

**HINDUSTANI MUSIC**

**II PUC**

**ENGLISH MEDIUM**

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## Director's Message

Dear Students,

We at the Department of Pre-university Education, Karnataka strive to empower each student to dream big and equip them with the tools that enable them to reach new heights and successfully deal with the challenges of life. As Swami Vivekananda said, "**Real education is that which enables one to stand on one's own legs**".

The course contents in this book are designed with the objective of equipping you well for the next level of study.

We wish you well on your journey and look forward to you becoming a responsible citizen of the nation and give back to the betterment of the society.

With best wishes,

Sd/-

**C. Shikha, IAS**

Director

Department of Pre University Education  
Bengaluru



### **Editor's words**

Publishing a book in the subject of Hindustani music for is a praiseworthy work held by the department of Pre-University education. Since long time the music is a subject of study at Pre-University level, but there was no text book in the subject. To complete the need, a text book on Hindustani music for P.U.C-I, is already published last year. Present book is prepared for P.U.C-II year study and I hope that this will fill the need in this regard.

The previous syllabus has been revised and reformed through this text book. Present book contains a detailed theory section and practical lessons. Here is a complete material of all three sections of Hindustani music that are Vocal, Sitar and Tabala.

I am thankful to all members of text book committee. I owe to members Shri N.G.Anantmurty, Shri Anant Hegade Vajgar and Shri Ganesh Gorta, another member Dr.Aranyakumar has given notable contribution in finalizing the work. I am also thankful to Shri Revanasiddappa Juntapalli Gulbarga for D.T.P and Vishwa graphics of Dharwad for musical symbols and Shri Vijaykumar Patil of Dharwad for cover page designs. I place on thanks to Mr.B.S.Shripadguru, Mr.Laxmivallabh Smt Vishalaxi Chikkamath and Mr.Madangopal Nayak to providing informations and photos to this work.

Finally I express thanks to The Director of PU Education Department and the Secretary Smt.Lalitakumari to the prospect of present text book on Hindustani music.

Bengaluru

**Dr.Kalavati Dorai**  
Chairperson

### **Textbook Committee**

- |           |  |              |
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## **Hindustani Music**

### **Revised Guidelines for IInd P.U.C.**

#### **Instruction:**

- Teaching duration :- Four practical's and One Theory Classes for a week (In Hours)
- Student capacity maximum 5 students per batch for practical classes.
- Separate practices classes for Vocal, Sitar and Tabla courses.
- Separate practical batches for boys and girls.
- Common theory classes for Vocal, Sitar and Tabla Sections (1 Hour for a week).
- One hour Assignment Session for Internal Mark.

#### **Mark Ratio:**

- Practical-60 marks minimum 20 for passing marks.
- Theory-40 marks minimum 10 for passing marks.
- (Attendance, Journal and Internal quality).

#### **Examination Pattern:**

- Practical Examination of 25 minutes durations.
- Time Duration for Theory Examination maximum 2 hour 15 minutes.
- Separate passing for theory and practical examination.
- Minimum 35% is necessary for passing.
- 30 hours Theory and 90 hours Practical Teaching for an academic Year.

#### **Hours**

Teaching hours : 90 hours Practical . 30 hours Theory

Listening hours : 12 hours. Practical Tests – 06 hours.

Remedial Teaching 06 hours – and Discussion

Revision – 06 hours. Total – 150 hours.



## **Hindustani Music : PUC-II**

### **Theory Syllabus**

#### **Chapters:**

- Development of Indian Music through vedic period and Ramayana, Mahabharata periods (3 hours).
- Details on Shruti, Grama and Murchana (2 Hours.)
- Study of Thata system ( 2 hours).
- Music therapy & voice culture (3 hours).
- Technical Terms : Dhvani, Thata, Raga, Vadi – Samvadi, Anuvadi, Vivadi, Purvanga-Uttaranga, Theka, Kayda, Peshkar, Tihayi, Mukhada, Tukada, Palta, Gat, Jod, Toda, Jhala (3 hours).
- Study of Gharanas of Hindustani Music.  
Agra, Gwalior, Jaipur, Kirana (Vocal).  
Delhi, Ajarada, Purab, Punjab (Tabla)  
Senia, Itawa, Maihar, Jaipur Gharana (Sitar) (3 hours).
- Various systems of Hindustani Music.  
Dhamar, Thumri, Tappa, Tarana, Gajal, Kawali, Light Music, Filmy Music, Folk Music.
- Autobiography's of musicians: Pt. Mallikarjun Mansur, Pt. Panchaxari Gavayi, Pt. Kumar Gandharva, Ustad Vilayat Khan, Pt. Nikhil Bannerjee, Pt. D.R. Parwatikar, Ustad Ahmadjan Thirokwa, Pt. Samata Prasad, Pt. Sheshgiri Hangal (4 hours).
- Contribution of musicologists to the field of Hindustani Music  
Jaydev, sadarang-Adarang, Pt. V.N. Bhatkhande, Pt. V.D. Paluskar (3hrs).
- Essays: Music and Psychology, Music and society ( 2 hours).
- Tala Rachana (Siddhanta). (2 hours).

## **Practical syllabus**

### **Vocal**

- Learn to sing Alankars in following talas with Mulalaya, Dugun, Chougun, Teental, Dadra, Kehrwa (10 hours).
- Ragas – Yaman, Jounpuri, Malkouns, Bhimplas, Madhumad Sarang, Khamaj.
- Learn to sing chotakhyaal with four Alap & four Tans in above Ragas.
- Learn to sing one composition in other than teental in above Ragas (60hours).
- Learn to sing two Bhaktigeet, two Bhavageet, two patriotic songs and two fold songs (10 hours).
- Detailed description of following Talas.  
Ektal, choutal, Rupak, Deepchandi,

**Note :-** Students shall describe the talas along with oral-practical.

### **Sitar**

1. Learn to play Alankars in following Talas in Mulalaya, Dugun and chougun. (10 Hours). Teental, Dadra, Keharwa.
2. Ragas – Yaman, Jounpuri, Malkouns, Bhimplas, Madhumad Sarang, Khamaj. (60 hours).
  - a. Learn to play Rajakhani Gat with four Alap and Tan-Palts.
  - b. Learn to play one composition other than Teental in any one of above Ragas.
3. Learn to play two Dhuns, two songs and two Bhajans. (10 hours).
4. Detail description of following Talas. (10 hours).  
Ektal, Rupak, Deepchandi,

**Note :-** Students shall describe the Talas along with oral-practical or padhant.

### **Tabla**

- Knowledge about below mentioned Talas, Roopak Tal, Choutal, Deepachandi, Jhaptal, Teental, Kehrawa, Dadra, Ektal with demonstration. (24 hours).
- Practice of Dugun and chougun of above mentioned Talas with Demonstration. (24 hours).
- 4 each Badal Tekas of Dadra, Kehrwa, Teental and Jhaptal (16 hours).
- Two Kaydas with 5 paltas and a Tihai in Teental and Jhaptal (20 hours).
- Accompaniment in Dadra, Kehrwa, Teental and Jhaptal.

## **Chapter-1**

### **Development of Music in Vedic Period**

The Studies of Rigveda, Yajurveda, Samaveda & Atharvana Vedas have been proved that the music was common part of life in vedic period. We can find references of Mridanga, Veena, Vamshi, Damaru, Gargara, Korkari and other instruments as well as singing, playing the instruments and dance in vedas. The artisen in vedic period were had the ideas of yaking string instruments and percussion instruments. Dance events were held in public theaters in Rigveda period both male and female artists were participating in public performances of music and dance.

The samaveda has the earliest descriptions of music. Sama itself means to sing. The entire samaveda was passed to generations through singing the samas-shlokas. Samana was the priest of holy activities, who use to participate through singing the shlokas. There are evidences found in samaveda that the music was gradually developing towards a sophestication the primary musical notes found in vedas are described in following description. There were three notes known as udatta, Anudatta and swarita existed in presamaveda period. The sayes in holy activities were singing the shlokas in one note which was known to as 'Archika' singing the shlokas in two musical notes are known to as 'Gathika'. Whereas singing the shlokas in three and four notes are known to as 'Samika' and 'Swarantara' respectively. The last two types were connected with samaveda, at the end of the vedic period seven primary musical notes were developed in an uniform. We can say that the interest towards music was aroused among people during the vedic period. But the music was limited to the religious activites. Apart from religious activities some sort of singing, playing and dance was developing among the common people of vedic period.

### **Ramayana period**

It seems to be that music was sophistically developing through Ramayana period. Two sort of music were in practice during this period. The types known as 'Margi' and Deshi' were used in religious and public performances respectively. There seems to be performance of veenas along with singing was developed in this period. We can find the references of vipanch and vallari veenas as well as the percussion instruments such as Mridanga, Pahacha, Panava, Dindima, Shanka, Dundhubhi and Chilka etc. in Ramayana epic. The dance was known to as 'lasya'. The references of musical knowledge of Ramayana characters are notable. Few of them are described following. While entering the palace of Surocha, Lakshmana hears the sound of veena along with singing. Ravana the king of Lanka was a well known musician himself who praised the lord Shiva through music. Lava-Kusha were sung the story of Rama along with playing veena it is said that they were singing it in seven jatis the early Ragas Hanuman was also known for his musical knowledge. At a much later time a tradition in the name of him was established as 'Hanumanta Mata' possibly hints to the contribution of Hanumanta in development of music.

### **Mahabharata period**

Another epic Mahabharata is considerable in relation with music. There were still two types of music related with religious and common people respectively existed in the period of Mahabharata. There are references found about seven musical notes and the Gandhar grama. The references of musical instruments such as veenas, venu, mridanga, panava, bheri, shankh dundhubi & pushkara were found in Mahabharata epic. Lord Krishna was known for his venu - the divine flute. Arjuna was a dance teacher to King Virata's daughter Uttara during their living incognito period. Along with the 'Lasya' - the dance of Ramayana period. Now another form of dance - the 'Rasalila' was become popular among the common people. It is said that Krishna was the founder of this dance form. In Mahabharata epic there are evidences found showing the popularity of music and dance in the courts of kings and among the public.

However there are no treatises completely dedicated to music are not yet found throughout vedic and epical periods. In the post Mahabharata time, around fourth century BC a music thinker and writer named 'Bharata' has written the earliest book on music, dance and theater. There has been controversies about his exact life span. Some historians suggest that Bharata was lived during Mahabharata period. But most historians accept that he was lived around fourth century BC. However the text 'Natyashastra' written by Bharata is considered as the precursor to all music treatises. It is referred by all most all music writers till today. It seems that there were many personalities in the name of Bharata had been existed.

The actual development of music was occurred since Bharata's period in India. Whereas the Natyashastra written by him is found as the earliest text on music, the next important text in post Bharata's period is 'Naradiya Shiksha' of Narada, written in seventh century AD. This book mentions the swaras of samaveda. That also describes seven Grama Ragas as well as Raga-Ragini system and Rasa-Samaya- The feel and time theory there has been controversies about the dates of this text.

Brihaddesh of Matanga Muni written between seventh-ninth century AD. This is the earliest book that separately written on music only instead of including dance & theater. The earliest reference of the word raga is found in this treatise. Matanga is also accredited to the invention of fret system through inventing the Kinnariveena - A primitive instrument of the Rudraveena.

In the following period of Matanga there has been number of musicologists contributed to the development of music Dattila, Kohala, Sarangadeva are few to be noted among them, Sarangadeva was highly credited by his text 'Sangeeta Ratnakara'. From the time of vedas (around 3000 BC) till Sarangadeva (around 13th century BC) the music passed through various developments beginning with three simple notes and few primitive instruments like harp, developed sophisticatedly to number of instruments and the complete musical scales - the Ragas which continued till modern period.

## Chapter-2

### Shruti, Grama & Murchana

Shruti is the smallest unit of sound. The minute variation of the musical sound that we can hear is called as shruti. Treties have been defined it as ‘Shrutyate itishurti’. The minute up-down presentation of musical sound was defined with the name shruti and divided in to 22 sections within an octave. On which, swaras have been established on few selected shrutis. There has been variations in numbers of shruti’s among different ancient musicologists, however, finally 22 shrutis have been accepted and established in Indian music. 22 shrutis divided in to 7 rotes the measurements are made accordingly to a sanskrit shloka known as “Chatush Shaiva Shadja Madhyama Panchama, Dwai Dwai Nishadha Gandharva, Tristrai Rishabh Dhaivata”. Means 4 shruties each to Sa-ma-Pa rotes, 3 shrutis each to Re-Dha rotes and 2 shrutis each to G-Ni rotes were assigned. In ancient age any swara was assigne on the last shruti of the containing number of shrutis to particular rote. In modern practice a swara will be assigned on the first shruti of its containg number of shrutis. This can be described as following.

<b>Shruti No.</b>	<b>Name</b>	<b>Ancient rote</b>	<b>Modern Rote</b>
1.	Tivra		Shadja
2.	Kumudwati		
3.	Manda		
4.	Chandavati	Shadja	
5.	Dayavati		Rishabh
6.	Ranjani		
7.	Raktika	Rishabha	
8.	Roudri		Gandhara
9.	Krodha	Gandhar	
10.	Vajrika		Madyam
11.	Prasarini		
12.	Priti		
13.	marjani	Madhyam	
14.	Kshiti		Pancham
15.	Rakta		
16.	Sandipini		
17.	Alapini	Pancham	
18.	Madanti		
19.	Rohini		
20.	Ramya	Dhaivat	
21.	Ugra		Nishadh
22.	Kshobhini	Nishadh	

### **Grama - Murchana**

Grama means to village where a number of families lives together. In musical sense grama is like a village which is the originator of murchanas which are similar to modern ragas. This may sense to be a similar system of modern Thata-Raga system. But yet there are differences between Thata-Raga & Grama - Murchana total three gramas were described by ancient musicologists. Those are shadja grama, Gandharva grama & Madhyama grama within which Gandharva grama is said to belong to heaven to understand the character of grama, it is necessary to know about murchanas. These are almost similar to modern Ragas.

The notes in Shadja grama are divided into 4+3+2+4+3+4+3+2 which is also the first murchana of Shadja grama and starts from Sa. The shrutis in madhyama grama are divided as 4+3+2+4+3+4+2 that starts from Ma. The second murchana of Shadja grama starts from mandra Ni and shrutis will be changed to 2+4+3+2+4+4+3 combinations. The Ni will become as Sa at this murchana. The third murchana of Shadja grama will start from mandra dha, in which, the shruti combinations again will change. Similarly this happens with the scale of madhyama grama too, each shifted scale will carry different tonal intervals and the Sa will be shifted each time according to murchana. Broadly it is like shifted the Sa of modern Raga yaman, to its mandra Ni, where we get the scale of Raga Bhairavi. Actually murchana system is out of fashion in modern period but still few musicians use it to create some interest during performing a Raga. Some time the Sa of few Ragas like Pilu, shifted to Ma which are commonly known as Pilu, shifted to Ma which are commonly known as Pilu from madhyama etc, total numbers of shrutis in each grama are seven.



## Chapter-3

### Development of Thata system in Hindustani Music

Thata is a scale which generate the group of similar Ragas. During the development of Indian music swaras from sound, saptaka from swars, that from saptaka have been gradually developed the term 'Thata' has come into vogue since last centry. The term 'Mela' is premitive to the term thata. Presently thata is the word used in Hindustani & Mela is used in Karnatic music. That means the thata system is used both in Hindustani & Karnatic music styles. There are 72 thatas accepted in Karnatic music but only being used about 19 melas.

**Creation of Thata:-** Different combinations of Shudha Vikruta Swaras of a saptak led to initiate any thata i.e. any thata may have all shudha swaras instead another may have all shudha swaras but only a Komal Nishadh. Both these were known to as Bilaval & Khamaj respectively. In the same manner total 32 thatas can be generated within a speak. The creation of 32 thatas can be described as under.

First Half	Second Half
S R G M	P D N S
S <u>R</u> G M	P <u>D</u> N S
S R <u>G</u> M	P D <u>N</u> S
S <u>R</u> <u>G</u> M	P <u>D</u> <u>N</u> S

Combination of each group from first section with four groups of second half generates 4 scales. Similarly there can be total  $4 \times 4 = 16$  scales can be generated. Than after adding tivra Madyam instead of shudha will generate again 16 scales. Therefore total numbers of thatas available are  $16 + 16 = 32$ . Throughout the history of Indian music, musicologists have been established different numbers of thatas. They are described following.

**History of Thata system:** Grama Murchana, Raga-Ragini Jati Gayan systems were established prior to the invention of thata system. Musicologist Lochana who lived during 15th century initially founded the 'Mela' system in Indian music. he classified all contemporary Ragas into 12 melas called Bhairavi, Todi, Gouri, Karnat, Kedar, Iman, Sarag, Megh, Dhanashri, Purvi, Mukhari & Deepak. All these Ragas were pre established but classified as Melas by Lochana.

During the 17th century musicologist Hridaya Narayandeva refined the mela system of Lochana Shrinivas, a contemporary writer classified thatas into odhava, shadhav & sampurna scales, which didn't came into practice. There has been a number of variations in numbers & names of thatas established during that time. i.e, 22 thatas in the text Raga Vibodha, 20 in swaramela kalanidhi. Venkatamukhi who wrote chaturdandi prakishita have been established 72 thatas through mathematical calculations but approved 19 melas in practical. The same system is still used in Karnatic music.

During the early 20th century musicologist Pt. Vishnu Narayan Bhatkhande refined the thata system and established 10 thatas which are came in to force in Hindustani music. The thatas established by him are Bilawal, Kalyan, Khamaj, Kafi, Asavari, Bhairavi, Bhairav, Purvi, Todi & Marwa.

**Theory of Thatas :**Following rules are followed in thata system.

1. Any thata should have a minimum - maximum of seven notes. May be the raga that generates the thata can have five-six or seven notes but the thata should have seven notes.
2. Thata will be recognized by the name of any very important raga of the group that is called Ashraya or Janaka raga. Rest of the all ragas generated by the thata known to as Janya Ragas.
3. There is only ascending mode assigned to the thatas.
4. Thata is never sung or played thus there are no musical rules applies.
5. Both shudha-vikruta faces of any note can be used in one thata as alike the Purvi Raga has both shudh & tivra madhyamas but Purvi thata has only Tivra madhyama.
6. The notes in any thata should be assigned serialwise from Sa to Ni.

## **Chapter-4**

### **Music Therapy**

Earth, water, fire, wind and sky are the basic elements nature called as panchatattvas. Which work on a accurate ratio. All of them are in presence by their own feature seperatly. But all are interrelated.

Water which has the quality of wetness, fire of burning digesting and brightening, wind of vibration and motion and earth of solidity as their own qualities. Where as the sky that has all these qualities collectively in the nature.

Nada is based on teh sky (Aakasha Tattva). But Nada contains the quality of wetness by water brightness by fire, vaccum by the sky, solidity by the earth and the motion by the wind. So it may be concluded that Nada is not seperate from the nature. It is a part of the nature.

#### **Animal body and nature:-**

Body of animals or man also made by the nature. All the negative and positive effects of nature will happen in the body. When all the qualities of nature will be in proper balance body will be healthy. When they will become imbalanced then there will be disease. By finding the reason for the deficiency and provide the necessed qualities alternatively is called as therapy or treatment.

In music therapy, the diseases will be curved by removing the deficiency through presenting or listening the particular music compositions. Which contains the effective notations and rythm (Swara Laya, Raga, Tala).

So many doctors and researchers from various countries of the world have proved that mental and physical diseases can be cured by music therapy. There are so many instances in which the deafness, dumbness and mental diseases are cured by music therapy. Botany department of Annamalai University (Tamil Nadu) and Zoology department of an University of China have proved that animals and plants will also respond to the effects of musical waves.

After finding the exact reason of the disease, the suitable music composition will be used for treatment either by listening or practice. By this method surely the disease will be cured. By practicing or listening music, memory power and listening power will be improved and the diseases related to the heart and brain will be cured.

The time theory of Ragas in Hindustani music is very effective in this concept. Presentation of Ragas according to the variation of nature by time (Prahara and Rutu or season) will play a remarkable role in music therapy.

Morning Ragas will make the body very active and provide physical and intellectual energy. Ragas which are to be presented in the day will provide confidence and ability. Late night Ragas will remove all the worries and tiredness. As well as Ragas, Talas and Laya are also very effective in this concept.

Music will make the nourishing effects on the health and growth of the children, Women, listening the music during their pregnancy and make the children to listen music will become helpful in the mental and physical development of the children.

As well as in science, accuracy is also necessary in music. As the accurate impacts in science by the appropriate ratio of the objects the accurate impacts will be expected where the perfect swara (Sound vibration) and perfect Laya (speed) will be presented. The concept of Tala and Laya will become helpful in the development of mathematical idea. The active interest in music develops the scientific view.

Music is an artistic media, which cultivates the mind, body and intelligence and helps to keep the lives healthy.

## Voice Culture

Sound or voice is an auditive experience. Knock or strike by an object on another object creates the vibration in atmosphere. When the waves the by this vibration reaches the ear palette then the sound will be experienced.

Sound is classified in to two types;

1) Musical sound and 2) Non musical sound.

The sound which is produced with exact vibration frequency and melodious by it's nature is called musical sound or Nada. The sound which is produced without any order is called non musical sound or noise. This sound is in language or conversation. The sound produced by air will be lifted through the wind pipe and vibrates the vocal cords is related for singing or vocal music.

The sound will be produced by striking the wire in string instruments, by creating the air pressure in blow instruments, and by beating upon the face in percussive instruments. All of these sounds are musical sounds. But the sound through the throat is specially called 'voice'.

The swing or oscillation by the vibration of all above said sounds or tones are called 'Andolan', 'Nada' or musical sound is measured by the oscillation frequency number or "Andolana sankya". According to western musicians the Andolana sankya of Shadja (C) swara of middle octave is 240. When the andolana sankya increases, the pitch of the tone will become high and when it decreases the pitch of the tone will become low.

For Example:

The Andolana sankhya of

(Sa) Shadja of middle octave is - 240.

Shuddha (Re) Rishabh of middle octave is - 270.

(Pa) Pancham of middle octave is - 360.

Shuddha (Ni) Nishadh of middle octave is - 452.

(Sa) Shadja of higher octave is - 480.

(Pa) Pancham of lower octave is - 180.

When the stroke is strong andolana will become large in it's area and volume and when the stroke is weak andolana will become small by it's area and volume. If the object which gets the blow is thick and long by size. The pitch of the tone will become lower and if the object is thin and short the tonal pitch will become high because the andolana sankhya in small objects will be less and more in large objects.

Human voice which comes from the face of diaphragm by the air of lung, takes various forms in it's tonal quality and passes through the tongue, teeth and lips. Comparatively the trachea of women and children are smaller than the man. So their voice will be high and men's voice will be low. Sweetness, melody, roughness, low, middle and higher ranges in tone are depend upon the structure of the trachea andlung. Solid and healthy lung, good and proper practice and effort, healthy and strong body are the most essential factors for beautiful voice in music.

First of all to acquire the strong and smart voice. Practice of Yoga and pranayama is very necessary in order to make lungs so strong to control over the breath. Practicing the notes (swaras) of mandra saptak (lower octave) in early morning is very effective. Voice will become melodious and much flexible in all octaves by regular practice. the dream of gaining all the things in music is possible for then only, who do the practice regularly and effortfully with proper way and with meditative manner. Otherwise there is no more alternative way for gain the capacity of worthy vocal presentation and control over the notes (Swaras). So cultured voice is very necessary for the successful. Presentation of vocal music.

## **Chapter-5**

### **Technical Terms**

**Voice :** What we hear is voice. Vocal & instrumental is also called as voice. Totally when two things hits each other it is called as voice. There are two types of voice one is pleasant and another is unpleasant. Nearant. Voice in music is called “Nada”.

**Thata :** From 22 shrutis musicologist every time choses 7 different Nadas & this group is named as “Thata” by them. In Hindustani music Pandit Vishwanarayana Bhathkhande published the system of “Thata”, He has said that all Ragas can be formed by using only 10 “Thatas”.

**Vadi :** The main swara in Raga is called as “Vadi”. It is also called as “Rajaswara”.

**Samvadi :** The second important swara to help the vadi swara is called as “Samvadi” swara. This swara is also called as “Mantrishwara”.

**Raga :** To entertain the listener of make them happy, a special swara is beloved & that is called as “Raga”.

**Anuvadi :** Except vadi & samvadi swara in Raga, the rest all swara’s is called as “Anuvadi” swara. This swara is called as “Sainika Swara”.

**Vivadi :** In raga varja swara is called as “Vivadi”. This takes a place of “Enemy”.

**Poorvanga :** The list hart in saptaka is called poorvanga. In saptaka the poorva part that is “sa re ga ma”. This is called “Poorvanga Vadi”.

**Uttaranga :** The recond part in saptaka is called as “Uttaranga”. In raga the vadi Swara, the part of saptaka that is “pa da ni sa”. This is called as “Uttaranga”.

**Theka:** Thaal has its own important Bhols to exhibhit the composition of certain Tabala Bhols composed according to the units of mathras. Each Thaal has its own unique composition called Theka.

**Kayda:** The systematic and structural composition of different Tabala bhols which highlights the position of summ, Khaali & sections of Thaal is called ‘KHAAYDHA’. The different types of Khaaydha are Aadikhaaydha, Ghatth Khaaydha, Chatursha Khaaydha etc.,

**Peshkar:** Peshkar is a Paarsi word which derived from the word 'Pesh-Karna' which means "to be presented" by the performer. In a solo performance of the Tabala the performer has to start his varieties with the 'Peshkar', where the melody of Dagga & Layakaari presented at Madhyalaya.

**Tihayi:** The composition of Tabala bhol which is played thrice from any part of the Thaal and which has to end up on the summ, matra with the bhol 'dha' at the end is called Tihayi..

**Mulhada:** The composition of tabla bhol which ends up on the summ mathra and it starts from the middle part of the thaal is known as mukuda. Usually the composition comprises of single Avarthana or less than it, played in dhugun & chougun laya.

**Tukda:** The composition of tabla bhol which can be played in dhugun, Thigun, and chougun which ends up on three aavarthana and minimum of four maathras.

**Palta:** It is derived from the hindi word "Pallatna" which means to change to composition of Bhol in a different combination and permutation of the basic structure of Peshkaar, Khaaydha, Rela, Gath Khaayda composition in a different patterns usuaqly it is performed in a solo performance of tabla, which entertain the histener and also shows the elegance of the performes.

**Gat :** The Predetermined compositions played on Sitar, Sarod etc, instruments are known to as gat. These are similar to cheez - the compositions of vocal music. But there will be no words or lyrics in gats. Each gat have two major parts called Astayi & Antara. There are sub divisions each in both parts known as Manja & Amad respectively, but these are not included in some gats. There are two major types of gats.

**Masikhani Gat :-** These are the types of compositions constructed on the base of strokes - Bol patterns created by masidkhan of 18th century. Masidkhani gats are fixed in vilambit teetal and begins from 12th beat of tala cycle.



**Rajakhani Gat :** These are the types of compositions that constructed on the base of stroke patterns created by Rajakhan of 18th century. Rajakhani gats are fixed in drut teental and begins from 4, 7, 9 or 12th beat of tala cycle. There are different gat types played in different talas like Japtal, Rupak, Ektal, Adachoutal. These compositions are known as kut baj or Mishrabani gats in instrumental music.

**Toda :** The term toda means to break. While playing Gats on Sitar, Sarod etc, instruments, performers leave the composition and take some sort of improvisations. These improvisations are known as toda which are similar to tans of vocal music. Todas can be found in different layas also like double, triple, four times etc. In older days any kind of improvisations like alap, Thala etc, were known to as Toda-Alap, Toda-Tan, Toda-Jhala etc. While after performing any toda. There has to return to original composition each time, which is known as patka. Toda and Palta are relative words that means to break and to return to the composition respectively.

**Jod:** After performing the beginning & non rhythmic improvisation called Adap, a type of rhythmic alap without accompaniment will be played on Sitar, Sarod etc, instruments. This rhythmic alap is called as Jod. The jod adopts the tempo from the Mohra - an ending rhythmic phrase of alap. Jod has an improvisation system of tempo that ends with a sort of Jhala known as thok. During the improvisation of jod, various performance techniques like meend, Gamak, Murki and stroke patterns like Ladi, Lad Guthave at the ending part of jod. After the jod, Gat compositions are performed.

**Jhala :** The instruments like Sitar - Sarod and rudraveena has few drone strings other than major strings. The last one are two strings are known as Chikari which are at the end towards the right hand of performers using the main & chikari strings a type of continuous rhythmic variations viz, sacc sacc are played in faster tempo. This activity is called as Jhala. There will be inwards strokes on major strings and outward strokes on chikari strings. There are few types in Jhala called as sidha Jhala, ulta Jhala, thok jhala etc, jhala is an ending portion of performance.

## **Chapter-6**

### **A study of the Gharana's of Hindustani music**

Gharana system in Hindustani music plays a scientific and important role. The word Gharana is derived from Hindi word 'Ghar', which means 'The Home'. The musical sense the terms means to a comprehensive style of music that preserved by a musical family and passed to generations through blood relatives and disciples. Normally a musical knowledge that conserved by atleast three generations would be considered as a gharana. Gharana broadly means to a musical tradition.

The musical style of each gharanas have specialities of their own. These specialities can be seen in following aspects.

1. Specialities in using musical notes.
2. The song Bandish.
3. Raga developing methods.
4. Tan - Boltan system.
5. Specialities in Tala - Laya.

Each Gharana has its own distinguished trend in the approach towards music teaching and performance. Each differs from others. The difference of the musical ideology between every gharana is ideal every gharana work consequently to maintain that specialities.

The musicians belonging to any gharana strictly pass their music to the blood relatives in first preference. Then after sincere disciples are able to obtain the music of particular gharana.

Gharanas have been notified through the names of places where they initially developed. Ex. Gwalior, Jaipur, Agra, Kirana etc, Few noted gharanas of Hindustani music are described below.

**Agra Gharana :-** Agra Gharana is originally developed by Dhrupad musicians. Since there are dhrupad impacts in the performance of this gharana. The well known system of Nom-Tom of Dhrupad is used in performance of Agra style. Alap-Jodalap system is also derived from dhrupad music only. Also there are Layakari and other dhrupad Angas can be seen in performing the Agra style music.

Ustad Hazi Sujan Khan was the founder of Agra Gharana. It is said that he was contemporary of Miyan Tansen. In the following centuries Ustad Nathan Khan & Ustad Fiyyaz Khan were famous musicians of this gharana. In twentieth century Ustad Vilayat Hussain, Pt.Jagannathbaya, Pt.Shrikrishna, Ratan Jankar & Pt.Shrikrishna Haldankar are among leading musicians of this gharana. The founder Ustad Hazi Sujan Khan was Dhrupad singer himself. At much later this Gharana was turned into khayal tradition.

**Gwalior Gharana :-** This Gharana was developed in Gwalior region. Two musicians Haddu Khan & Hassukhan founded this music tradition in Gwalior. They were stayed under the patronage of Gwalior king thus the name of their tradition was attached with the place Gwalior.

The specialities of Gwalior music style are seen in its Alap, Sapat tan, boltan and bandishes. The style of performing is expressive that includes effective ornamentations.

Pt.V.D.Paluskar and his son Pt.D.V.Paluskar, Pt.Omkarnath Thakur, Pt.Bhaskarbua Bakhale, Pt. Nilkantha Bua, Shankar Pandit, Rajabhiay Puchwale, Pt.Panchaxari Gavai, Pt.Puttaraj Gavai are renowned musicians of this Gharana.

**Jaipur Gharana:-** This Gharana was founded by Ustad Alladiya Khan. In his later years he stayed in Kolhapur of Maharashtra. The specialities of this Gharana are, singing rare and Jod-Ragas, singing in vilambit teental, no more drut bandishes, difficult tans, vakra tans, Gamak and Laykari. The musicians of this gharana gives a large concentration on voice culture and breath control.

Famous musicians of this gharana are Ud.Manjikhani, Ud.Bhurji Khan, Smt.Kishori Amonkar, Smt.Kesaribai Kerkar, Pt.Mallikarjun Mansur, Smt.Dhondutai Kulkarni, Pt.Panchaxari Mattigatti etc.

**Kirana Gharana :-** Kirana Gharana was founded by Ustad Abdul Karim Khan who was born in a small village of Madhya Pradesh named Kirana. He learnt music from his father Kalekhan and uncle Abdul wahid Khan. Then after he learnt from famous beenkar Ustad Bande Alikhan. Using meend, a special style of voice culture are specialities of this gharana. The music style of this gharana includes importance to Alap, difficult tans and faster drut compositions.

Famous musicians of this gharana are Smt. Hirabai Badodekar, Pt.Sawai Gandharva, Pt.Gangubai Hangal, Pt.Bhimsen Johsi, Pt.Sangameshwar Gurav etc.

## **Sitar Gharanas**

**Senia Gharana :-** Senia gharana is originated by Miyan Tansen who lived between 1505 or 06 to 1586 or 89. The Gurukul system of music teaching was existed prior to tansen descendents of Tansen's son Bilaskhan & his daughter Saraswati. Were recognized themselves as to senia musicians in post tansen period. Descendents of Bilakhan played Rabab and become popular as Rababia line. Saraswati's descendents played Rudraveena and recognized as Beenkars. Both lineages continued singing Dhrupad. Any gharana came into existence during post tansen period, has roots with senia lineage either in any one manner or born from senia musicians in 18th century. Masid Khan & Firoz Khan who were senia musicians established new gat system on Sitar which led to popularize the instrument largely. Later samegat - compositions played on sarod. Senia musician Amritsen (1813-1893) established Jaipur Sitar gharana. Bande Alikhan ((1826-1890) who studied under senia musician Nirmal Shah, established Indore beenkar Gharana. Gadhadhar chakravarti of 18-19th century learnt from senia Bahdurkhan, established Vishnupur Gharana, Firoz Khan, Nemat Khan (who also noted in khayal music), Sudhar Khan, Masik Khan, were renowned senia musicians. Ustad Wazir Khan & Dabirkhan who lived in early 20th century were well known and last musicians of senia family lineage. Allauddin Khan (1881-1972) who studied under these last senia musicians, have founded maihar Gharana.

**Jaipur Gharana :-** Jaipur Gharana is a branch of Senia Gharana, A vocal tradition also exists in the same name. Rahimsen who was the son of Bahudrsen, A senia musician, moved from Delhi court and settled down in Jaipur court. Rahimsen & his brother Hussain Khan were leading sitarists of that time.

Miyan Amrit sen (1813-1893) was the son of Rahimsen. He is considered to be the founder of Jaipur Gharana. Two branches of disciples of Amritsen have been developed. The first line of Amritsen's disciple was developed through his adopted son Nihal Sen & his sons Fida Hussain & Fazal Hussain second line was

developed from Amritsen's nephew Amrit Khan of Gwalior. Barkatullah Khan was a famous Sitar player of his time who was a disciple of Amrit Khan. He settled in the court of Mysore at his later years. Ashiq Ali Khan was one among the famous disciples of Barkatullah Khan, Ustad Mushtaq Ali Khan was the son of Ashiq Ali Khan of Banaras. He gained fame among 20th century Sitarists. At present Pt. Debabrat Choudhuri who is a disciple of Mushtaq Ali Khan is one among leading Sitar players of this Gharana. Another disciple of Amritsen, Pt. Sudarshan Charya Shastri was a renowned Sitar player during the early 20th century. He wrote a book 'Sangeet Sudarshan' on the Jaipur Sitar style.

**Itawa Gharana :-** Itawa Gharana is also known as Imdad Khani Gharana. Shahebsing, a Rajput from Gwalior was the originator of this Gharana. According to the popular story, Shahebsing was rejected to learn music under famous musicians of Gwalior Ustad Haddu & Ustad Hassukhan who were ten founders of Gwalior vocal tradition. Then he listened to their music by hiding himself in a box and learned their music. Later he was accepted by both Ustads and became Muslim. He became famous as Ustad Saheb-dad Khan and later learnt under senior musician Nirmal Shah & famous Benkar Ustad Bande Ali Khan.

Ustad Imdad Khan (1858-1920) was the son of Saheb-dad Khan. Imdad Khan gained fame as Sitar & Surbahar player. In result, Itawa tradition also became known as Imdad Khani Gharana. Imdad Khan performed all over India from King George V and Queen Victoria to Mysore court. Inayat Khan & Wahid Khan were sons of Imdad Khan. Both became famous Sitar & Surbahar artists. Inayat Khan had two sons - Vilayat Khan & Imrat Khan who were leading musicians of this Gharana in 20th century. Ustad Vilayat Khan is known for his invention of Gayaki style which is a vocal based instrumental style. In Modern age Ustad Shahid Parwez, Pt. Arvind Paritich, Pt. Bimal Mukherjee, Pt. Budhaditya Mukherjee, etc, are among leading artists of Itawa Gharana. Performers of this Gharana use a different version of Sitar known as Gandhar - Pancham.

**Maihar Gharana :-** Maihar Gharana is the last one which came into existence in instrumental music. After establishment Maihar Gharana no such musical gharanas came into vogue. This was founded by Ustad Allauddin Khan (1881-1972) who was also known as baba. He was an virtuoso of various instruments. Born in Shibpur of present Bangladesh, Allauddin left his home at very young age to learn music. He travelled through out India and learned from number of masters of the time. He learnt violin from Nulogopal of Kolkatta, Sarod & Sursingar from Ahmad Ali of Senia gharana. Later he learnt under great senia beenkar and sarodiya Ustad Wazirkhar. After learning music from various mastros Allauddin Khan was appointed as court musician at Maihar - a small state of Madhya Pradesh, where he lived till his last breath and taught music to a number of disciples. All of his disciples were become well versed and famous. Ustad Allauddin Khan was a virtuoso of various instruments that he refined the music of all instruments and created a new music style that is known as Maihar style till today. His music style that spread through his disciples and led to a new gharana. Allauddin Khan taught various instruments, on which the performing style was specially designed to each instrument. It is said that Maihar gharana is a tree that gives various fruits in one.

Among the leading musicians of this gharana, Allauddin Khan's son Ali Akbar who played Sarod, Daughter Smt. Annapurna Devi who was first female Surbahar player of the country, Sitarist Pt. Ravishankar, Pt. Nikhil Bannerjee. Flutist Pt. Pannalal Ghosh, saridiy Smt. Sharan Rani, were notable. At present Pt. Partha Chatterjee, Ustad Shamim Ahmad, Pt. Kartikumar and famous sarid player of Karnataka, Pt. Rajeev Taranath are noted musicians.

## **Tabla Gharanas**

**Delhi Gharana :** Delhi Gharana, the very first Gharana of Tabla, was founded by a Miya Sudhar Khan Dhadi, who is often also referred to as Debataba, as there have been similar pair drums in ancient India called Pushkar Vadya. Sudhar Khan is the earliest available name found in historical records. Khan, having been a Pakhawaj player, was responsible for incorporating Pukhawaj bols to the style. Sudharkhan and his descendants contributed greatly to the development of the Table language and compositional structures of the Peshkars and Kayadas.

The Delhi Table style is famous for its vast and rich repertoire of Kaydas, overall the sound quality tends to focus on avoiding the overuse of loud, resonant Baya strokes in favor of lighter more precise strokes. The Bols such as Tita, Tirakita, Dhati Dhage, Dinagina, Ding Dina, and small Gats, mohara, are prominent. The temperament and style of playing is generally soft and esoteric, fore finger and middle fingers are mainly used and in this Gharana, 'Kinar' (corner part of Table) part of Table is mainly used to play. Therefore the playing style of this Gharana is also known as 'Kinar ki Baj'.

U.Sudhar Khan Dhadi, Bugara Khan, U.Ghasit Khan, Roshan Khan, Kallan Khan, Tullan Khan, .Sitab Khan, Gulba Khan, Mohmad Khan, Bade Khalekhan .Munir Khan .Natthu Khan, Habibuddin Khan, Ahmadzan Thirkhawa .Amir Hussain Khan, Mehboob Khan Mirajkar,.Basavaraj Bhendigeri are wellknown Tabala artists of this Gharana.

**Ajrada Gharana :** The Ajrada Gharana is traced to Ustad Kallu Khan and U.Meeru Khan. They were disciples of U.Sitab Khan of Delhi Gharana. This Gharana is an offshoot of the Delhi Gharana. The distinctiveness of this Gharana is the use of complex Bols and meend. The stress is on Aad and Barabar laya in Kayda. It specializes in the three time pattern. The position of the left is not changed. But its face is touched with the thumb. Clarity of sound made possible



by the propensity for using the for finger and middle fingers in the traditional manner. The Arjada Gharana style includes bol patterns that are rather complicated, much more than does the Delhi Gharana, and for the pupose of the third figners are brought into play as well. Bols like Dhyinagina, Ghe Ghe, Tit Kit, Dhagena etc, are most frequently used. Ajrada is most well known for its theme and various compositions (mainly kayadas) as well as its beautiful and balanced Bayan work. The Kaydas of Ajrada often have an additional third line out of four, this is one of the few ‘gifts’ of Ajrada Gharana to the table world.

U.Mohmadi Bhaksh,.Chand Khan , Hassu Khan, Shamma Khan, .Abdul Kareem Khan,.Habeebuddin Khan , Shreedharji, Sudharkumarji Saxena re wellknown Tabala artists of this Gharana.

**3) Lucknow (Poorab) Gharana :-** Lucknow Gharana, also known as ‘Purab Gharana’ is one of the main style in Tabla. It is characerized by the full usage of the palm besides the fingers, resonant sounds, and the use of ring and little finger on the Dayan.

The Gharana branched out of Delhi Gharana when the two brothers Modu and Bakshu Khan, the third generation of the lineage of Delhi’s Miya Sudhar Khan, moved to Lucknow, due to political disturbances in Delhi, In Lucknow, the Nawabs mainly patronised Katha, a classical dance form of the North accompanied by the Pakhawaj, the still living ancestor of Tabla.

Modu and Bakshu Khan collaborated with the performers of these arts and ended up in creating a unique style of tabla playing adopted from kathak and pakhawaj compositions, the style now being termed as “Khula Baaj” or “Hatheli ka Baaj”. Among these upgrades, “Gats” and “Paran” aare two types of compositions that are very common in Lucknow Gharana. This style has also

concieved its very own item, known as “Roan” it ansists of extremely fast, delicate and colourful fillings within broad and bold rhythmic lesigns working as a frame work. Bols like Dhita Tita, Kdadha tita, Titakata Gadigan, Ghidaan, Takdaan, often used in this style.

Ustad Mamman Khan, Mahmad Khan, Munne Khan, Abid Khan, Beeru Mishara, Vajid Hussain Khan, Jahangeer Khan, Sheshagiri Hangal re wellknown Tabala artists of this Gharana.

**Punjab Gharana :** Punjab Gharana is a style and technique of Tabla playing that originated in the Punjab region. The Punjab Gharana is one of the main Tabla Gahrana. Initially a pakhawaj - playing gharana, the Punjab school was created in the nineteenth century. The distinctive features of Punjab Gharana are the strong influence of pakhawaj playing styles. The exclusive techniques from the pakhwaj in playing certain Bols thereby giving a very virile and masculine tonal quality. The strong influence of the Punjabi language in the pronunciation of bols. Gat - Paran, Chakradhar GAt, Lambcheda Gats, Bols like Ghenat, Dhung Dhung, Ktataan, are oftenly used performance.

Ustad Fakeer Baksh, Kadir Bhaksh Khan, Karamilayee Khan, Allarakha Khan, Zakir Hussain re wellknown Tabala artists of this Gharana.

## **Chapter-7**

### **Forms of Hindustani Music**

Since the bifurcation of Indian music into two major parts- Hindustani & Karnataki, there has been a number of music forms were founded in Hindustani music throughout the medieval period. Some major forms of Hindustani music are described here.

**1. Dhamar:** This is an early form that was developed during moghal period. Actually it is known by its of performing in only Dhamar Tala. The music in Dhamar form is very strict in developing methods and limited to only one tala. The compositions of Dhamar music includes Krishna cult poems and describing the Holi (Hori) - festival of colours. This it is also known as Hori music. However some musicologists claimes that both Dhamar & Hori are different forms.

Dhamar form is known for its Laykari system using of laykaries like Dugun, tigon chougun etc. layakari through the words of compositions is one of the specialities of this form. Alap includes Nom-Tom similar to Dhrupad. Whereas Dhamar is a serious music form there has no space for Khakta, murki & tan stem. Even there is a type of saragam but it is different than khayal style. Pakhawaz-Mridanga is used for accompaniment in dhamar.

This style was popular untill the 18th century. But after the evolution of khayal and due to the strict nature of Dhamar music, it has been declened its popularity and fell in to obscure. But still it is in use among few dhrupad traditions and very rarely heard.

**2. Dhrupad :** Dhrupad was very famous music form during the moghal period. Wellknown musicians like Tansen, Baiju, Swami Haridas etc. are dhrupad musicians actually it is said that dhrupad is the original Hindustani music. The term Dhrupad devived from Dhruva whichmeans immutable. This sense to the importance of vules in performing the music.

There are conflicting openions about the origin of Dhrupad music. Some musicologists says that it was an ancient music form. Some musicologists has the view that the king of Gwalior Raja Mansimha Tomar was the founder of this form. We can find similar compositions of Dhrupada-Prabandhas form the age of saragadeva. However king of Gwalior has a major role in developing dhrupad form.

Dhrupad is a serious music from that elaborates mainly in choutal, sultal, Rudratal etc talas. There are no fast compositions used in this form. The compositions has poor stanzas and normally longer than khayal bandhishes. There are similarities between Dhrupad & dhamar forms in using Nom-Tom, Laykari etc. Pakhawaj is the accompany instrument in this form. Dhrupad form is also developed on instruments such as been the Rudraveena.

There are four banies equalent to Gharanas in Khayal.

1) Gobar Hari Bani 2) Khandar Bani 3) Daur Bani 4) Nohar Bani

Dhrupad was very popular style till 19th century. Due to its strict nature and raising popularity of khayal form, this has been gradually lost its popularity and went out of fashion. However still there are traditions keeping this form alive.

**3. Thumri:** Thumri is a form of music that gives importance to feelings instead the musical rules. Actually thumri is an difficult style of music because of its minute and delicate combinations of notes. This is a form that evocaqtes the human feelings like love, armous, separation, and pathos. In thumri peformance, the artists have the liberty of adopting different ragas in the term of similar to tirobhava. Thumri is always sung-played in lighter ragas such as kari, bhamaj, pilu, Gora etc. Tans areless used and the talas such as kehrama, Deepchand, Dadra etc, are predominant in thumri form. It is also a partial dance type where sings use to express the musical feelings various hand movments.

There are four styles in thumri form; 1) Purab 2) Pamjadi 3) Delhi 4) Banaras. These are major places where different styles of thumri have been developed. In banaras a music festival named 'Byadhava Mangal' was very famous for thumri performances. The music festival includes whole night thumri concerts in older days Bade maina, Chota maina were famous for sining in that festival. In modern days Begam actar, Sidheshwari Devi, Girijadevi, Rasulan bai etc, are famous thumri singers. Lakhnow was another major center of Tumri form. A number of artists of Lucknow have been contributed in development of thumri style.

It is said that thumri was invented by Gulamnabi of shori family. Later it was popularized Ustad; Kadarpiya & lalanpiya who were under the patronage of Navab Wazid Khan of Lucknow. There has been a number of thumri singers to be noted such as Bhaiya Ganapat Rao, Bhayashamlal, Soniji Bade Gulam Ali Khan, Moujuddin Khan etc, contemporary of twentieth century.

**4. Tappa :** The term Tappa is obtained from Panjabi word Tappana which means to jump. The music style of this form is actually like a jumping from notes to notes. Tappa songs are found in pashto, Punjabi & Urdu languages. It is said that this music form has origin with a folk style - Tapai, of Sindhu region. However the semi-classical form Tappa is different than Tapai folk music. It is said that the merchants while traveling on camels used to sing some folk songs. They found that their voice having an impact and vibrations by the footsteps of camels. In result it has become a new style of singing which later known as tappa.

Shori Miyan whose original name was Gulam Nabi had a great role in popularizing tappa. He was contemporary of Asaf Ud Doula, son of Khyal vocalist Gulam Rasul. It is said Shorimiya invented tappa during his traveling on camel. He is the same figure who was credited to invention of Thumri. Shori Miya wrote a number of tappa songs in Punjabi language. The songs are mostly based on the story of two lovers- Hira & Ranja. Later tappa was popularized by Miya Gama & Tarachand, disciples of Shori Miya. Shadikhan, the son of Miya Gama was under the patronage of Raja Udit Narayan of Banaras, This Banaras became a center of tappa.

During the period of Wajidi Ali Shah of Lucknow, there has been a new style of khayal became popular, which used a Tappa Ang. That was known as 'Tappa Khayal'. There are no particular music traditions -Gharans in Tappa form. But we can see two styles of tappa singing - Lucknow & Banaras. They have impact of Khayal & Thumri respectively.

In Tappa songs there are two parts similar to khayal compositions called Astagi & Antara. Usually Tappa is sung in medium tempo. Khata, Murki etc, ornamentations are largely used in tappa always curved ornamentations and tans are used to develop the raga. There are no sapat & simple tans are used. Gamte is usually used in descending order. Tappa is a difficult style then all other music forms and limited to few Ragas like Kati, Banava etc, thus there only few artists seen who sing only tappas. DEevji Bua of Dhar is one among them. Sharshandra Arolkar of Mumbai is another noted artist of tappa. But we can find many artists who sing tappa as a secondary form in their performances

**5. Tarana:** Tarana is considered as a part of Khayal. In this music form there are no words used, instead “Nom, Tom Tananan, Da, Dirdir, Dani, Tadani, Yalali etc, meaningless syllabus are used to sing. Tarana is sung in almost all Ragas of Khaya music as a secondary part after Vilambit & drut elaborations. It is usually in Madhya & Drut layas of few popular talas.

It is said that tarana form was invented by Amirkhusor of 12-13th century. He was a great musician himself. Possibly he initiated to use meaningless word syllables by the impact of instrumental performance. Some musicologists claim that Amir Khurso has not known Indian languages, so he used to sing a song with a sort of meaningless words that later became a new style - Tarana.

In modern days tarana is used to practice the tongue movements. Though singing tarana syllables faster, singers will get easiness in singing notations & tans. In many tarana compositions Tabla or pathwaj boles were also used to sing in between. Ustad Bahadur Hussain, Tanras Khan, Kathu Khan, etc, were famous tarana singers. In modern days Nissar Husain Khan was a famous tarana singer. Apart from khayal compositions, every khayal singer uses to sing taranas in their performance as secondary part of performance.

**6. Gazal :** Gazal is a type of semi classical music. Whose songs are in Urdu & Hindi languages. Gazal songs narrate the stories on love & romance. Those also mainly object to love & separation feelings.

Gazal singers are well versed in Hindi and Urdu languages. Gazal artists are apart from classical singers. Some time classical singers also use to sing Gazals. The origin of Gazal form is unclear. Some times it is claimed that Gazal has its roots with Kawali. Gazal songs are mostly composed in Rupak, Pashto, Deepchandi, Kehrawa & Dadara etc light version talas. It is never sung in vilambit tempo.

Gulam Ali, Mehdi Hasan, were well known Gazal singers. At present Hariharan is one among leading artists of this form.

**7. Kawali :** It is said that this musical form was invented by Amir Khusro who was suphi saint himself. Since his time this music has been largely used by suphis.. Kawali singers are also found in other religions like Hindu. Kawali songs are composed in Hindi, Urdu & Pharsi languages. Shayani - means stopping the rythem and singing some parts of song non rhythmically, is a major distinguished characteristic of Kawali form. Dholak is mostly used in this music style. The songs has religious, Love affection etc, objects. Accompanying with clapping by co-artists is another mark of Kawali. It is sung in Kawali, Kehrawa, Dadra Thalass.

**8. Light Music :** Light music is a form that includes mainly the poems of modern poets. This music form has no restrictions like in classical artists are free to choose and mix ragas, talas and various instruments. Light music is a team music where there are many instrumentallists including electronic instrumentalist also take part. This form mainly concentrate on the type of poems called Bhauget, which includes the various stories like love, armous, nature suparaction, social and other contemporary subjects.

**9. Filmy music :** Filmy music is a form that developed during 20th century. Filmy music has its roots with Natya Sangeet - A drama, theater music. Initially drama music was taken role in cinema, later cinema music become a separate version by adopting various instrucments from word music. It has no restrictions of choosing any raga, instrument or changing them. Initially actors were use to sing themself but later a number of singers entered the Filmy music as playback singers. Composer and music arrangers have a big role in this music. In modern days it has become a largest industry because it requires all kind of experts including singers, instrumentalists, recording engineer, music arranger, director composer & writers. K.L. Shegar, Ashok Kumar, Mohmad Rafi, Lata Mangeshkar etc, were renowned singers in Indian filmy music. Noushad, R.D.Burman, A.R.Rehman etc, are notable composer and music directors to be noted among hundres of Indian filmy musicians.



**10. Folk music:** Actually folk music is a part of daily life in rural as well as in urban areas throughout India. Folk music appears in all region and all languages of the country.

Folk music is normally passed to generations through oral traditions. However it could be found in writer form in modern period. Folk songs narrates the stories of saints, warriors, patriots, lovers and also the nature, rivers and social behaviors etc, folk music is a simple type of music that has no theoretical restrictions. The instrument used in folk music are normally duff, Dhole, Chimta, Ektara, Jhanj etc, simple versions. Many folk music forms includes dance and or acting/ story telling.

Folk music is used in all situations of daily life like grinding the seeds, baby born time, evening rest time, religious festivals, holi and many activities agriculture. Actually folk music cannot be considered as a part of Hindustani music. But considering few relations of Hindustani music through adopting folk tunes like Mand, Pahadi, Tiland, Bhoop etc, Ragas it is related to our music.

Timmawa Gudisagar is one among noted folk musicians of Karnataka. Dr.Nagegouda is one among the researcher who contributed largely to conservation of folk music in Karnataka.

## **Chapter-8**

### **Autobiographies**

#### **1. Vocalists**

##### **Pt. Mallikarjun Mansur**

A great musician of our country, who ruled the music world for more than half a century. His talent was very great, but the life style was very simple. He is literally a “Sangeetha Chakravarthy”. Music to him is worship to God. He was a perfectionist of ‘Swara’ and ‘Laya’. Pandit Mallikarjun Mansura was born on 31st December 1911 in a village called Mansur five Kms. to the west of Dharwad Dist. A century back, his fore fathers settled in Mansur. His father was Bheemarayappa and mother Neelamma. He was the third son out of eight children to his parents.



His father arranged Drama, Music, Daddata in his village, while the mother Neelamma a treasure of ‘Janapada’ music. The home environment gave an impetus to learn music. After his primary education, he came to Dharwad for higher education. Here he joined a drama company. He performed roles of Dhruva, Prahlad, Narada, as his voice was very sweet. The drama company moved to Hubli, Athani, then to Bagalokote. Once Neelakanta Buva visited the drama at Bagalokte. He was great musician of Gwalior Gharana. He wanted Mallikarjuna to learn more. He took him miraj the permission of the elder brother of Mallikarjuna Mansura, was only eleven years old then. For six years Neelakanta Buva taught him in mastering the shastreeya music.

Sri.Mallikarjun Mansura came back to Dharwad from Miraj to the Drama company. But due to five accident of the drama company, Sri.Mallikarjuna Mansur gave musical concerts all over Karnataka like Hubli, Dharward, Gadag, Haveri. By this him the H.M.V. company recorded most of this songs.

Later Sri.Mallikarjuna Mansur arrived to Bombay where he came in contact with great musicians like Sri.Manji Khan Saheb a specialist of Jaipura's Gharana music as well as his brother Ustad Allah Dia Khan. They taught him for two years due to death of Manji Khan Saheb. Another son Briju Khan continued to teach music for several years. By this time the name and fame of Sri.Mallikarjuna Mansur spread to every nook and corner of the country. He became famous as Pandit Mallikarjuna Mansur of Gharana in Gwalior. Jaipur and Athrovi.

Pandit Mallikarjuna Mansura has given A.I.R. programmes over a period of sixty years. In 1979 Karnataka University appointed him as honorary Director for P.G. course in Karnataka music. He worked as Hon. Professor. He worked as music Director for the Kannada movies 'Sambhanda' and 'Chandrasa'. Sri.A.N.Krishnaraya and Sri.Basavanal influenced Pandit M.M. to sing "Sharana Vachanas". He popularised Vachana Sahitya with full devotion; hence called Vachana Sahitya Shilpi. Sri.Pandit Mallikarjun Mansura has disciples viz; Pandit Panchakshara Swamy, Matti Gatti, Smt.Neelamma Kodli (daughter) Prof. Rajshekar Mansur (Son) Pandit Siddarama Jambal Dinni, Prof.Rajiv Purandhare, Dr.Shankar Mokashi Puneekar, Smt.Gangubai Hanagal.

Sri.Pandit Mallikarjuna Mansura has been awarded with a Doctorate degree from Karnataka University and Padmashree from Central Government, Kalidasa Sampanmula prashasti from Madhya Pradesh. Due to long illness Sri.Pandit Mallikarjuna Mansura breathed his last in his native place Dharwad.

## **Gana Yogi Panchakshari Gavai**

Sri. Pandit Panchakshara Gavai is one of the fourtuner of Karnataka in the field of Hindustani Music. Sri. Gavai's original name was Gadigayya, born on 2nd February 1892 at a village called Kadasettyhalli in Hanagal Taluk. He was the second son of chirentimath Gurupadaiah and Neelamma, couple. His eldest brother was Gurubasava. Both the brothers were born blind. It was great worry for the parents, but it was a God's gift to the society.

Both the brothers were born with gifted voice though they were blind which was the God's will. The art of music was God given and the people were mesmerised by their singing. Any auspicious day of the village was blessed with their singing. They were experts in reproducing whatever songs they listen to. Both were experts in playing the instruments like Maddale, Tabala, Sambala, Karadi Majlu. Village heads suggested their parents to get music lessons to their boys by suitable guru. But they were very poor and it was difficult to meet both ends.



It is natural that the disciple goes in search of guru. But it was vise-versa in this case. Sri. Hangal Kumar Swamiji was on a visit to Kadasettyhalli on the occasion of 'Sri. Hakkala Basaveshwara' fair. On that occasion the boys gave a great concert, Sri.Kumar Swamiji was so pleased with their talents and suggested Sri.Gurupadaiah to handover the children to him so that he would arrange for their music lessons. Though the parents were sad of their seperation, but were happy that they would become musicians. The children were brought to Sri.Kumar Swamiji's math as Hanagal. That was the time of South-Indian music propering at North-Karnataka areas.

While searching for the proper Guru Sri.Swamiji came across one from Tanjavoor and he was appointed as Guru to teach South-Indian music for the children. The Guru taught them with love in swara. Shruti, Verna etc. But Tanjavoor guru had to return due to climate conditions. The lessons came to stand - still. Sri Hangal swamiji once again appointed one Sri.Bheemrayappa of Harappana Halli as music teacher; who also returned to his place because he

could not adjust to the climatic conditions. Further Sri.Gadigaiah of Shiralakoppa was appointed and the two brothers learnt music for eight long years and returned to Hanagal. Kumar Swamiji was immensely happy about the children's progress. But brothers were eager to learn more and were ready to proceed to Mysore for further learning. But a great tragedy struck and the elder brother Gurubasava died of cholera. Swamiji and the boy Gadigaiah were shocked at this instance. But Kumar Swamiji consoled the boy and guided him to fulfil his aim of becoming a fullfledged musician.

The boy was sent to Mysore, the centre for South Indian music and was patronised by Mysore kings. Sri. Gowrishankar Swamiji accommodated the boy Gadigaiah in his Ashram. And wished to fix Sri.Bidaram Krishanappa for further learning. But this did not happen. Sri. Bidaram Krishnappa arranged one pitulu exponent Venkataramaiah of the blind school of music to teach the boy. Accordingly the boy Gadigaiah learnt for four years, where it became easy for him to learn fast with prior strong foundation and became an expert musician.

Sri. Gadigaiah's name spread far and wide as Mysore's great musicians recognised and appreciated his music. One among them was great Veena Seshanna. Sri. Gowrishankar Swamiji was immensely happy and enjoyed "Tatwa pada and Vachana's" sung by Gadigaiah. But he was renamed as 'Panchakshari' by his Guru as he did not like his name as Gadigaiah.

At the same time an All India 4th Veerasaiva conference was organised at Bagalkote. Sri. Kumara swamiji arranged his concert at the conference. Sri. Panchakshari sang with full devotion and it was appreciated by one and all. Sri. Kumar Swamiji officially named him as 'Panchakshara Gawai' at the conference and the name became popular.

By the time Panchakshari returned to his native, Hindustani music was popularised in North Karnataka. Great music scholars like Sri.Abdul Kareemkhan, Sawai gandharwa etc, spread Hindustani music and their gramophone records were very popular. After listening to them Sri.Panchakshari Gawai was attracted to Hindustani music and expressed his intention to learn. Accordingly Sri.Kumara swamy also accepted his wish. Ustad Abdul Waheed Khan was appointed to teach Hindustani music to Sri.Gawai at Shivayoga Mandira on a monthly salary of Rs.150/-; U.A.W.Khan was a great exponent of Kirana Gharaniya and he was the first guru for Sri.Gawai. But the guru Waheed Khan returned to Lahore as he could not adjust to the climate.

At that time Neelakanta Buva, a great Hindustani musician belonging to Karnataka Hole Alur, who was also called Mirajkar, as he resided at Miraj was invited by Sri.Kumar Swamy to Shivayoga mandir, as music teacher to Panchakshar Gawai. He taught him for three years. Besides Belagavi Ramakrishna Buva Vaje, Babu Rao Rane senior artists also coached Gavia who by hard practice and devotion transformed as great Hindustani musician.

Sri. Gawai also learnt tabala; he being an exponent of both Karnataka and Hindustani styles of music became 'Ubhaya Gayana Charya', called Pandit Panchakshara Gawai. As per the wish of Sri.Kumar Swamiji Sri.Gawai remained as Ajanma Brahmachari and devoted his life time to educate orphans and blind children. He taught music, Drama, purana to hundreds of children. He also started mobile music school, travelling from one place to another.

On the precious day of Basava Jayanthi (1914) Sri.Kumar Swamiji started 'Kumareshwara Krupa poshita school of music and literature' at Shivayoga Mandir at Nidugundi Koppa branch of Dharwad district, Rona Taluk. Sri.Panchakshara

Gawai became the head of the school. Sri.Gawai's name and fame spread for and wide. Large number of students joined the school. He also started 'Sangeet Natak Mandal' and acted in Drama's and earned to clear the old debts of the company.

Further a rich desciple of Gawai namely Sri.Basari gidada Veerappa donated the land and constructed Veereshwara Punyashrama at Gadag for Sri. Gawai and made him head and organiser of the Ashrama.

Sri.Panchakshari Gawai became a model to the nation not only to Karnataka, served his whole life time to ensure music to the society comprised of blind dalits, orphans and illiterates.

A great personality like Maha Gana Yogi Panchakshari Gawai breathed his last on 11th June, 1944 . Many matter have designated him with great felicitations honouring him as : Gana Visharada, Gana Kalanidhi, Sangeet Sagara, Sangeeta Sudhanidhi, Gayaynacharya, Sangeeta Samrat, Ubhay Gayanacharya, Lalitha Kala pithamaha, Gana yogi etc. Sri. Pandit Panchakshari Gawai is a "Yuga - Pravarthaka", a great chetana of our nation. Gawai's esteemed desciple pandit Doctor Puttaraj Gawai has established Panchakshara Sangeeta Maha vidyalaya in Gadag.

### **Pt. Kumar Gandharva**

Sri Pandit Kumara Gandharva occupies one of the top position in Hindustani Music. Born in Karnataka having travelled all over India got settled in outside Karnataka, Kumara Gandharva is the foremost. He has done a revolution by his individual style of giving a special blend of 'Janapada' with 'Bharateeya Shastreeya Sangeet'. Thus set a model to younger generation, out of his own life achievement and research.



Such a great musician was born on eighth day of April 1924 (08.04.1924), in village called 'Sulibhavi' of Belagam Dist, belongs to Jangama sect of Kamkalimath. His father Siddaramaiah, mother Gurusiddavva had a lot of interest in classical music. He was encouraged to learn music. He had sweet voice, hence recognised at an early age.

His original name was Shivaputraiah. However he was called Kumara Gandharwa is followed by an yogic episode. Once Shivaputraiah, a six year boy gave a concert on the day of 'Bharta Hunnime Jatra' at Sri Channabasaveswara temple at Ulavi. His mystic concert at an early age tantalised the audiences as well as Sri. Shanthaveera Mahaswamy of Gurumath of Gulbarga Dist. He blessed him as 'Kumara Gandharwa'.

He practiced music under the guidance of his father, sometimes by his uncle Kallaiah Swamy. At the age of five, he gave a public performance in music in the presence of Sri. Mruthyunjaya Swamy of Davanagere. No one of his age could give such a performance. In 1930 Kumara Gandharwa left his native place to Negihal, later after two years shifted to Amatur of Bylahongala again to Belgaum where he met Ustad Maheboob Khan, a veteran of tabla prayer. Both father and son travelled through Dharward, Davanagere, Hubli, Gadag, Sri Kumara Gandharwa was honoured as 'Chinna Gandharva' by Sri. Garuda Sadashivaraya.

He was influenced by the music records of Abdul Kareem Khan, Meheboob Khan, Panchakshari Gavai, Hira Bai Badodhekar. In 1934, he got a good opportunity at the age of ten years, a music concert at Allahabad. In this programme Sri. Tej Bahadur Saffru presented a gold chain to Kumara Gandharva. Another gold chain was also presented to him by a follower of Swami Vivekananda. Then they moved from Calcutta to Agra, Karachi, Nagpur and to Bombay.

In Bombay he was introduced to famous singer and professor of music B.R. Devadhar. Sri. Kumara Gandharwa stayed with Sri. Devadhar for twelve years, a memorable valuable time is a perfect professional he grew in his gurus abode; had contact with great musicians of that time. He got married to Smt. Bhanu



Kamsa of Mangalore. She was also a disciple of Prof. Devadhar's music school. One year after the marriage Kumara Ghandharwa was affected by lung disease. Unfortunately he was bed-ridden for five years. But he utilised this time to write music literature. He thought of creating a Sangeetha Sahithya to 'Bhajans' of Kabirdas, Suradas and Meera Bai. This book called "Anupama Vilasa" contains 107 poems, 17 own compositions and 12 mixed Raga poems.

The news of Sri. Kumara Ghandharva's health condition reached the ears of Sri. Rama Bhaiah Danthe of Indore (M.P.). He made arrangements to cure his disease. In 1948 a house was built at Devas. He recovered by the change of environment and by people who loved around him. He brought in a change in the field of Hindustani music and started in 1959 school of music called "Kumara Sangeetha Academy"; which has produced many renowned musicians. By the time Sri. Kumara Gandharwa has begun to sing again, his wife died which is a big stroke for him. He got married again to Smt. Vasundhara Srikhande of Gokarna.

At the centenary celebration of Sri. Mahatma Gandhiji's programme, Sri. Kumara Ghandharwa composed "Gandhi Malhara". His other compositions of ragas are : Lagan Gandhara, Malavathi Bahumate Bhairava, Sanjari Maghava Rahi, Sahela Todi, Bihala Bhairava, Magasuram, Ahi Mohini and Nandiyari. Sri. Kumara Gandharwa gave a unique programme; 'Savan' to AIR Bombay Dooradarshan, describing the rainy season of sravana. At Delhi on his 60th birthday (08.04.1984) Sri. Y.V. Chandrachud, Chief Justice of India, conferred him a title 'Thribhuvana Sangeetha' and presented him with a purse of Rs. One Lakh Fifty one Thousand. Sri. Kumara Gandharva was honoured by Central Government as 'Padma Vibhushana'; Kendra Sangeetha Academy Puraskar as Sangeetha samshodhaka, Vikram, the Ujjain University honoured him with Doctorate Degree, Sangeetha Ratna, Gana Sudhakara, and got Kalidasa sanman from Madhya Pradesh.

Sri. Kumara Gandharva breathed his last on 12th day of January 1992 in his residence at Devas due to heart attack. The Government of M.P. has sanctioned a scholarship amount of Rs. 50,000/- in his name.

## **2. Sitar artists**

### **Ustad Vilayat Khan**

Ustad Vilayath Khan was born in Gouripur of Bengal on 28 August, 1928. His father Ustad Inayat Khan was renowned sitarist of the country at his time. Initially he learnt from his father and made his first recording at the age of 8. But his father Inayat Khan died when he was at the age of nine. Vilayat Khan continued his sitar study under his uncle Ustad Wahid Khan. He also learnt from vocalist his maternal grand father Hasan Khan & his mother Bashira Begum that he adopted the vocal style on sitar which became to known as Gayaki Ang.



Ustad Vilayat Khan gave his first concert at all Bengal music conference in Kolkata which defined as electrifying sitar. He has given hundreds of performances world wide. More than 65 recordings of his sitar performance were made and brought him fame. Ustad Vilayat Khan was also a great Surbahar player. He was also a music director who composed music for few cinemas. One among their was Jalsaghar of Satyajit Roy became a famous cinema. He was also a poet and wrote classical bandishes under the title Nath piya.

A number of awards and honors were presented to Ustad Vilayat Khan. But he was turned away from receiving them. Government announced Padmashri, Pdmabhushana, Sangeet Natak academy award and Padmavibhushana to him, but he refused to receive them. Pt. Aravind Parikh, Kalyani Ray, Benjamin Soms, Tushar Bannerjee, Amar Raskar & son Sujat Khan are among notable disciples of him. Ustad Vilayat Khan died on 13th March 2004.

### **Pt.Nikhil Bannerjee**

Pt.Nikhil Bannerjee was born on 14th October 1931 in a brahmin family of Kolkata. He was fascinated by sitar at his early age through listening to his fathers sitar playing. Initially he learnt from his father and won All India Radio competition at the age of nine and joined AIR as a youngest artist ever. He studied sitar music from Ustad Mushtak Ali Khan & Birendra Kishor Roy Coudhury for



some years. He was impressed by the music of Ustad Amir Khan at his youth. At his 16th age he went to learn under famous sarod maestro Baba Allauddin Khan of maihar gharana. He learnt for many years under Baba and later learnt under his son Ustad Ali Akbar & daughter Smt. Annapurna Devi. Through the regorious practice of more than 16 hours per day, Pt.Nikhil Bannerjee became a greatest sitar player of the country.

Pt.Nikhil Bannerjee performed in hundreds of concerts world wide. He was a simple and calm natured artist. A number of his recordings were published by famous companies gave him fame. His performances of Lalit, Puriya Kalyan, Malkouns, Shudha Basant and other ragas become popular in classical music field.

A number of awards & honours were given to him by Government & other organizations. Some of them are Padmashri, Sangeet Natak Academy Award, Padmabhushan etc., He was also worked as Professor in Ali Akbar college of music. Pt.Partha Chatterjee is one among the famous disciples of Pt.Nikhil Bannerjee. He died on 27th January 1986.

**Pt. D.R.Parwatikar**

Pt. D.R. Parwatikar is popularly known as swami Parwatikar Maharaj. Born in Guledagudda of Bagalkot district of Karnataka on 16 January 1915. His father was Ramarao and mother Sitabayi. He passed Bachelor degree in science.



Dattatreya .Parwatikar initiated Sitar learning under his father. He also learnt under Shri Prahladrao and Swami Nadanand Bapuji. He was married and had two children before adpting the sanyasa.He took sanyasa in his 30th age and went to Himalayas. Where swami Parwatikar stayed around twenty-five years in a small ashram in Badrinath and achieved the musical and spiritual height.

He was a more saint himself who also wrote musical and spiritual collections. He initiated a new system in Raga classification which he named as Nadananda system. The classification is more similar to Carnatic music Raga classification.

Pt. D.R. Parwatikar modified a new type instrument called Dattatreya Veena or Datta Veena. It is a combination of Veena, Sitar and Swaramandal. It is said that he was also a Veena player thus his performance style was a followed way of Nom-Tom system of Rudraveena.

In the year 1951 The H.M.V compeny had recorded his music. He has been honored by the President of India Dr. Babu Rajendra Prasad, for life time achievement. He founded The Raghavendra Mision, which is now working thgroughout the country and have number of branches.

Swami Parwatikar Maharaj left his body on 22 nd October 1990 at Pune. He was honored with Nadayogi, Veena Maharaj etc titles.

### 3. Tabala Artists

#### Ahmed Jaan Thirakwa

Thirakwa Khan - Sahib was born to a family of musicians in 1874 in Moradabad in Uttar Pradesh state. Although his early musical training was in Hindustani vocal and the Sarangi, his interest in Tabla was aroused when he heard Munir Khan. He became Munir Khan's disciple at the age of 12. For a long time, he played Tabla in the court of the Nawabs of Rampur and during this time, came in close contact with the maestros of Agra, Jaipur, Gwalior and Patiyala Gharana. Both vocalists and instrumentalists. On very few occasions he rendered Bandishes in his own voice but this was only in the company of extremely close compatriots and admirers. As an accompanist, he was equally loved, respected and admired. By his peers, elders and juniors all of whom were not from the schools of classical music. One noteworthy artist in this category of admirers was the great Rabindra Sangeet exponent Suchitra Mitra.



The name Thirakhwa is not actually his original name. But was an epithet he earned from his guru's father. One day, while watching him practice, his guru's father remarked. That he played so well his fingers seemed to be 'Shimmering' on the Tabla. This earned him the nickname 'Thirakwa'. It is also rumored that his tone was similar to the thunderous cracking sound of lightning. A great lightning is sometimes described as 'thirakwa'. He performed at regular intervals in almost all the music conferences in various parts of the admiration. Ahmad Jaan was famous for his interpretation of the wide ranging patterns of the beat - cycles which he liberally taught to his disciples. A few number of his live recordings are now available in audio - visual form that include excerpts from his different programmes over the years and which also provide glimpses of his mastery over percussion. Thirakwa was awarded the Sangeet Natak Academy Award in 1954 and the Padmabhushan in 1970.

U.Ahmadjann Thirakwa, during his long carrier as a musician, trained many disciples all across India. Pt. Lalji Gokhale, famous vocalist of Agra Gharana Pt. Jagannath Buwa Purohit, Pt. Narayanrao Joshi, Pt.Bhai Gaitonde, Pt.Bapu Patawardhan, Shri.Anand Shidhaye and Rashid Mustafa are someof his well known shagirds. U.Ahmad Jaan's unique style continues to attract many Table players of present generation including Zakir Hussain, Chandrakanth Shastri and Anindo Chatterjee.U.Ahmad Jaan Thirakwa Sahib died on 1976 Jan, 13 in Lucknow.

### **Samata Prasad**

Pt.Samata Prasad was an Indian classical musician and Tabla player from the Banaras Gharana. He was the son of Pt.Hari sunder, also known as Bacha Mishra, his grand father was Pt. Jagannath Mishra and his ancestors included Pt.Pratap Maharaj, also known as Gudai Maharaj Pt.Samata Prasad was born on 20, July 1921, in Kabir Chaura, Banaras into a family steeped in the tradition of Tabla and Pakhawaj of Banaras Gharana. His preliminary taalim (training) began with his father, who lied when Samata Prasad seven. Thereafter he took the discipleship of Pt.Bikku Maharaj, himself a disciple of Pt.Baldev Sahai and begun to practise for long hours daily.



Samata Prasad gave his first major performance at the 'Alahabad Sangeet Samaroh' in 1942, where he impressed the musicians present there, and soon established himself as an accompanist as well as a soloist.

Throoughout his career, he performed in various parts of India, such as Kolkatta, Mumbai, Chennai and Lucknow. He also represented the Indian cultural team while abroad, in such places as France, Russia and Exinburgh.

He also played the tabla in Hindi films like, ‘Jhanak Jhanak Payal Baje, Meri Surat Teri Ankhen, Basant Bahar and Sholey’. It is believed that music director, S.D. Burman postponed the recording of the song “Nache more manwa magan tikta dhigi dhigi” being sung by Mohd.Rafi in the film Meri Surat Teri Ankhen until the arrival of Pt.Samata Prasad from Banaras. He was awarded Padmashri in the year of 1972, and received the “Sangeet Natak Academy Award” in 1979 and the President scholarship in 1987. He achieved the “Padma Bhushan” in 1991.

Disciples - among his noted disciples are Pt.Bhola Prasad Singh, Patna, Shashanka Bakshi, Nitin Chatterjee, Naba Kumar Panda, Rahuldev Burmna, Gurmit Singh Virdee, Partha Sarathi Mukherjee, Satyanarayan Vashist and his son Pt.Kumar Lal Mishra, now a noted tabla player himself.

He died in May 1994 in Pune, India. He was on a visit to Pune to conduct a coaching workshop organised by Naad Roop. The workshop was a success, but Panditjee’s unexpected demise left a permanent scar on the minds of those who attended the workshop.

### **Pt.Sheshagiri Hangal**

Pt.Sheshagiri Hangal, one of the country’s foremost tabla maestros. He was born on 10th October 1922 at Dharward. Their family is the traditional music lineage. Pt.Sheshagiri was born as handicape, but he was interested in music. According to his interest, his father joined him to that time famous tabla player Mr.Krishna Rao Hangal. Sheshagiri commenced his education with Mr.Krishna Rao Hangal, Mr.Ramrao Hangal who is the brother of Mr.Krishnarao also taught the tabla to Sheshagiri. he went to Mumbai which is the Indian’s cultural capital, for more learning. He got apprenticeship of Pt.Narayan Rao who is the shishya of U.Jahangir Khan and also got the proficiency in

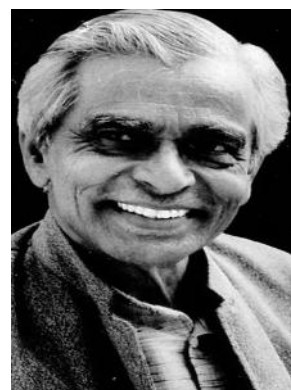


Tabla. He also get the knowledge by Pt.Lalajee Gokhale, who is the shishya (student) of U.Ahmad Jaan Thirakwa for few years.

Pt.Sheshagiri Hangal practiced various Bajs of tabla, beginningly with his father and four great tabla players. Now he is one of the dignitary tabla player in the country. With the reward of hard work he is one of the topmost tabla player in the graded artist. He was handicapped but his hindrance did not affected his life. Pt.Sheshagiri Hangal is the brother of India's famous Hindustani musician Dr.Gangubai Hangal. He gave best tabla saath to his sister Gangubai Hangal. They were made for each other. He gave continuous tabla saath to his sister and also gave tabla saath to India's famous musicians. He also erudition in his independent tabla solo performance.

He used to play Lucknow and Purab Gharana with various bols of Delhi, Ajarada and Punjab Gharana in tabla. He gave his first solo performance for Mumbai Radio in 1949. It attracted the many audience. All India Radio opened its Dharwad station in 1951, he joined with a modest starting salary of Rs.120/-. He worked as 'A' grade artist in All India Radio Dharwad from 1951 to 1983. Now he is retired. He gave programmes in different placed of the country and also earned name and fame. In 1952 he gave tabla saath to Dr.Gangubai Hangal in All India Radio music conference which was gained more popularity and his tabla programme were published in different radio stations and T.V. media. he also gave tabla saath with Dr.Gangubai Hangal in International level.

Pt.Sheshagiri Hangal is a creative person. He invented new Taala i.e., named as "Indira Taala", which includes 9 1/2 matras. he composed style of "Ganga Chalan" and he also composed different peshkar; Kayda, Tekla, Chakkradhar gat in Table. Pt. Sheshagiri Hangal has trained many disciples. Some of them are Mr.Sooraj Purandare, Mr.Ravindra Yavagal, Prof. Sanjeev Potdaar, Prof.Gopalkrishna Hegde, Ramesh Joshi, Ramachandra Upadhyay, Shripad Mulagund, Vinayak Patil, Mr.Nagesh, Yatrik and Ajay Hangal who is the son of Sheshagiri. Pt.Sheshagiri Hangal received many award and honour. He received "Karnataka Kala Tilaka" from Karnataka Nrutya Academy, and awarded Karnataka Rajyotsava. In the name of Pt.Sheshagiri Hangal, the 'Vijaya Institute of Music', Bangalore gives scholarship to 3 tabla students every year.



## **Chapter-9**

### **Contributions of Great Musicians**

#### **1. Jayadeva**

Jayadeva is a prominent name in the field of literature and music. He contributed a lot to the Indian cultural zone. As a poet, musician and a great composer. He born in the village Kendula of Bengal and he is assumed as lived between 11th and 12th century. The great Vaishnava saint Shri. Yashodananda was his guru.

During his childhood only, he lost his parents and moved to Jagannathpur he wrote “Geeta Govindna” the greatest and everfamed prabandha, which has been translated not only in various Indian languages but also in English, German and Latin. Jayadeva himself composed the complete prabandha with directing particular Raga and Tala for all astapadis. Geeta Govinda will be presented in ‘Prabandha Gayana’ style, which was famous in the past. It describes the romantic movements of Lord Krishna and his beloved Radha.

#### **2. Sadaranga - Adaranga**

Sadaranga and Adaranga are the pen names of Nyamat Khan and his son Firoz Khan respectively. Nyamat Khan was a famous been player in king Mohammad Shah’s Durbar of Delhi. The life time of them is assumed as the first half of 18th century. Originally they were Dhrupad artists. They had written and composed thousands of khyal bandishs.

Amir Kusro wrote the khyal bandishs in beginning and later sultan Hussan Sharki, Bajbahadur, Chanchal Sen and more also wrote the khyals. But none of them got king’s favour. Sadarang and Adarang had wrote the khyals by inserting the name and appreciation of kind ‘Mohammed Shan Rangeele’ and got a great success. Thousands of beautiful, emotional and meaningful khyal bandishes, written by Sadarang and Adarang are very popular even today.

### **3. Pt. Vishnu Narayan Bathkhande**

Pandit Vishnu Narayan Bathkhande was born in 1860 at Valukeshwar of Mumbai. He was eagerly interested in music by his childhood only. He continued his academic education and music practice simultaneously. He got the initial training in music by his mother. In 1887 he had completed LL.B. He travelled around the nation and consulted many more great musicians, scholars and artists and collected a vast knowledge about Indian music.

A number of books had been written by Pt. Bathkhande in English, Hindi and Marathi. His pen name was 'Chatura Pandit' few of his books are "Shree Mallakshya Sangeetam", "Kramika Pustaknalik". He published periodicals on music and literature also. In 1916 Pt. Bathkhande had organized a huge music conference in Baroda with the acceptance of kind Sayyajirao Gaikwad to design a strong and common logic and texture in both theory and practical parts of music. He introduced his own notation system (Swara Tala Lipi Paddhati). He had established "Madhav Sangeet Vidyalaya" in Gwalior, music college in Baroda, "Bathkhande University" in Lucknow. Shri. Krishna Narayan Ratanjankar Rajabhayya Poochawale were his disciples. He died in 1936.

### **4. Pt. Vishnu Digambar Paluskar**

Pt. Paluskar was born in an orthodox lineage of Kurandawad of Maharashtra in 1872. He was attracted towards music since his childhood only. He lost his eyesight in an accident. So he diverted from his academic studies and dedicated his complete life for music.

During that period, the status of musicians was very critical. Pt. Paluskar had decided to render his service to solve all these problems. He travelled around Maharashtra with his disciples and proclaimed the importance and impact of music. He worked a lot to promote music and musicians. Pt. Balakrishna Bua Ichalakranjkar was his guru.

He had introduced his own notation system (Swara Tala lipi paddhati). He wrote "Sangeet Bala Bodha, Ragapravesh, Rastreeya sangeetetc, and published a periodical, named "Sangeetamruta Pravaha". he started "Akhila Bharateeya Gandharva Maha Vidyalaya" in Lahare, which is very popular and is engaged in providing effective music training. This institution has a number of branches all over India. He died in 1931. Pt. Omkarnath Takur, Pt. Devdhar and his son Pt. D. V. Paluskar and many more famous musicians were his disciples.

## **Chapter-1**

### **Essays**

#### **1. Music and Psychology**

The knowledge, activities and the experience which related to the mind and intelligence are the themes of psychology. Psychology is nothing but the study of emotions, internal feelings and characteristics of man through his outer features and activities logically. Psychology blends the emotions and outer activities.

Musical sound awakens the sense or internal feelings by inspiring the auditive organ. This is the psychological attitude of music. We can conclude that the difference in oscillation numbers (Andolana Sankya) of sound will give different experience like relaxness, mellowness, roughness and softness etc, by scientific view. According to western musicologists, sounds by different andolana sankhya (oscillation number) will be experienced by different duration. For example. As per Mr. Seashore's research the sound of 128 oscillation number takes 0.09 second, sound of 256 0. number takes 0.07 sec, sound of 394 takes 0.04 sec.

The volume of the sound depends on intensity of sound or strike. The effects of sound on mind and heart will make effects also on the blood circulation and will be converted as emotions. Music could be expressed by a musician in two ways. One by the inspiration of mind and intelligence, and another by his mechanical knowledge in music.

The music which is expressed through the psychological inspiration will become able to attract the audience immediately. But the music which is expressed through mechanical knowledge only, though melodious could not reach the root of mind and heart of the audience. Common people do not listen classical music for long time even melodious. Because it is so restricted by the rules and terms. But they enjoy all type of light music forms like folk music.

The artist who has a good feelings, experience and technical knowledge will always be successful. He is able to do the audience involve completely in music.

“Ranjako Jana chittanam sa Raga kathi to budhai”

The above said quotation by the scholars says the musical composition which will please the mind is called Raga or tune. Thus the pleasure by the music does the mind be relaxed. As per the statements in yogashastra the mind which is relaxed and out of all excitement becomes calm and achieves the concentration.

### **Criticism - Musical psychology**

As the emotions and techniques are to be blended in an artist, the educational level, ability, experience, sentiments. Skill, social status and state of mind all these factors determine the capacity of an audience in perceiving the pleasure of art.

As long as the hidden feelings of the audience are not awakened. Until the music never becomes inspirative. In music both the artist and audience play an important role to artist and audience play an important role to immerse in “Nadabrahma”. The audience also must be emotional and perceptive by his mind for this purpose. Making the influence of the sentiments hidden in Swara and Laya on manmind is the psychological intention of music.

## **2. The Role of Music in Society**

Society is nothing but the associational life system of mankind. We may realise the impact by the changes in human desire, and the changes in his feelings and thinking style will reflect on social life as well as on the music during that time.

If we refer the history, we may come to know that music was used only for the purpose of achieving the eternity and reverence of God in vedic period. So then it was royal in its status. Vast and deep in the them by its characteristic. The musical instruments which in use then were also convenient for that style.

Later the purpose of music had been gradually changed by the impact of changes taken place in the human mind and society. The luxurious life system of kings and the encroachment of foreign rule and culture had effected on our society, culture as well as on music.

The music which was used to please the God and eternity in past had been used to please the king. The changes continued in the later days and then music had been used for the romantic expression. So music became a tool of entertainment. So the purpose - style and the lyrics of music had lost the splendidity and turned towards love and passion. It shows the human taste during that period.

Music had the eternal motto during the period when vedagayana, Grama murchana, Jati gayana and prabandha gayana styles were in use. When the Dhrupad, Dhamar styles introduced, the music had been used for the delineation of mighty and heroism. Thus the sense of music turned from devotion and reverence to the heroism.

In the period of khyal, Tumri, Tappa na light music, the purpose, theme and the lyrics of music were meant for the description of love and passion. Alterations also taken place among the musical instruments according to the expression of particular music styles. For example sitar, Tabla and more instruments had been invented on the basis of veena and mridanga.

Folk music of different communities and different localities represents the tradition and the culture of those people and places. The system of presenting the particular musical compositions (both the vocal and instrumental) in various circumstances like religious festivals and trades, inaugural and validictory functions of all programmes, birth, marriage and all the celebratory movements is an oldest trade. We can see the expression of all emotions like devotion, excitement, pleasure and sorrowness by music. Thus music has a special and prominent place in the society as a media of emotional expressions and entertainment by its varieties.

## **Chapter-11**

### **Taala Rachana Siddhanth**

Taala is the measurements of time in (music) singing, playing and dancing. The time cycle, when set to beats and divided into bars, gets a name. For example:- Teen tala and Jhap Taal etc.

In words, measured rhythmical time is Tala. In music, tala is given the position of father. Tala includes Tekha, Pettu, Vibhaga (division) Matra, Husi, Sam, Varna and so on.

Tala is produced by the association of 'Kaala' and 'Mana'. 'Tal' is the root word of Tala. The measurement of 'Kaala' is based on the action of sound and silence in Tala. Moreover the meaning of Tala is coined as 'Shiva-Shakti' (Ta-Shiva and La-Shakti). Since long years the elements of Tala are based on Laghu, Guru, Plutha and so on. These three words are the letters of 'Matrakaala'.

According to Hindustani system, Tala is originally based on 'Chatushkila'. In literature innumerable talas are formed by different layas with reference to the diversification in "Chandassu". This tala is further composed mainly on the basis of three theories, they are;

1. Vibhageerakarana (division system).
2. Husi's position.
3. Choice of Bols.

**1) Vibhageekarana :-** Various divisions are made for perfection when matras are endorsed. In North Indian music, this division system is framed in such a manner that, it includes minimum two matras and maximum five matras. According to the requirement when divisions are changed talas also get altered.

**Eg:-** In 14 matras Dhamar, Adachautal, Deepachandi, Pashto, etc, are several talas.

**2) Position of Husi:-** Husi's (Khali) place is formed to show sam's position in a clear way. Generally Husi's place is kept in the middle, which means when tala's almost half matras are ended, Husi's position comes into existence. This process may be further segregated by two matras in all talas.

**Eg:-** Teetala, Dadara, Keharwa, Jhaptala, Dhamar and so on.

When Tala's matras are divisible by two, half matras are ended on Husi's place is kept upon, when it has a close support. For this, 'Gajajumpa Taal' of 15 matras are the best example. In any tala, if more than one Husi is to be placed both Husi's cannot be placed one after the other.

**3) Choice of Bols:-** Tabla's Bols are selected according to the song seriousness and unsteadiness through which varieties of talas may be formed. For serious songs 'Khulla Bol' and Khayl, Bhajan and other songs "Band Bol"s are opted. If possible in Tekha defining rhythm is to be shown in each and every matra and it to be observed that Dhrut Laya too can be beaten in the same Tekha. In matras relevant Bols may be associated before sam to beautify the best matras.

## Practical Section- Vocal

### Raga Malakauns

That	-	Bhairavi
Varjyaswara-		Rishabh (re) and Pancham (pa)
Jati	-	Oudhava - Oudhava
Komal swara-		Gandhar (ga), Dhaivat (dha) and nishad (ni)
Vadi	-	Madhyam (ma)
Samvadi	-	Shadja (Sa)
Gana Samay-		IIIrd prahar of night.
Aroha	-	Sa <u>ga</u> ma <u>dha</u> <u>ni</u> sa
Avaroha	-	Sa <u>ni</u> <u>dha</u> ma <u>ga</u> sa
Pakkad	-	ma <u>ga</u> ma <u>dha</u> , <u>ni</u> <u>dha</u> maga, sa

### Swaralipi

### Chota Khyal

### Dhrut Teental

#### Sthai

<u>ga</u> ma <u>ga</u> sa	<u>ni</u> sa <u>dha</u> ni	sa ma <u>ga</u> ma	ma ma <u>ga</u> ma
mo $\varsigma$ ra mo	$\varsigma$ ra mu se	ka ha ta ja	$\varsigma$ ta mu kha
0	3	x	2
<u>ga</u> ma <u>ga</u> sa	<u>ni</u> sa <u>dha</u> <u>ni</u>	sa ma <u>ga</u> ma	ma ma <u>ga</u> <u>ga</u>
mo $\varsigma$ ra mo	$\varsigma$ ra mu se	ka ha ta ja	$\varsigma$ ta a ta
0	3	x	2
ma <u>dha</u> <u>ni</u> sa	$\varsigma$ sa ga sa	<u>dha</u> <u>ni</u> <u>dha</u> ma	ma ma <u>ga</u> ma
cha bi li na	$\varsigma$ ra cha li	pa ta san ga	$\varsigma$ ta mu kha
0	3	x	2

#### Antara

<u>ga</u> <u>ga</u> <u>ga</u> <u>ga</u>	ma ma <u>dha</u> <u>ni</u>	sa $\varsigma$ sa sa	<u>ga</u> <u>ni</u> sa sa
ka hu mki a	khi ya ra si	li $\varsigma$ ma na	bha $\varsigma$ ye $\varsigma$
0	3	x	2
<u>ni</u> <u>ni</u> <u>ni</u> <u>ni</u>	sa sa <u>ga</u> sa	<u>dha</u> ma <u>dha</u> ni	<u>dha</u> ma ma ma
ya $\varsigma$ bi da	sun $\varsigma$ da ra	va $\varsigma$ u kha	la $\varsigma$ ye $\varsigma$
0	3	x	2
sa maga ma <u>ga</u>	$\varsigma$ sa sa sa	<u>dha</u> <u>ni</u> <u>dha</u> ma	ma ma <u>ga</u> ma
cha li $\varsigma$ $\varsigma$ ja	$\varsigma$ ta sa ba	sa khi ya sa	$\varsigma$ tha ma kha
0	3	x	2



### Raga Madhamad Sarang

That	- Kaafi
Varjya Swara	- Gandhar (ga) and dhaivat (dha)
Jati	- Oudhava - Oudhava
Komal Swara	- nishad (ni)
Vadi	- rishabha (re)
Samvadi	- panchama (pa)
Gana Samaya	- IIIrd prahar of day.
Aroha	- sa re ma pa <u>ni</u> sa
Avaroha	- Sa <u>ni</u> pa ma re sa
Pakkad	- remapa, <u>ni</u> sa, <u>ni</u> pamare, <u>ni</u> sa

#### Swaralipi

#### Chota Khyal

#### Teental

##### Sthai

<u>ni</u> sa re pa	ma ङ re re	<u>ni</u> <u>ni</u> sa re	sa sa sa sa
ja ङ ja ङ	re ङ ङ ङ	he ङ kha ga	va ङ ङ ङ
0	3	x	2
<u>ni</u> sa ma re	ma ङ ma ma	ma ङ re ma	pa <u>ni</u> <u>ni</u> pa
aa ba mo re	kan ङ ङ ङ	ta ङ pa ra	de ङ ङ sa
0	3	x	2
re re re <u>ni</u>	sa sa sa sa	<u>ni</u> <u>ni</u> <u>ni</u> pa	<u>ni</u> re sa sa
ङ ga yi la	va ङ ङ ङ	ka he do ङ	vo ni se ङ
0	3	x	2

##### Antara

ma pa ni pa	sa sa sa sa	sa ni pa ma	ma pa ma ma
vo na bi na	mo ङ he ङ	ka la na pa	ra ta hai ङ
0	3	x	2
pa pa pa pa	pa pa ni ma	pa pa re sa	ni sa re pa
ta ra pa ta	hai ङ ji ya	ra ङ ङ ङ	ja ङ ja ङ
0	3	x	2

## Raga Yaman

That	- Kalyan
Varjya Swara	- Pancham (pa) in aroha.
Jati	- Shadhava - Sampoorana.
Tivraswara	- madhyam (ma)
Vadi	- gandhar (ga)
Samvadi	- nishad (ni)
ganassamaya	- 1st prahar of night
Aroha	- ni re ga ma dha ni sa
Avaroha	- sa ni dha pa ma ga re sa
Pakkad	- niregare, sa, pamagare, sa

Swaralipi	Chotakyal	Sthai	Teental
ni pa - re	- sa ga re	ga - - ma	- ma dha ni
pi ya 5 ki	5 na ja ri	ya 5 5 ja	5 du bha ri
0	3	x	2
pa - pa pa	ma - ga re	sare gama pa 5	ma ga sare sa
mo 5 ha li	yo 5 ma na	pre5 55 5 5	ma 5 bha5 ri
0	3	x	2
<b>Antara</b>			
pa pa sa sa	ma ma dha dha	ni re sa sa	dhani re sa 5
ka va na ja	ta na aa ba	ka ri ye 5	aa5 5 li 5
0	3	x	2
pa ma ga pa	re - sare sa	sare gama pa 5	re re sare sa
na 5 hi pa	re 5 mo he	chais 55 5 na	ye ka gha5 ri
0	3	x	2

### Raga Khamaj

That	- Khamaja
Varjyaswara	- Rishabha (re) in aroha.
Jati	- Shadhava - Sampoorna
Komal swara	- nishad ( <u>ni</u> )
Vadi	- gandhar ( <u>ga</u> )
Samvadi	- nishad ( <u>ni</u> )
ganassamaya	- IInd prahar of night.
Aroha	- Sa ga ma pa dha ni sa
Avaroha	- Sa <u>ni</u> dha pa maga re sa
Pakkad	- <u>ni</u> dha, mapa, dha, maga

### Swaralipi

### Chota Khyal

### Dhrut Teental

#### Sthai

Sa ga ma pa	ga ma ni dha	nisa nisa ni dha	ma pa ma ga
shya 5 ma sun	da ra ba na	ma5 55 li 5	ke 5 sa khi
0	3	x	2
ni ni sa sa	ni sa <u>ni</u> dha	ga ma sa ni	dhapa mapa maga maga
da ra sa bi	na 5 5 ji	ya 5 ta ra	sa5 55 ye 5
0	3	x	2

#### Antara

ma ni dha ni	sa - ni sa	sa - sa sa	ni sa ni dha
so 5 ha ni	su 5 ra ta	mo 5 ha ni	mu 5 ra ta
0	3	x	2
sa ga ma ga	sa ni dha pa	ga ma pa dha	ni ni sa -
ha ra ran ga	ki 5 cha bi	mo 5 ma na	ba si sa khi
0	3	x	2
ni ni sa sa	ni sa ni dha	ga ma sa ni	dhapa mapa ma ga
da ra sa bi	na 5 5 ji	ya 5 ta ra	sa5 ra5 hi 5
0	3	x	2

## Raga Bhimpalas

That	- Kafi
Varjyaswara	- Rishabha (re), Dhaivat (dha) in aroha
Jati	- Oudhava - Sampoorana
Komal swara	- Gandhar ( <u>ga</u> ) and nishad ( <u>ni</u> )
Vadi	- Madhaym (ma)
Samvadi	- Sadjā (sa)
ganasamaya	- IInd prahar of afternoon
Aroha	- <u>ni</u> sa <u>ga</u> ma pa <u>ni</u> sa
Avaroha	- Sa <u>ni</u> dha pa ma <u>ga</u> re sa
Pakkad	- <u>ni</u> sa ma <u>ga</u> , pa ma <u>ga</u> , ma <u>ga</u> re sa

### Swaralipi

### Chota Khyal

### Dhrut Teental

#### Sthai

<u>ni</u> <u>ni</u> sa sa ङ	<u>ni</u> dha pa ङ	ङ <u>ga</u> ङ ma	pa - sa -
ga ra ङ va ङ	ha ra va ङ	ङ da ङ run	gi ङ ma ङ
0	3	x	2
sa ङ ङ sa	dha ङ pa ङ	<u>ga</u> ङ pa ङ	<u>ga</u> <u>ga</u> re sa
jo ङ pi ङ	ya ङ a ङ	ve ङ an ङ	ga na va ङ
0	3	x	2

#### Antara

pa pa pa ma	ni pa ga ma	pa pa ni ङ	sa ङ sa ङ
cha tu ra su	gha ra ba ङ	la mu va ङ	mo ङ ra ङ
0	3	x	2
ni ni sa ga	ङ re sa ङ	ni ni sa sa	ni dha pa ङ
ko ङ na de	ङ sa ja ङ	bi la ma ra	hi la va ङ
0	3	x	2
pa sa ङ dha	pa ङ pa ङ	ga ङ ma pa	ga ङ re sa
sa da ङ ran	ङ ga ko ङ	ja ङ ya su	na ङ vo ङ
0	3	x	2
sa sa ga ङ	re ङ sa sa	ni ni ni sa	ङ dha ङ pa
vo na ke ङ	ka ङ na bha	na ka va ङ	re ङ ma ङ
0	3	x	2

### Raga Jounpuri

That	- Asavari
Varjyaswara	- Gandhar (ga) in aroha.
Jati	- Shadhava - Sampoorana
Komal swara	- Ghandhar ( <u>ga</u> ), Dhaivat ( <u>dha</u> ) and Nishad ( <u>ni</u> )
Vadi	- Dhaivat ( <u>dha</u> )
Samvadi	- Gandhar ( <u>ga</u> )
Gana Samaya	- IInd prahar of day.
Aroha	- Sa ra ma, pa <u>dha</u> <u>ni</u> sa
Avaroha	- sa <u>ni</u> <u>dha</u> pa ma <u>ga</u> re sa
Pakkad	- ma pa, <u>ni</u> <u>dha</u> pa, <u>dha</u> ma pa, <u>ga</u> re sa

### Swaralipi

### Chota Khyal

### Dhrut Teental

#### Sthai

Sa ङ <u>ni</u> sa	<u>dha</u> ma pa <u>dha</u> mapa	<u>ga</u> - re ma	ma pa pa -
Pa - ya la	ki - Jha ङ न ङ	ka ङ ra bai	ra ni ya ङ
0	3	x	2
sa - sa re	<u>ni</u> <u>dha</u> pa mapa	<u>ga</u> - re sa	re - sa -
jha na na na	ba ङ je ङ ङ	kai ङ se ङ	mo ङ re ङ
0	3	x	2
sa re ma pa	<u>dha</u> ni sa -	<u>ga</u> <u>ga</u> re sa	<u>ni</u> sa <u>dha</u> ma
pi ya se mi	la na ko ङ	ja ङ wo ङ	a ba mai ङ
0	3	x	2

#### Antara

ma ma pa pa	<u>dha</u> <u>dha</u> <u>ni</u> ni	sa ङ sa sa	<u>ni</u> <u>ni</u> sa sa
bi ra ha -	se - ta na	ta ङ pa ta	pa ta hai ङ
0	3	x	2
<u>dha</u> ङ <u>dha</u> sa	- sa sa sa	sare <u>ga</u> re sa	<u>ni</u> sa <u>dha</u> pa
An ङ aga an	ङ aga sa ba	la ङ ङ ga ra	hi ङ la ङ
0	3	x	2
pa <u>ga</u> <u>ga</u> resa	re - sa -	<u>ni</u> <u>ni</u> sa nisare	<u>ni</u> dha pa -
sa dha ङ ran ङ	angi ङ le ङ	U tha ta ji ङ ङ	ya ङ hu ङ
0	3	x	2

## Practical section - Sitar

### Raga Yaman Drutgat - Teental

#### Astayi - From 7th Matra

PP MM | G- GR -R S | N DD N R | G - G R | G M<sup>|</sup>

#### Manja - From 7th Matra

PP MM | G- GR -R S | N DD N D | P - M D | N R G R |  
G MM D N | S N D P | M DD P M | G M<sup>|</sup>

#### Antara - From 7th Matra

PP MM | G- GR -R S | G MM D N | S - N R | S -  
N D | N RR G R | S N D P | M DD P M | G M<sup>|</sup>

#### Alap - From Sam of Astayi

1. G - R - | N S
2. M - G - | R S
3. N - R - | N S
4. P M G R | S -

#### Tan - From Sam of Astayi

1. GR GM PM GR | SN S
2. GR GM ND PM | GR S
3. GR MG PM DP | MG RS
4. GM DN SN DP | MG RS

#### Jhala - From Sam

G- -G- -R- -R- - | S- -S- -S- -S- - |  
N- -D- -N- -R- - | G- -G- -G- -G- - |  
N- -R- -G- -M- - | P- -P- -P- -P- - |  
G- -M- -D- -N- - | S- -S- -S- -S- - |

#### Tihayi - From Sam

S S N N | D D P P | M M G G | R R S - | x 3 Times  
N R G R | G - N R | G R G - | N R G R | G

# Raga Jounpuri, Drutgat - Teental

## Astayi - From Khali

X

S RR RR M | - P M P | D - M P | G - R S |

## Manja From Khali

X

N SS R S | N S D N | S RR M P | G - R S |

## Antara - From Khali

X

M MM MM P | - D - N | S - S S | R N S - |

$$\underline{N} \quad SS \quad R \quad S \quad | \quad \underline{N} - \underline{D} \quad P \quad | \quad M \quad PP \quad \underline{D} \quad P \quad | \quad \underline{G} - R \quad S \quad |$$

## Alap - From Sam

1.    G   -   -   -   |   R   -   S   -   |

2. R - M P | G - R S |

3. S R M - | - P D P |

4. P D N S | D - P - |

## Tan - From Sam

1.    DP DP MP DP | MG RS R S |

2. SR SR MP DP | DP MP MG RS |

3. SR MP DN DP | MP DP MG RS |

4. SR MP DN SN | DP MP MGRS |

## Jhayala - From Sam

D - - M - P - G - - R - S - | R - - S - - S - - S - - - |

N- - -S- - -R- - -M- - - | P- - -P- - -P- - -P- - - |

M- -P- -D- -N- - - | S- -S- -S- -S- - - |

R- - -M- - -G- - -R- - - | S- - -S- - -S- - -S- - - |

## Tihayi - From Sam

S S N N | D D P P | M M G G | R R S - | x 3 Times

N - S S | R - M - | P - C - | x 3 Times

## Raga Malkouns Drutgat - Teental

### Astayi - from 7th Matra

x

GG MM | G- GS -S N | S D - N | S - G - | M D

### Manja- from 7th Matra

x

GG MM | G- GS -S N | S D - N | D - M D | N S G M |  
G MM D N | S N D M | G MM G S | N S

### Antara - from 7th Matra

x

GG MM | G- GS -S G | M D - N | S - D N | S -

### Amad- from 7th Matra

x

D N | S GG M G | S N D N | D MM G M | G S

### Alap - from Sam

1. S - G - | N S
2. S - D - | N S
3. M - G - | N S
4. S G M G | S -

### Jhala - from Sam

S- -S- -S- -S- - | N- -S- -G- -S- - |  
D- -D- -D- -D- - | D- -N- -S- -G- - |  
M- -M- -M- -M- - | G- -M- -D- -N- - |  
S- -S- -S- -S- - | N- -S- -S- -S- - |

### Tihayi - from Sam

S G N S | D N M D | G M S G | S N S - | x Times  
D - N N | S - G - | M - C - | x 3 Times.



## Raga Bhimpalas, Drutgat Teental

### Astayi - from Sam

x 0  
P - P M | G MM P M | G- GR -R S | N SS G M |

### Manja- from Sam

P - P M | P N S - | P NN S R | S N D P |  
N DD P M | G MM P M | G- GR -R S | N SS G M |

### Antara- from Sam

P - P M | G MM P - | G MM P N | S NN S S |

### Amad- from Sam

N SS G M | G- GR -R S | N DD P M | G- GR -R S |  
N SS G M | P - N SS | G M P - | N SS G M |

### Alap - from Khali

1. P - M - | G - R S |
2. G - R - | S N S - |
3. G - M - | G R S - |
4. N - S - | G - M - |

### Tan - from Khali

1. GM GM GM PM | GM GR SN S |
2. GM GM PD PM | GM GR SN S |
3. NS NS GM GM | PM GM GR S |
4. NS GM PN SN | SN DP MG RS |

### Jhala - from Sam

P- -M- -G- -R- - | S- -S- -S- -S- - |  
N- -S- -G- -M- - | P- -P- -P- -P- - |  
G- -M- -P- -N- - | S- -S- -S- -S- - |  
N- -S- -G- -R- - | S- -S- -S- -S- - |

### Tihayi - from Sam

SSNN | DDPP | MMGG | RRS- | x 3 Times  
N-SS | G-M- | P-C- | x 3 Times

## Raga Madhumad Sarang - Drutgat Teental

### Astayi - from Khali

x

S RR N S | - R - P | M - P M | R R S - |

### Manja- from Khali

x

S RR N S | - N P N | S - S R | M P R M |  
P NN S N | P M R M | P - M P | R R S - |

### Antara - from Khali

x

M PP R M | - P - N | S - S R | S N S - |  
P NN S R | S N P M | R MM P M | R R S - |

### Alap-from Sam

1. M - R - | N N S - |
2. M - P - | M R S - |
3. P - M - | R N S - |
4. N - P - | M R S - |

### Tan - from Sam

1. MD MD RM RM | SR SR SN S |
2. SR SR SR MP | MP NP MR S |
3. MP NS NP MP | RM PM RR S |
4. SR M RM P | MP N PN S |

### Jhala - from Sam

M- - -M- - -R- - -R- - - | S- - -S- - -S- - -S- - - |  
N- - -S- - -R- - -M- - - | P- - -P- - -P- - -P- - - |  
M- - -P- - -N- - -N- - - | S- - -S- - -S- - -S- - - |  
N- - -S- - -R- - -S- - - | N- - -S- - -R- - -S- - - |

### Tihayi - from Sam

SSNN | PPMM | RRSS | NNS- | x 3 Times

N-SS | R-M- | P-C- | x 3 Times

## Raga Khamaj, Drutgat Teental

### Astayi- from Khali

x

S GG M P | - P G M | P - D - | G M G - |

### Manja- from Khali

x

G MM P D | N S D N | P D M P | G M G - |

### Antara- from Khali

x

S GG M P | - P G M | P DD N P | D N S - |

S GG R S | N S D N | P D G M | G - R S |

### Alap- from Sam

1. G - M - | G - R S |

2. G M P M | G R S - |

3. N - D - | G M G - |

4. S - N D | P M G - |

### Tan - from Sam

1. PD PD MD MP | GM PM GR S |

2. GM PD ND PD | PM GM GR S |

3. PD NS ND PD | PM GM GR S |

4. NS GR SN S | ND PM GR S |

### Jhala - from Sam

P- - - M- - -G- - -R- - - | S- - -S- - -S- - -S- - - |

N- - -S- - -G- - -M- - - | G- - -G- - -G- - -G- - - |

N- - -S- - -G- - -M- - - | P- - -P- - -P- - -P- - - |

G- - -M- - -P- - -D- - - | N- - -S- - -S- - -S- - - |

### Tihayi - from Sam

NSNS | DNDN | PDPM | MDMP | GMGM | GMPM | GMGR | SNS-|x3

N-SS | G-M- | P-C- | x 3 Times

## Astayi - from Sam

## Manja- from Sam

**Antara - from sam**

## Amad- from Sam

## Alap - from 4th Matra

- ## Tan from 4th Matra

- ## Jhala - from Sam

## Tihayi from sam

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## Practical Section - Tabala

### I) Talas with Demostration

#### Roopak Tala :-

This tala has seven matras. It is divided into three sections having 3, 2, 2 matras in each. 1, 4 and 6 matra has Bhari or Pettu. First matra is sam.

Some musicologists considered that first matra has Khali or Husi.

1	2	3	4	5	6	7
Ti	Ti	Na	Dha	Na	Dhi	Na
x			2		3	

#### Choutala :-

This tala has 12 matras. It is divided into six sections having 2 matras in each. 1, 5, 9 and 11 matra has Bhari or Pettu, Khali or Husi is in 3 and 7 matra. First matra is sam.

1	2	3	4	5	6
Dha	Dha	Dhin	Ta	Kita	Dha
x		0		2	
7	8	9	10	11	12
Dhin	Ta	Tita	Kata	Gadhi	Gana
0		3		4	

**Deepchandi :-**

This tala has 14 matras. It is divided into four sections having 3, 4, 3, 4 matras in each. 1, 4 and 11 matra has Bhari or Pettu, Khali or Husi is in 8 matra. First matra is sam.

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			

**Jhaptala :-**

This tala has 10 matras. It is divided into four sections having 2, 3, 2, 3, matras in each. 1, 3 and 8 matra has Bhari (Pettu), Khali (Husi) is in 6 matra, First matra is sam.

1	2	3	4	5	6	7	8	9	10
Dhee	Na	Dhee	Dhee	Na	Tee	Na	Dhee	Dhee	Na
x		3			0		3		

**Teentala :-**

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			
				75			

**Kehrawa :-**

This tala has 8 matras. It is divided into two sections having 4 matras in each. First matra has Bhari or Pettu, Khali or Husi is in fifth matra. First matra is sam.

1	2	3	4	5	6	7	8
Dha	Ge	Na	Tin	Na	Ka	Dhin	Na
x				0			

**Dadra Tala :-**

This tala has six matras. It is divided into two sections having 3 matras in each. First matra has Bhari (Pettu), Khali (Husi) is in forth matra. First matra is Sam.

1	2	3	4	5	6
Dha	Dhin	Na	Dha	Tin	Na
x			0		

**Ektala :-**

This tala has 12 matras. It is divided into six sections having 2 matras in each. 1, 5, 9 and 11 matra has Bhari (Pettu), Khali is in 3 and 7 matra. First matra is sam.

1	2	3	4	5	6
Dhin	Dhin	Dhage	Tirakita	Too	Na
x		0		2	
7	8	9	10	11	12
Ka	Tta	Dhage	Tirakita	Dhin	Na
0		3		4	

## 2) Dugun and Chougun

### Dadra Tala

Matra:	1	2	3
Mula Laya:	Dha	Dhin	Na
Dugun:	Dha Dhin	Na Dha	Tin Na
Chougun:	Dha Dhin Na Dha	Tin Na Dha Dhin	Na Dha Tin Na
	4	5	6
	Dha	Tin	Na
	Dha Dhin	Na Dha	Tin Na
	Dha Dhin Na Dha	Tin Na Dha Dhin	Na Dha Tin Na

### Kehrawa

1	2	3	4
Dha	Ge	Na	Tin
Dha Ge	Na Tin	Naka	Dhin Na
Dha Ge Na Tin	Na Ka Dhin Na	Dha Ge Na Tin	Naka Dhin Na
5	6	7	8
Na	Ka	Dhin	na
Dha Ge	Na Tin	Naka	Dhin Na
Dha Ge Na Tin	Naka Dhin Na	Dha Ge Na Tin	Naka Dhin Na



### Roopak Tala

<b>1</b>	<b>2</b>	<b>3</b>	
Ti	Ti	Na	
Ti Ti	Na Dhi	Na Dhi	
Ti Ti Na Dhi	Na Dhi Na Ti	Ti Na Dhi Na	
<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
Dhi	Na	Dhi	Na
Na, Ti	Ti Na	Dhi Na	Dhi Na
Dhi Na, Ti Ti	Na Dhi Na Dhi	Na, Ti Ti Na	Dhi Na Dhi Na

### Jhaptala

<b>1</b>	<b>2</b>	
Dhee	Na	
Dhee Na	Dhee Dhee	
Dhee Na Dhee Dhee	Na Tee Na Dhee	
<b>3</b>	<b>4</b>	<b>5</b>
Dhee	Dhee	Na
Na Tee	Na Dhee	Dhee Na
Dhee Na Dhee Na	Dhee Dhee Na Tee	Na Dhee Dhee Na
<b>6</b>	<b>7</b>	
Tee	Na	
Dhee Na	Dhee Dhee	
Dhee Na Dhee Dhee	Na Teena Dhee	
<b>8</b>	<b>9</b>	<b>10</b>
Dhee	Dhee	Na
Na Tee	Na Dhee	Dhee Na
Dhee Na Dhee	Dhee Na Tee, Na	Dhee Dhee Na

## Choutal

<b>Matra-</b>	1	2		
<b>Theka-</b>	Dha	Dha		
<b>Dugun-</b>	Dha Dha	Din Ta		
<b>Chougun-</b>	Dha Dha Din Ta	Kita Dha Din Ta		
	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>
	Dhin	Ta	Kita	Dha
	Kita Dha	Dhin Ta	Tata Kata	Gadi Gana
	Titakata Gadigana,	DhaDhaDinTa	KitaDhaDinTa	TitakataGadiGana
	<b>7</b>	<b>8</b>		
	Dhin	Ta		
	Dha Dha	Dhin Ta		
	Dha Dha Dhin Ta	Kita Dha Dhin Ta		
	<b>9</b>	<b>10</b>		
	Tita	Kata		
	Kita Dha	Dhin Ta		
	Tita Kata Gadi Gana	Dha Dha Dhin Ta		
	<b>11</b>	<b>12</b>		
	Gadi	Gana		
	Tita Kata	Gadi Gana		
	Kita Dha Dhin Ta	Titakata Gadi Gana		

### Deepachandi

<b>1</b> Dha Dha Dhin Dha Dha S dha	<b>2</b> Dhin S Dha Dha Tin S Ta	<b>3</b> S Dha Tin Tin S Dha Dha	
<b>4</b> Dha S Ta Dhin S Dha Dhin	<b>5</b> Dha Tin S S Dha Dha Tin	<b>6</b> Tin Dha Dha S Ta Tin S	<b>7</b> S Dhin S Dha Dha Dhin S
<b>8</b> Ta Dha Dhin Dha Dhin S Dha	<b>9</b> Tin S Dha Dha Tin S Ta	<b>10</b> S Dha Tin Tin S Dha Dha	
<b>11</b> Dha S Ta Dhin S Dha Dhin	<b>12</b> Dha Tin S S Dha Dha Tin	<b>13</b> Dhin Dha Dha S Ta Tin S	<b>14</b> S Dhin S Dha Dha Dhin S

### Teentala

<b>1</b> Dha Dha Dhin Dha Dhin Dhin Dha	<b>2</b> Dhin Dhin Dha Dhu Dhin Dhin Dha	<b>3</b> Dhin Dha Dhin Dha Tin Tin Ta	<b>4</b> Dha Dhin Dha Ta Dhin Dhin Dha
<b>5</b> Dha Dha Tin Dha Dhin Dhin Dha	<b>6</b> Dhin Tin Ta Dhu Dhin Dhin Dha	<b>7</b> Dhin Ta Dhin Dha Tin Tin Ta	<b>8</b> Dha Dhin Dha Ta Dhin Dhin Dha
<b>9</b> Dha Dha Dhin Dha Dhin Dhin Dha	<b>10</b> Tin Dhin Dha Dhu Dhin Dhin Dha	<b>11</b> Tin Dha Dhin Dha Tin Tin Ta	<b>12</b> Ta Dhin Dha Ta Dhin Dhin Dha
<b>13</b> Ta Dha Tin Dha Dhin Dhin Dha	<b>14</b> Dhin Tin Ta Dhu Dhin Dhin Dha	<b>15</b> Dhin Ta Dhin Dha Tin Tin Ta	<b>16</b> Dha Dhin Dha Ta Dhin Dhin Dha

## **Ektala**

**1**

Dhin

Dhin Dhin

Dhin Dhin Dha Ge Tirakita

**3**

Dha Ge

Too Na

Dha Ge Tirakita Dhin Na

**5**

Too

Dha Ge Tirakita

Too Na Ka Tta

**7**

Ka

Dhin Dhin

Dhin Dhin Dha Ge Tirakita

**9**

Dha Ge

Too Na

Dha Ge Tirakita Dhin Na

**11**

Dhin

Dhage Tirakita

Too Na Ka Tta

**2**

Dhin

Dha Ge Tirakita

Too Na Ka Tta

**4**

Tirakita

Ka Tta

Dhin Dhin Dhe Ge Tirakita

**6**

Na

Dhin Na

Dha Ge Tirakita Dhin Na

**8**

Tta

Dha Ge Tirakita

Too Na Ka Tta

**10**

Tirakita

Ka Tta

Dhin Dhin Dha Ge Tirakita

**12**

Na

Dhin Na

Dha Ge Tirakita Dhin Na

### 3) Badal Thekas

#### Dadra Tala :-

- 1) Dha Dhin Na Na Dha Tin Na Na
- 2) Dha Dhee Na Geena Dha Teena Kee Na
- 3) Dha Ge Dhee Na Gee Na Dha Ge Tee Na Kee Na
- 4) Dha Ti Dha Dha Tee Na Ta Ti Dha Dha Dhee Na
- 5) Dha Ge Dha Na Ti ta Dha Ge Tee Na Ti ta

#### Kehrwa Tala :-

- 1) Dha Ge Ge Na Tin Na Ka Dhin Na
- 2) DhaDha Ge Ge Na Tin Na Ka Dhin Na Na
- 3) DhaDha Ge Ge Na Tin Na Na Kadhin Naka DhinNa
- 4) Dha Ti Dha Ti Dha Ge Naka Ta Ti Ta Ti Take Naka

#### Teen Tala :-

- 1) Dha Dhin Dhin Dhin Dha Dha Dhin Dhin Dhin Dha Dha Tin  
Tin Tin Ta Ta Dhin Dhin Dhin Dha
- 2) Dha Dhin Dhin Dhin Dha Ge Dha Ge Dhin Dhin Dhin Dha Ge Dha  
Tin Tin Tin Take Take Dhin Dhin Dhin Dha Ge
- 3) Dha Dhin Dhee Na Gee Na Dha Ge Dhin Dhee Na Gee Na  
Dhage Tin Teena Kee Na Take Dhin Dhee Na Gee Na
- 4) Dha Dhin Dee Na Tirakita Dha Ge Dhin Dhee Na Tirakita  
Dha Ge Tin Tee Na Tirakita Take Dhin Dhee Na Tirakita

#### Jhaptala :-

- 1) Dhee Na Na Dhee Dhee Na Na  
Tee Na Na Dhee Dhee Na Na
- 2) Dhee Tita Dhee Dhee Na Tita  
Tee Tita Dhee Dhee Na Tita
- 3) Dhee Na Na Dheekd Dhee Dhee Na Na  
Tee Na Na Dheekd Dhee Dhee Na Na
- 4) Dhee Traka Dhee Dhee Na Traka  
Tee Traka Dhee Dhee Na Traka

#### 4) Kaydas :Teental Kayda No-1

##### 1) Face

Dhaç Traka Dhi Na Gi Na Dha Ge Traka TiNa KiNa Taç Traka  
TiNa Kina Dha Ge Traka Dhi Na Gi Na

##### Dugun

Dhaç Traka	Dhi Na Gi Na	Dha Ge Traka	Ti Na ki Na
Taç Traka	TiNa kiNa	Dha Ge Traka	Dhi Na Gi Na

Dhaç Traka	Dhi Na Gi Na	Dha Ge Traka	Ti Na ki Na
Taç Traka	Ti Na ki Na	Dha Ge Traka	Dhi Na Gi Na

##### Palta No.1

Dhaç Traka	Dhyi Na Gi Na	Dhaç Traka	Dhi Na Gi Na
Dhaç Traka	Dhi Na Gi Na	Dha Ge Traka	Dhi Na Gi Na

Taç Traka	Taç Traka	Taç Traka	Ti Na ki Na
Dhaç Traka	Dhi Na Gi Na	Dha Ge Traka	Dhi Na Gi Na

##### Palta No.2

Dhaç Traka	Dhaç Traka	Dhaç Traka	Dhi Na Gi Na
Dhaç Traka	Dhi Na Gi Na	Dha Ge Traka	Ti Na ki Na

Taç Traka	Taç Traka	Taç Traka	Ti Na ki Na
Dhaç Traka	Dhi Na Gi Na	Dha Ge Traka	Dhi Na Gi Na

**Palta No.3**

Dhi Na Gi Na	Dhi Na Gi Na	Dhaç Traka	Dhi Na Gi Na
Dhaç Traka	Dhi Na Gi Na	Dha Ge Traka	Ti Na ki Na
Ti Na ki Na	Ti Na ki Na	Taç Traka	Ti Na ki Na
Dhaç Traka	Dhi Na Gi Na	Dha Ge Traka	Dhi Na Gi Na

**Palta No.4**

Dhi Na Gi Na	Dhaç Dhi Na	Gi Na Dhaç	Dhi Na Gi Na
Dhaç Traka	Dhi Na Gi Na	Dha Ge Traka	Dhi Na Gi Na
Ti Na ki Na	Taç Tina	Ki Na Taç	Ti Na ki Na
Dhaç Traka	Dhi Na Gi Na	Dha Ge Traka	Dhi Na Gi Na

**Palta No.5**

Dhaçç Dha	ççDhaç	Dhaç Traka	Dhi Na Gi Na
Dhaç Traka	Dhi Na Gi Na	Dha Ge Traka	Ti Na ki Na
ççTa	ççTaç	Taç Traka	Ti Na ki Na
Dhaç Traka	Dhi Na Gi Na	Dha Ge Traka	Dhi Na Gi Na

**Tihai (Chakkradhar Tihai)**

Dhaç Traka	Dhi Na Gi Na	Dha Ge Traka	Ti Na ki Na
Dhaç Dha Ge Traka		Ti Na ki Na Dhaç	
Dha Ge Traka		Ti Na ki Na Dhaç	
Dhaç Traka	Dhi Na Gi Na	Dha Ge Traka	Ti Na ki Na
Dhaç Dha Ge Traka		Ti Na ki Na Dhaç	
Dha Ge Traka		Ti Na ki Na Dhaç	
Dhaç Traka	Dhi Na Gi Na	Dha Ge Traka	Ti Na ki Na
Dhaç Dha Ge Traka		Ti Na ki Na Dhaç	
Dha Ge Traka		Ti Na ki Na Dha	

**Teental Kayda No.2****Face**

Dha Dha	Tira kita	Dha Dha	Ti Na Ta Ta
Tira kita	Dha Dha	Dhi Na	

**Dugun**

Dha Dha	Tira kita	Dha Dha	Ti Na
Ta Ta	Tira kita	Dha Dha	Dhi Na
Dha Dha	Tira kita	Dha Dha	Ti Na
Ta Ta	Tira kita	Dha Dha	Dhi Na

**Palta No.1**

Dha Dha	Tira kita	Dha Dha	Tira kita
Dha Dha	Tira kita	Dha Dha	Ti Na
Ta Ta	Tira kita	Ta Ta	Tira kita
Dha Dha	Tira kita	Dha Dha	Dhi Na

**Palta No.2**

Dha Dha	Tira kita	Dha Dha	Tira kita
Dha Dha	Ti Na	Dha Dha	Ti Na
Ta Ta	Tira kita	Ta Ta	Tira kita
Dha Dha	Dhi Na	Dha Dha	Dhi Na

**Palta No.3**

Dhaç	Tira kita	Dhaç	Tira kita
Dha Dha	Tira kita	Dha Dha	Ti Na
Taç	Tira kita	Taç	Tira kita
Dha Dha	Tirakita	Dha Dha	Dhi Na

**Palta No.4 :-**

çDha	Tira kita	çDha	Tira kita
Dha Dha	Tira kita	dha Dha	Ti Na
çTa	Tirakita	çTa	Tira kita
Dha Dha	Tira kita	Dha Dha	Dhi Na

**Palta No.5 :-**

Dha Dha	Dhi Na	Dha Dha	Dhi Na
Dha Dha	Tira kita	Dha Dha	Ti Na
Ta Ta	Ti Na	Ta Ta	Ti Na
Dha Dha	Tira kita	Dha Dha	Dhi Na

**Tihai :-**

Dha Dha	Tira kita	Dha Dha	Ti Na
Dhaç	Dha Dha	Tira kita	
Dha Dha	Ti Na	Dha	ç
Dha Dha	Tira kita	Dha Dha	Ti Na Dha



## **Jhaptal Kayda No. 1**

### **Face**

DhaTi DhaGe	Na Dha	Tira kita	Dha Dha
Tira kita	Dhati DhaGe	Ti Na	ki Na
Ta Ti Take	Nata	Tirakita	Dha Dha
Tira kita	Dhati Dha Ge	Dhi Na	Gi Na

### **Dugun**

DhaTi Dha Ge	NaDha	Tira kita	Dha Dha
tira kita	DhaTi Dha Ge	Ti Na	ki Na
TaTi Take	NaTa	Tira kita	Dha Dha
Tira kita	Dhati Dha Ge	Dhi Na	Gi Na

### **Paltas**

- 1) 

DhaTi DhaGe	NaDha Tirakita	Dha Dha Tirakita
DhaTi DhaGe	NaDha Tirakita	Dha Dha Tirakita
DhaTi DhaGe	NaDha Tirakita	DhaTi DhaGe
TiNa kiNa.		
TaTi Take	NaTa Tirakita	TaTa Tirakita
TaTi Take	NaTa Tirakita	TaTa Tirakita
DhaTi DhaGe	NaDha Tirakita	DhaTi DhaGe
DhiNa GiNa.		
  
- 2) 

DhaTi DhaGe	NaDha Tirakita	DhaTi DhaGe
NaDha Tirakita	DhaTi DhaGe	DhiNa GiNa
DhaTi Dhage	NaDha Tirakita	DhaTi DhaGe
TiNa kiNa		
TaTi Take	NaTa Tirakita	TaTi Take
NaTa Tirakita	TaTi Take	TiNa kiNa
DhaTi DhaGe	NaDha Tirakita	DhaTi DhaGe
DhiNa GiNa		

- |   |   |  |
|---|---|--|
| 3) DhaTi DhaGe<br>Takata Tirakita<br>DhaTi DhaGe<br>TiNa kiNa.<br>TaTi Take<br>Takata Tirakita<br>DhaTi DhaGe<br>DhiNa GiNa | NaDha Tirakita<br>DhaTi DhaGe<br>NaDha Tirakita<br><br>NaTa Tirakita<br>TaTi Take<br>NaDha Tirakita | Dhaç Tirakita<br>DhiNa GiNa<br>DhaTi DhaGe<br><br>Taç Tirakita<br>TiNa kiNa<br>DhaTi DhaGe |
| 4) DhaTi DhaGe<br>NaDha Tirakita<br>DhaTi DhaGe<br>TiNa kiNa.<br>TaTi Take<br>NaTa Tirakita<br>DhaTi DhaGe<br>DhiNa GiNa.   | DhaTi DhaGe<br>DhaTi DhaGe<br>NaDha Tirakita<br><br>TaTi Take<br>TaTi Take<br>NaDha Tirakita        | DhaTi DhaGe<br>DhiNa GiNa<br>DhaTi DhaGe<br><br>TaTi Take<br>TiNa kiNa<br>DhaTi DhaGe      |
| 5) DhaTi DhaTi<br>DhiNa GiNa<br>DhaTi DhaGe<br>TiNa kiNa.<br>TaTi TaTi<br>TiNa kiNa<br>DhaTi DhaGe<br>DhiNa GiNa.           | DhaGe NaDha<br>DhaTi DhaGe<br>NaDha Tirakita<br><br>Take NaTa<br>TaTi Take<br>NaDha Tirakita        | TiDha GeNa<br>DhiNa GiNa<br>DhaTi DhaGe<br><br>TiTa KeNa<br>TiNa kiNa<br>DhaTi DhaGe       |

**Tihai**

DhaTi DhaGe NaDha Tirakita DhaTi DhaGe NaDha Tirakita DhaTi DhaGe NaDha Tirakita	DhaTi DhaGe DhaTi DhaGe DhaTi DhaGe DhaTi DhaGe DhaTi DhaGe DhaTi DhaGe	DhaTi DhaGe TiNa kiNa Dhaç DhaTi DhaGe TiNa kiNa Dhaç DhaTi DhaGe TiNa kiNa Dha
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## Jhaptal Kayda No.2

### Face

DhaGe	Traka	DhiNa	GiNa	DhaGe	Tita
DhaGe	Traka	TiNa	kiNa		
Take	Traka	TiNa	kiNa	DhaGe	Tita
DhaGe	Traka	DhiNa	GiNa		

### Dugun

DhaGe Traka	DhiNa GiNa	DhaGe Tita
DhaGe Traka	TiNa kiNa	
Take Traka	TiNa kiNa	DhaGe Tita
DhaGe Traka	DhiNa GiNa	

### Paltas

- |    |             |             |             |
|----|-------------|-------------|-------------|
| 1) | DhaGe Traka | DhiNa GiNa  | DhaGe Traka |
|    | DhiNa GiNa  | DhaGe Tita  | DhaGe Traka |
|    | DhiNa GiNa  | DhaGe Tita  | DhaGe Traka |
|    | TiNa kiNa   |             |             |
|    | Take Traka  | TiNa kiNa   | Take Traka  |
|    | TiNa kiNa   | DhaGe Tita  | DhaGe Traka |
|    | DhiNa GiNa  | DhaGe Tita  | DhaGe Traka |
|    | DhiNa GiNa  |             |             |
| 2) | DhaGe Traka | DhaGe Traka | DhaGe Traka |
|    | DhiNa GiNa  | DhaGe Tita  | DhaGe Traka |
|    | DhiNa GiNa  | DhaGe Tita  | DhaGe Traka |
|    | TiNa kiNa   |             |             |
|    | Take Traka  | Take Traka  | Take Traka  |
|    | TiNa kiNa   | DhaGe Tita  | DhaGe Tita  |
|    | DhaGe Traka | DhiNa GiNa  | DhaGe Tita  |
|    | DhaGe Traka | DhiNa GiNa  |             |

- |                |             |             |
|----------------|-------------|-------------|
| 3) DhaGe Traka | DhiNa GiNa  | Dhaç        |
| DhiNa GiNa     | DhaGe Tita  | DhaGe Traka |
| DhiNa GiNa     | DhaGe Traka | DhaGe Traka |
| TiNa kiNa      |             |             |
| Take Traka     | TiNa kiNa   | Taç         |
| TiNa kiNa      | DhaGe Tita  | DhaGe Traka |
| DhiNa GiNa     | DhaGe Tita  | DhaGe Traka |
| DhiNa GiNa     |             |             |
| 4) DhaGe Traka | DhiNa GiNa  | DhaGe Tita  |
| DhaGe Traka    | DhiNa GiNa  | DhaGe Traka |
| DhiNa GiNa     | DhaGe Tita  | DhaGe Traka |
| TiNa kiNa      |             |             |
| Take Traka     | TiNa kiNa   | Take Tita   |
| Take Traka     | TiNa kiNa   | DhaGe Traka |
| DhiNa GiNa     | DhaGe Tita  | DhaGe Traka |
| DhiNa GiNa     |             |             |
| 5) DhaGe Tita  | Take Tita   | DhaGe Tita  |
| Take Tita      | DhaGe Tita  | DhaGe Traka |
| DhiNa GiNa     | DhaGe Tita  | DhaGe Traka |
| TiNa kiNa      |             |             |
| Take Tita      | Take Tita   | DhaGe Tita  |
| Take Tita      | DhaGe Tita  | DhaGe Traka |
| DhiNa GiNa     | DhaGe Tita  | DhaGe Traka |
| DhiNa GiNa     |             |             |

**Tihai:-**

DhaGe Tita	DhaGe Traka	TiNa kiNa
Dhaç DhaGe	Tita Dhage	
Traka TiNa	kiNa Dhaç	DhaGe Tita
DhaGe Traka	TiNa kiNa	Dha

## Accompaniment in Dadra, Kehrawa, Teental and Jhaptal

Play the teka of particular Tala by recognising the sam (starting matra) and the tempo of the composition.

### 1) Dadra:-

Cha	Ko	-	Ran	-	Ge
Dha	Dhin	Na	Dha	tin	Na
x			0		
Chan	-	Dra	Ma	Na	-
Dha	Dhin	Na	Dha	tin	Na
x			0		
Be	La	-	Ki	-	Na
Dha	Dhin	Na	Dha	tin	Na
x			0		
Chin	-	-	Te	-	-
Dhan	Dhin	Na	Dha	tin	Na
x			0		

### 2) Kehrava :-

Ra	Ghu	Pa	ti	Ra	-	Gha	Va
Dha	Ge	Na	ti	Na	Ka	Dhin	Na
x				0			
Ra	-	Ja	-	Ra	-	-	M
Dha	Ge	Na	ti	Na	Ka	Dhin	Na
x				0			

-	Pa	ti	ta	Pa	-	Va	Na
Dha	Ge	Na	ti	Na	Ka	Dhin	Na
x				0			
See	-	ta	-	Ra	-	-	M
Dha	Ge	Na	ti	Na	Ka	Dhin	Na
x				0			

### 3) Teen Tal:-

Ko	Ya	Li	Ya	Bo	le	An	bu
Dha	tin	tin	Ta	Ta	Dhin	Dhin	Dha
0				3			
Va	-	-	Da	-	Ra	Pa	Ra
Dha	Dhin	Dhin	Dha	Dha	Dhin	Dhin	Dha
x				2			

### 4) Jhaptal:-

Ha	Ri	Ke	-	Cha
Dhee	Na	Dhee	Dhee	Na
x		2		
Ra	Na	Ka	Ma	la
Tee	Na	Dhee	Dhee	Na
0		3		

**Model Question Paper-I**  
**P.U.C-II year**  
**Subject : Hindustani Music (Code-26)**

**Time : 2.15 Min.**

**Marks : 40**

**Instructions :**

- 1) This question paper is common for Vical, Sitar and Tabla students.
- 2) First question is compulsory.
- 3) Attempt any Four questions.
- 4) All questions carry equal marks.

**Q.I) Write a Chotakhyaal or a Rajakhani Gat with four Alap and four Taans with discription of the following Ragas. 10**

- 1) Ektala      2) Tritala

**Q.II) Describe the “Music Theory and voice culture”. 10**

**Q.III) Write the autobiography of any one of the following musicians. 10**

1. Pt. Mallikarjun Mansoor
2. Pt. D.R. Parvatikar
3. Pt. Samata Prasad

**Q.VI) (A) Write the technical terms of the following (any five) 5**

Dhwani, Samvadi, Tukada, Toda, Uttarangvadi, Theka, Jhala, That.

**(B) Match the following. 5**

- |                  |   |                    |
|------------------|---|--------------------|
| 1. Jhala         | - | First beat         |
| 2. Samata Prasad | - | Sitar              |
| 3. Senia         | - | U. Alladiyakhan.   |
| 4. Jaipur        | - | U. Sudharkhan Dadi |
| 5. Sam           | - | Tabla Artist       |

**Q.V) Write the development of Indian Music through vedic period and Ramayana and Mahabharata periods. 10**

**Model Question Paper-II**  
**P.U.C-II year**  
**Subject : Hindustani Music (Code-26)**

**Time : 2.15 Min.**

**Marks : 40**

**Instructions :**

- 1) This question paper is common for Vical, Sitar and Tabla students.
- 2) First question is compulsory. 3) Attempt any Four questions.
- 4) All questions carry equal marks.

**Q.I) Write a Chotakhya or a Rajakhani Gat with four Alap and Four Taans with discription of the following Raagas. 10**

- 1) Bhimpalas 2) Madhumad Sarang 3) Khamaj

**OR**

**Write a Kayada with Five paltas and Tihayee in Talalipi paddhati in any one of the following Talas.**

- 1) Teentala 2) Jhaptala

**Q.II) Discribe the development of Thata system of Music. 10**

**Q.III) Write the autobiography of any one of the following musicians**

1. Pt. Panchakshari 10
2. Pt. Nikhil Banarjee
3. Pt. Sheshagiri Hangal

**Q.IV(A) Write the shrot notes in any two of the following. 5**

- 1) Tarana 2) Sugam Sangeet 3) Dhamar

**(B) Fill in in blanks. 5**

1. 22 \_\_\_\_\_ is there.
2. \_\_\_\_\_ Grama \_\_\_\_\_ Grama and \_\_\_\_\_ Grama is there.
3. Jayadev is the acthem of the \_\_\_\_\_ Grantha.
4. Roopak Tala having \_\_\_\_\_ Matras.
5. The That of Yaman Raga is \_\_\_\_\_.

**Q.V) Write the main Gharanas of Hindustani Music. 10**



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4. Bharatiya Sangeeta Charitre; B.D. Pathak
5. Raga Deepike; Hanumanna Nayak  
Dorai
6. Sangeeta Sanjeevini; Rajeev Hiremath
7. Hindustani Sangeetagararu; Sidharamayya Mathapati
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