HIGHER SECONDARY COURSE

MUSIC

CLASS - XII

Government of Kerala

DEPARTMENT OF EDUCATION

State Council of Educational Research and Training (SCERT); Kerala

2015
Part-I

Theory of Music
UNIT- 1

CLASSIFICATION OF JANYA RAGAS

Learning outcome

After transacting the unit, the learner will be able to-

• Identify janya ragas
• Categorise the varieties of Janyaragas like Varjya, Vakra, Upanga, Bhashanga, etc.
• Identify the Audava and Shadava varieties of Janya ragas
• Identify Panchamantya, Dhaivatantya and Nishadantya ragas
• Familiarise Ghana - Naya - Desya ragas
• Familiarise the concept of the introduction of foreign notes
1.1 Introduction

Raga means a particular combination of svaras or notes, which are pleasant to hear. It pleases the mind. Different combinations of svaras can produce different ragas. Each raga has its own identity and it is important to get raga jnanam (Knowledge of raga) for identifying different ragas. The ragas are examples for melodic music. The gamakas, particular sancharas or combination of svaras and the emphasis on some notes give beauty and grace to the melody. A raga is a product of emotion and enables to express the aesthetic feeling of love, devotion, anger and other mental attitudes of humanity.

Generally, ragas are divided into two categories: 1. Janaka ragas and 2. Janya ragas. Janaka raga is also known as Melam, Melakarta and Sampurna raga. Janya raga is a raga that is derived from a mela. The janya raga commonly takes the same svarasthanas of janaka raga. Janya ragas may be classified under various heads such as, varjya ragas, vakra ragas, upanga ragas, bhashanga ragas, panchamantya ragas, dhaivatantya ragas, nishadantya ragas, Ghana-naya-desya ragas etc.

Key concepts

- Raga classification
- Janya Raga classification
- Varjya ragas
- Vakra ragas
- Upanga ragas
- Bhashanga ragas
- Panchamantya ragas
- Dhaivatantya ragas
- Nishadantya ragas
- Ghana- Naya-Desya ragas
1.2 Varjya Ragas

When a raga loses its sampurna character by omitting one, two or three svaras in the arohana, avarohana or both, it is called a varjya raga. These left-out svaras are known as varjyasvaras or omitted svaras. There are different types of varjya ragas depending upon the number of varjyasvaras. A janya raga must have a minimum of four notes when the arohana and avarohana are taken together.

1.3 Shadava, Audava and Svarantara ragas

When one svara is omitted both in the arohana and the avarohana, it is called shadava raga. In other words, a shadava raga is a raga which has only six svaras. A raga in which two svaras are absent, and has only five svaras, is known as audava raga. A svaranthara raga is a raga, which has only four svaras. In ancient Tamil music, shadavam was known as 'Panniam', audavam was called 'Tiram' and svarantaram was known as 'Tiratiram'.

Varjyaragas commonly in use may be said to be of eight types. Example are ::-

<table>
<thead>
<tr>
<th>Type 1</th>
<th>Type 2</th>
<th>Raga</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shadava - sampoorna</td>
<td>: Kamboji, Poorvikalyani</td>
<td></td>
</tr>
<tr>
<td>Audava - sampoorna</td>
<td>: Saveri, Bilahari</td>
<td></td>
</tr>
<tr>
<td>Sampoorna - shadava</td>
<td>: Neelambari</td>
<td></td>
</tr>
<tr>
<td>Sampoorna - audava</td>
<td>: Garudadhvani, Saramati</td>
<td></td>
</tr>
<tr>
<td>Shadava - shadavam</td>
<td>: Sriranjini, Hamsanandi</td>
<td></td>
</tr>
<tr>
<td>Shadava - audava</td>
<td>: Nattakuriniji, Bahudari</td>
<td></td>
</tr>
<tr>
<td>Audava - shadava</td>
<td>: Malahari, Vasanta</td>
<td></td>
</tr>
<tr>
<td>Audava - audava</td>
<td>: Mohanam, Hamsadhvani</td>
<td></td>
</tr>
</tbody>
</table>

Check your memory/progress
"Classification of Janya ragas

Let us do
Prepare a chart showing the names of the ragas belonging to the Audava, Shadava and Svarantara varieties
Part-I : Theory of Music

1.4 Vakra ragas:

Vakra ragas are the ragas in which the svaras are not in the regular order of pitch in the arohana, avarohana, or both. The svaras will be in a zig-zag order and one or two notes may occur more than once. The lower note may occur after the note of a higher pitch. Vakra ragas may be sampoorna, shadava, audava, upanga or bhashanga.

The three kinds of vakra ragas are:-

1. Arohanavakra raga:

These are the ragas in which the arohana (ascent) alone is vakra.

Example : Anandabhairavi-

Arohana:  s g r g m p d p s
Avarohana: s n d p m g r s

2. Avarohanavakra raga:

In this type, the avarohana (descent) alone is vakra or not in the order.

Example : Sri raga

Arohana : srmpns
Avarohana : snpdnpmgrs

3. Ubhayavakra ragas:

Ubhayavakra ragas are the janya ragas in which both the arohana and avarohana are vakra.

Example: 1. Sahana

Arohana : srgmpmdns
Avarohana : snsdpmgmrgrs.

Example: 2. Reetigaula

Arohana: srgmndmnns
Avarohana: sndmgmpmrgs

Check your memory/progress

Arohana and avarohana of different Vakra ragas

Based on the number of svaras present in the arohana and avarohana, nine combinations arise from these three varieties. They are :-
Classification of Janya Ragas

13

1. Sampoorna - sampoorna
2. Sampoorna - shadava
3. Shadava - sampoorna
4. Sampoorna - audava
5. Audava - sampoorna
6. Shadava - shadava
7. Shadava - audava
8. Audava - shadava
9. Audava - audava

1.5 Ekasvaravakra ragas, Dvisvaravakra ragas and Chatusvaravakra ragas

Vakra ragas with one vakrasvara combination are known as ekasvaravakra raga. For example, Begada. When two vakrasvara combinations occur, the ragas are called dvisvaravakra ragas. Sri raga is an example. Asaveri raga is an example for chatusvaravakra raga, which is very rare in which four svara combinations come as vakrasvaras.

1.6 Upanga ragas and Bhashanga ragas

The janya ragas which use only those svaras pertaining to their parent ragas or melas are called as Upanga ragas. Example: 1. Mohanam (Janya of 28thmela, Harikamboji) and Example: 2. Malahari (Janya of 15thmela, Mayamalavagaula). Upanga ragas may be vakra or varjya.

Bhashanga ragas are the janya ragas which take one or two foreign notes (anyasvaras), in addition to the notes belonging to its parent raga. Bilahari and Kamboji are examples of bhashanga ragas. Normally these anyasvaras occur in certain phrases of a raga and reveal the svarupa or form of raga. These anyasvaras are also called bhashanga svara or occidental note.

In the raga Kamboji, which is the janya of Harikamboji, the 28thmela, Kakalinishada is the anyasvara, which comes in the phrase -"snpds". In Bilahari raga, which is the janya of Dheera Sankarabharana, the 29th mela, the anyasvara is kaisikinishada which occurs in the phrase (sanchara)- pdnpd. In some bhashanga
ragas, the foreign notes are incorporated in the arohana and avarohana itself. Bhairavi (janya of Natabhairavi, the 20th mela) and Saranga (Janya of Kalyani, the 65th mela) are examples for such bhashanga ragas. In Bhairavi, the foreign note chatusrutidhaivata occurs in the arohana, srgrmpdns. In Saranga, the anyasvara, sudhamadhyama occurs in the avarohana - sndpmrgmrs.

According to the number of foreign notes used, bhashanga ragas may be of three varieties.

1. Eka anyasvara bhashanga raga, which has only one anyasvara. Bhairavi, Kamboji are examples for Ekanyasvarabhashanga ragas.

2. Dvi-anya svara bhashanga ragas, which use two anyasvaras. Examples of ragas having two anyasvaras are Atana (29th janya) and Punnagavarali (janya of Todi, 8th mela).

3. Tri-anya svara bhashanga ragas or ragas with three anya svaras are rarely seen in which three foreign notes are present. Hindustani kapi and Ananda bhairavi are examples.

**Check your memory/proGRESS**

Upanga and Bhashanga ragas

**Let us do**

Prepare a chart showing the arohana and avarohana of Upanga and Bhashanga ragas

### 1.7 Panchamantya, Dhaivatantya and Nishadantyaragas

Among the many varieties of janya ragas, there are certain ragas wherein the compass of development is restricted to a limited range of madhyastayi and mandra stayi. They should not touch the tarastayi shadja at all. Such ragas are of three kinds, which is known as Panchamantya, Dhaivatantya and Nishadantya ragas.

1.7.1 Panchamantya ragas ; Here, the highest note touched is madhyastayi panchama. Example for panchamantya raga is Navaroj, which is the janya of 29th mela.

Arohana: pdnsrgmp

Avarohana: mgrsndp
Classification of Janya Ragas

1.7.2 Dhaivatantya raga; here, the highest note touched is dhaivata. Kurinji, janya of 29th mela, is an example.

Arohana: snsrgmpd
Avarohana: dpmgrsns

1.7.3 Nishadantya raga; ragas which have their range only upto madhyastayi nishada are known as nishadantya ragas. Example for nishadantya raga is Nadanamakriya, janya of 15th mela.

Arohana: srgmpdn
Avarohana: ndpmgrsn

1.8 Ghana-Naya-Desya ragas

Ghana ragas are those which have a majestic effect and the bhava is brought out by singing or playing madhyamakala or tanam. The traditional Ghana panchaka ragas are Natta, Goula, Arabhi, Varali and Sri.

Naya ragas are also known as rakti ragas and shine by singing or playing both the alapana and tana. Examples are Todi, and sankarabharanam etc.

Desya ragas are ragas in which the svarupa has been brought out by singing or playing just the alapana. Tanam is not sung or played for these ragas generally and these ragas are very attractive. Examples for desya ragas are Hamirkalyani, Hindustan behag etc.

Check your memory/progress
Examples of Ghana-Naya-Desya ragas

Let us do
Prepare a chart showing the name of Panchamantya, Dhaivatantya and Nishadantya, and Ghana-Naya-Desya ragas and their ascending and descending order of the notes
Part- I : Theory of Music

Evaluation

1. A derivative raga is called ....... 1
2. Point out the anya svaras if any, in the raga, Bilahari. 1
3. Name an Audava-Sampurna raga derived from the 29th mela 1
4. Give two examples of Upanga ragas 1
5. Give the names of Ghana Panchaka ragas 2
6. Explain Vakra ragas with examples 2
7. Explain Varjya ragas with examples 3
8. Write short note on Upanga and Bhashanga raga 5
9. Classify janya ragas 5
10. Match the following
    (a) Ghana raga - Bilahari
    (b) Bhashanga raga - Mohanam
    (c) Upanga raga - Malahari
    (d) Desya raga - Natta
    (e) Audava Shadava - Hamir Kalyani 5
11. Write some of the divisions of Janya ragas with examples for each division. 8

Reference

1. South Indian Music - Prof. P. Sambamoorthy
2. Splendour of South Indian music - Dr. Chelladurai
3. Dakshinendian Sangitam - Sri. A K Ravindranath
4. Sangeeta Sastram - Dr. K Omanakutty & S Saradha
5. Theory of Indian music - Miss. L Isac
UNIT- 2

MUSICAL FORMS

Learning outcome

After transacting the unit, the learner will be able to-

- Enumerate the characteristic features of a Varnam
- Identify the sections of a Varnam
- Identify the division, muktayi svaram
- Differentiate Padavarnam from Tanavarnam
- Distinguish kriti from kirtana
- Identify the angas, Pallavi, Anupallavi and Charanam
- Identify some of the prominent decorative angas figuring in Kritis
2.1 Introduction

Musical forms can be defined as concrete forms of ragas. They occupy a prominent place in all the systems of music. Gitam, Jatisvaram, Svarajati and Varnas come under Abhyasaganam. Varnam, Kriti, Padam, Javali and Tillana etc. come under Sabhaganam. Varnam is the only musical form which comes both in Abhyasaganam and Sabhaganam. By practicing Abhyasa gana, the students in music get a good knowledge of svara and tala and they can sing the Sabhaganam with grace and confidence.

2.2 VARNAM

Varnam has a significant role in Carnatic music. Varna has two sections namely purvanga and uttaranga having equal length. Purvanga consists of the angas, pallavi, anupallavi and muktayi svaram. The Uttaranga or the second section
Pallavi is sung first followed by Anupallavi and the Muktayi svaras. This is followed by the Charana and Charana svaras. Charana sahitya will be repeated after each charana svara. Pallavi and anupallavi have usually two avartanas, Muktayi svaram 2 or 4, Charana will have 1 or 2 and charana svara develops gradually from 1 to 2, 3, 4 or 6 avartanas. There are two kinds of varnas-Tanavarnam and Padavarnam.

### 2.2.1 Tanavarnam

Tanavarna will be in the form of Tanams. There will be sahitya for Pallavi, Anupallavi and Charana. Tanavarnas are composed in Aditala, Triputatala, Atatala etc. Pachimiriam Adi Appayya, Vina Kuppayyar, Swati Tirunal, Pattanam Subramanya Iyer etc. are some of the famous composers of tana varnas.

Example of Tana Varna:

<table>
<thead>
<tr>
<th>TANA VARNAM</th>
<th>RAGA</th>
<th>TALA</th>
<th>COMPOSER</th>
</tr>
</thead>
<tbody>
<tr>
<td>Evari bodhana</td>
<td>Abhogi</td>
<td>Adi</td>
<td>Pattanam Subramanya Iyer</td>
</tr>
<tr>
<td>Ninnukori</td>
<td>Mohanam</td>
<td>Adi</td>
<td>Ramanad Sreenivasa Iyengar</td>
</tr>
<tr>
<td>Jalajakshi</td>
<td>Hamsadvani</td>
<td>Adi</td>
<td>Manambuchavadi Venkatasubba Iyer</td>
</tr>
</tbody>
</table>

### 2.2.2 Padavarnam

Padavarnam is meant for dance. They are composed in chouka kalam or slow tempo. Padavarnam also has pallavi, Anupallavi, Chittasvara, Charana and Charana svaras. Padavarna has sahitya from the beginning till the end. The svara part of the Padavarna is suitable for various foot works of the dancer while the sahitya part is meant for abhinayam. Padavarnas are found in Adi and Rupaka talas. They are also known as Chouka varnas and Aatta varnas. Some of the famous composers of Padavarna are Swati Tirunal, Ramaswami Dikshitar, Muttayya Bhagavatar etc.

Example of Pada Varna:

<table>
<thead>
<tr>
<th>PADA VARNA</th>
<th>RAGA</th>
<th>TALA</th>
<th>COMPOSER</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sumasayaka</td>
<td>Suddha Kapi</td>
<td>Rupaka</td>
<td>Swati Tirunal</td>
</tr>
<tr>
<td>Chalamela</td>
<td>Nattakuranji</td>
<td>Adi</td>
<td>Kuppuswami Ayya</td>
</tr>
</tbody>
</table>
2.3 KIRTANA

This musical form belongs to sacred music or Vaidika ganam. The sahitya will be in praise of God. It is to be noted that in kirtanas, the sahitya is more important than music or svara part. Sangatis are very few in Kirtanas. It is older than Kriti.

In Kirtana, there are three divisions, Pallavi, Anupallavi and Charanam. In some Kirtanas Anupallavi is omitted. There are kirtanas with more than one Charanam. All of these charanas have the same pattern of music. Some composers of Kirtanas are Purandara Dasa, Bhadrachalam Ramadas, Tyagaraja, Papanasam Sivan etc.

2.4 KRITI

Kriti is a major musical form which belongs to the sphere of both sacred and secular variety. It can be included in the Sabhaganam. Majority of the time of a concert is devoted to the singing of Kritis. Singing Kritis give a musical pleasure both to the singer and listener. Kritis lend scope for Niraval and Kalpana svaras.

Kritis have the three divisions - Pallavi, Anupallavi and Charanam. In some kritis there will be no Anupallavi. In such kritis, the charanam is called Samashti Charanam. Sahitya of the kriti may be either about Gods or worldly matters. Kritis help us to understand the svarupa (characteristic feature) of ragas.

Kritis have decorative angas like Sangati, Madhyamakala Sahityam, Chittasvaram, Svarasahityam etc. Some of the famous composers of Kritis are Tyagaraja, Muthuswami Dikshitar, Syama Sasstri, Swati Tirunal etc.
### Examples of Kritis

**Table 2-3**

<table>
<thead>
<tr>
<th>KRITI</th>
<th>RAGA</th>
<th>TALA</th>
<th>COMPOSER</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gajananayutam</td>
<td>Chakravakam</td>
<td>Adi</td>
<td>Muthuswami Dikshitar</td>
</tr>
<tr>
<td>Vatapi ganapatim</td>
<td>Hamsadvani</td>
<td>Adi</td>
<td>Muthuswami Dikshitar</td>
</tr>
<tr>
<td>Pakkala</td>
<td>Kharaharapriya</td>
<td>Chapu</td>
<td>Tyagaraja</td>
</tr>
<tr>
<td>Deva Deva</td>
<td>Mayamalavagaula</td>
<td>Rupakam</td>
<td>Swati Tirunal</td>
</tr>
</tbody>
</table>

**Check your memory/progress**

- Angas of Kriti
- Distinguish between Kirtana and Kriti

**Let us do**

Sing a Kriti you have learned.
Collect some popular Kritis and make an audio presentation in the class room.

**Evaluation**

1. A musical form that belongs to both Abhyasa Ganam and Sabha Ganam  1
2. Name the variety of varna which is used in dance concerts  1
3. Give two examples of Tana varnas  1
4. What are the constituent angas of a Tana varna?  2
5. Name two Tana varna composers  2
6. Point out the utility of practising tana varnas  3
7. Explain Pada varna  3
8. Give the lakshana of a Kriti  3
9. Differentiate Kriti from Kirtana  3
10. List out the difference between Tana varna and Pada varna  5
11. Match the following
(a) Dance concert - Composer
(b) Swati Tirunal - Kriti
(c) Sangati - Varnam
(d) Sabha Ganam - Muthuswami Dikshitara
(e) Gajananayutam - Padavarnam

Reference

1. South Indian Music - Prof. P. Sambamoorthy
2. Splendour of South Indian music - Dr. Chelladurai
3. Dakshinendian Sangitam - Sri. A K Ravindranath
4. Sangeeta Sastram - Dr. K Omanakutty & S Saradha
5. Theory of Indian music - Miss. L Isac
6. Sangita Nighantu - Sri. V T Sunil
UNIT- 3

MUSIC OF KERALA

Learning outcome

After transacting the unit, the learner will be able to-

• Familiarise with the music of Kerala
• Identify important music centres and music festivals of Kerala
• List the important composers of Kerala
• Familiarise with Sopana Sangita and Kathakali music
• Identify the Ragas and Talas used in Kathakali music
• Familiarise with the folk music of Kerala-rustic and refined
• Identify the ceremonial songs of Kerala
• Identify the instruments used in Panchavadya
• Categorise the two divisions of Panchavadya namely the Kriyanga and Sevanga Panchavadya
Part- I : Theory of Music

3.1 Introduction

Music and the various branches of fine arts have always played a prominent role in the socio-religious activities of the people of Kerala from time immemorial. The influence of Tamil Nadu on Kerala's customs, language and other practices is a well known fact. Tamil Nadu had a noticeable impact on the musical tradition of Kerala as well.

Though many of Kerala's ancient musical compositions have now become extinct, certain elements of our rich musical culture can still be traced...
in the pre classical forms like the folklores, folk music and other songs falling under the rustic, refined, ceremonial, ritualistic as well as the theatrical categories. Details regarding their authorship and period of origin are unknown in some cases, but these songs aptly reflect Kerala's worthy musical heritage. The Ashtapadis of Jayadeva's Gitagovinda which was introduced in Kerala by the Vishnavite leader Chaitanya and the various compositions or padas of Kathakali music also caught the attention of the music lovers of Kerala.

Going through various styles of evolution, it is the system of Carnatic music that is vastly practised in Kerala today. Sree Swati Tirunal Maharaja was mainly instrumental in adapting and popularising this refined system of music in Kerala.

3.2 Sopana Sangita

Sopana Sangita is the indigenous system of music of Kerala. It is closely associated with temple music. There is no authentic material stating the exact period of origin of this system of music. The temple musicians rendered the various songs relating to the everyday rituals, standing on the Sopana-ppadi or steps that lead to the Sanctum Sanctorum. It is believed that this may be one of the reasons as to why this style came to be known by its name.

The percussion instrument Idakka, which solely belongs to Kerala, provides the rhythmic accompaniment to the singer. The singer himself plays on it, suspending the instrument from his shoulder. The songs are rendered in a plain manner without much embellishments and intricate Sangatis. The basic rasa is Bhakti which is distinctly expressed by the soulful rendering of the singer. Most of the songs are in slow tempo, but there are also a few wherein the musical structure develops from slow tempo to fast, indicating the ascend of the sopana, which leads to the seat of the main deity, step by step.
3.2.1 Ragas employed in Sopana Sangita

The system has a wide range of ragas, rendered with a peculiar application of gamakas, which makes its distinct style. Indisa, Indalam, Desakshi, Paadi, Bhupalam, Kamodari, Erikkila Kamodari, Puraneeru etc. are a few of them. Ragas are chosen according to the time theory or ganakala niyama. So this system is also referred to as the Samaya Sangitam occasionally.

3.2.2 Theme

Bhakti is the predominant rasa of the compositions herein. The Ashtapadis of Jayadeva are the most prominent compositions rendered in this style. There are compositions in praise of Bhagavati, Ganapati, Sastha etc. also figuring in this system.

3.2.3 Talas

The prominent talas that figure in Sopana Sangita are Panchari, Chempata, Muriyatanta and Atanta which correspond to the Rupaka, Adi, Chapu and Ata tala of Carnatic music respectively.

3.2.4 Prominent musicians

Shatkala Govinda Marar who adorned the court of Sree Swati Tirunal is the most prominent among this category. The late Njeralattu Rama Poduval, Janardanan Nedungadi, Pallavur Appu Marar, Kunjukuttan Marar and many others too were expert musicians who handled this system of music.
Music of Kerala

Check your memory/progress

- Characteristic features of Sopana Sangita
- Prominent ragas employed
- Basic theme of songs
- Prominent talas employed in the system
- Names of the eminent musicians of this style

Let us do

- Prepare the illustration or diagram of Idakka
- Find out the corresponding ragas in Carnatic music of a few of the ragas featuring in Sopana Sangita
- Find out the names of a few other talas that figure in Sopana Sangita
- Prepare a chart of prominent musicians of this style

3.3 Kathakali Sangitam

Kathakali or Attakkatha is the classical dance drama of Kerala. This art form is said to have originated from Ramanattam, a dance drama composed by the Raja of Kottarakkara. The whole story and dialogues are presented in the form of 'slokas' and compositions called 'Padas'. It can be observed that the language herein is a blend of modern and ancient styles. The slokas are in Sanskrit and the 'Padas' are in Malayalam.

Most of the Attakathas are based on stories from Hindu mythology. Stories on other themes are also staged occasionally.

3.3.1 Ragas figuring in Kathakali music

The padas have the sections Pallavi, Anupallavi and multiple Charanas. Ragas like Samanta malahari, Indalam, Puraneer, Maradhanasi, Erikkila Kamodari, Khandaram, Padi etc. are frequently employed. Popular ragas of Carnatic music also occupy a major role in Kathakali music. In the selection of ragas, ganakala niyama or the time theory of ragas is strictly observed.
3.3.2 Talas employed

Chempata, Panchari, Muriyatanta, Atanta, Triputa, Champa and Eka are the Talas employed in Attakatha compositions. The various tempos are Patinja Mattu, Idamattu and Murukiya Mattu which correspond to the Chouka, Madhya and Druta kalas of Carnatic music.

<table>
<thead>
<tr>
<th>Kathakali Music</th>
<th>Carnatic Music</th>
<th>Aksharakala</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chempata</td>
<td>Adi</td>
<td>8</td>
</tr>
<tr>
<td>Panchari</td>
<td>Rupaka</td>
<td>6</td>
</tr>
<tr>
<td>Atanta</td>
<td>Ata</td>
<td>14</td>
</tr>
<tr>
<td>Muriyatanta</td>
<td>Chapu</td>
<td>7</td>
</tr>
<tr>
<td>Champa</td>
<td>Jhampa</td>
<td>10</td>
</tr>
<tr>
<td>Triputa</td>
<td>Triputa</td>
<td>7</td>
</tr>
<tr>
<td>Eka</td>
<td>Eka</td>
<td>4</td>
</tr>
</tbody>
</table>

3.3.3 Musical instruments employed

Chenda, Maddalam, Chengila and Ilattalam which are all tala vadyas are the main accompanying instruments figuring in Kathakali music. There will be a main singer (Ponnani), followed by another one who provides him vocal assistance (Sinkiti).
3.4 Music of Kathakali

Traces of the characteristic style of Sopana Sangita are evident in the Padas. The style has undergone a vast change in the present day. Jayadeva’s Ashtapadis have to a great extent influenced the system.

See the name of prominent Attakatha composers  

<table>
<thead>
<tr>
<th>COMPOSER</th>
<th>ATTAKATHA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maharaja Karthika Tirunal Balarama Varma</td>
<td>Rajasoooyam, Subadrapaharanam</td>
</tr>
<tr>
<td>Unnayi Warrier</td>
<td>Nalacharitam</td>
</tr>
<tr>
<td>Irayimman Tampi</td>
<td>Uttara Svayamvaram, Keechaka Vadham</td>
</tr>
</tbody>
</table>

Check your memory/progress

- Ilustrious composers of Kathakali and a few of their works
3.5 PROMINENT COMPOSERS OF KERALA

Sree Swati Tirunal Maharaja occupies the position of the major composer of Kerala. Irayimman Tampi who was the asthana Vidvan of the royal family of Travancore, ranks next to Swati Tirunal. Smt. Kuttikunju Tankacchi (daughter of Irayimman Tampi), Sri. K C Kesava Pilla, Paramesvara Bhagavatar, Govinda Marar, Meruswami, Mahakavi Kuttamath, Sri Ennappadam Venkitarama Bhagavatar etc are a few of the other composers who have made substantial contributions in this field.

K C Kesava Pilla Mahakavi Kuttamath Paramesvara Bhagavatar

Check your memory/progress

- Prominent composers of Kerala

Let us do

- Prepare a chart showing the photos of the prominent composers of Kerala
- Prepare a list of a few of the other composers of Kerala whose names are not included in the text

3.6 FOLK MUSIC OF KERALA

The people of Kerala has songs for every occasion of their life. The land is a treasure house of many varieties of folk forms and folk songs that can be divided under various categories based on the characteristic features of their musical and lyrical structure. The music, lyrics and talas are extremely simple but catchy. The
Musical accompaniments employed are also simple and crude in most cases. The folk music of Kerala is generally divided into two such as the rustic and refined varieties. A few examples of the different categories of folk songs are mentioned below.

**3.6.1 Songs belonging to the rustic variety:**

(a) Njattupattu: songs rendered by women while working in the fields.

(b) Vattippattu: these are songs rendered by women engaged in making cane baskets. They are purely rustic.

(c) Vedan Pattu: Songs sung by hunters. These are also old.

Tanattam, Kanippattu, Aditalippattu etc. are a few of the other songs of the rustic variety of Kerala. These songs were sung in group. The tala in most cases correspond to the Tisra Eka variety.

**Check your memory/progress**
- Folk songs falling under the rustic variety

**3.6.2 Songs falling under the ritualistic variety:**

Kerala has been famous for the worship of various Gods and Goddesses from ancient days and there originated a number of songs sung in the temples for various rituals and occasions. The tunes were simple and were in praise of the presiding deities of these temples. Traces of classical ragas like Todi, Chakravakam, Kharaharapriya, Harikamboji, Sankarabharanam, Kuntalavarali etc are seen in a crude form in these songs. Talas mostly correspond to the Chapu and Triputa talas of the present day. Tisra eka is also frequently employed. They were sung to the accompaniments of crude drums and cymbals.

Stringed instruments like Pulluva veena or Pulluva kudam were also used for songs like Sarpa pattu. The Tottam Pattu, Kalmezhuttu Pattu, Sarpa Pattu, Teeyattu Pattu, Poorakkali Pattu, Gandharvan Pattu, Velan Pattu etc. are a few of the examples. The Tumbi-tullal Pattu performed by the women folk of
Kerala is important from both the entertainment and ritualistic point of view. All the songs mentioned above are sung in a group.

**Check your memory/progress**

- Songs coming under the ritualistic variety
- Musical instruments used in ritualistic songs
- Ragas and Talas figuring in these songs

**Let us do**

- Sing some songs falling under ritualistic category.

### 3.7 Ceremonial songs of Kerala (Refined variety)

Songs mentioned herein belong to the refined variety of folk forms and songs of the land. Most of them were composed in association with prime festivals and religious occasions of Kerala. Illustrious as well as least known composers have made their contribution in this area. A few examples of such varieties are given below in a condensed form.

#### 3.8 Tiruvatira or Kaikottikkali Pattu

These songs are associated with the women's festival Tiruvatira. It is performed by a group of ladies who move in a circle around the traditional brass lamp, the rhythm provided by the clapping of their hands. The songs are sung by the dancers themselves. Theme chosen is mostly extracts from Hindu Mythology, Epics and Puranas. The Kummi Pattu which is in a faster tempo, associated with this form is also catchy.
Ragas like Sankarabharanam, Arabhi, Kalyani, Kamboji, Ananda Bhairavi etc. are frequently employed. Talas correspond to the Tisra eka, Chaturasra eka and Misra Chapu of modern times. Majority of these songs are in Malayalam. Songs are at times adapted from Attakatha compositions also.

**Check your memory/progress**
- A brief account of Tiruvatirakkali and songs figuring herein
- Ragas and Talas figuring in the songs
- Theme of songs

**Let us do**
- Sing a few Tiruvatirakkali songs

### 3.9 Vanchipattu

The Vanchipattu or boat songs have always been the soul of Kerala's literature. These songs, set in Vanchipattu vrittam, are familiar to all people of Kerala. They commence at a slow speed and gain the maximum, towards the end, indicating the journey of a boat from the starting point to the destination.

Ramapurattu Varrier's 'Kuchelavrittam Vanchipattu' is the most popular in this category. Various composers have made contributions in this stream. The musical scales resemble Sankarabharanam, Ananda Bhairavi, Kamboji etc. Talas correspond to the Tisra Eka and Chaturasra Eka varieties.

**Check your memory/progress**
- Brief account of Vanchipattu
- Ragas and Talas featuring herein
- Theme contained in the songs

**Let us do**
- Sing a Vanchipattu
3.10 Oonjal Pattu

These are songs that were indispensable during festive occasions like Onam and Tiruvatira. They are in slow tempo, keeping time to the movement of the swing. The theme is adapted from Puranas. Ragas like Ananda Bhairavi, Arabhi, Sankarabharanam etc. are employed frequently. Tala corresponds to the Tisra Eka.

**Check your memory/progress**
- Ragas and Talas figuring in Oonjal Pattu

**Let us do**
- Collect a few specimen of Oonjal Pattu.

3.11 Margamkali Pattu

These songs are almost as old as three hundred years and are the finest examples of Christian folk songs in which the literature has a blend of Tamil and Malayalam languages. The theme is based on the biography of Saint Thomas in most cases. The talas corresponds to the chaturasra Eka, Misra chapu and Rupaka varieties of classical Tradition. Like Tiruvatira, it is performed by a group of women who stand in a circular, dancing to the songs sung by themselves.

**Check your memory/progress**
- Characteristic features of Margamkali

3.12 Mappilappattu

The illustrious literature of the Muslim Mappilappattu is believed to be more than 700 years old. In the early days the theme was solely devotional. The story of Prophet Muhammad also features in many
of them. Later on, songs based on common themes also took shape. The compositions of the earliest period are seem to have a mixture of Persian, Arab, Urdu and Malayalam languages. Songs associated with marriage like Oppana, Duffu muttu, Kolkkali, etc are a few examples falling under this category. Eka tala of the classical tradition is the time measure employed.

Check your memory/progress

- Examples of songs coming under Mappilappattu
- Language, themes and Tala employed in the songs

Let us do

- Presentation of Mappila Pattu.

3.13 Tarattu

These are soothing lullabies ranging from simple ones to monumental compositions like 'Omanattinkal Kitavo' of Irayimman Tampi. In these songs, the ragas figuring are Kurinji, Neelambari, Anandha Bhairavi, Sankarabharanam etc. Talas are usually Misra Chapu and Tisra Eka.

Check your memory/progress

- Ragas figuring in Tarattu Pattu

3.14 Ballads of Kerala

Ballads are songs which reveal the chivalrous stories of heroes and heroines of a region. Stories of Lord Ayyappa also figure in a few ballads. They originated hundreds of years ago. Among the ballads of Kerala, the Vatakkan Pattu and Tekkan Pattu are the most popular works. The music of the songs is not documented. So are the Talas.
These songs were rendered by a particular community called the 'Panar.' Talas correspond to the Chaturasra Eka, Tisra Eka and rare varieties of time measures with 5 and 3 aksharakalas. The songs were sung to the accompaniment of ancient instruments like Udukku and simple stringed instruments like Nanduni. Today the songs bear the traces of ragas like Nadanamakriya, Arabhi etc.

### Check your memory/progress

- The ballads of Kerala
- Musical instruments used in the ballads of Kerala

### Let us do

- Collection of Vatakkan Pattu and Tekkan Pattu

### 3.15 PANCHAVADYA

The Panchavadya is an art of orchestra. It is a group of percussion and wind instruments, used in the temples of Kerala. There are two kinds of Panchavadya namely Kriyanga and Sevanga Panchavadya. Kriyanga Panchavadya is associated with the routine ritual of the temple. The Sevanga Panchavadya is played during the ceremonial processions of the deity; it is therefore connected with Utsavas. As its name indicates, it consists mainly of five instruments.

The principal instrument in both these types is the Avanadha vadya or membranophone called Timila which is the most sacred instrument in the temples of Kerala. Among the subordinate instruments common to both are Ghana vadyas or autophones called Chengila (chennila) and Sushira vadya or aero phone called Sankhu.

In the kriyanga Panchavadya, the two other instruments making up the number five are the Veekkuchenda and Kaimani.

The Sevanga Panchavadya is the most important and this is what is popularly called Panchavadya. Besides the three instruments common to the Kriyanga
Panchavadya namely Timila, Chengila, and Sankhu, the principal constituent of the Sevanga Panchavadya are Edakka and Maddalam. In addition to these five Pradhana vadyas or primary instruments of the group, certain Upavadyas or auxiliary instruments are also found in use. Of these, the Kombu or horn is invariably present and sometimes the Kuzhal or pipe. We also find that in modern days the Chengila is substituted by Ilattaalam.

The Panchavadya melam in commences with the blowing of the Conch. The Edakka is then sounded, the Timila joins it and then the Maddalam. The tala usually used is the Triputa of seven matras. This is practically the same as the Tisra jati Triputa of South Indian music. The tala is played first in the Vilamba kaala, then in the Madhyama kala and finally in the Druta kala. The Kombu is blown at intervals keeping time with the tala. The conch is sounded now and then. The Kuzhal is played intermittently. The Panchavadya is always played with the players standing. The sounds of the different instruments produce a harmonious effect.

There are several central and northern Kerala temples that have been traditionally playing host to major Pachavadya performances. Prominent festivals featuring Panchavadya are Thrissur Pooram and Uthralikkavu Vela at Wadakancheri. In Guruvayur Srikrishna temple also the Pachavadya occupies a dominant position in the every day rituals of the temple.

**Check your memory/progress**
- The two varieties of Panchavadya
- Instruments figuring in Sevanga and Kriyanga Panchavadya
- The order of instruments played in both varieties of Panchavadya

**Let us do**
- Prepare an album showing the musical instruments figuring in Panchavadya
Part- I : Theory of Music

Evaluation

1. Gitagovinda is written by ....................... 1
2. Name the indigenous system of music of Kerala 1
3. The instrument which is an accompaniment of Sopana Sangita 1
4. Write the names of two prominent singers of Sopana Sangita 1
5. Kuchelavrittam Vanchipattu is written by ....................... 1
6. The main accompanying instruments used in Kathakali music 2
7. Two folk songs of Kerala belonging to the rustic variety 2
8. Name four prominent composers of Kerala 2
9. Two folk songs of Kerala belonging to the refined variety 2
10. Write a paragraph about Oonjal Pattu 3
11. Briefly describe Margamkali Pattu 4
12. Briefly describe Mappila Pattu 4
13. Explain in detail the features of Tiruvatira 5
14. Discuss the ragas, talas and instruments used in Kathakali music 5
15. What are the instruments used in Panchavadya? Discuss. 5
16. Briefly explain the ritualistic songs of Kerala 5
17. Match the following
   (a) Chempata - Jayadeva
   (b) Ashtapadi - Orchestra
   (c) Edakka - Ballads of Kerala
   (d) Panchavadyam - Sopana Sangita
   (e) Vatakkan Pattu - Adi tala
18. Write an essay on the folk music of Kerala 8
Reference

1. Travancore Music and Musicians - T Lakshmanan Pillai
2. Vatakkan Paattukal - Samsthana Kerala Sahithya Parishad
3. Kerala Sangitam - Mali
4. Studies in Indian Music and Allied Arts - Dr Leela Omcherry and Deepthi Omcherry Bhalla
5. Social and cultural history of Kerala - A Sreedhara Menon
6. Folklore of Kerala - Sri. Kavalam Narayana Panicker
7. Cultural heritage of Kerala - A Sreedhara Menon