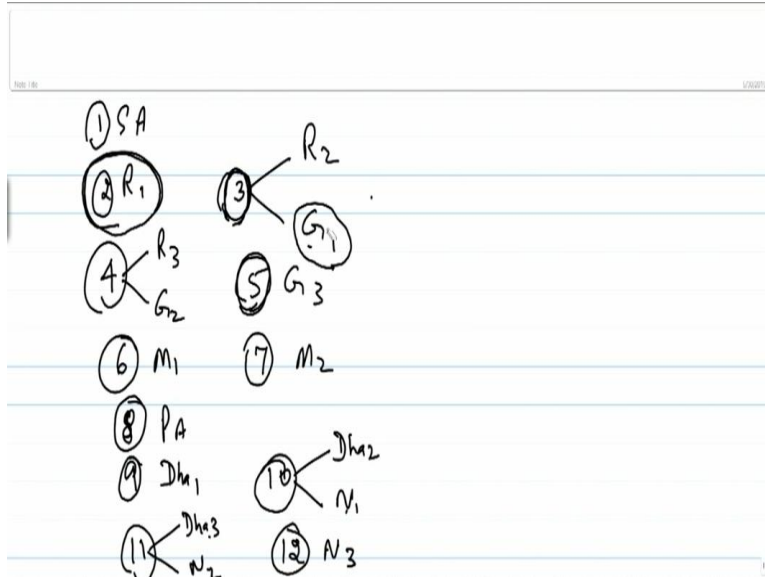


**Appreciating Carnatic Music**  
**Dr. Lakshmi Sreeram**  
**Indian Institute of Technology, Madras**

**Lecture 29**  
**Vivadi –II**

So now we were talking of vivadi raga and how same swarasthana has two names.

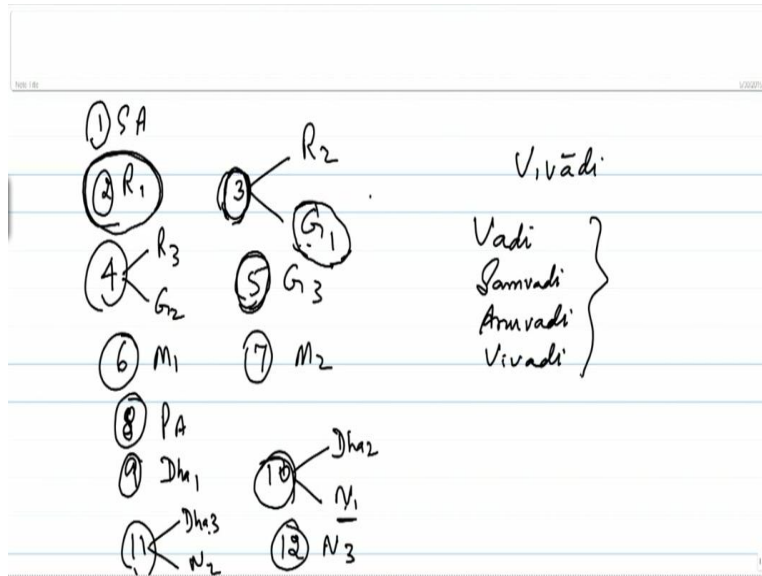
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And I also mentioned, that is only in the context of raga in which both these swarasthana are there. That this will take on this name or in a raga, which has both this ninth and tenth, we will have ni one. Otherwise by default, the tenth swarasthan is dha two, that what it is, when we have dha one also then twelfth tenth swarasthana.

It is used, then it becomes ni one and there is definitely a un avoidable element of dissonance when we sing. (Singing Starts: 01:05) (Singing Ends :01:28) And this is what is called the flaw of swaras or the vivadi dosham. So what is vivadi?

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Vivadi actually belongs to cluster of concepts quartet actually vadi samvadi anuvadi and vivadi. These quartet is found in text like natya shastra and in today's parlances also in Hindustani music. This quartet is actually used by musicians and musicologist. It is a part of pedagogy. How a raga is taught is in terms of trying to understand, how? What the vivadi and samvadi are in carnatic music.

Though the concept is there, the ideas are there, they do not find people using the word vivadi and samvadi. But vivadi is very much part of contemporary carnatic discourse. So the underline idea for this and in this quartet vadi, samvadi, anuvadi and vivadi is definitely the idea of consonants of and discontents. Now as I have mentioned before, some swaras and some notes in a in a octave will have the relationship of consonants.

(Singing Starts: 03:21) (Singing Ends: 03:28) This is the relationship of sound pleasant together, (Singing Starts: 03:31) (Singing Ends: 03:40). These are all relations between notes that are pleasant or the consonants. Whereas, (Singing Starts: 03:50) or (Singing Ends: 04:02) there is dissonant in, they are not pleasant. (Singing Starts: 04:08) (Singing Ends: 04:15). These are dissonant, so if you have (Singing Starts:04:20) this is sa. (Singing Ends: 04:27).

This swaras, has relationship of consonants with sa, (Singing Starts:04:31) again consonants. (Singing Ends: 04:38). So ri would be described as vivadi of sa and this can be done with any

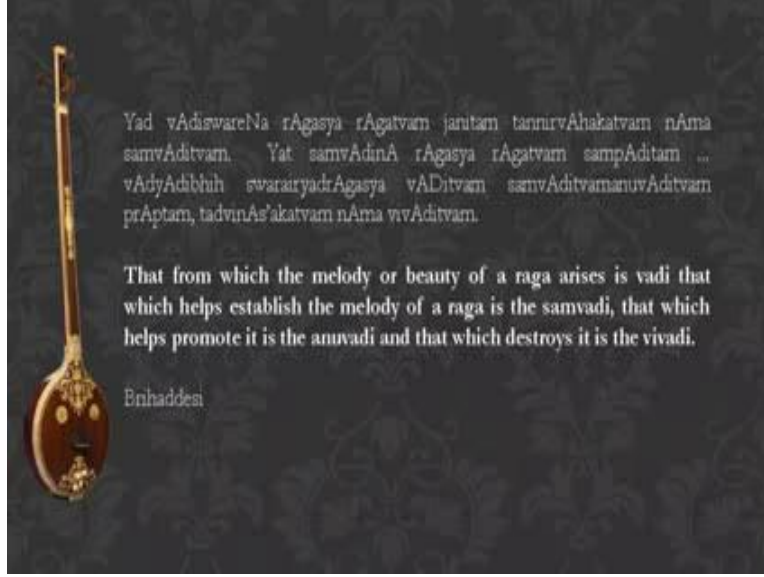
swara at all. If you take ga, for instance ga ni is usually is always consonants. There is a relationship between consonants ga and ni or ga and dha. But not between (Singing Starts: 05:05) (Singing Ends: 05:09). This is relationship of discordance.

So when you the idea of concept of vadi and samvadi, anuvadi and vivadi are essentially consume it, fundamental principles of melody. When you are creating a melodic piece of music, you need to organize in a coherent way. One way of going about it is to highlight one swara one note has almost prominent, and built the melody around it. That would gives us some kind of coherent, otherwise it is going to be everywhere, all over place.

One way of giving a tight net, coherent and melodic piece would be to emphasis one note to bring that into prominence. And let the other swaras work towards it, work around it to create patterns on this prominence swaras. And there would be definitely some swaras that are consonants with these prominent notes. This prominent note, what would be called vadi. And the other swaras one or two which are consonants with them, with this note, those would be called samvadi.

Rest of the swaras, order of decreasing level of consonants with a prominent note. So we have anuvadi swaras and vivadi swaras is completely discordant with a prominent note. That is the original idea of vadi, samvadi, anuvadi and vivadi. Though, how they actually described in text, is in terms of sruthi intervals. So vivadi swara is something that has certain interval of two srutis, from the basic swaras. So you have, (Singing Starts:07:24) (Singing Ends: 07:31) This is something discordant because it is in the interval of two srutis.

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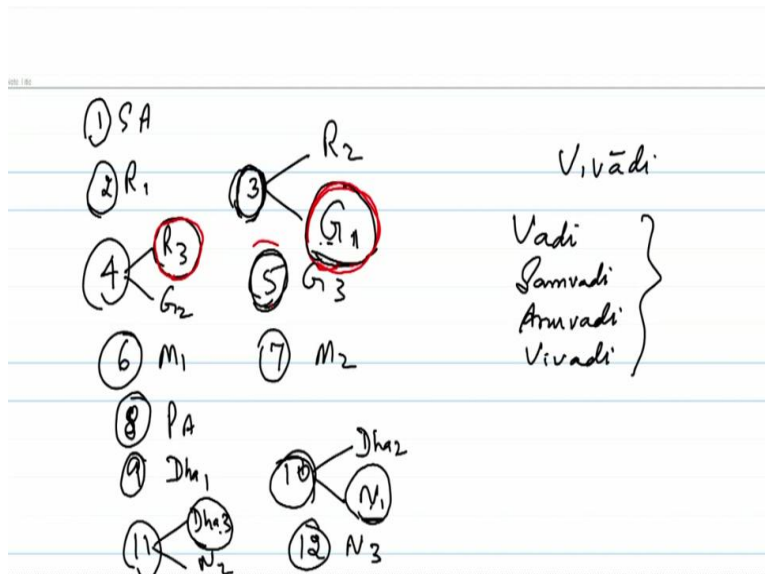
The idea is that basically of consonants and dissonant, the Brihaddesi versus which talks about. (Refer Slide Time: 07:52 Explanation in Sanskrit ) That from which the melody of beauty of the raga arises is vadi, that which helps establishes melody of the raga is the samvadi and that which helps promoted is anuvadi and that which destroys it is the vivadi. Now vividi is basically apply to a swara.

So when you have identified one swara is the vadi of the raga most important swara of the raga. And there will be some swaras which are vivadi, which might, which will destroy the raga, that is that seems to be the idea here. And in fact in contemporary Hindustani music, we follow roughly the same idea. Vadi is like king of the raga and samvadi is like prime minister and anuvadi are the rest of the minister whereas, vivadi is the enemy.

Vivadi is the swara which is not permitted in the raga. That is in fact the concept of vivadi etc, in the contemporary Hindustani music. But vivadi in contemporary carnatic music has taken life of it is own after the melakartha system came into place. Any raga which has this swara, and I am not talking about the swarathans. Any raga which has this, that is swara, shuddha gandhara and therefore you have shuddha gandhara. Only if sudha rishaba is there, otherwise this is only the swarasthana, ri is there then it is ri2.

Any raga which has the swarasthana, I am sorry ,any raga which has this swara G1 or ri three or ni one or dha three, any raga which has these swaras that is vivadi raga. So in contemporary carnatic music vivadi is also applied to. Vivadi is in fact primarily applied to, we only talk of vivadi ragas or vivadi melas and what is the vivadi mela or vivadi raga. It is the raga or mela which uses in, which we have this swara, please not I am saying the swarasthana.

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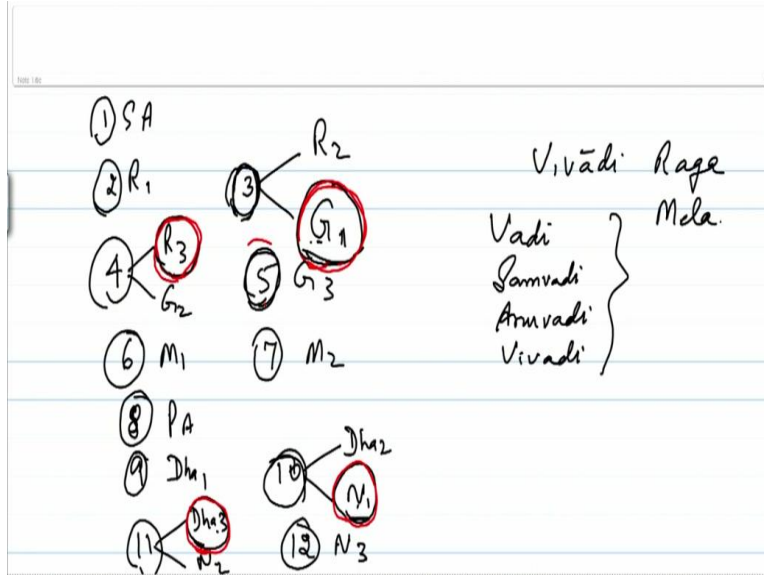


This swara, this G1 ga the gandhara, sudha gandhara will appear in a raga, only when you also have sudha rishaba. If you don't have sudha rishaba, then this swarasthana will always be ri two. But if you have both these swarasthanas, then this will be ri1 and this will become G1. Now this is any raga which have G1 or by the same argument ri3.

If a raga has this swarasthana by default it will be G2, that it will G2 that swarasthan will be called G2. Only then it also has this swarasthana, fifth then this will called ri3, that is (Singing Starts: 12:23) (Singing Ends: 12:29) now by default it is actually G2 or what is called sadharana gandhara. (Singing Starts: 12:36) (Singing Ends: 12:39)

But suppose the same raga has also this swarasthana (Singing Starts: 12:44) then this will be G3 and this will become ri3 (Singing Starts: 12:51) (Singing Ends: 12:56) we will say (Singing Starts: 12:57) (Singing Ends: 13:08) so this is

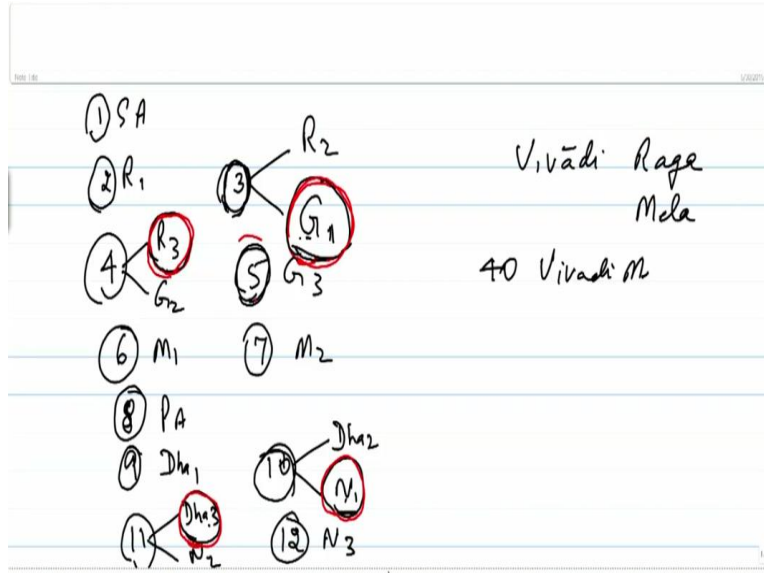
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Any raga which has ri three same argument, any raga which has ni one or any raga which has dha three, those are called vivadi raga. Vivadi raga or that particular mela might be vivadi raga or vivadi mela. And it is really opened up this 72 melakarta scheme, really opened up possibilities of melodic combinations tonal combinations. What are the tones, that we can use to make music otherwise, it is not really very natural to think of a combination like this.

(Singing Starts: 14:13) (Singing Ends: 14:33) Because of the seventy two melakarta, all these newer possibilities have been thrown open for whatever it is worth. It does make interesting melodies. We do have some interesting ragas because of this system, in fact these number of such vivadi melas is 40. Forty vivadi males are there and 32 regular normal melas are there.

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Let us now listen to a composition in vivadi raga, the melakarta raga Kangeyabhusani. This is a composition of Thyagaraja it has been rendered by Ramakrishnan Murthy a young and highly accomplished very sensitive musician. He is accompanied by RK Shri Ramkumar a senior vidvan on the violin, Arun prakash very sensitive accompanist on miruthangam and B. Arniruth on the ganjira.

This composition say “Evevari Ramaiya” Thyagaraja asks, who rama is equal to you, who can possible match you and the mood of the raga poignantly captures this sentiments Kangeyabhusani is 33rd melakarta raga and it takes ri three the satshruthi rishabha that is why it is a vivadi raga. (Singing Starts: 16:40) (Singing Ends: 17:12)

(Music Starts: 17:13) (Music Ends: 31:48)