OMU-005

Introduction to Karnatak Music

Understanding Karnatak Music
"Education is a liberating force, and in our age it is also a democratising force, cutting across the barriers of caste and class, smoothing out inequalities imposed by birth and other circumstances."

- Indira Gandhi
## UNDERSTANDING TO KARNATAK MUSIC

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Music forms an integral part of life of mankind throughout the world. It is a phenomenon that is almost inseparable with the evolution of mankind. Its effect on human mind and soul is something which is inexplicable. It gives aesthetic pleasure through which the human soul experiences a point of ecstasy.

Evolution of Music varies from country to country corresponding to the evolution of human society in the respective places. In India though footprints of musical activities are found in the remnants of Harappan Civilization, not much can be derived out of those remnants. The present Music system of India has its roots in Vedas. Vedic chants gave rise to the musical notes. Though there are no written document on the music of Vedic period, references are found in abundance in the Vedas and the associated treatises to get a picture of the place of music in the society, the way it was performed, the instruments and how they were played etc.

In this block the learners will be able to have a comprehensive look on how Indian music evolved and took a shape that we recognize in modern times. **Unit 1** deals with the evolution of music from Vedic era to around 1000 AD. **Unit 2** deals with the evolution of Karnatak Music system. **Unit 3** deals with the technical terms of Karnatak Music.
1.1 INTRODUCTION

Today everyone in our country knows that there are two distinct types of music which are popular – one is the Hindustani and the other is Karnatak (more popularly called the south Indian music). Many a times, if you are from the north of India, you would fail to understand or appreciate Karnatak music. The southerners are slightly better off since they are well acquainted with the Hindi film music – at least from the golden era of 1950s to 1980s when the base was definitely classical. And then a versatile singer like Lata Mangeshkar – fondly called the nightingale of India-has transcended the geographical and linguistic barriers and has truly united the entire country musically. These two mainstreams are what we call the classical streams. There are also a large number of folk idioms pertaining to the different areas of this vast country. Another unifying factor is the different dance styles which have now gone outside their birth places and have travelled all over the country and the world. Bharata Natyam, though from Tamil Nadu, has truly become a national dance. In almost all the corners of India one can find Bharata Natyam institutes and performances. Similarly now Kathak is being highly appreciated in the southern states. Bharata Natyam is based entirely on the classical Karnatak music and Kathak on Hindustani.

In our tradition dance cannot be even thought of without music. In fact the confluence of music and dance, irrevocably tied together by the taala etched out by the drum creates an almost divine atmosphere. Thus, in order to experience this exquisite confluence, it is desirable to understand the music as a whole of our country.

The same cannot be said about drama which, since it relies entirely on the spoken word, remains regional in its outreach.

Now did you know that for a long while, there was only one musical system in our country? As is with any art flourishing in a dynamic society, music has also undergone
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many changes due to development. With the coming of the Muslims to our country we came under the influence of the cultural trends that they brought with them. Of a special mention is the Persian influence on our music. It is this influence that gave rise to the Hindustani music while the Karnatak music remained more or less untouched since the Muslim invasion did not reach the south as forcefully as in the north.

Yet both the systems have similarities due to the common origins that they share.

As students of Art it is essential that you learn to appreciate and understand Indian music which is our greatest inheritance. Enjoyment of music is the birthright of every human being. Why loose that right just because you feel alienated from a particular system since intricacies have not been brought to your notice?

Let us demystify Indian music as a whole and dwell deep into that ocean of exquisite beauty.

1.2 OBJECTIVES

After studying this unit you should be able to:

- Realise that essentially and basically there is only one "Music" in our country;
- Understand the basics of both the Karnatak and Hindustani styles; and
- Appreciate the tremendous importance of music in our lives.

1.3 A BRIEF HISTORY OF THE EVOLUTION OF MUSIC IN INDIA

From the dawn of human history, man realized that he was dependent upon a superhuman power and established his relationship with God. In order to define his attitude towards the superior power he chose the medium of music. He firmly believed that the intoned word called "Mantra" was more effective than plain spoken words. The presentation of intoned words can be considered as the beginning of vocal music.

The earliest chanting was the Rigvedic hymns (3000 B.C. to 1500 B.C.). The scientific art form of music of today took its birth in the Vedic period only. The literary and music tradition starts from this period. Hindu tradition says that the text of the four Vedas namely Rig, Saama, Yajur, Atharva were imparted to the sages by God Brahma, the creator of the universe in the form of spoken words and have been handed down from generation to generation in oral tradition. The Vedic scholars enjoyed reciting spiritual verses of the Vedas in groups which required a disciplined way of chanting.

The sacred sound "Om" was considered as the basic note of music. The Saama-Veda was mainly connected with Soma sacrifices and Somayaaga. The verses of the Saama-Veda served the purpose of musical notes.

The musical notes emerged from the accents employed to sing the hymns. The Saaman Saptaka was in the ascending order, this primodial scale is the starting point of the evolution of the musical scales. In fact the transition from chanting to singing was a slow process. The intervals of the Saaman notes were tuned to suit singing.

The beginning of Indian musicography is traced to Vedic chants which used certain symbols to note the rise and fall of the voice during the chant. Measuring the rhythm
with finger counts in Indian music and Western staff notation must have originated from Saama hasta. It is surprising to note that it was only in the tenth century A.D. that the ‘Musical’ hand was used by Guido d’Arezzo for the first time in the west.

The origin of musical composition is traced to the Saama Vedic chant. The syllables which did not carry any meaning called Stobha must have given the idea of vowel extensions in songs, rhythmic syllables. The idea of improvisation and elaboration of a particular phrase of music must have come from the Saama veda itself.

The emergence of the solfa terms is said to be that, Sa and Ma are taken from Saama Veda, Ri, Ga from Rig Veda, Pa, Ni, Dha from Upanishads. The concept of Sa, Ri, Ga, Ma, Pa, Dha, Ni as the solfa syllables is considered as an important and major turning point in the history of music in the Post Vedic period and these Saptasvaras are mentioned in the Narada Parivrajaka Upanishad. These syllables made the music writing an easy task with the use of symbols. The Solfa names with vowel changes are found in the seventh century Kudumiya-malai inscription. The European solfa syllables Do, Ri, Mi, Fa, So, La, Ti were introduced only in the tenth century by Guido d’Arezzo. By the time of Sankaracharya in the 8th century A.D. the saptasvaras were popular and Shankaracharya himself has written in his Shyaamalaa Navaratna sloka as “Sarigamapadha niratam tam vinasankranta hastam”. Another important reference is found in the sixteenth century work Kala Purnodaya of Pingali Surana. The creative music called manodharma sangita was possible because of the emergence of seven solfa syllables. This scientific melodic development is of great importance in the growth of the art of music.

1.4 SHIKSHAA LITERATURE

The Shikshaa literature plays an important role in defining the highly developed form of music. The most important Shikshaa are the Naradi Shikshaa, Panini Shikshaa and the Yagnavalkya Shikshaa which provide abundant information regarding the origin of svaras, vedic svaras, svaras of laukika gaana – the secular music. The Aranyakas and Upanishads practiced meditation on the Vinaa. The human body created by God was called as Deiva Vinaa and the man made Vinaa was called as Maanushi Vinaa.

1.5 PURAANIC PERIOD

Next appears the Puraanic period where music became both devotional and secular in character. A distinctive improvement upon the vedic music was evident. The Puraanaas were supposed to have been composed by the sage Vyasa. Almost all the Mahaapuraanaas and Upapuraanaas contain plenty of material and references to the arts of music and dance. The most important Puraana is the Vaayu Puraana since it deals with technical aspects of music like graamas, murchanaas, taanas, alankaaras, varnas etc.

1.6 EPIC PERIOD

The next important period falls under the Epic Age. The great epic Ramayana of sage Valmiki in Sanskrit language is a poem set to music which is the oldest next to Saama Veda. The art and the science of music had attained high standard during this period. The fact that Lava and Kusha, sons of King Rama, sang together in unison proves verses were set to particular melodies and rhythmic patterns. The musical composition was called by the name Geetee. Music and dancing enjoyed a prominent place in the life of common people. Valmiki had a definite idea of aesthetic
appeal of musical compositions: a composition was expected to sound pleasant and sweet, whether it was recited or sung, capable of arousing the recognised sentiments, at least one or two out of the rasas, and should be sung in three speeds along with the accompaniment of a stringed instrument.

1.7 CONTRIBUTIONS OF BHARATA AND MATANGA

Indian music has had a continuous development from the dawn of history in the spheres of practice and science. The art of music never remained static; especially the classical form always welcomed new theories, new concepts, and new methods of practice but only within the prescribed framework and never crossed the boundary line. Indian music even accommodated the foreign traits which were imbibed in the system without disturbing the basic indigenous features. The development passed through several stages during its long history. The contribution of the practitioners and theoreticians is of great value. The ancient theoreticians were experts not only in the theoretical aspects but also in practical aspects in addition to the twin arts of music and dance. The ancient literary works on naatya treated dance as the main subject and a marginal treatment was allotted to music. In the medieval works the naatya was treated as the combination of geeta-music-vocal; vaadya-instrumental music-nritya-dance. The modern literature gave prominence to geeta-music and devoted only few chapters to dance.

History of music can be studied under the categories of: chronological survey of different periods, development in those particular periods in all aspects; study of the Lakshanagranthas which provide the theoretical aspects; analysing the musical compositions, composers' contribution; and the contribution of the teachers and their disciples.

The ancient comprises pre-historic period down to the period of Matanga, the author of the Sanskrit work named Brihaddeshi. This period witnessed the invaluable contribution of Bharata Muni who authored the great treatise Natyashastra in Sanskrit which has made him the first and foremost on Dramaturgy. Actually there is no knowledge, no craft, no technique, no activity which is not found in the Natyashastra.

Many treatises have been inspired and influenced by the Natya Shastra over the centuries. Bharata’s music was associated with theatrical performance. Melodies were derived from the modes jaatis which have been derived from the hepta tonic progressions named murchhanaas.

By this time the concept of Vaadi, Samvaadi, Vivaadi and Anuvaadi became clear. Vaadi is the dominant note in a musical phrase or a melody. Vaadi-note is compared to a king in the melody; Samvaadi is a note having harmonious relationship with the note Vaadi or the tonic note. Vivaadi is a dissonant note which creates a discordant effect, an enemy of the melody. Anuvaadi is an assonant note subordinate in nature like a servant.

Bharata explained the relationship of svaras and jaatis. He also explained the rasas—sentiments—emanating from the sapta svaaras as well as jaatis. He gives a detailed account of Aarohi, Avarohi, Sthaaayi and Sanchaari. Aarohi is the ascending of phrase of notes, Avarohi is the descending way of notes, Sthaaayi is the repetition of the same note, Sanchaari is the combination of notes from different ranges.
1.8 MATANGA'S BRIHADDESHI

In the ancient history of Indian music Bharata Muni's Natyashastra and Matanga's Brihaddeshi are the two important works. In the post-Bharata period the concept of raaga developed steadily and reached perfection in the hands of Matanga. The first musicologist who defined the classification of raagas into Shuddha, Chaayaalaga and Sankirna was Matanga. The style of the Sanskrit language and the contents reveal that the work belonged to the ninth century A.D. Brihaddeshi is considered to be the successor of Natyashastra.

Matanga defines his work as a treatise on sound-Naada. He says that the Naada is the most important aspect of music, there is no song, no svara, no dance without Naada. He discusses svara in details; he defines svara:- “that sound which is pleasing to the ear” and states that svaras descend from the gods.

Matanga followed Bharata as his guide to present his Brihaddeshi which has become a favourite treatise referred to by musicians, music lovers and critics. It is only in the Brihaddeshi that the term “Raaga” is found for the first time, and the aesthetic treatment of a raaga is discussed in detail. This work is also important because it deals solely with the theory of music. Some of the raagas of Matanga are found in the Shilappadikaram also.

The art of singing raagas had developed very well and Matanga had given the guidelines to be followed while elaborating a raaga i.e. Raaga Aalaapa. He has mentioned the Sapta Geetees or styles of singing songs. He has used the term Gamaka while describing raagas and jaatis.

1.9 ANCIENT TAMIL MUSIC

Just as the Natyashastra is the earliest Sanskrit work available which provides the earliest authentic reference to Indian Music, in South India, the earliest reference to music with its technical aspects is found in the ancient Tamil Literature. The term used to denote music was “Isai” in Tamil. References are abundant to music both in literary and musical works generally described as Sangam Literature. The Sangam Age (500 B.C. to 900 A.D.) produced many works which throw light on the art and science of music.

The most important anthologies of this period are eight in number namely Ettutogai, Pattuppaattu, Purananuru, Kalittogai, Paripaadal, Ahananuru etc. Tolkaappiyam belonging to the pre-Christian era is an authoritative work on ancient Tamil grammar. It is the most ancient Tamil literary work which talked about ancient Tamil music system. The country was divided into four divisions and each division had its own music, drums, Gods, habits. People very fondly used singing and drumming to please the Gods. The pans and harps were named after the regions in which they originated. It is amazing to note that the early Greeks also had the same system in their music. The Tamil language itself has “Iyal” poetry, “Isai” music and “Naatakam” drama.

Place was fixed to conduct music, it was called Pannai and a musician was called Panar and Porunar. The Sapta Svaras sa, ri, ga, ma, pa, dha, ni were called Kural, Tuttam, Kaikali, Uzhai, Eli, Villari, Tuaram respectively.
1.10 MUSIC IN THE TAMIL EPIC
SHILAPPADIKARAM

The most important literary Tamil work where abundant information on music is found is the illustrious epic Shilappadikaram. This work was penned by Illango Adigal the brother of Senguttuvan who was the great Chera king and reigned during the second century A.D. Even though it is a dramatic work it has given more importance to explaining the technique of music. A clear picture is drawn of the culture, traditions, social customs, rituals and religious practices of the people, the care taken by the kings for the welfare of their subjects, and the royal patronage extended to the artiste community. Shilappadikaram is considered as an epic – Muttamizhkkappiyam since it is a great work having a combination of Iyal, Isai and Naatakam. This work has ten cantos out of this six chapters have been dedicated to the art and science of music. Plenty of information is available for the music practitioners and theoreticians. Some compositions like Kummi, Ammanai, Unjal-paattu, Kappalppaqttu etc have been described in a picturesque manner. Illango a gifted author has depicted the political and the cultural set-up of the three South Indian kingdoms of his time Chera, Chola, and Pandya.

Shilappadikaram means an “Epic of the Anklet”. This classical literary work has treated the favourite theme of music through poetry, lyrics and drama. It is a highly emotional work. It appears that Illango followed Bharata’s Natyashastra and presented the contents in such a way that it fitted into the cultural mould of the Tamils. A dance teacher was an expert in eleven types of dances, several melodies and rhythms. The music teacher was a good singer with a sweet voice; an expert who played on the musical instruments like Yaazh, Venu, Sengottu yaazh etc. and presented seven Palais or Murchanaas through modal shift of tonic.

The epic furnishes several varieties of percussion instruments. The drum playing was indispensable for all occasions such as expeditions, sacrifices, marriages, birthday, festivals, funerals etc. The three great instruments of the Tamils were Yaazh;Kuzhal and Maddalam.

There were four types of musical instruments namely Tolkkaravu (percussion), Narambukkarwv (stringed), Kanchakkurwv (metallic), Tulaikaruvi (wind). Human voice was called Midarrukarvi. The seven svaras were called Kural, Tuttam, Kaikkilai, Uzai, Ili, Vilari and Taaram. The general name for a melody was Pan. Pan was the name assigned to raaga in Ancient Tamil music, in fact in Indian music itself. Pan was compared to the delicious taste of honey. Just as bees collect honey from the flowers of the mountain and valley regions, in the same way a singer selects the notes and arranges them in a proper combination in a beautiful manner to form a pan.

In the history of South Indian music literature Shilappadikaram stands out as a precious gem of artistic work.

1.11 SELF ASSESSMENT QUESTIONS

1. Fill in the blank spaces with the words given below.

(honey , Om, song, rag, Vaadi, Svara, Iyalk, basic note , Anuvaadi, Naatakam, honey, Samvaadi, dance, delicious, Isai, Naada, Pan.)

    a) The sacred sound _____ was considered as the _______ _______ of music.
b) By Bharata’s times the concept of ________, ________ and ________ became clear.

c) According to Matanga there is no ________ no ________ no ________ without ________.

d) In ancient Tamil language _____ is poetry, _____ is music and __________ is drama.

e) ______ is ______ in ancient Tamil and is compared to the _____ taste of ________.

2. Write in 5 to 6 lines on the steps in the evolution of music in ancient India.

3. Write briefly on the evidence of the art of music in the ancient Tamil literature.

Answers:

1. a) Om, basic note
   
b) Vaadi, Samvaadi, Vivaadi
   
c) Svara, song, dance, Naada
   
d) Iyal, Isai, Naatakam
   
e) Pan, raaga, delicious, honey

2. The origin of Indian music is traced to the Sama vedic chants. In the post vedic period we see the most important emergence of the Sapta Svaras - sa, ri, ga, ma, pa, dha, ni. Next important points in the development are found in the Shikshaa and Puranic literature. But the most significant contributions in the development of music come from Bharata in 500 B.C and Matanga in 9th Century A.D. Bharata’s greatest contribution is to link music to rasas and by Matangs’s time the art of raga singing was well established.

3. Just as the Natyashastra is the earliest Sanskrit work available giving authentic reference to Indian music, in south India the earliest reference to music with its technical aspects is found in the ancient Tamil literature which is generally referred to as Sangam Literature. Tolkappiyam which belongs to the pre-Christian era and which is most authoritative work on Tamil grammar speaks on the ancient Tamil music system. But the most important storehouse of information on music is the Shilappadikaram- the great Tamil epic. The epic speaks on the qualities of the music teacher. Mentions the yaazh and describes several varieties of percussion instruments,
UNIT 2  KARNATAK MUSIC – AN INTRODUCTION

Structure

2.1 Introduction

2.2 Objectives

2.3 Raaga in Karnatak Music
   The scheme of 72 Melakartaas
   Karnatak Musical Compositions
      Kriiti
      Keertana
      Varnam
      Padam
      Jaavali
      Tillanaa

2.4 Taala in Karnatak Music

2.5 Self Assessment Questions

2.1 INTRODUCTION

Uptill now we have been discussing the Indian Music in all its varied forms. We understood what is meant by music. How our music derives its roots from our ancient vedic chants. And linking all our performing arts into one cohesive, fabulous totality is Bharata’s Natyashastra – a treatise on the Science of Dramaturgy wherein the entire gamut of all the three performing arts is put under one term – naatyaa. You also learnt that to the Indian mind no drama can be performed without there being music and dance in it. Bharata also states that he has not created any new arts, all that he has done is to CODIFY the diverse practices prevalent in this country by selecting the most common aspects present in all these diverse practices. At this time, it is evident that raaga as such had not made its appearance. Yet he mentions terms like svara, vaadi, vivaadi, samvaadi etc. These terms are valid even today.

Now here the question arises Bharata is reputed to be a Kashmiri, or at least a north Indian. Many of the references in the Natyashashtra lead us to conclude that Bharata followed the Aryan traditions and practices. Then how can the entire treatise be applicable to the entire country?

In answer to this question your attention is drawn to many references that Bharata has given to the practices prevalent in other parts of the country of special interest are the pravrittis which had a long history of establishment. In these the Daakshinaayaa pravritti – the southern style is described as that which had a preponderance of music and dance.

We also became acquainted with the Dravidian or the ancient Tamil culture and society where there was a great love for the two arts music and dance. The grammar Tolkappiyam, belonging to an era before Christ also reveals these arts. It is the Sangam Literature and more so the great epic Shilappadikaram that give us a storehouse of data that points to the high level of development and standardisation of the arts music and dance in the south in that era.
A systematic study of both the northern and southern practices, proves the fact that each was aware and appreciated the other.

Most importantly they had many common elements. Thus we may say that there was a common musical tradition available in the entire country.

In the unit on Hindustani music you learnt that due to the Persian influence brought in by the Muslim invaders there appeared a deviation in this musical tradition in the form of Hindustani music.

Systematic study reveals that the south did not come under alien influence and retained the earlier tradition. Yet there were changes and developments in that system also. The southern tradition also developed and expanded. Of special importance is Venkatamakhin who introduced the system of Melakartaas and 72 raagas or pans.

Today the southern tradition popularly called Karnatak music – is equally vigorous and popular. A study of this tradition is fascinating more so when you compare and contrast the two and come to a conclusion that eventually there is ONE MUSIC IN INDIA.

### 2.2 OBJECTIVES

After studying this unit you should be able to:

- Recognise the southern – Karnatak – system of music by its characteristics;
- Know the various types of musical compositions; and
- Compare and contrast the Karnatak system with the Hindustani system.

### 2.3 RAAGA IN KARNATAK MUSIC

With the advent of Venkatamakhi's 'Chaturdandiprakaashikaa' (1650 AD), the entire approach to music in South India, underwent a radical change. In this work, he classified all the raaga-s of Karnatak music within the framework of seventy-two melakartaa-s or 72 janaka or major raga-s. The classification of raaga-s into janaka (major) and janya (minor) raaga-s is the most scientific system of raaga classification. Janaka means generic and janya means generated. There are 72 janaka raaga-s based on the 12 svaras of the sthaayi. Whereas the number of janaka raaga-s is fixed, the number of janya ragas is practically unlimited. This classification of 72 melakartaa-s brought about a more rational arithmetical classification.

The 72 janaka raaga-s or melakartaa raaga-s are arranged according to a definite plan. This plan of arrangement helps one to give the svara-s taken by any one of the 72 melaraaga-s without difficulty. The fixed notes (achala svara-s) sa and pa are present in all the 72 melakartaa raaga-s and serve to give a certain fixity to their melodic character.

**The Scheme of 72 Melakartaas**

The 72 melakartaa raaga-s are grouped under 12 chakra-s, each chakra comprising within it 6 mela raaga-s. The scheme is divided into two halves. In the first half which includes chakra-s 1 to VI and the mela-s 1-36, the shuddha madhyama occurs as a constant note and in the second half, which includes chakra-s VII to XII and mela-s 37-72, the prati madhyama occurs as a constant note. For
Understanding to Karnatak Music

this reason, the first six chakra-s are referred to as the shuddha madhyama chakras and the second six chakra-s as the prati madhyama chakras.

The manner of interpretation and the shift of emphasis from structural limits to free improvisation in Hindustani music is one of the main differences between Karnatak music and Hindustani music. These brought in their wake a host of ancillary changes in aalaapa and tālā, which ultimately resulted in two almost separate systems of music. Karnatak music does not follow the elaborate ‘time theory of raaga’ as in Hindustani Music. Nevertheless, it accepts the fact that raaga-s have a deep association with emotions. There are raaga-s capable of producing joy, a feeling of sadness, agitation, etc.

Karnatak Music Compositions:

In Karnatak Music, a study of the structure of its present form - kriti, keertanam, varnam, padam, jaavali, etc. makes it fairly clear that this music is maintaining the ancient traditions of the prabandhas more closely and rigidly than Hindustani music. Just as in prabandha gaana strict adherence to the structure of the composition is compulsory, so also in Karnatak music, though to a lesser degree, adherence to the forms of the compositions even in improvisation while rendering kriti-s, etc. is still required.

Kriti

The kriti is the most highly evolved amongst art musical forms. It is the most important of the melodic group of compositions. The composer enjoyed ease and freedom in the expression of his musical thoughts in this form. The only ideal present in the mind of the composer during the composition of a kriti, is the delineation of the raaga bhaava in all its varied and rich colours.

The term ‘kriti’ refers to the composition whose claim to permanence lies principally in its music and not in its saahitya. The motive behind the kriti is principally the creation of aesthetic enjoyment.

The pallavi, anupallavi and charana are the minimum and essential anga-s of a kriti. There may be one or more charana-s. The pallavi is sung first, followed by the anupallavi. The pallavi is repeated at the conclusion of the anupallavi. The charana is next sung.

Kritis have also been enriched by the introduction of sangati-s. Sangati-s are variations on a musical theme, developed step by step.

Keertanam

Scholars have restricted the term ‘keertana’ to those set of compositions whose saahitya-s have a special spiritual value. Thus in a keertanam, the saahitya is of primary importance. In a keertanam, the portrayal of bhakti rasa is important. Keertana-s are older than kriti-s. Kriti is a development from the keertana. The keertana had its birth about the latter half of the 14th century. The kriti in its fully developed form appeared about four centuries later.

The keertana is strictly speaking a sacred form. Its saahitya may be of a devotional character, or may relate to a theme from the Puraana-s. The music as well as the rhythm of a keertana are simple in character. The music is used herein only as a vehicle to sing the glories of God. The anupallavi is a dispensable anga in a keertana. The motive behind the keertana is the creation of bhakti rasa or the feeling of devotion.
Varnam

Varnam-s are scholarly compositions. They are elaborate melodies filled with raaga bhaava. The constituent anga-s of a varnam are:

i) The poorvaanga, comprising the pallavi, anupallavi and the muktaayi svara.

ii) The uttaraanga, or the ettukadai comprising the charana and the charana svara-s.

The poorvaanga and uttaraanga are of almost equal length. They represent two balanced halves of the composition.

Varnam-s are of two kinds –

a) Taana Varnam and b) Pada Varnam

a) Taana Varnam - Taana Varnam-s are compositions played or sung at the commencement of a concert. In a taana varnam, the pallavi, anupallavi and charanam alone have saahitya. The other portions are sung as solfa (svara) passages.

On account of the taana style of development, and the preponderance of phrases in this form, this composition is called taana varna. The wide dispersal of the saahitya syllables is a characteristic feature of the taana varna.

b) Pada Varnam - Pada varna-s are called chauka varna-s and Ata varna-s are the compositions heard in dance concerts. The entire composition herein has saahitya. The words of the saahitya have less vowel extensions. The music is in a somewhat slower tempo and is intended to give full scope to convey the bhaava-s. Because of its affinity to the padam, both in tempo and the theme of the saahitya, this composition is called pada varna.

Padam

Padam-s are scholarly compositions. The term ‘pada’ was originally used to signify a devotional song. In the musical parlance of the modern period, the term is restricted to the type of composition which belongs to the sphere of dance - music and which treats of the various aspects of naayaka - naayikaa (the hero and the heroine) relationships. Although strictly a dance form, yet the pada is sung in concerts of art music, on account of its musical excellence.

To understand a pada and to enter into its spirit, one should have knowledge of the types of naayikaa-s (heroines) and naayaka-s (heroes), etc. Shringaara and bhakti are two themes that provide a fund of material for the Indian composers to draw their inspiration from. The implied bhaava-s underlying the pada-s are made explicit through appropriate abhinaya in dance concerts. Madhura bhakti method of approach to God is one of the primordial concepts of the Hindu mind. The union of the individual soul with the universal soul, the poetic conception of love, the ideal of spiritualized love, the sufferings of love, the expectation of happiness or the failure to realize the goal are some of the themes found in the pada-s.

The pada has three sections - pallavi, anupallavi and charana. There may be two or more charana-s. The music is slow and dignified and flows in a natural manner. The musical piece is replete with raaga bhaava and a sustained balance is maintained between the words and the music throughout. The signature (mudraa) of the composer may occur in the pallavi, anupallavi or the last charana.
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**Jaavali**

Contrasted with the *pada-s* which are songs of divine love, *jaavalis* are songs treating of worldly love. They are songs of an erotic nature, mundane and sensuous in concept and spirit. They are popular because of their bright, attractive and catchy music. The music is generally in *madhyamaakaala*. *Jaavalis* are in attractive *raaga-s* like *Pharaz*, *Kaapi*, *Behaag*, *Khamaas*, etc. The language is usually colloquial.

*Jaavalis* are pieces belonging to the sphere of light classical music. They are rendered during the second half of a concert programme. They are also used in dance concerts. *Jaavalis* are usually set in *Aadi*, *Roopaka* and *Chaapu* *taala-s*. The *jaavali* had its birth in 19th century. The word “*jaavali*” can be traced to the Kannada word ‘*jaavadi*’, which means a kind of erotic, luscious poetry. The fluency of musical flow is a characteristic feature of *jaavalis*. This form corresponds to the *ghazal* of Hindustani music. The *jaavali* has the sections: *pallavi*, *anupallavi* and *charana-s*. There may be one or more *charana-s*.

**Tillaanaa**

*Tillaanaa* is a short and crisp form. It is principally a dance form. On account of its brisk and attractive music it is also sung towards the close of a music concert. It is one of the liveliest of musical forms. It came to be composed by classical composers who lived in the 18th century. In a music concert after the long, drawn-out *pallavi*, it comes as a pleasing variety. In a dance concert also, it comes as a pleasing variety after the *abhinaya*.

In *tillaanaa-s* intended as concert forms, the composers have paid attention to the *raaga bhaava*. Herein, all kinds of rhythmic solfa syllables occur. In *tillaanaa-s* which are intended as dance forms generally medium tempo is adhered to and the drum syllables mostly occur. The rhythmic syllables are so arranged so as to give scope for display of a variety of foot work.

*Tillaanaa-s* have only one *charana* wherein the signature of the composer occurs. The *saahitya* of the *tillaanaa-s* that normally follow the *anupallavi*, may be in Sanskrit, Telugu or Tamil. *Taraanaa* is the counterpart of *Tillaanaa* in Hindustani music. *Tillaanaas* are usually composed in *Aadi*, *Roopaka* or *Chaapu* *taala-s*.

### 2.4 TAALA IN KARNATAK MUSIC

In the field of *taala*, Karnatak music follows the old system where *maatraas* (beats) are divided into *laghu*, *dhrutam*, *anudhrutam*, *guru*, *plutam* and *kaakapaadam*.

One of the reasons for the maintenance of the old traditions in Karnatak music may be the knowledge of Sanskrit among most of the musicians.

In Karnatak music, a *taala* consists of a cycle or *aavartana*. In the present day, Karnatak music follows the *Soolaadi Sapta Taalas*. There are seven *taalas* – 1) *Dhruva* 2) *Mathya* 3) *Roopaka* 4) *Jhampa* 5) *Triputa* 6) *Ata* 7) *Eka*.

Three types of subdivisions or *anga-s* figure in the above mentioned *taalas* viz. *laghu* (consisting of a beat and finger counts), *dhrutam* a beat and a wave and *anudhrutam* - a beat. The *laghu* is of 5 varieties or *jaati-s* viz *tishra jaati* (*laghu* of 3 counts) *chaturashtra jaati* (*laghu* of 4 counts) *mishra jaati* (*laghu* of 7 counts) *khanda jaati* (*laghu* of 5 counts) and *sankeerna jaati* (*laghu* of 9 counts).

Due to the variable values of the *laghu*, five types of a particular *taala* are available.
Thus, the seven *soolaadi taala-s* when performed in five *jaati-s* give rise to thirty-five *taala-s*.

A smaller but nevertheless important group of *taalas* are also used frequently in Karnataka music - the *chaapu taala-s*, particularly *mishra chaapu* (7 counts) and *khanda chaapu* (5 counts). These *taalas* are of characteristically quick movement and are derived from folk music. Each consists of two *angas*, a shorter one plus a longer one in asymmetrical relationship - *mishra chaapu* being 3+4 and *khanda chaapu* 2+3. These *taalas* are not thought of as being structured by *anudhrutam*, *dhrutam* or laghu.

In Karnataka music, a single *taala* cycle or *taala aavartana* can be sufficiently long to accommodate a complete musical idea. However, two or more cycles are often combined into a longer phrase. The completion of a phrase is usually signalled by a recurring melodic phrase. That phrase always appears at the same place in the *taala* cycle and thus marks an important structural point in the *taala*. This important structural point in the *taala* cycle where the main phrase of a musical piece begins - is named ‘*eduppu*’ in Tamil or ‘*graha*’ in Sanskrit.

Speed is called as ‘*kaala*’ or ‘*laya*’ in the Karnataka system of music. Once the basic speed is established there is no acceleration of the *taala* counts. An increase in speed is achieved by an increase in the rhythmic density. A favourite procedure is to present a melodic or rhythmic pattern and then double it in speed while the *taala* continues in constant pace. The two most common doublings are a speed twice as fast (*dvikaala*) and a speed four times as fast (*chatushkaala*). A *trikaala* pattern goes through the three stages of presentation - in first speed, then in *dvikaala* and finally in *chatushkaala*.

### 2.5 SELF ASSESSMENT QUESTIONS

1. Fill in the blank spaces with appropriate words given below:

   (naayaka – naayikaa, Venkatamakhi, pallavi, bhakti rasa, 72 melakartaas, importantce, 72-janaka, laghu, anu pallavi, saahity , dhrutam, devotion 1, major, anudhrutam, soing, guru, charana, plutam, kaakapada, kriti.

   a) __________ classified all the ragas of Karnataka music within the framework of __________ or __________ or __________ rajas.

   b) In Karnataka music maatraas are divided into __________ and __________.

   c) The __________ and __________ are the minimum angas of a __________.

   d) In a keertanam the __________ is of a primary __________ so is the portrayal of __________ __________.

   e) A pada is a __________ __________ and treats of various aspects of naayaka – naayikaa relationshipsships.

2. Write 5 to 6 lines on the Scheme of 72 melakartaas.

3. Write briefly on the Taala System in Karnataka music.
Answer:

1. a) Venkatamakhi, 72 melakartaas, 72 janaka, major  
   b) laghu, dhrtam, anudhratam, guru, plutam, kaakapadam  
   c) pallavi, ānupallavi, charan, kriti  
   d) saahitya, importance, bhakti, rasa  
   e) devotional song, naayaka-naayikaa

2. Venkatamakhi in his Chaturdandi prakaashikaa (1650 AD) introduced this scheme wherein he classified all the raagas within the framework of 72 melakartaas or 72 janaka or major raagas. The classification of raagas into janaka (major) and janya (minor) raagas is the most scientific system of raaga classification. Janaka means generic and janya means generated. The 72 melakartaa raagas are grouped under 12 chakras, each chakra having 6 melas raagas. The scheme is divided into two halves – first includes chakras VII to XII and melas 37 – 72.

3. Karnatak music follows the old system where maatraas (beats) are divided into laghu, dhrtam, anudhratam, guru, plutam and kaakapadam. A taala consists of a cycle or an aavartana. It follows the Soolaadi Sapta Taalas – 1) Dhruva, 2) Mathya, 3) Roopaka, 4) Jhampa, 5) Triputa, 6) Ata and, 7) Eka. Again laghu is of 5 varieties or jaatis – tishra jaati (3 counts), caturashrajaati (4 counts), mishra jaati (7 counts), Khanda jaati (5 counts) and sankeerna jaati (9 counts).
UNIT 3 TECHNICAL TERMS OF KARNATAK MUSIC

3.1 Introduction
3.2 Objectives
3.3 Definition and Brief Explanation of Technical Terms

NAADA
Aahata – Anahata

SRUTI
Aadhaara sruti

SVARA
a) Svara Saptaka
b) Uttaraanga – Poorvaanga
c) Sthaayi

MANDRA – MADHYA - TAARA
d) Arohana – Avarohana
e) Deergha – Hrsva
f) Svara Vibheda

SUDHA - VIKRITA
g) Vaadi – Samvaadi – Vivaadi- Anuvaadi
h) Varisai
   Sarali – Janta – Daatu
   Hecchu sthaayi -Taggu Sthaayi
i) Alankaara

TAALA
a) Kriya
   Sasabda – Nisabda
b) Aksharakaala
c) Graha or Eduppu
   Sama – Vishama – Ateeta -Anaagata
d) Aavarta
e) Laya
   Vilamba – Madhya - Druta
f) Soolaadi Sapt Taalas
   Laghu- Durta – Anudruta -
   Dhrula – Matya – Rupaka
   Jhampa – Triputa – Ata – Eka
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g) Chaapu Taala

h) Jaati
   Tisra
   Chaturasra or Chatusra
   Khanda
   Misra
   Sankeerna

SANGEETA
Kalpita – Manodharma
Dhaatu – Maatu

MELA

RAAGA

a) Janaka-Janya
b) Upaanga – Bhaashaanga
c) Sampoorna – Audava-Shadava
d) Vajra – Vakra

GAMAKA

SANGATI

MUSICAL FORMS
Abhyaasa gaana
Gita
Svarajati
Jatisvara
Varna
Sabhaa Gaana
Svarajati
Varna
Kriti
Pallavi
Padam, Javali, Tillana

3.4 Self Assessment Questions
3.5 Answers

3.1 INTRODUCTION

Music has the ability to excite human emotions and induce pleasant feelings in the mind of the listener.

It thus became natural for human mind to cultivate music to suit and refine his sensibilities. Music became the best medium to express his refined thoughts and subtle emotions.
Indian music has been an integral part of the life of the people of the country whether folk, tribal or ritualistic; their everyday activity is influenced by music. The intellectual mind realising the power of music systematically merged the melodic beauty that lay deep in the different Indian art forms and evolved the classical music which was governed by both Art (Kala) and Science (Shastra).

The Karnatak classical music is primarily devotional in nature. This music by virtue of its both poetic and melodic beauty has the ability to calm the aggressive mind and comfort the weary and distraught.

Learning music cultivates a certain discipline which would enable one to lead an orderly life, with no violent thoughts on one hand and becoming creative on the other hand, channelising the emotional release. This aspect of music is of great importance today especially with the rising tensions, violence and disharmony prevailing everywhere.

3.2 OBJECTIVES

After studying this unit, the learner will be able to:

- understand the importance of learning music;
- the role of music in the life of Indians;
- the effect of music in the mind of the listener; and
- the salient features of Karnatak Music.

3.3 DEFINITION AND BRIEF EXPLANATION OF TECHNICAL TERMS

1) NAADA

Naada is the primordial sound, i.e. the beginning of musical sound. ‘Naada’ is the combination of Praāna or air and Agni or fire. From Naada emerge the Sapta Svaras, or the seven principle musical notes.

‘Naada’ is div into Aahata (struck) and Anaahata (unstruck) sound. The Aahata or the struck sound is produced by the conscious effort of man. The Anaahata or the unstruck is said to be audible only to those who are in deep meditation, like the Yogis.

2) SRUTI

Sruti is the minutest audible pitch. Sruti is also known as microtones. A musical note or Svara may sound different by virtue of sruti.

The Aadhaara sruti has a different connotation. It is called as the aadhaara shadja or the tonic note. All instruments are tuned to a tonic note. So also for a vocalist it is very important to select an aadhaara sruti which will enable him to sing with ease in the 3 octaves i.e. Mandra (lover), Madhya (medium), Taara (higher).

3) SVARAS

Svaras are those sounds which have the ability to please the mind of the listener.
a) Svara saptaka
There are seven basic svaras called as sapta svaras or svara saptaka which form an octave. These are Shadja, Rishabha, Gaandhaara, Madhyama, Panchama, Dhaivata and Nishaada.

b) Poorvanga-Uttaranga Svaras
In an octave, Svaras from Sadja to Panchama are Poorvanga svaras and those from Panchama to Nishaada are Uttaranga svaras.

c) Sthaayi
An octave is called as Sthaayi. There are 3 sthaayis, Mandra sthaayi or lower octave, Madhya sthayi or middle octave and Taara sthaayi or higher octave. The sthaayi is indicated with dots. E.g.

S - Mandra Sthaayi
S - Madhya Sthaayi
S - Taara Sthaayi

4. MANDRA-MADHYA-TAARA
d) Aarohana
Svaras in the ascending order of pitch is Aarohana. Eg. S r g m p d n s, r g m p d n s etc. In a Raaga the Aarohana generally starts from ‘sa’ followed by svaras in ascending order.

Avarohana
Svaras in descending order of pitch is Avarohana, eg. S n d p m g r s, n d p m g r s etc. In a raga the Avarohana commences from ‘sa’ in the higher octave followed by svaras in descending order.

e) Deergha Svara
Svaras with long duration of 2 akshara kaalas are Dirgha Svaras

Hrsva Svara
Svaras with short duration, of one aksharakaala are Hrisva svaras

f) Svara Vibheda or varieties
In a Svara Saptaka, the svaras shadja and panchama do not admit any variations. Hence, Sa & Pa are called as Achala, Sudha or Avikrita svaras. The other five notes Ri, ga, ma dha, and ni admit of more than one variations. These are called as Chala or Vikrita svaras.

The vikrita svaras are :-
Sudha Rishabha
Chatusruti Rishabha
Saadhaarna Gaandhaara
Antara Gaandhaara
Sudha Madhyama
g) Vaadi, Samvaadi, Anuvaadi and Vivaadi Svaras

The svaras in melodies are placed at different intervals from each other. It is by virtue of these intervals that the sounding together of two svaras gives different effect. Based on the intervals, the svaras are classified into four categories:

**Vaadi or Sonant** – This is the principle svara or the predominant note of a raga, which is frequently used to express the raga ranjatva or beauty of a raga. This is compared to a king.

**Samvaadi or Consonant** – ‘Samvaada’ means sounding together. Any svara when sounded with Vaadi svara, is pleasant to the ears, that svara is called as Samvaadi svara. The svaras ‘Ma’ & ‘Pa’ are the samvaadi svaras of Sa. This is compared to a minister.

**Vivaadi** – In the literal sense it means dispute. The sounding of vivadi svaras have an unpleasant feeling to the listener. These svaras are compared to an enemy.

**Anuvaadi Svaras** which are neither vadi, samvaadi, vivaadi are anuvaadi svaras. These are compared to a follower. Their soundings have a neutral effect.

h) Varisai

Varisais also called as Svaraavalis are svara patterns which are composed as exercises for the beginner. Varisais help in developing sthaana shudhi or acquiring correct positioning of svaras. These are basic svara exercises, for the beginners of both vocal and instrumental music. They are set to Raaga Mayaamaalavagoula. The varisais are set to Aadi Tala of 8 beats which again is easily learnt. The varisais progress with simple svara exercises to complex patterns of svaras, in both ascent and descent.

**Sarali Varisais** - The first set of varisais are called Sarali Varisais. These are simple patterns where svaras follow in Krama i.e. in the order of ascent and descent.

All varisais are sung in 3 degree speed. The first speed includes one svara only for every beat. Likewise the second and third speed each beat is reckoned with two four svaras respectively.

**Janta varisai**

The Janta varisai are gradual progression of svaras, each of which is repeated twice. The second svara is stressed upon.

The janta varisai also includes sarali varisa e.g. – ssrrg srg ssrrgg mm, rrggm rggm rggmmpp. These varisai are more advanced as compared to sarali varisas.

**Daatu varisas**

Daatu means skipping. In the progression of svaras, some svaras are omitted. The Dhatu varisai also include janta svara prayogas. E.g
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**Hecchu sthayi varisai or Tara Sthayi**

The Hecchu sthaayi svaras are for increasing the range of voice in the upper octave. The first varisai will end in shadja of higher octave, while the second varisai will progress to R, then G, M and P.

**Taggu sthayi varisai or mandra sthayi**

Taggu varisai increase the range of voice in the lower octave from Mandra Nisada to Mandra Sthayi Panchama.

i) **Alankaara**

Alankaara means embellishment. Alankaaras are varisai set to the Soolaadi Sapta Tala or the basic seven talas, in five different Jaatis or rhythm. The Talas are Dhruva, Matya, Roopaka, Jhampa, Triputa, Ata & Eka. The Jaatis are Tisra (3 beats), Chatusra (4 beats), Khanda (5 beats), Misra (7 beats) and Sankeema (9 beat).

5. **TAALA**

Taala is the measurement of time. Reckoning of Taala or mode of putting the Taala is called Kriya.

a) **Kriya**

Kriya has two varieties:

Sasabda Kriya - Reckoned with a beat

Nisabda Kriya - Reckoned with a Wave. Also termed as ‘Visarjita’.

b) **Aksharakaala**

Aksharakaala is the shortest time measure. A minimum of 3 aksharakala is required to constitute a Taala. Tisra jaati Eka Taala is the shortest Taala with 3 aksharkala.

\[
\begin{align*}
&1/4^{th} \text{ aksharakala} \\
&1/2 \text{ aksharakala} \\
&s \text{ one aksharakala} \\
&\$ Two \text{ aksharakala}
\end{align*}
\]

c) **Graha or Eduppu**

Graha or eduppu in Tamil is the commencing or starting point of music in a Taala. It has two varieties:

1) Sama – When music and Tala commence simultaneously.

2) Vishama – When music and Tala do not commence simultaneously. Vishama has two varieties.

i) Atita Graha – When music starts before the commencement of Tala.

ii) Anagata Graha – When music starts after the commencement of Tala.

d) **Aavarta**

Aavarta is the time cycle. Reckoning of Tala once is Aavarta.
e) Laya or Kaalapramana

Laya is the Tempo or speed of a musical rendering. Also termed as Gati and Nadai. Three degrees of speed are established Vilamba (slow) Madhya (medium) and Druta (fast)

f) Sooladi Sapta Talas

There are seven principle taalas known as Soolaadi Sapta Taalas. These Taalas are named as Dhruva, Matya, Roopaka, Jhampa, Triputa, Ata and Eka. Taala has three main angas Laghu, Anudrutam and Drutam. The value of Anudrutam is one akshara kaala and Drutam is Two aksharakaals which are constant and do not change.

Value of Laghu changes to five different varieties called Jaatis. These are Tisra jaati(3), Chatusra Jaati (4) Khanda Jaati (5) Misra Jaati (7) and Sankeerna Jaati (9). They are rendered as Takita, Takadimi(4), TakaTakita (5), Takadimi Takita(7) and Takadimi Taka Takita(9) With the five different Laghu Bhedas each taala has five varieties.

g) Chaapu Taala

Chaapu Taalas are also time measures which are reckoned with two beats. There are two main varieties of chaapu taala, khanda chaapu has 5 aksharakalas and misra chaapu 7 aksharakalas.

6. SANGEETA

Sangeeta is a term used for Indian Music.

Kalpita Sangeeta -Music which is composed or preset is Kalpita Sangeeta.

Manodharma Sangeeta.- Music improvised or composed on the spot is Manodharma Sangeeta.

7. DHAATU -MAATU

A musical composition has both text as well as melody. The text part is called as Dhaatu and the melodic part is called as Maatu

Dhaatu - x x x x v x x v
G G P ; P; DP S; S;
Maatu Va ra Vee - na mridu pa- ni-

8. MELA

Mela is the term used for the parent scale. Janaka Raga, Melakarta and Ragaanga ragas are other names for mela. A mela is Sampoorna having all seven svaras both in arohana and avarohana. The svaras are in Krama or in order, both in ascent & descent. Mela same of svaras in both arohana and avarohana . Mela does not admit any foreign note or anya svara.

The equivalent of Mela is ‘Thaat’ in Hindustani music

9. RAGA

Ragas are melodies derived from the combination of different svaras, which have the ability to please the mind of the listener.

The whole structure of Indian music is evolved around Raaga. The beauty underlying
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A raga are aesthetically brought out through compositions (Kalpita Sangita) as well as through extempore music (Manodharma Sangeeta). Each Raga has a distinct aesthetic form that lends it a different tonal colour.

Ragas Are divided Into Janaka Raga Or Mela Raga and Janya Ragas.

Janya Ragas

Ragas born out of Janaka Ragas are Janya Ragas. The Janya Ragas:-

1. May not be Sampoorna Ragas. May be audava i.e. five svaras in it or shadava i.e. six svaras in it.

2. May be Upaanga having same svara in both arohana and avarohana or Bhaashaanga with both varieties of svaras in it. The svara not found in its parent raga is Anya svara or foreign note.

3. May be Varja, deleting svaras either in arohana or avarohana or both.

4. May be vakra, with Zig Zag svaras in arohana or avarohana or both.

10. GAMAKA

Gamakas are tonal embellishments that enhance the melodic beauty of composition. Melody without Gamaka is like night without moon and creeper without flowers.

11. SANGATI

Sangatis are melodic variations brought about in a theme. Sangatis are important in the musical form Kriti, which progress from simple variations to complex.

12. MUSICAL FORMS

These are compositions which have different musical structures. The musical forms reveal a concrete picture of a raga. They are divided into Abhyaasa Gaana i.e. for practise and Sabhaa Gaana i.e. for concert.

a) Gita

Gitas are simple melodic compositions which come under the abhyaasa gaana. Each letter of the Maatu coincides with one svara of the Dhaatu. These are devotional with no sangatis or variations. The learner thus gets acquainted with the svarasthanas.

\[ g \quad g \quad p \quad p \quad d \quad p \quad s \quad s \]

\[ v \quad a \quad r \quad a \quad v \quad i \quad n \quad a \quad m \quad r \quad d \quad u \quad p \quad a \quad n \quad i \]

Svarajati

They are more advanced than Gita. The theme of Sahitya may be devotional, heroic or romantic. The Svarajati has svara passages with appropriate sahitya and Jati.

Jatisvara

Jatisvaras are compositions like Svarajati with Solfa passages and jatis. However unlike Svarajati they do not have sahitya set to the Solfa passages.

Varnas

Varnas are highly advanced musical compositions that belong to both Abhyaasa gaana (practise) and Sabha Gaana (Concert).
The Raga Svaroopa is aesthetically structured in Varna. These are set to both simple and complex Talas and hence suitable for both practise and performance. Practising varna in different speeds or Laya strengthens the command over rhythm. The tonal modulations or gamakas add versatility to the voice and improves the style of execution in the instrumentalists.

**Kriti**

That which is composed is kriti. Kriti is a highly evolved musical form. It occupies an important place in the concert paddhati. In order to fully understand a Raga it is best to learn as many kritis as possible in that Raga. Both rhythm and melody find an important place in Kriti.

**Ragam Tanam Pallavi**

Raagam Tanam Pallavi also known as Pallavi is the most complex musical form as far as the melody and rhythm are concerned. This musical form also belongs to the Sabhaa Gaanam or concert presentation and includes the rendering of Raga alapana or melodic improvisation, Tanam i.e. phrases like Nom, Tom, Ananta. Pallavi i.e. Padam or words, Layam or rhythm and Vinyasam or exposition (pa + la+ vi)

**Padam**

Padam are musical compositions which express devotion through madhura bhakti i.e. bhakti through expression of love. In Pada both Dhaatu (melody) and Maatu(words), are equally important.

The devotion of the composer or the mortal for the Lord is compared to the love of Naayika (heroine) for the Naayaka (beloved). Padam belong to Sabha Gaana. Musicians who have a complete command over Raga, alone can render Padam effectively. Padam are also equally important in the realm of dance. They are rendered best in a Vilamba Kaala or slow tempo.

**Javali** - Javalis are love lyrics like Padam. The compositions are bright and lively. Unlike Padam the songs are of erotic nature and are sung in fast tempo.

**Tillana**

These are brisk compositions beginning with Jatis or syllables like Dim, Tadara, dani, Tanata etc, followed by a short passage of poetic words concluding with Jatis again. They belong to the realm of both music and dance concerts and are rendered towards the end as a befitting finale to the concert.

### 3.5 SELF ASSESSMENT QUESTIONS

1. Fill in the blanks, choosing correct words from those given below:

   (Javali, Tillana, Laya, Uttaranga, Achala, Vikrita, Poorvanga, Laghu, Drutam, Aavarta, Anudrutam, Vilamba, Aksharakaala, Madhya Raaga, Gita, Drut Varna, Svarajati, Kriti, Pallavi, Jatisvaram, Padam, Eduppu)

   a) Svaras from Shadja to Panchama are called ___________ and Panchama to Nishada are called ___________.

   b) Sudha svaras are also called as ___________, and chala svaras are also called as ___________.

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c) Three principle angas of a Taala are ____________, ____________, ____________. Taala repeated once is ____________.

d) Shortest time measure is _______________. The starting point of Taala is ________________.

e) Tempo is also called as _______________. The three varieties of Tempo are ________________, ________________, ________________.

f) That which pleases the mind of the listener is ________________.

g) Abhyaasa gaana includes ____________, ____________, ___________ and ____________. Sabha Gaana includes ____________, ____________, ____________, ____________, ____________, ____________.

2. Write five or six sentences giving important features of varisais.

3. Write briefly on the musical forms in Abhyaasa Gaana.

Answers

1. a) Poorvannga, Uttaranga
   
   b) Achala, Vikrita
   
   c) Laghu, Anudrutam, Drutam, Aavarta
   
   d) Aksharakaala, Eduppu
   
   e) Laya, Vilamba, Madhya, Druta
   
   f) Raaga
   
   g) Gita, Svarajati, Jatisvaram, Varnam, Kriti, Pallavi, Padam, Javali, Tillana.

2. Varisais also termed as Svaraavalis are svara patterns, set up as exercises for a beginner. These help in acquiring sthaana shudhi or correct positioning of svaras. The varisais progress from simple to complex svaraa patterns. The different varisais are Sarali, Janta, Daatu, Hecchu and Taggu Sthaayi varisais. These are composed in Raaga Maayamalavagoula, set to Aadi Tala. These svara exercises are for the beginners of both vocal and instrumental music.

3. Musical forms that figure in Abhyaasa gaana are Gita, Svarajati, Jatisvaram, and Varna. The term ‘Abhyaasa’ means ‘practise’. Hence Abhyaasa Gaana is music meant for learning and practise. Gitas are devotional compositions, set to simple melodies which do not admit of sangatis or variations. Svarajatis are compositions which have svara passages and words set to every passage. Jatisvarams have only svaras and no sahitya or words. Varnam, the last to be learnt in Abhyaasa Gaana, has more complex svara patterns which gives a complete Svaroopa of a Raga.
Technical Terms of Karnatak Music

Tanpura

Tavil

Veena

Violin
Understanding to Karnataka Music

Talam

Mridangam
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Chenda

Ghatam

Kanjeera
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Introduction to Karnatak Music

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