

**HINDUSTANI MUSIC**  
**Practical**  
**(Secondary Level)**  
**2**



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## CHOTA KHAYAL

A

### Raga — Yaman



Notes

The various concepts explained earlier in the theory section of Hindustani music course such as, the concepts of Raga, Tala, their elements, notation system etc., are being explained in the practical section. Ragas prescribed in the syllabus are being described in the following lessons through examples of compositions, their notation along with Alap and Tana in case of Khayal style and Dugun, Tigun etc. in case of Dhrupad style of classical music respectively. Listen to the accompanying CD for practical demonstration of the same compositions. Raga Yaman is a Raga that originates from Kalyan Thata. It is a very popular Raga in which Madhyam is sharp (Tivra) and rest of the notes are pure (Shuddha). Its general description is being given below which is followed by a Khayal composition in full notation along with Alap and Tana set to Teen Tala.



#### OBJECTIVE

After practicing this lesson the learner will be able to:

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

#### Raga Parichay

Thata — Kalyan

Time of singing — First watch of night

Vadi — Gandhar

Samvadi — Nishad

Jati — Sampurna – Sampurna

All Svaras shuddha and Ma teevra

Aroha — Sa Re Ga Ma' Pa Dha Ni Śa

Avaroha — Śa Ni Dha Pa Ma' Ga Re Sa

Pakad — Ni Re Ga, Re, Sa, Pa M'a Ga, Re Sa

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

#### Bandish (Chota Khayal)

Tala - Teen Tala (16 Matra)

#### Sthayi

Sada shiv bhajamana nis din riddhi — siddhi dayak vinat sahayak

Nahak bhatkat phirat anvarat



## Notes

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

## Antara

## Notation

## Sthayi

<b>X</b>	<b>2</b>	<b>0</b>	<b>3</b>
		Ni Dha — Pa sa da S shi	Ma' Pa GaMa' v bha j ma
Pa — — — N S S S	Pa Ma' Ga Re ni s di n	Ṇi Re Ga Re ri ddh si ddhi	Ga Ma' Pa Dha da S ya k
Pa Ma' Ga Re Vi na t sa	Ga Re Sa — ha S ya k	Ṇi Re Ga Ma' na S ha k	Pa Dha Ni Śa bha t ka t
Ṛe Śa Ni Dha Phi ra t a	Pa Ma' Ga Ma' n va ra t		

## Antara

<b>X</b>	<b>2</b>	<b>0</b>	<b>3</b>
		Ma' Ga Ma' Dha shan S ka r	Śa — Śa Śa bho S la S
Ṇi Re Ḡa Re Pa S rva ti	Śa Ni — Pa ra ma n S	Ḡa — Re Śa see S t ta	Re — Śa Ni p S na g
Dha — Pa Ma' Bhu S sha n	Ga Re Sa Ṇi a nu pa m	Re Ga Ma' Pa ka S he na	Dha Ni Śa— su mi ra t
Ṛe Śa Ni Dha Bha t ka t	Pa Ma' Ga Ma' tu phi ra t		

## Alap

## Sthayi

sadashiv.....din

<b>0</b>	<b>3</b>	<b>X</b>	<b>2</b>
1. Ṇi — Re —	Ga — — —	Ga — Re —	Ṇi Re Sa —
2. Ṇi — Re —	Ga — — —	Ma' — — —	Ga — — —
Ma' — Ga —	Re — — —	Ṇi — Re —	Sa — — —

3.  $\dot{N}i$  Re Ga Ma' Pa — — — Ma' — — — Ga — — —  
 $\dot{N}i$  Re Ga Ma' Pa — — — Re — — — Sa — — —
4.  $\dot{N}i$  Re Ga Ma' Pa — — — Ma' — Dha — Pa — — —  
 Pa Ma' Ga — Re — — —  $\dot{N}i$  — Re — Sa — — —
5. Ga — Ma' — Pa — — — Ma' Dha Ni Dha Pa — — —  
 Ma' — Dha — Ni — — — Ma' Dha Ni Dha Sa — — —



Notes

### Antara

shankar .....raman

0                      3                      X                      2

1. Ma' — Dha — Ni — — — Ma' Dha Ni Dha Sa — — —  
 2. Ni — Re — Ga — — — Ga — Re — Ni Re Sa —

### Tana

### Sthayi

Sada Shiv bhajma

X

2

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

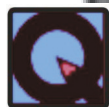
### Antara

Sha...bhola

X

2

- |                                |                             |
|--------------------------------|-----------------------------|
| (1) Sa Ni Dha Pa Ga Ma' Re Sa  | Ni Re Ga Ma' Pa Dha Ni Sa   |
| (2) Ni Re Ga Ma' Re Ga Ma' Dha | Ga Ma' Dha Ni Ma' Dha Ni Sa |




### INTEXT QUESTIONS 1.1

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



## Notes

**B****Raga — Bhairav (Chota Khayal)**

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

**Raga Parichay**

Thata — Bhairav

Time of singing— Morning

Vadi — Dhaivat (Dha)

Samvadi — Rishabh (Re)

Jati — Sampurna — Sampurna

Re and Dha komal, rest shuddha svaras

Nature — Serious and Peaceful

Svara of Nyasa — Madhyam (Ma)

Aroha — Sa Re, Ga Ma Pa Dha, Ni Sa

Avaroha — Sa Ni Dha, Pa Ma Ga, Re, Sa

Pakad — Sa Ga Ma Pa, Dha Pa

Main phrase — Ga Ma Re Sa

**Bandish (Chota Khayal)**

**Tala -Teen Tala (16 Matra)**

**Sthayi**

Dhan — Dhan murat krishna murari

Sulakshan giridhari chavi sundar

Lage ati pyari

**Antara**

Bansidhar man mohan suhave

Bali — bali jaun. more man bhave

Sabrang gyaan vichari





## Notation

### Sthayi

<b>X</b>	<b>2</b>	<b>0</b>	<b>3</b>
		Ma	Ga
		Ga Ma <u>Dha Dha</u>	<u>PaMa</u> Pa Ma Ga
		dha n dha n	<u>muS</u> S ra t
Ga	Ga	Ṇi	
<u>Re</u> — Ma Ga (Ma)	<u>Re</u> — Sa —	Sa <u>Dha</u> — Ni	Sa Sa Sa Sa
Kri S shan S mu	ra S ri S	Su la S ksha	S n gi ri
Ga	Sa Ma	Ṇi Dha Ni	
<u>Re</u> — Sa —	Ni Sa Ga Ma	Pa Pa <u>Dha</u> —	Ni Dha Ni
Dha S ri S	cha vi sun S	da r la S	S S S
<u>PaDha</u> <u>NiSā</u> <u>SāRe</u> <u>SāNi</u> <u>DhaNi</u> <u>DhaPa</u> <u>MaGa</u> <u>Ma</u>			<u>Sā</u> — <u>Dha</u> Pa
<u>Pyas</u> <u>SS</u> <u>SS</u> <u>SS</u> <u>SS</u> <u>SS</u> <u>SS</u> ri			ge S a ti

Notes

### Antara

<b>X</b>	<b>2</b>	<b>0</b>	<b>3</b>
		Ma	Ni
		Pa — Pa —	<u>Dha Dha</u> Ni Ni
		ban S si S	dha r ma n
<u>Sā</u> <u>Sā</u> <u>Sā</u> <u>Sā</u>	Ni Ni Sā —	<u>Re</u> <u>Re</u> <u>Ma</u> <u>Ma</u>	<u>Re</u> — <u>Sā</u> —
Mo ha n su	ha S ve S	ba li ba li	ja S un S
		Ma	Ni
<u>Sā</u> <u>Sā</u> <u>Re</u> <u>Sā</u>	<u>Dha</u> — Pa —	Ga Ma Ga Ma	Pa — <u>Dha</u> Pa
Mo re ma n	bha S ve S	sa b ran g	gyaa S n vi
<u>PaDha</u> <u>NiSā</u> <u>SāRe</u> <u>SāNi</u> <u>DhaNi</u> <u>DhaPa</u> <u>MaGa</u> <u>Ma</u>			
<u>ChaS</u> <u>SS</u> <u>SS</u> <u>SS</u> <u>SS</u> <u>SS</u> <u>SS</u> ri			

## Alap

### Sthayi

Dhan — Dhan murat krishna murari

<b>0</b>	<b>3</b>	<b>X</b>	<b>2</b>
1. Sa — — —	<u>Dha</u> Ṇi Sa —	Ga — Ma —	<u>Re</u> — Sa —



## Notes

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

**Antara**

Bansidhar man mohan suhabe

- |    |                   |                 |                         |                         |
|----|-------------------|-----------------|-------------------------|-------------------------|
|    | <b>0</b>          | <b>3</b>        | <b>X</b>                | <b>2</b>                |
| 1. | <u>Dha</u> — Ni — | <u>Sa</u> — — — | Ma Pa <u>Dha</u> Ni     | <u>Sa</u> — — —         |
| 2. | <u>Dha</u> — Ni — | <u>Sa</u> — — — | <u>Ga</u> — <u>Ma</u> — | <u>Re</u> — <u>Sa</u> — |

**Tana****Sthayi**

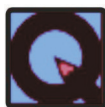
Dhan-dhan murat

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

**Antara**

Ban S si S dha ra ma n

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

**INTEXT QUESTIONS 1.2**


1. Write in brief about the raga Bhairav.
2. What is the nature of raga Bhairav?
3. What is the singing time of raga Bhairav?



## C

**Raga – Bhupali (Chota Khayal)**

## Notes

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

**Raga Parichay**

Thata — Kalyan

Vadi Svara – Gandhar (Ga)

Samvadi Svara – Dhaivat (Dha)

Time of singing – First watch of night

Jati Audav – Audav

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

Aroha - Sa Re Ga, Pa Dha, Sȧ

Avaroha — Sȧ Dha, Pa Ga, Re Sa

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

**Bandish (Chota Khayal)**

**Tala– Teen Tala (16 Matra)**

**Sthayi**

Darshan dije tribhuvan pali

Tribhuvan nayak bahu sukh dayak

Bilam karo mat hali

**Antara**

Ati udaar gat agam nigam ke

Rasikan ke ras khayali

Siri kamlapati brij ke wasi

Kar khushal pratipali



Notes

### Notation

#### Sthayi

<b>0</b>	<b>3</b>	<b>X</b>	<b>2</b>
Sa			
Śa Śa Dha Pa	Ga Re Sa	— Sa Dha Sa	Re Ga — Ga —
Da r sh an	di S je S	tri bhu va n	pa S li S
Pa Pa Pa	Pa Śa		Dha Śa
Ga Ga Ga Re	Ga Pa Dha Dha Śa	Śa Śa Śa Śa	Śa Re Śa Śa
Tri bhu va n	na S ya k	bah u su kh	da S ya k

<b>0</b>	<b>3</b>	<b>X</b>
Dha	Re	
Śa Śa Re Re	Dha — Śa Śa	PaDha ŚaRe GaRe ŚaŚa
Bi la m ka	ro S ma t	haS SS SS SS
		<b>2</b>
		PaDha ŚaŚa DhaPa GaRe
		SS SS SS liS

#### Antara

<b>0</b>	<b>3</b>	<b>X</b>	<b>2</b>
Sa			
Pa Pa Ga Pa	— Pa Śa Dha	Śa Śa Śa Śa	Śa Re Śa —
A ti u da	S r ga t	a ga m ni	ga m ke S
Dha Sa		Dha Dha	Dha
Sa Sa Dha Dha	Śa — Re Re	Śa Re Ga Re	Śa Re Śa Dha
Ra si ka n	ke S ra s	khaya S S S	S S li S
Dha Dha		Pa Pa Ga	
Pa Dha Śa Śa	Dha — Pa Pa	Ga Re Ga Pa	Re — Sa —
Si ri ka m	la S pa ti	bri j ke S	ba S si S

<b>0</b>		<b>3</b>		<b>X</b>	
Dha		Ga			
Ṣa	Ṣa	Ḡa	Re —	Ṣa	Ṣa
Ka	r	khu	sha S	l	pra ti
					PaDha
					ṢaṢa
					DhaPa
					PaDha
					paS
					SS
					SS
					SS
					2
					Ṣa Ṣa
					DhaPa
					GaRe
					Sa —
					SS
					SS
					SS
					liS

### Alap Sthayi

Darshan dije tribhuvan pali

<b>0</b>		<b>3</b>		<b>X</b>		<b>2</b>
1.	Sa —	Re —	Ga — — —	Ga —	Re —	Sa Dha Sa —
2.	Sa —	Re —	Ga — — —	Pa — — —		Ga — — —
	Pa —	Ga —	Re — — —	Sa —	Dha —	Sa — — —
3.	Ga	Re Pa —	Ga — — —	Dha	Pa Ga Re	Ga — Sa —
4.	Ga	Re Ga —	Pa — — —	Ga	Pa Dha —	Ṣa — — —

### Antara

Ati udaar gat agam nigam ke

<b>0</b>		<b>3</b>		<b>X</b>		<b>2</b>
		Ṣa				
Ṣa — — —		Dha —		Ṣa —	Ga Pa Dha —	Ṣa — — —

### Tana Sthayi

Darshan dije

<b>X</b>		<b>2</b>
(1)	SaRe GaPa DhaṢa DhaPa	GaPa DhaPa GaRe Sa —
(2)	SaRe GaPa DhaṢa ReṢa	DhaPa GaRe GaRe Sa —
(3)	SaRe GaRe GaPa GaPa	DhaṢa DhaPa GaRe Sa —
(4)	GaRe GaPa DhaṢa DhaPa	GaPa DhaPa GaRe Sa —
(5)	SaRe GaPa DhaṢa ReḠa	ReṢa DhaPa GaRe Sa —



### INTEXT QUESTIONS 1.3


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





## Notes

**D****Raga — Alhaiya Bilawal (Chota Khayal)**

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

**Raga Parichay**

Thata — Bilawal

Vadi — Dhaivat (Dha)

Samvadi — Gandhar (Ga)

Jati — Sampurna — Sampurna

Time of Singing — Morning

Aroha — Sa Re Ga Re Ga Pa Dha Ni

Dha Ni Śa

Avaroha — Śi Ni Dha Pa Dha Ni Dha Pa

Ma Ga Ma Re Sa

Pakad — Ga Re Ga Pa, Dha, Ni Śa

**Bandish**

**Tala—Teen Tala (16 Matra)**

**Sthayi**

Bali— bali jaun madhur sur gavo abki beer mere

Kunwar kanhaiya nand ki naach dikhavo

**Antara**

Tari de-de apne kar ki param preet upjaavo

Aan jaunt dhun sun dar patkat

Mo bhuj kanth lagavo










## E

## Raga — Kafi (Chota Khayal)

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

## Notes

## Raga Parichay

Thata—Kafi

Vadi — Pancham

Samvadi — Shadja

Jati — Sampurna – Sampurna

Time of singing — Midnight

Aroha — Sa Re, Ga, Ma, Pa, Dha, Ni Sa

Avaroha — Sa Ni Dha Pa Ma Ga Re Sa

Pakad — Sa Sa Re Re Ga Ga Ma Ma Pa

## Bandish (Chota khayal)

Tala – EkTala (12 Matra)

## Sthayi

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

## Antara

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

## Notation

## Sthayi

0	3	4	X	0	2	
	Ma	Ma				
<u>Pa</u> Dha	<u>Ma</u> <u>Ga</u> <u>Ga</u>	—	ReSa Re	<u>Ga</u>	—	Ma Pa — Pa
<u>Gu</u> S	<u>ni</u> S ga	S	vaS t	ka	S	fi ra S ga



## Notes

<b>0</b>		<b>3</b>		<b>4</b>		<b>X</b>		<b>0</b>		<b>2</b>	
<u>Ni</u>	Ṣa							Ma			
Ṣa	Ṛe	Ṣa	<u>Ni</u>	Dha	Pa	<u>Ga</u>	—	Re	Sa	Re	Sa
Kha	ra	ha	r	pri	ya	me	S	la	ja	ni	t
<u>Ni</u>											
Sa	—	Re	Re	<u>Ga</u>	<u>Ga</u>	Ma	—	Pa	Pa	Dha	Dha
Ko	S	ma	l	ga	ni	u	S	jwa	l	pa	ra
Ṣa											
<u>Ni</u>	<u>Ni</u>	<u>Ni</u>	Ṣa	Ṛe	Ṣa	<u>Ni</u>	Dha	—	Ma	Pa	—
Su	r	panS		S	cha	m	va	S	di	sa	S
											dhS

## Antara

<b>0</b>		<b>3</b>		<b>4</b>		<b>X</b>		<b>0</b>		<b>2</b>	
Pa											
Ma	Ma	Ma	Pa	Ni	—	Ṣa	Ni	Ṣa	—	Ṣa	Ṣa
Sa	ra	l	swa	ru	S	p	vi	pa	S	shchi	t
Ni	Ṣa	Ṛe	Ḡa	Ṛe	Ṣa	Ṛe	Ṣa	Ṛe	<u>Ni</u>	Ṣa	Ṣa
Ma	S	na	t	sa	b	su	dh	a	vi	ka	l
Pa		Dha				Ma					
Ṣa	—	<u>Ni</u>	Dha	Ma	Pa	<u>Ga</u>	<u>Ga</u>	Re	Sa	Re	<u>Ni</u>
Aa	S	shra	y	gu	ni	cha	tu	r	ka	ha	t
Sa	—	Re	Re	<u>Ga</u>	<u>Ga</u>	Ma	—	Pa	Pa	Dha	Dha
Ko	S	ma	l	ga	ni	u	S	jwa	l	pa	ra
<u>Ni</u>	<u>Ni</u>	<u>Ni</u>	Ṣa	Ṛe	Ṣa	<u>Ni</u>	Dha	—	Ma	Pa	—
Su	r	panS		S	cha	m	va	S	di	sa	S
											dhS

## Alap

Guni gavat

<b>X</b>		<b>0</b>		<b>2</b>		<b>0</b>		<b>3</b>		<b>4</b>	
1. Sa	Sa		Re	Re	<u>Ga</u>	<u>Ga</u>	Ma	Ma	Pa	—	—



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

Notes

## Tana

Guni gavat

	X	0	2	0	3	4
(1)	Re <u>Ga</u> ReMa	<u>Ga</u> Re SaRe	<u>Ni</u> Sa ReSa			
(2)	<u>Ga</u> <u>Ga</u> MaPa	DhaPa Ma <u>Ga</u>	ReSa <u>Ni</u> Sa			
(3)	MaPa Dha <u>Ni</u>	DhaPa Ma <u>Ga</u>	ReSa <u>Ni</u> Sa			
(4)	MaPa Dha <u>Ni</u>	Sa <u>Ni</u> DhaPa	Ma <u>Ga</u> ReSa			

Guni gavat kafi raga

	0	3	4
(5)	SaRe <u>Ga</u> Ma	PaDha <u>Ni</u> Sa	<u>Ni</u> DhaPaMa

	X	0	2	0	3	4
	<u>Ga</u> Re SaRe	<u>Ga</u> Ma <u>Ga</u> Re	SaRe <u>Ni</u> Sa			
(6)				SaRe	<u>Ga</u> Ma PaDha	<u>Ni</u> Sa SaReSa <u>Ni</u>
	DhaPa Ma <u>Ga</u>	ReSa Re <u>Ga</u>	Ma <u>Ga</u> ReSa			



Notes



## INTEXT QUESTIONS 1.5

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



## WHAT YOU HAVE LEARNT

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



## TERMINAL EXERCISE

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



## ANSWERS TO IN TEXT QUESTIONS

## 1.1

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

## 1.2

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

2. Serious and peaceful.
3. Morning

**1.3**

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

**1.4**

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

**1.5**

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



Notes




## 2

## DHRUPAD

## A

## Raga — Yaman

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

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



## OBJECTIVE

After practicing this lesson the learner will be able to:

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

**Raga Parichay**

Thata — Kalyan

Vadi — Gandhar

Samvadi — Nishad

Jati — Sampurna – Sampurna

Time of singing — First watch of night

Aroha — Sa Re Ga Ma' Pa Dha Ni Sa

Avaroha — Sa Ni Dha Pa Ma' Ga Re Sa

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

**Bandish (Dhrupad)**

**Tala – ChauTala (12 Matra)**

**Sthayi**

Chalo hato jao banawari

Chhar baiyyan mori

Dheent langar laaj na

Aavat tum kahaan

Hansati sakhiyan saari



Notes

## Antara

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

Notation  
Sthayi

X	0	2	0	3	4						
Pa	Ni	Dha	Ni	Ma'	Pa	Ga	Pa	Re	—	Sa	—
Cha	lo	ha	to	ja	o	ba	na	wa	S	ri	S
Sa	Re	Sa	Pa	—	Pa	Pa	Pa	Ni	Dha	Pa	Pa
Chhar	S	do	baiy	S	yan	mo	ri	dheen	S	t	lan
Pa	Pa	Ga	Ma'	Pa	Pa	Ga	Ma'	Pa	Pa	Re	Re
Ga	r	laa	S	j	na	aa	S	va	t	tu	m
Ṣa	Ṣa	Ni	Dha	Pa	Ga	Ma'	Pa	Re	—	Sa	—
Ka	haan	han	sa	ti	sa	khi	yan	saa	S	ri	S

## Antara

X	0	2	0	3	4						
Pa	—	Ga	Ga	Pa	Pa	Ṣa	Dha	Ṣa	—	Ṣa	Ṣa
Chhee	S	na	t	da	dhi	ma	ga	ro	S	ka	t
Ṣa	Ṣe	Ḡa	Ṣe	Ṣa	Ṣa	Ni	Dha	Ni	Dha	Pa	Pa
Baa	S	t	cha	la	t	ni	t	to	S	ka	t
Pa	Ni	Dha	Ni	Pa	—	Ma'	Ga	Ma'	Dha	Pa	—
Ka	r	ki	ga	yi	S	sa	b	chu	di	yan	S
Ni	Dha	Pa	Pa	Ga	Ma'	Pa	Pa	Re	—	Sa	—
Bi	ga	ri	ga	yi	—	sa	b	sa	S	ri	S

## Dugun (double tempo)

X	0	2	0	3	4							
PaNi	DhaNi	Ma'Pa	GaPa	Re-Sa-	SaRe	SaPa	-Pa	PaPa	NiDha	PaPa		
Chalo	hato	jao	bana	waS	riS	chharS	dobai	Svan	mori	dheenS	tlan	
PaPa	GaMa'	PaPa	GaMa'	PaPa	ReRe	SaSa	NiDha	PaGa	Ma'Pa	Re-	Sa-	
Gar	laa	S	jna	aaS	vat	tum	kahaan	hansa	tisa	khiyan	saaS	riS



Notes

### Tigun (triple tempo)

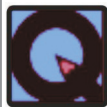
X	0	2	0	3	4
Pa-Ni Dha-Ni	Ma'-Pa Ga-Pa	Re- - Sa- -	Sa-Re Sa-Pa	-Pa -Pa- -	Ni-Dha Pa-Pa
ChaSlohaSto	jaSo baSna	waSS riSS	chharSS doSbai	SSyan moSri dheenSS tSlan	
Pa-Pa Ga-Ma'	Pa- Pa Ga-Ma'	Pa - Pa Re-Re	Sa'-Sa'	Ni-Dha Pa-Ga Ma'-Pa Re--	Sa--
GaSra laaSS	jSna aaSS	vaSt tuSm	KaShaan hanSsa tiSsa khiSyan saaSS riSS		

### Chaugun (four times tempo)

X	0	2	0
PaNiDhaNi Ma'PaGaPa	Re-Sa- SaReSaPa	-PaPaPa NiDhaPaPa	PaPaGaMa' PaPaGaMa'
Chalohato iaobana	waSriS chharSdobai	Syanmori dheenStlan	garlaaS jna aaS
3	4		
PaPaReRe SaSaNiDha	PaGaMa'Pa Re-Sa-		
vattum kahaanhansa	tisakhiyan saaSriS		

### Athagun (eight times tempo)

X	0		
PaNiDhaNiMa'PaGaPa	Re-Sa-SaReSaPa	-PaPaPaNiDhaPaPa	PaPaGaMa'PaPaGaMa'
Chalohatojaobana	waSriSchharSdobai	SyanmoridheenStlan	garlaaSjnaaaS
2	0		
PaPaReReSaSaNiDha	PaGaMa'PaRe -Sa-	Pa-GaGaPaPaSaDha	Sa'-SaSaSaReGaRe
vattumkahaanhansa	tisakhiyansaSriS	chheenatdadhimaga	roSkatbaatcha
3	4		
SaSaNiDhaNiDhaPaPa	PaNiDhaNiPa-Ma'Ga	Ma'DhaPa-NiDhaPaPa	GaMa'PaPaRe-Sa-
latnittoSkat	karkigayiSsab	chudiyansbigariga	yiSsabsaaSriS



### INTEXT QUESTIONS 2.1


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





## B

### Raga — Bhairav (Dhrupad)

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

#### Notes

#### Raga Parichay

Thata — Bhairav

Vadi — Dhaivat

Samvadi — Rishabh

Time of singing — Morning

Jati — Sampurna— Sampurna

Characteristic Phrase — Ga, Ma Re, Sa

Aroha : Sa Re, Ga, Ma, Pa, Dha, Ni, Sâ

Avaroha : Sâ, Ni, Dha Pa, Ma, Ga, Re, Sa

Pakad : Sa Ga Ma Dha Pa, Dha Pa, Ma, Ga,

Ma, Re, Sa

### Bandish (Dhrupad)

Tala – Jhaptala (10 Matra)

#### Sthayi

Aadi mada anta jogat jogi shiva

Kanak vesh amiyad vish bhogi shiva

#### Antara

Naabhi ke kamal te teen Murat bhayi

Bheena jaane soch narakh bhogi shiva



Notes

## Notation

## Sthayi

X		2		0		3
<u>Dha</u>	—	<u>Dha Pa Dha</u>		Ma Ma		Pa Ga Ma
Aa	S	di ma da		an S		ta jo S
<u>Re</u>	<u>Re</u>	<u>Re Ga Pa</u>		Ma Ga		<u>Re Sa Sa</u>
Ga	S	t jo S		gi S		shi va S
Sa	<u>Ni</u>	Sa Ga Ma		Pa <u>Dha</u>		Ni <u>Ša Re</u>
Ka	na	k ve sh		a mi		ya S d
<u>Ša</u>	Ni	<u>Dha PaDha Ni</u>		<u>Dha PaMa</u>		Pa MaGa Ma
Vi	sh	S bhoS S		gi SS		shi SS va

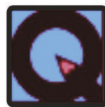
## Antara

X		2		0		3
Ma	Ma	Pa <u>Dha Dha</u>		Ni <u>Ša</u>		Ni <u>Ša Ša</u>
Naa	S	bhi ke S		ka ma		l te S
<u>Dha</u>	<u>Dha</u>	<u>Dha Ni Ša</u>		<u>Re ŠaNi</u>		<u>Ša Dha Pa</u>
Tee	S	n muS		ra tS		bha yi S
Ma	Ma	Pa Ga Ma		Pa <u>Dha</u>		Ni <u>Ša Re</u>
bhee	S	na jaa S		ne S		so S ch
<u>Ša</u>	Ni	<u>Dha PaDha Ni</u>		<u>Dha PaMa</u>		Pa Ga Ma
Na	ra	kh bhoS S		gi SS		shi S va

## Dugun (Double tempo)

X		2		0		3
<u>Dha</u> – <u>DhaPa</u>		<u>DhaMa</u> <u>MaPa</u>		<u>GaMa</u> <u>ReRe</u> <u>Re Ga</u>		<u>Pa Ma Ga Re</u>
AaS	dima	daan	Sta	joS	GaS	tajo
						Sgi Sshi

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



## INTEXT QUESTIONS 2.2


Fill in the blanks.

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



## C

**Raga – Bhupali (Dhrupad)**

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

## Notes

**Raga Parichay**

Thata — Kalyan

Vadi Svara – Gandhar (Ga)

Samvadi Svara – Dhaivat (Dha)

Time of singing – First watch of night

Jati – Audav – Audav

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

Aroha - Sa Re Ga, Pa Dha, Śa

Avaroha — Śa Dha, Pa Ga Re Sa

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

**Bandish (Dhrupad)**

**Tala - Chau Tala (12 Matra)**

**Sthayi**

Tu hi surya tu hi Chandra

Tu hi pavan tu hi agan

Tu hi aap tu aakash

Tu hi dharani yajmaan

**Antara**

Bhav rudra ugra sarv

Pashupati samasamaan

Ishaan bhim sakal

Tere hi asht naam

**Notation****Sthayi**

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



## Notes

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

## Antara

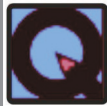
×	0	2	0	3	4
Pa Pa	Ga Pa	Ṣa Dha	Sa -	Ṣa Ṣa	Ṣe Ṣa
Bha v	5 ru	5 dra	u 5	gra sa	5 rv
Ṣa Dha	- Ṣa	Ṣe -	Ḡa Ṣe	Ṣa Dha	- Pa
Pa shu	5 pa	ti 5	sa ma	sa maa	5 n
Pa -	Re Ga	Pa Dha	Ṣa -	- Ṣa	Ṣe Ṣa
I 5	5 shaa	5 n	bhi 5	m sa	ka l
Ṣa Ḡa	Ṣe Ṣa	Pa Dha	Ṣa Dha	Pa Ga	Re Sa
Te 5	5 re	5 hi	a 5	shta naa	5 m

## Sthayi

## Dugun (double tempo)

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

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



## INTEXT QUESTIONS 2.3


Fill in the blanks.

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



## D

**Raga —Alhaiya Bilawal (Dhamar)**

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

Notes

**Raga Parichay**

Thata — Bilawal

Vadi — Dhaivat

Samvadi — Gandhar

Jati — Shadava – Sampurna

Time of singing — Morning

Aroha — Sa Re Ga Re Ga Pa Dha Ni Sà

Avaroha — Sà Ni Dha Pa Dha Ni Dha Pa

Ma Ga Ma Re Sa

Pakad — Ma Ga Ma Re, Ga Pa, Dha Ni Sà

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

Anokhe hori khelan lage

**Antara**

Nis hi nis rang bharat sanvaro

Kachhu sovat kachhu jage

**Sanchari**

Lal gulal liye kar lalan

Nand nandan anurage



## Notes

## Abhog

Krishna jeevan lachhiram ke prabhu pyare

Bane hain maragaja bage

## Notation

## Sthayi

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

## Antara

			O
3	×	2	O
Ga Pa Dha Ni	Ša Ša Ša Ša Dha	Dha <u>NiPa</u>	Ma Ga Ga
Ni s hi 5	ni s ran g bha ra St		san va ro
Ga Pa <u>NiDha Ni</u>	Ša Ša Ša ŠaNi ŠaDha <u>Ni</u> Pa		Ma Ga Re
Ka chhu <u>so5</u> 5	va t S <u>ka5</u> 55 5 chhu		ja ge 5

## Sanchari

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

## Abhog


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





## Notes

## E Raga — Kafi (Dhrupad)

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

### Raga Parichay

Thata — Kafi

Vadi — Pancham

Samvadi — Shadja

Jati — Sampurna — Sampurna

Time of singing — Midnight

Aroha — Sa Re Ga Ma Pa Dha Ni Sa.

Avaroha — Sa Ni Dha Pa Ma Ga Re Sa.

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

### Bandish (Dhrupad)

Tala - Chau Tala (12 Matra)

#### Sthayi

Aaye ri mere dhaam shyam

Kunwar Krishna unke charan

Nainana saun para so

#### Antara

Vanshi vata tarkar

Vanshi liye saaj natwar

Saajiri odha piya ropata

Dhaya aayi ri mere





## Notation

### Sthayi

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

### Notes

### Antara

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

### Sthayi

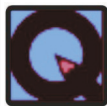
### Dugun (double tempo)

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

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



Notes



## INTEXT QUESTIONS 2.5

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



## WHAT YOU HAVE LEARNT

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



## TERMINAL EXERCISE

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



## ANSWERS TO IN TEXT QUESTIONS

## 2.1

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



**2.2**

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

**2.3**

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

**2.4**

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

**2.5**

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


Notes



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## 3

## ALANKARAS

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



## OBJECTIVE

After practicing this lesson the learner will be able to:

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

**ALANKARAS ARE GIVEN BELOW.**

**1. Ascending order**

Sa, Re, Ga, Ma, Pa, Dha, Ni, Sà

**Descending order**

Sà, Ni, Dha, Pa, Ma, Ga, Re, Sa

**2. Ascending order**

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

**Descending order**

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

**3. Ascending order**

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

Ma Pa Dha,

Pa Dha Ni,

Dha Ni Śa

#### Descending order

Śa Ni Dha,

Ni Dha Pa,

Dha Pa Ma,

Pa Ma Ga,

Ma Ga Re,

Ga Re Sa

#### 4. Ascending order

Sa Re Ga Ma,

Re Ga Ma Pa,

Ga Ma Pa Dha,

Ma Pa Dha Ni,

Pa Dha Ni Śa

#### Descending order

Śa Ni Dha Pa,

Ni Dha Pa Ma,

Dha Pa Ma Ga,

Pa Ma Ga Re,

Ma Ga Re Sa.



#### INTEXT QUESTIONS 3.1

Fill in the blanks

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



Notes



## Notes

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

5. **Ascending order**

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

**Descending order**

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

6. **Ascending order**

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

**Descending order**

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

7. **Ascending order**

Sa Ma, Re Pa, Ga Dha, Ma Ni, Pa Sà

**Descending order**

Sà Pa, Ni Ma, Dha Ga, Pa Re, Ma Sa.

8. **Ascending order**

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

**Descending order**

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

**9. Ascending order**

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

**Descending order**

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

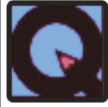
Learners must practice these Alankaras in 'Aakaar' form also, after a proper training of voice. They should sing these Alankaras regularly in different tempo.



Notes



## Notes



## INTEXT QUESTIONS 3.2

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



## WHAT YOU HAVE LEARNT

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



## TERMINAL EXERCISE

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



## ANSWERS TO IN TEXT QUESTIONS

## 3.1

1. Alankara
2. Ornament
3. Palta

## 3.2


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





## DESCRIPTION OF TALAS

### Notes

**T**ala some times spelled Taal or Tal, literally means a clap, tapping one's hand on one's arm. It is the term used in Indian classical music to refer to musical metter, that is any rhythmic beat. A description of various Thekas of Talas are being given in this lesson for better understanding of the compositions. The concept of Tala has already been covered in the theory section. Listen to the accompanying CD  for practical demonstration of the same composition.



### OBJECTIVE

After practicing this lesson the learner will be able to:

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

### Teen Tala

Matra (beats) — 16

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

Sama — 'x' (on 1st beat)

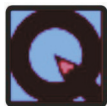
Khali — 'O' (on 9th beat)

Second Taali — '2' (on 5th beat)

Third Taali — '3' (on 13th beat)

### Theka of Teen Tala

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Dha	Dhin	Dhin	Dha	Dha	Dhin	Dhin	Dha	Dha	Tin	Tin	Ta	Ta	Dhin	Dhin	Dha
x				2				O				3			



### INTEXT QUESTIONS 4.1

Fill in the blanks.

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



Notes

## Dadra

Matra (beats) — 6

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

'Sama' — 'X' (on 1st beat)

Khali — 'O' (on 4th beat)

### Theka of Dadra

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

## Kaharwa

Matra (beats) — 8

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

Sam — 'x' (on 1st beat)

Khali — 'O' (on 5th beat)

### Theka of Kaharwa

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



### INTEXT QUESTIONS 4.2

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

## Jhap Tala

Matra (beats) — 10

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

Sama — 'x' (on 1st beat)

Khali — 'O' (on 6th beat)

Second Taali — '2' (on 3rd beat)

Third Taali — '3' (on 8th beat)

### Theka of Jhap Tala

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

### Ek Tala

Matra (beats) 12

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

Sama — 'X' (on 1st beat)

Khali — 'O' (on 3rd beat)

Second Taali — '2' (on 5th beat)

Second Khali — 'O' (on 7th beat)

Third Taali — '3' (on 9th beat)

Fourth Taali — '4' (on 11th beat)

### Theka of Ek Tala

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

### Chau Tala

Matra (beats) — 12

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

Sam — '×' (on 1st Matra)

Khali — 'O' (on 3rd Matra)

Second Taali — '2' (on 5th Matra)



Notes



## Notes

Second Khali — 'O' (on 7th Matra)

Third Taali — '3' (on 9th Matra)

Fourth Taali — '4' (on 11th Matra)

### Theka of Chau Tala

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

### Dhamar

Matra (beats) — 14

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

Sama — '×' (on 1st Matra)

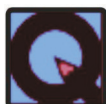
Khali — 'O' (on 8th Matra)

Second Taali — '2' (on 6th Matra)

Third Taali — '3' (on 11th Matra)

### Theka of Dhamar

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



### INTEXT QUESTIONS 4.3

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



### WHAT YOU HAVE LEARNT

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





## 5


## PATRIOTIC SONG

## A

## Hind Desh Ke Niwasi

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

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

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



## OBJECTIVE

After practicing this lesson the learner will be able to:

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

## Hind Desh Ke Niwasi

## Sthayi

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

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



## Notation

## Tala-Kaharwa Tala (8 Matra)

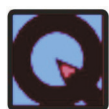
## Sthayi

X				0			
Sa	<u>-Re</u>	Sa	<u>-Re</u>	Sa	<u>-Re</u>	<u>SaNi</u>	Pa
Hi	<u>Snd</u>	de	<u>Ssh</u>	ke	<u>Sni</u>	<u>waS</u>	si
-	<u>PaNi</u>	<u>-Sa</u>	<u>-Ni</u>	<u>SaRe</u>	<u>-Re</u>	Re	-
S	<u>sabhi</u>	<u>Sja</u>	<u>Sna</u>	<u>eS</u>	<u>Sk</u>	hain	S
Ma	<u>-Ma</u>	<u>Ma</u>	<u>MaGa</u>	<u>ReGa</u>	<u>-Ga</u>	<u>ReSa</u>	<u>SaNi</u>
Ran	<u>Sg</u>	roo	<u>Sp</u>	<u>veS</u>	<u>Ssh</u>	<u>bhaS</u>	<u>shaS</u>
-	<u>NiSa</u>	<u>NiSa</u>	<u>ReRe</u>	Sa	<u>-Sa</u>	Sa	-
S	<u>chaS</u>	<u>She</u>	<u>Sa</u>	ne	<u>Sk</u>	hain	S

## Antara

X				0			
-	<u>Ga-</u>	<u>ReGa</u>	<u>-Ma</u>	Pa	<u>-Pa</u>	Pa	Pa
S	<u>beS</u>	<u>Sla</u>	<u>Sgu</u>	la	<u>Sb</u>	ju	hi
-	Pa	<u>-Pa</u>	<u>-Dha</u>	Ga	Pa	Ma	Ga
S	Cham	<u>Spa</u>	<u>Scha</u>	me	S	li	S
-	Ma	<u>GaRe</u>	<u>SaSa</u>	<u>Ni</u>	<u>-Ni</u>	<u>SaRe</u>	<u>ReGa</u>
S	pya	<u>repya</u>	<u>Sre</u>	phoo	<u>Sl</u>	<u>gunS</u>	<u>theS</u>
-	Ma	<u>GaRe</u>	<u>SaSa</u>	Sa	<u>-Sa</u>	Sa	-
S	ma	<u>Sla</u>	<u>Smein</u>	e	<u>Sk</u>	hain	S

(Other Antaras same as given Antara)



## INTEXT QUESTIONS 5.1

Fill in the blanks

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



## Notes

## Patriotic Song


### B

## Jai Jan Bharat

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

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

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

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

## Jai Jan Bharat

### Sthayi

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

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

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



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



Notes

### Notation

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

#### Sthayi

X				0			
Ga	Ga	Ma	Pa	Pa	–	Pa	Pa
Ja	i	ja	n	bha	S	ra	t
Pa	Pa	Dha	Pa	Ma	Pa	Ma	Ga
Ja	n	ma	n	a	bhi	ma	t
–	<u>GaGa</u>	<u>–Ma</u>	Pa	Pa	–	Ṡa	Pa
S	<u>jan</u>	<u>Sga</u>	n	tan	S	tra	vi
Dha	–	Dha	–	–	–	Ma	–
Dha	S	ta	S	S	S	S	S
Ma	Ma	Pa	Dha	Ṡa	–	Dha	Pa
Ja	n	ga	n	tan	S	tra	vi
Pa	–	Pa	–	–	–	–	–
Dha	S	ta	S	S	S	S	S

#### Antara-I

X				0			
Pa	–	Pa	Pa	Ṡa	–	Ṡa	Ṡa
Gau	S	ra	v	bha	S	l	hi
Ṡa	–	Ṡe	Ḡa	Ṡa	–	Ṡe	Ṡe
Ma	S	la	ya	u	S	jjwa	l
Ṡe	Ṡe	Ṡe	Ṡe	–	Ḡa	ṠaṠe	ṠaNi
Hri	da	ya	haa	S	r	<u>gan S</u>	<u>SS</u>



Notes

Ni	Ni	Ni	Ni	DhaNi	ŚaNi	Dha	Pa
Ga	S	ja	l	SS	SS	S	S
–	Ma	Pa	Pa	Pa	–	Pa	Pa
S	ka	ti	vin	dhya	S	cha	la
Re	–	Śa	Ni	Śa	Dha	Dha	Dha
Sin	S	dhu	cha	ra	n	ta	l
–	Ma	Ma	Ma	Dha	Dha	Dha	Dha
S	ma	hi	ma	sha	S	shwa	t
Śa	–	Śa	–	Pa	–	–	–
Ga	S	ta	S	S	S	S	S

Second time

Pa	–	Pa	Ma	Ga	Re	Sa	–
Ga	S	ta	S	S	S	S	S

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

Antara-III

<b>X</b>				<b>0</b>			
Pa	Pa	Pa	Pa	–	Pa	Pa	Dha
Pra	tha	m	sa	S	bhaya	ta	S
Dha	Ni	Ni	–	–	–	–	–
Gya	S	ta	S	S	S	S	S
Pa	Ni	Ni	Ni	Ni	Ni	Ni	NiRe
Sa	S	m	dhwa	ni	t	gu	nS
(Re)	–	Śa	–	–	– Ni	DhaNi	DhaPa
Ga	S	ta	S	S	SS	SS	SS

Second time

Re	–	Śa	–	–	–	–	–
Ga	S	ta	S	S	S	S	S
Ga	Ga	Ga	Ga	Ga	–	Ga	Ga
Ja	i	na	v	ma	S	na	va



<b>X</b>	˘			<b>0</b>			
Ġa	–	Ġa	Śa	Ġe	–	Ġe	–
ta	S	ni	r	ma	S	ta	S
Ġe	–	Ġe	Ġe	Ġe	–	Śa	Ni
Sa	S	tya	a	him	S	sa	S
Ġe	–	Śa	–	–	–	–	–
Da	S	ta	S	S	S	S	S
						Pa	Pa
						ja	i
Śa	–	–	–	–	–	Pa	Pa
He	S	S	S	S	S	ja	i
Re	–	–	–	–	–	Pa	Pa
He	S	S	S	S	S	ja	i
Ġa	–	–	–	–	–	–	–
He	S	S	S	S	S	S	S
Ġa	–	Ġe	Śa	Ġe	–	Śa	Ni
Shan	S	ti	a	dhi	S	shtha	S
Śa	Ni	Dha	Pa	Ma	Ga	Re	Sa
Ta	S	S	S	S	S	S	S
Ga	Ga	Ma	Pa	Pa	–	Pa	Pa
Ja	i	ja	n	bha	S	ra	t
Pa	Pa	<u>Dha</u>	Pa	Ma	Pa	Ma	Ga
Ja	n	ma	n	a	bhi	ma	t
–	GaGa	Ma	Pa	Pa	–	Śa	Pa
S	jan	ga	n	tan	S	tra	vi
Dha	–	Dha	–	Ma	–	–	–
Dha	S	ta	S	S	S	S	S
Ma	Ma	Pa	Dha	Śa	–	Dha	Pa
Ja	n	ga	n	tan	S	tra	vi

Notes



## Notes

X				0			
Pa	–	Pa	–	–	–	–	–
Dha	S	ta	S	S	S	S	S
Pa	Pa	Pa	Pa	Pa	–	Pa	Pa
Ja	n	ga	n	tan	S	tra	vi
Dha	–	Dha	–	–	–	–	–
Dha	S	ta	S	S	S	S	S
Dha	Dha	Dha	Dha	Dha	–	Dha	Dha
Ja	n	ga	n	tan	s	tra	vi
Ni	–	Ni	–	–	–	–	–
Dha	S	ta	S	S	S	S	S
Ni	Ni	Ni	Ni	Ni	–	Ni	NiRe
Ja	n	ga	n	tan	S	tra	viS
(Re)	Ṣa	Ṣa	–	–	–	–	–
Dha	S	ta	S	S	S	S	S



## INTEXT QUESTIONS 5.2

Fill in the blanks

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




## Patriotic Song

C

### Tere Charnon Mein Jhuka Maath Hai

Notes

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

#### Sthayi

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

#### Notation

Tala-Dadra Tala (6 Matra) ScaleC#

#### Sthayi

X	0		
		Sa	Re
		te	re
Ga Ga Ga	–	MaGa	ReSa
Char non mein	S	teS	reS



## Notes

X			0		
Re Char	Re non	<u>ReGa</u> <u>meinS</u>	<u>ReGa</u> <u>meinS</u>	Sa te	Re re
Ga Char	Ga non	Ga mein	— S	<u>MaGa</u> <u>teS</u>	<u>ReSa</u> <u>reS</u>
Re Char	Re non	<u>GaRe</u> <u>SS</u>	<u>SaNi</u> <u>meinS</u>	<u>DhaNi</u> <u>SS</u>	<u>PaS</u> <u>jhu</u>
Dha Ka	Dha maa	<u>—Dha</u> <u>Sth</u>	Dha hai	Dha S	<u>—Dha</u> <u>Sjhu</u>
Ni Ka	Ni maa	<u>—Ni</u> <u>Sth</u>	Ni hai	Ni S	<u>NiSa</u> <u>Sjhu</u>
Ga Ka	Re maa	<u>—Sa</u> <u>Sth</u>	Sa hai	Ni te	Pa re
Sa Char	Sa non	Sa mein	— S	— S	— S

## Antara-I

X			O		
Pa Aa	Śa ka	Śa sh	Śa ji	Śa s	Śa ki
Ma Dhwa	Dha ja	Dha yen	Dha u	Dha da	Dha ta
Ma Jo	Dha hai	<u>—Dha</u> <u>Syu</u>	Dha gon	Dha se	<u>—Dha</u> <u>Sdha</u>
Ni Ra	Dha pa	<u>—Pa</u> <u>Sr</u>	Pa su	Pa ha	Pa ta
Pa Tu	Pa hai	<u>—Ga</u> <u>Swa</u>	Ma hi	Ma maa	Ma n
Pa Ma	Dha ndi	<u>—Ni</u> <u>rS</u>	Dha ha	Pa maa	Pa ra



<b>X</b>			<b>0</b>		
Pa	Ga	Re	Sa	Pa	-Pa
Tu	hai	wa	hi	maa	<u>Sn</u>
Pa	Dha	<u>-Ni</u>	Dha	Pa	Pa
Ma	ndi	<u>rS</u>	ha	maa	ra
Sa	Ga	<u>-Ga</u>	Ga	<u>MaGa</u>	<u>ReSa</u>
Kan	kan	<u>Sji</u>	se	<u>joS</u>	<u>Sd</u>
Re	Re	Re	<u>ReGa</u>	<u>ReGa</u>	<u>ReGa</u>
Ta	haa	th	<u>haiS</u>	<u>SS</u>	<u>SS</u>
Sa	Ga	<u>-Ga</u>	Ga	<u>MaGa</u>	<u>ReSa</u>
Kan	kan	<u>Sji</u>	se	<u>joS</u>	<u>Sd</u>
Re	Re	<u>GaRe</u>	<u>SaNi</u>	<u>DhaNi</u>	Pa -
Ta	haa	<u>thS</u>	<u>haiS</u>	<u>SS</u>	<u>Sjhu</u>
Dha	Dha	Dha	Dha	-	<u>-Dha</u>
Ka	maa	th	hai	S	<u>Sjhu</u>
Ni	Ni	Ni	Ni	Ni	<u>NiSa</u>
Ka	maa	th	hai	S	<u>Sjhu</u>
Ga	<u>-Re</u>	-	Sa	Dha	Pa
Ka	<u>Smaa</u>	th	hai	te	re
Sa	Sa	Sa	-	-	-
Cha	ra	non	mein	S	S

Notes

## Antara-II

<b>X</b>			<b>0</b>		
Sa	<u>DhaPa</u>	<u>DhaPa</u>	Pa	Pa	Pa
Go	<u>daS</u>	<u>SS</u>	va	ri	S
Sa	Ma	-	-	-	-
Gan	ga	S	S	S	S
Sa	<u>DhaPa</u>	<u>DhaPa</u>	Pa	Pa	Pa
go	<u>daS</u>	<u>Sva</u>	ri	au	r



## Notes

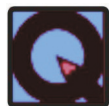
X			0		
Ga	<u>-Re</u>	<u>-Sa</u>	Re	Ga	-
Gan	<u>Sga</u>	<u>Ski</u>	naa	re	S
<u>ReGa</u>	<u>ReSa</u>	<u>ReSa</u>	<u>DhaSa</u>	<u>DhaPa</u>	<u>DhaPa</u>
<u>SauS</u>	<u>Sga</u>	<u>andha</u>	<u>haiS</u>	<u>Se</u>	<u>Ska</u>
Ga	<u>-Re</u>	<u>-Sa</u>	<u>Sa</u>	-	-
Hi	<u>SS</u>	<u>Sdhoo</u>	<u>S</u>	<u>l</u>	<u>ki</u>
Pa	<u>Śa</u>	<u>Śa</u>	<u>Śa</u>	<u>Śa</u>	<u>Śa</u>
Ka	shmi	r	ban	ga	l
Ma	Dha	Dha	Dha	Dha	Dha
Guja	ra	t	ke	ra	l
Ma	Dha	Dha	Dha	Dha	Dha
Ga	ta	wa	hi	dhoo	l
Ni	<u>Dha-</u>	Pa	Pa	-	-
Ki	<u>shooS</u>	l	ki	S	S
Pa	Pa	<u>-Ga</u>	Ma	Ma	<u>-Ma</u>
jaa	gi	<u>Shu</u>	i	de	<u>Ssh</u>
Pa	Dha	<u>-Ni</u>	Dha	Pa	-
Ki	aa	<u>Sr</u>	ti	mein	S
Pa	Ga	Re	Sa	Pa	<u>-Pa</u>
Jaa	gi	hu	i	de	<u>Ssh</u>
Pa	Dha	<u>-Ni</u>	Dha	Pa	-
Ki	aa	<u>Sr</u>	ti	mein	S
Sa	Ga	<u>-Ga</u>	Ga	<u>MaGa</u>	<u>ReSa</u>
Ja	gi	<u>Shu</u>	i	<u>bhaS</u>	<u>Sr</u>
Re	Re	Re	<u>ReGa</u>	<u>ReGa</u>	<u>ReGa</u>
Ti	Saa	th	<u>haiS</u>	<u>SS</u>	<u>SS</u>
Sa	Ga	<u>-Ga</u>	Ga	<u>MaGa</u>	<u>ReSa</u>
Ja	gi	<u>Shu</u>	i	<u>bhaS</u>	<u>Sr</u>





Re	Re	GaRe	SaNi	DhaNi	Pa –
Ti	saa	thS	haiS	SS	Sjhu
Dha	Dha	Dha	Dha	Dha	–Dha
Ka	maa	th	hai	S	Sjhu
Ni	Ni	Ni	Ni	Ni	NiSa
Ka	maa	th	hai	S	Sjhu
Ga	Re	Sa	–	Dha	Pa
Ka	maa	th	hai	te	re
Sa	Sa	Sa	–	–	–
Chara	non	mein	S	S	S

Notes



## INTEXT QUESTIONS 5.3

Choose the right answer

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



## Notes

## Patriotic Song


### D

## Chanda Jaisi Dhara Hamari

‘Janani Janma bhumi shcha swarga dapi gariyasi’

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

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

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

## Chanda Jaisi Dhara Hamari

### Sthayi

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

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



Notes

- (2) Rakshak hai eeman hamara|  
Dharm hamara peheredaar||  
Isiliye saari duniya mein|  
Desh hamara hai sartaj||  
Preet ke geet hai koyal gaati|  
Ye hai sada bahaar chaman||  
Bharat ke.....
- (3) Iski mitti ki khushboo mein|  
Kudrat ne hai masti bhari||  
Duniya bhi hai dang dekhkar|  
Kaamgaaron ki jaadugari||  
Laakh koshishen karle dushman|  
Chheen sakega na iska aman||  
Bharat ke.....

## Notation

Raga - Pahadi

Tala-Kaharwa (8 Matra)

Scale - F#

## Alap

<b>X</b>				<b>0</b>			
Dha	—	—	—	Sa	Ni	Re	Sa
S	S	S	S	S	S	S	S
Ni	Dha	—	—	—	—	—	—
Aa	S	S	S	S	S	S	S
Re	—	—	—	Dha	—	Re	—
Ho	S	S	S	ho	S	ho	S
Sa	—	—	—	—	—	—	—
Ho	S	S	S	S	S	S	S

## Sthayi

<b>X</b>				<b>0</b>			
Pa	—	Pa	—	Ga	—	Ga	—
Chan	S	da	S	jai	S	si	S
Re	Re	—	Re	Ga	—	Ga	—
Dha	ra	S	ha	ma	S	ri	S
Re	—	Re	Re	Sa	—	Dha	Dha
Phoo	S	l	sa	ma	S	n	ha



## Notes

<b>X</b>				<b>0</b>			
Re	Sa	<u>GaRe</u>	Sa	Sa	—	—	—
Ma	S	<u>raS</u>	wa	tan	S	S	S
Ḍha	—	Ḍha	Ḍha	Ḍha	—	Ḍha	Sa
Bha	S	ra	t	ke	S	khe	S
Ḍha	Pa	Pa	Pa	Pa	Pa	Pa	Pa
Ton	S	mein	S	u	pa	je	S
Pa	—	Pa	—	Ma	—	Ma	—
Hee	S	re	S	mo	S	ti	S
Ga	—	Ga	Re	Ga	Re	—	Sa
Laa	S	l	ra	tan	S	S	S
Pa	—	Pa	—	Ga	—	Ga	—
Chan	S	da	S	jai	S	si	S
—	—	—	Pa	Ma	Ga	Re	Sa
S	S	S	S	S	S	S	S
Ga	—	—	—	—	—	—	—
S	S	S	S	S	S	S	S

## Antara I

<b>X</b>				<b>0</b>			
Pa	—	Pa	—	Pa	—	Pa	—
Mi	S	tti	S	mein	S	so	S
Dha	Pa	Dha	Pa	Ga	Re	Ga	—
Na	S	u	p	ja	S	te	S
—	—	—	Pa	Ma	Ga	Re	Sa
S	S	S	S	S	S	S	S
Sa	—	Sa	Sa	Re	—	Ga	—
I	s	ke	S	meh	S	nat	S
Dha	Dha	Dha	—	Pa	—	—	Pa
Ka	sh	in	S	saa	S	S	n



X

Dha Dha — Dha  
See S ma S

Ma — Ma Re  
Ra S ksha S

Re — Re Re  
Jaa S g roo

Dha — Dha Pa  
Vee S r ja

Pa — Pa —  
Yaa S ki saa

Re Re — Re  
Yaa S ja waa

Re — Re Re  
Do S no S

Ga Re Ga Re  
Baa S r na

Dha — Dha Dha  
Bha S ra t

Dha Pa Pa Pa  
Ton S main S

Pa — Pa —  
Hee S re S

0

Dha — Dha Ma  
on S ki S

Re — Re Re  
kar S te S

Ga — Ma —  
S k hai S

Pa — — Pa  
waa S S n

Ga — Ga —  
S n ho S

Ga — Ga —  
S n ho S

Re Sa — —  
ko S sha t

Sa — — —  
ma n S S

Dha — Dha Sa  
ke S khe S

Pa Pa Pa Pa  
u pa je S

Ma — Ma —  
mo t ti S

Notes



## Notes

<b>X</b>					<b>0</b>				
Ga	—	Ga	Re		Ga	Re	—	Sa	
Laa	S	l	ra		tan	S	S	S	
Pa	—	Pa	—		Ga	—	Ga	—	
Chan	S	da	S		jai	S	si	S	
—	—	—	Pa		Ma	Ga	Re	Sa	
S	S	S	S		S	S	S	S	
Ga	—	—	—		—	—	—	—	
S	S	S	S		S	S	S	S	

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



## INTEXT QUESTIONS 5.4

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



Notes

## Patriotic Song

**E**

### Sare Jahan Se Accha Hindostan Hamaara

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

### Tala–Kaharwa

**Lyricist – Muhammad Iqbal.**

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

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

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

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









## Notes



## INTEXT QUESTIONS 5.5

Fill in the blanks

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



## WHAT YOU HAVE LEARNT

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



## TERMINAL EXERCISE

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



## ANSWERS TO INTEXT QUESTIONS

## 5.1

1. Described

2. Garland, flowers
3. Flowers

**5.2**

1. Pride, Ganga
2. Idol
3. Ancient, Culture

**5.3**

1. To the nation
2. Ganga and Godavari
3. To save the sovereignty of the nation

**5.4**

1. Mother and motherland are greater than heaven.
2. Harvest season
3. Precious gems like diamond, emerald etc.

**5.5**

1. Himalaya
2. World
3. Envy of paradise



Notes




## 6

## FOLK SONG

## A

## Garhwali

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

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



## OBJECTIVE

After practicing this lesson the learner will be able to:

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

## Garhwali Folk Song

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



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

Notes

### Notation

#### Tala – Khemta (12 Matra)

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



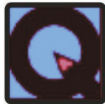
## Notes

<u>Ga</u>	Ma	<u>Ga</u>	<u>Ga</u>	<u>Ga</u>	<u>Ga</u>	<u>Ga</u>	<u>Ga</u>	<u>Ga</u>	Ni	-	
Ra	goun	S	ka	S	S	me	S	la	S	oh	S
Ni	Ṣa	Ni	Ṣa	Ṣa	Ṣa	Ni	Pa	Ma	<u>Ga</u>	Sa	<u>Ga</u>
Ni	li	S	ma	S	S	ni	li	ma	S	me	S

**X****2****0****3**

<u>Ga</u>	Ma	-	<u>Ga</u>	<u>Ga</u>	<u>Ga</u>	<u>Ga</u>	<u>Ga</u>	<u>Ga</u>	Sa	<u>Ga</u>	
Ra	goun	S	ka	S	S	me	S	la	S	lai	S

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



## INTEXT QUESTIONS 6.1

Fill in the blanks


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



## Notes

## B

### Folk Song from Haryana

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

### Folk Song from Haryana

#### Sthayi

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

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



## Notes

X

GaMaPa MaGa ReGa ReSa  
 Samajhe ek ishare tai  
 SaRe GaMa GaSaRe GaSa  
 Sausau rukai mareS tai S

X

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

X

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

X

GaMa MaGa ReGa ReSa  
 sabaki gaali khate hain

## Notation

## Tala-Kaharwa Tala (8 Matra)

## Sthayi

0

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

## Antara-I

0

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

## Antara-II

0

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

## Antara-III

0

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





Notes

### Antara-IV

X

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

0

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

### Antara-V

X

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

0

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

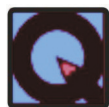
### Antara-VI

X

GaMa MaGa ReSa ReSa  
 mange tuka dwara tai

0

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




### INTEXT QUESTIONS 6.2

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



## Notes

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

### Punjabi Folk Song

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



Notes

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

### Notation

#### Tala-Kaharwa Tala (8 Matra)

#### (Initial music on Harmonium)

<b>X</b>				<b>0</b>			
Ġa	–	–	–	Ġe	–	–	–
Ša	–	–	Ġe	Dha	–	Ša	–
Ġa	–	–	–	Ġe	–	–	–
Ša	–	–	–	–	–	–	–

#### Full piece twice

<b>X</b>				<b>0</b>			
–	–	–	Ša	Ša	Ša	Ġe	Ġa
S	S	S	ve	jin	d	ma	yi
Ša	Ġe	Ġe	Ġa	Ġa	–	Ġe	–
Baa	S	ja	te	re	S	S	S



## Notes

X				0			
–	–	–	Sa	Śa	Śa	Ṛe	Ġa
S	S	S	ve	jin	d	ma	yi
Sa	Ṛe	Ṛe	Ġa	Ġa	–	Ṛe	–
Baa	S	ja	te	re	S	ku	ma
Dha	Śa	Śa	Śa	Śa	Śa	Ṛe	Ġa
La	yi	aan	ve	te	ri	yan	S
Śa	Ṛe	Ṛe	Ġa	Ġa	–	Ṛe	–
La	S	da	li	yan	S	S	S
–	–	–	Sa	Śa	Śa	Ṛe	Ġa
S	S	S	ve	te	ri	yan	S
Śa	Ṛe	Ṛe	Ġa	Ġa	–	Ṛe	Ṛe
La	S	da	li	yan	S	bha	ra
Ḍha	Śa	Śa	Śa	Śa	Śa	Ṛe	Ġa
Ja	yi	yan	ve	baa	S	gin	S
Śa	Ṛe	Ṛe	Ġa	Ġa	–	Ṛe	–
Phe	S	ra	ka	de	S	na	S
Dha	Śa	Śa	Śa	Śa	Ṛe	Ṛe	Ġa
Aa	yi	an	ve	i	k	pa	l
Śa	Ṛe	Ṛe	Ġa	Ġa	–	Ṛe	Ṛe
Bah	S	ja	S	na	S	me	re
Ḍha	Śa	Śa	Śa	Śa	Ṛe	Ṛe	Ġa
Ko	S	l	ve	te	S	re	S
Śa	Ṛe	Ṛe	Ġa	Ġa	·	Ṛe	–
Mi	th	re	ne	la	g	de	S
Ḍha	Śa	–	–	–	Śa	Ġa	Ṛe
Bo	S	S	S	S	l	S	S
Śa	–	Ġa	Ṛe	Śa	–	Ġa	Ṛe
S	S	S	S	S	S	S	S

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



## INTEXT QUESTIONS 6.3

Choose the right answer :

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




Notes



## Notes

**D****Bengali Folk Song 'Sari Gana'**

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

**Bengali Folk Song****Sthayi**

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

**Antara**

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

**Sanchari**

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

**Abhog**

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

## Notation

## Tala-Dadra Tala (6 Matra)



## Notes

## Sthayi

<b>X</b>		<b>0</b>		<b>X</b>		<b>0</b>
Sa Sa Sa		Sa Re Re		Ga – Ga		– – –
Ru p si		no di r		na S o		S S S
Sa Sa Sa		Sa Re Re		Ga – Ga		– – –
Su ja n		ma jhi r		na S o		S S S
Pa Pa Pa		Pa <u>Ni</u> <u>Ni</u>		Dha – Pa		Ma Ma Ga
Ta r ta		ra i ya		ja S y		ha y re
Sa Sa Sa		Re Ga –		Sa Sa Sa		Re Ga Ga
Ko Sn ba		de she S		u ja n		ba i ya
Re Ga Re		Sa – –		– – –		Pa Pa Dha
Ja S y		re S S		S S S		aa S rey

## Antara

<b>X</b>		<b>0</b>		<b>X</b>		<b>0</b>
Śa Śa Śa		Śa Śa –		ŚaŚa Śa Dha		Pa – Dha
He i sa		ma lo S		<u>hei</u> yo S		aa S rey
Śa Śa Śa		Śa Śa –		ŚaŚa Śa –		– – –
Ta go d		di ya S		<u>bai</u> yo S		S S S
Ni – Re		Śa Śa Śa		Ni Ni Śa		Ni Dha Pa
Phu S l		mo ti r		ke ra S		mo ti S
Pa Pa Pa		<u>Ni</u> Dha –		Pa Pa Ma		Ma Ga Re
U i da		S de S		kha i yo		ha y re

<b>X</b>		<b>0</b>		<b>X</b>		<b>0</b>
Sa –Sa Sa		Re Ga –		Sa Sa Sa		Re Ga Ga
Ko Sn ba		de she S		u ja n		ba i ya
Re Ga Re		Sa – –		– – –		– – –
Ja S y		re S S		S S S		S S S



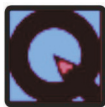
## Notes

## Sanchari

X		0		X		0	
Sa	Sa	Sa	Sa	Pa	Pa	Sa	Sa
Bu	da	S	mi	yan	r	be	ta
Sa	Sa	Sa	Sa	Sa	Re	Re	Ga
Ka	i	la	cha	cha	r	la	ti
Pa	–	Pa	Pa	Pa	Ni	Dha	Dha
Ja	S	n	di	ya	S	ba	i
Sa	Sa	Sa	Re	Ga	Ga	Re	Sa
Phu	i	la	bu	ke	r	chha	ti

## Abhog

X		0		X		0	
						Pa	–
						aa	S
							Dha
							rey
Śa	Śa	Śa	Śa	Śa	–	Śa	Śa
Bo	i	tha	ma	ro	S	hei	yo
Śa	Śa	Śa	Śa	Śa	–	Śa	Śa
Sha	k	to	ha	te	S	lai	yo
							S
							S
							S
X		0		X		0	
Ni	Ni	Re	Śa	Śa	–	Ni	Ni
Ma	y	na	mo	ti	S	u	ja
							Śa
							Ni
							Dha
							Pa
Pa	Pa	<u>Ni</u>	<u>Ni</u>	Dha	Pa	Pa	–
Sha	n	sha	na	i	ya	ja	S
							Ma
							Ga
							Re
Sa	<u>–Sa</u>	Sa	Re	Ga	–	Sa	Sa
Ko	<u>Sn</u>	ba	de	she	S	u	ja
							n
							Re
							Ga
Re	Ga	Re	Sa	–	–		
ja	S	y	re	S	S		



## INTEXT QUESTIONS 6.4

Fill in the blanks.

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





Notes

## E

## Folk Song from Chhatisgarh

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

## Folk Song from Chhatisgarh

## Sthayi

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

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

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



## Notes

## Notation

## Tala-Rupak Tala (7 Matra)

## Sthayi

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



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

Notes

## Antara-I

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



## Notes

X			2		3		
Re	Ma	–	Ma	–	–	Ga	
Dha	S	S	na	S	S	ke	
Re	Sa	–	Dha	Sa	Sa	–	
An	ga	S	lu	ga	ra	S	
Re	Ma	–	Ma	–	–	Ga	
Ha	ri	S	ya	ra	he	S	
Re	Sa	Sa	Ga	–	Pa	–	
Ran	ga	–	to	S	re	S	
Dha	–	–	Dha	–	–	Dha	
Bo	S	S	li	S	S	ha	
<u>NiDha</u>	<u>PaGa</u>	–	Ga	<u>Ni</u>	Dha	<u>Ni</u>	
<u>VeS</u>	<u>SS</u>	S	su	S	gha	ra	
Pa	Dha	–	Pa	–	–	–	
Nai	S	S	na	S	S	S	
Ga	Pa	Pa	–	Dha	Sȧ	–	
A	cha	ra	Ṡ	to	S	S	
Sȧ	–	–	<u>ReSȧ</u>	Ni	–	–	
Re	S	S	<u>doS</u>	la	va	ya	
Dha	–	Pa	–	Pa	<u>Ni</u>	Dha	
Pu	S	–	S	va	i	S	
Pa	–	Ma	Ma	Ga	Re	Sa	
Ya	S	S	S	S	S	S	
Sa	–	Re	–	Pa	–	–	
Ma	S	hun	S	pa	S	S	
Pa	Dha	–	–	Pa	Ma	Ga	
Va	S	S	pa	da	va	S	
–	Re	–	Ga	–	Re	–	
To	S	re	S	bhu	i	S	
–	Sa	–					
Yan	S	S					



## Antara-II

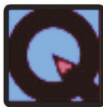
X			2		3	
			Ga	Pa	Pa	–
			Ra	i	ga	rh
Dha	Ṡa	–	Ṡa	–	–	Ni
Ha	S	S	ve	S	S	su
Dha	Pa	–	Ga	–	Pa	–
Gha	ra	S	to	S	re	S
Dha	<u>Ni</u>	–	Dha	–	–	Pa
Ma	un	S	re	S	S	mu
Pa	–	–	Ga	–	Pa	–
Ku	ta	S	sa	ra	gu	S
Dha	Dha	–	Dha	–	–	Dha
Ja	S	S	au	S	S	bi
<u>NiDha</u>	<u>PaGa</u>	–	Ga	<u>Ni</u>	Dha	<u>Ni</u>
<u>LaS</u>	<u>saS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

Notes



## Notes

X			2			3		
<u>Ni</u> Dha	<u>Pa</u> Ga	–	Ga	<u>Ni</u>	Dha	<u>Ni</u>		
<u>He</u> S	<u>SS</u>	S	pai	S	S	S		
Pa	Dha	–	Pa	–	–	–		
Ja	ni	S	yan	S	S	S		
Ga	Pa	Pa	–	Dha	<u>Ṣa</u>	–		
Nan	S	de	S	gan	S	S		
<u>Ṣa</u>	–	–	<u>ReṢa</u>	Ni	–	–		
Ve	S	S	naS	va	S	S		
Dha	–	Pa	–	Pa	<u>Ni</u>	Dha		
Ga	S	rh	S	dha	ni	S		
Pa	–	Ma	Ma	Ga	Re	Sa		
Ya	S	S	S	S	S	S		
Sa	–	Re	–	Pa	–	–		
Ma	S	hun	S	pan	S	S		
Pa	Dha	–	–	Pa	Ma	Ga		
Va	S	S	pa	da	va	S		
–	Re	–	Ga	–	Re	–		
To	S	re	S	bhu	i	S		
–	Sa	–	Sa	–	Re	–		
Yan	S	S	jai	S	ho	S		
Pa	–	–	Pa	Dha	–	–		
Jai	S	S	ho	<u>Ṣ</u>	S	S		
Pa	Ma	Ga	–	<u>Ṛe</u>	–	Ga		
Chha	tti	s	S	ga	S	rh		
–	Re	–	–	Sa	–	–		
S	bhu	i	S	yan	S	S		
–	–	–	–	–	–	–		
S	–	S	S	–	–	–		



## INTEXT QUESTIONS 6.5


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



## F

## Rajasthani Folk Song

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

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

## Notes

## Rajasthani Folk Song

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

## Sthayi

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

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





PanS SS chaS rS kaSrS la S SS yoS S SSS S S S S S S S S S S S

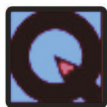
Ṣa - - - - -

A S raS raSraS raS raS raS raS raS SS SS

(Notation of all Antaras same as that of Sthayi)



Notes



### INTEXT QUESTIONS 6.6

Fill in the blanks

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



### WHAT YOU HAVE LEARNT

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



### TERMINAL EXERCISE

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



## Notes

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



## ANSWERS TO INTEXT QUESTIONS

**6.1**

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

**6.2**

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

**6.3**

1. Jindua
2. Mango tree
3. Punjabi language

**6.4**

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

**6.5**

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

## NATIONAL SONG



### Notes

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



### OBJECTIVE

After practicing this lesson the learner will be able to:

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

### Vande Mataram

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

—Bankim Chandra Chattopadhyay



Notes

Vande Mataram

Kaherwa Tala

Sthayi	0	X	0	X	0	X	0	X	0	X	0	X
X												
Sa	Re	-Ma	PaMa	Pa	-	Ma	Pa	-Ni	ŠaNi	ŠaŠa	-	-
Van	de	Sma	Sta	ram	S	van	de	Sma	Sta	ram	S	S
SaRe	NiŠ	DhaPa	-Pa	PaDha	Ma	RePa	MaMa	GaRe	-Ga	Sa	-	-Sa
Suj	laS	SS	Sm	supha	la	mala	yaj	shis	Sta	la	S	Sm
Sa	ReMa	PaMa	Pa	-Pa	NiDha	Ma	Pa	-Ni	SaNi	Sa	-	-
Sha	syashya	Sm	lam	Sma	Sta	Van	de	Sma	Sta	ram	S	S



Notes

Antra



**INTEXT QUESTIONS 7.1**

X	Ma	Pa	bhra	NiDha	NiDha	ShoS	NiNi	Var	-Ni	Sma
X	shu									
0	Ni	Pa	shu	Ni	Pa	rim	-Ni	Sma	Ša	ram
0	Ni	Pa	shu	Ni	Pa	rim	-Ni	Sma	Ša	ram
0	Ni	Pa	shu	Ni	Pa	rim	-Ni	Sma	Ša	ram
X	NiNi	pula	ReRe	suha	Ša	ram	-	S		
0	ŠaNi	kit	MaGa	Ssi	-	S	-	S		
0	Ša	ya	Re	nim	Ma	van				
-Ni	Smi		-	S	Pa	de				
X	Ša	nim	ReNi	suma	-Ni	Sma				
-	S		DhaNi	dhura	ŠaNi	sta				
0	Ni	phulla	DhaPa	bhas	Ša	ram				
X	NiNi	ku	Dha	Sshi	-	S				
0	ŠaNi	sumi	Pa	nim	-	S				
0	Ša	ta	-	S	-	S				
X	ŠaRe	druma	MaPa	sukha	Ma	Pa	van	de		
0	ŠaNi	dal	Ni	dam						

Fill in the blanks

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



## Notes

## National Anthem

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

Jana gana mana adhinayaka, jaya he  
Bharata bhaagya vidhata,  
Punjaba Sindhu Gujarata Maratha  
Dravida Utkala Banga  
Vindhya Himachala Yamuna Ganga  
Uchchhala jaladhi taranga,  
Tava shubha naame jaage,  
Tava shubha aashisha maage,  
Gaahe tava jaya gaatha,  
Jana gana mangala daayaka, jaya he  
Bhaarata bhaagya vidhata  
Jaya he! Jaya he! Jaya he!  
Jaya jaya jaya, jaya he!

—Rabindra Nath Tagore











Notes



## INTEXT QUESTIONS 7.2

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



## WHAT YOU HAVE LEARNT

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



## TERMINAL EXERCISE

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



## ANSWERS TO INTEXT QUESTIONS

## 7.1

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

7.2

1. Jana Gana Mana Adhinayaka, Jaya he.
2. Rabindranath Tagore.
3. First.



Notes

# Curriculum of Hindustani Music (242)

## Secondary Level

### Rationale

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

### Objectives

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

### General Objectives

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

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

### Specific Objectives

After studying the lessons the learner will be able to:

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

### Eligibility Conditions

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

## Delivery method

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

## Time Frame

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

## Scheme of Examination

Total marks – 100

Theory – 40 marks and Practical – 60

## Course structure

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

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

## Scheme of Studies

### Practical

**3 hours**

**Marks - 60**

### **Module –IV Hindustani Classical Music**

**Marks - 30**

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

has earned respect and recognition globally. In this module the lessons are as follows:

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

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

**Module V Presentation of Tala and Alankaras Marks - 15**

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

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

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

**Module - VI Hindustani Non Classical music Marks 15**

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

**Lesson 5 Patriotic songs-Two (Learner will be able to render two songs, from the CDs or any other Partiotic songs)**

**Lesson 6 Folk songs – Two (Learner will be able to render two songs from the CDs of any other two Folk songs).**

**Lesson 7 National Song/National Anthem in proper rules**

**Learner will be able to render the National Anthem and National Song**

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

**Scheme of Evaluation**

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

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