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M.A. Sem - IV OEC - 4.1 (Group A+B)

Topic

Group A - Ability of Notation writing on Akarmatrik and Hindustani Notation System According to the syllabus
And

Group B - Music and Notation writing on Akarmatrik and Ghatkhande Notation System

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If we go through the history of Indian Music, we can find that in Vedic Period swara, sangkhya, bindu, rekha were used ^{in samhi} to preserve the music but these were very complicated and tough to understand.

In between 5-7th Century, Matanga Muni and in 13th Century Sarangdeva introduced some notation systems but as there were no exact indication of Tala and Matra, these notation systems were not appropriate. In 15th Century Maharana Kumbha had followed the notation system of Sarangdeva in his text.

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With the arrival of the British, 18th Century, the Indian musicologists were first time introduced to Staff notation and they felt the urgency of a scientific notation system.

For the first time in 19th Century, famous Bengali musicologist Kshetra Mohan Goswami and his disciple Raja Sourindra Mohan Tagore invented 'Sanda matraik Swaralipi' which was mostly an Bengali version of Staff Notation System. Shri Kshetra Mohan Goswami wrote 'Sangitsari' and it was published on 1868 which through out India. It was acknowledged to be the first systematic notation book of India.

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But this notation system was apparently complexed. So with the invention of other proper notation system, this sanda-matrik swaralipi paddhati lost its popularity.

At that time, Shri Swizendra Nath Tagore/Bhaskar, elder brother of Rabindra Nath Tagore introduced a new kind of notation system. He also published first Brahma Sangit in 1869 with the clarification of this notation system. This notation system was later given a proper process by his younger brother Shri Jyotirindra Nath Tagore which is presently known as Akarmatrik Paddhati.

Akarmatrik Swaralipi Paddhati :-

1) Suddha Swara - (Middle Octave) - स र ग म प ध नि
Sa Re Ga Ma Pa Da Ni

- 1) Komal Swara - $\overset{\text{कमल}}{\text{क}}, \overset{\text{कमल}}{\text{ख}}, \overset{\text{कमल}}{\text{ग}}, \overset{\text{कमल}}{\text{घ}}, \overset{\text{कमल}}{\text{ङ}}$
- 2) Tivra Swara - $\overset{\text{तिव्र}}{\text{क}}, \overset{\text{तिव्र}}{\text{ख}}, \overset{\text{तिव्र}}{\text{ग}}, \overset{\text{तिव्र}}{\text{घ}}, \overset{\text{तिव्र}}{\text{ङ}}$
- 3) Mandra Saptak - $\text{Sa Re Ga Ma Pa Da Ni}$
- 4) Taar Saptak - $\text{Sá Ré Gá Má Pá Dá Ní}$
- 5) Ekmatra - 1, Ardha Matra - 2
- 6) Sparsha Swara - $\overset{\text{स्पर्श}}{\text{क}}, \overset{\text{स्पर्श}}{\text{ख}}, \overset{\text{स्पर्श}}{\text{ग}}, \overset{\text{स्पर्श}}{\text{घ}}, \overset{\text{स्पर्श}}{\text{ङ}}$, Mishra - ' ~ '
- 7) Repeation Sign - { }
To ~~dep~~ denote the position that was not included during repeation () sign
- 8) I Sam - 1', 2', Frak - 0, Other tali signs to be expressed through numbers.
- 9) Biraag Sign - I, and to end a stanza II sign to be used. III ' IIII ' sign is to be used at the end of the whole song.

during this same period some notation systems were also invented in North-East part of India. Among them two notable notations systems were one by Palushkar Paddhati by Bishnu Digambar Palushkar and the other was Bhatkhande ~~or~~ Hindustani Paddhati invented by Bishnu Narayan Bhatkhande. As the Hindustani paddhati is more scientific and easy to learn, it has gained most popularity through out India. These two systems are also discussed ~~in~~ under

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Bhatkhande Swaralipi Paddhati -

- 1) **Suddha Swara** - $\text{Sa} \quad \text{R} \quad \text{Ga} \quad \text{Ma} \quad \text{Pa} \quad \text{Dha} \quad \text{Ni}$
 $\text{ST} \quad \text{ST} \quad \text{ST} \quad \text{ST} \quad \text{ST} \quad \text{ST} \quad \text{ST}$
- 2) **Komal Swara** - $\text{R} \quad \text{Ga} \quad \text{Ma} \quad \text{Ni}$
 $\text{ST} \quad \text{ST} \quad \text{ST} \quad \text{ST}$
- 3) **Tivra Swara** - Ma
 ST
- 4) To denote swaras under one meter sign is used. like MaPa
- 5) **Mih** - Ma
- 6) "S" this sign is known as Obogroho which is used to denote the last note.
- 7) **Sparsha Swara** - $\text{ST} \quad \text{ST} \quad (\text{Ma Pa}) \quad \text{ST} \quad \text{ST} \quad (\text{Sa R})$
- 8) **Biraag of Taal** - 1
- 9) **Som** - X, **Frak** - 0

সঃ সা রা II গপা পা ধা না | পাঃ নঃ ধা পা I মপা মা গা রগা | সরগা গা গা রগরা I
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 খু লে ফেল্ সন্ দ •• ডা দ তি •• • • • • • • "এ বাবু তোবু"