Swaranjali Music School
स्वरांजली संगीत शाला

Syllabus for practical Vocal and Theory Exams
ABGMVM - Akhil Bharatiya Gandharva Mahavidyalay Mandal – India
abgmvm.org

Visharad Pratham Syllabus - 2006

Total Points: 400, Minimum needed for passing: 180,

Practical – Total 250 points. (minimum needed for passing : 128)
Oral practical exam – 50 minutes :– : 200 points; Stage performance 20 – 30 minutes: 50 points
Only taanpuraa and tablaa will be used for oral exams. Harmonium is not allowed.

Theory – 150 (minimum needed for passing : 52)
Written exam # 1: 3 hours : 100 points (minimum needed for passing : 35)
Written exam # 2: 2 hours : 50 points (minimum needed for passing : 17)

Theory Syllabus:

Written exam paper # 1:

1. Detailed information of raagaas from syllabus and study similarities and differences between raagaas with examples. Recognize raagaas from cluster of swar and improvise further.

2. Detailed (comprehensive) study of all taal starting from first exam. Learn to write all taal in Paluskar and Bhatkhande lipi (notation type or script).
   Ability to write all taal from syllabus in dugun and chougun in both notation systems.
   Added focus on following taal for this exam: Aaadaachoutaal, 2. Jhumraa, 3. Deepchandi, 4. Panjabee

3. Ability to write notation for all bandish and vilambit khyaal (compositions) in both swarlipi (Paluskar and Bhatkhande).

4. Detailed interpretation of modern aalaap singing and ancient aalaap singing style or method.

5. Detailed study of various types of taan.

6. Full description of different types of 'Nibaddha' singing : *Dhrupad, Dhamaar, Taraanaa, Tappa, Thumri, Khyaal*

Written exam paper # 2:

7. Pandit Vyankatmakhi's method of creating 72 mel (thaat) based on Mathematics.

8. Description of thaat paddhati (method) from ancient to modern time periods, and merits and demerits of thaat paddhati.

9. Detailed knowledge of (a.) 'Samay Chakra' (time circle) of raagaas and (b) Three categories of division of raagaas

10. Biographies of following musicians and scholars including their contribution to the field of music:

    Allaadiyaa Khaan, Vinaayakrao Patwardhan, Shree. Naa. Raatanjankar, Allaauddin Khaan, Onkaarnaath Thaakur, Nikhil Banerjee, Balkrushnabua Ichalkaranjikar, Bismilla Khaan

11. Ability to write essays of following topics:

    a. Place or role of music in fine arts

    b. Effect or influence of classical music on songs and music in the movies

    c. Classical music: Yesterday, today and tomorrow

    d. Importance of 'Bandish' (compositions) in classical music

12. Classification of Indian instruments

Practical Syllabus:

1. In this year, substantial growth is expected in khyaal singing.
2. Candidate is expected to improvise raagas with aalaap and taan by herself or himself.
3. Student is expected to use alpatva-bahutva and avirbhaav-tirobhaav while performing.

a. Knowledge of raagas:

Detailed study:
For following six raagas, learn to sing vilambit khyaal, and drut khyaal. Develop ability to catch the mukhdaa for each raag (catch sam for the beginning phrase) and improvise each raag for fifteen minutes.

1. Gaudsaarang, 2. Shankaraa, 3. Jayjayvanti, 4. Puriyaadhanaashree, 5. Hameer, 6. Kaamod

General Knowledge:
For general knowledge, six raagas are listed below. Learn to perform one bandish in medium tempo for 15 minutes in each of the following raagas with aalaap taan.

1. Miyaan Malhaar,   2. Multaanee,   3. Maaroo Bihaag,   4. Puriyaa,   5. Shuddha Kalyaan,

6. Darbaaree Kaanadaa, 7. Bahaar

1. In the above raag, prepare one dhrupad and one dhamaar (with dugun, tigun and chougun), two Taraanaa, one Chatarang or Trivat.

2. Semi classical compositions: Prepare one Thumri, Daadaraa or similar composition in local language in one of the following raagas: Pilu, Bhairavee or Jogiyaa

b. Knowledge of taal:

Student should have full knowledge of following taal and recognize them when played on Tablaa.
Aadaachoutaal, Deepchandi, Addhaa (Teentaal), Dhumaalee, Chaachar or Jhaptaal

Show Dugun, Tigun, Chougun of all taal from previous exams with hand while reciting bols.

Study to play common Thekaas (taals) on Tabla.

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Only taanpuraa and tablaa will be used for oral exams. Harmonium is not allowed.

Theory – 150 (minimum needed for passing : 52)
Written exam # 1: 3 hours : 100 points (minimum needed for passing : 35)
Written exam # 2: 2 hours : 50 points (minimum needed for passing : 17)

Practical (Oral) Exam format:

Following questions will be asked in oral exam. Total 50 minutes.

Questions	Pts
Two vilambit bandish with full improvisation with aalaap, taan (7 minutes each)	13+13
Vilambit bandishes in two more raagas of this year and one raga from last year with introductory aalaap and Bandish only.	8+8+8
Two madhyalay bandishes (medium empo) with full improvization in new ragas of this year (5 minutes each)	9+9
Madhyalay bandishes in two more raagas of this year and one raga from last year with introductory aalaap and Bandish only.	4+4+4
Dhrupad or Dhamaar or Alankaar in a Taal: with Thaah Lay (single tempo), Chougun (Quadruple tempo) and Tigun (Triple tempo)	$4 + 5 + 7$
Comparison of two pairs of following raagas with examples from aalaap and taan Deskaar-Bhoopaalee, Jaunpuri-Darbaaree Kaanadaa, Chhaayaanat-Kaamod, Des-Tilak Kaamod	24
From this year's raga, a Taraanaa, Chatarang or Trivat	10
Improvisation: Aalaap and taan from three raag of this year and two raag from previous years	20
Recognize two taals played on Tablaa	6
Show with taalee - khaalee and say bol (words) for two thekaa (taal) from this year	6
From these taal, perform Chougun, Tigun and Dedhgun (1.5 times) for one taal	3+4+6
From raga Pilu, Bhairavee or Jogiyaa, one Thumree, Daadaraa or Natya sangeet (Song from a musical play – generally in Marathi language)	15
Listen to a line from a Bandish and say and write the swaras in Swarlipi. OR Play JanaGanaMana or Vande Maataram on Harmonium and sing.	10
Stage Performance: Sing one raga from this year and semi classical composition for 20-30 minutes.	50
Total	250

Chapter 1: Knowledge of Ragas

1. Raag Maaroo Bihaag

Swar	Two Madhyam, other notes are shuddha or pure	**Varjya swar**	Rishabh and Dhaivat are varjya in aaroha, no swar is varjya in avaroha
Thaat	Kalyaan	**Jaati**	Odav Sampoorna
Vaadi	Pancham (Pa)		
Saunvaadi	Shadja (Sa)	**Samay**	Second prahar of night
Aaroha	Sa Ma Ga , Ga Ma⁄, Pa , Pa Ni Sa		
Aaroha	Sa Ni Dha Pa Ma⁄ Ga , Ma⁄ Ga Re Sa , Re Ni Sa	**Pakad**	Sa Ma Ga , Ga Ma⁄ Pa Ni Dha Pa , Ma⁄ Ga Re Sa

Raag Maroo Bihaag is a modern raag. However, it is very popular at present. A singer or instrument player may or may not understand Raag Bihaag, but they always have Maroo Bihaag on their minds. Scholars include this raag in Kalyaan thaat. This is a mixed raag. It is a delightful mixture of Kalyaan and Bihaag. It uses both Madhyam. Teevra Madhyam is used in aaroha and avaroha. Shuddha Madhyam is used only in aaroha as per Bihaag 'anga' (component). Sometimes shuddha Madhyam is also used like this: ' Sa Ma ,Ma Ga ' and 'Sa GaMa Ga '. This is appropriate since Maroo Bihaag has a Bihaag component (anga). Raag Bihaag uses shuddha madhyam more than teevra madhyam, therefore it is included in thaat Bilaaval. Same way, raag Maroo Bihaag is included in thaat Kalyaan since it uses teevra madhyam more than shuddha madhyam. If shuddha madhyam is not used in Maroo Bihaag, it will become another raag called 'Marga Bihaag'. In Maroo Bihaag, Rishabh and Dhaivat are completely omitted and avaroha is sampoorna. Hence its jaati is Odav-Sampoorna.

There are differences of opinion about vaadi-saunvaadi of this raag. Some scholars think vaadi-saunvaadi of Maroo Bihaag are Pancham-Shadja and others think they are Gandhar-Nishad. Majority of people consider Pa-Sa as vaadi-Sauvaadi. Singing time is second prahar of night. You can immediately recognize this raag with a swar samooha (note cluster) ' ˢᵃMa⁄Ga ,Ma⁄Ga ˢᵃ Re , Sa ' . Bihaag uses the ' Ni Pa ' combination more often than Maroo Bihaag. This raag becomes different than Bihaag when it uses teevra madhyam in aaroha as well as avaroha. In this raag, following swar samooha (note clusters) specify raag Bihaag: ' Pa Ṇi Sa ,   Ṇi Sa Ga ,   Sa GaMa Pa ,   Ni ᴰʰᵃPa ' and Kalyaan anga is seen when following swar samooha is used in aaroha: ' GaMaPa ' and following ones in avaroha: ' Ni DhaPa ,DhaPa Ma⁄GaMa⁄Ga '. In Bihaag's avaroha, Rishabh and Dhaivat are weak. However, in Marro Bihaag's avaroha, Rishabh and Dhaivat are very strong.

Since Maroo Bihaag has a Kalyan component, Rishabh is used in a prolonged manner. However, even though Rishabh is prolonged and sounds pleasant, Rishabh does not have any special place in this raag. This is because when Rishabh is used, Shadja is always used before it in full or as a kanaswar (grace note). Examples: ' Ga ˢᵃ Re Sa ',' Ga Re Sa Re S Sa ' and ' Ma⁄Ga ˢᵃ Re Sa '. Sometimes Rishabh is also used without kanaswar : ' Ma⁄Ga Re S Sa '.

Singing raag Kalyan with a Bihaag component (anga) is the original source of performing Maroo Bihaag.

Avirbhaav and Tirobhaav

Avirbhaav of original raag Maaroo Bihaag

Ṅi Sa Ga ,Ma⁄Ga ,Ma⁄Ga ˢᵃ Re Sa , Sa Ma Ga ,Ma⁄Ga ,Ma⁄Ga ˢᵃ Re Sa

Tirobhaav with swar from raag Bihaag

Ṅi Sa ,Pȧ Ṅi Sa Ga , Sa Ma Ga

Avirbhaav of original raag Maaroo Bihaag

Ṅi Sa GaMa⁄ Pa ,Pa Ma⁄ Ga ,Ma⁄ Ga ˢᵃ Re Sa

Tirobhaav with swar from raag Kalyaan

Sȧ Ni DhaPa ,Ma⁄ Pa DhaPa ,Ni DhaPa

Avirbhaav of original raag Maaroo Bihaag

GaMa⁄ Pa Ni DhaPa ,DhaMa⁄ Pa Ma⁄ Ga ,Ma⁄ Ga ˢᵃ Re Sa

Raag Maaroo Bihaag – Swar vistaar or aalaap

1   Sa , Ni Sa Ga ,Ma⁄ Ga ,ˢᵃ Re ,Sa , Sa Re , Sa ˢᵃ Ni , Pa Ni Sa Ga ,Ma⁄ Ga ,Ma⁄ Ga Re S Sa

2   Sa ,Ni ,Pa Ni Sa Ga ,Ma⁄ Ga ˢᵃ Re S Sa , Re Sa Ni ,Ma⁄ Ga Re Sa Re S Sa , Pa Ni ,Sa , Ma⁄ Ga ,Re Sa ˢᵃ Re , Sa

3   Sa Ma Ma Ga Pa ,Dha Ma⁄ Pa ,Ma⁄ Ga ,Ma⁄ Ga ˢᵃ Re S Sa , Sa Ga Ma⁄ Pa Pa Ma⁄ Ga ,Ma⁄ Ga ˢᵃ Re , Sa

4   Ni Sa GaMa⁄ Pa Ga Ma⁄ Pa , Ga Ma⁄ Pa Ni , Dha Pa ,Ma⁄ Pa ᴾᵃDhaᴾᵃDha Pa Ma⁄ Pa , Ma⁄ Ga ,Ma⁄ Ga ˢᵃ Re Sa

5   Ga Ma⁄ Pa Ni ,Sa , Pa Ni Sa , Pa Ni Sa Ga , Re Sa Re S Sa Sa Ni ,Dha Pa ,Ma⁄ Pa Dha Ma⁄ Pa ,Ma⁄Ga , Ma⁄ Ga ˢᵃ Re Sa

6   Ni Sa Ga Ma Pa Ni , Dha Pa ,Ma⁄ Pa Dha Ma⁄ Pa Ma⁄ Ga , Sa Ma S Ga , Ga Ma⁄ Pa Ni Sa , Ni Sa Ma⁄ Ga ˢᵃ Re Sa ,

    Sa Ni ,Dha Pa , Dha Ma⁄ , Pa Ga ,Ma⁄ Ga ,Ma⁄ Ga ˢᵃ Re Sa

Raag Maaroo Bihaag – Taan

1 Ni Sa MaGa Re Sa , Pa Ni Sa Ga Re Sa ,Ni Sa Ga Ma⁄ Pa Ma⁄ GaMa⁄Ga Re Sa , Sa Ga Ma⁄ Pa Ni Dha PaMa⁄GaMa⁄Ga Re Sa , Ni Sa GaMa⁄ Pa Ni Sa NiDhaPaMa⁄ Ga Ma⁄Ga Re Sa

2 Ni Sa GaMa⁄Pa Ni Sa Re Sa NiDha Pa Ma⁄Ga Ma⁄ Ga Re Sa ,Ni Sa Ga Ma⁄ Pa Ni Sa Ga Ga Re Sa NiDhaPaMa⁄GaMa⁄ Ga Re Sa ,

   Ni Sa GaMa⁄Pa Ni Sa Ga Ma⁄GaMa⁄ Ga Re Sa Ni Dha Pa Ma⁄ GaMa⁄Ga Re Sa

3 Ni Sa GaMa⁄Pa Ni DhaPa , GaMa⁄Pa Ni Sa Ni Dha Pa ,Ga Ma⁄ Pa Ni Sa Re   Sa Ni Dha Pa ,GaMa⁄ Pa Ni Sa Ga Re Sa Ni Dha Pa Ma⁄ GaMa⁄Ga Re Sa Ni

   Sa GaMa⁄Pa Ni Sa Ga Ma⁄ GaMa⁄Ga Re Sa Ni Dha Pa Ma⁄ Ga Ma⁄Ga Re Sa

4 Ma⁄GaMa⁄Ga Re Sa , Pa Ma⁄ PaMa⁄Ga Ma⁄ Ga Re Sa , Ni Ni Dha PaMa⁄Ga Ma⁄ Ga Re Sa , Sa Ni Sa Ni Dha PaMa⁄GaMa⁄Ga Re Sa , Ga Ga Re Sa Sa Ni DhaPaMa⁄Ga Ma⁄ Ga Re Sa

5 Ga Ga Re Sa Ni Ni Dha Pa Ga Ga Re Sa Ni Ni Dha Pa Ma⁄ Ga Ma⁄Ga Re Sa , Ga Ma⁄ Pa Ni Pa Ni Sa Re Sa NiDha Pa Ga Ma⁄ Pa Ni Sa Ga Re Sa Sa Ni DhaPaMa⁄ Ga Ma⁄Ga Re Sa

6 Ni Sa Ga Sa Ga Ma⁄ Ga Ma⁄ PaMa⁄Pa Ni Pa Ni Sa Ni Sa Ga Re Sa Ni Dha Pa Ma⁄ Ga Ma⁄ Ga Re Sa ,Ni Sa GaMa⁄Sa Ga Ma⁄ Pa Ga Ma⁄ Pa NiMa⁄ Pa Ni Sa

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

7 Pa Ni Sa Pa Ni Sa Pa Ni Pa Sa Ni Sa , Ni Sa Ga Ni Sa Ga Ni Sa Ni Ga Re Sa , Ga Ma⁄ Pa Ga Ma⁄ Pa GaMa⁄Ga PaMa⁄Pa , Pa Ni Sa Pa Ni Sa Pa Ni Pa Sa Ni Sa ,

   Pa Ni Sa Ga Re Sa Pa Ni Sa NiDha Pa Ma⁄Ga Ma⁄ Ga Re Sa

2. Raag Jayjayvanti : Classic (Academic) Introduction

Swar	Two Nishaad, Two Gandhar; other notes shuddha	**Varjya swar**	None
Thaat	Khamaaj	**Jaati**	Odav Sampoorna
Vaadi	Rishabh (Re)	**Samay**	Second prahar of night
Saunvaadi	Pancham (Pa)		

This raag is recognized by several names in academic literature. Examples are: 1. 'Jayjayvantee' in a music treatise 'Raag Tarangini', 2. 'Jyaavantee paramel praveshikaa' in 'Abhinav Raag Manjaree', 3. 'Jayaavantee Sukhapradaa' in 'Lakshya Sangeet Grantha (Lakshya Sangeet book or volume')'. In Bengal state it is called 'Jayjayvantee'. Since it is an ancient raag, it is natural that it has variety of names. It is common practice to call this raag 'Jayjayvantee'. This raag is performed (vocal and on instruments) with two different methods (Anga). One is 'Sorath anga' and second is 'Baageshree anga'. 'Sorath anga' is used more often.

Raag Jayjayvantee's origin is considered to be from Khamaaj thaat. This raag includes two Nishaad and two Gandhaar swar, that is both komal and shuddha. Shuddha Ga ,Ni is used in aaroha and komal Ga ,Ni is used in avaroha. However, shuddha Gandhar is also used in avaroha. Komal Gandhar is commonly only used in avaroha sandwiched between two shuddha Rishabh.

This raag's jaati is estimated to be 'Sampoorna – Sampoorna'. Although in aaroha Dhaivat is seen to be varjya "Sa , Re Ga Ma Pa Ni Sa " (Sorath anga), in expansion of this raag Dhaivat is used clearly in aaroha in this manner: 'Dha Ni Re ', 'Pa Dha Ni Dha Pa '. Hence raag Jayjayvantee's jaati is accepted as 'Sampoorna – Sampoorna'.

Jayjayvantee's vaadi swar is Rishabh and saunvaadi swar is Pancham. Since vaadi swar is Rishabh, this is a Poorvaanga Pradhaan raag. Although this raag's expansion is done in all three octaves, it sounds much better in Mandra and Madhya saptak. Time for singing this raag is reasoned as the last hour of second prahar of night. As this raag uses komal Gandhar, it can also be called 'Paramel praveshak raag'. The reason is, shuddha Gandhar is more important in Jayjayvantee. Therefore by using komal Gandhar is small quantity, it sets the stage for the entry of raagas from thaats with Ga ,Ni komal that follow Jayjayvantee in time sequence. This is why it is called 'Paramel Praveshak raag'.

Artists who sing this raag with Sorath anga, use a ' Re Ga Ma Pa Ni Sa' chalan (usage) in aaroha and singers singing this raag with Baageshree anga omit pancham and use ' Ga Ma Dha Ni Sa ' in aaroha. Rest of the rules are identical for both styles. This is a mixed raag and you can see Bilaaval and Gauda anga in this raag.

In Baageshree anga Jayjayvantee aaroha includes shuddha Gandhar and shuddha Nishad and constructs aaroha straight as Baageshree raag: ' Sa Re Ga Ma Dha Ni Sa ' but avaroha has shades of raag Des. Example: ' Sa Ni Dha Pa Dha Ma Ga Re' and after this ' Ga Re Sa ' are added, which are Baageshree's swar. In short, Baageshree anga in aaroha and Des anga in avaroha is used, which is accepted as research or improvisation done by khyaal singers. in both styles of Jayjayvantee, low octave note clusters are used at the end of aalaap. Such as: ' Re Ga Re Sa , Re Ni Dha Pa , Pa Re , Re Ga Re Sa ,Ni Sa ,Dha Ni Re'. This clearly states the character of this raag. Raag Des has similar nature and characteristics as Raag Jayjayvantee.

Aaroha avaroha – Des Anga (character or component)
Aaroha: Sa , Re Ga Ma Pa ,Ni Sa
Avaroha: Sa Ni Dha Pa ,Ma Ga , Re Ga Re Sa
Pakad: Sa ,Ni Sa ,Dha Ni Re , Re Ga Re Sa ,Ni Sa ,Dha Ni Re

Aaroha avaroha – Baageshree Anga (character or component)
Aaroha: Sa , Re Ga Ma Dha ,Ni Sa
Avaroha: Sa Ni Dha Pa ,Ma Ga Re , Ga Re Sa ,Ni Sa ,Dha Ni Re
Pakad: Re Ga Re Sa ,Ni Sa ,Sa Dha Ni Re

Avirbhaav of original raag Jayjayvantee

"Sa ‚Ṅi Sa ‚DhaṄi Re ‚ Re Ga Re Sa ‚Ṅi Sa ‚DhaṄi Re |"

Tirobhaav with swar from Raag Des

" ReṄi DhaPa ‚DhaMa Ga Re |"

Avirbhaav of original raag Jayjayvantee

" Re Ga Re Sa ‚Ṅi DhaPa ‚Pa ⌒ Re ‚ Ga Re Sa ‚Ṅi Sa ‚DhaṄi Re |"

Alpatva as well as Bahutva of Raag Jayjayvantee's swar

Rishabh has 'practical Bahutva' in this raag.

"Sa ‚Ṅi Sa ‚DhaṄi Re ‚ Re Ga Re Sa ‚Ṅi DhaPa ‚Pa Re ‚ Re Ga Re Sa ‚Ṅi Sa ‚DhaṄi Re" etc.

Komal Gandhar is used sparingly and has a fixed position. Only in avaroha:

"Ma Ga Re Ga Re Sa ‚Ṅi Sa ‚DhaṄi Re ‚ Re Ga Re Sa "

In this raag komal Gandhar has non-crossing (alanghan) alpatva.

Suddha Gandhar has limitless (alanghan) bahutva in aaroha and avaroha in this raag.

Sa ‚DhaṄi Re ‚ Re GaMa Pa Ma Ga ‚ Re GaMa Pa DhaPa Ma Ga ‚ Re Ga Re Sa ‚Ṅi Sa ‚DhaṄi Re |

Mostly, "Ma GaMa Ga" is repeated and then nyas is performed on Rishabh.

Madhyam also has limitless bahutva in this raag. Madhyam is used in aaroha as well as avaroha again and again, however, singers do not linger (stop, stay or rest) on this note.

Pancham has practical bahutva in this raag. " Re GaMa Pa ‚DhaMa Ga ‚ Re GaMa Pa Ṅi DhaPa ‚Ma Pa Ni Sa̍‚Ṅi DhaPa " etc.

Dhaivat has limited (langhan) alpatva in aaroha of this raag. Komal Nishaad has impractical (anabhyas) alpatva in avaroha. "Sa̍Ṅi DhaPa ‚ Ṅi DhaPa " etc.

Shuddha Nishad has alanghan bahutva only in aaroha. "Ma Pa Ni Sa̍‚Ṅi DhaPa ‚Ma Pa Ni Sa̍" etc.

While singing with Baageshree anga, shuddha Nishaad also maintains alanghan bahutva like this:

Ga Ma DhaNi Sa̍‚ Ṅi DhaPa Ma Ga Ma DhaNi Sa̍

Raag Jayjayvantee Swar vistaar (Swar Expansion) aalaap – Des anga

1   Sa , Ni Sa , Dha Ni ^{Ga}Re , Re Ga Re Sa , Ni Sa , Dha Ni ^{Ga}Re

2   Sa Ni Dha Pa , Pa ^{Ga}Re , Re Ga Ma Ga , Re Ga Re Sa , Ni Sa , Dha Ni ^{Ga}Re

3   Re Ga Ma Pa , Dha Ma Ga , Re Ga Ma Pa , Ni Dha Pa , Dha Ma Re Ga Re Sa Ni Sa , Dha Ni ^{Ga}Re

4   Ma Pa Ni Sa , Ni Sa , Dha Ni ^{Ga}Re , Re Ga Re Sa , Sa Ni Dha Pa , Dha Ma Ga Ma Ga Re , Re Ga Re Sa , Ni Sa Dha Ni ^{Ga}Re

5   Ma Pa Ni Sa , Ni Sa , Re Ga Re Sa , Re Ga Ma Ga , Re Ga Re Sa Ni Dha Pa , Dha Ma Ga Ma Re Ga Re Sa , Ni Sa , Dha Ni ^{Ga}Re

Raag Jayjayvantee Taan – Des anga

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

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

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

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

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

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

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

Raag Jayjayvantee Swar vistaar (Swar Expansion) aalaap – Baageshree anga

1   Sa , Ni Sa , Dha Ni ^{Ga}Re , Sa Ni Dha Pa , Ma Dha Ni Sa , Dha Ni ^{Ga}Re

2   Sa , Re Ga Ma , Ga Ma Ga Re , Ga Re Sa , Re Ga Ma Pa , Ma Ga Ma Ga Re Ga Re Sa , Ni Sa , Dha Ni ^{Ga}Re

3   Re Ga Ma Pa , Pa Dha Ma , Ma Ga , Re Ga Ma Pa Dha Ma Ga , Re Ga Re Sa Re Ga Ma Ni Dha Pa , Dha Ma , Ga Ma , Re Ga Re Sa , Ni Sa , Dha Ni ^{Ga}Re

4   Ma Dha Ni Sa , Re Ni Dha Pa , Ni Dha Pa Dha Ma Ga Ma Ma Dha Ni Sa , Ni Sa , Dha Ni Re , Re Ga Re Sa , Ni Dha Pa , Dha Ma Ga Ma , Re Ga Re Sa , Ni Sa , Dha Ni ^{Ga}Re

Raag Jayjayvantee Taan – Baageshree anga

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

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

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

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

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

Comparison study between Raag Jayjayvanti and Raag Des

Similarities:

1. Both ragas use two Nishads. Shuddha Nishad in aaroha and komal Nishad in avaroha. In both ragas, shuddha Gandhar is important.
2. Both ragas belong to thaat Khamaaj.
3. Nyaas is performed on Rishabh in both ragas.
4. Both ragas use following swar samoohas (Swar clusters): ' Ma Pa Ni S Ni Sá ' , ' SáNi DhaPa Ma Ga Re S '
5.
6.

Differences:

1. In Jayjayvanti, along with shuddha Gandhar, komal gandhar is also important. (Re Ga Re Sa Ni Sa DhaNi Re S)
   Usually aalaap end with komal gandhar. (Re GaMa Pa Ma Ga Re ,   Ga Re Sa)
   Des does not have komal Gandhar. Even so, sometimes it is used as a vivaadi in only taar saptak like this: 'Pa Ni SáRé S ,
   SáRéGá RéSá, RéNi DhaPa '

2. In Jayjayvanti, nyaas is performed on Rishabh in both aaroha and avaroha. (Sa DháNi Re S – aarohi nyaas),
   (Re GaMa Pa Ma Ga Re S – avarohi nyaas).
   In raag Des, generally, there is avarohi nyaas on Rishabh. (Pa DhaMa Ga Re S ,   Ni Sa ReMa Ga Re S etc.).

3. In avaroha of both ragas, SáNi DhaPa Ma Ga Re swar construction is common. However, swar samoohas at the end of avaroha are different and hence these two ragas can be recognized by them.
   Jayjayvanti's avaroha: SáNi DhaPa Ma Ga Re S Re Ga Re Sa
   Des's avaroha: SáNi DhaPa Ma Ga Re S Re GaNi Sa

4. Jayjayvanti's vaadi saunvadi are ' Re -- Pa 'and Des's vaadi saunvaadi are ' Pa -- Re '

Characters of Jayjayvanti (Baageshree Anga)

Aaroha: Sa Re GaMaDhaNi Sa̍

Avaroha: Sa̍Ṇi DhaPa Ma Ga Re , Ga̱ Re Sa Ṅi Sa Dha̍Ṇ̇i Re

Pakad: Re Ga̱ Re Sa ˢᵃDha̍Ṇ̇i Re

Aalaap:

1. Sa ReṄi Sa Ṇ̇i DhaPa̍ ,Pa̍ Re , Re Ga̱ Re Sa ,ˢᵃDha̍Ṇ̇i Re S Sa

   Sa ReṄi Sa ˢᵃDha̍Ṇ̇i Re ,Ga Re Ga S Re ,Ga̱ Re Sa Ṅi Sa Dha̍Ṇ̇i Re S Sa
   ◡ ◡

2. Ṅi Sa Re GaMa Ga Re , Re GaMa Pa , Re Ga Ma Ṇi DhaPa ,DhaDhaPa Ma Pa DhaMa Ga Re ,
   ◡ ◡ ◡   ◡ ◡ ◡   ◡ ◡ ◡   ◡ ◡ ◡ ◡

   Re GaMaPa S ReMa Ga Re , Re Ga̱Ma Ga̱ Re Sa , ᴿᵉṆi Sa Dha̍Ṇi Re S Sa
   ◡ ◡ ◡ ◡   ◡ ◡ ◡

3. Sa Re GaMaDhaNi Sa̍,ᴿᵉNi Sa̍Dha Ṇi Re̍,Ga̍ Re̍Sa̍,Sa̍ReNi Sa̍ S Ṇi DhaPa ,
   ◡ ◡ ◡ ◡ ◡ ◡   ◡ ◡ ◡

   Pa DhaNi Sa̍Ṇi DhaPa DhaMa Ga Re , Re GaMa Pa S ReMa Ga Re , Re GaMa Ga̱ Re Sa ᴿᵉNi Sa
   ◡ ◡ ◡   ◡ ◡ ◡   ◡ ◡ ◡

4. GaMaDhaNi Sa̍ S Ṇi DhaPa Ma GaMaDhaNi Sa̍ S Ni Sa̍ˢᵃDha Ṇi Re̍,Re̍Ga̍ S Re̍,
   ◡ ◡ ◡   ◡ ◡ ◡ ◡ ◡ ◡ ◡

   Re̍Ga̍Ma̍Pa̍ Re̍Ma̍ Ga̍ Re̍,Re GaMaPa ReMa Ga Re , Re GaMa Ga̱ Re Sa Ṅi Sa Dha̍Ṇ̇i Re Sa
   ◡ ◡ ◡ ◡   ◡ ◡ ◡ ◡   ◡ ◡ ◡ ◡

Taan

1. Ṅi Sa Re GaMa Ga̱ Re Ga̱ Re SaṄi Sa ,Ṅi Sa Re GaMa Pa Ma GaMa Ga Re Ga̱ Re SaṄi Sa ,Ṅi Sa Re GaMa Ṇi DhaPa Ma Ga Re Ga̱ Re SaṆ̇i Sa

2. GaMaDhaNi Sa̍Ṇi DhaPa Ma Ga Re Ga̱ Re Sa Ṇ̇i Sa , GaMaDhaNi Sa̍Re̍Sa̍Ṇi DhaPa Ma Ga Re Ga̱ Re SaṄi Sa ,
   GaMaDhaNi Sa̍Re̍Ga̍ Re̍Sa̍Ṇi DhaPa Ma Ga Re Ga̱ Re Sa Ṇ̇i Sa , GaMaDhaNi Sa̍Re̍Ga̍Ma̍ Ga̍ Re̍Ga̍ Re̍Sa̍Ṇi DhaPa Ma Ga Re Ga̱ Re SaṄi Sa

3. Sa Re GaMa , Re GaMaDha ,GaMaDha Ṇi ,MaDhaNi Sa̍,Dha Ṇi Sa̍Re̍Ga̍ Re̍SaṆi , Re̍Sa̍Ṇi Dha,Sa̍Ṇi DhaPa ,
   Ṇi DhaPa Ma ,DhaPa Ma Ga̱ ,Pa Ma Ga Re , Re Ga̱ Re SaṄi Sa

4. Sa Re GaMa Ga Re , Re GaMaDhaPa Ma ,MaDhaṆi Sa̍Ṇi Dha ,Dha Ṇi Sa̍Re̍Sa̍Ṇi , Ṇi Sa̍Re̍Ga̍ Re̍Sa̍,Dha Ṇi Sa̍Ṇi DhaPa ,Pa DhaṆi DhaPa Ma ,
   GaMa Pa Ma Ga Re , Re Ga̱ Re SaṄi Sa

5. Sa Re GaMaDhaDhaPa Ma , GaMaDha Ṇi Sa̍Sa̍Ṇi Dha ,Dha Ṇi Sa̍Re̍Ga̍ Re̍Sa̍Ṇi ,DhaNi Re̍Re̍Sa̍Ṇi DhaPa ,Pa DhaṆi DhaPa Ma Ga Re ,
   Re GaMaPa DhaPa Ma Ga Re Ga̱ ,Ma Ga Re Ga̱ Re Sa

3. Raag Gaud Saarang

Swar	Two Madhyam, other notes shuddha	**Varjya swar**	None	
Thaat	Kalyaan	**Jaati**	Vakra Sampoorna	
Vaadi	Gandhar (Ga)	**Samay**	Afternoon (Do prahar)	
Saunvaadi	Dhaivat (Dha)			

Pakad Re Ni Sa Dha Ṇi Ga Re S

Aaroha Ni Sa Ga Re Ma Ga , Pa Maʼ Dha Maʼ Pa Sa

Avaroha Sa Ni Dha Pa ,Maʼ Pa Ma Ga Ma Ga Re Ma Ga , Pa Re Sa

Characteristics of Raag:
1. Poorvaanga pradhaan raag with quiet, pleasant nature.
2. Nyaas is performed on Gandhaar, Pancham and Shadja.
3. Shuddha Madhyam is used more often than Teevra Madhyam.
4. 'Vakra Chalan' or 'Topsy tervy character' is a specialty: Ga ReMa Ga , Pa MaDhaPa , DhaNi , Pa DhaMaʼPa etc.
5. This is one of the raagas from 'Kalyan Panchak' (Five raagaas resembling Kalyaan). Kalyaan raagaang (raag character) is seen by use of swars like ' Pa Re' as well as'Pa DhaMaʼPa `'.
6. Taar Shadja is approached in two ways: ʼ   Pa DhaMaʼPa Sȧ ʼ, ʼMaʼPa DhaNi `'.

7. This is one type of Saarang, however swaras indicating ' ReMa Re' are not used. Some scholars think while using ' Pa Re' combination, Rishabh can be used with a 'kanaswar' (grace note) of Madhyam- ʼPa Ma Re Sa '- and this arrangement will resemble Raag Saarang.

Swar vistaar (Swar Expansion)

1. Sa Ga ReMa Ga S ,Ga , Re Ga ReMa Ga S ,Ma GaMa Re Sa Re Sa Sa , Sa DhaṄi Pȧ Pȧ DhaPȧ Pȧ Sa S ,Ga ReMa Ga Pa Re Sa

2. Ga ReMa Ga Pa S ,Pa Dha Pa Pa Ma Ga ReMa Ga ,Sa Ma Ga Pa S Pa ,DhaMaʼPa Ma Ga ReMa Ga ,Ga ReMa Ga Pa Re Sa

3. Pa Ni DhaNi Pa DhaPa Pa Ma Ga , Re Ga ReMa Ga Pa S Pa ,Pa DhaPa Pa Sȧ S Sȧ,MaʼPa DhaNi SȧDhaPa DhaPa Pa Sȧ S , Sȧ Gȧ RėMȧ Gȧ Rė Sȧ Rė Sȧ Sȧ

4. SȧNi DhaPa ,Dha Maʼ Pa Ma Ga Re Ma Ga ,Ga Re ,Ma Ga ,Pa Re Sa

9 Raag Chhaayaanat

Swar	Two Madhyam, Two Nishad; all other notes shuddha	**Varjya swar**	Ni in Aaroha, None in Avaroha.
Thaat	Kalyaan	**Jaati**	Shaadav Sampoorna
Vaadi	Rishabh (Re)	**Samay**	First prahar of night
Saunvaadi	Pancham (Pa)		
Vivaadi	Komal Nishad (Ni)		

Pakad   Re Re Ga Ga Ma Ma Pa , Pa Dha Pa , Pa Re

Aaroha   Sa , Re Ga Ga Ma Pa , Pa ᴹᵃDhaᴹᵃPa Sa

Avaroha   Sa ᴺⁱDhaᴹᵃ Pa , DhaMa Pa ᴾᵃ Re Ga Ga Ma Pa ᴾᵃ Re Sa

Characteristics of Raag:

1. Performed in Madhya Saptak. Composing various aalaap from Rishabh to Pancham is a specialty of this raag (Re Re Ga GaMaMa Pa Re Sa)

2. Chhaayaanat is one of the raagas in 'Kalyaan Panchak raagas' (Five raagas like Kalyaan). 'DhaMaPa , Pa Re, Pa DhaPa Pa Sa ' are raag Kalyaan style swar clusters (swar samooha) found in this raag.

3. This raag has two Madhyam. Shuddha madhyam is used more often that teevra madhyam. Shuddha Madhyam is prominent and Nyaas is also performed on it. Teevra Madhyam is only used in ' DhaMaPa ' combination.

4. This raag has two Nishaad. Nishaad has a minor role in this raag. Shuddha Nishaad is used in small quantity in following manner: ' SaNi DhaPa ', ' DhaNi SaReSa '. Komal Nishaad is used as a Vivaadi like this: ' Re GaMa Ni DhaPa '.

5. Rishabh, Pancham and Shadja are nyaas swar.

6. A swar sentence or cluster, ' GaMa Re Sa ', seen in 'Kalyaan Panchak' raagas is also seen in this raag.

Swar vistaar (Swar Expansion)

1. Re Re Ga GaMa Re Sa , Sa DhaPa , Pa Dha Pa , Pa Sa , Sa Re Sa   Re Ga Ma Pa Ma S , Pa GaMa Re Sa

2. Re Re Ga GaMa Ma Pa S , Re GaMa Dha S Pa , DhaMa Pa Re S , GaMa Re Sa

3. Sa Re , Re Ga , GaMa , MaPa , Pa Dha MaPa Sa S Sa , Sa ᴺⁱDha Pa DhaMaPa Sa S , Pa Sa Re S Re S Sa

4. Pa DhaMaPa Sa , Dha Pa MaPa Ni Sa ReSa , Re, GaMa Pa Re Sa, Sa DhaMa Pa Re S , Re S , Re Ga , GaMa , Ni DhaPa DhaMaPa Re S , ReGa S , GaMa S , Pa S Re S Sa

10 Raag Shankaraa

Swar	All notes are shuddha, Re̱ is weak		**Varjya swar**	Re̱ ,Ma in Aaroha, Ma in Avaroha
Thaat	Bilaaval		**Jaati**	Odav Shadav
Vaadi	Gandhar (Ga)		**Samay**	Second prahar of night
Saunvaadi	Nishad (Ni)			
Pakad	Pa Ni Dha Sa Ni , Dha Pa Ga Pa Re Ga Re Sa			
Aaroha	Sa Pa Ga Pa , Ni Dha Sa Ni		**Avaroha**	Sa Ni Dha Pa , Ga Pa Re Ga Re Sa

Characteristics of Raag:

1. Even though Gandhaar is a vaadi, this is a uttaraanga pradhaan raag. This raag has Heroic or brave warrior character.,
2. Nyaas is performed on Sa Ga Pa Ni
3. In avaroha, Rishabh and Dhaivat are used as grace notes (Kana swar). However, their presence is important. It is mandatory to use Dhaivat and Rishabh as grace notes in following manner: 'Ni Dha Pa ,   Ga Pa Re Ga Re Sa '.

Swar vistaar (Swar Expansion)

1. Ga Pa Re Ga Re Sa ,Pa̱ Ni̇ Sa Pa Ga Pa Re Ga Re Sa ,Sa Pa Ga Pa S Pa DhaPa Pa Ga Pa Re Ga Re Sa

2. Sa Ga Sa Pa S ,Pa̱ Ni̇ Sa Ga Pa Pa ,Ga Pa Ni Dha Pa ,Ga Pa Re Ga Re Sa

3. Ga Pa Ni S Ni S ,Sa Ga Pa , Ga Pa Ni ,Pa Ni Dha Sȧ Ni S ,Ga Pa Ni Sȧ S

4. Pa Ni Dha Sȧ S Ni ,Pa Ni Sȧ Gȧ Rė Sȧ, Sȧ Rė Sȧ Sȧ Ni Ni Dha Sȧ Ni Dha Pa Ni S Dha Pa Ga ,Ga Ni Dha Pa Ga ,Pa Ga Pa Re Ga Re Sa

Comparison study between Raag Shankaraa and Raag Bihaag

Similarities:

1. Both ragas originate from Bilaaval thaat. ('Bilaaval thaat janya'.)
2. Vaadi is swar Gandhaar and saunvaadi is swar Nishaad for both ragas.
3. In both ragas nyaas is performed on Shadja, Gandhar, Pancham and Nishad.
4. In both ragas Rishabh is varjit in aaroha.
5. In avaroha of both ragas, it is necessary to use Dhaivat and Rishabh as 'Kanaswar'.
6. ' Pa̱ Ni̇ Sa Ga Re Sa ', ' Ni Dha Pa ', ' Pa Ni Sȧ S '   ' Pa Ni Sȧ Gȧ Rė Sȧ '   are the swar samooha (note clusters) are used in both ragas.

7. For both ragas, time for singing is second prahar of night.

Differences:

1. In Shankaraa, Madhyam is fully omitted. Bihaag uses two Madhyams. Because of use of Madhyam, Bihaag shows completely different character than Shankaraa.
2. Shankara's jaati (type) is odav-shaadav since Rishabh and Madhyam are varjya in Shankara's aaroha (and Madhyam is omitted in avaroha too). Bihaag's aaroha avaroha has Madhyam and Bihaag's jaati is Odav Sampoorna (Re Dha are ommitted in Bihaag's aaroha).
3. Shankaraa is an uttaraanga pradhaan raag. Bihaag is performed in all three octaves. Bihaag has calm and peaceful character. In Bihaag one can especially enjoy aalaap expansions. Shankaraa has an energetic or warrior character. Shankaraa is effective while singing taan, sargam and 'layakaaree (tempo variations)'.

11 Raag Puriyaa Dhanaashree

Swar	R̤e D̤ha Komal, Teevra Madhyam- Ma̗, other notes are shuddha		**Varjya swar**	None
Thaat	Poorvee		**Jaati**	Sampoorna
Vaadi	Pancham (Pa)		**Samay**	Evening (Evening 'Sandhi prakaash raag')
Saunvaadi	Rishabh (R̤e)			

Pakad   Ma̗ Dha̤ S Pa , Ma̗ Ga Ma̗ R̤e Ga

Aaroha   Ṇi R̤e Ga Ma̗Pa , Ma̗ Dha̤ Pa , Ma̗ Dha̤ Ni Sȧ

Avaroha   SȧNi Ṙe̤ Ni Dha̤ Pa Dha̤Pa Ma̗Ga , Ma̗Re̤ Ga , Ma̗Re̤ Sa

Characteristics of Raag:

1. Originates from Poorvee Thaat (Janya)
2. Puriyaa Dhanaashree is considered to be an independent form of raga.
3. Another opinion is that this raga is a mixture of raga Dhanaashree (Poovee thaat janya) and raga Puriyaa
4. Distinct swar samooha (note combinations) are: Ma̗R̤e Ga , R̤e Ni Dha̤ Pa , Two ways to approach Taar Shadja (Top Sa)- 'Ma̗Dha̤Ni Sa' and 'Ma̗Dha̤ Sa'
5. Gandhaar, Pancham and Shadja are nyaas swar.
6. This raag is effective is Madhya Saptak and Aalaap are predominant during expansion.

Swar vistaar (Swar Expansion)

1. Ṇi R̤e Ga S , Ma̗ Ga Ma̗ R̤e Ga R̤e Sa , R̤e Ṇi Dha̤Pȧ , Ma̗Dha̤Sa , Ṇi R̤e Sa

2. Ṇi R̤e Ma̗Ga Ma̗Ga Pa S , R̤e Ga Ma̗Dha̤ S Pa , Pa Dha̤ , Ma̗Pa , Ga Ma̗ , Ma̗R̤e GaMa̗ R̤e Ga R̤e S Sa

3. Ga Ma̗Dha̤ S Pa , Ga Ma̗Dha̤Ni , Dha̤ Ṙe̤Ni Dha̤ S Pa , Ma̗Dha̤ Ni Sȧ , Ni Ṙe̤ Sa

4. Ṇi Ṙe̤ Gȧ , Ma̗ Ṙe̤ Gȧ Ṙe̤ S Sȧ , Ṙe̤ Ni Dha̤ S Pa , Dha̤Ma̗Pa Ma̗ , Ga , Ma̗R̤e Ga , R̤e Ga Ma̗Dha̤ S Ma̗Ga R̤e Sa

12 Raag Kaamod

Swar	Two Madhyam, other notes shuddha	**Varjya swar**	Gandhar and Nishad are varjya in aaroha. None in avaroha.
Thaat	Kalyaan	**Jaati**	Odav Sampoorna (Some scholars think the jatti of Kaamod is Vakra Sampoorna)
Vaadi	Pancham (Pa)	**Samay**	First prahar of night
Saunvaadi	Rishabh (Re)		

Pakad Re Pa , Ma⌣ Pa , Dha Pa , Ga Ma Re Sa

Aaroha Sa ᴹᵃ Re Pa , Dha Pa Sa

Avaroha Sa ˢᵃDhaᴹᵃ Pa , ᴹᵃ Re Pa , Ga Ma Pa Ga Ma Re Sa

Characteristics of Raag:

1. This raag is sung in 'Madhya Saptak' (middle octave),
2. Main characteristic of this raga is, in Aaroha, Rishabh is used with a grace note of Madhyam (Sa ᴹᵃRe ᴹᵃRe Pa),
3. This is one of the ragas from 'Kalyan Panchak' (Five ragas resembling raga Kalyaan). 'DhaMa⌣Pa ' and ' Pa DhaMa⌣Pa Sa ' denote 'Kalyaan anga' or Kalyaan characteristics.
4. Shadja and Pancham are nyaas swar.
5. In this raag, there is very little use of Nishaad. Examples: : ' Pa Dha Pa Pa Sa   Ni Re Sa ' and ' Sa ᴺⁱDha Pa '
6. Kaamod can be sung by omitting Gandhaar In Avaroha, such as: ' DhaᴹᵃPa , Ma Re Sa '
7. . Some scholars use Gandhaar in following manner: ' Pa , Ga Ma Re Sa ', ' Ga Ma Pa , Ga Ma Re Sa '

Swar vistaar (Swar Expansion)

1. ᴹᵃ Re ᴹᵃ Re Pa , Pa Dha Pa   Pa Ga Ma ˢᵃ Re Sa , Re Sa DhaˑPaˑ , Paˑ Sa Sa Re Sa , Ga Ma ˢᵃ Re Sa

2. Sa ᴹᵃ Re ᴹᵃ Re Pa S , Pa Dha S Pa , Pa DhaMa⌣Pa GaMa Re Pa Pa S , Pa SaˑDhaPa , MaˑPa DhaMa⌣Pa , Ga Ma Pa , Ga Ma Re Sa

3. ᴹᵃ Re ᴹᵃ Re Pa S Dha S Pa , Pa Dha Ma⌣Pa Saˑ S Saˑ, SaˑDha Pa Dha Pa Pa Saˑ, Pa SaˑNi Reˑ Sa , Saˑ GaˑMaˑ Saˑ Reˑ Saˑ, Saˑ ReˑPaˑ Gaˑ Maˑ Reˑ Saˑ,
   Saˑ Reˑ Ni SaˑDha Dha Ma⌣Pa , Ga Ma Pa Ga Ma Re Sa

Biographies

Biography of Amir Khusaro

Indian music has been changing, and we have experienced this again and again from time to time. Lot of invasions (by muslims and British) happened in Northern India. As a result, in time, there were changes in state, social and religious spheres. In these changes, muslim invasion had the biggest effect. During that time, due to differences in the opinion of the rulers, things became chaotic. In Northern India, musical arts had to suffer a lot and bear lot of difficulties. Some good and some bad things happened during this time. In spite of this, a very talented artist emerged, whose name was Amir Khusaro. He mixed Indian and Persian music and brought novelty in the world of music and earned a lot of respect.

Amir Khusaro was born in 1253, in town of Patiyaali Mominpur in a district of Etah. His father Saifuddin Ahamad came from Turksthaan and sought shelter in India. His mother was a Rajput lady. His full name was Abul Hasan Yamin Ud-Din Khusaro. He got music education right from his childhood from his parents' families. Initially he was also interested in literature and poetry. Persian, Turkish and Indian cultures influenced him. He enjoyed writing poems and gazals and became a darling of everyone around him. Seeing his intellect and passion for music, Sultaan Jalaaluddin Firozshah honored him with a title "Amir". Since then, he was known as Amir Khusaro.

He received initiation and guidance from saint Khvaajaa Nizamuddin Chishti of Delhi. This Guru was very fond of Amir Khusaro. For a short time, Amir Khusaro was working in a court of a king from Delhi, Gayaasuddin Balban from Gulaam dynasty. Amir Khusaro was very impressed with music and poetry singing from 'Avadh' region. For some time, Amir Khusaro also stayed with Jalaaluddin Khilaji. This king had many beautiful singers in his court. Amir Khusaro has descriptions of their beauty in his compositions.

When Alauddin Khilaji came to power and invaded Devagiri, Amir Khusaro was with him. King from Devagiri lost the battle. During this time, there was a competition between Amir Khusaro and Gopal Nayak which Amir Khusaro won by his deceitful tricks. Though, in his heart, he greatly respected Gopal Nayak and brought him to Delhi with him. Amir Khusaro studied Indian art forms and music theory. He created his own style by introducing Persian, Arabic and Turkish elements into Indian classical music. He was an expert in several languages such as Urdu, Parasee, Turkee, Hindi, Braj, Rural dialects, Sanskrit. His poems are heavily influenced by 'Soofee Darshan'. He also used 'Mukraam style' from Iraan.

Amir Khusaro created new raagas such as Saajgiri, 'Sarpardaa Bilaaval', Yaman, Jheelap, Shahaanaa, Bahaar etc. and also created 'Taals' like Aadaachautaal, Fardost, Soolfaak, Jhumraa, Pashto, Savaaree etc. He was famous for singing Kavvaalee, Gajal and Taraanaa. He usually sang Taraanaas in Ektaal. In south Indian music he used and popularized shuddha swar saptak. He composed new songs in local languages which are known as 'Chhotaa Khyaals' today. Amir Khusaro wrote 99 books in Persian language and music but only 22 books are available at present. He wrote several famous books. Out of which, Nuhsipahar, Kiraanussadain Ejaache Khusakhee are prominent. Khusaro heartily praised Indian music and Indian artists in his treatise 'Nuhasipahar'.

Amir Khusaro received several honorable titles from many kings. Examples: 'Malikushshuaraa (king of Poets)' from Sultaan Kaikubaav, 'Maalik-Un-Nurmaa' from Jalaaluddin Khilaji, 'Khusaraa-E-Shaairaan' from Allauddin Khilaji. In 1324, his Guru Nizamuddin Chishti passed away. This death was very traumatic for Amir Khusaro and he started staying away from society. Around the year 1325-26 Amir Khusaro passed away. Khusaro's tomb is near the feet of his Guru in Delhi. Every year Kavaal community celebrates a festival in Amir Khusaro's honor at his tomb.

Biography of Gopal Nayak

Alauddin Khalji invaded Devagiri (South) in the year 1264, where a king named Ramdev Yaadav used to rule. In his kingdom, a person named Gopal Nayak was a court singer. There was a music competition between him and Amir Khusaro, who came with Allauddin Khilaji's expedition. Gopal Nayak got defeated by the smartness (some deceitful tactics) of Amir Khusrau and he accepted the defeat. But Amir Khusaro did acknowledge Gopal Naayak's talent in his heart. In Delhi, Gopal Nayak got full respect as a singer. It is said that outside Delhi, he used to tie bells indicating specific time and raagas around the necks of ox pulling his cart.

Chatur Kallinath has mentioned his name in the 'Taal' description of 'Ratnakar granth'. This proves that Gopal Nayak was one of the renowned singer of that time.
Hence:
कुडवकुतालस्त गोपालनायकेन | राग कदम्बैरेवगुप्तवाद प्रयुक्त ||
Kudavkutaalasta Gopaalnaayaken | Raag Kadambairevaguptavaad prayukta

According to history, Gopal Nayak reached Delhi between the year 1264 and 1265. There was no description of 'Dhrupad' in the Sanskrit books available during that time. This proves that Gopal Nayak did not sing 'Dhrupad'. (There was another singer named Gopal Laal during 16th century contemporary with Taan Sen and Baiju Bawara , who sang 'dhrupad'). During Gopal Nayak's life time, that is in 13th century AD, the established arrangements were in Sanskrit, Tamil, Telugu languages. Gopal Nayak was unparalleled in singing 'Cchanda – Prabandha'. Many treatises have written that Raag Devgiri was created by Gopal Nayak's genius.

Gopal Nayak was a born a 'Brahmin' and he spent the rest of his life in Delhi after spending initial time in Devagiri.

Biography of Man Sinha Tomar

Today, what is known as Madhya Pradesh, there lived a ruler named Man Sinha Tomar from Tomar dynasty, who was very famous as a great worrier and big music lover. He was a great patron of literature and music. His knowledge of music was superordinate.

There have been many legendary stories found about this mighty warrior and music lover, King Man Sinha Tomar. In olden days when people were getting bored, Sheikh Bhahauddin Zakaria of Multan, was composing new music by mixing different raagas. At same time, Sultan Hussain of Gujrat, was transforming Hindustani music into Irani style. King Man Sinha could not tolerate this. He understood the changing interest of the people and invented Dhrupad singing. Man Sinha himself was expert in art and science of music.

Music world will be very grateful to Man Sinha for this invention. Dhrupad style was developed and became famous under Baiju's supervision. First thing Baiju did was he arranged Dhrupad in four sections: Sthaayee, Antaraa, Sanchaaree, Abhog.

At the time of invention of Dhrupad, the king had lot of discussion with the music scholars and famous musicians of that time. Man Sinha himself was an excellent composer. All the old songs became very uninspiring compared to Man Sinha's dhrupads. There were two reasons for this. First, Dhrupad compositions used local languages and second the existing classical music was in Sanskrit language. Therefore, existing music became unpopular and Dhrupad progressed forward.

Man Sinha helped create devotional couplets based on 'Vishnupad' which emerged as musical songs of 'pushtimargi ashtachhaap'. Along with the devotional songs, there emerged romantic Dhrupads in 'brij bhasha' (local language) as an alternative to gazals. 'SangeetGangaa' (music stream) started flowing in a new direction. Dejected Hindu community became energized with new zeal. Man Sinha Tomar completely washed away hundreds of years old 'Chishti' tradition in his 30 year rule.

Man Sinha Tomar composed songs in local languages and honored them in his court. He resurrected old tradition of practicing existing music in temples. He brought king's court music into public life.

In music world, Man Sinha gets full credit for reestablishing Dhrupad. This is the reason Gwaliar became the central place for music.

'Maanakutuhal' is a treatise written in Man Sinha's court. Specifically, music students did not need to refer to older books like 'Bharatsangeet, Sangeet Darpan and Sangeet Ratnakar'. King Man Sinha had detailed discussions with scholars like Devaahang, Naayak Mahmood, Naayak karan and published a book about rules and characteristics of raagas. This book got structured in such a way that people could trust the book thoroughly. By the help of the musicians, detail characteristics of the raagas were written and its translation was done in Persian language in 1673 by Fakirulla in the book, by the name 'Sangeet Darpan'.

There have been descriptions of various subjects in 'Maankutuhal' e.g. description of the raags, definition of the words and the time when different raags are sung, which note should come first, interpretation of ragas, origin of the swaras or notes in the body, description of musical instruments, detailed description of 'Jal Tarang' and much more treasured knowledgebase of music.

Along with the description of classical music, they have shed some light on the medieval history of music and an indication of further discovery in the field of music.

Among the many famous musicians in the court of Mansinha , Baiju, Bakshu, Charju, Bhagvan and Ramdas are worth mentioning. King Mansinha passed away in the year 1519.

(1)Classical & Folk Music:

Indian Music has developed through many traditions over the years. During past several centuries, two types of Music developed, some what in parallel; namely, "Folk Music", and "Classical Music". In seventh Century, **Matang Muni** discussed these two types of Music, after a deep study of both. He called "Folk Music" as "**Deshi Sangeet**", and the "Classical Music" as "**Maargiya Sangeet**" (which means, a Sangeet - with direction).

He expressed this, in a short poem …..
'देशे देशे जनानां यद्रुच्या हृदयरन्जकं | गानं च वादनं नृत्यं तद्देशीत्यभिधीयते' | - बृहद्देशी
'Deshe Deshe Janaanaam, Yadruchya Hrudayaranjakam, Gaanam cha Vaadanam Nrutyam, Taddesheetyabhidheeyate' | --Bruhaddeshi
- People in different countries develop their own music according to their interests for their enteretainment which includes singing, instrument playing, and dancing. This is called "Deshi Sangeet" or 'Folk Music ' .

We will now discuss how these two types of Sangeet developed over the years. Ancient man, when he had enough food and water, saw and admired the beauty of nature, and started clapping, and moving his body in rhythm, with joy! He copied musical sounds made by birds and animals. He noticed the beautiful sounds made by a chord of a bow-&-arrow, rain drops falling on leaves-of-trees, etc., and was inspired to create his own versions of those musical sounds, and thus his music started developing.

Ancient mankind's societies started developing in various places on earth, as groups of people - living in clusters of human habitats. On occasions of birth, marriage, death, new crop gathering, those habitants started celebrating their key events with music. That music was called "**Lok Sangeet**", **(**or, **Folk Music)**, which developed in different native languages, addressing various topics of every day life. It was simple, and developed for "Group participation". It was easy (in general) for anyone to learn, how to sing, or play it on an (musical) instrument, and was preserved through generations - when passed on from one generation to other.

Some studious developers of those human habitats went deep in understanding music, and developed it further through research, which took a new form, called "**Classical Music", (**or, **Shastriya Sangeet).**

"Classical Music" is indeed entertaining, but it does have elements of seriousness because it requires discipline, brought about through proper analysis of various aspects of music. For that reason, it takes time to learn "Classical Music", which reflects one's inner mind during performance. It is not made for a group participation, like "Lok Sangeet".

"Lok Sangeet" is called the mother of "Shastriya Sangeet". The well established music of: Raagas - like Kanada, Malhar, Sarang; Taals (Beats)- like Jhumara, Dhamar, Deepchandi; Types of Singing - like Dhamar, Thumri, Tappa; Musical Instrument playing - like Shehnai, Sarangi, Bansuri (Flute); originally they all came from "Lok Sangeet". Classical Musicians think deeply about how to present some of the elements of "Lok Sangeet" through "Shastriya Sangeet".

Sadarang is one of the well known musicians, who presented traditional female songs - passed on through generations - via "**Bandishes**". **Shouri Miya** developed "**Tappa**" from Punjabi "Lok Sangeet"- by adding some elements of "Shastriya Sangeet" to it, and thereby creating a new form of "Shastriya Sangeet". **Bajid Ali Shah** presented and established "**Thumri**" in Northern Classical Music. Remarkable work by **Modern day Pandit, Kumar Gandharva** should be mentioned here as he continued this type of special research and development. He published "**Maalvaa-Ki-Lok-Dhune**", and developed new Raagas, based on "Lok Sangeet". He gave prominence to '**Nirguni Bhajans'**, through "Shastriya Sangeet" in Classical Musical performances.

Pandit Shiv Kumar Sharma gave an unusual prominence to "Kashmiri Lok Sangeet" through "Shastriya Sangeet" with his unique talents of playing "**Santoor**", a rare Kashmiri musical instrument. **Ustad Bismilah Khan** brought "**Shehnai**", a "Lok Sangeet" musical instrument into a great prominence through his "Shastriya Sangeet" performances.

With these discussions, it is clear that "Shastriya Sangeet" has originated from "Lok Sangeet", which has always nurtured further development of "Classical" aspects of music. Scholars of "Shastriya Sangeet" find many such opportunities to develop it further, with a likelihood of finding a way to present it in a much more eloquent way in future.

(2)Role of Science in development of Music:

Whenever Sangeet is to be defined, most of us summarize it as a combination of Singing, Instrument playing, and Dancing. However, when the subject of how it all came about comes up, many stories (based on folklores) are presented. Some people say, **Brahma** – the originator of Vedas – created it, while others say **Lord Shiva** taught music (sangeet) to his follower, **Narad Muni**. Some Farsi scholars in Iran, however, say **Hazarat Moosa** hit a stone with a stick, and broke it into seven pieces, each of which had a unique natural resonance of a musical note (Swara), which provided the basic notes of an octave. There can be many such stories on the origins of music (sangeet), but Science surely played a key role in its development. That does not limit to only Physics, but comprehensively includes many other sciences in a broad sense.

Music (Sangeet) in reality does not have a physical form. It is an abstract and invisible art.
Its two fundamental components are "**notes (Swar)**" and "**tempo (Laya)**". These two elements, together, create music. That is the essence of fundamental science of music.

The frequencies of the fundamental seven notes (Swaras) are quite apart from one another, which can be shown through Physics. In Music, once a pitch of the first note (Saa) is established, the other notes follow automatically, because of the inter-relationship of frequencies (of all Swaras – Sa Re Ga Ma Pa Ga Ni Sa). That includes seven fundamental (pure) notes, as well as, five Vikrut or Vakra Swaras (Tivra, and Komal).

All Indian Classical Musicians practice and perform their music with accompaniment of at least one Tanpura. When the strings of a Tanpura are plucked, they create a sound, which provides "musical Naad" for the singer and the instrument players, to perform together. By listening to the singer, and the instrument players, the audience can readily recognize the Swaras being used in the performance of a raga, based on their training in music. Our ears recognize these music very well since we are used to listening to these swaras since childhood. These notes (Swaras) are those that are well defined through Physics, and the designs of musical instruments are also based on Principles of Physics. Thus, Science has played a major role in development of "Sangeet".
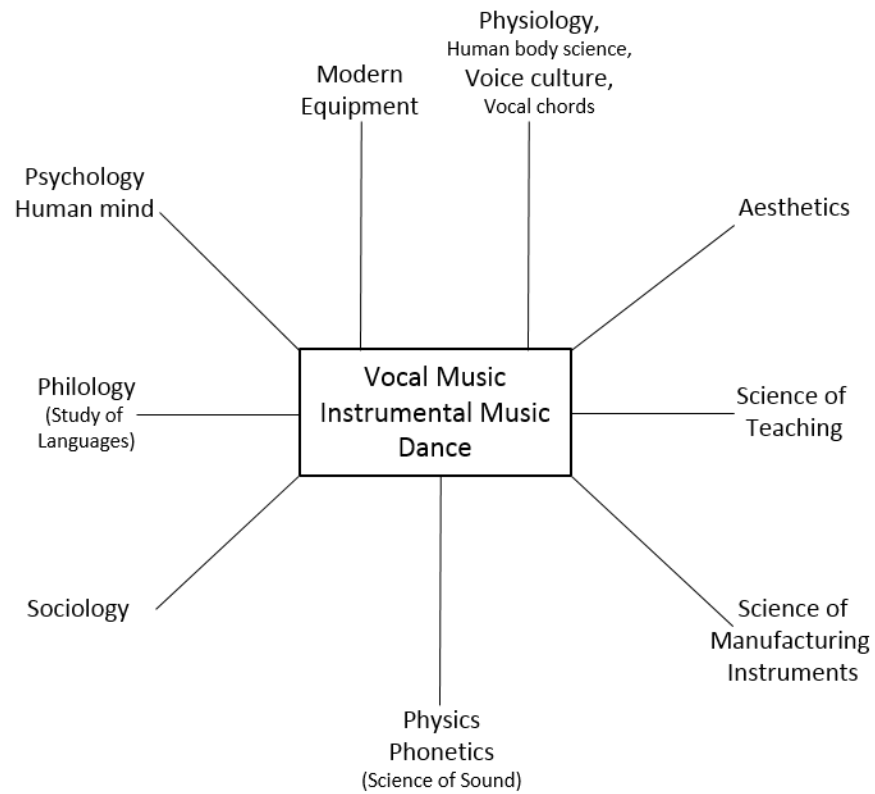
Now we will discuss "Raaga Sangeet" and its relationship to Science. Whether Vaadi-Samvadi are on fourth or fifth swaras, that is at, Sa -Ma and Sa -Pa aspect , can easily be established, based on the principles of Physics. Similarly, study of strings of musical instruments like Taanpuraa, Sitaar, Dilruba, Saarangee, Violin etc., will reveal hidden physics principles. Apart from this, music (Sangeet) will reach our ears only when musical sounds reach us through the medium of air.

Let us now look at propagation of music. Radio broadcast has played a key role in distribution of music to public. It is because of radio broadcast ("Akashvani", which means "voice from Akash – or sky") music has become so popular amongst people. These days audio-video systems also have played a major role in transmitting sound of music to public.

Wherever we go to attend a performance, there are almost always "loudspeakers and microphones", as an aid for audience, which also have been developed through science. Without such equipment, many performances would not be as successful. One wonders how musical performances were managed in the past, when such equipment was not developed! Tape Recorders, cassette players, CD players, computers, electronic Tanpura - with Tabla & Lahera, etc. are indeed gifts of science, which helps performers reach greater heights in their accomplishments.

Similar to the role of Physics in development of Musical Instruments, knowledge of life sciences has played a key role in development of singer's voice, which requires focus on other body organs, like ears, nose, neck, chest, inhaling, and exhaling, for its proper development. Once that is accomplished, then the next thing to develop is to sing various notes crisply, called "Kantha Sadhana" (Development of Voice culture – vocal chords), usually with help from a Music Teacher.

Development of Music (Sangeet) and Science go hand in hand, because Music is based on Scientific Principles. That is why the well known Scientist, by the name **Pythagorous,** established an Octave or Saptak, which is related to exact relative frequencies of swaras.

Physiology,
Human body science,
Voice culture,
Vocal chords

Modern
Equipment

Psychology
Human mind

Aesthetics

Philology
(Study of
Languages)

Vocal Music
Instrumental Music
Dance

Science of
Teaching

Sociology

Science of
Manufacturing
Instruments

Physics
Phonetics
(Science of Sound)

Human Voice development, and eventual development of Music – which encompasses: Singing, Musical Instrument Playing, and Dancing, are based on different fields of Science, like Audio science (Phonetics), Linguistics (Philology), Instrumental development science, Science of Nature, Psychology, Physiology, Sociology, and science or technique of teaching, education, theory. With due study of these various branches of Science in depth, one can excel in Music.

(3) Literature & Music (Sangeet):

साहित्यसंगीतकलाविहीनः | साक्षात् पशु पुच्छ विषाण हीनः ||

"Sangeet" and "Literature" have been closely related to one another since ancient times. They are like two limbs of mankind's progress. Both originated with origin of humankind. As human culture developed, along with language and literature; Music also evolved. Same is true with progress of all fine arts. That's because creations in fine arts, as in Literature, are based on manifestation of human feelings. Enjoyment of Painting, Sculpture, Drama, Dance, Acting, Literature, Sangeet, etc., is a sign of being a cultured or refined human being. Progress of these arts, from macro to micro state (general or voluminous to a highly detailed state), depends on external medium for its publicity. Through such medium, they reach appreciative people, interested in a particular art. As the significance of a medium is decreased, the art form achieves superior quality. Medium for an art form like vocal music is only human vocal cords. Therefore it is considered to be a Top Ranking art.

There is no literature (or lyrics) in Instrumental Music, and for Dancing it is limited to accompaniment only. Therefore, the role of Literature in Vocal Music is higher than its role in these two types of Music. For that reason, this write up will be limited to address "Vocal Sangeet (music)" only, wherever "Sangeet (Music)" is mentioned.

It would be appropriate now to define "Literature" here. It has been said that written "Literature" has many forms, but the one agreed to by many Scholars is the one being discussed here: "Shabdarthou sahitou kaavyam", which means, wherever "Words & Poem appear with its meaning, that's where Literature starts". Whichever words (as part of a poem) are to be sung, with its ease in understanding of its meaning, and ease of its pronunciations in a natural way, then that poem, with its tune and meaning, reaches music lovers.

In vocal music, words in many songs are the fundamental roots of expression. Such music has three varieties: Dhrupad Gayaki (Dhrupad singing), Khayaal Gayaki (Khayaal singing), and semi-classical types - like Thumari, Dadara, Light Music, and Lok Sangeet (Folk Music). Light Music, and Lok Sangeet, are well known because of the meaning of their lyrics or words. Hence, in light music and fold music, swaras and lyrics are both equally important.

Entertaining Stories of Musical History are similar to the History of Literature. With a start in Sanskrit (Language), or Dhrupad Gayaki, music has evolved into a modern day music. Starting from 'Ruchaa Gaayan' from Vedas, music gradually started including songs from local languages. The North Indian Music has now transformed predominantly into Hindi, and its other subsidiary languages, through Popular Songs.

We must mention "**Ameer Khusro**", a great musician of 13th Century. Ameer Khusro is well known for his contribution to field of music and literature through his poems like 'Kahamukariyaan'. It is believed that he started "**Khayaal**" singing (for the first time). "Khayaal" means "a thought or an idea". When eloquent words and good thoughts are written in two lines and sung – it is called "Khayaal". Such presentation of words, through music, is itself a form of literature. In such short poems, some times there is a sad description of sorrowful separation (of two people - Virah), or a description of a Season, or a Prayer - offered to Gods and Goddesses (Dev and Devi). After a presentation in slow tempo (Badaa Khayaal), when the singer presents a Bandish in a faster tempo (Chhota Khayal), with the use of words and tune, he/she reaches a climax while singing Taan and Boltaan. After "Amir Khushro", came "**King Maansing Tomaar**". Many scholars believe **King Maansing Tomaar** pioneered development of "**Tomari - Thhumari**" gayaki (singing style).

Sometimes a very lively performance comes from a song made up of words that have no meaning. Such songs are called "**Tarana**".

After that era, came "**Bhakti-Kaal (Devotional Period)**," during which, prayers were presented through "**Bhajan**" or "**Dohe**", which were all lyrical and singable. There were different branches of "Bhakti Kal": "1. **Dnyanashrayi**" (based on factual knowledge), "**2. Saguna Bhakti**" (which is a worship of a Murti or statues or tangible objects), and "**Nirguni Branch**" (which is an abstract form of worship of the basic elements of universe). Saints like **Kabir**, **Guru Nanak, Dadu Dayal**, as well as "**Jaayasi**" a great poet who wrote epic poetry, were a part of 'Nirguni Sect'. There were many very good singers among these saints and poets, and therefore singing of their lyrical prayers was very prominent at that time. The saints wrote, composed and sang joyous descriptive songs of God's praises and deeds.

"**Reetikaal (Customs or manners period)**" followed with a Royal Support for Art and Literature. Ornamental, romantic songs were developed during this era. "**Thumri**" became very popular during that time period. Types of literature like **Thumari, Daadara, Kajari, Chaiti, Hori, Baaraamaasaa** (year around) were presented through "Thumari gayaki". Such strong influence of highly descriptive, ornamental & romantic songs created a negative impact on virtuous people. Therefore, children of such families were kept away from music, which made them ignorant about music. Finally, **a savior**, by the name "**Pandit Vishnu Digamber Paluskar**", arrived in the music world. to eliminate undesirable words that were used at the time in music. He **established "Gandharva Mahavidyalaya"** and created musical compositions with decent words, with his own swarlipi (written script). These good quality songs, were suitable for all members of society, including children and women from decent families. He composed many songs, including "Bhakti" (prayer) songs, and printed music books with songs and notation, for easy distribution to the public.

In conclusion: When musical literature has characteristics such as lovely musical notes, a stable voice, and musical meaningful words with a good tune, a good singer's 'gayaki (presentation) can take the lyrics to a magnificent height.

(4) Importance of Music (Sangeet) in Life:

It is of utmost importance to know that the role of music in life is extraordinary. Music provides support for every aspect of human life. Humans are connected to nature, and nature is deeply connected to Music. Thus, human relationship with Music is deep rooted. Not only music is deeply connected to human Life, but that relationship of music to human life is unbreakable.

The first breath, and voice, of a new born is a sign of its life. Thus it is said that the two basic elements of music, swara and laya (notes and tempo), are inherent in humans. The divine gift of music, therefore, is present in every human being right from birth. Thus, every individual is connected to music. Whether one learns music systematically in depth by learning various raagas, music theory in classical music, he/she is always connected to music through Lok Sangeet (Folk Music).

Just like a new born acquires two main elements of music, notes and tempo (Swara & Laya), the accompaniment of music stays with all humans throughout their lives. People celebrate birth of a new born, with music as part of enjoyment. During early childhood, one assimilates knowledge of music from mother's lullaby. Then, through nursery rhymes, one gets knowledge of swara and laya. As a student, some child may get knowledge of music through a structured course work. Some improve their concentration and focus through a medium of music. During golden years of youth, companionship with music continues. On every auspicious occasion, music always has a place (for celebration). Love for music makes life interesting. Music helps one relax when one is tired from hard work in life. During old age, reciting songs from past memorable programs, or remembering your loved ones' favorite songs, brings pleasure. Bhajans are sung when someone passes away. Thus, Music plays a very important role in life, from start to end.

Society consists of people with many different professions. Music plays a very important role in all their lives. Women laborers, farmers, porters from a wage earning working class; doctors, engineers from intellectual skilled worker's class; brave soldiers and artists; all have music in their lives. The art of music encompasses singing, musical instrument playing, and dancing. One can find pleasure in any of these branches of music. Music plays a crucial role in uniting society. In India, there are many different states with different type of people, with different religions, castes and class in the society, and yet their national song is the same. The national anthem keeps them united! Music plays a very important role in all celebrations and festivals.

Music is considered to be a supreme queen of arts. Music has two valuable specialties. Its first prime characteristic is that the musician enjoys himself or herself immensely while performing and at the same time makes the audience very happy. Music reduces sorrows and multiplies happiness hundred times over. The second very important characteristic of Music is that it does not require any external means for its enjoyment. Swara (Notes) and Laya (tempo) are inherent in human beings, to create music! One gets pleasure simply by humming! Elders (Sages) have said: "न संगीतम् न जीवनम्" ("**Na Sangeetam na Jivanam"** i.e. There is no life without music).

Joy and sorrow have a unique relationship in human life. One can always find support from music during any of those moments. Laborers feel less fatigued when they implement music (during their work), those doing mental work also feel less tired when they resort to music, and thus music reduces physical & mental stress. Not only that, but music is also used to find relief from pain. These days, many different therapeutic experiments are conducted using music. Many patients with mental challenges, blood pressure problems, and diabetes find relief using music. It is clear from this that music plays a very important role in Human Life!

Music is called "universal language". Music, therefore, unites all nations. In Indian culture, the purpose of human life is considered to be a path to ultimate salvation. Music in life is considered to be an important medium for this purpose. Hence music brings prosperity to human life. Not only that, but God says 'wherever there is music, I am in attendance there'. By pursuing Music one can experience presence of God in this mortal life!

Hence if one sees "Life is Music" in a broader sense, then one would definitely understand the role of music in life. In a nut shell, it means that "Music is the Essence of Life"!