

HIGHER SECONDARY COURSE

MUSIC

XI



**Government of Kerala
Department of General Education**

**State Council of Educational Research and Training (SCERT), Kerala
2026**

THE NATIONAL ANTHEM

Jana-gana-mana adhinayaka, jaya he
Bharatha-bhagya-vidhata
Punjab-Sindh-Gujarat-Maratha
Dravida-Utkala-Banga
Vindhya-Himachala-Yamuna-Ganga
Uchchala-Jaladhi-taranga
Tava subha name jage,
Tava subha asisa mage,
Gahe tava jaya gatha.
Jana-gana-mangala-dayaka jaya he
Bharatha-bhagya-vidhata
Jaya he, jaya he, jaya he,
Jaya jaya jaya, jaya he!

PLEDGE

India is my country. All Indians are my brothers and sisters.

I love my country, and I am proud of its rich and varied heritage.
I shall always strive to be worthy of it.

I shall give my parents, teachers and all elders, respect and treat everyone with courtesy.

To my country and my people, I pledge my devotion. In their well-being and prosperity alone, lies my happiness.

MUSIC



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Foreword

Dear Students

It gives us great joy and pride to present the music textbook prepared by SCERT Kerala.

Music has long been valued as a powerful force that shapes human character and expresses the soul. It is an important part of Indian culture, reflecting a wide range of traditions—from classical and folk to tribal, religious, and modern forms. Through music, we connect with creativity, emotion, and cultural heritage.

This textbook aims to balance both the practical and theoretical aspects of music education. It focuses not only on learning skills and techniques but also on developing creativity, appreciation, and personal expression. By combining theory with practical, it helps students understand music more deeply and meaningfully.

A dedicated team of musicians and teachers has worked hard to create this book. It includes activities such as listening, performing, composing, and reflecting, encouraging students to actively engage with music. While theory may sometimes feel challenging, it will support and enhance your practical learning and overall understanding.

As you continue your musical journey, we hope you will develop deeper insight and clarity in music, enriching your performances, discussions, and future studies.

Let this book be your first meaningful step into the world of music.

With best wishes

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**Certain icons used in this
textbook for convenience**



Chapter Icon



Activity



Trivia

THE CONSTITUTION OF INDIA

PREAMBLE

WE, THE PEOPLE OF INDIA, having solemnly resolved to constitute India into a ¹**[SOVEREIGN SOCIALIST SECULAR DEMOCRATIC REPUBLIC]** and to secure to all its citizens :

JUSTICE, social, economic and political;

LIBERTY of thought, expression, belief, faith and worship;

EQUALITY of status and of opportunity; and to promote among them all

FRATERNITY assuring the dignity of the individual and the ²[unity and integrity of the Nation];

IN OUR CONSTITUENT ASSEMBLY this twenty-sixth day of November, 1949 do **HEREBY ADOPT, ENACT AND GIVE TO OURSELVES THIS CONSTITUTION.**

1. Subs. by the Constitution (Forty-second Amendment) Act, 1976, Sec.2, for "Sovereign Democratic Republic" (w.e.f. 3.1.1977)
2. Subs. by the Constitution (Forty-second Amendment) Act, 1976, Sec.2, for "Unity of the Nation" (w.e.f. 3.1.1977)



INTRODUCTION TO MUSIC



1.1 PLACE OF MUSIC IN LIFE AND MUSIC AS A FINE ART

1.1.1 Integral Part

Music is the food of human soul. It has been cultivated and associated with human life since the beginning of human history. Music is beyond caste, creed, religion and nationality. It is an integral part of everyone's life. Humans have been enjoying music from the childhood itself and thereby their souls are being nourished emotionally and aesthetically. A society which fails to devote some of its time and resources to arts, is bound to ruin.

There are references of Chatushasthi kalas-(64 Arts) in Bharata's Natya sashtra. There are fine arts like music, dance, sculpture, painting etc. Among these, music is considered to be the finest of fine arts. All the living beings in the world enjoys music.

"Shishuroethi Pashurvethi

Vethi Ganarasam Phani"

The baby in the cradle, the animals including the snakes enjoy music. Music is used by the common man to be stress free during his run to earn his living. Music acts as a faithful companion of man throughout his life.

1.1.2 Music as a means of worship

From time immemorial, music had been used as a means to propitiate Gods. The famous sloka in Bhagavad-Gita:

"Naham vasami vaikunte

Na yogi hrde ravou

Madbhaktha yatra gayanti

Thatra tishtami narada:"

- proclaims the importance of music in the worshipping of Gods.

The Western music originated and developed in ancient Greece and Rome through medieval church chants (Gregorian Chants). In Sufi music, music is used as a vital tool for spiritual connection to find God's love. Our great saints and composers like Saint Tyagaraja, Meera Bhai and Thulasidas had used music as a means for salvation.

1.1.3 Music as an accompaniment

Every function or ritual in India is associated with some sort of music. Music of conch and trumpets is played to announce the birth of a child. The functions like upanayana, marriage, etc. are celebrated with music. Even in the ceremonies after death music is used.

Music is the basis of all the other art forms. Dance can be fully enjoyed only with the accompaniment of music. Dramas, operas, mimes, ballets, etc need music for their complete comprehension and appreciation. Even for a movie or a TV programme, the music is used as a supporting factor. Jingles are very commonly used for commercial purposes. Thus, music is widely used as an accompaniment.

1.1.4 Therapeutic value

Music has immense potential to offer comfort to humans. Ancient Greeks and Arabs used music to cure people of their diseases. Researches in the field identified the powers of music being used for curative purposes for certain diseases. This idea of using music



to cure diseases is called Music Therapy. More researchers have also found out that music helps the brains to develop more during childhood and hence makes children brighter and logical. Music enhances memory and thereby improves study habits of children. In western countries, music is used as an aid to treat Alzheimer's disease

1.1.5 Music for relaxation

Music helps to retrieve tension and forget physical strain. The harvest songs, craft songs, boat songs and marching songs of soldiers helped to alleviate physical stress, evoke the spirit and bring uniformity in work. Listening to music when doing exercise, helps to ignore negative feelings and fatigue. Tediousness of driving becomes less when good music is heard. Thus, in several ways' music works as a food to the thoughts of human mind.



Activity

Collect Boat songs, Craft songs and Harvest songs

1.1.6 Importance of music in social life

Music appeals to the physical, intellectual, emotional and spiritual instincts of man. It acts as very powerful weapon in moral education. A good musician contributes much in creating a better understanding between the people of different countries. Music acts as a universal language that connects people by creating co-operation and motivating the society to change by conveying the message of unity, pride and justice.

Also, Music has been used to build National identity. It enhances co-operative spirits among people, enhances relationships. Thus, Music is always the part and parcel of human life.

1.2 PROMINENT SYSTEMS OF MUSIC

The world music is broadly divided into two – the Melodic system and the Harmonic system. Indian Music is melodic i.e. based on melody. Western music is based on Harmony. When we speak of Indian Music, we cannot ignore the richness, diversity, tradition and culture of folk music. It is from folk music, that the classical music developed.

Indian music has two branches - Carnatic music and Hindusthani music. From 13th century onwards, the basic melodic stream of Indian music had got changed in the Northern parts of India, due to the invasion of Persian rulers. Carnatic music, commonly called South Indian music flourished in the Southern state of Tamilnadu, Andhra Pradesh, Karnataka and Kerala, known earlier as 'Carnatic region' while Hindusthani music prevailed in the remaining states. Though the basics are same, it is the style of execution that gives both systems a different colour.

1.3 MUSICAL TERMS

Musical terms in carnatic music refer to the core concepts that define its structure and performance. We will discuss some main musical terms used commonly in carnatic Music.

1.3.1 Nada

Nada is a musical sound which pleases the mind the moment it is produced and heard. Nada admits of the divisions -Ahata and Anahata. The nada which is heard without the conscious effort of man or other beings is called Anahata. This is the musical sound of nature or universe which can be audible only to yogis.

Nada produced by the conscious effort of man is Ahata. From the point of view of the timbre of notes produced, Ahata nada is classified as Sariraja, Nakhaja, Dhanuja, Vayuja, Charmaja and Lohaja.

1.3.2 Sruti

Sruti means the convenient pitch or adhara shadja to which the performer prefers to sing. 'Sruti mata laya pita' is an aphorism which means sruthi is like mother and laya is like father of music.



Sruti otherwise means the smallest audible difference of pitch or a quarter tone. All the systems of world music admit of twelve svara sthanas. In addition to this, ten srutis are used in classical music which provide charm and colour to music. Then 12 +10 makes 22 srutis altogether.

1.3.3 Nomenclature of svaras

Svara means, that which pleases of its own accord. They are seven in number namely shadja, rishabha, gandhara, madhyama, panchama, dhaivatha and nishada. As they are seven in number, they are called sapta svaras. While singing, these are represented as sa-ri-ga-ma-pa-da-ni. Except shadja and panchama, all the five svaras have two varieties each and thus we get $10+2 = 12$ svara sthanas. As shadja and panchama do not have varieties, they are called Achala svaras. As the svara sthanas are twelve in total, they are called Dvadasa svara sthanas. They are:

- Shadja
- Sudha rishabha
- Chatursruti rishabha
- Sadharana gandhara
- Antara gandhara
- Sudha madhyama
- Prati madhyama
- Panchama
- Sudha dhaivatha
- Chatursruthi dhaivatha
- Kaisiki nishada
- Kakali nishada



Activity

Practice 12 swarasthanas

1.3.4 Sthayi

Sthayi is a series of seven notes beginning from shadja and ending with nishada. It is otherwise called sthana, saptaka, octave, voice register, etc. There are five sthayis in Indian music. They are, anumandra sthayi, mandra sthayi, madhya sthayi, tara sthayi and ati tarasthayi. A normal human voice is capable of singing three sthayis - mandra, madhya and tara.

Sthayi is denoted by putting dots above or below the notes as per the octave to which it belongs. A dot above the note indicates that the note belongs to tarasthayi (śrīgṁ). The dot placed below the note indicates the mandra sthayi (ṡndp). The note without any dot indicates madhya sthayi (srgm). Atitara sthayi and Anumandra sthayi are indicated by putting two dots above the note and below the note respectively.

ṥ ṙ ḡ ṁ – Atitara sthayi

ṗ ṁ ḡ ṙ – Anumandra sthayi

1.3.5 Arohana

Arohana is a series of notes in the ascending order of pitch. The arohana and avarohana constitutes the basic frame of a raga.

E.g. : Aro: s r g m p d n ś

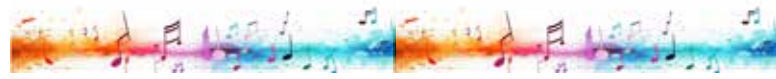
1.3.6 Avarohana

A series of notes in the descending order of pitch.

E.g. Ava: ś d p g r s

1.3.7 Raga

Ragas are aesthetic facts in Indian music, which can be perceived by trained ear. The structure of Indian music is built around the concept of raga. It consists of a series of notes which bears a definite relationship to adhara shadja. Raga is the basis of all melodies and each raga has a distinct structure with notes different from one another.



1.3.8 Tala

Tala means the musical meter or rhythmic cycle. Music is measured by tala. The famous aphorism 'sruthi mata laya pita' proclaims the importance of laya or tala as it is believed to be the father of music.

The seven fundamental talas are called 'suladi sapta talas'. They are dhruva, matya, rupaka, jhampa, tripata, ata and eka talas.

1.3.9 Alankara

Alankara means beautiful swara combinations. In order to learn the seven basic talas, (suladi sapta talas) beautiful swara passages have been composed. They are called sapta tala alankaras.

1.3.10 Dhatu

Dhatu is the swara part of the composition.

E.g. m p d s s r (sri gana natha in malahari raga)

1.3.11 Matu

The sahitya part of the composition is called Matu.

E.g. 'Sri gana natha' – gita in malahari raga.

Reference

1. Theory of Music - Miss.L. Isac
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3. Dakshinendian Sangeetham - Sri A.K Rveendranath



DISTINCTIVE FEATURES OF INDIAN MUSIC



2.1 Introduction

India is rich in its esteemed civilization, diverse culture, numerous languages, art forms, and dialects. These attributes have earned her a unique place in the history of world culture. The country has nurtured many branches of learning, including Sanskrit, Mathematics, Astrology, Medicine, and Music. Among these, music has origins that can be traced back to prehistoric times.

Indian music, rooted in the vedas, has evolved over centuries in various forms. Its development is documented in ancient musical treatises and depicted in temple sculptures and architecture. The magnificent carvings and pillars speak volumes about India's rich musical tradition and its growth. In ancient times, music was primarily used to praise the Gods. Over time, however, compositions of a purely secular nature also emerged.

Indian music is enriched with distinctive features like melodic character, raga system, tala system, musicography, kriti repertoire, manodharma sangeeta, concept of drone or sruti etc. which makes it unique. Some of the characteristics are briefly mentioned below.

2.2 Melodic System

World music is broadly divided into two categories: the melodic system and the harmonic system. Indian music is based on melody, which is created by singing notes one after another in a sequence. The beauty of Indian music is best showcased through solo performances – whether in Hindustani or Carnatic styles, and whether instrumental or vocal.



2.3 Concept of Drone or Sruti

Another remarkable feature of Indian music is 'sruti' or drone. The concept of adhara shadja is unique to Indian music.

The performers choose a sruti of their convenience and during a performance, the sruti remains constant. It gives richness and stability to the performance and all the accompanying instruments are also tuned to the same sruti. Tambura is the finest instrument used for sruti accompaniment. But nowadays, electronic sruti boxes are being frequently used owing to its compatibility and convenience



2.4 Raga system

Another characteristic feature of Indian music is its raga system. In South Indian music, there are 72 melakartas—also known as sampurna or janaka ragas—under which all the janya ragas are grouped. The janya ragas are further classified as varja, vakra, shadava, audava, upanga, bhashanga, etc., depending on their melodic structure. There are ragas associated with different times of the day, various seasons, and specific emotions. Each raga possesses unique and subtle nuances that distinguish it from the others.

2.5 Tala System

Yet another important feature of Indian music is its 'tala' system. Indian music has always considered "Sruti as the mother and Laya as the father," which highlights the importance of singing in the correct pitch and rhythm. Keeping the right pitch and timing is essential in all good music systems.

Indian music has a highly evolved tala system. In Carnatic music, there are seven basic talas: Dhruva, Matya, Rupaka, Jhampa, Ata, Triputa, and Eka. Indian music also proudly possesses some of the longest talas in the world. Raga, tala, and sruti are the most important aspects of Indian music. When a performer maintains harmony among these elements, the music becomes enjoyable both emotionally and intellectually

2.6 Gamakas

Gamakas are distinctive and integral feature of Indian classical music. They are the life and soul of Indian music. The term gamaka refers to the shake or oscillation applied to svaras (musical notes). In Indian classical tradition, notes are ornamented with nuances.



Trivia

Even when two ragas share the same arohana (ascending scale) and avarohana (descending scale), and originated from the same janaka raga (parent scale), they can differ significantly due to the unique gamakas that define each. These subtle variations evoke distinct emotions.

Bharata, the great lakshanakara (musicologist) stated that, music without gamakas is like a river without water, a night without moon, a creeper without flower and a woman without ornaments. Gamakas play a vital role in Indian classical music and they serve to determine the melodic character of a raga.

Various types of gamakas are employed in both instrumental and vocal music. Carnatic music currently adheres to a system of ten gamakas, collectively known as dasavidha gamakas. Some of these include Arohana, Avarohana, Sphurita, and Kampita, among others. It will be difficult to indicate all the gamakas in a musical notation. Therefore, only a person with very good command over the intricacies of ragas can reproduce a song accurately by following a notation.

2.7 Manodharma Sangita

Creative music, or improvised music, is known as Manodharma Sangita. This is a unique and defining feature of Indian music, especially prominent in concert performances. There are five main branches of Manodharma Sangita: Raga Alapana, Tanam, Pallavi, Niraval, and Kalpana Svaras. Improvised music typically occupies nearly one-third of the concert duration. Manodharma Sangita is music created spontaneously. To improvise effectively, a musician must possess deep knowledge of ragas and creative imagination. The stature of a musician is often measured by the extent of creative music they can deliver. Without Manodharma Sangita, Indian music would lose much of its beauty, charm, and dignity.



Activity

Prepare a chart of other distinctive features of Indian Music

References

- South Indian Music Prof P Sambamoorthy
- Splendour of Music Dr Chelladurai



3.1 Introduction

Tala is an important aspect of Indian Music. It simply means rhythm or tempo. The saying Srutir Mata Laya Pita (sruti is the mother and laya is the father) emphasizes the importance of singing to accurate sruti and accurate time. Tala controls the music and regulates its flow. Rhythm gives a stability and form to music. It also lends colour and attraction to it.



There are innumerable time measures in the various systems of Indian music. Like meter in poetry, tāla in music, provides the rhythmic structure that shapes and guides the flow of the composition. There are both simple and complex types of tālas, each with its own variations. They form the backbone for music as well as dance.

In general, understanding tala is essential for grasping the balance, timing, and expression in Indian music. It reflects both mathematical precision and creative improvisation.

3.2 Shadangas (Six angas of tala)

In Indian music system there exists a vast number of talas, each with a specific name, angas and mode of reckoning. These talas are basically made up of six angas. These six angas are known as Shadangas. They are (1) Anudrutam (2) Drutam (3) Laghu (4) Guru



Trivia

Margi and Desi Talas

Margi talas were ancient talas which were five in number and were known as Pancha talas. According to the lakshana grandhas, desi talas originated from margi talas.

(5) Plutam and (6) Kakapadam. The following table gives a clear picture about the symbols, duration in aksharakalas and mode of reckoning (kriya) of the shadangas.

TABLE 1

SI No.	Name of the anga	Symbol	Duration in aksharakalas	Mode of reckoning (Kriya)
1	Anudrutam	U	1	One beat
2	Drutam	O	2	One beat and a waving of hand (Visarjitam)
3	Laghu	1	3, 4, 5, 7 or 9	A beat and finger counts
4	Guru	8	8	A beat followed by a circling movement of the right hand in the clockwise direction with closed fingers
5	Plutam	8	12	A beat, Krushya and Sarpini, each consisting of 4 aksharakalas or a beat followed by a circling movement of the hand in the clockwise direction and waving downwards
6	Kakapadam	+	16	A beat, Patakam, Krushya and Sarpini each consisting of 4 aksharakalas



Activity

Reckon various angas of the Tala

3.3 Sapta Talas



Trivia

Eka tala is the shortest tala among the sapta talas. Usually alankaras, are practised by the music students and the beginners in carnatic music in the above type of talas in different ragas. In order to learn sapta talas effectively, svara passages have been composed in an orderly manner and they are called 'sapta tala alankaras'

The seven principle talas are commonly known as sapta talas in carnatic music. They are Dhruva, Matya, Rupaka, Jhampa, Triputa, Ata and Eka talas. These are also known as Suladi sapta talas. The names and constituent angas are given below

TABLE 2

SAPTA TALAS AND THEIR ANGAS

Sl No.	Name of the tala	Constituent angas
1	Druva	I0II
2.	Matya	I0I
3.	Rupaka	01
4.	Jhampa	IU0
5.	Triputa	I00
6.	Ata	II00
7.	Eka	I



Activity

Sing alankaras in Saptatalas

3.4 Laghu Jatis

The time value of laghu varies in accordance with the change of its jatis. There are five varieties of jati. They are Tisra, Chaturasra, Khanda, Misra and Sankirna jatis. The time values of these jatis are 3, 4, 5, 7 and 9 respectively.



TABLE 3

LAGHU JATIS

Kind of laghu	Symbol	Time value	Mode of reckoning
Tisra laghu	$ _3$	3 aksharakala	1 beat + 2 finger counts
Chaturasra laghu	$ _4$	4 aksharakala	1 beat + 3 finger counts
Khanda laghu	$ _5$	5 aksharakala	1 beat + 4 finger counts
Misra laghu	$ _7$	7 aksharakala	1 beat + 6 finger counts
Sankirna laghu	$ _9$	9 aksharakala	1 beat + 8 finger counts

The laghu is a constant factor in all the sapta talas



Activity

Reckon various laghu jatis

3.5 Adi tala

This is the earliest and commonly used tala in our music. The student starts learning the preliminary exercises in this tala. It has eight aksharakalas. The angas are Chaturasra jati laghu and two drutams. This also falls as a variety of tripura tala called chaturasra jati tripura tala. The eight aksharakalas of adi tala are distributed as:

$$1 \text{ Chaturasra Laghu} + 2 \text{ Drutams} = |_4 + O + O = 8 \text{ aksharakalas}$$

Adi tala is reckoned by a beat and finger counts (laghu) and with two beats and two waves.

Adi talas are frequently met with in music concerts as well as dance concerts. This tala is seen in svarajatis, varnas, kritis, kirtanas, javalis, tillanas etc.

3.6 Chapu Tala

A very old and common tala used in carnatic music. It is a time measure with two unequal beats, the first being shorter than the second. In chapu tala, the finger counting is absent. Chapu tala is also used in folk music.

There are 4 varieties of chapu tala and they are:

3.6.1 Tisra chapu:-

This tala has 3 aksharakalas. The first beat has one aksharakala and the second has two.

$$1 + 2 = 3 \text{ aksharakalas}$$

3.6.2 Khanda chapu: -

It consists of 5 aksharakala duration where in the duration of the first beat is two aksharakalas and the second has 3.

$$2 + 3 = 5 \text{ aksharakalas}$$

3.6.3 Misra chapu: -

It is the commonest of all the four varieties. It consists of seven aksharakala duration, where in the first beat has a duration of 3 aksharakala duration, and the second has 4

$$3 + 4 = 7 \text{ aksharakalas}$$

3.6.4 Sankirna chapu: -

This consist of 9 aksharakala duration wherein the duration of the frist beat is 4 units and the second has 5. This is a very rare tala.

$$4 + 5 = 9 \text{ aksharakalas}$$

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- | | |
|------------------------------------|-----------------------|
| 1. South Indian Music | Prof. P. Sambamoorthy |
| 2. Splendour of South Indian music | Dr. Chelladurai |
| 3. Dakshinendian Sangitam | Sri. AK Ravindranath |
| 4. Sangita Nighantu | Dr. V .T Sunil |



MUSIC OF KERALA



4.1 INTRODUCTION

Kerala, southernmost part of India, is rich in its culture and heritage. Since ancient times, music and other fine arts have been integral parts of Kerala's socio-religious activities. The influence of Tamil Nadu is evident in Kerala's customs, language, and other practices, including its musical tradition.

Though many of Kerala's ancient musical compositions have now become extinct, certain elements of our rich musical culture can still be traced in the pre-classical forms like the folklores, folk music and other songs falling under the rustic, refined, ritualistic as well as the theatrical categories. Details regarding their authorship and period of origin are unknown in some cases, but these songs aptly reflect Kerala's worthy musical heritage. The Ashtapadis of Jayadeva's Gitagovinda which was introduced in Kerala by the Vishnavite leader Chaitanya and the various compositions or padas of kathakali music also caught the attention of the music lovers of Kerala.

Going through various styles of evolution, it is the system of Carnatic music that is vastly practised in Kerala today. Sree Swati Tirunal Maharaja was mainly instrumental in adapting and popularising this refined system of music in Kerala.

4.2 SOPANA SANGITA



Sopana Sangita is a traditional form of temple music that originated and evolved in Kerala. It is known for its deep spiritual and emotional appeal and is used in temple rituals. There is no authentic material stating the exact period of origin of this system of music. The temple musicians rendered the various songs relating to the everyday rituals, standing on the holy steps leading to the Sanctum Sanctorum of a temple. It is believed that this may be one of the reasons as to why this style came to be known by its name.

4.2.1 Instruments used in Sopana Sangita

Sopana sangita is primarily a vocal performance accompanied by the instrument idakka. Idakka is a small hourglass-shaped drum from Kerala, often played by the singer himself. This practice is known as 'kottipadi seva' -singing while beating the drum. It is unique because, unlike most drums, we can play both beats and tunes on it by tightening or loosening its strings. Chengila, a handy metallic gong is also used some times to maintain the beat and rhythm.

4.2.2 The Theme and Style of presentation

The basic rasa is bhakti which is distinctly expressed by the soulful rendering of the singer. The lyrics revolve around mythological or devotional themes, particularly the stories of Krishna and Radha from the Ashtapadis of Jayadeva. There are compositions in praise of Bhagavati, Ganapati, Sastha etc. also figuring in this system. Most of the songs are in slow tempo.

4.2.3 Ragas employed in Sopana Sangita

The system has a wide range of ragas, rendered with a peculiar application of gamakas, which makes its distinct style. Indisa, Indalam, Desakshi, Paadi, Bhupalam, Kamodari, Erikkila kamodari, Puraneeru etc. are a few of them. Ragas are chosen according to the time theory or ganakala niyama. So, this system is also referred to as the 'Samaya Sangitam' occasionally.



4.2.4 Talas

The prominent talas that figure in sopana sangita are Panchari, Chempata, Muriyatanta and Atanta.

4.2.5 Prominent musicians

Shatkala Govinda Marar, Njeralattu Rama Poduval, Janardanan Nedungadi, Pallavur Appu Marar, and Kunjukuttan Marar were the expert musicians who handled this system of music.



Shatkala Govinda Marar



Njeralattu Rama Poduval



Pallavur Appu Marar

4.3 KATHAKALI SANGITAM

Kathakali or Attakkatha is the classical dance drama of Kerala.

This art form is said to have originated from Ramanattam, a dance drama composed by the Raja of Kottarakkara.

The whole story and dialogues are presented in the form of 'slokas' and compositions called 'Padas'. It can be observed that the language herein is a blend of modern and ancient styles. The slokas are in Sanskrit and the 'padas' are in Malayalam. Some of the famous attakathas are 'Nalacharitam', Utharaswayamvaram', Keechakavadham' etc.



4.3.1 Ragas figuring in Kathakali music

Ragas like Samanta malahari, Indalam, Puraneer, Maradhanasi, Erikkila Kamodari, Khandaram, Padi etc. are frequently employed. Popular ragas of carnatic music also occupy a major role in kathakali music.

4.3.2 Talas employed

Chempata, Panchari, Muriyatanta, Atanta, Tripura, Champa and Eka are the talas employed in attakatha compositions. The various tempos are 'Patinja Mattu', 'Idamattu' and 'Murukiya Mattu' which correspond to the slow, medium and fast tempos.

4.3.3 Musical instruments employed



Maddalam



Chengila



Ilattalam



Chenda

Chenda, Maddalam, Chengila and Ilattalam are the main accompanying instruments figuring in kathakali music. There will be a main singer (Ponnani), followed by another one who provides him vocal assistance (Sinkiti).

4.3.4 Music of Kathakali

Traces of the characteristic style of sopana sangita are evident in the kathakali padas. The style has undergone a vast change in the present day. Jayadeva's ashtapadi has to a great extent influenced the system.

4.4 PROMINENT COMPOSERS OF KERALA

Swati Tirunal Rama Varma, the Maharaja of Travancore, is widely regarded as the prominent composer in the history of Kerala's musical tradition. Irayimman Tampi who was the asthana vidvan of the royal family of Travancore, ranks next to Swati Tirunal.



Smt. Kuttikunju Tankacchi (daughter of Irayimman Tampi), Sri. K C Kesava Pillai, Paramesvara bhagavatar, Govinda Marar, Meruswami, Mahakavi Kuttamath, Ennappadam Venkitarama bhagavatar etc. are a few of the other composers who have made substantial contributions in this field.

4.5 FOLK MUSIC OF KERALA

Folk music in Kerala is the traditional music created by the people of Kerala, reflecting their culture, occupations, rituals, emotions, and way of life. The people of Kerala have songs for every occasion of their life. The music, lyrics and talas are extremely simple but catchy. The musical accompaniments employed are also simple and crude in most cases. The folk music of Kerala is generally classified into distinct categories, including rustic, ritualistic, and refined varieties, reflecting the region's diverse cultural expressions and traditional practices.

4.5.1 Folk songs belong to rustic variety

Rustic folk music is the natural, simple village music created and sung by ordinary people in their daily lives. It does not follow strict musical rules and is passed down orally from generation to generation. The music sounds raw, earthy, and direct. These songs were sung in group. The tala in most cases correspond to the Tisra Eka variety.



	Rustic type of Folk Music	Themes associated with
1	Njattupattu	Songs rendered by women while working in the fields
2	Vattippattu	Songs sung by women weaving cane baskets.
3	Vedan Pattu	Songs sung by hunters.

4.5.2 Songs falling under the ritualistic variety

Kerala's traditional musical styles performed as part of religious, spiritual, or temple-related ceremonies are referred to as ritualistic folk music. The tunes were simple and were in praise of the presiding deities of the temples. Traces of some classical ragas are seen in a crude form in these songs. Talas mostly correspond to the Chapu and Triputa talas of the present day. Tisra eka is also



frequently employed. They were sung to the accompaniments of crude drums and cymbals. The Tottam Pattu, Padayani Pattu, Kalmezhuttu Pattu, Sarpa Pattu, Teeyattu Pattu, Poorakkali Pattu, Gandharvan Pattu, Kanyar Kali Pattu, Ayyappan Pattu, Velan Pattu etc. are a few of the examples.



Activity

Collect more folk songs belongs to rustic and ritualistic varieties.

4.5.3 Folk Songs belong to refined variety



Trivia

The refined form of folk music is somewhat more structured and

Vanchipattu: The musical scales used in vanchipattu resemble Sankarabharanam, Anandabhairavi, Kamboji etc. The talas correspond to the tisra eka and chaturasre eka varieties.

Margamkali Pattu: Like Thiruvathira, traditionally, a central oil lamp, which represents the Christ is circled by twelve dancers who sing and clap, depicting the apostles of Christ. The talas used here correspond to chaturasra eka, misra chappu and rupaka talas of Carnatic music.

Mappilappattu: In the beginning, the songs were only about devotion and often included stories about Prophet Muhammad. Later on, songs associated with marriage like Oppana, Duff muttu, Kolkkali, were also included. Eka tala of the classical tradition is the time measure employed.

sophisticated while still retaining its folk roots. Most of them were composed in association with prime festivals and religious occasions of Kerala. A few examples of such varieties are given below in a condensed form.



	Folk songs belong to refined variety	Description
1	Vanchipattu	Rhythmic songs, composed in the dravidian metre Nathonnata sung by boatmen during kerala's famous boat races especially the snake boat races. Ramapurattu Varrier's 'Kuchelavrittam Vanchipattu' is the most popular in this category.
2	Margamkali Pattu	They are the finest examples of Christian folk songs in which the literature has a blend of Tamil and Malayalam languages. They narrate the life and missionary work of Saint Thomas, the Apostle in Kerala.
3	Mappilappattu	: A popular musical folklore, of more than 700 years old, belongs to the Muslim community of Kerala. They are sung in Arabi-Malayalam, a Malayalam dialect mixed with Arabic, Persian, Urdu, and Tamil words.

Thiruvathira or Kaikottikali pattu, Tharattu pattu, Oonjal pattu, Vadakkan pattu, Thekkan pattu etc. are some of the other illustrious folk music genres coming under the refined variety.



4.6 PANCHAVADYA



Panchavadya is a traditional temple music art form from Kerala, literally meaning an orchestra of five instruments. It consists of both percussion and wind instruments. There are two kinds of Panchavadya namely Kriyanga and Sevanga Panchavadyas. The Sevanga Panchavadya is popularly called Panchavadya.



Kombu



Timila

The table below lists the key features of these two.

	Kriyanga Panchavadya	Sevanga Panchavadya.
1	Associated with the routine ritual of the temple	Played during the ceremonial processions of the deity and during Utsavas.
2	Musical Instruments used are: Timila, Chengila, Sankhu, Veekku chenda, Kaimani	Primary instruments like Timila, Chengila, Sankhu, Edakka, Maddalam and Upavadyas like Kombu and Kuzhal are used in it.
3	Kriyanga Panchavadyam is rhythm-centered, strict, and technically structured.	Sevanga Panchavadyam is melody-centered, expressive, and more artistic.



Activity

Prepare a chart of instruments used in Panchavadya.



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5.1 INTRODUCTION

Indian classical music is characterised by two major traditions: Carnatic music of the South and Hindustani music of the North. Great composers from both traditions, across different eras, have contributed immensely to this rich musical heritage. Just as a language is studied and appreciated through its literature, a musical system is understood and valued through its repertoire and compositions. It is the composers who keep a musical tradition alive.

5.2 Vaggeyakara

A composer in Indian classical music is called a vaggeyakara or dhātu-mātu-kāra – one who creates both the music and the sahitya of a composition, that is, both the lyrics (vāk) and the musical melody (geyam). The role of a composer is crucial as he creates the complete musical work ensuring the lyrics, melody, tala, raga and emotional meaning. They have created compositions that have been preserved for centuries forming the core repertoire of Indian classical music. Annamacharya, Purandara dasa, Tyagaraja, Muthuswami Dikshitar, Syama Sastri, Swati Tirunal etc. are exemplars. In the history of Indian music, the medieval period was noted for the development of sacred music. It was during the 14th, 15th and 16th centuries that India was blessed with a series of great composers like Arunagirinathar, Tayumanavar, Surdas, Tulasidas, Meerabai etc. Purandara dasa also had his birth in this period.

5.3 Purandara dasa (1484-1564)

Purandara dasa was born in the year 1484 to Varadappa Naik and Kamalamba in the village purandara ghat, near Hampi in Northern Karnataka. He was named Srinivasa or Sinappa. He was given good education under good masters. He became proficient in music, kannada, Sanskrit and Vedapuranas at an early age itself. He was married in his 16th year to Saraswati Bai. After losing his parents in his twentieth year, he took up his father's business and earned immense wealth. Later Srinivasa had a realization regarding the meaninglessness of earning wealth. He renounced his possessions and started a life of simplicity and devotion. He became a haridasa and came to be known as Purandara dasa. He turned to be a wandering missionary and enlightened preacher, poet, composer and a gifted musician. Purandara dasa attained eternal bliss in the year 1564 AD at the age of 80.



5.4 Contributions to Carnatic Music

Purandara dasa has made valuable contributions to both sacred music and art music through his compositions. 'Mosahodenallo' in the raga Atana was the very first composition he created. He composed a number of kirtanas in simple style and diction, full of vedic truths which even an illiterate could understand. His kritis are referred to as "Devarnamas" or "Dasarapadagalu". Devaranamas are set in simple, attractive tunes in the common ragas and set to simple talas like adi, Rupaka and chapu etc. But he has also composed in rare ragas like Dvijavanti, Vasantha bhairari, Madhumadhavi etc. His kritis contain a lot of references from puranas, beautiful similies, proverbs etc. His mudra is Purandara Vittala.

5.5 Karnataka Sangita Pitamaha or Adi guru

In addition to his contributions as a composer he has also rendered valuable service toward systematizing the teaching of carnatic music. He was the pioneer in this field who introduced a systematic and



Trivia

An important service rendered by Purandara dasa was composing kritis in regional language (Kannada) as against the practice of using Sanskrit. The sapta talas became popular only after he composed suladis in them and they are known as suladi sapta talas.

disciplined method of teaching music. He was the person who framed the basic lessons in the raga Mayamalavagaula. As there were no compositions as starting exercises, he composed graded exercises like svaravalis, alankaras, pillari gitas, suladis, prabandhas etc. The elementary syllabus introduced by him is being followed by carnatic music teachers even at present. Thus he is rightly called "The father of carnatic music". He is also known as "Adi Guru". Some of the famous songs of Purandara dasa are Venkatachala nilayam (Sindhu Bhairavi), Chandrachooda (Darbari Kanada), Jagadodharana (Kapi) etc.



Activity

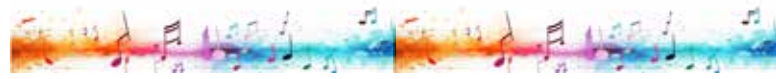
Prepare a list of compositions of Purandaradasa

5.6 Maharaja Swati Tirunal (1813-1847)



Many Royal personages adorn the pages of India's musical history. There were emperors in the past, who were great musicians made substantial contributions to music by their scholarly works. Amongst them all, Swati Tirunal's position is unique.

Swati Tirunal Maharaja of Travancore is always referred to as "king among musicians" and "musician among kings". During the reign of Swati Tirunal, the peak period of music was reached. It was due to his valuable contributions i.e. inviting and including geniuses of various performing arts in his royal court, himself composing musical



compositions and promoting composers, introducing musical festivals etc. that Travancore became a seat of music.

Swati Tirunal was a versatile genius, a scholar, a linguist, a gifted musician, a prolific composer and a liberal patron of music. He had in his court many great musicians such as Kanniah Bhagavatar (disciple of Tyagaraja), the Thanjavur brothers (Vadivelu, Chinnayya, Ponnayya and Sivanandam), Palakkad Parameswara bhagavatar, Shatkala Govinda Marar, Harikathai Meruswamy, Alauddin and Sulaiman (Hindusthani musicians from Punjab) etc. Among the geniuses adorning his court special mention is to be made about Irayimman Thampi, who wrote the famous lullaby "Omanathingal kidavo".

Swati Tirunal was born on 16th April, 1813 to Her Highness Gouri Lakshmi Bai and Rajaraja Varma Koyitampuran. He became the King of Travancore at the age of 16. He learned the languages English, Sanskrit, Hindi, Telugu, Marathi, Kannada etc. even in his early age. Karamana Subramanya bhagavatar and Karamana Padmanabha bhagavatar were the two musicians under whom Swati Tirunal started his lessons in Music. He attained musical proficiency early in life and grew into an accomplished performer, particularly noted for his exceptional skill in playing the instrument Swarabat.

5.7 Contributions to Music

With an innate love and dedication towards music, and having acquired an intensive training in music and various languages, Swati Tirunal has authored and composed many kritis, unique in content and emotion. He was strongly influenced by Margadarsi Sesha Iyyanagar's compositions. He attempted compositions belonging to the sphere of both art music and applied music. His compositions abound in svaraksharas and figures of speech. His creations spread over a wide range of compositions belong to different musical forms like jatisvaram, svarajati, varnam, kriti, padam, javali and tillana in different languages. He has also composed hindusthani musical forms like drupad, tappa and khayals etc.

Swati Tirunal has composed about 400 compositions- both in common and rare ragas. He has also composed group kritis viz. Navaratri kritis, Navavidha bhakati kritis and Ghana raga kritis. His



Trivia

- Apart from his musical contributions, Swati tirunal contributed many literary works like *Bhaktimanjari*, *Padmanabhasatakam*, *Syanandurapuravarnana prabandham* etc.
- As a ruler, he proved himself successful. Construction of many roads and canals, establishing observatory in Thiruvananthapuram, introduction of Allopathic medical treatment and vaccination, introduction of English language in Schools etc are some among his valuable contributions as a ruler.

ragamālikas, such as 'Pannagendra sayana', Kamalajāsyā etc. are very popular. Swati Tirunal's padams and Utsava prabandhas are sung even now during the ten-day festival of the Padmanabhaswami temple. His compositions are all brimful of ragabhava, rasabhava and rhythmic loveliness.

Swati Tirunal was a bahunama mudrakara. He used synonyms of Padmanabha like Pankajanabha, Sarasijanabha, Kamalanabha etc. Swati Tirunal's life was short and he passed away in the year 1847. He was an incomparable personality, and within his short lifespan, his contributions as both a ruler and a composer were truly beyond imagination. Some of his famous compositions are *Devi jagadjanani* (sankarabharanam), *Devadevakalayami* (Mayamalavagaula), *kripaya palaya* (Charukesi).



Activity

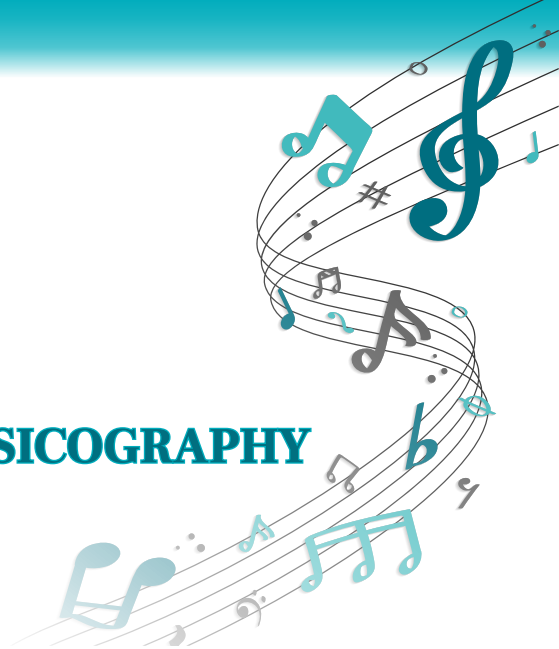
Collect information about the contributions of Swatitirunal as a ruler

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- | | |
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NOTATION OR MUSICOGRAPHY



6.1 Introduction

In South Indian Carnatic music more importance is given to the lip-ear method in learning music directly from the guru than learning with the help of notation. The reason is that the gamakas which are the backbone of South Indian music raga system, cannot be written perfectly in notation. But notation is essential to recollect the composition which we have learnt earlier. With the help of the notation, keeping the correct and accurate nadatma rupa of the raga in mind, the performer is able to sing or play the composition perfectly.

Notation is a powerful aid to memory. Musical Notation, also called Musicography, is known as Sangita lipi in Indian music. It is the method of representing the various notes that employ in music, by a system of letters, signs and symbols.

There are two principal systems of notation in the world; staff notation and script notation. Script notation, also known as sarigama notation or Sargam notation, which employs scripts and symbols used for writing Indian music. Staff notation is used for writing Western music which is based on harmony is written on five parallel lines and script notation which is based on melody is written in a single line.

6.2 Sargam or Sarigama Notation

In sarigama notation, the music is written with solfa letters. The notes Shadja, Rishabha, Gandhara, Madhyama, Panchama, Dhaivata and Nishada are represented by the solfa syllables s r g m p d and n respectively. The name of the raga and tala are mentioned at the top of the melody. The several signs and symbols used in this syllabic notation may be classified into those used to indicate the nature of

- (1) The musical note
- (2) Musical time or duration
- (3) Other factors

The four important factors that matter concerning a musical note are

- (a) Its duration
- (b) The Sthayi to which it belongs
- (c) Its variety
- (d) Whether rendered straight or with gamaka.

6.3 Duration

The seven svaras are written as s r g m p d n dropping the vowels in their solfa names. The duration of a note is generally indicated by small letters and capital letters in English. Unit time in Indian music is called aksharakala. Small letters have one aksharakala duration and capital letters have two akshara kala duration.

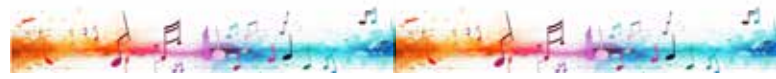
Eg. s = 1 aksharakala

S = 2 aksharakalas

Further increase in the duration is indicated by commas and semicolons. If we put a comma after a svara then the duration of that svara is increased by one akshara kala. Like that a semi colon increases the duration by two aksharakalas.

Eg: s , = 2 aksharakalas

s ; = 3 aksharakalas



The decrease in the duration is done by drawing lines above or below a note or group of notes. Thus, one line decreases the duration by $\frac{1}{2}$ aksharakala, two lines by $\frac{1}{4}$ and so on.

Eg: s r g m = 4 aksharakalas

$\overline{\text{s r g m}} = 2$ aksharakalas

$\overline{\overline{\text{s r g m}}} = 1$ aksharakala

6.4 Sthayi

There are five sthayis. They are, starting from lowest anumandra sthayi which is indicated by two dots below the note, mandra sthayi which is indicated by one dot below the note, Madhya sthayi which has no signs, tara sthayi which is indicated by one dot above the note and ati tara sthayi which is indicated by two dots above the note.

- | | | |
|---------------------|---|---|
| 1. Anumandra Sthayi | - | $\underset{\cdot}{\underset{\cdot}{\text{n}}} \underset{\cdot}{\underset{\cdot}{\text{d}}} \underset{\cdot}{\underset{\cdot}{\text{p}}} \underset{\cdot}{\underset{\cdot}{\text{d}}}$ |
| 2. Mandra Sthayi | - | $\underset{\cdot}{\text{n}} \underset{\cdot}{\text{d}} \underset{\cdot}{\text{p}} \underset{\cdot}{\text{d}}$ |
| 3. Madhya Sthayi | - | s r g m |
| 4. Tara Sthayi | - | $\overset{\cdot}{\text{s}} \overset{\cdot}{\text{r}} \overset{\cdot}{\text{g}} \overset{\cdot}{\text{m}}$ |
| 5. Atitara Sthayi | - | $\overset{\cdot}{\overset{\cdot}{\text{s}}} \overset{\cdot}{\overset{\cdot}{\text{r}}} \overset{\cdot}{\overset{\cdot}{\text{g}}} \overset{\cdot}{\overset{\cdot}{\text{m}}}$ |

6.5 Completion of an Avarta

This is indicated by drawing two vertical lines at the beginning and two vertical lines at the end.

Eg: $\parallel \overset{x}{\text{s}} \overset{1}{\text{r}} \overset{2}{\text{g}} \overset{3}{\text{m}} \mid \overset{x}{\text{p}} \overset{\checkmark}{\text{d}} \mid \overset{x}{\text{n}} \overset{\checkmark}{\text{s}} \parallel$

Half avarta is indicated by drawing one line.

Eg: $\parallel \overset{x}{\text{s}} \overset{1}{\text{r}} \overset{2}{\text{g}} \overset{3}{\text{m}} \mid \overset{x}{\text{p}} \overset{\checkmark}{\text{d}} \mid \overset{x}{\text{n}} \overset{\checkmark}{\text{s}} \parallel$

6.6 Other Signs and Symbols

There are certain signs and symbols used in Carnatic music to indicate factors other than duration, sthayi, avarta etc. They are.

1. The sign star (*) which is called asterisk, indicates the anya svara used by a bhashanga raga.
2. The wavy line (~) placed above a note indicates that the particular svara or svaras should be sung with gamaka.
3. The sign 'w' above a note indicates that svara should be sung with a stress.
 - a. Eg. n s ^w r s (in Natta raga)
4. The signs (/) ascending glide and (\) descending glide indicates that the particular svaras should be sung in the arohana and avarohana krama.

Eg. $\overline{s r g m}$ $\overline{\dot{s} n d p}$

The letter 'r' indicates that the particular line should be repeated.

6.7 Signs and Symbols used in tala system

There are six angas used in our tala system.

Table

SHADANGAS

Anga	Sign	Aksharakala
Anudrutam	U	1
Drutam	O	2
Laghu	I	It can be 3, 4, 5, 7 or 9 according to jathi varieties
Guru	8	8
Plutam	8	12
Kakapadam	+	16

There are some points to be kept in mind before writing notation.

1. At the head, write the first word or starting line of the musical form.
2. Next the name of the composer must be written
3. The name of the raga is written on the left side.



4. In the middle arohana and avarohana of the raga is written.
5. On the right side the name of tala is given.
6. The names Pallavi, Anupallavi and Charanam are written in



Trivia

Eg: Tana Varnam- Ninnu Koriyunnanura
 Composer - Ramnad Srinivasa Iyengar
 Raga - Mohanam (Janya of 28th Mela
 Harikamboji)
 Tala - Adi tala
 Aro : s r g p d s
 Ava: s d p g r s
 Pallavi
 G G R ; s s r r g g r r s r g r s r s d s r g p g r s r
 Ni nnu ko - ri - - - yu - - - na - - nu - - ra - - - - -



Activity

Notate a simple Gita using symbols and signs

the middle at proper places.

Reference

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PART II



PRACTICAL MUSIC



PRELIMINARY LESSONS - 1



Sapta Swaras

Raga :	Mayamalavagaula (15 th Melakarta Raga)
Aro :	s r g m p d n ś
Ava :	ś n d p m g r s
Tala :	Adi (Chatusra jati Tripata)
Anga :	I O O (8 Akhsarakala)

Sapta svaras and their Solfa names

Shadja :	s
Rishabha :	r
Gandhara :	g
Madhyama :	m
Panchama :	p
Dhaivata :	d
Nishada :	n

1.1 Sapta Svaras in various degrees of speed

1st degree of speed

|| x 1 2 3 | x ✓ | x ✓ || x 1 2 3 | x ✓ | x ✓ ||
s r g m | p d | n ś | ś n d p | m g | r s ||

2nd degree of speed

|| $\overset{x}{s}$ r $\overset{1}{g}$ m $\overset{2}{p}$ d $\overset{3}{n}$ $\dot{s}$ | $\dot{s}$ n $\check{d}$ p | $\overset{x}{m}$ g $\check{r}$ s ||

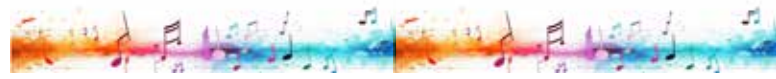
3rd degree of speed

|| $\overset{x}{s}$ r g m $\overset{1}{p}$ d n $\dot{s}$ $\overset{2}{s}$ n d p $\overset{3}{m}$ g r s |

$\dot{s}$ r g m $\check{p}$ d n $\dot{s}$ $\dot{s}$ n d p $\check{m}$ g r s ||

1.2 Svaravali or Sarali Varisas

	1_4	0	0	1_4	0	0
1.	s r g m	p d	n s	$\dot{s}$ n d p	m g	r s
2.	s r s r	s r	g m	s r g m	p d	n $\dot{s}$
	$\dot{s}$ n $\dot{s}$ n	$\dot{s}$ n	d p	$\dot{s}$ n d p	m g	r s
3.	s r g s	r g	s r	s r g m	p d	n $\dot{s}$
	$\dot{s}$ n d s	n d	$\dot{s}$ n	$\dot{s}$ n d p	m g	r s
4.	s r g m	s r	g m	s r g m	p d	n s
	$\dot{s}$ n d p	$\dot{s}$ n	d p	$\dot{s}$ n d p	m g	r s
5.	s r g m	p ,	s r	s r g m	p d	n $\dot{s}$
	$\dot{s}$ n d p	m ,	$\dot{s}$ n	$\dot{s}$ n d p	m g	r s
6.	s r g m	p d	s r	s r g m	p d	n $\dot{s}$
	$\dot{s}$ n d p	m g	$\dot{s}$ n	$\dot{s}$ n d p	m g	r s
7.	s r g m	p d	n ,	s r g m	p d	n $\dot{s}$
	$\dot{s}$ n d p	m g	r ,	$\dot{s}$ n d p	m g	r s
8.	s r g m	p m	g r	s r g m	p d	n $\dot{s}$
	$\dot{s}$ n d p	m p	d n	$\dot{s}$ n d p	m g	r s
9.	s r g m	p m	d p	s r g m	p d	n $\dot{s}$
	$\dot{s}$ n d p	m p	g m	$\dot{s}$ n d p	m g	r s
10.	s r g m	r g	m p	s r g m	p d	n $\dot{s}$
	$\dot{s}$ n d p	n d	p m	$\dot{s}$ n d p	m g	r s



1.3 Madhya Sthayi varisas

	1 ₄	0	0	1 ₄	0	0
1.	s r g m g m p d	p , n d	g m p m	p , , , g m p g	p , m g	, , r s
2.	ś , n d g m p d	n , n d	d p p m	d , p m g m p g	p , m g	p , r s
3.	ś ś n d g m p d	n n n d	d p p m	d d p m g m p g	p , m g	P , r s
4.	s r g r m p d p	g , d n	g m d p	p m p , m p d p	d p m g	d , r s
5.	s r g m d n ś ,	p , ś n	p , d p	d d p , ś n d p	m m m g	p , r s

1.4 Tarasthayi Varisas

	1 ₄	0	0	1 ₄	0	0
1.	s r g m d n ś ṛ	p d ś n	n s d p	ś , , , ś n d p	ś , m g	, , r s
2.	s r g m d n ś ṛ d n ś ṛ	p d ś ś ś n	n ś r ś d p	ś , , , ś r ś n ś n d p	ś , d p m g	, , m p r s
3.	s r g m d n ś ṛ d n ś ṛ d n ś ṛ	p d ḡ ṛ ś ś ś n	n ś ś ṛ r ś d p	ś , , , ś ṛ ś n ś ṛ ś n ś n d p	ś , d p d p m g	, , m p m p r s
4.	s r g m d n ś ṛ d n ś ṛ d n ś ṛ d n ś ṛ	p d ḡ ṃ ḡ ṛ ś ś ś n	n ś ḡ ṛ ś ṛ ṛ ś d p	ś , , , ś ṛ ś n ś ṛ ś n ś ṛ ś n ś n d p	ś , d p d p d p m g	, , m p m p m p r s
5.	s r g m d n ś ṛ d n ś ṛ d n ś ṛ	p d ḡ ṃ ḡ ṃ ḡ ṛ	n ś ḡ ṃ ḡ ṛ ś ṛ	ś , , , ḡ ṛ ś n ś ṛ ś n ś ṛ ś n	ś , d p d p d p	, , m p m p m p

6.	d n ś ř	ś ś	r ś	ś ř ś n	d p	m p
	d n ś ř	ś n	d p	ś n d p	m g	r s
	s r g m	p d	n ś	ś , , ,	ś ,	, ,
	ś ř ġ m	ř ś	n ś	ř ś ś n	d n	ś n
	n d p d	n d	d p	m p d p	p m	g m
7.	p m m g	m p	d n	ś n d p	m g	r s
	s r g m	p d	n ś	ś , , ,	ś ,	, ,
	ś ř ġ ,	ř ś	n ś	ř , ś n	d n	ś ,
	n d p d	n ,	d p	m p d ,	p m	g m
	p , m g	m p	d n	ś n d p	m g	r s

1.5 Janta Varisas

	1 ₄	0	0
1.	ss rr gg mm	pp dd	nn śś
	śś 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 śś	śś nn	dd pp
	nn dd pp mm	dd pp	mm gg
	pp mm gg rr	mm gg	rr ss
	śś nn dd nn	nn dd	dd pp
3.	ss rr gg rr	ss rr	gg mm
	rr gg mm gg	rr gg	mm pp
	gg mm pp mm	gg mm	pp dd
	mm pp dd pp	mm pp	dd nn
	pp dd nn dd	pp dd	nn śś
	śś nn dd nn	ss nn	dd pp
	nn dd pp dd	nn dd	pp mm
	dd pp mm pp	dd pp	mm gg
	pp mm gg mm	pp mm	gg rr
	mm gg rr gg	mm gg	rr ss



Activity

Sing Janta varisas and Janda varisas in four degrees of speed to get an idea of various permutations and combinations of Svaras.



PRELIMINARY LESSONS - 2



Suladi Sapta Tala Alankaras

2.1 Druva Tala - 14 Akshara Kalas - (chaturasra jati) $1_4 0 1_4 1_4$

x	1	2	3	x	✓	x	1	2	3	x	1	2	3
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	ś	n	d	p	d	n	d	p	d	n	ś
ś	n	d	p	d	n	ś	n	d	n	ś	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

2.2 Matya Tala - 10 Akshara Kalas - (chaturasra jati) $1_4 0 1_4$

x	1	2	3	x	✓	x	1	2	3
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	ś
ś	n	d	n	ś	n	ś	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	s	r
m	g	r	g	m	g	m	g	r	s

2.3. Rupaka Tala - 6 Akshara Kalas - (chaturasrajati) $0 1_4$

x	✓	x	1	2	3
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	ś
ś	n	ś	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



2.4. Jampa Tala - 14 Akshara Kalas - (misrajati) 1,0 0

x	1	2	3	4	5	6	x	x	✓
s	r	g	s	r	s	r	g	m	,
r	g	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	ś	,
ś	n	d	ś	n	ś	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	,

2.5. Tripura Tala - 7 Akshara Kalas - (tisrajati) 1,00

x	1	2	x	✓	x	✓
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	ś
ś	n	d	ś	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

2.6 Ata Tala - 14 Akshara Kalas - (khanda jati) $1_5 1_5 0 0$

x	1	2	3	4	x	1	2	3	4	x	✓	x	✓
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	,	ś	,	ś	,
ś	n	,	d	,	ś	,	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	,

2.7 Eka Tala - 4 Akshara Kalas - (chaturasrara jati) 1_4

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



Activity

Practice Alankaras in different ragas



MUSICAL FORM-GITA



GITA 1

Raga - Malahari (Janya raga of 15th mela)

Tala - Rupaka

Arohana - s r₁ m₁ p d₁ ś

Avarohana - ś d₁ p m₁ g₂ r₁ s

Sreegananatha sindhura varna

Karuna sagara kari Vadana

Lambodara lakumikara

Ambasuta amara vinuta

Lambodara lakumikara

Siddha charana ganasevita

Siddhi vinayaka te namo namo

Lambodara lakumikara

Ambasuta amara vinuta

Lambodara lakumikara

Sakala vidyaadi poojita

Sarvottama te namo nama

Lambodara lakumikara

Ambasuta amara vinuta

Lambodara lakumikara

Notation

x ✓	x 1 2 3	x ✓	x 1 2 3
m p	d ś ś ṛ	ṛ ś	d p m p
Sree-	gana natha	Sindu ra -	varna
r m	p d m p	d p	m g r s
ka ru	na sa ga ra	kari va da	na -
s r	m , g r	s r	g r s ,
lam -	bo- da ra	la ku mi ka	ra -
r m	p d m p	d p	m g r s
A - m	ba - su ta	a ma ra vi	nu ta
s r	m , g r	s r	g r s ,
lam -	bo , da ra	la ku mi ka	ra

Second and third sections are sung to the tune as in the first section

GITA 2

Raga - Mechakalyani (65th melakarta raga)

Tala - Tisra Triputa

Arohana- s r g m p d n ś
 Avorohana- ś n d p m g r s

Kamala jatala

Vi mala sunayana

Karivarada karunambudhe

Karuna jaladhe

Kamala kanta

Kesinarakasura vibhedana

Varada vela-surapurottama

Karuna saradhe

Kamala kanta



Notation

x 1 2	x ✓	x ✓	x 1 2	x ✓	x ✓
ś ś ś	n d	n ś	n d p	d p	m p
Ka ma la	ja-	ta la	vi ma la	su na	ya na
g m p	p d	d n	d p m	p g	r s
Ka ri va	ra da	ka ru	nam- pu	de-	- -
ḍ ḍ ḍ	g g	g ,	m p ,	m g	r s
Ka ru na	ja la	dhe	ka ma	la -	- -
r , ,	s ,	, ,	g m p	m p	d p
Kan - -	ta -	-	Ke - si	na ra	ka -
n d p	d p	m p	g m p	p d	d n
Su ra vi	b h e	da na	va ra da	ve-	la -
d p m	p g	r s	ḍ ḍ ḍ	g g	g ,
Su ra pu	ro -	thama	Ka ru na	sa ra	dhe -
m p ,	m g	r s	r , ,	s ,	, ,
Ka ma -	la -	- -	kan -	ta -	- -



Activity

Listen more Gitas

References

- South Indian music - Prof. P Sambamoorthy.
- Dakshinendian Sangeetam - Sri. A.K. Ravindranath.

Musical Instruments



Accordion



Bass Guitar



Bongo Drum



Bulbultara



Chenda



Chengila



Clarinet



Dolak



Drums Kit



Duff



Edakka



Elattalam



Ganjira



Esraj



Ghatam



Gottuvadyam



Acoustic Guitar



Harmonium



Jalatarangam



Jalra



Maddalam



Magudi



Mandolin



Mizhavu



Mohanavina



Morsing



Mouth Organ



Nagaswaram



Pakhawaj



Piano



Pulluva Vina



Rudra Vina



Santoor



Sarangi



Saxophone



Sarod



Sehanai



Swaramandalam



Tavil



Timila



Trumpet



Tumba



Udukku



Vibraphone



Violin