

Suro Bharati Sangeet Kala Kendra

ESTD : 1993

An International Organization of Music & Fine Arts Education

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CARNATIC VOCAL

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Carnatic Vocal Music

Beginners Diploma - Part – I

❖ Practical : Full Marks – 100

1. Knowledge and understanding of swarasthan.
2. Alankars in different Raags and Trikalam.
3. Trijkala, Sadhagam for Sarali, Varisai, Gitams.
4. Varnams – a. Sankarbaran, b. Hamsadhabani, c. Abhogi
5. Alankar –Swaravali in different Raagas.(At least 10 Alankars)
6. To sing at least two gitams to be mastered from followings –
 - a. Kamalajadala – Kalyani - Triputa
 - b. Gananada – Mayamalavagaula – Tisra Ekam
 - c. Varsa Veena - Mahanam – Rupakam

Beginners Diploma - Part –II

❖ Practical : Full Marks – 100

1. To recognize 6 swaras in the middle octave by listening.
2. Trijkala, Sadhagam for Sarali, Alankars, Abyasa Ganana – Sarali, Swarajathis.
3. To sing at least two geetams to be mastered from the following –
 - a. Re Re Shri Rama – Arabhi – Triputa
 - b. Kamala Sulochana – Ananda Bhairavi – Adi
 - c. Mandara Dharare – Dharare – Kamboko Adi Taala
4. Teaching of Alankaras in different Raagas and Trikalam.
5. Varnams –
 - a. Kalyani
 - b. Mohanam
 - c. Vasantha
6. Inclusive previous years' courses.

Beginners Diploma - Final

❖ Practical : Full Marks – 100

1. Varnams –
 - a. Sankaraharan
 - b. Abhogi
 - c. Vasantha
 - d. Hamsadhavani
2. Teaching of Alankars in different Raags and Trikalam
3. Prescribed Raagas –
 - a. Mayamalavagaula (Bhairab)
 - b. Shankara Bhara (Bilawal)
4. Gitam Dhattu, Dhattu Varisai, Melasthai Varisai, Jantaivarisai.
5. To sing at least two Geetams to be mastered from the followings –
 - a. Analekara – Shudha Saveri Triputa.

- b. Janakasutha – Saveri – Rupakam Taala.
 - c. Venneyel – Mohanan Adi
 - d. Srigananada - Malarari - Rupakam.
6. Inclusive previous years' courses.

1st Year (Shree - Part - I)

❖ Practical : Full Marks – 100

1. Alankars in Tisra Eka, Adi, Triputa, Chaturasra Rupakam and Matya Taalas in the prescribed Raags and to be rendered in the first and second kalas.
2. Prescribed Raagas (any four)
 - a. Shudha Saveri
 - b. Mayamalavaguala (Bhairab)
 - c. Mohanam (Bhupali)
 - d. Goula
3. Singing of Varnams in two speeds that were learnt in the previous year.
4. Kritis :
 - a. Kanikaramou (Anand Bhairabi)
 - b. Markela (Jayatashri)
5. At least two geetams to be mastered from the following –
 - a. Item – Varavina, Raag – Mohanam, Taals – Rupakam
 - b. Item – Oumeye Padiyidam, Raag – Bhairavi, Taals – Triputa
 - c. Item – Vasaravanane, Raag – Hari Kambodi, Tals – Adi Taal
6. Inclusive previous years' courses.

2nd Year (Shree - Part - II)

❖ Practical : Full Marks – 100

1. Prescribed raags any four
 - a. Kalyani (Kalyan)
 - b. Sriranjani
 - c. Kambhoji
 - d. Shankaravaranam
 - e. Saveri
 - f. Todi.
2. At least two geetams to be mastered from the following –
 - a. Item Vamaditarapparviye, Raag – Shudha Savere, Taal – Adi Taal
 - b. Item – Kamalajadala, Raag – Kalayani, Taals – Truputa
 - c. Item – Varavina, Raag – Mohanam, Taal – Rupakam.
3. Sight Natakurunji, Todi Saveri.
4. Swavalis in the three main sthais in –
 - a. Kalyani
 - b. Mohanam
 - c. Shankarabharanam
5. Ability to recognize raags through particular groups of swara.
6. Inclusive previous years' courses.

3rd Year (Shree - Final)

❖ Theoretical : Full Marks – 50

(Written Marks - 20 + Assignment Marks - 30)

1. Learning of 16 swaras and their technical terms, Instruments, their varieties, classifications, development etc. Instrumental / Vocal difference, Raagalkshanam – Mohanam, , Kalyanam, Kalyani, Goula, Sanjarabaranam, Sriranjani, Kambhoji.
2. Definition of the following – Shruti, Music, Aroham, Avarochanam, Purvanganam, Uttaranga, Swara, Nada, Swarasthanam, Anibadha, Nibadha.
3. Jayna Raag and Janaka.
4. Lakshan (description of the raags under study with their salient features)
5. Janya Raaga and Janaka.
6. Traditional Music in India.
7. Definition of Sthayee : Signs and symbols in music notation, Sapta Taalas, their names and angas.
8. Biography –
 - a. Shyama Sastri
 - b. Swathi Tirunal.
 - c. Narayana
9. Forms of music in South Indian (Carnatic) Music.
10. Essay –
 - a. Music as one of the fine arts.
 - b. Development of music through sangeet Vidyalaya (Music Institution)
 - c. The main difference between South Indian and North Indian Taalalipi system.
 - d. The importance of music in human life.
 - e. Musical instruments in India
 - f. Folk Songs
11. Name of the swaras – 12 swarasthan – The technical terms.
12. Description of the following musical instruments –
 - A. Flute
 - b. Veena
 - c. Violin
13. Inclusive previous years' courses.

❖ Practical : Full Marks – 100

1. Prescribed Raags –
 - a. Hangsadhvani
 - b. Goula
 - c. Ritigoula
 - d. Sriranjani
 - e. Kalyani
2. Geetams to be mastered from the following

Item	Raag	Taals
Oumey Padiyidam	Bhairavi	Tripata
Varavina	Mohanam	Rupakam
Kamalajadala	Kalyani	Tripata
Vamaditarapparudiye	Shudha Sasveri	Tisra Ekam
Vasaravanane	Hari Kumbodi	Adi Taal

3. Alankars in Adi Triputa , Tisra Eka, Matya Taals, Chatusra Rupakam in the prescribed raags and to be rendered in the first and second Kalas.
4. Ability to recognize raags through particular groups of swaras.
5. Ada taala varnas - todi, Kanada
6. Kritis in the following Raagas
 - a. Kalyani
 - b. Shriranjani
 - c. Saveri
 - d. Hamsadwani
 - e. Vinayaga
7. Jaatiswaram in Bilahariraagam.
8. Varnas in the first and second kalas in the following raags-
 - a. Todi
 - b. Vasanta
 - c. Kalyani
 - d. Hamsdwani
9. Pancharathana Kiriti – Natai singing of Ata taal varnams in two speeds.
10. Knowledge of singing different notations, singing to a few sudha and vikrit swaras at a time.
11. Inclusive previous years' courses.

4th Year (Dibakar - Part - I)

❖ Theoretical : Full Marks – 50

(Written Marks - 20 + Assignment Marks - 30)

1. Definitions of the followings –
 - a. Avarochanam
 - b. Uttarangam
 - c. Swara Notation – Dirga
 - d. Karvai
 - e. Sthai
 - f. Swaravali
 - g. Janta
 - h. Alankaram
 - i. Janata Varisai
 - j. Datu Varisai
 - k. Hachusthayi
2. Life History of Purandaradasa, Teertha Trinity, Thyagaraja,
3. Classifications of the Sapta Taals and five Jaatis, Their names and Constituent angas, Jaati bheda.
4. Lakshanas of musical forms –
 - a. Varnams
 - b. Jatiswaram
 - c. Geetam
 - d. Kirti
 - e. Swarajti
 - f. Kirtana
5. Description of musical instruments :
 - a. Tanpura
 - b. Mridangam
6. Knowledge of Various music gharanas and their characteristics. How far the gharanas have helped the cause of music, advantages and disadvantages of gharana.

7. Lakshanas of musical forms : Tillana and Javali.
8. Raaga Lakshans with their salient features of any three raagams under study.
9. Raagalakshanas – Keeravani, Bhairavi, Durbar, Shruti, Lathangi, Arabhi.
10. Monodharma Sangeetam, Raaga Alpana, Swara Kalpani –its study in various developments.
11. The Taala system – the scheme of 35 Taals
Champa Taala and its varieties, Shadangas and Shodasangas, the taala dasaparanas.
12. Defination of the followings –
 - Matra
 - Gati
 - Kriya
 - Anga
 - Graha
 - Laya
 - Taala
 -
13. Essay –
 - a. The importance of laya and taala in music.
 - b. The history of Indian music.
 - c. The form of music after vedic age.
 - d. Influence of Raasa in music.
 - e. The fusion of the thinking of the element of Raasa with the devine and intellectual thoughts of hindu periods as made it of what it today.
 - f. Influence of aesthetics in music.
 - g. Knowledge of North Indian and South Indian classical music.
 - h. Convert South Indian Taala into North India Taala.
14. Life History –
 - a. Purandaradasa
 - b. Deekstithar
 - c. Teertha
 - d. Trinity
 - e. Thyagaraja
 - f. Ramdasa
 - g. Shyamashastri
 - h. Muthuswami Dikshitar
15. Identification of Raagas by looking into swara phases.
16. Inclusive previous years' courses.

❖ **Practical : Full Marks – 100**

1. Varnas in the first and second Kalas in the following Raags:
 - a. Hamsadwani
 - b. Madhyamavati
 - c. Kalyani
2. Kritis in the following Raags
 - a. Madhamavati
 - b. Arabi
 - c. Shudha Saveri
 - d. Mayamalavagaula
3. Non detail Varnams atleast two must be rendered:

Raag	Varnam	Compare
Raag Mallika	Valachi	Pattanam S yer

Nattakuranji	Chala Mela	Rangaswami Natturvanar
Kambhoji	Taruni	Fiddle Ponnuswami
Vasanth	Ninnu Kori	Thachoor Singarachar
Sree	Sami Ninne	Karur Devudu Lyer

4. Knowledge of singing different notations, singing of a few Sudha and Vikrit swaras at a time.
5. Alankars in the Sapta Taals (Three Kalas) in the Melakarta Raagas within that prescribed. Sankarabharanam, Kalayani, Shanmugapriya, Todi, Vasanta.
6. All swaras exercise, Alankaras in Dhurava, Jampa and Taalas, Varisais, Janta Varisais Sapta taala alankaras, Data varisais.
7. Swaravalis in the three main sthais (Three Kalas) in the Melakarta raagas: Todi, Kambhoji, Karaharapriya.
8. Two navagraha Kritis of Muthuswamy Deistithar, teaching of Kalpana swaras, Teaching of Kritis in Raagas sama, Asaaveri, Poorvi Kalyani.
9. Prescribed Raagas:
 - Shrivarali
 - Hamsdhvani
 - Shudha Saveri
 - Darbar
 - Goula
 - Sriranjani Vasanta
 - Nata
 - Abhogi.
10. Inclusive previous years' courses.

5th Year (Dibakar - Final)

❖ Theoretical : Full Marks – 100

Written Marks - 50

1. Biography –
 - MahaVaidyanatha Iyer
 - Gopal Krishan
 - Gopal Naik
 - Purandaradasa
 - Vishnu Digambar Paluskar
 - Chegalavaraya Shastri
 - Arunagirisathar
 - Tansen
 - Swami Haridas
2. The scheme of 72 Thaata Melarthas Raagas.
3. Notation of kritis and sancharas in the raagas prescribed under Raagalakshanas.
4. Study of the following musical terms and forms:-
 - Jaati
 - Grama
 - Alaap
 - Tana
 - Anibaddha
 - Nibaddha
 - Desi

- Murchana
 - Alapti
 - Janaka and Janaya Raagas
 - Prabandha
 - Gandharav – Marga
5. The Sapta Taalas, the schemes of 35 taalas and the Shadangas.
 6. Notation of Pallavi in Trikalama.
 7. Raaga lakshana – Detailed study with Sancharas in notation of covered and under study raaga.
 8. Use and Description of concert musical instruments such as –
 - Tampura
 - Veena
 - Violin
 - Gottuvaadayam
 - Naagaswaram
 - Flute
 - Mridangam
 - Tavvli
 - Kanjira
 - Ghatam
 - Morsing
 9. Raagalakshanas of Kalyani and Bhairavi.
 10. Inclusive previous years' courses.

Assignment Marks – 50

1. Notation of any song presented.
2. Monodharma, Sangeetam, Raaga Alpana, Swarakalpana – its study in various developments.
3. Identification of Raagas by looking into swara phases.
4. Indian music and its place amongst the musical system of the world.
5. Classification of sapta taalas and five jaatis . Their names and constituent angas, jatibheda.
6. Structure and construction of various musical instruments.
7. Source of music history.
8. Development of notation.
9. Different layakaris in all taalas.
10. Place of music in Ramayana and Mahabharata.
11. Music in Kudumiyamalai inscription.
12. To compose tune of given piece of poetry in apt raaga and rasa.
13. Various gharanas of music, their styles and notations.
14. Musical forms – Lakshans of musical form : Padam, Javali, Tilanna, Raagamalika
15. Ability to depict Alpatwa, Bahutwa, Tirobhav and Abirbhav in Sampra Kritak Raagas.
16. Compare – Karnatic and Hindustani Taalas.
17. Similarity and differences between Karnatic and Hindustani swaras, Taalas and Raagas.
18. Sangeet and Sangat.
19. Appreciation essay on Abyasagana and Sebhagana.
20. Review of the work of the following authors –
 - a. Bharata and Abhanigupta
 - b. Dattila
 - c. Matanga
 - d. Narada of Sangita Makranda
 - e. Parsvadeva
 - f. Sarangadeo

- g. Pundarika Vithala
 - h. Somanatha
 - i. Venkatamakhi
 - j. Dhishitar
 - k. Captain Dey
 - l. Subbarama Dikshitar
 - m. E. Elements
 - n. Foxstrangways
 - o. Jayadev
 - p. Swami Haridas
 - q. Tansen
21. Western notation process.
 22. Importance of Classicism, Romanticism and Idolism in music.
 23. Inclusive previous years' courses.

❖ **Practical : Full Marks – 200**

Paper - 1 (Full Marks - 100) + Paper - 2 (Full Marks - 100)

1. Examines are required to studies and concentrate on development on individual Gayaki.
2. Alapan (Any two of followings) –
 - a. Hamsdhvani
 - b. Kalyani
 - c. Bhairabi
3. Alankars in Sapta Taals (Three Kalas) in the Melakarta Raagas within those prescribed -
 - a. Kalyani
 - b. Todi
 - c. Shamugapriya
 - d. Sankarabharanam
4. Raagas to be covered –
 - a. Vasantha
 - b. Mukhari
 - c. Arabhi
 - d. Kambhoji
 - e. Shri Varali
 - f. Darbar
 - g. Natakuranji
 - h. Ananda
 - i. Bhairavi
 - j. Sankarabharanam
 - k. Kalyani
 - l. Saveri
 - m. Sahana
 - n. Asaveri
5. Pancharatna kritis gaula two tillana, two padams, two javalis, one lakhsana geetam (Mohana Raagam), two new varnas in mayamalavagaula and arabhi raagas, three new kritis. One hymn from each of following- The Trippugaj and the Tevaram
6. Knowledge of singing different notations, singing of a few sudha and vikrit swaras at a time.
7. Ability to express in notation swaras sung by another person.
8. Five new kritis and Divyanama kirtana.
9. Four adi taala, varnas and ada taala varnam (1st and 2nd kalas)
10. Inclusive previous years' courses.

6th Year (Ratnabhushan - Part-I)

❖ Theoretical : Full Marks – 100

Written Marks - 50

1. Gayakaguna dohas, Katcheri Dharam.
2. Sangathis in kritis gamakas: Dasavida Gamakas – names and definitions.
3. Notations for pallavi in trikalam.
4. Musical forms and their Lakshans -
 - a. Sacred music
 - b. Folk music
 - c. Tribal music
 - d. Dance Music
 - e. Opera (Musical and Drama)
 - f. Instrumental music
5. Theory and principal of teaching music to students to different level of knowledge.
6. Comparative study of basic scale of different system of music via Carnatic, Hindustani, Ancient Tamil Music, Western and Far eastern music.
7. Biography –
 - a. Venkatamurti
 - b. Ramamatya
 - c. Muthutihandavar
 - d. Somanathar
8. Scheme of 125 taalas – Desadiand Madhyadi taalas, Chapu taala and varieties, Taala dasapranas.
9. Comprarism of old gurukul system and modern learning of music.
10. Inclusive previous years' courses.

Assignment Marks – 50

1. Murchana Karaka Mela and Janya Raagas. Process and nomenclature of mela.
2. Taala Dasa Pranas.
3. Notations for longest and shortest pallavis with their appropriate angas.
4. Raagas lakhshanas of following raagas in writing theory paper –
 - a. Gowri Manohari
 - b. Vagadeswari
 - c. Poorvi Kalyani
 - d. Kamas
 - e. Subapantavarali
 - f. Yadukala Kambhoji
 - g. Kedaragoula
 - h. Chackravakam
 - i. Atana
 - j. Madhyamavati
 - k. Ananda Bhairavi
5. The different period of musical history.
6. Different Layakaris in all the Taalas.
7. Secular and sacred music
8. Contemporary composers – A comparative study
9. Evolution of Raagas lakshana and systems of Raaga classification.
Raagas which owe their origin to folk music.
10. Knowledge of 35 , 175 and 108 Taalas, Rare taalas finguring in the tiruppugugzhs .Variety of chapu taalas, Desadhi, Madhyadi taalas.

11. Moorchanas.
12. Importance of learning Varna, Kriti, Padam etc.
13. Taala Dasa Pranas.
14. Analysis of lakshanas of some raagas adopted from Hindustani music.
15. The classification of different musical instruments in detail study of their parts.
16. Construction and techniques of playing keyed and keyless instruments,
Compound wind instruments resonators in musical instruments,
their shapes and function, outline of folk musical instruments,
music instruments of the temple.
17. Essay- Influence of Raasa in music.
11. Inclusive previous years' courses.

❖ **Practical : Full Marks – 200**
Paper - 1 (Full Marks - 100) + Paper - 2 (Full Marks - 100)

1. Prescribed Raagas
 - a. Sankarabharanam
 - b. Kalyani
 - c. Kambhji
 - d. Todi
 - e. Bhairavi
 - f. Kharaharapriya
 - g. Mukhari
 - h. Saveri
 - i. Anandi
 - j. Bhairavi
 - k. Kedaragaula
 - l. Dhanyasi
 - m. Bilhari
 - n. Mohanam
 - o. Poorvi Kalyani
 - p. Pantuvarali
 - q. Shanmujharpriya
 - r. Simhendra – madhyaman
 - s. Keervani
 - t. Nata
 - u. Gaula
 - v. Arabhi
 - w. Sriranga
 - x. Varali
 - y. Sriranjani
 - z. Vasantha
 - aa. Abhoghi
 - bb. Madhyamavati
 - cc. Hamswadhwani
 - dd. Natakuranji
 - ee. Kanada
 - ff. Sourashram
 - gg. Devagandhari
 - hh. Nilamhari
 - ii. Surati
 - jj. Athana

- kk. Sahana
- ll. Asaveri
- mm. Yadukula
- nn. Kambhoji
- oo. Nandanamakriya
- 2. Thyagarajas Pancharatna in gaulai.
- 3. Alapana of the followings –
 - a. Kalyani
 - b. Kambhoji
 - c. Todi
 - d. Hamswadanani
 - e. Bhairavi
 - f. Shamugapriya
- 4. Ability to express in notation swaras sung by another person.
- 5. Compositions to be covered –
 - One (1) Advanced swarajati, Two (2) Advanced Varnams in two degree of speed ,
 - Three (3) Kritis of Muthuswami Dikshitar(Inclusive one panchalinga Sthala Kriti) two
 - (2) kritis of Shyama Shastri and Subbaraya Shastri. Two (2) kritis of other composer,
 - One (1) Ashtapadi, One (1) Javali and one (1) Tillanna.
- 6. Two hymns from each of the following –
 - a. Tirupagaz
 - b. Tevaram
- 7. Exposition of rare pallavis with Trikalam trisram, Nirval, Kalpanaswaram in the prescribed raagas.
- 8. Construction and exposition of other forms of music – Kirtana, Kriti, Pallavis, Gitams, Tillana, Padam, Swarajati etc.
- 9. Inclusive previous years' courses.

7th Year (Ratnabhushan - Final)

❖ Theoretical : Full Marks – 100

Written Marks - 50

1. Musical forms padam.
2. Detailed and comparative study of all previous prescribed raagas.
3. Writing of song in staff notation.
4. Writing of difficult layakaries in all the taalas.
5. Decorative Angas fingering in kritis other musical form.
6. Dasavida Gamakas.
7. Utsava Gamakas.
8. Utsava Gayaka Lakshana.
9. Different Schools of carnatic music.
10. Writing in notation the taalas of Hindustani and Carnatic music system.
11. A knowledge of Geye Nataka, Nritya Nataka, Bhagavata Mela, Kuchipudi, Yakshagana, Kathakali, Gita Govindam and krishnattum.
12. Origin of harikatha Kalakshepam and its development.
13. A critical review of Carnatic music recital.
14. A survey of lakshana Granthas written during the ancient, medieval and modern periods.
15. Rettai pallavis and Nadai pallavis, Anuloma pratiloma and Tisram.
16. A critical study of difference of Lakshanas of raagas as prescribed in new and old process.
17. Inclusive previous years' courses.

Assignment Marks – 50

1. Short Note –
 - a. Chittasvara
 - b. Vaggeyakara Mudra
 - c. Anuloman
 - d. Music and life
 - e. Music and Power
 - f. Music and poetry
 - g. Samagana
2. History of Indian Music.
3. Development of Indian music after independence.
4. Indian musicians and their Art.
5. Components of Indian Music.
6. Gharanas in Indian Music.
7. Requirement of 'Abhyassaganam' in 'Sabhaganam'.
8. Point out any swaras occurring in the following raagas along with the relevant sanchars –
 - a. Kapi
 - b. Anandabhairavi
9. Discuss the nature of anagatagraha in compositions taking examples from different taalas.
10. Discuss the role and relevance of violin accompaniment in music concerts.
11. Importance of emotion in music.
12. Analytical study of Carnatic Music from Sangham age to Modern times.
13. Comparative studies on Raagas similar to folk music.
14. Raagam, Tanam, Pallavi – at least two advanced pallavis.
15. Inclusive previous years' courses.

❖ Practical : Full Marks – 200

Paper - 1 (Full Marks - 100) + Paper - 2 (Full Marks - 100)

1. Learning of Panchalinga kshetra Kirtanas in Raagas Yamuna Kalyani, 'Jambhupathe' and in Raaga Saranga 'Arunachala natham'.
2. Swarajatis of Shyama Sastri (three).
3. Pancharatna kriti varanali.
4. Varnams in two degrees of speed exposition of pallavis in four kalai.
5. Ability to render Pallavis in Adi, Rupaka, Triputa, Jhampa and Atala Taalas and in Khanda and Misra Chapu 0Taalas.
6. Exposition of rare pallavis with Trikalam tisram, Nirval, Kalpanaswaram in the prescribed raagas.
7. Rendering of some rare raagas and exhibiting their swarupa with their lakhshanas.
8. All raagas of the previous year.
9. Purpose and sentiment of singing mangalams in concerts.
10. Rare raagas with their important phrases and appropriate raaga swarupa.
11. Inclusive previous years' courses.

8th Year (Acharya Ratna)

❖ Practical : Full Marks – 200

Paper - 1 (Full Marks - 100) + Paper - 2 (Full Marks - 100)

1. Training to give concerts for at least two hours.
2. Construction and exposition of other forms of music – Kirtana, Kriti, Pallavis, Gitam, Tillana, Padam, Swarajati etc.
3. Practicing the devotional songs of great composers with emotional approach.
4. Practice of raagas prescribed in the previous year's courses.
5. Two hymns from each of the following - The Tirupagaz and the Tevaram.
6. Practical and viva voice practical test of prescribed raagas, raaga development stage by stage according to shastras.
7. Composition from the pancharatnas – Navaratnamalika kritis of Shyama Sastri and kritis of the great exponent (Carnatic Music)
8. Viva voice practical test of all raaga prescribed in the previous year's courses.
9. Swarajatis of Shyama Sastri.
10. Rendering of 8 classical raagas in musical concert.
11. Ability to develop Niraval and Kalpana swaras to suitable themes in the prescribed Raagas.
12. Varnams in two degrees speed exposition of pallavis in four kalai.
13. The method of singing in Shlokas, Viruthams etc.
14. Rendering some rare raagas and exhibiting their swarupa with their lakshanas.
15. Ability to render pallavis in adi, rupaka, tripata, jhampa and atala taalas and in khanda and misra chapu taalas.
16. Rendering of taana with three degrees of speed.
17. Stage Performance
(The performance will include the following –
 - a. Adai taala varnam – two kalam, tisram
 - b. Madhyama kala kriti and chowka kala kriti with rendering of raagam
 - c. Niraval and Kalpana swaran
 - d. Raagamalika
18. Inclusive previous years' courses.