

Alankar

Systematic movement of swaras are called Alankar. Alankar consist of many kinds of chain of notes which are connected to each other. Every alankar goes from Madhya S to ~~Tar~~ Tar S and back to Madhya S. Sangeet Darpan has defined Alankar as below-

"Methodically organized systematical Varma in a group is called Alankar."

In alankars, avaroha is just of opposite of aaroha. Following are some example-

- 1- Aaroha - S R G, R G M, G M P, M P D, P D N and D N S /
Avaroha - S N D, N D P, D P M, P M G, M G R and G R S /
- 2- Aaroha - S R G R, R G M G, G M P M, M P D P, P D N D, D N S N,
Avaroha - S N D N, N D P D, D P M P, P M G M, M G R G, G R S R /

Thus, many more alankars can be made. Alankar is also called 'Palta'. Students of music must practice alankars daily. This enhance the creativity of the students and improves the movement of fingers on the instrument. Alankars is also important for vocal music. Some of the Muslim Musicians have stressed on practicing alankar it would add to quality of voice but it also create some defect in voice.

Taan

Weaving together the notes of a raag in fast speed called Taan. The difference between alaaap and taan is mainly in its speed of movement, otherwise both are almost same. Taans are of many kinds - Alankarik Taan, Sapat Taan, Chout ki taan etc. Taan is performed in the middle of a raag. When taan is performed in instrumental music it is called Toru. In fast composition normally taans are performed at double speed and some times at equal speed. In slow composition it is sung at four times and eight times the speed too.

The alankarik taans plays a very important role. It is pleasant to listen. It is comfortable to sing these taans in raags, which are of sampurn Jati. Some of the important types of taans are given below -

- ① Sapat Taan → When taans are in straight manner and not in a curved manner is called Sapat taan. For example - NRGMDSRŠNDPMGRS.
- ② Koot Taan → When Taans are not in straight manner and goes zigzag i.e. GSRMPGMR etc are called koot taan.
- ③ Misra-Taan → Mixture of Sapat and Koot taans is called Misra Taans i.e. RMGAPMDPMGRS.
- ④ Gramak ki Taan → When Taans are sung with Gramak is called Gramak ki taan i.e. $\bar{N}, \bar{N}, \bar{N}, \bar{N}, \bar{R}, \bar{R}, \bar{R}, \bar{R}, \bar{G}, \bar{G}, \bar{G}, \bar{G}, \bar{M}, \bar{M}, \bar{M}, \bar{M}$ etc.
- ⑤ Alankarik Taans → This type of taan plays an important role. This type of taan is pleasant to listen. In raags which are of sampurn Jati. Alankarik taans are frequently used. In this type of taans generally alankars are used.
- ⑥ Bol-Taan-Bol alaaap → When words of songs are used in alaaap, it is called Bol alaaap. Similarly

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Kan

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Kan is also called micro note. During singing or playing an instrument when we merely touch either the forward or the backward note for a fraction of a second, it is called Kan. Grace note is printed in small font and is not counted in Taal. In other words Kan swar is written above the mool swar. Kan is also called sparsh swar.

For example "G^r R^r implies M and R as a Kan.

Kan is of two types.

1. Purn lagan Kan
2. Anu lagan Kan

Meend

When we go from one note to another note without breaking the sound it is called 'Meend'. In this we stretch and prolong the sound without break. It is an essential performance practice and is used often in vocal and instrumental music. On the Veena, sitar and other plucked stringed instruments, it is usually done by pushing the strings to vary their effective length and tension. It is a sort of ornamental or alankar and is considered as one of the most important part of Hindustani music. ~~The~~ Meend is an important part of any classical performance. In other words combination

of two swars is called Meend. But while doing so there should not be any break in between and the two swars should merge with each other. There is so much of blending that one can not hear two swars. For example while taking Meend from 'S' to 'M' linking is so close that we do not hear them separately. We have to write this term like this, \overline{SM} i.e. half round above swar. This brings softness and melody.

Khatka

When four or more notes are used in a curved manner in fast speed is called 'Khatka' for example $RSNS$, $SRNS$ or $NSRS$. In instruments, khatkas are played not only in fast meends but also with the help of combination of krintan, sparsh. Say for example - $RSS \dots R$, where the cluster RSS embellishes, R and S is applied very swiftly. RS in krintan and S in sparsh when played on a single stroke of the right hand can be termed as a khatka for its musical effect. Khatka is basically the same as Murki but played faster and with more force.

Varna

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The style of singing is called Varna. The co-ordination established b/w the taals of various swars while playing instrument and singing is called Varna.

There are four kinds of Varna: →

- i) Sathai
- ii) Aarohi
- iii) Avrohi
- iv) Sanchari

— According to Matang Muni there are four Varna. He explained the varnas in 3 Saptaks.

Acc to him ; " वर्ण शब्देन गानमुच्यते "

— According to Pandit Ahobal,

" Varna is the style of singing and explaining swar in serial order "

— From both these, explanations, we conclude that, above definition of Varna holds true..

(i) Sathai Varna :- Sathai means stability of the repetition of any swar if called Sathai Varna. Ex. Sa, Sa, Sa, Re Re Re

(ii) Aarohi Varna :- The ascending order of swar is called Aarohi swar Varna. Ex. Sa, Re, Ga, Ma, Pa, Dha, Ni, Sa.

(iii) Avrohi Varna :- The descending order of swars is called Avrohi. Ex:- Sa, Ni, Dha, Pa, Ma, Ga, Re, Sa.

(iv) Sanchari Varna :- It is a mixture of Sathai Varna, Aarohi Varna and Avrohi Varna.

Murchana

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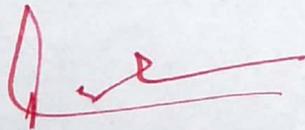
- murchana word has come from 'Murcha' metal which means a ~~स्वरवर्ती~~ which pleases shining or coming up
- Therefore, Murchana means a स्वरवर्ती which pleases to every one's ears
- Bharat Muni ji writes that when Raavan Yukt seven swars oscillation known as Murchana.
- Murchana has come into being from gram which means that murchana has been derived from Gram.
- With each other Gram, seven murchana's are made.
- In this way, combining all these gram total 21 murchanas are made.
- In older times, gram was not much used - because of which only 14 murchanas of Shadaj and madhyam were accepted / prevailed
- In the words of Shri Niwas, when we ascend or descend the swars, it is known as Murchana. We conclude from the above discussion that when serial order of 7 swars is written in ascending and descending order it is Murchana.
- Murchana is the birth place of Raag. From it, Raag has come into being.
- Sarang Dev Divided Murchanas into 4 parts:-
 - (i) Purity
 - (ii) Antar Sahita
 - (iii) Rakli Sahita
 - (iv) Amban Rakli Sahita

— Characteristics of Murchana :->

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1. The swars of Murchana are in serial order like starting from ग we have ङ, ण, ए, ऌ, ड after it & similarly swars of descending order are also in serial order.
2. We derive the word Murchana when we write, the gram swar in descending order.
3. Murchana is considered as the 'Tanak of Raags'.
4. Murchana starts with gram's specific swar and ends on the same. for eg. starting from रे, ग, ङ, ण, ए, ऌ, ड & so on.

→ Conclusion :-> In modern times, Murchana has lost into significance. Even today, in Karnataka Music, Murchana means ascending & descending.



Characteristics Of Raag →

I Category :-

- (1) Shuddh Raag :-> That pure Raag which do not have any kind of reflection of any other raag and which have its own style that raag is termed as Shuddh Raag.
- (2) Reflected Raag :-> That raag in which there is a reflection of any other raag. It is known as Reflected Raags.
- (3) Sanchikaran Raag :-> That raag in which there is a reflection of more than one raag. It is known as Sanchikaran Raag.

II Category :-

- (1) Deshi Raag -> All those raagas come under Deshi Raag which are not devotional. All those raags which are use to sing on seasonal, occasional & on any festival comes under Deshi Raag.
- (2) Margi Raag :-> There is only devotional part of raagas in Margi Raag. All the raagas which are devotional fall under this category.

III Category

Tatti

- * Sampuran : 7 swar
- * Shadaw : 6 swar
- * Audaw : 5 swar

Alankar :->

When we write, swaras of any raag in ascending or descending order, that's called Alankar. These swaras are in ascending or descending order. We can write the Alankar in various layas :-> Slow laya (Vilambit laya) and fast Laya (Dheem laya). These swaras are used in ascending order, that must be in descending order also. We can use the Komal and Tivra swara in Alankar. When we write the Alankar of any raag, we must have to check that swara should be in that raag.

For example :-> Alankar of raag Bilawal
ascending (Aarohi): सा, रे, गा, मा, पा, धा, नी, सा
descending (Avarohi): सा, नी, धा, पा, मा, गा, रे सा

Khatka :->

When a cluster of notes is sung or played very fast and with force to decorate or embellish another note, it is called a Khatka. Say for example -> र, सा, स ---- र. where the cluster र, स, स embellishes र and is applied very swiftly. In instruments, Khatkas are played not only in fast moods but also with the help of combinations of Kan (Krintan), Sparsh, Res of the right hand, it can be termed as Khatka for its musical effect. Khatka is basically the same as Muzki but played faster and with more force. It is similar to Kan also because you tap the notes very quickly.

Murki

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- while singing, when the song is presented on or beautified with throats' different orientations (variations), it brings clarity to the song. In musical language, such variations are given names like Kan, Lehakka, murki etc. So, it is clear that 'murki' is a specific style of singing. In other words, in rendering a note, if we simultaneously derive it from both upper and lower notes, it is called Murki.

while singing when these swars are sung in speed but with tenderness, it is known as Murki. In Murki style, above the basic swars, there are two alankaric swars like

$\overset{\circ}{\text{गि}} \overset{\circ}{\text{गि}}$, $\overset{\circ}{\text{गि}} \overset{\circ}{\text{गि}}$ etc. These alankaric swars are sung with speed

in the form of गि... गि... along with most (basic) swars.

It means in this style, if we have to pronounce गि, then we would pronounce गि, गि, गि with speed.

- Murki style is melodious to listen in Thumri and Tappa Shally. Murki is a kind of tonal embellishment. So, to sing in this style, the throat has to be prepared in a different way.

→ Murki can also be practised on instruments like Sitar

→ In reality, all stages of music like → Murki, Kuntan, Jamjama etc, are styles of ancient Gamak. In older times, 15 kinds of Gamak were popular among which one type is known as Murki now.

Gamak {Depth}

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The ^{ibx}variation of swar which gives happiness to the listener is called Gamak. In gamak one swar vibrates in a particular way. Gamak was used in older times and is even used till today. But there is a difference in the way we define Gamak now. In the older times, gamak was defined as a vibration of swar in a particular way and in present time, Gamak is defined as when we vibrate a swar forcefully from heart. Gamak is used after much practice. It is mostly used in Dhrupad Shalby. Various kinds of Gamak are still used in music but they have been given new names like → Meend, Kan, Andolan, murki etc.

Sangeet Ratnakar →

Sangeet Ratnakar of Sarang Dev (1210-1247) is one of the most important musicology texts from India, which both both hindustani and carnatic music regard as a definite text. The text is also known as Saptadhyayi as it is divided into seven chapters. The first six chapters { Vangataadhaya, Raga vivekadhaya, Prachinadhaya, Prabhadhaya, Taladhaya and Vadyadhaya deal with the various aspects of music and musical instruments while the last chapter Nrityashashtre deals with dance. This work was written by Sarang Deva in the end of thirteenth century. The author was attached to the court of Yadava king. Singhana, whose capital was Devgiri.

Importance

Sangeet Ratnakar is a very imp. text and thus is the evident from the fact that many commentaries were written on it. Sangeet Ratnakar is a compilation of the information found in earlier works like Nretyashestras, Dattilam, Bhadrasi, Sivaswathi's dayalamkara and is influenced by the commentary of Abhinav Gupta on Natyashestras. The work made a great impact on almost all writers in the subsequent period. This book is a great landmark in the history of Indian music.

Sangeet Parijat →

The famous musicological text Sangeet Parijat was written in mid 17 century by a south Indian scholar Pandit Ahobal. His father Shree Krishan was a great scholar of Sanskrit. After attaining expertise in "Sangeet Kale", Pandit Ahobal travelled towards north where he studied & learned north Indian Hindustani music.

Staying in a town named Dhanbad, he extensively studied the texts written by poet Lochan and after that around 1650 AD. he wrote Sangeet Parijat. It is a famous and widely accepted and appreciated text. This text was translated into Persian in 1724 AD. By Pandit Deenanath. Pandit Ahobal ji has explained various types of Alankar in this text like: →
vaidu, nand, vistans, san, Bindu, ved parikashak etc.
There are seven alankar of Shrai Varna, 12 of aroh and aroh and 25 of sanchari Varna. In this way, total of 56 alankars found mentioned in this text.

Murki

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While singing, when the song is presented on or beautified with throats different orientations (variations), it brings clarity to the song. In musical language, such variations are given names like kan, khatka, murki etc. So, it is clear that 'Murki' is a specific style of singing. It is a fast and delicate alankar or ornamentation.

A murki is less forceful than a khatka. A combination like RRSS could be a murki or a khatka, depending on the force of delivery. Murkis may or may not be appropriate for a given raga. In Punjabi it is also called harkat.

1. Murki style is melodious to listen in Thumri and ~~Tappa~~ ~~Stally~~ and other lighter genres.
2. Murki can also be practised on instruments like sitar.
3. In reality, all stages of music like - Murki, Krintan, etc are style of ancient Gramak. In older times, 15 kinds of Gramak were popular among which one type is known as murki now.

Gramak

1. Trip
2. Spirit
3. Kampit
4. Lin
5. Andolit
6. Vli
7. Tribhin
8. kwul
9. Aahat
10. Ulasit
11. Blavit
12. Cumfit
13. Mudrit
14. Namit
15. Mishrit

Krishna Rao Shankar

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Date 18

Date of birth → 26 July, 1893

Date of death → 22 Aug, 1989 at Gwalior

Birth Place - Gwalior

Known for - Gwalior Gharana

Awards - Sangeet Natak Akademi Award for Hindustani Music - Vocal, Padma Bhushan

Occupation - Musician Vocalist

Early life → Krishnarao Shankar Pandit (1893-1989) was an Indian musician, considered by many as one of the leading vocalists of the Gwalior Gharana. His father Pt. Shankar Rao was a famous musician who learned music from Haddu Khan and Nathu Khan of Gwalior.

Awarded → He used to perform with his father, so since his childhood he got the experience of stage performance. He was honoured with "Gayak Shrioman", "Gayak Visharad" and "Sangeet Ratnalankar". In 1959 he was honoured with the Sangeet Natak Academy awarded in 1973 he was honoured with "Padma Bhushan".

Career and achievements → Krishna Rao Shankar Pandit has written many books such as "Sangeet-Pravesh", "Sangeet-Alaap-Sanchari". In 1913 Maharaja Satara appointed him as a teacher but he left the job after one year. After that Maharaja of Gwalior appointed him in his court but after five years he again left the job. In 1914 he established a music school in Gwalior named "Grandharv".

Maha Vidyalaya" and in 1917 he renamed this institution as "Shankar Grandharv Mahavidyala". In 1926, he was appointed in a court of Cwalia Alliya council.

Singing style → Singing style of Krishna Rao Shankar Pandit has a distinct place in music. His music is for artists, music lovers and students. He had a command on raag and laya. He emphasized on purity of raag. His voice was open and bold. He liked to sing "Bhajans" or Tarana after Chhota khyal. He rarely sang Thumri. He had four sons named Narayan Rao, Laxman Rao, Chandrakant and Sada Shiv. His famous disciples were Prof. Vishnu Pant Chaudhary, Ram Chandra Rao, Purushottam Rao etc.

Death → This famous singer died in 1989 at Cwalia after a little illness.

Ustad Abdul Karim Khan

Ustad Abdul Karim Khan (November 1872 – 1937) was an Indian classical singer of the Kirana Gharana

Early life and background

Abdul Karim Khan was born in Kairana village in Muzaffarnagar, Uttar Pradesh into a musical family which traced its roots to musician brothers Ghulam Ali and Ghulam Maula. His father, Kale Khan was the grandson of Ghulam Ali. Karim Khan received training under uncle Abdullah Khan and father Kale Khan. He also received guidance from another uncle Nanhe Khan. Apart from vocals and sarangi, he also learnt Veena (Been), Sitar and Tabla.

According to a story, he was initially a sarangi player, but decided to switch to vocals because of low status of sarangi players. In early years he used to sing with his brother Abdul Haq. They appeared before Murtuza Khan of the Maula Bakhsh khandan in order to appear before the Mahajara and were influenced by Murtuza's style. Baroda ruler was impressed by this singing duo and made them the court musicians. This is where he met Tarabai Mane, who was the daughter of Sardar Maruti Rao Mane, a member of the royal family. When they decided to get married, they were ousted from Baroda. The couple settled down in Bombay. In 1922 Tarabai Mane left Abdul Karim Khan, which apparently had a major impact on his music - making it pensive and meditative. Karim Khan's first wife, Gafooran was the sister of another Kirana master Abdul Wahid Khan, who was also his cousin.

Career

Ustad Abdul Karim Khan was invited to the Mysore court where he met famous Carnatic music masters which also influenced his music. In particular the singing of his Sargam was a direct influence of Carnatic practice. He became a frequent visitor to Mysore Darbar which conferred on him the title Sangeet Ratna. On the way to Mysore he used to stay with his brother in Dharwad where he taught his most famous disciple Sawai Gandharva. In 1900 for eight months he taught Kesarbai Kerkar, who would go on to be one of the 20th century's most renowned vocalists. In 1913 he founded the Arya Sangeet Vidyalaya in Poona to teach students. He would wholeheartedly teach all his students unlike other family ustadhs of the era. He finally settled down in Miraj till his death in 1937 when returning from a concert tour of the south. Every year in August commemorative music concerts are held in Miraj. The innovations he brought to his vocal style distinguishes Kirana style from others. The slow melodic development of the raga in Vilambit laya slow tempo was the most characteristic aspect of his music. He worked hard to maintain his voice to be sweet and melodious which shaped his music. The thumri style he developed as also quite different from the Poorab ang or Punjabi ang. His thumri progresses in a leisurely languor with ample abandonment. He was also the first Hindustani musician to seriously study the Carnatic system and probably the first to be invited to sing all over the south. He has even recorded a Thyagaraja Krithi. He was also influenced by Rehmet Khan of the Gwalior gharana and adopted the direct style of presentation.

Disciples

His some popular disciples were Rambhau Kundagolkar (Sawai Gandharva), Balkrishna Kapileshwari, Roshanara Begum, Sureshbabu Mane, Dashrath Mule, Vishwanathbuwa Jadhav, Ustad Waheed Khan, Hafizulla Khan, Mahmood Khan, Mashkooor Ali Khan, Arshad Ali etc.

1902
1968
1893
1989

born 11 Nov 1872

death noct. 1937

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Ustad Faiyaz Khan

Ustad Faiyaz Khan (alternative spelling Fiyaz Khan) (1934 – 12 November 2014) was a tabla player of international repute and belonged to the Delhi Gharana.

Biography

1886

Faiyaz Khan was born in 1934 at Sikar, Rajasthan, in a family of musicians. Nazir Khan, his father, was a sarangi and tabla player at the court of the Maharaja of Karauli. His elder brother, Munir Khan, was a well-known sarangi player. He was first taught sarangi and vocal music. His initial Tabla training was under Ustad Hidayat Khan. He also learned from the late Ustad Inam Ali Khan of the Delhi gharana of Tabla. Ustad Faiyaz Khan also studied south indian rhythms from a master of the barrel drum mridangam, Ramnad Ishwaran.

He began his career as a staff artist of All India Radio Jaipur in 1955. In 1958, he moved to Delhi to join All India Radio there. He retired from regular radio service in 1993.

He regularly accompanied many great stalwarts and frequently performed as a soloist as well. He also travelled the world extensively, from performances at the festival of Shiraz, Iran to a solo recital at Queen Elizabeth Hall in London, and numerous performances in Australia, the United States and Europe.

Khan had the rare opportunity of accompanying three generations of musicians: from the great masters of yesteryear, such as Bade Ghulam Ali Khan, Amir Khan, Hafiz Ali Khan, Begum Akhtar, Gangubai Hangal, Pannalal Ghosh, Siddheshwari Devi, Mallikarjun Mansur, the generation of artists like Pandit Ravi Shankar, Ali Akbar Khan, Nikhil Banerjee, Vilayat Khan, Sharan Rani, Parween Sultana, Amjad Ali Khan, Hariprasad Chaurasia, Bhimsen Joshi, Pandit Jasraj, Pandit Shivkumar Sharma, Ajoy Chakraborty etc., to younger artists much his junior in age.

He taught for a year in 1985 at the Washington University and, since 1992, taught at the Rotterdam Conservatory regularly. Further regular teaching for a period of 20 years after his retirement took place at Gandharva Mahavidyalaya Delhi, India.

He died on 12 November in New Delhi, at the age of 80.

5 Nov 1950

80

12 Nov.

Introduction -

Date of Birth - 2 April, 1902

Place - Kasur, Punjab (now in Lahore)

Date of death - April 25, 1968

Achievement - Indian classical vocalist

Nationality - Indian

Awards - Padma Bhushan, Sangeet

Natak Akademi Award

Years active - 1923 - 1967

Childhood and Early life → Bade Ahlam

Ali Khan was born

at Kasur into a family with a great musical lineage. His father Ali Baksh Khan

was a well known 'Saranggi' player and a 'vocalist'. He used to practice for

about 20 hours a day and lived in

Lahore, Mumbai and Calcutta and Hyderabad at different times. He had

three younger brothers namely Barkat Ali

Khan, Mubarak Ali Khan and Amanat

Ali Khan.

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At the age of five, Bade Culum started learning vocal music from his paternal uncle Kale Khan, and later from his father.

Singing Career → Ustaid Bade Culum Ali Khan started his musical career by playing Sarangi and singing some compositions of his uncle Kale Khan. He became a famous vocalist after his first ~~concert~~^{concert} in 1938 in Calcutta. He believed the audience would not appreciate long alaps and he excelled at more light-hearted ragas such as Adana, Bhupali, Hameer, Taijariwanti and Jaunpuri.

However he was convinced by film producer 'K Asif' to sing two songs based on Ragas 'Sohni' and 'Rageshree' for the 1960 film 'Mughal-e-Azam' with the music directed by Naushad.

He demanded and ~~said~~

received an extremely high price, reportedly to the tune of rupees 25,000 per song, when the rate for popular and star playback singers such as Lata Mangeshkar and Mohammed Rafi was below rupees 500 per song at that time.

Contribution to music → His style of singing was very simple and full of rhythm. Many of his works were re-released by music companies and almost all of them are available on stores like Apple iTunes. Some of his albums include.

1. Mehfil → The songs are based on different ragas like 'Todi', 'Piloo' and 'Bhairvi'.

2. Etched in Time - This album too has three songs and one among them is a 'Thumri'. The other two songs are based on ragas like 'Malkauns', and 'Bageshwari'.

3. Golden Heritage → This album has four recordings including a thumri and dadra.

1 Hindustani Classical → It covers many ragas including the likes of Bhupali, Rageshri, Peelu etc.

There are also individual songs of Ustad Bade Ahulam Ali Khan, the rest are all famous thumris. Some of them include 'Yaad Piya ki Aaye' 'Aaye Na Balam' and 'Prem ke Phande men'.

Awards → 1 Padma Bhushan (1962)

2 Sangeet Natak Akademi Award

3 Aftab-e Mauslegi Award

4 Sangeet Samrat Award

Ustad Bade Ahulam Ali Khan was honoured with many such awards including the famous 'Sar Devta'

Death → Ahulam Ali Khan breath his last on April 25, 1968 at Basheerbagh palace in Hyderabad after a prolonged illness which that made him paralysed in his last years. He continued to sing and perform in public with the support of Munawar Ali Khan until his death.

Classification of Raags

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Introduction → Classification of raags make it easy to understand raags. Raags are near about 484 in number. Some musicians take them in unlimited form. Classification is generally the best method to identify the aesthetic as well as technical quality of raag. After their classification we can easily study their feature, rules, time and technical quality of raags.

1 Classification according to gram raag → In ancient period Pt.

Matang Muni' first time classified the raags. They divided five grams, raags in five parts that are -

1. Shudha
2. Bhinna
3. Graud
4. Besra
5. Sadhaena

2 Classification according to dashvid raag → In Sharangdev grantha "Sangeet Ratnakar" he classified all the raags in 10 parts given below -

1. Gram raag	6. antisbhaska	सगानसग
2. Upraag	7. Raagang	सगानग
3. Raag	8. upraang	उपानग
4. Bhasha	9. bhashang	भाषानग
5. Vibhasha	10. kuyang	कियानग

3 Classification according to raagaang paditi →

In this part every raags mainly depend on its Raagang raags are sentences made by the rules of particular raag in the category there are 30 raags.

4 Classification according to Raag Ragini Paditi

In medieval period, in this part (raag) Narayana has divided into 3 parts -

- 1) Purush raag (male)
- 2) Istri raag (female)
- 3) Navpurushak raag

Raag ragini Paditi was very famous in medieval period. Four mats were there to divide raag ragini style.

1 Shiv mat or Somnath mat →

6 ragas :- Shri, basant, megh, nat narayan, bhairav, Pancham and every raga has six raaginis.

2 Kalinath mat or krishnamat →

6 ragas :- Shri, Basant, Pancham, Megh, Bhairav, Nat Narayan and every raga has six raaginis.

3 Bharat mat →

6 ragas :- Bhairav, Malkauns, Hindole, Deepak, Shri, Megh every raga has five raaginis.

4 Hanumat →

6 ragas :- Megh, Malkauns, Hindole, Shri, Deepak every raga has five raaginis.

Graph of Raag Ragini System

Format	Raag	Raaginis	Total
<u>1</u> Shiv mat/Somnath	6	$6 \times 6 = 36$	42
<u>2</u> Kalinath/Krishnam	6	$6 \times 6 = 36$	42
<u>3</u> Bharat mat	6	$6 \times 5 = 30$	36
<u>4</u> Hanumat	6	$6 \times 5 = 30$	36
	24	132	156

Classification According to Caste → According to ² caste; Pt. Hardya
Narayan' divided raags into three Jattis.

1. Brahmin
2. Kshatriya
3. Vaishya

But it was not so possible popular and soon disappear.

6 Classification According to Nature → In medieval period great musicians were having thoughts like human being raag also have their own nature. They are divided into 3 types of nature.

1. Crambhir Prakriti (Serious nature)
2. Chanchal Prakriti (Jolly nature)
3. Shudra Prakriti (mixture nature)

Crambhir Prakriti category → ~~Bihag~~, Maru-Bihag
Raag Malkauns, Bhabar
Darbari, Megh are coming.

Chanchal Prakriti category → Bihag, Maru-Bihag

Shudra Prakriti category → Mishra khemaj, Pahadi
saag, Dev Chandhan, Sudh
kalyan, Chorakh kalyan are coming.

7 Classification According to time → Classification of raags by the time that they are meant to be rendered. Within 24 hours is divided into 8 prehar 4 prehar in morning and 4 prehar in evening. It is used to classify raag at time.

Ist Prehar - 4 am to 7 am

IInd Prehar - 7 am to 10 am

IIIrd Prehar - 10 am to 1 pm

IVth Prehar - 1 pm to 4 pm

Vth Prehar - 4 pm to 7 pm

VIth Prehar - 7 pm to 10 pm

VIIth Prehar - 10 pm to 1 am

VIIIth Prehar - 1 am to 4 am

Morning Prehar

Evening Prehar

8 Classification According to Jatti → Ragas has rules.

In it, not more than seven and not less than five swars are allowed. In this way, we have three main Jatti's.

Five swars is called 'Audav'

Six swars is called 'Shadav'

Seven swars is called 'Sampoeran'

Every Jatti can be divided into 3 sub-Jatti's i.e. total

9 sub Jatti's -

1 Audav - Audav

2 Audav - Shadav

3 Audav - Sampoeran

4 Shadav - Audav

5 Shadav - Shadav

6 Shadav - Sampoeran

7 Sampoeran - Audav

8 Sampoeran - Shadav

9 Sampoeran - Sampoeran

In this first part reflect the swars in aroh

and second part reflect the swars in avroh.

In the modern period this method is mostly adopted by everyone in ragas.

Classification According to Thaats Paditi → Thaats

name was mel 'Pt. Hindya Narayan' had ^{previous} divided mel according to swars like Shudh mel, Vikrit mel, dwi mel, tri mel, Chatush mel, panchkriti mel. According to 'Shri Nivar' mel are divided into 3 parts

- 1 Samporan mel
- 2 Shadar mel
- 3 Audav mel

After aroh-avaroh in any mel we can have the ragas.

According to all this mel is having the capacity to produce raag ~~to~~ ^{so} from different mel there are different ragas. Great musicians told about different

mel or thaats 27, 19, 55, 76 etc.

On South India there are 19 mels or thaats.

According to 'Pt. Vayankat Makhi and 'Pt. Vishnu Narayan Bhatkhande' reduced it to 10 Thaats. This thaats system is rewarded and authorised by everyone.

These 10 thaats are -

- | | |
|-----------|------------|
| 1 Kalyan | 6 Bhairavi |
| 2 Kafi | 7 Poorvi |
| 3 Asawari | 8 Marwa |
| 4 Khamaj | 9 Todi |
| 5 Bhairav | 10 Bilawal |

So, thaats system in the latest is easy and efficient system in modern period. We can put all ragas in these 10 thaats.

10 Classification According to Shudh, Chayalag and Sankiran →

1 Shudh Raag → Shudh means pure ragas which are always according to rules. They are free from any other ragas shadow even. They are always sung and played under rules and regulation of classical music.

2 Chayalag raag → ~~when~~ when a raag is affected by any other raag or it has resemblance of any other raag is known as chayalag raag. Mainly it is made by the mixture of two ragas. We can make any new raag by the shadow of another raag.

Sankiran raag → when the shadow of two, three or more ragas has come on basic raag, it is known as sankiran raag. The use of all ragas should be limited, so that they donot fade the beauty of basic raag.

This instrument in Indian music has acquired a very important place. The sound of the instrument is very sweet, melodious and pleasant. It creates an appreciable atmosphere during practice as well as in a music conference. This instrument helps in setting swar for instrumental as well as for vocal music.

The Tanpura is a long-necked plucked string instrument found in different forms in Indian music. North Indian musicians call it 'Tanpura' whereas Carnatic musicians say Tambura.

String of Tanpura and Tuning the string

There are four strings in Tanpura or Tambura. First is set with lower Pancham or swaha madhyam or suddh Nishad or Chandhan as per requirement of the raag. For example while singing Raag Malka, Tanpura is set in lower Madhyam. Some Raags do not have Pancham nor Suddh Madhyam, for example Raag Purviya or Marua, in such Raags First is set in lower N or G.

First string is made of steel alloy. Second and third strings are made of steel, which is called Jodi string. The last string is made of copper or Brass. The second and third wires are always tuned in S (Shadaj) of middle octave (Saptak), and the last string is always tuned in lower S (Shadaj).

It is comparatively thicker than other strings.

The first wire of the Tanpura used by ladies is of thinner steel and other strings are as usual. For raising or lowering swan Tanpura's strings are adjusted with pegs (kharote) and mild difference is adjusted with beads (manka). By lowering beads (manka), swan goes higher.

Parts of Tanpura →

1. Tumba → It is made of dried round shape wood, which is attached to long flat sticks.
2. Tabli → The upper part of a round shaped wood is cut and separated. Hollow part is covered with a flat wooden piece. This part is called Tabli.
3. Bridge → It is also called Churach. It is made of a small piece of deer's horn or bone which is placed on Tabli.
4. Dhaga (Thread) → For increasing vibration and making good sound of Tanpura, thread is used between string and bridge.
5. Keel / Nail (Steel or Bone) kharote → At the lower portion of tumba where wire strings are tied is called keel.

Pattiyam → Decoration done over the upper part of tumba is called Pattiya and is made of synthetic material.

⑦ Cul → The point where Tumba and Danda is joined, is called Cul.

⑧ Danda → This is upper and longer part of Tanpura. It is made of long hollow timber. Its lower portion is joined with the Tumba. The upper part has four pegs where strings are tied.

⑨ Ati or Attak → Four wires are stretched from nail and go upwards towards the bridge. A strip made from Elephant tusk or deer horn or bone through which all the four strings pass through and are separated, is called Ati or Attak.

⑩ Targahan or Taardaan → Beyond the Atti the wires go toward another strip which has four ~~sepa~~ separate holes, through which wires go, this second strip is called Targahan or Taardaan.

30

11. Khurita (Pegs) → On this, all the four strings of Tanpura are tied. This is located on the upper side of Tanpura. These pegs are on the front portion of Tanpura. Two are on the top front portion and one is on the left and another on the right side of the top.

12. Taar (strings) → We have already stated that there are 4 wires in a Tanpura. When the Tanpura is handled by male person, its first and last strings are made of steel alloy and two middle strings are made of steel. Where as in a ladies Tanpura only the last string is of copper/brass, rest strings are of steel.

13. Manka (beads) → It is used for correct tuning of minute difference. These beads are generally made of elephant tusk or bones and are used in all the four strings of Tanpura. Mankas are placed between bridge and ~~keel~~ keel. This helps in bringing the swar down or up.

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Time theory of Raaga

(5)

The time theory in Indian music is the most essential part of Indian music. Each raag has a specific time of singing and some have a particular season too. For example Raag Megh is sung in the monsoon season, Raag Deepak in summer season, Raag Hindol best known for its romantic mood is sung in the spring season and so on there are many seasonal raagas. The time theory of raagas is totally based on the types of swaras in the raaga, the vadi and the samvadi swara of the raaga.

The time theory of Raagas can be explained under following sub categories —

- 1 Adhvatarahag swara
- 2 Vadi - Samvadi Swara
- 3 Poorvang and Uttarang swara
- 4 Re, Dha komal and Shudhh swara and Ga Ni komal swara.

① Adhvatarahag Swara → The Madhyam or 'Ma' is known as

The Adhvatarshag swara in our music is one of the most important swaras in saptak as it determines the time of the Raaga. Generally, raagas sung with a tivra madhyam are sung in the ~~uttarang~~ Poorvang (12pm to 12am) and raagas with Shudhh Madhyam are sung in Uttarang (12 am to 12pm).

Now, let us apply this theory to any Raaga, say raaga Bhairav; it is sung with a shudhh madhyam thus its singing time should ideally be in the uttarang i.e. between 12 am to 12pm and actually its singing time is in the 1st prahan of the day (sunrise time). Similarly Raaga Yoman is sung with a tivra madhyam, which places its ideal time in the Poorvang i.e. 12 pm to 12 am.

But there are several contradictory raagas which do not follow this rule, e.g- Raaga Basant is sung with both madhyams and some sing it only with the tivra madhyam, according to the rule above its singing time should be in the Poorvang but it is sung in the last hour of the night which falls in the Uttarang.

the
important

3. Samvadi swara → Vadi is the most important swara of the Raaga and Samvadi is the second most important swara of the raaga. If the Vadi swara of the raag falls in the Poorvang, then the Samvadi swara of that raaga will always fall in the uttaring. A raaga having its Vadi swara in the Uttring is sung in the Uttring portion of the time period (12 am to 12 pm) and Vadi in poorvang is sung in the Poorvang time period (12 pm to 12 am).

3. Poorvang and Uttring swara → A raaga having a strong Poorvang is sung in the Poorvang time and a raaga having a strong Uttring is sung in the Uttring time. E.g. Bhimpalasi and Darbari have a strong Poorvang and are thus sung in the Poorvang time period. Similarly Bhairav and Bhairavi having a strong Uttring are sung in the Uttring time period.

4. Re, Dha komal and Shudhh swara and Ga Ni komal swara →

(a) Re Dha komal → Raagas having komal 'Re' and 'Dha' are known as Sandhiprakash Raagas and are generally

sung early morning at around 4 am or 7 am which is the normal sunrise time. The Raagas which fall under this category are of thaat Bhairav, Purvi and Marva namely Raaga Bhairav, Raaga Lalit, Raaga Shree, Raaga Poorvi etc.

(b) Re and Dha Shuddh → Raagas having shuddh Re and Dha are known to be sung after those category of raagas which have Re komal and Ga shuddh raagas. The raagas which fall under this category are - Raag Khamaj, Raaga Bilawal, Raaga Desh, Raaga Bhoopali and Raaga Jedar etc. The tentative time of singing these raagas are 7-10 in the morning and evening but some scholars believe that this time is 7-12 and not 7-10, so it is bit difficult to tell the exact timing of these raagas.

(c) Ga and Ni komal → Raagas having komal 'Ga' and 'Ni' are known to be sung after all the other categories of raagas. These raagas are known to be sung from 10-4 in the morning and in the night. The raagas which fall under this category are of thaat Bhairavi, Todi, Asavari and Kafi.

Sangeet Parijat

The famous musicological text Sangeet Parijat was written in mid 17 century by a south Indian scholar Pandit Ahobal. His father Shri Krishan was a great scholar of Sanskrit. This book was written by Pt. Ahobal in 1650. Pt. Ahobal had good knowledge of music. He was born in Kashi.

Pt. Ahobal was a good Veena player and always used to keep his Veena with him. In Kashi there are two monuments which belongs to Pt. Ahobal. First is "Ahobal Ghat" which is near ~~Dashabhuamedh~~ ^{Dashabhuamedh} ^{Wardh} Ghat on the river Ganga and second is "Ahobal Temple" which is also on the side of river Ganga. It is said that Pt. Ahobal himself built this temple.

He founded the Shudha and vikrit swars by differentiating the spaces on the strings of the Veena. According to Pt. Ahobal, the "Shudha Thaats" of Pt. Ahobal is currently known as "Kafi Thaats".

Pandit Ahobal has mentioned 29 swars including the Shudha and vikrit swars in his manuscript. He has named the thaats but he has not categorised them. Salient features of Sangeet Parijat are-

- (1) Pt. Ahobal has given the names of 22 modified (Vikrit) notes instead of 7 natural (Suddha) notes, but in chapter of raag he has left many notes and used only 12 notes. For natural (Suddha) notes he used more than one names.
- (2) For the first time in this book he tried to establish 12 notes in the string of Veena.
- (3) Suddha octave of sangeet Parijat is similar to kafi thaats of North India and Kharharpriya thaats of South India.

(4) This book consists of ~~122~~ ¹⁹² raags in detail with ascendant, descendant, Graha, Nyas and Moorchana. Pt. Ahobal also mentioned that "In the raags in which Nyas and Ansh notes are not mentioned, Shadaj should be considered as the same."

(5) Pt. Ahobal has mentioned that "A group of notes from where Raag starts as 'Udgrah' 'Udgrah Karak Taan' and his 'Udgrah Karak Taan' is given just after the definition of Raag."

Sangeet Prisaat is translated by Pt. Deenanath in Persian in 1924. It was translated into Hindi also by Pandit Kalnga in 1941.

Sangeet Ratnakar -

The Sangeet Ratnakar, literally "Ocean of Music and Dance" is one of the most important Sanskrit musicological texts from India. Composed by Sarngadeva in the 13th century, both Hindustani music and Carnatic music traditions of Indian classical music regard it as a definitive text. This book is important for north Indian music as well as south Indian music. According to some experts Sarangdev tried to establish coleration between ~~an~~ north and south Indian ~~book~~ music. The text is also known as Saptadhyayi as it is divided into seven chapters. The first six chapters Swaragatadhyaya, Ragavivekadhyaya, Prakirnakadhyaya, Prabandhadhyaya, Taladhyaya and Vadyadhyaya deal with the various aspects of music and musical instruments, while the last chapter Nartanadhyaya deals with dance. The author was attached to the court of Yashwantrao King, Singhana, whose capital was Devgiri.

1. Swaragatadhyaya → In first chapter Sarangdev consider that the difference between sonant notes is 8 or 12 shruties while before sarangdev it was considered as 9 or 13 shruties by Bharat, Dattil and Matang.
2. Ragavivekadhyaya → In the second chapter Coram raag and their divisions, Rang Ragang, Bhashang and Desi raags are discussed.
3. Prakirnakadhyaya → In third chapter the characteristics of Vaageyakar, merits and demerits of geet, merits and demerits of a singer and sthayi are discussed.

4. Brabhandhadyaya → In the fourth chapter the difference between 'Nibaddha' and 'Anibaddha', Dhātu, etc are discussed.

5. Taladhayaya → Fifth chapter consists of Taals.

6. Vadyadhyaya → In sixth chapter tat instruments, wind instruments, avnaddha instruments and ghan instruments are discussed. In this chapter merits and demerits of an instrumentalist are also discussed.

7. Nartanadhyaya
Nrityashastha → The seventh chapter consist of dance and each and every points of dance is given.

Importance → ~~There~~ In this book, 264 Raags are discussed. It is very important text and thus is evident from the fact that many commentaries were written on it.

Sangeet Ratnakar is a compilation of the information found in earlier works like Nrityashastha, Dattilam, Bshadesi,

and is influenced by the commentary of Abhinav Gupta. The work made a great impact on all writers in the subsequent period. This book is a great landmark in the history of Indian Music.

Raag Bhairav

6.

S.no.	Item	Identification
1.	Thaat	Bhairav
2.	Swan	<u>Re</u> & <u>Dha</u> - Komal Rest all Shuddh
3.	Varyit Swan	None
4.	Vaadi	Dha
5.	Samvaadi	<u>Re</u>
6.	Samay	4:00 am to 7:00 a.m
7.	Taadi	Sampooran - Sampooran
8.	Ras	Gambhir
9.	Raga Vistar	Chota khyal, Bada khyal Dheupad and Dhamar etc are sung in this Raag.
10.	Raga	Ram Kali, Kalindya, Samprakrit
11.	Aavoh	Sa, <u>Re</u> , Ga, ma, pa, <u>Dha</u> , Ni, Sa
12.	Avroh	Sa, Ni, <u>Dha</u> , Pa, Ma, Ga, <u>Re</u> , Sa
13.	Pakad	Ga ma <u>Re</u> <u>Re</u> Sa ; Ga Ma <u>Dha</u> <u>Dha</u> Dha Dha, Pa ; Pa, Ga, Ma, <u>Re</u> Re Re Sa ; <u>Re</u> Sa Ga ma Dha Dha ; Ni Sa 1) Bada khyal. Hey Ghan Shyam Jago 2. chota khyal → Suhani kishna chayi gagan mein 3) <u>Tarana</u> → Na Di Di Di Tanan Tan Deena