

UNIT 1

CLASSIFICATION OF JANYA RAGAS

Raga is the basis of Indian music; we may say that it is the soul of our music system. Each raga has its own essential uniqueness, aesthetic quality, called bhava; each raga has an individuality of its own. The modern concept of a raga dates from the time of Matanga, the author of Brihaddesi.

Generally, ragas are divided into two categories: 1. Janaka ragas and 2. Janya ragas. Janaka raga is also known as Mela, Melakarta and Sampurna raga. Janya raga is a raga that is derived from the mela raga. The janya raga commonly takes the same svarasthanas of janaka raga. Janya ragas may be classified under various heads.

Learning outcome in general

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

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

UNIT FRAME

KEY CONCEPTS	PROCESS / ACTIVITY WITH ASSESSMENT	LEARNING OUTCOME
Raga classification	<p><u>Suggested Strategy</u></p> <ul style="list-style-type: none"> • Explaining the classification of Janaka and Janya ragas • Discussion based on the formats of Janaka-Janya ragas • Vocalization of the arohana and avarohana of a mela raga and janya ragas <p><u>Assessment</u></p> <ul style="list-style-type: none"> • Ask the students to sing the arohana and avarohana of the ragas like Mayamalavagaula, Mohanam, Malahari etc. • Ask the students to identify the varieties of Janaka and Janya ragas after hearing the arohana and avarohana of some ragas. <p><u>Skills</u></p> <ul style="list-style-type: none"> • Participation • Identification • Construction 	<p>The learner will be able to-</p> <ul style="list-style-type: none"> ➤ 1.1. identify the characteristic features of a mela raga ➤ 1.2. differentiate Janaka ragas and their derivatives
Janya Raga classification	<p><u>Suggested Strategy</u></p> <ul style="list-style-type: none"> • Discussion on the definition and 	<p>The learner will be able to-</p> <ul style="list-style-type: none"> ➤ 1.3 identify the

	<p>features of Janya raga</p> <ul style="list-style-type: none"> • Demonstrating how janya ragas derive from mela ragas • An audio presentation of some Janya ragas • Vocalisation of Janya ragas like Mohanam, Bilahari, Malahari etc. • <p><u>Assessment</u></p> <ul style="list-style-type: none"> • Students are asked to prepare a chart distinguishing Janaka and janya ragas • Ask students to write some scales by using different combinations of svaras <p><u>Skills</u></p> <ul style="list-style-type: none"> • Participation • Identification • Creation • construction 	<p>classification of Janya ragas under various heads</p> <ul style="list-style-type: none"> ➤ 1.4 able to construct different janya ragas on theoretical perspective ➤ 1.5 Categorise the Janya ragas like varjya, vakra, upanga, Bhashanga, etc.
<ul style="list-style-type: none"> • Varjya ragas 	<p><u>Suggested Strategy</u></p> <ul style="list-style-type: none"> • Discussion on the definition and features of Varjya ragas • Demonstration of different varjya ragas by omitting one, two or three svaras in the arohana, avarohana or both. <p><u>Assessment</u></p>	<p>The learner will be able to-</p> <ul style="list-style-type: none"> ➤ 1.6 identify the different types of varjya ragas, depending upon the varjyasvaras ➤ 1.7 Construct different Varjya ragas by omitting

	<ul style="list-style-type: none"> • Students are asked to prepare some scales by omitting svaras in the ascending and descending order <p><u>Skills</u></p> <ul style="list-style-type: none"> • Participation • Identification • Construction 	<p>notes from Janaka ragas</p>
<ul style="list-style-type: none"> • Audava, Shadava and Svarantara ragas 	<p><u>Suggested Strategy</u></p> <ul style="list-style-type: none"> • Discussion on the definition and features of Audava-Shadava-Svarantara ragas • Demonstration of Audava-Shadava-Svarantara ragas • An audio presentation of the ragas belongs to Audava, Shadava and svarantara varieties. <p><u>Assessment</u></p> <ul style="list-style-type: none"> • Students are asked to prepare some scales belong to Audava-Shadava-Svarantara varieties • Ask the students to create possible combinations of Varjya ragas using the svara varieties of the mela, Mayamalavagauala. • Ask the students to prapare a chart showing the name of the ragas 	<p>The learner will be able to-</p> <ul style="list-style-type: none"> ➤ 1.8 identify the Audava, Shadava and Svaantara ragas ➤ 1.9 Construct the janya raga varieties like Audava, Shadava, Svarantara ragas etc.

	<p>belongs to Audava, Shadava and Svarantara varieties</p> <p><u>Skills</u></p> <ul style="list-style-type: none"> • Participation • Identification • Designing • Construction • Categorization 	
<ul style="list-style-type: none"> • Vakra ragas 	<p><u>Suggested Strategy</u></p> <ul style="list-style-type: none"> • General discussion • Demonstration of the ragas in which the svaras are not in the regular order of pitch in the arohana, avarohana, or both. <p><u>Assessment</u></p> <ul style="list-style-type: none"> • Ask the students to identify the vakra ragas from a list in which the ascending and descending order of some ragas are given • Students are asked to prepare a list of ragas belonging to arohana vakra, avarohana vakra, Ubhaya vakra etc. <p><u>Skills</u></p> <ul style="list-style-type: none"> • Participation • Identification 	<p>The learner will be able to</p> <p>–</p> <ul style="list-style-type: none"> ➤ 1.10 identify zig zag sancharas of a raga ➤ 1.11 familiarise the arohana vakra, avarohana vakra and Ubhaya vakra ragas ➤ 1.12 differentiate vakra ragas and ragas having the sancharas in regular order

	<ul style="list-style-type: none"> • Application • Construction 	
<ul style="list-style-type: none"> • Upanga ragas 	<p><u>Suggested Strategy</u></p> <ul style="list-style-type: none"> • General discussion • Demonstration of upanga ragas • Audio presentation of the ragas Mohanam, Hamsadvani, Malahari etc. <p><u>Assessment</u></p> <ul style="list-style-type: none"> • Students are asked to sing the arohana and avarohana of some ragas which take the same variety of the notes of its Janaka raga • Ask the students to vocalize the arohana and avarohana of upanga ragas they have learned <p><u>Skills</u></p> <ul style="list-style-type: none"> • Participation • Identification • Application • Creation 	<p>The learner will be able to-</p> <ul style="list-style-type: none"> ➤ 1.13 identify the ragas which use only those svaras pertaining to their parent ragas ➤ 1.14 familiarise the janya ragas of Upanga variety.
<ul style="list-style-type: none"> • Bhashanga ragas 	<p><u>Suggested Strategy</u></p> <ul style="list-style-type: none"> • Group discussion • Demonstration of some ragas which take one or two foreign 	<p>The learner will be able to-</p> <ul style="list-style-type: none"> ➤ 1.15 recognize the application of foreign notes in ragas

	<p>notes, in addition to the notes belonging to its parent raga</p> <p><u>Assessment</u></p> <ul style="list-style-type: none"> • Ask the students to prepare a chart showing the arohana and avarohana of Upanga and Bhashanga ragas • Ask the students to sing the scale, Bilahari <p><u>Skills</u></p> <ul style="list-style-type: none"> • Participation • Identification • Application 	<ul style="list-style-type: none"> ➤ 1.16 distinguish Bhashanga ragas from Upanga ragas ➤ 1.17 execute the intellectual applications of music
<ul style="list-style-type: none"> • Panchamantya ragas 	<p><u>Suggested Strategy</u></p> <ul style="list-style-type: none"> • Group discussion • Demonstration of the definition and features of a Panchamantya raga • Vocalization of a Panchamantya raga <p><u>Assessment</u></p> <ul style="list-style-type: none"> • Make the students to vocalize a Panchamantya raga • Audio presentation of the raga, Navaraj 	<p>The learner will be able to-</p> <ul style="list-style-type: none"> ➤ 1.18 identify certain ragas wherein the compass is restricted to a limited range of madhyastayi and mandrastayi ➤ 1.19 identify some ragas in which the highest note touched is Madhyastayi Panchama

	<p><u>Skills</u></p> <ul style="list-style-type: none"> • Participation • Identification • Application 	<p>➤ 1.20 familiarise Panchamantya ragas</p>
<ul style="list-style-type: none"> • Dhaivatantya ragas 	<p><u>Suggested Strategy</u></p> <ul style="list-style-type: none"> • Group discussion • Demonstration of the definition and features of a Dhaivatantya raga • Vocalization of a Dhaivatantya raga • Audio presentation of the raga, Kurinji <p><u>Assessment</u></p> <ul style="list-style-type: none"> • Make the students to vocalize a Dhaivatantya raga <p><u>Skills</u></p> <ul style="list-style-type: none"> • Participation • Identification • Application 	<p>The learner will be able to-</p> <ul style="list-style-type: none"> ➤ 1.21 identify certain ragas wherein the compass of development is restricted to a limited range of madhyastayi and mandrastayi ➤ 1.22 identify some ragas in which the highest note touched is Madhyastayi Dhaivata
<ul style="list-style-type: none"> • Nishadantya ragas 	<p><u>Suggested Strategy</u></p> <ul style="list-style-type: none"> • Group discussion • Demonstration of the definition and features of a Nishadantya raga • Vocalization of a Nishadantya raga 	<p>The learner will be able to-</p> <ul style="list-style-type: none"> ➤ 1.23 identify certain ragas wherein the compass of development is restricted to a

	<ul style="list-style-type: none"> • Audio presentation of the raga, Nadanamakriya <p><u>Assessment</u></p> <ul style="list-style-type: none"> • Make the students to vocalize a Nishadantya raga <p><u>Skills</u></p> <ul style="list-style-type: none"> • Participation • Identification • Application 	<p>limited range of madhyastayi and mandrastayi</p> <ul style="list-style-type: none"> ➤ 1.24 identify some ragas in which the highest note touched is Madhyastayi Nishada
Ghana- Naya - Desya ragas	<p><u>Suggested Strategy</u></p> <ul style="list-style-type: none"> • Group discussion • Demonstration of the definition and features of Ghana-Naya-Desya ragas • Audio presentation of a Pancharatnam <p><u>Assessment</u></p> <ul style="list-style-type: none"> • Students are asked to prepare a chart of ragas which used in the Pancharatna kritis of Tyagaraja • Ask the students to prepare a chart showing the names of Ghana-Naya-Desya ragas and their ascending and descending order of the notes 	<p>The learner will be able to-</p> <ul style="list-style-type: none"> ➤ 1.25 differentiate Ghana-Naya-Desya ragas ➤ 1.26 Identify the ragas which have a majestic effect and the bhava is brought out by singing or playing madhyamakala ➤ 1.27 Identify the manodharma part, Tanam ➤ 1.28 Identify the ragas which shine by singing or playing both the alapana and tana. ➤ 1.29 Familiarize the

	<p><u>Skills</u></p> <ul style="list-style-type: none"> • Participation • Identification • Creation 	<p>ragas in which the svarupa has been brought out by singing or playing just the alapana.</p>
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ICT Hyperlinks:

1. <http://en.wikipedia.org/wiki/Janya>
2. <http://ezcarnatic.tripod.com/sp22.htm>
3. <http://www.angelfire.com/musicals/kallidaihari/raagas.htm>
4. <http://www.theveena.com/melakartha/classification.html>

(Before giving the address of the websites to the students, Teachers have to go through the internet and make sure that the sites recommended are trustworthy.)

Teacher input/Additional information

There are various other classifications of Janya ragas. These are based on time theory of ragas, rasa or mood that they evoke, etc.

TE Questions:

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 for Upanga ragas 1
5. Name a Bhashanga raga 1
6. What is Panchamantya raga? 1
7. Give the names of Ghana Panchaka ragas 2
8. Explain Vakra ragas with examples 2

9. Explain Varjya ragas with examples 3
10. Write short note on Upanga and Bhashanga ragas 5
11. Classify janya ragas 5
12. 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 |
13. Write some of the divisions of Janya raga with examples for each division. 8

Reference

1. Dakshinendian Sangeetam by Vidvan A K Raveendranath
2. South Indian Music, Volume 1 by Prof. Sambamoorthy
3. Splendour of South Indian Music by Dr. Chelladurai