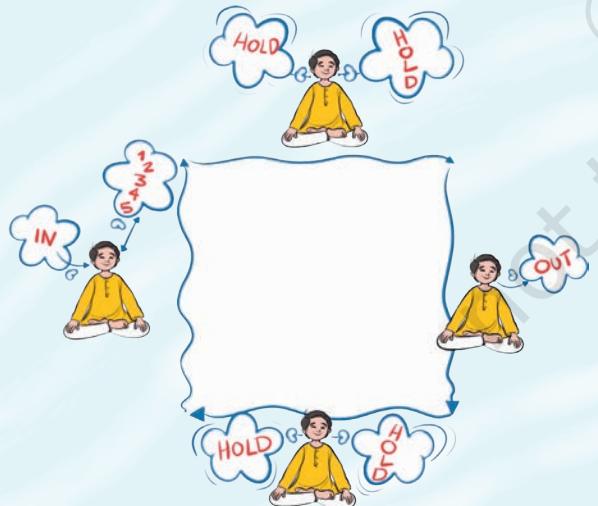




Chapter 13

BUILDING BLOCKS

Try this: run around the playground, or jump up and down, and then immediately try to sing a song, or hold a note. It is difficult, right? This is because to sing, our breath needs to be smooth and regulated. Our breath is like the engine of a car that gives it energy and power.



ACTIVITY 13.1

Box BREATHING

Find a quiet place to sit. Now gently breathe in counting to four – 1, 2, 3, 4.... Now, hold your breath for the next four counts. Then, breathe out (exhale) slowly for four counts. Hold your breath for four counts. Do this cycle about 4–5 times.

This is called box breathing, because each of the four parts of the breathing cycle are of the same length. Not only does this exercise regulate your breath for singing, but it can also help you feel calm when you are angry or agitated.

What is *Dhwani*?

Dhwani is sound. We hear so many sounds around us. The sound of our friends talking, the chirping of birds, the sound of cars, buses, trains, aeroplanes, the sound of a melodious voice of a musical instrument. These sounds enable us to remain aware of the numerous events unfolding around us.



What is *Naada*?

Naada is musical sound. When you hear the noise of traffic or a blaring horn, it may not sound as musical. However, when you hear tuneful music from a musical instrument or a voice, it has a pleasant sound with a regular and steady pattern of vibration.

Do You Know?

The notes of Indian classical music evolved from the ritual chanting of the *Samaveda*. Initially, the *Vedas* were chanted with three notes, namely, *Udatta* (normal or medium tone), *Anudatta* (not raised, or lower note) and *Svarita* (raised pitch or higher). These gradually evolved into the seven notes (*sapta swara*) that we use in music.

ACTIVITY 13.2 SARGAM/ SWARA PATTERNS

Singing *sargam*/ *swara* patterns is a very good way to warm up our voices and prepare to sing songs. It also helps us improve our pitching.

Here are a few patterns for you to complete and sing.

1. **SGRS, RMGR, GPMG, MDPM, PNDP, DSND, NRSN, ŠGRŠ
ŠDNS, NPDN, _____, PGMP, _____, GSRG, _____, SDNS**
2. **SMGR, RPMG, _____, MNDP, PSND, _____, NGRŠ
ŠPDN, NMPD, DGMP, _____, MSRG, GNSR, _____**
3. **SRSG, RGRM, _____, MPMD, PDPN, _____
_____ , NDNP, _____, PMPG, _____, GRGS**
4. **RS, GR, MG, ___, DP, ___, ŠN, ___,
NS, ___, PD, ___, GM, ___, SR, ___**



Do You Know?

Patterns are found in various art forms, especially visual art, where motifs and repetitive elements are found in paintings, prints and murals.

The traditional art of *rangoli* features interesting patterns of dots, lines and curves. It is often used to decorate the floor and walls in homes.

Every year we have been learning a little more about the two classical music forms of India – Carnatic and Hindustani.

CARNATIC MUSIC

Let us learn two *geethams*, which are simple Carnatic compositions.

Vara Vina

Raga: Mohana

Tala: Rupaka

Arohanam

S R₂ G₃ P D₂ Š

Avarohanam

Š D₂ P G₃ R₂ S

G Va	G P ra vee	,	P Naa	, D - mru	P Š du paa	,	Š Nee	,
Ŕ va	Ś D na ru	D ha	P lo	, D - cha	P G na raa	G -	R Nee	,
G su	P D ru chi	Ś ra	D bam	, D - bha	P G ra ve	G -	R Nee	,
G su	G D ra nu	P ta	G kal	, P - yaa	G G - -	R -	S Ni	,
G ni	G G ru pa	G ma	R shu	G P bha gu	G P Na lo	,	P la	,
G ni	G D ra ta	P ja	D yaa	, D - pra	P Š da shee	,	Ś laa	,
D va	Ğ R ra da	Ŕ -	Ś pri	Ś D ya ran	Ś D ga naa	D -	D ya	P ki
G van	P D - chi	Ś ta	D pha	P D la daa	P G - -	G -	R ya	S ki
S sa	R G ra see	,	G jaa	, G - sa	R P na ja	G -	R na	, nee -
S ja	R S ya ja	G ya	R ja	S				
					ya			

Padumanabha

Ragam: Malahari

Talam: Tishra Jathi Triputa Tala

Composer: Purandara Dasa

Arohanam

S R₁ M₁ P D₁ \dot{S}

Avarohanam

\dot{S} D₁ P M₃ G₃ R₁ S

Pallavi

R Pa	S du	D ma		S na	-	S bha	-		M pa	G ra	R ma		M pu	M ru		P sha	-	
---------	---------	---------	--	---------	---	----------	---	--	---------	---------	---------	--	---------	---------	--	----------	---	--

S Pa	D ram	D -		D jo	P	M -	P		D swa	D ru	P -		M pa	G -		R -	S	
---------	----------	--------	--	---------	---	--------	---	--	----------	---------	--------	--	---------	--------	--	--------	---	--

R Vi	S du	D ra		S van	-	S dhya	-		M vi	G ma	R la		M cha	M ri		P tha	-	
---------	---------	---------	--	----------	---	-----------	---	--	---------	---------	---------	--	----------	---------	--	----------	---	--

S Vi	D hang	D -		D ga	P	M -	P		D ro	D -	P ha		M na	G -		R -	S	
---------	-----------	--------	--	---------	---	--------	---	--	---------	--------	---------	--	---------	--------	--	--------	---	--

Anu Pallavi

P M P | D S | D S || R S | D ga | D sa | S ya | D P na ||
U dha dhi | ni va | - sa || u ra | ga | sa | ya | - na ||

D D P | P - | P M || R M | M | P - | P - | ||
U - nna | tho - | nna tha || ma hi | - | ma - | - - | ||

D D P | P - | P M || R - | M | M G | R S ||
Ya du ku | lo - | ttha ma || ye | gna | ra - | kshaka ||

S - S | D D | D P || P - | P | M G | R S ||
A - gna | si - | ksha ka || ra | ma | na - | - ma ||

Charanam

D \dot{S} - | D P | M P || D D P | M G | R S ||
 Vi bhee - | sha na | pa - || la ka - | na mo | na mo ||

D \dot{S} - | D P | M P || D D P | M G | R S ||
 I bha - | va ra | da - || ya ka - | na mo | na mo ||

P M P | D \dot{S} | D \dot{S} || \dot{R} \dot{S} | D \dot{S} | D P ||
 Su bha - | Pra da | Su ma || no - | ra | tha - | - Su ||

D D P | P - | P M || R - | M | P - | - - ||
 Re - ndra | Ma- | no - || ran - | ja | na - | - - ||

D D P | P - | P M || R - | M | M G | R S ||
 A bhi - | na - | va pu || ran - | da | ra - | - vi ||

S - S | D D | D P || P - | P ma | M G | R S ||
 tal - la | bhal - | la re || ra - | ma | na - | - ma ||

HINDUSTANI MUSIC

We will focus on learning *Raag Khamaj*, through a Bandish.

Bandish

Namana Karu Mai Sada Guru Charana

Saba Dukha Harana Bhava Nistarana

Suddha Bhava Dhara Anta Karana

Sura Nara Kinnara Vandita Charana

Raga Khamaj

Aroh— S G M P D N Š

Avroh— Š N D P M G R S

Pakad— N D, M P D, M G



Sthayi

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
								Ś	Ś	<u>N</u>	<u>N</u>	D	P	M	G
								Na	ma	na	Ka	ru		Mai	
G	M	P	D	N	N	Ś	Ś	Ś	Ś	Ṅ	Ṅ	Ṅ	ጀ	N	Ś
Sa	da	Gu	ru	Cha	ra	na		Sa	ba	Du	kha	Ha	ra	na	
N	N	Ś	Ś	N	Ś	<u>N</u>	D								
Bha	va	Ni	s	ta	ra	na									

Antara

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
								G	M	<u>N</u>	D	N	N	Ś	Ś
								Su		ddha	Bha	va	<u>Dha</u>	ra	
N	N	Ś	Ś	N	Ś	<u>N</u>	D	Ś	Ś	Ṅ	Ṅ	Ṅ	ጀ	<u>ṄN</u>	Ś
An		ta		Ka	ra	na		Su	ra	Na	ra	Ki		nna	ra
N	N	Ś	Ś	N	Ś	<u>N</u>	D								
Va	n	di	ta	cha	ra	na									

ACTIVITY 13.3

PRACTICE JOURNAL

- ❖ Make a practice journal. Mention the date, time, duration, and what you have practised. Keep time for vocal warm-ups and exercises in addition to the compositions. Make a note of how you feel—did something difficult become easier? Did you start something new that felt exciting?
- ❖ By maintaining a practice journal, you can chart your progress. If you find a practice journal helpful, try making one for other subjects that you are studying.

Repeated and regular practice is essential for any art form. This is referred to as *riyaaz*, *abhyasa*, or *saadhakam* in Indian classical music. Many legendary artists have practiced for over 6–8 hours every day from when they were children.

ACTIVITY 13.4

ATTEND A CLASSICAL MUSIC PERFORMANCE

Attend a classical music performance near you. If you cannot attend one in person, watch a video of a full concert online.

- ❖ Draw a sketch of the stage and performers.
- ❖ What instruments are being played?
- ❖ Write down the names of the pieces that you heard and any other information you can find out, like the *raga* or the *taal/tala*.
- ❖ Observe the interactions between the performers on stage, and between the performers and the audience. Write down your observations.

Assessment

CHAPTER 13 – BUILDING BLOCKS

CG	Learning Outcomes	Teacher	Self
3.1	Learns the importance of breathing for singing.		
2.2	Knows about some basic forms of Indian classical music.		
3.2	Practices and rehearses as per a set schedule.		



**Teacher's
observations:** _____

Other comments: _____
