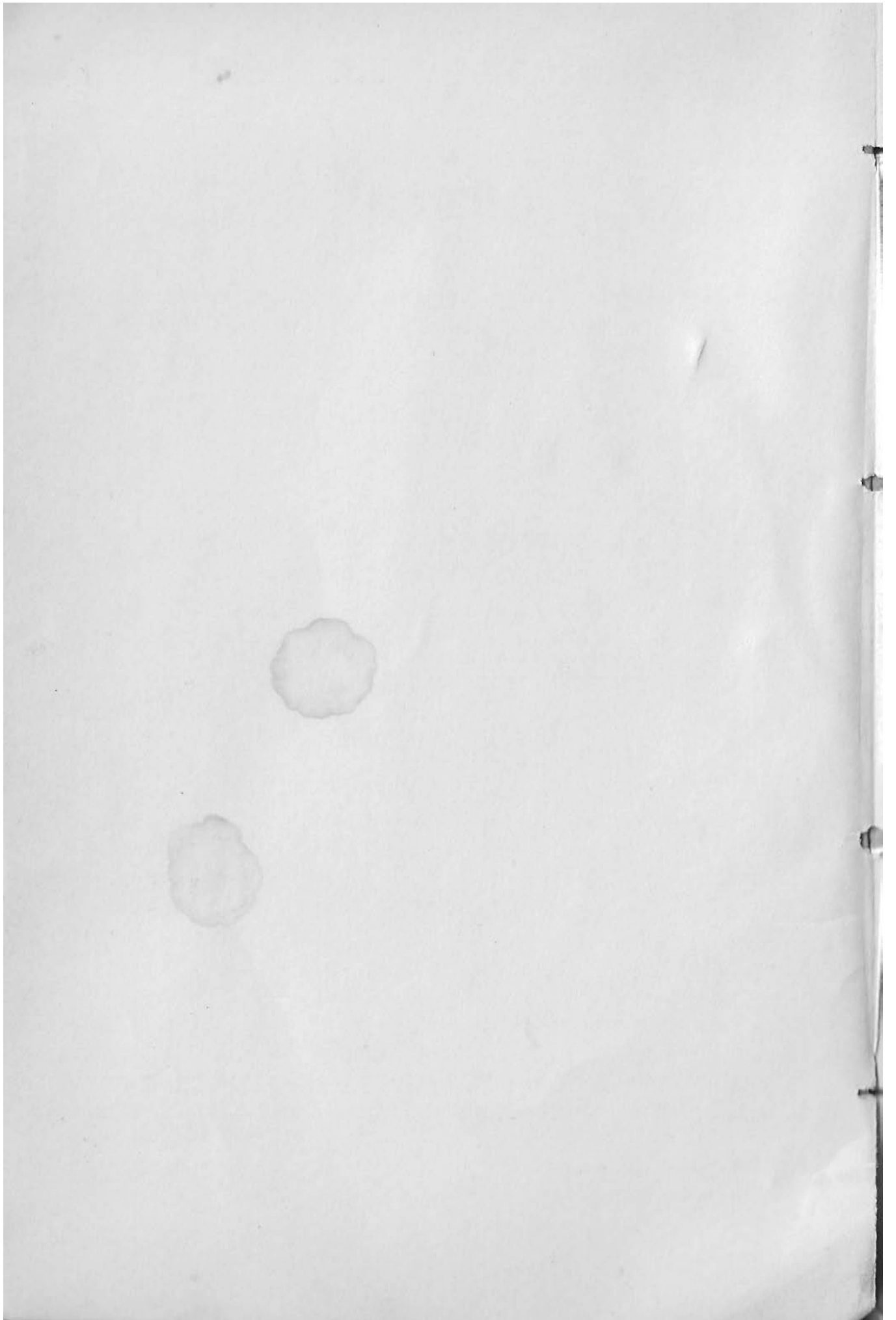


MUSICOLOGY
OF
INDIA

Part I

Prof. V. S. NIGAM
M.A., LL.B., B. MUS.



Musicology of India

Part I

By :

V. S. NIGAM

M.A., LL.B., B. MUS.,

Director and Controller of Examinations,

Bhatkhande Sangit Vidyapith, Lucknow.

Formerly, Professor, Bhatkhande College

of Hindustani Music, Lucknow.

Prescribed as a Text-book for the Prathama Examinations,
Vocal and Instrumental, of Bhatkhande Sangit Vidyapith,
Lucknow.

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1st Edition

1,000

1992

Price Rs. 40/-

Rs 50

Publishers :
Mrs. Kesar Kumari Nigam
"Kesar Villa"
73, Rajendra Nagar,
Lucknow-226004
Phone : 234075

The book can be had from :
V. S. NIGAM
73, Rajendra Nagar
Lucknow-226004
Phone : 234075

Printers :
CITIZEN PRESS
Shaheed Ashfaqullah Marg,
Aminabad,
Lucknow-226018
Phone : 247239

PREFACE

The book entitled 'Musicology of India', Part I, is an authoritative, authentic and reliable book on the theory of Hindustani system of music. It has been written after fully studying the ancient and authoritative Sanskrit Granthas on music, chief of them being Sangeet Ratnakar, Sangeet Parijat, Sangeet Darpan, Chaturdandi Prakashika, Raga Tarangini, Raga-Tatwa Vibodh, Shrimal Lakshya Sangeetam, Abhinava Raga Manjari etc.

This book has been written according to the courses of study prescribed for the Prathama examinations, Vocal and Instrumental, of Bhatkhande Sangeet Vidyapith, Lucknow, and also according to the syllabus prescribed for the High School classes of the Board of High School and Intermediate Education, U. P.

The author hopes that the book will be of great help to the students of music in gaining a better understanding and an authoritative knowledge of the theory of Hindustani music. The book can also be read with benefit by all the lovers of music.

The author will be glad to receive, from the users of this book, any comments or suggestions to improve the value of the book.

28th March, 1992

V. S. NIGAM

PREFACE

CONTENTS

Chapter	Page
1. Sangeet or Music	1
2. The Two Systems of Indian Music	3
3. Nada	5
4. Shruti, Swara and Saptak	10
5. Thata	18
6. Varna	24
7. Raga	25
8. Ashraya Raga	30
9. Shuddha and Vikrit Swara or Teevra and Komal Swara	33
10. Vadi, Samwadi, Anuradi and Vivadi Notes	38
11. Definitions of Some Musical Terms	43
12. The Four Groups of Musical Instruments	59
13. A short History of the Notation System of Indian Music	65
14. The Notation System of Pt. Bhatkhande and Pt. Vishnudigamber	68
15. Some Classical Forms of Musical Compositions	74
16. Life Sketches of some distinguished Musicians	82
17. Detailed Description of Fourteen Ragas	93
18. The Thekas of the Fourteen Talas or Time-measures and their Description	128

CHAPTER I

SANGEET OR MUSIC

'Sangeet' or Music is the art of combining sounds so as to please the ear. In other words, any melodic or harmonic combination of notes whether produced by voice or Instrument is known as Music or 'Sangeet'. Music is one of the fine arts which is concerned with the combination of sounds with a view to beauty of form and expression of emotions. Technically speaking the term 'Sangeet' is a collective term or name of the arts of Vocal music, Instrumental music and Dancing. In common parlance 'Sangeet' means vocal music; and Instrumental music and Dancing are supposed to be depending on Vocal music. In fact, Vocal Music, Instrumental Music and Dancing are so intimately connected with each other that the term 'Sangeet' connotes or includes within its fold Vocal music, Instrumental music and Dancing. But in its restricted connotation the term 'Sangeet' means Vocal music. In short, Music or 'Sangeet' may be defined as the art of singing, dancing and playing on Instrument.

Music is the finest of the fine arts. It is of universal appeal. It influences the old and the young, the rich and the poor all alike. Love of music is innate in man and pervades the animal kingdom as well. It is harmless among of all the pleasures of life. It is, indeed, a bliss to enjoy and cultivate music. It is international and knows no barriers of religion, race, caste and creed. It is one of the joys of humanity. In short, music refreshes the mind and elevates the soul. It gives perfect mental peace and is a panacea for many ills.

It is said that once George Meredith told a woman, "God's rarest blessing is after all a woman". The woman

atonce replied, "Rarer than that is music." Even Shakespear has rightly described the art of music in the following manner :—

The man that hath no music in himself,
Nor is not mov'd with concord of sweet sounds,
Is fit for treasons, stratagems and spoils,
The notions of his spirits are dull as night,
And his affections dark as Erebus,
Let no such man be trusted.

Shakespear (Merchant of Venice)

The famous philosopher and writer Plato has written in his book entitled 'Ideal State' that music is very useful for men and the youth can make his life happy by means of music and physical exercise.

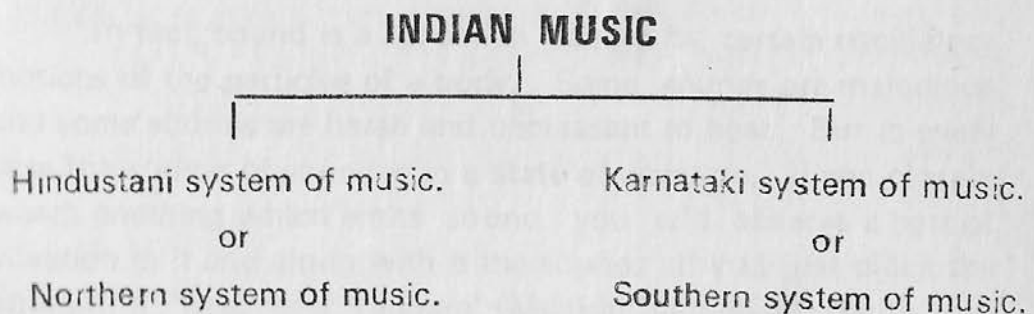
Even Dr. Rajendra Prasad has said, "Music occupies an important place in our lives..... From times immemorial we have learnt to appreciate music and to count it among the foremost achievements of man. Once Pandit Jawahar Lal Nehru had remarked while hoisting the flag on the Red-Fort of Delhi, "The ways of relaxation might differ in different countries. But there could be no dispute over the fact that relaxation through music was common everywhere. Music was not only interesting but also creative..... Music and poetry were necessary for the life of human being."

In fact, music is a big and sublime art. Its field is immeasurable. Its profundity and sublimity is unfathomable. Its entertainment is unique. Its effect is pure and holy. In short, it is more or less nectar to the dying and ambrosia to the lover of it. Such is the sublime art of music.

CHAPTER II

The two Systems of Indian Music

There are at present two different systems of Indian music current in the country known as Hindustani or Northern system of music and Karnataki or Southern system of music. Originally there was only one system of music prevalent throughout the length and breadth of India known as "Gram-Moorchhana-Jati" system. But after 13th Century due to certain geographical conditions and political upheavels there came into being the above mentioned two different system of music.



Hindustani system of music—That system of music which is prevalent throughout India excepting Madras Province, Mysore State, Andhra Pradesh and South Kanara, is called Hindustani system of music or Northern system of music.

Karnataki system of music— That system of music which is prevalent in Madras Province, Mysore State, Andhra Pradesh and South Kanara, is called Karnataki system of music or Southern system of music.

Although the nucleus of the above two systems of music is the same, but they are perfectly independent of each other. The chief difference between the two lies in their two perfectly independent primary or foundation scales. The primary scale or Shuddha Scale of Hindustani system is commonly called 'Bilawal Scale which' "very nearly"* corresponds with the European Scale of 'C' major. While the primary scale or Shuddha scale of the Southern system is called 'Kanakangi Scale.' All the same there does exist some similarity between the two systems.

* "very nearly" because the sixth note of our Hindustani Shuddha scale is slightly higher than that of the European scale.

CHAPTER III

N A D A

The term 'Nada' is a Sanskrit word which means musical sound. 'Nada' is a combination of 'Nakar' (नकार) and 'Dakar' (दकार). 'Nakar' means life or breath and 'Dakar' means fire or energy. When there is a combination of breath and energy 'Nada' or musical sound is produced. In other words, when breath is energised it gives rise to musical sound or 'Nada'. Thus sound is produced by motion of some kind in the air or any energetic action in the air causes sound.

In fact, sound is a sensation caused by certain oscillatory motions of the particles of a body. Some sounds are melodious and some sounds are harsh and unpleasant to hear. But in every case the source of sound is in a state of vibration. If you closely watch anything which emits sound, you will observe a sort of vibration in it and along with it the sound. If you just pluck the string of a 'Sitar' or a 'Tanpura' (Musical Instruments) with your finger, it will emit sound. On close observation the string will appear to vibrate. If you again touch the vibrating string with your finger, the vibration will stop and alongwith it the sound will also cease. Thus it is clear that vibration is the cause of sound.

These vibrations continue one after the other for some time and stop after a while. When such vibrations are uniform they are called 'Regular vibrations'. But when such vibrations are flitting, alternately fast and slow, they are called 'Irregular Vibrations'. Then again these vibrations last up to a stated

interval of time and sometimes these vibrations suddenly stop. When these vibrations last for a stated interval of time, they are called 'Periodic Vibrations'; but when these vibrations suddenly stop, they are called 'Non-Periodic vibrations'. Now the sound that is produced by regular and periodic vibrations is called musical sound or 'Nada' while the sound that is produced by irregular and non-periodic vibrations is called unmusical sound or noise. In other words, a musical sound is produced by regular and continuous vibrations of a body but an unmusical sound or noise is produced by irregular and discontinuous vibrations of a body. Therefore it can be said that "A musical note is the result of a regular and periodic vibrations of the air particles acting in the air, and therefore also of the body whence they proceed, each particle passing through the same phase at stated intervals of time. On the other hand, the motion to which noise is due is irregular and flitting, alternately fast and slow, and creating in the mind a bewildering and confusing effect of a more or less unpleasant character". 'Encyclopaedia Britanica, vol. I ninth edition. In other words, musical sound is produced by regular and periodic vibrations. It produces continuous and pleasing sensation on the ear. While noise is the result of irregular and non-periodic vibrations. It is a confused mixture of many discordant sounds. It creates in the mind a bewildering and confusing effect of an unpleasant character.

Sound can be divided into two categories :—

(1) Musical Sound or 'Nada' and (2) Unmusical Sound or noise.

Musical Sound or Nada :—

That sound which is produced by regular and periodic vibrations and which gives a pleasant sensation on the ear is called musical sound or 'Nada'. For example the sound of Sitar, Violin, tuning-forks, sonometer etc.

Unmusical Sound or Noise :—

That sound which is produced by irregular and non-periodic vibrations and gives an unpleasant sensation on the ear

is called Unmusical sound or noise. For example the sound produced by gun shots, or by the hoofs of a running horse.

Since music is concerned with sound, therefore we are interested in that kind of sound alone which is capable of being used in music, i.e. musical sound or 'Nāda'. Unmusical sound or noise has no bearing with music.

Musical sounds have also been divided into two groups (1) 'Anahata Nāda' and (2) 'Aahata Nāda'.

Anahata Nāda :—

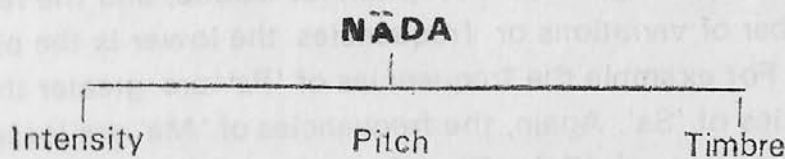
A sound without any earthly cause and which they consider to have existed from all eternity, after the following manner. When a man closes the orifices of his ears with his fingers, he perceives an inward noise, to which they give this name.

Ahata Nāda :—

A sound which proceeds from a cause which like speech, they consider to be an accident of air, occasioned by percussion.

'Ayeen-i-Akbery' by Gladwin, Vol. II Page 727

Musical sounds in general exhibit three different qualities, viz. (1) Loudness or Intensity, (2) Pitch and (3) Timbre.



Intensity :—

Intensity or Loudness of sound is also known as Magnitude of sound. Every body is familiar with the difference between a loud and feeble sound. Intensity of sound depends upon the greater or less energy by which the sound is produced.

If the stretched wire of a Sitar is plucked lightly, it will produce less intense sound which will be audible to the persons sitting close by. But if the same stretched wire is plucked forcibly, the sound will be intensive enough to be heard at a long distance. Again, when a drum is struck violently the sound is louder than when it is struck slowly. Soft and loud sound can also be produced from our throats. If a person pronounces softly the note 'Sa' of the middle octave, it will be audible only to the people sitting close to him. But if he pronounces the same 'Sa' loudly, it will be heard even by the people sitting at a long distance. Thus intensity or magnitude of sound indicates that the sound which is being produced is soft or loud.

Pitch :—

It is the property by which a note of higher pitch is distinguished from that of a lower pitch. If a person pronounces 'Sa Re Ga' these three notes one after the other, it will indicate that the sound of 'Re' is higher than 'Sa' and the sound of 'Ga' is higher than 'Re'. In the same way if he pronounces 'Ga Re Sa' it will indicate that the sound of 'Re' is lower than 'Ga' and the sound of 'Sa' is lower than 'Re'. Thus a higher note is said to be of high pitch and a lower note is said to be of low pitch. The pitch of a sound depends upon the rapidity of vibrations or frequencies of the sound per second. The pitch of a note is higher or lower in proportion to the number of vibrations of the sound per second. The greater is the number of vibrations or frequencies the higher is the pitch of sound; and the lesser is the number of vibrations or frequencies the lower is the pitch of sound. For example the frequencies of 'Pa' are greater than the frequencies of 'Sa'. Again, the frequencies of 'Ma' are lesser than the frequencies of 'Pa'. Therefore the pitch of the sound of 'Ma' is lower than the sound of 'Pa'. Hence the pitch of sound indicates that the sound which is being produced is high or low.

Timbre :—

Timbre is a French word which means the characteristic quality of sounds produced by each particular voice or instrument.

The German word for Timbre is 'KLANGFARBE', KLANG+ FARBE. 'Klang' means musical sound and 'Farbe' means colour or quality. Timbre is the property of sound by virtue of which the sounds of different instruments can be distinguished one from the other or the voice of one man can be recognised from that of another man. The property of timbre enables us to recognise a sound simply by hearing it. When a person sings we can say simply by hearing it that it is a human voice. And if the person is known to us, we can say simply by hearing his voice that so and so is singing. Similarly when an instrument is played, we can say simply by hearing its sound as to what particular instrument is being played. It is by virtue of this property of sound that a blind man is able to recognise the sounds of different instruments or the voices of different persons simply by hearing their sounds or voices. Thus timbre indicates that the sound which is being produced is a human voice or belongs to some instrument such as 'Violin, Sitar or Tabla.

CHAPTER IV

SHRUTI SWARA AND SAPTAK

SHRUTI

The term 'Shruti' is a Sanskrit word. It is derived from the root 'SHRU' (श्रु) which means 'to hear'. And 'Shruti' means that which can be heard. Our writers on music have defined 'Shruti' in a very simple way thus : "Shrutyate Iti Shruti" (श्रुयते इति श्रुति) which means any sound capable of being heard is called 'Shruti'. This definition of Shruti seems to be very simple. But from the musical point of view it is not possible to give such a wide connotation to the word 'Shruti'. Because music is concerned with that sound alone which is capable of being used in music and not any kind of sound. Besides, the term 'Shruti' connotes that sound which can be distinctly identified by the ear. So we will have to restrict the meaning of 'Shruti' to the above said two conditions. Therefore in order to understand the correct definition of 'Shruti' the following properties should be remembered :—

- (1) Sound which is capable of being used in music.
- (2) Sound which can be clearly heard.
- (3) Sound which can be distinctly identified by the ear.

Definition of Shruti :— That sound which is capable of being used in music and which can be distinctly identified by the ear is called 'Shruti'. In other words, musical sounds which can be clearly heard and distinguished one from the other are called 'Shrutis'. In short, every distinct and audible musical sound is called 'Shruti'.

The definition of 'Shruti' given in the Sanskrit book entitled

'Abhinava Raga Manjari' is as under :

नित्यं गीतो पयोगित्वमभिज्ञेयत्वमप्युत ।
लक्ष्ये प्रोक्तं सुपर्याप्तं संगीतं श्रुति लक्षणम् ॥

Nityam Geetopayogitwam Bhigyeatwam Pyatu,

Lakshyae Proktam Supariyaptam Sangeet Shrutilakshanam.

Explanation :— That sound which is capable of being used in music and which can be distinctly identified by the ear is called 'Shruti'

As a matter of fact both 'Shruti' and 'Swara' are musical sounds capable of being heard. The distinction between the two is something like that which exists between the snake and its coil or between gold and the ornaments made out of it. All 'Shrutis' are capable of being used as 'Swaras' in various Ragas. The Shrutis that are actually used in a particular Raga become 'Swaras' for that Raga and those that are not used in that Raga remain 'Shrutis' only. 'Swaras' or notes are musical sounds at large intervals while 'Shrutis' are musical sounds at very small intervals between two consecutive notes and are known as microtones.

SWARA

Musical sound which is sweet by itself is called 'Swara'. In other words, every sound that by itself creates a charming sensation on the ear is musical and is called 'Swara' or note.

स्वयं यो राजते नादः स स्वर परकीर्तितः

—'संगीत दर्पण'

Swayam Yo Rajte Nada Sa Swara Parkeertita.

—'Sangee Darpan'

Explanation :— That musical sound which is sweet by itself is called 'Swara'.

Pandit Sharangdeva the writer of 'Sangeet Ratnakar' defines 'Swara' in the following manner :—

श्रुत्यन्तर भावी यः स्निग्धो ऽ नुरणनात्मकः ।
स्वतो रञ्जयति श्रोतृचिन्तं स स्वर उच्यते ॥

Explanation :— Musical sound which is continuous and uniform and which by itself creates a charming sensation on the ear is called Swara.

From the above definition of 'Swara' it is clear that our Sanskrit writers have laid down two necessary conditions for the definition of 'Swara', namely 'ANURANAN' or continuity and 'SNIGDHATA' or uniformity in the timbre of sound. Therefore in order to understand the correct definition of Swara the following conditions must be remembered :—

- (1) Sound capable of being used in music.
- (2) Sound must be continuous and uniform.
- (3) Sound must be sweet by itself.

Definition of 'Swara' :— That musical sound which is continuous and uniform and which by itself creates a charming sensation on the ear is called 'Swara'. In other words, that musical sound which is sweet by itself and which creates a charming sensation on the ear is called 'Swara'.

It may be said here that just as every hue or tint which produces a startling effect or dazzling impression on the eye, is treated as preferential colour, in the same way every sound that by itself creates a charming sensation on the ear is musical and is called 'Swara' or note. On the other hand just as every dark and heavy pigment is generally pronounced to be dull and ugly in the same way every sound which is not musical hurts the ear and is called 'Apswara' or noise.

Having gone through the definition of 'Shruti' and 'Swara' we should know that all the writers on music, both ancient and

modern, are unanimously agreed that there are twentytwo 'Shrutis' in an Octave, i.e. from 'Sa' of the middle Octave to 'Sa' of the higher Octave, with their well known ancient names Teevra, Kumudwati etc. And these twenty-two 'Shrutis' have been divided into seven 'Shuddha-Swaras'.

In Hindustani system of music there are seven main 'Swaras' known as Shadja, Rishabha, Gandhara, Madhyama, Panchama, Dhaivata and Nishada. These are named in practice by their initial syllables as "Sa Re Ga Ma Pa Dha Ni". In European music these are known as "C D E F G A B" and in Italian music these are called "Do Re Mi Fa Sol La Si". Our music consists of seven 'Shuddha Swaras' and five shifted notes known as 'Vikrit-Swaras'. Thus we have twelve notes in all in the complete music scale of the present day. The seven standard notes or 'Shuddha-Swaras' have been located on the twenty-two 'Shrutis' according to the famous Sanskrit Rule known as :

चतुश्चतुश्चतुश्चैव षड्ज मध्यम पंचमाः ।
द्वे द्वे निषाद गांधारौ त्रिस्त्री ऋषभ धैवतौ ॥

Explanation :— The notes 'Sa', 'Ma' and 'Pa' carry four Shrutis each, 'Ga' and 'Ni' two 'Shrutis' each and 'Re' and 'Dha' three 'Shrutis' each.

This principle of locating the Shuddha-Swaras on the 'Shrutis' has been followed by both the ancient and modern writers. They unanimously accept the above quoted famous rule for the distribution of 'Shrutis' among the seven Shuddha-Swaras. But they differ with regard to the method of location of the notes on the 'Shrutis'. In order to understand this difference between the two we should know that our writers on music have been divided into three groups, viz. (1) The ancient writers who flourished before the 15th century, chief among them being Sri Bharat and Pandit Sharangdeva. (2) The medieval writers of the 15th, 16th, 17th and 18th centuries named Lochan, Hrdaya Narain Deva, Shriniwas etc. and (3) The writers of the 19th and 20th centuries, chief among them being Pandit Vishnu Narayan

Bhatkhande. The ancient and medieval writers fix their Shuddha-Swaras on the last 'Shruti' i.e. their notes become manifest on the last 'Shruti'; while the modern writers fix their notes on the first 'Shruti'. This is the chief difference between the two said writers as regards the location of notes on 'Shrutis'. The Shuddha-Swaras of both the ancient and medieval writers are located on the twenty-two 'Shrutis' thus : 'Sa' stands on the 4th 'Shruti', 'Re' on the 7th 'Shruti', 'Ga' on the 9th 'Shruti', 'Ma' on the 13th 'Shruti' 'Pa' on the 17th 'Shruti', 'Dha' on the 20th 'Shruti' and 'Ni' on the 22nd 'Shruti'. On the other hand the Shuddha-Swaras of the modern writers are located on the twenty-two 'Shrutis' thus; 'Sa' stands on the 1st 'Shruti'. 'Re' on the 5th 'Shruti', 'Ga' on the 8th 'Shruti', 'Ma' on the 10th 'Shruti' 'Pa' on the 14th 'Shruti', 'Dha' on the 18th 'Shruti' and 'Ni' on the 21st 'Shruti'. In other words, the ancient and medieval writers have fixed their seven Shuddha-Swaras 'Sa Re Ga Ma Pa Dha Ni' on 4th, 7th, 9th, 13th, 17th, 20th and 22nd 'Shrutis' respectively; while the modern writers have fixed their seven Shuddha-Swaras 'Sa Re Ga Ma Pa Dha Ni' on the 1st, 5th, 8th, 10th, 14th, 18th and 21st 'Shrutis' respectively.

Table showing the location of notes of the ancient and modern writers on the twenty-two 'Shrutis'.

Shruti-Swara location of the Ancient Writers		Shruti-Swara location of the Modern Writers	
No. Shruti-names	Swara-names	No. Shruti-names	Swara-names
1	Teevra	1	Teevra 'Sa'
2	Kumudwati	2	Kumudwati
3	Manda	3	Manda
4	Chhandowati 'Sa'	4	Chhandowati
5	Dayawati	5	Dayawati 'Re'
6	Ranjani	6	Ranjani
7	Raktika 'Re'	7	Raktika
8	Roudri	8	Roudri 'Ga'

9	Krodhi	'Ga'	9	Krodhi	
10	Vairika		10	Vajrika	'Ma'
11	Prasarini		11	Prasarini	
12	Preeti		12	Preeti	
13	Marjani	'Ma'	13	Marjani	
14	Kshiti		14	Kshiti	'Pa'
15	Rakta		15	Rakta	
16	Sandeepini		16	Sandeepirini	
17	Alapini	'Pa'	17	Alapani	
18	Madanti		18	Madanti	'Dha'
19	Rohini		19	Rohini	
20	Ramya	'Dha'	20	Ramya	
21	Ugra		21	Ugra	'Ni'
22	Kshobhini	'Ni'	22	Kshobhini	

NOTE—A glance at the comparative table showing the location of 'Shuddha' notes of the ancient and modern writers will clearly show that the position of the seven 'Shuddha' notes of the modern writers are quite different from those of the ancient writers. The reason is that the ancient writers fix their 'Swaras' on the ultimate 'Shruti' while the modern writers fix their 'Swaras' on the first 'Shruti'. For example, the 'Sa' of the modern writers is on the first Shruti while the 'Sa' of the ancient writers is on the fourth 'Shruti'.

SAPTAK

The entire group of seven notes, 'Sa Re Ga Ma Dha Ni', taken from one end to the other is called 'Saptak'.

In order to understand the full connotation of 'Saptak' it will be convenient to know something about 'Sthana' or 'Voice Register'. According to the pitch of sound, Hindustani Music recognises three 'Sthanas' or 'Voice Registers' known as 'Mandra-Sthana', 'Madhya-Sthana' and 'Tara-Sthana'. 'Sthana' and 'Saptak' are one and the same thing. The voice of 'Mandra-Sthana' or Voce-di-Petto is said to be produced in the chest,

the voice of 'Madhya-Sthana' or voce-di-Falsetto is said to be produced by the throat and the voice of 'Tara-Sthana' is said to be produced by the head. Thus these three 'Voice-Registers' originate from the chest, the throat and the head respectively. Each Voice-Register is actually an Octave higher than the preceding one. These three Voice-Registers, are also known as 'Mandra-Saptak', 'Madhya-Saptak' and 'Tara-Saptak' respectively.

Mandra-Saptak—That 'Saptak' whose sound is doubly lower than the sound of the notes of 'Madhya-Saptak' is called 'Mandra-Saptak'. It is also known as the lower 'Voice-Register' or the lower 'Saptak'.

Madhya-Saptak—That 'Saptak' whose sound is of medium pitch or is doubly higher than the sound of the notes of 'Mandra-Saptak', is called 'Madhya-Saptak'. It is also known as the Middle 'Voice-Register' or the middle 'Saptak'.

Tara-Saptak—That 'Saptak' whose sound is doubly higher than the sound of the notes of 'Madhya-Saptak' is called 'Tara-Saptak'. It is also known as the higher 'Voice-Register' or the higher 'Saptak'.

It can also be said that the 'Saptak' which produces the normal voice is called 'Madhya-Saptak'. The voice produced by 'Mandra-Saptak' is doubly lower than the voice of 'Madhya-Saptak' and the voice of 'Tara-Saptak' is doubly higher than the voice of 'Madhya-Saptak'.

It may be noted here that normally the range of human voice is about three Octaves, i.e. from about 87 vibrations per second to 768 vibrations per second. But certain remarkable voices have been heard to go so slow as to reach 40 vibrations per second or to reach a high note of 2048 vibrations per second. The range of human voice for the perception of a musical tone is from 32 to 33768 vibrations per second. It is interesting to note that the lowest audible sound has only 16 vibrations per second and the highest audible sound has 38000 vibrations per second giving a range of about eleven Octaves.

The notes of the above three 'Saptaks' are expressed in writing by means of certain symbols. The notes of 'Mandra-Saptak' are indicated by putting a dot below the notes, such as Pa Dha Ni. The notes of 'Madhya-Saptak' do not require any symbols. These are indicated without adding or attaching any symbols to them such as 'Ga Ma Pa'. The notes of 'Tara-Saptak' are indicated by putting a dot over the notes, such as 'Sa Re Ga'.

- The notes of Mandra-Saptak — Sa Re Ga Ma Pa Dha Ni
The notes of Madhya-Saptak — Sa Re Ga Ma Pa Dha Ni
The notes of Tara-Saptak — Sa Re Ga Ma Pa Dha Ni

CHAPTER V

T H A T A

That collection of notes which is capable of producing Ragas is known as 'Thata'. In other words, the 'Swara-Saptak' or the gamut of seven notes which has 'Sa Re Ga Ma Pa Dha Ni' in this serial order and which is capable of producing Ragas is called 'Thata'.

मेल स्वर समूहः स्याद्राग व्यंजन शक्तिमान् ।

Mela Swara Samooaha Syad Rag Vyānjan Shaktiman.

Explanation :—A Thata is a collection of notes capable of producing Ragas.

The Hindustani system of music admits of twelve notes in an Octave known as 'Sa Re Re Ga Ga Ma Ma Pa Dha Dha Ni Ni'. Out of these twelve notes 'Thatas' or 'Parent modes' have been obtained by the mathematical process of permutation and combination or variations of the said twelve notes in a serial order. Pandit Vyankatamakhī a great musician and writer of the South, who flourished in the 17th Century, has in his book entitled 'Chaturdandi Prakashika' gone through all these mathematical calculations and has laid down clearly the precise number of 'Thatas' so produced. According to him seventy-two 'Thatas' in all can be produced mathematically from the above mentioned twelve Shuddha and Vikrit Swaras or sharp and flat notes. It was Pandit Vyankatamakhī who for the first time expounded the theory of 72 'Thatas'. Out of these 72 'Thatas' only 10 of them, which have been considered suitable for the purposes of Hindustani Music, have been selected for the classification of our

Ragas thereunder. These ten 'Thatas' are known as Bilawal, Yaman or Kalyan, Khamaj, Bhairava, Poorvi, Marwa, Kaphi, Asawari, Bhariavi and Todi under which all the Ragas of Hindustani system of music have been conveniently classified. Even Pandit Vyankatamaki himself selected only 19 of these 72 'Thatas' (Melakartas) and classified all the Ragas of the South current in his time under the said 19 'Thatas'.

Essentials of a Thata

(1) A 'Thata' must always have all the seven notes of the scale. Seven notes are necessary for a 'Thata'. A Raga may have less than seven notes but not a 'Thata'. Besides, since Ragas are derived from Thatas and certain Ragas have seven notes also, therefore if we accept less than seven notes in a 'Thata', Ragas having seven notes cannot be produced from such 'Thatas'. Hence seven notes are indispensable for a 'Thata'.

(2) The notes of a 'Thata' must always come in a serial order. The seven notes of a 'Thata' must be 'Sa Re Ga Ma Pa Dha Ni' with these nomenclatures and in this order. A Raga may or may not have these notes in this order but it is necessary for a 'Thata' to have these notes in a serial order.

(3) Two notes of the same denomination may occur one after the other in a 'Thata'. Since a 'Thata' takes the notes in a serial order, therefore both sharps and flats of the same note may come one after the other in a 'Thata'.

(4) A 'Thata' has only the Ascent or 'Aroha'. It must not have both the Ascent and the Descent. Because a 'Thata' is recognised by the Ascent alone. As for instance, 'Sa Re Ga Ma Pa Dha Ni Sa' this collection of notes at once indicates that it is Raga 'Kaphi'. Therefore a 'Thata' has only the Ascent.

(5) A 'Thata' need not necessarily please the listeners. In other words, 'Ranjakta' or musical value is not necessary for

a 'Thata'. Since two notes of the same denomination may come one after other in a 'Thata', therefore in such a case it is not possible to have musical value in it. Hence it is not necessary for a 'Thata' to have 'Ranjakta' or musical value.

(6) A 'Thata' is named after a big and famous Raga produced therefrom. As for instance, 'Kaphi-Thata' has been named after the big and famous Raga known as 'Kaphi'. Now Raga 'Kaphi' is derived from 'Kaphi-Thata'. And it is also a big and famous Raga. Therefore the name of 'Kaphi-Thata' has been named after Raga Kaphi.

Now the question arises as to how did Pandit Vyankatamakhi construct the 72 'Thatas' out of the recognised twelve notes mathematically. The process for obtaining the 72 Thatas of Pandit Vyankatamakhi is as follows :—

First write down the twelve notes of the scale in their serial order thus : "Sa Re Re Ga Ga Ma Ma Pa Dha Dha Ni Ni". Now omit sharp (Teevra) 'Ma' for a moment and instead add 'Sa' of the higher Octave at the end in order to complete the series or string of the 12 notes. Thus we have before us a series or string of 12 notes thus: "Sa Re Re Ga Ga Ma Pa Dha Dhi Ni Ni Sa". Now divide these 12 notes into two equal parts thus; 'Sa Re Re Ga Ga Ma' and 'Pa Dha Dha Ni Ni Sa'. Now we have got to find out as to how many 'Thatas' or 'Melakartas' can possibly be had from the said 12 notes. A complete 'Thata' or 'Melakarta' must have all the seven notes in their serial order. And since we have divided the string of the 12 notes into two parts, therefore each of the two parts will produce only a certain number of half scales or half Melakartas having the names 'Sa Re Ga Ma' and 'Pa Dha Ni Sa' respectively.

While constructing the half-scales from the six notes of each part we must follow the rule laid down by Pandit Vyankatamakhi, namely, that the first and the last note must represent the extremities in every one of the half-scales, i.e. 'Sa' and 'Ma' in the

first half-scale and 'Pa' and 'Sa' in the second half-scale. Now by the simple method of permutation and combination six half-scales of four notes from the first part of the series can be constructed as under :—

- | | |
|-----------------------|------------------------------|
| 1. Sa Re Ga Ma | 4. Sa <u>Re</u> <u>Ga</u> Ma |
| 2. Sa <u>Re</u> Ga Ma | 5. Sa <u>Re</u> Re Ma |
| 3. Sa Re <u>Ga</u> Ma | 6. Sa <u>Ga</u> Ga Ma |

A similar procedure will enable us to construct six half scales of four notes from the second part of the series as under :—

- | | |
|------------------------|-------------------------------|
| 1. Pa Dha Ni <u>Sa</u> | 4. Pa <u>Dha</u> <u>Ni</u> Sa |
| 2. Pa <u>Dha</u> Ni Sa | 5. Pa <u>Dha</u> Dha Sa |
| 3. Pa Dha <u>Ni</u> Sa | 6. Pa <u>Ni</u> Ni Sa |

Now to obtain a full or complete 'Seven-notes-scale', i.e. a 'Thata' or 'Melakarta', we shall have to tack on the half-scales of the second part to the half-scales of the first part. Thus we tack on all the six half-scales of the second part to each of the six half-scales of the first part and thereby obtain 36 full-scales having flat (Komal) 'Ma'. Now if we replace this flat 'Ma' by sharp (Teevra) 'Ma', which had been purposely left out, we shall at once obtain another set of 36 full scales having sharp (Teevra) 'Ma'. Thus we obtain 36 'Thatas' having flat 'Ma' and 36 'Thatas' having sharp 'Ma', i.e. $36 + 36 = 72$ 'Thatas' in all. And this is how Pandit Vyankatamakhi constructed the 72 'Thatas' mathematically from the recognised 12 notes of the scale.

It may be noted here that 'Thatas' are not meant for singing. A 'Thata' is only a 'Swara-Saptak' or the gamut of seven notes, neither more nor less, out of which Ragas having five, six or seven notes have been derived. It is the 'Thata' which indicates the sharp and flat notes of a Raga. In place of the ancient 'Murchhanas' today we have 'Thatas' in our modern Hindustani system of music.

Table showing the ten Thatas of Hindustani

No.	Name of the Thata	Notes			
1	Bilawal	'Sa'	Shuddha 'Re'	Shuddha 'Ga'	Shuddha 'Ma'
2	Kalyan	"	"	"	Teevra 'Ma'
3	Khamaj	"	"	"	Shuddha 'Ma'
4	Bhirava	"	Komai 'Re'	"	"
5	Poorvi	"	"	"	Teevra 'Ma'
6	Marwa	"	"	"	"
7	Kaphi	"	Shuddha 'Re'	Komal 'Ga'	Shuddha 'Ma'
8	Asawari	"	"	"	"
9	Bhairavi	"	Komal 'Re'	"	"
10	Todi	"	"	"	Teevra 'Ma'

System of music and their notes.

				Thata
'Pa'	Shuddha 'Dha'	Shuddha 'Ni'	'Sa'	Sa Re Ga Ma Pa Dha Ni Sa
'	"	"	"	Sa Re Ga Ma Pa Dha Ni Sa
"	"	Komal 'Ni'	"	Sa Re Ga Ma Pa Dha Ni Sa
"	Komal 'Dha'	Shuddha 'Ni'	"	Sa Re Ga Ma Pa Dha Ni Sa
"	"	"	"	Sa Re Ga Ma Pa Dha Ni Sa
"	Shuddha 'Dha'	"	"	Sa Re Ga Ma Pa Dha Ni Sa
"	"	Komal 'Ni'	"	Sa Re Ga Ma Pa Dha Ni Sa
"	Komal 'Dha'	"	"	Sa Re Ga Ma Pa Dha Ni Sa
"	"	"	"	Sa Re Ga Ma Pa Dha Ni Sa
"	"	Shuddha 'Ni'	"	Sa Re Ga Ma Pa Dha Ni Sa

CHAPTER VI

VARNA

'VARNA' is defined as the mode or manner of singing. It signifies the arrangement of notes in successive order. 'Varnas' are of four kinds, viz. Sthai, Arohi, Avarohi and Sanchari.

Sthai Varna—To sing or play on Instrument one and the same note over and over again is called 'Sthai Varna', e.g. 'Sa Se Sa Sa, Ga Ga Ga Ga etc.

Arohi Varna—To sing or play on Instrument the notes in the ascending order starting from 'Sa' upwards up to 'Ni' is called 'Arohi Varna', e.g. 'Sa Re Ga Ma Pa Dha Ni'.

Avarohi Varna—To sing or play on Instrument the notes in descending order starting from 'Ni' downwards up to 'Sa' is called 'Avarohi Varna', e.g. 'Ni Dha Pa Ma Ga Re Sa'.

Sanchari Varna—It is the mixture of Sthai, Arohi and Avarohi Varnas. In other words, when the above three Varnas are sung together it becomes 'Sanchari Varna', e.g. 'Sa Re Sa Re Ga Sa Sa Re Ga Ma Pa Dha Pa Ma Ga Re Ga Re Sa Re Sa Sa Re Ga Ma Pa Ga Ma Ma Ma Re Re Sa'.

All the above mentioned four Varnas are important in a Raga. In fact, while singing or playing a Raga on an Instrument all the said four Varnas become clearly manifest and can be easily seen by the eye or perceived by the mind.

CHAPTER VII

RAGA

The term Raga is derived from the Sanskrit root 'Ranja' (रञ्ज) which means to please or to be agreeable. Literally, therefore, the word Raga would mean anything that pleases the mind. But from the musical point of view the term Raga connotes some particular thing and is used to express that thing alone. Therefore in its technical sense the term Raga means a sweet combination of musical tones in successive order.

In order to understand the definition of Raga three things must be kept in mind : (1) Specific combination of sounds, (2) Presence of 'Svara' and 'Varna'; and (3) Presence of sweetness (Ranjakta).

The words 'Varna' and 'Ranjakta' are very significant in the definition of Raga. 'Varna' refers to the succession of musical tones which means that the notes should be in successive order and not simultaneous sounding thereof. 'Ranjakta' means sweetness or musical Value. A passage of musical tones may or may not have musical value. For example 'Ma, Ni, Re, Dha, Ga, Ga, Pa, Re, Ga, Ni' etc. This combination of notes has not the least sweetness. Here the notes are so arranged that they have not an iota of musical value. Neither the notes are in succession nor they are melodious. In fact, the arrangement of notes is very important and besides it must be melodious. Therefore any sweet combination of musical tones coming one after another in succession is called a Raga.

Definition of Raga :—A Raga is that which is beautified by the tonal excellence of 'Svara' and 'Varna' and which gives pleasure to the mind of the listeners. In common parlance

we can say that an array of sounds in musical tones and in successive order which pleases the ear and satisfies the craving for music is known as Raga. In other words, a certain passage of music which is sweet to hear is called Raga.

Our Sanskrit writers on music define Raga as under :—

योऽयं ध्वनिविशेषस्तु स्वरवर्णं विभूषितः ।
रंजको जन चित्तानां स रागः कथ्यते बुधै ॥

Yo Yam Dhwani Visheshastu Swara Varna Vibhushita,
Ranjako Jan Chittanam Sa Raga Kathiyate Budhai.

Explanation :—A Raga is a peculiar (fixed) combination of sounds beautified by the tonal excellence of 'Swara' and 'Varna' and having the property of pleasing the minds of the listeners.

Raga is the distinctive feature of Indian music. The entire structure of Indian music rests on Ragas. In a word, the Raga system represents the Indian music.

Essentials of Ragas

(1) Ragas are derived from 'Thatas'. A Raga must belong to some 'Thata' or Parent scale.

(2) A Raga to be legitimate must have five notes belonging to the scale from which it is derived. There can be no Raga unless it has five notes belonging to the scale from which it is produced.

(3) A Raga must have a fixed ascent (Aroha) and a fixed descent (Avaroha). These two together make up a Raga. A mere ascent or a mere descent does not make a Raga. It cannot be recognised without ascent and descent. The ascent and descent are the basis upon which the whole embroidery of the Raga is developed. Therefore both ascent and descent are indispensable for a Raga.

(4) A Raga must always take 'Sa' the fundamental note. No Raga is allowed to drop 'Sa' the fundamental note or the basic note.

(5) A Raga must necessarily have musical value (Ranjakta) or aesthetic potentialities. It must be pleasing to the listeners. The term Raga is derived from the Sanskrit root 'Ranja' which means to please. Besides the very definition of Raga in Sanskrit has the words "Ranjako Jan Chittanam" which clearly shows that Ranjakta or sweetness is indispensable for a Raga.

(6) A Raga must not take two notes of the same denomination consecutively. Two notes of the same denomination, i. e. sharps and flats of the same note such as 'Ga' sharp and 'Ga' flat or 'Ma' sharp and 'Ma' flat should not, as a general rule, come one after another in a Raga barring a few exceptions like Kedar, Poorvi, Lalit etc. If this is allowed to be done, it will mar the aesthetic value or sweetness (Ranjakta) of the Raga which is the main ingredient of a Raga.

(7) A Raga must not drop 'Ma' and 'Pa' simultaneously. It must have atleast one of them. It may drop either 'Ma' or 'Pa' but not the two together simultaneously.

(8) A Raga must have a fixed Vadi note. There can be no Raga without a Vadi note. Vadi note is the predominant note of a Raga. It is the very life-note of a Raga. The entire beauty of a Raga hinges on its Vadi note. Hence Vadi note is indispensable for Raga.

It may be noted here that our Ragas have been defined and described in terms of **Swaras** and not **Shrutis**. All the writers on music, ancient and modern, have invariably done so. Pandit Bhatkhande himself has explained all the Ragas in terms of the twelve Shuddha and Vikrit Swaras. Even the Sanskrit definition of Raga given above does not contain any reference

to Shrutis. In fact, the function of Shrutis is just to measure the musical intervals between two consecutive notes and also to serve as a guide to the expression of various graces and embellishments of music.

Jatis of Ragas

The term 'Jati' connotes the number of notes that are used both in the ascent and descent of a Raga. Ragas have been broadly classified under three groups according to the number of notes that are used in their formation. These are known as 'Odava' (Pentatonic), 'Shadava' (Hexatonic) and (3) Sampurna (Heptatonic).

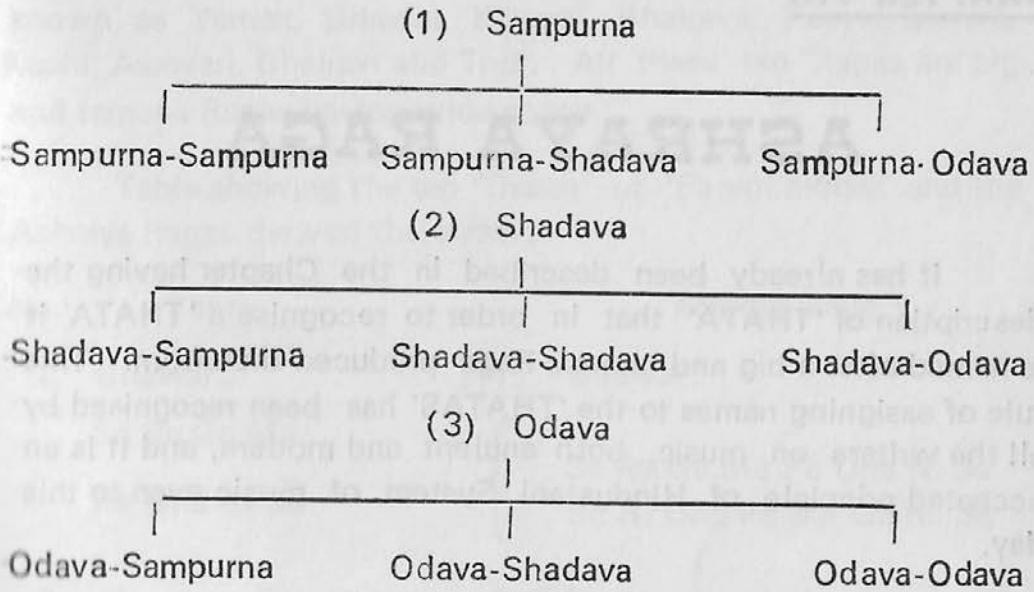
Odava Raga—That Raga which takes only five notes both in the ascent and descent is called 'Odava Raga' or 'Pentatonic Raga', e.g. Bhoopali, Malkaus, Hindol etc.

Shadava Raga—That Raga which takes only six notes both in the ascent and descent is called 'Shadava Raga' or 'Hexatonic Raga', e.g. Marwa, Pooriya etc.

Sampurna Raga—That Raga which takes all the seven notes both in the ascent and descent is called 'Sampurna Raga' or 'Heptatonic Raga', e.g. Yaman, Bilawal etc.

From the above it is clear that the three 'Jatis' of Ragas take five, six and seven notes respectively in their ascent and descent. But apart from the above three classes of Ragas there can also be other varieties of Ragas. There may be a Raga having all the seven notes in the ascent and only six notes in the descent for example 'Miyān Malhar'. Such a variety is known as a Raga of 'Sampurna-Shadava' Jati. Again there may be a Raga which may have six notes in the ascent and seven notes in the descent for example Raga 'Khamaj'. Such a variety is known as a Raga of 'Shadava-Sampurna' Jati. Thus the

above mentioned three groups of Ragas can be further sub-divided into three groups of each in the following manner :—



- Sampurna-Sampurna**—Having seven notes both in the ascent and descent.
- Sampurna-Shadava** —Having seven notes in the ascent and six notes in the descent.
- Sampurna-Odava** —Having seven notes in the ascent and five notes in the descent.
- Shadava-Sampurna** —Having six notes in the ascent and seven notes in the descent.
- Shadava-Shadava** —Having six notes both in the ascent and descent.
- Shadava-Odava** —Having six notes in the ascent and five notes in the descent.
- Odava-Sampurna** —Having five notes in the ascent and seven notes in the descent.
- Odava-Shadava** —Having five notes in the ascent and six notes in the descent.
- Odava-Odava** —Having five notes both in the ascent and descent.



CHAPTER VIII

ASHRAYA RAGA

It has already been described in the Chapter having the description of 'THATA' that in order to recognise a 'THATA' it is named after a big and famous Raga produced therefrom. This rule of assigning names to the 'THATAS' has been recognised by all the writers on music, both ancient and modern, and it is an accepted principle of Hindustani System of music even to this day.

'Ashraya Raga' is that big and famous Raga after whose name the name of its 'Thata' is assigned. As for instance "Sa Re Ga Ma Pa Dha Ni Sa" this collection of notes, which has Ga and Ni flat (Komal), indicates that it is "Kaphi Thata". Now this Swara-Saptak or the gamut of seven notes has been named as 'Kaphi Thata' because a big and famous Raga known as 'Kaphi' is derived from this 'Thata'. And since a 'Thata' is named after a big and famous Raga produced therefrom, therefore "Sa Re Ga Ma Pa Dha Ni Sa" this collection of seven notes has been named as "Kaphi Thata". Hence that big and famous Raga after whose name the name of its 'Thata' is assigned is called "Ashraya Raga".

It may be remembered here that Ragas which are produced from the same 'Thata' have some tinge of the Ashraya Raga of that 'Thata'. In other words, Ragas that are produced from Kaphi Thata have some tinge of Kaphi Raga in them which is the Ashraya Raga of Kaphi Thata. As for example, while singing a Raga derived from Kaphi Thata if a musician just goes astray from the independent rules of that particular Raga, it is quite likely that some tinge of Kaphi Raga may become visible in that particular Raga.

Ashraya Raga is also known as Thata-Vachak-Raga or the Raga which suggests the name of the Thata of a Raga. In Hindustani system of music there are in all ten Ashraya Ragas known as Yaman, Bilawal, Khamaj, Bhairava, Poorvi, Marwa, Kaphi, Asawari, Bhairavi and Todi. All these ten Ragas are big and famous Ragas having wide scope.

Table showing the ten 'Thatas' or 'Parent modes' and the Ashraya Ragas derived therefrom :—

No.	Thata	Ashraya Raga
1.	Bilawal : Sa Re Ga Ma Pa Dha Ni Sa	1. Bilawal : { Sa Re Ga Ma Pa Dha Ni Sa Sa Ni Dha Pa Ma Ga Re Sa }
2.	Yaman or Kalyan : Sa Re Ga Ma Pa Dha Ni Sa	2. Yaman : { Sa Re Ga Ma Pa Dha Ni Sa Sa Ni Dha Pa Ma Ga Re Sa }
3.	Khamaj Sa Re Ga Ma Pa Dha Ni Sa	3. Khamaj { Sa Re Ga Ma Pa Dha Ni Sa Sa Ni Dha Pa Ma Ga Re Sa }
4.	Bhairava Sa Re Ga Ma Pa Dha Ni Sa	4. Bhairava { Sa Re Ga Ma Pa Dha Ni Sa Sa Ni Dha Pa Ma Ga Re Sa }
5.	Poorvi : Sa Re Ga Ma Pa Dha Ni Sa	5. Poorvi { Sa Re Ga Ma Pa Dha Ni Sa Sa Ni Dha Pa Ma Ga Re Sa }

6. Marwa :

Sa Re Ga Ma
Pa Dha Ni Sa

7. Kaphi :

Sa Re Ga Ma
Pa Dha Ni Sa

8. Asawari :

Sa Re Ga Ma
Pa Dha Ni Sa

9. Bhairavi :

Sa Re Ga Ma
Pa Dha Ni Sa

10. Todi :

Sa Re Ga Ma
Pa Dha Ni Sa

6. Marwa :

Sa Re Ga Ma Dha Ni Sa
Sa Ni Dha Ma Ga Re Sa

7. Kaphi :

Sa Re Ga Ma Pa Dha Ni Sa
Sa Ni Dha Pa Ma Ga Re Sa

8. Asawari :

Sa Re Ma Pa Dha Sa
Sa Ni Dha Pa Ma Ga Re Sa

9. Bhairavi :

Sa Re Ga Ma Pa Dha Ni Sa
Sa Ni Dha Pa Ma Ga Re Sa

10. Todi :

Sa Re Ga Ma Pa Dha Ni Sa
Sa Ni Dha Pa Ma Ga Re Sa

CHAPTER IX

SHUDDHA and VIKRIT SWARA

OR

TEEVRA and KOMAL SWARA

It has already been stated that there are seven main notes or standard notes in Hindustani system of music known as "Sa Re Ga Ma Pa Dha Ni". These are known as 'Shuddha-Swaras' or 'Prakrit-Swaras'.

Shuddha-Swara—The notes that stand on their originally fixed pitches or natural places in the scale are called 'Shuddha-Swaras', viz., 'Sa Re Ga Ma Pa Dha Ni'.

Out of these seven notes 'Sa' and 'Pa' are supposed to be constant or immutable. They do not become affected or changed. They remain fixed in their original pitches and are called 'Achala-Swaras'. The remaining five notes, viz., 'Re Ga Ma Dha Ni' are subject to change and are called 'Chala-Swaras'. When these five notes change their original places in the Scale, they are said to become 'Vikrit' or affected. Since 'Sa and Pa' do not change, therefore they are called 'Avikrit'.

Vikrit-Swara—The term 'Vikrit' means affected or changed and 'Vikrit-Swara' means changed note. When the 'Shuddha-Swaras' change their original pitches or natural places in the Scale, or when they are lowered or raised from their original pitches, they are said to become 'Vikrit'. For example, when the sound of 'Re Ga Dha Ni' these four notes is lowered from their original pitches or their natural places in the Scale, they become 'Vikrit' and are called 'Vikrit-Swaras'. In the same way, when the sound of Shuddha 'Ma' is raised from its original pitch,

or natural place in the Scale, it becomes 'Vikrit' and is called Vikrit 'Ma'.

'Vikrits' are of two kinds : 'Komal-Vikrit' and 'Teevra-Vikrit'.

Komal-Vikrit—When the sound of 'Re Ga Dha Ni' these four 'Shuddha' notes is lowered from their original pitches, they are called 'Komal' or 'Komal-Vikrit',

Teevra-Vikrit—When the sound of Shuddha 'Ma' is raised from its original pitch, it is called 'Teevra-Vikrit'.

The following rules regarding 'Vikrit-Swaras' should be remembered :—

(1) 'Sa' and 'Pa' are called 'Achala' or 'Avikrit-Swaras'. They do not become changed or affected. They remain constant and immutable in their original pitches in the Scale.

(2) 'Re Ga Dha Ni' these four notes are subject to change. When their sound is lowered from their original pitches in the Scale, they become 'Vikrit' and on becoming 'Vikrit' they are called 'Komal' or flat notes.

(3) The note 'Ma' also is subject to change. When the sound of 'Ma' is raised from its original pitch in the Scale, it becomes 'Vikrit' and on becoming 'Vikrit' it is called 'Teevra' 'Ma' or sharp 'Ma'.

Teevra-Swara—'Teevra-Swara' ordinarily means 'Shuddha-Swara'. The Shuddha notes, excepting Shuddha 'Ma', which are fixed in their original pitches or natural places in the Scale are called 'Teevra-Swaras' or Sharp notes.

Komal-Swara—When 'Shuddha-Swaras' or Shuddha notes are lowered from their original pitches or natural places in the Scale, they are called 'Komal-Swaras' or flat notes.

It may be noted here that when the sound of 'Shuddha-notes' is lowered from their original pitches, they become 'Komal-Swaras', Now when the sound of these lowered notes is again raised to their natural pitches, they become 'Teevra-Swaras'. For example, if we lower the sound of 'Re Ga Dha Ni' these four notes from their original pitches. they will become 'Komal-Swaras' or flat notes. And if we again raise the sound of these lowered notes to their original pitches, they will become 'Teevra-Swaras' or sharp notes. But it must be particularly noted here that when the sound of Shuddha 'Ma' or Komal 'Ma' is raised from its original pitch it becomes Teevra 'Ma' or sharp 'Ma'. This is the special case with Shuddha 'Ma'. Because the original pitch or the natural place of Shuddha 'Ma' in the Scale is that of a Komal-Swara or flat note. Although 'Ma' is reckoned among the Shuddha-Swaras and is called Shuddha 'Ma' but its natural position in the Scale is like a Komal 'Ma' or flat 'Ma'. While the position of 'Re Ga Dha Ni' these four notes in the Scale is like Teevra-Swaras or sharp notes.

As a matter of fact Shuddha-Swara means the same as Teevra-Swara. All the Shuddha-Swaras, except Shuddha 'Ma', are also called Teevra-Swaras. In other words, leaving aside Shuddha 'Ma' the remaining Shuddha notes 'Re Ga Dha Ni' are also known as Teevra-Swaras. But Shuddha 'Ma' is known as Komal 'Ma. Then again 'Vikrit' Swara means Komal Swara. Thus leaving aside Komal 'Ma' all the remaining 'Vikrit' Swaras, viz., 'Re Ga Dha Ni' are called Komal-Swaras. But Vikrit 'Ma' is called Teevra 'Ma'. In a word, Teevra Swaras are also called Shuddha Swaras and Komal Swaras are also called 'Vikrit Swaras'. But Komal 'Ma is called Shuddha 'Ma' and Teevra 'Ma' is called Vikrit 'Ma'. In English language Komal Swaras are called flat notes and Teevra Swaras are called sharp notes. In common parlance and in Hindi language Teevra Swaras are called **Chadho-Swaras** and Komal Swaras are called **Utre-Swaras**.

From the above description it is clear that there are seven Shuddha Swaras and five Vikrit Swaras. Thus we have in all a series of twelve notes in an Octave thus : Sa Re Re Ga Ga Ma Ma Pa Dha Dha Ni Ni. All these twelve notes are used in our Raga system.

The Shuddha and Vikrit Swaras or sharp and flat notes are expressed in writing by means of certain symbols. Shuddha Swaras or sharp notes do not require any symbols to identify them. Komal-Swaras are indicated by putting a short horizontal line or a dash below the notes such as Re Ga Dha Ni. Teevra 'Ma' or sharp 'Ma' is indicated by a short perpendicular line over it. e. g., 'Ma'.

**Table showing the Shuddha and Vikrita Swaras
of
Hindustani system of music together with their Shrutis**

No.	Shrutis	Shuddha-Swara	Vikrita-Swara
1.	Teevra	'Sa' (Achala)	—
2.	Kumudwati	—	—
3.	Manda	—	' <u>Re</u> ' (Komal)
4.	Chhandowati	—	—
5.	Dayawati	'Re' (Teevra)	—
6.	Ranjani	—	—
7.	Raktika	—	' <u>Ga</u> ' (Komal)
8.	Roudri	'Ga' (Teevra)	—
9.	Krodhi	—	—
10.	Vajrika	'Ma' (Komal)	—
11.	Prasarini	—	—
12.	Preeti	—	' <u>Ma</u> ' (Teevra)

No.	Shrutis	Shuddha-Swara	Vikrita-Swara
13.	Marjini	'Pa' (Achala)	—
14.	Kshiti	—	—
15.	Rakta	—	—
16.	Sandeepini	—	'Dha' (Komal)
17.	Alapini	—	—
18.	Madanti	'Dha' (Teevra)	—
19.	Rohini	—	—
20.	Ramya	—	'Ni' (Komal)
21.	Ugra	'Ni' (Teevra)	—
22.	Kshobhini	—	—

Note :—The rule for obtaining Vikrit Swaras is that if two Shrutis are added to every Shuddha Swara, the Vikrit Swara coming after it will be obtained. For example if we add two Shrutis to Shuddha 'Re', which stands on the 5th Shruti, we will get the position of Vikrit 'Ga', coming just after Shuddha 'Re', on the 7th Shruti. And this is the correct position of Vikrit 'Ga'. Again if we add two Shrutis to Shuddha 'Ma' which stands on the 10th Shruti, we will get the position of Vikrit 'Ma', which comes just after Shuddha 'Ma', on the 12th Shruti. And this is the correct position of Vikrit 'Ma' or Teevra 'Ma'. Similarly other 'Vikrit' Swaras can be obtained by applying this rule.

CHAPTER X

VADI, SAMVADI, ANUVADI and VIVADI NOTES

In Hindustani system of music four kinds of notes are used in a Raga, namely Vadi, Samvadi, Anuvadi and Vivadi notes. Every musician while singing a Raga has got to keep in mind the proper use of these four kinds of notes. A Raga has a fixed Vadi and a fixed Samvadi note. Leaving aside these two kinds of notes the remaining notes used in a Raga are called Anuvadi notes. The note which, as a rule, is not used in a Raga but is sometimes sparingly used for the sake of creating beauty in the Raga is called Vivadi note.

VADI NOTE

Vadi note is that note which is most frequently used in a Raga. It is the predominant note or the reigning note of a Raga. It is the very life-note of a Raga. Vadi note is recognised by the longest stoppage on it and by the frequent occurrence of it. For example, the Vadi note of Raga Yaman is 'Ga'. The note 'Ga' is frequently used in this Raga and also frequent stoppage is made on it. For example : "Ga, Re Sa, Ni Re Ga, Pa Ma Ga, Ma Ga, Dha Pa Ma Ga, Pa Re, Ga, Ni, Re Ga, Ga, Re, Sa." Here in Raga Yaman the note 'Ga' has been frequently used and also frequent stoppage has been made on it. Vadi note is considered as the very life-note of a Raga. Because the entire beauty of a Raga hinges on its Vadi note. Vadi note is commonly known as the predominant note, the main note, the life-note and the reigning note of a Raga. Vadi note is like a King or analogous to a King among of all the notes used in a Raga.

The 'Vadi' note discharges two functions. It determines the name of a Raga, *i. e.*, whether it is a Poorvangavadi Raga or an Uttarangavadi Raga and also the approximate time when the Raga has to be sung. In order to understand the dual function of the Vadi note it should be noted that all the Ragas have been divided into two main groups, namely, 'Poorva-Raga' and 'Uttar-Raga'. Poorva-Ragas are sung between mid-day and mid-night and Uttar-Ragas are sung between mid-night and mid-day. The Ragas falling under the first group (Poorva-Ragas) have their 'Vadi' note invariably in the first part of the Octave, *viz.*, 'Sa Re Ga Ma Pa' and are called Poorvangavadi Ragas. The Ragas falling under the second group (Uttar-Ragas) have their vadi note invariably in the second part of the Octave, *viz.*, 'Ma Pa Dha Ni Sa' and are called Uttarangavadi Ragas. Thus the location of Vadi note in a Raga enables us to determine as to whether a particular Raga is a Poorvangavadi Raga or an Uttarangavadi Raga. For example, Raga Yaman has got 'Ga' as its Vadi note. And the note 'Ga' belongs to the first-part of the Octave. Thus the Vadi note determines that Raga Yaman is a Poorva-Raga or a Poorvangavadi Raga and is sung between mid-day and mid-night. Further examining the notes of Raga Yaman we find that it belongs to the group of Ragas having both 'Re' and 'Dha' sharp (Teevra) which are sung between 7 and 10 in the night. Therefore we can safely say that Raga Yaman is sung in the first quarter of the night. Hence it is clear that 'Vadi' note determines the name of the Raga, *i. e.*, Poorvangavadi Raga or Uttarangavadi Raga as well as the time for singing the Ragas.

Vadi note has been compared to a King. Just as a King is necessary for a kingdom (may not be true these days) in the same way 'Vadi' note is indispensable for a Raga.

SAMVADI NOTE

That note which is used in a Raga less frequently than the 'Vadi' note but more frequently than the other notes of the Raga,

is called 'Samvadi' note. In other words, Samvadi note is next in importance to the 'Vadi' note in a Raga. For example, in Raga Yaman 'Ni' is the Samvadi note and is used less frequently than 'Ga' the Vadi note.

Samvadi note is the consonant of the Vadi note. Both the notes are co-related to each other. The Samvadi is the representative of the Vadi in the other tetrachord. There exists a certain ratio between the notes of the two halves or tetrachords of the octave thus : Sa : Pa, Re : Dha, Ga : Ni and Ma : Śa. In other words, the notes of the second part of the octave 'Pa Dha Ni Śa' are the 'Samvadi' or the fifth of the notes 'Sa Re Ga Ma' in the first part of the octave. The musical interval between the corresponding notes of the second and first tetrachords of the octave is that of one-and-a-half ($1\frac{1}{2}$) in each case. If 'Ga' is Vadi in a Raga, 'Ni' will be its Samvadi, or if 'Re' is Vadi in a Raga, 'Dha' will be its Samvadi. But in certain Ragas where the fifth of the 'Vadi' note is deleted from a Raga, the fourth of the Vadi note is taken as its Samvadi. For example, in Raga Bhoopali 'Ga' is Vadi and 'Dha' is Samvadi. Since 'Ni' is deleted in this Raga, therefore 'Dha' the fourth note is taken as the Samvadi of 'Ga'. Hence 'Dha' the fourth note from 'Ga' is the Samvadi note in Bhoopali.

Samvadi note has been compared to a minister. It is analogous to the minister, second in power to the king, in order to carry on the administration of the state. Just as a minister occupies an important place, next to the king, in the administration of the state, in the same way the position of Samvadi note is next in importance to the Vadi note in a Raga.

ANUVADI NOTE

Leaving aside the Vadi and Samvadi notes the remaining notes of a Raga are called 'Anuvadi' notes. For example, in Raga Yaman 'Ga' is the Vadi note and 'Ni' is the Samvadi note. Now the remaining notes 'Re Ma Pa Dha' are called its Anuvadi notes. The Anuvadi notes are the followers of the Vadi and

Samvadi notes. They work in collaboration with the Vadi and Samvadi notes. Because the Vadi and Samvadi notes alone cannot depict a Raga. If we just sing 'Ga' and 'Ni', all alone, in Raga Yaman, it will have no meaning and will not give any impression of the Raga. Therefore, Anuvadi notes also are very important in a Raga. Anuvadi notes have been compared to the servants of the State. Just as the king and the minister alone cannot manage to carry on the administration of the state without the help of other officials, in the same way the Vadi and Samvadi notes, all alone, cannot give any impression of the Raga without the help of the 'Anuvadi' notes.

VIVADI NOTE

That note which, as a rule, is not used in a Raga but is sometimes sparingly used for the sake of creating beauty in the Raga, is called Vivadi note. For example, in Raga Bhairavi sometimes sharp (Teevra) 'Re' and sharp (Teevra) 'Ni' are used for creating beauty in the Raga. Similarly, in Raga Behag sometimes sharp (Teevra) 'Ma' is used for creating beauty in it. For example : Ni Sa G a Ma Pa Ma Ga Ma Ga, or Ni Dha Pa Ma Ga Ma Ga.

It is, no doubt, true that Vivadi note creates beauty in a Raga. But it should be used very carefully and skilfully. If it is not used properly and skilfully, it is likely to spoil the beauty of the Raga, nay, it may create discord in it. That is why 'Vivadi' note has also been called as the enemy of a Raga. In fact, Vivadi note is not among the recognised notes of a Raga. Therefore, it should be sparingly used in a Raga and that also very skilfully and in a proper manner and at the proper place. For its improper use mars the beauty of the Raga. But its proper use is apt to enhance the beauty of the Raga.

It must be noted here that Vivadi note is not the same as the disallowed note or the omitted note (Varjit Swara) of a

Raga. The Vivadi note is used to beautify a Raga, while the disallowed note (Varjit Swara) is never used in a Raga.

As already stated above the Vadi note is the king or the predominant note or the reigning note of a Raga. The Samvadi note is like a minister to the king or the note next in importance to the Vadi note. Anuvadi notes are like the servants of the king and the minister and help Vadi and Samvadi notes in singing a Raga. The Vivadi note is the enemy-note in a Raga. It produces discord. But it is sometimes sparingly used for creating beauty in the Raga.

CHAPTER XI

Definitions of some Musical Terms

Alankar—The specific pattern of a certain group of notes is known as Alankar. For example, "Sa Re Ga, Re Ga Ma, Ga Ma Pa, or Sa Re Sa Re Ga, Re Ga Re Ga Ma, Ga Ma Ga Ma Pa" etc. Alankar is also called 'Palta', 'Alankaras' and 'Paltas' are one and the same thing. 'Alankaras' are found both in ascent and descent. 'Alankaras' help a great deal to achieve clear expression and correct intonation of every note.

The term Alankar literally means ornament or embellishment. Just as ornaments are meant for enhancing the beauty of a woman, in the same way 'Alankaras' are meant for creating beauty in singing a Raga or playing them on an Instrument.

शशिना रहितेव निशा विजलेव नदी लता विपुष्पेव ।
अबभूषितो कान्ता गीतिरलंकार हीना स्यात् ॥

‘अभिनव राग मजरी’

Bhashina Rahiteva Nisha Vijleva Nadi Lata Vipushpeva,
Aubhushito Kanta Geetirlankar heena Syat.

Explanation—Just as a night without moon, a river without water and a woman without ornaments do not look beautiful, in the same way a song without 'Alankaras' has no beauty.

'Alankaras' or 'Paltas' should be learnt and practised perfectly well before beginning to learn a song or to play a 'Gat' on an instrument. No attempt should be made to learn a song or 'gat' without thoroughly preparing a fairly large number of

Alankaras. When Alankaras have been well prepared, only then a song or 'Gat' should be learnt. Those who begin to learn a song or 'Gat' without mastering the 'Alankaras' at first, they commit a great blunder. Because without having a rigorous training in Alankaras, at the initial stage, students of music cannot render a song or 'Gat' in clear expression and in correct intonation. Besides, their foundation or groundwork becomes weak which is likely to damage their voice, and hinder their future progress. Dexterous practice of 'Alankaras' greatly help the students in acquiring strength, steadiness and correct pitch-sense in their voice and breath control. Besides, by assiduous practice of 'Alankaras' the students acquire speed and accuracy of intonation in singing 'Tanas' or 'Todas'. In fact, Alankaras are equally important both for vocalists and Instrumentalists. To a vocalist 'Alankaras' help in training his voice and improving his method of execution; while to an Instrumentalist Alankaras help in developing finger-skill and in acquiring speed and accuracy of intonation. Therefore Alankaras are almost a **sine-qua-non** to every student of music.

Tana—'Tana' is a slow or rapid succession of notes intonated in different forms or styles meant for developing a Raga. 'Tanas' may also be defined as open voiced running passages of notes in quick tempo. For example : "Sa Re Ga Ma Ga Re Sa, Pa Dha Ni Sa Ni Dha Pa, Sa Re Ga Ma Ga Re Sa Ni Dha Pa Ma Ga Re Sa Ni Sa".

'Tanas' consist of several notes. While singing Tanas or playing them on Instruments, attention has to be paid to the Ascent and Descent, the Vadi and Samvadi and the deleted notes of a Raga. 'Tanas' are usually set in different 'Layas' or rhythms such as 'Dugun' (double the speed of a given 'Laya'), 'Chougun' (four times the speed of a given 'Laya') and 'Athgun' (eight times the speed of a given 'Laya') 'Layas'.

When a Tana is sung in the same speed as that of the song or 'Gat' of a Raga, it is called "Barabar-ki-Tana"; when a Tana

is sung in twice the speed of the song or 'Gat', it is called 'Dugun-ki-Tana'; when a Tana is sung in four times the speed of the song or 'Gat', it is called 'Chougun-ki-Tana', and when a Tana is sung in eight times the speed of the song or 'Gat', it is called 'Athgun-ki-Tana'.

Tanas are sung in Khyal, Tappa, Thumri and in every other kinds of songs. But Tanas are not used in Dhrupad singing.

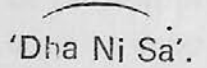
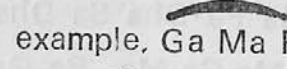
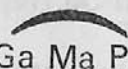
Shuddha Tana—A Tana which takes the notes in a serial order or a Tana which is set in the form of straight ascent and descent, is called 'Shuddha Tana' or 'Sapat Tana' or 'Sara Tana', e. g., 'Sa Re Ga Ma Pa Dha Ni Sa Ni Dha Pa Ma Ga Re Sa or Dha Ni Sa Re Ga Re Sa Ni Dha Pa Ma Ga Re Sa.


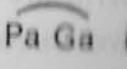
Koof Tana—A Tana which takes the notes in an irregular order or in a zigzag way or the Tana whose notes are not in a serial order both in the ascent and descent, is called 'Koot Tana', e. g., "Sa Re Ga Re Ma Pa Ma Ga, Re Ga Ma Pa Dha Sa Dha Pa, Ma Pa Dha Sa Re Sa, Dha Ni Pa Ma Pa Ma Ga Ma, Re Ga Re Ma Ga Re Sa Sa".

Mishra Tana—A Tana which is a mixture of 'Shuddha Tana' and 'Koot Tana', is called Mishra Tana, e.g., 'Ni Sa Ga Ma Pa Dha Pa Ma, Ga Ma Dha Ni Sa Re Sa Ni, Dha Ni Sa Re Ga Ma Ga Re Sa Ni Dha Pa Ma Ga Re Sa. In this Tana the notes of the first half of the Tana are in a zigzag form and the notes of the remaining half of the Tana are in a serial order. Thus, it is a mixture of 'Shuddha Tana' and 'Koot Tana'. Such a Tana is called 'Mishra Tana'.

Gamaka-Tana—A 'Tana' in which the notes are sung with the use of Gamakas, is called 'Gamaka-Tana'. In other words, when the notes of a Tana are pronounced with some shake or quiver, it is known as Gamak-Tana.

Alankarik - Tana — A 'Tana' which is composed of 'Alankars' or 'Paltas', is called 'Alankarik-Tana'. For example, Sa Re Sa Ga Re Sa, Ni Sa Ni Re Sa Ni, Dha Ni Dha Sa Ni Dha, Pa Dha Pa Ni Dha Pa, Ma Pa Ma Dha Pa Ma, Ga Ma Ga Pa Ma Ga, Re Ga Re Ma Ga Re, Sa Re Sa Ga Re Sa.

Meend—'Meend' is defined as a graceful transition from one note to another without silencing the voice or without breaking the continuity of sound. In other words, to connect two, three or four notes gracefully without breaking the continuity of voice or sound is called 'Meend'. For example,  'Dha Ni Sa'. Here, these three notes are to be pronounced or connected gracefully without silencing the voice. In Sitar when two, three or four notes are played by striking the wire and pulling it up to the desired note, smoothly and gracefully without breaking the continuity of sound, it is called 'Meend'. For example,  Ga Ma Pa. In order to play Ga Ma Pa through Meend we will at first place the left hand finger on the fret of 'Ga', then will strike the main wire with the right hand finger having a plectrum (Mizrab) and produce the sound of 'Ga' and then will pull the wire smoothly on the fret of 'Ga' until it reaches the sound of 'Pa' without breaking the continuity of sound and at the same time sounding 'Ma' the intermediary note. In this way  Ga Ma Pa is shown through 'Meend'.

This kind of 'Meend' has the upward movement. Another kind of 'Meend' has a downward movement. For example,  Pa Ga. In this 'Meend' we first pull the main wire with the left hand finger on the fret of 'Ga' up to the sound of 'Pa', then we strike the wire with the plectrum and produce the sound of 'Pa' and then move the wire smoothly and gracefully up to 'Ga' without breaking the continuity of sound. Thus,  Pa Ga is produced through 'Meend'.

While playing 'Meend' a kind of tension is created in the main wire. When the 'Meend' passes in the upward direction, tension in the wire increases and when it passes in the downward direction, tension in the wire decreases.

'Meend' plays an important part in music. It is of great aesthetic value in music. 'Meend' is a speciality of 'Sitar'. It has a distinct effect and is a favourite ornament with all the 'Sitar' players.

Gamak or Tonal Variation — When a note is pronounced or played on an Instrument with some shake or quiver, it is called Gamak. In other words, swinging of notes which pleases the listeners is called Gamak. In fact, Gamak is a comprehensive term and includes not only the shake or quiver of notes but also other manipulations of notes, such as merging a note skilfully into another note, free swinging of notes, gliding over the notes etc., which produce a pleasing and charming sensation on the ear. There are as many as fifteen kinds of Gamakas mentioned in the 'Granthas' (Books on music) but only ten of them are used and each one is produced in a different way. The purpose of Gamak is to embellish a Raga.

In Sitar Gamak is played by placing the left hand finger on the fret of any note, sounding that note with some shake or quiver of the main wire and then merging into another note with the same shake or quiver.

Soot or Ghaseet—'Soot' or 'Ghaseet' is defined as a graceful transition from one note to another by a glide over the notes, smoothly and gracefully, without breaking the continuity of sound. 'Ghaseet' is played on 'Sitar'. The same action on Sitar, Violin and Sarangi is called 'Soot'.

'Ghaseet' may be of three or four or even more notes. For example, 'Pa Dha Ni' or 'Pa Dha Ni Sa'. While playing

'Pa Dha Ni Śa' on Sitar in 'Ghaseet', we will put the index finger of the left hand on the fret of 'Pa', then will strike the main wire with the right hand finger having the plectrum and produce the sound of 'Pa' and then will move the left hand's index finger, swiftly and smoothly, by a glide over 'Dha' and 'Ni' until it reaches the fret of 'Śa' without breaking the continuity of sound and at the same time sounding 'Dha' and 'Ni' the intermediary notes. The whole action should be perfectly smooth and graceful.

In 'Violin' when two or three notes are played with a glide over the notes, smoothly and gracefully, without breaking the continuity of sound and with one action of the bow, it is called 'Soot'. For example, to play 'Dha Ni Śa' through 'Soot' on the 'Violin' we will place the finger on 'Dha', then we will strike the wire with the bow and produce the sound of 'Dha' and move the finger smoothly until it reaches the sound of 'Śa', without breaking the continuity of sound and at the same time sounding 'Ni' the intermediary note. In this way, 'Dha Ni Śa' will be produced through 'Soot' on the Violin. 'Soot' and 'Ghaseet' are one and the same thing. The difference between the two is that 'Soot' is played on Sarod, Violin, Israj and Sarangi while 'Ghaseet' is played on Sitar.

'Soot' plays an important part in music. It has a definite effect. It is also a favourite ornamentation with the Violin players.

Kan—'Kan' means grace note. Before pronouncing a particular note when another note, preceeding or succeeding that particular note, is slightly touched or suggested then the slightly touched note is called 'Kan'. For example, $\begin{matrix} Ma & Ma \\ Pa & Pa. \end{matrix}$

Here, 'Pa' is the main note to be pronounced. Before pronouncing it 'Ma', the preceeding note, has been slightly touched. Thus, 'Ma' becomes the 'Kan' or the grace note on 'Pa' or the 'Kan' of 'Ma' on 'Pa'.

Kampan—To sound a note with very slight shake or quiver is called 'Kampan' or trill. In order to produce this action, on Sitar we will place the left hand finger on the fret of any note, strike the main wire with the plectrum and sound the note with a little shake or quiver of the wire to and fro. This action is called 'Kampan' or Trill.

Krintan—'Krintan' is mostly played on Sitar. It is generally displayed while playing 'Jhala'. For example, 'Ga Ma Ga Re Sa'. Here, we will first place the second finger of the left hand on 'Ga', strike the wire with the plectrum and produce the sound of a Ga and without breaking the continuity of sound will place the third finger of the left hand on 'Ma' and then will touch 'Re' with the finger of the left hand and leave it. This action will produce 'Krintan'. Krintan may be of two notes also, e. g., to produce 'Sa Ni' in one stroke.

Khatka—'Khatka' is defined as a sort of trill or quick alteration of notes. When a note is played twice in quick alteration, sounding its lower and upper notes, it is called Khatka, e. g., Dha Ma Pa Pa or 'Dha Pa Ma Pa'. It is also known as "the notes within the brackets", e. g., (Pa). Here, in order to sing or play (Pa) first the 'Kan' of 'Dha' will be taken, then the note 'Pa' will be pronounced or played, then again the 'Kan' of 'Ma' will be taken and lastly 'Pa' will be sung or played again. In this way, 'Khatka' is played on Sitar.

Zamzama—Zamzama is also a kind of technical action which is displayed on Sitar. When two notes are played on Sitar, one after another, repeatedly and in quick succession with one stroke of the plectrum, a kind of quivering sound is produced which is called zamzama.

Zamzama is mainly played on Sitar on two frets and with the help of two fingers. The index finger of the left hand remains fixed on the first fret and the middle finger remains in action by lifting and dropping the finger on the second fret, and the two

together produce a sweet and quivering sound called Zamzama.

For example :

Ga Ma Ma Ma

RaS SS SS SS

Supposing 'Ga Ma' these two notes are to be played as zamzama. First, keep the index finger of the left hand on the fret of 'Ga', strike the main wire forcibly with the plectrum and produce the sound of 'Ga' and keep the finger fixed on the fret of 'Ga' and then gently touch 'Ma' with the middle finger and lift it and drop it again and again in quick succession. By so doing a sort of sweet and quivering sound will be produced which is called Zamzama.

Thonk—Thonk is another technical action employed in Sitar. It is played just before playing 'Jhala'. It may be called a kind of Gamaka according to Dr. S. N. Ratanjankar.

After playing Alap and Gat-Toda on Sitar when the tempo increases, 'Thonk' is played with the help of plectrum. As a matter of fact, when several notes are played together in one stroke of the plectrum, the effect so produced therefrom is also called 'Thonk'. In other words, the graceful effect produced by playing several notes in only one stroke of the plectrum, be it 'Da' or 'Ra', is called 'Thonk'.

Jhala—Jhala is a sort of rhythmic pattern produced on Sitar by playing the 'boles' like Da Ra Ra Ra, Da Ra Ra Ra, Da Ra Ra Da Ra Ra Da Ra etc. on the main wire and Chikari-ka-Tar in rhythmic variations.

There are two kinds of Jhalas. The one is called straight Jhala or 'Seedha-Jhala' and the other is called reverse Jhala or 'Ulta-Jhala'. In straight Jhala the 'boles' 'Da Ra Ra Ra' are played while in reverse Jhala the 'boles' 'Ra Da Ra Ra' are played.

Jhala is mostly played in fast Gats. It is played at the end of Gat-Toda. Jhala is an ornamentation of Sitar. It is very important in Sitar.

Alap—'Alap' is defined as a form of musical progression which aims at developing and embellishing a Raga. In other words, it is the rhapsodical embellishment of a Raga.

In Alap there is a rhythmic advance by determinate degrees. It is executed in a slow speed or 'Vilambit Laya'.

In Alap proper attention is paid to all the notes of a Raga. But the dominant notes receive special prominence both in magnitude and time. Alap is usually done in four parts, viz., 'Sthai' (the first part), Antara (the second part), Sanchari (the third part) and Abhog the fourth part. The Alap of 'Sthai' is developed in the lower and middle octave. The Alap of 'Antara' starts from Ga, Ma or Pa of the middle octave and goes up to 'Ga' of the higher octave. In 'Sanchari' various Gamakas, Meend-work etc. are displayed. It is confined to the middle octave. In Abhog a singer can go up to any note in the higher octave, according to his liking but under the rules of the Raga concerned.

In Alap every 'Tan' ends on the tonic note (Sa) where the 'Sam' is shown.

In Sitar the Alap of a Raga is done through the frequent use of various 'Meends', glides and Gamakas etc. using the boles of 'Da' and 'Ra'.

Jod—'Jod' is different from Alap. It is played on Sitar. It is generally played after the Alap-work. In 'Jod' the development of a Raga is done in a medium speed. As a matter of fact, when the development of a Raga is done employing 'Meends', 'Gamakas' etc., in a medium speed, it is called 'Jod'. The main difference between 'Alap' and 'Jod' is that 'Alap' is played in slow speed and 'Jod' is played in medium speed. 'Jod' is usually rendered in two parts, viz., 'Sthai' and 'Antara'.

Badhat—The progression of notes or the development of a Raga on certain recognised principles is called 'Badhat'.

The 'Badhat' of a Raga is done by determinate degrees. It is executed first to a slow, then to a medium and finally to a fast measure. In 'Badhat' the prominent notes of a Raga receive special attention.

'Badhat' of a Raga is done in four successive stages. viz., 'Sthai', 'Antara', 'Sanchari' and Abhog. 'Badhat' starts from the 'Vadi' note of a Raga. Gradually other salient notes receive prominence both in magnitude and time. Badhat, at first, extends over two or three notes. Gradually other notes are added. Then it gradually grows longer and the Raga is fully elaborated.

Chhoot—To sing or to play on any Instrument one or more than one note in two different octaves, one after another, in quick succession is called 'Chhoot'. For example, 'Sa Śā' 'Ga Gā', 'Gā Gā Rē Śā Ga Ga Re Sa' 'Gā Rē Śā Ga Re Sa' etc. 'Chhoot' is also known as 'Pukar'.

In order to play 'Gā Gā Rē Śā Ga Ga Re Sa' on sitar we will first play Gā Gā Rē Śā, either on the frets or through 'Meend', in the higher octave and immediately after that will play Ga Ga Re Sa in the Middle octave. Again, to play 'Pa Pa' as Chhoot, we will at first produce the sound of 'Pa' of the lower octave and will come on 'Pa' of the middle octave by gliding the left hand finger quickly and gracefully up to 'Pa' without producing the sound of any other intermediary notes.

Pakad—The specific pattern of notes which, when sung or played on any Instruments, by itself indicates a Raga is called Pakad or the catch notes. For example, 'Ga, Sa Re Sa' this combination of notes indicates Raga Bhairavi.

Uchchara—The term 'Uchchara' literally means pronunciation. But in the context of Raga it connotes the correct intonation and correct rendering of a note in the Raga both in its pitch and expression. For example, the notes 'Re' and 'Dha' in Raga Bhairava are pronounced with oscillations, while in Raga

Kalingda the two notes are sung plainly. Similarly, 'Ga' and 'Ni' of Raga Bimpalasi are sung with Meends or oscillations, while in Raga Dhanashri the two notes are sung without Meends or oscillations. This, in short, is known as 'Uchchara.'

Vakra-Swara—'Vakra-Swara' means crooked note or the turning note. It is the note at which the ascent and descent take a zigzag course. If we start from a particular note, either in the ascent or descent, in order to reach a desired note and instead of going straight away to the desired note we make a turn, or descend from a note in the middle, to the next lower note and then leaving it aside reach the desired note, then the turning note will be called 'Vakra-Swara'. For example, in the combination 'Pa Dha Ni Dha Sa' the note 'Ni' is 'Vakra-Swara'. Because, in the said combination instead of going straight away from 'Pa' to 'Sa' we made a turn from 'Ni' to the next lower note 'Dha' and leaving it aside reached 'Sa'. Therefore, here, 'Ni' the turning note is the 'Vakra-Swara' or crooked note. Again, in the combination 'Ga Re Ma Ga', 'Re' is 'Vakra-Swara'. Similarly, in the combination 'Re Ga Re Ma Ga', 'Ga' is the 'Vakra-Swara'.

Lakshangeet — 'Lakshangeet' is a definition song describing in some detail the properties of the Raga in which it is composed. For example the 'Lakshangeet' of Raga Bhairavi is as under :—

Bhail — Bhairavi Kahi Manmani
Komal Sab Sur Kar Guni Gawat.

Antra — Madhyam 'Vadi' Sur 'Samvadi'
Bhakti Ras Ki Khani
Sab Koi Gawat Sab Ko Rijhawat
Bhairavi Shastra Pramani.

Here in the above song the properties of Raga Bhairavi, namely (1) All Komal notes, (2) Sampurna Jati, (3) Time of singing (4) Ma 'Vadi' and 'Sa' 'Samvadi' have been shown and the song itself is intonated in Raga Bhairavi. Therefore, such a song as describes the properties of a Raga and is also set in the notes of that Raga is called 'Lakshangeet'.

Poorva - Raga — The Ragas that are sung or played on any Instrument between midday and midnight are called Poorva Ragas.

Uttar-Raga — The Ragas that are sung or played on any Instrument between midnight and midday are called Uttar-Ragas.

Poorvangavadi-Raga — Those Ragas which have their vadi note in the first part of the octave, viz., 'Sa Re Ga Ma Pa' are called Poorvangavadi-Ragas. For example, Raga Yaman is a Poorvangavadi-Raga as its vadi note 'Ga' is in the first part of the octave.

Uttarangawadi - Raga — Those Ragas which have their vadi note in the second part of the octave, viz., 'Ma Pa Dha Ni Sa' are called Uttarangavadi-Ragas. For example, Asawari is an Uttarangawadi-Raga as its vadi note 'Dha' is in the second part of the octave.

Gat — A set musical composition consisting of the syllables or **boles** like "Dir Da Dir Da Ra Da Da Ra" or "Da Dir Dir Dir Dar Dar Da Da" etc. and having **Sthai** and **Antro** as two parts and which is played on **Sitar** and **Sarod**, is called 'Gat'. 'Gats' are of two kinds : (a) Maseetkhani-Gat and (b) Razakhani-Gat. Maseetkhani-Gat is also known as vilambit-Gat or Delhi-Baj-Gat' and Razakhani-Gat is also known as Poorab-Baj-Gat or Drut-Gat or Lucknavi-Baj-Gat.

Maseetkhani-Gat — That Gat which consists of the syllables or **boles** of "Dir DRa Dir Da Ra Da Da Ra" and which is played in slow tempo or speed, is called Maseetkhani-Gat. This kind of Gat is generally played with the special use of Meends, glides and various other embellishments. It is of sober nature. In this kind of Gat variety of Tanas or Todas are played in four times or eight times the speed of the Gat.

Razakhani-Gat — That Gat which consists of the syllables or **boles** of "Da Dir Dir Dir Dar Dar Da Da" and which is

played in fast tempo or speed is called Razakhani-Gat. In this kind of Gat the Tanas or Todas are played in twice the speed of the Gat.

There is also a third variety of Gat known as "Madhyalaya-Ki-Gat" or the Gat of medium tempo or speed. This variety of Gat consists of the same kind of syllables or boles as that of the Razakhani-Gat but it is played in medium speed or in-between the speed of Maseetkhani and Razakani Gats. In this kind of Gat the Todas are usually played in twice the speed of the Gat. The composition of this kind of Gat is such as it appears beautiful only when it is played in the medium tempo.

Another variety of Gat is known as 'Amirkhani-Gat. The syllables or boles of this kind of Gat are exactly like that of the Maseetkhani-Gat but it is played in a simple way without the use of Meends and Glides and, besides, it is played in the medium speed. In this kind of Gat the Todas are played in twice the speed of the Gat.

Toda — Todas are the slow or rapid succession of notes intonated in different forms or styles meant for developing a Raga. For example :

"Ba Re Ga Ma Pa Dha Ni Sa Ni Dha Pa Ma Ga Re Sa"
Da Re Da Ra Da Ra Da Ra Da Ra Da Ra Da

Tanas and Todas are one and the same thing. When a Tana is played on Sitar or Sarod, it is called Toda and when the same Tana is sung, it is called a Tana.

Barabar - Ka - Toda — When a Toda is played in the same speed as that of the Gat, it is called Barabar-ka-Toda.

Dugun - Ka - Toda — When a Toda is played in twice the speed of the Gat, it is called Dugun-Ka-Toda. In other words, to play two notes in one unit of time and in the same speed is called Dugun-Ka-Toda. For Example :

Ga Ma Dha Ni Sa Re Ga Re
 Da Ra Da Ra Da Ra Da Ra

0
 Sa Ni Dha Pa Ma Ga Re Sa Ga
 Da Ra Da Ra Da Ra Da Ra Da

Chougun - Ka - Toda — When a Toda is played in four times the speed of the Gat, it is called chougun-Ka-Toda. In other words, to play four notes in one unit of time and in the same speed is called chougun-Ka-Toda. For example :

Ni Sa Ga Ma Pa Dha Pa Ma
 Da Ra Da Ra Da Ra Da Ra

Ga Ma Dha Ni Sa Re Sa Ni Dha Ni Sa Re
 Da Ra Da Re Da Ra Da Ra Da Ra Da Ra

Ga Re Sa Ni Dha Pa Ma Ga Re Sa Ni Sa Pa
 Da Ra Da Ra Da Ra Da Ra Da Ra Da Ra Da

Note :—In Sitar Todas are generally played in Dugun, Chougun and Athgun Layas. In Maseetkhari-Gats the Todas are played in Chougun and Athgun Layas. In Razakhami-Gate Todas are played in Dugun Laya. Semetunes, these are also played in Barabar-ki-Laya, i.e., in the same space as that of the Gat.

Laya—An uniform speed of a given time is called 'Laya'. For example, if we count from 1 to 5, we will do so in an uniform speed pronouncing 1, 2, 3, 4, 5. In doing so we will neither stop in the middle nor make the speed alternately slow and fast but will go on counting 1 to 5 in perfectly uniform speed. Just as a watch or clock gives the sound of "Tik Tik Tik Tik" in an uniform manner, in the same way the uniformity of speed is maintained in singing and playing of Instruments. This very uniform speed is called 'Laya' or tempo.

Vilambit-Laya—The laya or tempo which is very slow is called Vilambit-Laya. It is also known as 'Thai' or Thai-ki-Laya.

Drut-Laya—The Laya or tempo which is very fast or which is four times as fast as the speed of Vilambit Laya is called 'Drut-Laya'.

Madhya-Laya—The Laya or tempo which is in-between the speed of Vilambit-Laya and Drut-Laya, is called 'Madhya-Laya'. In other words, the Laya which is twice as fast as the speed of Vilambit-Laya or twice as slow as the speed of Drut-Laya, is called Madhya-Laya or Medium tempo.

Ati-Vilambit-Laya—The speed which is twice slower than the speed of Vilambit-Laya is called 'Ati-Vilambit-Laya'.

Anudrut-Laya—The speed which is twice faster than the speed Drut-Laya is called 'Anudrut-Laya'.

Adi-Laya—Adi-Laya means one and a half (1½) measure of a given Laya. In other words, to play three syllables or boles in two units of time is called 'Adi-Laya'.

For example :

<p>— Dhin — ————— Dhin — Dha. ————— </p>	<p>Dha — Dha —————</p>	<p>Dha — Dhin ————— × — Dhin — —————</p>
<p>The above boles or syllables of Trital are in Adi-Laya.</p>		

Kuadi-Laya — Kuadi-Laya means one and one-fourth ($1\frac{1}{4}$) measure of a given Laya. In other words, to play five syllables in four units of time is called 'Kuadi-Laya'.

For example :

Dha — — — Dhin — — — Dhin — — —

×

— — — Dha — — — — — Dha — — — — —

| Dhin — — — — — Dhin — — — — —
2

Biadi-Laya — Biadi-Laya means one and three-fourth ($1\frac{3}{4}$) measure of a given Laya. In other words, to play seven syllables in four units of time.

For example :

Dha — — — — — Dhin — — — — — — — — — — — Dhin — — — — — Dha — — — — —

×

— — — — — Dha — — — — — — — — — — — Dhin — — — — — — — — — — — | Dha

2

CHAPTER XII

The four groups of Musical Instruments

The Musical Instruments of India have been broadly classified under four groups, namely, (1) Tata Vadya, (Chordophones), (2) Avanaddha Vadya (Membrophones) (3) Sushir Vadya (Aerophones) and (4) Ghana Vadya (Autophones).

Tata – Vadya or Chordophones — Those string Instruments which are played with the bow, plectrum and fingers are called 'Tata Vadya' or 'Tantu Vadya', e. g., Veena, Sitar, Sarod, Violin, Jaraj, Sarangi, Tambura etc. These are called string Instruments and are also known as Instruments of 'Swara'.

Avanaddha Vadya or Membrophones — Those Instruments which are made of hollow cylinder or hemisphere with parchment stretched over the openings and which are played with the fingers of both the hands are called Avanaddha Vadya, e. g., Tabla, Mridang, Dhol or Dholak etc. These are called percussion Instruments and are also known as Instruments of 'Tala'.

Sushir Vadya or Aerophones — Those Instruments which are played with the blow of the mouth or by holes and Keys are called Sushir Vadya, e. g., Flute, Shehnai, Algoza, Clarionet etc. These are called wind Instruments and are also known as Instruments of 'Swara'.

Ghana Vadya or Autophones — Those Instruments which are played with small sticks or by percussion forcibly striking one solid body against another are called Ghana Vadya, e. g., Jhanj, Kartal, Manjeera, Jal-Tarang etc. These are called Pulsatile Instruments and are also known as Instruments of percussion or 'Tala'.

VIOLIN

Violin is a foreign Instrument. It cannot be said with certainty as to who invented the Instrument, but it can be definitely said that Violin was invented in Europe in the middle of the 16th century and is current even to this day.

There are three views current about the invention of Violin. One view is that about 5000 B. C. Ravan, the king of Lanka, had invented an Instrument having one wire and he used to play on it with a bow. That very one-wire Instrument passed from India through Persia, Arabia and Spain and was thence introduced into European music at the end of the 11th century. And on the very model of the one-wire Instrument Violin was invented.

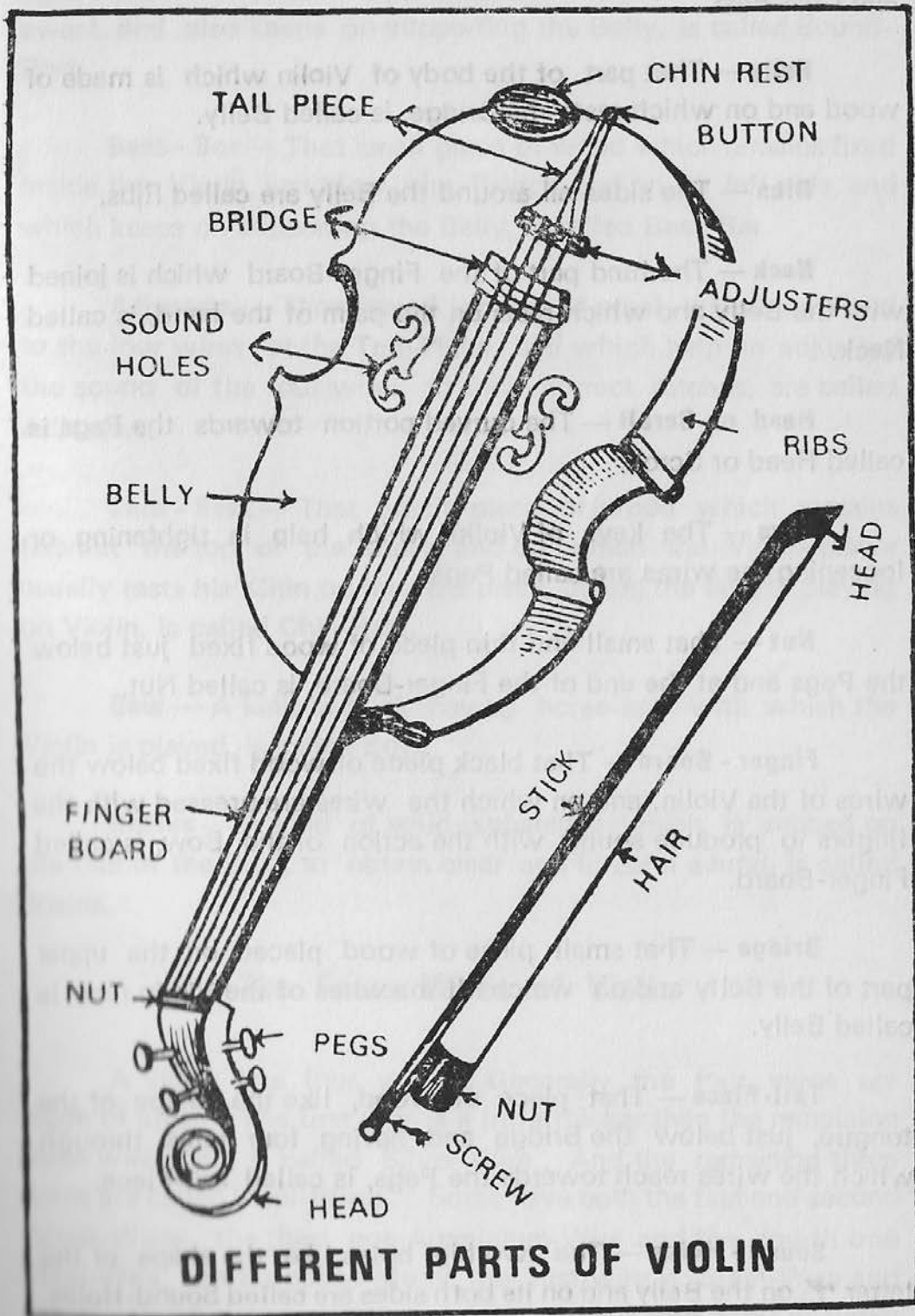
Another view is that a three-wire Instrument, known as Rebeck, was current in Europe before 16th century. On the model of Rebeck a six-wire Instrument, known as viol, was introduced. Then in the middle of the 16th century Violin was introduced as a modified form of viol.

Still another view is that a German family known as Triffenbruckers used to manufacture a six-wire Instrument known as Lute. From this very German family one Mr. Gasparo-di-Solo, resident of Lombardy, invented Violin for the first time in 16th century.

Thus, from the above description it is clear that although it cannot be said with certainty as to which particular individual invented Violin but it can be definitely said, without doubt, that Violin was first invented in Europe as a modified form of Viol in the middle of the 16th century and was then current in Italy.

DIFFERENT PARTS OF VIOLIN

The different parts of Violin are known as Belly, Ribs, Neck, Head or Scroll, Pegs, Nut, Finger-Board, Bridge, Tail-



Piece, Sound-Holes, Button, Sound-Post, Bass-Bar, Adjusters and Chin-Rest.

Belly — That part of the body of Violin which is made of wood and on which rests the Bridge, is called Belly.

Ribs — The sides all around the Belly are called Ribs.

Neck — The hind part of the Finger-Board which is joined with the Belly and which rests on the palm of the hand, is called Neck.

Head or Scroll — The curved portion towards the Pegs is called Head or Scroll.

Pegs — The keys of Violin which help in tightening or loosening the wires are called Pegs.

Nut — That small and thin piece of wood fixed just below the Pegs and at the end of the Finger-Board, is called Nut.

Finger - Board — That black piece of wood fixed below the wires of the Violin, and on which the wires are pressed with the fingers to produce sound with the action of the Bow, is called Finger-Board.

Bridge — That small piece of wood placed on the upper part of the Belly and on which all the wires of the Violin rest, is called Bridge.

Tail-Piece — That piece of wood, like the shape of the tongue, just below the Bridge and having four holes, through which the wires reach towards the Pegs, is called Tail-Piece.

Sound - Holes — The two big holes like the shape of the letter 'f' on the Belly and on its both sides are called Sound-Holes.

Button — A sort of hook below the Belly on which the Tail-Piece remains fixed, is called Button.

Sound - Post — That two inches long piece of wood which remains fixed inside the Violin, just below the Bridge and on its right side, and which helps to make the sound of the Violin sweet, and also keeps on supporting the Belly, is called Sound-Post.

Bass - Bar — That small piece of wood which remains fixed inside the Violin, just below the Bridge and on its left side, and which keeps on supporting the Belly, is called Bass-Bar.

Adjusters — Those small screws of steel which are fixed to the four wires at the Tail-Piece, and which help in adjusting the sound of the four wires to their correct pitches, are called Adjusters.

Chin - Rest — That small piece of wood which remains fixed at the top of the Belly and on which the Violin-player usually rests his Chin on the said piece, during the time of playing on Violin, is called Chin-Rest.

Bow — A kind of stick having horse-hair with which the Violin is played, is called Bow.

Rosins — A kind of solid substance which is rubbed on the hair of the Stick to obtain clear and forceful sound, is called Rosins.

The Fours Wires of Violin

A Violin has four wires. Generally the four wires are made of steel. The first wire is a little thicker than the remaining three wires and is called Silver-Wire. And the remaining three wires are called Steel-Wires. Some have both the first and second Silver-Wires, the third one Aluminium-Wire and the fourth one Steel-Wire. In European Music the first wire is Steel-Wire and the remaining three wires are of Gut. All the four wires of Violin remain over the Finger-Board.

Tuning of Violin

The four wires of Violin are tuned in different 'Swaras'. The first wire is tuned in 'Sa' of the lower Octave, the second wire in 'Pa' of the lower Octave, the third one in 'Sa' of the middle Octave and the fourth one in 'Pa' of the middle Octave, i. e., "Sa Pa Sa Pa" in this order. Some people tune the four wires in 'Pa Sa Pa Sa' in this order. In South Indian Music the four wires are tuned in "Sa Pa Sa Pa" respectively. But in the Western system of music the four wires are tuned in "Ma Sa Pa Re" in this order.

CHAPTER XIII

A Short History of the Notation System of Indian Music

The art of describing musical ideas in written characters is called Notation. It is a system of writing a song or Gat in Swara and Tala. If the words of a song or the Boles of a Gat are written in Swara and Tala, it will be called the notation of that song or Gat. If the Alap of a Raga is written in musical characters, it will be called the notation of that Alap. Similarly, if a Tala is written with its Boles, Matras Tala-marks etc., it will be called the notation of that Tala.

The notation system had been in existence in our country ever since the time of Panini, about 500 B. C., the famous Grammarian. According to Sir William Wilson Hunter, "A regular system of notation had been worked out before the age of Panini.....and the seven notes were designated by their initial letters. This notation passed from the Brahmins through the Persians to Arabia, and was thence introduced into European music by Guido d' Arezzo at the beginning of the 11th century". 'Imperial Gazetteer of India' by W. W. Hunter.

It is well known that our music has recourse to the three Octaves known as Mandra (Lower), Madhya (Middle) and Tara (Higher). Our ancient writers used certain symbols to represent the notes of the said three Octaves. Pandit Sharangdeva, the author of the famous treatise entitled 'Sangeeta Ratnakara', has indicated the notes of the lower Octave (Mandra Saptak) and the higher Octave (Tara Saptak) by putting a dot and a short perpendicular line respectively at the top of the initial letters of the notes. For example, "Ma Pa Dha Ni" indicate the notes

of the lower Octave and "Sa Re Ga" indicate the notes of the higher Octave. The Boles or the words of a song which had to be prolonged were indicated by putting the sign of a Zero "O" after the words to indicate stoppage on them. For example, "Har O MU O" (हर ० मू ०) which indicated stoppage after 'Har' and 'Mu'. And when a note had to be pronounced in one Matra, one unit of time, it was written thus : 'Gaa Paa Dhaa' ('गा पा धा'). This indicated one note in one Matra time-duration or in one unit of time. And when two or three notes were pronounced in one Matra, they were written thus : Pa Dha, Pa Dha Ni (प ध, प ध नि) respectively. In other words, Ga Pa Dha ('गा पा धा') each of these notes indicated one note in one Matra, 'Pa Dha' ('प ध') indicated two notes in one Matra and 'Pa Dha Ni' ('प ध नि') indicated three notes in one Matra.

The ancient writers did not have any separate symbols to denote sharp and flat (Teevra and Komal) notes of the Octave. Because, they held that when the notes of a Thata were laid down and the Ragas coming under them were enumerated, there was no need to symbolise again the sharp and flat notes of the Raga. For example, if a Raga belonged to a particular Thata having 'Ga' and 'Ni' Komal (flat), it was presumed that the notes coming into the Raga would be Komal (flat) and there was no need to further symbolise the said two Komal (flat) notes.

Later on, in the seventeenth century when Pt. Vyankatamakhi expounded the 72 Thatas (Melakartas), he introduced certain new signs and conventional letters to denote his Shuddha and Vikrit Swaras (sharp and flat notes). He used the symbols 'अ', 'इ' and 'उ' to indicate them. He wrote his Komal (flat) 'रे' as 'र', Teevra (sharp) 'रे' as 'रि', Komal (flat) 'ग' as 'ग' and Teevra (sharp) 'ग' as 'गि'. He wrote his three 'Rishabhas', viz., Shuddha 'रे' (our Komal (flat) 'रे') as 'र', Panch-Shruti 'रे' (our Komal (flat) 'ग') as 'रि' and Shat-Shruti 'रे' (our Komal

(flat) 'ग') as 'रु'. Similarly, he wrote his three Gandharas as 'ग', 'गि' and 'गु', his three Dhaivatras as 'ध', 'धि' and 'धु' and his three Nishadas as 'न', 'नि' and 'नु'. Thus, we find that in the 17th century there was some improvement in this direction.

Our ancient writers were also aware of the importance of Tala and had certain symbols to write the Talas in Tala-notation. They used the following six symbols for the purpose :-

No.	Symbol	Name	Matra-Duration
1.	—	Anudrut	One Matra
2.	0	Drut	Two Matras
3.	।	Laghu	Four Matras
4.	S	Guru	Eight Matras
5.	3	Plut	Twelve Matras
6.	+	Kakpad	Sixteen Matras

Today we have a fully developed form of notation system. There are, at present, two different notation systems prevalent in 'Hindustani system of music' known as 'Bhatkhande notation system' and 'Vishnudigambar notation system'.

CHAPTER XIV

The Notation Systems of Pt. Bhatkhande and Pt. Vishnudigamber

There are, at present, two different Notation Systems prevalent in Hindustani System of Music popularly known as Bhatkhande-Notation-System and Vishnudigamber-Notation-System.

Bhatkhande-Notation-System

In Hindustani System of Music there are seven principal notes known as Shadja, Rishabha Gandhara, Madhyam, Pancham, Dhaivata and Nishada. These are designated by their initial syllables as 'Sa Re Ga Ma Pa Dha Ni' and are called 'Shuddha-Swaras'. The two notes 'Sa' and 'Pa' are supposed to be constant. They do not change their fixed places. The remaining five notes, viz., 'Re Ga Ma Dha Ni' are subject to change. Four of these, viz., 'Re Ga Dha Ni' become flat or **Komal** and the remaining one note, i.e., 'Ma', which is already flat or Komal, becomes sharp or **Teevra**. Thus, including the **Vikrits** of the five notes 'Re Ga Ma Dha Ni', there are in all twelve notes known as Sa Re Re Ga Ga Ma [!]Ma Pa Dha Dha Ni Ni.

(1) Sharp-notes or Shuddha-Swaras, excluding sharp or Teevra 'Ma', do not require any symbol to indicate them as sharp or Shuddha notes.

(2) Flat notes or Komal-Swaras, excluding flat (Komal) 'Ma', are identified by putting a small horizontal line or a dash below the notes, e. g., Ga Dha Ni. These are flat or Komal notes. Flat (Komal) 'Ma' does not have any such sign.

(3) Sharp or Teevra 'Ma' is identified by a short perpendicular line over it, e.g., 'Ma'.

(4) The notes of 'Mandra-Saptak' or the Lower-Octave are symbolised by putting a dot below those notes, e. g., 'Pa Dha Ni',

(5) The notes of Madhya-Saptak or the Middle-Octave have no such signs, e.g., 'Ga Ma Pa Dha'.

(6) The notes of Tar-Saptak or Higher Octave are symbolised by putting a dot over those notes, e.g., 'Sa Re Ga'.

(7) The notes which have the sign of a Tie '—' below them indicates that the notes are to be pronounced in one **Matra** or one unit of time. For example, Ga Ma, Ma Pa Dha, Pa Dha Ni Sa these indicate that 'Ga Ma' the two notes are to be pronounced in one unit of time, 'Ma Pa Dha' these three notes in one unit of time and 'Pa Dha Ni Sa' these four notes in one unit of time. In other words, to pronounce the notes 'Ga Ma', given in a 'Tie', 'Ga' will be pronounced in $\frac{1}{2}$ unit of time and 'Ma' in another $\frac{1}{2}$ unit of time. Similarly, in case of Ma Pa Dha given in a 'Tie', 'Ma' will be pronounced in $\frac{1}{3}$ unit of time, 'Pa' in $\frac{1}{3}$ unit of time and then 'Dha' in $\frac{1}{3}$ unit of time.

(8) '—' — This sign indicates 'Meend'. When this sign is put over the notes Ga Ma Pa in this way, then the notes are pronounced gracefully through 'Meend' or glide without silencing the voice.

(9) '—' This sign indicates pause. When this sign is put after a note like this 'Ma —', then after pronouncing 'Ma'

pause will be made, i.e., 'Ma' will be pronounced in one unit of time and then a pause will be made for another one unit of time.

(10) When this sign 'S' is put after the 'Bole' of a song, then that 'Bole' is prolonged for as many units of time as there are such signs. For example, 'MO S'. Here, the **Bole** 'MO' will be pronounced in one unit of time and then it will be prolonged for another one unit of time.

(11) ^{Ma}'Pa'—When a neighbouring note, higher or lower, is attached to the main note, it is called grace-note or 'Kan'. For example, ^{Ma}'Pa'. Here, 'Ma' is the grace-note or 'Kan' on 'Pa'. Therefore, before pronouncing 'Pa' a slight touch of 'Ma' the grace-note will have to be made.

(12) (Pa) — When a note is put within two brackets as '(Pa)' it means that 'Pa' will be pronounced twice quickly touching its higher and lower neighbouring notes. In other words, at first the higher neighbouring note 'Dha' will be pronounced, then 'Pa' will be pronounced, then 'Ma' the lower neighbouring note will be pronounced and then again 'Pa' will be pronounced. For example, 'Dha Pa Ma Pa' or ^{Dha Ma}'Pa Pa' these notes will be pronounced in quick tempo.

(13) ' , ' — The sign of 'Coma' indicates very slight stoppage. For example Dha Ni Sa, Dha Ni. Here, there are five notes in one unit of time. Therefore, 'Dha Ni Sa' these three notes will be pronounced in $\frac{1}{4}$ unit of time and 'Dha Ni' the remaining two notes in another $\frac{1}{4}$ unit of time.

(14) 'Λ' — This is a sign of 'Gamaka'. For example, ^Λ'Ga ^ΛGa'. Here, 'Ga Ga' these two notes will be pronounced through 'Gamak'.

(15) 'X'—This sign indicates the 'Sam' of a Tala or 'Gat'. In other words, the starting point of a Tala or Song. The 'Sam' is shown with some force or emphasis, over and over again, after every Alap or 'Tan'. 'Sam' is also the concluding place of a song or Gat.

(16) 'O' — The sign of Zero indicates the no-beat or 'Khali' of a Tala, i.e., the place of a Tala where there is no beat. Figures 1, 2, 3 and 4 in a Tala indicate the first, second, third and fourth beat of a Tala.

Vishnudigamber Notation System

(1) Sharp notes or Shuddha-Swaras, excluding Teevra 'Ma', do not require any sign to indicate them as sharp or Shuddha notes, e.g., 'Ga, Dha, Ni'.

(2) Flat notes or Komal-Swaras, excluding Komal 'Ma', are identified by putting a sign or attaching a sort of symbol under the notes, e.g., Dha Ni Dha or Ga Re Ga.

(3) The notes of the lower Octave or Mandra Saptak are indicated by putting a dot over them, e.g., 'Pȧ Dhȧ Ni̇ Dhȧ Pȧ'.

(4) No symbol is required for indicating the notes of the Middle Octave or Madhya-Saptak, e.g., 'Ma Pa Dha Ni Dha Pa'.

(5) The notes of the higher Octave or Tara-Saptak are indicated by putting a short perpendicular line over the notes, e.g., 'Sȧ Rė Gȧ Mȧ'.

(6) To indicate the notes to be pronounced in one unit of time a 'Dash' is put under the notes, e.g., 'Ga Ma Pa Dha'.

(7) To indicate the notes to be pronounced in two units of time a kind of symbol such as this ~~~~~ is put under the notes, e.g., 'Ga Ma Pa Dha'.

(8) For indicating the notes of $\frac{1}{2}$ unit time a Zero-like sign is put under the notes, e.g., 'Ga Ma Pa'.

o o o

(9) For indicating the notes of $\frac{1}{4}$ unit of time a sort of **Tie** is put under the notes, e.g., 'Dha Pa Ma'.

— — —

(10) For indicating the notes of $\frac{1}{8}$ unit of time two **Ties** are put under the notes, e.g., 'Ga Ma Pa'.

— — —

(11) For indicating the notes of $\frac{1}{3}$ unit of time a symbol like this ~~~ is put under the notes, e.g., 'Ga Re Sa'.

~~~~ ~~~~~ ~~~~~

(12) To indicate the notes of  $\frac{1}{8}$  unit of time two signs of this kind ~~~~~ are put under the notes, e.g., 'Ga Re Sa'.

~~~~~ ~~~~~ ~~~~~

(13) To prolong the notes or to make a pause on the notes a kind of symbol like this S is put after the notes, e.g., 'Ga S Ma S'.

(14) To prolong the Boles or the words of a song some dots are put after the notes, e.g., 'Ja ... Ja ...'


(15) The sign of Coma indicates pause after pronouncing the notes, e.g., "Sa, Re, Ga".

(16) 'I' This kind of sign indicates the end of one round of a song.

(17) 'II' This kind of sign indicates the end of the 'Sthai' or the first part of a song.

(18) 'III' This kind of symbol indicates the end of the entire song.

(19) ^{'Ma'} Pa This indicates that there is the 'Kan' or grace note of 'Ma' over 'Pa'.

(20)  This is the sign of 'Meend', e.g., Dha Ni Sa. This indicates that 'Dha' Ni Sa' these three notes are to be pronounced through 'Meend'.

(21) '?' The sign of the 'Sam' or the principal beat of a Tal or a song.

(22) '+' The sign of 'no-beat' of a Tal, i.e., there is no beat of the Tal on that place.

Note :—It may be said here that the notation system of Pt. Bhatkhande is easy and simple and can be easily understood by one and all. Not only this, but it is also followed by most of the musicians as well as the students of music.

CHAPTER XV

Some Classical Forms OF Musical Compositions

DHRUPAD

Dhrupad is a blue-blooded and high browed classical song and the most chaste style of Hindustani music having strict rules to be observed. It is purely a legacy of the temple music and Sanskrit Prabandhas. It owes its origin to the temple music of the 'Keertans' and 'Bhajans' sung at the morning and evening services in the temple at the time of worship. Raja Man Singh of Gwalior (1486-1516) is supposed to have started the Dhrupad style of singing. He was the great representative of this style. He composed several songs in this style and is said to have brought the Dhrupad style of singing to its present state. "This sort of composition has its origin from the time of Raja Man Singh of Gwalior, who is considered as the father of Dhrupad Singers". 'Music of India' by Captain N. Augustus Willard. Page 67.

Dhrupad is said to be the heroic song of India. "The style is very masculine, and almost entirely devoid of studied ornamental flourishes". It has the solemnity, the serenity and the dignity of its own. It is said that the style of Dhrupad is too masculine to suit the tender delicacy of female expression. Mr. Strangways has even said that the man who has the strength of five buffaloes, let that man sing Dhrupad.

Dhrupad consists of four parts, viz., Sthai, Antara, Sanchari and Abhog. It is mostly sung in Choutal and Teora Tala. 'Tanas'

are not permissible in Dhrupad singing. Instead, the song is sung in Dugun, Chougun and Athgun layas.

There were four different styles of Dhrupad singing recognised in the past known as Banis. They were called (1) Dagar-Bani, (2) Khandhar-Bani, (3) Nohar-Bani and (4) Gourhar-Bani. These Banis or styles of Dhrupad singing are no longer current and it is not possible to distinguish the styles of singing of the said Banis.

The songs of Dhrupad are mostly in Hindi, Urdu and Vrij (Vrijbhasha) language. The speciality of Dhrupad is that the purity of the Raga is strictly maintained in it. When singing a Dhrupad, rules of the Ragas are strictly observed. Mr. Strangways has rightly said in his book entitled the music of Hindustan that "When there is any doubt about the exact form of a particular Raga, appeal is made not to Sanskrit authorities but to the traditional form of Dhrupad, in that the Raga is to be found in its purity".

Dhrupad singing was very popular in the past. Ustad Allahbande Khan of Alwar, Zakiruddin Khan of Udaipur, Nasiruddin Khan of Indore, Ziauddin Khan of Udaipur, Dagar-brothers, Rahimuddin Khan 'Dagar' (all these belong to the family of Allahbande Khan), Wazir Khan of Rampur, Chandan Choubey of Mathura, Radhika Mohan Goswami of Bengal, Gopeshwar Banerjee — all these were most renowned Dhrupad singers of the past.

DHAMAR and HORI

Dhamar and Hori are almost one and the same thing. When the Hori variety of song is sung in Dhamar-Tal, it is called Dhamar. In Dhamar and Hori the subject matter is mostly the description of the colour festival and the colour-throwing between Radha and Krishna. Dhamar has four parts, viz., Sthai, Antara, Sanchari and Abhog. It is mostly sung in Dhamar-Tala.

It is sung with rhythmic evolutions of the wordings of the song known as Dugun, Tigun, Chougun etc. Bol-Tanas and Gamaks are also employed in singing Dhamar.

Hori too is sung like Dhamar. It also employs Dugun, Tigun, Chougun, Bol-Tana etc. and is sung in Dhamar Tala.

Dhamar and Hori are mostly sung by Dhrupad singers. Khyal singers also sing Dhamar and Hori. In Hori the song mostly refers to the colour sports indulged in during the colour-festival or 'Holi festival'. It is sung in rhythmic evolutions of the wordings of the song in Dugun and Chougun etc.

KHYAL

The term Khyal is an Arabic word which means imagination. Khyal is a kind of classical song in which extempore development of the Raga with Alaps and Tanas is admitted. According to Dr. S. N. Ratanjankar Khyal is a sweet combination between the pure classical music of the Dhrupad and the folk-music. In Khyal, the musician is perfectly at liberty to elaborate it extempore according to his ability and inspiration, but within the limits of the Raga concerned and the general outline of the composition. "The style is extremely graceful, and replete with studied elegance and embellishments. In Khyal the subject generally is a love tale, and the person supposed to utter it is a female. Sultan Hussain Shirqui of Jounpore is the inventor of this class of song." Music of India by N. Augustus Willard. Page 67-68.

There are two styles of Khyals, viz., Kalawanti-Khyal and Qouwali-Khyal. Sultan Hussain Shirqui of Jounpur (1458-1480 A.D.) is said to be the inventor of Kalawanti-Khyal and Amir Khusro, the poet and musician at the court of Alauddin Khilji, is the inventor of Qouwali-Khyal.

Adarang and Sadarang, the two brothers at the court of Mohammad Shah Rangeele (1719 - 1740 A. D.), composed thousands of Khyals which are current even to this day. These

two brothers are said to be the descendants of Tansen. They themselves sang Dhrupads but composed Khyals and taught them to their pupils. They did not teach Khyal to the members of their own family and even did not allow them to sing Khyals. Wazir Khan Saheb, the famous singer at the court of the Nawab of Rampur, who belonged to the family of Sada Rang, never sang Khyal and used to sing Dhrupad alone.

There are two parts in Khyal, i.e., Sthai and Antara. Khyal is sung in all the Ragas of Hindustani music. The Talas employed in Khyal singing are : Ektal, Ada-Choutal, Jhoomra, Tilwada, Trital and Jhaptal. The songs of Khyal are mostly in Hindi, Urdu and V. ijbhasha. Alap, Tana, Bol-Tana, Gamak-Tana etc. are used in Khyal singing.

There are two types of Khyal, viz., Slow-Khyal and Fast-Khyal. Slow-Khyal is mostly sung in Ektal, Ada-Choutal, Jhoomra and Tilwada. It is generally sung in slow tempo.

At first extensive Alap of the Raga is done and then different kinds of Tanas are sung. Fast Khyal is sung in Trital and Jhaptal. Generally fast Tanas and Bol-Tanas are used in it.

The Khyal singers began to impart practical training of Khyal singing to their pupils and the members of their family according to their own method and style of Khyal singing. Thus, different Khyal singers, having their own style of singing Khyals, came into being. They differed in their method of rendering the Ragas, in their pronunciation of the notes, in their rendering of Sthai, Antara and the different kinds of Tanas and Layakaries that they adopted. In this way, different schools of Khyal singing sprang up better known as 'Gharanas'. These were called Gwalior Gharana, Jaipur Gharana, Delhi Gharana, Agra Gharana, Kirana Gharana and Patiala Gharana.

Haddu Khan, Hassu Khan, Bade Mohammad Khan, Rahmat Khan, Alia-Fattu brothers, Shankar Rao Pandit, Balkrishnabua,

Allahdiya Khan, Abdul Karim Khan, Faiyaz Hussain Khan (Aftab - i - Moosiqi), Ustad Mushtaq Hussain Khan, Vilayat Hussain Khan, Krishna Rao Pandit, Vinayak Rao Patwardhan, Pt. Vishnudigambar ji, Pt. Onkar Nath Thakur were the most renowned Khyal singers of the past.

TAPPA

Tappa is a musical lyric composition invented by Ghulam Nabi Shori (Shori is the pen-name), son of the famous singer and Qouwal Ghulam Rasool of Lucknow, who flourished during the time of Asaf-ud-daulah (1776-1797 A.D.) the Nawab of Oudh. Tappa was formerly sung by the camel-drivers of the Punjab. These songs recited the loves of Hir and Ranjha, equally renowned for their deep attachment.

It is said that Ghulam Nabi Shori went to Punjab, lived there for some time, learnt the Punjabi dialect, heard the songs of the camel-drivers of the province of Punjab and Sindh and then composed several songs similar to the music of the camel-drivers and called them Tappa. He himself sang those compositions. Thus, Tappa is said to have been invented by the famous Shori Miyan. "It has been brought to its present degree of perfection by the famous Shori Mian who in some measure may be considered its founder. Tappa was formerly sung by the Camel-drivers of the Punjab, and it was he who modelled it into the elegance it is now sung". 'Music of India' by N. Augustus Willard, Page 68.

Tappa has two parts, viz., Sthai and Antara. It is sung in some specific Ragas. It employs almost the same Ragas and Talas as are used in Khyal singing. It has long and charming Tanas and revels in ornamental flourishes. The turns and trills in Tappa are known as Murki, Khatka, Gitkidi etc., which are a speciality of Tappa singing. The wordings of the song are in the language spoken in the Punjab or a mixture of the dialect of Hindi and Punjab!. A special type of voice-production and

voice-culture is needed for singing Tappa. Formerly, there used to be separate Gharanas (family of musicians) of Tappa singers who used to specialise in Tappa singing alone. Shori Miyan, Miyan Hamdan, Alijan, Tasadduq Hussain have been the most renowned Tappa singers of the past.

THUMRI

Thumri is a sweet and amorous song refined in the classical style. Thumri style of singing is said to have been introduced by the members of the family of Ghulam Nabi Shori, the inventor of Tappa style of singing. In Thumri the word sense is quite important. The Thumri singer has got to sing Thumri in confirmity with the delicacy of the word sense. He is not expected to be violent or jerky in his vocal modulations when singing Thumri.

There are two types of Thumris, viz., Thumri of slow tempo and Thumri of Medium tempo. Slow tempo Thumri is sung in Theka-Thumri, i.e., Punjabi Tal (a form of Trital) and in Deepchandi; while Medium tempo Thumri is sung in Trital and Dadra. Thumri has two parts, i.e., Sthai and Antara. The wordings of Thumri are in the dialect of 'Vrij bhasha'. It is sung in Ragas like Khamaj, Kaphi, Peelu, etc. It does not employ sober Ragas like Darbari, Todi, Marwa, Shri, etc., It has amorous theme and describes some love affair. "There is in it more of acting expression, voice modulation and feminine grace suitable to the word sense".

In Thumri short but beautiful Tanas are mostly used. Sometimes beautiful blending of different Ragas is also shown. For example, while singing a Thumri in Raga Peelu the tinge of Kaphi and Bhimpalasi is also shown very skilfully. The whole technique of Thumri singing lies in passing from one note to another in a very graceful manner. In short, Thumri style of singing is simply enchanting.

Lucknow and Varanasi are famous for Thumri singing and Thumri is mostly sung at these two places. Lalan Piya, Qadar Piya, Ishqa Rang and Bindadin have been the great Thumri composers and singers of the past.

GHAZAL

Ghazal is also a kind of song. Ghazals are mostly in Urdu and Persian language. A Ghazal must have at least four couplets. Because, any composition of a poem having less than four couplets cannot be called a Ghazal. "The Ghazal has for its theme a description of the beauties of the beloved object, minutely enumerated, such as the green beard, moles, ringlets, size, shape, etc. etc., as well as his cruelties and indifference and the pain endured by the lover". 'A Treatise on the music of Hindustan' by Captain N. Augustus Willard. Page 70-71.

Ghazals catch the listener's imagination because of their sweet and convincing words. Like other folk-songs repetition of the same cadences of music is quite frequent in Ghazals also.

Ghazal is mostly sung in those Ragas in which Thumri is sung. Those who have good knowledge of Urdu can sing Ghazals very well.

TARANA

Tarana is also a kind of classical song. Tarana is an interesting composition consisting of syllables like : 'Odani Deem Tadeem Tana Derena' etc. Besides, it consists of some syllables of Pakhawaj or Tabla and also one or two couplets of Urdu language. Tarana has two parts, viz., Sthai and Antara. Fast Tanas are sung in Tarana both in Barabar-ki-laya and in Dugun-Laya. Taranas are sung in fast tempo and the skill

lies in correct and clear pronunciation of the syllables and occasional rhythmic evolutions. In Tarana we enjoy both the Raga and Laya. Bahadur Hussain Khan, Tanras Khan and Natthu Khan were the most renowned Tarana singers of the past and their Taranas are still current and sung even to this day.

CHATURANG

Chaturang is a composition having four parts, viz., a combination of Khyal, Tarana, Sargam and Trivat. The first part has the words of the song of a Khyal, the second part has the syllables of a Tarana, the third part has the notes of the Raga in which it is set and the fourth part has the syllables or a 'Paran' of the Pakhawaj. In other words, a chaturang has the Boles of a song, syllables of Tarana, notes of the Raga that is being sung and the syllables of the Pakhawaj, one after the other, respectively,

CHAPTER XVI

Life sketches of some distinguished Musicians

Pt. VISHNU NARAYAN BHATKHANDE

With the dismemberment of the Mughal Empire music lost its State patronage. The Britishers did not take any interest in the preservation and progress of this sublime art. The native princes, under the spell of the new system of education they received, became indifferent to this indigenous art because of their pride in everything western. The educated classes looked it with disdain and believed that it was meant exclusively for persons belonging to the low strata of society. The art fell into the hands of illiterate professionals and lost much of its original purity. Practising musicians of those days regarded music as their hoarded treasure and were too averse to part with it. They were jealously anxious to preserve their art only among the members of their family and were extremely reluctant even to demonstrate fully their own knowledge lest it should be revealed to outsiders. With the rapidly disappearing patronage of the native princes, music had dwindled down to a few centres, and the number of good and authoritative musicians was sadly depleted. There were hardly any musicians left who had the knowledge of the theory of music or the ancient texts. The music as it was then practised had very much changed, in its form, from what it was described in the ancient Granthas. It was at this critical time, about one hundred and thirty years ago, that a peerless musical genius appeared on the stage of Indian music as its saviour. It was *Pandit Vishnu Narayan Bhatkhande*, one of the greatest masters, composers and scholars the world has seen. He saw the light on August 13, 1860, on Sri Krishna

Janmashtami day, in a Chittapawan Brahmin family at Balkeshwar in Bombay. His father Narayan Rao alias Nana was a *Munim* in the employ of a rich businessman of Bombay. Nana Saheb had three sons and two daughters. Pandit Ji was the second son. His mother was a pious lady. She could sing lullaby and *Bhajans* very well. His father used to play on *Ektara* (Indian harp). His elder brother too was fond of music and used to play on *Dilruba*. Thus brought up amidst happy surroundings and musical environments, Pandit Ji, when yet a child, could sing the songs of his mother exactly in the same style as recited by her, though in a child-like lisping pronunciation.

In his childhood Pandit Ji was called *Gajanan* and his pet name was *Anna*. When he was barely ten, he became fond of flute. Soon he learnt to play on flute. Within a short time he mastered the Instrument so well that whenever there was any music concert in Balkeshwar or in his school, where he was receiving his education, there was an irresistible demand for his flute both as a solo performer and as an accompanist. In his school he was awarded several prizes and medals for his skilful flute playing.

He received his early education in the Elphinstone School in Bombay. He was very popular in his school. The students regarded him as their leader. Whenever there arose any quarrel among them, they would straightaway go to him, instead of making a complaint to the teacher, for the settlement of their dispute.

After doing his High School he started learning Sitar. He received his lessons on Sitar from Sri Vallabhdas and Gopalgiri Bua. At first, he was required to listen to the Sitar recital of his master for months together. When his master was satisfied that the boy had a sincere desire to learn the art, he started giving him lessons on Sitar. Within a few years Panditji mastered the instrument sufficiently well and soon became a popular Sitar player of Bombay. But, despite his inordinate love

for music he never neglected his academic studies and graduated in 1885. After obtaining his degree of LL. B., in 1887, he joined the bar and practised law at the High Court where he earned a creditable name within a short time.

He was married to Madhu Bai who gave birth to a daughter. But, as Providence would have it, the cruel hands of death snatched both the mother and the child from him and he was left all alone to find solace in music. Then, he joined *Gyan Uttejak Mandali*, a famous music circle in Bombay. Here, he learnt about 300 *Dhrupads* from Raoji Bua Belbagkar, a renowned Dhrupad singer. He also learnt about 150 *Knyals* from Ali Husain and his maternal uncle Vilayat Khan, the famous Khyal singers of that time, who were on the staff of the *Mandali*. During this time Panditji came in contact with a galaxy of renowned musicians of India who used to come to Bombay, from different parts of the country, to give their performances in the *Mandali*. He heard their performances and had discussions with them on the intricate problems of music. Thus, Panditji spent about 15 years of his life in the *Mandali* in learning the practice of music and in studying the ancient treatises on music. Side by side he prepared his notes on the researches that he made in the field of music and delivered a series of lectures to the benefit of the members of the *Mandali*.

Not content with this Panditji made up his mind to gain a thorough knowledge of both the theory and practice of music. He wanted to systematise the entire prevalent forms of music and to build on their basis a systematic and co-ordinated theory and practice of music. His aim was to standardise the existing forms of Hindustani system of music and to put them on a sound footing by formulating a set of rules that would make the knowledge of music easily accesable to all its lover. With this end in view he decided to make a tour of the whole of India, to meet renowned musicians, to have from them a reliable knowledge of the prevailing practices and forms of Hindustani music, to collect Dhrupad and Khyal compositions and to visit well known libraries and private collections. Accordingly,

at first, he visited Gujrat, Kathiawar, Surat, Baroda, Ahmadabad, Rajkot, Bikaner, Jamnagar, Junagadh, Bhavanagar etc. Next, in 1904 he went to the south and visited Madras, Tanjore, Madura, Trivendrum, Etayapuram, Bangalore etc. There, he met musicians of note, held discussions with them and gained a good knowledge of the Southern system of music. He met Subram Dixit and got the first hand information about the 72 Melakartas of Pandit Vyankatamakhi. He got the manuscripts of 'Chaturdandi Prakashika' of Vyankatamakhi, 'Swaramela Kalanidhi' of Ramamatya and 'Sangat Sara Mritam' of Tulaji Rao, which he later on caused to be published. In 1907 he went to Calcutta and met Raja S. M. Tagore who promised to cooperate with him in his efforts for the uplift of music.

Next, he came in contact with Ashiq Ali and his father Mohammad Ali *Kothiwal* of Jaipur and learnt from them about 300 compositions of the *Manarang Gharana*. It was, indeed, the skilful diplomacy of Panditji which enabled him to collect as many as 300 songs from these two renowned *Ustads* as they were extremely reluctant to part with their 'hoarded treasure'. He composed a number of *Lakshangeetas* on the model of the compositions that he learnt from Mohammad Ali *Kothiwal* and recited them before him. This pleased the venerable *Ustad* very much who readily gave him further valuable *Chijas* (songs).

Then he visited Jabalpur, Allahabad, Banaras, Mathura, Agra, Delhi, Lucknow, Udaipur and Jaipur. At Udaipur he met Zakiruddin Khan and Allah Bande Khan the renowned traditional Dhrupad Singers. He patiently listened to their performances and was very much impressed by their unique style of Alapa-singing. He spent quite some time in Gwalior, Baroda and Rampur. At Gwalior, he collected standard compositions of Gwalior *Gharana*. At Rampur, he collected some very important Dhrupad compositions of Tansen from Wazir Khan and prince Saadat Ali Khan.

Thus, having equipped himself with a thorough knowledge of all the ancient *Granthas* on music and the prevailing forms of

Hindustani music, both as regards its theory and practice, and with all the impressions and the experiences which he gained during his musical tours, he embarked upon systematising the whole on a scientific and sound basis supported by a rational, well-reasoned and easily understandable theory having due regard to its nucleus found in ancient texts. At first, he published the book called 'Swara Malika' containing set note-compositions of all the Ragas. In 1910 he published an authoritative treatise on the theory of music, in Sanskrit *Slokas*, entitled 'Shri Mal-Lakshya Sangeetam' describing all the Ragas of Hindustani system of music in terms of 12 *shuddha and Vikrit* notes. He expounded the theory of ten *Thatas* (Parent modes) and classified all the current Ragas under them and accepted 'Bilawal' as the Shuddha Scale or the foundation Scale of Hindustani music. Next, he published his '*Lakshangeeta Sangraha*', in three parts, containing compositions descriptive of the Ragas giving their characteristics in songs, specially composed by him for the first time. These '*Lakshangeetas*' are a sort of definition songs describing briefly the properties of the Ragas in which they are composed and are of great help to the students of music in remembering the main characteristics of the Ragas through this medium. Then, he published '*Hindustani Sangeet Paddhati*', in four parts in, in Marathi. It is a detailed study and discussion of the theory of music explaining 150 Ragas of Hindustani music. Next, he published the famous '*Kramik Pustak Malika*' in six parts. It is a detailed text-book of Hindustani music containing about 1200 well-known traditional compositions of all the important Ragas which he learnt and collected from the renowned musicians of different Gharanas. This is the only standard, authoritative and reliable text-book (a valuable treasure) of Hindustani music which is read with great benefit by all and sundry. Then, he published in English two important books known as 'A comparative study of the music of 15th, 16th, 17th, and 18th centuries' and 'A Historical Survey of the music of upper India'. Besides, he edited and published other manuscripts like '*Raga Taraagini*', '*Raga Manjari*', '*Raga Tatva vibodh*' etc. He introduced his

own notation system which is universally acknowledged as the most suitable for the purposes of music and is faithfully followed by all.

Having done all this for the uplift of music, Panditji realised that to spread the learning of music it was essential to have music conferences and to have proper music schools and colleges teaching music in a rational and correct way. So, he took up this task in a systematic and energetic manner. In 1916, he organised the first All India Music Conference at Baroda and helped in the establishment of a Music College in Baroda. Then, with the active support of the Maharaja of Gwalior he helped in the establishment of 'Madhav Music College' in Gwalior. In 1918, he organised another All India Music Conference at Delhi. Next, in 1919, he organised the third All India Music Conference at Banaras. In 1926, he organised the fourth All India Music Conference at Lucknow which resulted in the establishment of 'Marris Music College' in Lucknow under his able guidance and with the help of the U. P. Government. He prepared detailed courses of study for all the said music institutions.

The opening ceremony of the 'Marris Music College' was performed on September 16, 1926, by Sir William Marris the then Governor of U.P. After this Panditji remained in Lucknow up to March, 1927, to supervise the working and teaching of the College. Often, he used to guide the teachers in the method of teaching music. As soon as the College began to flourish, he went back to Bombay. He used to visit the College, twice a year, to inspect its working and the method of teaching. He visited Lucknow for the last time in 1933. In that very year he had an attack of paralysis and remained confined to bed for full three years. At last, having devoted all his life for the cause of music, he passed away on September 14, 1936.

Pandit Bhatkhande occupies an eminent position among the galaxy of musicians of India owing to his inspiring and masterly expositions of Indian classical music. He was a great

architect of the renaissance of Hindustani music. He rescued Indian music from oblivion. He gave a cohesion and brought order out of chaos in the domain of Hindustani music. He systematised it, standardised it and put it on a scientific basis and sound footing. His voluminous writings, both on the theory and practice of music, and his vast collections of musical compositions have immensely contributed to the preservation of this sublime art. He was primarily responsible for invigorating and resuscitating Indian classical music by the introduction of pleasing innovations and nuances. He was mainly instrumental in spreading mass education in music. His achievements in the field of music are epoch-making. He was a great force and inspiration in the world of music. He was a gift, a national asset and yet he was much more than this. His life itself was a piece of art. He was one of the ablest sons of India. His life was one of complete dedication to music. He was born for music, he lived for music and he died for music. His name shall ever shine bright like the pole-star in the firmament of music.

Dr. S. N. RATANJANKAR

Padma Bhushan Dr. Shree Krishna Narayan Ratanjankar, the most distinguished of the disciples of late Pandit Vishnu Narayan Bhatkhande, was a unique figure in the world of music. He was an erudite musician of versatile genius, a top-ranking musicologist and a talented performer. His rich and flawless recitals with perfectly correct intonation have left an indelible stamp on the lovers of music of this country.

Dr. S. N. Ratanjankar was born on 31st. December, 1990, in a respectable middle class Maharashtra family of Bombay. His father late Sri Narayan Govind Ratanjankar was an officer in the C. I. D. He was very fond of music and also a good *Sitarist*. Dr. Ratanjankar alias '*Babu*', fondly called as such by Pt. Bhatkhande, was brought up amidst congenial surroundings of music. From his tenderest infancy he had an aptitude for music. His father sincerely wished his son to become an expert

musician. With this end in view he engaged a music teacher for imparting him training in music. Thus, in 1907, when yet a child of seven, Ratanjankar had his first initiation in the art of music from Pandit Krishnam Bhatt, the disciple of the famous Kale Khan of Patiala *Gharana*. Within a few months he acquired such a mastery over 'Swara-gyan' that he could easily identify the sounds produced by the whistle of the Railway Engine, tea-pots, *thali*, *Katori* and temple-bells as 'Ga Pa Dha' etc. on the basis of the *Shadja* of his *Tanpura*. Seeing this wonderful capacity of his promising child his father put him under the training of Pt. Anant Manohar Joshi, the disciple of late Balkrishna Bua. About this time his father came into contact with Pt. Bhatkhande through Sri Shanker Karnad, a lawyer and a friend of Bhatkhande. One day, Shanker Rao and Pt. Bhatkhande happened to come to the house of Dr. Ratanjankar when he was having his lessons on music from Pt. Joshi. Pandit Bhatkhande heard his song and asked him to recite all the twelve notes of the octave one after another. Ratanjankar recited them quite correctly. Pt. Bhatkhande was very much pleased with his admirable talent for swara-gyan and blessed him with the remark, "Beta, you are very promising, go on learning and you will earn name and fame". He also gave him a bottle of lemon drops.

In 1910 his father had to retire, on a premature pension, due to his ill health. His mother too expired. Unable to live in a costly city like Bombay the family shifted to Poona. His lessons on music had to be suspended. After a few months the family again came back to Bombay. It was in 1911 that one day his father happened to meet Pt. Bhatkhande while travelling in a tram-car. In the course of their talk his father requested Pt. Bhatkhande for his guidance to his son in regard to his further studies in music. Pt. Bhatkhande readily agreed to do so. Thus, Ratanjankar became the disciple of Pt. Bhatkhande and began to have his regular lessons on music, both in theory and practice, at the feet of his revered GURU. Along with his training in music he sincerely carried on his academic studies as well. Pt.

Bhatkhande secured for him a scholarship of Rs. 40/- per month, from Baroda State, for learning music. He lived in Baroda from 1917 to 1922. During this period and with the approval of Pt. Bhatkhande he became the disciple of Aftab-e-Moosiqi Ustad Faiyaz Khan and had his regular training in music from him for full five years. Next, his family shifted to Bombay, and in 1926 he graduated from the Wilson College. He was about to join his M. A., but Pt. Bhatkhande called him to Lucknow to work as a Professor of music in the Marris College of Hindustani music, now known as Bhatkhande College of Hindustani music. In 1928 he was made the Principal of the College and remained there for over three decades, till his appointment as the first vice-Chancellor of Indira Kala Vishwavidyalaya, Khairagarh, M. P., in 1957. In the same year the President of India conferred on him the honour of Padma Bhushan as a mark of distinction for his meritorious services and distinguished contributions in the field of music.

Ever since his appointment as the Principal of Marris College of Hindustani Music, Lucknow, Dr. Ratanjankar had become the very life-blood of the institution. He was an ideal Professor and an ideal Principal. His method of teaching was excellent. Unlike most of the old and conservative *Ustadas*, who considered their *khandani* compositions as their hoarded treasure and who were too averse to part with them, nay, were jealously anxious to preserve them only among the members of their family, Dr. Ratanjankar was perfectly liberal in giving his art to his pupils. It is his pupils who sometimes felt that they had learnt from him more than they could digest. The high status and reputation enjoyed by the Institution is a standing testimony to the valuable work done by him. Thousands of his distinguished pupils scattered all over India are his living monuments. He had a great enthusiasm for work and an ardent love for his students. Although short and slim in stature, he possessed a dignified and commanding personality and was loved by one and all. He was of simple habits and was not infrequently found engrossed in musical thoughts. He was a

performer of the first rank and was second to none in rendering the Ragas in enchantingly flawless style. His music was perfectly sweet and dignified combined with aesthetic purity and creativeness. His style was basically of Jaipur *Gharana* but bore the stamp of ustad Faiyaz Khan's style at the same time retained a remarkable individuality of its own. He was capable of rendering even rare Ragas with equal ease and grace. Most of the musicians have a few Ragas as their favourite ones and render them with remarkable skill. On the other hand, Dr. Ratanjankar had full command over all the Ragas and could render them with perfect ease and fluency, strictly maintaining their fine spirit and correct form. Herein, he was unique and peerless.

Musicologists praise him for his profound scholarship in the science of music. The articles and papers contributed by him to journals and music conferences and his talks given from the Lucknow and Delhi Radio Stations on various topics of music bear the stamp of his scholarship. It was, indeed, a pleasure to listen to his speeches and expositions during music conferences. He was also a composer of no mean repute. To his credit, he composed about 200 songs in rare Ragas which he got them published in his 'Abhinava Geet Manjari' in two parts. Besides, he published his 'Tan Sangraha' in three parts, 'Varnamala', Govardhan-uddhar' (an opera) etc. which are his valuable contributions to music. He had a keen eye for the beauties of Karnataka music and freely adopted the current compositions and Ragas of the south in Hindustani music. He composed several 'varnams' and 'kritis' of the South in Sanskrit and Karnataka style for the benefit of the students of North Indian music. He composed new Ragas and combinations like Marg-Behag, Kedar-Bahar, Sawani-Kedar, Salag-Varari, Rajani-Kalyan which are very popular even to this day.

My first contact with Dr. Ratanjankar was in 1934, when I approached him for seeking my admission to the college. His first question was to ask me to sing some thing in the way of

testing me. I sang the song 'Barajori Nahi Re Kanhai' etc. in Raga Bhairavi. He was satisfied and I was duly admitted to the college. When I took my 'Sangeet Visharad' and secured highest marks in theory, he asked me to hold theory classes in the college, and I started doing so very obediently. I shall ever remain grateful to him for his kind guidance to me in music. Whenever there was any intricate problem, either in theory or practical, I at once approached him and he very kindly gave me his valuable guidance. Even when he used to be in Bombay, I would write to him about my problems and he always solved them through his kind letters to me. When I submitted the Manuscript of my book 'Sangeet Koumudi' before him, in 1940, he was very much pleased and advised me to write further for the benefit of the students of all the classes. And, by his kind blessings, I completed all the four parts of my book within a year. In fact, he was my best guide and an ideal *Guru*. Now I feel lonely. Alas ! where will I go now to have my problems solved.

Dr. Ratanjankar was one of the ablest sons of India. The like of him will not be born again. Infact, Bombay should be proud of having produced such an erudite musician and scholar. He was a gift, a national asset and yet he was more than this. His valuable services in the domain of music are unique and beyond description. He was a rare gem in the firmament of music. His passing away is an irreparable loss to the world of music. I offer my most revered tribute to him and pray the Almighty that his soul may rest in peace in heaven.

CHAPTER XVII

Detailed Description of Fourteen Ragas

(1) RAGA YAMAN

Sa Re Ga, ¹Ma Pa, Dha, Ni Sa — Ascent.

¹Sa Ni Dha, Pa, ¹Ma Ga, Re Sa — Descent.

Raga Yaman is derived from Kalyan Scale (Thata). It is a septatonic Raga, or a Raga of 'Sampurna' variety, having all the seven notes both in the ascent and descent. It takes ¹Ma sharp (Teevra) and the remaining Shuddha notes. In other words, it takes all the sharp (Teevra) notes. Its Vadi note is 'Ga' and the Samvadi note is 'Ni'. It is sung in the first quarter of the night, i.e., from 6 P. M. to 9 P. M. It is a Poorvangavadi-Raga* because its Vadi note 'Ga' is in the first part of the Octave. Its catch-notes or 'Pakad' are : Ni Re Ga, Re, Sa, Pa ¹Ma Ga, Re, Sa.

NAME OF THE RAGA

The original name of the Raga is 'Kalyan'. This name is found in the ancient Sanskrit books on music. Nowadays it is popularly known as 'Yaman'. Both the names are correct. Some musicians call it as 'Eman'. 'Eman' is a Persian word. Amir Khusro, the celebrated poet and musician of the court of Allauddin Khilji, who flourished in the 13th century, is said to

* Those Ragas which have their Vadi note in the first part of the Octave, viz., 'Sa Re Ga Ma Pa' are called Poorvangavadi-Ragas.

have introduced this name. He is credited to have given new forms or shapes to certain Ragas. It is said that he introduced flat (Komal) 'Ma' in Raga Kalyan, which takes only sharp (Teevra) Ma', and named it as 'Yaman-Kalyan'. Thus, in Yaman only sharp (Teevra) 'Ma' is used while in Yaman-Kalyan both the Madhyams are used. The flat (Komal) 'Ma' in Yaman-Kalyan is used in a peculiar way. It is used neither as 'Ga Ma Pa' nor as 'Pa Ma Ga'. In fact, it comes stealthily with 'Ga' in the descent and that also in between two Gandharas

thus : Ni Re Ga Ma Ga, Pa [|]Ma Ga Re Ga, Ga Ma Ga, Re Sa, Ga Ma Pa Ma Ga, Re Ga Ma Ga, Re Sa. Hence, it can be conveniently said that when Raga Yaman is sung with the use of sharp (Teevra) 'Ma' alone, it remains Yaman as such and when flat (Komal) 'Ma' is inserted in it, it becomes Yaman-Kalyan. Some musicians say that Yaman and Yaman-Kalyan are one and the same thing. They hold that flat (Komal) 'Ma' is used in Yaman-Kalyan as a Vivadi note. It is not one of the recognised notes of the Raga. Therefore, there is not much difference between the two. But, generally speaking, the former view is accepted by the majority of the musicians, namely, when sharp (Teevra) 'Ma' alone is used in the Raga, it remains Yaman as such and when flat (Komal) 'Ma' is also used in the Ragas, it becomes Yaman-Kalyan.

NATURE OF THE RAGA

This is one of the most common Ragas of Hindustani system of music. Almost every musician knows it and can sing it easily. It has straight 'Ascent' and 'Descent'. It is a sober Raga. It has wide scope and is perfectly suitable for the purpose of Alap singing. Among of all the Ragas that are sung in the first quarter of the night Yaman is the first Raga to begin with. In this Raga in order to show 'Ga' and 'Ni' effectively it is necessary to have stoppage or pause on them. This Raga is developed in all the three Octaves.

Combination of 'Re and 'Pa'

In Raga Yaman the combination or the co-existence of 'Re' and 'Pa' is frequently shown. For example, Ni Re Ga Ma Pa, Re, Sa, Ma Pa Dha, Ma Ga, Pa Re, Ni Re Sa, Pa Ma Ga, Pa, Re, Sa, Ga Ma Pa, Re, Sa. This sort of combination of 'Pa' and 'Re' looks very beautiful in this Raga.

Commencement of 'Antara'

The 'Antara' of this Raga is mostly begun in this way : Ma Ga Ma Dha Sa or Ma Ga Pa Dha Pa Sa or Ga Ga, Pa Dha Pa, Sa, Sa.

Use of flat (Komal) 'Ma'

In Raga Yaman sometimes flat (Komal) 'Ma' is used very skilfully as 'Vivadi' note in order to create beauty in the Raga. But, flat (Komal) 'Ma' is very sparingly used and that also with 'Ga' in the 'Descent'. It comes almost stealthily between two Gandharas, i.e., first 'Ga' is pronounced and then Komal 'Ma' and then again 'Ga'. For example, Ga Ma Ga, Pa Ma Ga Re Ga, Ga Ma Ga, Re Sa, Ga Ma Pa Ma Ga, Re Ga Ma Ga, Re Sa, Ni Dha Pa, Ma Ga, Re Ga, Ma Pa, Ma, Ga Ma Ga Re, Re Sa.

Speciality of the Raga

The speciality of the Raga rests on 'Ga Re Sa, Ni Re Ga, Re Sa. This is the main combination of the Raga and it occurs in it not infrequently.

Shape or form of the Raga

Ga, Re, Sa, Ni Re, Sa, Ni, Re Ga, Re Ga Ma Ga, Pa, Ma Ga, Re Ga, Re, Ni Re, Sa; Ni Re Ga, Re Sa, Sa, Ni Dha, Ni Dha, Pa, Pa Dha Ni, Dha Ni, Re, Ga Re, Ni Re Ga, Re, Ni Re, Sa; Ga Ga, Pa Dha Pa, Sa Sa, Ni Re Sa, Ni Re Ga Re Sa, Re Sa, Ni Dha, Pa, Ma Pa, Ni Dha, Pa, Ma Ga, Re, Pa Ma Ga, Re Ga, Re, Ni Re, Sa.

(2) Raga Bilawal

Sa, Re, Ga, Ma, Pa, Dha, Ni, Śa, — Ascent

Śa, Ni, Dha, Pa, Ma, Ga, Re, Sa, — Descent

Raga Bilawal is derived from Bilawal Scale. It is a septatonic Raga or a Raga of Sampurna variety. It takes all the seven notes both in the Ascent and Descent. It has all the Shuddha notes. Its vadi note is 'Dha' and the Samvadi note is 'Ga'. It is sung in the morning after sunrise. It is an Uttranga-vadi-Raga because its vadi note is in the second part of the Octave. Its catch-notes are : Sa, Ga Ma Ga Re, Ga Pa, Dha Ni, Dha Ni Sa.

Bilawal Raga looks somewhat like 'Kalyan' Raga. It is, therefore, sometimes called as the morning 'Kalyan'. It may be called as the counterpart of 'Kalyan'.

In this Raga 'Ga' and 'Ni' are crooked notes or 'Vakra-Swaras'. 'Ni' is crooked in the Ascent thus : 'Dha Ni Dha Śa' and 'Ga' is crooked in the Descent thus : Ma Ga Ma Re Sa'. When the Raga is sung showing these two notes as crooked, it looks very beautiful.

SHAPE OR FORM OF THE RAGA

Dha

Sa, Re Ga, Ma Ga Re, Ga Pa, Pa, Dha Ga, Ma Re, Ga,
 Ma Pa Ma Ga, Ma Re, Sa; Sa, Re Ga, Ma Re, Ga Pa, Pa Dha, Pa,
 Dha, Ma Ga, Ma Re, Ga Pa, Ga Pa, Dha Ni, Dha Ni Śa, Dha, Pa,
 Dha, Ma Ga, Ma Re, Sa; Pa Pa, Dha Ni, Dha Ni Śa, Śa Re Śa,
 Sa Re Ga, Ma Ga, Ma Re Sa, Dha Ni Sa Re Ga' Re Sa, Dha Pa,
 Pa Pa Dha Ni Sa, Dha Pa, Ma Pa, Ma Ga, Dha, Dha Ni Pa,
 Dha Ni Sa, Dha Pa Ma Ga, Pa Ma Ga, Ma Re Sa.

(3) Raga Alahiya – Bilawal

Sa, Re, Ga Re, Ga Pa, Dha, Ni Dha, Ni Sȧ. – Ascent

Sȧ, Ni Dha, Pa, Dha Ni Dha Pa, Ma Ga, Ma Re Sa – Descent

Raga Alahiya - Bilawal is derived from Bilawal scale. It is a Raga of 'Shadava - Sampurna' variety. It takes six notes in the Ascent and seven notes in the Descent. Because it drops 'Ma' in the Ascent and takes all the seven notes in the Descent. It has all the Shuddha notes but takes flat (Komal) 'Ni', along with 'Dha', in the Descent, e. g., 'Dha Ni Dha Pa'. Its vadi note is 'Dha' and the Samvadi note is 'Ga'. It is sung in the morning, i. e., after sunrise. It is an 'Uttrangavadi-Raga' because its vadi note 'Dha' is in the second part of the Octave. Its catch-notes are : Ga Re, Ga Pa, Dha, Ni Dha Ni Sȧ, or Dha Ni Dha Pa, Ma Ga, Ma Re, Sa.

It is a variety of 'Bilawal Raga'. In this Raga 'Ma' is omitted in the Ascent and flat (Komal) 'Ni' is used, along with 'Dha', in the Descent. And this is why it is called Alahiya-Bilawal. In other words, when in Raga Bilawal 'Ma' is omitted in the Ascent and flat (Komal) 'Ni' is taken, along with 'Dha', in the Descent, it becomes Alahiya-Bilawal. The difference between Bilawal and Alahiya-Bilawal is that in Bilawal all the Shuddha notes are used in the Ascent and Descent while in Alahiya - Bilawal 'Ma' is off in the Ascent and flat (Komal) 'Ni' is used, along with 'Dha', in the Descent as 'Dha Ni Dha Pa'. It is said to be a mixture of Hamir and Bilawal Ragas. In this Raga 'Ga' and 'Ni' are crooked notes in the Descent and Ascent respectively. For example, 'Ma Ga Ma Re Sa'. Here, 'Ga' is the crooked note or vakra - Swara in the Descent. And 'Dha Ni Dha Sȧ, here, 'Ni' is the crooked note or Vakra-Swara in the Ascent.

Shape or Form of the Raga

Sa Re, Ga Ma Re, Ga Pa, Ma Ga Ma Re, Ga Pa,
 Dha Ni Dha Pa, Ga Pa, Ma Ga, Ma Re, Ga Pa Dha
 Ni Dha Ni Sa, Dha Ni Dha Pa, Ga Ma Re, Ga Pa,
 Ma Ga, Ma Re, Sa; Dha Ni Dha Pa, Dha Ni Sa,
 Re Ga Ma, Re Ga Pa, Dha Ni Sa, Re Ga Ma Re Sa,
 Sa Re Sa Ni Dha Pa, Dha Ni Dha Pa, Ma Ga, Ma Re Sa,

(4) RAGA KHAMAJ

Sa, Ga, Ma Pa, Dha Ni Sa — Ascent

Sa Ni Dha Pa, Ma Ga Re Sa — Descent

Raga Khamaj is derived from Khamaj Scale. It is a Raga of 'Shadava – Sampurna' variety having six notes in the Ascent and seven notes in the Descent. It drops 'Re' in the Ascent and takes all the notes in the Descent. It takes both flat (Komal) and sharp (Teevra) 'Ni' and the remaining Shuddha notes. Its vadi note is 'Ga' and the samvadi note is 'Ni'. It is sung in the second quarter of the night at about 9 p. m. It is a 'Poorvangavadi Raga' because its vadi note is in the first part of the Octave. Its catch-notes are : Ni Dha, Ma Pa Dha, Ma Ga.

Nature of the Raga

The name of the Raga is Khamaj. Some people call it 'Khamach'. But the correct name is 'Khamaj'. It is supposed to be a very old Raga, It is a sweet and popular Raga. It was very popular during the Muslim rule. Even now, it is an accomplished Raga of the Mohammadan singers. And, this is why we find quite a good number of 'Ghazals', 'Thumris' (styles of Singing) and other lively songs composed in this Raga. Khyals and Thumris, are mostly sung in this Raga but very few 'Dhrupads' and 'Dhamars'. In this Raga 'Tanas' sung with fast speed look simply charming. Whenever a singer wants to attract the audience with fast 'Tanas', he mostly takes up this Raga for displaying his skill of fast 'Tanas'.

Use of 'Pancham'

In this Raga 'Pa' is usually avoided rather it is very sparingly used in the Ascent. Thus, the Ascent is mostly sung like this: 'Ga Ma Dha Ni Sa'. Even the 'Antara' of this Raga is begun thus : 'Ga Ma Dha Ni Sa' or 'Ga Ma Ni Dha Ni Sa'. The reason is that 'Pa' is such a peculiar note that whenever it is crossed to reach another note, stoppage has got to be made on it and only then it looks beautiful. But such a stoppage on 'Pa' mars the beauty of Raga Khamaj. Besides, in the Ragas having 'Ga' as their vadi note 'Pa' is usually avoided in the Ascent. Therefore, 'Pa' is generally avoided in the Ascent in this Raga. As a matter of fact, there is no bar as regards the use of 'Pa' in the Ascent. Those who want to take it in the Ascent may do so, just avoiding 'Dha', in this manner : 'Ga Ma Pa Ni Sa'. Because 'Pa' and 'Dha', when taken one after the other in the Ascent, do not look beautiful in this Raga. The use of 'Pa' and 'Dha' one after the other is not barred in any way, but it is usually avoided because it does not look beautiful.

Speciality of the Raga

The chief notes of this Raga are 'Ga', 'Ma', 'Pa' and 'Ni'. The beauty of this Raga hinges on these four notes and most 'Tanas' conclude on these notes. The flat (Komal) 'Ni' is one of the beautiful notes of this Raga and is like the flat (Komal) 'Ni' of Raga 'Sorath'.

Shape or form of the Raga

Sa, Ga, Ma Pa, Ga Ma, Ni Dha, Ma Pa Dha, Ma
Ga, Pa, Ma Ga Re Sa; Ni Sa Ga, Ma Ga, Ma Pa

Dha, Ma Ga, Ga Ma Pa Dha Ni Dha, Ma Ga, Ga
Ma Pa Dha Pa Sa, Ni Dha, Ma Pa Dha, Ma Ga, Pa,
Ma Ga Re Sa; Ga Ma Ni Dha, Ni Sa, Ni Sa, Ni Ni,
Sa Re, Sa, Ni Dha, Ma Dha Ni Sa, Ni Dha, Ga Ma
Pa Dha Ni Sa Ni Dha, Ma Pa Ni Dha, Ma Ga, Pa
Ma, Ga Ma Ga Re Sa.

(5) RAGA BHAIRAVA

Sa Re Ga Ma, Pa Dha, Ni Sa, – Ascent

Sa Ni Dha, Pa Ma Ga, Re, Sa. – Descent

Raga Bhairava is derived from Bhairava Scale. It is a Septatonic Raga or a Raga of 'Sampurna' variety having all the seven notes both in the ascent and descent. It takes 'Re' and 'Dha' flat (Komal) and the remaining Shuddha notes. Its 'Vadi' note is Dha and the 'Samvadi' note is 'Re'. It is sung in the morning rather in the early hours of the morning. It is an 'Uttrangavadi – Raga'.* because its 'Vadi' note 'Dha' is in the second part of the Octave. The catch-notes (Pakad) of the Raga are : Sa, Ga, Ma, Pa, Dha, Pa.

Nature of the Raga

Bhairava is an old and sober Raga. It looks particularly charming when sung in slow speed. But when it is sung in fast speed, it loses its charm and at the same time the tinge of its allied Ragas, such as Ramkali and Kalingda, is likely

*The Ragas which have their 'Vadi' note in the second part of the Octave
i. e., Ma Pa Dha Ni Sa, are called Uttrangvadi – Ragas'

to come in. It is known as the morning 'Sandhi-Prakash-Raga'* because it is sung between 4 to 7 in the morning. The development of this Raga takes place mostly in the lower Octave or 'Mandra-Saptak'. And musicians generally do not descend below 'Ma' in the lower Octave, e. g., Sa Dha Pa, Ma, Pa, Dha Sa, Re Re Sa. It is a sober Raga and fast Tanas are usually not sung in it. Expert musicians even do not sing the amorous and romantic songs like 'Thumri' in this Raga. And, in fact, 'Thumri' style of singing does not fit in, in this Raga.

Use of Flat (Komal) 'RE' and 'DHA'

The notes 'Re' and 'Dha' of this Raga are more flat (Komal) than the 'Re' and 'Dha' of 'Kalingda' and 'Bhairavi'. These two notes oscillate between their true pitches and their preceding Shrutis. In other words, these two notes, so to say, play hide and seek round their fixed frequencies. They remain oscillated or 'Andolit', e. g., Sa

(Ma), Re Ga Dha Pa, Ma, Pa, Ma Ga Ma
 or Sa, Re Sa, Ni Sa, Re Sa,
 Sa Ni Dha Ni Sa, Re Ga Ma, Re Ga Sa

*Sandhi-Prakash-Raga — 'Sandhi' means junction and 'Prakash' means light. 'Sandhi-Prakash' means junction between day and night or the junction of day and night, i. e., the time when day and night meet. This time comes twice in twenty four hours, at sunrise and at sunset. According to the time-theory of Ragas the 'Sandhi-Prakash' period is commonly accepted from 4 to 7 in the morning and 4 to 7 in the evening. Those Ragas which have 'Re' and 'Dha' flat (Komal) and which are sung between 4 A.M. to 7 A.M. and 4 P.M. to 7 P.M. are called 'Sandhi-Prakash-Ragas'.

(~~~~This is the sign of vibration or oscillation). And this sort of use of flat (Komal) 'Re' and 'Dha' in this Raga looks exceedingly beautiful, nay, it is the speciality of the Raga. Besides, these two notes occur frequently in this Raga.

Speciality of the Raga

The beauty of Raga Bhairava hinges on flat (Komal) 'Re' and 'Dha'. These two notes remain oscillating all the time in the Raga. In fact, Raga Bhairava must have oscillating 'Re' and 'Dha'. If the note combination 'Dha, Pa, Ma Ga Re' is sung slowly and soberly, it at once indicates the Raga. And immediately after this if the notes 'Sa Dha, Sa Re, Re, Sa, Ma Ga Re, Sa, are sung the picture of the Raga becomes manifest. Not only this, if 'Ma Ga Re Sa' these four notes alone are sung with 'Meend', they at once indicate the Raga. Bhairava is an Uttrangavadi - Raga.* Its beauty is more discernable in the descent. Thus, when the note-combination Re Re Sa, Dha Ni Sa, Re Re, Sa, Ma Ga Re Sa, Pa Ma Ga Re, Sa, Dha Pa, Ma Ga Re, Ga Pa Ma Ga Re, Sa is sung in a powerful tone, it creates a great effect on the mind of the listeners. Not only this, but when 'Ma' is pronounced strongly and a descent is made with 'Meend' up to 'Re', sounding the intermediary note

*Those Ragas which have their 'Vadi' note in the second part of the Octave, viz. 'Ma Pa Dha Ni Sa' are called 'Uttrangavadi' Ragas.

'Ga', that also creates very good effect on the mind, e. g.,

Ma, Ga, Ma, ^{Ga} Re——Sa.

Use of flat (Komal) 'Re' in the Ascent

In Raga Bhairava flat (Komal) 'Re' is sparingly used in the ascent and is often dropped. This is done so because of the facility in pronouncing the notes. Besides, it creates beauty in the Raga. Thus, in the ascent the Raga runs in this manner : 'Ni Sa Ga Ma Pa Dha, Pa Ma Ga Re Sa.

Commencement of the Raga

The singing of Raga Bhairava usually begins like this : 'Sa, Ma Ga. Ma Pa, Dha, Dha, Pa, Ma Ga Re, Ga Ma Pa Ma Ga Re, Re, Sa' or 'Sa Dha Dha, Pa, Ma Pa, Ma Ga, Ma Ga Re, Ga Ma Ga Re, Sa,' or 'Dha Sa, Re Re, Sa, Ma Ga Re, Sa' etc.

Commencement of Antara

The Antara of this Raga mostly starts like this : Pa Pa Dha, Ni Sa, or Ma Pa Pa, Dha, Ni Sa, Dha, Ni Sa, Re, Re, Sa, Dha, Pa.

Shape or Form of the Raga

Sa, Re —— Sa, Ni Sa, Re —— Sa, Sa, Dha —— Ni Sa,

-Raga' because its vadi note is in the first part of the Octave. Its catch-notes are ; Ni, Sa Re Ga, Ma Ga, ¹Ma, Ga, Re Ga Re Sa.

Nature of the Rega

It is a common evening Raga. It is also a sober Raga. Whenever a musician begins to sing in the evening, he usually begins with this Raga. It can be easily identified and easily learnt. After having sung the Ragas which take flat (Komal) 'Ga', such as Bhimpalasi, Dhanashri, Multani etc., Poorvi with sharp (Teevra) 'Ga' has a charm peculiarly its own. Sometimes when Ragas like Shri, Gouri, Triveni, etc. are sung by inexperienced singers without strictly observing their independent rules, they often merge them with Poorvi. It is an evening 'Sandhi-Prakash-Raga'.

Use of both the 'Madhyamas'

In this Raga both flat (Komal) and sharp (Teevra) Madhyamas are used. Some Dhrupad singers use only flat (Komal) 'Ma' in this Raga. But all Khyal singers use both flat and sharp Madhyamas in this Raga. They argue that if only sharp (Teevra) 'Ma' is used in this Raga and flat (Komal) 'Ma' is set aside, it is likely to become Poorya-Dhanashri Raga. Therefore, both the Madhyamas must be used in this Raga. But flat (Komal) 'Ma' should be pronounced softly and that also in between two 'Gandharas' thus; 'Pa ¹Ma Ga Ma Ga'. In fact, this use of flat (Komal) 'Ma' in the Descent along with two 'Gandharas' produce a thrilling effect in this Raga.

Use of 'Dha' in the Raga

The flat (Komal) 'Dha' of Poorvi is one 'Shruti' higher than the flat (Komal) 'Dha' of 'Shri' Raga. Some musicians use sharp (Teevra) 'Dha' also in this Raga. Others use both the flat (Komal) and sharp (Teevra) 'Dha'. Those who use both the 'Dhaivatas' in this Raga they take sharp (Teevra) 'Dha' in the Ascent and flat (Komal) 'Dha' in the Descent. But flat (Komal) 'Dha' is commonly used by majority of the musicians, and that is the current practice.

Shape or Form of the Raga

Ga Re, Sa, Ni Re, Sa, Ni, Sa Re Ga, Re Ga, Ma¹ Ga, Pa
 Ma¹, Ga, Re Ga, Ma¹ Ga, Ga, Re, Sa, Ni Re, Sa; Ni, Sa Re Ga
Re Ga, Ma¹ Ga, Pa Ma¹ Ga, Dha Pa Ma¹ Ga, Ma¹ Ga, Re
 Ga, Ma¹ Dha Ma¹ Ga, Re, Sa, Ni Re, Sa; Ma¹ Ga, Ma¹ Dha
 Ma¹, Sa, Sa, Ni Re, Sa, Ni Re, Ga Re, Sa, Re Sa, Ni, Dha,
Re, Ni, Dha, Pa, Ma¹ Dha Ni, Re Ni Dha Pa, Pa Dha Ma¹
 Pa, Ma¹ Ga, Ma Ga, Ni Re, Ga, Ma¹ Dha Ma¹ Ga, Re Ga,
 Ga, Re, Ni Re Sa.

(7) RAGA MARWA

Sa Re, Ga, Ma¹, Dha, Ni Dha, Sa, - Ascent
 Sa Ni Dha, Ma¹ Ga Re Sa. - Descent

Raga Marwa is derived from Marwa Scale. It is a hexatonic Raga or a Raga of Shadava variety'. It takes six notes both in the Ascent and Descent. It drops 'Pa' both in the Ascent and Descent. It has 'Re' flat (Komal), 'Ma' sharp (Teevra) and the remaining shuddha notes. It has 'Re' Vadi and 'Dha' Samvadi. It is sung in the last quarter of the day. It is a Poorvangavadi—Raga because its Vadi note is in the first part of the Octave. Its catch-notes are :
 Dha Ma¹ Ga Re, Ga Ma¹ Ga, Re Sa.

'Re' and 'Ni' Crooked notes

In this Raga 'Ni' and 'Re' are crooked notes or 'Vakra-Swara' in the Ascent and Descent respectively. 'Ni' is crooked in the Ascent thus : 'Ga Ma¹ Dha Ni Dha Sa, and 'Re' is crooked in the Descent thus : 'Ga Re Ga Ma¹ Ga Re Sa'. This Raga becomes manifest when 'Re' is used as a crooked note in the Descent.

Commencement of the Raga

Some musicians begin this Raga thus : 'Sa Re Sa,
 Ga. Ma¹ Ga, Re Ga, Ma¹ Dha Ma¹ Ga Re,
 Ga Ma Ga Re, Sa. Others begin this Raga
 in this way : 'Dha Ma¹ Ga Re, Ga Ma¹ Ga Re,
 Sa, Sa Re Re Ni Dha Ma¹ Dha Sa, Sa, Re Ga, Ma¹ Dha
 Ni Dha Ma¹ Ga, Dha Ma¹ Ga, Ma Ga¹, Re Ga Re, Ma¹ Ga
 Re Sa.

Commencement of 'Antara'

The 'Antara' of this Raga is begun in this manner :
Ga, Ma¹ Dha, Sa and some begin like this : Ga, Ma¹ Dha
Ma¹ Sa, Sa, Ni Re Sa, Sa.

Speciality of the Raga

The speciality of this Raga rests on the three notes, viz., 'Re', 'Ga' and 'Dha'. It is also known as the evening Sandhi-Prakash Raga. This Raga is also called a 'Para-Mela-Praveshak' Raga, i. e., a Raga which acts as a harbinger to the Ragas of another scale (Thata) to be sung immediately after this Raga. In other words, this Raga indicates the period of transition from one scale (Thata) to another scale (Thata), i. e., it takes the singer from the Ragas of Marwa scale to the Ragas belonging to Kalyan scale, viz., from the flat (Komal) 'Re' and 'Dha' group of Ragas to the sharp (Teevra) 'Re' and 'Dha' group of Ragas. Hence, it is called a Para-Mela-Praveshak Raga.

Shape or Form of the Raga

Ga, Re, Sa, Ni Re, Sa, Ni Re Ga, Re Ga, Ma¹ Ga, Re Sa,
Ni Re Ga, Ma¹ Ga, Dha Ma¹ Ga, Re Ga Ma¹ Dha Ni Dha,
Ma¹ Ga, Re, Dha, Ma¹ Ga, Re, Ga, Re Sa, Ni Re, Sa;
Ni, Re Ga, Ma¹ Dha Ma¹ Ga, Ni Dha, Ma¹ Ga, Ni Re Ni
Dha Ma¹ Dha, Ma¹ Ga, Dha, Ma¹ Ga, Ma¹ Ga, Re, Sa, Ni
Re, Sa, Ma¹ Ga, Ma¹ Dha Ma¹ Sa, Sa Ni Re Sa, Ga Re Sa

Sa, Ma¹ Ga Re Sa, Ni Re Sa, Ni Re Ni Dha, Ma¹ Dha,
 Ni Dha Ma¹ Ga, Re Ga Ma¹ Dha Ni Dha Ma¹ Ga,
 Ma¹ Ga, Re, Sa.

(8) RAGA KAPHI

Sa Re Ga, Ma Pa, Dha Ni Sa — Ascent

Sa Ni Dha, Pa, Ma Ga, Re Sa — Descent

Raga Kaphi is derived from Kaphi scale. It is a septatonic Raga or a Raga of 'Sampurna' variety having all the seven notes both in the Ascent and Descent. It takes 'Ga' and 'Ni' flat (Komal) and the remaining Shuddha notes. Its 'Vadi' note is 'Pa' and the 'Samvadi' note is 'Sa'. Some people take 'Ga' Vadi and 'Ni' Samvadi. But according to the present writer it is more correct to have 'Pa' Vadi and 'Sa' Samvadi. Its time for singing is midnight. According to some musicians it can be sung at any time of the day and night. But still it should not be sung at the 'Sandhi-Prakash' time, i. e., between 4 to 7 both in the morning and evening. The catch-notes of the Raga are :

'Sa, Sa, Re Re, Ga Ga, Ma Ma Pa,' or 'Sa Re Re ^{Ma} Ga,
 Re
 Sa, Re Pa' or Sa Re Ga Re Ga Ma Pa Ma Pa'.

Nature of the Raga

It is a simple Raga. It is also a sweet and popular Raga. Every musician can sing it easily. It can also be easily understood by all. This Raga is not suitable for 'Vilambit' (Slow) Alap work. Even 'Meend' and 'Gamak'

work does not look beautiful in this Raga. It is very popular ever since the Mohammadan period. In this Raga Tappa, Thumri, 'Ghazal' and other light variety of songs are mostly sung. It is very frequently sung during the 'Holi' Festival (colour throwing festival). Its speciality lies on 'Sa, Ga,' 'Pa' and 'Ni' these four notes. The beauty of the Raga hinges on these four notes.

Use of Sharp (Teevra) 'Ga' and 'Ni'

In this Raga sometimes sharp 'Ga' and 'Ni' are used as 'Vivadi' notes for creating beauty in the Raga. For example, sharp 'Ga' is used in the Ascent thus : Ni Dha Pa, Ni Dha Pa, Ni Dha Pa Ma Ga Ma Pa Dha Ni Sa, Pa Ni Dha Pa Ma Ga Ma Pa, Ga Ma Pa Ma Ga Re Sa Re Pa. And Sharp 'Ni' is used in the Ascent thus : Ma Ma Pa, Dha, Ni. Sa, Ni, Sa Re Sa Ni Dha Pa, or Ma Ma Pa Dha Ni, Sa, Ni, Sa, Re, Sa, Ga Re Sa. Thus, both sharp (Teevra) 'Ga' and sharp (Teevra) 'Ni' are used only in the Ascent. and not in the Descent

Commencement of the 'Antara'

The 'Antara' of this Raga commences thus : Ma Ma Pa Dha Ni, Sa, Dha Ni Sa, Ga Re Sa, Ma Ga Re Sa, Ni Dha Ni, Pa Dha Ma Pa, Sa, Ni Dha, Ma Pa Dha Ma Pa, Ga Re, Ma Ga Re Sa, Sa, Re Re Ga, Sa, Re Pa.

Shape or Form of the Raga

Ma Re
Sa, Re Re Ga, Sa, Re Pa, Ma Pa, Dha Pa, Ma Pa Dha

Ma Pa, Ga, Re, Re Ga, Re Ma Ga Re Sa, Sa Re Re, Ga,
 Sa Re Pa; Sa, Re Pa, Ma Pa, Dha Pa, Dha Ni Dha Pa,
 Sa Ni Dha Pa, Re Re Sa Ni Dha Pa, Sa Ni Dha Pa, Ma
 Pa Dha Ma Pa, Ga, Re, Pa, Ga Re, Re Ga Re Ma Ga Re
 Sa, Sa, Re Ga, Sa, Re Pa; Ma Ma, Pa Dha Ni, Sa,
 Dha Ni Sa, Ga Re, Ma Ga Re Sa, Ni Sa Re, Ni, Dha Pa,
 Ma Pa Sa, Ni Dha Pa, Dha Pa, Ma Pa Dha Ma Pa, Ga,
 Re, Re Ga Re Ma Ga, Re Sa, Sa Re Re Ga, Ma Re Sa, Re Pa.

(9) RAGA ASAWARI

Sa, Re Ma Pa, Dha, Sa —Ascent

Sa Ni Dha Pa, Ma Ga, Re Sa —Descent

Raga Asawari is derived from Asawari Scale. It is a Raga of 'Odava-Sampurna' variety having five notes in the Ascent and seven notes in the Descent. It takes 'Ga', 'Dha' and 'Ni' flat (Komal) and the remaining Shuddha notes. Its Vadi note is 'Dha' and the Samvadi note is 'Ga'. It is sung in the second quarter of the day, i. e., after singing Raga Todi and between 9 to 11 O'clock in the morning. It is an 'Uttaranga-vadi' Raga because its Vadi note 'Dha' is in the second part of the Octave. Its catch-notes are :

Re, Ma, Pa, Ni Dha, Pa, or Dha, Ma, Pa Pa
Dha,

Ma Sa
 Ga Re Sa, Ma Re Ma Pa, Sa, Dha, Pa.

Nature of the Raga

It is a sweet and popular Raga. It takes all the flat (Komal) notes except 'Re' which is sharp (Teevra), All its flat (Komal) notes are similar to those of the flat (Komal) notes of Raga Bhairavi. Its allied Ragas are Jaunpuri and Gandhari.

Use of 'Rishabh'

This Raga always takes sharp (Teevra) 'Re'. Some musicians take flat (Komal) 'Re' in this Raga. All the Khyal singers of Maharashtra and Uttar Pradesh use sharp 'Re' in this Raga. It is said that Ustad Wazir Khan Saheb of Rampur, the famous court musician, used both the Rishabhas (Komal and Teevra 'Re') in this Raga. Both the varieties of Asawari, viz., the one having sharp 'Rishabha' and the other having both the 'Rishabhas' are quite sweet to hear. But, it becomes difficult to take flat (Komal) 'Re' in swift 'Tanas'. Those who take flat 'Re' in this Raga

they sing it thus : Ma Pa, Ni Dha, Pa, ^{Ni}Dha, Pa, Ma Pa,

Dha ^{Ma}Ga, Re, Sa, Re ^{Ni}Dha, Sa, Ga, Re, Sa, ^{Sa}Re, Ma,

Pa, Ni Dha, Pa, Ma Pa Ni Dha, ^{Ni}Dha, Pa,

Pa Dha ^{Ma}Ga Re ^{Ga}Re, Sa

Commencement of the Raga

Some musicians begin this Raga in this manner :

Ma Pa Ni Dha, Pa. Others begin in this way : ^{Ni} Dha

^{Ni} Dha ^{Ni} Dha Pa, Ma Pa, ^{Ma} Ga, Re Sa. Still others begin

thus : Ma Pa, Ni Dha, Pa, Dha Ga, Re Sa. All these

methods of commencing the Raga are quite correct. But it must

be kept in mind that in the upper half of the Octave 'Ni Dha, Pa'

this combination of notes must come and in the lower half

of the Octave 'Dha Ma Pa ^{Ma} Ga' these notes must come

in. Because, 'Ni Dha, Pa' or 'Ma Pa ^{Ma} Ga' or Dha Ma

Pa ^{Ma} Ga Re, Sa these three sets of notes are very

important in Asawari.

Speciality of the Raga

The Speciality of the Raga lies on 'Ga', 'Pa' and

'Dha'. These three notes and Komal 'Ni' in the Descent

look very beautiful in the Raga. The entire beauty and

purity of the Descent of this Raga rests on Komal 'Ni'.

In the descent after pronouncing 'Ni Dha' there must be some

pause over 'Dha' and then 'Pa' should be pronounced, e. g.,

'Ni Dha, Pa'. These three notes are very important in the

Descent for they clearly indicate the Raga.

Shepe or Form of the Raga

Sa, Re Ma, Pa, Pa, Ni Dha, Pa, Dha Ma, Pa Dha Ma
 Pa, Ga, Re Sa, Re Ma, Pa, Sa, Dha Pa; Sa, Re Sa.
Ni Dha, Ni Dha, Pa, Ma Pa Dha, Sa, Re Ma Pa
Dha Ma Pa Ga. Re, Sa, Re Ma, Pa, Sa, Dha, Pa;
 Sa, Re Ma Pa, Pa Dha, Pa, Ni Dha, Pa, Sa, Ni
Dha, Pa, Re Sa, Ni Dha, Pa, Ga Ga Re Re Sa, Re Se,
Ni Dha, Pa, Ma Pa Ni Dha, Pa, Dha Ma Pa Ga,
 Re Sa, Re Ma, Pa, Sa, Dha, Pa

(10) RAGA BHAIRAVI

Sa, Re Ga Ma, Pa Dha, Ni Sa — Ascent

Sa, Ni Dha Pa, Ma Ga, Re Sa — Descent

Raga Bhairavi is derived from Bhairavi Scale. It is a septatonic Raga or a Raga of Sampurna variety having all the seven notes both in the Ascent and Descent. It takes all the flat (Komal) notes. Its Vadi note is 'Ma' and the Samvadi note is 'Sa'. But, some musicians accept 'Dha' Vadi and 'Ga' Samvadi. It is sung in the morning. According to some musicians it can be sung at any time in the day or night. But it looks more beautiful and charming when sung in the morning. In practice, it is sung

from morning till 12 noon. It is an Uttarangavadi Raga because its Vadi note is in the second part of the Octave. Its catch-notes are : Ma Ga, Sa Re Sa, Dha Ni Sa or Ga, Sa Re Sa.

Nature of the Raga

It is a sweet and popular Raga. It is also a simple and commonly loved Raga and almost all the musicians can sing it easily. In this Raga Ghazals, Tappa, Thumri, Dadra etc. are commonly sung and these styles of songs are very sweet to hear. In this Raga pure classical and classico-romantic songs like Dhrupad, Dhamar and Khyal are less sung instead purely romantic and amorous songs like Thumri, Tappa, Ghazal etc. are not infrequently sung. In fact, Bhairavi is such a sweet Raga that it hardly fails to convey its effect upon the listeners.

Difference of Opinion about Vadi Note

In this Raga some musicians take 'Ma' as Vadi note while others accept 'Dha' as Vadi note. According to the present writer it is more correct to have 'Ma' as Vadi note in this Raga. Because 'Ma' is one of the important notes of the Raga. Secondly, 'Ma' is most frequently used in this Raga. Thirdly, our writers on music have unanimously accepted 'Ma' as the Graha* Nyas* and Ansha* Swara of this Raga. Therefore, it is all the more correct to take 'Ma'

*'Graha-Swara' is the starting note of a Raga or the note with which the singing of a Raga commences. 'Nyas-Swara' is the concluding note of a Raga or the note on which stoppage is made. 'Ansha-Swara' is the prominent note or the vadi note of a Raga.

as the Vadi note in this Raga. As a matter of fact it, is not incorrect to take 'Dha' as the Vadi note in this Raga, but, in practice, most of the musicians accept 'Ma' as the Vadi note and also it is very much current. Those who take 'Ma' as Vadi note they frequently use it in this manner : Sa Re Ma, Pa Ga, Re Sa, Dha Ni Sa, Re Sa, Re Sa, Ma, Re Sa; Ma Pa Ma, Dha Pa Ma, Pa Ma Ga, Re Sa, Dha Pa Dha, Ma, Ma Ma, Sa Re Ma, Pa Dha Pa Ma, Sa Ni Dha Pa, Dha Ma, Sa Re Ga, Ma, Ga Re Sa.

And those who accept 'Dha' as Vadi note they use it thus : Sa, Dha, Pa Dha, Ma Pa, Ga Ma Pa, Dha Pa Ma Ga, Re Sa; Sa, Pa, Pa, Dha Pa, Ga Pa, Pa Dha, Dha, Pa, Sa Ga Ma Dha, Pa Ma Ga, Re Sa.

It is true that when this Raga is sung taking the said two different Vadi notes separately, there does occur some difference in the development as well as in the effect of the two varieties. All the same when this Raga is sung with 'Ma' as Vadi note, it sounds particularly sweet and beautiful.

Use of flat (Komal) 'Re'

The Komal 'Re' of this Raga is slightly higher or one 'Shruti' higher than the Komal 'Re' of Bhairava. In the Ascent 'Re' is weak in this Raga and when fast 'Tanas' are sung, it is often dropped in the Ascent. But when 'Re' is used in the Ascent, slight stoppage is usually made on it.

Use of 'Vivadi' Note

In this Raga sometimes 'Re', 'Ma' and 'Ni' these three Teevra Swaras or sharp notes are also used as VIVADI notes for creating beauty in the Raga. Some musicians use all the Shuddha and Vikrit Swaras in this Raga for making it more sweet and beautiful. The use of all the Shuddha and Vikrit Swaras, no doubt, create additional beauty in this Raga. And such a variety of Bhairavi is very much current these days and also sweet to hear. In fact, the real Bhairavi having all the Komal Swaras is gradually losing its importance and the current Bhairavi having all the Shuddha and Vikrit Swaras is gaining currency. But, inspite of all this, the real Bhairavi having only the Komal Swaras has its own peculiar charm.

Commencement of the Raga

The singing of this Raga is begun in different ways. Some musicians begin this Raga like this : Sa, Sa Re Ma, Ma Pa, Ga, Sa Re Ni Sa. Others begin it in this way : Sa Re Ma, Ga, Re Sa, Ma Ga Re Sa. Still others begin it thus : Ni Sa Ga Ma Dha, Pa and again still others begin it thus : Dha Pa Dha Ma Pa Ga, Re Sa, Re Ga Ma Ga, Re Sa. Some musicians begin the 'Antara' of this Raga thus : Ma, Dha Ni Sa. Others begin the Antara thus : Dha Ma Dha Ni Sa. Still others begin it in this way : Ga Ma Dha Ni Sa.

The beauty of this Raga lies on Sa, Ga, Ma, Pa and Dha these five notes.

Shape or Form of the Raga

Ga, Sa Re Sa, Dha, Ni, Sa, Ga, Ma Ga Re Sa; Sa,
Ni Sa, Dha, Ni Sa, Ga, Ma Ga, Pa Ma Ga, Re Sa,
Ma Ga Re Sa; Ni Sa Ga, Ma Ga, Pa Ma Ga,
Dha Pa Dha Ma Pa Ga, Ni Ni Dha Dha Pa Dha
Ma Pa Ga, Pa Ga, Ma Ga, Sa, Re Ga, Ma Ga Re
Sa; Dha, Ma Dha, Ni Sa, Sa, Re Sa, Ga Re Ga,
Ma Ga, Re Sa, Ga, Re Sa, Sa, Re, Ni Sa, Dha,
Sa Dha, Pa, Sa, Dha, Pa Dha Ma Pa, Ga, Pa Ga,
Sa, Re Ga, Ma, Ga, Re Sa.

(11) RAGA TODI

Sa, Re Ga, Ma¹ Pa, Dha, Ni Sa — Ascent

Sa Ni Dha, Pa, Ma¹ Ga, Re, Sa — Descent

Raga Todi is derived from Todi Scale. It is a septatonic Raga or a Raga of Sampurna variety having all the seven notes both in the Ascent and Descent. It takes 'Re',

'Ga' and 'Dha' flat (Komal) notes and 'Ma' and 'Ni' sharp (Teevra) notes. Its Vadi note is 'Dha' and the Samvadi note is 'Ga'. Some musicians take 'Re' as the Samvadi note. But most of the musicians accept 'Ga' as the Samvadi note. The latter view is more correct. Again, some musicians take 'Ga' as the vadi note. But this view seems to be incorrect. Because, Todi is an 'Uttaranga-Pradhan' Raga or the Raga which predominates and flourishes in the higher half of the Octave. Therefore, it is more correct to accept 'Dha' as the Vadi note in this Raga. It is sung in the second quarter of the day. The catch-notes of this Raga are : Dha Ni Sa, Re, Ga, Re, Sa, Ma, Ga, Re Ga, Re, Sa.

Varieties of Todi

There are different varieties of Todi. Some musicians accept 12 varieties of Todi while others accept 14 varieties, e. g., Shuddha-Todi or Darbari-Todi, Asawari-Todi, Jaunpuri-Todi, Bilaskhani-Todi, Gandhari-Todi, Bahaduri-Todi, Lachari-Todi, etc. The Raga which is called Todi is also known as Shuddha-Todi or Darbari-Todi or Miyan-ki-Todi. These three names represent one and the same Raga popularly known as Todi. In other words, Raga Todi is recognised by the said three names. The other names of Todi are the different varieties of Todi.

History of the Raga

The name Todi is found in the famous treatise entitled 'Sangeet Ratnakar' written by Pandit Sharanga Deva. In this book Todi is said to have been derived from the 'Gramaraage' known as 'Shuddha Shadava'. But it is difficult to

tell as to what kind of Todi it was. In fact, it is not possible to give the precise idea of any of the Ragas mentioned in 'Sangeet Ratnakar' unless and until the notes of the 'Shadja-Grama or Madhyama-Grama' given in the book are properly deciphered. But since the notes of the said two Gramas have not been ascertained up to this day, therefore the correct idea of Todi and for the matter of that even that of other Ragas cannot be had.

The medieval writers like Lochan, Ahobal and others have described the Scale of Todi as that which corresponds with our modern Bhairavi Scale. The old Todi Scale was like this : Sa Re Ga Ma Pa Dha Ni Sa which is the same as our Bhairavi Scale. And the modern Todi is like this : Sa Re Ga ¹Ma Pa Dha Ni ²Sa.

It has been stated before that Shuddha-Todi, Darbari-Todi and Miyan-ki-Todi are one and the same Raga and these names represent the same Raga popularly known as Todi. It is said that Miyan Tansen inserted Teevra 'Ma' and Teevra 'Ni' in place of Komal 'Ma' and Komal 'Ni' in the notes of the ancient Todi and sang it before the Emperor Akbar giving a new shape to it. Since then the modern Todi came into being and that is why it is designated as Darbari-Todi or Miyan-ki-Todi.

Nature of the Raga

Todi is a sober Raga. The Komal 'Ga' of Todi is like that of the Komal 'Ga' of Raga 'Peelu'. The speciality of

this Raga lies on 'Re', 'Ga' and 'Dha' these notes. In this Raga 'Sapaat-Tanas' are frequently used. Among of all the Ragas that are sung in the morning this Raga is very sober and yet sweet.

Use of 'Pancham'

In this Raga 'Pa' is a weak note in the Ascent. Since Sapaat-Tanas are very much used in this Raga, therefore while taking swift Tanas in the Ascent 'Pa' automatically becomes weak because of having the facility in pronouncing the notes. Besides, since the interval of sound between Komal 'Ga' and Teevra 'Ma' is pretty long, and after that the interval of sound between Teevra 'Ma' and 'Pa' and 'Pa' and Komal 'Dha' are short and then immediately after that the interval of sound between Komal 'Dha' and Teevra 'Ni' is again very long, therefore while taking fast 'Tanas' it becomes rather difficult to sing these four different intervals of sound, one after the other, with ease and grace. Hence, having regard to the facility of pronunciation or utterance of the said three notes 'Pa' is not infrequently left out in the Ascent and the 'Tanas' proceed thus : Sa Re Ga Ma Dha Ni Sa.

Shape or Form of the Raga

Ga, Re, Sa, Ni, Sa Re Ga, Ma Ga, Dha Ma Ga,
Re Ga, Re, Sa, Ni Re, Sa; Ni, Sa Re Ga, Ma Ga.
Pa, Ma Dha, Pa, Ma Pa Dha, Ma Ga, Dha, Ma

Ga Re, Sa, Ni Re, Sa; Ni Ni, Sa Re, Ga, Ma Ga,
Dha, Ma Ga, Ma Dha Ni Dha, Pa, Ma Pa Dha
 Ma Pa, Ma Ga, Dha, Ma Ga, Re Ga, Re, Sa, Ni
Re, Sa; Ma Ga, Ma Dha, Ni, Sa, Sa, Ni Sa, Ni
Dha, Ni Sa, Re Ga, Re, Sa, Ni, Sa, Re, Ni Dha, Ni
Dha, Pa, Ma Pa Dha Ni Dha, Pa, Ma Pa Dha, Ma
Ga, Dha, Ma Ga, Re Ga, Re, Sa, Ni Re, Sa.

(12) RAGA BHOOPALI

Sa Re Ga Pa, Dha, Sa — Ascent

Sa, Dha Pa, Ga, Re, Sa — Descent

Raga Bhoopali is derived from Kalyan Scale. It is a pentatonic Raga or a Raga of Odava variety having five notes both in the Ascent and Descent. It drops the notes 'Ma' and 'Ni' both in the Ascent and Descent. It has all the Shuddha notes. Its Vadi note is 'Ga' and the Samvadi note is 'Dha'. It is sung in the first quarter of the night. It is a Poorvangavadi Raga because its Vadi note is in the

first part of the tetrachord or the first part of the Octave. Its catch-notes are : 'Ga, Re Sa, Sa Dha Sa Re Ga, Pa Ga, Dha Pa Ga, Re Sa.

Use of 'Re' and 'Dha'

The 'Re' and 'Dha' of Bhoopali are sung with a slight touch of their higher neighbours, viz., 'Ga' and

'Sa'. For example, $\overset{\text{Ga}}{\text{Sa}}$ $\overset{\text{Ga}}{\text{Re}}$ $\overset{\text{Ga}}{\text{Pa}}$ $\overset{\text{Ga}}{\text{Ga}}$ $\overset{\text{Ga}}{\text{Re}}$ $\overset{\text{Ga}}{\text{Ga}}$ $\overset{\text{Sa}}{\text{Pa}}$ $\overset{\text{Sa}}{\text{Dha}}$,
 $\overset{\text{Sa}}{\text{Sa}}$, $\overset{\text{Sa}}{\text{Dha}}$ $\overset{\text{Sa}}{\text{Pa}}$ $\overset{\text{Ga}}{\text{Ga}}$, $\overset{\text{Ga}}{\text{Ga}}$ $\overset{\text{Ga}}{\text{Re}}$, $\overset{\text{Ga}}{\text{Pa}}$ $\overset{\text{Ga}}{\text{Ga}}$, $\overset{\text{Ga}}{\text{Ga}}$ $\overset{\text{Sa}}{\text{Re}}$ $\overset{\text{Sa}}{\text{Sa}}$.

Shape or Form of the Raga

$\overset{\text{Re}}{\text{Ga}}$, $\overset{\text{Re}}{\text{Re}}$, $\overset{\text{Re}}{\text{Sa}}$, $\overset{\text{Re}}{\text{Re}}$ $\overset{\text{Re}}{\text{Dha}}$, $\overset{\text{Re}}{\text{Sa}}$ $\overset{\text{Re}}{\text{Re}}$, $\overset{\text{Re}}{\text{Pa}}$ $\overset{\text{Re}}{\text{Ga}}$, $\overset{\text{Ga}}{\text{Dha}}$ $\overset{\text{Ga}}{\text{Pa}}$ $\overset{\text{Ga}}{\text{Ga}}$,
 $\overset{\text{Sa}}{\text{Re}}$ $\overset{\text{Sa}}{\text{Ga}}$, $\overset{\text{Sa}}{\text{Re}}$ $\overset{\text{Sa}}{\text{Sa}}$; $\overset{\text{Sa}}{\text{Pa}}$ $\overset{\text{Sa}}{\text{Dha}}$, $\overset{\text{Sa}}{\text{Sa}}$, $\overset{\text{Sa}}{\text{Pa}}$ $\overset{\text{Sa}}{\text{Dha}}$ $\overset{\text{Sa}}{\text{Sa}}$ $\overset{\text{Sa}}{\text{Re}}$ $\overset{\text{Sa}}{\text{Ga}}$,
 $\overset{\text{Ga}}{\text{Re}}$ $\overset{\text{Ga}}{\text{Ga}}$, $\overset{\text{Re}}{\text{Sa}}$ $\overset{\text{Re}}{\text{Re}}$, $\overset{\text{Re}}{\text{Dha}}$, $\overset{\text{Re}}{\text{Sa}}$ $\overset{\text{Re}}{\text{Re}}$ $\overset{\text{Re}}{\text{Pa}}$ $\overset{\text{Re}}{\text{Ga}}$, $\overset{\text{Ga}}{\text{Re}}$ $\overset{\text{Ga}}{\text{Ga}}$ $\overset{\text{Ga}}{\text{Pa}}$,
 $\overset{\text{Sa}}{\text{Dha}}$, $\overset{\text{Sa}}{\text{Pa}}$ $\overset{\text{Sa}}{\text{Ga}}$, $\overset{\text{Ga}}{\text{Re}}$ $\overset{\text{Ga}}{\text{Ga}}$ $\overset{\text{Sa}}{\text{Pa}}$, $\overset{\text{Sa}}{\text{Dha}}$ $\overset{\text{Sa}}{\text{Sa}}$, $\overset{\text{Sa}}{\text{Dha}}$ $\overset{\text{Sa}}{\text{Pa}}$ $\overset{\text{Sa}}{\text{Ga}}$,
 $\overset{\text{Ga}}{\text{Re}}$ $\overset{\text{Ga}}{\text{Ga}}$ $\overset{\text{Ga}}{\text{Pa}}$ $\overset{\text{Ga}}{\text{Ga}}$, $\overset{\text{Ga}}{\text{Dha}}$ $\overset{\text{Ga}}{\text{Pa}}$ $\overset{\text{Ga}}{\text{Ga}}$, $\overset{\text{Ga}}{\text{Re}}$ $\overset{\text{Ga}}{\text{Ga}}$ $\overset{\text{Ga}}{\text{Re}}$ $\overset{\text{Ga}}{\text{Sa}}$.

(13) RAGA DES

Sa, Re, Ma Pa, Ni Sa — Ascent

Sa Ni Dha Pa, Ma Ga, Re Ga Sa — Descent

Raga Des is derived from Khamaj Scale. It is a Raga of Sampurna variety. It takes all the seven notes both in the Ascent and Descent. It takes both the 'Nishadas, 'i. e., Teevra 'Ni' in the Ascent and Komal 'Ni' in the Descent and the remaining notes are all Shuddha. Its Vadi note is 'Re' and the Samvadi note is 'Pa'. Its catch-notes are : Re, Ma Pa, Ni Dha Pa, Pa Dha Pa Ma, Ga Re Ga Sa.

'Ga' and 'Dha' Weak in the Ascent

In this Raga 'Ga' and 'Dha' are weak in the Ascent, e. g., Sa, Re Re, Ma Pa, Ni Dha Pa, Ni, Sa. In fact, 'Ga' and 'Dha' are not omitted in the Ascent but they are very little used in the Ascent. That is why it is called a Raga of 'Sampurna' variety.

Use of 'Ga' in the Descent

In this Raga 'Ga' is clearly used in the Descent, e. g., Re, Ma Pa, Ni Dha Pa, Ma Pa Dha Ma Ga Re, Pa Ma Ga Re, Ma Ga Re, Ga Sa, Re Re Ma Pa Dha Ma Ga Re, Pa Ma Ga Re, Ga Sa.

Difference of Opinion about the Vadi Note

In this Raga most of the musicians accept 'Re' as Vadi note but some of them take 'Pa' as Vadi note. In fact, it is more correct to have 'Re' as Vadi note. Because, those Ragas that are derived from Khamaj scale have their Vadi note either 'Re' or 'Ga' but not 'Pa'. Not only this, but, as a rule, those Ragas of the Khamaj scale which mostly resemble Khamaj Raga have 'Ga' as their Vadi note, while those Ragas of the Khamaj scale which resemble 'Sorath' Raga have 'Re' as their Vadi note. But, since Raga 'Des' belongs to Khamaj Scale and also resembles Raga Sorath, therefore it is more correct to have 'Re' as its 'Vadi' note.

Shape or Form of the Raga

Sa, Re Re, Ma Pa, Ni Dha Pa, Pa Dha Pa Ma,
 Ga Re Ga Sa, Re Re Ma Pa, Ni Dha Pa, Ni Sa,
 Sa Ni Dha Pa, Ma Ga Re, Ga Sa; Ma, Ma Pa,
 Ni, Ni Sa, Pa Ni Sa, Re, Ga Re, Ma Ga Re, Pa
 Ma Ga Re, Re, Ni Sa, Sa, Ni Sa, Re Sa, Ni Dha
 Pa, Re Re Ma Pa, Sa, Ni Dha Pa, Dha Ma Ga Re,
 Pa Ma Ga Re, Ma Ga Re, Ga Sa, Re, Ma Pa, Ni
 Dha Pa.

(14) RAGA BEHAG

Sa Ga, Ma Pa, Ni Sa — Ascent
 Sa, Ni Dha Pa, Ma Ga Re Sa — Descent

Raga Behag is derived from Bilawal Scale. It is a Raga of 'Odava-Sampurna' variety. It drops 'Re' and 'Dha' in the Ascent and takes all the seven notes in the Descent. It has all the Shuddha notes. Teevra 'Ma' is used as a Vivadi note for the sake of creating beauty in the Raga. Its Vadi note is 'Ga' and the 'Samvadi note is 'Ni'. It is sung in the second quarter of the night, from 9 P. M. to 12 mid-night. It is a Poorvangavadi Raga because its Vadi note is in the first part of the Octave. Its catch-notes are :

Ni Sa, Ga Ma Pa, Ga, [|]Ma Ga, Re Sa.

Use of Teevra 'Ma'

In this Raga sometimes Teevra 'Ma' is used as a Vivadi note to create beauty in the Raga. In fact, Teevra 'Ma' is the Vivadi note of this Raga. If it is not used, it will not do any harm to the Raga. The Raga can be fully depicted without the use of Teevra 'Ma'. It is used just to create beauty in the Raga.

Shape or Form of the Raga

Sa, Ga, Re Sa, Ni Sa, Pa, Ni Sa, Ga Ma Ga, Re

Sa; Ni Sa, Ga, Ma Ga, Pa, Ga Ma Ga, Ni Sa, Ga
Ma Pa, Ga; Ma Ga, Pa, Ga Ma Ga, Re Sa; Ni Sa
Ga, Sa Ga, Ma Ga, Pa, Ma Ga, Ni, Pa, Ga Ma
Ga, Sa Ga, Ma Pa, Ga Ma Ga, Ga Ma Pa Ma Ga, Ma Ga,
Re Sa; Ga Ma Pa, Ni, Ni, Sa, Sa, Sa Re Sa, Ga,
Ni Sa, Pa, Ga Ma Ga, Ni Sa, Sa, Ga Sa, Ni Pa,
Ga, Ma Pa, Ga Ma Oa, Re Sa;

CHAPTER XIV/11

**The 'Thekas' of the fourteen
Talas or Time-measures
and their description.**

(1) Tritala—16 Matras

| | | | | | | | |
|-----|------|------|-----|-----|------|------|-----|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| Dha | Dhin | Dhin | Dha | Dha | Dhin | Dhin | Dha |
| X | | | | 2 | | | |
| 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 |
| Dha | Tin | Tin | Ta | Ta | Dhin | Dhin | Dha |
| 0 | | | | 3 | | | |

Another variety of Tritala—16 Matras

| | | | | | | | |
|----|------|------|----|----|------|------|----|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| Na | Dhin | Dhin | Na | Na | Dhin | Dhin | Na |
| X | | | | 2 | | | |

| | | | | | | | |
|----|-----|-----|----|----|------|------|----|
| 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 |
| Na | Tin | Tin | Na | Na | Dhin | Dhin | Na |
| 0 | | | | 3 | | | |

Description :—Trital has the time-duration of sixteen Matras or sixteen units of time. These sixteen Matras have been divided into four equal parts. Each part has four Matras. Three parts have beats (Bhari Tala) and one part has no beat (Khali). The first, fifth and thirteenth Matras have beats and the ninth Matra has no beat. The first beat is the principal beat and is called the 'Sam' of the Tala.

(2) Ektala—12 Matras

| | | | | | |
|------|------|-------|--------|----|----|
| 1 | 2 | 3 | 4 | 5 | 6 |
| Dhin | Dhin | Dhage | Tirkid | Tu | Na |
| X | | 0 | | 2 | |

| | | | | | |
|-----|----|-------|--------|------|----|
| 7 | 8 | 9 | 10 | 11 | 12 |
| Kat | Ta | Dhage | Tirkid | Dhin | Na |
| 0 | | 3 | | 4 | |

Another Variety of Ektala—12 Matras

| 1 | 2 | 3 | 4 | 5 | 6 |
|------|------|-------|------|----|----|
| Dhin | Dhin | Dhage | Trak | Tu | Na |
| X | | 0 | | 2 | |

| 7 | 8 | 9 | 10 | 11 | 12 |
|-----|----|-------|------|------|----|
| Kat | Ta | Dhage | Trak | Dhin | Na |
| 0 | | 3 | | 4 | |

Description :—Ektala has the time-duration of twelve Matras. These twelve Matras have been divided into six equal parts. Each part has two Matras. Four parts have beats and two parts have no beats. The first, fifth, ninth and eleventh Matras have beats and the third and seventh Matras have no beats. The first beat is the principal beat and is called the 'Sam' of the Tala.

(3) Jhaptala—10 Matras

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|-----|----|-----|-----|----|----|----|-----|-----|----|
| Dhi | Na | Dhi | Dhi | Na | Ti | Na | Dhi | Dhi | Na |
| X | | 2 | | | 0 | | 3 | | |

Description:—Jhaptal has the time-duration of ten Matras. These ten Matras have been divided into four parts. Two parts have two Matras each and another two parts have three Matras each. There are three beats and one no-beat. The first, third and eighth Matras have beats and the sixth Matra has no beat. The first beat is the principal beat and is called the 'Sam' of the Tala.

(4) Tal Choutala—12 Matras

| 1 | 2 | 3 | 4 | 5 | 6 |
|-----|-----|-----|----|-----|-----|
| Dha | Dha | Din | Ta | Kit | Dha |
| X | | 0 | | 2 | |

| 7 | 8 | 9 | 10 | 11 | 12 |
|-----|----|-----|-----|------|-----|
| Din | Ta | Tit | Kat | Gadi | Gan |
| 0 | | 3 | | 4 | |

Description :—Choutala has twelve Matras. These twelve Matras have been divided into six equal parts. Each part has Two Matras. Four parts have beats and two parts have no beats. the first, fifth, ninth and eleventh Matras have beats and the third and seventh Matras have no beats. The first beat is the principal beat and is called the 'Sam' of the Tala.

(5) Tala Dhamar—14 Matras

| | | | | | | |
|----|-----|----|-----|----|-----|----|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Ka | Dhi | Ta | Dhi | Ta | Dha | S |
| X | | | | | 2 | |
| 8 | 9 | 10 | 11 | 12 | 13 | 14 |
| Ga | Ti | Ta | Ti | Ta | Ta | S |
| 0 | | | 3 | | | |

Description :—Dhamar Tala has the time-duration of fourteen Matras. These fourteen Matras have been divided into four parts. The first part has five Matras, the second part has two Matras. the third part has three Matras and the fourth part has four Matras. There are three beats and one no-beat. The first, sixth and elventh Matras have beats and the eighth Matra has no beat. The first beat is the principal beat and is called the 'Sam' of the Tala.

(6) Tala Tevra—7 Matras

| 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|-----|-----|----|-----|-----|------|-----|
| Dha | Tin | Ta | Tit | Kat | Gadi | Gan |
| X | | | 2 | | 3 | |

Description :—Tala Tevra has the time-duration of seven Matras. These seven Matras have been divided into three parts. One part has three Matras and the other two parts have two Matras each. Three are three beats and no 'Khali' (no-beat). The first, fourth and sixth all these three Matras have beats. The first beat is the principal beat and is called the 'Sam' of the Tala.

(7) Tala Aada Choutala—14 Matras

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|------|--------|------|----|----|----|-----|----|
| Dhee | Tirkid | Dhee | Na | Tu | Na | Kat | Ta |
| X | | 2 | | 0 | | 3 | |

| 9 | 10 | 11 | 12 | 13 | 14 |
|-------------|------|----|------|------|----|
| Tirkid
⏟ | Dhee | Ni | Dhee | Dhee | Na |
| 0 | | 4 | | 0 | |

Second Variety of Aada Choutala—14 Matras

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|------|------|------|----|----|----|-----|----|
| Dhee | Trak | Dhee | Na | Tu | Na | Kat | Ta |
| X | | 2 | | 0 | | 3 | |

| 9 | 10 | 11 | 12 | 13 | 14 |
|------|------|----|------|------|----|
| Trak | Dhee | Na | Dhee | Dhee | Na |
| 0 | | 4 | | 0 | |

Third Variety of Aada Choutal—14 Matras

| | | | | | | | |
|------|------|------|----|-----|----|-----|----|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| Dhin | Trak | Dhin | Na | Din | Na | Kat | Ta |
| X | | 2 | | 0 | | 3 | |

| | | | | | |
|------|------|----|------|------|----|
| 9 | 10 | 11 | 12 | 13 | 14 |
| Dhin | Dhin | Ni | Dhin | Dhin | Ni |
| 0 | | 4 | | 0 | |

Description :—Aada-choutal has the time-duration of fourteen Matras. These fourteen Matras have been divided into seven equal parts. Each part has two Matras. There are four beats and three no-beats. The first, third, seventh and eleventh Matras have beats and the fifth, ninth and thirteenth Matras have no beats. The first beat is the principal beat and is called the 'Sam' of the Tala.

(8) Tala Jhoomra—14 Matras

| 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|-----|-------|--------|------|------|-------|--------|
| Dha | S Dha | Tirkid | Dhin | Dhin | Dhage | Tirkid |
| X | | | 2 | | | |

| 8 | 9 | 10 | 11 | 12 | 13 | 14 |
|------|------|--------|------|------|-------|--------|
| Dhin | S Ta | Tirkid | Dhin | Dhin | Dhage | Tirkid |
| 0 | | | 3 | | | |

Second Variety of Tala Jhoomra—14 Matras

| 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|------|------|-----|------|------|-------|--------|
| Dhin | Dhin | Nak | Dhin | Dhin | Dhage | Tirkid |
| X | | | 2 | | | |

| 8 | 9 | 10 | 11 | 12 | 13 | 14 |
|-----|-----|-----|------|------|--------------|---------------|
| Tin | Tin | Nak | Dhin | Dhjn | <u>Dhage</u> | <u>Tirkid</u> |
| 0 | | | 3 | | | |

Third Variety of Tala Jhoomra-14 Matras

| 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|------|----|------|------|----|-----|----|
| Dhin | Na | Trak | Dhin | Na | Din | Ta |
| X | | | 2 | | | |

| 8 | 9 | 10 | 11 | 12 | 13 | 14 |
|-----|----|------|------|----|------|----|
| Kat | Ta | Trak | Dhin | Na | Dhin | Na |
| 0 | | | 3 | | | |

Description :— Jhoomra Tala has the time-duration of fourteen Matras. These fourteen Matras have been divided into four parts. Two parts have three Matras each and the other two parts have four Matras each. There are three beats and one no-beat. The first, fourth and eleventh Matras have beats and the eighth Matra has no beat, The first beat is the principal beat and is called the 'Sam' of the Tala.

(9) Tal Tilwada—16 Matras

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|-----|--------|------|------|-----|-----|-----|-----|
| Dha | Tirkid | Dhin | Dhin | Dha | Dha | Tin | Tin |
| X | | | | 2 | | | |

| 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 |
|----|--------|------|------|-----|-----|------|------|
| Ta | Tirkid | Dhin | Dhin | Dha | Dha | Dhin | Dhin |
| 0 | | | | 3 | | | |

Another Variety of Tala Tilwada—16 Matras

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|------|-----------|----|------|----|----|------|----|
| Dhin | S | Ta | Dhin | S | Ta | Din | S |
| X | | | | 2 | | | |
| 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 |
| Ta | <u>SK</u> | Ta | Dhin | S | Ta | Dhin | S |
| 0 | | | | 3 | | | |

Description :—Tala Tilwada has the time-duration of sixteen Matras. These sixteen Matras have been divided into four equal parts. Each part has four Matras. There are three beats and one no-beat. The first, fifth and thirteenth Matras have beats and the ninth Matra has no beat. The first beat is the principal beat and is called the 'Sam' of the Tala.

(10) Tal Panjabi—16 Matras

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|-----|--------|-----|-----|-----|--------|-----|-----|
| Dha | S Dhee | S K | Dha | Dha | S Dhee | S K | Dha |
| X | | | | 2 | | | |

| 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 |
|----|--------|-----|-----|-----|---------|-----|----|
| Ta | S Dhee | S K | Dha | Dha | Dhi Dhi | Dhi | Na |
| 0 | | | | 3 | | | |

Second Variety of Tala Panjabi—16 Matras

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|-----|----------|------|-----|-----|----------|------|----|
| Dha | Ge Dheen | S Ga | Dha | Dha | Ge Dheen | S Ga | Ta |
| X | | | | 2 | | | |

| 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 |
|----|---------|------|-----|-----|----------|------|-----|
| Ta | Ge Teen | S Ga | Dha | Dha | Ge Dheen | S Ga | Dha |
| 0 | | | | 3 | | | |

Third Variety of Tala Panjabi—16 Matras

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|-----|-------|-------|-----|-----|------|------|----|
| Dha | Dheen | S Ghe | Dha | Dha | Teen | S Ga | Ta |
| X | | | | 2 | | | |

| 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 |
|----|------|-------|-----|-----|-------|-------|-----|
| Ta | Teen | S Ghe | Dha | Dha | Dheen | S Ghe | Dha |
| 0 | | | | 3 | | | |

Description:—Tala Panjabi has the time-duration of sixteen Matras. These sixteen Matras have been divided into four equal parts. Each part has four Matras. There are three

beats and one no-beat. The first, fifth and thirteenth Matras have beats and the ninth Matra has no beat. The first beat is the principal beat and is called the 'Sam' of the Tala.

Difference between Panjabi and Tritala

Both 'Panjabi' and 'Tritala' have the same time-duration of 16 Matras. Both have four divisions of four Matras each. Both have beats and no-beats at the same places. The difference between the two Talas is that of 'Open Boles' (Khule-Boles) and 'Closed Boles' (Band-Boles) and also that of their tempo (Chaal).

In Trital the 'Boles' of the first nine Matras, from the first Matra to the ninth Matra, are 'Open-Bole'; while in Panjabi the Boles of the first-five Matras, from the first-Matra to the fifth Matra, are 'Open Boles'.

In Trital the Boles from the tenth Matra to the thirteenth Matra are 'Closed Boles'; while in Panjabi the Boles from the sixth Matra to the eleventh Matra are 'Closed-Boles'.

In Trital the last three Boles, namely, the Boles of the fourteenth, fifteenth and sixteenth Matras are 'Open-Boles'; while in Panjabi the last five Boles, from the twelfth to sixteenth Matra, are Open-Boles.

Thus, in Trital the Boles of Twelve Matras are 'Open Boles' and the Boles of four Matras are 'Band-Boles'; while in Panjabi the Boles of ten Matras are 'Open-Boles' and the Boles of six Matras are 'Band Boles'.

Then as regards the tempo or the run of the two Tājas. It is something like this. Suppose a man walks sixteen steps in two minutes time and in an uniform speed and the other man walks sixteen steps in two minutes time in such a manner that he covers the distance by walking eight steps at the rate 1-1/2 speed each step, i. e., twelve steps, and the remaining four steps he covers like that of the first man. Thus the speed of the first man is the speed or tempo of Tritala and the speed of the second man is the speed or tempo of Panjabi.

Note :—The Panjabi Tala is also known as 'Theka-Thumri' or 'Thumri-ka-Theka' because the Thumris set in Trital are often sung in Panjabi Tala.

(11) Tala Dadra 6 Matras

| | | | | | |
|-----|------|----|-----|------|----|
| 1 | 2 | 3 | 4 | 5 | 6 |
| | | | | | |
| Dha | Dhin | Na | Dha | Dhin | Na |
| X | | | 0 | | |

Description :—Dadra Tala has the time-duration of six Matras. These six Matras have been divided into two parts. Each part has three Matras. One part has beat and the other part has no beat. The first beat is the principal beat and is called the 'Sam' of the Tala.

(12) Tal Kaharwa—8 Matras

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|-----|----|----|----|----|----|-----|----|
| Dha | Ge | Na | Ti | Na | Ke | Dhi | Na |
| X | | | | 0 | | | |

Description :—Kaharwa Tala has the time-duration of 8 Matras. These eight Matras have been divided into two equal parts. Each part has 4 Matras. One part has beat and the other part has no beat. The first Matra has beat and the fifth Matra has no beat. The first beat is the principal beat and is called the 'Sam' of the Tala.

(13) Tala Deepchandi—14 Matras

| 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|-----|------|---|-----|----|------|---|
| Dha | Dhin | S | Dha | Ge | Dhin | S |
| X | | | 2 | | | |

| | | | | | | |
|----|-----|----|-----|----|------|----|
| 8 | 9 | 10 | 11 | 12 | 13 | 14 |
| Ta | Tin | S | Dha | Ge | Dhin | S |
| 0 | | | 3 | | | |

Another Variety of Deepchandi-14 Matras

| | | | | | | |
|-----|------|---|-----|-----|-----|---|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Dha | Dhin | S | Dha | Dha | Tin | S |
| x | | | 2 | | | |

| | | | | | | |
|----|-----|----|-----|-----|------|----|
| 8 | 9 | 10 | 11 | 12 | 13 | 14 |
| Ta | Tin | S | Dha | Dha | Dhin | S |
| 0 | | | 3 | | | |

Note:—Deepchandi Tala is also known as Tala Chachar.

Description :—Deepchandi has the time-duration of fourteen Matras. These fourteen Matras have been divided into four parts. Two parts have three Matras each and another two parts have four Matras each. There are three beats and one no-beat. The first, fourth and eleventh Matras have beats and the eighth Matra has no beat. The first beat is the principal beat and is called the 'Sam' of the Tala.

14 Tala Roopak--7 Matras

| 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|------|-----|------|------|-----|-----|------|
| Dhin | Dha | Trak | Dhin | Dha | Dha | Trak |
| x | | | 2 | | 3 | |

Second Variety of Tala Roopak--7 Matras

| 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|-----|---|------|------|---|-----|----|
| Tin | S | Trak | Dhin | S | Dha | Ge |
| x | | | | | | |

Third Variety of Tala Roopak—7 Matras

| 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|-----|-----|-----|------|-----|------|-----|
| Tin | Tin | Nak | Dhin | Nak | Dhin | Nak |
| x | | | 2 | | 3 | |

Fourth Variety of Tala Roopak 7—Matras

| 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|-----|------|--------|------|------|-------|--------|
| Tin | S Ta | Tirkid | Dhin | Dhin | Dhage | Tirkid |
| x | | | 2 | | 3 | |

Description :—Roopak Tala has the time-duration of Seven Matras. These seven Matras have been divided into three parts. The first part has three Matras and the remaining two parts have two Matras each. There are two beats and one no-beat. The first Matra has 'Khali' (no-beat) and this very 'Khali' (no-beat) is called the 'Sam' of the Tala.

From the above four varieties of Roopak Tala it is clear that the first Matra of the Tala, where 'Khali' (no-beat) has been shown, is called the 'Sam' of the Tala. This is a speciality of Roopak Tala that the 'Khali' or no-beat of the Tala is called 'Sam' of the Tala. Unlike other Talas, Roopak is the only Tala wherein the principal beat has been indicated as 'Khali' and is called 'Sam'. This is why the first Matra of the Tala has been indicated by the symbol 'x' as 'Sam'.

**Table Showing Ascent-Descent, Thata,
Catch-Notes of the**

| No. | Raga | Ascent-Descent | Thata | Jati |
|-----|--------------------|--|---------|------------------------------------|
| 1. | Yaman | Sa Re Ga, Ma Pa,
Dha, Ni Sȧ~~~~Sȧ Ni
Dha, Pa, Ma Ga,
Re Sa. | Kalyan | Septato-
nic
(Sampu-
rna) |
| 2. | Bilawal | Sa, Re, Ga, Ma, Pa,
Dha, Ni, Sȧ~~~~Sȧ Ni
Dha, Pa, Ma Ga,
Re Sa | Bilawal | " |
| 3. | Alahiya
Bilawal | Sa, Re, Ga Re, Ga
Pa, Dha Ni Dha, Ni
Sȧ~~~~Sȧ Ni Dha, Pa,
Dha <u>Ni</u> Dha Pa, Ma
Ga, Ma Re Sa. | " | Shadava
Sampu-
rna |
| 4. | Khamaj | Sa, Ga, Ma Pa,
Dha Ni Sȧ~~~~Sȧ <u>Ni</u>
Dha Pa, Ma Ga
Re Sa. | Khamaj | " |

**Jati, Notes, Vadi-Samvadi, Time and
fourteen Rages.**

| Note | Vadi | Samvadi | Time | Catch-notes |
|--|------|---------|-----------------------------------|--|
| 'Ma' Sharp
and the
Remaining
Shuddha
notes | Ga | Ni | First quarter
of the night | Ni Re Ga, Re,
Sa, Pa Ma Ga,
Re, Sa |
| All Shuddha
notes | Dha | Ga | Morning | Sa, Ga Ma Ga
Re, Ga Pa,
Dha Ni, Dha
Ni Sa |
| All Shuddha
notes and
sometimes
flat 'Ni' in
the Descent | Dha | Ga | Morning | Ga Re, Ga Pa,
Dha, Ni Dha
Ni Sa |
| Both sharp
and flat 'Ni'.
Remaining
Shuddha
notes | Ga | Ni | Second
quarter of
the night | Ni Dha, Ma
Pa Dha, Ma
Ga |

| | | | |
|-------------|--|----------|--------------------------|
| 5. Bhairava | Sa <u>Re</u> Ga Ma, Pa
<u>Dha</u> , Ni Sa ~~~~~ Sa Ni
<u>Dha</u> , Pa Ma, Ga <u>Re</u> ,
Sa | Bhairava | Septatonic
(Sampurna) |
| 6. Poorvi | Sa, <u>Re</u> Ga, Ma Pa
<u>Dha</u> , Ni Sa ~~~~~ Sa Ni
Dha Pa, Ma, Ga, <u>Re</u>
Sa | Poorvi | " |
| 7. Marwa | Sa, <u>Re</u> , Ga, Ma Dha,
Ni Dha, Sa ~~~~~ Sa Ni
Dha, Ma Ga <u>Re</u> Sa | Marwa | Hexatonic
(Shadava) |
| 8. Kaphi | Sa Re <u>Ga</u> , Ma Pa,
Dha <u>Ni</u> Sa ~~~~~ Sa <u>Ni</u>
Dha, Pa, Ma <u>Ga</u> , Re
Sa | Kaphi | Septatonic
(Sampurna) |

| | | | | |
|---|------------|-----------|----------------------------|--|
| 'Re' and 'Dha' flat. Remaining Shuddha notes | <u>Dha</u> | <u>Re</u> | Early hours of the morning | Sa, Ga, Ma Pa,
<u>Dha</u> , Pa |
| 'Re' and 'Dha' flat, 'Ma' sharp and the remaining shuddha notes | Ga | Ni | Last quarter of the day | <u>Ni</u> , Sa <u>Re</u> Ga,
Ma Ga, Ma,
Ga, <u>Re</u> Ga <u>Re</u>
Sa |
| 'Re' flat, 'Ma' sharp and the remaining shuddha notes | <u>Re</u> | Dha | " | Dha Ma Ga <u>Re</u> ,
Ga Ma Ga, <u>Re</u>
Sa |
| 'Ga' and 'Ni' flat and the remaining shuddha notes | Pa | Sa | Midnight | Sa Re Re <u>Ma</u> Ga,
Re
Sa Re Pa |

| | | | |
|--------------|--|----------|--------------------------|
| 9. Asawari | Sa, Re Ma Pa, <u>Dha</u> ,
Sa~~~~Sa <u>Ni</u> <u>Dha</u> , Pa
Ma <u>Ga</u> , Re Sa | Asawari | Odava
Sampurna |
| 10. Bhairavi | Sa, <u>Re</u> <u>Ga</u> Ma, Pa
<u>Dha</u> , <u>Ni</u> Sa~~~~Sa <u>Ni</u>
<u>Dha</u> Pa, Ma <u>Ga</u> , <u>Re</u>
Sa | Bhairavi | Septatonic
(Sampurna) |
| 11. Todi | Sa, <u>Re</u> <u>Ga</u> , Ma Pa,
<u>Dha</u> , Ni Sa~~~~Sa Ni
<u>Dha</u> Pa, Ma <u>Ga</u> , <u>Re</u> ,
Sa | Todi | " |
| 12. Bhoopali | Sa Re Ga Pa, Dha,
Sa~~~~Sa, Dha Pa, Ga,
Re, Sa | Kalyan | Odava |

| | | | | |
|--|------------|-----------|---------------------------------|---|
| 'Ga', 'Dha'
and 'Ni' flat
and the
remaining
shuddha
notes | <u>Dha</u> | <u>Ga</u> | Second
quarter of
the day | Re, Ma, Pa, <u>Ni</u>
<u>Dha</u> , Pa or
Ma
Re Ma Pa,
<u> </u>
Sa, <u>Dha</u> , Pa |
| All the flat
notes | Ma | Sa | Morning | Ma <u>Ga</u> , Sa <u>Re</u>
Sa, <u>Dha</u> <u>Ni</u>
Sa |
| 'Re' 'Ga' and
'Dha' flat
and 'Ma'
and 'Ni'
sharp | <u>Dha</u> | <u>Ga</u> | Second
quarter of
the day | <u>Dha</u> <u>Ni</u> Sa, <u>Re</u> ,
<u>Ga</u> , <u>Re</u> , Sa
Ma, <u>Ga</u> , <u>Re</u>
<u>Ga</u> , <u>Re</u> , Sa |
| All shuddha
notes | Ga | Dha | First quarter
of the night | Ga, Re Sa, Sa
Dha Sa Re Ga,
Pa Ga, Dha Pa
Ga, Re Sa |

| | | | |
|-----------|--|---------|--------------------------|
| 13. Des | Sa, Re, Ma Pa.
Ni Sa ~~~~~ Sa Ni Dha
Pa, Ma Ga, Re Ga
Sa. | Khamaj | Septatonic
(Sampurna) |
| 14. Behag | Sa Ga, Ma Pa,
Ni Sa ~~~~~ Sa Ni Dha
Pa, Ma Ga Re
Sa. | Bilawal | Odava
Sampurna |

| | | | | |
|--|----|----|-----------------------------|--|
| Both flat and sharp 'Ni' and the remaining shuddha notes | Re | Pa | Second quarter of the night | Re, Ma Pa,
Ni Dha Pa,
Pa Dha Pa
Ma, Ga Re
Ga Sa. |
| All Shuddha notes | Ga | Ni | " | Ni Sa, Ga
Ma Pa, Ga
Ma Ga, Re
Sa. |

Other Books by the Author

| | |
|------------------------|----------|
| <i>Sangeet Koumodi</i> | Part I |
| <i>Sangeet Koumodi</i> | Part II |
| <i>Sangeet Koumodi</i> | Part III |
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Can be had from :

V. S. Nigam

M.A., LL.B., B. Mus.

73, RAJENDRA NAGAR,

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