

# HIGHER SECONDARY COURSE

## MUSIC CLASS - XI



**Government of Kerala**  
**DEPARTMENT OF EDUCATION**

**State Council of Educational Research and Training  
(SCERT); Kerala**

**2015**

## THE NATIONAL ANTHEM

Jana-gana-mana adhinayaka, jaya he  
Bharatha-bhagya-vidhata.  
Punjab-Sindh-Gujarat-Maratha  
Dravida-Utkala-Banga  
Vindhya-Himachala-Yamuna-Ganga  
Uchchala-Jaladhi-taranga  
Tava subha name jage,  
Tava subha asisa mage,  
Gahe tava jaya gatha.  
Jana-gana-mangala-dayaka jaya he  
Bharatha-bhagya-vidhata.  
Jaya he, jaya he, jaya he,  
Jaya jaya jaya, jaya he!

## PLEDGE

India is my country. All Indians are my brothers and sisters.

I love my country, and I am proud of its rich and varied heritage. I shall always strive to be worthy of it.

I shall give my parents, teachers and all elders respect, and treat everyone with courtesy.

To my country and my people, I pledge my devotion. In their well-being and prosperity alone lies my happiness.

*Prepared by :*

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## Foreword

*Dear Students*

*It is with immense pleasure and pride that the State Council of Educational Research & Training(SCERT), Kerala, brings forth its first ever textbook in Music for higher secondary students.*

*Plato saw music as educating the soul, as affecting human character and the whole personality. It is a source of cultural energy and self expression. Music is perhaps the most highly cultivated of Indian arts and the most complete expression of the soul of India. It encompasses a vast world of instruments, forms, performers, and principles and history in the religious, folk, tribal, 'hybrid', film-dance-theatre and classical traditions.*

*This textbook tries to strike the right balance between musical training and education, between the acquisition of skills, techniques and knowledge about music set against the need for aesthetic experience, creative endeavour and personal response. We believe that theory and practice are closely linked; hence the music education we present before you tries to encompass the nature of music, musical knowledge, musical learning and musical development. We hope this will help you build meaningful relationships with your own music and the music of others.*

*A team of practising musicians and teachers has worked relentlessly to produce this textbook. They have tried to incorporate into the book many facets of music such as listening, responding, appraising, composing and performing, employing the techniques of improvisation, discussion and reflection. As true lovers of music, I hope you will endeavor to cope with the dreariness of the theory, only to experience the excitement of actual practice later and by doing both, you will acquire a greater understanding of the art. I am sure this will definitely allow for the faster, simpler and more thorough mastery of the fundamentals of music, thereby empowering you all to continue confidently in your study, appreciation and making of music.*

*As you progress in your musical journey, it is our hope that you will start to see the music with greater depth and clarity and in doing so, bring more to your performances, discussions and future music studies.*

*Let this course book be the first meaningful step towards that direction.*

*With best wishes*

**Dr. S. Raveendran Nair**  
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**Certain icons are used in this  
textbook for convenience**



**Chapter Icon**



**Check your memory/progress**



**Let us do**



**Learning outcome**

# PART- I



## THEORY OF MUSIC







## UNIT- 1

# INTRODUCTION TO MUSIC

### 1. PLACE OF MUSIC IN LIFE & MUSIC AS A FINE ART

#### Key concepts

- Divinity of music
- Music as the finest of the fine arts
- Chatushasti Kalas
- Music and Nature
- Music in the everyday life of man
- Music as a source of relaxation
- Therapeutic values of music

#### 1.1 Integral Part

Music is one of God given gifts to humanity. It has been cultivated from the dawn of human history. Man has always been attracted to music, irrespective of caste, creed, religion and nationality. Music has contributed much to the intellectual and aesthetic enrichment of people all over the world. Whether one realises it or not, music is an integral part of everyone's life. It satisfies man's intellectual thirst and gives solace to the soul. A society which fails to devote some of its time and resources to arts is bound to ruin. Shakespeare has rightly said thus:

"The man that hath no music in himself  
Nor is not moved with the concord of sweet sounds  
Is fit for treasons, stratagems and spoils."

(Merchant of Venice)

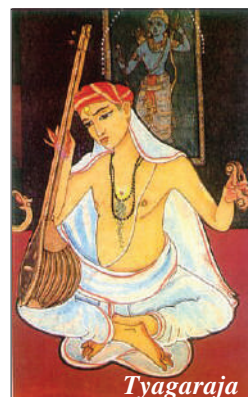
According to our great scholars, arts are sixty four in number, collectively referred to as Chatushashti Kalas. These again fall under two categories- the ordinary and the fine arts. The fine arts also referred to as Lalita Kalas, are music, painting, sculpture, drawing, architecture, dance, carpentry and poetry. In this classification, music ranks as the finest of the fine arts. It is the brightest gem adorning the cultural heritage of a country.

## 1.2 Divine Art



In India, music is said to have a divine origin. All the Hindu Gods and Goddesses have been associated with some kind of musical instrument- Krishna with flute, Saraswati with veena, Siva with Damaru, Nandi with Mridangam and so on. Music had been an indispensable component in rituals and celebrations even from the Vedic period. In India, music has always been a means to salvation rather than being a means of mere entertainment. Our great saints Tyagaraja, Meerabai and Tulasidas have all used music as an aid to salvation.

Music has always been a part and parcel of man's life. Will there be a mother who has not put her baby to sleep by singing a soothing lullaby? Will there be a child who has not danced to the tunes of a rhythmic song? Will there be a teenager who is not moved by a romantic song? Will there be a man, on the run to earn his living, who has not even once yearned to relax himself with music? An old man who has not been driven by some peaceful music? Music acts as a faithful companion of man throughout his life.



*Let us do*

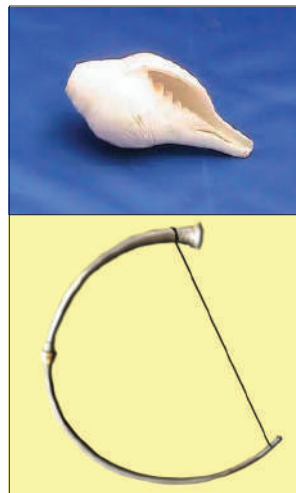
Demonstration of a lullaby

### 1.3 Music as an accompaniment

Every function in India is accompanied by some sort of music. The birth of a child used to be announced by the sounds of conch and trumpets. Other functions like upanayanam, marriage etc are also celebrated with music. Music is used even for the ceremonies after death. Therefore it can be assumed that man enters and exits from life to the accompaniment of music.

Spirituality is invariably associated with music. Music has always been an indispensable part in the religious activities of people all over the world. There are songs in every language for people of all sects to propitiate the Gods they believe in. It is believed that God lives in the hearts of those who sing His praises. Lord Vishnu has said

"I dwell not in Vaikunta, nor in the Sun, nor in the hearts of Yogins, but dwell where my devotees sing".



### 1.4 Therapeutic Value

Music has immense potential to offer comfort to humans. Ancient Greeks and Arabs used music to cure people of their diseases. Recent researches have re-discovered the powers of music and music is now being used for curative purposes for certain ailments. This idea of using music for curing diseases is called music therapy. Researches have also shown that music helps the brain to develop much more fully during the early years. It improves study habits and makes children brighter and logical. It has also been observed that music enhances memory. In Western countries, music is now a day used as an aid to treat Alzheimer's disease. It has been found that music increases the Alzheimer's patient's ability to remember new instructions.

### 1.5 Music for relaxation

Music helps to relieve tension and forget physical strain. This ability of music has been utilised by man from very early times. The harvest songs, craft songs, boat songs and marching songs of soldiers helped to alleviate physical stress, rejuvenate the spirit and bring uniformity in work. During exercise, listening to music helps people keep going and ignore the negative feelings of fatigue. Some people like to listen to music while



driving as it makes them relaxed and facilitate smoother and safer driving.

Music is the basis of all other art forms. No dance can be enjoyed without musical accompaniment. Dramas, Operas, Mimes, Ballets, everything need music for complete comprehension and appreciation. Can one imagine a movie without music or a

TV programme without musical underscores? Music acts as a supporting factor for films and television programmes. Sometimes it so happens that the songs become so popular that the movie solely depends on the songs alone for its success. Most commercials use jingles to help sell their products. So man is constantly in touch with music in his day to day life.



*Let us do*

Demonstration of boat songs, craft songs and harvest songs

## 1.6 Influence of Music

Music influences the nature as well. The animals of Brindavan were enchanted by the mesmerising music which flowed from Krishna's flute. It is well known that Muthuswamy Dikshitar brought rain in Ettayapuram by singing Amritavarshini raga. Recent researches show that plants grow faster and cows yield more milk when made to listen to music.

Thus we can see that in every spheres of life, music is indispensable. There is music and rhythm in everything, from the tick of the pulse, the beat of heart, the song of birds, the change of seasons, and so on. It is this music and rhythm that keeps the universe going. Music is thus a boon to human race.



*Let us do*

Demonstration of Amritavarshini kriti, 'Anantamrita karshini'



## **Learning Outcome**

- Identifies the importance of music in society
- Develops a general idea about fine arts
- Understands the theoretical values of music
- Gets an idea on the influence of music of other art forms like dance, drama etc.
- Acquires a basic knowledge about music

## **Evaluation**

- What are the therapeutic values of music
- Write a note on the influence of music on human beings, animals and nature
- Music is the finest of the fine arts. Explain

## **Reference**

1. Theory of music - Miss L. Isac
2. South Indian Music- Prof P Sambamoorthy
3. Dakshinendian Sangeetam - A.K. Raveendranath



## 1.2. THE CULTURAL, INTELLECTUAL, EMOTIONAL AND SPIRITUAL VALUES OF MUSIC

### Key concepts

- The cultural values of music
- The intellectual values of music
- The emotional values of music
- The spiritual values of music

All branches of knowledge other than science come under the heading of humanities. The Chatushashti Kalas mentioned in the ancient works include ordinary arts and fine arts. The Laita kala or fine arts appeal to the sense of beauty in us. Music appeals through the medium of ear. Visual arts like painting, sculpture and architecture appeal through the medium of eye. Music, Dance, Drama, Opera, Dance drama and Kathakalakshepam come under the heading of performing arts.

Fine arts are important in promoting culture and progress. They develop the sense of beauty. It is believed that, a better man and a better society result by the promotion of the study of fine arts. Life becomes dull, uninteresting and devoid of all its charm, if fine arts are not allowed to prosper and grow.

Among all the fine arts, music may be placed on a higher level because it was developed by man's genius and imagination alone. Music is one of the God given gifts to humanity. It has been cultivated from the dawn of human history. It is the finest of the fine arts. Music appeals to all people irrespective of nationality,

caste, and religion. It appeals not only to man but to all creatures of this Universe and influences even the nature. Music is international and it exists in some form or other in all countries of the world. Though only a few nations have developed a classical system of music, yet in every country even in the most backward regions, we find music playing an important role in the lives of the people.



### ***Memory check/ Progress***

Music as the finest of the fine arts

## **1.2.1 Cultural Value**

Music is the language of emotion. It is a powerful factor in the moulding of one's character. The study and cultivation of music purifies man and thus promotes his culture. The sense of beauty that is developed in the person contributes to his cultural refinement. Through music, the negative instincts in man are suppressed and the nobler instincts are developed.

One who truly loves music cannot have any place in his heart or life for any of the negative emotions. It is one of the greatest joys of humanity and is the most harmless of pleasures. It acts as a powerful weapon in moral education. Music appeals to the physical, intellectual, emotional and spiritual instincts of man. The greatest and widest appeal is on the physical and sensory side. A child is pleased by the soft strains of music though it does not understand the language of the song. Adults find rest and relaxation at times of stress and worry, by listening to good music. Music can be enjoyed at the moment it is heard, but in the case of other arts, the finished product alone can give pleasure. A good musician contributes much in creating a better understanding between the people of different countries. A musician through disciplined and controlled behaviour during his concert learns how to behave in a cultured manner towards the people around him.

## **1.2.2 Intellectual value**

On the intellectual side, music has much to offer to those who are interested in the higher and subtle aspects of Sangita Sastra. The intricate gamakas, svara pattern, difficult talas and their varieties, permutations and combinations of the shadangas and shodasangas to create new time measures etc. will prove to be a never failing source of knowledge in classical music. Development of rare pallavis in rare talas, construction of

new kinds of instruments and subtler aspects of the subjects like Raga and Rasa, Ragas and Gamakas, 22 Srutis etc. are topics which present a challenge to the intellect.



### **Memory check / Progress**

The cultural and intellectual values of music

### **1.2.3 Emotional value**

Emotionally, music is best suited for expressing the deepest feelings of man. Rasanubhava is the main aspect of music. Ragas depict various rasas. The highly evolved compositions like kritis and padas are rich in emotional content. It is the ragas, which bring out the flavour of the various situations and incidents in Geya Natakas and Nritya Natakas. Music is both an art and a science. It removes the coarseness from human thought and expression and gives grace and refinement. Just as physical exercise serves to keep active every nook and corner of the body, the cultivation and hearing of good music serves to nourish the nervous system. Listening to good music serves to cleanse the internal dirt in a person. A wholesome effect is also experienced by him.

### **1.2.4 Spiritual Value**

The culture and tradition of India is based on spirituality and hence the spiritual and mystic aspect of music is predominant in India. Music has been employed from time immemorial to attain mental peace and tranquillity. It appeals to our conscience. In addition it helps one to realise the supreme qualities within him. In early times music was used for worship and prayers alone and not for any other secular purposes. Saint Tyagaraja says that dedication of oneself to pure music was a means of attaining salvation. The incidents in Muthuswami Dikshitar's life can be quoted as an example to prove the mystic powers of music. He composed the Navagraha kritis to save Suddha Maddalam Tampiyappa, his disciple, from a severe stomach ache. In another circumstance, Dikshitar created heavy rain by singing Amritavarshini raga. The therapeutic power of music is well accepted and appreciated now a days. Music is the medium adopted by great artists, thinkers and



*Muthuswami  
Dikshitar*



religious reformers for revealing their most refined and elevated thoughts to humanity. Music has the power to influence man's physical nature and give pleasure to his senses. Spiritually it gives him strength in trouble, solace in sorrow and doubles his joy. It gives him culture and understanding and polishes the crudities and rough edges of his nature, thus developing his character. Music develops the powers of concentration and it has the capacity to refine a person as well.



### ***Memory check / Progress***

- The emotional and spiritual values of music
- The incidents in Dikshitar's life which can be quoted as examples to prove the mystic powers of music



### **Learning outcome**

- Realises the cultural, intellectual, emotional and spiritual values of music and influences of music in life.

### **Evaluation**

- Write a paragraph on the cultural values of music
- Explain how music is best suited for expressing the deepest feelings of man
- Give a brief note on the intellectual values of music
- Describe in detail the spiritual values of music

## 1.3. MUSICAL TERMS

### Key concepts

- Nada - Division of Nada
- Classification of Nada based on timbre
- Sruti - Varieties of Sruti
- Svara Nomenclature
- Sthayi - varieties of sthayi and the signs used to indicate them.
- Arohana & Avarohana
- Raga
- Alankara - Saptatala alankaras
- Dhatu & Matu

### 1.3.1. Nada

Nada is a musical sound which pleases the ears and mind the moment it is produced and heard. The whole subject of music relates to nada. Nada gives rise to sruti and these give rise to svaras and these again to ragas. Nada admits of the divisions. Ahata & Anahata. The nada that is heard without the conscious effort of man or other beings is Anahata. It is the music of nature and universe. It also includes the nada emanating from the mooladhara part of the body. This is audible only to yogis.

Nada produced by the conscious effort of man is 'Ahata'. The science and art of music relates to Ahata nada. 'Ahata' means 'struck' and Anahata 'unstruck'. Ahata nada admits of the threefold division - Geeta, Vadya and Nrithya.

From the point of view of the timbre of notes produced, Ahata nada is classified into Sariraja, Nakhaja, Dhanuja, Vayuja, Charmaja and Lohaja.

Nada is produced by the conjunction of prana and anala and this is referred to by Tyagaraja in the charana of his kriti 'Mokshamugalada' (Saramati raga). In the word 'nada' 'na' denotes prana and 'da' denotes fire. In practice the nada emanating from the chest is called 'Mandra' that from the throat is called 'Madhya' and that emanating from the region of head as 'Tara'.

### 1.3.2. Sruti

There is an aphorism 'sruti mata laya pita' which means sruti is like mother and laya is like the father of music. Sruti is an important factor of Indian Music. In music each performer must choose the sruti which is convenient to him and the sruti selected by the performer is retained till the end. Here 'sruti' means the convenient pitch or adhara shadja to which the performer prefers to sing. The word sruti has another different and elaborate meaning in Indian classical music.

'Sruti' means the smallest audible difference of pitch or a quarter tone. The use of these subtle tones or sruti is of great importance in Indian music. There are sruti intervals like Ekasruti, Dvisruti, Trisruti, Chatursruti, Panchasruti and Shatsruti. An eka sruti interval is of 3 sizes or types - pramana sruti, nyuna sruti and purna sruti.

All the systems of world music admits of 12 svara sthanas. In addition to these 12, ten micro tones or srutis are used in classical music which gives a peculiar charm and colour to our music. All together there are 22 srutis in Indian music which have been in use for centuries. Various srutis can be recognised in various ragas.

Eg: Goula rishabham, Varali madhyamam etc.

### 1.3.3. Svara Nomenclature

Literally 'svara' means that which pleases of its own accord. It is a musical note or interval. The svaras are seven namely Shadja, Rishaba, Gandhara, Madyama, Panchama, Dhaivata and Nishada and while singing they are represented as 'sa - ri - ga - ma - pa - dha - ni'. The 12 svarasthanas are the development of these sapta svaras. Shadja and Panchama have no varieties (achala svaras) and the other five have two varieties each and thus we get  $10 + 2 = 12$  svara sthanas

The 12 svara sthanas in a sthayi are :-

- Shadjam

- Suddha Rishabha
- Chatursruti Rishaba
- Sadharana Gandhara
- Antara Gandhara
- Suddha Madhyama
- Prati Madhyama
- Panchama
- Suddha Dhaivata
- Chatursruti Dhaivata
- Kaisiki Nishada
- Kakali Nishada



*Check your memory/progress*

The two divisions of nada



*Let us do*

Vocalisation of svaras

### 1.3.4. Sthayi

Sthayi means ‘stana’, saptaka, octave, voice register etc. It is a series of 7 notes beginning from shadja and ending with nishada. In Indian music, we have the five sthayis as Anumandra sthayi, Mandra sthayi, Madhya sthayi, Tara sthayi and Ati tara sthayi. A normal singer will be capable of singing 3 sthayis i.e. mandra, madhya and tara.

Sthayi is indicated by placing dots above and below the notes as per the octave to which it belongs. A dot placed above a note indicates that it belongs to the higher octave and a dot placed below a note indicates that it belongs to the lower octave. Thus ‘ṣ ṛ g̣ ṃ are higher octave or tara sthayi notes and ‘ṇ̣ ḍ̣ p̣ ṃ̇’ are lower octave or mandra sthayi notes. Srgmpdn are middle octave or madhya sthayi notes. The notes belonging to the atitara sthayi (the octave above tara sthayi) and anumandra sthayi (the octave below the mandra sthayi) are indicated by two dots above and below the notes respectively as follows

Atitara sthayi	-	ṣ	ṛ	ḡ	ṁ
Anumandra sthayi	-	ṣ	ṛ	ḡ	ṁ

Thus we can understand that the compass of the Veena is in 3 ½ octaves ranging from p to s.

### 1.3.5. Arohana

A series of notes in the ascending progression of pitch specifying a particular raga. Arohana and Avarohana together constitute the briefest description of a raga.

Eg: Mohana	Aro :	s	r	g	p	d	s
	Ava :	s	d	p	g	r	s

### 1.3.6. Avarohana

A series of notes in the descending progression of pitch. Arohana- Avarohana gives in a concise form the outline of the raga. The normal sancharas that the raga admits of are directly revealed by its arohana - avarohana.

### 1.3.7. Raga

Raga is the pivotal concept of Indian music. The whole structure of Indian music is built around the concept of raga. Ragas are aesthetic facts and can be perceived by trained ears. All possible combinations of notes for creating emotional effects have been utilised in raga formation.

Raga consists of a series of notes which bears a definite relationship to adhara shadja. Raga is the basis of all melodies. Ragas give pleasure to the listener.

“Yo asou dhvani viseshastu  
Svara varna vibhooshita  
Ranjako jana chitanam  
Sa cha raga udahruda”

It is important to note that no two ragas have the same structure and the change of a single note can bring out an entirely new raga.

Eg: Mohanam & Hamsadhvani

Raga is called 'pan' in ancient Tamil music. There were pagal pans (day), iravu pans (night) and podu pans (general).

### 3.8. Alankara

In ancient times, beautiful svara combinations were called alankaras. But today the word "Alankara" is related to Suladi Sapta talas namely Dhruva, Matya, Rupaka, Jhampa, Triputa, Ata and Eka.

In order to learn sapta talas effectively, svara passages have been composed in an orderly manner and they are called 'Sapta tala alankaras'. The names of the 7 principle talas with their constituent angas are given in following table.

No	Tala	Constituent angas
1	Dhruva	1 0 1 1
2.	Matya	1 0 1
3.	Rupaka	0 1
4.	Jhampa	1 0 0
5.	Triputa	1 0 0
6.	Ata	1 1 0 0
7.	Eka	1

3 types of angas are used in these talas

I	=	laghu
O	=	Drutam
U	=	Anudrutam

The above seven talas expand into 35 talas due to the five varieties (jati) of laghu. The five varieties of laghu are - tisra, chaturasra, khanda, misra and sankeerna. It is interesting to know that the 35 talas again expand into 175 talas owing to the 5 varieties of gati namely tisra, chaturasra, khanda, misra and sankeerna.



#### Check your memory/progress

The seven principal talas (Sapta talas)





### Let us do

Vocalisation of alankaras

## 3.9. Dhatu

The svara part of the composition

Eg: p , , , d p m g p m g m g r ( Marivere- Anandabhairavi raga )

## 3.10. Matu

Sahitya part of the composition

Eg: Pa - - da Yugamu matilo dalachi ( Marivere - Anandabhairavi raga )



### Learning out come

The student acquires knowledge of

- Classification of nada
- Varieties of sruti
- Varieties of svara and svarasthanas
- Five ranges of sthayi and the signs used to indicate the sthayi
- Raga
- Sapta talas and alankaras

## Evaluation

1. Division of Nada.
2. Classification of Nada from the point of view of timbre.
3. Define sruti.
4. What is Svaram? Name the svaras and 12 svaram sthanas.
5. Explain sapta tala alankaras.
6. Define sthayi and explain the varieties of sthayi.

## Reference

1. Dictionary of South Indian Music - Prof. P Sambamoorthy
2. Dakshinendian Sangeetam - Sri. A K Ravindranath
3. Sangeeta Sastra Pravesika- Dr. Vekita Subramanya Iyer
4. Sangeeta Nighantu - Sri V T Sunil



## UNIT- 2

# Indian Music

### The distinctive features of indian music

#### Key concepts

- Origin of Indian Music
- Main streams of Indian music
- Melodic and Harmonic systems
- Melakarta and Janya raga system
- Concept of drone or Adhara Shadja
- System of Talas in Indian music
- Gamakas and their role in Indian music
- Manodharma Sangita and its divisions.
- Divinity of compositions used in Indian music
- Role of musical instruments
- Languages used in compositions
- Folk tradition of Indian music

#### 2.1 Introduction

India is a marvellous country. The highly esteemed civilization, culture, numerous languages and dialects have earned for her a unique place in world culture. India nurtures many branches of learning such as Sanskrit, Mathematics, Astrology, Medicine and Music. Of these, Music has a divine origin which can be traced to pre- historic times. The name of our nation "BHARATA" itself is musical. The syllables 'Bha', 'Ra' and 'Ta' stand for 'Bhava', 'Raga' and "Tala", the three indispensable constituents of Indian music.



Indian music, which had its roots in the Vedas, progressed through centuries in all its varied aspects and has been recorded in the music treatises written from time to time, the sculptures in our temples etc. The magnificent sculptures and pillars talk volumes about our great musical tradition and its growth and development. It is from the lakshana grandhas, the sculptures and the remarkable and unaccountable knowledge handed down by oral tradition through guru - sishya relationship that we come to know of its magnificent raga and tala system, its subtle srutis, gamakas and innumerable varieties of musical compositions. In ancient times, music was utilised for singing the praises of Gods. But as time went by, the rules were relaxed and compositions of a purely secular nature emerged gradually.

## 2.2 Hindustani and Carnatic Music

Hindustani and Carnatic music are the two main streams of Indian classical music. Indian music, which flowed as a single melodic stream, began to imbibe new outlooks and started to take different routes (while retaining its basic qualities) from the 13th century when the Persian rulers invaded the country. Carnatic music, commonly called the South Indian music, flourishes in the Southern states of Tamil Nadu, Andhra Pradesh, Karnataka and Kerala, earlier known as the 'Carnatic' region or the region of black soil, while Hindustani music prevails in the remaining States. Though the basics are the same, it is the style of execution that gives both systems a different colour.

Like Indian music, there are also other highly developed systems of music in the world. The seven fundamental notes are universal but their execution is different in each system of music. What is that which makes Indian music different? There are many distinctive qualities which makes even a lay man distinguish Indian music from other systems of music. Let us now look into some major factors that make Indian music unique.



### *Check your memory/progress*

The two systems of Indian music.

Places where Carnatic and Hindustani music flourished.



### *Let us do*

Preparation of a chart of States wherein South Indian and North Indian music flourished.

## 2.3 Melodic and Harmonic systems

The world music is broadly divided into two; the Melodic system and Harmonic system. Indian music is based on melody whereas Western music is based on harmony. Melody is created by singing notes one by one, one after the other, while harmony is produced by sounding related notes simultaneously. Therefore, in harmony, three or four notes will be sung or played at the same time but this never happens in Indian music. The beauty of Indian music is brought out by solo performances, whether it is Hindustani or Carnatic or instrumental or vocal.

## 2.4 Raga system

The next important feature of Indian music is its 'raga' system. There are innumerable ragas in Indian music. Each of these ragas has their own special, minute nuances that make them distinct from each other. No other system of music has such a highly developed raga system as the Carnatic music. In South Indian music, we have the 72 melakartas or janaka ragas under which all the janya ragas have been grouped. The janya ragas are again classified into varja, vakra, shadava, audava, upanga, bhashanga etc depending on their melodic movements. We also have ragas for various times of the day, ragas for different seasons and also to suit the different emotions. These aspects of linking ragas with nature and human emotions have not been explored in other countries to such an extent as it is in India.



### *Check your memory/progress*

Mela raga classification.

Janya raga classification.



### *Let us do*

Prepare a chart of janya ragas belonging to the categories like upanga, bhashanga, vakra, varja, shadava, audava etc.

## 2.5 Concept of Drone or Sruti

Another remarkable feature of Indian music is 'sruti' or drone. The concept of adhara shadja is unique to Indian music. The performers choose a sruti of their convenience and during a performance, the sruti remains constant. It gives richness and stability to

the performance and all the accompanying instruments are also tuned to the same sruti. In the case of Western music, there is frequent shift of pitch in the same song because of its harmonic nature. Tambura is the finest instrument used for sruti accompaniment. But nowadays, electronic sruti boxes are being frequently used owing to its compatibility and convenience:

## 2.6 Tala system

The next important feature of Indian music is its 'tala' system. The famous aphorism "SRUTIRMATA LAYA: PITA" (sruti is the mother and laya is the father) accentuate the importance of singing to accurate pitch and accurate time. Adhering to correct pitch and laya are two of the prerequisites of all good systems of music.

Indian music has a highly evolved system of tala. Our musicologists of various periods have made intense research in every minute aspects of rhythm as to how the tala is reckoned, the constituent angas or parts of the tala, the different speeds in which a song can be sung etc. In Carnatic music, we have the basic seven talas, which are Dhruva, Matya, Rupaka, Jhampa, Ata, Triputa and Eka. These seven talas can be expanded to 35 and further into 175 talas. In addition to these, there existed a system of 108 talas also. Indian music can also boast of possessing the longest talas in the world. Some of its talas are as long as 128 counts. All these are the result of the genius of man in discovering new permutations and combinations of tala angas. The Western music has only a few time measures.

Raga, tala and sruti are the most important aspects of Indian music. The performer's concord between these will make the music 'enjoyable both emotionally and intellectually. Such music will have what is known as 'ranjakatva'.



### *Check your memory/progress*

Seven principal talas of Carnatic music



### *Let us do*

Prepare a chart containing the 7 principal talas and their expansion into 35 talas

## 2.7 Gamakas

Gamakas play an important role in Indian music. They are the life and soul of Indian music. Gamaka means a shake or oscillation given to svaras. Gamakas give Indian music its grace. In Indian music, every note is embellished and sung. Singing svaras in a plain manner is a rarity and this accounts for the continuous curve in Indian classical music. A student of Indian music becomes familiar with the gamakas even while learning the preliminary lessons in music. Bharata, the great lakshanakara, has said that music without gamakas is like a river without water, a night without moon, a creeper without flower and a woman without ornaments. Gamakas play a vital role in Indian classical music and they serve to determine the melodic character of a raga. Two ragas with identical arohana and avarohana and derived from the same janaka raga may yet differ from each other on account of the characteristic gamakas present in each raga. The ragas evoke different emotions. For e.g. Atana raga evokes valour, Subhapantuvarali evokes sadness and so on. The different sentiments result from the right execution of gamakas and modulation of sound.

In ancient times, gamakas were known by the name 'alankara'. Different types of gamakas are used in instrumental and vocal music. Carnatic music now follows a system of 10 gamakas known as 'dasavidha' gamakas. Some of them are Arohana, Avarohana, Sphurita, Kampita, etc.

It will be difficult to indicate all the gamakas in a musical notation. Therefore only a person with very good command over the intricacies of ragas can reproduce a song accurately by following a notation. It is a blessing that Indian music does not entirely rely on notated music. Indian music, from very ancient times, has been taught through lip-ear method and so notation is not a necessity. Therefore, singing from memory and without the help of notation is yet another feature of Indian music.

## 2.8 Manodharma Sangita

Creative music or improvised music is known as 'Manodharma Sangita'. This is another unique feature of Indian music. It is an important feature in a concert. Almost one third part of the concert time is taken up for singing improvised music. Manodharma sangita is music created on the spot and it offers an artist enormous scope to sing new combination of notes by adhering to strictly to the raga swarupa. The musician needs to have a thorough knowledge of the ragas in order to improvise a raga in such a way as

to elevate the audience to a higher plain. The eminence of a musician depends on the amount of creative music he is able to perform. There are five main branches of manodharma sangita. They are: aaga alapana, tanam, pallavi, niraval and kalpana svaras. Indian music without manodharma sangita will lose much of its beauty, attractiveness and dignity.



### *Check your memory/progress*

Prominent gamakas

Different branches of manodharma sangita



### *Let us do*

Find out the areas of monodharma sangita in a music concert

## **2.9 Divinity and variety of Indian music**

The element of divinity is another feature which distinguishes Indian music from the other systems of music. Music in itself is considered to be divine and hence most of the songs are in praise of Gods. The 'different musical compositions like Gita, Varna, Kriti, Kirtana, Padam, Bhajan, etc. stand as ample examples of music used as praises of Gods. A large variety of musical compositions are used in Indian music. The musical compositions used in Hindustani and Carnatic music are different. The Carnatic compositions include Varnam, Kriti, Padam, Javali, Tillana etc while Dhrupad, Khayal, Thumri, Tarana etc. constitutes the musical forms of Hindustani music.



### *Check your memory/progress*

Various musical forms featuring in Carnatic and Hindustani music

## **2.10 Musical Instruments**

India possesses a large variety of musical instruments. Some instruments are used solely for solo performances, some for accompaniment and some are used both as solo and accompanying instruments. A systematic classification of instruments according to the





Tabla

Sitar

way the sound is produced, the usage, materials used for manufacturing the instruments, etc had been attempted from very ancient times. In addition to the concert instruments like Veena, Mridangam, Tabla, Sitar, Flute etc, there are innumerable instruments used in folk and ritualistic music also.



Tambura



### Check your memory/progress

Instruments used in Carnatic and Hindustani music



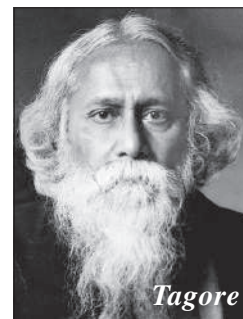
### Let us do

Prepare a chart of different musical instruments used in Indian music.  
Conduct a power point presentation on musical instruments.

## 2.11 Languages used in the compositions

The language spoken in every province in India is different. There are over 1650 languages spoken in different States of India. Every State in the country has produced prodigious composers who with their creative genius have contributed a variety of exceptional compositions to enrich the musical culture of India. These compositions have been composed in their own regional languages, thereby making India, the only country wherein so many languages have been used for composing classical compositions.

India is a vast country of many ethnic groups, many religions, sects and beliefs. Hence it is not surprising that in our country there exists regional music too, which has been confined to particular regions. This kind of regional music will have the characteristic features pertaining to those regions. Examples of such branches of music are the Sopana sangita of Kerala and the Rabindra sangita of Bengal.



Tagore

## 2.12 Folk tradition

When we speak of Indian music, it would be unfair to ignore its rich and diverse folk tradition, culture and the folk music. It is from folk music that classical music developed. Many of Tyagaraja's operas and kirtanas have tunes taken from the folk songs. The ritualistic as well as non-ritualistic folk tunes have been the forerunners of modern classical ragas.

Lastly, Indian music depends mostly on the individual effort, knowledge and experience of the artist. The same raga presented by different musicians will not sound same. Likewise, the same raga presented the same musician at different occasions will also be different. This is the beauty of Indian music. Nothing can be compared to its monumental and intricate raga and tala system, its melodious drone, thought provoking manodharma sangita and subtle gamakas. Indian music is one of the greatest systems of music evolved by the genius of man.



### Learning outcome

- Understands the uniqueness of South Indian Music
- Distinguishes Indian music from other systems of music
- Innumerable varieties of raga and tala in Indian music
- Acquires knowledge about numerous varieties of raga and tala
- Importance of sruti and gamaka
- Realises the difference between kalpita sangita and manodharma sangita
- Knowledge of different branches of manodharma sangita

### Evaluation

- What is the system followed by South Indian Carnatic music?
- Write a brief description on the languages used in the compositions
- Prepare a note on the important traditions of Indian music
- Differentiate between Carnatic and Hindustani music
- Explain in detail the tala system of Carnatic music
- Give a list on gamakas as a distinctive feature of Indian music.
- Name the five branches of manodharma sangita



## UNIT- 3

# Melakarta Scheme

### Key concepts

- Idea of the systematic arrangement of 72 Sampurna ragas
- Prominent features of purva melas and uttara melas
- Familiarisation of 12 Chakras and their order
- Arrangement of ragas in the chakras
- Arrangement of Svaras in the melas
- Use of Bhutasankhya and Katapayadi formula
- Difference of Janaka and Janya ragas
- Utility of the scheme

### 3.1 Raga

Râga is the pivotal concept of Indian music. It is a melody mould or melody type. According to ancient treatises, a combination of svaras capable of pleasing the ear constitutes a râga. Every râga is an aesthetic entity and has a tonal personality and is capable of being recognised by a trained ear. Jâti was the term that signified râga in ancient music. The modern conception of a râga dates from the time of Matanga in the 5th century. In his Brihaddesi, he used the term râga for the first time.



### 3.2 Classification

The classification of rāgas followed in Carnatic music is multifaceted. Janaka-Janya rāga classification is the major one. Janaka is generic and janya means generated. Janaka rāgas are same as melas. Mela is a collection of fundamental rāgas in Carnatic music. A mela rāga is sometimes referred to as Karta rāga, Melakarta rāga, Rāgānga rāga or Sampūrna rāga as well.

Melas must always possess certain characteristic features. The qualities to be possessed by a mela are krama sampūrna in arohana and avarohana, homogeneity of the notes in both arohana and avarohana and ashta svara character.

### 3.3 72 Melakartas and the scheme

Venkitamakhi, who lived in the 16th century, structured the Carnatic rāgas into a mathematical table based on a scientific classification. He identified a total of 72 rāgas as melakarta rāgas or janaka rāgas. All other rāgas must be born out of one of the 72 mela rāgas and therefore, are children rāgas or janya rāgas. It is believed that even though Venkitamakhi invented the scheme, the names of the melas were finalised much later. The melakarta scheme was based on the 12 svarasthānas and 16 svara names with full permutations and combinations.

There existed two systems of 72 melakartas known as sampūrna mela paddhati or Kanakāṅgi-Ratnāṅgi nomenclature and asampūrna mela paddhati or Kanakāmbāri-Ratnāmbāri nomenclature. The latter was the system followed by many of the composers. The scheme of the mēlas which were prevalent during the time of Venkitamakhi was actually asampūrna melas. Many of these mela names were changed afterwards. The 72 melakarta scheme of Venkitamakhi was systematic and scientific compared to other systems of melakartas.



#### *Check your memory/progress*

Classification of ragas and names of the chakras



#### *Let us do*

Prepare a chart on svara combinations and demonstrate.

### 3.4 Chakras

These 72 melakarta râgas each have a name and are classified into two major groups of 36 each. The first set of 36 râgas all have one common svara, the suddha madhyama and the second set of 36 râgas all have one common svara, the pratimadhyama. Further these mela râgas are grouped under twelve chakras, each chakra comprising within it six mela râgas. The first six chakras are referred to as suddha madhyama chakras and the second 6 chakras as the pratimadhyama chakras.

One of the characteristics of janaka râga or a melakarta râga is that in each râga, all seven svaras occur both in the ârohana or ascending order or the avarohana or the descending order. That is, they would be Sampûrna or would contain a complete set of the svaras. Of the seven svaras (eight, when we include the svara Sa that is repeated at the end of the seventh), the first four Sa-Ri-Ga-Ma are called Pûrvanga svaras and the remaining Pa-Da-Ni-Sa (or the higher end svaras) are called the Uttarânga svaras.

Within a chakra, the initial and terminal notes of both the pûrvanga and uttarânga remain the same. Again, within a chakra, the pûrvanga notes remain constant, i.e., the rishabha and gândhâra retain their identical character in all the six mela râgas within the chakra – the change occurring only in the dhaivata and nishâda. The note Pa or panchama does not vary and is fixed.

In every chakra, the

1 <sup>st</sup>	mela râga takes the	Suddha	Dha &	Suddha Ni
2 <sup>nd</sup>	mela râga takes the	Suddha	Dha &	Kaisiki Ni
3 <sup>rd</sup>	mela râga takes the	Suddha	Dha &	Kâkali Ni
4 <sup>th</sup>	mela râga takes the	Chatusruti	Dha &	Kaisiki Ni
5 <sup>th</sup>	mela râga takes the	Chatusruti	Dha &	Kâkali Ni
6 <sup>th</sup>	mela râga takes the	Shatsruti	Dha &	Kâkali Ni

Please note that because suddha nishâda has the svara position as chatusruti dhaivata, only one can be used at a time. Likewise the svarasthâna of shatsruti dhaivata and kaisiki nishâda is same. Hence one of them can be used at a time.

The rishabha-gândhâra varieties occur in the same order as the dhaivata-nishâda varieties, but only change from chakra to chakra, instead of from mela to mela.

That is the

1 <sup>st</sup>	chakra takes the	Suddha	Ri	&	Suddha	Ga
2 <sup>nd</sup>	chakra takes the	Suddha	Ri	&	Sâdhârana	Ga
3 <sup>rd</sup>	chakra a takes the	Suddha	Ri	&	Antara Ga	
4 <sup>th</sup>	chakra takes the	Chatusruti	Ri	&	Sâdhârana	Ga
5 <sup>th</sup>	chakra takes the	Chatusruti	Ri	&	Antara Ga	
6 <sup>th</sup>	chakra takes the	Shatsruti	Ri	&	Antara Ga	



### *Check your memory/progress*

Combination of Svaras within the chakras



### *Let us do*

Demonstrate the svara combinations and the name of different chakras

Please note that because suddha gândhâra has the svara position as chatusruti rishabha, only one can be used at a time. Likewise the svarasthâna of shatsruti rishabha and sadhârana gândhâra is same. Hence one of them can be used at a time.

These 6 rishabha-gândhâra combinations repeat in the same order in chakras VII to XII.

The nomenclature for 72 mēlakartas was not given by Venkatamakhi in his treatise, Chaturdandi Prakasika. It was found for the first time in Govindâchârya's Samgraha Chûdâmani in 18th century

**Table 3.1: 72 MELAKARTA CHART**

Chakra No & name	Purvanga svaras	Uttaranga svaras	Name of mela with serial No	Chakra No & name	Purvanga svaras	Uttaranga svaras	Name of mela with serial No
1  INDU	ra-ga	da-na	1. Kanakangi	7		da-na	37. Salagam
		da-ni	2. Ratnangi			da-ni	38. Jalarnavam
		da-nu	3. Ganamurti			da-nu	39. Jhalavarali
		di-ni	4. Vanaspati	RISHI	ra-ga	di-ni	40. Navanitam
		di-nu	5. Manavati			di-nu	41. Pavani
		du-nu	6. Tanarupi			du-nu	42. Raghupriya

Chakra No & name	Purvanga svaras	Uttaranga svaras	Name of mela with serial No	Chakra No & name	Purvanga svaras	Uttaranga svaras	Name of mela with serial No
2	ra-gi	da-na	7. Senavati	8	ra-gi	da-na	43.Gavambhodi
		da-ni	8. Hanumatodi			da-ni	44.Bhavapriya
		da-nu	9. Dhenuka			da-nu	5.Subha-pantuvarali
		di-ni	10.Natakapriya			di-ni	46.Shadvidha-margini
		di-nu	11.Kokilapriya			di-nu	47.Suvamagi
		du-nu	12.Rupavati			du-nu	48.Divyamani
3	ra-gu	da-na	13.Gayakapriya	9	ra-gu	da-na	49.Dhavala-mbari
		da-ni	14.Vakulabha-ranam			da-ni	50.Nama-narayani
		da-nu	15.Maya-malavagaula			da-nu	51.Kama-vardhani
		di-ni	16.Chakra-vakam			di-ni	52.Ramapriya
		di-nu	17.Suryakantam			di-nu	53.Gama-nasrama
		du-nu	18.Hatakanbhari			du-nu	54.Visvambhari
4	ri-gi	da-na	19.Jhankarad-vani	10	ri-gi	da-na	55.Syamalangi
		da-ni	20.Natabhairavi			da-ni	56.Shanmukha-priya
		da-nu	21.Kiravani			da-nu	57.Simhendramadhyamam
		di-ni	22.Kharahara-priya			di-ni	58.Hemavati
		di-nu	23.Gauri-manohari			di-nu	59.Dharmavati
		du-nu	24.Varunapriya			du-nu	60.Neetimati
5		da-na	25.Mararanjani	11		da-na	61.Kantamani
		da-ni	26.Charukesi			da-ni	62.Rishabhapriya

Chakra No & name	Purvanga svaras	Uttaranga svaras	Name of mela with serial No	Chakra No & name	Purvanga svaras	Uttaranga svaras	Name of mela with serial No
BANA	ri-gu	da-nu	27.Sarasangi	RUDRA	ri-gu	da-nu	63.Latangi
		di-ni	28.Harikamboji			di-ni	64.Vachaspati
		di-nu	29.Dheera-sankarabharanam			di-nu	65.Mechakalyani
		du-nu	30.Naganandini			du-nu	66.Chitrambari
6  RUTU	ru-gu	da-na	31.Yagapriya	12  ADITYA	ru-gi	da-na	67.Sucharitra
		da-ni	32.Ragavardhani			da-ni	68.Jyotisvarupini
		da-nu	33.Gangeyabhushani			da-nu	69.Dhatuvarldhani
		di-ni	34.Vagadhisvari			di-ni	70.Nasikabhushani
		di-nu	35.Sulini			di-nu	71.Kosalam
		du-nu	36.Chalanata			du-nu	2.Rasikapriya

### 3.5 Bhutasankhya

The Bhûtasankhya system is a method of recording numbers using ordinary words having connotations of numerical values. The method was popular among Indian astronomers and mathematicians since ancient times. Sanskrit was the language from which words were chosen to write numbers in the bhûtasankhya system. The system has been described as the “concrete number notation” for the representation of numbers. The names of the chakras are based on Bhûtasankhya and are themselves suggestive of their serial numbers.

Thus, Indu means moon and there is only one moon and the name naturally suggests the number one, for the first chakra. Likewise, Netra means eye and all living beings have two eyes: and the name naturally suggests the number two, for the second chakra. Likewise the names, Agni, Veda, Bâna, Ritu, Rishi, Vasu, Brahma, Disi, Rudra and Âditya indicate the chakras, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th and 12th respectively.



### Check your memory/progress

Bhutasankhya which suggests the number of chakras



### Let us do

By using bhuta sankhya, find out the svara varieties used in different ragas

Table 3.2

## 12 CHAKRAS

No	Suddhamadhyama melas		No	Pratimadhyama melas	
	Name of the Chakra	Mela ragas included in it		Name of the Chakra	Mela ragas included in it
I	INDU	1 -- 6	VII	RISHI	37 - 42
II	NETRA	7-- 12	VII	VASU	43 - 48
III	AGNI	13 - 18	IX	BRAHMA	49 - 54
IV	VEDA	19 - 24	XI	DISI	55 - 60
V	BANA	25 - 30	XI	RUDRA	61 - 66
VI	RITU	31 - 36	XII	ADITYA	67 - 72

The syllables Pa, Sri, Go, Bhu, Ma and Sha mnemonically represent the first, second, third, fourth, fifth and sixth melas of each chakras. These may be styled as mela mnemonics. Thus, when these syllables are tagged on to the chakra names we can calculate the serial numbers of the melas. Thus, Agni-go stands for the 3rd mela in the 3rd chakra, and is the 15th mela, Mâyâmâlavagaula; Bâna-ma stands for the 5th mela in the 5th chakra, and is the 29th mela, Dheerasankarâbharanam and so on.



### 3.6 Katapayâdi Sutra

Ka-ta-pa-yâ-di system of numerical notation is an ancient Indian system to depict letters to numerals for easy remembrance of numbers as words or verses. The serial number of a melakarta is determined by the application of a formula known as Ka-ta-pa-yâ-di Sûtra or Ka ta pa yâ di Sankhya, which is summed up in the four phrases: Kâdinava, Tâdinava, Pâdipancha and Yadyashta

The assignment of letters to the numerals is as per the following arrangement.

**Table 3.3 :KATAPAYADI FORMULA**

Katapayadi Sankhya	1	2	3	4	5	6	7	8	9	0
Kadinava A series of 9 letters from Ka	Ka ക	Kha ഖ	Ga ഗ	Gha ഘ	Nga ങ	Cha ച	Chha ഛ	Ja ജ	Jha ഝ	Nja ഞ
Tadinava A series of 9 letters from Ta	Ta ട	Tha ഠ	Da ഡ	Dha ഢ	Na ന	Ta ത	Tha ഥ	Da ദ	Dha ധ	Na ന
Padipancha A series of 5 letters from Pa	Pa പ	Pha ഫ	Ba ബ	Bha ഭ	Ma മ					
Yadyashta A series of 8 letters from Ya	Ya യ	Ra ര	La ല	Va വ	Sa ശ	Sha ഷ	Sa സ	Ha ഹ		

For the application of this scheme, the first two syllables of the mela are taken. Ascertain the column in which the letter falls and write down the two numbers in order. Then reverse this number of the two digits and the resulting figure will give the number of the melakarta.

For example, the first two letters of the rāga Nāgānandini are Na and Ga and from the above table, you can locate these two consonants in column 0 and column 3. When you reverse the numbers 0 and 3, you get 30 as the serial number of the melakarta.

Suppose the serial number of the melakarta Mâyâmâlavagaula is to be determined:-

The first two syllables herein are Ma and Ya and they give the figure 51. By reversing this we get 15. 15 is the serial number of the melakarta, Mâyâmâlavagaula. Other

examples may be worked out similarly.

The Katapayâdi prefixes are the key syllables for determining the serial numbers of melas. They are also called the Sankhyâksharas. The Katapayâdi formula does not apply to the names of Janya râgas.



### *Check your memory/progress*

Application of Katapayadi formula



### *Let us do*

Find out the serial number of melas by the application of Katapayadi Sankhya. Prepare and exhibit the chart of Katapayadi formula



### **Learning outcome**

- Acquires an idea of the systematic arrangement of 72 Sampurna ragas
- Distinguish between two madhyamas which come as the common svaras in the purva melas and uttara melas
- Knowledge of svara combinations in the chakra
- Recognising the Bhutasankhya
- Apply Katapayadi formula and finding out the serial number of the melas
- Differentiate janaka and janya ragas

### **Evaluation**

- Describe the arrangement of 72 melakarta scheme
- Explain svara combinations within the chakra
- Find the serial numbers of the melas by the application of Katapayadi formula
- By using Bhuta Sankhya, find out the svara varieties used in different ragas
- Understand atleast 10 popular ragas among 72 melas

### **Reference**

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## UNIT- 4

# Tala

### Key concepts

- Importance of tala
- Margi talas and Desi talas
- To reckon tala in the conventional method
- Angas of tala and sapta talas with angas and aksharakala
- Symbols used while reckoning the tala
- Usage of different time measures or tala in music
- Varieties of jati and its application among sapta talas.
- Expansion of sapta talas into 35 talas
- Awareness of the most popular Adi tala.
- Chapu tala and its varieties
- Basic knowledge of the compositions set to different talas

Tala is an important aspect of Indian music. A tala is a regular, repeating rhythmic phrase, particularly as rendered on a percussive instrument with an ebb and flow of various intonations represented as a jati. It simply means rhythm or tempo. The saying:

*‘Sruti mata laya pita’*

(sruti is the mother and laya is the father) emphasises the importance of singing to accurate sruti and accurate time. The first syllable of the word ‘tala’, ‘ta’ represents Sankara and the second syllable ‘la’ represents Parvati and thus, it is of divine origin. Tala controls the music and regulates

its flow. It is defined as the union and separation of two hands according to the Dasapranas or the ten elements governing the correct reckoning of tala. Indian music has a great number of varieties of tala systems. Vocal, instrumental music and dance are all subservient to tala.

#### 4.1 Margi talas and Desi talas

Talas are classified into two: Margi talas and Desi talas. Margi talas were ancient talas which were five in number and were known as Pancha talas. Lord Siva is believed to have performed the Tandava nritta in the margi talas from which all the other talas are said to have originated. Regarding margi and desi talas, it is said that margi is that which was presented by Bharata in front of the Gods and desi was that which was liked by the people of different regions. According to the lakshana grandhas, desi talas originated from margi talas.



#### *Check your memory/progress*

Importance of tala and Margi talas and Desi talas



#### *Let us do*

Vocalisation of Sapta talas

#### 4.2. Shadangas

In Indian music system there exist a vast number of talas, each with a specific name, angas and mode of reckoning. These talas are basically made up of six angas. The six angas which have been devised for the accurate method of reckoning musical time is known as Shadangas. They are: (1) Anudrutam (2) Drutam (3) Laghu (4) Guru (5) Plutam and (6) Kakapadam. Of these, the last three angas figure in the scheme of 108 talas and in the Tiruppugazh hymns of Arunagirinathar. The following table gives a clear picture about the symbols, duration in aksharakalas and mode of reckoning (kriya) of the Shadangas.

TABLE 4.1

## SHADANGAS

Sl No.	Name of the anga	Symbol	Duration in aksharakalas	Mode of reckoning (Kriya)
1.	Anudrutam	U	1	One beat
2.	Drutam	O	2	One beat and a waving of hand (Visarjitam)
3.	Laghu	1	3, 4, 5, 7 or 9	A beat and finger counts
4.	Guru	8	8	A beat followed by a circling movement of the right hand in the clockwise direction with closed fingers
5.	Plutam	8	12	A beat, Krushya and Sarpini, each consist ing of 4 aksharakalas ; or a beat followed by a circling movement of the hand in the clockwise direction and waving downwards
6.	Kakapadam	+	16	A beat, Patakam, Krushya and Sarpini each consisting of 4 aksharakalas

Krushya - Waving the right hand from right to the left.

Sarpini - Waving the right hand from left to the right.

Patakam - Lifting up the right hand



### Check your memory/progress

Name of the angas, symbols and duration of aksharakalas



### Let us do

Reckoning various angas of the tala

## 4.3. Sapta Talas

The 7 principle talas are commonly known as Sapta talas. They are Dhruva, Matya, Rupaka, Jhampa, Triputa, Ata and Eka talas. These are also known as Suladi talas.

The names, constituent angas and total number of aksharakalas are tabulated and given below.

**Table 4.2**

**SAPTA TALAS AND THEIR ANGAS**

Sl No.	Name of the tala	Constituent angas	Number of aksharakalas taken
1	Druva	$1_4 0 1_4 1_4$	14
2.	Matya	$1_4 0 1_4$	10
3.	Rupaka	$0 1_4$	6
4.	Jhampa	$1_7 U 0$	10
5.	Tripata	$1_3 0 0$	7
6.	Ata	$1_5 1_5 0 0$	14
7.	Eka	$1_4$	4



**Check your memory/progress**

Sapta talas and their angas



**Let us do**

Singing alankaras in different degrees of speed

Among these, Eka tala is the shortest tala that one can come across in the above scheme. The suladi tarangas of Narayana Tirtha in the sapta tala and the sapta tala gita 'Gaana vidya dhurandhara' in Nata raga are the examples where the 7 talas occur. Usually Alankaras, are practised by the music students and the beginners in Carnatic Music in the above type of talas in different ragas. Alankaras are grouping of notes or swara group patterns. The Alankaras are sung in Sapta talas in two or three degrees of speed in possible ragas by the students. Starting from the Eka tala will be easier. Eg:

Raga – Mayamalavagaula

Tala – Eka

**FIRST KALAM**

S R G M

R G M P

G M P D

M P D N

P D N Ṡ

Ṡ N D P

N D P M

D P M G

P M G R

M G R S

**SECOND KALAM**

SR GM RG MP

GM PD MP DN

PD ṄṠ ṠN DP

ND PM DP MG

PM GR MG RS

**4.4 Laghu Jatis**

The time value of laghu varies in accordance with the change of its jatis. There are five varieties of jati. They are Tisra, Chaturasra, Khanda, Misra and Sankirna jatis. The time values of these jatis are 3, 4, 5, 7 and 9 respectively. These different laghus are represented by adding to the laghu sign, the numerals indicating their time values, like 13, 14, 15, 17 and 19 as shown below

TABLE 4.3: LAGHU JATIS

Kind of laghu	Symbol	Time value	Mode of reckoning
Tisra laghu	l <sub>3</sub>	3 aksharakala	1 beat + 2 finger counts
Chaturasra laghu	l <sub>4</sub>	4 aksharakala	1 beat + 3 finger counts
Khanda laghu	l <sub>5</sub>	5 aksharakala	1 beat + 4 finger counts
Misra laghu	l <sub>7</sub>	7 aksharakala	1 beat + 6 finger counts
Sankirna laghu	l <sub>9</sub>	9 aksharakala	1 beat + 8 finger counts

The laghu is a constant factor in all the sapta talas. Tisra laghu is present in the Tripura tala. In Dhruva, Matya, Rupaka and Eka talas, the chaturasra jati laghu occur. The khandajati laghu occurs in the Ata tala and misra jati laghu in Jhampa tala.



### Check your memory/progress

Various laghu jatis and their symbols and time values



### Let us do

Reckoning of various laghu jatis

## 4.5. 35 Talas

The Sapta talas are expanded into 35 talas, by the change in the variety of Laghu jati. The laghu is a common factor in the seven principal talas. It has five jatis namely Tisra, Chaturasra, Khanda, Misra, and Sankirna having 3, 4, 5, 7 & 9 aksharakala duration respectively. If each of the sapta talas takes the five varieties of jatis in turn, five talas will result.

The process is as follows.

Chaturasra jati dhruva tala has the angas: -  $|_4 O |_4 |_4$

By jati bheda we get 5 dhruva talas

1. Tisra jati dhruva tala -  $|_3 O |_3 |_3$
2. Chaturasra jati dhruva tala -  $|_4 O |_4 |_4$
3. Khanda jati dhruva tala -  $|_5 O |_5 |_5$
4. Misra jati dhruva tala -  $|_7 O |_7 |_7$
5. Sankirna jati dhruva tala -  $|_9 O |_9 |_9$

Likewise the other 6 talas also will give rise to five talas each, thus forming a total of 35 talas. It should be noted that the five angas, Anudrutam, Drutam, Guru, Plutam, and Kakapadam do not admit of Jati bhedas and hence their values remain constant throughout. Purandaradasa (The father of Carnatic Music) gave prominence to this tala varieties by composing alankaras, gitas, and suladis in them. The following table shows the scheme of the 35 talas. Every tala type has 5 jati variations. The result is  $5 \times 7 = 35$  different talas.



Jatis	Dhruva	Matya	Rupaka	Jhampa	Tripata	Ata	Eka
Tisra	$ _3 O  _3  _3 = 11$	$ _3 O  _3 = 8$	$O  _3 = 5$	$ _3 O = 6$	$ _3 OO = 7$	$ _3  _3 OO = 10$	$ _3 = 3$
Chaturasra	$ _4 O  _4  _4 = 14$	$ _4 O  _4 = 10$	$O  _4 = 6$	$ _4 O = 7$	$ _4 OO = 8$	$ _4  _4 OO = 12$	$ _4 = 4$
Khanda	$ _5 O  _5  _5 = 17$	$ _5 O  _5 = 12$	$O  _5 = 7$	$ _5 O = 8$	$ _5 OO = 9$	$ _5  _5 OO = 14$	$ _5 = 5$
Misra	$ _7 O  _7  _7 = 23$	$ _7 O  _7 = 16$	$O  _7 = 9$	$ _7 O = 10$	$ _7 OO = 11$	$ _7  _7 OO = 18$	$ _7 = 7$
Sankirna	$ _9 O  _9  _9 = 29$	$ _9 O  _9 = 20$	$O  _9 = 11$	$ _9 O = 12$	$ _9 OO = 13$	$ _9  _9 OO = 22$	$ _9 = 9$

These 35 talas are again expanded into 175 by the gati bheda or change of the gati.  $35 \times 5 = 175$ . There are also varieties of talas 175, 108, Navasandi talas etc.

TABLE 4.5

## Compositions in 35 Talas

No	Name of	Type	Raga	Tala	Language
1	Anudinamu	Kriti	Purnachandrika	MisraJhampa	Telugu
2	Charana malare	Kriti	Yadukula-kamboji	Tisra-Matyam	Tamil
3	Devadeva	Kriti	Garuda-dhwani	Tisra-Dhruvam	Sanskrit
4	Dharalo	Kriti	Sahana	Khanda Ata	Telugu
5	Dheem tadheem	Tillana	Naga-swaravali	Tisra Tripata	Tamil
6	Emi laabhamo	Kriti	Rudrapriya	Khanda Tripata	Telugu
7	Ennaikkaakka	Kriti	Sriranjani	Misra Ata	Tamil
8	Inda taamadama	Kriti	Garudapriya	Chaturasra Ata	Tamil
9	Inide arulpurivaai	Kriti	Hamirkalyani	Chaturasra Jhampa	Tamil
10	Inrudaan naan	Kriti	Reetigowla	Khanda Dhruvam	Tamil
11	Kaalaakala baala	Tillana	Kapinarayani	Misra Ekam	Tamil
12	Samaja varagamana	Kriti	Hindolam	Chaturasra Tripata	Sanskrit
13	Karunai mazhai	Kriti	Abhogi	Chaturasra Ekam	Tamil
14	Karunimpa	Kriti	Mohanam	Khanda-Jhampam	Telugu

No	Name of	Type	Raga	Tala	Language
15	Manamuto	Kriti	Ahiri	Tisra Jhampa	Telugu
16	Mangalam	Kriti	Phalamanjari	Khanda Rupakam	Tamil
17	Navagrahabalam	Kriti	Neelambari	Sankeerna Ekam	Tamil
18	Neevuleka	Kriti	Bahudari	Tisra Ata	Telugu
19	Nityakalyaani	Kriti	Kalyani	Sankeerna Matyam	Telugu
20	Nyaayamo	Kriti	Kharaharapriya	Sankeerna Triputa	Tamil
21	Paramapaavana	Kriti	Gopikatilakam	Sankeerna Ata	Telugu
22	Parimala Rangapate	Kriti	Kadana-kutoohalam	Sankeerna	Sanskrit
23	Raamachandram	Kriti	Hamsadhwani	Tisra Ekam	Sanskrit
24	Saagara shayanuni	Kriti	Begada	Misra Matyam	Telugu
25	Saarasa lochaniye	Kriti	Anandabhairavi	Misra Rupakam	Tamil
26	Sapta swaropaasana	Kriti	Todi	Chaturasra Dhruvam	Telugu
27	Shankara	Kriti	Suddha Saveri Gowrimanohara	Chaturasra	Telugu Rupakam
28	Shankari	Kriti	Shankara-bharanam	Sankeerna Dhruvam	Sanskrit
29	Shringaara leela	Kriti	Dhanyasi	Tisra Rupakam	Telugu
30	Sundariyaaha	Kriti	Harikamboji	Misra Triputa	Tamil
31	Taamarasa aksharamunu	Varnam	Behag	Chaturasra Matyam	Telugu
32	Tunaineeye	Kriti	Kiranavali	Khanda Matyam	Tamil
33	Vimochanam tandarulvaai	Kriti	Bhairavi	Khanda Ekam	Tamil
34	Vinaayaka	Kriti	Simhendra madhyamam	Misra Dhruvam	Telugu
35	Yaadavottama	Kriti	Devagandhari	Sankeerna Rupakam	Sanskrit

## 4.6 Adi Tala

This is the earliest and commonly used tala in our music. The student starts learning the preliminary exercises in this tala. The knowledge of Sarva laghu pattern is gained from Adi tala. It has 8 aksharakalas. The angas are laghu (Chaturasra jati) and two drutams. This also falls as a variety of Triputa tala called Chaturasra jati triputa tala. It is also known as Jhompata tala (as referred by Venkitamakhi) and Chempata tala in Sopana music of Kerala. The 8 aksharas of Adi tala are distributed as:

$$1 \text{ Chaturasra Laghu} + 2 \text{ Drutams} = 1_4 + O + O = 8 \text{ Aksharas}$$

This Adi tala is reckoned by a beat and finger counts (laghu) and with two beats and two waves. This tala is found in 108 tala scheme. The Harikatha performers are known to have used Chiplas for keeping the time measures and to denote Adi tala.

Adi talas are frequently met with in music concerts as well as Dance concerts. This tala is seen in Svarajatis, Varnas, Kritis, Kirtanas, Javalis, Tillanas etc....

## 4.7 Chapu Tala

A very old and common tala used in Carnatic music. It is a time measure with two unequal beats, the first being shorter than the second. In chapu tala, the finger counting is absent. It is reckoned with a beat and Visarjita (waving of the hand). Chapu tala is also used in folk music. This tala is suited for dance and hence we can find plenty of Padas set in chapu tala.

There are 4 varieties of chapu tala and they are:

**4.7.1 Tisra Chapu:-** This tala has 3 akshara kala. The first beat has one akshara kala and the second has two. This tala is rarely used in music.

$$(1 + 2 = 3 \text{ aksharas})$$

“Arumukha vadivelava” is an example.

### 4.7.2 Khanda chapu:-

It consists of 5 akshara kala duration where in the duration of the first beat is 2 units time and the second 3 units time (2+3=5). This tala is also called ‘Ara Jhampa’ that is half jhampa-half of 10.

Munnu Ravana in Todi raga is an example in the regular misra jati jhampa tala. In such cases, every avarta of Jhampa tala will have two of khanda chapu talas.

a, Nee dayaradu - Sarasangi - Ramaswami Sivan

b, Innudaya Bharate – Kalyana Vasantam – Purandara dasa

### 4.7.3 Misra Chapu: -

It is the commonest of all the four varieties. It consists of 7 aksharakala duration, where in the first beat has a duration of 3 units time, and the second 4 units time ( $3+4=7$ ). The reversed sequence of this tala found in Syama Sastri kriti 'Ninnuvina mari' in Purvikalyani raga is called the Viloma chapu tala as opposed to the Krama chapu or normal chapu.

Examples of Misra chapu krits are:

- Gopalaka pahimam – Revagupti- Swati Tirunal
- Kripaya palaya - Charukesi - Swati Tirunal
- Paripahi - Kalyani - Swati Tirunal

### 4.7.4 Sankirna Chapu:-

This consist of 9 aksharakala duration where in the duration of the frist beat is 4 units and the second 5 ( $4+5=9$ ). This tala is an uncommon variety and figures in some pallavis. This is a very rare tala.



#### *Check your memory/progress*

Mode of reckoning adi tala and chapu tala



#### *Let us do*

Rendering of compositions in different talas like Adi, Misra chapu and Khanda chapu

Table 4.6

**Compositions in Different talas**

No	Kriti	Raga	Composer
A	Adi tala		
	Abhistavarada	Hamsadwani	Tyagaraja
	Adamodigalada	Charukesi	Tyagaraja
	Mahaganapthim	Natta	Muthuswami Dikshitar
	Vatapi ganapatim	Hamsadwani	Muthuswami Dikshitar
	Meenalochani	Dhanyasi	Syama Sastri

No	Kriti	Raga	Composer
	Sarojadalaneetri	Sankarabharanam	Syama Sastri
	Sarasaksha	Pantuvarali	Swati Tirunal
	Padmanabha pahi	Hindolam	Swati Tirunal
	Adi Tala (2 kala)		
	Meru Samana	Mayamalavagaula	Tyagaraja
	Swararaga	Sankarabharanam	Tyagaraja
	Meenakshi	Purvikalyani	Muthuswami Dikshitar
	Akhilandeswari	Dvijavanti	Muthuswami Dikshitar
	Kanakasaila	Punnagavarali	Syama Sastri
	Devi Jagath	Sankarabharanam	Swati Tirunal
	Pahi Jagath Janani	Vachaspati	Swati Tirunal
B	Rupakam		
	Kalaharana melara	Suddha saveri	Tyagaraja
	Ragaratna	Ritigaula	Tyagaraja
	Sujana jeevana	Khamas	Muthuswami Dikshitar
	Hiranmayim	Lalitha	Muthuswami Dikshitar
	Himadrisute	Kalyani	Syama Sastri
	Sri kamakshi katakshi	Vasanth	Syama Sastri
	Mamavasada	Kanada	Swati Tirunal
	Paripalayamam	Ritigaula	Swati Tirunal
C	Misra Chapu		
	Pakkala	Kharaharapriya	Tyagaraja
	Kamalambha	Anandhabhairavi	Muthuswami Dikshitar
	Bhajare re	Kalyani	Muthuswami Dikshitar
	Ninne nammi	Todi	Syama Sastri
	Marivere	Anandhabhairavi	Syama Sastri

	Gopalaka pahimam Janani Mamava Karanam vinakaryam	Revagupti Bhairavi Kamboji	Swati Tirunal Swati Tirunal Swati Tirunal
D	Khanda Chapu		
	Gurulekha	Gouri Manohari	Tyagaraja
	Naadupai	Madhyamavati	Tyagaraja
	Abhayambika	Kedaragaula	Muthuswami Dikshitar
	Dharmasamvardhini	Madhyamavati	Muthuswami Dikshitar
	Bhogindrasayinam	Kuntalavarali	Swati Tirunal

## 4.8 Conclusion

Thus tala acts as the regulating factor in musical forms. There are innumerable time measures in the various systems of music. Tala is to music what metre is to poetry. There are simple and complicated types of talas and their varieties. They form the backbone for music as well as dance. There are lakshana grandhas exclusively based on talas like Tala Lakshana, Tala Vidhana, Tala Samudra, Tala Deepika, etc. Thus South Indian Music stands without a parallel for its tala variety.



## Outcome

- Understands the sapta talas with angas and akshara kalas
- Varieties of Jati and its application among Sapta talas
- Acquires an awareness of the most popular Adi tala
- Understands Chapu tala and its varieties which is commonly used in folk music and other systems of music.

## Evaluation

- Vocalisation of Sapta tala alankaras in different degrees of speed.
- Demonstration of the varieties of the Laghu
- Awareness of Jati bhedas
- Calculation of Akshara kala
- Awareness of Chapu tala and its varieties



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## UNIT- 5

# Musical forms

### Key concepts

- Origin of musical forms
- Classification of musical forms
- Technical and melodic forms
- Lakshya and Lakshana gita
- Jatisvaram and Svarajati
- Prominent composers of gitas, svarajatis and jatisvaras.

The musical forms of India date back to very early times. The chants and hymns of the Vedic period which gradually developed into the ancient Prabandhas were the earliest specimen of musical forms of India. Soon, with the emergence of compositions that were more pleasing with regard to their musical and lyrical content, the older Prabandhas fell out of use. The devotional compositions which were in the form of simple keertanas composed by vaggeyakaras like the Tallapakkam composers, Purandaradasa, Narayana Teertha and many others during the 15th, 16th and 17th centuries followed this period. To-

day India has a rich treasure trove of musical compositions which brim with musical and lyrical excellence of the finest quality. The bhava, rasa and rhythmic excellence of these compositions are also unparalleled.

## **5.1 Classification**

Even during the ancient period, the Prabandhas were classified under three heads - gita, vadya and nritya prabandha- based on their utility in vocal, instrumental and dance concerts. Forms meant for vocal music are again classified into sacred forms and secular forms. Of these sacred forms are meant for worship and are hence purely religious in content. The secular forms are those compositions which figure in dance dramas. The classification of musical forms according to those coming under applied music and pure music also deserve special mention herein. In applied music, prominence is given to the sahitya or lyrics of the compositions. Songs figuring in operas, kalakshepam and folk music are examples. In the classification falling under pure music, primary importance is given to the sangita or musical excellence of the composition. Compositions like varnas, kritis, javalis, tillanas, ragamalikas and padas which are rendered during music concerts serve as examples.

Based on their utility in the varied spheres or segments of the art, musical compositions may again be divided under the following categories - art music, sacred music, dance music, opera music, martial music, kalakshepam music and folk music.

## **5.2 Technical and Melodious forms**

Forms coming under Art music are further divided into two branches - technical forms and melodic forms. Of these, technical forms are practised initially by the preliminary students of music. Compositions belonging to this group are Svaravalis, Janta svaras, Mandra and Tarasthayi varisas, Dattu svaras, Alankaras, Gitas, Jatisvaras, Svarajatis and Varnas. A fine sense of the basic elements of vocal and instrumental music like sruti, svara, tala and laya are acquired by the student of music by the constant and regular practice of these forms. They are also known as Abhyasa Ganam.

Musical compositions like kritis, keertanas, javalis, padas, ragamalikas and tillanas fall under the head of melodic forms. Since these compositions are rendered during a music concert, they are also known as Sabha ganam. Varna is a musical composition which falls under both the technical and melodic forms.

In a technical form, the dhatu or sangita is more important. In a melodic form, both the dhatu and the matu (sahitya) are of equal prominence.



### *Check your memory/progress*

Division of musical forms and the various musical compositions figuring under each category



### *Let us do*

Differentiate between technical and melodic forms

## 5.3 Gita

Gita is a simple melody which a student learns after a course of preliminary exercises. It is a musical form that belongs to abhyasa ganam. The form gita literally means a song, but in classical music, it refers to a particular type of composition with special characteristic features. It is the first composition with sahitya and is taught to the student after the sapta tala alankara. Most of the gitas were composed before the period of the Trinity (Tyagaraja, Muthuswami Dikshitar and Syama Sastri).

Gitas are of two varieties - Lakshya gitas and Lakshana gitas. Lakshya gitas are also known as Sanchari gitas. They are simple compositions which in a precise manner give us an idea of the ragas in which they are composed. Though difficult and complicated sangatis or svara combinations do not figure herein, the raga bhava is well brought out in a condensed form. It is sung without repetition from the commencement to the conclusion in uniform tempo.

Gitas do not have the divisions into pallavi, anupallavi and charana. A few gitas have two or three sections or khandigas sung to the same dhatu or music. They are set in sapta talas and are usually rendered in madhyama kala or medium tempo. The theme of the sahitya is mostly praises of God. For each svara figuring in the composition, there will be a sahitya akshara. Meaningless syllables like aiya, tiya and vaiya called matrika padas or gitalankara aksharas are sometimes incorporated in the sahitya for added beauty. Well known Sanskrit slokas also take the place of sahitya as in the gita 'Sri ramachandra' in Bhairavi raga. Most of the gitas are composed in Sanskrit. There are gitas in Tamil, Telugu and Kannada also. Lakshya gitas are also known as Samanya gitas, Sadharana gitas and Sanchari gitas.

A few composers of lakshya gitas are:

1. Purandaradasa
2. Paidala Gurumurti Sastri.

3. Tiger Varadachari and

4. Periya Swami Tooran

### **5.3.1 Lakshna gita**

The lakshana gita is a more advanced and elaborate composition than the lakshya gita.

They were composed about 300 years ago. Herein, the sahitya or matu gives the lakshana of the raga in which the gita is composed. Otherwise, with regard to the dhatu or music and the rhythmic structure or tempo, the characteristic features of the compositions are almost the same as that of the lakshya gita.

Lakshana gita admits of two varieties -

a. The Raganga raga lakshana gita

b. Janya raga lakshana gita.

The raganga raga lakshana gitas are composed in raganga or melakarta ragas. These compositions consist of three sections or khandas- the Sutra Khanda, Upanga Khanda and Bhashanga khanda. In the sutra khanda the first syllable of each avarta gives the clue to the notes taken by the raga. The upanga khanda gives an account of the mela in which the gita is composed, the number of the mela in the scheme and the upanga ragas derived from the melakarta. The bhashanga khanda which is the third section, gives a list of the bhashanga ragas derived from the said mela. A few such gitas have only two sections, depending on the number of janya ragas taken by the mela.

The janya raga lakshana gitas consist of only a single section which is sung at a stretch or without repetition from the beginning to the end. These compositions are very similar to the ordinary lakshya or samanya gita. The sahitya gives in a nutshell, the lakshana of the janya raga in which the composition is composed. The name of the raga, its parent raga, the notes taken, the varja and vakra svaras, the graha, amsa and nyasa svaras, the visesha sancharas and the anya svaras taken, are all incorporated in the sahitya. A few composers of Lakshana Gitas are:

a. Ramamatya

b. Venkitamakhi

c. Paidala Gurumurti Sastri

d. Govinda Dikshitar

The introductory gitas composed by Purandaradasa in praise of Lord Vigneswara, Maheswara and Vishnu are collectively known as Pillari Gitas.

Example:- 'Srigananatha' in Malahari raga, Rupaka tala.

Paidala Gurumurti Sastri who is said to have composed about 1000 gitas is often referred to as 'Veyi Gita Paidala Gurumurti Sastri'.



### *Check your memory/progress*

Difference between lakhsya and lakshana gitas



### *Let us do*

Other examples of lakshya and lakshana gitas

## **Jatisvaram and svarajati**

These compositions are learnt by a student of music after the preliminary exercises like the alankaras and gitas. They are more advanced than the gitas but not as complicated as the varnas. These compositions have the sections pallavi, anupallavi and charana. They have multiple charanas with different dhatu and the number of avartas of each charana varies from one, two, four and eight.

### **5.4 Jatisvaram**

The jatisvaram belongs to the sphere of dance concert. It occurs as the second item in a dance concert. The composition does not have sahitya in most cases and only svaras are rendered to which nritya is performed. These compositions are called Jatisvaras because of the presence of intricate jati patterns in them. They are sung in medium tempo and have the section pallavi, anupallavi and multiple charanas. They are also known as svara pallavis. The ragamalika jatisvaram composed by Sri. Swati Tirunal Maharaja in five ragas - Kalyani, Begada, Atana, Surutti and Todi deserve special mention. This brilliant composition is set in chapu tala. Similarly the composition in Bilahari raga, Adi tala 'S , r g , p , d , s , n , d , ' wherein the sahitya 'Ra ra venu' is also incorporated along with the svaras, is also a fine specimen of jatisvaram. There are jatisvaras wherein the muktayi svaras consist of half avarta svaras and half avarta jatis. There are jatisvaras which are set in chouka kala also.

Prominent jatisvaram composers are



*Vadivelu*



*Ponnaiah*



- a. Sri. Swati Tirunal Maharaja
- b. Ponnaiah
- c. Vadivelu
- d. Sivanandam



### *Check your memory/progress*

Characteristic features of jatisvara.



### *Let us do*

Other examples of jatisvaras

## 5.5 Svarajati

These are attractive and pleasing melodies which belong to the sphere of abhyasa gana.

They are learnt by a student of music after gita and as a prelude to the next composition - the varna. The svarajati consists of the divisions pallavi, anupallavi and charanas. Charanas are sung in different dhatu. Sometimes the anupallavi is omitted. These compositions are slightly advanced than the jatisvaras and have sahitya syllables for almost every svara as in gitas. The theme will be devotional, heroic or amorous. Though these compositions belong to the technical group, they are also used in dance concerts. Syama Sastri gave the svarajati the status of a concert form through his brilliant compositions set in Todi, Bhairavi and Yadukula kamboji. They are in Telugu.



Prominent Svarajati composers are

1. Syama Sastri
2. Swati Tirunal Maharaja
3. Ponnaiah
4. Pachimiriam Adiappiah



### *Check your memory/progress*

Characteristic features of svarajati



### *Let us do*

- A few examples of svarajatis, specifying the names of composers
- Prepare a chart of the prominent composers of gita, svarajati and jatisvara or conduct a power point presentation based on the same.



### **Learning outcome**

- Acquires knowledge about the evolution of musical forms of the modern period.
- Prabandhas and their classification in to gita, vadya and nritya prabandhas.
- Varieties of musical compositions and their categorisation based on their utility in varied spheres.
- Lakshya and lakshana gitas.
- Svarajatis and jatisvaras.
- Prominent composers of gitas, svarajatis and jatisvaras.

### **Evaluation**

1. Define prabandhas
2. What are the three classifications of prabandhas?
3. Define applied music and pure music with suitable examples.
4. Differentiate between technical and melodic forms.
5. Enumerate the characteristic features of a lakshya gita.
6. Give a detailed account of the musical form lakshana gita.
7. Compare the musical forms svarajati and jatisvara.

### **Reference**

1. Theory of Indian Music - Miss. L. Isac
2. South Indian Music - Prof . P. Sambamoorthy.
3. Splendour of Music - Dr. Chelladurai

# **UNIT- VI** **Composers**

## 1. PURANDARADASA

### Key concepts

- Early life of Purandaradasa
- Incident which changed his life
- His life as Saint, Composer and Preacher
- His contributions, including choice of vernacular (regional) language
- His role as Karnataka Sangita Pitamaha
- Systematisation of the pedagogy of Carnatic Music
- His salvation



### 6.1.1 Early Life

The medieval period viz. 14th, 15th & 16th centuries witnessed Bhakti movement. It was during these centuries that India was blessed with a series of saints and saint composers like Arunagirinathar, Tayumanavar, Surdas, Tulasidas, Meerabai etc. Purandaradasa also had his birth in this period, to uplift and lead humanity to the path of Dharma and devotion.

Purandaradasa was born in the year 1484, to Varadappa Naik and Kamalamba in the village Purandaraghat, near Hampi in Northern Karnataka. Since he was born as a result of prayers and worships to the Lord of Tirupati, he was named Srinivasa or Sinappa. His father was a very rich diamond merchant. Srinivasa was given



*Hampi*

good education under well known masters. He became proficient in music, Kannada, Sanskrit and veda-puranas at an early age itself.

As the custom of the day, he was married in his 16th year, to a pious and God-fearing girl named Saraswati Bai. He lost his parents when he was 20 years old. Being the only son, he had to take over his father's business. He succeeded as a businessman and amassed wealth. But, the wealthier he became, the miserly he turned out to be.

### **6.1.2 Turning point in life**

An incident in his twenties became a turning point that transformed him to a man of devotion, spirituality and surrender to God. One day, an old Brahmin approached Srinivasa seeking financial help to perform his son's Upanayanam (ceremony of wearing sacred thread). Srinivasa was not willing to help, but asked the Brahmin to come next day, pretending to be charitable. When the Brahmin came the next day, he pretended to be busy and again asked him to come the next day. When this mockery continued for some days, the Brahmin became desperate and approached Saraswati Bai with his request. Though generous and charitable at heart, she did not have enough money for immediate help. So, she removed her diamond nose ring and gave it to the Brahmin. The Brahmin went to Srinivasa's shop to sell the nose ring. At the very first sight itself, Srinivasa suspected it to be his wife's nose ring, because it was unique in their village. However, he sent a messenger to his house instructing him to bring Saraswati's nose ring for verification. When she was asked to give the nose ring, Saraswati was alarmed and decided to commit suicide, to face the situation. As she was about to drink poison, she saw a replica of her own nose ring in the cup. She sent this ring to Srinivasa through the messenger. Srinivasa himself rushed to his house with more confusion. Saraswati was shocked seeing him and told him the entire happenings. Surprisingly, the Brahmin had disappeared too. Then, Srinivasa had a realization regarding the meaninglessness of amassing wealth. He renounced his possessions and started a life of simplicity and devotion. He was initiated to saintly life by the Holy Vyasaraya. He became a Haridas and came to be known as Purandaradasa. He turned to be a wandering missionary, an enlightened preacher, poet and a gifted musician.

Through musical discourses, Purandaradasa inspired the masses and propagated the doctrines of simple living with high thinking. He was against performance of religious rituals without understanding their purpose and meaning. He created an awakening among people saying, "Anybody, irrespective of caste, creed or age, can reach God through devotion from the inner soul". He quoted the stories of Prahlada, Sabari, Vibheeshana, Draupadi, Ahalya etc. to establish this fact.





### *Memory check / progress*

Incident which became the turning point in the life of Purandaradasa

#### **6.1.3 Contribution to music**

"Mosahodenallo" in the raga Atana was the very first composition he created after the incident that became a turning point in his life. In the charana of this kriti, he laments for having wasted thirty valuable years of his life without devotion towards Lord Hari. Purandaradasa composed a number of keertanas in simple style and diction, full of vedic truths which even an illiterate could understand. In the kriti "Vasudevanamavaliya" in the raga Mukhari, he refers to the number of his creations as 475000. This is supposed to be a world record. His kritis are referred to as Devarnamas or Dasarapadagalu. Devarnamas are set in simple ragas and talas like Adi, Rupaka, Chapu etc. But, he has also composed in rare ragas like Dvijavanti, Vasantabhairavi, Madhumadhavi etc. His kritis contain a lot of references from puranas, beautiful similes, proverbs etc. His mudra is Purandaravitala.

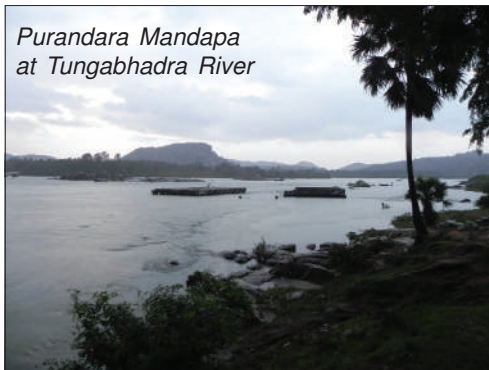
#### **6.1.4 Karnataka Sangita Pitamaha or Adi Guru**

In addition to his contributions as a composer, he has also rendered valuable service towards systematizing the teaching of Carnatic music. He was the pioneer in this field, to introduce a systematic and disciplined method of teaching music. As there were no compositions as starting exercises, he composed graded exercises like svaravalis, alankaras, pillari gitas, suladis, prabandhas etc. He was the person who framed the basic lessons in the raga Mayamalavagoula which is aptly a morning raga. Moreover, the distribution of notes in this raga is easy for the students to learn. It may be noted that initial lessons in Hindustani music and Western music are in raga Bilaval and Major diatonic scale respectively, which are equal to Sankarabharana raga of Carnatic Music. The sapta talas became popular only after he composed suladis in them. Hence they are known as Suladi sapta talas. The elementary syllabus introduced by him is being followed by Carnatic music teachers even at present. Thus, he is rightly called "The father of Carnatic music".

Another important service rendered by him was composing kritis in regional language (Kannada) as against the practice of using Sanskrit. He wanted his preaching to reach even the masses, which is possible only through their mother tongue. Thus Purandaradasa took brave steps to create a strong base and wide acceptability to Carnatic Music. We, the followers and lovers should prostrate before him before starting our lessons.

Purandaradasa had four sons and a daughter. After leading a noble life for decades, he attained salvation at the ripe age of 80 on the Pushya Amavasya day 2nd January, 1564. The mandapa in Tungabhadra river in Hampi where he breathed his last is now known as Purandaradasa mandapa.

*Purandara Mandapa  
at Tungabhadra River*



### *Memory check / progress*

Contribution of Purandaradasa and his role as “Karnataka Sangita Pitamaha”



### *Let us do*

Discuss the life of other great souls in different fields, where the course of their life changed suddenly. Collect the stories of Arunagirinathar, Tayumanavar, Meerabai etc.



### *Learning outcome*

- Acquires knowledge of the life of great composer Purandaradasa
- Gets an idea of the importance of mother tongue in the process of learning
- Assessment of the contribution of the great saint as a pioneer who systematised teaching of Carnatic Music
- Gets an awareness of the influence of great souls on humanity

### *Evaluation*

1. Who was Purandaradasa? Give a short note on his birth and education
2. Describe the incident which transformed Purandaradasa into a saint and composer
3. Evaluate Purandaradasa as Sangita Pitamaha of Carnatic music

### *References*

1. Great Composers - Prof. P Sambamoorthy
2. The Theory of Indian Music - Miss L Issac
3. Dakshinendian Sangeetam - Vol. I (Vidwan A.K.Ravindranath)



## 2. MAHARAJA SWATI TIRUNAL (1813-1847)

### Key concepts

- Early life of Swati Tirunal
- His versatility
- Persons who influenced him
- His contributions
- Group kritis
- Navaratri Kritis
- Navavidha bhakti kritis
- Ghanaraga Kritis
- Ragamalikas
- Utsava Prabandham
- Other works



Swati Tirunal Maharaja of Travancore is always referred to as “King among musicians” and “Musician among kings”. It was only due to his valuable contribution, viz. inviting and including geniuses of various performing arts in his royal court, himself composing musical compositions and promoting composers, introducing music festivals etc. that Travancore became a seat of music.



*Rani Gouri Lakshmi Bai*

### 6.2.1. Birth and Education

Swati Tirunal was born on 16<sup>th</sup> April, 1813 to Her Highness Gouri Lakshmi Bai and

Rajarajavarma Koyitampuran. He was called “Garbhasreeman” as he became heir to the throne even while he was in the womb of his mother. Due to the early demise of Swati Tirunal’s mother when Swati was just 2 years old, his guardianship was with the younger sister of his mother, Rani Parvati Bai.

Even at an early age, Swati Tirunal learnt English under T. Subba Rao. In addition to this, he learnt 18 languages including Sanskrit, Marathi, Persian etc. under learned masters appointed by the Maharani. Swati Tirunal had an atmosphere of music always around him, as almost all members from the maternal side were interested in music. Karamana Subrahmanya Bhagavatar and Karamana Padmanabha Bhagavatar were the two musicians under whom Swati Tirunal started his lessons in music. He ascended the throne In 1829, after declaring himself as “Padmanabha Dasa”, according to the custom of the royal family.

### 6.2.2. Versatility

As a ruler, he proved himself successful. Construction of many roads and canals, establishing observatory in Thiruvananthapuram, introduction of allopathic medical treatment & vaccination, introduction of English language in schools etc. are among his valuable contributions as a ruler.

His court had great artists like Vadivelu, Chinnayya, Ponnayya and Sivanandam (Vadivelu Brothers), Palakkad Paramesvara Bhagavatar, Shatkaala Govinda Marar, Meruswamy alias Ananta Padmanabha Goswamy – Harikatha Performer, Alauddin & Sulaiman – Hindustani musicians from Punjab etc. Vadivelu was a Nattuvanar, composer and violinist. Among the geniuses adorning his court, special mention is to be made about Irayimman Tampi, who wrote the famous lullaby “Omanattinkal kitavo” on seeing Swati Tirunal as a new born baby. The song compares the baby to many natural beautiful things like lotus, honey, moonlight etc.



*Parameswara  
Bhagavatar*



*Shatkaala  
Govinda Marar*



*Meruswami*



*Irayimman  
Tampi*



### Memory Check / Progress

Birth, education, versatility and personalities who adorned his court



### Let us do

Learn some lines of the lullaby “Omanatinkal kitavo”.

## 6.2.3. Contributions

With an innate love and dedication towards music, and having acquired an intensive training in music and various languages, Swati has authored & composed many kritis, unique in content and emotion. He was strongly influenced by Margadarsi Sesa Ayyangar’s compositions. Swati Tirunal’s creations spread over a wide range of compositions like Svarajati, Jatisvaram, Padam, Tillana, Adi tala varnam, Ata tala varnam, Pada varnam (specially created for dance, with scope for various expressions), Hindustani compositions etc.

The breakup of available Swati Tirunal kritis is approximately as under:

**Table 6.2.1 Swati Tirunal kritis**

1	Kriti	191
2	Padam	66
3	Bhajan	9
4	Varnam	26
5	Dhrupad	9
6	Khayal	16
7	Tappa	3
8	Svarajati	7
9	Tillana	6
10	Compositions in Utsava prabandham	12
11	Compositions in Ajamilopakhyanam	9
12	Compositions in Kuchelopakhyanam	38
	<b>Total</b>	<b>392</b>



## Memory Check / Progress

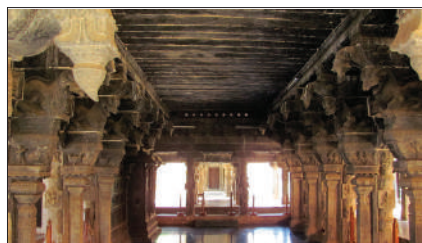
Contributions of Swati Tirunal

### Group Kritis or Samudaya kritis

Like the Ghanaraga Pancharatna Kritis of Tyagaraja and Navavarana kritis of Muthuswamy Dikshitar, Swati Tirunal has also composed group kritis viz. Navaratri Kritis, Navaratnamalika or Navavidha bhakti kritis and Ghanaraga kritis.

#### 6.2.3.1. Navaratri Kritis

Navaratri kritis comprising of nine kritis were composed, for performance during the Navaratri Festival Concerts in the Navaratri Mandapa in East Fort in Trivandrum. The first six of the kritis are in praise of Goddess Parvati and the remaining three are in praise of Goddess Durga. These kritis praise the beauty of the Goddess and pray for blessings. The kriti chosen for each day forms the main item of the concert, to be elaborated with Ragam, Tanam, Niraval etc. They are –



Navaratri Mantapa

Table 6.2.2 **Navaratri Kritis**

No	Kriti	Raga	Tala
1	Devi Jagadjjanani	Sankarabharanam	Adi
2	Pahimam Sri Vageeswari	Kalyani	Adi
3	Devi Pavane	Saveri	Adi
4	Bharati mamava	Todi	Adi
5	Janani Mamava	Bhairavi	Misra Chapu
6	Saroruhasana Jaye	Pantuvrali	Adi
7	Janani pahi	Suddha Saveri	Misra Chapu
8	Pahi Janani	Nattakurinji	Misra Chapu
9	Pahi Parvatanandini	Arabhi	Adi





### Memory Check / Progress

Ragas and talas used in Navaratri kritis

#### 6.2.3.2 Navavidha bhakti kritis

Navavidha bhakti kritis or Navaratnamalika kritis uphold the nine kinds of bhakti specified in Srimad Bhagavadgeetha. The list of kritis, the type of bhakti, raga and tala are given below.

Table 6. 2.3 **Navavidha Bhakti Kritis**

No	Type of Bhakti	Kriti	Raga	Tala
1	Sravanam	Bhavadeeya Katha	Bhairavi	Adi
2	Keertanam	Tavaka namani	Kedaragaula	Khanta Chapu
3	Smaranam	Satatam sam smaramiha	Neelambari	Misra Chapu
4	Padasevanam	Pankajaksha Tava Sevam	Todi	Rupaka
5	Archanam	Aradhayami	Bilahari	Khanta Chapu
6	Vandanam	Vande deva deva	Begada	Rupaka
7	Dasyam	Paramapurusha nanu	Ahiri	Misra Chapu
8	Sakhyam	Bhavati Visvasome	Mukhari	Misra Chapu
9	Atmanivedanam	Deva deva kalpayami	Nathanamakriya	Rupaka



### Memory Check / Progress

Ragas and talas used in Navavidha Bakti Kritis



### Let us do

Listen Navaratri kritis of Swati Tirunal.

#### 6.2.3.3. Ghanaraga Kritis

Ghanaraga kritis of Swati Tirunal are a set of nine kritis in praise of Vishnu in the five Ghana ragas viz. Natta, Gaula, Arabhi, Varali and Sree. They are adorned with rhymes, alliterations, enchanting expressions etc. They are ;

Table 6.2.4 **Ghanaraga Kritis**

No	Kriti	Raga	Tala
1	Pahi Saure	Natta	Rupaka
2	Kamajanaka	Gaula	Adi
3	Sri Ramanavibho	Arabhi	Adi
4	Mamava Padmanabha	Varali	Chapu
5	Reenamadadruta	Sree	Adi



### **Memory Check / Progress**

Ghanaraga kritis of Swati Tirunal

### **6.2.4. Ragamalikas**

His ragamalikas ie. Pannagendrasayana in 8 ragas, Kamalajasya (on Dasavataras) in 10 ragas and Sanandam in 4 ragas are very much popular. The most popular kriti Bhavayami Raghuramam, describing Ramayana, was originally in the raga Saveri, but now it is sung as Ragamalika in 7 ragas.



### **Let us do**

Listen to the ragamalika 'Bhavayami Raghuramam' rendered by late M.S. Subbalakshmi and few more popular kritis

### **6.2.5. Utsava Prabandham**

These are the kritis intended for performance in the procession, in the evening and night during the 10-day festivals of the temple.

Some among the popular kritis of Maharaja are

1. Devadeva kalayami (Mayamalavagoula)
2. Krupaya palaya(Charukesi)
3. Gopalaka pahimam(Revagupthi),
4. Paramapurusha(Vasantha),
5. Mamavasada janani(Kanada),
6. Mamavasada varade(Nattakurinji)





### Memory Check / Progress

Ragamalikas and Utsava Prabandham

#### 6.2.6. Sahitya kritis

Apart from the Sangeetha kritis, there are literary works or Sahitya kritis like Bhaktimanjari, Padmanabha Satakam, Syanandoora Varnana Prabandham etc. He has chosen common ragas as well as rare ragas like Lalita panchamam, Desakshi, Suddha Bhairavi, Ghanta, Mohanakalyani etc.

Swati Tirunal was a Bahunama mudrakara or Paryaya mudrakara. He used synonyms of Padmanabha like Pankajanabha, Sarasijanabha, Kamalanabha etc. The Maharaja breathed his last in the year 1847 at Kutiramalika in Thiruvananthapuram. Swati Tirunal was an incomparable personality. Within a short life span of 33 years, his contributions as a ruler and composer are beyond imagination. Moreover, he was a staunch devotee, who always prayed to Lord Padmanabha through his kritis to bless him with bhakti to worship the Lord's feet.



Kutira Malika



### Memory Check / Progress

Other compositions and literary works of Swati Tirunal



### Let us do

Read books on Swati Tirunal and collect more details about him



### Learning outcome

- Gets knowledge about the life of Swati Tirunal
- Acquires knowledge of the greatness of the Maharaja
- Gets an idea about his contributions
- Conveys an idea about some famous ragas used in the kritis
- Acquires knowledge about group kritis of Swati Tirunal

### ***Evaluation***

- Swati Tirunal was a king among musicians and a musician among kings. Evaluate
- Give a brief sketch of his birth and education
- Evaluate the contributions of Maharaja in –  
1. kritis 2. varnams and 3. the ragas used therein
- Describe group kritis with raga, tala, type of bhakti , day of Navaratri etc

### ***Reference***

- Swati Tirunal- Dr L Venkata Subrahmanya Iyer
- Dakshinendian Sangeetam – A K Ravindranath



## UNIT- 7

# Musicography or Notation

### Key concepts

- Two types of Notation
- Signs used to indicate the duration of a musical note
- Signs used to indicate Sthayi or pitch of a note
- Signs used to indicate a complete and half avarta
- Other signs and symbols used
- Signs used to indicate tala
- Signs used to indicate other factors like anyasvara, gamaka etc.

In South Indian Carnatic music more importance is given to the lip-ear method in learning music directly from the guru than learning with the help of notation or musicography. The reason is that the gamakas which are the backbone of South Indian music raga system, cannot be written perfectly in notation. But notation is essential to recollect the composition which we have learnt earlier. With the help of the notation, keeping the correct and accurate nadatma rupa of the raga in mind, the performer is able to sing or play the composition perfectly.

There are two types of notations.

They are staff notation which is used in western music and sargam or sarigama or script notation which is used in Indian music. Staff notation which is based on harmony is written on five parallel lines and script notation which is based on melody is written in a single line.

There are various signs and symbols in music to indicate various factors. They are:

## 7.1 Duration

The duration of a note is generally indicated by small letters and capital letters in English. Small letters have one aksharakala duration and capital letters have two akshara kala duration.

Eg.    s        =        1 aksharakala  
        S        =        2 aksharakalas

Further increase in the duration is indicated by commas and semicolons. If we put a comma after a svara then the duration of that svara is increased by one akshara kala. Like that a semi colon increases the duration by two aksharakalas.

Eg:    s ,        =        2 aksharakalas  
        s ;        =        3 akshara kalas

The decrease in the duration is done by drawing lines above or below a note or group of notes. Thus one line decreases the duration by  $\frac{1}{2}$  aksharakala, two lines by  $\frac{1}{4}$  and so on.

Eg:     $\overline{\overline{s\ r\ g\ m}}$  =        4 aksharakalas  
         $\overline{s\ r\ g\ m}$     =        2 aksharakalas  
         $\underline{s\ r\ g\ m}$     =        1 aksharakala

## 7.2 Sthayi

There are five sthayis. They are, starting from lowest anumandra sthayi which is indicated by two dots below the note, mandra sthayi which is indicated by one dot below the note, Madhya sthayi which has no signs, tara sthayi which is indicated by one dot above the note and ati tara sthayi which is indicated by two dots above the note.

1. Anumandra Sthayi -     $\underset{\cdot\cdot}{n}$      $\underset{\cdot\cdot}{d}$      $\underset{\cdot\cdot}{p}$      $\underset{\cdot\cdot}{d}$
2. Mandra Sthayi     -     $\underset{\cdot}{n}$      $\underset{\cdot}{d}$      $\underset{\cdot}{p}$      $\underset{\cdot}{d}$
3. Madhya Sthayi    -    s        r        g        m
4. Tara Sthayi        -     $\overset{\cdot}{s}$      $\overset{\cdot}{r}$      $\overset{\cdot}{g}$      $\overset{\cdot}{m}$

5. Atitara Sthayi - ś ṛ ḡ m̐

### 7.3 Completion of an avarta

This is indicated by drawing two vertical lines at the beginning and two vertical lines at the end.

Eg:    x    1    2    3                    x    ✓                    x    ✓  
       ||    s    r    g    m    |    p    d    |    n    s        ||

Half avarta is indicated by drawing one line.

Eg:    x    1    2    3                    x    ✓                    x    ✓  
       ||    s    r    g    m    |    p    d    |    n    s        ||

### 7.4 Other Signs and Symbols

There are certain signs and symbols used in Carnatic music to indicate factors other than duration, sthayi, avarta etc. They are.

1. The sign star (★) which is called asterisk, indicates the anya svara used by a bhashanga raga.
2. The wavy line (〰) placed above a note indicates that the particular svara or svaras should be sung with gamaka.
3. The sign 'w' above a note indicates that svara should be sung with a stress.

Eg. n s<sup>★</sup> s ( in Natta raga)

4. The signs (/) ascending glide and (\) decending glide indicates that the particular svaras should be sung in the arohana and avarohana krama.

Eg.    s    r    g    m<sup>/</sup>    s    n    d    p<sup>\</sup>

5. The letter 'r' indicates that the particular line should be repeated.

### 7.5 Signs and Symbols used in tala system

There are six angas used in our tala system. They are:-

Table 7..1 **Shadangas**

Angams	Signs	Aksharakalams
1. Anudrutam	u	1
2. Drutam	o	2
3. Laghu	1	may differ from 3,4,5,7 and 9
4. Guru	$\frac{1}{8}$	8
5. Plutam	8	12
6. Kakapadam	+	16

There are some points to be kept in mind before writing notation.

1. At the head, write the first word or starting line of the musical form.
2. Next the name of the composer must be written
3. The name of the raga is written on the left side.
4. In the middle arohana and avarohana of the raga is written.
5. On the right side the name of tala is given.
6. The names Pallavi, Anupallavi and Charanam are written in the middle at proper places.

Eg: Tana Varnam - Ninnu Koriyuna  
 Composer - Ramnad Srinivasa Iyengar  
 Raga-Mohanam Tala - Adi tala  
 (Janya of 28th Mela Harikamboji)  
 Aro: s r g p d s  
 Ava: s d p g r s

Pallavi

G G R ; s s r r g g r r s r g r s r s d s r g p g r s r  
 Ni nnu ko - ri - - - yu - - - na - - nu - - ra - - - - -





### *Check your memory/progress*

Signs and symbols used in music notation.

Signs and symbols which increase and decrease the duration of aksharakalas.



### *Let us do*

Practice signs and symbols used for denoting various sthayis.



### *Learning outcome*

- Acquires knowledge about Music notation.
- Acquires knowledge of signs and symbols used in notation.
- Acquires knowledge about Avartas and Aksharakalas

### *Evaluation*

- Give a brief sketch on the notation used in Indian music.

### *Reference*

- South Indian music- Prof. P Sambamoorthy.



## PART- II



## PRACTICAL MUSIC





## UNIT 1

# Preliminary Lessons - 1

### Key concepts

- Acquisition of the basic knowledge of Carnatic music
- Introduction of Sapta Svaras
- Awareness of musical notes
- Acquisition of a thorough knowledge in the raga, Mayamalavagaula
- Introduction to the time measure, Adi Tala
- Familiarisation of the various degrees of speed
- Sarali Varisas or simple lessons
- Practice of singing notes in the middle octave
- Practice of singing notes in the higher octave
- Mandra sthayi notes
- Technique of singing Janta Svaras
- Acquisition of command over Zig-zag notes

### 1.1 Sapta svaras

Raga : Mayamalavagaula (15th Melakarta Raga)

Aro : s r g m p d n s

Ava : s n d p m g r s

Tala : Adi (Chatusra jati Tripata)  
Anga: I O O  
(8 Akhsarakala)

Sapta svaras and their Solfa names

1. Shadja : s
2. Rishabha : r
3. Gandhara : g
4. Madhyama : m
5. Panchama : p

6. Dhaivata : d  
7. Nishada : n

## 1.2 Sapta Svaras in various degrees of speed

1st degree of speed

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

2nd degree of speed

x 2 3 4      x ✓      x ✓  
|| s r g m p d n ṣ | ṣ n d p | m g r s ||

3rd degree of speed

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

## 1.3 Svaravali or Sarali Varisas

	1 <sub>4</sub>	0	0	1 <sub>4</sub>	0	0
1.	s r g m	p d	n ṣ	ṣ n d p	m g	r s
2.	s r s r	s r	g m	s r g m	p d	n ṣ
	ṣ n ṣ n	ṣ n	d p	ṣ n d p	m g	r s
3.	s r g s	r g	s r	s r g m	p d	n ṣ
	ṣ n d s	n d	ṣ n	ṣ n d p	m g	r s
4.	s r g m	s r	g m	s r g m	p d	n ṣ
	ṣ n d p	ṣ n	d p	ṣ n d p	m g	r s
5.	s r g m	p ,	s r	s r g m	p d	n ṣ
	ṣ n d p	m ,	ṣ n	ṣ n d p	m g	r s



	1 <sub>4</sub>	0	0	1 <sub>4</sub>	0	0
6.	s r g m	p d	s r	s r g m	p d	n ṣ
	ṣ n d p	m g	ṣ n	ṣ n d p	m g	r s
7.	s r g m	p d	n ,	s r g m	p d	n ṣ
	ṣ n d p	m g	r ,	ṣ n d p	m g	r s
8.	s r g m	p m	g r	s r g m	p d	n ṣ
	ṣ n d p	m p	d n	ṣ n d p	m g	r s
9.	s r g m	p m	d p	s r g m	p d	n ṣ
	ṣ n d p	m p	g m	ṣ n d p	m g	r s
10.	s r g m	r g	m p	s r g m	p d	n ṣ
	ṣ n d p	n d	p m	ṣ n d p	m g	r s

#### 1.4 Madhya Sthayi varisas

	1 <sub>4</sub>	0	0	1 <sub>4</sub>	0	0
1.	s r g m	p ,	g m	p , , ,	p ,	, ,
	g m p d	n d	p m	g m p g	m g	r s
2.	ṣ , n d	n ,	d p	d , p m	p ,	p ,
	g m p d	n d	p m	g m p g	m g	r s
3.	s s n d	n n	d p	d d p m	p ,	P ,
	g m p d	n d	p m	g m p g	m g	r s
4.	s r g r	g ,	g m	p m p ,	d p	d ,
	m p d p	d n	d p	m p d p	m g	r s
5.	s r g m	p ,	p ,	d d p ,	m m	p ,
	d n ṣ ,	ṣ n	d p	ṣ n d p	m g	r s



**Check your memory/progress**

Sarali varisas and Madhyasthayi varisas



### Let us do

Sing sarali varisas and madhyasthayi varisas in four degrees of speed so that the notes in middle octave may be familiarised.

## 1.5 Tara sthayi Varisas

	1 <sub>4</sub>	0	0	1 <sub>4</sub>	0	0
1.	s r g m	p d	n s	s , , ,	s ,	, ,
	d n ś r	ś n	d p	ś n d p	m g	r s
2.	s r g m	p d	n ś	ś , , ,	ś ,	, ,
	d n ś r	ś ś	r ś	ś r ś n	d p	m p
	d n ś r	ś n	d p	ś n d p	m g	r s
3.	s r g m	p d	n ś	ś , , ,	ś ,	, ,
	d n ś r	g r	ś r	ś r ś n	d p	m p
	d n ś r	ś ś	r ś	ś r ś n	d p	m p
	d n ś r	ś n	d p	ś n d p	m g	r s
4.	s r g m	p d	n ś	ś , , ,	ś ,	, ,
	d n ś r	g m	g r	ś r ś n	d p	m p
	d n ś r	g r	ś r	ś r ś n	d p	m p
	d n s r	s s	r s	s r s n	d p	m p
	d n ś r	ś n	d p	ś n d p	m g	r s
5.	s r g m	p d	n ś	ś , , ,	ś ,	, ,
	d n ś r	g m	p m	g r ś n	d p	m p
	d n ś r	g m	g r	ś r ś n	d p	m p
	d n ś r	g r	ś r	ś r ś n	d p	m p
	d n ś r	ś ś	r ś	ś r ś n	d p	m p
	d n ś r	ś n	d p	ś n d p	m g	r s
6.	s r g m	p d	n ś	ś , , ,	ś ,	, ,
	ś r g m	r ś	n ś	r ś ś n	d n	ś n
	n d p d	n d	d p	m p d p	p m	g m
	p m m g	m p	d n	ś n d p	m g	r s

	1 <sub>4</sub>	0	0	1 <sub>4</sub>	0	0
7.	s r g m	p d	n ṡ	ṡ , , ,	ṡ ,	, ,
	ṡ r ġ ,	ṙ ṡ	ṅ ṡ	ṙ , ṡ n	d n	ṡ ,
	n d p d	n ,	d p	m p d ,	p m	g m
	p , m g	m p	d n	ṡ n d p	m g	r s

### 1.6 Mandra sthayi Varisas

	1 <sub>4</sub>	0	0	1 <sub>4</sub>	0	0
1.	ṡ n d p	m g	r s	s , , ,	s ,	, ,
	g r s ṅ	s r	g m	s r g m	p d	n s
2.	ṡ n d p	m g	r s	s , , ,	s ,	, ,
	g r s ṅ	s s	ṅ s	s ṅ s r	g m	p m
	g r s ṅ	s r	g m	s r g m	p d	n ṡ
3.	ṡ n d p	m g	r s	s , , ,	s ,	, ,
	g r s ṅ	s s	ṅ s	s ṅ s r	g m	p m
	g r s ṅ	s r	g m	s r g m	p d	n ṡ
4.	ṡ n d p	m g	r s	s , , ,	s ,	, ,
	g r s ṅ	ḋ p	ḋ ṅ	s ṅ s r	g m	p m
	g r s ṅ	s s	ṅ s	s ṅ s r	g m	p m
	g r s ṅ	s s	ṅ s	s ṅ s r	g m	p m
	g r s ṅ	s r	g m	s r g m	p d	n ṡ
	ṡ n d p	m g	r s	s , , ,	s ,	, ,



#### Check your memory/progress

Tara sthayi varisas and mandra sthayi varisas



#### Let us do

Sing tara sthayi varisas and mandra sthayi varisas in four degrees of speed for travelling in higher & lower octave notes

## 1.7 Janta Varisas

	1 <sub>4</sub>	0	0
1.	ss rr gg mm ss nn dd pp	pp dd mm gg	nn ss rr ss
2.	ss rr gg mm gg mm pp dd pp dd nn ss nn dd pp mm pp mm gg rr	rr gg mm pp ss nn dd pp mm gg	mm pp dd nn dd pp mm gg rr ss
3.	ss rr gg rr rr gg mm gg gg mm pp mm mm pp dd pp pp dd nn dd ss nn dd nn nn dd pp dd dd pp mm pp pp mm gg mm mm gg rr gg	ss rr rr gg gg mm mm pp pp dd ss nn nn dd dd pp pp mm mm gg	gg mm mm pp pp dd dd nn nn ss dd pp pp mm mm gg gg rr rr ss
4.	s , s rr gg r , r g , g mm g , g m , m pp m , m p , p dd p , p d , d nn ś , ś n , n dd n , n d , d pp d , d p , p mm p , p m , m gg m , m g , g rr	ss rr rr gg gg mm mm pp pp dd ss nn nn dd dd pp pp mm mm gg	gg mm mm pp pp dd dd nn nn ss dd pp pp mm mm gg gg rr rr ss

	1 <sub>4</sub>	0	0
5.	ss , rr , gg rr , gg , mm gg , mm , pp mm , pp , dd pp , dd , nn ss , nn , dd nn , dd , pp dd , pp , mm pp , mm , gg mm , gg , rr	ss rr rr gg gg mm mm pp pp dd ss nn nn dd dd pp pp mm mm gg	gg mm mm pp pp dd dd nn nn ss dd pp pp mm mm gg gg rr rr ss
6.	sss rrr gg rrr ggg mm ggg mmm pp mmm ppp dd ppp ddd nn sss nnn dd nnn ddd pp ddd ppp mm ppp mmm gg mmm ggg rr	ss rr rr gg gg mm mm pp pp dd ss nn nn dd dd pp pp mm mm gg	gg mm mm pp pp dd dd nn nn ss dd pp pp mm mm gg gg rr rr ss
7.	ss rrg srg rr ggm rgm gg mmp gmp mm ppd mpd pp ddn pdn ss nnd snd nn ddp ndp	ss rr rr gg gg mm mm pp pp dd ss nn nn dd	gg mm mm pp pp dd dd nn nn ss dd pp pp mm

	1 <sub>4</sub>	0	0
	dd ppm dpm pp mmg pmg mm ggr mgr	dd pp pp mm mm gg	mm gg gg rr rr ss
8.	ss , rr , gg sss rrr gg rr , gg , mm rrr ggg mm gg , mm , pp ggg mmm pp mm , pp , dd mmm ppp dd pp , dd , nn ppp ddd nn ss , nn , dd sss nnn dd nn , dd , pp nnn ddd pp dd , pp , mm ddd ppp mm pp , mm , gg ppp mmm gg mm , gg , rr mmm ggg rr	s , s r ss rr r , r g rr gg g , g m gg mm m , m p mm pp p , p d pp dd s , s n ss nn n , n d nn dd d , d p dd pp p , p m pp mm m , m g mm gg	, r gg gg mm , g mm mm pp , m pp pp dd , p dd dd nn , d nn nn ss , n dd dd pp , d pp pp mm , p mm mm gg , m gg gg rr , g rr rr ss
9.	ssr ssr sr rrg rrg rg ggm ggm gm	ss rr rr gg gg mm	gg mm mm pp pp dd



	1 <sub>4</sub>	0	0
	mmp mmp mp ppd ppd pd ssn ssn sn nnd nnd nd ddp ddp dp ppm ppm pm mmg mmg mg	mm pp pp dd ss nn nn dd dd pp pp mm mm gg	dd nn nn ss dd pp pp mm mm gg gg rr rr ss
10.	ss rrg sr s rr ggm rg r gg mmp gm g mm ppd mp m pp ddn pd p ss nnd sn s nn ddp nd n dd ppm dp d pp mmg pm p mm ggr mg m	g srg m rgm p gmp d mpd n pdn d snd p ndp m dpm g pmg r mgr	srgm r gmp g mpd mpdn pdns sndp ndpm dpmg pmgr mgrs
11.	ssrs, r sr ss rrg sr s rrg r, g r g rr ggm rg r ggmg, m gm ggmmp gm g mmp m, pmp mmpdpmp m ppdp, dpd	g r, g g srg m g, m m rgm p m, p p g mp dp, d dmpd nd, n	rggm srgm gmmp rgmp mppd gmpd pddn mpdn dnns

	1 <sub>4</sub>	0	0
	ppddn p d p ś ś n ś , n ś n ś ś n n d ś n ś n n d n , d n d n n d d p n d n d d p d , p d p d d p p m d p d p p m p , m p m p p m m g p m p m m g m , g m g m m g g r m g m	n p d n d n , d d ś n d p d , p p n d p m p , m m d p m g m , g g p m g r g , r r m g r	p d n ś n d d p ś n d p d p p m n d p m p m m g d p m g m g g r p m g r g r r s m g r s
12	s m g m r g s r r p m p g m r g g d p d m p g m m n d n p d m p p s n s d n p d ś p d p n d s n n m p m d p n d d g m g p m d p p r g r m g p m m s r s g r m g	s s r r r r g g g g m m m m p p p p d d ś ś n n n n d d d d p p p p m m m m g g	g g m m m m p p p p d d d d n n n n ś ś d d p p p p m m m m g g g g r r r r s s

## 1.8 Dattu Varisas

	1 <sub>4</sub>	0	0
1	s r s g r g m g r g r m g m p m g m g p m p d p m p m d p d n d p d p n d n s n	s g r g r m g m g p m p m d p d p n d n	s r g m r g m p g m p d m p d n p d n ś

	1 <sub>4</sub>	0	0
	ś n ś d n d p d n d n p d p m p d p d m p m g m p m p g m g r g m g m r g r s r	ś d n d n p d p d m p m p g m g m r g r	ś n d p n d p m d p m g p m g r m g r s
2	s g s r g r m g r m r g m g p m g p g m p m d p m d m p d p n d p n p d n d ś n ś d ś n d n p d n p n d p d m p d m d p m p g m p g p m g m r g m r m g r g s r	s m r g r p g m g d m p m n p d p ś d n ś p n d n m d p d g p m p r m g m s g r	s r g m r g m p g m p d m p d n p d n ś ś n d p n d p m d p m g p m g r m g r s



### Check your memory/progress

Janta varisas and Dattu varisas



### Let us do

Sing Janta varisas and Dhattu varisas in four degrees of speed to get an idea of various permutations and combinations of Svaras.



### Learning outcome

- Acquires knowledge about the basic seven svaras of Carnatic music - Saptasvaras
- Learns to sing to the control of time measures

- Learns to sing the varisas and janta svaras, dhattu varisas and mantra-madhya-tara sthayi varisas which are the most essential part of abhyasa gana with in the control of tala in three degrees of speed

### **Evaluation**

- Individual assessment through singing
- Identify sapta svaras with the help of an instrument
- Identify various degrees of speed and its process of development



## UNIT 2

# Preliminary Lessons - 2

### Key concepts

- Alankaras
- Dhruva Tala
- Matya Tala
- Rupaka Tala
- Jhampa Tala
- Ata Tala
- Triputa Tala
- Eka Tala

### Suladi Sapta Tala Alankaras

2. 1 Druva Tala - 14 Akshara Kalas - (chaturasra jati)

1<sub>4</sub> 0 1<sub>4</sub> 1<sub>4</sub>

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

2.2 Matya Tala - 10 Akshara Kalas - ( chaturasra jati)  $1_4 01_4$ 

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

2.3. Rupaka Tala - 6 Akshara Kalas - ( chaturasra jati)  $01_4$ 

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



2.4. Jampa Tala - 14 Akshara Kalas - ( Misrajati) 1<sub>7</sub>00

x	1	2	3	4	5	6	x	x	✓
s	r	g	s	r	s	r	g	m	,
r	g	m	r	g	r	g	m	p	,
g	m	p	g	m	g	m	p	d	,
m	p	d	m	p	m	p	d	n	,
p	d	n	p	d	p	d	n	ś	,
ś	n	d	ś	n	ś	n	d	d	,
n	d	p	n	d	n	d	p	m	,
d	p	m	d	p	d	p	m	g	,
p	m	g	p	m	p	m	g	r	,
m	g	r	m	g	m	g	r	s	,

2.5. Tripura Tala - 7 Akshara Kalas - ( Tisrajati) 1<sub>3</sub>00

x	1	2	x	✓	x	✓
s	r	g	s	r	g	m
r	g	m	r	g	m	p
g	m	p	g	m	p	d
m	p	d	m	p	d	n
p	d	n	p	d	n	ś
ś	n	d	ś	n	d	p
n	d	p	n	d	p	m
d	p	m	d	p	m	g
p	m	g	p	m	g	r
m	g	r	m	g	r	s

## 2.6 Ata Tala - 14 Akshara Kalas - (Khanda jati)

 $1_5 1_5 0 0$ 

x	1	2	3	4	x	1	2	3	4	x	✓	x	✓
s	r	,	g	,	s	,	r	g	,	m	,	m	,
r	g	,	m	,	r	,	g	m	,	p	,	p	,
g	m	,	p	,	g	,	m	p	,	d	,	d	,
m	p	,	d	,	m	,	p	d	,	n	,	n	,
p	d	,	n	,	p	,	d	n	,	ś	,	ś	,
ś	n	,	d	,	ś	,	n	d	,	p	,	p	,
n	d	,	p	,	n	,	d	p	,	m	,	m	,
d	p	,	m	,	d	,	p	m	,	g	,	g	,
p	m	,	g	,	p	,	m	g	,	r	,	r	,
m	g	,	r	,	m	,	g	r	,	s	,	s	,

## 2.7 Eka Tala - 4 Akshara Kalas - ( Chaturasrara jati)

 $1_4$ 

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



### *Check your memory/progress*

Angas used in the Saptatala Alankaras.



### *Let us do*

Vocalisation of Alankaras.



### *Learning outcome*

- Gets knowledge of the seven principal talas.
- Acquires knowledge of Shadangas used in Alankaras.
- Gets an idea about jatibhedas.
- Acquires knowledge about Avartas and Aksharakalas

### *Reference*

- South Indian music- Prof. P Sambamoorthy.
- Dakshinendian Sangeetam - Sri. A.K. Ravindranath.

# Musical forms - 1

(Janya raga of of 15<sup>th</sup> mela)

Lambodara lakumikara

### Notation

m p	d ś ś r	r ś	d p m p
Sree-	gana natha	Sindu ra -	varna
r m	p d m p	d p	m g r s
ka ru	na sa ga ra	kari va da	m -
s r	m , g r	s r	g r s ,
lam -	bo- da ra	la ku mi ka	ra -
r m	p d m p	d p	m g r s
Am -	ba - su ta	a ma ra vi	nu ta
s r	m , g r	s r	g r s ,
lam -	bo , da ra	la ku mi ka	ra

Second and third sections are sung to the tune as in the first section



**Let us do**

Vocalisation of Vigneswara Gita

## 2. SARASWATI GITA

(Janya raga of 28<sup>th</sup> mela)

Raga - Mohana

Tala - Rupaka

Arohana - s r g p d s

Avorohana - s d p g r s

Vara veena mridu pani

Vana ruha lochana rani

Suruchirabham bharaveni

Suranuta kalyani

Nirupama subhaguna lole

Nirata jaya prada seele

Varada priya ranga nayaki

Vanchita phala dayaki

Sarasija sana janani

Jaya jayajaya jaya vani



## Notation

x ✓	x 1 2 3	x ✓	x 1 2 3
g g	p, p,	d p	ś, ś,
Va ra	vee na	mri du	pa- ni
ṛ ś	d d p,	d p	g g r,
Va na	ru ha lo	chana	ra- ni
g p	d ś d,	d p	g g r,
Su ru	chira bham	bhara	ve- ni -
g g	d p g,	p g	g r s,
Su ra	nu ta ka -	lya -	- - ni
g g	g g r g	p g	p, p,
Ni ru	pama subha	guna	lo le
g g	d p d,	p d	s, s,
Ni ra	ta ja ya	pra da	see le
ḍ ḡ	ṛ ṛ ś ś	d ś	d d d p
Va ra	da - pri ya	ran ga	na - ya ki
g p	d ś d p	d p	g g r s
Van-	chita phala	da -	- ya ki
s r	g, g,	g r	p g r,
Sa ra	si ja	sa na	ja na ni
s r	s g r s	r ḍ	s, s,
Ja ya	jaya jaya	ja ya	va- ni-



*Let us do*

Vocalisation of Saraswati Gita

### 3. VISHNU GITA

Raga - Mechakalyani

65<sup>th</sup> melakarta raga

Tala - Tisra Tripata

Arohana- s r g m p d n ś  
Avorohana- ś n d p m g r s

Kamala jatala

Vi mala sunayana

Karivarada karunampude

Karuna jaladhe

Kamala kanta

Kesinarakasuravibhedana

Varada vela-surapurottama

Karuna saradhe

Kamala kanta

## Notation

x 1 2	x ✓	x ✓	x 1 2	x ✓	x ✓
ś ś ś	n d	n ś	n d p	d p	m p
Ka ma la	ja-	ta la	vi ma la	su na	ya na
g m p	p d	d n	d p m	p g	r s
Ka ri va	ra da	ka ru	nam- pu	de-	- -
ḍ ḍ ḍ	g g	g ,	m p ,	mg	r s
Ka ru na	ja la	dhe	ka ma	la -	- -
r , ,	s ,	, ,	g m p	m p	d p
Kan - -	ta -	-	Ke - si	na ra	ka -
n d p	d p	m p	g m p	p d	d n
Su ra vi	bhe -	da na	va ra da	ve-	la -
d p m	p g	r s	ḍ ḍ ḍ	g g	g ,
Su ra pu	ro -	thama	Ka ru na	sa ra	dhe -
m p ,	mg	r s	r , ,	s ,	, ,
Ka ma -	la -	- -	kan -	ta -	- -



### Let us do

Vocalisation of Vishnu Gita



### Learning outcome

- Acquires knowledge of a musical form having Dhatu and Matu.
- Gets an idea of Samanya gita.

### Reference

- South Indian music- Prof. P Sambamoorthy.
- Dakshinendian Sangeetam - Sri. A.K. Ravindranath.

## **APPENDIX-1**

### **HIGHER SECONDARY COURSE**

#### **MUSIC (Class XI)**

#### **SCHEME AND SYLLABUS**

#### **PART I**

#### **THEORY OF MUSIC**

##### **UNIT 1**

##### **INTRODUCTION TO MUSIC**

1. Place of music in life and music as a fine art
2. Cultural, intellectual, emotional, and spiritual values of music
3. Musical terms (Definitions):- Nada, Sruti, Svara nomenclature, Sthayi, Arohana, Avarohana, Alankara, Dhatu and Matu

##### **UNIT II**

##### **INDIAN MUSIC**

- 1 Distinctive features of Indian Music  
Raga, Tala, Sruti, Gamaka and Manodharma Sangita

##### **UNIT III**

##### **MELAKARTA SCHEME**

- (a) 72 Melakarta scheme
- (b) Bhuta Sankhya
- (c) Katapayadi formula

## **UNIT IV TALA**

- (a) Shadangas
- (b) Sapta talas
- (c) Laghu Jatis
- (d) 35 talas
- (e) Adi tala
- (f) Chapu tala

## **UNIT V MUSICAL FORMS**

- (a) Gita – Samanya and Lakshana gita
- (b) Jatisvara
- (c) Svarajati

## **UNIT VI COMPOSERS**

An outline knowledge of the life and contribution of the following composers.

1. Purandaradasa
2. Swati Tirunal

## **UNIT VII MUSICOGRAPHY OR NOTATION**

- (a) Script notation
- (b) Signs and symbols used in notation
- (c) Principles of notation in Carnatic music

## **PART II**

### **PRACTICAL MUSIC**

#### **UNIT I**

#### **PRELIMINARY LESSONS I**

- (a) Sapta Svaras
- (b) Varisas :- Sarali Varisas, Mandra-Madhya-Tara Sthayi varisas, Janta varisas (5 Nos), Dhattu varisa (1 No) in three degrees of speed

#### **UNIT II**

#### **PRELIMINARY LESSONS II**

Alankaras

Sapta tala Alankaras in the following ragas

- (a) Mayamalavagaula
- (b) Sankarabharanam

#### **UNIT III**

#### **MUSICAL FORMS - 1**

Gita in the following ragas

1. Malahari
2. Mohanam
3. Kalyani



**ALLOTMENT OF PERIODS****THEORY OF MUSIC**

<b>Sl. No</b>	<b>Unit Title</b>	<b>Number of Periods</b>
1	Introduction to music	10
2	Indian Music	10
3	Melakarta Scheme	15
4	Tala	20
5	Musical forms	15
6	Composers	15
7	Musicography (Notation)	15
	<b>Total</b>	<b>: 100</b>

**ALLOTMENT OF PERIODS****PRACTICAL MUSIC**

<b>Sl. No</b>	<b>Unit Title</b>	<b>Number of Periods</b>
1	Preliminary Lessons I	40
2	Preliminary Lessons II	40
3	Musical Forms-1	35
	<b>Total</b>	<b>: 115</b>

**APPENDIX-2****Model Question Paper - I**

H.S.E (XI) Part III

Music

Time : 1½ Hrs

Maximum -40 Scores.

Score	Score
1. Name the two types of Gita 1	1. ഗീതത്തിന്റെ 2 വകഭേദങ്ങൾ 1
2. Who is called Sangita Pitamaha? 1	2. സംഗീത പിതാമഹൻ എന്നുവിളിക്കുന്നതാരെയാണ്? 1
3. Write the two varieties of Gandhara 1	3. ഗാന്ധാരസ്വരത്തിന്റെ വകഭേദങ്ങൾ എഴുതുക? 1
4. The sign used to denote Tara Sthayi svara 1	4. താരസ്ഥായി സ്വരത്തെ കാണിക്കുന്ന ചിഹ്നം? 1
5. Name the musical form which has the divisions Pallavi Anupallavi and charana but does not have sahitya 1	5. പല്ലവി, അനുപല്ലവി, ചരണങ്ങളോടുകൂടിയ, എന്നാൽ സാഹിത്യമില്ലാത്ത സംഗീത രൂപം 1
6. Name the musical term of the sahitya part in a musical form 1	6. സംഗീത്തിന് കൃതികളിൽ പറയുന്ന പേര്? 1
7. Name any two distinctive features of Indian music 1	7. ഭാരതീയ സംഗീതത്തിന്റെ ഏതെങ്കിലും 2 പ്രത്യേകതകൾ? 1
8. Name of 8 <sup>th</sup> chakra in the 72 Melakarta scheme 1	8. 72 മേളകർത്താ പട്ടികയിൽ 8 -ാമത്തെ ചക്രത്തിന്റെ പേര്? 1
9. Write the names of Sapta talas 3	9. സപ്തതാളങ്ങളുടെ പേര് എഴുതുക 3
10. Write the names of the 12 Svara sthanas 3	10. 12 സ്വരസ്ഥാനങ്ങളുടെ പേര് എഴുതുക 3
11. Explain Sthayi 4	11. സ്ഥായി എന്നാലെന്ത്? വിശദീകരിക്കുക 4
12. What is Nada? 4	12. നാദമെന്നാലെന്ത്? 4
13. Explain Katapayadi Sutra 5	13. കടപയാദി സൂത്രത്തെ വിശദീകരിക്കുക 5
14. Explain the 35 talas in detail 5	14. 35 താളങ്ങളെക്കുറിച്ച് വിശദമായി എഴുതുക 5
15. Describe distinctive features of Indian Music or The scheme of 72 Melakartas 8	15. ഭാരതീയ സംഗീതത്തിന്റെ പ്രത്യേകതകളെക്കുറിച്ച് വിശദീകരിക്കുക അല്ലെങ്കിൽ 72 മേളകർത്താപദ്ധതി വിശദീകരിക്കുക 8

**Model Question Paper - II**

H.S.E (XI) Part III

Music

Time : 1½ Hrs

Maximum -40 Scores.

Score	Score
1. Another name for Adi tala. 1	1. ആദിതാളത്തിന്റെ മറ്റൊരു പേര് 1
2. The nada audible only to Yogis 1	2. യോഗികൾക്ക് മാത്രം കേൾക്കാൻ കഴിയുന്ന നാദം? 1
3. Name a tala with 14 Aksharakala 1	3. 14 അക്ഷരകാലമുള്ള ഒരു താളം? 1
4. Name the sthayi below mandra sthayi 1	4. മന്ത്രസ്ഥായിയുടെ താഴെയുള്ള സ്ഥായിയുടെ പേര്? 1
5. The symbols used in notations to denote Aksharakala 1	5. അക്ഷരകാലം കാണിക്കാൻ സംഗീതത്തിൽ ഉപയോഗിക്കുന്ന ചിഹ്നങ്ങൾ ഏതാണ്? 1
6. The term used in music for sahitya part in a musical form 1	6. സംഗീത രചനകളിൽ സാഹിത്യത്തെ സൂചിപ്പിക്കുന്ന പദം? 1
7. In 72 Melakarta scheme which madhyama is used in Purvamelas? 1	7. 72 മേളകർത്താ പദ്ധതിയിൽ പൂർവ്വ മേളങ്ങൾ ഉപയോഗിക്കുന്ന മധ്യമം? 1
8. Name the varieties of the svara Rishabha. 1	8. ഋഷഭസ്വരത്തിന്റെ വകഭേദങ്ങൾ ഏതെല്ലാം? 1
9. What is sruti? 2	9. ശ്രുതി എന്നാലെന്താണ്? 2
10. What is Arohana & Avarohana? 3	10. ആരോഹണം അവരോഹണം എന്നാലെന്ത്? 3
11. Explain laghu jatis. 4	11. ലഘുജാതിയെ വിശദീകരിക്കുക 4
12. Explain Bhutasankhya ? 5	12. ഭൂതസംഖ്യഎന്നാലെന്ത്? 5
13. What are Shadangas? 5	13. ഷഡംഗങ്ങൾ എന്നാലെന്ത്? 5
14. Sketch the emotional values of music? 5	14. സംഗീതത്തിന്റെ വൈകാരിക സ്വാധീനം എഴുതുക? 5
15. Write the signs and symbols used in music notation or Write in detail the life and contribution of Purandaradasa 8	15. സംഗീതലിപിയിൽ ഉപയോഗിക്കുന്ന ചിഹ്നങ്ങൾ ഏവ? അല്ലെങ്കിൽ പുരന്ദരാസരുടെ ജീവിതവും സംഭാവനകളും വിശദീകരിക്കുക? 8

## APPENDIX-3

### Musical Instruments



Accordion



Bass Guitar



Bongo Drum



Bulbultara



Chenda



Chengila



Clarinet



Dolak



Drums Kit



Duff





Edakka



Elattalam



Ganjira



Esraj



Ghatam



Gottuvadyam



Acoustic Guitar



Harmonium



Jalatarangam



Jalra



Maddalam



Magudi



Mandolin



Mizhavu



Mohanavina



Morsing



Mouth Organ



Nagaswaram



Pakhawaj



Piano





Pulluva Vina



Rudra Vina



Santoor



Sarangi



Saxophone



Sarod



Sehanai



Swaramandalam



Tavil



Timila



Trumpet



Tumba



Udukku



Vibrophone



Violin