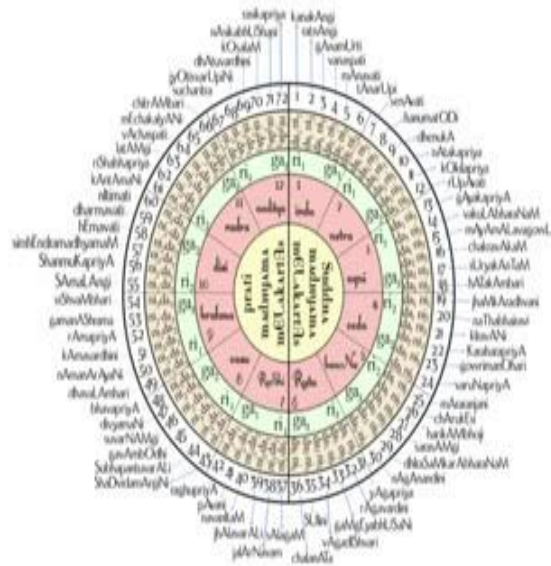


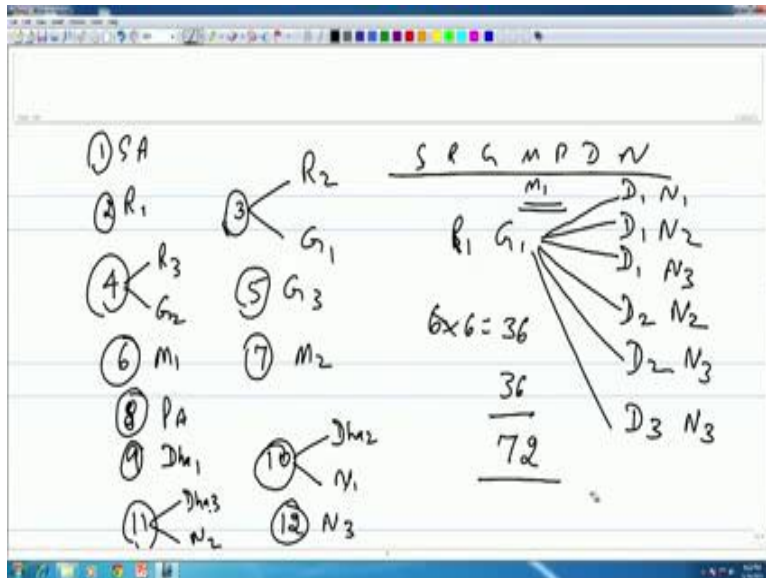
**Appreciating Carnatic Music**  
**Dr. Lakshmi Sreeram**  
**Indian Institute of Technology, Madras**

**Lecture - 28**  
**Vivadi - I**

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The interesting thing about the, seventy-two melakarta system, there are many interesting things about this. But one of them is that, this for instance, this combination (Singing Starts: 00:43) (Singing Ends: 00:49) this is not has been possible, except for this for this schema. It is not say that, we did not have ragas which had such swaras.

There were ragas like, nattai as one, even today (Singing Starts: 01:07) (Singing Ends: 01:10) this is actually (Singing Starts: 01:12) (Singing Ends: 01:17). These are the swaras of, nattai, though traditionally, more musicians of earlier generation never say (Singing Starts: 01:28) (Singing Ends: 01:31). This is what we called, avoiding the vivid dosha because there is a discordance, when we say (Singing Starts: 01:39) (Singing Ends: 01:49).

Using notes, which are very close (Singing Starts: 01:54) (Singing Ends: 02:02). These are very close, closely place together. As I mentioned, one of my earlier sessions, this is not pleasant, this is discarded, this is dissonant and musicians of earlier generations, are very careful to avoid vivadi dosha.

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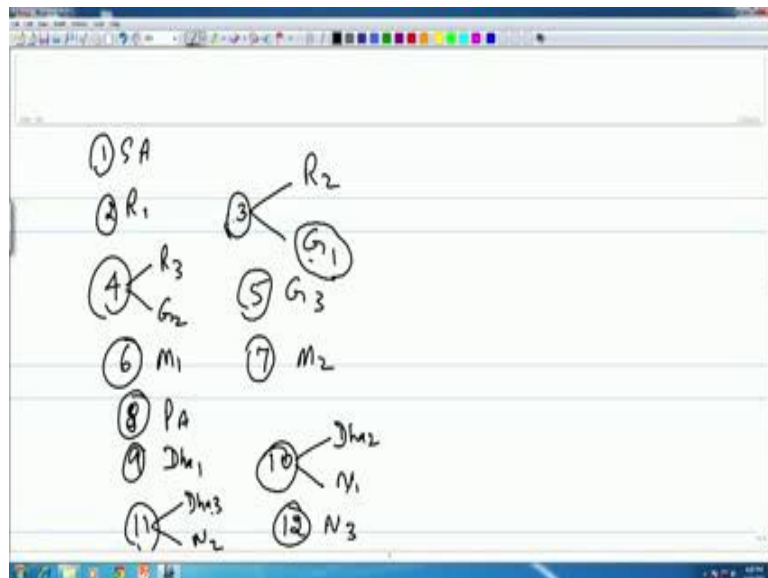
Now, what is vivadi? We saw Venkatamakhin came up with a schema of, seventy-two melakartha, this he did by actually, giving, creating, sixteen names for the, twelve swarasthanas. Though there are twelve swarasthanas, four of these swarasthanas have dual names. They would be either, a variety of Ri or a variety of Ga or there would be variety of Dha or Ni.

That is how, he did it, look at the schema again, this third swarasthana, could be either Chatusruti Rishabha or Shuddha Gandhara. Fourth swarasthana could be either Shatsruti Rishabha or Sadharana Gandhara.

Again, the tenth swarasthana could be either, Chatusruti Dhaivatha or Shuddha Nishadha. The eleventh swarasthana could either be Shatsruthi Dhaivatha or kaishika Nishadha. So, how do we decide, suppose, we have third swarasthana in a raga, how do we going to decide, whether is Ri two or G two.

The third swarasthana is (Singing Starts: 03:54) (Singing Ends: 03:56) this is the third swarasthana (Singing Starts: 04:01) (Singing Ends: 04:04) how do we know; how can we decide that.

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There is a very clear rule for this, it is only when, the second swarasthan is also there, that the third swarasthan will be called G, otherwise, primarily third swarasthan is Ri, Ri two, this is the primary name for second swarasthan, the third swarasthan.

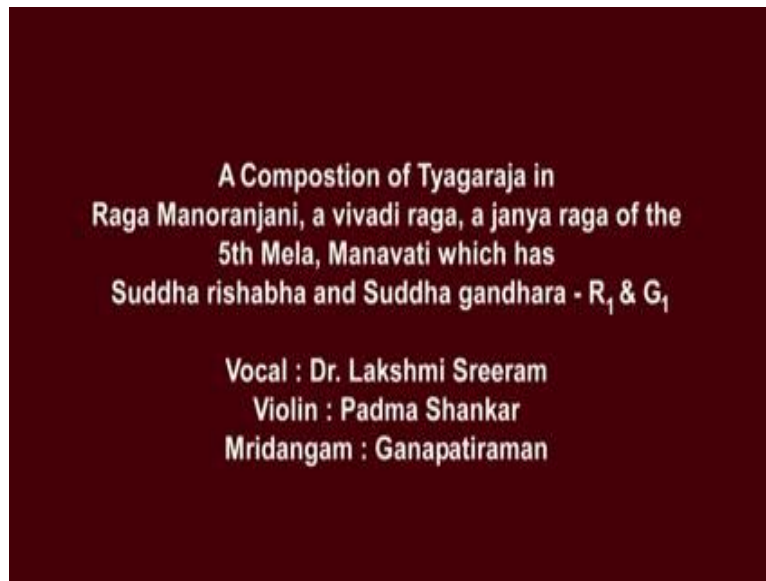
But we also have, Ri one in the raga. So, when we have second swarasthan and the third swarasthan in a certain raga, then the second swarasthan will be Ri one and third swarasthan will be G one, it cannot be Ri two. You know, you would not have two reasons in the raga, you want raga with seven swaras. (Singing Starts: 05:01) (Singing Ends: 05:11) These are three swarasthanas, one two three. (Singing Starts: 05:14) (Singing Ends: 06:35) This is a composition in a raga, which uses the third and the second swarasthan.

And we say, (Singing Starts: 06:48) (Singing Ends: 08:32), in this raga which is called Ganamurthi, you have (Singing Starts: 08:40) (Singing Ends: 08:42) and (Singing Starts: 08:47) (Singing Ends: 08:49) suppose this were not there in a raga, which has only the third swarasthana and some others, for instance, (Singing Starts: 08:57) (Singing Ends: 09:00)

Now here, (Singing Starts: 09:01) (Singing Ends: 09:03) these are the swarasthanas. We would never say (Singing Starts: 09:06) (Singing Ends: 09:09) no (Singing Starts: 09:10) (Singing Ends: 09:14)

Because, only in ragas or melakarthis, which this swaras, this swarasthana occurs, and that we called this variety of G

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To get the sense of vivadi ragas, let now listen to rendition of, composition of Thyagaraja, Atukaradani palkani. This in vivadi raga called Manoranjani. Manoranjini is janya of the fifth melakartha, Manavati.

Now Manavati, has a structure like this (Singing Starts: 10:05) (Singing Ends: 10:17) Manoranjini is the janya of this raga, of this mela. It does not take Ga in the aroha, (Singing Starts: 10:31) (Singing Ends: 11:01) So, in this way, this raga is structured. And then,

because it takes, same notes has Manavati, except that aroha drops the Ga, therefore the Manoranjani is janya of Manavati.

Let us listen to rendition.

(Music Starts: 11:25) (Music Ends: 15:08)