



BHATHKANDE SANGITH

VISHARAD PT II - VOCAL

Theory notes

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Hindustani Music

History of Indian Music – Hindu and Muslim Periods

Hindustani music has a long history. Even in the Vaidika Period (1500-600 BC) there prevailed some sort of music in India. Due to the recitation of Veda Pathas (Slokas) or stanzas, there arose a simple style of singing. The holy-word 'Om' was sung in the one swara. The hymn of Veda led the way to develop three swaras, namely Udatta, Anudatta, Swarita. Gradually the Poorvanga was formed up. Later on automatically Uttaranga established. The fully developed Saptaka was seen in Sama Veda. A progress of music to some extent was functioned in Sama Veda.

The time of history of music can be divided into three groups. They are The Ancient (600-800 BC), The Medieval (800 BC – 1500 AD) and The Modern (1500 AD – up to now). Being great musicians some Grantakars rendered an immortal service to the music of India. The Ancient musicians, such as Shri Bharata Sharangadeva, The Medieval musicians such as Ahobala Shrinivas and Hirdayanarayana and The Modern musicians such as Manjarikar (Bhatkande) were predominant in those eras. All the Grantakars recognized 22 Shrutis and the rule of Chatus, Chatus Chaira etc. Accordingly Sa, Ma, Pa, carries 4 Shrutis each, Re, Dha carries 3 Shrutis each and Ga Ni carries 2 Shrutis each. The Ancient and Medieval fixed their Swaras on last Shruti while Modern fixed their Swaras on the first Shruti. The Shuddha scale of Ancient and Medieval writers is similar to Kaphi (Ga Ni) but Modern writers recognize Bilawal was to be Shuddha Scale.

Till the 13th century AD there was only one system of music prevalent all over India known as Bharatiya Sangit Paddhati. Accordingly Grama Moorchana Jati system had been functioning in North and South. After the time of Sharangadeva (13th century) in South one Ramamatya introduced Janak Mela and Janya Raga (Janak Janga) or Thata Raga system in place of Grama Moorchana Jati system and in north one Narada (the writer of Snagit Makaranda) introduced Raga Ragani, Puttra Raga and Puttrabandu system of music instead. Thus there came to being the two systems known as Hindustani and Karnataki. Although Lochan, Ahobal, Hirdayanarayana (Medieval writers) introduced the Thata Raga System of the South in the North, however it was not successful, hence the Raga Ragini system remained in vogue till the end of the 19th century.

During the period of muslims it was very popular in the North. In 1813 Mohammed Raza, a nobleman of Patna exploded a new Raga Ragini system in music.

In the 20th century Chatur Pandit V. N. Bhatkande realized the Raga Ragini systems were not scientific. He realized that Thata Raga system of the South is correct and scientific and he introduced Thata Raga system in the North. From 72 Thatas of Vgankatmakhi and from his 32 Thatas he selected only 10 Thatas for the classification of all the Ragas. Ragas are derived from 10 Thatas. The North Indian music is based on Thata Raga system and it is current till today.

Hindus believed that the music had been created by Brahma. So they regarded the music as divine legacy. Even Hindu Kings and Emperors studied music and some became proficient musicians. Such a King was Samudra Gupta (330 – 375 AD). He was a prominent Veena player. The writer of Amarakosh, Pt. Amarasinghe and the poet Kalidase were in the service of King Vikramaditya Samudra Guptas (375 – 413 AD) court. There were professional musicians in Kings' palaces. They received great favours from the Kings'. Before the invasion of Muslims during the 9th and the 10th century, Bharatiya Sangit had risen up to the grand status. Indian music was influenced by Jayadevas "Geet Govinda".

Bharatiya Sangit survived even the eras of invaders. Except the emperor Ourangasheb (Assassin of music), Mughal King, did a great favour for the progress of music. Such a King was Allah Uddin Kilji (1296 – 1316). The great musician Amri Kushro was in his service. Kushros' work in music field was unique. He was a musician of genius versatile. He modified and modernized the Hindustani music by mixing the taste of Persian and Arabic music.

The composers of 'Bhakti Geet' also rendered a great service for the progress of the Indian music. Such as Vidyapati (1368 – 1450 AD), Kabir (1440 – 1518), Chandidas (1417 – 1477), Surdas (1478 – 1586), Chaitanya (1486- 1534), Tulsidas (1537 – 1623), Tukaram (1609 – 1649), Meerbai (1560 – 1630) etc. Their names glitter in the history of Indian music forever.

The 'Golden Era' of Hindustani music was seen during the reign of the Great Akbar (1556 – 1605). The greatest of all musicians Tansen was in his service. All the ministers of Akbars were musicians.

Akbar was a prominent musician and 'Nakkara' player. Other great singers who lived in his reign were Nayak Baiju, Ramdas, Bashbahadur, Tan Taranga Khan, Swami Haridas who lived in Brindasan was a great teacher of music (nayak).

During the periods of European era, the collapse of Indian music was seen in India. Yet in the 20th century renaissance of music occurred. The constant effort and the enthusiasm of Chatur Pandit Bhatkande Bharatuya Sangit was restored and has become to a grand status.

RUDRA TAL (11 Matras)

1	2	3	4	5	6	7	8	9	10	11
DHIN X	NA 2	DHIN 0	NA 3	THI 4	THI 5	NA 0	KAT 6	TA 7	DHIN 8	NA 0

BRAHMA TALA (28 Matras)

1	2	3	4	5	6	7	8	9	10	11	12	13	14
DHA X	DHIN	DHIN 0	DHA 2	TRAKA 2	DHIN 3	DHIN 0	DHA 0	TRAKA 23	DHIN 24	DHIN 25	DHA 26	THI 5	THI 5
15 NA	16 THI	17 THI 0	18 NA	19 THI 7	20 NA	21 KATH 8	22 THA 8	23 DAGE 9	24 NDHA 9	25 TRAKA 10	26 DHIN 10	27 GADI	28 GANA 0
6													

LAXMI TALA (18 Matras)

1	2	3	4	5	6	7	8	9
DHIN X	THAT 2	GHET 3	GHET 0	DIN	TA 5	TITA 6	KAT 0	DHA 7
10 DIN	11 TA 9	12 DHUM 10	13 KIT 11	14 DHA 12	15 TIT 13	16 KAT 14	17 GADI 15	18 GINA 0
8								

VIKRAM TALA (12 Matras)

1	2	3	4	5	6	7	8	9	10	11	12
DHA X	-	DIN 2	TA	-	KAT 0	-	TA	TITA 3	KATA	GADI	GEN

SOOL TALA (10 Matras)

1	2	3	4	5	6	7	8	9	10
DHA X	DHA	DIN 0	TA	KIT 2	DHA	TIT 3	KAT	GADI 3	GENA

Description:- Sool Tala has the time-duration of ten Matras. These ten Matras have been divided into five equal parts. Each part has two Matras. There are three beats and two no-beats. The first, fifth and seventh Matras have beats

and the third and ninth Matras have no beats. The first beat is the principal beat is the principal beat and is called the 'Sam' of the Tala.

GAJHAMPA TALA (15 Matras)

Maatra	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Bols	Dha Dhin Nak Tak				Dha Dhin Nak Tak				Dhin Nak Tak Kit				Tak Gadi Gin		
Taal signs	x				2				3				0		

MATTA TALA (18 Matras)

Maatra	1	2	3	4	5	6	7	8	910	11	12	13	14	15	16	17	18
Bols	Dha Kit	Dhin Na	Te Ge	Tin Na	Ta Tit	Ghid Nag	Ta sk	Tit Kat	Ghadi Gin								
Taal signs	x	0	2	3	0	4	5	6	0								

MATTA TALA (9 Matras)

(Specimen of Matta Tala having nine matras)

Maatra	1	2	3	4	5	6	7	8	9
Bols	Dhakit	KitDha	DhiDhin	DhinDhin	DhaDha	KitDha	DhinTa	Tit Kat	Ghadi Gin
Taal signs	x	0	2	3	0	4	5	6	0

TYPE OF SONGS

Dhrupad: Dhrupad is the best type of Gayaki. In 13th Century A. D. in time of Saragdeva the Jati Gayan was more popular and after Jati Gayan the Dhrupad style of signing came into practice.

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

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

Veer, Shanti and Shringar Rasas are prominent in this type of Songs. The central theme if 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 Rasa Leelas which are sung to display the life activities of Radha and Krishna in the month of Falgun of Vikram Era. Shringar 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 Duggan and Chuggan. It also requires a forceful sound.

Khayal: Khayal is the word derived from Urdu language which carries thoughts as its meanings. This Gayan is very popular now-a-days. The Anibaddha Gayan was sung in form of prolongation without time and rhythm. Khayal Gayan came in practice by combining the Anibaddha Gayan with Nibaddha Gayan. Amir Khusro tried to popularise this Gayan but it could not complete with Dhrupad Gayan which continued for a long time. After this in the period of Mohammad Shah, Adarang and Sadarang took interest in popularizing the Khayal Gayan. Khayal Gayan is of two types:-

- (a) Bada Khayal (Slow Khayal)
- (b) Chhota Khayal (Fast Khayal)

Bada Khayal is sung in Vilampat Laya Teentala, Ektala and Ada Charfal, while Chhota Khayal in Teentala, and Jhaptala. Shrinagar Rasa plays the prominent role in this Gayan. How does the musician express his art by prolongation in this 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 song. Thumary is sung in Kafee, Bhairavi and Khamaj Thatas, Ragas in Teen Tala, Kaharwa *i.e.* and Dadra etc. Thumaries mainly depict the life activities of Radha and Krishna. The Thumary Gayans are more popular in Brij mandala and in eastern U.P.

The Thumary Gayans are divided into two parts *i.e.* First Part (Sthai) and Second Part (Antara). The use of Tan Paltas makes the Gayan more beautiful.

Tarana: This Gayan is sung through the world like Tom, Tana, Ta, Dir, Da and Nee instead of songs. This Gayan is rhythmical and correctness of Raga is the chief characteristics 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 language 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 *i.e.* the Lakshan Geet makes us know 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: The Sargam Gayan is the rhythmical representation of notes in the shape of songs and the ragas which are properly controlled by proper time and rhythm.

Bowl: These are devotional songs in the North India. These songs advise to be meritorious and to be avoided from sins. Baul singers are yogis and they are devotees of Krishna. They roam everywhere singing and playing 'Ektar' and give the message of merit.

Bhatayali: The folk songs that are sung by the boatmen in Bengal is called Bhatayali. These songs depict the picturesque surrounds and their pains,

sorrows and enjoyments of the life of boatmen. To create 'Bengal Music Mode' Takur got use of Baul and Bhatayali songs.

Kirtan: These are Karnataka devotional songs. Kirtanam style of singing of the South are considered as sober, blue-blooded and most chaste styles of singing. They describe the glory of Gods. They give Bhakti Rasa.

Kriti: Kriti is considered as classical songs like Kirtanam and Varnam. They are musical compositions and have only musical value but not the literature. Kriti came to being in the 18th Century. Pallav Anupallavi and Charanam are used.

Asha These are some kind of folk songs which are sung by the people of the North. The people sing Asha at Holy festival and social ceremonies.

Maand is a kind of folk songs of 'Marwar' a place in Rajasthan. It is a local song and is mostly sung in 'Marwar' alone.

Kayari is a kind of folk song which is usually sung during rainy season. It is mostly popular in Uttar Prades at Mirzapur Kajari is sung in a nice way and in fact Mirzapur is the center of Kajari songs. In Kajari the theme is generally the description of rainy season and the pangs of the separation or indifference of the lovers. It is mostly sung by the girls when enjoying the swing.

Sawan is also a kind of folk songs like Kajari which contains the description of rainy seasons and it is also sung during the rainy season. It is mostly sung by the girls when amusing themselves in the swing.

Chaiti These songs are sung after Holy festival. They praise the character of God Rama Chandra. East Bihar is famous for Chaitis.

Tappa: The Tappa Gayan was originated by Miyan shori in 16th century A. D. The manner of singing this song resembles with that of Thumary and is divided in two parts Sthai and Antara. The language of Tappa is mostly Punjabi, hence is more popular in Punjab State. The Shringar Rasa plays the prominent role in this Gayan. Tan Paltas are also commonly used.

Janali: Romantic light song of Karnataka music similar to Thumri and Gazal of the North. They are sweet and emotional which are appreciated even by ordinary people.

Varnam: One of the best classical compositions of the South. It helps to gain Raga Gayan. It gives Bhakti and Sringar Rasa. Varnam is of two kinds: Tana Varnam and Pada Varnam. They are applied in dancing (Bharata-Natyam)

Padam: These are Karnataka compositions which are used in Bharata-Natyam. These songs are sung along with dancing. It give the Sringar Rasa. The compositions of Jayadeva Purandaradas are used in Padam.

Thillana: Close resemblance with Tarana in the North. The style of the North was borrowed and adopted in the South. Tillana was entered to Bharata-Natyam by famous Panniah.

Pallavi is similar to the Sthai of the North. It is seen in Karnataki compositions.

Anupallavi is similar to the Antara of the North. It is also seen in the Karnataki compositions.

Charnam is similar to the Sanchari of the North. It is seen in Karnataki compositions.

Chittaswaram is similar to the Abhog of the North. It is seen in Karnataki compositions.

Chaturang: The Gayan which contains words Sargam Tarana and Bols of Tabla and is sung in Raga and in proper rhythm is called Chatrang Gayan.

Chathuranga : Chaturang: The Gayan which contains words Sargam Tarana and Bols of Tabla and is sung in Raga and in proper rhythm is called Chatrang Gayan. Like Khayal style of singing “Chaturang” is also a kind of song. The term “chaturang” means four “Angas” or parts. Thus “Chaturang” is a kind of composition which has four Angas viz., (a) Khayal, (b) Tarana, (C) Sargam and (d) Tribat. The first part (Anga) has the words of the song of a Khayal, the second part has the syllables of a Tarana, the third part has the notes of the Raga in which it is set and the fourth part (Tribat) has the syllables of a “Paran” of the Pakhawaj in other words, a “chaturang” has the “boles” of a song, syllables of “Tarana”, notes of the Raga that is being sung and a small “Paran” of phakhawaj, one after the other respectively.

A comparative study of Moorchanas, the ancient musical modes

The serial order of the seven notes both an ascend and descend was named as Moorchanas. Moorchanas derived from the three Gramas namely Shadja Grama, Madhya Grama, Gandhara Grama. Those three Gramas formed seven Moorchanas each. All together there were 21 Moorchanas. Only Shadja Grama and Madhya Grama were used in Human world (India in particular), Gandhara Grama was only a belief which was in heaven. So it is of no use to give description about Gandhara Grama. Sadja Grama and Madhya Grama gave birth to 14 Moorchanas that means both Gramas made 7 Moorchanas each. The names, notes and the ascent and descent of Shadja Grama are shown below.

The seven Moorchanas of Shadja Grama

(Uttarmandra, Raajni, Uttarayata, Shuddha-Shadja, Matsrikrita, Ashrakranta, Abhirudgata)

1. Uttarmandra Moorchana:

Sa Re Ga Ma Pa Dha Ni Sa	-	Ascent
Sa Ni Dha Pa Ma Ga Re Sa	-	Descent

2. Rajni Moorchana

Ni Sa Re Ga Ma Pa Dha Ni	-	Ascent
Ni Dha Pa Ma Ga Re Sa Ni	-	Descent

3. Uttarayata Moorchana

Dha Ni Sa Re Ga Ma Pa Dha	-	Ascent
Dha Pa Ma Ga Re Sa Ni Dha	-	Descent

4. Shuddha-Shadja Moorchana

Pa Dha Ni Sa Re Ga Ma Pa	-	Ascent
Pa Ma Ga Re Sa Ni Dha Pa	-	Descent

5. Matsrikrita Moorchana

Ma Pa Dha Ni Sa Re Ga Ma	-	Ascent
Ma Ga Re Sa Ni Dha Pa Ma	-	Descent

6. Ashrakranta Moorchana

Ga Ma Pa Dha Ni Sa Re Ga	-	Ascent
Ga Re Sa Ni Dha Pa Ma Ga	-	Descent

7. Abhirudgata Moorchana

Re Ga Ma Pa Dha Ni Sa Re	-	Ascent
Re Sa Ni Dha Pa Ma Ga Re	-	Descent

This was the method of obtaining the seven Moorchanas from Shadja Grama. The first Moorchana begins from 'Sa', the 2nd, 3rd, 4th, 5th 6th, and 7th Moorchana begins from the lower note of the former note of the Moorchana respectively.

The seven Moorchanas of Madhya Grama

1. Sauveeri Moorchana

Ma Pa Dha Ni Sa Re Ga Ma	-	Ascent
Ma Ga Re Sa Ni Dha Pa Ma	-	Descent

2. Harinashara Moorchana

Ga Ma Pa Dha Ni Sa Re Ga	-	Ascent
Ga Re Sa Ni Dha Pa Ma Ga	-	Descent

3. Kalopanta Moorchana

Re Ga Ma Pa Dha Ni Sa Re	-	Ascent
Re Sa Ni Dha Pa Ma Ga Re	-	Descent

4. Shuddha Madhya Moorchana

Sa Re Ga Ma Pa Dha Ni Sa	-	Ascent
Sa Ni Dha Pa Ma Ga Re Sa	-	Descent

5. Margi Moolchana

Ni Sa Re Ga Ma Pa Dha Ni	-	Ascent
Ni Dha Pa Ma Ga Re Sa Ni	-	Descent

6. Paurvi Moorchana

Dha Ni Sa Re Ga Ma Pa Dha	-	Ascent
Dha Pa Ma Ga Re Sa Ni Dha	-	Descent

7. Hrishyaka Moorchana

Pa Dha Ni Sa Re Ga Ma Pa	-	Ascent
Pa Ma Ga Re Sa Ni Dha Pa	-	Descent

This was the method of obtaining the seven Moorchana from Madhya Grama. The first Moorchana begins from 'Ma' the 2nd, 3rd, 4th, 5th, 6th and 7th Moorchana begins from lower note of the former note of the Moorchana respectively.

Pt. Bhathkande says "The Moorchana coinciding with the 'Mela' became indistinguishable from it." This was the conception of Moorchanas current in the ancient times. But, during the medieval period the Moorchana began to be considered as the first Tana in the development of a Raga or the 'Udgrana-ki-Tan'. In course of time that concept of Moorchana was neglected. Today its meaning began to be understood as only the ascent and descent of a Raga which always commenced from the note 'Sa'. If we play Madhya 'Re' to Tara 'Re' without taking Vikigh notes, instead of Madhya 'Sa' to Tara 'Sa' we get Kafi. In the same manner Ga-Gá-Bhairavi, Ma-Má-Yaman.

The ancient classification of Ragas into 10 types

Grama Raga, Up Raga, Raga, Bhasa, Vibhasa, Antarbhasa, Raganga, Bhasanaga, Kriyanga and Upanga.

Grama Raga: Jati is derived from Grama and also Grama Raga is derived from Jati. The ancient music was based on Grama, Moorchana, Jati system and Jati Gajan was in vogue. So Grama Raga had a grand place at that time, instead of Ragas which is used in modern Indian music. The Grama Raga took use of all the swaras and later it was divided into two forms called Grama Bhasha and Antar Bhasha.

Up Raga: Up Ragas are born of the swaras derived from Grama Raga.

Raga: Raga is also derivative of Grama Raga

Bhasa: belonged to some style of singing prevalent in ancient time Raga that was sung according to that style was named after Bhasa. Sixteen Ragas in that kind were shown by Matanga.

Vibhasa: Was also derived from some sort of singing style 12 Ragas were received there in.

Antarbhasa: The prominent Ragas received practicality according to the third singing style were called Antarbhasa.

Raganaga: Ragas that are sung strictly according to the prescribed rules given in classical text books are called Raganga Raga (Raga-Anga Raga).

Bhasanga: The Ragas do not observe the prescribed rules meant for their singing. But are formed according to the current style of singing are called Bhasanga Raga (Basha-Anga Raga). Such Ragas are inclose affirnity to any particular classical Raga.

Kriyanga: The Ragas that are sung according to the rules of Sanskrit Granthas. But sometimes Vivadi Swara is used in them in the descent to create beauty and sweetness are called Kriyanga Raga.

Upanga: Ragas in which one or two original notes are dropt out and instead new notes are introduced in them, are called Upanga Ragas. Now such Raga are invisible in Hindustani music.

Pandit (Doctor of Music)

One who is proficient in theory of music, but does not give performance of singing or playing musical instruments is called a Pandit.

Demonstrator

Who is having skills of presenting musical items can be called a demonstrator. He or she is able to keep the audience stand spellbound. He or she should know to present the suitable item in the suitable manner and time.

THEORY VISHARAD PART 2

Ancient Nibaddha and Anibaddha Gaan

In ancient times (during the Pt. Sharangadeva time) the present style of singing like *Drupad*, *Dhamar*, *Khayal*, *Tappa*, *Thumri*, etc. were not known. *Prabanda*, *Vastu* and *Roopak*, were prevalent at that time. These styles were called “**Nibaddha Gaan**” or, set musical compositions. Instead of *Stai*, *Anthara* they use *Udgaraha Melapak*, *Dhruva*, *Anthara*, and *Aabhoga*.

Different parts of the ancient form of singing were called **Dhatu** or **Tuk**. Pt. Sharangadeva classified the music prevalent during his time under two parts namely *Nibaddha Gaan* and *Anibaddha Gaan*.

NIBADDHA GAAN The songs which were set to *Swara* and *Taal* and which had different parts known as *udgraha*, *melapak*, *dhruva*, *anthara* and *abhoga* was called **Nibaddha Gaan**.

ANIBADDHA GAAN The songs not set to *Swara* and *Taal* was called *Anibaddha Gaan*. In short, *Nibaddha Gaan* is a set musical composition and *Anibaddha Gaan* is the free and extempore development of Raga.

The ancient Jati Gayan

During the time of Bharata (3rd Century) when the Raga gayan was not in practice *Jatis* were sung all over the country. These were not poetic compositions but songs set to musical metres and were sung exactly as they were composed. These compositions or songs set to *Swara* and *Tala* were sung in Temples at the time of worship, in fairs and festivals, in dramas, in social gatherings and marriages.

The ancient Raga lakshanas

All the Granthakars have given the description of Raga-Lakshan and all of them accepted that there are ten Raga Lakshanas.

Graha: Graha Swara is the note which the singing of a Raga commences. In ancient days every raga had it's fixed Graha Swara and he singing of the Raga should start from particular Swara, but Graha Swara is not in practice now.

Ansha: The note which is most frequently used in a Raga is called Ansha-Swara.

Mandra: In ancient times Mandra Spathak or Mandra-Sthana meant that up to what extent the development of a Raga should be extended in the Mandra Sapthaka. Every Raga had a fixed note in the Mandra Sapthaka beyond which the development of the Raga were not allowed. This is the meaning of Mandra.

Tara: Every Raga had a fixed note in the Taar-Sapthak, beyond which the development of a Raga was not allowed to be done. This was meant by *Taar*.

Navas: Nyas-Swara is the note on which the singing of a Raga is concluded.

Apnyasa: The Swara of a Raga, other than the Nyasa-Swara, on which halt was made were called Apnyasa-Swara.

Bahutwa: Bahutwa indicates the frequent use of any note in a Raga. In ancient time while rendering Raga when any note was used very frequently it is called *Bahutwa*.

Alpatwa: Alpatwa means the sparing use of any note in a Raga. When any note is little used in a Raga or is left out then it is called the *alpatwa*.

Shadawatva: Means only six notes are being used in a Raga, both in ascent and descent.

Oudawatva: Means only five notes are being used in Raga, both in ascent and descent.

AVIRBHAVA AND THIRIBHAVA

When a singer demonstrates any *Samaprkurthi* Raga with different Swara-Passagees of a another Raga, or Swara Sangathi of a Samapruthi Raga is called *Avirbhava*. It is only skilful Musicians bring out this specific note-combination or Swara-Sangathi.

Tirobhava: When a musician while singing a Raga demonstrates skilfully the musical phrases of *Samaprakuthi* or allied Raga and makes the original raga obscure for a moment that it is called *Thirobhava* of the Raga.

Avirbhava: When a musician while singing a Raga make it obscure for a moment by skilful demonstrating the musical phrases moment by skilfully demonstrating the musical phrases of its *Samaprakruthi Raga* and immediately, after that again bring out skilfully the distinguishing musical phrases of the original Raga and keeps the Raga intact, then it is called *Avirbhava*.

The method of demonstrating *avirbhava* and *thirobhava* of a Raga is; first the *Avirbhava* is done, then its *Thirobhava* is done and again and again its *Thirobhava* is shown.

Ancient Alap-Gayan or Ragalap, Roopakalap and Aalapthi

In ancient Alap-Gayan or Alapthi-Gayan was quite different from present day Alap-gayan. It was classified under three parts, namely ***Ragalap***, ***Roopakalap***, and ***Aalap***.

Ragalap: This was an ancient Alap-Gayan consists of ten characteristics namely, **Graha**, **Ansha**, **Mandara**, **Tara**, **Nyasa**, **Apanyasa**, **Alpathwa**, **Shadawathva**, and **Oudawathva**.

Roopakalap: This was another kind of Alap-gayan. In Roopakalap all the above ten parts were clearly shown and along with it, the Alap was also shown in different parts. In other words Roopakalap was a step further than Ragalap and it was more developed form of singing than Ragalap.

Aalathi: This was the third kind of Alap-Gayan. In Aalapthi the Raga was fully demonstrated. Even *Avirbhava*, *Thirobhava* of the Raga was also shown. In ancient times Aalapthi was considered as the standard and high class form of singing.

Swasthana Rules of the Ancient Alap-singing

In ancient time there were certain prescribed limits in the note of a *Sapthiak* for singing. This is known as ***Swasthana***. Every singer was required to do the alap of Raga according to the limits of the notes, and this called *Swasthana Rules*.

There were three Swasthanas of the ancient alap singing.

- The first *Swasthana* was the fixed from Stai-Swara or Ansha-Swara (*Vadi Swara*) to the fourth note. The fourth Swara from the Stai Swara was called *Dwiardha-Swara*.
- The second *Swasthana* was fixed from the Stai Swara to the eighth Swara which was called *Dwigun-Swara*. Thus the second *Swasthana* was fixed from the Stai Swara to Dwigun-Swara.
- Thirs *Swasthana* was fixed between *dwiwardha* and *Dwigun Swara*. The note between Dwiardha and Dwigun Swaras were called *Ardha-Sthit-Swara*
 - 1st = Stai Swara to the 4th note.
 - 2nd = Stai Swara to the 8th note.
 - 3rd = 4th and 8th Swara.

VAGGEYAKAR

The term *Vaggeyakar* is a Sanskrit word which comprises of *Vak* and *Geya*. *Vak* means to compose a poem and *Geya* means to set the poem in to tune. Therefore a musician who can compose a poem and if he can put in to a melody or a tune, he is called ***Vaggeyakar***.

Pt. Sharangadeva has described the qualities of a *Vaggeyakar* in his book ***Sangeeth Rathnakar***.

1. One who has a knowledge of grammar
2. One who has a knowledge of different metres
3. One who knows the different Languages
4. One who is conversant with the theory and music and other fine arts
5. One who is an expert in vocal and instrumentals music, and dancing
6. One who has a knowledge of Laya and Tala
7. One who has a knowledge of Kaku-Bheda
8. One who has the talent to introduce new forms or styles of singing
9. One who is a good impressive singer

10. One who is capable of making or constructing original compositions
11. One who can concentrate his mind

Besides all these Qualities there were other two kinds of *Vaggeyakur*

1. **Madhyama Vaggeyakar**
2. **Adham Vaggeyakar**

Madhayam Vaggeyakar: A person who has an imperfect knowledge of composing poem and set them to a tune is called *Madhyama Vaggeyakara*

Adham Vaggeyakar: One who has a good knowledge of different kind of words but cannot compose songs and also cannot set them to tunes is called *Adham Vaggeyakar*.

TANA AND ITS VARIETIES

Thanas can be defined as open voiced running note-passages in quick tempo.

Shuddah Tana: A Thana which takes notes in a serial order or a Thana which set straight arohi and avarohi, is called *Shuddha-Tana*.

Example: (Raga Yaman) NRGM/ PDNS NDPMGRS

Shuddha Tana is also called *Sapat tana* or *Sarala Tana*

Koot-Tana: A Tana which takes the notes in an irregular or in zigzag way.

Example: (Raga Yaman) NRGRM/ PMG, NDP, SNDP, GRPM/ GRS

Misra-Tana: A tana which is a mixture of *Shuddha-Tana* and *Koota-Tana* is called Misra-Tana.

Example: (Raga Yaman) NRGM/ PM/ DP, NDPM/, PM/ GR, GRS.

Gamak-Tana: A Tana in which sung in gamak is called Gamak-Tana, or a Tana which sung with shake or quiver is called Gamak Tana.

Alankarika-Tana: A Tana which is composed of *alankara* form.

Example: (Raga Yaman) NRGM/ , RGM/ P. GM/ PD, DPM, PM/G, M/ GR, GRS

Bole-Thana: The wordings of the song sung by in the form of a Thana it is called *Bole-Thana*.

Choot-ki-Thana: When a Thana begins from any note of the higher octave and reaches the maddhaya :S: is called *Choot-ki-Thana*.

Example: GRSNDPM/ GRS

Akar-ki-Thana: When a thana is sung only in “Akar” form is called *Akar-ki-Thana*.

Sargam-ki-Thana: When a Thana is sung only in Swara is called *Sargam-ki-Thana*.

Jabde-ki-Thana: When a thana is sung with the help of the *jaws* is called *Jabde-ki-Thana*.

SOUTH INDIAN TALA SYSTEM OR KARNATAKA TALA PADDHAT

In Karnataka Tal system there are seven (7) principal Thalas namely,

1. Druva-Tala
2. Matha-Thala
3. Roopak-Tala
4. Jhampa-Tala
5. Triputa-Tala
6. Atha-Tala
7. Ek-Tala

There are Thalas having different time duration (meters) division (Bars) Boles (Syllables) and beats.

	Symbols	Symbol-names	Matras
1	—	Anudrutham / viram	1
2	0	Drut	2
3	1	Laghu	4
4	S	Guru	8
5	3	Pluta	12
6	+	Kakapada	16

Thus all the Talas of Karnatak system are written in Tala-Notation with the help of above six symbols, and the seven principal thalas are written in the following manner.

No	Tala-Name	Symbols	Matras	Symbol-names
1	Dhruva	1 0 1 1	14	Laghu, drut, laghu, laghu
2	Matha	1 0 1	10	Laghu, drut, laghu
3	Roopak	1 0	6	Laghu, drut
4	Jhampa	1 ~ 0	7	Laghu, anudrut, drut
5	Triputa	1 0 0	8	Laghu, drut, drut
6	Atha	1 1 0 0	12	Laghu, laghu, drut, drut
7	Ektal	1	4	Laghu

These seven principal Talas of Karnataka system and their jatis together with their symbols and matras are written as below.

No	Tala-name	Jati	Symbol	Matra
1	Druva Tala	Chatusrs	140 1 ₄ 1 ₄	4+2+4+4 = 14
		Tisra	1 ₃ 0 1 ₃ 1 ₃	3+2+3+3 = 11
		Khanda	1 ₅ 0 1 ₅ 1 ₅	5+2+5+5 = 17
		Mishra	1 ₇ 0 1 ₇ 1 ₇	7+2+7+7 = 23
		Sankeerna	1 ₉ 0 1 ₉ 1 ₉	9+2+9+9 = 29
2	Matha Tala	Chatusrs	140 1 ₄	4+2+4 = 10
		Tisra	1 ₃ 0 1 ₃	3+2+3 = 8
		Khanda	1 ₅ 0 1 ₅	5+2+5 = 12
		Mishra	1 ₇ 0 1 ₇	7+2+7 = 16
		Sankeerna	1 ₉ 0 1 ₉	9+2+9 = 20
3	Roopak Tala	Chatusrs	140	4+2 = 6
		Tisra	1 ₃ 0	3+2 = 5
		Khanda	1 ₅ 0	5+2 = 7
		Misra	1 ₇ 0	7+2 = 9
		Sankeerna	1 ₉ 0	9+2 = 11
4	Jhampa Tala	Chatusrs	1 ₄ 0	4+1+2 = 7
		Tisra	1 ₃ 0	3+1+2 = 6
		Khanda	1 ₅ 0	5+1+2 = 8
		Misra	1 ₇ 0	7+1+2 = 10
		Sankeerna	1 ₉ 0	9+1+2 = 13

No	Tala-name	Jati	Symbol	Matra
5	Triputa Tala	Chatusrs	1 ₄ 0 0	4+2+2 = 8
		Tisra	1 ₃ 0 0	3+2+2 = 7
		Khanda	1 ₅ 0 0	5+2+2 = 9
		Misra	1 ₇ 0 0	7+2+2 = 11
		Sankeerna	1 ₉ 0 0	9+2+2 = 13
6	Atha Tala	Chatusrs	1 ₄ 1 ₄ 0 0	4+2+4+2 = 12
		Tisra	1 ₃ 1 ₃ 0 0	3+2+3+2 = 10
		Khanda	1 ₅ 1 ₅ 0 0	5+2+5+2 = 14
		Misra	1 ₇ 1 ₇ 0 0	7+2+7+2 = 18
		Sankeerna	1 ₉ 1 ₉ 0 0	9+2+9+2 = 22
7	Ek Tala	Chatusrs	1 ₄ 0 0	4+2+2 = 8
		Tisra	1 ₃ 0 0	3+2+2 = 7
		Khanda	1 ₅ 0 0	5+2+2 = 9
		Misra	1 ₇ 0 0	7+2+2 = 11
		Sankeerna	1 ₉ 0 0	9+2+2 = 13

In South Indian Tala system there is no *Khali*, hence when we write North Indian Thala in to South Indian Tala, whenever there is a *Kahli* we have to add the previous vibhaga with the Kahli. Example:- When we write Ek Tal in North Indian notation.

1	2	3	4	5	6	7	8	9	10	11	12
X		0		2		0		3		4	

So when we write EkTal in to South Indian way we have to write like this
0 0 0 0 0 0 If we write this it is wrong because of the rule of the Kahli. The correct way to write Ek Tal in South Indian way is:
1 1 0 0. This is how it should be written.

Name of the Tala	North Indian	South Indian
Tree Tala (Teen Tal)	1 1 1 1	1 S 1
Dadara	0 0	1
Jhaptal	0 0 0 0	0 1 0
Dhamar	1 0 0 1	1 1 1
Jhumra	0 1 0 1	0 0 1

In the Southern Tala system in addition to the above described 35 Talas there are other kinds of Talas which have been formed by GatI-Bheda. GatI-Bheda also has five varieties known as Chatasra-Gati, Tisra-Gati, Khanda-Gati, Mishra-Gati and Sankeerna-Gati. Just as five jatis of each of the seven principal Talas have been formed by the change in the Matras of the Symbol of Laghu, in the same way on account of the change in the Gati of the Talas five more Talas of each of the 35 Talas have been recognised. Thus, according to the 'Pancha-Jati-Bheda' and 'Pancha Gati-Bheda' 175 Talas in all have been formed. Therefore, $35 \times 5 = 175$ Talas or $25 \times 7 = 175$ Talas in all have been recognized in the Southern Tala system.

In order to understand the construction of the 25 varieties of each of the seven principal Talas of the South according to 'Panch-Gati-Bheda' let us take the Dhruva Tala at first.

Dhruva Tala – 1011 – 14 Marras

Jati	Symbol	Matra	Gati-Bheda	Total-Matras
Chatasra	1 ₄ 0 1 ₄ 1 ₄	14	Chatasrs Tisra Khanda Mishra Sankeerna	14 x 4 = 56 14 x 3 = 42 14 x 5 = 70 14 x 7 = 98 14 x 9 = 126
Tisra	1 ₃ 0 1 ₃ 1 ₃	11	Chatasrs Tisra Khanda Mishra Sankeerna	11 x 4 = 44 11 x 3 = 33 11 x 5 = 55 11 x 7 = 77 11 x 9 = 99
Khanda	1 ₅ 0 1 ₅ 1 ₅	17	Chatasrs Tisra Khanda Mishra Sankeerna	17 x 4 = 68 17 x 3 = 51 17 x 5 = 85 17 x 7 = 119 17 x 9 = 153
Mishra	1 ₇ 0 1 ₇ 1 ₇	23	Chatasrs Tisra Khanda Mishra Sankeerna	23 x 4 = 92 23 x 3 = 69 23 x 5 = 115 23 x 7 = 161 23 x 9 = 207

Jati	Symbol	Matra	Gati-Bheda	Total-Matras
Sankeerna	1 ₉ 0 1 ₉ 1 ₉	29	<ul style="list-style-type: none"> - Chatasrs - Tisra - Khanda - Mishra - Sankeerna 	$29 \times 4 = 116$ $29 \times 3 = 87$ $29 \times 5 = 145$ $29 \times 7 = 203$ $29 \times 9 = 261$

Note:- In the same way, according to Gati-Bheda the twenty-five varieties of each of the remaining 6 Talas can be written.

Description of Ragas

#	Raga	Arohi/Avarohi	Thata	Jathi	Vadi	S.Vadi	Pakad	Time
1	Shuddha Kalyani	SRG,PDS SNDPM/GRS	Kalyan	Oudava /Sampurna	G	D	GRSN,DP,SGRPRS	First quarters of the night
2	Kamod	SRP,M/ PDPNDS SNDPM/ PDP,GMP,GMRS	Kalyan	Sampurna	P	R	RPM/ DP,GMPGMRS	First quarter of the night
3	Chayanat	SRGM/P,NDS- SNDPM/DP,RGM PGMRS	Kalyan	Sampurna	P	R	PRGMP,MGMRS	First quarter of the night
4	Deskar	SRGPDS SDPG,PDP,GRS	Bilaval	Audava	D	G	DP,GP,GRS	First quarter of the day
5	Poorvi	<u>SRGM/P</u> <u>DNS</u> <u>SNDPM/GRS</u>	Poorvi	Sampurna	G	N	NS <u>RG</u> ,MG.M/, <u>G,RG</u> <u>RS</u>	Last part of the day
6	Vasanth	S G M/ <u>DR</u> S <u>RNDP</u> ,M/GM/G, <u>MDM/RS</u>	Poorvi	Sampurna	S	P	M/ <u>DR</u> , S, <u>RNDP</u> ,M/ GM/G	Midnight
7	Pooriya	<u>NRS</u> ,GM/D, <u>NRS</u> - SNDM/GRS	Marva	Shadava	G	N	GN <u>RS</u> ,NDND,M/ <u>DR</u> S	Sandhi prakasha
8	Lalith	<u>NRGM</u> ,M/MG,M DS— M/DS, <u>R</u> ,NDMD M/ <u>MGRS</u>	Marva	Shadava	M	S	NR <u>GM</u> ,DM/DM/ MG	Sarwakaaleena

Description of Ragas

#	Raga	Arohi/Avarohi	Thata	Jathi	Vadi	S.Vadi	Pakad	Time
9	Darbari Khanada	<u>NSRG,RSMPDNS</u> -- <u>SDNPMPGMRS</u>	Asavari	Smapurna Shadava	R	P	<u>GRRSDNS,RS</u>	Third quarter of the night
10	Thodi	<u>SRG,M/PD,NS</u> <u>SNDPM/GRS</u>	Thodi	Smapurna	D	G	<u>DNSR,G,RS,MGRGR</u> S	Second quarter of the day
11	Multhani	NS, <u>GM/PNS</u> <u>SNDPMGRS</u>	Thodi	Oudava Smapurn	P	S	NSM/ <u>G,PGRS</u>	Fourth quarter of the day
12	Peelu	Ni Sa <u>Ga</u> Re <u>Ga</u> Ma Pa Dha Pa <u>Ni</u> Dha Pa Sa – Sa <u>Ni</u> Dha Pa Ma <u>Ga</u> Ni Sa	Kaphi	Sampurna	<u>Ga</u>	Ni		Third quarter of the day
13	Ramkali	SG, MP, <u>D</u> , NiSa <u>SND</u> , P, M' <u>PDND</u> , P,G, <u>MRS</u>	Bahirawa	Sampurna	<u>D</u>	<u>R</u>	<u>DPMP, DNDPG, MRS</u>	First quarter of the day