

Carnatic Music

Secondary Level Course

Theory



राष्ट्रीय मुक्त विद्यालयी शिक्षा संस्थान
(मा.सं.वि.मं, भारत सरकार के अंतर्गत एक स्वायत्त संस्था)



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(243)

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A Word With You

Dear Learner,

National Institute of Open Schooling welcomes you to the Secondary Course in Carnatic Music and hope you will enjoy your learning in Open and Distance Learning Mode of education. Music is an interesting medium which aptly lets you express yourself through notes and rhythm. This course will provide a deep insight into Carnatic Music and help you to develop your personality along with its basic knowledge. The course is comprised of theory and practical aspects of Carnatic Music and will carry 40 marks and 60 marks respectively in the examination/assessment. The study material prepared especially for you is quite comprehensive and are divided into 6 riveting modules.

This course will raise the knowledge and skill in the realm of performing art while creating critical appreciation for music. You will also be exposed to Indian cultural values while understanding the key concepts of Swara, Sruti, Gamaka, Raga and Tala. With an understanding of both classical and non classical music you will be able to differentiate and learn different streams of music. Practicals for the course will be conducted at your study centre.

NIOS is happy to introduce MOOCs (Massive Open Online Courses) through SWAYAM platform initiated by MHRD, Govt. of India. Major subjects of secondary course have been developed as MOOCs including video lecturer and discussion forum are available on SWAYAM. You must register and enrol on www.swayam.gov.in to access quality videos. NIOS also telecast all its educational videos 24x7 through MHRD swayamprabha DTH channels. (2027 to 2032) with live programme and interaction from 3.00 p.m. to 5.00 p.m. (Monday – Friday) on DTH Vagda channel No. 32.

We hope you will enjoy learning Carnatic music with us. Feel free to give your suggestions in the feedback form attached at the end of this book.

With best wishes,

Course Committee

How to use the Study Material

Congratulation! You have accepted the challenge to be a self-learner. NIOS is with you at every step and has developed the material in Carnatic Music with the help of a team of experts, keeping you in mind. A format supporting independent learning has been followed. If you follow the instructions given, then you will be able to get the best out of this material. The relevant icons used in the material will guide you. These icons have been explained below for your convenience.

Title : will give a clear indication of the contents within. Do read it.

Introduction : This will introduce you to the lesson linking it to the previous one.



Objectives: These are statements that explain what you are expected to learn from the lesson. The objectives will also help you to check what you have learnt after you have gone through the lesson. Do read them.



Notes: Each page carries empty space in the side margins, for you to write important points or make notes.



Suggested Activities: Certain activities have been suggested for better understanding of the concept.



Intext Questions: Objective type questions are asked after every section, the answers to which are given at the end of the lesson. These will help you to check your progress. Do solve them. Successful completion will allow you to decide whether to proceed further or go back and learn again.



What You Have Learnt: This is the summary of the main points of the lesson. It will help in recapitulation and revision. You are welcome to add your own points to it also.



Terminal Exercises: These are long and short questions that provide an opportunity to practice for a clear understanding of the whole topic.



Answers to Intext Questions : These will help you to know how correctly you have answered the questions.

Glossary : An alphabetical list of difficult words related to subject used in lessons has been provided at the end of each lesson. You have to explain these terms yourself.

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ORIGIN AND DEVELOPMENT OF INDIAN MUSIC

Indian classical music has developed over centuries into a nuanced, glorious art form. Indian classical music, through a variety of melodic entities (ragas), ornamentation of notes and rhythmic patterns, tries to unite the performer and the listener in the experience of emotions or bhava. Classical music in India has had a complimentary relationship with other varieties of music — folk, sacred, dance, opera, light, katha kalakshepa etc. Indian classical music is a part of Indian culture. Music has been an inseparable part of daily life in India. It has been considered as the soothing entertainer for the common man, besides being a spiritual experience and a means to God realization by the wise seers. In puranas, we can find references of Siva, Krishna and Saraswati, associated with Nada, flute and veena. Celestials like Tumburu, Narada, Nandi and others were also accomplished musicians. All these aspects gave a sacred nature to Indian classical music. The greatness of classical music is that it can easily relate itself to all varieties of music, like Art music, Folk music, Sacred music, Dance music, Opera music, Light music, Katha Kalakshepa music etc. These varieties have also developed side by side along with classical music, complimenting each other.



OBJECTIVES

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

- recognize the importance of musicology in preserving the rich heritage of Carnatic Classical music;
- recognize the different periods, when important treatises and composers appeared on the scene and milestones were set;
- explain about the Golden period of Musical Trinity and appreciate the multifaceted progress of music as a fine art;
- develop the knowledge about the media advancement and it's role in preserving and popularizing the art of classical music;
- trace the growth of music from mere spiritual art system of Vedic Age to well developed Art Music form of modern period.



1.1 THREE MAJOR PERIODS IN THE HISTORY OF INDIAN MUSIC

The history of Indian music can be studied under three major periods like Ancient, Medieval and Modern. The era of Ancient music extends from the Vedic Age to period of Sangita Ratnakara, after which the medieval system of music evolved. Around 14th century it culminated in the bifurcation of the Indian music into two branches- Hindustani and Carnatic systems. Both these branches evolved and established themselves firmly. During this period, innumerable musicologists and composers appeared on the scene and enriched the concepts of Raga, Tala and musical forms.

1.2 ANCIENT PERIOD

The ancient literature of our country, like the Vedas, Agamas, Upanishad, Vayu Purana, Brihaddharma Purana, Ramayana, Mahabharata, Bhagavata, Shiksha granthas and others contain invaluable references to the basic principles of classical music such as - seven swaras, three gramas, twenty one murchanas, three layas (speeds), nine rasas, three sthayis (octaves), srutis, etc.

Narada Parivrajakopanishad mentions about the saptaswaras for the first time. In vedic age, the concept of Adhara shadja was not there. Only the musical scales consisting of Swaras were used for reciting the Vedas. Vedas are the treasure house of all the ancient Indian knowledge and culture. Of the four Vedas, Sama Veda is mainly considered as the originator of music. Vedic singing started with a single note. Seeking a better and attractive way of reciting, gradually 2 notes, and then 3 notes were used. Then finally the scales stabilised with 7 basic notes, which culminated in the vedic recitals transforming themselves into the fine art of music. These developments took centuries.

Both the orchestral music and concert music of today can trace their origin to the ancient times. During yagas and yagnas, the vedic hymns were sung and went round the ritual fire, dancing to the accompaniment of string instruments and percussion instruments. Later playing of instruments in a group came to be known as 'kutapa'. Kutapa is the earlier form of orchestra. The concept of Raga had not yet emerged. They were tuned to the saptaswaras and played on open strings. Manodharma sangita and musical notation as we understand them today, were unknown. The rise and fall in tune of vedic recitation was symbolically marked on the manuscripts, while the rhythm was indicated through specific movement of fingers.

Besides sacred scriptures, the sculptures and paintings in our ancient temples and caves have also contributed in preserving valuable evidences to the contemporary



music. In south, Ilango Adigal was a famous scholar in the court of Chera Kings, mentions in the silappadi kaaram that the ancient Tamils had developed the basic musical ideas as early as first century AD. Mahendra Verma (7th century) has done yeomen service to Carnatic music by mentioning all the contemporary musical facts in Kudumiyamalai inscriptions.

The ancient Tamil music used several 'pans' which corresponds to the Ragas. Sthayi (octave) was known to them. They were familiar with srutis and the 12 swara sthanas. Karunamrita sagara is another Tamil treatise, which mentions many interesting factors about music.

1.2.1 Treatises

Right from early times, Indian music and Musicology (Lakshya and Lakshana) show continuous development. The Lakshanas were constantly altered or re-written to suit the changing trends in music. There was continuous assimilation and adoption of new features, within the framework of tradition. Treatises gave a vivid description of the music and musicology that existed prior to their time and the changes that came to be adopted. The treatises of those days were predominantly focusing on the theoretical aspects. The practical part of this performing Art used to pass through oral tradition and they were explained in the form of formulae (sutras) in the treatises. Therefore we have only a vague idea about the form of music existed during those days.

Famous sages like Bharata, Matanga, Narada have written well known music treatises. As early as the 2nd century Bharata Muni wrote the Natya Shastra in which he refers about Indian Music directly in chapters 28 to 34. He explains the system of classification of musical instruments into Tata, Sushira, Avanaddha and Ghana varieties. This classification is universally accepted even now. Bharata experimented with his Dhruva Vina and Chala Vina and enumerated the 22 micro tones.

The seven musical notes, sa, ri, ga, ma, pa, dha and ni, got mentioned in one of the earliest upanishads - Narada parivrajaka upanishad. Evolution of musical scales, the sapta Swaras and 22 Srutis, distributed in an Octave were mile stones in musical concepts, which ultimately resulted in the development of Ragas. By about 10th century musicology and music had almost all the basics to launch their way to perfection.

The seven solfa notes of Indian music sa, ri, ga, ma, pa, dha, ni, travelled through the Arab and Persian countries to European countries and influenced the development of their music where music as an art was still in the emerging state. The west adopted the "CDEFGAB" as the 7 solfa syllables, for their church music. Indian music continued to develop along the melody style where as the western music evolved the harmony style.



Notes



INTEXT QUESTIONS 1.1

1. What are the major periods in the history of Indian music?
2. When did the bifurcation of Indian classical music take place?
3. Name a two basic principles of classical music?
4. Why are 'Kudumiyamalai' inscriptions significant?
5. Why musical Treatises are important?
6. Name two treatises and their authors of Ancient period
7. What is Kutapa?
8. How did the saptaswaras reach the west?

1.3 MEDIEVAL PERIOD

India had one system of music through out the country till about 13th century. The same fundamentals like saptaswaras, octave, sruti etc. formed the basic principles. Haripala, for the first time mentioned the terms Hindustani and Karnatak (Carnatic) music. With the advent of muslim rule in North, the art of Indian music interacted with the Arabian and Persian systems of music. Patronised by the Muslim rulers in their royal court, the Indian music branched out to develop along with new dimension. Comparatively South India remained undisturbed without any foreign invasions or upheavals. Indian classical music continued to prosper and grow along the ancient traditional way encouraged by temples and traditional Hindu Kings. Thus Hindustani and Kamatak music developed into two independent systems of music emerging from the same, single source- Vedas.

7th century onwards /Bhakti movement in the country brought in its wake hundreds of saint singers and religious teachers. Shaivite and vaishnavite saints wrote Tevarams and Divya Prabhandas in Tamil region. Devotional singers like Purandara Dasa. Bhadrachala Ramadasa, Annamacharya, Mira Bai, Surdas, Kabir Das, Tulasidas, Gurunanak and other saint singers composed thousands of simple devotional songs. With messages of bhakti, virtuous living and Universal love, these songs were set to simple rhythms and appealing tunes. Regional languages were extensively used for these songs, in order to reach the masses. In south, these songs had the features of the ancient prabandhas in a simple format of Pallavi, Anupallavi/ Charana, that became the nucleus for the future bejewelled kriti.

Saint Purandara Dasa, revered as 'Karnataka Sangita Pitamaha' is one of the most



prominent composer among the Haridasas. Purandardasa simplified the 108 ancient Talas into a system of 35 Talas, consisting of 7 Suladi Talas and their 5 varieties (Jatis). He formulated Sarali Varisa, Sapta tala Alankaras, Gitas in Malahari Raga and systematized the Abhyasagana for the beginners. The new system of talas enumerated by Purandaradasa made use of mainly laghu, Druta and Anudruta in the place of shadangas of ancient tala system. The chapu talas were also profusely used for the innumerable devotional songs called 'Kirtanas' or 'Dasara Padagalu'.

During this period Raga classifications became clearer, though not specific. Raga is the soul of Indian music and it is Indian contribution to International music. Vidyaranya (14th. cent) mentioned 15 melas and their Janya Ragas in his treatise "Sangita sara". Ramamatya (16th cent) mentioned 20 melas in his treatise "Swara mela Kalanidhi". This treatise covers nearly 2000 years history of development in Indian Music and is like a preface to the modern Carnatic Music.

These treatises along with others, specified the Raga lakshanas with specific Gamakas for each Raga. Ragas in Carnatic music come alive only through specific gamaka alankaras, decorating the particular note.

17th century saw the emergence of Chaturdandi Prakasika by Venkatamakhi. The treatise was a land mark and ushered in the modern era in the history of music. The treatise enumerated 72 Asampurna mela karta scheme, based on the 16 Swara sthanas. At that time, only 19 melas were in vogue. All the 72 melas and their Janya Ragas, the vivadi melas were musical possibilities. The system was called Kanakambari-Ratnambari Scheme. Later the system was revised and revamped by Govindacharya as 72 Sampurna Mela Paddhati, known as Kanakangi - Ratnangi scheme, where the Melas had Krama Sampurna Arohana and Avarohana. The 72 mela karta scheme opened the flood gates for the creation of unlimited number of Janya Ragas, with specific Lakshanas. Composers belonging to Medieval and Modern period composed innumerable compositions in newly formed ragas. Among the musical trinity, Muthuswami Dikshitar followed the Asampurna Mela Paddhati of Venkatamakhi. But Tyagaraja and Shyama Shastri followed Sampurna Mela Paddhati of Govindacharya. Now Sampurna Mela Paddhati is in vogue.



INTEXT QUESTIONS : 1.2

1. What is the most important turning point in Indian Music that took place during medieval period?
2. What was the main reason behind bifurcation of Indian classical music?



Notes

3. Name any three saint singers of Bhakti movement.
4. Why Bhakti movement is considered important for the development of Music ? Write in brief.
5. Mention the name of two Lakshanakaras and their important treatises of medieval period.
6. Why chaturdandi Prakashika of Venkata makhi is so important? Write in brief.
7. Who brought the revised Sampoorna Mela Paddathi into vogue?
8. Which Mela Paddathi is followed by the present musicians?

1.4 18TH CENTURY - THE GOLDEN AGE

During this period there was multifaceted development and musical activity, both in quality and quantity of the musical forms, Ragas, Talas, Musical instruments, musical notation system etc. The scholarly musical forms such as well decorated Kritis, Swarajatis, Varna, Pada, Tillana, Jawali, Ragamalikas etc. were composed in large numbers. It is important to mention here that all these different forms of compositions drew their fundamentals from the ancient prabandhas. Only the sections; the musical and lyrical aspects had assumed a refined and transformed shape in the newer compositions. Protecting and preserving the music compositions in notation also practiced and today the present generation is fortunate to have access to all earlier invaluable compositions.

18th -19th century was equally important for Hindustani music system too. Pandit Vishnu Narayan Bhat khande systematized the Hindustani Ragas under the 'That' system. A variety of composition forms like Khayal, Thumri, and Tarana were composed. Famous and prominent musicians like ustad Alladia Khan, Pt. Omkarnath Thakur, Pt. Vishnu Digambar Paluskar, Ustad Bade Gulam Alikhan emerged as legends of the next century. The famous gharanas of Agra, Gwalior, Jaipur, Kirana, Lucknow etc. came to be established.

During the same period, even western classical music enjoyed prosperity and development. The musical legends Bach, Hayden, Beethovan, popularly known as the trinity of western music emerged and took western classical music to new heights. Wagner was another composer to enrich the western music. .

1.4.1 Golden Age of Musical Trinity in the history of Carnatic Music

Right from 12 century onwards composers like Jayadeva (Ashtapadi-Gita Govinda), Narayana Tirtha (Taranga – Krishna Lila Tarangini), Arunagiri Nathar (Tiruppugazh) Annamacharya (Sankirtanas), Kshetragna (Padas), the simple



Kritis of Giriraja Kavi, Margadarsi Sesha Iyengar, Melattur Veera Bhadrappa, Pallavi Gopal Ayyar, Ramaswamy Dikshitar, Adi Appayya (Viriboni-Bhairavi - Attatala), Sonti Venkataramanayya (Tyagaraja's Guru) and others had flooded the pre trinity period with their vast variety of compositions. Thus the ground work had already been done. The modern musical forms like Varna, Kritis etc had defined and refined through their compositions. The number of ragas in usage also had swelled. The simplified Tala system added additional thrust. All these composers, musicologists and scholars were fore runners of the golden period of musical Trinity in Karnatak Music.

Sri Shyama Shastri, Sri Thyagaraja and Sri Muthu Swami Dikshitar are together known as the musical Trinity of Carnatic music. They composed hundreds of scholarly Kritis in new and rare ragas hitherto unused. The Kritis are musically most perfect and they are considered as models for those Ragas. All the three were contemporaries and born in Tiruvarur in Tanjore Dist. They had a large number of Sishyas/students who were instrumental in collecting and preserving, the invaluable compositions of their preceptors. Later, many of those Sishyas/students themselves became composers of great merit and contributed to the already rich musical collection.

1.4.2 Sri Shyama Shastri (1763-1827 AD.) Sri Shyama Shastri was eldest among the Trinity. Almost his kritis are in praise of mother Goddess Kamakshi of Kanchi. Kritis are in Telugu as well as in Sanskrit. They are replete with Raga bhava and Sahitya bhava. His three scholarly Swarajatis are well known as three gems. He has composed 9 kritis on Meenakshi of Madurai, known as Navaratnamalika. He has used chapu talas profusely for his kritis. He has come up with viloma chapu (4+3) for the first time. His kritis are especially known for their rhythmic excellence. Swarasahitya and swaraksharas decorate his kritis. He has used many rare ragas like Manji, Ahiri, Kalgada, Chintamani, etc. Shyamashastri is believed to have composed nearly 300 compositions. But only around 50 compositions have been accessed so far.

1.4.3 Sri Tyagaraja (1767-1847 AD).

Sri Tyagaraja is believed to have composed more than 1000 kritis. Nearly 750 compositions have already been published. They include simple as well as scholarly kritis. He brought into usage hundreds of Ragas. He was a devotee of Lord Rama. Majority of his Kritis are in Telugu, others are in Sanskrit. He has composed several Samudayakritis (Group Kritis) such as Ghana Raga Pancharatna, kritis and also other Pancha ratna groups like, Kovur, Lalgudi, Tiruvattiyur and Srirangam Pancharatna. He has also composed the groups of Utsava Sampradaya kritis, Divyanama Sankirtanas, Upachara Kritis, which easily lend themselves for



Notes

congregational singing. He has adopted Desadi and Madhyadi Talas for some of his Kritis. Sangatis, Multiple Charanas, Ateeta-Anagata Eduppus, are his contribution to the Kritis form. He has composed three beautiful musical operas, Prahlada Bhakti Vijayam, Nowka Charitram and Sri Sita Rama Vijayam. Large number of students who followed him were responsible for preserving and popularising the invaluable musical heritage of Tyagaraja.

1.4.4 Muthuswami Dikshitar (1775-1835 AD)

Dikshitar was the youngest of Trinity. He was a Sri Vidya upasaka and composed a majority of Kritis on Devi. He has also composed on innumerable Shaivite and Vaishnavite deities, whom he visited during his pilgrimages. His scholarly compositions speak of his deep knowledge of Indian philosophy, Jyotisha, Tantrashastra and Hindu Culture. All his Kritis are in Sanskrit and the literary content of his Kritis are of high standard and slightly difficult to understand for a layman. The Kritis are brilliant with musical and literary beauties like swaraksharas, various Mudras, Samashti Charana, Madhyama Kala Sahityas, Yati-Prasas etc, Ragas of Asampurna Mela Paddhati of Venkata Makhi are existing through Dikshitar kritis, where in the composer has beautifully introduced the Raga mudras. Dikshitar was a master in composing scholarly group Kritis. He has composed 13 such groups. A few examples are Navagraha Kritis (Astrology), Kamalamba Navavarana (Tantra Shastra), Panchabhuta linga kritis (Hindu Philosophy), Tyagaraja Vibhakti Kritis (yoga) etc., He has also composed Manipravals and beautiful Ragamalikas. Dikshitar's tradition was widely popularized by his talented students followers/sishya parampara.

1.4.5 Swati Tirunal Maharaja (1813-1847 AD)

Swati Tirunal Maharaja was a prolific composer and was the youngest contemporary of the great Trinity. His court was full of talented scholars, musicians and artists. He composed a variety of compositions like Varna, Kritis, Jawali, Tillana, Bhajans in many languages and North Indian musical forms like Dhrupad, Khyal etc. He was a great scholar and composed musical operas like Kuchelopakhyana and Ajamilopakhyana. His Navaratri Kritis, Navavidha Bhakti Kritis are well known. Unfortunately he died at a very young age of 32. Since he did not have any students his compositions took many years to come to light.



INTEXT QUESTIONS : 1.3

- (1) Why 18th century is important in the development of Carnatic Music? Write in brief.



- (2) What are important factors of Golden age in Music?
- (3) Name two composers of the Golden age.
- (4) Who was the musical trinity? Name them.
- (5) Who wrote the Geetha Govinda?
- (6) What is Prahallad Bhakti Vijaya and who composed it ?
- (7) What is the origin for all types of musical compositions?
- (8) Name one Samudaya Kriti of each one of the musical trinity. Write in brief.

1.4.6 Subbarama Dikshitar was the grand son of Balu Swami Dikshitar. Baluswami Dikshitar adopted his daughter's son Subbarama Dikshitar who was highly gifted, scholarly and excelled both as a composer and musicologist. He published in 1903 A.D. the voluminous Sangita Sampradaya Pradarsini. He has done invaluable service to Carnatic music by preserving the Dikshitar tradition – Asampurna mela Paddhati of Venkatamakhi. Sampradaya Pradasini is a collection of Ragalakshanas, the Lakshana gitas, Varnas, Krits, Raga malikas. It also contains some compositions of other pre-trinity legendary composers. All of Muthuswami Dikshitar's Kritis with original notation have been given in systematic way, starting from 1st mela and its Janya Ragas. The rest of the melas follow in the same order, till the 72nd mela. It has 1700 pages and contains the life history of 76 musicians / composers.

Subbarama Dikshitar was a composer himself and has composed scholarly Kritis in Ragas like Ananda Bhairavi, Surati etc. He has also composed many Varnas and Ragamalikas. He has the credit of writing the book 'Prathamabhyasam' on music and musicology. He also composed a Tamil Drama 'Valli Bharatham'.

During Post Trinity Period a large number of their students who became musicians, composers. A few of them may be mentioned as;

1.4.7 Tyagaraja's Students and Followers :- Walajapet Venkataramana Bhagavatar, Veena Kuppier Ayya Bhagavatar, Patnam Subrahmanya Ayyar, Subbarama Bhagavatar, Tillaisthanam Rama Ayyangar, Umayalapuram Krishna Bhagavatar, Sundara Bhagavatar, Mysore Vasudevachar, Ramanadu Srinivas Ayyangar and others.

1.4.8 Dikshitar's Students and Followers: Ponniah, Vadivelu, Sivanandam and Chinniah popularly known as Tanjore Quartette, Tiruvarur. Ayyaswami, his own younger brothers Baluswami and Chinnaswami, Ettiyapuram kings, Subbarama Dikshitar and others.

1.4.9 Shyamashastri's students and Followers: Annaswami Shastri, Subbaraya Shastri, Panchanada Ayyar and others.



Notes

20th century saw thousands of old musical compositions being unearthed and published in print along with notation. Treatises were published and new musicology books were written by well known scholars which provided a guideline to both teachers and students.

The Concept of Concert singing as we understand today, originated some time during 18th century. Now concert singing / Sabha gana has become popular. In place of royal patronage, now the artists are sponsored by art loving public and private audience. Manodharma sangita, Ragam Tanam and pallavi is the main piece of attraction in a concert. Musical compositions, especially kritis came to be liberally decorated with technical and lyrical beauties. These compositions represented the artistic expression of the creative genius of Vaggeyakaras. Unlike the older day concerts, the present day concerts have limitations of time and a general format which is usually followed by the traditional singer. Music has assumed more and more importance as a Pure Art form.

Now violin has become an inevitable accompaniment in South Indian music concert. Vina and other Indian musical instruments have developed new techniques of tuning/ fingering etc. to improve their tonal quality and Gamaka embellishments. Western musical instruments such as Mandolin, Saxophone have been adopted for Carnatic music.

Even the music teaching system has changed from the traditional Gurukula system to Institutional teaching and personalised private teaching. Students learning from more than one guru at a given time is also not uncommon. Since the student, is exposed to different styles of music ultimately, he will not be able to represent any particular style or “Bani” music conferences, seminars, lecture demonstrations are conducted by well known music sabhas, institutions and associations where musical thoughts and ideas are exchanged. 20th century saw unprecedented advances in Science and Technology. Electronic media has revolutionised the communication and network system. Today, the music of the musician, composer and other details can be saved and preserved in Audio as well as visual medium for the benefit of posterity.



INTEXT QUESTIONS 1.4

- (1) Who was Subbarama Dikshitar ? Name his famous treatise. Why the treatise is so important?
- (2) Name two students of one of the Trinity.
- (3) What are main advances in technology helpful in furthering the cause of Music?
- (4) Name two important features of modern times in concert singing and teaching system.



WHAT YOU HAVE LEARNT

History of Indian music is an unbroken record of contributions by various Lakshanakaras, the commentators on these Treatises, the great composers, the musicians and patrons. Presently the advances in electronic media and communication have immensely helped in the preservation and communication of both music and musicology.

Transformation of Indian music from simple Vedic Scales to a highly evolved art music was slow but subtle. The study would reveal that the rich tradition of music and methodology of Vedic hymns recitation is infact the underlying basic principle for all the further developments of music in becoming a fine art. This introductory chapter will highlight the importance of the musical heritage in a nutshell. The development has passed through different stages right from Vedic age to present day. There is around multi faceted development in the spheres like Ragas, Musical forms, Talas, Musical Instruments, Notation, and other aspects.

Of Late there is interaction between Hindustani and Carnatic styles of music. Jugal bandi is emerging as popular concept programme, where the two systems of music enlighten the music lovers on the same platform. Carnatic music has made global inroads. Our musicians are giving music concerts, scholarly lec. demo's and have become a part of the global fusion music. More and more of our compositions are reaching people outside India through Western staff notation. In spite of all these modern facets and trends, Carnatic music continues to grow within its traditional framework with an ever present spiritual undercurrent.



TERMINAL EXERCISES

- (1) Explain the three periods in which the music had a tremendous development.
- (2) Why the 18th century is called as golden age of music? Explain.
- (3) Write about the sampurna mela paddhati in detail.
- (4) Explain the importance of Natyasartra in music and its contribution.
- (5) Why Purandaradasa is known as Karnataka Sangeeta pitamaha?



ANSWERS TO INTEXT QUESTIONS

1.1

- (1) Ancient period, Medieval period and modern period in music.
- (2) Around 13th century the Indian music bifurcated into Hindustani and Karnatak Systems.



Notes

Origin and Development of Indian Music

- (3) Sapta Swara's, three grama's, 21 murchana's, 3 Laya's, 9 Rasas, 3 Sthayis, Srutis
- (4) Kudumiyamalai inscriptions are the earliest references to classical music
- (5) Because, musical treatises help us to trace the way, the music has grown and they preserve the Lakshya and Lakshana for the posterity.
Eg.: (1) Bharata - Natya Shastra
(2) Matanga - Brihaddesi
- (6) 'Kutapa' is a term for Orchestra of Ancient Times.
- (7) The Saptaswaras of Indian music traveled through Persia and Arabia to reach the West and the notes influenced the Church music in transformed names as 'CDEFGAB'.

1.2

- (1) Bifurcation of Indian music into Hindustani and Karnatak system was the most significant event.
- (2) North India came under the influence of Muslim rulers and was influenced by Persian and Arabian music in the Royal courts of muslim rulers. But South remained unaffected and continued in its classical way encouraged by traditional Hindu Kings.
- (3) Purandaradasa, Kabir das, Mirabai '
- (4) Because hundreds of Saint singers of the Bhakti movement composed thousands of compositions in many Ragas and also in regional languages which got appreciation from the masses.
- (5) Because purandaradasa composed thousands of songs, systematized the Abhyasagana Krama for the students and simplified the talas into Suladi Sapta Talas.
- (6) (a) Venkata Makhi – Chaturdandi Prakasika
(b) Ramamatya – Swaramela Kalanidhi
- (7) Because it gave the most scientifically arranged mela system for Carnatic Music.
- (8) Govindacharya brought into Vogue 72 Sampurna Mela Paddhati.
- (9) Govindacharya's Sampurna Mela Paddhati is followed by present musicians.



1.3

- (1) Because 18th Century brought in unforeseen developments and progress not only in Hindustani and Carnatic music but also in Western music. It was golden age of Musical Trinity there also.
- (2) Emergence of Large number of Ragas, Simplified tala system, a number of compositions in different forms, and large number of composers and musicologists of great merit led to the Golden Age.
- (3) Ponnai, Margadarsi, Sesa Ayyanagar, Melattur Veerabhadraiah, Veenakuppier, Pallavi Gopala Ayyar and the like.
- (4) Sri Shyama shastri, Sri Tyagaraja and Sri Muthuswami Dikshitar are known as musical trinity of Carnatic Music.
- (5) Jayadeva composed the 'Gitagovinda'.
- (6) 'Pralhada Bhakti Vijaya' is musical opera composed by Tyagaraja.
- (7) Ancient Prabhandas are the source of origin for all types of Carnatic music compositions.
- (8) Shyama shastri - Navaratna malika
Tyagaraja - Ghana raga pancha ratna
Dikshitar - Navagraha kritis.

1.4

- (1) Subbarama Dikshitar was grandson of Balu Swami Dikshitar through his daughter. Later he adopted him as his son. He wrote Sangita Sampradhya Pradarsini. It is a continuation of Dikshitar parampara.
- (2) Shyama Shastri's Students: Sangitaswami and Panchanada Ayyar etc.
Tyagaraja's students: Walajapet Venkataramana Bhagavatar and Veena Kuppayyar etc.
Dikshitar's Students: Ponniah, Ayyaswarni, Ettiyapuram Kings etc.
- (3) Technical Advancements in electronic media, refined printing and publishing techniques and communication network have immensely helped in spreading the music and knowledge.
- (4) Concert Singing: In modern period concerts are time bound for the public and Sabhas. Violin and Mridanga have emerged as main accompaniments for a South Indian Concert.



Notes

Teaching System: has changed from Gurukula system to Institutionalised / Private/personalised teaching.

SUGGESTED ACTIVITY

- (1) Make a comparative note of the features of music in ancient times and modern times.
- (2) When you listen to any composition, try to find out Raga name and composer's name.
- (3) Make a list of the ragas you have learnt so far.



2

KEY CONCEPTS OF CARNATIC MUSIC

In the earlier lesson, we learnt about the origin and development of Indian music as well as some of the prominent personalities and composers. In this lesson, learner will familiarise with the key concepts and fundamentals of Carnatic Music.

Indian Music has been established as an advanced study with well proved concepts and substantiating theorems, according to the contemporary music scenario. All along this evolution, several musicologists have recorded their hypothesis and ideas about Carnatic music and also about Indian music as a whole students who pursue Carnatic music in private and also institutional level have to learn these theories and certain basic definitions. Knowledge about the nomenclature and basic concepts are very essential in this regard.

Carnatic Music is very distinct in several aspects such as its melodic nature, the sruti concept, importance of gamaka and its improvisational capacity etc. and above all, its serene nature. The ragas of Indian Music have been always a fascination to the west; with its infinitive creativity, just like the intricate and mind blowing tala system.



OBJECTIVES

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

- explain the basic terminologies of carnatic music;
- explain the differences of sruti and swara;
- distinguish between different types of harmony;
- identify verious talas and layas.



Notes

2.1 NADA

Nada is musical sound. It is a sound with a particular frequency that sustains for a considerable period of time. This unique concept of Indian music, finds its origin from Nadabrahma, due to its spiritual nature. The word 'Nada', originated from 'nadyate'. Nada is of two kinds **Ahata and Anahata**. The latter is described as super human sound, which is not audible to an ordinary human being. The former is the one which is audible to human ear. Ahata nada can be classified into **Shariraja, Charmaja, Lohaja, Vayuja** etc., according to the source from where it is generated.



INTEXT QUESTIONS 2.1

1. What is nada?
2. How many kinds of nada are there?
3. From where, the word Nada had originated?
4. Name the Nada which is not audible to normal human ears.
5. On what basis the Ahata nada has been classified?

2.2 SWARA

Swara is the musical note. Technically speaking, the raga or melody of Indian music is constituted with these minute elements. The word swara has been defined by learned as:

"Swato ranjayati srotruchittanam sa swarochyate"

i.e. swara is that, which is able to entertain the soul of audience on its own.

Swaras are seven in number and are collectively known as Saptaswara

They are as follows:

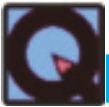
S.No.	Swara	Abbreviation
1.	Shadjam	Sa
2.	Rishabham	Ri
3.	Gandharam	Ga
4.	Madhaymam	Ma



5.	Panchamam	Pa
6.	Dhaivatam	Dha
7.	Nishadam	Ni

Each of these swaras is sung in different frequencies in the ascending order. These frequencies or places in which the swara sung are called '**SWARASTHANA**'. Though the swaras are seven in total, all the five swaras, except Shadja and Panchama, have one more frequency position or one more swarasthana with different name, which results in twelve swarasthanas in total. These are collectively known as '**DWADASA SWARASTHANAS**', as follows:-

1.	Shadjam	Sa
2.	Suddha Rishabham	Ri1
3.	Chatushruti Rishabham	Ri2
4.	Sadharna Gandharam	Ga1
5.	Antara Gandharam	Ga2
6.	Suddha Madhyamam	Ma1
7.	Prati Madhyamam	Ma2
8.	Panchamam	Pa
9.	Suddha Dhaivatam	Dha1
10.	Chatushruti Dhaivatam	Dha2
11.	Kaisiki Nishadam	Ni1
12.	Kakali Nishadam	Ni2



INTEXT QUESTIONS 2.2

1. How many swaras are there in total?
2. Name the frequency position of a swara.
3. How many swarasthanas are there in total?
4. What is Dwadasa swarasthana?
5. Explain the word swara?



Notes

2.3 SRUTI

Sruti is the smallest interval of pitches, (differences between two frequencies) that can be detected by a trained ear. It is defined by the age old musicologists as :

“Sraavanendriya grahyatwad dhwanireva srutir bhavet”

In other words, sruti and swara are the two sides of the same coin. Since ancient period, the argument about the entity of these two remain parallel among the learned. Many musicologists are of the opinion that the sound of frequency is called **Sruti**, when it played in a musical instrument and when one sings it with syllables is called **Swara**.

According to the size of these differences of frequencies, srutis are classified into three types:

- The smallest variety is called ‘**NYUNA sruti**’
- The medium variety is called ‘**PRAMANA sruti**’
- The biggest variety is called ‘**POORNA sruti**’

Although the total number of sruti is commonly accepted by almost all the musicologists as 22 ; there exists a difference of opinion in this regard. ‘**Bharata**’ was the first musicologist to experiment and declare the total number of srutis and he also gave different names for srutis.



INTEXT QUESTIONS 2.3

1. What is sruti?
2. How many types of srutis are there in total?
3. What is the total number of srutis?
4. Who is the first musicologist who experimented on srutis?
5. Differentiate between sruti and swara.

2.4 STHAYI

The interval or span made up of Shadja to Nishada is called Sthayi in Indian music. This sthayi comprises seven Swaras such as Shadja, rishabha, gandhara, madhyama, panchama, dhaivata and nishada and its other varieties of swarasthanas. This span of saptaswaras is known as **Madhya sthayi**.

The next span of saptaswaras beginning with shadja that comes after nishada is



called **Tara sthayi**. Further, the next span of saptaswaras above the Tara sthayi is called **Ati Tara sthayi**.

The span of saptaswaras below Madhya sthayi is called **Mandra sthayi** and the sthayi below this is known as **Anumandra sthayi**.

Thus, there are five sthayis in total. Human voice has the range of only three sthayis in the middle. Only music instruments can reach in these five sthayis effortlessly.

Notes



INTEXT QUESTIONS 2.4

1. Explain the word sthayi.
2. How many sthayis are there in total?
3. Human voice can reach how many sthayis?
4. Instrumentalists can reach how many sthayis?

2.5 GAMAKA

“Swarasya kampo Gamakaha srothrchitta Sukhavah”

Oscillation of Swara which gives soothing effect of the listener.

Minute embellishment that is attached to a swara is called **“GAMAKA”**. These shakes or graces, which beautify the swara phrases and the raga is a distinct quality of Indian music. Several musicologists have given different types of gamakas and they vary in their numbers also.

15 Gamakas mentioned in **Sangita Ratnakara** are as follows:

- | | |
|---------------|---------------|
| 1. Tirupam | 9. Aahatam |
| 2. Spiritam | 10. Ullasitam |
| 3. Kampitam | 11. Plavitam |
| 4. Leenam | 12. Humpitam |
| 5. Andolitam | 13. Mudritam |
| 6. Vali | 14. Namitam |
| 7. Tribhinnam | 15. Misritam |
| 8. Kurulam | |



Notes

Apart from this, '**Kohala**' says about thirteen gamakas and **Ahobala's Parijata** says about seventeen gamakas.

At present musicians of Carnatic music follow only the Dashavidha Gamakas.



INTEXT QUESTIONS 2.5

1. What do you understand by gamaka?
2. According to Sangita Ratnakara, how many gamakas are there in total?
3. How many gamakas are there according to Kohala?
4. According to Sangita Parijata, how many gamakas are there in total?

2.6 MELA

Musical scales with the potential to generate new ragas or melodies are called as **MELA**. The literary meaning of the word '**Mela**' is combination of swara. '**Vidyaranya**', preceptor of the Vijayanagara empire, brought the concept of Mela to Carnatic music. He consolidated popular and prominent melodies which prevailed during his time and named them as Melas. In continuation, his predecessors consolidated prominent Melodies of their time and called them as Melas and brought similar ragas under them, naming them as 'Janya ragas'.

2.6.1 Scheme of 72 Mela

Venkatamakhi brought a major change to the Carnatic music parlance by constituting the 72 Mela scheme by the permutation and combination of existing Swarasthanas with four fictional notes such as Shatshruti Rishabham (Sadharana gandharam), Suddha gandharam (chatushruti rishabham) Shatshruti dhaivatam (kaisiki nishadam) and Suddha nishadam (chatushruti dhaivatam). These 16 swarasthanas are collectively known as Shodasa Swarasthanas.

2.6.2 (a) Shodasa Swarasthanas

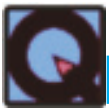
S.No.	NAME
1.	Shadja
2.	Suddha Rishabha
3.	Chatushruti Rishabha
4.	Sadharana Gandhara



5. Antara Gandhara
6. Suddha Madhyama
7. Prati Madhyama
8. Panchama
9. Suddha Dhaivata ,
10. Chatushruti Dhaivata
11. Kaisiki Nishada
12. Kakali Nishada
13. SuddhaGandhara (Fictional Note)
14. Shadtshruti Rishabha (Fictional Note)
15. Suddha Nishada (Fictional Note)
16. Shatshruti Dhaivata (Fictional Note)

Govindacharya (1857 A.D) formulated the 72 Mela scheme, which we follow today, by avoiding the discrepancies of Asampoorna Mela Padhati the former one, which was envisaged by Venkatamakhi. He kept some rules for the scales to be considered as Melas, they are as follows:-

- The scales should have all the seven swaras.
- It should begin with Shadja and end with Shadja in the higher octave, thus making eight swaras in total.
- The swaras should be arranged in proper ascending and descending order.
- The homogenous character of swaras should be maintained throughout the Mela.



INTEXT QUESTIONS 2.6

1. What do you understand by Mela?
2. Who brought the concept of Mela to Carnatic music?
3. Who conceptualized the 72 Mela scheme?
4. Name the musicologist who modified the 72 Mela scheme.
5. What are the characteristics of a Mela?

2.7 RAGA

Raga is the pivotal concept of Indian music. Matanga, who introduced the concept of Raga through his illustrated work- “Brihaddesi”, defined Raga as



Notes

“Swara Varna viseshena dhvani bhedenah : puna

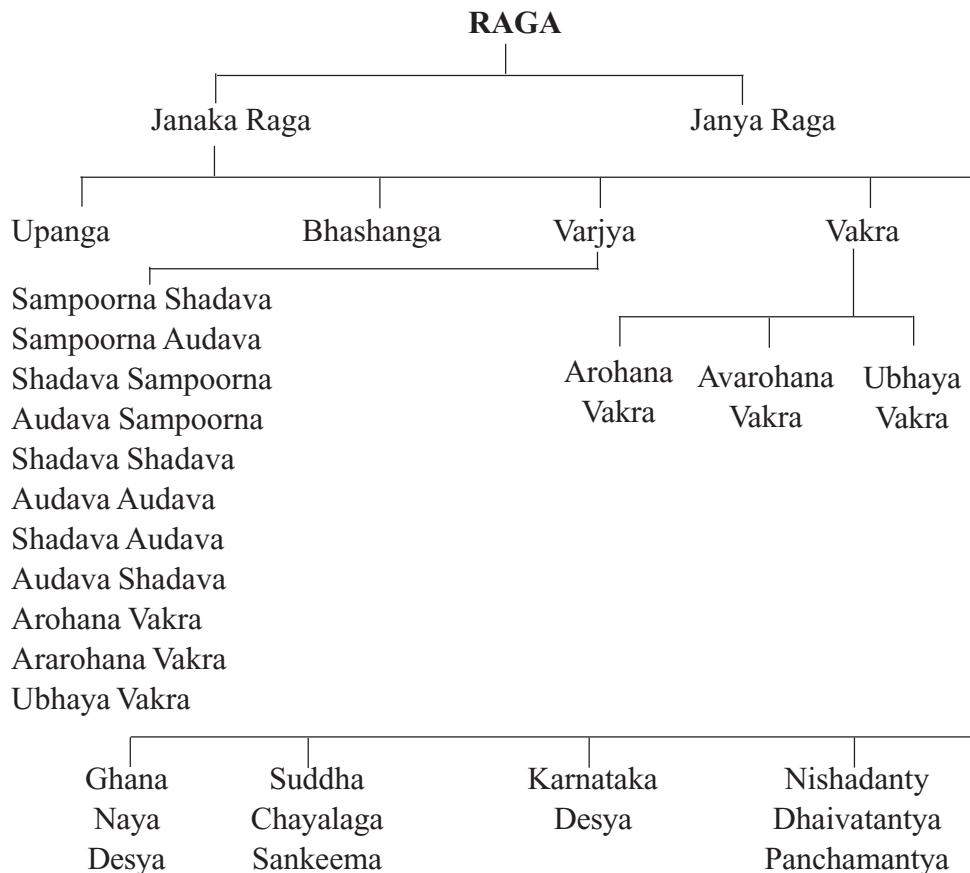
Rajyate yena kathita sa raga sammatassatam”

Any melody that entertains the listeners by the variety of its swara passages or different emotions is called Raga. Raga is the minor melody which is derived from Mela or parental scale. These minor scales, differ from its parental scale and keep a different entity altogether by either changing some swarasthana of its parent scale or omitting any note in Arohana or Avarohana or by progressing in zig-zag way. The possibility of making new ragas out of its parent scale is thus infinite. There are different ragas with same scale and same variety of Notes, by adding various Gamakas and embellishments to its different Swaras

2.7.1 Raga Classification

Ragas of Carnatic Music are classified into several heads, according to the way it has presented. Different musicologists have recorded different types of classifications for ragas in different ages. These classifications were relevant at those times according to the method of handling the particular melodies.

The present day Carnatic Ragas are classified as follows





Ragas are mainly classified into two - **Janaka ragas and Janya ragas**. The former one keeps the scale of its parent raga intact but adds gamakas and different types of movements for its melodic beauty.

Janya ragas are again classified into several ways, such as;

2.7.2 Upanga and Bhashanga

- i. Upanga raga, are those which admits swaras only of its parent scale i.e. Mela.
- ii. Bhashanga raga, are those which admits swaras even other than its Mela.

2.7.3 Shadava, Audava, Swarantara, Sampoorana shadava, Shadava sampoorana, Sampoorana Audava and Audava sampoorana

- i. Shadava: one which has only six swaras in its scale.
- ii. Audava: one which has only five swaras in its scale.
- iii. Swarantara: one which has only four or three swaras in its scale.
- iv. Sampoorana shadava: one which has all swaras in its ascending and only six in its descending.
- v. Shadava sampoorana: one which has only six swaras in its ascending and all swaras in its descending.
- vi. Sampoorana Audava: one which has all the swaras in its ascending and only five swaras in its descending.
- vii. Audava sampoorana: one which has only five swaras in its ascending and all the swaras in its descending.

2.7.4 Ghana, Naya and Desya

- i. Ghana : One which is very majestic in nature and vibrant with brisk swara passages.
- ii. Naya : One which is very elaborative and heavy in classicism.
- iii. Desya : One which is very pleasant, soothing and light to perform.

2.7.5 Sudha, Chayalaga and Sankeerna

- i. Suddha : One which does not have any similarity with any other melody.
- ii. Chayalaga : One which has traces of some other raga in its progression.
- iii. Sankeerna : One which is very complicated as it is linked with several ragas.



Notes

2.7.6 Karnataka and Desya

- i. Karnataka : One which originated and developed indigenously.
- ii. Desya: one which is adopted from Hindustani system or any other Music system.

2.7.6 Nishadantya, Dhaivatantya and Panchamantya

- i. Nishadantya : The scale of this raga ends with Madhya sthayi nishada in ascending and mandra sthayi nishada in descending.
- ii. Dhaivatantya : The scale of this raga ends with madhya sthayi dhaivata in ascending and mandra sthayi dhaivata in descending.
- iii. Panchamantya : The scale of this raga ends with madhya sthayi panchama in ascending and mandra sthayi panchama in descending.



INTEXT QUESTIONS 2.7

1. What do you understand by raga?
2. What is janya raga?
3. Ragas are mainly classified into how many heads?
4. How ragas are classified according to the number of swaras?
5. How ragas are classified according to the melodic similarities with each other?

2.8 TALA

Tala; again is a peculiarity of Indian music. It is the act of regulating the speed of music, compiled with several hand gestures in a cyclic process.

“Kaalo laghunadimitaya kriyaya

Sammito matim geetader vidadhattaala”

Though there is a rhythm or laya, under current in the music of every country; Indian music stands unparallel with its outward expression in different variety.

2.8.1 Tala Dasa Pranas

Tala is defined as the union and separation of the two hands, according to the dasa pranas or the ten elements, governing the correct reckoning of tala. These ten elements are Kaala, Marga, Kriya, Anga, Graha, Jaati, Kala, Laya, Yati and Prastara.



2.8.2 Shadangas

Tala is constituted mainly with six elements which are collectively known as **Shadangas**. They are **Anudrutam, Drutam, Laghu, Guru, Plutam and Kakapadam**. These six angas with their sign and aksharakala (time duration) and method of reckoning are as given below:

S.NO.	ANGA	SYMBOL	AKSHARAKALA	MODE OF RECKONING
1.	Anudrutam	∪	1	A beat
2.	Drutam	○	2	A beat and a wave
3.	Laghu	I	3,4,5,7,9	A beat and finger counts
4.	Guru	8	8	A sashabda Laghua and a nishabda laghu
5.	Plutam	$\frac{1}{8}$	12	A beat, a krushya and sarpini
6.	Kakapadam	+	16	beat, a pataka, a krushya and a sarplnl

2.8.3 Sooladi Sapta Talas

Since the time of its inception, Indian music follows the scheme of 108 talas, in which, the first five talas are considered as Margi talas and the rest 103 talas are called as Desi talas. For the first time, we come across the concept of basic seven talas or Sooladi Sapta Talas in the musical text ‘Sangeeta Parijata’ by Ahobala. Thus, the separate tala system for Carnatic music was emphasised by none other than the Sangeeta Pitamaha of Carnatic music- ‘Saint Purandaradasa’. He composed simple alankarams and other compositions called sooladi in these basic seven talas. These seven talas and their details are given below:

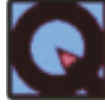
S.No.	TALA	ANGAS	AKSHARAKALA
1.	Dhruva	Laghu-drutam-laghu-laghu	14 (I ₄ 0I ₄ I ₄)
2.	Mathya	Laghu-drutam-laghu	10 (I ₄ 0I ₄)
3.	Roopaka	Drutam-laghu	6 (0I ₄)
4.	Jhampa	Laghu-Anudrutam-drutam	10 (I ₇ UO)



Notes

Key Concepts of Carnatic Music

5.	Tripata	Laghu-drutam-drutam	7 (I ₃ 00)
6.	Ata	Laghu-laghu-drutam-drutam	14 (I ₅ I ₅ 00)
7.	Eka	Laghu	4 (I ₄)



INTEXT QUESTIONS 2.8

1. Define the word tala.
2. Name the tala system prevalent before the present one.
3. Who brought the concept of sapta talas?
4. Who made the sapta talas into practice?
5. How many angas are there in a tala?

WHAT YOU HAVE LEARNT

India is a country with a diversity of culture and caters all sects of music. It finds its roots from the Vedic chants, which evolved through centuries to the present Carnatic and Hindustani styles. Indian music has several distinctive qualities such as Sruti, Gamakas, Raga, Tala etc. It starts and ends with the knowledge of Nada, as whole music is NADOPASANA. Nadopasana adoration to God is another unique concept of Indian music, where the singer completely dedicates himself to pure music as a means of attaining salvation.

This worship of Nada or Nadopasana helps us to personify shruti and swara, which are almost identical with only minute distinctions. Indian classical music's system has seven swaras which are sung in different frequencies called swarasthanas. In Indian music, we follow the principles of melody, i.e. proceeding through single notes following one another to create a tune. The different permutations and combinations of swaras create different ragas. These ragas are 'sung or played with gamaka- small graces or embellishments making Indian music purely distinctive and imperennial. The compositions in Carnatic music are mainly sacred in nature and are constituted with several talas i.e. cycles of different rhythmic patterns.



TERMINAL EXERCISE

1. Briefly explain the concept of Nada in Carnatic music.
2. Elucidate seven swaras and its varieties in detail.



3. Describe the classification of ragas elaborately.
4. Write down the concept of tala and its varieties.



ANSWER TO INTEXT QUESTIONS

2.1

1. Nada is a musical sound with a particular frequency that sustains for a particular period of time.
2. Two
3. Nadyate
4. Anahata
5. Ahata nada is classified on the basis of its source from where it is generated.

2.2

1. Seven
2. Swarasthanas
3. 12
4. Swarasthanas are 12 in number, thus called dwadasa swarasthanas.
5. It is the musical note.

2.3

1. Sruti is the smallest interval of pitch or difference between two frequencies that can be detected by the ear
2. Three types
3. 22
4. Bharata
5. The sound of the frequency is called sruti and when one sings it with syllables, it is called swara.

2.4

1. In Indian music, the interval or span made up of shadja to nishada is called sthayi.



Notes

2. Five in number
3. 3 sthayis.
4. All five sthayis.

2.5

1. The minute embellishments that are attached to a swara is called gamaka.
2. 15 gamakas.
3. 13 gamakas.
4. 17 gamakas.
5. 10 gamakas.

2.6

1. The musical scales with the potential to generate new ragas or melodies are called Melas.
2. Vidyaranya.
3. Venkatamakhi
4. Govindacharya
5. The basic character of mela are:

The scales should have all the seven swaras beginning from shadja and ending with 'sa' in the higher octave making 8 swaras in total. They should be arranged in order of ascending or descending and should contain the homogenous character of swaras.

2.7

1. Ragas are the minor melodies which are derived from Mela or a parental Scale. It differs from its parent scale and keeps a different entity altogether by either changing some swarasthanas of its parent Mela or by any swaras from ascending or descending or by progressing in zig zag manner.
2. Janya ragas are minor melodies derieved from a parent scale.
3. Two (Janya and Janaka)
Shadava, Andava, Swarantara and Sampoorana.
4. Shuddha, Chayalaga and Sankeerna.

2.8

1. Tala is the act of regulating the speed of music complied with several hand gestures in a cyclic process.
2. 108 tala paddhati
3. Ahobila
4. Saint Purandardasa
5. 6

SUGGESTED ACTIVITY

1. Try to find out different types of ragas with its arohana and avarohana alongwith its parent scale.
2. Find out the duration of each tala and its method of reckoning.



Notes



BIOGRAPHIES OF PROMINENT COMPOSERS

Carnatic music has developed as a great art form over several centuries. The contribution of talented composers to the blossoming of our music is significant. Great composers created lyrics in beautiful language set in suitable tunes and rhythms around which musicians developed concerts. While improvisation varied, the basic song was fixed. This is called kriti or keertana, usually in praise of a deity, building on the form or swarooma of a raga. The composers of these songs are known as vageyakaras – (vak-gaya-kara meaning word-music-creator). In this lesson we will study some of these music composers, their lives and work. The composers we will deal with are Purandaradasa, Bhadrachala Ramadas, the Musical Trinity, Swati Tirunal and Papanasam Sivan.



OBJECTIVES

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

- identify and state the name of the composers;
- recognize the composers of some songs;
- explain the contribution of prominent (enlisted) composer;
- explain background, significance of his song;
- place the music and composer in appropriate context;
- develop the knowledge of composition.

3.1 PURANDARADASA

Purandaradasa (1484-1564) was born as Srinivasa Nayaka in Purandaragherda (Maharashtra) to a wealthy merchant Varadappa. He was well educated, proficient in Kannada, Sanskrit and sacred music. His wife Saraswati bai was very devout.



He became a pawnbroker and was known as “navakoti narayana”. A very miserly man, he was reformed when a Brahmin brought him Saraswati bai’s nosering received by him in charity, but found to be still in her own possession. Giving up his wealth and greed, he became a wandering minstrel singing and preaching religion and charity. Travelling extensively across the Vijayanagara empire, praising God, teaching virtue and good conduct, he died in Hampi at the age of 80. When he was 40, Vyasatirtha initiated him, naming him Purandaradasa,

He is known as Sangita Pitamaha - grandfather of music – and systemized music teaching in Mayamalavagoula raga, which we follow now. He composed sarali, jantai varisai, alankara, geetas, ugabhogha, sooladi and keertanas. Often using colloquial language, comments on daily life and familiar folk tunes, he sang to the beat of a clapper and string drone, orally transmitting his songs which are known as “devarnamas”. Set to easy tunes and tempo, they preach devotion, morality, ethics, compassion etc.

There are many references to religious texts and stories of Gajendra Moksha. Prahlada etc. all in simple tunes with multiple charanams. From his songs we can see him as a normal human enjoying sights, sounds, foods and experiences around him. For example he has mentioned words like Payaram, Seed, Plant, Flower, Fruit etc.



He is said to have composed 4,75,000 songs of which 1000 are available. The language is Kannada, while his signature (mudra) is Purandara Vitala. He had several disciples who spread his music



INTEXT QUESTIONS 3.1

- (1) What was Purandaradasa’s original name?
- (2) What are his compositions known as?
- (3) In which language did he compose songs?
- (4) What was his musical “mudra”?

3.2 BHADRACHALA RAMADASA

Bhadrachala Ramadasa (1620-1688) was Telugu speaking, born to a devout couple Linganna and Kamamba, who lived in Nalakondapalli village. He was named Gopanna. A quiet boy, always singing Ramanama, he distributed his entire



Notes

wealth to the needy during famines and drought. According to legend, a Muslim fakir initiated him into Rama Nama, and renamed him Ramadas. The ruler of his area Abu Hasan Kutubshah (Taneesha) was served in capital Golkonda by Gopanna's uncles Akkanna and Madanna as chief ministers. They helped him get the post of tehsildar at Bhadrachalam – a noted holy town - where the Rama temple was in a bad state. Ramadas collected donations and also used sum money from the royal exchequer to renovate the temple. The Nawab imprisoned him for 12 years on embezzlement charges. Taneesha was told by Rama Lakshmana in a dream that Ramadasa was innocent and that renovation was public service. Ramadas was released and given pension and donation of the area around Bhadrachalam as temple endowment. Ramadasa's wife was Kamalamba, and their son was Raghurama.

Like Purandaradasa, Ramadas used simple folk tunes and easy language to describe his deity and devotion. He did not make the songs too difficult, so that ordinary people could understand and sing them in group bhajans. Frequent repetition of Ramanama, and the signature "Bhadrachala" are seen in his songs, which are mainly in Telugu, but with many Sanskrit words. Both Purandaradasa and Ramadasa inspired many later composers, especially Tyagaraja who refers to Ramadasa's bhakti in his own compositions.

Ramadasa's keertana have the setting of a pallavi and multiple charanams, and set in familiar ragas and tunes like Kambodhi. The emphasis is more on words than on tunes. All bhajan sessions in South India include his songs which are well suited to group singing



INTEXT QUESTIONS 3.2

1. What was Ramadasa's native language?
2. Whose name is frequently repeated in his songs?
3. Where was the famous Rama temple which he renovated?

3.3 MUSICAL TRINITY

It is a wonderful coincidence that the three greatest composers of Carnatic music were born in the same town of Tamil Nadu around the same period of time. The famous town they were born in, Tiruvarur, is in the Tanjavur district, and is a place of pilgrimage for all music lovers.



3.3.1 Syama Sastri – the seniormost – was born on 26th April, 1762 to Viswanatha Iyer, descended from Telugu priests who migrated from Kanchipuram. The father was employed in Tulaja’s court He was named as Venkatasubramaniam, trained as a priest. A sangita sanyasi initiated him into music and perhaps tantric upasana (devi worship). Later he was associated with Pacchimiryam Adiyappa (of Viriboni fame).

His songs have simple lyrics but complex beautiful rhythmical balance. About 300 kritis of his are known, mostly in Telugu, using the signature Syamakrishna. He lived as a simple, comfortably placed householder. His eldest son Panju Sastry inherited his scripts and writings, the younger, Subbaraya Sastri was a good composer. Syama Sastri does not seem to have traveled much, being absorbed in hi!; music and devotion. Grieving over his wife’s death, he died a few days after her on February 6, 1827.



3.3.2 Tyagaraja was born on 4th May 1767 to Rama Brahman, a Telugu speaking Brahmin, who was said to be very talented giving discourses on Ramayana and initiated in the Rama taraka mantra. The third son’s arrival, according to legend, was predicted to the parents by the presiding deity of Tiruvarur, after whom the child was named Tyagaraja. The family later shifted to a house gifted by the Tanjavur ruler in Tiruvayyaru, on the bank of holy Kaveri. The village is full of scenic beauty, and Thyagaraja refers to this in his kritis “Sari vedalina” (Asaveri) and “Muripemu” (Mukhari) Tyagaraja had difficult relationships with his siblings because of his total concentration on devotion and music. He first married Parvati, and on her death, Kanakamba. Their only daughter Sitalakshmi married Kuppuswami, whose son Tyagaraja died childless. The saint died in Jan, 1847 after taking sanyasa.

Tyagaraja trained in Sanskrit, Telugu, astrology was a great yogi. He learnt vocal music and veena from famous singer Sonti Venkataramanayya. Tyagaraja’s songs have literary beauty, yogic vision, bhakti and musical excellence. Like Purandaradasa, he criticizes mere outward observance of rituals without sincere devotion. He admired Ramadasa and Potana. In Tyagaraja kritis we find very wide variety. Easy melody, delicate rhythms, Pancharatnas, emotional outpouring of devotion, elaborate descriptions, simple appeals for mercy, we find it all in his works. Complicated ragas with elaborate sangatis, folk music and bhajana songs





Notes

as in Utsava Sampradaya and Divyanama songs, three operas Prahlada bhakti Vijayam Sitarama Vijayam and Nowka Charitram bear testimony to his genius. Though most songs are in Telugu, there are several in Sanskrit too. His ishta devta was Rama but he sings of Ganesa, Siva, Devi, etc. with equal ease and his songs on Sangita, Nada, express his ideas on theory and practice of his art. Of the three composers in this group, his songs have greatest variety and since he had many disciples, his music is most popularized and preserved for posterity. To this day we have excellent musicians from his sishya parampara.

3.3.3 Muthuswami Dikshitar (1775-1835) was the son of Subbamma and Ramaswami Dikshitar of Tiruvarur, who was himself an accomplished musician trained by Venkata Vaidyanathan, who in turn came from the school of 17th century musicologist Venkatamakhi, whose tradition was followed by this family. Ramaswami moved with family to Manali (near Madras) where he was court musician. A saint Chidambaranatha Yogi took Muthuswami as disciple on pilgrimage to Varanasi, they visited several places in North India, and he studied Philosophy, Tantra and Sanskrit for about six years. Though married twice, he was not interested in worldly life. He composed songs on various deities starting with Tiruttani temple, using “Guruguha” as his signature. His whole life was spent in pilgrimage ending at Ettayapuram in 1835 on Deepavali Day.

His beautiful songs are strings of the names of Gods and invocations almost like a mantra, and the music reflects the delicate gamakas – in slow and grand tempo – of his veena playing. We can see his knowledge of music and language reflected in the special use of madhyamakala sahitya contrasted with slow tempo kritis, with literary flourishes of rhyme and alliteration, use of a phrase or word with several meanings, the alankaras (ornamentation) using progressive increase/decrease of a phrase srotovaha and gopucchayati, skillfully weaving raga name and his own mudra, into compositions that are more literary than lyrical. Apart from the musical felicity, we see his moulding of Sanskrit phrases, grammatical variations as in Vibhakti kritis, temple and deity depiction of his pilgrimage, systematic organization of kritis into Sthala or Deity groups, even a sub-group of ragas with similar ending names, all these reveal a person who was thorough and organized in putting his theory into practice.

He was attached to his brothers Chinnaswami and Baluswami, and in a group of devoted disciples, later famous as the Tanjavur Quartet. They popularized his kritis as well as the use of the violin. Dikshitar used some Hindustani ragas, and even a group of Western melodies for some simple “Nottuswaras”. While traditional in his practice of music, Dikshitar and family interacted with other kinds of music and culture. His brother’s grandson Subbarama Dikshitar compiled and published “Sangita Sampradaya Pradarsini” in 1904, linking the music and ragas from early times to the start of 20th century. The family and sishya parampara popularized the songs, which are alive and vibrant now even in 21st century.



The Trinity connection starting from birth in the holy town of Tiruvarur to devout parents, the strong background of knowledge of religion, music and Sanskrit, perceived as born after special divine blessings, accepted as disciples of saintly gurus, initiated into special religious vidya or nama worship, totally dedicated to music as a path to the divine, honoured by disciples and contemporaries is indeed an amazing story. Each had a premonition of his end, and completed life's pilgrimage with serenity. Their houses have been renovated and, preserved for posterity and their memory is celebrated with music festivals every year. While Syama Sastri's songs are on Devi, Tyagaraja and Dikshitar's songs from Ganesa to Hanuman enrich our knowledge of religion and mythology.



INTEXT QUESTIONS 3.3

- 1 Give the names of the Music Trinity.
2. What is Syama Sastri's original name?
3. Which of the Trinity composers had more variety of compositions?
4. What is the name given to group of songs on one temple of holy place?

3.4 SWATI TIRUNAL

Swati Tirunal (1813-1847) the second child of queen of Travancore Rani Lakshmi bai and Rajaraja Varma Koyithampuran. The "Swati" refers to the star under which he was born on April 16. 1813. He had an elder sister Rukmini Bai and younger brother Marthanda Varma after whose birth his mother died. His mother's younger sister Gowri Parvati Bai took charge of the state and the children as Regent Queen till he took over as ruler in 1829. His aunt and his father educated him well. He specialized in languages and learnt Tamil, Sanskrit, English by the age of seven, and later Kannada, Telugu, Hindi, Marathi and several other languages.

Starting music lessons from Subrahmanya Bhagavatar and Padmanabha Bhagavatar, he learnt, listened and was influenced by many great musicians like the Tanjavur Quartet, Maharashtra Singers, Shadkala Govinda Marar, several disciples of Tyagaraja and Dikshitar who performed in his court. His interaction with East India Company officials stirred him to modernize his state. He started



Notes

an observatory, museum, zoo, press, public library and an English school (now university college). He brought legal reforms, started courts land survey, conducted first state census in 1836, set up hospitals with Alopathic doctors, started engineering department, brought about social reforms for women. His aunt and foster mother encouraged him to improve his knowledge in various spheres. Of his immediate family brother Marthanda Varma succeeded him and ruled from 1846-1860.

After his wife's death, Swati Tirunal married a singer and veena player, called Lakshmi. The second wife had a son, and her sister married the ruler's brother. But relations with the third wife were not cordial with the family disputes being settled in Madras High Court.

Belonging to the Kulasekhara dynasty of Travancore state, Kerala, with several palaces and pomp and show, Swati Tirunal remained essentially a humble devotee. Dedicated to the Lord Padmanabha, he considered himself only a servant administering the Lord's domain. Thus in his kritis he takes the mudra of Padmanabha (or its synonyms) and describes the glory of Lord Vishnu. In a short life span of 32 years he has written several hundred songs, not only in Sanskrit and Manipravala in several other languages also. His compositions include two musical opera varnams, kritis, swarajatis, padams, javalis, Hindustani dhrupads khyal, tappas, thumris, bhajans. His court was filled with music and musicians, and from his Navaratri kirtanas to his vibrant Hindi tillana, his compositions are an important part of Carnatic repertoire.



INTEXT QUESTIONS 3.4

1. How was Ramavarma popularly known as Swati Tirunal?
2. What is the mudra he uses as signature in his kritis?
3. What is his mudra?

WHAT YOU HAVE LEARNT

In this lesson we have learnt about some important Carnatic composers. Purandaradasa, a rich miser, converts and becomes a great bhakta. Swati Tirunal is born as royal prince, but is known for his simplicity and devotion to bhakti and music, using his wealth for public welfare. Ramadasa the great bhakta uses the wealth he is entrusted with, for improvement of religious buildings. Tyagaraja



seeks alms as a religious wandering minstrel, like Purandara did after conversion. Syama Sastri and Dikshitar had no money worries, and devoted all their energy to divine service. They have all used their knowledge, wealth and musical gifts to glorify God. Their compositions are examples of gana rasa and bhakti rasa, showing us that music and devotion are the greatest treasures we can have on earth.



TERMINAL EXERCISES

1. Write a brief essay on the qualities needed in a good Carnatic music composer.
2. Briefly describe the background knowledge Carnatic composers find useful about epics, myths and other reference material to enrich, their Sahitya
3. Even if he is not a great singer, what are the talents the composer requires to match music and lyric and find appropriate raga settings?
4. Name some examples of literary beauty and ornamentation in Dikshitar's kritis.

TERMINOLOGY

1. Vaggeyakara – Creator of words and music
2. Matu – lyric or text
3. Dhatu – the music
4. Mudra – word signifying composer's name or that of the shrine, or raga, the indication skillfully woven into the text.



ANSWERS TO INTEXT QUESTIONS

3.1

- (1) Srinivasa Nayaka
- (2) Devarnama
- (3) Kannada
- (4) Purandara Villala



Notes

3.2

- (1) Telugu
- (2) Rama
- (3) Bhadrachalam

3.3

- (1) Syama Sastri, Tyagaraja, Muthuswami Dikshitar
- (2) Venkatasubramaniam
- (3) Syama Sastri
- (4) Kshetra Kritis

3.4

- (1) Because of his birth star SWATI
- (2) Padmanabha (or synonyms)
- (3) Padmanabha

SUGGESTED ACTIVITY

1. Learn more compositions of Trinity while listening from audio CD's or cassetts or public concerts.
2. Make a comparative study on the employment of music by the classical trinity.



4

INTRODUCTION TO ABHYASA GANA (Sarali varisai to Swarajati)

Learning Indian music is very essential for understanding and appreciating its fine elements. It is therefore very important to devise a proper teaching methodology which will enable the student of music to gain proficiency in both rhythmic and melodic aspects of music. Carnatic classical music is classified into **Abhyasa gana** - the music for practice and Sabha Gana - the music rendered in concerts.

Abhyasa gana are the fundamental lessons in music, which introduce the basic knowledge of the Art music to the student. The lessons comprising Abhyasa gana are Sarali varisas, Janta varisas, Hecchu Sthayi Varisa, Taggu Sthayi Varisa, Datu varisa, Alankaras, Gitas, Jatiswara, Swarajatis and Varnas. These technical forms when practiced both in vocal and instrument, helps the student to acquire good Sruti jnana, Swara jnana and Laya jnana. But Varnas which belongs to the group of Abhyasa gana are also sung as a beginning piece in concerts, to warm up their voice or hands if they are playing any instrument. The compositions comprising Melodic forms are Kritis, Ragamalikas, Padas, Javalis, Kirtanas, Tillanas, Raga, Tana, Pallavi etc.

Sri.Purandaradasa who was called Sangita Pitamaha organised the basic lessons of Karnatak music. He formulated the basic lessons in the raga Mayamalavagowla. The word Maya was prefixed to Malavagowla only in the later period, for nomenclature of raga in katapayadi sutra, but until then it was called Malavagowla.

Raga **Mayamalavagowla** is a Sampurna raga. It is a 15th mela. A Janaka raga taking the notes: Shadja (s), Shuddha rishabha (r1), Antara gandhara (g3), Shuddha madhyama (m1), panchama (p), Shuddha dhaivata (dl), Kakali nishada (n3)



Notes

The notes ascending in a progressive manner is called Arohana and notes in descending order is called Avarohana.

Arohana : s r g m p d n ś

Avarohana : ś n d p m g r s

Since the interval between each pair of notes i. e. s r - g m - p d - n s are equal, it will be easy for a beginner to render the scale with ease. Hence this raga became the starting raga in Carnatic music.

In Hindustani music raga Bilaval (equivalent to raga Shankarabharana in Carnatic music) is used for Abhyasa gana.



OBJECTIVES

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

1. describe the variety of Swaras in perfect swarasthanas;
2. state the thrishayis and different speeds;
3. explain various patterns of the swaras;
4. write the composition in perfect tempo and melody.

4.1 SARALI, VARISAS

Simple varisas are the basic exercises in vocal and instrumental music. The varisas are sung in the raga Mayamalavagowla, which is suited for a beginner to learn both in vocal and instrumental. This raga takes two consonant notes i.e. shuddha rishabha (n) and \$huddha dhaivata (dl). Antara gandhara (g3) and kakali nishada (n3).

Arohana : s r1 g3 m1 p d1 n3 ś

Avarohana : Ś n3 d1 p m1 g3 r1 s

This raga is easy for the beginners to learn, because the swaras stand in balanced distances from one another. Here the purvanga or first half is symmetrical to the uttaranga or second half. This helps a student to render the raga easily. Sarali varisas are set in one octave beginning from Madhya shadja to Tara shadja.

The first lesson has all the seven swaras in the progressive manner in the arohana followed by the same seven swaras in the descending order.



The important feature of sarali varisais is the sequence in which they have been composed. The varisais progress step by step, so that the student learns about the interval between the swaras. The first varisais is regular in progression as said earlier.

The 2nd varisais goes upto rishabha and returns to shadja. The descending part is a gradual decrease of swaras.

s r s r | s r | g m || s r g m | p d | n s ||
s n s n | s n | d p || s n d p | m g | r s ||

3rd goes upto gandhara and returns to shadja.

s r g s | r g | s r g m | p d | n s ||
s n d s | n d | s n || s n d p | m g r s ||

All Sarali varisais have a beautiful set of swaras with different permutations and combinations. In some varisais there will be deergha aksharas like p , ; or m , ; which helps the student in stabilising the voice at one place.

Coming to the tala aspect, Sarali varisais are set to Adi tala consisting of 8 aksharakalas. The Purvanga (1st part) has 1 laghu with 4 aksharas and the uttaranga (2nd part) has 2 dhrutas with 4 aksharas.

In the 1st exercise

The 1st part s r g m has 1 laghu i.e. counting of fingers with 4 aksharas. The 2nd part p d with 1 dhruta and n s with another dhruta.

(1 dhruta means a beat and a wave which equals to 2 aksharas)

Hence the arohana of the 1st sarali varisa has 8 aksharas and avarohana again has 8 aksharas.

There are 3 speeds of rendering Sarali varisais.

The 1st speed or kala has 1 swara for 1 beat

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

(The symbol x denotes beat, and 1, 2, 3, denotes turning the palm for dhruta)

The 2nd speed has 2 swaras for 1 beat



Notes

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

The 3rd speed has 4 swaras for 1 beat

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

Here in the 3rd speed, the 1st exercise has to be rendered 2 times for the tala structure to be completed.

After becoming familiar with the Sarali varisais in the raga Mayamalavagowla, the student can practice the same varisais in different ragas like Shankarabharana or Kharaharapriya.

4.2 JHANTA VARISA

The 2nd lesson after Sarali varisais in Abhyasagana comprises of Jhanta varisais. Jhanta means double. This exercise has double swaras and helps the student to get trained in rendering double swaras.

In Jhanta swaras, a swara will be repeated twice wherein the second swara will be stressed. This enables the student to sing or play on instrument, the same swara twice on the same place, with perfect swarasthana. These exercises are also tuned to the raga Mayamalavagowla and set to Aditala. Janta varisais are little more advanced than Sarali varisais. Though the 1st exercise is a gradual progression as in

x	1	2	3	x	√	x	√		
ss	rr	gg	mm		pp	dd	nn	śś	
ss	nn	dd	pp		mm	gg	rr	ss	

The remaining exercises have different combinations. Here the student will learn all the intervals that occur between the swaras present in one octave as in:

x	1	2	3	x	√	x	√		
śś	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	

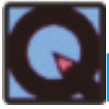
Here the student will learn to intervals between m and r; p and g; d and m; n and p.; p and s. The student has to jump from madhyama to the perfect sthana rishabha.



The tala count in Janta varisa will be one kriya for each swara in 1 st kala.

x x 1 1 2 2 3 3
ssrr ggmm rrgg mmpp ggmm ppdd mmpp ddnn |
x x * * x x * *
ppdd nnss ssnm ddpp | nndd ppmm ddpp mmgg ||in 3rd speed

Hence in this 2nd exercise the student has to render once the entire exercise to complete one avartha of tala in 1st speed; the entire exercise twice in 2nd speed and four times the exercise in 3rd speed. Rigorous practice of janta varisas enables a student to sing gamakas like sphurita, tiripa, ahata etc. in later stages.



INTEXT QUESTIONS 4.1

1. What is abhyasa gana ?
2. What is sarali varisa?
3. Define the word "Janta".
4. Which Raga is used for abhyasgana?
5. Who structured the basic exercises of Carnatic music?

4.3 TARA STHAYI VARISAI OR HECCHU STHAYI VARISAI

After learning Sarali and Janta varisai, which are only in the middle octave or madhya sthayi, students move on to learn rendering swaras in different octaves or Sthayis.

Tara sthayi or Hecchu sthayi means higher octave i.e. swaras above Tara shadja. The gradual progression of swaras systematically reaches the higher octave swaras and ends up in the avarohana krama in these varisas.

In the first varisa the swara goes upto Tara rishabha, in the second to Tara gandhara and subsequently to madhyama and panchama. Tara sthayi swaras are denoted by a dot above the respective swara. These exercises enable a student to render swaras in higher ranges. Generally 3 - 4 Tara sthayi varisa in 3 speeds are taught to get trained in rendering higher octave notes. These are sung in to raga Mayamalavagowla and set to Adi tala.



Example

x 1 2 3 x √ x √ x 1 2 3 x √ x √
 s r g m | p d n s || s , , , | s , | s , ||
 d n ś ṙ | ġ ṁ ġ ṙ || ś ṙ ś n | d p | m p ||
 d n ś ṙ | ġ ṙ ś ṙ || ś ṙ ś n | d p | m p ||
 d n ś ṙ | ś n d p || ś n d p | m g | r s ||

4.4 MANDRA STHAYI OR TAGGU STHIYI VARISAI

Mandra sthayi or Taggu sthayi means lower octave. Swaras rendered below madhya shadja are called Mandra sthayi swaras. Here the swaras are in a systematic descending order. The first varisa descends up to Mandra nishada, the second to Mandra dhaivata and later to panchama. These varisas end up at Tara shadja in arohana krama. Mandra sthayi varisas are denoted by a dot below the respective swara and these exercises enable a student to get trained in rendering lower octave notes. Generally 3-4 Mandra sthayi exercises in 3 speeds are taught to train a student to render in lower octaves.

Example

x 1 2 3 x √ x √ x 1 2 3 x √ x √
 s n d p | m g | r s || s , , , | s , | , , ||
 g r s n | d p | d n || s n s r | g m | p m ||
 g r s n | s r g m || s r g m | p d | n s ||

4.5 DATTU VARISAS (VAKRA VARISA)

Dattu means jumping or skipping. In dattu varisas the swaras are structured in such a way that along with krama sancharas one, two or three swaras jumps in a systematic manner. The varisas help in training the students to have a good control over individual swarasthanas. Dattu varisas are in the raga Mayamalavagowla and are set to Adi tala. Dattu varisas are rendered in three speeds.

Example

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

p s n s | d n | p d || p n d n | p d | n s ||
 s p d p | n d | s n || s d n d | s n | d p ||
 n m p m | d p | n d || n p d p | n d | p m ||
 d g m g | p m | d p || d m p m | d p | m g ||
 p r g r | m g | p m || p g m g | p m | g r ||
 m s r s | g r | m g || m r g r | m g | r s ||



Notes



INTEXT QUESTIONS 4.2

1. Write briefly about raga Magamalava gawla.
2. Which tala is used to set the Datu varisas and name the number of aksharas present.
3. Name the three sthayis in music.
4. Define Dhatu varisas.

4.6 ALANKARAS

The term Alankara literally means ornamenting or embellishing. Here in the sphere of Abhyasa gana, Alankaras are a group of rhythmic swara patterns set to a particular tala. The seven alankaras in the raga Mayamalavagowla are set to Suladi Sapta talas namely Dhruva tala, Matya tala, Rupaka tala, Jhampa tala, Triputa tala, Ata tala and Eka tala.

Learning alankaras in 3 speeds helps the student to acquire knowledge in different rhythmic swara patterns, different talas with different angas and the mode of applying them. i.e the kriya. The swara patterns are composed in such a way that the student apart from being trained in rendering regular progressive swaras, they will also be exposed to forward and backward movements.

The angas present in the sapta tala alankaras are laghu denoted by the symbol |, dhruta denoted by the symbol 0, and anudhruta denoted by the symbol U.

1. Dhruva tala has 1 laghu (|), 1 dhruta (0), 2 laghus (|) (|)
2. Matya tala has 1 laghu (|) 1 dhruta (0) 1 laghu (|)
3. Rupaka tala has 1 dhruta (0), 1 laghu (|)
4. Jhampa tala has 1 laghu (|), 1 anudhruta (U), 1 dhruta (0)
5. Triputa tala has 1 laghu (|), 2 dhruta (0), (0)



Notes

6. Ata tala has 2 laghu (1) (1) 2 dhruva (0), (0)

7. Eka tala has, One laghu only (1)

Example

4.6.1 Chatushra jati Matya tala

Angas: $|0| = 4+2+4 = 10$ Akshras

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	s	
s	n	d	n		s	n		s	n	d	p	
n	d	p	d		n	d		n	d	p	m	
d	P	m	p		d	p		d	p	m	g	
p	m	g	m		p	m		p	m	g	r	
m	g	r	g		m	g		m	g	r	s	



INTEXT QUESTIONS 4.3

1. What is alankaras?
2. How many talas are used for alankaras?
3. Name the Suladi sapta talas?
4. Write the angas of the Suladi sapta talas?

4.7 GITA

Gita is the simplest composition, a learner come across in his study of Carnatic music. Broadly speaking it has two varieties called lakshya Gita and Lakshana Gita. Lakshya Gita as its words signifies gives an idea about the raga to the beginner, which they can keep as specimen of the raga. The Lakshana gitas are seen in several categories like pillari gita and Sanchari gita.

As its word signifies Pillari gita describes about the Lord Ganesh, where as



sanchari gita praise about the Gods & goddesses of the Hindu mythology. Purandaradasa is first to compose these compositions particularly in the name of Lord Ganesh in the raga. Malahari, Sanchari gitas are in different ragas like Kalyani, Mohana, Kamboji etc. for example :

Example

Raga: Malahari

Tala: Chatusra Jati Rupaka

Janya of 15th mela Mayamalavagowla

Arohana : s r m p d s

Avarohana : s d p m g r s

In the raga Malahari besides shadja and panchama the svaras taken are suddha rishabha, antara gandhara, suddha madhyama, and suddha dhaivata. In this raga gandhara is varjya (deleted) in arohana and nishada is varjya in both arohana and avarohana.

x	√	x	1	2	3	x	√	x	1	2	3				
m	p		d	ś	ś	ṛ		ṛ	ś		d	p	m	p	
Sri	-		ga	na	na	tha		sin	dhu	-	ra	var	na		
r	m		p	d	m	p		d	p		m	g	r	s	
ka	ru		na	sa	ga	ra		ka	ri		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	
am	-		ba	-	su	ta		a	ma		ra	vi	nu	ta	

Lambodara laku mikara ||

Siddha charana ganasevita

Siddhi vinayaka te namo namo || Lambodara ||

Sakala vidhya adi pujita

SarVothama te namo namo || Lambodara ||



INTEXT QUESTIONS 4.4

1. What is Gita?
2. Name the types of Gita.



Notes

- Who composed Pillari Gita.
- Write the ragalaksharna of Malahari raga.

Raga Jaganmohini

Triputa tala 3 + 2 + 2 = 7

Arohana : S G3 M1 P N3 S | Ararohana : S N3 P M1 G3 R1 S

S , || S G M | P M | G , || M G R | S R | S N ||
a re mu ra re garuda gamana

P N S | G M | P M || G R , | S N | P N ||
sarasi ja na yana ja ga nnaa

S G R | S , | S , || S G , | M , | P P ||
tu . . re . . re . . An tara

M G R | S G | M P || N P M | G M | P M ||
gan .. dha .. ra kaa.ka li . swara

G G R | S N | S S || S G M | P , | N P ||
I tara shu . ddha Aa ro .. ha

S N P | M P | G M || G M P | N P | M G ||
rida va rJita Ava.ro ... ha

S G , | M , | P P || M G R | S R | * N ||
da . va . r Jija || sa .. gra ha . nya .

S G M | P , | N P || S N P | M P | G M ||
saa .. . msha tripusa yu .. kta

G M P | N P | M G || M N M | P M M G ||
Maaya maa lava Gowla me . la

M G R | S R | S N || P N S | G , | R S ||
Janita Jag an mo .. hi . ni.

S G M | P N | S S || N P M | G R | S N ||
mavadha .. raya sri .. raa .. ma

S G , | R , | S , ||
namo na mo

4.7.1 Lakshana Gitas

Lakshana gitas are another form of Gitas. If sanchari gitas are in praise of gods,



lakshana gitas describe the characteristics of a raga. The sahitya part describes the name of the raga, its janaka raga (if it is ajanya raga), swaras taken by the raga, whether vakra or varjya, its graha, amsha and nyasa swaras, even the tala in which the gita is composed will be mentioned. In olden days when the notations were not available, lakshana gitas helped the students to remember the raga lakshanas. Sri.Govindacharya and Paidala Gurumurthy Shastry have composed many lakshana gitas. For ex : Raga : Jaganmohiai Lakshama : Triputa tala.

4.8 JATISWARA

Jatiswara is a musical form belonging to Abhyasa gana being taught after gitas. Jatiswaras consists of only swara phrases which are in the model of jati passages. Hence they are called jatiswaras. The combinations of swaras comprises janta, daatu etc., in both madhyama and vilamba kalas. These compositions are comprised of only swara passages, and are also called swara pallavis. Jathiswaras are comprised of both hrisva and dirgha swaras and there is no sahitya for this compositions, but these syllables are composed in several patterns like mridanga Jatis.

Jathiswara consists of pallavi and many charanas. The charanas have different datus. It is ,also rendered in the dance concerts. Ganakrama of jathiswara has a pallavi followed by charanas repeating the pallavi at the end of each charana.

Jathiswaras are usually set to adi, rupaka talas but occassionally in other suladi sapta talas and chapu talas. Normally they are composed in common and rakti ragas, but very few are in rare ragas. In some Jathiswaras, different gathis are used in the charanas.

4.9 SWARAJATI

Swarajati is a musical form belonging to Abhyasa gana being taught after jatiswaras having both swara and sahitya. In swarajati, there are the sections called pallavi, anupallavi and charana. Some swarajatis will not have anupallavi. The charanas have difremt dhatus. All the charanas may be of the same length or they may increase gradually. Entire composition has sahitya and there will be usually one sahitya syllable for swara syllable. Swarajati originated as a dance form with jatis.

Normally the sahitya of the pallavi is rendered, followed by both swara and sahitya of the charanas and repeating the pallavi after each charana. Ragas and talas used here are same as in jatiswaras. Swarajatis are comprised with both hrasva and deergha swaras. The sahitya may be one syllable for one deergha swara or there may be an akara or ukara for the deerghaksharas. This helps student to render varnas - the next exercise with ease. Some of the swarajatis especially composed



Notes

by Sri.Syama Shastry are of a very high standard, and they are rendered in concerts too. Normally the sahitya will be either devotional or heroic.

Example: Jatiswara**Raga: Hamsadhwani****Tala : Rupaka**

Janya raga of 29th Mela Dhira Shankarabharana

Arohana : s r g p n s

Avarohana: s n p g r s

Besides shadja and panchama, Hamsadhwani takes chatusruti rishabha, antara gandhara, and kakali nishada. This is a varjya raga. Madhyama and dhaivata are varjya swaras. Audava raga i.e with five swaras in arohana and avarohana.

Pallavi

s , || s n p g || r s || , n p n || s , | s , r s || g , | g , | r g p n ||

Charana

1. s , | r n , s || p , | n s , r || s , | n p , g || r , | g p , n || s , ||

2. p n | s r g p || n s | r g p n || g r || s n p g || r s || r g p n || s , ||

3. g p | r g s r || s n | p , p , || n s | r g p n || s r | s , s , ||
g r | s n s r || s n | p , p , || r s || n p s n || p g || r g p n || s , ||

4. s , | , , s , || , , | s r s n || p , | , , p , || , , | s n p g ||
r , | , , r , || , , || g r s n || s , || , , s , || , , | r g p n ||
s , | , r g r || s n | p n s r || n , | , s r s || n p | g p n s ||
r s | , n p g || n p | , g r s || n s | , r g p || g p | , n s r || s , ||

**INTEXT QUESTIONS 4.5**

1. Briefly Explain Jatiswaran.
2. In which speed Jatiswaran in sung?
3. What is swarajati? Explain briefly.
4. From which Mela Hamsadhwani is derived?



WHAT YOU HAVE LEARNT

Abhyasa gana is an essential part of Carnatic Music education where in a learner will practice the exercises like sarali varisa, Jhanta Varisa, Dhattu Varisa, Mandra. Thara Sthayi Varisas and Alankaras. These exercises will give the learner ability to sing the higher level lessons. The other forms like Gitams, Swarajati's Jatiswarams give an idea about the raga in which it is composed and a rhythmical knowledge about different talas. These forms are essentially practiced by even professional musicians to achieve clarity in performance.



TERMINAL EXERCISES

1. Abhyasa gana are the fundamental lesson in music - Explain it.
2. Write about the term Sarali Varisa with two exercise.
3. Write a para on Jhanta Varisa.
4. What are the difference between Heechu Sthayi Varisai and Taggu Varisai.
5. Explain Alankaras along with exercises.



ANSWER TO THE INTEXT QUESTION

4.1

1. Abhyasa gana in the fundamental lesson in music
2. Sarali varisai are the basic exercises in vocals Instrumental music
3. Janta Means double. These exercises have double swaran.
4. Mayamalavagaula
5. Saint Purandara Dasa

4.2

1. Mayamalavagaula is a sampurna raga. It is 15th Mela raga. It has shadja, Sudha Ri Shabha, Anthara Gandhara, Sudha Madhyama, Panchama, Sudha Dhaivata, Kakali Nishada.
2. Adi Tala 8 Akshara Kalas
3. Mandra-Madhya-Thara Sthayis
4. Dhattu means jumping of skipping one or two swaras in a systematic manner.



Notes

4.3

1. Alankaras are a group of rhythmic swara patterns set to a particular tala.
2. Suladi Sapta talas are used for Alankaras.
3. Dhniva, Matya, Rupaka, Jhampa, Triputa, Ata and Eka
4. Dhruva – 1 Laghu, 1 Druta, 2 Laghus
Matya – 1 Laghu, 1 Druta, 1 Laghu
Rupaka – 1 Druta, 1 Laghu
Jhampa – 1 Laghu, 1 Anudruta, 1 Druta
Triputa – 1 Laghu, 2 Drutas
Ata – 2 Laghus, 2 Drutas
Eka – 1 Laghu

4.4

1. Gita is a simple composition. It is taught after the Alankaras.
2. Pillari Gita, Sanchari Gitas Lakshana Gita
3. Saint Purandara Dara
4. It is a Janya of Mayamalava gaula. Swarastanas are – Shadia, Sudha rshabha, Anthara Gandhara, Shudha Madhyama, Panchama, Sudha Dhaivata. It is an Audava – Shadava raga. In Arohanas, Gandhara and Nishada are omitted and in Avarohana Nishada is omitted.

4.5

1. Jatiswara is a musical form belonging to Abhyasa gana being taught after Gitas. Jatiswara consists of only swara phrases which are in the model of Jati passages.
2. Madhyama kala and vilamba kala.
3. Swara jati is a musical form belonging to Abhyasa gana being taught after Jatiswara comprising of both swara phrases and sahitya.
4. Dheera Sankarabharanam.

SUGGESTED ACTIVITIES

1. All the Sarali version given in the practical section has to be practical in IIIrd degrees of speed.
2. Students are advised to practice all the Jhanta varisa in III degrees of speed.
3. There Sthayi-Mandra Sthayi-Dathu varisa are to be practiced in IIIrd degrees of speed.



5

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 varnam 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 varnams 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:

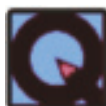
Govindaramayya, Ramaswami Dikshitar, Muthuswamy Dikshitar, Patnam Subramanya Iyer, Swati Tirunal, Rangaswamy Nattuvanar, Mysore Sada Siva Rao, Ponnaiyya Pillay and Subbarama Dikshitar are some of the popular composers of Pada varams.



Notes

Few examples of Pada Varnam:-

1. Rupamu Juchi-Todi ragam-Adi talam-Muthuswamy Dikshitar
2. Ela Nannenchevu-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.

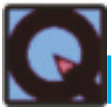
1. Ekadhatu type: In this type of singing, the pallavi and charanas are sung to the same dhatu or swaram. For example: Sri Rama Jayarama-Yadukulakambhoji ragam, Tava Dasoham-Punnagavarali ragam- Adi Talam; composed by Tyagaraja.
2. Dvidhatu type: In this type of singing, the music of charana is different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



Notes

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 talam. 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

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



Notes



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 Lakshmisra 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. Kshetrajua, 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.



6

GENERAL CLASSIFICATION OF MUSICAL INSTRUMENTS

(Detailed study of the structure and playing technique of Tanpura)

INDIAN Music is considered to be one of the oldest and important systems of music in the world. Though, formally we relate its origin with Vedic period i.e. 4th Cent. B.C.; the evidences shows its existence much before that. Archeological excavations give us the trail to believe different varieties of Musical Instruments used by Indians, which dates back to millions of years. An expedition throughout India will disclose hundreds of instruments, belonging to the stringed, wind and percussion groups, each with a distinct shape, quality of tone, and technique of play. Instruments made of wood, bamboo, metal, and mud all shows our ancestor's inclination towards music and expertise in making distinct varieties of instruments and the techniques in playing. Musical Instruments were seen in the hands of the rich as well as the poor. While popular and costly instruments like Veena, Violin, Tanpura and Drums were seen in the mansions of affluent and royal palaces; simple & cheap instruments like Tuntina, Ektar, flutes and other simple drums are found in the huts of the poor.



OBJECTIVES

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

- mention the basic characteristics of Indian musical Instrument;
- explain the origin and evolution of musical instruments;
- identify the different Musical Instruments of India;
- recognize each musical instrument according to their classification.



Notes

6.1 PECULIARITY OF INDIAN MUSICAL INSTRUMENTS

As Indian Music is blended with mythology and age old treatises like Epics and Purana, its instruments are also associated with Gods, Goddesses and other semi divine people of Indian ethos. While some instruments like Veena, Venu, Mridangam are associated with Goddess Saraswathi, Lord Krishna, and Nandi; some instruments like Mahati, Katchapi, Tumburu etc. are personified with their proponent. Musicians even worship these instruments in several occasions for the best music out of it.

Indian Musical instruments have some distinguishing characteristics. Most of them have developed in such a way that it can play minute embellishments on each and every note. This trend might have continued only when Indian Music started giving more importance to Gamaka. It is for the same reason only the ancient instruments like Yash and many varieties of Harp fell out of use. Keyed instruments like Piano, Harmonium and Clarinet did not become popular in India due to the same reason. Indian music is based on melody in which the musical notes progress in one after one mode, with mild shakes on particular notes; which is not possible in the keyed instruments as they will produce musical notes or chords with fixed pitch and not capable of producing subtle gamaka and quarter tones which alone can bring out raga bhava in Indian concept.



INTEXT QUESTIONS 6.1

1. Name a few instruments that are associated with gods and goddesses.
2. Name some instruments personified to their proponent.
3. What are the distinguishing characteristics of Indian Musical instruments?
4. Why the foreign instruments didn't become popular in India?

6.2 MATERIALS USED FOR MAKING MUSICAL INSTRUMENTS

Different kinds of materials are used in the manufacture of Instruments; like Wood, Animal skin, Metals, Clay etc. Jack wood, Black wood, Rose wood, Khadira wood, Himalayan pine, Tamukku are the trees supplying woods; in spite of Bamboo and other soft materials. Metals like gold, Silver, Bronze, Copper, and Iron from the metal Kingdom and skins of Sheep, Calf, Buffalo, and the hair from the tail of horse, and bones and teeth of certain animals like Elephant, are used in some instruments. In ancient times Mridangam was believed to have been made of clay as its name signifies; and earthen pot called Ghatam is used to be made of a special kind of Clay. On the right head of Mridangam, a black paste made of



manganese dust, boiled rice and tamarind juice is applied; and on the left face, a paste made of Sooji and water is fixed at the time of performance and scraped off after it. Wax is used for fixing the frets in Veena. In the same way, the bowl of Tanpura, Veena and Sitar are made off a vegetable called bottle gourd, from which the flush is scooped out and seasoned to make it hard and resonant as well.

The woods, bamboo, and reeds used in the manufacturing of musical instruments are treated to an elaborate process of seasoning. Trunk of a matured tree of more than fifty years is cut out and preserved for a long time to harden it under the sun light and soil before the body of the instrument is shaped out of it. When Veena, Gottu Vadyam and Tanpura are made, special care is taken to obtain wood from the same tree for different parts like bowl, stem, and head piece, to ensure the quality of sound and resonance. Instrument~ making is a very delicate and intricate art, as the craftsmen should have a sound knowledge of the kind and quality of the material to be used and principles of acoustics etc. Places famous for the instruments making are Tanjore, Trivandrum, Manamadurai, Chennai, Banglore.



INTEXT QUESTIONS 6.2

1. Which are the trees that supply wood for making Musical Instrument?
2. Paste of what substance is put on the right head of Mridangam?
3. What material is used to fix the frets of Veena?
4. Which are the places famous for making Musical Instruments?

6.3 FOREIGN INSTRUMENTS

Indians, who are known for their tolerance, hospitality have accepted several religions, missionaries, and trader turned rulers, over the ages; and adapted several languages and culture along with them. In the same way, our music also received the instruments like Violin, Mandolin, Saxophone, Guitar, Clarinet and Harmonium and made a part of our own music. The effort of Baluswamy Dikshitar, and Vadivelu, should be lauded in this regard. Except violin, the other instruments entered in to the field of Indian Classical Music in the mid of twentieth century only. Some of these instruments are believed to have existed in India very long ago. However it is very clear that, we have not accepted any percussion instruments from abroad. We have made certain minute changes to these instruments to practice with our music at ease and perfection. While we have changed the order of strings in violin and playing technique, the Guitar is played with a piece of object-plectrum, like Gottuvaadyam- a very old Indian instrument.



Notes



Fig. 5.1: VIOLIN



INTEXT QUESTIONS 6.3

1. Which are the foreign instruments that we adapted in to our music?
2. Who all are responsible for the introduction of violin in Indian Music?
3. When the instruments other than violin became popular in Indian Music?

6.4 CLASSIFICATION

In general, musical instruments were classified into four heads from very ancient times, such as “Tatam, Avanadham, Sushiram, and Ghanam”. Musicologists like Bharata, Matanga Narada, Saranga Deva and others upholds this classification through their illustrated works.

*“tatamchaivaavanadham cha ghanam sushiramevacha
Chaturvidham tu vijneyamaatodhyam lakshanaanvitam”*

- Natya Sastra Ch.28 V.I

6.4.1 Tata Vaadya or Stringed instruments. (Chordophone)

Tata Vaadya or Stringed instruments are those in which sound is produced by setting strings into vibration. Music can be played in several ways in stringed variety of instruments. These may again be of various kinds according to the manner in which the vibrations are caused.

1. Plucked instruments, are those in which the strings are made to vibrate and produce sound, by plucking them with the fingers or with a plectrum. Examples of this type are- Veena, Gottuvadyam, Sitar, Sarod, Guitar, Tambura, Ektar and Dotar. These may also be called as Nakhaja.



2. The bowed varieties are those in which sound or vibrations are caused by the bow. Examples are Violin, Sarangi, and Dilruba. This may be said to be Dhanurja.
3. The plucked and bowed varieties may again be classified into those which have plain finger board. Here there are no frets to indicate the swarasthanas. Example- Violin, Gottuvaadyam etc.

The second variety is with frets as in the Veena, Sitar, etc.

4. Stringed instruments may also be like the Tampura, Tuaturia, Ektar and Dotar, where the notes are played on open strings. Here the entire length of the string will vibrate and it will not be manipulated by the left hand fingers. These instruments are mainly used for providing the sruti accompaniment



Fig. 6.2 : VEENA



INTEXT QUESTIONS 6.4

1. Under how many heads Musical Instruments have been classified & which are they?
2. What is Tata Vaadya or Stringed Instrument?
3. In which way Stringed Instruments are classified?
4. Give one example of all types of string Instruments?

6.4.2 Wind Instruments or Sushira Vaadya (Aerophone)

In Sushira Vaadya or wind instruments the sound is produced by the vibration of a column of air in a tube. The column of air is set to vibration by a blast of air directed into the tube.

Wind instruments are of two varieties:

1. Those, wherein the wind is supplied by the breath of the performer as in the Flute, Nagaswaram, Kombu, Ekkalam, Conch, Magudi and many others.



Notes

2. Those, wherein the wind is supplied by some mechanical contrivance, commonly blown, as in the Harmonium and Piano.

The former is again classified into those where in the breath blown through mouth and blown through Nose. In ancient period, the Music Instruments were considered as very celestial and any instrument touched by the mouth considered as polluted.

The mouth blown varieties are again of two kinds:

- 1) Those in which the air is blown in through the hole on the wall of the instruments, as in the Flute.
- 2) Those wherein the wind is blown in through vibrating reeds or mouth pieces, as in the Nagaswaram, Shehnai, Mukhaveena, Clarinet and Oboe.

In some wind instruments, the sruti is fixed to the instrument itself. Example- the Magudi, where there are two tubes, one for producing the sruti and the other for producing the melody. These tubes are known as sruti nadi and swara nadi. These are known as compound wind instruments. The Nedunkuzhal also comes under this group.



Fig. 6.3 : NAGASWARAM



Fig. 6.4 : FLUTE



INTEXT QUESTIONS 6.5

1. What is Sushira Vaadya or wind instrument?



2. How the wind instruments are classified?
3. How did the nose blown instruments came in to existence?
4. Which are the two tubes in the instrument called Magudi?

6.4.3 Percussion Instruments or AvanadhaVaadya (Membranophone)

Avanadha Vaadya or Percussion instruments are those in which the sound is produced by the vibration of a stretched skin or by the vibration caused by striking two solid pieces of metal or wood together. Percussion instruments are generally used for regulating the speed of the music.

Based on the manner of playing, drums may be classified into:

1. Those played by two hands. Example - Mridangam.
2. Those wherein the heads are struck by two sticks, Example- Damaram, Nagara,
3. Those in which one face is played by the hand and the other by a stick. Example-- Thavil.
4. Those in which only one side of the instrument is played with hand or stick like in Khanjira, Timila, Edaikka and Chenta.

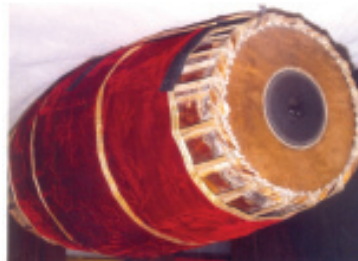


Fig. 6.5 : MRIDANGAM



INTEXT QUESTIONS 6.6

1. What is Avanadha Vadya or Percussion Instruments?
2. In which way are percussion instruments classified?
3. Name the Instruments that are played only on one side?
4. Name the instrument played with both the hands?



Notes

6.4.4 Ghana Vaadyas (Idiophone)

Many kinds of cymbals made of metal or stone are also used for keeping time. Examples - Jalra, Talam, Brahmatala, Nattuva talam, ilattalam and others. Jalra is used in bhajans and kalakshepams. Brahmatalams, which are larger in size, are used during temple rituals. Nattuva talam is used by the dance masters and Ilattalam is a part of kathakali band. Gongs like Semakkalam are used during temple and funeral processions. Chipla or castanets belong to the kathakalakshepam. Earthen pots made off clay mixed with several metals are also used to keep the time. This typical instrument is called as Ghatam. Musician keeps this instrument in his lap and plays with his both hands. All these are Ghana vadyas and they also belong to the percussion group.



Fig. 6 : GHATAM

6.4.4 IN TEXT QUESTIONS

1. What is Ghana Vaadya?
 2. Give examples of Ghana Vaadyas that are used in different occasions?
 3. Chipla or Castanet belongs to which type of art form?
 4. Gongs like semakkalam are used in which occasions?
-

6.5 SHRUTI VAADYAS - DRONES INSTRUMENTS

Drones are musical instruments which provide the sruti accompaniment for any performance - Vocal, Dance or Instrumental music concert. Drones give out the key tone or adhara shadja to the singer or player. It is an indispensable part of a concert. Drones give stability and richness to a performance and are of a great help in creating a musical atmosphere. It is said that great singers like “Maha Vaidyanatha Iyer” was in the habit of making his Tambura player, start playing the



instrument on the stage, fifteen minutes before the actual beginning of the performance, so as to get the listeners attuned to the music which is to follow. The hall itself would be filled with the sruti and this would enable the artist to start his performance without taking much time to get into form.

Sruti vaadyas are always tuned to the pitch which is most suited to the singer's voice. He is at liberty to choose that sruti which will enable him to sing in all the three sthayis without any effort. An instrumentalist, giving a solo performance, also has the freedom to tune his vadya to the pitch in which he will be able to play easily. An accompanist like Violinist or Mridangist has to tune his instrument to the pitch of the main artist. This is not the case in Western music, where music is composed for a particular pitch or key and all the performers have to conform to that pitch.

In an Indian concert, the drone is kept sounding from the beginning to the end of the performance. The non-stop sounding of the sruti does not create a feeling of monotony, but on the other hand, it enriches the music, and gives stability to the whole performance. In some instruments, the pitch of the instruments is not adjustable like Flute. Without the drone, the pitch is liable to go up or down slightly, whenever a new song or raga is started, since there is no standardizing medium. Hence it is imperative that a sruti vadya should be employed in musical performances of all kinds.



INTEXT QUESTIONS 6.5

1. What is Drone?
2. Why Indian musicians need accompaniment of Drone throughout the time of concert?
3. What is the use of drone in the Indian musical concert?
4. Why western music do not require a particular Drone instrument?

6.5 TAMBURA

Tambura is the classical drone Instrument of Indian Music. A musical programme will not be complete without the continual accompaniment of this instrument. South Indian Tambura is made completely of wood; while in the North Indian Tambura the bowl is made out of bottle gourd and this instrument can be decorated with ivory and other costly materials. Tambura, made out of a single block of wood gives finest tone; but due to the non availability of such kind of wood, different



Notes

parts are made out of the same wood and joined together. The different parts of Tambura are :-

1. Kudam (Belly) bridge, Naagapaasam, tuning beads and jeevali.
2. Dandi and neck.
3. Tuning pegs and strings.



Fig. 7 : South Indian Tanpura



Fig. 8 : North Indian Tanpura

1. **Kudam Or Bowl** - This is the delicate part of the Instrument. This portion of instrument is carved out of a big piece of wood, which scooped out and covered with a thin sheet of the same. This portion helps the instrument to resonate the sound made by plucking the strings; as it is hollow. Four strings are tied to “Naagapaasam” which is fixed below of this belly and pass over the Bridge which situate over this. Some thin threads are used to keep these strings vibrate without touching the metal part of the bridge, which gives good resonance to the instrument. This is called as “Jeeva” or “Javaari” in north.
2. **Dandi and Neck** - Dandi is separated from the bowl by means of a projecting ledge of wood. This long portion is also scooped out and covered by a thin sheet of the same wood.
3. The Neck resume as Tail piece on which the four tuning pegs are attached in the holes meant for that and four strings are tied to these pegs and can be adjusted by, tightening and loosening of these pegs, the other end of these strings are tied to Naagapaasam. Normally the strings are tuned in the order of Madhya Panchamam - Two Taara Shadjam - Saarani, Anusaarani and finally mandra Shadjam.



INTEXT QUESTIONS 6.6

1. Which are the different parts of a Tanpura?
2. What is “Kudam,” in Tanpura ?



3. What is the longest portion of a Tanpura is called?
4. What is Naagapaasam in a Tanpura?
5. How many strings are there in a usual Tanpura?

WHAT YOU HAVE LEARNT

India is a rich country in musical instruments. Since pre historic period several kind of musical instruments are in use for different occasions of life. Since early period musical instruments are classified into four i.e. Tata, Avanadha, Sushire & Ghana according to the nature of the instruments and the way it is being played. Indian music adapted several foreign instruments and incorporated into our music system such as violin, Harmonium, mandolin etc.

Indian Music, which believed to be one of the oldest systems of Music in the world over and have originated during VEDIC Period; is very rich in its varied aspects like, Raga, Tala, Compositions and Instruments as well. In the process of evolution, it established certain principles which make it distinct from the other systems of Music. Its serenity in nature made the literature of all its compositions, sacred in nature and the Gamaka -minute embellishments, used for the Music, compelled other instruments, like Harmonium, Piano, Accordion etc. vanished from the music scene.

As human being Started using musical Instruments by imitating the nature and animals or birds; he procured the natural materials for making Instruments, like Bamboo, logs of special kind of woods, skin of certain animals and minerals. Teeth and horns of several animals are also utilized for making parts of quite a few Instruments.

Wide varieties of Indian musical instruments like Veena, Mridangam, Flute, Cymbal etc. are classified in to four types like Tata, Avanadha, Ghana, Sushira etc. These Instruments became an integral part of Indian Myths as every Instrument has got some connection with any celestial character of the Purana. Our ancestors have adapted several foreign Instruments of different civilizations. Stringed and wind variety of Instruments -emanate the melodic type of music; while the Avanadha and Ghana variety of Instruments are played to provide the rhythmic accompaniment to the former as well as Vocal Music.

‘Tampura’, is the another specialty of Indian Music as it provide pitch for the other Instruments and Vocal Music as well. Indian music, unlike other types of music, does not change the frequency in between a Music Concert. Tampura fulfils the purpose of giving drone throughout the time of a music concert.



Notes



TERMINAL QUESTIONS

1. Classify the Musical Instruments elaborately with examples.
2. Briefly explain the construction and playing technique of Tanpura.
3. Elucidate the kind of materials used for making Avanadha variety of Instruments.
4. Write about the different types of stringed Instruments.



ANSWERS FOR IN TEXT QUESTIONS

6.1

1. Veena, Venu, Mridangam are some of the Instruments connected to Gods.
2. Mahathi, Katchapi, Tumpuru are some of the Instruments personified with their proponent.
3. Indian Musical Instruments have developed in such a way that it can play minute embellishments on each and every note which can play one after the other, in a melodic way.
4. Because the foreign Instruments can't play Gamaka or minute embellishments.

6.2

1. Jack wood, Black wood, Rose wood, Khadira, Tamukku and Himalayan pine are some of the trees that supply woods for making Musical Instruments.
2. A paste of manganese dust, boiled rice and Tamarind juice put on the right head of the Mridangam.
3. Wax is used for fixing frets in Veena.
4. Tanjore, Trivandrum, Maanaamadurai, Chennai and Bangalore are the places, famous for making Musical Instruments.

6.3

1. Violin, Saxophone, Mandolin, Clarinet, and Harmonium are the foreign Instruments, that we adapted.
2. Baluswami Deekshitar and Vadivelu adapted Violin to Indian music.
3. In the mid of twentieth century only other Instruments became popular.



6.4

1. Indian musical Instruments are classified in to four categories such as Tata, Avanadha, Sushira and Ghana.
2. Tata Vaadya or Stringed Instruments are those in which sound is produced by setting strings in to vibration.
3. Stringed instruments are classified in to plucked, bowed, Plain fingerboard, Fretted etc.
4. Sitar, Veena for the first variety; Violin, Sarangi for the second variety and Sarod, Tanpura for the third variety and Guitar for the fourth variety.

6.5

1. Sushira Vaadya or Wind Instruments are those in which the sound is produced by vibration of a column of air.
2. Two; The instrument in which the air blown by mouth like in flute and those in which the air blown by the mechanical forces like Harmonium.
3. Nose blown instruments came in to existence because of the belief that any thing touched with lips are considered to be polluted.
4. The two tubes are shruthy naadi and Swara Naadi.

6.6

1. Avanadha Vaadyas or Percussion Instruments are those, in which the sound is produced due to the vibration of a stretched skin.
2. By the manner in which it is played, the percussion instruments are classified in to four types; Those placed on one side, those played on both side, those played with hand as well as stick and those played only by stick.
3. Khanjira, Timila, Edaika, and Chenta.
4. Mridangam, Ghatam etc.

6.7

1. Ghana Vaadyas are those rhythmical instruments made of metal or stones.
2. Jaalra, Brahma taalam, Ilattaalam, Nattuvataalam etc.
3. Chipla or Castanet belongs to Kathaakaalakshepam.
4. Gongs like Semakkalam used during Temple or Funeral processions.



Notes

6.8

1. Drones are the musical instruments that used for Shruthi accompaniment for all types of musical concerts in India.
2. Drones give stability and richness to the musical performances and helps the musician from slipping out of the original pitch.
3. Drone gives out the key tone or Aadhaara Shruti to the musician during the time of Concert.
4. In western music concerts, each and every composition is set to a particular pitch, which all the musicians have to confirm to that pitch.

6.9

1. Kudam, Naagapaasam, Bridge, Dandi, Neck, Tuning pegs and Strings are the different parts of a Tanpura.
2. Kudam is the round shaped hollow part in a Tanpura, which gives resonance to the Instrument.
3. The longest part in a Tanpura is called Dandi.
4. Naagapaasam is the small part from which the strings are originated in a Tanpura.
5. In a usual Tanpura, there will be four strings.

SUGGESTED ACTIVITY

1. Collect maximum number of pictures of Musical Instruments of India, and segregate them according to their classification.
2. Make a chart of musician's names, along with the Instruments in which they specialised.
3. Visit museum and collect the pictures of ancient and Music Instruments related to folk music.



7

NOTATION SYSTEM OF CARNATIC MUSIC

Notations means visual form of Music. It is the art of describing musical ideas in written characters like letters and symbols. Musicography is Sangita lipi or Musical notation. In the past, the music was taught through lip-ear method as there was absolutely no need of music notation and it was strictly forbidden to keep or use notation. Notation is the translation of Music in a visible form. The Music recorded in paper can be interpreted properly by music learners.

Though the best way of learning is form a reputed and qualified teacher, some of the students take music examinations in India as private candidates. It is necessary for such students to learn music from books. Today even though quite a few musicians do not like students to use notation, yet it is found to be of real help to them. We have also today many printed books in which Gita, Swarajati, Varna, Kriti etc. published with notation.



OBJECTIVES

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

- learn the rudiments of Notations;
- sing a composition learnt and recorded in notation many years back;
- practice the composition;
- narrate a simple composition;
- learn the brief history and evaluation of Notation system.



Notes

7.1 HISTORICAL BACKGROUND

The ancient and medieval works on music had no chapters on Notation. Musicography is a subject of universal interest. The compositions were not recorded in notation on paper or on cudjun leaves. For the medieval prabandhas, only a skeleton solfa notation was given and no signs were given to indicate the duration of the notes. The sthayi marks were not there. We can identify the crude form of notation in the century from Kudimiya-Malai music inscription. But after a long time we could trace the notation from there. During the end of 19th century we were able to write music with 'Notation. From the treatise Sangitha Sampradaaya Pradharsini of Subbaraama Dikshitar we can identify notation. In 20th century Tachchur Brothers invented the correct form of notation and wrote many books on compositions of the Musical Trinity along with notation.



INTEXT QUESTIONS 7.1

1. What is the meaning of Notation?
2. What are the benefits from Notation?
3. Where we can find crude form of notation?

7.2 CLASSIFICATION OF NOTATION

There are two main systems of notation or Musicography or Sangitha lipi. One is Staff notation which one used in Western music, and another one is SRGM notation which is used in Indian Music.

7.2.1 Staff Notation

In Western music system, music is written on five parallel lines. Notes are written on the line or between the space. For ex.

7.2.2 SRGM Notation

In Indian classical music system, music is written with the solfa syllabus like SRGMPDN

are used to write in a straight line and Lyrics or Sahitya of the composition is written under the solfa symbols.

For ex. s s n d n s n d p d p m p
 Kamalajadalavimalasunayana

In the writing of notation we use to indicate the following symbols.

1. Time measure or Tala.
2. Duration.
3. Sthaayi.



INTEXT QUESTIONS 7.2

1. How many types of notation are in vogue?
2. What is Staff notation?
3. What is solfa notation?
4. What important factors are used in notation?

7.3 VARIETY OF MUSICAL NOTES

We mention the name of the raga at the top of a composition. Then we write The scale of the raga and indicate the varieties of each note belong to. But in Practice sometimes for the sake of convenience, the numerals 1,2,3 are used to denote the Shuddha or Tivra notes respectively. In Karnatak music we have 16 varieties of notes. Out of 16, 4 notes with dual names. They are as follows.

- | | |
|--------------------------|----------------|
| 1. Shadja | S |
| 2. Shuddha Rishabha | R ₁ |
| 3. Chatushruthi Rishabha | R ₂ |
| Shuddha Gaandhaara | G ₁ |
| 4. Shatshruthi rishabha | R ₃ |
| Saadhaarana Gaandhaara | G ₂ |
| 5. Antara Gaandhaara | G ₃ |



Notes



Notes

Notation System of Carnatic Music

6.	Shuddha Madhyama	M ₁
7.	Prati Madhyama	M ₂
8.	Panchama	P
9.	Shuddha Dhaivatha	D ₁
10.	Chatushruthi Dhaivatha	D ₂
11.	Shatshruthi Dhaivatha	D ₃
	Kaishiki Nishaadha	N ₂
12.	Kaakali Nishaadha	N ₃

And notes of any raga written as, for ex: Scale of Kalyaani raga S R₂ G₃ M₂ P D₂ N₃ S.

The varieties of swara are also represented by resorting to the Vowel change in the name of the note. for ex: 3 varieties of Rishabha is as Ra, Ri, Ru like Ga, Gi, Gu, Ma, Mi, etc This device of representing the note Varieties by resorting to the vowel changes in the name of the note begun in India, centuries ago. It is found in the Kudimiya Malai inscription (7th cen).



INTEXT QUESTION 7.3

1. How many varieties of notes are there in Carnatic Music?

7.4 TALA

In Indian Music a great number and variety of time measures of talas are available. In order to facilitate easy and accurate method of reckoning music time, there are six angas namely shadangas. Out of six, three angas are in general use. They are Laghu, Drutha and Anudhrutha these 3 enter in the formation of the seven Principal talas. Normally we use these three angas only. The time value of Anudhrutha and Drutha are fixed.



Anudrutha	1 unit	symbol U
Drutha	2 unit	symbol O

The time value of Laghu varies with the change of its Jati. Its time value can be 3,4,5,7,9 units. Its execution consists of two parts. First the beat of the right hand on the right thigh and finger count. Its symbol is I. Anudrutha is counted by a beat, Drutha is counted by a beat and waving the hand. Also we write the name of tala like trisrajathi Rupaka tala, khandajathi Triputatala etc. Forex: InAdi tala, when we write a composition, the laghu is represented by a short vertical line- 1, first dhruta represented by a short vertical line. Two vertical lines always represented by the closing of a Tala avarta or cycle.



INTEXT QUESTION 7.4

1. What is time measure?
2. What is the symbol of Laghu and Druta?
3. For what purpose two vertical lines are used?

7.5 DURATION

In the notation the small letters correspond to the Hrasva and by represent by themselves, notes duration of one unit. Unit time in Carnatic music is called aksharakaala. The Deergha notes are capital letters, it represents the two units of time or two aksharakaalas.

s	one aksharakaala.
S or ss	two aksharakaalas
S, or sss	three aksharakalas
S; or ssss	Four aksharakaalas

A coma placed after a note increases its duration by one unit time, and a semi-colon placed likewise increases its duration by two units of time. Further increase in duration is represented by the addition of the requisite comas and semicolons.

A horizontal line placed over a note or a group of notes, halves the duration.

s	\overline{ss}	$\overline{\overline{ssss}}$	
Prathama	$\frac{1}{2} \frac{1}{2}$	$\frac{1}{4} \frac{1}{4} \frac{1}{4} \frac{1}{4}$	= 1
Kaala or	Dviteeya	Triteeya	
First speed	Second speed	Third speed	
Or Vilamba	or Madhyama kala	Dhrutakala	
Kala	kala		



Notes



INTEXT QUESTIONS 7.5

1. Write about the differences between small and capital letters.
2. What is the use of putting the horizontal lines over the notes?

7.6 STHAAYI

Sthayi means a series of seven notes (swaras), beginning from S and ending with N. Another name of sthaayi is Octave. We have three main sthayis.

A dot placed above a note indicates that it belongs to the higher octave or

Thaara Sthayi. For ex Srgm^{•••••}

And a dot placed below a note indicates that it belongs to the lower octave or Mandra Sthayi. For ex. s_{•••}ndp

Without dots indicates that it belongs to the middle octave or Madhya Sthayi. For ex. srgmpdn

7.7 MODEL NOTATION FOR THE COMPOSITIONS

When we start to write a composition, first we write the name of the Raga and Tala of that particular composition at the top. Then the serial number of the melakarta from which the raga is derived, if the raga happens to be a Janya raga and arohana and avarohana of the raga, name of the composer, and swara sthaanas of the arohana and avarohana are to be given.



INTEXT QUESTIONS 7.6

1. What is sthayi?
2. What is Tara Sthayi?
3. What is Mandra Sthayi?
4. What is Madhya Sthayi?

WHAT YOU HAVE LEARNT

We call the notation as Sangitha lipi. It is a powerful aid to memory. Passages given in notation develops the swarajnaanam and raagajnaanam. It can be easily recalled with

the help of notation to sing a composition learnt and recorded. To unit the mmic there are some symbols used to suggest the duration and octave of swaras, tala avartana etc.



TERMINAL QUESTIONS

1. Write historical background of Notation system.
2. How many types of Notation system are there.
3. Write a note on variety of Musical notes.
4. Write a para on Tala in Carnatic Music.



ANSWER TO THE INTEXT QUESTIONS

7.1

1. Notations means visual form of Music.
2. Some students take music examinations as a private candidates. It is necessary for such students to learn music from books.
3. We can identify the crude form of notation in 7th cen. AD from Kudimiyamalai Inscription.

7.2

1. There are two types of Notation.
2. Music is written on parallellines. Notes are written on the line and between the lines.
3. Music is written with solfa sylubuls i.e SRGM, are written in a straight line.
4. Important factors are musical notes, Tala, Duration, Indication of Sthaayi , Vertical and horizontal lines.

7.3

1. There are 16 varieties of notes. Among them 4 notes are merging notes. S 12 notes are in use in Indian music.

7.4

1. In order to fecilitate easy and accurate method of recknowing music time.
2. 1 and 0
3. Two vertical lines indicates the closing of Avarta.



Notes



Notes

7.5

1. Small letter indicates one akshara kala and capital letter indicates two Akshara kala.
2. A horizontal line placed over a notes it halves the duration.

7.6

1. Sthayi means Swara saphaka, a series of seven notes.
2. A dot placed above the notes.
3. A dot placed below the notes.
4. Without dots indicates Madhya sthaayi.

SUGGESTIVEACTIVITY

1. Student should learn to write the simple musical forms like Gita, Jatiswara.
2. He/She should learn to write Varnams.
3. Should practice to write Kritis and other compositions.

GEETAM

Raga: Shuddha saveri

Tala : Tripata

Derived from 29th Melakarta Raga Shankarabharana 1 Laghu 2 Dhruta - 7 aksharas

Arohana: S R₂ M₁ P D₂ S

Avarohana: S D₂ P M₁ R₂ S

|| ṙ ṁ ṙ | ṙ ś | ḋ ś || Ṥ ś | ḋ p | ṁ p ||
 Aa n na le - kara crsonni bo lati
 || ḋ ḋ ś | Ḋ | ḋ p || p m r | ḋ ḋ | ḋ p ||
 sakala sha strapu ra.na dhi nnam
 || P p | dd | ḋ p || P p | ṁ p | ḋ p ||
 Thala dhi nnam thala pari ghatu
 || pmr | s r | s r || p m p | s r | s r ||
 r e re -



Notes

|| p p d | p p | m r || r s r | M | M ||
 - se.thu vaa ha
 || d p d | Ś | Ś ||
 pa ri gha tha nnam
 || ṙ ṙ ś | d p | m p || d d ś | d , d p ||
 ja ta - ju - - ta sakala sastra pn
 || p m r | d d | d p || th-rta-dhinnam.....
 ra - na dhi - nnam.
 - - - - -

Jatiswaram

Raaga: Abhogi

Tala: Adi

Derived from 22nd meta Kharabarapriya 1laghu,2 dhrutha-8 akshara

Arohana : S. R₂ G₂ M₁ D₂ S (Oudavaraga) **Composer:** Mysore Vasudevacharya

Avarohana: S D₂ M₁ G₂ R₂ S

S ; ; dsdd mm gg rr | S ; ; mg | rSRgmd ||

1. S, s d r sd M, mdmgr | S, dşrgm | D, mdsimd ||
2. MgrŞ mgrŞ mgrgm | D mdŚ dm | dŚ dmdśṙ ||
3. Ś,D, mdṙŚ dmgrg | M, D, md | mG mgrsd ||
S,M, dmdŚ mdśṙg | M, G, mg | rS srgmd ||
4. Ś ; ; ṙgśṙ dsmd mg | M ; ; ds' | md gmrg sg ||
R ; ; mdgm rgsr dr | S ; ; g m | rg sr ds md ||
5. dmdś D D mgmd M M | grgs R R | r g s r D D ||
ssmm ddM mmdd ssD | ssmm ggM | mmss ddll

Swarajati

Raga: Harikaambhoji
28th Meta

Trisra Rupaka tala

Composer: Vaalajapet Venkataramana Bhagavafar

Arohana: S R₂ G₃ M₁ P D₂ N₂

Avarohana: S N₂ D₂ P M₁ G₃ R₂ S



Notes

- || S , d N || d P , D n S | , n r n || s d | n p d n ||
Raa ma naa mo ralinca raa, raghuvara samayamide
1. || S , r n r N d p m g || M p d | n S n d p d n ||
raara ninnu nammiti gada raasara si jaaksha sa na kasa
|| S n s r g M g r s n || r S ' r | N d P D n ||
nandana muni vandhita pada paraatp araaparaakela
2. || D , d p d || N , d p s || N , || d n s | R g r | S i s N s n ||
paa maraja naa vanasa naa thanasa rvoththama saarekuneepada
|| D n d | p m g m P g m || P d n | d p d n S d n ||
pankaja mula vida naa vi da naa da. ni. karuna karu
|| S , n | d p P , m g r || S | , s n d p d n ||
naaka ra sadhashubhaka raa nanumaravaka Ramanaamora
3. || s r n s | d n s r S || n s d n | p d n s N || d p s N | d p m g m P ||
manavini vinara sadaa marchite vera thuga daa manasu le da moravina da
|| m p d p | D p d n d N || p d P | d n D n s N || s r S | s r g m g r S ||
Srithaphala daayakabiru daa ne narum chara nipadabha kathinosan gumikanuvine
g R . n | S r N d P || s N d | p m g M p d n ||
niranta raparaadhinou du raama dini saralamagu Ramanaamora
4. || S | S r s n d n s || N | D n d p m g m || P | m p D ; p d || N | r g m p d n s r ||
nee nama mahimalero gan naatara magutna raa natara , ja hru daambuj vara madhukara
|| g r S | r s N d p m g || M , n d n p d n S d n ||
nikhila tmaka nee satatamu ramapura guruvryu
|| S n s | r g M M p d n s | R n s | , d N p D n ||
chumpadi Jamugapogadudu gana ka . varaadraghu Ramanaamora

CURRICULUM OF SECONDARY COURSE IN CARNATIC MUSIC

RATIONALE

Music is one of the subjects which has been considered essential along with other branches of studies, since the vedic period. The nature of a country and its people is reflected through the art and culture, they practice. Though music has developed scientifically, it still maintains its elegant and serene nature as an art. More than an art, it has developed through the ages into a mode of communication, which is essential to pass on to the future generations for their benefit. It is materialized only through a systematic and professional way of education in both elementary and higher level.

OBJECTIVES

The objectives of this course are to:


- raise the knowledge and skill in the realm of performing art;
- create critical appreciation for music;
- enhance exposure to Indian Cultural Values.
- explain the key concepts like Swara, Sruti, Gamaka, Raga and Tala;
- explain great contribution of composers to music; and
- differentiate the various types or streams of music i.e. classical and non-classical.

ELIGIBILITY CONDITIONS

The eligibility for this course will be:

- passed class VIII/equivalent examination and
- No age bar

DELIVERY METHOD

Music is a subject of sound which means it has to be learnt through aural tradition. The subject delivery method should be not only through audio cassettes and CDs  but also through DVDs because many of the aspects of Carnatic Music have to be learnt through visual projection.

LEARNING HOURS

The course will be of 240 learning hours

TIME FRAME

The course will be of one year duration an independent subject of 100 marks at secondary level.

SCHEME OF EXAMINATION

Total Marks - 100

Theory - 40 Marks

Practical - 60 Marks

COURSE STRUCTURE

This course has been divided in to two parts. (a) Theory and (b) Practical

Theory part has One Module:

- General Musicology

Practical part has Two Modules:

- Carnatic Classical Music
- Carnatic Semi Classical Music

Minimum study hours and marks allotted to each module in Theory and Practical are as follows:--

Lessons No.	Lesson wise Distribution of Module	Minimum Study hours	Marks	
			to each lessons	to each modules
	Theory			
	Module - I General Musicology			40
1	Origin and development of Indian Music to Carnatic Music and its Evolution	10 hrs		
2	Key concepts of Carnatic Music	10 hrs		
3	Biographies of Prominent Composers	10 hrs.		
4	Introduction to Abhayasa Gana	10 hrs.		
5	Introduction to Sabha Ganam	15 hrs.		
6	Classification of musical instruments	15 hrs.		
7	Notation system of Carnatic Music	10 hrs.		
	Sub Total	80 hrs.		
	Practical			40
	Module II Carnatic Classical Music			
1.	Brief Introduction to Saralai Varisai, Taggusthayi and Hechchu Sthayi Varisai	25 hrs.		
2.	Janta and Datu Varisa	10 hrs.		
3.	Alankaras	15 hrs.		
4.	Pillari Geeta and Sanchari Geeta	15 hrs.		
5.	Jatiswara and Swarajatis	15 hrs.		
6.	Varnams	20 hrs.		
7.	Kirtana/Kriti	20 hrs.		
	Sub Total	120 hrs.		
	Module III Carnatic Semi Classical Music			20
8.	Divyanama San Kirtanas and Utsava Sampradaya	10		
9.	Tarangam	10		
10.	Sankirtanas of Annamacharya and Padas of Purandara dasa	10		
11.	Bhajan	10		
	Sub Total	40 hrs.		
	Grand Total	240 Hrs.		100

Course Description

Theory

2 hours

40 marks

Module-I – General Musicology

Approach

The Origin of Indian Music dates back to the Vedic period, which evolved through several centuries and got separated into two streams of Music, viz. Carnatic Music, which flourished in the Southern parts and Hindustani Music, which flourished in the northern parts of India. All along its development, several musicologists like Bharata, Matanga, Narada, Saranga Deva and others defined the fundamental theories on Indian Music such as Nada, Sruthi, Swara, Gamaka etc. Further, the musicologist like Vidyanaraya, Ramamatya Venkatamakhi and others placed their erudite theories on Raga, Mela, Tala, compositions like Gita, Swarajati, Varna etc.

Lesson 1: Origin and Development of Indian Music

Lesson 2: Key Concepts of Carnatic Music

(Nada, Sthayi, Sruti, Swara, Widely used gamakas, Raga and Tala)

Lesson 3: Biographies of prominent composers:

Purandara Dasa, (Trinity)- Tyagaraja-Muthuswamy Dikshitar, Syama Sastry, Swati Tirunal, Annamacharya

Lesson 4: Introduction to Abhyasa Gana.

An outline knowledge about the musical forms Gitam, Jatiswaram, Swarajati, Tana-varnam.

Lesson 5: Introduction to Sabha Ganam

- Kalpita Sangita and Manodharma Sangita
- Names of the forms figuring in Kalpita Sangita and the five branches of Manodharma sanghita
- Out line knowledge of the musical forms: Tana Varnam, Kriti-Kirtana, Tillana Padam, Jawali and Tillana

Lesson 6: General classification of musical instruments (detailed study of the structure and playing technique of Tanpura).

Lesson 7: Notation system of Carnatic Music

Scheme of Evaluation

Sl.No.	Mode of Evaluation	Duration	Marks
1.	Theory - Module. I. General Musicology	2 hrs.	40
2.	Practical- Module II + III Module II Carnatic Classical Music - Marks 40 Module III Carnatic Semi Classical Music - Marks 20	3 hrs.	60
		Grand Total	100

First Fold

Feed back on Lessons

Lesson No.	Lesson Name	Was the Content			Was the language		Were the Illustrations		What you have learnt is			
		Easy	Difficult	Interesting	Confusing	Simple	Complex	Useful	Not Useful	Very helpful	Somewhat helpful	Not Helpful
1.												
2.												
3.												
4.												
5.												
6.												
7.												

Final Fold and seal

Fourth Fold

Dear learner,
 You must have enjoyed going through yours course books.
 It was our endeavor to make the study material relevant,
 interactive and interesting. Production of course books is a
 two way process. Your feedback would help us improve the
 study material. Do take a few minutes of your time and fill-
 up the feedback form so that an interesting and useful study
 material can be made.

Thank you
 Course Co-ordinator
 Performing Arts Education

Third Fold

Feed back on Questions

Lesson No	Lesson Name	Intest Questions		Terminal Questions		
		Useful	Not useful	Easy	Diff.	V.diff.
1.						
2.						
3.						
4.						
5.						
6.						
7.						

Second Fold



Yours suggestion

Did you consult any other book to study in the field of Carnatic Music?

Yes/No

If yes, give reason for consulting it.

Name: _____

Subject: _____

Enrolment No: _____

Book No.: _____

Address: _____

**Course Coordinator,
Performing Arts Education
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