

Hindustani Music

Secondary Level Course

Theory



राष्ट्रीय मुक्त विद्यालयी शिक्षा संस्थान
(मा.सं.वि.मं, भारत सरकार के अंतर्गत एक स्वायत्त संस्था)



राष्ट्रीय मुक्त विद्यालयी शिक्षा संस्थान

HINDUSTANI MUSIC
Theory
(Secondary Level)
(242)

1



NATIONAL INSTITUTE OF OPEN SCHOOLING

ISO9001:2000 Certified

(An autonomous organisation under MHRD, Govt. of India)

A-24-25, Institutional Area, Sector-62, NOIDA-201309 (U.P.)

Website: www.nios.ac.in, Toll Free No: 18001809393

Printed on 80 GSM NIOS Watermark Paper

© **National Institute of Open Schooling**

August, 2019 (1,000 copies)

Published by the Secretary, National Institute of Open Schooling, A-24/25, Institutional Area, Sector-62, Noida-201309 and Printed at M/s Gita Offset Printers Pvt. Ltd., C-90, Okhla Industrial Area, Phase-I, New Delhi-110020

ACKNOWLEDGEMENTS

ADVISORY COMMITTEE

- Chairman
NIOS, NOIDA
- Director (Academic)
NIOS, NOIDA

CURRICULUM COMMITTEE

- Prof. Krishna Bisht (Chairperson)
Professor (Retd.)
Formar Dean and Head of the Department
Music and Fine Arts, University of Delhi, Delhi
- Late Rakeshbala Saxena
Associate Professor
Head of the Music Department
Shyama Prasad Mukherjee College
University of Delhi, Delhi
- Dr. Madhubala Saxena
Professor (Retd.)
Formar Head of the Department of Music and
Dance Kurukshetra University, Kurukshetra, Haryana
- Dr. Mallika Banerjee
Associate Professor
Music Department, Indira Gandhi National
Open University, Delhi
- Dr. Suneera Kashliwal Vyas
Professor
Dean and Head Department of Music and
Fine Arts, University of Delhi, Delhi
- Dr. Richa Jain (Vocalist)
Former Assistant Professor
Bharti College Universty of Delhi
Delhi
- Dr. Kamlesh Saxena
Associate Professor (Retd.)
Head of the Music Department Gokul Das
Snatkottor Kanya Mahavidyalaya
Bareilly, UP
- Smt. Sanchita Bhattarcharjee
Sr. Executive Officer & Course Coordinator
Performing Arts Education,
National Institute of Open Schooling
NOIDA

LESSON WRITERS

- Dr. Madhubala Saxena
Professor (Retd.)
Formar Head of the Department of Music and
Dance Kurukshetra University,
Kurukshetra, Haryana
- Dr. Kamlesh Saxena
Associate Professor (Retd.)
Head of the Music Department Gokul Das
Snatkottor Kanya Mahavidyalaya
Bareilly, UP
- Late Dr. Rama Saraf
Associate Professor Department of Music
Daulat Ram College, University of Delhi,
Delhi
- Late Rakeshbala Saxena
Associate Professor Head of the Music Department
Shyama Prasad Mukherjee College
University of Delhi, Delhi
- Dr. Mallika Banerjee
Associate Professor
Music Department, Indira Gandhi National
Open University, Delhi
- Dr. Subhash Rani Chaudhry
Retd. Principal
Govt. Post Graduate College
Faridabad, Haryana
- Dr. Richa Jain (Vocalist)
Former Assistant Professor
Bharti College Universty of Delhi, Delhi

EDITORS

- Prof. Krishna Bisht (Chairperson)
Dean (Retd.), Faculty of Music and Fine Arts
Mall Road, University of Delhi, Delhi
- Prof. Shelendra Kumar Goswami
Professor
Department of Music, Delhi University, Delhi
- Dr. Richa Jain
Vocalist - Formar Assistant Professor
Bharti College, University of Delhi, Delhi

LASER TYPESETTING

M/s Shivam Graphics, Rani Bagh, Delhi-110034.

EDITORS

- Prof. Krishna Bisht (Chairperson)
Dean (Retd.), Faculty of Music and Fine Arts
Mall Road, University of Delhi, Delhi
- Dr. Richa Jain (Vocalist)
Formar Assistant Professor
Bharti College, University of Delhi, Delhi

LASER TYPESETTING

M/s Shivam Graphics, Rani Bagh, Delhi-110034.

A Word With You

Dear Learner,

National Institute of Open Schooling welcomes you to the Secondary Course in Hindustani Music and hope you will enjoy your learning in Open and Distance Learning Mode of education. Music is an interesting medium which aptly lets you express yourself through notes and rhythm. This course will provide a deep insight into Hindustani Music and help you to develop your personality along with its basic knowledge. The course is comprised of theory and practical aspects of Hindustani Music and will carry 40 marks and 60 marks respectively in the examination/assessment. The study material prepared especially for you is quite comprehensive and are divided into 6 riveting modules.

This course will provide adequate knowledge of theory and practice of Hindustani music while emphasising on history and technical terms of Indian music. You will also be familiarised with the contribution of various personalities to understand the diverse forms and composition in music. With an understanding of both classical and light you will be able to integrate Classical music, Taal and Alankar and non classical music. Practicals for the course will be conducted at your study centre.

NIOS is happy to introduce MOOCs (Massive Open Online Courses) through SWAYAM platform initiated by MHRD, Govt. of India. Major subjects of secondary course have been developed as MOOCs including video lecturer and discussion forum are available on SWAYAM. You must register and enrol on www.swayam.gov.in to access quality videos. NIOS also telecast all its educational videos 24x7 through MHRD swayamprabha DTH channels. (2027 to 2032) with live programme and interaction from 3.00 p.m. to 5.00 p.m. (Monday – Friday) on DTH Vagda channel No. 32.

We hope you will enjoy learning Hindustani music with us. Feel free to give your suggestions in the Feedback Form attached at the end of this book.

With best wishes,

Course Committee

How to use the Study Material

Congratulation! You have accepted the challenge to be a self-learner. NIOS is with you at every step and has developed the material in Hindustani Music with the help of a team of experts, keeping you in mind. A format supporting independent learning has been followed. If you follow the instructions given, then you will be able to get the best out of this material. The relevant icons used in the material will guide you. These icons have been explained below for your convenience.

Title : will give a clear indication of the contents within. Do read it.

Introduction : This will introduce you to the lesson linking it to the previous one.



Objectives: These are statements that explain what you are expected to learn from the lesson. The objectives will also help you to check what you have learnt after you have gone through the lesson. Do read them.



Notes: Each page carries empty space in the side margins, for you to write important points or make notes.



Suggested Activities: Certain activities have been suggested for better understanding of the concept.



Intext Questions: Objective type questions are asked after every section, the answers to which are given at the end of the lesson. These will help you to check your progress. Do solve them. Successful completion will allow you to decide whether to proceed further or go back and learn again.



What You Have Learnt: This is the summary of the main points of the lesson. It will help in recapitulation and revision. You are welcome to add your own points to it also.



Terminal Exercises: These are long and short questions that provide an opportunity to practice for a clear understanding of the whole topic.



Answers to Intext Questions : These will help you to know how correctly you have answered the questions.

Glossary : An alphabetical list of difficult words related to subject used in lessons has been provided at the end of each lesson. You have to explain these terms yourself.

CONTENTS

<i>Sr.No.</i>	<i>Title</i>	<i>Page No.</i>
1.	Introduction of Hindustani Music	1
2.	Elements of Raga	14
3.	The Elements of Tala	21
4.	Study of Forms - Dhrupad and Dhamar	28
5.	Notation System of Hindustani Music	33
6.	Brief study of music in Veda with special reference to Sama Veda	39
7.	Brief Introduction to Sangeet Ratnakar	47
8.	Brief Study of Contents of Sangeet Parijat	57
9.	Life sketch and contribution of great entities in the field of music - Raja Mansingh Tomar, Tansen, Sadarang–Adarang	63
10.	Pioneers of Hindustani Music - Pt. Vishnu Narayan Bhatkhande and Pt. Vishnu Digambar Paluskar	72
(i)	Curriculum	(i-iii)
(ii)	Question Paper Design	(iv-v)
(iii)	Sample Question Paper	(vi-vii)
(iv)	Marking Scheme	(viii-x)



1

INTRODUCTION OF HINDUSTANI MUSIC (Basic Terms)

Hindustani classical music has primarily been vocal centric. This is implied by the term 'Sangeet' itself that is used for music, which literally means 'singing in a correct way'. Most of the forms were originally suited for vocal performance and instruments were designed to emulate the human voice. Singing, instrumental music and dance together constituted music or 'Sangeet'.



OBJECTIVE

After studying this lesson, the learner would be able to :-

- state the foundation of music is based mainly on the elements like Nada, Shruti and Svara;
- write the two main types of Nada, Ahat and Anahat;
- explain the Saptaks are usually used in music;
- define Alankaras and the benefit of their use in music.

1.1 SANGEET

The term 'Sangeet' is formed by the combination of two words sam+geet. 'Sam' means complete in all respect or proper while 'geet' means to sing. By joining the two it means to sing in a proper manner. That is, singing in a proper manner following set rules is Sangeet or music. However it does not involve only singing. It includes instrumental music and dance as well. The following words from the great



Notes

authority on music, Pt. Sharngadev endorses this statement, thus 'geetam vadyam tatha nrityam trayam sangeetamuchyate.

1.2 SYSTEMS OF MUSIC

Presently, two systems of music are prevalent-

1. Northern or Hindustani Sangeet
2. Southern or Karnatak Sangeet

Northern or Hindustani music system

With the exception of four southern states, this system is prevalent in the rest of India. It is also prevalent in neighbouring countries like Nepal, Bangladesh and Pakistan.

Southern or Karnatak music system

This system is prevalent in the southern states-Kerala, Karnataka, Andhra Pradesh and Tamil Nadu.

Though these two systems of music are independent of each other, they have many similarities, thus

1. Both systems follow the concept of twenty two Shrutis in a Saptak.
2. Both systems have twelve notes in a Saptak.
3. Both systems follow the concept of Thata Raga.
4. In both systems, music is based on Raga and Tala.



INTEXT QUESTIONS 1.1

1. Which are the arts included in "Sangeet"?
2. Which among the three arts is foremost in "Sangeet"?
3. How many systems of music are there? Name them.

1.3 NADA

Nada is that melodious sound that is obtained from a physical object (mouth or some other material) and reaches the ears through the medium of physical matter (solid, liquid or gas). This process is achieved by vibrations or oscillations in the object. When these oscillations are of a regular nature, then the sound obtained is melodious and useful for music, this sound is called Nada. When the oscillations are irregular, then the sound is not melodious which is not useful for music.

1.4 DEFINITION OF NADA

The word 'Nada' is a combination of the two syllables 'Na' and 'Da'. Phonetically 'Na' indicates life breath and 'Da' indicates fire. Therefore, being obtained from the combination of life breath and fire, it is called Nada. There are two types of Nada-Ahat Nada and Anahat Nada. Ahat Nada is produced by striking together of two objects whereas, Anahat Nada is experienced through knowledge without any external factor. Ahat Nada is related to music, Anahat Nada is not related to music.

1.4.1 Ahat Nada – There are three main characteristics of this Nada:-

Pitch, Intensity or Magnitude and Timbre

Pitch- Pitch signifies whether the Nada is high or low. The pitch of the sound producing object depends upon the frequency (number of vibrations). The higher the frequency, higher is the pitch of the Nada and lower the frequency, lower is the pitch of the Nada. For example, the frequency of 'Sa' is 240, 'Re' is 270. therefore the frequency of 'Re' being higher than that of 'Sa' and frequency of 'Sa' being lower than that of 'Re', the pitch of 'Sa' is lower than that of 'Re.' A Nada with frequency 60 to 4000 is possible for use in music.

Intensity or Magnitude- Intensity or Magnitude signify whether a Nada is louder or weak and of greater or smaller amplitude. This characteristic is determined by the force used to obtain the Nada. When a string or surface of the Tabla is struck softly, the Nada would be heard over a smaller distance. However, if these are struck with greater force or a louder sound is produced from the throat, then the Nada would be heard over a greater distance. This is intensity of Nada.

Timbre – There are different mediums to produce Nada. The different tonal quality produced through different mediums is called the timbre of a Nada. Through the timbre of Nada it can be ascertained that a given Nada is obtained from a particular instrument of an individual. It is this difference of medium that gives the quality or timbre of Nada.

1.4.2 Anahat Nada –

This Nada is related only to the human body and not to any external objects or instruments. It is the omnipresent Nada that becomes a means to experience God. That is why it is called Brahmarupa. After great penance, sages are able to experience it and gain its knowledge. It is not useful for music.



INTEXT QUESTIONS 1.2

1. How many types of Nada are there? Name them.
2. Write the characteristics of Nada.



Notes



Notes

3. What do you understand by pitch and intensity of Nada?
4. Who can experience Anahat Nada?
5. Is Anahat Nada useful for music?

1.5 SHRUTI

Shruti is the smallest form of Nada . The derivative definition of this word has been given in ‘Sangeet Ratnakar’ as

‘shravanacchrutayo matah’

-1/3/8

ie. That which can be heard is Shruti. In music, Shruti forms the basis for musical notes or Svaras and through which creation of Ragas takes place.

1.6 NUMBER OF SHRUTIS

Different viewpoint regarding the number of Shrutis are prevalent among musicologists. Among these three are main. According to one viewpoint, there are twenty two Shrutis in a Saptak, according to the second there are sixty six and infinite according to the third viewpoint. The first viewpoint according to which there are twenty two Shrutis is the most prevalent.



INTEXT QUESTIONS 1.3

1. What is the definition of Shruti according to Sangeet Ratnakar?
2. How many viewpoints regarding the number of Shrutis are prevalent among musicologists?
- 3.. Which viewpoint regarding the number of Shrutis is most prevalent?

1.7 SVARA

Svara has been defined as that creamy, resonant sound which is capable of pleasing the minds of the listeners on its own.

1.7.1 NUMBER OF SVARAS

In the beginning during the Vedic period, only three notes were in use, namely, Udatta, Anudatta and Svarita. Udatta demoted high pitch, Anudatta lower pitch and Svarita medium pitch. Slowly the vedic notes developed into four, then five and later seven notes. The Laukik or present day seven notes first find mention in Bharata’s NatyaShastra. These were named as Shadja, Rishabh, Gandhar,

Madhyam, Pancham, Dhaivat and Nishad. Their abbreviated form used in practice are 'Sa', 'Re', 'Ga', 'Ma', 'Pa', 'Dha' and 'Ni' respectively. These Svaras were established on the twenty two Shrutis of the Saptak based on the principle

‘chatushchatushchatushchaiva
Shadja madhyamapanchamah
Dwedwe Nishadgandhar Tistririshabh Dharatau

'Sa', 'Ma', 'Pa' have four Shrutis each, 'Re', 'Dha' have three Shrutis each and 'Ni', 'Ga', have two Shrutis each. The placement can be shown through the following table.

Shruti No.	Svara	Shruti No.	Svara	Shruti no.	Svara
1		8		14	
2		9	Gandhar	15	
3		10		16	
4	Shadja	11		17	Pancham
5		12		18	
6		13	Madhyam	19	
7	Rishabh			20	Dhaivat
				21	
				22	Nishad

These were the pure notes. Apart from these, Bharat has given two modified (Sadharana) notes- Antar Gandhar and Kakali Nishad. According to modern musicologists, other than the seven pure notes, there are five modified notes. The pure (Shuddha) and modified (Vikrit) Svaras are explained in brief below–

1.7.2 Shuddha Svara

When Svaras are placed on their specified Shrutis, they are known as Shuddha Svaras. The seven Shuddha Svaras in their natural state are 'Sa', 'Re', 'Ga', 'Ma', 'Pa', 'Dha', 'Ni', Among these seven Shuddha Svaras, 'Sa' and 'Pa' are fixed or 'Achal' and remain in their pure state.

1.7.3 Vikrit Svara

The notes other than 'Sa' and 'Pa' can get displaced from their natural state and become modified or Vikrit, therefore they are referred to a 'Chal'. The modified or Vikrit state is either 'Komal' or 'Tivra' 'Re', 'Ga', 'Ma', 'Dha', 'Ni' are notes of this category. Among these, 'Re', 'Ga', 'Dha', 'Ni' become komal by getting displaced to lower Shrutis and 'Ma' becomes Tivra by getting displaced to higher Shrutis. According to Bhatkhande's Notation System, Komal Svara can be recognized by a horizontal line underneath the Svara and Tivra Svara can be recognized by a vertical line above the Svara. For example, Komal 'Ga' is written as 'Ga' and Tivra 'Ma' is written as 'Ma'.



Notes



Notes



INTEXT QUESTIONS 1.4

1. How did the development of Vedic notes begin?
2. In which treatise do Laukik notes first find mention?
3. How many notes in all have been mentioned in Natya Shastra?
4. On which Shrutis have the seven Svaras been established?
5. Which notes can attain modified state?

1.8 SAPTAK

In music, after Nada, Shruti and Svara comes Saptak in the evolution order. Literally, 'Saptak' means a group of seven, i.e., 'saptaka saptanam samuhah.' In the context of music, its meaning has been implied as a group of seven notes in sequence. According to the high or low pitch of sound, there can be an infinite number of Saptaks, however, three types of Saptaks are used in music. These are also called registers or 'Sthan'. A brief description of the three Saptaks is given below:-

1.8.1 Mandra Saptak

Mandra means low. When the sound used in a Saptak is twice as low as the normal sound, it is called 'Mandra' Saptak. When Svaras are pronounced while singing in this Saptak, there is pressure on the heart. According to Bhatkhande's Notation System, a dot is used below the Svara, e.g. Ṣa, Ṛe, Ḡa Ṙa Pa Ḍha Ṇi.

1.8.2 Madhya Saptak

Madhya means medium or normal. Mostly performing is done in this Saptak in which the sound is twice as high as the sound of Mandra Saptak when Svaras are pronounced while singing in this Saptak, there is pressure on the throat. There is no symbol used for notation of Svaras in Madhya Saptak, e.g. Sa, Re, Ga, Ma, Pa, Dha, Ni.

1.8.3 Tar Saptak

To sing higher than the Madhya or normal Saptak, Svaras of Tara Saptak are used. The sound for Svaras of this Saptak is twice higher than that for Svaras of Madhya Saptak. To pronounce the Svaras of the Saptak while singing, there is pressure on palate and brain. According to Bhatkhande's Notation system, a dot is used above the notes, e.g. Ṣa, Ṛe, Ḡa, Ṙa, Ḍha, Ṇi.

Usually, these three Saptaks are used for singing and instrumental music.

Along with seven pure notes, the five modified notes are also included in Saptak.



INTEXT QUESTIONS 1.5

1. What is meant by Saptak in the context of music?
2. How many Saptaks are used in music, name them.
3. How are the three Saptaks differentiated in notation?
4. When Svaras are pronounced in the three Saptaks, which parts of the body are affected?
5. Are the five Vikrit svaras included in a saptak while singing or playing?



Notes

1.9 VARNA

Even though the general meaning of the word 'Varna' in Hindi is understood as syllable, colour, caste division or category etc., however, in musical context, it refers to various methods or embellishments used in singing and instrumental music. Thus,

‘ganakriyochyate varnah’

The basis for these methods or ‘kriya’ are four types of Varnas:-

1.9.1 Sthayi Varna

Sthayi means stable. When a note is pronounced continuously or repeatedly at its own place, it is Sthayi Varna. For example Sa..., Re...or Sa Sa Sa Re Re Re etc.

1.9.2 Arohi Varna

When notes are pronounced in Ascent or ascending order, then it is called Arohi Varna. For example, Sa Re Ga Ma Pa Dha or Sa Ga Ma Dha. It is not essential that all notes are to be used. According to usage in the Raga, there can be a break in sequence, however, the sequence has to be in Ascent.

1.9.3 Avarohi Varna

When notes are pronounced in Descent or descending order, it is called Avarohi Varna. Like Arohi Varna, it is not essential that all notes are used in sequence. Some notes may be omitted according to usage in Raga, e.g. Sa Ni Pa Ma Ga.

1.9.4 Sanchari Varna

When the above stated Varnas, i.e., Sthayi, Arohi and Avarohi Varnas are mixed together, Sanchari Varna comes into being. For example- Sa Re Ga Pa, Dha Ga Pa, Ga Pa Dha Sa, Sa Sa Sa, Dha Dha Dha Pa, Ga Pa Dha Pa, Ga Re Sa, this is a Sanchari Varna.



INTEXT QUESTIONS 1.6

1. What is the meaning of Varna in the context of music?
2. How many Varnas are there? Name them.



Notes

3. What is meant by Sthayi Varna?
4. What do you understand by Arohi and Avarohi Varna?
5. What is Sanchari Varna?

1.10 ALANKARA

The word 'Alankara' in Hindi means ornament. Just as an ornament beautifies the body, an Alankara beautifies music. In the context of music, a specific group of Varna or group of notes in a particular sequence constitutes Alankara. According to Pt Sharngadev,

‘Vishishtar varnasandarbham alankaram prachakshate/
—1/6/3 Sangeet Ratnakar

Modern musicologists refer to Alankaras as 'Palta' also. Their creation follows a definite sequence. The sequence of the starting notes in an Alankara directs the sequence of the following notes in Ascent by considering each note as the starting note of that particular sequence. The same rule is followed in Descent in opposite sequence, this is Alankara. An example of an Alankara is as follows

Ascent – Sa Re Ga, Re Ga Ma, Ga Ma Pa, Ma Pa Dha, Pa Dha Ni, Dha Ni Sa

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

By creating and practising Alankaras for each Raga, the hand (for instrument) or throat (for singing) are prepared, knowledge of notes is improved and help is provided in elaboration of Raga. For mastery in Raga, practising Alankaras is very helpful.



INTEXT QUESTIONS 1.7

1. What is meant by Alankara in the context of music?
2. What is another name for Alankara?
3. What are the uses of Alankara?



WHAT YOU HAVE LEARNT

1.1 Sangeet

- (i) Sangeet is formed by the combination of two words – sam + geet.

**Notes**

- (ii) Sangeet includes the three arts of singing, instrumental music and dance.
- (iii) Singing is foremost among the three arts.
- (iv) There are two systems of music – Northern (Hindustani Sangeet Paddhati) and Southern (Karnatak Sangeet Paddhati).
- (v) The Southern system is prevalent in the four states of the South and Northern system is prevalent in rest of India.
- (vi) Both systems have some similarities and some differences.

1.2 Nada

- (i) Nada is obtained from the combination of life breath and fire.
- (ii) There are two types of Nada – Ahat and Anahat.
- (iii) Ahat Nada – useful for music, Anahat Nada-not useful for music.
- (iv) Ahat Nada is obtained by the striking of two objects, Anahat Nada is omnipresent.
- (v) Three characteristics of Ahat Nada – Pitch, Intensity and Timbre.
Meaning of Pitch – Signifies whether Nada is high or low.
Meaning of Intensity – signifies whether Nada is loud or weak.
Meaning of Timbre – quality of Nada.

1.3 Shruti

- (i) Shruti is the smallest form of Nada.
- (ii) Viewpoints on number of Shrutis – twenty two, sixty six and infinite.
- (iii) Viewpoint of twentytwo Shrutis most prevalent.

1.4 Svara

- (i) Definition of Svara.
- (ii) Number of Svaras.
- (iii) Development of Vedic notes from three to seven.
- (iv) Laukik notes – seven.
- (v) Names of Laukik notes.
- (vi) Establishment of Svaras on twenty two Shruties of Saptak.
- (vii) Laukik Svaras – seven Shuddha, five Vikrit.
- (viii) Two types of Svaras – Achal and Chal Svaras.



Notes

1.5 Saptak

- (i) Group of seven notes is Saptak.
- (ii) Three Saptaks – Mandra, Madhya and Tara.
- (iii) Limit of singing and instrumental music- till three Saptaks.

1.6 Varna

- (i) Meaning of Varna – Various methods or embellishments used in singing and instrumental music.
- (ii) Types of Varnas – Sthayi, Arohi, Avarohi, Sanchari.

1.7 Alankara

- (i) Meaning of Alankara
- (ii) An Alankara beautifies music.
- (iii) Structure of Alankara in modern context.

**TERMINAL EXERCISE**

1. Describe in brief the structure of Sangeet.
2. What is the meaning of Nada? Write in detail.
3. "Shruti and number of Shrutis", give your views on this subject.
4. "Svara is the most melodious part of Sangeet". Discuss in detail on this subject.
5. What is meant by Saptak? What is their number? Write in detail.
6. What is meant by Varna in the context of music? How many Varnas are there? Write in detail.
7. What is the general meaning of Alankara and what is its utility in music?

**ANSWERS TO INTEXT QUESTIONS****Sangeet (1.1)**

1. singing, instrumental music and dance
2. singing

3. two – Northern and Southern

Nada (1.2)

1. two – 1. Ahat 2. Anahat
2. three – Pitch, Intensity, Timbre
3. Intensity signifies whether a Nada is louder or weak or of greater or smaller amplitude and Pitch signifies whether a Nada is high or low.
4. Sages
5. no

Shruti (1.3)

1. ‘shravanacchrutayo matah’
2. three
3. the viewpoint of twenty two shrutis

Svara (1.4)

1. three to four, four to five and five to seven notes
2. Bharata’s Natya Shastra
3. nine – seven Shuddha, two Sadharana
4. 4, 7, 9, 13, 17, 20, 22
5. Re, Ga, Ma, Dha, Ni

Saptak (1.5)

1. Group of seven notes
2. three- Mandra, Madhya, Tar
3. dot below Svaras in mandra Saptak, no symbol in Madhya Saptak, dot above Svaras in Tara Saptak
4. Mandra Saptak – heart, Madhya Saptak throat, Tara Saptak – palate and brain

Varna (1.6)

1. ‘ganakriyochiyate varnah’ or various methods or embellishments used in singing and instrumental music.



Notes



Notes

2. four- Sthayi, Arohi, Avarohi, Sanchari.
3. when a note is pronounced repeatedly.
4. ascending and descending order of notes.
5. a combination of Sthayi, Arohi and Avarohi Varnas

Alankar (1.7)

1. specific group of Varna
2. Palta
3. the hand (for instrument) and throat (for singing) are prepared, knowledge of notes is improved, helpful in elaboration of Raga.

GLOSSARY

1. combination – joining together
2. physical – natural
3. medium – means
4. objects – material
5. sound producing – that produces sound
6. frequency – number of vibrations
7. struck – hit
8. smallest – as small as possible
9. derivative – showing origin
10. neighbouring – nearby
11. refer – call
12. resonant – prolonged
13. listeners – audience
14. pleasing – providing delight
15. omitted – not used
16. established – placed

17. creation – to make
18. pronounce – to produce sound verbally
19. mixed – combined
20. elaboration – to spread
21. omnipresent – forever present



Notes



2

ELEMENTS OF RAGA

In Indian society, music finds expression through classical as well as folk stream. The basis of all classical music is believed to be folk music, which takes the form of classical music upon being bound by certain rules. The tradition of Hindustani classical music in India abounds in various styles as well as forms. The basic melodic structure that defines them is called 'Raga'.

The concepts of Raga and Tala give expression to the main components of music, that is melody and rhythm respectively. If Tala forms the rhythmic foundation upon which a composition is established, then Raga is the core of the composition's melodic configuration and its elaboration spanning different forms and styles of Hindustani classical music. The classical character of Hindustani music is exemplified through the medium of Raga in that it adheres to strict rules, which are not seen in other streams of music.



OBJECTIVE

After studying this lesson, the learner would be able to :

- define Raga ;
- explain the concept of Raga in Indian classical music ;
- state the characteristics of Raga ;
- define the different elements of Raga.

2.1 CONCEPT OF RAGA AND ITS DEFINITION

Indian classical music is basically melodic and Raga is its nucleus. The word 'Raga' is synonymous with Indian classical music. The concept of Raga is almost 2000 years old. The word 'Raga' is derived from the Sanskrit root 'Ranj' (to colour, to provide delight). Etymologically it has been defined as 'Ranjayati iti Ragah' i.e, that which provides aesthetic pleasure is called Raga.

The Raga can be defined as a melodic structure of musical notes having specific character, and is governed by certain rules. Raga in its true sense was mentioned first in Brhaddeshi (about 8th century A.D.), a treatise written by Matanga.

The Raga has undergone many changes through the ages but its fundamental characteristics have never been disputed. The foremost requirement of a Raga is to provide aesthetic delight to the listener's mind. The Raga is not merely a musical scale, but it is a characteristic arrangement of notes; its full potential and complexity can be realized only in its exposition. Though a musician has considerable amount of freedom while rendering a Raga, one has to stick to its basic principles and characteristics. These characteristics of the Raga have been handed down by great musicologists of India and are still being followed by the practitioners of Indian classical music. These are as follows:

- Ragas are derived from Thatas
- Raga must not omit Shadja (Sa)
- In a Raga, Madhyam and Pancham should never be omitted together
- Raga should have a specific set of ascending and descending notes
- Raga should have Vadi, Samvadi and Anuvadi Svaras
- Raga should have at least five notes (one or two notes can be omitted)
- In Hindustani music system, the Ragas are allotted to different hours of the day and different seasons.



INTEXT QUESTIONS 2.1

1. Name the Sanskrit root from which the word 'Raga' has been derived
2. What is the foremost requirement of the Raga?
3. What is the utility of Thata ?
4. Which note cannot be omitted in the Raga?
5. Which two notes should not be omitted together in a Raga?

2.2 ELEMENTS OF RAGA

2.2.1 Thata

There are seven Shuddha (pure notes) and five Vikrit Svaras (modified notes) in a Saptak. A set of seven chosen notes out of these twelve notes (seven pure and five modified notes) forms a Thata. In other words, a Thata is a musical scale with the seven notes arranged in their order of ascent (aroha). This is, however, only the skeletal musical structure and is not meant to be sung. Thata eventually gives rise to the Ragas.

According to Pt. Vishnu Narayan Bhatkhande (1860-1936), the famous musicologist, there are ten Thatas, viz - Bilawal, Kalyan, Khamaj, Bhairav, Poorvi, Marwa, Kafi, Asavari, Bhairavi and Todi.



Notes



Notes

2.2.2 Raga Jati

There are three types of Jatis according to the number of notes used in a Raga:

1. Sampurna - A Raga having seven notes in the Aroha and Avaroha is called Sampurna.
2. Shadav - A Raga having six notes in Aroha and Avaroha is called Shadav.
3. Audav - A Raga having five notes in Aroha and Avaroha Audav.

These main Jatis when permuted and combined give rise to six more Jatis as follows:

1. Sampurna - Shadav - A Raga having seven notes in Aroha and six notes in Avaroha is called Sampurna - Shadav.
2. Sampurna - Audav - A Raga having seven notes in Aroha and five notes in Avaroha is called Sampurna - Audav.
3. Shadav -Sampurna - A Raga having six notes in Aroha and seven notes in Avaroha is called Shadav - Sampurna.
4. Shadav - Audav - A Raga having six notes in Aroha and five notes in Avaroha is called Shadav - Audav.
5. Audav - Sampurna - A Raga having five notes in Aroha and seven notes in Avaroha is called Audav - Sampurna.
6. Audav - Shadav - A Raga having five notes in Aroha and six notes in Avaroha is called Audav - Shadav.

**INTEXT QUESTIONS 2.2**

1. What is Thata ?
2. What does a Thata give rise to ?
3. How many Thatas are there according to Bhatkhande ?
4. What is the number and arrangement of notes in a Sampurna Raga.
5. What is the number and arrangement of notes in an Audav - Sampurna Raga?

2.2.3 Aroha

A set of ascending notes in sequence is called Avroha, viz,
Aroha of Raga Bhupali - Sa Re Ga Pa Dha Sa

2.2.4 Avaroha

A set of descending notes in sequence is called Avroha, viz,
Avaroha of Raga Bhupali - Sa Dha Pa Ga Re Sa

Aroha and Avaroha of a Raga show the sequence of notes that has to be followed while singing a Raga. We may see the following examples to understand it :

Aroha of Raga Alhaiya Bilawal-

Sa Re Ga Pa Dha Ni Sa

It is evident from the above sequence of notes that in the Raga Alhaiya Bilawal, Ma is omitted or varjit in the Aroha.

Avaroha of Raga Alhaiya Bilawal-

Sa Ni Dha Pa Dha Ni Dha Pa Ma Ga Ma Re Sa

The above set of notes shows the descending order of the Raga Alhaiya Bilawal.

2.2.5 Pakad

A specific sequence of notes, that is peculiar to each Raga, is called the 'Pakad' by which a listener instantly recognizes the Raga. It can be translated as 'catch phrase' in English. For example, Pakad of Raga Yaman - Ni Re Ga Re Sa, Pa Ma Ga Re Sa

2.2.6 Vadi Svara

The most prominent Svara in a Raga is known as the Vadi Svara. Its position in a Raga is as important as that of a king in his court. It is also known as 'Jeeva Svara'. In other words, it is the most important component of a Raga. It gives character to a Raga. This Svara is used or projected most frequently in the phrases of notes during the exposition of a Raga. For example, 'Ga' is the Vadi Svara of Raga Yaman.

2.2.7 Samvadi Svara

The most important note next to Vadi Svara is called Samvadi Svara. The interval between the Vadi and Samvadi Svaras is either four or five notes, e.g, Samvadi Svara of Raga Yaman is 'Ni'.

2.2.8 Anuvadi Svara

Apart from Vadi and Samvadi Svaras, all other Svaras in a Raga are Anuvadi, i.e, the Svaras that follow (the Vadi and the Samvadi).

Even though their role in a Raga is to follow Vadi and Samvadi Svaras, Anuvadi Svaras have their own importance in a Raga. In the exposition of the Raga, these Svaras help in improvisations through different kind of permutations and combinations.

In the Raga Yaman, Sa, Re, ^{Ma} Pa and Dha are the Anuvadi Svaras.

2.2.9 Vivadi Svara

Vivadi Svaras are the Svaras which are not used as regular Svaras in a particular



Notes



Notes

Raga, but are incorporated in certain combinations of notes. Vivadi Svaras are used sparingly to enhance the beauty of the Raga. Frequent use of Vivadi Svara may change the character of the Raga. For example, in Raga Bihag, Teevra Ma is used as Vivadi Svara in the following phrase - 'Ma' Pa Ga Ma Ga

2.2.10 Samay

A unique feature of the Hindustani music system is in the allotting of the specific hours of the day as well as seasons to Ragas. Traditionally, the six main Ragas and their Raginis were allocated the six seasons. The Raga Samay or time period specified for singing different Ragas is divided into eight parts of day and night. These are known as 'Praharas'. There are four Praharas of the day and four Praharas of the night of three hours duration each in which Ragas are classified under three categories 1. Ragas having use of Re & Dha Shuddha 2. Ragas having the use of Re & Dha Komal 3. Ragas having the use of Ga & Ni Komal.

**INTEXT QUESTIONS 2.3**

1. Define the term Aroha.
2. What is meant by Pakad ?
3. Name the most important note in the Raga.
4. What is the interval between the Vadi and Samvadi Svaras ?
5. What do you understand by Anuvadi Svaras ?

**WHAT YOU HAVE LEARNT**

The concept of Raga is unique to Indian classical music and it is almost 2000 years old. The word Raga has been derived from the Sanskrit root 'Ranj' (to colour, to provide delight).

Raga can be defined as a melodic structure of musical notes having specific character and is governed by certain rules. Raga in its true sense was mentioned first in Brihaddeshi, a treatise written by Matanga. It is one of the oldest components of Indian classical music which has undergone many changes through the ages, but its fundamental characteristics have never been disputed. The foremost requirement of a Raga is to provide aesthetic delight to the listeners' mind. The elements of Raga are Thata, Raga Jati, Aroha, Avaroha, Pakad, Vadi Svara, Samvadi Svara, Anuvadi Svara, Vivadi Svara, Samay.

**TERMINAL EXERCISE**

1. What do you understand by the term 'Raga' ?

2. Write in detail about the concept of 'Raga' in Indian classical music.
3. What are the rules to create a 'Raga' ?
4. What are the main elements of 'Raga' ?



ANSWER TO INTEXT QUESTIONS

2.1

1. Ranj
2. to provide aesthetic delight to the listeners' mind
3. Ragas are derived from Thatas
4. Shadja
5. Madhyama and Panchama

2.2

1. Thata is a musical scale, with the seven notes arranged in their ascending order
2. Thata eventually gives rise to Ragas
3. Ten
4. There are seven notes in ascending order and seven notes in descending order
5. There are five notes in ascending order and seven notes in descending order

2.3

1. A set of ascending notes in sequence is called Aroha
2. Pakad is a specific sequence of notes peculiar to each Raga
3. Vadi
4. The interval between the Vadi and Samvadi Svaras is either of four or five notes
5. Apart from Vadi and Samvadi Svaras, all other Svaras in a Raga are Anuvadi, i.e, the Svaras that follow (the Vadi and the Samvadi)



Notes

**Notes****GLOSSARY**

1. Raga - Raga can be defined as a melodic structure of musical notes having specific character and is governed by certain rules.
2. Aroha - A set of ascending notes in sequence is called Aroha
3. Avaroha - A set of descending notes in sequence is called Avaroha
4. Pakad - A specific sequence of notes that is peculiar each Raga is called the Pakad
5. Vadi Svara - The most prominent Svara in a Raga is known as Vadi Svara
6. Samvadi Svara - The most important note next to Vadi Svara is Samvadi Svara
7. Anuvadi Svara - Apart from Vadi and Samvadi Svaras, all other Svaras in a Raga are Anuvadi

SUGGESTED ACTIVITY

1. To listen to the rendition of prescribed Ragas by various renowned artistes.
2. Consult Kramik Pustak Malika part I and II by Pt. V.N.Bhatkhande.



3

ELEMENTS OF TALA

Music is a performing art which is perceived during the process of creation as against Visual arts like Painting, Sculpture and Architecture, which are perceived after the process of creation is completed. Music is determined by the movement of audible forms that give the illusion of virtual time. Just as Visual arts need a measure of space, Performing arts need a measure of time. In Hindustani music, a composition is set to a particular 'Tala' or beat with definite intervals. Through the medium of 'Tala', an appearance of motion is achieved with the passage of one interval and onset of another. The duration between these intervals gives us the measure of time. This is virtual time that is created within the musical composition.



OBJECTIVE

Through this lesson, the learner would be able to :

- explain the concept and meaning of Tala ;
- define Tala ;
- differentiate between the ancient and present day of Tala ;
- describe the given elements of Tala ;
- state the Bols of the prescribed Talas.

3.1 CONCEPT AND MEANING OF TALA

In a musical composition, Tala indicates the passage of musical time. During this process, an appearance of motion is achieved that gives music the nature of a living form. In Hindustani music, Tala has been considered as the foundation upon which music is established. The composition and elaboration of a Raga is rendered within the fixed cycle of the Tala. Even though the cycle of the Tala is fixed, the Raga appears to flower within that cycle and reaching the Sam of the Tala in different ways after the completion of each cycle becomes an end in itself.



Notes

3.2 DEFINITION

The word 'Tala' finds its derivation from the Sanskrit root 'tal', meaning the base or pivot upon which a thing rests. In Sangeet Ratnakar, defining 'Tala' Pt. Sharngadev says, 'Tala' has been derived from the Sanskrit root 'tal', which is the base upon which an object is fixed. In the same way, 'Tala' is the base upon which vocal, instrumental music and dance are established.



INTEXT QUESTIONS 3.1

1. As a performing art, in what way is music perceived?
2. How are visual arts perceived?
3. As against a measure of space in the case of visual arts, what do Performing arts need?
4. What is the base upon which vocal, instrumental music and dance are established?

3.3 ELEMENTS OF TALA

In ancient times, ten elements of Tala were in practice, namely - Kaal, Marga, Kriya, Anga, Graha, Jati, Kala, Laya, Yati and Prastara which are collectively known as 'Tala Dash Prana'. Present day elements of Tala include Avartan, Matra, Laya, Bol, Theka, Vibhag, Sam, Khali and Tali. To be able to identify and follow any Tala, a knowledge of these elements is required. They are being described below:

3.3.1 Avartan - The complete cycle of a given tala is called Avartan. It can be repeated more than once. Example, the Avartan of Teen Tala

Matra	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Theka/	Dha Dhin Dhin Dha				Dha Dhin Dhin Dha				Dha Tin Tin Ta				Ta Dhin Dhin Dha			
Bol	×				2				0				3			

3.3.2 Matra - The unit of Tala which indicates the measure of musical time is called Matra. Different Talas can have the same number of Matras. For example, ChauTala and EkTala, both have twelve Matras. However, both are used in different forms of music. ChauTala is used with Dhrupad and EkTala with Khayal. ChauTala is usually played on Pakhawaj, while EkTala is usually played on the tabla. Their tools are suited to the respective forms that they accompany. The notations for Matras and BoIs of ChauTala and EkTala are given below:

Elements of Tala

ChauTala :
(Pakhawaj)

Matra	1	2	3	4	5	6	7	8	9	10	11	12
Theka/	Dha	Dha	Din	ta	kit	Dha	Din	ta	tit	kat	gadi	gan
Bol	×		0		2		0		3		4	

EkTala :
(Tabla)

Matra	1	2	3	4	5	6	7	8	9	10	11	12
Theka/	Dhin	Dhin	Dhage	tirkit	tu	na	kat	ta	Dhage	tirkit	Dhin	na
Bol	×		0		2		0		3		4	



Notes

3.3.3 Laya - The tempo of the musical time is referred to as 'Laya'. There are three types of

Laya - Vilambit, Madhya and Drut.

- Vilambit laya - A slow tempo laya is called Vilambit.
- Madhya laya - When the tempo is double that of Vilambit, it becomes Madhya laya.
- Drut laya - When the tempo is double that of Madhya, it becomes Drut laya.

3.3.4 Bol- The words used to specify the sound produced while playing a Tala are called 'Bol'. These are mnemonic syllables like Dha, Dhin or tirkit etc. The ancient term for these was 'Patakshara'.

3.3.5 Theka - The entire group of Bols or words of a Tala constitutes the Theka. Just as a 'Bandish' or composition in a musical form can be elaborated, Theka is the basic structure of a Tala which can be elaborated further using various 'tukde' and 'tihai'.

3.3.6 Vibhag - The Theka of a Tala is distributed into divisions called 'Vibhag'. On the basis of the number of Matras in a Tala, different Talas have different number of divisions. For example, TeenTala has sixteen Matras that are divided into four Vibhags, Rupaka has seven Matras that are divided into three Vibhags. The Vibhags may or may not be of equal duration. For example, in the case of TeenTala, all four Vibhags are of equal duration, that is, of four Matras each:

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
×				2				0				3			

In the case of Rupaka Tala, two Vibhags are of two Matras and one is of three Matras :



Notes

1	2	3	4	5	6	7
Tin	Tin	Na	Dhin	Na	Dhin	Na
×			2		3	

3.3.7 Sam - The starting Matra of a Tala upon which the entire emphasis of the rhythm is laid is called 'Sam'. It is shown by the symbol (×) in Bhatkhande notation system. Here, it should be noted that in the previous example of Rupaka Tala, the 'Sam' has been shown on the first Matra. However, while rendering the Tala orally, the first Matra is shown as 'Khali'. This should be treated as an exception because usually, the same is shown as 'Tali'? In practice, both singing and playing of the Tabla starts simultaneously from this Matra, therefore it has been given as 'Sam'.

3.3.8 Khali - That Matra of a Tala which acts as a counterpoise for the 'Sam' to balance the rhythmic cycle is called 'Khali'. It is shown by the symbol (0) in Bhatkhande notation system. When the Theka of a Tala is recited orally along with hand gestures, Khali is shown with palm facing upwards. Khali can be more than one.

3.3.9 Tali - The Matra of a Tala that indicates the place of striking is called 'Tali'. These are usually the starting Matras of a Vibhag and are more than one. Thus, the Sam becomes the first Tali, and the subsequent ones are numbered as 2,3 and so on excluding Khali.



INTEXT QUESTIONS 3.2

1. What is the unit of Tala which indicates the measure of musical time called?
2. What is the tempo of the musical time referred to as?
3. By what name the complete cycle of a given Tala that can be repeated more than once known ?
4. What are the words used to specify the sound produced while playing a Tala called?
5. What does the entire group of BolS or words of a Tala constitute?
6. What is the starting Matra of a Tala upon which the entire emphasis of the rhythm is laid called?

3.4 BOL S OF PRESCRIBED TALAS

Teen Tala

Matra	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Theka/	Dha Dhin Dhin Dha				Dha Dhin Dhin Dha				Dha Tin Tin Ta				Ta Dhin Dhin Dha			
Bol	×				2				0				3			

EkTala

Matra	1	2	3	4	5	6	7	8	9	10	11	12
Theka/	Dhin	Dhin	Dhage tirkit		tu	na	kat	ta	Dhage tirkit		Dhin	na
Bol	×		0		2		0		3		4	

Dadra

Matra	1	2	3	4	5	6
Theka/	Dha	Dhi	Na	Dha	Ti	Na
Bol	×			0		

Kaharwa

Matra	1	2	3	4	5	6	7	8
Theka/	Dha	Ge	Na	Ti	Na	Ka	Dhi	Na
Bol	×				0			

Jhap Tala

Matra	1	2	3	4	5	6	7	8	9	10
Theka/	Dhi	Na	Dhi	Dhi	Na	Ti	Na	Dhi	Dhi	Na
Bol	×		2			0		3		



INTEXT QUESTIONS 3.3

1. Apart from the Sam, on which Matras do the Talis come in TeenTala ?
2. What is the number of Matras in EkTala?
3. On which Matra does the Khali in Dadra come?
4. What is the number of Matras in JhapTala ?



WHAT YOU HAVE LEARNT

An integral part of Hindustani music, ‘Tala’, constitutes rhythm, which occurs naturally in life processes like heart beat and breathing. Thus, it transforms symbolically the natural movement of life into the musical form. This movement gives an illusion of virtual time. The passage of an interval and onset of another interval of a Tala gives us a measure of the virtual time that is created within the musical form.

Tala is the pivot on which Hindustani music has been established. Its elements include Avartan, Matra, Laya, Bol, Theka, Vibhag, Sam, Khali and Tali.



Notes



Notes



TERMINAL EXERCISE

1. How does Tala give an appearance of motion?
2. Define Tala according to Sangeet Ratnakar. What were the elements of Tala in ancient times?
3. Can different Talas have same number of Matras ? Illustrate with example.
4. What is Laya ?
5. Can the Vibhags of a Tala be of unequal duration? Illustrate using example.
6. What do you understand by Khali and Tali?
7. Give the Bols of any two of the following: TeenTala, Kaharwa, Dadra, JhapTala, EkTala.



ANSWERS TO INTEXT QUESTIONS

3.1

1. As a performing art, music is perceived during the process of creation.
2. Visual arts are perceived after the process of creation.
3. As against a measure of space in the case of visual arts, performing arts need a measure of time.
4. Tala is the base upon which vocal, instrumental music and dance are established.

3.2

1. Matra
2. Laya
3. Avartan
4. Bol
5. Theka
6. Sam

3.3

1. Five and thirteen
2. Twelve
3. Four
4. Ten

GLOSSARY

1. Bandish - a musical composition
2. Dhrupad - a form of Indian classical music that is accompanied by Pakhawaj
3. Khayal- a form of Indian classical music that is accompanied by Tabla
4. Performing art - presentational art to be perceived during process of creation
5. Pivot - a fixed point on which an object is balanced
6. Tihai - a particular group of notes or Bols that is presented three times
7. Tukde - groups of Bols played on the Tabla to bring variety within the Theka
8. Visual art - art to be perceived (through eyes) after the process of creation
9. Virtual time - not actual time, but the time created within the musical form



Notes



4

STUDY OF FORMS

Dhrupad and Dhamar

Dhrupad and Dhamar are the oldest forms of Hindustani classical music which are still in vogue. It is believed that these forms have their roots in the ancient compositional form 'Prabandha'. In these forms, there is special emphasis on the purity of Raga.

Sung to the accompaniment of Pakhawaj, the Dhrupad form is set to Talas such as Chau Tala, Sool Tala, Brahma Tala etc., whereas the Dhamar form is set to Dhamar Tala. The subject matter of Dhrupaad usually consists of praises of deities and patronizing kings, whereas that of Dhamar describes Holi. Both these forms flourished around the 16th century, which was known as the golden age of these forms.



OBJECTIVE

After studying this lesson, the learner would be able to

- explain in brief history of Dhrupad and Dhamar;
- define the forms Dhrupad and Dhamar;
- identify the forms of Dhrupad from other forms;
- state the names of different Banis of Dhrupad singing;
- state the name of some great Dhrupad artists.

4.1 DEFINITION

4.1.1 Dhrupad

The word 'Dhrupad' or 'Dhrupapada' has its root in two Sanskrit words 'Dhruva' and 'Pada' meaning 'fixed' and 'literary content' respectively. Hence, Dhrupad may be defined as a form that has literary verses which are fixed (composed) to certain Svaras and Tala. The compositions of Dhrupad are generally related to the bravery, **prestige** of the praise of Gods, Goddesses, Kings as rulers and also

musical elements like Tala and Nada etc. This form is sung to the accompaniment of Pakhawaj. The 'Talas' used in Dhrupad are - ChauTala, Sool, Teevra, Brahma Tala, etc.

4.1.2 Dhamar

Dhamar is also a compositional form like Dhrupad which is sung to the accompaniment of Pakhawaj. Dhamar is invariably set to 'Dhamar' Tala of fourteen beats. The compositions of Dhamar are mostly related to 'Holi' and Leela of Radha-Krishna but as this form was developed more in Medieval period, the compositions also had to contents related to the praise and prestige of Kings and rulers.



INTEXT QUESTIONS 4.1

1. What is meant by Dhruva - Pada ?
2. What type of literature is used in Dhamar compositions.
3. Name the accompanying percussion instrument for Dhrupad - Dhamar ?
4. Which tala is played with Dhamar?

4.2 HISTORY AND EVOLUTION

It is believed that Dhrupad evolved from Dhruva Prabandhas. Dhrupad in its present form has been in vogue since 15th / 16th century and is still practiced. Its ancient form had Svara, Laya and Pada (melody, rhythm and literary contents), all three components of equal importance. Since the literary component or the verses were entirely composed and fixed to Svara and Tala, hence this form was called Dhruvapada. Later, Dhruvapada went through certain changes and became more popular as a prominent form of classical music that was referred to as 'Dhrupad'.

In 16th century, Raja Mansingh Tomar of Gwalior patronized this form. In his treatise 'Mankutuhāl', he has specially discussed about Dhrupad. According to him, the literature of Dhrupad was written in 'Deshi' or local language of central India, i.e., Braja Bhasha. Dhrupads are also of available in Sanskrit or Hindi. The literature of Dhrupad contains praises of deities and patronizing kings, whereas, the literature of Dhamar contains descriptions of Holi-the festival of colours. The composition is divided into four parts i.e, Sthayi, Antara, Sanchari and Abhog ; but some compositions are also found comprising only two parts - Sthayi and Antara. Apart from Raja Mansingh Tomar, Emperor Akbar also provided great patronage to Dhrupad. Mian Tansen, Nayak Gopal, Nayak Bakshu were some of the great Dhrupad singers of the 16th century. This period is known as the golden age of Dhrupad, when Dhrupad singing flourished in different parts of North India.

There were four 'Banis' or styles of singing Dhrupad, they are named as

1. Govarhar



Notes



Notes

2. Khandar
3. Dagar
4. Nauhar

It is believed that Mian Tansen of Gwalior initiated Govarhar Bani, Brijchand hailing from Dagar (a place near Delhi) initiated Dagar Bani, Raja Samokhan Singh of Khandar initiated Khandar Bani and Srichand of Nauhar initiated Nauhar Bani.



INTEXT QUESTIONS 4.2

1. In which ancient of compositional form does 'Dhrupad' have its roots?
2. In which country Dhrupad was popular form?
3. Which two kings were great patrons of Dhrupad and Dhamar ?
4. Name the four sections of the composition of Dhrupad
5. Name the four Banis of Dhrupad singing and their initiators
6. Name the great Dhrupad singers of the 16th century

4.3 CHARACTERISTICS OF SINGING DHRUPAD AND DHAMAR

Dhrupad and Dhamar, both have a distinct style of rendition. In the beginning, the Raga is executed with the help of mnemonic syllables viz, Nom, Tom, Dere, Na etc. This portion of singing is known as 'Alap' and is without any rhythmic accompaniment. The Alap culminates into fast rhythmic singing of the mnemonics in the 'Jod' pattern of instrumental music. This is followed by the composition.

The composition is sung with various improvisations taking phrases of the lyrics; this part is known as 'upaj', which is unique to Dhrupad singing. The improvisations are done by doubling, tripling or quadrupling the actual tempo before returning to the original tempo. Dhamar is also rendered in a similar manner.

Tala is a very important aspect of singing Dhrupad - Dhamar. The rhythmic accompaniment is provided by Pakhawaj. Talas mostly used in Dhrupad singing are ChauTala, Matta, Brahma, Lakshmi, Sool, Teevra etc. Dhamar is invariably set to Dhamar Tala of fourteen beats.

NAMES OF SOME GREAT DHRUPAD SINGERS

Singers of Yesteryears

Behram Khan, Naseeruddin Khan, Jodu Bhatt, Gopeshwar Banerjee, Rahimuddin Khan Dagar, Naseer Moinuddin Khan Dagar, Aminuddin Khan Dagar, Zahiruddin Khan Dagar, Faiyazuddin Khan Dagar, Ram Chatur Malik, Siyaram Tiwari, Chandan Chaubey etc.

Singers of Modern times

Rahim fahimuddin Dagar, Wasifuddin Dagar, Faiyaz Wasifuddin Dagar, Ramakant - Umakant Gundecha, Uday Bhawalkar. Vidur Malik, Prem Kumar Malik, Abhay Narayan Malik, Phalguni Mitra, Ritwik Sanyal etc.



Notes

**INTEXT QUESTIONS 4.3**

1. In Dhrupad and Dhamar, how is the Raga executed in Alap ?
2. How does the Alap culminate?
3. What is Upaj ?
4. Dhamar is set to which Tala?

**WHAT YOU HAVE LEARNT**

- Dhrupad and Dhamar are the oldest forms of Hindustani music which are still practised in present times.
- The literature of Dhrupad contains praises of deities or patronizing kings.
- Subject matter of Dhamar contains description of Ho li - The festival of colours.
- Talas used in Dhrupad singing are ChauTala, SoolTala, Teevra, Matta, Brahma and Rudra Tala.
- Dhamar is invariably set to Dhamar Tala.
- Both the forms are sung to the rhythmic accompaniment of Pakhawaj, a percussion instrument.

**TERMINAL EXERCISE**

1. Define Dhrupad and Dhamar.
2. Discuss about the language and literature of Dhrupad and Dhamar.
3. Give the names of Talas used in singing Dhrupad and Dhamar.
4. Describe the role of rhythm in the singing of Dhrupad-Dhamar.



Notes



ANSWERS TO INTEXT QUESTIONS

4.1

1. 'Dhruva' means fixed and 'Pada' means literary content. Thus, Dhruva – Pada means a literary composition fixed (composed) in Svara and Tala.
2. Dhamar compositions are related mostly to Holi festival. Sometimes these are related to the praise and prestige of Kings and Rulers also.
3. Pakhawaj.
4. Dhamar Tala

4.2

1. Prabandha.
2. Dhamar.
3. Raja Mansingh Tomar and Emperor Akbar.
4. Sthayi, Antara, Sanchari and Abhog.
5. Govarhar, Khandar, Nauhar and Dagar.
6. Mian Tansen, Nayak Gopal and Nayak Bakshu.

4.3

1. Raga is executed in Alap with the help of mnemonics like Nom, Tom, Dere, Na, etc.
2. Alap culminates into a fast rhythmic singing of mnemonics in the Jod pattern of instrumental music.
3. Upaj is improvisation within the Raga using verses of the composition.
4. Dhamar is set to Dhamar Tala of fourteen beats.

GLOSSARY

1. Prabandha - An ancient compositional form.
2. Pakhawaj- A percussion instrument to be played as accompaniment for both Dhrupad and Dhamar forms of singing.
3. Mnemonics- The syllables which appear to have no meaning.
4. Alap- Gradual exposition of Raga in slow followed by fast tempo without rhythmic accompaniment.
5. Jod- Fast rhythmic pattern of instrumental music according to which mnemonics are rendered at the end of Alap.
6. Upaj- Improvising the Raga with the help of verses or words of the composition.



5

NOTATION SYSTEM OF HINDUSTANI MUSIC

Indian music is based on imagination. Musicians have created literary or poetic compositions and presented them in the form of Khayal, Dhrupad, Thumri and other forms of music in different Ragas and Talas for expressing sentiments only through their art. In order to preserve such presentations in written form so that they do not get lost along with the musicians, notations using different symbols came into being from time to time. It is through the medium of notations only that a collection of compositions by musicians of yore is available today also. Therefore, it is important for us to gain a detailed knowledge of notation.



OBJECTIVE

After studying this lesson, learners would be able:

- describe the importance of notation;
- explain the history and development of notation from Vedic period to Medieval period;
- describe the importance of notation in Modern period;
- explain the Vishnu Narayan Bhatkhande notation system prevalent in present times.

5.1 THE MEANING AND CONCEPT OF NOTATION

In Hindi, notation is called 'Svaralipi.' This is formed of two words 'Svara', which is note and 'Lipi', which means script or the written form of any language. Thus,



Notes

Svaralipi is the script of notes. Just as in a language, different lines, dots and various types of symbols are used for Hindi, Urdu, Tamil etc., similarly in music also, the symbols, lines or numerals used to portray the written form of pure, modified notes, different registers and various Talas such as Teentala, Jhaptala, Ektala etc are generally called notation. Not only notes and Talas but symbols from elements of music like Kan, Meend, Gamak etc are also included in notation.



INTEXT QUESTIONS 5.1

1. What is notation?
2. What can be shown through the medium of symbols in notation?

5.2 HISTORICAL BACKGROUND OF NOTATION

In India, teaching in music has always been oral in the form of Guru-Shishya tradition. In this system of teaching music, the innumerable fine uses of notes and rhythm can only be taught fully by singing or playing orally. It is not possible to attempt to write them down. However, from Vedic period onwards musicologists have attempted to show the pitch and registers of notes which find mention in ancient literature.

In Vedic period, three types of notes, Udatta, Anudatta and Svarita, have been mentioned. Udatta denotes high, Anudatta denotes low and Svarita denotes medium, that is when there is a confluence of high and low. The symbols used to show them in written form were perpendicular line for Udatta (I), horizontal line for Anudatta (-) and no symbol for Svarita. Later, these notes of Vedic period were shown through numerals 1, 2 and 3 in place of lines. In various treatises of Vedic period, such a use is seen in different forms under different systems. With the increase in number of notes to seven, the music treatises showed the use of numerals 1,2,3,4,5,6,7 for these.

Thus, it is known that notes were shown in written form during the Vedic period for the purpose of learning and teaching. This can be considered as the originating source for systems of notation that were to be used later. Slowly, instead of lines and numerals, words like Shadja, Rishabh, Gandhar etc. or syllables like Sa, Re, Ga, Ma began to be used. For example, Bharat muni has used the terms Shadja, Rishabh etc. to show the notes or Svaras in his work 'Natyashastra', whereas Matang has used syllables Sa, Re,

Ga, Ma, Pa, Dha, Ni to show the Svaras in his work 'Brihaddeshi'. According to usage, he has shown the Svaras in two forms,

(1) Hrasva (short) (2) Deergh (long)

Hrasva - Sa Ri Ga Ma Pa Dha Ni

Deergh - Saa Re Gaa Maa Paa Dhaa Nee

The unit of time was called 'Kala', which also had two forms (1) Laghu (Small) (2) Guru (big)

Laghu Kala was indicated by Hrasva and Guru Kala was indicated by Deerghakshar.

In the 'Svargatadhyaya' of Sharngadev's 'Sangeet Ratnakar' written in thirteenth century, the seven Svaras have been shown in a manner similar to that of Matang. However, Svaras of Mandra and Tara registers or Saptaks are shown with a dot above the Svara (Ga) and standing or perpendicular line above the Svara (G'a) respectively. In Jati Prastaras, syllables have also been given under the Svaras.



INTEXT QUESTIONS 5.2

1. What was the difference between the notation systems of Matang muni and Bharat muni?
2. What were the symbols used by Pt. Sharngadev to show the registers of Saptaks or Svaras?

5.3 PRESENTLY PREVALENT PT. VISHNU NARAYAN, BHATKHANDE NOTATION SYSTEM

In Modern era, the notation system created by Pt. Vishnu Narayan Bhatkhande is the most prevalent. Being simple and easy to use, this notation system is used in most published books and academic institutions. Pt. V.N. Bhatkhande created a notation system and used it in books published by the name 'Hindustani Sangeet Paddhati, Kramik Pustak Malika (6 parts). It proved to be very convenient for the purpose of publishing.

The symbols used in this notation system are as follows:-

Shuddha Svara - no symbol only Sa Re Ga

Komal Svara - horizontal line underneath the Svara (Ga)

Tivra Svara - Perpendicular line above Madhyam (Ma).

Mandra Saptak - dot below Svaras Ṁa Ṁa Ḍa Ṇi.



Notes



Notes

Madhya Saptak - no symbol, only Sa Re Ga.....

Tara Saptak - dot above Svaras Śa Ṛe Ġa Ṣa

Number of (-) symbol after a Svara indicates the number of Matras till which the Svara has to be continued singing.

Svaras within the symbol () should be sung in a single Matra.

Symbol used to show Meend – Pa Re.

The Matras of Talas are shown by the symbols given below.

Sam - ×

Khali - 0

Tali - 2,3,4 etc. shows the number of the Tali.

If a Svara is bracketed, e.g. (Pa), it means that first the Svara following the given Svara, then the Svara itself, then the Svara preceding it and then again the Svara itself is to be sung. That is, Dha Pa Ma Pa, these four Svaras are to be sung in a single Matra in the given example.



INTEXT QUESTIONS 5.3

1. What does a dot above a Svara show?
2. Which symbol is used to show Meend?
3. What does a bracketed Svara mean?



WHAT YOU HAVE LEARNT

Notation was created so that the compositions of musical forms like Khayal, Dhrupad, Dhamar and Thumri etc. in note and rhythm could be conserved in written form. From Vedic to Modern period, different notation systems were developed from time to time using various lines, dots and several other symbols. Sometimes a perpendicular line or horizontal line was used, sometimes the numerals 1,2,3, or the Svaras were written in short or long form. However, in Modern period, the notation created by Pt. Vishnu Narayan Bhatkhande is most prevalent because it is very simple and precise.



TERMINAL EXERCISE

1. What is notation?
2. What is the objective of notation?
3. What is the reason for a lack of continuity of notation in the history of Indian music?
4. What was the original form of notes in Vedic period?
5. What were the symbols to denote whether a Svara was high or low in Vedas?
6. What symbols has Matang used to denote whether a Svara was high or low?
7. What name has been given to the unit of time in treatises?
8. What symbols has Pt. V. N. Bhatkhande used for Tala?



ANSWERS TO INTEXT QUESTIONS

5.1

1. The symbols, lines or numerals used to portray the written form of notes, registers and Tala in Music are called notation.
2. Pure, modified notes, different registers and Talas can be shown through the medium of various symbols in notation.

5.2

1. Bharat muni has used the terms Shadja, Rishabh etc. to show the notes of Svaras, whereas Matang muni has used syllables Sa,Re,Ga,Ma,Pa,Dha,Ni to show the Svaras. According to usage, he has shown the Svaras in the form of Hrasva (Short)

Hrasva - Sa Re Ga Ma pa Dha Ni

Deergh - Saa Re Gaa Maa Paa Dhaa Nee

2. Pt. Sharangadev has shown Mandra and Tara registers Saptaks by a dot above the Svara (Ga) and standing of perpendicular line above the Svara Ga respectively.




Notes



Notes

5.3

1. a dot above a Svara shows that the Svara belongs to Tara Saptak.
2. To show Meend, the symbol used is - SaDha 
3. a bracketed Svara means that first the Svara following the given Svara, then the Svara itself, then the Svara preceding it and then again the Svara itself is to be sung. That is, four Svaras are to be sung in a single Matra. e.g. (Pa) means the four notes Dha Pa Ma Pa are to be sung or played.

GLOSSARY

1. Imagination - ability of the mind to create images.
2. Lipi - script, which is the written form of any language.
3. Khayal - a musical form of slow and fast rhythm in EkTala, TeenTala, JhapTala etc. in which Alap, BolTana and Tana are included.
4. Dhruwad - a musical form in which upaj and rhythmic patterns are sung set to ChaurTala (ChaurTala) etc.
5. Thumri - a musical form which employs 'Bol Banao' set to Deepchandi Talas, and 'Kaharwa' etc.
6. Treatise - a formal written work on a subject.
7. Prabandha - a musical form prevalent before thirteenth century comprising Dhatus and Angas.
8. Jati prastara - note elaboration used in singing Jatis.



6

BRIEF STUDY OF MUSIC IN VEDA WITH SPECIAL REFERENCE TO SAMA VEDA

Vedic period is the most ancient period of the history of Indian culture that provides information about the structure of ancient culture of India. This information is available in the form of the literary content of the Vedas. According to historians, Vedic period is considered around 500 B.C. There are four Vedas in all – Rig Veda, Yajur Veda, Sama Veda and Atharva Veda. Among the four Vedas, Sama Veda is considered as the origin of Indian music.

During that period, music was the medium for prayer in religious ceremonies as well as entertainment and social occasions. The development of notes originated in the Vedic period itself. Initially three Vedic notes were used-Udatta, Anudatta and Svarita. Later, they developed into seven Vedic note which finally gave way to the Laukik or Gandharva notes. Various musical instruments were also used during the Vedic period. Among stringed instruments, different types of Veena were prevalent. Also, leather instruments such as Dundubhi, wind instruments such as Tunava and metallic instruments such as Aghati were prevalent during that period.



OBJECTIVE

By studying this lesson, learners will be able to :

- explain the system of music during Vedic period;
- write the methodology of singing–playing during yajnas;
- describe the development of Sama Vedic seven Svaras derived from the basic Svaras of Vedic music – Udatta, Anudatta and Svarita etc.;
- identify the fourfold instruments i.e., Tata, Sushir, Avanadya and Ghana of vedic period.



Notes

6.1 THE SYSTEM OF MUSIC PREVALENT DURING VEDIC PERIOD

During Vedic period, music was used liberally for religious ceremonies and social occasions. The music used for Yajnas (Vedic) was bound by strict rules, whereas that used for social occasions (Laukik) was according to the interests of people. Since Vedic Richas or Mantras were considered as energising, powerful and divine, they were sung at various yajnas using different procedures and methodology for fulfilling worldly and spiritual desires. Keeping this factor in mind, such Brahmins were considered as suitable for the purpose who were good singers with a naturally melodious voice, good instrumentalists and experienced in the knowledge of Vedas and Vedic rituals. Apart from these qualities, it was essential for them to receive training orally in Vedic knowledge. For Yajnas and religious ceremonies, Brahmins were given specific training in music. This training was given from father to son, Guru to Shishya, or to students of a Gurukul in a group. Ashrams and Samaparishads were established to gain knowledge of characteristics of melody and pronunciation in music. This rule bound Vedic music can be called the classical form of music of Vedic period.

In the backdrop of Laukik music, Lok Gathas and songs in praise of brave men and kings such as 'Gathas', 'Narashansi', 'Raibhya' etc., that were used both for religious and social ceremonies were prevalent. Since the singers of 'Gatha' sang along with the Veena instrument, they were called 'Gathagayak', 'Veenagathin' or 'Veenaganagn'.

In this period, dance was performed in an open surrounding before a gathering in which both men and women participated. According to the treatise 'Vajasneyi Sanhita', during this period, group dances like Rajju, Arun, Prakriti, Puspa and Basant dance etc. were prevalent. In this way, apart from the classical form which was used for religious purposes according to rules specified in Vedas, music was also used for social ceremonies according to interests of people in the Vedic period.



INTEXT QUESTIONS 6.1

1. On what occasions was music used in Vedic period?
2. Which Brahmins were considered as suitable for singing Vedic Mantras?
3. What were the mediums through which training in music was given in Vedic period?
4. Mention the types of songs used in Laukik music.
5. What were the singers who sang along with Veena instrument called?
6. Name the group dances mentioned in 'Vajansaneyi Sanhita'.

6.2 THE ORIGIN OF MUSIC, SAMA VEDA

Among the four Vedas, Sama Veda represents music. For this reason, Sama Veda

has been called the origin of Indian music and has been considered as foremost among the four Vedas. As Lord Krishna has said in the Gita – ‘Vedanam samavedo’smi. Sama is sung on the basis of Richas, i.e. when the Rig Vedic Mantras are sung melodiously, they are called Sama. According to ‘Chhandogya Upanishad’, ‘Sama’ has been derived from ‘Sa’ + ‘amah’. ‘Sa’ denotes Richa and ‘amah’ demotes Alap, i.e., singing of Richas along with Alap. Therefore the singing of Vedic Mantras with melody and rhythm is called Sama Gana.

Sama Veda has two parts – Archik Sanhita and Gana Sanhita. Archik Sanhita again has two parts Purvarchik and Uttararchik. In Purvarchik, Sama Gana is done solo using a single Richa, whereas in Uttararchik, it is done using groups of three Richas. Along with the main singer, other singers are also present in this. In this way, the Richas or Mantra was prominent in Purvarchik and Uttararchik. However, with the passage of time, an increase in religious rituals saw a simultaneous rise in prominence of melody and the second part of Sama Veda, Gana Sanhita came into being. Though it was based on Archik Sanhita, the element of melody was given priority. There are four parts of Gana Sanhita – Gramageya Gana, Aranyageya Gana, Uha Gana and Uhya Gana. In Gramageya Gana, easier metre bound Sanskrit language was used instead of difficult Vedic use. Aranyageya Gana was meant to be sung in wilderness. Uha and Uhya Gana both were considered as secret forms that could only be sung by one who could decipher the meaning of Upanishads. Thus, Archik consisted of the literary aspect and Gana consisted of the melodic aspect of Sama. For the purpose of singing in Yajnas, Sama Gana has been divided into five or seven Bhaktis. Five bhaktis are (1) Prastava (2) Udgeeth (3) Pratihara (4) Updrava (5) Nidhan. Two other Bhaktis are used in some Samas, they are ‘Hinkar’ and ‘Pranava’. The Brahmins who were designated to sing these Bhaktis according to set rules were referred to as Prastota, Udgata and Pratiharta.



INTEXT QUESTIONS 6.2

1. What is meant by ‘Sama’?
2. What is the difference between Purvarchik and Uttararchik?
3. ‘Gana Sanhita’ has been divided into which parts?
4. Name the five Bhaktis of Sama Gana.
5. Name the Brahmins designated to sing Bhaktis according to set rules.
6. What is the etymology of Sama?

6.3 SVARAS USED IN SAMA GANA

In the beginning, only three Svaras were used for Sama Gana, viz – Udatta, Anudatta and Svarita. Udatta denoted high, Anudatta low and Svarita was medium, in which there was a combination of high and low. To indicate these three



Notes



Notes

Svaras, the numbers 1, 2 and 3 were used for Udatta, Anudatta and Svarita respectively above syllables of Mantras. The usage of Udatta, Anudatta and Svarita Svaras gave rise to three fold structure of Sama Gana – Archik Gana, Gathik Gana and Samik Gana. When only one note was used, it constituted Archik, when two notes were used it constituted Gathik and when three notes were used it constituted Samik. According to ‘Tattariya Pratishakhya’, slowly from these three notes, seven Sama Vedic Svaras developed.

They were – Krushta, Prathama, Dvitiya, Tritiya, Chaturtha, Mandra and Atisvarya. They are comparable to the Laukik Svaras Ma, Ga, Re, Sa, Dha, Ni, Pa respectively. Their relationship can be understood from the table given below:-

Relation of Vedic Svaras to Laukik Svaras

<i>S. No.</i>	<i>Sama Vedic Svava</i>	<i>Laukik Svava</i>
1.	Krushta	Ma
2.	Prathama	Ga
3.	Dvitiya	Re
4.	Tritiya	Sa
5.	Chaturtha	Dha
6.	Mandra	Ni
7.	Atisvarya	Pa



INTEXT QUESTIONS 6.3

1. What is meant by Udatta, Anudatta and Svarita?
2. What are the terms used for singing with the usage of one, two and three notes in Vedic terminology?
3. Name the seven Svaras used in Vedic music.

6.4 INSTRUMENTS OF VEDIC PERIOD

Four types of instruments have been mentioned during Vedic period – (1) stringed instruments (2) wind instruments (3) leather instruments (4) metallic instruments. These four types of instruments were later called Tata, Sushir, Avanadya and Ghana instruments.

Among stringed instruments of Vedic period, Veena held a prominent place. These

were different types of Veena such as, Bana Veena, Karkari Veena, Kanda Veena, Apghatalika, Godha Veena etc. Bana Veena was also called Maha Veena'. It consisted of hundred strings During Mahavrat Yajna, this Veena was played using a wooden stick. Among wind instruments the name 'Tunava' has been used often for flute. Nadi was another synonym for flute Among leather instruments, Dundubhi and Bhumi-Dundubhi were specifically important. Dhundubhi was a type of drum which was made by stretching leather over wood and was played using a stick. This was called 'Ahanan'. Bhumi-Dundubhi was made by digging a pit in the ground and covering it with leather. It was played using the tail of an or. Panava, Pinga, Godha, Patah and Gargar etc. were instruments of this category. A category by the name of Gadak was also present. In metallic instruments, the name of Aghati finds mention, which has also been considered the same as Apghatalik and Kanda Veena according to some view points.



Notes



INTEXT QUESTIONS 6.4

1. How many types of instruments were, present during Vedic period. Name them.
2. What is meant by 'Maha Veena'?
3. Explain 'Bhumi – Dundubhi'.



WHAT YOU HAVE LEARNT

In Vedic period, Laukik and classical, both forms of music have been mentioned. In this period, music had a respectful place in society. Indian culture of Vedic era consisted of four Vedas – Rig Veda, Yajur Veda, Sama Veda and Atharva Veda. When the Mantras of Rig Veda were sung melodiously, they were called Sama. The two parts of Sama were called 'Archik Sanhita' and 'Gana Sanhita'. In the beginning, the Svaras used for Sama were Udatta, Anudatta and Svarita. Later, these Svaras developed into seven Vedic Svaras. Slowly, these seven Svaras gave way to Laukik or Gandharva Svaras. During Vedic period the development of fourfold instruments had taken place. Among them, Veena, Dundubhi etc. were some such prominent instruments that were used along with Sama Gana during Yajna ceremonies. Thus, from the aspect of development of music, the Vedic period was very prosperous and sophisticated that later enriched the cultural heritage of Indian music.



Notes

**TERMINAL EXERCISE**

1. Give a brief description of the system of music prevalent during the Vedic period.
2. What was the form of musical training in Vedic period?
3. While explaining the word 'Sama', mention its various parts.
4. Describe in detail the three notes that were used in the beginning in Sama Gana.
5. Describe the development of seven notes in Vedic period.
6. What were the fourfold instruments of Vedic period.
7. Describe the prominent stringed and leather instruments prevalent during the Vedic period.

**ANSWERS TO INTEXT QUESTIONS****6.1**

1. religious ceremonies and social occasions
2. good singers with melodious voice, good instrumentalists and experienced in the knowledge of Vedas and Vedic rituals.
3. training was given from father to son, Guru to Shishya, to students of a Gurukul in a group and in Ashrams and Samaparishads
4. Gathas, narashansi, Raibhya
5. Veenagathin, Gathagayak, Veenagan
6. Rajju, Arun, Prakriti, Pushpa and Basant dance

6.2

1. singing of Vedic Mantras with melody and rhythm
2. in Purvarchik, Sama Gana is done solo using a single Richa, where as in Uttararchik it is done using groups of three Richas by more than one singer
3. Gramageya Gana, Aranyageya Gana, Uha Gana and Uhya Gana
4. Prastava, Udgeeth, Pratihara, Updrava, Nidhan

5. Prastota, Udgata, Pratiharta
6. Sa + amah

6.3

1. high, low and medium Svaras
2. Archik, Gathik, Samik
3. Krushta, Prathama, Dvitiya, Tritiya, Chaturtha, Mandra, Atisvarya

6.4

1. four types of instruments were present- (1) stringed (2) wind (3) leather (4) metallic
2. hundred stringed Veena named 'Bana'
3. Bhumi-Dumdubhi was made by digging a pit in the ground and covering it with leather

GLOSSARY

1. Atharva Veda – Vedas of Indian culture
2. Rig Veda – Vedas of Indian culture
3. Yajur Veda – Vedas of Indian culture
4. Sama Veda – Vedas of Indian culture
5. Archik Sanhita – first Sanhita of Sama Veda
6. Purvarchik – first part of Archik Sanhita of Sama Veda
7. Uttararchik – second part of Archik Sanhita of Sama Veda
8. Gana Sanhita – second Sanhita of Sama Veda
9. Gramageya Gana – parts of Gana Sanhita
10. Aranyageya Gana – parts of Gana Sanhita
11. Uha Gana – parts of Gana Sanhita
12. Uhya Gana – parts of Gana Sanhita
13. Prastava – Bhaktis of Sama Gana
14. Udgeeth – Bhaktis of Sama Gana

**Notes**



Notes

- | | |
|-----------------|---|
| 15. Pratihar | – Bhaktis of Sama Gana |
| 16. Updrava | – Bhaktis of Sama Gana |
| 17. Nidhan | – Bhaktis of Sama Gana |
| 18. Hinkar | – Bhaktis of Sama Gana |
| 20. Prastota | – singers of Bhaktis of Sama Gana |
| 21. Udgata | – singers of Bhaktis of Sama Gana |
| 22. Pratiharta | – singers of Bhaktis of Sama Gana |
| 23. Archik | – use of one note in Sama Gana |
| 24. Gathik | – use of two notes in Sama Gana |
| 25. Samik | – use of three notes in Sama Gana |
| 26. Anudatta | – Vedic Svaras |
| 27. Udatta | – Vedic Svaras |
| 28. Svarita | – Vedic Svaras |
| 29. Tata | – stringed instruments |
| 30. Sushir | – wind instruments |
| 31. Avanadya | – leather instruments |
| 32. Ghana | – metallic instruments |
| 33. Gatha | – Laukik in Vedic period |
| 34. Narashansi | – Laukik in Vedic period |
| 35. Raibhya | – Laukik in Vedic period |
| 36. Gathagayak | – Laukik in Vedic period |
| 37. Veenagathin | – singers of Gatha who sang along with the Veena instrument |
| 39. Rajju | – group dance prevalent in Vedic period |
| 40. Arun | – group dance prevalent in Vedic period |
| 41. Prakriti | – group dance prevalent in Vedic period |
| 42. Pushpa | – group dance prevalent in Vedic period |
| 43. Basant | – group dance prevalent in Vedic period |



7

BRIEF INTRODUCTION TO SANGEET RATNAKAR

Sangeet Ratnakar of Pt. Sharngadev is one such treatise of Indian classical music which is recognized as the basis for both the systems, Hindustani and Carnatic music. Through the medium of this treatise, not only was the ancient structure of Indian classical music conserved, but also knowledge about ancient forms, Svaras, Ragas, Gitis, Jati Gana, Tala, instruments, dance etc. was made available to modern musicologists. View points of authorities preceding Sharngadev such as Bharat, Matang, Dattil and others have also been mentioned in Sangeet Ratnakar which makes this a significant treatise of Indian music.

Written in the thirteenth century, Sangeet Ratnakar is also called ‘Saptadhyayi’ as it consists of seven chapters. Each chapter discusses different aspects of music in detail. For example, in the second chapter called ‘Ragavivekadhyaaya’, he discusses the tenfold classification of Ragas and a total of 264 Ragas mentioned as previously prevalent and presently prevalent along with compositions and elaboration.

Pt. Sharngadev re-established concepts of music and put them forward in a comprehensive manner. To this day, definitions of basic terminology are quoted from this treatise.



OBJECTIVE

By studying this lesson, learners will be able to:-

- describe in brief the system of Sangeet Ratnakar;
- describe the important features of the Sangeet Ratnakar in brief;
- mention the names of the seven chapters of Sangeet Ratnakar.



Notes

7.1 ENUMERATION OF CHAPTERS

Pt. Sharmgadev wrote Sangeet Ratnakar in thirteenth century. There are seven chapters in this Sanskrit treatise. Therefore, it is also referred to as 'Saptadhyayi'. The seven chapters are as follows:

1. Svargatadhyaya
2. Ragavivekadhyaya
3. Prakeernakadhyaya
4. Prabandhadhyaya
5. Taladhyaya
6. Vadyadhyaya
7. Nartanadhyaya



INTEXT QUESTIONS 7.1

1. In which century Sangeet Ratnakar was written.
2. Who is the author of Sangeet Ratnakar?
3. Mention the names of Sangeet Ratnakar's chapters.
4. What is referred to as 'Saptadhyayi'?

7.2 DESCRIPTION OF SVARGATADHYAYA

The first chapter called Svargatadhyaya has eight sections or Prakaranas. In the first section, after an invocation of God, the author mentions the name of the father as 'Sodhala' who belonged to the family of a revered Brahmin of Kashmir. In this treatise he has presented the viewpoints of great authorities on music preceding him such as Bharat, Matang, Dattil, as well as Yashtik, Durgashakti, Shardula, Kohala, Narada, Nanyadev etc. in a concise manner. Along with giving the term 'Sangeet' collectively to the trilogy of singing, instrumental music and dance, he gives it two types, 'Marga' and 'Desh'. According to him, that which was discovered by Brahma and practised by Bharat and others is 'Marga' and that which is practised according to the taste of people of different regions is called 'Deshi' Sangeet. Dance has been said to follow instrumental music and instrumental music has been said to follow singing. In this way, singing has been considered as foremost among singing, instrumental music and dance. He enumerates the seven chapters along with a brief mention of their content.

In the second and third sections of the first chapter, human physiology, omnipresence of Nada, Nada, Shruti, types of Svaras, their caste, deity, sage, metre, Rasa etc. have been discussed. While discussing the origin of Nada from the rising of life

breath in the body and its culmination from the mouth, 22 shrutis have been mentioned. From these 22 shrutis, 12 modified (Vikrit) and 7 pure (Shuddha) Svaras are obtained, which gives the total number of notes of Sharngadev as 19. He also gives their relation to Rasas, metre and colours. In the fourth and fifth sections, he gives an analysis of Grama, Murcchana and Tanas in which two Gramas Shadja Grama and Madhyam Grama and Murcchanas and Tanas obtained from them have been explained in detail. Then he explains the use of Svara Sadharana in Jatis. In the sixth, seventh and eight sections he gives details of Varna, Alankara, Jati and Giti.

**INTEXT QUESTIONS 7.2**

1. How many sections are present in the first chapter?
2. What do you know about Pt. Sharngadev's father and family?
3. What is the definition of Marga and Deshi Sangeet ?
4. How many Shrutis and Svaras does Pt. Sharngadev mention ?
5. Mention the topics discussed in the second and third section of the first chapter.

7.3 DESCRIPTION OF RAGAVIVEKADHYAYA

In the second chapter named Ragavivekadhyaya, the tenfold classification of Ragas has been described in the form of 'Marga' Ragas-, Grama Raga-, -UpRaga, Raga, Bhasha, Vibhasha, Antar Bhasha and Deshi Ragas – Bhashanga, Upanga, Kriyanga and Raganga. The total number of each category of Ragas given in Sangeet Ratnakar is 264. The chapter consists of two sections. In the first section, five types of Gramma Ragas have been discussed on the basis of five Gitis- Shuddha, Bhinna, Gaudi, Vesara and Sadharani. Thereafter, he mentions the Upa Ragas, Ragas, Bhashas, Vibhashas and Antar Bhashas. In the second section, Deshi Ragas has been described as previously prevalent and presently prevalent (during that time) along with Ragalap and Akshiptika.

**INTEXT QUESTIONS 7.3**

1. How many sections are present in the second chapter?
2. Name the five Gitis.
3. Give the total number of Ragas that the author has discussed.
4. According to Sangeet Ratnakar what is the tenfold classification of Ragas?

7.4 DESCRIPTION OF PRAKEERNAKADHYAYA

The third chapter is 'Prakeernakadhyaya' which consists of 'Prakeerna' that is miscellaneous topics.

**Notes**



Notes

It begins with details of Vaggeyakara, the master composer. One who composes the verbal text as well as the melodic structure of a composition is called 'Vaggeyakara'. Characteristics of Vaggeyakara include knowledge of grammar, language in general, Rasa, Bhava, Kala, Laya, Tala, Deshi Ragas, Prabandhas etc. Categories like Uttam, Madhyam and Adham have also been given according to caliber of composers. This is followed by description of Gandharva and Svaradi. One who knows Marga and Deshi Sangeet is 'Gandharva', while one who knows only Marga is 'Svaradi'.

Characteristics of a singer according to different categories are given. For example, 'Uttam gaayak' or a good quality singer should have a good tonal quality he should be well acquainted with Ragas, Ragangas, Bhashangas, Kriyngas and Upangas. He should have knowledge of Prabandhas, Alapti, command over Gamakas in all registers, Tala, Laya etc. Similarly, other categories such as Madhyama, Adhama, Panchvidhgaayak, Trividh gaayak and Gaayani (female singer) have been described.

Fifteen types of Gamakas and ninety six Sthayas have been enumerated by Pt. Sharngadev in this chapter. Shaking of the tone in such a way that delights the mind has been called 'Gamaka', whereas 'Sthayas' are components of Ragas, the process of unfolding the Raga is called 'Alapti'. He gives two types of Alapti-

- 1) Ragalapti and
- 2) Rupkalapti

In the end, he describes vocal and instrumental ensembles.



INTEXT QUESTIONS 7.4

1. Who is a 'Vaggeyakara'?
2. What are the qualities of an 'Uttam gaayak'?
3. How many Gamakas have been given in Sangeet Ratnakar?

7.5 DESCRIPTION OF PRABANDHADHYAYA

In the fourth chapter, i.e., Prabandhadhyaya, the musical form 'Prabandha' has been described. Prabandha was a musical form prevalent during the Ancient period that consisted of four Dhatus- Udgraha, Melapaka, Dhruva, Abhoga and six Angas- Svara, Biruda, Tenak, Pada, Pata and Tala. Three types of Prabandha have been given- Suda, Ali or Alikrama and Viprakeerna.

Pt. Sharngadev begins with the definition of Gita and its two types – Gandharva and Gana. Gana is of two types – Nibaddha and Anibaddha. That which is bound with Dhatus and Angas is 'Nibaddha' and that which is free from any such bonding is 'Anibaddha'. He gives three terms for Nibaddha – Prabandha, Vastu and Rupaka.

**INTEXT QUESTIONS 7.5**

1. What is meant by 'Prabandha'?
2. Name the Dhatus and Angas of 'Prabandha'.
3. Name the three types of 'Prabandha'.

7.6 DESCRIPTION OF TALADHYAYA

The fifth chapter, i.e. Taladhyaya is devoted to the concept of 'Tala'. According to Pt. Sharngadev, Tala is the base upon which singing, instrumental music and dance are established. This chapter has been divided into two sections. The first section consists of Marga Talas and the second section consists of Deshi Talas. Five varieties of Marga Talas and one hundred and twenty varieties of Marga Talas and one hundred and twenty varieties of Deshi Talas have been given.

Different elements of Tala, such as Kriya (nishabda and sashabda), Laya, Yati, Kala etc. have been described according to their practical exposition in showing musical time or rhythm.

**INTEXT QUESTIONS 7.6**

1. Define Tala according to Pt. Sharngadev.
2. How many sections are there in Taladhyaya?
3. How many varieties of Marga Talas have been given in Taladhyaya?
4. How many varieties of Deshi Talas have been given in Taladhyaya?

7.7 DESCRIPTION OF VADYADHYAYA

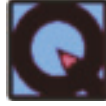
In the sixth chapter called 'Vadyadhyaya', four types of instruments (Vadya) have been given, viz (1) Tata (2) Avandya (3) Ghana (4) Sushir. Tata Vadya include stringed instruments, such as Ek Tantri, Tri Tantri, Chitra Vina, Vipanchi, Vina, Kinnari Vina, Pinaki Vina etc. Instruments covered with leather which are used for percussion are called Avandya Vadya. For example, Patah, Ghat, Dakka, Damru, Bheri and Dundubhi. Metallic percussion instruments are called Ghana Vadya. Instruments such as Jay Ghanta, Ghanta, Shudra Ghantika etc. are included in this category. Sushir Vadya include wind instruments, literally having holes such as Vanshi, Paavika, Murli, Shring, Shankh etc.

Description of these instruments along with technique of playing have been discussed in this chapter.

**Notes**



Notes



INTEXT QUESTIONS 7.7

1. How many types of instruments have been given in Sangeet Ratnakar? Name them.
2. Give two examples of Tata instruments.
3. What are Avandya and Ghana instruments?
4. Give two examples of Sushir instruments.

7.8 DESCRIPTION OF NARTANADHYAYA

The seventh chapter called 'Nartanadhyaya' is devoted to various elements, sub elements and exposition of dance. It consists of two portions. In the first portion, Pt. Sharngadev gives three terms in the context of dance – Natya, Nritya and Nritya. Natya and Nritya have been said to be performed during festivals and Nritya is to be performed during events such as coronation of kings, wedding, birth and other occasions. Natya depends on verbal expression, Nritya on bodily expression, whereas Nritya on bodily postures and foot work based on rhythm. 'Nritya' has been used in context of music. Two types of Nritya and Nritya have been mentioned, viz – Tandava and Lasya. Tandava is the frenetic and Lasya is the mellow form created by Shiva and Parvati respectively.

In the second portion, nine Rasas – Shringara, Hasya, Adbhuta, Raudra, Veer, Karuna, Bhayanaka, Vibhatsa and Shanta have been discussed in the context of the audience.



INTEXT QUESTIONS 7.8

1. Name the three terms given in Sangeet Ratnakar in the context of dance.
2. What are Tandava and Lasya?
3. Name the nine Rasas.



WHAT YOU HAVE LEARNT

'Sangeet Ratnakar' of Pt. Sharngadev is a very important music treatise in Sanskrit language. It is considered as the basis for fundamental terminology of both Hindustani and Carnatic system of music. A detailed knowledge about classical music prevalent during Ancient period such as various forms, Ragas, Gitis, Jati Gana, exposition of Tala, instruments and dance is available through this treatise on Indian music. In

Sangeet Ratnakar, Pt. Sharngadev has defined various concepts in an organized way and also mentioned viewpoints of musical authorities preceding him. He has given the description of Ragas and Talas of his time as well as before his time. Since this treatise is divided into seven chapters, it is also referred to as 'Saptadhyayi'. An important feature of Sangeet Ratnakar is that Pt. Sharngadev has correlated theoretical concepts to their practical usage. He has given the description of Ragas and Talas of his time as well as before his time by calling them 'previously prevalent' and 'presently prevalent'. In this way, this treatise serves as an indicator of the classical music that was prevalent till the thirteenth century.

**Notes****TERMINAL EXERCISE**

1. Why is Sangeet Ratnakar considered as an important treatise?
2. What is the other name for Sangeet Ratnakar and why?
3. Which were the musical authorities preceding Pt. Sharngadev on whose viewpoints he has based his analysis?
4. What is meant by Marga and Deshi and previously prevalent and presently prevalent according to Sangeet Ratnakar?
5. Which are the main musical technical terms upon which the musical analysis in Sangeet Ratnakar Based?

**ANSWERS TO INTEXT QUESTIONS****7.1**

1. Thirteenth century
2. Pt. Sharngadev
3. Svargatadhyaya, Ragavivekadhyaya, Prakeernakadhyaya, Prabandhayaya, Taladhyaya, Vadyadhyaya, Nartanadhyaya
4. Sangeet Ratnakar

7.2

1. Eight
2. The name of his father was Sodhala and he belonged to the family of a revered Brahmin of Kashmir.
3. That which was discovered by Brahma and practiced by Bharat and others is 'Marga' and that which is practiced according to the taste of people of different regions is called 'Deshi' Sangeet.
4. Pt. Sharngadev mentions 22 Shrutis and a total of 19 Svaras including pure (Vikrit) notes.



Notes

5. In the second and third sections of the first chapter, human physiology, omnipresence of Nada, Nada, Shruti, types of Svaras, their caste, deity, sage, metre, Rasa etc., have been discussed.

7.3

10. The second chapter has two sections.
11. Shuddha, Bhinna, Gaudi, Vesara, Sadharani.
12. 264 Ragas
13. The tenfold classification of Ragas has been described in the form of 'Marga' Ragas – Grama Raga, Up Raga, Raga, Bhasha, Vibhasha and Antar Bhasha and 'Deshi' Ragas – Bhashanga, Upanga, Kriyanga and Raganga.

7.4

14. One who composes the verbal text as well as the melodic structure of a composition is called 'Vaggayakara' -
15. 'Uttam gaayak' or a good quality singer should have a good tonal quality, he should be well acquainted with Ragas, Ragangas, Bhashangas, Kriyngas and Upangas. He should have knowledge of Prabandhas, Alapti, command over Gamakas in all registers, Tala, Laya etc.
16. Fifteen

7.5

17. A musical form prevalent during the Ancient period.
18. Dhatus – Udgraha, Melapaka, Dhruva, Abhoga Angas- Svara, Biruda, Tenak, Pada, Pata, Tala.
19. Suda, Ali or Alikrama and Viprakeerna

7.6

20. Tala is the base upon which singing, instrumental music and dance are established.
21. Two sections
22. Five
23. One hundred and twenty

7.7

24. Four types of instruments have been given in Sangeet Ratnakar – Tata, Avanadya, Ghana, Sushir
25. Ek Tantri, Tri Tantri
26. Avanadya – leather covered percussion instruments, Ghana – metallic percussion instruments.
27. Vanshi, Paavika

7.8

28. Natya, Nritya and Nritta

2. Two types of Nritya and Nritya have been mentioned in Sangeet Ratnakar – Tandava and Lasya. Tandava is the frenetic and Lasya is the mellow form created by Shiva and Parvati respectively.
30. Shringara, Hasya, Adbhuta, Raudra, Veer, Karuna, Bhayanaka, Vibhatsa and Shanta.

**Notes****GLOSSARY**

1. Hindustani music – Indian classical music prevalent in Northern India.
2. Carnatic music – Indian classical music prevalent in Southern India.
3. Jati Gana – a musical form prevalent in Ancient period.
4. Shruti – ‘shrutyatiti shruti’, the smallest form in which sound can be heard and recognized.
5. Grama – ‘melah svarasamuhah syat’, a group of notes becomes Grama when Shrutis are distributed specifically, e.g. the seven Svaras are established on 22 Shrutis in Shadja Grama as, Sa-4, Re-3, Ga-2, Ma-4, Pa-4, Dha-3, Ni-2.
6. Murchana – ascending and descending order (usually descending order) of notes in sequences within a particular Grama.
7. Tana – ‘tanantattanah’, spreading of notes or elaborating Raga through notes (present day meaning of Tana is to use notes in high speed at the end or sometimes in between elaboration of Raga)
8. Ragalapa – introductory Alapa of Raga in the beginning.
9. Akshiptika – a term used for musical composition in Ancient period.
10. Previously prevalent – a Raga or Tala prevalent before the period of the treatise.
11. Presently prevalent – a Raga or Tala prevalent during the period of the treatise.
12. Marga Sangeet – that which was discovered by Brahma and practised by Bharat and others.
13. Deshi Sangeet – that which is practiced according to the taste of people of different regions.
14. Grama Raga
15. Upa Raga
16. Raga
17. Bhasha
18. Vibhasha
19. Antar Bhasha

Sharngadev's tenfold classification of Ragas



Notes

20. Bhashanga
21. Upanga
22. Kriyanga
23. Raganga
24. Shuddha — types of Gitis
25. Bhinna
26. Gaudi
27. Vesara
28. Sadharani
29. Vaggeyakara – one who composes the verbal text as well as the melodic structure of a composition.
30. Gandharva – one who knows Margas and Deshi Sangeet.
31. Svaradi – one who knows only Marga Sangeet.
32. Prabandha – musical form prevalent during Ancient period.
33. Udgraha
34. Melapaka — Dhatus of Prabandha
35. Dhruva
36. Abhoga
37. Svara
38. Biruda
39. Tenak — Angas of Prabandha
40. Pada
41. Pata
42. Tala
43. Suda
44. Ali or Alikrama — types of Prabandha
45. Viprakeerna
46. Tata
47. Avanadya — types of instruments
48. Ghana
49. Sushir
50. Natya
51. Nritya — terms for dance
52. Nritta



8

BRIEF STUDY OF CONTENTS OF SANGEET PARIJAT

The 17th Century A.D. musical treatise 'Sangeet Parijat', that has been written in Sanskrit by Pt. Ahobal, is of great importance. Pt. Ahobal analysis of notes is particularly significant, as it paved the way for the establishment of present day notes. Even though theoretically he gives seven pure (Shuddha) and twenty two modified (Vikrit) notes, he establishes seven pure and only five modified notes on the string of a Vina for practical usage. This not only presented scientific parameters to compute frequencies of notes, but also removed notes that were basically the same but with different names. However, his pure scale is similar to present day Kafi.

The importance of this magnificent treatise can be realized from the fact that it was translated into Persian in the year 1724 A.D., a copy of which is available in the Rampur Raza Library, Rampur.

Sangeet Parijat is an expansive work comprising 708 shlokas. It consists of two portions. The first part is the Raga Gita Vichara Kanda and the second part is the Vadya Tala Kanda.



OBJECTIVE

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

- name the two parts of Sangeet Parijat;
- describe the musical concepts as given in Sangeet Parijat;
- explain the contributions in music of Pt. Ahobal;
- describe the impact of Pt. Ahobal's contributions on present day

8.1 CONTENTS OF SANGEET PARIJAT

Sangeet Parijat consists of two parts comprising 708 shlokas. The first part is



Notes

called **Raga Gita Vichara Kanda** and the second part is called **Vadya Tala Kanda**. Raga Gita Vichara Kanda includes Svvara Prakarana (details of Shruti and Svvara), Grama Lakshana (details of Grama), details of Murcchana, Murcchana and Svvara Prastara, Varna Lakshana (details of Varnas), Jati Nirupana (details of Jati and Raga), Raga Prakarana (description of Ragas) followed by details of Prabandha, characteristics of Vaggeyakara, merits and demerits of singing. Vadya Tala Kanda includes the classification of instruments, their description, method of playing, characteristics of instrumentalists, ancient elements of Tala.

8.2 RAGA GITA VICHARA KANDA

8.2A Details of Shruti and Svvara

He begins the Svvara Prakarana with mangalacharana. Further he states that the effect of music is greater than Yajna or charity. He defines music following Pt. Sharngadev, in which vocal, instrumental music and dance are collectively called music. Vocal music has been considered prominent among them.

Differentiating between Shruti and Svvara, he says that the cause of Shruti is in being heard, but it is not separate from the note or Svvara. The difference between a note and Shruti is like a snake and its coil, where the note is the snake and Shruti the coil. He clarifies further that the Shrutis become notes in Ragas and their cause becomes the Raga, so the term ' Shruti ' is appropriate.

After that he describes the twenty two Shrutis. Then he comes to the notes. He has given seven pure and twenty two modified notes, totaling twenty nine. Sa, ma and pa are of four Shrutis, ga, ni of two shrutis and re, dha of three Shrutis each.

He gives various terms like Tivra, Tivratara, Tivratama, Komala, Purva, Sadharana, Kakali and Kaishik for modified notes. Further, he states the four types of notes Vadi, Samvadi, Anuvadi and Vivadi and also Devata, Kul, Jati, colours, Rasa and Rishi of the notes similar to earlier authorities.

He gives two types of music as Margi and Desi. Further, he mentions the origin of Nada from the nerve centre (chakra) located in the heart by the combination of air and fire. Mandra, Madhya and Tara originate from 'Visuddha chakra' of the throat and 'Sahasrasar chakra' of the brain.

8.2B Details of Grama

In Grama Lakshana, Ahobala discusses 'Grama' . He defines it as a group of notes and has referred to three Gramas, namely - Shadja, Madhyama and Gandhara. For the use of Ragas, only two viz - Shadja and Madhyama have been considered sufficient. The Ragas originate from Shadja Grama.

8.2C Details of Murcchana

He discusses 'Murcchana' after Grama Lakshana. He defines it as the ascent and descent of notes within a Grama. Seven types of Murcchana of Shadja Grama have been given. After that, seven types each of Madhyama and Gandhara Gramas have been given according to earlier authorities like Bharata, Sharmgdeva, Matanga and Narada. Therefore, twenty one pure Murcchanas have been given. Their combinations have also been given. Further, he gives the Tanas formed according to Murcchanas.



Notes

8.2D Murcchana and Svara Prastara

He describes the Khanda-Meru method of combining notes in this chapter.

8.2E Varna Lakshana

He enumerates the four types of Varnas, namely - Sthayi, , Arohi, Avarohi and Sanchari in this chapter. In Alankaras, he mentions seven according to Sthayi Varna, twelve according to Arohi, twelve according to Avarohi and thirty eight according to Sanchari Varna.

8.2F Jati Nirupana

In this chapter dealing with Jatis, he gives seven pure Jatis, namely, Shadji, Arshabhi, Gandharvi, Madhyama, Pancami, Dhaivati and Naishadi. Then he mentions the various Gamakas. After that he gives the placement of notes on Vina. Further, he gives five Gitis, namely, Shuddha, Bhinna, Gaudi, Vesara and Sadharani. He gives their characteristics. Then he comes to Ragas. He has given 122 Ragas. He defines Raga as a pleasing combination of notes. Then he gives the time of singing the Ragas.

8.2G Raga Prakarana

In Raga Prakarana, he gives the description of Ragas. In the end, he mentions the ten notes that do not come in use in the given Ragas, leaving the number of notes used to nineteen. However, practically, he has used only seven pure and five modified notes, because most of the other notes have same positions but different names.

8.2H Details of Prabandha

After Raga Prakarana, he discusses Prabandha. He enumerates five parts of Prabandha (he refers to them as Bhagas instead of Dhatus), viz., Udgraha, Melapaka, Dhruva, Antara, Abhoga and six elements or Angas, viz., Pada, Tala, Svara, Pata, Tena and Biruda. He describes the three types of Prabandhas, viz., Suda, Ali and Viprakirna. Thereafter, He explains the characteristics of Vaggeyakara and the merits and demerits of singing.



INTEXT QUESTIONS 8.1

1. When was Sangeet Parijat written?
2. How many pure and modified notes did Pt. Ahobal establish on the string of a Vina ?
3. The pure scale of Sangeet Parijat is similar to which present day scale?
4. How many shlokas are found in Sangeet Parijat ?
5. Which method of combining notes does Pt. Ahobal discuss in Murcchana and Svara Prastara ?
6. Name the four types of Varnas given in Sangeet Parijat.



Notes

7. How many Alankaras does Pt. Ahobal mention according to Sanchari Varna?
8. Name the seven pure Jatis given in Sangeet Parijat.
9. Name the five Gitis given in Sangeet Parijat.
10. How many Ragas have been given in Sangeet Parijat?
11. What are the five parts of a Prabandha according to Sangeet Parijat ?

8.3 VADYA TALA KANDA

In the second portion, Pt. Ahobal discusses the four different types of musical instruments, viz., Tata, Anaddha, Sushir and Ghana. He discusses eight types of Vina in Tata, i.e. stringed instruments, eight types of Anaddha, i.e. percussion instruments, ten types of Sushir, i.e. wind instruments and twelve types of Ghana, i.e. metallic instruments. Thereafter, he describes the tenfold ancient elements of Tala, Tala Dashpranas, viz., Kaal, Marga, Kriya, Anga, Graha, Jati, Kala, Laya, Yati and Prastara.

8.4 CONTRIBUTIONS OF PT. AHOBAL AND THEIR IMPACT ON PRESENT DAY HINDUSTANI MUSIC

Pt. Ahobal contributed immensely towards the shaping of present day Hindustani music by

1. Doing away with unnecessary notes- He had originally mentioned twenty nine notes. However, many of the notes were on the same position with different names. Thus, from his original 7 pure and 22 flat notes, he has used only 7 pure and 5 flat notes in the description of Ragas.
2. Establishing notes on the string of a Vina - Though not in detail, he demonstrated the position of notes through the medium of a string of a Vina.
3. Presenting scientific parameters for computing frequency of notes - Through the practical demonstration of the distance between the notes, the parameters for computing the frequency of notes could be established.



INTEXT QUESTIONS 8.2

12. Name the four types of instruments described by Pt. Ahobal ?
13. How many Vinas has he mentioned?
14. How many percussion instruments has he mentioned?
15. What are the tenfold ancient elements of Tala as given in Sangeet Parijat?
16. How many notes did Pt. Ahobal establish on a string of a Vina ?

17. What was the original number of notes mentioned by Pt. Ahobal ?
18. In what way does Pt. Ahobal provide a means for computing the frequency of notes?
19. How many Gramas does Pt. Ahobal refer to ?

**Notes****WHAT YOU HAVE LEARNT**

Sangeet Parijat of Pt. Ahobal is among the important Sanskrit works on music of the Medieval Period. It serves as a connecting link between the music prevalent in ancient and present times. His analysis of notes is particularly significant in the modern context. His differentiation between Shrutis and notes is unique. He has presented important concepts of music in a systematic and scientific manner.

**TERMINAL EXERCISE**

1. How does Pt. Ahobal differentiate between Shruti and Svara ?
2. Discuss the analysis of notes in Sangeet Parijat. How is it significant in the modern context?
3. Discuss the concept of Grama and Murchana as given in Sangeet Parijat.
4. Discuss Prabandha according to Sangeet Parijat.
5. Explain the contributions of Pt. Ahobal and their impact on present day Hindustani music.
6. Discuss the Vadya Tala Kanda of Sangeet Parijat.

**ANSWERS TO IN TEXT QUESTIONS****8.1**

1. 17th century A.D
2. 7 pure and 5 flat notes
3. Kafi
4. 708
5. Khanda-Meru
6. Sthayi, Arohi, Avarohi , Sanchari
7. 38
8. Shadji, Arsabhi, Gandharvi, Madhyama, Pancami, Dhaivati, Naisadi
9. Shuddha, Bhinna, Gaudi, Vesara, Sadharani
10. 122
11. Udgraha, Melapaka, Dhruva, Antara, Abhoga

**Notes****8.2**

12. Tata, Anaddha, Sushir, Ghana
13. Eight
14. Eight
15. Kaal, Marga, Kriya, Anga, Graha, Jati, Kala, Laya, Yati and Prastara
16. Twelve
17. Twenty nine
18. He demonstrates the distance between notes on the string of a Vina
19. Three

GLOSSARY

1. Madhya - obtained from the throat
2. Mandra - obtained from below the throat
3. Mangalacharana - invocation
4. Nada - sound with regular vibrations
5. Raga - musical mode of Hindustani music
6. Shruti - smallest unit of music that can be heard
7. Svara - note, the form shrutis take upon becoming pleasing and resonant when used in a Raga.
8. Tara - obtained from brain



9

LIFE SKETCH AND CONTRIBUTION OF GREAT ENTITIES IN THE FIELD OF MUSIC

- **Raja Mansingh Tomar**
- **Tansen**
- **Sadarang–Adarang**

Among all fine arts, music, particularly singing, has been considered as the foremost because it is capable of conveying the feeling of the artist to the society without the use of any external medium. From time to time great entities in the field of music have taken birth on this land and shown the way to students of music. Contributions of Raja Mansingh Tomar, Miyan Tansen, Sadarang and Adarang are of such outstanding nature, that their impact will remain for several generations.

Raja Mansingh Tomar of Gwalior was not only a royal patron of music, but himself a musician. Credited to have popularized the Dhrupad form of singing, he was himself adept at singing Dhrupad. He is said to have composed several Dhrupad compositions as well as created Ragas such as Gurjari Todi, Mal Gurjari and Mangal Gurjari. He compiled a book named 'Mankutuhāl' with the help of musicians in his court. Though the original work is no longer available, it was translated into Persian by Faquirullah by the name 'Raga Darpan', which throws light on several aspects of music as prevalent during that time.

One of the nine gems in the court of Emperor Akbar, such is the legend of Tansen that he is said to have brought rain upon singing Raga Malhar and lighted lamps upon singing Raga Deepak. Some Ragas credited to his name are Miyan Ki Todi, Miyan ki Malhar, Darbari and Miyan ki Sarang.



Notes

**OBJECTIVE**

After studying this lesson, learners will be able to:

- identify the renowned musicians and artists;
- explain the contributions in the field of music of great musicians Tansen;
- describe the contribution of Raja Mansingh Tomar in the field of music;
- develop the command on notes

9.1 RAJA MANSINGH TOMAR

The Tomar dynasty ruled over the musically famous city of Gwalior for about a decade. Raja Mansingh Tomar was the most famous king of this dynasty. He ruled over Gwalior from 1486 to 1516. During this period he had to face many enemies, but this brave king protected Gwalior with his valour and armed forces.

9.2 CONTRIBUTION OF RAJA MANSINGH TOMAR IN THE FIELD OF MUSIC

Raja Mansingh's knowledge of music was of a high standard. With the help of proficient singers-musicians of his time (prominent among them being Bakshu, Charjoo, Bhinnu, Dhondee and Pandavi), he compiled a book named 'Mankutuhāl'. This was translated into Persian in 1673 by Faquirullah by the name 'Raga Darpan'. Since the original work is no longer available, Raga Darpan is the only source of information regarding its contents.

According to Faquirullah, six main Ragas have been given in Mankutuhāl, viz- Bhairav, Malkauns, Shri, Megh and Hindol. Five or six Raginis of each Raga have also been given. Ragas have been classified as Audav, Shadav and Sampurna. Apart from that, good and bad characteristics of singers and four types of instruments have also been mentioned.

The qualities of an excellent vocalist have also been given in Mankutuhāl. Thus, an excellent singer and composer should have good knowledge of grammar, Pingal, Alankara, Rasa, Bhava, behaviour in public, vocabulary etc. His attitude should be adjustable according to the art and the particular period. His compositions should



Notes

be extraordinary and unique. Apart from having mastery in singing, instrumental music and dance, he should have good knowledge of Prabandha.

According to Faquirullah and many other modern musicologists, Mansingh is credited with popularizing Dhrupad. He was adept in singing Dhrupad. He himself composed many Dhrupads and patronized this form. His compositions consist of praises of deities and great men as well as eroticism. Since the language used is folk (Braj), they were quite popular among the masses. Today also, many of his Dhrupads are prevalent.

Raja Mansingh also created some new Ragas. Famous among them are Gurjari Todi, Mal Gujari and Mangal Gurjari. He also had an interest in architecture. Prominent buildings created by him include Man Mandir and Gurjari Mahal. After Sikandar, when Ibrahim Lodi took to the throne, he attacked Gwalior in a bid to take over. During this period in 1516, Raja Mansingh lost his life.



INTEXT QUESTIONS 9.1

1. Over which place did Raja Mansingh Tomar rule?
2. Give the duration of Raja Mansingh Tomars' rule.
3. Which book did Raja Mansingh compile?
4. Which form of singing did Raja Mansingh popularize?
5. Name buildings created by Raja Mansingh.

9.3 TANSEN

Which music lover does not know the name of Sangeet Samrat Tansen? There is some controversy regarding the date of birth of Tansen. According to some musicologists, Tansen was born in 1506 in a small village called Behat situated twenty eight miles away from Gwalior. According to Abul Fazal, the writer of 'Akbarnama' and 'Ain-e-Akbari', Tansen died on April 26, 1589 in Agra. Hence, Tansen died at the age of about 83 years.

It is said that the name of Tansen's father was Makrand Pande. He was a Hindu. He named his son as Tanna Mishra, Trilochan, Tannu or Ram Tanu.

Tansen received his elementary education from his father, Makrand Pande. Since childhood itself, Tansen had an interest in music. It is believed that Tansen learnt music from the famous saint singer of that time, Swami Haridas of Vrindavan. According to one source, Mohammad Shah adil Alias Abdali had also been Tansen's teacher. According to some musicologists, Tansen received his training in music in Gwalior, which was an important center of music of that time. Even through there



Notes

might be different views regarding these details, there are no two views about his being a great artist.

Three names are worth mentioning among the royal courts from where he received patronage. They are :

1. Mohammad Shah Adil of Suri dynasty.
2. Ramchandra Vaghela of Reevan
3. Mughal emperor Akbar

Tansen was one of the nine gems of the court of Akbar where he stayed till the end and died in 1589.

9.4 CONTRIBUTION OF TANSEN IN THE FIELD OF MUSIC

Tansen composed several Dhrupads, the subject matter of which ranged from praise of deities to technical terms of music. Tansen wrote several Dhrupads in praise of Ramchandra Vaghela and emperor Akbar. Among the four Banis of Dhrupad prevalent during that time – Khandar, Nauhar, Dagar and Govarhar, Tansen is believed to have initiated the Govarhar Bani. Some Ragas that have the prefix ‘Miyān’ before their names are associated with Tansen, e.g, Miyān ki Sarang, Miyān Malhar, Miyān ki Todi etc. Apart from these, it is believed that he popularized Darbari Kanhada.

Tansen had four sons, Hamirsēn, Suratsēn, Tantarang Khan and Bilas Khan, Tansen’s daughter Saraswati was married to Mishri Singh. The generations from his son were Dhrupad singers and Rababiye, while generations from his daughter were Binkars. One of the greater singers of his time, his name will remain immortal like a pole star in the musical sky.



INTEXT QUESTIONS 9.2

6. Near which city was Tansen’s place of birth?
7. In which form of singing was Tansen proficient?
8. In which year did Tansen’s death take place?
9. Tansen was one of nine gems in whose court?

9.5 SADARANG-ADARANG

Music lovers must have heard the name ‘sadarangeele mohammad shah’ or ‘mohmmadsa rangeele’ in several compositions of the Khayal form of singing in Hindustani music. The real name of Muhammad Shah was Roshan Akhtar, but he was known as Muhammad Shah Rangeele. He ascended the throne of Delhi on 28 September 1719. In 1748, Nadir Shah attacked Delhi and defeated him. He died that same year.



Notes

Politically, Muhammad Shah was inexperienced, therefore he could not bring stability during his rule. However, his rule was important in the context of music. His court Vina player, Niyamat Khan or Nemat Khan, also known as 'Sadarang' immortalized his name in the world of music.

Murakka-I-Delhi of Dargah Kuli Khan was written between 1737 and 1741. It refers to the state of Delhi during that time, its musical gatherings, artists and musicians. According to Dargah Kuli Khan, the name of Niyamat Khan or Nemat Khan's father was Parmol Khan. Nemat Khan was born during the reign of Aurangzeb (1659 to 1707)

The reign of Mughal emperor Muhammad Shah was from 1719 to 1748. Though he was not very successful politically, his special interest in music has made him immortal. Sadarang was his court musician. His real name was Niyamat Khan or Nemat Khan. According to Murakka-I-Delhi of Dargah Kuli Khan, Adarang was his nephew. His real name was Feroz Khan. He got married to Sadarang's daughter. In this way, he was Sadarang's nephew, student and son-in-law.

Sadarang was a great composer and Vina player. Though the Khayal form of singing had come into being, they were responsible for popularizing it. To please the emperor, Sadarang composed thousands of compositions of Khayal and included the name of the emperor along with his pen name 'Sadarangeele'. Thus, the words 'Mohmmdsa rangeele' or 'Sadarangeele mohammad shah' are found in his compositions. Their compositions are available in Braj, Rajasthani, Purabi Hindi and also Punjabi language, with a subject matter of a wide range and a beautiful use of different Talas like Tilwada, Jhumra, Ada ChauTala, EkTala, ChaurTala, TeenTala etc. Some examples of Sadarang's compositions are given below-

1. Composition in Raga Megh set to JhapTala

Sthayi – Garaj ghata ghan
kare ri kare
pavas ritu aayi
dulhan man bhave

Antara – Ren andheri
bijari daraave
sadarangeele mohammad sa
piya ghar nahee

2. Composition in Raga Bihag set to TeenTala

Sthayi – Balam re more man key
chite hovan de re hovan de re meet piyarva



Notes

Antara – Sadarang ji na jaavo bidesva
sukh neendariya sovan de re

He had great command over expressing feelings through notes. He was so involved in music that every month he used to hold a musical gathering which was attended by landlords, prominent citizens and artists alike. Adarang was also a singer and Vina player of great calibre. He created compositions of the forms Dhrupad, Khayal and Tarana. His compositions were endowed with spiritual and philosophical sentiments. For example, the composition in Raga Miyan Malhar in Ektal given below-

Sthayi – karim naam tero tu saheb sattar

Antara – dukh dalidra dur kije, sukhd deho saban ko, adarang binati karat
sun leho kartar.

Similarly, the following composition in Raga Desi in Teental :-

Sthayi – sanchi kahat hai adarang yeh, nadi naav sanjog

Antara – kaun kisi ke aave jaave, dana paani kismat laave
yahi kahat sab log

Their compositions had a certain complexity, maturity and an effortless flow gained through experience. Sadarang and Adarang both popularized and taught the form of khayal to students. As a result, more singers of that period adopted this form of singing. Though they created several compositions of Khayal, they themselves sang Dhrupad. Even today, their compositions are sung by all Gharanas with great respect. Thus, Sadarang and Adarang were responsible for the rise of Khayal form of singing.



INTEXT QUESTIONS 9.3

10. What was the real name of Sadarang?
11. What was the real name of Adarang?
12. Niyamat Khan was proficient in playing which instrument?
13. Niyamat Khan is famous for creating compositions in which form of Hindustani music?

9.6 CONTRIBUTION OF SADARANG – ADARANG IN THE FIELD OF MUSIC

The fame of Niyamat Khan in the court of Muhammad Shah Rangeele was at its peak. Muhammad Shah himself was a good musician. According to Murakka-I-Delhi, Niyamat Khan has been called an unparalleled Vina player. Niyamat Khan composed many Khayals. He also contributed to the training of female singers in the court in his compositions. In the music world, Niyamat Khan is known by the name of Sadarang. Dargah Kuli khan himself got the opportunity to attend his musical session.

Nemat or Niyamat Khan used to add the name of emperor Muhammad Shah in his compositions as a form of praise. He used to add the emperor's name either before or after his pen name 'Sadarang'. In this way, 'Sadarangeele Mohmmad Shah' or 'Mohmmadsa rangeele' is found written in his compositions.

It is said that later, other artistes also created new compositions of Khayal and added the name 'Sadarangeele' to them. In this way, several Khayals were created in the name of 'Sadarang'.

Along with Sadarang, some compositions also contain the name of Adarang. According to Murakka-I-Delhi, he was Sadarang's nephew. The real name of Adarang was Feroz khan. That is, the pen name of Feroz khan was 'Adarang'. Adarang was also a singer of great calibre and an established Vina player. Adarang was married to Sadarang's daughter, therefore he was Sadarang's nephew, student and son-in-law. Sadarang and Adarang composed beautiful khayals that are as popular today as they were during their time. Some of their khayal compositions are available in Punjabi also. In this way, 'Sadarang', 'Adarang', immortalized the name of their emperor along with their own.



INTEXT QUESTIONS 9.4

14. In what way is the name of the emperor given in the compositions of Sadarang-Adarang?
15. In which languages are their compositions available?
16. How was Adarang related to Sadarang?
17. Sadarang – Adarang themselves were proficient in which form?



Notes



Notes

**WHAT YOU HAVE LEARNT**

The contribution of great musicians like Raja Mansingh Tomar, Tansen and 'Sadarang-Adarang' cannot be forgotten. The music world will forever be indebted to such great entities. It is the duty of the new generation of students and teacher to work towards preserving this venerable heritage and giving Hindustani music a respectful place in society through inspiration from the lives of these musicians.

**TERMINAL EXERCISE**

1. What is the contribution of Raja Mansingh Tomar in the field of music? Write in detail.
2. Which were the royal courts that gave patronage to Tansen. State.
3. Mention some of the compositions created by 'Sadarang'.
4. In which royal court did Sadarang get fame?

**ANSWERS TO INTEXT QUESTIONS****9.1**

1. Gwalior
2. 1484 to 1516
3. Mankutahal
4. Dhrupad
5. Man Mandir, Gurjari Mahal

9.2

6. Gwalior
7. Dhrupad
8. 1589
9. Akbar

9.3

10. Nemat khan or Niyamat khan
11. Feroz khan
12. Vina
13. Khayal

9.4

14. ‘Sadarangeele mohmmadshah’ or ‘Mohmmadsa rangeele’
15. Braj, Rajasthani, Purabi, Hindi and Punjabi
16. Adarang was Sadarang’s nephew, student and son-in-law
17. Veena Playing

SUGGESTED ACTIVITY

1. Students should go to a good Guru to receive regular training in classical music. This will benefit them.
2. Wherever there is a music concert, they should not miss the opportunity to listen. Apart from that listen to good cassettes or C.Ds of classical, semiclassical and light music. This will also improve their knowledge in the field of music.



Notes



10

PIONEERS OF HINDUSTANI MUSIC

- Pt. Vishnu Narayan Bhatkhande and
- Pt. Vishnu Digambar Paluskar

Modern day Hindustani music in its present form owes its existence primarily due to the pioneering work of two great names in the field of music, the two Vishnus – Pt. Vishnu Narayan Bhatkhande and Pt. Vishnu Digambar Paluskar. Both contributed significantly towards the setting up of proper institutions for the growth and developed of music and played an important role in popularizing music among the masses. Together they were responsible for re-establishing the theoretical aspect of Hindustani music and its co-ordination with practical music.

Major contributions of Pt. Bhatkhande include classification of Ragas into Thatas, interpretation of time theory, notation system, editing and publishing of Sanskrit works relating to music, establishment of music institutions and writing of several books and articles. Pt. Paluskar's contributions include re-invention of compositions to include the element of bhakti and devotion in place of derogatory words, establishing of music institutions, notation system and writing of several books and articles on music.

Due to the continuous efforts of the two towering personalities of the Hindustani music world, various compositions and ancient Sanskrit texts related to music could be published, otherwise they could have been lost in due course of times.



OBJECTIVE

After studying this lesson, the learner would be able to :

- explain the contributions of Pt. Bhatkhande;
- explain the contributions of Pt. Paluskar;



- explain the role of Pt. Bhatkhande and Pt. Paluskar in shaping present day Hindustani music;
- describe of Pt. Bhatkhande and Pt. Paluskar to role popularizing Hindustani music among masses;
- express the impact of Pt. Bhatkhand's efforts on present day in the field of music.

Notes

10.1 Pt. VISHNU NARAYAN BHATKHANDE (1860-1936 A.D)

Born on August 10, 1860 A.D, Pt. Vishnu Narayan Bhatkhande was trained as a lawyer. However, his real calling was music. Considered as the architect of present day Hindustani music, he took various initiatives to ensure the growth and development of music. His contributions were of such enormous proportions, that they were enough to start a renaissance of Hindustani music.

10.2 CONTRIBUTIONS OF PT. BHATKHANDE

Some major contributions of Pt. Bhatkhande are as follows:

10.2.1 Classification of Ragas into Thatas

One of the most important contributions of Pt. Bhatkhande in the field of Hindustani music was the classification of Ragas into ten Thatas. The names of 10 thatas are as follows:

1. Yaman
2. Bilawal
3. Khamaj
4. Bhairav
5. Purvi
6. Marwa
7. Kafi
8. Asavari
9. Bhairavi
10. Todi

10.2.2 Interpretation of time theory of Ragas

Another significant contribution of Pt. Bhatkhande is his interpretation of the traditional time theory of Ragas. He uncovered a very systematic method to assign specific time periods to Ragas based on the type of notes. Through his ingenious method, an otherwise complicated time theory of Ragas became more comprehensive and simpler to grasp.

10.2.3 Bhatkhande Notation System

He devised a system of notation to aid learning and keeping a record of musical compositions. During Bhatkhande's time, music was taught as an oral tradition. Compositions were not easily accessible. Musicians treated compositions as their



Notes

personal property and were unwilling to part with them. Pt. Bhatkhande compiled about 1,200 compositions in six parts of the Kramik Pustak Malika series. Originally in Marathi, the series contains a treasure of 'Gharanedar' compositions as well as description of Ragas with note elaboration in the Bhatkhande system of notation.

10.2.4 Editing and publication of rare Sanskrit works relating to music

Pt. Bhatkhande was responsible for the editing and publication of various ancient and rare Sanskrit works relating to music, which might otherwise have been destroyed or lost with the passage of time.

10.2.5 Establishment of music institutions

He realized the need to institutionalize training in Hindustani music and established the Madhava Sangit Vidyalaya (1918 A.D) in Gwalior and Marris College of Music (1923 A.D) in Lucknow.

10.2.6 Books and articles

He wrote several books and articles covering various aspects of Hindustani music during his life time. Some of them are given below:

1. Srimallaksya Sangitam - Sanskrit
2. Abhinav Raga Manjari - Sanskrit
3. Abhinav Tala Manjari - Sanskrit
4. Hindustani Sangit Paddhati (in four parts) - Marathi (Translation in Hindi as Bhatkhande Sangit Shastra)
5. Kramik Pustak Malika (in six parts) - Marathi (Translation in Hindi)
6. Svara Malika - Book of notations using Gujarati characters
7. Geet Malika - Journal consisting of musical compositions
8. A comparative study of music systems of the 15th, 16th, 17th and 18th centuries (English and Hindi)



INTEXT QUESTIONS 10.1

1. When was Pt. V.N.Bhatkhande born? For what vocation was he trained?
2. What was one of the most important contributions of Pt. Bhatkhande in the field of Hindustani music?
3. In what manner was music taught during Pt. Bhatkhande's time?
4. How many compositions did Pt. Bhatkhande compile in the Kramik Pustak Malika series?
5. Name the institutions established by Pt. Bhatkhande.



Notes

10.3 PT. VISHNU DIGAMBAR PALUSKAR (1872-1931 A.D)

Born on August 18th, 1872 A.D, Pt. Vishnu Digambar Paluskar lost his eyesight during childhood. As a result, he could not continue with regular studies and went to Miraj to learn music under the tutelage of Pt. Balkrishna Bua Icalakaranjkar of Gwalior Gharana. During his time, musicians were not given due respect in society. He took it upon himself to change the situation of musicians and spent his entire life propagating and popularizing music. Later, he was afflicted with paralysis and died in 1931 A.D

10.4 CONTRIBUTIONS OF PT. PALUSKAR

Some major contributions of Pt. Paluskar are as follows:

10.4.1 Re-invention of compositions to include Bhakti

In his lifetime, a degradation had occurred in the standard of words used in compositions. Owing to this, there was a general lack of respect for musicians and music. He set out to change this situation by including words with Bhakti, i.e. devotional sentiments in compositions.

10.4.2 Establishment of music institutions

Like Pt. Bhatkhande, Pt. Paluskar also felt the need for proper institutions to impart training in Hindustani music. He established the first music institute at Lahore in 1901 A.D called Gandharva Mahavidyalaya. Later, in 1908 A.D, he opened another branch of the institute at Mumbai. Today also, his students are operating various branches of the institute all over India.

10.4.3 Paluskar Notation System

He has a notation system for Hindustani music to his credit called the Paluskar Notation System. The system is still followed in various branches of Gandharva Mahavidyalaya and in books such as the Raga Vigyan series.

10.4.5 Books and articles

He wrote about fifty books during his lifetime and also started a journal 'Sangeetamrt Pravah'. Some of the books that he wrote are as follows:

1. Sangeet Bal Prakash
2. Bal Bodh
3. Raga Pravesh (20 parts)
4. Sangeet Shikshak
5. Mahila Sangit



Notes

**INTEXT QUESTIONS 10.2**

6. When was Pt. Vishnu Digambar Paluskar born ?
7. From whom did he learn music in Miraj ?
8. What was the name of the first music institute established by Pt. Paluskar at Lahore in 1901 ?
9. Name a journal started by Pt. Paluskar.

10.5 IMPACT OF THE EFFORTS OF PT. BHATKHANDE AND Pt. PALUSKAR ON PRESENT DAY HINDUSTANI MUSIC

The efforts of Pt. Bhatkhande and Pt. Paluskar resulted in popularizing Hindustani music among masses. Earlier, a student who wished to learn Hindustani music had to spend many years just to appease musicians. Musicians imparted training according to their own whims and fancies. They treated musical compositions as their private property.

Through the efforts of these two pioneers of Hindustani music, musical compositions became accessible to the masses. With the opening of the institutions, students could learn music in a proper academic environment. They could later specialize under able musicians. Owing to the efforts of Pt. Bhatkhande and Pt. Paluskar, Hindustani music underwent a Renaissance and received its rightful place in society.

**INTEXT QUESTIONS 10.3**

10. Whose efforts resulted in popularizing Hindustani music among masses?
11. Earlier, a student who wished to learn Hindustani music had to spend many years doing what?
12. Who made musical compositions accessible to the masses ?
13. How did students benefit with the opening of institutions?
14. Through whose efforts did Hindustani music receive its rightful place in the society ?

**WHAT YOU HAVE LEARNT**

Both Pt. Vishnu Narayan Bhatkhande and Pt. Vishnu Digambar Paluskar are pillars of modern day Hindustani music. They devoted their entire lives for the

growth and development of Hindustani music. They were responsible for promoting and popularizing music by establishing music institutions in different parts of India. Their efforts resulted in triggering off a movement for the revival of Hindustani music.



Notes

**TERMINAL EXERCISE**

1. In what way are Pt. Vishnu Narayan Bhatkhande and Pt. Vishnu Digambar Paluskar responsible for shaping present day Hindustani music?
2. Describe the contributions of Pt. Bhatkhande.
3. Describe the contributions of Pt Paluskar.
4. Explain their role in popularizing Hindustani music among masses.
5. Write the impact of the efforts of Pt. Bhatkhande and Pt. Paluskar on present day Hindustani music.

**ANSWERS TO IN TEXT QUESTIONS****10.1**

1. Pt. Bhatkhande was born on August 10th, 1860 A.D. He was trained to become a lawyer
2. One of the most important contributions of Pt. Bhatkhande in the field of Hindustani music was the classification of Ragas into ten Thatas
3. Music was taught as an oral tradition during Pt. Bhatkhande's time
4. He compiled 1,200 compositions in the Kramik Pustak Malika series
5. Madhava Sangeet Vidyalaya (1918 A.D) in Gwalior, Marris College of Music (1923 A.D) in Lucknow

10.2

6. Pt. Paluskar was born on August 18th, 1872 A.D
7. He learnt music from Pt. Balkrishna Bua Icalakaranjekar of Gwalior Gharana in Miraj
8. Gandharva Mahavidyalaya
9. Sangeetamrt Pravah

10.3

10. Pt. Bhatkhande and Pt. Paluskar

**Notes**

11. Earlier, a student who wished to learn Hindustani music had to spend many years just to appease musicians
12. Pt. Bhatkhande and Pt. Paluskar
13. With the opening of institutions, students could learn music in a proper academic environment
14. Pt. Bhatkhande and Pt. Paluskar

GLOSSARY

1. Gharanedar - Belonging to Gharanas or Schools of Khayal style of Hindustani music on the basis of Guru - Shishya Parampara and their acceptance in generation to generation.
2. Notation system - A system of written symbols representing various aspects of a musical composition, such as notes, words and elements of Tala.
3. Oral tradition Training by word of mouth from one generation to another.
4. Ragas - Musical modes of Hindustani music.
5. Renaissance - Revolutionary revival, as in the case of 14-15th century European art and literature.
6. Thatas - Generic group of seven notes in ascending order.

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 marks

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
Theory			
I.	General Musicology	48	20
II.	Brief history of Hindustani Music (Ancient and Medieval)	36	10
III.	Pioneers of Hindustani Music	36	10
Practical			
IV	Hindustani Classical Music	35	30
V	Tala and Alankaras	45	15
VI	Non Classical Music	40	15
	Total	240	100

Scheme of Studies

Theory

Marks - 40

Module – 1 General Musicology

Marks - 18

Approach : The module aims at familiarizing learners with the meaning and definition of Hindustani music. The elements of Raga and Tala, study of forms and Notation system constitute the main content areas of this module. In this module the lessons are as follows:

Lesson 1. Introduction of Hindustani Music (Basic Terms)

(Sangeet, Nada, Shruti, Svara, Saptak, Varna, Alankara etc.)

Lesson 2. Elements of Raga

(Thata, Raga, Aroha, Avaroha, Pakad, Vadi, Samvadi, Gayan Samay and Jati)

Lesson 3. Elements of Tala

(Matra, Laya, Bol, Theka, Vibhag, Sam, Khali and Tali)

Lesson 4. Study of Forms

Dhrupad and Dhamar

Lesson 5. Notation System of Hindustani Music

(various signs, symbols and method of writing notation of various composition and Talas according to Bhatkhande notation system).

Module – 2 Brief history of Hindustani Music (Ancient and Medieval periods)

Marks - 10

Approach: The history of Indian music originates from the Vedic era. This module deals with the history of Hindustani music in the Ancient and the Medieval periods. The lessons are as follows:

Lesson 6. Brief study of Music in Vedas with special reference to the Sama Veda.

Lesson 7. Brief introduction to Sangeet Ratnakar.

Lesson 8. Brief study of the contents of Sangeet Parijat.

Module – 3 Pioneers of Hindustani Music

Marks - 10

Approach: The main aim of this module is to acquaint the learners with the great personalities of Hindustani music who have contributed to take this form of music to glorious heights. In this module the following lessons are included:

Lesson 9. Life sketch and contribution of great entities in the field of music (Mansingh Tomar, Tansen, Sadarang - Adarang)

Lesson 10. Pioneers of Hindustani music

- Pt. Vishnu Narayan Bhatkhande and
- Pt. Vishnu Digambar Paluskar

QUESTION PAPER DESIGN

Subject :- Hindustani Music

Class : Secondary Level

Paper : Theory

Marks : 40

Duration : 2 Hrs.

1. Weightage by objectives

<i>Objectives</i>	<i>Marks</i>	<i>Percentage of Total Marks</i>
Knowledge	15	35%
Understanding	10	25%
Application	10	25%
Skill	5	15%
	40	100%

2. Weightage by type of questions

<i>Types of Question</i>	<i>No. of Question</i>	<i>Total</i>	<i>Estimated time a candidate is expected</i>
Long answer type question	3	$3 \times 5 = 15$	18 min each = 54 mins
Short answer type question	8	$8 \times 2 = 16$	6 min each = 48 mins
Very short answer type question	5	$5 \times 1 = 5$	2 min each = 10 mins
Multiple Choice Question	4	$4 \times 1 = 4$	2 min each = 8 mins
	20	40	120 Min.

3. Weightage by content

<i>S.No.</i>	<i>Units/Sub-units (Pl. Specify)</i>	<i>Marks</i>
1.	General Musicology	18
2.	Brief History of Hindustani Music	12
3.	Pioneers of Hindustani Music	10
	Total	<u>40</u>

2. Difficulty level of the question paper

<i>Level</i>	<i>%age of Mark given</i>
Difficulty (can be attempted by top students)	15%
Average (can be attempted by students who have regularly studied the materials but may not have given sufficient time to writing)	60%
Easy (can be attempted satisfactorily by students who Have gone through the study materials)	25%

Sample Question Paper

Time : 2 Hrs.

Marks : 40

Note : Attempt all questions

The question having 1 mark should be answered in about 15 words.

The question having 2 marks should be answered in about 30 words.

The question having 5 marks should be answered in about 50 words.

1. 'Bani' of Dhrupad initiated by Miya Tansen is _____. (1)
(i) Govarhar (ii) Alankar (iii) Dagar (iv) Khandar
2. The following notes are fixed or 'Achal' _____. (1)
(i) Ma (ii) Sa (iii) Ga (iv) Ni
3. The symbol for Khali according to Bhatkhande system of notation is _____. (1)
4. 'Niyamat Khan' was the real name of _____. (1)
(i) Adarang (ii) Sadarang (iii) Tansen (iv) Feroz Khan
5. Mention four types of instruments described by Pt. Ahobal? (1)
6. Mention the category of any two of the following instruments as given by Pt. Sharngadev: _____. (1)
(i) Flute (ii) Vina (iii) Cymbals (iv) Pakhawaj
7. Write the name of Talas used in Dhrupad. (1)
8. What is Laya? How many types of Laya are there in Indian Music. (1)
9. Identify a Raga from your syllabus belonging to one of the ten Thatas of Bhatkhande? Give its Aroha and Avaroha. (1)
10. Give the Theka of any two of the following :
(i) Teen Tala (ii) Kaharwa (iii) Dadra (iv) Ek Tala (2)
11. Write the meaning of Arohi and Avarohi Varna? (2)
12. Identify a Tala that has two Khalis. Write the Theka of the Tala? (2)
13. Define any two of the following : (2)
(i) Matra (ii) Svara (iii) Saptak

14. Define 'Shruti' according to Sangeet Ratnakar. What are the different view points regarding the number of Shrutis? (2)

Or

What is 'Thata' ? Give the names of ten Thatas.

15. What were the basic three notes of Sama Gana called? Give their musical meaning. (2)
16. What do you understand by 'Marg' and 'Deshi' Sangeet? Analyse Pt. Sharagadev's viewpoint on 'Marg' and 'Deshi' Sangeet. (2)
17. Which form of singing did Raja Mansingh Tomar popularize. Name the book compiled by him. What was the real name of Adarang and Sadarang. The name of which king is mentioned in their compositions. (2)
18. Identify a Raga of your syllabus in which the notes 'Ga' and 'Ni' are Komal. Write the Sthayi using the Bhatkhande system of notations. Also write two Alaps. (2)
19. Describe the evolution of Svaras from the initial three to seven with reference to Sama Veda. (5)

Or

Write a brief note on 'Pt. Ahobal's contribution to Hindustani music with reference to the pure and modified notes that he established on the string of a Vina.

20. "Pt. Bhatkhande popularized Hindustani classical music amongst masses". Explain. (5)

Or

What was the impact of the contribution of Pt. Vishnu Digambar Paluskar to Hindustani music.

MARKING SCHEME

SUBJECT : HINDUSTANI MUSIC

Q.No.	Expected Answer	Distribution of Marks	Total Marks																																				
1.	Govarhar Bani	1	1																																				
2.	The fixed note is – sa	1	1																																				
3.	Symbol for Khali according to Bhatkhande system is ‘0’	1	1																																				
4.	Niyamat Khan was the real name of Sadarang.	1	1																																				
5.	Four types of instruments : Tata, Anaddha, Sushir and Ghana.	$\frac{1}{4}+\frac{1}{4}+\frac{1}{4}+\frac{1}{4}$	1																																				
6.	Flute – Susheer Vadya, Veena – Tata Vadya and Cymbals – Ghana Vadya, Pakhawaj, Avanaddha Vadya	$\frac{1}{2}+\frac{1}{2}$	1																																				
7.	Talas used in Dhrupad : ChauTala, Matta, Brahma, Lakshmi, Sool, Teevra etc.	1	1																																				
8.	Laya is the tempo of a musical piece. Three types of Laya : Vilambit, Madhya and Drut.	$\frac{1}{2}+\frac{1}{2}$	1																																				
9.	Raga Bhairav and write Aroha and Avaroha of the Raga	1+1	2																																				
10.	Theka of Teen Tala	1+1	2																																				
11.	Example of Arohi Varna	1																																					
	Example of Avarohi Varna	1	2																																				
12.	<p>Ektaal 12 Matras</p> <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="text-align: center;">1</td> <td style="text-align: center;">2</td> <td style="text-align: center;">3</td> <td style="text-align: center;">4</td> <td style="text-align: center;">5</td> <td style="text-align: center;">6</td> <td style="text-align: center;">7</td> <td style="text-align: center;">8</td> <td style="text-align: center;">9</td> <td style="text-align: center;">10</td> <td style="text-align: center;">11</td> <td style="text-align: center;">12</td> </tr> <tr> <td style="text-align: center;">Dhin</td> <td style="text-align: center;">Dhin</td> <td style="text-align: center;">Dhage</td> <td style="text-align: center;">Tirakita</td> <td style="text-align: center;">Tu</td> <td style="text-align: center;">Na</td> <td style="text-align: center;">Kat</td> <td style="text-align: center;">Ta</td> <td style="text-align: center;">Dhage</td> <td style="text-align: center;">Tirakita</td> <td style="text-align: center;">Dhie</td> <td style="text-align: center;">Na</td> </tr> <tr> <td style="text-align: center;">X</td> <td></td> <td style="text-align: center;">0</td> <td style="text-align: center;">0</td> <td style="text-align: center;">2</td> <td></td> <td style="text-align: center;">0</td> <td></td> <td style="text-align: center;">3</td> <td style="text-align: center;">3</td> <td style="text-align: center;">4</td> <td></td> </tr> </table>	1	2	3	4	5	6	7	8	9	10	11	12	Dhin	Dhin	Dhage	Tirakita	Tu	Na	Kat	Ta	Dhage	Tirakita	Dhie	Na	X		0	0	2		0		3	3	4		1+1	2
1	2	3	4	5	6	7	8	9	10	11	12																												
Dhin	Dhin	Dhage	Tirakita	Tu	Na	Kat	Ta	Dhage	Tirakita	Dhie	Na																												
X		0	0	2		0		3	3	4																													

Q.No.	Expected Answer	Distribution of Marks	Total Marks
13.	Definition of any two from Matra, Svara and Saptak. Matra – Matra is the beat.	1	1
14.	Definition of Shruti according to Sangeet Ratnakar ‘Shravanacchrutayo matah’ i.e. which can be heard is Shruti. Different view points regarding the number of shrutis i.e. 22, 66 and infinite <i>Or</i> Thata – There are seven Shuddha and five vikrit svaras in a saptak. A set of seven chosen notes out of these twelve notes forms a Thata. There are ten generally accepted thaats: 1. Bilawal 2. Khamaj 3. Kafi 4. Asavari 5. Bhairavi 6. Bhairav: 7. Kalyan 8. Marwa: 9. Purvi: 10. Todi:	1 1 1	2 2
15.	The basic three notes of Sama Gana : Udatta, Anudatta and Svarita. Their musical meaning Udatta denoted high, Anudatta denoted low and Svarita was a combination of high and low pitch.	1+1	2
16.	Marga Sangeet – That which was discovered by Brahma and first practiced by Bharat in the audience of Lord Shiva : Desi Sangeet — The Sangeet comprising of Gitam Vadyam and Nrityam for the entertainment of people according to their taste.	1+1	2
17.	Dhrupad form The book -Mankutuhhal The real name -Niyamat Khan & Firoz Khan The king -Muhammad Shah	$\frac{1}{2}+\frac{1}{2}+\frac{1}{2}+\frac{1}{2}$	

Q.No.	Expected Answer	Distribution of Marks	Total Marks
18.	Raga Kafi in which the notes Ga and Ni Komal. Sthayi Guni gavat kafi raga Kharahar priya mela janit Komal ga ni ujwal par sur Pancham vadi Sadh Two Alaps 1. Sa Sa Re Re <u>Ga</u> <u>Ga</u> Ma Pa - - - Pa <u>Ga</u> Re Ni 2. Re Re <u>Ga</u> <u>Ga</u> Ma Ma Ma Pa Dha <u>Ni</u> Dha Pa Ma <u>Ga</u> Re Ni Sa - -	1 2 2 2½ 2½	5 5
19.	Description of the evolution of Sama Vedic Svaras from three : Udatta, Anudatta and Svarita to seven : Krushta, Prathama, Dvitiya, Tritiya, Chaturtha, Mandra and Atisvariya. Relation to Laukik Svaras <i>Or</i> Contribution of Pt. Ahobal to Hindustani music : Removing unnecessary notes in practical description of Ragas from his original 29 notes to 12. Establishing notes on the string of a Vina and thus, giving scientific parameters for computing frequency of notes.	2½ 2½ 2½ 2½	5 5
20.	Explanation of the role of Pt. Bhatkhande in popularizing Hindustani classical music amongst masses 1. Re-establishing of theoretical aspect of Hindustani music and its co-ordination with practical music, setting up of proper institutions for the growth and development of music. 2. Publishing and editing of various rare Sankrit works related to music. He compiled several composition in his own system of notation. <i>Or</i> Discussion of the impact of the contribution of Pt. Vishnu Digambar Paluskar to Hindustani music : 1. Re-invention of compositions to include Bhakti and establishment of music institutions. 2. Paluskar notation system and publishing of books and articles.	2½ 2½ 2½ 2½	5 5

Final Fold and seal

First Fold

Feed back on Lessons

Lesson No.	Lesson Name	Was the Content			Was the language		Were the Illustrations		What you have learnt is			
		Easy	Difficult	Interesting	Confusing	Simple	Complex	Useful	Not Useful	Very helpful	Somewhat helpful	Not Helpful
1.												
2.												
3.												
4.												
5.												
6.												
7.												
8.												
9.												
10.												

Fourth Fold

Dear learner,
 You must have enjoyed going through yours course books.
 It was our endeavor to make the study material relevant,
 interactive and interesting. Production of course books is a
 two way process. Your feedback would help us improve the
 study material. Do take a few minutes of your time and fill-
 up the feedback form so that an interesting and useful study
 material can be made.
 Thank you
 Course Co-ordinator
 Performing Arts Education

Third Fold

Feed back on Questions

Lesson No	Lesson Name	Intest Questions		Terminal Questions		
		Useful	Not useful	Easy	Diff.	V.diff.
1.						
2.						
3.						
4.						
5.						
6.						
7.						
8.						
9.						
10.						

Second Fold



Yours suggestion

Did you consult any other book to study in the field of Hindustani Music?

Yes/No

If yes, give reason for consulting it.

Name: _____

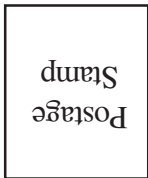
Subject: _____

Enrolment No: _____

Book No.: _____

Address: _____

**Course Coordinator,
Performing Arts Education
National Institute of Open Schooling
A-24-25, Institutional Area
Sector-62, NOIDA (U.P.), Pin-201309**



No Enclosures allowed