



# ***BHATHKHADE SANGITH***

VISHARAD PT II - INSTRUMENTAL

Theory notes



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# TYPE OF SONGS

**Dhrupad:** Dhrupad is the best type of Gayaki. In 13<sup>th</sup> Century A. D. in time of Saragdeva the Jati Gayan was more popular and after Jati Gayan the Dhrupad style of signing came into practice.

This type of composition and style of singing has its origin from Raja Man Singha of Gwalior. He is considered as the founder of Dhrupad style of singing and most proficient compose as well as great pattern of it. It is sung rhythm.

It contains four parts: Sthai (First Part), Antara (Second Part), Sanchari (Third Part) and Abhoga (Forth Part). The language of Dhrupad is high and the thoughts are deep. The Tan-Paltas are prohibited in it. This Gayan needs a forceful voice and throat hence it is mainly sung by the male musicians.

Veer, Shanti and Shringar Rasas are prominent in this type of Songs. The central theme if this Gayan contains the ideas of self-reliance and songs of devotion to God and is mainly sung in Chartala and Oblique Talas.

**Dhamar:** The songs sung in Dhamar Tala are called Dhamar. It is a kind of Hori. A Dhamar depicts the picture of life activities of Sri Krishna just like Rasa Leelas which are sung to display the life activities of Radha and Krishna in the month of Falgun of Vikram Era. Shringar Rasa is more prominent in this Rasa and contains four parts – Sthai, Antara, Sanchari and Abhoga like Dhrupad Gayan. These Gayans are sung in Gamak, Meend, Boltalas and in Duggan and Chuggan. It also requires a forceful sound.

**Khayal:** Khayal is the word derived from Urdu language which carries thoughts as its meanings. This Gayan is very popular now-a-days. The Anibaddha Gayan was sung in form of prolongation without time and rhythm. Khayal Gayan came in practice by combining the Anibaddha Gayan with Nibaddha Gayan. Amir Khusro tried to popularise this Gayan but it could not complete with Dhrupad Gayan which continued for a long time. After this in the period of Mohammad Shah, Adarang and Sadarang took interest in popularizing the Khayal Gayan. Khayal Gayan is of two types:-

- (a) Bada Khayal (Slow Khayal)
- (b) Chhota Khayal (Fast Khayal)

Bada Khayal is sung in Vilampat Laya Teentala, Ektala and Ada Charfal, while Chhota Khayal in Teentala, and Jhaptala. Shrinagar Rasa plays the prominent role in this Gayan. How does the musician express his art by prolongation in this Gayan, depends upon individual efforts of the musician

himself. The poetic words are not given importance in comparison with prolongation.

**Thumary:** The Thumary Gayan was started from Nawab families near about 200 years ago. It is sweet and popular like Khayal Gayaki but the musician is not expected to maintain the correctness and purity of Raga like Khayal Gayaki. Beauty of Gayaki expresses the prominent part of the song. Thumary is sung in Kafee, Bhairavi and Khamaj Thatas, Ragas in Teen Tala, Kaharwa *i.e.* and Dadra etc. Thumaries mainly depict the life activities of Radha and Krishna. The Thumary Gayans are more popular in Brij mandala and in eastern U.P.

The Thumary Gayans are divided into two parts *i.e.* First Part (Sthai) and Second Part (Antara). The use of Tan Paltas makes the Gayan more beautiful.

**Tarana:** This Gayan is sung through the world like Tom, Tana, Ta, Dir, Da and Nee instead of songs. This Gayan is rhythmical and correctness of Raga is the chief characteristics of this Gayan. The musicians now-a-days sing this song for recreation only. Tarana was started in times of Allauddin Khilji who originated it to impart the musical education to the foreigners who were not familiar with Indian language and the musical symbols etc. Hence he taught them Ragas through the above bols.

**Lakshan Geet:** The Gayan which tells us the special features of Raga is called the Lakshan Geet *i.e.* the Lakshan Geet makes us know with the name and theory of Raga, its ascent and descent and time of singing etc. The Lakshan Geet is sung in time and rhythm of the Raga to which it belongs. The Lakshan Geet clearly explains the special features of its mother Raga.

**Sargam:** The Sargam Gayan is the rhythmical representation of notes in the shape of songs and the ragas which are properly controlled by proper time and rhythm.

**Bowl:** These are devotional songs in the North India. These songs advise to be meritorious and to be avoided from sins. Baul singers are yogis and they are devotees of Krishna. They roam everywhere singing and playing 'Ektar' and give the message of merit.

**Bhatayali:** The folk songs that are sung by the boatmen in Bengal is called Bhatayali. These songs depict the picturesque surrounds and their pains,

sorrows and enjoyments of the life of boatmen. To create 'Bengal Music Mode' Takur got use of Baul and Bhatayali songs.

**Kirtan:** These are Karnataka devotional songs. Kirtanam style of singing of the South are considered as sober, blue-blooded and most chaste styles of singing. They describe the glory of Gods. They give Bhakti Rasa.

**Kriti:** Kriti is considered as classical songs like Kirtanam and Varnam. They are musical compositions and have only musical value but not the literature. Kriti came to being in the 18<sup>th</sup> Century. Pallav Anupallavi and Charanam are used.

# THEORY VISHARAD PART 2

## Ancient Nibaddha and Anibaddha Gaan

In ancient times (during the Pt. Sharangadeva time) the present style of singing like *Drupad*, *Dhamar*, *Khayal*, *Tappa*, *Thumri*, etc. were not known. *Prabanda*, *Vastu* and *Roopak*, were prevalent at that time. These styles were called “**Nibaddha Gaan**” or, set musical compositions. Instead of *Stai*, *Anthara* they use *Udgaraha Melapak*, *Dhruva*, *Anthara*, and *Aabhoga*.

Different parts of the ancient form of singing were called **Dhatu** or **Tuk**. Pt. Sharangadeva classified the music prevalent during his time under two parts namely *Nibaddha Gaan* and *Anibaddha Gaan*.

**NIBADDHA GAAN** The songs which were set to *Swara* and *Taal* and which had different parts known as *udgraha*, *melapak*, *dhruva*, *anthara* and *abhoga* was called **Nibaddha Gaan**.

**ANIBADDHA GAAN** The songs not set to *Swara* and *Taal* was called *Anibaddha Gaan*. In short, *Nibaddha Gaan* is a set musical composition and *Anibaddha Gaan* is the free and extempore development of Raga.

## *The ancient Jati Gayan*

During the time of Bharata (3rd Century) when the Raga gayan was not in practice *Jatis* were sung all over the country. These were not poetic compositions but songs set to musical metres and were sung exactly as they were composed. These compositions or songs set to *Swara* and *Tala* were sung in Temples at the time of worship, in fairs and festivals, in dramas, in social gatherings and marriages.

## The ancient Raga lakshanas

All the Granthakars have given the description of Raga-Lakshan and all of them accepted that there are ten Raga Lakshanas.

**Graha:** Graha Swara is the note which the singing of a Raga commences. In ancient days every raga had its fixed Graha Swara and the singing of the Raga should start from particular Swara, but Graha Swara is not in practice now.

**Ansha:** The note which is most frequently used in a Raga is called Ansha-Swara.

**Mandra:** In ancient times Mandra Spathak or Mandra-Sthana meant that up to what extent the development of a Raga should be extended in the Mandra Sapthaka. Every Raga had a fixed note in the Mandra Sapthaka beyond which the development of the Raga was not allowed. This is the meaning of Mandra.

**Tara:** Every Raga had a fixed note in the Taar-Sapthak, beyond which the development of a Raga was not allowed to be done. This was meant by *Taar*.

**Nyas:** Nyas-Swara is the note on which the singing of a Raga is concluded.

**Apnyasa:** The Swara of a Raga, other than the Nyasa-Swara, on which halt was made were called Apnyasa-Swara.

**Bahutwa:** Bahutwa indicates the frequent use of any note in a Raga. In ancient time while rendering Raga when any note was used very frequently it is called *Bahutwa*.

**Alpatwa:** Alpatwa means the sparing use of any note in a Raga. When any note is little used in a Raga or is left out then it is called the *alpatwa*.

**Shadawatva:** Means only six notes are being used in a Raga, both in ascent and descent.

**Oudawatva:** Means only five notes are being used in Raga, both in ascent and descent.

## AVIRBHAVA AND THIRIBHAVA

When a singer demonstrates any *Samaprkurthi* Raga with different Swara-Passagees of another Raga, or Swara Sangathi of a Samapruthi Raga is called *Avirbhava*. It is only skilful Musicians bring out this specific note-combination or Swara-Sangathi.

**Tirobhava:** When a musician while singing a Raga demonstrates skilfully the musical phrases of *Samaprakuthi* or allied Raga and makes the original raga obscure for a moment that it is called *Thirobhava* of the Raga.

**Avirbhava:** When a musician while singing a Raga make it obscure for a moment by skilful demonstrating the musical phrases moment by skilfully demonstrating the musical phrases of its *Samaprakruthi Raga* and immediately, after that again bring out skilfully the distinguishing musical phrases of the original Raga and keeps the Raga intact, then it is called *Avirbhava*.

The method of demonstrating *avirbhava* and *thirobhava* of a Raga is; first the *Avirbhava* is done, then its *Thirobhava* is done and again and again its *Thirobhava* is shown.

### Ancient Alap-Gayan or Ragalap, Roopakalap and Aalapthi

In ancient Alap-Gayan or Alapthi-Gayan was quite different from present day Alap-gayan. It was classified under three parts, namely ***Ragalap***, ***Roopakalap***, and ***Aalap***.

***Ragalap:*** This was an ancient Alap-Gayan consists of ten characteristics namely, **Graha**, **Ansha**, **Mandara**, **Tara**, **Nyasa**, **Apanyasa**, **Alpathwa** **Shadawathva**, and **Oudawathva**.

***Roopakalap:*** This was another kind of Alap-gayan. In Roopakalap all the above ten parts were clearly shown and along with it, the Alap was also shown in different parts. In other words Roopakalap was a step further than Ragalap and it was more developed form of singing than Ragalap.

***Aalathi:*** This was the third kind of Alap-Gayan. In Aalapthi the Raga was fully demonstrated. Even *Avirbhava*, *Thirobhava* of the Raga was also shown. In ancient times Aalapthi was considered as the standard and high class form of singing.

## Swasthana Rules of the Ancient Alap-singing

In ancient time there were certain prescribed limits in the note of a *Sapthiak* for singing. This is known as ***Swasthana***. Every singer was required to do the alap of Raga according to the limits of the notes, and this called *Swasthana Rules*.

There were three Swasthanas of the ancient alap singing.

- The first *Swasthana* was the fixed from Stai-Swara or Ansha-Swara (*Vadi Swara*) to the fourth note. The fourth Swara from the Stai Swara was called *Dwiardha-Swara*.
- The second *Swasthana* was fixed from the Stai Swara to the eighth Swara which was called *Dwigun-Swara*. Thus the second *Swasthana* was fixed from the Stai Swara to Dwigun-Swara.
- Thirs *Swasthana* was fixed between *dwiwardha* and *Dwigun Swara*. The note between Dwiardha and Dwigun Swaras were called *Ardha-Sthit-Swara*
  - 1st        =     Stai Swara to the 4th note.
  - 2nd        =     Stai Swara to the 8th note.
  - 3rd        =     4th and 8th Swara.

## VAGGEYAKAR

The term *Vaggeyakar* is a Sanskrit word which comprises of *Vak* and *Geya*. *Vak* means to compose a poem and *Geya* means to set the poem in to tune. Therefore a musician who can compose a poem and if he can put in to a melody or a tune, he is called **Vaggeyakar**.

Pt. Sharangadeva has described the qualities of a Vaggeyakar in his book ***Sangeeth Rathnakar***.

1. One who has a knowledge of grammar
2. One who has a knowledge of different metres
3. One who knows the different Languages
4. One who is conversant with the theory and music and other fine arts
5. One who is an expert in vocal and instrumentals music, and dancing
6. One who has a knowledge of Laya and Tala
7. One who has a knowledge of Kaku-Bheda
8. One who has the talent to introduce new forms or styles of singing
9. One who is a good impressive singer

10. One who is capable of making or constructing original compositions
11. One who can concentrate his mind

Besides all these Qualities there were other two kinds of *Vaggeyakur*

1. **Madhyama Vaggeyakar**
2. **Adham Vaggeyakar**

**Madhayam Vaggeyakar:** A person who has an imperfect knowledge of composing poem and set them to a tune is called *Madhyama Vaggeyakara*

**Adham Vaggeyakar:** One who has a good knowledge of different kind of words but cannot compose songs and also cannot set them to tunes is called *Adham Vaggeyakar*.

## TANA AND ITS VARIETIES

**Thanas** can be defined as open voiced running note-passages in quick tempo.

**Shuddah Tana:** A Thana which takes notes in a serial order or a Thana which set straight arohi and avarohi, is called *Shuddha-Tana*.

Example: (Raga Yaman) NRGM/ PDNS NDPMGRS

Shuddha Tana is also called *Sapat tana* or *Sarala Tana*

**Koot-Tana:** A Tana which takes the notes in an irregular or in zigzag way.

Example: (Raga Yaman) NRGRM/ PMG, NDP, SNDP, GRPM/ GRS

**Misra-Tana:** A tana which is a mixture of *Shuddha-Tana* and *Koota-Tana* is called Misra-Tana.

Example: (Raga Yaman) NRGM/ PM/ DP, NDPM/, PM/ GR, GRS.

**Gamak-Tana:** A Tana in which sung in gamak is called Gamak-Tana, or a Tana which sung with shake or quiver is called Gamak Tana.

**Alankarika-Tana:** A Tana which is composed of *alankara* form.

Example: (Raga Yaman) NRGM/ , RGM/ P. GM/ PD, DPM, PM/G, M/ GR, GRS

**Bole-Thana:** The wordings of the song sung by in the form of a Thana it is called *Bole-Thana*.

**Choot-ki-Thana:** When a Thana begins from any note of the higher octave and reaches the maddhaya :S: is called *Choot-ki-Thana*.

Example: GRSNDPM/ GRS

**Akar-ki-Thana:** When a thana is sung only in “Akar” form is called *Akar-ki-Thana*.

**Sargam-ki-Thana:** When a Thana is sung only in Swara is called *Sargam-ki-Thana*.

**Jabde-ki-Thana:** When a thana is sung with the help of the *jaws* is called *Jabde-ki-Thana*.

## SOUTH INDIAN TALA SYSTEM OR KARNATAKA TALA PADDHAT

In Karnataka Tal system there are seven (7) principal Thalas namely,

1. Druva-Tala
2. Matha-Thala
3. Roopak-Tala
4. Jhampa-Tala
5. Triputa-Tala
6. Atha-Tala
7. Ek-Tala

There are Thalas having different time duration (meters) division (Bars) Boles (Syllables) and beats.

	<b>Symbols</b>	<b>Symbol-names</b>	<b>Matras</b>
<b>1</b>	—	Anudrutham / viram	1
<b>2</b>	0	Drut	2
<b>3</b>	1	Laghu	4
<b>4</b>	S	Guru	8
<b>5</b>	3	Pluta	12
<b>6</b>	+	Kakapada	16

Thus all the Talas of Karnatak system are written in Tala-Notation with the help of above six symbols, and the seven principal thalas are written in the following manner.

No	Tala-Name	Symbols	Matras	Symbol-names
1	Dhruva	1 0 1 1	14	Laghu, drut, laghu, laghu
2	Matha	1 0 1	10	Laghu, drut, laghu
3	Roopak	1 0	6	Laghu, drut
4	Jhampa	1 ~ 0	7	Laghu, anudrut, drut
5	Triputa	1 0 0	8	Laghu, drut, drut
6	Atha	1 1 0 0	12	Laghu, laghu, drut, drut
7	Ektal	1	4	Laghu

These seven principal Talas of Karnataka system and their jatis together with their symbols and matras are written as below.

No	Tala-name	Jati	Symbol	Matra
1	Druva Tala	Chatusrs	140 14 14	4+2+4+4 = 14
		Tisra	130 13 13	3+2+3+3 = 11
		Khanda	150 15 15	5+2+5+5 = 17
		Mishra	170 17 17	7+2+7+7 = 23
		Sankeerna	190 19 19	9+2+9+9 = 29
2	Matha Tala	Chatusrs	140 14	4+2+4 = 10
		Tisra	130 13	3+2+3 = 8
		Khanda	150 15	5+2+5 = 12
		Mishra	170 17	7+2+7 = 16
		Sankeerna	190 19	9+2+9 = 20
3	Roopak Tala	Chatusrs	140	4+2 = 6
		Tisra	130	3+2 = 5
		Khanda	150	5+2 = 7
		Misra	170	7+2 = 9
		Sankeerna	190	9+2 = 11
4	Jhampa Tala	Chatusrs	1~0	4+1+2 = 7
		Tisra	1~0	3+1+2 = 6
		Khanda	1~0	5+1+2 = 8
		Misra	1~0	7+1+2 = 10
		Sankeerna	1~0	9+1+2 = 13

No	Tala-name	Jati	Symbol	Matra
5	Triputa Tala	Chatusrs	1 <sub>4</sub> 0 0	4+2+2 = 8
		Tisra	1 <sub>3</sub> 0 0	3+2+2 = 7
		Khanda	1 <sub>5</sub> 0 0	5+2+2 = 9
		Misra	1 <sub>7</sub> 0 0	7+2+2 = 11
		Sankeerna	1 <sub>9</sub> 0 0	9+2+2 = 13
6	Atha Tala	Chatusrs	1 <sub>4</sub> 1 <sub>4</sub> 0 0	4+2+4+2 = 12
		Tisra	1 <sub>3</sub> 1 <sub>3</sub> 0 0	3+2+3+2 = 10
		Khanda	1 <sub>5</sub> 1 <sub>5</sub> 0 0	5+2+5+2 = 14
		Misra	1 <sub>7</sub> 1 <sub>7</sub> 0 0	7+2+7+2 = 18
		Sankeerna	1 <sub>9</sub> 1 <sub>9</sub> 0 0	9+2+9+2 = 22
7	Ek Tala	Chatusrs	1 <sub>4</sub> 0 0	4+2+2 = 8
		Tisra	1 <sub>3</sub> 0 0	3+2+2 = 7
		Khanda	1 <sub>5</sub> 0 0	5+2+2 = 9
		Misra	1 <sub>7</sub> 0 0	7+2+2 = 11
		Sankeerna	1 <sub>9</sub> 0 0	9+2+2 = 13

In South Indian Tala system there is no *Khali*, hence when we write North Indian Thala in to South Indian Tala, whenever there is a *Kahli* we have to add the previous vibhaga with the Kahli. Example:- When we write Ek Tal in North Indian notation.

1	2	3	4	5	6	7	8	9	10	11	12
X		0		2		0		3		4	

So when we write EkTal in to South Indian way we have to write like this  
**0 0 0 0 0 0** If we write this it is wrong because of the rule of the Kahli. The correct way to write Ek Tal in South Indian way is:  
**1 1 0 0**. This is how it should be written.

Name of the Tala	North Indian	South Indian
Tree Tala (Teen Tal)	1 1 1 1	1 S 1
Dadara	0 0	1
Jhaptal	0 0 0 0	0 1 0
Dhamar	1 0 0 1	1 1 1
Jhumra	0 1 0 1	0 0 1

In the Southern Tala system in addition to the above described 35 Talas there are other kinds of Talas which have been formed by GatI-Bheda. GatI-Bheda also has five varieties known as Chatasra-Gati, Tisra-Gati, Khanda-Gati, Mishra-Gati and Sankeerna-Gati. Just as five jatis of each of the seven principal Talas have been formed by the change in the Matras of the Symbol of Laghu, in the same way on account of the change in the Gati of the Talas five more Talas of each of the 35 Talas have been recognised. Thus, according to the 'Pancha-Jati-Bheda' and 'Pancha Gati-Bheda' 175 Talas in all have been formed. Therefore,  $35 \times 5 = 175$  Talas or  $25 \times 7 = 175$  Talas in all have been recognized in the Southern Tala system.

In order to understand the construction of the 25 varieties of each of the seven principal Talas of the South according to 'Panch-Gati-Bheda' let us take the Dhruva Tala at first.

### **Dhruva Tala – 1 0 1 1 – 14 Marras**

<b>Jati</b>	<b>Symbol</b>	<b>Matra</b>	<b>Gati-Bheda</b>	<b>Total-Matras</b>
<b>Chatasra</b>	1 <sub>4</sub> 0 1 <sub>4</sub> 1 <sub>4</sub>	14	Chatasrs Tisra Khanda Mishra Sankeerna	14 x 4 = 56 14 x 3 = 42 14 x 5 = 70 14 x 7 = 98 14 x 9 = 126
<b>Tisra</b>	1 <sub>3</sub> 0 1 <sub>3</sub> 1 <sub>3</sub>	11	Chatasrs Tisra Khanda Mishra Sankeerna	11 x 4 = 44 11 x 3 = 33 11 x 5 = 55 11 x 7 = 77 11 x 9 = 99
<b>Khanda</b>	1 <sub>5</sub> 0 1 <sub>5</sub> 1 <sub>5</sub>	17	Chatasrs Tisra Khanda Mishra Sankeerna	17 x 4 = 68 17 x 3 = 51 17 x 5 = 85 17 x 7 = 119 17 x 9 = 153
<b>Mishra</b>	1 <sub>7</sub> 0 1 <sub>7</sub> 1 <sub>7</sub>	23	Chatasrs Tisra Khanda Mishra Sankeerna	23 x 4 = 92 23 x 3 = 69 23 x 5 = 115 23 x 7 = 161 23 x 9 = 207

Jati	Symbol	Matra	Gati-Bheda	Total-Matras
Sankeerna	1 <sub>9</sub> 0 1 <sub>9</sub> 1 <sub>9</sub>	29	Chatasrs Tisra Khanda Mishra Sankeerna	29 x 4 = 116 29 x 3 = 87 29 x 5 = 145 29 x 7 = 203 29 x 9 = 261

Note:- In the same way, according to Gati-Bheda the twenty-five varieties of each of the remaining 6 Talas can be written.

### RUDRA TAL (11Matras)

1	2	3	4	5	6	7	8	9	10	11
DHIN X	NA 2	DHIN 0	NA 3	THI 4	THI 5	NA 0	KAT 6	TA 7	DHIN 8	NA 0

### BRAHMA TALA (28 Matras)

1	2	3	4	5	6	7	8	9	10	11	12	13	14
DHA X	DHIN 0	DHIN 0	DHA 3	TRAKA 2	DHIN 3	DHIN 0	DHA 0	TRAKA 0	DHIN 4	DHIN 4	DHA 5	THI 5	THI 5
15 NA	16 THI	17 THI	18 NA	19 THI	20 NA	21 KATH	22 THA	23 DAGE	24 NDHA	25 TRAKA	26 DHIN	27 GADI	28 GANA
6	0	7	8	8	9	10	9	10	10	10	10	0	0

### LAXMI TALA (18 Matras)

<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>
DHIN X	THAT 2	GHET 3	GHET 0	DIN	TA 5	TITA 6	KAT 0	DHA 7
<b>10</b> DIN 8	<b>11</b> TA 9	<b>12</b> DHUM 10	<b>13</b> KIT 11	<b>14</b> DHA 12	<b>15</b> TIT 13	<b>16</b> KAT 14	<b>17</b> GADI 15	<b>18</b> GINA 0

### VIKRAM TALA (12 Matras)

<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>	<b>11</b>	<b>12</b>
DHA X	-	DIN 2	TA	-	KAT 0	-	TA	TITA 3	KATA	GADI	GEN

### SOOL TALA (10 Matras)

<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>
DHA X	DHA	DIN 0	TA	KIT 2	DHA	TIT 3	KAT	TITA 3	KATA

Description:- Sool Tala has the time-duration of ten Matras. These ten Matras have been divided into five equal parts. Each part has two Matras. There are three beats and two no-beats. The first, fifth and seventh Matras have beats and the third and ninth Matras have no beats. The first beat is the principal beat is the principal beat and is called the 'Sam' of the Tala.

### GAJJHAMPA TALA (15 Matras)

Maatra	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Bols	Dha Dhin Nak Tak				Dha Dhin Nak Tak				Dhin Nak Tak Kit				Tak Gadi Gin		
Taal signs	x				2				3				0		

### MATTA TALA (18 Matras)

Maatra	1	2	3	4	5	6	7	8	910	11	12	13	14	15	16	17	18
Bols	Dha Kit	Dhin Na	Te Ge	Tin Na	Ta Tit	Ghid Nag	Ta sk	Tit Kat	Ghadi Gin								
Taal signs	x	0	2	3	0	4	5	6	0								

### MATTA TALA (9 Matras)

Maatra	1	2	3	4	5	6	7	8	9
Bols	Dhait	KitDha	DhiDhin	DhinDhin	DhaDha	KitDha	DhinTa	Tit Kat	Ghadi Gin
Taal signs	x	0	2	3	0	4	5	6	0

(Specimen of Matta Tala having nine matras)

- Bharatiya Sangith Paddhati can be divided in to two Categories as under

1. Hindustani system of Music. (Northern system of music / it is prevalent in Uttar Pradesh such as Lucknow, Delhi, and Benaris etc.)

2. Karnataki system of music. (Southern system of music / it is prevalent in Dakshina Pradesh Such as Madras, Mysore, Andra Pradesh.

- The origin of the two systems is same. But there are similarities and dissimilarities between each other.

Similarities.

1. Both systems of music have been in vogue since the time of Sharangadeva.
2. Both systems recognized 12 notes (Shuddha and Vickrit)
3. Both systems construct Thatas from 12 Notes.
4. Grama, moorchana, jati, system is no longer curries both systems.
5. Both systems obtain Ragas according to the principle of Thata Raga.
6. Both systems recognize nine jatis of Raga and obtain mathematically 34848 Ragas in all.
7. Although the names of the ragas are different from each other the nature remains similar. As follows,

Bhopali	Mohan
Malkoun	Hindol
Madyamadi	Madyamadi
Saranga	

8. Akar and Nom Tom Alaps employ in both systems.

9. This is the way as to how the Ragas are sung, (Swara vistar/ Song/Tans and Alaps/for the development of Raga)

10. Dhrupad of Hindustani Music and Kirtanam of Krnataki Music were originated from the ancient Prabandha Gayan.

11. In both systems some form of classical are considered as noble, chaste style of (Drupad nin North, Kirthanam in South)

12. In both systems classical music as well as light music are vogue. In North Drupad, Dhamar and Khyal are graded as classical songs. Thumri, Bhajan, Gazels etc. are graded as light songs. In south Kirthanam, Kritis, Varnam etc. are graded as classical songs. Jawali, Padam are graded as light songs.

13. Vadi swara and characterize the musical phrases are used in both systems for the recognition of Ragas.

14. The renowned poet Jayadevas Ashta Padas are sung in both systems of music.

#### Dissimilarity

1. The names of 12 notes (shudha and vickrit) of Hindustani music are different from the swara names of Karnataka music and voice verse.

1	Sa	SA
2	Komala Re	Shuddha Ri
3	Shuddha Re	Chatu-shruti Ri or Shuddha Ga
4	Komala Ga	Shata- shuri Ri or Sadarana Ga
5	Shuddha Ga	Antar Ga
6	Shuddha Ma	Shuddha Ma
7	Teevra Ma	Prathi Ma
8	Pa	Pa
9	Komala Dha	Shuddha Dha
10	Shuddha Dha	Chatu-shruti Dha or Shuddha Ni
11	Komala Ni	Shata- Shruti Dha or Kaishik NI
12	Shuddha Ni	Kakali Ni

<b>Hindustani</b>	<b>Karnataki</b>
<p><b>2.</b> Bilawal is the shuddha Thata of Hindustani music whose notes are all shuddha.</p>	<p><b>2.</b> Kankangi is the shuddha Thata of karnataki music whose notes are all shuddha.</p>
<p><b>3.</b> The shuddha scale of Hindustani music is as under. Sa, Ri, Ga, Ma, PA, Dha, Ni, Sa,</p>	<p><b>3.</b> The shuddha scale of Karnataka music is as under Sa, Shuddha Ri, Shuddha Ga, Shuddha Ma, Pa, Shuddha Dha, Shuddha Ni.</p>
<p><b>4.</b> Ten Thatas are recognized in Hindustani music namely Yaman, Bilawal, Kamaj etc. which are derived from Ten Thatas.</p>	<p><b>4.</b> Nineteen Thata recognized in Karnataka music namely Kanakangi, Kamboj, Shankarabharan, etc. which are derived from Nineteen Thatas.</p>
<p><b>5.</b> Only Ten Thatas are selected out of 72 of Vyankatamukhi, for the classification of all the ragas.</p>	<p><b>5.</b> Only Nineteen are selected out of 72 Thatas of Vyankatamukhi for the classification of all the Ragas.</p>
<p><b>6.</b> Drupad, Dhamar, Khyal, Thumri, Tappa, Sargam, Lakshana geet, Chaturang, Tirabat, Bhajan, Ghazal, Chaityi, Sawan, Kjari, etc. are the recognized style of singing and are current in Hindusthani music.</p>	<p><b>6.</b> Keertanam. Kriti, Vranam, Pdam, Jwali, Tillana, Ragamala, etc. are recognized styles of singing and are current today in Karnataka music.</p>
<p><b>7.</b> A song normally has four parts, Sthai, Anthara, Sanchari, and Abhog in Hindusthani music.</p>	<p><b>7.</b> A song normally has different parts such as Pllawi, Anupallawi, Charanam, Chittaswaram in Karnataka music.</p>
<p><b>8.</b> In some Ragas we find both komal and Teevra Madhyama. Sometimes They are seen consecutively in Hindustani music.</p>	<p><b>8.</b> Taking both komal and Teevra Madhyama, and also using them consecutively are not found in karnataki music. It is considered as sin to use both Madhyamas.</p>
<p><b>9.</b> A singer of Hindustani music takes at least one hour's time to complete the singing style of Khyal.</p>	<p><b>9.</b> A singer of karnataki music takes only 15 minutes to complete the singing of a kriti. He is able to dispatch 6 of them in one hour's time.</p>

<p><b>10.</b> Both Hindustani and Karnataka systems of music are methods of Alap signing and the use of swaras and the singing of Gamaks, Meends etc. is different from each other.</p> <p><b>11.</b> While singing a certain Raga singer is permitted to mixture any other Raga. The artistic mixture of Bhahuravi and Bhimplasi can be shown in Raag peelu.</p> <p><b>12.</b> Hindustani Talas recognized as 360 Talas, but used only 30 to 35 Talas.</p> <p><b>13.</b> In Hindustani music both beat and no beat (Khali) are found in all the Talas.</p> <p><b>14.</b> The musician of Hindustani music should give so much attention to the Raga which is being sung. He should keep the purity and chastity of the Raga. A tinge of fault of Tala is not ignored so much.</p>	<p><b>10.</b> Both Hindustani and Karnataka systems of music are methods of Alap signing and the use of swaras and the singing of Gamaks, Meends etc. is different from each other.</p> <p><b>11.</b> No mixture of any other Raga is not permissible in Karnataka music</p> <p><b>12.</b> Karnataka Talas Recognize 175 Talas. All of them are Used</p> <p><b>13.</b> No khali is found in Karnataka music. All the Tals have only the beat.</p> <p><b>14.</b> The musician of Karnataka music should give so much attention to the Tala. He should keep the purity and chastity of the Tala. A tinge of fault of Raga is not ignored so much.</p>
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**Asha** These are some kind of folk songs which are sung by the people of the North. The people sing Asha at Holy festival and social ceremonies.

**Maand** is a kind of folk songs of 'Marwar' a place in Rajasthan. It is a local song and is mostly sung in 'Marwar' alone.

**Kayari** is a kind of folk song which is usually sung during rainy season. It is mostly popular in Uttar Pradesh at Mirzapur. Kajari is sung in a nice way and in fact Mirzapur is the center of Kajari songs. In Kajari the theme is generally the description of rainy season and the pangs of the separation or indifference of the lovers. It is mostly sung by the girls when enjoying the swing.

**Sawan** is also a kind of folk songs like Kajari which contains the description of rainy seasons and it is also sung during the rainy season. It is mostly sung by the girls when amusing themselves in the swing.

**Chaiti** These songs are sung after Holy festival. They praise the character of God Rama Chandra. East Bihar is famous for Chaitis.

**Tappa:** The Tappa Gayan was originated by Miyan shori in 16<sup>th</sup> century A. D. The manner of singing this song resembles with that of Thumary and is divided in two parts Sthai and Antara. The language of Tappa is mostly Punjabi, hence is more popular in Punjab State. The Shringar Rasa plays the prominent role in this Gayan. Tan Paltas are also commonly used.

**Janali:** Romantic light song of Karnataka music similar to Thumri and Gazal of the North. They are sweet and emotional which are appreciated even by ordinary people.

**Varnam:** One of the best classical compositions of the South. It helps to gain Raga Gayan. It gives Bhakti and Sringar Rasa. Varnam is of two kinds: Tana Varnam and Pada Varnam. They are applied in dancing (Bharata-Natyam)

**Padam:** These are Karnataka compositions which are used in Bharata-Natyam. These songs are sung along with dancing. It gives the Sringar Rasa. The compositions of Jayadeva Purandaradas are used in Padam.

**Thillana**: Close resemblance with Tarana in the North. The style of the North was borrowed and adopted in the South. Tillana was entered to Bharata-Natyam by famous Panniah.

**Pallavi** is similar to the Sthai of the North. It is seen in Karnataki compositions.

**Anupallavi** is similar to the Antara of the North. It is also seen in the Karnataki compositions.

**Charnam** is similar to the Sanchari of the North. It is seen in Karnataki compositions.

**Chittaswaram** is similar to the Abhog of the North. It is seen in Karnataki compositions.

**Chaturang**: The Gayan which contains words Sargam Tarana and Bols of Tabla and is sung in Raga and in proper rhythm is called Chatrang Gayan.

## A comparative study of Moorchanas, the ancient musical modes

The serial order of the seven notes both an ascend and descend was named as Moorchanas. Moorchanas derived from the three Gramas namely Shadja Grama, Madhya Grama, Gandhara Grama. Those three Gramas formed seven Moorchanas each. All together there were 21 Moorchanas. Only Shadja Grama and Madhya Grama were used in Human world (India in particular), Gandhara Grama was only a belief which was in heaven. So it is of no use to give description about Gandhara Grama. Sadja Grama and Madhya Grama gave birth to 14 Moorchanas that means both Gramas made 7 Moorchanas each. The names, notes and the ascent and descent of Shadja Grama are shown below.

### The seven Moorchanas of Shadja Grama

(Uttarmandra, Raajni, Uttarayata, Shuddha-Shadja, Matsrikrita, Ashrakranta, Abhirudgata)

#### 1. Uttarmandra Moorchana:

Sa Re Ga Ma Pa Dha Ni Sa	-	Ascent
Sa Ni Dha Pa Ma Ga Re Sa	-	Descent

#### 2. Rajni Moorchana

Ni Sa Re Ga Ma Pa Dha Ni	-	Ascent
Ni Dha Pa Ma Ga Re Sa Ni	-	Descent

#### 3. Uttarayata Moorchana

Dha Ni Sa Re Ga Ma Pa Dha	-	Ascent
Dha Pa Ma Ga Re Sa Ni Dha	-	Descent

#### 4. Shuddha-Shadja Moorchana

Pa Dha Ni Sa Re Ga Ma Pa	-	Ascent
Pa Ma Ga Re Sa Ni Dha Pa	-	Descent

#### 5. Matsrikrita Moorchana

Ma Pa Dha Ni Sa Re Ga Ma	-	Ascent
Ma Ga Re Sa Ni Dha Pa Ma	-	Descent

**6. Ashrakranta Moorchana**

Ga Ma Pa Dha Ni Sa Re Ga	-	Ascent
Ga Re Sa Ni Dha Pa Ma Ga	-	Descent

**7. Abhirudgata Moorchana**

Re Ga Ma Pa Dha Ni Sa Re	-	Ascent
Re Sa Ni Dha Pa Ma Ga Re	-	Descent

This was the method of obtaining the seven Moorchanas from Shadja Grama. The first Moorchana begins from 'Sa', the 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup>, and 7<sup>th</sup> Moorchana begins from the lower note of the former note of the Moorchana respectively.

**The seven Moorchanas of Madhya Grama**

**1. Sauveeri Moorchana**

Ma Pa Dha Ni Sa Re Ga Ma	-	Ascent
Ma Ga Re Sa Ni Dha Pa Ma	-	Descent

**2. Harinashara Moorchana**

Ga Ma Pa Dha Ni Sa Re Ga	-	Ascent
Ga Re Sa Ni Dha Pa Ma Ga	-	Descent

**3. Kalopanta Moorchana**

Re Ga Ma Pa Dha Ni Sa Re	-	Ascent
Re Sa Ni Dha Pa Ma Ga Re	-	Descent

**4. Shuddha Madhya Moorchana**

Sa Re Ga Ma Pa Dha Ni Sa	-	Ascent
Sa Ni Dha Pa Ma Ga Re Sa	-	Descent

**5. Margi Moorchana**

Ni Sa Re Ga Ma Pa Dha Ni	-	Ascent
Ni Dha Pa Ma Ga Re Sa Ni	-	Descent

**6. Paurvi Moorchana**

Dha Ni Sa Re Ga Ma Pa Dha	-	Ascent
Dha Pa Ma Ga Re Sa Ni Dha	-	Descent

**7. Hrishyaka Moorchana**

Pa Dha Ni Sa Re Ga Ma Pa	-	Ascent
Pa Ma Ga Re Sa Ni Dha Pa	-	Descent

This was the method of obtaining the seven Moorchana from Madhya Grama. The first Moorchana begins from 'Ma' the 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup> and 7<sup>th</sup> Moorchana begins from lower note of the former note of the Moorchana respectively.

Pt. Bhathkande says "The Moorchana coinciding with the 'Mela' became indistinguishable from it." This was the conception of Moorchanas current in the ancient times. But, during the medieval period the Moorchana began to be considered as the first Tana in the development of a Raga or the 'Udgrana-ki-Tan'. In course of time that concept of Moorchana was neglected. Today its meaning began to be understood as only the ascent and descent of a Raga which always commenced from the note 'Sa'. If we play Madhya 'Re' to Tara 'Re' without taking Vikigh notes, instead of Madhya 'Sa' to Tara 'Sa' we get Kafi. In the same manner Ga-Gá-Bhairavi, Ma-Má-Yaman.

## The ancient classification of Ragas into 10 types

Grama Raga, Up Raga, Raga, Bhasa, Vibhava, Antarbhava, Raganga, Bhasanaga, Kriyanga and Upanga.

**Grama Raga:** Jati is derived from Grama and also Grama Raga is derived from Jati. The ancient music was based on Grama, Moorcharana, Jati system and Jati Gajan was in vogue. So Grama Raga had a grand place at that time, instead of Ragas which is used in modern Indian music. The Grama Raga took use of all the swaras and later it was divided into two forms called Grama Bhasha and Antar Bhasha.

**Up Raga:** Up Ragas are born of the swaras derived from Grama Raga.

**Raga:** Raga is also derivative of Grama Raga

**Bhasa:** belonged to some style of singing prevalent in ancient time Raga that was sung according to that style was named after Bhasa. Sixteen Ragas in that kind were shown by Matanga.

**Vibhava:** Was also derived from some sort of singing style 12 Ragas were received there in.

**Antarbhava:** The prominent Ragas received practicality according to the third singing style were called Antarbhava.

**Raganga:** Ragas that are sung strictly according to the prescribed rules given in classical text books are called Raganga Raga (Raga-Anga Raga).

**Bhasanaga:** The Ragas do not observe the prescribed rules meant for their singing. But are formed according to the current style of singing are called Bhasanaga Raga (Basha-Anga Raga). Such Ragas are inclose affinity to any particular classical Raga.

**Kriyanga:** The Ragas that are sung according to the rules of Sanskrit Granthas. But sometimes Vivadi Swara is used in them in the descent to create beauty and sweetness are called Kriyanga Raga.

**Upanga:** Ragas in which one or two original notes are dropped out and instead new notes are introduced in them are called Upanga Ragas. Now such Ragas are invisible in Hindustani music.

**Pandit (Doctor of Music)**

One who is proficient in theory of music, but does not give performance of singing or playing musical instruments is called a Pandit.

**Demonstrator**

Who is having skills of presenting musical items can be called a demonstrator. He or she is able to keep the audience spellbound. He or she should know to present the suitable item in the suitable manner and time.

## **Tune a Violin**

How to Tune a Violin. A violin is one of the hardest instruments to tune. You must have a trained ear for music and pitch or you will not be able to tune a violin on your own. Tightening the strings too much will cause the strings to wear or even break. If the violin is not perfectly tuned, the music will never sound quite right.

## How to Tune a Violin

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### Things You'll Need

- Violin
- Tuner or piano
- Bow
- Rosin

### Instructions

- 1.
- o 1

Purchase a tuner if you do not have one. Find one that will make sounds for all four strings which are E, A, D and G. You can use a piano or keyboard to get those notes but they may be slightly off, especially a piano if it has not been tuned properly in awhile.

- o 2

Rosin the bow to make sure the bow will bring out a good clear tone. If this is not done properly, it will make tuning the violin that much harder.

- o
- o 3

Tune the "A" string first. Play the note on the tuner or piano. Match the sound with your violin. Use the pegs to get as close as possible and then use the fine tuner to get it exact.

- o 4

Repeat this process for the other three strings or, if you have a trained ear, use the harmony of fifths to perfectly tune the violin. To tune using the harmony of fifths, tune a string by playing it at the same time as the "A" string. Adjust the string being tuned until the vibrations disappear and the strings are in perfect harmony.

## Description of Ragas

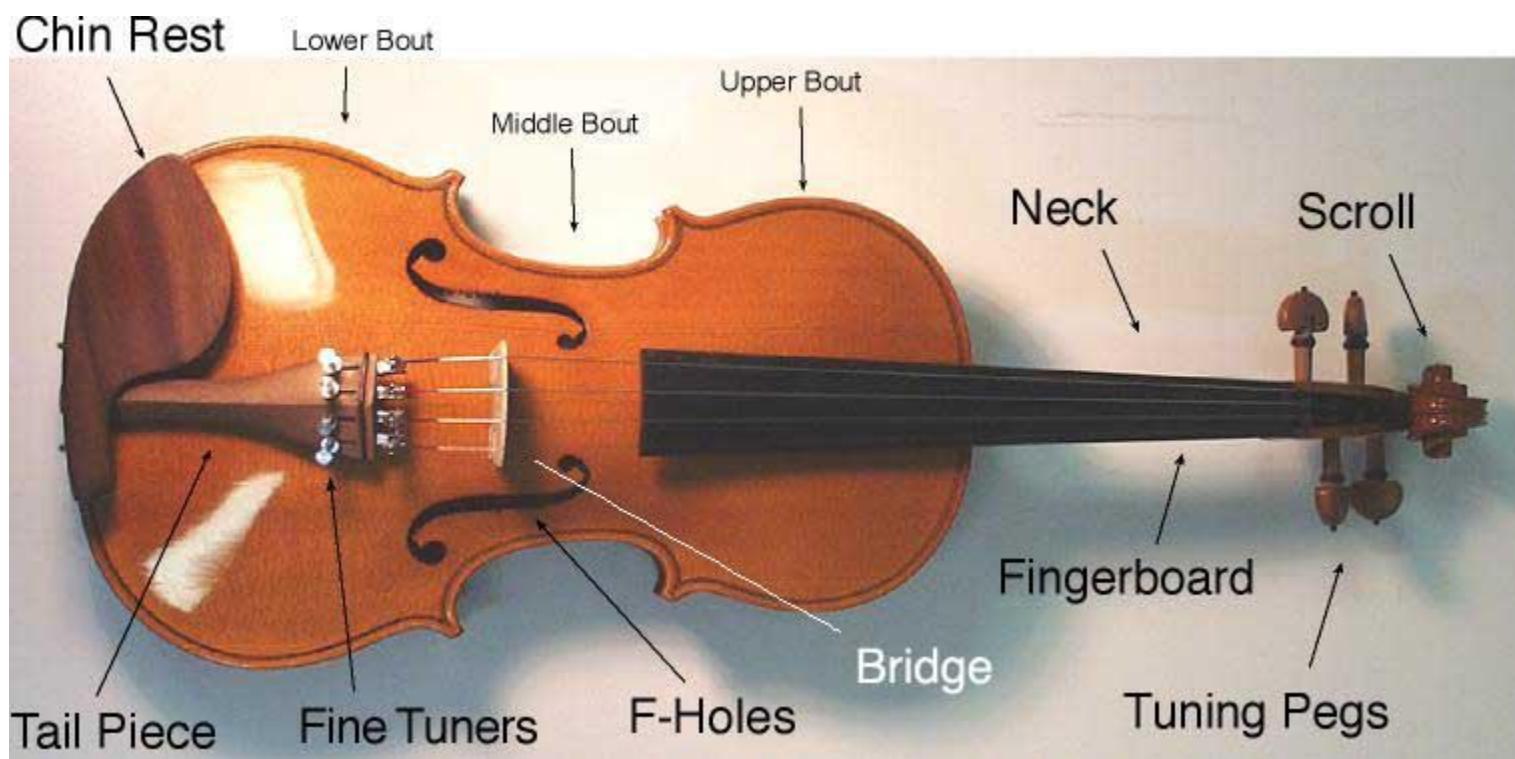
#	Raga	Arohi/Avarohi	Thata	Jathi	Vadi	S.Vadi	Pakad	Time
1	Shuddha Kalyani	SRG,PDS SNDPM/GRS	Kalyan	Oudava /Sampurna	G	D	GRSN,DP,SGRPRS	First quarters of the night
2	Kamod	SRP,M/ PDPNDS SNDPM/ PDP,GMP,GMRS	Kalyan	Sampurna	P	R	RPM/ DP,GMPGMRS	First quarter of the night
3	Chayanat	SRGM/P,NDS- SNDPM/DP,RGM PGMRS	Kalyan	Sampurna	P	R	PRGMP,MGMRS	First quarter of the night
4	Deskar	SRGPDS SDPG,PDP,GRS	Bilaval	Audava	D	G	DP,GP,GRS	First quarter of the day
5	Poorvi	<u>SRGM/P</u> <u>DNS</u> <u>SNDPM/GRS</u>	Poorvi	Sampurna	G	N	NS <u>RG</u> ,MG.M/, <u>G,RG</u> <u>RS</u>	Last part of the day
6	Vasanth	S G M/ <u>DR</u> S <u>RNDP</u> ,M/GM/G, <u>MDM/RS</u>	Poorvi	Sampurna	S	P	M/ <u>DR</u> , S, <u>RNDP</u> ,M/ GM/G	Midnight
7	Pooriya	<u>NRS</u> ,GM/D, <u>NRS</u> - SNDM/GRS	Marva	Shadava	G	N	GN <u>RS</u> ,NDND,M/ <u>DR</u> S	Sandhi prakasha
8	Lalith	<u>NRGM</u> ,M/MG,M DS— M/DS, <u>R</u> ,NDMD M/ M <u>GRS</u>	Marva	Shadava	M	S	NR <u>GM</u> ,DM/DM/ MG	Sarwakaaleena

#	Raga	Arohi/Avarohi	Thata	Jathi	Vadi	S.Vadi	Pakad	Time
9	Darbari Khanada	<u>N</u> <u>SRG</u> , <u>RSMP</u> <u>DNS</u> -- <u>SDN</u> <u>PMP</u> <u>GMRS</u>	Asavari	Smapurna Shadava	R	P	<u>GRRSD</u> <u>N</u> <u>S</u> , <u>RS</u>	Third quarter of the night
10	Thodi	<u>SRG</u> , <u>M/PD</u> , <u>NS</u> <u>SNDPM</u> / <u>GRS</u>	Thodi	Smapurna	D	G	<u>DNSR</u> , <u>G</u> , <u>RS</u> , <u>MGRGR</u> <u>S</u>	Second quarter of the day
11	Multhani	NS, <u>GM</u> / <u>PNS</u> <u>SNDPMGRS</u>	Thodi	Oudava Smapurn	P	S	NSM/ <u>G</u> , <u>PGRS</u>	Fourth quarter of the day
12	Peelu	Ni Sa <u>Ga</u> Re <u>Ga</u> Ma Pa Dha Pa <u>Ni</u> Dha Pa Sa – Sa <u>Ni</u> Dha Pa Ma <u>Ga</u> Ni Sa	Kaphi	Sampurna	<u>Ga</u>	Ni		Third quarter of the day
13	SG, MP, <u>D</u> , NiSa <u>SND</u> , P, <u>M'PDND</u> , P,G, <u>MRS</u>	Bahirawa	Sampurna	<u>D</u>	<u>R</u>	<u>DPMP</u> , <u>DNDPG</u> , <u>MRS</u>	First quarter of the day	SG, MP, <u>D</u> , NiSa <u>SND</u> , P, <u>M'PDND</u> , P,G, <u>MRS</u>

## More Information There are 2 basic areas of the violin:

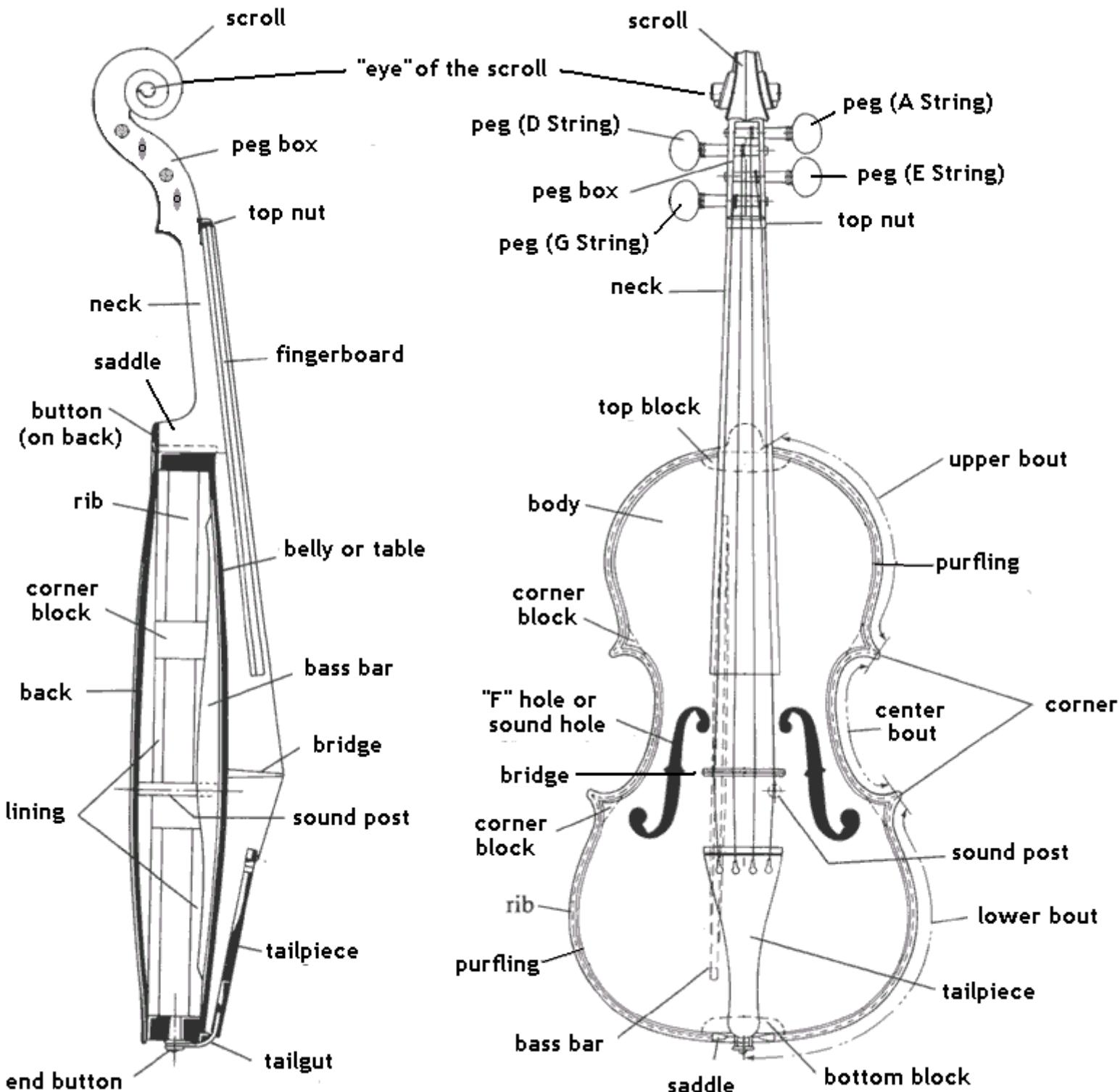
\* Body – The “box” part of the instrument. The top is generally made of a thinly and precisely shaved piece of spruce, the back and sides (ribs) are generally made of maple. The top and back may be made of a single piece of wood or a bookmatched piece.

\* Neck Assembly – the structure that attaches to the top end of the violin body. It is generally made of maple and has at the top-end, the peg box (where the strings attach to the pegs) and the scroll. Applied to the top of the neck are the fingerboard (where the left-hand fingers press down to alter the pitch of the strings) and the nut (a small piece of wood that supports and separates the strings just as they pass into the “peg box”).

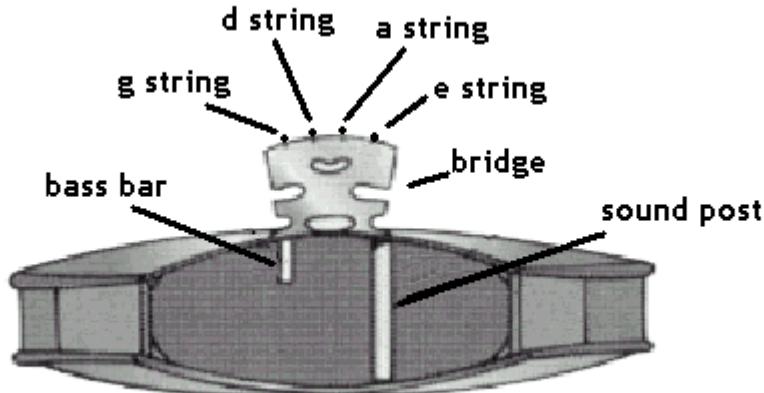


## The Parts of a Violin

- \* Bridge - a specially shaped and fitted piece of hard maple that sits between the strings and body of the instrument and transmits the majority of the string vibrations to the body.
- \* Soundpost – a small cylindrical piece of wood that is fitted and wedged between the back and face of a stringed instrument. Its placement has a great effect of the sound of the instrument.
- \* F-Hole – Two holes precisely cut in the top of a stringed instrument to permit the sound to be projected from the interior of the instrument.
- \* Button – a small round piece of wood fitted by pressure into a hole in the bottom ribs of a stringed instrument. It serves as the anchoring point for the string adjuster (tailgut), which is attached to the tailpiece.
- \* Tailpiece – a long tapered piece of material suspended above the top of the violin by the ends of the strings at the bridge end, and the tailgut at the button end.
- \* Tailgut – the long strand of material that attaches through two holes in the bottom end of the tailpiece and then passes over the bottom edge of the instrument, looping around the button as its other anchoring point.
- \* String Adjuster (optional) – a small mechanical device attached to the tailpiece of a stringed instrument to make fine adjustments in string tension



The inside should look like this:



Ravi Shankar was an Indian musician and composer best known for popularizing the sitar and Indian classical music in Western culture.

#### IN THESE GROUPS

- [FAMOUS ARIANS](#)
- [COMPOSER](#)
- [FAMOUS PEOPLE NAMED SHANKAR](#)
- [FAMOUS PEOPLE BORN IN VARANASI](#)

[Show All Groups](#)

#### QUOTES

“I keenly listened to our music and observed the reaction of audiences on hearing it. This critical analysis helped me to decide what we should give to Western audiences to make them really respect and appreciate Indian music.”

—Ravi Shankar

#### Synopsis

Born in India in 1920, Ravi Shankar is an Indian musician and composer best known for his success in popularizing the sitar. Shankar grew up studying music and toured as a member of his brother's dance troupe. After serving as director of All-India Radio, he began to tour India and the United States and collaborating with many notable musicians, including George Harrison and Philip Glass. Shankar died in California on in 2012, at age 92.

## Younger Years

Born on April 7, 1920, in Varanasi (also known as Benares), India, Ravi Shankar came into the world as a Brahmin, the highest class of Indians according to the caste system. His city of birth is a well-known destination for Hindu pilgrims and was once described by [Mark Twain](#) as "older than history, older than tradition, older even than legend and look[ing] twice as old as all of them put together."

Shankar lived in Varanasi until the age of 10, when he accompanied his older brother, Uday, to Paris. Uday was a member of a dance troupe called the Compagnie de Danse Musique Hindous (Company of Hindu Dance Music), and the younger Shankar spent his adolescence hearing the rhythms and watching the traditional dances of his culture. Looking back on the time he spent with his brother's dance troupe, Ravi Shankar once recalled, "I keenly listened to our music and observed the reaction of audiences on hearing it. This critical analysis helped me to decide what we should give to Western audiences to make them really respect and appreciate Indian music."

At the same time, Shankar was absorbing the musical traditions of the West and attending Parisian schools. This mixture of Indian and Western influences would be apparent in his later compositions, and would help him cultivate the respect and appreciation from Westerners that he sought for Indian music.

## Yehudi Menuhin

Menuhin in 1937

**Yehudi Menuhin, Baron Menuhin, OMKBE** (22 April 1916 – 12 March 1999) was an American-born violinist and conductor who spent most of his performing career in Britain. He is widely considered one of the greatest violinists of the 20th century.

Yehudi Menuhin was born in New York City to a family of [Belorussian Jews](#). Through his father [Moshe](#), a former rabbinical student and [anti-Zionist](#),<sup>[1]</sup> he was descended from a distinguished rabbinical dynasty. In late 1919 Moshe and his wife Marutha (née Sher) became American citizens, and changed the family name from Mnuchin to Menuhin.<sup>[2]</sup> Menuhin's sisters were concert pianist and human rights activist [Hephzibah](#), and pianist, painter and poet [Yaltah](#).

Menuhin's first violin instruction was at age four by [Sigmund Anker](#) (1891–1958);<sup>[3]</sup> his parents had wanted [Louis Persinger](#) to teach him, but Persinger initially refused.<sup>[4]</sup> Menuhin displayed exceptional talent at an early age. His first public appearance, when he was seven years old, was as solo violinist with the [San Francisco Symphony](#) Orchestra in 1923. Persinger then agreed to teach him and accompanied him on the piano for his first few solo recordings in 1928–29.

When the Menuhins moved to Paris, Persinger suggested Menuhin go to Persinger's old teacher, Belgian virtuoso and pedagogue [Eugène Ysaÿe](#). Menuhin did have one lesson with Ysaÿe, but he disliked Ysaÿe's teaching method and his advanced age.<sup>[4]</sup> Instead, he went to the [Romanian](#) composer and violinist [George Enescu](#), under whose tutelage he made recordings with several piano accompanists, including his sister Hephzibah. He was also a student of [Adolf](#)

[Busch](#). In 1929 he played in Berlin, under [Bruno Walter's](#) baton, three concerti by Bach, Beethoven and Brahms.

According to [Henry A. Murray](#), Menuhin wrote:

Actually, I was gazing in my usual state of being half absent in my own world and half in the present. I have usually been able to "retire" in this way. I was also thinking that my life was tied up with the instrument and would I do it justice?

— *Yehudi Menuhin, personal communication, 31 October 1993*<sup>[5]</sup>

His first concerto recording was made in 1931, Bruch's G minor, under Sir Landon Ronald in London, the labels calling him "Master Yehudi Menuhin". In 1932 he recorded [Edward Elgar's](#)[Violin Concerto in B minor](#) for [HMV](#) in London, with the composer himself conducting; in 1934, uncut, Paganini's D major Concerto with [Emile Sauret's](#) cadenza in Paris under [Pierre Monteux](#). Between 1934 and 1936, he made the first integral recording of [Johann Sebastian Bach's](#)[sonatas and partitas for solo violin](#), although his Sonata No. 2, in A minor, was not released until all six were transferred to CD.

His interest in the music of [Béla Bartók](#) prompted him to commission a work from him – the [Sonata for Solo Violin](#), which, completed in 1943 and first performed by Menuhin in New York in 1944, was the composer's penultimate work.

## World War II musician

Menuhin in 1943

He performed for [Allied soldiers](#) during [World War II](#) and, accompanied on the piano by English composer [Benjamin Britten](#), for the surviving inmates of the [Bergen-Belsen concentration camp](#) after its liberation in April 1945. He returned to Germany in 1947 to play concerto concerts with the [Berlin Philharmonic](#) under [Wilhelm Furtwängler](#) as an act of reconciliation, the first Jewish musician to do so in the wake of the [Holocaust](#), saying to Jewish critics that he wanted to rehabilitate Germany's music and spirit.

He and [Louis Kentner](#) (brother-in-law of his wife, [Diana](#)) gave the first performance of [William Walton's](#) Violin Sonata, in Zürich on 30 September 1949. He continued performing, and conducting (such as Bach orchestral works with the [Bath Chamber Orchestra](#)), to an advanced age, including some nonclassical music in his repertory.

**Kala Ramnath** Grammy nominated for her album 'Miles from India', recognized as one of the fifty best instrumentalists of the world by the prestigious 'Songlines' Magazine, Album 'Kala' selected again by 'Songlines' magazine's one of the 50 best recordings of the world, the first Indian violinist to be featured in the violin Bible, 'The Strad', a solo essay in the 'Encyclopedia – Rough Guide to World Music' for her contributions in the field of violin in music, frequently featured in Hollywood soundtracks including the Oscar nominated "Blood Diamond" and many more such recognitions, Maestro Kala Ramnath with her 'Singing Violin' stands among the best instrumentalists of the world.

Born into a family of prodigious musical talent, which has given Indian music such violin legends as Prof. T.N. Krishnan and Dr. N. Rajam, Kala's genius with the violin manifested itself during her childhood. Recognizing her innate talent, her astute grandfather, Vidwan A. Narayan Iyer took her under his tutelage. Thus began her journey on the road to astounding renown and acclaim worldwide.

She then went on to become a pre-eminent disciple of the legendary vocalist Pandit Jasraj. During this mentorship Kala revolutionized the violin technique and produced a sound so unique, evocative and akin to classical Indian vocal music that today her violin is called 'The Singing Violin'.

Today a virtuoso of staggering proportions, Kala has performed at all the major music festivals in India, as well as the most prestigious stages throughout the world, including the Sydney Opera House, London's Queen Elizabeth Hall and New York's Carnegie Hall to name a few.

Kala is at the vanguard of the present generation of Indian instrumental super-stars. Due to her rigorous training in the classical tradition she comfortably forges musical alliances with artists of renown from different genres around the globe incorporating elements of Western Classical, Jazz, Flamenco and traditional African music into her rich and varied repertoire.

*"...If Mozart had been transported to the South Asian subcontinent, this is what he and improvised Western classical music might have sounded like. This comparison is not thrown in to befuddle or impress. Kala Ramnath is a musician of giant like qualities..." Ken Hunt in the Jazz Wise magazine review of September 2004.*

Kala is a sought after artist to work and experiment with orchestras like the London Symphony and London Philharmonic and world music legends like Ustad Zakir Hussain, Kai Eckhart, Edgar Meyer, Bela Fleck, Terry Bozzio, Abbas Kossimov, Ayrto Moriera, Giovanni Hidalgo and rock legend Ray Manzarek of the Doors to name a few.

‘Raga Afrika’, ‘Global Conversation’ and recently ‘Elements’ are all bands Kala has founded along with her fellow world music artists.

Along with being a stellar performer, Kala is also a sought after teacher. She regularly lectures and conducts workshops all around the world. A few worth mention here are the Rotterdam Conservatory of Music in Netherlands, University of Giessen in Germany and the Weill Institute in association with the Carnegie Hall in New York.

Her home country India’s Radio and Television bestowed upon her the ‘A Top’ grade performer on Kala; one of the youngest artists to have achieved this honour. She is the recipient of many awards, most notable among them being the ‘Rashtriya Kumar Gandharva Sanman’, ‘Pandit Jasraj Gaurav Puraskar’ and the ‘Sur Ratna’.

Out of her several recordings best selling albums, Kala’ and ‘Samvad’ were ‘Top of the World’ in the charts for the year 2004, ‘Yashila’ for 2006 and ‘Samaya’ for 2008. Most recently one of her compositions was featured in the Grammy winning album “In twenty seven encores”.

An established name in the world music scene, Kala today is keen to enrich the lives of under-privileged and sick children through music in the form of her foundation, ‘Kalashree’.

## 1. Mian Tansen (1506 – 1589)

One of the nine jewels (*navaratnas*) at Mughal emperor Akbar’s court — Mian Tansen is considered to be a pioneer of Indian classical music. His ragas are an important part of Indian culture and many of them contain the prefix, “mian ki”. For example, “Mian ki Todi” or “Mian ki Malhar”. Here is Pt. Shivkumar Sharma’s rendition of the raga, “Mian ki Malhar”.

## 2. Rabindranath Tagore (1861 – 1941)

Amongst several other things, Tagore was also a celebrated musician. He has to his credit 2,230 compositions. He created his songs from scratch — the tune, the lyrics, et al. Rabindrasangeet is almost a genre on its own and the diversity in his music is beyond remarkable.

### **3. M. S. Subbulakshmi (1916 – 2004)**

Subbulakshmi was a legend. She was only 13 when she gave her first performance at the Madras Music Academy and stunned the audience present. She would go on to create ripples across seven seas. She was the first musician to be awarded the prestigious Bharat Ratna, India's highest civilian honour.

### **4. Pt. Ravi Shankar (1920 – 2012)**

His music cannot be penned down, for its impact has been so vast that it encompasses audiences across the world. Amongst his ardent admirers and students were The Byrds and George Harrison of The Beatles. If one were to begin naming the awards he won during his lifetime, one would not stop. From the Bharat Ratna to the Honorary Knight Commander of the Order of the British Empire to three Grammy awards. He saw it all, he won it all.

### **5. S. Balachander (1927 – 1990)**

This Padma Bhushan awardee was no less than a magician and his wand was his veena. He is credited with contemporarising the veena and boldly changing the grammar of instrumental music. His are indeed the strings of enigma. Prepare to be enthralled.

### **6. Pt. Shivkumar Sharma (1938 – )**

A wonderful santoor player. Shivkumar Sharma is a one-of-his-kind musician. There is so much depth, so much playfulness, so much beauty in his music. He has been the recipient of Padma Shree and Padma Vibhushan and has won accolades around the world.