BHATHKHANDE SANGITH

VISHARAD PART I

INSTRUMENTAL

Theory notes

The affiliated Examination Center of Bhathkhande Sangith Vidyapith in Lucknow, India

387 - SANDASA KALA PEETAYA, SRI LANKA

Comparisson of Shruti and Swara

Shurti and swara are two different names, but actually they are almost one and the same. Both are musical sounds which are heard by the ear and identified one from other. The relation between Shriti and swara are like the eeggold and he ornaments.

- *The detailed study of the controversy regarding equality and inequality of Shruti and Ancient, Medieval and Modern Period*

Similarity

1. All the three writers recognized 22 shruties in an octave (Saptaka)
2. All excepted **S M P** has 4 shruties**R D** has 3 shruties and **G N** has 2 shruties.
3. All the three recognized the three musical sound interval 4,3 and 2 shruti interval.

Differences

1. The ancient writers believed in equality of shruties and recognized the 22 shruties the 22 shruties equal, but medieval and modern writers believed inequality.
2. Ancient recognized shruti as a unit while medieval and modern did not agree.
3. The ancient and medieval fixed their Shuddhaswara on the last shruti while modern fixed at the first shruti.
4. The ancient did not know the method of the location of the note on the speaking wire of the veena.
5. The ancient and medieval writers did not know the method of obtaining the frequencies or vibrations, but the modern found the method of obtaining frequency or the vibration.
6. The ancient and mediaval writers took Ga and Ni komal in their shuddhaswarasapthaka. But the modern writers took all the shuddha notes in their shuddhaswarasapthaka.

The calculation and fixation of shuddha and vikrithswara on the stretched wire of a veena according to Pt.Srinavas and Manjirika

LOCATION OF THE SHUDDHA SWARA OF THE SHRINIVAS

Pt. Srinivas took the distance between the two bridges Meru and Guraj of the veena 36 inches. Produced MadyaSa, then the thara Sa was produced at the middle, that is at the 18 inches.

MadyaSa

36 inches

Meru----------Guru

The mid distance of guraj and meru he prodiusedtara Sa. There are 18 inches from mid distance from Guraj.

TaarSa

18 Inch:

Meru----------I----------Guru

Now from the mid distance TaarSa and Guraj he produced AtiTaara Sa

AtiTaarSa

9 Inch:AtiTaarSa

Meru----------I----------I----------Guru

TaarSa (AtiTaar Sa)

Now from the mid distance of madyaSa and the Meru he produced Ma

Ma

27 Inch

Meru----------I----------I----------Guru

Ma

The length of the wire between madyaSa and Taar Sa messuring 18 inch: he divided in to three parts. The first part starting from taarSa at a distance of the 24 inches from the Guraj

Pa

24 Inches

Meru----------I--------I----------I----------Guru

Pa

The shuddhaGa (G) of shrinivas stands exactly in the middle of madyaSa and Pa, this is divided in to two parts the length of the wire between Madya Sa and Pa measuring 12 inches from Meru. There are 30 inches from Guraj to Ga.

Ga

30 inches

Meru----------I----------I----------I----------Guru

Ga

The distance between Meru and Pancham was divided three equal parts. The first part from MeruprodustRishabRi.

Ri

32 inches

Meru---------I----------I----------I----------I----------Guru

Ri

Dha stands exactly of the middle of Pa and TaarSa. Measuring 6 inches it is divided in to two equal parts. So it will be at the distance of 12 inches from Guraj.Then the sound somewhat raised or little higher. In order to get the exact Dha he used the method of ShadjaPanchamBhava.

Dha

Meru----------I---------I----------Guru

The length of the wire of the Veena between Pa and taarSa measuring 6 inches is divided in to three equal parts. Then the shuddha Ni (Ni) was located. It is exactly 20 inches from the Guraj.

Ni

18 inches, 20 inches

Meru----------I-----I----------Guru

POSITION OF THE SHUDDHA SWARA (SRI NIVAS)

No	Name of the Swara		Length of the wire
1	MadyaSadja	Sa	36 Inches
2	Rishab	Ri	32 ”
3	Gandhar (Komal)	Ga	30 ”
4	Madyam	Ma	27 ”
5	Pancham	Pa	24 ”
6	Dhaiwat	Dha	21 3/1 ”
7	Nishad	Ni	20 ”
8	TaarShadja	Sa	18 ”
9	AtiTaarShadja	Sa	9 ”

LOCATION OF THE VIKRITH SWARA OF SHRINIVAS

Ri

The length of the wire between Madhya Sa and ShuddhaRi measuring 4 inches was divided in to three equal parts. Then the komalRi will stand at the end of 2nd part from Madhya Sa at a distance of 33 1/3 from the Guraj.

Ga

TeevraGa stands exactly in middle of the Madhya Sa and Dha. If we divide the length of the wire between Madhya Sa and Dha Measuring 44/3. Then the teevraGa will stand exactly in the middle of Sa and Dha at a distance of 28 2/3 from the right Guraj.

Ma

If we divide in to three equal the length of the wire between TeevraGaTaar Sa measuring 32/3 inches then the teevra Ma will stand at the end of the first part from teevraGa at adistance of 25 1/9fromGuraj.

Dha

If the length of the wire Pa and Taar Sa measuring 6 inches is divided in to three 3 equal parts, the komalDha will tend at the end of first part from Pa at distance of 22 inches from Guraj.

Ni

If the distance between Dha and TaarSa measuring 10/3 inches is divided in to three equal parts then the teevra Ni (shuddha Ni) will stand at the end of the second part from Dha 19 1/19inches from the Guraj.

POSSITION OF THE VIKRIT SWARA

SWARA NAME	***SWARA***	***LENGTH***
KomalaRishab	Ri	33 1/3
TeevraGandhar	Ga	28 2/3
TeevraMadhyam	Ḿa	25 1/9
KomalaDha	Dha	22 2/9
TeevraNishad	Ni	19 1/9

TABLE SHOWING THE POSSITION OF SHUDDHA AND VIKRIT SWARA OF MANJARIKAR

No	*Swara name*	*Position*	*Vibration value*
1	Madhya Sadja	36 inches	240
2	Komal Rishab	34 ”	254 2/17
3	Teevra Rishab	32 ”	270
4	Komal Gandhar	30 ”	288
5	Teevra Gandhar	28 2/3	301 17/43
6	Komal Madhyam	27 ”	320
7	Teevra Madhyam	25 ½	388 14/17
8	Panchamm	24 ”	360
9	Komal Dhaivat	22 2/3	381 3/17
10	Teevra Dhaivat	21 1/3	405
11	Komal Nishad	20 ”	432
12	Teevra Nishad	19 1/9	452 4/43
13	Taar Shadja	18 ”	480
14	Ati -Taar Shadja	9 ”	960

SHRUTI SWARA

The Ancient	The Medieval	The Modern writers
600 B.S -800 A.D	800 A.D – 1500 A.D	1500 A.D- UP TO NOW
Shri Bharata, Sri Sharangadeva	Sri Ahobala, Sri Lochan, Sri Haridaya Narayan, SriSrinivas.	Pt.Manjarikar(Bhathkande)
1. Recognized 22 Shrutis in an octave.	These 4 facts were accepted by medieval writers.	These 4 facts were accepted by modern writers.
2. 12 notes (shuddha and vikrith) fixed on 22 Shrutis.		
3. Accepted the Rule of Chatus Chatus Chaiva etc. Sa MA Pa Caried 4 shrutis each, Ri Dha Caried 3 Shrutis each, Ga Ni Caried 2 shrutis each.		
4. Recognized Interval of sound as 4-3-2-4-4-3-2		
5. Fixed Their Shuddha swara and the last shrutis. *S R G M P D N* *4 7 9 13 17 20 22*	This method is accepted by medieval writers.	Fixed their Shuddha swara on the first shruti *S R G M P D N* *1 5 8 10 14 18 22*
6. Shruti interval: N-S, G-M, M-P 4 shrutis each S-R, P-D, 3 shrutis each R-G, D-N, 2 shrutis each	This rule is accepted	Shruti interval: S-R, M-P, P-D, 4 shrutis each R-G, D-N, 3 shrutis each G-M, N-S, 2 shrutis each
7. Believed equality of first to the second shruti was equal to the ratio between any two conversant.	Did not believe equality method of swaras on wire of veena.	Did not believe equality, Recognize in equily.
8. The location of swaras on wire of veena was not conversant.	Found the method of swaras on wire of veena.	The location of swara on wire was known moreover some were clarified.
9. The method of obtaining frequency was not conversant.	The method of obtaining frequency was not conversant.	The method of obtaining frequency was known.
10. Shuddha swara sapthaka was similar to present Kaphi (G N) scale	Accepted	Accepted the Bilaval scale as the shuddha swara saptaka.

11.		Musicologist Mangarikar accepted the method of location of shuddha and vikrit swaras. But proved R M' D was not in veal position. So he clarified it. ***Pt.Sriniwas***, R 33 1/3 inches M' 25 1/9 D 22 2/9 ***Pt.Manjirikar*** R 34 inches M' 25 1/2 D 22 2/3 Others were similar with Srinivas

DEFINITION OF MUSICAL TERMS

Marga: The Music which was composed by Brahama and other Gods after through research, which was demonstrated by Bharat and other Sages before Shiva which definitely gives spiritual strength is called Marga Sangeeth.

Desi: The music which is composed and developed in regions to the taste and liking of the listeners of the place is called Desi Sangeeth.

Nayaki: The traditional music set to swara and taal which has been trained by masters and dispels is called Nayaki.If we sing any traditional set music (Nayaki) and if we present same set composition in beautiful manner through our creative alap. Tan and so on. It will be called Gayaki.

Geeth:A musical composition which is sweet to hear and which please the listeners is called Gayaki.

Gaan: The music composed by musicologists (vaggeyakars) which is governed by set of musical rules,which has been set to different ragas and whose sole aim is to please the mind of the listeners is called Gaan.

Gandhrva: The music which was used by a class of heavenly singers. Which gave spiritual strength and whose aim was attains salvation or is called Dandharva.

Zamzama: is displayed on sitar, playing two notes on after another repeatedly and in quick succession, a kind of quivering sound is emitted which is called zamzama.

Kirtan: While playing “Jhala” on sitar kirtan is displayed. In order to produce kirtan a few nores should be rendered without breaking the continuity of sound with fingers and plectrum.

Kalawanth: One who is capable of singing Dhrupad and Dhamar is Kalawanta. He achieves this position buy doing regular practice. He should have a great strength to sing moreover. Someone who is expert either vocal or playing instruments of music is also called kalawant.

Gayak: one who is capable of singing well-decked shape of the traditional musical composition through extempore embellishment of Alap, Tan, Alankar etc. is called Gayak.

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 Pandit.

Ladi: It is the method of playing Tabla by linking the bols together side by side. Ladi is also called Ladaut.

Nibaddha Gan: A song setto swara and taal was called Nibaddha Gan.It can be defined as a musical composition. They are of three in number, namely ptabandha, vastu, roopak, melapaka, dhruwa, antra, abhoga which were similar to sthayee, anthara, abhoga and sanchari, present ibaddha gan are similar to present forms of dhrupad, dhamar, khyal singing.

Anibaddha Gan: A Musical composition which is not set to taal is called Anibaddha Gan. Free extempore development of a raga can be defined as Anibaddha Gan. Ragalap, Roopakalap, Alapti and swastan were example for them. Even in the present Alap Gayan is known as Anibaddha Gan. But it is different different from from ancient mode.

THE ANCIENT CLASSIFICATION OF RAGAS

1. Grama Raga
2. Upa Raga
3. Raga
4. Bhasha
5. Vibasha
6. Antarbasha
7. Raganga
8. Bhashanga
9. Kriyanga
10. Upanga.

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

Up- Raga: Up Ragas ar4e born of the swaras derived from Grama Raga.

Raga: Raga is also derivative of Grama Raga.

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

Vibhasa: was also derived from some sort of singing style. 12 Ragas were received there in.

Antar Bhasa: The prominent Ragas received practically according to the third singing style were called Antar Bhasa.

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

Bhasanga: The raga do not observed the prescribed rules meant for their singing. But are formed according to the current style of singing are called Bhasanga Raga (Bhas-Anga Raga) such Ragas are in close 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 or drop out and instead new notes are introduced in there are called Upanga Ragas. Now such Ragas are invisible Hindustani Music.

ANCIENT ALAP-GAYAN OR RAGALAP, ROOPAKALAP AND ALAPTHI

In ancient Alap-Gayan was quite different from present day Alap-Gayan. It was classified under three parts, namely *Rgalap,Roopakalap and Alap*

Rgalap: This was an ancient Alap-Gayan consist ten characteristics namely. *Graha, Ansha, Mandra,Tara, Nyasa, Apanyasa, Alpatva, Shadawatva and Oudawatva*

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.

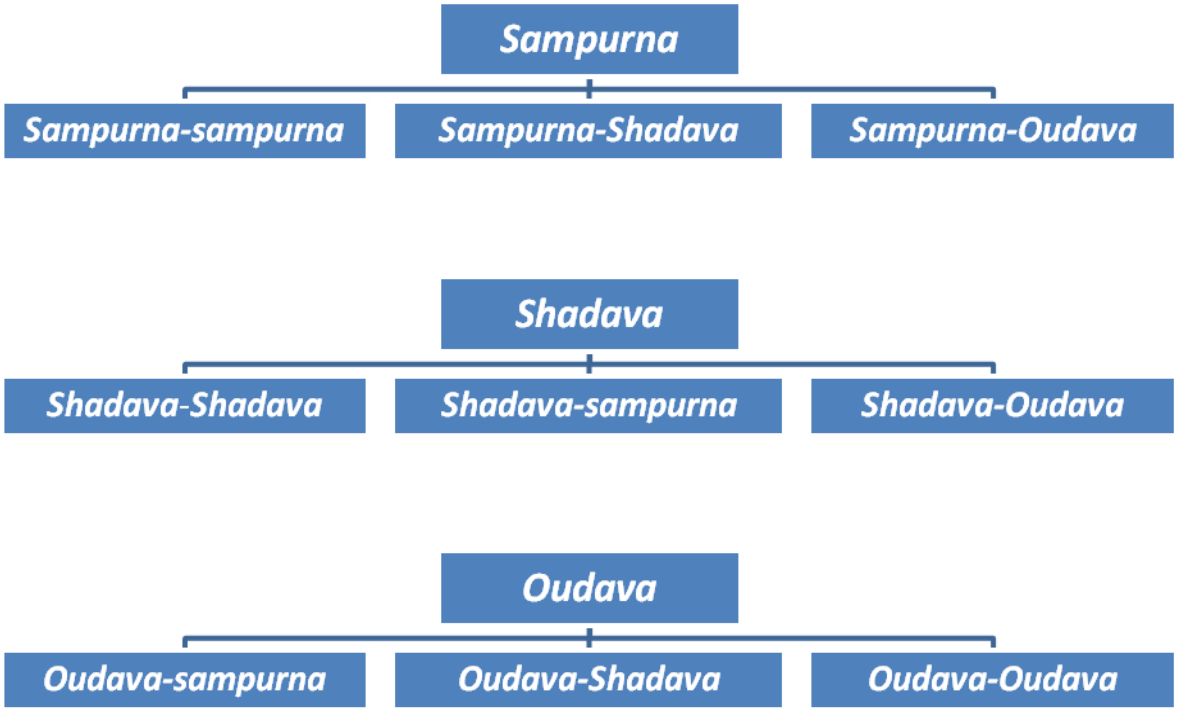
Alapthi: This was the third kind of Alap- Gayan. In Alapthi the Raga was fully demonstrated. Even Avirbhava*, Thirobhava* of the Raga was also shown. In ancient times Alapti was considered as the standard and high class form of singing.

JATI

Each Raga has own number of note in the Ascent and Descent. It is called Jati of Raga. There are mainly 3 groups of jati namely.

1. ***Sampurna – Sampurna* having** 7 notes both in the Ascent and in the Descend.
2. ***Shadava- Shadava*** having 6 notes both in the Ascent and in the Descend.
3. **Oudava- Oudava** having 5 notes both in the Ascent and in the Descend.

In addition, they are again classified in to 6 groups. Then the total number Jti becomes nine in number as a shown below.



Only one sampurna-sampurna Raga can be constructed, because no note is dropped in the Ascent or in the Descent.
Yet a lot of Ragas can be constructed mathematically combining different jatis with another for instance.

If we combine sampurna jati withshadava jati we will get six ragas of sampurna-shadava as mustarded below.

GRAMA

In the ancient Bharatiya sangit was based on Grama(Gamut). It was the shuddha scale f seven swaras in serial order. There were 3 Gramas, Namely shaddja-Grama, Maddhyama-Grama, and Gandhara-Grama. There is no description about Gandhara-Grama. it was not even in PT.Sharangadeva's "sangit Ratnakar".

Shaddja-Grama

The ancient Musicologist recognized 22 musical sound or shruties. Swaras manifest on shrutis. swaras were located according to the traditional rule of chatus chatus chatus chaiva etc. as under.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
			Sa			Ri		Ga				Ma				Pa			Da		Ni

The swara were fixed on the last shruti,

Accordingly,**S M P** Carries 4 shrutis each

R D Carries 3 shrutis each

G N Carries 2 shrutis each

The interval of sound between swara was

4	3	2	4	4	3	2

It is seen **S** is higher than **Ṇ** in 4 shrutis

It is seen **R** is Higher than **S** in 3 shrutis

It is seen **G** is Higher than **R** in 2 shrutis

It is seen **M** is Higher than **G** in 4 shrutis

It is seen **P** is Higher than **M** in 4 shrutis

It is seen **D** is Higher than **P** in 3 shrutis

It is seen **N** is Higher than **D** in 2 shrutis

Accordingly, this is the Shadja-Grama

4	7	9	13	17	20	22
S	R	G	M	P	D	N

"S" is the main swara of shadja Grama. It is similar to the Kapi mela at present.

Maddhyama-Grama.

4	7	9	13	17	20	22
S	R	G	M	P	D	N

Above is the diagram of Maddhyama-Grama.it is seen the Panchama of Maddhyama grama. Is the lower by one shruti than the panchama of sadja grama.it is on the4 16th shruti. A slight diference is seen between them "P" of sadja-Grama is on the 17th shruti while "P" of Maddhyama-Grama is on the 16th cshruti.

By and by Maddhyama- Grama was neglected and later on completely disappeared by the end of medieval period. Although shadja-grama was invogue long. It has also become out of date today which is never used in modern Indian music.

Tal

Maatra	1 2	3 4	5 6	7 8	9 10	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

Sawari Tal 15 matras

Maatra	1	2 3	4 5	6	7	8 9	10	11	12 13	14 15
Bols	Dha	Tat Dhi	Na Taka	Dhi	Dhi	Na Tat	Dhagi	Nadha	Traka Dhina	Gadi Gana
Taal signs	x	2	3	4	5	6	7	8	9	10

Yati Shikar Tal 15 Matras

Maatra	1 2 3 4 5 6	7 8 9 10 11 12	13 14	15 16 17
Bols	Dha Trak Dhin Nak Dhun Ga	Dhin Nak Dhum Kit Tak Dhet	Dha Tit	Kat Gadi Gin
Taal signs	x	0	2	3

Shikar Tal 17 Matras

Description of Ragas

#	Raga	Arohi/Avarohi	Thata	Jathi	Vadi	S.Vadi	Pakad	Time
1	Goud-Saranga	SGRMGPMDPNDṠ/ ṠNDP,DMPG,MRPRS	Kalyan	Sampurna	G	D	S,GRMG,PR,S	Mid day.
2	Hindol	SG,M′DNDṠ/ ṠND,M′G,S	Kalyan	Audava	D	G	S,G,M′DNDM′GS	First quarter of the day.
3	Shankara	SGP,NDṠ/ ṠNP,ND, ṠNP,GP,GS	Bilawal	Audava-Shasdava	G	N	Ṡ,NP,ND, Ṡ,NP,GP.GS	Second quarter of the night.
4	Jaijaiwanti	SRR,RGRS,ṆḎṖR,GMP,NṠ ṠNDP,DM.RGRS	Khamaj	Sampurna	R	P	RGRS,ṆḎṖ,R	Last part of the second quarter of the night.
5	Pooriya Dhanashri	ṆRGM′P,DP, NṠ/ṘNDP,M′G, M′RGRS.	Poorvi	Sampurna	P	R	ṆSRG, M′PDP, M′G,M′RG,DM′G,RS	Evening time
6	Paraj	ṆSG, M′D NṠ/ Ṡ,NDP,M′PDP,GMG, M′GRS	Poorvi	Sampurna	S	P	Ṡ,NDP,M′PDPGMG, M′G,RS	Last quarter of the night.
7	Shri	SRRS,S,R,M′P,N Ṡ/ Ṡ,NDP,M′GR,GRRS	Poorvi	Audava-Shasdava	R	P	SRRS,P, M′GR,GRRS	Sunset time.
8	Marwa	SR,G, M′D,N Ṡ/ ṠND, M′GRS	Marwa	Shasdava	R	D	D,M′GR,GM′G,RS	Last quarter of the day.

#	Raga	Arohi/Avarohi	Thata	Jathi	Vadi	S.Vadi	Pakad	Time
9	Kalingada	SRGM,PD NṠ/ ṠNDP,MGRS	Bhairawa	Sampurna	P	S	DPGMG,Ṇ,SRG,M	Last quarter of the day.
10	Adana	SRGMP,DNṠ/ ṠDNPMP,GM,RS	Asawari	Sampurna Shadava	S	P	ṠDNṠ,D,NPMP,GM,P S	Third quarter of the night.
11	Bahar	ṆSGM,PGM,D,NṠ/Ṡ,NP,MP, GM,RS	Kaphi	Shadava	M	S	MPGM,D,NṠ	Mid-night.
12	Goud Malhar	SRM,P,DṠ/ṠNP,MPGM,RS	Khamaj	Sampurna	M	S	RGRMGRS,PMPDṠDP M	Mid-day.
13	Miyan Malhar	SRMRS,RP,NDNṠ/ṠNP,MP, GM,RS	Kaphi	Sampurna Shadava	M	S	RMRS,ṆṖṂṖ,ṆḌ,ṆS, P, GMRS	Mid-night.

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 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.

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.

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.

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.

Many Things You Need to Know about Buying a Violin

Whether you are a beginner, or advanced player, here are some tips to help you select the right violin.

You might be trying to find a violin for the very first time as a beginner, or you may be upgrading to a finer instrument after playing for a long time.

Here are some tips:

For the beginner:

The beginner has two options, either to rent an instrument or make a purchase.

While violin rental may be viewed by some as an opportunity to grow acclimated to the instrument, be aware that these are generally lesser-quality instruments that can be extremely frustrating to play upon. The law of diminishing returns applies to rentals, as you begin paying more for a lesser-quality violin that you never will be the owner of; if you rent for more than a year, you may have already paid through the value of the instrument. Some shops will let you apply part of your rental fees towards the purchase of an instrument, but you should always ask about this ahead of time and not count on this being the case.

One good reason for the rental of an instrument would be if you are looking for a child's (undersized) instrument. In this case, it is generally not worth the risk of physical injury to buy an instrument which is too large, thinking that the child will "grow into" it. On the other hand, it is quite expensive to buy a series of increasingly larger instruments (there are 8 basic sizes, and children grow out of their violin sizes at a surprisingly rapid rate.) Besides rental, another option for aquiring a small violin is to find a reputable luthier or music store nearby and ask about their "trade-in policy". Assuming you take care of the instrument, many shops will give you a generous discount on the purchase of the next size up if you bring back your current instrument as a "trade". (Take note that they do this because they want you to be a return customer. For this reason, most places will not give you a trade-in discount for an instrument you did not buy from them).

That said, if you decide to buy a full-size violin, you may well want to go to a violin dealer or a "luthier," which is a person who makes or repairs stringed instruments.

When purchasing an instrument from a store, it is always an excellent idea to go in the company of an experienced violinist or luthier. In general, however, the instrument must be solid to the touch with no creaks when you press down (but not too heavily!) anywhere on the violin. If it is possible to test the instrument in-store, all of the open strings should sound full, resonant, and pleasing to the ear.

For buying a higher-quality instrument:

If you buy an instrument from a luthier, you will probably be buying the violin, bow and case separately.
It is appropriate to test violins and bows, to play on them, before buying them. If a luthier lives in another city, he or she can send you violins or bows to try out for a

time, after which you can decide on one, or send them all back and buy none, or ask for some others to try. It is also appropriate to negotiate the purchase price of the instrument.

If you are going to a violin shop, most have a room or a place where you can test out an instrument that interests you.

Do not come straight out and tell the dealer your price range. They may have an intent to mark-up violin's prices on the spot if the instruments do not have a price tag. Only if the instruments have tags on them with clear pricing should you tell them your price range. Try to test only instruments you can afford. If none are to your liking, keep looking elsewhere.

Modern instruments, made by a luthier who is still living, tend to be less expensive than older instruments. An older instrument is valuable not only because of the sound it makes and the beauty of its construction, but because of its antique value, and because it is necessarily a "limited edition" if its maker is dead and no longer creating violins!

An older instrument can be an excellent investment. But there are many modern makers whose instruments sound every bit as good, and if you are on a budget, this may be the way to go. A new instrument, if played well (in tune, for maximum resonance), can "open up," and it is quite exciting to be the person that helps shape the fiddle's voice.

As far as bows are concerned, a bow needs to have good weight, flexibility and balance between frog and tip. This is not always easy to gauge, and requires spending some time with the bow.

If it is too heavy, it can strain your hand and even cause injury over time. If it is too light, it can make it difficult to produce a big sound.

If it is either too flexible or too stiff, it will be less nimble in your hands.

If it is not balanced, it will be difficult to execute advanced bow stroke such as spiccato (bouncing bow), sautille (really fast bouncing bow), ricochet (bouncing several times on a down bow or up bow) or other strokes.

Do not forget to use one of your best resources: your teacher. Bring the violins and bows to your teacher, or ask your teacher to come with you to help pick something out. If you don't have a teacher any more, don't forget to use the ears of your musician friends. Realize, however, that neither your teacher or your violinist friends are likely to be experts in the actual construction of the instrument and can

only offer an experienced opinion on the sound of the violin and point out any glaring problems.

Therefore, it's a good idea to have the violin "vetted out" by a trusted luthier. A good luthier will likely be able to verify the maker and/or approximate age of the violin. More importantly, he or she will be able to tell if the instrument is well or poorly made or if it has any structural problems.

Go to a big hall and play for someone, or let the other person play so you can hear what the violin sounds like from across, what impression it gives. Try to play the violin in as many rooms as possible - from large halls to your practice room - to assess fully the capabilities of the instrument.

But, most importantly, do not ever buy a violin that you either don't like or have doubts about.

Luthiers and friends do have influence on your opinion, therefore do not forget that you should be the one to pick the instrument after all. Believe in your thoughts.

There is nothing worse than playing on an instrument that you bought for a lot of money and don't really like!

And make sure you are ready to upgrade; and, that you know how to test an instrument. What qualities should be present for example when you shift upward, or play on the low G string? Though personal preference directly influences these things, there is also some common performance specifications that you can discuss with your friends, preferably skilled friends.

Basically, if you don't know what the above performance specifications should be, perhaps you are not ready to upgrade your instrument just yet. What decisions went into the process of helping you decide to upgrade. Did your instructor tell you that you are working too hard to get the sound from the instrument--this is sometimes one indicator that it might be time to upgrade.

And would a refitting by a qualified luthier make your old instrument come to life. This is sometimes the case, and often an instrument might be adjusted by a good luthier and given a new life. So if you are ready to get that next instrument do go slowly and shop around; and, by all means make sure the instrument matches your playing style, as already mentioned.

Expectations of value

A common epectation is that a violin is an investment and will rise in value over time. This is possibly true for very expensive violins but certainly no one should expect dramatic appreciation on a violin purchased for less than $100,000. The economics of dealing in violins makes this very implausible and the market for the private sale of violins is not well developed. Most violins will hold their value as long as you trade the violin for another more expensive violin from the dealer who sold you the instrument. Dealers may also offer you trades at similar value for instruments you purchased elsewhere. If you quit playing the violin and decide to sell it altogether you could see a significant decline in its value. You may decide to save it for a child or grandchild or to donate it to a school and take a tax deduction.

How to Buy a Violin

Violins, along with the rest of the String family, (violas, cellos and basses) are an integral part of the Symphony Orchestra.

The instrument is commonly associated with classical music, but there are other genres such as Mariachi, blue grass, folk and various styles of “fiddle music”. It’s also occasionally heard in blues, jazz and rock.

Contrary to some popular beliefs, the violin is not a particularly difficult instrument to play, and with consistent practice beginners usually make rapid progress, playing simple melodies relatively quickly.

The violin is particularly child-friendly in that it comes in a variety of sizes. As a student grows, the instrument can be traded for larger sizes. It’s critical that a student has the proper size instrument.

A violin that is too large in proportion to the size of the student can create a very uncomfortable situation. In extreme situations, this can lead to tendonitis leaving students discouraged and turned off to the instrument.

Student Level

These violins are produced for beginning students and are often produced by machine. Maple is sometimes used for high friction parts (pegs, fingerboard) and dyed to resemble the more expensive Ebony, which is found on most violins. These instruments are excellent for the early stages of development and are priced to easily fit into most budgets.

Intermediate Level

These instruments represent better quality wood and workmanship, most (if not all) of which is done by hand. The result is an instrument that sounds better and will accommodate a player to more advanced levels of play. Pegs and fingerboard are

usually made of Ebony. Extensive hand graduation of the top and back of the violin result in a more refined sound. Some intermediate violins may approach the professional level of performance.

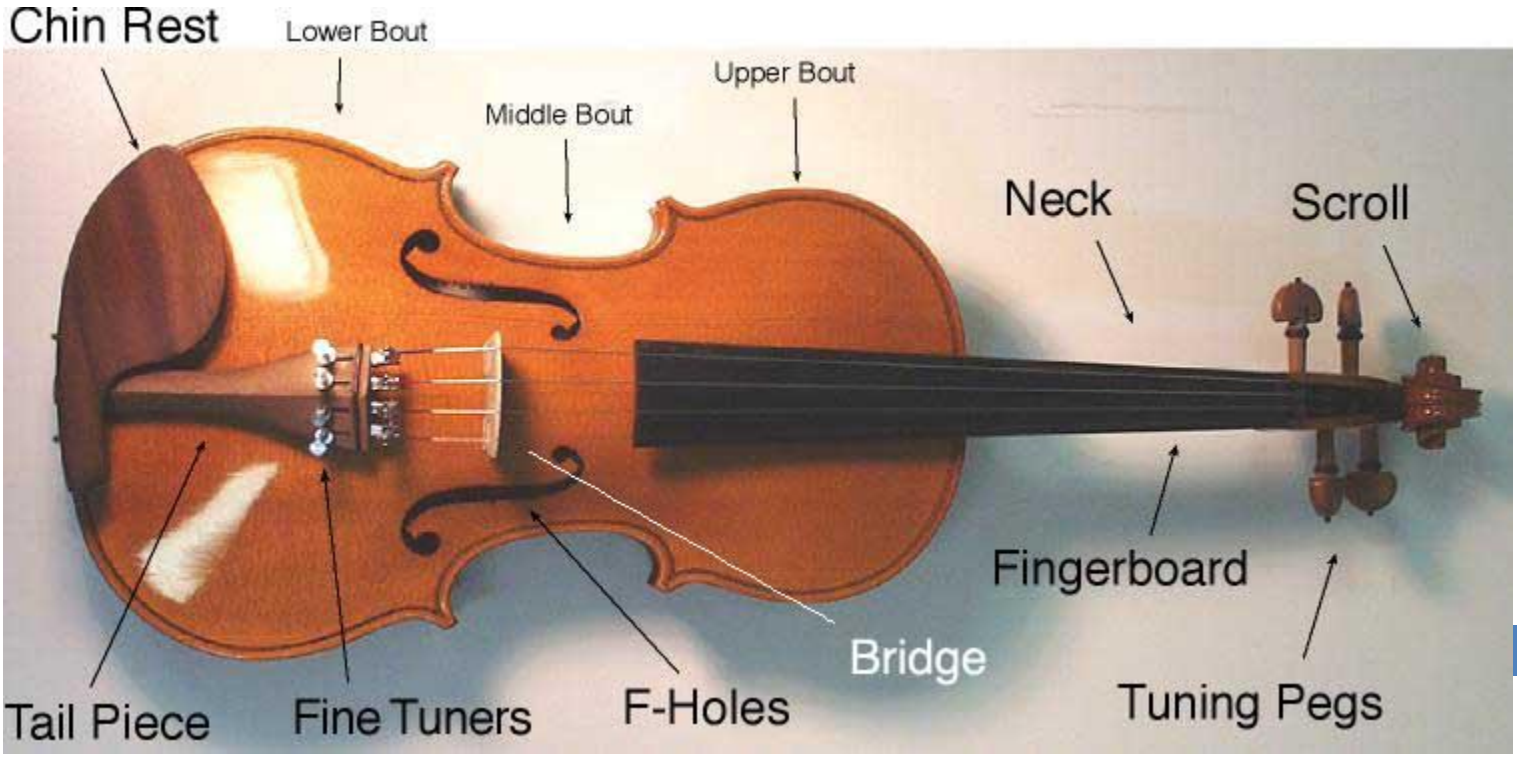
Pro Level

These are violins made from only the finest woods and built with a near fanatical devotion to every detail of the instruments construction and appearance. Because of the relatively low number of craftsman skilled at this level, and the number of hours required to produce an instrument of this caliber with a select piece of natural wood, the price of these instruments is considerably higher.

More InformationThere 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.

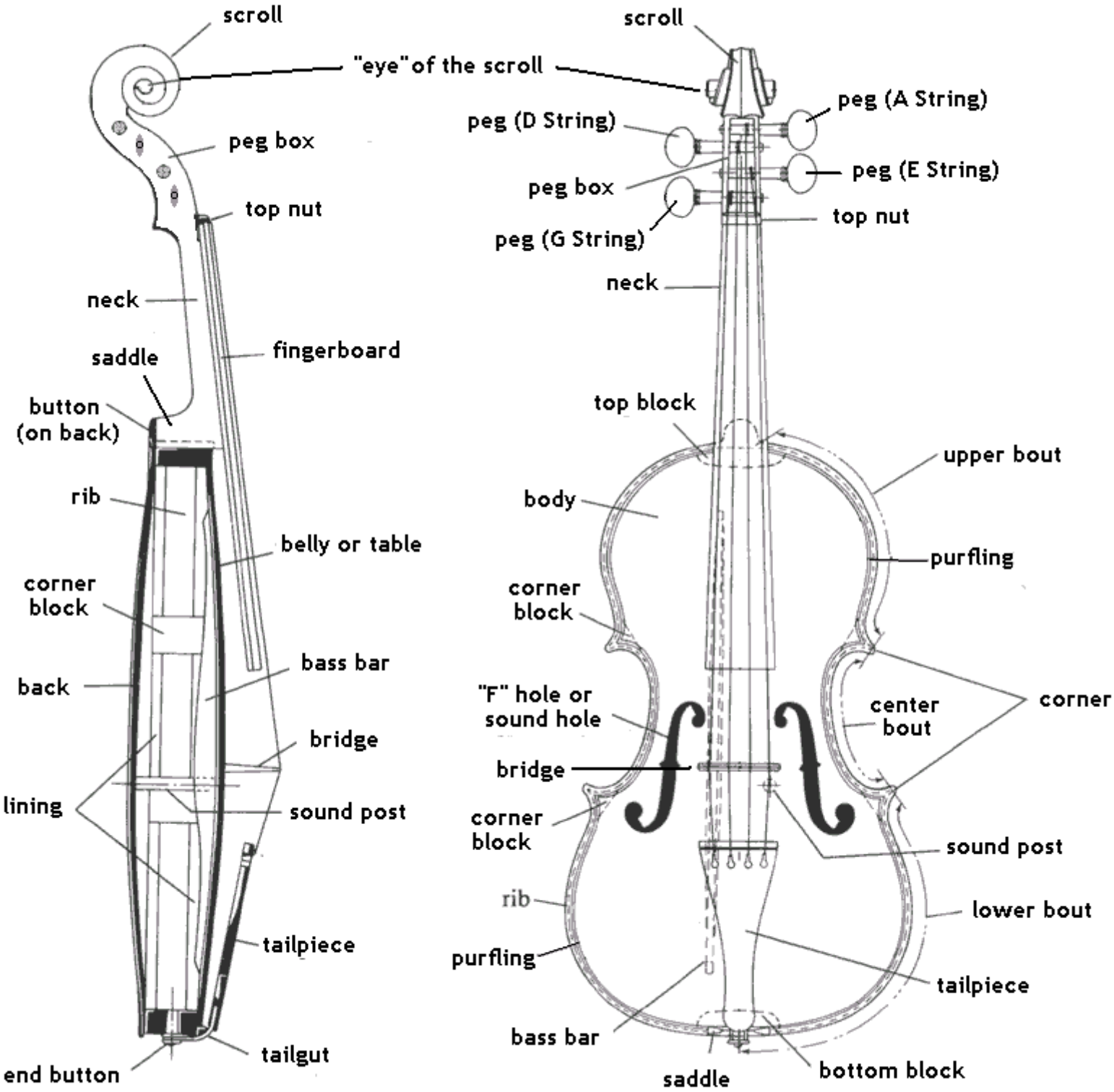
* F-Hole – Two holes precisely cut in the top of a stringed instrument to permit the sound to be projected from the interior of the instrument.

* 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.

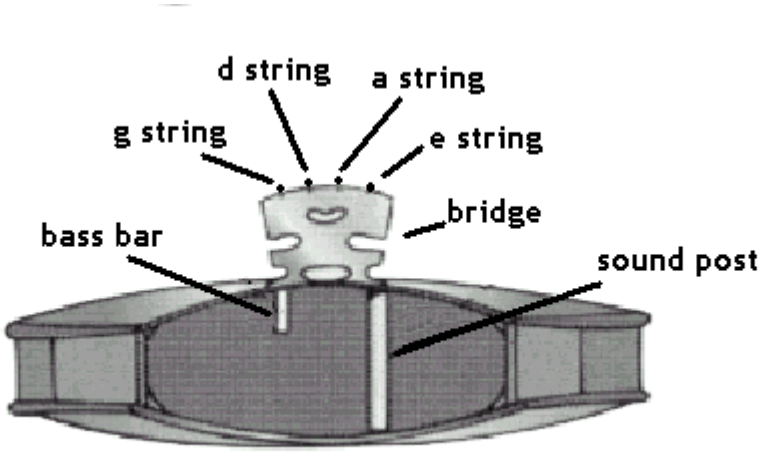
* Tailpiece – a long tapered piece of material suspended above the top of the violin by the ends of the strings at the bridge end, and the tailgut at the button end.

* 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


scroll
"eye" of the scroll
peg box
top nut
neck
fingerboard
saddle
button (on back)
rib
belly or table
corner block
bass bar
back
bridge
lining
sound post
tailpiece
tailgut
end button
scroll
peg (A String)
peg (D String)
peg (E String)
peg box
top nut
peg (G String)
neck
top block
upper bout
body
purfling
corner block
corner
"F" hole or sound hole
center bout
bridge
corner block
sound post
rib
lower bout
purfling
tailpiece
bass bar
saddle
bottom block

The inside should look like this:



Indian Classical Style Comparisan- Hindustani and Carnatic Music

There are mainly two styles of classical music in India. Hindustani and Carnatic Music. Learn the main difference which is listed below. *Carnatic* is prevalent style in southern India and *Hindustani* is popular in rest of sub-continent. Also practiced in Pakistan, Bangladesh and Afghanistan. This is not easy to mention all the similarities and differences in this single article. But I tried to touch some significant areas of these two very old and rich styles of Indian Music.

Background:

There was only one classical music in India before 13th century. Post that Era Classical Music has been divided into two distinct styles. In North India Persian and Mughal influence started making its place very strongly with Amir Khusro. Tansen and his contemporary musicians mostly performed in Dhrupad genre and later Khayal singing was popularized by Sadarang-Adarang. And many *Gharanas* (Schools) in different regions of India evolved.

On the other hand, Carnatic Music was evolved mainly by Saint Purandardas, Tyagraja, Muthuswamy Dikshitar and Shyama Shashtri. Today most of the classical training revolves around Kritis composed by these great saint musicians. But I am not sure when Violin was introduced in Carnatic Classical and Why? Since Violin is definitely not Indian Instrument but became very popular accompanying instrument with Carnatic Classical Vocals.

Some Basic Differences:

Factors	Hindustani Music	Carnatic Music
Raga System	Based on 10 Thaats and 32 Ragang Ragas	Based on 72 Melakarta or Janak Raga
24-hr Time-Cycle of Ragas	Yes	No
Taal	Popular 10-12 Taal(also 10-12 Rare Taal)	Popular 35 Taal(108 total)
Composition or Kriti Forms	Khayal, Dhrupad, Tarana, Thumri, Dhamaar divide into parts like -Sthayi, Antara, Snachari and Abhog	Varnam, Kriti divided into parts like-Pallavi, Anupallavi and Charnam
Composers	Stalwarts from many 'Gharana' or Schools in different regions of Northern India	Saint Purnadardas, Tyagraja, Dikshitar and Shyama Shastri
Demography	Popular in North, central, West and Eastern India. Also in Pakistan and Bangladesh	Popular in South India (Tamilnadu, Karnataka, Andhra Pradesh and Kerala)
Shuddha Swara Saptaka (Primary Notes Scale)	Raga Bilawal (Similar to Carnatic Raga Dheer Shankarbharnam)	Raga Maya Malav Gaula (Similar to Hindustani Raga Bhairav)
Rendition	Improvisation given more importance	Composition given more importance

Difference in Swara or Notes: (if Sa or Shadja is on Key C in Piano)

Position	Hindustani Swara	Carnatic Swara	Short name
C	Shadja	Shadja	Sa
C#	Komal Rishabh	Shuddh Rishabh	Re or Ri
D	Shuddh Rishabh	Chatusruti Rishabh/Shuddh Gandhar	Re or Ri
D#	Komal Gandhar	Shatsruti Rishabh/ Sadharan Gandhar	Ga
E	Shuddha Gandhar	Antar Gandhar	Ga
F	Shuddh Madhyam	Shuddh Madhyam	Ma
F#	Tivra Madhyam	Prati Madhyam	Ma
G	Pancham	Pancham	Pa
G#	Komal Dhaivat	Shuddh Dhaivat	Dha
A	Shuddha Dhaivat	Chatusruti Dhaivat/ Shuddha Nishad	Dha

A#	Komal Nishad	Shatsruti Dhaivat/ Kaishiki Nishad	Ni
B	Shuddha Nishad	Kakali Nishad	Ni

As you can see in this table, Carnatic Swara *Chatusruti Rishabh* and *Shuddha Gandhar* is same note/pitch with two different names, they don't occur together in any Carnatic Raga. And same applies to Dhaivat and Nishad.

More Similarities:

- Both the styles give prime importance to melody. Unlike western music Harmony is not given much importance.
- Both has one dominant swara or Vadi swar in each Raga
- Both uses Sampoorna Scale(with all 7 notes) to define Janak Thaat or Raga to create Janya Raga.
- Both uses a Tanpura or Drone with one or two notes to represent Pitch and base in Raga rendition.

Some Similar Raga with different Names:

Hindustani	Carnatic
Bilawal	Dheer Shankarabharnam
Bhopali	Mohanam
Yaman or Kalyan	Mech Kalyani
Khamaj	Harikambhoji
Bhairav	Maya Malav Gaula
Bhairavi	Todi
Asavari	Natbhairavi
Poorvi	Pantuvarali
Kafi	Kharharpriya
Marwa	Gamanashram
Malkauns	Hindolam
Kedar	Kamavardhini
Todi	Shubha Pantuvarali
Alhaiya Bilawal	Bilahari