Sectt. II-27—58,004—27-10-47.

E + P.H. **(1948) Department.**

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Ms **SERIES.**

G.O. NO. 3088 Edn.

3088

Dated 6-12-48.

closed

Supt

[Despatch Abstract.]

Examinations – Govt. Technical – Indian Music – Teaching in Tamil – revised syllabus – orders issued.

Back Papers.

G.O.	No.	Department.	Date.	G.O.	No.	Department.	D

Further Papers.

G.O.	No.	Department.	Date.	G.O.	No.	Department.	D
Ms	1083	Edn	3.8.54				

DURAISWAMI,
L. M. & S.
(REGISTERED)

127, PURASAWALKAM HIGH ROAD,
VEPERY, MADRAS.

Dated,................................193

கவுன்சிலில் பல ஆண்டுகளாக தமிழிசைக்கு உழைத்துவரும் தமிழ் இசைச் சங்கத்தின் பிரதிநிதி ஒருவரைக் கூட்டாதிருப்பதைப்பற்றி மிகவும் வருந்த வேண்டியதாகின்றது. தமிழ் இசை தமிழ் மக்களின் பிறப்புரிமையாகும். அதற்காக காலஞ்சென்ற டாக்டர் ராஜா ஸர் அண்ணாமலை செட்டியார் அவர்களும், அவர் தலைமை தாங்கிய சங்கமும் செய்துவரும் அரிய பணியை தாங்கள் நன்கு அறிவீர்கள். இச்சங்கத்தின் பிரதிநிதியாக ஒருவரை அந்தக் கௌன்சிலிலும், பாடத்திட்டக் கமிட்டியிலும் மற்றொருவரையும் அவசியம் சேர்க்க வேண்டுகிறேன். தமிழின் அருமையும் பெருமையும் உருவாய தாங்களே இச்சங்க புறக்கணித்தால் யாதாகும்? தமிழ் இசை மற்றும் எவர் அதன் வருங்கால நல்ல மைப்பைப் பேணக்கூடும்? இச்சமயம் தப்பினால் மற்றும் எல்லா அமைப்புக்களிலும் தமிழன் தாழ்வடைந்திருப்பது போதாது, இத்தேசிய சங்கீத கழகத்தின் மூலம் தங்களது சொந்த தாய்மொழியின் மதிப்பையும் இழக்க நேரிடும். ஆதலின் அவசியமாக இப் புதிய கவுன்சிலிலும், பாடத்திட்ட கமிட்டியிலும் தமிழ் இசைச் சங்கத்தின் பிரதிநிதியாக இருவரை சேர்த்துக் கொள்ள வேண்டுமென்று பிரார்த்திக்கிறேன். ஆதலின் இவ்விரு வகையிலும் தங்கள் மேல் உண்டாய பொறுப்பாகும். இதற்கானவைகளை தங்கள் பால் தமிழ் மக்கள் எதிர் பார்க்கிறார்கள். வணக்கம். இங்ஙனம்,

தங்கள் உண்மையுள்ள,

E.M. Duraiswami

இ.மு. துரைசாமி.
10.7.48.

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[Revis up to 21st April 1944]

Government of Madras Technical Examinations.

INDIAN MUSIC

3

LOWER GRADE EXAMINATION.

THEORY.

1. *Technical terms—Nada, Svara, Svarasthana, Sruti, Arohana, Avarohana, Sthayi, Avarta, Graha (Eduppu), Atita, Anagata* and *Sama*; *Prathama, Dvitiya and Tritiya Kalas*; *Sangati, Aksharakala, Anya svara, Purvanga* and *Uttaranga*; *Dhatu* and *Matu*.

2. *Svara* nomenclature.

3. Notation used in Karnatic music.

4. *Raga*: *Janaka Ragas* and *Janya Ragas*. Classification of *Janya Ragas* into:—(1) *Varja Ragas* (*Audava, Shadava, Sampurna* varieties), (2) *Vakra Ragas* and (3) *Upanga* and *Bhashanga Ragas*.

5. Lakshana of the following twelve Ragas:—

(1) Dhanyasi.
(2) Mayamalavagaula.
(3) Bhairavi.
(4) Madhyamavati.
(5) Mohana.
(6) Kambhoji.
(7) Khamas.
(8) Sankarabharana.
(9) Kedaram.
(10) Bilahari.
(11) Pantuvarali.
(12) Kalyani.

6. *Tala*.—The three principal *Angas—Anudrutam, Drutam* and *Laghu*. The five Jatis of the Laghu. The seven principal Talas and their constituent *Angas*.

7. *Musical form*.—Lakshana of the following musical forms:—

(1) Sanchari Gita.
(2) Svarajati.
(3) Tana Varna.
(4) Kriti.

8. Biographies of the following composers:—

Purandara Das, Tyagaraja, Muthuswami Dikshitar, Syama Sastri, Arunachala Kavirayar, Gopalakrishna Bharati.

9. Ability to reproduce correctly in *sa ri ga ma* notation, the songs learnt by the candidates.

PRACTICAL.

1. Preliminary svara exercises, alankaras, six gitas, two svarajatis, two adi tala varnas, two ata tala varnas and the following compositions:—

Dhanyasi	Syamasundaranga.
Mayamalavagaula	Merusamana.
Bhairavi	Upacharamu jeseva.
Madhyamavati	Vinayakunivale.
Mohana	Nanupalimpa.
Kambhoji	Sri Raghuvaraprameya.
Khamas	Sitapate.
Sankarabharana	Manasu svadhinamaina.
Kedaram	Samayamide.
Bilahari	Paridanamichchite.
Pantuvarali	Raghuvara nannu.
Kalyani	Birana varalichchi.

Note.—The candidates shall have the option of singing or playing these pieces or other classical pieces of an equal standard.

II n

2. In addition to the individual tests, there will also be common ear-tests (svaragnanam test, identification of the ragas of phrases heard), sight-singing tests and musical dictation at the Practical examination.

3. In the practical examination, candidates may offer vocal music or one of the following instruments:—

Veena, Gotuvadyam, Violin, Balakokil, Flute or Nagasvaram. Vocal candidates shall sing to the sruti accompaniment of the Tambura.

PRICE, 2 *anna* 6 *pies*]

A Vocal candidate may sing, playing the Tambura himself or he may utilise the services of another person to provide the Tambura accompaniment for him; provided, this other person is not a candidate for this same examination.

The examination shall consist of—

(1) A written paper of two hours' duration of Theory, and
(2) A Practical examination.

		Marks.
The maximum for the Theory shall be	.. .. ..	50
And that for the Practical shall be ..	.. .. ..	50
Total	..	100

The distribution of marks and the minima required for passing shall be as follows:—

	Max.	Minimum for passing.	
		1st Class.	2nd Class.
Theory	50	30	20
Practical	50	30	20
	100	60	40

Books recommended.

1 *Svaramanjari*	In Telugu, by T. Singaracharlu.
2 *Gayaka Parijatam*	Do.
3 South Indian Music: Books I to III in English, by P. Sambamurti.	The Indian Music Publishing House, Georgetown, Madras.
4 A Practical Course in Karnatic Music, in Tamil, Books I to III, by P. Sambamurti.	Do.
5 Golden Treasury of Indian Songs, in Tamil, by P. Sambamurti.	Do.
6 *Kirtana Sagaram, I and II*, in Tamil.	Do.
7 *Sangita Ratnavali*, in Tamil	K. V. Srinivasa Ayyangar.
8 *Tyagaraja Kirtanams*, in Tamil and in Telugu.	Do.
9 *Sangita Sudhambudhi*, in Telugu ..	Do.

INDIAN MUSIC.

HIGHER GRADE EXAMINATION.

THEORY.

1. The fundamental technical terms and their meanings.

2. Principles of *sa ri ga ma* notation as laid down in K. V. Srinivasa Ayyangar's Music Books, and in P. Sambamurti's "South Indian Music Series."

3. Raga classification in Karnatic Music: the scheme of the 72 Melakarta Ragas: The names of the 12 Chakras. *Katapayadi* formula and its application.

4. Lakshana of the following 24 Ragas:—

(1) Todi.
(2) Saveri.
(3) Chakravakam.
(4) Bhairavi.
(5) Ananda bhairavi.
(6) Kharaharapriya.
(7) Sriranjani.
(8) Ritigaula.
(9) Mukhari.
(10) Harikambhoji.
(11) Natakuranji.
(12) Kedaragaula.
(13) Sahana.
(14) Kambhoji.
(15) Yadukulakambhoji.
(16) Sankarabharana.
(17) Hamsadhvani.
(18) Begada.
(19) Athana.
(20) Nata.
(21) Purvakalyani.
(22) Shanmukhapriya.
(23) Kalyani.
(24) Saranga.

5. Manodharma Sangita and its forms: Paddhati in developing Raga Alapana and Kalpana svaras. The ten gamakas.

6. The scheme of the 35 Talas. Chapu tala and its varieties. Desadi and madhyadi talas. Kriya, anga, laya, gati, matra.

7. Musical forms and their classification. An advanced knowledge of the following musical forms:—

(1) Gita.
(2) Tana Varna.
(3) Pada Varna.
(4) Kriti.
(5) Ragamalika.
(6) Padam.
(7) Javali.
(8) Tillana.

8. Folk music and its characteristics.

9. History of Karnatic music with special reference to the following composers including their biographies and their contribution to Karnatic music:—

(1) Jayadeva.
(2) Purandara Das.
(3) Ramamatya.
(4) Somanatha.
(5) Narayana Tirtha.
(6) Bhadrachala Ramdas.
(7) Venkatamakhi.
(8) Kshetragna.
(9) Paidala Gurumurti Sastri.
(10) Tyagaraja.
(11) Muthuswami Dikshitar.
(12) Syama Sastri.
(13) Arunachala Kavirayar.
(14) Gopalakrishna Bharati.
(15) Swati Tirunal.
(16) Subbaraya Sastri.
(17) Veena Kuppayyar.
(18) Mysore Sadasiva Rao.
(19) Patnam Subramanya Ayyar.
(20) Pallavi Seshayyar.

10. Classification of musical instruments into stringed, wind and percussion groups. A general knowledge of the structure of the Veena, Violin, Tambura, Goṭuvadyam and Flute. Tuning of the stringed instruments mentioned herein. Compass of the human voice and the compass of the concert instruments of South India.

11. Musical sound and noise; pitch, intensity and timbre; sympathetic vibration; resonance; echoes. Musical intervals. Modal shift of tonic (graha bhedam).

12. The gramophone and the radio. Essential requirements of concert halls.

PRACTICAL.

1. Two Padas of Kshetragna, 1 Ragamalika, 2 Tillanas, 3 Javalis and the following compositions:—

Todi	Kaddanavariki.
Saveri	Sankari Sankaru.
Chakravakam	Etula brotuvo.
Bhairavi	Nipadamule.
Ananda bhairavi	Ni madi challaga.
Kharaharapriya	Pakkala nilubadi.
Sriranjani	Marubalka.
Ritigaula	Janani ninnu vina.
Mukhari	Emani ne.
Harikambhoji	Entarani tana.
Natakuranji	Manasu vishaya nata.
Kedaragaula	Nilakantham.
Sahana	Rama ika.
Kambhoji	Koniyadina napai.
Yadukulakambhoji	Ninu sevinchina.
Sankarabharana	Sarojadala.
Hamsadhvani	Vatapi Ganapatim.
Begada	Nadopasana.
Aṭhana	Ilalo Pranatartiharudanuchu.
Nata	Bhajana seya.
Purvakalyani	Ninnuvinaga mari.
Shanmukhapriya	Marivere dikkevarayya.
Kalyani	Ninuvina gati gana.
Saranga	Nivada negana.

Note.—The candidates shall have the option of singing or playing these pieces or other classical pieces of an equal standard.

Candidates will be expected to know in outline the meanings of at least six of the songs of the classical composers learnt by them.

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2. Alapana of the following twelve *Ragas* :—

(1) Todi.	(7) Sahana.
(2) Saveri.	(8) Kambhoji.
(3) Bhairavi.	(9) Yadukulakambhoji.
(4) Ananda bhairavi.	(10) Sankarabharana.
(5) Mohana.	(11) Begada.
(6) Kedaragaula.	(12) Kalyani.

3. Ability—

(1) to sing Kalpana Svaras for the songs learnt in Todi, Bhairavi, Kambhoji, Sankarabharana and Kalyani ragas and in Adi and Rupaka talas ;

(2) to sing or play a given musical passage in *sa ri ga ma* notation in any of the 24 prescribed ragas ;

(3) to give the svaras for musical phrases sung or played ;

(4) to recognise ragas from alapanas heard or played ; and

(5) to recognise the talas of unfamiliar songs heard or played.

4. In addition to the individual tests, there will also be common ear-tests, sight-singing tests and musical dictation at the Practical examination.

In the Practical examination, candidates may offer Vocal music or one of the following instruments :—

Veena, Goṭuvadyam, Violin, Balakokil, Flute or Nagasvaram. Vocal candidates shall sing to the sruti accompaniment of the Tambura.

A Vocal candidate may sing, playing the Tambura himself or he may utilise the services of another person to provide the Tambura accompaniment for him ; provided, this other person is not a candidate for this same examination.

The examination shall consist of—

	Marks.
(1) A written paper on the Theory and History of Music of three hours' duration carrying	100 and
(2) A Practical Examination carrying	100
Total	200

The distribution of marks and the minima required for passing shall be as follows :—

	Max.	Minimum for passing.	
		1st Class.	2nd Class.
Theory and History of Music.	100	60	40
Practical	100	60	40
	200	120	80

Books recommended.

1 *Sangita Sampradaya Pradarsini* Primer—Volumes I and II.	In Telugu, by Subbarama Dikshitar.
2 Singaracharlu's *Svaramanjari* *Gayaka Parijatam* *Sangita Kalanidhi* *Gayaka Lochanam*	In Telugu.
3 *Sangita Ratnavali*	In Tamil, by K. V. Srinivasa Ayyangar.
4 *Gana Bhaskaram*	In Telugu, by K. V. Srinivasa Ayyangar.
5 *South Indian Music* : *Books I to IV*. 6 *Melakarta Janya Raga Scheme* 7 *Syama Sastri and other famous figures of South Indian Music.* 8 *The Flute*	In English, by P. Sambamurti, The Indian Music Publishing House, Georgetown, Madras.
9 *A Practical Course in Karnatic Music*, Books I to III 10 *Golden Treasury of Indian Songs* 11 *Kirtana Sagaram* : Books I to IV 12 *Tyagaraja's Nowkacharitram*	In Tamil, by P. Sambamurti, The Indian Music Publishing House, Georgetown, Madras.

MADRAS : PRINTED BY THE SUPERINTENDENT, GOVERNMENT PRESS—1946

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(A)/10

Ed P.H. (E3)

Memo No. 52210 E3/48-1 Edn dated 23-7-48

Examns - Govt Technical Examinations in Music - Teaching in Tamil.

Ref: Memo No. 28762 E3/48-2 Edn d. 30-6-48.

The C.G.E. is requested to report the action taken by him on the Govt Memorandum referred to above.

RJM.

22/7/48

8.3.
21.7.48

CRA
21.7.48

To
The C.G.E.

DW
28/7/48

10

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11

SUBJECT.

Examinations - Government Technical Examinations in Music - Teaching in Tamil.

R.C.No. 389 C/48.

Station: Madras. Dated 30-7-1948.

58070

From (Name) Sri D.S.Reddi, M.A., (Oxon)., M.B.E.,
(Designation) Commissioner for Government Examinations,
Madras.

To
The Secretary to Government of Madras,
Education and Public Health Department,
Fort St. George, Madras.

Sir,

p. 9 ante

With reference to Government Memorandum No. 52210 G3/48-1Edn., dated 23-7-'48, I am to state that the question is under the consideration of the Chairman of the Board of Examiners in Indian Music and a reply will be submitted as soon as papers are received finally from him.

Yours faithfully,

P.K.Ranganayakulu
30.7.48.
for COMMISSIONER.

CP/30-7.

12

13

43/ 7

Subject:-

Examinations - Government Technical - Indian Music - Teaching in Tamil.

R.C.No.389-C/48.

59710

Station:- Madras. Dated 9th August 1948.

From (Name):- Sri D.S. Reddi, M.A., (Oxon)., M.B.E.
(Designation):- Commissioner for Government Examinations, Madras.

To
The Secretary to the Government of Madras,
Education and Public Health Department,
Fort St. George, Madras.

Sir,

Reference:- Government Memorandum No.28762-G.3/48-1, dated 30-6-1948.

p 10-11 of (A)

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p 15-16 infra

A copy of the Chairman's remarks together with a copy of the syllabus carrying out the suggestions made by him are submitted herewith. After they are approved by Government, the revised syllabuses will be printed and given effect to for the Government Technical Examinations in future.

p 17-23 of

M. Ranganayakulu
10.8.48
for COMMISSIONER
for Government Examinations,
Madras.

m.t./9.8.

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Copy of the Chairman's remarks.

Ref:- Your letter R.C.No.389-C/48 of the 13th July 1948. not need

I am sending herewith a list of Tamil songs which might be printed in the syllabus as alternative songs for the lower and Higher grade Examinations in Indian Music. The notes added at the end of the lists of songs for the two grades indicate the reasons for the inclusion of three non-Tamil songs in the lower and six non-Tamil songs in the Higher.

LOWER GRADE:

Dhanyasi	Paruvan parkka
Mayamalavagaula	*Merusamana
Bhairavi	Tudi Seydidu
Madhyamavati	Vandan vandan
Mohana	Arumarundoru
Kambhoji	Nadamadittirinda
Khamas	Igaparamtarum
Sankarabharana	Adiya pada
Kedaram	*Ananda Natana Prakasam
Bilahari	Malmaruganai
Pantuvarali	Ninnarul iyambalagume
Kalyani	*Birana varalichchi

Note:- The three starred compositions are respectively the compositions of the Musical Trinity, Tyagaraja, Muthuswamy Dikshitar and Syama Sastri and it is desirable that lower grade candidates learn them. These three kritis are well known concert pieces. The kriti "Samayamide" suggested for Kedaram in the existing printed syllabus might be replaced by the kriti "Ananda Natana Prakasam" suggested herein in as much as it contains beautiful 'solkattu swaram'

HIGHER GRADE:

Todi	Ella Arumaigalum
Saveri	Varmama en midil
Chakravakam	Arivudaiyor
Bhairavi	Velavare
Ananda Bhairavi	*O Jagadamba
Kharaharapriya	Paramugamenaiya
Sriranjani	Iniyorukanam
Ritigaula	Tatuamariya tarama
Mukhari	Enraikku sivakripai
Harikambhoji	*Entara nitana
Natakuranji	Ekkalattilum
Kedaragaula	Natanam seyyum padanar
Sahana	*Giripainela
Kambhoji	Tiruvadi Saranam
Yadukula kambhoji	Kalaittukki
Sankarabharana	*Akshayaligavibho
Hamsadhvani	Varanamukha
Begada	Innum paramugameno
Athana	Tiruvotriyur Tyagarajan
Nata	*Jagadanandakaraka
Purva Kalyani	*Ninuvinagamari
Shanmukhapriya	Andavane
Kalyani	Parengum Parttalum
Saranga	Darisittalavin

Note:- The six starred compositions belong to the Musical Trinity. All the six pieces are not only top-ranking concert pieces but are characterised by technical beauties like sets of sangatis or madhyamakala sahityas or prosodical beauties and also contain points of rhythmical interest. It is desirable that Higher Grade candidates learn them. The kritis in the existing printed syllabus for the ragas, Anandabhairavi, Sahana, Sankarabharana and Nata might be replaced by the pieces "O Jagadamba", "Giripainela" "Akshayaligavibho" and "Jagadananda Karaka", since the first contains a beautiful swara sahitya the second beautiful sangatis, the third fine madhyamakala sahityas and the fourth belongs to the Pancharatnam.

p.t.o.

I also wish to suggest in this connection that the theory portion of the Higher Grade syllabus might be strengthened by the addition of the following topics:

1. Musical Appreciation.
2. Gayaka Gunas and Gayaka Doshas (i.e.) the merits and faults of a singer.
3. Seats of Music in South India during the 18th and 19th Centuries.

The note added at the end of the songs for both the grades in the existing printed syllabus can continue, since the candidates can offer songs of equal standard.

(Sd.)P. Sambamoorthy.

Head of The Dept. of Indian Music.

[Revised up to 21st April 1944]

Government of Madras Technical Examinations.

INDIAN MUSIC

LOWER GRADE EXAMINATION.

THEORY.

1. *Technical terms—Nada, Svara, Svarasthana, Sruti, Arohana, Avarohana, Sthayi, Avarta, Graha (Eduppu), Atita, Anagata* and *Sama*; *Prathama, Dvitiya and Tritiya Kalas*; *Sangati, Aksharakala, Anya svara, Purvanga* and *Uttaranga*; *Dhatu* and *Matu*.

2. *Svara* nomenclature.

3. Notation used in Karnatic music.

4. *Raga*: *Janaka Ragas* and *Janya Ragas*. Classification of *Janya Ragas* into:—(1) *Varja Ragas* (*Audava, Shadava, Sampurna* varieties), (2) *Vakra Ragas* and (3) *Upanga* and *Bhashanga Ragas*.

5. Lakshana of the following twelve Ragas:—

(1) Dhanyasi.
(2) Mayamalavagaula.
(3) Bhairavi.
(4) Madhyamavati.
(5) Mohana.
(6) Kambhoji.
(7) Khamas.
(8) Sankarabharana.
(9) Kedaram.
(10) Bilahari.
(11) Pantuvarali.
(12) Kalyani.

6. *Tala*.—The three principal *Angas*—*Anudrutam, Drutam* and *Laghu*. The five Jatis of the Laghu. The seven principal Talas and their constituent *Angas*.

7. *Musical form*.—Lakshana of the following musical forms:—

(1) Sanchari Gita.
(2) Svarajati.
(3) Tana Varna.
(4) Kriti.

8. Biographies of the following composers:—

Purandara Das, Tyagaraja, Muthuswami Dikshitar, Syama Sastri, Arunachala Kavirayar, Gopalakrishna Bharati.

9. Ability to reproduce correctly in *sa ri ga ma* notation, the songs learnt by the candidates.

PRACTICAL.

1. Preliminary svara exercises, alankaras, six gitas, two svarajatis, two adi tala varnas, two ata tala varnas and the following compositions:—

Dhanyasi	Syamasundaranga. or Paruvam Pārkka
Mayamalavagaula	Merusamana.
Bhairavi	Upacharamu jeseva. or Tudi seydidumaname
Madhyamavati	Vinayakunivale. or Vandān vandān ~~Bhyta~~ Bharata
Mohana	Nanupalimpa. or Arumarundoru
Kambhoji	Sri Raghuvaraprameya. or Nadamadithirinda
Khamas	Sitapate. or Igaparamtarum
Sankarabharana	Manasu svadhinamaina. or Adiyapada
Kedaram	~~Samayamide.~~ Ananda natana prakasam
Bilahari	Paridanamichchite. or Malmaruganai
Pantuvarali	Raghuvara nannu. or Ninnarul iyambalagumo
Kalyani	Birana varalichchi.

Note.—The candidates shall have the option of singing or playing these pieces or other classical pieces of an equal standard.

2. In addition to the individual tests, there will also be common ear-tests (svaragnanam test, identification of the ragas of phrases heard), sight-singing tests and musical dictation at the Practical examination.

3. In the practical examination, candidates may offer vocal music or one of the following instruments:—

Veena, Gotuvadyam, Violin, Balakokil, Flute or Nagasvaram. Vocal candidates shall sing to the sruti accompaniment of the Tambura.

PRICE, 2 *anna* 6 *pies*]

A Vocal candidate may sing, playing the Tambura himself or he may utilise the services of another person to provide the Tambura accompaniment for him; provided, this other person is not a candidate for this same examination.

The examination shall consist of—

(1) A written paper of two hours' duration of Theory, and
(2) A Practical examination.

	Marks.
The maximum for the Theory shall be	50
And that for the Practical shall be	50
Total ..	100

The distribution of marks and the minima required for passing shall be as follows:—

	Max.	Minimum for passing.	
		1st Class.	2nd Class.
Theory	50	30	20
Practical	50	30	20
	100	60	40

Books recommended.

1 *Svaramanjari*	In Telugu, by T. Singaracharlu.
2 *Gayaka Parijatam*	Do.
3 South Indian Music: Books I to III in English, by P. Sambamurti.	The Indian Music Publishing House, Georgetown, Madras.
4 A Practical Course in Karnatic Music, in Tamil, Books I to III, by P. Sambamurti.	Do.
5 Golden Treasury of Indian Songs, in Tamil, by P. Sambamurti.	Do.
6 *Kirtana Sagaram, I and II*, in Tamil.	Do.
7 *Sangita Ratnavali*, in Tamil	K. V. Srinivasa Ayyangar.
8 *Tyagaraja Kirtanams*, in Tamil and in Telugu.	Do.
9 *Sangita Sudhambudhi*, in Telugu ..	Do.

INDIAN MUSIC.

HIGHER GRADE EXAMINATION.

THEORY.

1. The fundamental technical terms and their meanings.

2. Principles of *sa ri ga ma* notation as laid down in K. V. Srinivasa Ayyangar's Music Books, and in P. Sambamurti's "South Indian Music Series."

3. Raga classification in Karnatic Music: the scheme of the 72 Melakarta Ragas: The names of the 12 Chakras. *Kaṭapayadi* formula and its application.

4. Lakshana of the following 24 Ragas:—

(1) Todi.
(2) Saveri.
(3) Chakravakam.
(4) Bhairavi.
(5) Ananda bhairavi.
(6) Kharaharapriya.
(7) Sriranjani.
(8) Ritigaula.
(9) Mukhari.
(10) Harikambhoji.
(11) Natakuranji.
(12) Kedaragaula.
(13) Sahana.
(14) Kambhoji.
(15) Yadukulakambhoji.
(16) Sankarabharana.
(17) Hamsadhvani.
(18) Begada.
(19) Aṭhana.
(20) Naṭa.
(21) Purvakalyani.
(22) Shanmukhapriya.
(23) Kalyani.
(24) Saranga.

5. Manodharma Sangita and its forms: Paddhati in developing Raga Alapana and Kalpana svaras. The ten gamakas.

9. Musical Appreciation.
10. Gayaka gunas and Gayaka doshas

6. The scheme of the 35 Talas. Chapu tala and its varieties. Desadi and madhyadi talas. Kriya, anga, laya, gati, matra.

7. Musical forms and their classification. An advanced knowledge of the following musical forms :—

(1) Gita.
(2) Tana Varna.
(3) Pada Varna.
(4) Kriti.
(5) Ragamalika.
(6) Padam.
(7) Javali.
(8) Tillana.

8. Folk music and its characteristics.

11. ~~9.~~ History of Karnatic music with special reference to the following composers including their biographies and their contribution to Karnatic music :—

(1) Jayadeva.
(2) Purandara Das.
(3) Ramamatya.
(4) Somanatha.
(5) Narayana Tirtha.
(6) Bhadrachala Ramdas.
(7) Venkatamakhi.
(8) Kshetragna.
(9) Paidala Gurumurti Sastri.
(10) Tyagaraja.
(11) Muthuswami Dikshitar.
(12) Syama Sastri.
(13) Arunachala Kavirayar.
(14) Gopalakrishna Bharati.
(15) Swati Tirunal.
(16) Subbaraya Sastri.
(17) Veena Kuppayyar.
(18) Mysore Sadasiva Rao.
(19) Patnam Subramanya Ayyar.
(20) Pallavi Seshayyar.

12. Seats of Music in South India during the 18th and 19th centuries.

13 ~~10.~~ Classification of musical instruments into stringed, wind and percussion groups. A general knowledge of the structure of the Veena, Violin, Tambura, Goṭuvadyam and Flute. Tuning of the stringed instruments mentioned herein. Compass of the human voice and the compass of the concert instruments of South India.

14 ~~11.~~ Musical sound and noise ; pitch, intensity and timbre ; sympathetic vibration ; resonance ; echoes. Musical intervals. Modal shift of tonic (graha bhedam).

15 ~~12.~~ The gramophone and the radio. Essential requirements of concert halls.

PRACTICAL.

1. Two Padas of Kshetragna, 1 Ragamalika, 2 Tillanas, 3 Javalis and the following compositions :—

Todi	Kaddanavariki. or Ellaarumaigalum
Saveri	Sankari Sankaru. or Varmama en medil
Chakravakam	Etula brotuvo. or Arivudaiyor
Bhairavi	Nipadamule. or Velavare ummai
Ananda bhairavi	~~Ni madi challaga~~. O Jagadamba
Kharaharapriya	Pakkala nilubadi. or Paramugamenaiya
Sriranjani	Marubalka. or Iniyorukanam
Ritigaula	Janani ninnu vina. or Tatvamariya tarama
Mukhari	Emani ne. or Enaikku siva kripai
Harikambhoji	Entarani tana.
Natakuranji	Manasu vishaya nata. or Ekkalathilum
Kedaragaula	Nilakantham. or Natanam seyyum pādanar
Sahana	~~Rama ika~~. Giripainela
Kambhoji	Koniyadina napai. or Tiruvadi ṣaranam
Yadukulakambhoji	Ninu sevinchina. or Kalaittukki
Sankarabharana	~~Sarojadala~~. Akshayalingavibbo
Hamsadhvani	Vatapi Ganapatim. or Varanamuga
Begada	Nadopasana. or Innumparamuga mēno
Aṭhana	Ilalo Pranatartiharudanuchu. or Tiruvottiyur Tyagarajan
Nata	~~Bhajana seya~~. Jagadananda karaka
Purvakalyani	Ninnuvinaga mari.
Shanmukhapriya	Marivere dikkevarayya. or Andavanē
Kalyani	Ninuvina gati gana. or Parengum Parthalum
Saranga	Nivada negana. or Davisittalavinmutti.

Note.—The candidates shall have the option of singing or playing these pieces or other classical pieces of an equal standard.

Candidates will be expected to know in outline the meanings of at least six of the songs of the classical composers learnt by them.

2. Alapana of the following twelve *Ragas* :—

(1) Todi.
(2) Saveri.
(3) Bhairavi.
(4) Ananda bhairavi.
(5) Mohana.
(6) Kedaragaula.
(7) Sahana.
(8) Kambhoji.
(9) Yadukulakambhoji.
(10) Sankarabharana.
(11) Begada.
(12) Kalyani.

3. Ability—

(1) to sing Kalpana Svaras for the songs learnt in Todi, Bhairavi, Kambhoji, Sankarabharana and Kalyani ragas and in Adi and Rupaka talas ;

(2) to sing or play a given musical passage in *sa ri ga ma* notation in any of the 24 prescribed ragas ;

(3) to give the svaras for musical phrases sung or played ;

(4) to recognise ragas from alapanas heard or played ; and

(5) to recognise the talas of unfamiliar songs heard or played.

4. In addition to the individual tests, there will also be common ear-tests, sight-singing tests and musical dictation at the Practical examination.

In the Practical examination, candidates may offer Vocal music or one of the following instruments :—

Veena, Goṭuvadyam, Violin, Balakokil, Flute or Nagasvaram. Vocal candidates shall sing to the sruti accompaniment of the Tambura.

A Vocal candidate may sing, playing the Tambura himself or he may utilise the services of another person to provide the Tambura accompaniment for him ; provided, this other person is not a candidate for this same examination.

The examination shall consist of—

	Marks.
(1) A written paper on the Theory and History of Music of three hours' duration carrying	100 and
(2) A Practical Examination carrying	100
Total ..	200

The distribution of marks and the minima required for passing shall be as follows :—

	Max.	Minimum for passing.	
		1st Class.	2nd Class.
Theory and History of Music.	100	60	40
Practical	100	60	40
	200	120	80

Books recommended.

1 *Sangita Sampradaya Pradarsini* .. Primer—Volumes I and II. ..	In Telugu, by Subbarama Dikshitar.
2 Singaracharlu's *Svaramanjari* .. .. .. *Gayaka Parijatam* .. .. .. *Sangita Kalanidhi* .. .. .. *Gayaka Lochanam*	In Telugu.
3 *Sangita Ratnavali*	In Tamil, by K. V. Srinivasa Ayyangar.
4 *Gana Bhaskaram*	In Telugu, by K. V. Srinivasa Ayyangar.
5 *South Indian Music : Books I to IV.* 6 *Melakarta Janya Raga Scheme* .. 8 ~~7~~ *Syama Sastri and other famous figures of South Indian Music.* 9 ~~8~~ *The Flute*	In English, by P. Sambamurti, The Indian Music Publishing House, Georgetown, Madras.
10 ~~9~~ *A Practical Course in Karnatic Music,* Books I to III .. .. .. 11 ~~10~~ *Golden Treasury of Indian Songs* .. 12 ~~11~~ *Kirtana Sagaram* : Books I to IV .. 13 ~~12~~ *Tyagaraja's Nowkacharitram*	In Tamil, by P. Sambamurti, The Indian Music Publishing House, Georgetown, Madras.

7. Teaching of Music.

MADRAS : PRINTED BY THE SUPERINTENDENT, GOVERNMENT PRESS—1946

14. Tyagaraja Kirtanalu (Telugu) edited by Vissa Appa Rao.

24

C.F. 304.

OFFICE OF THE G.E.

Date 194

Hours 13 Minutes 15

TELEPHONIC MESSAGE.

From
The Secy. to Commr. for Govt. Exams.

To
The Asst. Secy. G.P.H.

Sub: Exmn: Govt. Tech. exams. in Indian Music: alternative songs in Tamil - Inclusion in the syllabus of.

67721

Ref: This Office Memo. 389 [illegible] dated [illegible]

Please let me know

(Please write on both sides.)

C.F. 304.

OFFICE OF THE

Date 194

Hours Minutes

TELEPHONIC MESSAGE.

From | To

Whether Govt. have passed any orders on this Office reference cited above and if so copy of the same may kindly be sent to me.

RD
11/3

Please write on both sides.

O. 52210/48

E.P.H (93)

Examinations - Govt. Technical - Indian Music - Teaching in Tamil

From the C.G.E. - Rc. No 389-C-48
Dt 9.8.48

p13cf

Memo 52210/93/48-2 Edn. d. 7.9.48

The ~~DPI~~ Comm: is requested to arrange ~~for~~ to get the draft syllabus sent with his letter ~~the~~ printed, showing the names of the Ragas in Tamil and English and the song pieces in the language of the compositions (the English transliteration being indicated within brackets

30

2

brackets in each case) and to submit to Govt. ~~two copies~~ a copy of the draft syllabus so printed —

~~The same procedure should be followed in~~
~~respect of Telugu syllabus.~~

2.9.48.

3/9/48

3/4

To
The C.G.E.

25
10.9.48

16

31 E&P.H/93.

52210/48

Examinations – Govt. Technical – Indian Music Teaching in Tamil.

p 29 cf – Memo. No. 52210/93/48-2. Edu. d. 7.9.48.

Memo. No. 52210/93/48-3 Edu. d. 25.10.48

The attention of the C.G.E is invited to the memo cited above and he is requested to expedite his reply to it.

25/10/48

25/10

To. The C.G.E

20/10/48

21.10.48

22/10/48

SUBJECT.

Examinations - Government Technical - Indian Music - Teaching in Tamil.

- -

Station: Madras. R.C.No.3890/48, dated 27-10-1948.

From (Name) Sri D.S.Reddi, M.A., (Oxon), M.B.E.,
(Designation) Commissioner for Government Examinations,
MADRAS.

80616

ASST. SECRETARY TO GOVERNMENT
1 NOV 1948
EDUCATION AND PUBLIC HEALTH DEPT.

To
The Secretary to Government,
Education and Public Health Department,
Fort St. George, Madras.

Sir,

p 31 ante

Ref: Government Memorandum No. 52210/G3/48-3 Edn., dated 25-10-'48.

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With reference to the above, I submit that a copy of the syllabus with the suggestions embodied therein will be submitted soon after the receipt of the revised syllabus from the Superintendent, Government Press, Madras, who has also been reminded to expedite its despatch.

28.10.48
for COMMISSIONER.

CP/28-10

G3 18

Subject:-

Examinations - Government Technical - Indian Music - Teaching in Tamil.

ASST. SECRETARY TO GOVERNMENT
12 NOV 1948
EDN. AND PUBLIC HEALTH DEPT.

R.C.No.389-C/48.

Station:- Madras. Dated 11th November 1948.

From (Name):- Sri D.S. Reddi, M.A., (Oxon)., M.B.E.
(Designation):- Commissioner for Government Examinations, Madras.

84/22

To

The Secretary to Government,
Education and Public Health Department,
Fort St. George, Madras.

Sir,

Ref:- (i) Govt. Memorandum 52210/G.3/48-2 Education, dated 7-9-1948 and 25-10-1948. p29 cf p31 cf

(ii) My letter R.C.No.389-C/48, dated 27-10-1948. p33 cf

With reference to the above, I submit herewith two copies (one copy p37-44 cf) of the revised syllabuse~~s~~ for favour of approval of the Government. If approved, I suggest that the Government may be pleased to order that the Government Technical Examinations in Indian Music to be held in November 1949 and onwards may be conducted according to this revised syllabus.

11.11.48
for COMMISSIONER.

m.t./11.11.Ka

56

37

19

[Revised up to 21st April 1949]

Government of Madras Technical Examinations.

INDIAN MUSIC

LOWER GRADE EXAMINATION.

Theory.

1. *Technical terms—Nāda, Svara, Svarasthāna, Śruti, Ārōhana, Avarōhana, Sthāyi, Āvarta, Graha (Eḍuppu), Atīta, Anāgata* and *Sama*: *Prathama, Dvitīya and Tritīya Kālas*: *Sangati, Aksharakāla, Anya svara, Pūrvānga* and *Uttarānga*: *Dhātu* and *Mātu.*

2. *Svara* nomenclature.

3. Notation used in Karnātic music.

4. *Rāga*: *Janaka Rāga* and *Janya Rāga.* Classification of *Janya Rāgas* into:—(1) *Varja Rāgas* (*Auḍava, Shāḍava, Sampūrṇa* varieties), (2) *Vakra Rāgas* and (3) *Upānga* and *Bhāshānga Rāgas.*

5. Lakshaṇa of the following twelve Rāgas:—

(1) Dhanyāsi.
(2) Māyāmāḷavagauḷa.
(3) Bhairavi.
(4) Madhyamāvati.
(5) Mōhana.
(6) Kāmbhōji.
(7) Khamās.
(8) Śankarābharana.
(9) Kēdāram.
(10) Bilahari.
(11) Pantuvarāli.
(12) Kalyāṇi.

6. *Tāla.*—The three principal *Angas—Anudrutam, Drutam* and *Laghu.* The five Jātis of the Laghu. The seven principal Tālas and their constituent *Angas.*

7. *Musical form.*—Lakshaṇa of the following musical forms:—

(1) Sanchāri Gīta.
(2) Svarajati.
(3) Tāna Varṇa.
(4) Kriti.

8. Biographies of the following composers:—

Purandara Dās, Tyāgarāja, Muthuswāmi Dīkshitar, Śyāma Śāstri, Aruṇāchala Kavirāyar, Gōpālakrishṇa Bhārati.

9. Ability to reproduce correctly in *sa ri ga ma* notation, the songs learnt by the candidates.

Practical.

1. Preliminary svara exercises, alankāras, six gītas, two svarajatis, two ādi tāla varṇas, two aṭa tāḷa varṇas and the following compositions:—

Dhanyāsi ..	தன்யாஸி ..	Śyāma sundarānga. *or* Paruvam Pārkka ..	(శ్యామసుందరాంగ) (பருவம் பார்க்க)
Māyāmāḷavagauḷa.	மாயாமாளவ கௌள.	Mērusamāna ..	(మేరుసమాన)
Bhairavi ..	பைரவி ..	Upachāramu jēsēvārunnārani. *or* Tudiśeydiḍu manamē.	(ఉపచారము జేసేవారున్నారని) (துதிசெய்திடு மனமே)
Madhyamāvati ..	மத்யமாவதி ..	Vināyakunivalenu .. *or* Vandān vandān Bharatā.	(వినాయకునివలెను) (வந்தான் வந்தான் பரதா)

Mōhana	மோஹனம்	Nanu pālimpa	(నను పాలింప)
		or Arumarundoru	(அருமருந்தொரு)
Kāmbhōji	காம்போஜி	Śri Raghuvarāpramēya.	(श्री रघुवराप्रमेय)
		or Naḍamāḍittirinda.	(நடமாடித்திரிந்த)
Khamās	கமாஸ்	Sītāpatē nā manasuna.	(సీతాపతే నా మనసున)
		or Igaparamtarum	(இகபரம்தரும்)
Śankarābharaṇa	சங்கராபரணம்	Manasu svādhīnamaina.	(మనసు స్వాధీన మైన)
		or Ādiya pādā	(ஆடிய பாதா)
Kēdāram	கேதாரம்	Ānanda naṭana prakāśam.	(आनन्द नटन प्रकाशम्)
Bilahari	பிலஹரி	Paridānamichchitē	(పరిదాన మిచ్చితే)
		or Māl maruganai ninaindiru.	(மால் மருகனை நினைந்திரு)
Pantuvarāḷi	பந்துவராளி	Raghuvaranannu	(రఘువర నన్ను)
		or Ninnaruḷ iyambalāgumō.	(நின்னருள் இயம்பலாகுமோ)
Kalyāṇi	கல்யாணி	Birāna varālichchi	(బిరాన వరాలిచ్చి)

Note.—The candidates shall have the option of singing or playing these pieces or other classical pieces of an equal standard.

2. In addition to the individual tests, there will also be common ear-tests (svarajnānam test, identification of the rāgas of phrases heard), sight-singing tests and musical dictation at the Practical examination.

3. In the practical examination, candidates may offer vocal music or one of the following instruments :—

Veeṇa, Gōṭuvādyam, Violin, Bālakōkil, Flute or Nāgasvaram. Vocal candidates shall sing to the śruti accompaniment of the Tambūra.

A Vocal candidate may sing, playing the Tambura himself or he may utilize the services of another person to provide the Tambura accompaniment for him ; provided this other person is not a candidate for this same examination.

The examination shall consist of—

(1) A written paper of two hours' duration on Theory, and

(2) A Practical examination.

	Marks.
The maximum for the Theory shall be	50
And that for the Practical shall be	50
Total ..	100

20

The distribution of marks and the minima required for passing shall be as follows :—

	Max.	Minimum for passing. 1st Class.	Minimum for passing. 2nd Class.
Theory	50	30	20
Practical	50	30	20
	100	60	40

Books recommended.

1 *Svaramanjari*	In Telugu, by T. Singaracharlu.
2 *Gāyaka Pārijātam*	Do.
3 South Indian Music: Books I to III in English, by P. Sambamurti.	The Indian Music Publishing House, Georgetown, Madras.
4 A Practical Course in Karnatic Music, in Tamil, Books I to III, by P. Sambamurti.	Do.
5 Golden Treasury of Indian Songs, in Tamil, by P. Sambamurti.	Do.
6 *Kīrtana Sāgaram, I and II*, in Tamil.	Do.
7 *Sangīta Ratnāvali*, in Tamil	K. V. Srinivasa Ayyangar.
8 *Tyāgarāja Kīrtanams*, in Tamil and in Telugu.	Do.
9 *Sangīta Sudhāmbudhi*, in Telugu ..	Do.

INDIAN MUSIC.

HIGHER GRADE EXAMINATION.

THEORY.

1. The fundamental technical terms and their meanings.

2. Principles of *sa ri ga ma* notation as laid down in K. V. Srinivasa Ayyangar's Music Books, and in P. Sambamurti's "South Indian Music Series."

3. Rāga classification in Karnātic Music. The scheme of the 72 Mēḷakarta Rāgas ; the names of the 12 Chakras. *Kaṭapayādi* formula and its application.

4. Lakshaṇa of the following 24 Rāgas :—

(1) Tōḍi.
(2) Sāvēri.
(3) Chakravākam.
(4) Bhairavi.
(5) Ānanda bhairavi.
(6) Kharaharapriya.
(7) Śrīranjani.
(8) Rītigauḷa.
(9) Mukhāri.
(10) Harikāmbhōji.
(11) Nāṭakuranji.
(12) Kēdāragauḷa.
(13) Sahānā.
(14) Kāmbhōji.
(15) Yadukulakāmbhōji.
(16) Śankarābharaṇa.
(17) Hamsadhvani.
(18) Bēgaḍa.
(19) Aṭhāṇā.
(20) Nāṭa.
(21) Pūrvakalyāṇi.
(22) Shaṇmukhapriya.
(23) Kālyāṇi.
(24) Sāranga.

5. Manōdharma Sangīta and its forms: Paddhati in developing Rāga Ālāpana and Kalpana svaras. The ten Gamakas.

6. The scheme of the 35 Tālas. Chāpu tāla and its varieties. Dēśādi and Madhyādi tālas. Kriya, anga, laya, gati, mātra.

80

7. Musical forms and their classification. An advanced knowledge of the following musical forms :—

(1) Gita.
(2) Tāna Varṇa.
(3) Pada Varṇa.
(4) Kriti.
(5) Rāgamālika.
(6) Padam.
(7) Jāvaḷi.
(8) Tillānā.

8. Folk music and its characteristics.

9. Musical Appreciation.

10. Gāyaka guṇas and Gāyaka dōshas.

11. History of Karnāṭic music with special reference to the following composers including their biographies and their contribution to Karnāṭic music :—

(1) Jayadēva.
(2) Purandara Dās.
(3) Rāmāmātya.
(4) Sōmanātha.
(5) Nārāyaṇa Tīrtha.
(6) Bhadrāchala Rāmadās
(7) Venkaṭamakhi.
(8) Kshētrajna.
(9) Paiḍāla Gurumūrti Śāstri.
(10) Tyāgarāja.
(11) Muthuswāmi Dikshitar.
(12) Śyāma Śāstri.
(13) Aruṇāchala Kavirāyar.
(14) Gōpālakrishṇa Bhārati.
(15) Swāti Tirunāl.
(16) Subbarāya Śāstri.
(17) Veeṇa Kuppayyar.
(18) Mysore Sadāśiva Rao.
(19) Patṇam Subramaṇya Ayyar.
(20) Pallavi Śēshayyar.

12. Seats of Music in South India during the 18th and 19th centuries.

13. Classification of musical instruments into stringed, wind and percussion groups. A general knowledge of the structure of the Veena, Violin, Tambura, Goṭuvadyam and Flute. Tuning of the stringed instruments mentioned herein. Compass of the human voice and the compass of the concert instruments of South India.

14. Musical sound and noise ; pitch, intensity and timbre ; sympathetic vibration ; resonance ; echoes. Musical intervals. Modal shift of tonic (graha bhedam).

15. The gramophone and the radio. Essential requirements of concert halls.

PRACTICAL.

1. Two Padas of Kshētrajna, 1 Rāgamālika, 2 Tillānās, 3 Jāvaḷis and the following compositions :—

Tōḍi ..	.. தோடி	.. Kaddanuvāriki ..	(కద్దనువారికి)
		or	
		Ellā arumaigaḷum ..	(எல்லா அருமை களும்)
Sāvēri ..	.. ஸாவேரி	.. Śankari śankuru ..	(शंकरि शम् कुरु)
		or	
		Varmamā en̲ mīdil.	(வர்மமா என் மீதில்)
Chakravākam ..	சக்ரவாகம்	.. Eṭula brōtuvō teliya.	(ఎటుల బ్రోతువో తెలియ)
		or	
		Arivuḍaiyōr ..	(அறிவுடையோர்)
Bhairavi ..	.. பைரவி	.. Nī pādamulē gatiyani	(నీ పాదములే గతియని)
		or	
		Vēlavarē ummai ..	(வேலவரே உம்மை)

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Ānanda bhairavi	ஆனந்தபைரவி ..	Ō Jagadamba ..	(ఓ జగదంబ)
Kharaharapriya	கரஹரப்ரிய ..	Pakkala nilubaḍi ..	(పక్కల నిలుబడి)
		or	
		Parāmukhamēnaiya.	(பராமுகமேனையா)
Śriranjani ..	ஸ்ரீரஞ்சனி ..	Mārubalka ..	(మారు బల్క)
		or	
		Iniyorukaṇam ..	(இனி யொரு கணம்)
Ritigauḷa ..	ரீதிகௌள ..	Janani ninnuvinā ..	(జననీ నిన్నువినా)
		or	
		Tatvamariya taramā	(தத்வ மறிய தரமா)
Mukhāri ..	.. முகாரி	.. Ēmani nē ni mahima	(ఏమనీ నే నీ మహిమ)
		or	
		Enraikku śivakripai	(என்றைக்கு சிவ கிருபை)
Harikāmbhōji ..	ஹரிகாம்போஜி ..	Entarāni tana ..	(ఎంత-రాని తన)
Nāṭakuranji ..	நாடகுரஞ்சி ..	Manasu vishayȧ naṭa	(మనసు విషయనట)
		or	
		Ekkālattilum maravēnē.	(எக்காலத்திலும் மறவேனே)
Kēdāragauḷa ..	கேதாரகௌள ..	Nīlakanṭham bhajēham	(नीलकण्ठं भजेहं)
		or	
		Naṭanam śeyyum Pādanār.	(நடனம் செய்யும் பாதனர்)
Sahānā ..	.. ஸஹாணா	.. Giripai nelakonna ..	(గిరిపై నెలకొన్న)
Kāmbhōji	.. காம்போஜி	.. Koniyāḍina nāpai ..	(కొనియాడిన నాపై)
		or	
		Tiruvaḍi śaraṇam ..	(திருவடி சரணம்)
Yadukulakāmbhōji	யதுகுலகாம்போஜி.	Ninu sēvinchina ..	(నిను సేవించిన)
		or	
		Kālaittūkki ..	(காலைத்தூக்கி)
Śankarābharaṇa	சங்கராபரணம் ..	Akshayalingavibhō.	(अक्षयलिङ्गविभो)
Hamsadhvani ..	ஹம்ஸத்வனி ..	Vātāpi Gaṇapatim̱ ..	(वातापि गणपतिम्)
		or	
		Vāraṇamukha ..	(வாரணமுக)
Bēgaḍa ..	.. பேகட	.. Nādōpāsana ..	(నాదోపాసన)
		or	
		Innum parāmukhamēnō.	(இன்னும் பராமுக மேனோ)
Athāṇā ..	.. அடாணா	.. Ilalō Praṇatārtiharuḍanuchu.	(ఇలలో ప్రణతార్తి హరుడనుచు)
		or	
		Tiruvottiyūr Tyāgarājan.	(திருவொற்றியூர் தியாகராஜன்)

Nāṭa	நாட	.. Jagadānandakāraka.	(जगदानन्द कारक)
Pūrvakalyāṇi ..	பூர்வகல்யாணி	.. Ninnuvināga mari ..	(నిన్నువినాగ మరి)
Shaṇmukhapriya	ஷண்முகப்ரிய	.. Marivēre dikkevarayya.	(మరివేరే దిక్కెవరయ్య)
		or	
		Āṇḍavanē ..	(ஆண்டவனே)
Kalyāṇi	கல்யாணி	.. Ninuvinā gati gāna.	(నినువినాగతి గాన)
		or	
		Pārengum Pārttālum.	(பாரெங்கும் பார்த்தாலும்)
Sāranga	ஸாரங்க	.. Nīvāḍanēgāna ..	(నీవాడనే గాన)
		or	
		Dariśittaḷavin mutti	(தரிசித்தளவின் முத்தி)

Note.—The candidates shall have the option of singing or playing these pieces or other classical pieces of an equal standard.

Candidates will be expected to know in outline the meanings of at least six of the songs of the classical composers learnt by them.

2. Ālāpana of the following twelve *Rāgas* :—

(1) Tōḍi.
(2) Sāvēri.
(3) Bhairavi.
(4) Ānanda bhairavi.
(5) Mōhana.
(6) Kēdāragauḷa.
(7) Sahānā.
(8) Kāmbhōji.
(9) Yadukulakāmbhōji.
(10) Śankarābharaṇa.
(11) Bēgaḍa.
(12) Kalyāṇi.

3. Ability—

(i) to sing Kalpana Svaras for the songs learnt in Tōḍi, Bhairavi, Kāmbhōji, Śankarābharaṇa and Kalyāṇi rāgas and in Ādi and Rūpaka tālas ;

(ii) to sing or play a given musical passage in *sa ri ga ma* notation in any of the 24 prescribed rāgas ;

(iii) to give the svaras for musical phrases sung or played ;

(iv) to recognise rāgas from ālāpanas heard or played ; and

(v) to recognise the tālās of unfamiliar songs heard or played.

4. In addition to the individual tests, there will also be common ear-tests, sight-singing tests and musical dictation at the Practical examination.

In the Practical examination, candidates may offer Vocal music or one of the following instruments :—

Veeṇa, Gōṭuvādyam, Violin, Bālakōkil, Flute or Nāgasvaram. Vocal candidates shall sing to the śruti accompaniment of the Tambura.

A Vocal candidate may sing, playing the Tambura himself or he may utilize the services of another person to provide the Tambura accompaniment for him ; provided this other person is not a candidate for this same examination.

The examination shall consist of—

	Marks.
(1) A written paper on the Theory and History of Music of three hours' duration carrying	100 and
(2) A Practical Examination carrying	100
Total ..	200

The distribution of marks and the minima required for passing shall be as follows :—

	Max.	Minimum for passing	
		1st Class.	2nd Class.
Theory and History of Music.	100	60	40
Practical	100	60	40
	200	120	80

Books recommended.

1 *Sangīta Sampradāya Pradarśini* .. Primer—Volumes I and II ..	In Telugu, by Subbarama Dikshitar.
2 Singarāchārlu's *Svaramanjari* .. .. .. *Gāyaka Pārijātam* .. .. .. *Sangīta Kalānidhi* .. .. .. *Gāyaka Lōchanam* .. .. .. 3 *Tyāgarāja Kirtanalu edited by Kalluri Vīrabhadra Sāstri*	In Telugu.
4 *Sangita Ratnāvali*	In Tamil, by K. V. Srinivasa Ayyangar.
5 *Gāna Bhāskaram*	In Telugu, by K. V. Srinivasa Ayyangar.
6 *South Indian Music* : *Books I to IV*. 7 *Mēlakarta Janya Rāga Scheme* .. 8 *Śyāma Sāstri and other famous figures of South Indian Music.* 9 *The Flute* .. .. 10 *Teaching of Music*	In English, by P. Sambamurti, The Indian Music Publishing House, Georgetown, Madras.
11 *A Practical Course in Karnatic Music*: Books I to III .. .. .. 12 *Golden Treasury of Indian songs* .. 13 *Kirtana Sagaram*: Books I to IV .. 14 *Tyāgarāja's Nowkā charitram* ..	In Tamil, by P. Sambamurti, The Indian Music Publishing House, Georgetown, Madras.

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45.

Edn.P.H
48.

52210/G3/48

Examinations - Govt. Technical - Indian Music - Teaching in Tamil - revised Syllabus - orders issued.

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p35 cf - From the C. G. E. Rc. No. 389-C/48. d. 11-11-48.

66
6/12

Order. Ms. No. 3088 Edn. d. 6-12-48.

p37 to 44 cf - The Govt. approve the revised Syllabus ~~of~~ for the Govt. Technical Examn. in Indian Music, submitted by the

p35 cf - C. G. E with his letter ~~referred~~ cited above. ~~He is also informed that~~ The Govt. Technical Exam. in Indian Music, may be Conducted in Conformity with this revised Syllabus, ~~in future~~ as from the Examination in Nov. 949.

7/12

To. The C. G. E.
Copy to the D. P. I p35
S/c (2).

25/11/48.

27.11.48

1-12-48

2X (93)

pp 1-3 c/f

Secretary, E.& P.H.

Please see herewith the letter from Dr.E.M.Duraiswami. The syllabus for the lower grade examination in Indian Music is also sent herewith. It will be seen that in the practical examination, almost all the songs that have been mentioned are in Telugu. Though there is a note that "candidates shall have the option of singing or playing these pieces or other classical pieces of an equal standard", I had suggested in a previous note that corresponding Tamil songs also may be put down and the new syllabus revised accordingly. I do not know what has been done in the matter. The D.P.I. may be asked to report ~~upon~~ the action taken on the previous note.

pp 5-8 c/f

ASST. SECRETARY TO GOVERNMENT
14 JUL 1948
EDUCATION AND PUBLIC HEALTH DEPT.

M op 5 c/f

p. 13 of Ⓐ

52210

ISA
11.7.48

H.M.Education.

SECRETARY, EDN. AND P.H. DEPT.
14 JUL
GOVERNMENT OF MADRAS

E&P.H (93)

Please see the letter in the c/f and the minutes of H.M. (Edn) above. The previous minute of H.M. referred to above is on page 13 of Memo No.

28762 E3/48-1 Edn dated 30-6-48. With reference to this minute, the C.G.E was asked to include in the syllabuses themselves alternative songs in Tamil for the songs mentioned therein so that the matter ~~may~~ might be made quite clear. The C.G.E. may now be asked to report the action taken by him in the matter. A draft Memo is subd. for approval.

(A)

Vide (A) pp 10-11

(A)

8.J.
21.7.48

21/7/48

S by
B/7/48

CES
21.7.48

(Issued as Memo. No. 52210/48/93-1. 23.7.48) - 9 cf
(C. No. 58070/48. C.G.E Rc. No. 389.C/48. 30.7.48) - p 11 cf

Kind attention is invited to the C.G.E's letter on p 11 cf. It is understood the subject is under consideration of the Chairman of the Bd of Examiners in Indian Music. The reply from the C.G.E may be awaited. If necessary, he may be reminded on 22.8.48.

4/8
CES
4/8/48

6/8/48

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3 E&P.H
cf 3

52210/48 page 13 cf

p 15-16 cf

× pages 17-23 cf

pages 15-16 cf

From the C.G.E., Rc. No. 389-C/48, dated 9.8.1948.

The C.G.E's. letter on p 13 cf and the remarks of the Chairman, Board of Exmr in Indian Music on p 15-16 cf may be perused. The Syllabus as corrected, with refce to ~~carrying out~~ the suggestions of the Chairman for institution of alternate Tamil Songs for the lower and higher grade Exam in Indian Music ~~is furnished~~ is at pp. 17-23 cf.

~~For orders as for their approval~~.

May be circulated to H.M (Edn). with ~~for approval of the revised syllabus~~. reference to his minute on page 1 ante

13/8/48

13/8/48

11/8/48

S by
17/8/48

Dy (Edn)

Ody
2/8

I am not able to read these tamil sans ~~verses~~ myself.
I think these Tamil verses may be printed in Tamil, and in brackets the English may be put in so that it may be

4

clear. Perhaps, the same thing may be done about Telugu also.

TSA
1. 9-48

E&P.H (93)

SECRETARY, EDN. AND P. H. DEPT.
1 SEP
GOVERNMENT OF MADRAS

Please See the minutes of H.M (Edn) above. ~~The draft to the C of E below is for approval.~~

It is presumed that H.M. desires that the names of the Ragas should be in Tamil and that the pieces should be indicated in the languages in which they were composed, with the transliteration in English.

The draft memo below is for approval.

2/9/48.

4/9/48

2.9.48

52210/48

26

5 E&P.H / 93

The draft reminder below to the C. of. E is for approval.

21/10/48.

21.10.48

27/10/48

The interim reply from the C. of. E on p 33 cf may be perused. This may lie over till 25-11-48.

3/11/48.

3.11.48.

3/11/48

Please See the letter from the C. of. E on p 35 cf. With reference to H.M. (Edn's) minutes on p. 3-4 ante, the revised Syllabus Submitted by the

P.T.O

C. 52210/48/93

by the C.G.E in pp 37-44 cf may be perused. In the draft Syllabus, the C.G.E has indicated the names of ragas ~~and~~ the pieces, in Tamil, English ~~and~~ Telugu and Sanskrit, ~~the languages in which the song has been~~ ~~composed~~ that is, the languages in which the pieces have been composed.

He further request early orders so that the Govt. Technical ~~Music~~ Exam in Indian Music to be held in Nov.'49, may be conducted in conformity with this revised syllabus, if approved.

May be circulated to H.M. (Edu.) for orders on the revised syllabus

15/11/48.

16.11.48.

17-11-48

pages 37-43 y

24.11.48

O.2 19/11

SECRETARIAT, EDN. AND P.H. DEPT.
24 NOV
GOVERNMENT OF MADRAS

P.T.O

52210/93/48

E&P.H(93)

The draft order below is for approval.

25/11/48.

27.11.48

1-12-48

4/12