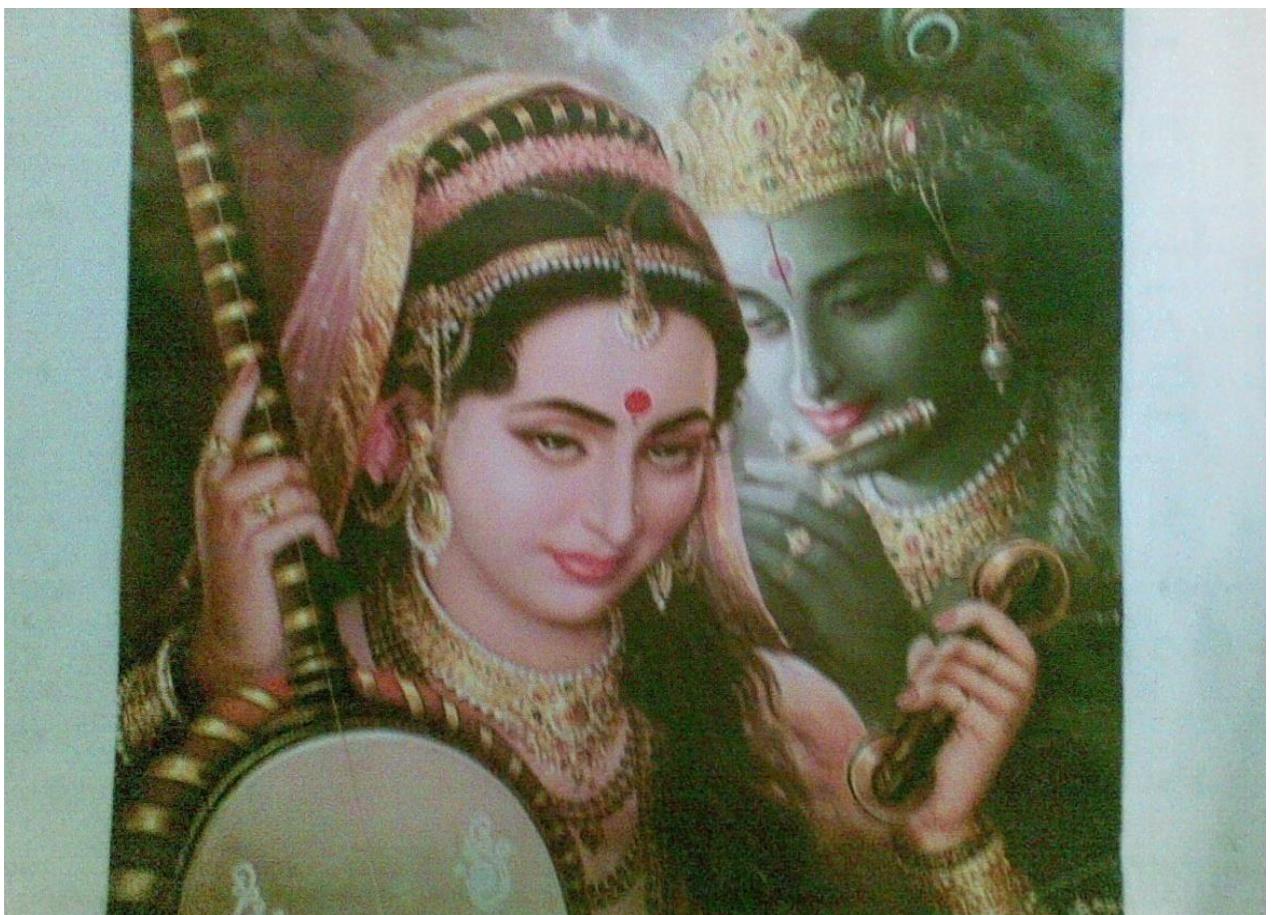


BHATHKHADE SANGITH

PRATHAMA VOCAL

Theory notes



The affiliated Examination Center of Bhathkhande Sangith Vidyapith in Lucknow, India

387 - SANDASA KALA PEETAYA, SRI LANKA

Indian Music

Hindu & Mohamedan Period

Hindus believed that the music had been created by Brahma. So the regarded the music as a Devine legacy Even Hindu Kings and Emperors studied music. And some became proficient musicians. Such a king was Samudra guptha(330-375 A.D) He was prominent Veena player. The writer of Amarakosh, Pt. Amara Singhe.and the poet Kalidasawas in the service of King Vickramadithya Samudra Guptha's Court. (375-413 A.D) There were professional musicians in king places. They received great favours from king's .Before the invasion of Muslims during 9th and 10th century. Bharathiya Sangeeth had risen up to the grand status. Indian Music was influenced by Jayadeva's "Geetha Govinda" The composers Bhakthi Geeth also rendered a great service for the progress of the Indian music. Such as Vidyapati (1368-1450), Kabir(1440-1586), Chandidas(1417-1477), Surdas (1478-1586) Chaitanya(1486-1534),Tulsidas (1573-1623), Tukaram (1609-1649), Meerabai (1560-1630) etc. There glorious names glitter in the history of Indian music for ever.

Bharathiya Sangeeth was survived even in the eras of invaders. Yet most of moghal kings did a great favours for the progress of music.Such a king Allahuddin kulji (1296-1316). The great musician Amir kushru was in his service.Koshro work in music field is unique. He was a musician of genius versatile. He modified and modernized the Hindustani music by mistuning the taste of Persian and Arabic music. Among them, here were few rulers who ignored music and musicians. The emperor Our angasheb not only drove away the musician from his palace but also prohibited music through our' his empire. The dogmatic emperor was recognized as "Assassin of Music"

The golden era of Hindustani music was seen during the reign of the great Akbar (1556-1605) the greatest of all musicians Thansen was in his Service. All the ministers of Akbar's were musicians. Akbar himself was prominent Musician and "Nakkara" player. Other great singers who lived during his reign were Nayak Baiju, Ramdas, Bashbahadur, Tan Tarang Khan, Meerabai, Haridas swami,who lived in Brindavan was a great teacher of music (Nayak).

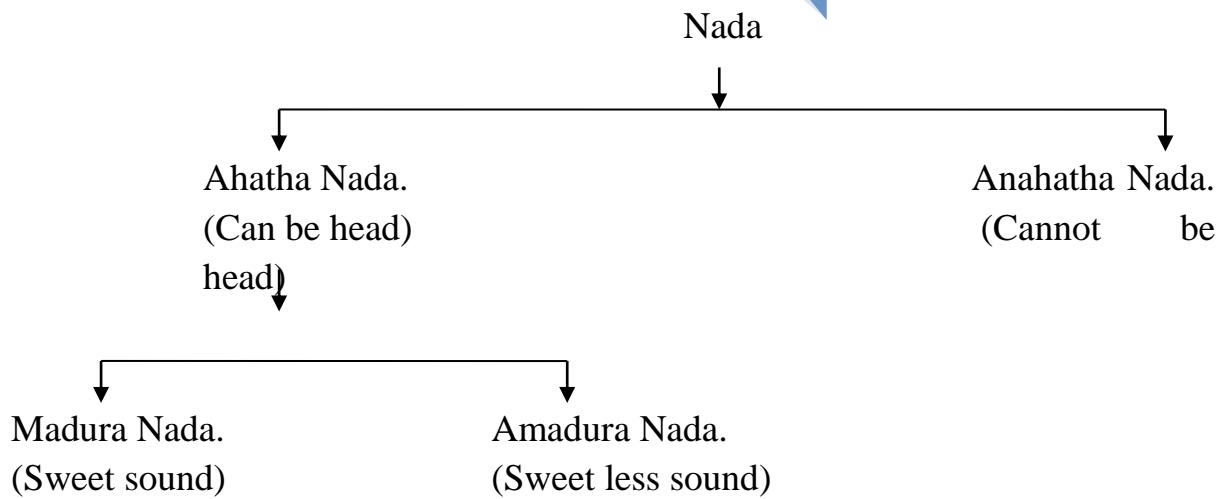
Till the 13th century A.D there was only one of music prevalent all over India known as Bharathiya sangeeth paddathi. Accordingly Grama Moorchna Jathi system had been functioning in north and south. After the time of Sharanga Deva (13th century) in south one Ramamatya introduced. Thata Raga System (Janaka mela and Janya raga) in place of Grama – Moorchna jathi system of music. In north one Narada (author-Sangeeth makaranda) introduced Raga-Ragani system of music. The two systems were known as Hindustani and Karnataka. Ahobala, Hatidaya Narayana introduced Thata-Raga system of south in north .but it was in vain. Raga-Ragani system was prevalent till 19th century with popularity in 1813 Mohammed Raja a nobleman of Patna exploded a new Raga–Ragani system of music.

In 20th century Chatur Pandit V.N Bhathkande realized the Raga -Raganisystem were not scientific and he boldly introduced Thata –Raga system in north from 72 Thatas of Vyankatamukhi and from his 72 Thata as he selected only 10 for the classification of all the ragas. The north Indian music is based on Thata-Raga system and it has been in vogue today.

Nada

By sticking two objects together may emit either sound or noise. Noise consists of irregular and non-periodic vibrations. While sound consists of regular and periodic vibrations. Vibration is the cause of noise or sound.

Sound give pleasant sensation, Noise does not please the ear. Some writers define nada as the combination of breath and energy. Nada can be divided in to two categories.



Nada has three qualities.

1. Pitch.
2. Magnitude.
3. Timbre

Pitch - (Uchcha -Nichabedaya) Pitch indicates that the sound which is being produced is high or low. The quality of pitch helps us. To hear something in high or low tone.

Magnitude- (Intensity/ Rupa Bedaya) Intensity indicates that the sound which is being produced is soft or loud. The quality of intensity helps to hear something soft or a loud tone.

Timbre - (Jathi Bheda) timbre indicate the sound which is being produced is a human voice or sound of an instrument. (sitar, flute, tabla, etc)

Sangeeth.

The combination of singing, playing instruments and dancing is called music. Singing alone can be called music. Because it can stand by itself independent music is best of all fine arts. Any sort of feeling can be given by the sounds of music.

Shruthi.

- I. Can be clearly heard.
- II. Can be distinctly identified.
- III. Can be used in music.

In short every distinct and audible musical sound is called Shruthi. Shruthi become Swara, when it is used in raga but it remains by original name when it is not used.

Swara is a musical note all large interval while shruthi is musical sound at very small interval (microtone).

All Ganthakaras (Ancient, Medieval, and Modern) recognized the number of shruties as 22. They accept the rule of chatus chatus chatus chaiva etc. accordingly Sa Ma and carries 4 shruties each, Ri and Dha carries 3 shruties each, Ga and Ni carries 2 shruties each. Ancient and medieval writers fix their suddha swara on the first shruthi while modern writers fix them on the last shruthi as follows.

Ancient and Medieval writers

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
			Sa			Ri		Ga				Ma				Pa			Da		Ni

Modern writers

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
Sa				Ri			Ga		Ma				pa				Da			Ni	

Shruthi swara location of the Ancient writers

	Shruthi name	Ancient	Medieval
1	Teevra		Sa
2	Kumudwati		
3	Mandra		
4	Chandowathi	Sa	
5	Dayawathi		Ri
6	Ranjini		
7	Raktika	Ri	
8	Roudri		Ga
9	Krodhi	Ga	
10	Vajrika		Ma
11	Prasarini		
12	Preethi		
13	Marjini	Ma	
14	Kshithi		Pa
15	Rakthika		
16	Sandeepini		
17	Alapini	Pa	
18	Madanthi		Dha
19	Rohini		
20	Ramya	Dha	
21	Ugra		Ni
22	Khobhini	Ni	

Swara

Swara is charming and melodious sound which is taken in music.

There are mainly 07 swaras their names are, shadja, Rishaba, Gandhara, Madyama, Panchama, Dhaiwatha, Nishadha. Their initial syllables are Sa, Ri, Ga, Ma, Pa, Dha, Ni are used in practice music. In addition there are 5 shifted notes known as vickrith swaras.

Achala swaras(constant notes)

Sadja (Sa) &
panchama (Pa)

Shuddha swaras (prakrurthi swara / natural notes)

S
R
G
M
P
D
N

Vickrit swaras(chala swara / shifted notes)

R
G
M
D
N

Some times shuddha R G D N also taken as Teevra swaras. But they are not symbolized as M then Mdyama is taken a komala Ma. but is not symbolized
RGDN

Sapthaka

Sapthaka means a group of seven notes in serial order, as S R G M P D N. They are three sapthakas, namely Mandra, Madya, Uchcha. There may be more than 03 Sapthakas. But mainly three are used in Hindustani music.

Three sapthakas (Voice – Registers)

Diagram illustrating the seven notes of a sapthaka (S, R, G, M, P, D, N) in three different representations:

- Mandra sapthaka:** Notes are indicated by putting a dot below the note labels. The notes are represented as boxes with labels S, R, G, M, P, D, N.
- Madhyamaka:** Notes are indicated by putting a dot above the note labels. The notes are represented as boxes with labels S, R, G, M, P, D, N.
- Uchcha sapthaka:** Notes are indicated by putting a dot above the note labels. The notes are represented as boxes with labels S, R, G, M, P, D, N.

Vadi

Vadi is the predominant and the life note of the raga. It is most frequently used and long stoppages are done on it. vadi note discharge live functions. It determines the name of the raga, whether it is a poorvavangavadi or uththaravangavadi raga and also the approximate time when the raga has to be sung. vadi note is compared to a king.

SamVadi

Beside Vadi note Samprasdi is more important than other notes. Vadi and samvadi is co-related to each other. Samvadi is the fifth or forth note from vadi.(eg:Yaman Ga-Ni / Bhoopali Ga-Da)Samvadi is compared to a minister.

Anuvadi

Apart from vadi and samvadi the remaining notes are called anuvadi eg:In raga yaman Ga is vadi and Ni is samvadi,anuvadi notes are Ri Ma Pa Da. Anuvadi notes are also important. Vadi and samvadi alone canotgive any impression of the raga without the help of anuvadi notes, Anuvadi notes are compared to the servant of state.

Vivadi

Vivadi does not belong to a raga. It can be used sparing to beautify the raga. But it should be done very carefully in a proper manner at the proper place. Otherwise the whole raga will be spoiled.

Vakra swara

While ascending or descending to a desired note we sometimes make a turn from a note in the middle to the next lower note, then again reach the desired note. Without stopping anywhere. That turning note is called vakra swara or crooked note. Eg: Pa Dha Ni Dha Sa (Ascend) Ni crooked note.

Ga Ri Ma Ga (descend) Ri crooked note.

Alankara(Palta)

The peculiar pattern of a groups of notes is known as alankar. It operates both in ascend and descend.

eg: Sa Ga, Ri Ma, GaPa, Ma Dha, Pa Ni, Dha Sa,

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

Alankara helps a great deal to achieve clear expression and intonation of every note .No one cannot be proficient artist without practicing alankaras.

Thata (mela) -A collection of notes which can produce raga is called thata. There are some rules regarding thata.

1. Thata must have seven notes
2. Notes must be in serial order.eg: Sa Ri Ga Ma Pa Dha
3. No matter, to have 2 notes of komala and theevra belong to same family one after another (Ma Ma).
4. No need to have both Ascend and Descend. Ascend alone can indicate thata (eg:kalyana-Sa Ri Ga Ma Pa Dha Ni Sa)
5. No need to have Ranjakata (Music value)

Raga -A composition of notes which can please ear and mind is called raga. But each and every composition cannot be called a raga. There are some rules regarded Raga.

1. Raga should be derived from thata.
2. Raga should have at least five notes.
3. Raga should have regular Ascend and Descend.
4. Ma and Pa should not be omitted simultaneously.
5. Sa should not be omitted in any circumstance.
6. Raga should have its own vadi note.
7. Raga should have Ranjakata Music value.
8. Note of komala and teevra belong to same family (eg:Ma Ma, Ga Ga) should not be used one after another.(yet few exception are seen Lalith , Kedar, Behag)

Pakad

Mukhayanga is another name for pakad. It is predominant passage of notes of a raga in short. That means catch notes. Which indicate the peculiar raga. eg: SS RR GG MM P. On hearing this combination of notes we can recognize it as raga kafi.

Meend

A graceful transition from one note to another without silencing the voice is called meend. It is of great aesthetic value in music. In violin it is played by sliding from one note to another. In sitar it is played pulling the main wire. Meends are played both upwardly and downwardly: GMP this is how upwardly meend is written in a notation. PMG is an example for a downward meend.

Kan

Kan is defined as a grace note. Sometimes a peculiar note is played touching another note slightly. The preceding touched note is the kan. It is written over the peculiar note. eg: p^m

Alap

Creates an atmosphere regarding the raga which is going to be sung. As an athlete do some sort of free exercises before the event, the artiste perform some phrases of notes in rhythmic manner, much slower than tempo of the raga. It is the rhapsodically embellishment of a raga. Alap is used at the beginning, at interval and the end.

Tan

Singing or playing of same lines of raga repeatedly may create monotony. Tans help to give fresh sweetness throughout the raga. In short tans are open voiced running passages of notes in quick tempo. Its main aim is to develop the raga with embellishment. Unlike other styles of singing tans are not used in Drupad and Dhamar.

Laya - Laya means speed or tempo of a beat (Tal). Laya is mainly three kinds.

1. Vilambit laya (slow tempo)
2. Madhya laya (medium tempo)
3. Drut laya (fast tempo)

Music is controlled by laya. Vilambit Khyal (Bada khyal) applies vilambit laya, while Druth khyal (Chota Khyal) applies Madhya and Drut laya respectively. There are more verities of laya. Namely; Ati vilambit, Anudtut, Adi, Kuadi, and Biadi.

Tal

Tal means beating. Tal are formed by clapping hands or beating on tal instruments. Such as Table, Mridanga, etc. Tal is the singer or the instrumentalist to do his task rhythmically and attentively. Notation of a song cannot be written without the help of tal.

Theka

The composition of syllables which are used to play tal instruments is called theka. Each tal has its own deferent number of matras. The syllables set, according to the number of matras is called theka. Some of the syllables (Akshara) of tabla are: Dha, Ti, Na, Ga, Thiri, kita etc.

Theka Dadara Tal

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

Dhrupad

Dhrupad is the best type of Gayaki. In 13th century A.D. in time of sarangadeva the jati gayan was more popular and after jati gayan the Dhrupad style of singing came in to practice.

This type of composition and style of singing has its origin from Raja Man Singh of Gwalior. He is considered as the founder of Dhrupad style of singing and most proficient composer as well as great pattern of it. It is sung in slow rhythm.

It contains for parts: Sthai (First part), Antara (Second part), Sanchari (Third part), and Abhoga(Fourth part).the language of Dhrupad is high and the thoughts are deep. The Tan-Paltas are prohibited in it. This Gayan needs a forcefully voice and throat hence it is mainly sung by the male musicians.

Veer, Shanti, and Shringar Rasas are prominent in this type f song. The central theme of this Gayan contains the ideas of self-reliance and songs of devotion to god and is mainly sung in Chartala and oblique Talas.

Dhamar

The songs sung in Dhamar Tala are called Dhamar. It is a kind of Hori. A Dhamar depicts the picture of life activities of Sri Krishna just like Rsa Leelas which are sung to display the life activities of Radha and Krishna in the month of Falgun of Vickram Era. Sringar Rasa is more prominent in this Rasa and contains four parts – Sthai, Antara, Sanchari, and Abhoga like Dhrupad Gayan. These Gayans are sung in Gamak, Meend, Boltalas and in Duggun and Chaugun, It also requires a forceful sound.

Khayal

Khayal is the wordderived from Urdu language which carries thoughts assist meaning. This Gayan is very popular now –a-days. The Anibaddha Gyan was sung in from of prolongation without time and rhythm. Khyal Gyan came in practice by combining the Anibaddha Gayan with Nibaddha Gayan. Amir Khusro tried to popularizethis Gayan but it could not complete with Dhrupad Gayan which continued for a long time. After this in the period of Mohommad Shah, Adarand and Sadarang took interest in popularizing the Khyal Gayan.

Khayal Gayan is of two types:- a) Bada Khayal (slow khayal)
b) Chhota Khayal (fast khayal)

Bada khayal is sung in Vilambit Laya Teental, Ektal and Ada Chartal, while Chhota khayal in Teentala, and Jhaptala. Sringar Rasa plays the prominent role in this Gayan. How does the musician express his art by prolongation in his Gayan, depends upon individual efforts of the musician himself. The poetic words are not given importance in comparison with prolongation.

Thumary

The Thumary Gayan was started from Nawab families near about 200 years ago. It is sweet and popular like Khayal Gayaki but the musician is not expected to maintain the correctness and purity of Raga like Khayal Gayaki. Beauty of Gayaki expresses the prominent part of the sung. Thumary is sung in Khafee, Bhairavi and Khamaj Thatas, Ragas in Teen Tala, Kaharwa and Dadra etc. Thumaries mainly depict the life activities of Radha and Krishna. The Thumary Gayans are more popular in Brij mandal and in eastern U.P.

The Thumary Gayan is divided into two parts, First part (sthai) and second part (Antara). The use of Tan paltas makes the Gayan more beautiful.

Tarana

This Gayan is sung through the word like Tom, Tana, Ta, Dir, Da and Nee instead of songs. This Gayan is rhythmical and correctness of Raga is the chief characteristic of this Gayan. The musicians now-a-days sing this song for recreation only. Tarana was started in times of Allauddin Khilji who originated it to impart the musical education to the foreigners who were not familiar with Indian and the musical symbols etc. Hence he taught them Ragas through the above bols.

Lakshan Geet

The Gayan which tells us the special features of Raga is called the Lakshan Geet. The Lakshan Geet makes us known with the name and theory of Raga, its ascent and descent and time of singing etc. The Lakshan Geet is sung in time and rhythm of the Raga to which it belongs. The Lakshan Geet clearly explains the special features of its mother Raga.

Sargam (Suwaramalika)

The Sargam Gayan is the rhythmical representation of notes in the shape of song and the ragas which are properly controlled by proper time and rhythm.

Dhatu

Dhatu means the different parts of Prabandha, Vastu, Roopak etc. in ancient times prabandha vastu Roopak had different parts called Udgraha, Melapak, Dhruva, Antara and Abhog which were called “Dhatu”.

Nayaki: The traditional music set to swara and taal which has been trained by masters and dispels is called Nayaki. If we sing any traditional set music (Nayaki) and if we present same set composition in beautiful manner through our creative alap. Tan and so on. It will be called Gayaki.

Gayaki: The Great Singers who had com from “Guru – Shisya Parampara (Nayaki) and who can perform Alap, Than, Alankar are example. Were known as Gayaki.

Pandith Vishnunrayan Bhatkhande

He is honoured as the founder of the modern Hindustani music. He was born in Bombay on the 13th of August 1860 and took to flute playing at the early age of ten years. There after he studied the sitar and later he passed his law final examination and practiced as a lawyer for some time. As his wife and only child died he god bend towards music to banish his loneliness.

Having studied the styles of Dhrupad and Khayal vocal music from experts like Raojibuwa Bel Bagkkar, Ali Hussain and Vilayathkhan, he decided to standardize the north Indian music which was in a state of disorder. In order to do this he started traveling all over Indian meeting renowned musicians and collecting their composition and also started studying famous music books which were in renowned public libraries. He also made a study of south Indian music and got a good understanding of 72 melakartas.

There after he selected 10 melakartas from the south Indian music system and constructed the ten. Thats of north Indian music. For the first time in the History of North Indian music, he founded a notation system and published all the composition he had collected, through six volumes titled “Kramik Pustak Malika”, There after he wrote many useful books on music like “Rag

Trangani”, “Rag Manjhari”, “Raga Tatwa Vibhoda”, “Sangeeta Shastra”, etc. In 1916 he convened the first music conference in Baroda and there in the musicians, discussed the shortcomings, exiting in music at that time. Having convened the second music conference in 1919 and the third conference 1929 he established the “Marris College of music” in 1929 in Lucknow. This was later known as the Bhatkhande College of Hindustani Music at Kaiserbagh Lucknow. This becomes the first music college in north India. Student from all over the world come here to study Ragadharai music Vocal Instrument and Dance. It is fact that. North Indian classical music reached Sri Lanka also through the same esteemed institution. No other person worked so hard to make North Indian music so popular among the north Indian public, like him. And he is there for called father of modern north Indian classical music, having rendered unforgettable service to the North Indian Music. He left this world on the 14th of September 1936.

Dr. S.N.Rathanjankar

He was the disciple of late Pandit Vishnunarayan Bhatkhande and was born in Bombay on the 31st of December in 1900. He started his music lessons at the age of seven under the guidance of pandit Krishna Bhat. Pandit Bhatkhande took him under his studentship in 1911 and was sent to the great musician of Agra Gharana, Ustad Faizkhan for further study. He was later appointed as the principal of the Bhathkhande College of music Lucknow, at the invitation of Pandit Bhatkhandeji. After serving in that capacity, he was elected Vice Chancellor of the “Indira Kala Sangit” Viswavidyalaya, of Khairagarh M.P. In 1957, He was awarded the honorary title of Padma Bhushan.

Beside, he was an able writer in music and published very informative articles on classical music and thereby brought publicity to music. Being a skilled composer, He published about 200 rare compositions under the title of “Geeta Manjari” which consisted of two volumes, in addition to that. He also wrote “Tan Sangraha” in three volumes which helped the students of music comprehends “Tanalamkaras” Having composed several new Ragas like Marga Bihag, Kedar Bahar, Savni Kedar, Salagavarai, Rajani Kalyan, he also published “Varnams” and “Kritis” of carnatic music in Sankrit for the guidance of music lovers. In this mannerhe did memorable service to music by popularizing North Indian music among the public.

Tri tal (Tin tal)

Taal signs	x	2	0	3
Maatra	1 2 3 4	5 6 7 8	9 10 11 12	13 14 15 16
Bols	Dha Dhin Dhin Dha	DhaDhin Dhin Dha	Dha Thin Thin Tha	Dha DhinDhin Dha

Tri tal consist of 16 matras. The sum is on 1st matra. The Kali is in 9th matra. The 2nd Tala and the 3rd Tala on 5th matra and on the 13th Matra. Tri tal has 4 vibagas.

Ektal

Taal signs	x	0	2	0	3	4
Maatra	1 2	3 4	5 6	7 8	9 10	11 12
Bols	Dhin Dhin	DhageTirikita	Thu Na	Kath Tha	DhageTirikita	Dhi Na

Ektal consist of 12 matras. It has 6 vibhagas of 2 matras each. The Kalis or viramas are at 3rd and 7th matras. The 2nd, 3rd and the 4th talas are on 5th, 9th and the 11th matras.

Jap tal

Taal signs	x	2	0	3
Maatra	1 2	3 4 5	6 7	8 9 10
Bols	Dhi Na	Dhi Dhi Na	Thi Na	Thi Thi Na

Kherva Tal

Taal signs	x	0
Maatra	1 2 3 4	5 6 7 8
Bols	Dha Ge Na Ka	Na Ka Dhi Na

Chau Tal

Taal signs	x	0	2	0	3	4
Maatra	1 2	3 4	5 6	7 8	9 10	11 12
Bols	Dha Dha	Dhin Dha	TiNa	Dhin Dha	Tta Katha	Gadi Gena

Tilavada Tal

Taal signs	x	2	0	3
Maatra	1 2 3 4	5 6 7 8	9 10 11 12	13 14 15 16
Bols	Dha Thirikita Dhin -Dhin	DhaDha Thin Thin	Tha Thirikia Dhin -Dha	Dha Dha Dhin Dhin

Dhamar Tal

Taal signs	x	2	0	3
Maatra	1 2 3 4 5	6 7	8 9 10	11 12 13 14
Bols	Ka Dhi Ta Dhi Ta	Dha —	Ge Thi Ta	Thi Ta Tha —

Dadara Tal

Taal signs	x	0
Maatra	1 2 3	4 5 6
Bols	Dha Dhi Na	Dha Tu Na

#	Raga	Arohi/Avarohi	Thata	Jathi	Vadi	S.Vadi	Pakad	Time
1	Yaman	SRG,MP,DNS/SND,PMG,RS.	Kalyana	Sampurna	G	N	NRG,RS,PMG,RS	First quarter of the night
2	Bilawal	S,R,G,M,P,D,N,S/S,N,D,P,M,G,R,S	Bilawal	Sampurna	D	G	S,GMGR,GP,DN, DNS	Morning
3	Alhiya Bilawal	S,R,GR,GP,DND,NS/SND,P, <u>DNDP</u> ,MG,MRS	Bilawal	Shadava-Sampurna	D	G	GR,GP,D,NDNS	Morning
4	Khamaj	S,G,MP,DNS/ <u>SNDP</u> ,MGRS	Khamaj	Shadava-Sampurna	G	N	<u>ND</u> ,MPD,MG	Second quarter of the nigh
5	Bhairava	<u>SRG</u> ,M, <u>PD</u> ,NS/ <u>SND</u> ,PM, <u>GR</u> ,S	Bhairava	Sampurna	<u>D</u>	<u>R</u>	SG,MP, <u>D</u> ,P	Early hours of the morning
6	Poorvi	<u>SRG</u> , <u>MPD</u> ,NS/SNDP, <u>M</u> ,G, <u>RS</u>	Poorvi	Sampurna	G	N	N, <u>SRG</u> ,MG, <u>MG</u> , <u>GRS</u>	Last quarter of the day
7	Marwa	S, <u>RG</u> , <u>MP</u> ,DNS/SND,P, <u>MG</u> , <u>RS</u>	Marwa	Shadava	<u>R</u>	D	<u>DMGR</u> , <u>GMG</u> , <u>RS</u>	Last quarter of the day
8	Kafi	<u>SRG</u> ,MP,DNS/ <u>SND</u> ,P, <u>MG</u> ,RS	Kafi	Sampurna	P	S	SRR <u>RG</u> ,SRP	Midnight

9	Bhairavi	<u>SRGM,PD,NS/SNDP, MG,RS</u>	Bhairavi	Sampurna	M	S	<u>MG,SRS,DNS</u>	Morning
10	Bhoopali	SRGP,DS/SDP,G,R,S	Kalyan	Odava	G	D	G,RS,SDSRG,PG, DPG,RS	First quarter of the night
11	Asawari	S,RMP, <u>DS/SND,PMG</u> ,R,S	Asawari	Odava- Sampurna	<u>D</u>	<u>G</u>	R,M,P, <u>ND</u> ,P	Second quarter of the day
12	Todi	S, <u>RG,MP,D,NS/SNDP.MG,RS</u>	Asawari	Odava- Sampurna	<u>D</u>	<u>G</u>	<u>G,RS,SDSRG,PG</u> , <u>DPG,RS</u>	First quarter of the night

TAL JUP

1 2	3 4 5	6 7	8 9 10
DI NA	DI DI NA	TI NA	DI DI NA
X	2	0	3

TAL JUP - DUGUN

1 2	3 4 5	6 7	8 9 10
DINA DIDI	NATI NADI DINA	DINA DIDI	NATI NADI DINA
X	2	0	3

TAL JUP - THUGUN

1 2	3 4 5	6 7	8 9 10
DINADI DINATI	NADIDI NADINA DIDINA	TINADI DINADI	NADIDI NATINA DIDINA
X	2	0	3

TAL JUP - CHAUGUN

1 2	3 4 5	6 7	8 9 10
DINADIDI NATINADI	DINADINA DIDINATI NADIDINA	DINADIDI NATINADI	DINADINA DIDINATI NADIDINA
X	2	0	3

TAL DADHARA

1	2	3	4	5	6
DA	DI	NA	DA	TU	NA
X			O		

TAL DHDHARA - DUGUN

1	2	3	4	5	6
DADI	NA DA	TUNA	DADI	NA DA	TUNA
X			O		

TAL DADHARA - TUGUN

1	2	3	1	2	3
DADINA	DATUNA	DADINA	DATUNA	DADINA	DATUNA
X			O		

TAL DADHARA - CHAUGUN

1	2	3	4	5	6
DADINADA TUNADADI NADATUNA			DADINADA TUNADADI NADATUNA		
X			0		