

**Appreciating Carnatic Music**  
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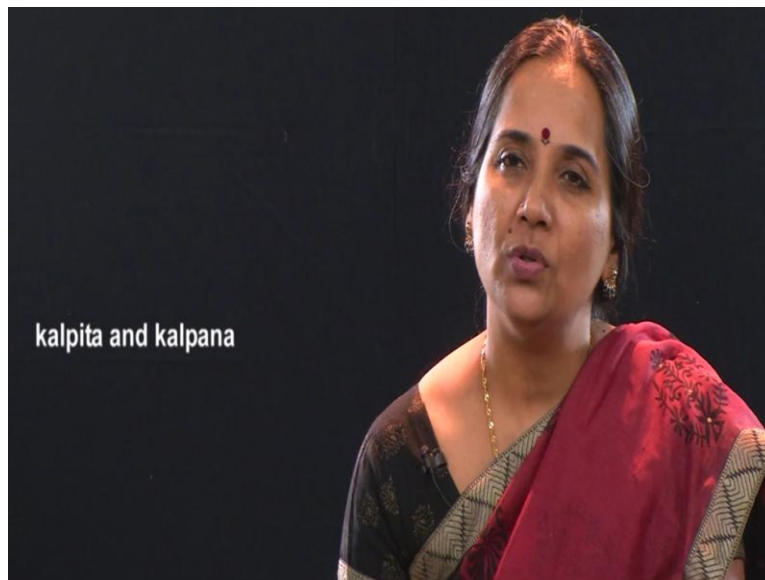
**Lecture – 38**  
**Composition in Carnatic Music**

(Music Starts: 00:22) (Music Ends: 01:18)

What you are hearing, is a composition in the raga Kalyani and adi talam. This is a compositional type called varnam. Varnam is one of the, earliest kinds of compositions, that a beginner learns, over the past few weeks, we have look in to various aspects of raga and tala.

These are indeed the underline principal, the grid as it on which the carnatic music is mounted. We are now ready, to enter into world of carnatic music, as actually presented, as practiced, as heard. In what we hear in carnatic music is, broadly divided into kalpita sangeetham and kalpana sangeetham

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Kalpita sangeetham, is corpse of composition, composed pieces, that we hear in carnatic music. Kalpana sangeetham is the improvisational aspects of carnatic music, as we will see later there are four or five such aspects of improvisation.

We will take a look at compositions, in the next few weeks. When we talk of composition, a composition is very simply composed, which has something that has few elements that are brought together, in a certain way.

We can talk of composing a poem or we can talk of composing an essay or a photograph. A photograph is also composed, when we talk of a musical composition in the context of Carnatic music, it almost invariably has textual aspects to it.

So, we have words, we can have, very often they are meaningful words, in languages such as Telugu. Telugu is a preeminent language of composition in Carnatic music. We have many compositions in Telugu.

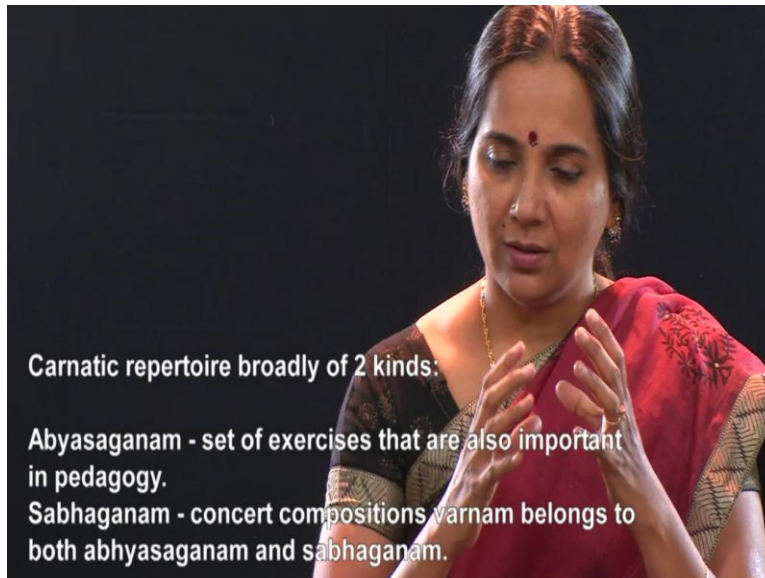
We have compositions in Tamil, in Sanskrit and to a lesser degree in Kannada and to a much lesser degree in Malayalam. We could even have, composition that combine two or three languages and these are called Manipravalam.

Some compositions, also have meaningless syllables. Syllables that are used in dance and percussion, they have they carry no meaning, but they are syllables, they are uttered. We will take a look of these compositions later and in many compositions, we also have the presence of swaras.

Swara patterns, that are actually composed, pre-composed and they are the part of the compositions. Now varnam, you just heard in Kalyani, you would have made out, that there is clearly a textual part to it, with words in Telugu and there is also the swara portions in it.

Composition or kalpitha Sangeetha in Carnatic music broadly divided into Abhyasaganam that is composition that are specifically meant for pedagogy for teaching.

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There is a very meticulously laid out system of teaching carnatic music, for at least six months to one year, there is a set of exercises that is prescribed, these are practice exercises certainly, but there also exercises to impart a knowledge of the music

So, we have very simple swaras patterns, aroha, avaroha and then more complex patterns, steadily increasing in complexities and then we have simple songs what are called geetham (Singing Starts: 05:56) (Singing Ends: 07:29) and at the end of this course, of the abyasaganam or practice music we have varnam, it is a, as a composition piece (Singing Starts: 07:42) (Singing Ends: 10:48)

And interestingly, varnam has presence in the other kind of compositions, also it is called sabhaganam. Composition in music, in carnatic music, belongs to either abyasaganam or sabhaganam

Sabhaganam being the (()) 11:05, that is presented in concerts. Varnam belongs to both these categories, varnam is also is very important and vital aspects of abyasaganam or pedagogical music, practice music, as well as, it is a piece that is that can be very well presented in a concert. So, varnam really startles. both these words. We will take detail look at varnam, in the next couple of session.