



Swaranjali Music School

स्वरांजली संगीत शाला

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Visharad Poorna Theory

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Theory: Written Exam Paper # 1:

Chapter 4: Detailed Study

Classification of raagas based on their characters.

Shuddha, Chaayaalag, Sankeerna: While considering a character of a raag, it is useful to know if it has a shadow of any other raag in it. If it is a mixed type of raag, it should be clear how many raagas are mixed in it. Based on principles of character of a raag, ancient Sanskrit books described raag character-styles as “**Shuddha**”, “**Chhaayaalag**” and “**Sankeerna**”. Pandit Bhatkhande gave examples from Sanskrit books and Sage Matang, in his book ‘Bruhaddeshee’ wrote about these three styles.

1. Shuddha Raag: (Pure Raag)

When a raag is constructed according to rules established in ‘Sangeet Shaastra’ (Music Science), that is to say, it does not have mixture of any other raag in it, raag is called Shuddha Raag. It has its own independent existence. All Janak (shelter) raag are Shuddha Raag. In addition, raagas like Bhoopaalee, Malkauns, Kedaar are also in shuddha raag group since they have their own independent personality. (Shuddha raag do not have to have only shuddha swar. They can have Komal or Teevra swar.)

2. Chhaayaalag Raag (Saalag Raag):

Chhaayaa word indicates a shadow or closeness. When in any raag, you can see a shadow of another raag, it acquires a new character or style and then the raag is called “Chhaayaalag”. Examples: Raag Chhaayaanat has a smooth mixture of raag Nat in it. You can also see examples of raag “Gaud Malhaar” or “Gaud Saarand”. You can see this form in many other similar raagas.

3. Sankeerna Raag: (Mishra or Sanyukta Raag)

When a raag has a mixture of two or more raagas in it, it is called “Sankeerna Raag”. Chhaayaalag raag has a shadow of only one other raag. Sankeerna has more advanced concept of a mixture of two or more raagas. This mixture can be of independent raagas. Examples: BasantBahaar, BhairavBahaar, Jayant-Malhaar, Jogiyaa-Aasaavaree. In these raagas, connecting or joining swar can change the raag. Such as – Shuddha Madhyam in BasantBahaar. These raagas can be called “JodRaag” (Joint Raag).

Sometimes different raagas have such smooth mixture in a Sankeerna Raag that you have to search for the individual contributing raagas. Example: Raag Bhatiyaar has a mixture of Maarvaa, Maand, Kedaar, Bibhaas, Hindol. Raag Khat, Patamanjaree are also in this category.

4. Paramel Praveshak Raag:

Translation of these words is: 'A raag that enters another thaat'. (Par=Another, Mel=Thaat, Praveshak=Usher). This raag only indicates that the time has come to start presenting raagas from another thaat. Paramel Praveshak Raag has some specialties that inform the audience about certain characteristics of a raag that is coming next.

Examples:

- Raag Jayjayvantee belongs to Khamaaj thaat and the time for its presentation is the last part of second prahar of night. But it has two Nishads (Ni Nj) and two Gandhaars (Ga Ga). Khamaaj has only shuddha (Re Ga Dha), Rishabh, Gandhaar and Dhaivat. Hence Jayjayvantee gives an advance tip to audience that raagas from Kafee thaat are coming next, which has Komal Gandhar and Komal Nishaad (Ga Nj). Hence Jayjayvantee is a Paramel Praveshak Raag.
- Second example is raag Multaanee from thaat Todi. It has Komal Rishabh, Komal Gandhar, Komal Dhaivat and Teevra Madhyam (Re Ga Ma Dha). Time to sing Raag Multaanee is fourth prahar of day. Multaanee is performed after raag Bheempalaasee. Bheempalaasee is from thaat Kaafee which has Komal Gandhaar and Komal Nishaad (Ga Nj). Multaanee gives notice that evening raagas from thaat Poorvee will be performed soon. This is because when you switch Multaanee's Komal Gandhaar to Shuddha Gandhaar, (Re Ma Dha) swar combination becomes a Poorvee thaat. Hence Multaanee is a raag on the border of Todi and Poorvee thaats.

5. Maarga Sangeet and Deshee Sangeet

The two words - **Maarga Sangeet and Deshee Sangeet** – first appeared in the Book 'Bruhaddeshee' by author Matanga. Afterwards other music books (Sangeet Ratnaakar, Naatyashastra by Bharat etc.) described these concepts with minor changes.

- Maarga Sangeet:** At the beginning of a book Naatyashastra by Bharat, there is a folklore: Lord Brahmadev researched live drama theater presentations for Text, Vocal music, Acting and Essence respectively in Rigved, Saamaved, Yajurved and Atharvaved. Brahmadev then taught his findings to Bharat. Bharat with his students, performed a play called 'Tripurdaah' in front of Lord Shankar. Vocal and instrumental music in this play was named Maarga Sangeet. Meaning of the verb 'Maarga' is 'to search'. It is called Maarga Sangeet since Lord Brahmadev *searched it*. Bharat's students continued the tradition of this vocal and instrumental music. So, the word Maarga also became synonymous with 'path or sect or guided community'. Music that is guided by ancient disciplined tradition is called Maarga Sangeet. Since tradition is important here, in Maarga Sangeet, strict adherence to the rules and lessons is practiced. Changes are impossible in Maarga Sangeet. Saamagaayan, followed by Jaatigaayan is Maarga Sangeet. Saamagaayan originates from sacred Veda, and the Jaati that originates from Saamagaayan are also equivalent to veda (Sangeet Ratnaakar).
- Deshee Sangeet:** In individual provinces or countries, when people inhabiting those lands perform music according to their own tastes, it is called 'Deshee Sangeet'. Famous author Matang, in his book 'Bruhaddeshee' described Deshee Sangeet as follows: Women, Children, milk maids, cow herders, kings etc. lovingly and happily perform and enjoy music according to their own tastes in their own lands. This is called Deshee Sangeet.

In Indian culture, Maarga Sangeet has a special, sacred, important position. Whereas, Deshee Sangeet is primarily used for entertainment. In Deshee Sangeet, new inventions are adopted while keeping basic

structure of raag intact. Sometimes old rules are changed to suit new inclusions. Definition of a raag is 'Ranjanaat raagah' (रञ्जनात् रागः) (Raag is for entertainment or One that entertains is a raag). Deshee Sangeet uses this definition to the tee. Music is a forever changing art form is emphasized in Deshee Sangeet. Changeability of music and changes in people's tastes is seen clearly even today in Deshee Sangeet. Dhruvad, Dhamaar singing changed into Khyaal, Thumree. Raaga music also has flown out of different gharaanaa style singing. Pandit Bhatkhande ji called Deshee Sangeet by a new name "Lakshya Sangeet".

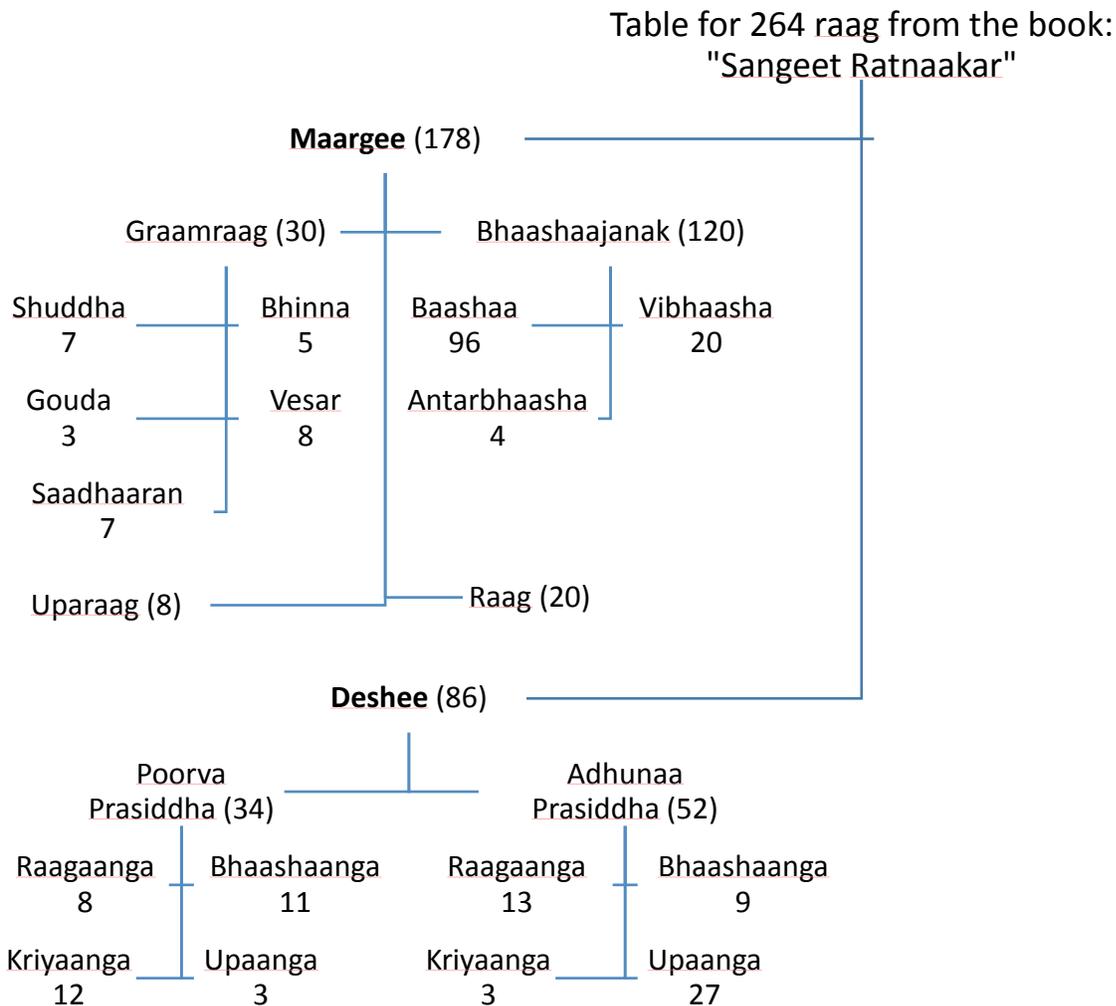
6. Gandharva Gaan: Word Gaandharva comes from word Gandharva. Gandharva are described in vedic literature as expert celestial musicians who sang with Veena. In older days, during Yadhya or Havan, traditionally vocal music (Saamagaayan) was performed with Veena, Flute, Mrudanga and Cymbals. The group that performed this music was called Gandharvagan. Along with Saamagaayan that was primarily created for religious ceremonies, other popular music was also progressing in parallel. The discipline that tabulated and kept track of these various music forms is called 'Gandharva'. The new music forms that were employed by Gandharvas is called "Gaandharva Sangeet". Along with Bharat Muni's book "Naatya Shaastra", many Buddha and Jain books have also included Vocal, Instrumental and Dance art forms in the word 'Gaandharva". Music that is presented using lyrics, taal, appropriate instruments and swar clusters is called Gaandharva.

A song is a musical creation that entertains. It has two styles "Gaandharva" and "Gaan". Their origins are unknown. Music that is performed by Gandharva, has specific form, its purpose is public wellbeing, is called Gaandharva. It is also called Maarga Sangeet before Matanga. Music that has all basics of raag, taal, lyrics; it is composed by local scholars and whose main purpose is entertainment is called Deshee Sangeet. Deshee Sangeet was first referred to as "Gaan".

7. Dashvidha Raagvargeekaran Paddhati according to book 'Sangeet Ratnaakar'

(Decimal method for classification of raagas according to the book 'Sangeet Ratnaakar' by Shaarngadev)

By the time of 'Matanga', author of a book "Bruhaddeshi" (8th century), Raag concept was firmly established. When the number of raagas started increasing, musicians felt the need for classification of raagas. In thirteenth century, famous book "Sangeet Ratnaakar", author Shaarngadev presented decimal raag classification in detail for 264 raagas.



Scholars believe Maargee raag are from the time of a scholar 'Bharat'. Maargee sangeet had very strict and rigid rules. With time Margee Sangeet became less popular. Margee raag were connected to 'Jaatigaayan' and it was considered sacred like the Vedaas.

Deshee raagas were more flexible and they did not have strict rules and difficulty. Earlier rules were changed in places. That is why Deshee raagas are divided into 'Poorva Prasiddha' and 'Adhunaa Prasiddha' categories.

Deshee raagas have relaxed set of rules, hence heir number changes frequently.

Definitions of some words can be interpreted as follows: (also in Bruhaddeeshee)

1. Graamraag: Connected to Jaatigaayan
2. Uparaag (Secondary raag): Raagas obtained by modifying the Graamraag
3. Raag: Obtained from Graamraag medium
4. Bhaashaa: Certain style of singing
5. Vibhaashaa: Another style of singing
6. Antarbhaashaa: A style found in some specific raagas
From Deshee raag:
7. Raagaanga: Graamraag originating from villages have their effect on raagaanga raag (obeys strict rules)
8. Bhaashaanga: Raag based on shades of languages and lyrics from local provinces
9. Kriyaanga: Raagas depicting emotions like enthusiasm, sorrow, sadness. Sometimes Vivaadi swar is used in avaroha to make the raag entertaining.
10. Upaanga: Raag following example of Raagaanga. May use a vivaadi swar instead of the original swar of raag.

Shaarngadev described in detail the expansion of raag using aalaap, swar, lyrics and taal. He also described the type of raag, emotion in a raag, time or season for singing a particular raag. Deshee raag have names like 'Domb, Kruti, Bangaal, Maalavkaishik, Gurjaree, Maharashtra Gurjaree, Sourashtra Gurjaree, Daakshinaatya etc. They suggest the origin of the Deshee raagas from particular provinces or localities.

Hence it is very clear that for centuries music scholars have analyzed and researched many aspects of Sangeet or music.

8. Kutap or 'Aneint Indian Instrumental Music Groups' (Vrunda Sangeet)

Some people think Indian music adopted use of Instrumental Music Groups from western Orchestra concepts. But it is clear from ancient history of Indian Music, that Sangeet has always included vocal, instrumental and dance art forms. Each of these art forms were performed as solos as well as groups. Group presentation is called 'Vrunda Sangeet'. Saamaved has Saamagaayan (singing) by groups accompanied by groups of instrument players. Yadhya or Havan used to have group dancing presentations.

From the book called Bharat's Naatyashastra: Time 300 BC to 200 AD.

An auspicious ceremony was performed before a play. Bharat called it 'Poorvaranga'. (Now, Keertan also name the first half as Poorvaranga). Poorvaranga mainly included vocal songs, groups of instrumentalists and dancers. **The group of artists who performed singing, instrument playing and dancing, were called "KUTAPA" by Bharat.**

Detail descriptions of various groups or 'Kutapa' are written by Bharat. 'Tat' is a group or Kutapa of string and wind instruments. 'Avanaddha' is a Kutapa of percussion instruments. 'Paatrakruta' is a play acting group or Kutapa that includes singers, dancers and actors.

Bharat wrote about total of nineteen tasks or ceremonies performed in Poorvaranga. First ten are related to music and nine of them were done behind the curtain before the curtain opened. Instrumental music, some random songs were used to create ambience. Group or Kutapa of instrumentalists were installed behind the main stage, in an area called 'Rangasheersha'. Each type of instrument and singers were assigned a specific place in the assembly in Rangasheersha to maximize the effect and form a seamless blend. Bharat emphasized that to have a smooth, harmonious blend, it is necessary to practice as a group and achieve optimum placement of artists. According to the skill of artists and their number, three types of Kutapa were discussed.

1. Uttam (Best), 2. Madhyam (Medium), 3. Adham (Ordinary)

The book 'Sangeet Ratnaakar' by Pandit Shaarngadeva was written in 13th century. It has seven chapters and in the third chapter named 'Prakeernak' there is a description of 'Vrunda' (verses 202-223). In 'Sangeet Ratnaakar', Vrunda is defined as a group of singers and instrumentalists. (Bharat had called this group – Kutapa – instead of Vrunda).

Shaarngadeva also described three types of Vrunda based on number of artists. 1. Uttam (Best), 2. Madhyam (Medium), 3. Kanishtha (Junior or small). Sangeet Ratnaakar explains why the number of artists is important for entertainment purpose. If there are too many, there can be cacophony or disharmony. Too few may be ineffective.

Six virtues of Vrunda:

1. Main artist's skill and emulation, 2. Coordination of rest of the group with the main artist, 3. Maintain tempo and beat (Lay, Taal), 4. If there is an interruption or mistake during performance, smoothly overcome it and continue together, 5. Acquire skills to cover three octaves, 6. Practice proper rendition of words in lyrics.

Sangeet Ratnaakar describes instruments like Santoor and Saaraangee. Sometimes Vrunda is called Sampradaay according to local custom. In ancient sculptures and paintings like Ajantaa, Elloraa, Bhaarahoot, Baagh etc, there are scenes of instrumental groups.

Groups of singers and dancers performed in plays as well as in royal courts, religious and social festivals, parades, pilgrimage, armed forces processions, temples etc. This tradition is alive till this day.

In Mugal time, Vrunda was called Noubat. Other modern examples: 'Panchvaadya' in Odisaa, 'Melam' in South India, 'Lokanaatya'-'Gondhal'-'Bhaarud' in Mahaaraashtra, "Raamaleela'-'Noutankee' in North India etc.

Western orchestras are different than Indian Vrunda, since western music has a major component called 'Harmony', which requires presence of a group of musicians. Indian music is based mostly on 'Melody' principle and hence it enhances individual performances.

After getting acquainted with western orchestras, many Indian artists have adopted western instruments in Indian raag sangeet. Examples: Harmonium, Violin, Trumpet, Drums as well as electronic instruments. Indian movie industry has enormously popularized various music styles.