

# Indian Melodies

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## Introduction

The basis for Indian classical music is the set of seven musical notes called *svaras*, denoted by *sA*, *rI/rE*, *gA*, *mA*, *pA*, *dA/dhA* and *nI*. Unlike the western musical notes which have fixed pitch/frequencies (C, D, E, F, G, A and B), the Indian musical notes are relative to the fundamental note *sA*. The pitch of the fundamental note *sA* is determined by the musician based on the frequency range of the instrument (voice or external instrument). For example, the *sA* for a male vocalist is typically low-B, C or C# (denoted by  $\frac{3}{4}$ , 1 or  $1\frac{1}{2}$  *Sruti*); the *sA* for a female vocalist is typically F#, G or G# ( $4\frac{1}{2}$ , 5 or  $5\frac{1}{2}$ ).

Out of the seven notes, five of them have semitones. Thus, within an octave, there are twelve note positions, which are called *svarasthanas* in Indian classical music. The frequencies of these twelve note positions are determined by multiplying the frequency of the fundamental note *sA* with the following twelve specific rational numbers: 1,  $\frac{16}{15}$ ,  $\frac{9}{8}$ ,  $\frac{6}{5}$ ,  $\frac{5}{4}$ ,  $\frac{4}{3}$ ,  $\frac{45}{32}$ ,  $\frac{3}{2}$ ,  $\frac{8}{5}$ ,  $\frac{27}{16}$ ,  $\frac{9}{5}$ ,  $\frac{15}{8}$ . These numbers are computed by following cycles of fourths and fifths. This theory is out of the scope of this book. Note that *sA* and *pA* have only one position each, whereas, *rI*, *gA*, *mA*, *dA* and *nI* have two positions each. The bolded entries in the following table refer to the semi-tones or half tones.

1	<b>2</b>	3	<b>4</b>	5	6	<b>7</b>	8	<b>9</b>	10	<b>11</b>	12
S	<b>R1</b>	R2	<b>G1</b>	G2	M1	<b>M2</b>	P	<b>D1</b>	D2	<b>N1</b>	N2
1/1	<b>16/15</b>	9/8	<b>6/5</b>	5/4	4/3	<b>45/32</b>	3/2	<b>8/5</b>	27/16	<b>9/5</b>	15/8

The first step in learning Indian classical vocal music is to develop the ability to locate the twelve note positions, given the fundamental note. This ability is called “musical intelligence” and associated with a portion of the frontal cortex of the brain. For most people, this ability is dormant. Little kids, when exposed to musical environment from birth, have a good chance of activating this intelligence. After the age of five, the chance of activating this intelligence only through the exposure to music comes down drastically. A scientific approach to directly stimulate the frontal cortex is necessary to increase the chance of activating musical intelligence in older kids and adults who have minimal or no prior exposure to Indian classical music.

While I was investigating scientific techniques for activating the part of the frontal cortex related to musical intelligence, I came across an interesting composition by Saint Tyagaraja, one of the greatest composers of South Indian classical music. In this composition set to raga *jaganmOhini*, Tyagaraja describes the greatness of the seven musical notes. “*SOhillu saptasvara sundarula bhajinpavE manasA nAbhi hrth kaNTha rasana nAsAdulayandu ..... gAyatrI hridayamuna ...*” “Oh mind! Adore the seven beautiful divine musical beings who radiate in the navel, heart, throat, tongue and nose, and in the heart of *gAyatrI*.”

Upon meditating on the deeper meaning of this composition, I received the following revelation: Each musical note is an intelligent entity with a unique sound-personality. It has a specific abode inside the human body, and the musical intelligence related to this note can be awakened by vibrating the associated region in the body. When the musical notes originate from their abodes, the power of the collective sound vibration matches the power of the vibration produced by chanting *gAyatrI* mantra (one of the most powerful mantras, whose vibration has the power to de-manifest human form back into light energy).

After this revelation, I started perceiving musical notes as celestial beings and embodiments of musical intelligence. I practiced each musical note intensely with a great feeling of reverence and allowed the associated intelligence to reveal itself. I was able to clearly perceive each sound form and the nucleus of vibration inside my body. Based on the reproducible experiences inside my body, I formulated the scientific art of producing celestial musical notes using a set of techniques. For details, please refer to the reference book: *Celestial Musical Notes: Musical Intelligence through Naada Kriya Yoga*.

# 1 Level 1

## 1.1 Celestial Musical Notes

Reference: *Celestial Musical Notes: Musical Intelligence through Naada Kriya Yoga.*

List of techniques:

- S: Ecstatic Elephant (heavy feeling)
- R2: Powerful Whirlpool (intense feeling of energy from the base)
- G2: Radiating Fire (fiery feeling)
- M1: Gentle Waves (feeling of enchantment)
- P: Booming Thunder (feeling of command)
- D2: Galloping Horse (feeling of victory)
- N1: Tranquil Mountain (feeling of calmness)
- N2: Enchanting Sky (feeling of joy and celebration)
- S': Charging Elephant (intense feeling of energy from the head)
- S': Levitating Light (feeling of lightness and ecstasy)

## 1.2 Ragas (Melodies) of Carnatic (South Indian Classical) Music

### 1.2.1 *mELakarta* (full-scale) ragas

There are 72 full-scale (*mELakarta*) ragas. This number is derived as follows. Out of R1, R2, G1 and G2, you can choose two positions. You get six combinations: R1-R2, R1-G1, R1-G2, R2-G1, R2-G2 and G1-G2. In Hindustani system there is no naming change. In Carnatic system, R2 is renamed as G0 in the first case, and G1 is renamed as R3 in the last case. For example, *gAnamUrti* raga uses G0 and *nATa* raga uses R3. In the same way, you get six combinations using D1, D2, N1 and N2. Six times six is thirty-six. With M1 and M2 you have two choices. Thirty-six times two is seventy-two. Note: Some people use G1-G2-G3 notation instead of G0-G1-G2, and N1-N2-N3 notation instead of N0-N1-N2.

Here is the list of a few *Melakarta* ragas with their scales. The difference from the previous raga is noted.

1. *SankarAbharaNam*: S R2 G2 M1 P D2 N2
2. *kalyANi*: S R2 G2 M2 P D2 N2
3. *gamanaSrama*: S R1 G2 M2 P D2 N2
4. *kAmavardhini* (or *pantuvarAli*): S R1 G2 M2 P D1 N2
5. *mAyAmAlavagaula*: S R1 G2 M1 P D1 N2
6. *chakravAkam*: S R1 G2 M1 P D2 N1
7. *harikAmbhOji*: S R2 G2 M1 P D2 N1
8. *kharaharapriya*: S R2 G1 M1 P D2 N1
9. *kIravANi*: S R2 G1 M1 P D1 N2
10. *simhEndramadhyamam*: S R2 G1 M2 P D1 N2
11. *shaNmukhapriya*: S R2 G1 M2 P D1 N1
12. *naTabhairavi*: S R2 G1 M1 P D1 N1 (compare with *kharaharapriya* and *kIravANi*)
13. *tODi*: S R1 G1 M1 P D1 N1
14. *dhEnuka*: S R1 G1 M1 P D1 N2
15. *gAnamUrti*: S R1 G0 M1 P D1 N2
16. *SubhapanuvarAli*: S R1 G1 M2 P D1 N2 (compare with *simhEndramadhyamam*)
17. *latAngi*: S R2 G2 M2 P D1 N2 (compare with *kalyANi* and *simhEndramadhyamam*)
18. *dharmavati*: S R2 G1 M2 P D2 N2 (compare with *kalyANi*)
19. *hEmavati*: S R2 G1 M2 P D2 N1 (compare with *kalyANi*)
20. *chalanATa*: S R3 G2 M1 P D3 N2 (compare with *SankarAbharaNam*)

### 1.2.2 Pentatonic (five-note) ragas

Here is the list of selected pentatonic ragas. The difference from the previous raga is noted.

1. *AbhOgi*: S R2 G1 M1 D2
2. *Sivaranjani*: S R2 G1 P D2
3. *mOhana*: S R2 G2 P D2
4. *Suddha-sAvEri*: S R2 M1 P D2
5. *madhyamAvati*: S R2 M1 P N1
6. *Suddha-dhanyAsi*: S G1 M1 P N1
7. *hindOLam*: S G1 M1 D1 N1
8. *sunAda-vinOdini*: S G2 M2 D2 N2
9. *amrita-varshiNi*: S G2 M2 P N2 (compare with *Suddha-dhanyAsi*)
10. *gambhIra-nATa*: S G2 M1 P N2
11. *hamsadhvani*: S R2 G2 P N2 (compare with *mOhana*)
12. *hamsanAdam*: S R2 M2 P N2
13. *rEvagupti*: S R1 G2 P D1 (compare with *mOhana*)
14. *bhUpalam*: S R1 G1 P D1
15. *rEvati*: S R1 M1 P N1 (compare with *madhyamAvati*)
16. *valaji*: S G2 P D2 N1

### 1.2.3 Other types of ragas

There are thousands of non full-scale and non-pentatonic ragas. Here is a selected list:

1. *bilahari*: S R2 G2 P D2 S' - S' N2 D2 P M1 G2 R2 S (compare: *mOhana* and *SankarAbharaNam*)
2. *malahari*: S R1 M1 P D1 S' - S' D1 P M1 G2 R1 S (compare: *sAvEri* & *mAyAmAlavagaula*)
3. *sAvEri*: S R1 M1 P D1 S' - S' N2 D1 P M1 G2 R1 S (compare: *malahari* & *mAyAmAlavagaula*)
4. *kalyANa-vasantam*: S G1 M1 D1 N2 S' - S' N2 D1 P M1 G1 R2 S (compare: *klravANi*)
5. *pUrvi-kalyANi*: S R1 G2 M2 P D2 P S' - S' N2 D2 P M2 G2 R1 S (compare: *gamanaSrama*)
6. *karnATaka-dEvagAndhAri*: S G1 M1 P N1 S' - S' N1 D2 P M1 G1 R2 S (compare: *Suddha-dhanyAsi* & *kharaharapriya*)
7. *dhanyAsi*: S G1 M1 P N1 S' - S' N1 D1 P M1 G1 R1 S (compare: *Suddha-dhanyAsi* & *tODi*)
8. *hamsAnandi*: S R1 G2 M2 D2 N2 S' - S' N2 D2 M2 G2 R1 S (compare: *sunAda-vinOdini* & *gamanaSrama*)
9. *nATa*: S R3 G2 M1 P N2 S' - S' N2 P M R3 S (compare: *chalanATa*)
10. *bauli*: S R1 G2 P D1 S' - S' N2 D1 P G2 R1 S (compare: *rEvagupti* and *mAyAmAlavagaula*)
11. *malayamArutam*: S R1 G2 P D2 N1 S' - S' N1 D2 P G2 R1 S (compare: *valaji* & *chakravAkam*)
12. *kuntalavarALi*: S M1 P N1 D2 S' - S' N1 D2 P M1 S
13. *nATakuranji*: S R2 G2 M1 N1 D2 N1 P D N S' - S' N D M G M P G R S
14. *mukhAri*: S R2 M1 P N1 D2 S' - S' N1 D1 P M1 G1 R2 S
15. *bhairavi*: S R2 G1 M1 P D2 N1 S' - S' N1 D1 P M1 G1 R2 S

### 1.3 Rhythmic Melodic Mantra Chanting

The musical note patterns are constructed using the following structure.

Notation: S = 1, note below = 0, notes above = 2, 3, 4. Notes 0, 2, 3, 4 depend on the *rAga*.

- Line 1: Zero steps (1)
- Line 2: Wave (2-1-0-1)
- Line 3: One step (2-1-0-1)
- Line 4: Two steps (3-2-1-0-1)
- Line 5: Four circles slow (3-4, 2-3, 1-2, 0-1)
- Line 6: Three circles fast (1-2, 2-3, 1-2, 0-1)
- Line 7: Four circles fast (3-4, 2-3, 1-2, 0-1)
- Line 8: Wave (same as line 2)

#### 1.3.1 *gaNapati mantra in hamsadhvani rAga (S R2 G2 P N2 S')*

1	S --- S S S S <i>gang --- ga Na pa ti</i>	S --- S S S S <i>gang --- ga Na pa ti</i>	S --- S S S S <i>gang --- ga Na pa ti</i>	S --- S S S S <i>gang --- ga Na pa ti</i>
2	R --- S S S S <i>gang --- ga Na pa ti</i>	N, --- S S S S <i>gang --- ga Na pa ti</i>	R --- S S S S <i>gang --- ga Na pa ti</i>	N, --- S S S S <i>gang --- ga Na pa ti</i>
3	R --- R R R R <i>gang --- ga Na pa ti</i>	R --- R R R R <i>gang --- ga Na pa ti</i>	S --- S S S S <i>gang --- ga Na pa ti</i>	N, --- S S S S <i>gang --- ga Na pa ti</i>
4	G --- G G G G <i>gang --- ga Na pa ti</i>	R --- R R R R <i>gang --- ga Na pa ti</i>	S --- S S S S <i>gang --- ga Na pa ti</i>	N, --- S S S S <i>gang --- ga Na pa ti</i>
5	G --- P P P P <i>gang --- ga Na pa ti</i>	R --- G G G G <i>gang --- ga Na pa ti</i>	S --- R R R R <i>gang --- ga Na pa ti</i>	N, --- S S S S <i>gang --- ga Na pa ti</i>
6	SR SR SR SR <i>gan- gan- ga Na pa ti</i>	RG RG RG RG <i>gan- gan- ga Na pa ti</i>	SR SR SR SR <i>gan- gan- ga Na pa ti</i>	N,S N,S N,S N,S <i>gan- gan- ga Na pa ti</i>
7	GP GP GP GP <i>gan- gan- ga Na pa ti</i>	RG RG RG RG <i>gan- gan- ga Na pa ti</i>	SR SR SR SR <i>gan- gan- ga Na pa ti</i>	N,S N,S N,S N,S <i>gan- gan- ga Na pa ti</i>
8	R --- S S S S <i>gang --- ga Na pa ti</i>	N, --- S S S S <i>gang --- ga Na pa ti</i>	R --- S S S S <i>gang --- ga Na pa ti</i>	N, --- S S S S <i>gang --- ga Na pa ti</i>

### 1.3.2 nArAyaNa mantra in Suddha-dhanyAsi rAga (S G1 M1 P N1 S')

1	S- S-S S-S nA - rA- ya Na-ya	S- S-S S-S nA - rA- ya Na-ya	S- S-S S-S nA - rA- ya Na-ya	S- S-S S-- nA - rA- ya Na--
2	G- S-S S-S nA - rA- ya Na-ya	N, - S-S S-S nA - rA- ya Na-ya	G- S-S S-S nA - rA- ya Na-ya	N, - S-S S-- nA - rA- ya Na--
3	G- G-G G-G nA - rA- ya Na-ya	G- G-G G-G nA - rA- ya Na-ya	S- S-S S-S nA - rA- ya Na-ya	N, - S-S S-- nA - rA- ya Na--
4	M- M-M M-M nA - rA- ya Na-ya	G- G-G G-G nA - rA- ya Na-ya	S- S-S S-S nA - rA- ya Na-ya	N, - S-S S-- nA - rA- ya Na--
5	M- P-P P-P nA - rA- ya Na-ya	G- M-M M-M nA - rA- ya Na-ya	S- G-G G-G nA - rA- ya Na-ya	N, - S-S S-- nA - rA- ya Na--
6	SG SGS G-G nA - rA- ya Na-ya	GM GMGM-M nA - rA- ya Na-ya	SG SGS G-G nA - rA- ya Na-ya	N,S N,SN, S-- nA - rA- ya Na--
7	MP MPM P-P nA - rA- ya Na-ya	GM GMGM-M nA - rA- ya Na-ya	SG SGS G-G nA - rA- ya Na-ya	N,S N,SN, S-- nA - rA- ya Na--
8	G- S-S S-S nA - rA- ya Na-ya	N, - S-S S-S nA - rA- ya Na-ya	G- S-S S-S nA - rA- ya Na-ya	N, - S-S S-- nA - rA- ya Na--

### 1.3.3 Sakti mantra in hindOLam rAga (S G1 M1 D1 N1 S')

1	SS SS S-SS Siva Siva San-kari	SS SS S-SS Siva Siva San-kari	SS SS S-SS Siva Siva San-kari	SS SS S-SS Siva Siva San-kari
2	GG GG S-SS Siva Siva San-kari	N,N,N,N, S-SS Siva Siva San-kari	GG GG S-SS Siva Siva San-kari	N,N,N,N, S-SS Siva Siva San-kari
3	GG GG G-GG Siva Siva San-kari	GG GG G-GG Siva Siva San-kari	SS SS S-SS Siva Siva San-kari	N,N,N,N, S-SS Siva Siva San-kari
4	MMMM M-MM Siva Siva San-kari	GG GG G-GG Siva Siva San-kari	SS SS S-SS Siva Siva San-kari	N,N,N,N, S-SS Siva Siva San-kari
5	MMMM D-DD Siva Siva San-kari	GG GG M-MM Siva Siva San-kari	SS SS G-GG Siva Siva San-kari	N,N,N,N, S-SS Siva Siva San-kari
6	SG SG SG SG Siva Siva San-kari	GM GM GMGM Siva Siva San-kari	SG SG SG SG Siva Siva San-kari	N,S N,S N,S N,S Siva Siva San-kari
7	MD MD MD MD Siva Siva San-kari	GM GM GMGM Siva Siva San-kari	SG SG SG SG Siva Siva San-kari	N,S N,S N,S N,S Siva Siva San-kari
8	GG GG S-SS Siva Siva San-kari	N,N,N,N, S-SS Siva Siva San-kari	GG GG S-SS Siva Siva San-kari	N,N,N,N, S-SS Siva Siva San-kari

### 1.3.4 gaNapati mantra in gambhIra-nATa rAga (S G2 MI P N2 S')

1	S --- S S S S gang --- ga Na pa ti	S --- S S S S gang --- ga Na pa ti	S --- S S S S gang --- ga Na pa ti	S --- S S S S gang --- ga Na pa ti
2	G --- S S S S gang --- ga Na pa ti	N, --- S S S S gang --- ga Na pa ti	G --- S S S S gang --- ga Na pa ti	N, --- S S S S gang --- ga Na pa ti
3	G --- G G G G gang --- ga Na pa ti	G --- G G G G gang --- ga Na pa ti	S --- S S S S gang --- ga Na pa ti	N, --- S S S S gang --- ga Na pa ti
4	M --- M M M M gang --- ga Na pa ti	G --- G G G G gang --- ga Na pa ti	S --- S S S S gang --- ga Na pa ti	N, --- S S S S gang --- ga Na pa ti
5	M --- P P P P gang --- ga Na pa ti	G --- M M M M gang --- ga Na pa ti	S --- G G G G gang --- ga Na pa ti	N, --- S S S S gang --- ga Na pa ti
6	SG SG SG SG gan- gan- ga Na pa ti	GM GM GM GM gan- gan- ga Na pa ti	SG SG SG SG gan- gan- ga Na pa ti	N,S N,S N,S N,S gan- gan- ga Na pa ti
7	MP MP MP MP gan- gan- ga Na pa ti	GM GM GM GM gan- gan- ga Na pa ti	SG SG SG SG gan- gan- ga Na pa ti	N,S N,S N,S N,S gan- gan- ga Na pa ti
8	G --- S S S S gang --- ga Na pa ti	N, --- S S S S gang --- ga Na pa ti	G --- S S S S gang --- ga Na pa ti	N, --- S S S S gang --- ga Na pa ti

### 1.3.5 nArAyaNa mantra in madhyamAvati rAga (S R2 MI P N1 S')

1	S- S-S S-S nA - rA- ya Na-ya	S- S-S S-S nA - rA- ya Na-ya	S- S-S S-S nA - rA- ya Na-ya	S- S-S S-- nA - rA- ya Na--
2	R- S-S S-S nA - rA- ya Na-ya	N, - S-S S-S nA - rA- ya Na-ya	R- S-S S-S nA - rA- ya Na-ya	N, - S-S S-- nA - rA- ya Na--
3	R- R-R R-R nA - rA- ya Na-ya	R- R-R R-R nA - rA- ya Na-ya	S- S-S S-S nA - rA- ya Na-ya	N, - S-S S-- nA - rA- ya Na--
4	M- M-M M-M nA - rA- ya Na-ya	R- R-R R-R nA - rA- ya Na-ya	S- S-S S-S nA - rA- ya Na-ya	N, - S-S S-- nA - rA- ya Na--
5	M- P-P P-P nA - rA- ya Na-ya	R- M-M M-M nA - rA- ya Na-ya	S- R-R R-R nA - rA- ya Na-ya	N, - S-S S-- nA - rA- ya Na--
6	SR SRS R-R nA - rA- ya Na-ya	RM RMR M-M nA - rA- ya Na-ya	SR SRS R-R nA - rA- ya Na-ya	N,S N,SN, S-- nA - rA- ya Na--
7	MP MPM P-P nA - rA- ya Na-ya	RM RMR M-M nA - rA- ya Na-ya	SR SRS R-R nA - rA- ya Na-ya	N,S N,SN, S-- nA - rA- ya Na--
8	R- S-S S-S nA - rA- ya Na-ya	N, - S-S S-S nA - rA- ya Na-ya	R- S-S S-S nA - rA- ya Na-ya	N, - S-S S-- nA - rA- ya Na--

### 1.3.6 Sakti mantra in valaji rAga (S G2 P D2 N1 S')

1	SS SS S - SS <i>Siva Siva San-kari</i>	SS SS S - SS <i>Siva Siva San-kari</i>	SS SS S - SS <i>Siva Siva San-kari</i>	SS SS S - SS <i>Siva Siva San-kari</i>
2	GG GG S - SS <i>Siva Siva San-kari</i>	N,N, N,N, S - SS <i>Siva Siva San-kari</i>	GG GG S - SS <i>Siva Siva San-kari</i>	N,N, N,N, S - SS <i>Siva Siva San-kari</i>
3	GG GG G - GG <i>Siva Siva San-kari</i>	GG GG G - GG <i>Siva Siva San-kari</i>	SS SS S - SS <i>Siva Siva San-kari</i>	N,N, N,N, S - SS <i>Siva Siva San-kari</i>
4	PP PP P- PP <i>Siva Siva San-kari</i>	GG GG G - GG <i>Siva Siva San-kari</i>	SS SS S - SS <i>Siva Siva San-kari</i>	N,N, N,N, S - SS <i>Siva Siva San-kari</i>
5	PP PP D - DD <i>Siva Siva San-kari</i>	GG GG P - PP <i>Siva Siva San-kari</i>	SS SS G - GG <i>Siva Siva San-kari</i>	N,N, N,N, S - SS <i>Siva Siva San-kari</i>
6	SG SG SG SG <i>Siva Siva San-kari</i>	GP GP GP GP <i>Siva Siva San-kari</i>	SG SG SG SG <i>Siva Siva San-kari</i>	N,S N,S N,S N,S <i>Siva Siva San-kari</i>
7	PD PD PD PD <i>Siva Siva San-kari</i>	GP GP GP GP <i>Siva Siva San-kari</i>	SG SG SG SG <i>Siva Siva San-kari</i>	N,S N,S N,S N,S <i>Siva Siva San-kari</i>
8	GG GG S - SS <i>Siva Siva San-kari</i>	N,N, N,N, S - SS <i>Siva Siva San-kari</i>	GG GG S - SS <i>Siva Siva San-kari</i>	N,N, N,N, S - SS <i>Siva Siva San-kari</i>

### 1.3.7 muruga mantra in amritavarshiNi rAga (S G2 M2 P N2 S')

1	S- S S S S <i>sang- su brang maN yam</i>	S- S S S S <i>sang- su brang maN yam</i>	S- S S S S <i>sang- su brang maN yam</i>	S- S S S S <i>sang- su brang maN yam</i>
2	G- S S S S <i>sang- su brang maN yam</i>	N,- S S S S <i>sang- su brang maN yam</i>	G- S S S S <i>sang- su brang maN yam</i>	N,- S S S S <i>sang- su brang maN yam</i>
3	G- G G G G <i>sang- su brang maN yam</i>	G- G G G G <i>sang- su brang maN yam</i>	S- S S S S <i>sang- su brang maN yam</i>	N,- S S S S <i>sang- su brang maN yam</i>
4	M- M M M M <i>sang- su brang maN yam</i>	G- G G G G <i>sang- su brang maN yam</i>	S- S S S S <i>sang- su brang maN yam</i>	N,- S S S S <i>sang- su brang maN yam</i>
5	M- P P P P <i>sang- su brang maN yam</i>	G- M M M M <i>sang- su brang maN yam</i>	S- G G G G <i>sang- su brang maN yam</i>	N,- S S S S <i>sang- su brang maN yam</i>
6	SG SG SG <i>sang- su brang maN yam</i>	GM GM GM <i>sang- su brang maN yam</i>	SG SG SG <i>sang- su brang maN yam</i>	N, S N, S N, S <i>sang- su brang maN yam</i>
7	MP MP MP <i>sang- su brang maN yam</i>	GM GM GM <i>sang- su brang maN yam</i>	SG SG SG <i>sang- su brang maN yam</i>	N, S N, S N, S <i>sang- su brang maN yam</i>
8	G- S S S S <i>sang- su brang maN yam</i>	N,- S S S S <i>sang- su brang maN yam</i>	G- S S S S <i>sang- su brang maN yam</i>	N,- S S S S <i>sang- su brang maN yam</i>

### 1.3.8 muruga mantra in kaLyANi rAga (S R2 G2 M2 P D2 N2 S')

1	S- S S S S <i>sang- su brang maN yam</i>	S- S S S S <i>sang- su brang maN yam</i>	S- S S S S <i>sang- su brang maN yam</i>	S- S S S S <i>sang- su brang maN yam</i>
2	R- S S S S <i>sang- su brang maN yam</i>	N,- S S S S <i>sang- su brang maN yam</i>	R- S S S S <i>sang- su brang maN yam</i>	N,- S S S S <i>sang- su brang maN yam</i>
3	R- R R R R <i>sang- su brang maN yam</i>	R- R R R R <i>sang- su brang maN yam</i>	S- S S S S <i>sang- su brang maN yam</i>	N,- S S S S <i>sang- su brang maN yam</i>
4	G- G G G G <i>sang- su brang maN yam</i>	R- R R R R <i>sang- su brang maN yam</i>	S- S S S S <i>sang- su brang maN yam</i>	N,- S S S S <i>sang- su brang maN yam</i>
5	G- M M M M <i>sang- su brang maN yam</i>	R- G G G G <i>sang- su brang maN yam</i>	S- R R R R <i>sang- su brang maN yam</i>	N,- S S S S <i>sang- su brang maN yam</i>
6	SR SR SR <i>sang- su brang maN yam</i>	RG RG RG <i>sang- su brang maN yam</i>	SR SR SR <i>sang- su brang maN yam</i>	N, S N, S N, S <i>sang- su brang maN yam</i>
7	GM GM GM <i>sang- su brang maN yam</i>	RG RG RG <i>sang- su brang maN yam</i>	SR SR SR <i>sang- su brang maN yam</i>	N, S N, S N, S <i>sang- su brang maN yam</i>
8	R- S S S S <i>sang- su brang maN yam</i>	N,- S S S S <i>sang- su brang maN yam</i>	R- S S S S <i>sang- su brang maN yam</i>	N,- S S S S <i>sang- su brang maN yam</i>

### 1.3.9 Sakti mantra in Sivaranjani rAga (S R2 G1 P D2 S')

1	SS SS S-SS <i>Siva Siva San-kari</i>	SS SS S-SS <i>Siva Siva San-kari</i>	SS SS S-SS <i>Siva Siva San-kari</i>	SS SS S-SS <i>Siva Siva San-kari</i>
2	RR RR S-SS <i>Siva Siva San-kari</i>	D,D, D, D, S-SS <i>Siva Siva San-kari</i>	RR RR S-SS <i>Siva Siva San-kari</i>	D,D, D, D, S-SS <i>Siva Siva San-kari</i>
3	RR RR R-RR <i>Siva Siva San-kari</i>	RR RR R-RR <i>Siva Siva San-kari</i>	SS SS S-SS <i>Siva Siva San-kari</i>	D,D, D, D, S-SS <i>Siva Siva San-kari</i>
4	GG GG G-GG <i>Siva Siva San-kari</i>	RR RR R-RR <i>Siva Siva San-kari</i>	SS SS S-SS <i>Siva Siva San-kari</i>	D,D, D, D, S-SS <i>Siva Siva San-kari</i>
5	GG GG P-PP <i>Siva Siva San-kari</i>	RR RR G-GG <i>Siva Siva San-kari</i>	SS SS R-RR <i>Siva Siva San-kari</i>	D,D, D, D, S-SS <i>Siva Siva San-kari</i>
6	SR SR S R S R <i>Siva Siva San-kari</i>	RG RG RGRG <i>Siva Siva San-kari</i>	SR SR S R S R <i>Siva Siva San-kari</i>	D,S D,S D,S D,S <i>Siva Siva San-kari</i>
7	GP GP GP GP <i>Siva Siva San-kari</i>	RG RG RGRG <i>Siva Siva San-kari</i>	SR SR S R S R <i>Siva Siva San-kari</i>	D,S D,S D,S D,S <i>Siva Siva San-kari</i>
8	RR RR S-SS <i>Siva Siva San-kari</i>	D,D, D, D, S-SS <i>Siva Siva San-kari</i>	RR RR S-SS <i>Siva Siva San-kari</i>	D,D, D,D, S-SS <i>Siva Siva San-kari</i>

## 1.4 Rhythmic Compositions (*svarapallavis*)

### 1.4.1 *Sankara Siva Sankara (Adi tALa): rAga SankarAbharaNam (S R2 G2 M1 P D2 N2 S')*

*pallavi:*

[S' - - N D - ] [P M] [G - - R S - ] [S S]  
[San - - ka ra - ] [Si va] [San - - ka ra - ] [Si va]  
[S' - - N D - ] [P M] [G - - R S - - -]  
[San - - ka ra - ] [Si va] [San - - ka ra - - -]

- 1: [S R G M P D N S'] [S' N D P M G R S]  
[S R G M P D N S'] [S' N D P M G R S]
- 2: [S R G - ] [S R G - ] [S R G M] [G R S - ]  
[S R G - ] [S R G - ] [S R G M] [G R S - ]
- 3: [R G M - ] [R G M - ] [R G M P] [M G R - ]  
[R G M - ] [R G M - ] [R G M P] [M G R - ]
- 4: [G M P - ] [G M P - ] [G M P D] [P M G - ]  
[G M P - ] [G M P - ] [G M P D] [P M G - ]
- 5: [M P D - ] [M P D - ] [M P D N] [D P M - ]  
[M P D - ] [M P D - ] [M P D N] [D P M - ]
- 6: [P D N - ] [P D N - ] [P D N S'] [N D P - ]  
[P D N - ] [P D N - ] [P D N S'] [N D P - ]

1.4.2 *gOvinda gOpAla (Adi tALa): rAga mOhana (S R2 G2 P D2 S')*

*pallavi:* {G - DP DP GR} {R - PG PG RS} {S - GR GR SD,} {S - - D, S - - -}  
{gO vin -- da} {gO pA -- la} {ha rE -- krsh} {Na -- ----}

1. {S R G -} {R G P -} {G P D -} {P D S' -} {S' D P -} {D P G -} {P G R -} {G R S R}
2. {S R - G} {R G - P} {G P - D} {P D - S'} {S' D - P} {D P - G} {P G - R} {G R S R}
3. {S - R G} {R - G P} {G - P D} {P - D S'} {S' - D P} {D - P G} {P - G R} {G R S R}
4. {S R G G} {R G P P} {G P D D} {P D S' S'}  
{S' D P P} {D P G G} {P G R R} {G R S R}
5. {S - R - S R G -} {R - G - R G P -} {G - P - G P D -} {S' D - P G R S R}
6. {S' - D - S' D P -} {D - P - D P G -} {P - G - P G R -} {S' D - P G R S R}
7. {S R S R S R G -} {R G R G R G P -} {G P G P G P D -} {S' D - P G R S R}
8. {S' D S' D S' D P -} {D P D P D P G -} {P G P G P G R -} {S' D - P G R S R}
9. {S R G R S R G -} {R G P G R G P -} {G P D P G P D -} {R' S' D P G R S R}
10. {S' D P D S' D P -} {D P G P D P G -} {P G R G P G R -} {R' S' D P G R S R}
11. {S R G R S R G P} {R G P G R G P D} {G P D P G P D S'} {R' S' D P G R S R}
12. {S' D P D S' D P G} {D P G P D P G R} {P G R G P G R S} {R' S' D P G R S R}

1.4.3 gangayE digijArenE (Adi tALa): rAga SankarAbharaNam (S R2 G2 M1 P D2 N2 S')

pallavi: {S' -- N D - P M} {G -- R S - SS} {S' -- N D - P M} {G -- R S ---}  
 {gan -- ga yE - di gi} {jA -- re nE - su ra} {gan -- ga yE - di gi} {jA -- re nE ---}

1. {SRGM PDNS'} {S' NDP MGRS}  
 {SRGM PDNS'} {S' NDP MGRS}
2. {SRGM SRGM} {SRGM PDNS'}  
 {S' NDP S' NDP} {S' NDP MGRS}
3. {SRGM PMGR} {SRGM PDNS'}  
 {S' NDP MPDN} {S' NDP MGRS}
4. {SRGM PMDP} {SRGM PDNS'}  
 {S' NDP MPGM} {S' NDP MGRS}
5. {SRGM P - GM} {P --- P ---}  
 {GMPD NDPM} {GMPG MGRS}
6. {SRGM P - GM} {P --- GMP - GMP -}  
 {GMPD NDPM} {GMGMPG MGRS}
7. {S' - ND N - DP} {D - PM P - P -}  
 {GMPD NDPM} {GMPG MGRS}
8. {S' - ND N - DP} {D - PMGMP - GMP -}  
 {GMPD NDPM} {GMGMPG MGRS}
9. {SRSG RGRM} {SRGM PDNS'}  
 {S' NS' D NDNP} {S' NDP MGRS}
10. {SRSG RGRM} {SRGM SRGM} PDNS'  
 {S' NS' D NDNP} {S' NDP S' NDP} MGRS
11. {SGRG RMGM} {SRGM PDNS'}  
 {S' DND NPDP} {S' NDP MGRS}
12. {SGRG RMGM} {SRGM SRGM} PDNS'  
 {S' DND NPDP} {S' NDP S' NDP} MGRS

#### 1.4.4 sAmaja varagamana (Adi tALa): rAga hindOLam (S G1 M1 D1 N1 S')

Notation: [x] = 2 per beat, [[x]] = 4 per beat.

*pallavi:* [S' - D M] [G S D, N,] [S - -] [S G M D N]  
[sA - ma ja] [va ra ga ma] [na - -] [krsh NA - - -]

- 1: [S' G' S'] [N S' N] [D N D] [M D M] [[G M D N]] [[S' G' M' G']]
- 2: [S' G' S'] [N S' N] [D N D] [[S' G' S']] [[N S' N]] [[D N D]] [[M G M D N]]
- 3: [S' G' S'] [N S' N] [[S' G' S']] [[N S' N]] [[D N D]] [[M D M]] [G M D N]
- 4: [S' G' S'] [N S' N] [[S' G' S']] [[N S' N]] [[D N D]] [[M D M]]  
[[G M D N]] [[S' G' M' G']]
- 5: [S' G' S'] [N S' N] [[S' G' S']] [[N S' N]] [[D N D]] [[M D M]] [[G M G]]  
[[S G M D N]]
- 6: [[S' G' S']] [[N S' N]] [[D N D]] [[M D M]]  
[[N S' N]] [[D N D]] [[M D M]] [[G M G]] [[S G - M - D - N]]
- 7: [[S' G' S' G' S' N S' -]] [[N S' N S' N D N -]] [[D N D N D M D -]]  
[[M D M G - M D N]]
- 8: [[S' N S' N S' N D -]] [[N D N D N D M -]] [[D M D M D M G -]]  
[[M D M G - M D N]]
- 9: [[S' G' S' N D N S' -]] [[N S' N D M D N -]] [[D N D M G M D -]]  
[[M D M G]] [[G M D N]]
- 10: [[S' S' S' N N N D -]] [[N N N D D D M -]] [[D D D M M M G -]]  
[[S G M G]] [[G M D N]]
- 11: [[S' S' S' N N N D D]] [[N N N D D D M M]] [[D D D M M M G G]]  
[[S G - M - D - N]]
- 12: [[S' S' S' N N N D D D]] [[N N N D D D M M M]]  
[[D D D M M M G G G]] [[S G M D N]]

1.4.5 ADutu pADavE (Adi tALa): rAga madhyamAvati (S R2 M1 P N1 S')

Meaning: While playing, sing; while singing, play.

pallavi: {N, S R M - R - N,} {S - - -} {N, S R M}  
{A - Du tu - pA - Da} {vE - - -} {pA - Du tu}  
{P M P M} {P M P M} {R - - N,} {S - - -}  
{A - Du tu} {A - Du tu} {pA - - Da} {vE - - -}

- 1: {S - S - S R M -} {R - R - R M P -} {M - M - M P N -} {S' N P M R M R S}
- 2: {S - S R S R M -} {R - R M R M P -} {M - M P M P N -} {S' N P M R M R S}
- 3: {S R S R S R M -} {R M R M R M P -} {M P M P M P N -} {S' N P M R M R S}
- 4: {S S S R S R M -} {R R R M R M P -} {M M M P M P N -} {S' N P M R M R S}
  
- 5: {S' - S' - S' N P -} {N - N - N P M -} {P - P - P M R -} {R M P M R M R S}
- 6: {S' - S' R' S' N P -} {N - N S' N P M -} {P - P N P M R -} {R M P M R M R S}
- 7: {S' R' S' R' S' N P -} {N S' N S' N P M -} {P N P N P M R -} {R M P M R M R S}
- 8: {S' R' M' R' S' N P -} {N S' R' S' N P M -} {P N S' N P M R -} {R M P M R M R S}
  
- 9: {S R S R M} {R M R M P} {M P M P N} {P N P N S'}  
{S' N P} {N P M} {P M R} {M R S}
- 10: {S R M R M} {R M P M P} {M P N P N} {P N S' N S'}  
{S' N P} {N P M} {P M R} {M R S}
- 11: {S R M} {R M P} {M P N} {P N S'}  
{S' N S' N P} {N P N P M} {P M P M R} {M R M R S}
- 12: {S R M} {R M P} {M P N} {P N S'}  
{S' N P N P} {N P M P M} {P M R M R} {M R S R S}

## 2 Level 2 (Qualifier for Carnatic Vocal Junior)

### 2.1 Exercises in *mOhana rAga* (S R2 G2 P D2 S')

A: Plain notes (no slide)

[SRG SRG SR] [SSRR GGPP]  
[RGP RGP RG] [RRGG PPDD]  
[GPD GPD GP] [GGPP DDS'S']  
[S'DP S'DP S'D] [S'S'DD PPGG]  
[DPG DPG DP] [DDPP GGRR]  
[PGR PGR PG] [PPGG RRSS]

B: Plain notes (no slide)

[SRGPGR] [SRGR] [SRGP]  
[RGPDPG] [RGP G] [RGP D]  
[GPDS'DP] [GPDP] [GPDS']  
[S'DPGPD] [S'DPD] [S'DPG]  
[DPGRGP] [DPGP] [DPGR]  
[PGRSRG] [PGRG] [PGRS]

C: Smooth slide between notes

[SRSR] [RGRG] [GPGP] [PD PD] [DS'DS']  
[S'DS'D] [DP DP] [PGPG] [GRGR] [RSRS]

D: Smooth slide between notes

[SRG SRG] [RGP RGP] [GPD GPD] [PDS' PDS']  
[S'DP S'DP] [DPG DPG] [PGR PGR] [GRS GRS]

E: Smooth slide between notes

[SRSG] [RGRP] [S P G R] [S R G P]  
[R G R P] [GPGD] [RDPG] [RGP D]  
[GPGD] [PDPS'] [GS'DP] [GPDS']  
[S'DS'P] [DPDG] [S'GPD] [S'DPG]  
[DPDG] [PGPR] [DRGP] [DPGR]  
[PGPR] [GRGS] [PSRG] [PGRS]

## 2.2 Exercises in *hamsadhvani rAga* (S R2 G2 P N2 S')

### A: Plain notes (no slide)

[SRG SRG SR] [SSRR GGPP]  
[RGP RGP RG] [RRGG PPNN]  
[GPN GPN GP] [GGPP NNS'S']  
[S'NP S'NP S'N] [S'S'NN PPGG]  
[NPG NPG NP] [NNPP GGRR]  
[PGR PGR PG] [PPGG RRSS]

### B: Plain notes (no slide)

[SRGPGR] [SRGR] [SRGP]  
[RGP NPG] [RGP G] [RGP N]  
[GPN S'NP] [GPNP] [GPN S']  
[S'NPGPN] [S'NPN] [S'NPG]  
[NPGRGP] [NPGP] [NPGR]  
[PGRSRG] [PGRG] [PGRS]

### C: Smooth slide between notes

[SRSR] [RGRG] [GPGP] [PNPN] [NS'NS']  
[S'NS'N] [NPNP] [PGPG] [GRGR] [RSRS]

### D: Smooth slide between notes

[SRG SRG] [RGP RGP] [GPN GPN] [PNS' PNS']  
[S'NP S'NP] [NPG NPG] [PGR PGR] [GRS GRS]

### E: Smooth slide between notes

[SRSG] [RGRP] [S P G R] [S R G P]  
[R G R P] [GPGN] [RNPG] [RGP N]  
[GPGN] [PNPS'] [GS'NP] [GPN S']  
[S'NS'P] [NPNG] [S'GPN] [S'NPG]  
[NPNG] [PGPR] [NRGP] [NPGR]  
[PGPR] [GRGS] [PSRG] [PGRS]

### 2.3 Exercises in *madhyamAvati rAga* (S R2 M1 P N1 S')

A: Plain notes (no slide)

[SRM SRM SR] [SSRR MMPP]  
[RMP RMP RM] [RRMM PPNN]  
[MPN MPN MP] [MMPP NNS' S']  
[S'NP S'NP S'N] [S'S'NN PPMM]  
[NPM NPM NP] [NNPP MMRR]  
[PMR PMR PM] [PPMM RRSS]

B: Plain notes (no slide)

[SRMPMR] [SRMR] [SRMP]  
[RMPNPM] [RMPM] [RMPN]  
[MPNS'NP] [MPNP] [MPNS']  
[S'NPM PN] [S'NP N] [S'NPM]  
[NPMRMP] [NMPM] [NPMR]  
[PMRSRM] [PMRM] [PMRS]

C: Smooth slide between notes

[SRSR] [RM RM] [MPMP] [PNPN] [NS'NS']  
[S'NS'N] [NPNP] [PMPM] [MRMR] [RSRS]

D: Smooth slide between notes

[SRM SRM] [RMP RMP] [MPN MPN] [PNS' PNS']  
[S'NP S'NP] [NPM NPM] [PMR PMR] [MRS MRS]

E: Smooth slide between notes

[SRSM] [RM RP] [S P M R] [S R M P]  
[R M RP] [MPMN] [RNPM] [RMPN]  
[MPMN] [PNPS'] [MS'NP] [MPNS']  
[S'NS'P] [NPNM] [S'MPN] [S'NPM]  
[NPNM] [PMPR] [NRMP] [NPMR]  
[PMPR] [MRMS] [PSRM] [PMRS]

## 2.4 Exercises in *hindOLam rAga* (S G1 M1 D1 N1 S')

### A: Plain notes (no slide)

[SGM SGM SG] [SSGG MMDD]  
[GMD GMD GM] [GGMM DDNN]  
[MDN MDN MD] [MMDD NNS' S']  
[S'ND S'ND S'N] [S'S'NN DDMM]  
[NDM NDM ND] [NNDD MMGG]  
[DMG DMG DM] [DDMM GGSS]

### B: Plain notes (no slide)

[SGMDMG] [SGMG] [SGMD]  
[GMDNDM] [GMDM] [GMDN]  
[MDNS'ND] [MDND] [MDNS']  
[S'NDMDN] [S'NDN] [S'NDM]  
[NDMGMD] [NDMD] [NDMG]  
[DMGSGM] [DMGM] [DMGS]

### C: Smooth slide between notes

[SGSG] [GMGM] [MDMD] [DNDN] [NS'NS']  
[S'NS'N] [NDND] [DMDM] [MGMG] [GSGS]

### D: Smooth slide between notes

[SGM SGM] [GMD GMD] [MDN MDN] [DNS' DNS']  
[S'ND S'ND] [NDM NDM] [DMG DMG] [MGS MGS]

### E: Smooth slide between notes

[SGSM] [GMGD] [SDMG] [SGMD]  
[GMGD] [MDMN] [GNDM] [GMDN]  
[MDMN] [DNDS'] [MS'ND] [MDNS']  
[S'NS'D] [NDNM] [S'MDN] [S'NDM]  
[NDNM] [DMDG] [NGMD] [NDMG]  
[DMDG] [MGMS] [DSGM] [DMGS]