

## PORUTTASVARAM IN SVARAKALPANA

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### ABSTRACT

The word ‘*manōdharma*’ in Sanskrit means ‘order of the mind’ referring to the scope for improvisation available to every artiste in his or her creations and renditions. In music, *manōdharma* refers to on the spot improvisation arising from a musician’s creativity, but within the confines of musical grammar defined by the *rāga* and *tāla*.

*Svarakalpana* also known as *kalpanasvara* is a major branch of *manōdharma sangīta*. *Kalpanasvara* singing is comparatively of recent origin. Antiquated names like *ālāpti*, *akṣiptika*, *rāgavardhini* etc. are not to be found for *kalpanasvara* which confirms that it is of much later origin. And there is no definite mention regarding the period in which the concept of *kalpanasvara* singing was introduced in music concerts. The art of *kalpanasvara* singing had undergone major changes in 20<sup>th</sup> century by the application of arithmetical *laya* patterns as part of the intellectual approach of musicians to *manōdharma sangīta*. Great composers like Śyāma Śāstri, Pallavi Gopala Iyer had introduced beautiful rhythmic patterns also known as *poruttasvaram* in their compositions. In modern times, this trend was nurtured by music legends like Lalgudi G. Jayaraman, T.R. Subrahmanyam, T.N. Seshagopalan, Chitraveena Ravikaran, Abhishek Raghuram etc.

This paper intends to analyse the historical development and innovations in the field of *manōdharma sangīta* by focusing on *poruttasvaram* in *svarakalpana*.

**Keywords:** Kalpanasvara, Poruttasvaram, Matra  
Methodology

Analytical method has been adopted for this study. Selected compositions have been analysed to find out the grouping of *svara*-s from which the *Poruttasvaram* develops.

### INTRODUCTION

*Manodharma sangita* may be defined as the art of making spontaneous music according to a logical pattern. Improvisation plays an important role in the music of many cultures especially in Indian music. And this has led to the categorization of music in Carnatic style as *kalpita sangita* and *manodharma sangita*. In the process of artistic creativity; as and when musical ideas are given expression, they take various shapes and forms. In Carnatic music, *manodharma* has been categorized in different heads such as *raga alapana*, *tanam*, *niraval*, *svarakalpana* etc. Constant arrangement of traditional materials and a systematic elaboration on the themes take place in these types of improvisations. In a musical composition, there are enormous structural materials that can be served as the building blocks of our improvisation. A performer recombines the retained phrases in a composition according to his imagination into fresh ones, which however conform rather strictly to the models that the composition offers, and in this manner composition and improvisation are interrelated.

*Svarakalpana* also known as *kalpanasvara* is a major branch of *manodharma sangita*. *Svarakalpana* is creative patterning of *svaras* sung to a particular location in *kṛiti*. Usually, *kalpanasvara* ends on a *svara* adjacent to the starting *svara* of the theme

which has been chosen. However, this rule is not rigid and *kalpanasvara* may end on note that is aesthetically suitable and in accordance with *raga bhava*.

*Svara* singing should enhance *raga bhava* by giving emphasis and accent on pivotal notes (*jivasvara*) in a *raga*. *Manodharma sangita* is greatly influenced and guided by melodic and rhythmic motives present in compositions of one form or another. In the same way *cittasvaras* or *muktayisvaras* of various *varnas* have provided much insight and guidance for *svarakalpana*. Compositions like *jatisvaras* which abound in rhythmic groupings and *tirmanams* have also been the sources of inspiration and study for the exploration of rhythm in *svarakalpana*.

As part of intellectual approach to *manodharma sangita* musicians generally attempt to sing *poruttasvaram* in their *svarakalpana*. *Svarajnanam* and *layajnanam* are essential for *poruttasvaram* singing. In otherwards, *poruttam* happens when *svara* phrases and *dhatu* of the song come together. *Poruttasvaram* is an aesthetic ornamentation in *svarakalpana* in which ending portion of *svara* progression leads to the beginning of the *dhatu* (*sahitya*) of the song.

Depending on *raga* phrases we can decide the pattern of *poruttasvaram*.

### LAYAPORUTTAM

This is created by incorporating *laya* patterns in the *svarakalpana* in accordance with the theme selected for *kalpanasvara* singing. Here, importance given to *laya* or rhythmic patterns than the *ragacchaya* phrases.

For example, in the *krti* 'Pakkala nilabadi' in Kharaharapriya, *kalpanasvara* is sung in the *charana* portion 'tanuvuce'.

After 10 *matras* from *samam*:

s r , g , , , r g , m , , , p d , n , , , n d , p , , ,  
 ta nu vu....

After 13 *matras* from *samam*

g r , s , , n d , p , , g r , s , , n , d , p , ,  
 ta nu vu....

After 2 *matras* from *samam*

g r , s , n d , p , g r , s , n d , p ,  
 ta nu vu....

### SVARALAYAPORUTTAM

This variety of *poruttam* includes the *svara* patterns giving more importance to *dhatu*. This can be sung or played with more *ragacchaya* phrases.

After 9 *matras* from *samam*

g r , s , , m g , r , , p m , g , , d p , m , , n d , p , ,  
ta nu vu....

Here, n d , p , , is sung with raga bhava.

After 1 *matra* from *samam*

g r s m g , r , ,  
m g r p m , g , ,  
p m g d p , m , ,  
d p m n d , p , ,  
ta nu vu....

Here, *svara* progression merging with the *dhatu* of the song.

### SAMVADI SVARA PORUTTAM

As the name suggests, this variety is a happy merge of *svara* and *sahitya*.

In the *kriti* 'makelara', raga Ravichandrika set to *adi tala*, *kalpanasvara* is sung in the *pallavi*. Theme starts at  $\frac{3}{4}$  *idam* i.e. after 6 *matras* from *samam*.

1 *matra atitam*

d s , m d , g m , , , ,  
ma....kelara

4 *matras atitam*

d s , d n , m d , g m , , , ,  
ma....kelara

### **PORUTTAM IN YATI PATTERN:**

Gopuccha yati –

d s r g m ,  
s r g m ,  
r g m ,  
g m ,  
ma....kelara

Srotovaha yati –

g m ,  
r g m ,  
s r g m ,  
d s r g m ,  
ma....kelara

In all the above instances, the concluding letter of svara passage and the starting letter of the theme are the same. Here, we can also see the beauty of svarakshara porutham.

### **CONCLUSION**

It is extremely important for a musician to be aware of the *svarupa* of *raga* which is the medium in which the *svara kalpana* lives. In modern concerts, *kalpana svara* has great popular appeal. Vidvans of modern times have handled *svarakalpana* in different perspectives. *Sarvalaghu* is a pleasing mellifluous way of singing *kalpana svara*. Great musicians like Madurai Mani Iyer made great impact by singing *sarvalaghu* patterns in concerts. Vidvans like T.R.Subrahmanyam has analysed the *laya* of the phrase to which the *kalpanasvara* is appended and brought the same pattern to seamlessly blend with the text of the song.

### **REFERENCES**

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