

Hindustani Music

Secondary Level Course

Theory



राष्ट्रीय मुक्त विद्यालयी शिक्षा संस्थान
(मा.सं.वि.मं, भारत सरकार के अंतर्गत एक स्वायत्त संस्था)



राष्ट्रीय मुक्त विद्यालयी शिक्षा संस्थान

HINDUSTANI MUSIC
Practical
(Secondary Level)
(242)

2



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CONTENTS

<i>Sr.No.</i>	<i>Title</i>	<i>Page No.</i>
1.	Chota Khayal	
	A Raga — Yaman	1
	B Raga — Bhairav	4
	C Raga – Bhupali	7
	D Raga — Alhaiya Bilawal	10
	E Raga — Kafi	13
2.	Dhrupad	
	A Raga — Yaman	18
	B Raga — Bhairav	21
	C Raga — Bhupali	23
	D Raga — Alhaiya Bilawal (Dhamar)	25
	E Raga — Kafi	28
3.	Alankaras	32
4.	Description of Talas	37
5.	Patriotic Song	
	A Hind Desh Ke Niwasi	42
	B Jai Jan Bharat	44
	C Tera Charnon Mein Jhuka Maath Hai	49
	D Chanda Jaisi Dhara Hamari	54
	E Sare Jahan Se Achha Hindostan Hamaara	59
6.	Folk Song	
	A Folk Songs from Garhwali	64
	B Folk Song from Haryana	67
	C Punjabi Folk Song ‘Jindua’	70
	D Bengali Folk Song ‘Sari Gana’	74
	E Folk Song from Chhatisgarh	77
	F Rajasthani Folk Song	83
7.	National Song and National Anthem	87
8.	Curriculum	(i-iii)

CHOTA KHAYAL

A

Raga — Yaman



Notes

The various concepts explained earlier in the theory section of Hindustani music course such as, the concepts of Raga, Tala, their elements, notation system etc., are being explained in the practical section. Ragas prescribed in the syllabus are being described in the following lessons through examples of compositions, their notation along with Alap and Tana in case of Khayal style and Dugun, Tigun etc. in case of Dhrupad style of classical music respectively. Listen to the accompanying CD for practical demonstration of the same compositions.

Raga Yaman is a Raga that originates from Kalyan Thata. It is a very popular Raga in which Madhyam is sharp (Tivra) and rest of the notes are pure (Shuddha). Its general description is being given below which is followed by a Khayal composition in full notation along with Alap and Tana set to Teen Tala.



OBJECTIVE

After practicing this lesson the learner will be able to:

- explain the different ragas like yaman, Bhairav, Bhupali, Alhaiya Bilawal and Kafi;
- render the composition of enlisted ragas of khayal forms;
- express the pole of enlisted talas used in khayal forms.

Raga Parichay

Thata — Kalyan

Time of singing — First watch of night

Vadi — Gandhar

Samvadi — Nishad

Jati — Sampurna – Sampurna

All Svaras shuddha and Ma teevra

Aroha — Sa Re Ga Ma Pa Dha Ni Śa

Avaroha — Śa Ni Dha Pa Ma Ga Re Sa

Pakad — Ni Re Ga, Re, Sa, Pa Ma Ga, Re Sa

We start Aroha with Nishad (Ni) and sing it by omitting the Svvara Pancham (Pa)

Bandish (Chota Khayal)

Tala - Teen Tala (16 Matra)

Sthayi

Sada shiv bhajamana nis din riddhi — siddhi dayak vinat sahayak

Nahak bhatkat phirat anvarat



Notes

Shankar bhola parvati raman
Seet tapanag bhushan anupam
Kahe na sumirat bhatkat tu phirat

Antara

Notation

Sthayi

×	2	0	3
		Ni Dha — Pa sa da S shi	Ma Pa GaMa v bha j ma
Pa — — — N S S S	Pa Ma Ga Re ni s di n	Ni Re Ga Re ri ddh si ddhi	Ga Ma Pa Dha da S ya k
Pa Ma Ga Re Vi na t sa	Ga Re Sa — ha S ya k	Ni Re Ga Ma na S ha k	Pa Dha Ni Sa bha t ka t
Re Sa Ni Dha Phi ra t a	Pa Ma Ga Ma n va ra t		

Antara

×	2	0	3
		Ma Ga Ma Dha shan S ka r	Sa — Sa Sa bho S la S
Ni Re Ga Re Pa S rva ti	Sa Ni — Pa ra ma n S	Ga — Re Sa see S t ta	Re — Sa Ni p S na g
Dha — Pa Ma Bhu S sha n	Ga Re Sa Ni a nu pa m	Re Ga Ma Pa ka S he na	Dha Ni Sa— su mi ra t
Re Sa Ni Dha Bha t ka t	Pa Ma Ga Ma tu phi ra t		

Alap

Sthayi

sadashiv.....din

0	3	×	2
1. Ni — Re —	Ga — — —	Ga — Re —	Ni Re Sa —
2. Ni — Re —	Ga — — —	Ma — — —	Ga — — —
Ma — Ga —	Re — — —	Ni — Re —	Sa — — —

3. $\dot{N}i$ Re Ga $\dot{M}a$ Pa — — — $\dot{M}a$ — — — Ga — — —
 $\dot{N}i$ Re Ga $\dot{M}a$ Pa — — — Re — — — Sa — — —
4. $\dot{N}i$ Re Ga $\dot{M}a$ Pa — — — $\dot{M}a$ — Dha — Pa — — —
 Pa $\dot{M}a$ Ga — Re — — — $\dot{N}i$ — Re — Sa — — —
5. Ga — $\dot{M}a$ — Pa — — — $\dot{M}a$ Dha Ni Dha Pa — — —
 $\dot{M}a$ — Dha — Ni — — — $\dot{M}a$ Dha Ni Dha $\dot{S}a$ — — —

Antara

shankar raman

O 3 x 2

1. $\dot{M}a$ — Dha — Ni — — — $\dot{M}a$ Dha Ni Dha $\dot{S}a$ — — —
2. Ni — $\dot{R}e$ — $\dot{G}a$ — — — $\dot{G}a$ — $\dot{R}e$ — Ni $\dot{R}e$ $\dot{S}a$ —

Tana
Sthayi

Sada Shiv bhajma

x

2

- | | |
|--|--|
| (1) $\dot{N}i$ Re Ga $\dot{M}a$ Pa Dha Ni $\dot{S}a$ | Ni Dha Pa $\dot{M}a$ Ga Re Sa — |
| (2) $\dot{N}i$ Re Ga Re Pa Dha Ni $\dot{S}a$ | Pa $\dot{M}a$ Ga Re Ga Re Sa — |
| (3) Pa Dha Ni $\dot{S}a$ Ni Dha Pa $\dot{M}a$ | Pa Dha Pa $\dot{M}a$ Ga Re Sa — |
| (4) $\dot{S}a$ Ni Dha Pa Ni Dha Pa $\dot{M}a$ | Pa Dha Pa $\dot{M}a$ Ga Re Sa — |
| (5) Ga Ga Re Sa Ni Ni Dha Pa | $\dot{S}a$ Ni Dha Pa $\dot{M}a$ Ga Re Sa |

Antara

Sha... bhola

x

2

- | | |
|--|---|
| (1) $\dot{S}a$ Ni Dha Pa Ga $\dot{M}a$ Re Sa | $\dot{N}i$ Re Ga $\dot{M}a$ Pa Dha Ni $\dot{S}a$ |
| (2) $\dot{N}i$ Re Ga $\dot{M}a$ Re Ga $\dot{M}a$ Dha | Ga $\dot{M}a$ Dha Ni $\dot{M}a$ Dha Ni $\dot{S}a$ |

**INTEXT QUESTIONS 1.1**

- Write in brief about the raga yaman.
- What is the singing time of raga yaman?
- Write the aroha and avaroha of yaman?




Notes



Notes

B**Raga — Bhairav (Chota Khayal)**

This Raga originates from Bhairav Thata. Accordingly, the notes Rishabh and Dhaivat are flat(Komal) and rest of the notes are pure(Shuddha). Its general description is being given below which is followed by a Khayal composition in full notation along with Alap and Tana set to Teen Tala. Listen to the accompanying CD  for practical demonstration of the same composition.

Raga Parichay

Thata — Bhairav

Time of singing— Morning

Vadi — Dhaivat (Dha)

Samvadi — Rishabh (Re)

Jati — Sampurna — Sampurna

Re and Dha komal, rest shuddha svaras

Nature — Serious and Peaceful

Svara of Nyasa — Madhyam (Ma)

Aroha — Sa Re, Ga Ma Pa Dha, Ni Sa

Avaroha — Sa Ni Dha, Pa Ma Ga, Re, Śa

Pakad — Śa Ga Ma Pa, Dha Pa

Main phrase — Ga Ma Re Sa

Bandish (Chota Khayal)

Tala -Teen Tala (16 Matra)

Sthayi

Dhan — Dhan murat krishna murari

Sulakshan giridhari chavi sundar

Lage ati pyari

Antara

Bansidhar man mohan suhave

Bali — bali jaun. more man bhave

Sabrang gyaan vichari



Notation

Sthayi

×	2	O	3
		Ma	Ga
		Ga Ma <u>Dha Dha</u>	<u>PaMa</u> Pa Ma Ga
		dha n dha n	<u>muS</u> S ra t
Ga	Ga	Ni	
<u>Re</u> — Ma Ga (Ma)	<u>Re</u> — Sa —	Sa <u>Dha</u> — Ni	Sa Sa Sa Sa
Kri ऽ shan ऽ mu	ra ऽ ri ऽ	Su la ऽ ksha	ऽ n gi ri
Ga	Sa Ma	Ni Dha Ni	
<u>Re</u> — Sa —	Ni Sa Ga Ma	Pa Pa <u>Dha</u> — Ni Dha Ni	Ṣa — <u>Dha</u> Pa
Dha ऽ ri ऽ	cha vi sun ऽ	da r la ऽ ऽ ऽ ऽ	ge ऽ a ti
<u>PaDha</u> <u>NiṢa</u> <u>ṢaRe</u> <u>ṢaNi</u> <u>DhaNi</u> <u>DhaPa</u> <u>MaGa</u> <u>Ma</u>			
<u>Pyas</u> ऽ ऽ ऽ ऽ ऽ ऽ ऽ			ri

Antara

×	2	O	3
		Ma	Ni
		Pa — Pa —	<u>Dha Dha</u> Ni Ni
		ban ऽ si ऽ	dha r ma n
Ṣa Ṣa Ṣa Ṣa	Ni Ni Ṣa —	<u>Re</u> <u>Re</u> Ma Ma	<u>Re</u> — Ṣa —
Mo ha n su	ha ऽ ve ऽ	ba li ba li	ja ऽ un ऽ
		Ma	Ni
Ṣa Ṣa <u>Re</u> Ṣa	<u>Dha</u> — Pa —	Ga Ma Ga Ma	Pa — <u>Dha</u> Pa
Mo re ma n	bha ऽ ve ऽ	sa b ran g	gyaa ऽ n vi
<u>PaDha</u> <u>NiṢa</u> <u>ṢaRe</u> <u>ṢaNi</u> <u>DhaNi</u> <u>DhaPa</u> <u>MaGa</u> <u>Ma</u>			
<u>Chas</u> ऽ ऽ ऽ ऽ ऽ ऽ ऽ			ri

Alap

Sthayi

Dhan — Dhan murat krishna murari

O	3	×	2
1. Sa — — —	<u>Dha</u> Ni Sa —	Ga — Ma —	<u>Re</u> — Sa —

Notes



Notes

- | | | | | |
|----|---------------------|----------|-------------------|------------------|
| 2. | Sa Ga Ma — | Pa — — — | Ga — Ma — | <u>Re</u> — Sa — |
| 3. | Ga Ma <u>Dha</u> — | Pa — — — | Ga — Ma — | <u>Re</u> — Sa — |
| 4. | Ga Ma Pa <u>Dha</u> | Ni — — — | <u>Dha</u> — — — | Pa — — — |
| | Ga Ma <u>Dha</u> — | Pa — — — | Ga — Ma — | <u>Re</u> — Sa — |
| 5. | Ga Ma Pa <u>Dha</u> | Ni — — — | <u>Dha</u> — Ni — | <u>Sa</u> — — — |

Antara

Bansidhar man mohan suhave

- | | | | | |
|----|-------------------|-----------------|---------------------|-------------------------|
| | O | 3 | × | 2 |
| 1. | <u>Dha</u> — Ni — | <u>Sa</u> — — — | Ma Pa <u>Dha</u> Ni | <u>Sa</u> — — — |
| 2. | <u>Dha</u> — Ni — | <u>Sa</u> — — — | Ga — Ma — | <u>Re</u> — <u>Sa</u> — |

Tana**Sthayi**

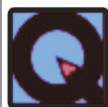
Dhan-dhan murat

- | | | |
|-----|---|--|
| | × | 2 |
| (1) | <u>SaRe</u> <u>GaMa</u> <u>PaDha</u> <u>NiSa</u> | <u>NiDha</u> <u>PaMa</u> <u>GaRe</u> <u>Sa—</u> |
| (2) | <u>GaMa</u> <u>PaDha</u> <u>NiSa</u> <u>ReSa</u> | <u>NiDha</u> <u>PaMa</u> <u>GaRe</u> <u>Sa—</u> |
| (3) | <u>SaRe</u> <u>GaMa</u> <u>PaMa</u> <u>GaMa</u> | <u>PaDha</u> <u>PaMa</u> <u>GaRe</u> <u>Sa—</u> |
| (4) | <u>SaGa</u> <u>MaPa</u> <u>GaMa</u> <u>PaDha</u> | <u>NiNi</u> <u>DhaPa</u> <u>MaGa</u> <u>ReSa</u> |
| (5) | <u>DhaNi</u> <u>SaRe</u> <u>SaNi</u> <u>DhaPa</u> | <u>GaMa</u> <u>DhaPa</u> <u>MaGa</u> <u>ReSa</u> |

Antara

Ban S si S dha ra ma n

- | | | |
|-----|---|---|
| | × | 2 |
| (1) | <u>SaNi</u> <u>DhaPa</u> <u>MaGa</u> <u>ReSa</u> | <u>SaGa</u> <u>MaPa</u> <u>DhaNi</u> <u>Sa—</u> |
| (2) | <u>DhaNi</u> <u>SaRe</u> <u>SaNi</u> <u>DhaPa</u> | <u>MaGa</u> <u>MaPa</u> <u>DhaNi</u> <u>Sa—</u> |


**INTEXT QUESTIONS 1.2**

- Write in brief about the raga Bhairav.
- What is the nature of raga Bhairav?
- What is the singing time of raga Bhairav?



C

Raga – Bhupali (Chota Khayal)

Raga Bhupali originates from Kalyan Thata. It is a very simple and melodious Raga having five notes in Aroha and Avaroha. That is, the notes Madhyam and Nishad are omitted. Thus, its Jati is Audav-Audav. Its general description is being given below which is followed by a Khayal composition in full notation along with Alap and Tana set to Teen Tala. Listen to the accompanying CD  for practical demonstration of the same composition.

Notes

Raga Parichay

Thata — Kalyan

Vadi Svara – Gandhar (Ga)

Samvadi Svara – Dhaivat (Dha)

Time of singing – First watch of night

Jati Audav – Audav

Omitted Svaras in Raga Bhupali- Madhyam (Ma) and Nishad (Ni)

Aroha - Sa Re Ga, Pa Dha, Śa

Avaroha — Śa Dha, Pa Ga, Re Sa

Pakad – Ga, Re, Sa Dha, Sa Re Ga, Pa Ga, Dha Pa Ga, Re Sa

Bandish (Chota Khayal)

Tala– Teen Tala (16 Matra)

Sthayi

Darshan dije tribhuvan pali

Tribhuvan nayak bahu sukh dayak

Bilam karo mat hali

Antara

Ati udaar gat agam nigam ke

Rasikan ke ras khayali

Siri kamlapati brij ke wasi

Kar khushal pratipali



Notes

Notation

Sthayi

O	3	×	2
Sa			
Śa Śa Dha Pa Ga Re Sa — Sa Dha Sa Re Ga — Ga —			
Da r sh an di ऽ je S tri bhu va n pa ऽ li ऽ			
Pa Pa Pa Pa Śa			Dha Śa
Ga Ga Ga Re Ga Pa Dha Dha Śa Śa Śa Śa Śa Re Śa Śa			
Tri bhu va n na ऽ ya k bah u su kh da ऽ ya k			

O	3	×	
Dha	Re		
Śa Śa Re Re Dha — Śa Śa			PaDha ŚaRe GaRe ŚaŚa
Bi la m ka ro ऽ ma t			haऽ ऽऽ ऽऽ ऽऽ
			2
			PaDha ŚaŚa DhaPa GaRe
			ऽऽ ऽऽ ऽऽ liऽ

Antara

O	3	×	2
Sa			
Pa Pa Ga Pa — Pa Śa Dha Śa Śa Śa Śa Śa Re Śa —			
A ti u da ऽ r ga t a ga m ni ga m ke ऽ			
Dha Sa		Dha	Dha
Sa Sa Dha Dha Śa — Re Re Śa Re Ga Re Śa Re Śa Dha			
Ra si ka n ke ऽ ra s khaya ऽ ऽ ऽ ऽ ऽ li ऽ			
Dha Dha		Pa Pa	Ga
Pa Dha Śa Śa Dha — Pa Pa Ga Re Ga Pa Re — Sa —			
Si ri ka m la ऽ pa ti bri j ke ऽ ba ऽ si ऽ			

O 3 ×

Dha Ga

Ṣa Ṣa Ḡa Re — Ṣa Ṛe Ṣa PaDha ṢaṢa DhaPa PaDha

Ka r khu sha 5 1 pra ti pa5 55 55 55

2

Ṣa Ṣa DhaPa GaRe Sa —

55 55 55 li5

Alap Sthayi

Darshan dije tribhuvan pali

O 3 × 2

1. Sa — Re — Ga — — — Ga — Re — Sa Dha Sa —

2. Sa — Re — Ga — — — Pa — — — Ga — — —

Pa — Ga — Re — — — Sa — Dha — Sa — — —

3. Ga Re Pa — Ga — — — Dha Pa Ga Re Ga — Sa —

4. Ga Re Ga — Pa — — — Ga Pa Dha — Ṣa — — —

Antara

Ati udaar gat agam nigam ke

O 3 × 2

Ṣa

Ṣa — — — Dha — Ṣa — Ga Pa Dha — Ṣa — — —

Tana Sthayi

Darshan dije

× 2

(1) SaRe GaPa DhaṢa DhaPa GaPa DhaPa GaRe Sa —

(2) SaRe GaPa DhaṢa ReṢa DhaPa GaRe GaRe Sa —

(3) SaRe GaRe GaPa GaPa DhaṢa DhaPa GaRe Sa —

(4) GaRe GaPa DhaṢa DhaPa GaPa DhaPa GaRe Sa —

(5) SaRe GaPa DhaṢa ReGa ReṢa DhaPa GaRe Sa —



INTEXT QUESTIONS 1.3

1. Write in brief about raga Bhupali.
2. What are the omitted svaras in raga Bhupali?
3. Write the singing time of raga Bhupali?

Notes






Notes

D

Raga — Alhaiya Bilawal (Chota Khayal)

This Raga is obtained from Bilawal Thata. Komal Nishad is used in Avaroha and rest of the notes are Shuddha. The use of Komal Nishad and Gandhar in Avaroha is haphazard (Vakra). A general description of this Raga is being given below which is followed by a Khayal composition in full notation along with Alap and Tana set to Teen Tala. Listen to the accompanying CD  for practical demonstration of the same composition.

Raga Parichay

Thata — Bilawal

Vadi — Dhaivat (Dha)

Samvadi — Gandhar (Ga)

Jati — Sampurna — Sampurna

Time of Singing — Morning

Aroha — Sa Re Ga Re Ga Pa Dha Ni

Dha Ni Śa

Avaroha — Śi Ni Dha Pa Dha Ni Dha Pa

Ma Ga Ma Re Sa

Pakad — Ga Re Ga Pa, Dha, Ni Śa

Bandish

Tala—Teen Tala (16 Matra)

Sthayi

Bali— bali jaun madhur sur gavo abki beer mere

Kunwar kanhaiya nandhi naach dikhavo

Antara

Tari de-de apne kar ki param preet upjaavo


Aan jaunt dhun sun dar patkat

Mo bhuj kanth lagavo



E

Raga — Kafi (Chota Khayal)

This Raga is obtained from Kafi Thata. Accordingly, the notes Gandhar and Nishad are Komal and rest of the notes are Shuddha. Its general description is being given below which is followed by a Khayal composition in full notation along with Alap and Tana set to Ek Tala. Listen to the accompanying CD  for practical demonstration of the same composition.

Notes

Raga Parichay

Thata—Kafi

Vadi — Pancham

Samvadi — Shadja

Jati — Sampurna – Sampurna

Time of singing — Midnight

Aroha — Sa Re Ga Ma Pa Dha Ni ŚaAvaroha — Śa Ni Dha Pa Ma Ga Re SaPakad — Sa Sa Re Re Ga Ga Ma Ma Pa

Bandish (Chota khayal)

Tala – EkTala (12 Matra)

Sthayi

Guni gavat kafi raga
Kharahar priya mela janit
Komal gani ujwal para sur
Pancham vadi sadh

Antara

Saral swarup vipashchit
Manat sab sudh avikal
Aashray guni chatur kahat
Komal gani ujwal para sur
Pancham vadi sadh

Notation

Sthayi

O	3	4	×	O	2	
	Ma	Ma				
<u>Pa</u> <u>Dha</u>	<u>Ma</u> <u>Ga</u> <u>Ga</u>	—	ReSa Re	<u>Ga</u>	—	Ma Pa — Pa
<u>Gu</u> ₵	<u>ni</u> ₵ ga	₵	va₵ t	ka	₵	fi ra ₵ ga



Notes

O		3		4		×		O		2
<u>Ni</u>	Ṣa							Ma		
Ṣa	Ṛe	Ṣa	<u>Ni</u>	Dha	Pa	<u>Ga</u>	—	Re	Sa	Re Sa
Kha	ra	ha	r	pri	ya	me	ṣ	la	ja	ni t
<u>Ni</u>										
Sa	—	Re	Re	<u>Ga</u>	<u>Ga</u>	Ma	—	Pa	Pa	Dha Dha
Ko	ṣ	ma	l	ga	ni	u	ṣ	jwa	l	pa ra
Ṣa										
<u>Ni</u>	<u>Ni</u>	<u>Ni</u>	Ṣa	Ṛe	Ṣa	<u>Ni</u>	Dha	—	Ma	Pa — <u>MaPa</u>
Su	r	panṣ	ṣ	cha	m	va	ṣ	di	sa	ṣ <u>dhṣ</u>

Antara

O		3		4		×		O		2
Pa										
Ma	Ma	Ma	Pa	Ni	—	Ṣa	<u>Ni</u>	Ṣa	—	Ṣa Ṣa
Sa	ra	l	swa	ru	ṣ	p	vi	pa	ṣ	shchi t
<u>Ni</u>	Ṣa	Ṛe	<u>Ga</u>	Ṛe	Ṣa	Ṛe	Ṣa	Ṛe	<u>Ni</u>	Ṣa Ṣa
Ma	ṣ	na	t	sa	b	su	dh	a	vi	ka l
Pa		Dha				Ma				
Ṣa	—	<u>Ni</u>	Dha	Ma	Pa	<u>Ga</u>	<u>Ga</u>	Re	Sa	Re <u>Ni</u>
Aa	ṣ	shra	y	gu	ni	cha	tu	r	ka	ha t
Sa	—	Re	Re	<u>Ga</u>	<u>Ga</u>	Ma	—	Pa	Pa	Dha Dha
Ko	ṣ	ma	l	ga	ni	u	ṣ	jwa	l	pa ra
<u>Ni</u>	<u>Ni</u>	<u>NiSa</u>	Ṛe	Ṣa	<u>Ni</u>	Dha	—	Ma	Pa	— <u>MaPa</u>
Su	r	panṣ	ṣ	cha	m	va	ṣ	di	sa	ṣ <u>dhṣ</u>

Alap

Guni gavat

×		O		2		O		3		4
1. Sa	Sa	Re	Re	<u>Ga</u>	<u>Ga</u>	Ma	Ma	Pa	—	— —



	×	0	2	0	3	4
	—	Pa <u>Ga</u>	Re <u>Ni</u>	Sa		
2.	Re	Re <u>Ga</u>	<u>Ga</u> Ma	Ma Pa	Dha <u>Ni</u>	Dha Pa Ma
	<u>Ga</u>	Re <u>Ni</u>	Sa —	—		
3.	Ma	Pa Dha	<u>Ni</u> Dha	<u>Ni</u> Dha	Pa Ma <u>Ga</u>	Re <u>Ni</u>
	Sa	— —	— —	—		
4.	<u>Ga</u>	Ma Pa	Ma Pa	Dha <u>Ni</u>	Sȧ <u>Ni</u>	Pa <u>Ga</u> Re
	Ma <u>Ga</u>	Re Re	<u>Ni</u> Sa			
5.	Ma	Pa Dha	<u>Ni</u> Sȧ	— —	— Rė	<u>Ni</u> Dha Pa
	Ma <u>Ga</u>	Re —	Re <u>Ga</u>	Re Re	Ma <u>Ga</u>	Re —
	<u>Ni</u> —	<u>Ni</u> —	Sa —			

Notes

Tana

Guni gavat

	×	0	2	0	3	4
(1)	<u>ReGa</u> <u>ReMa</u>	<u>GaRe</u> <u>SaRe</u>	<u>NiSa</u> <u>ReSa</u>			
(2)	<u>GaGa</u> <u>MaPa</u>	<u>DhaPa</u> <u>MaGa</u>	<u>ReSa</u> <u>NiSa</u>			
(3)	<u>MaPa</u> <u>DhaNi</u>	<u>DhaPa</u> <u>MaGa</u>	<u>ReSa</u> <u>NiSa</u>			
(4)	<u>MaPa</u> <u>DhaNi</u>	<u>SȧNi</u> <u>DhaPa</u>	<u>MaGa</u> <u>ReSa</u>			

Guni gavat kafi raga

	0	3	4
(5)	<u>SaRe</u> <u>GaMa</u>	<u>PaDha</u> <u>NiSa</u>	<u>NiDhaPa</u> <u>Ma</u>

	×	0	2	0	3	4
	<u>GaRe</u> <u>SaRe</u>	<u>GaMa</u> <u>GaRe</u>	<u>SaRe</u> <u>Ni</u> Sa			
(6)				<u>SaRe</u> <u>GaMa</u>	<u>PaDha</u> <u>Ni</u> Sȧ	<u>SaRe</u> <u>SȧNi</u>
	<u>DhaPa</u> <u>MaGa</u>	<u>ReSa</u> <u>ReGa</u>	<u>MaGa</u> <u>ReSa</u>			



Notes



INTEXT QUESTIONS 1.5

1. Kafi raga is obtained from which thata?
2. What is the Jati of Kafi raga?
3. What is the singing time of raga kafi.



WHAT YOU HAVE LEARNT

- The concept of ragas such as yaman, Bhairav, Bhupali, Alhaiya Bilawal and Kafi are being explained.
- The general descriptions being given of the prescribed ragas.
- The prescribed ragas are followed by a Khayal composition in full notation along with Alap and Tana.



TERMINAL EXERCISE

1. Write composition on raga yaman.
2. Explain in details the general description of raga Bhairav.
3. Write about the raga Alhaiya Bilawal.
4. Write in details the description of raga Bhupali.
5. Write the difference between raga Kafi and Bhairav.



ANSWERS TO IN TEXT QUESTIONS

1.1

1. Raga yaman is a raga that originated from Kalyan Thata. In this raga Madhyam is sharp and rest of the notes are pure.
2. First watch of night.
3. Aroha - Sa, Re, Ga, Ma, Pa Dha Ni Sa
Avaroha - Sa Ni Dha Pa Ma Ga Re Sa

1.2

1. Raga Bhairav originated from Bhairav Thata. In this raga the note Rishabh and Dhaivat are flat and rest of notes are komal.

2. Serious and peaceful.
3. Morning

1.3

1. Raga Bhupali originated from kalyan Thata. It is very simple and melodious Raga having five notes.
2. Ma and Ni
3. First watch of night

1.4

1. Vadi - Dha, Samvadi - Ga
2. Morning
3. Raga Alhaiya Bilawal is originated from Bilawal Thata. Komal Ni is used in Avroha and rest of the notes are pure.

1.5

1. Kafi Thata
2. Sampurna - Sampurna
3. Midnight

**Notes**




2

DHRUPAD

A

Raga — Yaman

Dhrupad is an ancient and powerful style of Indian Classical music. It is also called, Dhrupada, which is another form of presenting raga. The temperament of Dhrupad music is religious. The word Dhrupad is resultant from the word Dhruva i.e., the persistent evening star moving through the galaxy and pada means poetry.

We have learnt the composition, its notation along with Alap and Tana of Raga Yaman in the Khayal style of classical music in the earlier lesson. A composition in Dhrupad style of classical music set to Chau Tala is being given in this lesson along with Dugun, Tigun etc. Listen to the accompanying CD  for practical demonstration of the same composition.



OBJECTIVE

After practicing this lesson the learner will be able to:

- identify the Dhrupad style of classical music;
- explain in brief of different of ragas like Yaman, Bhairav, Bhupali, Alhaiya bilawal and Kafi;
- identify the enlisted ragas used in Dhrupad form.
- perform the enlisted ragas in Dhrupad form.

Raga Parichay

Thata — Kalyan

Vadi — Gandhar

Samvadi — Nishad

Jati — Sampurna – Sampurna

Time of singing — First watch of night

Aroha — Sa Re Ga Ma Pa Dha Ni Sa

Avaroha — Śa Ni Dha Pa Ma Ga Re Śa

Pakad — Ni Re Ga Re Pa Re Ga Re Ni Re Sa

Bandish (Dhrupad)

Tala – ChauTala (12 Matra)

Sthayi

Chalo hato jao banawari

Chhar baiyyan mori

Dheent langar laaj na

Aavat tum kahaan

Hansat sakhiyan saari



Notes

Antara

Chheenat dadhi maga
Rokat baat chalat
Nit tokat kar ki gayi sab
Chudiyani bigari gayi sab sari

Notation

Sthayi

×	0	2	0	3	4						
Pa	Ni	Dha	Ni	Ma	Pa	Ga	Pa	Re	—	Sa	—
Cha	lo	ha	to	ja	o	ba	na	wa	5	ri	5
Sa	Re	Sa	Pa	—	Pa	Pa	Pa	Ni	Dha	Pa	Pa
Chhar	5	do	baiy	5	yan	mo	ri	dheen	5	t	lan
Pa	Pa	Ga	Ma	Pa	Pa	Ga	Ma	Pa	Pa	Re	Re
Ga	r	laa	5	j	na	aa	5	va	t	tu	m
Ṣa	Ṣa	Ni	Dha	Pa	Ga	Ma	Pa	Re	—	Sa	—
Ka	haan	han	sa	ti	sa	khi	yan	saa	5	ri	5

Antara

×	0	2	0	3	4						
Pa	—	Ga	Ga	Pa	Pa	Ṣa	Dha	Ṣa	—	Ṣa	Ṣa
Chhee	5	na	t	da	dhi	ma	ga	ro	5	ka	t
Ṣa	Ṣa	Re	Ṣa	Ṣa	Ni	Dha	Ni	Dha	Pa	Pa	Pa
Baa	5	t	cha	la	t	ni	t	to	5	ka	t
Pa	Ni	Dha	Ni	Pa	—	Ma	Ga	Ma	Dha	Pa	—
Ka	r	ki	ga	yi	5	sa	b	chu	di	yan	5
Ni	Dha	Pa	Pa	Ga	Ma	Pa	Pa	Re	—	Sa	—
Bi	ga	ri	ga	yi	—	sa	b	sa	5	ri	5

Dugun (double tempo)

×	0	2	0	3	4						
PaNi	DhaNi	MaPa	GaPa	Re-Sa-	SaRe	SaPa	-Pa	PaPa	NiDha	PaPa	
Chalo	hato	jao	bana	wa5	ri5	chhar5	dobai	5yan	mori	dheen5	tlan
PaPa	GaMa	PaPa	GaMa	PaPa	ReRe	SaSa	NiDha	PaGa	MaPa	Re-	Sa-
Gar	laa 5	jna	aa5	vat	tum	kahaan	hansa	tisa	khiyan	saa5	ri5



Notes

Tigun (triple tempo)

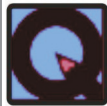
×	0	2	0	3	4
Pa-Ni Dha-Ni	Ma-Pa Ga-Pa	Re- - Sa- -	Sa-Re Sa-Pa	-Pa -Pa- -	Ni-Dha Pa-Pa
ChaSlohaSto	jaSo baSna	wa55 ri55	chhar55 do5bai	55van mo5ri	dheen55 t5lan
Pa-Pa Ga-Ma	Pa- Pa Ga-Ma	Pa - Pa Re-Re	Ša-Ša Ni-Dha	Pa-Ga Ma-Pa	Re-- Sa--
GaSra laa55	j5na aa55	va5t tu5m	KaŠhaan han5sa	ti5sa khi5yan	saa55 ri55

Chaugun (four times tempo)

×	0	2	0				
PaNiDhaNi	MaPaGaPa	Re-Sa- SaReSaPa	-PaPaPa NiDhaPaPa	PaPaGaMa	PaPaGaMa		
Chalohato	jaobana	wa5ri5	chhar5dobai	Syanmori	dheen5tlan	garlaa5	jna aa5
3	4						
PaPaReRe	ŠaŠaNiDha	PaGaMaPa	Re-Sa-				
vattum	kahaanhansa	tisakhiyan	saaSri5				

Athagun (eight times tempo)

×	0		
PaNiDhaNiMaPaGaPa	Re-Sa-SaReSaPa	-PaPaPaNiDhaPaPa	PaPaGaMaPaPaGaMa
Chalohatojaobana	waSriSchharSdobai	SyanmoridheenStlan	garlaaSjnaaaS
2	0		
PaPaReReŠaŠaNiDha	PaGaMa'PaRe -Sa-	Pa-GaGaPaPaSaDha	Ša-ŠaSaSaReGaRe
vattumkahaanhansa	tisakhiyansaSriS	chheenatdadhimaga	roSkatbaatcha
3	4		
ŠaŠaNiDhaNiDhaPaPa	PaNiDhaNiPa-MaGa	MaDhaPa-NiDhaPaPa	GaMa PaPaRe-Sa-
latnitto5kat	karkigayi5sab	chudiyani5bigariga	yi5sabsaa5ri5




INTEXT QUESTIONS 2.1

1. Write in brief about Dhrupad style.
2. What is the temperament of Dhrupad Music.
3. What are the vadi and Samvadi of raga yaman.



Notes

B**Raga — Bhairav (Dhrupad)**

We have learnt the composition, its notation along with Alap and Tana of Raga Bhairav in the Khayal style of classical music in the earlier lesson. A composition in Dhrupad style of classical music set to Jhap Tala is being given in this lesson along with Dugun, Tigun etc. Listen to the accompanying CD  for practical demonstration of the same composition.

Raga Parichay

Thata — Bhairav

Vadi — Dhaivat

Samvadi — Rishabh

Time of singing — Morning

Jati — Sampurna— Sampurna

Characteristic Phrase — Ga Ma Re SaAroha : Sa Re Ga Ma Pa Dha Ni ŚaAvaroha : Śa Ni Dha Pa Ma Ga Re SaPakad : Sa Ga Ma Dha Pa Dha Pa Ma GaMa Re Sa**Bandish (Dhrupad)****Tala – Jhaptala (10 Matra)****Sthayi**

Aadi madha anta jogat jogi shiva

Kanak vesh amiyad vish bhogi shiva

Antara

Naabhi ke kamal te teen Murat bhayi

Bheena jaane soch narakh bhogi shiva



Notes

Notation

Sthayi

×		2		O		3
<u>Dha</u>	—	<u>Dha</u> Pa <u>Dha</u>		Ma Ma		Pa Ga Ma
Aa	5	di ma da		an 5		ta jo 5
<u>Re</u>	<u>Re</u>	<u>Re</u> Ga Pa		Ma Ga		<u>Re</u> Sa Sa
Ga	5	t jo 5		gi 5		shi va 5
Sa	Ṇi	Sa Ga Ma		Pa <u>Dha</u>		Ni Śa <u>Re</u>
Ka	na	k ve sh		a mi		ya 5 d
Śa	Ni	<u>Dha</u> Pa <u>Dha</u> Ni		<u>Dha</u> PaMa		Pa MaGa Ma
Vi	sh	S bhoS S		gi SS		shi 55 va

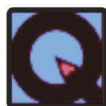
Antara

×		2		O		3
Ma	Ma	Pa <u>Dha</u> <u>Dha</u>		Ni Śa		Ni Śa Śa
Naa	S	bhi ke S		ka ma		l te S
<u>Dha</u>	<u>Dha</u>	<u>Dha</u> Ni Śa		<u>Re</u> <u>Śa</u> Ni		Śa <u>Dha</u> Pa
Tee	S	n muS		ra tS		bha yi S
Ma	Ma	Pa Ga Ma		Pa <u>Dha</u>		Ni Śa <u>Re</u>
bhee	S	na jaa S		ne S		so S ch
Śa	Ni	<u>Dha</u> Pa <u>Dha</u> Ni		<u>Dha</u> PaMa		Pa Ga Ma
Na	ra	kh bho5 5		gi 55		shi 5 va

Dugun (Double tempo)

×		2		O		3
<u>Dha</u> – <u>Dha</u> Pa		<u>Dha</u> Ma <u>Ma</u> Pa		<u>Ga</u> Ma <u>Re</u> Re <u>Re</u> Ga		<u>Pa</u> Ma <u>Ga</u> <u>Re</u>
Aa5 dima		daan sta		jo5 Ga5 tajo		5gi 5shi

(In the same way, Tmigung in triple tempo and chargin in four times tempo)




INTEXT QUESTIONS 2.2

Fill in the blanks.

1. A composition in Dhrupad style of classical Music set to _____ Tala.
2. Characteristic phrases are _____ in raga Bhairav.
3. In raga Bhairav Vadi _____ and Samvadi _____.

C

Raga – Bhupali (Dhrupad)

We have learnt the composition, its notation along with Alap and Tana of Raga Bhupali in the Khayal style of classical music in the earlier lesson. A composition in Dhrupad style of classical music set to Chau Tala is being given in this lesson along with Dugun, Tigon etc. Listen to the accompanying CD  for practical demonstration of the same composition.

Raga Parichay

Thata — Kalyan

Vadi Svara – Gandhar (Ga)

Samvadi Svara – Dhaivat (Dha)

Time of singing – First watch of night

Jati – Audav – Audav

Omitted Svaras in Raga Bhupali- Madhyam (Ma) and Nishad (Ni)

Aroha - Sa Re Ga, Pa Dha, Śa

Avaroha — Śa Dha, Pa Ga Re Sa

Pakad – Ga, Re, Sa Dha, Sa Re Ga, Pa Ga, Dha Pa Ga, Re Sa

Bandish (Dhrupad)

Tala - Chau Tala (12 Matra)

Sthayi

Tu hi surya tu hi Chandra

Tu hi pavan tu hi agan

Tu hi aap tu aakash

Tu hi dharani yajmaan

Antara

Bhav rudra ugra sarv

Pashupati samasamaan

Ishaan bhim sakal

Tere hi asht naam

Notation**Sthayi**

×	○	2	○	3	4						
Ga	-	Re	Ga	Pa	-	Ga	-	Re	Sa	Re	Sa
Tu	5	hi	su	5	rya	tu	5	hi	cha	n	dra



Notes



Notes

×	0	2	0	3	4
Sa -	Dha	Sa	Ga	Re	Pa - - Ga - -
Tu 5	hi	pa	va	n	tu 5 hi a 5 gni
Sa -	Re	Pa	Ga	Pa	Ṡa - Dha Ṡa - -
Tu 5	hi	aa	5	p	tu 5 aa ka 5 sh
Ṡa Ḡa	Ṡe	Ṡa	Pa	Dha	Ṡa Dha Pa Ga Re Sa
Tu 5	hi	dha	ra	ni	ya j 5 maa 5 n

Antara

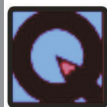
×	0	2	0	3	4
Pa Pa	Ga	Pa	Ṡa	Dha	Sa - Ṡa Ṡa Ṡe Ṡa
Bha v	5	ru	5	dra	u 5 gra sa 5 rv
Ṡa Dha	-	Ṡa	Ṡe	-	Ḡa Ṡe Ṡa Dha - Pa
Pa shu	5	pa	ti	5	sa ma sa maa 5 n
Pa -	Re	Ga	Pa	Dha	Ṡa - - Ṡa Ṡe Ṡa
I 5	5	shaa	5	n	bhi 5 m sa ka l
Ṡa Ḡa	Ṡe	Ṡa	Pa	Dha	Ṡa Dha Pa Ga Re Sa
Te 5	5	re	5	hi	a 5 shta naa 5 m

Sthayi

Dugun (double tempo)

X	0	2	0	3	4
Ga - ReGa	Pa -	Ga -	ReSa	ReSa	Sa - DhaSa
Tu 5 hi su	5 rya	tu 5	hi cha	n dra	Tu 5 hi pa
					va n tu 5 hi a 5 gni

(In the same way, Tigin in triple tempo and Chaugun in four times tempo as well as Dugun, Tigin) and Chaugun of Antara)



INTEXT QUESTIONS 2.3

Fill in the blanks.


1. A composition in Dhrupad style of classical music set to _____ Tala.
2. Chau Tala is _____ matra.
3. Jati of raga Bhupali is _____ .



Notes

D

Raga —Alhaiya Bilawal (Dhamar)

We have learnt the composition, its notation along with Alap and Tana of Raga Alhaiya Bilawal in the Khayal style of classical music in the earlier lesson. A composition in Dhamar style of classical music set to Dhamar Tala is being given in this lesson along with Dugun, Tigun etc. Listen to the accompanying CD  for practical demonstration of the same composition.

Raga Parichay

Thata — Bilawal

Vadi — Dhaivat

Samvadi — Gandhar

Jati — Shadava – Sampurna

Time of singing — Morning

Aroha — Sa Re Ga Re Ga Pa Dha Ni Sà

Avaroha — Sà Ni Dha Pa Dha Ni Dha Pa

Ma Ga Ma Re Sa

Pakad — Ma Ga Ma Re, Ga Pa, Dha Ni Sà

Bandish (Dhamar)**Tala-Dhamar Tala (14 Matra)****Sthayi**

Anokhe hori khelan lage

Antara

Nis hi nis rang bharat sanvaro

Kachhu sovat kachhu jage

Sanchari

Lal gulal liye kar lalan

Nand nandan anurage



Notes

Abhog

Krishna jeevan lachhiram ke prabhu pyare

Bane hain maragaja bage

Notation

Sthayi

3	×	2	O
Ga Pa Ni —	Śa Śa Śa Śa Dha	Dha <u>NiPa</u>	Ga Re a
No 5 khe 5	ho 5 ri khe 5	la n 5	Ma Ga Re la ge 5

Antara

3	×	2	O
Ga Pa Dha Ni	Śa Śa Śa Śa Dha	Dha <u>NiPa</u>	Ma Ga Ga
Ni s hi 5	ni s rang bha ra St		san va ro
Ga Pa <u>NiDha Ni</u>	Śa Śa Śa <u>ŚaNi ŚaDha</u> <u>Ni</u> Pa		Ma Ga Re
Ka chhu <u>so5 5</u>	va t S <u>ka5 55</u> 5 chhu		ja ge 5

Sanchari

3	×	2	O
Ga Re Ga Pa	Ma Ga Ga Ga Re	Ga Pa	Ma Ga ReSa
La 5 l gu	la 5 l li ye	ka r	la la 5na
Ga — Re Ga	Pa Pa — Dha <u>DhaNi</u> Pa Ma		Ma Ga Re
Nan 5 d nan	da n 5 a <u>nu5</u> 5 ra		5 ge 5


Abhog

3	×	2	O
Ga Pa Dha Ni	Śa Śa Śa Śa <u>DhaNi</u> Pa <u>Pa—</u>		Ma — Ga
kri 5 va n	jee va n <u>lachhira</u> 5 <u>mke</u>		prabhupya re



Notes

E Raga — Kafi (Dhrupad)

We have learnt the composition, its notation along with Alap and Tana of Raga Kafi in the Khayal style of classical music in the earlier lesson. A composition in Dhrupad style of classical music set to Chau Tala is being given in this lesson along with Dugun, Tigun etc. Listen to the accompanying CD  for practical demonstration of the same composition.

Raga Parichay

Thata— Kafi

Vadi— Pancham

Samvadi— Shadja

Jati— Sampurna— Sampurna

Time of singing— Midnight

Aroha – Sa Re Ga Ma Pa Dha Ni Sa.

Avaroha – Sa Ni Dha Pa Ma Ga Re Sa.

Pakad - Sa Sa Re Re Ga Ga Ma Ma, Pa.

Bandish (Dhrupad)

Tala - Chau Tala (12 Matra)

Sthayi

Aaye ri mere dhaam shyam
Kunwar Krishna unke charan
Nainana saun para so

Antara

Vanshi vata tarkar
Vanshi liye saaj natwar
Saajiri odha piya ropata
Dhaya aayi ri mere



Notation

Sthayi

×	O	2	O	3	4
Sa Re Re <u>Ga</u> <u>Ga</u> Re Pa — Dha <u>Ga</u> — Re	Aa 5 ye ri me re dhaa 5 m shya 5 m				
Ma <u>Ga</u> Re Re <u>Ni</u> Sa Re <u>Ma</u> Pa Dha <u>Ni</u> Sa	Kun wa r kri 5 shna u n ke cha ra n				
<u>Ni</u> Dha Ma Pa <u>Ga</u> Re Pa <u>Ga</u> Re Re <u>Ni</u> Sa	Nai 5 na na saun 5 pa ra 5 so 5 5				

Notes

Antara

×	O	2	O	3	4
Ma — Pa Dha <u>Ni</u> Sa Sa Sa Sa Re <u>Ni</u> Sa —	Van 5 shi 5 va ta ta r ka r van 5				
Re <u>Ga</u> Re Sa Sa Sa Sa Re <u>Ni</u> Sa Sa —	Shi 5 i ye saa 5 j na t wa 5 r				
<u>Ni</u> Dha <u>Ni</u> Sa Sa Sa Sa Sa Re <u>Ni</u> Sa —	saa 5 ji 5 ri 5 o 5 ra pi ya ro				
<u>Ni</u> Dha Ma Pa <u>Ga</u> Re <u>Ga</u> Re Re Re <u>Ni</u> Sa	Pa ta dha 5 ya 5 aa 5 yi ni me re				

Sthayi

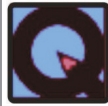
Dugun (double tempo)

×	O	2	O	3	4
Sa Sa Re <u>Ga</u> <u>Ga</u> Re Pa — Dha <u>Ga</u> — Re Ma <u>Ga</u> Re Re <u>Ni</u> Sa Re Ma Pa Dha <u>Ni</u> Sa	Aa 5 ye ri mere dhaa 5 mghya 5 m kunwarkri 5 shna un kecha ran				

(In the same way, Tigun in triple tempo and Chaugun in four times tempo as well as Dugun, Tigun and Chaugun of Antara)



Notes



INTEXT QUESTIONS 2.5

1. What is the Vadi of raga Kafi?
2. Write the Jati of Raga Kafi.
3. Write the name of the Thata of raga Kafi.



WHAT YOU HAVE LEARNT

- Dhrupad is an ancient and powerful form.
- The temperament of Dhrupad music is religious.
- Compositions in Dhrupad style of raga yaman, Bhairav, Bhupali Alhaiya Bilawal and Kafi given alongwith notations.
- General descriptions are being given in enlisted ragas.



TERMINAL EXERCISE

1. Write one composition in Dhrupad style with notation of raga yaman.
2. Write one composition in Dhrupad style of raga Bhairav.
3. Write the aroha, avroha, paked, vadi, Samvadi, omitted notes and jati of raga Bhupali.
4. Describe the general description of raga Alhaiya Bilawal.



ANSWERS TO IN TEXT QUESTIONS

2.1

1. Dhrupad is an ancient and powerful style of Indian Classical Music. It is also called Dhrupada, which is another form of presenting raga.
2. Religious
3. Vadi - Ga, Samvadi - Ni

2.2

1. Jhap tala
2. Ga, Ma, Re, Sa
3. Vadi - Dha, Samvadi - Re

2.3

1. Chau Tala
2. 12 Matra
3. Audav - Audav

2.4

1. Thata - Bilawal
2. Vadi - Dhaivat
3. Aroha - Sa Re Ga Re Ga Pa Dha Ni Sa
4. Pakad - Ma Ga Ma Re, Ga Pa, Dha Ni Sa

2.5

1. Pancham (Pa)
2. Sampurna - Sampurna
3. Kafi




Notes



3

ALANKARAS

In our Hindustani classical music, many techniques have been explained for the Svara Sadhana, such as 'Sa' Sadhana, 'Aa' Sadhana, 'Omkaar' Sadhana etc. Along with this, alankara Sadhana is explained very specifically. The meaning of 'Alankara' is an 'ornament'. The great intellectuals have given its definition as 'a group of Varnas in a particular sequence'. According to the intellectuals of music, Alankaras are also called 'Palta'. Listen to the accompanying CD  for practical demonstration of the Alankara given below.



OBJECTIVE

After practicing this lesson the learner will be able to:

- explain the ascending and descending order of swaras;
- render the enlisted alankaras;
- write the ascending and descending order in proper manner.

ALANKARAS ARE GIVEN BELOW.

1. **Ascending order**

Sa, Re, Ga, Ma, Pa, Dha, Ni, Sâ

Descending order

Sâ, Ni, Dha, Pa, Ma, Ga, Re, Sa

2. **Ascending order**

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

Descending order

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

3. **Ascending order**

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

Ma Pa Dha,
Pa Dha Ni,
Dha Ni Śa

Descending order

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

4. Ascending order

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

Descending order

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



Notes

**INTEXT QUESTIONS 3.1**

Fill in the blanks

1. In Hindustani classical music many techniques have been explained for the _____ Sadhana.



Notes

2. The meaning of Alankara is _____.
3. According to the intellectuals of music, Alankara are also called _____.

5. **Ascending order**

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

Descending order

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

6. **Ascending order**

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

Descending order

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

7. **Ascending order**

Sa Ma, Re Pa, Ga Dha, Ma Ni, Pa Sā̇

Descending order

Sā̇ Pa, Ni Ma, Dha Ga, Pa Re, Ma Sa.

8. **Ascending order**

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

Descending order

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

9. Ascending order

Sa Re Sa,
 Ga Re,
 Ma Ga,
 Pa Ma,
 Dha Pa,
 Ni Dha,
 Sà Ni,
 Rè Sà.

Descending order

Sà Rè,
 Ni Sà,
 Dha Ni,
 Pa Dha,
 Ma Pa,
 Ga Ma,
 Re Ga,
 Sa Re,
 Ni Sa.

Learners must practice these Alankaras in 'Aakaar' form also, after a proper training of voice. They should sing these Alankaras regularly in different tempo.



Notes



Notes



INTEXT QUESTIONS 3.2

1. Write the decending order of Sa, Re, Ga, Ma, Pa, Dha, Ni, Sa
2. Sa Re, Re Ga, Ga Ma, Ma Pa, Pa Dha, Dha Ni, Ni Sa
Write the decending order of these notes.
3. Write the ascending order of following notes
Sa Ni Dha, Ni Dha Pa



WHAT YOU HAVE LEARNT

- Alankaras are one of the techniques have been explained for the practices.
- The meaning of Alankara is ornament.
- Alankaras are also called Palta.
- Write the ascending and decending order in proper manner.



TERMINAL EXERCISE

1. Write in details about Alankaras.
2. Write any three ascending and decending order in proper manner.
3. Write the ascending order of the following notes :
Sa Ni Sa Dha, Ni Dha Ni Pa, Dha Pa Dha Ma,
Pa Ma Pa Ga, Ma Ga Ma Re, Ga Re Ga Sa



ANSWERS TO IN TEXT QUESTIONS

3.1

1. Alankara
2. Ornament
3. Palta

3.2


1. Sa Ni Dha Pa Ma Ga Re Sa
2. Sa Ni, Ni Dha, Dha Pa, Pa Ma, Ma Ga, Ga Re, Re Sa
3. Dha Ni Sa, Pa Dha

4

DESCRIPTION OF TALAS



Notes

Tala some times spelled Taal or Tal, literally means a clap, tapping one's hand on one's arm. It is the term used in Indian classical music to refer to musical metter, that is any rhythmic beat. A description of various Thekas of Talas are being given in this lesson for better understanding of the compositions. The concept of Tala has already been covered in the theory section. Listen to the accompanying CD  for practical demonstration of the same composition.



OBJECTIVE

After practicing this lesson the learner will be able to:

- describe the details of the enlisted talas;
- write the talas (enlisted);
- identify the different talas;
- state the talas with rhythm.

Teen Tala

Matra (beats) — 16

Vibhag (division)—4 (four Matras in each division)

Sama — '×' (on 1st beat)

Khali — 'O' (on 9th beat)

Second Taali — '2' (on 5th beat)

Third Taali — '3' (on 13th beat)

Theka of Teen Tala

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
×				2				O				3			



INTEXT QUESTIONS 4.1

Fill in the blanks.

1. Tala some times spelled Taal or _____.
2. Tala is term used in India _____ Music.
3. Description of various _____ of Talas is being given.
4. Number of Division _____ in Teen Tala.



Notes

Dadra

Matra (beats) — 6

Vibhag (division)—2 (having three Matras in each division)

'Sama' — 'X' (on 1st beat)

Khali — 'O' (on 4th beat)

Theka of Dadra

1	2	3	4	5	6
Dha	Dhi	Na	Dha	Ti	Na
X			O		

Kaharwa

Matra (beats) — 8

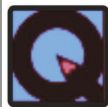
Vibhag (divisions)—2 (4 Matras in each division)

Sam — 'x' (on 1st beat)

Khali — 'O' (on 5th beat)

Theka of Kaharwa

1	2	3	4	5	6	7	8
Dha	Ge	Na	Ti	Na	Ke	Dhi	Na
x				O			

**INTEXT QUESTIONS 4.2**

1. Write the number of beats of Dadra Tala.
2. Write the Theka of Tala Dadra.
3. How many divisions are there in Kaharwa Tala.
4. Write the beats of sam and khali of Kaharwa Tala.

Jhap Tala

Matra (beats) — 10

Vibhag (divisions)—4 (two beats in 2 divisions and three beats in rest of the 2 divisions)

Sama — 'x' (on 1st beat)

Khali — 'O' (on 6th beat)

Second Taali — '2' (on 3rd beat)

Third Taali — '3' (on 8th beat)

Theka of Jhap Tala

1	2	3	4	5	6	7	8	9	10
Dhi	Na	Dhi	Dhi	Na	Ti	Na	Dhi	Dhi	Na
×		2			0		3		

Ek Tala

Matra (beats) 12

Vibhag (divisions) — 6 (two beats in each division)

Sama — 'X' (on 1st beat)

Khali — 'O' (on 3rd beat)

Second Taali — '2' (on 5th beat)

Second Khali — 'O' (on 7th beat)

Third Taali — '3' (on 9th beat)

Fourth Taali — '4' (on 11th beat)

Theka of Ek Tala

1	2	3	4	5	6	7	8	9	10	11	12
Dhin	Dhin	<u>DhaGe</u>	<u>TirKit</u>	Tu	Na	Kat	Ta	<u>DhaGe</u>	<u>TirKit</u>	Dhi	Na
×		0		2		0		3		4	

Chau Tala

Matra (beats) — 12

Vibhag (division) — 6 (two beats in each division)

Sam — '×' (on 1st Matra)

Khali — 'O' (on 3rd Matra)

Second Taali — '2' (on 5th Matra)



Notes



Notes

Second Khali — 'O' (on 7th Matra)

Third Taali — '3' (on 9th Matra)

Fourth Taali — '4' (on 11th Matra)

Theka of Chau Tala

1	2	3	4	5	6	7	8	9	10	11	12
Dha	Dha	Din	Ta	KiTa	Dha	Din	Ta	TiTa	KaTa	GaDi	GaNa
×		O		2		O		3		4	

Dhamar

Matra (beats) — 14

Vibhag (division) — 4 (5 Matras in 1st division, 2 Matras in 2nd division, 3 Matras in 3rd division and 4 matras in 4th division)

Sama — '×' (on 1st Matra)

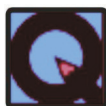
Khali — 'O' (on 8th Matra)

Second Taali — '2' (on 6th Matra)

Third Taali — '3' (on 11th Matra)

Theka of Dhamar

×				2		O			3				
Ka	Dhi	Ta	Dhi	Ta	Dha	s	Ga	Ti	Ta	Ti	Ta	Ta	s



INTEXT QUESTIONS 4.3

1. How do you mention the 'Sam' and 'Khali' in theka of Tala.
2. How many matras are there in Jhap Tala.
3. Write the number of divisions in Ek Tala.
4. Write the position of 'Sam' and 'Khali' in Chau Tala.
5. Write the Theka of Tala Dhamar.



WHAT YOU HAVE LEARNT

- Tala is the term use in Indian classical music.
- The literally means a clap, tapping one's hand on one's arm.



5

PATRIOTIC SONG

A

Hind Desh Ke Niwasi

India is a country of diversity. Geographically it has different types of lands, mountains and forests, because of which people and their life style as well as animals and birds are affected. So, India is amongst those few countries which has this type of diversity and for this reason it is recognized all over the world.

In this patriotic song, this diversity has been described beautifully. The poet has endeavoured to show his devotion towards his country as well as sublimity of India. The poet has described the people of India like a garland of different flowers like Bela, Gulab, Juhi, Champa, Chameli etc. He compares the people of India to flowers that are different but unite together to make a beautiful garland, thus expressing unity in diversity.

Different types of birds and the various holy rivers flowing through this land have also been mentioned which express an abundance of natural beauty. Listen to the accompanying CD for practical demonstration of the same composition.



OBJECTIVE

After practicing this lesson the learner will be able to:

- explain the background of enlisted patriotic song;
- present the enlisted patriotic song with proper manner;
- describe the lyrics of the enlisted songs;
- write the notation of enlisted patriotic song.

Hind Desh Ke Niwasi

Sthayi

Hind desh ke niwasi sabhi jan ek hain|
Rang-roop vesh bhasha chahe anek hain||

- (1) Bela, Gulab, Juhi, Champa, Chameli|
Pyare-pyare, phool gunthe mala mein ek hain||
- (2) Koyal ki kook nyari, papihe ki ter pyari|
Gaa rahi taraana bulbul, raag magar ek hai||
- (3) Ganga, Yamuna, Bramhaputra, Krishna, Kaveri|
Jake mil gai saagar mein, hui sab ek hain||



Notation

Tala-Kaharwa Tala (8 Matra)

Sthayi

×				O			
Sa	-Re	Sa	-Re	Sa	-Re	SaNi	Pa
Hi	ᵛnd	de	ᵛsh	ke	ᵛni	waᵛ	si
-	PaNi	-Sa	-Ni	SaRe	-Re	Re	-
ᵛ	sabhi	ᵛja	ᵛna	eᵛ	ᵛk	hain	ᵛ
Ma	-Ma	Ma	MaGa	ReGa	-Ga	ReSa	SaNi
Ran	ᵛg	roo	ᵛp	veᵛ	ᵛsh	bhaᵛ	shaᵛ
-	NiSa	NiSa	ReRe	Sa	-Sa	Sa	-
ᵛ	chaᵛ	ᵛhe	ᵛa	ne	ᵛk	hain	ᵛ

Antara

×				O			
-	Ga-	ReGa	-Ma	Pa	-Pa	Pa	Pa
ᵛ	beᵛ	ᵛla	ᵛgu	la	ᵛb	ju	hi
-	Pa	-Pa	-Dha	Ga	Pa	Ma	Ga
ᵛ	Cham	ᵛpa	ᵛcha	me	ᵛ	li	ᵛ
-	Ma	GaRe	SaSa	Ni	-Ni	SaRe	ReGa
ᵛ	pya	repya	ᵛre	phoo	ᵛl	gunᵛ	theᵛ
-	Ma	GaRe	SaSa	Sa	-Sa	Sa	-
ᵛ	ma	ᵛla	ᵛmein	e	ᵛk	hain	ᵛ

(Other Antaras same as given Antara)



INTEXT QUESTIONS 5.1

Fill in the blanks

1. In patriotic song, diversity has been _____ beautifully.
2. The poet has describe the people of India like a _____ of different _____.
3. Poet compares the people of India to _____ that are different but _____ together to make a beautiful garland.

Notes




Notes

Patriotic Song**B****Jai Jan Bharat**

In this song, the poet describes the special features of our country and shows his devotion towards India. The poet describes the Himalayas as the pride of our country and also describes the beauty of river Ganga. The poet describes India as a living idol in the following manner :

The majestic Himalayas adorn the forehead of our country. The river Ganga flows through the heart in the form of a necklace. Vindhya mountains form its waist and the river Sindhu presents a reservoir of water at its feet.

Such is the mother Earth that is praised in the song.

Singing praises of our country, its natural beauty, greenery, rivers, hard working people and farmers, fill us with pride. India has the most ancient and oldest culture in the world. India is a country that gives the world the message of morality, peace, truth and nonviolence. Listen to the accompanying CD  for practical demonstration of the same composition.

Jai Jan Bharat**Sthayi**

Jai jan Bharat
Jan man abhimat|
Jan ganatantra vidhata||

(1) Gaurav bhaal himalaya ujjwal|
Hridaya haar gangajal||
Kati vindhyachal sindhu charantal|
Mahima shashwat gata||

(2) Hare khet lehren nada nirjhar|
Jeevan shobha urwar||
Vishwa imarat Koti bahukar|
aganit pad dhruv path par||

- (3). Pratham sabhyata gyata|
 Sam dhwanit gun gata||
 Jai nav manavta nirmata|
 Satya ahimsa data||
 Jai hey, jai hey, jai hey|
 Shanti adhisthata||



Notes

Notation

Tala-Kaharwa Tala (8 Matra)
 Scale-Fifth black

Sthayi

×				○			
Ga	Ga	Ma	Pa	Pa	—	Pa	Pa
Ja	i	ja	n	bha	ṣ	ra	t
Pa	Pa	Dha	Pa	Ma	Pa	Ma	Ga
Ja	n	ma	n	a	bhi	ma	t
—	<u>GaGa</u>	<u>—Ma</u>	Pa	Pa	—	Ṡa	Pa
ṣ	<u>jan</u>	<u>ṣga</u>	n	tan	ṣ	tra	vi
Dha	—	Dha	—	—	—	Ma	—
Dha	ṣ	ta	ṣ	ṣ	ṣ	ṣ	ṣ
Ma	Ma	Pa	Dha	Ṡa	—	Dha	Pa
Ja	n	ga	n	tan	ṣ	tra	vi
Pa	—	Pa	—	—	—	—	—
Dha	ṣ	ta	ṣ	ṣ	ṣ	ṣ	ṣ

Antara-I

×				○			
Pa	—	Pa	Pa	Ṡa	—	Ṡa	Ṡa
Gau	ṣ	ra	v	bha	ṣ	l	hi
Ṡa	—	Ṡe	Ḡa	Ṡa	—	Ṡe	Ṡe
Ma	ṣ	la	ya	u	ṣ	jjwa	l
Ṡe	Ṡe	Ṡe	Ṡe	—	Ḡa	ṠaRe	ṠaNi
Hri	da	ya	haa	ṣ	r	<u>gan ṣ</u>	<u>ṣṣ</u>



Notes

Ni	Ni	Ni	Ni	DhaNi	ŚaNi	Dha	Pa
Ga	₤	ja	l	₤₤	₤₤	₤	₤
—	Ma	Pa	Pa	Pa	—	Pa	Pa
₤	ka	ti	vin	dhya	₤	cha	la
·	—	·	·	·	·	·	·
Re	—	Śa	Ni	Śa	Dha	Dha	Dha
₤in	₤	dhu	cha	ra	n	ta	l
—	Ma	Ma	Ma	Dha	Dha	Dha	Dha
₤	ma	hi	ma	sha	₤	shwa	t
·	—	·	—	·	—	—	—
Śa	₤	ta	₤	Pa	₤	₤	₤
Ga	₤	₤	₤	₤	₤	₤	₤

Second time

Pa	—	Pa	Ma	Ga	Re	Sa	—
Ga	₤	ta	₤	₤	₤	₤	₤

(Notation of Antara-II same as that of Antara-I)

Antara-III

×				O			
Pa	Pa	Pa	Pa	—	Pa	Pa	Dha
Pra	tha	m	sa	₤	bhaya	ta	₤
Dha	Ni	Ni	—	—	—	—	—
Gya	₤	ta	₤	₤	₤	₤	₤
Pa	Ni	Ni	Ni	Ni	Ni	Ni	NiRe
sa	₤	m	dhwa	ni	t	gu	nS
·	—	·	—	—	— Ni	·	·
(Re)	₤	Śa	₤	₤	₤₤	₤₤	₤₤
Ga	₤	ta	₤	₤	₤	₤	₤

Second time

·	—	·	—	—	—	—	—
Re	₤	ta	₤	₤	₤	₤	₤
·	·	·	·	·	—	·	·
Ġa	Ġa	Ġa	Ġa	Ġa	₤	Ġa	Ġa
Ja	i	na	v	ma	₤	na	va



×	˘			O			
Ġa	–	Ġa	Śa	Ġe	–	Ġe	–
ta	ᵛ	ni	r	ma	ᵛ	ta	ᵛ
Ġe	–	Ġe	Ġe	Ġe	–	Śa	Ni
sa	ᵛ	tya	a	him	ᵛ	sa	ᵛ
Ġe	–	Śa	–	–	–	–	–
Da	ᵛ	ta	ᵛ	ᵛ	ᵛ	ᵛ	ᵛ
						Pa	Pa
						ja	i
Śa	–	–	–	–	–	Pa	Pa
He	ᵛ	ᵛ	ᵛ	ᵛ	ᵛ	ja	i
Re	–	–	–	–	–	Pa	Pa
He	ᵛ	ᵛ	ᵛ	ᵛ	ᵛ	ja	i
Ġa	–	–	–	–	–	–	–
He	ᵛ	ᵛ	ᵛ	ᵛ	ᵛ	ᵛ	ᵛ
Ġa	–	Ġe	Śa	Ġe	–	Śa	Ni
Shan	ᵛ	ti	a	dhi	ᵛ	shtha	ᵛ
Śa	Ni	Dha	Pa	Ma	Ga	Re	Sa
Ta	ᵛ	ᵛ	ᵛ	ᵛ	ᵛ	ᵛ	ᵛ
Ga	Ga	Ma	Pa	Pa	–	Pa	Pa
Ja	i	ja	n	bha	ᵛ	ra	t
Pa	Pa	<u>Dha</u>	Pa	Ma	Pa	Ma	Ga
Ja	n	ma	n	a	bhi	ma	t
–	GaGa	Ma	Pa	Pa	–	Śa	Pa
ᵛ	jan	ga	n	tan	ᵛ	tra	vi
Dha	–	Dha	–	Ma	–	–	–
Dha	ᵛ	ta	ᵛ	ᵛ	ᵛ	ᵛ	ᵛ
Ma	Ma	Pa	Dha	Śa	–	Dha	Pa
Ja	n	ga	n	tan	ᵛ	tra	vi

Notes



Notes

×				O			
Pa	–	Pa	–	–	–	–	–
Dha	ṣ	ta	ṣ	ṣ	ṣ	ṣ	ṣ
Pa	Pa	Pa	Pa	Pa	–	Pa	Pa
Ja	n	ga	n	tan	ṣ	tra	vi
Dha	–	Dha	–	–	–	–	–
Dha	ṣ	ta	ṣ	ṣ	ṣ	ṣ	ṣ
Dha	Dha	Dha	Dha	Dha	–	Dha	Dha
Ja	n	ga	n	tan	ṣ	tra	vi
Ni	–	Ni	–	–	–	–	–
Dha	ṣ	ta	ṣ	ṣ	ṣ	ṣ	ṣ
Ni	Ni	Ni	Ni	Ni	–	Ni	NiRe
Ja	n	ga	n	tan	ṣ	tra	vis
(Re)	Ṡa	Ṡa	–	–	–	–	–
Dha	ṣ	ta	ṣ	ṣ	ṣ	ṣ	ṣ



INTEXT QUESTIONS 5.2


Fill in the blanks

1. The poet describes the Himalayas as the _____ of our country and also describes the beauty of river _____.
2. The poet describes India as a living _____.
3. India has the most _____ and oldest _____ in the world.

Patriotic Song

C

Tere Charnon Mein Jhuka Maath Hai

This song is about paying the gratitude to the nation. In this song the poet describes the vastness of the nature and the beauty of rivers Ganga, Godavari etc. It says people of this country are always ready to sacrifice their life to save the sovereignty of the nation. Listen to the accompanying CD  for practical demonstration of the same composition.

Sthayi

- Tere charnon mein (3)
 Jhuka maath hai| (3)
 Tere charnon mein||
- (1) Aakash jiski dhvajayen udata|
 Jo hai, yugon se dhara par suhata||
 Tu hai wahi maan mandir hamara|
 Kan-kan jise jodta haath hai||
 Jhukha maath hai|
 Tere charnon||
- (2) Godavari ganga ganga kinare|
 Saugandh hai ek hi dhul ki||
 Kashmir Bangal Gujarat Keral|
 Gata wahi dhool ki shool ki||
 Jagi hui desh ki aarti mein|
 Jagi hui bharti saath hai||
 Jhukha maath hai....|
 Tere charno.....||

Notation

Tala-Dadra Tala (6 Matra) Scale C#

Sthayi

×		0			
			Sa	Re	
			te	re	
Ga	Ga	Ga	—	MaGa	ReSa
Char	non	mein	s	tes	res



Notes



Notes

×				○		
Re	Re	ReGa	ReGa	ReGa	Sa	Re
Char	non	meins	meins	meins	te	re
Ga	Ga	Ga	—	MaGa	ReSa	
Char	non	mein	s	tes	res	
Re	Re	GaRe	saNi	DhaNi	PaS	
Char	non	ss	meins	ss	jhu	
Dha	Dha	—Dha	Dha	Dha	—Dha	
Ka	maa	sth	hai	s	sjhu	
Ni	Ni	—Ni	Ni	Ni	NiSa	
Ka	maa	sth	hai	s	sjhu	
Ga	Re	—Sa	Sa	Ni	Pa	
Ka	maa	sth	hai	te	re	
Sa	Sa	Sa	—	—	—	
Char	non	mein	s	s	s	

Antara-I

×				○		
Pa	Ṡa	Ṡa	Ṡa	Ṡa	Ṡa	Ṡa
Aa	ka	sh	ji	s	ki	
Ma	Dha	Dha	Dha	Dha	Dha	Dha
Dhwa	ja	yen	u	da	ta	
Ma	Dha	—Dha	Dha	Dha	—Dha	
Jo	hai	syu	gon	se	sdha	
Ni	Dha	—Pa	Pa	Pa	Pa	
Ra	pa	Sr	su	ha	ta	
Pa	Pa	—Ga	Ma	Ma	Ma	
Tu	hai	swa	hi	maa	n	
Pa	Dha	—Ni	Dha	Pa	Pa	
Ma	ndi	rs	ha	maa	ra	



Notes

×			O		
Pa	Ga	Re	Sa	Pa	-Pa
Tu	hai	wa	hi	maa	sn
Pa	Dha	-Ni	Dha	Pa	Pa
Ma	ndi	r ^s	ha	maa	ra
Sa	Ga	-Ga	Ga	MaGa	ReSa
Kan	kan	sji	se	jos ^s	sd
Re	Re	Re	ReGa	ReGa	ReGa
Ta	haa	th	hai ^s	ss	ss
Sa	Ga	-Ga	Ga	MaGa	ReSa
Kan	kan	sji	se	jos ^s	sd
Re	Re	GaRe	SaNi	DhaNi	Pa -
Ta	haa	th ^s	hai ^s	ss	sju
Dha	Dha	Dha	Dha	-	-Dha
Ka	maa	th	hai	s	sju
Ni	Ni	Ni	Ni	Ni	NiSa
Ka	maa	th	hai	s	sju
Ga	-Re	-	Sa	Dha	Pa
Ka	smaa	th	hai	te	re
Sa	Sa	Sa	-	-	-
Cha	ra	non	mein	s	s

Antara-II

×			O		
Sa	DhaPa	DhaPa	Pa	Pa	Pa
Go	das ^s	ss	va	ri	s
Sa	Ma	-	-	-	-
Gan	ga	s	s	s	s
Sa	DhaPa	DhaPa	Pa	Pa	Pa
go	das ^s	sva	ri	au	r



Notes

×			○		
Ga	<u>-Re</u>	<u>-Sa</u>	Re	Ga	-
Gan	<u>sga</u>	<u>ski</u>	naa	re	ṡ
<u>ReGa</u>	<u>ReSa</u>	<u>ReSa</u>	<u>DhaSa</u>	<u>DhaPa</u>	<u>DhaPa</u>
<u>Sauṡ</u>	<u>sga</u>	<u>andha</u>	<u>haiṡ</u>	<u>se</u>	<u>ska</u>
Ga	<u>-Re</u>	<u>-Sa</u>	<u>Sa</u>	-	-
Hi	<u>ṡṡ</u>	<u>sdhoo</u>	<u>ṡ</u>	<u>l</u>	<u>ki</u>
Pa	ṡa	ṡa	ṡa	ṡa	ṡa
Ka	shmi	r	ban	ga	l
Ma	Dha	Dha	Dha	Dha	Dha
Guja	ra	t	ke	ra	l
Ma	Dha	Dha	Dha	Dha	Dha
Ga	ta	wa	hi	dhoo	l
Ni	<u>Dha-</u>	Pa	Pa	-	-
Ki	<u>shooṡ</u>	l	ki	ṡ	ṡ
Pa	Pa	<u>-Ga</u>	Ma	Ma	<u>-Ma</u>
jaa	gi	<u>shu</u>	i	de	<u>ssh</u>
Pa	Dha	<u>-Ni</u>	Dha	Pa	-
Ki	aa	<u>sr</u>	ti	mein	ṡ
Pa	Ga	Re	Sa	Pa	<u>-Pa</u>
Jaa	gi	hu	i	de	<u>ssh</u>
Pa	Dha	<u>-Ni</u>	Dha	Pa	-
Ki	aa	<u>sr</u>	ti	mein	ṡ
Sa	Ga	<u>-Ga</u>	Ga	<u>MaGa</u>	<u>ReSa</u>
Ja	gi	<u>shu</u>	i	<u>bhaṡ</u>	<u>sr</u>
Re	Re	Re	<u>ReGa</u>	<u>ReGa</u>	<u>ReGa</u>
Ti	saa	th	<u>haiṡ</u>	<u>ṡṡ</u>	<u>ṡṡ</u>
Sa	Ga	<u>-Ga</u>	Ga	<u>MaGa</u>	<u>ReSa</u>
Ja	gi	<u>shu</u>	i	<u>bhaṡ</u>	<u>sr</u>



Notes

Re	Re	GaRe	SaNi	DhaNi	Pa –
Ti	saa	th _s	hai _s	ss	sjhu
Dha	Dha	Dha	Dha	Dha	–Dha
Ka	maa	th	hai	s	sjhu
Ni	Ni	Ni	Ni	Ni	NiSa
Ka	maa	th	hai	s	sjhu
Ga	Re	Sa	–	Dha	Pa
Ka	maa	th	hai	te	re
Sa	Sa	Sa	–	–	–
Chara	non	mein	s	s	s



INTEXT QUESTIONS 5.3

Choose the right answer

- The song is paying the gratitude.
 - to the nation
 - to the human being only
 - to the sky
- The poet describes the beauty of rivers
 - Ganga and Godavari
 - Krishna and Kaveri
 - Narmada and Tapi
- People of India are always ready to sacrifice their life because
 - To save the wild life
 - To save the sovereignty of the nation
 - To save the green plants only



Notes

Patriotic Song


D

Chanda Jaisi Dhara Hamari

‘Janani Janma bhumishcha swarga dapi gariyasi’

The purport is: Mother and the motherland are greater than heaven. This sort of emotion has been expressed through this patriotic song. India is an agricultural country. Many of the fairs and festivals of our country are based on the harvest seasons of its fertile land.

For us, grains are no less valuable than precious gems like diamond, emerald etc. In our country, spirituality is given a lot of importance, so, the whole world recognizes the moral values of our country. Our country is like an evergreen garden in which people always sing sweet and lovely songs.

On one hand, the hardworking farmers provide us with food grains and on the other hand our soldiers protect us from outside attacks by another country. That is why we salute them. All workers, artists and technicians are among the best in the whole world. Listen to the accompanying CD  for practical demonstration of the same composition.

Chanda Jaisi Dhara Hamari

Sthayi

Chanda Jaisi dhara hamari|
Phool samaan hamara watan||
Bharat ke kheton main upaje|
Heere, moti laal ratan||

- (1) Mitti mein sona upjate|
Iske mehnat kash insaan||
Seemaon ki raksha karte|
Jaagrook hai veer jawaan||
Yaa kisaan ho yaa jawaan ho|
Dono ko shat baar naman||
Bharat ke



Notes

(2) Rakshak hai eeman hamara|
Dharm hamara peheredaar||
Isiliye saari duniya mein|
Desh hamara hai sartaj||
Preet ke geet hai koyal gaati|
Ye hai sada bahaar chaman||
Bharat ke.....

(3) Iski mitti ki khushboo mein|
Kudrat ne hai masti bhari||
Duniya bhi hai dang dekhkar|
Kaamgaaron ki jaadugari||
Laakh koshishen karle dushman|
Chheen sakega na iska aman||
Bharat ke.....

Notation

Raga - Pahadi

Tala-Kaharwa (8 Matra)

Scale - F#

Alap

×				○			
Ḍha	—	—	—	Sa	Ṇi	Re	Sa
ṣ	ṣ	ṣ	ṣ	ṣ	ṣ	ṣ	ṣ
Ṇi	Ḍha	—	—	—	—	—	—
Aa	ṣ	ṣ	ṣ	ṣ	ṣ	ṣ	ṣ
Re	—	—	—	Ḍha	—	Re	—
Ho	ṣ	ṣ	ṣ	ho	ṣ	ho	ṣ
Sa	—	—	—	—	—	—	—
Ho	ṣ	ṣ	ṣ	ṣ	ṣ	ṣ	ṣ

Sthayi

×				○			
Ḍa	—	Ḍa	—	Ga	—	Ga	—
Chan	ṣ	da	ṣ	jai	ṣ	si	ṣ
Re	Re	—	Re	Ga	—	Ga	—
Dha	ra	ṣ	ha	ma	ṣ	ri	ṣ
Re	—	Re	Re	Sa	—	Ḍha	Ḍha
Phoo	ṣ	l	sa	ma	ṣ	n	ha



Notes

×				O			
Re	Sa	<u>GaRe</u>	Sa	Sa	—	—	—
Ma	₪	<u>ra₪</u>	wa	tan	₪	₪	₪
Ḍha	—	Ḍha	Ḍha	Ḍha	—	Ḍha	Sa
Bha	₪	ra	t	ke	₪	khe	₪
Ḍha	P̣a	P̣a	P̣a	P̣a	P̣a	P̣a	P̣a
Ton	₪	mein	₪	u	pa	je	₪
Pa	—	Pa	—	Ma	—	Ma	—
Hee	₪	re	₪	mo	₪	ti	₪
Ga	—	Ga	Re	Ga	Re	—	Sa
Laa	₪	l	ra	tan	₪	₪	₪
P̣a	—	P̣a	—	Ga	—	Ga	—
Chan	₪	ḍa	₪	jai	₪	si	₪
—	—	—	Pa	Ma	Ga	Re	Sa
₪	₪	₪	₪	₪	₪	₪	₪
Ga	—	—	—	—	—	—	—
₪	₪	₪	₪	₪	₪	₪	₪

Antara I

×				O			
Pa	—	Pa	—	Pa	—	Pa	—
Mi	₪	ṭti	₪	mein	₪	so	₪
Dha	Pa	Dha	Pa	Ga	Re	Ga	—
Na	₪	u	p	ja	₪	te	₪
—	—	—	Pa	Ma	Ga	Re	Sa
₪	₪	₪	₪	₪	₪	₪	₪
Sa	—	Sa	Sa	Re	—	Ga	—
I	₪	ke	₪	meh	₪	nat	₪
Dha	Dha	Dha	—	Pa	—	—	Pa
Ka	sh	in	₪	saa	₪	₪	n



X				O			
Dha	Dha	—	Dha	Dha	—	Dha	Ma
See	ṣ	ma	ṣ	on	ṣ	ki	ṣ
Ma	—	Ma	Re	Re	—	Re	Re
Ra	ṣ	ksha	ṣ	kar	ṣ	te	ṣ
Re	—	Re	Re	Ga	—	Ma	—
Jaa	ṣ	g	roo	ṣ	k	hai	ṣ
Dha	—	Dha	Pa	Pa	—	—	Pa
Vee	ṣ	r	ja	waa	ṣ	ṣ	n
Pa	—	Pa	—	Ga	—	Ga	—
Yaa	ṣ	ki	saa	ṣ	n	ho	ṣ
Re	Re	—	Re	Ga	—	Ga	—
Yaa	ṣ	ja	waa	ṣ	n	ho	ṣ
Re	—	Re	Re	Re	Sa	—	—
Do	ṣ	no	ṣ	ko	ṣ	sha	t
Ga	Re	Ga	Re	Sa	—	—	—
Baa	ṣ	r	na	ma	n	ṣ	ṣ
Dha	—	Dha	Dha	Dha	—	Dha	Sa
Bha	ṣ	ra	t	ke	ṣ	khe	ṣ
Dha	Pa	Pa	Pa	Pa	Pa	Pa	Pa
Ton	ṣ	main	ṣ	u	pa	je	ṣ
Pa	—	Pa	—	Ma	—	Ma	—
Hee	ṣ	re	ṣ	mo	t	ti	ṣ

Notes



Notes

×				○			
Ga	—	Ga	Re	Ga	Re	—	Sa
Laa	₤	l	ra	tan	₤	₤	₤
Pa	—	Pa	—	Ga	—	Ga	—
Chan	₤	da	₤	jai	₤	si	₤
—	—	—	Pa	Ma	Ga	Re	Sa
₤	₤	₤	₤	₤	₤	₤	₤
Ga	—	—	—	—	—	—	—
₤	₤	₤	₤	₤	₤	₤	₤

(Notation of Antara-II and III same as that of Antara-I)



INTEXT QUESTIONS 5.4

1. "Janavi Janma bhimishcha Swarga dapi gariyasi" — write the meaning of the line.
2. Many of the fairs and festivals are based on which season in India?
3. Which are the things that is compared with grains?

Patriotic Song

E

Sare Jahan Se Accha Hindostan Hamaara

‘Saara Jahaan Se Accha’ is a popular patriotic song written by Muhammad Iqbal. It is also referred to as ‘Tarana - i - Hindi’. In ode to the Indian sub-continent before independence around 1904, the general import of this song is that our motherland, Hindustan is better than the entire world. We are its nightingales and it is our garden above and bridge. It is the tallest mountain that watches over us. In its lap frolic thousands of rivers that make it the envy of paradise. Religion does not teach us to harbor animosity among ourselves. The original song has more verses, but the abridged version given below set to different times is popular in India.

Tala–Kaharwa

Lyricist – Muhammad Iqbal.

Sare Jahan Se Achchha Hindostan Hamara
Ham Bulbulen Hai Iski, Ye Gulsitan Hamara

Parbat Wo Sabse Ooncha Hamsaya Asman Ka
Woh Santri Hamara Wo Pasban Hamara

Godi Mein Khelti Hai Iski Hazaron Nadiyan
Gulshan Hai Jinke Dam Se Rashke Jinan Hamara

Mazahab Naheen Sikhata Apas Mein Bair Rakhana
Hindi Hain Ham, Watan Hai Hindostan Hamara



Notes



Notes

Saare Jahan Se Accha

Kaherwa/Dhumali Tala
(Drut Laya)

Sthayi

X	ReMa	O			X			O			X			O			X			O	Sa	
	(--)	PaDha	-Ma		PaDha	Dha-	Pa-	MaPa	-Ma	Pa-	-Sa	DhaPa	Ma-	DhaPa	Ma-	maas	raS	maaS	raS	maas	raS	Sa
	ss	jahan	sse		as	cchaS	HinS	doS	ss	tanS	Sha	DhaPa	Ma-	maas	raS	maas	raS	maas	raS	maas	raS	hum
	-Dha)	Ni-	-Dha		NiRe	Ša-	Dha-	PaPa	-Ma	Pa-	-Sa	DhaPa	Ma-	DhaPa	Ma-	maas	raS	maas	raS	maas	raS	Sa
X	Bul	O			X			O			X			O			X			O	Saa	
	s bu	PaDha	-Ma		us	kiS	wohS	gul	ssi	sha	sha	DhaPa	Ma-	maas	raS	maas	raS	maas	raS	maas	raS	hum
	-Dha)	leS	shein		PaDha	Dha-	Pa-	MaPa	-Ma	Pa-	-Sa	DhaPa	Ma-	maas	raS	maas	raS	maas	raS	maas	raS	Sa
		PaDha	-Ma		as	cchaS	HinS	doS	ss	tanS	Sha	DhaPa	Ma-	maas	raS	maas	raS	maas	raS	maas	raS	Sa
X	ReMa	O			X			O			X			O			X			O	Saa	
	(--)	PaDha	-Ma		us	kiS	wohS	gul	ssi	sha	sha	DhaPa	Ma-	maas	raS	maas	raS	maas	raS	maas	raS	hum
	ss	jahan	sse		as	cchaS	HinS	doS	ss	tanS	Sha	DhaPa	Ma-	maas	raS	maas	raS	maas	raS	maas	raS	Sa
	-Dha)	leS	shein		us	kiS	wohS	gul	ssi	sha	sha	DhaPa	Ma-	maas	raS	maas	raS	maas	raS	maas	raS	Sa



Antara	O	Sa	Par
×	Ṣa- Vaṣ Ṣe- Sanṣ	-Ṣa ṣt -Ṣa sta	- ṣ Sa ṣsa
O	DhaMa wohsa NiṢa riṣ	-Dha bsa -Ni ṣha	- ṣ Sa ṣsa
×	Ṣa- unṣ DhaNi maaṣ	- unṣ DhaNi maaṣ	- ṣ Sa ṣsa
O	DhaMa wohsa NiṢa riṣ	-Dha bsa -Ni ṣha	- ṣ Sa ṣsa
×	ReMa Reṣ	-Ma ṣṣ	- ṣ
O	- ṣṣ - ṣṣ - ṣṣ	- ṣṣ - ṣṣ - ṣṣ	- ṣ Sa ṣsa
×	Re- sas MaPa paaṣ	- sas MaPa paaṣ	- ṣ Sa ṣsa
O	ṢaRe yaaa Pa- banṣ	- yaaa Pa- banṣ	- ṣ Sa ṣsa
×	Re- sas MaPa paaṣ	- sas MaPa paaṣ	- ṣ Sa ṣsa
O	ṢaRe yaaa Pa- banṣ	- yaaa Pa- banṣ	- ṣ Sa ṣsa
×	SaNi Manṣ DhaPa maaṣ	- Manṣ DhaPa maaṣ	- ṣ Sa ṣsa
O	ṢaRe yaaa Pa- banṣ	- yaaa Pa- banṣ	- ṣ Sa ṣsa
×	Re- sas MaPa paaṣ	- sas MaPa paaṣ	- ṣ Sa ṣsa
O	ṢaRe yaaa Pa- banṣ	- yaaa Pa- banṣ	- ṣ Sa ṣsa
×	SaNi Manṣ DhaPa maaṣ	- Manṣ DhaPa maaṣ	- ṣ Sa ṣsa
O	ṢaRe yaaa Pa- banṣ	- yaaa Pa- banṣ	- ṣ Sa ṣsa
×	ReMa Reṣ	-Ma ṣṣ	- ṣ

rest of the Antraras to be sang in sunilar way

Notes



Notes



INTEXT QUESTIONS 5.5

Fill in the blanks

1. _____ is the tallest mountain that watches over us.
2. The general import of this song is that Hindustan is better than entire _____.
3. In the lap of Himalaya mountain frolic thousands of rivers that make it the _____.



WHAT YOU HAVE LEARNT

- In the patriotic song lesson poets have described the people of India in a different way.
- The poet has endeavoured to show his devotion towards his country as well as expressing unity in diversity.
- Paying the gratitude to the nation and beauty of rivers Ganga, Godavari etc.
- It is mentioned that people of India are always ready to sacrifice their life to save the sovereignty of the nation.



TERMINAL EXERCISE

1. Explain the background theory of the poetry. "Hind Desh Ke Niwasi".
2. "Unity in diversity" — explain
3. "The poet describes India as a living idol" — How do the poet describe?
4. Mother and Motherland are greater than heaven — explain.
5. Explain the background meaning of the song "Sare Jahan Se Acha".



ANSWERS TO INTEXT QUESTIONS

5.1

1. Described

2. Garland, flowers

3. Flowers, unite

5.2

1. Pride, Ganga

2. Idol

3. Ancient, Culture

5.3

1. To the nation

2. Ganga and Godavari

3. To save the sovereignty of the nation

5.4

1. Mother and motherland are greater than heaven.

2. Harvest season

3. Precious gems like diamond, emerald etc.

5.5

1. Himalaya

2. World

3. Envy of paradise



Notes




6

FOLK SONG

A

Garhwali

This is a Garhwali folk song that is sung during fairs and festivals of Uttaranchal. Just as meaningless words are used in songs for rhyming, similarly, such words are used in this song.

In this song, there is a dialogue between a man and woman in which the man invites the woman to see a fair in his village. The woman answers that during the Baragati of Jetha season, the crop of wheat in the fields looks very beautiful. So, she will come to see the fair. Listen to the accompanying CD  for practical demonstration of the same composition.



OBJECTIVE

After practicing this lesson the learner will be able to:

- explain the style and background of folk song;
- present the given folk song;
- state the lyrics of given folk song;
- identify the folk song of the state.

Garhwali Folk Song

- (1) Lai paki jala kelama lai paki jala kela|
Lai tu bhi aai jaanu re mera goun ka mela||
Ho nilima mera goun ka mela||
- (2) Lai teelu maan ka telama lai teelu maan ka tela|
Oh beeruma lai teelu maan ka tela||
Lai kati gati ohndi re tera goun ka mela||
- (3) Lai gehun jau ka leta maan, lai gehun jau ka leta|
Oh nilima nilima lai gehun jau ka leta||
Lai tera goun ka mela re baara gati jetha|
Oh nilima nilima bare gati jetha||
- (4) Lai kukadi ko beeta maan lai kukadi ko beeta|
Oh beeruma beeruma lai kukadi ko beeta||
Lai tera goun ka mela re chhaki lyula gita|
Oh beeruma beeruma chhaki lyula gita||



Notes

- (5) Lai peetaile parata maan lai peetaile parata|
Oh nilima nilima lai peetaile parata||
Yani launa git re tharavi khulya rata|
Oh nilima nilima tharavi khulya rata||
- (6) Lai dahi ki jamuna maan lai dahi ki jamuna|
Oh beeruma beeruma lai dahi ki jamuna||
Lai tera goun ka mela re kya deli samuna|
Oh beeruma beeruma kya deli samuna||
- (7) Lai gita laayi jhumaila maan lai gita aayi sumela|
Samona maan dyulu re apunu rumaila||
Oh nilima nilima apunu rumaila||
- (8) Lai kandali ko hera maan lai kandali ko hera|
Oh beeruma beeruma lai kandali ko hera||
Yakuli Yakuli re main lagadi ka dera|
Oh beeruma beeruma main lagadi ka dera||
Oh nilima nilima mera goun ka mela|
Oh beeruma beeruma tera goun ka mela||

Notation

Tala – Khemta (12 Matra)

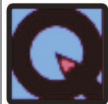
×	2			0			3				
								Sa	<u>Ga</u>		
								lai	5		
<u>Ga</u>	Pa	Ma	Ma	–	Pa	Pa	Pa	<u>Ga</u>	Sa	<u>Ga</u>	
Pa	ki	5	ja	5	la	ke	la	5	lai	5	
<u>Ga</u>	Ma	<u>Ga</u>	<u>Ga</u>	<u>Ga</u>	<u>Ga</u>	<u>Ga</u>	<u>Ga</u>	<u>Ga</u>	Ni	–	
Pa	ki	5	ja	5	la	ke	5	5	oh	5	
Ni	Sȧ	Ni	Sȧ	Sȧ	Sȧ	Ni	Pa	Ma	<u>Ga</u>	Sa	<u>Ga</u>
Ni	li	5	ma	5	5	ni	li	ma	5	lai	5
<u>Ga</u>	Ma	<u>Ga</u>	<u>Ga</u>	<u>Ga</u>	<u>Ga</u>	<u>Ga</u>	<u>Ga</u>	<u>Ga</u>	Sa	<u>Ga</u>	
Pa	ki	5	ja	5	la	ke	5	5	lai	5	
<u>Ga</u>	Pa	Ma	Ma	–	Pa	Pa	Pa	<u>Ga</u>	Sa	<u>Ga</u>	
Tu	bhi	5	aa	5	i	ja	nu	re	5	me	5



Notes

<u>Ga</u>	Ma	<u>Ga</u>	<u>Ga</u>	<u>Ga</u>	<u>Ga</u>	<u>Ga</u>	<u>Ga</u>	<u>Ga</u>	Ni	–	
Ra	goun	ᵛ	ka	ᵛ	ᵛ	me	ᵛ	la	ᵛ	oh	ᵛ
Ni	ᵛ	Sa	Ni	ᵛ	ᵛ	Sa	ᵛ	Sa	Ni	Pa	Ma
<u>Ga</u>	Sa	<u>Ga</u>	Ni	li	ᵛ	ma	ᵛ	ᵛ	ni	li	ma
									ᵛ	me	ᵛ
×			2			O			3		
<u>Ga</u>	Ma	–	<u>Ga</u>	<u>Ga</u>	<u>Ga</u>	<u>Ga</u>	<u>Ga</u>	<u>Ga</u>	<u>Ga</u>	Sa	<u>Ga</u>
Ra	goun	ᵛ	ka	ᵛ	ᵛ	me	ᵛ	la	ᵛ	lai	ᵛ

(Other Antaras are to be sung in the same way)



INTEXT QUESTIONS 6.1

Fill in the blanks


1. Garhwali folk song "Lai Paki jala kelama" sung during _____ and _____ of Uttaranchal.
2. In the song there is a dialogue between a _____ and _____.
3. In the song just as meaningless words are used in for _____.



Notes

B

Folk Song from Haryana

The given type of folk song comes in the category of socially educational song. If incorporated in our daily life, we can avoid many problems that we face. These songs can be sung in every season and on every occasion. People of all ages listen to these songs with enthusiasm. The gist of the song is that if a wise or learned person is given good advice and will benefit from it by following it properly. However, if a fool is given good advice even repeatedly, he will not follow it properly and will not be able to benefit from it. He wastes his life in useless disagreements. Listen to the accompanying CD  for practical demonstration of the same composition.

Folk Song from Haryana

Sthayi

Gyan ki baat sune gyani to samajhe ek ishare tai|
Nugara manas jaage konya sau-sau rukai mare tai||

- (1) Kaira manas kala dhori ghara pachhai me mori ho|
Us lathi ka nahin bharosa jiski laambi pori ho||
- (2) Saas bahu toi jhagadam jhagada nahin kaam ki gori ho|
Ghar kyan ne samjhani chahiye jo badbola chhori ho||
- (3) Bhai-bhai rahen jhagadate sabaki gaali khate hain|
Nugara manas jaage konya sau-sau rukai mare tai||
- (4) Bhagva baana dharana karke nyun ke sadhu hua karai|
Koi-koi sadhu to banajya jo ghar te badhu hua karai||
- (5) Bina bhajan ka sadhu tai ek tatttu laadu hua karai|
Asali sadhu dhare haribhajan ka jadu hua karai||
- (6) Bhakti bhajan bina kanphade mangen tuka dwara tai|
Nugara manas jaage konya sau-sau rukai mare tai||



Notes

×

GaMaPa MaGa ReGa ReSa
 Samajhe ek ishare tai
 SaRe GaMa GaSaRe GaSa
 Sausau rukai mare5 tai 5

×

PaDha DhaNi DhaPa Ma
 Ghara pacchaimeri mori ho
 GaMa MaPa MaMa Ma
 Jiskilambi pori ho

×

SaRe ReGa ReSa Sa
 Nahin kaamki gori ho
 SaRe ReGa ReSa Sa
 jo bad bola chhori ho

×

GaMa MaGa ReGa ReSa
 sabaki gaali khate hain

Notation

Tala-Kaharwa Tala (8 Matra)

Sthayi

O

PaPa PaPa DhaDha PaMaGa
 gyan kibaat sune gyani tai
GaGa ReSa NiDha SaSa
 nugara manas jaage konya

Antara-I

O

PaPa PaPa PaPa PaPa
 kaira manas kala dhor
 MaMa MaMa MaMa MaMa
 us lathi kanahin bharosa

Antara-II

O

GaGa GaGa ReGa GaGa
 saas bahu taijhagadam jhagada
 GaMa GaGa ReGa GaGa
 gharkyon nesam jhani chahiye

Antara-III

O

PaPa PaPa Dha Dha PaMaGa
 bhai bhai rahenjhaga
 GaGa ReSa – –
 nugara manas 5 5



Notes

Antara-IV

×

PaDha DhaNi DhaPa Ma
Nyunke sadhu hua karai
GaMa MaPa MaMa Ma
Gharte badhu hua karai

O

PaPa PaPa PaPa PaPa
bhagva baana dharana karke
MaMa MaMa MaMa MaMa
koikoisadhu tobana jyajo

Antara-V

×

SaRe ReGa ReSa Sa
Tattu laadu hua karai
Sa Re ReGa ReSa Sa
Bhajan kajadu hua karai

O

GaGa GaRe GaGa GaGa
bina bhajan kasadhu taiek
GaGa GaRe GaGa GaGa
asali sadhu dhare hari

Antara-VI

×

GaMa MaGa ReSa ReSa
mange tuka dwara tai

O

PaPa PaPa DhaDha PaMa
bhakti bhava bina kanphade
GaGa ReSa
nugara manas




INTEXT QUESTIONS 6.2

1. Write the gist of the song, "Gyan ki baat sune gyani".
2. In which season the song, "Gyan ki baat sune gyani", used to sung.
3. Write the category of this type of folk song.



Notes

The given Punjabi folk song is popular by the name 'Jindua'. In this song, the simplicity of common themes from daily life is expressed. The characteristics of different cities such as, Patiala, Karnal and Multan (Pakistan) are also mentioned in this song. For example, the famous silken cord from Patiala and the diet of wrestlers from Multan owing to which they are very strong, also find mention in the song. Apart from that, the beauty of Punjabi women has been expressed in relation to that of mango trees. Also, the sweetness of the Punjabi language has been praised and given importance in this song. Listen to the accompanying CD  for practical demonstration of the same composition.

Punjabi Folk Song

- (1) Jind mayi baaja tere kumlaiyan|
Teriyan ladaliyan bharjaiyan||
Be baagin pher kade na aaiyan|
Ve ik pal bah jaana mere kol||
Tere mithrene lagde bol||
- (2). Ve jind mayi je chalyon patiyale|
Ve otthon liyanvin reshami naale||
Ve adde chitte te adde kale|
Ve gallan karnike duniya vaale||
Oh ik pal bah jaana mere kol|
Ve tere mithrene ladge bol||
- (3) Jind mayi ambiyan me laga gaya boor|
Jatiyan te mukhde te verda noor||
Ve jinu vekh ke chadhe saroor|
Ve ik pal||
Ve tere mithre||



Notes

- (4) Jind mayi je chalyo multan|
 Otthe bade bade pahalwaan||
 Maaran mukki te kaddan jaan|
 Khande giriyan te badaam||
 Ve ik pal|
 Ve tere||
- (5) Jind mayi jattiyān khet val aiyan|
 Nak koka kanni baliyan paiyan||
 Ankhīyan kajale naal sajaiyan|
 Ik pal bah jaana mere makhna||
 Tere baajon vehda sakhna||
- (6) Jind mayi je chalyo pardes|
 Kade vi bhullin na apana des||
 Apani boli te apana vesh|
 Ik pal bah jaana mere chanda||
 Vichhoda do dilan da manda||

Notation

Tala-Kaharwa Tala (8 Matra)

(Initial music on Harmonium)

×				○			
Ġa	–	–	–	Re	–	–	–
Ṣa	–	–	Re	Dha	–	Ṣa	–
Ġa	–	–	–	Re	–	–	–
Ṣa	–	–	–	–	–	–	–

Full piece twice

×				○			
–	–	–	Ṣa	Ṣa	Ṣa	Re	Ġa
ṣ	ṣ	ṣ	ve	jin	d	ma	yi
Ṣa	Re	Re	Ġa	Ġa	–	Re	–
Baa	ṣ	ja	te	re	ṣ	ṣ	ṣ



Notes

×				O			
—	—	—	Sa	Ṣa	Ṣa	Ṛe	Ḡa
ṡ	ṡ	ṡ	ve	jin	d	ma	yi
Sa	Ṛe	Ṛe	Ḡa	Ḡa	—	Ṛe	—
Baa	ṡ	ja	te	re	ṡ	ku	ma
Dha	Ṣa	Ṣa	Ṣa	Ṣa	Ṣa	Ṛe	Ḡa
La	yi	aan	ve	te	ri	yan	ṡ
Ṣa	Ṛe	Ṛe	Ḡa	Ḡa	—	Ṛe	—
La	ṡ	da	li	yan	ṡ	ṡ	ṡ
—	—	—	Sa	Ṣa	Ṣa	Ṛe	Ḡa
ṡ	ṡ	ṡ	ve	te	ri	yan	ṡ
Ṣa	Ṛe	Ṛe	Ḡa	Ḡa	—	Ṛe	Ṛe
La	ṡ	da	li	yan	ṡ	bha	ra
Dha	Ṣa	Ṣa	Ṣa	Ṣa	Ṣa	Ṛe	Ḡa
Ja	yi	yan	ve	baa	ṡ	gin	ṡ
Ṣa	Ṛe	Ṛe	Ḡa	Ḡa	—	Ṛe	—
Phe	ṡ	ra	ka	de	ṡ	na	ṡ
Dha	Ṣa	Ṣa	Ṣa	Ṣa	Ṛe	Ṛe	Ḡa
Aa	yi	an	ve	i	k	pa	l
Ṣa	Ṛe	Ṛe	Ḡa	Ḡa	—	Ṛe	Ṛe
Bah	ṡ	ja	ṡ	na	ṡ	me	re
Dha	Ṣa	Ṣa	Ṣa	Ṣa	Ṛe	Ṛe	Ḡa
Ko	ṡ	l	ve	te	ṡ	re	ṡ
Ṣa	Ṛe	Ṛe	Ḡa	Ḡa	·	Ṛe	—
Mi	th	re	ne	la	g	de	ṡ
Dha	Ṣa	—	—	—	Ṣa	Ḡa	Ṛe
Bo	ṡ	ṡ	ṡ	ṡ	l	ṡ	ṡ
Ṣa	—	Ḡa	Ṛe	Ṣa	—	Ḡa	Ṛe
ṡ	ṡ	ṡ	ṡ	ṡ	ṡ	ṡ	ṡ

(The rest of the antaras are to be sung in the same way along with the piece on Harmonium)



INTEXT QUESTIONS 6.3

Choose the right answer :

1. Name of the given Punjabi folk song is _____.
 - (i) Jindua
 - (ii) Sari Gaan
 - (iii) Bhangra
2. In this song the beauty of Punjabi woman has been expressed in relation to
 - (i) Flower
 - (ii) Mango tree
 - (iii) Fish
3. What has been praised and given importance in this song
 - (i) Punjabi food
 - (ii) Punjabi clothes
 - (iii) Punjabi language




Notes



Notes

D

Bengali Folk Song 'Sari Gana'

Sari gana is one of the most popular folk songs of Bengal that is sung in West Bengal as well as Bangladesh. The tempo used in this song is usually fast. It is mostly sung during boat race by the boat men. The following song is based on Dadra Tala. The accompanying instruments used along with this song are Dotara and Tabla. In this song, the leader of the boat men is encouraging the boat racers to row the boat rapidly. See accompanying CD  for practical demonstration of the same composition.

Bengali Folk Song**Sthayi**

Rupsi nodir nao|
 Sujan majhir nao||
 Tartaraiya jay hay re|
 Kon ba deshe ujan baiya jay re||

Antara

Aarey hei samalo heiyo|
 Aarey tagod diya baiyo||
 Phulmotir keramoti vida dekhaiyo hayre|
 Kon ba deshe ujan baiya jay re||

Sanchari

Buda miyanr beta re bhai, kaila chachar lati|
 Jan diya baiyo re mon, phuilla buker chhati||

Abhog

Aarey boitha maro heiyo|
 Aarey shakto hate baiyo||
 Maynamoti ujan gange shanshanaiya jay hay re|
 Kon ba deshe ujan baiya jay re|

Notation

Tala-Dadra Tala (6 Matra)



Notes

Sthayi

×			O			×			O		
Sa	Sa	Sa	Sa	Re	Re	Ga	–	Ga	–	–	–
Ru	p	si	no	di	r	na	ᵛ	o	ᵛ	ᵛ	ᵛ
Sa	Sa	Sa	Sa	Re	Re	Ga	–	Ga	–	–	–
Su	ja	n	ma	jhi	r	na	ᵛ	o	ᵛ	ᵛ	ᵛ
Pa	Pa	Pa	Pa	<u>Ni</u>	<u>Ni</u>	Dha	–	Pa	Ma	Ma	Ga
Ta	r	ta	ra	i	ya	ja	ᵛ	y	ha	y	re
Sa	Sa	Sa	Re	Ga	–	Sa	Sa	Sa	Re	Ga	Ga
Ko	Sn	ba	de	she	ᵛ	u	ja	n	ba	i	ya
Re	Ga	Re	Sa	–	–	–	–	–	Pa	Pa	Dha
Ja	ᵛ	y	re	ᵛ	ᵛ	ᵛ	ᵛ	ᵛ	aa	ᵛ	rey

Antara

×			O			×			O		
Ṡa	Ṡa	Ṡa	Ṡa	Ṡa	–	ṠaṠa	Ṡa	Dha	Pa	–	Dha
He	i	sa	ma	lo	ᵛ	hei	yo	ᵛ	aa	ᵛ	rey
Ṡa	Ṡa	Ṡa	Ṡa	Ṡa	–	ṠaṠa	Ṡa	–	–	–	–
Ta	go	d	di	ya	ᵛ	bai	yo	ᵛ	ᵛ	ᵛ	ᵛ
Ni	–	Ṡe	Ṡa	Ṡa	Ṡa	Ni	Ni	Ṡa	Ni	Dha	Pa
Phu	ᵛ	l	mo	ti	r	ke	ra	ᵛ	mo	ti	ᵛ
Pa	Pa	Pa	<u>Ni</u>	Dha	–	Pa	Pa	Ma	Ma	Ga	Re
U	i	da	ᵛ	de	ᵛ	kha	i	yo	ha	y	re

×			O			×			O		
Sa	–Sa	Sa	Re	Ga	–	Sa	Sa	Sa	Re	Ga	Ga
Ko	Sn	ba	de	she	ᵛ	u	ja	n	ba	i	ya
Re	Ga	Re	Sa	–	–	–	–	–	–	–	–
Ja	ᵛ	y	re	ᵛ	ᵛ	ᵛ	ᵛ	ᵛ	ᵛ	ᵛ	ᵛ



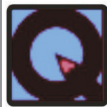
Notes

Sanchari

×	O	×	O
Sa Sa Sa Bu da 5	Sa Pa Pa mi yan r	Sa Sa Sa be ta 5	Sa Pa Pa re bha i
Sa Sa Sa Ka i la	Sa Sa Re cha cha r	Re Ga – la ti 5	– – – 5 5 5
Pa – Pa Ja 5 n	Pa Pa Ni di ya 5	Dha Dha Pa ba i yo	Ma Ga Ga re mo n
Sa Sa Sa Phu i la	Re Ga Ga bu ke r	Re Sa – chha ti 5	

Abhog

×	O	×	O
			Pa – Dha aa 5 rey
Ṣa Ṣa Ṣa Bo i tha	Ṣa Ṣa – ma ro 5	ṢaṢa Ṣa Dha hei yo 5	Pa – Dha aa 5 rey
Ṣa Ṣa Ṣa Sha k to	Ṣa Ṣa – ha te 5	ṢaṢa Ṣa – lai yo 5	– – – 5 5 5
×	O	×	O
Ni Ni Re Ma y na	Ṣa Ṣa – mo ti 5	Ni Ni Ṣa u ja n	Ni Dha Pa gan ge 5
Pa Pa Ni Sha n sha	Ni Dha Pa na i ya	Pa – Ma ja 5 y	Ma Ga Re ha y re
Sa –Sa Sa Ko Sn ba	Re Ga – de she 5	Sa Sa Sa u ja n	Re Ga Ga ba i ya
Re Ga Re ja 5 y	Sa – – re 5 5		



INTEXT QUESTIONS 6.4

Fill in the blanks.


1. Sari gana is one of the popular folk songs of _____ as well as _____.
2. The tempo used in sari gana is _____.
3. The accompanying instruments used with sari gana are _____ and _____.



Notes

E

Folk Song from Chhatisgarh

The theme of the following song is glory of Chhatisgarh. It is sung by men and women of any caste and in a group. This song used to be sung even before the creation of Chhatisgarh state. It describes the various rivers, mountains, fields and meadows that beautify the landscape of Chhatisgarh. Some main districts are also mentioned. Listen to the accompanying CD  for practical demonstration of the same composition.

Folk Song from Chhatisgarh

Sthayi

Arapa pairi ke dhara mahanadi he apara|
 Indravati ha pakhare tore paiyan||
 Jai ho jai ho Chhatisgarh bhuiyan|
 Jai ho jai ho Chhatisgarh bhuiyan||
 Mahun binati karanva tore bhuiyan|

- (1) Sohe bindiya sahi ghata dongri pahada|
 Chanda surujai banai tore naina||
 Sonha dhana se anga lugra hariyar he ranga|
 Tore boli have sughara naina||
 Achara tore dolavaya purvaiya|
 Mahun panva padava tore bhuiyan||
 Jai ho jai ho Chhatisgarh bhuiyan||

- (2) Raigarh have sughara tore maunre mukut|
 Saraguja au Bilaspur he baiha||
 Raipur kaniha sahi ghata sughar have|
 Durug bastar sohe pajaniya||
 Nandeganve navagarh dhaniya|
 Mahun pave padava tore bhuiyan||
 Jai ho jai ho Chhatisgarh bhuiyan||



Notes

Notation

Tala-Rupak Tala (7 Matra)

Sthayi

×			2		3	
			Ḍha	Sa	Sa	—
			a	ra	pa	ṣ
Re	Ma	—	Ma	—	—	Ga
Pai	ṣ	ṣ	ri	ṣ	ṣ	ke
Re	Sa	—	Ḍha	Sa	Sa	—
Dha	ṣ	ra	ma	ṣ	ha	ṣ
Re	Ma	—	Ma	—	—	Ga
Na	di	ṣ	he	ṣ	ṣ	a
Re	Sa	Sa	Ga	—	Pa	—
Pa	ṣ	ra	in	ṣ	dra	ṣ
Dha	Dha	—	Dha	—	—	Dha
Va	ti	ṣ	ha	ṣ	ṣ	pa
<u>Ni</u>	Dha	—	Pa	Ga	<u>Ni</u>	Dha
Kha	re	ṣ	to	ṣ	ṣ	re
Pa	Ni	Dha	Pa	—	Ma	Ga
Pai	ṣ	ṣ	yan	ṣ	ṣ	ṣ
Re	Sa	—	Sa	—	Re	—
ṣ	ṣ	ṣ	jai	ṣ	ho	ṣ
Pa	—	—	Pa	Dha	—	—
Jai	ṣ	ṣ	ho	ṣ	ṣ	ṣ
Pa	Ma	Ga	—	Re	—	Ga
Chha	tti	ṣ	ṣ	ga	ṣ	rh
—	Re	—	—	Sa	—	—
ṣ	bhu	i	ṣ	yan	ṣ	ṣ



×			2			3		
Sa	–	Re	–	Pa	–	–		
Ma	₵	hun	S	bi	na	₵		
Ma	Pa	Dha	Pa	–	Ma	Ga		
Ti	₵	₵	ka	ran	va	₵		
–	Re	–	Ga	–	Re	–		
To	₵	re	₵	bhu	i	₵		
–	Sa	–						
Yan	₵	₵						

Notes

Antara-I

×			2			3		
			Ga	Pa	Pa	–		
			So	₵	he	₵		
Dha	Ṡa	–	Sa	–	–	Ni		
Bin	di	₵	ya	₵	₵	sa		
Dha	Pa	–	Ga	–	Pa	–		
Hi	₵	₵	gha	₵	ta	₵		
Dha	Ni	–	Dha	00–	–	Pa		
Don	ga	₵	ri	₵	₵	pa		
Pa	–	–	Ga	–	Pa	–		
Ha	₵	da	chan	₵	da	₵		
Dha	Dha	–	Dha	–	–	Dha		
Su	ru	₵	jai	₵	₵	ba		
NiDha	PaGa	–	Ga	<u>Ni</u>	Dha	<u>Ni</u>		
NaiS	₵₵	₵	to	₵	₵	re		
Pa	Dha	–	Pa	–	Ma	Ga		
Nai	₵	₵	na	₵	₵	₵		
Re	Sa	–	Dha	Sa	Sa	–		
₵	₵	₵	so	n	ha	S		



Notes

×			2		3		
Re	Ma	–	Ma	–	–	Ga	
Dha	ṡ	ṡ	na	ṡ	ṡ	ke	
Re	Sa	–	Dha	Sa	Sa	–	
An	ga	ṡ	lu	ga	ra	ṡ	
Re	Ma	–	Ma	–	–	Ga	
Ha	ri	S	ya	ra	he	S	
Re	Sa	Sa	Ga	–	Pa	–	
Ran	ga	–	to	ṡ	re	ṡ	
Dha	–	–	Dha	–	–	Dha	
Bo	ṡ	ṡ	li	ṡ	ṡ	ha	
<u>NiDha</u>	<u>PaGa</u>	–	Ga	<u>Ni</u>	Dha	<u>Ni</u>	
<u>Veṡ</u>	<u>ṡṡ</u>	ṡ	su	ṡ	gha	ra	
Pa	Dha	–	Pa	–	–	–	
Nai	ṡ	ṡ	na	ṡ	ṡ	ṡ	
Ga	Pa	Pa	–	Dha	Sa	–	
A	cha	ra	ṡ	to	ṡ	ṡ	
Sa	–	–	<u>ReSa</u>	Ni	–	–	
Re	ṡ	ṡ	<u>doṡ</u>	la	va	ya	
Dha	–	Pa	–	Pa	<u>Ni</u>	Dha	
Pu	ṡ	–	ṡ	va	i	ṡ	
Pa	–	Ma	Ma	Ga	Re	Sa	
Ya	ṡ	ṡ	ṡ	ṡ	ṡ	ṡ	
Sa	–	Re	–	Pa	–	–	
Ma	ṡ	hun	ṡ	pa	ṡ	ṡ	
Pa	Dha	–	–	Pa	Ma	Ga	
Va	ṡ	ṡ	pa	da	va	ṡ	
–	Re	–	Ga	–	Re	–	
To	ṡ	re	ṡ	bhu	i	ṡ	
–	Sa	–					
Yan	ṡ	ṡ					



Antara-II

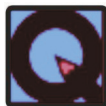
×			2			3		
			Ga	Pa		Pa	–	
			Ra	i		ga	rh	
Dha	Ṡa	–	Ṡa	–	–	–	Ni	
Ha	ṡ	ṡ	ve	ṡ	ṡ	ṡ	su	
Dha	Pa	–	Ga	–	Pa	–	–	
Gha	ra	ṡ	to	ṡ	re	ṡ	ṡ	
Dha	<u>Ni</u>	–	Dha	–	–	–	Pa	
Ma	un	ṡ	re	ṡ	ṡ	ṡ	mu	
Pa	–	–	Ga	–	Pa	–	–	
Ku	ta	ṡ	sa	ra	gu	ṡ	ṡ	
Dha	Dha	–	Dha	–	–	–	Dha	
Ja	ṡ	ṡ	au	ṡ	ṡ	ṡ	bi	
<u>NiDha</u>	<u>PaGa</u>	–	Ga	<u>Ni</u>	Dha	<u>Ni</u>	<u>Ni</u>	
<u>Laṡ</u>	<u>saṡ</u>	Spu	ra	he	ṡ	ṡ	ṡ	
Pa	Dha	–	Pa	–	Ma	Ga	Ga	
Bai	ṡ	ṡ	ha	ṡ	ṡ	ṡ	ṡ	
Re	Sa	Sa	Dha	Sa	Sa	–	–	
ṡ	ṡ	ṡ	ra	i	pu	r	r	
Re	Ma	–	Ma	–	–	–	Ga	
ka	ni	ṡ	ha	ṡ	ṡ	ṡ	sa	
Re	Sa	–	Dha	Sa	Sa	–	–	
Hi	ṡ	ṡ	gha	ṡ	ta	ṡ	ṡ	
Re	Ma	–	Ma	–	–	–	Ga	
Su	ṡ	ṡ	ghar	ṡ	ṡ	ṡ	ha	
Re	Sa	Sa	Ga	–	Pa	–	–	
Ve	ṡ	ṡ	du	ṡ	ru	ga	ga	
Dha	–	–	Dha	–	–	–	Dha	
Ba	ṡ	ṡ	tar	ṡ	ṡ	ṡ	so	

Notes



Notes

×			2			3		
NiDha	PaGa	—	Ga	<u>Ni</u>	Dha	<u>Ni</u>		
Heऽ	ऽऽ	ऽ	pai	ऽ	ऽ	ऽ		
Pa	Dha	—	Pa	—	—	—		
Ja	ni	ऽ	yan	ऽ	ऽ	ऽ		
Ga	Pa	Pa	—	Dha	Ṡa	—		
Nan	ऽ	de	ऽ	gan	ऽ	ऽ		
Ṡa	—	—	ReṠa	Ni	—	—		
Ve	ऽ	ऽ	naऽ	va	ऽ	ऽ		
Dha	—	Pa	—	Pa	<u>Ni</u>	Dha		
Ga	ऽ	rh	ऽ	dha	ni	ऽ		
Pa	—	Ma	Ma	Ga	Re	Sa		
Ya	ऽ	ऽ	ऽ	ऽ	ऽ	ऽ		
Sa	—	Re	—	Pa	—	—		
Ma	ऽ	hun	ऽ	pan	ऽ	ऽ		
Pa	Dha	—	—	Pa	Ma	Ga		
Va	ऽ	ऽ	pa	da	va	ऽ		
—	Re	—	Ga	—	Re	—		
To	ऽ	re	ऽ	bhu	i	ऽ		
—	Sa	—	Sa	—	Re	—		
Yan	ऽ	ऽ	jai	ऽ	ho	ऽ		
Pa	—	—	Pa	Dha	—	—		
Jai	ऽ	ऽ	ho	ऽ	ऽ	ऽ		
Pa	Ma	Ga	—	Re	—	Ga		
Chha	titi	s	ऽ	ga	ऽ	rh		
—	Re	—	—	Sa	—	—		
ऽ	bhu	i	ऽ	yan	ऽ	ऽ		
—		—	—					
ऽ		ऽ	ऽ					



INTEXT QUESTIONS 6.5

1. Write in brief the theme of the song "Arapa pairi ke dhar".
2. Write in brief the background of prescribed folk song from Chhatisgarh.
3. Which usually sung this folk song.




Notes

F

Rajasthani Folk Song

This is a Rajasthani folk song. This song is usually sung in traditional fairs by Kalbelias. This is one of the popular folk songs of Rajasthan. It is also sung during Nag Panchami, Veer Puri and Goga Navami. This song is accompanied by dance. It is based on Shringar rasa. It is popular in every city and village of Rajasthan. Traditionally, this song was for the entertainment of kings. Today, the new generation is entertained by it.

The Kalbelias celebrate all the festivals and fairs of Hindus. This song is particularly sung during fairs. It is popular in India as well as abroad. Listen to the accompanying CD  for practical demonstration of the same composition.

Rajasthani Folk Song

Sone ri dharti jathe chandi ro asman|
Rang ranglelo ras bhariyo mharo pyaro rajasthan||

Sthayi

Ararararara ra|
Re kaalio kood padiyo mela mein|
Saikal puncher kar laayo||
Ararara ra|

- (1) Jaipur jaije kabjo laiye|
Kabjo lal booti ko||
Ararara ra|
- (2) Do din dab ja re dokariya|
Chhori mhari baajariyo kaate||
Ararara ra|
- (3) Re ghodi chhappare main chhup ja re|
Chhori tanai lebaano aayo||
Ararara ra|



Notes

- (4) Re kaajal teeki ke nakhare mein|
Chhori mhari mar mat jaije re||
Ararara ra|
- (5) Re chhori jhatak matak mat chaal|
Kamar mein lachako pad jaasi||
Ararara ra|
Re kaalio kood padiyo mela mein|
Saikal puncher kar laayo||
Ararara ra|

Notation

Tala-Kaharwa (8 Matra)

Ġa	Ġa	ĠaRe	Re	ReĠa	- Ġa	-
So	ne	riᅡ	dhar	tiᅡ	ᅡ ja	the
Ġa	Ġa	PaĠa	PaĠa	Re -	-	
Chan	di	roᅡ	ᅡᅡ	aᅡ	s	
ĠaRe	ĠaRe	NiDha	NiDha	Pa		
Maᅡ	ᅡᅡ	ᅡᅡ	ᅡᅡ	n		
Re	Re	ReNi	Re - -	Sa	-	ĠaRe Sa
rang	rangee loᅡ	ras	bhari yo	mharo	pyaro	ra jas than

Sthayi

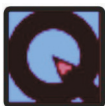
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Dha- —	Sa- —	— Dha-	Pa- Pa-	Pa - - -	- - - -	Ġa - Ġa -	Ġa - Ġa -	
Kooᅡ ᅡd	paᅡ diᅡ	yoᅡ meᅡᅡ	ᅡ laᅡ ᅡᅡ	meiᅡᅡ	ᅡᅡ ᅡᅡ	ka ᅡ li ᅡ	o ᅡ ᅡ ᅡ	
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PanS	SS	chaS	rS	kaSrS	la	S	SS	yoS	S	SSS	S	S	S	S	S	S	S	S	S	S
·	Sa	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---
A	5	ra5	ra5ra5	ra5	ra5	ra5	ra5	ra5	ra5	55	55	55	55	55	55	55	55	55	55	55

(Notation of all Antaras same as that of Sthayi)



Notes



INTEXT QUESTIONS 6.6

Fill in the blanks

1. This song is one of the popular folk songs of _____.
2. This song is accompanied by _____ and it is based on _____ raga.
3. This song is particularly sung during _____.



WHAT YOU HAVE LEARNT

- In this Folk song lesson explain the style and background of folk and tribal people.
- The Garhwali folk song that is sung during fairs and festivals of Uttaranchal.
- The prescribed folk song from Haryana sung every season and occasion.
- The given folk song is popular by the name "Jindua".
- Sarigana is one of the most popular folk songs of Bengal as well as Bangladesh.
- The theme of given folk song from Chhatisgarh is glory of Chhatisgarh.
- The prescribed folk song from Rajasthan usually sung in traditional fairs by Kalbelias.



TERMINAL EXERCISE

1. Describe the background of the given Garhwali folk song.
2. Write the lyrics (eight lines) of prescribed folk song from Haryana.



Notes

3. Explain the theme of given Jindua – Panjabi folk song.
4. Write the background of given Sarigana and also state name the accompanying instruments.
5. Write three difference between folksong from Chhatisgarh and Rajasthan.



ANSWERS TO INTEXT QUESTIONS

6.1

1. Fairs, festivals
2. Man, Woman
3. Rhyming

6.2

1. A wise or learned person is given good advice, will benefit from it. But if a fool is given good advice will not be able to benefit from it.
2. Every season and on every occasion.
3. Socially educational song.

6.3

1. Jindua
2. Mango tree
3. Punjabi language

6.4

1. West Bengal, Bangladesh
2. Usually fast
3. Dotara, Tabla

6.5

1. Glory of Chhatisgarh
2. It describes the various rivers, mountains, fields and meadows that beautify the landscape of Chhatisgarh.
3. Any caste

6.6

1. Rajasthan
2. Dance, Shringar Rasa
3. Fairs

NATIONAL SONG



Notes

'Vande Mataram' is the National song of India written by Bankim Chandra Chattopadhyay in 1882. Originally it was in two languages Bengali and Sanskrit. National song is sung on any National occasion. This song inspired freedom fighters a lot during the Indian Independence movement. It was first sung in 1896 in a political meeting of Indian National Congress. The song shares the same status as the National Anthem 'Jana Gana Mana' barring certain official dictates. The phrase 'Vande Mataram' itself was mantra of revolutionaries and nationalist leaders during the country's struggle for freedom. The poem features in Bankim Chandra Chattopadhyay's patriotic novel 'Ananda math'.



OBJECTIVE

After practicing this lesson the learner will be able to:

- explain the background history of National Anthem and National song;
- state the lyrics of National Anthem and song;
- describe the rules of National Anthem during singing;
- sing the National Anthem and song in a proper laya and rhythm.

Vande Mataram

Vande maataram..
 vande maataram..
 maataram..
 sujalaam sufalaam malayaj sheetalaam
 shasyasyshyamalaam maataram vande..
 shubhrajyotsna pulakit yaaminiim
 phulla kusumita drumadal shobhiniim
 suhaasinim sumadhura bhaashhinim sukhadaam varadaam
 maataram.. vande maataram

—Bankim Chandra Chattopadhyay



Notes

Vande Mataram

Kaherwa Tala

Sthayi	X	O	X	O	X	O	X	O	X	O
Sa	Re	-Ma	PaMa	-	Ma	Pa	-Ni	-	ŚaŚa	-
Van	de	Sma	Sfa	S	van	de	Sma	S	ram	S
SāRe	NiS	DhaPa	-Pa	GaRe	RePa	MaMa	GaRe	-Ga	Sa	-Sa
Suj	laS	S	S	S	mala	yaj	shis	S	la	S
Sa	ReMa	PaMa	Pa	-	Ma	Pa	-Ni	SaNi	Śa	-
Sha	syashya	S	lam	S	Van	de	Sma	S	ram	S



Notes



INTEXT QUESTIONS 7.1

Fill in the blanks

1. Vande Mataram is the _____ song.
2. National song was written in two languages _____ and _____.
3. "Vande Mataran" Song inspired ____ fighters during the Indian ____ congress.

National Anthem

National Anthem of the India is a song sung by the people of India on National occasions. National Anthem of India starts from "Jana Gana Mana" and ends with Jaya hey. It was written in the highly sanskritised language Bengali by Rabindranath Tagore. The lyrics and music of the National Anthem was given by Rabindranath Tagore in 1911. The first stanza of the song was adopted by constituent Assembly of India as the National Anthem on 24 January 1950.

Jana gana mana adhinayaka, jaya hey
 Bharata bhaagya vidhata,
 Punjab Sindhu Gujarat Maratha
 Dravida Utkala Banga
 Vindhya Himachal Yamuna Ganga
 Uchchhala jaladhi tarang,
 Tava shubha naame jaage,
 Tava shubha aashish mange,
 Gaahe tava jaya gaatha,
 Jana gana mangal daayak, jaya hey
 Bhaarat bhaagya vidhata
 Jaya hey Jaya hey Jaya hey
 Jaya jaya jaya, jaya hey

—Rabindra Nath Tagore



Jana Ganga Mana Adhinayak

Kaherwa Tala

	X	O		X	O		X	O		X	O
Sa	Re	Ga	na	Ga	Ga	na	Ga	Ga	ya	Re	Ga
Ja	na	ga	na	na	a	na	dh	ya	ya	ja	ya
Ma							hi				
Ga		Ga	Re	Re	Re	Re	vi	Sa	Sa		
Bha		ra	bha	bha	gya	vi	vi	ta	ta		
Sa								Pa	Pa		
Pa		Pa	Pa	Pa	Pa	Pa	Pa	Pa	Pa	Pa	Ma
Ja		b	S	S	gu	j	j	t	t	ra	Ma
Ma		Ma	Ma	Ma	Ma	Ga	Ga	Ga	Ga		
Dra		vi	u	u	tka	I	I	ga	ga		
Sa						Re	Re			Pa	
Ga		Ga	Ga	Ga	Ga	Re	Re	Pa	Pa	Ma	Ma
vin		Dhya	ma	ma	cha	I	I	mu	na	gan	ga

Notes



Notes

X	Ma	-	S	-	S	-	S	-	S	Ma	Bha	Sa	Hey	Hey	Ma	Hey
O	-	Ma	ra	-	S	-	S	-	S	Ma	ra	-	S	-	S	-
X	Ga	Ma	bha	-	S	-	S	-	S	Ga	Ma	bha	-	S	-	S
O	-	Ga	gya	-	S	-	S	-	S	Ga	gya	-	S	-	S	-
X	Ga	Re	dha	Dha	Ni	hey	Sa	ja	Ga	Re	dha	Dha	Ni	hey	Sa	ja
O	Ma	S	-	S	Sa	ya	ya	ja	Re	Re	ya	ya	ja	Re	ya	ja
X	-	Ma	t	-	S	-	S	-	S	-	Ma	t	-	S	-	S
O	-	Ma	-	-	S	-	S	-	S	-	Ma	-	-	S	-	S
X	-	-	-	-	S	-	S	-	S	-	-	-	-	S	-	S
O	-	Ga	ta	-	S	-	S	-	S	Ga	ta	-	S	-	S	-
X	-	-	S	-	S	-	S	-	S	-	-	S	-	S	-	S
O	-	Ni	ja	Pa,	ja	ya	Re	ja	Re	Ni	ja	Pa,	ja	Re	ja	ya
X	-	-	S	-	S	-	S	-	S	-	-	S	-	S	-	S



Notes



INTEXT QUESTIONS 7.2

1. Write the starting notes of National Anthem.
2. Who was given the music and lyrics of National Anthem.
3. In the poetry, which stanza was adopted by constituent Assembly of India as the National Anthem.



WHAT YOU HAVE LEARNT

- "Vande Mataram" is the National song of India Written by Bankim Chandra Chattopadhyay.
- National Song sung on any National Occasion.
- The phrase Vande Mataram itself was mantra of revolutionaries and nationalist leaders during country's struggle for freedom.
- Jana Gana Mana is the National Anthem of India.
- National Anthem was written in the highly sanskritised language, Bengali by Rabindranath Tagore.



TERMINAL EXERCISE

1. Write the background theme of National Song.
2. Write in brief about the National Anthem.
3. Write the lyrics of the National Anthem.



ANSWERS TO INTEXT QUESTIONS

7.1

1. National
2. Bengali, Sanskrit
3. Freedom, National

7.2

1. Jana Gana Mana
2. Poet Rabindranath Tagore
3. First.stanza



Notes

Curriculum of Hindustani Music (242)

Secondary Level

Rationale

Since time immemorial music has been an effective way of expressing various emotions like joy, sorrow, relaxation etc. Music is the most natural and spontaneous medium of communication as compared to other art forms as it is directly related to 'Prana' or soul. In Indian culture and heritage it has been an integral part of Indian psyche as it is related to every aspect of life and is closely associated with human society. Human beings have a natural affinity towards sound and rhythm prevalent in the universe which form the basic elements of music. That is the reason why music has been considered as the best medium for the recitation of mantras contained in various Vedas, particularly the Sama Veda.

Objectives

This course will provide an adequate knowledge of theory and practical of Hindustani music.

General Objectives

After studying this course, the learner will be able to:

- describe history and various technical terms of Indian music;
- state contribution of various personalities in the field of music; and
- explain Svara and Tala in general.

Specific Objectives

After studying the lessons the learner will be able to:

- describe the important elements of classical and light music;
- define the prescribed technical terms;
- identify the prescribed Ragas and Talas;
- explain the prescribed forms and compositions;
- write the notation of the composition.

Eligibility Conditions

- The eligibility for the music course will be passed class VIII/equivalent examination.
- Those who have interest in the field of music.

Delivery method

The delivery method for this course will be through print material along with audio cassettes or CD.

Time Frame

This is an academic course. This course will be of one year duration and extend upto five years. This means that the course can be completed in one year but the open learning system gives flexibility to the learner to complete the course in five years.

Scheme of Examination

Total marks – 100

Theory – 40 marks and Practical – 60 marks

Course structure

Minimum study hours and Marks allotted to each module in Theory and Practical are as follows:

Module No.	Module Name	Minimum Study Hours	Marks
Theory			
I.	General Musicology	48	20
II.	Brief history of Hindustani Music (Ancient and Medieval)	36	10
III.	Pioneers of Hindustani Music	36	10
Practical			
IV	Hindustani Classical Music	35	30
V	Tala and Alankaras	45	15
VI	Hindustani Non Classical Music	40	15
	Total	240	100

Scheme of Studies

Practical

3 hours

Marks - 60

Module –IV Hindustani Classical Music

Marks - 30

Approach: Hindustani classical music is an inseparable element of Indian culture. Musicologists have contributed at every step in the development of modern day

Hindustani classical music have taken it to glorious heights. Hindustani music has earned respect and recognition globally. In this module the lessons are as follows:

Lesson 1 Drut Khayal :- Any three (Ragas - Yaman, Bhairav, Bhupali, Alhaiya Bilawal and Kafi)

Lesson 2 Dhrupad:- Any one (Ragas - Yaman, Bhairav, Bhupali, Alhaiya Bilawal and Kafi)

Module V Presentation of Tala and Alankaras Marks - 15

Approach :- Tala is an important concept explored by the Indian musical genius. In this duration of music a composition is set to a particular Tala or beat with definite intervals. In this module the lessons are as follows:

Lesson 3 Alankaras :-learners may sing any five Alankaras from the cassettes or any other five Alankaras.

Lesson 4 Recite Thekas of the following Talas with Khali, Tali etc. (Teen Tal, Kaharwa, Dadra, Jhap Tala and Ek Tala)

Module - VI Hindustani Non Classical music Marks 15

Approach : Non classical music plays an important role in social life of the people of India. Folk songs are a precious heritage of millions of villages and give infinite delight to the labourers. Partiotic songs in different languages are found to motivate patriotism and create unity among all sections of society. In this module the lessons are as follows:

Lesson 5 Patriotic Song – Any Two (Learner will be able to render any two songs, from the CDs provided by the NIOS or any other two Partiotic songs)

Lesson 6 Folk Song – Any Two (Learner will be able to render any two songs from the CDs provided by the NIOS or any other two Folk songs).

**Lesson 7 National Song and National Anthem
(Learner will be able to render the National Anthem and National Song in proper rules)**

NB:- CDs are provided by the NIOS for this course.

Scheme of Evaluation

Mode of Evaluation	Duration in hours	Module wise mark distribution	Total Marks
Theory (Module–I, II and III)	2 hours		40
Practical (Module – IV, V and VI)	3 hours		60

**** NB. For Practical examination, about 15 minutes for each learners.**

NOTE

NOTE