



INTRODUCTION TO SABHA GANA

Sabha Gana is music intended for being performed in concerts. Performing in front of an august audience and gaining popularity depend on the capabilities of the performer. To be a successful performer one needs to undergo a rigorous training in singing. Before studying about Sabha Ganam, one has to pass through a course in Abhyasa gana. To get the accurate and polished voice, the training begins from swara exercises like Sarali varisai, Janta varisai Alankaras, Datuswaras, Sanchari Gitas, Lakshna Gitas, Jatiswara, Swarajati and Varnam. These are also helpful in developing a deep knowledge of swaras, talas (swarajnanam, talajnanam) and other musical abilities. The above mentioned forms are also called primary musical forms. Among these, the forms like Gitam, Jatiswaram, Swarajati and Varnams are perceived as forms of Kalpita music. The Abhyasa Ganam forms clarify the fundamentals of music so that one can easily venture into Kalpita and Manodharma aspects of Karnatak music. Sabha Gana consists of both aspects of Kalpita and Manodharma Sangeeta and has the following musical forms: (1) Tana Varnam (2) Kirtana (3) Kritis (4) Javali (5) Tarangam (6) Tillana.



OBJECTIVES

After learning this lesson, the learner will be able to:-

- identify and sing varnams; improve swarajnanam;
- differentiate the form kirtana from kriti;
- state a comparatively lighter form of classical music in Javali;
- write a simple classical form in Tarangam;



- explain a rhythmic oriented musical form in Tillana;
- write detailed study of each musical form of Sabha Gana.

5.1 VARNAM - A BRIEF INTRODUCTION

Varnam is a composition which exists only in Carnatic music and nowhere else in the world of music. Varnam is a grammatical guideline of Raga, a touchstone for the grammar of raga. The popular meaning of the word “Varna” is colour. Not relevant !

Varnams are compositions that find a place both in Abhyasa Gana and Sabha Gana. Practising varnam is an essential routine for all musicians including vocalists and instrumentalists. In Bharata’s Natya Sastra, the term Varna is used for a type of Ganakriya or melodic movement. During this period, Swara pattern rather than gamakas established the identification of raga. These swara patterns of various kinds were called Alankaras. These Alankaras were based on four types of Varnas as indicated below:

- (1) Sthayi Varna: SRS; RSS
- (2) Arohi Varna i.e., pattern of swara in Arohana Krama. Srgrmgmp....
- (3) Avarohi Varna i.e., pattern of swara in Avarohana karma, snnddp.
- (4) Sanchari: Mixture of all these earlier ones.

The word sthayi mentioned above means stationary and not mandra sthayi or tara sthayi (lower octave/higher octave). A varnam contains not only the ragaranjaka combinations but also the visesha sancharas and the several apurva prayogas and datu prayogas that the raga admits of.

Varnam consists of two angas, Purvanga and Uttaranga. The Purvanga portion is further divided into three sections, i.e. Pallavi, Anupallavi and Mukthyai swara. The -Uttaranga portion has two sections, i.e. Charana and the Ettugada swaras.

The Purvanga and Uttaranga are of almost equal length. The charana of a vnam is also known by other names such as ettugada pallavi, upa pallavi and chitta pallavi.

There are two kinds of Varnams namely Tana Varnam and Pada Varnam. These are described below. Apart from this there is one more variety known as 'Daru' varnam.

5.1.1 Tana Varnam

Tana Varnams is a composition which is sung or played at the commencement of a concert. Such vnamams are usually practiced after a course in the Gitas and



Swarajatis. The swara phrases are in Tana-Jati style in this kind of varnam. Hence it is called Tana Varnam. In Tana Varnam, the pallavi, anupallavi and charana portions alone have sahitya. The other portions are sung as solfa passages. This Varnam is chosen as the opening piece in the concerts because it helps in steadying the voice to sing for a longer duration and to sing phrases in all the three octaves. This prepares the singer to present a successful concert.

Some Popular composers of Tana Varnams are:

Pachchimiriyam Adiappayya, Vina Kuppayyar, Pallavi Gopala Iyer, Manambuchavadi Varnam Subbayar, Swati Tirunal, Muthuswamy Dikshitar, Syamasastri, Patnam Subramanya Iyer, Ramnad Srinivasa Iyengar, Venkatarama Iyer are some of the famous composers of Tana Varnam.

Given below are a few examples of the Tana Varnams alongwith their raga and tala:-

1. Viriboni- Bhairavi ragam- Ata talam- Pachchimiriyam Adiappayya.
2. Kanakangi- Todi ragam- Ata tal am- Pallavi Gopala Iyer
3. Vanajakshi- Kalyani ragam- Ata talam- Pallavi Gopala Iyer.
4. Intachalamu- Begada ragam- Adi talam- Veenakuppayyar
5. Evvari Bhodhana- Abhogi ragam- Adi talam- Patnam Subramanya Iyer.
6. Ninnu Kori- Mohana ragam- Adi talam- Ramnad Srinivasa Iyengar.
7. Jalajaksha-Hamsadhwani ragam-Adi talam-Patnam Subramanya Iyer.

5.1.2 Pada Varnam

Pada varnam is also called as Chauka varam and ata varnam. This varam is a dance form and is generally heard in Dance concerts. The entire composition has sahitya. In this composition the music is in slower tempo and is intended to give full scope to the dancer to convey the sahitya bhavam. In the pada varam the Nritta is performed in the swaram part and the Abhinaya is performed in the sahitya part.

Some popular composers of Pada Varnam are:

Govindaramayya, Ramaswami Dikshitar, Muthuswamy Dikshitar, Patnam Subramanya Iyer, Swati Tirunal, Rangaswamy Nattuvanar, Mysore Sada Siva Rao, Ponnaiyya Pillay and Subbarama Dikshitar are some of the popular composers of Pada varams.



Notes

Few examples of Pada Varnam:-

1. Rupamu Juchi-Todi ragam-Adi talam-Muthuswamy Dikshitar
2. Ela Nannenchavu-Purnachandrika ragam-Chaturasra Rupaka tala-Ramaswamy Dikshitar.
3. Chalamela-Natakuranji ragam-Adi talam-Rangaswamy Nattuvanar
4. Samininne-Atana ragam-Ata talam-Patnam Subramanya Iyer.



INTEXT QUESTIONS 5.1

1. Give two names of composers of Tana varam in Adi talam.
2. How many kinds of varnams are there? Name them.
3. What angas does varnam consist of?
4. What is the other name for uttaranga?
5. Give two names of popular composers of pada varam.
6. What is the other name for pada varnams?

5.2 KIRTANA

Kirtana is older than kriti which is another musical form. The term kriti refers to the composition whose significance lies mainly in its music and not in its sahitya. But in kirtana, the sahitya is of primary importance. In fact, kriti is a developed form of Kirtana.

Kirtana has its birth about the latter half of the 14th century. Tallapakam composers (1400-1500) were the first to use the term kirtana and write Kirtanas with the divisions pallavi, anupallavi and charana. The music as well as the rhythm of a Kirtana are simple. It belongs to applied music. It is also very short and simple and can easily be learnt by students. The main character of Kirtana is the creation of Bhakti rasa or the feeling of devotion; hence Kirtana is a sacred form. It's sahitya or lyric is of devotional type or based on puranic theme. Many kirtanas are generally in praise of glories of God. There will be a number of words in Kirtana and all charanas are sung to the same Dhatu (swara). For example: The Divya nama Kirtana of Tyagaraja's Sree Rana Jayarama in Yadukulakambhoji raga and Tava Dasoham in Punnagavarali raga are examples of this type.

In some Kirtanas the charanas have the same music of the pallavi. The anupallavi is a dispensable anga in a Kirtana. Having number of charanas is a distinctive



feature of Kirtana. In Kirtanas for decorative angas like chitta swaras and swara sahityas are not found. But madhyamakala sahityas may sometimes be found in Kirtanas.

Like Samudaya kritis (Group compositions) there are also the Samudaya Kirtanas.i.e. Tyagaraja's Divyanama Kirtanas, Utsava Sampradaya Kirtanas and Swati Tirunal's Navarati Kirtanas.

5.2.1 Divya Nama Kirtana

Tyagaraja has composed many Divyanama kirtanas (songs containing the names of Lord and his praises, usually sung in Bhajans. There are two types of Divyanama Kirtana i.e. Ekadhatu type and Dvidhatu type.

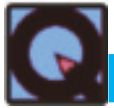
1. Ekadhatu type: In this type of singing, the pallavi and charanas are sung to the same dhatu or swaram. For example:Sri Rama Jayarama-Yadukulakambhoji ragam, Tava Dasoham-Punnagavarali ragam- Adi Talam; composed by Tyagaraja.
2. Dvidhatu type: In this type of singing, the music of charana is different from that of the pallavi. For example: Sri Rama Sri Rama-Sahana ragarn, Pahi Rarnachandra Palita Surendra-Sankarabharana ragam; composed by Tyagaraja.

5.2.2 Utsava Sampradaya Kirtana

Tyagaraja has composed Utsava sampradaya Kirtanas also. The concept of adoration through several procedures or Upachares for invoking the God is known as and the particular composition introduced for singing along with these upacharas is known as Utsava sampradaya Kirta na. They are 24 such compositions.

Some of the prominent composers of Kirtanas are:

Purandara Das, Bhadrachala Ramdas, Tallapaka Annamacharya, Tyagaraja, Gopalakrishna Bharati, Arunachala Kavirayar, Chengalvaraya Sastri and Kavikunjara Bharati.



INTEXT QUESTIONS 5.2

1. Who was the first one to use the term kirtana?
2. What type of sahitya is used in kirtana?
3. What is the distinctive feature of kirtana?
4. Who composed Divyanama kirtanas?



Notes

5. Explain the ways of singing Divyanama kirtana?
6. Which are the three divisions of kirtana?
7. Name two prominent composers of Kirtana

5.3 KRITI

Kritis refers to the composition whose significance lies mainly in its music and not in its sahitya. Kritis has major role in sabhagana. It is composed in major, minor, vakra and vivadi ragas. It consists pallavi, anupallavi and charana. Some kritis have more charanas, samashti charanas, madhyamakala sahityas, many sangathis, chittaswaras, swara sahityas, solkattu swaras and mudras also. Kritis are composed in all Talas. Kritis are composed in Telugu, Sanskrit, Tamil, Malayalam etc. Prominent composers are Trinity's of Music, Swari Tirunal, Jayachmarajendra wadeyar, Veena Kuppayyar, Patnam Subramanya Iyer, Mysore Sadasiva rao, Muthayya Bhagavatar, Mysore Vasudevachar etc. Unlike kirtana, kriti may not be sacred in nature as it can describe philosophical ideas or patronization etc.



INTEXT QUESTIONS 5.3

1. What is Kriti?
2. What are the decorative angas in a kriti?
3. Name the three composers of kriti?
4. Who is the Royal composer?

5.4 PADAM

Padam is a typical composition which is commonly used for both music and dance concerts. This composition is heavy in its music and slow in tempo, since it is used for dance concerts it gives importance to expression (bhava). It has the sections like Pallavi, Anupallavi and multiple charanas. The theme of padamis 'Madhura Bhakti' i.e. devotion coated with love. It indirectly deals with Jeevatma - Paramatma relations.

Famous Padam composers are Sarangapani, Ghanam Chinnayya, Sabhapati, Kshetrajna, Ghanam Krishna Iyer, Subbarama Iyer, Swati Tirunal & Irayimman Thampi.



INTEXT QUESTIONS 5.4

1. What is the theme of Padam?



2. Name any two famous Padam Composers.
3. What are the sections in Padam?

5.5 JAVALI

Javali is one of the most popular forms of Carnatic music. This musical composition is generally sung as a post-pallavi item of a concert. The name javali has derived from a Kannada word Javadi means a song of love poetry. The music is generally in madhyamakala or medium tempo. The javali had its birth in the 19th century during post-Trinity period. Javalis are lively and light classical musical compositions popular in both music and dance concerts. There are javalis sung by the nayaka, the nayaki and the sakhi. The tunes of javalis are very catchy and lilting in nature because of which they are very well suited for dance concerts. The dancer can give good abhinaya for such compositions. There are javalis in Telugu, Kannada, Tamil and Malayalam languages. Javalis are usually set in Adi, Rupaka and Chapu talas. The javali has three sections i.e. Pallavi, Anupallavi and Charanam. There may be one or more charanas. Some javalis do not have an anupallavi. For example: "Adineepai Marulukonnadi"-Yamunakalyani raga.

Listed below are some popular javalis:

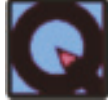
1. Adinipai Marulukonnadira- Yamunakalyani ragam- Adi talam
2. Chelinetlu Sahintune-Pharaz ragam- Adi talam
3. Apadurukuklonaitini-Khamas ragam- Adi talam
4. Veganeevu Vani Rammanave-Surati ragam- Adi talam
5. Itu Sahasamulo Nyayama- Saindhavi ragam- Adi talam

Some prominent composers of javalis and their signature or mudra are given below:

1. Dharmapuri Subbarayar- (mudra- Dharmapuri)
2. Pattabhiramayya-(mudra- Talavanesa)
3. Swati Tirunal-(mudra-Padmanabha)
4. Patnam Subramanya Iyer-(mudra- Venkatesa)
5. Vidyala Narayanaswami-(mudra- Tirupatipura)
6. Ramnad Srinivasa Iyengar-(mudra-Srinivasa)



Notes

**INTEXT QUESTIONS 5.5**

1. Javali evolved from which word?
2. What is the meaning of javadi?
3. What are the mudras of Pattabhiramayya and Swati Tirunal in their Javalis?
4. Which are the three sections of Javali?
5. In which languages Javalis are usually composed?
6. Name the three popular composers of Javali.

5.6 TARANGAM

Tarangam is sung as a post pallavi item in a concert. This is mainly in praise of God Krishna. It is a constant item in dance. The composer Narayana Teertha composed many Tarangams on Lord Krishna, named as Krishna Leela Tarangini. These tarangams are not consistently rendered in a fixed raga. Some tarangams do not follow the strict pallavi, anupallavi, charanam structure.

In Andhra Pradesh these tarangams are very popularly sung in religious gatherings wherein the main singer does quite a bit of dance while rendering the tarangams. In Tamil Nadu, tarangams are a must in Bhajans.

Some popular tarangams are:

Madhava mamava - Neelambari raga - Adi Tala

Govardhan giridhara - Darbari Kanada raga - Adi tala

Puraya mama kamam - Bilahari raga - Adi Tala

Brindavanam - Mukhariraga - Adi tala

**INTEXT QUESTIONS 5.6**

1. When is Tarangam sung in a concert?
2. On what God Tarangam is mainly composed?
3. Who is the composer of Krishna Leela Tarangini?
4. Name any two popular Tarangams.
5. On which occasions Tarangam is usually sung?

5.7 TILLANA

Tillana is one of the short, crisp and liveliest musical form, which had its birth in the 18th century. Tillana is constituted from the three rhythmic syllables: Ti-la-na. This form became popular because of its brisk and attractive music. It's tempo is usually in madhyamakala. This form has the sections pallavi, anupallavi and charana and each section has different dhatus. Usually the pallavi and anupallavi consists of jatis only and charana contains, in addition to jatis, sahitya and solfa syllables. The sahitya of tillanas may be in Sanskrit, Telugu and Tamil. Tillanas are composed in Adi and Rupaka tala. There are also tillanas in difficult talas like Lakshmisala tala which is having 24 aksharakalas. This tala is one of the 108 talas. Ramnad Srinivasa Iyengar has composed one tillana in Lakshmisala tala. This form is usually sung in a concert as a post-pallavi item. It's brisk tempo and lively jatis give a pleasing effect. Tillana is sung in both music and dance concerts and in the latter it is a constant item. The ganakrama or the method of rendering is not the same in music concert and dance concert. While in a music concert the single line is repeated not more than twice, in a dance concert it may be repeated several times. The repetition helps in exhibiting various varieties of foot-work of the dancer corresponding to the rhythmic structure of each line. The popularity of this form is basically due to the presence of rhythmical solfa syllables Ta-Ka- Ta-Ri-Kita-Naka. Tillana corresponds to the Tarana of Hindustani music. There are also ragamalika tillanas. There are popular tillanas and scholarly tillanas. Maha Vaidyanatha Iyer is said to have composed scholarly tillana in Sirnhanandana tala which is having 108 aksharakalas in Kanada raga beginning with the words Gauri Nayaka. Some composers like Patnam Subramanya Iyer and Ramnad Srinivasa Iyengar have attempted tillanas in Ghana ragas like Sankarabharanam and Todi and also in traditional rakti ragas like Cenjurutu, Pharaz, Kanada and Mohanam. Modern composers like Sri Lalgudi Jayaraman and Dr. Balamuralikrishna have incorporated a lot of sophistication to tillanas. In their tillanas there is a beautiful blend of rhythmic patterns and lilting music. These tillanas are able to catch the attention of all types of listeners alike even when played on the instruments.

Prominent composers of tillanas:

Swati Tirunal, Ponnayya, Pallavi Seshayyar, Mysore Sadasiva Rao, Veena Seshanna 'of Mysore, Patnam Subramanya Iyer, Ramnad Srinivasa Iyengar and Muttaiah Bhagavatar are some of the prominent composers of tillanas.

Some popular tillanas:

Gith dhun ki thaka dhim nadhru kitatom - Dhanasri raga - Adi tala - Swati Tirunal

Tam tam tam udani tom tananam - Khamas raga - Adi tala - Patnam Subramanya Iyer

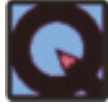
Dhimitana tare dhirana - Behag raga - Adi tala - Muttaiah Bhagavatar



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**INTEXT QUESTIONS 5.7**

1. What are the syllables that constitute Tillana?
2. In which century did Tillana emerge?
3. Name one composer who has composed a Tillana in Lakshmis Talam.
4. To which musical form of Hindustani music does Tillana correspond?
5. Name the sections of Till ana.
6. Why are tillanas so popular?
7. Name two prominent composers of Tillana.

WHAT YOU HAVE LEARNT

Sabha gana comes under the performance part of Carnatic Music where the musical forms like Varna, Kriti, Padam, Javali, Tillana, Tarangam, Kirtanas etc. are performed. Among these some of the mimical forms are used for dance concert also. These forms are Padam, Javali, Tillana etc.

Among these musical forms Kriti ranges supreme in a concert, where major portion of the programme is occupied by Kriti along with Mano dharma Sangita like Raga Alapama, Swara Kalpana, Niraval etc. During the period of Musical Trinity the form kriti reached in it's glory. The lighter musical forms like Padam, Javali, Tillana, Tarangam, Kirtana etc. comes towards the end of a music concert.

**TERMINAL EXERCISES**

1. Write a note on Sabha gana.
2. How many types of varnam are there in Carnatic Music and explain.
3. What are the difference between kirtana and kriti.
4. What is Javali write some popular Javali and some prominent composers.
5. Write a para on Tillana.

**ANSWERS TO INTEXT QUESTIONS****5.1** Varnam

1. Patnam Subramanya Iyer and Ramnad Srinivasa Iyengar



2. Two kinds; Tana vamam and Pada Vamam
3. Purvanga and Uttaranga
4. Ettukadai.
5. Muthuswamy Dikshitar and Ramaswamy Dikshitar.
6. Chauka vamam and Ata vamam.

5.2 Kirtana

1. Tallapakam composers
2. Devotional type
3. Having number of charanas.
4. Tyagaraja
5. Eka-dhatu, Dvi-dhatu
6. Pallavi, anupallavi, Charanam.
7. Purandaradas and Bhadrachala Ramdas.

5.3

1. Kriti refers to the composition. Whose significance lies mainly in its music.
2. Decorative augas are sangatis, chittaswara, swarasahitya, solkaltuswaras, mudras.
3. Thyagaraja, Swati Tirunal, Mysore Vasudevacharya.
4. Swati Tirunal and Jayachangrajencha wadeyar.

5.4 Javali

1. Madhura bhakti that is sacred devoation with love
2. Kshetraja, Swathi Tirunal
3. Pallavi, Anupallavi and charanas

5.5 Javali

1. Kannada word “Javadi”
2. Lewd poetry.
3. Dharmapuri and Padmanabha.



Notes

4. Pallavi, anupallavi and charanam.
5. Telugu, Tamil, Kannada and Malayalam.
6. Patnam Subramanya Iyer, Dharmapuri Subbarayar and Swati Tirunal.

5.6 Tarangam

1. As a post-pallavi item.
2. God Krishna
3. Narayana Teertha.
4. Govardhana Giridhara, Puraya Mamakamau.
5. Religious gatherings

5.7 Tillana

1. Three rhythmic syllables Ti-la-na
2. 18th Century.
3. Ramnad Srinivasa Iyengar
4. Tarana.
5. Pallavi, anupallavi and charana.
6. Because of the presence of rhythmical solfa syllables Ta-ka-ta-ri-kita-naka.
7. Swati Tirunal and Patnam Subramanya Iyer.

SUGGESTED ACTIVITY

1. Students should listen some five concerts.
2. Students should practice more has in 3 speeds.
3. Should practice more Kritis and kirtanas in different ragas and talas.
4. Should learn Javali & Tillanas.