

# General Guidelines For Music Aspirants and Students

1. Sustaining Swaras is the first and foremost vocal practice a student must learn and strive to master over a period of time. This comes even before formally learning all the varisais.
2. Even if you are learning music as a hobby, practice consistently, everyday, for at least 30 minutes to an hour to begin with. Over a period of time, you can increase it to an hour or 2 once you have built enough stamina in your vocal chords.
3. When learning music, listening should be given 51% weightage and singing 49%. In other words, if you tune your ears properly by listening to plenty of music (either through concerts by contemporary artists or recordings of great masters), singing will become effortless over a period of time.
4. Do not ignore the basics - Saralis, Jantais, Alankarams etc. A strong command over the basics will hold you in good stead all through your life.
5. Avoid practicing mechanically. Make an effort to enjoy what you do and pay keen attention to your flaws and try to correct them with deliberate practice and revising with your guru.
6. Do not over strain your voice by screaming in higher octaves. Steady practice in lower octaves will gradually increase your power of vocal cords.
7. Do not rush the music. Try to get the movement of the phrase right, at slower speeds. Clarity of notes and their movements is far more important before you attempt them at faster speeds.
8. Never be in a rush to perform. Learn the art thoroughly for a few years. Remember, *when* you perform first is not as important as *how* you perform.

# Advice to Parents

1. Learning music is a lifelong journey and much much more than just a classroom exercise. My gurus tell me that no matter how great your guru or music teacher may be in imparting music to the students in the class, only about 10% of the learning happens during the class time. The rest 90% comes out of relentless practice, listening to plenty of music, developing curiosity to explore on their own and most importantly doing all of this with a lot of joy. So as parents, I request you to provide an environment at home that is conducive for your child to explore and listen to music and be their teaching assistant for their daily practices.

2. Please monitor your child's daily practices and keep me posted on how they're doing, any specific challenges they have that I can spend more time on during the class.

3. Please don't rush your kids to perform publicly or insist on learning complex compositions or songs. It'll be at my discretion and I'll be able to gauge if your child is ready to grasp the nuances that a particular song/composition demands. At this stage, (and at every stage in the future) focusing on fundamentals is the most important thing for them.

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# Chapter 1: Sarali Varisais

1. S R G M | P D | N S ||  
S N D P | M G | R S ||
2. S R S R | S R | G M ||  
S R G M | P D | N S ||  
S N S N | S N | D P ||  
S N D P | M G | R S ||
3. S R G S | R G | S R ||  
S R G M | P D | N S ||  
S N D S | N D | S N ||  
S N D P | M G | R S ||
4. S R G M | S R | G M ||  
S R G M | P D | N S ||  
S N D P | S N | D P ||  
S N D P | M G | R S ||
5. S R G M | P - | S R ||  
S R G M | P D | N S ||  
S N D P | M - | S N ||  
S N D P | M G | R S ||

6. S R G M | P D | S R ||  
 S R G M | P D | N S ||  
 S N D P | M G | S N ||  
 S N D P | M G | R S ||
7. S R G M | P D | N - ||  
 S R G M | P D | N S ||  
 S N D P | M G | R - ||  
 S N D P | M G | R S ||
8. S R G M | P M | G R ||  
 S R G M | P D | N S ||  
 S N D P | M P | D N ||  
 S N D P | M G | R S ||
9. S R G M | P M | D P ||  
 S R G M | P D | N S ||  
 S N D P | M P | G M ||  
 S N D P | M G | R S ||

10. S R G M | P - | G M ||  
P - - - | P - | - - ||  
G M P D | N D | P M ||  
G M P -G | M G | R S ||

S - N D | N - | D P ||  
D - P M | P - | P - ||  
G M P D | N D | P M ||  
G M P -G | M G | R S ||

S S N D | N N | D P ||  
D D P M | P - | P - ||  
G M P D | N D | P M ||  
G M P -G | M G | R S ||

S R G R | G - | G M ||  
P M P - | D P | D - ||  
M P D P | D N | D P ||  
M P D P | M G | R S ||

S R G M | P - | P - ||  
D D P - | M M | P - ||  
D N S - | S N | D P ||  
S N D P | M G | R S ||

## Chapter 2: Jantai Varisais

1. S S R R | G G | M M ||  
P P D D | N N | S S ||  
S S N N | D D | P P ||  
M M G G | R R | S S ||

2. S S R R | G G | M M ||  
R R G G | M M | P P ||  
G G M M | P P | D D ||  
M M P P | D D | N N ||  
P P D D | N N | S S ||  
S S N N | D D | P P ||  
N N D D | P P | M M ||  
D D P P | M M | G G ||  
P P M M | G G | R R ||  
M M G G | R R | S S ||

3. S S R R | G G | R R ||  
S S R R | G G | M M ||  
R R G G | M M | G G ||  
R R G G | M M | P P ||  
G G M M | P P | M M ||  
G G M M | P P | D D ||  
M M P P | D D | P P ||  
M M P P | D D | N N ||  
P P D D | N N | D D ||  
P P D D | N N | S S ||

S S N N | D D | N N ||  
S S N N | D D | P P ||  
N N D D | P P | D D ||  
N N D D | P P | M M ||  
D D P P | M M | P P ||  
D D P P | M M | G G ||  
P P M M | G G | M M ||  
P P M M | G G | R R ||  
M M G G | R R | G G ||  
M M G G | R R | S S ||

4.

S	S	R	S		S	R		S	R	
S	S	R	R		G	G		M	M	
R	R	G	R		R	G		R	G	
R	R	G	G		M	M		P	P	
G	G	M	G		G	M		G	M	
G	G	M	M		P	P		D	D	
M	M	P	M		M	P		M	P	
M	M	P	P		D	D		N	N	
P	P	D	P		P	D		P	D	
P	P	D	D		N	N		S	S	
S	S	N	S		S	N		S	N	
S	S	N	N		D	D		P	P	
N	N	D	N		N	D		N	D	
N	N	D	D		P	P		M	M	
D	D	P	D		D	P		D	P	
D	D	P	P		M	M		G	G	
P	P	M	P		P	M		P	M	
P	P	M	M		G	G		R	R	
M	M	G	M		M	G		M	G	
M	M	G	G		R	R		S	S	

5. S S R R | G S | R G ||  
 S S R R | G G | M M ||  
 R R G G | M R | G G ||  
 R R G G | M M | P P ||  
 G G M M | P G | M P ||  
 G G M M | P P | D D ||  
 M M P P | D M | P D ||  
 M M P P | D D | N N ||  
 P P D D | N P | D N ||  
 P P D D | N N | S S ||

S S N N | D S | N D ||  
 S S N N | D D | P P ||  
 N N D D | P N | D P ||  
 N N D D | P P | M M ||  
 D D P P | M D | P M ||  
 D D P P | M M | G G ||  
 P P M M | G P | M G ||  
 P P M M | G G | R R ||  
 M M G G | R M | G R ||  
 M M G G | R R | S S ||

6. S - R G | - S | R G ||  
 S S R R | G G | M M ||  
 R - G M | - R | G M ||  
 R R G G | M M | P P ||  
 G - M P | - G | M P ||  
 G G M M | P P | D D ||  
 M - P D | - M | P D ||  
 M M P P | D D | N N ||  
 P - D N | - P | D N ||  
 P P D D | N N | S S ||

S - N D | - S | N D ||  
 S S N N | D D | P P ||  
 N - D P | - N | D P ||  
 N N D D | P P | M M ||  
 D - P M | - D | P M ||  
 D D P P | M M | G G ||  
 P - M G | - P | M G ||  
 P P M M | G G | R R ||  
 M - G R | - M | G R ||  
 M M G G | R R | S S ||

7. S R - G | - S | R G ||  
 S S R R | G G | M M ||  
 R G - M | - R | G M ||  
 R R G G | M M | P P ||  
 G M - P | - G | M P ||  
 G G M M | P P | D D ||  
 M P - D | - M | P D ||  
 M M P P | D D | N N ||  
 P D - N | - P | D N ||  
 P P D D | N N | S S ||

S N - D | - S | N D ||  
 S S N N | D D | P P ||  
 N D - P | - N | D P ||  
 N N D D | P P | M M ||  
 D P - M | - D | P M ||  
 D D P P | M M | G G ||  
 P M - G | - P | M G ||  
 P P M M | G G | R R ||  
 M G - R | - M | G R ||  
 M M G G | R R | S S ||

8. S - R - | G S | R G ||  
 S S R R | G G | M M ||  
 R - G - | M R | G M ||  
 R R G G | M M | P P ||  
 G - M - | P G | M P ||  
 G G M M | P P | D D ||  
 M - P - | D M | P D ||  
 M M P P | D D | N N ||  
 P - D - | N P | D N ||  
 P P D D | N N | S S ||

S - N - | D S | N D ||  
 S S N N | D D | P P ||  
 N - D - | P N | D P ||  
 N N D D | P P | M M ||  
 D - P - | M D | P M ||  
 D D P P | M M | G G ||  
 P - M - | G P | M G ||  
 P P M M | G G | R R ||  
 M - G - | R M | G R ||  
 M M G G | R R | S S ||

\* \* \*

## Chapter 3: Dhatu Varisais

1.

S	S	M	M		R	R		G	G	
S	S	R	R		G	G		M	M	
R	R	P	P		G	G		M	M	
R	R	G	G		M	M		P	P	
G	G	D	D		M	M		P	P	
G	G	M	M		P	P		D	D	
M	M	N	N		P	P		D	D	
M	M	P	P		D	D		N	N	
P	P	S	S		D	D		N	N	
P	P	D	D		N	N		S	S	
S	S	P	P		N	N		D	D	
S	S	N	N		D	D		P	P	
N	N	M	M		D	D		P	P	
N	N	D	D		P	P		M	M	
D	D	G	G		P	P		M	M	
D	D	P	P		M	M		G	G	
P	P	R	R		M	M		G	G	
P	P	M	M		G	G		R	R	
M	M	S	S		G	G		R	R	
M	M	G	G		R	R		S	S	

2. S M G M | R G | S R ||  
S G R G | S R | G M ||  
R P M P | G M | R G ||  
R M G M | R G | M P ||  
G D P D | M P | G M ||  
G P M P | G M | P D ||  
M N D N | P D | M P ||  
M D P D | M P | D N ||  
P S N S | N D | P D ||  
P N D N | P D | N S ||  
  
S P D P | N D | S N ||  
S D N D | S N | D P ||  
N M P M | D P | N D ||  
N P D P | N D | P M ||  
D G M G | P M | D P ||  
D M P M | D P | M G ||  
P R G R | M G | P M ||  
P G M G | P M | G R ||  
M S R S | G R | M G ||  
M R G R | M G | R S ||

3. S R S G | R G | R M ||  
S M G R | S R | G M ||  
R G R M | G M | G P ||  
R P M G | R G | M P ||  
G M G P | M P | M D ||  
G D P M | G M | P D ||  
M P M D | P D | P N ||  
M N D P | M P | D N ||  
P D P N | D N | D S ||  
P S N D | P D | N S ||

S N S D | N D | N P ||  
S P D N | S N | D P ||  
N D N P | D P | D M ||  
N M P D | N D | P M ||  
D P D M | P M | P G ||  
D G M P | D P | M G ||  
P M P G | M G | M R ||  
P R G M | P M | G R ||  
M G M R | G R | G S ||  
M S R G | M G | R S ||

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## Chapter 4: Melsthayi Varisai

1.
 

1.	S	R	G	M		P	D		N	S'	
	S'	,	,	,		S'	,		,	,	
	D	N	S'	R'		S'	N		D	P	
	S'	N	D	P		M	G		R	S	
  
2.
 

2.	S	R	G	M		P	D		N	S'	
	S'	,	,	,		S'	,		,	,	
	D	N	S'	R'		S'	S'		R'	S'	
	S'	R'	S'	N		D	P		M	P	
	D	N	S'	R'		S'	N		D	P	
	S'	N	D	P		M	G		R	S	
  
3.
 

3.	S	R	G	M		P	D		N	S'	
	S'	,	,	,		S'	,		,	,	
	D	N	S'	R'		G'	R'		S'	R'	
	S'	R'	S'	N		D	P		M	P	
	D	N	S'	R'		S'	S'		R'	S'	
	S'	R'	S'	N		D	P		M	P	
	D	N	S'	R'		S'	N		D	P	
	S'	N	D	P		M	G		R	S	

4. S R G M | P D | N S' ||  
 S' , , , | S' , | , , ||  
 D N S' R' | G' M' | G' R' ||  
 S' R' S' N | D P | M P ||  
 D N S' R' | G' R' | S' R' ||  
 S' R' S' N | D P | M P ||  
 D N S' R' | S' S' | R' S' ||  
 S' R' S' N | D P | M P ||  
 D N S' R' | S' N | D P ||  
 S' N D P | M G | R S ||

5. S R G M | P D | N S' ||  
 S' , , , | S' , | , , ||  
 D N S' R' | G' M' | P' M' ||  
 G' R' S' N | D P | M P ||  
 D N S' R' | G' M' | G' R' ||  
 S' R' S' N | D P | M P ||  
 D N S' R' | G' R' | S' R' ||  
 S' R' S' N | D P | M P ||  
 D N S' R' | S' S' | R' S' ||  
 S' R' S' N | D P | M P ||  
 D N S' R' | S' N | D P ||  
 S' N D P | M G | R S ||

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## Suggested exercises in the lower octave

S'	N	D	P		M	G		R	S	
N	,	,	,		N	,		,	,	
N	D	P	M		G	R		S	N.	
D.	,	,	,		D.	,		,	,	
D	P	M	G		R	S		N.	D.	
P.	,	,	,		P.	,		,	,	
P.	D	N	S		R	G		M	P	
S	R	G	M		P	D		N	S'	

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# Alankarams and Talas Basics

Talas in Carnatic Music are measures of time or a rhythmic cycle in a song. They keep the pace for a song. It's considered to be the heartbeat - when you render or sing a composition, the tala never stops or pauses in between the rendition, just like a heartbeat.

Alankarams is a new chapter in your carnatic learning journey where you get introduced to different types of talas in Carnatic Music.

Each tala has a unique structure which is determined by its parts or *Angas*

## Part or "Angas" in a Tala:

Parts	Symbol	What it means
Laghu	L	A tap followed by counting with the fingers, starting with the little (pinky) finger. The count itself varies depending on something known as " <i>Jati</i> " which we will learn in a bit. For example, if a laghu has 3 counts or beats, we call it Tishra Jati. If it has 4 counts or beats, we call it Chaturashra Jati
Dhritham	O	A downward tap followed by an upward tap. It always has 2 counts or beats.
Anudhritham	U	It's simply a downward tap. (Also known as half a dhritham. It has just one count or a beat.

## Types of Alankarams

Name	Structure or Parts	Symbolic Representation
Dhruva Talam	1 Laghu, 1 Dhrutham, 2 Laghus	L O L L
Matya Talam	1 Laghu, 1 Dhritham and 1 Laghu	L O L
Rupaka Talam	1 Dhritham and 1 Laghu	O L
Triputa Talam	1 Laghu and 2 Dhrithams	L O O
Jampa Talam	1 Laghu, 1 Anudhritham and 1 Dhritham	L U O
Ata Talam	2 Laghus and 2 Dhrithams	L L O O
Eka Talam	1 Laghu	L

## Jati

Jati represents how many counts are there in one laghu.

Tisra Jati	3 counts
Chturashra Jati	4 counts
Khanda Jati	5 counts
Mishra Jati	7 counts
Sankeerna Jati	9 counts

## Gati

Every beat can be further divided into internal counts. Gati measures the internal count in a single beat. In other words, a gati sets an inherent rhythmic pattern for a beat in a song.

Example 1: Here, each beat is further broken down to 3 counts each.

Beat 1	Beat 2	Beat 3
-----	-----	-----
ta ki ta	ta ki ta	ta ki ta

Example 2: Here, each beat is further broken down to 3 counts each.

Beat 1	Beat 2	Beat 3
-----	-----	-----
ta ka dhi mi	ta ka dhi mi	ta ka dhi mi

You can think of Gati as a gait for a song. Some songs naturally have a rhythmic pattern of 3 units per beat. (ta-ki-ta, ta-ki-ta, ta-ki-ta) while others have a natural rhythmic pattern of 4 units per beat (tha-ka-dhi-mi, tha-ka-dhi-mi, tha-ka-dhi-mi).

As we have Jatis classifying how many counts go into each laghu, we have similar classifications for how many internal counts can fit into each beat.

Tisra Gati	3 counts per beat	Ta ki ta
Chaturashra Gati	4 counts per beat	Ta ka dhi mi
Khanda Gati	5 counts per beat	ta ka ta ki ta
Mishra Gati	7 counts per beat	ta ki ta ta ka dhi mi
Sankeerna Gati	9 counts per beat	ta ka dhi mi ta ka ta ki ta

## 35 Tala Alankarams

Each of these 7 types of alankarams (Dhruvam, Matyam, and so on) can be set in any of the 5 Jatis (Tisram, Chaturashram and so on). So there can be in total  $7 \times 5 = 35$  tala alankarams.

Among these 35 tala alankarams, you will be learning 7 of them:

Chaturashra Jati Dhruva Tala Alankaram -  $L_4 \ O \ L_4 \ L_4$

Chaturashra Jati Matya Tala Alankaram -  $L_4 \ O \ L_4$

Chaturashra Jati Rupaka Tala Alankaram -  $O \ L_4$

Tishra Jati Triputa Tala Alankaram -  $L_3 \ O \ O$

Mishra Jati Jampa Tala Alankaram -  $L_7 \ U \ O$

Khanda Jati Ata Tala Alankaram -  $L_5 \ L_5 \ O \ O$

Sankeerna Jati Eka Tala Alankaram -  $L_7$

# Chapter 5: Alankarams

## 1. Chatushra Jati Dhruva Talam

Pattern:  $L_4 0 L_4 L_4$

$L_4$	0	$L_4$	$L_4$
S R G M	G R	S R G R	S R G M
R G M P	M G	R G M G	R G M P
G M P D	P M	G M P M	G M P D
M P D N	D P	M P D P	M P D N
P D N S	N D	P D N D	P D N S
S N D P	D N	S N D N	S N D P
N D P M	P D	N D P D	N D P M
D P M G	M P	D P M P	D P M G
P M G R	G M	P M G M	P M G R
M G R S	R G	M G R G	M G R S

## 2. Chatushra Jati Matya Talam

Pattern: L<sub>4</sub>0L<sub>4</sub>

L <sub>4</sub>				0	L <sub>4</sub>							
S	R	G	R		S	R		S	R	G	M	
R	G	M	G		R	G		R	G	M	P	
G	M	P	M		G	M		G	M	P	D	
M	P	D	P		M	P		M	P	D	N	
P	D	N	D		P	D		P	D	N	S	
S	N	D	N		S	N		S	N	D	P	
N	D	P	D		N	D		N	D	P	M	
D	P	M	P		D	P		D	P	M	G	
P	M	G	M		P	M		P	M	G	R	
M	G	R	G		M	G		M	G	R	S	

### 3. Chatushra Jati Rupaka Talam

Pattern:  $OL_4$

0			$L_4$				
S	R		S	R	G	M	
R	G		R	G	M	P	
G	M		G	M	P	D	
M	P		M	P	D	N	
P	D		P	D	N	S	
S	N		S	N	D	P	
N	D		N	D	P	M	
D	P		D	P	M	G	
P	M		P	M	G	R	
M	G		M	G	R	S	

#### 4. Mishra Jati Jhampa Talam

Pattern: L<sub>7</sub>UO

L <sub>7</sub>							U	O				
S	R	G	S	R	S	R		G		M	,	
S	R	M	R	G	R	G		M		P	,	
G	M	P	G	M	G	M		P		D	,	
M	P	D	M	P	M	P		D		N	,	
P	D	N	P	D	P	D		N		S	,	
S	N	D	S	N	S	N		D		P	,	
N	D	P	N	D	N	D		P		M	,	
D	P	M	D	P	D	P		M		G	,	
P	M	G	P	M	P	M		G		R	,	
M	G	R	M	G	M	G		R		S	,	

## 5. Tishra Jati Tripura Talam

Pattern: L<sub>3</sub>OO

L <sub>3</sub>				O				O		
S	R	G		S	R		G	M		
R	G	M		R	G		M	P		
G	M	P		G	M		P	D		
M	P	D		M	P		D	N		
P	D	N		P	D		N	S		
S	N	D		S	N		D	P		
N	D	P		N	D		P	M		
D	P	M		D	P		M	G		
P	M	G		P	M		G	R		
M	G	R		M	G		R	S		

## 6. Khanda Jati Ata Talam

Pattern: L<sub>5</sub>L<sub>5</sub>OO

L <sub>5</sub>					L <sub>5</sub>					O		O				
S	R	,	G	,		S	,	R	G	,		M	,	M	,	
R	G	,	M	,		R	,	G	M	,		P	,	P	,	
G	M	,	P	,		G	,	M	P	,		D	,	D	,	
M	P	,	D	,		M	,	P	D	,		N	,	N	,	
P	D	,	N	,		P	,	D	N	,		S	,	S	,	
S	N	,	D	,		S	,	N	D	,		P	,	P	,	
N	D	,	P	,		N	,	D	P	,		M	,	M	,	
D	P	,	M	,		D	,	P	M	,		G	,	G	,	
P	M	,	G	,		P	,	M	G	,		R	,	R	,	
M	G	,	R	,		M	,	G	R	,		S	,	S	,	

## 7. Sankeerna Jati Eka Talam

Pattern: L<sub>9</sub>

L<sub>9</sub>

S R , G M , P D N ||

R G , M P , D N S ||

S N , D P , M G R ||

N D , P M , G R S ||

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