



SUNADA
MUSIC, MUSIC THERAPY & MORE...

MARCH, 2019



From the Editor's Desk

We are proud to say that Sunada is the first ever magazine on Music, Music Therapy and more. We are happy that we are making slow but steady progress with readers appreciating the content. In this issue we are concluding the Origin of Ragas series. While it is good to provide a technical background of music, it is also a good idea to make technology popular by giving it in capsules that are at once palatable and easy to appreciate. As a step in that direction we are now going to start a new series of articles on various Ragas and introduce some popular songs as examples. Happy reading...

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

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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)

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O you omniscient one I bow at your lotus feet with undiluted devotion

Be my guide to cross this life like an ocean of pains

You are our only savior Loved by all the saints

O my ignorant heart worship Him, I implore!

EVOLUTION OF RAGAS

BY

Surmani KS Vasantha Lakshmi

Concluding part.....

Coming back to the Indian system, the six notes namely, Rishabha (Re), Gandhara (Ga), Madhyama (Ma), Pancham(Pa), Dhiavata (Dha), Nishadha (Ni), can be sung only based on the Shadja or Sa. A combination of these seven notes in their twenty two varieties, have developed into Ragas or Modes. "Saapeksha shruti" or a Relative Pitch is the basis for stringing together a combination of these twenty notes and a Raga is born. It is interesting to note that only combinations and not permutations are allowed.

When tuned strings of a Tambura/Tanpura or string drone plucked, we hear a loud sound which is known as the base pitch. Thus plucked, the string vibrates to create

four or five micro-sounds which multiply and merge into the base pitch. These are known as “Swayambhoo Dhwanis” or “Upper Partial tones or “Over Tones”. The Base note and Upper Partial merge to form “Anukaranatmaka Dhvani” or Harmonic Series. This sound is also popularly termed as Nada or Omkara or Pranava. When the base note is overtaken by the Upper partials it becomes a “Cutting Sound” and is jarring to the ear.

All the seven notes are sung in ascending order and then a descending order which are known as “Arohana” and “Avarohana” respectively in each octave. They are karma sampurna Ragas, meaning that the sequence is strictly ascending and descending in the scales without any jumps. Upper Shadjama (Sa/Do) is included in the scales. They also have the same notes both ways.

These notes are called “Just Intonations”. The seventy two Melakarta (Complete) Ragas in Carnatic Music have all got all the seven notes in the ascending and descending order, i.e, ‘SA RE GA MA PA DHA NI SA AND SA NI DHA PA MA GA RI SA’. It is possible to divide each one of these Melakarta Ragas into 484 Ragas totaling up to 34,848 Ragas, in the following manner:

Sampoorna Ragas or Melakarta Ragas:	72
Sampoorna Shadava Ragas:	432
Sampoorna Audava Ragas:	1080
Shadava Sampoorna Ragas:	432
Shadava shadava Ragas:	2592
Shadava Audava Ragas:	6480
Audava Sampoorna Ragas:	1080
Audava Shadava Ragas:	6480
<u>Audava Audava Ragas:</u>	<u>16200</u>
<u>Total of possible raga combinations:</u>	<u>34848</u>

Besides these, there are some Vakra or contorted Ragas also.

MY TRYST WITH SHANTINIKETAN – THE ABODE OF PEACE

By

Dr. N. Ranganath

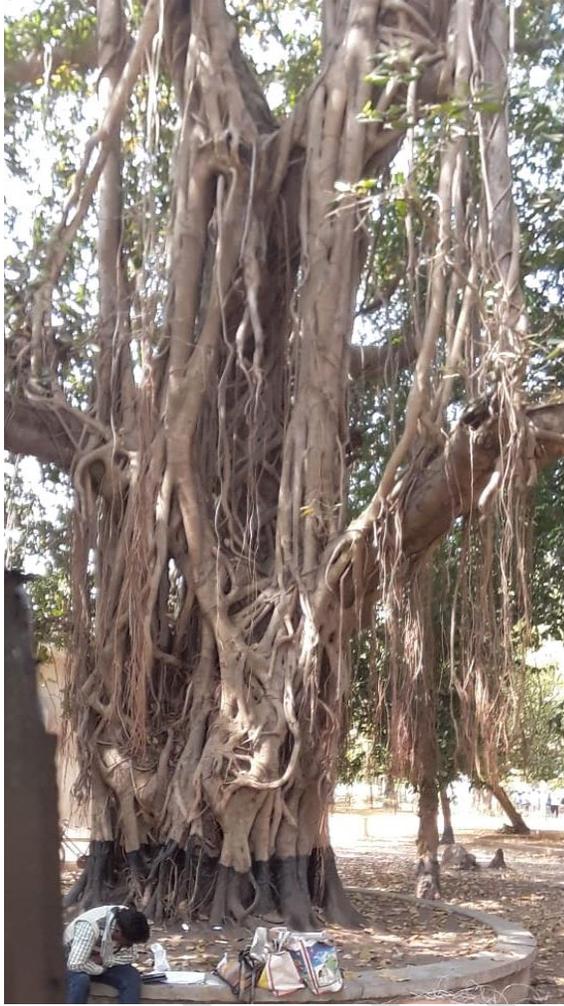
All of us are aware that Rabindranath Tagore was conferred Nobel prize for his collection of poems titled "Gitanajali". His works were greatly influenced by great saint poets like Chaitanya Mahaprabhu, Chandidas and Jayadeva. In Rabindrasangeet, one can see the impact of Hindusthani classical, Carnatic classical and the famous Bengali folk music style known as Baul. The Bard of Bengal visited Maharaja college of Music, Vijayanagaram in Andhra Pradesh and learnt the Veena there. He clubbed these with his visits to Andhra university where he delivered a series of lectures titled "Man." He was so fond of the Veena that later on he was able to persuade a Veena exponent by name Ms Savitri Krishnan to shift from Madras to Shantiniketan. 22 Indian languages are taught in Vishwabharati today in keeping with the spirit of national unity and universal integration.

In Shantiniketan, the influence of Gurudev Rabindranath Tagore is all pervasive and can be felt in music, dance

and the other fine arts being taught and practiced. Even today the serenity and sanctity of the place are maintained quite well only to be occasionally spoilt by the jarring sounds of speeding cars and screeching Motor bikes. Gurudev is a cult figure for the Bengalis. Everyday hundreds of Bengalis visit the place reverently. I feel that for every educated Indian this place should be on the “must visit” list.

Some pictures...

SUNAHU





The author at Shantiniketan, Kolkatta

WHAT YOU THINK.....



Dear Vasantha, you are lucky to have had a grand father who instilled in you the penchant for music which on your own took it to different directions to heal the music lovers around you. Starting from the basic relation between length and frequency of sound in stringed instruments, designing the sound box to bring out the desired sound effects in all kinds of Eastern and western instruments, the effect always enhanced by vocal music that added meaning and fine tuning in the name of orchestra. I am sure that Sunada will take leaps and bounds in finding right direction to take roots as a standard music magazine.

Rammohan Eechampati USA

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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.

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