

# **HINDUSTHANI SNAGEETH SAMPADA 1**

**I PUC – Text Book**

**2015 - 2016**

**Department of Pre University Education  
Malleshwaram, Bengaluru -12**

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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



### **Editors words**

Publishing a book in the subject of Hindustani music for sake of students in relevant subject is a praiseworthy work held by the department of pre-university education. Since the long time the music is a subject of study at pre-university level, there was no text book in the subject. I hope that present book 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 models of practical lessons. A main feature, that is, the teachers will have freedom to choose and teach different cheez, bandish, gat, kayada etc of their collection in the prescribed format of rāga and talas which are given in models.

I am thankful to all members of text book committee. members Shri N.G.Anantmurty, Shri Anant Hegade Vajgar and Shri Ganesh Gorta to giving a good deal of material and co-operation throughout the work. Another member Shri Aranyakumar is notably contributed in finalizing the work. I am also thankful to Wishwa graphics and Smt. Vishalaxi Chikkamath of Dharwad for DTP and cover page designs.

Finally I express thanks to The Director of PU Education department to the prospect of present text book on Hindustani music.

Bengaluru

**Dr. Kalavati H. Dorai**  
Chairperson

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#### **Instruction**

- \* Duration: Four practical and One Theory hours per week. Student capacity maximum 5 students per practical batch.
- \* Separate practice classes for Vocal, Sitâr and Tablâ.
- \* Common theory classes for Vocal, Sitâr and Tablâ.
- \* One hour Assignment Session for Internal Mark

#### **Teaching hours per academic year**

- \* 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.
- \* Teachers may teach the practicals similar to given models.

#### **Mark Ratio**

- \* Practical – 60 marks minimum 20 for passing.
- \* Theory – 40 marks minimum 10 for passing
- \* Attendance, Journal and Internal quality

#### **Examination Pattern**

- \* practical Examination of 25 minutes durations
- \* Time Duration for Theory Examination 2:15 hr
- \* Separate passing for theory and practical examination
- \* Minimum 35% is Necessary for passing



### **Theory (common to Vocal, Sitâr and Tablâ)**

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2. Place of music in fine Arts. (1 hours)
3. Definitions of following technical terms.(4 hours)  
  
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5. Place of Tâla and Laya in Music. (2 hours)
6. Biographical sketches of great musicians and Musicologist and their contributions: Bharata, Sarangdeva, Tansen, Amirkhusro, Pt.Bhimsen Joshi, Pt.Basavaraj Rajguru, Pt.Ravishankar, Ustad Rehmat khan, U.Allarakha, Pt. Basavraj Bendigeri.(4 hours)
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3. Presentation of Dugun in aural and practical of following Talas.  
  
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## CHAPTER I

### ORIGIN OF MUSICAL ART

It is an herculean task to tell exactly when, where and how the origin of the great art “Music” took place. Perhaps right from the existence of this world, might be the time of origin which has drowned in the depth of epical stories and mythological stories of Ancient Vedic times, and dissimilarity to the evidence of history, still when it comes to the thought of origin of music its highly impossible to ignore the mythological stories and great epics. Since epical stories and mythological stories are hindu’s religious script where the description of music is related more with the religion. An Indian musical artist refers “Nāda” (sound) to brahma and adores music with devotion and concentration.

The origin of music can be observed with two different views:

- 1) Mythological view
- 2) Scientific view

#### **Mythological view**

The origin of music related with stories of God and Goddess and prove the importance of mythology where Brahma, Vishnu and Maheshwara the prime Gods of celestial world, where ‘Brahma’ is the creator of moveable and immoveable creations of this world. ‘Vishnu’, the saviour of the same and Maheshwara’ the Laya Kartha of all the creations. And it is observed there was a lot of confusions deciding who is the originator of

music among the three prime Gods as the different stories opens to different dimensions of origin as follows.

Once when Lord Shiva killed ‘Vruthāsura’ who disturbed Triloka (all the three worlds), performed the Dance (Tāndava Nritya) with immense joy of satisfaction and it is learned that the origin of ‘Tāla sangeet’ came into existence with different patterns and styles of Lord Shiva’s feet movements. To accompany with the Rhythm of his dance, Lord Brahma invented the instrument Damaruga and presented to Shiva’s son ‘Ganapa’ and the Damaruga in hands of Shiva is the derived modern days percussion instruments and ‘Pināka’ in his hands are the modern days derived string instruments And it is also said that with Pancha Mukhas (5 faces) of Lord Shiva the first five Rāgas came to this world. Among those faces, The Rāga Bhairav from purva mukh (east face) the rāga Hindhol from pashchim mukh (west face) Megh rāga from uttarmukh (North face) Deepak rāga from (sky faced face). Damodar Pandit, the author of Sangeet darpan describes, “The orgin of music begins with Null (shunya) and strengthen itself with parabramha’s interest later it was gifted to the sage Bharata Muni as a blessings from Brahma”.

Ramamatya, who describes in his book “Swaraa Mela Kalānidhi” as “Sāma Vedāt Idam Geetham Sanjagraha Pitamaha” means Brahma adopted music from Sāma Veda and Sāma Veda is the origin of all music.

Like this we can collect many more views and information about the origin of music which describes

the origin of music is by Lord Shiva, Brahma, SaRasawati or many more Gods and Goddess etc, are the belief of the music adorable, who adores and merges the world of music and celestial world. A musical artist of Indian origin is basically a religious minded believes all such beliefs. There is no any other meaning or context apart from his religious feelings.

### **Scientific View**

With regards to the origin and evolution of music the modern days scientist have gone through deep research and logical thought process drawn into the conclusions it is called the scientific view. According to Charles Darwin, keeping as the base of the law of evolution of Man.” The origin of music is existed since the existence of ape man with the nature and the sapta Swaraas the base of music have been recognized by man from nature itself. This was even accepted by the people who believes in celestial world.

When we blend our thoughts and views of origin of music in logical aspects, the above said logic proves to be more nearer to the truth and facts. And insists more, that nature is fundamental inspiration to the music. And before man or any other species on this earth the origin of music was already existed on this earth.

### **Sl. No. Swaraa Swaraa name Pashu Pakshi**

1.	Sa	Shadja	Peacock
2.	Re	Rishabha	Jaataka Pakshi

3.	Ga	Ghandara	Goat
4.	Ma	Madhyama	Kraunja Pakshi
5.	Pa	Panchama	Nightingale
6.	Da	Dhaiwata	Frog
7.	Ni	Nishadha	Elephant

The Nāda (sound) which occurs along with the rotation of the earth or any other planets has entrapped the entire universe with the music of Nāda.

And from the day the man on this earth started living with this ‘Nāda’ and when he happened to start observing and listening to this Nāda carefully he might be surprised and subsequently he happened to recognize this Nāda (sound) in all the aspects of his life on the earth like the cries of animals and birds around him with the waves of the oceans, falls of the water, the sounds of branches of trees rubbing each other etc.

Later he happened to get influenced with all the sounds around him on this nature and started producing his own voice along with it. This imitations of sounds sprouted his imaginations and he added all his intellectuals to it. And after long durations the existence of the language supported to express his feelings comfortably and he strengthened himself with it. With the music which was created by this nature influenced him to live his life with the styles of Swara, Laya and Tāla which was there in the music. When the ape man excited with the deep emotions used to get charged up with the circulation of blood throughout the nerves of the body and the heart beat in him merged with styles of

Swara, Laya and Tāla which resulted in a man to dance along with the songs he expressed his emotions and this has been blended in his nerves till date. Like this without his knowledge he stepped into the cultural life and started living colonial life stopped living alone. He used to be a part of pains and pleasures of his colonials and used to release all his emotions through music of folk called Folk music.

Like this music born with human being and evolved itself physically, mentally and intellectually and prolonged itself to the “Stotra Gāna” of rig vedas and further emerged into a complete shape of classical music, the talent of Bharata Muni. And further great Maestros of Vedic times spread and developed to the shape of today’s music and it is very essential that it has to be evolved further since evolution is the basic law of nature.

\* \* \*



## CHAPTER – II

### THE POSITION OF MUSIC AMONG THE FINE ARTS

The different types and different methods of expression of the feelings expressed by the human his called ‘Art’. The different forms of the Art are the mediums to express the bhava Rasaa (emotion or feeling) like happiness, sadness, angry, wildness, romantic, fear, devotional etc. The different feel of an artist’s creativity is expressed through an art reaches the common man, who in turn responds to the art and forgets himself his existence on this world. He forgets the atmosphere which surrounds him and travels into the different world of the art. Like this when an artist express his different emotions or feel through different types of art to the audience response creates the feel of pleasure (Bhava resoathpathi) it gives the feel of happiness, calm, satisfaction. And the intention of any form of Art is to produce Rasaoatpatti (the feel of pleasure) to the audience and the Art which produced Rasaoathpathi is known as fine Arts (Lalita Kala).

With the evolution of the human brain, his needs are also increased and in order to get self happiness and to express his different feeling many more mediums originated, Like this, different forms of arts came into existance. The different forms of fine arts (lalita Kalā) like literature, music, sculpture arts made man more cultured and took him towards, becoming more human, the happiness one gets, when witnessed a beautiful sculptural arts, an extra ordinary colourful paintings,

when one reads the poetical lines of the poetry or the essay, when one listens to the melodious music or by seeing a dance are the specialties of the fine arts. And it is known that the development and growth of such fine arts are the base of building better society of the nation. Today, the fine arts are the major reasons setting the culture and traditions of India being role model to this entire world, since the internal character of an human is expressed through the fine arts, it is possible to peep into the internal character of the nation by understanding their fine arts, with this, we can denote, that our nation is the “Peace loving Nation”.

Among the all forms of fine arts, music is considered as the important form and to emphasis the same it has been agreed from the ancient times, the origin of all arts is the ‘Nature’. The inspiration for the art of Painting might have begun with the sky and the wonderful shades of rainbow, the beauty of plant, tree, flower, earth, water and many more such thing may have inspired, the artist to use the different colours and brush to down load the images which he saw in nature and to fit in the pictures which he creates on a canvass.

Likewise, in the art of sculpture, the sculptor, through stone, soil, metal he sculpts his imagination and shapes up his dream building or mansion, on the same note a good sculptor with the help of his hammers and chisel craves the rock and produces the beautiful shape which he has imagined through the nature. Likewise the literature also unfolds the imagination of an author and makes the reader happy. But among all the arts of ‘fine

arts' music can be placed at the top. since this art of music has evolved from talent and his imagination. The birds, animals the sound of the river, water flowing, the different sounds produced by the air by the nature are the inspiration to this music art. Observing all such different forms of sounds, man applied his imagination to those sounds and implicated them through the 'voice' which he was blessed with and did mimic these sounds of nature. And through the imitation of the melody of the nature and with his talent man has carried the art of music to the highest levels.

Music is a very melodious art, which creates a sense of joy soon after listening to it, the travel to any of the Rāga for a moment creates the joy and pleasure of audience, the melody tones of veena, sitār, Tablā and so on creates a pleasure to a listener at a strike, where as in other form of fine arts like painting, which doesn't provides that joy if it is not finished completely, and the sculpture or the buildings does not make a pleasure feeling when it is half done. The joy of those art are experienced only at the completing stage, and even the literature is the art limited to the literates only. But the art of music reaches every lay man and it has imbibed in the every days human life activity. With this context we can observe the greatness of this art and its elegance. Another salient feature of this art is, it creates and develops personality of an artist. Even it can be observed in the mythological stories, where the God and Goddess are been depicted as the musicians where they hold the

musical instrument with them, and it denotes that even this art was loved by even Gods. And in the modern world where man has lost his peace of mind and happiness in his mechanical life has surrendered himself to this art and this is already been proved. Western countries are more inclined and attracted towards the Indian music since this art of music has greater internal strength and spiritual values.

Music is more effective on the disease of the human being specially to the mental diseases, it is also observed that through music the growth rate in plants and trees are faster and reaping the bigger harvest are possible and also by continued state of musical atmosphere brings in soft character among the animals and also observed that cows producing large quantity of milk in such conditions are een scientifically proved. Like this, the concedes more happiness, satisfaction, culture and growth in both physical and intellectual aspects to the life on this earth.

\* \* \*

### CHAPTER III

#### DEFINITIONS OF TECHNICAL TERMS

**Sangeet :-** Combination of Gāyan (Vocal) Vādan (Instrumental presentation) and Nritya (Dance).

**Swaraa :-** Swaraa is self fascinated and attractive sound digit all Swaraas are based on shruti. Sa. Re. Ga. Ma. Pa. Da. Ni. these sapta Swaraas have 12 verities.

**Shruti :-** Shruti is the definite and distinct sound digit, on which all Swaraas (Notes) are placed. 22 Shrutis are named.

**Nâda :-** A type of sound which is musical and pleasing to the ears and which have regular vibration frequency. Ahata and Anahata are two types of Nada.

**Saptak :-** When a set of seven notes are sung or played in an order. It is called a saptak. For example:  
- S. R. G. M. P. D. N sung or played in this order is a Saptak.

**Shudha Swaraa :-** Which Swaraa will be presented upon it's original frequency will be called as shuddha Swaraa. S and P are immovable notes.

**Komal Swaraa:-** Which Swaraa will be presented lower than Shudha Swaraa is Komal Swaraa. This one will be indicated as Ga .

**Tivra Swaraa:-** Which Swaraa will be presented higher than Shudha Swaraa is Tivra Swaraa. This one will be indicated as Ma

**Pakad :-** A Group of Swaraas of a particular rāga which shows the clear picture of the rage is called as Pakad.

**Âroha :-** In an octave when the notes are arranged in ascending order is called Âroha. Ex. S, R, G, M, P, D, N, S.

**Avroha :-** Avroha means descending. Descending the ladder of the octave is Avroha, Ex. S. N. D. P. M. G. R. S.

**Tâla :-** Tâla 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 Tâla and Jhap Tâla etc.  
In words, measured rhythmical time is Tâla.

**Laya :-** Tempo or Laya is a regular occurrence of measured time. There are three tempos in music.

**Mâtrâ :-** Each equal time unit is called a Maatraa or a beat. Tâlas are formed with Maatraas.

**Sam :-** The first beat of a Tāla is called a Sam. When a Tāla is played on percussion instrument, Sam is always emphasised for clear distinction from the other beats.

**Khâli :-** Khâli means empty or blank. In a Tāla Khaalees are empty beats. While playing a Tāla on the Tablā, when the left hand is not used it is called a Khaali.

**Bhari :-** Bhari is power full beat in which the left hand sound will be used. Bhari will be indicated by numbers (1.2. 3. etc)

**Dugun :-** Two times (Double Speed) presentation of a musical composition.

**Tigun :-** Three times (Tripple Speed) presentation of a musical composition.

**Chougun :-** Four times (Fourth Speed) presentation of a musical composition.

**Âvartan :-** A Full cycle of a musical composition.

**Kâyâdâ :-** Kâyâdâ is a Tablā composition designed as per the structure of a particular tala which have attractive bols and will be developed and expanded by paltas.

## CHAPTER IV

### TRADITION OF HINDUSTANI AND KARNATIC CLASSICAL MUSIC

There are 2 types of classical music styles are in practice in India. They are, Hindustani and Karnatic Music.

#### **1. Hindustani Music:**

Apart from the few parts of the south Indian states, Hindustani music is more popular and in practice throughout the India, and it is brought up by unique blend of Ancient Indian Music, middle Asian and Persian Style of Music's. And it has made gradual and dRasatic change from its origin like Sāmagāyan, Jātigāyan, Prabhandā Gāyan, Swaraa Grāma style, Rāga Gāyan, Dhrupad-Dhamār, Khyāl, Tumri light music and so on accordingly with the different stages of social life style, influence of foreign invasion and administration of foreign nationals, languages and cultures brought styles of above said music or Gāyan, and Swaraa is prime importance in this style of music. Instruments like Tānpura, Violin, Harmonium, Tablā, Sārangi, Bansuri, sitār etc are the instruments which are in practice in this style of music. And also the salient modification of the instrument took place like Sitār from Veena, Tablā from Mridanga, and it is known 'Amir Khusro' is the person behind this great invention of instruments and musical styles.

The great work of Bharata, Sarangadeva are considered as the bible, for any references regarding the Indian Music. Currently the researches and trails of Pandit V.N.Bhathkande and Pandit V.D. Paluskar has



enriched the new system of Swara tāla lipi. Here in this style, equal priority and importance for both vocal and instrumental music. Instruments like violin, sārangi, Tablā play the dual role of accompaniment as well as solo performances. The subsequent style of Dhrupad which is popularly known as Khayāl style of singing which is undergoing a dRasatic internal changes but not compromised with basic formula's of the trend. With the support of melodious instruments like sitār, Tablā, the melodious Aālāp, different Laya based Tān, Boltān precised lyric based Bandish. Tarāna's and through hundreds of emotion filled Rāgas with Vilambit and madhyalaya. This style of music unfolds its varieties and presents itself.

The inspirational base of all the Rāgas in Hindustani music are the 10 thātas and 60 conventional Rāgas and present worthy Rāgas like Yaman, Mārva, and many more the Tālas like teenitāl, Jhaptāl etc which has the scope of detailing the composition like Vistār – Alankār are also comprised in this style of music. In this style, the composition of song are non-detailed (Nibadha) form, rest all the composition is in vilambit detailed form (Anibadha) the speed of the beats is Khayāl are Anibadha, it becomes more essential to play the original thekā of the thal into the detailed elaboration of it. Deshi and Maargi are the two style of Hindustani music presently is practice.

Great Maestro of this style of music like Tansen, Abdul Karim Khan, Omkarnath Takur, Bhimsen Joshi, Ravi Shankar, Amhed Jaan Thirakwa, Pannalal Ghosh,

and many more have lead from the front, driving the Golden chariot of Hindusthan music in India.

## **2. Karnatic Music:**

With reference to the great work of Bharata, Sarangadeva, Venkatamukhi, Srinivas and many more writer's contributions, this style of music which balances the equal priority and importance to both the Swaraa and laya. Imitations of traditional shashtra are more important and this style of music are more popular and in practice of southern part of India (Pancha Drāvida).

In this style, the devotional lyric composition of saints, Dasas and many more Pandits and Vidhwān's poetical lines and tillānā which resembles the tarānā of Hindustani music, are presented. Veena, flute, Mridanga, gatam, khanjira, morching, violin, tānpura etc are in practice of this style of music, both as solo as well as accompanying instruments. Though this style of music is presented by the combination and blended composition of both main artists and accompanying artists, still all the artist are strongly bonded with the counts of the Tāla.

In this style, 72 melakarta Rāgaas and 484 Rāga Rāgaini Rāgas like Mohana Kharahara Priya, are recognized as presentable and the sapta Suladi Tālas like

Dhruva, Matta, Ata, Roopaka, Jampā, triputa, eka tāla are performed in Pancha jāti and panchagati and this style is presented in Nibadha form and while presenting the song (Geeta PRasathuti) only sargam and lyrics are

is more use than Aālāp and thaana and almost all the compositions are in Madhya laya. Since the music style is in Nibadha form, the accompaniment of tāla is, to enhance the beauty of composition. Here it doesn't matter even if any special composition are played instead of the original thekā. The presentation of Rāgam, tānam, pallavi kirtane and kriti are common in this style.

The great maestros like Bidaram Krishnappa, Veene Sheshanna, violin Chowdaiah, Smt. M.S. Subba Lakshmi, Balamuralikrishna and many more have contributed their ages of life to enrich Karnatic Music. Comparative chart of Hindustani and Karnatic music.

### **Hindustani Music   Karnatic Music**

1.        Among the 32 fundamental thātas of Rāgas,  
             10 thātas are more popular and in practice.  
             Among 72 thātas of Rāgas 19 are more popular  
             and in practice
2.        Prabhandha bhaasha (language of lyrics) are  
             Hindi, Brijī, Urdhu, Punjabi, etc. Tamil,  
             Telugu, Kannada etc are the Prabhandha Baasha.
3.        Notations are more consistent and majestic  
             Notations are more vibrant and fickle
4.        In Hindustani Music the saptakas of Shudh  
             Swaraa is Bilawāl Where as in Karnatic Music  
             sap thakas of Shudh Swara is Kanakāngi
5.        The two form of a single Swaraa are not used in  
             the thāta The two form of a Swaraa are used at a  
             time in the thāta

6. Tablā is more popular as percussion instrument (Tāla vādya) Mridangam, Ghatam, hanjira etc are used as percussion instruments
7. In a vocal performances tāla vādya (percussion) is performed as an accompanying instrument only In karnatic vocal performance the Tāla vādya (percussion) are not only used as accompanying instrument but also, the Mridanga or Ghatam artists have the scope to perform their skills and talent
8. The descipline and the regulations of presenting the Rāgas, at the relavant hours of the day or night on a performance, are well maintained Though there is a regulation of presenting the Rāgas at relevant hours of the day or night while performing, but it is not strictly followed by most of them
9. The conclusion of the stage performance is usually done by presenting ‘Bhairavi Rāga’ Usually concerts are started with the ‘Nāta Rāga’ and concluded with ‘Suruti Rāga’ These are the most commonly observed and the salient features of Hindustani and Karnatic Music Style.

## CHAPTER V

### IMPORTANCE OF TĀLA AND LAYA IN THE MUSIC

Swaraa and Laya plays a vital role in the music. “As there is a saying” Shrutirmāta Layah Pitāh” which means Shruti and Laya are like father and mother to the family of music. The entertaining part of music depends on the both of it. With the origin of Swaraa, laya also brought up along with it. With the number of vibration of the Swaraa (Nāda) which sustains to the limit of the Laya the time (tempo) gets affected with the melody of sound when the difference in numbers occurs, and the loss of melody which is known as “ApaSwaraa” gets harsh on ears to listen, like this laya has bounded the Swaraa within itself to keep the melody going and strengthen the Swaraa.

On the views of entertaining aspects, the laya (tempo) of the music is bounded by some constant mathRasa (beats) to abide by the time. The ‘tāla’ is the yard stick to measure such calculation of tempo or timing, which binds the music in Rhythm. When the composition of Rāgas blended with the regulations of the ‘Tāla’ the in-depth feelings of the Rāga, when travelled along with the a definite “laya” enchances the melody of the composition of Rāga and entertains. It’s like a dead cell if the music is without the ‘Tāla’.

The entertaining melody of the music depends on the different stages of Tāla. The Tāli (Pettu) and the Khāli

(Husi) directs the level of special presentations of the stage to rest, in which helps to develop further the composition and gives scope to imagination of presentation at the uninterrupted music, with this the genuine of the Swaraa remains developed and entertaining melody sustains. As there is a time to work, time to rest in everyday activity of human life likewise the same principles of rest, interrupt, work, free time, can be observed in the music. Activating Swaraa at some mātrās, and resting on Swaraa (notation) for some time on the free time of the mātrās, again to resume. These are the most important part on the musical melody of Rāga which is only possible when the laya and Tāla are rightly presented. And also the important aspects like Griha, Amsha, Nyāsa, Gati, Vishrānti sthāna etc are regulated well to keep the Swaraa in tune and to keep the melody of the composition well ahead. The Tāla's "sam" sprouts out imagination of Rāgas and makes the listener more felt on the Rasaa (feelings) of the Rāga.

A Rāga performed in different Tālas and layas, express itself to variations of several Rasa bhāva (feelings) of the Rāga. Currently in Hindustanic music, Badā Khayāl and Chota Khayāls are the two different types of composition where Badā Khayāl performed in "Vilambit laya" (slow tempo) of Tālas like, Ektāl, teenitāl, jhumrā, Adāchautal etc, detailing of the Rāga's bandish (compositions) and it accommodates "shānta"

and “Gambhira” Rasa to express, the constant feeling of the mind.

Where as in “Chota Khayāl” performed usually in “Dhruth laya” (fast tempo) of tala’s like teentāl, Ektāl etc. which accommodates ‘Veera’ shringār, ‘Raudra’ Rasaa in it to express the composition. Even the accompaniment, musician (saath sangath) performance of ‘Mukudā’ ‘Tukudā’ etc and many more such compositions adds more life and entertaining the music. Tāla is the life of the Rules and Regulations of the Rāga. Tāla has the contRasat effect when it is compared to western music. Here the Tāla has special and important role to play in Indian music.

String instruments, Pipe instruments and even classical dance performance of Gat, Todā, Jhāla, Paran etc are all based on and depends on the Tāla and laya.

Like this the completeness of music is unimaginable without the equal presentation of Tāla and Laya.

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## CHAPTER VI

### Biographies and contributions of musicians

#### 1. Bharata Muni

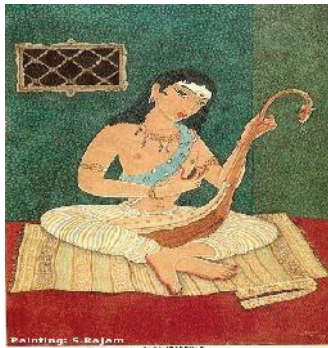
There is a lot of difference in opinion regarding the period in which the great book called Nāṭyashāstra was written and after majority of acceptance of Statements, drawn into the conclusion that it was written in the 5<sup>th</sup> century and this was accepted universally. This book was written with a major focus of Nāṭya (Dance) but at the concluding chapters of this book also throws light on the subject of music and this clearly indicates that, in this period Dance was more related and relied on music. The below subjects are discussed in the Nāṭyashāstra

Maharshi Baratha has described only Madhyama and Shadja Grāma and the Gāndhara was not even mentioned in it, since he feels Gāndhara Grāma has reached the heavens along with the Gandharvas, so he has not discussed or mentioned Gāndhāra Grāma in it and he has confirmed and accepted all the 18 Jātis where 7 of Shadja Grāma and 11 of Madhyama Grāma and further he has segmented 18 Jātis into two types, (1) Shudha and (2) Vikruta. 7 in Shudha Jāti, 11 in Vikruta Jāti and also describes the 10 Lakshanas as follows: Graha, Amsha, tāra, Mandra, Nyāsa, Upanyāsa, Alpatva, Bahutva, Shadatva, Jaudatva. Among the 22 Shrutis, Barata has installed Shudha Swaraas on 4, 3, 2, 4, 4, 3, 2.



## 2. Sarang Deva

Saranga Deva was a Musician and Musicologist at the Darbār of Devagiri (Dauladabad) dynasty at the post mid of 13<sup>th</sup> Century. He was renowned to his popular work known as Sangeeta Ratnākara



and the Sangeeta Ratnākara is the book which is considered as base of Uttarādi (North Indian) and Dakshinādi music (South Indian). It comprises of 7 chapters and this book throws more light on Pāribashika Shabda (technical terms) of all the 3 segments like Vocal, Instrumental and Dance. He was more influenced by maharshi Barata but his talent and his values set him up to a different level of elegance. Sangeeta

Ratnākara is a indepth study of Sāranā Chatushtiya Murchanā, Madhyam Grāma Lopa (sacrifice) and possession of many more Vikruta Swaraas.

The first chapter (Swaraādhyāya) of Sangeeta ratnākara tells more about a detailed description of the chief origin of Nāda and Bedha. Sāranā Chatushtiya Grāma, Murchane, Varna, Alankār and Jāti and he also confirms the 22 Roopa Shruti and 7 Shudha Swaraas in it and he invented 2 veenas, chala and Achala, both has a similarity in shapes and contained 21 strings in it. One was used for the purpose of oath taking and with another

he experimented and invented the 7 Shudh Swaraas and this system is known as Sāranā Chatushtayi. And he included all the Murdhanas in Shadja Grāma and started every Murchanā from Shadja Grāma and he got the Vikruta Swaraa. In his reign there was only 2 Vikruta Swaraas whichever Shudh Swaraa which transits from its origin place are known to be Komala Swaraas and this was confirmed by Sārang Deva in this book. And he also confirms whichever the Swaraas even though does not transits from its place of origin but stays at the same place and its indepth difference in its internal is also known as Komala Swaraa. In his second chapter Rāgavivekadhya describes about 264 Rāgas detail's and he has segmented all the Rāgas into 10 divisions (1) 30 of Grāma Rāgas (2) 20 of Rāgas (3) 8 of Upa Rāgas (4) 8 of Rāgānga (5) 21 of Bashānga (6) 12 of Kramānga (7) 3 of Upānga (8) 96 of Bhāsha (9) 20 of Vibhāsha (10) 4 of Antarabhāsha.

In this third chapter i.e., Prakiranaka Adhyāya tells more about the analysis of the 28 characters of Vannekare and also describes about technicality of do's and don'ts of vocalist and in his fourth chapter i.e., Prabandādhyāya tells more about the subject of Prabandh and also explains indepth of Deshi Sangeet, Margi Sangeet, Nibadh and Anibadh Gaana, Rāga ālāp, Rupaka ālāp, Alipth Gāna, Swasthana Niyama Aalaap, Alpatva, Bahutva and many more. In his fifth chapter i.e., Tāla Adhyāya brings more

details of the different Tālas which were popular and was in Practice at his time and in the sixth chapter i.e., Vādyā Adhyāya, he segregates all the instruments i.e., Vādyā into four segments, Tata, Sushira, Avanadh and Ghana Vādyā are the four different segments and at last in his seventh chapter he throws light on the subject of Dance.

### **3. Hazrat Amir Khusro:**

The ancestors of Amir Khusro settled in India from a country called KhuRasaan. Amir Khusro was born in 1252 A.D. at Village called Patiyali located at aeta district. He was born in the family which was blended with Art loving and enormous poetical knowledge.



Amir Khusro was blessed with amazing talent and intellectual. After his father's death he worked in the Darbār of Ghiyasuddin Bulba, which was under the temporary slavery, worked as administrating Durbārian. Amir Khusro was more inclined to the activities of the Darbār which was more related to art and music. Literature, poetry and music which was in his gene was ignited in the atmosphere of Darbār. He developed himself and promoted with the incredible knowledge of imagination and intellectuals he had among those fields.

His inclination towards art and music was more than the political administration.

He was privileged to stay at over sea nations like Multhan, Persia, Iran and many more on a assignment of political diplomacy which in turn he gRasaped hook and nooks of literature and music of those lands. When Amir Khusro returned India he produced the extra ordinary contributions to the literature poetry and music, with all the influences which he gRasaped at overseas.

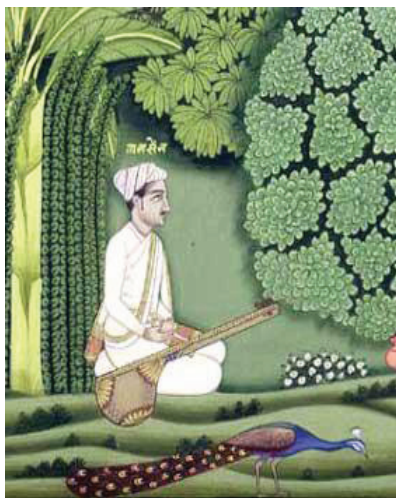
In 1294 A.D. when Amir Khusro was a Darbārian at the Darbār of Allauddin Khilji. Where Allauddin Khilji conquer the deccan states known as ‘Devagiri.’ Amir Khusro was also accompanied with Khilji and settled in Devagiri. Amir Khusro had an opportunity to be a companion and great friend of musical maestro and expert Gopal Nayak, who also made him learn Indian classicial music, which gave a different pace to Khusro’s talent.

Amir Khusro expertised the different levels of music, vocal and his poetry. With the rare combination of fundamental Indian and Parsis’s music he composed different rāgas namely “Sājagiri, Khushyak, Yaman, Zilf, Sarpardā” and many more.... And also it is learned that, he also created the rare tālas like sulphakta, pashto and many more, apart from it the credit of converting few instruments like Veena to Sitār, and Mridanga to Tablā goes to him

Khayāl, tarānā, Khavvali style of vocal were also his inventions. In 1324 AD the great guru of khusro “Nijamuddin oulia” expired and this news had a huge mental impact on him and after few days the man who set different dimensions to the Indian music breathed his last.

#### 4. Miyan Tansen

Not only the musicians but even the layman knows the name “Tansen”. Tansen is the name which has born in this world exclusively to the world of music. This name lives as long as music lives in this world. A famous historian Abdul Fazal quotes in his Ain-e-



Akbari “a musician like him has never born in thousands of years”. This is literally true.

Life histories of great personalities are unclear and unavailable. The details of Tansen is also unclear and unavailable, there are lot of opinions of birth of Tansen, according to one source his birth took place at Behath, “which is 25 miles to Gwalior” in 1506. His father Makarandh Pandey who is also known as Mukundarama Pandey, was very unsatisfied since all his children died

at their younger age and finally with the blessings of Mohammed Ghouse, he was blessed with a child with long life by name Ramatanu. And according to another source Makarandh Pandey and Kamala was not blessed with any offspring and after long time they were blessed with a child Trilochan, who is also known as Ramatanu and Tanna Mishra but was not blessed with strength of speech. Later when it was taken to Gwalior, Mohammed Ghouse with his divine power applied saliva into child's mouth and the young child Ramatanu began to speak out and turned into a very sharp and intellectual child and cultivated a terrific sense of Mimicry in it and also mischievous.

Once when Swami Haridas and his disciples passing by into the forest on their way to Kashiyathra, young Ramatanu in order to make them fear did mimic with the sound of roar of a lion hiding himself into the bushes. The disciples were restless listening to the sound and thought the real lion might have attacked them. Later when they came to know about it was Ramatanu's mimicry they brought him to the attention of their Guru Haridas. Guru Haridas was astonished seeing such a rare talent of mimic and thought if the roar of lion is so natural how would it be the Swaraas and Rāgas in his voice? And next moment he made the young Trilochan as his disciple and took him to Brindavan to make him learn music for 10 years. And he came back when his mother expired and his father said

not to forget Mohammed Ghouse throughout his life and do not deny his orders, saying this, he also passed away, after this, the young Ramatanu (Trilochan) came back to Brindavan and said to Haridas what his father told him. Guru Haridas sent Trilochan to Gwalior to meet Mohammed Ghouse as it was his father's last wish and Trilochan had happened to learn further music from Mohammed Ghouse.

At Gwalior, Manasingh Tomer was a King of Gwalior who was also a Dhrupad vocalist and a art lover and his queen Mruganayani who is also a vocalist and also successor of the throne after the death of Raja Manasingh. Ramatanu was very Keen listening to the music of Mruganayani and this was informed to the queen, and she invited Ramatanu at her palace since she was also adorable of Mohammed Ghouse. Ramatanu was more influenced by her music and he was a regular listener of her music. Later he fell in love and married Hussaini who was a close friend of the queen and also a very good melodious singer and the marriage was blessed by queen and the Guru Mohammed Ghouse and Ramatanu was given another name as Mohammed Atha Ali Khan on that Occasion.

Again as per the wishes of Mruganayani and Mohammed Ghouse, Atha Ali Khan alias Ramatanu was sent back to Swami Haridas where he learned 100 Dhrupad songs and after few days he lost his emotional and mental Guru Mohammed Ghouse due to prolonged

ill health. By that time Atha Ali Khan was popularly known as Tansen and his magic of music was spread over into all directions like Reva Naresh, Raja Ramachandra, Bage Lara and many more, among them Raja Ramachandra was a devotee of Swami Haridas and also a vocalist himself asked Tansen to be a part of his Darbār. Once when king Akbar, ruler of Delhi who was also a good friend of Raja Ramachandra visited Darbār of Raja Ramachandra witnessed the performance of Tansen and was spellbound and requested Raja Ramachandra to send Tansen to his Darbār.

Akbar who was also an art lover, provided shelter to many more artists and Pandits in his Darbār. The great Pandits were known as Navaratna and 36 great musicians were privileged to serve in the Darbār but Akbar was more incline towards the music of Tansen and he rewarded with the titles “Sangeet Sāmrat” “Sangeet Surya” “Sangeet Jagadguru” “Vānivilas Kantābarana” and many more and also he was gifted him the most valuable precious diamond chain to Tansen which made the other musicians of Darbār feel jealous on him. Tansen was not happy with the behaviour of jealousy of other musicians, he sold that diamond chain which made Akbar more anger and Akbar asked him not to attend the Darbār without the chain. And this made a huge impact on Tansen, when Tansen shared this incident with Raja Ramachandra, listening to all his problems Raja



Ramachandra asked Tansen to sing and satisfy him and after that he gifted his most valuable footwear which was fitted with precious diamonds and pearls which was costing 50 lakhs rupees at that time. And asked to that replace the footwear to diamond chain at the Darbār of Akbar. Tansen asked Akbar to take all the precious stone which values the cost of diamond chain and return the rest. Akbar said with a great sigh “this precious footwear does not equates your SapthaSwaraa, just be a part of my Darbār, that is a honour for me”.

Tansen was blessed with five children, four son and a daughter, namely Suratasena, Sharatasena, Tarangasena, Bilas Khan and Daughter by name SaRasawathi. They were all well accomplished with the knowledge of music and singing.

The music of Tansen was even had impact on the non living creations. His performance of Deepaka Rāga used to lit all the lamps by themselves and Megha Rāga used to bring down the rain. Once when Akbar was interested listening to Deepak Rāga from Tansen, the entire atmosphere became hot and humid and lights were lit themself and even body temperature of Tansen also raised later it was calm down when his daughter SaRasawathi who was also a disciple of Swami Haridas sung the Megha Rāga which in-turn the entire atmosphere was turned down cool by great showers of rain. Tansen Sangeet Parampara was even introduced to South by

Ibrahim. And he has sung more than 2000 poems and Dhrupad's in different Rāgas and all those Dhrupad's were named after Tansen. He was a nature lover so in all his songs the beauty of nature are well defined. After 27 years of stay at Akbar's court, Tansen wished his last breath should be at Gwalior but he breathed his last at Aagra in 1515 and as per the wish of Tansen his body was sent to Gwalior with all the royal honours where musicians and his fans participated in the procession singing and playing instruments and cremated nearby tombstone of Mohammed Ghouse. And every year in the month of December the three day musical festival is grandly celebrated by Madhya Pradesh Government till date and also the Madhya Pradesh Government has created a National Award on his name (1980) and this is awarded to the Greatest musicians every year. Krishna Rao Shankar Pandit, Heera Bai Badodhekar and Bismilla Khan were the great maestros who have received this great honour of Tansen award.

It is Known to be a musical peak time was the era of Tansen where the music was more oriented on Dhrupad's style, "Nom-Tom" was in practice in the vocal style and this period brought lot of changes in music and great inventions of instruments like Sitār, Dilrubā, Sarod etc., happened and the style of Khayāl came into existence from esrāj and Dhrupad.

“Darbāri Kānhadā”, “Miyāki Todi”, “Miyā Malhār”, “Miyāki Sārang” are the Rāgas invented by Tansen. Tansen was well versed with Sanskrit, Pharsi, Arabi, Turki, Gwaliori, Brij and many more which is known by his works of kruthis and he also wrote the great musical works like Sangeeta Sara, Rāga Mala, Ganesha Stothra (which are not available now) shows he had good hold on all the above said languages.

It is true as Akbar said when Tansen died, “Gwalior Ki Tan niSwara ho gayi hai Bharath Ke Sangeet Suriya Ka Avasana ho gaya”, which means the real music of Rāgas died along with Tansen.

### **8. Pt. Bheemsen Joshi**

Bharath Ratna Pt. Bheemsen Joshi, a household name in the world of music, born on 14<sup>th</sup> February 1922 on the auspicious day of Ratha Saptami at Rona near Gadag district in a family which was not familiar to



Hindustani music. His grandfather Bheemsen Charya was a Keerthana. Recitar and his Tānpura which was there at home are the only sign of music which was

related to Panditji. To know more about his interest and inclination towards music. His life history reveals more interesting factors in it.

Panditji was initiated to music world by his mother who used to sing Devaranaama at her pooja time. Later that Devaranaama introduced panditji into the culture of music and also he was inspired by the “Morning Azaan” from the masjid near by his house where he used to wake up to the tones of “Alla-hu-Akbar” and on few occasion he used to sit in a masjid when he was 3 years old.

A very interesting story reveals more information on Panditji’s unlimited craze about the music at his childhood, which happened in Bagalkot. Where his father Guru Rajacharya who was working as an higher school teacher at Bagalkot. When panditji was 5 years old he was just mesmerized by the tones of Shehnaayi musical troop which was leading the marriage bharaat which passed by his house. The infant Bheemasena was very much attracted to the tones of Shehanayi and kept following the musical troop. After many hours his father did not find panditji at his home found no other way than reporting to the police station. To his surprise he found a man carrying a slept infant in his arms to hand over the young kid found in the marriage hall, after realizing, the kid came along with the musical troop, then he was brought home by his father.

Consequently his father was transferred to Gadag and he recognized his son's everlasting crave towards music. He gave up his ambition to make his son a Sanskrit Pandit or a Gazetted officer. To nurture his son's love and ambition of music, he appointed a music teacher Sri Agasara Chennappa later Badāmi Shamacharya but these two Guru's lessons did not last longer as they shelled out all their lessons to young panditji who was very aggressive and a born hunger of music lessons. Later when Agasara Chennappa took Panditji to sing in front of his beloved Guru Udaya Gaana Visharadha Pandit Panchakshara Gavayi after listening to panditji guru Panchakshari told "Chennappa its not in your strength to teach this young incredible talent, ask his father either to make him learn from me or send him to Pune or Bombay." Listening such a great words of encouragement from Guru Gavayi Panditjis musical appetite enhanced and made his decision more stronger. Panditji was very clear about his future study of music and one fine day he left home and eloped into different cities of music oriented like Bijapur, Pune, then to Bombay, later Gwalior and so on. When he was at Pune he approached Guru Krishna Rao Pulambrikar for the discipleship but the Guru demanded the fee of one hundered rupees which was the huge money at that time. Panditji was hardly able to manage his daily bread could not afford such a high amount. Thereafter he continued his further study at Gwalior at Madava Sangeeta Vidhyalaya under the

great Gurus like Raja Bhaya Puchwale, Ustad Afees Ali Khan (father of sarod maestro, Amjad Ali Khan) further he moved into Kolkata to learn more with Bhishmadeva Chatterji. But Chatterji had different plan on him. He asked “Will you act in cinema, Panditji was very strong at the decision of learning music denied the proposal, enraged Chatterji threw a note of 50 Rs on Panditji’s face and told “Get lost from here.”

Further he moved into Jhalandar to admit himself into Mangathe Rama Arya Sangeeta Vidhyalaya where he met Vinayaka Rao Patavardhan who advised Panditji to get back to his home town where he can learn more advanced music with Savai Gandharva.

In 1935, Panditji approached Guru Savai Gandharva and admitted himself to the decipleship but for more than one and a half year Guru Gandharva did not teach him any lessons. Panditji was only privileged to listen to his Guru’s music. The reason behind it was, at that time Panditji’s vocal chord was under transition due to the teen age factor and his Guru thought it goes invain to teach any skills of singing during the period. Mean time Panditji was made to do some hardcore Guru Sevaa like bringing the water in a heavy weighed pot all the way from 1.5 km

distance twice a day. It was a toughest activity to do. There after he used to get some lessons from his Guru.

And many more such Guru Sevaas held the place in the heart of his Guruji. Guru Savai blessed all his lessons to panditji and encouraged him to start performing on the

stage for the first time at Hangal and he continued his performances in to different cities like Shivamoga, Mangalore, MadRasa and many more. He not only confined his musical treat to only Indian audience but also produced, over seas musical concerts like France, Canada, America, Japan and many more.

Pandit Bheemsen Joshi was rewarded with a numerous recognitions and awards like Rajya Sangeeta Nritya Academy Award, Padmashree, Padmabhushan, Tansen, Kalidasa Sanmaan and the list grows further.

In 2005 he was awarded with ‘Karnataka Ratna’, in 2011 he was rewarded with the greatest honour of the Nation, “Bharata Ratna Award” like this he became a very valuable pearl in the world of music.

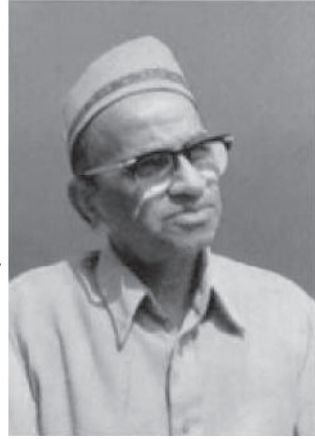
And he also built a biggest contingent of disciples like Pt. Late Madhavagudi, Late Sripathi Padegaare, Narayana Deshpandey, Upendra Bhatt, Srikanth Deshpandey, Rama Krishna Patavardhan, Ananthe Tendhala and many more.

Panditji was not only an asset to the Indian music but also to the global music. Such a noble personality left all his disciples, music lovers, friends, relatives and of course the huge audience, world wide by breathing his last on 24<sup>th</sup> January 2011 at his residence.

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## 5. Pt. Basavraj Rajguru

Basavaraja Rajaguru, is the name among the Greatest vocalists and Greatest musicians of Indian Hindustani classical Music, and also a model guru in the History of Indian Music. He was born on 24<sup>th</sup> August 1920 at Yaliwala Village, Kundhagol Taluk, Dharwad



District, as a last son of a complete family comprising, three sons and two daughters to the parents, mother Raachavva, and father Mahantha Swami, who's ancestors were Rajaguru, (Chief Priest of Royals) at the Keladhi Dynasty. Which was among the famous dynasties of Karnataka, after when Keladhi Dynasty was downfall the Generation of Rajaguru Migrated to Kundhagola District, and the Surname continued as "Rajaguru" to their future Generation.

Pt. Basavaraju Rajaguru was expertised in Karnatic Music, for that he stayed few years in Tanjore and learned Karnatic Music and became Maestro in both Vocal and as well as in playing violin. He was blessed and privileged to initiate his first lessons of music from his father. Panditji who initially began his journey of music in Karnatic Music later proved to be the greatest asset of Hindustani Vocal Music of India.



At the age of eight, he started learning music by playing Harmonium along with singing. And he realized very soon that, his destiny is laid in the world of music and without an errors of corrections he started singing the Keerthanas of some big names of the music world with an absolute imitation of some senior artists compositions and very soon he become a loveable to all through his immortal talent, sweet texture of voice, and an attractive personality.

But the Cruel destiny had a different plan, Panditji lost his mother Raachavva, at his very younger age, and his father played both the roles of parents. Later it was found that “Drama Companies” of those days, played a insipitonal role to Panditji’s explore into world of music, earlier he was used to act in the plays, later he sung to many plays and on those days plays are music oriented. Most of the plays were Musical plays, which made Panditji’s basics of music more stronger.

Later Muru Sāvira Math of Hubli inspired Panditji’s everlasting thirst of learning music, as his elder brother Revanna Siddaiah admitted Panditji to practice Sanskrit at the Math with the Sanskrit teacher Shri ChandRasahekar Shasthri. One fine day, when Pt. Panchakshari Gavaayi visited the Mooru Saavira Matt’s Ashram, Guru SiddhaSwami asked Basavaraja Rajguru to sing in front of him. After listening to the melodies of Rajaguru, Guru Gavaayi with a great sigh, told to

Swamiji “He is a great talent”, the destiny has pushed him here to learn Sanskrit. But in future with his sweet texture of voice and abundant talent. He will become a Gratest Musician of India”. Basavaraja guru was overwhelmed listening to such a great words of appreciation and blessings from the maestro Ubhaya Gaana Vishaaradha. Pt. Panchakshara Gavaayi.

For more than 12 years of Hardcore learning’s and great lessons learned under the discipleship of Guru Gavaayi, Panditji was well equipped to perform in All India Radio and become an emerging vocalist of Gwalior Gharaana and produced concerts thought out India. In 1941 he came to Mumbai and started performing in radio programmes. Audio recordings of HMV company and many more. Further he approached Suresh Babu Maane, Son of Ustad Abdul Khasim Khan Saheb to learn the advanced lessons of Khirana Gharana style for 2 years and was privileged to participate in great concerts.

In 1943 he became very popular artist nationwide when he presented the concert in Akhil Bharat Sangeet Sammelan, at Nagpur. In 1950 Pandit Basavaraj Ji started residing at Dharawad, as the Dharwad Akashwani Centre (AIR) commenced its Broad coasting and he groomed infinite numbers of disciples and he was known for his oceanic “shishya parampara” which he built at Dharwad.

Among his disciples most of them were India's popular and topmost vocalists of the country like Pt. Somanath Maraduru, Pt. Ganapathi Bhatt, Hasanagi, Pt. Dr. Hanumanna Naik Dore, Shivananda Patila, Sangeeta Katti – Kulakarni, Sripada Hegade, Parameshwara Hegade, Dr. Ashok Huggannawar, Shantharam Hegde and many more who are still leading his shishya parampara.

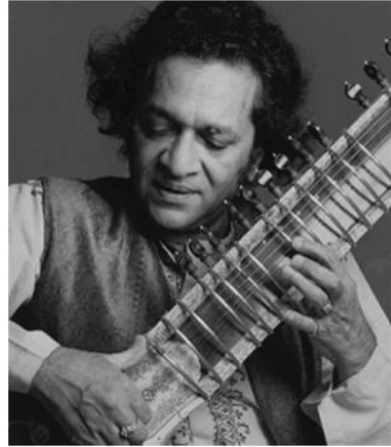
Rewards and titles of appreciation followed Panditji throughout his career. In 1947 he was awarded with “Sangeeta Rathna”. In 1950 the title “Pandit”. In 1971 “Gana Gandharva”, “Swaraa Samrat” “Rajya Sangeet Nritya Academy Award” in 1975 “padma Shri” in 1986 “Kendra Sangeet and Natak Academy Award” in 1989 Karnataka University honoured him the “Doctorate”. In 1991 “Padma Bhushan” and he was more known as ‘Hukumi Ekka’ and ‘Sur ka badhshaha’ in the world of music. Such a great soul of music passed away on 21<sup>st</sup> July 1991 in the hours of Midnight leaving back his huge shishya parampara, audience and relatives. And through his immortal music and his great contingent of disciples he still leaves in the hearts of millions.

### **Pt.Ravi Shankar**

Pt.Ravishankar is often referred to by the title Panditji, was an Indian musician and composer who played the sitar, a plucked string instrument. He has been

described as the best-known contemporary Indian musician.

Shankar was born Robindro Shaunkor Chowdhury on 7 April 1920 in Varanasi, to a Bengali Brahmin family as the youngest of seven brothers. His father,



Shyam Shankar, a Middle Temple barrister and scholar who served as dewan of Jhalawar, used the Sanskrit spelling of the family name and removed its last part. Shyam was married to Shankar's mother Hemangini Devi, and later worked as a lawyer in London, England. There he married a second time while Devi raised Shankar in Varanasi, and did not meet his son until he was eight years old. At the age of ten, after spending his first decade in Varanasi, Shankar went to Paris with the dance group of his brother, choreographer Uday Shankar. He gave up dancing in 1938 to study sitar playing under court musician Allauddin Khan. Soon he began to perform sitār, in 1939 his debut performance was a jugalbandi (duet) with Ali Akbar Khan, son of his guru Ustad Allaiddin Khan, who played the string instrument sarod.

After finishing his studies in 1944, he married his Guru's daughter and one of the first female surbahar player of the world, Annapurna Devi in 1941 and his son Shubhendra Shankar was born in 1942, by the time Ravi Shankar worked as a composer and music director of All India Radio, New Delhi,

Shankar recomposed the music for the popular song "Sare Jahan Se Achcha" at the age of 25. He began to record music for HMV India and worked as a music director for All India Radio (AIR), New Delhi, from February 1949 to January 1956. He founded the Indian National Orchestra at AIR and composed for it; in his compositions he combined Western and classical Indian instrumentation. He was music director for several Hindi movies including *Godaan* and *Anuradha* and *Gandhi*.

From 1961, he toured Europe, the United States, and Australia, and became the first Indian to compose music for non-Indian films. Chatur Lal accompanied Shankar on tabla until 1962, when Alla Rakha assumed the role. Shankar founded the Kinnara School of Music in Mumbai in 1962.

In 1970 Pt Ravi Shankar became chair of the department of Indian music of the California Institute of the Arts after previously teaching at the City College of New York, the University of California, Los Angeles, and being guest lecturer at other colleges and universities, including the Ali Akbar College of Music In late 1970,

the London Symphony Orchestra invited Shankar to compose a concerto with sitār, the concert album became one of the best-selling recordings to feature the genre and won Shankar a second Grammy Award. Pt. Ravi Shankar also worked together with great western musicians like Jorge Harrison of Beatles and Yehudi Menuhin a great violinist of the century. He was nominated for an Academy Award for Best Original Music Score for his work on the 1982 movie Gandhi, He served as a member of the Rajya Sabha, the upper chamber of the Parliament of India.

Shankar developed a style distinct from that of his contemporaries and incorporated influences from rhythm practices of Carnatic music. His performances begin with solo ālāp, jod and jhālā (introduction and performances with pulse and rapid pulse) influenced by the slow and serious dhrupad genre, followed by a section with tabla accompaniment featuring compositions associated with the prevalent khyāl style. Shankar has been considered one of the top sitar players of the 20th century.

Pt. Ravi Shankar won the best music composer award for composing the music for the movie Kabuliwala. He was awarded the Sangeet Natak Akademi Award for 1962 and was named a Fellow of the academy for 1975. He was awarded the three highest national civil honours of India: Padma Bhushan, in 1967, Padma

Vibhushan, in 1981, and Bharat Ratna, in 1999. He received the music award of the UNESCO International Music Council in 1975, three Grammy Awards, and was nominated for an Academy Award. Shankar was awarded honorary degrees from universities in India and the United States. He received the Kalidas Samman from the Government of Madhya Pradesh for 1987–88, the Fukuoka Asian Culture Prize in 1991, the Ramon Magsaysay Award in 1992. In 2001, Shankar was made an honorary Knight Commander of the Order of the British Empire by Elizabeth II for his “services to music” Shankar was an honorary member of the American Academy of Arts and Letters and in 1997 received the Premium Imperiale for music from the Japan Art Association. In 2010, Shankar received an Honorary Doctor of Laws from the University of Melbourne, Australia. He was also awarded France’s highest civilian honor, the Knight of the Legion of Honor. Post his death, Grammy has announced Pandit Ravi Shankar as a recipient of the lifetime achievement.

Ravi Shankar, the legendary sitarist and composer is India’s most esteemed musical Ambassador and a singular phenomenon in the classical music worlds of East and West. As a performer, composer, teacher and writer, he has done more for Indian music than any other musician. He is well known for his pioneering work in bringing Indian music to the West. This however, he did

only after long years of dedicated study under his illustrious guru Baba Allaudin Khan and after making a name for himself in India.

### **Ustad Rehmat Khan**

Ustad Rehmat Khan is a great sitār maestro who brought north Indian sitār music to south India in early 20<sup>th</sup> century. Rehmat Khan was born in 1863, in a musical family of Bhavnagar of Gujarat state. His father Gulam Hussain Khan was a state musician of contemporary Bhavnagar state. His grandfather Madar baksh was court musician of Ratlam state, and his great grandfather Doulat khan were court musician of Indore state.



Rehmat khan was initially trained by his father and his uncle in vocal and sitār. His wanted his son to become vocalist but Rehmat Khan was attracted to the sound of sitār. Finally his father agreed and took him to Beenkar Habib Khan.

After his music learning under Beenkār Habib Khan and Rehmat khan joined the musical court of Limbdi state. Rehmat khan joined court of Indore in 1878 where he lived for many years and studied from Bande Ali khan,



one of the greatest rudraveena player of past century. After years of training finally the Ustad, Bande Ali told the disciple to adopt his all learned Rudraveena music on Sitār. In that way the great glimpse of olden Rudraveena music, were transferred on sitār.

Possibly around early 20<sup>th</sup> century Ustad Rehmat Khan moved to Mumbai and later he started Bharat Gayan Samaj in Pune. It was around same years, his popularity reach to Mysore court and invited by Maharaja Krishnaraj Odeyar IV in 1911. He was honored with title ‘sitār ratna’ by maharaja of Mysore.

During his visit to Mysore Ustad Rehmat Khan was fascinated with the beautiful nature of north Karnataka and in the next year, he settled in Dharwad. He was invited by contemporary musical courts of Kolhapur, Jamakhandi, Sangli, Mysore etc. He largely lived independent then a court musician. The movement of sitār music to south India was the musical era which never heard in south India before.

Rehmat khan brought modifications in inspiration of width and depth of been. To imitate been techniques he added kharaj strings through which sitār was capable to produce the range of four octaves. The absence of kharaj shadaj hampered ālāp in vilambit. In addition, ālāp, jod, badhat, jhālā played on the been were not possible in the earlier sitār. Rehmat Khan’s innovative mind not only added the kharaj shada. string but also rearranged the strings. Thus was born the present sitār complete with four saptaks. Now

the Sitār could perform all that the been and surbahār did. the dates of these modification are around 1885. Rehmat khan even modified the fret tying system of been instrument. Very slow tempo which was unusual in sitār music was set up by Rehmat khan during early twentieth century. Vilambit jhumrā, adā-choutal etc dhrupad inspired tālās as well as jhaptāl, rupāk, ektāl etc khayāl based tālās are complementarily used in by him.

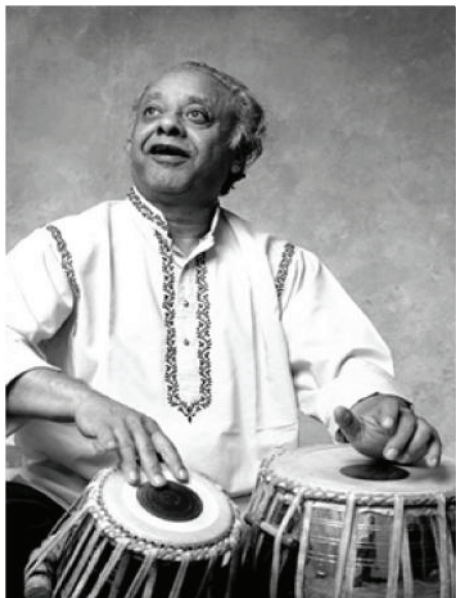
Ustad Rehmat Khan was died in 1954. Since, music festival in his memory is organized every year in Dharwad. His family largely involved in developing instrumentral music in south india. His son Ustad Abdul Karim Kahn, Gulam Quadir who later known as Satish Kumar and his grandson were given notable contribution to development of sitār music in south india. To be named among them are Ustad BaleKhan, Hameed Khan. Shafique Khan, Rafique Khan and Chote Rehmat Khan.

## **8. Ustad Alla Rakha**

Allah-Rakha is the name which is very popular in the world of Tablā and also the name which is located in the top rankings of Indian classical music's. Among the all stalwarts of Tablā, Ustad Allah-Rakha's name remains uneRasaed till the world of music exists. He was born on 1919 at Jammu in a Punjabi family where his father Hashim-Ali was a farmer. But young Allah-Rakha was more fascinated towards music and Drama plays, where

as on those days famous musicians used to work on Drama companies.

At the age of 16 Allah-Rakha joined a Drama company at Pathankot. The lessons of Tablā was initiated to Allah-Rakha by Lala Mohammed who was



a disciple of Khadir Bhaksh, who was also working in the Drama company. Later Allah-Rakha shifted to Gurudaspur leaving the Drama company of Pathankot. To develop the art of music he opened up a music class and groomed a lot of students of music aspirants in it.

After few days he went to Lahore with his uncle where he was privileged to get the advanced lessons of Tablā from Ustad Khadir Baksh and felt lucky to get lessons from his Teacher's teacher. Under the instructions of Khadir Baksh he went hardcore training of Tablā and proved his elegance. He became more popular and started performing at Lahore, Delhi Radio Stations.

Further he started performing throughout India. In 1937 he shifted from Lahore to Mumbai and was supported by numerous artists who visited Mumbai and worked for few years as an artist of Mumbai Akashwani Kendra and also attracted towards the Mumbai film

Industry. Mumbai was the home town for the cinema world. On those days Cinema world was in need of Artists like Allah-Rakha and even Allah-Rakha was more incline towards this world and with the spread of the contacts he had with the cinema industry he was forced to resign from the Radio Station in 1942 and entered the Cinema world where the musicians were highly respected and there was no limitations of name, fame and money in this world.

A numerous production house of cinema

Industries like “Sun Rise Pictures” “Mohan Studio” “Sadiq Productions” and many more approached Allah-Rakha to utilized his service as a Music Director and to share the immense knowledge of music he had. Studios like Ranga Mahal Studio appointed Ustad Ji as a permanetn music Director in it.

Apart from the cinema Industry Ustad Ji’s contribution to the world of music is immense, he has enriched the world of music with his incredible talent. Ustad Ji’s style of playing Tablā was from “Punjabi Garana”. The credit of bringing this Garana into the lime light goes to Ustadji. The tradition of Indian Tablā enriched with the great Maestros of this Garana.

He entertained the audience of worldwide, performing in the concerts of overseas across the globe. For more than 25 years he was with the Sitār Maestro Pt. Ravi Shankarji doing accompaniment in his concerts. One with Sitār, the other with Tablā made an International recognitions creating name, fame and popularity in their respective field.

Among the great maestros of Tablā India has ever produced, Ustad Allah-Rakha is the name seen in the top list. His audio recordings are very popular in the world market. Doordarshan kendra has also telecasted his performances and his contingent of disciples are huge, among those, his son Ustad Zakir Hussain who has reached all the heights of achievements in the world of music and world of Tablā at his very younger age is note worthy.

### **6. Pt. Basavaraj Bendigeri**

He was born on 22-9-1928 at Kaasbagh located at Belagaum District. He was among the greatest Tablā player ever seen in the history of music. He was brought up in the musical atmosphere where his father Shankarappa Bendigeri who was a great Tablā player and music lover



became his first guru and groomed him with the basics of Tablā for few years, with this he was previliged to experience the schoolings at home.

His father was quite upset with his son Basavaraja as he was partially blind by birth and he thought this hindrance may hamper his further education. Later he found on ideal inspirator and guide, a famous Keerthana scripter Sri. Sarvotama Acharya Mundaragi who inspired Bendigeri for further study of Tablā and insisted him to become a deciple of Ustad Mahaboob Khan Saheb Mirajkar who was a Miraj resident, and trained him with the higher lessons of Tablā.

Further in 1939 his Guru Ustad Mahaboob Khan transferred his residence from Miraj to Kollapur. Due to this, his further lessons of Tablā got interrupted. This made him to learn vocal for few years through Pt. Kangalakar Buva. And further he was privileged to do the Saath Sangath [accompaniment] with the greatest musicians of that era namely Pt. Ramadurgākara Buva and Pt. Vittal Rao Koregawnkar. In 1942 he resumed his discipleship with Ustad Mahaboob Khan where Ustad himself took his beloved disciple to his residing town Kollapur and groomed him for 3 years and Pt. Bendigeri became the expert in Saath Sangath and solo performance and he specialized in Dilli and Purab Garna style and started performing at Mumbai Akashvani Kendra at a very younger age and his special style of Saath Sangath [accompaniment] became very exclusive.

Pt. Basavaraja Bendigeri became a Tablā teacher at India's first music school at Mumbai. Prof. Devendra who was a principal of the school privileged him to do saath sangath with the numerous greatest musicians of that time namely Ustad Vilayath Hussain Khan [Vocal], Dr. Basavaraja Guru [Vocal], Pt. Bheem Sen Joshi [Vocal], Pt. Kumara Gandarva [Vocal], Ustad Bade Gulamali Khan, Pt. D. V. Paluskar, Pt. V. J. Jogh [Violin], Pt. Gajanana Buva Joshi [Violin], Pt. Ravi Shankar [Sitār], Smt. Mugubai Kunchikar [Vocal], Smt. Heera Bai Badodkar [Vocal], Smt. Kishori Amonkar

[Vocal], Ustad Ali Akbar Khan [Sarod], Ustad Allaaddin Khan [Sarod] and many more. He not only confined his accompaniment to only renowned artist but also encouraged the newer generation artists by doing Saath Sangath with them.

In 1961, he was appointed as Tablā Lecturer at Karnataka University Sangeeta Maha Vidhyala and also rendered his services at musical section of Post Graduation as a Guest Lecturer and later he retired from his services at 1988. He was an ‘A’ Grade artist at Akashvani since 1953. He was also awarded as Karnataka Kala Tilaka by Karnataka Sangeeta Nritya Academy and also enormous rewards and recognition garnished at his crown. Pt. Bendigeri who lived a simple and disciplined artists life has been counted as the very few in the row of rarely found artists Karnataka as ever produced. He became a greatest ambassador and a hard root to the exposure and existence of Tablā in Karnataka and his contributions to the popularity of Tablā in Karnataka is huge, since he has built a biggest contingent of his Tablā deciples who are very popular Tablā Artist as on date namely Pt. Raghunath Nakode, Dr. Rachayya Hiremath, Prof. Srishaila Ballur, Sri. Mruthyunjaya Aradhyamat, Sri. Sudheendra Mujumdar, Sri. Nandikeshwara Guruva and many more and Pt. Bendigeri left such a huge contingent of disciples, his music lovers, family and friends by breathing his last on 12-8-1999 at Dharwad at his residence.

## CHAPTER VII

### PT. BHATKHANDE MUSIC NOTATION SYSTEM

**Description:** It is very essential for every music learners to know the system of writing the notation of Swara and Tâla, apart from playing or singing the Râgas and Tâlas. The systematic and scientific way of writing the notations of Swaraa and Tâla is known as “Swarlipi” and “Tâlalipi” system. In this regards, there are two types of “Tâla lipi” (Tâla notation) system are there in Hindustani Classical music, which are familiar, namely 1) Bhatkhande system and 2) Paluskar system. Among those, Bhathkande system is very familiar and used very often, since it is very simple and very useful for the beginners of music learners, where as Paluskar system is very different from Bhathakande system, and it is a very complex system of notation writing. It is useful for the advanced learners of music.

This system was invented by Pt. Late Vishnu Narayana Bhathakande. In this system for shudha Swara and for Madhya Saptak Swara no symbols are used in the notations

For ex: Sa Re Ga Ma

- 1) The symbol “  ” is used beneath the notations of “Komal Swara.”

Ex: Re Ga Da Ne

- 2) The symbol “[” is used just above the right top corner of the notations of “Tivra Swara”



Ex: Ma<sup>l</sup>

- 3) The symbol “.” is used just beneath the notations of “Mandra Swara”

Ex: Ne Dha Pa M

- 4) The symbol “.” is used just above the notations of “Târa Sthâyi” notations.

Ex: Sa, Re, Ga, Ma

- 5) While singing if the notations (Swara) has been sustained for some moment the symbol “\_\_\_” is used just after the notations which has to be sustained.

Ex: Sa Re Ga - - - -

- 6) While singing if the lyrical letter has been sustained for some moment, the symbol “S” is used just after the lyrical letter which has to be sustained.

Ex: Koodala Sangama Deva S S S S

- 7) When more than a single notations are used in a single Mathra (Timing Bar) the symbol of half moon shape is used. “ æ”

Ex: Sa Re Re Ga Re Ga Ga Ma

- 8) bol “ ” is used for the “Meend Swaraas” (Bending notations)

Ex: Sa Re

- 9) To denote the “Kana Swaraa” usually it is placed as a exponent of “Mula Swara.”

Ex: Sa<sup>Re</sup> Ma - here Re is Kana Swara and Sa is mula Swara.

## CHAPTER VIII

### ‘FOLK MUSIC’ AND ITS VERITIES IN KARNATAKA

Folk music is the art which represents the culture of a Nation. The inner soul of music world can be seen only through folk music. The way in which the folk music retreats the depth of the bondage between the life and the nature of music can not be retreated in classical music or any other form. Folk music or song is also known as ‘Natural Music or Song’ and lok Sangeet. This format of songs are very simple and can be learned through only imitation. Since the compositions are not confined to any regulated rules and formulae the feel of the song and tone reaches very fast to lay man’s heart.

From the times of ancients, it is seen that human is more dependant on nature for his every day’s aspects, the bondage between nature and human is as good as mother and a child, and his first expressions of the in-depth feeling of soul came through Music, later he changed his complexion of his character and started conquering the mother nature, since he gradually stopped himself from the dependency and the bondage between them became weak, this change made a huge impact on his life as well as in his music.

Folk songs are the beautiful shadow of the layman’s social life, since the contents of the song like, lyrics and tunes does not confined to any limitations of regulations and feelings. Folk song are the simplest version of human expressions. It has expressed his

mentality of the society and their external part of it. Folk songs are simple, clear, brief, expressive, melodious form of music.

Entertainment was the only intent behind the custom of folk song. It is learned from the “BRUHADESHI” a famous book written by the sage “Mathanga” which says that the existence of folk song is observed from the vedic era, in the name of “Deshi song” and he also denotes that folk song was in practice from the times of Ramayan and Mahabharat, where people used to sing at, different situations of the epic.

#### **Salient feature of folk song:**

Most of the folk songs were sung using four or five musical notes, these songs are very Rhythmic and composed in various tempos of timing. And the ‘sound’ and ‘timing’ of the song plays a significant role in it.

Even it is known that the origin of classical music is from the soul of folk song. Folk songs were usually sung in a group and accompanied by the regional accompany instruments.

#### **Karnataka’s different forms of Folk music or song**

In Karnataka various forms of folk songs are seen according to the situations. Occasions of their livelihood.

**1) Traditional song:** Human being come across different stages of life and occasions like birth, naming ceremony, ear piercing ceremony, marriage, nuptial, night, death etc and he found numerous folk songs for

every occasions to make the occasions more entertainment and memorable.

**2) Harvest song:** This form of a song is more familiar in Karnataka. Since, at the time of reaping the harvest, special festivities of harvests, celebrated followed by the harvest song. In this form of a song the lyrical descriptions are about adoring the god of rain, to express the joy of harvesting the pile of crops cultivated in the agricultural land and to share the feelings of the farmer's livelihood situations.

**3) Epical songs:** The songs which is based on the great epical of the land is found in this form. For example the situational song and the illustrations of the stories of Rama, Krishna, Pandava and many more are seen in the this form.

**4) The song of Profession:** When man used to engage himself with the livelihood of the work or the profession which he choosed according to the segmentation of community and society like cattle raring, washer man, cobbler, stone beater, agriculture etc. After the tremendous stress of work load this form of a song is to be a refreshing for them and sometimes they used to sing at the time of working to keep up the spirits high and strength to go on. This song is also very familiar in folk song.

**5) Moral songs:** To express the ethical values and moral values to the society. This form of song played a vital role bringing up the society under the path of

philosophy, righteousness and well being. The lyrical values of the song were based on welfare of the society. In Kannada the literature of 'vachanas' are the best example of this format.

**6) Lullaby song:** When a mother used to feed up her child and console it, when the child was restless. She used to sing this form of song and comfort the child with the sleep.

**7) Song of Praise:** In this form more often used to praise or cheer the gallantries of king, soldiers, braves and also to cheer and praise the achievements and good deeds of familiar personalities.

Apart from this we can also observe the different forms of songs like romantic songs, enigmas songs, devotional songs, farewell songs, welfare songs, kali matha pooja song, Shakthi matha pooja song, evil spirit pooja song and also Koravanji song (astrology reading) palmistry songs and songs sung at the medical treatment of herbal medicines etc are more commonly seen and observed in 'Karnataka Folk Songs.'

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## **CHAPTER IX**

### **THE DIFFERENT FORMS OF HINDUSTANI MUSIC**

The different forms and different styles of music and singing were introduced and were in practice by the immortal talents and the immortal Pandits in the ancient times. There was a numerous specialized types of Hindusthan music were in practice in which few of the important styles were as follows.

#### **1) Dhrupad**

This type of singing was well suited to the macho styled voice textures, and in this style the hard regulations of Râga, Tâla, Laya was strictly followed and well maintained and this style comprised of the different format of the Layas like Dugun, thigun chougun, Aatgun etc were formed with the complete calculation into the Gamaka and Boltân. In the Dhrupad singing usually language of lyrics are in Hindi, Urdu and Briji and gives more importance on different emotions like, Shringâra, Gambhira, Veera, Shânta and Bhakthi Rasaas. And the song initiates with the lyric of “Nom-Tom”. Dhrupad singing whichs insists more on Gambhira Rasaa was usually accompanied by the pakhwaja since the ‘bols’ generated by the pakhwâj more sounds to the tone of Gambhira Rasaa, and enriched the bhâva of Gambhira. Chautâl, Dhamâr, Savâri, sooltâla. Rudra tâla etc are the tâlas which provides the strong fencing of laya to the style of Dhrupad.

The style of Dhrupad was introduced by the king of Gwalior Raja Mansing, Thomar, later was well established by Sangeet Samrat Tansen, and his Guru Haridas, Vaijyanath (Bhaiju Bhawra) Gopal Nayak, and by many more immortal talents. In Dhrupad according to the different styles of different individuals followed by this names, was categorized into Vaanis (Baanis) namely (1) Gobara Haribâni or Shudha Bâni (2) Khandâbâni (3) Dâgura bâni (4) Nohara bâni.

## **2) Khayâl or Khyâl**

Khayâl or Khyâl is the word from Pharsi language, which means, 'imagination'. As the name itself suggest, in this style the performer has the opportunities to travel into the extremes of his imaginations though there is Aâlâp in this style which is mean to present the Râga's introduction, but the complete composition of Aâlâp start along with song. Since the style of Khayâl is not as rigid and as regulation as in Dhrupad the singer expresses his imagination through Râgaâlâp a the elaboration of composition.

In Khayâl singing, it is further segregated into two types, Badâ Khayâl, or Vilambit Khayâl, and Chota Khayâl or druth Khayâl, Badâ Khayâl performed in Vilambit laya of ektâl, teentâl, jhaptâl, Jhaamra, tilvâda, savâri etc and chota Khayâl is druth teentâl, ektâl, Jhaptâl etc. In modern days Hindustani music, Khayâl singing is very popular and positioned itself in an important place of Hindusthan music.

Khayâl singing was introduced by Aamir Khusro and further well established by the two great poets by name “Sadaranga” and “Aadaranga” who contributed thousand of songs to this style and then was more popularized by their disciples.

### **3) Bhajan**

In this style, the importance given to the bakthi Rasaa, where, the praisal of characters, and deeds of gods and goddesses were sung the indepth feel of devotions, and this style is not very much confined and bounded into the particulars of Râgas is and Tâlas, and this style of songs are sung in a single Râgas or mixture of Râgas, and these songs are more inclined towards the devotional mood in which, throws light on knowledge, commitment towards almighty, and everlasting feel of devotion and every religion in India are more filled with such huge number of composition of bajans which are usually performed in Tâlas like, teentâl, keharwâ, Dâdrâ, Dhumâli, rupaktâl etc.

### **4) Vachana Gâyan**

The sharing of the experience of the life into the common people was done through this style of music called “vachana Gâyan” which was initiated by the Sharanas. The words of life experiences which turned into the songs are also known as “Vachana”. Basaveshwara, Akkamahadevi, Jedara Dasimayya was the great personalities who enriched this style of music



by singing their thoughts of human life. In Hindusthan musical concert it is in practice where a singer performs this style by his wish or by the request of audience, and sometimes a separate concerts of “Vachana Gâyan” is also performed. This style of song emphasizes more on the lyrical values which throws the light on the today’s life of human being, where he is so mechanical, and lost himself in the material world, craving every minute of his life towards the achievement of materialistic world and it also tells more about how one should lead the life adding more meaning to it, with all the salient feature of this style, “Vachana Gâyan” more contemporary and presentable.

### **5) Bhava Geet**

Apart from the slight different from the bajan, but more or like bajan, is the style of BhâvaGeet and this style is more oriented toward the “Bhâva” the feel of the song. Different form of Literature of Poems and the indepth feel of poet’s are well expressed through “Bhâva Geet”, with the melodies of Swaraa, simple composition of Tâlas and emotion filled style of singing are the speciality of this style. The non-complex style, non-rigid regulations of Râgas regulations of this style has reached more effectively and very fast into the common man, especially the younger generations.

## 6) Dasara Pada

This style of singing was introduced by the Daasakoota's where they expressed their spiritualism, principles of Vedas, and devotion in the language of Kannada. The style of music is more simple and lyrical values are more important in it use the common man also understands the music and lyric of the song. And the songs throws more light on the ethical values of human life, and the simple way of leading a meaningful life on this earth. This style was introduced by great personalities like Purandaradasa, Kanakadasa, Dasavarenaya by singing the simple form of music to the common man.

In a nut shell, this style of singing is the form in which the devotion feeling are said in more entertaining form, where the performer and listeners both enjoy the spiritual feel of the song and travels into the celestial world.

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## **CHAPTER X**

### **ADVANTAGES OF MUSIC ON HUMAN LIFE**

Music is a beautiful, wonderful, Romantic, Joyful and incredible world, which makes a stupendous impact, on not only human being but on the entire creation of the Universe. It is hard to describe such a great power of strength to explain on words, but easy to experience and relish the magical impact of it. The major intent of music is not only to entertain the audience but it has its unique effect of Medicines and great healing strength.

Not only with God-Goddess, human, inhuman of celestial world but also described in the mythologies of Indian ancients like mahaBharata, Ramayana and many more. Even a new born kid consoles its cry when it was made to listen song of Lullaby, that means effect of the music is observed even by immature infant's brain.

Detailed and the huge spread of musical notations creates innocence among the bio-life (plants and animals) of the universe is the scientifically proven truth and also researchers and experiments proves the effects of music blossoming the trees and plants and other mammals producing more milk when they are made to listen music.

Today's human life completely filled with dissatisfaction, helplessness, loss of peace of mind, mental pressure, blood pressure, loss of appetite, sleeplessness and list goes on with the modern mechanical life of the world. Human body has become a baggage of all the diseases. The people who understands music is the only medicine or healer which chases out

all the above said diseases and comforts with immense joy are fast approaching towards this great medicine not only that even a paralysed diseased has been healed and medicated with vibrations of different Râgas, like Râga Maalikas (bouquets of different Râgas) and diseases like lung ailments, aasthama, head ache and many more can be medicated through the notations of the music provided usage of right Swaraas (musical notation) different Râgas works like different exercise of pranayaamas (breathing exercises of yoga) resulting in healing of lungs related diseases like aasthama, head ache, sleeplessness can be cured through music. Râga Darbaari kannada plays as master weapon to the asthama. Râga basanth chases away the severe head ache. 25% of the disease can be cured by just listening to the musical Râgas, where as 75% of the disease can be cured by singing or performing by diseased himself, even the classical danced helps healing arthritis, cervical spindles. The effect of music results directly on the nervous system with this it can also be said music is also a “science”, 90% of the people have attained peace of mind with the music are the information revealed and accepted by Pt. Chatterji.

Not only that, when a musician sits on Ardha Padmâsan or in Padmâsan for seven to eight hours without bending his spine with the tremendous concentration performing the Swaraas is as good as performing the yoga. Even the classical dance more related and dependent completely on yogâsana. Music provides enormous peace of mind and yoga through

music a very healthy life and makes man more active and keeps away diseases like head ache, spine ache, stomach ache, back pains and body pain giddiness. Music enhances longevity of human life “And knowing all such qualities of music my diseases are been healed faster than any other medicines” are the quoted by Rasatrapitha Mahathma Gandhiji.

A musical melody can change the common man to soft natured, well disciplined, polite, humble and wise. Music and personality are co-related. Music develops personality. Music enhances beauty of the face. Music keeps away man from some of his negative qualities like, hatred, jealousy, proud, being materialistic, shrewdness and many more, and also keeps his mind and home, with qualities like Devotion, fraternity love, humble and many more brings many changes on human mind.

Music gathers different, people of communities, casts, languages, races, region and religion. It doesn't differentiate people of above said sectors. Music itself is a lonely language infact universal language. Either devotion or the music are the only ways to reach God. Through music people have attained the moksha and saakshathkar of the almighty. Many devotees of music and the almighty great personalities like Meerabai, Kanakadasa, Soordas, Kabirdas, Santa Tukaram, Tyagaraja, Purandara dasa. Panchakshara Gavai and many more are the best examples who attained the

Moksha and Sâkshâtkâra of Gods and Goddess, through the path of music in which Kirtans and Bhajans etc were sung and attained the everlasting joy of human life knowing all the above facts. The entire western world is fast approaching to travel in the journey of everlasting happiness.

Its been observed in the history of music that most of the musicians have the inbuilt of inclinations towards literature, mathematics and science. Music is the blessing to the human life, like this, we can keep saying without an end the affects of music on this universe.

The culture of music establishes, peace, fraternity, integrity, global relation, world and national peace, personality and many more are the advantages of the Great Art or Culture of music on the Universe.

\* \* \*

## CHAPTER XI

### THE GENERAL CLASSIFICATION OF MUSICAL INSTRUMENT

Geetam Chathurvidhât Vâdyaat Jâyate Choparajyâte |

Tatthatam Sushiram Cha

Avanaddham Ganamithiskrutam ||”

The great Maestros of Indian Music of Ancient times have classified the musical instrument into 4 types they are, “Tata, Sushira, Avanadha and Ghana.

#### 1. Tata Vâdya

All the string instruments come under this segment, where further it is segregated into two types. When strings are tied into the instruments and the Nâda [Sound] is produced by striking it through the fingers or plectrum is one type. for ex : Tânpurâ, Sitâr, Sarod, Been are the Tata vâdyas whereas the string instruments which produces the sound [Nâda] when it is slides through the bow [an extra feature of the instrument which shapes like a bow] over the strings is called Vitata Vâdya for ex : tDilruba, Sârangi, Violin etc. comes under this group.

#### 2. Sushira Vâdya

The Nâda [Sound] received by an instruments due to the pressure of air in it or by blowing the air into it, is

called Sushira Vâdya. Some of the instruments is played by blowing air in it and some by creating a air pressure in it. for ex : Flute, Shehanâi, Harmonium, Conch etc., comes under this group

### **3. Avanaddha Vâdya**

The instruments which are covered by the skin are known as Avanaddha Vâdya. The hollow shaped metal or wood where the open end of it is covered by the skin and bounded tightly produces the sound when it is striked or beaten over it by hands or by the sticks for eg. Mrindanga, Tablâ, Pakhwâj, Damaru, Nagâri, Dollu etc.

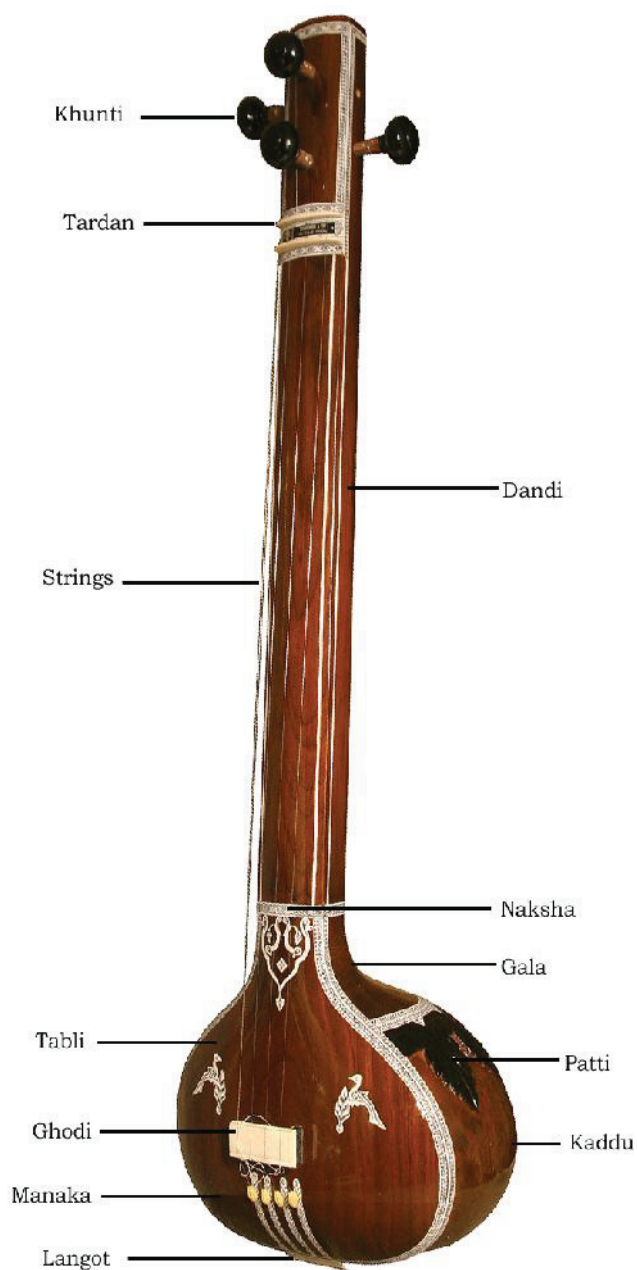
### **4. Ghana Vâdya**

The instruments which is made out of metals are known as Ghana Vâdya. These instruments produces the sound when it is striked or beaten over it, bRasas copper, etc. are the metals which are used in this group for ex : Thânja, Ghatam, Bell, Jhângante etc.

### **Tânpura [Tamburi]**

It is an ancient instrument of Indian Music which is known as Shruti Vâdya [Tone instrument] the sound [Nâda] produced by this instrument is the base for the voice of the vocalist, due to this it is the chief instrument in the Indian Music.



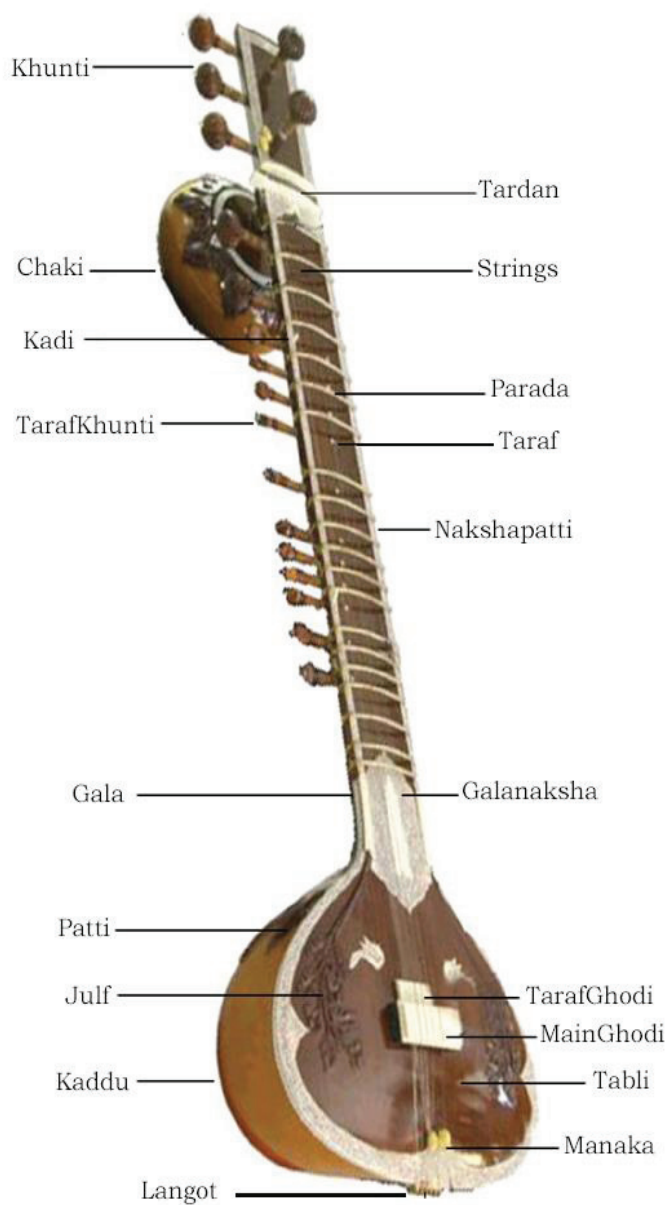


It is an interesting thing, the making of the Tânpurâ instrument, well seasoned pumpkin is engraved with the upper portion of it and covered with a thin sheet of a wood called Tabali and a hollow frame of wood is fixed to it, four keys are fitted into the upper part of the frame and 4 different guaged strings are wounded, to it and these strings are made to pass over the wooden bridge [Ghodi] which is fixed on a thin wood sheet [Tabali] and tied into the lower end [Langota] of the Thanpura. Between the Langota [lower end] and the Ghoda [wooden bridge] the oval shaped pearls are placed into the string to adjust the minute errors of the tones. By turning the keys the tone of the Thanpura are tuned. The first string is tuned to Madhya Saptakaas Panchama Swaraa, second and third to Mandra Saptakaas Shadja for the complete balance of the setting up the tones of the Tânpurâ to play the notations Pa Sa Sa Sa accordingly.

## **Sitar**

It is the most popular instrument among the all instruments of India and known to be an important instrument among the independently performing string instruments.

Sitâr is an instrument is more or like Tânpurâ, here the size of the seasoned pumpkin is smaller and more artistic compared to Tânpurâ. It comprises of seven strings, the first string which is known as “Bâz-ka-târ” tuned to Mandra Shadja, the second string [Jod-ka-târ]



to Mandra Shadja, the third string which is known as Karaj Pancham and it is tuned to Kharaj Pancham itself, fourth is tuned to Kharaj Shadja, fifth string to Mandra Pancham, sixth to Madhya Shadja and this string is known as “Papiha”, seventh string is tuned to Târ Shadja and it is known as Chikâri. And 19-21 frets are wound along the frame [Dand] of the Sitâr placing at relevant positions to get the different notations perfectly. Apart from that 11-13 tiny strings are known as “Taraf” Which produces different tones due to the vibration of the upper larger strings Meend or Gamak and other features of Swaraas played significantly in this instrument and this instrument is played through the plectrum called “Mijrâb” which is like a finger ring made of steel string of heavy guage.

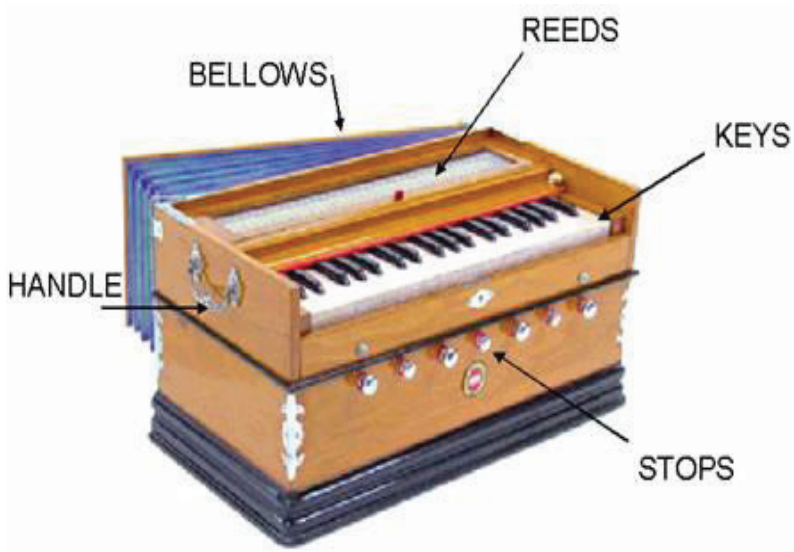
Masid Khaani Gat and Raza Khaani Gat are the two types of Gat played in this instrument Masid Khaani Gat is performed in a Vilambit laya and this is more popular which was named after the Sitâr Maestro Ustad Masid Khan who invented the style of Gat. RajakhaniGat is played in Druth laya and this is also more popular which was named after another Sitâr Maestro Ustad Raza Khan who invented this style of Gat in the Sitâr Instrument.

## **Harmonium**

This instrument is a wooden box containing very small pitch pipes in it. A skin layered bellows creates the air pressure in it when it is pressed and passes the air into the pipes. When the reeds are pressed, different tones of Swaraa are produced. In Harmonium it is easy to play the three Saptaka Swaraas. Usually in Hindustani music vocalist uses this instrument as an accompany instrument and it is also common to see now a day's Harmonium as an independent performing instrument.

## **Tablâ**

“Tablâ” and “Dagga” are the two parts of the instrument, Tablâ is made of woods whereas Dagga is made of mud in earlier days but now it is made up of bRasas, bronze and steel for the convenient purpose. The sheet of skin are covered over the open end of the hollow Tablâ and Dagga by hard rope of the skin (Bâr) into the sheet of the skin so that it produced the sound (Nâda) when striked over the skin. The “Gutas” (small wooden tiny rolls) placed between the baar and the hollow wood which produced the different tone by sliding up and down which brings upper and lower note of Nâda in it. Usually Tablâ is tuned to the comfort of the leading instrumental players or to the tone of the vocalist. Tablâ is used as a guide with regards to laya and Tâla in Hindustani music and it is more popular as an independent performing instrument.



## PRACTICAL SECTION; VOCAL AND SITAR DESCRIPTION OF THE RÂGAS

### 1. RÂGA BHUPÂLI

Râga	-	Bhupâli
Thâta	-	Kalyân
Type	-	Oudava
Vâdi	-	Gândhâr
Samvâdi	-	Dhaivata
Varjita	-	Madhyam & Nishâdha
Rasa	-	Gambira and Shanta Rasa
Ang	-	Purvânga
Swara	-	All Shudh Swaraa
Time of singing	-	Night Prathama Prahar
Âroha	-	Sa Re Ga Pa Da Sa
Avroha	-	Sa Da Pa Ga Re Sa

### RÂGA BHAIKAV

Râga	-	Bhairav
Thâta	-	Bhairav
Type	-	Jaudava Sampurna
Vâdi	-	Madhyam
Samvâdi	-	Shadj
Varjita	-	There is no varjita Swara
Rasa	-	Gambhir
Ang	-	Purvvang
komal	-	Re and Da
Time	-	Morning
Ârohaa	-	Sa Re Ga Pa Da Ni Sa
Avroha	-	Sa Ni Da Pa Ma Ga Re Sa
Pakad	-	Re Ga Ma Pa Ma Ga Re Sa

## RÂGA DURGÂ

Râga	-	Durgâ
Thâta	-	Bilaaval
Type	-	Odhava
Vâdi	-	Madhyam
Samvâdi	-	Shadja
Varjita	-	Gândhâr and Nishâdha
Rasa	-	Veera, Dheera and Gambhira
Ang	-	Purvânga
Swara	-	All Shudh Swaras
Time of singing	-	Pratham Prahar of Night
Âroha	-	Sa Re Ma Pa Da Sa
Avroha	-	Sa Da Ma Pa Re Sa
Pakad	-	Da Ma Re Pa

## RÂGA KÂFI

Râga	-	Kâfi
Thâta	-	Kâfi
Type	-	Sampoorna
Vâdi	-	Panchama (Pa)
Samvâdi	-	Rishabha (Re)
Varjita	-	Gandhaar (Ga) in Âroha
Rasa	-	Shringar
Swara	-	Ga and Ni
Time of singing	-	midnioght
Âroha	-	Sa Re Pa Da Ni Pa Da Sa
Avroha	-	Sa Ni Da Pa Ma Ga Re Sa
Pakad	-	Re Ma Pa Da Ma Pa Ga Re



## RÂGA BRINDÂVANI SÂRANG

Râga	-	Brindâvani Sârang
Thâta	-	Kâfi
Type	-	Oudava
Vâdi	-	Rishaba
Samvâdi	-	Pamchama
Varjita	-	Ga & Da
Rasa	-	Veer
Ang	-	Purvânga
Swara	-	Shudh Ni in Âroha and Nishad Komal in Avroha
Time of singing	-	afternoon
Âroha	-	Ni Sa Re Ma Pa Ni Sa
Avroha	-	Sa Ni Ma Pa Re Sa
Pakad	-	Ni Sa Re Sa Ni Pa Ni Sa

## RÂGA BAGESHRI

Râga	-	Bageshri
Thâta	-	Kâfi
Type	-	Odhava Sampurna
Vâdi	-	Madhyama
Samvâdi	-	Shadja
Varjita	-	Re & Pa in âroha
Rasa	-	Gambhira
Ang	-	Purvânga
Swara	-	Gâ and Ni are Komal
Time of singing	-	Midnight
Âroha	-	Ni Sa Ga Ma Dha Ni Sa
Avroha	-	Sa Ni Dha Ma Pa Dha Ma Ga Re Sa

## Model of practical lessons in vocal Laxangeet in Râga Bhupâli, Drut Teentâl

### Sthâyi

0			x					
Da	Sa	Da	Pa	Ga	Re	Sa	Re	
Ga	Ga	Pa	Ga	Re	Ga	Re	Sa	Sa
Ga	S	Va	Ta	Gu	Ni	Ja	Na	
Me	S	La	Su	Sa	SSS	Gan	Ta	
Sa	Sa	Da	Pa	Sa	Sa	Sa	-	
Ga	Pa	Da	Sa	Da	Sa	Da	Pa	Ga Re Sa
Va	Ra	Ja	Ma	Ni	S	Bhu	S	
Pa	S	Li	Su	Chi	S	Ra	S	Soo S

### Antarâ

Pa	Ga	Ga	Ga	Pa	Da	Da	Sa	-
Sa	Sa	Da	Re	Sa	Sa			
Pra	Tha	Ma	Pra	Ha	Ra	Ni	Gaa	S
Na	Su	Ha	S	Va	Ta			
Sa	Re	Ga	Re	Ga	-	Ga	-	
Re	Sa	Da	Sa	-	Sa	Sa		
Ga	Da	Vaa	Di	SS	Sam	S	Var	S
Di	Ka	S	Ha	Va	Ta			
Ga	-	Ga	Re	Ga	Pa	Da	Sa	Da Pa Ga
Pa	Da	Pa	Ga	Re	No			
Jan	S	Da	Va	Ra	Cha	Na	S	Ao Ti Ma Na
Bha	S	S	S	Va	Ta.			

### Model of Chota Kayâl in Râga Bhupali

**Asc. Sa Re Ga Pa Da Sa**

**Desc. Sa Da Pa Ga Re Sa**

Sthâyî

SaSaDaPa	GaReSaRe	DaDaSaRe	GaReGa-
NaMaNaKa	RaChaTuRa	ShiRiGuRu	ChaRaNa-
0	3	x	2

GaGaPaDa	SaDaSaSa	SaPaDaPa	GaReSa-
TaNaMaNa	NiRaMaLa	KaRaBaVa	TaRaNa-
0	3	x	2

Antarâ

GaGaGaGa	Pa - SaDa	SaSaSaSa	SaReSaSa
JhoYiJhoYi	DhyaSVaTa	ShaBaPhaLa	PaSVaTa
0	3	x	2

SaSaGaRe	SaSaPaDa	SaPaDaPa	GaReSa-
JaNaMaMa	RaNaDuKha	SaBaNiSa	KaRaNaS
0	3	x	2

**Model of practical lessons in sitâr**  
**Rajakhani Gat, Raga-Bhupali, Drut Teentâl**

Astâyî

Ga - Ga Re	Ga PP Da Pa	Ga RR Ga Re	Sa Da Sa Re
da - da ra	da dir da ra	da dir da ra	da ra da ra
x	2	0	3

Mânjhâ

Ga - Ga Re	Sa Da Sa Sa	- SS Re Sa	Da Da Pa -
da - da ra	da ra da ra	- dir da ra	da ra da -
x	2	0	3

Da SS Re, Sa	RR Ga, Re GG	Pa, Ga PP Da,	Pa DD Sa Re
da dir da, da	dir da, da dir	da, da dir da,	da dir da ra
x	2	0	3

Ga - Sa -	Da - Pa -	Ga RR Ga Re	Sa Da Sa Re
da - ra -	da - ra -	da dir da ra	da ra da ra
x	2	0	3

Antarâ

Ga - Ga Re	Ga PP Da Pa	Da SS RR GG	Re SS Da Sa
da - dara	da dir da ra	da dir dir dir	da dir da ra
x	2	0	3

Ga GRe -RSa	DaSSDaPa	GaRRGaRe	SaDaSa Re
da rda -r da	dadirdara	da dir da ra	daradara
x	2	0	3

**Example of paltas in Rajakhani Gat**  
**Râga Bhupali Drut Teentâl**

Astâyî

x										0
Ga - Ga R	GaPP	Da	Pa	GR	RR	GP	DP	GR	GR	SD SR
“	“			GR	GP	DS	DP	GR	GR	SD SR
“	“			SR	GR	GP	DP	GR	GR	SD SR
“	“			SR	GP	DS	RG	RS	DP	GR SR

**Example of Jhâlâ in Drut Teentâl; Râga Bhupali**

Ga	-	-	-	Ga	-	-	-	Re	-	-	-	Sa	-	-	-
Da	-	-	-	Sa	-	-	-	Re	-	-	-	Sa	-	-	-
Da	-	-	-	Sa	-	-	-	Da	-	-	-	Pa	-	-	-
Da	-	-	-	Sa	-	-	-	Re	-	-	-	Re	-	-	-
Ga	-	-	-	Ga	-	-	-	Ga	-	-	-	Ga	-	-	-
Ga	-	-	-	Pa	-	-	-	Da	-	-	-	Da	-	-	-
Sa	-	-	-	Sa	-	-	-	Sa	-	-	-	-Sa	-	-	-

**Ending Tihayi**

GG RR SS DD PP GG RR S- x3 Times

(SR GR G- SR GR G- SR GR) x3 Times and stops on Ga  
 or Sam

## Practical Section; Tablâ

### 1. Dashavarnas of Tablâ

Tâ or Nâ, Ti, Ra, Thun, Ta or Na, Tak, Ge or Ghe, Ke or Ki, Dhâ and Dhin.

### 2. Talas with demonstration

#### i. Dâdrâ Tal:

This talâ has six mâtârs. It is divided into two sections having 3 mâtârs in each. First mâtâra has Bhari or Tâli(Pettu), Khâli(Husi) is in forth mâtâra. First mâtâra is Sam.

Thekâ

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

#### ii. Keharwâ Tâl:

This tâla has 8 mâtârs. It is divided into two sections having 4 mâtârs in each. First mâtâra has Bhari or Tâli (Pettu), Khâli (Husi) is in first mâtâra. First mâtâra is Sam.

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

## iii. Teentāl:

This tāla has 16 mātrās. It is divided into four sections having 4 mātrās in each. 1, 5 and 13 mātrā has Bhari or Tāli(Pettu), Khāli (Husi) is in nine mātrā. First mātrā is Sam.

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

## iv. Jhaptāl:

This tala has 10 mātrās. It is divided into four sections having 2, 3, 2, 3 mātrās in each. 1, 3 and 8 mātrā has Bhari or Tāli(Pettu), Khāli(Husi) is in six mātrā. First mātrā is Sam.

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

## v. Ek-Tāl:

This tāla has 12 mātrās. It is divided into six sections having 2 mātrās in each. 1, 5, 9 and 11 mātrā has Bhari or Tāli(Pettu), Khāli(Husi) is in 3 and 7 mātrā. First mātrā is Sam.

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

## vi. Dhumali Tāl:

This tāla has 8 mātrās. It is divided into four sections having 2 mātrās in each. 1, 3 and

7 mātrā has Bhari or Tāli (Pettu), Khāli(Husi) is in fifth mātrā. First mātrā is Sam.

1	2	3	4	6	7	8	9
Dha	Dhin	Dha	Tin	Traka	Dhin	Dhage	Tirakita
X		2		0		3	

## vii. Bhajan Thekā:

This Tāla has 8 mātrās. It is divided into two sections having 4 mātrās in each. First

mātrā has Bhari or Tāli(Pettu), Khāli(Husi) is in fifth mātrā. First mātrā is Sam.

1	2	3	4	5	6	7	8
Dhin	TaDhin	sDhin	Dha <sub>s</sub>	Dhin	Tatin	sTin	Ta <sub>s</sub>
X				0			

**3. Dugun.**

Tāla: Dādrā

	1	2	3	4	5	6
Thekā	Dha	Dhin	Na	Dha	Tin	Na
Dugun	Dhadhin	Na,Dha	TinNa	Dhadhin	Na,Dha	TinNa
	X			0		



#### 4. Badal Thekās

Tāla: Dādrā

Thekā : Dha Dhin Na | Dha Tin Na ||

x

o

Badal Thekās: 1. Dha Dhin NaNa | Dha Tin NaNa ||

2. DhaGe Dhin NaNa | DhaGe Tin NaNa ||

#### 5. Kāydā in Teentāl

Face –

DhatitaDha	TitaDhaDha	TitaDhage	Tinnakina
TatitaTa	Titatata	TitaDhage	Dhinnagina

Paltas –

1. DhatitaDha	TitaDhaDha	DhatitaDha	TitaDhaDha
DhatitaDha	TitaDhaDha	TitaDhage	Tinnakina
TatiTaTa	TitaTaTa	TatitaTa	TitaTitaTa
DhatitaDha	TitaDhaDha	TitaDhage	Dhinnagina

2. DhatitaDha	TitaDhaDha	TitaDhaDha	TitaDhaDha
DhatitaDha	TitaDhaDha	TitaDhage	Tinnakina
TatiTaTa	TitaTaTa	TitaTaTa	TitaTaTa
DhatitaDha	TitaDhaDha	TitaDhage	Dhinnagina

3. TitaDhaDha	TitaDhaDha	DhatitaDha	TitaDhaDha
DhatitaDha	TitaDhaDha	TitaDhage	Tinnakina
TitaTaTa	TitaTaTa	TatiTaTa	TitaTaTa
DhatitaDha	TitaDhaDha	TitaDhage	Dhinnagina

1. TitaDhaDha    TitaDhaDha    TitaTita    DhaDhaTita |  
      DhatitaDha    TitaDhaDha    TitaDhage    Tinnakina |  
      TitaTaTa       TitaTaTa       TitaTita       TaTatita |  
      DhatitaDha    TitaDhaDha    TitaDhage    Dhinnagina |
2. DhaDhaTita    DhaDhaTita    TitaTita    DhaDhaTita |  
      DhatitaDha    TitaDhaDha    TitaDhage    Tinnakina |  
      TaTatita       TaTatita       TitaTita       TaTatita |  
      DhatitaDha    TitaDhaDha    TitaDhage    Dhinnagina |  
      Tihai;DhatitaDha    TitaDhaDha    TitaDhage    Tinnakina |  
      TatitaTa       Titatata       TitaDhage    Dhinnagina |  
      TitaDhage       Tinnakina       Dha —  
      TitaDhage |       Tinnakina       Dha —  
      TitaDhage       Tinnakina |       Dha

### 3. Accompaniment

Note. Play the Thekā of the particular Tala after recognizing the Sam and speed of the composition.

### Rāga Malkous, Teentāl.

KO	YA	II	YA		EO	LE	AM	BU	
DHA	TIN	TIN	TA		TA	DHIN	DHIN	DHA	
0					3				
VA	-	-	KE		DA	-RA	PA	RA	
DHA	DHIN	DHIN	DHA		DHA	DHIN	DHIN	DHA	
X					2				

## MODEL QUESTION PAPER

**Class : I Year PUC**

**Subject : Hindustani Music**

**Maximum Time : 1 Hr 45 Min**

**Maximum Marks : 30**

**Instruction :**

- 1) This question paper is commonly applicable for vocal, table and sitâr these all three sections.
- 2) Answer any 3 questions.
- 3) Question No. 1 is compulsory.
- 4) All questions carry equal marks.

**Q-1) Write a ChotaKhayâl or Rajakhani Gat with 2 âlâps and 2 tans of any one of the following Râgas with their description in Swaraalipi system. 10 Marks**

- 1) Bhupâli
- 2) Brindâvani Srang

Or

Write the Thekâs of any 3 of following Talas with their description in Tâla lipi system.

- 1) Teentâl
- 2) Jhaptâl
- 3) Dâdrâ
- 4) Keharwâ
- 5) Ektâl

**Q-2) Write about origin of Music in Mythological and scientific views. 10 Marks**

**Q-3) Give the biographical sketch or any one of the following musicians. 10 Marks**

- 1) Tansen
- 2) Pt. Bhimsen Joshi
- 3) Pt. Ravishankar
- 4) Pt. Basavaraj Rajguru
- 5) U. Allarakha

**Q-4) A. Match the followings 5 Marks**

- |           |                       |
|-----------|-----------------------|
| 1) Dâdrâ  | a) First beat of Tala |
| 2) Tansen | b) 6 Beats            |
| 3) Sam    | c) Nâtyashâstra       |

- 4) Bharat  
5) Voilin

- d) Vitata Vâdya  
e) Sangeet Samrat

**B. Fill in the blanks**

**5 Marks**

- 1) Teentâl has \_\_\_\_\_ beats.
- 2) Khâli will be indicated by \_\_\_\_\_.
- 3) Small and equal unit of Tala is called as \_\_\_\_\_.
- 4) Ascending order of Swaraas is called as \_\_\_\_\_.
- 5) Tablâ is belongs to the type of \_\_\_\_\_ Vadya Prakar.

**Answers for Model Question Paper**

**Q-1)** Refer to examples given in practical section.

**Q-2)** Refer to relavent chapter.

**Q-3)** Refer to relavent biographical sketches.

**Q-4)**

**A**

**B**

- |            |                       |
|------------|-----------------------|
| 1) Dâdrâ   | a) 6 beats            |
| 2) Tansen  | b) Sangeet Samrat     |
| 3) Sun     | c) First beat of Tala |
| 4) Bharata | d) Natyashastra       |
| 5) Violin  | e) Vitatavadya        |

**B)**

- 1) Teentâl has **16** beats.
- 2) Khâli will be indicated by **0**.
- 3) Small and equal unit of Tala is called as **Mâtrâ**.
- 5) Ascending order of Swaraas is called as **Âroha**.
- 6) Tablâ is belongs to the type of **Avanaddha** Vadya Prakar.



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