



## NOTATION SYSTEM OF CARNATIC MUSIC

**N**ational Anthem of the India is a song sung by the people of Indian on some National occasions. National Anthem of India starts from “Jana Gana Mana” and ends of Jaya he. It was written in the highly sanskritised language Bengali. The National Anthem was written by the Rabindranath Tagore. The lyrics and music of National Anthem was given by the Rabindranath Tagore in 1911. It was first sung in Calcutta in the meeting of Indian National Congress of 27<sup>th</sup> October in 1911.

Vande Mataram is the National song of India written by the Bankim Chandra Chattopadhyay in 1882 in Novel Anadamath, originally it was in two languages Bengali and Sanskrit.

National song is sung to the mother land on any national occupations. This song is very inspiring had help freedom fighters a lot during the Indian Independence movement. It was first sung in 1896 in a political meeting of Indian National Congress.



### OBJECTIVES

After practicing this lesson the learner will able to:

- explain the background history of National Anthem and National song;
- state the lyrics of National Anthem and song;
- describe the rules of National Anthem during singing;
- sing the National Anthem and song in a proper laya and rhythemms



Notes

**7.1 HISTORICAL BACKGROUND**

The ancient and medieval works on music had no chapters on Notation. Musicography is a subject of universal interest. The compositions were not recorded in notation on paper or on cudjun leaves. For the medieval prabandhas, only a skeleton solfa notation was given and no signs were given to indicate the duration of the notes. The sthayi marks were not there. We can identify the crude form of notation in the century from Kudimiya-Malai music inscription. But after a long time we could trace the notation from there. During the end of 19th century we were able to write music with 'Notation. From the treatise Sangitha Sampradaaya Pradharsini of Subbaraama Dikshitar we can identify notation. In 20th century Tachchur Brothers invented the correct form of notation and wrote many books on compositions of the Musical Trinity along with notation.



**INTEXT QUESTIONS 7.1**

1. What is the meaning of Notation?
2. What are the benefits from Notation?
3. Where we can find crude form of notation?

**7.2 CLASSIFICATION OF NOTATION**

There are two main systems of notation or Musicography or Sangitha lipi. One is Staff notation which one used in Western music, and another one is SRGM notation which is used in Indian Music.

**7.2.1 Staff Notation**

In Western music system, music is written on five parallel lines. Notes are written on the line or between the space. For ex.

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**7.2.2 SRGM Notation**

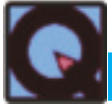
In Indian classical music system, music is written with the solfa syllabus like SRGMPDN

are used to write in a straight line and Lyrics or Sahitya of the composition is written under the solfa symbols.

For ex.    s s s n d n s n d p d p m p  
            Kamalajadalavimalasunayana

In the writing of notation we use to indicate the following symbols.

1. Time measure or Tala.
2. Duration.
3. Sthaayi.



### INTEXT QUESTIONS 7.2

1. How many types of notation are in vogue?
2. What is Staff notation?
3. What is solfa notation?
4. What important factors are used in notation?

## 7.3 VARIETY OF MUSICAL NOTES

We mention the name of the raga at the top of a composition. Then we write The scale of the raga and indicate the varieties of each note belong to. But in Practice sometimes for the sake of convenience, the numerals 1,2,3 are used to denote the Shuddha or Tivra notes respectively. In Karnatak music we have 16 varieties of notes. Out of 16, 4 notes with dual names. They are as follows.

- |                          |                |
|--------------------------|----------------|
| 1. Shadja                | S              |
| 2. ShuddhaRishabha       | R <sub>1</sub> |
| 3. Chatushruthi Rishabha | R <sub>2</sub> |
| Shuddha Gaandhaara       | G <sub>1</sub> |
| 4. Shatshruthi rishabha  | R <sub>3</sub> |
| Saadhaarana Gaandhaara   | G <sub>2</sub> |
| 5. Antara Gaandhaara     | G <sub>3</sub> |



Notes



## Notes

## Notation System of Carnatic Music

|     |                        |                |
|-----|------------------------|----------------|
| 6.  | Shuddha Madhyama       | M <sub>1</sub> |
| 7.  | Prati Madhyama         | M <sub>2</sub> |
| 8.  | Panchama               | P              |
| 9.  | Shuddha Dhaivatha      | D <sub>1</sub> |
| 10. | Chatushruthi Dhaivatha | D <sub>2</sub> |
| 11. | Shatshruthi Dhaivatha  | D <sub>3</sub> |
|     | Kaishiki Nishaadha     | N <sub>2</sub> |
| 12. | Kaakali Nishaadha      | N <sub>3</sub> |

And notes of any raga written as, for ex: Scale of Kalyaani raga S R<sub>2</sub> G<sub>3</sub> M<sub>2</sub> P D<sub>2</sub> N<sub>3</sub> S.

The varieties of swara are also represented by resorting to the Vowel change in the name of the note. for ex: 3 varieties of Rishabha is as Ra, Ri, Ru like Ga, Gi, Gu, Ma, Mi, etc This device of representing the note Varieties by resorting to the vowel changes in the name of the note begun in India, centuries ago. It is found in the Kudimiya Malai inscription (7<sup>th</sup> cen).



### INTEXT QUESTION 7.3

1. How many varieties of notes are there in Carnatic Music?
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### 7.4 TALA

In Indian Music a great number and variety of time measures of talas are available. In order to facilitate easy and accurate method of reckoning music time, there are six angas namely shadangas. Out of six, three angas are in general use. They are Laghu, Drutha and Anudhrutha these 3 enter in the formation of the seven Principal talas. Normally we use these three angas only. The time value of Anudhrutha and Drutha are fixed.

|           |        |          |
|-----------|--------|----------|
| Anudrutha | 1 unit | symbol U |
| Drutha    | 2 unit | symbol O |

The time value of Laghu varies with the change of its Jati. Its time value can be 3,4,5,7,9 units. Its execution consists of two parts. First the beat of the right hand on the right thigh and finger count. Its symbol is I. Anudrutha is counted by a beat, Drutha is counted by a beat and waving the hand. Also we write the name of tala like trisrajathi Rupaka tala, khandajathi Triputatala etc. For ex: In Adi tala, when we write a composition, the laghu is represented by a short vertical line- 1, first dhruva represented by a short vertical line. Two vertical lines always represented by the closing of a Tala avarta or cycle.



Notes



### INTEXT QUESTION 7.4

1. What is time measure?
2. What is the symbol of Laghu and Drutha?
3. For what purpose two vertical lines are used?

### 7.5 DURATION

In the notation the small letters correspond to the Hrasva and by represent by themselves, notes duration of one unit. Unit time in Carnatic music is called aksharakaala. The Deergha notes are capital letters, it represents the two units of time or two aksharakaalas.

|            |                    |
|------------|--------------------|
| s          | one aksharakaala.  |
| S or ss    | two aksharakaalas  |
| S, or sss  | three aksharakalas |
| S; or ssss | Four aksharakaalas |

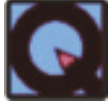
A coma placed after a note increases its duration by one unit time, and a semi-colon placed likewise increases its duration by two units of time. Further increase in duration is represented by the addition of the requisite comas and semicolons.

A horizontal line placed over a note or a group of notes, halves the duration.

|             |                           |   |     |
|-------------|---------------------------|---|-----|
| s           | $\overline{ss}$           | $\overline{\overline{ssss}}$                      |     |
| Prathama    | $\frac{1}{2} \frac{1}{2}$ | $\frac{1}{4} \frac{1}{4} \frac{1}{4} \frac{1}{4}$ | = 1 |
| Kaala or    | Dviteeya                  | Triteeya  |     |
| First speed | Second speed              | Third speed                                       |     |
| Or Vilamba  | or Madhyama kala          | Dhruta kala                                       |     |
| Kala        | kala                      |   |     |



Notes

**INTEXT QUESTIONS 7.5**

1. Write about the differences between small and capital letters.
2. What is the use of putting the horizontal lines over the notes?

**7.6 STHAAYI**

Sthayi means a series of seven notes (swaras), beginning from S and ending with N. Another name of sthaayi is Octave. We have three main sthayis.

A dot placed above a note indicates that it belongs to the higher octave or

Thaara Sthayi. For ex Srgm<sup>••••</sup>

And a dot placed below a note indicates that it belongs to the lower octave or Mandra Sthayi. For ex. s<sub>•••</sub>ndp

Without dots indicates that it belongs to the middle octave or Madhya Sthayi. For ex. srgmpdn

**7.7 MODEL NOTATION FOR THE COMPOSITIONS**

When we start to write a composition, first we write the name of the Raga and Tala of that particular composition at the top. Then the serial number of the melakarta from which the raga is derived, if the raga happens to be a Janya raga and arohana and avarohana of the raga, name of the composer, and swara sthaanas of the arohana and avarohana are to be given.

**INTEXT QUESTIONS 7.6**

1. What is sthayi?
2. What is Tara Sthayi?
3. What is Mandra Sthayi?
4. What is Madhya Sthayi?

**WHAT YOU HAVE LEARNT**

We call the notation as Sangitha lipi. It is a powerful aid to memory. Passages given in notation develops the swarajnaanam and raagajnaanam. It can be easily recalled with

the help of notation to sing a composition learnt and recorded. To unit the mmic there are some symbols used to suggest the duration and octave of swaras, tala avartana etc.



Notes



### TERMINAL QUESTIONS

1. Write historical background of Notation system.
2. How many types of Notation system are there.
3. Write a note on variety of Musical notes.
4. Write a para on Tala in Carnatic Music.



### ANSWER TO THE INTEXT QUESTIONS

#### 7.1

1. Notations means visual form of Music.
2. Some students take music examinations as a private candidates. It is necessary for such students to learn music from books.
3. We can identify the crude form of notation in 7<sup>th</sup> cen. AD from Kudimiyamalai Inscription.

#### 7.2

1. There are two types of Notation.
2. Music is written on parallellines. Notes are written on the line and between the lines.
3. Music is written with solfa sylubuls i.e SRGM, are written in a straight line.
4. Important factors are musical notes, Tala, Duration, Indication of Sthaayi , Vertical and horizontal lines.

#### 7.3

1. There are 16 varieties of notes. Among them 4 notes are merging notes. S 12 notes are in use in Indian music.

#### 7.4

1. In order to fecilitate easy and accurate method of recknowing music time.
2. 1 and 0
3. Two vertical lines indicates the closing of Avarta.



## Notes

## 7.5

1. Small letter indicates one akshara kala and capital letter indicates two Akshara kala.
2. A horizontal line placed over a notes it halves the duration.

## 7.6

1. Sthayi means Swara saphaka, a series of seven notes.
2. A dot placed above the notes.
3. A dot placed below the notes.
4. Without dots indicates Madhya sthaayi.

## SUGGESTIVEACTIVITY

1. Student should learn to write the simple musical forms like Gita, Jatiswara.
2. He/She should learn to write Varnams.
3. Should practice to write Kritis and other compositions.

## GEETAM

Raga: Shuddha saveri

Tala : Triputa

Derived from 29th Melakarta Raga Shankarabharana 1 Laghu 2 Dhruva - 7 aksharas

Arohana: S R<sub>2</sub> M<sub>1</sub> P D<sub>2</sub> SAvarohana: S D<sub>2</sub> P M<sub>1</sub> R<sub>2</sub> S

|| ṙ ṁ ṙ | ṙ ś | d ś || Ś ś | d p | m p ||  
 Aa n na le - kara crsonni bo lati  
 || d d ś | D | d p || p m r | d d | d p ||  
 sakala sha strapu ra.na dhi nnam  
 || P p | dd | d p || P p | m p | d p ||  
 Thala dhi nnam thala pari ghatu  
 || pmr | s r | s r || p m p | s r | s r ||  
 r e re . . . . . - . . . . .





|| p p d | p p | m r || r s r | M | M ||  
 - . . . . . se.thu vaa ha  
 || d p d | Ś | Ś ||  
 pa ri gha tha nnam  
 || ṙ ṙ ś | d p | m p || d d ś | d , d p ||  
 ja ta - ju - - ta sakala sastra pn  
 || p m r | d d | d p || th-rta-dhinnam.....  
 ra - na dhi - nnam.  
 - - - - -

### Jatiswaram

**Raaga:** Abhogi

**Tala:** Adi

Derived from 22nd meta Kharabarapriya 1laghu,2 dhrutha-8 akshara

**Arohana :** S. R<sub>2</sub> G<sub>2</sub> M<sub>1</sub> D<sub>2</sub> S (Oudavaraga) **Composer:** Mysore Vasudevacharya

**Avarohana:** S D<sub>2</sub> M<sub>1</sub> G<sub>2</sub> R<sub>2</sub> S

S ; ; dsdd mm gg rr | S ; ; mg | rSRgmd ||

1. S, s ḋ r sd M, mdṁgr | S, ḋsrgm | D, mdṡmd ||
2. MgṙŚ mgṙŚ mgṙgm | D mḋŚ dm | ḋŚ dmḋśṙ ||
3. Ṥ,D, mḋṙŚ dṁgṙg | M, D, md | mG mgṙsḋ ||  
S,M, dmḋŚ mḋśṙġ | M, G, mg | rS srgmd ||
4. Ṥ ; ; ṙġśṙ dṡmd mg | M ; ; dṡ | md gṁrg sg ||  
R ; ; mdgm rgsr dr | S ; ; g m | rg sr ds md ||
5. dmḋś D D mġmd M M | gṙgs R R | r g s r D D ||  
ssmm ddM mmdd ssD | ssmm ggM | mmss dd||

### Swarajati

**Raga:** Harikaambhoji

**Trisra** Rupaka tala

28th Meta

**Composer:** Vaalajapet Venkataramana Bhagavafar

**Arohana:** S R<sub>2</sub> G<sub>3</sub> M<sub>1</sub> P D<sub>2</sub> N<sub>2</sub>

**Avarohana:** S N<sub>2</sub> D<sub>2</sub> P M<sub>1</sub> G<sub>3</sub> R<sub>2</sub> S



## Notes

- || S , d N || d P , D n S | , n r n || s d | n p d n ||  
Raa ma naa mo ralince raa, raghuvara samayamide
1. || S , r n r N d p m g || M p d | n S n d p d n ||  
raara ninnu nammiti gada raasara si jaaksha sa na kasa  
|| S n s r g M g r s n || r S ' r | N d P D n ||  
nandana muni vandhita pada paraatp araaparaakela
2. || D , d p d || N , d p s || N , || d n s | R g r | S i s N s n ||  
paa maraja naa vanasa naa thanasa rvoththama saarekuneepada  
|| D n d | p m g m P g m || P d n | d p d n S d n ||  
pankaja mula vida naa vi da naa da. ni. karuna karu  
|| S , n | d p P , m g r || S | , s n d p d n ||  
naaka ra sadhashubhaka raa nanumaravaka Ramanaamora
3. || s r n s | d n s r S || n s d n | p d n s N || d p s N | d p m g m P ||  
manavini vinara sadaa marachite vera thuga daa manasu le da moravina da  
|| m p d p | D p d n d N || p d P | d n D n s N || s r S | s r g m g r S ||  
Srithaphala daayakabiru daa ne narum chara nipadabha kathinosan gumikanuvinune  
g R. n | S r N d P || s N d | p m g M p d n ||  
niranta raparaadhinou du raama dini saralamagu Ramanaamora
4. || S | S r s n d n s || N | D n d p m g m || P | m p D ; p d || N | r g m p d n s r ||  
nee nama mahimalero gan naatara magutna raa natara , ja hru daambuj vara madhukara  
|| g r S | r s N d p m g || M , n d n p d n S d n ||  
nikhila tmaka nee satatamu ramapura guruvryu  
|| S n s | r g M M p d n s | R n s | , d N p D n ||  
chumpadi Jamugapogadudu gana ka . varaadraghu Ramanaamora