

Carnatic Music

Secondary Level Course

Theory



राष्ट्रीय मुक्त विद्यालयी शिक्षा संस्थान
(मा.सं.वि.मं, भारत सरकार के अंतर्गत एक स्वायत्त संस्था)



राष्ट्रीय मुक्त विद्यालयी शिक्षा संस्थान

CARNATIC MUSIC
Secondary Level Course
Practical
(243)

2



NATIONAL INSTITUTE OF OPEN SCHOOLING

ISO9001:2000 Certified

(An autonomous organisation under MHRD, Govt. of India)

A-24-25, Institutional Area, Sector-62, NOIDA-201309 (U.P.)

Website: www.nios.ac.in, Toll Free No: 18001809393

ACKNOWLEDGEMENTS

ADVISORY COMMITTEE

- Chairman,
NIOS, NOIDA
- Director (Academic)
NIOS, NOIDA

CURRICULUM COMMITTEE

- Prof. N. Ramanathan
Professor in Carnatic Music (Retd.)
Madras University
Chennai
- Dr. R.N. Sreelatha
Professor in Carnatic Music
Deptt. of Vocal Music
University of Mysore, Mysore
- Dr. Nagalakshmi Suryanarayan
Ex. Faculty Uni College,
Fine Arts Mysore
- Dr. B.M. Jayashree
Professor in Music Dept.
of performing Arts
University of Bangalore
Bangalore
- Dr. T.N. Padma
Prof. and Head (Retd.)
Department of Vocal Music
College of Fine Art, Mysore
- Dr. Usha Lakshmi Krishnava
Moorthy
Carnatic Musician
Mylapore, Chennai
- Dr. P.M. Kanna Kumar
Associate Professor
Carnatic Music Deptt.
Delhi University
- Dr. T.K.V. Subramanyam
HOD, Delhi University
Mrid
- Prof. T.R. Subramanyam
Musicologist Anna Nagar
Chennai
- Dr. Vasanta Krishna Rao
Associate Professor
Carnatic Music Deptt.
Delhi University
- Prof. Radha Venkatachalan
Professor in Carnatic Music
Carnatic Music Deptt.
Delhi University
- Smt. Sanchita Bhattacharjee
Sr. Executive Officer &
Course Coordinator
Performing Arts Education,
NIOS, NOIDA

LESSON WRITERS AND VOCAL ARTISTS

- Dr. T.V. Manikandam
Associate Professor
Carnatic Music Deptt.
Delhi University.
- Dr. Nisha Ravi N
Research Schallor
in Carnatic Music
Vocal Artist, New Delhi
- Dr. (Ms) Nisha Rani
Performing Artist,
Delhi
- Sh. G. Elankovan
A Graded Artist of
All India Radio, Delhi
- Smt. A. Akshaya
Reserach Scholar and Performer
Delhi
- Sh. Anand Mohan
Performing Artist
Delhi
- Sh. N.C. Sharan Ganesh
Vocalist, Delhi
- Sh. M.S. Satchidanandan
Performing Artist
Delhi
- Smt. Sudha Raghuraman
A Graded Artist of
All India Radio, Delhi
- Sh. Adarsh M. Nair
Vocal Artist, Delhi

ACCOMPAYIN ARTIST

- Sh. N. Padmanabhan
Mridangani Player
Delhi
- Sh. Sree V.S.K. Annadurai
Violin Player
Delhi
- Sh. M.S. Satchidanandan
Violin Artist
Delhi

EDITORS

- Prof. Unnikrishnan
Dean, Music Faculty,
Indira Kala Sangeet Vishwa
Vidyalaya, Khairagarh
- Dr. T.V. Manikandam
Associate Professor
Carnatic Music Deptt.
Delhi University, Delhi
- Vidushi Saraswati Rajagopalan
Top Grade Veena Artist
All India Radio,
NOIDA
- Prof. (Dr.) Radha Venkatachalam
Retd. Professor
Music Department Delhi University
Delhi

LASER TYPESETTING

M/s Shivam Graphics,
Rani Bagh, Delhi-110034.

Printed on 80 GSM NIOS Watermark Paper

© National Institute of Open Schooling

August, 2019 (1,000 copies)

Published by the Secretary, National Institute of Open Schooling, A-24/25, Institutional Area, Sector-62, Noida-201309 and Printed at M/s Gita Offset Printers Pvt. Ltd., C-90, Okhla Industrial Area, Phase-I, New Delhi-110020

CONTENTS

<i>Sr.No.</i>	<i>Title</i>	<i>Page No.</i>
1.	Brief Introduction Sarali Varisa, Taggu Sthayi and Hecchu Sthayi Varisa	1
2.	Jhanta and Dhatu varisa	24
3.	Alankaras	46
4.	Pillari Gita and Sanchari Gita	52
5.	Jatiswara and Swarajatis	57
6.	Varnam	64
7.	Kriti – Kirtana	68
8.	Divyanama kirtana and Utsava Savapradaya kirtana	74
9.	Tarangam	79
10.	Sankirtanas of Annamacharya and Padas of Purandaradasa	83
11.	Bhajan	88
	Curriculum	(i–v)

**1****Brief Introduction****Sarali Varisa, Taggu Sthayi and Hecchu Sthayi Varisa**

Purandara Dasa has laid down certain typical kind of exercises for the elementary level of learners in the field of Carnatic Music, which is essential for vocal students as well as learners of instrumental music such as veena, violin, flute etc. These exercises are followed by teachers even today without any change, which shows its importance in the field of learning. These exercises are normally practised in the raga Mayamalava Gowla, as propounded by Purandara Dasa himself, since the similarity in both the tetrachord ie. SRGM — PDNS; makes the beginner comfortable in learning these exercises. And the raga Mayamalava Gowla is the best to sing these exercises because generally the students are advised to practice in the morning, when the raga is apt to sing.

Swarasthanas are different varieties of musical notes which presently used in Carnatic Music. They are Sudha Rishabham, Chatushruti Rishabham, Sadharana Gandharam, Antara Gandharam, Sudha Madhyamam, Prati Madhyamam, Sudha Dhaivatam, Chatushruti Dhaivatam, Kaisiki Nishadam and Kakali Nishadam; apart from the Achala Swaras i.e. Shadja and Panchama. Students should have an understanding about their frequency for singing as well as Listening. Students can understand both the varieties with its lower and higher intensity, through the songs and other exercises which mentioned in this study material.

**OBJECTIVE**

After practising this lesson, the learner will be able to:

- perform Gamakas and Brigas fluently;
- present with perfect Laya;
- raise the range of the voice;
- create a quality voice.



Notes

1.1 SARALI VARISA

1.1.1 I speed

1) $\left\| \begin{array}{cccc|cccc} x & 1 & 2 & 3 & x & v & x & v \\ S; & R; & G; & M; & P; & D; & N; & S; \end{array} \right\|$
 $\left\| \begin{array}{cccc|cccc} \dot{x} & 1 & 2 & 3 & x & v & x & v \\ \dot{S}; & N; & D; & P; & M; & G; & R; & S; \end{array} \right\|$

II speed

$\left\| \begin{array}{cccc|cc|cc} x & 1 & 2 & 3 & x & v & x & v \\ S R & G M & P D & N \dot{S} & \dot{S} N & D P & M G & R S \end{array} \right\|$

III speed

$\left\| \begin{array}{cccc|cccc} x & & & & I & & & \\ s & r & g & m & p & d & n & \dot{s} \\ 2 & & & & 3 & & & \\ s & n & d & p & m & g & r & s \\ | & & & & v & & & \\ x & & & \dot{s} & m & p & d & n \\ | & & & & v & & & \\ x & & & & m & g & r & s \\ | & & & & v & & & \\ s & n & d & p & m & g & r & s \end{array} \right\|$

1.1.2 I speed

2) $\left\| \begin{array}{cccc|cc|cc} x & 1 & 2 & 3 & x & v & x & v \\ S; & R; & S; & R; & S; & R; & G; & M; \end{array} \right\|$
 $\left\| \begin{array}{cccc|cc|cc} x & 1 & 2 & 3 & x & v & x & v \\ S; & R; & G; & M; & P; & D; & N; & S; \end{array} \right\|$
 $\left\| \begin{array}{cccc|cc|cc} \dot{x} & 1 & 2 & 3 & \dot{x} & v & x & v \\ \dot{S}; & N; & \dot{S}; & N; & \dot{S}; & N; & D; & P; \end{array} \right\|$
 $\left\| \begin{array}{cccc|cc|cc} \dot{x} & 1 & 2 & 3 & x & v & x & v \\ \dot{S}; & N; & D; & P; & M; & G; & R; & S; \end{array} \right\|$

II speed

$\left\| \begin{array}{cccccccc} x & & 1 & & 2 & & 3 & \\ S & R & S & R & S & R & G & M \end{array} \right\|$



Notes

x		v		x		v	S
S	R	G	M	P	D	N	S

x		1		x		v	P
Ṡ	N	S,	N	S	N	D,	P

x		v		x		v	S
S	N	D	P	M	G	R	S

III speed

x		1		2		3	Ṡ
s	r	s	r	s	r	g	m

x		v		x		v	Ṡ
ṡ	n	s	n	s	n	d	p

1.1.3 I speed

x	1	2	3	x	v	x	v
S;	R;	G;	S;	R;	G;	S;	R;

x	1	2	3	x	v	x	v
S;	R;	G;	M;	P;	D;	N;	S;

x	1	2	3	x	v	x	v
Ṡ;	N;	D;	Ṡ;	N;	D;	Ṡ;	N;

x	1	2	3	x	v	x	v
Ṡ;	N;	D;	P;	M;	G;	R;	S;

II speed

x		1		2		3	S
S	R	G	S	R	G	S	R

x		v		x		v	Ṡ
S	R	G	M	P	D	N	Ṡ

x	1	2		3		Ṡ
Ṡ	N	D	Ṡ	N	D	Ṡ

x		v		x		v	S
Ṡ	N	D	P	M	G	R	S

III speed

x		1		2		3	Ṡ
ṡ	r	g	s	r	g	s	r

x		v		x		v	Ṡ
ṡ	r	g	m	p	d	n	ṡ



Notes

$\left| \begin{array}{cccc} x & & v & & x & & v \\ \dot{s} & n & d & \dot{s} & n & d & \dot{s} & n & s & n & d & p & m & g & r & s \end{array} \right|$

1.1.4 I speed

$\left| \left| \begin{array}{cccc} x & 1 & 2 & 3 \\ S; & R; & G; & M; \end{array} \right| \left| \begin{array}{cc} x & v \\ S; & R; \end{array} \right| \left| \begin{array}{cc} x & v \\ G; & M; \end{array} \right| \right|$

$\left| \left| \begin{array}{cccc} x & 1 & 2 & 3 \\ S; & R; & G; & M; \end{array} \right| \left| \begin{array}{cc} x & v \\ P; & D; \end{array} \right| \left| \begin{array}{cc} x & v \\ N; & \dot{S}; \end{array} \right| \right|$

$\left| \left| \begin{array}{cccc} x & 1 & 2 & 3 \\ S; & N; & D; & P; \end{array} \right| \left| \begin{array}{cc} \dot{x} & v \\ \dot{S}; & N; \end{array} \right| \left| \begin{array}{cc} x & v \\ D; & P; \end{array} \right| \right|$

$\left| \left| \begin{array}{cccc} \dot{x} & 1 & 2 & 3 \\ \dot{S}; & N; & D; & P; \end{array} \right| \left| \begin{array}{cc} x & v \\ M; & G; \end{array} \right| \left| \begin{array}{cc} x & v \\ R; & S; \end{array} \right| \right|$

II speed

$\left| \left| \begin{array}{cccc} x & & 1 & & 2 & & 3 & & \\ S & R & G & M & S & R & G & M & \end{array} \right| \right|$

$\left| \left| \begin{array}{cccc} x & & v & & x & & v & & \\ S & R & G & M & P & D & N & \dot{S} & \end{array} \right| \right|$

$\left| \left| \begin{array}{cccc} x & & 1 & & 2 & & 3 & & \\ \dot{S} & N & D & P & \dot{S} & N & D & P & \end{array} \right| \right|$

$\left| \left| \begin{array}{cccc} \dot{x} & & v & & x & & v & & \\ \dot{S} & N & D & P & M & G & R & S & \end{array} \right| \right|$

III speed

$\left| \left| \begin{array}{cccc} x & & 1 & & 2 & & 3 & & \\ s & r & g & m & s & r & g & m & p & d & n & \dot{s} & \end{array} \right| \right|$

$\left| \left| \begin{array}{cccc} x & & v & & x & & v & & \\ \dot{s} & n & d & p & \dot{s} & n & d & p & \dot{s} & n & d & p & m & g & r & s \end{array} \right| \right|$

1.1.5 I speed

$\left| \left| \begin{array}{cccc} x & 1 & 2 & 3 \\ S; & R; & G; & M; \end{array} \right| \left| \begin{array}{cc} x & v \\ P; & ;; \end{array} \right| \left| \begin{array}{cc} x & v \\ S; & R; \end{array} \right| \right|$

$\left| \left| \begin{array}{cccc} x & 1 & 2 & 3 \\ S; & R; & G; & M; \end{array} \right| \left| \begin{array}{cc} x & v \\ P; & D; \end{array} \right| \left| \begin{array}{cc} x & v \\ N; & S; \end{array} \right| \right|$

$\left| \left| \begin{array}{cccc} \dot{x} & 1 & 2 & 3 \\ \dot{S}; & N; & D; & P; \end{array} \right| \left| \begin{array}{cc} x & v \\ M; & ;; \end{array} \right| \left| \begin{array}{cc} \dot{x} & v \\ \dot{S}; & N; \end{array} \right| \right|$



Notes

|| x 1 2 3 | x v | x v ||
 || S; N; D; P; | M; G; | R; S; ||

II speed

|| x 1 2 3 | |
 || S R G M P ; S R |

|| x r v | x v | |
 || S R G M | P D N Ṡ |

|| ẋ 1 2 3 | |
 || Ṡ N D P M ; Ṡ N |

|| ẋ v | x v | |
 || Ṡ N D P | M G R S |

III speed

|| x 1 2 3 | |
 || s r g m p , s r s r g m p d n ṡ |

|| x v | x v | |
 || ṡ n d p m , ṡ n | ṡ n d p m g r s |

1.1.6 I speed

|| x 1 2 3 | x v | x v | |
 || S; R; G; M; | P; D; | S; R; |

|| x 1 2 3 | x v | x v̇ | |
 || S; R; G; M; | P; D; | N; Ṡ; |

|| ẋ 1 2 3 | x v | ẋ v | |
 || Ṡ; N; D; P; | M; G; | Ṡ; N; |

|| ẋ 1 2 3 | x v | x v | |
 || Ṡ; N; D; P; | M; G; | R; S; |

II speed

|| x 1 2 3 | |
 || S, R, G, M, P, D, S, R, |

|| x v | x v | |
 || S, R, G, M, P, D, N, Ṡ, |

|| ẋ 1 2 3 | |
 || Ṡ, N, D, P, M, G, Ṡ, N, |



Notes

$$\left| \begin{array}{cccccccc} x & & v & & & x & & v \\ S, & N, & D, & P & L & M, & G, & R, & S, \end{array} \right|$$

III speed

$$\left| \begin{array}{cccccccc} x & & & 1 & & 2 & & 3 \\ s & r & g & m & p & d & s & r & s & r & g & m & p & d & n & \dot{s} \end{array} \right|$$

$$\left| \begin{array}{cccccccc} x & & & v & & & & x & & v \\ \dot{s} & n & d & p & m & g & \dot{s} & n & \dot{s} & n & d & p & m & g & r & s \end{array} \right|$$

1.1.7 I speed

$$\left| \begin{array}{cccc} x & 1 & 2 & 3 \\ \dot{S}; & R; & G; & M; \end{array} \right| \left| \begin{array}{cc} x & v \\ P; & D; \end{array} \right| \left| \begin{array}{cc} x & v \\ N; & ;; \end{array} \right|$$

$$\left| \begin{array}{cccc} x & 1 & 2 & 3 \\ \dot{S}; & R; & G; & M; \end{array} \right| \left| \begin{array}{cc} x & v \\ P; & D; \end{array} \right| \left| \begin{array}{cc} x & v \\ N; & \dot{S}; \end{array} \right|$$

$$\left| \begin{array}{cccc} x & 1 & 2 & 3 \\ \dot{S}; & N; & D; & P; \end{array} \right| \left| \begin{array}{cc} x & v \\ M; & G; \end{array} \right| \left| \begin{array}{cc} x & v \\ R; & ;; \end{array} \right|$$

$$\left| \begin{array}{cccc} x & 1 & 2 & 3 \\ \dot{S}; & N; & D; & P; \end{array} \right| \left| \begin{array}{cc} x & v \\ M; & G; \end{array} \right| \left| \begin{array}{cc} x & v \\ R; & S; \end{array} \right|$$

II speed

$$\left| \begin{array}{cccc} x & & 1 & & 2 & & 3 \\ S & R & G & M & P & D & N & ; \end{array} \right|$$

$$\left| \begin{array}{cccc} x & & v & & & x & & v \\ S & R & G & M & P & D & N & \dot{S} \end{array} \right|$$

$$\left| \begin{array}{cccc} x & & 1 & & 2 & & 3 \\ \dot{S} & N & D & P & M & G & R & ; \end{array} \right|$$

$$\left| \begin{array}{cccc} x & & v & & & x & & v \\ \dot{S} & N & D & P & M & G & R & S \end{array} \right|$$

III speed

$$\left| \begin{array}{cccccccc} x & & & 1 & & 2 & & 3 \\ s & r & g & m & p & d & n, & s & r & g & m & p & d & n & \dot{s} \end{array} \right|$$

$$\left| \begin{array}{cccccccc} x & & & v & & x & & v \\ \dot{s} & n & d & p & m & g & r, & \dot{s} & n & d & p & m & g & r & s \end{array} \right|$$



1.1.8 I speed

x	1	2	3	x	v	x	v
S;	R;	G;	M;	P;	M;	G;	R;
x	1	2	3	x	v	x	v
S;	R;	G;	M;	P;	D;	N;	Ṣ;
x	1	2	3	x	v	x	v
Ṣ;	N;	D;	P;	M;	P;	D;	N;
x	1	2	3	x	v	x	v
Ṣ;	N;	D;	P;	M;	G;	R;	S;

II speed

x	1	2	3	x	v	x	v
S	R	G	M	P	M	G	R
x	v	x	v	x	v	x	v
S	R	G	M	P	D	N	Ṣ
x	1	2	3	x	v	x	v
Ṣ	N	D	P	M	P	D	N
x	v	x	v	x	v	x	v
Ṣ	N	D	P	M	G	R	S

III speed

x	1	2	3	x	v	x	v
s	r	g	m	p	m	g	r
x	v	x	v	x	v	x	v
ṣ	n	d	p	m	p	d	n
x	1	2	3	x	v	x	v
ṣ	n	d	p	m	g	r	s

1.1.9 I speed

x	1	2	3	x	v	x	v
S;	R;	G;	M;	P;	M;	D;	P;
x	1	2	3	x	v	x	v
S;	R;	G;	M;	P;	D;	N;	Ṣ;
x	1	2	3	x	v	x	v
Ṣ;	N;	D;	P;	M;	P;	G;	M;
x	1	2	3	x	v	x	v
Ṣ;	N;	D;	P;	M;	G;	R;	S;



Notes

II speed

x		1		2		3		P
S	R	G	M	P	M	D		
x		v		x		v		S
S	R	G	M	P	D	N		
x		1		2		3		M
S	N	D	P	M	P	G		
x		v		x		v		S
S	N	D	P	M	G	R		

1.1.10 I speed

x	1	2	3	x	v	x	v	S
S;	R;	G;	M;	R;	G;	M;	P;	
x	1	2	3	x	v	x	v	S
S;	R;	G;	M;	P;	D;	N;	S;	
x	1	2	3	x	v	x	v	S
S;	N;	D;	P;	N;	D;	P;	M;	
x	1	2	3	x	v	x	v	S
S;	N;	D;	P;	M;	G;	R;	S;	

II speed

x		1		2		3		P
S	R	G	M	R	G	M		
x		v		x		v		S
S	R	G	M	P	D	N		
x		1		2		3		M
S	N	D	P	N	D	P		
x		v		x		v		S
S	N	D	P	M	G	R		

III speed

x		1		2		3		S
s	r	g	m	r	g	m	p	d
x		v		x		v		S
s	n	d	p	s	n	d	p	m
x		v		x		v		S
s	n	d	p	s	n	d	p	m
x		v		x		v		S
s	n	d	p	s	n	d	p	m



1.1.11 I speed

x	1	2	3	x	v	x	v
S;	R;	G;	M;	P;	::	G;	M;
x	1	2	3	x	v	x	v
P;	;	P;	;	P;	::	P;	;
x	1	2	3	x	v	x	v
G;	M;	P;	D;	N;	D;	P;	M;
x	1	2	3	x	v	x	v
G;	M;	P;	G;	M;	G;	R;	S;
x	1	2	3	x	v	x	v
Ṡ;	;	N;	D;	N;	;	D;	P;
x	1	2	3	x	v	x	v
D;	;	P;	M;	P;	;	P;	;
x	1	2	3	x	v	x	v
G;	M;	P;	D;	N;	D;	P;	M;
x	1	2	3	x	v	x	v
G;	M;	P;	G;	M;	G;	R;	S;
x	1	2	3	x	v	x	v
Ṡ;	Ṡ;	N;	D;	N;	N;	D;	P;
x	1	2	3	x	v	x	v
D;	D;	P;	M;	P;	;	P;	;
x	1	2	3	x	v	x	v
G;	M;	P;	D;	N;	D;	P;	M;
x	1	2	3	x	v	x	v
G;	M;	P;	G;	M;	G;	R;	S;
x	1	2	3	x	v	x	v
S;	R;	G;	R;	G;	;	G;	M;
x	1	2	3	x	v	x	v
P;	M;	P;	;	D;	P;	D;	;
x	1	2	3	x	v	x	v
M;	P;	D;	P;	D;	N;	D;	P;
x	1	2	3	x	v	x	v
M;	P;	D;	P;	M;	G;	R;	S;

Notes

Module II

Carnatic Classical Music



Notes

Sarali Varisa, Taggu Sthayi and Hecchu Sthayi Varisa

x	1	2	3	x	v	x	v
S;	R;	G;	M;	P;	;	P;	;
x	1	2	3	x	v	x	v
D;	D;	P;	;	M;	M;	P;	;
x	1	2	3	x	v	x	v
D;	N;	S;	;	S;	N;	D;	P;
x	1	2	3	x	v	x	v
S;	N;	D;	P;	M;	G;	R;	S;

II speed

x		1		2		3	
S	R	G	M	P	;	G	M
x		v		x		v	
P	;	P	;	P	;	P,	;
x		1		2		3	
G	M	P	D	N	D	P	M
x		v		x		v	
G	M	P	G	M	G	R	S
x		1		2		3	
Ṡ	;	N	D	N	;	D	P
x		v		x		v	
D	;	P	M	P	;	P	;
x		1		2		3	
G	M	P	D	N	D	P	M
x		v		x		v	
G	M	P	G	M	G	R	S
x		1		2		3	
Ṡ	Ṡ	N	D	N	N	D	P
x		v		x		v	
D	D	P	M	P	;	P	;
x		1		2		3	
G	M	P	D	N	D	P	M
x		v		x		v	
G	M	P	G	M	G	R	S



Notes

x	1	2	3
S R G R	G ;	G M	
x	v	x	v
P M P ;	D P D ;		
x	1	2	3
M P D P	D N D P		
x	v	x	v
M P D P	M G R S		
x	1	2	3
S R G M	P ;	P ;	
x	v	x	v
D D ; M	M P ; ;		
x	1	2	3
D N S ;	S N D P		
x	v	x	v
S N D P	M G R S		

III speed

x	1	2	3
S r g m p , g m p , , , p , , ,			
x	v	x	v
g m p d n d p m	g m p g m g r s		
x	1	2	3
ṡ , n d n , d p d , p m p , p ,			
x	v	x	v
g m p d n d p m	g m p g m g r s		
x	1	2	3
ṡ ṡ n d n n d p d d p m p , p ,			
x	v	x	v
g m p d n d p m	g m p g m g r s		
x	1	2	3
s r g r g , g m p m p , d p d ,			
x	v	x	v
m p d p d n d p	m p d p m g r s		



x	1	2	3
s r g m p , p ,	d d p ,	m m p ,	
x	v	x	v
d n ś , ś n d p	ś n d p	m g r s	

1.2 HECCHUSTHAYI (THARASTHAYI VARISA)

I speed

1)

x	1	2	3	x	v	x	v
S;	R;	G;	M;	P;	D;	N;	Ś;
x	1	2	3	x	v	x	v
Ś;	::	::	::	Ś;	::	::	::
x	1	2	3	x	v	x	v
D;	N;	Ś;	Ṙ;	Ś;	N;	D;	P;
x	1	2	3	x	v	x	v
Ś;	N;	D;	P;	M;	G;	R;	S;

2)

x	1	2	3	x	v	x	v
S;	R;	G;	M;	P;	D;	N;	S;
x	1	2	3	x	v	x	v
Ś;	::	::	::	Ś;	::	::	::
x	1	2	3	x	v	x	v
D;	N;	Ś;	Ṙ;	Ś;	Ś;	Ṙ;	Ś;
x	1	2	3	x	v	x	v
Ś;	Ṙ;	Ś;	N;	D;	P;	M;	P;
x	1	2	3	x	v	x	v
D;	N;	Ś;	Ṙ;	Ś;	N;	D;	P;
x	1	2	3	x	v	x	v
Ś;	N;	D;	P;	M;	G;	R;	S;

3)

x	1	2	3	x	v	x	v
S;	R;	G;	M;	P;	D;	N;	Ś;
x	1	2	3	x	v	x	v
Ś;	::	::	::	Ś;	::	::	::
x	1	2	3	x	v	x	v
D;	N;	Ś;	Ṙ;	x	v	x	v
				G;	Ṙ;	Ś;	Ṙ;



Notes

	x	1	2	3	x	v	x	v
	Ś;	Ṛ;	Ṣ;	N;	D;	P;	M;	P;
	x	1	2	3	x	v	x	v
	D;	N;	Ṣ;	Ṛ;	Ś;	Ṣ;	Ṛ;	Ṣ;
	x	1	2	3	x	v	x	v
	Ś;	Ṛ;	Ṣ;	N;	D;	P;	M;	P;
	x	1	2	3	x	v	x	v
	D;	N;	Ṣ;	Ṛ;	Ś;	N;	D;	P;
	x	1	2	3	x	v	x	v
	Ś;	N;	D;	P;	M;	G;	R;	S;
4)	x	1	2	3	x	v	x	v
	S;	R;	G;	M;	P;	D;	N;	Ś;
	x	1	2	3	x	v	x	v
	Ś;	::	::	::	Ś;	::	Ś;	::
	x	1	2	3	x	v	x	v
	D;	N;	Ṣ;	Ṛ;	Ḡ;	Ṣ;	Ḡ;	Ṛ;
	x	1	2	3	x	v	x	v
	Ś;	Ṛ;	Ṣ;	N;	D;	P;	M;	P;
	x	1	2	3	x	v	x	v
	D;	N;	Ṣ;	Ṛ;	Ḡ;	Ṛ;	Ś;	Ṛ;
	x	1	2	3	x	v	x	v
	Ś;	Ṛ;	Ṣ;	N;	D;	P;	M;	P;
	x	1	2	3	x	v	x	v
	D;	N;	Ṣ;	Ṛ;	Ś;	Ṣ;	Ṛ;	Ṣ;
	x	1	2	3	x	v	x	v
	Ś;	R;	Ṣ;	N;	D;	P;	M;	P;
	x	1	2	3	x	v	x	v
	D;	N;	Ṣ;	Ṛ;	Ś;	N;	D;	P;
	x	1	2	3	x	v	x	v
	Ś;	N;	D;	P;	M;	G;	R;	S;
5)	x	1	2	3	x	v	x	v
	S;	R;	G;	M;	P;	D;	N;	Ś;

Module II

Carnatic Classical Music



Notes

Sarali Varisa, Taggu Sthayi and Hecchu Sthayi Varisa

x 1 2 3 x v x v
Š; ;; ;; ;; S; ;; ;; ;;
x 1 2 3 x v x v
D; N; Š; R; Ġ; M; P; M;
x 1 2 3 x v x v
Ġ; R; Š; N; D; P; M; P;
x 1 2 3 x v x v
D; N; Š; R; Ġ; M; Ġ; R;
x 1 2 3 x v x v
Š; R; Š; N; D; P; M; P;
x 1 2 3 x v x v
D; N; Š; R; Ġ; R; Š; R;
x 1 2 3 x v x v
Š; R; Š; N; D; P; M; P;
x 1 2 3 x v x v
D; N; Š; R; Š; Š; R; Š;
x 1 2 3 x v x v
Š; R; Š; N; D; P; M; P;
x 1 2 3 x v x v
D; N; Š; R; Š; N; D; P;
x 1 2 3 x v x v
Š; N; D; P; M; G; R; S;

II speed

1) || x 1 2 3 | 2 3 |

|| S R G M | P D N Š |

|| x v v | x v |

|| Š ; ; ; | Š ; ; ; ||

|| x 1 2 3 | 2 3 |

|| D N Š R | S N D P |

|| x v v | x v |

|| Š N D P | M G R S ||



Notes

2) $\left\| \begin{array}{cccc|cccc} x & & 1 & & 2 & & 3 & \\ S & R & G & M & P & D & N & \dot{S} \end{array} \right\|$
 $\left\| \begin{array}{cccc|cccc} x & & v & & x & & v & \\ \dot{S}, & ; & ; & ; & S, & ; & ; & ; \end{array} \right\|$
 $\left\| \begin{array}{cccc|cccc} x & & 1 & & 2 & & 3 & \\ D & N & \dot{S} & \dot{R} & \dot{S} & \dot{S} & \dot{R} & \dot{S} \end{array} \right\|$
 $\left\| \begin{array}{cccc|cccc} x & & v & & x & & v & \\ \dot{S} & \dot{R} & \dot{S} & \dot{N} & \dot{D} & \dot{P} & M & P \end{array} \right\|$
 $\left\| \begin{array}{cccc|cccc} x & & 1 & & 2 & & 3 & \\ D & N & \dot{S} & \dot{R} & \dot{S} & N & D & P \end{array} \right\|$
 $\left\| \begin{array}{cccc|cccc} x & & v & & x & & v & \\ \dot{S} & N & D & P & M & G & R & S \end{array} \right\|$

3) $\left\| \begin{array}{cccc|cccc} x & & 1 & & 2 & & 3 & \\ S & R & G & M & P & D & N & \dot{S} \end{array} \right\|$
 $\left\| \begin{array}{cccc|cccc} x & & v & & x & & v & \\ \dot{S} & ; & ; & ; & S & ; & ; & ; \end{array} \right\|$
 $\left\| \begin{array}{cccc|cccc} x & & 1 & & 2 & & 3 & \\ D & N & \dot{S} & \dot{R} & \dot{G} & \dot{R} & \dot{S} & \dot{R} \end{array} \right\|$
 $\left\| \begin{array}{cccc|cccc} x & & v & & x & & v & \\ \dot{S} & \dot{R} & \dot{S} & N & D & P & M & P \end{array} \right\|$
 $\left\| \begin{array}{cccc|cccc} x & & 1 & & 2 & & 3 & \\ D & N & \dot{S} & \dot{R} & \dot{S} & \dot{S} & \dot{R} & \dot{S} \end{array} \right\|$
 $\left\| \begin{array}{cccc|cccc} x & & v & & x & & v & \\ \dot{S} & \dot{R} & \dot{S} & N & D & P & M & P \end{array} \right\|$
 $\left\| \begin{array}{cccc|cccc} x & & 1 & & 2 & & 3 & \\ D & N & \dot{S} & \dot{R} & \dot{S} & N & D & P \end{array} \right\|$
 $\left\| \begin{array}{cccc|cccc} x & & v & & x & & v & \\ \dot{S} & N & D & P & M & G & R & S \end{array} \right\|$

4) $\left\| \begin{array}{cccc|cccc} x & & 1 & & 2 & & 3 & \\ S & R & G & M & P & D & N & \dot{S} \end{array} \right\|$
 $\left\| \begin{array}{cccc|cccc} x & & v & & x & & v & \\ \dot{S} & ; & ; & ; & S & ; & ; & ; \end{array} \right\|$

Module II

Carnatic Classical Music



Notes

Sarali Varisa, Taggu Sthayi and Hecchu Sthayi Varisa

	x		1		2		3	
	D	N	Ṡ	Ṛ	Ḡ	Ḣ	Ḡ	Ṛ
	x		v		x		v	
	Ṡ	Ṛ	Ṡ	N	D	P	M	P
	x		1		2		3	
	D	N	Ṡ	Ṛ	Ḡ	Ṛ	Ṡ	Ṛ
	x		v		x		v	
	Ṡ	Ṛ	Ṡ	N	D	P	M	P
	x		1		2		3	
	D	N	Ṡ	Ṛ	Ṡ	S	R	S
	x		v		x		v	
	Ṡ	Ṛ	Ṡ	N	D	P	M	P
	x		1		2		3	
	D	N	Ṡ	Ṛ	Ṡ	N	D	P
	x		v		x		v	
	Ṡ	N	D	P	M	G	R	S
5)	x		1		2		3	
	S	R	G	M	P	D	N	S
	x		v		x		v	
	Ṡ	;	;	;	S	;	;	;
	x		1		2		3	
	D	N	Ṡ	Ṛ	Ḡ	Ḣ	Ḣ	Ḣ
	x		v		x		v	
	Ḡ	Ṛ	Ṡ	N	D	P	M	P
	x		1		2		3	
	D	N	Ṡ	Ṛ	Ḡ	Ḣ	Ḡ	Ṛ
	x		v		x		v	
	Ṡ	Ṛ	Ṡ	N	D	P	M	P
	x		1		2		3	
	D	N	Ṡ	Ṛ	Ḡ	Ṛ	Ṡ	Ṛ
	x		v		x		v	
	Ṡ	Ṛ	Ṡ	N	D	P	M	P



Notes

	x	1	2	3	
D	N	Ṣ	Ṛ	Ṣ	Ṣ
	X	V	X	V	
Ṣ	Ṛ	Ṣ	D	P	M
	X	1	2	3	
D	N	Ṣ	Ṛ	Ṣ	N
	X	V	X	V	
Ṣ	N	D	M	G	R
					S

III speed

1.		x	1	2	3	
srgm	pdns	Ṣ ;	Ṣ ;			
	x	v	x	v		
dn̄sr	ṣndp	ṣndp	mgrs			
2.		x	1	2	3	
srgm	pdns	Ṣ ;	Ṣ ;			
	x	v	x	v		
dn̄sr	ṣṣrs	ṣrsn	dpmp			
	x	1	2	3		
dn̄sr	ṣndp	ṣndp	mgrs			
3.		x	v	x	v	
srgm	pdns	Ṣ ;	Ṣ ;			
	x	1	2	3		
dn̄sr	ḡrsr	ṣrsn	dpmp			
	x	v	x	v		
dn̄sr	ṣṣrs	ṣrsn	dpmp			
	x	1	2	2		
dn̄sr	ṣndp	ṣndp	mgrs			
4.		x	v	x	v	
srgm	pdns	Ṣ ;	Ṣ ;			
	x	1	2	3		
dn̄sr	ḡmgr	ṣrsn	dpmp			
	x	v	x	v		
dn̄sr	ḡrsr	ṣrsn	dpmp			

Module II

Carnatic Classical Music



Notes

Sarali Varisa, Taggu Sthayi and Hecchu Sthayi Varisa

	x dnšr	1 ššrš	2 šršn	3 dpmp
	x dnšr	v šndp	x šndp	v mgrs
5.	x srgm	1 pdns	2 Š;	3 Š;
	x dnšr	v gmpm	x gršn	v dpmp
	x dnšr	1 gmgr	2 šršn	3 dpmp
	x dnšr	v gršr	x šršn	v dpmp
	x dnšr	1 ššrš	2 šršn	3 dpmp
	x dnšr	v šndp	x šndp	v mgrs

1.3 TAGGUSTHAYI (MANDRASTHAYI) VARISA

I speed

1.	x Š;	1 N;	2 D;	3 P;	x M;	v G;	x R;	v S;
	X S;	1 ;;	2 ;;	3 ;;	X S;	V ;;	X ;;	V ;;
	X G;	1 R;	2 S;	3 N;	X S;	V R;	X G;	V M;
	X S;	1 R;	2 G;	3 M;	X P;	V D;	X N;	V Š;
2.	X Š;	1 N;	2 D;	3 P;	X M;	V G;	X R;	V S;
	X S;	1 ;;	2 ;;	3 ;;	X S;	V ;;	X ;;	V ;;
	X G;	1 R;	2 S;	3 N;	X S;	V S;	X N;	V S;



Notes

	x 1 2 3 x v x v	
	S; N; S; R; G; M; P; M;	
	x 1 2 3 x v x v	
	G; R; S; N; S; R; G; M;	
	x 1 2 3 x v x v̇	
	S; R; G; M; P; D; N; Ṡ;	
3.	ẋ 1 2 3 ẋ v̇ ẋ v̇	
	Ṡ; N; D; P; Ṁ; Ġ; R; Ṡ;	
	x 1 2 3 x v x v	
	S; ;; ;; ;; S; ;; ;; ;;	
	x 1 2 3 x v x v	
	G; R; S; N; D; N; S; N;	
	x 1 2 3 x v x v	
	S; N; S; R; G; M; P; M;	
	x 1 2 3 x v x v	
	G; R; S; N; S; S; N; S;	
	X 1 2 3 X V X V	
	S; N; S; R; G; M; P; M;	
	X 1 2 3 X V X V	
	G; R; S; N; S; R; G; M;	
	X 1 2 3 X V X V	
	S; R; G; M; P; D; N; Ṡ;	
4.	Ẋ 1 2 3 Ẋ V̇ Ẋ V̇	
	Ṡ; N; D; P; Ṁ; Ġ; R; S;	
	X 1 2 3 X V X V	
	S; ;; ;; ;; S; ;; ;; ;;	
	X 1 2 3 X V X V	
	G; R; S; N; D; P; D; N;	
	X 1 2 3 X V X V	
	S; N; S; R; G; M; P; M;	
	X 1 2 3 X V X V	
	G; R; S; N; D; N; S; N;	

Module II

Carnatic Classical Music



Notes

Sarali Varisa, Taggu Sthayi and Hecchu Sthayi Varisa

x	1	2	3	x	v	x	v
S;	N;	S;	R;	G;	M;	P;	M;

x	1	2	3	x	v	x	v
G;	R;	S;	N;	S;	S;	N;	S;

x	1	2	3	x	v	x	v
S;	N;	S;	R;	G;	M;	P;	M;

x	1	2	3	x	v	x	v
G;	R;	S;	N;	S;	R;	G;	M;

x	1	2	3	x	v	x	v
S;	R;	G;	M;	P;	D;	N;	S;

II speed

1)

x		1		2		3	
S	N	D	P	M	G	R	S

x		v		x		v	
S	::	::		S;		::	

x		1		2		3	
G	R	S	N	S	R	G	M

x		v		x		v	
S	R	G	M	P	D	N	Ṣ

2)

x		1		2		3	
Ṣ	N	D	P	M	G	R	S

x		v		x		v	
S;	::	L		S;		::	

x		1		2		3	
G	R	S	Ṅ	S	S	Ṅ	S

x		v		x		v	
S	Ṅ	S	R	G	M	P	M

x		1		2		3	
G	R	S	Ṅ	S	R	G	M



Notes

3) $\left| \begin{array}{cccc|cccc} x & & v & & & x & & v \\ S & R & G & M & P & D & N & \dot{S} \end{array} \right| \parallel$

$\left| \begin{array}{cccc|cccc} x & & 1 & & 2 & & 3 & \\ \dot{S} & N & D & P & M & G & R & S \end{array} \right| \parallel$

$\left| \begin{array}{cccc|cccc} x & & v & & x & v & & \\ S & ; & ;; & L & S; & ;; & & \end{array} \right| \parallel$

$\left| \begin{array}{cccc|cccc} x & & 1 & & 2 & & 3 & \\ G & R & S & N & D & N & S & N \end{array} \right| \parallel$

$\left| \begin{array}{cccc|cccc} x & & v & & x & v & & \\ S & N & S & R & G & M & P & M \end{array} \right| \parallel$

$\left| \begin{array}{cccc|cccc} x & & 1 & & 2 & & 3 & \\ G & R & S & N & S & S & N & S \end{array} \right| \parallel$

$\left| \begin{array}{cccc|cccc} x & & v & & & x & & v \\ S & N & S & R & G & M & P & M \end{array} \right| \parallel$

$\left| \begin{array}{cccc|cccc} x & & 1 & & 2 & & 3 & \\ G & R & S & N & S & R & G & M \end{array} \right| \parallel$

$\left| \begin{array}{cccc|cccc} x & & v & & x & v & & \\ S & R & G & M & P & D & N & \dot{S} \end{array} \right| \parallel$

4. $\left| \begin{array}{cccc|cccc} x & & 1 & & 2 & & 3 & \\ \dot{S} & N & D & P & M & G & R & S \end{array} \right| \parallel$

$\left| \begin{array}{cccc|cccc} x & & v & & & x & v & \\ S & ; & ; & ; & & S; & ;; & \end{array} \right| \parallel$

$\left| \begin{array}{cccc|cccc} x & & 1 & & 2 & & 3 & \\ G & R & S & N & D & P & D & N \end{array} \right| \parallel$

$\left| \begin{array}{cccc|cccc} x & & v & & x & v & & \\ S & N & S & R & G & M & P & M \end{array} \right| \parallel$

$\left| \begin{array}{cccc|cccc} x & & 1 & & 2 & & 3 & \\ G & R & S & N & D & N & S & N \end{array} \right| \parallel$

$\left| \begin{array}{cccc|cccc} x & & v & & x & v & & \\ S & N & S & R & G & M & P & M \end{array} \right| \parallel$

$\left| \begin{array}{cccc|cccc} x & & 1 & & 2 & & 3 & \\ G & R & S & N & S & S & N & S \end{array} \right| \parallel$



Notes

	x		v		x		v			
	S	N	S	R		G	M	P	M	
	x		1		2		3			
	G	R	S	Ṅ	S	R	G	M		
	x		v		x		v			
	S	R	G	M		P	D	N	Ṡ	

III speed

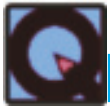
1.		x	1	2	3		
		Ṡndp	mgrs	S ;	S ;		
		x	v		x	v	
		grsṅ	srgm		srgm	pdnṡ	
2.		x	1	2	3		
		Ṡndp	mgrs	S ;	S ;		
		x	v		x	v	
		grsṅ	ssnṡ		snsr	gmpm	
		x	1	2	3		
		grsṅ	srgm	srgm	pdns		
3.		x	v		x	v	
		Ṡndp	mgrs		Ṡ ;	S ;	
		x	1	2	3		
		grsṅ	ḍnsṅ	sṇ sr	gmpm		
		x	v		x	v	
		grsṅ	ssnṡ		snsr	gmpm	
		x	1	2	3		
		grsṅ	srgm	srgm	pdnṡ		
4.		x	v		x	v	
		Ṡndp	mgrs		S ;	S ;	



x	1	2	3
grṣṇ	dṣṇ	sṇsr	gmpm
x	v	x	v
grṣṇ	ḍṇṣṇ	sṇsr	gmpm
x	1	2	3
grṣṇ	ssṇ	ssṇsr	gmpm
x	v	x	v
grṣṇ	srgm	srgm	pdns

Notes

(To be repeated to complete the thala cycle)



INTEXT QUESTIONS

1. Name the raga in which the elementary exercises have been designed.
2. Mention the Vaggeyakara who formulated the preliminary exercises.
3. Render the varisa which is sung in higher octave.

SUGGESTED ACTIVITIES

1. Practise all these varisas in the ragas like Sankarabharanam, Kalyani etc.
2. Practise all these exercises in different vowel expressions like अ, इ, उ, ए, ओ, अं



Jhanta and Dhatu Varisai

Janta swara varisai is a kind of exercise in which the same swaras come one after the other and the second swara is played or sung in prominence with special stroke. There are 10 exercises of Jhanta swara varisais being practiced in four speeds. Usually this comes after the practice of sarali varisais and other simple exercises.

Dhattu varisais is an exercise in which the swaras are presented in a zig-zag jumbled manner with periodical progression. Though there are several dhatu swara varisais in vogue, we have selected only two prominent varisais for the practice. It is other wise known as vakra varisa in Sanskrit.

Learner are advised to listen the audio CD provided by NIOS.



OBJECTIVES

After practising this lesson, the learner will be able to:

- explain the musical phrases;
- enhance the ability of the voice to move smoothly as well as fingering techniques;
- present the swaras with more perfection even at a faster tempo;
- exercise advanced level compositions in vakra ragas in future.

2.1 JHANTAVARISA

I speed

1) $\left\| \begin{array}{cccc|cc|cc} x & 1 & 2 & 3 & x & v & x & v \\ S & S & R & R & P & P & N & N \end{array} \right\| \left\| \begin{array}{cccc|cc|cc} \dot{S} & \dot{S} & N & N & D & D & P & P \\ M & M & G & G & R & R & S & S \end{array} \right\|$



II speed

	x	1	2	3		
	ss	rr	gg	mm	pp dd nn śś	
	x	v	x	v		
	śś	nn	dd	pp	mm gg rr ss	

III speed

	x	1	2	3	
	ss rr gg mm	pp dd nn śś	śś nndd pp	mm gg rr ss	
	x	v	x	v	
	ss rr gg mm	pp dd nn śś	śś nnddpp	mmggrrss	

2.1.1 I speed

2) || x 1 2 3 | x v | x v ||

	SS	RR	GG	MM	RR	GG	MM	PP	
	x	1	2	3	x	v	x	v	
	GG	MM	PP	DD	MM	PP	DD	NN	
	x	1	2	3	x	v	x	v	
	PP	DD	NN	ŚŚ	ŚŚ	NN	DD	PP	
	x	1	2	3	x	v	x	v	
	NN	DD	PP	MM	DD	PP	MM	GG	
	x	1	2	3	x	v	x	v	
	PP	MM	GG	RR	MM	GG	RR	SS	

II speed

	x	1	2	3		
	ss	rr	gg	mm	rr gg mm pp	
	x	v	x	v		
	gg	mm	pp	dd	mm pp dd nn	
	x	1	2	3		
	pp	dd	nn	śś	śś nn dd pp	
	x	v	x	v		
	nn	dd	pp	mm	dd pp mm gg	
	x	1	2	3		
	pp	mm	gg	rr	mm gg rr ss	



Notes

x	v	x	v
ss rr gg mm	rr gg mm pp		
x	1	2	3
gg mm pp dd	mm pp dd nn		
x	v	x	v
pp dd nn śś	śś nn dd pp		
x	1	2	3
nn dd pp mm	dd pp mm gg		
x	v	x	v
pp mm gg rr	mm gg rr ss		

III speed

x	1	2	3
ss rr gg mm	rr gg mm pp	gg mm pp dd	mm pp dd nn
x	v	x	v
pp dd nn śś	śś nn dd pp	nn dd ppmm	dd pp mmgg
x	1	2	3
pp mm gg rr	mm gg rr ss	ss rr gg mm	rr gg mm pp
x	v	x	v
gg mm pp dd	mm pp dd nn	pp dd nn śś	śś nn dd pp
x	1	2	3
nn dd pp mm	dd pp mm gg	pp mm gg rr	mm gg rr ss
x	v	x	v
ss rr gg mm	rr gg mm pp	gg mm pp dd	mm pp dd nn
x	1	2	3
pp dd nn śś	śś nn dd pp	nn dd pp mm	dd pp mm gg
x	v	x	v
pp mm gg rr	mm gg rr ss	ss rr gg mm	rr gg mm pp
x	1	2	3
gg mm pp dd	mm pp dd nn	pp dd nn śś	śś nn dd pp
x	v	x	v
nn dd pp mm	dd pp mm gg	pp mm gg rr	mm gg rr ss



2.1.3 I speed

x	1	2	3	x	v	x	v
S	S	R	R	G	G	R	R
S	S	R	R	G	G	M	M
x	1	2	3	x	v	x	v
R	R	G	G	M	M	G	G
R	R	G	G	M	M	P	P
x	1	2	3	x	v	x	v
G	G	M	M	P	P	M	M
G	G	M	M	P	P	D	D
x	1	2	3	x	v	x	v
M	M	P	P	D	D	P	P
M	M	P	P	D	D	N	N
x	1	2	3	x	v	x	v
P	P	D	D	N	N	D	D
P	P	D	D	N	N	Ṣ	Ṣ
x	1	2	3	x	v	x	v
S	S	N	N	D	D	N	N
Ṣ	Ṣ	N	N	D	D	P	P
x	1	2	3	x	v	x	v
N	N	D	D	P	P	D	D
N	N	D	D	P	P	M	M
x	1	2	3	x	v	x	v
D	D	P	P	M	M	P	P
D	D	P	P	M	M	G	G
x	1	2	3	x	v	x	v
P	P	M	M	G	G	M	M
P	P	M	M	G	G	R	R
x	1	2	3	x	v	x	v
M	M	G	G	R	R	G	G
M	M	G	G	R	R	S	S

II speed

x	1	2	3
ss	rr	gg	mm
rr	gg	mm	pp
x	1	2	3
gg	mm	pp	dd
gg	mm	pp	dd
x	1	2	3
mm	pp	dd	nn
mm	pp	dd	nn
x	1	2	3
pp	dd	nn	ṣṣ
pp	dd	nn	ṣṣ

Notes



Notes

x	v	x	v
ṣṣ nn dd nn	ṣṣ nn dd pp		
x	1	2	3
nn dd pp dd	nn dd pp mm		
x	v	x	v
dd pp mm pp	dd pp mm gg		
x	1	2	3
pp mm gg mm	pp mm gg rr		
x	v	x	v
mm gg rr gg	mm gg rr ss		

III speed

x	1	2	3
ss rr gg rr	ss rr gg mm	rr gg mm gg	rr gg mm pp
x	v	x	v
gg mm pp mm	gg mm pp dd	mm pp dd pp	mm pp dd nn
x	1	2	3
pp dd nn dd	pp dd nn ṣṣ	ṣṣ nn dd nn	ṣṣ nn dd pp
x	v	x	v
nn dd pp dd	nn dd pp mm	dd pp mm pp	dd pp mm gg
x	1	2	3
pp mm gg mm	pp mm gg rr	mm gg rr gg	mm gg rr ss

(To be repeated to complete the thala cycle)

2.1.4 I speed

x	1	2	3	x	v	x	v
S; S R;	R	GG	SS	RR	GG	MM	
x	1	2	3	x	v	x	v
R; R G;	G	MN	RR	GG	MM	PP	
x	1	2	3	x	v	x	v
G; G M;	M	PP	GG	MM	PP	DD	
x	1	2	3	x	v	x	v
M; M P;	P	DD	MM	PP	DD	NN	
x	1	2	3	x	v	x	v
P; P D;	D	NN	PP	DD	NN	SS	



x	1	2	3	x	v	x	v	
S;	S	N;	N	DD	ṢṢ	NN	DD	PP
x	1	2	3	x	v	x	v	
N;	N	D;	D	PP	NN	DD	PP	MM
x	1	2	3	x	v	x	v	
D;	D	P;	P	MM	DD	PP	MM	GG
x	1	2	3	x	v	x	v	
P;	P	M;	M	GG	PP	MM	GG	RR
x	1	2	3	x	v	x	v	
M;	M	G;	G	RR	MM	GG	RR	SS

Notes

II speed

x	1	2	3	x	v	x	v
S	s	R r	gg	ss	rr	gg	mm
x	v	x	v	x	v	x	v
R	r	G g	mm	rr	gg	mm	pp
x	1	2	3	x	v	x	v
G	g	M m	pp	gg	mm	pp	dd
x	v	x	v	x	v	x	v
M	m	P p	dd	mm	pp	dd	nn
x	1	2	3	x	v	x	v
P	P	D d	nn	pp	dd	nn	ss
x	v	x	v	x	v	x	v
S	s	N n	dd	ss	nn	dd	pp
x	1	2	3	x	v	x	v
N	n	D d	pp	nn	dd	pp	mm
x	v	x	v	x	v	x	v
D	d	P p	mm	dd	pp	mm	gg
x	1	2	3	x	v	x	v
P	p	M m	gg	pp	mm	gg	rr
x	v	x	v	x	v	x	v
M	m	G g	rr	mm	gg	rr	ss



Notes

III speed

$\frac{x}{S S R r g g}$	$\frac{1}{ss rr gg mm}$	$\frac{2}{R r G g mm}$	$\frac{3}{r r g g m m p p}$
$\frac{x}{G g M m pp}$	$\frac{v}{ggmmpdd}$	$\frac{x}{M m P p dd}$	$\frac{v}{mmpddnn}$
$\frac{x}{P p D dnn}$	$\frac{1}{ppddnss}$	$\frac{2}{S,sN,ndd}$	$\frac{3}{ssnnddpp}$
$\frac{x}{N nD dpp}$	$\frac{v}{nnd d pp mm}$	$\frac{x}{D,d P,pmm}$	$\frac{v}{ddppmmgg}$
$\frac{x}{P p M m gg}$	$\frac{1}{pp mm gg rr}$	$\frac{2}{M,mG,grr}$	$\frac{3}{mm gg rr ss}$

(To be repeated to complete the thala cycle)

2.1.5 I speed

$\frac{x}{S S}$	$\frac{1}{R R}$	$\frac{2}{G G}$	$\frac{3}{S S}$	$\frac{x}{S S R R}$	$\frac{v}{G G M M}$
$\frac{x}{R R}$	$\frac{1}{G G}$	$\frac{2}{M M}$	$\frac{3}{R R}$	$\frac{x}{R R G G}$	$\frac{v}{M M P P}$
$\frac{x}{G G}$	$\frac{1}{M M}$	$\frac{2}{P P}$	$\frac{3}{G G}$	$\frac{x}{G G M M}$	$\frac{v}{P P D D}$
$\frac{x}{M M}$	$\frac{1}{P P}$	$\frac{2}{D D}$	$\frac{3}{M M}$	$\frac{x}{M M P P}$	$\frac{v}{D D N N}$
$\frac{x}{P P}$	$\frac{1}{D D}$	$\frac{2}{N N}$	$\frac{3}{P P}$	$\frac{x}{P P D D}$	$\frac{v}{N N S S}$
$\frac{x}{S S}$	$\frac{1}{N N}$	$\frac{2}{D D}$	$\frac{3}{S S}$	$\frac{x}{S S N N}$	$\frac{v}{D D P P}$
$\frac{x}{N N}$	$\frac{1}{D D}$	$\frac{2}{P P}$	$\frac{3}{N N}$	$\frac{x}{N N D D}$	$\frac{v}{P P M M}$
$\frac{x}{D D}$	$\frac{1}{P P}$	$\frac{2}{M M}$	$\frac{3}{D D}$	$\frac{x}{D D P P}$	$\frac{v}{M M G G}$
$\frac{x}{P P}$	$\frac{1}{M M}$	$\frac{2}{G G}$	$\frac{3}{P P}$	$\frac{x}{P P M M}$	$\frac{v}{G G R R}$
$\frac{x}{M M}$	$\frac{1}{G G}$	$\frac{2}{R R}$	$\frac{3}{M M}$	$\frac{x}{M M G G}$	$\frac{v}{R R S S}$



II speed

x 1 2 3			
sS rR gg ss rr gg mm			
x v x v	x v		
rR gG mm rr gg mm pp			
x 1 2 3			
gG mM pp gg mm pp dd			
x v x v	x v		
mM pP dd mm pp dd nn			
x 1 2 3			
pP dD nn pp dd nn śś			
x v x v	x v		
sS nN dd śś nn dd pp			
x 1 2 3			
nN, dD pp nn dd pp mm			
x v x v	x v		
dD, pP mm dd pp mm gg			
x 1 2 3			
pp mM gg pp mm gg rr			
x v x v	x v		
mM gG rr mm gg rr ss			

III speed

x 1 2 3			
sS rR gg ss rr gg mm rR gG mm rr gg mm pp			
x v x v	x v		
gG mm pp gg mm pp dd mM pp, dd mm pp dd nn			
x 1 2 3			
pP dd nn pp dd nn śś śS, nn, dd śś nn dd pp			
x v x v	x v		
nN dd pp nn dd pp mm dD, pp, mm dd pp mm gg			
x 1 2 3			
pP mm gg pp mm gg rr mM, gg, rr mm gg rr ss			

(To be repeated to complete the thala cycle)

Notes



Notes

2.1.6 I speed

x	1	2	3	x	v	x	v				
S	S	S	R R R	G G	S	S	R R	G	G	M	M
x	1	2	3	x	v	x	v				
R	R	R	G G G	M M	R	R	G G	M	M	P	P
x	1	2	3	x	v	x	v				
G	G	G	M M M	P P	G	G	M M	P	P	D	D
x	1	2	3	x	v	x	v				
M	M	M	P P P	D D	M	M	P P	D	D	N	N
x	1	2	3	x	v	x	v				
P	P	P	D D D	N N	P	P	D D	N	N	Ṣ	Ṣ
x	1	2	3	x	v	x	v				
Ṣ	Ṣ	Ṣ	N N N	D D	Ṣ	Ṣ	N N	D	D	P	P
x	1	2	3	x	v	x	v				
N	N	N	D D D	P P	N	N	D D	P	P	M	M
x	1	2	3	x	v	x	v				
D	D	D	P P P	M M	D	D	P P	M	M	G	G
x	1	2	3	x	v	x	v				
P	P	P	M M M	G G	P	P	M M	G	G	R	R
x	1	2	3	x	v	x	v				
M	M	M	G G G	R R	M	M	G G	R	R	S	S

II speed

x	1	2	3
sss	rrr	gg	ss rr gg mm
x	v	x	v
rrr	ggg	mm	rr gg mm pp
x	1	2	3
ggg	mmm	pp	gg mm pp dd
x	v	x	v
mmm	ppp	dd	mm pp dd nn
x	1	2	3
ppp	ddd	nn	pp dd nn ss



Notes

x	v		x	v	
sss	nnn	dd	ss	nn	dd pp
x	1		2	3	
nnn	ddd	pp	nn	dd	pp mm
x	v		x	v	
ddd	ppp	mm	dd	pp	mm gg
x	1		2	3	
ppp	mmm	gg	pp	mm	gg rr
x	v		x	v	
mmm	ggg	rr	mm	gg	rr ss

III speed

x	1	2	3
sss rrr ggg	ss rr gg mm	rrr ggg mm	rr gg mm pp
x	v	x	v
ggg mmm pp	gg mm pp dd	mmm ppp dd	mm pp dd nn
x	1	2	3
ppp ddd nn	pp dd nn ss	sss nnn dd	ss nn dd pp
x	v	x	v
nnn ddd pp	nn dd pp mm	ddd ppp mm	dd pp mm gg
x	1	2	3
ppp mmm gg	pp mm gg rr	mmm ggg rr	mm gg rr ss

(To be repeated to complete the thala cycle)

2.1.7 I speed

	1	2	3	x	v	x	v
S	S	R	S	S	R	S	R
S	S	R	R	G	G	M	M
x	1	2	3	x	v	x	v
R	R	G	R	R	G	R	G
R	R	G	G	M	M	P	P
x	1	2	3	x	v	x	v
G	G	M	G	G	M	G	M
G	G	M	M	P	P	D	D
x	1	2	3	x	v	x	v
M	M	P	M	M	P	M	P
M	M	P	P	D	D	N	N

Module II

Carnatic Classical Music



Notes

Jhanta and Dhatu Varisai

x	1	2	3	x	v	x	v								
P	P	D	P	P	D	D	N	N	Ṣ	Ṣ					
x	1	2	3	x	v	x	v								
Ṣ	Ṣ	N	Ṣ	Ṣ	N	S	N	Ṣ	Ṣ	N	N	D	D	P	P
x	1	2	3	x	v	x	v								
N	N	D	N	N	D	N	D	N	N	D	D	P	P	M	M
x	1	2	3	x	v	x	v								
D	D	P	D	D	P	D	P	D	D	P	P	M	M	G	G
x	1	2	3	x	v	x	v								
P	P	M	P	P	M	P	M	P	P	M	M	G	G	R	R
x	1	2	3	x	v	x	v								
M	M	G	M	M	G	M	G	M	M	G	G	R	R	S	S

II speed

x	1	2	3			
ssr	ssr	sr	ss	rr	gg	mm
x	v	x	v			
rrg	rrg	rg	rr	gg	mm	pp
x	1	2	3			
ggm	ggm	gm	gg	mm	pp	dd
x	v	x	v			
mmp	mmp	mp	mm	pp	dd	nn
x	1	2	3			
ppd	ppd	pd	pp	dd	nn	ss
x	v	x	v			
ṣsn	ṣsn	sn	ṣṣ	nn	dd	pp
x	1	2	3			
nnd	nnd	nd	nn	dd	pp	mm
x	v	x	v			
ddp	ddp	dp	dd	pp	mm	gg
x	1	2	3			
ppp	ppm	pm	pp	mm	gg	rr
x	v	x	v			
mmg	mmg	mg	mm	gg	rr	ss



Notes

III speed

$\overline{\text{x}}$ ssr ssr sr	$\overline{1}$ ss rr gg mm	$\overline{2}$ rrg rrg rg	$\overline{3}$ rr gg mm pp
$\overline{\text{x}}$ ggm ggm gm	$\overline{\text{v}}$ gg mm pp dd	$\overline{\text{x}}$ mmp mmp mp	$\overline{\text{v}}$ mm pp dd nn
$\overline{\text{x}}$ ppd ppd pd	$\overline{1}$ pp dd nn śś	$\overline{2}$ śś n śśn śn	$\overline{3}$ śś nn dd pp
$\overline{\text{x}}$ nnd nnd nd	$\overline{\text{v}}$ nn dd pp mm	$\overline{\text{x}}$ ddp ddp dp	$\overline{\text{v}}$ dd pp mm gg
$\overline{\text{x}}$ ppm ppm pm	$\overline{1}$ pp mm gg rr	$\overline{2}$ mm gmm gmg	$\overline{3}$ mm gg rr ss

(To be repeated)

2.1.8 I speed

$\overline{\text{x}}$ S S R R G S R G	$\overline{1}$ S S R R G S R G	$\overline{2}$ S S R R G S R G	$\overline{3}$ S S R R G S R G	$\overline{\text{x}}$ S S R R G G M M	$\overline{\text{v}}$ S S R R G G M M	$\overline{\text{x}}$ G G M M P P D D	$\overline{\text{v}}$ G G M M P P D D
$\overline{\text{x}}$ R R G G M R G M	$\overline{1}$ R R G G M R G M	$\overline{2}$ R R G G M R G M	$\overline{3}$ R R G G M R G M	$\overline{\text{x}}$ R R G G M M P P	$\overline{\text{v}}$ R R G G M M P P	$\overline{\text{x}}$ M M P P D D N N	$\overline{\text{v}}$ M M P P D D N N
$\overline{\text{x}}$ G G M M P G M P	$\overline{1}$ G G M M P G M P	$\overline{2}$ G G M M P G M P	$\overline{3}$ G G M M P G M P	$\overline{\text{x}}$ G G M M P P D D	$\overline{\text{v}}$ G G M M P P D D	$\overline{\text{x}}$ P P D D N N Ś Ś	$\overline{\text{v}}$ P P D D N N Ś Ś
$\overline{\text{x}}$ M M P P D M P D	$\overline{1}$ M M P P D M P D	$\overline{2}$ M M P P D M P D	$\overline{3}$ M M P P D M P D	$\overline{\text{x}}$ M M P P D D N N	$\overline{\text{v}}$ M M P P D D N N	$\overline{\text{x}}$ D D P P M M	$\overline{\text{v}}$ D D P P M M
$\overline{\text{x}}$ P P D D N P D N	$\overline{1}$ P P D D N P D N	$\overline{2}$ P P D D N P D N	$\overline{3}$ P P D D N P D N	$\overline{\text{x}}$ P P D D N N Ś Ś	$\overline{\text{v}}$ P P D D N N Ś Ś	$\overline{\text{x}}$ N N D D P P M M	$\overline{\text{v}}$ N N D D P P M M
$\overline{\text{x}}$ S S N N D Ś N D	$\overline{1}$ S S N N D Ś N D	$\overline{2}$ S S N N D Ś N D	$\overline{3}$ S S N N D Ś N D	$\overline{\text{x}}$ S S N N D D P P	$\overline{\text{v}}$ S S N N D D P P	$\overline{\text{x}}$ D D P P M M	$\overline{\text{v}}$ D D P P M M
$\overline{\text{x}}$ N N D D P N D P	$\overline{1}$ N N D D P N D P	$\overline{2}$ N N D D P N D P	$\overline{3}$ N N D D P N D P	$\overline{\text{x}}$ N N D D P P M M	$\overline{\text{v}}$ N N D D P P M M	$\overline{\text{x}}$ P P M M G G	$\overline{\text{v}}$ P P M M G G
$\overline{\text{x}}$ D D P P M D P M	$\overline{1}$ D D P P M D P M	$\overline{2}$ D D P P M D P M	$\overline{3}$ D D P P M D P M	$\overline{\text{x}}$ D D P P M M G G	$\overline{\text{v}}$ D D P P M M G G	$\overline{\text{x}}$ M M G R R	$\overline{\text{v}}$ M M G R R
$\overline{\text{x}}$ P P M M G P M G	$\overline{1}$ P P M M G P M G	$\overline{2}$ P P M M G P M G	$\overline{3}$ P P M M G P M G	$\overline{\text{x}}$ P P M M G G R R	$\overline{\text{v}}$ P P M M G G R R	$\overline{\text{x}}$ R R S S	$\overline{\text{v}}$ R R S S
$\overline{\text{x}}$ M M G G R M G R	$\overline{1}$ M M G G R M G R	$\overline{2}$ M M G G R M G R	$\overline{3}$ M M G G R M G R	$\overline{\text{x}}$ M M G G R R S S	$\overline{\text{v}}$ M M G G R R S S		



Notes

II speed

x	1	2	3
ss rr g srg	ss rr gg mm		
x	v	x	v
rr gg m rgm	rr gg mm pp		
x	1	2	3
gg mm p gmp	gg mm pp dd		
x	v	x	v
mm pp d mpd	mm pp dd nn		
x	1	2	3
pp dd n pdn	pp dd nn ss		
x	v	x	v
ss nn d snd	ss nn dd pp		
x	1	2	3
nn dd p ndp	nn dd pp mm		
x	v	x	v
dd pp m dpm	dd pp mm gg		
x	1	2	3
pp mm g pmg	pp mm gg rr		
x	v	x	v
mm gg r mgr	mm gg rr ss		

III. speed

x	1	2	3
ss rrg srg	ss rr gg mm	rr gg mr gm	rr gg mm pp
x	v	x	v
gg mmp gmp	gg mm pp dd	mm pp dm pd	mm pp dd nn
x	1	2	3
pp ddn pdn	pp dd nn śś	śś nnd śnd	śś nn dd pp
x	v	x	v
nn dd pn dp	nndd ppmm	dd ppm dpm	dd pp mm gg
x	1	2	3
pp mm gpmg	pp mm gg rr	mm gg rm gr	mm gg rr ss



2.1.9 I speed

x	1	2	3	x	v	x	v
S	S	R	R	G	S	R	S
G	S	R	G	S	R	G	M
x	1	2	3	x	v	x	v
R	R	G	G	M	R	G	R
M	R	G	M	R	G	M	P
x	1	2	3	x	v	x	v
G	G	M	M	P	G	M	G
P	G	M	P	G	M	P	D
x	1	2	3	x	v	x	v
M	M	P	P	D	M	P	M
D	M	P	D	M	P	D	N
x	1	2	3	x	v	x	v
P	P	D	D	N	P	D	P
N	P	D	N	P	D	N	Ṣ
x	1	2	3	x	v	x	v
Ṣ	Ṣ	N	N	D	Ṣ	N	Ṣ
D	Ṣ	N	D	Ṣ	N	D	P
x	1	2	3	x	v	x	v
N	N	D	D	P	N	D	N
P	N	D	P	N	D	P	M
x	1	2	3	x	v	x	v
D	D	P	P	M	D	P	D
M	D	P	M	D	P	M	G
x	1	2	3	x	v	x	v
P	P	M	M	G	P	M	P
G	P	M	G	P	M	G	R
x	1	2	3	x	v	x	v
M	M	G	G	R	M	G	M
R	M	G	R	M	G	R	S

Notes

II speed

x	1	2	3
ss	rr	g	srs
g	srg	srgm	
x	v	x	v
rr	gg	m	rgr
mr	gm	rgmp	
x	1	2	3
gg	mm	p	gmg
pg	mp	gmpd	
x	v	x	v
mm	pp	d	mpm
dmp	pd	mpdn	
x	1	2	3
pp	dd	n	pd
pn	pdn	pdns	



Notes

x	v			x	v		
śś	nn	d	śnś	dś	nd	śndp	
x		1		2		3	
nn	dd	p	nd	np	ndp	ndpm	
x	v			x	v		
dd	pp	m	dpd	md	pm	dpmg	
x		1		2		3	
pp	mm	g	pm	pg	pmg	pmgr	
x	v			x	v		
mm	gg	r	mgm	rm	gr	mgrs	

III speed

x	1	2	3
ss rrg srs	g s r g s r g m	rr gg m rgr	m r gm rg mp
x	v	x	v
gg mm pg mp	p gmp gmpd	mm ppd mp md	mpdmpdnn
x	1	2	3
pp ddnpdn	npdnpdnś	śś nnd śn śd	śnd śnd p
x	v	x	v
nn dd p ndn	pndpndpm	dd pp m d p dm	dpm d pmg
x	1	2	3
pp mmgpm	pgpmgpmgr	mmggrmgmr	m gr mg rs

(To be repeated)

2.1.10 I speed

x	1	2	3	x	v	x	v
S S R S ; R S R	G R ; G	R G G M					
x	1	2	3	x	v	x	v
S S R R G S R S	G S R G	S R G M					
x	1	2	3	x	v	x	v
R R G R ; G R G	M G ; M	G M M P					
	1	2	3	x		x	
R R G G M R G R	M R G M	R G M P					
x	1	2	3	x	v	x	v
G G M G ; M G M	P M ; P	M P P D					
G G M M P G M G	P G M P	G M P D					



Notes

x	1	2	3	x	v	x	v								
M	M	P	M ;	P	M	P	D	P ;	D	P	D	D	N		
x	1	2	3	x	v	x	v								
M	M	P	P	D	M	P	M	D	M	P	D	M	P	D	N
x	1	2	3	x	v	x	v								
P	P	D	P ;	D	P	D	N	D ;	N	D	N	N	N	Ṣ	
x	1	2	3	x	v	x	v								
P	P	D	D	N	P	D	P	N	P	D	N	P	D	N	Ṣ
x	1	2	3	x	v	x	v								
Ṣ	Ṣ	N	Ṣ ;	N	Ṣ	N	D	N ;	D	N	D	D	P		
x	1	2	3	x	v	x	v								
Ṣ	Ṣ	N	N	D	Ṣ	N	Ṣ	D	Ṣ	N	D	Ṣ	N	D	P
x	1	2	3	x	v	x	v								
N	N	D	N ;	D	N	D	P	D ;	P	D	P	P	M		
x	1	2	3	x	v	x	v								
N	N	D	D	P	N	D	N	P	N	D	P	N	D	P	M
x	1	2	3	x	v	x	v								
D	D	P	D ;	P	D	P	M	P ;	M	P	M	M	G		
x	1	2	3	x	v	x	v								
D	D	P	P	M	D	P	D	M	D	P	M	D	P	M	F
x	1	2	3	x	v	x	v								
P	P	M	P ;	M	P	M	G	M ;	G	M	G	G	R		
x	1	2	3	x	v	x	v								
P	P	M	M	G	P	M	P	G	P	M	G	P	M	G	R
x	1	2	3	x	v	x	v								
M	M	G	M ;	G	M	G	R	G ;	R	G	R	R	S		
x	1	2	3	x	v	x	v								
M	M	G	G	R	M	G	M	R	M	G	R	M	G	R	S



Notes

II speed

x	1	2	3
ss r	S r	srg Rg	rggm
x	v	x v	
ss rr	g srs	gsrg srgm	
x	1	2	3
rr g	Rg rg	mG m	gmmp
x	v	x v	
rr gg	m rgr	mrgm rgmp	
x	1	2	3
gg m	G m	gmp Mp	mppd
x	v	x v	
gg mm	p gmg	pgmp gmpd	
x	1	2	3
mmp m,	p mp	d Pd	pddn
x	v	x v	
mm pp	d mpm	dmpd mpdn	
x	1	2	3
ppd Pd	pd nD	n dnnś	
x	v	x v	
pp dd	n pdp	npdn pdnś	
x	1	2	3
śśn ś,	n ś	nd Nd	nddp
x	v	x v	
śś nn	d śnś	dśnd śndp	
x	1	2	3
nnd	Nd ndp	Dpd ppm	
x	v	x v	
nndd	p ndn	pndp ndpm	
x	1	2	3
ddp	Dp dpm	Pm pmmg	
x	v	x v	
dd pp	m dpd	mdpm dpmg	



x	1	2	3
ppm Pm	pmg	Mg	mggr
x	v	x	v
ppmm	g pmp	gpmg	pmgr
x	1	2	3
mmg Mg	mgr Gr	grrs	
x	v	x	v
mm gg	r mgm	rmgr	mgrs

Notes

III. speed

x	1	2	3
ss rS rsr	gR grggm	ssrrgsrs	gsrgsrgm
x	v	x	v
rrgR g rg	mGmgmmp	rrggmrgr	mrgmrgmp
x	1	2	3
gg mG,mgm	pMpmpdp	ggmmpgm	pgmpgmpd
x	v	x	v
mmpM pmp	dPdppdn	mmpdpmp	dmpdpdn
x	1	2	3
ppdP dpd	nDndnns	ppddnpdp	ndpndns
x	v	x	v
ssnSpšn	dNdnddp	ssnndsns	dsndsdp
x	1	2	3
nndNdnd	pDdpdp	nnddpdn	pndpdp
x	v	x	v
ddpDdp	mPmpmmg	ddppmdp	mdpmdp
x	1	2	3
ppmPmpm	gMmggr	ppmmgmp	gpmgpmgr
x	v	x	v
mmGgm	rGrgrs	mmggrgm	rmgrmrs



Notes

2.2 DHATTU VARISA

2.2.1 I speed

1. || x 1 2 3 | x v | x v ||
 || S M G M R G S R | S S R R | G G M M ||

|| x 1 2 3 | x v | x v ||
 || R P M P G M R G | R R G G | M M P P ||

|| x 1 2 3 | x v | x v ||
 || G D P D M P G M | G G M M | P P D D ||

|| x 1 2 3 | x v | x v ||
 || M N D N P D M P | M M P P | D D N N ||

|| x 1 2 3 | x v | x v ||
 || P Ṡ N Ṡ D N P D | P P D D | N N Ṡ Ṡ ||

|| x 1 2 3 | x v | x v ||
 || Ṡ P D P N D Ṡ N | Ṡ Ṡ N N | D D P P ||

|| x 1 2 3 | x v | x v ||
 || N M P M D P N D | N N D D | P P M M ||

|| x 1 2 3 | x v | x v ||
 || D G M G P M D P | D D P P | M M G G ||

|| x 1 2 3 | x v | x v ||
 || P R G R M G P M | P P M M | G G R R ||

|| x 1 2 3 | x v | x v ||
 || M S R S G R M G | M M G G | R R S S ||

II speed

|| x 1 2 3 |
 || smgm rg sr ssrr ggmm |

| x v x v ||
 | rpmp gmrgr rrgg mmpp ||

|| x 1 2 3 |
 || gdpd mpgm ggmm ppdd |

| x v x v ||
 | mndn pdmp mmpp ddnn ||



Notes

x	1	2	3
ps ns dn pd	pp dd	nn śś	
x	v	x	v
špd pn dśn	śś nn dd	pp	
x	1	2	3
nm pm dp nd	nn dd	pp mm	
x	v	x	v
dg mg pm dp	dd pp	mm gg	
x	1	2	3
pr gr mg pm	pp mm	gg rr	
x	v	x	v
ms rs gr mg	mm gg	rr ss	

III speed

x	1	2	3
smgmrgr	ssrrggmm	rpmpgrg	rrggmmp
x	v	x	v
gdpdmpgm	ggmmpdd	mndnpdmp	mmpddnn
x	1	2	3
pśnśndpd	ppddnss	špdndśn	ssnndpp
x	v	x	v
nmpmdpd	nndppmm	dgmgpmp	ddppmmgg
x	1	2	3
prgrmgpm	ppmmgrr	msrgrmg	mmgrrss

(To be repeated)

2.2.2 I speed

x	1	2	3	x	v	x	v
S R S G R G M G	S G R G	S R G M					
x	1	2	3	x	v	x	v
R G R M G M P M	R M G M	R G M P					
x	1	2	3	x	v	x	v
G M G P M P D P	G P M P	G M P D					

Module II

Carnatic Classical Music



Notes

Jhanta and Dhatu Varisai

x	1	2	3	x	v	x	v
M P	M D	P D	N D	M D	P D	M P	D N
x	1	2	3	x	v	x	v
P D	P N	D N	Ṣ N	P N	D N	P D	N Ṣ
x	1	2	3	x	v	x	v
Ṣ N	Ṣ D	N D	P D	Ṣ D	N D	Ṣ N	D P
x	1	2	3	x	v	x	v
N D	N P	D P	M P	N P	D P	N D	P M
x	1	2	3	x	v	x	v
D P	D M	P M	G M	D M	P M	D P	M G
x	1	2	3	x	v	x	v
P M	P G	M G	R G	P G	M G	P M	G R
x	1	2	3	x	v	x	v
M G	M R	G R	S R	M R	G R	M G	R S

II speed

x	1	2	3
sr	sg	rg	mg
x	v	x	v
rg	rm	gm	pm
x	1	2	3
gm	gp	mp	dp
x	v	x	v
mp	md	pd	nd
x	1	2	3
pd	pn	dn	ṣn
x	v	x	v
ṣn	ṣd	nd	pd
x	1	2	3
nd	np	dp	mp
x	v	x	v
dp	dm	pm	gm
x	1	2	3
pm	pg	mg	rg

x	v	x	v
mg	mr	gr	sr
mg	mr	gr	sr
mg	mr	gr	sr



III speed

x	1	2	3
srsgrgmg	sgrgsrgm	rgrmgmpm	rmgmrmpm
x	v	x	v
gmgmpmpd	gmpgmpd	mpmpdpnd	mdpmpdn
x	1	2	3
pdpndnsn	pndpndś	śnsdndpd	śdnpśndp
x	v	x	v
ndnpdmp	npdpndpm	dpmmpgm	dmpmpmg
x	1	2	3
pmpgmrg	pgmpmrg	mgmrgrsr	mrgmrgrs

Notes



INTEXT QUESTIONS

1. Name the other name for Dhatu varisai.
2. Name the varisai in which similar swaras come one after the other.

SUGGESTED ACTIVITIES

1. Collect the other dhattu varisais which are in vogue and practise them in four degrees of speeds.
2. Practise both varisais in other ragas like Sankarabharanam or Kalyani.



Alankaras

Alankaras literally means ornamentation, where as in music it is the decorative swara passage sung along with the sapta talas such as Dhruva, Matya etc. These are popularly known as Sapta Tala Alankaras. Learner has to concentrate very much to maintain the tala in different speeds along with the purity of swarasthana and type of passages.

Alankaras are aesthetically composed groups of swara phrases that have been set to each of the Suladi Sapta Talas.

There are 35 Alankaras in total – 5 alankaras for each of the tala families – Eka, Rupaka, Triputa, Jhampa, Matya, Dhruva and Ata.

The practise of alankaras gives learners a grip on swarasthanas and tala at the same tune. Singing alankaras with gamaka at different speeds also helps in raga understanding.



OBJECTIVES

After practising this lesson, the learner will be able to:

- perform different gati patterns;
- explain the sapta tala system;
- state with perfect rhythm;
- present the swaras in different speeds.

Alankaras

3.1 Chaturasra Jati Dhruva Talam (14 aksharkalas)

Mode of reckoning — 1₄ 0 1₄ 1₄

x	1	2	3	x	v	x	1	2	3	x	1	2	3
S;	R;	G;	M;	G;	R;	S;	R;	G;	R;	S;	R;	G;	M;
x	1	2	3	x	v	x	1	2	3	x	1	2	3
R;	G;	M;	P;	M;	G;	R;	G;	M;	G;	R;	G;	M;	P;
x	1	2	3	x	v	x	1	2	3	x	1	2	3
G;	M;	P;	D;	P;	M;	G;	M;	P;	M;	G;	M;	P;	D;
x	1	2	3	x	v	x	1	2	3	x	1	2	3
M;	P;	D;	N;	D;	P;	M;	P;	D;	P;	M;	P;	D;	N;
x	1	2	3	x	v	x	1	2	3	x	1	2	3
P;	D;	N;	S;	N;	D;	P;	D;	N;	D;	P;	D;	N;	S;



Notes

x 1 2 3 S; N; D; P;	x v D; N;	x 1 2 3 S; N; D; N;	x 1 2 3 S; N; D; P;
x 1 2 3 N; D; P; M;	x v P; D;	x 1 2 3 N; D; P; D;	x 1 2 3 N; D; P; M;
x 1 2 3 D; P; M; G;	x v M; P;	x 1 2 3 D; P; M; P;	x 1 2 3 D; P; M; G;
x 1 2 3 P; M; G; R;	x v G; M;	x 1 2 3 P; M; G; M;	x 1 2 3 P; M; G; R;
x 1 2 3 M; G; R; S;	x v R; G;	x 1 2 3 M; G; R; G;	x 1 2 3 M; G; R; S;

3.2 Chaturasra Jati Mathya Talam (10 aksharakalas).

The same should be rendered in second and third speeds.

Mode of reckoning — $1_4 01_4$

x 1 2 3 S; R; G; R;	x v S; R;	x 1 2 3 S; R; G; M;
x 1 2 3 R; G; M; G;	x v R; G;	x 1 2 3 R; G; M; P;
x 1 2 3 G; M; P; M;	x v G; M;	x 1 2 3 G; M; P; D;
x 1 2 3 M; P; D; P;	x v M; P;	x 1 2 3 M; P; D; N;
x 1 2 3 P; D; N; D;	x v P; D;	x 1 2 3 P; D; N; S;
x 1 2 3 S; N; D; N;	x v S; N;	x 1 2 3 S; N; D; P;
x 1 2 3 N; D; P; D;	x v N; D;	x 1 2 3 N; D; P; M;
x 1 2 3 D; P; M; P;	x v D; P;	x 1 2 3 D; P; M; G;
x 1 2 3 P; M; G; M;	x v P; M;	x 1 2 3 P; M; G; R;
x 1 2 3 M; G; R; G;	x v M; G;	x 1 2 3 M; G; R; S;



Notes

3.3 Chaturasra Jati Roopaka Talam (6 aksharakalas)

Mode of reckoning — 0 1₄

x	v		x	1	2	3	
S;	R;		S;	R;	G;	M;	

x	v		x	1	2	3	
R;	G;		R;	G;	M;	P;	

x	v		x	1	2	3	
G;	M;		G;	M;	P;	D;	

x	v		x	1	2	3	
M;	P;		M;	P;	D;	N;	

x	v		x	1	2	3	
P;	D;		P;	D;	N;	S;	

x	v		x	1	2	3	
Ś;	N;		Ś;	N;	D;	P;	

x	v		x	1	2	3	
N;	D;		N;	D;	P;	M;	

x	v		x	1	2	3	
D;	P;		D;	P;	M;	G;	

x	v		x	1	2	3	
P;	M;		P;	M;	G;	R;	

x	v		x	1	2	3	
M;	G;		M;	G;	R;	S;	

3.4 Misra jati Jhampa Talam (10 aksharakalas)

Mode of reckoning — 1₇ 0

x	1	2	3	4	5	6		x		x	v	
S;	R;	G;	S;	R;	S;	R;		G;		M;	::	

x	1	2	3	4	5	6		x		x	v	
R;	G;	M;	R;	G;	R;	G;		M;		P;	::	

x	1	2	3	4	5	6		x		x	v	
G;	M;	P;	G;	M;	G;	M;		P;		D;	::	



Notes

x	1	2	3	4	5	6	x	x	v
M;	P;	D;	M;	P;	M;	P;	D;	N;	::
x	1	2	3	4	5	6	x	x	v
P;	D;	N;	P;	D;	P;	D;	N;	S;	::
x	1	2	3	4	5	6	x	x	v
S;	N;	D;	S;	N;	S;	N;	D;	P;	::
x	1	2	3	4	5	6	x	x	v
N;	D;	P;	N;	D;	N;	D;	P;	M;	::
x	1	2	3	4	5	6	x	x	v
D;	P;	M;	D;	P;	D;	P;	M;	G;	::
x	1	2	3	4	5	6	x	x	v
P;	M;	G;	P;	M;	P;	M;	G;	R;	::
x	1	2	3	4	5	6	x	x	v
M;	G;	R;	M;	G;	M;	G;	R;	S;	::

3.5 Tisra jati Tripura talam (7 aksharakalas)

Mode of reckoning — 1₃ 0 0

x	1	2	x	v	x	v
S;	R;	G;	S;	R;	G;	M;
x	1	2	x	v	x	v
R;	G;	M;	R;	G;	M;	P;
x	1	2	x	v	x	v
G;	M;	P;	G;	M;	P;	D;
x	1	2	x	v	x	v
M;	P;	D;	M;	P;	D;	N;
x	1	2	x	v	x	v
P;	D;	N;	P;	D;	N;	S;
x	1	2	x	v	x	v
S;	N;	D;	S;	N;	D;	P;
x	1	2	x	v	x	v
N;	D;	P;	N;	D;	P;	M;
x	1	2	x	v	x	v
D;	P;	M;	D;	P;	M;	G;



Notes

x	1	2	x	v	x	v
P;	M;	G;	P;	M;	G;	R;
x	1	2	x	v	x	v
M;	G;	R;	M;	G;	R;	S;

3.6 Khanda Jati Ata Talan (14 aksharakalas)

Mode of reckoning — 1₅ 1₅ 0 0

x	1	2	3	4	x	1	2	3	4	x	v	x	v
S;	R;	::	G;	::	S;	::	R;	G;	::	M;	::	M;	::
x	1	2	3	4	x	1	2	3	4	x	v	x	v
R;	G;	::	M;	::	R;	::	G;	M;	::	P;	::	P;	::
x	1	2	3	4	x	1	2	3	4	x	v	x	v
G;	M;	::	P;	::	G;	::	M;	P;	::	D;	::	D;	::
x	1	2	3	4	x	1	2	3	4	x	v	x	v
M;	P;	::	D;	::	M;	::	P;	D;	::	N;	::	N;	::
x	1	2	3	4	x	1	2	3	4	x	v	x	v
P;	D;	::	N;	::	P;	::	D;	N;	::	Ṡ;	::	Ṡ;	::
x	1	2	3	4	x	1	2	3	4	x	v	x	v
Ṡ;	N;	::	D;	::	Ṡ;	::	N;	D;	::	P;	::	P;	::
x	1	2	3	4	x	1	2	3	4	x	v	x	v
N;	D;	::	P;	::	N;	::	D;	P;	::	M;	::	M;	::
x	1	2	3	4	x	1	2	3	4	x	v	x	v
D;	P;	::	M;	::	D;	::	P;	M;	::	G;	::	G;	::
x	1	2	3	4	x	1	2	3	4	x	v	x	v
P;	M;	::	G;	::	P;	::	M;	G;	::	R;	::	R;	::
x	1	2	3	4	x	1	2	3	4	x	v	x	v
M;	G;	::	R;	::	M;	::	G;	R;	::	S;	::	S;	::

3.7 Chaturasra Jati Eka Talam (4 aksharakalas)

Mode of reckoning. 1₄

x	1	2	3
S;	R;	G;	M;

|| x 1 2 3 ||
 || r; g; m; p; ||

|| x 1 2 3 ||
 || g; m; p; d; ||

|| x 1 2 3 ||
 || m; p; d; n; ||

|| x 1 2 3 ||
 || p; d; n; s; ||

|| x 1 2 3 ||
 || s; n; d; p; ||

|| x 1 2 3 ||
 || n; d; p; m; ||

|| x 1 2 3 ||
 || d; p; m; g; ||

|| x 1 2 3 ||
 || p; m; g; r; ||

|| x 1 2 3 ||
 || m; g; r; s; ||



INTEXT QUESTIONS

1. Mention the aksharakalas of chaturasrajati dhruva talam.
2. Name the tala with the anga 'Anudrutam'
3. Rander the tala having 7 aksharakalas.

SUGGESTED ACTIVITIES

1. Try to practise all the alankaras in other major ragas.
2. Try to practise these alankaras in the audava and shadava ragas.



Notes



Pillari Gita and Sanchari Gita

Gita are simple compositions, a beginner come across with a literal part for the first time in learning carnatic music. Through these compositions, learners will get a clear idea about the raga, its sancharas — way of progression of the Swarasthanas' — variety of notes. Etc. Words do not have much importance in these type of compositions. Generally these are in praise of Gods or Goddesses. And those Gitam, which are in praise of Lord Ganesha is popularly known as Pillari Gitas and the rest are known as Sanchari Gitas.

Gitas are usually practiced in three degrees of speed; without much Gamakas and Sangatis. Illustrated here as a Pillari Gita in the raga Malahari and two Sanchari Gitas in the ragas Suddha Saveri and Mohanam.



OBJECTIVES

After practising this lesson, the learner will be able to:

- state the basic structure of raga;
- sing a composition with swaras as well as lyrics;
- produce the composition in different speeds;
- develop the voice quality.

4.1 PILLARI GITAM

Raga Malahari Tala Rupakam (chaturasrajati)

Janya of 15th Mela

Arohanam — S R₁ M₁ P D₁ S

Avarohanam — S₁ D₁ P M₁ G₂ R₁ S

It is a Audava — Shadava raga i.e.

Takes only five notes S R M P D in the arohanam and six notes S D P M G R in the avarohanam.

Vadi — R

Samvadi — D



Notes

Gitam

- 1) Sri Gananatha — Sinduravarna
Karunāsāgara — kari vadana
Lambodhara Lakumikara
Ambāsuta amaravinuta (Lambodhara)
- 2) Siddha charana ganasevita
Siddhi Vināyaka tē namonamah (Lambodhara)
- 3) Sakala Vidyaadi poojita
Sarvottama tē namo namah (Lambodhara)

1. M P | D Ś Ś Ṛ || Ṛ Ś | D P M P ||
Sree | Gananatha || Sindhu | ra - var na ||
R M | P D M P || D P | M G R S ||
Karu | na Sa gara || Kari | Va da - na ||
S R | M, G R || S R | G R S , ||
Lam | bo-dara || la ku | mi ka ra ||
R M | P D M P || D P | M G R S ||
Am — | ba - su ta || a ma | ra vi nu ta ||
S R | M, G R || S R | G R S, ||
Lam | bo-dara || la ku | mi ka ra ||
2. M P | D Ś Ś Ṛ || Ṛ Ś | D P M P ||
siddha | cha- ra na || ga na | se - vi ta ||
R M | P D M P || D P | M G R S ||
siddhi | vina yaka || te | namo namo ||
(Lambodara)
3. M P | D Ś Ś Ṛ || Ṛ Ś | D P M P ||
saka | la vi dya - || — di | pu - ji ta ||
R M | P D M P || D P | M G R S ||
sar — | vo - tama || te - namonamo ||
(Lambodara)

4.2 SANCHARI — GITAM

Raga — Sudha saveri Tala — Tisrajati Triputa

Janya of 29th mela

PRACTICAL



Notes

4.3 RAGAM – SUDHA DHANYASI JANYA OF 28th MELA

Arohanam — S R₂ M₁ P D₂ Ś

Avarohanam — Ś D₂ P M₁ R₂ S

It is an Audava scale which means five notes in the arohana and five notes in the avarohana.

Vadi Ri Samvadi — D, G

Gitam

Ānalekara unni poladi

Sakala shastra puṛāna dhinam

Thala dhinam Thala parigatu —

Re re sethu vaha,

Parigatham nam jata juta

Ṛ	Ṣ	Ṛ		Ṛ	Ṣ		D	Ṣ		Ṣ	,	S		D	P		M	P	
A	—	na		le	-		ka	ra		Un	-	ni		Po	—	la	di		
D	D	Ṣ		D	,		D	P		P	M	R		D	D		D	P	
Sa	ka	la		sh	—		sthrapu		ra	—	na		di	—	nam	-			
P	,	P		D	D		D	P		P	,	P		M	P		D	P	
tha	—	la		di	—		nam	—		tha	—	la		pa	ri		ga	tu	
P	M	R		S	R		S	R		P	M	P		SR			SR		
re	—	re		a	—		—	—		a	—	—		a	—	—	—		
P	P	D		P	P		M	R		R	S	R		M	,		M	,	
a	—	—		a	—		—	—		Se	—	thu		va	—	ha,			
D	P	D		S	,		S	,		R	R	S		D	P		M	P	
pa	ri	ga		tham	—		nam	—		ja	ta	—		Ju	—	ta			
D	D	S		D	,		D	P		P	M	R		D	D		D	P	
sa	ka	la		sha	—		sthrapu		ra	—	na	—		di	—	nam	—		
P	—	P		D	D	D	P		P	—	P		M	P		D	P		
tha	—	la		di	—		nam	—		tha	—	la		pa	vi		gat	tu	
P	M	R		S	R	S	R		P	M	P		S	R		S	R		
re	—	re		a	—	—	—		a	—	—		a	—	—	—			
P	P	D		P	P	M	R		R	S	R		M	,		M	,		
a	—	—		a	—	—	—		se	—	thu		va	—	ha	—			
D	P	D		S	,		S	,											
pa	ri	ga		tham	—	nam		—											



Notes

Raga — Mohanam

Janya of 28th mela Hari Kambhoji :

Arohana & Avarohana — S R₂ G₂ P D₂ S
— S D₂ P G₂ R₂ S

Vadi: — G

Samvadi : — D

Sanchara — gpgrs, — rdsrg, — grgpd, — gdp, — gpdsrgr, — grgpgrs, — dsdp,
— dpgpgr, — srgpgrs,

Gita Ragam — Mohanam,
Talam — Roopakam.

Vara Veena Mridupani Vanarhalochana Rani;

Suru Chirabambara Veni Suranu ta kalyani

Nirupama subhaguna lola Nirada jayaprada seela

Varada priya ranganyaki vanchita phala dayaki

Saraseejasananani Jaya jaya jaya jaya vani

Ragam : Mohanam

Talam : Roopakam

x x v	x x v
gg P P	dp Š Š
va ra vee na	mrudu pani
x x v	x x v
rs dd P	dp gg R
vana ruha lo	chana ra ni
x x v	x x v
gp ds D	dp gg R
suru chira bam	bhara ve — ni
x x v	x x v
gg dp G	pg gr S
suranuta kal	ya — — — ni
x x v	x x v
gg gg rg	pg P P
niru pama shubha	guna lo la

Module II

Carnatic Classical Music



Notes

Pillari Gita and Sanchari Gita

x x v	x x̣ ṿ
gg dp D	pd Ś, Ś,
nira taja ya	prada sheele
x x v	x x v
dġ ř ř śś	dś dd dp
vara da — priya	ranga na — yaki
x x v	x x v
gp dś dp	dp gg rs
va — n chita	phala da - - - yaki
x x v	x x v
sr G G	gr pg R
sara si ja	sana jana ni
x x v	x x v
sr sg rs	rḍ S S
ja ya jaya jaya	jaya va ni



INTEXT QUESTIONS

1. Mention the name of an Audava — Shadava raga.
2. What is the name of those Gitas which are in praise of lord Ganesha.
3. From which mela, Sudha Saveri raga has derived?
4. Name a tala which has got seven Aksharakala duration.

SUGGESTED ACTIVITY

1. Try to sing the learnt Gitams in three speeds.
2. Sing vowel exercises for the swaras of Gitam you have learnt.

**5****Jatiswara and Swarajatis**

This musical form belongs to both abhyasa gana and Sabha gana. Though the swarajatis which appear in abhyasa gana are very simple for beginners, the advanced swarajatis of composers like Syamasastri and Ponniah Pillai are very difficult for even a seasoned musician. This musical form has got the sections like Pallavi, Anupallavi and Charana. Several swarajatis are composed with multiple charanas in which the sahitya will be followed by its swaras. While the swarajatis in Bilahari and Khamas give an idea of the raga to a beginner, the swarajatis of Syamasastri in Bhairavi, Yadukula kamboji and Todi are the epitome of those ragas.

Jatiswaram is a musical form which belongs to abhyasa ganam. This is taught after geetas. As the name suggests, jatiswaram has only swaras and no sahitya (lyrics). The composition has pallavi and a number of charanas. Since it has only swaras, it is also known as swarapallavi. Jatiswaram is mainly performed in Bharat natyam dance concerts. The dancer begins the item with a jati passage and then move on to the composition.

**OBJECTIVES**

After practising this lesson, the learner will be able to:

- state swarastanas perfectly;
- write the patterns of Pallavi, Anupallavi and Charanam;
- raise knowledge of different rhythm patterns;
- define Jatiswara form.



Notes

5.1 RAGALAKSHANAM

5.1.1 Ragam : Sankarabharanam

29th mela

Known as Dhirasankarabharanam in 72 melakarta scheme.

Arohanam : S R₂ G₂ M₁ P D₂ N₂ S

Ararohanam : S N₂ D₂ P M₁ G₂ R₂ S

Sancharam

g m p d, p,	g, m p gr, s,	s,, n s r,s,	r s, n d n, s,
s r g,mg	r g, s, s r g	m g,,,	m, g, m,; p,
p, pd, n, p,	d, n,, s,,	ṣ ṛ ḡ ṛ ḡ, ,,	ḡ, ṁṗ ḡ ṛ, ṣ, , n
ḡ ṛ ṣ n d, p,	- p r, g,	g, mp gr, s,	

Ragam : Sankarabharanam

Talam : Roopakam

Pallavi

x	x	v	x	x	v	
Ṣ ;	Ṣ	Ṛ Ṣ	N	D	P ;	M G M
x	x	v	x	x	v	
P ;	;	Ṣ D P	M	G R	gm P	dn

Charanas

1. x	x	v	x	x	v	
P ;	;	d p M	p m	G m g	R g r S	sṇ
x	x	v	x	x	v	
S ;	;	s ṇ S,	gr	G mg M	p m P d n	
2. x	x	v	x	x	v	
M ;	;	p m g	s r g	M ; ;	p d p p m g	
x	x	v	x	x	v	
M ;	;	p ṣ N	dp	M ; ;	g r g s r g	
x	x	v	x	x	v	
M, g	s r s M g s p p		M g	d p p m g m p d n		
3. x	x	v	x	x	v	
Ṣ, ;	;	ṛ ṣ n ṣ n d		n d p d p m p m g m g r		



$\left\| \begin{array}{ccc} x & x & v \\ s, ; ; s \grave{n} & r s g r & \end{array} \right\| \left\| \begin{array}{ccc} x & x & v \\ m g p m d p n d & \grave{s}n & \grave{m}n \end{array} \right\|$
 $\left\| \begin{array}{ccc} x & x & v \\ \grave{s}; ; & ; & nd \quad n\grave{s} \end{array} \right\| \left\| \begin{array}{ccc} x & x & v \\ N & ; & ; ; \quad d p m d \end{array} \right\|$
 $\left\| \begin{array}{ccc} x & x & v \\ P & ; & ; ; \quad m \quad g \quad r \quad g \end{array} \right\| \left\| \begin{array}{ccc} x & x & v \\ S & ; ; r g & mpd n \end{array} \right\|$
 $\left\| \begin{array}{ccc} x & x & v \\ \grave{s} \grave{S} p P & s S s P & \end{array} \right\| \left\| \begin{array}{ccc} x & x & v \\ p \grave{S} \quad n d \quad p m g & & m p d n \end{array} \right\|$

Notes

5.1.2 Ragalakshanam

Ragam : Khamas

Janya of 28th mela Harikamboji

Arohanam : S M₁ G₂ M₁ P D₂ N₁ S

Avarohanam : S N₁ D₂ P M₁ G₂ R₂ S

Jathi : Vakra shadava sampoorna

Bhashanga raga – anya swara being Kakali Nishadam

Vadi – Madhyamam

Samvadi – Nishadam

Sancharam

g M n D ; , - D n \grave{s} D n P , - - d n \grave{s} n \grave{s} , , -
 d n \grave{s} \grave{G} \grave{R} m \grave{g} \grave{r} , \grave{S} ; - N \grave{S} n \grave{s} \grave{r} N - n, n,
 N D p P \grave{r} \grave{s} \grave{S} , n D P M G M ; , ,
 m g g r, S ; , -

Pallavi

Samba Sivayanave rajithagiri

Sambhavi manonhara parathpara kripakara shree

Charanam

- 1) Neeveguru deivambuni yvelanu sevimpusu sada madinisiva
- 2) Parama dayanidhi vanuchu



Notes

- Maruvakanahrudayamuna
Mahadeva mahaprabho Sundaranayaka
Suravaradayaka bhavabhaya harasiva
- 3) Sthira madhura puramuna
Varamulo saguharuni niratamunudalachi
- 4) Sree shubhakara Sasimakutadhara
Jaya Vijaya thripurahara
Shritajana lolathbhutaguna seela
Kritanutha pa la patituni lola
Mudam ba la ranga padabja mulandu
Padambulujerchu pasupatini
Gnanamu dhyanamu Snamu panamu
Danamu manamu abhima na manuchu
Kanikara munacharanam bulukanu
Konusrutu lanudullsarana nutchu
- 5) Sarasarekuni namamantram
Korina nu neepadabja manthram
Dasudou chinni krishnuniki dikuni
Veyani Chokkaniduni nammukoni

5.2 SWARAJATI

RAGA – KHAMAS – TALA – ADI

PALLAVI

x	1	2	3	
Ś ; ; , - Ś	N	D	P ,	M G
Sa - - - -	mba	Si	Va -	ya na
x	v		x	v
M ; ;		G	M P	D N
Ve - -		ra	ji	tha gi. ri
x	1	2	3	
Ś , , Ğ Ğ , Ś	D,	, N	P, ,	D
Sa - - mbha	vi - - ma	no - ha	ra - pa	
x	v	x	v	
M, ,	P M, ,	G M,	P D, ,	N
ra - -	thpa ra	kru pa	- - ka ra - -	Sree

(sam)



Notes

Charanam-1

|| x 1 2 3
 || Ṣ́, Ṛ̣, Ṣ́ N N, Ṣ́, N D D, N, ||

Nee- ve guru dai vam bani ye - ve

|| x v x v
 || DP M, D, MG | SM, G MPDN ||

lanu se vim - pusu sada-ma dinisiva

(sam)

Charanam-2

|| x 1 2 3
 || Ṣ́ Ṛ̣ Ṣ́ N Ṣ́, ; NṢ́ ND N, ; ||

Pa ra ma day a - - - nidhi van u chu - - -

|| x v x v
 || D N D P D , , , P D P MP , ; ||

Ma ru va ka na - - - hridayamu na - - -

|| x 1 2 3
 || Ṣ Ṣ́ Ṣ́ Ṣ́ M M Ṃ M P P P P D D D D ||

Maha deva mahaprabho Sundara na - ya ka

|| x v x v
 || N Ṣ́ N Ṣ́ N, D P D P M G M P D N ||

Su ra va ra da - ya ka bhavabhaya harasiva (sam)

Charanam-3

|| x 1 2 3
 || D Ṣ́ N D P M G M P , ; P D N D ||

Sthiramadhu rap u ram u na - - - varamulo

|| x v x v
 || P M G G M, ; M Ṇ D N D P D N ||

Sa gu ha ru ni - - - ni rat ha mu nu dalachi

Charanam-4

|| x 1 2 3
 || Ṣ́ , ; ; Ṣ́ N N D D P P M G | G

Sree - - - - Shubha ka ra sa si ma ku tad ha



Notes

<p>x v M , ; ; Ṗ D ra - - - - - jaya</p> <p>x 1 Ṩ Ṁ Ġ̇ Ṩ Ṩ, Ṩ, srita ja na lo la th</p> <p>x v N S N Ḋ D, Ḋ, kruta natha bha - la</p> <p>x 1 S M M G P, Mu dam- ba laran-ga</p> <p>x v Ḋ Ṙ, Ṙ Ṅ Ṩ, Ṩ padam- bu lujer - chu</p> <p>x 1 M , P M P, D Gna- namu dhya namu</p> <p>x v Ṩ, Ṙ Ṩ Ṙ, Ṩ N da - namu ma - namu</p> <p>x 1 G M P D N Ṩ Kani kara munachara</p> <p>x v x D N P D M, ; D Konu Sru thu lan - - - nu</p>	<p>x v N D M G M P D N vijayatri purahara</p> <p>2 3 Ṩ Ṙ Ṩ Ṩ N, N, bhuta gana see la</p> <p>x v P D P M P, P, la patituni lo la</p> <p>2 3 P M D, D P N, N pada-bja mulan-du</p> <p>x v N Ṩ N D P, ; chu pasu pati ni - - -</p> <p>2 3 P D, N D N, Ṩ N Sna-namu pa-namu</p> <p>x v Ṩ Ṙ Ṩ, Ṅ D P M namu abhima-namanusu</p> <p>2 3 N Ṙ Ṩ, ; Ṩ Ṙ N Ṩ nam bu lu ka nu</p> <p>v P M G M P D N nu thu lacha rananusu (sam)</p>
--	--

Charanam-5 Khandagati

<p>x 1 Ṩ, Ṙ Ṩ, N, D sa-ra sa re-kuni</p> <p>x v P, D N, D, P M, P, M G, M,, ;</p>	<p>2 3 N, Ṩ, N D, P,, ; na ma man tram - - -</p>
--	---



ko-rina nu-nipa da bjaman tram—

x	1	2	3	
M, G	M, P, M P,	D, P D,	N, D N,	
da su	dow chi nni kris	sh nu ni ki	dhi ku ni	
x	v	x	v	
Ṣ, Ṛ Ṣ, N,	D N,	Ṣ, N D,	M, P D,	
ve- ya	ni sok - kana	du	ninam mu-koni	
			(sam)	

Notes



INTEXT QUESTIONS

1. The prefix added to Sankarabharanam in the scheme of 72 melakartas.
2. Mention the gati in which the last charana of khamas swarajatsi is composed.
3. Which mela the raga Khamas has derived.

SUGGESTED ACTIVITIES

1. Try to analyse the difference between the swarajatis in abhyasa gana and that of sabha gana
2. Try to collect different jatiswarams



Varnam

Varnam is another musical form that comes in both “Abhyasa Ganam” and ‘Sabha Ganam’ i.e. Basic exercise and performance oriented music. Varnam is usually sung at the commencement of a Music Concert. It consists of less lyrics and more vowel extension composed in the model of “Tanam”. Varnam composed for a music concert is known as Tana Varnam. It has got two parts. While the first part consisting the sections, like Pallavi, Anupallavi and Mukthayi swara which is known as “Poorvanga”; the Second part Consisting of Charana and Charana Swaras is known as “Uttaranga”.



OBJECTIVES

After practising this lesson, the learner will be able to:

- enhance the voice quality;
- state different swara pattern;
- present different gati patterns;
- identify the form of swara kalpana.

Arohanam – S R₂ G₂ P N₂ S

Avarohanam – S N₂ P G₂ R₂ S

Type of Raga is Audava-Audava.

Vadi Swara – G

Samvadi – N

Sancharam:

g r g p – g p n p g r – g r s n p , – p n s r g r , – g r g p N , – n p g p n Ś , – p n ś r ġ
R – ġ r ś n p – – g p g R , – ġ r s ,

**Pallavi**

Jalajaksha ninneda bhasi

Chala marulu konnadira

Anupallavi

Cheiliyanela ravademira

Cheluvudaina Sri venkatesa

Charanam

Neesati doranegana

Ragam :- Hamsadhvani

Composer :- Veena kuppier

Talam :- Adi

Arro :- SRGPNS Avaro : SNPGRS

Pallavi :-

g , r , s , , ,	- ṅ s r g r r s ṅ	- s r s s ṅ - p ṅ s	r - p , ṅ , s , r
J a l a j a , , ,	k s h a , , , n i n , ,	n e , , , d a , ,	, b h a , , s i ,
g r s - ṅ s r - p	ṅ s r - g p g n p	- s ṅ s ṛ , s ṅ	p p g , r , s , r
C h a , l a , , m a ,	, , r u , , l u , ,	K o , , , n n a , ,	, d i , , , r a , ,

Anupallavi :-

p g r s	- n s r , g , - r r s s ṅ p	- ṅ s r g , - s g r g	p , - n ṣ , , ,
C h e , , ,	l i , , , y a , n e , l a , , ,	r a , , v a , , d e ,	, , , m i r a , , ,
ṛ ṣ ṅ p	- n ṣ ṛ ḡ - ṣ ṛ ḡ ḡ ṛ ṣ ṅ	ṛ ṛ , ṣ ṅ p , - p	g r s n p n s r
C h e , , l u ,	v u , d e i , , n a , , , S r e e ,	V e n , , , k a t e	, , , s a , , ,

Mukthayi Swaram :-

g , r g r s r ,	- ṅ s r g r r s ṅ r ,	- ṅ g r ṅ s r	p ṅ s r g , , - p
g r s r , - g p n	- r g p - ṅ s r g p	- p ṅ s r , g p n	- r g p n ṣ , , - ṛ
ṛ ṣ ṅ p , - n ḡ	ṛ ṣ ṅ , - p n ṣ ṛ ḡ	- p , n ṣ , ṛ ḡ ṛ	- p n ṣ ṛ ḡ ṛ - n ṛ
ḡ ḡ ṛ ṣ ṅ - ṣ	ṛ ṣ ṅ p g r g p n	- ḡ ṛ , ṣ ṅ p - ṛ ṣ	, n p - g , r s r

Charanam :-

n , , , , - ṣ	n ḡ ṛ ṣ ṅ p - p g r	g , , g r s r ,	r s ṅ s , r g p
N e e , , ,	s a a , , t i , , d o , ,	r a , , , , , ,	n e , , g a , n a , ,
1. n , , p , ,	g , , r , , s , n ,	p , , r , , ṅ ,	, s , r , g , p
2. n , p - g r	s r , - g r s ṅ p , - r ṅ ,	- g r ṅ p ṅ s	, - r g - ṅ s r g p



Notes

3. || n p g r n g r ṅ p ṅ p s ṅ r s g | r p g n p ś n ṛ | ṅ ḡ ṛ - n ṛ n p - g ||
 || p n ś ṛ ḡ - g p n ś ṛ - r g p n s n | - ḡ ṛ ś n p - ṛ ś n | p g r - ṅ s r g p ||
4. || ś , , , , n ṛ ś n p g r - s r g | p , , , , ś n || p g r - s r g p n ||
 || ś ṛ , - n ṛ n p - g p r , - g p g r s || r ṅ , - g r p g n || - r g p n ś , , , ||
 || n p g p , , - r g p n , - g p n ś ṛ | - p n ś ṛ , ḡ - n s | ṅ ḡ ṛ ṛ n , - p n ||
 || ḡ ṛ n , - ś ṛ p ḡ , ṛ ś n - p n ś ṛ | ś , , p , , - n p | g r s - ṅ s r g p ||

Ragam – Vasanta

Janya of 14th Mela Sooryakantam

Arohana – S M G₂ M₁ D₂ N₂ S

Avarohana – S N₂ D₂ M₁ G₂ R₁ S

Type of Raga – Audava – Shadava

Vadi Swara – M

Samvadi – N

Sanchara

S g m – gm dn d mg – g m g R s –
 n s m g m D , - d n s n d m g m d n S , - n s r r s n D –
 S m g m g R S , - S n d m G , - g m g R - S

Varnam Pallavi

Ninne koriyunnanura
 Nenarumchi nannelukora

Anupallavi : Pannaga Sayanudou Sri –

Parthasarathi deva

Charanam : Soona charunee bari korvalera

Ragam :- Vasanta

Composer :- Thachoor Singaracharilu

Talam :- Adi Janya of 17th Mela Sooryakantam Aro : SMGMDNS

Avaro : SNDMGRS

Pallavi :- || g , m , d , , , s n d n ś , , , | d n ś n , d d n | d d m g m g r s ||

Ni, nne ko , , , , , , , ri , , , , , , , nna , , , , ra , , , ,

|| r s ṅ ḡ , ṅ s r s ṅ s m g m d n | s' ḡ ṛ s' n d s' n | d d m g m g r s ||

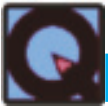
Ne , , na , , ru , , , , nji , , , na n nne , ru , , ko , , , , ra , , , ,
 // d , , d m d n n d d m g m g r s | m g m s , r s m | ġ m d n ś , , , ||
 Pa , , nna , , ga , , , , sa , , , , ya , , nu, dou , , , , sree , ,
 // ś ġ m ġ r ś n ś ġ r ś n d m d n | ś n r ś , n d m | n d , g m g r s ||
 Pa , , , , rtha - , , , sa , , , , ra , , , , thi - , , , , de- , , , , va , , ,

Chaittaswaram

// r s ṇ ḍ ṇ s ṇ ḍ ṇ s r ṇ s g g m | s r s m g m d m | g n d s' n d m g ||
 // m g r s , d m g r n d m g ś n r | ś , n d m n d , | m g d m , g r s ||

Charanam

ś , , r ś n d n d d m g m g g r | s , , , , ś n | d d m g m d d n ||
 Su , , na , , sa , ru , , , ni , , , , ba , , , , ri , ko rva le , , , ra
 1. ś , , n , , d , m , , g , , r , | s , , ṇ , , ḍ , | ṇ s , g m d d n ||
 2. ś , n d m g d , m g r s , ṇ ḍ ṇ | s r s g , m d , | m g n d , m d n ||
 3. d , , n , ś d n ś d n d m g m n | d , , m , g m d | m g m g g r s n. ||
 ḍ , , n , s ḍ ṇ s r s ṇ s m g m | d , , m , g n d | m s n d m d d n ||
 4. ś , , , , , n ś r n , d m g , r | s , , , , g' r | s' n d m g m d n ||
 ś n , d m g , m d m , g r s , ṇ | ḍ ṇ , s r ṇ , s | m g , m d , , ||
 s r s m g m d m g n d g m d d n | m g m d , m g m | d d n n d m g , ||
 m g r s g m d m g m d n ś ġ m ġ | r ś , n d n d d | m g r s g m d n ||



INTEXT QUESTIONS

1. Name the varnam intended for music concert.
2. Mention the name of the part consisting of Pallavi, Anupallavi and Mukthayi Swaram in varnam.
3. From which mela the raga Vasantha is derived.
4. Who is the composer of Varnam Jalajaksha in Hamsadhwani ragam?

SUGGESTED ACTIVITIES

1. Practise the entire varnam in Akaram.
2. Attend concerts and collect varnas in different ragas.





Kriti – Kirtana

Both these musical forms come under ‘SABHA GANAM’, which is meant for stage performances only. There are three basic parts in kriti such as pallavi, Anupallavi and Charana. Some Compositions of Sri Muttu Swami Deekshitar have Pallavi and Charanas alone which are called as Samashti Charanam. Musical form - Kriti has decorative angas like Chittaswara, Swarasahitya, Madhyamakaala sahitya, Solkattu swara, etc; Latter composers further enhanced the popularity of this musical form by composing more kritis, which paved the way for the modern concert pattern.

Today, Kriti is the most popular musical form performed in concerts. The simple compositions of Annamacharya, Bhadrachala Ramdas and others are named as Kirtanas, which do not have much sangati and other decorative angas.



OBJECTIVES

After practising this lesson, the learner will be able to:

- raise exposure to the raga;
- present gamakas in a perfect way;
- explain the introduction to the decorative angas of a composition;
- identify of mano dharma sangitam.

7.1 RAGALAKSHANAM

Ragam Bhouli

Janya of 15th mela

Mayamalavagaula

Arohana and Avarohana

S R₁ G₂ P D₁ S

S N₂ D₁ P G₂ R₁ S



Notes

Vadi – Gandharam

Samvadi – Dhaivatham

Sanchara

g p g r s, - ṅ ḍ ḍ s r g,, - g r g p d p,

g p d ś n d, - g p d p g p g r s ṅ ḍ s r g p d ś n d,

p d ś,, - d ś ṛ ḡ ṛ ś n d, - n d p,, - d p g p g r, - s ṅ ḍ,, - s,,

Ragam : Bhouli**Thalam. Roopakam****Pallavi**Sree Parvati Parameswarou vande chid bimbou leela Vighrou mamabhishta
siddaye**Samashti Charanam**

Aapada mastakalankarou

Adimadhyanta rahita karou

Sopana marga mukhyadharou

Sukhapradau

gandhara sadharou

Madhyamakalam

Lopamudrī sarchita charanou lobhamohadi varana karanou

Papapahapandita tara Guruguha karanou bhaya haranou

bhava tanou

Ragam :- Bhouli**Composer :- Muthu Swami Deekshitar****Talam :- Eka****Aro:- SRGPDS Avaro :- SNDPGRS****Pallavi:-**

// d , , , p , , , d p d g , d p , g p g r s , , , s , // s ṅ ḍ , p , ḍ , // s , , s , s r g r g , g , p , //

Sree pa , , rva ti pa ra me , , swa , rou , , , van , , de , , , chidbimbou lee la
d , d p , d , p , g , p g r g p , //

(2) — do — g p d ś , // ś n d , d p , — do — //

Vighrou mamabhishtasiddaye — do — lee la , , vi , , gharou — do — //

Samashti Charanam:-

// g , , p , , d , , , , p , d p , // g , , p r , , , s , r g , , , // g , , , g p r , g r s , , , s ṅ ḍ , //

Aa , pa , da , , ma staka aa , , la , , nka , rou , , aa , , di a ma , , dhya , ntha

// , s r , g p g r g , p , g p d , p , , // g , , p , , d , , , , p , d p , // g , p d ś , ś , , , ś , ṛ ḡ ṛ , ḡ , , //

Rahi ta , , , ka , , , rou , so , , pa , na , , , ma rga mu , , khya , , dha , rou , ,

// ṛ , ś , n , d , , , d p g , d , // p , g g p d p g p d p g , r , s , //

Su kha pra dou , , gan , dha ra saa dhaa , , rou ,



Notes

Madhyamakaalam :-

|| s , ṇ , ḍ , p̣ , p̣ ḍ s r g g p , || p d p p d g g , g , p d s r s , ||

Lo pa mudre sar, chita cha ra nou lo bha mo ha , di, va rana ka ra nou

|| g, g, p d pd ṣ́ ṛ ṣ́ ṛ ġ̣ p̣ ġ̣ ṛ || s , s s n d p , g p g r g p ||

Pa, pa, paha pan dita tara guru guha karanou bhaya haranou bhava taranou

7.2 RAGALAKSHANAM**Ragam: Mayamalavagaula**

15th mela

Arohanam : S R G M P D N S

Avarohanam : S N₂ D₁ P M₁ G₂ R₁ S

Vadi — Gandharam

Samvadi —Nishadam

Sancharam

P d p m g r g , , , — m g r , s , — s ṇ ḍ , — s r g r g , ,

— g m p d n d , p , — d d p m g r g m p d n , , ṣ́ , , — —

ṣ́ ṛ , ġ̣ ṃ ġ̣ ṛ ġ̣ , , - ṃ ġ̣ ṛ , ṣ́ , - d ṇ ṣ́ ṛ ṣ́ n d , p ,

— g m p d n ṣ́ n d p , - d d p m g r g , , - m g r , s , ,

Ragam : Mayamalavagaula **Talam:** Roopakam

Pallavi

Tulasidalamulachesamthosha mukha poojimthu

Anupallavi

Palumaru chirakalamu Paramatmuni padamulanu

Charanam

Sarasiruhapunnagachempakapatalakuravaka

Karaveeramallikasugandharajasumaulu

Dharanivioka paryayamudharmatumunisaketa

Puravasuni Shree Ramuni vara Tyagarajanutuni



Notes

Mavamalawagoula**Composer:- Tyagaraja****Talam:- Roopakam****Aro :- SRGMPDNS****Ava:- SNDPMGRS**Pallavi (1) // p d p , g m // p m g , m g r , s , // s r g r g , // p , , p p m g m , //

Thula si, da la mu la che , , , sam tho, sha mu kha poo , ji , , , nthu

(2) //—do—// n d p m g , m g r , s , //—do—// g m p d p d p p m g m , //

Thulasi dala mu , la , che , , , sam thosha mukha poo , , , , ji , , , nthu

(3) // sn d, n d p , dd p m //—do—// (4) ś r g m p d n , ś , , , // ś n d, n d p, dd p m //

Thu la si , , da , la , —do— tho , , , , sha mu kha poo , jin , , thu , ,

Anupallavi :-**(Thulasi.....)**(1) // ś n d, d n ś , ś r // ś r ś , r ś // (2) // — do — // ś r ġ , m ġ p m r , ś , //

Pa , lu ma , , , ru chi ra ka la mu pa lu ma ru chi, ra , ka , , , la , mu

// ś r ś , s n d , // p , d m , g m p // (p d n)

Pa ra ma , tmu ni pa , da mu la nu (mu la nu)

(Thulasi....)

Charanam:-// p d p , p p // , m d p p m , g m // , g m g r s s // s r g , m g p m g , //

Sa ra si , ru ha pu , nna , , , ga , chem. Pa ka pa , ta , la , ku ra va , ka

// n d ś n ś r // ś n n d p , d p m g m , // g , m m g r , s , // g m d d p m g m g r s , //

Ka ra vee , ra ma , , lli , ka , , , su ga , ndha ra , , ja , su , ma , mu , lu , , ,

// d ś n d p p // , m d p p m , g m // ś n d , d n ś , ś r // ś , ś n ś r ś , //

Dha ra ni vi o ka pa rya , , , , ya mu dha , , , rma , tmu ni sa , ke , , , ta

// ś r ġ , m ġ p m r , ś , // ś , ś , r s // ś r ś , n d // p , d m , p d n //

Pu , ra va , , , , su, nee Sree Ra, mu ni va ra tya , , gar a , ja , , nu thu ni

(Thulasi....)

7.3 RAGALAKSHANAM**Ragam: Mohana kalyani**Janya of 65th mela MechakalyaniArohanam: S R₂ G₂ P D₂ SAvarohanam : S N₂ D₂ P M₂ G₂ R₂ S



Notes

Vadi : Gandharam
Samvadi : Nishadam

Sancharam

g p d ś n d p , , , — p m g r s , , — s r g r s n d , —
ḍ s r g p , m , g , r — g p d ś n d p , , — p d , , , ś , , , - -
n d śiḡrīś , , - d g r s n d , p , , - p , m g , r , - -
g , r s , , - -

Ragam : Mohanakalyani Talam : Adi

Pallavi

Seve Sreekantham varadam

Anupallavi

Devaradi Samooha kritantam

Deena palana param smarakantham

Charanam

Syanandura puramala deepam

Sarasaksha makarali durapam

Bhanu sasan ka drisam Vasudhapam

Padmanabha mavitarya sudhaapam

Mohana kalyani

Composer :- Swathi Tirunal Maharaja

Talam:- Adi

Aro :- SRGPDS

Avaro:- SNDPMGRS

(1) || , , r g , s , , s n d , , , g r | g , , , | g , p m g r g , || (2) r , - - - do - - - | g , , , | g p d s n d p m ||

Se ve sree , ka ntham va ra , , dam , , - - - do - - - ntham va , ra , , dam

(2) || g r - r g , s , , s n d , , , m g r , | p m g , s n d , | d g r s n d p m || g r

, , - Se , ve , Sree , ka , , ntham , , , , Va ra , , , dam , ,

Anupallavi :-

(Seve Sri Kantham

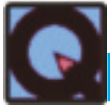


Notes

- (1) // , , g, pd, s, , , śś/ś n d, r ś, / s, , , , ndpm// (2) //g - - do - - / p d ś r ġ, r, / s, , , , ndpm//
De va ra, di Sa moo , ha kri tha ntham , , - do - - / moo, ha kri ta, ntham
- (3) //g, - g, , p d, ś n p d ś, ś, / p d ś r ġ, r, / ś r ġ r ś, , , ndpm//
,, - De , va , ra , , , , di sa moo ha kri tha , , nth am,
- (1) //g, - d ġ r ś, , , ś n d p d, / p m g , d, p, / g, p m g r g, //
,, - Dee na pa , la na pa ram, , sma ra ka , ntham , ,
- (2) //r, - ġ r ś n d r ś n d, p, d, / p d ś r ġ r ś r, / ś n d p m - d p m // g r
,, - Dee na pa, la , na , pa ram, , smara ka , , , , - ntham , , (Seve Sri kantham

Charanam:-

- // , , - rg, s, , s n d, g r / g, , , d, p, / d d p m g r g g //
- Sya , na , , ndoo rap u ra , mala , dee , , , pam
- // r, - s, , r g, , , p d, d, / g p d ś n d p m / d d p m g r g //r,
,, - Sa ra sa ksha ma ka ra, , , li , , du ra, , , pam , ,
- Like Anupallavi :- Bhaanu Sasaankadrisam Vasudhaapam
Padmanaabha mavitarya sudhaapam



INTEXT QUESTION

1. How many sections does a kriti do have normally?
2. Name the section of a kriti in which jatis and swaras appear interspersed.
3. Name the composer of the kriti 'Thulasidala'.
4. Name and Rander the janaka raga of Bhauli.

SUGGESTED ACTIVITIES

1. Attend music concerts and collect the other popular kritis in the three ragas.
2. Try to collect as many compositions in which the decorative anagas appear by hearing live concerts, C.D's and Radio/ TV programmes.



Divyanama kirtana and Utsava Savapradaya kirtana

These type of compositions appear in the Bhagavata tradition or Sankirtana Bhajana paddhati. The reasons for composing Divyanama kirtanas are implied by saint Thyagaraja in his Ritigowla kriti – "Raga Ratna Malika", where he says "As the sole means of my Salvation, I compose these Songs." There are 78 compositions in the group called Divyanama kirtanas, which meant for group singing and they are generally in the Lambaka" style ie. One pallavi and multiple charanams with similar melody structure. "Vandanamu" in "Sahana", "Pahirama" in Kharaharapiya are some of the popular Divyanamakirtanas.

The concept of adoration through worship is an age old tradition in India. There are several procedures or upacharas for invoking the God. And the particular composition indented for singing along with these upacharas are known as Utava Sampradaya kirtana. They are twenty four in number exclusive of one "choornika"-free flowing verse that describes the glory of Vishnu.

Like Divyanamakirtanas, these are also simple compositions with Pallavi and multiple charanas with the same melody. There are exception with only three sections like Pallavi, Anupallavi and Charana; also like "Hetcharikaga rara" in Yadukula Kambhoji, Sitakalyana in Kurinji, Nagumomu in Madhyamvati are some of the popular Utsavasampradaya kirtanas.



OBJECTIVES

After practising this lesson, the learner will be able to:

- explain the structure of kirtanam;
- describe the expression of devotion (Bhakti);
- identify the kirthanam.



8.1 DIVYANAMA KIRTANA

Ragam – Sahana

Sahana is derived from 28th mela Harikambhoji

Arohana and Avarohana. S R₂ G₂ M₁ P M₁ D₂ N₁ S
S D₂ P M₁ G₂ M₁ R₂ S

Vadi – Rishabha

Samvadi – Dhaivata.

Sanchara – r g m p – p m g m R – R g r s –
r s n S D – d n s R – r g m p m d N – ṙ ṡ ṅ Ṡ –
ṅ ṙ ṡ ṅ Ṡ D – ṅ ḋ Ṗ – p R – r g m p d s n N d p m
g m R – g r S.

Ragam – Sahana

Talam – Adi

Pallavi

Vandanamu raghu nandana Setu
Bandhana bhakta chandana Rama

Anupallavi

Sreetama nato vatama ne
Bhe dama iti modama

Charanam

1. Sree rama bri charama brova
Barama raya barama Rama.
2. Vimtini nammu kontini Shara
Nantini rammantini Rama
3. Odanu bhakti vedanu norula
Vedanu neevadanu Rama.
4. Kammani vidamimmani varamu
Kommani paluka rammani – Rama
5. Njayama nee kadayama ika
Heyama munigeyama Rama
6. Kshemamu divya dhamamu nitya
Nemamu Rama namamu Rama
7. Vegara karuna sagara Sri
Tyagaraja hridaya jara Rama.

PRACTICAL

Module III

Carnatic Semi Classical
Music



Notes

Divyanama kirtana and Utsava Savapradaya kirtana

Ragam : Sahana

Talam : Adi

Composer : Tyagaraja

Arohanam : S R G M P M D N S

Avanodhan : S D P M G M R S

Pallavi

1) || , , s r g , g r r , r , , , r , | r , r , g , m | p , , , , p , ||
v a - - n d a n a m u u a g h u n a - n d a n a s e
|| p m m , p d , p m g m r , , r , | r , g r r m g r | s , ; p m g m ||
t u - b a n - - n d a n a - b h a k t a c h a n - - d a n a r a - -

2) || r s — do — r , r , n d p d n d | p , n r ||
m a - r a g h u n a n - - d a n a s e
||^{sr} n s p , , g m r , , r , | r , g r r m g r | s , ; p m g m ||
t h u - b a - n d h a n a - - b h a k t a c h a - - n d a n a - -

3) || r s — do | — do — ||
|| — do — r , | n d p d p m p m | g m g r r g g r ||
b h a k t a - - c h a n - - d a - - n a - - r a - -
|| s n

1) || ; n , , , , d , p , , p , , m p | m , d n s , s n / s , ; ; ||
S h r e e d a m a n a t o - - v a - - d a - m a - n e
|| ; n , r , s , n s d , p s n d | p , r g m p m | g m r , r g g r ||
b h e - d a m a - - i - t h i - m o - - d a m a - - r a - m a
|| s n d r s s n , , , d , ; p , ; p d p d m p | m , — do — ||
- - s h r e d a - m a n a - - t o - -
|| ; n s r g g n n s d , d s n d | p , r g m p d p |
b h e - - d a m a - - i - t h i - m o - - d a -
| p m m g r g g r || s
- - m a - - r a - m a -

The rest charanas are rendered in the same manner.

Ragam – Madhyamavati

8.2 UTSAVA SAMPRADAYA KIRTANA

Janya of 22nd Mela Madhyavathi:

Arohanam and Avarohanam – S R₂ M₁ P N₁ S

S N₁ P M₁ R₂ S



Vadi – Rishabha

Samvadi – Panchaman.

Sanchara – R – rm Pm Rs – n s r S n P – n s R-
R m P – m n pp m m r s – r m p N- r s n S- n P –
N S R – r m P m R s – n s r S n p – m n p p m R-
r r m m n n r r s n p m R – r s n p N S.

Ragam : Madhyamavati

Talam : Adi
Composer : Tyagaraja

Pallavi

Nagumomu galavani na manoharuni
Ja gamelu shooruni jana ki varuni

Charanam –I

Devadi devuni divya sundaruni
Sri vasudevuni seta raghavuni

Charanam II

Sugnana nidhi ni soma surya lochanuni
Agnana tamamam anachu bhaskaruni

Charanam – III

Nirmala karuni nikhi tag ha haruni
Dharma di mokshambu daya cheyu ghanuni

Charanam-IV

Bodhato palumaru poojinchuni na –
Radhintu Sri Tyagaraja sannutini

Module III

Carnatic Semi Classical
Music



Notes

Divyanama kirtana and Utsava Savapradaya kirtana

Ragam : Madhyamavati

Talam : Adi

Composer : Tyagaraje

Pallavi

- | | |
|------------------------------|---|
| $\overline{ns, r, r, r}$, | $\overline{r, r, m, r, s}$, |
| na gu mo mu | ga la va - - ni |
| $\overline{s, r, s, n, p}$, | $\overline{ns, r, s, r}$, |
| na ma- no | ha ru ni - |
| $\overline{r, m, p, , p}$, | $\overline{m, p, m, r}$ $\overline{r, m, r, s}$ |
| Ja ga me lu | shuru ni - - |
| $\overline{ns, r, m, m, r}$ | $\overline{r, m, p}$ $\overline{r, m, r, s}$ |
| Ja - na - ki | varuni - - |
- | | | | |
|-----------------------|------------------------|-------------------------|-------------------------|
| $\overline{ns, r, s}$ | $\overline{r, s, r}$, | $\overline{r, p, m, r}$ | $\overline{r, m, r, s}$ |
| nagu mo - mu | galava - ni | | |
| s, , s, r, s, n, p, | n, s, r, s, r, | | |
| na - ma - no | haruni - | | |
| — do— do — | | | |

The rest sections are rendered in the same manner.



INTEXT QUESTIONS

1. In which kriti Tyagaraja Swamy says about Divyanamakirtanas and its details.
2. What is the name of those compositions which explain the upacharas to be done to the God.
3. Mention any two Utsava Sampradaya kirtanas.
4. From which mela Sahana vega is derived?

SUGGESTED ACTIVITIES

1. Based on the notation of kirtana, write the Sanchara of Sahana of your own.
2. Collect all the Utsava sampradaya kirtana with literature mentioning the upachara and its raga and tala.

**9****Tarangam**

Sri Krishna Leela Tarangini composed by Narayana Teerthar is a combination of narrative, dramatic poetry with dialogue, action, dance and music. It presents the story of Lord Krishna as related in the Dasama Skanda of Srimad Bhagavatham starting with the birth of Sri Krishna till his wedding with Rukmini. The work is divided into 12 Tarangams consisting of Darus, Gadyas, Padas, Shlokas and Geetams (keertanas) Taranga means waves and Sri Krishna Leela Tarangini simply means “The river of Sri Krishna’s sports.” The work consists of 156 songs (geetams) The Tarangas are blended with all the important ingredients like bhava, raga and tala. Narayana Teerthar has used the popular ragas of his period and also used some apoorva ragas like Desakshi, Gowri and Mangala Kapi. The talas used by him are Dhruva, Roopakam, Jhampa, Mathya, Ata etc.

**OBJECTIVES**

After practising this lesson, the learner will be able to:

- explain the structure of Tarangam;
- differentiate the difference between other sankirtanan;
- observe the specialities allied to this composition.

Ragalakshanam

Ragam : Bilahari

Janya of 29th mela Dhira Sankarabharanam

Arohanam : S R₂ G₂ P D₂ S

Avarohanam : S N₂ D₂ P M, G₂ R₂ S

Audava Sampoorna Ragam.

Module III

Karnatak Semi Classical
Music



Notes

Tarangam

Sancharam

g p d , p , - - p p m g r r g , r , - - g g g , , , r g p m g r
s n d , - s r g g r g p , ; - g p d , ś , , , - d ś r ġ , , ,
s r ġ r ś n d , - - d ġ r ġ ś , p m g r ś n d , - -
d r , ś n d , - - d ś , n d , p , d p m g r g , r , - -
r p , m g r , g r s n d , - s , , - -

Ragam : Bilahari

Talam Adi

Pallavi

Pooraya mama kamam gopala

Anupallavi

Vāram vāram vanda namastute

Vārija dala nayana, gopala

Charanam I

Manyetvam iha madhava daivam

Māya svikruta manusha bhavam

Dhanyairadruta tatva svabhavam

Dataram jagatām ati vaibhavam

Charanam II

Brindavana chara bharhavatamsa

Bhakta kunja vana bahula vilasa

Sandrananda samud – geerna hasa

Sanga Ta Keyura samudita dasa

Charanam 3

Matsya koormādi dasa mahita avatara

Madānugraha kara madana Gopala

Vātsalya pālita vara yogi brunda

Vara Nārayana Teertha vardhita moda



Ragam : Bilahari

Thalam : Adi

Composer : Narayana Teerthar

Arohanam : S R₂ G₂ P D₂ SAvardhamam : S N₂ O₂ P M₁ G₂ R₂ S

Pallari

- 1) II ; , g , , p d , ś , ś , ś n d , | ś , ; ; p , | d , p , p p m g ||
P o o r a y a m a m a k a - - m a m g o p a - | a - -
|| r , g p , m g , r , s , ś n d , | s , ; ; p , | d , p , p p m g ||
- p o o - r a y a m a m a k a - - m a m g o p a - l a - -
- 2) || r , g ; p d , ś , ś , ś n d | ġ ĩ , ; ; d ĩ | ś n d p d p m g ||
P o o r a y a m a m a k a - - m a m g o - p a - - l a - -
|| r , g d , p m g , , r , g r s ś n d | s , ; ; p , | d d d p d p m g ||
- P o o - r a - y a m a m a - - k a - - m a m g o p a - - l a - -
- 3) || r , p o o r a y a m a m a s n n | d , s , ; ; | ; ; ; || k a - - -

Anupallavi

- 1) || ; p d p m g r g , p , ; d , ; | , ś , ś ś , | ś , , n d p d , ||
v a - r a - - v a r a m v a n d a n a m a - s t u t e
- 2) || ; m g , p d , ś , ; ś , ś , /
V a - r a m - v a r a m v a n d a n a m a s t u t e
- 1) || ; , ś , ś ś , ś , ś , p , p , | d , ś , ; p , | d , p , p p m g ||
V a r i j a d a l a n a y a n a - g o p a - l a - -
-, v a r a m v a r a m v a n d a n a m a s t u t e
- 2) || ; , d ĩ ś ś , s , s , p , p , | d ĩ ĩ ś ś , p , | p a l a
V a - r i j a d a l a n a y a n a - - g o | p o o r a y a)

Charanam

- 1) || ; p , , p , , p , ; p , p , | ; p , d ś d p , / p , d p m g r , ||
M a n y e t v a m i h a m a - d h a v a d a i - v a m
|| ; g p , m g , g r g r ś n d | , s r , g g , | p , ; p , ; ||
M a - y a s v i - - k r u t a m a - n u s h a b h a v a m
- 2) || ; p d p m g r g p , ; p , p , |
m a - - m y a f v a m i h a m a d h a v a d a i v a m ||
|| m a y a s v i k r u t a m a n u s h a b h a v a m ||

Module III

Karnatak Semi Classical
Music

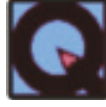


Notes

Tarangam

|| ; mg , pd , ś , , , ś , ś , | ; ṛ , , ṛ ś | ś , , n d p d , ||
dha – nyai ra druta ta tra sra bha – ram - -
|| ; ś , , ś , , ś , ; p , d , | d ṛ ś n d , p , | d p m g r s r g
ta da ram jag a ta - - mati | , vi - - bha - -
|| p d ś
vam - - (pooraya)

The rest of the charanas are rendered in the same manner.



INTEXT QUESTION

1. How many Tarangas are there in total?
2. What is the names of Songs in Krishna Leela Tarangini
3. From which mela, Bilahari raga is derived?

SUGGESTED ACTIVITY

1. Collect as many as gitam's pertain to Krishna Leela Tarangini
2. Make a comparative study of Krishna Leela Tarangini with Gita Govindam and prepare a note.



10

Sankirtanas of Annamacharya and Padas of Purandaradasa

Annamacharya and Purandaradasa were believed to be contemporary and met each other during their pilgrimage and had interacted about their experiences in music. However, we keep the compositions of both these legendary vaggeyakaras with the same reveredness. The former's compositions are popularly known as 'Sankirtanas composed in Telugu language; while the latter's compositions are popularly known as 'Padagalu' composed in Kannada language.



OBJECTIVES

After practising this lesson, the learner will be able to:

- identify the approach to music by composers;
- explain the application of ragas and talas;
- identify the ragam lakshanam;
- write the notation of ragam Tilang.

Raga Lakshanam

MUKHARI is a raga derived from 22th mela kharaharapriya.

Arohana and Avarohana – S R₂ M₁ P N₁ D₂ S

S N₁ D₁ P M₁ G₁ R₂ S

Bhashanga raga and Anya swara being Sudha – Dhaivata

Vadi Swara – Rishabha

Samvadi Swara – Dhaivata

Sanchara.

r m p – m d p m G r – p m g r s – n d p d s r m –
m g r m p n d p — n d S , — s r p m g r s , -
n d p — r m p , - m d p m G r – p m g r s , - n d s –

PRACTICAL

Module III

Carnatic Semi Classical
Music



Notes

Sankirtanas of Annamacharya and Padas of Purandaradasa

Ragam : Mukhari
(Saptagiri Sankirtana)

Talam : Adi

Composer : Annamacharya

Pallavi

Brahma Kadigina Pādamu
Brahmamu Ta ne nee pādamu

Charanam-I

Che lagi vasudha golichina nee pā damu
Bali tala mopina pādmau
Talagaka gaganamu tannina pādamu
Balaripu gāchina pādamu

Charanam-II

Kamini papamu kadigina pādamu
Pamu talanidina pādamu
Premapu shreesati pisikedi pādamu
Pamidi turagapu pādamu.

Charanam-III

Parama yogulaku Paripari vidhamula
Paramo sagedi nee pādamu
Tiru Venkata giri tiramani choopina
Parama pādamu nee pādamu

Ragam : Mukhari

Talam : Adi

Composer : Annamacharya

Pallavi

- 1) || ; , n̄, d̄ ss rr | , r g r | s , , ||
brahma kadigina pā-da mu
- 2) || , sr̄ n̄, d̄ s,rs̄ rmpn̄ | dp̄ pm̄ gr | s , , ||
brahma ka di gi-na - pa da mu
| ; , r̄ , m̄ m̄ , p̄ , , d p | m p d p | mpdp̄ pmgr̄ ||
brahma mu ta ne nee pa - - da mu - - -
- 3) || s̄ , , rn̄, d̄ s,rs̄ rmpn̄ | dp̄ pm̄ gr | r r g r s , ||
brahma kadi gi-na - - pa - da mu - -



Notes

|| , , , r̄, m̄ m̄, p̄, n̄ n̄dd, | s, s ndp | mpdp pmgr ||
brahmamu ta- ne nee pā-da ma - - - -

4) || s̄, , rn̄, d̄ — do | do — do — ||
brahma

|| ; , — do — | s r p m g r s r | s n d p p m g r ||
pa - - - - -dā mu - - - - -

|| s̄, ,

Charanam -I

|| ; mm̄, m̄ mmm, gr̄, | | g g m , | p , d p ||
chelagi vasudha goli china nee pādamu

|| ; rm̄, pd̄, n, nn | pdrs̄ nd | d p , , ||
Bali ta la mopina pā - - da mu

|| dp̄ — do — | — do — ||

|| , rm̄, pd̄, n n n n | s d r s g r s n | d p n ||
Balitala mo-pina pā - - - -da mu

1. || , , n d, s s , r r g r | r r g r | s̄, , g r n d ||
Talagaka gaganamu tannina pa - - damu

|| , n g r s n d d p | m p d p | m p d p p m g r ||
balaripu gāchina pā - d mu . . . - - - -

2. || s̄, n d , srs̄ r r, pm̄ gr | — do — ||
tala, gaka gaga namu
—do— | — do — ||

Ragm - Tilang

Arohana and Avarohana – S G₂ M₁ P N₂ S
S N₂ P M₁ G₂ S

Audava – Audava raga

Vadi – Gandhara

Samvadi Nishada.

Sanchara – g m p n s P – m G – S g m g S

n s g m p m g m p n s p – m p N s – n s g m G

S g m g S, - S n p m G – g p m g S – S n p n S.

Module III

Carnatic Semi Classical
Music



Notes

Sankirtanas of Annamacharya and Padas of Purandaradasa

Ragam : Tilang

Talam : Adi (Tisragati)

Composer : Purandara Dasa

Pallavi

Taraka bindige na neerige noguve

Tare bindigeya

Bindige ode dare onde kasu tare bindigeya

Charanam I

Rama nama vembo rasavulla neerige

Tare bindigeya

Kaminiyara koode ekanta vadenu

Tare bindigeya

Charanam II

Govinda embo gunavulla neerige

Tare bindigeya

Avava pariyali amritada panake

Tare bindigeya

Charanam III

Bindu madhavana ghattakke hoguve

Tare bindigeya

Purandara vitthalage abhisheka maduve

Tare bindigeya

10.2 RAGAM : TILANG

Talam – Adi (Tisragati)

Aro : s g m p n s

Composer : Purandaradasa

Ava : s n p m g s

Pallavi

1) || s g m ppp npnppm m p, n p mg
taraka bindige na neerige no gu – ve –

|g m p n s, n p n p m |g,, m p m p g m g m s ||
t a r e - bindige y a a - - - -

2) || — do —
g m p n s r s s n p n p m |g,, mpmp g m g m s ||
ta re - - bindigi ya a - - - -



g g m	p̄ n̄ n̄ , n̄ p̄	n̄ n̄ ,	ś̄ n̄ , ś̄ , ,
bindige	ode dare	onde	ka su
n̄ ś̄ n̄ ś̄ p̄ ,	p̄ , n̄ n̄ p̄ m̄	p̄ , ,	s̄ n̄ p̄ m̄ ḡ s̄
tā – rē	bindigē		ya a –

Charanam I

g m r	sss	n̄ n̄ s̄ , g	ḡ m̄ p̄ p̄ p̄ ,
ra	mana	mavembo	rasavulla nee - - rigi
m̄ m̄ n̄	n̄ n̄ ś̄ n̄ p̄ ,	p̄ , ,	, , ,
tā rē	bindige	ya	
ḡ m̄ p̄ n̄ p̄ ,	n̄ n̄ n̄ n̄	ś̄ ś̄ ś̄ ś̄	ḡ n̄ ss
kā mini	yerakode	Ekanta	vadenu
n̄ s̄ n̄ s̄ p̄ ,	p̄ , n̄ n̄ p̄ m̄	p̄ , ,	s̄ n̄ p̄ m̄ ḡ s̄
ta – re	bindi – ge	ya	a -

The rest of the charanas are sung in the same tune.



INTEXT QUESTIONS

1. Brahmakadigina Padmu come in which group of Annamayyas kritis.
2. From which mela, Raga Mukhari is derived?
3. Raga Tilang Comes under which category of Varja raga?

SUGGESTED ACTIVITY

1. Attend musical live concert, CD/Cassets of different artist and collect as many as Annamacharya Sankirtanas and Padagalu
2. Analyse the compositions of both composers and make notes of literary and musical destine lives.

Module III

Carnatic Semi Classical
Music



Notes

11

Bhajan

Bhajans are lighter kind of compositions which are usually sung at the end of a concert with a devotional flavour. These are different from other lighter musical compositions like padam, javali etc. These compositions are simpler in theme as well as ragas and talas. Bhajans are usually the compositions of contemporary composers which set in Desya ragas like Sindhubhairavi, Desh, Bihag etc. The music of all bhajans need not necessarily be given by the composer himself. In several bhajans the music has been added later on by later musicians. The bhajans of Meera, Kabir, Surdas and others will come under this category.



OBJECTIVES

After practising this lesson, the learner will be able to:

- explain the fascinating melody of music;
- explain the simple literature and melody;
- state the enlisted bhajan with rhythm.

Ragalakshanam

Ragam : Kanada

Janya of 22nd mela Kharaharapriya.

Arohana : S R₂ G₁ M₁ D₂ N₁ S

Avarohana : S N₁ P M₁ P G₁, M₁ R₂ S

Jathi – Vakrashadava

Vadi – R

Samvadi – D

**Sanchara**

r s r p g , , , r, g m, pm g g m, r, r s n s, n dn, d, sr pg,,
md,d, mdnsp, nnp m gmdn,, s,,, s, r, g,,, m, r,, s,,
n r s n dn, d, md, n,; rsp,, md, n, p, mp,g,,, gm,r, rsns, n d n, d, n,,, s,,,

Text of the composition**Pallavi**

Alai pāyude kannā en manamiha
Alai pāyude un ānanda mohana venugānamadil

Anupallavi

Nilai peyya rādu silai polave nindra
Neramāvatarīyamale mika Vinodamaka muralidhara en manam

Charanam

Telinta nilavu pattapagal pol eriyude
Dikkai nokki en iru puruvam neriyude
Kaninda un venu gānam kātril varukude
Kangal sorugi oru vidhamai varukude

Madhyamakala Sahityam

Kadita manattil oruti padattai enakku aliltu magizhtava
Oru tanitta vanāttil anaithu enakku unarchi koduthu maghizhtava
alaikadal alaiyinil katiravan inaiyina kalayena
Kadari manamurugi nān azhaikkavo idaramadaruda nee kalikkavo
Itu tagumo itu muraiyo itu dharmam tāno
Kuzhalootidum pozhutadidum kuzhaigal polave manatu vedanai mikavodu



Notes

Ragam : Kanada

Talam : Adi

Composer : Oothukkadu Venkata Subhier

Pallavi

- 1) || x 1 2 3 | x v | x v ||
 || ṅ s r , , p , p m g , , , g , | g m p r , , r , , | ; g m , r s , ||
 alai pa yu te - - ka nna - - - en manamiha
- || x 1 2 3 | x v | x v ||
 || ṅ s , ḍ , , ṅ , s , , , , , , , | , , , , , , , | , , , , , , , ||
 a lai pa yu te

- 2) Alaipayute kanna en manamiha
- || ṅ s , ḍ , , ṅ , s , , , , , p , | ś , ś ś p , pp mnp g , m r s ||
 a lai pa yu te un ananda mohana ve-nu ga namatil

- 3) || n s , r , n , , n n p m g ; ; d , | d , | n r s p , | ; g m , r s ,
 a|ai payute - - kanna enmanamiha|
- || n s , d , , n , ś , , , , , ś ṛ | ṛ ṁ ṛ ś nnp | mnp g , mrs ||
 a|ai pa yu te un- a-nandamohana venuganamatil ||

Anupallavi

- 1) x 1 2 3 x v x v
 || , , g m , d n , s , , , , , ś , , , ś ś , ś ś , ś , , n ṛ ś p ,
 nilaipeyya ra du du silaipolave ni-ndrā
- 2) x 1 2 3 x v x v
 || , , g m , d n , ś ṛ ḡ , ṛ , ś , , , g m , r s , s , , n r s p ,
 nilaipeyyara - - - du silaipola ve - nindrā
- || g , m d , n ś ś nrs p , p p m | d n s p , p p m | n d p m gmrs ||
 ne ramāva tari ya-ma lemikavi no-damanamura | i-dhara en-manam

Charanam

- || , , d n , p p , p , p , , m p , | m p , p , , m , | p , n d p̄mḡ , ||
 te lintā nila vu patta pagal pole ri yu te - -
- d n , ś , p , p , — do — do pmg
- || , , te lintā nilavu patta pagal pole | p,nd riyu - ti - || riyu-te—

|| g , g , g m p r r , s , , n s , | r r , r , , s , | r , n d p̄mg , , , ||
di kkai no — kki en iru puruvam ne riyu - te -

|| , , g m , d n , s , , , s , s , | , , s , , s s , / s n r s p , , , ||
kanindaun ve nu ga namkatrilva ru-ku te

|| , , g m , dn , s r g , r , s , | , , g m , r s , | s n r s p , , , ||
kanindaun ve - - nu ganam ka-trilva ru-ku-te

|| d , , d , , m , d , d , , dd , | n s , p , , m , | p , nd p̄mg , , , ||
kan kal sorugi oru vidha mayva ru ku - te -

Madhyamakalam

|| s s , s p p , p m m , m d d , d | m d , n ś n , p | md , nś , nś ||
kaiitta manathil urutti padattai enakku alittu magizhttava oru

|| g g , m r s , s n r , s n p , p | m d , n sn , p | mn , p g , , , ||
tanitta vanattil anaitta enakku unarchi koduttu mugizhttava

|| ssss ppp mmmm dddd | m d d n snpm | md,nś,, ||
Alaikadal alaiyinil katiravan oliyena inaiyina Kalayena kalittava

|| ś r r ś r r r r r , ś r , p̄ḡ , | ḡ ḡ m̄ r̄ , r̄ s̄ s̄ | n , d n , r s , ||
Kadari manamuruga nan azhaikkavo idaramadaruda ni-kalikkavo

|| m g m d d , , , m d n ś ś , , , | r̄ r̄ ś r̄ r̄ , r̄ s̄ | r̄ p̄ ḡ , , , ḡ ḡ ||
It u tagumo itumuraiyo itudharmamta - - no kuzha


|| ḡ m̄ r̄ s̄ , ś s̄ s̄ n r s p , p p p | m d n s , n p p | nnpm gmrs |||
lu - tidumpozhut a – didum kuzhaigal po – lavemanatu ve-danai mikavodu



INTEXT QUESTIONS

1. From which mela Kanada has derived?
2. Who is the composer of the bhajan ‘Alai Payute’?
3. In which language this bhajan is composed?

SUGGESTED ACTIVITIES

- a) Based on the notation of the bhajan, write the sanchara of Raga Kanada of your own.
- b) Try to get as many as compositions in this raga by attending live concerts, Radio / T.V Programmes cassettes/CD .



Notes

CURRICULUM OF SECONDARY COURSE IN CARNATIC MUSIC

RATIONALE

Music is one of the subjects which has been considered essential along with other branches of studies, since the vedic period. The nature of a country and its people is reflected through the art and culture, they practice. Though music has developed scientifically, it still maintains its elegant and serene nature as an art. More than an art, it has developed through the ages into a mode of communication, which is essential to pass on to the future generations for their benefit. It is materialized only through a systematic and professional way of education in both elementary and higher level.

OBJECTIVES

The objectives of this course are to:


- raise the knowledge and skill in the realm of performing art;
- create critical appreciation for music;
- enhance exposure to Indian Cultural Values.
- explain the key concepts like Swara, Sruti, Gamaka, Raga and Tala;
- explain great contribution of composers to music; and
- differentiate the various types or streams of music i.e. classical and non-classical.

ELIGIBILITY CONDITIONS

The eligibility for this course will be:

- passed class VIII/equivalent examination and
- No age bar

DELIVERY METHOD

Music is a subject of sound which means it has to be learnt through aural tradition. The subject delivery method should be not only through audio cassettes and CDs  but also through DVDs because many of the aspects of Carnatic Music have to be learnt through visual projection.

LEARNING HOURS

The course will be of 240 learning hours

TIME FRAME

The course will be of one year duration an independent subject of 100 marks at secondary level.

SCHEME OF EXAMINATION

Total Marks - 100

Theory - 40 Marks

Practical - 60 Marks

COURSE STRUCTURE

This course has been divided in to two parts. (a) Theory and (b) Practical

Theory part has One Module:

- General Musicology

Practical part has Two Modules:

- Carnatic Classical Music
- Carnatic Semi Classical Music

Minimum study hours and marks allotted to each module in Theory and Practical are as follows:--

Lessons No.	Lesson wise Distribution of Module	Minimum Study hours	Marks	
			to each lessons	to each modules
	Theory Module - I General Musicology			40
1	Origin and development of Indian Music to Carnatic Music and its Evolution	10 hrs		
2	Key concepts of Carnatic Music	10 hrs		
3	Biographies of Prominent Composers	10 hrs.		
4	Introduction to Abhayasa Gana	10 hrs.		
5	Introduction to Sabha Ganam	15 hrs.		
6	Classification of musical instruments	15 hrs.		
7	Notation system of Carnatic Music	10 hrs.		
	Sub Total	80 hrs.		
	Practical Module II Carnatic Classical Music			40
1.	Brief Introduction to Saralai Varisai, Taggusthayi and Hechchu Sthayi Varisai	25 hrs.		
2.	Janta and Datu Varisa	10 hrs.		
3.	Alankaras	15 hrs.		
4.	Pillari Geeta and Sanchari Geeta	15 hrs.		
5.	Jatiswara and Swarajatis	15 hrs.		
6.	Varnams	20 hrs.		
7.	Kirtana/Kriti	20 hrs.		
	Sub Total	120 hrs.		
	Module III Carnatic Semi Classical Music			20
8.	Divyanama San Kirtanas and Utsava Sampradaya	10		
9.	Tarangam	10		
10.	Sankirtanas of Annamacharya and Padas of Purandara dasa	10		
11.	Bhajan	10		
	Sub Total	40 hrs.		
	Grand Total	240 Hrs.		100

Course Description

Practical

3 Hours

60 Marks

Module II: Carnatic Classical Music

Approach:

Carnatic Music which was reinstated after the dark age of Indian Music, under the strongholds of Vijayanagara empire, nurtured and developed by several composers such as Purandara Dasa, who systematized the learning process of music by composing the elementary exercise such as Alankara, Sarali Varisai, Suladi, Geeta etc. and further promoted by other composers like Annamacharya, Kshetrajna, Narayana Teertha and others by their contributions. Carnatic Music reached its zenith during the time of Musical Trinity i.e. Muthuswamy Dikshitar, Syama Sastri and Tyagaraja, who together propagated this music with their musical form kriti. During the later period, other compositions like Varna, Padam, Javali, Tillana etc. found their place in the mind of listeners.

Lesson 1 : Brief Introduction of Sarali Varisai, Taggusthayi and Hechchu sthayi

(Learner will be able to sing-3nos, learnt from the CD provided by NIOS)

Lesson 2 : Janta and Datu Varisai

(Learner. will be able to sing any two forms, one from Janta and one from Datu Varasai from the CD provided by NIOS)

Lesson 3 : Alankaras

(The learner will be able to sing any two Alankaas, learnt from the CDs provided by NIOS)

Lesson 4 : Pillari Gita and Sanchari Gita

(The learner will be able to sing any one form of each forms, learnt from the CD provided by NIOS).

Lesson 5 : Jatiswara and Swarajatis

(The learner will be able to render any one form of each forms, learnt from the CDs provided by NIOS)

Lesson 6 : Varnam

(The learner will be able to render any one varnam, learnt from the CDs provided by NIOS)

Lesson 7 : Kriti–Kirtana

(The learner will be able to render any one Kirtana learnt from the CDs provided by NIOS)

Module III : Carnatic Semi Classical Music

20 Marks

Approach:

Carnatic Music also provide the music listeners with higher forms of music, which can be sung and appreciated by common people, such as Dasara Padagalu, Annamacharya Sankir thanas, Tarangam of Narayana Teertha. St. Tyagaraja himself has contributed with Utsava sampradaya kirtana, Divya nama Sankirtanaa etc. There are several other compositions like Bhajan composed by later and contemporary composers as well.

- Lesson 8 Divyanama Kirtana and Utsava Sampradaya Kirtanas
(The learner will be able to sing any one form of each forms, learnt from the CD provided by NIOS).
- Lesson 9 Tarangam
(Learner will be able to sing any one Tarangam from the CD or any of their choice.)
- Lesson 10 Sankirtanas of Annamacharya and Padas of Purandaradasa.
(Learner will be able to sing any one form the CD or any one of their choice.)
- Lesson 11 Bhajan
(The learner will be able to render any one Bhajan pertain to ragas of the composer of their choice or from the CD)

NB:- CDs are provided by the NIOS for this course.

Scheme of Evaluation

Sl.No.	Mode of Evolution	Duration	Marks
1.	Theory - Module. I. General Musicology	2 hrs.	40
2.	Practical- Module II + III Module II Carnatic Classical Music - Marks 40 Module III Carnatic Semi Classical Music - Marks 20	3 hrs.	60
		Grand Total	100

** NB. For Practical examination, about 15 minutes for each learners.