



# ***BHATHKHANDE SANGITH***

PRATHAMA INSTRUMENTAL  
Theory notes

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

**387 – SANDASA KALA PEETAYA, SRI LANKA**

# Indian Music

## Hindu & Mohamed Period

Hindus believed that the music had been created by Brahma. So they regarded the music as a Divine legacy. Even Hindu Kings and Emperors studied music. And some became proficient musicians. Such a king was Samudraguptha (330-375 A.D). He was a prominent Veena player. The writer of Amarakosh, Pt. Amara Singha and the poet Kalidasa were in the service of King Vikramaditya Samudra Gupta's Court. (375-413 A.D). There were professional musicians in king's places. They received great favors from king's. Before the invasion of Muslims during 9<sup>th</sup> and 10<sup>th</sup> century, Bharatiya Sangeetha had risen up to the grand status. Indian Music was influenced by Jayadeva's "Geetha Govinda". The composers Bhakti Geetha 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. Their glorious names glitter in the history of Indian music for ever.

Bharatiya sangeetha was survived even in the eras of invaders. Yet most of Mughal kings did a great favor for the progress of music. King Allauddin Khilji (1296-1316). The great musician Amir Khusro was in his service. Khusro's work in music field is unique. He was a musician of genius versatile. He modified and modernized the Hindustani music by mixing the taste of Persian and Arabic music. Among them, there were few rulers who ignored music and musicians. The emperor Aurangzeb not only drove away the musician from his palace but also prohibited music throughout 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. Tansen was in his service. All the ministers of Akbar's were musicians. Akbar himself was a prominent musician and "Nakkara" player. Other great singers who lived during his reign were Nayak Baiju, Ramdas, Bakhshah, Tan Tarang Khan, Meerabai, Haridas Swami, who lived in Brindavan was a great teacher of music (Nayak).



Till the 13<sup>th</sup> century A.D there was only one of music prevalent all over India known as Bharathiya sangeeth paddathi. Accordingly grama moorchana jathi system had been functioning in north and south. After the time of Sharanga Deva (13<sup>th</sup> century) in south one Ramamatya introduced. Thata raga system (Janaka mela and Janya raga) in place of Grama –Moorchana 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, Haridaya Narayana introduced Thata-Raga system of south in north .but it was in vain. Raga-Ragani system was prevalent till 19<sup>th</sup> century with popularity in 1813 Mohammed Raja a nobleman of Patna exploded a new Raga–Ragani system of music.

In 20<sup>th</sup> century Chatur Pandit V.N Bhathkande realized the Raga -Ragani system 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.

## **Hindusthani and Karnatak music similarities and dissimilarities.**

- Bharatiya Sangith Paddhati can be divided in to two Categories as under

1. Hindustani system of Music. (Northern system of music / it is prevalent in Uttar Pradesh such as Lucknow, Delhi, and Benaris etc.)

2. Karnataki system of music. (Sothern system of music / it is prevalent in Dakshina Pradesh Such as Madras, Mysore, Andra Pradesh.

- The origine of the two system is same. But there are similarites and Desimilarities between each other.

### **Similarities.**

Both system of music has been in vogue since the time of sharangadeva.

1. Both system recognized 12 notes (shuddha and vickrit)
2. Both systems construct Thatas from 12 Notes.
3. Grama, moorchana, jati, system is no longer curries both systems.
4. Both systems obtain Ragas according to the principal of Thata Raga.
5. Both systems recognize nine jatis of Raga and obtain mathematically 34848 Ragas in all.
6. Although the names of the ragas are different from each other the nature remains similar. As follows,

Bhopali	Mohan
Malkouns	Hindol
MadyamadiSaranga	Madyamadi



7. Akar and Nom Tom Alaps employ in both systems.
8. This is the way as to how the Ragas are sung, (Swara vistar/ Song/Tans and Alaps /for the development of Raga)
9. Dhrupad of Hindustani Music and Kirtanam of Krnataki Music were originated from the ancient Prabandha Gayan.
10. In both systems some form of classical are considered as noble, chaste style of (Drupad in North, Kirthanam in South)
11. In both systems classical music as well as light music are vogue. In North Drupad, Dhamar and Khyal are graded as classical songs. Thumri, Bhajan, Gazels etc. These are graded as light songs. In south Kirthanam, Kritis, Varnam etc. are graded as classical songs. Jawali, Padam are graded as light songs.
12. Vadiswara and characterize the musical phrases are used in both systems for the recognition of Ragas.
13. The renowned poet Jayadevas Ashta Padas are sung in both systems of music.

#	<i>Hindustani Swara</i>	<i>Karnataki Swara</i>
1	Sa	SA
2	Komala Re	Shuddha Ri
3	Shuddha Re	Chatu-shruti Ri or ShuddhaGa
4	KomalaGa	Shata- shuri Ri or SadaranaGa
5	ShuddhaGa	AntarGa
6	Shuddha Ma	Shuddha Ma
7	Teevra Ma	Prathi Ma
8	Pa	Pa
9	KomalaDha	ShuddhaDha
10	ShuddhaDha	Chatu-shrutiDha or Shuddha Ni
11	Komala Ni	Shata- ShrutiDha or Kaishik NI
12	Shuddha Ni	Kakali Ni

**Dissimilarity1.** The names of 12 notes (shudha and vickrit) of Hindustani music are different from the swara names of Karnataki music and voice verse.

<i>Hindustani</i>	<i>Karnataki</i>
<p><b>2.</b> Bilawal is the shuddhaThata of Hindustani music whose notes are all shuddha.</p> <p><b>3.</b> The shuddha scale of Hindustani music is as under. Sa, Ri, Ga, Ma, PA, Dha, Ni, Sa,</p> <p><b>4.</b> Ten Thatas are recognized in Hindustani music namely Yaman, Bilawal, Kamaj etc. which are derived from Ten Thatas.</p> <p><b>5.</b> Only Ten Thatas are selected out of 72 of Vyankatamukhi, for the classification of all the ragas.</p> <p><b>6.</b> Drupad, Dhamar, Khyal, Thumri, Tappa, Sargam, Lakshanageet, Chaturang, Tirabat, Bhajan, Ghazal, Chaityi, Sawan, Kjari, etc. are the recognize style of singing and are current in Hindusthani music.</p> <p><b>7.</b> A song normally has four parts, Sthai, Anthara, Sanchari, and Abhog in Hindusthani music.</p> <p><b>8.</b> In some Ragas we find both komal and TeevraMadhyama. Sometimes They are seen consecutively in Hindustani music.</p> <p><b>9.</b> A singer of Hindustani music takes at least one hour's time to complete the singing style of Khyal.</p>	<p><b>2.</b> Kankangi is the shuddhaThata of karnataki music whose notes are all shuddha.</p> <p><b>3.</b> The shuddhascale of Karnataki music is as under Sa, Shuddha Ri, ShuddhaGa, Shuddha Ma, Pa, ShuddhaDha, Shuddha Ni.</p> <p><b>4.</b> Nineteen Thata recognized in Karnataka music namely Kanakangi, Kamboj, Shankarabharan, etc. which are derived from Nineteen Thatas.</p> <p><b>5.</b> Only Nineteen are scale ted out of 72 Thatas of Vyankatamukhi for the classification of all the Ragas.</p> <p><b>6.</b> Keertanam. Kriti, Vranam, Pdam, Jwali, Tillana, Ragamala, etc. are recognized styles of singing and are current today in Karnataki music.</p> <p><b>7.</b> A song normally has defferent parts such as Pllawi, Anupallawi, Charanam, Chittaswaram in Karnataki music.</p> <p><b>8.</b> Taking both komal and TeevraMadhyama, and also using them consecutively are not founding karnataki music. In consider as sin to use both Madhyamas.</p> <p><b>9.</b> A singer of karnataki music takes only 15 minute to complete the singing of a kriti. He is able to dispatch 6 of them in one hour's time.</p>



**10.** Both Hindustani and Karnataki systems of music are methods of Alap signing and the use of swaras and the singing of Gamaks, Meends etc. is different from each other.

**11.** While singing a certain Raga singer is permitted to mixture any other Raga. The artistic mixture of Bhahuravi and Bhimplasi can be shown in Raag peelu.

**12.** Hindustani Talas recognized as 360 Talas, but used only 30 to 35 Talas.

**13.** In Hindustani music both beat and no beat (Khali) are found in all the Talas.

**14.** The musician of Hindustani music should give so much attention to the Raga which is being sung. He should keep the purity and chastity of the Raga. A tinge of fault of Tala is not ignored so much.

**10.** Both Hindustani and Karnataki systems of music are methods of Alap signing and the use of swaras and the singing of Gamaks, Meends etc. is different from each other.

**11.** No mixture of any other Raga is not permissible in Karnataka music

**12.** Karnataki Talas Recognize 175 Talas. All of them are Used

**13.** No khali is found in Karnataki music. All the Tals have only the beat.

**14.** The musician of Karnataka music should give so much attention to the Tala. He should keep the purity and chastity of the Tala. A tinge of fault of Raga is not ignored so much.

**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 poorvangavadi or uththarangavadi raga and also the approximate time when the raga has to be sung. vadi note is compared to a king.

**SamVadi** - Beside Vadi note Samvadi 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:YamanGa-Ni/ BhoopaliGa-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 cannot give 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 sparingly 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 vakraswara or crooked note.

Eg: Pa Dha Ni DhaSa (Ascend) Ni crooked note.

GaRi 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:SaGa , Ri Ma, Ga Pa, 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 sithar 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.

**Ghaseet**

- Ghaseet is defined as a graceful transition from one note to another by a glide without breaking the continually of sound. Ghaseet is played on sitar. The same action on Sarod, Violin, and Sarangi, is called Soot.

**Soot** - In Violin when two or three notes are played with a glide over the notes smoothly and gracefully without breaking the continuity of sound with one action of the bow is called soot. The same action on sitar is called Ghaseet.

**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. e.g.: p<sup>m</sup>

**Toda** - Todas are slow and rapid successions of notes intoned in different forms or styles meant for developing Raga. Tans and Todas are one and the same thing when a Tana is played on sitar it is called Toda. When the same Tana is sung, it is called a Tana.

**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. VilambitKhyal (Badakhyaal) applies vilambitlaya, while Druthkhyal (ChotaKhyal) applies Madhya and Drutlaya respectively. There are more varieties of laya. Namely; Ati vilambit, Anudrut, Adi, Kuadi, and Biadi.



**Tal** - Tal means beating. Tal are formed by clapping hands or beating on Tal instruments. Such as Table, Mrudanga, 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		

**Sam** - (Samagraha) it is the principal beat of Tal. It should be played forcefully and attentively. Tal begins and finishes on the Sam. MukadaTukata, Tihai, Mohora, Chakkradar, finish on Sam.

**Khali** - It is the weak point of Tal. But it is the most important point which helps to recognize the fourth coming sam. “O” is the symbols of Khali. The hands are separated when showing Khali. Khali is not found in Karnataka music or in any other music.

**Bhari** - The places in Tal on which hand. Beats are shown is defined as Bhari. It is also called Anutala.

**Matra** - Is the shortest measure (unit) it is equitant to single pulse or a twinkle of the eye.

**Ashraya Raga**-is also known as Thata Vachaka Raga or Raga which suggests name of the Raga. There are 10 Ashraya Ragas. Namely Yaman, Bilawal, Kamaj, Bhairava, Poorvi, Mrwa, Kfi, Asawari, Bhairaviand Thodi Ragas which are produced from the same Raga have tinge of the Ashraya Raga.

**Sargam** - 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.

**Shuddha swara** - The notes that stand on their originally faced pitched or natural places pitches or natural places in the scale are called shuddha swaras. (prakrit swara) S R G M P D N

**Vickrit swara** - When the Shuddha swaras change their original pitches or natural place in the scale or when they are lowered or raised from their original pitches they become vickrit. RiGaDhaNi (komala vickrit)  
Ma (Teevra vickrit)

**KomalVikrit** - When the sound of Ri Ga Dha Ni (shuddha) these 4 notes is lowered from their original pitches.They are called komala or komal vikrit. Ri Ga Dha Ni

**Teevra - vikrit** - When the sound of Ma is raised from its original pitch, It is called TeevraVikrit. **Ma**

## **Dhrupad**

Dhrupad is the best type of Gayaki. In 13<sup>th</sup> 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 four 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 forceful voice and throat hence it is mainly sung by the male musicians.

Veer, Shanti, and Shringar Rasas are prominent in this type of 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 Ram Leelas which are sung to display the life activities of Radha and Krishna in the month of Falgun of Vikram 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 word derived from Urdu language which carries thoughts assist meaning. This Gayan is very popular now –a-days. The Anibaddha Gayan was sung in form of prolongation without time and rhythm. Khyal Gayan came in practice by combining the Anibaddha Gayan with Nibaddha Gayan. Amir Khusro tried to popularize this 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. Khyal Gayan is of two types:-

- a) BadaKhayal ( slow khayal )      b) Chhotakhayal (fast khayal )

Badakhayal is sung in VilambitLayaTeental, Ektal and Ada Chartal, while Chhotakhayal 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 song. Thumary is sung in Khafee, Bhairavi and KhamajThatas, 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 Brijmandal and in eastern U.P.

The Thumary Gayan are 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**

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”.



## **Pandith Vishnunrayan Bhatkhande**

He is honored as the founder of the modern Hindustani music. He was born in Bombay on the 13<sup>th</sup> 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 got bent towards music to banish his loneliness. Having studied the styles of Dhrupad and Khayal vocal music from experts like Raoji buwa Bel Bagkar, Ali Hussain and Vilayatkhan, 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 India 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. That's 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, existing 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 Kaiderbagh, Lucknow. This becomes the first music college in north India. Student from all over the world come here to study Ragadhari 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 14<sup>th</sup> of September 1936.

## **Dr. S.N. Rathanjankar**

He was the disciple of late Pandit VishnunarayanBhatkhande and was born in Bombay on the 31<sup>st</sup> 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 Bhatkhande College of music Lucknow, at the invitation of Pandit Bhatkhandeji. After serving in that capacity, he was elected Vice Chancellor of the “Indira Kala Sangil” Viswavidyalaya, of Khairagarh M.P. In 1957, He was awarded the honorary title of Padma Bhushan. Besides, 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 “GeetaManjari” 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 manner he did memorable service to music by popularizing North Indian music among the public.



## **Amir Khusro**

Amir Khusro was the first great Muslim musicologist of India. Though he was born in the East district in north India, his grandparents were from Turkey. Therefore he called himself a Hindu Turk. He started as a disciple of Hazrat Nazamuddin Aulia and later became philosopher, scholar, poet and musician. He was a continuous dignified employee at the imperial court of Delhi under the successive kings such as Allauddin Khilji, Sultan of Delhi. He was a person with gentle and human qualities. He was a passionate person with scholarly knowledge of Persian and Arabic languages. But his first love was Indian music.

Amir Khusro was humble and went to the feet of the Hindu teachers to learn Hinduism and music too. He fused Persian Arabic elements with Indian music and made it elegant.

Amir Khusro's name is recorded in the history of Indian music as the inventor of the popular instrument "Sitar" some critics of music say that he was the person who modified the existing veena or been to form the sitar. The name sitar had come from the Persian word "She-Tar."

"She-Tar" Means three stringed. Similarly it is said that the pair of Tabla is also an invention of Amir Khusro. It is believed that he cut the two faced drum Pakhavaj in to two and made the two piece drum Tabla.

Amir Khusro created new Ragas namely "Sarjarda" and "Zilaph". He was religious minded and created the famous religious style (muslim) of singing named "Qawwali". Qawwali is normally sung by group of muslim religious singers. Amir Khusro was also the originator of the very important singing style "Tarana".

## Raga Description

### Raga Marwa

Raga	: - Marwa
Scale	: - Marwa
Jathi	: - Shadawa
Ascent	: - Sa, <u>Ri</u> , Ga, Ma' Dha, Ni Dha, <u>Sa</u>
Descent	: - <u>Sa</u> Ni Dha, Ma' Ga Ri, Sa
Catch Notes	: - Dha Ma' Ga <u>Ri</u> , Ga Ma' Ga, <u>Ri</u> Sa
Vadi Note	: - "Ri"
Samavadi Note	: - "Dha"
Time of Singing	: - Last Prahara of the day
Particular	: - Raga Marwa derived from Marwa Scale. It is raga of Shadawa Shawa Jathi. It means raga Marwa used only six notes both in ascent and descent. Its ascent is Sa, Ri, Ga, Ma' Dha, Ni Dha, Sa and descent is Sa Ni Dha, Ma' Ga Ri, Sa. It off "pa" both in ascent and descent. Vadi note of Raga Mawra is "Ri" and Samavadi Note is "Dha". Its catch notes are Dha Ma' Ga <u>Ri</u> , Ga Ma' Ga, <u>Ri</u> Sa.

It takes "Ri" flat and "Ma" sharp both in ascent and descent. It used "Ni" as a crooked note. Notes "Ri, Ga, Dha" are very important and very special notes in this raga. This raga is paramela praveshaka raga. Not only that raga Mawra is Sandhi prakash raga. Time of singing of this raga is Last Prahara of the day.

### Raga Asawari

Raga	: - Asawari
Scale	: - Asawari
Jathi	: - Oudawa- Sampoorana
Ascent	: - Sa, Ri, Ma Pa, <u>Dha</u> , <u>Sa</u>
Descent	: - <u>Sa</u> Ni Dha, Pa, Ma <u>Ga</u> Ri, Sa
Catch Notes	: - Ri, Ma, Pa, <u>Ni</u> Dha Pa
Vadi Note	: - "Dha"
Samavadi Note	: - "Ga"
Time of Singing	: - Second Prahara of the day
Particular	: - Raga Asawari is derived from Asawari Scale. It is raga of Oudawa-Sampoorana jathi. It means used only six notes in ascent and all the seven notes used in the descent. Its ascent is Sa, Ri, Ma Pa, <u>Dha</u> , Sa and descent is Sa <u>Ni</u> Dha, Pa, Ma <u>Ga</u> Ri, Sa.

Vadi note of raga Asawari is "Dha" and Samavadi note is "Ga". It takes "Ga", "Dha", "Ni" flat and remaining other notes are natural. Its catch notes are Ri, Ma, Pa, Ni Dha Pa. Time of Singing of raga Asawari is second prahara of the day.



## **Raga Bilawal**

Raga	: - Bilawal
Scale	: - Bilawal
Jathi	: - Sampoorna
Ascent	: - Sa, Ri, Ga, Ma, Pa Dha, Ni Sa
Descent	: - Sa, Ni Dha Pa, Ma Ga, Ri Sa
Catch Notes	: - Ga Ma Ri, Ga Pa, Da Ni Sa
Vadi Note	: - “Da”
Samavadi Note	: - “Ga”
Time of Singing	: - First Prahara of the Morning
Particular	: - Raga Bilawal is derived from Bilawal Scale. It's raga of Sampoorna-Sampoorna jathi. It means raga Bilawal used all the seven notes both in ascent and descent. Ascent is Sa, Ri, Ga, Ma, Pa Dha, Ni Sa and descent is Sa, Ni Dha Pa, Ma Ga, Ri Sa. It takes all the natural notes both in ascent and descent.

Vadi note of raga Bilawal is “Da” and Samavadi note is “Ga”. Its catch notes are Ga Ma Ri, Ga Pa, Da Ni Sa. This raga is Uththaranga vadi raga. Because the Vadi note “Da” is in the second part of the octave. Time of singing of this raga is first prahara of the morning.

## **Raga Poorvi**

Raga	: - Poorvi
Scale	: - Poorvi
Jathi	: - Sampoorna
Ascent	: - Sa, Ri, Ga, Ma Pa ,Dha, Ni Sa
Descent	: - Sa, Ni Dha Pa, Ma Ga, Ri Sa
Catch Notes	: - Ni, Sa Ri Ga, Ma Ga, Ma, Ga, Ri Ga, Ri Sa
Vadi Note	: - “Ga”
Samavadi Note	: - “Ni”
Time of Singing	: - Last Quarter of the Day

Particular : - Raga Poorvi is derived from poorvi scale. It is raga of Sampoorna-Sampoorna jathi. It's ascent is Sa, Ri, Ga, Ma Pa ,Dha, Ni Sa and descent is Sa, Ni Dha Pa, Ma Ga, Ri Sa. It takes “Ri” and “Dha” flat and “Ma” sharp both in ascent and descent and remaining other notes natural.

Vadi note of raga poorvi is “Ga” and Samavadi Note is “Ni”. Its catch notes are Ni, Sa Ri Ga, Ma Ga, Ma, Ga, Ri Ga, Ri Sa. This raga is evening sandhi Prakash raga. Time of singing of this raga is last Quarter of the day.

## **Raga Bhupali**

Raga	: - Bhupali
Scale	: - Kalyan
Jathi	: - Oudawa
Ascent	: - Sa, Ri, Ga Pa, Da $\dot{S}a$
Descent	: - $\dot{S}a$ , Da Pa, Ga, $\underline{Ri}$ Sa
Catch Notes	: - Ga, Ri, Sa Da, Sa Ri Ga, Pa Ga, Dha Pa, Ga Ri
Vadi Note	: - “Ga”
Samavadi Note	: - “Dha”
Time of Singing	: - First Quarter of Night
Particular	: - Raga Bhupali is derived from Kalyan scale. Its raga of Oudawa-Oudawa jathi. It means it used. Only five notes. Raga Bhupali remove “Ma” and “Ni” both in ascent and descent. Raga Bhupali used all the natural notes. It vadi note is “Ga” and samavadi note is “Dha”. It ascent is Sa, Ri, Ga Pa, Da $\dot{S}a$ and descent is $\dot{S}a$ , Da Pa, Ga, $\underline{Ri}$ Sa. Raga Bhupali catch notes are Ga, Ri, Sa Da, Sa Ri Ga, Pa Ga, Dha Pa, Ga Ri. This raga is poorangavadi raga. Because the vadi note “Ga” is in the first part of the octave. Raga Bhupali is sing on the first Quarter of Night.

## **Raga Kamaj**

Raga	: - Kamaj
Scale	: - Kamaj
Jathi	: - Shadawa- Sampoorana
Ascent	: - Sa, Ga Ma, Pa, Da Ni $\dot{S}a$
Descent	: - $\dot{S}a$ $\underline{Ni}$ , Da Pa, Ma Ga, Ri Sa
Catch Notes	: - $\underline{Ni}$ Dha, Ma Pa, Dha, Ma Ga
Vadi Note	: - “Ga”
Samavadi Note	: - “ $\underline{Ni}$ ”
Time of Singing	: - Second Prahara of Night
Particular	: - Raga Kamaj is derived from Kamaj Scale. It is raga of Shadawa-Sampoorana Jathi. It means raga Kamaj used only six notes in ascent and used all the seven notes in the descent. It remove “Ri” in the ascent and “Ni” flat in the descent. Its ascent is Sa, Ga Ma, Pa, Da $\dot{Ni}$ $\dot{S}a$ and Sa $\underline{Ni}$ , Da Pa, Ma Ga, Ri Sa. Vadi note of raga Kamaj is “Ga” and Samavadi note is “Ni”.

Its catch notes are  $\underline{Ni}$  Dha, Ma Pa, Dha, Ma Ga. This raga mostly sings by Muslims. This raga is poorangavadi raga. Because the Vadi note “Ga” is in the first part of the octave. Time of singing of this raga is second prahara of night.



## **Raga Bhairawa**

Raga	: - Bhairva
Scale	: - Bhairva
Jathi	: - Sampoorna
Ascent	: - Sa, <u>Ri</u> , Ga Ma, Pa <u>Da</u> Ni <u>Sa</u>
Descent	: - <u>Sa</u> Ni <u>Dha</u> Pa, Ma Ga <u>Ri</u> Sa
Catch Notes	: - Sa, Ga, Ma pa, <u>Dha</u> , Pa
Vadi Note	: - “ <u>Dha</u> ”
Samavadi Note	: - “ <u>Ri</u> ”
Time of Singing	: - 1st Prahara of the day

**Particular** : - Raga Bhairva is derived from Bhairva Scale. It is raga of Sampoorna-Sampoorna jathi. Its ascent is Sa, Ri, Ga Ma, Pa Da Ni Sa and descent is Sa Ni Dha Pa, Ma Ga Ri Sa. Catch notes of Raga Bhairawa is Sa, Ga, Ma pa, Dha, Pa.

Vadi note of Raga Bhairvais “Dha” and Samavadi Note is “Ri”. It is a sepatonic raga of Sampoorna verity. It has all the seven notes both in ascent and descent. Time of singing is 1<sup>st</sup> Prahara of the day. This raga is poorangavadi raga. Because the vadi note “Dha” is in the second part of the octave.

## **Raga Yaman**

Raga	: - Yaman
Scale	: - Kalyan
Jathi	: - Sampoorna
Ascent	: - Sa Ri Ga, <u>Ma</u> , Pa Dha Ni, <u>Sa</u>
Descent	: - <u>Sa</u> , Ni Dha Pa, <u>Ma</u> , Ga Ri Sa
Catch Notes	: - <u>Ni</u> Sa Ga, RG, PMG, RG, <u>NRS</u>
Vadi Note	: - “Ga”
Samavadi Note	: - “Ni”
Time of Singing	: - First Quarter of the Day

**Particular** : - Raga Yaman is derived from Kalyan Scale. It is raga of Sampoorna-Sampoorna Jathi. Its ascent is Sa Ri Ga, Ma, Pa Dha Ni, Sa and descent is Sa, Ni Dha Pa, Ma, Ga Ri Sa. It has all the seven notes both in ascent and descent. Raga Yaman used “Ma” sharp and remaining other notes is natural. Its Vadi note is “Ga” and Samavadi note is “Ni”. Its catch notes are Ni Sa Ga, RG, PMG, RG, NRS. Yaman Raga is poorangavadi raga. Because the vadi note “Ga” is in the first part of the octave.

## **Raga Kafi**

Raga	: - Kafi
Scale	: - Kafi
Jathi	: - Sampoorna
Ascent	: - Sa Ri <u>Ga</u> , Ma Pa Dha <u>Ni</u> <u>Sa</u>
Descent	: - <u>Sa</u> <u>Ni</u> Dha, Pa Ma, <u>Ga</u> Ri Sa
Catch Notes	: - Sa Sa, Ri Ri, <u>Ga</u> <u>Ga</u> , Ma Ma, Pa
Vadi Note	: - “Pa”
Samavadi Note	: - “Sa”
Time of Singing	: - 3 <sup>rd</sup> Prahara of night

**Particular** : - Raga Kafi is derived from Kafi Scale. It is raga of sampoorna-Sampoorna jathi. IT means Raga Kafi used all the seven notes both in ascent and descent. Its ascent is Sa Ri Ga, Ma Pa Dha Ni Sa and descent is Sa Ni Dha, Pa Ma, Ga Ri Sa. Its Vadi note is “Pa” and samavadi Note is “Sa”. IT takes “Ga” and “Ni” flat both in ascent and descent and remaining other notes are natural. Catch notes of raga kafi is Sa Sa, Ri Ri, Ga Ga, Ma Ma, Pa. Raga Kafi is uththaranga vadi raga. Because the vadi of the octave. Its time of singing is 3<sup>rd</sup> prahara of night.

## **Raga Bhairavi**

Raga	: - Bhairavi
Scale	: - Bhairavi
Jathi	: - Sampoorna
Ascent	: - Sa, <u>Ri</u> <u>Ga</u> , Ma, Pa <u>Dha</u> , <u>Ni</u> Sa
Descent	: - Sa <u>Ni</u> <u>Dha</u> Pa, Ma <u>Ga</u> , <u>Ri</u> Sa
Catch Notes	: - Ma, <u>Ga</u> , Sa <u>Ri</u> Sa, <u>Dha</u> , <u>Ni</u> , Sa
Vadi Note	: - “Ma”
Samavadi Note	: - “Sa”
Time of Singing	: - Any time of the day

**Particular** : - Raga Bhairavi is derived from Bhairavi Scale. It is raga of Sampoorna-Sampoorna jathi. It means raga Bhairavi used all the seven notes used in both ascent and descent. Its ascent is Sa, Ri Ga, Ma, Pa Dha, Ni Sa and descent is Sa Ni Dha Pa, Ma Ga, Ri Sa. It take “Ri”, “Ga”, “Dha”, “Ni” flat both in ascent and descent.

Its vadi note is “Ma” and samavadi note is “Sa”. It is sung in any time of the day. Its catch notes are Ma, Ga, Sa Ri Sa, Dha, Ni, Sa. Raga Bhairavi is uththaranga vadi raga. Because the vadi note “Ma” is in the second part of the octave.



### **Tri tal (Tin tal)**

Taalsigns	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	Dha Dhin Dhin Dha	Dha Thin Thin Tha	Dha Dhin Dhin Dha

Then thala consists of 16 mathras. It used only four thal signs. These are Sum “X”, second sub thal “2”, Kali “O” and Third sub thal “3”. The sum is on the 1<sup>st</sup> mathra and the Kali is on the 9<sup>th</sup> mathra and it consists of 4 vibagas. Each vibaga has 4 mathras. The four vibagas are in the four groups from the 1<sup>st</sup> to the 4<sup>th</sup> mathra, from 5<sup>th</sup> mathra to the 8<sup>th</sup> mathra, from 9<sup>th</sup> mathra to 12<sup>th</sup> mathra and 13<sup>th</sup> mathra to 16<sup>th</sup> mathra. It has same mathras in each vibagas.

The complete movement from the 1<sup>st</sup> mathra to the 4<sup>th</sup> mathra is called “Avartha”. An avartha having the syllables of the “Bols” called “Theka”. A musical performance is done normally in three “Layas” or tempos. They are the slow speed which is called “Vlamba Laya” the medium speed which is called the “Madhya laya” and the fast speed which is called the “Druth laya”. Teen Thala is used to the medium speed which is called “Madhya Laya”.

### **Ektal**

Taalsigns	x	0	2	0	3	4
Maatra	1    2	3    4	5    6	7    8	9    10	11   12
Bols	DhinDhin	DhageTirikita	Thu Na	Kath Tha	DhageTirikita	DhiNa

Ek thala consists of 12 mathras. It used only six thal signs. These are Sum “X”, Kali “0”, second sub thal “2”, Kali “0”, third sub thal “3” and Fourth sub thal “4”. The sum is on the 1<sup>st</sup> mathra and the Kali is on the 3<sup>rd</sup> mathra and the 7<sup>th</sup> mathras. It consists of 6 vibagas. Each vibaga has 2 mathras. The six vibagas are in the six groups from the 1<sup>st</sup> to the 2<sup>nd</sup> mathra, from 3<sup>rd</sup> mathra to 4<sup>th</sup> mathra, from 5<sup>th</sup> mathra to 6<sup>th</sup> mathra, from 7<sup>th</sup> mathra to 8<sup>th</sup> mathra, from 9<sup>th</sup> mathra to 10<sup>th</sup> mathra and 11<sup>th</sup> mathra to 12<sup>th</sup> mathra. It has same mathras in each vibagas.

The complete movement from the 1<sup>st</sup> mathra to the 12<sup>th</sup> mathra is called “Avartha”. An avartha having the syllables of the “Bols” called “Theka”. A musical performance is done normally in three “Layas” or tempos. They are the slow speed which is called “Vlamba laya”, the medium speed which is called the

“Madhya laya” and the fast speed which is called the “Druth” laya. Ektal Thala is used to the medium speed which is called “Madhya Laya”.

### **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

Thala jap consists of 10 mathras. It used only four thal signs. These are Sum “X”, second sub thal “2”, Kali “O” and third sub thal “3”. The sum is on the 1<sup>st</sup> mathra, 2<sup>nd</sup> sub thal is on 3<sup>rd</sup> mathra, the Kali is on the 6<sup>th</sup> mathra and 3<sup>rd</sup> sub thal is on the 8<sup>th</sup> mathra. It consists of 4 vibagas. Each vibaga has 2 or 3 mathras. The four vibagas are in the four groups from the 1<sup>st</sup> to the 2<sup>nd</sup> mathra, from 3<sup>rd</sup> mathra to 5<sup>th</sup> mathra, from 6<sup>th</sup> mathra to the 7<sup>th</sup> mathra and from 8<sup>th</sup> mathra to 10<sup>th</sup> mathra. It has same mathras in one vibag and third vibag and also it has same mathras in second vibag and fourth vibaga.

The complete movement from the 1<sup>st</sup> mathra to the 10<sup>th</sup> mathra is called “Avartha”. An avartha having the syllables of the “Bols” called “Theka”. A musical performance is done normally in three “Layas” or tempos. They are the slow speed which is called “Vlamba laya” the medium speed which is called the “Madhya laya” and the fast speed which is called the “Druth” laya. Jap Thala is used to the medium speed which is called “Madhya Laya

### **Kherva Tal**

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

This thala consists of 8 mathras. It used only two thal signs. These are Sum “X” and Kali “O”. The sum is on the 1<sup>st</sup> mathra and the Kali is on the 5<sup>th</sup> mathra. It consists of 2 vibagas. Each vibaga has 4 mathras. The two vibagas are in the two groups from the 1<sup>st</sup> to the 4<sup>th</sup> mathra, and from 5<sup>th</sup> mathra to the 8<sup>th</sup> mathra. It has same mathras in each vibagas.



The complete movement from the 1<sup>st</sup> mathra to the 8<sup>th</sup> mathra is called “Avartha”. An avartha having the syllables of the “Bols” called “Theka”. A musical performance is done normally in three “Layas” or tempos. They are the slow speed which is called “Vlamba laya” the medium speed which is called the “Madhya laya” and the fast speed which is called the “Druth laya”. Kherva Thala is used to the medium speed which is called “Madhya Laya”.

### **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	Thita Dha	Dhin Dha	Thita Katha	Gadi Gena

This thala consists of 12 mathras. It used only six thal signs. These are Sum “X”, Kali “0”, second sub thal “2”, Kali “0”, third sub thal “3” and Fourth sub thal “4”. The sum is on the 1<sup>st</sup> mathra and the Kali is on the 3<sup>rd</sup> and 7<sup>th</sup> mathras . It consists of 6 vibagas. Each vibaga has same mathras. The six vibagas are in the six groups from the 1<sup>st</sup> to the 2<sup>nd</sup> mathra, from 3<sup>rd</sup> mathra to the 4<sup>th</sup> mathra, from 5<sup>th</sup> mathra to 6<sup>th</sup> mathra, from 7<sup>th</sup> mathra to 8<sup>th</sup> mathra, from 9<sup>th</sup> mathra to 10<sup>th</sup> mathra and from 11<sup>th</sup> mathra to 12<sup>th</sup> mathra. It has same mathras in each vibagas.

The complete movement from the 1<sup>st</sup> mathra to the 12<sup>th</sup> mathra is called “Avartha”. An avartha having the syllables of the “Bols” called “Theka”. A musical performance is done normally in three “Layas” or tempos. They are the slow which is called “Vlamba” the medium speed which is the “Madhya” and the fast which is the “Druth” laya. Thala Dhadara is used to the medium speed which is called “Madhya Laya”.

### **Tilavada Tal**

Taalsigns	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	Dha Dha Thin Thin	ThaThirikiaDhin -Dhin	Dha Dha Dhin Dhin

This thala consists of 16 mathras. It used only four thal signs. These are Sum “X”, Two “2”, Kali “0” and Three “3”. The sum is on the 1<sup>st</sup> mathra and the Kali is on the 9<sup>th</sup> mathra and it consists of 4 vibagas each vibaga has 4 mathras. The four vibagas are in the four groups from the 1<sup>st</sup> mathra to the 4<sup>th</sup> mathra, from 5<sup>th</sup> mathra to 8<sup>th</sup> mathra, from 9<sup>th</sup> mathra to 12<sup>th</sup> mathra and from 13<sup>th</sup> mathra to the 16<sup>th</sup> mathra. It has same mathras in each vibagas.

The complete movement from the 1<sup>st</sup> mathra to the 16<sup>th</sup> mathra is called “Avartha”. A avartha having the syllables of the “Bols” called “Theka”. A musical performance is done normally in three “Layas” or tempos. They are the slow speed which is called “Vlamba laya” the medium speed which is called the “Madhya laya” the fast speed which is the “Druth” laya. Tilavada Tal Thala is used to the medium speed which is called “Madhya Laya”.

### **Dhamar Tal**

Taalsigns	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 —

This thala consists of 14 mathras. It used only four thal signs. Those are Sum “X”, second sub thal “2”, Kali “O” and Third sub thal “3”. The sum is on the 1<sup>st</sup> mathra, second sub thal on the 6<sup>th</sup> mathra, the Kali is on the 8<sup>th</sup> mathra and 3<sup>rd</sup> sub thal is on the 11<sup>th</sup> mathra. It consists of 4 vibagas. Each vibaga has different mathras. The four vibagas are in the four groups from the 1<sup>st</sup> mathra to 5<sup>th</sup> mathra, from 6<sup>th</sup> mathra to 7<sup>th</sup> mathra, from 8<sup>th</sup> to the 10<sup>th</sup> mathra and 11<sup>th</sup> mathra to the 14<sup>th</sup> mathra. It has different mathras in each vibagas.

The complete movement from the 1<sup>st</sup> mathra to the 14<sup>th</sup> mathra is called “Avartha”. An avartha having the syllables of the “Bols” called “Theka”. A musical performance is done normally in three “Layas” or tempos. They are the slow speed which is called “Vlamba laya” the medium speed which is called



## Dadara Tal

Taalsigns	x			0		
Maatra	1	2	3	4	5	6
Bols	DhaDhi		Na	DhaTuNa		

This thala consists of 6 mathras. It used only two thal signs. Those are Sum “X” and Kali “O”. The sum is on the 1<sup>st</sup> mathra and the Kali is on the 4<sup>th</sup> mathra. It consists of 2 vibagas. Each vibaga has same mathras. it means one vibaga has 3 mathras. The two vibagas are in the two groups from the 1<sup>st</sup> to the 3<sup>rd</sup> mathra, and from 4<sup>th</sup> to the 6<sup>th</sup> mathra. It has same mathras in each vibagas.

The complete movement from the 1<sup>st</sup> mathra to the 6<sup>th</sup> mathra is called “Avartha”. An avartha having the syllables of the “Bols” called “Theka”. A musical performance is done normally in three “Layas” or tempos. They are the slow speed which is called “Vlamba laya” the medium speed which is called the “Madhya laya” and the fast speed which is called the “Druth laya”. Thala Dhadara is used to the medium speed which is called “Madhya Laya”.

#	Raga	Arohi/Avarohi	Thata	Jathi	Vadi	S.Vadi	Pakad	Time
1	Yaman	SRG, <u>MP</u> , DNS/SND, <u>PMG</u> , RS.	Kalyana	Sampurna	G	N	NRG, RS, <u>PMG</u> , 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 night
5	Bhairava	<u>SRG</u> , M, <u>PD</u> , NS/SND, 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>RGRS</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	D <u>MGR</u> , G <u>MG</u> , <u>RS</u>	Last quarter of the day
8	Kafi	<u>SRG</u> , MP, <u>DNS</u> /SND, P, <u>MG</u> , RS	Kafi	Sampurna	P	S	SRR <u>G</u> , SRP	Midnight
9	Bhairavi	<u>SRGM</u> , <u>PD</u> , <u>NS</u> /SNDP, <u>MG</u> , <u>RS</u>	Bhairavi	Sampurna	M	S	<u>MG</u> , <u>SRS</u> , <u>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</u> /SND, PM <u>G</u> , R, S	Asawari	Odava-Sampurna	<u>D</u>	<u>G</u>	R, M, P, ND, P	Second quarter of the day
12	Todi	S, <u>RG</u> , <u>MP</u> , <u>D</u> , NS/SNDP, <u>M</u> , <u>G</u> , R, S	Asawari	Odava-Sampurna	<u>D</u>	<u>G</u>	<u>G</u> , <u>RS</u> , SDSRG, PG, DPG, <u>RS</u>	First quarter of the night



## THAL 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		

## THAL 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		

### THAL JUP - THUGUN

1	2	3	4	5	6	7	8	9	10
DiNaDi	DiNaTi	NaDiDi	NaDiNa	DiDiN	TiNaDi	DiNaDi	NaDiDi	NaTiNa	DiDiNa
X		2			0		3		

### THAL 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		



## THAL DADHARA

1	2	3	4	5	6
Da	Di	Na	Da	Tu	Na
X			O		

## THAL DHDHARA - DUGUN

1	2	3	4	5	6
DaDi	NaDa	TuNa	DaDi	Na Da	TuNa
X			O		

# THAL DADHARA - TUGUN

1	2	3	1	2	3
DaDiNa	DaTuNa	DaDiNa	DaTuNa	DaDiNa	DaTuNa
X			O		



# THAL DADHARA - CHAUGUN

1	2	3	4	5	6
DaDiNaDa	TuNaDaDi	NADATUNA	DaDiNaDa	TuNaDaDi	NaDaTaNa
X			O		

## Tune a Violin

How to Tune a Violin. A violin is one of the hardest instruments to tune. You must have a trained ear for music and pitch or you will not be able to tune a violin on your own. Tightening the strings too much will cause the strings to wear or even break. If the violin is not perfectly tuned, the music will never sound quite right.

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### Things You'll Need

- Violin
- Tuner or piano
- Bow
- Rosin

### Instructions

- 1 Purchase a tuner if you do not have one. Find one that will make sounds for all four strings which are E, A, D and G. You can use a piano or keyboard to get those notes but they may be slightly off, especially a piano if it has not been tuned properly in awhile.
- 2 Rosin the bow to make sure the bow will bring out a good clear tone. If this is not done properly, it will make tuning the violin that much harder.
- 3 Tune the "A" string first. Play the note on the tuner or piano. Match the sound with your violin. Use the pegs to get as close as possible and then use the fine tuner to get it exact.
- 4 Repeat this process for the other three strings or, if you have a trained ear, use the harmony of fifths to perfectly tune the violin. To tune using the harmony of fifths, tune a string by playing it at the same time as the "A" string. Adjust the string being tuned until the vibrations disappear and the strings are in perfect harmony.



## Many Things You Need to Know about Buying a Violin

Whether you are a beginner, or advanced player, here are some tips to help you select the right violin.

You might be trying to find a violin for the very first time as a beginner, or you may be upgrading to a finer instrument after playing for a long time.

### Here are some tips: For the beginner:

The beginner has two options, either to rent an instrument or make a purchase.

While violin rental may be viewed by some as an opportunity to grow acclimated to the instrument, be aware that these are generally lesser-quality instruments that can be extremely frustrating to play upon. The law of diminishing returns applies to rentals, as you begin paying more for a lesser-quality violin that you never will be the owner of; if you rent for more than a year, you may have already paid through the value of the instrument. Some shops will let you apply part of your rental fees towards the purchase of an instrument, but you should always ask about this ahead of time and not count on this being the case.

One good reason for the rental of an instrument would be if you are looking for a child's (undersized) instrument. In this case, it is generally not worth the risk of physical injury to buy an instrument which is too large, thinking that the child will "grow into" it. On the other hand, it is quite expensive to buy a series of increasingly larger instruments (there are 8 basic sizes, and children grow out of their violin sizes at a surprisingly rapid rate.) Besides rental, another option for acquiring a small violin is to find a reputable luthier or music store nearby and ask about their "trade-in policy". Assuming you take care of the instrument, many shops will give you a generous discount on the purchase of the next size up if you bring back your current instrument as a "trade". (Take note that they do this because they want you to be a return customer. For this reason, most places will not give you a trade-in discount for an instrument you did not buy from them).

That said, if you decide to buy a full-size violin, you may well want to go to a violin dealer or a "Luther," which is a person who makes or repairs stringed instruments.

When purchasing an instrument from a store, it is always an excellent idea to go in the company of an experienced violinist or luthier. In general, however, the instrument must be solid to the touch with no creaks when you press down (but not too heavily!) anywhere on the violin. If it is possible to test the instrument in-store, all of the open strings should sound full, resonant, and pleasing to the ear.

### For buying a higher-quality instrument:

If you buy an instrument from a luthier, you will probably be buying the violin, bow and case separately. It is appropriate to test violins and bows, to play on them, before buying them. If a luthier lives in another city, he or she can send you violins or bows to try out for a time, after which you can decide on one, or send them all back and buy none, or ask for some others to try. It is also appropriate to negotiate the purchase price of the instrument.

If you are going to a violin shop, most have a room or a place where you can test out an instrument that interests you.

Do not come straight out and tell the dealer your price range. They may have an intent to mark-up violin's prices on the spot if the instruments do not have a price tag. Only if the instruments have tags on them with clear pricing should you tell them your price range. Try to test only instruments you can afford. If none are to your liking, keep looking elsewhere.

Modern instruments, made by a luthier who is still living, tend to be less expensive than older instruments. An older instrument is valuable not only because of the sound it makes and the beauty of its construction, but because of its antique value, and because it is necessarily a "limited edition" if its maker is dead and no longer creating violins!

An older instrument can be an excellent investment. But there are many modern makers whose instruments sound every bit as good, and if you are on a budget, this may be the way to go. A new instrument, if played well (in tune, for maximum resonance), can "open up," and it is quite exciting to be the person that helps shape the fiddle's voice.

As far as bows are concerned, a bow needs to have good weight, flexibility and balance between frog and tip. This is not always easy to gauge, and requires spending some time with the bow.



If it is too heavy, it can strain your hand and even cause injury over time. If it is too light, it can make it difficult to produce a big sound.

If it is either too flexible or too stiff, it will be less nimble in your hands.

If it is not balanced, it will be difficult to execute advanced bow stroke such as spiccato (bouncing bow), sautille (really fast bouncing bow), ricochet (bouncing several times on a down bow or up bow) or other strokes.

Do not forget to use one of your best resources: your teacher. Bring the violins and bows to your teacher, or ask your teacher to come with you to help pick something out. If you don't have a teacher any more, don't forget to use the ears of your musician friends. Realize, however, that either your teacher or your violinist friends are likely to be experts in the actual construction of the instrument and can only offer an experienced opinion on the sound of the violin and point out any glaring problems.

Therefore, it's a good idea to have the violin "vetted out" by a trusted luthier. A good luthier will likely be able to verify the maker and/or approximate age of the violin. More importantly, he or she will be able to tell if the instrument is well or poorly made or if it has any structural problems.

Go to a big hall and play for someone, or let the other person play so you can hear what the violin sounds like from across, what impression it gives. Try to play the violin in as many rooms as possible - from large halls to your practice room - to assess fully the capabilities of the instrument.

**But, most importantly, do not ever buy a violin that you either don't like or have doubts about.**

Luthiers and friends do have influence on your opinion, therefore do not forget that you should be the one to pick the instrument after all. Believe in your thoughts.

There is nothing worse than playing on an instrument that you bought for a lot of money and don't really like!

And make sure you are ready to upgrade; and, that you know how to test an instrument. What qualities should be present for example when you shift upward, or play on the low G string? Though personal preference directly influences these things, there is also some common performance specifications that you can discuss with your friends, preferably skilled friends.

Basically, if you don't know what the above performance specifications should be, perhaps you are not ready to upgrade your instrument just yet. What decisions went into the process of helping you decide to upgrade. Did your instructor tell you that you are working too hard to get the sound from the instrument--this is sometimes one indicator that it might be time to upgrade?

And would a refitting by a qualified luthier make your old instrument come to life. This is sometimes the case, and often an instrument might be adjusted by a good luthier and given a new life. So if you are ready to get that next instrument do go slowly and shop around; and, by all means make sure the instrument matches you're playing style, as already mentioned.

## Expectations of value

A common expectation is that a violin is an investment and will rise in value over time. This is possibly true for very expensive violins but certainly no one should expect dramatic appreciation on a violin purchased for less than \$100,000. The economics of dealing in violins makes this very implausible and the market for the private sale of violins is not well developed. Most violins will hold their value as long as you trade the violin for another more expensive violin from the dealer who sold you the instrument. Dealers may also offer you trades at similar value for instruments you purchased elsewhere. If you quit playing the violin and decide to sell it altogether you could see a significant decline in its value. You may decide to save it for a child or grandchild or to donate it to a school and take a tax deduction.

## How to Buy a Violin

Violins, along with the rest of the String family, (violas, cellos and basses) are an integral part of the Symphony Orchestra.

The instrument is commonly associated with classical music, but there are other genres such as Mariachi, blue grass, folk and various styles of "fiddle music". It's also occasionally heard in blues, jazz and rock.

Contrary to some popular beliefs, the violin is not a particularly difficult instrument to play, and with consistent practice beginners usually make rapid progress, playing simple melodies relatively quickly.

The violin is particularly child-friendly in that it comes in a variety of sizes. As a student grows, the instrument can be traded for larger sizes. It's critical that a student has the proper size instrument.



A violin that is too large in proportion to the size of the student can create a very uncomfortable situation. In extreme situations, this can lead to tendonitis leaving students discouraged and turned off to the instrument.

### Student Level

These violins are produced for beginning students and are often produced by machine. Maple is sometimes used for high friction parts (pegs, fingerboard) and dyed to resemble the more expensive Ebony, which is found on most violins. These instruments are excellent for the early stages of development and are priced to easily fit into most budgets.

### Intermediate Level

These instruments represent better quality wood and workmanship, most (if not all) of which is done by hand. The result is an instrument that sounds better and will accommodate a player to more advanced levels of play. Pegs and fingerboard are usually made of Ebony. Extensive hand graduation of the top and back of the violin result in a more refined sound. Some intermediate violins may approach the professional level of performance.

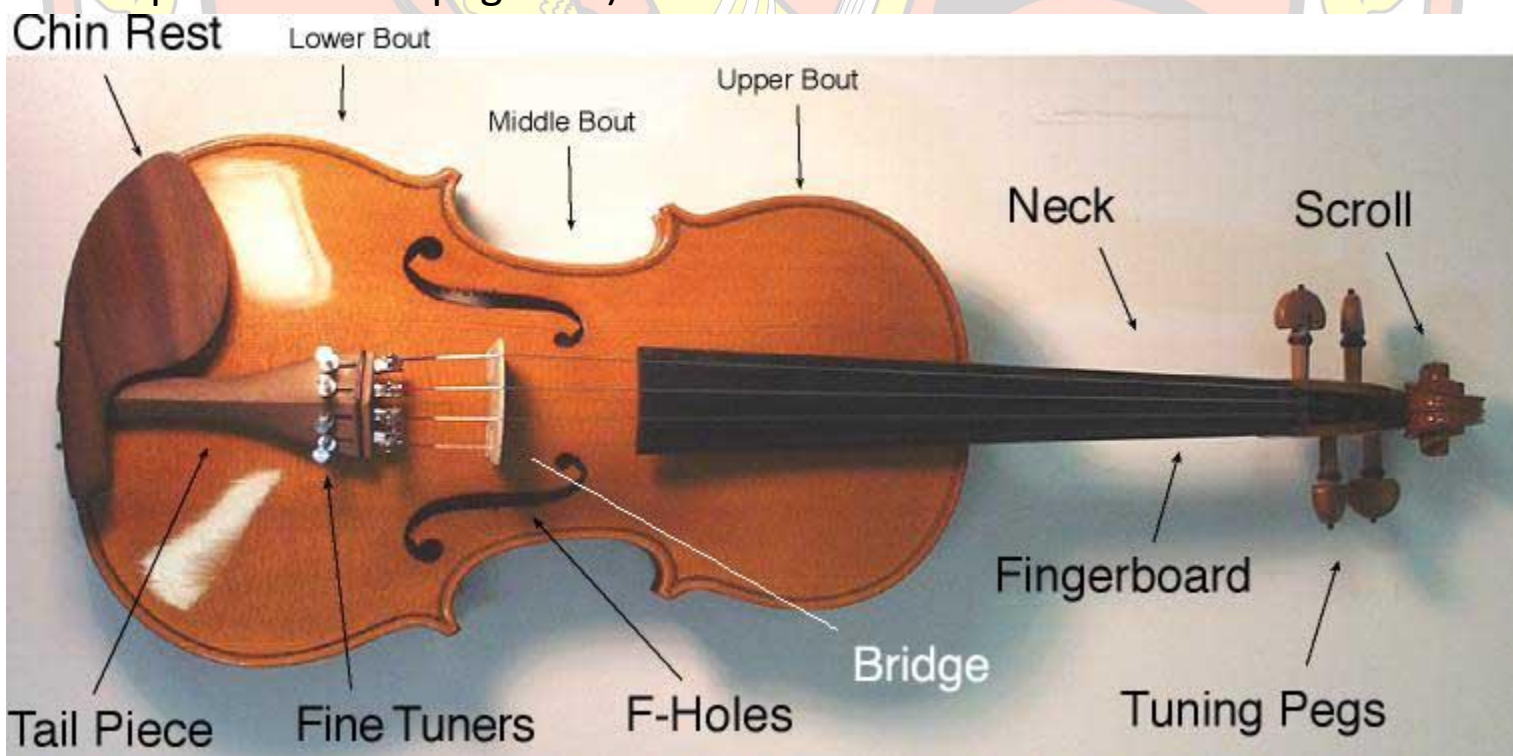
### Pro Level

These are violins made from only the finest woods and built with a near fanatical devotion to every detail of the instruments construction and appearance. Because of the relatively low number of craftsman skilled at this level, and the number of hours required to produce an instrument of this caliber with a select piece of natural wood, the price of these instruments is considerably higher.

## More Info - There are 2 basic areas of the violin:

\* Body – The “box” part of the instrument. The top is generally made of a thinly and precisely shaved piece of spruce, the back and sides (ribs) are generally made of maple. The top and back may be made of a single piece of wood or a book matched piece.

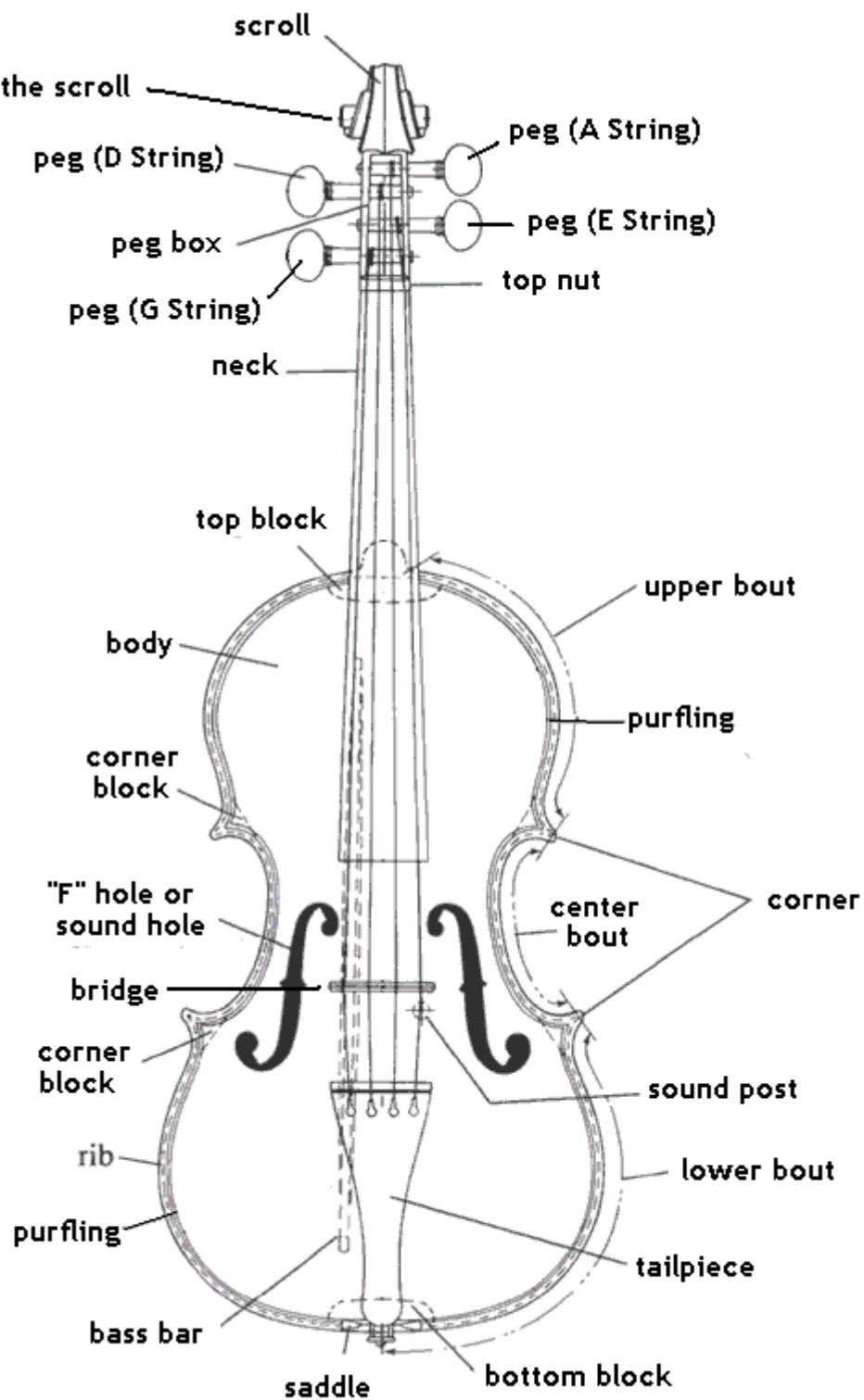
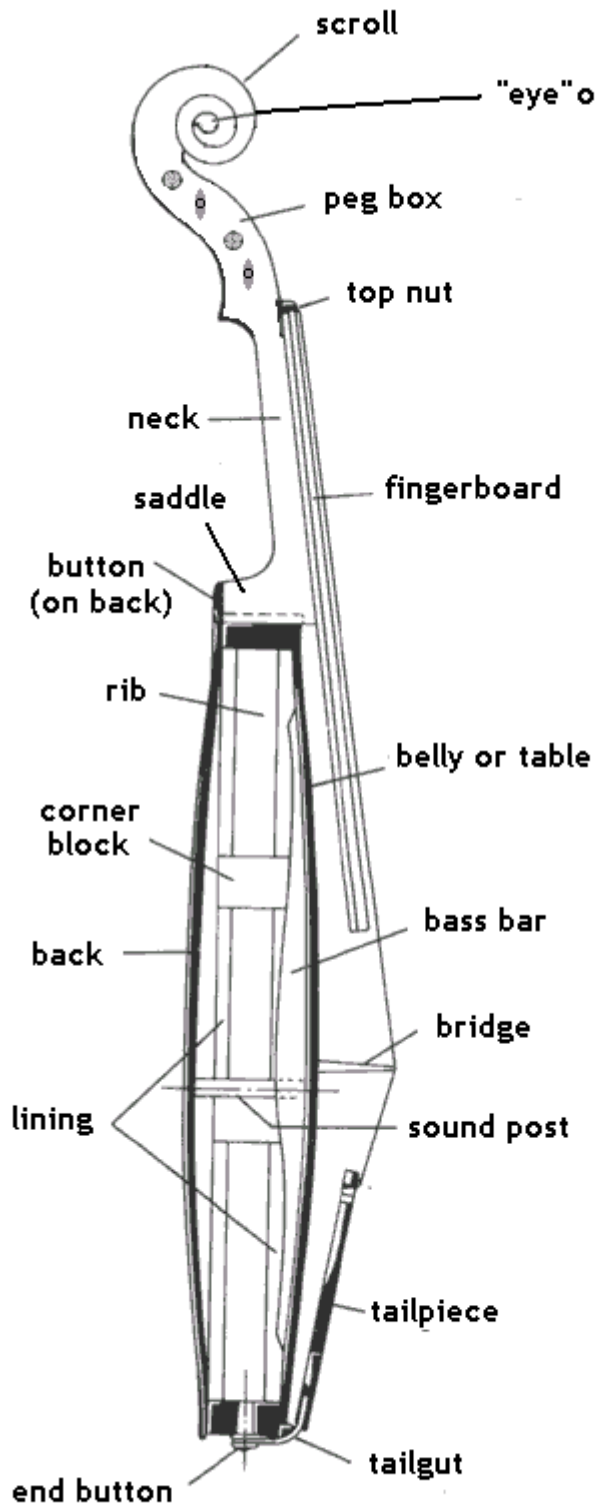
\* Neck Assembly – the structure that attaches to the top end of the violin body. It is generally made of maple and has at the top-end, the peg box (where the strings attach to the pegs) and the scroll. Applied to the top of the neck are the fingerboard (where the left-hand fingers press down to alter the pitch of the strings) and the nut (a small piece of wood that supports and separates the strings just as they pass into the “peg box”).





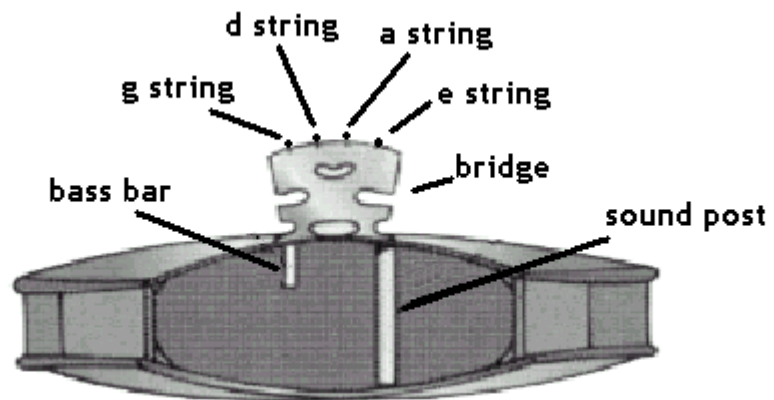
## The Parts of a Violin

- \* **Bridge** - a specially shaped and fitted piece of hard maple that sits between the strings and body of the instrument and transmits the majority of the string vibrations to the body.
- \* **Sound post** – a small cylindrical piece of wood that is fitted and wedged between the back and face of a stringed instrument. Its placement has a great effect of the sound of the instrument.
- \* **F-Hole** – Two holes precisely cut in the top of a stringed instrument to permit the sound to be projected from the interior of the instrument.
- \* **Button** – a small round piece of wood fitted by pressure into a hole in the bottom ribs of a stringed instrument. It serves as the anchoring point for the string adjuster (tail gut), which is attached to the tailpiece.
- \* **Tailpiece** – a long tapered piece of material suspended above the top of the violin by the ends of the strings at the bridge end, and the tail gut at the button end.
- \* **Tail gut** – the long strand of material that attaches through two holes in the bottom end of the tailpiece and then passes over the bottom edge of the instrument, looping around the button as its other anchoring point.
- \* **String Adjuster (optional)** – a small mechanical device attached to the tailpiece of a stringed instrument to make fine adjustments in string tension





The inside should look like this:



## Indian Classical Style Comparison- Hindustani and Carnatic Music

There are mainly two styles of classical music in India. Hindustani and Carnatic Music. Learn the main difference which is listed below. *Carnatic* is prevalent style in southern India and *Hindustani* is popular in rest of sub-continent. Also practiced in Pakistan, Bangladesh and Afghanistan. This is not easy to mention all the similarities and differences in this single article. But I tried to touch some significant areas of these two very old and rich styles of Indian Music.

### Background:

There was only one classical music in India before 13<sup>th</sup> century. Post that Era Classical Music has been divided into two distinct styles. In North India Persian and Mughal influence started making its place very strongly with Amir Khusro. Tansen and his contemporary musicians mostly performed in Dhrupad genre and later Khayal singing was popularized by Sadarang-Adarang. And many *Gharanas* (Schools) in different regions of India evolved. On the other hand, Carnatic Music was evolved mainly by Saint Purandardas, Tyagraja, Muthuswamy Dikshitar and Shyama Shashtri. Today most of the classical training revolves around Kritis composed by these great saint musicians. But I am not sure when Violin was introduced in Carnatic Classical and Why? Since Violin is definitely not Indian Instrument but became very popular accompanying instrument with Carnatic Classical Vocals.

## Some Basic Differences:

Factors	Hindustani Music	Carnatic Music
Raga System	Based on 10 Thaats and 32 Ragang Ragas	Based on 72 Melakarta or Janak Raga
24-hr Time-Cycle of Ragas	Yes	No
Taal	Popular 10-12 Taal(also 10-12 Rare Taal)	Popular 35 Taal(108 total)
Composition or Kriti Forms	Khayal, Dhrupad, Tarana, Thumri, Dhamaar divide into parts like -Sthayi, Antara, Snachari and Abhog	Varnam, Kriti divided into parts like-Pallavi, Anupallavi and Charnam
Composers	Stalwarts from many 'Gharana' or Schools in different regions of Northern India	Saint Purnadardas, Tyagraja, Dikshitar and Shyama Shastri
Demography	Popular in North, central, West and Eastern India. Also in Pakistan and Bangladesh	Popular in South India (Tamilnadu, Karnataka, Andhra Pradesh and Kerala)
Shuddha Swara Saptaka (Primary Notes Scale)	Raga Bilawal (Similar to Carnatic Raga Dheer Shankarbarnam)	Raga Maya Malav Gaula (Similar to Hindustani Raga Bhairav)
Rendition	Improvisation given more importance	Composition given more importance

### **Difference in Swara or Notes: (if Sa or Shadja is on Key C in Piano)**

Position	Hindustani Swara	Carnatic Swara	Short name
C	Shadja	Shadja	Sa
C#	Komal Rishabh	Shuddh Rishabh	Re or Ri
D	Shuddh Rishabh	Chatusruti Rishabh/Shuddh Gandhar	Re or Ri
D#	Komal Gandhar	Shatsruti Rishabh/ Sadharan Gandhar	<u>Ga</u>
E	Shuddha Gandhar	Antar Gandhar	Ga
F	Shuddh Madhyam	Shuddh Madhyam	Ma
F#	Tivra Madhyam	Prati Madhyam	Ma
G	Pancham	Pancham	Pa
G#	Komal Dhaivat	Shuddh Dhaivat	<u>Dha</u>



A	Shuddha Dhaivat	Chatusruti Dhaivat/ Shuddha Nishad	Dha
A#	Komal Nishad	Shatsruti Dhaivat/ Kaishiki Nishad	<u>Ni</u>
B	Shuddha Nishad	Kakali Nishad	Ni

As you can see in this table, Carnatic Swara *Chatusruti Rishabh* and *Shuddha Gandhar* is same note/pitch with two different names, they don't occur together in any Carnatic Raga. And same applies to Dhaivat and Nishad.

#### More Similarities:

- Both the styles give prime importance to melody. Unlike western music Harmony is not given much importance.
- Both has one dominant swara or Vadi swar in each Raga
- Both uses Sampoorana Scale(with all 7 notes) to define Janak Thaata or Raga to create Janya Raga.
- Both uses a Tanpura or Drone with one or two notes to represent Pitch and base in Raga rendition.

#### Some Similar Raga with different Names:

Hindustani	Carnatic
Bilawal	Dheer Shankarabharnam
Bhopali	Mohanam
Yaman or Kalyan	Mech Kalyani
Khamaj	Harikambhoji
Bhairav	Maya Malav Gaula
Bhairavi	Todi
Asavari	Natbhairavi
Poorvi	Pantuvarali
Kafi	Kharharpriya
Marwa	Gamanashram
Malkauns	Hindolam
Kedar	Kamavardhini
Todi	Shubha Pantuvarali
Alhaiya Bilawal	Bilahari