

7

INDIAN CLASSICAL MUSIC



0879CH07



CARNATIC MUSIC

There are seven main *talas* in Carnatic music. They are:

1. *Dhruva*
2. *Mattya*
3. *Rupaka*
4. *Jhampa*
5. *Tripata*
6. *Ata*
7. *Eka*

The three main parts or *angas* that make up a *tala* are:

1. *Laghu* (clap and finger counts): notated as *I*
2. *Drutam* (clap and wave): notated as *O*
3. *Anudrutam* (beat): notated as *U*

Note: There can be different numbers of beats in a *laghu*, which is known as *jathi*. Also, not all *talas* have all *angas*.

An important set of vocal exercises to build vocal strength and understand *talas* is the *sapta-tala alankaras*, three of which were introduced in Grade 7. In Grade 8, we will learn to sing and keep *tala* for the remaining four—

MISHRA JATHI JHAMPA TALAM ALANKARAM

$$I_7 U O = 7 + 1 + 2 = 10 \text{ Beats}$$

I ₇							0					
S	R	G		S	R	S	R		G		M	,
R	G	M		R	G	R	G		M		P	,
G	M	P		G	M	G	M		P		D	,
M	P	D		M	P	M	P		D		N	,
P	D	N		P	D	P	D		N		Ś	,
Ś	N	D		Ś	N	Ś	N		D		P	,
N	D	P		N	D	N	D		P		M	,
D	P	M		D	P	D	P		M		G	,
P	M	G		P	M	P	M		G		R	,
M	G	R		M	G	M	G		R		S	

THRISRA JATHI TRIPUTA TALAM ALANKARAM

$I_3 \ 0 \ 0 = 3 + 2 + 2 = 7 \text{ Beats}$

I_3			0				0
s	r	g		s	r		g m
r	g	m		r	g		m p
g	m	p		g	m		p d
m	p	d		m	p		d n
p	d	n		p	d		n S
S	n	d		S	n		d p
n	d	p		n	d		p m
d	p	m		d	p		m g
p	m	g		p	m		g r
m	g	r		m	g		r s



An ensemble of (L-R)—mridangam, morsing, violin and ghatam



Artists playing the nadaswaram—a double reed wind instrument from South India

KHANDA JATHI ATA TALAM ALANKRAM

$I_5 I_5 0 0 = 5 + 5 + 2 + 2 = 14$ Beats

I5						I5						0			0		
s	r	,	g	,		s	,	r	g	,		m	,		m	,	
r	g	,	m	,		r	,	g	m	,		p	,		p	,	
g	m	,	p	,		g	,	m	p	,		d	,		d	,	
m	p	,	d	,		m	,	p	d	,		n	,		n	,	
p	d	,	n	,		p	,	d	n	,		S	,		S	,	
S	n	,	d	,		S	,	n	d	,		p	,		p	,	
n	d	,	p	,		n	,	d	p	,		m	,		m	,	
d	p	,	m	,		d	,	p	m	,		g	,		g	,	
p	m	,	g	,		p	,	m	g	,		r	,		r	,	
m	g	,	r	,		m	,	g	r	,		s	,		s	,	

CHATUSHRA JATHI EKA TALAM

Alankaram: $I_4 = 4$ Beats

I ₄				
s	r	g	m	
r	g	m	p	
g	m	p	d	
m	p	d	n	
p	d	n	S	
S	n	d	p	
n	d	p	m	
d	p	m	g	
p	m	g	r	
m	g	r	s	



Students singing and playing instruments

SRI GANANATHAM BHAJARE

Before singing this song, sing the *arohana* and the *avarohana*. Try keeping the *tala* as you sing the composition.

Rupaka tala is a rhythm cycle of 6 beats.

This composition is a *kriti*. There are three main parts of a *kriti*: *pallavi*, *anupallavi* and *charanam*. After singing the *anupallavi*, you return to the *pallavi* line. And after singing the *charanam*, you return to the *pallavi* line again. This *kriti* has an additional portion in *madhayama kala*, which is sung twice as fast as the rest of the composition.



DO YOU
KNOW?

SRI GANANATHAN BHAJARE

Ragam: Ishamanohari

Arohanam: S R2 G3 M1 P D2 N2 Ś

Talam: Rupaka

Avarohanam: Ś N2 D2 P M1 G3 M1 R2 S

Composer: Muthuswami Dikshitar

PALLAVI

1 S , R G R , || R , G M P , ||
Sr i Ga na na || th am Bha ja re ||

N , D P M , || G , R S N₃ , ||
ch it ta Pa ra a || sh Ak ti yu th am ||

2 S , R G R , || R , G M P , ||
Sri Ga na na || th am Bha ja re ||

ŚNN, D P M , || G , R S N₃ , ||
Chit ta Pa raa || sh ak ti yu th am || (sri)

MADHYAMA KALAM

Ś , Ś , N , D , N D P M	G M P , D P D N Ś N Ś ,
Ra ga dwesha diRahita	RamaneeyaHrdaya Viditham

R , G Ā Ṛ G - Ś , N D P	N , N , D - P M G , R S M ₃
SirGuruguhaSan muditam	Chinmu laKamalasthitham (sri)

ANUPALLAVI

G , G-M , M	P , Ś N Ś ,
Naa gaYag Na	su tra Dha ram

N , D N P ,	M , G R S N ₃
Na da La yaa	nan da ka ram

G , G-M , M	P , Ś N Ś,Ṛ
Naa gaYag na	su traDha ram

ŚNN, D N P ,	M , G R S N ₃
Na da La yaa	nan da Ka ra m (sri)

CHARANAM

R	,	G-M	,	R		G	,	S-R	,	,	
Aa		gama		di		San		Nutham			

S	Ṇ3	Ḍ	P	,	G		R	,	Ṇ3S	,	,	
Ak	hi	la	De		Va		Pu		Jith	am		

S	,	G-R	,	M		G	,	P-M	,	,	
Yo		gish	aa	li		Bh	aa	vith	am		

P	,	G-M	,	R		G	,	M-P	,	,	
Bho		gish	aa	li		Se	,	vith	am		



Students singing a group song

RAAG ASAVARI

This *raga* is originated from *asavari thaat*. In this *raga*, the notes—*gandhar*, *dhaivat* and *nishad*—are *komal*, and the remaining notes are *shudh*. Its *vaadi* note is ‘*dhaivat*’ and the *samvaadi* note is ‘*gandhar*’. The ‘*gandhar*’ and ‘*nishad*’ are missing notes in *aroh* (ascending order), due to which the *jathi* of this *raga* is *audav-sampoorna*. The singing time of this *raga* is the second quarter of the day. A *raga* similar to this is *jaunpuri*.

<i>Raag</i>	—	<i>Asavari</i>
<i>Thaat</i>	—	<i>Bhairavi</i>
<i>Aroh</i>	—	S, R, M P, D, Ś
<i>Avroh</i>	—	Ś N D, P, M G, R, S
<i>Pakad</i>	—	R, M, P, N D P
<i>Varjit swar</i>	—	G, N, in <i>aroha</i>
<i>Jathi-audav</i>	—	<i>Sampoorn</i>
<i>Komal swar</i>	—	G, D, N,
<i>Vadi swar</i>	—	<i>Dhaivat</i>
<i>Samvadi swar</i>	—	<i>Gandhar</i>
<i>Singing time</i>	—	11.00 a.m. to 1.00 p.m.

RAAG ASAVARI LAKSHAN GEET TEENTALA

Sthayi

Kanha mohe aasavari raga sunaye gani ko aarohan me chupaye

S	R	M	R	M	P	D	P	D	Ġ	Ŗ	Ś	Ŗ	N	D	P
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Antara

Dhaivat vadi g samvadi madhym sur grah nyas supanchmavrohan sang purn dikhavat

S	R	M	R	M	P	Ḍ	P	Ḍ	Ġ	Ŗ	Ś	Ŗ	N	Ḍ	P
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

ACTIVITY 7.1

ACCOMPANIMENT

Play a musical instrument you know to accompany one of the compositions you have learnt in this chapter.

TEMPO CHANGES

Sing any of the pieces from this chapter at a lower tempo, and then at a higher tempo. Explore how a change in tempo changes the mood.

HINDUSTANI MUSIC

RAGA ASAVARI— TEENTAAL LAKSHAN GEET

Kramik Pustak Mallika Part 2, Page no. 362

Matra	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Bol	Dha	Dhin	Dhin	Dha	Dha	Dhin	Dhin	Dhin	Dha	Tin	Tin	Ta	Ta	Dhin	Dhin	Dha
Symbol	X				2				0				3			

STHAYI

									D		N				M	P
									M	(pS)	D	P	D	M	(PD)	(MP)
									Ka	(nha)	Mo	he	Aa	sa	(va)	(ri)
X					2				0				3			
M			G		M				N	N	N		D			
G	-	R	S		R	M	P	-	D	D	D	-	N	D	P	(DM)
Ra	S	ga	Su		na	S	ye	S	Ga	ni	Ko	S		S	Ro	(SS)
X					2				0				3			
P		M	P		M		S									
M	P	(PD)	(MP)		G	-	R	S								
ha	n	(Me)	(Chu)		pa	S	S	ye	S	R	M	R	M	P	D	P
X					2				0				3			
D	G	R	S		R	N	D	P								
X					2				0				3			

ANTARA

								p	m	<u>n</u>	<u>n</u>
								M	-	P	P
								Dhai	₪	va	t
								0		3	
d								n	n		
Ṣ	-	Ṣ	Ṣ	Ṣ	-	Ṣ	-	<u>D</u>	<u>D</u>	<u>D</u>	Ṣ
G	₪	Sa	m	Va	₪	di	₪	M	₪	dhya	m
X				2				0		3	
	m	ṣ	Ṣ	n				p	p	n	m
(ṢṚ)	Ḡ	Ṛ	Ṣ	Ṣ	(ṚN)	D	P	M	P	D	P
Nya	₪	s	Su	pan	(₪₪)	Cha	ma	a	va	Ro	₪
X				2				0		3	
m											
<u>G</u>	<u>G</u>	R	S	R	-	S	S				
Pu	r	n	Di	Kha	₪	va	t	S	R	M	R
X				2				0			
<u>n</u>	<u>d</u>										
<u>D</u>	Ḡ	Ṛ	Ṣ	Ṛ	<u>N</u>	<u>D</u>	P				
X				2				0		3	

RAGA ASAVARI, JHAPTAL— SARGAM GEET

Matra	1	2	3	4	5	6	7	8	9	10
Bol	Dhi	Na	Dhi	Dhi	Na	Ti	Na	Dhi	Dhi	Na
Symbol	X		2			0		3		

STHAYI

R	M	P	<u>N</u>	<u>D</u>	P	M	P	<u>G</u>	M
X		2			0		3		

R	S	<u>N</u>	<u>D</u>	<u>SR</u>	<u>MP</u>	<u>D</u>	P	<u>MG</u>	<u>RS</u>
X		2			0		3		

ANTARA

M	P	<u>D</u>	<u>D</u>	S	S	S	S	R	-
X		2			0		3		

<u>G</u>	<u>R</u>	<u>S</u>	<u>N</u>	<u>DP</u>	<u>MP</u>	<u>DP</u>	<u>MP</u>	<u>G G</u>	<u>RS</u>
X		2			0		3		



Note to the Teacher: Have you listened to the programme *Sangita Sarita*? Listen to it and you will get multiple ideas of how music is connected with different aspects of life. Try listening to music related to the above *ragas* through concert, your acquaintances, or any other internet resource. As you hear *ragas* performed by different artists, you will be able to understand the depth in each ragas.

BHAKTI SANGEET AND SUFI QAWWALI

Devotional music in India has its roots in the Bhakti movement, a significant religious, social and literary movement that swept across India beginning from the 6th century CE, and reaching its peak during the 15th–17th century CE. It led to a spiritual revival emphasising devotion, and significantly influenced Indian music, leading to the creation of new musical forms like *kirtanas* and *bhajans*. Some prominent bhakti poets include Mirabai and Tulsidas in northern India, and Haridasa saints like Purandara Dasa and Kanakadasa in the southern India.

Similarly, Sufism is a mystical dimension of Islam that emerged around the medieval period in India. Sufi saints like Khwaja Moinuddin Chishti and Baba Farid focused on inner devotion and spiritual experience as a means of connecting with god. The Sufi *Qawwali* genre of music arose from this philosophy and continues to be widely practised and performed, especially in Punjab and the western regions of India.



Warkari (pilgrims) singing bhajans



Sufi whirling dervish performance

Here is a *bhajan* by Tulsidas.

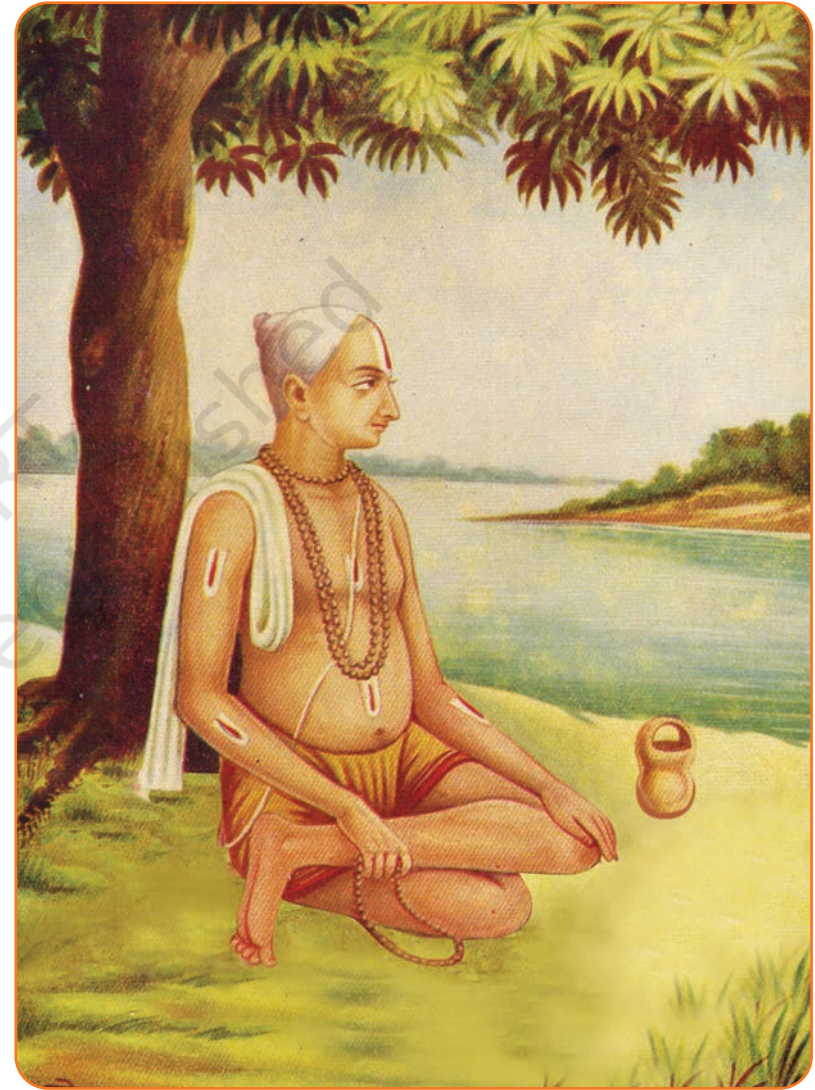
THUMAK CHALAT RAM CHANDRA

*Thumak Chalat Ram Chandra Baajat Paijaniya
Kilak Kilak Uthat Dhawe Girat Bhumi Latpataye,
Dhaya Maat God Let Dashrath Ki Raniya
Tulasidas Ati Aanand Dekh Ke Mukharvind,
Raghuvar Chhabi Ke Samaan Raghubar Chhavi Baniya*

The following is a Sufi *Qawwali* that is sung in both traditional and contemporary music.

DUMA DUM MAST KALANDAR

*Ho laal meri pat rayhio bala jhoole laalan,
Sindhri da,
sehwan da sakhi shabaaz kalandar
Duma dum mast kalandar,
Ali dum dum de andar,
Ali da pehla number
Duma dum mast kalandar,
Ho laal meri Ho laal meri...
Char chirag tere baran hamesha,
Panjva main baaran aayi bhala jhoole laalan,
Sindhri da...*



Goswami Tulsidas, Awadhi, hindi poet

ASSESSMENT

CHAPTER 7: INDIAN CLASSICAL MUSIC

CG	C	Learning Outcomes	Teacher	Self
1	1.1	Ability to sing basic songs in Carnatic and Hindustani music.		
1	1.1	Ability to keep <i>tala</i> while singing or listening to a composition.		
4	4.1	Understands the importance of the Bhakti movement and is able to sing a devotional song.		

Teacher's Comments and Student's Observations

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