Swaranjali Music School
स्वरांजली संगीत शाला

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Syllabus for practical Vocal and Theory Exams

Akhil Bharatiya Gandharva Mahavidyalaya Mandal, Mumbai

Registration Number: 1444 / 1946 – 47, F 150

Established in 1931

Praveshika Pratham Syllabus

Oral examination only: 15 minutes, 75 points

(There is no written examination for Praveshikaa Pratham)

Students are expected to be familiar with notes and Taal and use them while performing during recitals. Practice should be done with Taanpuraa and Tablaa.

Theory:

1. ***Definitions of following terms:***

Sangeet (Music –includes three art forms – Vocal, Instrumental and dancing), **Dhwani** (Sound), **Naad** (Sounds useful for music), **Swar**(Naads used in music), **Shuddha Swar** (Pure or basic notes), **Vikrut Swar** (Komal – Tivra or Soft-Sharp notes), **Varjit Swar** (Ommitted notes), **Saptak** (Octave), **Mel** (Thaat or a group of seven notes used for building a raga and classification of Raagas), **Alankaar** (Palataa – Sequential combination of notes), **Raaga** (a combination of notes that are entertaining), **Jaati** (Type – Odav, Shadav, Sampurna), **Vaadi** (Most important note in a Raaga), **Saunvaadi** (Second most important note in a raga), **Pakad** (Main part – particular short combination of notes that brings out the character of a raga), **Aalaap** (slow expansion of a raga), **Taan** (Fast expansion of Raaga), **Swaramaalikaa** (SaReGaMa song), **Lakshangeet** (Song describing characteristics of a raga), **Sthaayee and Antaraa** (First and second part of a bandish), **Laya** (Tempo – Vilambit or slow, Madhya or medium, Drut or fast), **Maatraa** (Basic unit for measuring taal), **Taal** (Measurement of music), **Vibhaag** (Section), **Sam, Khaalee, Dugun** (Double tempo), **Thekaa** (Form of taal), **Aavartan** (Cyclic repetition of taal).

2. Description of Raagas in this class (Thaat, notes, time, vaadi, saunvaadi, aaroha - avaroha, Pakad).

3. Taal: Daadraa, Keharwa, Teentaal, Ektaal, Jhaptaal, Choutaal (Chaartaal): Know full information about these taal and use hands to show Maatraas (beats) of taal.

4. Basic knowledge of Swaralipi (Notation for writing music compositions in Paluskar and Bhatkhande lipi (script))

Practical:

a. **Knowledge of notes:**

Basic and Vikrut (Komal & Tivra or Soft & Sharp) notes, sing separate and in group, recognize notes.

Learn following Alankaars:

1. Sa, Re, Ga, Ma, Pa, Dha, Ni, Sa
2. SaReGa, ReGaMa, GaMaPa,……, SaNiDha, NiDhaPa, DhaPaMa
3. SaReGaMa, ReGaMaPa……., SaNiDhaPa, NiDhaPaMa
4. SaReSaReGa, ReGaReGaMa……., SaNiSaNiDha, NiDhaNiDhaPa
5. SaGa, ReMa, GaPa, MaDha……., SaDha, NiPa, DhaMa
6. Sa, SaReSa, SaReGaReSa……. Sa,SaNiSa, SaNiDhaNiSa

Learn following five Alankaars: Sing them in basic notes (Shuddha swar) in Vimabit (slow) and Madhya (Medium) tempo. Also sing them in one of the ragas of syllabus.
(Some of them are in different taals - Daadraa, Roopak , Teentaal)

1. SaRe, ReGa, GaMa, ……SaNi, NiDha, DhaPa
2. In Taal Daadraa: SaReSa, ReGaRe, GaMaGa……..SaNiSa, NiDhaNi, DhaPaDha
3. In Taal Roopak: SaReGaSaReGaMa, ReGaMaReGaMaPa …. SaNiDhaSaNiDhaPa, NiDhaPaNiDhaPaMa
4. In Taal Teentaal : SaGaReSa, ReMaGaRe, GaPaMaGa …… SaDhaNiSa, NiPaDhaNi, DhaMaPaDha
5. SaMa, RePa, GaDha …… SaPa, NiMa, DhaGa

b. Knowledge of Raagas:

Durgaa, Kaafee, Khamaaj, Bheempalaasee, Baageshree, Bhoopaalee, Desh, Kalyaan

1. From these Ragas, sing Aaroha, Avaroha, Pakad (main part) and an introductory aalaap

2. Sing a song (Bandish) in medium tempo in each raag.

3. Prepare any six Raagas to sing Bandish, aalaap, taan together for five minutes.

4. Learn to sing seven more compositions from ragas above: One light song in Jhaptaal or Roopak or Ektaal, two SaReGaMa songs, two Lakshangeet, one Dhrupad (with Dugun or double tempo), one Bhajan (devotional song).

5. Recognize Raag from cluster of notes.

6. Learn to sing Vande Maataram and Jana Gana Mana (National Anthems of India).

Exam Format – Praveshikaa Pratham: Total points: 75

This is an oral exam. There is no written exam at this level
15 minutes for each student. Each student's exam is separate from others. From each row, questions will be asked about different raag, so whole curriculum is covered. Use of Harmonium only for support (Sa, Pa / Ma). While singing full Raag of choice, Harmonium accompaniment is allowed.

Exam: Oral

Item	Points
Sing a Bandish with Aalaap and Taan for a raga of examiner's choice	8
Sing a Bandish and three aalaaps or five taan for another raga of examiner's choice	7
One Alankaar in Basic notes and one alankaar in a raga.	6
Dhrupad in single and double tempo.	5
Bandish in a taal other than teentaal	5
Any three songs from following: Lakshangeet, Bhajan, SaReGaMa Geet, Vande Maataram, Jana Gana Mana	12
Recognize ragas : Three	6
Recognize notes: Two clusters Example: SaReGa, PaDhaNi, GaMaPa, MaPaNi	6
Tell information about two taals and say Thekaa (or bol) while showing with hand and finger movements	5
Information of one raga	5
Information about one composition type or Swarlipi type (Notation)	4
Three definitions	6
Total Points	75

प्रारंभिक अलंकार Prarambhik Alankaar

1 सा रे ग म प ध नी सां सां नी ध प म ग रे सा
Sa Re Ga Ma Pa Dha Ni Sa Sa Ni Dha Pa Ma Ga Re Sa

2 सा रे ग, रे ग म, ग म प, म प ध, प ध नी, ध नी सां,
Sa Re Ga, Re Ga Ma, Ga Ma Pa, Ma Pa Dha, Pa Dha Ni, Dha Ni Sa,

सां नी ध, नी ध प, ध प म, प म ग, म ग रे, ग रे सा
Sa Ni Dha, Ni Dha Pa, Dha Pa Ma, Pa Ma Ga, Ma Ga Re, Ga Re Sa

3 सा रे ग म, रे ग म प, ग म प ध, म प ध नी, प ध नी सां,
Sa Re Ga Ma, Re Ga Ma Pa, Ga Ma Pa Dha, Ma Pa Dha Ni, Pa Dha Ni Sa,

सां नी ध प, नी ध प म, ध प म ग, प म ग रे, म ग रे सा
Sa Ni Dha Pa, Ni Dha Pa Ma, Dha Pa Ma Ga, Pa Ma Ga Re, Ma Ga Re Sa

4 सा रे सा रे ग, रे ग रे ग म, ग म ग म प, म प म प ध, प ध प ध नी, ध नी ध नी सां
Sa Re Sa Re Ga, Re Ga Re Ga Ma, Ga Ma Ga Ma Pa, Ma Pa Ma Pa Dha, Pa Dha Pa Dha Ni, Dha Ni Dha Ni Sa

सां नी सां नी ध, नी ध नी ध प, ध प ध प म, प म प म ग, म ग म ग रे, ग रे ग रे सा
Sa Ni Sa Ni Dha, Ni Dha Ni Dha Pa, Dha Pa Dha Pa Ma, Pa Ma Pa Ma Ga, Ma Ga Ma Ga Re, Ga Re Ga Re Sa

5 सा ग, रे म, ग प, म ध, प नी, ध सां, सां ध, नी प, ध म, प ग, म रे, ग सा
Sa Ga, Re Ma, Ga Pa, Ma Dha, Pa Ni, Dha Sa, Sa Dha, Ni Pa, Dha Ma, Pa Ga, Ma Re, Ga Sa

6 सा सा रे सा, सा रे ग रे सा, सा रे ग म ग रे सा, सा रे ग म प म ग रे सा,
Sa Sa Re Sa, Sa Re Ga Re Sa, Sa Re Ga Ma Ga Re Sa, Sa Re Ga Ma Pa Ma Ga Re Sa,

सा रे ग म प ध प म ग रे सा, सा रे ग म प ध नी ध प म ग रे सा,
Sa Re Ga Ma Pa Dha Pa Ma Ga Re Sa, Sa Re Ga Ma Pa Dha Ni Dha Pa Ma Ga Re Sa,

सा रे ग म प ध नी सां नी ध प म ग रे सा,
Sa Re Ga Ma Pa Dha Ni Sa Ni Dha Pa Ma Ga Re Sa,

7 सां नी सां, सां नी ध नी सां, सां नी ध प ध नी सां, सां नी ध प म प ध नी सां,
Sa Ni Sa, Sa Ni Dha Ni Sa, Sa Ni Dha Pa Dha Ni Sa, Sa Ni Dha Pa Ma Pa Dha Ni Sa,

सां नी ध प म ग म प ध नी सां, सां नी ध प म ग रे ग म प ध नी सां,
Sa Ni Dha Pa Ma Ga Ma Pa Dha Ni Sa, Sa Ni Dha Pa Ma Ga Re Ga Ma Pa Dha Ni Sa,

सां नी ध प म ग रे सा रे ग म प ध नी सा
Sa Ni Dha Pa Ma Ga Re Sa Re Ga Ma Pa Dha Ni Sa

प्रवेशिका प्रथम अलंकार **Praveshika Pratham Alankaar**

1 **सा रे , रे ग , ग म , म प , प ध , ध नी , नी सा , सा नी , नी ध , ध प , प म , म ग , ग रे , रे सा**
Sa Re , Re Ga , Ga Ma , Ma Pa , Pa Dha , Dha Ni , Ni Sa , Sa Ni , Ni Dha , Dha Pa , Pa Ma , Ma Ga , Ga Re , Re Sa

Taal Daadraa

2 **सा रे सा , रे ग रे , ग म ग , म प म , प ध प , ध नी ध , नी सा नी ,**
Sa Re Sa , Re Ga Re , Ga Ma Ga , Ma Pa Ma , Pa Dha Pa , Dha Ni Dha , Ni Sa Ni ,

सा नी सा , नी ध नी , ध प ध , प म प , म ग म , ग रे ग , रे सा रे , सा नी सा
Sa Ni Sa , Ni Dha Ni , Dha Pa Dha , Pa Ma Pa , Ma Ga Ma , Ga Re Ga , Re Sa Re , Sa Ni Sa

Taal Roopak

3 **सा रे ग सा रे ग म , रे ग म रे ग म प , ग म प ग म प ध , म प ध म प ध नी ,**
Sa Re Ga Sa Re Ga Ma , Re Ga Ma Re Ga Ma Pa , Ga Ma Pa Ga Ma Pa Dha , Ma Pa Dha Ma Pa Dha Ni ,

प ध नी प ध नी सा , सा नी ध सा नी ध प , नी ध प नी ध प म , ध प म ध प म ग ,
Pa Dha Ni Pa Dha Ni Sa , Sa Ni Dha Sa Ni Dha Pa , Ni Dha Pa Ni Dha Pa Ma , Dha Pa Ma Dha Pa Ma Ga ,

प म ग प म ग रे , म ग रे म ग रे सा
Pa Ma Ga Pa Ma Ga Re , Ma Ga Re Ma Ga Re Sa

Taal Teentaal

4 **सा ग रे सा , रे म ग रे , ग प म ग , म ध प म , प नी ध प , ध सा नी ध ,**
Sa Ga Re Sa , Re Ma Ga Re , Ga Pa Ma Ga , Ma Dha Pa Ma , Pa Ni Dha Pa , Dha Sa Ni Dha ,

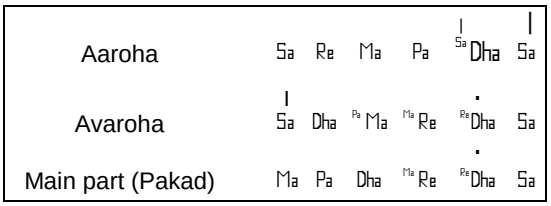
सा ध नी सा , नी प ध नी , ध म प ध , प ग म प , म रे ग म , ग सा रे ग , रे नी सा रे , सा ध नी सा
Sa Dha Ni Sa , Ni Pa Dha Ni , Dha Ma Pa Dha , Pa Ga Ma Pa , Ma Re Ga Ma , Ga Sa Re Ga , Re Ni Sa Re , Sa Dha Ni Sa

5 **सा म , रे प , ग ध , म नी , प सा , सा प , नी म , ध ग , प रे , म सा**
Sa Ma , Re Pa , Ga Dha , Ma Ni , Pa Sa , Sa Pa , Ni Ma , Dha Ga , Pa Re , Ma Sa

Praveshika Pratham Exam: Information about eight Raagas – Synopsis

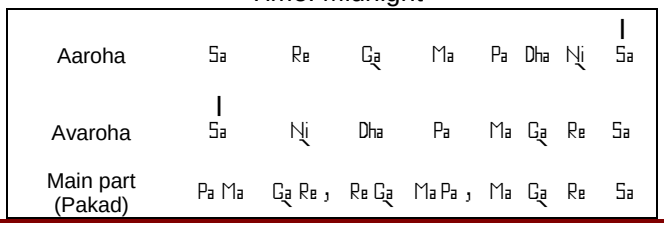
Raag: Durga

Thaat: Bilaaval
Vaadi: Dhaivat (Dha) Samvaadi: Rishabh (Re)
Ga and Ni are omitted, All other notes are pure
Type: Odav Odav , Time: Second prahar of night



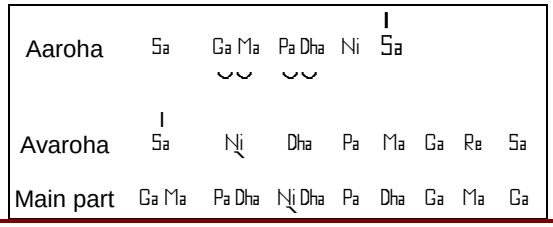
Raag : Kaafee

Thaat : Kaafee
Ga and Ni are soft All other notes are pure
Type: Sampurna Sampurna
Vaadi: Pancham (Pa) Samvaadi: Shadja (Sa)
Time: Midnight



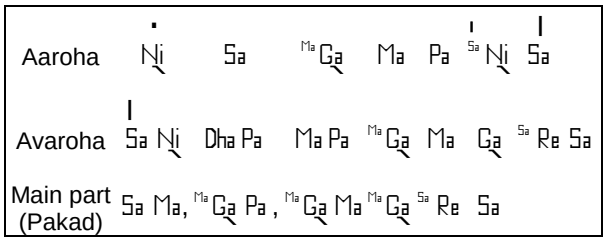
Raag : Khamaaj

Thaat : Khamaaj
Both Nishads are used, Re is omitted in Aaroha,
All other notes are pure, Type: Shaadav Sampurna,
Vaadi: Gandhaar (Ga) Samvaadi: Nishaad (Ni)
Time: Evening or night,



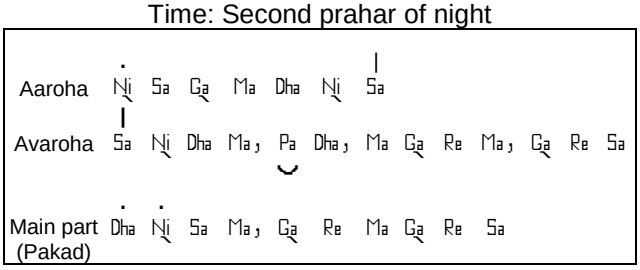
Raag : Bheempalaasi

Thaat: Kaafee, Ga and Ni are komal, All other notes are pure,
Re and Dha are omitted in Aaroha, Type: Odav Sampurna,
Vaadi: Madhyam (Ma) Samvaadi: Shadja (Sa),
Time: Evening (3 – 5 PM)



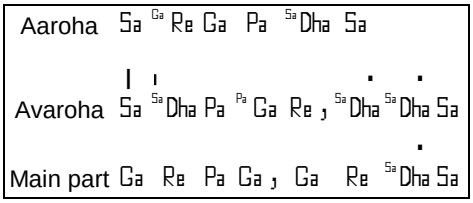
Raag Baageshree

Thaat: Kaafee
Ga , Ni soft, Re and Pa ommitted in Aaroha,
Type : Odav Sampurna
Vaadee: Madhyam (Ma), Saunvaadee: Shadja (Sa)
Time: Second prahar of night



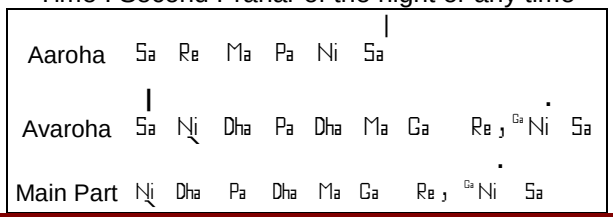
Raag : Bhoopaalee

Thaat : Kalyaan
Ma and Ni are omitted, All other notes are pure
Type: Odav Odav,
Vaadi: Gandhar (Ga) Saunvaadi: Dhaivat (Dha)
, Time: First prahar of night



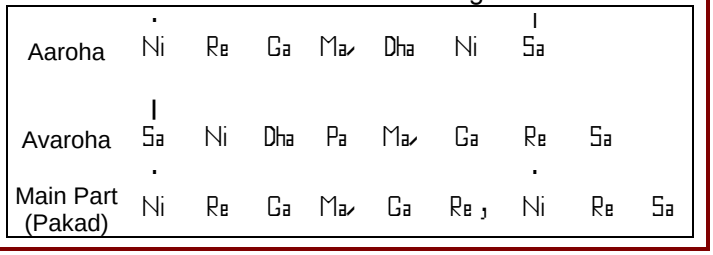
Raag : Des

Thaat: Khamaaj, This raag uses both Nishads
(Shuddha Nishad is used in aaroha and komal nishad is used in Avaroha), Omit Ga, Dha in Aaroha,
Type: Odav Sampurna , Vaadi: **Pa** Saunvaadi: **Re**
Time : Second Prahar of the night or any time



Raga : Kalyaan (Yaman)

Thaat : Kalyaan, Madhyam Teevra (Sharp), Rest of the notes are 'Shuddha' or pure, Type: Sampurna,
Vaadi: Gandhaar Saunvaadi: Nishaad
Time: 1st 'Prahar*' of night



(* 'Prahar' includes three hours . 1st prahar of night includes first three hours after sunset.)

Praveshikaa Pratham: Definitions – Synopsis

संगीत	Sangeet	Music: Includes Vocal, Instrumental, Dance art forms
ध्वनी	Dhvani	Sound
नाद	Naad	A sound that can be used in music: Aahat and Anaahat
स्वर	Svara	Note or Naad used in music
राग	Raag	Combination of notes with following features - * **Notes (swar)** - There must be atleast 5 notes or a maximum of 7 notes (swaras) in a Raag. * **Aaroh & Avaroh -** Every Raag must have an : **"Aaroha"** - ascending notes & an **"Avaroha"** - descending movement of notes. * **Vaadi & Saunvaadi** - Every raag must have "Vaadi" - most prominent & dominating note and "Saunvaadi" note - note that complements the dominating note. * Melodious, entertaining - A raag must be pleasant sounding and must be able to enchant the listener. * Key Note - The key note can never be missing in a Raag - ie, Sa or "Shadaj"
शुध्द स्वर	Shuddha Svara	Basic Notes Sa, Re, Ga, Ma, Pa, Dha, Ni
विकृत स्वर (कोमल़ तीव्र)	Vikruta Svara (Komal, Teevra)	Altered notes When Re, Ga, Dha, Ni climb half a note below their place, they are called 'Komal' or soft. Madhyam climbs half a note above its usual place, it is called 'Teevra' or sharp.
वर्जित स्वर	Varjit or varjya svara	Excluded note
मेल़ थाट	Mel, Thaat	Group of seven notes in straight order which can create a raaga.
जाति (ओडव षाडव संपूर्ण)	Jaati (Odav, Shadav, Sampurna)	Type of a raag based on the number of notes used in tha raaga: Odav: Five notes, Shadav: Six notes, Sampurna: Seven notes
वादी	Vaadi	Main or dominent note
संवादी	Saunvaadi	Second most important note in a raga. Note that has a dialogue with Vaadi
अनुवादी	Anuvaadi	Notes other than Vaadi and Saunvaadi that are used in a raaga.
विवादी	Vivaadi	A note that is excluded in a raaga, however if it is used skillfully on rare occasions, the beauty of the raaga is enhanced.
सप्तक	Saptak	Octave: 1. **Mandra Saptak:** Lower than middle octave, **2. Madhya Saptak:** Middle Octave. Most often we sing in this octave, **3.Taar Saptak:** Higher than middle octave
अलंकार (पलटा)	Alankaar (Palataa)	Arrangement of notes in a sequential pattern
पकड	Pakad	Catch phrase that shows character of a raaga
आलाप	Aalaap	Slow improvisations using the rules of a raga with only notes, no lyrics
तान	Taan	Faster improvisations using rules of a raga, with only notes, no lyrics
स्वरमालिका (सरगम गीत)	Svarmaalika	Composition with only notes, no lyrics
लक्षण गीत	Lakshangeet	A song containing all characteristics of a raag
स्थायी और अंतरा	Sthaayee and Antaraa	The songs sung for various raagas are called bandishes. Usually a bandish has two parts—the first is called sthaayi and the second is called antara.
लय (विलंबित मध्य द्रुत)	Laya (Vilambit, Madhya, Drut)	Same speed of time or equal interval between two maatraas or beat is called Tempo (Slow, Medium, Fast)
मात्रा	Maatraa	Beat: Measurement unit for taal
ताल	Taal	Measurement of music: Various beat Sequences that include maatraa, khanda (vibhaag), Sam, Taali
विभाग	Vibhaag, Khanda	Section
सम	Sam	First beat of any Taal
ख़ाली , काल	Khaali, Kaal	First beat after half cycle of Taal
दुगुन तिगुन चौगुन	Dugun, Tigun, Chougun	Double, triple and quadruple tempo
ठेका	Thekaa	Thekaa is a composition constructed for a taal while maintaining vibhaag, taali, khaalee of a taal and weight for letters of taal. ('Bol's or compositions for a Tabla. Taal is an abstract form of Theka. Taal does not change but a taal can have more than one Theka.)
आवर्तन	Aavartan	Cyclic speed of taal. Saying or playing taal's composition from Sam to Sam.

Introduction to 'Swarlipi' (musical script, Music notation or musical score). (Maatraa = Beat)

	Pandit Paluskar	Pandit Bhatkhande
Two maatraas	Sa	No Symbol — Sa Sa
One maatraa	Sa Re	No Symbol — Sa Re
½ maatraa	Sa Re	Two swar in one maatraa — Sa Re
¼ maatraa	Sa Re Ga Ma	Four swar in one maatraa — Sa Re Ga Ma
1/8th maatraa	Sa Re Ga Ma Pa Ma Ga Re	Sa Re Ga Ma Pa Ma Ga Re
1/16th maatraa	Sa Re Ga Ma Pa Ma Ga Re Ga Ma Pa Dha Ni Ni Dha Pa	Sa Re Ga Ma Pa Ma Ga Re Ga Ma Pa Dha Ni Ni Dha Pa
	Total number of swar in one maatraa are indicated by symbol ‿ under all swar together	
1/3rd maatraa	Sa Re Ga	Sa Re Ga
1/6th maatraa	Sa Re Ga Re Ga Ma	Sa Re Ga Re Ga Ma
1/12th maatraa	Sa Re Ga Re Ga Ma Ga Ma Pa Ma Pa Dha	Sa Re Ga Re Ga Ma Ga Ma Pa Ma Pa Dha
Shuddha swar	No symbol	No symbol
Komal swar	Re Ga Dha Ni	Re Ga Dha Ni
Teevra swar	Ma Maa	↓Ma
Swar in Madhya saptak	No Symbol	No symbol
Swar in Mandra saptak	Ni Dha Pa	Ni Dha Pa
Swar in Taar saptak	Sa Re Ga	Sa Re Ga
Prolong swar	Sa S S S	Sa – – –
Prolong a letter in lyrics	Raa . . ma	Raa S S ma
Vertical line in a composition after one 'aavartan' of a taal is finished		Vertical line in a composition after each Khanda (section) is finished.
Sam	A number **1** is written to indicate first maatraa	Symbol **X** is placed at position of 'Sam' (1st maatraa)
Khaalee (Kaal)	A symbol **+** is used to show khaalee	A symbol **O** is used to show khaalee
Taalee	The maatraa where taalee occurs, the number of that maatraa is written: 1, 5, 13	The number of a taalee is written sequentially : 2, 3, 4
Khanda	Khanda are not shown, but a vertical line is drawn after aavartan is finished.	Khanda are shown by drawing a vertical line after each khanda is finished.
Tentaal and Ektaal are considered to have 8 and 6 maatraa each in **madhyalay.**		Teentaal and Ektaal always have 16 and 12 maatraa.

Example: Teentaal:

Dhaa	Dhin	Dhin	Dhaa	Dhaa	Dhin	Dhin	Dhaa	Dhaa	Tin	Tin	Taa	Taa	Dhin	Dhin	Dhaa
O	O	O	O	O	O	O	O	O	O	O	O	O	O	O	O
1				3				+				7			

Example: Teentaal:

Dhaa	Dhin	Dhin	Dhaa	Dhaa	Dhin	Dhin	Dhaa	Dhaa	Tin	Tin	Taa	Taa	Dhin	Dhin	Dhaa
X				2				O				3			

Taal Ektaal (Drut):

Dhin	Dhin	Dhaa	Trak	Too	Naa	Kat	Taa	Dhaa	Trak	Dhee	Naa
O	O	O	◡◡	O	O	O	O	O	◡◡	O	O
1		+		3		+		5		6	

Lesson-1
Terminology and Definitions

1. **Sangeet**: The ancient Sanskrit text "Sangeet Ratnakar" defines sangeet (music) as encompassing the arts of singing, playing (an instrument) and dance. In olden times, singing, playing an instrument and dance were given importance in music in that order.

2. **Dhvani**: Dhvani refers to sound. Music is an art that we listen to with our ears. Therefore, sound is of foremost important in sangeet/music. Dhvani can be of two types—one that is useful for music and the other that is not useful for music.

3. **Naad**: Out of all the sounds (dhvanis), the sound that is useful for the purposes of music is called naad (ie, musical sound). Naad can be of two types. Sounds that are made from friction or accent are called 'aahat naad' (ie, sounds we can hear). The other is called 'anaahat naad' and can be heard only by sages and rishis (philosophical concept).

4. **Swara**: Certain sounds used in music (naads) are called swaras (notes). These (swaras or notes) are sounds of specific frequencies. In Indian classical music, there are 7 basic notes—Sa (Shadaja), Re (Rishabh), Ga (Gandhar), Ma (Madhyam), Pa (Pancham), Dha (Dhaivat) and Ni (Nishaad). These 7 swaras are called "shuddha swaras" (ie, pure swaras). When Re, Ga, Dha and Ni are used below the pure note (ie at lower frequency), they are called "komal" swaras (ie, flat notes). However, Ma can be used at a slightly higher note, and then it is called "teevra madhyam" (Ma sharp). Thus, 7 pure notes, 4 flat notes (Re, Ga, Dha and Ni komal) and one sharp note (Ma teevra) make up 12 swaras or notes in music.

5. **Raaga**: Raaga is considered to be a special feature/characteristic of Indian classical music. The word "raaga" originates from the root "ranja" meaning entertainment/pleasing. Sanskrit texts define raaga as "raaga ranjayate iti" meaning that which entertains (is pleasing) is raaga. A combination of notes (swaras) that is entertaining/pleasing is called a raaga. A raaga should have a minimum of 5 notes.

6. **Varjya swara**: Swaras or notes that are not used in a particular raga are called varjya swaras (excluded notes). For example, in Raaga Bhoopalee, Ma and Ni are not used, so for this raga they are varjya swaras.

7. **Thaat**: The group of seven basic notes that can be used to build a raaga is called thaat. There are 10 thaats in Indian (Hindustani) classical music—Bilaaval, Kalyan, Khamaj, Kaafi, Bhairav, Marwa, Poorvi, Asaavari, Todi and Bhairavi. Every raga originates from a particular thaat (or, every raga belongs to a thaat). For eg, Bheempalasi raga originates from Kaafi thaat.

8. **Jaati**: (type or class of raga) Based on the number of swaras (notes) used in the raaga, it is said to be of a particular jaati. Any raga should have a maximum of seven and a minimum of five notes (some exceptions have four). Therefore, there are 3 main jaatis—"audav", "shaadav" and "sampoorna". A raga that uses five swaras is called "audav", one that uses six is called "shaadav" and one that uses seven notes is called "sampoorna". Some raagas use different number of notes in the aaroha and avaroha. In these cases, we get subclasses of raagas (upjaati translated as subclass).

9. **Vaadi**: The main note of the raga is called the vaadi. This note comes forth prominently when the raga is sung or played. The Sanskrit definition is "vadati iti vaadi" meaning "one that speaks is vaadi". The vaadi is the note one can dwell on in the raaga. For example, the vaadi (principal note) for Bhoopaalee is Ga.

10. **Saunvaadi**: This is the second most important note in the raga (after vaadi, but more prominent than other notes used in the raaga). For eg, in Yaman the samvaadi is Ni.

11. **Anuvaadi**: All notes used in a raaga other than the vaadi and samvaadi are called anuvaadi.

12. **Vivaadi**: A note that is not used in a raga, but if used skillfully enhances the beauty of the raga, is called vivaadi.

13. **Saptak**: (octave) The seven pure notes and five altered notes (vikrut swara translated as altered note) together form a saptak. Re, Ga, Dha, Ni and Ma are called "chal" swaras, ie, they can go above or below the pure note. There are three saptaks (octaves)—mandra, madhya and taar.
    Mandra saptak—this is the lower octave (comes before the madhya saptak or middle octave). This octave is from the lower Sa to the normal Sa. (written with a dot on the note).
    Madhya saptak—the octave we most commonly use to sing and play an instrument is the madhya saptak or middle octave. This includes notes from the main Sa to Ni. The swaras in this octave are not written with any symbol.
    Taar saptak—This is the higher octave starting from the Sa above the normal Sa. The notes are written with a line above them. The Madhya saptak is twice as high as the mandra saptak and the taar saptak is twice as high as the Madhya saptak.

14. **Alankaar**: The sequential combination of notes used in aaroha and avaroha is called alankaar.
    For example: (1) aaroha—SaReGa, ReGaMa, GaMaPa…
    avaroha—Ṡ̇aNiDha, NiDhaPa, DhaPaMa…
    (2) aaroha— SaGaReSa, ReMaGaRe, …
    avaroha—Ṡ̇aNiDhaṠ̇a, NiDhaPaNi, …
    It is a must to practice alankaars to learn where the swaras are situated/placed.

15. **Aaroha-Avaroha**: Singing or playing an instrument upwards from a particular note is called aaroha (ascending scale of a raga), and singing or playing downwards from the higher note to the lower note is called avaroha (descending scale).
    Eg: (1) aaroha—Sa Ga Ma Pa Ni Ṡ̇a
    avaroha—Ṡ̇a Ni Pa Ma Ga Sa
    (2) aaroha—Sa Re Ga Ma Pa Dha Ni Ṡ̇a
    Avaroha—Ṡ̇a Ni Dha Pa Ma Ga Re Sa

16. **Pakad**: A particular short combination/sequence of notes that brings out the character of the raaga, or is characteristic of the raaga, is called pakad (like a catchphrase). Raagas can be identified by listening to their pakad.
    For example—pakad for Bheempalas is MaPa Ga\ Ma Ga\ Re Sa

17. **Aalap**: The slow expansion (or elaboration in slow tempo) of the raga using its notes and following the rules for the particular raga is called aalap.

18. **Taan**: Taan refers to the singing or playing the notes of the raaga in fast tempo. The word "taan" is derived from the root "Tann" or 'Taananaa' (stretching).

19. **Sthaayi and Antara**: The songs sung for various raagas are called bandishes. Usually a bandish has two parts—the first is called sthaayi and the second is called antara.

20. **Toda**: Taans played on sitar, sarod and similar instruments are called todas.

Lesson 2: Definitions and Terminology (Taals)

1. **Taal**: Taal is a measurement used in music. Taals are defined as—
   (1) The rhythmic time measure used (with action) in singing, playing (an instrument) and dance is called taal. (Sangeet Makarand)
   (2) The measurement used in singing and dance is called taal. (Bharatmuni)
   (3) For a song, instrumental piece and dance, the steady rhythm that provides stability is called taal.
   i.e., the combination of different submeasures—maatra (beat), vibhaag (group of maatras), sam, taali and khaali fixed at different places is called taal.

2. **Theka**: This is the form of taal for tabla or pakhawaj, ie, the combination of words/mnemonics used when the tabla or pakhawaj is played for a given taal (while maintaining the maatra, vibhaag, taali and khaali for that taal). Although the taal and theka are similar in idea/concept and are related, there are some differences between them. One taal can have many Thekaas.

3. **Khand (Vibhaag)**: (Section) This is a defined grouping of maatras (beats) used in a taal. Each taal uses a distinct khand that can be used to identify/distinguish the taal.

4. **Sam**: The first beat of a taal is called the sam. Taal Rupak is the only taal that has a khaali in its first beat.

5. **Taali**: When we keep the taal, the beat on which we clap is called taali. A taal has two types of khands—(1) "bhari ke khand" (2) "khaali ke khand" (khands with khaali). Of these, to show the bhari ke khand, the clap we give on the first beat of that khand is called taali. For example, teentaal has taalis on beats 1,5,13; therefore, when we keep teentaal, we clap on beats 1,5 and 13.

6. **Khaali (kaal)**: Usually, the first beat after half the number of total beats in a taal (or first beat after half-cycle) is called khaali. However, this rule does not apply to all taals. "Khaali" is a Hindi word meaning "empty". Therefore, the first beat of the vibhaag that is not played (empty) is called khaali (or 'kaal' in Marathi). When we keep the taal with the hand, khaali is shown by waving the hand away from the other (ie wave away from other hand rather than clap). For example, teentaal has khaali on the 9^{th} beat, so we show khaali on this beat by waving the hand away.
   There is an important rule for taali and khaali—in any taal, there can be two consecutive khands of taali, but two consecutive khands with khaalis are not allowed.

7. **Aavartan**: The cyclic rhythm/repetition of the taal is called aavartan. Ie, if we read or play any taal repetitively from sam to sam, it is called aavartan.

8. **Laya**: Laya (tempo) is very important in music. Some definitions of laya are as follows—
   (1) the tempo is called laya.
   (2) The time interval between two beats is called laya.
   There are 3 major types of laya—(i) vilambit laya, (ii) madhya laya and (iii) dhrut laya
   (i) Vilambit (slow) laya: this is very slow tempo. The time between two beats is long, therefore this is called vilambit laya

(ii) Madhya laya: medium tempo is called madhya laya. This is faster than the vilambit laya but slightly slower than the dhrut laya.

(iii) Dhrut laya: fast tempo is called dhrut laya. The time between two beats in dhrut laya is minimal. “Chhote khayal” and “rajakhani” are presented in this tempo.

Usually, these types of layas (tempo) are relative terms. So if we consider one beat per second as Madhya laya, then two beats per second would be dhrut laya and one beat per 2 seconds would be vilambit laya.

9. **Maatra**: (Beat) The basic unit in which taal is measured is called maatra. Just as music is measured using taals, taals are measured using maatras (beats).

10. **Dugun**: (double) Singing or playing two notes per beat is called dugun. Ie, when we say the mnemonics or play the taal from sam to sam twice in one cycle of the taal, it is dugun.

11. **Tigun**: (triple) Singing or playing three notes per beat is called tigun. Ie, when we say the mnemonics or play the taal from sam to sam thrice in one cycle of the taal, it is tigun.
12. **Chougun**: (Quadruple) Singing or playing four notes per beat is called tigun. Ie, when we say the mnemonics or play the taal from sam to sam four times in one cycle of the taal, it is chaugun.

Lesson 4: Introduction to Raagas

1. Raaga Durga

Introduction:

Swaras (notes): all shuddha (pure) notes
Vaadi: Dhaivat
Varjya: Gandhar, Nishad

Thaat: Bilaaval
Saunvaadi: Rishabh
Jaati: Audav-audav
Time: 2nd prahar of the night

Pakad: Ma Pa Dha Ma ^Ma Re , ^Pa Dha Sa

Aaroha: Sa ^Ma Re Ma Pa ^Sa Dha Sa

Avaroha: Sa ^Sa Dha ^Pa Ma ^Ma Re , ^Re Dha Sa

Characteristics of the raaga:

(1) This is an 'Uttaranga pradhaan' raga. (The later notes (Pa Dha Ni Sa) are more prominent in this raga).
(2) The combination RePa can be used in this raga.

Sa Re Pa , Ma Pa Dha S ^Pa Ma Re Pa

(3) Aaroha has a clear rendition of Pa, but in the avaroha Pa is used as a "kana swara" (grace note) such as: Dha ^Pa Ma Re
(4) Some music scholars consider Ma as vaadi and Sa as saunvaadi in this raga, some consider Rishabh – Dhaivat as vaadi – saunvaadi.
(5) This is considered to be a newer raga.
(6) The raaga is of a happy, pleasant nature or mood.
(7) Durga raaga from Khamaj thaat is also in use.
(8) Some bandishes in raaga Durga are written describing Goddess Durga.

Elaboration or improvisation for the raaga:

1 Sa Dha Dha Sa , Dha Sa Re Ma Re , Ma Re Dha Dha Sa

2 Dha Sa ^Ma Re ^Ma Re Ma Re , Re Ma Pa Dha S Ma Re , Dha Sa Re Ma , Sa Re Ma , Dha ^Pa Ma Re , Dha Dha Sa

3 Sa ^Ma Re Ma ^Pa Ma , Ma Pa Dha S ^Pa Ma Re , Ma Pa Sa Dha Pa Ma Re , Re Re Dha ^Pa Ma Re , Dha Sa

4 Sa Re Ma Pa Dha S ^Pa Ma Re Pa , Ma Pa ^Sa Dha Sa , Dha Sa , Sa Re Sa Dha ^Pa Ma Re , Ma Re Dha Sa

5 Ma Pa Dha Pa Ma Pa ^Sa Dha ^Sa Dha Sa , Dha Sa Re , Sa Re Ma Re , Ma Re Dha Sa Ma Pa Dha Sa S Dha ^Pa Ma Re , Ma Re Dha Sa

Raaga Kaafi

Introduction:
Swaras: Ga, Ni komal
Vaadi: Pancham
Varjya swaras: none

Thaat: Kaafi
Samvaadi: Shadaj
Jaati: Sampoorna
Time: 2nd prahar of the night

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

Aaroha Sa Re Ga Ma Pa Dha Ni Sa

Avaroha Sa Ni Dha Pa Ma Ga Re Sa

Characteristics of the raaga:

(1) The expansion of this raaga is generally simple and straight forward. For example:
Sa Re Ga Ma Pa , Pa Ma Ga Re , Re Ga Ma Pa , Ma Pa Dha Ni Dha Pa

(2) Although the raaga is sampoorna, in aalaps the swara combination Sa Re Ma Pa

and Ma Pa Dha Sa is often used.

(3) Bada khayaal is not sung in this raaga, hence it is considered a “Kshudra” (small capacity) raaga.
(4) Semi-classical forms like thumri, tappa, hori are sung in this raaga
(5) When two gandhars and two nishaads are used in this raaga, it is called Mishra Kaafi.
(6) Some music scholars consider the vaadi to be Pa and samvaadi to be Re.

Raaga elaboration and expansion (Vistaar):

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

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

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

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

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

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

Raaga Khamaaj

Introduction:
Swaras: Two Nishads
Vaadi: Gandhaar
Varjya swaras: Rishabh in aaroha

Thaat: Khamaaj
Samvaadi: Nishaad
Jaati: Shaadav - Sampoorna
Time: 2nd prahar of the night or any time

Pakad: Ga Ma Pa Dha Ni Dha Pa Dha Ga Ma Ga

Aaroha: Sa S Ga Ma Pa Dha Ni Sa

Avaroha: Sa Ni Dha Pa Ma Ga Re Sa

Characteristics of the raaga:

(1) Khamaaj raag is the main or 'Ashray' (shelter) raag of Khamaaj Thaat.
(2) Khamaaj uses shuddha nishaad in aaroha and komal nishaad in avaroha.
(3) Dha – Ma combination is considered important in Khamaaj.
(4) Rishabh is 'Varjya' or 'Varjit' in aaroha and used in very small amount in avaroha. Hence Rishabh is weak in this raaga.
(5) Sometimes in 'taar saptak', Pa Dha Sa Re Ga Sa combination is used.
(6) Semi classical compositions like Thumri, Daadraa, Tappa, Zoola etc. are often sung in Raag Khamaaj. Hence 'vilambit khyaal' (compositions using very slow tempo) are not performed in this raag.
(7) Since the swar (notes) are not used in prolonged or steady manner, this raag is considered to have playful character.
(8) Even though they don't sing badaa khyaal (Vilambit or slow composition) in Khamaaj, 'Maseetkhaanee gat' (Maseetkhaanee or slow expansion) is often played on instrument in this raag.
(9) While singing semi classical compositions, a mixed character of this raag is often used. Hence shadows of some other raagas are sometimes visible.

Raaga elaboration and expansion (Vistaar):

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

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

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

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

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

Raaga Bheempalaasee

Introduction:
Swaras: Gandhar Nishad Komal
Vaadi: Madhyam
Varjya swaras: Rishabh, dhaivat in aaroha

Thaat: Kaafee
Samvaadi: Shadja
Jaati: Odav-Sampoorna
Time: Afternoon (3 – 5 PM)

Pakad: Ni Sa Ma, Ma Pa Ga Ma, Ma Ga Re Sa

Aaroha: Ni Sa Ga Ma Pa Ni Sa

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

Characteristics of the raaga:

(1) Since this Raag originates from Kaafee thaat (Janya raag from Kafee Thaat), it uses komal Gandhar and Komal Nishaad.
(2) In this raag, undulations are done while singing Gandhar and Nishaad.
(3) Doing 'Nyaas' on Madhyam (Ending compositions on Madhyam and lingering on it) clearly shows the character of this raag. Like Madhyam, one can also perform 'Nyaas' on Pancham.
Examples: Sa Ga Ma Pa , Ga Ma Pa , Ga Ma Pa Ni Dha Pa , Pa Ni Sa Ni Dha Pa etc.
(4) Compositions in this raag usually start with Nishaad.
(5) Along with Vaadi-Saunvaadi, Gandhar and Nishaad are also important in this raag.
(6) Rishabh, Dhaivat are 'varjya' in aaroha and even in avaroha there is no resting or lingering on these swaras.
(7) Even though this raag is useful for singing khyaal, it is also popular for singing Bhajan, Natyageet and other light songs.

Raaga elaboration and expansion (Vistaar):

1 Sa Ni Ni Pa Ni Sa , Pa Ni Sa Ga Re Sa

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

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

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

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

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

Raaga Baageshree

Introduction:
Swaras: Gandhar Nishad Komal
Vaadi: Madhyam
Varjya swaras: Rishabh, Pancham in aaroha

Thaat: Kaafee
Saunvaadi: Shadja
Jaati: Odav-Sampoorna
Time: Second prahar of night

Pakad: Dha Ni Sa Ma, Ga Re Ma, Ma Ma Ga Re Sa

Aaroha: Sa Ga Ma Dha Ni Sa

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

Characteristics of the raaga:

(1) This Raag originates from Kaafee thaat (Janya raag from Kafee Thaat), hence it uses komal Gandhar and Komal Nishaad.
(2) In this raag, undulations are done while singing Gandhar and Nishaad.
(3) While singing Gandhaar, Madhyama 'kanaswar' (grace note) is used and for Nishaad, Dhaivat or Shadja is used as 'kanaswar'.
(4) 'Nyas' is done on Gandhar in 'poorvaang' (first half of aaroha), and on Dhaivat in 'uttaraang' (second half of aaroha).
Examples for Gandhaar: Sa Ma Ga Ma Ga , Ga MaDhaMaGa , MaPaDhaMaGa
Examples for Dhaivat: Sa GaMaDha , NiDhaMaGaMaDha , MaDha Sa NiNiDha , DhaNiSa NiDha
(5) Pancham is 'varjya' in aaroha of this raag. In avaroha, Pancham us used in a twisted fashion and in particular combination of swaras.
(6) Even though Pancham is used much less than other swaras, it is an important swar in this raag, since the particular use of Pancham brings out true characteristics of this raga.
(7) Rishabh swar is varjya or varjit in aaroha, however, sometimes it is used like this in aaroha:
ReGaMaGaReSa .
(8) This raga has twisted combinations of swar in avaroha, but in straight or simple taan, sometimes Pancham is used in a straight fashion like: SaNiDhaPaMaGaReSa .
Sometimes taan eliminates Pancham altogether like this: SaNiDhaMaGaReSa
(9) Some music scholars start this raga with Nishaad.
(10) Dha–Ma combination is considered strong in this raga.

Raaga elaboration and expansion (Vistaar):

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

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

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

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

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

Raaga Bhoopaalee

Introduction:
Swaras: All swar are shuddha (pure or basic)
Vaadi: Gandhaar
Varjya swaras: Madhyam and Nishaad

Thaat: Kalyaan
Saunvaadi: Dhaivat
Jaati: Odav - Odav
Time: First prahar of night

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

Aaroha Sa Re Ga Pa Sa Dha Sa Dha Sa

Avaroha Sa Dha Pa Ga Re Sa Dha Sa Dha Sa

Characteristics of the raaga:

(1) All notes are pure in this raag, but it is considered to be originating from Kalyaan thaat and singing time is same as raag Kalyaan.
(2) This is a 'Poorvaang pradhaan' (first half of aaroha is prominent) raag. Vaadi is Gandhaar.
(3) This raag has serious nature.
(4) With undulations on Dhaivat in mandra saptak, the character of this raag becomes clear. Dhaivat uses Sa for kanaswar.
(5) While singing, swar in a firm or solid manner.
(6) Even though there are only five swar in this raag, lot of improvisation is easily possible while singing.
(7) There should never be any nyaas on Dhaivat in aaroha as follows:
Sa Dha Pa Ga Pa Ga Dha, Sa Re Ga Pa Dha, Dha Ga Pa Dha.
(8) Nyaas on Rishabh shows character of this raag clearly.
(9) This raag is performed mainly in mandra and madhya saptak.

Raaga elaboration and expansion (Vistaar):

1 Sa Sa Dha Sa Dha Sa, Dha Sa Re, Sa Re Sa Sa Sa Dha Sa Dha Sa

2 Dha Sa Ga Re Ga Re Ga, Ga Re Pa Ga, Ga Pa Dha Pa Ga Re, Dha, Dha, Sa

3 Dha Sa Re Ga, Sa Re Ga S, Ga Pa Sa Dha Sa Dha, Pa Ga Re, Ga Pa Sa Dha Sa Dha Sa, Sa Dha Dha, Pa Ga Re,
Ga Pa Dha Sa Dha Pa Ga Re, Ga Re, Pa Ga, Dha Pa Ga Re, Dha Dha Sa

4 Sa Re Ga Re Ga Pa Ga Pa Dha Sa Dha Sa, Dha Sa Re, Sa Re Ga Re, Dha Sa Dha Sa, Sa Dha Pa Ga Re, Dha Dha Sa

5 Sa Sa Dha Pa Ga Re, Ga Pa Sa Dha Sa Dha Sa, Dha Sa Re Ga Re, Ga Re Dha Sa, Sa Dha Pa Ga Re, Ga Re Pa Ga, Dha Pa Ga Re, Dha Dha Sa

Raaga Des

Introduction:
Swaras: Two Nishads
Vaadi: Pancham
Varjya swaras: Gandhaar and Dhaivat in aaroha

Thaat: Khamaaj
Samvaadi: Rishabh
Jaati: Odav - Sampoorna
Time: 2nd prahar of the night or any time

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

Aaroha: Sa Re Ma Pa Dha Ni Sa

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

Characteristics of the raaga:

(1) In this raag, shuddha nishaad is used in aaroha and komal nishaad is used in avaroha.
(2) In avaroha, Dha – Ma combination and nyaas on Rishabh suggests a typical character of raag Des.
(3) In this raag, nyaas is done only on vaadi – saunvaadi (Pa, Re) and no other swar.
(4) This raag has a playful nature.
(5) This raag is popular in semi classical compositions.
(6) Some compositions in this raag use komal gandhaar as a vivaadi.
(7) Raag Des's character is clearer in avaroha.

Raaga elaboration and expansion (Vistaar):

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

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

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

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

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

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

Raaga Yaman (Kalyaan)

Introduction:
Swara: Madhyam is Teevra, All other swar are shuddha
Vaadi: Gandhaar
Varjya swaras: Pancham in aaroha

Thaat: Kalyaan
Saunvaadi: Nishaad
Jaati: Sampoorna
Time: First prahar of night

Pakad: Ni Re Ga Re, Ma' Re Ga, Pa Re Sa

Aaroha: Ni Re Ga Ma' Dha Ni Sa

Avaroha: Sa Ni Dha Pa Ma' Ga Pa Re Sa

Characteristics of the raaga:

(1) This raag originates from Kalyaan thaat, and of course, it is the main raag in Thaat Kalyaan.
(2) In ancient books and compositions, the aaroha of this raag contains all seven notes: Sa Re Ga Ma' Pa Dha Ni Sa. However, most often the raag begins with Nishaad.
(3) There are many combination pairs with Shadja – Pancham aspect in this raag, such as: Re-Dha, Sa-Pa, Ga-Ni, Ma'–Sa. For this reason, this raag has a lot of interesting content for expansion and elaboration.
(4) Pa-Re combination is considered typical for Raag Kalyaan. Raag also uses NiReSa.
(5) In original raagas, this is a very popular raag.
(6) This raag is useful for khyaal singing (slow composition), but is also used extensively in light music and film songs.
(7) When shuddha madhyam is used in small quantities in avaroha, this raag becomes 'Yaman Kalyaan' or 'Jaimini Kalyaan'.
(8) While improvising or expanding, one can also use Pa-Sa aspect relation or combination. That is why some music scholars consider this to be a 'Sampoorna' raag.

Raaga elaboration and expansion (Vistaar):

1 Sa Ni Re Sa, Sa Ni Dha Pa, Ma', Dha Ni Ṡ Dha Sa

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

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

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

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

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

राग ः दुर्गा थाटः बिलावल

गंधार निषाद वर्ज्य, सारे स्वर शुध्द, जातीः ओडव ओडव
वादीः धैवत, संवादीः ऋषभ, समय ः रात्रौ दूसरा प्रहर

आरोह	सा	रे	म	प	सां ध	सां	
अवरोह	सां	ध	प म	म रे	रे ध	सा	
मुख्य अंग (पकड)	म	प	ध	म रे	रे ध	सा	

राग ः काफी थाट ः काफी

गंधार निषाद कोमल, बाकी स्वर शुध्द, जाती ः संपूर्ण संपूर्ण
वादीः पंचम, संवादीः षड्ज, समय ः मध्यरात्री

आरोह	सा	रे	ग्	म	प	ध	नी्	सां
अवरोह	सां	नी्	ध	प	म	ग्	रे	सा
मुख्य अंग (पकड)	प म	ग् रे ,	रे ग्	म प ,	म	ग्	रे	सा

राग ः खमाज थाट ः खमाज

दो निषाद लगते हैं, आरोहमे ऋषभ वर्ज्य, बाकी स्वर शुध्द
जातीः षाडव संपूर्ण, वादीः गंधार, संवादीः निषाद
समय ः संध्या या रात्री

आरोह	सा	ग म	प	ध	नी	सां	
अवरोह	सां	नी्	ध	प	म	ग	रे	सा
मुख्य अंग (पकड)	ग म	प ध	नी् ध	प	ध	ग	म	ग

राग ः भीमपलासी थाटः काफी

गंधार और निषाद कोमल, बाकी स्वर शुध्द, आरोहमे रिषभ धैवत वर्ज्य
जातीः ओडव संपूर्ण, वादीः मध्यम, संवादीः षड्ज, समय ः सायंकाल

आरोह	नी्	सा	म ग्	म	प	सां नी्	सां	
अवरोह	सां नी्	ध	प	म	प	म ग्	म	ग् सा रे	सा
मुख्य अंग (पकड)	सा म ,	म ग् प ,	म ग् म	म ग् सा	रे	सा		

राग बागेश्री थाटः काफी

गंधार और निषाद कोमल (ग् , नी्), आरोहमे पंचम वर्ज्य,
जाती ः षाडव संपूर्ण,वादीः मध्यम म संवादीः षडज सा , समय ः रात्रौ

आरोह	नी्	सा	ग्	म	ध	नी्	सां						
अवरोह	सां	नी्	ध	म ,	प	ध ,	म	ग्	रे	म ,	ग्	रे	सा
मुख्य अंग (पकड)	ध	नी्	सा	म ,	ग्	रे	म	ग्	रे	सा			

राग ः भूपाली थाटः कल्याण

मध्यम और निषाद वर्ज्य, बाकी स्वर शुध्द, जातीः ओडव ओडव,
वादीः गंधार संवादीः धैवत, समय ः रात्री का पहला प्रहर

आरोह	सा	ग रे	ग	प	सां ध	सां		
अवरोह	सां	सां ध	प	ग रे ,	सां ध	सां ध	सा	
मुख्य अंग (पकड)	ग	रे	प	ग ,	ग	रे	सां ध	सा

राग ः देस थाट ः खमाज

आरोहमे गंधार धैवत वर्ज्य, इस रागमे दो निषाद लगते हैं,
जातीः ओडव संपूर्ण, वादीः पंचम संवादीः ऋषभ,
समयः रात्रौ दूसरा प्रहर

आरोह	सा	रे	म	प	नी	सां					
अवरोह	सां	नी्	ध	प	ध	म	ग	रे ,	ग नी	सा	
मुख्य अंग (पकड)	नी्	ध	प	ध	म	ग	रे ,	ग नी	सा		

राग ः कल्याण (यमन) थाटः कल्याण

मध्यम तीव्र बाकी स्वर शुद्ध, वादीः गांधार संवादीः निषाद,
जातीः संपूर्ण, समय ः रात्रीका पहला प्रहर

आरोह	नी	रे	ग	म़	ध	नी	सां
अवरोह	सां	नी	ध	प	म़	ग	रे	सा
मुख्य अंग (पकड)	नी	रे	ग	म़	ग	रे ,	नी	रे सा

(* 'Prahar' includes three hours . 1st prahar of night includes first three hours after sunset.)

अखिल भारतीय गांधर्व महाविद्यालय मंडल मुंबई
परीक्षा पाठयक्रम तथा नियमावलि

रजिस्ट्रेशन क्रमांक : १४४४ / १९४६ - ४७ एफ १५0, स्थापना : १९३१

प्रवेशिका प्रथम वर्ष
गायन - वादन (स्वरवाद्य)

पूर्णांक : 75, **न्यूनतम** 26
क्रिया : 60 **शास्त्र मौखिक :** 15

शास्त्र :

१) निम्नलिखित शब्दों की संक्षिप्त परिभाषाएँ :
संगीत, ध्वनि, नाद, स्वर, शुध्द स्वर, विकृत स्वर (कोमल, तीव्र) वर्जित स्वर, सप्तक, मेल, अलंकार (पलटा), राग, जाति(ओड़व, षाड़व, संपूर्ण) वादी, संवादी, पकड़, आलाप, तान, स्वरमालिका (सरगम गीत) लक्षणगीत, स्थायी, अंतरा, लय (विलंबित, मध्य, द्रुत) मात्रा, ताल, विभाग, सम, खाली, दुगुन, ठेका, वर्जित स्वर, आवर्तन इन सभी पारिभाषिक शब्दों का वर्णन पाठ्यक्रम के राग तथा तालों के उदाहरण द्वारा स्पष्ट किया जाए।

२) पाठ्यक्रम के रागों का शास्त्रीय ज्ञान : रागों के मेल (थाट), स्वर, आरोह, अवरोह, पकड़, मुख्य – स्वरसमुदाय, समय, जाति, वादी, संवादी, वर्जित स्वर आदि का विवरण।

३) स्वरलिपि के चिन्हों का प्रारंभिक ज्ञान।

क्रियात्मक :

अ) स्वरज्ञान : सात शुध्द स्वरों को गाना/बजाना, पहचानना। कोमल, तीव्र (विकृत) स्वरों को गाना/बजाना तथा राग के स्वरों की सहायता से उनको पहचानना। निम्नलिखित शुध्द स्वरों के पांच सरल अलंकार विलंबित तथा मध्य लय में गाना/बजाना तथा हर अलंकार का प्रयोग पाठ्यक्रम के किसी एक राग में करना।

१) सारे, रेग, गम, ... सांनी, नीध, धप

२) सारेसा, रेगरे, गमग,.....सांनीसां, नीधनी, धपध (दादरा ताल में)

३) सारेगसारेगम, रेगमरेगमप .....सांनीधसांनीधप, नीधपनीधपम (रूपक ताल में)

४) सागरेसा, रेमगरे, गपमग ..... सांधनीसां, नीपधनी, धमपध (तीन ताल में)

५) साम, रेप, गध, ... सांप, नीम, धग।

आ) रागज्ञान :

यमन, काफी, खमाज, भीमपलासी, बागेश्री, भूपाली, देस, दुर्गा

१) इन सभी रागों के आरोह – अवरोह, पकड़ तथा प्रारंभिक आलाप / स्वर विस्तार।

२) हर राग में मध्य लय का एक गीत अथवा गत।

३) इनमें से किन्हीं छह रागों में बंदिश / गत, आलाप / स्वरविस्तार, तान सहित अथवा गत तोड़ोंसहित पाँच मिनट तक गाने अथवा बजाने की तैयारी।

४) झपताल अथवा रूपक अथवा एकताल में एक गीत, दो सरगम गीत तथा दो लक्षण गीत, एक ध्रुपद (दुगुनसहित) एक भजन इस प्रकार सात अतिरिक्त गीत पाठ्यक्रम के रागों में किये जाएँ। वादन के विद्यार्थियों के लिए त्रिताल के अतिरिक्त अन्य तालों में दो रचनाएँ, तथा एक धुन वाद्यानुकूल अलंकार विशिष्ट बोलों सहित किये जाएँ।

५) मुख्य रागदर्शक स्वरों द्वारा राग पहचानना ।

६) ''वंदे मातरम्'' और '' जनगणमन'' यह राष्ट्रगीत गाना–बजाना आवश्यक है।

इ) ताल – ज्ञान : एकताल, चारताल, झपताल की जानकारी तथा हाथ से ताल देकर बोलने का अभ्यास।

अंकपत्रिका :

सूचना : *इस परीक्षा के लिए हर एक विद्यार्थी को 15 मिनट का समय होगा। हर एक विद्यार्थी की परीक्षा अलग–अलग लेना आवश्यक है। हार्मोनियम का उपयोग केवल आधार स्वर (षड्ज–पंचम/मध्यम) के लिये होगा। संगत करने की अनुमति केवल प्रथम राग गाते समय होगी।*

पूछे गए राग में आलाप तान के साथ बंदिश : 8 अंक तथा अन्य एक राग में तीन आलाप या 5 तान के साथ बंदिश : 7 अंक। कुल : 15 अंक।

एक अलंकार शुद्ध स्वरों में तथा एक किसी राग में : 6 अंक।

ध्रुपद या वाद्यानुकूल अलंकार ठाह तथा दुगुन में : 5 अंक।

तीन ताल को छोड़कर अन्य में बंदिश : 5 अंक।

लक्षण गीत, भजन, सरगम गीत, धुन, वन्दे मातरम् तथा जनगणमन इन में कोई तीन प्रकार : 12 अंक।

राग पहचानना (तीन राग) : 6 अंक।

स्वर पहचानना सारेग, पधनि, गमप, मपनि, इस प्रकार दो स्वर समूह : 6 अंक।

दो तालों की जानकारी तथा हाथ से ताल देकर ठेका बोलना : 5 अंक।

शास्त्र (मौखिक) :–

एक राग की जानकारी : 5 अंक।

किसी एक गीत/गत प्रकार या स्वर लिपि पद्धति की जानकारी : 4 अंक तथा अन्य तीन छोटी परिभाषाएँ : 6 अंक।

कुल : 15 अंक।

सर्व योग : 75 अंक।