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AKHIL BHARTIYA SANGEET KALA MAHAVIDHYALAY DELHI

CARNATIC MUSIC — 9-LEVEL FULL SYLLABUS

Practical • Theory • Viva • Internship • Performance

Official Curriculum Framework

Thiscurriculumis designed asaprogressivenine-levelprogramme in Carnatic Music, moving from foundational swara and tala training to advanced concert performance, Manodharma Sangeetam, teaching practice and professional internship.

Year	Level	Practical	Viva + Theory	Internship	Exam Total
1st	Level 1	50	—	—	50
2nd	Level 2	100	—	—	100
3rd	Level 3	75	50	—	125
4th	Level 4	100	50	—	150
5th	Level 5	125	75	—	200
6th	Level 6	175	75	—	250
7th	Level 7	200	50	100	250 + 100
8th	Level 8	200	50	100	250 + 100
9th	Level 9	200	50	100	250 + 100

Note: Level 6 has been calculated as 175 Practical + 75 Viva/Theory = 250. Levels 7–9 include 100 marks of internship in addition to the 250-mark examination structure.

LEVEL 1 — षड़जा (First year)

Practical: 50Marks

Learning Objectives

- DevelopcorrectShrutiawareness and basic Swara identification.
- Build steady voice production, pitch and basic Tala sense.
- Learn foundational exercises and simple compositions.

Practical Syllabus

- Introduction to Shruti and Swara Sthanas.
- Sarali Varisai in basic patterns.
- Janta Varisai — introductory exercises.
- Simple Dhattu Swara patterns.
- Mel Sthayi and Keezh Sthayi introduction.
- Adi Tala: basic counting and clapping.
- 2–3 simple Geethams.
- Basic voice culture: akara, sustained notes and simple exercises.
- Suggested ragas: Mayamalavagowla, Malahari, Shankarabharanam.
- SimpleSwararecognitionandrepetition exercises.

Suggested Assessment

- Performselected Sarali/Janta exercises in Adi Tala.
- Sing 2 Geethams with correct tala.
- Demonstrate basic Swara and Shruti recognition.
- Perform a short raga-based exercise.

LEVEL 2 — ऋषभा (Second Year)

Practical: 100Marks

Learning Objectives

- StrengthenSwara fluency,tala discipline and basic repertoire.
- Developfamiliarity withmajor beginner-friendly ragas and kritis.

Practical Syllabus

- Sarali,Janta, Dhattuand Higher/Lower Sthayi Varisai.
- Alankaram in common talas.
- Geethams with sahitya and tala.
- Introduction to simple Swarajati/Jatiswara patterns.
- Basic Ragas: Mayamalavagowla, Mohanam, Hamsadhwani, Shankarabharanam and Kalyani.
- 2–4 simple Kritis.
- Basic Tala exercises and recognition.
- Simple Manodharma preparation through Swara patterns.
- Voice cultureandpronunciation of sahitya.

Suggested Assessment

- Perform selected Varisaiand Alankaram.
- Perform Geetham and Kritis with tala.
- Identify basic ragas and swaras.
- Demonstrate tala keeping independently.

LEVEL 3 — गंधर्व (Third Year)

Practical: 75Marks | Viva+Theory:50Marks

Practical Syllabus

- Swarajati— minimum1.
- Jatiswaram — minimum 1.
- Introduction to Varnam — minimum 1.
- 4–5 Kritis in contrasting ragas.
- Suggested ragas: Hamsadhwani, Mohanam, Shankarabharanam, Kalyani, Hindolam and Abhogi.
- Basic raga identification and short raga phrases.
- Introductory Manodharma: simple Swara passages and short alapana phrases.
- Talapractice withAdiand other prescribed talas.

Theory Syllabus

- Carnatic Music terminology.
- Swara, Shruti, Sthayi and Sthana.
- Melakarta and Janya Raga concepts.
- Basic Tala concepts and Angas.
- Notation: Sarali/Alankaram/Kriti notation principles.
- Forms: Geetham, Swarajati, Jatiswaram, Varnam and Kriti.
- Major composers — introductory study.

Viva

- Identify prescribed ragas and talas.
- Explain basic musical terminology.
- Oral swara and tala exercises.

LEVEL 4 — मध्यमा (Fourth Year)

Practical: 100Marks | Viva+Theory: 50 Marks

Practical Syllabus

- Varnamsin at least 2 ragas.
- Introduction to Ata Tala Varnam.
- 6–8 Kritis in varied ragas.
- Ragas: Todi, Bhairavi, Kharaharapriya, Hindolam, Keeravani and Saveri.
- Raga Alapana — basic structured approach.
- Kalpana Swara — introductory phrases.
- Gamaka application in selected ragas.
- Simple Neraval concepts.
- Concert-stylepresentation of selected compositions.

Theory Syllabus

- Melakartaand JanyaRaga classification.
- Raga Lakshana: arohana, avarohana, jeeva/nyasa swaras and characteristic phrases.
- 35 Tala framework — introductory understanding.
- Jati and Nadai concepts.
- Structure of Varnam and Kriti.
- Majorcomposers and their contribution.

Viva

- Ragaidentification by swara/phrase.
- Explain tala structure and composition forms.
- Answer questions on composers and terminology.

LEVEL 5 — पंचमा(प्रथम) (Fifth Year)

Practical: 125Marks | Viva+Theory:75Marks

Practical Syllabus

- Ata TalaVarnam —minimum1.
- 8–10 Kritis with contrasting raga/tala.
- Ragas: Saveri, Begada, Purvikalyani, Keeravani, Bhairavi, Todi and Kharaharapriya.
- Raga Alapana with clear raga identity.
- Kalpana Swaram with simple korvais.
- Neraval — introductory performance.
- Graha Swara — introduction.
- Eduppu and Arudi concepts.
- Simple Korvai construction.
- Developinga coherent mini concert repertoire.

Theory Syllabus

- 72Melakarta system— detailed introduction.
- Janya Ragas and classification.
- Gamaka: major types and application.
- Tala Dasa Prana — introductory study.
- Raga Lakshana and characteristic prayogas.
- Kriti/Varnam structure and terminology.
- Notation and basic musicological terminology.
- Important composers and musical traditions.

Viva

- Raga/tala identification.
- Explain Gamaka, Eduppu, Arudi and Korvai.
- Oral demonstration of selected concepts.

LEVEL 6 — पंचमा (पुर्ण) (Sixth Year)

Practical: 175Marks | Viva+Theory: 75 Marks

Practical Syllabus

- Advanced Varnams andsubstantialKriti repertoire.
- 10–12 or more Kritis suitable for concert presentation.
- Raga Alapana with development and climax.
- Neraval with rhythmic control.
- Kalpana Swaram with structured korvais.
- Manodharma Sangeetam — integrated practice.
- Trikalam — introductory application.
- Tisram and other Nadai/Gati exercises.
- Advanced Korvai construction.
- Concertrepertoire planning and stage discipline.

Theory Syllabus

- AdvancedRagaLakshana and Raga classification.
- 72 Melakarta system and Janya relationships.
- Advanced Gamaka concepts.
- Tala Dasa Prana.
- Jati, Gati/Nadai and Trikalam.
- History and development of Carnatic Music.
- Major musicological texts and traditions.
- Composers, forms and performance practices.

Viva

- Advanced raga/tala identification.
- Explain Manodharma, Neraval, Kalpana Swara and Trikalam.
- Oral practical demonstration.

LEVEL 7 — पुर्णा (विशारदा) (Seventh Year)

Practical: 200Marks | Viva+Theory:50Marks | Internship: 100 Marks

Practical Syllabus

- Advanced Kriti repertoireandVarnam.
- Extended Raga Alapana.
- Neraval with rhythmic maturity.
- Advanced Kalpana Swaram and Korvais.
- Trikalam practice.
- Nadai/Gati variations.
- Introduction to Graha Bhedam.
- Introduction to Ragam-Tanam-Pallavi (RTP).
- 30–45 minute structured concert presentation.
- Stage presentation, microphone technique and concert etiquette.

Theory & Viva

- Advancedragaand tala concepts.
- Manodharma Sangeetam.
- Graha Bhedam — introductory theory.
- RTP structure.
- Performance aesthetics and concert planning.
- Vivawithidentification and explanation.

Internship — 100 Marks

- Observe seniorclasses andrehearsals.
- Assist in teaching under supervision.
- Maintain practice/lesson diary.
- Assist in academy/event rehearsals where appropriate.
- Submit internship report and reflective summary.

LEVEL 8 — संगीत संपुर्णा (Eighth Year)

Practical: 200Marks | Viva+Theory: 50 Marks | Internship: 100 Marks

Practical Syllabus

- 15–18Kritisoran equivalentadvanced repertoire.
- Advanced Varnam and concert-opening practice.
- Extended Alapana with raga development.
- Advanced Neraval.
- Complex Kalpana Swaram and Korvai.
- RTP — practical introduction and performance.
- Tani Avartanam concepts and rhythmic awareness.
- Graha Bhedam — practical/theoretical exploration.
- Advanced Manodharma.
- Basic Pallavi construction.
- 45–60 minute concert presentation.

Theory & Viva

- Advanced72Melakarta and Janya analysis.
- Raga Lakshana and Gamaka.
- Tala Dasa Prana and advanced rhythmic concepts.
- RTP, Pallavi, Neraval and Kalpana Swara.
- Performance practice, aesthetics and repertoire selection.
- Teachingand assessment fundamentals.

Internship — 100 Marks

- Conduct supervised teachingsessions.
- Prepare lesson plans and practice assignments.
- Assist in student assessment.
- Support rehearsal/event organization.
- Create a professional repertoire/teaching portfolio.
- Submit internship report and supervisor evaluation.

LEVEL 9 — संगीताचार्य (Nineth Year)

Practical: 200Marks | Viva+Theory:50Marks | Internship: 100 Marks

Practical Syllabus

- Complete professional concertrepertoire.
- Advanced Varnam and Kriti presentation.
- Advanced Raga Alapana and Tanam.
- Advanced Neraval and Kalpana Swaram.
- Ragam-Tanam-Pallavi.
- Trikalam Pallavi.
- Complex Tala, Jati and Nadai applications.
- Advanced Graha Bhedam.
- High-level Manodharma Sangeetam.
- Independent concert planning and presentation.
- 60–90 minute final concert examination.
- Teachingdemonstration and repertoire explanation.

Theory & Viva

- Complete 72Melakarta framework and Janya relationships.
- Advanced Raga Lakshana, Prayoga and Gamaka.
- Tala Dasa Prana, 35 Tala framework, Jati/Nadai and Trikalam.
- Manodharma Sangeetam and RTP.
- History of Carnatic Music and major traditions.
- Major composers, styles/Banis and repertoire.
- Aesthetics, stagecraft and performance analysis.
- Teaching methodology, curriculum planning and evaluation.
- Advanced vivaandoral demonstration.

Internship — 100 Marks

- Independent supervisedteaching.
- Prepare and deliver structured lesson plans.
- Mentored student assessment.
- Assist/lead rehearsals or cultural programmes.
- Maintain teaching and performance portfolio.
- Submit detailed internship report and final presentation.

GENERAL ACADEMIC GUIDELINES

- Students shouldprogresslevel-by-leveland demonstrate theprescribed competencies before appearing for the next level.
- Practical examinations should assess pitch, Shruti, Swara accuracy, Tala discipline, pronunciation, raga identity, composition knowledge, Manodharma and presentation according to level.
- Viva/Theory examinations should combine written/theoretical understanding with oral identification and demonstration wherever appropriate.
- Internship marks should consider attendance/participation, teaching assistance, lesson planning, practice documentation, event/rehearsal support, report quality and supervisor evaluation.
- Repertoire may be adjusted by the institution/teacher according to student voice, learning pace, tradition, and availability of suitable compositions while maintaining equivalent difficulty and learning outcomes.
- ABSKM may prescribe specific compositions, ragas, talas, composers and notation separately for each examination session.

END OF SYLLABUS