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# MASTER OF ARTS (MUSIC) - FIRST SEMESTER



# **MAMUD1.01**

HISTORY OF INDIAN MUSIC - I

# **MASTER OF ARTS(MUSIC)**

# SEMESTER- I

# THEORY SYLLABUS

# MAMUD1.01 - HISTORY OF INDIAN MUSIC- I

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#### UNIT – I

# OUTLINE KNOWLEDGE OF THE CONTENTS OF SAMAN CHANTS, BHARATA'S NATYA SASTRA, BRIHADDESI, SANGITA RATNAKARA

#### **1.0 OBJECTIVES**

This unit gives the knowledge of the origin of Music from Samaveda a detailed knowledge of Bharata's Natya Sastra, Matanga's Brihaddesi and Sarangadeva's Sangita Ratnakara.

#### **1.1 INTRODUCTION**

The Indian Music history is a long historical process which provide references of all aspects of music. The different periods are the practical references which throw light on topics such as scales, ragas, musical forms, instruments and concert developments. The earliest source for music is Samaveda, It is an ancient Vedic Sanskrit text, and part of the scriptures of Hinduism. One of the four Vedas.

#### **1.2 SAMAN CHANTS**

All standard musical works in Sanskrit mention that Brahma derived music from the Sama Veda. In the scale of Samagana, all the seven notes were included whereas in the recital of the Rig and ajur vedic hymns, fewer notes were used. The Sama gana scale formed the basis for the later shadja grama, which again laid the foundation for the development of murchhanas and jatis. It is these murchhanas and jatis that opened up the possibilities for the development of sampurna ragas and varja ragas in later times. Hence the original source for the art music of India in the Sama veda. Some idea of the scale of Sama gana can be got if the reader will imagine in his mind a Bhairavi raga, wherein the same kinds of notes that are found in the arohana occur in the avarohana also. We may call this raga as Sama gana raga, since there is no raga in modern South Indian music that correctly represents the scale of Sama gana. \*Kharaharapriya is however a close approximation to the Sama gana scale although the gandhara and nishada used in some places are higher by a pramana sruti than the corresponding notes of the sama gana The notes figuring in Tyagaraja's Nada tanumanisam (Chitta ranjani raga) as traditionally sung, represents the notes of the Sama gana. It is with special significance that in this song, the composer refers to the notes sa ri ga ma pa dha ni of

Chittaranjani raga as vara sapta svara, i.e., the dignified sapta svaras used in the recital of Sama gana.

The scale of Sama gana is the primordial scale of Indian music. The Sama saptaka itself was arrived at after many centuries of experiments. In reciting the Rig veda the most ancient of the Vedas, three notes: Udatta, Anudatta and Svarita were used. The middle note was the Svarita s: Udatta was the higher note r and Anudatta was the lower note. In the very early stages, the Rig veda was recited plainly and then to the Udatta and Anudatta svaras. Sach statements as: Arcino gayanti (Eka svari gayana or Arcika gayana), Gathino gayanti (reciting to two notes) and Samino gayanti (reciting to three notes), deserve notice in this connection. When later, the Samika scale was repeated from Madhyama and Panchama as fundamental notes the way was paved for development of the svara saptaka. The practice of singing a Vedic hymn, a fourth higher and a fifth higher in the course of singing is seen even now in the chanting of the vaidikas.

Arciko gayana simply meant that the music substantially centred round one note. Likewise Gathika and Samika indicated that the compass of the music extended substantially over 2 and 3 notes. A modern example of arcika gayana is seen in the granthikas reading of the connecting prose links in dance dramas.

In the Araiyar ganam in Srirangam and Suprabhatam in Tirupati, one can hear even now survivals of Gathika and Samika scales.

The scale of three notes first developed into a penta-tonic scale g r s n d and later into a hepta-tonic scale m g r s n d p ie., with the addition of ma above and pa below. The scale of Sama gana was a downward scale and m g r s and s n d p were perfectly symmetrical and balanced tetrachords. When the phrase s n d p was sung an octave higher, the idea of a complete octave was immediately perceived. The dawn of the concept of the octave constitutes an important land-mark in the history of Indian music. We have the real beginnings of classical music from this period.

It was incidentally noticed that in this complete scale, s r g m p d n s the intervals between ga and ma, ma and pa, and ni and sa were the same; and that the intervals between sa and ri and pa and dha were the same; and also that intervals between ri and ga, and dha and ni were the same. In the Rik prati sakhya, mention is made of three octaves and seven notes for each octave and also that the notes of the second and third octaves were twice in patch compared with the notes of the corresponding lower octaves. (This is a realisation of the dviguna feature of the octave notes.) It is also mentioned that the same seven notes of one octave are repeated in the other octaves. This clearly proves beyond doubt that the Indian musical scale with seven notes of defined pitch was fixed more than three thousand years ago and also that three octaves or registers were recognised even in that distant past. Evidences of the use of the 7 notes are found in the Brahmanas also.

When the notes of the Sama gana were further studied and analysed, it was found that they had the sruti values: 4 3 2 4 4 3 2. In other words, the interval between the following pairs of notes: (1) n and s (2) g and m and (3) m and p was found to be a chatussruti interval (major tone 9/8); that between the pairs: (1) s and r and (2) p and d was found to be a trisruti interval (minor tone 10/9) ; and that between the pairs: (1) r and g and (2) d and n was found to be a dvisruti. interval (semi tone 16/15). In other words if s=1. the frequencies of the other six notes were as follows :—

S	r	g	m	р	d	n	S
1	10/9	32/27	4/3	3/2	5/3	16/9	2

The notes of the Sama gana were styled the suddha svaras and the other notes that gradually came into use in secular music were styled vikrta svaras i,e., changed notes, or notes which had not the suddha character.

Thus the suddha svara sapthaka of Ancient music is the scale of Sama gana. The notes sa, ma (suddha) and pa have retained their values even now.

The Suddha mela (scale) of modern South Indian Music is Kanakangi, the first mela in the scheme of 72 melakartas. This is a vivadi mela and not prima facie melodious to hear. But South Indian musicologists about 400 years ago chose to call the lowest-pitched variety of a note as suddha and this led to the Kanakangi becoming the suddha mela.

At present in Hindusthani music, the Bilaval that (Sankarabharana) is regarded as the suddha mela.

We have already seen that a single note prayoga was referred to as Arcika; a scale of two notes as Gathika and a scale of three notes as Samika. Scales of four, five, six and seven notes were referred to as, Svarantara, Audava, Shadava and Sampurna.

Dr. S. Seetha In the Journal of the Madras University, Madras, (Vol XI-III Nos. 1 and2, (1971) Reprint, pp. 1 - 21) Sama Veda as source of Indian music - by: She states that it is even now believed that the singing of the Saman hymns looses much of its spiritual efficacy if it is not accompanied by the music of the veena. Musicologists and great composers have acknowledged the SV. as the primal source of Indian music. Bharata in his Natyashastra says that the geeta (music) was derived from Samaveda. (NS. 1. 17) Matanga states that the svaras are originated from the Samaveda (BD. P. 20).

- The udgatri who is the chief priest sings the Sama-vedic hymns at the sacrificial ritual. The udgatri priest sings the udgitha sound Aum. The other singers of the Samans who follow his chanting are variously known, as samaga, chandoga and gathinah. The divisions of the Samans into bhaktis finds a parallel in the sections of musical compositions of later times known variously as udgraha, dhruva, melapaka, abhoga, pallavi, anupallavi, charana, astai, antara and soon.
- 2. (i) For the sake of rendering the Samans with ease, the device of pause or rest (virama) must have been adopted. In order to facilitate an easy rendering of the next pada with adequate musical effect, a short duration of rest between the two padas, virama was used. Yati or caesura which is an important factor in musical prosody can be traced to this ease in recitation. Further, the breaking up of the padas into small parvans or parts resembles the padachcheda of later musical compositions.

(ii) A part from being highly mystic syllables, the stobhas and their introduction into the Saman are of great importance as they have brought in the traces of art music in the music of the Samaveda. Providing the basic melodic setting to the hymns, these stobhas may rightly be considered fundamentally as musical additions. Appropriately enough, the stobha syllables are called phullas or pushpa meaning blossoms and being musical addition, they correspond to the flowering of the bare twig of the Rik with blossoms in the form of the Samans. In the absence of drone or key-note in the remote past, these stobhas must have helped the Saman-singers to sing the Samans in perfect unison and the melody of the hymns must have been sustained more by these vocalising syllables forming an integral part of the Samavedic text.

- 3. The role of the stobhas in the Samavedic hymns is highly significant. Very often, constituted of phrases and sentences, these occur at the commencement or at the end portion of a hymn in the manner of a cadence. There are Samans composed of stobhas exclusively known as staubhika gana or anricham saman. The employment of melodic interpretations at the commencement end or throughout the pada in the Saman chant finds a parallel in the introduction of sangatis or variations on a musical theme in later musical compositions. Sharangadeva mentions the use of the stobhaksharas in the kapalaganas.
- 4. The nature of the Vedic accent was musical depending on the pitch of the voice, like that of the ancient Greek. But it was transformed into a sterss accent by the time of Panini. She has referred to the archika, gathika, samika, svarantara, auduva, shadava and sampurna modes of recitation. The present day gamut of seven notes had in course of evolution many predecessors of fewer notes and that of three was the oldest, then followed a series of four notes and so on leading to the perception of seven notes.

According to Panini's sutra (1.2.31) svarita is a resultant pitch accent in the process of raising and lowering the pitch of the voice as in a glide from the udatta to anudatta. Originally the svarita denoted a middle tone signifying the natural pitch of voice. The addition of the udatta and an anudatta must have led the middle tone to become a circumflex, gliding from the high to the low pitch and combining both the degrees of pitch in a peculiar movement (samahara). The first half of this composite svara having the quality of udatta is udattasama, while the second half is termed anudattasama. In the Rigveda, the svarita denoted a higher tone and the the rising accent of udatta secondarily acquired a middle pitch than the initial pitch of the svarita. Herein the first half of the whole tone, svarita is raised in pitch and sounded higher than the udatta before descending. The second half is anudatta to the first half which is raised. It is thus an enclitic accent. One important aspect of the nature of svarita is appogiatura i.e. the peculiar graced occurrence. Though at times it is pronounced as an independent note, very often it is employed as an upward appoggiatura. As a matter of fact in practical usage, when a note of lower pitch is succeeded by a note of higher frequency in melodic progression, very often the former is slightly sharpened or sounded higher than its pitch degree by means of gamaka or melodic embellishment.

5. In addition to the basic accents, more svaras were used in the singing of the SV. Nanyadeva mentions the 5 accents adding prachaya and nighata to the basic three accents. Prachaya has a pitch lower than svarita, indicated as udatta or ekashruti. Before taking a rise from the prachaya, the voice is little lowered below anudatta, which is called anudattatara or sannatara. When more than one anudatta is followed by an udatta or svarita, the last of the anudattas is little lowered than the others and is known as anudattatara. Some scholars hold the view that the udatta, anudatta and svarita svaras relate more to vyakarana than than to Gandharva-shastra.

- 6. From the point of view of music, the most interesting feature is that the Vedic traisvarya is identified with the musical saptasvaras. It is indeed highly significant that the most concordant notes of the musical scale namely Sa, Pa and Ma are identified as svarita. The terms uchcha and nicha are to be viewed as having a relative significance. The grammatical sense of these svaras had given place to the musical sense. Thus the anudatta svara can have another udatta above in the event of which, the former udatta becomes the anudatta to the latter. Pitch is only relative and not absolute in Indian music. In the music of Vedas also importance was given in gradual stages to the movement between the degrees of pitch than to the regular notes. It is one of the reasons why the exact notes of the Saman scale could hardly be accurately identified since the Saman-singing involves peculiar kinds of oscillations, vocal inflexions and other melodic curves obscuring the svarasthanas totally. It is more probable to consider svarita the middling as the ancient precursor of the tonic, adhara shadja of later music. It is in the process of uchcha and nicha that is up and down movements the saptasvaras of music had their origin. It is reasonable to consider the three svaras at a certain stage, as tonal regions rather than as exact pitch degrees.
- 7. As regards the names of Saman-svaras she accepts the reading Krishta and takes it as the note Pa, lowest in the scale. In connection with the gatraveena of Ranayaniya and Kauthuma she States that the seven Samika svaras are assigned positions in the palm of the hand and by moving the fingers to indicate the pitch of the tones, the Samaga is able to sing with correct intonation. When the angushtha stands out it indicates prathama Svara. If the index finger is fixed the dvitiya, middle finger tritiya, anamika chaturtha and in the top and bottom of the little finger, the atisvarya and panchama are placed respectively.
- 8. Practical samples of Vedic music confirm that most of the Samans used a limited gamut and it appears that for a considerable Period only 5 notes were used. It is of

special interest to note that the pentatonic scale happens to be the oldest scale in the music of many nations from very ancient times and it is met with in the melodies of Hebrews, ancient Egyptians and other oriental and occidental nations (see - Music of the most ancient nations — by Carl Engel — Ch. IV.p.124). The earliest notes arrived at in the process of cycle of fifths and fourths are incorporated in the pentatonic scale in different combinations and such scales defined by the most concordant intervals are always seen to be highly expressive and hence enjoyed universal favour,

9. In the descending nature of the scale the fourth interval between the pairs Ma — Sa; Ga- Ni: Ri- Dha; Sa - Pa is emphasised. Nanyadeva's elucidation of the 7 svaras of the Saman scale is highly significant and is in the line with consonantal Progression. He has given the Svaras as follows –

mandra	dvitiya	prathama	chaturtha	atisvarya	tritiya	Krishta
Ni	Ga	Ma	Sa	Dha	Ri	Pa

The Nar. S. and S.V. Br. give a different order of the Samika svaras. The Tai. Pra. states that according to Purvacharyas, only four syvaras, namely dvitiya, mandra, tritiya and chaturtha were used in their mode of singing. The svaras, krishta (Pa) prathama (Ma) and dvitiya (Ga) are called ahvaraka-svaras while the chaturya (Ga, Re, Sa, Ni) is termed as Taittiriya svaras. In all early vocal scales and in spoken languages, the descending cadence first establishes the fourth while the ascent brings in a fifth. Thus the tetrachord gains precedence over a Pentachord. Having arrived at a series of four tones (like Ma Ga Ri Sa, or Ga Ri Sa Ni and Sa Ni Dha Pa) two Suitable tetrachords were put together next to each other in such a way that the last note of the first tetrachord was the first note of the second tetrachord. In this manner, the origin of the scale of seven Svaras may be given a scientific explanation.

10. The existing styles of rendering the various Samans give the general range of notes employed in them. In the evolution of the scale, the initial step was the three notes Ga, Ri, Sa with a touch of the fourth (Ma), the svarantara with a touch of the fifth note and the pentatonic scale with a touch of the sixth, the lower range going upto Pa, the seventh note that Was rarely come across, appear to be the distinct stages. The nucleus of the scale centred round Ga, Ri, Sa, Ni, Dha in which Ga & Ni are flat, with Ri & Dha separated by an interval of three shrutis from Sa & Pa. If the udatta, anudatta and svarita are corresponded to the notes Ri, Ni and Sa respectively, very often it is found Ni is separated from Sa by four shrutis and Ri from Sa by three shrutis. According to certain versions, these three svaras are separated by an interval of semitone each. If the initial pitch is raised to the fourth higher i.e. madhyama and fifth higher i.e. panchama, which probably denoted the practice in vogue in ancient times, then the two following sequences of svaras Ga, Ma, Pa and Ma, Pa, Dha would result. There seems to have existed other methods of singing the Samavedic-chants to the three notes Ri, Ga, Ma and Ga, Re, Sa also with a touch of Ma, which brought in the tetrachord Ma Ga Ri Sa. In all this the catushshruti, trishruti and dvishruti intervals (Major tone, minor tone and semitone) are found to be the basic ones. It is quite possible to understand that the pentachord Ga Ri Sa Ni Dha or Ma Ga Ri Sa Ni of the Vedic scale, with a tentative addition of krishta (Pa) and atisvarya (Dha) developed into sampurna or heptatonic scale Ma Ga Ri Sa Ni Dha Pa. In the descending sampurna scale of the Samaveda Ma, Ga Ri Sa formed the upper tetrachord and Sa Ni Dha Pa the lower tetrachord. In the ascending scale with Sa as starting note the Sa scale emerged as Sa,Ri,Ga ,Ma,PaDha Ni,Sa Sa occupied the dominant position of a tonic in this new arrangement.

- 11. In the music of Samagana, shades of Kharahaharapriya and its janyas and parts of Bhairavi are heard. As there is no strict uniformity in the notes used in the rendering of Samans, it may be conceded that the shuddhasvaras of the scale of Shadjagrama were used in the singing of Samans perhaps in a slightly modified manner. The ascent being more difficult than the descent in the initial stages for the untrained voices of the Vedic singers, the notes arrived at in the process of ascent probably could not retain the full character of the interval. This explains the slight fall of a shruti in each of the pitches of catushshruti Ri and catushshruti Dha and the presence of trishruti Ri and trishruti Dha in the scale of the Shadjagrama. The loss of a shruti in the case of Ri & Dha was a gain for Ga & Ni which now became sadharana and Kaishiki respectively.
- 12. The theory that the Saman scale, starting from the madhyama svara provided foundation for the shadjagrama received considerable support from Bharata himself. Relying on the authority of Samagana, accepted as the Gandharvakalpa, he states that the madhyama svara is imperishable, indispensable and the foremost. It is to be

inferred from this that Bharata acknowledges his system of grama, murchchhana, and jatis as derived from the Vedic music.

Many of the gamakas of later music have to be traced to the various vocal embellishments used in the Samagana. The PS. gives an account of some of the ways in which Samans were sung, and these bear affinity to our graces. The following are some of the technical terms e.g. pratyutkrama (connecting of svaras), atihara (introduction of stobha syllables into the Rich) svara (cadence), atikrama (disjunct mction) gati (lengthening of a syllable by using stobhas and vowel extensions, abhigita (approaching note), virama (pause) etc.

- 13. The Raga-time relation observed carefully in the Raga-music has also its roots in the Samavedic tradition The Chandogyopanishad and the shikshas state the time of singing and the occasion of the various Samans. Particular manners of singing the Samans in the morning, afternoon and evening are explained.
- 14. To summarise, some of the concepts that are fundamentally important in Indian music have been developed from the music of the SV. The existence of three octaves each consisting of seven svaras with their flat and sharp kinds in the Vedic period deserves notice. The Saman happens to be the earliest musical composition sung to a scale of musical notes and to the rhythm of the Vedic metres. The whole science of Indian music originating from the three sounds rightly acknowledges the Samaveda as its ultimate source.

# 1.3 BHARATA'S NATYASASTRA

Bharata's Natyasastra written in Sanskrit can be said to be the oldest known lakshana grandha. It is the earliest grandha which deals with Natya, drama, Music etc. Bharata lived between 2<sup>nd</sup> cent. BC and 2<sup>nd</sup> Cent AD. This treatise consists of 36 chapters having nearly 6000 verses. In addition to Music and dance, subjects dealt with are semantics, morphology, various dialects and their phonology, play writing, play construction, production, rehearsal, dramatic criticism, audience, producer and other allied crafts. The essence of natya is the basic content of Natya Sastra. Natyasastra begins with the description of the orgin of drama. Different facts of Music are dealt from the 28<sup>th</sup>chapter. 7 chapters fully devoted for Music, Musical instruments etc. He has divided the entire field of Music in to 3 Ghandharvas. They are Swaratmaka, Thalatmaka and Padatmaka Gandharvas. He defines svaras, gramas, moorchanas, thanas, varnas, alankaras, sruthis, yatis etc. He says that svaras are 7 in number

and they are Shadja, rishabha, gandhara, madhyama, panchama, Dhaivatha and Nishada. He further defines the 4 varieites of svaras are based on the importance and usage such as vadidominant, samvadi-subdominant, anuvadi – assonant and vivadi dissonant.

From Bharata's natya sastra, we get the earliest authentic reference to the gramas. He mentions 2 gramas – Shadjagrama and Madhyama grama with its proper sruthi values. The gramas are based on the 22 sruthis. The sruthi value of shadjagrama are 4324432, whereas for madhyama grama it is 4342432, samvadi is the keynot of Bharata's system. He devised the 22 sruthis with the help of an experiment conducted on the Druva and Chalaveena. He took 2 veenas of identical size and shape and named them as Dhruva Chalaveena. Both were tuned to the notes of Shadjagrama. The Dhruva veena was kept constant while reduction of sruthis were effected in the chalaveena by deluting its strings to the required measurements. In the first stage he deflected the Pa string of chalaveena by one sruthi. By comparing he found that the difference between shadjagrama and Madhyamagrama is one sruthi in the 'Pa' string. By reduction again by one sruthi he found that Ga and Ni of chalaveena concide with Ri and Dha of Dhruvaveena. With this he proved that there existed 2 sruthis difference between 'Ga and Ri', and 'Dha and Ni'. And in the 3<sup>rd</sup> stage again after reducing one sruti he compared the 2 veenas he found that 'Dha and Ri' or chalaveena concide with Pa and Sa of Dhruva veena. With this he was able to prove that there existed 3 sruthis difference between 'Pa and Dha' and 'Sa and Ri'. Again after reduction he found that 'Pa, ma and Sa' chalaveena coincide with the 'Ma, Ga and Ni of Dhruvaveena. This proved that there is 4 sruti interval between Pa and Ma. Ga and ma and Sa and Ni. After this he repeated the same process. But the notes he obtained were repetitions. With this he proved that only 4 sruthi intervals are possible in an octave. They are Ekasruthi, Dvisruthi, Trisruthi and Chatusruthi. He further proved that Ekasruthi itself is of three varieties, pramana, Nyasa and Purna. It is very interesting to note that the reduction was effected with Pa string and the scale obtained was a downcard scale.

After describing the gramas Bharata defines moorchanas derived from these gramas. He explines 14 moorchanas, 7 each for the 2 grama. The M moorchanas of shadjagrama uttara, mandra, Rajani, uttarayatha, Suddha shadja, matsarikritha, aswakrantha and abhirudgata. The starting svaras for these moorchanas will be Sa, Ni, Dha, Pa, Ma, Ga, Ri respectively.

Likewise 7 moorchanas of Madhyama grama are sauviri, Harinaswa, Kalopanatha, sudhamadhya, Margi, pauravi and Hrsyasaka. Then he describes how the moorchanas are

devided into 4 classes, Purna, Shadavita, Audavita and Sadharita (7,6,5,4). They are 84 in numbers based on moorchanas.

Bharata defines jathi. He defines 18 Jathis based on its usage of svaras and its importance. In bothgrama there are 18 jathis, 7 in shadjagrama and 11 in madhyamagrama. Of these the jathis of shadjagrama are considered as suddha while that of madhyama grama are grouped as vikrtharajathis. Jathi described by Bharata is considered as the precursor of the modern Raga. Further he explains the 10 lakshanas of jathi such as Graha, amsa, tara, Mandra, Nyasa, Apanyasa, Alpatva, bahuda, shadava abd audava.

In the chapter on Thatadodyavidhi, Bharata stresses the relation between svara and jathis and the rasas emanated from these saptasvaras as well as the jathis. While coming to the varnas and alankaras he gives a detailed description and its varieties as well.

The 4 kinds of varnas are Arohi, Avarohi, sthayi and sanchari, Arohi will be ascending like 'SRGMPDN', avarohi is describing like 'SNDPMGR', sthayi is repeating of some notes like ssss rrrr and sanchari is an combination of notes in a higher and lower range like srggrsss...etc. Alankaras are based on these 4 varnas and are 37 in number. Thus Arohi has 13, avarohi has 5, sthayi has 5 and sanchari has 14 alankaras. This is followed by the description of Geethis. Then he gives a detailed account of the various karanas to be played on different Musical instruments especially in percussion instruments.

In the 34<sup>th</sup> chapter titled 'Prakrithi Vichara' he defines the character of both male and female characters. Both of them are of 3 categories, uthama, madhyama and adhama.

In the 36<sup>th</sup> chapter, Natyavathara - Bharata descirbes rules to be performed and followed by performers. He concludes by saying that those who perform or hear this Natyasastra will be blessed by divine lord. He wishes a bright and prosperous future and life for all human beings.

#### **1.4 BRIHADDESI**

Natyasastra of Bharatamuni and Brihaddesi of Matanga are two major works available from the ancient period. Natyasastra is a work on dramaturgy and Brihaddesi by Matanga is a work solely dealing with the theory of Music. The work even though incomplete is ascribed to the 9<sup>th</sup> century AD and deals with both Marga Desi Sangeetha. Matanga its author is believed to be a sage and a great lakshanakara and we have very little biographical information. The book is an authoritative work in which the material as well as the language indicates that it must have been written during the 9<sup>th</sup> century. But some scholors are of the opinion that Brihaddesi belongs to the 5<sup>th</sup> century. Even though some of the chapters are incomplete we come across 500 verses which are composed in lucid simple prose style. The purpose of this work was to highlight many aspects of Music which were omitted by Bharata's Natyasastra.

While describing Music Matanga says that alphabets make words which in group makes sentences and Music was born from the lokavyavakara. The author has tried to follow Bharata in many aspects. He himself claims to have thrown light on ragas and allied aspects of Music. It was from the time of Matanga that the term 'Raga' took emergence. He has followed Bharata in describing jathis based on 22 sruthis and adopted the same experiment of Dhruvaveena and chalaveena.

He stresses the importance of Nada. He says that without Nada there is no song, no svara, no dance. The origin and evolution of the word Nada is also given. Nada comprises song, dance and instrumental Music.

He says that Nada can be classified into 5 Sudhas sukshma, atisuskshma, vyakta, avyakta, kritima. He enumerated the evolution of term svara and its origin.

When the syllable 'sva' is joined to the Dhatu 'Ra' the term svara is resulted. It is the sound which is pleasing to the ear. It pleases the mind of the listener.

He gave individual Gods. Colours, rasa and bhava for each note. He contents that Sa, Pa and Ma came from Gods. Ga and Ni from man, Ri and Dha from Rishies. 'Sa' had the colour of the lotus petal, Ri, parrot green, Ga of gold, Ma of Jasmine white, Pa of Dark, Dha of yellow and Ni multi coloured.

The deities of svaras are Brahma, Agni, Bharatidevi, Siva, Indra, Ganesha and Sun. He also described the sentiments produced by each note this Sa evokes veera, Ri-Raudra, Ga and Ni-Karuna, Ma-hasya, Pa-Sringara, Dha-Bhayanaka and bheebhatsa.

Matanga refers to only two gramas i.e. Shadja and Madhyama gramas. It is from the grama system that the moorchana, jathi, tana and raga were evolved. He says moorchana is an ascent while tana is a descent. According to him moorchanas are those which expresses raga bhava in its full form.

He described 49 shadava and 35 audava moorchanas. Alankaras are defined by him as Musical excellence that figure in songs. He lists 33 alamkaras and also stresses the importance of alankaras. The suladis and ugabhogas of purandaradasa can be traced to Matanga's alankaras. He gives description of gramaragas along with their derivatives.

1. <u>Takka</u>: Travana, Saindhavi, Panchama, Ravichandrika, Lalitha, Gandharapanchama.

2. Malavakaisika: Suddha, Saindhavi, abheri, khanjari, gurnjari, Mangali

3. Kakubha: Kambhoja, Bhogavardhan, Bhinnapanchama

4. Hindolaka: Vesari, Manjari, Madhuri, Shadja Madhyama

5. Bhinnashadja: Visuddha, Gandhari, Kalidi, Saindhavi

6. Bhinnapanchama: Suddha, Bhinna, Varali, Vasrati

Many of the ragas mentioned here are also found in Silappadikaram. Matanga gives aesthetic treatment to raga. He gives importance to raga, while Bharata describes grama, Moorchana and jathis. Mathanaga deals raga as a separate subject. He describes Raga means which is decorated by the tonal excellence of svaras and these decorations give pleasure to the mind of the listener. He evolved a process of transmuting 18 jathis. He supported the view of 30 grama ragas which gave birth to bhasa and vibhasha ragas. He added 3 more essential elements to those mentioned by Bharata. The 3 elements are Vinyasa, Sanyasa and Antarabhasha.

In the coming chapter Matanga, says that prabhandas emerged from the 5 faces of Lord Shiva. This is followed by the description of 49 Prabhandas. He interprets the jati in relation to the dominant, subdominant notes that is the vadi, samvadi, anuvadi, svaras. He enumerated 7 essential qualities of geethis and prabhandas. They are suddha, bhinna, goudi, ragasadharani, Bhasa, vibasha. He also gives recognition to Bhasanga ragas in addition to suddha, Sankirna and chayalaya ragas. The classification of ragas in the Suddha, chayalaya and sankeerna paved the way for the emergence of many system of raga classification. The book also contains a chapter on vadhya which is not available. However Brihaddesi can be considered as the work in which we get reference to the term to the raga for the first time. The names that were given to raga by Matanga exist only in name and are not of much practical use. He adopted Natyasastra as the basis of his work but his work helped the lovers and critics of Music to develop their art till the pre-trinity period.

# 1.5 SANGITHA RATNAKARA

Sangita Ratnakara of Sarangadeva is an authoritative text that combined the earlier traditions, contemporary developments and also served as a reference source for Musical and

literary text for the subsequent centuries. It stands equal to Bharata's Natya sastra from the point of content and standard.

Sarangadeva, author of Sangita Ratnakara hailed from a Kashmiri family. He belonged to the 13<sup>th</sup> century AD. He was born in a family patronized by the yadava kings. Sarangadeva was working as the Royal accountant in the court of Jaitrapala following his father. Along with Sangita, he also mastered the science of Ayurveda. The work consists of 7 chapters known as saptadhyayi of these 6 chapters are devoted to Sangita in all its aspects and the last one for dance. The 7 chapters are titled Swaragatadhyaya, Ragavivekadhyaya, prakirnakdhyaya, prabandh adyaya, taladhyaya, vadhyadhyaya and nartana adhyaya. In the introductory chapter, he begins with the description of his Geneology and ancient authorities. He defined sangita as the co-ordination of 3 aspects geeta, vadya and nritya.

He classified Music broadly as Marga and Desi. Marga is Gandharva Sangita which was serious and devotional and was discovered by Brahma. Desi sangita was popular and regional based on region, culture, local traditions, folklore etc.,. He stressed the importance of Gita. He explains nada, its production, sruthi, svara, grama, murchana, tana, prastara jati, alankara, giti etc.

In pindopatthi prakarana, Sarangadeva defines nada, traces its origin, its production and greatness. He says that nada is the very essence of Music. In Music nada is a primordial concept. It is of two types. Ahata - produced nada and anahata unproduced nada. He explains the origin and production of nada in our body. The places of nada produced seem to have led to emergence of voice registers of sthayis. Navel-Anumandra, heart-mandra, throat madya, head-tara, mouth-athitara. The different varieties of nada are atisukshma, sukshma, pustha, apushta and krithrima.

Then he describes the sruti with the varieties. He gives many definitions for sruti, sruti is the minutest pitch that is pleasing to the listener's mind. It is believed that the 22 nadis placed obliquely in side the body leads to the 22 sruties each successively rising higher in pitch. In order to demonstrate the 22 sruties he conducted an experiment on vina having 22 strings named Dhruva and chala veena. His experiment varied slightly from that of Bharata. While Bharata used 2 vinas having 7 strings in each Sarangadeva's veena had 22 strings. This was perhaps to tune the strings to the nearest higher pitch so that no one else can add nor delete any sruties in between. Thus he stressed the fact that there existed only 22 sruties in an octave. The first string was tuned in such away that it produced the lowest possible note or

sruti, the 2<sup>nd</sup> one to the immediately higher sound and like that. He took extreme care to see that there was continuity of sound between two sruties. He proved that the concept of sruti is objective and that only 22 sruties are possible in an octave. He fixed the 22 sruties among saptasvaras in this way. Sa-4, Ri-7, Ga-9, Ma-13, Pa-17, Da-20 and Ni-22. This was the ratio found out by Bharata i.e. 4324432. He also gave a nomenclature for these 22 sruties which was the same as that of Bharata.

Coming to svara, Sarangadeva says that svaras resulted out of the sruties which are 7 in number. They are shadja, Rishabha, Gandhara, madhyama, Panchama, Dhaivatha, Nishada which are represented by the syllable S R G M P D N. Svara is also the pleasing sound which is born out of sruties having vibration and delights the listeners mind.

Saptasvaras and vikrita svaras are also mentioned. He describes 12 svaras (7+5=12). Thus Sa, Ma & Pa had 4 sruties each. Ri and Dha had 3 and Ga and Ni 2 sruties each. The 22 sruties were classified under 5 heads and distributed among the Saptasvaras. The sruti jathies were dipta, Ayata, karuna, Mridu and Madhaya. Further he describes the varieties of svaras and its relation to one another. They are vadi, Samvadi, anuvadi and vivadi.

Vadi is the sonant note which is frequentely used. Consonant or Samvadi svaras will be having an internal of 8 or 12 sruties. Vivadi or dissonant svaras will be having only 1 sruti interval while Anuvadi or assonant notes will be having atleast 3 sruti difference. Vadi is the king, Samvadi the minister, anuvadi the servant and vivadi the enemy. Sarangadeva also traced the origin, lineage, caste, colour, sage, diety and metre of the svaras. In the fourth chapter Sarangadeva gives descriptions about grama, murchana, jathi, tana etc. He defines grama as a group of tones which form the basis for murchchanas.

There are three gramas namely shadja grama, madhyama grama and gandhara grama.

Shadja grama	4324432
Madhyama grama	4342432
Gandhara grama	4333432

Each grama admits of murchants. The murchanas are the same as those given by Bharatha. He says that murchanas is the nucleas of a mela. Then he describes jathi. Jathi is the forerunner of Raga. He describes both suddha and vikritha jathis. Afterwards he describes tanas which are permutations and combinations of svara phrases derived out of the murchanas. Tanas having 5 or 6 svaras are called suddha tanas. There existed 28 tanas in

shadja drama and 21 in madhyama grama. From the 56 tanas, 5040 kutatanas were evolved. Kuta tanas will be without any fixed order with maximum svara combinations.

In the chapter, Sarangadeva give definitions about varnas, alankaras etc. He defined varna as a Ganakriya. They are of 4 types sthayi, arohi, avarohi and sanchari. Alankaras are tonal embellishments used for Musical excellence. Alankaras are of 6 types – Prasannadi, prasannanta, Prasannodyanta, Prasannamadhya, Kramarechita, Prastara and Prasada. He defines 63 alankaras.

While coming to Raga chapter, we find that sarangadeva did not classify melodies into ragas and raginess. He defines nearly 264 ragas inclusive of panas of Tevaram, melodies or ragas of both South Indian and North Indian Music. Grama ragas of 5 types – 1) Suddha, 2) Kaisaka, 3) Madhyama, 4) Sudha sadharita and 5) suddhakaisaka. He describes both 34 purva prassidha and 52 adunaprassiddha ragas. i.e. ragas popular before his time and those that were prevalent during his time.

After describing the ragas in detail, he enumerates the gamakas, kakus and its varieties. He describes svara kaku, ragakaku, desakaku, kshetra kaku, yantra kaku etc. Kaku is described as a blending of melody and sruti. He defines gamaka as a Musical excellence which add life to the melodic Music. The 15 gamakas are 1) Tiripa, 2) Spuritha, 3) Kampita, 4) Lina, 5) Andolita, 6) Vali, 7) Tribhinna, 8) Kurula, 9) ahata, 10) ullasita, 11) plavitha, 12) humphita, 13) Mudrita, 14) namita and 15) misrita.

Then he describes the orchestra which is a group of instrumentalists playing on different Musical instruments. It is of 3 varieties uthama, madhyama and kanishta which is based on the number of players and instruments. He also defined kutapa and its varieties such as Tatha kutapa led by vainikas, flutists, players on coach etc. Avnadhakutappa comprising of Talavadya players and natya kutappa consisting of dancers.

In the chapter on prabandhas, he defines gita, gana, dhatu with its lakshana and varieties. A prabandha is a Musical form having a definite structure and angas. The 4 dhatus of a prabhanda are udgraha, melapaka, dhruva and abhoga. These later became pallavi, anupallavi, charana and anubandha. A prabandha will be having 6 angas such as 1) svara, 2) biruda, 3) Pada, 4) Tenaka, 5) pata and 6) tala. This is followed by the description of the jathi prabandhas such as medini, nandini. Dipini, bhavini, taravali, jathi, prabhandas.

He has devoted a major chapter for describing talas and its different aspects. He considered Rhythm as an indespensivable feature of Music. We get a more elaborate and

illustrative description about tala. The smallest unit of rhythm given is nimesha. 5 nimeshas constituted a matra or a laghu, 2 laghus give rise to Guru 3 gurus or 15 nimeshas to a pluta.

The angas of tala were grouped under 2 broad haeds – sasabda kriya and nissabda kriya. Sasabda involved those which were audible while nissabda was silent. These 2 sections has four elements each such as Dhruva, samya, tala and sannipata. He described 3 degrees of speed – vilambita, Madhay and druta bearing a dviguna bhava Ratnakara also gives details about yati, prastara etc. Desi talas are described in detail. 120 desi talas existed and Sangita ratnakara lists these 120 desi talas with its constitutent angas. Most of these talas took Druta, laghu, Guru, Pluta etc and these were represented by its initial letters i.e. Druta-D, Laghu-L, Guru-G, Pluta-P, Virama-V, etc. The chapter is concluded with Tala prastaras, five groups of prastaras grouped as druta, meru, laghu, meru, gurumeru, pluta meru and samyoga meru.

In the chapter on vadhyadhyaya consisting of 1200 verses. Classification of Musical instruments, different Musical instruments are described. The four fold classification of Musical instruments into stringed, wind, percussion and metallic, its importance are being stressed 13 kinds of veena are described. Vina is considered as the abode of divinity and source of all happiness. He describes the techniques of playing pertaining to different vinas, quality of wood to be used for vina making, flute its quality of playing and so on.

In the chapter Natya he follows Bharathas Natya sastra and Nandikeswara's Abhinaya darpana. This work can be considered as a guideline and model for many other lakshanakaras of his succeeding time. Many commentaries have been written based on the sangita, important ones are Sangita kalanidhi by kallinadha and sangita sadhakara by simhabhupala.

### 1.6 SELF ASSESMENT QUESTIONS

- 1. Write about the saman chants
- 2. Discuss the the musical contents of Natyasastra.
- 3. Write the musical contents of SangitaRatnakara.

# **1.7 REFERENCE BOOKS:**

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- 2. Prof P.Sambamurti South Indian Music Vols I to VI.
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#### UNIT - II

# MUSICAL CONCEPTS: GRAMA – MURCHANA – JATI – PALAIS – RAGA – SWARA NOMENCLATURE

### 2.0 **OBJECTIVES**

This unit gives an outline knowledge of Grama Murchana Jati system different Palais, different classifications of Raga and Swara Nomenclature

#### 2.1 GRAMA – MURCHANA – JATI SYSTEM

The term grama originally denoted a heptatonic scale. Sa-grama and Ma-grama were two such scales. With the progress of the art, the musical potentialities of more notes in the octave were perceived and later on the term grama came to be used in an extended sense to denote a collective scale, including within it all the suddha svaras and vikrta svaras used in music. It is in this extended sense, that writers from the time of Matanga define this term. (The word 'grama' gave birth to gamma (Greek) and gamme (French) and \* gamut (English). Thus in later times, the term grama came to mean the entire or whole musical scale, comprising all the notes between the fundamental and the octave.)

Matanga is the earliest to define the term grama. He says that even as the members of a joint family live together, so too all the svaras are brought together under a grama. In other words, the grama was the collection of all the svaras used in music. In it figured all the svaras that were used in sacred and secular music. The following definitions of grama given by Matanga and others after him only reflect the same idea:-

Gramas played the role of generics like melas of the later period. Murchchanas were upward scales and they are the precursors of the later melas. Jatis born of muchchanas were in no way different from the janya ragas belonging to melas.

When Ramamatya wrote that all the Desi ragas were those of sa-grama:-

He meant that all the svaras (suddha and vikrta varienes) used in the Desi ragas (i.e., current ragas of his time) were found in the sa grama, which in other words meant that sagrama was the encyclopaedic scale or repository of at the notes used. Sa-grama used in this extended sense rule out the possibilities of any other grama.

(One way in which we can justify this extended meaning is that all the notes used in music were comprised in the sa grama and its murchchanas.)

Thus, though the term sa-grama originally denoted a particular heptatonic scale, later on which the progress of the art and with the increase in the number of ragas, it came to mean merely a collective scale. From its very nature, there can be only collective scale and hence it is that subsequent writers refer only to the sa-grama and not to any other grama.

Bharata, in his Natya sastra speaks of two gramas: Shadja grama and madhyama grama. The notes that figured in the Shadja grama were called suddha svaras and their values can be determined from the following sloka:-

S	r	g	m	р	d	n
4	3	2	4	4	3	2

That is, in other words, the frequencies of the notes and the intervals between them were as follows:-

1	10/9	32/27	4/3	3/2	5/3	16/9	2
$\subseteq$			$\underbrace{}_{}$	$\underline{}$		<u> </u>	
S	R	G	$\mathbf{M}$	Р	D	Ν	S

	Interval	Interval of	Interval of			Interval of
Interval of a minor	of a semi	a major	a major	Interval of	Interval of	a major
tone 10/9	tone	tone	tone	a minor	a semi	tone
	16/15	9/8	9/8	tone 10/9	tone 16/15	9/8

**Note**: The fractions above the notes represent their frequencies, while the fractions below, represent the intervals between the bracketed notes. The frequency of any note multiplied by the interval between it and the next higher note gives the frequency of that higher note. Thus gandhara's frequency 32/27 multiplied by the interval 9/8, results in 4/3, which is the frequency of sudda madhyama and so on. Tata = interval)

The ma-grama was the same as the sa-grama except that the, fifth (panchama svara) was diminished by one pramana sruit 8/8 1/0. It is this slightly diminished fifth that is referred to variously by later writers as Chyuta Panchama, mrdu Panchama, Laghu Panchama, Kaisiki Panchama and Trisruti Panchama. The frequency of this reduced Panchama in only 4/2 0/7. Bharata says that this reduced Panchama is a samvadi of rishabha

(10/9 X 4/3 = 40/27). With the passage of time and with the emergence of pa as an avikrta svara, this note came to denote the Varali madhyama.

By the process of model shift of tonic i.e., by taking the different notes of the grama as the tonic note, seven resultant scales called murchchanas were derived from each grama. Of these 14 murchchanas (Chaturdasa), some were found to be repetitions. Eliminating the repeating murchchanas, seven of these were ultimatelu retained. These became the seven jatis. The Murchchana also was a scale and it corresponded to the modern concept of a pure mela. But when a melodic individuality was imported into a Murchchana with jiva svaras and nyasa svaras, it attained the status of jati.

(In modern music also, we have a parallel instance. Till the beginnings of the 19<sup>th</sup> century, it was thought that a good number of the 72 melas could never attain the status of ragas. But the composition of Tyagaraja and those of other later composers in these melas have disproved this and have established their melodic worth. So that, whatever might have been the case a couple of centuries ago, to-day it is not incorrect to talk of the 72 mela ragas. Music is a progressive art and it is but natural that melas should also attain the status of ragas in course of time).

The Table on this page and the next page given the names of the murchchanas, belonging to the shadja, madhyama and gandhara gramas. The gandhara grama became obsolete long ago and is merely referred to here for the sake of completeness. It is mentioned in Bharata's Natya sastra.

MU	RCHCHANAS		
	Name of	Name of the	The initial note
	The grama	Murchchana	Of the Murchchanas
		Uttaramandra	Sa (s to s) 22
		* Rajani	Ni (n to n) 29
		Uttarayata	Dha (d to d)
		Suddha shdja	Pa (p to p) 20
	Shadja grama	Matsarikruta	Ma (m to m) 28
		Asvakranta	Ga ( g to g) 65
		Abhirudgata	Ri (r to r) 8

TABLE III

\* Also called Ranjan by Narada an others.

Name of	Name of the	The initial note of
The gama	Murchhana	The Murchhana
	Sauviri	Ma (m to m)
	Harinasva	Ga (g to g)
	Kalopanata	Ri (r to r)
	Suddha Madhya	Sa (s to s)
Madhyama	Margi	Ni (n to n)
Grama	Pauravi	Dha (d to d)
	Hrushyaka	Pa (p to p)
	*Nanda	Ga (g to g)
	Visala	Ri (r to r)
	Sumukhi	Sa (s to s)
	Vichitra	Ni (n to n)
Gandhaa grama	Rohini	Dha (d to d)
_	Sukha	Pa (p to p)
	Alapa	Ma (m to m)

The serial numbers in Column 3 indicate the equivalent melakartas of modern music.

Note that the initial notes of the murchhanas are in the avarohana krama- (downward order).

\* Samra' is the name for this murchhana in Narada's sangita makaranda.

# Sa-grama Murchchanas:-

Of the seven jatis which were in practical use four belonged to the shadja grama and three to the madhyama grama. The four jatis of the shadja grama were, Shadji, Naishadi, Dhaivati and Arshabhi. The three jatis of the madhyama grama were, Gandhari, Madhyama and Panchama. These were the seven suddha jatis.

# 2.2 PALAIS

In Silappathikaram vattapalai is introduced and the seven notes are represented in a circle by seven girls. While performing the kuravai dance the girls are made to take the position of seven musical notes. The seven notes are shown in a zodiac circle with twelve signs which stands the evidence of the familiarity of twelve semi tones in an octave of ancient Tamizh music. According to Silappathikaram the major seven palai-s or parent scales of the music of the ancient Tamizhs are Sempalai(corresponding to the present Harikhambhoji), Padumalai Palai(Natabhairavi), Sevvazhi Palai(Hanumatodi, but with bothe madhyama-s), Arum Palai(Dhira Sankarabharanam), Kodi Palai Kharaharapriya), Vilari Palai(Hanumatodi); and Merchem Palai(Mecha Kalyani). From out of these, 103 pann-s(raga-s) were derived.

### 2.3 RAGA CLASSIFICATION:

There are some more classifications of ragas in general which have bearing on both Janaka and Janya ragas. In South Indian music apart from the classification of ragas into Janaka and Janya ragas and the latter into Varjya, Vakra, Upanga and Bhashanga ragas, we have certain other classification of ragas into:

- Ghana, Naya, and Deshya ragas:
- Muktanga Kampita, Ardha Kampita, and Kampavihina ragas
- Shuddha Chayalaga and Sankirna ragas
- Uttama, Madhyama and Adhama ragas.

# 2.3.1 Ghana, Naya, Deshya ragas:

Ghana ragas have an extensive connotation. It is said that ragas with a characteristic shine while singing Madhyamakala or tana in them, are ghana ragas. Nata, Gaula, Arabhi, Varali and Shriraga are cited as examples. Though this looks reconcilable, having been handed down traditionally as such, there may also arise a question. Are these only the five gifted ragas to hold such a rank? Along with the above, another set of ghana ragas is also given: Saranganata, Bauli, Narayanagaula, Ritigaula, and Kedaram. In the above list only Ritigaula, Narayanagaula, Kedaram look suitable for tana singing. In the appendix of the Caturdandi Prakashika of Venkatamakhin as printed and published by the Music Academy, Chennai we find another set of eight ragas designated as Ghana ragas. They are Nata, Gaula, Varali, Bauli, Shriraga, Arabhi, Malavashri, Ritigaula. In the above lists of ragas, the inclusion of Saranganata, Bauli and Malavashri looks rather curious. They are predominantly naya ragas or rakti ragas.

Ragas with an immense scope for an elaborate alapana, with not merely svaraoriented phrases but also full of intrinsic bhava or melody, are also reckoned as ghana ragas. Shankarabharana, Bhairavi, Todi, Kambhoji, Kalyani, Kamavardhani, Purvikalyani, Anandabhairavi, Ritigaula, Kedaragaula, Kharaharapriya, Kiravani , Gaurimanohari, Sahana, Arabhi, Dhanyasi, Shuddha Saveri, Shriranjani, Mohana, Abhogi and some of the mela ragas of much later advent like Vachaspati, Latangi, Shanmukhapriya and Simhendramadhyama are all undoubtedly ghana ragas in the extended sense. They shine excellently well while singing Alapana and Tana and Madhyamakala.

In some books, the naya ragas are also mentioned as rakti ragas. Rakti ragas are primarily those which have more scope for in raga alapana than in tanam singing. There are

purely some rakti ragas like Asaveri, Nilambari, Nayaki, Saurashtra, Yadukula Kambhoji, Devagandhari, Surati, Huseni, Atana having more scope for raga alapana than singing tana. Tanam singing is, however, not prohibited in the case of some. Ragas like Nata, Gaula, Arabhi, Varali, Shriraga, Darbar, Ritigaula, Kedaram, Narayanagaula, Purnachandrika, and Janaranjani are eminently suitable more for Tana or Madhyamakala. Ragas like Punnagavarali, Kuranji, Navroj, Nadanamakriya etc. are not suitable either for an elaborate raga alapana or for tana. They must rest only with compositions sometimes of a heavy melodic mould, and more often of a lighter mould.

Deshya ragas are normally supposed to be those which have been adopted from the alien system of music. Sindhubhairavi, Hindustan Kafi, Hindustan Behag, Hamir Kalyani, Yamuna Kalyani, Desh, Maund, Tilang are known as Deshya ragas, in as much as they are reported to have been adopted from Hindustani Music. The author feels that the term 'Deshya' means 'pertaining to desha'. Strictly speaking, even ragas like Shankarabharanam, Bhairavi, Kambhoji are Deshya ragas, in the sense that, they belong to our 'desha' ie., South India. The ragas conventionally listed under 'Deshya' should more correctly be known as 'Videshi ragas'. It may be added that ragas like Hamir Kalyani and Yamuna Kalyani are the well asserted Videshi ragas in the sense mentioned above. While there are decidedly ragas major and minor, there are a good number of other ragas which can relatively be classified into either of the above two categories.

All melas are not necessarily major ragas. To classify the ragas into major and minor is only a relative concept. Between Shankarabharanam and Anandabhairavi, the former is major and the latter minor, but amongst Anandabhairavi, Kuranji and Navroj, Anandabhairavi becomes major. It may be concluded that to reckon a raga as major or minor, depends to a large extent upon the intrinsic musical skill of the individual performer.

### 2.3.2 Muktanga Kampita, Ardha Kampita and Kampa Vihina Ragas:

Narada in the Sangita Makaranda (located between 7th and 9th century A.D), gives the above important classification of ragas implying a thorough practical knowledge of the ragas concerned. But it is surprising how ragas had been assessed to such an advanced extent as early as 7th or 9th century.

Muktanga Kampita ragas in current practice are considered on par with Sarva svara gamaka varika rakti ragas. All the inherent svaras are sung with puma kampita gamaka or with varying grades of kampita. Kampita means a large shake. For example, we find Dhirgha kampita in the ri and dha of Shankarabharana, ga and ni of Dhanyasi, ga and ni of Sahana, ga and ni of Atana.

In sarva svara gamaka varika rakti ragas, it is not in any way imperative that all the svaras must be sung with gamaka always. The negotiation of gamaka has its own defined and assertive place. In Shankarabharana, Gandhara is seldom shaken and sung. The Rishabha has got its own occasions to be plain. Similarly, Gandhara and Nishada of Dhanyasi need not be shaken always. In Dhanyasi the Rishabha and Dhaivata have no longevity and 11aturally cannot be expected to be sung with gamaka. They are there to fill the gap in the avarohana. Similarly in Sahana, in the phrase p m g m the Gandhara hasa large shake. But in g m r g r s the degree of shake is less. In r g m p the Gandhara admits of no shake. What is meant by lesser degree of shake or kampita is ardha kampita.

At the same time there is much of charm and grace in the rendering of the inherent svaras of the raga in all plainness without any gamaka what so ever. Kuntalavarali, Suposhini, Nalinakanti, Katanakutuhalam, Sumanapriya, Pashupatipriya, Jayantashri , Hindola, Hamsadhvani are all some of the many more ragas, where the inherent svaras are rendered either plainly or with partial gamaka - occasions demanding. Even in the Muktanga kampita and Ardha kampita ragas, there are occasions more than one where their svaras could be rendered in all plainness. Madhyamavati, Hindola, Abhogi, Shriranjani, and some of the mela ragas of later advent are all suitable examples. Finally it must be mentioned that any raga need not necessarily be labelled as a Muktanga kampita or Ardha kampita or Kampa Vihina raga. In a way all ragas in different phases are all the three (Muktanga Kampita, Ardha Kampita and Kampa Vihina) rolled into one. It is only the required occasions that warrant the negotiation of gamaka to the inherent svaras of the ragas concerned.

# 2.3.3 Shuddha, Chayalaga and Sankirna Ragas:

On par with gitas (musical forms), ragas are also classified into Shuddha, Chayalaga and Sankirna ragas. Gitas were known as Suda Prabandha. They were classified into Shuddha Suda and Chayalaga Suda or Salaga Suda. There is not much of a distinguishable and identifiable difference between the two classes of ragas (Chayalaga and Sankirna). The present discussion of the classification of ragas into Chayalaga and Sankirna would make it clear that Sankirna ragas could very well be merged with Chayalaga ragas.

### 2.4 SWARA NOMENCLATURE

#### Sapta svaras and dvadasha svarasthanas:

Every language has got its alphabet. The number of letters forming the alphabet varies from language to language. However, while the number may vary, the function of the alphabet remains the same. It is the fundamental basis on which language is built. Music also being a language of sounds, emotions, and feelings, has its own alphabet. They are sa, ri, ga, ma, pa, dha and ni. They form the seven letters of the musical alphabet. They are variously referred to as svara letters, svara syllables or svara mnemonics. Technically speaking they constitute saptasvaras, sapta meaning seven.

Just as there are varieties of letters of the alphabet as vowels, consonants and conjunct consonants (two consonants joining together as sva in svara), there are varieties of the letters of the musical alphabet also. They make a total of 12 letters in all, which in course of time got further enlarged into 16. These 12 letters of the musical alphabet are the 12 svarasthanas. Svarasthanas are twelve in number, but the total number of svaras is 16.

#### Formation of the svaras or Solfa syllables or svaras mnemonics

The initial letters of the respective svara names are taken and the svara letters or Solfa syllables or svara mnemonics are formed thus:

- Rishabha ri
- Gandhara ga
- Madhyama ma
- Pancama pa
- Dhaivata dha
- Nishada ni

Only in the case of Shadja we use 'sa' instead of 'Sha' which is rather a little harsh to pronounce and sounds unmusical too. The tabulation of the Sapta svaras and their svara mnemonics in Indian and Western nomenclature is given below:

Indian nomenclature		Western nomenclature	
Name of the Sapta svara syllable	Svara mnemonic	Name of the note	Solfa
Shadja	Sa	Doh	С
Rishabha	Ri	Rey	D
Gandhara	Ga	Me	Е
Madhyama	Ma	Fa	F
Pancama	Pa	Soh	G
Dhaivata	Dha	La	А
Nishada	Ni	Ti	В

The seven svaras or saptasvara syllables are to be found as early as the second centuryB.C in Narada's Parivrajaka Upanishad. The importance of the advent of the svara syllables can hardly be underestimated. But for the perception of the musical alphabet or the saptasvaras, all our music would have been only purely abstract sound forms. It is only with the emergence of the clearly distinguishable seven svara letters, that nada (musical sound) could be concretized and realized as different sound structures, which could otherwise technically be perceived only as sound forms.

# The naming of the Sapta svaras:

Of the saptasvara names, Shadja, Madhyama and Pancama are self explanatory and self designatory. There could be two modes of reasoning for the first note being named Shadja. One is that the prime note Shadja is born out of the six sources in the human body. This is the proclamation of the lakshana granthas. The other looks more scientific and logical and more appealing to the musical sense. It is the note Shadja that gives birth to the other six svaras ri, ga, ma, pa, dha and ni. The other notes or svaras can be got only with the perception of one fundamental note or basic note identified and defined as Shadja; i.e. the six svaras derive their positions only in relation to Shadja. It is for this reason perhaps that the westerners chose to reckon the Shadja or the middle C as the unit note or the key note or the fundamental note. The svara Madhyama occupies the middle position (not mathematically or acoustically) with three notes sa, ri; and ga below and the three notes pa, dha, and ni above. The naming of the note as Pancama indicates its fifth position in the scale of seven notes. The

Westerners call it the dominant  $5^{\text{th}}$  or the perfect  $5^{\text{th}}$ . The Madhyama is for the same reason known as the dominant  $4^{\text{th}}$  or the perfect  $4^{\text{th}}$ .

The naming of the other notes as Rishabha, Gandhara, Dhaivata and Nishada is purely empirical and there is no logic whatsoever. In the age old times, the sounds of the sapta svaras had been associated with the crying of the animals and chirping of the birds as for example, the voice of the peacock with Shadja and that of the bull with Rishabha and so on. The names of some svaras are associated with particular territories as for example the Gandhara with Gandhara region and so on. Today all this is illogical and unscientific from the point of view of musical parlance.

### Shruti, Svara, Svarasthana:

All sounds can be understood as musical and non-musical. Soft, sweet sounds are easily distinguished from harsh and hard sounds. The latter is noise. There is also a range of audible frequency. A human ear cannot hear a sound lacking in sufficient intensity. Likewise a human ear cannot withstand sound with intensity beyond measure. Etymologically the term Shruti refers to the smallest audible sound capable of being distinguished by a well trained human ear. It should also necessarily have an emotional impact. In fact, Matanga in his Brihaddeshi (5<sup>th</sup> /7<sup>th</sup> century AD) asserts, shabdajnair bhava sadhanah.

Shruti is naturally born. It is prakrti dhvani. Sound and meter govern the universe. There is no iota of space without sound or meter. Meter accompanies every sound. Without sound there is no meter or rhythm. Shruti has also been referred to as dhvani. Shruti is something abstract and could hardly be distinguished without its getting developed into something more. This something more is the svara, a concrete entity. Different sounds with different measures of intensity become different svaras. So what was merely abstract has now become concrete on later analysis. So logically the connotation has increased.

While Shrutis look numberless, in a way svaras are limited in number. What is merely heard is Shruti, but what is more precisely and definitely distinguished as a fixed entity, though with an extended range, is the svara.

If Shruti is merely heard, svara does something more. It pleases the heart the moment it is heard. Not only is the svara just heard, but is heard with greater pleasure with a marked entity and individuality of its own. Both the terms Shruti and svara are etymological in their conception and self explanatory and self designatory. A musical sound backed by full resonance and shine of its own accord immediately pleasing the hearts of listeners is the svara. Svaras are basically seven in number but with varieties become twelve and even more into sixteen. Svaras are self-effulgent.

Svara has got a wider range in scope and conception. The seven svaras are a part from one another. The Shadja provides the basic unit. The other svaras ri, ga, ma, pa, dha and ni are at a particular measured distance from one another, with a definite range of their own and are all related to the Shadja. Thus if sa is the initial svara, ri is higher than sa, ga being higher than ri and ma higher than ga and so on and so forth. The Nishada is the target and the eighth note is again Shadja with doubled frequency, compared to the basic Shadja. This is referred to as the octave Shadja.

These seven svaras then become 12 svarasthanas, svara being note and sthana meaning place. Therefore svarasthana can be explained as the exact geometrical position of specified notes.

# How the 12 Svarasthanas were derived:

In the musical history there were days when all the svaras including the Shadja and the Pancama were spoken of as having had varieties with regard to their position of existence in the scale of notes. Thus all the sapta svaras were in one sense or other vikruta svaras meaning svaras liable to having varieties.

There was hardly a svara which was avikruta, really speaking. Only with the emergence of Shadja being rendered as adhara Shadja identified with adhara Shruti or drone, did Shadja come to be reckoned as an immutable note – avikruta svara technically. Along with Shadja, its 5th, i.e., the Pancama, also became an avikruta svara. This took place much later. In the period of musical history. Thus Shadja and Pancama came to be regarded as the only two prime avikruta svaras and the rest five svaras ri, ga, ma, dha and ni as vikruta svaras.

The five vikruta svaras had each two varieties to start with. In some ragas, one or the other or all of them speak low in pitch. In some cases, the position is different. One or the other or all of them speak high in pitch. Speaking low or high in pitch has reference only with regard to the position of the unitnote or Shadja. In Indian music, both South and North, the position of the Shadja is not any fixed unit or any note of a defined specific pitch. It is kept moving or changing from individual to individual or from instrument to instrument, why, even from time to time. But in the western system of muic, Shadja is the note of specific pitch being referred to as the International Philharmonic pitch. This is the middle 'C'.

Thus the Shadja is not only an avikruta svara but also aprakrti svara-a note conceived on its own accord in nature. Pancama is not a prakrti svara in the real sense of the term in as much as it derives its individual position only with reference to that of Shadja. Shadja and Pancama have got to be taken for granted to be reckoned as the two avikruta svarasor immutable notes though Shadja is the only defacto prakrti svara and Pancama has no claim for such a status for the reasons mentioned above.

# Komala and Tivra svaras:

Those speaking low in pitch are Kamala svaras and those speaking high in pitch are Tivra svaras. Thus there are the Kamala ri, Kamala ga, Kamala Ma, Kamala dha and Kamala ni and similarly Tivra ri, Tivra ga, Tivra ma, Tivra dha and Tivra ni.

#### The nomenclature for the Komala ri, ga, ma, dha and ni:

Shuddha Rishabha (also known as DviShruti Rishabha)

Sadharana Gandhara

Shuddha Madhyama

Shuddha Dhaivata (also known as DviShruti Dhaivata)

Kaishiki Nishada

#### The nomenclature for the Tivra ri, ga, ma,dha and ni:

Catushruti Rishabha

Antara Gandhara

Prati Madhyama

Catushruti Dhaivata

#### Kakali Nishada

At this stage it may be mentioned as a passing reference that the svaras, Sadharana Gandhara, Antara Gandhara, Shuddha Madhyama, Kaishiki Nishada and Kakali Nishada, besides Shadja and Pancama, could be traced to the 19 Shuddha vikruta svaras propounded by Sharngadeva in his Sangita Ratnakara. It provides the authentic basis for the evolution of the shuddha – Vikruta svara theory and the later emergence of the 'Prasiddhair dvadasha svaraih' of Venkatamakhin.

# **Illustrative ragas taking 12 svarasthanas:**

Ragas taking only Komala svaras – Hanumatodi mela and its varga ragas (or Janya ragas there under). Shadja, Shuddha Rishabha, Sadharana Gandhara, Shuddha Madhyama, Shuddha Dhaivata and Kaishiki Nishada

**Note:** Pancama is a compulsory note for a mela raga. It may be present or absent in its varga ragas may it be varja or vakra).

- Ragas taking only tivra svaras –Mecakalyani mela and its varga ragas Shadja, Catushruti Rishabha, Antara Gandhara, Prati Madhyama, Catushruti Dhaivata, Kakali Nishada
- Ragas taking some. Komala svaras and some. Tivra svaras Mayamalavagaula mela and its varga ragas Shadja, Shuddha Rishabha (Komala), Antara Gandhara (tivra) Shuddha Madhyama (Komala), Shuddha Dhaivata (Komala), Kakali Nishada (tivra).

The Rishabha of Todi is only Shuddha Rishabha or Dvishruti Rishabha. But in Todi the same speaks in different forms with its range from Shadja below to Catushruti Rishabha above. It must be borne in mind that the said note has got a marked position and that constitutes the svarasthana of shuddha Rishabha or Dvishruti Rishabha. The above mode of explanation would do well to understand the svarasthanas of other svaras as well. Thus we have the 12 svarasthanas.

For the purposes of easy reference the names of the dvadasha (twelve) svarasthanas of South Indian music could be tabulated as follows:

- 1. Shadja
- 2. Shuddha Rishabha
- 3. Catushruti Rishabha
- 4. Sadharana Gandhara
- 5. Antara Gandhara
- 6. Shuddha Madhyama
- 7. Prati Madhyama
- 8. Pancama
- 9. Shuddha Dhaivata
## 10. Catushruti Dhaivata

# 11. Kaishiki Nishada

# 12. Kakali Nishada

These 12 svarasthanas (dvadasha svarasthanas) could be equated to twelve ministers of the cabinet rank governing the musical empire, with the Shadja as the Prime Minister forming the keystone of the cabinet arch. The four additional svaras referred to below, could in a way be linked to the ministers of state. They are as follows:

- Shatshruti Rishabha
- Shuddha Gandhara
- Shatshruti Dhaivata
- Shuddha Nishada

The above mentioned svaras have no individual svaras than as of their own. They shine ino thers' feathers.

In South Indian Music there are the accepted 72 melas which are taken for granted to constitute the Janaka ragas as well. They have all the seven svaras occurring in (1) the regular order, 2) individually in both the arohana and avarohana, 3) adhering to the same variety. The rest are reckoned as Janya ragas more properly and logically to be understood as varga ragas. Among these, the 72 melas are purely heptatonic scales. Hanumatodi takes only Komala svaras and Mecakalyani only Tivrasvaras, while the remaining 70 take some of the Komala svaras and some of the Tivra svaras. The varga ragas thereunder follow suit mostly, excepting a few cases ofragas.

It may be noted that there can be no raga without Shadja. There may be ragas with or without Pancama. In a mela all the seven svaras ought to be present. In a varga raga there under Pancama may or may not be present. That is at least an academic concept.

# 2.5 SELF ASSESMENT QUESTIONS

- 1. Give a detailed discussion about Grama-Murchana-Jati System.
- 2. Write about Palais.
- 3. Write the different classifications of Raga System.
- 4. Write about Swaranomenclature.

# **2.6 REFERENCE BOOKS:**

- 1. South Indian Music Vols I to VI by Prof. Sambamurthy.
- 2. Essentials of Musicology in South Indian Music by S.R.Janakiraman.
- 3. Lakshana Granthas by S.Byagyalakshmi

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#### UNIT - III

#### MUSICAL FORMS - DARU, GITA, PRABANDHA, SANKIRTANA DASARA PADAS

#### **3.0 OBJECTIVES**

You will be able to understand

- 1. What Musical form is?
- 2. Details pertaining to Musical form
- 3. Ancient Musical form
- 4. Development of Musical forms described

#### 3.1 INTRODUCTION

A Musical composition presents a concrete picture of a raga. The limitation of a composer is essentially Sangeetha Kavitvam and not sahithya kavitvam. But in the case of saint Thyagaraja, we have the happy coincidence of beautiful Music complied with high flavoured poetry.

The evolution of forms can be seen from the period of Bharata, the author of Natyasastra. He mentions Geethis are forms bound by chandas and Aksharakalas and rules. They are Magadi, Ardamagadi, Sambavita and pritula. From his period till sangeetha saramruta we can find so many types of forms which are the basic for later developed forms.

The lakshana of a Musical form can be studied under the following heads:

- 1. Whether the form belongs to the sphere of Abhyasagana or Sabhagana
- 2. Whether it is a rhythmical form or a non rhythmical form
- 3. Whether it belongs to the sphere of pure Music or applied Music kritis and ragamalikas belongs to the former class whereas Divyanama kritanas belongs to the latter class.
- 4. Whether it is a Gita Prabanda (vocal form) vadya prabanda (instrumental forms) nritya prabandas (Dance forms). Kirtanas are vocal forms, mukhya gitas instrumental forms, padavarnams are dance forms.
- 5. Whether it is a lakshana prabanda or lakshaya prabanda

Lakshana prabanda is a Musical composition wherein the sahitya contains the lakshana of a raga etc. Lakshya prabandas are the composition which are of only musical interest and wherein the sahitya serves only as a vehicle to sing the Music.

6. Whether it is a suddha prabanda or a misra prabanda Gitas, kritis and Ragamalikas are suddha prabandas, Tillana, daru are misra prabhandas.

These forms can be classified under the heads of 1. Art Music, 2. Sacred Music, 3. Dance Music, 4. Opera and 5. kalakshepa.

## **3.2 DARU:**

This is a very special kind of composition best suited for Musical and Dance operas. The lyrics describe historical, mythological instances or a love scene or the qualities of the patron. This compositional from has a Pallavi, Anupallavi and 3-5 charanas. Suitable, well knitted jathis and Swaras give the right culmination.

Daru can be classified in many ways, according to the type of lyrics it has and the scene it projects.

- 1. **Paatra pravesha Daru** This song introduces the actors as they come on the stage. The actor who does this gets good opportunity to exhibit his/her talent.
- 2. Swagata Daru This will be in a slow tempo and reveals the mind of the actor.
- 3. Varnana Daru This details the theme of the Drama or the roles.
- 4. Kolata Daru This song is accompanied by Kolata.
- Samavada Daru The story moves on in the form of conversation. Dance and Music are both needed.
- 6. Uttara-Prathyuttara Daru Here two characters continue the story by means of witty conversation and dance and Music.
- 7. **Tillana Daru** It has all the marks of a Tillana and the lyrical part includes proverbs along with other wordings.
- Jakkini Daru The lyrics are in higher speed in this form of Daru-s. The first part has notes and Jathis and second part has lyrics. These Darus are popular since three centuries and set to a very rara Tala called Gurujhampe having 10 counts.

 Oradi Daru – This is known as Madhyama Daru also. All Charanas portrayed a single theme and the notation is the same for pallavi and charanas. Usually, the lyrics describe a war and emphasise patriotism.

MukhaJathi is the name given to the Jathis in the beginning of the Daru, MakutaJathi represents the Jathis at the end of each and Antya Jathi denotes the final Jathi. Swathi Thirunal, Baluswamy Dikshitar, Ramaswamy Dikshitar, Shahaji, Narayana Theertha, Muthaiah Bhagavatar, Subbarama Dikshitar, Melathur Venkatarama Shastry have contributed beautiful Daru-s. The Daru-s now popular in Music field resemble Pada Varna-s, with Pallavi, anupallavi, chittaswara beautified with Jathis and lysics in the purvanga and a Charana and ettugade swaras comprising of Uttaranga. In some Daru-s we find Purvanga with pallavi, anupalavi and chittaswara adorned with lyrics jathis and in Uttaranga, just a charana like in Kritis.

# 3.3 GITA

Originally, Gita connoted vocal music. Music was known in its Touryatrika aspect - gita, vadya and nritya were the triple confluence. Here gita connoted vocal music. Samgdeva even says that to fall the three, gita supercedes the other two. Vadya and nritya follow gita.

Subsequently, Gita has to come to mean any musical form. Gita is primarily acomposition of the abhyasagana group. Abhyasagana comprises the various grades of svara excercises ranging from the simplest sarali varisai to the citta tana, Gita, and tanavama. The compositions of the abhyasagana group serve a definite purpose. They are quite conducive to the development of the different faculties of shruti, svara and laya jnana in a student of music after he or she has had sufficient training in varying grades of svara exercises.

These svara exercises are to be practiced or rendered in two ways, both as solfeggio and in the form of vowel extensions. By practicing these exercises in the form of solfa syllables, the voice gets the capacity of giving expression to the svarasthanas and their subtleties, in crystal purity even in quick succession. The practice of the svara exercises in the form of vowel extension develops the capacity and flexibility of the voice to produce "akaraikara" passages or vowel extensions with proper intonations. These vowel extensions are to be found in profusion in varying degrees in all musical compositions ranging from the simplest Gita to the most laborious krtis to be learnt later.

When a student begins to learn Gita, he is expected to have attained a normal degree of the faculties of shruti, svara and laya jnana. The student's voice is in a position to produce the svarasthanas somewhat clearly and purely with proper intonation. Gita is the simplest of melodic structures. It is the first composition, where in the music student is introduced to a new element-sahitya akshara. Hitherto the music student has known either the svaras or the same thing being rendered in the form of vowel extensions. The matu was not known to be in the form of sahitya aksharas or spoken words.

The term Gita originally meants ongin general. Later the term came to signify a type of composition in particular. Gita is the first composition which introduces a new element 'matu' in the form of sahitya aksharas to a student. Dhatu, Matu and Tala are therefore, the barest minimum requirements for aGita.

Lochana Kavi says-

## Shatu matu samayuktam gitamityuchyate budhaihi

## Tatra nadatmako dhatur matur akshara sambhavaha

One wonders why he has not mentioned about tala.

Gita is the first regular composition of music to be learnt by a student, a regular musical composition in the sense that every Gita has got a definite raga and tala specified by the composer himself. Even in the first Gita a student is made familiar with an altogether different type of a scale or raga other than the full heptatonic scale.

A Gita offers a miniature presentation of the raga in which it is composed, having all the important characteristics of the raga in a concise fonn. Only a limited range of the raga is given in a Gita, only common place and ordinary sancaras figure in a Gita, and not any intricate and terse sancaras.

The Gita is generally a composition without any demarcation into different sections. The first Gita beginning with the words "Shri Gananatha Sindhuravarna" offers an interesting study. "Lambodara lakumikara amba suta amaravinuta" is repeated at the end of every section and sounds something like a pallavi and the sections beginning with "Shri Gananatha", Siddha carana, "sakala vidya" resemble three different caranas, all sung to the same dhatu or musical setting. It may be mentioned in this connection that the portions "Lambodara lakumikara amba suta amaravinuta" should be the udgraha and the portions" Shri Gananatha...karivadana", "Siddha carana...namo namo", "sakala vidyadi...namo namo" constitute the dhruva. Udgraha stands for pallavi which is repeated at every stage. Perhaps these gitas could be similar to ugabhogas, abhogas also to be reckoned as caranas.

The Gita Kunda gaura has got three khandikas, "Keraya niranu" has got two and "Padumanabha" has got two khandikas. But the different sections have got common dhatu. It is not unusual in a Gita to conclud e it with the repeated rendering of the portion of the dhatu, already sung either wholly or with slight alterations in sahitya. "Mandara dharare" in Kambhoji, Aditala, offers an instance of the Gita which is concluded with are petition of the dhatu already sung, where the sahitya remains same. The Gita "Analekara" in Shuddha Saveri and "Kamalajadala" in Kalyani, both in Triputa tala, offer other instances of Gita wherein the dhatu already sung is repeated. In these two cases the sahitya is slightly altered, here and there, especially in "Analekara". In the course of alteration an extra sahitya passage is introduced which acts something like a bridge and connecting link between the dhatu rendered once and the subsequent rendering of the same.

The normal rythmical construction of Gita is in Aticitratama marga, which is a case of musical construction where in during the time progression of the song, each tala count takes only one subunit (one svara) and this relates entirely to the fundamental speed or tempo in which the song is composed.

Generally, in a Gita, the dhatu is composed of a profusion of Hrasva svaras. Dirgha svaras occur here and there. Usually in Gita, for every svara letter of the dhatu there is a corresponding sahitya akshara in the matu.

It also happens that in some places we come across what is known as vowel extensions. In the Gita, Shri Gananatha" in Malahari, there are six svara letters, "m p d s s r", in the dhatu, where as there are only five letters in the matu. So the sahitya akshara "Shri" is sung to the two svaras m and p in the dhatu. Rather, the vowel contained in the aksara 'Shri' is lengthened to the note p also. To indicate such vowel extensions, it is conventional to put one dot or as many dots as are required accordingly as the vowel extensions are short or long. "Mandara dharare" in Kambhoji furnishes a splendid instance of a Gita containing vowel extensions to the range of two full avartas.

The sahitya or the text of a Gita is somewhat brief and simple. It is not an elaborate texture. The sahityas are as such in praise of some deity or other, a simple outlay of bhakti or invocation or description of some attributes of the deity. There are also gitas composed by some Vaggeyakaras, the sahityas of which are in praise of a particular musical luminary or preceptor, e.g. "ganavidya dhurandhara" a Gita in Nataraga, Dhruvatala, composed by Paidala Gururnurthy Shastri in praise of his guru Sonti Venkata Subbaiah.

In the sahitya of some gitas we find certain curious and interesting letters and these aksharas are referred to as Matrka padas or Gita-alankara padas, like for example in gitas like "Re re Shri Ramacandra" in Arabhi, 'Minakshi Jaya Kamakshi' in Shriraga-like a, iya, tiya, iyyare, aiyyare etc. In this connection, it is worth noting that even the vedic recitals, particularly in Saman chants we notice some aksharas being split, stressed or elongated almost out of recognition.

Gitas are found in Sanskrit, Telugu and Kannada. The latest innovation has been Tamil gitas. The Annamalai University has brought out a volume of gitas and varnas in Tamil composed by the Professors and lecturers of the music department. We come across a curious language called, Bhandira Bhasha, as light varied form of Sanskrit for instance like Lakumikara" for "Lakshrnikara". Certain famous shlokas have been taken to form the text of some gitas for example, "Shri Ramacandraa" in Bhairavi, "Amari kabhari" in praise of Lakshmi, in raga Nata.

#### Lakshya and Lakshana Gitas:

Gitas fall under two main heads, Lakshya Gitas and Lakshana Gitas. The former is also known as Sancari or Samanya or Sadharana Gita. All the Lakshanas enumerated above hold good for a lakshya Gita. The Lakshana Gita is almost a similar composition having all the characteristics intact except for the one major difference being that the sahitya of a Lakshana Gita gives in bold relief the details of the Lakshanas or characteristics of the raga in which the Gita is composed. Though the Lakshana gitas composed in Janya ragas do not admit of any sections similar to lakshya Gita, the Lakshana gitas composed in Janaka ragas particularly the Raganga- raga-Lakshana gitas of Sangita Sampradaya Pradarshini, have got their distinctive sections.

A Janaka raga or Raganga raga Lakshana Gita has got the three sections, viz., 1.Sutra Khanda, 2.Upanga khanda, 3.Bhashanga khanda. Of these the Sutra khanda mentions the svaras taken by the Janaka raga in the form of svara mnemonics or svara sanketaksharas. It also gives reference to the name of the cakra and also the mela mnemonic. The initial sahitya letters of each in the sutra khanda gives clue to the svara nomenclature taken by the said Janaka raga. e.g, Ravikotiteja in Mayamalavagaula. The upanga and bhashanga ragas respectively derived from the concerned Janaka raga or mela raga are mentioned.

The Lakshana Gita of a Janya raga has no such demarcation of sections. The Lakshana Gita is also in aticitratama marga. It is more developed than lakshya Gita. Through

the Lakshana Gita we get to know not only the Lakshana of the ragas as such but also their historical background and their evolution. Lakshana gitas may be reckoned as Adarsha Prabhandhas in as much as they stand as shining marvels of both Lakshana and lakshya of the ragas concerned. Lakshya and Lakshana gitas have been composed not only in the common and major ragas but also in apurva and minor ragas like Gaulipantu.

Amongst the composers of Lakshya and Lakshana gitas Purandara Dasa, Venkatamakhins, Paidala Gurumurthy Shastri and Govinda form the top ranking quartet. The gitas of Venkatamakhin, the author of Caturdandi Prakashika have evidently the names of his parents Govinda Dikshitar and Nagamamba. Paidala Gurumurthy Shastri has got the title Veyi Gitala Paidala Gurumurthy Shastri, the author of a thousand gitas –whether how many were deserving or appropriate to be taken up for Gita is a question. Govinda the author of Sangraha Cudamani gives in notation three hundred and thirty-six gitas in all the seventy-two melas and their Janyas put together which he has dealt with. They are all markedly set to Triputa tala.

All these gitas have the stockphrases

"Shrirama namo namo... ragam avadharaya namo namo"

#### 3.4 PRABHANDAS

Prabhandas are ancient forms which represent three aspects of the 'prayoga' or 'performing art' which belonged to the Desi tradition. The desi tradition was contrasted with the Magra tradition of Bharat's Natya Sastra. It is spoken of as a post Bharata development but could equally have originated in a tradition other than Bharata's namely the Saptha kohalas. It can be definitely stated that Prabandas had no place in Bharata's art for we do not find any mention of them in the N.S. There are 3 varieties of Prabandas based on the 3 aspects of Desi Sangitha, namely *Gita, Vadya and Nritta* 

Gita prabandas are melodic forms which were sung – vadya prabhandas were compositions meant to be played on avanadha vadyas either as accompaniment to gita and nritta or independently. "Nritta prabandas" were dance forms. 'Brihaddesi' in the earliest of the available treatises on Music in which we find a treatment of prabandas were dance forms. 'Brihaddesi' in the earliest available treatises on Music in which we find treatment of prabandas. In the available edition of the work the section dealing with vadya and nritta are missing and so no information is available to us about the vadya and nritta prabandas. In the 'Manasollasa of Somesvara we get detailed information on all 3 kinds of prabandas,

'Nanyadeva' the author of 'Bharatabhashya' also deals with prabandas. However, it is in the sangeetha rathnakara of sarangadeva that we find a very systematic treatment of the three periods of prabandas.

In the later period, in addition to being performed as part of the prayoga consisted of all 3 elements, gita, vadya and nritta. Gita prabandas also seem to have performed independently. This independent performance of gita alone was known as Chaturdandi and is said to have been intiated by 'Gopala Nayaka, alapa, Taya, Gita and prabandha are the four limbs of the chaturdandi of these Gita and prabanda represent the singing of gita prabandas. Gita, the 3<sup>rd</sup> limb of the chaturdandi, consisted of salaga (chayalaga) sudas, a variety of gita prabandas. Prabanda, the 4<sup>th</sup> limb of the chaturdandi consisted of earlier varieties of prabandas called 'Sudda Prabandas.

As mentioned earlier gita prabandas were melodic forms belonging to Desi. There are many varieties of gita prabandas and they were classified in many ways. A board division of prabandas classifies on salaga forms were later developments and do not find mention in any of the texts prior to the Sangita ratnakara. Suddha prabhandas are classified in to the suddha sudas, ali prabandas and viprakeerna. The salaga sudas or prabandas resemble the earlier sudda sudas.

In the sangita Raja of Maharana kumba we come across a variety of prabhandas, which are 28 in number, are compositions based on the 28 songs figuring in the Gita govinda of jayadeva. Incidentally, we observe that Maharanakumba has written a commentary on the Gita govinda called 'Rasikapriya'. In this commentary we notice that kumba has set the songs of Jayadeva to ragas and talas different from the once indicated by Jayadeva. Jayadeva himself referred to the songs of the Gita govinds prabandas. All the songs of the Gita Govinda set to raga and tala by kumba have been refered to as 'Misra Sudha Prabandas', since they had the characteristics of both the suddha and salaga sudas. For instance, the first song 'pralaya payonidhi' has been set the Madhyamavathi raga and Adi tala by kumba, which jayadeva intended it to be sung in "Malava" raga and rupaka tala, Kumba calls this composition "Dasavathara keerthi dhavala prabhandam".

In the Sangeetha Ratnakara, Prabhandas are introduced as the varieties of Gita (melody forms) which being to the realm of Gana i.e. Music employed for the purpose of entertainment as opposed to Gandharva which consists of sacred forms intended for salvation or moksha. In gana or entertainment Music included "alapati" and its varities, besides the

prabandas, while prabandas were considered to constitute the Nibadda variety of Gana, the varieties of alapa or alapti were grouped under the anibadda type of Gana. Nibodda gana represented Music which was present or pre composed while anibadda gana was not pre determined. The composers of prabandas were called "Vaggeyakaras".

The prabandas are analysed and described in terms of the 2 important aspects namely, Dhatu and anga. Datu furnishes the basis for the formation of sections in prabandas, while angas here refer to its svara, tala and pada aspects.

Datu is defined as a part on section of a Prabhanda. Thus the number of dhatus prescribed in a prabandha indicates the number of sections in it. Normally 4 dhatus are recognized in prabhandas. 1. Udgraha, 2. melapaka, 3. druva, 4. abhoga.

One more datu 'antara' is also mentioned but it is seen only in the later salaga suda varieties of prabandas.

- Udgraha: It is the name of the first section of prabanda. The datu is so called because the gita or prabanda commences (udgraha) with it.
- 2. **Melapaka:** It is the next datu. Thus is not a major section but surves as a bridge linking the following section, druva with the first, udgraha. Usually melapaka consists of the rendering of alapa which is technically called 'prayoga'. In this section an alapana devoide of meaningful text is rendered with gamaka.
- 3. **Druva:** It is a very important section of a prabanda. It is an essential part of the prabanda and is never omitted. We find that the druva is rendered several times and even though it is not the last section, the prabanda concludes as it.
- 4. **Abhoga:** This is the last section of the prabanda and it is in the section that the vaggeyakara's name is affixed.
- 5. Antara: This section occurs only in the salaga-suda prabandas. In the salanga suda, antara occurs between the dhruva and abhoga dhatus and seems to serve the same purpose as melapaka i.e. limking two neighbouring sections.

Not all prabandas have all the datus. A prabanda should have a minimum of 2 dhatus and so there are 3 types of prabandas. 1. those with 2 dhatus, 2. those with 3 dhatus, 3. those with 4 dhatus. In the formation of prabandas which have less than 4 datus, melapaka or abhoga are omitted udgraha and dhruva can never be omitted.

## 3.4.1 ANGAS

The angas of prabandas are 6 in number. They are (1) Svara, (2) Biruda, (3) Pada, (4) tenaka (5) pata and (6) Tala. The 6 angas are related to the 3 aspects of prabanda namely svara, tala and pada (text).

1. **Svara:** This term combines in itself two aspects, svara refers to the tonal aspect of Music in general and also to the symbols as, ri, ga, etc. which are respectively the other names for the svaras sadja, rishabha etc. Sa, ri, ga, etc are basically meaningless syllables but differ from other meaningless syllables in this respect, that they have fixed pitches of utterance. The syllable ti has to be sung where the svara rishabha is located and the syllable ga where the svara gandhara is located. However, as constituents of the verbal text, these syllables are meaningless.

The term svara, basically indicates the tonal aspect of the prabanda. In this respect it is a fundamental component. Of the prabanda and cannot be dispensed with a gita cannot be conceived of without melody. However, svara in the sence of the svara syllables sa, ri, ga, is not a compulsory anga of prabanda.

- 2. **Birunda:** Birunda is related to the pada or verbal of the prabanda it refers to text.
- 3. **Pada:** Even though pada in general means the verbal aspect of prabandas, the term pada as an anga, of prabanda, stands only for the meaningful text apart from birunda.
- 4. **Tenaka:** This anga refers to the word 'tena' tena seems to have served as a kind of text in prabanda singing. Repeated rendering of the syllables 'te' and 'na' constitutes tena. The word tena is also considered to be very auspicious.
- 5. **Pata:** Besides svara and tana, prabandas have another variety of meaningless text known as pata. Pata consists of syllables indicative of sounds produced on the avanaddha vadyas. The patas are listed in the course of the description of vadya prabandas.
- 6. **Tala:** Tala refers to the Desi talas which were used in the prabandas.

# 3.4.2 JATIS OF PRABANDAS

We have seen that not all prabands have all the dhatus and similarly all prabandas do not have all the 6 angas. Prabanda must have a minimum of 2 angas, that is prabandas can have 2,3,4,5, or 6 angas. The number of angas present in prabanda determines its jati. Thus on the basis of the number of angas, prabandas can be classified into 5 jatis. There are 2 nomenclatures of jatis

# No. of jatis

6	-	Medini	-	Sruti
5	-	Anandini	-	Niti
4	-	Dipini	-	Sena
3	-	Bhavani	-	Kavita
2	-	Taravali	-	campu

In the above table, the names in the second nomenclatures are themselves indicative of the varieties of the number of angas in the prabanda.

**Varieties of prabandas**: Prabandas are again classified in to 2 types: 1. Aniryukta and 2. Niryukta. The prabandas for which there is no restriction of chanda, tala etc, are aniryukta. Those prabandas for which the chanda, tala, are prescribed are called 'Niryukta'.

# There are five types of Prabandhas.

- Kaivara Prabandha The has three further classifications.(1a) Pathavakhanda, the lyrics mixed jathis and notes, (1b)- Aalapa Khanda, the lyrics describing the qualities of the Hero of the composition and (1C) – Mudra Khanda, the part having the pen name of the composer.
- 2. Sadharam Prabandha Has all important aspects of the raga, Swaras, Jathis and lyrics.
- 3. **Grahaswara Prabandha** In all aspects resembles Sadharana Prabandha, but in the last part of the composition, the idea of modal shift of Tonic is applied.
- 4. **Mukthapada Gadyaprabandha** In this the composer can take the liberty of putting his pen name in any part of the composition.
- 5. Umatilaka Prabandha In this the notation and lyrics are repeated

# 3.4.3 CLASSIFICATION OF PRABANDAS:

Prabandas are broadly classified into 3 groups. 1. Suda, 2. ali, 3. Viprakirna. Suda prabanda are of 2 kinds. Sudha and salaga. Sudda Sudas are 1) ela, 2) Karana, 3) Dhenki,

4) Vartani, 5) jhombada, 6) lamba, 7) rasa, 8) ekatali. Chaya laga sudas are 1) dhruva,
2) mantha, 3) Prathimanta, 4) nissamka, 5) addatala, 6) rasa, 7) ekatali.

All prabandas are 1) varna, 2) varnasvara, 3) Gadya, 4) Kaivada, 5) Ankacharini, 6) Kanda, 7) Turagalila, 8) Gajalila, 9) Dvipadi, 10) Chakravaka, 11) Kranchapada, 12) Svarartha, 13) Dhavani kultani, 14) Arya, 15) Gatha, 16) Dvipadaka, 17) Kalahamsa, 18) Tokaka, 19) Ghata, 20) Ventla, 21) Matuka, 22) Ragakadambaka, 23) Panchataleswara 24) Talarnava.

If any of the above all prabandas is rendered along with the sudda sudas then it is called alikrama.

**Viprakirna**: 36 varieties of this type of prabandas have been listed by Sarangadeva. These are Sriranga, Srivilesa, Panchabangi, Panchanana, Umatikala, tripadi, Catuspadi, Satpati, Vastu, Vijaya, Tripada, Chaturmuka, Simhalila, Hamsaleela, Kanduka, Tribangi, Haravilasaka, Svarnika, Srivardana etc.

## 3.4.4 MELODIC BASIC OF PRABANDAS

The prabandas have their melodic basis in legal, while the early prabandas like the suddas sudas, ali etc. were set to grama ragas, bhashas, etc. the later salaga sudas were composed in Desi raga varieties such as Raganga, Bhashanga, Upanga and Kriyanga ragas. In the description of prabandas some times find it mentioned that it is in the chakkari prabanda the Hindola gramaraga is to be employed. Chakkari being an older variety of prabanda grama raga is prescribed for it.

#### 3.4.5 TALA BASIC OF PRABANDAS

As in the case of ragas, the talas underlying the prabandas are primarily in Desi talas. However in some early prabandas the use of marga talas like chachhatputa and Chaachatputa is also seen. For example in the panchataleswara prabanda all the 5 marga talas are to be rendered in succession. The text of the prabandas was composed in Sanskrit or the versions regional languages like Karnataka, Andhra, Gauda, Dravida etc.

#### 3.5 SANKEERTANA

#### Lakshanam:

**'Sankirtana Lakshanam'** in Sanskrit was the original work of Annamacharya. Although the original is no longer available we are fortunate to have its line-to-line translation into Telugu, in poetic form, by his grandson, Chinna Tirumalacharya.

#### Padam in 'Sankirtana Lakshanam':

The qualities of sankirtana are given in detail in the treatise, **'Sankirtana Lakshanam'**. Kirtana, Sankirtana and Padam mean one and the same thing. Padam is a devotional song set to music. This pleasing musical form was given a place of pride in the ancient works like Natya Sastra, Sangita Ratnakara, Sangita Chandrika, Sangita Chudamani and Sangita Sudhakara. Padam is a short form for pada-niryukta that was mentioned by Bharata.

The sankirtanas of Annamacharya are divided clearly into pallavi, anupallavi (in some of his sankirtanas) and vrittams. Pallavi gave completeness to the pada composition, made it an integral whole and has become the life force of the sankirtana, one may say. One can take it that it was he who brought in this arrangement. He composed stanzas of four lines called vrittas in his padams. We may call them 'vritta- bandhas'. They are called charanas today. Treating, perhaps, the padam as 'tridhatuka'(consisting of udgraham, dhruvam and abhogam in many of his padams), he composed three charanas (vrittams) in many of his padams. There are some sankirtanas, which have more than three, even ten charanas.

In general, Annamacharya's sankirtanas do not have anupallavi but some have anupallavi too. In the sankirtana composed in Ramakriya raga, 'Bhaktikoladivade paramatmudu' constitutes pallavi and 'bhuktimukti taneyicchu bhuvi paramatmudu' is given as anupallavi. That means by the time Annamacharya came on the scene pallavi had established itself and anupallavi was in the process of stabilizing. One can find pallavi and anupallavi in Krishna Leela Tarangini of Narayana Tirtha, at least a hundred years before Tyagaraja.

Annamacharya has the honour of making pada – composition complete and integrated by making pallavi important. He also seems to have accepted the idea of Sangita Ratnakara in considering prabandha as tri-dhatuka. With its importance to pallavi, the two elements of dhatu and matu in musical compositions attained a perfection and beauty.

Annamacharya has not composed his own name into the last vritta- bandham of his songs by way of 'mudra'. He contented himself by spelling out the name of his ishta- daiva, Venkateswara, wherever he liked.

Padam can be either in Sanskrit or in Prakrit or in local languages. Prasa and Yati have to be observed as in poetry. Padam is three fold Bandhura Vritta, Nibandha and Choorna.

#### 1. Vritta:

Vritta padam contains 26 ganas. Vishama or Unequal, Sama or Equal and Ardha sama or Half Equal. Out of these in Vishama vrittam, the four padas or lines are dissimilar. In sama vrittam, the four lines are similar. In Sama padam, the four lines are also similar and are rhythmically set to the talam or laya. When the odd lines are in one metre and the even lines are in another metre, the vrittam is termed Ardha-sama vrittam. In the same manner, Annamacharya describes Ardha-sama padam.

## Vishama Padam

Sakala Devatalu ni sariramani sarveswara ninnu talachuta melu

#### Sama Padam

Govindasrita Gokula Brinda

#### Ardha-sama padam

Veda vedyulu vedaketi mandu

#### 2. Nibandhana

Nibandhana padam contains yati, prasa, matra, tala, raga, bhava and has become popular through Annamacharya.

Kulukaka nadavaro kommalala

#### Jalajala raleeni jajulu mayammaku

For the Nibandha Padam, the componenet stanzas are the limbs or avayavas. The first is known as Udgraham, the second as Melapakam, the third as Dhruvam, the fourth as Antaram and the fifth as Abhogam.

The continuity of meaning in the various stanzas strewn in a padam is maintained through the pallavi (refrain). At the end of each stanza therefore pallavi is repeated. The refrain that has two lines is known as Pallavi. If it is only half, (i,e. one line), it is known as Sikha. Where Pallavi is used, Sikha is not applied. If there is Sikha, Pallavi is not there.

Each division of the song is called 'Dhatu' and variations in the arrangement of the Dhatu rendered a variety of Padams- Eka Dhatu Padam (song with one stanza) Dvi Dhatu, Tridhatu, Chaturdhatu, Ashtapadi or Sarabham (song with eight stanzas) (Sarabham is a mythical animal having eight feet.) Nibandhana padas are prominent in Annamacharya's sankirtanas.

## 3. Choorna

Choorna padam has no regulation of guru and laghu, no regulation in respect of number of letters and is not bound in a stanza. The type of padam composed by Krishnamacharya and others without tala and chandas (rhythm and metre) is known as choornika (choorna), which is aniryuktha i.e. non-traditional.

# Language:

Annamacharya stipulated chaste classical style of language for the spiritual songs and the spoken word dialects of all the idiomatic beauties including the dialects of gopis and chenchu belles (of tribal areas) wherever the theme and the character of the nayika impelled.

Language – wise Annamacharya's powers of composition are inimitable. Telugu became highly plastic like wax in his hands. His compositions could please both the elite and the common men. He wrote 'Venkatachala Mahatyam' in Sanskrit and for scholars some sankirtanas.

Annamacharya's main purpose was to spread Vaishnavism among the common men. In this attempt to reach the common man, we find Annamacharya using the language used by common men and the folk tunes which can be easily hummed by one and all. We find in his literature melukolupu, suvvi, gobbi, allonerellu, jajara, sodi, tandana, yela, kolatam, chandamama, sobhanam, harathi, uyyala, lali, chagubhala, kugugu, nalangu etc. Thus Annamacharya had composed thousands of folk songs following Desi tradition.

# 3.6 DASARA PADAS

Dasa Sahitya is the literature of bhakti movement composed by devotees in honor of Lord Vishnu or one of his Avatars. Dasa is literally servant in Kannada and sahitya is literature. Haridasas ("servants of God") were preachers of bhakti to Lord Vishnu or one of his avatars. The bhakti literature of these Haridasas is collectively referred to as Dasa Sahitya. It is in the Kannada language. Dasas are Dvaita scholars and poets.

The Haridasas contributed to the rich heritage of Karntataka music. They made an indelible impression on the religious and cultural life of Karnataka. They spread the didactic teachings in a musical form to the hearts of the common man. Like other doyens of Indian classical music, these scholars offered pooja to Vishnu through music, called naadopasana.

The Lord is described as Samagana priya; bhakti through music is the most preferred path to 'reach' him.

The Haridasa compositions are popularly known as Devaranamas. Compositions like Venkatachala Nilayam, Jagadoddharana, Tamboori meetidava, Krishna Nee Begane Baaro are some of the many examples of their scholarly work.

The Haridasa devotional movement originated in Karnataka, India, after Madhvacharya and spread to eastern states such as Bengal and Assam of medieval India. Over a span of nearly six centuries, several saints and mystics helped shape the culture, philosophy and art of South India in general and Karnataka in particular by exerting considerable spiritual influence over the masses and kingdoms that ruled South India.

This movement was ushered in by the Haridasas (lit "servants of Lord Hari") and took shape in the  $13^{th}$  century –  $14^{th}$  century CE period, prior to and during the early rule of the Vijayanagara empire. The main objective of this movement was to propagate the Dvaita philosophy of Madhvacharya (Madhva Siddhanta) to the masses through a literary medium known as Dasa Sahitya (lit "literature of the servants of the lord").

Prominent Hindu philosophers, scholars poets and such as Sripadaraya, Vyasathirtha, Vadirajatirtha, Purandara Dasa and Kanaka Dasa played an important role during this time. Though the movement found its roots in the Kannada country and later spread to other parts of South India, it was a net result of earlier devotional movements such as the Veerashaiva movement (of Vachana literature in Kannada) of northern Karnataka led by Basavanna (12<sup>th</sup> century) and the Alvar saints of Tamil Nadu (10<sup>th</sup> Century). Later, Vallabhacharya in Gujarat and Guru Chaitanya were influenced by the teachings of Madhvacharya. Their devotees started the International Society for Krishna Consciousness (ISKCON) - known colloquially as the Hare Krishna Movement.

The Haridasas were saints, some of whom were wandering bards, and considered themselves as slaves of their supreme lord - Hari. While the movement was mainly heralded by the Brahmins, it was a devotional one whose ideals and thoughts pervaded and received noteworthy contributions from all sections of society. The Haridasa movement can be considered as a part of a larger Bhakti movement whose devotional inspiration to the masses lasted over a millennium. The Haridasa movement made significant contribution to Kannada devotional literature.

#### 3.6.1 ORIGIN

The origin of the Haridasa movement is not clearly known, with some legends indicating there were holy men and kings who espoused this form of devotion as early as the 9th century. However it is well known that the great Vaishnava religious devotionalism called Dasa Kuta found its organizational base and started to produce large congregation of devotees in the Karnataka region, largely due to the Vedanta (philosophy) propounded in the 13<sup>th</sup> century by Madhvacharya of Udupi (1238 - 1317 CE).

The Haridasas' who propagated the philosophy of Madhvacharya belonged to two groups; the Dasakuta, those who conveyed the philosophy of Madhvacharya in simple and lucid Kannada to the masses, and the Vyasakuta, those who were required to be proficient in the Vedas, Upanishads and other Darshana (scriptures). During this period, this movement became a strong spiritual force which helped a resurgence of a strong Hindu sentiment in Southern India, when Northern India was already under Muslim rule. The Haridasas' found state patronage in the Vijayanagara Empire which at its peak, ruled over the entire Southern India.[10] Vyasatirtha was intimately associated with the empire and was considered the family guru by King Krishnadevaraya.

Haridasas' belonged to the Vaishnava school of Hinduism and worshipped Vitthala, a manifestation of the Hindu god Vishnu and all forms of Krishna (an avatar of Vishnu). The Vittalanatha temple at Pandharapura on the bank of the river Bhima in presentday Maharashtra, the Vittala Swami temples at Hampi in Karnataka and the Srinivasa temple on Tirumala hills in Andhra Pradesh are considered the holiest of places in the Haridasa context.

#### 3.6.2 PREACHERS

The Haridasas' generally hailed from places in present-day Karnataka, but there were some exceptions such as Jayatirtha who was a native of Mangalvedhe near Pandharapura in modern Maharashtra and Naraharitirtha who was a native of either Andhra Pradesh or Orissa. Naraharitirtha (1281), a minister in the court of Kalinga was inducted into the Madhvacharya order. He composed many early devotional hymns in praise of Vishnu in the Kannada language, some of which are available today. While the Srikurmam inscription indicates that Naraharitirtha may have been the originator of this devotional movement, the songs of the Haridasas' give credit to Sripadaraya as the real founder of the movement in the 15<sup>th</sup> century.

Famous haridasas from the Madhvacharya order during the Vijayanagar empire period were:

Naraharitirtha Akshobhyatirtha (1350-1365 CE) Jayatirtha (1365 – 1388 CE) Sripadaraya (1404 - 1502 CE.) Vyasatirtha (1447 - 1539 CE.) Purandara Dasa (1480 - 1564 CE.) Kanaka Dasa (1508 - 1606 CE.; non-Brahmin saint) Vijayindratirtha (1514-1595 CE) Raghuttamatirtha (1537 - 1596 CE) Raghavendratirtha (1595 - 1671 CE)

Vadirajatirtha (1480 - 1600 CE.; lived for 120 years).

## Growth and patronage

Sripadaraya, Vyasatirtha and Vadirajatirtha are called "three great saints" (yathi raja trayaru, as they were accorded royal patronage) in the Haridasa movement whereas the epithet "great trinity of Vaishnava composers" from Karnataka goes to Sripadaraya, Purandaradasa and Kanakadasa, though it is difficult to separate literature, music, devotion from their composite writings. The center of their activity in the 15<sup>th</sup>–16<sup>th</sup> century was Hampi, the royal centre of Vijayanagara, the regal capital of Vijayanagara empire.

The Haridasa movement gained further impetus in the 17th and 18th centuries in and around Raichur District. Some of the noted saints from this era were Guru Raghavendra, Vijaya Dasa, Gopala Dasa, Jagannatha Dasa, Prasanna Venkata Dasa, Pranesha Dasa, Venugopala Dasa, Mahipathi Dasa, Mohana Dasa, Helevanakatte Giriamma and Harapanhalli Bhimavva. The history of the Haridasa movement from the 13th century to the present day is the history of spreading Hari bhakti (devotion to Hari or Vishnu) to the common man and in that purpose contributed immensely to Kannada literature and to the development of Kannada language. Both the Haridasa and Veerashaiva movements pervade the length and breadth of Karnataka and exert ennobling influences upon the neighboring provinces of Andhra Pradesh, Tamil Nadu and Maharashtra.

# 3.6.3 CONTRIBUTION TO KANNADA LITERATURE

Haridasa movement made a significant contribution towards Kannada literature by spawning a whole corpus of devotional literature in the form of verses, hymns and musical compositions, popularizing the Dvaita philosophy postulated by Saint Madhvacharya. The literature that originated from this devotional movement is called Dasa Sahitya (or dasara padagalu - literature of the dasas). These various compositions are generally called as Devaranamas (literally meaning names of the Lord) and are sung in the praise of the god Vishnu. These compositions have the concept of Hari Bhakti (devotion to God) at their core and they usually revolve around references to Hindu mythology and the Dvaita philosophy. Some Haridasas' such as Purandara Dasa and Kanaka Dasa also composed several Devaranamas using day-to-day episodes, morals and virtues as the central theme. These compositions were in simple Kannada language since the main objective of this movement was to take the devotional movement to the common man. In doing so, the common people were also educated in the importance of consciousness (jnana), devotion (bhakti), ethics and Hindu religion. Their hymns (padas) set to various musical tones (ragas) aroused fervor among the masses. As advocates of religious reform, the Haridasas' propounded the virtues of detachment (vairagya). Similes and metaphors found in their songs and hymns were used to great effect in achieving this. In addition to devotional songs, Kanaka Dasa authored five literary classical writings in the kavya style, Jagannathadasa, Vijaya Dasa and Gopaladasa etc., are more well known among a galaxy of composers who made rich contributions to Kannada literature.

The compositions can be broadly classified under one of the following three types:

Kavya or poetic compositions

Tatva or philosophic compositions

General compositions.

# Ankita Nama

Each Haridasa had a unique ankita nama, or pen-name, with which they 'signed' all their compositions. The Ankita Nama of some of the most well known Haridasas is listed below:

Haridasa	Period	Ankita nama (Insignia)
Naraharitirtha	1324-1333	Narahari Raghupathi
Sripadaraya	1404-1502	Ranga Vitthala
Vyasatirtha	1460-1539	Sri Krishna
Vadirajatirtha	1480-1600	Hayavadana
Raghavendratirtha	1595-1671	Dheera Venugopala
Purandara Dasa	1484-1564	Purandara Vittala
Kanaka Dasa	1508-1606	Kaginele Adikeshava
Vijaya Dasa	1682-1755	Vijaya Vittala
Gopala Dasa	1722-1762	Gopala Vittala
Helevanakatte Giriyamma	18th Century	Helevanakatte Ranga
Jagannatha Dasa	1727-1809	Jagannatha Vittala
Mahipathidasa	1611-1681	Mahipathi
Prasanna Venkatadasa	1680-1752	Prasanna Venkata
Venugopaladasa	18th Century	Venugopala Vittala
Mohanadasa	1728-1751	Mohana Vittala
Nekkara Krishnadasa	18th Century	Varaha Thimmappa
Jayesha Vittala Dasa	1850-1932	Jayesha Vittala

# 3.6.4 CONTRIBUTION TO CARNATIC MUSIC

The Haridasa movement developed the Carnatic music tradition as a distinct art form from the Hindustani style there by heralding a renaissance in the world of Indian classical music. Purandara Dasa, one of the foremost of Haridasas' is known as the "Father of carnatic music" (Karnataka Sangeeta Pitamaha) for his invaluable contributions to this art form. He was a prolific composer. Historians propose the number of his compositions in the Kannada language were as many as 75,000 - 475,000, though only few hundreds are available today. He composed several Kirtane which later served as the foundation for the Kriti form, elaborated and perfected by the Trinity of Carnatic music. He codified and consolidated the teaching of Carnatic music by evolving several graded steps such as sarali, jantai, thattu varisai, alankara and geetham, and laid down a framework for imparting formal training in the art form. The structure and lessons he formulated four centuries ago remain the foundation for all students of Carnatic music. Apart from Purandara Dasa, several later Haridasas' composed songs adhering to the same musical and philosophical traditions. Their compositions usually fell in one of the following categories: Padagalu (or Devaranama-devotional hymns), Kriti, Ugabhoga, Suladi, Vruttanama, Dandaka, Tripadi (three line poetry), Pattadi, Sangathya[33] and Ragale (lyrical verses in blank verse). These forms of composition are still prevalent in South India and especially in Karnataka.

Though these compositions usually adhere to the carnatic style of music, some of these compositions have also been sung in the Hindustani style by musicians such as Bhimsen Joshi and Gangubai Hangal.

#### 3.7 SELF ASSESSMENT QUESTIONS

- 1. Explain in detail the characteristics features of
  - I. Daru
  - II. Prabandha
- 2. Write an essay about dasara padas.

#### **3.8 REFERENCE BOOKS**

- 1. South Indian Music Vols I to VI by Prof. Sambamurthy.
- 2. Essentials of Musicology in South Indian Music by S.R.Janakiraman.
- 3. Sangeetasastra Saramu vol 1&2 by S.R.Janakiraman.

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## UNIT IV

# MUSICAL INSTRUMENTS, CLASSIFICATION OF MUSICAL INSTRUMENTS, KUTAPAS

#### 4.0 **OBJECTIVES**

This unit totally gives knowledge of Musical instruments

- 1. Rhythmical harmony
- 2. Classification of Instruments
- 3. Other systems of classification
- 4. Evolution of Instruments
- 5. Instruments construction and technique of play

## 4.1 INTRODUCTION

India possesses a rich variety of Musical instruments. There are as many as 500 of them, each with a distinct name, shape and construction. Each instrument has its own technique of play. Instruments of varying degrees of loudness, compass and tone-colour are met with. Almost all the types, representative of the stringed, wind and percussion groups are seen here. Gamakas being the life and soul of Indian Music, instruments like the Sata tanktri vina, svaras mandala and yazh which were not capable of producing gamakas, gradually fell into disuses. Instruments like the gotuvadyam provided with sympathetric strings and with facilities for the accurate adjustments of sruti are of interest form the acoustical and physical points of view. The decorative work on some instruments contributes to their dignity and aesthetic appearance.

The subject of Indian instrumentation is one of absorbing interest. The Musical instruments of India have been so devised as to fully serve the needs of her highly developed melodic system of Music. Minus the western harmony, all other features of an advanced system of Music are seen in India. If this fact is borne in mind, one can easily appreciate why the Musical instruments of India have followed a particular line of development and why instruments of the keyboard type like the piano and the organ did not develop in India. Raga is the pivotal concept of Indian Music. Ragas derive their individually through the characteristic quarter-tones and graces. Since keyboard instruments can give only notes of

fixed pitch, this type of instrument did not develop in India. Likewise, Indian wind instruments like the flute, nagaswaram and the sanai have no keys. The clarinet, oboe and other wind instruments of the west are provided with keys. The closing or the opening of the finger-holes in these instruments is done by operating the keys. Keyed instruments are necessary for playing the harmonic system of Music, wherein the Music in written to different keys unlike Indian Music wherein the Music is performed on one key. For playing the delicate quarter-tones and graces, the fingers have got to be in direct contact with the fingerholes here. Janta svara prayogas have an important place in Indian Music. Janata svaras in the flute are produced by finger strokes. If janta svaras are played in this manner on the keyed wind instruments of the west, a klicky sound will be heared.

A foreigner familiar with the highly elaborate keyed mechanism of the western wind instruments, on seeing the key-less nagasvaram and the bamboo flute, is likely to think that these are very simple instruments and are capable of producing only simple Music. A close analysis and observation of the technique used to play Indian classical Music. As far as the blowing technique is concerned, there are many things is common. There are the terms here corresponding to single-tongueing, double-tongueing, triple tongueing, quadruple-tongueing, double-tongueing, and fluter-tongueing. Many gamakas are played by cross-fingering devices.

The occurrence of terms like Rakta, Alankruta, Purna, Prasanna, Vyakta, Vikrasta, Slakshna, Sama Sukumara and Madhura and which signify the ten excellences of gana, point out to the high level of excellence aimed at in instrumental play.

The art of making Musical instruments is as old as the Vedas. Jyakara was the maker of the Jya or the ancient karp. The study of the historical evolution of the five hundred and odd Musical instruments, which India proudly claims to possess, will show how the instrument-maker applied his genius and kept pace with the development of the art of Music. When the raga alapana emerged as an important branch of classical Music, the fretted vina developed throwing into background the yazh. The fretted vina had facilities for stopping the playing strings and for playing graces by the deflection of the strings. The detects of Arppu and Kudam consequent on playing new scales by the shift of the tonic note in the yazh were not there. The Vina had the drone cum-tala strings. These advantages in the fretted vina made the yazh with its limitations, make its exist from the realm of South Indian concert Music. It is, however, a pity that the yazh has become a thing of the last. The materials used in India of the manufacture of Musical instruments and their accessories, are jack-wood, blackwood, redwood, ivory, rakta chandana, khadira wood, ebony, silver oak, pine, Himalayan fir, red and white cedar, margosa, gourd, bamboo, cane, reed, earthenware, the skin of sheep, celf, buffalo, varanus, and metals like silver, bronze, brass, copper and iron. The plant, animal and mineral kingdom have contributed their share to the making of Musical instruments. Tanukku was the kind of wood used for making resonators in the yazh. Strings of gut, metal and silk were used. In very ancient times, strings of darba grass, properly seasoned and twisted were also used. The frets in the vina were made of steel, bronze of silver. Wire plectra made of steel, copper of silver are used in playing the vina and gottuvadyam, and a triangular, shaped horn plectrum is used in playing the svarabat.

The wood that is used for stopping the strings in the gottuvadyam is made of blackwood, rosewood, buffalo horn, ivory or the core of the tamarind tree. This wood is called kodu in Tamil. An instrument played with this wood came to be called Kodu-vadyam. Kodu-vadyam becomes kottu-vadyam according to Tamil grammer. The name gottuvadyam occurs in the Telugu kavya Sringara Savitri written by Raghunatha Naik, in the early 17 the century.

The wood that is used for making Musical instruments undergoes an elaborate process of seasoning. In the vina, tambura and the gottuvadyam, the wood used for the bowl part and the dandi part is taken form the same tree. This ensures, that the age of the wood being the same, one can expect uniform responsiveness over the whole compass of the instrument. Since the purchases have rarely the time to be present at the time of the joining of the bowl and the dandi by the instrument-maker, and thus satisfy that the two pieces are from the same parent tree, they prefer Ekanda vinas. In an Ekanda vina, the bowl and the dandi are scooped out from one single block of long wood. In the vina, gottuvadyam and tambura, the bowl is covered with a piece of thin wood. In the svarabat, the resonator is covered with a parchement belly.

In the making of Musical instruments, whether of the chordophonic, aerophonic, membranophonic or autophonic groups, care is taken to see that:

- 1. The quality of the tone is pleasing and delightful.
- 2. Adequate facilities are provided for accurate tuning within a reasonably short space of time.

- 3. The instrument presents an artistic appearance (The ivory work adorning the vina lends a charm to its appearance. The ancient yazh was inlaid with gems).
- 4. The handling is easy and does not involve undue physical energy on the part of the performer.

The bridge on the vina, gottuvadyam and tambura are broad and curved unlike the sharp edges of the bridge in the members of the violin family. Over the bridge of the vina, a plate of bronze is placed. This helps in the production of a clear tone.

There are monophonous instruments like the flute and polyphonous instruments like the vina.

There are also the demonstrational instruments like the Grahabheda Pradarsani and Grama Murchana Pradarsani and concert instruments like the vina and the nagaswaram. In addition, there is the Pradarsana vina, a samashti vadya wherein one can play classical Music and also illustrate the various facts, laws and phenomena relating to Music. The truth relating to the Dhruva vina Chala vina experiment described by Bharata in his Natya sastra can be demonstrated and verified with this instrumenty.

The hemispherical reasonator of the vina, the bucket shaped resonator of the svarabat, the cylindrical resonator of the tuntina, the trapezoid resonator of the Santur, the concical bore of the nagaswaram the barrel shaped resonator of the mridangam, the mortar-shaped resonator of the mridangam, the mortar-shaped resonator of the timila and the elliptical ring of the Pujari kai sllambu present interesting study from the point of view of solid geometry. The resonators and of course hollow.

Bell-making is a great art in India. Bronze bells giving clear Musical notes can be heard in many temples. In the Chidambaram temple, one can notice that the note of the bell and that of the conch blend beautifully. Both these instruments are layed together during temple rituals and the notes given by them bear the samvadi (consonantal) relationship.

The facilities available for accurate tuning in stringed instruments deserves special attention. The beads threaded on the string in the Tambura near the bridge and the gliding rings over the langar in the vina and the gottu-vadyam enable finer adjustments in tuning. The heightening effect of the jivali in the tambura is of interest from the scientific point of view as well.

The process of making the mridangam, suddha maddalam and other percussion instruments is a great and intricate art. The flixing of the black paste on the right head of the mridangam to the requisite quantity has enabled the instrument to produce a beautiful tone.

#### 4.2 RHYTHMICAL HARMONY

The concepts of rhythmical harmony and tala exposition are distinct contributions of India to world Musical thought. In an Indian concert, the performer on the percussion instruments, does not merely given time-beats. He provides a cross-rhythmical accompaniment continuously. In the absence of the rhythmical commentary of the mridangam player, much of the beauty underlying the Musical construction of compositions and the series of kalpana svaras by the Principal will go unnoticed. Instruments like the mridangam and the art of dancing have kept alive certain aspects of rhythm all these centuries. Solo displays on the mridangam, expounding a chosen tala just like a raga alapana, through the stages of Introduction, Exposition and Conclusion are particularly fascinating and thought-provoking. To listen to them is an artistic and rhythmic experience by itself.

One can notice the sense of rasikatva and high artistic taste when one critically studies the drums used as accompaniments to various kinds of Music. The play on the drum dakki along with the Music of the mukhavina in the stillness of the night in temple rituals is very pleasing. The drone pipe donai used on such occasions provides a pleasing background of sruti.

#### 4.3 CLASSIFICATION

Musical instruments are generally classified into:

- (1) Stringed instruments, where the sound is produced by setting in vibration, strings.
- (2) Wind instruments, where the sound is produced by the vibration of a column of air in a tube.
- (3) Percussion instruments, where the sound is produced by the vibration of a stretched membrane or skin or a piece of metal or wood. In talavadyas, the sound is produced either by striking, as in tavil, plucking, as in morning or stroking as in Urumi.

Stringed instruments (*also called chordophones*) are the tala vadyas and wind instruments (*also called aerophones*) are the sushira vadyas. Percussion instruments of the drum class are called avanaddha vadyas (*membranophones*) and those of the cymbal and castanet class as

Ghana vadyas (autophones or idio phones) are the respective names for these four types of instruments, in Tamil.

Lithophones are the Musical instruments made of stone. Musical stone pillars, Musical stone pipes, stone gongs and xylophones made of resonant stone are examples.

## 4.3.1 CHORDOPHONE

## I Stringed Instruments are of three kinds

- a) The plucked instruments, where the strings are plucked by a plectrum, finger tip or finger-nail and played: Ex. the vina, rudra, vina, gottu, vadyam, sitar, svarabat (the more correct name however is svaragat), sarode, nanduni, guitar, mandoline, svaramandala and harp. The drone instruments like the tambura and ektar come under this group. The plectrum used may be of horn or plastics as in Svarabat and Bulbul tara, or of wire as in Vina and Gottu vadyam.
- b) The bowed instruments, which are performed on by friction with a bow ex. the violin, sarangi, dilruba, balasarasvati (tavs or mayuri) and esraj.

Ravanastram, the earliest bowed instrument known to human history had its origin in India.

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, gettuvadyam and Santur.

Of the stringed instruments, some like the tambura, tuntina, ektar and gettuvadyam are played on open strings and the rest like the vina and violin are played on stopped strings.

The vina is an example of a stringed instruments wherein some strings are played as open strings (ex. the three tala strins) and the rest, stopped and played (ex. the four playing strings).

N.B. Playing on Open strings means causing the entire length of the string to vibrate all the time, as for instance while playing the tambura. Stopping the strings means causing a fractional length of the string to vibrate. For example when a finger is placed on a string on the finger-board of a violin and the particular string bowed, the fractional length of the string from the bridge to the point of contact of the finger alone, vibrates.

The plucked and bowed varieties (where the strings are stopped) admit of two varieties:

- 1. Those with a plain finger broad as the saroda and the violin, the strings being stopped by the fingers or by a piece of wood, hard glass or metal held in the left hand as in the Gotuvadyam, Bhatta bin and Gultar.
- 2. Those with a finger-board with frets as the vina, star, dilruba and tavus.

The plucked and bowed instruments may again be classified into:

- 1. Those wherein the left hand fingers are in direct contact with playing strings as the sitar and vina.
- a) The finger tips are in contact with the playing strings as in the vina and violin; and
- b) The finger-nails are in contact with the strings i.e., glide along the sides or over the strings as in Sarangi and Sursingara respectively.
- 2. Those wherein the playing strings are contacted through an intervening object or mechanisms, held or operated by the left hand; ex. gotuvadyam, balakokil and bulbul tara.

In the Gojuvadyam, a cylindrical place of stick is held in the left hand and is glided over the strings. In the Bulbul tara the strings are contacted by pressing the keys of the key-board. This key-board is like a type-writer key-board.

- 3. Those wherein a wire plectrum is used (ex. sitar) and those wherein a horn plectrum is used (ex. svarabat). Some vainikas do not use the wire plectrum for plucking the strings; they pluck the strings with their finger nails specially grown for the purpose.
- 4. Those wherein the strings are manually plucked as Vina, Gotuvadyam and Sitar; and those wherein the strings are automatically plucked i.e. through an electrical contrivance as the Svavadita tambura (automatic tambura) and Paribhramana tambura (automatic revolving tambura).

The plano and the bulbul tara are instances of stringed instruments provided with a keyboard.

Of the strings which are used for stopping and playing Music, the string which gives the highest note is always reckoned as the first string and the other strings in the decreasing order of pitch are numbered accordingly. In the vina, the strings are always kept in medium tension

and played; otherwise the pitch of the strings will get altered, every time they are pulled or deflected or the purpose of producing a gamaka. In the gotuvadyam and the violin however, where the strings are not pulled aside for the production of a gamakas, the strings are kept in full tension.

# II. Wind Instruments are of two kinds

- (a) Those wherein the wind is supplied by some mechanical contrivance, commonly the bellows. The organ and the harmonium are instances of this class. These are called Yantra vadyas. In the modern organs, air is sucked from the atmosphere and pumped into the air chamber.
- (b) Those wherein the wind is supplied by the breath of the performer ex. Flute and Nagasvara. These are called Mukha vadyas.

Here again, we have the mouth-blown and nose-blown varieties.

# The mouth-blown varieties are of two classes

- (i) Those which are blown through vibrating reeds tongues or mouth-pieces. The clarinet, oboe, nagasvaram, mukhavina and the sanai are instances of this class.
- (ii) Those wherein the wind is blown across orifices in the wall of the instrument, like the flute.

There are mouth-blown instruments which have fingerholes like the flute and the nagasvaram and those which have no finger-holes like the gaurikalam, tiruchinnam, ekkalam, kombu, reed dulcimer, bhuri and the conch.

In the tiruchinnam, the mouth-piece is cup-shaped.

The snake-charmer's instrument, magudi (also called bhujanga svaram) is an instance of a compound wind instrument. It is provided with a tune-pipe and a drone-pipe.

The Nedunkuzhal, furnishes a remarkable example of a long pipe wherein the wind, blown through a pipe in the centre feeds the upper part of the tube (sruti nadi) and the lower part of the tube (svara nadi). As Music is played one hears it to the constant accompaniment of the drone note emanating from the top part.

Wind instruments are either of the wood-wind type like the nagasvaram, clarinet and oboe, or of the brass-wind type, like the tiruchinnam and kombu (metallic horn). The curved

(crescent-shaped) horn is called the Piraikombu and the S-shaped horn, the Konakkombu. Sculptures of figures playing the Konaburi are seen in many temples.

Nagapani is a metallic horn, coiled like a snake and used by heads of Mutts. The blowing end has a circular hole and the open end is shaped like that of a serpent's head. The entire instrument consists of a single tube and is made of copper.

The pipes in wind instruments are cylindrical or conical in shape. The flute and the nagasvaram are respectively instances of these two types.

There are keyed instruments like the clarinet and keyless instruments like the Indian flute.

There are wind instruments like the Nagasvaram and Clarinet where the air is blown into the tube through a mouth-piece and instruments like the mouth-organ wherein the wind is alternately blown and sucked.

III. Instruments of Percussion are usually time-keeping instruments. A few like the nagara and bheri were used in war. These two instruments were also used in the village look-outs in former times, to warn the villagers, whenever robbers and marauding plunderers were sighted at a distance. Some like the tamukku and parai are used by the State for publicity purposes.

To the class of drums belong the mridanga, tabala, nagara, tavil, dolak, damaru, maddalam, suddha maddalam, panchamukha vadyam, udukkai, udal, urumi, davandal, chenda, timila and pambai.

#### Drums may be classified into

- 1) Those played by the hand ex. mridangam and geta beri.
- 2) Those played with inanimate objects like stricks ex. damarum and tambattam.
- 3) Those played by hand on one side and with stick on the other side: ex. tavil.
- 4) Those which are self-struck; ex. the damaru and budubuduke. The instrument is rattled i.e. rocked to and fro by the motion of the hand, to enable the knotted end of the string to strike the two faces alternately.
- 5) Those wherein one side is struck and the other side is stroked; ex. urumi the perumalmadu drum. Urumi is an example of a friction drum.

## Drums may further be classified into:

- 1. Drums with a single face (Ekamukha vadya); ex. Tamukku.
- 2. Drums with two faces (Dvimukha vadya); ex. Mridangam.

Amongst Dvimukha vadyas, there are instances like the mridangam wherein both the faces are played and instances like the chenda and timila wherein only one face is played.

- 3. Trimukha vadya; ex. Pushkara
- 4. Drums with five faces; ex. Panchamukha vadya.

# Drums may again be classified into:

- 1. Drums with plain faces as the udukkai and panchamukha vadyam.
- 2. Drums with complex faces i.e, with two or three concentric rings of skin; and with or without the black paste in the centre; ex. the mridangam, suddha maddalam and tabala.

The mridangam stands as the finest example of a two faced drum with complex drum heads. On simpler drums, particular rhythmic phrases or solkattu-patterns are played.

Several kinds of cymbals are in use. These are exclusively time-keeping instruments and are made of metal. The jalra is a good example. It is largely used in Bhajana parties and Katha Kalakshepams. Larger cymbals (Brahmatalam) are used in temple ceremonies and bands. Different kinds of castanets are also common throughout India.

# Percussion instruments may be broadly classified into:

- 1. Those with which a regular cross rhythmical accompaniment can be provide in concerts; ex. mridangam, tabala, kanjira, tavil, dolak ghatam and jalra; and
- 2. Those wherein such a thing is not possible; ex. gongs, nagara and bheri.

# Tala vadyas may be classified into:

- 1. Pradhana tala vadyas, i.e, those which are indispensable in concerts like the mridangam, tavil or tabla.
- 2. Upa tala vadyas, i.e, those which can used at the option of the performer or singer, like the kanjira, ghatam, dolak and conch.

## Tala vadyas may again be classified into:

- 1. Tunable; i.e., those which can be tuned to a desired pitch; like the mridangam and tabala; and
- 2. Non-tunable; i.e., those whose pitches are determined at the make, like a ghatam and jalra.

Of the time-keeping instruments, the ghatam and morning are of special interest. The ghatam is the only rhythmic instrument without detachable parts and made of a single material. In morning, the projecting tongue is plucked by the right hand and the mouth acts as the seonator.

Among the drums, there are those wherein the membrane is stretched over on open metallic frame as the Kanjira, Tappattai and Suryapiral and those wherein the membrane is stretched over a hollow shell as the Damarum and Tabla.

Chordophones, Aerophones and Memberane phones have resonators but not the Autophones or Idiophones.

# Konugol

Konugol is the art of reciting jatis in a pleasant manner. This type of rhythmic accompaniment provided by man is a peculiarity of Indian Music. In addition to the primary rhythmic syllables like ta, di, tom, nam, other euphonious and rhythmic syllables like taka, dhimi, talangu, nak, jomu, nakki, tari, dhinuta are used. The jatis are recited sometimes in a prosaic manner and sometimes in a Musical manner. Konugol solos when rendered by melodious and impressive voices will be interesting to hear. Experts in this art are able to recite jatis even in the sixth degree of speed. This art affords plenty of scope for the exercise of one's creative faculty.

# 4.4 OTHER SYSTEMS OF CLASSIFICATION

# 1. Campas

From the point of view of the compass or the number of octaves that can be played, Musical instruments can be classified into:

 Chatussthayi vadyas, wherein Music ranging over four octaves can be played; ex. Violin.

- 2. Tristhayi vadyas, wherein Music ranging over three octaves can be played, ex. clarinet.
- Dvisthayi vadyas, wherein Music ranging over two octaves can be played; ex. Kinnari.
- Ekasthyi vadyas, wherein Music ranging over one octaves can be played; ex. Mukhavina.
- 5. Ardhasthayi Vadyas, wherein Music extending over only half an octave can be played; ex. Magudi.

There are also instruments with a compass of 3½ octaves (eg. the Vina) and 2½ octaves (ex. the Indian flute). The former will be a Sardha tristhyi vadya and the latter a Saradha dvisthayi vadya. Instruments with a range of 1½ octaves can be called Sardhaikasthayi vadyas.

# II. Utility

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, dotar, tuntina, sursota, donai ottu, and sruti box.
- 2. Tala vadyas, which are instruments used only as rhythmic accompaniments; ex. the mridangam, tabla, ghatam, kanjira, tavil, dolak, morsing, gettuvadyam, jalra, chipla and kinikittu.
- 3. Sangita vadyas, with which Musical pieces and raga alapanas can be played; ex. the vina, violin, gotuvadyam, flute, nagasvaram and jalatarangam (udaka vadyam).

All these three types of concert instruments are presented in the stringed, wind and percussion varieties. The following table gives examples for each of these:

# Table

Variety	Used as	Examples
Stringed	Sruti vadya	Tambura and ektar
-	Tala vadya	Gettuvadyam
	Sangita vadya	Vina, violin and
		gotuvadyam
Wind	Sruti vadya	Ottu, donai, sruti upanga
		and sruti box
	Tala vadya	Conch.
	Sangita vadya	Sruti sthambha (Musical
		stone pillar)
Percussion	Sruti vadya	Sruti sthmbha
		(Musical stone pillar)
	Tala vadya	Mridangam
	Sangita vadya	Jalatarangam tabla tarang
		and ghanta tarang.

## **III.** General Use

From the point of view of general use, Musical instruments are classified into:

- i) Those used in concert Music; like the vina, gotuvadyam, flute, mridangam and jalatarangam.
- ii) Those used in temple Music; like the metallic horns, trumpets, bhuri, kudamuzha, kanaka tappattai, sanna dhol and udal.
- iii) Those used inmarital Music; like the conch, dundubhi and bheri.
- iv) Those used on royal occasions like the coronation of a king. Abhisheka dundubhi is an example.
- v) Those used in folk Music; tuntina, nedunkuzhal, cymbals.
- vi) Those used for demonstrating the various facts, laws and phenomena relating to Music like the Pradarsana vina and Graha bheda pradarsini.

#### **IV.** Number of notes that can be produced at a time

- a) Monophonous i.e., capable of giving only one note at a time;
   ex. human voice, flute and nagasvaram. These are called Ekadhvani vadyas.
- b) Polyphonous i.e., where more than one note can be played at a timeex. (vina, violin and jalatarangam). These are called Bahudhavni vadyas.
## V. Status

Concert instruments like the vina, flute and gotuvadyam enjoy the status of primary instruments or ayan vadyas while others like the violin and sarangi are mere accompaniments or pakka vadyas. Primary instruments are either performed solo or to the accompaniment of other instruments. Eminent violinists sometimes give solo performances on their instruments. The violin on such occasions attains the status of a primary instruments.

The vina is said to be a pavitra vadya on account of its association with Sarasvati, the Goddess on learning and Music. Sushkam, Gitanugam, Nrittanugam and Dvayanugam are another classification of instruments.

Sushkam refers to instruments sound solo:

Gitanugam mens that the instrument is used as an accompaniment to vocal Music.

Nrittanugam denotes instruments used as an accompaniment to dance; Dvayanugam or Ubhayanugam denotes instruments used as accompaniments to both vocal Music and dancing.

# VI. Manner of Play

- a) Manually played: i.e., instruments played by the hand like the vina, violin, flute and mridangam.
- b) Automatically played: i.e., instruments like the Svavadita tambura, Gramophone, Pianola, Musical box and Clock chimes which play of their own accord when key is given or some other electrical device is put in operation.

# **VII. Structure**

- a) Suddha vadya: i.e., instruments like the vina, violin, flute and nagasvaram, which reflect a single unitary pattern.
- b) Misra vadya: i.e., an instrument wherein two or more types of instruments are blended together to form a composite instrument.

Jalectromonium or Jalectrum, which can be played separately as a harmonium or jalatarangam and also played in combination is a good example.

The Pradarsana vina is an example of a samashti vadya in as much as it can be used as a Tambura, Gotuvadyam and a Demonstration instrument.

## VIII. With or without drone-coupling

- a) Sakala vadya i.e., wherein the drone is incorporated. In the vina, there are the drone strings in addition to the playing strings. In the magudi there is the drone pipe in addition to the tune pipe. In the Nedunkuzhal, there is the drone part in addition to the tune part.
- b) Niskala vadya: i.e., wherein there is not the drone coupling ex. the violin and svarabat.When such instruments are played, a separate drone like the tambura has to be used.

# **IX. Stationary of Portable**

Instruments like the sthira vina were mounted and kept fixed on the banks of rivers. The currents of wind dashing against them set the strings in vibration. This instrument corresponds to the Aeolian harp. The portable concernt vina is called the chara vina. The organ is an example of a Musical instrument kept stationed at a particular place. The Akasa vina was tuned and kept tied onto the branch of a tree. The current of wind set the strings in vibration.

# X. Derivative name or arbitrary name

- a) Idai surungu parai i.e., damaru, is a derivative name, because the shell is narrow in the centre. It is a waisted drum.
- b) Tavil is an arbitrary name.
- c) Some instruments bear onomatopoeic names. The instruments: Jhallari, budubudukai and urumi are examples. They are named after the sounds they produce.

# XI. Used singly or as a pair

Mridangam is used singly. But jalra, chipla, brahma talam and tiruchinnam are used in paris. The instrument pambai consists of a pair of cylindrical drums.

## **XII.** Posture in play

- a) Instruments kept in front of the performer on the floor and played; ex. Gotuvadyam,
  Pradarsana Vina, Gettuvadya, Harmonium and Damaram.
- b) Instruments held approximately in the horizontal posture and played; ex. flute and vina.

- c) Instruments kept in the vertical posture and played ex. bheri, kanjira; sometimes the vina and the tambura are kept in the vertical (urdhva) posture and played.
- d) Instruments held in the oblique posture and played; ex. sitar.
- e) Instruments suspended from the shoulder or neck and played; ex. Idakka, timila anc chenda.

Some instruments are tied on the waist and played; ex. kinikittu. Instruments like the suryapiral and chandrapirai are tie on to the forehead above a padding of cloth and played with sticks.

The human voice is referred to a the gatra vina and the ordinary concert vina made of wood as the daru vina.

The vibrations of solid structures have been made us of in Music; jalra, chipla and jalatarangam are examples.

The panpipes are used in Rumania and in the countries of South America.

# 4.5 EVOLUTION

Of the stringed, wind and percussion groups of instruments, the percussion varieties are the oldest. The idea a drum was suggested to man by the bird, wood-pecker which produced a drum-like sound by hitting the hollo trunks of trees with its beak. We come across wind an stringed instruments at some what later stages of human history. B efore the highest type of the percussion grow was reached, many forms of wind instrument group was reached, many forms of strings instruments had come into existence.

The following instruments illustrate roughly the main stages of evolution under each group:

### Percussion group

### **Autophones or Idiophones**

- 1. Stone-gongs, lithophohnes and rude castanets.
- 2. Metallic cymbals
- 3. Xylophones
- 4. Udaka vadyam or Jalatarangam

# Membranophones

- 1. Drums with an open frame i.e., a single membranes drum ex. tambattam, magudam, and kanjira.
- 2. Pot-drums (kudamuzha).
- 3. Wooden drums of the conical type.
- 4. Drums with skin on both sides like the dolak and tavil.
- 5. Drums capable of being tuned to a desired pitch.
- 6. Drums with complex drum-heads
- 7. Panchamukha vadyam and tabla tarang
- 8. Mridangam with the black paste at the centre of the right head.

# Wind group

- 1. Conch.
- 2. Horn, Kombu and long Musical pipes without finger-holes.
- 3. Gourd pipes
- 4. Reed dulcimer; pan-pipes
- 5. Musical pipes with a few finger-holes.
- 6. Musical pipes of the flute species with 7 or 8; finger-holes
- 7. Musical pipes with mouth-pieces as the nagasavaram and sanai.
- 8. Wind instruments with a key-board; e the harmonium and the organ. These instruments are of European origin and are only a few centuries old.

# Stringed group:

(Here the plucked varieties precede the bowed varieties)

- 1. Bow-string and Bow-harp.
- 2. Instruments performed on with a primitive bow like Ravana hasta and Cocoanut shell violin.
- 3. The primitive lute.
- 4. Ektar and tuntia with resonators.

- 5. Svaramandala.
- 6. Kinnari with frets for half or two-thirds part of the finger-board (Chordophones of this type are depicted in the Halebid and Belur sculptures).
- 7. Vina with movable frets (eka raga mela vina).
- 8. Vina with fixed frets for the entire part of the finger-boards; ex. the Rudra vina and the Tanjore vina (sarva raga mela vina).
- 9. Mahanatak vina (gotuvadyam).
- 10. Bowed varieties of ten advanced type: the violin and the sarangi.
- 11. The mechanically plucked, struck or hammered varieties and provided with a keyboard and manually played; ex. the harpsichord and the piano. The remote ancestor of the piano is the sata tantri vina of ancient times, played with two small sticks.
- 12. The automatically played; ex.svavadita tambura and Paribhrahmana tambura in the former the strings are plucked through an electrical contrivance. The Paribhrahmana Tambura is also worked electrically. The resonated has three sets of four strings and as it revolves on its own axis, strings are plucked by a plectrum Mounted on a stem in close proximity. Pianola also is an example.

A detailed study of a Musical instrument can be made under the following heads:

- 1. Its name; significance if any, attached to the name.
- 2. Whether the name is derivative, arbitrary or onamatopoetric. Udukkai is called. Idai surungu parai, because of its waisted structure i.e., narrow in the centre.
- 3. The main head and the sub-head under which it is classified.
- 4. Whether polyphonous or monophonous.
- 5. Materials used in its manufacture.
- 6. Its varieties; the nagasvaram for example admits of the two varieties: timiri and bari.
- 7. Its construction.
- 8. The parts which are visible and the parts which are concealed from view.
- 9. The total number and names of its parts.

- 10. The detachable or removable parts and the fixed parts. In the violin, the tail-piece and pegs are removable parts but the bass bar is a fixed part.
- 11. Whether the instrument is provided with a sruti coupling: ex-vina, gotuvadyam, nedunkuzhal and magudi.
- 12. a) If a chordophonic instrument,
  - i) The number of its strings; of the strings used, how many are of metal or of gut or silken thread wound round by silver coil.
  - ii) The gauge numbers of the strings used.
  - iii) The notes to which the strings are tuned.
  - iv) The strings that are stopped and the strings that are played as open strings.
  - v) Whether provided with tala strings and sympathetic strings.
  - vi) The systems of tuning adopted Panchama sruti, madhyama sruti etc.
  - vii) Whether provided with a key-board as in the piano and bul bul taral.
- b) If an aerophonic instrument,
  - i) Whether there are finger-holes, as in the flute or is a plain tube as the tiruchinnam.
  - ii) The number of the finger-holes.
  - iii) Whether it is a keyed (ex. clarinet and oboe), or a key-less instrument (ex. Indian flute and nagasvaram).
  - iv) Whether it has a cylindrical bore or a conical bore;
  - v) Whether the tube is straight, curved S-shaped or coiled like a serpent.
  - vi) Whether it is a single reed or a double reed instrument.
  - vii) Whether provided with a key board as in the harmonium and organ.
- c) If a membranophonic instrument,
  - i) The number of its faces;
  - ii) Their dimensions;

- iii) Whether they are simple or complex;
- iv) Whether they are tunable.
- v) Whether the notes given by the different faces bear any relationship.
- d) If an autophonic instrument,
  - i) Its construction, shape and the shape of its component parts.
  - ii) The pitch of the note given by it.

13. Its compass and tone colour.

14. Technique and styles of play and the technical terms used in this connection; Pidi style, Jaru style etc.

In the sarangi, the finger nails of the left hand glide along the sides of the playing strings. In the ghatam, the finger-nails sometimes strike the surface of the pot.

- 15. Possibilities in speed.
- 16. Limitations in the playing of gamakas.
- 17. Its status; whether used as a primary instrument or as an accompaniment or both.
- Whether a concert instrument or one used in temple Music, martial Music or folk Music.
- 19. Whether used as a concert instrument or demonstration instrument or both.
- 20. The purposes other than Musical, to which the instrument is put to.
- 21. Whether practiced extensively or cultivated only by a few.
- 22. Whether portable or stationary i.e., kept fixed at a place.
- 23. The posture or postures in which the instrument is held and played; ex. the vina is held in both the vertical and horizontal postures and played.
- 24. Places noted for the manufacture of the instrument.
- 25. Whether it belongs to any group of instruments. For example the instruments : Kombu, Timila, Suddha maddalam, Idakka and Chennala, together constitute the Pancha vadyam in Kerala.
- 26. Its geographical distribution.

- 27. Whether an All-India instrument like the mridangam or a provincial instrument like the chenda.
- 28. Its origin and history. The various stages through which it passed through, before attaining the present form. The names of the early pioneers and later specialists in the instrument. Also the history and evolution of he technique of its play. The various works in which the instrument is referred to.

# 4.6 INSTRUMENTS CONSTRUCTION AND TECHNIQUE OF PLAY

# 4.6.1 VINA

The vina is the classical instrument of India. It is the instrument par excellence for rendering Indian Music and rightly occupies the first and the most honourable place amongst Indian Musical instruments. It is the instrument associated with Saraswathi, the Goddess of learning and Music, and Narada, the Divine Musician and Sage. It occupies the premier place in the celebrated Vadya trayam-Vina, Venu and Mridangam. All the delicacies and niceties of Indian Music can be produced with accuracy on the vina. Different kinds of vinas are mentioned in the old literature on Music and all of them practically represent the different stages of evolution of the instrument. The specimen shown in the plate is what is commonly known as the Saraswati Vina. This is the modern South Indian Vina with twenty four fixed frets, twelve for each octave. This type of vina is only three centuries old and was perfected for the first time by Raghunath Naik of Tanjore, ably assisted by his Prime Minister Govind Dikshita. Prior to his time, the number of frets on the vina was less than twenty and the frets were either fixed or movable.

The vina consists of a large pear shaped bowl called kai or kudam1 in Tamil. It is hollowed out of a single block of wood. The Tanjore manufactures use Jackwood and the Mysore manufacturers use blackwood for this purpose. The block of wood that is intended for the vina bowl is preserved for a long time and portions are scooped out at long intervals. The flat top of the bowl in about a foot in diameter. At its centre is the main bridge of wood, on the top of which is a plate of bell-metal or silver. Secured to his bridge and the belly is the side bridge which is an ore of metal. The bowl is separated from the steam or dandi<sup>2</sup> by a projecting ledge of ivory. The stem is of the same wood as the bowl and is hollowed out thin. A flat piece of thin wood covers its entire top. The stem is broad at the bowel end and gradually tapers towards the other end. Running along each side of the stem are two ledges made of a wad-like substance and on these ledges are fixed the 24 frets. This waxy material

can be softened by gentle heat and the frets re-set in their correct positions when necessary. The frets are half-round bars of about 1/6 inch in thickness are of brass, brone or silver. The stem leads on to the neck which is curved downwards and its tip is carved into the head of a yali a weird animal. On the under side of the stem near the neck is fixed a hollow gourd (Calabash) which serves both as a rest and a resonator. This ground is easily detachable and is fastened to a cup or socket of metal by means of a nut and screw. This gourd resonator has a round hole cut out at the bottom.

In most vinas, the bowl, the stem and the head-piece will be found to be separate piece, joined together. But in the Ekadandi vina the bowl and the stem are scooped out of a single continous block of wood, the head-piece alone being separate. In the Ekanda vina the entire instrument including the head-piece is scooped out of a single block of wood. The tone of the Ekadandi vina and Ekanda vina are, relatively speaking, good and pleasing. The age of the wood used for the several parts is a vital factor in determining the tone of the instrument. If the bowl, the stem and the head-piece are made from the trunk and branches of the same tree, the tone is bound to be good on account of the homogeneity of the age of the wood of the three parts and the consequent uniformity in response.

The vina has seven strings, for main strings for playing Music and three side strings for sounding the drone notes and keeping time. Thus there is the provision for both a rhythmical and drone accompaniment in the vina. At the bowl end, the strings are tied to metallic fastening called langer in Tamil and these are secured to the attachment. Small metalliring gliding over these metal fastenings help in accurate tuning. The four main strings which pass over the bridge and the 24 frets are tied to the tuning pegs which are two on each side of the neck. The three side strings which pass over the metallic are (side-bridge) and then over small ivory pegs on the side of the stem are fastened to the three pegs on the side. in the figure, only one of these three tuning pegs is clearly seen, the other two are visible on the gourd.

The names of the seven strings, their gauge numbers and the notes to which they are tuned are given in the following table -1.

S. No.	Number and name of the string	The note to which it is tuned	Gauge No.
1.	Sarani	Madhya sthayi shadjas	31 steel
2.	Panchama	Mandra sthayi panchama or p	29 Do.
3.	Mandrm	Mandra sthayi shadja or s	26 brass.
4.	Anumandaram	Anumandra sthayi panchama or p	24 Do.
5.	Pakka Sarani	Mandhya sthayi shadja or s	33 steel
6.	Pakka Panchamam	Madhya sthayi panchama or p	34 Do.
7.	Hechu Sarani	Tara sthayi shadja or s	36 Do.

Table - 1

Note on notation: The notation used in Indian Music is what is known as the sa riga ma or sargam notation. It is a notation employing scripts and symbols. The seven or notes are called Shadja. Rishabha Gandhara, Madhyama, Panchama, Daivata and Nishada and for solfa-ing purposes these notes are shortly called sa, ri, ga, ma, pa, dha, ni. In notation these seven swaras are represented with their initial letters thus: s r g m p d n. (The system of notatin used in Indian Music corresponds in a sense to the western tonic solfa notation).

Sthayi is the Indian term corresponding to the octave or voice register in western Music. All Indian Music ranges within three sthayis. They are called:

- (1) Mandra sthayi or lower octave.
- (2) Madhya sthayi or moddle octave.
- (3) Tar sthyai or higher octave.

The sthayi below the mandra sthayi is called anumandra shayi and the sthayi above the tara sthayi is called Ati tara sthayi.

Mandra sthayi and tara sthayi notes are represented with des below and above the notes respectively; thus s r g m (Mandra) and s r g m (Tara). Anumandra and Ati tara sthayi notes are represented with two dots below and above the notes respectively as s r g m (Anumandra and s r g m (Atitara). There are also sign to denote the time-values of the notes and their graced utterances.

1, 2, 3, 4- are the four main playing strings.

5, 6, 7 are the three side-strings used to provide the rhythmical and drone accompaniment.

It should be noted that of the four main strings, the strings nearest the player reckoned as the first string; the next one as the second string and so on.

The vina is held in a horizontal position across the player's knees and played. Sometimes the instrument is held vertical, the bowl resting on the thigh and played. The forefinger and middle fingers of the left hand are used to stop the four min strings on the frets, while the corresponding fingers of the right hand twang these strings alternately near the bridge. The finger-nails of the two right hand fingers, which are grown for the purpose. While the main strings are plucked downwards, the three side strings are sound by the little finger of the right hand moving upwards.

The metallic plate on the top of the bridge of the vina is made of an alloy of 5 metals. The region of contact of the strings on this plate is finely surfaced and a delightful and rich tone emanates as a consequence. This process is called jil parttal in Tamil.

The tone of the vina though not rich is sweet and pleasant. It is an Ekanta Vadyam and is enjoyed best when played in ekaniam (solitude). Its compass extends over 3½ octaves. All the peculiar graces of Indian Music and its delicate micro-tones find excellent expressionon this instrument. Double stops performed on the vina are interesting to hear. Vainika is the name given to a vina player. Thhanjavur, Mysore, Trivandrum, Vizianagaram, Bobbili, Lucknow and Rampur are the chief manufacturing centres for vina in India. Thanjavur vina are elaborately ornamented by ivory carvings.

## 4.6.2 GOTUVADYAM

Gotuvadyam-Called also Mahanataka vina. Kodu in Tamil means a woodens tick and the instrument played with a wooden stick came to be called Kottuvadyam. Kodu + Vadyam becomes Kottu Vadayam according to Tamil grammar. The word later became Kotuvadyam.

This is the same as the vina in shape and construction but has no frets. The strings are stopped by a cylindrical wooden piece which is about 2 to 3 inches inlength and 1 inch in diameter. This piece may also be barrel shaped. The piece is held in the left band and made to glide over the main strings. On account of the absence of frets, notes ranging over more than four octaves could be played on this instrument by placing the wooden piece on the first string at points very near the main bridge. Whereas in the vina, gamakas are produced by the lateral deflection of the string, that is, by varying its tension, here the gamakas are produced

by varying the its tension, here the gamakas are produced by varying the vibrating length of the string rapidly, and in this respect, it resembles the vilin. Some gamakas are also produced by pressing the string downwards with the stick. Whereas in the vina, the strings are kept in medium tension, in the gotuvadyam the strings are kept in tight tension, as in the violin. This instruments is provided with sympathetic strings, which pass over a small bridge beneath the main bridge (see figure) and then over the finger-board beneath the four main strings. The seven small screws to which the seven sympathetic strings are fastened are seen in the illustration fixed in the stem. The seven small pegs seen on the finger-bard are the pegs round which the sympathetic strings pass before reaching the screws.

The case with which one can play simultaneously in both the octaves, considerably enhances the value of gotuvadyam as a concert instrument.

When the number of strings is 32 or less, each strings is tuned to give a separate note of the scale. When the number of strings is more, two continguous strings are tuned to give the same note. In this case, the total number of notes that can be played upon will be equal to half the total number of strings. When a new raga has to be played the concerned strings are re-tuned to the required pitch and played. The instrument has a compass of more than four octaves.

Burmese sawn-the beautiful instrument reminds us of the ancient harp, yarz of South India. It has a boat-shaped resonator and is covered on the top with skin. The strings emerging from the resonator are tied to the arm projecting from one side of the resonator. The strings are plucked. Since the instrument is played on open strings, the performance of intricate srutis and gamakas becomes some what difficult.

Nanduni – This is a stringed instrument of the plucked group and has seven frets. It has three strings. The strings re plucked by a plectrum. This instrument is played in the temples in Malabar.

#### 4.6.3 DRONE CLASS

1) Tambura 9, 10, 10 (1)	(3) Tambur (another variety)
2) Tuntina 11	(4) Ektar 12

#### **TAMBURA**

Tambura- This is the classical drone accompaniment of the stringed group. In outer form, it resembles the vina minus the frets, grourd resonator, and the headpiece (Yali). The

body is semi-globular in shape and is of jack-wood. Miraj tamburas have a gourd resonator instead of a wooden one. The belly on the top is slightly convex. The body is connected with the stem by means of a ledge. The steam leads on to the neck into which are fixed four tuning plugs-two at right angles to the head and two on the sides. All the four strings are secured directly to the ledge fixed on to the bowl. In the place of the langar of the vina, there are beads threaded upon the strings between the bridge and the attachment. These aid in accurate tuning. The bridge on the belly is of wood. Besides this bridge, there is a small ivory bridge sliding over a portion of the stem from the neck. Over this bridge, the three strings excepting the mandaram string pass. Once the instrument is set in tune, it is possible to easily alter the pitch of these three strings by merely sliding the bridge up or down, in which case the mandaram string is tuned separately. This is a great advantage from the Musical standpoint. This \*sliding bridge is seen on the stem near the beck in the figure. The four strings pass over the main bridge and then over the sliding bridge and then through holes in a ledge at the junction of the stem and the neck and then enter the pegs. The mandaram string however as already mentioned does not pass over the sliding bridge. The length of the sliding bridge is less than three-fourths of the width of the finger-board so that there is simple space left free from the mandaram string to pass. Tamburas of Thanjavur make are invariably provided with the sliding bridge in addition to the main bridge.

The names of the four strings, the gauge numbers and the notes to which they are tuned are given in the following table:

Sl. No.	Number and name of the string	The note to which it is tunned	Guage number
1.	Panchamam	Mandrasathayi Panchama or p	29 steel
2.	Sarani	Madhyasthayi Shadja or s	31 steel
3.	Anusaransi	Do	3 steel
4.	Mandaram	Mandrasthayhi Shadja or s	26 brass

Table-II

It should be noted that the Panchamam string No.1 is the string farthest away from the performer when the instrument is held in a horizontal position with its body to his right. The gauge numbers given for the strings here as well as for the vina are those commonly met with. There may be slight differences here and there in the thickness of the strings used. The gauge numbers will vary according to the pitch of the performer.

To tambura is usually held upright and played. The bowl is made to the right thigh. The four strings which are never stopped are gently pulled one after another starting from the Panchamam and ending with the Mandaram. This process is continually repeated. The forefinger of the right hand is used for this purpose. Plectra are never used. Little piece of silk or wool placed between the strings are the main bridge in a particular position serve to enrich the tonal effect. These threads are called Jivali (lifegivers) and when placed in the correct position the overtones of each string are head clearly.

The tambura provides an excellent drone accompaniment to any Music, vocal or Instrumenta. The fifth harmonic note Antara gandhara or E. Naturl is clearly heard on the Mandaram string. There are sound holes on the belley of this instrument. The tmbur is made both for the rich and for the poor. It is to be seen in the hands of the begger as well as the hands of aristocracy. Thanjavour tamburas are beautiful carved and ornamented with ivory. Trivandrum, Mysore, vizianagaram, Miraj, Rampur and Lucknow are the other leading centres for the manufature of Tmburas in India.

Tambura (another vriety) – this variety of tambura is rather an uncommon specimen. The bowl is of wood and top is octagonal (eight cornered) in shaped. There is wooden rest near the neck. The neck is carved into a griffin's head bent upwards and not downwards as in the vina.

Tuntina – This and Ektar are the begger's drones. Tutunia consists of a hollow cylinder of wood or metal covered on the lower side with a parchment. A round stick is fixed on the outer wall of this cylinder. This stick is provided with a tuning peg at the top. A metallic string, tied a small stick and made to pass through a copper coin and a hole in the centre of the parchment, is fastened to the peg at the top. The small stick and the coppercoin prevent the string from slipping back. The string is tuned to the key-note of the singer's Music and the tone is sufficiently loud. The top of the stick (stem) is sometimes decorated with peacock feather. The instrument is held either in the right hand or the left hand and the forefinger is used to pluck the string.

Ektar – (Ek=one, tar=string) is the mendicants' drone. A round stick usually of bamboo of about 4 ft in length and less than 2 inches in diameter forms the finger-board. One end of this stick is provided with a tuning peg and the other end is passed through a hollow gourd resonator. It has an open string, one end of which is fastened to a nail fixed on to the projection of the stick beyond the resonator. From here the string passes over a crude wooden

bridge placed on the ground and the fastered to the peg at the top. O increase the richness of tone, a silken or whoolen thread is placed between the bridge and the string. The instrument is held either in the right hand or the left-hand and the fone-finger is used to pluck the string. The instrument is sometimes decorated with peacock feathers and pearls. Bright copper coins are also fixed on the gourd by wax.

### 4.6.4 FLUTE

Flute-This is the instrument with whch Sri Krishna charmed the Gopies of Brindavan in times of yore. There are several vrieties of the flute, each variety having a distinct name. The distinction between the several varieties consists mostly in the distance between the mouth-hole and the finger holes. Murali was the variety used by Sri Krishna.

The flute consists of a simple cylindrical tube of uniform bore closed at one end. The mouth-hole called the mukha randhra is piered at a distance of about three-fourths of an inch from the closed end. The number of finger-holes which are of uniform size vary from seven to nine. The mouth-hole and the finger-holes are in a straight line. The mouth-hole is slightly bigger than the finger-hole. The three fingers of the left hand (fore-finger, middle-finger and the ring-finger) and the four fingers of the right hand (excluding the thumb) close the seven finger-holes; the finger-holes nearest the mouth-hole is reckoned as the first holes; the finger-holes nearest the mouth-hole is reckoned as the first hole. It is called the tara randhra. The various quarter-tones and micro-tones are produced by the partial opening or closing of the finger holes. All the delicate grace and subtle shades and gamakas of Indian Music can be played with accuracy on this instrument. The system of fingering adopted for the Indian flute is entirely different from the European system.

Flutes may also be made of the following substances: Ivory, Sandalwood, Ebony, Rakta chandana (Red variety of Sandalwood), iron, bell-metal, silver and gold. But the cheap bamboo has been preferred to all these on account of the excellent quality of its tone and its fine resonating properties.

The range of the flute, played in the Indian method is 2½ octaves, which is the range of an average cultivated human voice. In its mntone quality and in the technique underlying the production of gamakas and Jantaswaras, the flute resembles the human voice.

The flute is a concert instrument in India, enjoying the same rank and dignity as the Vina. Vina, Venu and Mridangam (Vadyatrayam) are frequently mentioned as the three great instruments of Indian Music in all the old literature.

#### 4.6.5 NAGASWARAM

Nagaswaram – This instrument called Nayanam in Tamil, is the principal instrument found in the out-door Music of Southern India. Its tone is loud and could be heard at long distances.

It consists of a wooden conical bore 2 to 2<sup>1</sup>/<sub>2</sub> feet inlength, enlarge downwards. There are seven finger-holes and at the bottom there are five other holes which serve as controllers. Into the metal staple at the top, a reed is introduced. A metallic bell adorns the bottm. Besides spare reeds, an ivory bodkin bodkin for adjustment is attached to the instrument. Nagaswara, playing is a complex technique. The half-tones and quarter-tones here are not produced by the partial closing and opening of the finger-holes as in the flute but by adjusting the strength of flow of air in the pipe. This is a laborious process and consequently it takes a long time to attain proficiency in playing this instrument. The system of fingering adopted for the production of the severn swaras being the same as in the flute, the compass of the nagasvaram is also the same that of the flute-21/2 octaves. Since the reed of the nagasvaram is held within the mouth and played, there is not so much of wastage in the air blown, as in the flute-where the wind is blown directly across the mouth-hole.

There are two vareieties of this instrument. One is called the Bari and the other the Timiri. The former is slightly longer and bigger. Experts as a rule use only the bari type.

The Nagasvaram band or the Tanjore band (Periya melam) as it is often called, consists of –

- 1. The Nagasvaram player who is the principle performer and the leader of the band.
- 2. The ottu or the drone-player.
- 3. The tavil-player (drummer).
- 4. The time-keeper.

Sometimes an additional nagasavaram player and a tavil player may be seen in the band. Occasionally a conch-blower forms an interesting addition to the band and he plays jatis soloand also in conjunction with the drummer.

Nagasavaram Music is in great demand at weddings, ceremonials, processions and festivals, Expert performers are paid fabulour sums for their performance. Nagasvaram playing is the monopoly of certain castes in Southern Indian elsewhere. They have a continuous tradition behind them. Nagasvaram performers in the establishments of temples, mutts and Rajahs hold hereditary appointments and in most cases they are given imams of land in lieu of their services.

Shows another variety of the same instrument.

Outtu-Thus is the drone accompaniment used in the nagasvaram band. It resembles the nagasvaram in shape and construction but is slightly longer. There are four or five holes pierced near the bottom. By closing these holes, wholly or partially with wax, the sruti (keynote) of the instruyment is brought up to the desired pitch.

Mukhavina-This is a miniature nagasvaram and has nothing to do with the vina as its name is likely to suggest. Its tone is soft and pleasant. A bag-pipe called Sruti upanga is used as the drone accompaniment to the mukhavina Music. Generally the mridangam provides the drum accompaniment: sometime Dhanki' a peculiar drum is used in the place of the mridangam.

The mukhavina was formerly used to provide accompaniment in the Chinnamelam (dane musioc). It has now been replaced by the western clarinet. On the occasion of the dipavali and Pongal festivals, it is usual for pipers to go to the houses of their patrons, playing the soft mukha vina Music and receive the customary presents. Its Music could be heard during certain services in the Vaishnavite temples of Southern India.

Sanai-There are no metal staples and bells here; the cross-section is greater than that of the nagasvaram. The reed is introduced directly into the hole on the top of the instruments. It has a very shrill tone and is used by Muslims. Its Music could be heard in Muslim marriage processions and festivals.

Shepherd's flute (Ayar kuzhal in Tmil)-compared with the concert flute, this is horter in length, but the cross-section is greater. The thickness of the wall of the bamboo is also greater. There is a mouth-piece resembling that of a clarinet and the number of fingerho0les is elight. The tone is low and sweet and has a charming influence upon the sheep when played by the shepherds in the valleys by the side of hills. This is the common pastoral instrument of the shepherds and cowherds.

# 4.6.6 MRIDANGAM

**Mridangam** – This is the classical drum of India is met with in all South Indian Music parties, Katha Kalakshepams and Bhajanas. The name literally means "Clay-body"

and most probably the sheall was originally of clay. Brahma is said to have invented it to serve an accompaniment to the dance of Mahadeva after his victory over Tripurasura. Ganesa was the first to pay the instrument. This is the drum for chamber Music and is an indispensable accompaniment to both vocal and instrumental Music in South India. Mridangam solos given in concerts are a real treat to the ear. Drum-playing is a great art in India and the like on this is not to be seen in other countries. It requires years of practice to attain proficiency in playing the mridangam.

The body is bored out of a single block of wood. Jack-wood or red-wood (Alangium decapitalum) is used. The shape of the body might be likened to two bottomless flower-pots joined at their rims. Skins fasted to leather hoops and tightened by leather braces are stretched over the two heads. Small cylindrical pieces of wood placed between the shell and the breaces help in adjusting the pitch of the instrument.

The right-head of the mridangam (seen clearly in the figure) consists of three concentric layers of skin, the innermost being concealed from view. The outer ring is called Mittu (Mittip ol) in Tamil and the inner ring Chapu (Sapu tol) in Tamil. Calf skin is used for the outer ring and sheep skin for the inner ring. In the centre of the right head is a permanent fixture of black paste. This circular layer, called variously as Soru, Karanai and Marundu in Tamil is a composition of manganese dust, boiled rice and tamarind juice or a composition of fine iron filings and boiled rice. This black paste called chittam in Tamil is applied on the inner skin (Sapu tol) in small grains and finally rubbed over for hardening with the polished surface or a hard stone. The paste is thickest in the centre and thins out towards the edges. It is this black ring that gives the fine characteristic tone to the mridangam.

The left-head consists of two rings only. The outer one is of buffalo skin and the inner one is of sheep skin. At the commencement of a concert, a paste of soojee and water or of boiled rice, water and ashes is temporarily fixed on the centre of this head and this paste is scraped off at the close of the concert. The quantity of this paste is so adjusted that the note given by the left-head is exactly an octave below the note given by the right-head

As a rule, the diameter of the left-head is greater than that of the right-head by about half an inch. The right-head diameter varies from  $6\frac{3}{4}$  " to  $7\frac{1}{2}$ ". The right-head is tuned to the tonic note of the performer.

On the two hoops of the instrument, there are sixteen interspaces for the leather brances (of buffalo skin) to pass through. By downward and upward strokes with a small hammer on the hoop at the appropriate points, the pitch of the instrument is increased or decreased.

The instrument is played with the two hands, wrists and finger tips. Jati exercises are first learnt vocally and practised on a dummy instrument. Then only the practice on the mridangam commences with the mastering of preliminary beats and strokes. Even as a clever Musician is also to show his creative skill in the field of Music, so also an expert mridangam player is able to display his powers of creative skill by new permutations and combinations of jatis. The cross-rhythmical accompaniment provided by the mridangam player in Indian concerts is something unique. The rhythmical harmony provided by him considerably heightens the interest of concert. Pakhawaj, the corresponding instrument in Northern India, has smaller heads. 257-5-3A.

Tabla and baya-These two instruments take the place of the mridangam in Northern and Central India. They are used in theatrical Music and in the Hindustani Music parties of North and South India. The tabal's head corresponds to the right head of the mridangam and the baya's head to the left of the same. The shell of these one-faced drums is either of wood, metal or clay. Sometimes the baya also is provided with apermanent fixture of the black paste-referred to under mridangam. In such cases, the black ring instead of being on the centre as in the tabla and mridangam will be found near the edge. Some bayas are provided with tuning blocks.

The mridangam and the tabla are the two concert drums wherein there is provision for adjusting the pitch. They lend themselves admirably to all kinds of drumming finesse.

Dolak- This is a simpler drum found all over India. The shell is hollowed out of a solid block of wood. The breaces are of twine or of thick cotton thred and pass through circular rings of mental near the middle of the shell. These rings aid in tuning. The two heads are plain. The instrument is played with the hand and a stick.

Reed dulcimer – a series of short hollow reeds closed at one end are fastened together as shown in the illustration. The reeds are of graduated length and the open ends are on the same level. Each reed gives a different note. This is based on the principle of the organ. The shorter reeds give notes of higher pitch and vice versa. The instrument is held in the right hand or the left hand in such a way that the longer reeds are to the left and the shorter one towards the right and played. Nedunguzhal-This is the long flute of the rustic folk pierced with a few finger-holes. It gives a low sound.

Magudi-Called Punji in the north. It is used mostly by snake-charmers and jugglers and sometimes by mendicants. The instrument consists of a bottle gourd, into the bulbous end of which are inserted two canes-their interior ends being cut so as to form reeds. One pipe gives the drone note while the other is pierced with finger-holes for playing Music. Wind is blown through the hole pierced on the top of the neck of the ground. The parts of the instrument are fastened together by means of black wax. Sometimes the instrument is blown by the nostrils and on this-account it is called as Nasa jantra. The Magudi is called Bhjanga svaram in the Kamikagamm. Sculptures of performers on the bjhujanga svaram can be seen in the temples at Rameshwaram and Tirukkalikundram.

The magudi is graduated to the Hanumatodi scale (a scale of komal or flat notes) and the Punnagavarali raga, a derivative of this scale is played. This raga allures the serpents and makes them come out of the dark holes underneath and dance before the player. The instrument has a characteristic tone.

Tavil-This is the drum used in the nagasvaram band or the periya melam. It consists of a cylindrical shell hollowed out of a solid block of wood. The skins on the two sides are stretched over hempen hoops fastened to the shell and strained by means of leather thongs interlaced. A band of leather passing round the shell along the middle over the braces serves to tighten the instrument up the desired pitch. The thickness of the wall of the shell varies from 1/8 to 1/10 of an inch. The right head is played by the right hand, wrist and fingers and the left head is struck with a stick held in the left hand. This is the drum used in out-door Music.

Kanjira-This is the cheap tambourine used in concerts and bhajana parties. This is also used mendicants. Over one side of a circular wooden frame, 8 or 9 inches in diameter and about 3 or 4 inches deep, a piece of skin usually of varanus is stretched. The frame is provided with three or four slits containing pieces opf meta strung together. In addition, small clusters of ankle-bells (seen in the middle) are suspended from hooks fixed on the frame. These together give a pleasing and jingling accompaniment as the instrument is played.

## 4.6.7 TEMPLE DRUMS

1. Panchamukha vadyam (73)	6. Pambai 38
2. Nagara 34 (77?)	7. Suryapirai and Chandrapirai 39 a and b
3. Damarum 35	8. Timila 69
4. Udukkai 36 a, b, c	9. Idakka (70)

5. Davandai (37)

Panchamukha vadyam (P1.X, Fig.2) – It is a huge five faced drum mounted on a special stand or kept in position on a four-wheeled carriage. It is used in temple Music. The five faces are named after the five faces of Siva; Sadyojatam, Isanam, Tatpourusham, Aghooram and Vamadevam. The shell is of bronze and from its top emerge five hollow cylinders. These cylinders are covered by skin. The drum heads are all on the same level. (In some specimens, the central head is at a slightly higher level than the peripheral heads). The diameter of the central face is slightly larger than those of the peripheral faces. The instrument is palyed with both the hands. It is played solo and also in conjunction with the suddha maddalam.

# 4.7 KUTAPAS

Brinda gana is collective music. (Brinda means group and gana is music). When it is a choir or a group of singers it is called 'Gayaka brinda '. When it is a group of instrumentalists it is called 'Vadya brinda'. When it is a group of dancers it is called 'Nritya brinda'. The Naubat is a Vadya brinda.

In ancient times, most of the performances were given in open air. The Theatre in Nagarjunakonda is an open air theatre. Brinda ganam naturally became more than individual performances. Vadya brindas were frequently used to provide accompaniments.

Orchestras have existed from ancient times. They have existed during the times of the ancient Jewish and the Pharoahs of Egypt. There is the reference to the Vina ganagin in the Vedas. The orchestras of ancient and medieval times in all countries performed only melodic music. The compass of the orchestral music was also of a limited range.

The earlier orchestras consisted of drums and instruments like the harp. Harp and lyres were played open strings. Manickavachagar in his Tirupalliyezhuchi refers to a 'tata kutapa' when he says 'Vinaiyar oru pal, Yazhinar oru pal'.

The ancient name for orchestra in India was Kutapa. In ancient tamil literature, the word Palliyam(pal, i.e., pala-many ; iyam-instrument) denoted the same concept. The word Mela superseded the term Kutapa during the medieval period. Thus the term Sangita mela was used to denote the orchestra which performed classical music. Shahji Maharaja in his opera Pallaki seva prabandham refers to the Sangita mela in the song "Singarampu pallaki' in Sankarabarana raga, Chapu tala. The Sangita mela was maintained till Serfoji's time (1798-1832) in Tanjore. Afterwards it was disbanded. This band performed whenever distinguished visitors came to Tanjore. There are descendants of the performers of the Sangita mela even now in Tanjore.

The terms 'Naiyandi melam' and 'Urumi melam' denoted the folk bands. The Naiyandi melam consisted of performers on the Nagaswaram, Ottu, Tavil, Pambal, Kinikittu and Tamukku. There were two performers on some of these instruments. The rhythmic element was very dominent in the performances of the Naiyandi melam. In the Urumi melam the drum 'Urumi' dominated the entire performance. Chenda melam is popular in Kerala.

The Kutapas are referred to in Bharata's Natya Sastra. Chapter XXVIII sl. 4-6. The Sangia Ratnakara of Sarangadeva deals with the topic of 'Vrinda Lakshana' at the end of Chapter III (Prakirnaka Adhyaya). The classification of Kutapas into Uttarma, Madhyama and Kanishtaka, according to the sizes (i.e. the total number of performers) of the Kutapas is referred to therein. Kutapas are referred to by Kumbharana in his Sangita Raja. The Kutapas provided accompniment to dramatic performances in ancient and medieval times. Since Indian music is melodic, the orchestras herein have been so designed as to perform melodic music. The modern western orchestra is constituted to play music extending over a wide compass of seven octaves. 'In India compass of the music performed rarely exceeds four octaves and the orchestra is naturally designed to suit the indigenous needs.

In the medieval period there was a sprinkling of wind instruments in the orchestra. In the modern orchestras, the stringed, wind and percussion instruments are represented in their proper proportion. The plucked and wind instruments considerably enhance the tonal richness of the modern orchestra.

Special compositions for being played by Vadya brindas have been composed from medieval times. These compositions were composed taking into consideration the technique, compass, speed and possibilities in gamakas of the various instruments. These compositions kept alive the finger technique. With the emergence of new musical instruments with captivating tone-colour and with the appearance of the compositions of Tyagaraja flooded with sangatis, the modern orchestras are able to give a richer, substantial, colourful and charming performences. Gamana gitas(Marches) and Mukha gitas(Overtures) have now been composed for being performed by orchestra in full strength.

Melodic orchestras concentrate more on melodic harmony i.e., the harmony resulting from the playing of instruments of variegated tone colour, in unison and in octaves rhythmic harmony provided by the Mridangam and upartala vadyas adds lustre and charm to concerts by melodic orchestras.

The huge orchestras of the west are constituted play music in several parts. Tana values, Ragamalikas and Krities of Thyagaraja like Darini Telisi Komti (Suddhasevin) Najeevadhara Bilhari Raga Nagumomuganare (Abheriraga) and Giripai Nelakonna (Sahana) are ideal pieces for a melodic orchestra.

The word Kutapa is mentioned in the tralize of Bharata's Natyasastra. Kutupa means the regular and systematic application of Vadya brinda before, back and sides of a narthaki. This way is seen in Abhinava darpana and as deseibed by Bharatarnava. After the system of Kutapa – the wind instrumentalists will entertain as 'Ambaravinyasa'. The vadya purana in venuvu flute and also Mukha Veena to perform in the beginning of the Nritya is called 'Ambara'. After the Ambara, Ayatham will be begun. In this Ayaththam, some musical sounds of melodious Mridanga sabdas will be in a smooth way and music also can be sung in a Ganasarali. After that one the dancer will perform Alapam and Mohara. This will be in nata raga Janpatala in Kelika nrityam like "Perini" nrityam.

Now a days the Vadya Kutaparn is arranged between the stage and the first row of the audience i.e. arranged in a pit. In Andhra Pradesh this process is arranged in Vijayawada, Mailavaram, Nataka Sangam (1914-15). But 'Kutapam' this word named also as background music on the stage it self with the advent of Harmonium the Ranga Sirsham is ended. In olden days – violin and Mridangam are arranged in the side wings of the stage it self. It is in use the harmonium from 1900 in Telugu region. At the beginning it is mainly intended for Sruti only. But now it is played for the padyam or poems of drama. In the beginning of Dance, the lady singer and male singer will sing and at the last, Kutapa Vinyasa will be taken place.

The Nepadhya griha that means the place where the actors will prepare their costumes and they are divided into two for male and female actors. This will show the women also acted with the male in older days.

Nepadhya Griha, Ranga Seersha, Ranga Peetha, Ranga mandala are the stage division of Natya or drama.

- 1. Mardangika will sit before the front (Purva Abhimukha).
- 2. Two in number the Pana vikas or Panikas will sit the left part of Mardangika.
- 3. Gayaka will sit the south north face of Ranga Peetha.
- 4. Gayakas (two or three in number) lady singers will sit the south facing to male.

Singer Vainika will set the left part to Gayaka. The flutists two in number will sit infront of the Vainik or veena vidwan. The actors will be in rest 10 or 11 in number in a mela. This also is arrayed as a partition on the stage. Nepadhyagriha dwarams (doors) and the yavanika or screen in between the Ranga Peetha and Ranga Seersha. The players of the instruments will be in gathering all at one place. This arrangements will satisfy the audience and also vidwanas.

The prathya haram is one type of Kutupa Vinyasam in which different vadakas arrange their instruments at particular places.

**Avatharana:** Gayani and Gayaka brindas will sit in their places which are indicated. It is said that apsarasas will be satisfied with this Abhinavagupta has denayed the concept towards the appreciation through Apsaras and Gandharvas to the pratyahara and Avatharana – and the appreciation of yathudhanulu and Pannagulu towards pratyahara.

**Arambha:** The commencement of parigeetha kriya is called Arambha i.e. when Geetha is to be started to control or set right the voice

**M. Asravana:** Athodya ranjana is called Assavana i.e. to make perfect srutis in a clear manner. Daitulu as will appreciate this it is said.

**Vaktrapani:** The structure of vadyas – can be tuned according to Dakshina vrith, vama vrith, from this danavas will be getting pleasure.

**Parighattana:** Many sounds with no meaning will be plucked on veena. From this Rakshasagana will be satisfied.

**Sanghotana:** The prescribed rule of making sruti in perfection following laya. Following percussion instruments. From this Guhyakas will get pleasure.

**Margasaritham:** Tantri bhanda samayoga is called Marga sarithram i.e. to make perfect sruti in veena brindas and Avanadiha Vadyas, percussion) with mingling each other, in which, the yakshas will be pleased.

**Asaritham:** Katapatha vibhagam i.e. this is intended for talagatha vidhi i.e. system by this yakshas will be pleased.

The division in these instruments is as per their nature of using. Tata means stringed this group of stringed instruments like Veena, is called Tata Kutapa.

Avanaddha Kutapa – the group of percussion instruments is called Avanaddha kutapa.

The group of wind instruments is called Sushira Vadya Kutapa or Vansika brinda i.e. the instruments will be performed with a melodious pitch with Venus. As Vamsi is represented for Venu. This is also called Akridita laya in Bharatanatya sastra.

The instrument which is prepared with bamboostick (Veduru) Sushiravadya. In this, swara-grama are in the same way as in Veena – This is having sruti sankhya difference as 1) Dvikamu, 2) Trikamu, 3) Chatushkamu – respectively also called 1) Arthanguli, 2) Kampa mananguli, 3) Vyaktha muktanguli.

The notes will be as in Madhyama grama – Sareerajanya – (Gathraja) Veena janya (swaras produced by veena) – Vamsi janya swaras to be in union stage – is very wonderful stage in the Vadyakalapas.

Thus the different types of Kutapas like

Tanthri Kutapa	Tata Kutapa
(Veena)	(Tala)
Avanaddha Kutapa	Sushira Vayuvadya
(Percussion)	(Venu)

These are all the different types of Kutapas. These are all, now a days, existing in wonderful performances like 'Orchestra' with so many technical and microphonic developments as music is spread so aesthetically all over the world.

The orchestra in Western countries like Germany-Italy and so in evolution Piano placed its important puritan in Vadya brinda. In the process music is accompanied by

orchestra. But in the chronological progress instrumental corus and coirs began to be sung. Vadyabrindas had the symphony in which Bethoven played an important role. He was the contemporary of Sri Thyagaraja.

The famous instruments and composers of these Vadya brindas (orchestras) are William Richard Vagnar, Decovesky etc. Giving more importance to Gathram Vocal in Arabic tradition, the instruments are used accompaniments for it. But they introduced first (Mestro). The gana Pravarthaka (Vethra) in the orchestra of a little number of orchestral group.

'Orchestra' is derived from Greek language. In olden days it is used to mention the place between the concert hall stage and the audience sitting place. There on the stage the brinda of Gayaka are any band of instruments will be there.

In the century  $16^{\text{th}}$  (last part) the instrumental music has taken another form of gathering the instruments in one place and derive the sound from them in an esthetical manner. The orchestra first taken place in the time of Luyi XIII in France. This is called the (24 Violins of the king) – Gradually progressing, this came to perfection in Luyi XIV. The people are habituated to listen this coming from England, Germany, Italy – it is said. Ayden is the father of this western orchestra which is now in existence. In now days, there are 60 to 150 instruments in Vadya Sammdanam in 6 kinds.

- 1. Tanthri Voidyas:  $1^{st}$  and  $2^{nd}$  violins viola, sello, double base.
- 2. Wind instruments: Flutes, Pikvo.
- 3. Wind instruments: in Reeds clarinet, saxophone.
- 4. Wind instrument with brass: Trumpet, Horm-Tuba-etc.
- 5. Swara mandali Hanp.

# 4.7.1 PERCUSSION INSTRUMENTS AND ARCHESTRA4.7.1.1 DIFFERENT TYPES OF INSTRUMENTS

Kettle drums, symbols

In addition to these, man drastikayi violins – Tala vaidyas are all sounded in the organization of a conductor. The conductor's responsibility is to work out as per the perfection and satisfaction of the composer to his extent. Where the vaidyas are sounded weightily, where lightly, where melodiously – this will be in a regular manner under the controller i.e. the conductor.

1. Soprano - Ladies voice in high pitch.

- 2. Alto Ladies voice in madhyasthas.
- 3. Tenor Male voice in higher pitch.
- 4. Bass Male voice of Mandra sthayi.

The compositions will be like this in Sonato, Symphony, Haydn. in music. The compass of the orchestral music was also of a limited range.

The earlier orchestras constructed of drums and stringed, instruments like the harp. Harp and lyres are played on open strings. Manik Vachakar in his Tirupalvi yenjuchi refers to a tatakutaper when he says vinaiyar orupal yazhinar orupal.

The ancient name of the present orchestra is Kutapa. Ancient times of literature the word palliyam pala – many, layam = instruments – denoted the same concept. The word Mela, superseded the term Kutapa during the medieval period. Thus the term Sangithamala was used to denote orchestra which performed classical music. Shahaji Maharaja in his opera Sangeetha mela in the song "Singarampu pallaki" in Sankarabharana raga – chapu tala. The Sangeetha mela was maintained till Sarabhoji's time in 1798-1832 in Tarjore. Afterwards it was disbanded. This band performed whenever distinguished visitors came to Tanjore. There are descendants of performers of the Sangita mela even now in Tanjore.

The terms 'Nayandi' melam and 'urimi' melam are of folk types. The Nayamdi melam consists of performers on the Nagaswaram, Ottu, Tavil, Pamba, Kinikittu and Tumukku. There were two performers on some of these instruments. The rhythmic element will be very dominant in the performances of the Nayandi melam. In the urimi melam, the drum urimi dominated the entire performance. Chenda melam is popular in Kerala.

The Kutapas are referred in Bharatas Natya sastra – Sangitha ratnakara has the topic of Vrindalakshana at the end of Chapter 3 (Prakirnaka – Adhyaya the classification of Kutapas into uttama Madhyama and Kanishtaka, according to the sizes i.e. the total number of performers) of the Kutapas is referred there in. Kutapas are referred to by Kumbharana in his Sangeetha Raja. The Kutapas provided accompaniment to dramatic performances in ancient and medieval times. Since Indian music is melodic, the orchestras herein have been so designed as to perform melodic music. The modern western orchestra is consisted of music extending over a wide compass of seven octaves. In India the compass of the music performed rarely exceeds four octaves and the orchestra is naturally designed to suit the indigenous needs.

It is erroneous to think that the concept of orchestra foreign to Indian music. Performances of groups of instrumentalist's have taken place from ancient times. Taking into consideration that Indian music is essentially melodic, could have existed from early days the limited compass of Indian, musical instruments is also an evidence to prove that anything like an orchestra playing harmonical music in four parts could not have existed in India.

There are vadya prabandhas i.e. special compositions intended for being played by instruments and groups of instruments. There was the Totakutapa, Vamsika brinda – Avanaddha Kutapa. The Vanaddha Kulapa is still being in practice at temple of tooth in Kandu.

There are orchestras designed for playing classical music and orchestras designed for playing folk music. The formal is called sangeetha mela in South India and latter in Nayandimela. The Nayandimela is a rustic band, consisting of performers on the Nagaswara and drums, tavil, panbai kinikuttu and tamukku. Sangeetha mela is a refined orchestra performers of sangeetha mela persuade of profession of hereditary calling. Even now there are persons who claim to be descendants of the performers of the Sangeetha mela gharana in sarbhoji's count.

From the structure of the Indian musical instruments of ancient times, it is clear that anything like a high class music could not have been played with the development of instrumentation and emergence of new musical instruments with varying and attractive tone colour, a more enjoyable form of orchestral music came into existence complicated techniques of play were also evolved. Beautiful compositions for being played by orchestras came to be composed performances by the modern full played orchestra provide first class entertainment.

Small orchestras in some former other have been in existence in India from early times. The Noubat (Lilarally, nine performers stationed in balconies over the arched gate ways of cities, palaces mansions, mosques and important mansolenms and tombs and the Periya melerna, (Tanjore Nagaswaram band) were later developments. It is recorded that Emperor Akbar took delight in performing in the Noubat. In all these, cases the instruments merely repeated the chosen tune or tunes in unison and perhaps occasionally doubted them in the octaves. The number of performers usually ranged from five to twelve and in some cases it was twenty four. But the idea of having a certain definite proportion in the number of stringed and wind instruments with a view to produce a beautiful, consolidated, pleasing and rich tonal volume, at the some time, giving an effective and proper representation to the tone colour effects to the different instruments is a thing of recent growth. Orchestral music is absolute music in its purest form. A classical form as sahana kriti 'Giripai nelakonna' of Thyagaraja may be heard respectively from a vocalist an instrumentalist and an orchestra. Any rasika will immediately feel the enriched effect in the last case, on account of the various qualities of the tone of the different stringed, wind, percussion instruments constituting the orchestra.

Indian music is essentially melodic, in its character and melodic orchestration is therefore the only possibility if the purity of the Raga system is to be preserved intact, select pieces or the assical composers might be chosen and scored for the orchestra.

Scoring for the orchestra means the assignment of the different parts of a musical composition to the component groups of instruments forming the orchestra. In a varna kriti or ragamalika, while the entire orchestra can play the pallavi, the anupallavi and each of the succeeding charanas can be assigned respectively to (1) Violins, (2) Veenas, (3) Flutes- the full orchestra playing the pallavi at the conclusion of each of these sections. The Mridangam can provide the rhythmic accompaniment when the full orchestra performs and other tala voidyas like in Kanjira, Ghatam, and Morsing may respectively accompany when smaller groups of instruments play in a Tillana composition. When the solkattu passage is sung percussion instrument alone can play. In a ragamalika composition after a group of instruments had played a particular charana including the chittaswara the full orchestra can join in the makuta swara passage and follow it up with the pallavi. In the Viloma Krama passage, the different groups of instruments may play the parts in the reverse order and thus contribute to the told effect. In talamalikas different laya vadyas can be used one for each section. The alteration of tone colour, effects coupled with intelligent sequences of the performers will make the orchestral performances both an education and entertainment. Particularly is ragamalikas and ragatala malikas change of instruments for the several sections will produce a vivid, aural impression.

#### Conductor

The entire orchestra is in theory a single instrument and the conductor is supposed to play on that complex instrument. A piece rendered by the same orchestra but under the direction of two different conductors will produce different effects. The conductor of an orchestra must possess plenty of musical imagination and a natural feeling for orchestral colouring. He must possess patience, alertness and a keen musical ear and be able to identify the tone colour of every instrument even while the full orchestra is performing. Lastly he must be able to interpret the pieces, enter into the spirit of the compositions and work out the ghana-naya effects properly.

An orchestral performance helps an audience to get an idea of the shape, construction, tone colour, technique and manner of play of the various concert instruments. The principles underlying the seating plan of performers, the assignment of parts and the number and proportion of the several types of instruments arc revealed to them. The collective tone of each group of instruments as well as the pleasing and balanced tone ensemble of the whole group is appreciated. An efficient orchestra can provide accompaniment to operas and dance dramas. The association of particular instruments with particular characters (Patra vadyas) will have a delightful effect. Overtures and Marches when performed by orchestras in their full strength will be very impressive. Orchestral performances provide a feast to the ear and the eye on account of the well-defined balance of the tonal forces, the harmony of tone-colour, the seating plan of performers and the comprehensive picture of instrumentation in all its aspects.

Sometimes it may happen that when an orchestra performs at a Luncheon party or Evening party, the attention of some of the performers get distracted by the coming guests and the colourful costumes worn by invitees. The result will be a slight decline in tonal strength. The conductor should immediately pull up the performers on such occasions and see that they play well.

### **Appeal of Orchestral music**

On account of the tonal strength, orchestral concert have a mass appeal. Even the most difficult composition can be made popular through orchestral renderings. The senior performers with a good degree of technique an creative faculty in them can play alapanas, niraval and kalpana svaras and keep to the orthodox kachcherl plan. The contrast of individual tone colour, the tonal balance and the harmonious blending of the tone colour of different instruments, all have a powerful appeal. Besides, an orchestra can conveniently accommodate, three or four upatala vadyas. The audience get an opportunity to know something of the tone colour, technique and possibilities of these upa tala vadyas. The upa tala vadyas can rightly find a place even in the ordinary kachcheri. The seating plan of the

performers on such occasions will present an impressive sight. The presence of additional rhythmic accompaniments has a healthy influence on the mridangam player and he acquits himself much better. A feeling of earnestness and an anxiety to give their best are noticed in the performers on such occasions. The mridangam player instead of being worked right through, gets his deserved share of rest on such occasions. The combined rhythmic harmony and the spicy rhythmical accompaniment of the upa tala vadyas, while playing individually or collectively produces a delightful effect, Morsing is an interesting upa tala vadya of the plucked type, and belonging to the monophonous group. Capable as it is of being tuned to the adhara sruti of the performer, it always proves a successful rhythmic accompaniment.

An orchestra is, in a sense a democratic institution. It gives opportunities for even second class performers to sit along with the first class performers and perform. The performers in an orchestra should always be mentally alert. They should quickly grasp and respond to the directions of the conductor. The performances of orchestra, which have no conductors to direct them, will be characterised by lifelessness and monotony. For orchestras of less than ten performers, there may not be the necessity for a conductor. For large orchestras, a conductor is absolutely necessary, both for keeping up the precision in rhythm and for reminding the performers of the correct sequence of sangatis, especially when long pieces like Darini telusukonti (Suddha saveri) and Naiivadhara (Bilahari) are played. Performers need guidance because they play from memory and not with music sheets before them. To listen to a Sata vadya brinda gana (orchestra composed of a hundred instruments) will be a rare treat to the ear and an experience by itself.

A singer takes a certain risk when he gives before-hand a programme of his concert and includes in it such pieces as Nagumomu ganaleni(Abheri), Darini telusukonti(Suddha saveri) and Naiivadhara (Bilahari). If by some accident, he catches cold or suffers from sore throat on the day of the performance, he will not be able to do justice to pieces teeming with madhyamakala sangatis. But in the case of an orchestral performance, there is no such problem. The performers go on playing the pieces mentioned in the programme sincerely and to the best of their ability. The surrounding environments and the whims and fancies of the listening audience have only a negligible effect upon them.

# 4.8 SELF ASSESSMENT QUESTIONS

- **1.** Explain the evolution of instruments with suitable examples.
- 2. Explain the following instruments

- (a) Nagaswaram
- (b) Veena
- (c) Tambura
- (d) Flute
- 3. Write about Kutapas
- 4. Briefly classify stringed and wind instruments

# 4.9 **REFERENCE BOOKS**

- 1. South Indian Music (book-III) by Prof.P.Sambamurthy.
- 2. Essentials of Musicology in South Indian Music by S.R.Janakiraman.

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#### UNIT V

## **MUSIC IN TEMPLES**

# A GENERAL STUDY OF MUSIC & MUSICAL INSTRUMENTS IN TEMPLES

#### 5.0 **OBJECTIVES**:

This unit gives an outline knowledge of Music and Musical Instruments that are generally used in different sevas in temples.

### 5.1 INTRODUCTION:

The history of music is full of materials of which can be classified under different heads firstly the treatise on music written by different authors in different times. Secondly the temples and the inscriptions engraved by rulers in temples, on the top of the hills, premises of temples etc,. Indian music can be observed through several periods like prevedic period, Vedic, Hindu, Buddhist, Mohmmaddian, British and modern period. During the period of Indusvally civilization, people were conversant with music and dance. They used to play flute and lute and different types of drums. The diggings of pre-historic Indusvally cities have surrended the people of work by furnishing some crude type of pipes lute and drums together with bronz metal statue of nude dancing girl. It is understood that idol worship developed in connection with the worship of Devine being.

In Rigvedic period people performed sacrifices, they used to sing songs or recite the texts of Veda in different tones on different occasions. In Vedic period the swaras which come out of mouth spontaneously were taken as base. These swaras taken from old Sanskrit language. The Veda mantras are were recited in epic form and the ascent and descent of the mantras were done on the direction of special signs viz udatta, audatta and swarita.

<u>Udatta-</u> Note recited in high pitch. It is symbolised by small vertical line marked over the note which is to be pronounced in high pitch.

Anudatta-A note recited in low pitch is called Anudatta.

<u>Swarita-</u> note is recited is madhyama sthayi. It is expressed without any sign. Patanjali has said that the Udatta pronounced from the upper part of the throat, swarita from the middle part and anudatta is from lower of the throat, Swaritha note denotes the combination.

Seven swaras used in Samaveda. The hymns of vedic period are sung in praise of Gods like Indra, Agni, Varuna Vayu and Prudhvi etc,. In Vedic age the chanters and common people know only pure sacred hymaltype of samans of samagana. The swara are Sa Ga Ri Sa Ni Da Pa. In the beginning of the 5<sup>th</sup> century B.C samagana replaced by Gandharvagana, Many musical instruments were in use viz:-

Dundubhi, Adambara, Bhumi Dundubhi(an earth drum made by digging in the ground and covered with leather), Vanaspathi(a woodden drum), Kandhabeena (a kind of flute), Karkari(another type of veena), Vana (a lute of hundred strings), Tanava (a wooden flute), Nadi(reed flute), Mukh aveena (flute)

It is a historical fact that samaveda is the fountain head and common source of North and South Indian music. The later Hindu society borrowed music from prevedic and Vedic period for the enrichment of the art of music in India. Vedic music much more developed systematically with fixed tones and scales.

In the epic age(Ramayana and Mahabharata) Ramayana was sung by Lava and Kusa in the court of Sri Ramachandra, Lord Krishna was well versed with dance and music. When he played flute, the cows and wild animals also spell bound.

From the time of temple construction importance was given to music. In Tamilnadu we come across many temples and also we find oduvars who recite Tevarams in Saiva temples and Arayars in Vaishnava temples who sing Nalayira Prabhandham and Pasurams in temples. In almost all Vaishnava temples in India Nalayira prabandhan and pasurams are sung. But unfortunately at present all are not following this except in Srirangam temple we don't find Ariyars. We do seldom find oduvars in Saiva temples. In temples like Tirumala-Tirupati, Bhadrachalam, Cheyyur, Trivendrum, Puri Jagannatha temple special songs in different ragas and talas are sung at the time of services to the diety. From 15<sup>th</sup> century onwards the bhakthi movement gave impetus to a new form of worship in temples called bhajans. Gowthama Buddha the noble religions reformer was well versed with music. He expounded his doctrine in bouddharams. Temples came into existence and they became the places of worship as well as centers for dance and music.

Pallava(600-900 A.D.) sponsored chariot type shore temples. They have patronized music and dance in Kailasanatha temple and Vaikunta Perumal temple. So, Cholas, Pandyas, Chalukyas. We find the sculptures of musicians and musical instruments in temples. Nayakas

of Madurai also gave importance to music in temples. We find 35 Tala chekra in the premises of Madurai Meenakshi Ambal Temple and in Nalliar temple in Tirunalveli. In Orissa and in Central India many gorgeous temples were constructed (750-1250). The temple of Lingaraja in Bhuvaneswar, Jagannatha temple in Puri and Surya temple of Konark are the examples. 12<sup>th</sup> century gave certain appreciable activities in the musical circle. Jayadeva the great vaggeyakara born in a village called Kindu Bilva or Kenduri. He wrote Geetha Govindam in Sanskrit language which contain 24 astapadis. He wrote many other verses on Lord Jagannadha, temple at Puri. The great lakshnakara of 13<sup>th</sup> century mentioned that Jayadeva astapdis are in famous ragas. Jayadeva nominated ragas and talas and sung before lord Jagannatha even today also Jayadeva astapadis are sung at the time of daily rituals, particularly during night time (pavallimpuseva) Devadasis sing and dance before the diety, this is called Jayadevaseva. Annamacharya composed 32,000 sankeertanas on lord venkateswara, Purandaradasa composed 47,500 keertanas and sung in many temples. He has toured thrice India and visited all most all temples in India. In some ancient rock cut temples Siva has been depicted as five faced God. The names of five faces give the mythological interpretation of the origin of ragas relate to corresponding five mouths of Siva.

Name of faces	Nam	Name of Raaga		
Sadyojata		Srigagam	Earth	
Vamadeva		Vasantha	Water	
Aghora		Bhairava	Fire	
Tatpurusha		Panchama	Air	
Isana		Megha	Ether	

During Baddhist period the life stories of lord Buddha (Jathaka kathas) are represented in sculptures of cave temples, temples like Amaravathi, Bahrot Caves, Nagarjunakonda. Many Hindu temples of post vedic period decorated with sculptures of dance music and instruments like conch, veena drums, etc.,.

<u>Kudimiyamalai Inscription</u>--This was inscribed by the Mahendra varma at Kudimiyamalai in Pudukkota, He was a music lover. This inscription is on the hill of him who has sikha or tuft. It is Sikhanatheswaraswamy temple near Melaikkoil. This is a huge inscription contains four line grouping of musical notes, pertaining seven suddha grama ragas, Madhyama grama ragas shadja grama ragas. A similar inscription which is also available at Tirumayam near Pudukkota, but unfortunately it is erased to the maximum

extent. It is believed that the king was Mahenra Vikrama Varma-I of pallavas the total notes used in kudiyamalai inscription 2432 Kings utilized temple inscription for the propogation of music. This inscription was discovered in the year 1904 A.D. The king Mahendra Varma belongs to 609-630 A.D.

Bhakti poems of tamil literature are found in Paripadal composed during the period 350-500 A.D. the devotional hymns were addressed to Goddess and were found in the earliest tamil literature i.e., sangam literature. The famous Silappadikaram (450 A.D) tells about the songs on goddess Durga. The wandering minstrels used to sing these songs.

# 5.2 MUSICAL INSTRUMENTS USED IN TEMPLES:

Samaveda is the full-fledged text of music, out of which Indian music evolved. The recital of samagana is the most essential part of daily worship along with musical instruments. As the music is an integral part of worship, it is customary to maintain musical instrument which will enhance the melody of the music. The instruments commonly used in temples are:

**Sanku(conch)**: It is blown in the ceremonial worship and used as container of holy water. In some temples 100 conches are filled with holy water for the sake of abhishekam.

**Kombu**: It is about 4-6 feet long and made out of brass. It is played before and after the vedic rituals performed in temples. It is used in processions along with other instruments. It is a long wind instrument having more than 1250 years of history.

<u>Semangalam(The Gorge or Jeghanta)</u>: It is played before and after the performance of vedic rituals in a temple. It is played in temple to announce the arrival of the diety.

<u>Nagaswaram(Nadaswaram)</u>: It has vastly contributed to the development of South Indian culture. Its history is more than 700 years. During the reign of emperor Rajaraja Chola-I country faced acute draught and famine. The king performed many Homas and Pujas but all in vain. His minister suggested that Nagaswaram artists from Tiruvarur should be brought to Tanjore to play Nadaswaram in the fort beseeching the rain god. They played for many hours, the king waited and walked away because there was no rain, when the minister went out and found that it was raining heavily. Then the king bowed down before the nadaswaram artists and immediately announced that the nadaswaram must be played in all the existing temples. The artists were provided with houses and inams. Nadaswaram is as important as priest in temple.
**Tavil:** It is a percussion instrument played along with nadaswaram. Both the instruments are complementary to each other when the diety brought out from sanctum sanctorum, The practice of playing Tavil in the beginning is called 'alarippu' The beginning of ritual to the diety in the temple should be started with five beats i.e. Khandagathi. This is mentioned in Agama Sastra and is followed in both Saiva and Vaishnava temples.

Mane(Bell): Bell is must in any temple. It would be hanging at the reasonable height. At the time of daily rituals and other rituals the bell is rung. Bells are in different sizes. Some bells are rung with hands also.

Jalra (The Cymbals): These are two in number and in different sizes. These are used at the time of singing and during bhajans.

<u>Nagara(Drum)</u>: or Dundubhi or Bheri - The beating of drum indicates the arrival of main diety in all temples in India the Nagara is used at the time of festivals, processions and specially while offering food to the diety.

**Damaru:** It is a small percussion instrument. It is taken out along with utsavamurthy in four streets around the temple.

<u>Udukal:</u> It is used in villages. The priest use this tala vadyam while performing daily puja.

<u>Chandraprabha and Suryaprabha</u>: These are made with the combination of iron and hide. It is commonly played in Mariamma temples during festivals and processions. It is played in Kalahasti temple and some temples at the time of bhrahmotsavam.

Kundalam: It is tala instrument and played for dummy horse dance in temple festivals.

**Brahmatalam:** It is bigger size of Jalra. This tradition is followed in cheyyuru temple which 72 k.m. from Chennai on the way to Pondichery.

<u>Chipla:</u> It is made out of wood and used at the time of religious discourses and Bhajans and by Haridasas.

**Ekkalam:** It is a wind instrument which have no holes, blown at the time of festivals in many temples in southern states this instrument is used.

<u>Veena:</u> It is a stringed musical instrument used in temples. Its tone is very thin. In srirangam temple and Madurai Meenakshi Ambal temple veena is played at the time of suprabhatam.

**Panchamukha Vadyam**--This is five faces drum. It has big shell of bronz and from the top of the shell five cylinders emerge and covered with skin and they are played with two hands and is wheeled carriage. This is played in Tiruvarur temple and Thiruthuraipoondi Tanjore district. Parasaivals are privileged class of people to whom are entitled to play this instrument, But unfortunately this instrument is disappearing from temples.

**Swaramandalam:** A small instrument resembling a harp and was used in music rituals. The inscriptions described the harp, harp players and their honororium etc,.

<u>Suddamaddalam</u>: It is a percussion instrument accompanies the Panchamukhavadyam. Thambiappa Pillai the desciple of Mutthuswamy Dikshitar used to play this instrument in Tiruvarur temple.

<u>Sarvavadyam:</u> All instruments put together would be played at the time of Brahmostavam in few temples. This performance is to pay homage to God. In cheyyuru temple sarvavadyan is played. This function starts with Tevaram, Tiruvachagam, Tirupallandu and Tiruppagazh by Oduvars and this is followed by Pushpanjali then mridangam. Brahmatalam is played different musical forms like geeta, varna, kriti kirtana, padam, tillana, churnika, ashtakam, virutham etc., are sung. Tiruchunnam(mural), mukha veena, Mallari, dhanka, conch and bhujangavadyam is played after the classical dance like bhujanga nrityam is completed. Roughly 72 items figure in Sarvavadyam. It is a spiritual and educative entertainment.

<u>**Ginner:**</u> It is an old stringed instrument like harp or lute and used to be played in Andhra Pradesh in Kurnool, Ananthapur and Cuddappah Districts. This information is there in Sanskrit texts. It is used in folk music. In Basavagudi in Bangalore we find sculpture of an artist playing this instrument. During Gupta period Raja Chendra Gupta used to play harp. We found coins in excavations on which Chandra Gupta Mourya is playing veena or harp.

In olden days 18 musical instruments were played in many temples. The list of Astadasa(18) Musical instruments,

Bheri	
Mridangam	
Maddalam	
Talam	
Kaakalam	In temples of South Indian
Dundubhi	states the Astadasa Musical
Duryam	instruments are used.
Tampura	
Veena	
Venu	
Nupuram	
Mathikam	
Didima	
Damartka	
Talalla	
Sabiha	
Banavai	
Paadakam	

Sculptures in temples represent the music and dance in those days. We find musical pillars, musical steps musical pionoes, mukhaveena artists playing veena, flute, sanku etc,. Temples were the important places of music and architecture.

<u>Musical Piono's:</u> In some temple mandapams built by Vijayanagara rulers we find musical piono's or cluster columns.

<u>Musical Pillars:</u> We find musical pillars in Sri Pasupathiswara temple in Hampi, Tirunalveli Alwar Tirunagar, Madurai, Suchindram, Trivendrum, Lepakshi i.e., in Tadipatri in Andhrapradesh.

<u>Musical Steps:</u> Chola temples near Kumbhakonam, stone Nagaswaram in Adi kumbheswara temple can be seen, also we find many musical sculptures. Near Dindigal the stone pillars give the sound of Vedic hymns udatta, anudatta and swaritha swaras and vedic chants. Suchindram near Kanyakumari there is trimurthi temple. All the three are in one idol in the left side of the entrance there seven pillars which give the sound of sa ri ga ma pa da ni

and left side of the entrance there are seven pillars which give the sound of ta ki ta tak ka dhi mi, these are four feet in length.

Musical sculptures in temples reveal the relationship between music and temples. Krishnapuram temple at Tirunalveli, Saptaswara Mahavishnu bronze icon in Tirumangai Alwar. Ancient Pallavas built temples in Kanchipuram bronz icon of Kailasanatha temple. Musical pipes in Shan Bagar Mnallar. In the temples of South Indian states we find many sculptures like lady playing veena, mrudangam player along with a dancer, flute player etc.,. Sreemusham is a oldest temple wherein we find dancing girl, veena play in lady etc.,.

## 5.3 SELF ASSESSMENT QUESTIONS

- 1. Write a general essay about the Music that is commonly used in South Indian Temples.
- 2. Discuss about the different Instruments that are used in temple rituals.

## 5.4 **REFERENCE BOOKS**

- 1. South Indian Music (book-III) by Prof.P.Sambamurthy.
- 2. Music Rituals in Temples of South India by Geetha Rajagopal.
- 3. Dance and music in the temple architecture-Choodamani Nandagopal.

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