

PRASAR BHARATI-PART-01
(India's Public Service Broadcaster)



DIRECTORATE GENERAL : AKASHVANI
NEW DELHI

CENTRAL MUSIC UNIT

GENERAL INFORMATION
AND
GUIDELINES

MUSIC AUDITION SYSTEM

OF

AKASHVANI

INDEX:	Page No.
I. Introduction	3
II. Categories for applying for audition	3
III. Audition Boards	5
IV. Method of Audition	6
V. Duration of items for recording	9
VI. List of Musical Instruments approved for Audition	14
VII. List of Ragas and Talas for Classical Music (Hindustani)	15
VIII. List of Ragas for Classical Music (Carnatic)	16
IX. General Criterion For Assessment Of Candidates	17
X. General Instructions (Including details of Audition fee etc.)	18-19

I- INTRODUCTION

Akashvani has a well-established and widely acclaimed Music Audition System in place for more than half a century for selecting artists, grading them by professional standards and offer broadcast engagements. It has stood the test of time and artists all over the country have unflinching faith in it.

There are four grades viz. B, B-High, A & Top awarded to artistes based on the performance quality adjudged by a Committee of Eminent Musicians/ Experts in the field. In case of Music Composer, there are three grades viz. Grade-II, Grade-I and Top.

II- CATEGORIES FOR APPLYING FOR AUDITION

The details of various categories, for which one can apply for audition, are as follows:

i) **Classical Music: Hindustani Style and Carnatic Style**

Hindustani:

- a) Vocal (Khayal, Dhrupad/Dhamar, Haveli Sangeet and Light Classical Vocal viz. Thumri, Dadra, Tappa, Kajri Chaiti etc.)
- b) Instrumental :

List of Instruments approved for auditions is available at the Annexure – 1.

Carnatic:

- a) Vocal
- b) Instrumental:

List of Instruments approved for auditions is available at the Annexure – 1.

ii) **Light / Devotional Music (Hindustani) :**

Geet, Bhajan, Ghazal, Qawwali, Rabindra Sangeet, Nazrul Geeti, Atul Prasadi, Dwijendra Geeti, Raag Pradhan, Shyama Sangeet, Adhunik Geet etc.

iii) **Light Music (Carnatic):**

- a) Bhavageete (Kannada)/Mellisai (Tamil)/Lalita Sangeetam (Telugu)/ Lalita Gaanam (Malayalam)

b) Light Instrumental (for both Hindustani & Carnatic):

List of Instruments approved for auditions is available at the Annexure – 1.

c) Devotional Music (Carnatic)/ Namasankeertanam Group.

Devaranamas. Vachanas, Ashtpadi, Tarangam, Annamacharya Sangeertanam. Bhadrachala Ramdas Kirtans, Adhyatma Ramayana Kritis, Tulasi Vanam composition. Tiruppukazh. Tevaram, Tiruvachakam, Utsava Sampradaya Kritis and Divyanam Samkirtanas of Thyagaraja etc.

iii) Music Composer:

a) One with the knowledge of the regional music of the respective language that He/she applies for.

b) Ability to compose music with knowledge of Singing or playing on any instrument.

a) Ability to read and write the Musical notation.

iv) Folk (Lok)/Tribal (Aadivaasi) Music:

a) Original and authentic Folk/Tribal Music of various regions and areas representing various languages and dialects of the country. (Can apply as a Party or Individual)

b) Musical Discourse/Lok Gatha/Harikatha/ Katha Kalakshepam/ Kathakali Padam etc.

v) Vrindgaan/Choral Music:

A group, not exceeding 20 members, including both Singers and Instrumentalists and with instrumentalists not exceeding 6 in number can apply for audition for rendering songs on themes of National Integration, Patriotism, Environment, Nature etc.

vi) Western Music: For Vocal and Instrumental:

Either as an individual or a group/choir can apply in the categories of Classical, Country, Jazz, Pop etc.

vii) Fusion Music:

For only Group/Party with a combination of singers and instrumentalists or only instrumentalists with number of members up to 16. The upper limit may vary depending upon the variety of singers/instruments and potential of the group/party.

III- AUDITION BOARDS

There has been a constant endeavour to improve, simplify and bring more transparency in the existing system. Accordingly, a 3 Tier structure in the Audition Boards have been evolved with an idea of de-centralising to an extent.

The three Boards are:

A) Local Audition Board (LAB) – At all Stations (except LRS)

Functions of LAB:

- i) Holding 'LIVE' auditions and awarding 'B' grade in the cases of Light, Devotional, Folk, Tribal and related categories viz. Geeth, Bhajan, Ghazal, Rabindra Sangeet, Nazrul Geeti, Devaranama, Kathakali Padam, Harikatha etc.
- ii) In case of Classical Music: Conducting Preliminary Screening through Live auditions and sending the recordings of successful cases to **Central Audition Board (CAB)** and in case of Music Composer, screening of recording and if qualified, recommending to CAB for award of Grade II or reject at the screening level itself, if not qualified.

B) Zonal Audition Committee (ZAC) only for Western Music - Constituted at Kolkata, Mumbai, Chennai and Shillong.

C) Central Audition Board (CAB) – At the Directorate General of AIR

Functions of CAB:

- i) To take-up Gradation of all fresh cases & Up-gradation from B grade onwards up to Top Grade in case of Classical Music,
- ii) Up-gradation from BH to A & A to Top in case of Light, Devotional, Folk, Tribal and related categories viz. Geeth, Bhajan, Ghazal, Rabindra Sangeet, Nazrul Geeti, Devaranama, Kathakali Padam, Harikatha etc. and awarding Grade-II. Grade-I and Top grade in case of Music Composership.

IV- Method of Audition		
A.	Classical Music	
(i)	For Fresh cases	Candidates will i) Apply online in the prescribed pro-forma along with the Audition Fee. ii) Will be recorded at the station, if qualified in the live audition conducted by LAB. iii) The recording will be placed before CAB with roll numbers for award of a suitable Grade.

(ii)	For Up-gradation	Candidates will be recorded at the AIR Station and the recordings will be sent to the Directorate for audition by CAB which will award a suitable grade.
(iii)	Review System	<p>The artistes in B Grade will have to upgrade themselves within a period of 5 years, failing which they will be weeded out automatically and removed from the list.</p> <p>Before such weeding out, the artiste can apply for Up-gradation. In case, the CAB retains the artiste in the same grade i.e. "B", then the artiste will continue for 5 years from the date of communication of the result by the Station. If failed, will be weeded out. This process can continue till the artiste is either up-graded or weeded out by CAB. If weeded out, the artiste has to apply as a fresh candidate and appear before LAB.</p> <p>(ii) In case of B-High/A and Top grade artistes, if the station feels that there is deterioration in quality of performance due to age/health and other factors, the station may send the latest off-broadcast recording of such artist to CAB <u>with remarks/comments</u> to decide upon reducing/withholding the bookings.</p> <p>The decision of the CAB in this regard is final and irrevocable.</p>
B.	Light/Devotional/ Nama Sankeertanan/Kathakalippadam/ Harikatha (Geeth/Bhajan/Ghazal/Rabindra Sangeet/Nazrul Geeti etc.)	
(i)	<u>For Fresh cases</u>	<p>Candidates will</p> <p>i) Apply online in the prescribed pro-forma along with the Audition Fee.</p> <p>ii) Will be auditioned Live at the station.</p> <p>D) If qualified, will be awarded 'B' grade.</p> <p>iv) Only in exceptional/ meritorious cases on the recommendation of LAB, the Station will record the performance of the artiste, immediately and send the same for audition by CAB for B high and A grade to CAB</p>
(ii)	<u>For Up-gradation</u>	For cases of Up-gradation as per existing practice, candidates will be recorded and the recording will be sent for B to B High and above to CAB .
(iii)	Review System	Same as in Classical Music. However, the review will be done by CAB for other grades .

C.	Folk /Tribal (Adivasi & other formats	<p>Candidates will</p> <p>i) Apply in the prescribed pro-forma.</p> <p>ii) No Audition Fee for fresher.</p> <p>iii) Will be auditioned Live at the station.</p> <p>iv) If qualified, will be awarded 'B' grade.</p> <p>v) Only in exceptional/ meritorious cases on the recommendation of LAB, the Station will award B High. For A grade, it can send the same recording to CAB for audition.</p>
	<p>(i) For Fresh cases</p> <p>(Note: There is a provision to record Aadivaasi/Tribal artistes at their place of stay/availability, in case they are unable to come to studios and the recording can be placed before LAB)</p>	
	(ii) For Up-gradation	
	(iii) Review System	<p>For cases of Up-gradation, Candidates will</p> <p>i) Apply in the prescribed pro-forma along with the Audition Fee.</p> <p>li) Candidates will be recorded and the recording will be sent for B High to A to CAB for audition.</p> <p>Same as in Classical Music. However, the review will be done by CAB for A and Top grades.</p>
D. Music Composer		
	(i) For Fresh cases	<p>Candidates will</p> <p>i) Apply in the prescribed pro-forma along with the Audition Fee.</p> <p>ii) Three compositions depicting different moods and themes will be recorded at the station. Two items of candidate's choice and One item for which the lyric will be provided by the Station and to be composed by the Candidate on the spot under the supervision of PEX (Music) and the notation has to be enclosed and will be forwarded along with the recording to CAB</p>
	(ii) For Up-gradation	<p>Existing graded artists for Up-gradation will</p> <p>i) Apply online in the prescribed pro-forma along with the Audition Fee.</p> <p>ii) They will be recorded and the recording will be sent to CAB. Recording of three items will be as in the case of fresher.</p>
	(iii) Review system	Same as in Classical Music. However, the review will be done by CAB .
E. Award of Top grade		
		<p>An A Grade Artist and Grade – I composer can apply for Top Grade after 07 years in the Grade.</p> <p>The candidate will apply in the prescribed pro-forma along with the audition fee as in page no.19.</p>
	(i) Review system	Same as in Classical Music. However, the review will be done by CAB .

V- Duration of Items for Recording

A. <u>Carnatic Classical Music</u>		
Candidates will submit a list of Total 15 items by selecting 5 ragas/compositions each from Group-A & B and 5 Ragas from Group-C only for Rag Alaapana. *The list of ragas for selection is enclosed in Annexure-3 (Reference Page no.17).		
(i) Vocal/Instrumental (excepting Percussion instruments)	Fresh & B to BHigh	Total Duration 30 minutes
<u>Accompaniments:</u> In the recording, a Tanpura & Mridangam to be provided by the Station as per existing practice. In case of Nagaswaram, they will be auditioned as party of 1+ 3 i.e. leader with Otthu, Thavil & Talam (as per existing practice).	<u>3 items</u> : *I) Item: Shudhamadhyamam (Group A)/ Pratimadhyamam (GroupB) Ragalapana, Kriti with Nerval and Swara Prastharam of Candidate's choice. *II) Item: Pratimadhyamam (Group B)/ Shudhamadhyamam (Group A) Ragalapana + Kriti /Kriti + Swara Prastharam * III) Only Raga Alapana from Audava/Shadava (Group C) Ragas	15 Minutes 10 Minutes 5 Minutes
(ii) Vocal/Instrumental (excepting Percussion instruments)	Up gradation (B High to A)	Total Duration 55 minutes
<u>Accompaniments:</u> As above.	<u>3 items</u> : I)Item: Kriti-Shudhamadhyamam(GroupA)or Pratimadhyamam(Group B) with Nerval and Swara Prastharam -Candidate's choice II) Item: Kriti-Shudhamadhyamam or .Pratimadhyamam *(if Pratimadhyama item is rendered for 30 mts. Shudhmadyama item should be for 15 mts. & vice versa) - Station's Choice III) Item: from Audava/Shadava Raga alaapana only (Group C) - Station's Choice	30 Minutes 15 Minutes 10 Minutes

(iii) Percussion (except Thavil/Dolu)	Fresh – A list of 5 Talams to be submitted by the candidate.	Duration 40 Minutes
<u>Accompaniments:</u> Any suitable instrument for refrain & a Tanpura to be provided by the Station as per existing practice.	1) Accompaniment for Adi Tala Varnam	5 mts.
	2) Accmpt. for Roopak Tala Kriti/Khanda Chapu Tala Kriti	5 Minutes
	3) One Talam of Candidate's choice from the list.	15'(5'acmpt.+ 10' Solo)
	4) One Talam of Station's choice from the list.	15' (5'acmpt. +10' Solo)
	Upgradation – (A list of 5 Talams to be submitted by the candidate)	Duration 50 Minutes
	1)Ata TalaVarnam (Accompaniment)	10 Minutes
	2) One Talam of Candidate's choice from the list.	20'(10'acmpt.+10'Solo)
	3) One Talam of Station's choice from the list	20'(10'acmpt.+10'Solo)
(iv)Percussion (Thavil/Dolu)	Fresh – A list of 5 Talams to be submitted by the candidate.	Duration 40 Minutes
<u>Accompaniments:</u> Nagaswaram or any suitable instrument to be provided by the station for refrain.If candidate can bring Nagaswaram refrain	1) Accompaniment for Roopak Tala Kriti	5 mts.
	2) Accmpt. for Khanda Chapu Tala Kriti	5 Minutes
	3) One Talam of Candidate's choice from the list.	15'(5'acmpt.+ 10' Solo)
	4) One Talam of Station's choice from the list.	15'(5'acmpt.+ 10' Solo)
	Upgradation – (A list of 5 Talams to be submitted by the candidate)	Duration 50 Minutes
	1) Accompaniment for Roopak Tala Kriti	5 mts.
	2) Accmpt. for Khanda Chapu Tala Kriti	5 Minutes
	3) One Talam of Candidate's choice from the list.	20'(10'acmpt.+10' Solo)
	4) One Talam of Station's choice from the list	20'(10'acmpt.+10'Solo)

B- Hindustani Classical Music		
The list of ragas/talas for selection is enclosed in Annexure-2 (Reference Page no.16).		
(i) Vocal/Instrumental (Except Percussion)	Fresh & B to B-High Grade	Duration 30 Minutes
<u>Accompaniments:</u> Tanpura and Tabla / Pakhawaj will be provided as per existing practice.	Any two Ragas (One from morning /Afternoon ragas, the other from Evening/Night raga)-one artiste's choice and the other one station's choice from the list of - 25 Ragas submitted by the candidate.	Two items of 15 Minutes each.
(ii) Harmonium	Fresh & B to B-High Grade	Duration 30 Minutes
<u>Accompaniments:</u> Tanpura and Tabla will be provided as per existing practice and a Vocalist is allowed for third item as per existing practice.	Any two ragas (One from morning /Afternoon ragas, the other from Evening/Night raga) as above for ten minutes each and One item of ten minutes duration as accompaniment for Thumri/Vilambhit & Drut Khayal.	Three items of 10 Minutes duration each. (First two items as Solo and the Third item as accompaniment)
(iii) Vocal/Instrumental (Except Percussion)	B-High to A Grade	Duration 60 Minutes
<u>For Vocal:</u> - Harmonium /Sarangi/ Violin/Dilruba will be allowed in addition to Tabla /Pakhawaj and Tanpura as per existing practice. <u>For Instrumental:-</u> Tabla/Pakhawaj& Tanpura will be allowed.	Three items:- Two Ragas (One from Morning/Afternoon ragas, the other from Evening/Night raga)- both artiste's choice and the third item from station's choice from the list of -25 Ragas submitted by the candidate. --do--	30 Minutes first item (Applicant's choice) 10 Minutes second item(Applicant's choice) 20 Minutes (Station's choice) ---do---
(iv) Harmonium	B-High to A Grade	Duration 45 Minutes
Tanpura and Tabla will be provided as per existing practice and a Vocalist is allowed for third item as per existing practice.	First two items: - Two Ragas (One from Morning/Afternoon ragas, the other from Evening/Night raga) - one of artist's choice and the other from the station's choice from the list of -25 Ragas submitted by the candidate.3 rd item accompaniment to Light Classical Music / Vilambhit & Drut Khayal.	All three items of 15 mts. each. (First two items as Solo and the Third item as accompaniment).
(v) Percussion	Fresh & B to B-High Grade	Duration 45 Minutes
Vocal/Harmonium/Sarangi/ Violin/Dilruba for Lehar &	1) Two Talas (solo performance) – One artiste's choice and the other one station's	15 Minutes duration each 2 items of 7.30

Tanpura as per existing practice.	choice from the list of – 10 Talas submitted by the candidate. 2) Accompaniment with Vocal/Instrumental (Masitkhani & Razakhani) (Vilambit and Drut)	Minutes duration each.
(vi) Percussion	B-High to A Grade	Duration 55 Minutes
Vocal/Harmonium/Sarangi/ Violin/Dilruba for Lehar & Tanpura as per existing practice.	Three Talas (all solo performances) – First two items - artiste's choice and the other one station's choice from the list of – 10 Talas submitted by the candidate.	30 Minutes duration – 1st item. 10 Minutes duration – 2nd item. 15 Minutes duration – 3rd item.
(vii) Light Classical Music	Fresh/Upgradation B to BHigh	Duration 30 Minutes
Tanpura and Tabla will be provided as per existing practice.	Thumri	15 Minutes
	Dadra	10 Minutes
	Kajri/Chaiti/Tappa	5 Minutes
(viii) Light Classical Music	Upgradation BHigh to A	Duration 60 Minutes
Harmonium/Sarangi/ Violin/Dilruba will be allowed in addition to Tabla and Tanpura as per existing practice.	Two Thumri	15 Minutes each (30 mts.)
	Dadra	10 Minutes
	Kajri/Chaiti	10 Minutes
	Tappa	10 Minutes
C- Light Music		
(i) Light Music (Geet/Bhajan/Ghazal/Rabindra Sangeet/Nazrul Geeti etc.)/ Devotional/Choral group(Vrindgan) Harmonium/Sarangi/ Violin/Dilruba will be allowed in addition to Tabla and Tanpura as per existing practice.	Fresh candidates 3 songs of 5 Minutes duration each (One song of own choice Two songs of Station's choice) from the list of 15 songs submitted by the Candidate.	15 Minutes
	Up-gradation: 4 Songs of 5 Minutes duration from the list of 15 songs. 2 songs –own choice 2 songs – Station choice	20 Minutes
(ii) Kathakali/Padam/Harikatha/Lok Katha and similar formats.	Fresh candidates: Two items of 15 mts. each from the list of 5 stories.	30 mts.
	Up-gradation: Two items of 30 mts. each from the list of 5 stories.	60 mts.
D- Music Composer		
Music Composer Maximum six accompaniments (including percussion) which are	Fresh: 3 compositions to be recorded for placing before CAB with Notation .	20 Minutes

duly approved by Akashvani will be provided for the Audition. Vocalists will also be provided by the Station if desired so by the Candidate. In case AIR Station, for any reason, is unable to provide the necessary Singers/ Accompanists to the candidate, then option is given to the candidate to bring his/her own artistes for the auditions.	One song- Station choice Two songs- Candidate choice <u>Upgradation: From Grade II to Grade I and for Top</u> 4 compositions to be recorded for placing before CAB with Notation . 2 songs – Own choice 2 songs – Station choice	25 Minutes
E- Folk /Tribal Music		
Folk Music/Tribal	<u>Fresh</u> 3 songs of 5 Minutes duration each One song- own choice Two songs- Station choice	15 Minutes
	<u>Upgradation:</u> 4 Songs of 5 Minutes duration 2 songs –own choice 2 songs – Station choice	20 Minutes
G-Western Music		
Either Solo/Party Or Music Composer	<u>For Both Fresh & Upgradation:</u> <u>Candidates are required to furnish 10 items/songs.</u> Out of which 3 songs are either to be recorded or performed live for audition by respective ZAC. One song-Station's choice Two songs- Candidate's choice	5 to 8 Minutes duration each
H-Fusion Music		
<u>Only for Group/Party</u> The team can be a mixture of Singers and Instrumentalists or only Instrumentalists. The number of participants can be up to 16. The upper limit may vary depending upon the variety of singers/instruments and potential of the group/party.	<u>Fresh:</u> 3 compositions to be recorded for placing before the CAB . The Musical works/compositions should have the flavour of Classical Raagas/Taalas of Hindustani/Carnatic Music blended with any other style of Music (Be it is Western, Folk, Pop etc.) <u>Upgradation: As above</u> 4 compositions to be recorded for placing before CAB .	7-10 mts. each 7-10 mts. each

**VI- LIST OF MUSICAL INSTRUMENTS PERMITTED FOR USE IN AKASHVANI
IN CLASSICAL/LIGHT CLASSICAL MUSIC PROGRAMMES, LIGHT MUSIC
PROGRAMMES AND AIR MUSIC COMPETITION**

1. VEENA
2. CHITRA VEENA
3. VICHITRA VEENA
4. RUDRA-VEENA
5. MUKHA VEENA
6. GOTTU VADYAM
7. SITAR
8. SAROD
9. SURBAHAR
10. RABAB
11. TABLA
12. PAKHAWAJ
13. MRIDANGAM
14. KANJIRA
15. GHATAM
16. MORSING
17. TAVIL
18. TARSHAHNAI
19. VIOLIN
20. VIOLA
21. SARANGI
22. ESRAJ
23. DILRUBA
24. FLUTE
25. CLARINET
26. SHAHNAI
27. SUNDARI
28. HAWAIIAN GUITAR
29. ELECTRIC GUITAR
30. SANTOOR
31. SAXOPHONE
32. MANDOLIN
33. JAL TARANG
34. NAGASWARAM
35. BRAHAM VADYA
36. CHELLO
37. TAUS
38. DHOLAK
39. NAKKARA
40. DOTARA
41. ELECTRONIC KEYBOARD (For Carnatic Music only)
42. HARMONIUM

Annexure-2**VII - List of Ragas/Talas for Hindustani Music**

Candidates are advised to choose the Ragas/Talas for Audition only from the list given below.

Dhrupad, Khayal & Instrumental				For Accompaniment alone	
1	Bilaskhani Todi	41	Gaud Sarang	1	Kehrwa
2	Malkauns	42	Maru Bihag	2	Dadra
3	Komal Rishabh Asavari	43	Rageshri	3	Qawali
4	Bhairav	44	Nat Bharav	4	Dheema Ektaal
5	Jogia	45	Patdeep	5	Chachar
6	Ramkali	46	Puriya Kalyan	6	Deepchandi
7	Lalit	47	Jog Kauns	7	Jhumra
8	Main ki Todi	48	Chandra Kauns	8	Pakhawaj
9	Multani	49	Jog	9	Tilwada
10	Bihag	50	Hansadhwani	10	Dheema Teentaal
11	Alaiya Bilawal	51	Gaud Malhar		
12	Desi	52	Gurjari Todi		
13	Asavari	53	Megh Malhar		
14	Jaunpuri	54	Abhogi		Percussion (Tabla, Dholak & Pakhawaj)
15	Darbari	55	Devagiri Bilawal		
16	Bageshri	56	Ahir Bhairav		
17	Bhimplasi	57	Vibhas	1	Teentaal
18	Mian Ki Malhar	58	Nand	2	Jhaptaal
19	Bahar	59	Vrindabani Sarang	3	Roopak
20	Marwa	60	Kausi Kanhra	4	Adachautaal
21	Puriya	Thumri/ Dadra		5	Savari of 15 Beats
22	Basant	1	Gara	6	Dhammar
23	Shree	2	Kafi	7	Chautaal
24	Puriya Dhanshari	3	Bhairavi	8	Sooltaal
25	Poorvi	4	Piloo	9	Laxmitaal
26	Shankara	5	Khamaj	10	Teevra
27	Shudha Kalyan	6	Sindura	11	Ektaal
28	Yaman	7	Tilang		
29	Bhoopali	8	Maand		
30	Deshkar	9	Tilak Kamod		
31	Sham Kalyan	10	Pahadi		
32	Chhayana	11	Manjh Khamaj		
33	Kedar	12	ShivRanjani		
34	Kamod	13	Kirwani		
35	Jai Jaiwanti				
36	Jhinjhoti				
37	Des				
38	Shudh Sarang				
39	Adana				
40	Bairagi				

Annexure-3

VIII - Carnatic Music – Indicative list of Ragas for performance:

<u>GROUP – A</u> <u>(Suddha Madhyama)</u> <u>(Major Raagas)</u>		<u>GROUP-B</u> <u>(Prathi Madhyama)</u> <u>(Major Raagas)</u>		<u>GROUP-C</u> <u>(Audava Shadava)</u> <u>(Minor Raagas)</u>	
1	Begada	1	Dharmavati	1	Abhogi
2	Bhairavi	2	Hamir Kalyani	2	Amrita Varshini
3	Bilahari	3	Hamsanandi	3	Anandabhairavi
4	Chakravakam	4	Kalyani	4	Arabhi
5	Charukesi	5	Pantuvarali	5	Athana
6	Dhanyasi	6	Purvi Kalyani	6	Bahudari
7	Gouri Manohari	7	Ramapriya	7	Hamsanadam
8	Hari Kambhoji	8	Ranjani	8	Hamsadhwani
9	Kambhoji	9	Rishabhapriya	9	Hindola
10	Kanada	10	Shanmukhapriya	10	Janaranjani
11	Kapi	11	Simhendramadhyamam	11	Kalyana Vasanta
12	Keeravani	12	Subhapantuvarali	12	Kannada
13	Karaharapriya	13	Vachaspati	13	Kedargoula
14	Mayamalavagowla	14	Varali	14	Khamas
15	Natabhairavi	15	Latangi	15	Madhyamavati
16	Natakapriya			16	Mandari
17	Natakuranji			17	Mohanam
18	Saveri			18	Mukhari
19	Shankarabharanam			19	Reetigoula
20	Sarasangi			20	Sahana
21	Thodi.			21	Sama
				22	Saraswathi
				23	Sriranjani
				24	Suddhadhanyasi
				25	Surati
				26	Vasantha
				27	Yedukula Kambhoji

IX	GENERAL CRITERION FOR ASSESSMENT OF CANDIDATES
-----------	---

Assessment will be made by the Audition Boards primarily based on three parameters i.e. Swar (Melody), Taal (Rhythm) and Sahitya (Lyric/Composition).

SWAR (Melody):

- 1) Raag Swarup (the grammar of the Raag)/Purity of Raaga/Tradition (Gharana).
- 2) Voice quality/tonal quality of instrument/Pitch alignment.
- 3) Ability to develop the Raag form in its entirety.
- 4) Aesthetic quality and Style of presentation.

TAAL (Rhythm)

- 1) Control/Command on Rhythm/Laya/Tempo.
- 2) Systematic improvisation while presenting Percussion Solo.
- 3) Ability to perform with variety of patterns in different Taalas.
- 4) In case of Percussion Solo - ability to provide accompaniment with proper understanding of composition and with grace and finesse.

SAHITYA (Lyric/Composition)

- 1) Purity of the composition (literary content) with Bhava and correct pronunciation.
- 2) Ability to perform the composition in its entirety.
- 3) For instrumental music, presentation of the complete composition/Gat in its entirety.
- 4) Ability to develop the Gat form with decorative and musical phraseology.

Recording quality- As per existing norms no audition recording will be done using any kind of feedback/ reverb/echo effect for fresh/up- gradation. While recording percussion instruments level of lehra instrument may not be very high. The balancing aspect of such recordings needs to be taken care of. **OUTSIDE STUDIO RECORDING WILL NOT BE ENTERTAINED.**

X .	GENERAL INSTRUCTIONS
------------	-----------------------------

- 1) If stations do not have Staff artists for providing refrain/percussion accompaniment, they may book casual graded artists with minimum B-High grade from their zone. Tanpura may be booked irrespective of the grade.
- However, a candidate if desires to bring his/her own accompanists, he/she can do so provided the accompanists are graded at least “B High” by AIR. No TA/DA or any other payment will be made in this regard.
- In case of Audition for Music Composer, if the respective AIR Station, for any reason, is unable to provide the necessary Singers/ Accompanists to the candidate, then option is given to the candidate to bring his/her own artistes for the auditions. However, no payment will be made to them in this regard.

2) Audition fee:

S.No.	Category	Fee
I)	Freshers	Rs. 1000/-+18% GST-1180/-
II)	All Upgradation (B to B-High/B-High to A)	Rs. 2000/-+18% GST-2360/-
III)	A to Top (all Categories)	Rs. 5000/-18% GST-5900/-
IV)	Folk /Tribal Music applying as Fresher	Nil
V)	Folk /Tribal Music Artistes: For Up-gradation (B to B High/B-High to A)	Rs. 2000/-18% GST-2360/-
VI)	Divyaang, Senior Citizens and Staff/Staff Artists of AIR & Doordarshan	Nil
VII)	SC/ST candidates	25% exemption in the fee

3) Applying for re-audition/Up-gradation:

No Waiting period for re-appearing for audition or appearing for up-gradation, except for Top grade.

(i) Waiting period for **Top Grade** audition:

a) An artiste in “A” grade for 07 years is eligible to apply for “Top” grade audition.

b) In an attempt to get “TOP” grade, if an artiste fails, would be eligible to apply again only after a gap of one year from the date of his/her earlier attempt (Ex: Applied in 2016 will be eligible to apply again only in 2018).

4) 2nd Final LAB exemption: Freshers, in the category of Classical music, who do not qualify in getting B grade in their first attempt from CAB, if apply again for audition will get only one chance of exemption from appearing before LAB, **provided they apply within one year from the date of communication of the result** completing all formalities, failing which they have to appear afresh again before LAB for screening.

5) Provision for candidates applying for audition in a discipline that is not available at the AIR Station of their residential jurisdiction:-

If any candidate wants to get a gradation and perform over AIR in a discipline which is not available at the particular AIR Station where one resides then they may apply for audition in the particular discipline at the nearest AIR Station available completing all formalities, clearly mentioning about his address with proof. No TA, DA will be paid for attending the audition. However, on selection and subsequent booking for broadcast they will be paid TA, DA as per rules. In such cases, the station while offering bookings to them should keep provision for recording an extra programme of the artiste for a future broadcast also in addition to their scheduled broadcast **in order to minimize the expenses on TA, DA** payable to the artiste.

6) The decision of LAB, RAB and CAB will be final, binding and irrevocable. Since performance quality of the Artist is the only criteria, RAB and CAB have got the power to weed out the artist or reduce the frequency of the booking if the performance quality is not up to the desired standard.

7) DG, AIR will be the final authority in case of all disputes pertaining to **LAB & CAB**.
