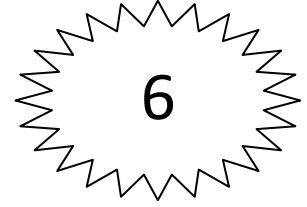


Importance of 5 Jati-s in Kalpanaswara and MAKUTA Korvai/Muktaya-s

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Abstract:

Laya is inherent in all the actions related to time. Be it mundane or specific, everything connected to time whether visibly or virtually would have a laya in it. Starting with heartbeat, walk, speech up to advanced musical presentations which are laya oriented, every action encompasses laya. It makes a particular action measurable or organised or experiential.

Laya in music has towering importance as it makes the presentation more engaging and structured, with or without lyrics. Improvisation in music has four major streams namely ragalapana, tanam, neraval and swarakalpana. All of the above have laya in it. Among these, the swarakalpana has more significance as it can reach the laya aspect directly to the listener when compared to other streams.

Keywords: 5 Jati-s, Kalpanaswara, Makuta, Korvai, Muktaya.

Research Question:

- Are 5 Jati-s essential in executing swarakalpana?
- Is it possible to present swarakalpana without 5 Jati-s?

Scope:

- The present paper aims at bringing out the practical aspects related to concert at the time of writing and does not include the evolution of concepts mentioned here.
- The present paper aims at analyzing kalpanaswara in general and does not include information specifically related to a particular instrument or vocal style.
- The present paper deals with the concepts hence, the etymology, evolution and language specific terms are not detailed.

Introduction

5 Jati-s are significant to Carnatic classical music from many centuries. Many compositions, improvisational aspects employ 5 Jati-s in order to bring out a few salient features of Carnatic classical music. 5 Jati-s namely Trishra, Chaturashra, Khanda, Mishra and Sankeerna represents number of Aksharakalas 3, 4, 5, 7, 9 respectively. The permutation-combinations of these patterns makes the swarakalpana more interesting and engaging for both artist and connoisseur. An artist should step up skillsets pertaining to laya to execute advanced laya patterns. A listener should elevate from the stage of audience to connoisseur in order to appreciate them. The very 1st impact of employing 5 Jati-s is that, it breaks the monotony. Any musical presentation should have variations in laya without this, it would bring monotony. The present paper aims at analysing implications of 5 Jati-s in swarakalpana and its impact on presentation and appreciation related to concert in Carnatic classical music.

Following observations would make it precise about employing 5 Jati-s in swarakalpana particularly in concerts.

- Beginning or opening swarakalpana or swaraprastara should start with one of the 5 jatis, preferably 3, (Trishra), 4 (Chaturashra), 5 (Khanda).
- 1st few rounds of kalpanaswara should comprise more than one jati/pattern.
- at least one or even more number of awartas or rounds of kalpanaswara should end with one



of the 5 jatis.

- every muktaya or korvai should have more than one jati or more variation of one Jati.
- Either beginning or ending of korvai/muktaya should contain one pattern which can be attributed to one Jati.
- In case of presenting similar Jati for more number of times, its nadai/gati, speed, application should be different each time.

The above observations are commonly found in concert and advanced practice sessions. These implications make the overall impact more evident. Some basic combinations of smaller numbers could contribute to breaking the monotony of presenting same Jati-s multiple times. The table below contains a few examples related to the permutation-combinations of aksharakalas or patterns.

Sl. No	Name of the Jati	Basic pattern/count	Variations
01	Trishra	3	1 + 2, 2 + 1, 1 + 1 + 1
02	Chaturashra	4	2 + 2, 1 + 3, 1 + 1 + 1 + 1, 3 + 1,
03	Khanda	5	1 + 4, 2 + 3, 3 + 2, 4 + 1, 1 + 1 + 1 + 1 + 1,
04	Mishra	7	1 + 6, 2 + 5, 3 + 4, 4 + 3, 5 + 2, 6 + 1, 1 + 1 + 1 + 1 + 1 + 1,
05	Sankeerna	9	1 + 8, 2 + 7, 3 + 6, 4 + 5, 5 + 4, 6 + 3, 7 + 2, 8 + 1, 1 + 2 + 3 + 3, 2 + 2 + 2 + 3, 3 + 2 + 1 + 3, 4 + 3 + 2, 4 + 2 + 2 + 1, 4 + 3 + 2, 5 + 3 + 1, 6 + 2 + 1, 7 + 1 + 1.

The table above contains the basic patterns and their variations which are commonly used in kalpanaswara. additionally, the patterns are presented with more variations in terms of nade, gati, tempo/speed change and the like. Application of nade and gati would make the presentation more attractive. Redesigning the same korvai or muktaya to a different tala than the one which is intended would make the task more challenging and requires keen sense of rhythm and aesthetic appeal.

Composing korvai/muktaya-s

Forming korvai/muktaya for kalpanaswara requires deep understanding of raga, perception of rhythmic application, knowledge of rudiments of classical music, sense of aesthetic appeal of final presentation and so on. Generally a muktaya/korvai would consist of two major parts I.E., 1st half and 2nd half. The 1st half would contain either set logical pattern or a set of patterns leading to the second half. The 2nd half would have a set logical pattern which would lead to the selected section of composition/pallavi. There should be a clear demarcation between 1st half and 2nd half. Both 1st and 2nd half can include pauses, halts, silence to heighten the joy of music. Eg: If a muktaya comprises of 2 halves, set to Aditala, sama graham (on the beat), it may contain the patterns like;

|| g ri sa r sa ni s ni da g | r s n da r s n | d pa s n d p m || (Three times)

In this muktaya/korvai the 1st half contains 5 X 3 the 2nd half which starts on the last beat of Laghu or last akshara of Laghu and till the end of tala cycle contains 5 X 3 with pause of 1 akshara in between each pattern of 5. Totally the muktaya can be interpreted through text like this;

|| 5= 1 + 2 + 2, X 3, end of 1st half, 5= 1 + 1 + 1 + 1, with a pause of 1 for 1st two patterns followed by 3rd pattern with no pause leading to the selected section of the composition. The same muktaya can be ported to Rupaka tala which has 12 aksharas when counted as 4 aksharas/beats. The 1st round commences on the 1st beat, the 2nd round begins on the 3rd beat of Rupaka tala (1 anudhruta, 1 Dhruta counted commonly for Krthis) and the 3rd round would start on the 2nd beat of Rupaka tala





and lead to the selected section which should start on the 1st beat. How the calculation works? An avartha/cycle of Aditala when counted 4 akshara/beat totals up to 32 aksharas for each cycle. Rupakatala on an other hand, totals up to 12 aksharas when counted 4 akshara/beat. Thus, $32 \times 3 = 96$ and $12 \times 8 = 96$. Hence, this muktaya can be adopted to any tala which comprises the total number of aksharas which can be divided with multiples of 8, 12, 16, 24 and so on. If the total number of aksharas are 12 as in Thrishra Jati Ata tala, the muktaya can very well be adopted. If the total number of aksharas in a cycle are 16 as in Mishra Jati Mathya tala, this muktaya can be easily adopted with little or no modification.

Necessity of presenting erythematic calculation in kalpanaswara

Improvisation in Carnatic classical music can be lucidly defined as spontaneous creativity of ideas expressed through swaras, akaaras, tana syllabuls or related mediums. If this is agreed, kalpanaswara is one of the streams wherein, the creativity is expressed through swaras. Any aspect of music be it swara or akaara, when presented without much variations would sound monotonous. If the presentation of kalpanaswara ought to be interesting for both performer and listener at least small amount of arithmetics should also be included. This can be evident or discrete. In other words the calculations can be expressive or indicative. Eg: combination of Khanda Jati can be presented as 1 + 1+ 1+ 1+ 1+ as in || g r s n || or || ta dhi gi na thom || or can also be presented as || ga ; , ri ; , sa ; , || and many other combinations of swara and pauses. Here, the pattern of 5 can be heard as 5 single swara-s or 5 Jatis. In the second example; the swara-s can be heard as 1 swara and 4 pause or Karvai. In this example the aksharas from 2-5 are presented but not expressed through single swara as it is done for the patterns in the 1st example.

Repetitive patterns in many cases would lead to monotony. Thus including a variation can make it more engaging. Some musicians prefer expressive calculations while others opt for indicative calculations with pauses. In both cases the calculations are integrated into kalpanaswara to make it more interesting and express the creativity of musician.

5 Jati-s are an integral part of most of the manodharma streams and are presented frequently in tanam and kalpanaswara. A few musicians who prefer to present kalpanaswaras without precalculated Korvai/Muktaya-s would also include one or the other patterns among 5 Jati-s. Though the actual presentation may not contain patterns that expressively include these patterns of 5 Jati-s they are presented with either long pauses after 1st or subsequent akshara-s. However, the calculation whether precalculated or instentaneous would include 5 Jati-s and their permutation-combinations. These presentations make the kalpanaswara more captivating for listeners and exciting for the performing team on stage. The role of calculation is more dynamic in live concerts than in recordings as it would have the high impact due to the spontaneity and rapport between performer.

5 Jati-s and adding pauses

Adding pauses has a few interpretations which can be understood by knowing the unwritten rules about the pauses or karvais. While adding pauses a few steps are followed in order to make the structuring of muktaya/korvais more understandable and clear to define. If pauses are added between the repetitive patterns of same Jati-s the pauses are to be of same number of aksharakala. If the pauses contain variable aksharakalas between repetitive patterns the 1st and subsequent pauses should have a common point to define. In simple words, the subsequent pauses or karvais should be of either decreasing or increasing numbers. Eg: if pauses are added between repetitive patterns the subsequent patterns should be added with either increase or decreased number of aksharakalas. The pauses in





ISSN:2582-9513

Pranav Journal of Fine Arts

(A Peer Reviewed Quarterly Online Journal)

between patterns should not lead to any ambiguity. To put it in more clear manner, if the patterns of 5 are presented 3 times adding pauses inbetween each occurrence, the 1st one contains pause of 3 aksharas the second and third occurrence should be separated with a pause of either 4 and 5, or 2 or 1. It cannot contain some other number which has no direct relation with the number or pattern to which it is attached. However, in some rare instances a pause can be of different aksharas without any logic. Eg: adding 3, 5,3 or 4, 5, 4 and so on. The ending pattern is preferably presented without any pauses bringing it close to the selected section and making the shift smooth and seamless. Adding pauses can also be logical such as including a pause of 2 aksharas followed by 4 and 8 and the like. However, adding pauses which has no logical interpretation or arithmetic calculations are not considered or preferred for presentation in concert as it would void the basic rules both written and unwritten, aesthetic appeal which would make the presentation a grammatical error.

Conclusion:

5 Jati-s are an integral part of kalpanaswara, korvai, muktaya/conclusive patterns. Be it sarvalaghu or precalculated patterns it would contain one or more of 5 Jati-s. As these numbers themselves are the basic patterns and form the fundamentals of kalpanaswara it is tough to omit

them in kalpanaswara. the early patterns especially the opening patterns should comprise either 3, 4 or 5 aksharas there are very remote instance of presenting kalpanaswara without 5 Jati-s. Apart from improvisation most of the compositions also include 5 Jati-s as basic patterns thus making it an essential part of the composition. Though krthis have these patterns varnas and tillanas are most apt examples where these 5 Jati-s are evident. Hence, the basic essence of Carnatic classical music is better expressed with 5 Jati-s which has made the improvisation and also the compositions an interesting presentation. These 5 Jati-s are identity of Carnatic classical music and provides a musician a clear pathway to understand other genres through calculations and complicated patterns. Percussion solo, rhetorics, rhythm in lyrics are few more examples where the 5 Jati-s are employed.

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Thiradhvani ,
Arudhra Education & Research Foundation and
Pranav Journal of Fine Arts
Combinedly conducts International conference
"LAYA VADHYA PARISHAD - 2023 "
Special issue
Volume-2 issue-4 September 2023

