

**THE ROLE AND SCOPE OF
VIOLIN TECHNIQUE USED IN INDIAN MUSIC
A BRIEF STUDY**

**A dissertation submitted to the partial fulfilment of the
requirements for the degree of Master of Arts in Music.**

By
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DECLARATION

I, **(Name of the student)**, hereby declare that the dissertation entitled “THE ROLE AND SCOPE OF VIOLIN TECHNIQUE USED IN INDIAN MUSIC, A BRIEF STUDY” submitted for the award of the Master of Arts in Music, is a record of original work done by me under the Supervision and guidance of **(Name of the Supervising Guide, Designation, Name of the College)** during 2019-2021

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CONTENTS

| | | |
|--------------------|---|--------------|
| Chapter I | INTRODUCTION | 1-4 |
| Chapter II | COMPREHENSIVE VIEW OF INDIAN MUSIC | 5-10 |
| Chapter III | VIOLIN | 11-13 |
| Chapter IV | RIGHT HAND AND LEFT HAND - VIOLIN TECHNIQUE USED IN INDIAN MUSIC | 14-46 |
| Chapter V | SUMMARY AND CONCLUSION | 47-48 |
| Chapter VI | SUGGESTION FOR FURTHER RESEARCH | 49 |
| | REFERENCES | 50 |
| APPENDIX | PICTURES OF EMINENT VIOLINISTS | 51 |

CHAPTER I

INTRODUCTION

Music is a branch of knowledge that deals with the expression of human feelings through the medium of sounds. In this expression of human feelings through the medium of sounds, every traditional school of music in this world has its originality and individuality. Infact all the musical system of the world had been melodic in the past, Harmonic progression only started to be used in music in 1600 A.D., The European Musical System was the first in the world, to successfully introduce harmonic progressions in music since then efforts have been going on to experiment harmonic elements in South Indian music too.

The Vindhya mountains form a natural barrier between Hindustan and the Deccan. The difference between the inhabitants of Northern and Southern India are considerable and the two great division of Indian Music into Hindustani (Northern School) and the Carnatic (Southern School) must not be overlooked by any foreigner, who would become acquainted with the classification of ragas or melody modes. The heart of Indian Music is its melody and to become sensitized to its charm. All ragas express certain ragas or emotions, when their language is understood, the soul of Indian Music is revealed in all its beauty.

The modern tendency to combine the northern and southern system is significant of the unity which constitutes the bed rock of Indian music as a whole the systematization of ragas and the fusion of the northern and southern methods, are subjects which have figured on the agenda of All India music conference. Attempts are being made also to introduce the study of music into curricula, all these measures augur well for a much needed renaissance in Indian Music. It seems probable that the future welfare of Indian music will be assured. The fusing of Hindustani and Carnatic is called as Jugal bandhi.

The origins of Indian music are to be found in myth and legend The vedic index proves that a great variety of instruments were in use in primitive times, and the “Rig Veda” which is considered by many scholars to date from about

B.C. 1400 was recited, originally to three tones – a practice which prevails to the present day. The ancient Hindu Custom of singing or declaiming the great epics to music is still maintained in Southern India. The interpretation of the whole of the ‘Mahabharata’, or the “Ramayana” occupies a long series of performances, and the artists employed are feted. Eg. : Lava and Kusha.

An early and important work in which the theory of music is explained in detail is the Natya Sastra by the Sage, Bharata, who is regarded as the founder of the present system of Indian Music.

The Hindus are almost unanimous in their praise of Music, where as the Muhammedans disagree as to its merits. Some Muslims consider the art to be an incentive to evil doing, and regards professional musicians with contempt. Many Muhammadan rulers, however encouraged the performance of fine music .

Akbar the founder of the Mughal Empire (1556 – 1605), mentioned a large staff of Musicians at the court, “His majesty pays much attention to music, and is the patron of all who practice the enchanting art. There are numerous musicians at court. The court musicians are arranged in seven divisions one for each day in the week”

The above passage is taken from “Ain-i-Akbar, translated to English from Persian by H. Blochmann.

Until all important Sanskrit and Hindustani treatises on music have been translated into European languages together with works in Tamil, Telugu and Canarese, it will be impossible for a thorough knowledge of the theory of Hindustani and Carnatic music to be diffused amongst Western musicians. Such a taste, although in formidable proportions, would be worthy of the attention of wealthy patrons, desirous of spreading appreciation of Indian art and culture.

In the past, Indian Music - flourished, owing to the assistance which rich and cultured noble men accorded to the artist who entertained them. Thus, intrammelled by material cares, musicians were enabled to give of their best,

and to live for their art, and it is to be hoped that Indian magnates will not only continue, but increase their support and encouragement of high class music performers for it would be a sad day for Indian music should the musical profession become as distressingly over crowded in India as it is in Europe. If the demand for highly trained artists increases the work of the All India music conferences for the uplift of Indian music will be greatly facilitated.

It would be an intangible benefit to Indian art, were the effort which is being made to raise the standard of Indian music, to be extended to Indian dancing, which has deteriorated sadly since the vedic period, when it was regarded as an occupation fit for kings and their consorts.

In 1919 a very rare manuscript dealing with music was discovered at Gadwal, the Capital of an ancient Hindu state now incorporated in the dominions of HEH the Nizam of Hyderabad. Narada, the author of the manuscript, which is known as the 'Sangita Melaranda' is believed to have lived between the seventh and eleventh centuries, and his work is one of the very few Sanskrit treatises on music which have been published.

Ragas may be termed 'Melody' modes "for they consist of certain successors of notes within the octave associated with particular sentiments and they constitute the basis of Hindu melody. All through all scales now commence from a common tonic name 'Sa' Traces the ancient 'gramas' are still to be found in many 'raga' forms, there is a wide diversity between the classification of 'ragas' in the northern or Hindustani System, and in the Southern or Carnatic System. By the Hindustani method 'ragas' are divided into six main or principal 'ragas' each one of which has five or six wives or 'raginis' – secondary ragas, whilst their children or 'putras'. We know as a derivative 'ragas' the carnatic classification establishes Seventy two root ragas formed by variations of the order of the Seven notes of gamut, ascending and descending.

In the ancient theory of Indian music three important notes were designated, namely the 'graha, or starting notes, the 'amsa' or predominant note, and the 'nyasa' or final note of the 'raga'

Today importance centres solely round the 'amsa' or 'vadi' known as the soul of the 'raga' the 'Bhairav raga' of the north which is known in the south as the 'mayamalavagaula' raga. It is associated with dawn, and is of a reverent and quiet nature flattened 'dha' is the 'amsa'

Hindustani and Carnatic music are the two main streams of Indian Classical Music, From history, it is evident that both are of the same origin. Even though foreign influences have brought some changes, yet there is an underlying current of unity and the basic exercises are almost similar. The influence of Persian Music fused with our Indian Music and created a new system known as Khayal before, there was only Drupad Dhammar style and that led to the amount of gamakas to seen less.

CHAPTER II

A COMPREHENSIVE VIEW OF INDIAN MUSIC

(Carnatic And Hindustani Music)

Fundamentally, the two systems are almost similar in the concept of raga and tala and in the use of swara and sruti. Both recognize the 12 Suddha and Vikrta swaras. But, it is the different styles of rendering notes, the ornamentations, the treatment of ragas and the difference in rhythmic concepts that give each system a destiny colour.

Both systems have parent scales from which other scales are derived. The south follows the system of 72 Melakartas (parent scales) as devised by the great scholar Venkatamakhi in the 17th Century. The North follows a system of 10 basic scales (Thaats) devised by the scholar V.N. Bhatkande in the 20th Century. These 10 Thaats and their Carnatic equivalent are given below.

| | Thaats | Carnatic Mela | Swaras taken |
|----|---------------|-----------------------|---------------------|
| 1 | Kalyani | Kalyani(65) | SR2G2M2PD2N2S |
| 2 | Bilawal | Sankarabharanam(29) | SR2G2M1PD2N2S |
| 3 | Khamaj | Harikamboji(28) | SR2G2M1PD2N1S |
| 4 | Bhairav | Mayamalavagaula(15) | SR1G2M1PD1N2S |
| 5 | Purvi | Kamavardhini(51) | SR1G2M2PD1N2S |
| 6 | Marva | Gamanasrama(53) | SR1G2M2PD2N2S |
| 7 | Kafi | Kharaharapriya(22) | SR2G1M1PD2N1S |
| 8 | Asaveri | Natabhairavi(20) | SR2G1M1PD1N1S |
| 9 | Bhairavi | Todi(8) | SR1G1M1PD1N1S |
| 10 | Todi | Subha Pantuvarali(45) | SR1G1M2PD1N2S |

Both the systems have their own weak and strong points. Therefore an open minded musician can benefit immensely from the study of both the systems. As we concern the theory of North, the North follows the time theory of ragas. The ragas are divided into ‘purva’ and ‘uttara ragas’. Purva ragas are those that are sung in the first half of the day and uttar ragas are those that are sung in the second half of the day. Also known as purvanga vaadi ragas, the purva ragas are those that have the vaadi ragas that are associated with different seasons, such as those from the Malhar family for the monsoons, Basant for the spring season etc. In the south, this time theory is not followed though there are ragas that are associated with certain times of the day such as Bhupalam for early morning, Bilahari and Malahari for the late morning, Madhyamavathi and Sri Raga for Mid – day. However, these are performed at other times of the day also. In the North, one mostly hears the evening and night – ragas as concerts are usually held at these times. However, due to radio broadcasts during different times of the day and some music festivals, one does get to hear ragas attributed to other times of the day.

Though both systems use an octave consisting of 12 notes, the names used are different. The Pronunciation of the notes are also different.

| Carnatic | Pronounced | Hindustani | Pronounced |
|-----------------------|------------|----------------|------------|
| Shadjam | Sa | Shadj | Sa |
| Suddha rishabham | Ri | Komal rishabh | Re |
| Chaturshruti rishbham | Ri | Suddha rishabh | Re |
| Sadharana Gandharam | Ga | Komal Gandhar | Ga |
| Anthara Gandharam | Ga | Suddha Madhyam | |
| Suddha Madhyamam | Ma | Suddha Madhyam | |
| Prati Madhyamam | Ma | Tivra Madhyam | |

| | | |
|------------------------|-----|----------------|
| Panchamam | Pa | Pancham |
| Suddha Dhaivatam | Dha | Komal Dhaivat |
| Chaturshruti Dhaivatam | Dha | Suddha Dhaivat |
| Kaisiki Nishaadam | Ni | Komal Nishaad |
| Kakali Nishaadam | Ni | Sudha Nishaad |

Tala System:

It is significant that there is a basic difference in the tala system of both north and south. The Carnatic tala system consists of 7 basic talas and 5 jatis, which combining the two, we get 35 talas. Further expansion gives $35 \times 5 = 175$ talas. In addition to these, there is the group of Chaappu talas and obsolete Tala are also seen like Simhanandana Tala.

In the North, fewer talas are in common use. Here the laghu and other symbols are not used. There are certain talas for Dhrupad, Dhamaar and other musical forms. In the North, the performers do not reckon tala with their hands. There, the ultimate authority for tala is the tabla player. The tala is fixed in the beats of the Tabla's bols. So they both are seen to be accompanied one another.

Musical Forms

In the south, there are specific forms which are used for opening the concert like varnam. The ragam – taanam – pallavi is always performed during the latter part of the concert. Similarly, the tillana and javali are performed towards the end of the concert.

Musical forms of the two systems are different from each other. In North Indian Music, the musical forms are Dhrupad, Hhayal, Thumri, Tarana etc. The South Indian musical forms include Varnam, Kriti, Padam, Javali, Tillana etc.

In Hindustani music, the different parts of the song are named as sthayi, antara, sanchari abhogi etc., while in South Indian Music; they are named as pallavi, anupallavi, charanam and Samashti-charanam.

All the musical forms are vocal, with texts which are also played on the various instruments. In the North, there are compositions exclusive to vocal (Hhayal, Thumri etc) and to instruments (gat, dhun etc.)

Gharanas and Banis

The concept of the gharana is very strong in the North. A gharana is a tradition or style that has its own characteristics which distinguish it from another. Gharanas belong to different regions and were named after the places of their emergence and growth. Gwalior, Agra, Jaipur and Patiala are some of the important gharanas. In the South, there are no such distinct traditions. The ‘bani’ in south India is associated more with a great musician and his style of singing or playing.

Concert Pattern of Indian Music

In any concert of Indian Classical Music, whether the North or the South, the basic approach is that of presenting ragas and composition with an eye to purity of tone, aesthetic appeal and melodic content.

Carnatic as well as Hindustani concert patterns include ‘Kalpita Sangita’ and ‘manodharma Sangita’. The South Indian concert shows a greater component of Kalpita Sangita – in the form of kritis – as compared to Hindustani music. In Hindustani music, the dominant form is the khayal which has just two lines of lyrics forming the sthayi and antara.

Raga alapana figures as a separate entity in Carnatic concerts. It is done before singing the kritis; while in Hindustani music, alaps are interspersed in the body of khayal itself. Niraval and its corresponding element in the Hindustani style (bol tans are a rough approximation) and kalpana swara feature in the concert patterns of both South and North Indian music.

The main difference that strikes the lay listener is that in Carnatic music a concert proceeds from quick composition in fast tempo to warm up, before setting down for the major items. In north, the main item is the first time and the commencement is in slow tempo.

As stated earlier, in a Hindustani concert, one hears more improvisation and less composed numbers. A typical Hindustani concert has two or three major items with elaborate improvisations. At the same time, a typical Carnatic concert has eight or more compositions, including kritis sung without any improvisation.

Another distinguishing factor is the use of light classical items in between purely classical items. In a full length recital of North Indian music, the performer begins with Khayals in Vilambit and then in drut tala. This is followed by a thumri before another major item is taken. This is never done in a concert of Carnatic music. The lighter items are taken only after singing the major items. Hence in Hindustani music, there will be normally two compositions in the same raga.

Raga Development

It is a common knowledge that Hindustani music relies on straight notes whereas gamakas are the characteristic feature of Carnatic music. Another difference is that, while in Hindustani music, a raga is developed note by note, Carnatic music proceeds phrase by phrase. Each Carnatic raga has a number of characteristic phrases at the various stages of alapana. Further, in the North, the raga is developed in a very slow tempo, in the low register. In the South, raga alapana does not always start in the lower octave but rather with a phrase built around the vadi or samvadi which conveys the essence of the raga. Some small oscillations like Gamaka, can be seen. It is known as Meend in Hindustani.

Swara Kalpana

The art of swara kalpana is highly developed in the south and the performers sing very complicated rhythmic patterns. These calculated patterns

are done within the strict frame work of the rules and sometimes in different nadas.

In South Indian music, a suitable and meaningful line is taken for singing niraval and kalpana swara. In North Indian music, almost all the lines are improvised and sears are sung for each of them.

Melodic Accompaniment

The most common melodic accompanying instruments in the North are the harmonium and the Sarangi (nowadays violin is also used), whereas in the South it is the violin. In the North, the accompanist generally provides a support to the vocalist. But in the South, the accompanist plays solo raga alapana, kalpana swara etc. Earlier times Veena is also used in Carnatic music to accompany.

Tempo Changes

In the North, one starts the concert at a slow tempo and gradually builds up the tempo during the course of improvisation. In the south, however, this is not allowed. The basic tempo of a piece is maintained till the end. The various speeds are sung systematically using different khayals.

Gamakas

In Carnatic music, various gamakas like Panchadasa and Dasavidha gamakas are used. These gamakas vary in Hindustani music.

Voice Training

So it can be concluded that both the systems have their own weak and strong points. Therefore an open minded musician can benefit immensely from the study of both the systems.

CHAPTER III

VIOLIN

This is an international instrument, extremely popular in our music world and an inevitable part of concerts. As a solo and accompanying instrument its role is highly appreciated. The Dhruvaveena of ancient India resembles this closely. Baluswamy Dikshitar, brother of Muthuswamy Dikshitar and Vadivelu are responsible for this instrument's inevitability in our system. They popularized it and now, it and now, it has assumed prominent proportions.

This instrument consists of three parts – the main box, fingerboard and peg box. Sri. Parur Sundaram Iyer is credited for the violin to bring in Hindustani Music.

The main box is rectangular and shaped in a distinct manner. Its chest board is made of pine tree and the back board of maple or sycamore. These two parts are joined by a flat thin plank made of cedar tree. The joints are strengthened with thin sticks from cedar tree. On the back side, a piece of wood with lines is fixed to improve the timber of the instrument. The bridge or kudure as it is called is made of maple tree. It is about 4 cms in height and 5 cms in breadth. This bridge is almost in the middle of the chest board. On either side of it there are S – shaped holes to improve the volume and quality of the sound produced. A piece of wood from the maple tree is fixed inside this box, at about a distance of 1 mm from the bridge, on its right side, in between the chest board and back board, which helps sound waves to circulate effectively and also helps to keep the bridge, on its right side, in between the chest board and back board, which helps sound waves to circulate effectively and also helps to keep the bridge in its place. It is called the sound post (nada sthambha). Change in the position of this post changes the quality of sound produced also. Under the chest board, to the left side of the bridge, a thin flat piece of wood, about 18 – 20 cms in length and one to one and half centimeters wide, is fixed firmly. It is known as the base bar. It helps to control the quality of sound and the pressure on the

bridge. A wooden button measuring two and a half centimeters is fixed in the hole, that is bored in the joint of the back and front boards, exactly in line with the bridge at one end. The tail piece is tied to this button, passing through two holes, with the help of a string or veins. The tail piece is narrow at the bottom button and gets broader towards the other end and has holes, through which strings can be tied. In some instruments, steel screws are fixed to help minute adjustments of shruthi. The part which joins this box and the peg box is made of maple tree and is like a stick (Dandi). This is called the neck. This is covered by a piece of ebony wood. On either side of this, there is about 6 cms space between the bridge and fingerboard, at which, by playing the bow on the strings, sound is produced. Strings are tied to the tail piece at one end and pegs at the other, so as to pass on the bridge, finger board and meru. The box is made of a long stick, with the hairs from the horse's tail tied to it at parallels. The part at which the bow is held, wooden nails and screws are fixed to adjust the tension of the hairs. Rosin is applied to these hairs.

The first string is made of steel and is tuned to panchama of middle octave. The second is tuned to the shadja of middle octave (adhara shadja). The third string is tuned to the mandra panchama and the fourth to mandra shadja.

Bowing technique is now highly developed to establish individuality. Fingering technique can be mastered only with regular practice and proper guidance. These techniques vary from school. Just by listening to the playing of the violin, one can guess, who the musician is! So advanced are the techniques! And a violinist is required to be very quick in grasping and know the following techniques, to be a competent accompanying artiste and develop his/her individualistic talents to succeed as a soloist. The importance of this instrument is well established in every way.

South Indian classical music is primarily composed for singing and there is no special music composed for the instruments. Since the music is written to be sung the range is limited and normally covers two octaves. The different musical forms like the varnam, Krithi, tillana, swarajati, etc., are all rendered to the same tonic or the basic sruti or the adhara shadja. Within the different sections of a song there is no change in fundamental pitch or the sruthi. The tempo of the tala also does not change in between the sections. When rendered on the instruments, the music only reproduces the music written for vocal, which has words in it and the playing imitates faithfully the singing. The musical compositions are memorized and rendered and there are no scores of notations in front of the musician. And when it comes to the manodharma (improvisation) part, the musical imagination of the artist comes into play and hence the question of score does not arise at all. The technique with regard to playing Violin depends upon the fingering and bowing which the artist devises to express the ‘vocally’ learnt music. Differences in techniques arise in terms of the differences in the way the singing is interpreted instrumentally. This, of course, does not mean that the instrumental playing is oriented only towards interpreting the vocal, occasionally the capabilities of the instrument are exploited and made use of in kalpita as well as in manodharama sections.

CHAPTER IV

RIGHT HAND AND LEFT HAND - VIOLIN TECHNIQUE USED IN INDIAN MUSIC

RIGHT HAND VIOLIN TECHNIQUES

In order to produce good sound, tonal quality, etc., good bowing technique is essential. In South Indian classical music, it is seen that types of bowing like the ‘swara – vil’, ‘sahitya – vil’ and the ‘tana – vil’ occupy a predominant place and when speaking bowing technique, only these kinds of bowing are spoken of. Apart from these, there are other types of bowing. The aim of this study is to bring to light the various types of bowing prevalent today along with the corresponding examples. The posture of holding the bow and the functions of the fingers in holding the bow, the usage of the long bows and the functions of the fingers in holding the bow, the usage of the long bows will be first defined. After which, the different bowing techniques will be explained.

Before going to the different bowing techniques, the elementary aspects involved with the right – hand will be taken up. This will include the body posture while holding the violin, the tuning of the violin, the manner of holding the bow, the functions of the finger, relaxing technique, the long bow the crossing strings.

Body Posture

Prior to discussing the manner of holding the ‘bow’, the posture of the body in playing the violin should not be left unmentioned. It is seen that normally all the artistes assume a sitting posture with the right foot stretched in front and the left foot rests on the left side of the chest. Some violinists rest it on the left shoulder below the chin while some (who are very tall) rest it slightly below the chest region and adjacent to the belly. The scroll of the violin rests on the heel of the right foot while in the case of some artistes it would rest on the upper portion of the foot, below the big toe. Except for these minor variations

the sitting posture is broadly the same with individuals or in the different schools. Now a days stand is also used to rest.

The sitting posture is adopted or designed so to have a secured feeling especially while playing the gamaka – s or the ornaments. Since there is no standardization for the techniques, many differences are seen between individuals who develop their own ways or methods in posture, holding and in other details according to their own convenience. Moreover, South Indian classical music is written for singing and the instrument is required to produce the music as it is sung. Secondly, South Indian classical music is handed down from generation to generation through oral tradition and is not played by seeing into the notations. The notations here do not provide full information as to how the music should be rendered, i.e., all the intricate nuances are not written down and the notation is a mere skeleton. The individuals are supposed to memories all the compositions. Thirdly, South Indian classical music gives ample scope for manodharma sangita and individuals add their own imagination. Hence many differences are seen. In South Indian classical music, the individuals have the many differences are seen. In South Indian classical music, the individuals have the liberty to add sangati – s or variations, and can change a little here and there.

The neck or the dandi of the violin is placed in – between the thumb and other four fingers in a U – shaped position. The thumb should not be bent inwards and curved. If it is bent inwards and curved then it touches the other strings especially the ‘G’ and ‘D’ strings and unnecessary sounds are heard when playing. The bony part of the thumb should be placed on the fingerboard and not the fleshy part of the tip of the thumb, which will hinder easy flow of movements. It should also be noted that the thumb serves only to hold the violin and should not press the fingerboard too tightly flat. Moreover playing with the tip of the four fingers is a good technique. It should be note that, while holding the violin, the wrist of the left – hand should neither project out nor bend inwards and the left – hand should not rest on the left thigh but a little above it.

The fingers should be curved and not flat since keeping them flat will occupy a lot of space and accurate swarasthana will not be heard.

Tuning of the Violin

In South Indian classical music, starting from 'G' string or the left – hand side strings, the strings are tuned to mandra sthayi 'sA', 'D' string is tuned to mandra sthayi 'pA', 'A' string is tuned an octave higher to mandra sthayi 'sA' ('G' string) string to Madhya sthayi 'sa' and 'E' string is tuned to Madhya sthayi 'pa' which is an octave higher to mandra sthayi 'pA' string which is 'D' string. In South Indian classical music the tuning is done on the basic of shadja and panchama and the octave of them.

Two different types of tuning the violin in the South Indian classical system are also seen. The former tuning is mostly used while the 'madhyama sruti' tuning is used to render compositions, which are composed in the lower octave raga – s in order to raise the pitch of the composition. Since while singing, the pitch is low, the madhyama sruthi tuning was adopted by the singers to sing in the high pitch for these low pitched compositions. Moreover, since South Indian classical music is vocal based, this system was also followed. Another reason is that even while rendering in the instruction the pitch is low and has to be raised. Here the strings are tuned as 'sA – mA – sa – ma' but is heard as 'pA – sa – pa – sa'. 'pa' of the original tuning is changed as madhyama but is kept as sadha and sung. Hence both 'pa' strings would be turned as 'ma' but kept as 'sa'. In this case 'sA' or 'G' strings would be 'pA' while 'pA' string would be 'sa'. The 'A' or 'sa' string would be 'pa' and 'E' string or 'pa' would be tara – sthayi 'Sa'.

Manner of Holding the Bow

The manner of holding the bow, however, differs widely from one school of violin playing or one artiste to another. The heavier lower portion of the bow is called the 'frog of the bow' and the lighter upper portion is called the 'nut of the bow'. The right – hand fingers hold the stick portion of the bow near the frog

and care should be taken not to touch the hair of the bow, which is made up of horse's hair. The thumb of the right – hand goes inside and is curved. It is placed near the frog, whereas the other right – hand fingers, namely the index finger, the second finger, the ring finger and the little finger are placed above the stick portion of the bow and each of the four be parallel to each other. The four fingers should be curved and placed on the stick and should not be kept flat as it is a bad technique. While the fourth of the little finger helps in maintain the equilibrium of the bow, the index finger helps in giving pressure to the stick. It is also necessary to keep all the fingers down on the stick and they should not be removed for proper balance of the bow, since there is no such standard method as in the West to hold the bow, here too, the manner of holding the bow varies from person to person and it is difficult to choose or say which is the right method. The above method is used in the West and in the author's school of violin playing. The bow should be parallel to the bridge and should not go zigzag as the sound will not have clarity and will be distorted.

It is seen that the timbre or the quality of sound varies, and to get a good low sound, the bow is placed very close to the bridge and moves slowly. To get a sound the bow should move quickly near the fingerboard.

When the bow moves from the lower portion to the upper portion it is called as the 'down – bow' and when the bow moves from the upper portion to the lower portion it is termed as the 'up – bow'. These terms are not used in South Indian classical music, though these types of bowing are used. Generally it is advised that when one begins a composition or an exercise it is better to start with a down – bow.

Functions of the Fingers

Each of the fingers of the right – hand have a different function to perform. It is seen that the index finger slightly slants towards the right while holding the bow and while bowing, the right – hand should not raise at all. For

proper balance of the bow it is necessary to place all the fingers down on the string.

The index finger is very important but it is also necessary to practice to hold the bow with the second or the third fingers in permutation and combination, since technique should be something which will get across hindrances and barriers and sound technique should evolve in these lines. Like for instance, if one finger is hurt one should be able to hold the bow with the rest of the three fingers and play.

In western classical music it is seen that the thumb plays a vital role in holding the violin whereas in South Indian classical music the thumb does not have to do this job, since the violin rests on the right foot and the chin holds it.

Relaxing Technique

Another important factor to be kept in mind when using the right – hand technique is that, the right – hand should completely relax and should play without any tension. The weight of the arm should fall on the bow so that good sound would be produced. To check if the weight of the right – hand falls on the bow, the right arm should be held by another individual who holds the right – hand by the palm of the right or the left – hand. Then if the right arm is relaxed, then when the other individual takes off his or her palm away, the right – hand, which is relaxing, should immediately fall down. This is a best to find out whether the right – hand is relaxing or not. This is a very important technique for the right – hand.

Crossing Strings

Crossing strings is a right – hand technique that involves the crossing of strings and while crossing the position of the right arm changes its angle to touch the correct strings. Though this technique is used in South Indian classical music, it is not specifically mentioned.

It is seen that the tuning of the violin in South Indian classical music differs from that of Western classical music. In playing compositions, the crossing string is inevitable. For example, the third Ettugada swara of the varnam ‘Jalajaksha’ in the raga Hamsadhvani set to Adi talam and composed by manambuchavadi Venkatasubbayyar.

(n p g r ‘n g r n’ p n p s n r s g l r p g n p s n r l n g r n r n p g)

In the phrase ‘nl – ga – ri nl’ of the second count, the crossing string technique seen where the bow plays on ‘pA’ string for the note ‘nl’ and crosses to ‘sa’ string to sound the note ‘ga’. After playing the note ‘ri’ on the same ‘sa’ string, the bow again crosses to the ‘pA’ string to sound the note ‘nl’. It is necessary while crossing the string that both the right – hand and the left – hand should be ready to play their parts in time.

The Different Types of Bowing

In South Indian classical music there is no specification of the type of bowing to be rendered for phrases. In other words, it is never specified whether for certain passages the bow should start only from the middle and go up to the nut or the full bow should be used etc. Anyone is free to apply or play anywhere, using either the whole bow or near the nut or tip but bowing near the frog is seldom done as it is difficult to play there and there is no compulsion to use it here, in South Indian classical music.

In western classical music, some bowing would sound better if the whole arm is used in action, in some the forearm, while in the others the wrist action or the finger action comes into play. In South Indian classical music there is no such rule or perhaps no study has yet been made for using the different parts of the arm of the hand for the various types of bowing. Either the whole arm or the forearm plays a vital role in South Indian classical music while bowing.

There are many varieties of bowing seen in South Indian classical music.

There are two branches of sangita in South Indian classical music – one is the kalpita sangita, where the music is pre – composed. Compositions of many composer and musical forms like the gitam, jati swaram, swarajati, varnam, Krithi, kirtana, padam, javali, Tillana, etc., figure in this category. The other branch is the manodharma sangita where the music is spontaneous and one uses the imagination to render alapana for raga – s, to play kalpana swara, niravel, tanam, etc.

Bow stress/stressed bowing

When a particular note is to be stressed, the index finger of the right – hand, which is holding the bow, slightly gives pressure or stress to the stick of the bow, hence the note to be highlighted is heard with a stress. Depending upon the pressure given by the right – hand there will be a slight stress or a hard emphasis. As soon as the note is stressed, the right – hand index finger takes back the pressure and releases it. It is to be noted that, if a lot of pressure is given by the right – hand index finger it will result in a harsh tone and will spoil the sound, hence only required pressure should be given to get a good sound. This stress/accent by the bow is not indicated in the notations. The accent can be given in any part of the bow in South Indian classical music, but while giving it in the lower half of the bow little pressure should be given since the right hand fingers are very near to the frog and minimum pressure is sufficient. It is also easy to play the stress in the lower half compared to the upper half. It is difficult to give stress in the upper half since the upper portion of the bow is far away from the right – hand fingers holding the bow in the lower half. Hence while playing in the upper portion of the bow more pressure should be given. In South Indian classical music, any part of the bow and the right – hand can be used to give stress.

Kriti – are advanced musical forms and occupy an important role in the South Indian classical system. They play a major role in the concerts. Krithi – s are mostly made up of the first section which is pallavi, the second section called the anupallavi and then the final section or the third section called the charana.

The pallavi is repeated after each section. Different types of Krithi – s are also seen, like those having the pallavi, and the samasti charana etc.

Partial lifting of the bow and dampening the sound through the control of the bow

This is a right – hand technique and is done when the pressure is released by the right hand and the sound is dampened by the partial lifting of the bow. This is done by the control of the right – hand, which holds the bow.

Bowing which expresses or gives an instrumental colour in South Indian classical music is vocal based and the techniques mostly reflect the singing. There are certain other techniques that give an instrumental colour, like the double – stops, tremolo bowing and the fluttering bowing.

Double – stops

This involves the playing on two strings simultaneously. The right – hand plays a very important role when playing on two different string together. Three types of double – stops can be seen, they are :

- a) When two open strings are bowed together
- b) When two notes are played together on two different strings
- c) When one is an open string and the other is a stopped note and both of these notes are sounded together.

It is very important to note that when bowing two different notes together on two different strings, the right – hand should be kept at an angle, which will touch both the strings, and thus resulting in two sounds heard together. Otherwise only one note will be heard. Hence it is necessary to adjust the right – hand, so that it touches both the two different notes on two different strings. It is to be mentioned that these double – stops can be played in the different positions, but while playing two different notes on higher positions, the left – hand fingers should adjust and be placed in the correct swarasthana, since

higher the note, the gaps between the notes get reduced. Here it is seen that the left – hand also comes into play and is an example of a technique when both the hands come into play.

Double – stops are used while rendering a tanam or an alapana or in a swara passage. In Western classical music, the double – stops are marked in the score whereas in South Indian classical music, it is entirely left to the discretion of the individual.

Points to be noted while bowing two strings together

Care should be taken to see that both the strings are bowed together by the control of the right – hand which places the bow on both the strings, otherwise only one string will be heard. It is important here that both ‘sa’ and ‘pa’ strings should be tuned perfectly, otherwise the sound produced will sound out of tune and will sound like an apaswara. Another point to be noted is that, when drawing the bow on both the strings, the pressure should be equal on both the strings, otherwise one string sound will be loud and the other will sound weak. Hence it is necessary to give equal pressure to both the strings, which is done by the right – hand.

When two notes are played together on two different strings,

Any two notes can be played as double – stops depending on the discretion of the individual. The only criterion is that two notes which are sounded together should sound pleasant to the ear and hence the consonants sound better in this type, though the others can also be sounded depending on the note combinations.

For instance, the notes ‘ga’ and ‘sa’. To play the note ‘ga’, place 2 – f on ‘sa’ string in the first position, then place 3 – f at ‘Sa’ on ‘pa’ string. Then place the bow on both the strings and bow together. The resultant sound will be ‘ga’ and ‘sa’ together. The other conditions, which had mentioned in the earlier paragraph also hold good for this.

There is also another technique, which belongs both to the left – hand and the right – hand. For example, when sounding ‘ga’ by 2-f on ‘sa’ string i.e., ‘A’ string in the first position and sounding ‘ni’ using the same 2 – f on ‘pa’ string, 2 – f of the left – hand first position and sounding ‘ni’ using the same 2 – f on ‘pa’ string, 2 – f of the left – hand is adjusted so that it touches both ‘sa’ and ‘pa’ strings. The right – hand also places the bow on both the two different strings and draws the bow to sound ‘ga’ and ‘ni’ together. This is a combination of the left and the right – hand technique.

There is one more variety, which is commonly seen in Western classical music and can be used in South Indian Classical Music and North Indian Classical Music also. For instance, when the notes ‘ga’ and ‘ni’ of the previous example have to be sounded, 3 –f is adjusted and placed on ‘ga’ position on ‘sa’ string, where normally 2 –f is placed in ‘ni’ position on the ‘pa’ string. The fingerings will be marked in the score in Western classical music , but in South Indian classical music depending on the phrases the fingerings can be adjusted and placed which will result in a good sound and in a sound technique. It is to be noted that, the double stops is a combined technique. It is to be noted that, the double – stops is a combined technique of the left – hand and the right – hand. For the last two cases the left – hand fingers are used to play the notes and the right – hand is used to bow both the strings together, where as the double – stops involving only the open strings come under the right – hand techniques.

When one is an open string and the other is a stopped not and both of these notes are sounded together.

The notes ‘ga’ and ‘pa’. For this, 2 – f is placed on the ‘sa’ string in the first position and open ‘pa’. The bow is placed on both the strings and the notes ‘ga’ and ‘pa’ are sounded together.

Double – stops in higher positions: It is to be noted that while playing two different notes on higher positions the left – hand fingers should be adjusted and placed on the correct swarasthan, since higher the note the gaps between the

notes get reduced. Here it is seen that the left – hand also comes into play and is an example of a technique when both the hands come into play.

Example for double – stops in higher positions: ati – tara ‘Sa’ on ‘pa’ string and tara ‘Ga’ on ‘sa’ string. For this, 4 – f is placed on ati – tara ‘Sa’ in the fifth position on ‘pa’ string and 3 – f is placed on the tara ‘Ga’ in the fifth position. Since the notes are on the higher positions, the left – hand fingers should be adjusted and placed on the correct notes, hence higher the notes the gaps between the notes are reduced. If the fingers are not adjusted and placed, the notes will sound out of tune.

Tremolo bowing

This is used while playing very fast passages, especially while playing kalpana swara – s in the third speed for Krithi – s, ragam – tanam – pallavi, etc. normally, the middle of the bow or the nut of the bow is used to render this and only a short portion of the bow is used since this is a fast bowing. The wrist of the right – hand is mainly instrumental in producing this stroke. Two types of this bowing are seen, where in the first case, the bowing is fast but the left – hand are slow, i.e., if the value of a swara is two counts, the bow is fast and is rendered for four or more counts. In the second case, both the left – hand fingers and the right – hand fingers are fast. This depends on the discretion of the individual and this type of bowing is used in manodharma passages. Since the bowing is very fast, the bow turn can be four and sometimes even more for each beat or aksara, which mostly depends on the preference of the individual.

Fluttering bowing

This is like the tremolo bowing but is only rendered in the tip of the bow and is played fast. In this fluttering bowing, there is a definite rhythm and the notes are equally spaced. The tempo is indicated by the left – hand fingers. It is seen that while playing very fast, it is better to bow in the nut of the bow for better results, otherwise the sound will be heavy and will be a little harsh. This is produced by the wrist action of the right – hand. This type of bowing is mainly

used to play in the manodharma passages especially to render the kalpana swara – s. This can also be played while rendering the tanam. Since the bowing is very fast, the bow turn for each beat or aksara can be four and sometimes even more, and this mostly depends on the discretion of the individual.

Text Oriented Bowing

Certain types of bowing are text – oriented. The bowing sometimes changes according to the kind of text of song it seeks to represent. And the way the bow is executed in these cases becomes a technique. The song texts can be of two types.

- a) Text with meaning.
- b) Text without meaning.

In certain songs the syllables of the text are spread out whereas in others, the syllables are closely knit.

swara – vil

swara – vil is one type of bowing seen in South Indian classical music where for every note or swara there is a change or turn of the bow – stroke. It is to be understood that a swara is a unit. Which is pronounced while the swarasthana is not pronounced but only heard. Any part of the bow could be used while rendering the swara – vil and the whole of the right – hand is used to execute this type of bowing and occasionally the fingers and the wrist maybe used to produce this. In high speeds the upper half or the mid range of the bow can be used while bowing since the tone will sound very heavy mid range of the bow can be used while bowing since the tone will sound very heavy and harsh if it is bowed in the lower half of the bow. Here also, there is no such specification regarding when to use the down – bow travels according to the discretion of the individual. The portion of the bow and the part of the right – hand to be used are not mentioned. swara – vil is thus only a type of bowing and the way it is executed becomes a technique.

swara – vil is used for all the speeds irrespective of whether the phrase is in the first speed or the second speed or the third speed etc. Depending on the speed, different parts of the bow can be used. Long separate bows are used for slower tempo and shorter bows are used for a faster speed. This swara – vil is taught in the beginning as the first basic bowing, when the student first learns to play the open ‘sa’ string. The student is taught to use the bow from the frog to the nut and from the nut to the frog on the open strings, still the student learns to balance the bow and play it.

It is seen that when one learns to play the violin, the basic bowing taught is the drawing of the bow from the frog to the nut and vice versa, i.e., from the nut to the frog. Then the finger placement are taught and the first basic lessons are called the ‘sarali varisai’. It is seen in the ‘sarali varisai’ that, for one beat, one swara is played in the first speed and for every swara there is a change of the turn of the bow. For every swara there is a value of one count.

It is seen that there is a turn of the bow for each note. Each note has one time unit value, except ‘pa’, which has a value of two counts. The turn of the bow does not change for each count but there is only one change for ‘pa’ with two counts and the bow is sustained for two counts. Hence it is seen that for a karvai or an extension of a note or a swara there is no bow change and the bow is thus sustained for karvai – s. Thus the turn is according to the duration of a note in a swara – vil.

The same rule applies also to the jati swara, which is another musical form and is taught for the beginners.

The jati swara – s are songs in which the text is made up of only ‘swara’ or the ‘sa – ri – ga – ma’ syllables. The concept of rendering the notes with the gamaka – s slowly begins from the gitam – s which are learnt before the jati swara – s.

s , , n d p d m g r n r

s , , n r g m g m p d n

The beginning note is ‘Sa’ which has a karvai of three units. For the duration of 3 units there is only one long bow without a turn. In the sarali varisai – s the swara – s are rendered plain whereas in the jati swara – s the notes are rendered with the anu swara – s or with other gamaka – s. The next note after ‘Sa’ is ‘ni’. ‘ni’ actually descends from ‘Sa’. So part of the time given to ‘ni’ is taken by ‘Sa’. ‘ni’ has to be looked at as a composite – swara unit constituted by ‘Sa’, the descent from ‘sa’ to ‘ni’, and ‘ni’ in other words, the entire movement is expressed through a single stroke of the bow. The internal parts of sub – divisions of ‘ni’ are not taken as separate for the purpose of bowing. Thus when we move from sarali varisai to jati swaram, the concept of a swara or note itself undergoes a change. Hence the notation of swara – vil undergoes a change.

The next form to be taken up is the Varnam. It is a musical form that is usually rendered in the beginning of a concert. The Varnam is set on a swara base, where the entire song is first learnt in the swara format. However in the pallavi and anupallavi (excluding the muktayi swara), meaningful text (sahitya) is also superimposed. In the meaningful text long karvai –s or vowel extensions are seen.

The swara – vil is played for the chitta swara – s which feature in the Krithi – s and is rendered after the anupallavi and the charana.

Example from the chitta swara of the Krithi ‘Hare Mukunda’ in the raga Suddha Saveri, Rupaka talam composed by guru V Lakshminarayana.

In the Manodharma Sangita category, the svana – vil is used while rendering the kalpana swara – s. in the kalpana swara – s the individual improvises using the ‘sa – ri – ga – ma’ syllables. Passages of svana syllables are woven and there is a return to the portion of a song or of a pallavi (the theme of the ragam – tanam – pallavi) and is set to tala. The swara – vil is used to render

this. The kalpana swara – s when rendered in the first speed will be richer in gamaka – s while in the second speed quick or fast bow is adopted and the notes have restricted gamaka movement.

Sahitya – vil

Sahitya – vil is another important bowing in South Indian classical music. Mathu denotes the verbal element or the text part of a song. Sahitya means the literary part or the word content of the song. It refers to the kind of mathu that is meaningful. In order to give a resemblance of expressing the words on an instrument, the bow is turned for the each syllable of the words and not turned for every note as is done for the swara – vil. This type of bowing is called as the sahitya – vil.

The bow is turned for each word of the sahitya and for any extension of the sahitya also, the same turn of the bow is maintained. The bow is not changed for the vowel extension. The bow is sometimes changed in between a vowel extension when there is a long passage of swara – s in it.

It is also seen that sometimes in a sahitya – vil, separate tunes for two or more notes are used since words or sahitya – s are present for each swara. Hence, two separate bows for each word are used.

For example.

Varnam ‘Ninnukori’ in the raga Mohanam set to Adi talam.

‘g, g, r,,,,’

Ni nu ko

Here, each swara has a sahitya syllable corresponding to it. So three turns of the bow each swara are played. Though three separate bows are rendered yet it is a sahitya – vil since depending on the sahitya the bow is changed. ‘ga’ is played in one turn of the bow, the next ‘ga’ is also played in another turn of the bow. After this ‘ri’ is played in one turn of the bow.

Regarding the use of sahitya – vil in other musical forms, though the musical forms may be different, the approach is the same.

Alapana – vil

Alapana – vil is a type of bowing, which is used while playing an ‘Alapana’. Earlier distinction had been made between ‘swara – vil’ and ‘sahitya – vil’. Alapana – vil would come under the category of sahitya – vil since the bow does not turn according to the change of the swara – syllable. However strictly sahitya – vil would refer to the use the bow in songs that are said to have words. The words or the syllables constituting them would determine where the bow should change. In case of ‘alapana’ there is no meaningful words. So the turning of the bow would depend on the beginning or ending of a phrase. In singing, the beginning or conclusion of a phrase would be indicated through syllables like, ‘ta’, ‘da’, ‘ri’, ‘na’, etc. This has to be kept in mind by the violinist while playing an alapana.

In alapana, there is a combination of all speeds, requiring playing of a single stroke of the bow for a long stretch of swara – s and also requiring frequent turning of the bow. While in a song the syllables of the text determine the form of melodic phrases, in alapana the use of consonants is not strictly observed in vocal. Hence in instruments, like the violin, there is great amount of flexibility in the formation of phrases.

In rendering an alapana, short and long notes are used. The long bow are used for the long karvai – s and for the shorter swara – s any portion of the bow is used in a shorter length. The faster phrases are rendered in mostly one turn of the bow. This varies according to the quantity of notes present. Suppose there are many notes then depending on the notes the tune can be split and played in many notes, the tune can be split and played in many bow – strokes. For example, when rendering the phrase in the raga Ritigaula – ‘ni – Sa – Ga – Ri – Ga – Ma – Ga – Ri – Sa – ni – dha – ma, - ga – ma – pa – ni- dha – ma – ni – dha – ma, - ni – ni – Sa’ in a quick tempo, not all the notes can be rendered in one turn of the

bow. So the bow turn is split and many turns are rendered. Thus ‘ni – Sa – Ga – Ri – Ga – Ma’ can be played in one turn, ‘Ga – Ri – Sa – ni – dha - ma’ in one turn, ‘ga – ma – pa ni – dha – ma’ in the third, ‘ga – ri – ga – ma – ni – dha – ma, - ni – ni – Sa’ in the final one. The actual turning may differ from person to person. Otherwise the bowing is done in a manner in which the violin imitates the singing of an alapana, in all its aspects, in the formation of phrases, the pauses, etc.

It is seen that alapana in certain raga – s is to be played in a slower tempo while in some raga –s it is rendered in the medium and faster tempos respectively. This does not alter the approach to the bowing.

Some phrases from the raga Ritigaula sung by Semmangudi Srinivasaiyer are taken up. The same raga when played by another individual will have different fingerings and bowing. The interpretations and the phrasings will also vary among the individuals.

Tana – vil

Tana – vil is another type of bowing, which is used to play the tana in South Indian classical music. This is based on the principle of pressure and release of the right – hand. The fingers and the wrist of the right – hand are used mainly to produce this effect. This belongs to the manodharma category and is free of rhythm though there is a certain pulse underlying the tanam. Sometimes for effect two strings are bowed simultaneously.

Tana – vil is not employed fully for rendering a tana. In certain phrases the tana employs the swara – vil , the alapana – vil. For example, the beginning of a tana starts with the swara – vil and then the tana – vil is used. Quite often, after a long passage of tanam comes to an end there is a culmination with a brief alapana passage. Tana – vil is not used in the places where the raga exposition is done in the tanam but the alapana – vil is instead used. There is a stress given by the index finger of the right – hand on the bow for the beginning note and also sometimes for the middle notes. Alternate stressing at a quick pace is seen in

playing the tanam. Example, the phrase in the raga Shankarabharanam, ‘ma – ma- ga, - ri – ga, ma – ma – ga, ga – ri – ga’, the accent falls on the second note ‘ma’ (‘ma – ma – ga’), ‘ri’ (ga – ri – ga). Sometimes depending on the discretion of the performer, the accent falls on different places.

Pressure bowing

Pressure bowing results when the index finger of the right – hand gives pressure to the notes and the pressure is not fully released. This results in pressure bowing and this is used while rendering the tana in South Indian classical music. This type of bowing is not seen in the West and this is used in the authors’ style of violin playing to give more effect to the tanam rendering.

‘Tillana’ – bowing

Tillana is a musical form, which is used in both music and dance. Tillana consists of pallavi, anupallavi and charana and usually performed towards the end of a concert. The pallavi, anupallavi sections of a tillana are normally made of syllables like ‘rythm’, ‘tarikitataka’, ‘nadruditom’, ‘udaratim’, ‘tadaratani’, ‘talangu’, which are exclusive for tillana and are not seen to be employed in the tana. And the charana section of tillana has normally two passages, the first one containing meaningful text and the succeeding one having a mixture of swara – s and solkattu or pata – akshara – s (syllables used in mridangam playing). Certain phrases are rendered fast where there is a kind of quickness, which is not seen in any other form. Though the production of the phrase resembles the swara – vil or the sahitya – vil, this demands a technique.

LEFT – HAND VIOLIN TECHNIQUES

Both the right – hand and Left hand are involved while playing the violin. The right technique – have already been mentioned in the previous section. While the function of the right – hand is to bow and produce the sound, the work of the left – hand is to place the fingers on the proper places while collaborating to create the music.

This section will deal with technique relating to the left – hand. The left – hand thumb lends support to hold the violin, while the other fingers play the different notes on the string. The study of technique starts with the aspect of holding the violin by the left – hand and goes on the use of the thumb and the four fingers. While playing there are different left – hand techniques and the use of these techniques will help provide plain swara – s as well as swara – s which are non – plain in nature. the four fingers, namely, the index finger, the second finger, the ring finger and the little finger will be named as the 1 – f, 2 – f, 3 – f and 4 – f respectively.

The Different Left Hand Techniques are

Stopping Technique

When a finger stops on a particular point to produce a note or a swara and which is normally sounded, in a plain manner, it is termed as the ‘Stopping Technique’. Depending on the note, one of the four fingers is used to stop it. The specification of a finger to produce a certain note is described by the finger positions, which will be dealt with now.

The simplest method used to produce the notes on the ‘sa’ open string is shown below:

| String – sa or A | |
|-------------------------|---------------|
| Note | Finger |
| Sa | Open string |
| ri | 1 – f |
| Ga | 2 – f |
| Ma | 3 – f |
| pa | 4 – f |

Again on the ‘E’ or ‘pa’ string

| String - pa or E | |
|------------------|-------------|
| Note | Finger |
| Pa | Open string |
| Dha | 1 – f |
| Ni | 2 – f |
| Sa | 3 – f |
| ri | 4 – f |

This method of using the four fingers for the notes specified above is called the ‘first position’. The first finger can also be used for rendering ‘ga’ on the ‘sa’ string or ‘ni’ on the ‘pa’ string. Depending on the note the first finger plays, the different position are defined.

Finger position

Western classical music speaks about different finger position. In the context of South Indian classical music and North Indian classical Music, the same can also be applied to the finger positions on the strings. However in common usage, that is, when violin is taught in the South Indian style , the term ‘finger position’ is almost not used.

First the different positions can be taken up. Western classical music speaks of more than seven positions but here only four positions are being taken up. These come under the category of techniques used for rendering plain swara – s. Sometimes the finger positions are spoken of or mentioned in the context of ornamented notes like janta – swara also. C S Ayyar refers to these positions as

the grip positions, (first grip position, third grip position, and so on) in the '120 Kritis of Sri Tyagaraja', vol.2.

In manodharma sangita, for the finger positions there is no limit. In kalpita sangita normally 'tara sthayi – pa' is the limit in upper region up to which melodic movements can extend. But in concerts, performers are seen to go even higher, thus increasing the number of finger positions in South Indian classical music. The different positions are explained below with the illustrations of passages from songs where these are used, and are according to the style learnt and used by the author of this work.

However this finger position is normally not used in South Indian classical music. C S Ayyar (p.iii, 120 Kritis of Sri Tyagaraja in Devanagari Script) has also stated that only the first, third and the fourth positions are used in South Indian classical music and the fourth one too only in the 'pa' – string (steel string only).

The second position can be used occasionally in certain phrases like, for example when one plays the phrase in the raga Hindolam 'sa – ga – ma – dha – ma – ga – sa'. Here after playing 'sa' on 'sa' open string, 1 – f goes to the second position to sound 'ga'. Instead of crossing the strings this can be done. This is in the second position.

The second position is used while sliding and when sliding the fingers pass through the second position same as in Hindusthani music.

Multiple Finger Stopping Technique

When a finger plays a note, the finger below the stopped finger are also placed on the string. This is to provide strength and is seen especially in the case of 3 – f and 4 – f. the fingers are weak and when there is a support some strength is got. This may be termed as the 'Multiple Finger stopping Technique' or the 'Finger Pressure Technique'.

The sound is different when two fingers press the string that when one finger pressed the string i.e., when one finger presses the string the sound produced is a bit weak compared to when the finger has a support.

Finger pressure comes into play only while rendering plain swara – s and not those of the oscillated variety.

Two finger stopping

This requires two fingers pressing the string together at the same time. The maximum number of two finger combinations possible is six – 1 – f & 2 – f; 1 – f & 3 – f; 1 – f & 4 – f; 2 – f & 3 – f; 2 – f & 3 – f & 4 – f. and we find that all the possibilities do find application in playing.

4.3.2.1.1. 1 – f and 2 – f pressing the string

Example: the phrase ‘pa – ma – pa’ in raga kalyani.

For playing the phrase ‘ pa – ma – pa’ in the raga kalyani, ‘pa’ is played on the ‘sa’ string in the third position by 2 – f. When 2 – f plays ‘pa’, 1 – f is placed close to ‘pa’. This is an example when the index finger and the second finger press the string.

Three finger stopping

This requires three fingers pressing the string together at the same time. There are three possible combinations: 1 – f, 2 – f, & 3 – f; 1 – f, 2 – f & 4 – f; and 2 – f, 3 – f & 4 – f.

Partial Release

It is a left – hand technique. In this, the pressure of finger in a multiple finger stopping is reduced without lifting the finger completely. Hence, when the pressure by the left – hand fingers on the string is less, there is a fall in pitch. This technique would apply to swara – s that are rendered plain.

Varnam ‘Samininne’ in the raga Shankarabharanam set to Adi talam. The phrase is ‘Sa – ni’.

S , , , n s d n p, m p m g m , l p, d n p, d n s r ‘s n’ d p d n

sa mi ni ne ko ri

The ‘Sa – ni’ is sounded as ‘Sa – sa – ni’. ‘Sa’ is played by 3 – f and 2 – f is also placed along with it on ‘pa’ string. After sounding ‘Sa’, the pressure of 3 – f is slightly released to sound ‘ni’.

It is seen that the partial release is different from the harmonics seen in Western classical music where for the harmonics, the sound emanating is an octave or higher than the original sound of the string. To produce the harmonics, the fingers gently touch the string and are not pressed.

Harmonics is not a part of pre – composed or ‘kalpita’ part of South Indian classical music. Violinists sometimes, on their own, supply this feature in songs and in ‘manodharma’. In the authors school of violin playing, harmonics is used especially while rendering a raga, tana and also in playing the kalpana swara–s.

Hitting and stopping

It is to be noted that the hitting technique is different from the stopping technique. In the hitting technique, the left – hand finger action is very important. Just as how the hammer hits the nail the left – hand finger hits at a note and after hitting that note, the finger is taken away from the string. The hitting happens in the viraladi – s, which is a characteristic technique of the violin. In the stopping technique the finger does not hit the string but touches the string. The finger is closer to the string in the stopping technique whereas in the hitting technique the finger is little away from the string so that the finger can hit the string. And after hitting also, the finger is a little away from the string.

Example: The phrase ‘sa, - ri – sa – sa’, in the raga Mayamalavagaula.

Here 3–f is placed on ‘pA’ string to sound ‘sa’. Then 4 – f hits at ‘ri’. After hitting, 4 – f is taken away from the string to sound ‘sa’ by 3 – f which is already placed on the string. This is the hitting technique. The hitting is of a shorter duration of time. It is used in many musical forms, the example of which is given below.

For example, varnam ‘vanajakshi’ in the raga Kalyani set to Adi talam. The phrase is ‘Ri – Sa – ni’.

Rolling Technique

This is a left – hand technique and is done when there is a shift of finger positions where the point of contact between the fingers is shifted not by sliding but by rolling. Two ways of rolling are seen – rolling back and the other way round, i.e., rolling forward. This belongs to the category of that which is used to render plain swara – s.

Example, the second line of the pallavi from the varnam ‘Vanajakshi’ in the raga Kalyani set to Ata talam. The phrase is ‘dha – pa – ma’.

Shake or Rocking Technique

When a finger is on a position and then without moving out of the position oscillates, then the movement is called as a shake.

For this the tip of the finger rocks back and forth remaining on the same swarasthana. Shake mostly originates from the palm of the left – hand and rocks in (about) the same note.

For example, the pallavi of the varnam ‘Vanajakshi’ in the raga Kalyani. Adi talam. The phrase is ‘pa – dha – ni – dha’.

‘p d n d’

Vanajakshiro e vi. ra

After playing 'pa – dha – ni', 'dha' is played by 1 – f on 'pa' string. Here 1 – f rocks a little on the note, which is 'dha'. This is rocking technique.

It is seen that in the rolling technique there is a shift of finger positions, where the point of contact between fingers is shifted not by sliding but by rolling the finger backwards or forwards. Hence the other swarasthana is heard. But in a shake the oscillation takes place without moving away from the swarasthana.

Janta

Janta is the occurring of twin notes. Janta is the sounding of two notes successively. Janta actually comes under the category of gamaka – s. Many books have dealt with janta – s and there is no equivalent found in Western classical music. Janta also refers to a technique where the twin notes are played by releasing the finger and replacing them between the two occurrences of the note. During the moment of release, for a fraction of time, the lower note is heard. However in many contexts where twin notes occur, use of a bow stress, a slide, a rocking technique, a vibrato, or a shake are seen to be employed appropriate to the melodic structuring.

It is to be noted here that janta is not a technique, but the way the janta is rendered becomes a left – hand technique since the left – hand fingers play a predominant role in producing the janata –s.

There are different views regarding the way janta is to be rendered. The janta is rendered by the left – hand, where after playing the first note, the finger takes off a little from the string and is placed again on the string. In this process the middle note is heard, when the finger takes off from the string. The left – hand fingers render the janta in one turn of the bow for both the notes. In cases, where the janta occurs in the muktayi swara or citta swara passages, it is rendered with the left – hand and the right – hand where there is also a turn of the bow for each note of the twin, since the muktayi swara or the citta swara – s should be rendered as a swara – vil. Sometimes the twin notes are rendered only with the right – hand.

In certain phrases even in a single swara due to the anuswara the twin note is heard. The first example deals with this, while the second example is about the occurring of the twin swara-s.

Slide

Slide involves the movement of one or more fingers along the string in ascending or descending directions. The slide can also combine both ascending and descending movements. The movement is continuous so that there is no break in between. It can be termed as a tone of continuous production; the finger slides along the string and a sound gradually rising or falling in pitch is heard; the swara-s in between are not discretely heard.

Slides can be classified in terms of

1. Upward slide,
2. Downward slide,
3. Up and Down slide,

Upward slide

It is the movement of a finger/s along the string in the ,ascending direction.

For example, the pallavi of the Krithi `Hiranmayim, in raga Lalitha Set to Rupaka talam and composed by Muttuswami Diksitar, begins with the phrase 'ma-dha,.

‘m d’

Hi ran mayim

For this 3-f plays `ma' and then the same 3-f slides along the string but the other swarasthana-s are not heard. 3-f plays `dha' in the third position. This is an example of ,a, upward slide where 3-f slides up from madhya sthayi 'ma' to madhya sthayi ‘dha’.

This upward slide can be played using either 1-f, 2-f, 3-f, 4-f. Upward slide can be played with different finger combinations with the slide movement transferred from one finger to another.

Upward slides having different ranges like the semitone (interval between two successive swarasthana-s upward slide, tone upward slide, octave upward slide, half octave upward slide, and upward slide from one position to another are also seen.

Downward slide

It is the descending movement of a finger along the string.

For example, the last ettugada swara of the varnam 'Eranapai' in the raga Todi, set to Adi tala is - 'Sa-, ,ni-dha-ni-Sa-, ,ni' where the phrase 'dha-ni-Ga-Ri,'ni' occurs.

For the phrase 'dha-ni-Ga-Ri,-ni', after playing 'dha' and 'ni' using 1-f and 2-f in the first Position, there is a jump to the third position to 'Ga' using played by 2-f From 'Ri' there is a downward slide to 'ni' using the same finger 2-f to the first position. This is an example of a downward slide where 2 -f slides from Ri' to madhya sthayi 'ni'.

As in the case of upward slide, here two slides executed by 1-f. 2-f. 3-f and 4-f are present. Again downward slide can be played with a single finger or with different finger combinations.

Up and down slide

Up and down slides is seen when a finger slides up to a note then descends down to another note with a slide and again slides up to the same note and again descends down to the same note or vice versa.

For example, the Phrase in the Suruti raga 'pa – ma –pa- ma –pa – ma'. This phrase is executed by the arm of the left-hand. For this '2-f' is in the third position while playing 'pa'. Then the whole left-hand slides down to ma (now in

the second position) by the same finger. Again it ascends to 'pa' and then slides down to 'ma'. This is another type of slide and is termed as the up and down slide.

The difference between the up and down slide and the simultaneous finger slide is that, in the up and down slide the finger moves to a new position but in the simultaneous finger slide the fingers stay on the same position. In the up and down slide it is seen that only one finger is used whereas in the simultaneous finger slide two or three fingers are employed.

The finger/s employed for playing the slide

The slides seem to be executed either by a single finger or by a combination of fingers. These are:

1. Single Finger Slide

2. Multiple Finger Slide. This is further divided into two kinds :

- 2.1 Simultaneous Finger Slide

- 2.2 Successive Finger Slide

These two will be taken up now.

Multiple finger slide and this can be done by two methods -

Simultaneous finger slide is a slide when two or more fingers move together.

Successive finger slide is a slide when there is a transfer of fingers for the slide.

Single finger slide

This is a slide when a particular finger, one out of the four 1 –f, 2 –f, 3 –f and 4 –f is used for sliding. Slide involving one finger can be done with any one of the four fingers as seen below.

Single finger slide with 1 –f

Upward Slide

In the Krithi ‘Vatapi Ganapatim’ in the raga Hamsadhvani we have the following passage:

‘g p’ n p g r s n l p r , s n r g r s n s r

Va. . ta. pi gana patimbhaje ham

The phrase is ‘ga – pa’. This is a variation of the theme. Here after playing ‘ga’ by 2 –f in the first position, 2 –f slides up to the third position to sound ‘pa’. This is an upward slide using 2 –f.

Downward Slide

The last ettugada swara of the varnam ‘Eranapai in the raga a Todi ‘Sa,, -ni-dha-ni’.

S r g r, n d n g r, n ‘d n r n’ l, d m d n s, n ; d m, g m d d n

The phrase is ‘dha_ni_Ga-Ri,-ni’. After playing ‘dha – ni’ 1 –f and 2 –f in the first position, there is a jump to the third position by 3-f to sound ‘Ga’. Then ‘Ri’ is played by 2-f. From ‘Ri’ there is a downward slide to ‘ni’ using the same finger 2 –f to the first position. This is downward slide using 2 –f.

Single finger slide with 4-f

Upward slide

‘Pa to ati-tara-Pa’ Octave slide

This phrase is used only while rendering an alapana. Here after playing the tara sthayi Pa using 4-f as an extension for its location in the third position, the same 4-f slides to the ‘ati-tara sthayi Pa’

Second example,

The phrase 'Ma to all tara-Ma,' from the alapana in Raga Madhyamavathi Here after playing 'tara sthayi Ma' using 4-f in the third position, 4-f slide along the string to sound the 'ati tara sthayi Ma in the fifth position. This is mostly used while rendering a raga.

For example, this can be seen in the phrase of the charanam, of the varnam 'Eranapai' in the raga Todi.

d n r s r n n dp m gr s rl `g' , , m , , pdln s,s ndpml
da ni ma...ta. lu. vi ni | in.. tha. sa I hasa me. la. |

Here after playing 'dha-,-ni-Ri-Sa-Ri-ni-ni-dha-pa-ma-ga-d', 'sa' is played on the open string 'sa'. Then 'ri' is played with 1-f. To play 'ga', all the three fingers, i.e., 1-f, 2-f, 3-f are placed together and slide together. 'ga' is sounded with 'ma'. 'ga' sounds as 'ma-ga-ma-ga-ma-ga'. Though 'ri' is placed along with the other two fingers, 'ri' is not heard. This is an example of a simultaneous finger slide.

C S Ayyar has mentioned a round movement, in the '108 Kritis of Sri Tyagaraja'. Regarding this he says,

In the description of the grace signs to describe the gamakas i.e., the grace movements, the word gamaka is used only in regard to items 4,5,6 (Andolika, gamakas from high to low and from low to high). As already said, the nokku on the vina is only a pull across the fret. A distinction should be mentioned between the slides of erra zaru and erakka zaru and the gamaka... The latter 3 gamakas have assort of circular movement across should be mentioned between the slides of erra zaru and erakka zaru and the gamaka,... These latter 3 gamakas have a sort of circular movement across the frets of the vina up and down in pitch. These 3 have a greater compass in time than nokku.

This round movement has not only a circular movement across the frets of the vina up and down in pitch but has a round movement in the finger board of the violin up and down in pitch (Ayyar:1955)

The movement of the gamaka' Ayyar while speaking of the round technically it is executed is another thing. C.S. Ayyar while speaking of the round movement deals with three aspects. They are:

1. Shape or image to the gamaka, i.e, the round movement,
2. The visual movement on the vina,
3. The visual picture on the violin.

First, he calls the movement of the gamaka as a Round Movement. Secondly the circular movement across the frets of the vina and thirdly in the violin the movement is along the length of the string. Since it involves only one finger it resembles the rolling technique.

An example taken from C S Ayyar from the '108 Kritis of Sri Tyagaraja' for the Krithi 'Vidajaladura' in the raga Janaranjani,

sign

d p n . . .

vi da ja

Here C S Ayyar has not explained at length, but has given only a brief explanation about the round movement 'd p n , , (S n S n)'. This is different when compared to the one mentioned by the author of this work.

There are also examples when a particular finger stops and the next finger takes over and slides down, the movement being transferred from one finger to another. It is termed as the successive finger slide.

As stated earlier, the difference between the up and down slide and the simultaneous finger slide is that, in the up and down slide the finger-position but in the simultaneous finger slide the fingers stay on the same position. In the up and down slide it is seen that in the simultaneous finger slide two or three fingers are employed.

It must however be stated that whether it is the 'up and down slide' or it is the 'simultaneous finger slide' the aim is to express only a swara that has large up and down movement. In other words the musical purpose is common. However the tonal effect resulting out of the usage of the two techniques inherited by the author of this would be different. In the style (between 'sa' and ma especially on the swara 'ga') and in the upper tetrachord (between 'pa' and tara-sa, especially on the swara 'ni') are rendered with simultaneous finger slides. However in the illustration of the up and down slide given above, the shake is on the note 'ma' in the raga suruti. This occurs on the second string and between the notes 'pa' and 'ma'. In this region a single finger up and down slide is more convenient to use than a simultaneous finger slide.

Jump

While 'going from one finger position to another, the finger goes to the different position not by a slide but by jumping and landing on the particular note in the new position. This is called as the jumping technique. Care should be taken to see that the finger lands on the correct note after jumping. The difference between the jumping technique and the slide is that, the slide indicates a way of proceeding to another swara without the fingers losing contact with the string whereas in the jumping technique the finger loses contact with the string.

Example : The second avarta from the muktayi swara of the the varnam 'Vanajakshi' in the raga Kalyani set to Ata talam.

np, d p n d s n r 'd g|r' m g r s n d r s, n d s n d p n d p d l m p g, , r r s | s, , r n d m g || r s n d n s r g

Different types of Meend in Hindustani Music

Meend Basic

The meend in its most basic form can range from a simple span of two notes to a whole note. These are straight forward, smooth and uni-directional. The basic Meend is generally very slow paced and usually rendered in the first

part of the alaap-vistar. As the pace gradually picks up, the meends also gain in tempo and progress to more complex structures.

1. As a starting point – Peoples sings two notes Ascending and descending meends. GM, MP and DP, PM.
2. They now increase the range between the notes and sing meends spanning five swaras GNMS and M₂NG.
3. They further increase the range and cover an entire octave through a glide G and S.

Meends with rests on Intermediate notes.

A second type of meend employs a slight pause on one or more intermediate notes within the basic meend. The duration of the rest may vary from one rage to another.

Vocal

This is G S (without pause) in a smooth movement followed by GRS, with a hint of a pause on R S in raga Bihag. The same principle is followed in the phrase nP and ndP in Bhairavi.

Instrumental

People play two notes Meend, three note and four note meend with rest on intermediate notes

Undulating Meends

Meends can be ascending, descending or a combination of both. The third type sometimes has an undulating or wave like effect and may be referred to as the undulating Meend.

CHAPTER V

SUMMARY AND CONCLUSION

It is from the study I understood that the usage of ‘Gamaka’ is less in Hindustani music while comparing to Carnatic music. In Hindustani music this is called as meend. They are small oscillations. The rendering of raga alapana is more slow compared to carnatic. They use more pause between the phrases, there is no specific Gharana or Bani for Violin in North Indian music but there are Gharanas for Vocal, Sitar, Sarod, Tabla and the other instrument. In Violin. they follow either vocal or the tantrakari style that is the style of the Plucking instruments like sitar and sarod. “Tana vil” in carnatic music is similar to ghala of hindusthani music. The Hindusthani Violin concerts they use both style, first in the gayaki style, which is based on vocal and second is Tantrakari style. In Tantrakari style they use Dadhirdara like syllables. those Layakari, compositions are known as ‘Ghat’. The tanam of carnatic music is equal to the jod of Hindustani music which is played in Vilambit laya. The form Tillana is equal to Tarana of Hindustani Music.

This dissertation is an attempt is made to elucidate main elements and other characteristic of Indian Classical Music focus on Hindustani and Carnatic classic music and the violin technique used in it to find out the role and scope of violin as an instrument accompany Indian classical music.

The violin has evolved to become the principal accompaniment for carnatic music and is believed to have been introduced into Indian tradition by Baluswamy Dikshitar, brother of Muthuswamy Dikshitar, one of the trinity of carnatic music composers.

The violin used in Indian classical music is similar to one used in Western Classical traditions. In carnatic music, the tuning is the same, the tuning is slightly modified for the Hindustani violin but playing style remains the same. Sitting cross legged on the floor with the scroll of the violin resting on the right

foot of the player. The violin is also extensively used as a solo instrument both carnatic and Hindustani style. It is accompanied by the mridangam, tabala and allied percussion instruments like ghatam.

The violin had been enthusiastically accepted at the Mysore and Travancore courts. Since then several generations of violinists have worked to make the violin a major instrument in Indian Music.

The Instrument entered in Hindustani Music in the 1930's through the initiatives of Allauddinkhan (Baba), Vishnu Digambar Paluskar, S.N. Ratanjanmkar and Gajananrao Joshi.

Until the acceptance of the bowed instrument in art music the Hindustani and Carnatic traditions both gave pride of place to the Veena as an accompanist to vocal music.

Once violin accompaniment, partially replaced the veena in carnatic music, it was also able to emerge as a solo instrument. When the violin entered Hindustani music almost three generations after its carnatic debut – the sarangi was preferred accompaniment but fast losing ground to the harmonium. Hindustani music thus ended up reserving the violin for solo performance and using it only sporadically as an accompaniment.

For evolving into a mature instrument for Indian art, the violin has thus had much more time and much wider exposure in the carnatic tradition than in Hindustani music. Little wonder then that Hindustani music remains indebted to carnatic music for the art of the violin.

M.S. Gopalakrishnan studied the violin in the carnatic and Hindustani traditions with his father Parur Sundaram Iyer. In the same generation M.S.G the paluskar tradition of the violin is represented by D.K. Datar, he studied the violin under Vigneswara Sasthri and Vocal music under his uncle D.V. Paluskar. Another important acknowledged as the foremost Hindustani violinist is N. Rajam today.

CHAPTER VI

SUGGESTION FOR FURTHER RESEARCH

The present study yielded some directions for future researches in the light of the present study a few suggestions are made for further research such as

- (i) Replication of the present study can be conducted with many other famous musicians (Traditional and modern) from all district of the country including Kerala.
- (ii) Further study of this subject may help to develop modern violin technique used in solo performance
- (iii) This study may also help to encourage researchers to enlarge the scope of violin technique used in modern music with traditional Indian classical music.

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Baluswamy Dikshithar



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V.G. Jog

