CHAPTER IV

STANDARD NOTATION SYSTEM OF INDIAN MUSIC SYSTEM
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4.1 **Standardization of Notation System**

Under the auspices of All India Radio, a Committee of experts was appointed for standardizing the Indian notation system for the purposes of All India Radio. A meeting was held on 10th February, 1957 in the Broadcasting House and after a careful and detailed discussion, the following system has been unanimously accepted.

1. It has been decided to use both Roman and Devanagari letters.
2. Without any signs of flats and sharps these notes are taken as Bilawal Thaat of North or the Sankarabharanam Mela of the South i.e. the notes of the major scale of the Western system.
3. All flats are denoted by underlining the notes as:

   \[ S \, R \, G \, M \, P \, D \, N \]

   and the sharp or teevra Madhyam as:

   \[ \tilde{M} \]

4. The names of the twelve notes are given in the following chart. The usage of ati komal Gandhar, ati komal, Nishad, teevra Rishabh and teevra Dhaivat occur in certain Melakarta Ragas of South.

   **e.g., 1. Rag Kanakangi**

   \[ S \, R \, G \, M \, P \, D \, N \, S \]

   In its tonal value ati komal Gandhar approximates to shuddha Rishabha and ati komal Nishada to shuddha Dhaivat of the Hindustani system, that is, the Chatusruti Rishabha and Chatusruti Dhaivata of the Karnatic system.

   **e.g., 2. Rag Chala Nata**

   \[ S \, R \, G \, M \, P \, D \, N \, \tilde{S} \]

   Here teevra Rishabha and teevra Dhaivat are almost equivalent to komal Gandhar and komal Nishada respectively.

5. Octaves are marked as below:

   - **Anumandra Saptak** – Two dots below the notes e.g. \( \tilde{S} \)
   - **Mandra Saptak** – one dot \( \tilde{S} \)
   - **Madhya Saptak** – No sign \( S \)
   - **Tara Saptak** – One dot above the notes \( \tilde{S} \)
   - **Ati tara Saptak** – Two dots \( \tilde{\tilde{S}} \)
6 Values

\[
\begin{array}{cccccc}
S & - & - & - & - & - \\
S & - & - & R & - & - \\
S & - & R & - & G & - \\
S & R & G & M & P & D \\
SR & GM & PD & NS & SN & DP & MG & RS \\
\end{array}
\]

Tisra Gati

\[
\begin{array}{cccccc}
SRG & MPD & NS & \cdot & \cdot & \cdot \\
\end{array}
\]

Chatusra Gati

\[
\begin{array}{cccccc}
SRGM & PDNS & SNDP & MGRS \\
\end{array}
\]

Khanda Gati

\[
\begin{array}{cccccc}
SRGMP & RGMPD & GMPDN & MPDNS \\
\end{array}
\]

Tisra Gati (Double)

\[
\begin{array}{cccccc}
SRGMPD & RGMPDN & GMPDNS \\
\end{array}
\]

Misra Gati (7 Notes)

\[
\begin{array}{cccccc}
SRG,MPDN & RGM,PDNS & GMP,DNSR \\
\end{array}
\]

Chatusra Gati (Double)

\[
\begin{array}{cccccc}
SRGM,PDNS & SNDP,MGRS \\
\end{array}
\]
4.2 Standardization of names of the notes

<table>
<thead>
<tr>
<th>Standard names of notes</th>
<th>Roman letters</th>
<th>As known in the Karnatic system</th>
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<tbody>
<tr>
<td>1 Shadja</td>
<td>S</td>
<td>Shadjam</td>
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<tr>
<td>2 Komal Rishabha</td>
<td>R</td>
<td>Shuddha Rishabham</td>
</tr>
<tr>
<td>3 Shuddha Rishabha</td>
<td>R=G</td>
<td>Chatusruti Rishabham or shuddha Gandharam</td>
</tr>
<tr>
<td>or Ati Komal Gandhara</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4 Komal Gandhara</td>
<td>G=R</td>
<td>Sadharana Gandharam or Shatruni Rishabham</td>
</tr>
<tr>
<td>or Teevra Rishbha</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5 Shuddha Gandhara</td>
<td>G</td>
<td>Antara Gandharam</td>
</tr>
<tr>
<td>6 Shuddha Madhyam</td>
<td>M</td>
<td>Shuddha Madhyamam</td>
</tr>
<tr>
<td>7 Teevra Madhyam</td>
<td>M</td>
<td>Prati Madhyamam</td>
</tr>
<tr>
<td>8 Pancham</td>
<td>P</td>
<td>Panchamam</td>
</tr>
<tr>
<td>9 Komal Dhaivata</td>
<td>D</td>
<td>Shuddha Dhaivatam</td>
</tr>
<tr>
<td>10 Shuddha Dhaivata</td>
<td>D=N</td>
<td>Chatusruti Dhaivatam or Shuddha Nishadam</td>
</tr>
<tr>
<td>or Ati Komal Nishada</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11 Komal Nishada</td>
<td>N=D</td>
<td>Kaisiki Nishadam or Shatruni Dhaivatam</td>
</tr>
<tr>
<td>or Teevra Dhaivata</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12 Shuddha Nishada</td>
<td>N</td>
<td>Kakali Nishadam</td>
</tr>
<tr>
<td>13 Tara Shadja</td>
<td>Š</td>
<td>Tara Shadjam</td>
</tr>
</tbody>
</table>
4.3 Recommended Signs and Abbreviation of Staff Notation System

4.3.1 After a careful study of some of the signs and abbreviations of staff notation system, those that are simple and convenient have been recommended for use in this system.

4.3.2 List of Abbreviations and Signs

1. MEEND-SLUR: Notes under which are to be played connectedly without stopping on the intermediate notes.

2. YATI. Also slur but the notes are played with accent on the first note and other notes connectedly.
   
   e.g. SRSM NDGM MNR5.

3. COMMA: For phrasing the musical composition.

4. GHASEET OR GLIDE: A straight line over the note to go from one to another quickly.
   
   e.g. G-
   
   S That means the tara Shadja is to be taken from Gandhara in a quick glide, in arohi.
   
   e.g. S
   
   This means the Shadja is to be taken from Gandhara in a quick glide, in avarohi.

5. EMPHASIS. To play the note with stress.

6. GRACE NOTE: The small letter written above the main note indicates the grace note.

7. KAMPITA or ANDOLIT
   
   Written e.g. 
   
   Played e.g. GMGMG- RGRGR-
   
   or
   
   N
   
   D
   
   NSNSN- DNDND-
8 RAVAI or SPARKLE
Written e.g. (S) (M)
Played e.g. RSNS ---- PMGM ----

or

(D) (S)

or

NDPD ---- RSN' ----

9 ANUSWAR
Written e.g. SRS ---- RGR ----

or

GMG----- MPM-----

10 X Sum or SAMAM The beginning of 'Tal' Other beatings by number

11 o KHALI

12 # STHAYI or Mukhada (used only in pure classical pieces)

13 oooo STACCATO-Cut notes

14 PIZZI PIZZICATO-Notes to be played on VIOLIN, VIOLA or CELLO, BASE
by plucking the string

15 ARCO Played with bow

16 < or CRESC CRESCENDO Gradually louder

17. > or DIM DIMINUENDO Gradually softer

18 p SOFT (PIANO)

19 pp VERY SOFT

20. f LOUD

21 ff VERY LOUD

22 //.........// The part to be repeated
c.e. G MP MG M
### 4.4 The 72 Melakartas of Karnatic System (THATS)

<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Melakarta Ragas of South</th>
<th>Roman Letters</th>
<th>With Tecvra Madhyama</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>Kanakaangi</td>
<td>S R G M P D N S</td>
<td>Salagamu</td>
</tr>
<tr>
<td>2</td>
<td>Ratnaangi</td>
<td>S R G M P D N S</td>
<td>Julanavam</td>
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<tr>
<td>3</td>
<td>Gaanamurti</td>
<td>S R G M P D N S</td>
<td>Jhavaraah</td>
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<td>4</td>
<td>Vanaspathi</td>
<td>S R G M P D N S</td>
<td>Navaneetta</td>
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<td>5</td>
<td>Maanavathi</td>
<td>S R G M P D N S</td>
<td>Paavani</td>
</tr>
<tr>
<td>6</td>
<td>Thamarupi</td>
<td>S R G M P D N S</td>
<td>Raghupriya</td>
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<td>7</td>
<td>Senaavati</td>
<td>S R G M P D N S</td>
<td>Gavambhodhi</td>
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<td>8</td>
<td>Hanumathodi</td>
<td>S R G M P D N S</td>
<td>Bhava Priya</td>
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<td>9</td>
<td>Chenuka</td>
<td>S R G M P D N S</td>
<td>Subha Pantavaram</td>
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<td>10</td>
<td>Naatak Priya</td>
<td>S R G M P D N S</td>
<td>Shadyndha Margini</td>
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<td>11</td>
<td>Kokule Priye</td>
<td>S R G M P D N S</td>
<td>Suvarangi</td>
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<td>12</td>
<td>Roopavathi</td>
<td>S R G M P D N S</td>
<td>Divyamani</td>
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<td>Gaayaka Priya</td>
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<td>Gamanasrama</td>
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<td>24</td>
<td>Varunapiya</td>
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<td>Mara Ranjani</td>
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<td>Kaanamani</td>
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<td>Sucharitramu</td>
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<td>Jyotiswarapmi</td>
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<td>S R G M P D N S</td>
<td>Dhaturvardhanu</td>
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<td>Kosalam</td>
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<td>36</td>
<td>Chalanata</td>
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<td>Rasikapriya</td>
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4.5 Sugam Sangeet

DADRA  DINKAR KAIKINI

ASTHAYI

G - G G PM- - G R—R G—R S R S -
NAI - NA NI RA KHI NI RA KHI THA KE -
S G G G—M P P P M—G R M G—R S
DRI - SHTI DE - KHA HA - - RI
G - G P - P DP ND-N P P - P
RU - PA KE - AA THA - HA SIN - DHU
GP MD -P GRSR S S GR. M -PM DP-MGRSR S
SA - -VA RE - MU RA - - RI -

ANTARA. I

G - M "D - D DM DD N-DD M - M
SHI - SHA SO - HE MO --RA PAN - KHA
G - M DD ND DM M D M G - G
PRA - NA MO - HE MU KHA MA YAN - KA
G - M D D DD DN Š N (Š) - Š
- KA BHRU KU TI SHAN - KHA GRI - VA
BAN

DS Š NR N DD M M GM DN Š N-DD MG-R S
BAI - JA YAN - TI DHA - - RI - -
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<td>G</td>
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<td>P</td>
<td>DN--</td>
<td>N--D</td>
<td>P</td>
<td>PD--</td>
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<tr>
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<td>GA</td>
<td>LA</td>
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<td>JA</td>
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<td>M</td>
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<td>MA</td>
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### 4.6 Jhinjoti

#### Dhammar 14 Matras

### Asthāyi

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### Anthāra

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</table>
4.7 Kriti of Dikshitar

RAAG-HAMSA DHWANI

AROHANA: S R G P N S

AROHANAM: A - S N P G R S

PALLAVI

ANUPALLAVI

PALLAVI

\[
\begin{array}{cccc}
X & 0 & 0 & \\
1 & S & G & - R & - R & S N & P R & - N & R & - S N S R \\
2 & G & - P P & G & - R & S-S N & P R & - N & R & - S N S R \\
3 & G & - P G & G & - P G & G & - R & G R & R & S R S N & P R & - N & R & - S N S R \\
4 & G P G G & R & - G R & R R & S R & S N & P R & - N & R & - S N S R \\
6 & G R & - S N & P G R & - S R S N & P R & - N & R & - S N S R \\
\end{array}
\]
4.8 Rituraj

Orchestral Composition by
PANNALALL GHOSH

1. Pizz Violins

\[
\begin{align*}
S & \quad S & \quad S & \quad ND & \quad N & \quad N & \quad N & \quad MN & \quad D & \quad D & \quad D & \quad MM & \quad M & \quad M & \quad M & \quad GM \\
\end{align*}
\]

Veenas

\[
\begin{align*}
S & \quad S & \quad S & \quad 0 & \quad -N & \quad N & \quad N & \quad 0 & \quad -D & \quad -D & \quad -D & \quad 0 & \quad -M & \quad -M & \quad -M & \quad 0 \\
\end{align*}
\]

Veena

\[
\begin{align*}
N & \quad DN & \quad D & \quad MD & \quad M & \quad GM & \quad M & \quad MG & \quad SM & \quad GM & \quad G & \quad R & \quad DS & \quad NR & \quad S & \quad DN \\
\end{align*}
\]

So

\[
\begin{align*}
S & \quad SMGM & \quad GM & \quad - & \quad - & \quad MD \\
\end{align*}
\]

So

\[
\begin{align*}
S & \quad 0 & \quad 0 & \quad 0 & \quad 0 & \quad 0 \\
\end{align*}
\]

2. REPEAT NO. 1

\[
\begin{align*}
S & \quad N & \quad D-N & \quad S-N & \quad D-N & \quad S & \quad NDM & \quad G & \quad -MD \\
\end{align*}
\]

\[
\begin{align*}
N & \quad D & \quad M-D & \quad N & \quad D & \quad M-DN & \quad S & \quad NDMG & \quad S \\
\end{align*}
\]

3. 2nd time

\[
\begin{align*}
S & \quad N & \quad D-N & \quad S-N & \quad D-N & \quad S & \quad NDM & \quad G & \quad -MD \\
\end{align*}
\]

So
4. Fls

MNDN  P-MP  -MG  -SN  S-MG  -MP-  G-MS  RS,ND

NSM .  -GM  NDNP  -GM  DN(S)-  ND,DN  (S)-ND  N-P-

GMDN  SNS .  DN'SN  -PM-  GM(P)-  MG(M)-  RSR-  S. 'MG

2nd time

All Bow

5. D

NS  G  -  M  GR  S-N  DND-

D

NS  G  -  -M  GR  SM  -

MN--  NSN-  ND--  DND-  DM-  MDM-  M

MMG-  RM-  GMG  GR  S

6. Fls

DNS- -D  NS  G-  NSG-  -N  SG  M-

GMD  -G  MD  N  MDN-  -DN  S  NSG-

Violins

SM  GR  SN  DN  SG  RS  ND  MD

NS  ND  MM  GM  ND  MM  GR  S
7. REPEAT NO. 3

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<tr>
<th>Pl : Cl</th>
<th>Vio : Flts</th>
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<tr>
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<td>RSNS</td>
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Wind
SM      GMGM  S-MG  RSNS  MN  DNDN  M-ND  MMGM

Pl:Base  NSND  Pl:Base  Flts  Pl:Base  Fl  Violins
M$      MN    DNDM  MD    MDMM  G-MM  MGN-

All Bow
DNSG    MG,SG  MDND  GMDN  SN,MD  NSRS  DNSG  M

Cl      -M    GR    SN    DN    -G    RS    ND    MD
-S      ND    MM    GM    -D    MM    GR    S

Base: Cello Pizz.  Veenas  Base: Cello Pizz
M       M       M       MD      MM    MG    RS    D    N    S    M

Veenas
SG      MG      RN      D      D      D      M      M    DM    DN    DN    S

Pizz. Veenas
S       ND      ND      MM      MG      MG    R    S

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Standard system of Indian Notation by a committee of experts appointed by All India Radio