinity* – Thyagaraja, Muthuswami Dikshithar and Syama Sastry. Mridangists Thanjavur Vaidhyanatha Iyer, Palghat Raghu, Vellore ramabadrn, Umayalpuram Sivaraman, Vinayakaram..

Internals

Based on attendance and participation in SYAMA concerts

KOUSTHUBA

Concert pattern: Advanced Methods Of Playing Thani Aavarthanam

1. Extended playing of Thani Aavarthanam in Misra Chaapu Thaalam following the outline in Year 4.
2. Extended playing of Thani Aavarthanam in Kanda Chaapu Thaalam following the outline in Year 4.

Application oriented theory (Viva-voce pattern):

3. **Demo:**

One oral demonstration of a complex korvai, followed by a analysis on its Avarthanams, Karvais, Yati patterns, Purvangam and Uttarangam.

Notation writing for a played piece

Ability to apply manodharma to a given phrase

4. **Definitions:**

Advanced definitions.

Concept of 175 Talas (35 with 5 gatis each)

5. **Picture Memory:**

Identification of Musicians/Composers – *Purandaradasa, Annamacharya.*

Mridangists..

Internals

Based on attendance and participation in SYAMA concerts