



SUNADA
MUSIC, MUSIC THERAPY & MORE...

DECEMBER, 2018



From the Editor's Desk

SUNADA is rejuvenated with the overwhelming welcome received on its re-entry. We are tracing the origin and evolution of Ragas in the Carnatic style of singing in a few articles. In the coming issues it is also our endeavour to discuss about Ragas which can be used in Music Therapy. As part of the Chittabodhamrutam series, we are presenting the sixth translated poem of Late Bhavaraju Bapiraju. There is a new feature in which we are introducing a few good books which deserve to be read. For now, Happy reading...

KS Vasantha Lakshmi, Founder & Editor, www.sunadavinodini.com

IN THIS ISSUE

Nectar to the Mind.....	3
Evolution of Ragas	4
Must Read.....	8
What you think.....	10

SUMMARY

NECTAR TO THE MIND
CHITTABODHAMRUTAM

By

Late Bhavaraju Bapiraju

This book of poems written in chaste Telugu has been liked by the educated and erudite of Andhra Pradesh. Not only is the author my grandfather, but he also served in the British Government before India got independence. This is just a very humble attempt to translate this great work so that it reaches a larger audience.

Translated by Kalipatnam Sita Vasantha Lakshmi,
(Nee Bhavaraju)

6

Erudite poets tried to describe Him as Shiva, the destroyer

Brahma the creator and Sri Hari the administrator

Yet their descriptions fall short and end up offering Him names galore

It is this great omnipresent that I want my wandering mind to adore!

EVOLUTION OF RAGAS

BY

Surmanki KS Vasantha Lakshmi

HISTORY OF MUSIC AND ITS EVOLUTION

Carnatic Music as we know now is a result of years and years of evolution. During the pre- Vedic times there were no modulations in renditions. Chants were done in a monotone, i.e., in the same pitch. It was known as “Eka Swara” meaning “One pitch” singing. It was also called the “Archika” method of chanting which was essentially used during worship. This type of chanting can be heard in the Tibetan chanting even today.

In times of Rigveda, there emerged a way of chanting where two notes were used. This was followed by the “Tri-Note or Triswara” method which was also known as “Samika Method of Singing”. This three-note method has gradually evolved into the four-note” to “Penta Note” (like in western music) to “Six Notes” and finally emerged as the ‘Seven Notes’ or the ‘Sapta Swaras’ of Indian Music. This evolution is believed to have taken place during the Sama Veda period and is commonly known as the “Samik” method of singing. This kind of singing had ‘Vibrato’ to the notes.

Between 2500-1500 B.C. it came to light that singing all seven notes in three different Octaves was practised and this was mentioned in Rigveda

Alongside the four Vedas, music also emanated from a sub-treatise referred to as the “Gandharva Veda”. The science of music and dance had separate treatises which were all essentially written in Sanskrit and

the subject was majorly focused on Shiva. Prior to this was a time when duets were sung to the accompaniment of Veena. For centuries story telling about Ramayana and Mahabharata was done through music notes. In this type of rendition each note was used as a base note and the duo would sing in the limited scope around that note. This continued until Bharata, famous for his 'Natya Shastra' came on the scene. Bharata brought in the concept of pitch and maintained that each pitch had seven pure or major notes and, with the addition of some minor notes, 22 universal notes can be created. Bharata proved this with examples using two types of Veenas known as the Chala Veena (possibly with steps or grooves like in a Spanish guitar and a Dhruva Veena (probably one which provided a steady drone). This 22 Note system is the accepted base of music today.

All the above notes have varied frequencies. Therefore, the sound of these notes is compared to some animal cries like Peacock, Cow, Goat, Conch, Nightingale, Horse, and Elephant. It is best to think that this is done merely to facilitate a better understanding for the beginners and the uninitiated. It is a common knowledge today that the frequencies of these 22 notes can now be measured.

Shadjama and Panchama (Do and So) are base notes and are steady notes in both western and Indian music. The frequency difference from the base pitch is uniform. The 12 notes, have variants at 16, 22 levels and that is the reason that all instruments which have grooves/reeds in them have 22 of them. It could be Harmonium, Veena or western instruments like Piano Accordion or Guitar. The universality of these notes shows the unity in the evolution of human thinking about music.

Let us come to understand how the 72 Melakartha Ragas/Modes or complete Modes have originated. Rishabha, Gandhara, Madhyama, Dhaivata and Nishada have variants by the name Teevra/ Sharp, Komala/Flat, Shatshruti Rishaba, and Dhaivata, Madhyama has Teevra/Sharp and Komala/Flat, Nishada has Kaishiki/Flat and Kkali/Sharp. Chatushrit Rishabham, Antara/Teevra Gandharam,

komal/Sadharana/flat Gandraharam, Chatushruti Dhaivata, Kakali Nishada also morph. This can be explained and illustrated very well on a Harmonium.

TABLE SHOWING WESTERN EQUIVALENTS

INDIAN	WESTERN
Sa - Shadjama	C
Re-Shuddha Rishabha	D-FLAT
Chatushruti Rishabha	D
Sadharana Gandhara	E- FLAT
Antara Gandhara	E
Shuddha Madhyama	F
Prati Madhyama	F- SHARP
Panchama	G
Shuddha- Daivata	A – FLAT
Chatushruti Daivata	A
Kaishiki Nishadha	B- FLAT
Kakali Nishada	B
Tara Saptaka	Upper Octave begins

The extra variants in Carnatic Music are:

Chatushruti Rishabha & Shuddha Gandhara - Same Note

Sadharana Gandhraram & Shatshruti Rishabham - Same Note

Chatushruti Dhaivatam & Shuddha Nishadam - Same Note

Kaishiki Nishadam & Shatshruti Dhaivatam - Same Note

In the subsequent articles we will try to understand how these variants can be projected in vocals.

To be continued.....

Must Read....

It is not new for readers to see biographic works about famous Artists and eminent personalities. The three books of this genre, which have been published in the last few years belong to this category and deal with three wonderful singers belonging to Andhra Pradesh.

We are introducing a biography of Dr. P.B. Sreenivos who sang not only in the South Indian languages, but many other Indian languages. He was a polyglot par excellence and a wonderful poet of global eminence. It is a matter of pride for Sunada, to be writing about this book authored by Dr. Ranganath Nandyal.

The book is titled “Multi Talented Singer P.B. Sreenivos”. The foreword is by Padmashree Awardee Bharati Vishnuvardhan. It covers all the career and personal aspects of Dr. P.B. Sreenivos’s life, his achievements and tributes from various important people.

Dr. Nandyal has taken a lot of pains in doing colossal amount of research apart from meeting and talking to many people to get first hand information about this great personality.

Highly recommended for all those who take arts seriously.

Title:

Multi Talented Singer

P.B. Sreenivos

Dr. Ranganath Nandyal

Author's Contact Information

Phone: 99861 82781

Email: r.n.nanddyal@gmail.com

Invincible

Publishers and Marketeers

CORRIGENDUM

In the November Issue, the name of SPOT FILMS was wrongly spelt as Sport Films. The mistake is regretted.

Editor

WHAT YOU THINK.....



SUNADA

Wow! You translated your grandfather's writings! Superb as usual.

Please correct Sprt Films to SPOTFILMS.

hugs
neelima

.....
Thanks for the latest issue of Sunada. I read it with great interest

J.L. Reddy

.....

Good news that your Sunanda is back after a break.

The story of Radha is interesting. The translations of Bhavaraju Bapiraju's poems are a welcome development. I hope and wish you translate the balance of the poems too over a period of time.

With all love and affection

BS Murthy, Houston, USA

I agree with you and the Russian professor regarding the introduction of music at an early age. Obviously the child will be exposed to new dimension of experience and when introduced to classic music, with considerable effort, the child will be engrossed and gets to be innovative. The mental faculty so developed will help in other fields of exploration and adventure. Parental involvement would be very much required to lead the child in that direction. Not all children are lucky enough. That is the reason why music lessons have to be introduced in the core curriculum till the end of high school education.

Regards

E. Rammohan, USA

Superb...dear VL....

Nice a read...

Thanks.

Yagnaraman Iyer, Hyderabad

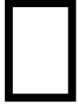
For Online and Class room Lessons, Music Therapy & Standards for Music Therapy Practitioners (SMTP-INDIA)

Contact: singvasantha@gmail.com

Read earlier editions of Sunada on: www.sunadavinodini.com. Articles not exceeding 500 words along with a passport size photograph can be sent to: singvasantha@gmail.com.

© 2012 K.S. Vasantha Lakshmi, Sunada Vinodini Music Gurukulam, Gurgaon, Haryana, India. Please note that any reproduction of any or all of the content of this material for any reason, without the prior written approval of the Author/Sunada Vinodini Music Gurukulam, Gurgaon and without proper acknowledgement will amount to gross violation of the Copyright Law, inviting the proceedings under the law.

SUNADA



SUNADA