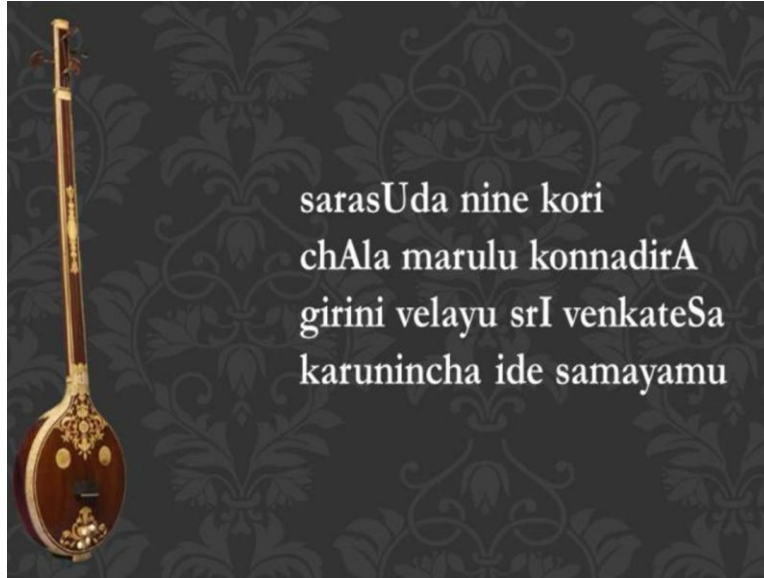


**Appreciating Carnatic Music**  
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**Lecture – 39**  
**Varnam- an Introduction**

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(Music Starts: 00:24) (Music Ends: 04:53)

The words were, sarasuda nine kori chala marulu konnadirA girini velayu sri venkatesa karunincha ide samyamu, this was the first part of the varnam, the structure of a varnam. You see, when we speak of musical compositions, any number of structures, are possible, if you look around, at various kind of music, you will see the musical compositions have different structures.

You could have a simple composition, such as we have in Carnatic music in the beginner's level what is called Geetham. Now, geetham is a composition, very simple musical composition, which has a set of, about eight to ten lines and these are just sung one after the other, without repetitions, without any other section of the compositions

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(Singing Starts: 05:55) (Singing Ends: 07:04), in Hindustani music, if you look at Khayal compositions or Dhrupad, if you look at the Khayal compositions, it has two parts to it what is called the sthayi and antara. The sthayi will have two lines typically, the antara will have two lines. Compositions in Hindustani, Khayal are particularly, very short.

And this is how, Khayal composition is structured. Varnam as a compositional form. And you will see later, the other kinds of composition in Carnatic music like, keerthana or kriti. They have different structure, compositional structure.

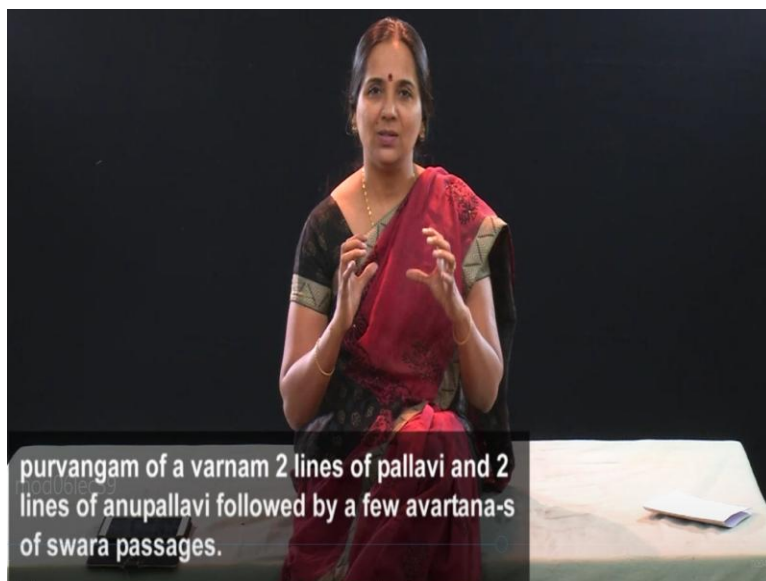
Now varnam has a composition, is divided into two parts we have the purvangam or the first part and the uttarangam the second part. The purvangam essentially consists of some sahithya portion or textual lyrics. Usually, there are two lines, what is called pallavi, followed by two line what is called the anupallavi, followed by a swara pattern, a set of swaras, these swaras are called Muktai Swara

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So, the first part of the varnam, if you notice will have two line of pallavi, followed by two lines of anupallavi. The pallavi lines normally are in the middle range of the octave. The anupallavi goes up into the higher regions, the higher octave and it comes back and it merges into the, what is called Muktai Swara. And after the Muktai Swara sung, you go back to the pallavi, the first part of, the first line of the pallavi swaram.

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These is the purvangam of the varnam. The utharangam, these are sung as separate part, actually there is a clear demarcation of these two portions of the varnam, purvangam and uttarangam. Uttarangam starts, with a usually with a single line, single avarthana, what is called the charanam, followed by three to five sets of swaras.

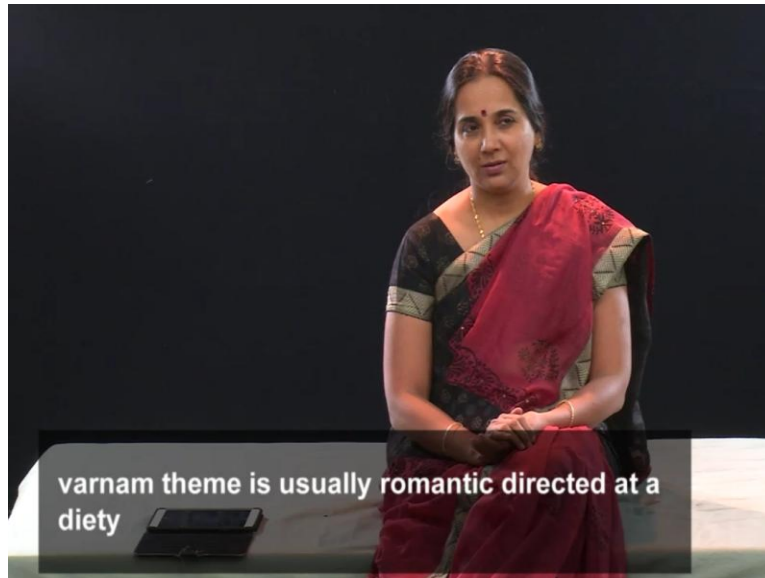
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And these are in increasing avarthanas, usually the first swara, is of one avarthana, second and third may be of two avarthanas, fourth or there is a fifth, go into four avarthanas. So, if you notice, if you go back and listen to the varnam or if you listen to the varnam set out to follow, that is the general pattern of the varnam, that is the general structure of a varnam.

Now, if you look at the lyrics, words of the varnam, of any varnam, they are very simple lyrics. It is almost as, if there is a, I am talking about the traditional varnam. There is a, stock set of phrases, that are often found in many varnam. For instance, nine kori or ninu kori, this is one, especially find in many varnams. varulu konnathi ra, that is also an expression you find in the varnam. chellamela ra, don't delay, modichese ra don't make it so difficult for me.

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The mood of the lyrics, may the text is usually is sringara or romantic. But almost invariably, it the romance is directed at a deity, in this case varnam. in saveri it is that. it was the nayaka or hero of the piece, to whom the song is addressed is lord venketeswara.

It could be otherwise, many varnams, it is the thyagesa of thiruvarur. We have venugopala, we can even have karthigeya. So, some deity or the other is usually the nayaka or the hero of the piece and the song is, as if it is the heroine, singing of her love and (()) 12:02 him, the deity, to favor her.

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There are two kind of varnams, what you called tana varnams and other is called the pada varnams. Now pada varnam is a varnam, that is usually cast in rathiraga or sung more slowly in order to offer scope for dance.

So, you see, since varnam always almost have sringarahas their theme. It offers, very good scope for abhinaya dance in Bharatanatyam, especially Bharatanatyam as a dance form evolved simultaneously along with Carnatic music and many varnams or part of the (( ))13:06 of Bharatanatyam dancers. Bharatanatyam being the south Indian dance form, that has evolved in Tamilnadu

Pada varnam, are rendered at a more leisurely pace and very often the charanam swaras, they have they also have sahithya. They have text for the charana swaras also. So, we have these two kinds of varnam, pada vanam and tana varnam. What you hear, in carnatic music concerts is mostly, what is called tana varnam.