

# Carnatic Vocals

## Scope & Sequence, LO & Evaluation Details

- **Glossary: Cross-disciplinary terminologies**
- **Learning outcomes and Assessment criteria**
- **Indicative repertoire**
- **Subject specific progression and learning outcomes**

### Glossary of the Cross-disciplinary Terminologies used:

SN	Term/Keyword	Contextual Interpretation & conceptual linkage	Examples/Notes
01	Composition	In Carnatic Music there are many types of compositions. In the order of learning, they are Devotional songs, (Namavalis), Geetam, Svarajati, Varnam, Keertana, Kritis, Padam, Javali and Tillana.	Geetams are the foremost composition type that have simple Sahitya (Lyrics) which introduce the learner to the Svara and Sahitya relationship. Varnams are a composition type that convey the image of a raga beyond just the svara -Sahitya connect. The nuances and ability of the voice allows for the Raga to be erected through the piece. Varnams have 2 main sections Purvanga & Uttaranga.
02	Improvisation	Guided/Planned Improvisation- not impromptu or extempore and at times Teacher taught/ teacher guided.  Extempore/spontaneous: these are usually self conceived, reflective of individual creativity as well as the artistic prowess, presence and expression. This is evident in Raga Alapana (without Rhythm), Neraval, Kalpana Svaras, Tanam and Pallavi.	Raga Alapana - A form of free improvisation that explores specific notes, characteristic phrases within the rules of the said Raga. It has no rhythmic constraints allowing exploration of the melodic structure.  Neraval - It is a form of lyrical elaboration. A chosen line of a composition is expanded in different melodies while adhering to the Tala and maintaining the structural integrity of the line.  Kalpana Svaras - Improvised patterns of svaras ( Solfa Syllables) sung spontaneously, and gradually including complex patterns all commencing and concluding at a pre defined point in the Tala cycle and the lyrical line.
03	Phrase	They are a sequence of svaras which are building blocks of a raga. Phrases are also core to a Raga or to any composition for its identity and emotional flavour. Pakad or Chalan in reference to a Raga in Hindustani Music are a sub set of Phrase.	Eg.: Happy Birthday to you, when sung as "la la laa laa la" is the identity of the song that indicates where it belongs.  P d S, n, d is the phrase for Raga Kambhoji in Carnatic Music
04	Melody	A melodic framework that weaves notes in ascending or descending patterns, specific ornamental phrases that best convey the Raga Bhava ( Emotion) or a complete musical thought is a melody.	Eg.: The melody that comprises all compositions.
05	Shruti	Literal sense is the 22 shrutis which are the smallest gradation of pitch, detectable by the Human ear, present in an octave. Octave is a Sthaayi  Conventional usage of the term  1. A pitch or tone 2. Aadhar Shadja, for a carnatic singer. (a singer's natural singing octave)	E.g: What pitch ( Shruti, Key) do you sing in? I sing on pitch 'G'. What is the shruti of this song?
06	Swara	1. A note in an octave 2. There are 16 svaras in carnatic Music	G , g , r , , , s s r r g g r r Nin ne ko ri . . . . .

		3. The alphabetical notation of a musical piece	
07	Swarasthaana	1. Position of the note within an Octave 2. There are 16 swarasthaanas in Carnatic Music	Ability to recreate the accurate note locations within an octave, in abstraction, without support of an instrument or external support. Demonstrated knowledge of such locations in specific reference to the Raga in question.
08	Tala	Tala is the rhythmic framework, a cyclic system of beats that provides the structure for the composition. A tala comes with a fixed number of counts that are reckoned in 3 types of hand gestures. These are mandatory aspects of Carnatic Music from learning to concert performance.	One complete Tala cycle is an Avartana.  A demonstration with hand gestures that provides a physical connection to the rhythmic cycle and helps the performer and the listener to maintain the rhythmic movement.
09	Laya (Tempo)	Laya is the consistent, uniform flow of time in music. It is an abstract concept of rhythm that is present in the heartbeat, ticking of a clock	The gait or speed of a composition is the pace at which it is rendered and that defines Laya. Even a non rhythmic piece has an inherent Laya. 3 degrees of Laya are Vilambita, Madhyama and Dhruta
10	Kaala	The specific numeric factor by which speed is increased or decreased from the existent Laya of a composition	Keeping the Tempo a constant - first speed, second speed and third speed of the composed line is rendered. Eg: Double and Quadruple. This is executed in the Improv sections of a composition.
11	Gamakas	The oscillations of a note, delicate nuances and inflections around a note are embellishments or ornamentations that give each raga its unique character.	1. Kampita- A shake 2. Dhalu - A movement that brings a succession of jumps starting from a fixed swara to a higher swara 3. Sphurita - A stress gamaka that deals with notes in pairs where the stress is on the 2nd note with the help of the first.

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## Grade 3 (RQF Level 1) Artium Intermediate level

<b>Learning Outcomes The learner will:</b>	<b>Assessment Criteria The learner can:</b>	<b>Interpretation (Hindi &amp; English)</b>
1. Perform a programme of grade-appropriate pieces, demonstrating careful preparation, understanding, and the beginning of thoughtful <b>interpretation</b> .	1.1 Maintain a steady Laya with accurate pitch and rhythm throughout each piece. 1.2 Shape phrases to highlight the structure of each piece and demonstrate emerging interpretative choices.	1.1 Sing the composition in accurate sruti, tala and laya 1.2 The presentation should be focused on the main Phrasing of the composition. Also every presentation should be with proper Sruti, Tala and Laya. (Devotional Song, Nottu Svara)
2. Exhibit fluent <b>technical control</b> over the voice.	2.1 Sustain a clear, even tone and secure breath. 2.2 Perform technical patterns or passages (e.g. scales, simple ornamentation) with accuracy, evenness and clear articulation.	2.1 The ability to hold a single note steadily and in tune for a long duration, across the full vocal range of the composition. 2.2 Perform technical patterns or passages (e.g. scales, simple ornamentation) with accuracy, evenness and clear articulation.
3. Convey the mood of each piece and sustain <b>listener engagement</b> .	3.1 Use phrasing, dynamics and tonal colour to express the character and mood of the music. 3.2 Perform with confidence and presence, engaging the listeners throughout.	3.1 Using phrasing, dynamics, and tonal colour to express the mood and character of the music. <b>Explanation:</b> <b>Phrasing</b> – Singing the music (composition) in meaningful sections (as per the lyrical or compositional demand) or musical sentences. E.g, in its simplest sense, it could be one small swara sequence (solfa), a word that should be sung without breaks (in turn failing to convey the musical/lyrical sense) <b>Dynamics</b> – Singing softly or strongly to show emotion (like using gentle or powerful voice). <b>Tonal Colour</b> – The texture or quality of your voice (like sweet, sharp, or soft tone). <b>Example:</b> "In the Devotional song Atma Rama Ananda rama there is a soft tone that exemplifies Raga Darbari Kanada which is best expressed using soft dynamics and a gentle tone."  3.2 Perform with confidence <b>Explanation:</b> <b>Confidence</b> – Sing with belief in yourself and your music. <b>Presence</b> – Look calm and strong on stage; use your expressions and posture well. <b>Audience Engagement</b> – Make the listeners feel connected to your performance. <b>Example:</b> "Add feeling to your music and be so engaging on stage that the audience gets lost in every note you sing."

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## Grade 4 (RQF Level 2) Artium Proficient level 1

Learning Outcomes: The learner will:	Assessment Criteria: The learner can:	Interpretation
1. Create a performance that demonstrates clear understanding of the piece (composition)	1.1 Demonstrate fluency and continuity by maintaining a steady pulse along with precise rhythms and accurate pitches. 1.2 Perform using informed musical choices, demonstrating understanding through interpretation.	1.1 Perform with fluency and continuity by maintaining a steady pulse, accurate rhythm, and correct notes.  <b>Explanation:</b> Fluency – Sing smoothly, without hesitation. Continuity – Don't break the flow mid-performance. Steady Laya – Keep the tempo consistent. Precise Rhythms – Follow the taal accurately. Accurate Pitches – Sing all notes correctly and in tune.  Swarasthaana - Notes accurately sung as per the Raga  1.2 Perform showing your understanding and creative expression.  <b>Explanation:</b> Use your musical understanding to make expressive renditions. Show your own artistic voice through how you sing the Raga (bring the correlation between the Swara and the Sahitya Syllable in the compositions prescribed) Let your creativity be seen in how you use dynamics, phrasing, and presentation.
2. Demonstrates the ability to execute the technical demands of the performances.	2.1 Sustain an even, high-quality tone and stable support through the range, Octave shifts. 2.2 Apply technical control by maintaining precise support and articulation.	2.1 Maintain an even, high-quality tone and stable breath support across different notes, register shifts, and dynamic contrasts in every composition. <b>Explanation:</b> Sustain – Keep the voice steady and supported while holding notes. Even Tone – Your voice should stay smooth and clear, not shaky or uneven. Range & Register Shifts – Move between Octaves or Sthayis- low, middle, and high notes without losing tone quality. Dynamic Contrast – Control your voice while singing soft and loud parts. <b>Example:</b> "The singer kept the tone steady and breath well-supported even while moving from high to low notes."  2.2 Use technical control by maintaining precise support and clear articulation even during challenging musical passages. <b>Explanation:</b> Technical Control – Handle your voice steadily and skillfully. Precise Support – Keep your breath steady and accurate. Articulation – Make each note sound clean and clear. Challenging Passages – Stay in control during fast, complex, or tough sections. <b>Example:</b> "The singer maintained full breath control and clarity of notes even in the section."
3. Perform with confidence, clear projection, strong control and active audience engagement.	3.1 Convey the character and mood of the music piece 3.2 Perform with a strong stage presence, engaging the audience through expression and projection.	3.1 Use refined phrasing, dynamic shading, and varied tonal colours to express the character and mood of the music. <b>Explanation:</b> Refined Phrasing – Sing or play each musical phrase with subtle expression and control. Dynamic Shading – Gently adjust loudness and softness to shape musical emotion. <b>Example:</b> "The artist brought out the beauty of the simple composition through refined phrasing and dynamics of the voice."  3.2 Perform with strong stage presence and keep the audience engaged through expression and effective voice projection. <b>Explanation:</b> Strong Stage Presence – Look confident and composed on stage. Engaging the Audience – Hold the audience's attention through your energy and performance style. Expression – Use your face, body, and musical phrasing to show emotion. Projection – Make your voice clear, strong, and reach every listener in the space. <b>Example:</b> "The singer mesmerized the entire hall not only with a powerful voice, but also with an impressive and expressive stage presence."

## Grades 5 (RQF Level 2) Artium Proficient level 2

Learning Outcomes The learner will:	Assessment Criteria The learner can:	Interpretation
1. Create a performance that demonstrates clear understanding of the piece (composition) and introduces personal interpretation. (improvisation)	<p>1.1 Maintain fluency and continuity with a steady Laya along with precise Tala and accurate Sruti.</p> <p>1.2 Perform using informed musical choices, demonstrating deeper understanding and creative interpretation.</p>	<p>1.1 Perform with fluency and continuity by maintaining a steady Laya, Tala and accurate Swarasthaana.</p> <p><b>Explanation:</b>                      Fluency – Sing smoothly, without hesitation.                      Continuity – Don't break the flow mid-performance.                      Steady Laya – Keep the tempo consistent.                      Precise Rhythms – Follow the taal accurately.                      Accurate Pitches – Sing all notes correctly and in tune.</p> <p>Svarasthaana - Notes accurately sung as per the Raga</p> <p>1.2 Render the musical choices, showing your personal and creative expression.</p> <p><b>Explanation:</b>                      Use your musical understanding to make expressive decisions.                      Show your own artistic voice through how you sing the Raag.-(bring the correlation between the Svara and the Sahitya Syllable in the ragas prescribed)                      Let your creativity be seen in how you use dynamics, phrasing, and presentation.</p>
2. Demonstrates the ability to execute the technical demands of the performances.	<p>2.1 Sustain an even, high-quality tone and stable support through the range, octave shifts, and dynamic contrasts in each piece.</p> <p>2.2 Apply technical control by maintaining precise support and articulation even in challenging passages.</p>	<p>2.1 Maintain an even, high-quality tone and stable breath support across different notes, octave shifts, and dynamic contrasts in every composition.</p> <p><b>Explanation:</b>                      Sustain – Keep the voice steady and supported while holding notes.                      Even Tone – Your voice should stay smooth and clear, not shaky or uneven.                      Range &amp; Register Shifts – Move between Octaves or Sthayis- low, middle, and high notes without losing tone quality.                      Dynamic Contrast – Control your voice while singing soft and loud parts.</p> <p><b>Example:</b>                      "The singer kept the tone steady and breath well-supported even while moving from high to low notes."</p> <p>2.2 Use technical control by maintaining precise support and clear articulation even during challenging musical passages.</p> <p><b>Explanation:</b>                      Technical Control – Handle your voice steadily and skillfully.                      Precise Support – Keep your breath steady and accurate.                      Articulation – Make each note sound clean and clear.                      Challenging Passages – Stay in control during fast, complex, or tough sections.</p> <p><b>Example:</b>                      "The singer maintained full breath control and clarity of notes even in the section."</p>
3. Perform with confidence, clear projection, strong control and active audience engagement.	<p>3.1 Apply refined phrasing, dynamic shading and varied tonal colour to convey the character and mood of the music.</p> <p>3.2 Perform with a strong stage presence, engaging the audience through expression and projection.</p>	<p>3.1 Use refined phrasing, dynamic shading, and varied tonal colours to express the character and mood of the music.</p> <p><b>Explanation:</b>                      Refined Phrasing – Sing or play each musical phrase with subtle expression and control.                      Dynamic Shading – Gently adjust loudness and softness to shape musical emotion.                      Varied Tonal Colour – Use different voice textures or expressions (like deep, soft, or bright tone).                      Express Mood &amp; Character – Show the Raga's emotional essence clearly through your sound.</p> <p><b>Example:</b>                      "The artist beautifully used soft dynamics and deep tonal colours to bring out the mood of the Raga."</p> <p>3.2 Perform with strong stage presence and keep the audience engaged through expression and effective voice projection.</p> <p><b>Explanation:</b>                      Strong Stage Presence – Look confident and composed on stage.                      Engaging the Audience – Hold the audience's attention through your energy and performance style.                      Expression – Use your face, body, and musical phrasing to show emotion.                      Projection – Make your voice clear, strong, and reach every listener in the space.</p> <p><b>Example:</b>                      "The singer mesmerized the entire hall not only with a powerful voice, but also with an impressive and expressive stage presence."</p>

Grade 6 (RQF Level 3) Artium Advanced level 1

Learning Outcomes: The learner will:	Assessment Criteria: The learner can:	Interpretation
<p>1. Deliver a confident and consistent performance that shows understanding and a mature interpretation of the piece.</p>	<p>1.1 Sustain seamless fluency and continuity across different types of compositions, maintaining rhythmic drive, dynamic control, and coherent phrasing throughout. 1.2 Demonstrate a deep understanding of the style of the piece, bringing a sophisticated interpretation that reflects technical skill and artistic maturity.</p>	<p>1.1 Maintain seamless fluency and continuity in every composition, with steady rhythmic drive, dynamic control, and clear phrasing. <b>Explanation:</b> Seamless Fluency – Perform smoothly, without any breaks or hesitation. Continuity – Keep the flow going from start to end. Rhythmic Drive – Let the rhythm feel alive and energetic. Dynamic Control – Balance between soft and strong volume. Coherent Phrasing – Present the music in meaningful, connected musical phrases. <b>Example:</b> "The vocalist maintained an excellent musical flow in keeping with the rhythmic energy and dynamic control keeping the listeners in rapt attention throughout."  1.2 Show a deep understanding of the style of the composition through a refined interpretation that reflects both technical skill and artistic maturity. <b>Explanation:</b> Deep Understanding – Know the mood and structure of the composition or piece very well. Style of the Piece – Present it in a way that matches the intended purpose of the composition and lyrical import. Sophisticated Interpretation – Add subtlety and depth to the performance. Technical Skill – Sing or play with control and accuracy. Artistic Maturity – Express the music with grace, experience, and sensitivity. <b>Example:</b> "Her singing reflected a deep grasp of the Kriti's nuances, showcasing technical finesse and Raga Bhava."</p>
<p>2. Demonstrate knowledge of the voice's full range and apply some advanced techniques.</p>	<p>2.1 Incorporate Gamakas, extended range and intricate phrasing to enhance both musical expression and technical accuracy. 2.2 Perform with proficiency across the full range of the voice, ensuring smooth glides between octaves with control and clarity.</p>	<p>2.1 Use Gamakas, extended vocal range, and intricate phrasing to enhance both musical expression and technical accuracy. <b>Explanation:</b> Ornamentation – Add musical decoration like Kampita, Dhalu and Sphurita. Extended Range – Explore low and high notes across three octaves. Intricate Phrasing – Create complex and expressive musical sentences. Musical Expression – Express the emotion of the Rāga beautifully. Technical Accuracy – Stay precise and controlled while doing all this. <b>Example:</b> "The artiste brought new depth to the composition through intricate gamakas while displaying mastery across all three octaves."  2.2 Perform with full control across your entire vocal range, ensuring smooth and clear transitions between registers. <b>Explanation:</b> Proficiency – Show complete command over your voice. Full Range – Use low (mandra), middle (madhya), and high (tara) notes confidently. Smooth Transitions – Move between registers (Sthaayis) without strain or breaks. Control &amp; Clarity – Each note should sound clean and steady. <b>Example:</b> "The vocalist moved from mandra to Tara sthaayi with great ease, presenting each note with full control and clarity."</p>
<p>3. Perform with assurance, a sense of ownership, and self-awareness that fully captivates the audience.</p>	<p>3.1 Employ sophisticated phrasing, dynamic contrasts and tonal variation to articulate the music's expressive narrative. 3.2 Perform with confidence and a clear sense of ownership over the music, creating a compelling connection with the audience.</p>	<p>3.1 Use refined phrasing, dramatic dynamic contrasts, and tonal variation to bring out the expressive narrative of the music. <b>Explanation:</b> Sophisticated Phrasing – Shape musical lines with grace and subtle emotion. Dramatic Dynamic Contrasts – Shift between soft and powerful passages to create impact. Tonal Variation – Add different tonal textures (like warm, sharp, or mellow) to suit the Raag's mood. Expressive Narrative – Let the music tell an emotional story through your performance. <b>Example:</b> "In the rendition of the Kriti, the maestro brought the Raga to life through delicate jaru ornamentations and dramatic intensity in the alapana."  <b>Note:</b> This translation uses expressive terminology relevant to Indian classical music, where "expressive narrative" can also be understood as "bhaav-</p>

		<p><i>yaatra</i>" or "<i>ras-pravāh</i>". It applies equally to both vocalists and instrumentalists.</p> <p>3.2 Perform with confidence and a sense of full ownership over the music, creating a strong and compelling connection with the audience.</p> <p><b>Explanation:</b>  Confidence – Show belief in your own musical expression.  Ownership – Present the Raga or piece as if it truly belongs to you, fully understood and internalized.  Compelling Connection – Make the audience feel emotionally drawn in.  Audience Engagement – Use eye contact and expressive gestures to build a bond with listeners.</p> <p><b>Example:</b>  "There was such confidence, command and flow in her Kalpana Svaras that the entire hall was spellbound."</p> <p><b>Suggestions:</b>  Fully absorb the Raga's mood to reflect true ownership.  Use facial expressions and eye contact to connect with listeners.  Present even the smallest musical details with life and presence.</p>
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## Grade 7 (RQF Level 3) Artium Advanced level 2

Learning Outcomes The learner will:	Assessment Criteria The learner can:	Interpretation
<p>1. Deliver a quality performance that displays deep stylistic understanding and a mature interpretation of every musical piece encompassing Raga and composer.</p>	<p>1.1 Deliver complex nuances with continuity, maintaining rhythmic control in various tempi, and with coherent phrasing.  1.2 Demonstrate a deep understanding of the style of the piece from the view of the composer as well as the Raga, bringing a sophisticated interpretation that reflects both technical skill and artistic maturity.</p>	<p>1.1 Maintain seamless fluency and continuity in every composition, with steady rhythmic drive, dynamic control, and clear phrasing.</p> <p><b>Explanation:</b>  Seamless Fluency – Perform smoothly, without any breaks or hesitation.  Continuity – Keep the flow going from start to end.  Rhythmic Drive – Let the rhythm feel alive and energetic.  Dynamic Control – Balance between soft and strong volume.  Coherent Phrasing – Present the music in meaningful, connected musical phrases.</p> <p><b>Example:</b>  "The vocalist maintained an excellent musical flow in keeping with the rhythmic energy and dynamic control keeping the listeners in rapt attention throughout."</p> <p>1.2 Show a deep understanding of the style of the composition through a refined interpretation that reflects both technical skill and artistic maturity.</p> <p><b>Explanation:</b>  Deep Understanding – Know the mood and structure of the composition or piece very well.  Style of the Piece – Present it in a way that matches the intended purpose of the composition and lyrical import.  Sophisticated Interpretation – Add subtlety and depth to the performance.  Technical Skill – Sing or play with control and accuracy.  Artistic Maturity – Express the music with grace, experience, and sensitivity.</p> <p><b>Example:</b>  "Her singing reflected a deep grasp of the Kriti's nuances, showcasing technical finesse and Raga Bhava."</p>
<p>2. Exhibit knowledge and skill of the voice in totality.</p>	<p>2.1 Incorporate a variety of advanced techniques with a sense of balance not just musical expression but also with technical accuracy that is smooth and effortless.  2.2 Perform with elevated level of proficiency with control and clarity.</p>	<p>2.1 Using ornamentation effortlessly with an understanding of the piece and mood of the Raga.</p> <p><b>Explanation:</b>  Musical Expression – Express the Rāga Bhava poignantly.  Technical Accuracy – Stay precise and controlled while doing all this.</p> <p><b>Example:</b>  "The artiste brought new depth to the composition doing justice to the Kriti as well as the Raga.."</p>

		<p>2.2 Perform with full control across your entire vocal range, ensuring smooth and clear transitions between registers.</p> <p><b>Explanation:</b>  Proficiency – Show complete command over your voice.  Full Range – Use low (mandra), middle (madhya), and high (tara) notes confidently.  Smooth Transitions – Move between registers (Sthaaayis) without strain or breaks.  Control &amp; Clarity – Each note should sound clean and steady.</p> <p><b>Example:</b>  "The vocalist moved across the composition with such ease that it was like knife through butter."</p>
<p>3. Own the stage and leave the audience asking for more.</p>	<p>3.1 Employ voice dynamics and expression effectively.</p> <p>3.2 Perform with an unmatched confidence and a sense of ownership over the music, creating a compelling connection with the audience and immersing oneself through the process</p>	<p>3.1 Use refined phrasing, dramatic dynamic contrasts, and tonal variation to bring out the expressive narrative of the music.</p> <p><b>Explanation:</b>  Sophisticated Phrasing – Shape musical lines with grace and subtle emotion.  Dramatic Dynamic Contrasts – Shift between soft and powerful passages to create impact.  Tonal Variation – Add different tonal textures (like warm, sharp, or mellow) to suit the Raag's mood.  Expressive Narrative – Let the music tell an emotional story through your performance.</p> <p><b>Example:</b>  "In the rendition of the Kriti, the maestro brought the Raga to life through delicate jaru ornamentations and dramatic intensity in the alapana."</p> <p><b>Note:</b>  This translation uses expressive terminology relevant to Indian classical music, where "expressive narrative" can also be understood as "bhaav-yaatra" or "ras-pravāh". It applies equally to both vocalists and instrumentalists.</p> <p>3.2 Perform with confidence and a sense of full ownership over the music, creating a strong and compelling connection with the audience.</p> <p><b>Explanation:</b>  Confidence – Show belief in your own musical expression.  Ownership – Present the Raga or piece as if it truly belongs to you, fully understood and internalized.  Compelling Connection – Make the audience feel emotionally drawn in.  Audience Engagement – Use eye contact and expressive gestures to build a bond with listeners.</p> <p><b>Example:</b>  "There was such confidence, command and flow in her Kalpana Svaras that the entire hall was spellbound."</p> <p><b>Suggestions:</b>  Fully absorb the Raga's mood to reflect true ownership.  Use facial expressions and eye contact to connect with listeners.  Present even the smallest musical details with life and presence.</p>

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## Indicative repertoire

Intermediate	Proficient 1	Proficient 2	Advanced 1	Advanced 2
Three pieces (candidate choice) drawn from the pieces below	Four pieces (candidate choice) drawn from the pieces below	Four pieces (candidate choice) drawn from the pieces below	Five pieces (candidate choice) drawn from the pieces below	Five pieces (candidate choice) drawn from the pieces below
<ul style="list-style-type: none"> <li>● Devotional Song</li> <li>● Nottu Swara</li> </ul> <p>Candidate to sing:</p> <p><b>Devotional songs</b></p> <ul style="list-style-type: none"> <li>● Yaare Rangana - Raga Hindolam</li> <li>● Atma Raama - Raga Darbari Kaanada</li> </ul> <p><b>Nottu Swara</b></p> <ul style="list-style-type: none"> <li>● Shyamale Minakshi - Raga Sankarabharanam</li> </ul>	<ul style="list-style-type: none"> <li>● Devotional Songs</li> <li>● Gitams</li> <li>● Tirrupugazh</li> </ul> <p>Candidate to choose from:</p> <p><b>Devotional songs</b></p> <ul style="list-style-type: none"> <li>● Venunada Baro</li> <li>● Sriman Narayana</li> <li>● Dinanayaka</li> <li>● Nandanandana</li> <li>● Muruga Muruga</li> </ul> <p><b>Gitams</b></p> <ul style="list-style-type: none"> <li>● Srigananatha</li> <li>● Kunda Gaura</li> <li>● Varaveena</li> <li>● Gurunatha Surabodha</li> <li>● Kamalajadala</li> <li>● Mandaradarare</li> </ul> <p><b>Tiruppugazh</b></p> <ul style="list-style-type: none"> <li>● Iravu Pagal</li> </ul>	<ul style="list-style-type: none"> <li>● Devotional song</li> <li>● Svarajati</li> <li>● Varnam</li> <li>● Tirrupugazh</li> </ul> <p>Candidate to choose from :</p> <p><b>Devotional songs</b></p> <ul style="list-style-type: none"> <li>● Bruhi mukundeti</li> <li>● Arumarundoru</li> <li>● Manasa sancharare</li> <li>● Nagumumomu</li> <li>● Palukebangaramayena</li> <li>● Narayana te Namonamao</li> </ul> <p><b>Svarajati</b></p> <ul style="list-style-type: none"> <li>● Raaravenu - Raga Bilahari</li> </ul> <p><b>Adi tala Varnams</b></p> <ul style="list-style-type: none"> <li>● Raga Mohana Varnam</li> <li>● Raga Abhogi Varnam</li> </ul> <p><b>Tiruppugazh</b></p> <ul style="list-style-type: none"> <li>● Kaitala Niraikani</li> </ul>	<ul style="list-style-type: none"> <li>● Devotional Song</li> <li>● Varnam - Adi &amp; Ata</li> <li>● Kritis</li> <li>● Pancharatna Kriti</li> <li>● Tillana</li> </ul> <p>Candidate to choose from:</p> <p><b>Adi tala Varnams</b></p> <ul style="list-style-type: none"> <li>● Raga Hamsadhvani</li> <li>● Raga Saveri</li> <li>● Raga Sri</li> <li>● Raga Kalyani</li> <li>● Raga Vasanta</li> </ul> <p><b>Ata Tala Varnam</b></p> <ul style="list-style-type: none"> <li>● Raga Sankarabharanam</li> </ul> <p><b>Kritis (A)</b></p> <ul style="list-style-type: none"> <li>● Amritavarshini-Anandamritakarshini</li> <li>● Chittaranjani - Naada Tanumanisham</li> <li>● Bilahari - Intakannanda</li> <li>● Sankarabharanam - Sarojadalanetri</li> <li>● Hindolam - Saraswati Vidhiyuvati</li> </ul> <p><b>Kritis (B) with Kalpana Swaras</b></p> <ul style="list-style-type: none"> <li>● Mayamalavagowla - Deva deva Kalayami</li> <li>● Mohana - Gopika Manoharam</li> <li>● Vasanta - Sitamma Mayamma</li> <li>● Sriranjani - Gajavadana</li> </ul> <p>Devotional Songs</p> <ul style="list-style-type: none"> <li>● Sri Ganesh Sharanam - Raga Tilang</li> <li>● Govardhana Giridhari - Darbari Kanada</li> </ul>	<ul style="list-style-type: none"> <li>● Varnam - Adi</li> <li>● Varnam - Ata</li> <li>● Kritis</li> <li>● Kritis with Alapana, Neraval &amp; Kalpana Swaras</li> <li>● Pancharatna Kriti</li> <li>● Tillana</li> </ul> <p>Candidate to choose from:</p> <p><b>Adi tala Varnams</b></p> <ul style="list-style-type: none"> <li>● Raga Kalyani</li> <li>● Raga Thodi</li> <li>● Raga Navaragamalaika</li> </ul> <p><b>Ata Tala Varnam</b></p> <ul style="list-style-type: none"> <li>● Raga Sankarabharanam</li> <li>● Raga Bhairavi</li> </ul> <p><b>Kritis (A)</b></p> <ul style="list-style-type: none"> <li>● Thodi - Rajuvedala</li> <li>● Bhairavi - Upacharamu</li> <li>● Reethigowlai - Ragaratnamalika</li> <li>● Pantuvarali - Shambho Mahadeva</li> <li>● Arabhi - Nadasudharasa</li> <li>● Kambhoji - Maragatavallim</li> </ul> <p><b>Kritis (B) with Alapana, Neraval &amp; Kalpana Swaras</b></p> <ul style="list-style-type: none"> <li>● Kharaharapriya - Rama Nee Samana mevaru</li> <li>● Purvikalyani - Nyanamosakarada</li> <li>● Kalyani - Himadrisute</li> </ul>

			<ul style="list-style-type: none"> <li>● Madhava maamava - Raga Nilambari</li> <li>● Kaliyuga Varadan - Raga Brindavan Saranga</li> <li>● Krishna nee begane baro - Raga Yamuna Kalyani</li> </ul>	<b>Pancharatna</b> <ul style="list-style-type: none"> <li>● Sadinchine - raga Arabhi</li> </ul> <b>Tillana</b> <ul style="list-style-type: none"> <li>● Raga Paras</li> </ul>
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Please note this indicative content is cumulative i.e. Practices from Intermediate may occur in Proficient likewise from Proficient to Advanced.

**A reminder of the marking scheme**

Level	Intermediate	Proficient 1	Proficient 2	Advanced 1	Advanced 2
Grade Equivalence	3 (RQF level 1)	4 (RQF level 2)	5	6 (RQF level 3)	7
Part 1	25 marks	25 marks	25 marks	25 marks	25 marks
Part 2	25 marks	25 marks	25 marks	25 marks	25 marks
Part 3	25 marks	25 marks	25 marks	25 marks	25 marks
Part 4	n/a	25 marks	25 marks	25 marks	25 marks
Part 5	n/a	n/a	n/a	25 marks	25 marks
<b>TOTAL</b>	<b>75 Marks</b>	<b>100 Marks</b>	<b>100 marks</b>	<b>125 Marks</b>	<b>125 marks</b>

*The following for our records and security given potential oversight from OfQual etc.*

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## Carnatic Classical Vocals

### Subject specific progression and learning outcomes

Preparatory Level (not examined)

#### Benchmarked at Debut/Initial to Grade 2

##### Purpose of the Level

To introduce absolute beginners to the foundational concepts of Carnatic Classical music in a structured and engaging manner - covering both theoretical awareness and vocal practice skills necessary for higher grades.

##### Theoretical Understanding:

Concepts	Learning Outcomes
<b>Naada &amp; Swar (Tone, Note)</b>	Introduction to the concept of Naada (musical sound). Understand the 7 Swaras (Natural Notes of an octave): Sa, Ri, Ga, Ma, Pa, Da, Ni; ability to recite and recognize the same.
<b>Sarali varisai/ Janta varisai</b>	Beginning the vocal practice using basic Alankara (simple series exercise in straight note patterns- up to 4 notes) with shapes and alphabets (note names)
<b>Shruti</b>	Understand the concept of Shruti and develop individual voice pitch awareness
<b>Octave (Sthaayi)</b>	Understand the 3 Sthaayis (Mandra-lower, Madhya-middle, Tara-higher) and how vocal range fits within them. IMP: 'Sthaayi' is not to be confused with 'verse' which is true with the Hindustani Vocal Music
<b>•Tala: the musical time, Rhythm •Laya: the tempo</b>	Understanding rhythm as a way of organising melodies, Introduction to basic time cycle. Understanding the cyclicity of beat patterns in common time: with reference to Adi Tala. The concept of beat and finger count and wave in a rhythmic cycle.
<b>Nottu Svara</b>	Introduction to a short melody or composition using swaras and tala.
<b>Raga Knowledge</b>	Identify and vocalise the Heptatonic scale of Raga Mayamalavagowla

##### Practical Skill Development

Skill Area	Competency Developed
<b>Pitching &amp; Intonation</b>	Ability to sing in tune (basic Sa-Pa tuning), follow pitch accurately in varisais
<b>Voice Activation</b>	Basic breath control, vowel clarity, and ability to sustain notes with clear, uniform tone.

<b>Imitation &amp; Memorization</b>	Imitation-based singing, memorizing patterns and songs with accuracy.
<b>Rhythm sense</b>	Match simple patterns to claps/foot-taps, internalize 4, 8 & 16 beat cycles.
<b>Listening skills</b>	Developing basic pitch recognition skills by way of ear training.

#### Salient Features of the Preparatory level

- An interactive and imitation-based learning, ideal for children and adult beginners alike.
- The course level leads a learner naturally to ASM' Intermediate level.

#### How This Prepares for the Next Level (Intermediate / Grade 3)

<b>Prepares Learner For...</b>	<b>By Ensuring...</b>
Voice Development	Body posture, Breathing technique, Vocal range
Svara rendition, Pitch accuracy.	The learner goes through a regime of Svara exercises in straight, single and simple sequence of multiple note patterns. The learner gains basic facility in singing within an octave only with a drone accompaniment like a Taanpura.
Tala Practice	Learners understand simple Tala cycle Adi tala and apply them while singing technical exercises and simple, short melodies.
Compositions	Learners are engaged in singing simple melodic structures to develop an early sense of a melodic form.

## Intermediate Level (Grade 3 Equivalent)

#### Purpose of the Level

To introduce learners to the foundational structures of Raga-based singing, including Namavalis, Devotional songs along with Tala reckoning (hand gestures).

#### Theoretical Understanding:

##### Raga Mayamalavagowla (Heptatonic Scale)

<b>Concepts</b>	<b>Learning Outcomes</b>
Understand the common technical terms used in Carnatic Music	Terms like Arohana-Avarohana (the ascending and descending scale), Shruti, Tala, Laya.
Sarali varisais , janta varisais	Perform simple to little complex patterns of svaras in 2 speeds. Understand that janta means twin notes where the second note has to be stressed upon

Dhatu varisais	Understand svarasthaana and skip notes landing on the right note.
Namavalis	Understand simple melodic structures that define a Raga.
Nottu Svaras	Introduction to Raga Sankarabharanam another Heptatonic scale (Major Scale) where the svaras are assigned syllables so the concept of Lyrics is introduced.
Tala Learning	Concept of cyclic rhythm with 2 different speeds of rendition in Adi Tala

### Skill Development

Skill Area	Competency Developed
Pitch Accuracy & Range	<ul style="list-style-type: none"> <li>Exploring, activating and effectively utilising own natural vocal range to its fullest potential.</li> <li>Hitting the pitch centre within the natural range with high consistency.</li> </ul>
Raga Exposure	Tackling 2 ragas and therefore the different types of Svaras that comprise each raga.
Rhythm Sense	Singing Sarali varisais, Janta varisais, Upper sthaayi and Lower Sthaayi varisais in Adi tala with confidence and control.
Listening Skills	Through the process of exposure to namavalis and devotional songs, along with the help of the recordings in the resources, the expansion of understanding and identifying moods and melodies is enhanced.

### Salient Features of the Intermediate level

- Beginning to perform Raga based melodies along with Tala (Adi Tala)
- Understanding the 3 Octaves and the use and expansion of the voice across the 3 registers.

### How This Prepares for the Next Level (Proficient - 1 / Grade 4)

Prepares Learner For...	By Ensuring...
Raga Knowledge	Perform Technical exercise in Mayamalavagowla, Nottu Svara in Raga Sankarabharanam, Namavalis and devotional songs in pentatonic scales. A peek into the concept of Notation reading.
Rhythm Sense	Learning Adi tala while rendering varisais in different speeds.

## Proficient Level 1 (Grade 4 equivalent)

### Purpose of the Level

This level introduces learners to an added layer of complexity within Ragas through compositional forms and ornamentation. It helps enhance Raga performance via teacher guided improvisation and ornamentations.

### Theoretical Progression

Concepts	Learning Outcomes
Technical exercises	In continuum with the previously learned skills in Raga Mayamalavagowlai, learners transition to develop dexterity in raga Sankarabharanam.
Alankaras	Learning complex svara patterns and executing them in different ragas

Tala and Angas	Sapta talas and their Angas that form the backbone of Carnatic Rhythm are taught.
Gitams	Through this form of composition the concept of notation reading is introduced where syllables are attached to a group of svaras. Gitams are taught in many different ragas increasing Raga repertoire.
Improvisation Techniques	Developing concept of Improv through slokas ensuring correct diction and in multiple Ragas as guided by the teacher.

### Practical Skill Development

Skill Area	Competency Developed
Pitch Accuracy & Range	Extending the singing range up to 2 octaves (Whole of madhya, half of Mandra and Tara sthaayi each)
Creative Improvisation	Ability to improvise under guidance: Employ phrases of arohana- avarohana, varisais and use them in Slokas but without rhythm
Rhythm sense	Dynamic adaptation of laya variations. Internalize laya variations while singing various varisais
Notation	Introduction to interpretation of notation.

### Salient Features of the level: Proficient 1

- Variety of types of compositions that reflect the Carnatic Music panorama
- Developing voice range and dexterity with a plethora of technical exercises
- Balances classical rigour with light-music formats like Devotional Songs.
- Learning new Talas: Suladi Sapta Talas

### How This Prepares for the Next Level (Proficient 2 / Grade 5)

Prepares Learner For...	By Ensuring...
Complex Compositions	Learners have the skill to traverse notes across ragas in the final leg of Abhyaasa gaana that can peg them onto concert level preparation
Performance Versatility	Exposure to a variety of types of compositions across different Ragas and composers helps them with voice modulation and understanding the mind of the Composer through the meaning of the composition.
Theoretical Understanding	The elements of Music grammar are taught to them which aids the understanding of the evolution of the music.

## Proficient Level 2 (Grade 5 Equivalent)

### Purpose of the Level

Expanding Repertoire and Introduction to Concert Pieces

### Theoretical Progression

Concept	Learning Outcomes
Varnams	This is the first piece to be rendered in a concert that set the tone for it. It also forms the warm up piece for the artiste.
Kritis	They form bulk of Concert repertoire and to understand the varieties that they have within this type of composition.
Devotional songs	To build on Raga repertoire, devotional songs of different Southern states by different composers and in different Ragas are one of the mainstays of this level.
Rhythm Knowledge	The Ata Tala varnam, Kritis of different Tempos and Talas that are asymmetric in nature

### Practical Skill Development

Skill Area	Competency Developed
Improvisation Techniques	Rendition of raga alaap, shlokas and complex sanskrit to be executed keeping meaning and grammar in place
Rhythmic Complexity	Improv at the level of svaras within a fixed refrain showcasing music grammar and voice abilities.

### Salient Features of the level: Proficient 2

- Self induced improvisations and ornamentation.
- Focus on refinement, control, and stylistic maturity.

### How This Prepares for the Next Level (Advanced / Grade 6 to 7)

Prepares Learner For...	By Ensuring...
Artistic Maturity	Learner performs a Raga with emotional depth and technical command as artistic maturity increases.
Independent Recital	Capacity to design and execute 20–30 min composition based performance..
Semi-Classical Crossover	Can comfortably move between pure classical and applied music styles.

## Advanced 1 (Grade 6 Equivalent)

### Purpose of the Level

To elevate the learner's ability in Kritis singing across different composers. Focus is placed on performance finesse, aesthetic understanding, and ability to execute guided-informed improvisations.

### Theoretical Progression

Concept	Learning Outcomes
Alapana, Kalpana Svaras	Deepen understanding of Raga movements across their important phrases and build a compelling outline
Raga Repertoire	Explore different challenging compositions that form an important milestone in Carnatic Music
Musicological Concepts	Learn about 72 Melakarta evolution, Musical Instruments, Dashavidha Gamakas
Listening & Artistry	Decode professional performances for the same composition to understand phrase design, emotion, and structural choices.

#### Practical Skill Development

Skill Area	Competency Developed
Pancharatna Kritis	Mastery over the iconic Tyagaraja Pancharatna Kriti a masterpiece of one of the greatest composers of the Carnatic musical world
Multi-Raga Proficiency	Ability to perform 6+ Ragas with command over both medium and slow tempo pieces.
Semi-Classical Integration	Learn Devotional songs, Tirrupugazhs , Viruttams with expressive phrasing and emotive delivery.
Tala Versatility	Confident presentation in Ata, Adi, Chapu Talas
Expression & Ornamentation	Fluency in vocal ornamentations and phrase shaping with personal musicality.

#### Salient Features of the level: Advanced 1

- Introduction to improvisation within a Kriti format
- Advanced Talas: Performances in Adi, Ata, Chapu talas with ease

#### How This Prepares for the Next Level

Prepares Learner For...	By Ensuring...
Grade 7 & Performance Exam Readiness	Ability to perform a complete one-hour concert with Improvisation elements.
Proficiency in Raga & Form	A sound knowledge of multi-raga, multi composer repertoire and advanced improvisation vocabulary.
Tala Specialisation	Versatile use of phrases within a Tala to showcase permutation and combinations of different patterns to enhance Improvisation and/or composed music.
Reflective Listening	Foundations are laid for deeper aesthetic understanding of the musical forms through informed listening.

## Advanced 2 (Grade 7 Equivalent)

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### Purpose of the Level

To achieve mastery in Carnatic Classical vocal music through nuanced understanding of complex Ragas, Tala structures, and performance aesthetics. This level prepares learners for stage-level presentation with self induced impromptu, extempore improvisations and creative ornamentations.

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### Theoretical Progression

Concept	Learning Outcomes
Rare & Complex Ragas	Learn and perform advanced Ragas like Purvikalyani, Bhairavi.
Advanced Compositional Forms	Tillana, Group Kritis
Vocal Ornamentations	Deeper understanding of Dashavidha Gamakas within the framework of one's own voice
Aesthetic and Stylistic Nuance	Refine presentation with a deeper understanding of one's own voice and capabilities
Musicology & History	Study artist biographies

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### Practical Skill Development

Skill Area	Competency Developed
Full Concert Capability	Ability to present 6+ Ragas in varying tempos exhibiting technical mastery over talas and impromptu improvisations.
Stylistic Fusion	Apply classical techniques in semi-classical and light-classical genres like Tillana

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### Salient Features of the level: Advanced 2

- Self induced, impromptu improvisations
  - Expanding **Raga** repertoire.
  - Focus on building **originality, musical identity**, and concert presentation.
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## Final Summary Table / Progression Across Grades /

Level / Grade	Key Theoretical Focus	Key Practical Skills Developed	Distinctive Features
<b>Preparatory Unexamined (Debut / Grade1)</b>	Sapta Svaras, Naada, Tala, Sarali varisais (graded exercises) in raga Mayamalavagowla.	Pitching, Imitation, Pronunciation, Rhythm, Ear Training	First exposure; no prior knowledge assumed
<b>Intermediate (Grade 3)</b>	Svarasthaana, Sruti, Tala, <u>Simple tunes</u> , Janta svaras	Ability to sing in ascent and descent, Sing consecutive notes, skips and leaps up to 5 intervals, Singing twin notes with a stress on the second note. Familiarising Adi Tala.	Develop a sense of Sruti, Simple melodic structures, Basic Tala- Adi Tala.
<b>Proficient 1 (Grade 4)</b>	Alankaras, Gitams, Technical exercises in raga Sankarabharanam and <u>Pentatonic ragas</u> , brief peek into Notation System	Ability to land on a note confidently, movement between notes while maintaining Tala, grasp of simple melodies.	Basic Learner to a learner with understanding of tala and melody.
<b>Proficient 2 (Grade 5)</b>	Devotional songs, <u>Varnams, Kritis</u>	Expanding musicality through types of compositions leading to Raga phrasing along with Tala fluency	Introduction to Varnams, Keertanas & Kritis
<b>Advanced 1 (Grade 6)</b>	Ata tala Varnams, Viruttams, Kritis in <u>simple ragas with Alapana, Kalpana Svaras (Improvisation kicks in here)</u>	Melody, rhythm and voice modulation integrated to bring out musicality and sahitya bhava	Manodharma or Improvisation, Self exploration of musical capabilities

<b>Advanced 2 (Grade 7)</b>	<u>Complex compositions in difficult Ragas</u> along with Improvisation embedded into the rendition	Delivering a raga with a good understanding of its catch phrases and weaving it into a form with mastery over voice and tala with varied tempos	Concert-ready skills, originality, musicology, pedagogy prep
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