



presents
Indian Classical Music
Appreciation Day

Saturday, April 5th 2008

3.00 PM to 6.30 PM

Venue : Parkway North East Middle School





Lord Ganesha

Invocation Prayers & Welcome



Goddess Saraswati

"Sangeetha" - Musically Yours

- Forum for Indian Classical Music recitals since 1984 in St. Louis
- Supported by RAC and MAC grants and corporate support
- Over 200 concerts by world renowned artistes
- Excellent on-going relationship
 - Dept. of Music in Washington University,
 - Univ. of Missouri, St. Louis
 - St. Louis University
 - Other music societies
- Concerts arranged in Spring and Fall
- Appeal to music lovers to partner with *Sangeetha* members and/or *Friends of Sangeetha*

This is a Sangeetha Presentation

- Indian Classical Music – Brief Introduction
- Carnatic Classical Music – 72 *Melakarta Ragas*
- Hindustani Classical Music – 10 *Thaats*
- Exclusives of Indian Classical Music
 - Essence of Time
 - Special Ragas
- A Mini Concert
- Concept of *Taal* in Indian Classical Music
- The Trinity of Carnatic Music
- Other great composers of Indian Classical Music

Special Thanks
to All Performing Artistes
&
their Gurus

Maheetha Bharadwaj, Anisha Gururaj,
Sandhya Pandurangi, Vidya Anand, Seema Kasthuri,
Amritha Krishnamoorthy, Ramya Vishwanathan

Ram Lakshmanan, Dr. Raghu Pandurangi
Venkat Janardhan & Nityanand Rao

Shubha Subbarao & Balachandran



Introduction to Indian Classical Music

Anantharama Balachandran

Indian Classical Music

- Based on
 - ancient musical traditions which have evolved through several thousand years
 - the concept of 'Manodharma' - freedom within discipline
- Two styles –
 - Hindustani
 - Carnatic



Three Pillars of Classical Music

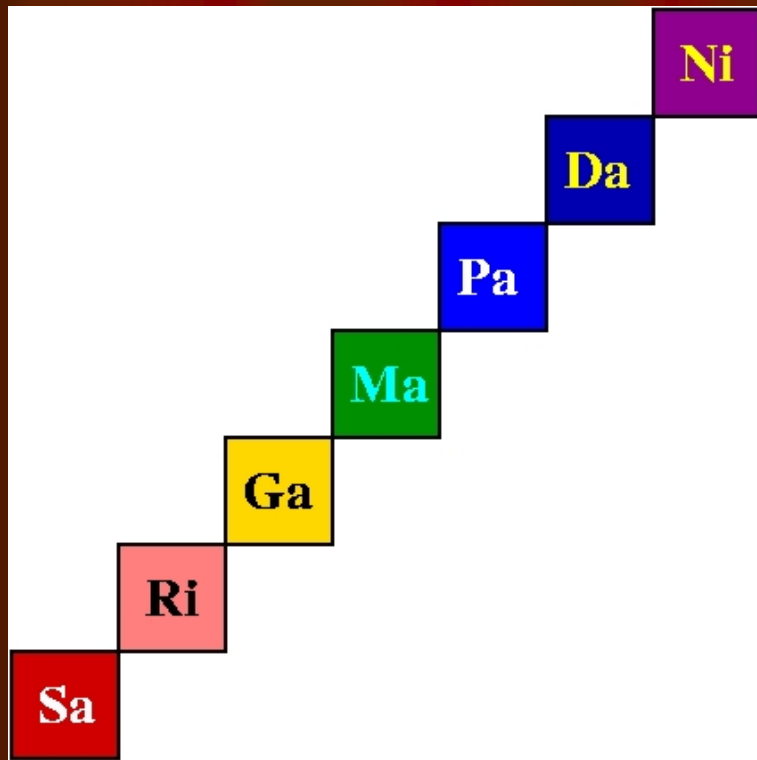
- Melody – concept of *Raga*
- Rhythm – concept of *Tala*
- Lyrical beauty

Pitch in Indian Classical Music

- Pitch is a reference frequency
- All other notes are relative to this
- In Indian Classical music, this reference is a variable !!
 - allows flexibility in choosing the reference
 - octave gets defined with respect to that reference
 - reference is called *Adhara Shadja*
 - strict adherence to this reference is demanded

Swara

- Seven basic notes called Sapta Swaras
- Classified based on the increasing order of frequency



Carnatic swara	Western note
Shadja – Sa	Do - C
Rishabha – Ri	Re - D
Gandhara – Ga	Mi - E
Madhyama – Ma	Fa - F
Panchama – Pa	So - G
Dhaivata – Da	La - A
Nishada – Ni	Ti – B

Sa, Pa – Prakruti Swaras – Constant Notes

Ri, Ga, Ma, Da, Ni – Vikruti Swaras – Variant Notes

Musical Scale

- Structure for the melodic entity, Raga.
- Created by permutation and combination of notes
- Particular sequence
 - ascent (*Arohana*) ; descent (*Avarohana*)
- Scale alone does not become a Raga
- Various combinations of swaras :
 - key to the Raga system in Indian Classical music

Melody - Raga

- A melodic entity arising out of the combination of notes (musical scale), with ornamentation (*Gamaka*)
- Highly individualistic
- Has the power to create different moods

Lyrical beauty

Sublime integration of various themes

- religion, devotion, philosophy, emotions, intellect (science), entertainment, literature
- languages: Sanskrit, Hindi, Bengali, Telugu, Tamil, Kannada, Malayalam, Marathi, Gujarathi, Punjabi and more..
- emotions (*nava rasas*)

Carnatic Music Highlights

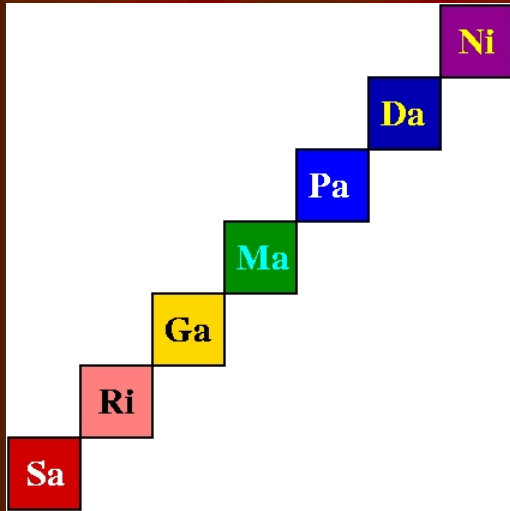
Shubha Subbarao

Raga System

- Parent Scales - *Melakartas*
- Seventy-two in number
- Concept conceived by Venkatamakhi in the 17th century
- Scientific and logical melodic set-up
- Key to the 72-Melakarta Raga scheme
 - various possible combinations of *Vikruti* swaras

Vikruti swaras – variant notes

Swara System



16 *swara* system in use

Name of the <i>Swara</i>	Equiv. Western note
S	C
R1 R2/G1	C-Sharp D
G2/R3 G3	E-Flat E
M1 M2	F F-Sharp
P	G
D1 D2/N1	A-Flat A
D3/N2 N3	B-Flat B

Hindustani Music Highlights

Shubha Subbarao

Hindustani Classical

- A *thaat* (scale) is a 7-ladder scale
- A *thaat* must contain all 7 notes
- The 10 *thaat*'s in the system are -
Bhilawal, Khamaj, Bhairav, Kafi, Asavari,
Bhairavi, Kalyan, Marva, Poorvi, Todi

*Rendition of Shudha Madhyama Raga
by Anisha Gururaj in Raga – Thodi*

followed by

*Rendition of Prathi Madhyama Raga
by Maheetha Bharadwaj in Raga – Hemavathy*

Audience participation time

*What is the difference between
Shudha Madhyama Raga and Prathi
Madhyama Raga ?*

*Who is the creator of the 72 Melakarta
Raga System in Carnatic Classical Music ?*

Indian Classical Music Exclusives

Shubha Subbarao

Anantharama Balachandran

Time sensitive *Ragas*

- Time of the day has infused Hindustani music for centuries
- Vishnu Narayan Bhatkhande (1860-1936) presented the thesis on time sensitive ragas
- Each *Raga* or *Ragini* is associated with a definitive mood or sentiment that nature arouses in human beings
- Examples ~
 - Early Morning – Raag Bhoop
 - Mid Morning – Raag Kalyani
 - Evening – Raag Yaman
 - Night – Raag Neelambari (preferred Raga for Lullabies)
 - Late night – Raag Darbari

Rendition of an Evening Raga

Hindustani Classical style

by Sandhya Pandurangi in Raag – Yaman

followed by

Carnatic classical style

by Maheetha Bharadwaj in Raga – Mohanam

Special Ragas

- Some Ragas reflect moods
 - Raga Kathanakuthoohalam reflects joy
 - Raga Hamsadhwani represents majesty
 - Raga Panthumarali reflects sadness
 - Raga Sama reflects humility
 - Raga Revathi invokes prayer

Special Ragas (Contd.)

Hindustani -

- Raag Deepak - *generates heat energy*
- Raag Megh Malhar – *brings rains*
- Raag Vasant – *ushers in spring*

Carnatic -

- Raga Amritavarshini – *brings showers*
- Raga Ananda Bhairavi – *peace and love*
- Raga Kalyani – *promotes prosperity*

Raga & Medicine

Raga Chikitsa

- Nada Yoga – acknowledges impact of music on body and mind
- Correlation between 72 Melakarta Ragas and 72000 Nadis (Nerves) in human body
- Descending notes - creates inward oriented feelings
- Ascending notes - represents upward mobility
- Examples
 - Ahir Bhairav, Darbari, Kamaj, Pooriya - help defuse hyper tension
 - Punnagavarali and Sahana - prescribed for anger management

Learning vocal music helps in speech therapy

*Rendition of Western Notes in
Carnatic Classical*

by Maheetha Bharadwaj in Raga – Sankarabharanam

*followed by
Special Ragas*

*Amritavarshini Raga by Ramya Vishwanathan
Kathanakuthoohalam Raga by Maheetha Bharadwaj*

Audience participation time

Who was the legendary singer in Hindustani Music who popularized Raag Deepak and Megh Malhaar ?

A Classical Music Concert

Shubha Subbarao



Learning Curve in Carnatic Classical

- *Gitam*
- *Swarajati*
- *Varnam*
- *Kriti **
- *Padam*
- *Jaavali*
- *Tillana **

Items marked with * will be performed today

Facets of Rendition - Carnatic

- **Varnam**

- Used as a concert opener
- Consists of two parts -
 - Purvanga - consisting of three sections - pallavi, anupallavi and muktayi or chitta swara.
 - Uttaranga - consisting of the Charanam and the Charanaswara-s.

- **Kriti (Keerthana)**

- Established by the Trinity of composers
- Pallavi, Anupallavi and Charanam

- **Thillana**

- The Hindustani counterpart is the *Tarana*
- Consists of short lyrics and syllables

Facets of Rendition - Carnatic

- Alapana *
- Pallavi, Anupallavi and Charanam *
- Nerval *
- Swarakalpana /Chitta swaras *
- Tani Avartanam – Taal Ensemble *
- Ragam, Tanam, Pallavi
- Prerequisites :
 - Adherence to Sruti
 - Strict control over *laya/tala*
 - Good choice of the composition
 - In-depth understanding of the Raga

Items marked with * will be performed today



Kriti Structure

- Alapana (improvised opening, introduces the raga)
- 3 sections (no breaks):
 - Pallavi: opening section and “refrain”
 - Anupallavi: introduces secondary theme, moves towards climax
 - Charanam: final section (relaxed or virtuosic restatement of previous material)

Facets of Rendition - Hindustani

- Includes two broad stages –
 - *aalaap* followed by *bandish* in the same *raag*
- *Aalaap* is the act of illustrating and developing the *raag*
- *Bandish* is a composition, i.e., rendition of lyrics in a *raag*
- The tempo of a *bandish* increases gradually from slow (*vilambit*) to medium (*madhya*) to fast (*dрут*). Very slow and very fast tempos are called *ati-vilambit* and *ati-dрут* respectively

Genres in Hindustani Classical

- **Dhrupad –**

An ancient style often used for religious or philosophical renditions

Use of syllables like *Om, Nom, Tom* etc. to develop the *raag*

Dhrupad singing has its own special *taals* e.g., *Chau taal*

Pakhawaj used as percussion instrument (not *Tabla*)

Dhrupad has very few remaining practitioners

Genres - Contd.

- **Khayaal –**

Most popular style of vocal classical singing

Khayaal singing involves presenting a lyrical composition in a classical style

Khayaal is of two kinds - *chhota khayaal* and *bada khayaal*

Accompanied by *Tabla* as the percussion instrument

Genres – Contd.

- **Tarana –**

Does not involve any lyrics but instead uses syllables like *tana, deem, oder, dir, tadiyan*, etc.

Usually at a faster pace than *Khayal* or *Dhrupad*

The percussion instrument used is *Tabla*

- **Thumri –**

Light classical form of singing

Usually set in *Deepchandi taal* (14 beats)

Thumri singing usually involves lyrics with sentiments of lovers, like separation, complaint, request etc.

Carnatic Classical vocal recital

by Vidya Anand in Raga – Hindolam

followed by

Hindustani Classical vocal recital
by Sandhya Pandurangi in Raag – Mal Kauns

Audience participation time

What is the creative expression in Raga Alapana called ?

What is the equivalent to Thillana in Hindustani Classical ?

The Rhythm Perspective 'Taal'/Beats

Ram Lakshmanan

Disciple of Sri. Umayalapuram Sivaraman

&

Venkat Janardhan

Disciple of Sri. Thiruvarur Bhakthavatsalam

Rhythm – Tala/Taal

- Rhythm pervades every aspect of life
 - Heart Beat, Breathing, Walking, Running, Eating, Sleeping, Talking
 - Not just Human life, Animal and Plant life as well
- Rhythm combines with notes (swaras) – the unison creates a universal language
- *Laya* refers to the inherent rhythm
- *Tala* refers to time scale, which is mathematical
- Characterized by internal coherency, logical rigidity and numeric accuracy

The *Taal* System

- Hindustani Music has a *Taal* System based on counts (*matra*) and syllables (*bol*)
- Commonly played Taals
 - Teen Taal (16 counts)
 - Deepchandi (14 counts)
 - Jhap Taal (10 counts)
 - Keherva (8 counts)
 - Rupak (7 counts)

The *Tala* System

- Carnatic Music has 7 basic *Talas*
- Eka, Roopaka, Triputa, Matya, Jampa, Ata and Dhruva
- Each of these 7 *Talas* can have five variants (*Jaathi*)
 - Thisram – 3 Beats
 - Chatusram – 4 Beats
 - Khandam – 5 Beats
 - Misram – 7 Beats
 - Sankeernam – 9 Beats
- Total of 35 *Talas*

Audience participation time

Name any 3 popular or common Talas in Carnatic Music ?

Name any 3 Popular Taals in Hindustani Music ?

Intermission

15 Minutes

The Trinity in Carnatic Music

Anantharama Balachandran

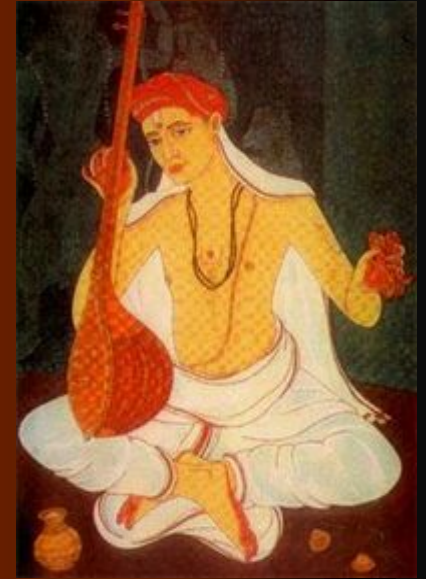
Sri Purandara Dasaru (1494-1564)

- Pra-pithamaha (founder) of modern Carnatic classical music
- Born in Pandarapura, Karnataka
- Devotee of Vittala (Lord Krishna)
- Guru: Vyaasa Raayaa
- "Dasa Sahithya"- blend of sublime poetry and music emphasizing the virtues of spiritual life
- Signature -"Purandara Vittala"
- Composed 475,000 songs in both Kannada and Sanskrit



Saint Thyagaraja (1781-1874)

- Tiruvaiyaru – Birth Place
- Guru Sonti Venkataramaniah
- Steadfast devotion to Lord Rama
- Thyagaraja Aradhana – Bangalore Nagarathnammal – The pious and blessed disciple
- The Ghana *Pancha Ratnas* (Gems)



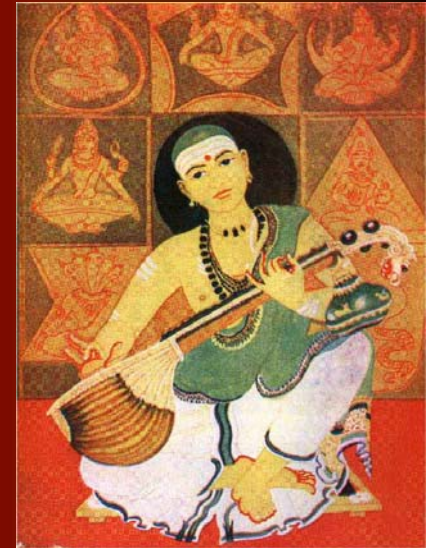
Thyagaraja's Uniqueness

- Pallavi poses a question to God,
Anu Pallavi further qualifies the poser,
and in the Charanam seeks to find the answer



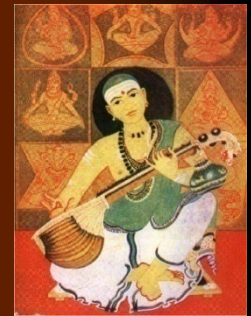
Sri Muthuswami Dikshithar (1775- 1835)

- Born in Tiruvarur, Thanjavur
- Guru: Chidambaranatha Yogi
- Muttuswami Dikshithar attained mastery over the Veena, and the influence of Veena playing is evident in his compositions
- "Shri naathaadi guruguho" in the raga *Maayaamaalavagaula*
- Lord Subramanya – "Guru Guha"
- Over 450 compositions



Uniqueness of Dikshithar

- Compositions in all the 72 *melakarta ragas*, (in his *asampurna* mela scheme) thereby providing a musical example for many rare and lost ragas.
- Dikshithar was a master of *talas* and is the only composer to have *krithis* in all the seven basic talas of the carnatic scheme
- For richness of *Raga Bhava*, sublimity of their philosophic contents and for the grandeur of the *Sahithya*, the songs of Dikshithar stand unsurpassed



Sri Syama Sastri (1762 -1827)

- Born in Tiruvarur, Thanjavur
- Guru Adiyaappayya
- Pious devotee of Goddess Kamakshi
- Over 300 compositions
- Navaratnamalika on Goddess Madurai Meenakshi
- Rhythmic beauties and phrases
 - E.g., – ‘sarasamukhi’ –
‘ta dhangi na thom’



Commonality among the Trinity

- Signature in each of these compositions
 - Thyagaraja , "Guru Guha" , "Syama Krisna"
- Dialogue with God leading to compositions
- Common Birth Place – Thanjavur - Chennai, India
- Telugu and Sanskrit Language compositions
- Great Compositions – Gems
 - Pancha Ratna Krithis
 - Navagraha Krithis
 - Navaratnamalika Krithis



Song: Marubalka
Composition of Saint Thyagaraja
Raga: Sriranjani Tala: Adhi
performed by Vidya Anand

Song: Rangapura Vihara
Composition of Mutthuswami Dikshitar
Raga: Brindavana Saranga Tala: Rupaka
performed by Anisha Gururaj

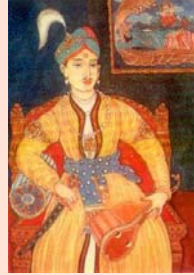
Song: Paraakela Nannu
Composition of Syama Sastry
Raga: Kedara Gowla Tala: Adhi
performed by Seema Kasthuri

Song: Ranga Banda Manege
Composition of Purandara Dasa
Raga: Tilang *Tala: Tishra Nada*
performed by Anisha Gururaj

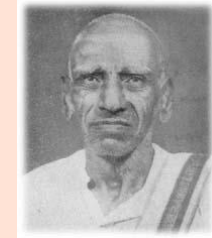
Song: Yaar Enna Sonnalum
Composition of Oothukadu Venkata Subbaiyer
Raga: Manirangu *Tala: Adhi*
performed by Ramya Viswanathan

Other leading composers

Swati Tirunal



Papanasam Sivam



Mysore Vasudevacharya



Subramania Bharathi



Oothukadu Venkata Subbaiyer, Jayadevar, Kanaka Dasar, Tansen, Surdas, Kabir, Mirabai, Tukaram.....

Short Compositions

Song: Asaindhadum

Composer: Oothukadu Venkata Subbaiyer
Raga: Simhendramadhyamam Tala: Adhi
performed by Vidya Anand

Song: Marivere Dikkevaro

Composer: Patnam Subramanya Iyer
Raga: Lathangi Tala: Khanda Chapu
performed by Seema Kasthuri

Song: Shanti Nilava Vendum

Composer: Sethumadhava Rao
Raga: Tilang Tala: Adhi
performed by Ramya Viswanathan

Short Compositions

Song: Shivana Nodiro

Composer: Vijaya Vittal Dasa

Raga: Panthavarali

Tala: Adhi

performed by Seema Kasthuri

Composer: Kabir Das

Raga: Mishra Bhairavi Tala: Keharva

performed by Sandhya Pandurangi

Thillana

Composer: Ramanathapuram Srinivasa Iyengar

Raga: Paras

Tala: Adhi

performed by Vidya Anand

Audience participation time

What is the Signature used by
the Trinity in their
compositions ?

What was Purandara Dasa
before becoming a Saint
composer ?

'Mangalam'

Special Thanks to
Melvin Cotton – Sound
Parkway North East Middle School – Theater
Friends of Sangeetha & Members of Sangeetha



Audience participation time

*Would you like to be a Friend of
"Sangeetha"*

Any Questions ??

Thank You

'Sangeeta' Executive Committee

Anand Parthasarathy
Prahalthan Cumaraswamy
Anantharama Balachandran
Gururaj Nagarajan
Suresh Shaddarsanam
Todd Mosby