

# *eviolinguru Musical Score*

Book No: 01

Basic Varisai



By Vaikam Padma Krishnan

Carnatic music notations & exercises  
to improve your skills .

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## Sapta Swara

Saptha Swaras are the seven basic musical notes in Indian classical music.

- Sa : Shadjam
- Ri : Rishabham
- Ga : Gandharam
- Ma : Madhyamam
- Pa : Panchamam
- Dha : Dhaivatam
- Ni : Nishadham

Along these notes when thara sthaya shadja is added it becomes an Octave.

These notes form the foundation of Indian classical music,

and their combinations and variations create the vast array of ragas (melodies) and compositions.

Ragam: Mayamalavagoula ( 15th mela )

Talam: Adi

Arohana : s r<sub>1</sub> g<sub>3</sub> m<sub>1</sub> p d<sub>1</sub> n<sub>3</sub> S

Avarohana: S n<sub>3</sub> d<sub>1</sub> p m<sub>1</sub> g<sub>3</sub> r<sub>1</sub> s

1<sup>st</sup> speed: || x 1 2 3 | x v | x v ||  
|| s - - - r - - - g - - - m - - - | p - - - d - - - | n - - - S - - - ||  
|| S - - - n - - - d - - - p - - - | m - - - g - - - | r - - - s - - - ||

2<sup>nd</sup> speed: || x 1 2 3 | x v | x v ||  
|| s - r - g - m - p - d - n - S - | S - n - d - p - | m - g - r - s - ||

3<sup>rd</sup> speed: || x 1 2 3 | x v | x v ||  
|| srgm pdnS Sndp mgrs | srgm pdnS | Sndp mgrs ||

## Sarali Varisai

Ragam: Mayamalavagoula ( 15th mela )

Talam: Adi

Arohana : s r<sub>1</sub> g<sub>3</sub> m<sub>1</sub> p d<sub>1</sub> n<sub>3</sub> S

Avarohana: S n<sub>3</sub> d<sub>1</sub> p m<sub>1</sub> g<sub>3</sub> r<sub>1</sub> s

1.|| sr sr srgm | srgm pdnS ||  
|| Sn Sn Sndp | Sndp mgrs ||

Laya pattern: || 12 12 1234 | 1234 5678 ||

2.|| srg srg sr | srgm pdnS ||  
|| Snd Snd Sn | Sndp mgrs ||

Laya pattern: || 123 123 12 | 1234 5678 ||

3.|| srgm srgm | srgm pdnS ||  
|| Sndp Sndp | Sndp mgrs ||

Laya pattern: || 1234 1234 | 1234 5678 ||

4.|| sr gm p, sr | srgm pdnS ||  
|| Sn d pm, Sn | Sndp mgrs ||

Laya pattern: || 123456 12 | 1234 5678 ||

5.|| sr gm pd sr | srgm pdnS ||  
|| Sn dp mg Sn | Sndp mgrs ||

Laya pattern: || 123456 12 | 1234 5678 ||

6.|| sr gm pd n, | srgm pdnS ||  
|| Sn dp mg r, | Sndp mgrs ||

Laya pattern: || 1234567 , | 1234 5678 ||

7.|| srgm pmgr | srgm pdnS ||  
|| Sndp mpdn | Sndp mgrs ||

Laya pattern: || 1234 1234 | 1234 5678 ||

8.|| srgm pm dp | srgm pdnS ||  
|| Sndp mp gm | Sndp mgrs ||

Laya pattern: || 1234 12 12 | 1234 5678 ||

9.|| srgm rgmp | srgm pdnS ||  
|| Sndp ndpm | Sndp mgrs ||

Laya pattern: || 1234 1234 | 1234 5678 ||

10.|| rs gr mg pm | srgm pdnS ||  
|| nS dn pd mp | Sndp mgrs ||

Laya pattern: || 12 12 12 12 | 1234 5678 ||

11.|| grs mgr pm | srgm pdnS||  
|| dnS pdn mp | Sndp mgrs ||

Laya pattern: || 123 123 12 | 1234 5678 ||

12.|| mgrs pmgr | srgm pdnS ||  
|| pdnS mpdn | Sndp mgrs ||

Laya pattern: || 1234 1234 | 1234 5678 ||

13.|| sr sg sm sp | srgm pdnS || Sn Sd Sp Sm | Sndp mgrs ||

14.|| sg rm gp mg | srgm pdnS || Sd np dmpd | Sndp mgrs ||

15.|| smgr spmg | srgm pdnS || Spdn Smpd | Sndp mgrs ||

16.|| smgm rgsr | srgm pdnS || Spdp ndSn | Sndp mgrs ||

17.|| sp mp gm rg | srgm pdnS || Sm pm dp nd | Sndp mgrs ||

18.||sd pd mp gm | srgm pdnS || Sg mg pm dp| Sndp mgrs ||

19.|| s Sndpmgr | srgm pdnS || S srgmpdn | Sndp mgrs ||

20.|| srgm Sndp | pdnS mgrs ||

## Janda Varisai

It is rendering a note twice: plain the first time, and with force from the previous note  
(i.e. the note just below this note in frequency) in the raga the second time.

- |  |  |
|--|--|
| 1.    ss rr gg mm   pp dd   nn SS    SS nn dd pp   mm gg   rr ss   |  |
| 2.    ss rr gg mm   rr gg mm pp    gg mm pp dd   mm pp dd nn    pp dd nn SS   SS nn dd pp   <br>   nn dd pp mm   dd pp mm gg    pp mm gg rr   mm gg rr ss  | Laya pattern: 11 22 33 44                  |
| 3.    ss rr gg rr   ss rr gg mm                          SS nn dd nn   SS nn dd pp   <br>   rr gg mm gg   rr gg mm pp                          nn dd pp dd   nn dd pp mm   <br>   gg mm pp mm   gg mm pp dd                          dd pp mm pp   dd pp mm gg   <br>   mm pp dd pp   mm pp dd nn                          pp mm gg mm   pp mm gg rr   <br>   pp dd nn dd   pp dd nn SS                          mm gg rr gg   mm gg rr ss | Laya pattern:    11 22 33 22   11 22 33 44 |
| 4.    ssr ssr sr   ss rr gg mm                          SSn SSn Sn   SS nn dd pp   <br>   rrg rrg rg   rr gg mm pp                          nnd nnd nd   nn dd pp mm   <br>   ggm ggm gm   gg mm pp dd                          ddp ddp dp   dd pp mm gg   <br>   mmp mmp mp   mm pp dd nn                          ppm ppm pm   pp mm gg rr   <br>   ppd ppd pd   pp dd nn SS                          mmg mmg mg   mm gg rr ss           | Laya pattern:    112 112 12   11 22 33 44  |
| 5.    ss rrg srg   ss rr gg mm                          SS nnd Snd   SS nn dd pp   <br>   rr ggm rgm   rr gg mm pp                          nn ddp ndp   nn dd pp mm   <br>   gg mmp gmp   gg mm pp dd                          dd ppm dpm   dd pp mm gg   <br>   mm ppd mpd   mm pp dd nn                          pp mmg pmg   pp mm gg rr   <br>   pp ddn pdn   pp dd nn SS                          mm ggr mgr   mm gg rr ss           | Laya pattern:    11 223 123   11 22 33 44  |
| 6.    sss rrr gg   ss rr gg mm                          SSS nnn dd   SS nn dd pp   <br>   rrr ggg mm   rr gg mm pp                          nnn ddd pp   nn dd pp mm   <br>   ggg mmm pp   gg mm pp dd                          ddd ppp mm   dd pp mm gg   <br>   mmm ppp dd   mm pp dd nn                          ppp mmm gg   pp mm gg rr   <br>   ppp ddd nn   pp dd nn SS                          mmm ggg rr   mm gg rr ss           | Laya pattern:    111 222 33   11 22 33 44  |

7. || s,s r,r gg | ss rr gg mm ||      || S,S n,n dd | SS nn dd pp ||  
 || r,r g,g mm | rr gg mm pp ||      || n,n d,d pp | nn dd pp mm ||  
 || g,g m,m pp | gg mm pp dd ||      || d,d p,p mm | dd pp mm gg ||  
 || m,m p,p dd | mm pp dd nn ||      || p,p m,m gg | pp mm gg rr ||  
 || p,p d,d nn | pp dd nn SS ||      || m,m g,g rr | mm gg rr ss ||

Laya pattern: || 1,1 2,2 3,3 | 11 22 33 44 ||

8. || ss, rr, gg | ss rr gg mm ||      || SS, nn, dd | SS nn dd pp ||  
 || rr, gg, mm | rr gg mm pp ||      || nn, dd, pp | nn dd pp mm ||  
 || gg, mm, pp | gg mm pp dd ||      || dd, pp, mm | dd pp mm gg ||  
 || mm, pp, dd | mm pp dd nn ||      || pp, mm, gg | pp mm gg rr ||  
 || pp, dd, nn | pp dd nn SS ||      || mm, gg, rr | mm gg rr ss ||

Laya pattern: || 11, 22, 33 | 11 22 33 44 ||

9. || s,s r,r gg | ss, rr, gg || sss rrr gg | ss rr gg mm ||  
 || r,r g,g mm | rr, gg, mm || rrr ggg mm | rr gg mm pp ||  
 || g,g m,m pp | gg, mm, pp || ggg mmm pp | gg mm pp dd ||  
 || m,m p,p dd | mm, pp, dd || mmm ppp dd | mm pp dd nn ||  
 || p,p d,d nn | pp, dd, nn || ppp ddd nn | pp dd nn SS ||  
 || S,S n,n dd | SS, nn, dd || SSS nnn dd | SS nn dd pp ||  
 || n,n d,d pp | nn, dd, pp || nnn ddd pp | nn dd pp mm ||  
 || d,d p,p mm | dd, pp, mm || ddd ppp mm | dd pp mm gg ||  
 || p,p m,m gg | pp, mm, gg || ppp mmm gg | pp mm gg rr ||  
 || m,m g,g rr | mm, gg, rr || mmm ggg rr | mm gg rr ss ||

Laya pattern: 1,1 2,2 3,3 ; 11, 22, 33 ; 111 222 33 ; 11 22 33 44

10. || sm gm rg sr | ss rr gg mm ||      || Sp dp nd Sn | SS nn dd pp ||  
 || rp mp gm rg | rr gg mm pp ||      || nm pm dp nd | nn dd pp mm ||  
 || gd pd mp gm | gg mm pp dd ||      || dg mg pm dp | dd pp mm gg ||  
 || mn dn pd mp | mm pp dd nn ||      || pr gr mg pm | pp mm gg rr ||  
 || pS nS dn pd | pp dd nn SS ||      || ms rs gr mg | mm gg rr ss ||

11. || ssr s,r srg r,g rggm || ss rrg sr sg srg srgm ||  
 || rrg r,g rgm g,m gmmp || rr ggm rg rm rgm rgmp ||  
 || ggm g,m gmp m,p mppd || gg mmp gm gp gmp gmpd ||  
 || mmp m,p mpd p,d pddn || mm ppd mp md mpd mpdn ||  
 || ppd p,d pdn d,n dnnS || pp ddn pd pn pdn pdnS ||  
 || SSn S,n Snd n,d nddp || SS nnd Sn Sd Snd Sndp ||  
 || nnd n,d ndp d,p dppm || nn ddp nd np ndp ndpm ||  
 || ddp d,p dpm p,m pmmg || dd ppm dp dm dpm dpmg ||  
 || ppm p,m pmg m,g mggr || pp mmg pm pg pmg pmgr ||  
 || mmg m,g mgr g,r grrs || mm ggr mg mr mgr mgrs ||

## Dhattu Varisai

12. || sm gm rg sr | sm gr sr gm || || Sp dp nd Sn | Sp dn Sn dp ||  
 || rp mp gm rg | rp mg rg mp || || nm pm dp nd | nm pd nd pm ||  
 || gd pd mp gm | gd pm gm pd || || dg mg pm dp | dg mp dp mg ||  
 || mn dn pd mp | mn dp mp dn || || pr gr mg pm | pr gm pm gr ||  
 || pS nS dn pd | pS nd pd nS || || ms rs gr mg | ms rg mg rs ||

13. || sr sg rg rm | sm gr sr gm || || Sn Sd nd np | Sp dn Sn dp ||  
 || rg rm gm gp | rp mg rg mp || || nd np dp dm | nm pd nd pm ||  
 || gm gp mp md | gd pm gm pd || || dp dm pm pg | dg mp dp mg ||  
 || mp md pd pn | mn dp mp dn || || pm pg mg mr | pr gm pm gr ||  
 || pd pn dn dS | pS nd pd nS || || mg mr gr gs | ms rg mg rs ||

14. || sm gm rg sr | sg rg sr gm || || Sp dp nd Sn | Sd nd Sn dp ||  
 || rp mp gm rg | rm gm rg mp || || nm pm dp nd | np dp nd pm ||  
 || gd pd mp gm | gp mp gm pd || || dg mg pm dp | dm pm dp mg ||  
 || mn dn pd mp | md pd mp dn || || pr gr mg pm | pg mg pm gr ||  
 || pS nS dn pd | pn dn pd nS || || ms rs gr mg | mr gr mg rs ||

## Madhya Sthayi Varisai

"Madhyastayi Varisai" refers to a set of vocal exercises that focus on practicing the middle register of the voice.

Madhyastayi Varisai is an essential part of Carnatic music training.

By mastering these exercises, students can build a strong foundation for their voice technique and develop the skills necessary to sing complex ragas and compositions with ease and fluency.

1.|| sr gm p, gm | p , , , | p , , , || gm pd nd pm | gmp gmgrs ||

2.|| S, nd n, dp | d,pm |p, p, || gm pd nd pm | gmp gmgrs ||

3.|| SS nd nn dp | ddpm |p, p, || gm pd nd pm | gmp gmgrs ||

4.|| sr gr g, gm | pm p, | dp d, || mp dp dn dp | mp dp mg rs ||

5.|| sr gm p, p, | dd p, | mm p, || dn S, Sn dp | Sn dp mg rs||

## Melsthayi Varisai or Thara Sthayi Varisai

These are upper octave sequences, which increases the student's vocal or instrument range. The first one is a simple exercise and every subsequent exercise adds a new phrase to the previous one. It progressively covers up to Thara sthayi Panchama.

1.|| sr gm pd nS | S , , , | S , , , || dn SR Sn dp | Sndp | mgrs ||

2.|| sr gm pd nS | S , , , | S , , , || dn SR SS RS | SR Sn dp mp || dn SR Sn dp | Sndp | mgrs ||

3.|| sr gm pd nS | S , , , | S , , , || dn SR GR SR | SR Sn dp mp ||  
|| dn SR SS RS | SR Sn dp mp || dn SR Sn dp | Sndp | mgrs ||

4.|| sr gm pd nS | S , , , | S , , , || dn SR GM GR | SR Sn dp mp ||  
|| dn SR GR SR | SR Sn dp mp ||  
|| dn SR SS RS | SR Sn dp mp || dn SR Sn dp | Sndp | mgrs ||

5.|| sr gm pd nS | S , , , | S , , , || dn SR GM PM | GR Sn dp mp ||  
	dn SR GM GR	SR Sn dp mp					
	dn SR GR SR	SR Sn dp mp					
	dn SR SS RS	SR Sn dp mp		dn SR Sn dp	Sndp	mgrs	

## Mandra Sthayi Varisai

These are the lower octave sequences, which increases the student's vocal or instrument range. The first one is a simplest exercise and every subsequent exercise adds a new phrase to the previous one. It progressively covers upto to Mandra sthayi Madhyama.

1.|| Sn dp mg rṣ | ṣ , , , | ṣ , , , || gr ṣṇ ṣr gm | ṣrgm | pdnS ||

2.|| Sn dp mg rs | ṣ , , , | ṣ , , , || gr ṣṇ ṣṣ ṇṣ | ṣṇ ṣr gm pm || gr ṣṇ ṣr gm | ṣrgm | pdnS ||

3.|| Sn dp mg rs | ṣ , , , | ṣ , , , || gr ṣṇ ḍṇ ṣṇ | ṣṇ ṣr gm pm ||  
|| gr ṣṇ ṣṣ ṇṣ | ṣṇ ṣr gm pm || gr ṣṇ ṣr gm | ṣrgm | pdnS ||

4.|| Sn dp mg rs | ṣ , , , | ṣ , , , || gr ṣṇ ḍṇ ḍṇ | ṣṇ ṣr gm pm ||  
|| gr ṣṇ ḍṇ ṣṇ | ṣṇ ṣr gm pm ||  
|| gr ṣṇ ṣṣ ṇṣ | ṣṇ ṣr gm pm || gr ṣṇ ṣr gm | ṣrgm | pdnS ||

5.|| Sn dp mg rs | ṣ , , , | ṣ , , , || gr ṣṇ ḍṇ ṃṇ | ḍṇ ṣr gm pm ||  
	gr ṣṇ ḍṇ ḍṇ	ṣṇ ṣr gm pm					
	gr ṣṇ ḍṇ ṣṇ	ṣṇ ṣr gm pm					
	gr ṣṇ ṣṣ ṇṣ	ṣṇ ṣr gm pm		gr ṣṇ ṣr gm	ṣrgm	pdnS	

## Suladi Sapta Tala Alankaram

Suladi Sapta Tala Alankaras are a series of seven basic exercises in Carnatic music, designed to help students, understand and practice the seven fundamental rhythmic cycles (talas). These alankaras are foundational for learning Carnatic music as they establish a strong understanding of rhythm and timing. Each alankara typically involves a simple melodic pattern repeated within the framework of the specific tala. By diligently practicing Suladi Sapta Tala Alankaras, students can build a strong foundation in Carnatic music and progress towards more complex musical concepts.

Each Carnatic thala is made up of parts called **angas**. Angas form a tala structure. Though there are six angas, only the first three -Laghu, Dhrutham & Anudhrutham -are used in suladi saptha talas.

Tala anga	hand gestures	symbol	how denoted in notation	aksharas
Laghu:	A pattern with 3, 4, 5, 7, or 9 beats with a downward clap followed by counting fingers through to the thumb.		'x' & numbers of counting fingers 2,3,4,6 or 8	3,4,5,7 or 9 according to jaathi
Dhrutam:	A sequence of a downward clap with the down-facing palm and a downward clap with the palm facing up. (beat&wave)	O	'x' 'v'	2
Anudhrutam:	A downward clap with the down-facing palm. (beat)	U	'x'	1

### Suladi Sapta Talas with the default Length of Laghu

Tala	Angas	Akshara kala
Dhruva	<sub>4</sub> O   <sub>4</sub>   <sub>4</sub>	14
mathya	<sub>4</sub> O   <sub>4</sub>	10
Rupaka	O   <sub>4</sub>	6
Jhampa	<sub>7</sub>   O	10
Tripata	<sub>3</sub> O O	7
Ata	<sub>5</sub>   <sub>5</sub> O O	14
Eka	<sub>4</sub>	4

The Suladi Sapta Tala is seven families of thalas, in which there are a total of 5 jaatis, hence forming five different tala types.

5 jaatis

Laghu is the only tala anga that allows variation, the variation of laghu is called jaati. There are a total of 5 jaatis of laghu.

**Thisra** : 3 aksharas  
**Chaturasra** : 4 aksharas  
**Khanda** : 5 aksharas  
**Misra** : 7 aksharas  
**Sankeerna** : 9 aksharas.

The number of aksharas incorporated in each of the kriyas of a tala is gathi, The type gati are similar of jaati. Tisra, Chaturasra, Khanda, Misra, Sankeerna gatis have 3, 4, 5, 7, 9 aksharas per kriya respectively.

Each of these Carnatic thala type is differentiated on the basis of beat lengths of the laghu. Applying possibilities of laghus talas combine to form **35 variations**.

These 35 Talas of Carnatic Music System can be further divided on the basis of five **gathis** (speed), also called **nadais**.

A gathi, known as Nade in Kannada and Nadaka in Telugu, is the number of matras contain in one akshara. The number of matras can be 3, 4, 5, 7, or 9.

With all the possible combinations of talas, jaatis, and gathis, we get a total of **175 Talas** in Carnatic music. This is why we need to take into consideration the three portions, which are the Thala, the Jaati, and the Gati, while describing a talam in Carnatic Music. Eg: Chaturasra jaati tisra gathi Druva talam.

Suladi thalas 7 x 5 jaathis = 35 thalas  
35 thalas x 5 gathis = 175 thala

Avarthanam refers to a cycle or a round of rhythmic beats.

It is the basic unit of time in a composition and is often repeated throughout the performance.

Avarthanam is essential for maintaining the rhythmic structure and coordination among the musicians and dancers.

In the notation, we denote ....

beginning of Avarthanam : ||  
ending of Avarthanam : ||  
seperation of angas : |  
laghu : x counting of fingers; 2,3,4,6,8.  
dhrutham : x  
anudhrutham : x v

## 1. Chaturasra jaathi Druva Tala |4 0 |4 |4 14 Akshara kala

1<sup>st</sup> Speed :

Arohana :

|| x 1 2 3 | x v | x 1 2 3 | x 1 2 3 ||  
 1. || s r g m | g r | s r g r | s r g m ||  
 2. || r g m p | m g | r g m g | r g m p ||  
 3. || g m p d | p m | g m p m | g m p d ||  
 4. || m p d n | d p | m p d p | m p d n ||  
 5. || p d n S | n d | p d n d | p d n S ||

Avarohana :

|| x 1 2 3 | x v | x 1 2 3 | x 1 2 3 ||  
 6. || S n d p | d n | S n d n | S n d p ||  
 7. || n d p m | p d | n d p d | n d p m ||  
 8. || d p m g | m p | d p m p | d p m g ||  
 9. || p m g r | g m | p m g m | p m g r ||  
 10. || m g r s | r g | m g r g | m g r s ||

- \* 1 swara per beat..
- \* 5 lines in arohana
- \* 5 lines in avarohana

2<sup>nd</sup> Speed :

	x 1 2 3	x v	x 1 2 3	x 1 2 3	
	sr gm gr sr	gr sr	gm / rg mp mg	rg mg rg mp	
	gm pd pm gm	pm gm	pd / mp dn dp	mp dp mp dn	
	pd nS nd pd	nd pd	nS / Sn dp dn	Sn dn Sn dp	
	nd pm pd nd	pd nd	pm / dp mg mp	dp mp dp mg	
	pm gr gm pm	gm pm	gr / mg rs rg	mg rg mg rs	

- \* 2 swaras per beat,
- \* sing 2 lines to finish a tala,
- \* even number lines starts on half of the thala ; 1st finger of 2nd laghu

3<sup>rd</sup> Speed :

	x 1 2 3	x v	x 1 2 3	x 1 2 3	
	srgm gr-sr gr-sr gm / rg	mpmg rgmg	rgmp / gmpd pm-gm pm-gm	pd / mp dndp mpdp mpdn	
	pdnS nd-pd nd-pd nS / Sn	dpdn Sndn	Sndp / ndpm pd-nd pd-nd	pm / dp mgmp dpmp dpmg	
	pmgr gm-pm gm-pm gr / mg	rsrg mgrg	mgrs / srgm gr-sr gr-sr	gm / rg mpmg rgmg rgmp	
	gmpd pm-gm pm-gm pd / mp	dndp mpdp	mpdn / pdnS nd-pd nd-pd	nS /Sn dpdn Sndn Sndp	
	ndpm pd-nd pd-nd pm / dp	mgmp dpmp	dpmg / pmgr gm-pm gm-pm	gr / mg rsrg mgrg mgrs	

- \* 4 swaras per beat,
- \* sing 4 lines to finish a tala,
- \* each sequence of 14 numbers is separated by " / "
- \* to complete the tala sing - 2 times the entire alankara.

## 2.Chaturasra jathi Mathya Tala |4 0 |4 10 Akshara kala

Arohana :

1<sup>st</sup> Speed : || x 1 2 3 | x v | x 1 2 3 ||  
 1. || s r g r | s r | s r g m ||  
 2. || r g m g | r g | r g m p ||  
 3. || g m p m | g m | g m p d ||  
 4. || m p d p | m p | m p d n ||  
 5. || p d n d | p d | p d n S ||

Avarohana :

|| x 1 2 3 | x v | x 1 2 3 || \* 1 swara per beat..  
 6. || S n d n | d n | S n d p || \* 5 lines in arohana & 5 lines in avarohana  
 7. || n d p d | n d | n d p m ||  
 8. || d p m p | d p | d p m g ||  
 9. || p m g m | p m | p m g r ||  
 10. || m g r g | m g | m g r s ||

2<sup>nd</sup> Speed : || x 1 2 3 | x v | x 1 2 3 ||  
	sr gr sr sr	gm rg	mg rg rg mp	
	gm pm gm gm	pd mp	dp mp mp dn	
	pd nd pd pd	nS Sn	dn Sn Sn dp	
	nd pd nd nd	pm dp	mp dp dp mg	
	pm gm pm pm	gr mg	rg mg mg rs	

\* 2 swaras per beat,  
 \* sing 2 lines to finish a tala,  
 \* even number lines starts on half of the tala ; on the wave....

3<sup>rd</sup> Speed : || x 1 2 3 | x v | x 1 2 3 || \* 4 swaras per beat,  
 || srgr sr-sr gm/rg mgrg | rgmp/gmpm | gm-gm pd/mp dp-mp mpdn || \* sing 4 lines to finish a tala,  
 || pdnd pd-pd nS/Sn dn-Sn | Sndp/ndpd | nd-nd pm/dp mp-dp dpmg || \* each sequence of 10 numbers is separated by /  
 || pmgm pm-pm gr/mg rg-mg | mgrs/srgr | sr-sr gm/rg mg-rg rgmp || \* to complete the tala , sing 2 times the entire alankara.  
 || gmpm gm-gm pd/mp dp-mp | mpdn/pdnd | pd-pd nS/Sn dn-Sn Sndp ||  
 || ndpd nd-nd pm/dp mp-dp | dpmg/pmgm | pm-pm gr/mg rg-mg mgrs ||

### 3.Chaturasra Jathi Rupakaa Tala 0 |<sub>4</sub> 6 Akshara kala

1<sup>st</sup> Speed : || x v | x 1 2 3 || || x v | x 1 2 3 ||  
 Arohana : 1. || s r | s r g m || Avarohana : 6. || S n | S n d p ||  
 2. || r g | r g m p || 7. || n d | n d p m ||  
 3. || g m | g m p d || 8. || d p | d p m g ||  
 4. || m p | m p d n || 9. || p m | p m g r ||  
 5. || p d | p d n S || 10. || m g | m g r s ||

- \* 1 swara per beat..
- \* 5 lines in arohana & 5 lines in avarohana

2<sup>nd</sup> Speed : || x v | x 1 2 3 || x v | x 1 2 3 ||  
	sr sr	gm rg rg mp		gm gm	pd mp mp dn	
	pd pd	nS Sn Sn dp		nd nd	pm dp dp mg	
	pm pm	gr mg mg rs				

- \* 2 swaras per beat.... half of the tala is 1st finger ,
- \* Odd number lines start on beat
- \* Even number lines start on 1st finger ....

3<sup>rd</sup> Speed : || x v | x 1 2 3 || x v | x 1 2 3 ||  
	sr-sr gm/rg	rgmp/ gm-gm pd/mp mpdn/		pd-pd nS/Sn	Sndp/ nd-nd pm/dp dpmg	
	pm-pm gr/mg	mgrs/ sr-sr gm/rg rgmp/		gm-gm pd/mp	mpdn/ pd-pd nS/Sn Sndp	
	nd-nd pm/dp	dpmg/ pm-pm gr/mg mgrs				

- \* 4 swaras per beat....
- \* 4 lines in one tala ,
- \* each sequence of 6 numbers is separated by /
- \* to complete the tala sing 2 times the entire alankara,

## 4. Misra jathi Jhampa Tala | 7 U O 10 Akshara kala

1<sup>st</sup> Speed : || x 1 2 3 4 5 6 | x | x v || \* 1 swara per beat..  
 Arohana : 1. || s r g s r s r | g | m , || Avarohana : 6. || S n d S n S n | d | p , || \* 5 lines in arohana & 5 lines in avarohana  
 2. || r g m r g r g | m | p , || 7. || n d p n d n d | p | m , ||  
 3. || g m p g m g m | p | d , || 8. || d p m d p d p | m | g , ||  
 4. || m p d m p m p | d | n , || 9. || p m g p m p m | g | r , ||  
 5. || p d n p d p d | n | S , || 10. || m g r m g m g | r | s , ||

2<sup>nd</sup> Speed : || x 1 2 3 4 5 6 | x | x v || \* 2 swaras per beat.... half of the tala is 5th finger ,  
 || sr g-s r-s r-g m , rg m-r | g-r | g-m p , || \* Odd number lines start on beat  
 || gm p-g m-g m-p d , mp d-m | p-m | p-d n , || \* Even number lines start on 5th finger ....  
	pd n-p d-p d-n S , Sn d-S	n-S	n-d p ,	
	nd p-n d-n d-p m , dp m-d	p-d	p-m g ,	
	pm g-p m-p m-g r , mg r-m	g-m	g-r s ,	

3<sup>rd</sup> Speed : || x 1 2 3 4 5 6 | x | x v || \* 4 swaras per beat....  
 || srg-s r-sr-g m, / rg m-r-g-r g-mp, / gmp-g m-gm-p | d, / mp | d-mp-m p-dn, || \* 4 lines in one thala  
 || pdn-p d-pd-n S, / Sn d-Sn-S n-dp, / ndp-n d-nd-p | m, / dp | m-dp-d p-mg, || \* each sequence of 10 numbers is separated by /  
 || pmg-p m-pm-g r, / mg r-mg-m g-rs, / srg-s r-sr-g | m, / rg | m-r-g-r g-mp, || \* to complete the tala sing 2 times  
 || gmp-g m-gm-p d, / mp d-mp-m p-dn, / pdn-p d-pd-n | S, / Sn | d-Sn-S n-dp, ||  
 || ndp-n d-nd-p m, / dp m-dp-d p-mg, / pmg-p m-pm-g | r, / mg | r-mg-m g-rs, ||

## 5. Tisra jathi Triputaa Tala

| 3 O O

7 Akshara kala

1<sup>st</sup> Speed : || x 1 2 | x V | x v ||

Arohana : 1. || s r g | s r | g m ||  
 2. || r g m | r g | m p ||  
 3. || g m p | g m | p d ||  
 4. || m p d | m p | d n ||  
 5. || p d n | p d | n S ||

|| x 1 2 | x V | x v ||

Avarohana : 6. || S n d | S n | d p ||  
 7. || n d p | n d | p m ||  
 8. || d p m | d p | m g ||  
 9. || p m g | p m | g r ||  
 10. || m g r | m g | r s ||

- \* 1 swara per beat..
- \* 5 lines in arohana
- \* 5 lines in avarohana

2<sup>nd</sup> Speed :

	x 1 2	x v	x v		x 1 2	x v	x v	
	sr g-s rg	m r gm	rg mp		gm p-g mp	d m pd	mp dn	
	pd n-p dn	S S nd	Sn dp		nd p-n dp	m d pm	dp mg	
	pm g-p mg	r m gr	mg rs					

- \* 2 swaras per beat.... half of the tala is half of the 2nd beat,
- \* Odd number lines start on beat
- \* Even number lines start on half of the 2nd beat,

3<sup>rd</sup> Speed :

	x 1 2	x v	x v	
	srg-s rgm / r gm-rg	mp / gm p-gmp	d / mpd mpdn	
	pdn-p dnS / S nd-Sn	dp / nd p-ndp	m / dpm dpmg	
	pmg-p mgr / m gr-mg	rs / sr g-srg	m / rgm rgmp	
	gmp-g mpd / m pd-mp	dn / pd n-pdn	S / Snd Sndp	
	ndp-n dpm / d pm-dp	mg / pm g-pmg	r / mgr mgrs	

- \* 4 swaras per beat....
- \* 4 lines in one thala
- \* each sequence of 7 numbers is separated by /
- \* to complete the thala sing 2 times the entire alankara

6. Khanda jathi Ata Tala |<sub>4</sub> |<sub>4</sub> O O 14 Akshara kala

Arohana :

Avarohana :

1 <sup>st</sup> Speed :	x 1 2 3 4   x 1 2 3 4   x v   x v	x 1 2 3 4   x 1 2 3 4   x v   x v	* 1 swara per beat..
1.	s r , g ,   s , r g ,   m ,   m ,	6.	S n , d ,   S , n d ,   p ,   p ,
2.	r g , m ,   r , g m ,   p ,   p ,	7.	n d , p ,   n , d p ,   m ,   m ,
3.	g m , p ,   g , m p ,   d ,   d ,	8.	d p , m ,   d , p m ,   g ,   g ,
4.	m p , d ,   m , p d ,   n ,   n ,	9.	p m , g ,   p , m g ,   r ,   r ,
5.	p d , n ,   p , d n ,   S ,   S ,	10.	m g , r ,   m , g r ,   s ,   s ,

\* 5 lines in arohana  
\* 5 lines in avarohana

2 <sup>nd</sup> Speed :	x 1 2 3 4   x 1 2 3 4   x v   x v	* 2 swaras per beat.... half of the tala is 2nd finger of 2nd laghu,
	sr , g , -s , r g ,   m , m , rg , m , -r   , g m ,   p , p ,	* Odd number lines start on beat &
	gm , p , -g , m p ,   d , d , mp , d , -m   , p d ,   n , n ,	* Even number lines start on 2nd finger of 2nd laghu....
	pd , n , -p , d n ,   S , S , Sn , d , -S   , n d ,   p , p ,	
	nd , p , -n , d p ,   m , m , dp , m , -d   , p m ,   g , g ,	
	pm , g , -p , m g ,   r , r , mg , r , -m   , g r ,   s , s ,	

3 <sup>rd</sup> Speed :	x 1 2 3 4   x 1 2 3 4   x v   x v	* 4 swaras per beat....
	sr,g , -s,r g,-m, m, / rg ,m,-r   ,gm, p,p, / gm,p , -g,m p,-d,   d, /mp ,d,-m   ,pd, n,n,	* 4 lines in one thala
	pd,n , -p,d n,-S, S, / Sn ,d,-S   ,nd, p,p, / nd,p , -n,d p,-m,   m, / dp ,m,-d   ,pm, g,g,	* each sequence of 14 numbers is separated by /
	pm,g , -p,m g,-r, r, / mg ,r,-m   ,gr, s,s, / sr,g , -s,r g,-m,   m, / rg ,m,-r   ,gm, p,p,	* to complete the tala sing 2 times the entire alankara.
	gm,p , -g,m p,-d, d, /mp ,d,-m   ,pd, n,n, /pd,n , -p,d n,-S,   S, / Sn ,d,-S   ,nd, p,p,	
	nd,p , -n,d p,-m, m, /dp ,m,-d   ,pm, g,g, /pm,g , -p,m g,-r,   r, / mg ,r,-m   ,gr, s,s,	

## 7. Chaturasra jathi Eka Tala |<sub>4</sub> 4 Akshara kala

1<sup>st</sup> Speed : || x 1 2 3 ||  
 Arohana : 1. || s r g m || Avarohana : 6. || S n d p ||  
 2. || r g m p || 7. || n d p m ||  
 3. || g m p d || 8. || d p m g ||  
 4. || m p d n || 9. || p m g r ||  
 5. || p d n S || 10. || m g r s ||

- \* 1 swara per beat..
- \* 5 lines in arohana
- \* 5 lines in avarohana

2<sup>nd</sup> Speed : || x 1 2 3 || x 1 2 3 || x 1 2 3 ||  
 || sr gm rg mp || gm pd mp dn || pd nS Sn dp ||  
 || nd pm dp mg || pm gr mg rs ||

- \* 2 swaras per beat.... half of the tala is 2nd finger ,
- \* Odd number lines start on beat
- \* Even number lines start on 2nd finger ....

3<sup>rd</sup> Speed : || x 1 2 3 || x 1 2 3 ||  
	srgm / rgmp / gmpd / mpdn		pdnS / Sndp / ndpm / dpmg	
	pmgr / mgrs / srgm / rgmp		gmpd / mpdn / pdnS / Sndp	
	ndpm / dpmg / pmgr / mgrs			

- \* 4 swaras per beat....
- \* 4 lines in one thala
- \* each sequence of 4 numbers is separated by /
- \* to complete the thala sing 2 times the entire alankara

## *Jadhaka Varisai*

1. || Sr sr srgm | rg rg rgmp || gm gm gmpd | mp mp mpdm || pd pd pdns |  
| sn sn sndp || nd nd ndpm | dp dp dpmg || pm pm pmgr | mg mg mgrs ||
2. || srg srg sr | rgm rgm rg || gmp gmp gm | mpd mpd mp ||  
|| pdn pdn pd | dns dns dn || nsr nsr ns | |
| rsn rsn rs || snd snd sn | ndp ndp nd || dpm dpm dp |  
| pmg pmg pm || mgr mgr mg || grs grs gr | rsn rsn rs |
3. | srgmps sr | rgmpds rg | gmpdms gm | mpdmms mp | pdmsrs pd | dnsrgs dn | nsrgms ns | srgmpds sr |  
| pmgrs ps | mgrsnd mg | grsndp gr | rsndps rs | sndpms sn | ndpmgs nd | dpmgrs dp | pmgrs ps |  
| mgrsrs mg | grsndp gr | rsndps rs |
4. | srgmpd sr | rgmpdm rg | gmpdmns gm | mpdmnsr mp | pdmsrg pd | dnsrgm dn | nsrgmp ns |  
| pmgrsn pm | mgrsnd mg | grsndp gr | rsndpm rs | sndpmg sn | ndpmgr nd | dpmgrs dp |  
| pmgrsn pm | mgrsnd mg | grsndp gr | rsndpm rs |
5. | srgm pdm | rgmp dns | gmpd nsr | mpdm srg | pdns rgn | dnsr gmp |  
| pmgr snd | mgrs ndp | grsn dpm | rsnd pmg | sndp mgr | ndpm grs |





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