



Indian Conservatory of Paris

MoU with

Tamil Nadu Dr J Javalalitha Music and Fine arts University



## SYLLABUS FOR TAVIL GRADE COURSES

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 Shastri- 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 Avartanam

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



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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 Tavil luminaries- Musical Forms - Gitam, Swarajathi, Jathiswaram- 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, Chaccatputa Venba, Panniru Thirumurai- Music Composers- Arunagirinathar, Oothukadu Venkata Kavi, Purandara Dasa, Annamayya- Musical Form- Kriti- Unique contribution of Tavil luminaries



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#### 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

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 Taval Luminaries- Kucheri Paddathi- Nadaswaram and Taval 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 Taval Luminaries- Seats of Music in South India - Tanjore, Mysore, Thiruvananthapuram and Chennai

#### GRADE-8

UNIT-1 Learning to play for the following forms

Adi TALA Varnam

Ata TALA Varnam

Pancharatna Kriti of Tyagaraja



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Thillana

UNIT-2 Learning to accompany for Neraval

UNIT-3 Learning to play for Ragam Tanam Pallavi followed by Tani Avartanam in  
2 kalai Adi Talam

Khanda Jathi Triputa Talam

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 Taval 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