5. Tenets of Carnatic Music

5.01 Carnatic Music, being an art transmitted orally and by demonstration its theoretical study was underestimated and its importance and necessity were overlooked by the purely professionals with the result that very few cared to master the tenets of it and fewer took any trouble to conduct research upon it. Even today we can come across such professional musicians who hold the view that the musician need not be adept in the theory or tenets of music. As a corollary to this unscientific and indifferent attitude the study of the theory of music waned while the practical aspect flourished. As a result today we lack musicians who can successfully demonstrate all the Gamakas, Sanchoras, 108 Talas, 22 Srutis and all the Ragas. We have to be thankful to those veterans, who are few and far between, like Sri. V.V. Satagopan, Dr. S. Ramanathan, who can successfully demonstrate the 22 Sruthis and adopt them in their performances.

5.02 The study of a subject especially an art subject can be said to be complete only when its tenets also are studied well. So a modest attempt is made in this chapter to dwell upon the tenets of Carnatic Music.

5.03 The tenets of a subject especially an art subject can be said to serve as a beacon light in getting a thorough knowledge of the subject. By tenets of Carnatic Music the
theoretical and practical aspects of music are meant.

5.04 Music which is the finest of all fine arts is mainly classified into MARGA SANGITHA and DESI SANGITHA. This has been the classification by eminent musicologists since the time of Bharata Muni. Marga sangita is supposed to be the music of gods, goddesses, Gandharvas and the celestial beings. This music is composed according to certain norms and as a result it always remained constant and changeless.

5.05 The ultimate aim of this music is said to be salvation (MOKSHA). Further this kind of music was used for ritualistic and Tantrik purposes. The ancient treatises deal with not only MARGA SANGITA but in MARGARAGAS, MARGATALAS and MARGA RAMANADHAS also.

5.06 On the other hand, the DESI SANGITA changes its nature, course, timbre etc., with place and time. As place and time are not constant factors the content of Desi music also is flexible and its changing nature makes it a profane music. DESI SANGITHA as its name denotes is true regional music. The present classical music is DESI in the real sense as it pleases all without the distinction of caste, creed, religion place etc.

5.07 The sound, sound production, voice, voice classification, voice qualities, NADA, NADOTTPATHI, NADAVIBHAGA(Nada Classification), SRUTI, SWARA, GAMA, JAALI, RAGA, TALA,
LAYA are the basic tenets of Carnatic Music.

5.08 Sound forms the most important basic element of music. It is aptly said:

without sound there is no song
without sound there is no melody
without sound there is no raga.

and hence the Universe is pervaded with sound. (1)

5.09 Noise, music and speech are the three basic categories of sound. The human voice is the natural sound source and human ear is the natural sound receiver. Noise is simply anything that we hear and is subjective and as such can be pleasant or unpleasant. Technically noise is the combined result of single frequency sounds or pure tones and has essentially a continuous frequency spectrum of irregular amplitude and wave form. Just as life is for the body, so is sound for music. In human sphere it is the physiological sensation received by the ear and is a vibratory motion which is caused by the vibration of the vocal chords. Sound can be defined as the elastic wave of low intensity. Sound in itself implies any audible sound that can be picked up by the human ear. (2)

In ordinary man can pick up sound waves within the

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1. Matanga, Bihaddessi: Thuvandum: Sanskrit Series, 1928
range of frequencies 20 Hz. to 20 kHz. Sound admits of 2 types - pleasant and unpleasant i.e., musical tone and noise. As said earlier, noise is a jumble of irregularly timed unrelated nonperiodic vibrations. Noise has a continuous spectrum. Tone forms the physical property of music and is produced by regular vibration of air.

Loudness, pitch and timbre are the three fundamental qualities of the tone and on these depends the quality of sound. Pitch is the frequency of vibration of a pure tone. It is characterized by its frequencies and to some extent by the sound pressure and wave form.(3)

5.10 Pitch is the particular place of a note in a musical scale. The quicker the vibrations of sound, the higher the pitch and vice versa. It is governed by the frequency with which the sounding body vibrates. Pitch is that subjective quality and attribute of auditory sensation in terms of which a person judges the relative position of sound in a musical scale. In short pitch is the mental counterpart of modes of vibration. Sound with higher pitch will have high frequency and vice versa i.e; infrasonic (below audible range) and ultrasonic (above audible range).(4) Intensity or Loudness is registered by the use of either more or less of energy depending upon the density of medium and its distance. Loudness is the volume of sound mainly depending on the amplitude or extent of the


vibrations of the sounding body. It increases according to the relative energy depending on the strength of the expiratory blast. Volume of sound increases in relation to the energy applied in sound production. Volume forms an essential factor in the production of sound. Timbre or tone quality may be described as the instantaneous cross section of the tone i.e., in terms of the number, intensity, distribution and phase of the harmonics. Intensity of overtones can produce changes in the timbre. Timbre is affected by devices and articulation, and depends on the number and character of overtones accompanying the fundamental note. A voice that forms the life of sound is exactly a transformation or equivalent of the respiratory movements. The respiratory mechanism with its adjuncts in addition to its respiratory function becomes of service in the case of man, animals, birds, and some insects as a means of expressing emotion. A blast of air given by a more or less prolonged expiratory movement throws into vibrations two elastic elements, the vocal chords. These impart their vibrations to the column of air above them and give rise to the sound we call voice. The techniques of production of sound and voice are numerous. The organs that initiate, adjust and moderate the sound production and voice are vocal cords, throat, lungs, chest, diaphragm, tongue, teeth and other mouth organs. The manipulations done by the mouth organs give proper form to the sound and depth and richness to the tone. The above mechanism of human voice can be
grouped into four parts (1) a power generator that includes diaphragm, lungs, bronchi, trachea, and associated muscles. (2) a vibrator called the larynx (3) resonators (nose, mouth, throat, and other voids) and sounding boards (chest, head and palate) and (4) articulators such as lips, tongue, teeth and palate. For biological reasons voices of male and female differ in the tone and timbre. In the voice of the male the average range of the vocal cords is 18½ m.m. when released and 23½ m.m. when stretched and for the voice of the female it is 12 2/3 m.m. when released and 15 2/3 m.m. when stretched. This gives a difference of about 1/3 octave between the 2 sexes.

5.11 Sound which is the basis of voice production acquired the generic term DHVANI and its synonym NĀDA. In LAKIKI SAMSKRTA the synonyms of 'SABDA' viz. NINADA, NIMANA, DHVANI, SWARA, MIRHADA, MIRGOSA, NADA, MISHANA and NISHANA are indiscriminately and arbitrarily used to convey the sense of sound. But in musicology these words denote different shades of meaning. The NĀDA is said to be the controlling factor of CEBHA, VĀDYA and MĀTHYA.

5.12 Nāda the finest audible sound is described in the

4. ACOUSTICS. Ibid.
5. quoted by Pingle, HISTORY OF INDIAN MUSIC. Delhi: Indological Book House - Ch.11.
UPANISHADS and TARTRIK GRANDHAS as the material cause of the universe. Nāda also is praised as the ultimate entity of the universe and identical with BRAHMA and OMKARA. By the worship (the practice) of Nāda (Musical sound), the Gods Brahma, Vishnu, Maheswara become worshipped since they are the embodiment of sound. Thus the whole edifice of music is built upon Nāda.

5.13. NĀDA is produced only when the ATMAN desires so. Though according to modern physicists the production of sound is purely mechanical, NĀDUTPATHI is well explained by Sarangadeva in Sangita Ratnakara. "The ATMAN (soul) desires of expression stirs the mind which induces the AGNI (fire) and AGNI instigates the VAYU (air) occupying the BRAHMA GRANDHI a psychic control. This stirred up VAYU moves upwards in the navel, chest, throat, head, lungs and vocal cavity produces sound". The modern physicist and physiologist may find the above description irrelevant as according to them only the vocal cords and vague nerve have direct control over the organs producing the sound.

5.14. NĀDA is explained into two varieties. ANAHATA unmanifested and AHATA manifested. While AHATHA NĀDA is caused by the external stimulus such as vibration stroke etc., the
ANAHATA NĀDA is audible only to YOGIES and SADHAKAS who by their YOGASADHANA awaken the ĀTMAN sleeping in the ADHARA CHAKRA. When the awakened ĀTMAN enters the MAHRĀRANDRA, the ANAHATA NĀDA is heard. It is said that devoted and dedicated musicians also enjoy this bliss when they are absorbed in NĀDOPASANA. Thus NĀDOPASANA also is one of the paths to attain Moksha. Saint Tyagaraja has extolled in many ways the greatness of NĀDOPASANA in his kritis such as NĀDOPASANA (Begada), SWARARIKASUDHA(Sankaramahara) RAGASUDHAMASA(Andolika), MOKSHAKALADA (Saramathi) etc... The music that is sung, heard and enjoyed by the common man is the manifest music.

5.15. The NĀDA or SWARA according to the nature of production in the body is classified into 7. SHADJA, RISHABHA, CANDHARA, MADHYAMA, PANCHAMA, DHRAVATHA and NISHADA. The production of these 7 swaras is attributed to different organs of the body. Shadja emerges from the throat, Rishabha from the head, Candhara from the nose, Madhyama from the chest, Panchama from chest, head and throat and the Dhaivatha from forehead and Nishada.

5.16. SRUTI, forms an important aspect in the study of
10. (Mandukisiksha)

As quoted by Sri Prjanamananda: Historical Development of Indian Music. Calcutta: Ch. II p.25.
Indian Music. Sruthis correspond to the microtones and quarter tones which impart beauty, peculiarity, charm, fervour and individuality to Indian Music. Sruthi is the minutest audible pitch of a note and is the fraction of a semitone. It is the smallest audible difference of pitch a human ear can distinguish.\footnote{11} Etymologically the word SruthI is derived from the root 'Sru' meaning 'to hear'. That which is heard by the ear is SruthI.\footnote{12} 'Alama' is the name given to SruthI in Tamil. Authorities like Bharatha, Sarangadeva etc. have described the distinction between Sruti and Nada. NADA is the first sound resulting from the combination of PIANA and ANALA whereas SRUTHI is the subsequent sounds arising from various Nadas. In Indian Music there is difference of opinion regarding the number of Sruthis such as 22, 24, 27, 32, 48, 53 etc. But the universally accepted number is 22 distributed among the SAPTHASWARAS or seven notes in the order of 4 3 2 4 4 3 2.

5.17 Bharatha's NATYA SASTRA and Sarangadeva's SANGITA RATHAKARA give 22 names for these Sruthis.\footnote{13}
<table>
<thead>
<tr>
<th>Swaras</th>
<th>Names of Sruties</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shadja (4)</td>
<td>Tivra</td>
</tr>
<tr>
<td>Rishabha (3)</td>
<td>Dayavathi</td>
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<tr>
<td>Gandhara (2)</td>
<td>Roudri</td>
</tr>
<tr>
<td>Madhyama (4)</td>
<td>Vajrika</td>
</tr>
<tr>
<td>Panchama (4)</td>
<td>Kshithi</td>
</tr>
<tr>
<td>Dhaivatha (3)</td>
<td>Madanathi</td>
</tr>
<tr>
<td>Nishada (2)</td>
<td>Ugra</td>
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</tbody>
</table>

The SANGITA MAHARANDA (Narada) and SANGITA DAMODARA give different names for these 22 srutis.

<table>
<thead>
<tr>
<th>Swaras</th>
<th>Names of Sruties</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shadja (4)</td>
<td>Sidha</td>
</tr>
<tr>
<td>Rishabha (3)</td>
<td>Sikha</td>
</tr>
<tr>
<td>Gandhara (2)</td>
<td>Hlädi</td>
</tr>
<tr>
<td>Madhyama (4)</td>
<td>Dhira</td>
</tr>
<tr>
<td>Panchama (4)</td>
<td>Mālini</td>
</tr>
<tr>
<td>Dhaivatha (3)</td>
<td>Sāntha</td>
</tr>
<tr>
<td>Nishada (2)</td>
<td>Visarini</td>
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</tbody>
</table>

Dr. L. Muthiah Bhagavather in his *Sangita Kalpadram* has given the list of Srotas as follows.  15

<table>
<thead>
<tr>
<th>Swaras</th>
<th>Names of Srotas</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shadja (4)</td>
<td>Māndi, Visala, Sumukhi, Vichitra</td>
</tr>
<tr>
<td>Rishabha (3)</td>
<td>Chitra, Ghana</td>
</tr>
<tr>
<td>Gandhara (2)</td>
<td>Māla, Sarasa</td>
</tr>
<tr>
<td>Madhyama (4)</td>
<td>Nathanga, Madhavi, Maithri</td>
</tr>
<tr>
<td>Panchama (4)</td>
<td>Kala, Kalarava Bala</td>
</tr>
<tr>
<td>Dhaivata (3)</td>
<td>Jaya, Amritha</td>
</tr>
<tr>
<td>Nishada (2)</td>
<td>Māthra, Madhukari</td>
</tr>
</tbody>
</table>

15 नान्दी, विसला, समुखी, विचित्र (सिद्धिता) 8 तथा
मालंकी, माधवी, माधवी, माधवी मालंकी, विनायक मालंकी
अथवा माधवी का माधवी विनायक मालंकी (विनायक मालंकी)
संगीत विद्वान: पुपाकानीलाम: दुर्गाचन्द्रगीती: दूर्गाचन्द्रगीती: ।
लक्ष्मी विनायक मुकुटी (विनायक: मुकुट: िहो) ।
बिल्वा विनायक मुकुटी (विनायक: मुकुट: िहो) नामी विनायक मालंकी
विनायक मालंकी (विनायक: मालंकी) नामितात् ।
अतिरिक्त नाम: भारतगीता।

As quoted by Dr. L. Muthiah Bhagavather, *Sangita Kalpadram*.
*Trivandrum: State Institute of Languages 1977. p.43.*
5.18 The Sruti and its intricacies have attracted the attention of the scientific world and many physicists have done research on it. A detailed account of the different views is given in Abraham Randitar's monumental work 'KARUNAMRITA SAGARAM'.

5.19 According to SANGITAMAKARANDA the NADA manifests itself at the navel, chest, heart, palate, nose and teeth as the seven swaras viz. Shadja, Rishabha, Gandhara, Madhyama, Panchama, Dhaivata and Nishada. The resounding and reverberating Nada when entertains the listener, is called Swara. The musical sound at the initial stage of production is Nada and the same reverberating (with its harmonics) is Swara. Swara is derived as 'SWAYAM RANJAYATHI' or 'SWAYAM RAJATHI' shine by themselves.

5.20 The Swaras are represented by a mnemonic device by the first letters i.e. Sa Ri Ga Ma Pa Dha Ni. They are emerged from the 22 Shruthis and 'Sa ni ga ma pa dha ni' is their second name.

17. Matanga, Prughadisesi Trivandrum: Trivandrum Sanskrit Series:
5.21 The nomenclature of Swaras, the Swara producing organs, classification of Swaras into SUDHA and VIKRITA, the birthdays, stars and planets of Swaras, order of the Swaras, their colours, the deities, the lineage, their attire, their ornaments, weapons, favourite flowers, vehicles, wives, life-span, trees, the relation between SRTI and Swara, the different views regarding the total number of Swaras, the Swarasthanas, the Gramas, Sthayas are not elaborated here as they are dealt with in many standard treatises and these details do not need elaboration here.

The graces in swaras are called GAMAKAS. In one SVARASTHANA along with its swara, one or more swaras also are sounded. It is a graceful shake of a note. The melody of music increases by its application. The number of Gamakas are fifteen. But KOHALA accept only ten gamakas while in SANGITA PARITATHA 17 gamakas are enumerated. It is said that the singers must practise incessantly these gamakas to get mastery and control over the musical tones as to present them in their subtle shades. According to Bharata 'Music without Gamaka is like a night without moon, a river without water, a creeper without flowers and a lady without ornaments.'

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20. Sarangadeva - ibid.
21. ibid.
22. A. Samsonmoorthy, op. cit.

(Natyasastra. Ch.29, S1.75.)
5.22 While singing, different kinds of Swara combinations are employed. The four kinds of possible swara combinations in singing - steady, ascending descending and mixed varieties (STHAYEE, ARCHEE, AVARCHEE and SANCHAREE) are called varnas. Alankaras are beautiful combinations of the varnas which have unique and special features. Alankaras adorn the Geethas just like the beautification of a damsel with ornaments, and the ornamentation of poetry by Sandalankaras and Arthalankaras. Some of the prominent Alankaras are RASANADI, RASANANTA, BHADRA, NANDA, JITA, BINDU, ANSHIPTA, NASITA etc. The saladi sapta tala alankaras are given the names as INDRANILA, MAHAVAJRA, NIRDOSHA, SIRA, KOKILA, AVARTA, SADANANDA.

5.23 JATHI is a common factor seen in all or a few musical forms as GOTHMA (cowness) is seen in all cows. JAYATHIE ASMATH ITI BATHI (that comes from it) or JAYATHIE ITI JATHI (that which comes out). Jathy emerges from SRTVAI, SWARA and GRAMA depending upon GRAHA, APAHA etc.

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23. जात्याळ्यावणातीत तद्द्रा: स: पुटवशोढितानुसार: | रघुवत्वाऽनुसार: उ: रसायनविक्यत क्योऽणात्। राहण्याचे शिष्याचे प्रायश्चित: इत्यक्ष्याप्रस्तर: सः स्वाधीनता| स्वाधीनतातीत प्रतिक्रिया कणाकाने।

24. P. Sambamurthy, op. cit.

25. The Alankaras vogue and sung nowadays are entirely different from the above in their technical form and singing.

26. L. Muthiah Bhagavathar, SANGEETHA KALPAIRUMAM op. cit. Ch.7 p.249.
Geetha is derived from the root 'ga gane' 'Geeyathe ithi geetham' that which is sung. It is a musical form simple in structure. Geetha admits of seven varieties - DIVUVA, MATTA, PRATHIMAATA, NISSARUKA, AITTALALA, RASAKA and BRATHALI.

5.24 Raga which is unique to Indian Music and which is considered the soul of Indian Music is a melodic entity that represents the feelings of mind. It is a gamut of several notes woven into compositions which softens the listener the moment he listens to it. In the words of Prof. P. Sambamoorthy: "Raga is considered to be the pivotal concept of Indian music. This concept is India's proud contribution to World Music. The whole of structure of Indian music is built around the concept of Raga." He further explains the construction of a Raga as follows. "A raga will be defined as a melody mould or melody type. It consists of a series of notes which bear a concordant relationship with the fundamental note i.e., ADHARA SHADJA.

5.25 Almost all LAKSHANAKARAS like Matanga, Sarangadeva, Ahobala, have defined Raga. According to Matanga, Raga is a group of jathis with many varieties. Raga is that sound which attracts and leaves impressions on the listener's mind.

27. Matanga, Brindagya (op. cit.)
29. Prof. P. Sambamoorthy. ibid.
30. ibid.
Sarangadeva opines that Raga is that which is being decorated by tonal excellence of swaras which give pleasure to the listener's mind.\textsuperscript{31}

5.26 Tala which forms the foundation of the musical compositions is the cyclic rhythm of a song and dance. It is a measure measured by the speed of LAGHU, DRUTA, GURU and PLUTA.\textsuperscript{32} Music is mainly supported by Tala and it rests on the shoulders of TALA\textsuperscript{33} KALA, MĀGA, MĀYA, ANGA, GRAHA, JĀTHI, KALA, LAYA, YATHI and PRASTARA are the ten angas of tala. They are termed together as the TALADASARANAS.\textsuperscript{34}

5.27 Tala admits of different varieties - SAPTATALAS form the fundamental or basic ones out of which the other varieties 35 or 175 emerge. There are the Panchamahalas tala viz. CHACHATPUTA, CHACHATPUTA, SHADPITAPUTRA, SAMPADVESHTAKA and UDGHATHA. The 108 talas admit of all the Shadangas viz. ANURUTAN, DRUTAN, LAGHU, GURU, PLUTAN and KAKAPADAN. The longest of these talas is the SIMANANDANTACALA having 108 AKSHARAKALAS and this is the most complicated tala in Carnatic Music.

\textsuperscript{31} Sarangadeva, \textit{Sangita ratnakara}, op.cit.,
\textsuperscript{32} Sarangadeva, \textit{Sangita ratnakara} ibid.
\textsuperscript{33} Aatma Tarka (Bharata)
\textsuperscript{34} P. Sambamoorthy, op.cit.
5.28  The 35 talas and 175 talas are also born out of the saptatalas viz. DHRIWA, MATHYA, RUPAKA, JHARPA, ATA, TRIPUTA and BKA, by the jāthy and gatibhedas. The Saptatalas are made into 35 by the five jāthy bhedas - TISRA, CHATURASRA, KHANDA, MISRA and SANKERNA jathis. These 35 talas are again subjected to gatibhedas - tisra gati, chaturasra gati, Khandha, Misra and Sankeerna gatils and give rise to the 175 talas.

5.29  LAYA which is considered to be the father of Indian Music is something universal. In nature also the constant uniform and rhythmic rotations of planets, cycles of seasons, the beep of heart beats, etc., are the different forms of LAYATATVA and these do establish the inseparable connection between gathi (movement) and laya. Music without laya is like the body without life. LAYA is the cross thread which combine the notes that are the cross threads in the music fabric.

5.30  Carnatic Music is composed in different forms. The important and popular among them are the SWARAVALIS, ALANKARAS, GEETAS, SWARAJATHIS, VARNAS, KRITHIS, KEERTHAMAS, PADAMS, JAVALIS, TILLANAS, VRUTHAMS, CHINTHUS, SLOKAS etc.

5.31  The SWARAVALIS are the fundamental swara exercises executed to attain mastery and practice over music. It belongs to the category of AMHYASAGANAM, SAPTASWARAS, SARALIVARISAS, JANTA VARISAS, DATTU VARISAS etc., belong to the realm of

35. A famous aphorism. quoted by P.Sambamoorthy, op. cit.
5.32 In music ALANKARAS are the specific variety of swara combinations set to the suladi saptal talas - DHURWA, MATYA, RUPAKA, JHAMPAPA, TRIPUTA, ATA and EKATALA. The Alankaras are set and sung in Mayalavala gaula raga, the fundamental raga of Carnatic Music. They are practised in different mela and janya ragas and in 35 talas.

GEETAS are simple musical forms sung usually in Rupaka and Triputa talas. They also come under Abhyasaganam. The popular geetas are Sri Gananadha (Malahari - Rupaka), Varavina (Mohana-Rupaka), Kamalamala (Kalyani - Triputa), Janaka sutha (Saveri-Rupaka) etc.

SVARAJATHIS are Swara phrases set in talas. They have got the angas Pallavi, Anupallavi and Charanas(2 or 3). Some of them have got Sahitya also with simple diction. Svarajathis in Khamas, Kalyani, Sankarabharanam, Kamboji, Kedaram, Mohanam, Bilahari are some of the prominent ones.

5.33 VARNAM which comes under both ABHYASAGANAM and SAMAGANAM is sung at the commencement of a music concert. VARNAMS are elaborate pieces that are the stepping stones to the concert forms like KRITI, KERATHANA, ALAPANA etc. The rendering of VARNAM requires great skill, technical capacity and creative faculty of a high order. It also helps one in the artistic, polished and stylish rendering of pieces. VARNAS are of two varieties. TANAVARNAS and PADA VARNAS. TANA VARNAS,
performed at the beginning of concerts are named so because of the tana style of rendering. The sahityas occur only in the pallavi, anupallavi, and charana alone while the chittaswaras and ettukkada swaras sung as swara phrases. These are composed in Adi, Jhampa and Ata tala which are intended to be practised in trikala. Tana varna is a concert form while pada varnam is a dance form.

5.34 Pada varnas known as chowka varnas and Ata varnas are dance compositions composed with the intention of performing abhinaya. The entire composition has got sahitya, giving full scope for conveying bhava. Its tempo will be vilambita set in Talas like Rupaka, Adi, Triputa etc.,

5.35 There are Ragamalika varnas wherein each anga and the charana swaras will be set in different Ragas viz.
NAVARAGAMALIKA VARNAM (9 ragas), DINARAGAMALIKA(8 ragas),
GHARAGAMALIKA (in 9 ghana ragas), DAMARAGAMALIKA (10 ragas) etc. JALAJAKSHA (Hamsadhwani), VALACHI (Ragamalika), ERANAPAI (Todi), VANAJAKSHIRU (Kalyani), SARASIJANABHA (Natta), SARASIJANABHA (Kamboji), VANAJAKSHI (Kalyani), CHALAMELA (Sankaratharana) are some of the prominent tana varnas and DANI SAMAIENDRA (todi), KUZHALIN BAI (Dhanyasi), SAKHYE (Sankararthana) are popular padavarnas.

5.36 KRTI and KIRTANA are melodic musical forms having the angas pallavi, anupallavi and charanam. Kritis are concert pieces containing apt themes for developing NIRAVAL and SWARA

36. P. Samuamoorthy, op. cit.
with more musical value while keertanas are imbued with bhaktirasa with importance given to sahitya. Keertanas are MAHATURPADHAU and Kritis are DHATURPADHAU compositions. KRITI belongs to secular music and KEERTANA is a sacred musical form. Kriti offers scope for introducing beautiful angas like SHARASANHITA, CHOLKATTRA, SANGAI, GAMAKA etc.

5.37PADAMS, belonging to the sphere of Sringara bhakti are ideal pieces for dance set in VIILAMBITA LAYA. The theme will be usually Sringara in all its aspects.

JAVALIS, performed towards the conclusion are pieces of erotic love composed usually in Telugu or Kannada. Javalis are set in simple talas and ragas and donot give scope for musical elaboration or Sangatis.

5.38Tillana performed as concluding piece both in Music concert and dance is a North Indian Musical form popularised in South. Bristling with beautiful and attractive jathis Thillanas give a concluding effect to a performance.

5.39Virutham, Chinthus, or Slokas are performed at the conclusion of a performance at the will and pleasure of the performer. Viruthams and Slokas are sung as Ragamalikas. The Slokas will be selected usually from verses from Narayaneeyam, Soundaryalahari, Annapoornashtakam and others. Chinthus are simple forms in Tamil set in simple tune. It belongs to folk music set in praise of Lord Muruka.
5.40 In addition to the above, the musical concert is concluded with the rendering of the Mangalam 'Ravamana' (Saurashtra) or Bujagasayino (Yadukulakamboji) and a brief alapana of Madhyamavathi, that gives a concluding effect.

5.41 A detailed account of the musical forms used for Bharatanatyam viz. Pada varnam, Swarajathy, Padam, Jawali, Thillana etc. is given in a succeeding chapter "An ideal Bharatanatyam performance accompanied by music".