

COMPOSITIONS OF CARNATIC MUSIC

Carnatic Music has mainly twelve types of compositions, apart from the Sarali, Janta swarms and Alankarams. They are: 1) Geetam, 2) Jatiswaram, 3) Swarajati, 4) Varnam, 5) Kriti, 6) Keertana, 7) Padam, 8) Javali, 9) Tillana, 10) Shabdam, 11) Daruvu.

Geetam: In this composition, every swaram has sahityam or words/lyrics. But it is not divided into Pallavai, Anupallavi or Charanam. These are learnt usually after Alankarams are completed. There are two types of Geetams, Geetam and Lakshana Geetam. The Geetams are devotional in nature. But the Lakshana Geetams describe the features of the Raga in which it is composed. There five Geetams by the name Ghana Raga Panchakam, in the Ragas Nata, Gaula, Arabhi, Shree and Varali. Geetams are essentially the foundation for Carnatic music. There was a time when writing and composing Geetams was considered as a sign of expertise. Paidala Gurumurthy Shastri wrote 1000 such Geetams and went on to be called "Thousand Geetam Gurumurthy Shastri. Govinda Deekshitulu Venkatamakhi, Govindacharyulu, Ramamatyulu, Muthuswamy Deekshitar and Purandaradas are some of the popular Geetam writers.

Jatiswaram: This is also known as Swarapallavi. It is traditionally taught after the students complete Geetams. This format is mostly utilized in dance. This consists of Pallavi, Anupallavi and some Charanams. There is, however, no lyric. Ponnayya Pillai and Sivananda Pillai have written most of these Jatiswarams.

Swarajati: This is essentially like the Jatiswaram, except that it has also lyrics to it. The lyrics are mainly (romantic)/Shringara, (valour)/Veera or (devotion)/Bhakti rasas. The two most popular Swarajatis are Raravenugopabala and Sambashivayanave.

Varnam: These form the most important exercises in Carnatic music. Practicing these thoroughly makes it easy for a singer/instrumentalist to sing/play anything. These compositions are melody – centric and cover all the major features of the Raga in which it is composed. Composing a Varnam, calls for a lot of expertise and mastery. This perhaps is the reason why not many have composed Varnams. It is estimated that just over 200 Varnams are composed. The lyrics are mainly romantic in nature and occasionally one does come across devotional varnams also. It has a Pallavi, Anupallavi and Mukhtayi Swaram, Charanam with Charana Swaras/Chitta Swaras. Pallavi to Mukhtayi Swaram is called as “Purvangam” and Charanam and the

Charana Swaras are called “Uttarangam” respectively. Although these are further divided into Pada Varanams and Tana Varnams, they are essentially the same. For some reason, only Tana Varnams are sung in concerts, whereas, Pada Varnam is used in dance concerts.

Kriti: This is essentially Raga-centric composition. Each line develops the Raga and the Tala. The lyrics are sung with several variations and are essentially used to embellish the composition. The variations and the Gamakas are understood to have been first introduced by Thyagaraja in his Kritis. Mainly Kritis are composed by the Holy Trinity. Apart from these, Swati Tirunal, Pallavi Gopala Iyer, Patnam Subrahmanya Iyer, Pallavi Seshayya, Ramaswamy Sivan and several other later day singers like M. Balamurali Krishna, Late GNB etc.

Keertana: Keerthana is a much older form of composition than the Kritis. Unlike the Kritis, the Keerthana is lyric centric. Usually consisting of Pallavi, Anupallavi and Charanam, some just have only Pallavi and Charanam. Keerthana was useful in spreading religion. Some of the famous Keerthana writers include Bhadrachala Ramadas, Toomurthy Narasimha Dasu, Sadasiva Brahmednra etc.

Padam: In this composition also Pallavi, Anupallavi and Charanam are the main parts. They are set to attractive music and the Raga’s main features are usually very clearly highlighted. Double entendre, hero’s longing for the heroine and mainly devotion through love are the main features of these compositions. One might even venture to say that

this is the equivalent of Sufi poetry that we get to hear and appreciate these days.

Padas are usually set to slow tempo and have to be sung in a leisurely and languorous manner. These are mainly being used in dance concerts these days. The main Padam writer is Kshetragna and his Padams are known as “Muvva Gopala Padams”. Some others have also written some.

Javali: These compositions have found their way in to Carnatic music recently. They are similar to Padams and are conveniently sung in the medium (Madhyama) kalam. The language is lucid and simple. Most of this literature is full of Sringara Rasa. The composition has a Pallavi, Anupallavi and Charanams. Dharmapuri Subbaramayya, Pattabiramayya, Patnam Subrahmanya Aiyer, Ramnad

Srinivasa Ayyangar, Neti Subraya Shastri is some of the major composers.

Tillana: These are mainly made up of swaras and sahityam also and have a lot of Jatis. The music is lively and of fast tempo. These are popular among music concerts as well as Dance concerts. These too have Pallavi, Anupallavi and Charanam. The major writers of these are, SwatitTirunal, Mysore Sadasivarao, Ramnad Sinivasa Ayyangar, Pallavi Seshayya, Ponnayya Pillai etc.

Sabdam: These are mixture of Sahityam and Jatis. These are majorly used in dance concerts only.

Daruvu: Like Padams, these are mainly about Sringara. They have number of Charanams and are of Madhyamakala.

MAJOR COMPOSITIONS OF THE HOLY TRINITY

THYAGARAJA: He is supposed to have written a whopping 24, 000 Kritis. However, only a little over 2000 of his compositions are available till now. All his kritis carry the signature of “Thayagarajanuta”. They are set to various Talams and are written in simple and easy Telugu.

Pancharatna Kritis:

Jagadanandakaraka	Nata Ragam	Adi Talam
Dudukugala	Gaula Ragam	Adi Talam
Sadhinchaney	Arabhi Ragam	Adi Talam
Endaro mahanubhavulu	Sree Ragam	Adi Talam
Kanakana ruchira	VaraliRagam	Adi Talam

Apart from these, he wrote the Tiruvathiyar Panchartnams, Kovuru Panchartnams, Nagapura Panchartnams, Sreeranga pancharatnams which are also popular.

DIKSHITAR: He wrote around 300 kritis. All of them bear the signature word "Guruguha". His compositions are full of difficult words and idioms. His main compositions are Panchalinga sthala keertnams, Navagraha keertanams, Navavarana Keertanams, Shodasa Ganapati Keertanams.

Some of the famous keertana bouquets of Muthuswamy Dikshitar are:

Panchalingsthala Keertanas

Chintayamam	Bhairavi Ragam	Prithvi Lingam
Jambupathey	Yamunakalyani	Aapo Lingam
Arunachala natham	Saranga Ragam	Tejo Lingam
Shi kalahasteesa	Hussaini Ragam	Vayu Lingam
Ananda natanaprkasam	Kedaram Ragam	Akasa Lingam

Navagraha Keertanams

Suryamurthey	Sourashtra	Dhruva	Adi/Sunday
Chandrambhaja	Asaveri	Mathya	Soma/Monday
Angarakam	Surati	Rupaka	Mangala/Tuesday
Budhamasray	Natakuranji	Jhampey	Budha/Wednesday
Brihaspatey	Athana	Tripata	Guru/Thursday
Srisukra	Faraju	Ata	Sukra/Friday
Divakara	Yadukula }	Adi	Sani/Saturday

Kambhoji}

Smaramyaham Ramamanohari Rupakam Rahu

Mahasuram Chamaram Rupakam Ketu

Navarana Keertanalau – composed as Devi Stuti

Kamalambikey Todi Rupkam

Kamalambaam Kalyani Adi

Srikamalambikayam Sankarabharanam Adi

Srikamalambikayai Kambhoji Ata

Srikamalambikayam Bhairavi Jhampey

Srikamalambikayam Punnagavarali Adi

Srikamalambikayam Sahana Triputa

Srikamalambikey Sri Khanda Eka

Srikamalambikajayati Ahiri Trisra Eka

TYPES OF MUSIC

Music is two types. One is Kalpita that which is already composed and is learnt, practiced and sung/played by students. The second is Manodharma or improvised music, which is composed by the musician at the moment at which it is sung/played. The latter is the essential part of a concert and is measure of the musician's maturity and expertise. In the whole world, only in Indian music improvisation is considered as the most important part of music. Many feel that this perhaps is the reason why it has not become stale.

MAJOR INSTRUMENTS USED IN OUR MUSIC

The instruments used in our music are mainly of three types. Stringed instruments, wind instruments and percussion instruments.

Stringed instruments are called "Tanthree Vadyams" –, Veena, Gottu Vadyam, Tambura and Violin. Although the violin is a western instrument, it has earned itself a pride of place in Carnatic Music. The newest entrant to this list is the Mandolin.

Wind instruments are called "Vayupurvaka Vadyams". These are, Flute (Venu), Nadaswaram, Mukhaveena (Sahanayi). Again the newest entrants to this are the Clarionet and Saxophone.

Percussion instruments are called “Laya Vadyams”. These are Mridangam, Kanjeera, Ghatam, Morsing, Dolu, Dolaki (like the Dholak) and Talam.

SIMPLES OF SAMPLE RAGAS

WRITTEN & COMPOSED

BY

SURMANI K.S. VASANTHA LAKSHMI

**Ragam : Hamsadhwani
Adi**

Talam :

Swaram:

snp, | npg, | pgr, | grs, | nsrg | srgp | npgp
| nns, ||

Pallavi

; s s | s s | n r s n | P ; | ; gr | gp | R ; |
 S S ||
 ;Jaya | Jaya | gi-ri- | ja | ba | laga | ja ; |
 na na ||
 ; gg | rg | P ; | P P | ; gp | n n | S ; | S S ||
 ;Jaya | shiva | shan | ka ra | ; pa | rvathy | nan | da na ||
 (Swaram)

Anupallavi

, np | n s | R ; | R R |, nr | gr | S ; | S S ||
 , Vi | gnavi | na | shaka |, vija | yaga | ja ; | na na ||
 , g g | g r | G ; | G G |, r r |, s s \ ns R | R R ||
 ,shara |, vana | se | vi tha |, sumul ,khaga | ja ; | na na ||
 , pg | r s | sn P | ns R |, sn |, pp, | pgdp | gr S ||
 ,Tava | pada | sha,ra | nam m |, shara | namga | ja ; | na na ||
 (Swaram)

Charanam

G ; |, R | ; R | S N | S R | ; ; | ; ; | : ;
 ||
 Va |, tha | ; pi | ga na | pa thim | ; ; | ; ; | ; ; ||
 G ,p | ; S | N ; | ; ; | ; ; | ; ; | ; ; | : ; ||
 Hamsa | ; dhwa | ni ; | ; ; | ; ; | ; ; | ; ; | ; ; ||
 gp ns | r , sn | P G | R S | S N | S R ; | ; ; | : ; ||
 Va | tha | | pi | ga na | pa thim | ; ; | ; ; | ; ; ||
 G ,p | ; S | N ; | ; ; | ; ; | ; ; | ; ; | : ; ||

Hamsal ; dhwal ni ; I ; ; I ; ; I ; ; I ; ; I ; ; II
sng^r I sn P I G R I G P I grs^r I sn P I grgp I ns^r, II
Mo- I da Ka I pri yal mU da I man I ga la I ra - I gam II

Ragam : Aabhogi

Talam : Adi

Swaram :

; sr I ,gm , I D D I S ; I ; S I D M I G R I S ; II

Pallavi :

mds^d I ; M I mddm I gr g, I gr ; I sr G I gmds I r.gr sd II

Aa -bhol ; gi I ra - I gam I bahu I bho gi I ra - I gam II

Charanam :

; dm I D D I S ; I S ; I ; ds I G R I S D I S ; II

; Var I na mu I lai I na I ; ta I na mul lai - I na II

drss ,d I m, dd I S ; I S ; I ; ds I G R I S D I S ; II
Var I ; na mu I lai I na I ; ta I na mu I lai - I na II
; ds I , ddm I G R I G M I dm G I ; R I S R I G ; II
Vida I marachul ri - I thi ni I visha di I ka I rin - I che - II

Ragam : Aananda Bhairavi

Talam : Adi

Swaram:

P D I P M I G R I S ; I S M I G R I G M I P ; II
P D I P M I P S I ; S I S M I G R I G R I S ; II
P R I S ; I N D I P ; I D P I ; M I G R I G M II

Pallavi :

P np I ; M I pmgr I S S I S ,m I G R I G ,m I pm M II
Aanan I - da I Bhai I Ra vi I sa nan I da I Bha I ara vi II

; pp I R S I rsnd I P pm I gm P I ; M I pmgr I G M II
; Gamal ka vi I ra - I ji tha I ra - ga I ; su I na - I di ni II

Anupallavi :

; pn I P M I P S I S ; I ; ns I G R I rmgr I S S II
; Kama I la su I lo cha I ni ; I ; gi I ta - I nan I di ni II
; pp I R S I rs nd I P pm I ; gm I P M I pmgr I G ; II
; Suma I na sa I van - I di tha I ; sula I li tha I ra - I ni ; II
; pn I P M I P S I S N I ; ns I G R I pmgr I S S II
; Sa I marasa I Bha - I vi tha I ; vimal la su I va I ni ; II
; pp I R S I rs nd I P pm I ; gm I P M I pmgr I G M II
; Thyagal ra ja I vi sar I ji tha I ; E I kai ka I ra - I gi ni II

Ragam : Kalyani
Talam

Talam : Chaturashra Jathi Eka

Swaram:

pdpm | grg, | srgm | pdp, ||

snd, | **grs**, | sndp | mpdn ||

Pallavi :

S ; | ,snd | P ; | ;; ||

Kal | ,ya.. | ni | | ;; ||

P P | ;P | P P | | pm G ||

Kadam | ;ba | Ivana | | va - ||

D P | | ; ; | | mpdn ||

Si ni | | ; ; | | ; ; | sumadurall

sr gr | sn D | P ; | | ; ; || do || do ||

Kal - | ya - | ni ; | | ; ; || do || do ||

sr srg | sn D | P ; | | ; ; || do || do ||

Kal - | ya - | ni ; | | ; ; || do || do ||

Anupallavi :

P P | P ; | | pmgr | G ; ||

Swa ra | Sam ; | | poor | na ||

M M | M ,d | M G | G R ||

Pra ti I ma - I dhyama I dhara II

G ; I M P I ; P I mpdn II

Me ; I la ,kar I ; tha I ragaamu II

Ragam : Khamas

Adi Talam

Pallavi:

; sm I G M I P dp I dn S I ; sn I D P I pndp I mg M II

; Sukha I ma I Sukha I ma I ; smaral name I ra - I ma II

; sm I G M I P dp I dn sr I ns sn I D P I sndp I mg M II

; Sukha I ma I Sukha I ma - I ; smaral name I ra - I ma II

Charanam

; mn I ; dn I **S S I S** ; I ; ns I **G R** I **rmgr** I **S** ; II

; muda I ; mala I ra ga I na ; I ; madil lo - I pa li
I ke ; II

; dn I ; **gr** I **srss** snI D P I ; **sn** I D P I ; mg I R S II

; suda I ; lolil ke I ne I ; **sn** I D P I ; mg I R S II

Ragam : Mohanam

Talam : Adi

Pallavi :

; dp I **G R** I **G G** I **G** ; I ; gr I **S D** I **S S** I **S** ; II

; Mo I hana I Mu ra I li ; I ; swara I mu la I sa ra I li II

gp **drss** I ; dp I **G R** I **G** ; I ; gr I **S D** I **S S** I **S** ; II

Mo I ; hana I Mu ra I li I ; swara I mu la I sa ra I li II

gpdp I **drss** , dpl **G R** I **G** ; I ; gr I **S D** I **S S** I **S** ; II

Mo I ; hana I Mu ra I li I ; swara I mu la I sa ra I li II

; S I ; dpl D ; I D D I ; **sd** I P G I P P I P ; II

Oo I ; hala I Kan I dani I ; aa I nanda I la ha I ri II

; gp I D **S** I **R S** I D P I pdsd I gpdp I rgdp I grs , II

; adi I ye - I su ma I du ra I ra va I li - I i - I -- II

Swarams :

- g,gr | grsr | g,gp | ddsr | g,gg | dpgr | g,g^s | dpgr || (Mohana Murali)
- gg,r | grsr | gg,p | ddsr | gg,g | dpgr | gg,^s | dpgr || (Mohana Murali)
- ^s,rg | ^{rs}rs | dsdp | grsr | S ; | ; | ss | rrgg | ppdd ||
^{sr}gr | grds | ^{rs}rs | pd^sd | sdgpl dpdp | ^{rs}dp | grsr || (Mohana Murali)

**Ragam : Shankarabharanam
Tishra Gati**

Talam :

Thygaraja

Swaram :

pdp | mgr | s,, | ,sr | g,, | ,rg | m,, | ,gm | |
p,, | d,, | p,, | ,,, | p^sn | ,,p | nd, | ,,, | |
mdp | ,,, | snd,p, | mgr,s, | s,, | s,, | s,, | ,,, | |

Pallavi

gm || p,p | d,d | p,p | ,sr | g,g | grg | m,m
| gmg ||

vara || līla | gāna | lōla | sura | pāla | suguṇa | jāla
| bharita ||

r,g | rs ns | r ,r | r sr | g, g | g rg |
m,g | p,m ||

nīla | gaḷa hṛi dāla | ya śrutī | mūla | su karu | ṇāla |
vāla ||

g,s, | r,n | s ,, | -- | -- | -- | -- | -- ||

pāla | yāśu | mām | -- | -- | -- | -- | -- ||

(Swaram)

Charanams

gm || p,p | d,d | p,p | ,sr | g,g | g rg | m,m
| mmg ||

sura || vandi | tābja | bṛnda | vara | mandai ra kara
sunda | ra kara ||

r,g | rs s | r,r | r sr | g, g | g rg |
m,g | p,m ||

kunda| radana| indu | mukhasa| nanda| na nuta| nanda |
nanda ||

g,s, | r,n | s,,| -- | -- | -- | -- | -- ||

nēndi | rā va | rā | -- | -- | -- | -- | -- ||

gm || p,p | d,d | p,p | ,sr | g,g | g rg | m,m
| m mg ||

muni|| chinta| nīya |swānta | nara | kānta | ka niga
|mānta | ka chasu||

r,g | rs s | r,r | r sr | g, g | gr g |
m,g | p,m ||

kānta |kushala|vānta | rahita | dānta | kuja va|
santa | santa ||

g,s, | r,n | s,,| -- | -- | -- | -- | -- ||

tānta | ka stu | ta | -- | -- | -- | -- | -- ||

(Swaram)

gm || p,p | d,d | p,p | ,sr | g,g | g rg
| m, m | mmg ||

vara ||bhushai vamshai bhushai nata | posha | na mrdui
bhasha | na ripu ||

r,g | r ss | r,r | r sr | g,g | g rg |
m,g | p,m ||

bhishai na nara | vesha Ina nagai posha | na vara | she
sha | bhusha ||

g,s, | r,n | s,, | -- | -- | -- | -- | --
||

toshi | tā na | nā | -- | -- | -- | -- | -- ||

gm || p,p | d,d | p,p | ,sr | g,g | g rg
| m, m | gmg ||

sukha ||visha | hrnni | vesha | jaga | disha | ku bhava|
pāsha | rahita ||

r,g | r s s | r,r | r s r | g,g | g rg |
m,g | p,m ||

shrishai sura ga | nesha | hita jai nesha | sha yana | ke
sha | vāsha ||

g,s, | r,n | s,, | -- | -- | -- | -- | --
||

misha | dur la | bhā | -- | -- | -- | -- | -- ||

(Swaram)

gm || p,p | d,d | p,p | ,sr | g,g | gr
g | m, m | gmg ||

rana || dhira | sarva | sāra | suku | māra | budhavi | hāra
| danuja ||

r,g | r s | r,r | r sr | g,g | g rg |
m,g | p,m ||

nira | dhara sai | mira | na karu | nā ra | sa pari | poo
rna | jāla ||

g,s, | r,n | s,, | -- | -- | -- | -- | --
||

chora | pā hi | mām | -- | -- | -- | -- | -- ||

gm || p,p | d,d | p,p | ,sr | g,g | g rg
| m, m | mmg ||

vara || raksha| neera | jāksha | vara | rāksha | sa mada|
shiksha | kasura ||

r,g | r s s | r ,r | r sr | g, g | g rg |
m,g | p,m ||

yaksha| sanaka | raksha| patina | tāksha | ha rana |
paksha| daksha||

g,s, | r,n | s,, | -- | -- | -- | -- | --
||

shiksha | ka pri | ya | -- | -- | -- | -- | -- ||
(Swaram)

gm || p,p | d,d | p,p | ,sr | g,g | g rg
| m, m | gmg ||

raghu || rāja | tyāga | rāja | nuta | rāja | divasa |
rāja | nayana ||

r,g | r s s | r ,r | r sr | g, g | g rg |
m,g | p,m ||

bho ja | ga dava | nā ja | janaka | rāja | su tavi | rā ja
| rā ja ||

g,s, | r,n | s,, | -- | -- | -- | -- | --
||

rā ja | pu ji | ta | -- | -- | -- | -- | -- ||
(Swaram)