

HIGHER SECONDARY COURSE

MUSIC

CLASS - XII



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 respect to my parents, teachers and all elders and treat everyone with courtesy.

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

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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 coursebook be the first meaningful step towards that direction.

With best wishes

Dr. S. Raveendran Nair

Director

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**Certain icons are used in this
textbook for convenience**



Chapter Icon



Check your memory/progress



Let us do



Learning outcome



Key concepts



Evaluation



Reference

PART- I



THEORY OF MUSIC



UNIT- 1

CLASSIFICATION OF JANYA RAGAS



Learning outcome

After transacting the unit, the learner will be able to-

- Identify janya ragas
- Categorise the varieties of Janyaragas like Varjya, Vakra, Upanga, Bhashanga, etc.
- Identify the Audava and Shadava varieties of Janya ragas
- Identify Panchamantya, Dhaivatantya and Nishadantya ragas
- Familiarise Ghana - Naya - Desya ragas
- Familiarise the concept of the introduction of foreign notes



Key concepts

- Raga classification
- Janya Raga classification
- Varjya ragas
- Vakra ragas
- Upanga ragas
- Bhashanga ragas
- Panchamantya ragas
- Dhaiwantya ragas
- Nishadantya ragas
- Ghana- Naya-Desya ragas

1.1 Introduction

Raga means a particular combination of svaras or notes, which are pleasant to hear. It pleases the mind. Different combinations of svaras can produce different ragas. Each raga has its own identity and it is important to get raga jnanam (Knowledge of raga) for identifying different ragas. The ragas are examples for melodic music. The gamakas, particular sancharas or combination of svaras and the emphasis on some notes give beauty and grace to the melody. A raga is a product of emotion and enables to express the aesthetic feeling of love, devotion, anger and other mental attitudes of humanity.

Generally, ragas are divided into two categories: 1. Janaka ragas and 2. Janya ragas. Janaka raga is also known as Melam, Melakarta and Sampurna raga. Janya raga is a raga that is derived from a mela. The janya raga commonly takes the same svarasthanas of janaka raga. Janya ragas may be classified under various heads such as, varjya ragas, vakra ragas, upanga ragas, bhashanga ragas, panchamantya ragas, dhaiwantya ragas, nishadantya ragas, Ghana-naya-desya ragas etc.

1.2 Varjya Ragas

When a raga loses its sampurna character by omitting one, two or three svaras in the arohana, avarohana or both, it is called a varjya raga. These left-out svaras are known as varjyasvaras or omitted svaras. There are different types of varjya ragas depending upon the number of varjyasvaras. A janya raga must have a minimum of four notes when the arohana and avarohana are taken together.

1.3 Shadava, Audava and Svarantara ragas

When one svara is omitted both in the arohana and the avarohana, it is called shadava raga. In other words, a shadava raga is a raga which has only six svaras. A raga in which two svaras are absent, and has only five svaras, is known as audava raga. A svaranthara raga is a raga, which has only four svaras. In ancient Tamil music, shadavam was known as 'Panniam', audavam was called 'Tiram' and svarantaram was known as 'Tiratiram'.

Varjyaragas commonly in use may be said to be of eight types. Example are :-

- | | |
|-----------------------|---------------------------|
| 1. Shadava - sampurna | : Kamboji, Poorvikalyani |
| 2. Audava - sampurna | : Saveri, Bilahari |
| 3. Sampurna - shadava | : Neelambari |
| 4. Sampurna - audava | : Garudadhvani, Saramati |
| 5. Shadava - shadavam | : Sriranjini, Hamsanandi |
| 6. Shadava - audava | : Nattakuriniji, Bahudari |
| 7. Audava - shadava | : Malahari, Vasanta |
| 8. Audava - audava | : Mohanam, Hamsadhvani |



Check your memory/progress

"Classification of Janya ragas



Let us do

Prepare a chart showing the names of the ragas belonging to the Audava, Shadava and Svarantara varieties

1.4 Vakra ragas:

Vakra ragas are the ragas in which the svaras are not in the regular order of pitch in the arohana, avarohana, or both. The svaras will be in a zig-zag order and one or two notes may occur more than once. The lower note may occur after the note of a higher pitch. Vakra ragas may be sampoorana, shadava, audava, upanga or bhashanga.

The three kinds of vakra ragas are:-

1. Arohanavakra raga:

These are the ragas in which the arohana (ascent) alone is vakra.

Example : Anandabhairavi-

Arohana: s g r g m p d p s

Avarohana: s n d p m g r s

2. Avarohanavakra raga:

In this type, the avarohana (descent) alone is vakra or not in the order.

Example : Sri raga

Arohana : srmpns

Avarohana : snpdnmpmgrs

3. Ubhayavakra ragas:

Ubhayavakra ragas are the janya ragas in which both the arohana and avarohana are vakra.

Example: 1.Sahana

Arohana : srgmpmdns

Avarohana : snsdpmgmrgrs.

Example:2 . Reetigaula

Arohana: sgrgmndmnns

Avarohana: sndmgmpmgrs

***Check your memory/progress***

Arohana and avarohana of different Vakra ragas

Based on the number of svaras present in the arohana and avarohana, nine combinations arise from these three varieties. They are :-

1. Sampoorna - sampoorna
2. Sampoorna - shadava
3. Shadava - sampoorna
4. Sampoorna - audava
5. Audava - sampoorna
6. Shadava - shadava
7. Shadava - audava
8. Audava - shadava
9. Audava - audava

1.5 Ekasvaravakra ragas, Dvisvaravakra ragas and Chatusvaravakra ragas

Vakra ragas with one vakrasvara combination are known as ekasvaravakra raga. For example, Begada. When two vakrasvara combinations occur, the ragas are called dvisvaravakra ragas. Sri raga is an example. Asaveri raga is an example for chatusvaravakra raga, which is very rare in which four svara combinations come as vakrasvaras.

1.6 Upanga ragas and Bhashanga ragas

The janya ragas which use only those svaras pertaining to their parent ragas or melas are called as Upanga ragas. Example: 1. Mohanam (Janya of 28thmela, Harikamboji) and Example:2. Malahari (Janya of 15thmela, Mayamalavagaula). Upanga ragas may be vakra or varjya.

Bhashanga ragas are the janya ragas which take one or two foreign notes (anyasvaras), in addition to the notes belonging to its parent raga. Bilahari and Kamboji are examples of bhashanga ragas. Normally these anyasvaras occur in certain phrases of a raga and reveal the svarupa or form of raga. These anyasvaras are also called bhashanga svara or occidental note.

In the raga Kamboji, which is the janya of Harikamboji, the 28thmela, Kakalinishada is the anyasvara, which comes in the phrase -"snpds". In Bilahari raga, which is the janya of Dheera Sankarabharana, the 29th mela, the anyasvara is kaisikinishada which occurs in the phrase (sanchara)- pdnpdp. In some bhashanga

Part- I : Theory of Music

ragas, the foreign notes are incorporated in the arohana and avarohana itself. Bhairavi (janya of Natabhairavi, the 20th mela) and Saranga (janya of Kalyani, the 65th mela) are examples for such bhashanga ragas. In Bhairavi, the foreign note chatusrutidhaivata occurs in the arohana, srgmpdns. In Saranga, the anyasvara, sudhamadhyama occurs in the avarohana - sndpmrgms.

According to the number of foreign notes used, bhashanga ragas may be of three varieties.

1. Eka anyasvara bhashanga raga, which has only one anyasvara. Bhairavi, Kamboji are examples for Ekanyasvarabhashanga ragas.
2. Dvi-anya svara bhashanga ragas, which use two anyasvaras. Examples of ragas having two anyasvaras are Atana (29th janya) and Punnagavarali (janya of Todi, 8th mela).
3. Tri-anya svara bhashanga ragas or ragas with three anya svaras are rarely seen in which three foreign notes are present. Hindustani kapi and Ananda bhairavi are examples.

**Check your memory/progress**

Upanga and Bhashanga ragas

**Let us do**

Prepare a chart showing the arohana and avarohana of Upanga and Bhashanga ragas

1.7 Panchamantya, Dhaivatantya and Nishadantyaragas

Among the many varieties of janya ragas, there are certain ragas wherein the compass of development is restricted to a limited range of madhyastayi and mandrastayi. They should not touch the tarastayi shadja at all. Such ragas are of three kinds, which is known as Panchamantya, Dhaivatantya and Nishadantya ragas.

1.7.1 Panchamantya ragas ; Here, the highest note touched is madhyastayi panchama. Example for panchamantya raga is Navaraj, which is the janya of 29th mela.

Arohana: pdnsrgmp

Avarohana: mgrsndp

1.7.2 Dhaivatantya raga; here, the highest note touched is dhaivata. Kurinji, janya of 29th mela, is an example.

Arohana: snsrgmpd

Avarohana: dpmgrsns

1.7.3 Nishadantya raga; ragas which have their range only upto madhyastayi nishada are known as nishadantya ragas. Example for nishadantya raga is Nadanamakriya, janya of 15th mela.

Arohana: srgmpdn

Avarohana: ndpmgrsn

1.8 Ghana-Naya-Desya ragas

Ghana ragas are those which have a majestic effect and the bhava is brought out by singing or playing madhyamakala or tanam. The traditional Ghana panchaka ragas are Natta, Goula, Arabhi, Varali and Sri.

Naya ragas are also known as rakti ragas and shine by singing or playing both the alapana and tana. Examples are Todi, and sankarabharanam etc.

Desya ragas are ragas in which the svarupa has been brought out by singing or playing just the alapana. Tanam is not sung or played for these ragas generally and these ragas are very attractive. Examples for desya ragas are Hamirkalyani, Hindustan behag etc.



Check your memory/progress

Examples of Ghana-Naya-Desya ragas



Let us do

Prepare a chart showing the name of Panchamantya, Dhaivatantya and Nishadantya, and Ghana-Naya-Desya ragas and their ascending and descending order of the notes

Part- I : Theory of Music**Evaluation**

1. A derivative raga is called 1
2. Point out the anya svaras if any, in the raga, Bilahari. 1
3. Name an Audava-Sampurna raga derived from the 29th mela 1
4. Give two examples of Upanga ragas 1
5. Give the names of Ghana Panchaka ragas 2
6. Explain Vakra ragas with examples 2
7. Explain Varjya ragas with examples 3
8. Write short note on Upanga and Bhashanga raga 5
9. Classify janya ragas 5
10. Match the following

(a) Ghana raga	-	Bilahari	
(b) Bhashanga raga	-	Mohanam	
(c) Upanga raga	-	Malahari	
(d) Desya raga	-	Natta	
(e) Audava Shadava	-	Hamir Kalyani	5
11. Write some of the divisions of Janya ragas with examples for each division. 8

**Reference**

1. South Indian Music - Prof. P. Sambamoorthy
2. Splendour of South Indian music - Dr. Chelladurai
3. Dakshinendian Sangitam - Sri. A K Ravindranath
4. Sangeeta Sastram - Dr. K Omanakutty & S Saradha
5. Theory of Indian music - Miss. L Isac



UNIT- 2

MUSICAL FORMS



Learning outcome

After transacting the unit, the learner will be able to-

- Enumerate the characteristic features of a Varnam
- Identify the sections of a Varnam
- Identify the division, muktayi svaram
- Differentiate Padavarnam from Tanavarnam
- Distinguish kriti from kirtana
- Identify the angas, Pallavi, Anupallavi and Charanam
- Identify some of the prominent decorative angas figuring in Kritis



Key concepts

- Varnam
- Angas of varnam
- Tanavarnam
- Padavarnam
- Kirtana
- Kriti
- Angas of Kriti

2.1 Introduction

Musical forms can be defined as concrete forms of ragas. They occupy a prominent place in all the systems of music. Gitam, Jatisvaram, Svarajati and Varnas come under Abhyasaganam. Varnam, Kriti, Padam, Javali and Tillana etc. come under Sabhaganam. Varnam is the only musical form which comes both in Abhyasaganam and Sabhaganam. By practicing Abhyasa gana, the students in music get a good knowledge of svara and tala and they can sing the Sabhaganam with grace and confidence.

2.2 VARNAM

Varnam has a significant role in Carnatic music. Varna has two sections namely purvanga and uttaranga having equal length. Purvanga consists of the angas, pallavi, anupallavi and muktayi svaram. The Uttaraanga or the second section

consists of charana and charana svaras. Charana of varna is also known as the Ettukkada Pallavi and Charana svaras, Ettukkada svaras.

Pallavi is sung first followed by Anupallavi and the Mukhtayi svaras. This is followed by the Charana and Charana svaras. Charana sahitya will be repeated after each charana svara. Pallavi and anupallavi have usually two avartanas, Mukhtayi svaram 2 or 4, Charana will have 1 or 2 and charana svara develops gradually from 1 to 2, 3, 4 or 6 avartanas. There are two kinds of varnas- Tanavarnam and Padavarnam.

2.2.1 Tanavarnam

Tanavarna will be in the form of Tanams. There will be sahitya for Pallavi, Anupallavi and Charana. Tanavarnas are composed in Aditala, Triputatata, Atatala etc. Pachimiriam Adi Appayya, Vina Kuppayyar, Swati Tirunal, Pattanam Subramanya Iyer etc. are some of the famous composers of tana varnas.

Example of Tana Varna:

Table :1

TANA VARNA	RAGA	TALA	COMPOSER
Evari bodhana	Abhogi	Adi	Pattanam Subramanya Iyer
Ninnukori	Mohanam	Adi	Ramanad Sreenivasa Iyengar
Jalajakshi	Hamsadvani	Adi	Manambuchavadi Venkatasubba Iyer

2.2.2 Padavarnam

Padavarnam is meant for dance. They are composed in chouka kalam or slow tempo. Padavarnam also has pallavi, Anupallavi, Chittasvara, Charana and Charana svaras. Padavarna has sahitya from the beginning till the end. The svara part of the Padavarna is suitable for various foot works of the dancer while the sahitya part is meant for abhinayam. Padavarnas are found in Adi and Rupaka talas. They are also known as Chouka varnas and Aatta varnas. Some of the famous composers of Padavarna are Swati Tirunal, Ramaswami Dikshitar, Muttayya Bhagavatar etc.

Example of Tana Varna:

Table :2

PADA VARNA	RAGA	TALA	COMPOSER
Sumasayaka	Suddha Kapi	Rupaka	Swati Tirunal
Chalamela	Nattakuranji	Adi	Kuppuswami Ayya

Part- I : Theory of Music***Check your memory/progress***

- Angas of Varna
- Classification of Varnas
- Distinguish Tanavarna from Padavarna

***Let us do***

Sing a Tana varna you have learned

2.3 KIRTANA

This musical form belongs to sacred music or Vaidika ganam. The sahitya will be in praise of God. It is to be noted that in kirtanas, the sahitya is more important than music or svara part. Sangatis are very few in Kirtanas. It is older than Kriti.

In Kirtana, there are three divisions, Pallavi, Anupallavi and Charanam. In some Kirtanas Anupallavi is omitted. There are kirtanas with more than one Charanam. All of these charanas have the same pattern of music. Some composers of Kirtanas are Purandara Dasa, Bhadrachalam Ramadas, Tyagaraja, Papanasam Sivan etc.

2.4 KRITI

Kriti is a major musical form which belongs to the sphere of both sacred and secular variety. It can be included in the Sabhaganam. Majority of the time of a concert is devoted to the singing of Kritis. Singing Kritis give a musical pleasure both to the singer and listener. Kritis lend scope for Niraval and Kalpana svaras.

Kritis have the three divisions - Pallavi, Anupallavi and Charanam. In some kritis there will be no Anupallavi. In such kritis, the charanam is called Samashti Charanam. Sahitya of the kriti may be either about Gods or worldly matters. Kritis help us to understand the svarupa (characteristic feature) of ragas.

Kritis have decorative angas like Sangati, Madhyamakala Sahityam, Chittasvaram, Svarasahityam etc. Some of the famous composers of Kritis are Tyagaraja, Muthuswami Dikshitar, Syama Sasstri, Swati Tirunal etc.

Examples of Kriti

Table :2-3

KRITI	RAGA	TALA	COMPOSER
Gajananayutam	Chakravakam	Adi	Muthuswami Dikshitar
Vatapi ganapatim	Hamsadvani	Adi	Muthuswami Dikshitar
Pakkala	Kharaharapriya	Chapu	Tygaraja
Deva Deva	Mayamalavagaula	Rupakam	Swati Tirunal



Check your memory/progress

- Angas of Kriti
- Distinguish between Kirtana and Kriti



Let us do

Sing a Kriti you have learned.

Collect some popular Kritis and make an audio presentation in the class room.



Evaluation

1. A musical form that belongs to both Abhyasa Ganam and Sabha Ganam 1
2. Name the variety of varna which is used in dance concerts 1
3. Give two examples of Tana varnas 1
4. What are the constituent angas of a Tana varna? 2
5. Name two Tana varna composers 2
6. Point out the utility of practising tana varnas 3
7. Explain Pada varna 3
8. Give the lakshana of a Kriti 3
9. Differentiate Kriti from Kirtana 3
10. List out the difference between Tana varna and Pada varna 5

Part- I : Theory of Music

11. Match the following

- | | | |
|-------------------|---|----------------------|
| (a) Dance concert | - | Composer |
| (b) Swati Tirunal | - | Kriti |
| (c) Sangati | - | Varnam |
| (d) Sabha Ganam | - | Muthuswami Dikshitar |
| (e) Gajananayutam | - | Padavarnam |



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|------------------------------------|---|------------------------------|
| 1. South Indian Music | - | Prof. P. Sambamoorthy |
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| 4. Sangeeta Sastram | - | Dr. K Omanakutty & S Saradha |
| 5. Theory of Indian music | - | Miss. L Isac |
| 6. Sangita Nighantu | - | Sri. V T Sunil |



UNIT- 3

MUSIC OF KERALA



Learning outcome

After transacting the unit, the learner will be able to-

- Familiarise with the music of Kerala
- Identify important music centres and music festivals of Kerala
- List the important composers of Kerala
- Familiarise with Sopana Sangita and Kathakali music
- Identify the Ragas and Talas used in Kathakali music
- Familiarise with the folk music of Kerala-rustic and refined
- Identify the ceremonial songs of Kerala
- Identify the instruments used in Panchavadya
- Categorise the two divisions of Panchavadya namely the Kriyanga and Sevanga Panchavadya



Key concepts

- Origin of Kerala music
- Sopana Sangitam
- Kathakali Sangitam
- Ragas, Talas and instruments employed in Kathakali music
- Major composers of Kerala
- Main centres of Kerala music
- Folk tradition of Kerala
- Folk music - rustic & refined types
- Ceremonial songs of Kerala
- Panchavadya
- Kriyanga and Sevanga Panchavadya

3.1 Introduction

Music and the various branches of fine arts have always played a prominent role in the socio-religious activities of the people of Kerala from time immemorial. The influence of Tamil Nadu on Kerala's customs, language and other practices is a well known fact. Tamil Nadu had a noticeable impact on the musical tradition of Kerala as well.

Though many of Kerala's ancient musical compositions have now become extinct, certain elements of our rich musical culture can still be traced

in the pre classical forms like the folklores, folk music and other songs falling under the rustic, refined, ceremonial, ritualistic as well as the theatrical categories. Details regarding their authorship and period of origin are unknown in some cases, but these songs aptly reflect Kerala's worthy musical heritage. The Ashtapadis of Jayadeva's Gitagovinda which was introduced in Kerala by the Vishnavite leader Chaitanya and the various compositions or padas of Kathakali music also caught the attention of the music lovers of Kerala.

Going through various styles of evolution, it is the system of Carnatic music that is vastly practised in Kerala today. Sree Swati Tirunal Maharaja was mainly instrumental in adapting and popularising this refined system of music in Kerala.



Check your memory/progress

- Origin of Kerala music
- Influence of Tamil Nadu on the cultural aspects of Kerala

3.2 Sopana Sangita

Sopana Sangita is the indigenous system of music of Kerala. It is closely associated with temple music. There is no authentic material stating the exact period of origin of this system of music. The temple musicians rendered the various songs relating to the everyday rituals, standing on the Sopana-ppadi or steps that lead to the Sanctum Sanctorum. It is believed that this may be one of the reasons as to why this style came to be known by its name.



The percussion instrument Idakka, which solely belongs to Kerala, provides the rhythmic accompaniment to the singer. The singer himself plays on it, suspending the instrument from his shoulder. The songs are rendered in a plain manner without much embellishments and intricate Sangatis. The basic rasa is Bhakti which is distinctly expressed by the soulful rendering of the singer. Most of the songs are in slow tempo, but there are also a few wherein the musical structure develops from slow tempo to fast, indicating the ascend of the sopana, which leads to the seat of the main deity, step by step.

Part- I : Theory of Music**3.2.1 Ragas employed in Sopana Sangita**

The system has a wide range of ragas, rendered with a peculiar application of gamakas, which makes its distinct style. Indisa, Indalam, Desakshi, Paadi, Bhupalam, Kamodari, Erikkila Kamodari, Puraneeru etc. are a few of them. Ragas are chosen according to the time theory or ganakala niyama. So this system is also referred to as the Samaya Sangitam occasionally.

3.2.2 Theme

Bhakti is the predominant rasa of the compositions herein. The Ashtapadis of Jayadeva are the most prominent compositions rendered in this style. There are compositions in praise of Bhagavati, Ganapati, Sastha etc. also figuring in this system.

3.2.3 Talas

The prominent talas that figure in Sopana Sangita are Panchari, Chempata, Muriyatanta and Atanta which correspond to the Rupaka, Adi, Chapu and Ata tala of Carnatic music respectively

3.2.4 Prominent musicians

Shatkala Govinda Marar



Njeralattu Rama Poduval



Pallavur Appu Marar

Shatkala Govinda Marar who adorned the court of Sree Swati Tirunal is the most prominent among this category. The late Njeralattu Rama Poduval, Janardanan Nedungadi, Pallavur Appu Marar, Kunjukuttan Marar and many others too were expert musicians who handled this system of music.



Check your memory/progress

- Characteristic features of Sopana Sangita
- Prominent ragas employed
- Basic theme of songs
- Prominent talas employed in the system
- Names of the eminent musicians of this style



Let us do

- Prepare the illustration or diagram of Idakka
- Find out the corresponding ragas in Carnatic music of a few of the ragas featuring in Sopana Sangita
- Find out the names of a few other talas that figure in Sopana Sangita
- Prepare a chart of prominent musicians of this style

3.3 Kathakali Sangitam

Kathakali or Attakkatha is the classical dance drama of Kerala. This art form is said to have originated from Ramanattam, a dance drama composed by the Raja of Kottarakkara. The whole story and dialogues are presented in the form of 'slokas' and compositions called 'Padas'. It can be observed that the language herein is a blend of modern and ancient styles. The slokas are in Sanskrit and the 'Padas' are in Malayalam.



Most of the Attakathas are based on stories from Hindu mythology. Stories on other themes are also staged occasionally.

3.3.1 Ragas figuring in Kathakali music

The padas have the sections Pallavi, Anupallavi and multiple Charanas. Ragas like Samanta malahari, Indalam, Puraneer, Maradhanasi, Erikkila Kamodari, Khandaram, Padi etc. are frequently employed. Popular ragas of Carnatic music also occupy a major role in Kathakali music. In the selection of ragas, ganakala niyama or the time theory of ragas is strictly observed.

Part- I : Theory of Music**3.3.2 Talas employed**

Chempata, Panchari, Muriyatanta, Atanta, Triputa, Champa and Eka are the Talas employed in Attakatha compositions. The various tempos are Patinja Mattu, Idamattu and Murukiya Mattu which correspond to the Chouka, Madhya and Druta kalas of Carnatic music.

Talas of Kathakali and their corresponding Carnatic talas *Table :3-1*

Kathakali Music	Carnatic Music	Aksharakala
Chempata	Adi	8
Panchari	Rupaka	6
Atanta	Ata	14
Muriyatanta	Chapu	7
Champa	Jhampa	10
Triputa	Triputa	7
Eka	Eka	4

**Check your memory/progress**

- Ragas employed in Kathakali music.
- Talas in Kathakali music and their corresponding ones in Carnatic music.

3.3.3 Musical instruments employed

Chenda, Maddalam, Chengila and Ilattalam which are all tala vadyas are the main accompany-

ing instruments figuring in Kathakali music. There will be a main singer (Ponnani), fol-

lowed by another one who provides him vocal assistance (Sinkiti).



**Check your memory/progress**

- Instruments employed in Kathakali music

**Let us do**

- Prepare a chart showing the musical instruments used in Kathakali music

3.4 Music of Kathakali

Traces of the characteristic style of Sopana Sangita are evident in the Padas. The style has undergone a vast change in the present day. Jayadeva's Ashtapadis have to a great extent influenced the system.

See the name of prominent Attakatha composers

Table :3-2

COMPOSER	ATTAKATHA
Maharaja Karthika Tirunal Balarama Varma	Rajasooyam, Subadrapaharanam
Unnayi Warriar	Nalacharitam
Irayimman Tampi	Uttara Svayamvaram, Keechaka Vadham



Unnayi Warriar

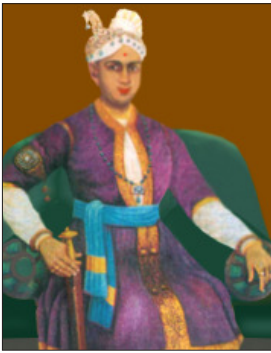


Irayimman Tampi

**Check your memory/progress**

- Illustrious composers of Kathakali and a few of their works

3.5 PROMINENT COMPOSERS OF KERALA



Sree Swati Tirunal Maharaja occupies the position of the major composer of Kerala. Irayimman Tampi who was the asthana Vidvan of the royal family of Travancore, ranks next to Swati Tirunal. Smt. Kuttikunju Tankacchi (daughter of Irayimman Tampi), Sri. K C Kesava Pilla, Paramesvara Bhagavatar, Govinda Marar, Meruswami, Mahakavi Kuttamath, Sri Ennappadam Venkitarama Bhagavatar etc are a few of the other composers who have made substantial contributions in this field.



K C Kesava Pilla



Mahakavi Kuttamath



Paramesvara Bhagavatar



Check your memory/progress

- Prominent composers of Kerala



Let us do

- Prepare a chart showing the photos of the prominent composers of Kerala
- Prepare a list of a few of the other composers of Kerala whose names are not included in the text

3.6 FOLK MUSIC OF KERALA

The people of Kerala has songs for every occasion of their life. The land is a treasure house of many varieties of folk forms and folk songs that can be divided under various categories based on the characteristic features of their musical and lyrical structure. The music, lyrics and talas are extremely simple but catchy. The

musical accompaniments employed are also simple and crude in most cases. The folk music of Kerala is generally divided into two such as the rustic and refined varieties. A few examples of the different categories of folk songs are mentioned below.

3.6.1 Songs belonging to the rustic variety:

- (a) Njattupattu:- songs rendered by women while working in the fields.
- (b) Vattippattu:- these are songs rendered by women engaged in making cane baskets. They are purely rustic.
- (c) Vedan Pattu:- Songs sung by hunters. These are also old.



Tanattam, Kanippattu, Aditalippattu etc. are a few of the other songs of the rustic variety of Kerala. These songs were sung in group. The tala in most cases correspond to the Tisra Eka variety.



Check your memory/progress

- Folk songs falling under the rustic variety

3.6.2 Songs falling under the ritualistic variety:

Kerala has been famous for the worship of various Gods and Goddesses from ancient days and there originated a number of songs sung in the temples for various rituals and occasions. The tunes were simple and were in praise of the presiding deities of these temples. Traces of classical ragas like Todi, Chakravakam, Kharaharapriya, Harikamboji, Sankarabharanam, Kuntalavarali etc are seen in a crude form in these songs. Talas mostly correspond to the Chapu and Triputa talas of the present day. Tisra eka is also frequently employed. They were sung to the accompaniments of crude drums and cymbals.

Stringed instruments like Pulluva veena or Pulluva kudam were also used for songs like Sarpa pattu. The Tottam Pattu, Kalmezhuttu Pattu, Sarpa Pattu, Teeyattu Pattu, Poorakkali Pattu, Gandharvan Pattu, Velan Pattu etc. are a few of the examples. The Tumbi-tullal Pattu performed by the women folk of

Part- I : Theory of Music

Kerala is important from both the entertainment and ritualistic point of view. All the songs mentioned above are sung in a group.



Kalamezhuthu pattu



Poorakkali

**Check your memory/progress**

- Songs coming under the ritualistic variety
- Musical instruments used in ritualistic songs
- Ragas and Talas figuring in these songs

**Let us do**

- Sing some songs falling under ritualistic category.

3.7 Ceremonial songs of Kerala (Refined variety)

Songs mentioned herein belong to the refined variety of folk forms and songs of the land. Most of them were composed in association with prime festivals and religious occasions of Kerala. Illustrious as well as least known composers have made their contribution in this area. A few examples of such varieties are given below in a condensed form.

3.8 Tiruvatira or Kaikottikkali Pattu

These songs are associated with the women's festival Tiruvatira. It is performed by a group of ladies who move in a circle around the traditional brass lamp, the rhythm provided by the clapping of their hands. The songs are sung by the dancers themselves. Theme chosen is mostly extracts from Hindu Mythology, Epics and Puranas. The Kummi Pattu which is in a faster tempo, associated with this form is also catchy.



Ragas like Sankarabharanam, Arabhi, Kalyani, Kamboji, Ananda Bhairavi etc. are frequently employed. Talas correspond to the Tisra eka, Chaturasra eka and Misra Chapu of modern times. Majority of these songs are in Malayalam. Songs are at times adapted from Attakatha compositions also.



Check your memory/progress

- A brief account of Tiruvatirakkali and songs figuring herein
- Ragas and Talas figuring in the songs
- Theme of songs



Let us do

- Sing a few Tiruvatirakkali songs

3.9 Vanchipattu

The Vanchipattu or boat songs have always been the soul of Kerala's literature. These songs, set in Vanchipattu vrittam, are familiar to all people of Kerala. They commence at a slow speed and gains the maximum, towards the end, indicating the journey of a boat from the starting point to the destination.



Ramapurattu Varrier's 'Kuchelavrittam Vanchipattu' is the most popular in this category. Various composers have made contributions in this stream. The musical scales resemble Sankarabharanam, Ananda Bhairavi, Kamboji etc. Talas correspond to the Tisra Eka and Chaturasra Eka varieties.



Check your memory/progress

- Brief account of Vanchipattu
- Ragas and Talas featuring herein
- Theme contained in the songs



Let us do

- Sing a Vanchipattu

3.10 Oonjal Pattu

These are songs that were indispensable during festive occasions like Onam and Tiruvatira. They are in slow tempo, keeping time to the movement of the swing. The theme is adapted from Puranas. Ragas like Ananda Bhairavi, Arabhi, Sankarabharanam etc. are employed frequently. Tala corresponds to the Tisra Eka.



Check your memory/progress

- Ragas and Talas figuring in Oonjal Pattu



Let us do

- Collect a few specimen of Oonjal Pattu .

3.11 Margamkali Pattu

These songs are almost as old as three hundred years and are the finest examples of Christian folk songs in which the literature has a blend of Tamil and Malayalam languages. The theme is based on the biography of Saint Thomas in most cases. The talas corresponds to the chaturasra Eka, Misra chapu and Rupaka varieties of classical Tradition. Like Tiruvatira, it is performed by a group of women who stand in a circular, dancing to the songs sung by themselves



Check your memory/progress

- Characteristic features of Margamkali

3.12 Mappilappattu

The illustrious literature of the Muslim Mappilappattu is believed to be more than 700 years old. In the early days the theme was solely devotional. The story of Prophet Muhammad also features in many





of them. Later on, songs based on common themes also took shape. The compositions of the earliest period are seen to have a mixture of Persian, Arab, Urdu and Malayalam



languages. Songs associated with marriage like Oppana, Duffu muttu, Kolkkali, etc are a few examples falling under this category. Eka tala of the classical tradition is the time measure employed.



Check your memory/progress

- Examples of songs coming under Mappilappattu
- Language, themes and Tala employed in the songs



Let us do

- Presentation of Mappila Pattu.

3.13 Tarattu

These are soothing lullabies ranging from simple ones to monumental compositions like 'Omanattinkal Kitavo' of Irayimman Tampi. In these songs, the ragas figuring are Kurinji, Neelambari, Anandha Bhairavi, Sankarabharanam etc. Talas are usually Misra Chapu and Tisra Eka.



Check your memory/progress

- Ragas figuring in Tarattu Pattu

3.14 Ballads of Kerala

Ballads are songs which reveal the chivalrous stories of heroes and heroines of a region. Stories of Lord Ayyappa also figure in a few ballads. They originated hundreds of years ago. Among the ballads of Kerala, the Vatakkann Pattu and Tekkan Pattu are the most popular works. The music of the songs is not documented. So are the Talas.

Part- I : Theory of Music

These songs were rendered by a particular community called the 'Panar.' Talas correspond to the Chaturasra Eka, Tisra Eka and rare varieties of time measures with 5 and 3 aksharakalas. The songs were sung to the accompaniment of ancient instruments like Udukku and simple stringed instruments like Nanduni. Today the songs bear the traces of ragas like Nadanamakriya, Arabhi etc.

**Check your memory/progress**

- The ballads of Kerala
- Musical instruments used in the ballads of Kerala

**Let us do**

- Collection of Vatakkann Pattu and Tekkan Pattu

3.15 PANCHAVADYA

The Panchavadya is an art of orchestra. It is a group of percussion and wind instruments, used in the temples of Kerala. There are two kinds of Panchavadya namely Kriyanga and Sevanga Panchavadya. Kriyanga Panchavadya is associated with the routine ritual of the temple. The Sevanga Panchavadya is played during the ceremonial processions of the deity; it is therefore connected with Utsavas. As its name indicates, it consists mainly of five instruments.



The principal instrument in both these types is the Avanadha vadya or membranophone called Timila which is the most sacred instrument in the temples of Kerala. Among the subordinate instruments common to both are Ghana vadyas or autophones called Chengila (chennila) and Sushira vadya or aero phone called Sankhu.

In the kriyanga Panchavadya, the two other instruments making up the number five are the Veekkuchenda and Kaimani.

The Sevanga Panchavadya is the most important and this is what is popularly called Panchavadya. Besides the three instruments common to the Kriyanga

Panchavadya namely Timila, Chengila and Sankhu, the principal constituent of the Sevanga Panchavadya are Edakka and Maddalam. In addition to these five Pradhana vadyas or primary instruments of the group, certain Upavadyas or auxiliary instruments are also found in use. Of these, the Kombu or horn is invariably present and sometimes the Kuzhal or pipe. We also find that in modern days the Chengila is substituted by Ilattaalam.



Timila

The Panchavadya melam in commences with the blowing of the Conch. The Edakka is then sounded, the Timila joins it and then the Maddalam. The tala usually used is the Triputa of seven matras. This is practically the same as the Tisra jati Triputa of South Indian music. The tala is played first in the Vilamba kaala, then in the Madhyama kala and finally in the Druta kala. The Kombu is blown at intervals keeping time with the tala. The conch is sounded now and then. The Kuzhal is played intermittently. The Panchavadya is always played with the players standing. The sounds of the different instruments produce a harmonious effect.

There are several central and northern Kerala temples that have been traditionally playing host to major Pachavadya performances. Prominent festivals featuring Panchavadya are Thrissur Pooram and Uthralikkavu Vela at Wadakancheri. In Guruvayur Srikrishna temple also the Pachavadya occupies a dominant position in the every day rituals of the temple.



Check your memory/progress

- The two varieties of Panchavadya
- Instruments figuring in Sevanga and Kriyanga Panchavadya
- The order of instruments played in both varieties of Panchavadya



Let us do

- Prepare an album showing the musical instruments figuring in Panchavadya

**Evaluation**

- | | |
|--|---|
| 1. Gitagovinda is written by | 1 |
| 2. Name the indigenous system of music of Kerala | 1 |
| 3. The instrument which is an accompaniment of Sopana Sangita | 1 |
| 4. Write the names of two prominent singers of Sopana Sangita | 1 |
| 5. Kuchelavrittam Vanchipattu is written by | 1 |
| 6. The main accompanying instruments used in Kathakali music | 2 |
| 7. Two folk songs of Kerala belonging to the rustic variety | 2 |
| 8. Name four prominent composers of Kerala | 2 |
| 9. Two folk songs of Kerala belonging to the refined variety | 2 |
| 10. Write a paragraph about Oonjal Pattu | 3 |
| 11. Briefly describe Margamkali Pattu | 4 |
| 12. Briefly describe Mappila Pattu | 4 |
| 13. Explain in detail the features of Tiruvattira | 5 |
| 14. Discuss the ragas, talas and instruments used in Kathakali music | 5 |
| 15. What are the instruments used in Panchavadya? Discuss. | 5 |
| 16. Briefly explain the ritualistic songs of Kerala | 5 |
| 17. Match the following | |
| (a) Chempata - Jayadeva | |
| (b) Ashtapadi - Orchestra | |
| (c) Edakka - Ballads of Kerala | |
| (d) Panchavadyam - Sopana Sangita | |
| (e) Vatakkann Pattu - Adi tala | |
| 18. Write an essay on the folk music of Kerala | 8 |



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UNIT- 4

MUSICAL INSTRUMENTS



Learning outcome

After transacting the unit, the learner will be able to-

- Classify musical instruments into various categories
- Identify the musical instruments belonging to the stringed, wind and percussion varieties
- Categorise the stringed instruments into plucked, bowed and hammered varieties.
- Categorise sushira vadyas
- Identify membranophones and autophones
- Identify sruti vadyas
- Differentiate monophonous and polyphonous instruments



Key concepts

- Classification of instruments
- Stringed instruments
- Plucked instruments
- Bowed instruments
- Tata vadyas-Hammered variety
- Sushira Vadyas
- Percussion instruments
- Membranophones
- Autophones
- Drones
- Folk instruments
- Tambura
- Parts of Tambura

4.1 Introduction

Instrumental support to music and other art forms like dance etc. is inevitable. Hence instruments occupy an indispensable part of music. Musical instruments trace their origin from the Vedic period. India is one of the few countries which possess a rich variety of musical instruments. It can be presumed that India is the creator and possessor of the greatest number of musical instruments which can produce melodic music. Instruments of varying degrees of loudness, compass and tone-colour are met with. There are as many as 500 of them with a distinct name, shape and mode of construction. Each instrument has its own technique of play. These instruments are used in classical, folk and tribal music. Many of the famous composers like Tyagaraja, Muthuswami Dikshitar etc. were also instrumentalists.

Part- I : Theory of Music

Musical instruments can be grouped on the basis of the material they are made of, the methods of playing, the functional use etc. Bharata, in his Natya Sastra, gives four classes of instruments. They are Tata, Avanaddha, Ghana and Sushira. In modern era, musical instruments are generally classified into three.

1. Stringed instruments, where the sound is produced by setting in vibration the strings.
2. Wind instruments, where the sound is produced by setting in vibration a column of air in a tube.
3. Percussion instruments, where the sound is produced by setting in vibration a stretched membrane or skin or a piece of metal or wood. In Tala vadyas, the sound is produced either by striking or plucking.

4.2 STRINGED INSTRUMENTS

Stringed instruments are also known as Tata vadyas or chordophones. These instruments have some form of gut, wire etc. stretched to produce sound. These are of three kinds.

- (a) The plucked instruments, where the strings are plucked by a plectrum, finger tip or finger nail. ex. Vina, Tambura, Gottuvadyam
- (b) The bowed instruments, which are performed by friction with a bow; ex. the Violin, Sarangi and Dilruba
- (c) The struck or hammered instruments, wherein the strings are struck with a hammer or a pair of sticks either mechanically or otherwise and played; ex. the Piano and Santoor.



Of the stringed instruments, some like the Tambura and Ektara are played on open strings and the rest like Vina, Violin and Sanoor are played on stopped strings.

The Vina is an example of a stringed instrument wherein some strings are played as open strings (tala strings) and the rest, stopped and played (four playing strings). The Piano is an example of stringed instrument provided with a keyboard.

**Check your memory/progress**

- Classification of musical instruments according to Bharata
- Classification of musical instruments in the modern era

**Let us do**

Prepare an album of instruments belonging to stringed varieties

4.3 WIND INSTRUMENTS

Wind instruments are also known as Sushira vadyas or Aero-phones. Sushira literally means hollow. In all these instruments wind is the producer of the sound. Wind instruments are of two kinds:-

- Those wherein the wind is supplied by some mechanical device, commonly the bellows. The Harmonium is an instance of this class. These are called Yantra vadyas.
- Those wherein the wind is supplied by the breath of the performer ex. Flute, Nagasvaram and Shehnai. These are called Mukha vadyas. Here again, we have the mouth blown and nose blown varieties.



Ex. Flute (mouth blown), Magudi (nose blown and mouth blown)

**Check your memory/progress**

- Examples of two kinds of wind instruments

**Let us do**

Prepare an album of instruments belonging to wind varieties

4.4 PERCUSSION INSTRUMENTS

Percussion instruments of the drum class are called Avanaddha vadyas or membrano-phones and those of the cymbal and castanet class are known as Ghana vadyas or Auto-phones or Idiophones. Avanadha means, something that is covered. So all the instruments that have one or two faces covered are the Avanadha vadyas. All types Laya vadyas like Mridangam, Tabla, Maddalam fall under this category.

Part- I : Theory of Music

Drums may be classified into:-

1. Those played by the hand ex. Mridangam, Tabla etc.
2. Those played with inanimate objects like sticks ex. Chenda
3. Those played by hand on one side and with a stick on the other side. Ex. Taval



Drums may further be classified into:-

1. Drums with single face (Ekamukha vadya) ex. Ganjira
2. Drums with two faces (Dvimukha vadya) ex. Mridangam, Tabla etc.
3. Drums with three faces (Trimukha vadya) ex. Pushkara
4. Drums with five faces (Panchamukha vadya) ex. Panchamukhavadyam



Ghana indicates solid instruments. These do not require any further tuning once they are made. Several kinds of cymbals are also in use. These are exclusively time keeping instruments. It is largely used in temple ceremonies and bands. Ex. Jalra, Ilattalam, Chengila, Brahmatalam etc.

Tala vadyas may be further classified into:-

1. Pradhana tala vadyas, i.e. those which are indispensable in concerts.
Ex: Mridangam or Tabla
2. Upa tala vadyas, i.e. those which can be used at the option of the performer or singer.
Ex: Ganjira, Ghatam and Morsing.



Check your memory/progress

- Classification of percussion instruments



Let us do

Prepare an album of instruments illustrating membranophones and autophones

Tala vadyas may again be classified into:-

1. Tunable; i.e. those which can be tuned to a desired pitch; like the Mridangam and Tabla
2. Non-tunable; i.e. those where in the pitch is determined at the at the time of construction, like the Ghatam and Chengila. Of the time keeping instruments, the Ghatam is the only rhythmic instrument without detachable parts and made of a single material.



Check your memory/progress

- Musical instruments, tunable and non-tunable



Let us do

Prepare an album of tunable and non tunable instruments

From the point of view of their utility in concerts, musical instruments may be classified into:-

1. Sruti vadyas, which are instruments used only as drones; ex. the Tambura, Ektar, Sruti box
2. Tala vadyas, which are instruments used only as rhythmic accompaniments; ex. the Mridangam, Tabla, Ghatam, Ganjira, Taval and Dolak
3. Sangita vadyas, on which musical pieces and raga alapana can be played; ex. the Vina, Violin, Flute and Nagasvaram



All these three types of concert instruments are represented in the stringed, wind and percussion instruments.



Check your memory/progress

- Categorisation of concert vadyas according to their utility



Let us do

Prepare an album of concert vadyas

Part- I : Theory of Music

The instruments used by rustic folk for accompanying their music and dance are crude ones. They are mostly percussion and wind instruments. Stringed instruments like Fiddle , Nanduni and Vinakuju are used in Southern Kerala. Since key board instruments can give only notes of fixed pitch, this type of instruments did not develop in India. Likewise, Indian wind instruments like the Flute, Nagasvaram and the Shehnai have no keys. Many western instruments like Violin, Clarinet, Mandolin etc. have been successfully adapted to play Indian music.

The materials used in India for the manufacture of musical instruments and their accessories, are jack wood, black wood, red wood, ivory, rakta chandana, khadira wood, ebony, silver oak, pine, Himalayan fir, red and white cedar, margosa, gourd, bamboo, cane, skin of various animals, copper and iron.

4.5 TAMBURA

The Tambura is a stringed instrument used as a sruti accompaniment, otherwise called drone. The instrument is made of wood and the appearance of the instrument is very pleasing. Tambura is so called; as it is believed that sage Tumburu used this instrument and also due to the other reason that the resonator was originally made of Tumba or gourd.

The Tambura has the following parts.

1. Bowl or Kudam

The material for the kudam is taken from a well seasoned tree usually jackwood. A hollow bowl is then made. It is then closed and small holes are made on the top of the bowl. This is for the resonating sound to be heard outside.

2. Bridge

In the middle of the bowl on the top side a wooden bridge is fixed, in the shape of an arch and the strings pass over it.

3. Dandi

The long piece of the wood attached to the bowl is the Dandi. It ends up as a closed structure.

4. Tuning Pegs

The tuning pegs for the strings are generally four in number. Two pegs are fixed on the top side of the neck and other two on either side of the neck. They can be rotated for increasing and decreasing the pitch.

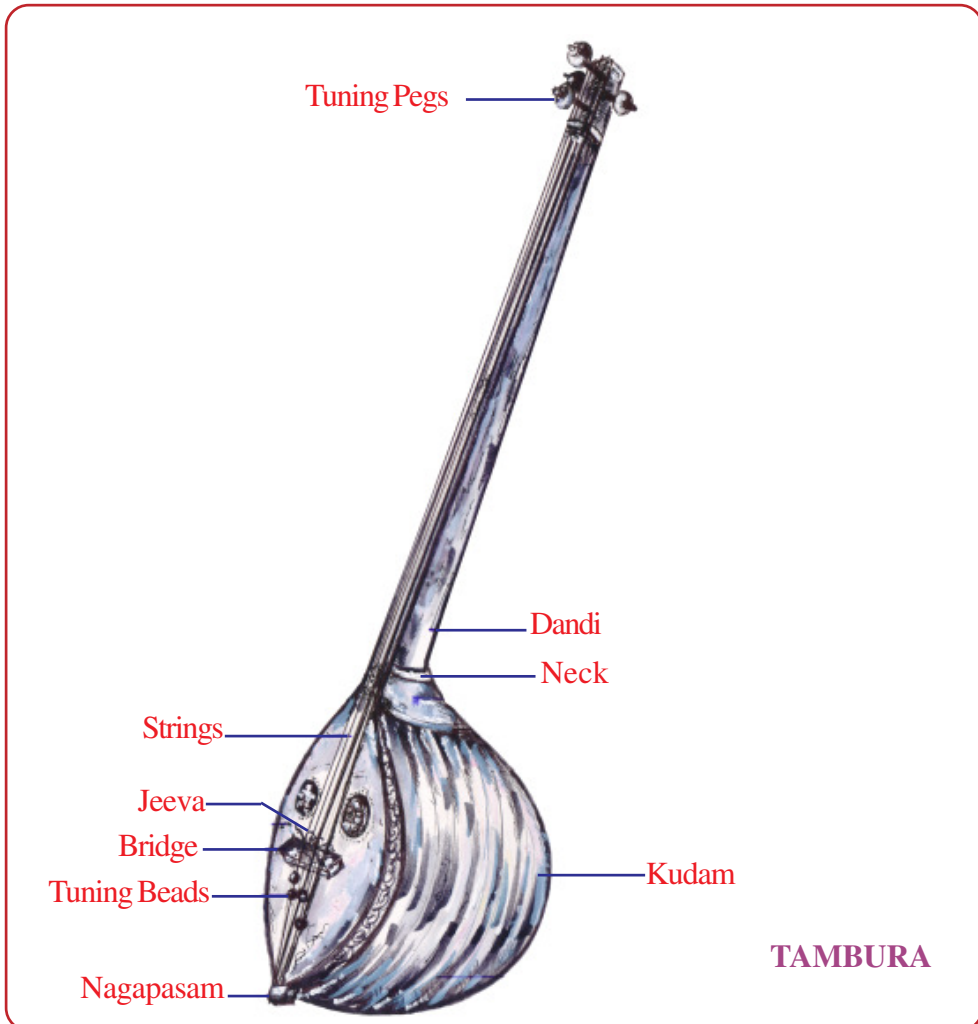
5. Strings

The four strings of a Tambura are Panchama (Madhya sthayi), Sarani (Tara sthayi Shadja), Anusarani (Tara sthayi Shadja) and Mandram ((Madhya sthayi Shadja). At the beginning of the bowl, there is a small projection of wood with four holes, called Naagapasam. Through it, the strings are tied and then passed through the bridge and on to the pegs.

6. Jivali

This is a silk or woollen thread inserted in between the bridge of the kudam and each string serves as the most important factor for the continuity of sound and tonal quality of the Tambura.

Tamburas are manufactured in many places like Tanjore, Mysore, Lucknow and Madras. Now -a-days electronic Tambura is also used.



Part- I : Theory of Music**Check your memory/progress**

- Parts of a Tambura

**Let us do**

Sing the preliminary exercises of Carnatic music with the sruti accompaniment of a Tambura

**Evaluation**

- Name the three main heads under which musical instruments are generally classified 1
- What is the general classification of musical instruments? 1
- What are the main varieties of wind instruments 1
- The woollen thread used in Tambura for fine nada is called 1
- Name a percussion instrument capable of being tuned. 1
- Name a plucked instrument used in South Indian concert 1
- Mention the names of two sruti vadyas 1
- Name the instruments used in concert music and temple music 2
- Briefly classify stringed instruments with examples. 2
- Classify the bowed and plucked varieties of instruments 3
- Explain in detail the classification of percussion instruments 3
- Mention the instruments figuring as accompaniments in a Carnatic music concert. 3
- Match the following
 - Tata vadya - Wind instrument
 - Sushira vadya - Mridangam
 - Avanadha - Sruti
 - Percussion - Stringed instrument
 - Tambura - Percussion instrument 5
- List out the parts of a Tambura with the help of a diagram 8



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UNIT- 5

MUSIC CONCERTS



Learning outcome

After transacting the unit, the learner will be able to-

- Define a music concert or Kaccheri
- Identify the format of concerts
- Identify the musical forms figuring in concerts
- Identify the various instruments figuring in a musical concert
- Enumerate the various elements of a vocal concert and an instrumental concert



Key concepts

- Definition of concert
- Classification of concerts
- Vocal concert
- Instrumental concerts
- Format of concert
- Musical forms figuring in concerts
- Instruments figuring in concerts

5.1 Introduction

Music concert have existed from very early times. Music in various forms and dance have played a very important role in the cultural, spiritual, social, emotional and intellectual spheres of life. Music concert were well-known even from Vedic times. There were dance concerts also, performed in the open air near the temples. Buddhist sculptures found in Amravati and Sanchi (First Century BC) bear evidence to the fact that music and dance concerts were popular even in those far off days.



Check your memory/progress

- Various places where the evidence of music and dance concerts are found



Let us do

Sing a Tana varna you have learned

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All these may be mentioned as the early stages in the development of music and dance concerts. At the same time discourses were also held in order to instruct and guide the people, who were not be able to follow the truth enshrined in epic and Puranas. These discourses came to be known as Kalakshepam. Later another vehicle for worship known as Bhajana in South and Kirtan in North was also developed. This is also a kind of concert, in which the leader as well as the whole group of devotees take part.

**Check your memory/progress**

- Format of a music concert
- Items figuring in a Vocal concert

**Let us do**

- Collect the photos of popular singers in Carnatic music

Musical entertainment in our country falls under the following:-

1. Music concert (a). Vocal (b). Instrumental.
2. Dance concert
3. Kalakalashepam
4. Bhajana
5. Kadamba Kacheri or variety entertainment
6. Musical drama

In all these, music is a common factor and plays an important part. A music concert consists of music, pure and simple. In a dance concert, the dancer interprets the sahitya of the various songs through Abhinaya and Nritya. Kadamba Kacheri is a mixture of all types of entertainment. In the Musical drama, music is introduced in suitable places. Concert in general means the musical entertainment or feast with accompaniments or orchestra. Kacheri is the modern term for concert or any other musical entertainment. In Tamil "Vinigai" is the term denoting concert.

5.2 Vocal concert

In a vocal concert, there is a main singer and he will be accompanied by a Vio-

linist and a Mridangist. Sometimes additional tala vadyas like Ganjira, Ghatam, Morsing etc. may also be used. Invariably a sruti vadya also will be seen in a concert.

Each performer in a concert has a duty to perform. The principal performer must prepare himself in such a way as to give his best to his audience. The duty of the violinist is to add more lustre and richness to the principal performer's music. Hence his kalpana svaras and alapana should follow the main musician's trend of thought. The violinist usually sits on the left side of the chief performer. The one who plays the Tambura should have a fine and correct sense of sruti.

The mridangam is the main tala vadya in a music concert. Sometimes it is supported and assisted by upa tala vadyas like Ganjira, Ghatam, Morsing etc. The Mridangam player should have a true and instinctive sense of tala, rhythm and laya. The upa tala vadyas must follow the lead given by the Pradhana tala vadya.

In a concert, each musician should try to reveal his skills and eminence. He should always remember that he is but a part of a team and as such he should co-operate with the other performers to produce the maximum effect. Thus the main performer through his graciousness and accompanists through their gracefulness should give a veritable feast to the listeners.

In a music concert, the drone player sits behind the main singer, the violinist to his left and the Mridangist to his right. The Upa tala vadyakaras position on the right side of the singer and behind the Mridangist.

5. 3 Instrumental concert

In an instrumental concert of South India, there will be a principal performer on a primary instrument like Violin, Vina, Flute, Nagasvaram, Gottuvadyam etc. In a violin solo performance the sruti is supplied by the Tambura or Sruti box and tala by Mridangam. In a solo performance of the Vina, Gottuvadyam etc.



the rhythmical accompaniment is provided by the Mridangam. In a Flute performance, the main artist will be accompanied by Violin and Mridangam. The accompaniments in a Nagasvaram concert are Ottu for drone and Tavil for percussion.



5.4 Format of a concert

A music concert can be divided in to two parts. In the first part more importance is given to the Manodharma

Sangita like raga alapana, tanam, pallavi, Niraval and Kalpana svara. In the second part mostly lighter compositions like Padam, Javali, Tillana etc. are sung.



Usually a music concert starts with a Varna set in Adi or Ata tala, followed by a composition in praise of Vignesvara. The ragas selected will be bright to keep the audience lively. The kritis are sung with Alapana, Niraval and Kalpana svaras. After the main Kriti, the performer enters in the second part of the concert in which compositions like Padam, Javali, Tillana etc. are sung. At the end of the main composition, there will be a Taniyavartanam in which the Mridangist and the players on Upa tala vadyas exhibit their ability and skills on the instruments. The concert is concluded with a Mangalam. The format is same for both the vocal and instrumental concerts.



Check your memory/progress

- Format of a music concert
- Items figuring in a Vocal concert



Let us do

- Collect the pictures of popular singers in Carnatic music



Evaluation

1. Name the main percussion instrument used in South Indian music concerts 1
2. Name the two Upa tala vadyas used in South Indian music concerts 1
3. Name a stringed instrument which is used as an accompaniment for music concerts 1
4. What are the different types of music concerts? 2
5. What are the musical forms used in vocal concert? 2
6. Write a short note on different types of instrumental concert. 3
7. What are the main duties of the performers during a concert? 3
8. What is the format of a music concert? 5
9. Give a detailed note on vocal concert 5
10. Match the following

(a) Taniyavartanam	- Commencement	
(b) Mangalam	- Upa tala vadya	
(c) Varnam	- Tala vadyas	
(d) Maridangam	- Conclusion	
(e) Ghatam	- Main Tala Vadya	5



Reference

1. South Indian Music - Prof. Sambamoorthy
2. Splendour of South Indian Music - Dr. Chelladuari
3. Dakshinendian Sangitam - Sri. A K Ravindranath
4. Sangeeta Sastram - Dr. K Omanakutty & S Saradha
5. Theory of Indian music - Miss. L Isac



UNIT- 6

COMPOSERS-TRINITY

(1) TYAGARAJA (1767-1847)



Learning outcome

After transacting the unit, the learner will be able to-

- Sketch the life of Tyagaraja
- Identify the contributions of Tyagaraja to music.
- Acquire knowledge about the group Kritis of Tyagaraja like Ghana raga Pancharatnam, Tiruvottiyur Pancharatnam, Lalgudi Pancharatnam etc.
- Familiarise the operas composed by Tyagaraja



Key concepts

- Musical trinity of South Indian music
- Early life of Tyagaraja
- His music education
- His versatility
- His contribution
- Group Kritis
- Other compositions
- Disciples

6.1 Introduction

The most notable period of Carnatic music was the 18-19th centuries when three of the greatest composers of the South Indian music lived and composed songs. These three great composers - Tyagaraja (1767-1847), Muthuswamy Dikshitar (1775-1835) and Syama Sastri (1762-1827) - are called the Trinity of Carnatic music. Prolific in composition, the Trinity of Carnatic music are known for creating a new era in the history of Carnatic music by bringing about a noticeable change in what was the existing Carnatic music tradition.

6.2 Early life

Tyagaraja is the greatest name in the pages of the history of Indian music. This greatest musical genius lived and flourished during 18th century. He was a great musician and composer. Tyagaraja's kritis play an important part in the life of the people of South India.

Tyagaraja, the first of the musical trinity was the third son of Ramabrahmam and Sitamma lived in Tiruvarur. His maternal grandfather was Girirajakavi. After the birth of Tyagaraja, the family shifted to Tiruvayyar near Tanjore and there he lived and sang till his death. From a very early age, he was trained in music apart from studies in Sanskrit, drama, literature, puranas, Vedanta etc. He learned the lakshana of Carnatic music from Sonti Venkata Ramanayya, who was the court musician in Tanjore.

6.3 Music Education

From childhood, Tyagaraja was a devotee of Sri Rama. He offered his worship daily to a small golden idol of Rama, by singing and performing Pujas. It is

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believed that Saint Narada came in the guise of a Sanyasi and gave Tyagaraja a sacred work 'Svararnavam' and this is referred to by Tyagaraja in his Sankarabharana composition, 'Svararaga Sudharasa'. With the aid of this work, Tyagaraja composed a number of kritis in many rare ragas.

Tyagaraja lived a simple life and he never sought money or status. He believed in singing the praise of lord Rama only. He refused to sing in praise of kings Nobles etc.

Tyagaraja visited many places like Tiruppati, Srirangam, Tiruvottiyur, Lalgudi, Kovur etc. during his pilgrimage and wherever he went, he sang in praise of the presiding deity of that place. . On his way to Tiruppati, he was attacked by a group of thieves and then he composed the song 'Munduvevaka' in Darbar raga, whereby he was saved by the Lord.

Tyagaraja's compositions are the finest examples of the musical form, Kritis. Tyagaraja has composed about 2400 kritis. These kritis brim over with raga bhava and meaning. He introduced a new pattern 'Sangati' in his kritis. He has composed kritis in almost all the melakarta ragas and their janyas. He has handled apurva ragas like Dilipakam, Devamritavarshini, Nabhomani, Gambhiravani, Saramati etc.

**Check your memory/progress**

- Early life of Tyagaraja
- Music education

**Let us do**

- Collect a few compositions composed by Tyagaraja

6.4 Compositions

Apart from his kritis, he composed a few group kritis which stand alone by themselves. The following are his other compositions

- (1) Divyanamavali
- (2) Utsava Sampradaya Kirtanas
- (3) Ragaratnamalika
- (4) Prahladhakhti Vijayam (Musical opera)
- (5) Sitarama Vijayam (Musical opera)
- (6) Lalgudi Pancharatnam
- (7) Kovur Pancharatnam
- (8) Tiruvottiyur Pancharatnam
- (9) Ghana raga Pancharatnam
- (10) Nouka Charitham (Musical opera)

**Check your memory/progress**

- Group kritis of Tyagaraja

**Let us do**

- Collect a few group kritis composed by Tyagaraja

Among the group kritis of Tyagaraja, the Ghanaraga Panchararatna is the most important. It consists of five kritis in the Ghana ragas- Natta, Gaula, Arabhi, Varali and Sri. They are:-

Table :6-1-1

COMPOSITION	RAGA	TALA	LANGUAGE
Jagadanandakaraka	Natta	Adi	Sanskrit
Dudukugala	Gaula	Adi	Telugu
Sadhimchane	Arabhi	Adi	Telugu
Kanakanaruchira	Varali	Adi	Telugu
Endaromahanubhavulu	Sri	Adi	Telugu

**Check your memory/progress**

- Ragas and talas used in Pancharatna kritis

**Let us do**

- Exhibit a chart in the classroom containing the list of Pancharatna kritis with its Ragas and Talas

He has also composed Utsava Sampradaya Kirtanas and Divyanama Kirtanas which are simple in musical structure. They can be sung during auspicious occasions and for Bhajanas.

Nouka Charitra, Prahlada Bhakti Vijayam and Sitarama Vijayam are his famous operas. Divyanama Kirtanas and Utsavasmpradaya Kirtanas are a group of Kirtanas.

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His styles can be compared to Draksha rasa (Grape juice). He has composed other group kritis like Lalgudi Pancharatnam, Kovur Pancharatnam, Tiruvottiyur Pancharatnam etc. The Desadi-Madhyadi talas have been used by him widely. In all his kritis he used the name 'Tyagaraja' as his Mudra.

Tyagaraja is said to be the incarnation of Saint Valmiki. Valmiki has composed Ramayana in 2400 slokas and Tyagaraja has composed Ramayana in 2400 kritis. His compositions were mainly on Ramayana. The language of all his compositions is in simple Telugu, his mother tongue. The famous saint composer attained Samadhi in the year 1847 and lost his life on a Pushya Bahula Panchami day.

Some of the famous disciples of Tyagaraja are Veena Kuppayyar, Manambuchavati Venkita Subbayar, Lalgudi Rama Iyer, Walajpet Venkitarama Bhagavatar etc.

*Check your memory/progress*

- Operas of Tyagaraja
- Famous disciples of Tyagaraja

*Let us do*

- Make a chart showing the different forms and popular compositions composed by Tyagaraja
- Present a power point presentation featuring the contribution of Tyagaraja to Carnatic music

(2) MUTHUSWAMI DIKSHITAR (1775-1835)



Learning outcome

After transacting the unit, the learner will be able to-

- Sketch the life of Muthuswami Dikshitar
- Identify the contributions of Muthuswami Dikshitar to music.
- Acquire knowledge about the group Kritis of Muthuswami Dikshitar like Navavaranam, Navagraha kritis, Panchalinga Sthala kritis etc.
- Familiarise the 'Mudras' used by Muthuswami Dikshitar in his compositions



Key concepts

- Early life of Dikshitar
- Personalities who influenced and initiated him in to the art of music
- His versatility
- His contribution
- Decorative angas featuring in his kritis
- Tala and other elements
- Group Kritis
- Panchalinga sthala kritis

6.2.1 Introduction

Born in the year 1775, Muthuswami Dikshitar is the youngest of the musical trinity. He was born as the eldest son of Ramaswami Dikshitar, who was himself a distinguished musician and Subbammal, in the village of Tiruvarur. His parents were ardent devotees of Lord Muthukumara Swami of Venkatesvaran Kovil and hence he was named after the presiding deity of the temple, Muthuswami. He had two younger brothers and sisters who were all eminent musicians and scholars.

Muthuswami Dikshitar mastered the intricate subjects of Kavya, Nataka and Alankara from his mother. He was also well versed in Jyotisham, Vaidyam and Mandrikam. Soon his entire family shifted to the village of Manali at the request of Manali Muthukrishna Mudaliar, who was a great patron of arts and music.

Chidambara Yogi, the great scholar and spiritual leader was another person who initiated him into the higher levels of music and Vedanta during this period. At the insistence of the great Guru, who was impressed by the versatility of Muthuswami Dikshitar as a musician, he proceeded to Benares, where he stayed for more than five years. Here, under the expert tutelage of the Yogi, Dikshitar mastered the intricacies of the subject of music and its

advanced streams. He, in due course became well versed in Hindustani music also. Muthuswami Dikshitar, continued his stay in Benares till the great Yogi breathed his last. Later on he returned to his village, Manali.



Check your memory/progress

- Early life and education of Dikshitar
- Persons who influenced and initiated him in to the art of music

6.2.2 First composition

From Manali, Dikshitar proceeded to Tiruttani, where he stayed for almost two months. At Tiruttani he composed his first kriti 'Srinadadi guruguha jayati jayati' in Mayamalava gaula. A few more kritis were composed by him at Tiruttani, all of which were taught to his disciples. From here, he went to Kancheepuram where he again composed kritis in praise of goddess Kamakshi and Ekambaranatha.

Later on, Dikshitar returned to Tiruvarur where he lost his parents. His two younger brothers, Baluswami and Chinnaswami, shifted to Madurai, where they earned praise and acclamation for their musical eminence. At Madurai, Chinnaswami passed away and Baluswami left for the village of Ettayapuram where he was appointed the Samsthana Vidvan of the Court by the Raja of the land.

Muthuswami Dikshitar, coming to know about his surviving brother, started for Ettayapuram with his family. He met his brother and the Raja of Ettayapuram was also extremely pleased to welcome him.

6.2.3 His last days

Dikshitar once again went to Tiruvarur where he stayed for a short period. Finally he returned to Ettayapuram to attend a wedding of the royal family. He realised that his last days were approaching and it was during this time that he composed the monumental kriti 'Meenakshi Memudam' in Purvikalyani raga. On a Deepavali day, after the midday poojas, it is believed that Dikshitar asked his disciples to sing this kriti and as they rendered the lines 'Meenalochani Pasamochani' he breathed his last.



Check your memory/progress

- The prominence of Dikshitar kriti, 'Meenakshi Memudam' in Purvikalyani

**Let us do**

- Audio session of the kriti 'Meenakshi Memudam' in Purvikalyani raga

6.2.4 His contributions

Dikshitar had a number of disciples who played an extensive role in propagating his kritis, ranging from those suitable for the preliminary students of music to the most eminent ones fit for the distinguished musicians. These are believed to be more than 300 in totality. His style was dignified and learned but at the same time smooth and soft. Almost all his kritis are in Sanskrit except a very few which are in Manipravalam language. His knowledge in ancient mythology, Vedas, Sastras, Astrology and Agama are very well brought out through the various themes of his musical compositions.

**Check your memory/progress**

- Contribution of Dikshitar

**Let us do**

- Collect a few compositions composed by Muthuswami Dikshitar

6.2.5 The Dhatu-Matu-Alankaras featuring in his kritis

His kritis are abundant with decorative angas pertaining to Sahitya and Sangita. The Madhyamakala sahitya featuring at the end of the Anupallavi and Charana and at times even at the end of the Pallavi is a speciality of Dikshitar kritis. Alankaras or decorative angas like Svarakshara beauties, Antya Prasa, Anuprasa and Yati patterns like Gopuccha and Srotovaha are frequently met with. His eminence in Hindustani music is very well reflected in many of his kritis.

**Check your memory/progress**

- Decorative angas used in Dikshitar kritis

**Let us do**

- Make a chart featuring the decorative angas used by Dikshitar in his kritis

6.2.6 Tala and other elements featuring in his kritis

His knowledge of tala was par excellence. He had a great liking for Vilambita kala in which most of his compositions figure. Time measures like Tisra laghu and Misra laghua are also employed in his Kritis.

Since his kritis have to be listened to a number of times by a person to understand their worth, they are compared to a Nalikera or coconut wherein the sweet pulp inside the fruit can be tasted only after removing the outer fibre and then the hard shell inside.

6.2.7 Group Kritis of Dikshitar

Dikshitar has composed scholarly group kritis and ragamalikas in addition to his individual compositions. They are:-

GROUP KRITIS OF MUTHUSWAMI DIKSHITAR

Table :6-2-1

Navagraha Kritis	9 kritis in praise of the 9 planet
Kamalamba Navavaranam	9 kritis in praise of Devi
Abhayamba Navavaranam	9 kritis in praise of Goddess Abhayamba of Mayavaram
Siva Navavaranam	9 kritis in praise of Lord Siva
Panchalingasthala Kritis	5 kritis on Panchalinga
3 Ragamalikas	In fourteen, five and four ragas
Shodasa Ganapati Kritis	16 kritis in praise of Ganapati near Tiruvarur temple

6.2.8 Panchalinga Sthala kritis

These are a set of five kritis on the five lingas or the five elements of nature, all of which are shown in the table given below.

Table :6-2-2

Linga	Kriti	Raga	Tala
Earth	Chintaya	Bhairavi	Rupaka
Water	Jampupate	Yamuna Kalyani	Tisra Eka
Fire	Arunachala	Saranga	Rupaka
Air	Sri. Kalahasta	Huseni	Jhampa
Ether	Anandanatana	Kedaram	Chapu

All the songs contain the composer's mudra, raga mudra, tala mudra and linga mudra.



Check your memory/progress

- The various group kritis of Dikshitar
- The five elements figuring in Panchalingasthala kritis



Let us do

- Collect audio records of a few group kritis composed by Dikshitar and present them in the classroom

(3) SYAMA SASTRI (1762-1827)



Learning outcome

After transacting the unit, the learner will be able to-

- Sketch the life of Syama Sastri
- Identify the contributions of Syama Sastri to music.
- Acquire knowledge about the group Kritis of Syama Sastri like Navaratnamalika.
- Identify viloma chapu tala.
- Familiarise Svarajatis composed by Syama Sastri



Key concepts

- Life of Syama Sastri
- His musical training
- His versatility
- His contribution
- His mastery over Chapu Tala
- Group Kritis
- Svarajatis
- Navaratnamalika

6.3.1 Introduction

Syama Sastri was one of God's chosen men sent into the world for the express purpose of propagating religious truths. He was the oldest among the three luminaries.

6.3.2 Early life

Syama Sastri was born on 26th April, 1762 A.D. at Tiruvarur. His father was Viswanatha Iyer. He was named Venkitasubramanya but he was affectionately called Syama Krishna by his mother. He learnt the rudiments of music from his mother. He became well versed in Sanskrit and Telugu even in his early years. At the age of 18 he moved from Tiruvarur to Tanjavur with his family and cultivated great devotion to the deity Bangaru Kamakshi.

6.3.3 Musical Training

A Sanyasi in the form of Sangita Swami came to initiate Syama Sastri in to the secrets of Sangita. The Swami, an Andhra Brahmin, was well versed in the intricacies of raga and tala.

Syama Sastri started his musical training under Sangita Swami. Having acquired deep knowledge in Sanskrit and Telugu and being very intelligent, he was able to grasp even the subtlest facts about music. Within a pace of three years, he made remarkable progress in his studies and mastered the intricacies of svara, raga and tala. Sangita Swami blessed and presented him some rare grandhas and advised him to go and listen to the music of Pachimiriam Adi Appayya. Adi Appayyar generously taught him all the intricacies of music both by singing and by playing on the vina.

**Check your memory/progress**

- Early life of Syama Sastri
- His musical training

6.3.4 His contributions

Syama Sastri earned a great name throughout the country, as a great musician and composer. His compositions were of such a scholarly nature that they earned for him the praise from his contemporaries as well as the critics of music.

He has handled many apurva ragas. In the sphere of tala, he was incomparable. His mastery of both Sanskrit and Telugu is evident in his kritis. He composed a few songs in Tamil also.

Syama Sastri was a pious person. He had sincere devotion to Sri Kamakshi, the family deity. His intense devotion to her is seen in every one of his compositions. His kritis were created as a result of inspiration and hence they are full of feeling. He was a scholarly composer and his songs belong to a separate class by themselves. His songs in apurva ragas like Chintamani, Manji, Kalagada etc. show his rare musical genius and originality as a composer. His language is polished and carefully constructed.

**Check your memory/progress**

- Contribution of Syama Sastri
- Apurva ragas used by Syama Sastri

**Let us do**

- Collect audio records of a few p kritis composed by Dikshitar in apurva ragas

6.3.5 Mastery over Chapu tala

Syama Sastri was a master of rhythm and his preference seems to be for Chapu tala. He also popularised the Viloma type of Chapu tala with the sequence of 4 + 3. His composition 'Ninnu vinaga mari' in Purvi kalyani is an example of Viloma chapu. He has also composed a few kritis in talas suggestive of Chapu or Viloma

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Chapu. The theme of his kritis is in praise of Devi. Each one is an expansion of his utter helplessness and humble request for help.

**Check your memory/progress**

- Format of Viloma chapu tala

**Let us do**

- Reckon the Viloma chapu tala while listening to the audio record of Ninnuvinaga mari in Purvikalyani raga

6.3.6 His Svarajatis

Syama Sastri is considered the architect of the musical form, Svarajati. He turned it into an excellent musical form by eliminating jati passages. These svarajatis in Todi, Bhairavi and Yadukula kamboji are rare compositions which brim over with raga bhava and can be sung well only by those who have a good grasp of raga and tala. He has also composed a group of kritis in praise of Goddess Minakshi of Madurai

**Check your memory/progress**

- Three svarajatis composed by Syama Sastri in Bharavi, Todi and Yadukula Kamboji

**Let us do**

- Listen to the 3 svarajatis composed by Syama Sastri during audio sessions.

6.3.7 His Style

His compositions can be compared to the Kadali fruit. One has to peel the skin in order to eat it and enjoy the flavour. Likewise a certain amount of labour is required to taste the melodic sweetness of his songs. His signature is 'Syamakrishna'

6.3.8 Navaratnamalika

This is a set of 9 kritis in praise of Goddess Minakshi of Madurai composed by

Syama Sastri. The circumstance which led to the birth of this group kriti is interesting. Once Syama Sastri happened to go to Pudukottai, and while offering prayers in the temple, an unknown person came and requested him to go to Madurai and compose a few kritis in praise of Minakshi. Although he took it as a divine command, he forgot to carry it out immediately. Having been reminded once again in his dream one night, he started composing these kritis during his journey to Madurai with his disciple Alasur Krishnayyar.

Some of the kritis in this group are-

Table :6-3-1

Composition	Raga	Tala
Sarojadala netri	Sankarabharanam	Adi
Marivere gati	Ananda Bhairavi	Chapu
Nannubrovalalita	Lalita	Chapu



Check your memory/progress

- Navaratnamalika kritis of Syama Sastri
- Ragas and talas figuring in some of his kritis



Let us do

- Make a chart showing the Navaratnamalika compositions with their ragas and talas

Part- I : Theory of Music**Evaluation**

- | | |
|---|---|
| 1. Name the composers who constitute the musical trinity of South India | 1 |
| 2. The composer who is the youngest among musical Trinity | 1 |
| 3. The composer who is the oldest among musical Trinity | 1 |
| 4. Name the guru from whom Tyagaraja learnt music | 1 |
| 5. Name the raga in which Muthuswami Dikshitar composed his first Kritis | 1 |
| 6. The group kritis composed by Syama Sastri | 1 |
| 7. Name the composer who composed Pancharatna Kritis | 1 |
| 8. A composer who is the master of Viloma Chapu tala | 1 |
| 9. What is the mudra of Syama Sastri in his compositions | 1 |
| 10. Name the 3 operas composed by Tyagaraja | 2 |
| 11. Name two group kritis composed by Muthuswami Dikshitar | 2 |
| 12. Write a short note on Navaratnamalika | 3 |
| 13. Briefly describe Pancharatna kritis | 3 |
| 14. Describe the group kritis of Tyagaraja with suitable examples | 5 |
| 15. Match the following | |
| (a) Tyagaraja - Adi Guru | |
| (b) Dikshitar - Syama Krishna | |
| (c) Syama Sastri - Guruguha | |
| (d) Swati Tirunal - Svaranavam | |
| (e) Purandara Dasa - Jalajanabha | 5 |
| 16. Match the following | |
| (a) Tyagaraja - Panchalinga Sthala Kritis | |
| (b) Dikshitar - Navaratri Kritis | |
| (c) Syama Sastri - Suladi Sapta Talas | |
| (d) Swati Tirunal - Ghanaraga Pancharatnam | |
| (e) Purandara Dasa - Navaratnamalika | 5 |
| 17. Enumerate the contribution of Tyagaraja to Carnatic music | 8 |
| 18. Sketch the life and contribution of Muthuswami Dikshitar | 8 |
| 19. Write in detail the life and contribution of Syama Sastri to Carnatic music | 8 |



Reference

- 1 Great composers - Prof. P. Sambamoorthy
2. South Indian Music - Prof. P. Sambamoorthy
3. Splendour of South Indian music - Dr. Chelladurai
4. Dakshinendian Sangitam - Sri. A K Ravindranath
5. Theory of Indian music - Miss. L Isac



UNIT- 7

RAGA LAKSHANA



Learning outcome

After transacting the unit, the learner will be able to-

- Identify the arohana and avarohana of ragas
- Categorise the ragas into janaka and janya
- Discover the parent ragas of the janya ragas
- Choose the svara varieties featuring in the ragas
- Identify a few of the prominent compositions featuring in these ragas
- Identify the composers who have composed in these ragas
- List the musical forms figuring in these ragas



Key concepts

- Mayamalavagaula
- Sankarabharanam
- Kalyani
- Mohanam
- Hamsadvani
- Bilahari

Details like the description of a raga in terms of its svara sthanas, its characteristic phrases, the time of singing it, raga sanchara, prominent compositions etc. constitute raga lakshana. The following is a brief description of a few prominent ragas figuring in Carnatic music.

7.1. MAYAMALAVA GAULA

15th melakarta raga; 3rd raga in the 3rd chakra(Agni -go).

Arohana : S R G M P D N S

Avarohana : S N D P M G R S

Beside shadja and panchama the notes taken in this raga are suddha rishabha, antara gandhara, suddha madhyama, suddha dhaivata and kakali nishada. Sampurna raga. A janaka raga claiming a large number ofjanya ragas. Ga and Ni are jiva svaras. Sa, Ga, Dha and Ni are graha svaras. This raga is able to evoke a soft and soothing effect. One of the ancient ragas mentioned in the Sangita Ratnakara.

This is the raga in which all students of Carnatic music are taught the preliminary lessons in music. This mela corresponds to the Bhairav Thaata of Hindustani music.

Compositions	Category	Tala	Composer
Ravikoti	Lakshana Gitam	Matyam	Venkitamakhi
Sarasijanabha	Varnam	Adi	Swati Tirunal
Deva deva	Kriti	Rupakam	Swati Tirunal
Tulasidala	Kriti	Rupakam	Tyagaraja



Check your memory/progress

- Raga lakshana of Mayamalavagaula
- Prominent compositions figuring in Mayamalavagaula



Let us do

- Sing the preliminary exercises you have learnt in Mayamalavagaula
- Make a chart containing the raga lakshana of Mayamalavagaula and the popular compositions figuring in it

7.2. SANKARABHARANAM

29th melakarta raga; 5th raga in the 5th chakra(Bana-Ma).

Arohana : S R G M P D N S

Avarohana : S N D P M G R S

Beside shadja and panchama the notes taken in this raga are Chatusruti rishabha, Antara gandhara, Suddha madhyama, Chatusruti dhaivata and Kakali nishada. Sampurna raga. One of the melakartas with a large number of janya ragas. All the svaras are raga chaya svaras. Sa, Ga, Ma and Pa are graha svaras. It can be sung at all times.

All types of compositions are represented in this raga. This raga is able to evoke multiple rasas. It is one of the ancient ragas. This raga is mentioned in the Sangita Ratnakara and Sangita Makaranda. It can be sung at all times though it is an evening raga.

This raga is the same as the major Diatonic scale of Western music. This mela corresponds to the Bilaval Thaata of Hindustani music.

Prominent compositions:

Table :7-2

Compositions	Category	Tala	Composer
Samini	Varnam	Adi	Vina Kuppayyar
Svararaga sudha	Kriti	Adi	Tyagaraja
Sarojadala netri	Kriti	Adi	Swati Tirunal
Akshayalinga	Kriti	chapu	Muthuswami Dikshitar



Check your memory/progress

- Raga lakshana of Sankarabharanam
- Prominent compositions figuring in Sankarabharanam



Let us do

- Sing the Jatisvaram you have learned in Sankarabharanam.
- Make a chart containing the raga lakshana of Sankarabharanam and the popular compositions figuring in it

7.3. KALYANI

65th melakarta raga; 5th raga in the 11th chakra (Rudra-Ma).

Arohana : S R G M P D N S

Avarohana : S N D P M G R S

Beside shadja and panchama the notes taken in this raga are Chatusruti rishabha, Antara gandhara, Prati madhyama, Chatusruti dhaivata and Kakali nishada. Sampurna raga. A janaka raga claiming a large number of janya ragas. All the svaras are ragachaya svaras. Ri, Ga, Dha and Ni are nyasa svaras. Sa, Ri Ga Pa and Ni are graha svaras. Janta svara prayogas like rr gg mm dd, gg mm dd nn and dhattu svara prayogas like n g r n d, n r n d m are prominent. Panchama varja prayogas lend more beauty to this raga.

This is one of the major ragas and affords scope for elaborate alapana. This is the earliest Prati Madhyama raga known to musical history. It can be sung at all times; but evening is most suited for this raga. This mela corresponds to the Kalyan or Yaman Thaata of Hindustani music.

Part- I : Theory of Music

4. Prominent compositions:

Table :7-3

Compositions	Category	Tala	Composer
Kamala jatala	Gitam	Tripata	-
Vanajakshiro	Varnam	Adi	Pallavi Gopala Iyer
Nidhichala	Kriti	Chapu	Tyagaraja
Pankaja lochana	Kriti	Chapu	Swati Tirunal
Himadrisute	Kriti	Rupakam	Syama Sastri

**Check your memory/progress**

- Raga lakshana of Kalyani
- Prominent compositions figuring in Kalyani

**Let us do**

- Sing the Gitam, 'Kamala Jatala' in Kalyani raga
- Make a chart containing the raga lakshana of Kalyani and the popular compositions figuring in it

7.4. MOHANAM

This is a janya raga of the 28th mela, Harikamboji.

Arohana : S R G P D S

Avarohana : S D P G R S

An upanga raga. An audava-audava raga. Besides Sa and Pa, the notes used in this raga are Chatusruti rishabha, Antara Gandhara and Chatusruti Dhaivatam. Ri, Ga and Dha are Jeeva svaras. G g p p d d is a Janta svara prayoga. Sa, Ga, Pa and Dha are Graha svaras. G d p , and d g r are dhattu svara prayogas. This is an ancient raga and gives scope for elaborate singing.

There are many compositions in this raga. The corresponding raga of Mohanam in Hindustani music is Bhup or Bhupali. Being an auspicious raga, it is suitable for singing at the commencement of music programmes.

Prominent compositions:

Table :7-4

Compositions	Category	Tala	Composer
Varaveena	Gitam	Rupakam	Ramnad Sreenivasa Iyengar Tyagaraja Tyagaraja
Ninnukori	Varnam	Adi	
Nannupalimpa	Kriti	Adi	
Ramaninnu	Kriti	Adi	



Check your memory/progress

- Raga lakshana of Mohanam
- Prominent compositions figuring in Mohanam



Let us do

- Sing the Varnam, 'Ninnukori' in the raga, Mohanam
- Make a chart containing the raga lakshana of Mohanam and the popular compositions figuring in it

7.5. HAMSADVANI

Janya raga derived from the 29th melakarta raga, Dheera Sankarabharanam.

Arohana : S R G P N S

Avarohana : S N P G R S

It is an upanga raga. An audava-Audava raga. In both arohana and avarohana, Madhyamam and Dhaivatam are varjyam. The notes taken in this raga are Shadjam, Chatusruti Rishabham, Antara Gandharam, Panchamam and Kakali Nishadam. Ga and Ni are Jeeva svaras. All the svaras are Nyasa svaras in this raga. Sa, Ga and Pa are Graha svaras. Janta svara prayogas like rr gg pp nn, gg pp nn rr., pp nn rr., gg, and Dhattu svara prayogas like n g r n r n, p n r n p, g n p g r add beauty to this raga.

It is an auspicious raga. Since Hamsadvani expresses a feeling of liveliness, it is suitable for singing at the beginning of concerts. It is said to have been created by Ramaswami Dikshitar, father of Muthuswami Dikshitar..

Part- I : Theory of Music

Prominent compositions:

Table :7-5

Compositions	Category	Tala	Composer
Jalajaksha	Varnam	Adi	Manampuchavadi Venkita Subbayyar
Vatapi Ganapatim	Kriti	Adi	Muthuswami Dikshitar
Raghunayaka	Kriti	Adi	Tyagaraja
Pahi Sreepate	Kriti	Adi	Swati Tirunal

**Check your memory/progress**

- Raga lakshana of Hamsadvani
- Prominent compositions figuring in Hamsadvani

**Let us do**

- Sing the Varna, 'Jalajaksha' in the raga, Hamsadvani
- Make a chart containing the raga lakshana of Hamsadvani and the popular compositions figuring in it

7.6. BILAHARI

Bilahari is a janya raga derived from the 29th melakarta raga, Dheera Sankarabharanam.

Arohana : S R G P D S

Avarohana : S N D P M G R S

It is an Audava-Sampurna raga. Besides Shadja and Panchama, the notes taken in this raga are Chatusruti Rishabha, Antara Gandhara, Suddha Madhyama, Chatusruti Dhaivata, Kaisiki Nishada and Kakali Nishada. Since the anya svara, Kaisiki Nishada is found in the phrases like p d n d p and p d n p, it is a Bhashanga raga.

Jeeva svaras are Ri, Dha and Ni. Ri and Pa are nyasa svaras. Graha svaras are Sa, Ri, Ga and Pa. Janta svara prayogas like ss rr gg pp and Dhattu svara phrases like d g r s n d p - p r s n d p - r g d p add beauty to this raga. S n p is a visesha prayoga. Bilahari expresses the feelings of courage and wonder. It can be sung at all times but the most suitable time for singing is morning. All types of compositions are seen in this raga.

Prominent compositions:

Table :7-6

Compositions	Category	Tala	Composer
Raravenu	Svarajati	Adi	Vina Kuppayyar Tyagaraja Tyagaraja Muthuswami Dikshitar
Inta Chouka	Varnam	Adi	
Doraguna	Kriti	Adi	
Intha Kannaananda	Kriti	Rupaka	
Balasubramanyaya	Kriti	Chapu	



Check your memory/progress

- Raga lakshana of Bilahari
- Prominent compositions figuring in Bilahari



Let us do

- Sing the Svarajati, 'Raravenu Gopabala' in the raga, Bilahari
- Make a chart containing the raga lakshana of Bilahari and the popular compositions figuring in it



Evaluation

1. The Janaka mela of Mohanam 1
2. The raga Hamsadvani is derived from the mela 1
3. Mayamalavagaula is the melakarta raga 1
4. The anya svara used in the raga Bilahari is 1
5. Kalyani is the melakarta raga 1
6. Sankarabharanam belongs to chakra 1
7. Name two Upanga ragas 2
8. Which are the Varjya svaras of Mohanam? 2
9. Write two Audava-Audava ragas 2
10. Write two prominent compositions in the raga, Mohanam
11. Write the svarasthanas of Mayamalavagaula 3

Part- I : Theory of Music

12. Write the lakshanas of the raga, Hamsadvani 5
13. Give the characteristic feature of any mela raga 5
14. Write the raga lakshanas of Bilahari 5
15. Match the following
 - (a) Mechakalyani - Priliminary raga
 - (b) Bilahari - 29th Melakarta
 - (c) Mohanam - Bhashanga raga
 - (d) Mayamalavagaula - Audava raga
 - (e) Sankarabharanam - 65th Melakarta



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PART- II



PRACTICAL MUSIC



UNIT- 8

MUSICAL FORMS-1

(JATISVARAM & SVARAJATI)



Learning outcome

After transacting the unit, the learner will be able to-

- Sing Jatisvaram in the raga, Sankarabharanam or Mohanam
- Expand knowledge of the ragas used in Jatisvaram and Svarajati
- Sing the Svarajati in the raga, Bilahari
- Identify foreign note applied in a raga
- Familiarise Bhashanga raga
- Acquire an idea of the Shadava-Sampurna variety of janya raga
- Differentiate the structure of Jatisvaram and Svarajati



Key concepts

- Jatisvaram - Sankarabharanam
- Jatisvaram -Mohanam
- Svarajati -Bilahari

8.1 JATISVARAM-1

Raga : Sankarabharanam (29th melakarta raga)

Tala : Rupakam (0 I4)

Arohana : s r g m p d n s

Avarohana : s n d p m g r s

Svarasthana:-

Shadja, Chatusruti Rishabha, Antara Gandhara, Suddha Madhyama, Panchama, Chatusruti Dhavata & Kakali Nishada

Pallavi

॥ s' o o o | s' o r' o s' o n o ॥ d o p o | o o m o g o m o ॥
 ॥ p o o o | o o s' o d o p o ॥ m o g o | r o g m p o d n ॥

Charanas

1. ॥ p o o o | o o d p m o p m ॥ g o m g | r o g r s o s n ॥
 ॥ s o o o | o o s n s o g r ॥ g o m g | m o p m p o d n ॥
 ś o

2. ॥ m o o o | o o p m g s r g ॥ m o o o | o o p d p p m g ॥
 ॥ m o o o | o o p s i n o d p ॥ m o o o | o o g r g s r g ॥
 ॥ m o g s | r s m o g s p p ॥ m o g d | p p m g m p d n ॥
 ś o

3. ॥ s' o o o | o o r s i n s i n d ॥ n d p d | p m p m g m g r ॥
 ॥ s' o o o | o o s n r s g r ॥ m g p m | d p n d s n r n ॥
 ॥ s' o o o | o o o o n d n s ॥ n o o o | o o o o d p m d ॥
 ॥ p o o o | o o o o m g r g ॥ s o o o | o o r g m p d n ॥
 ॥ s s o p | p o s s o s p o ॥ p s' o n | d p m g m p d n ॥
 ś o

***Check your memory/progress***

- Arohana and Avarohana of the raga Sankarabharanam

***Let us do***

- Sing Jatisvara in the raga, Sankarabharanam

Part- II : Practical Music

8.2 JATISVARAM-II

Raga : Mohanam (Janya raga of 28th mela, Harikamboji)

Tala : Adi (I400)

Arohana : s r g p d ś

Avarohana : ś d p g r s

Svarasthana:-

Shadja, Chatusruti Rishabha, Antara Gandhara,
Panchama & Chatusruti Dhaivat

Pallavi:

x	1	2	3	x	✓	x	✓
g ० ० ० p ० ० ० g ० r ० s ० ० ०	r ० g ० s ० ० ०	r ० d ० s ० r ०					
g ० p ० d ० p ० d ० d ० ś ० ० ०	ś ० d ० p ० d ०	p ० g ० r ० s r					

Charanas

1	d ० p ० g ० r ० g ० p ० d ० ś ०	p ० d ० g ० p ०	p ० g ० r ० s r (g ० ० ० p ० ० ०)
2	d ० p d p ० g ० p ० ० ० p ० g p g ० r ० p ० g ० d ० p ० s ० d ०	g ० r ० g ० ० ० p ० ० ० d p g r	r ० s d s ० r ० g r s d p d s r (g ० ० ० p ० ० ०)
3	d ० ० d p ० g p g ० r g r ० r ० d ० ० d d ० ० ० s ० ० r ० g ०	० g r ० s r s ० g ० p d ś ० ० ०	d s d ० p ० ० p d p g r g r s r (g ० ० ० p ० ० ०)



Check your memory/progress

- Arohana and Avarohana of the raga Mohana



Let us do

- Sing Jatisvaram in the raga, Mohanam

Part- II : Practical Music**8.3.SVARAJATI**

Raga : Bilahari (Janya raga of 29th Mela)

Tala : Adi (I₄OO)

Arohana : S R G M P D ṄS

Avarohana : Ṡ N D P M G R S

Svarasthana:-

Shadja, Chatusruti Rishabha, Antara Gandhara,
Suddha Madhyamam Panchama, Chatusruti Dhaivata,
Kaisaki Nishada & Kakali Nisha

Pallavi:

Raravenu gopabala rajita sadguna jayaseela

Anupallavi:

Sarasaksha neramemi marubadha korvalera

Charanas

1. Nandagopalane nentubojala nee
Vinturara satamalamatilo mudamalaragana- keduruga kaniyara
2. Palumarunuga ravamunanin bilachinapalukavunalukagura
Karivarada marimarina-yataramukro-larakanikaramuga
3. Ranagadhara ramurahara rabhavahara ravera
Ee maguvanu ee lalananu ee svagasini
Chekora korikalimpontadentamu
Neeyanajeranu ninjentamaruvakura
Karamulache marimari ninusarananedara

Pallavi:

x	1	2	3	x	✓	x	✓
s o o r	g o p o d o s o	n o d o		p o d p m g r s		r s n d	s o o o
ra ...	ra ve nu.. go pa.. ba..la			ra ,jitasadguna		jayasi..la.....	

Anupallavi

s o o r g o p o m o g o p o d o sa..ra saksha ne..ra me.mi	r o o s̄ n o o d ma.ru ba..da	p o o m g o r o ko..rva le..ra (Raaravenu)
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Charanas

1. s o o r g o g o g o o o o o r g Nan.da go..pa la..... ne.. s̄ o o s̄ s̄ o s̄ o ḡ r̄ s̄ n n d p o vin..tu ra ra satamala matilo	p o o p p o p o ne.ndu bo ja.. p d p m g g r o mudamala ragana	p o o o o o d p la..... n ee g p m g r s r g keduruga kaniyara (Raaravenu)
2. p p p o r r r o g p m g g o o o palumarunuga ravamunanin.. r s̄ n̄ d s̄ o o o m g r g p o o o karivarada... marimarina.....	g p m g m g r s bilachina palukavu d p d r̄ s̄ o o o yataramukro.....	r g r s s o o o alukagura..... r̄ s̄ n̄ d p m g r larakani karamuga (Raaravenu)
3. p o o o m g r g d o o o o m g r g ra....nagadharara.... murahara ḡ o o o r̄ s̄ n̄ d r̄ o o o r̄ s̄ n̄ d ee maguvanu ee.....lalananu ḡ o r̄ s̄ r̄ o r̄ o r̄ o o o r̄ o s̄ n̄ korikalimpona.... dentamu g o o o s r g d p o o o r s r g nta.... maruvakura... karamula	p o o o m g r g ra.... bhavahara s̄ o o o r̄ s̄ n̄ d ee svagasini d o d o d o o o neeyana..... s̄ o o o ḡ r̄ s̄ n̄ che.... marimari	p o p o p o o o rave.. ra..... s̄ o s̄ o s̄ o o o cheko ra..... d o p m g o g o jeranuninjed p m g r s̄ n̄ d ninusara nanedara (Raaravenu)

**Check your memory/progress**

- Arohana and Avarohana of the raga Bilahari
- Svaras used in Bilahari

**Let us do**

- " Sing Bilahari Svarajati



UNIT- 9

MUSICAL FORMS-2

(VARNAM)



Learning outcome

After transacting the unit, the learner will be able to-

- Identify the musical form Varnam
- Sing the Varnam in the raga, Mohanam
- Identify the permutations and combinations in the raga, Mohanam
- Sing the Varnam in the raga, Hamsadvani
- Identify the permutations and combinations in the raga, Hamsadvani
- Identify the structure of the Varnam



Key concepts

- Vocalisation of varnam-
- Varnam in Mohanam
- Varnam in Hamsadvani

9.1. VARNAM - NINNUKORI

Raga : Mohanam (28th mela Janyam)

Tala : Adi (1₄00)

Composer : Ramanad Sreenivasa Iyengar

Arohana : S R G P D Ś

Avarohana : Ś D P G R S

Svarasthana:-

Shadja, Chatusruti Rishabha, Antara
Gandhara, Panchama & Chatusruti Dhaivata

Pallavi : Ninnukori yunnanura- Nikhila Loka Nayaka

Anupallavi : Nannu Palimpa vai..yya ... - Nameeta krupa judara

Charanam : Sannutamga Sreenivasa

Pallavi:

|| g o g o r o o o s s r r g g r r | s r g r s r s ḍ | s r g p g r s r ||

Ni nnu ko..... ri.... yu ... na ... nu ra.

|| g p g g r s r g r r s ḍ s r g r | g p g p d p ḍ ṣ d o p g d p g r ||

Ni khi la lo.... ka .. na. ya... ka.....

Part- II : Practical Music

Anupallavi:

॥ g o g o p o o o g g p p d d p o | d s d d p g d p | d g d p g r s r ॥
 Na nnu pa.... lim.... pa.... vai..... yya..... .. ka. ..
 ॥ g g p p d p d s d s r s g r o s | d s r s o d p d | s d o p g r s r ॥
 Na.. ... mmi....ta... kru..pa...ju da.... ra.....

Muktayi svaram:

॥ g o r g r s r o s r s g r g s r | s d s r g r g p | g p d o p o o o ॥
 ॥ g p d p d s r g r o g s o r d o | s p o d s r g s | o d p o g r s r ॥
 (Ninnukori)

Charanam:

॥ g o g o g p g r r g p g p o o o | g g d d p o g g | d p g p g r s r ॥
 Sa -nnu.. tam... ga.... sri.... ni..... va.. sa

Chitta svaras:

1. ॥ g o o o o r o s o r o o o d o | o o r o d o s o | o o r o o g o r ॥
 (Sannutam..gasree)
2. ॥ g o g r g r s r g o g p d d s r r | g o g g d p g r | g o g s d p g r ॥
 (Sannutam..gasree)
3. ॥ p o d d p o g r s o r g r o s d | s o r g p o d o | s s o d p o g r ॥
 (Sannutam..gasree)
4. ॥ s o r g r i s r s d s d p g r s r | s o o o o o s s r r g g p p d d ॥
 ॥ s r g r g r d s r s r s p d s d s d g p d p d p | r s d p g r s r ॥
 (Sannutam..gasree)



Check your memory/progress

- Arohana and Avarohana of the raga Mohana



Let us do

- Sing Mohana varna in two degrees of speed

9.2. VARANAM - JALAJAKSHA

Raga	: Hamsadvani (Janya raga of 29th mela, Dheera sankarabharanam)
Tala	: Adi (1400)
Composer	: Manambuchavadi Venkatasubba Iyer
Arohana	: S R G P N Ś
Avarohana	: Ś N P G R S

Svarasthana:-

Shadja, Chatusruti Rishabha, Antara Gandhara,
Panchama & Kakali Nishada

Pallavi	: Jalajaksha ninnedabasi schala marulu konnadira
Anupallavi	: cheliyanela ravademira cheluvudaina sree venkatesa
Charanam	: Nee Sati doranegana

Pallavi:

|| g o r o s o o o n s r g r r s n | s r s s n p n s r | p o n o s o r ||
 Ja la ja..... ksha... ni . . . nne da ba. si ..
 || g r s n s r p n s r g p g n p o | s n s r o s n p | p g o r o s o r ||
 scha ..la maru lu.... ko na.. ..di..... .. ra...

Anupallavi:

|| p g r s n s r o g o r r s s n p | n s r g o s g r g | p o o n s o o o ||
 che.... li..ya.. ne..la... ra..... de..... mira. ..
 || r s n p n s r g s r g p g r s n | r r o s n p p g | o r s n p n s r ||
 che.. lu... vu..dai... na.... Sree..ven kate sa....

Part- II : Practical Music

Muktayi svaram:

	g o r g r s r o n s r g r r s n	r o n g r n s r	p n s r g o o p	
	g r s r o g p n r g p n s r g p	p n s r o g p n	r g p n s o o r	
	r s n p o n g r s n o p n s r g	p o n s o r g r	p n s r g i n r	
	g p g r s n s r s n p g r g p n	g r o s n p i s	o n p g o r s r	
 (Jalajaksha)

Charanam:

||n o o o o s o r o s n p p g r | g o o g r s r o | o r s n s r g p ||
 Nee... .. Sa... . ti..... do... ra.ne.. ga..... na.....

Chitta svaras:

1. ||n o o p o o g o o o r o s o n o | p o o r o o n o | o s o r o g o p ||
 (Nee sa..ti)
2. ||n o p g r s r o g r s n p o r n | o g r n p n s r | o r g n s r g p ||
 (Nee sa..ti)
3. || n p g r n g r n p n p s n r s g | r p g n p s n r | n g i n r n p g ||
 || p n s r g g p n s r r g p n s n | g r s n p r s n | p g r n s r g p ||
 (Nee sa..ti)
4. || s o o o o n r s n p g r s r g p o o o o s n | p g r s r g p n ||
 || s r o n r n p g p r o g p g r s r n o g r p g n | r g p n s o o o ||
 || n p g p o o r g p n o g p n s r | p n s r o g n s n g i r o n p n ||
 || g r o n s r i p g o r s n p n s r i s o o p o o n p g r s n s r g p ||
 (Nee sa..ti)



Check your memory/progress

- Arohana and Avarohana of the raga Hamsadvani



Let us do

- Sing Hamsadvani varna in two degrees of speed



UNIT- 10

MUSICAL FORMS-3

(SIMPLE KRITIS)



Learning outcome

After transacting the unit, the learner will be able to-

- Identify the musical form, Kritis
- Familiarise the structure of a Kritis
- Identify the technical beauties adopted in the kritis
- Sing the Kritis, in the ragas Chakravakam and Kalyani
- Familiarise the compositions of Malayalam composers
- Demonstrate the musical form, kritis



Key concepts

- Kriti in Chakravakam
- Kriti in Kalyani
- Malayalam kriti of Mahakavi Kuttamattu

10.1. GAJANANAYUTAM

Raga : Chakravākam (16th Melakarta raga)

Tala : Adi (I 4 O O)

Arohana : S R G M P D N Ś

Avarohana : Ś N D P M G R S

Svarasthana:-

Shadja, Suddha Rishabha, Antara Gandhara,
Suddha Madhyama, Panchama, Chatusruti
Dhaivata & Kasakii Nishada

Pallavi:

Gajānanayutam Ganesvaram
Bhajāmi Satatam suresvaram Sri

Samashti Charanam:

Ajendra poojita vignesvaram
Ganāti sannuta padapatmakaram

Madhyamakala Sahityam:

Kunjara bhanjara chatura tarakaram
Guruguhātmajam pranavākāram

Pallavi:

- 1 || m o m g r o s o g o m o p o o o | m o n o o o d o | p o o o o o o o ||
 Ga ja na na yu tam..... Gane.....sva .. ram
- || p o d o n o s o s s n d p o o o | m o p o o o m o | m g r m g r s r ||
 Bha ja.....mi sa ta ..tam... su. Re.....sva. ram.. sree.....
- 2 || p o d n s r g r r s n r s n d p o | n d p o o o m o | m g r m g r s r ||
 Bha ja.....mi sa ta ..tam su. Re.....sva. ram sree.....

Samashti Charanam

1. || p o d o o o n o s o o o r o s o | o o s o o o s s i n d n o s o o o ||
 A jen... tra poo. ji.. ta.. Vignesva.. ram ...
2. || p o d o o o n o s o o o r o r o | o o s o r o g o | m o g r s o o o o ||
 A jen.....tra poo. ji.. ta.. Vignesva.. ram ...
- || d n s o o o s o s s n d p o p m | n o d o p o o o | m g p m r o o o ||
 Ga.na ... ti sannu ta.. pa..da pa..... tma. Ka ram...

Madhyamakalm

|| m g r s s n d n s r g r g m p o | d n s r o g m o | g r s o n d p o ||
 Kunjarabhanjara Chaturatarakaram guruguhatmajam pranava.ka.ram

Chittasvaram

|| d o n d p m p d p o m g r s g r | s o s n d n s r | g r g m p o g m ||
 || p o d n s o r s r o g m g r s n | s o n d n o d p | d o p m g r s r ||
 (Gajānanayutam)



Check your memory/progress

- Arohana and Avarohana of the raga Chakravakam



Let us do

- Sing the Kritis, Gajānanayutam in the raga, Chakravakam

Part- II : Practical Music

2.SARASASUVADANA

Composer	: Swati Tirunal
Raga	: Kalyāni (65th Melakarta raga)
Tala	: Adi (I ₄ O O)
Arohana	: S R G M P D N Ś
Avarohana	: Ś N D P M G R S

Svarasthana:-

Shadja, Chatusruti Rishabha, Antara Gandhara, Prati
Madhyama, Panchama, Chatusruti Dhaivata & Kakali
Nishada

Pallavi:

Sarasa suvadana mahaneeya charita
Jaya jaya sakala vibhutavara parinuta

Anupallavi:

Ma ramana varada jita-
Mayameya nikhila jana sarana

Charanam:

Pankaja ruchimada tananayanarini
Poorana sheetala....
Bhanukula tilaka phanisayana....
Sankara vidhihari sannuta. sree
Sarasanabha manohara..

Pallavi:

- 1 || ṣ́ōōō ṣ́ōṣ́ō n̄ōd̄ōp̄ōm̄ō | ḡōḡō n̄ōd̄ō | p̄m̄ r̄ō r̄ō s̄ō ||
 Sa.....ra sa su va da na ma ha.. nee ya .. cha ri ta
 || r̄ō s̄ō r̄ō r̄ō ḡō m̄ō p̄ō m̄ō | d̄ō p̄ō n̄ō d̄ō | m̄ō p̄ō d̄ō n̄ō ||
 Jaya jaya sa ka la.. vi. bhuta.. va ra pa ri nu ta..
- 2 || ṣ́r̄ḡr̄ ṣ́ōn̄ō d̄r̄ś̄n̄ d̄ō p̄ō | ḡōḡō n̄ōd̄ō | p̄m̄ r̄ō r̄ō s̄ō ||
 Sa.....ra sa su va da na ma ha.. nee ya cha ri ta
 || r̄ō s̄ō r̄ō r̄ō ḡō m̄ō p̄ō m̄ō | d̄ō p̄ō n̄ō d̄ō | m̄ō p̄ō d̄ō n̄ō ||
 Ja ya jaya sa ka la.. vi. bhuta.. va ra pa ri nu ta..
 (Sarasa suvadana)

Anupallavi

- 1 || p̄ōōōōō ḡō m̄ō p̄ō d̄ō n̄ō | ṣ́ōōōōō | n̄ō d̄ō | ḡō r̄ō ||
 ma..... ra ma na va ra da ji..... ta....
 || s̄ōōōōō s̄ōōōōō s̄n̄r̄ś̄n̄ d̄ p̄m̄ | ḡōn̄ō d̄ō ḡō | m̄ō p̄ō d̄ō n̄ō ||
 ma ya me ya ni khi la ..ja na sa ra na..
 (Sarasa suvadana)

Charanam:

- || ḡō d̄ō p̄ō m̄ō ḡr̄ḡr̄ s̄ō s̄ō | n̄.ō s̄ō r̄ō s̄ō | r̄ōōōōō r̄ō r̄ō ||
 Pan.... Ka.ja ru.. chi ma da ta.. na na.ya na..... ri.. ni
 || ḡō p̄ō m̄ō r̄ō p̄ō ḡō n̄ō d̄ō | p̄ōōōōōōō |ōōōōōōōōōō ||
 Poo.... ra.na shee.. ta.. ... la.....
 || p̄ d̄r̄ s̄̄n̄ d̄ p̄ō p̄ō m̄ō n̄ d̄ p̄m̄ | p̄m̄ ḡō ḡō r̄ō | ḡ d̄ p̄m̄ ḡr̄s̄r̄ ||
 Bha.... ..nu.. ku...la ti..la.. ka..... pha.ni.. sa.ya
 || r̄ōōōōōōōōōōōōōō ḡ d̄ p̄m̄ | r̄ōōōōōōōōōōōōōōōōōōō ||
 Na
 || p̄ō ḡō m̄ō p̄ō d̄ō n̄ō s̄ōṣ́ō |ōō s̄ōōōōōōō | s̄̄n̄ d̄ō | ḡō r̄ō ||
 San.... Ka.. ra.. vi..dhi..ha..ri.. ... san.....nu ta.... Sree...
 || s̄ōōōōōōōōōōōōōō s̄n̄r̄s̄̄ n̄ d̄ p̄m̄ | ḡōn̄ō d̄ō ḡō | m̄ō p̄ō d̄ō n̄ō ||
 Sa.... ra..sa.. na.... ... bha.. ma.no..ha.ra....
 (Sarasa suvadana)

Part- II : Practical Music



Check your memory/progress

- Arohana and Avarohana of the raga, Kalyani
- Swarasthanas of the raga, Kalyani
- Composer of the composition, Sarasa suvadana



Let us do

- Sing the Kriti, Sarasa suvadana in the raga, Kalyani.

10.3. MALAYALAM KRITI

Bhajanam Cheyvin Krishna Padam

Composer : Mahakavi Kuttamath

Raga : Bāgêsri (Janya raga of 22nd Mēla, Kharaharapriya)

Tala : Adi (1400)

Ārohana : S G M D N Ś

Avarohana : Ś N D M P D M G R S

Svarasthana:-

Shadja, Chatusruti Rishabha, Sadharana
Gandhara, Suddha Madhyama, Panchama,
Chatusruti Dhaivata & Kaisaki Nishada

Pallavi:

Bhajanam cheyvin krishna pādām-(sadā)

Anupallavi:

Bandhu namukkatutān sujanangale

Bhavajalanidhi bodham (Sadā)

Charana:

Jagatprasu lakshmi jayatama pādām

Jalaruham kondū samarcchana cheyvu

Janame namukkini janmamamalarāl

Jātaharsham pooja cheyyām (Sadā)

Pallavi:

1 || n o d o m o g o r o s o d o n o | s o o o s o o o | o o g m d n o s ||

Bhajanam cheyvin... Krishna pa... dam.... sa ...da.....

2 || n o d o m o g o r o s o d o n o | s o o o s o o o | o o n o d o n o ||

Bhajanam cheyvin... Krishna pa... dam.... sa ...da.....

|| s o m o m o m o g o o o m o d o | n d n o ś o o o | ś n d m g m d n ||

Bhajanam cheyvin... Krishna pa... dam.... sa ... da.....

Part- II : Practical Music

Anupallavi

॥ g o o o m o d o n o d o n o r o | s o o o o o s o | g o r o n o d o ॥
 Ban.....dhu na mu kkatu.. tan su.. ja nan. ..ga le
 ॥ n o s o m o g o r o s o d n r s | n o d o o o o o | o o g m d n r s ॥
 Bhava ja la ni dhi bo..... dham..... sa.. da....
 (Bhajanam cheyvin)

Charanam

॥ o o g m g r s o m o o o m o o o | o o g g o m d o | s n n d d o o o ॥
 Jagatprasu laksh...mi.... jaya.. tama. Pa.....dam..
 ॥ o o m d o n s o n d m o o o m o | g o m o r o s o | m o m o m o o o ॥
 Jalaruham kon..... du... sa mar.. cha na chey.... vu.....
 ॥ o o g m o d n o s o s o s o s o | o o r s o n d o | n o r o s o o o ॥
 Janame.... Na mu kkini..... janmama.. mala ral....
 ॥ s n r s n o n o n d s n d o m o | m p d m g o o o | o o g m d n r s ॥
 Ja..... ta har sham... pooja che..... yyam..... sa.. da....
 (Bhajanam cheyvin)



Check your memory/progress

- Arohana and Avarohana of the raga, Bagesree
- Composer of the composition, Bhajanam cheyvin.



Let us do

- Sing the Kriti, Bhajanam cheyvin in the raga, Bagesree.

APPENDIX-1

HIGHER SECONDARY COURSE

MUSIC (Class XII)

SCHEME AND SYLLABUS

PART I

THEORY OF MUSIC

UNIT 1

CLASSIFICATION OF JANYA RAGAS

1. VARJYARAGAS
2. VAKRARAGAS
3. UPANGA RAGAS
4. BHASHANGA RAGAS
5. PANCHAMANTYA, DHAIVATANTYA & NISHADANTYA RAGAS
6. GHANA- NAYA-DESYA RAGAS

UNIT II

MUSICAL FORMS

1. VARNAM
2. TANAVARNAM
3. PADAVARNAM
4. KIRTANA
5. KRITI

APPENDIX-1

UNIT III
MUSIC OF KERALA

1. SOAPANA SANGITAM
2. KATHAKALI SANGITAM
3. FOLK MUSIC
4. FOLK MUSIC -REFINED TYPES
5. FOLK MUSIC - RUSTIC TYPES
6. PANCHAVADYAM

UNIT IV
MUSICAL INSTRUMENTS

1. CLASSIFICATION OF INSTRUMENTS
2. STRINGED, WIND & PERCUSSION INSTRUMENTS
3. DRONE
4. TAMBURA

UNIT V
MUSIC CONCERTS

1. DEFINITION OF CONCERT
2. FORMAT OF CONCERT
3. VOCAL CONCERT
4. INSTRUMENTAL CONCERTS
5. INSTRUMENTS FIGURING IN CONCERTS

UNIT VI
COMPOSERS

1. TYAGARAJA
2. MUTHUSWAMI DIKSHITAR
3. SYAMA SASTRI

UNIT VII
RAGA LAKSHANA

1. MAYAMALAVA GAULA
2. SANKARABHARANAM
3. KALYANI
4. MOHANAM
5. HAMSADVANI
6. BILAHARI

PART II
PRACTICAL MUSIC

UNIT-VIII
MUSICAL FORMS 1

1. JATISVARAM - SANKARABHARANAM
OR MOHANAM
2. SVARAJATI-BILAHARI

UNIT-IX
MUSICAL FORMS II

1. VARNAM- MOHANAM
2. VARNAM- HAMSADVANI

UNIT-X
SIMPLE KRITIS

1. Gajananayutam - Chakravakam - Adi
2. Sarasa suvadana - Kalyani - Adi
3. Bhajanam cheyvin - Bagesri - Adi

APPENDIX-1**ALLOTMENT OF PERIODS****THEORY OF MUSIC**

Sl. No	Unit Title	Number of Periods
1	CLASSIFICATION OF JANYA RAGAS	10
2	MUSICAL FORMS	10
3	MUSIC OF KERALA	20
4	MUSICAL INSTRUMENTS	15
5	MUSIC CONCERTS	15
6	COMPOSERS	15
7	RAGA LAKSHANA	15
	Total	: 100

ALLOTMENT OF PERIODS**PRACTICAL MUSIC**

Sl. No	Unit Title	Number of Periods
1	MUSICAL FORMS 1	30
2	MUSICAL FORMS II	40
3	SIMPLE KRITIS	40
	Total	: 115

APPENDIX-2**Model Question Paper****HIGHERSECONDARY EDUCATION (Class :XII)****Part III- Music**

Time : 1½Hrs

Maximum -40 Scores

General Instructions to Candidates:

- There is a 'cool off time' of 15 minutes in addition to the writing time of 1½ hrs.
- You are neither allowed to write your answers nor to discuss anything with others during the 'cool of time.
- Use the 'cool off time' to get familiar with questions and to plan your answers.
- Read the questions carefully before answering.
- All questions are compulsory and only internal choice is allowed.
- When you select a question, all the sub-questions must be answered from the same question itself
- Calculations, figures and graphs should be shown in the answer sheet itself.
- Malayalam version of the questions is also provided
- Electronic devices except nonprogrammable calculators are not allowed in the Examination Hall

നിർദ്ദേശങ്ങൾ

- നിർദ്ദിഷ്ട സമയത്തിനു പുറമെ 15 മിനിറ്റ് കൂൾ ഓഫ് ടൈം ഉണ്ടായിരിക്കും. ഈ സമയത്ത് ചോദ്യങ്ങൾക്ക് ഉത്തരമെഴുതാനോ, മറുതട്ടുവരുമായി ആശയവിനിമയം നടത്താനോ പാടില്ല.
- ഉത്തരങ്ങൾ എഴുതുന്നതിനു മുമ്പ് ചോദ്യങ്ങൾ ശ്രദ്ധാപൂർവ്വം വായിക്കണം.
- എല്ലാ ചോദ്യങ്ങൾക്കും ഉത്തരമെഴുതണം.
- ഒരു ചോദ്യനമ്പർ ഉത്തരമെഴുതാൻ തിരഞ്ഞെടുത്തു കഴിഞ്ഞാൽ ഉപചോദ്യങ്ങളും അതേ ചോദ്യനമ്പറിൽനിന്ന് തന്നെ തിരഞ്ഞെടുക്കേണ്ടതാണ്.
- കണക്കുകൂട്ടലുകൾ, ചിത്രങ്ങൾ, ഗ്രാഫുകൾ എന്നിവ ഉത്തരപേപ്പറിൽത്തന്നെ ഉണ്ടണ്ടായിരിക്കണം.
- ചോദ്യങ്ങൾ മലയാളത്തിലും നൽകിയിട്ടുണ്ടുണ്ട്
- പ്രോഗ്രാമുകൾ ചെയ്യാനാകാത്ത കാൽക്കുലേറ്ററുകൾ ഒഴികെയുള്ള ഒരു ഇലക്ട്രോണിക് ഉപകരണവും പരീക്ഷാഹാളിൽ ഉപയോഗിക്കാൻ പാടില്ല.

APPENDIX-2

	<u>Score</u>
1. Name the varieties of the raga in which 5 notes are used?	(1)
2. Name the regional music of kerala	(1)
3. Name a Bhashanga raga in which One foreign note is used	(1)
4. The total number of svaras used in Shadava ragas	(1)
5. Select the anga of a varnam (Muktayi, Anubandham, Abhoga)	(1)
6. Name a musical form belongs to both Sabha Ganam and Abhyasa Ganam	(1)
7. Select an Audava-Sampurna raga derived from the 29th mela (a)Bilahari (b)Mohanam (c) Hamsadvani	(1)
8. Sankarabharanam belongs to chakra	(1)
9. Name two Audava-audava ragas	(2)
10. Distiguish between Kriti & Keertana	(4)
11. Write the raga lakshana of the raga, Hamsadvani	(4)
12. Explain the musical form, Varnam	(4)

	<u>സ്കോർ</u>
1. അഞ്ച് സ്വരങ്ങൾ ഉപയോഗിക്കുന്ന രാഗങ്ങളുടെ പേര്?	(1)
2. കേരളസംഗീതം അറിയപ്പെടുന്ന പേര്?	(1)
3. ഒരു സ്വരം അന്യസ്വരമായി വന്ന ഒരു ഭാഷാംഗ രാഗം	(1)
4. ഷാഡവരാഗത്തിൽ ഉപയോഗിക്കുന്ന സ്വരങ്ങളുടെ എണ്ണം	(1)
5. വർണത്തിന്റെ അംഗം തിരഞ്ഞെടുക്കുക (മുക്തായി, അനുബന്ധം, ആഭോഗ) (1)	(1)
6. സഭാഗാനത്തിലും അഭ്യാസഗാനത്തിലുമുൾപ്പെടുന്ന ഒരു സംഗീതരൂപം	(1)
7. 29-മത് മേളത്തിൽ നിന്നും ജനിച്ച ഒരു ഔഡവ-സമ്പൂർണ രാഗം (a) ബിലഹരി (b) ഹംസധനി (c) മോഹനം	(1)
8. ശങ്കരാഭരണം ചക്രവുമായി ബന്ധപ്പെട്ടിരിക്കുന്നു.	(1)
9. രണ്ട് ഔഡവരാഗങ്ങളുടെ പേരെഴുതുക.	(2)
10. കൃതിയും കീർത്തനവും തമ്മിലുള്ള വ്യത്യാസമെഴുതുക.	(4)
11. ഹംസധനി രാഗത്തിന്റെ ലക്ഷണമെഴുതുക.	(4)
12. വർണം എന്ന സംഗീത രൂപത്തെക്കുറിച്ച് വിശദമാക്കുക.	(4)

13. Describe the group kritis of Tyagaraja (5)

14. What are the main duties of a performer in a concert (5)

15. List the parts of a Tambura with the help of a Diagram (8)

OR

Illustrate the life and contribution of Syama Sastri in the field of music (8)

13. ത്യാഗരാജന്റെ സമുദായകൃതികളെക്കുറിച്ച് വിവരിക്കുക. (5)

14. സംഗീത കച്ചേരികളിൽ പ്രധാന സംഗീതജ്ഞൻ അനുഷ്ഠിക്കേണ്ട കാര്യങ്ങൾ എന്തൊക്കെയാണ്? (5)

15. തംബുരുവിന്റെ ഭാഗങ്ങളെക്കുറിച്ച് ചിത്രത്തിന്റെ സഹായത്തോടെ വിവരിക്കുക.

അല്ലെങ്കിൽ

ശ്യാമാശാസ്ത്രിയുടെ ജീവിതത്തെക്കുറിച്ചും അദ്ദേഹം സംഗീതത്തിന് നൽകിയ സംഭാവനകളെക്കുറിച്ചും വിവരിക്കുക. (8)

APPENDIX-3

APPENDIX-3

Masters in Music

Carnatic Vocalists



MS Subbalakshmi



Ariyakkudi
Ramanuja Iyengar



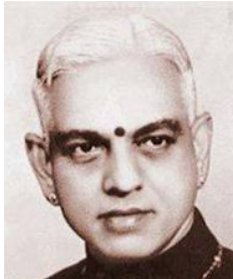
Chembai Vaidhyanatha
Bhagavatar



Balamuralikrishna



D K Pattammal



GN
Balasubramaniam



KV Narayana
Swami



Maduarai
Mani Iyer



Maharajapuram
Santhanam



Maharajapuram
Viswanatha Iyer



M D Ramanathan



ML
Vasanthakumari



D K Jayaraman



Musiri
Subramanya Iyer



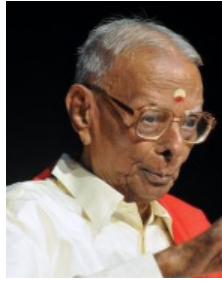
Mutthayya
Bhagavatar



Nedunuri
Krishnamoorthy



Neyyattikara
Vasudevan



R K Srikantan



Semmangudi
Sreenivasa Iyer



T N Seshagopalan



T Brinda and T Mukta



T R
Subramaniam



T V Sankaranarayanan



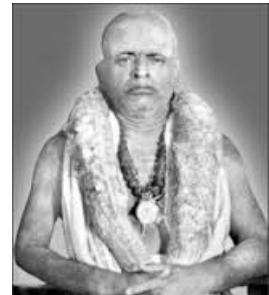
Tiger Varadachari



Tanjavur
S Kalyanaraman



Trissur
Ramachadran



Alathur
Venkatesa Iyer



Madurai Somu



Alathur Brothers



Chittoor
Subramania Pillai

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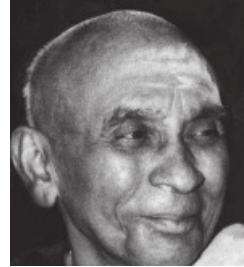
Mysore
Vasudevachar



Papanasam
Sivan



Kanchipuram
Naina Pillai



Mudikondan
Venkatarama Iyer.



T S Sabhesa Iyer



T K Rangachari



Parassala
Ponnammal



Voleti
Venkateswarulu



O S Thyagarajan



P S
Narayanaswami



K J Yesudas

Carnatic Instrumentalists



A K C Natarajan
(Clarinet)



A K Palanivel (Taval)



Anayampatti
Ganesan
(Jalatarangam)



Lalgudi Jayaraman
(Violin)



Chittibabu
(Veena)



Doreswamy
Iyengar (Veena)



Dwaram
Venkataswami
Naidu (Veena)



Emani Sankara
Sastri (Veena)



Guruvayur Dorai
(Mridangam)



Harishankar (Ganjira)



K S
Narayanaswami
(Veena)



Kadri Gopalnath
(Saxophone)



Karaikkudi Mani
(Mridangam)



Kunnakkudi
Vaidyanathan (Violin)



L Subramaniam
(Violin)



Ankamali Jose-
(Dilruba)

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M
Chandrasekharan
(Violin)



Mannargudi
Easwaran
(Mridangam)



M S
Gopalakrishnan
(Violin)



Mysore Choudayya
(Violin)



N Ramani (Flute)



Namagiripet
Krishnan
(Nagaswaram)



Palakkad Mani
Iyer (Mridangam)



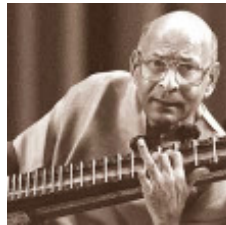
Palakkad Raghu
(Mridangam)



Palani Subramnia
Pilla (Mridangam)



Ravikiran
(Gottuvadyam)



S Balachander
(Veena)



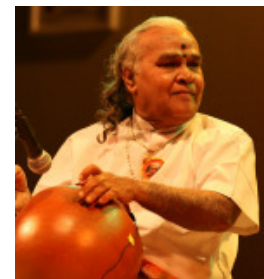
Srimushnam Raja
Rao (Mridangam)



Sikkil Sisters (Flute)



Srirangam Kannan
(Morsing)



T H Vinayakaram
(Ghatom)



T K Murthy
(Mridangam)



T N Krishnan
(Violin)



T R Mahalingam
(Flute)



T V Gopalakrishnan
(Mridangam)



T Viswanathan
(Flute)



TN Rajaratnam
Pilla
(Nagaswaram)



Trichy Sankaran
(Mridangam)



U Sreenivas
(Mandolin)



Umayalpuram
Sivaraman
(Mridangam)



V V Subramaniam
(Violin)



Veena Dhanammal
(Veena)



Veena Seshanna
(Veena)



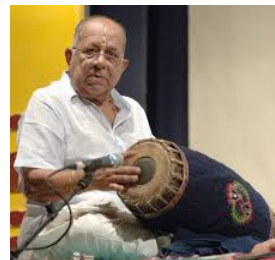
Anantha
Padmanabhan
(Veena)



C S
Murugabhoopathy
(Mridangam)



Chalkkudi
Narayana Swami
(Violin)



Kamalakar Rao
(Mridangam)

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Karaikkudi
Sambasiva Iyer
(Veena)



Manpundia Pillai
(Ganjira)



Mavelikkara
Krishnankutty Nair
(Mridangam)



Mayavaram
Govindaraja Pillai
(Violin)



Namagiripettai
Krishnan
(Nagasvaram)



Narayana Iyengar
(Gottuvadyam)



Narayanaswami
Appa (Mridangam)



Palladam Sanjiva
Rao (Flute)



Valayapatti AR
Subramaniam
(Tavil)



Putukottai
Dakshinamoorthy
Pilla (Ganjira)



R K Venkatarama
Sastry
(Violin)



Sheik Chinna
Moulana
(Nagasvaram)



T V Vasan
(Ghatom)



Tanjavur
Vaidyanatha Iyer
(Mridangam)



Tiruvizha
Jayasankar
(Nagasvaram)



Yella Venkateswara
Rao
(Mridangam)

Hindustani Vocalists



Bhimsen Joshi



Abdul Karim
Khan



Alladiya Khan



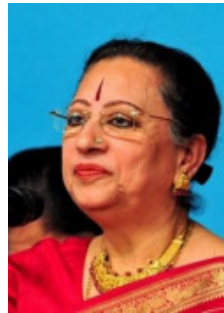
Faiyaz Khan



Bade Ghulam
Ali Khan



Begum Akhtar



Begum Parveen
Sultana



Ajoy Chakraborty



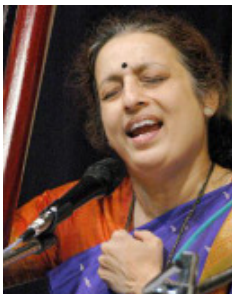
C R Vyas



Amir Khan



Dagar Brothers



Ashwini Bhide
Deshpande



Gangubai Hangal

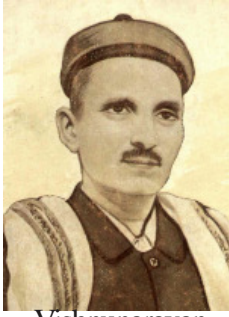


Girija Devi

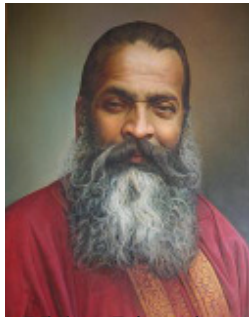


Pandit Jasraj

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Vishnunaryan
bhatkhande



Vishnu Digambar
Paluskar



Kesarbai Kerkar



Vasantharao Deshpande



Kumar Gandharva



Mallikarjun Mansur



Omkarnath Thakur



Siddheshwari Devi



Sawai Gandharva



Shobha Gurtu



Rajan-Sajan Mishra



Singh Bandhu

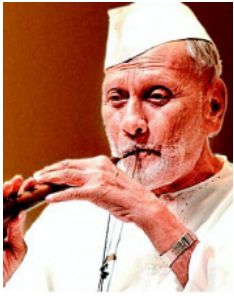


Gundecha Brothers

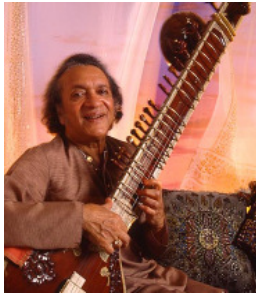


Kishori Amonkar

Hindustani Instrumentalists



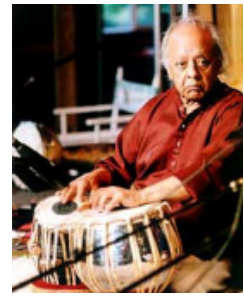
Bismillah Khan
(Shehnai)



Ravishankar (Sitar)



Allauddin Khan
(Sarod)



Allarakha (Tabla)



Amjad Ali Khan
(Sarod)



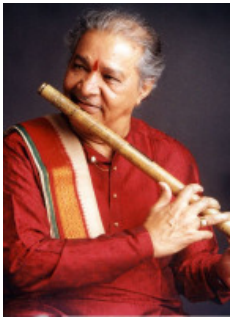
Azad Alikhan
(Rudraveena)



Shivkumar Sharma
(Santoor)



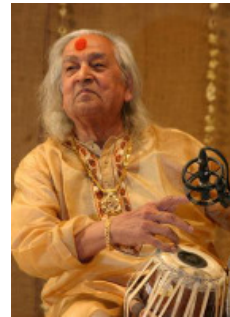
Ali Akbar Khan
(Sarod)



Hariprasad
Chaurasia (Flute)



Imdad Khan
(Surbahar)



Pandit Kishan
Maharaj (Tabla)



Pannalal Ghosh
(Flute)



Ram Narayan
(Sarangi)



Jaya Biswas
(Surbahar)



Shfaat Ahmed
Khan (Tabla)



Dalchand Sharma
(Pakhawaj)

APPENDIX-3



Sultan Khan
(Sarangi)



V G Jog (Violin)



Vilayat Khan
(Sitar)



Imdad Khan
(Sitar)



Zakir Hussain
(Tabla)



Annapurna Devi
(Surbahar)



Anokhelal Mishra
(Tabla)



Nikhil Banerjee
(Sitar)



Chaturlal
(Tabla)



Samata Prasad
(Tabla)



Ustad Mushtaq Ali
Khan
(Sitar)



Debu Choudhuri
(Sitar)



Viswamohan Bhatt
(Mohanaveena)



Bhajan Sopori
(Santoor)

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