Chapter 10

MAKING MUSIC

- Indian classical music is a very ancient tradition that started from the Vedas.
- Later, it developed into two main styles — Carnatic, or South Indian Classical Music, and Hindustani or North Indian Classical Music.
- Indian Classical Music is generally passed down through oral tradition where the student (*shishya*) would spend many years with their guru, developing a very special bond.

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What is *Raga*?

Raga is a melodic form in Indian Classical Music that is based on a set of notes or *swaras*. The sequence of *swaras* going up is called the *Arohana* or *Aroh* (ascending scale), and the sequence of *swaras* coming down is called the *Avarohana* or *Avroh* (descending scale).

What is *Tala* or *Taal*?

Tala or *Taal* is a rhythm cycle that is used to measure time in Indian Classical Music. In general, it provides a steady pattern of rhythm throughout the piece of music.

Both Carnatic and Hindustani music have their own *ragas* and *taal/tala* systems. When you learn an Indian Classical composition, it is very helpful to know the *raga* and *tala*. Before you start singing a composition, sing the *Arohana/Aroh* and *Avarohana/Avroh* of the *raga*, and keep count of the *tala*.

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Carnatic Music

Song: Vande Meenakshi

Composer: Muthuswami Dikshitar

Muthuswami Dikshitar (1775–1835) was a music composer from the Tanjavur region of Tamil Nadu and one among the Trinity of Carnatic Music. His compositions, of which around 500 are known today, are mainly in Sanskrit.

Raga: Shankarabharanam
Arohana: S R_2 G_3 M_1 P D_2 N_3 Ṡ
Avarohana: Ṡ N_3 D_2 P M_1 G_3 R_2 S
Tala: Eka

Do You Know?

The popular Bengali rhyme Indi Bindi Shindi has a similar melody as Vande Meenakshi. Find this rhyme online and listen to the similarity.

S, G, S, G, S, G, M G R S ||
Van de Mee na kshi Tvaam Sa ra si ja ||

Ṇ, R, Ṇ, R, Ṇ, R, G R S Ṇ ||
Vak tre par ne Dur ge Na ta su ra ||

S, G, S, G, S R G M P, , , ||
Bri nde Shak te Gu ru gu ha Paa ||

M G R S G R S Ṇ S,,, ,,,, ||
li ni Ja la ru ha Cha ra ne ||

Ṡ, N, D P, M, G, M, P, D N ||
Sun da ra Paan dyaa nan de Maa ye ||

Ṡ, N D P, M, P,,, ,,,, ||
Su ri ja na dhaa re ||

Ṡ, N D P, P M G, M M P, D, ||
Sun da ra Ra ja Sa ho da ri Gau ri ||

M G R S G R S Ṇ S,,, ,,,, ||
Shu bha ka ri Sa ta ta ma ham ||

Know your tala!
In this song, Eka tala has a cycle of four beats.

Song link: *http://tinyurl.com/Vande-Meenakshi*

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Song: Sri Gana Natha

Composer: Purandara Dasa

Purandara Dasa (1470–1564) was a composer, singer and Haridasa philosopher from Karnataka. He is revered as the Father of Carnatic music.

Raga: Malahari
Arohana: S R_1 M_1 P D_1 $\dot{S}$
Avarohana: $\dot{S}$ D P M_1 G_3 R_1S
Tala: *Rupaka*

Know your tala!
Rupaka tala in Carnatic music has a cycle of 6 beats.

M P | D $\dot{S}$ $\dot{S}$ $\dot{R}$ || $\dot{R}$ $\dot{S}$ | D P M P ||
Sri | Ga na na tha || Sin dhu | ra varna ||

R M | P D M P || D P | M G R S ||
Ka ru | na saa ga ra || Ka ri | va da na ||

S , | R M G R || S R | G R S , ||
Lam | bo da ra || La ku | mi ka ra ||

R M | P D M P || D P | M G R S ||
Am | baa Su ta || A ma | ra Vi nu ta ||

S , | R M G R || S R | G R S , ||
Lam | bo da ra || La ku | mi ka ra ||

M P | D S S R || R S | D P M P ||
Si ddha | cḥaa ṛa naṇ || Ga ṇa | Se vi ta ||

R M | P D M P || D P | M G R S ||
Si ddhi | Vi na ya ka || Te | Na mo Na mo ||

S , | R M G R || S R | G R S , ||
Lam | bo da ra || La ku | mi ka ra ||

M P | D S S R || R S | D P M P ||
Sa ka | la Vi dya || A di | Pu ji ta ||

R M | P. D. M.P. || D.P. | M G R S ||
Sa r | vo tta ma || Te | Na mo Na mo ||

S , | R M G R || S R | G R S , ||
Lam | bo da r a || La ku | mi ka ra ||

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The Language of Rhythm

What is *Konnakkol*?
You may remember from last year that we can use certain syllables to speak out rhythms. This language of percussion is called *Konnakkol* in Carnatic music. Similarly, the language of percussion in Hindustani music is referred to as *Bol*s.

Here are three phrases of *Konnakkol* for you to try:

1. ta Ki Ta

2. ta Ka Dhi Mi

3. ta Ka Dhi Mi ta Ka Jhu Nu

When you repeat the phrases (like ta Ki Ta ta Ki Ta ta Ki Ta), you have a *Konnakkol* pattern. Which of the *Konnakkol* patterns match each of the songs above?

Can you try a performance in class with some students doing *Konnakkol*, some singing the song and some keeping *tala*? Don't forget to use a tambura or an app.

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Hindustani Music

Bandish

In Hindustani music, a composition set to a particular *raga* and a particular *taal* is called a *Bandish.*

Raga Bhupali

Let us learn a *Bandish* in *Raga Bhupali* which has five notes on the ascending scale *(Aroh)* and descending scale (*Avroh*).

First, sing the scale of *Raga Bhupali.*

Arohana: S R G P D Ṡ
Avroh: Ṡ D P G R S

The *Bandish* is set to *Teen Taal,* which is a 16-beat taal. Let us learn the *Teen Taal.*

Teen Taal

Matra: 16
Vibhag: 4

Tali: on 1, 5, 13 *matra*
Khali: on 9 *matra*

Taal signs	X				2				0				3			
Matra	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Bols	dha	dhin	dhin	dha	dha	dhin	dhin	dha	dha	tin	tin	ta	ta	dhin	dhin	dha

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Bandish — Naman Kar Chatur

Teen Taal
Composer: Pt. Vishnu Narayan Bhatkhande

Naman kar chatur shri guru charana
Tan-man nirmal kar bhav-tarana
Jei jei dhyaavat shubh phal paavat
Janam-maran sab dukh nistarana

Beat No.	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Bol	dha	dhin	dhin	dha	dha	dhin	dhin	dha	dha	tin	tin	ta	ta	dhin	dhin	dha
Lyric									na	ma	na	ka	ra	cha	tu	ra
Notation									Ṡ	Ṡ	D	P	G	R	S	R
Lyric	shri	i	gu	ru	cha	ra	naa	~ |	ta	na	ma	na	ni	ra	ma	la
Notation	S	Ḍ	S	R	G	R	G	~ |	G	G	P	D	Ṡ	D	Ṡ	Ṡ
Lyric	ka	ra	bha	va	ta	ra	naa	~ |								
Notation	Ṡ	P	D	P	G	R	S	~ |								
Lyric									je	i	je	i	dhya	~	va	ta,
Notation									G	G	G	G	P	~	Ṡ	D,
Lyric	shu	bha	pha	la	paa-a	aa	va	ta |	ja	na	ma	ma	ra	na	sa	ba
Notation	Ṡ	Ṡ	Ṡ	Ṡ	Ṡ Ṡ	Ṙ	Ṡ	Ṡ |	Ṡ	Ṡ	Ġ	Ṙ	Ṡ	Ṙ	P	D
Lyric	du	kha	ni	sa	ta	ra	naa	~ |								
Notation	Ṡ	P	D	P	G	R	S	~ |								

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ASSESSMENT — Chapter 10 : Making Music			
Competencies	**Learning Outcomes**	**Teacher**	**Self**
C-2.2	Understands musical elements, like *raga*, *taal/tala*		
C-1.1	Learns and recites simple *Konnakkol* patterns		
C-2.2	Is able to sing the *arohana* and *avarohana* (ascending and descending scale) of a *raga*		
C-1.1	Is able to keep *tala*/tap a rhythm when listening to a song		
C-3.1	Is eager to learn new songs and forms of music		

Teacher's feedback on student's strengths _____

_____

Teacher's feedback on areas of improvement _____

_____

Any other observation _____

_____

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