



Work Education
Indian Music

Class IX

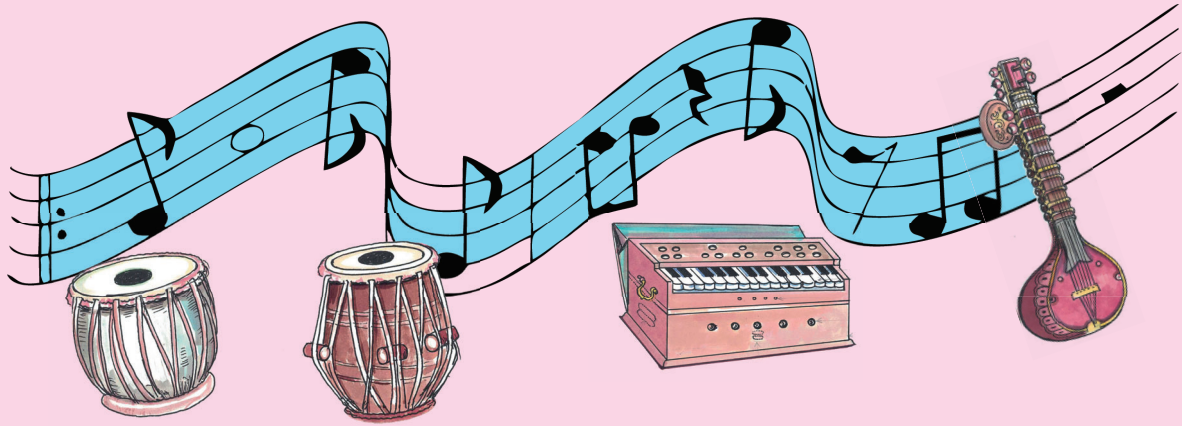


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Work Education
(Textbook For Differently able students)

Indian Music

Class IX



Maharashtra State Bureau of Textbook Production and Curriculum Research, Pune 4.

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The Constitution of India

Preamble

WE, THE PEOPLE OF INDIA, having solemnly resolved to constitute India into a SOVEREIGN SOCIALIST SECULAR DEMOCRATIC REPUBLIC and to secure to all its citizens :

**JUSTICE, social, economic and political;
LIBERTY of thought, expression, belief, faith and worship;
EQUALITY of status and of opportunity;
and to promote among them all
FRATERNITY assuring the dignity of the individual and the unity and integrity of the Nation;**

IN OUR CONSTITUENT ASSEMBLY this twenty-sixth day of November, 1949, do HEREBY ADOPT, ENACT AND GIVE TO OURSELVES THIS CONSTITUTION.

NATIONAL ANTHEM

Jana-gana-mana-adhināyaka jaya hē
Bhārata-bhāgya-vidhātā,

Panjāba-Sindhu-Gujarāta-Marāthā
Drāvida-Utkala-Banga

Vindhya-Himāchala-Yamunā-Gangā
uchchala-jaladhi-taranga

Tava subha nāmē jāgē, tava subha āsisa māgē,
gāhē tava jaya-gāthā,

Jana-gana-mangala-dāyaka jaya hē
Bhārata-bhāgya-vidhātā,

Jaya hē, Jaya hē, Jaya hē,
Jaya jaya jaya, jaya hē.

PLEDGE

India is my country. All Indians
are my brothers and sisters.

I love my country, and I am proud
of its rich and varied heritage. I shall
always strive to be worthy of it.

I shall give my parents, teachers
and all elders respect, and treat
everyone with courtesy.

To my country and my people,
I pledge my devotion. In their
well-being and prosperity alone lies
my happiness.

Preface

Lifestyle and the needs of people are changing due to the new innovations made in several fields. You will have to face these new challenges. Hence to enhance your skills, **Indian Music** as an optional subject has been included under Vocation Education.

The basic objective of education is to achieve holistic development of the students, To achieve this development, music education proves beneficial. Physical, Emotional and Intellectual development is achieved through music. Hence it is included as a subject at school level.

With the main objective of improving the concentration of the mind, presentation as a component is included in the syllabus of this grade. Besides this , to understand the importance of festivals and awareness of our culture through songs, to facilitate qualities of leadership and responsibility through community/group songs, to learn the mother tongue and other dialects through folk songs and gain awareness and derive happiness while learning about other communities through music is also a part of the objectives of this syllabus.

Along with studying the definition of music and its types, the biographies of important personalities who played a pivotal role in spreading awareness on music is also included in this syllabus. It is anticipated with hope that students will draw inspiration from the study of these biographies. They will also get the introduction of Raagas and classical information on Taals.

The syllabus of this subject is prepared keeping the students in mind. Lessons have been incorporated in this grade so as to introduce the students to the art of music. This textbook will definitely be helpful in making the learning and teaching of 'Indian Music' effective, easy and enjoyable. It is hoped that, this four coloured textbook prepared for the first time will be well accepted and received by the Principals, facilitators, parents, students as well as music experts in the field education students.


You must inform the bureau, if you face any doubts or problems while using this textbook.

Pune

Date : 12 May 2023

Indian Solar Year :

22 Vaishakh 1945



(Krushnakumar Bhaskarrao Patil)

Director

Maharashtra State Bureau of
Textbook Production and Curriculum
Research Pune.

Facilitators

Work education is a very important subject in school education. Various activities can be implemented to develop the innate abilities of craftsmanship, ingenuity and creativity among students by encouraging them in school life. The main goal of education is to develop the holistic personality of the students. To achieve this goal, among other subjects included in education, Indian Music is also a subject. Indian Music has a very rich tradition. Since ancient period it has developed in many ways and today Indian music has been accepted all over the world.

In the past Indian music received royal honour and patronage. There were several court singers who were famous like Tansen. Over a period of time this art gained popularity. Many artists developed a passion for music and not only mastered the art of music but also established their own school of disciples. The art of music has gained respect everywhere. Since aesthetic vision, personal awareness, self-development is the basic objective of this art form, it is expected that teaching process will not only be direct but also use the interactive method.

Music is a fun packed, interesting subject definitely, but the text book has been prepared with the vision to impart pure scientific knowledge of music. The information given is of primary nature and students will find it interesting, easy to absorb and understand well. Music is like a vast ocean. It will be beneficial if students learn so as to develop the interest to enrich their knowledge after learning the concepts from the text books. Students will develop requisite skills to groom themselves into fine artists or professional artists. Hence with this vision, adequate effort is expected.

Equal emphasis is placed on the theoretical part as well as the practical part, hence facilitators must pay attention that the students will study sincerely. The Music study group believes that this text book will surely be useful and act as a guide and inspiration to facilitators, parents and curious readers will surely like it. The study group appreciates the effort of **Mrs Sushma Pathak** who has done the quality assessment of this book.

Activity Study Group (for Differently able children)

Textbook bureau.

For Students

Welcome to Std IX. It is with special pleasure that I hand over the text book '**Indian Music**' to you. Music has created a distinct identity in the Arts curriculum since its inception. Through this book we will not only be limited to the history and development of Indian Music, but we will also be able to enjoy the development and innovation made in the music field.

As Music is an integral part of our life, our life and every moment of our lives is enriched with the help of music. Music plays a pivotal role in maintaining sound mental health of humans.

While considering this book, an attempt has been made to present the impact of music on daily life as well as the changing history of Indian music from ancient times till the present times in a concise form. While explaining the concepts of vocal music, instrumental music, dance drama, the importance of definitions, Raag, songs, Taal likewise dance concepts are presented in a concise form. Several artists have dedicated their entire lives to pursue this art form and wholeheartedly served this art. An attempt has been made through this book to present a brief depiction of the life of some artists. You are expected to gather more information about them from the internet, magazines and reference books. A brief information on Theatre Music, Dance music and Western Music is also included along with Indian Classical Music.

Art is divided into science and action. Science along with action means emphasis is laid on practical work. Vocal (Karnat) classical music, Sangeet, instrumental music has been included in practical work. Rehearsals (Riyaz) is also equally a very important component of music. Hence it is instructed to perform rehearsals under the guidance of facilitators.

We wish you the very best to study the subject of music through this book '**Indian Music**'.

Activity Study Group (for Differently able children)

Textbook bureau.

Capacity Statement

Sr.No.	Topic	Learning Objectives
1.	Singing History of Indian Music	<ul style="list-style-type: none"> To understand the history of Indian Music. To gain knowledge on the types of songs in India.
2.	Interpretation in Music and Melody in Indian Music	<ul style="list-style-type: none"> To recognise sound, Naad and understand the musical notes (Swar) and its types.
3.	The types of Songs in Indian Music	<ul style="list-style-type: none"> To identify the types of lyrics in Indian Music. To understand the difference between the types of songs in classical music and light classical vocal music.
4.	Classical Information on Raagas	<ul style="list-style-type: none"> To gain knowledge on the rules and definition of Raag.
5.	Instrument Playing (A) Taal Introduction (B) Introduction to Instrument	<ul style="list-style-type: none"> To get introduced to the Rhythm (Taals) of Kerwa, Dadra, Tritaal and Rupak. To know and understand the classification of Instruments and how they work.
6.	Famous Personalities	<ul style="list-style-type: none"> To know about the artists who have given Music a place of honour in the world.

Capacity Statement

Sr.No.	Topic	Learning Objectives
7.	Musical Notation of (1) Pt. Bhatkhande's Musical Notation System	<ul style="list-style-type: none"> • To study the contribution of the Thaata system by Pt. Bhatkhande.
	(2) Pt. Paluskar's Musical Notation System	<ul style="list-style-type: none"> • To study Pt. Bhatkhande and Pt. Paluskar's symbolic representation in Music. • To understand the musical notation system of Pt. Paluskar.
8.	Theatre Music	<ul style="list-style-type: none"> • To gain information of musical plays, dramatist and artists. • To study the definition and meaning of Theatrical music
9.	Dance Music	<ul style="list-style-type: none"> • To understand Dance and its types.
10.	Western Music	<ul style="list-style-type: none"> • To do comparative study of Western music and Indian Music.
11.	Presentation	<ul style="list-style-type: none"> • To practice various songs

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1. The History of Indian Music

Let's learn

- (1) The creation of music
- (2) The brief history of Indian Music

The Creation of Music

Among all the fine arts that enrich human life, music has been glorified to be the queen of all. Created from human aesthetics, self-motivation ingenuity and research oriented outlook, music has not only enchanted human beings but has also fascinated all the creatures of the earth.

It is believed that music originated before the knowledge of words was known to man. While living a wild life man has lived in desolate valleys, forested jungles amidst birds and animals. Man has always been listening to the melodious chirping of birds, the wavering rustles of the trees and leaves, the noise of flowing water, chattering of monkeys, roaring of lions, while wandering in the forests in search of food,. With the gift of his intelligence, he expressed happiness, fear and other variety of emotions with the use of these sounds. Man started imitating these sounds.

Just like the search for the basic needs of food, clothes and shelter, man discovered the fine art called Music, as a form of entertainment, effortless means to express emotions,. initially what was considered as a beginning of a small journey, Music has now transformed into a musical Ocean.

Do you know this?

- * According to researches opinion, the impact of music can be seen even on the birds, animals and plants in nature.

The Brief History of Indian Music

Indian music has developed since ancient period. Before the Vedic period, Indian music was in existence. However it flourished during the Vedic period. In that period the Samveda Rucha meaning mantras and its mantra recital was considered as music.

Over a period of time because of Pt. Sharangdev's written texts Sangeet Ratnakar, music reached the common man. In the opinion of Pt. Sharangdev vocal, instrumental and dance. **The confluence of these three forms of art means music.**

Even though these three art forms are independent, they supplement each other.

Indian music in general is of three types-

- (1) Vocal classical Music (2) Light classical music (3) Instrumental Music
(a) Musical Notes (Swar) (b) Rhythm (Taal)

There are two styles of Indian classical music.

- (1) North Indian classical music (2) South Indian classical music

(1) North Hindustani classical music

From Maharashtra towards the north till the Himalayas, the type of music (Khyaal type) method used is called North Hindustani Classical Music. Many types of Raagas are popular in North Hindustani classical music. Eg- Bhoop, Yaman, Puriya Dhanashree etc.

(2) South Hindustani classical music

South Hindustani classical music also recognized as Carnatic Music. It is music method used from Maharashtra towards the south till Kanyakumari. It is called South Hindustani Classical Music. Shankarabharan, Shubhapantuvarali, Hanumattodi these are popular Raagas in South Hindustani classical music.

Both North Hindustani classical music and South Hindustani classical music are popular in India. Indian classical music is considered as one of the best in the world.

Do you know this?

- * Music day was first celebrated in France.
- * World Music Day is celebrated around the world on 21st June.

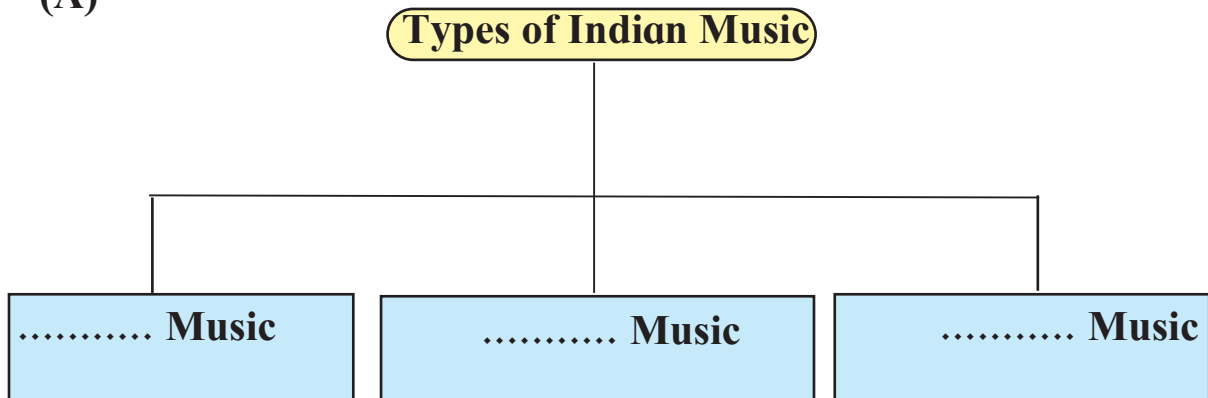
What did we learn?

- * The written text ‘Sangeet Ratnakar’ by Pt. Sharangdev, helped to reach music to the common man.
- * According to Pt. Sharangdev vocal, instrumental and dance are the three art forms, that confluence into music.
- * Indian Music is of Three types-
 1. Vocal Classical music
 2. Light Classical Vocal music
 3. Instrumental music a) Musical notation (Swar) b) Rhythm (Taal)

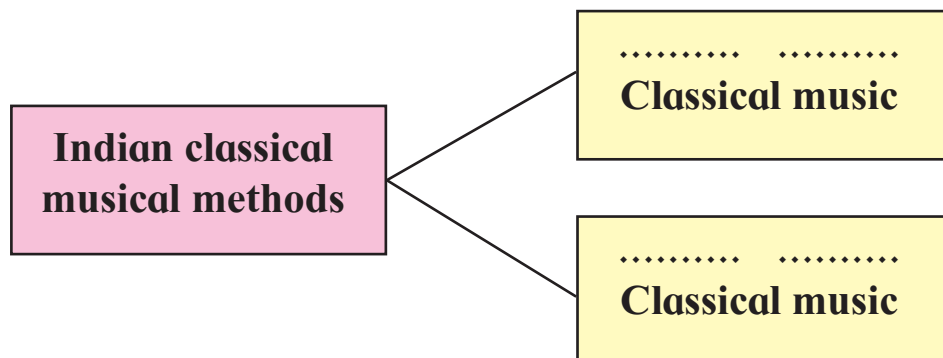


(1) Fill in the illustration.

(A)



(B)



(2) Fill in the correct words from the brackets and write in the blank given below.

(South Hindustani, North Hindustani, Vedic, Music)

- (1) The musical method from Maharashtra till the Himalayas is called form North of Classical Music.
- (2) The musical method used south of Maharashtra till Kanyakumari is known as form of Classical Music.
- (3) Indian music flourished during the Period.
- (4) According to Pt. Sharangdev vocal, instrumental and dance is a confluence of three art forms that is called.....

(3) Answer in one sentences.

(1) Which type of singing was done in the Vedic period?

.....
.....

(2) Write two popular Raagas originating from North Hindustani Classical Music.

.....
.....

(3) What is music?

.....
.....

(4) Which text was written by Pt. Sharangdev?

.....
.....

2. Interpretation and Melody in Indian Music

Let's learn

- (1) The meaning of the word music
- (2) The basic elements of music
- (3) What is sound?
- (4) Information on the two types of sound.
- (5) What is a Naad?
- (6) Definition and types of musical notes?
- (7) What is Saptak(Octave scale)?
- (8) What is Ascending(Aaroha), Descending notes(Avroha) and ornament (Alankar)?
- (9) Demonstration of (Alankar)

In the previous lesson we saw how music originated and developed. The word music means pleasing sound or singing but many music pandits and experts since ancient times have not limited music to just singing but along with music they have also included instrumental and dance.

Sound and rhythm (Taal) are the basic elements of music. Musical notes (Swar) originated from sound (Dhwani) and Tempo (Laya) originated from Rhythm (Taal). The study of both these elements means studying musicology. Let us briefly introduce these two factors.

Sound : There are many types of non verbal noises/voices heard in our ears in our daily life. These are two types of sound.

(1)Aahat Sound : What can be actually heard by the ears is called Aahat sound. For this sound to be created two instruments have to strike or have friction amongst each other. The friction sound helped to create music.

(2)Anahat Sound : The sound produced without any striking or friction is called Anahat sound.

Naad : The sound which is suitable for producing music is called Naad. The ear continuously listens to various sounds in our daily life Eg- Honking

of vehicle, the deafening noise at the railway station or market. However all sounds cannot be called Music.

Then how does one recognize the sound that can be called music.

- (1) That sound which is melodious and pleasing to the ears.
- (2) That which has a constant vibration
- (3) That sound which can sustain for a longer duration

That sound is called Naad. All Naad is musical and melodious to the ear.

One Sound can be heard different from the other and that's where the music is born, This can be called the characteristic of sound. सा रे ग म प ध नी. These seven musical notes (Swar) are formed by virtue of their sounds.

Swar (musical notes) : The sound that is melodious the ear and has a specific vibration is called Swar (musical note.) (All musical notes are according to Pt. Bhatkhande's musical notation system.)

Types of Musical notes : There are 3 types of musical notes.

- (1) Shuddha Swar (Pure Notes/Neutral) : Basically seven musical notes are called Pure Notes. Eg- सा रे ग म प ध नी
- (2) Komal Swar (Soft/flat Notes) : The musical note which moves lower than its actual position is called Soft Note. Eg- रे, ग, ध, नी
- (3) Tivra Swar (Sharp Notes) : The musical note which moves higher than its actual position is called Tivra Sharp note. Eg- म

We can say all together there are 12 Swars (musical notes), 7 Pure Notes (Shuddha swar), 4 Soft/flat notes (Komal swar) and 1 Sharp notes (Tivra swar)

Octave (Saptak) : The pure seven notes in classical music is called Octave scale (Saptak). However besides the seven pure musical notes there are five other types komal and Tivra, Hence altogether the twelve musical notes come together to form one Octave(Saptak). Like these are 3 octave.

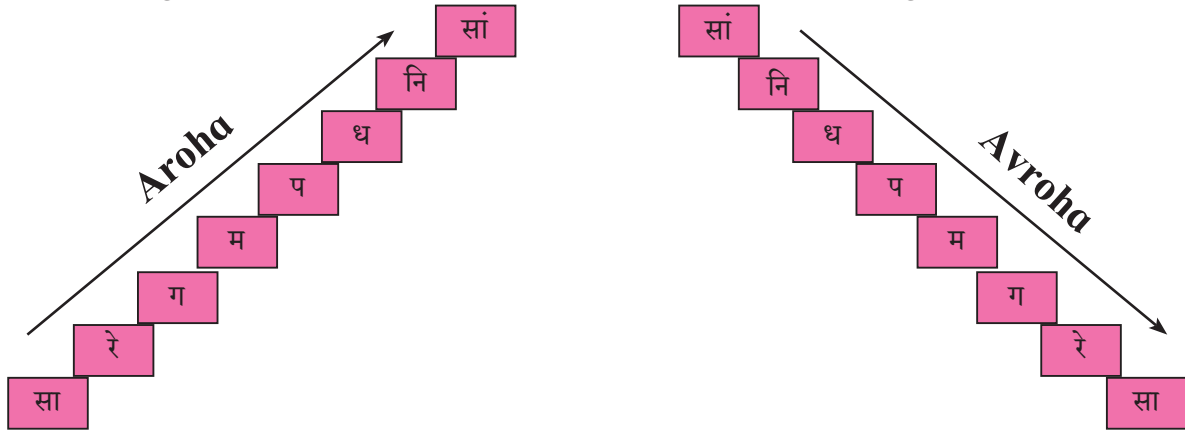
(1) The Mandra Saptak (lower Octave Scale) : Musical notes with the lowest octave is called the lower octave scale (Mandra Saptak).

(2) **The Madhya Saptak (Middle Octave Scale)** : The Musical notes twice higher than the lower octave (Mandra) is called the middle octave scale (Madhya Saptak).

(3) **The Taar Saptak (Highest Octave Scale)** : The musical note which is twice higher than the Middle octave (Madhya) scale is called Taar Saptak.

* **Aroha (Ascending musical notes)** : The successively ascending notes of a (Raag) musical composition is called Aroha. Eg- सा रे ग म प

* **Avroha (Descending musical notes)** : The successively descending notes of a (Raag) musical composition is called Avroha. Eg- सां नी ध प म



* **Alankar** : Using ascending (Aroha) and descending (Avroha) musical scales, the musician or vocalist creates within or across tones (Swar) based on ancient musical theories or driven by personal creative choice.

Demonstration of Alankar :

* (All musical notes are according to Pt. Bhatkhande's musical notation system.)

- (1) सा रे ग म प ध नी सां ।
सां नी ध प म ग रे सा ।
- (2) सारेग, रेगम, गमप, मपध, पधनी, धनीसां ।
सांनीध, नीधप, धपम, पमग, मगरे, गरेसा ।
- (3) सारेगम, रेगमप, गमपध, मपधनी, पधनीसां ।
सांनीधप, नीधपम, धपमग, पमगरे, मगरेसा ।
- (4) सारेसारेग, रेगरेगम, गमगमप, मपमपध, पधपधनी, धनीधनीसां ।
सांनीसांनीध, नीधनीधप, धपधपम, पमपमग, मगमगरे, गरेगरेसा ।

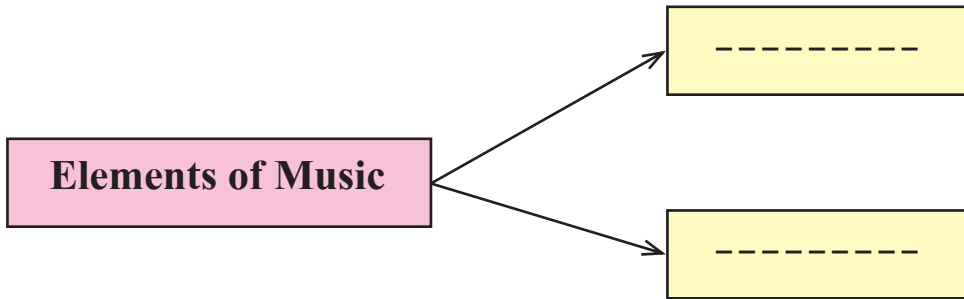
What did we learn?

- * The meaning of the word music means pleasing song or singing.
- * Sound and rhythm are the basic elements of music
- * There are many types of noises heard by our ears in our daily life. That noise is called Sound.
- * Sound is of two types, Aahat sound and Anahat sound.
- * The sound which is suitable for producing music is called Naad.
- * That which is melodious to the ears and has a specific vibration is called musical note (Swar).
- * Three types of Swar. 1. Shuddha Swar 2. Komal Swar 3. Tivra Swar.
- * A gamut of seven musical notes is called Saptak (octave scale).

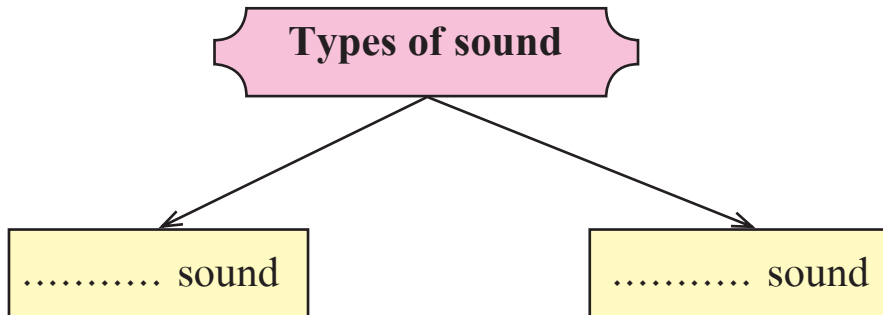


(1) Complete the illustrations.

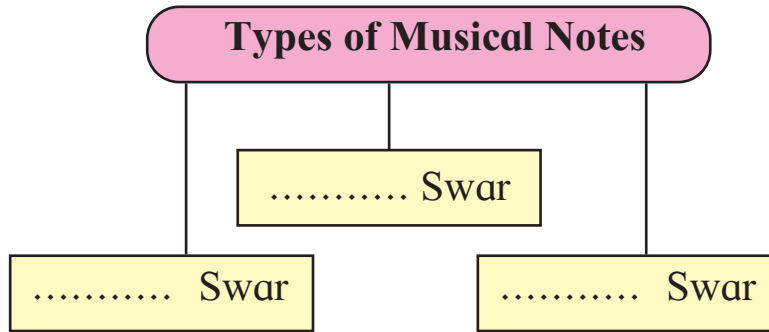
(A)



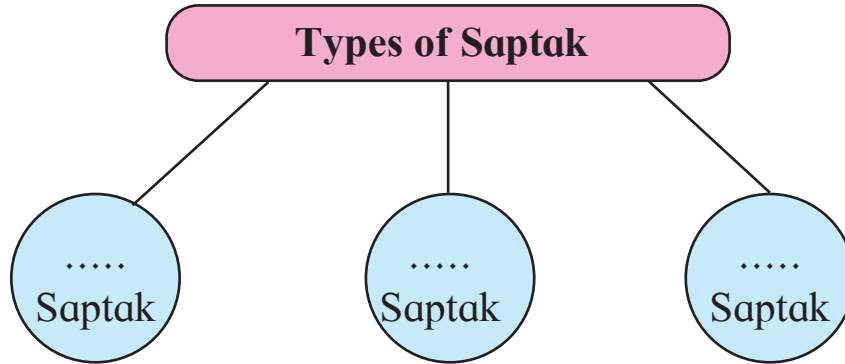
(B)



(C)



(D)



(2) Write in one sentence.

(1) Meaning of the term Music.

.....
.....

(2) What is the meaning of Sound?

.....
.....

(3) What is Aahat sound?

.....
.....

(4) Which sound has evolved without striking or friction with each other?

.....
.....

(5) How did the 12 Swars develop.

.....
.....

(3) Fill in the blanks with appropriate words from the bracket.

(higher, pure, naad, soft ,octave

(1) means sound that is suitable for producing music.

(2) Basic seven musical notes are called Musical notes.

(3) The musical note which moves lower than its normal position is called note .

(4) The musical note which moves than its normal position is called Sharp note.

(5) A gamut of pure seven musical notes forms an scale.

(4) Write the names of the appropriate Octave .

(1) Octave with lower musical sound.

(2) The octave twice higher than the lower octave.

(3) The octave twice lower than the middle octave.

(5) Write in brief.

(1) Aaroha

.....
.....
.....

(2) Avroha

.....
.....
.....

(3) Alankar

.....
.....
.....

3. The Types of Song in Indian Music

Let's learn

- (1) The types of songs in classical music.
- (2) The types of songs in Dhrupad.
- (3) The types of songs in sub-classical music.
- (4) What is light classical music?
- (5) The types of songs in Light Classical Vocal Music.

Instructions for Teachers :

- (A) Some concepts should be introduced before learning the types of songs in classical music. Even the most basic concepts (musical notes, ascending notes, descending notes, Laya, Taal, Alankar, Bandish, Aalap, Taana, Bol, Raag and their meanings.) must be repeated in brief to the students to facilitate better understanding. It will be easier to understand the types of songs after that.
- (B) While teaching singing forms in Indian Music to the Ninth graders, their knowledge in music, experience and interest should be taken in to account. They will be more familiar with light classical vocal music (सुगम) instead of classical music. It is suggested to teach the forms of light classical vocal music first and thereafter classical singing forms of music to facilitate better understanding and sustain the interest level of students.

(1) The types of songs in classical music

1.1 Khyaal :

- a) **Bada Khyaal** : It is sung in slow tempo (vilambit laya) its called Bada Khyaal. (an aalap is taken using bada khyaal)
- b) **Chota Khyaal** : It is sung in medium tempo (Madhya laya) or faster tempo (Drut Laya).
- c) **Cheez or Bandish** : The Raags that are sung in poetic composition are called Cheez or Bandish.

The method of Khyaal singing form : When singing khyaal in a Raag, they first expand the Raag a little. Then they start the khyaal bandish in slow tempo (vilambit laya) ie: in Bada Khyal and then take the aalap to establish the Raag on the sthaai(1st stanza) and the antara (2nd stanza). Then the Raag starts to blossom during the Aalap and Taana where the Chota Khyaal is joined in the Madhya and Drut laya (medium and faster tempo). In this manner, in the Khyaal singing style both the Bada and Chota khyaal is sung in one Raag.

1.2 Lakshan Geet : A poetic composition in which all the important features of a Raag like Vaadi, Samvaadi Gaan Samay are sung like a poem is called Lakshan Geet of that Raag. The Raag is composed and sung with its full characteristics in that Raag. Lakshan geet help to introduce the Raag.

1.3 Sargam Geet : Refers to composing a song around the (Swar) musical notes of a Raag with a specific rhythm (Taal). Sargam Geet is easy to understand the movement of the Raag. In instrumental music this is called Gaat. There are two types of Gaat. (गत)

1) **Masitkhani Gat :** Instrumental music played with slow tempo (Vilambit Laya) is called Masitkhani Gat.

2) **Razakhani Gat :** Instrumental music played with fast tempo (Drut Laya) is called Rajakhani Gat.

1.4 Tarana : It is a type of a song with special features and fun. In this song words like Nadir, Tundir, Dir Dir Ta na na na, Derena (नादीर, तुंदिर, दिर दिर तननन, देरेना) etc. are used. This Tarana can be sung using words with any Raag and Taal. The Bol of a Tabla is also sung with this song. In Tarana, Tritaal, Ektaal is mostly used. This type of singing brings vibrancy to the concert.

1.5 Dhrupad, Dhamar : Before the Khyaal song become popular in India, Dhrupad Dhamar was sung. Dhrupad was one of the most popular singing style of that time. Dhrupad poetic singing is heroic, beautiful and peaceful . Choutal, Sultal, Rudratal, Bramhatal is specially used. The Mridang instrument is considered for the rhythm (Taal). Tempo (Laya) variations like the dugun(two) tigon (three) or chaugun (four) are used in the dhrupad style of singing.

Dhamar : It is belongs to the Drupad style singing.

1.6 Chaturang : It is a composition of vocal music in which there are four independent types are sung in one Raag and Taal. Firstly a poetry is set to the Raag, then the Sargam (musical notes) and then there is a Tarana verse and accompanied Bol of tabla or a mridung and finally a song is sung in Persian or Sanskrit language ,these four parts are a special feature of the chatrang poetic form of singing . The song type that is sung in Trital , makes less use of Taana.

1.7 Trivat : This style of singing can also be called Tirvat or Truvat. In the Trivat type of singing words of Tarana – Na Dir, Dir, Tu Dir Dir (ना दिर, दिर, तुं दिर दिर) words like these are used. In Trivat, Bol Mridang or Tabla is used. The singing style in Tarana is sung in Madhya Laya (medium tempo) and (Drut Laya fast tempo). This singing is slightly different than the Tarana style.

(2) Semi Classical Music

The songs that are sung in Classical music have many popular songs sung in various Raags. Among them is semi classical music. Before understanding this style of singing the musical experts from the very beginning advocated what a song should be like. Let us understand this first. The principal purpose of music is to entertain the mind, the song composition needs to have such an ability. It needs to be woven in the appropriate rhythm and tempo (Taal and laya), dressed with the best musical notes (Swar), full of sweet words ,composed in melodious Raags, this is ideal music. The following are the types of Semi classical music.

2.1 Hori : During the month of Falgun the songs that are sung to depict the Radha-Krishna leela's play with colours during the festival of Holi, are called Hori. These are more popular in the North part of Mathura and Vrindavan. The poetry is mainly.in Brajwasi hindi . The songs are sung in Hori Dhamar Tal and hence are also called Hori Dhamar. In this type of music Pilu, Khamaj, kafi Raags are popular Hori songs.

2.2 Thumri : This is a very popular type just like Khyaal singing. Thumri , this word means (Thumak)to twist or an attractive walk. The Raags are

mixed according to the meaning of the word of the song and emotions are truly expressed. Thumri is very popular in North India and the Thumri singers from Lucknow, Banaras etc. are famous all over India. It is poetically sensuous. The description of Radha-Krishna Leela is the main attraction found in this form of singing. Some Thumries are devotion oriented as well.

Small beats of tone, Murkani. Thumri in singing is made interesting. Thumri singing does not take place on a strong tone. Thumri does not follow any rules to maintain the purity of the Raags. Commonly Kaafi, Khamaj, Pilu, Bhairavi, Tilang etc Raags are famous for Thumri singing. Thumri is sung in the Deepchandi, Punjabi and Dadra Taal.

2.3 Tappa : The specialty of this song type is flavorful romantic love. This Tempo (laya) is fast. The Taapa form of singing is done in the independent Taal of Pashto (पश्तो). In this manner Punjabi Theka is also used. In Tappa, singing is also done in the Khamaj, Kaafi, Bhairavi and Pilu Raags too.

2.4 Dadra : Dadra is a popular style of music in the north of India. This is a great example of vocal singing . The Dadra song style mainly uses dadra tal mainly and very rarely Kerwa Tal.

2.5 Kajri : The description of Shraavan and rainy season as well as flavorful romantic songs belongs to this category. This song style is more prevalent in the north. Kajri is sung in the Kaafi, Jhinjoti and Khamaj Raags. Kajari is also used as a song style just like the Light Classical Vocal song style of Thumri and Dadra.

(3) Light Classical Vocal Music (Sugam Sangeet)

The light classical vocal music is the third part which is most popularly accessible to common man and can be easily sung.

In this hymns, bhajans, devotional songs, patriotic songs, film songs are included. In recent time Indian Pop music, Ghazal and Folk music are also included. Some examples of light classical vocal music-

3.1 Devotional Songs

(a) टाळ बोले चिपळीला नाच माझ्या संग

(b) आनंदाचे डोही आनंद तरंग

- 3.2 Bhavgeet** (a) आकाशी झेप घे रे पाखरा
(b) श्रावणात घननिळा बरसला
- 3.3 Hymns/ Bhajan** (a) रघुपती राघव राजाराम पतित पावन सिताराम
(b) जगमें सुंदर है दो नाम
- 3.4 Patriotic Songs** (a) हे राष्ट्र देवतांचे हे राष्ट्र प्रेषितांचे
(b) सदैव सैनिका पुढेच जायचे
- 3.5 Movie Songs** (a) हिरवा निसर्ग हा भवतीने
(b) कोई कहे, कहता रहे, कितना भी हमको

In the present times, we can see significant changes around us, due to modern technology, in this the major portion is the movies. Since this medium is audio- visual, we all enjoy these types of songs more. It identifies with human emotions and elements of nature.

- 3.6 National Song :** Through music with great clarity and right musical intonation when recited the Jana Gana Mana and Vande Mataram are National Anthem and National Song that arouse national patriotism.
- 3.7 Prayer :** In our culture to highlight the salient features of values and tradition, Prayers are a type of song that are used. Through these songs along with concentration, we get familiar with the right melody and rhythm (Sur-taal) Prayer recited in the mother tongue nurtures a healthy mind.
- 3.8 Fun Songs :** Through Fun songs, incidentally information of numbers, alphabets, colors, week days are passed on in a musical form .It helps them in their day to day academics. Fun loving songs and story based songs enable children to enjoy the learning process
- 3.9 Nursery Rhymes (Action Songs) :** Acting out the song while singing and understanding the meaning of the words takes the person into another universe of happiness. Action performed though observation along with singing can accelerate developing other art and psycho-motor skills in children.

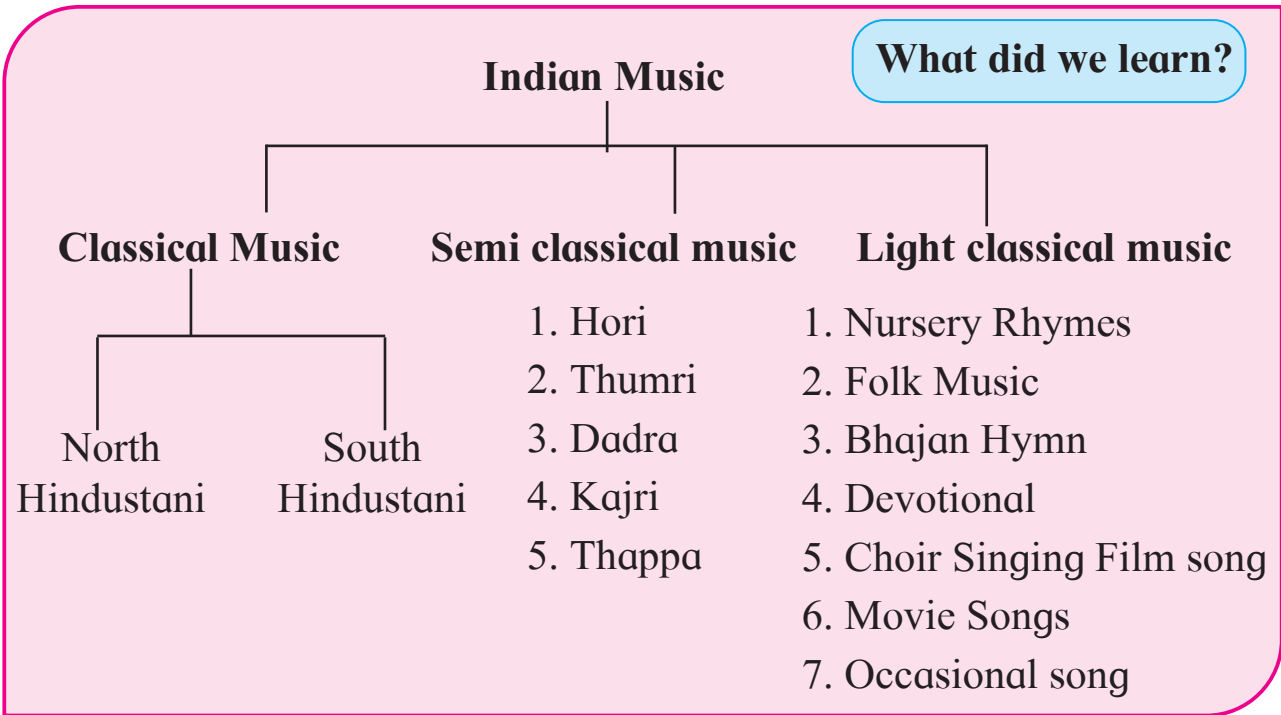
3.10 Folk Music : Folk music is the best medium for teaching the dialect

along with the mother tongue. Children unknowingly learn to develop concentration while learning an unfamiliar language - Its Taal, Bol and composition. By acting out these songs various folk songs become familiar and popular.

Choir Songs : This type of chorus singing creates a sense of unity and feeling of equality and helps to inculcate patriotism in the country. Different instruments while singing in a choir can be accompanied. Incidentally qualities of leadership and responsibility are cultivated.

3.11 Occasion based Songs : Various programs are organized at the school level. Various get together and different festivals are celebrated. Welcome song, hymns in praise of God and songs that are presented as per occasions and festivals help in generating awareness and familiarize one with their culture.

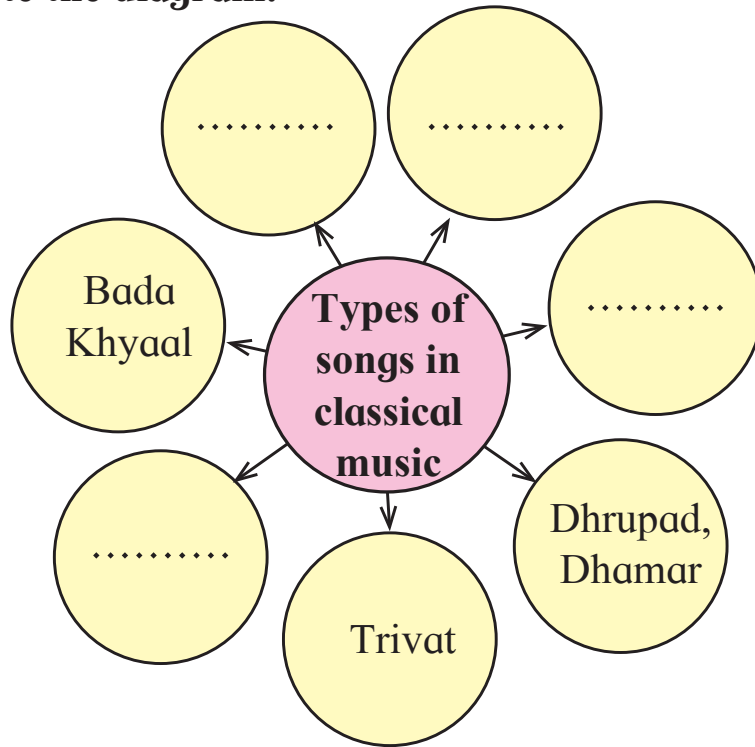
Did you know that?
Listening to classical music for 20 minutes every day makes the mind feel happy.



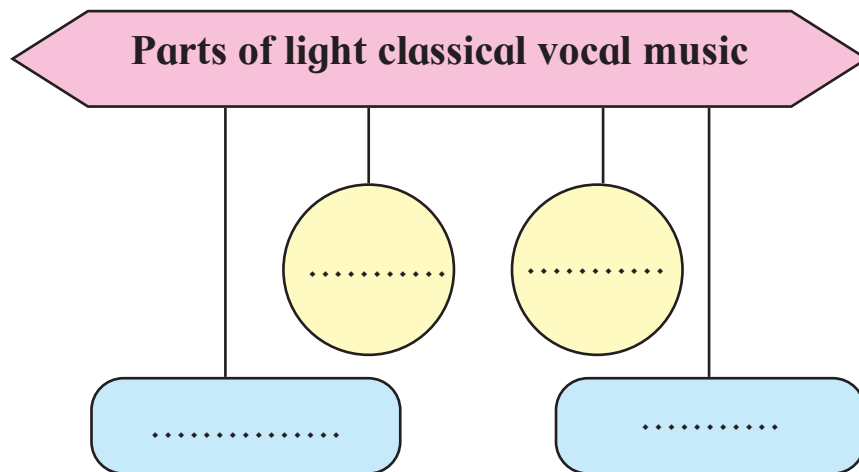


(1) Complete the diagram.

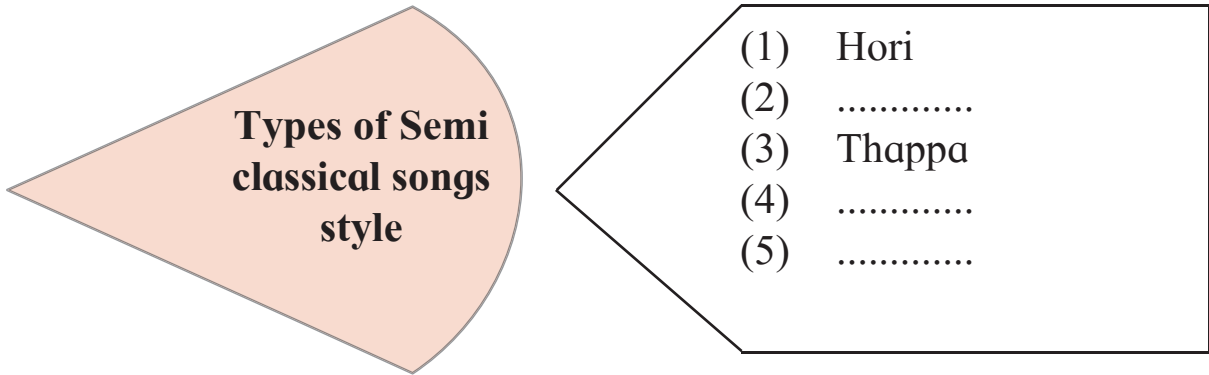
(A)



(B)



(C)



(2) Fill in the blanks with the correct word.

(Gat, Trivat, Bada Khyaal, Mridung/Pakhwaj, Tritaal)

- (1) A Khyaal song in a slow delayed tempo is called
- (2) Trivat song type is also called/ Truvat.
- (3) Masitkhani and Rajatkhani are the two main approaches to
- (4) Tal is most frequently used in Tarana.
- (5) While singing Drupad form the instrument is preferably used.

(3) Answer briefly.

- (1) What is called Hori?

.....

.....

.....

(2) What is the meaning of the word Thumri?

.....
.....
.....

(3) Which Taal is used while singing the semi classical singing genre.

.....
.....
.....

(4) Please provide information on Dadra song type.

.....
.....
.....

(5) Kajri can be sung in which types of Raag.

.....
.....
.....

(4) Write in brief.

(1) Masitkhani Gaat

.....
.....

(2) Razakhani Gaat.

.....
.....

4. Classical Information on Raagas

Let's learn

- (1) Main purpose of Raags
- (2) What is the meaning of Raags?
- (3) The rules of the Raag method
- (4) Important definition of Raags

(A) Definition :

Indian music is composed in the Raag style. Before this method came into existence, country music was practiced. Jaatigayan means country music (Folk Song). This research may have given birth to the Raag system. Such a wonderful combination of musical notes and human emotions is not found in any other music in the world. Therefore for hundreds of years the Raags has ruled the Indian music in grandeur.

Since the main purpose of music is to entertain the mind, this is also considered to be the main purpose of Raags. 'Ranjayati Iti Raag' (रंजयति इति राग) is the definition of Raag by ancient musicians. 'Raag means to entertain the mind with a specific rule based compositions of musical notes (Swars).'

Rules of the Raag Method :

Musicology has given some rules:-

- (1) The musical note 'सा' cannot be omitted in a Raag.
- (2) The musical note 'म' and 'प' cannot be omitted at the same time in a Raag.
- (3) They should have at least five musical notes in a Raag.
- (4) Raags should have a fixed ascending and descending order of tones.
- (5) Musical aesthetics is the main attribute in a Raag
- (6) Raags are bound by vaadi, samvaadi, music note rules, time etc.

Important Definitions of Raags :

- (1) **Vadi Swar** : The significant musical note in the Raag is called Vadi Swar. Example- In Raag Yaman the Vadi Swar is 'ग'
- (2) **Samvaadi Swar** : The second most important musical note in the Raag is called Samvaadi Swar. Ex-In Raag Yaman the Samvaadi Swar is 'नी'
- (3) **Anuvadi Swar** : The other remaining musical notes excluding the Vadi and Samvaadi Swars is called the Anuvadi Swar.
- (4) **Varjya Swar (Omitted notes)** : The Swar which is not taken at all in the Raag is called Varjit Swar.
- (5) **Komal Swar (Soft/Flat notes)** : The musical notes (swars) slightly higher than the pure notes(shudhha swar) is call komal swar. Eg : In Raag Kafi the swar 'ग' is a komal swar
Tivra Swar (Sharp notes) : The musical notes (swars) more higher than the pure notes(shudhha swar) is call Tivra(sharp notes) swar. Eg: In Raag Yaman the swar 'ग^१' is a Tivra swar.
- (6) **Pakkad** : The musical notes which are frequently sung to express the characteristic of the Raag is called Pakkad.
- (7) **Jaati** : The Jaati is determined by the number of swars used in the ascending (Aaroha) and descending (Avroha) musical notes
Main Jaati are - Odav has only 5 notes, Shadav has only 6 notes, Sampurna has only 7 notes.
- (8) **Gaan Samay (Singing Time)** : The specific time of the day during which the Raag is sung is called Gaan Samay.
- (9) **Thaat** : A set of musical notes which has the ability produce a Raag is called Thaata. (Parental scale)

What did we learn?

- * The main purpose of music is to entertain the human mind.
- * A composition of specific musical notes (Swar) according to set of rules is called Raag.
- * There are Rules to be followed by creating a Raag. (A Raag should have at least 5 musical notes)
- * Important definitions in Raag.



(1) Answer in one sentence.

(1) What is a Thaat?

.....

.....

.....

(2) How is the Jaati of a Raag determined?

.....

.....

.....

(3) What is the significant musical note in a Raag called?

.....

.....

.....

(4) What is the second most important musical note in a Raag called?

.....

.....

.....

(5) What is Anuvadi Swar?

.....

.....

.....

(2) Fill in the blanks with the appropriate words given in the brackets.

(Pakad, Varjit, Five, Gaan Samay)

- (1) The musical note which is not at all taken in the Raag is called Swar.
- (2) The musical note which is frequently sung to express the characteristic of the Raag is called
- (3) The Raag sung during the specific time of the day is called of that Raag.
- (4) In a Raag at least Musical notes are required.

(3) Put a tick ✓ for the correct answer.

(1) Which musical note can never omitted in a Raag.

- (a) सा
- (b) रे

(2) Which two musical notes cannot be omitted at the same time in a Raag

- (a) म and प
- (b) सा and रे

(3) Which order of musical notes is important for a Raag

- (a) Aaroha, Avroha
- (b) Avroha, Aaroha

(4) Which is an important attribute of a Raag

- (a) Musical aesthetics
- (b) Sadness

Introduction to Raag

Raag Bhoopali राग भूपाली

Information :

Thaat - Kalyan

Omitted/Varjya Note - म, नि

Vaadi Note - ग

Samvaadi Note - ध

Jaati - Odav-Odav (5 musical note in Aroha and Avroha)

Singing Time - First division of the night (6pm-9pm)

Aaroha - सा रे ग प ध सां

Avroha - सां ध प ग रे सा

Pakkad - ग रे सा, ध सा रे ग, प ग, ध प, ग रे सा

Sargam Geet - Tritaal, Middle Octave (according to Pt. Bhatkhande's musical notes.)

Sthai (1st stanza)

सां सां ध प	ग रे सा रे	ग ऽ प ग	ध प ग ऽ
०	3	×	2
ग प ध सां	रें सां ध प	सां प ध प	ग रे सा ऽ
०	3	×	2

Antra (2nd Stanza)

ग ग प ध	प सां ऽ सां	ध ध सां रें	गं रें सां ध
०	3	×	2
गं गं रें सां	रें रें सां ध	सां सां ध प	ग रे सा ऽ
०	3		2

(According to Pt. Bhatkhande's written method for Sam, the symbol is '×' for Kaal the symbol is '०', for Taal, number is used.)

Some songs based on this Raag -

- (1) घनश्याम सुंदरा श्रीधरा
- (2) देहाची तिजोरी भक्तीचाच ठेवा
- (3) माझे जीवन गाणे
- (4) पंछी बनू उडती फिरूँ मस्त गगन में
- (5) अबीर गुलाल उधळीत रंग
- (6) ओंकार प्रधान रूप गणेशाचे
- (7) माझे माहेर पंढरी

Raag Bhimpalas (राग भीमपालस)

Information :

Thaat - Kafi

Flat Note (Komal Swar) - ग नि

Varjya Note (Omitted Swar) - आरोहात रे, ध

Vaadi Note - म

Samvaadi Note - सा

Jaati - Odav full (Aaroha is in 5/ Avroha is in 7 musical notes)

Singing Time - Third part of the day (12 noon-3pm)

Aaroha - नि सा ग म प नि सां.

Avroha - सां नि ध प म ग रे सा.

Pakkad - नि सा म, म ग, प म ग, म ग रे सा

Lakshan Geet - Taal Tritaal (according to Pt Bhatkhande's musical note)

Sthai (Chorus)

नि॒सा॒ म॒ग॒ रे सा मेँऽ ऽऽ ल न ०	प॒ नि सा सा हं रं पि य ३	नि नि सा - चं तुं र मि ×	म - ग ग ला ऽ व त २
ग म प नि रा ऽ ग नि ०	ध प ग रेसा भी ऽ म पऽ ३	नि॒सा॒ म॒ग॒ म प लाऽ ऽऽ सि क ×	म॒ग॒ म॒ग॒ रे सा हाऽ ऽऽ व त २

Antra (Verse)

म - म - आ ऽ रो ऽ ०	प प ग म ह न मेँ ऽ ३	प नि नि सां रि ध न ल ×	सां - सां सां गा ऽ व त २
नि नि सां गं सु र वा ऽ ०	रे - सां - दी ऽ म ऽ ३	नि नि सां सां ध्य म को ब ×	नि ध प प ना ऽ व त २
प सां नि सां स म य तृ ०	प नि ध प ति य प्र ह ३	ग ग म प र दि न क ×	म॒ग॒ म॒ग॒ रे सा हाऽ ऽऽ व त २

Songs based on this Raag

- (1) स्वकुल तारक सुता
- (2) अमृताहुनी गोड
- (3) इंद्रायणी काठी
- (4) दशरथा, घे हे पायसदान
- (5) मधु मागशी माझ्या सख्यापरी
- (6) काटा रूते कुणाला
- (7) एका तळ्यात होती बदके

Raag Khamaj राग खमाज

Information :

Thaat - Khamaj

Speciality - Both restricted notes used (in Aaroha –pure note and in Avroha- soft note is used)

Omitted/Varjya Note - In Aroha रे

Vaadi Note - ग

Samvaadi Note - नि

Jaati - Shadav full (Aroha is 6 and Avroha is 7 musical notes)

Singing Time - 2nd division of the night (from 9 pm - Mid night)

Aaroha - सा ग म प ध नि सां.

Avroha - सां नि ध प म ग रे सा.

Pakkad - नि ध, म प, ध म ग

Raag - Khamaj Chota Khyaal - Tritaal

Sthai (Chorus)

सां	सां	नि	नि	ध	ध	म	प	ग	म	प	ध	सां	नि	सां	-
न	म	न	क	रुं	S	मैं	S	स	S	दु	रु	च	र	णा	S
०				3				x				2			
सां	सां	गं	मं	गं	गं	नि	सां	नि	नि	सां	-	नि	सां	नि	ध
स	ब	दु	ख	ह	र	णा	S	भ	व	नी	S	स्त	र	णा	S
०				3				x				2			

Antra (Verse)

ग	म	ध	नि	सां	नि	सां	सां	नि	-	सा	-	नि	सां	नि	ध
शु	ऽ	द्ध	भा	ऽ	व	ध	र	अं	ऽ	तः	ऽ	क	र	णा	ऽ
०				3				×				2			
सां	सां	गं	मं	गं	-	नि	सां	नि	-	सां	सां	सां रें	निसां	नि	ध
सु	र	न	र	किं	ऽ	न्न	र	वं	ऽ	दि	त	चऽऽ	रऽ	णा	ऽ
०				3				×				2			

Songs based on this Raag

- (1) गुंतता हृदय हे (नाट्यगीत)
- (2) जो आवडतो सर्वांना
- (3) या जन्मावर या जगण्यावर
- (4) बडा नटखट है ये कृष्णकन्हैय्या
- (5) पिया तोसे नैना लागे रे ।
- (6) या नव नवल नयनोत्सवा
- (7) वेळ झाली भर माध्यान्ह

Raag - Yaman (Kalyan) राग यमन

Information :

Thaat - Kalyan

Tivra Swar - मं

Vaadi Note - ग

Samvaadi Note - नि

Jaati - Full-full (7 musical notes in Aaroha and Avroha)

Singing Time - 1st division of the night (6 pm - 9 pm)

Aaroha - सा रे ग मं प ध नि सां.

Avroha - सां नि ध प मं ग रे सा.

Pakkad - नि रे ग रे सा, प मं ग रे सा

Raag Yaman (Kalyan) Sargam Geet Trital

Sthai (Chorus)

नि	ध	ऽ	प	मं	प	ग	मं	प	ऽ	ऽ	ऽ	प	मं	ग	रे
०				3				×				2			
सा	रे	ग	रे	ग	मं	प	ध	प	मं	ग	रे	ग	रे	सा	ऽ
०				3				×				2			
नि	रे	ग	मं	प	ध	नि	सां	रें	सां	नि	ध	प	म	ग	मं
०				3				×				2			

Antra (Verse)

ग	ग	प	ध	प	सां	ऽ	सां	नि	रें	गं	रें	सां	नि	ध	प
०				3				×				2			
गं	रें	सां	नि	ध	प	नि	ध	प	मं	ग	रे	ग	रे	सा	ऽ
०				3				×				2			
नि	रे	ग	मं	प	ध	नि	सां	रें	सां	नि	ध	प	मं	ग	मं
०				3				×				2			

Raag Yaman (Kalyan) Chota Khyaal Tritaal Taal

अरी एरी आली पियाबिन । सखी कल ना परत मोहे

घडी पल छिन दिन ॥धृ॥

जबसे पिया परदेस गवन किनो।

रतियाँ कटत मोहे तारे गिनगिन ॥१॥

Sthai (Chorus)

प	ग	मं	-	नि	ध	प	-	-	रे	-	सा	ग	रे	ग	ग
अ	री	ऽ	ऽ	ए	ऽ	री	ऽ	आ	ऽ	ऽ	ली	पि	या	बि	न
०				3				×				2			
-	-	प	प	ग	म	ग	प	प	ध	प	प	नि	ध	प	प
ऽ	ऽ	स	खि	क	ल	ना	प	र	त	मो	हे	घ	डि	प	ल
०				3				×				2			
रे	रे	सा	सा	नि	नि	(प)	-								
छि	न	दि	न	ए	ऽ	री	ऽ								
०				3											

Antra (Verse)

प	प	सां	सां	सां	-	सां	सां	सां	सां	नि	ध	नि	ध	प	प
ज	ब	से	पि	या	ऽ	प	र	दे	ऽ	स	ग	व	न	कि	नो
०				3				×				2			
नि	रें	गं	रेंसां	नि	ध	प	प	ध	नि	ध	प	रे	रे	सा	सा
र	ति	याँ	क	ट	त	मो	हे	ता	ऽ	ऽ	रे	गि	न	गि	न
०				3				×				2			

Sthai - Aalap

1)	सा	-	-	-	सा	-	-	-	निं	रे	ग	-	ग	-	-	-
	ग	रे	निं	रे	ग	-	-	-	ग	रे	निं	रे	सा	-	-	-
०				3				×					2			
2)	सा	-	-	-	सा	-	-	-	निं	रे	ग	मं	प	-	-	-
	प	-	मं	-	ग	-	-	-	ग	रे	निं	रे	सा	-	-	-
०				3				×					2			
3)	निं	रे	ग	मं	प	-	-	-	मं	ध	नि	ध	प	-	-	-
	म	ध	नि	सां	नि	ध	प	-	म	ग	रे	-	निं	रे	सा	-
०				3				×					2			

Songs based on this Raag

- (1) आकाशी झेप घे रे पाखरा
- (2) चाफा बोलेना
- (3) टाळ बोले चिपळीला
- (4) देवाघरचे ज्ञात कुणाला
- (5) प्रथम तुला वंदितो कृपाळा
- (6) पांडुरंग कांती दिव्य तेज झळकती
- (7) राधाधर मधुमिलिंद जयजय

* * *



(1) Based on the Raag given below and a popular song you know write one starting sentence on each Raag.

(1) Raag - Bhupali

Eg. (1) देहाची तिजोरी भक्तीचाच ठेवा

(2)

(2) Raag - Bhimpalas

(1)

(2)

(3) Raag - Khamaj

(1)

(2)

(4) Raag - Yaman (Kalyan)

(1)

(2)

5. Introduction to Rhythm (Taal) and Instruments

(A) Introduction to Rhythm (Taal)

Let's learn

- (1) Introduction of Rhythm (Taal) in classical Music.
- (2) Introduction to Taal - (1) Kerwa (8 beats) (2) Dadara (6 beats)
- (3) Tritaal (16 beats) (4) Rupak (7 beats)

Introduction to Rhythm (Tala) in classical Music

- (1) **Taal** : It is a Rhythmic beat or a strike that measures the activity of singing and playing in time .
- (2) **Matra(beat)** : It is a unit to measure a musical speed (Tempo) in a Taal.
- (3) **Khand (Section)** : The Taal is divided by bars(columns) Each interval between the bars is called one Section also called Khand.
- (4) **Sam** : First beat of a Taal is called Sam.
According to Pt. Bhatkhande's writing method the symbol of Sam is (×). It is shown with a clap.
- (5) **Kaal** : The second most important beat in the later half of the Sam in a Taal is called Kaal. According to Pt. Bhatkhande's writing system Kaal is marked by the (o) symbol.
- (6) **Taali (Clap)** : Besides Sam and Taal, the pattern of clapping according to the Rhythmic beats (Taal) hands is called Taali.
- (7) **Aavartan (cycle)** : The repeated beats of a Tal from the first beat till the last beat is called Aavartan (cycle). Eg- The Trital is of 16 beats. The repeated beats from 1-16 at a set-interval is called one cycle.
- (8) **Laya(tempo)** : The set speed or a Tempo between two beats is called Laya. Laya is of 3 types.
 - (1) **Vilambit Laya** : It's a slow tempo as it runs in slow speed. Eg 10-40 beats /minute
 - (2) **Madhya Laya** : It's a medium tempo as it runs twice the speed of vilambit laya. Eg 80-160 beats/minute
 - (3) **Drut Laya** : Drut Laya: it's a fast tempo as it runs twice the speed of the Madhya laya. Eg 160-320 beats /minute

Taal - Kerwa

(All Taal's according to Pt. Bhatkhande's written music notation method.)

Beats - 8

Section/Volume - 2 (each section has 4-4 beats)

Taali and Sam - 1st beat

Kaal - 5th beat

Beat	1	2	3	4	5	6	7	8
Theka	धा	गे	न	ती	न	क	धी	न
Symbol	×				०			

Taal - Dadara

Beats - 6

Section/Volume - 2 (each section has 3-3 beats)

Taali and Sam - on 1st beat

Kaal - on 4th beat

Beat	1	2	3	4	5	6
Theka	धा	धी	ना	धा	ती	ना
Symbol	×			०		

Tal - Tritaal

Beats - 16

Section/Volume - 4 (each section has 4-4 beats)

Taali - 1st, 5th and 13th beat

Sam - 1st beat

Kaal - 9th beat

Beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Theka	धा	धिं	धिं	धा	धा	धिं	धिं	धा	धा	तिं	तिं	ता	ता	धिं	धिं	धा
Symbol	×				2				०				3			

Taal - Rupak

Beats - 7

Section/Volume - 3 (each section has 3-2-2 beats)

Taali - 2 (on 4th and 6th beat)

Sam and Kaal - 1st beat

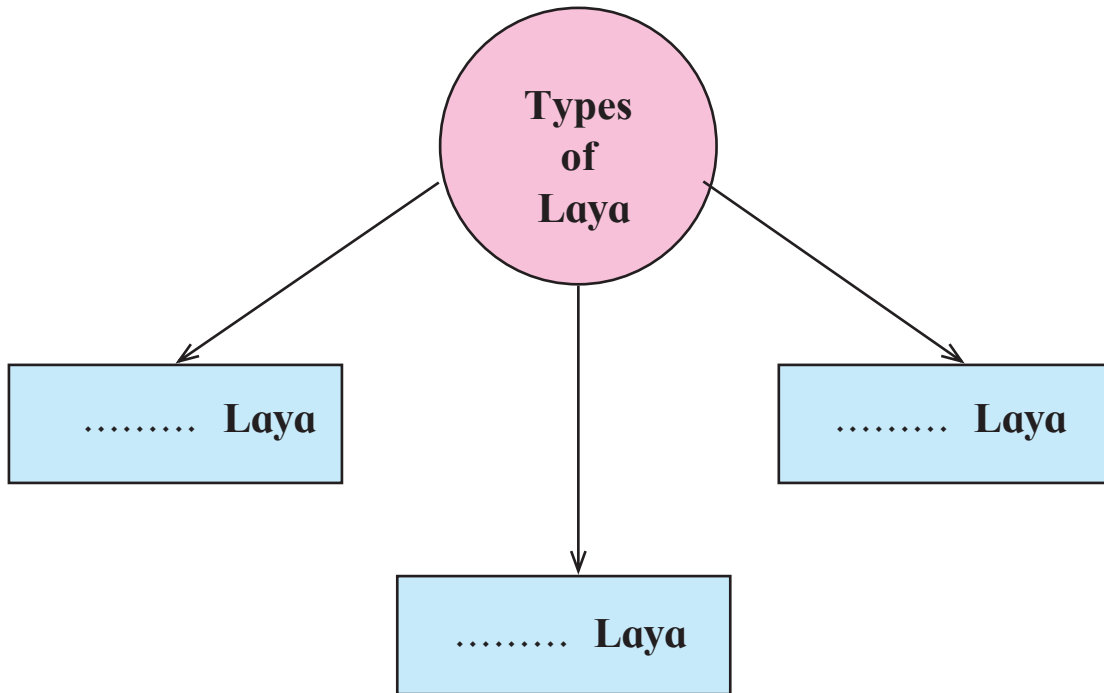
Beat	1	2	3	4	5	6	7
Theka	ती	ती	ना	धी	ना	धी	ना
Symbol	o			2		3	

What did we learn?

- * Taal means Thekha.
- * Accordingly to P. Bhatkhande's writing system the Sam symbol is (×)
- * Accordingly to P. Bhatkhande's writing system the Kaal symbol is (o)
- * There are 3 types of Laya
 - Vilambit Laya :
 - Madhya Laya :
 - Drut Laya
- * The activity of measuring the set singing and playing music called Taal.
- * The section of the Taals (Rhythm, pattern) is called Khand.



(1) Complete the diagram.



(2) Fill in the blanks with appropriate words from the bracket.

(×, o, Taal, Beat, Claps)

- (1) The unit to measure laya is called
- (2) The symbol of Sam is
- (3) The symbol of Kaal is
- (4) The activity to measure the set interval (time) in singing and playing is called
- (5) Besides the Sam and Kaal, the set of pattern of clapping to the beat is called

(3) Answer in Brief.

(1) Vilambit Laya (Slow Tempo)

.....
.....

(2) Madhya Laya (Medium Tempo)

.....
.....

(3) Drut Laya (Fast Tempo)

.....
.....

(4) Aavartan (cycle)

.....
.....

(4) Write the answer in one sentence.

(1) In Tritaal the Sam and Kaal are played on which beat?

.....
.....

(2) What is Sam?

.....
.....

(3) How many sections are there in Kerwa?

.....
.....

(4) What is meaning of khand?

.....
.....

(5) What is the meaning of Laya?

.....
.....

(5) Complete the information table on taal given below.

(1) Taal Kerwa

- i. Beats
- ii. Section/volume

(2) Taal Dadra

- i. Beats
- ii. Section/volume

(3) Taal Trital

- i. Beats
- ii. Section/volume

* * *

(B) Introduction to Instruments

Let's learn

- (1) Classification of instruments
- (2) Information of instruments

In music we have seen the different types of vocal music. Another important element in music is instrumental playing. In this lesson we will learn about it. The art of playing music came into existence to accompany singing. Playing music is just as important as singing in music. Man imitated various sounds in nature to express feelings and emotions and from these experiments, it is said that instrumental music was created.

Primarily, man used the body for playing music. He started singing with the help of clapping, playing beats on the thighs and foot tapping to the rhythmic patterns on the ground.

Did you know that

Man can learn a lot from nature. Primitive man mastered the art of learning music from nature and from this various new instrumental music was created.

The history of Indian music has been evolving right from the time of Ramayana and Mahabharata till the present day. Just as vocal styles kept changing so also did instrumental, playing changed. Bharatmuni, in his book Natya Shastra has categorized vocal and instrumental music in a very easy and simplified manner.

- (1) **String Instruments (tantu vadya):** These are instruments made from String or fibre, Sitar, Santoor, Violin, Tambora etc. are examples of String instruments.

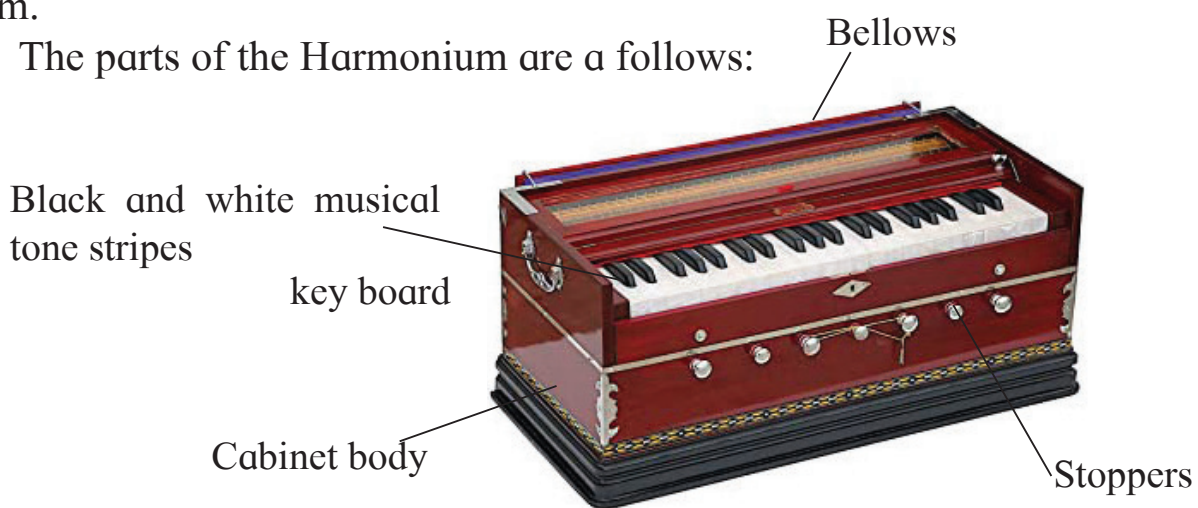
- (2) **Percussion(Avanadh Vadya) :** Percussions are instruments made by stretching the animal skin (around the body of the instrument) This group includes all rhythm instruments in it. Eg; Tabla, Dhol, Dholki, Mridung etc.
- (3) **Solid Instruments (Ghana vadya) :** Instruments played by striking against each other. Eg; Cymbal (Zanj), Bells (Ghanta), Chiplya also called khartal.
- (4) **Wind Instrument (Shushir Vadya) :** Instruments played with the help of sound vibrations, eg; Sanai, Flute, Harmonium etc.

Information of Instruments

(1) Harmonium (Samvadini) :

Being a very popular instrument in Hindustani music, the Harmonium has reached until the very small small villages. This instrument is played with the help of air. According to the Indian Musical classification system, this instrument falls under the category of wind instruments. The origin of this instrument is basically from western countries it came to India with them.

The parts of the Harmonium are as follows:



- (1) Cabinet ready-made box rectangular shaped (2) Bellows
 (3) Keyboard (4) Black and white musical tone stripes (5) Stoppers

Famous Harmonium players

Shri. Govindrao Tembe, Shri. Aappa Jalgaonkar

(2) Tabla : According to the Indian Instrumental classification system, Tabla is a percussion instrument. This instrument is considered important in Hindustani musical concerts.

The outer parts of the Tabla and Dagga.

Tabla	Dagga
(1) Syahi (ink)	syahi
(2) Lao	Lao or Maidaan
(3) Chat/Kinnar	Got/chat
(4) Gajara	Gajara
(5) Vadi	vadi
(6) Hollow Wooden stem	hollow metal vessel
(7) Gudari	Gudari
(8) Gatta	khod



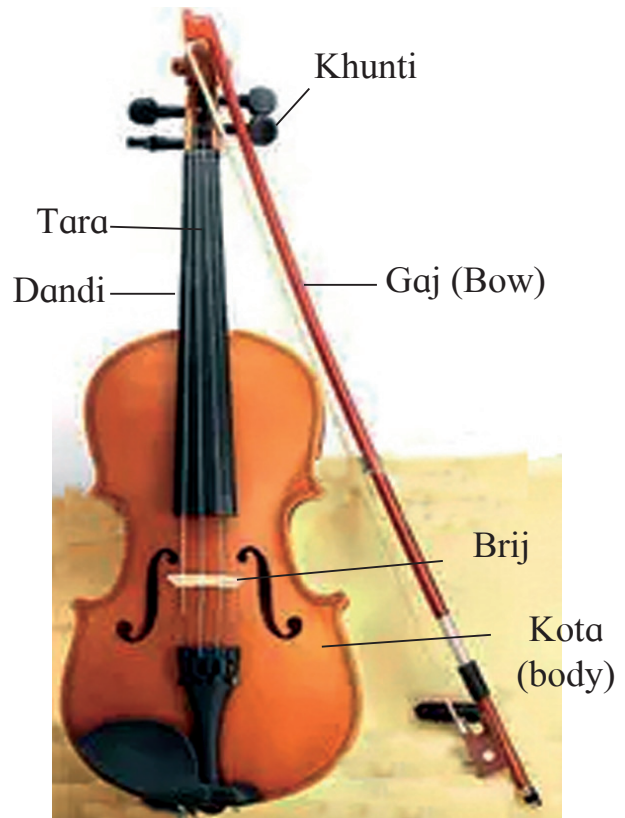
Since Tabla is the most important percussion instrument it is very useful in singing vocal and instrumental music. The musical concert appears incomplete without the accompaniment of Tabla . One vessel is the Dagga and one vessel is the Tabla, the two vessels together make up a pair of one instrument and in termed as the Tabla.

Famous Tabla players : Ustad Zakir Hussain and Pandit Ramdas Palsule, Pt. Sureshji Talwalkar.

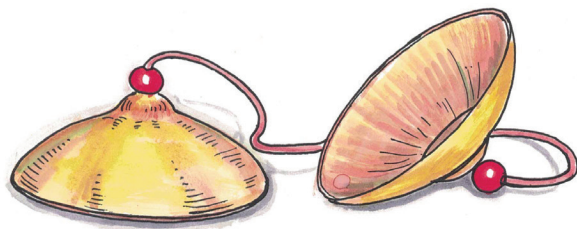
(3) Violin : Violin is a type of string instrument. It is played with the help of a bow. As much as it sounds melodious, it appears that much beautiful, its almond color and delicacy captivates the mind. The instrument is easily noticeable to the eye due to its Kota meaning body and the long stick attached to it.

Famous Violinist :

Pt. Prabhakar Jog,
Pt. Gajanan Buwa Joshi,
Pt. V. G. Jog.



Violin



Tal

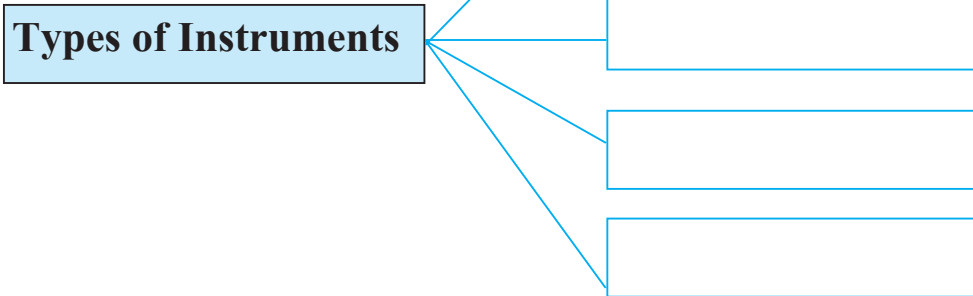
(4) Cymbals : The cymbals are found in the hand of every Varkari. The cymbals is made from the metal brass or kaase metal. The Cymbal is made from metal and hence falls in the solid instrument category.

What did we learn?

- * Primitive man used the various components of nature to create a variety of instruments.
- * String means instrument with strings covered.
- * Percussion means instrument covered in animal skin.
- * Instrument played by striking against each other is solid instruments.
- * Wind-Instruments played with the help of sound.



(1) Complete the illustrations.



(2) Write 2 names of instruments for each category.

(1) String Instrument

(1)

(2)

(2) Percussion Instrument

(1)

(2)

(3) Solid Instrument

(1)

(2)

(4) Wind Instrument

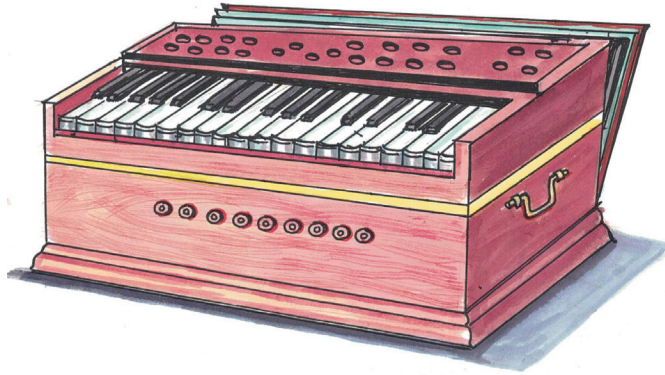
(1)

(2)

(3) Put the names given in brackets in the correct place.

(1) Harmonium (Samvadini)

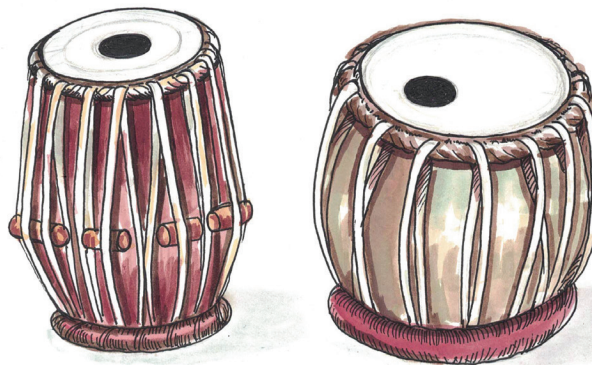
(cabinet, musical, stoppers, bellows, tone, stripes)



(2) Tabla

(Syahi, lao, chat, hollow metal stem, gatta)

(kinar, gajara, vadi, hollow metal vessel, maidan)



(4) Fill in the blanks with appropriate words from the bracket.

(1) Harmonium belongs to the group of instruments.

(Solid, wind)

(2) Among string instruments belongs to it.

(violin, flute)

(3) Taal instrument falls under the category.

(Percussion instrument, Solid instrument)

(4) Tabla belongs to the group of

(string instrument, Percussion instrument)

(5) Match the pairs appropriately.

‘A’

- (1) Flute
- (2) Dholaki
- (3) Zanj
- (4) Tambora

‘B’

- (a) Percussion
- (b) solid
- (c) stringed
- (d) wind

(6) Write answer in one word.

(1) Which instruments are played by blowing air in it?

.....
.....

(2) Which category does chiplya belong too?

.....
.....

(3) Which are the important Taal instruments ?

.....
.....

(4) Pt. Prabhakar Jog is famous for which instruments?

.....
.....

(5) In which text do you find the categorization of instrument?

.....
.....

Activity : Collect information on all Wind, Percussion ,String and Solid Instrument

6.

Famous Personalities

Let's learn

Famouse Personalities

- (1) Pandit Vishnu Narayan Bhatkhande
- (2) Pandit Vishnu Digambar Paluskar
- (3) Pandit Bhimsen Gururaj Joshi
- (4) Pandit Hariprasad Chourasia
- (5) Ustad Zakir Hussain
- (6) Shrimati Hirabai Badodekar
- (7) Shrimati Kishori Amonkar

There are famous artists who gave Indian Music a place of honor in the world. Let us get some information of some of these artists.

Pandit Vishnu Narayan Bhatkhande (Classical Music Singer)

Name : Pandit Vishnu Narayan Bhatkhande alias Vishnu Sharma

Birth : Born on 10th August 1860, in Mumbai

Guru : Assimilated Khyaal singing from Ustad Alihusen and Raujibua Belbagkar for Dhrupad

Famous Texts : (1) Wrote the Sanskrit text Lakshya Sangeet
(2) Wrote 4 texts on methods of Hindustani Music Method
(3) He wrote the book Kramik Pustak Malika in six volumes

Music Academy : (1) He founded 'The Morris College of Music' in Lucknow
(2) He founded the Music College in Baroda
Pt. Vishnu Narayan Bhatkhande the swarlipi which he prepared is famous till today.

Prime Students : Pt. Ratanjankar, Raja Bhaiya Punchwale

Death : 9th September 1936



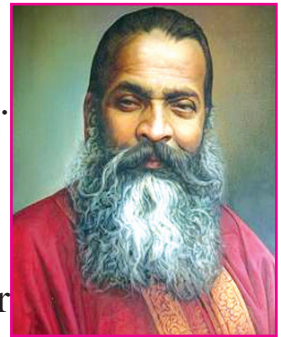
Pandit Vishnu Digambar Paluskar (Classical Music Singer)

Name : Pandit Vishnu Digambar Paluskar

Birth : Born on 18th August 1872, in Kurundwad.

Guru : Pt. Balkrishna Bua Ichalkaranjekar

Important contribution to music : In 1896, he toured all over India for the promotion and dissemination of music. On 5th May 1909, at Lahore he established the first Gandharva College. Thereafter, branches of Gandharva College were started at various places. He developed the musical notation system in a way that it is useful in music education and these notations are still widely used on a large scale even today. In 1911 he started an examination in music.



Prime Disciples : Pt. Omkarnath Thakur, Pt. Vinayakbua Patawardhan, Pt. D. V. Paluskar

Death : 21st August 1931

Find out

Extra information using the Internet.

Pandit Bhimsen Joshi (Classical Music Singer)

- Name** : Pandit Bhimsen Gururaj Joshi
- Birth** : Born on 4th February 1922, in village of Gadag in Karnataka. He had a penchant for music and hence moved to Gwalior at the age of eleven.
- Initially, he trained under Innayat Khan's disciple Janappa Kurtukoti. He further trained under Pt. Mangatram, Rajabhau Punchwale
- Guru** : Rambhau Kudgolkar means Sawai Gandharva
- Gharana** : Kirana Gharana
- Important achievement in music** : In the memory of Guru Sawai Gandharva pioneered the annual Sawai Gandharva Musical festival in Pune in 1952.
- Honors** : Doctorate (D.lit)
- Awards** : Bharat Ratna, Padmashree, Sangeet Natak Academy Award, Padma Bhushan, Padma Vibhushan, Sangetacharya, Punya Bhushan Swarbhaskar and Tansen Award.
- Disciples** : Pt. Anand Bhat, Pt. Upendra Bhat
- Famous Albums** : Santawani, Abhangwani
- Death** : 24th January 2011



Find out

Use the Internet and find out extra information.

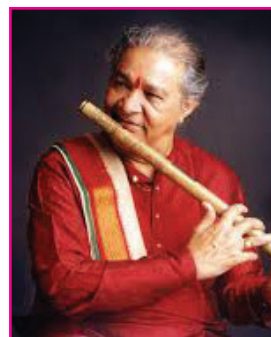
Pandit Hariprasad Chaurasia (Senior Flutist)

Name : Pandit Hariprasad Chourasia

Birth : Born on 1st July 1938, in Allahabad, Uttar Pradesh.

Guru : He trained in Hindustani singing under Pt. Rajaram

He learnt the flute under Pt. Bholanath Prasanna, Vidushi Annapurna Devi



Books : The King of Flute, book became famous

Awards : Sangeet Natak Academy Award 1984

Konark Award 1992

Padma Bhushan 1992

Yashbharati Sanman Award 1994

Hafiz Ali Khan Award 2000

Deenanath Mangeshkar Award 2000

Pune Pandit Award 2008

National Eminence Award 2009

Padma Vibhushan Award 2000

Doctorate (Orissa University)

Album : Call of the Valley

Disciples : Santosh Sant, Vivek Sonar

Find out

Using the Internet find out more information.

Ustad Zakir Hussain

Name : Ustad Zakir Hussain Allarakha Khureshi

Birth : Born on 9th March 1951

Guru : Ustad Allarakha

Instrumental specialty : Classical music, Jaaz, Fusion, Universal Music



Famous Album : In 1973 'Living in the Material World' album became famous

Awards : In 1988 Awarded Padamashree

In 2002 awarded Padma Bhushan

In 1992 and 2001 was bestowed with the highest music award "The Grammy Award"

Find out

Using the Internet, find out more information.

Diamond of Music Hirabai Badodekar

- Name** : Hirabai Maikrao Badodekar
- Birth** : Born on 29th May 1905, in Miraj
- Guru** : Abdul Karim Khan, Vahid Khan, her brother Suresh Babu Mane
- Awards** : Sangeet Natak Acadamy 1965
Padama Bhushan 1970
Vishnudas Bhawe Award
- Famous Singing Style** : Khyaal, Thumri, Ghazal, Bhajan.
- Other Information** : 1. Suvarna Mandir, Pratibha, Janabai, Municipality, she acted in these movies.
2. Received the honor of singing Vande Mataram at the Red Fort on 15th August 1947.
- Music Academy** : Established Nutan Sangeet Vidyalaya for Girls
- Death** : 20th November 1989



Find out

Use the Internet and find out extra information.

Music Goddess Kishori Aamonkar

Name : Kishori Ravindra Amonkar

Birth : Born on 10th April 1932, in Mumbai

Guru : Mother- Mogubai kurdikar
Guru Bhagini kesarbai Kerkar
Sharadchandra Aarolkar



Special Work in the Music Field :

1. Gave lectures on the 'Importance of Rasas in Music, all over India.
2. Composed various Raagas.
3. She brought about an innovation in the song types of Thumri, Ghazal and Bhajan,

Awards :

1. Padma Bhushan 1987
2. Padma Vibhushan 2002
3. Sangeet Natak Academy Award 1985
4. Sangeet Natak Academy Fellowship 2009

Other Information :

1. In the year 1964 gave playback singing to the movie Geet Gaya Patharone.
2. In the year 1990, gave background singing music to the Hindi movie Drishti in Madhya Pradesh

Disciples : Aarti Ankalikar, Ashwini Bhide Deshpande, Devaki Pandit, Raghunandan Panshikar, Padma Talwalkar, Suhasini Mulgaonkar.

Death : 3rd April 2017

What did we learn?

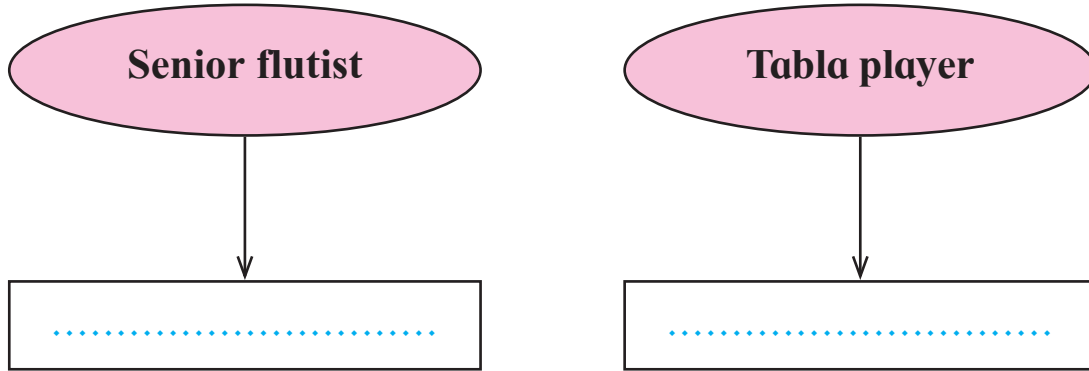
- * Pt. Vishnu Narayan Bhatkhande wrote four major books called “Hindustani Sangeet Method”.
- * The Swarlipi was composed by Pt Vishnu Narayan Bhatkhande. It is still prevalent today.
- * Pt. Vishnu Digambar Paluskar developed a musical notation system (Swar lekhan) useful for music education.
- * Pt. Bhimsen Joshi has started the Sawai Gandharva Sangeet Festival which is held annually in Pune since 1952.
- * Pt. Bhimsen Joshi has achieved the Bharat Ratna, Padamashree, Padma Bhushan and many such awards.
- * Padma Vibhushan Pt. Hariprasad Chourasia is a senior flutist. He has achieved several awards like the Sangeet Natak Academy, Padma Bhushan, Padma Vibhushan etc.
- * Ustad Zakir Hussain received many awards like Padmashree, Padma Bhushan etc.
- * Gaanhira Hirabai Badodekar Received the honor of singing the Vande Mataram on the Red Fort on 15th August 1947.
- * Kishori Ravindra Amonkar has achieved many awards like Padma Bhushan , Padma Vibhushan, Sangeet Natak Academy

Find out

Use the Internet and find out more information.



(1) Draw diagrams.



(2) Write the answer in one sentence.

(1) What is the name of Zakir Hussain's Guru?

.....
.....

(2) Which awards did Pt. Bhimsen Joshi receive?

.....
.....

(3) Who got the honor of singing Vande Mataram on the Red Fort?

.....
.....

(4) From whom did Pt. Hariprasad Chaurasia learn Hindustani Singing?

.....
.....

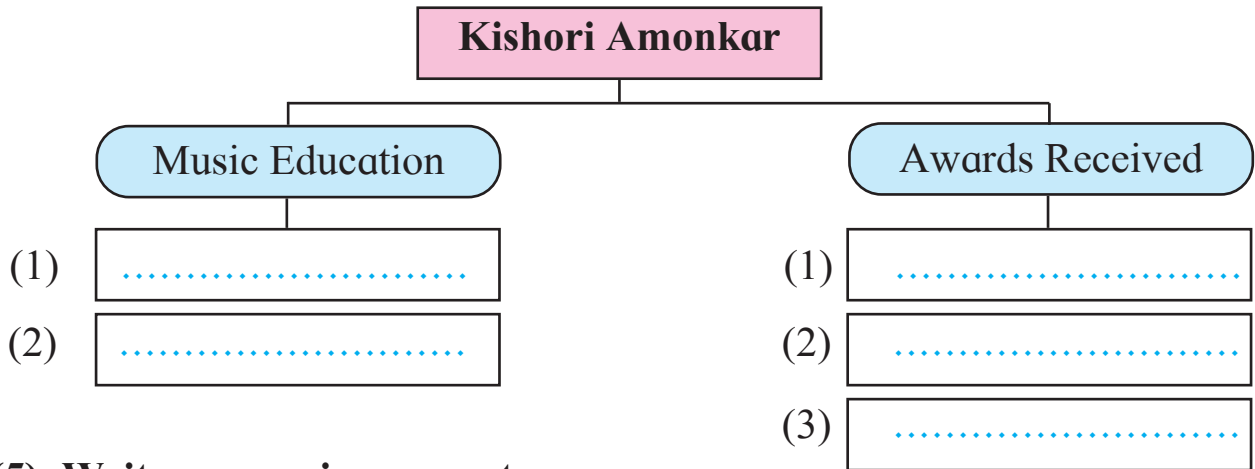
(5) Kishori Amonkar gave a lecture on which topic?

.....
.....

**(3) Fill in the blanks with appropriate words from the bracket.
(Allahabad, 9th March 1951, King of Flute, Year 1973)**

- (1) The book by Pt. Hariprasad Chaurasia became famous.
- (2) In the year Living in the material world album became famous.
- (3) Pt. Hariprasad Chaurasia was born in the In Uttar Pradesh.
- (4) Pt. Zakir Hussain was born in

(4) Complete the Diagram.



(5) Write answer in one sentence.

(1) Which Sankrit Text did Pt. Bhatkhande write?

.....
.....

(2) When did Pt. Paluskar establish the Gandharva Mahavidyalaya?

.....
.....

(3) When did the Sawai Gandharva Festival begin in Pune?

.....
.....

Find out

Using the Internet, find out information about the Queen of Music, Lata Mangeshkar.

7. Musical Notation (*Swar lekhan*) Methods

Let's learn

- (1) Pt. Vishnu Narayan Bhatkhande Swar lekhan and Taal lekhan system
- (2) Pt. Vishnu Digambar Paluskar Swar lekhan and Taal lekhan system

1) Pt. Vishnu Narayan Bhatkhande's Swar lekhan method

- * **Pure Note (Shuddha Swar)** – No symbols for Swar.
eg. सा रे ग म
- * **Flat/Soft Note (Komal Swar)** – Flat line below Swar.
eg. रे, ग, ध नि
- * **Sharp Note (Tivra Swar)** – Standing line on head of Swar. eg. मं
- * **Mandra Saptak (Lower Octave Scale)** – Dot below Swar.
eg. ष ढ़ णि
- * **Madhya Saptak (Middle Octave Scale)** – No symbol for Swaras.
eg. सा रे ग म
- * **Taar Saptak (Highest Octave Scale)** – Dot on head of Swar.
eg. सां रें गं मं
- * **Long Swar** – Dash line before Swar.
eg. सा - रे - ग - म -

Taal Lekhan Method

Sam – ×

Kaal – ०

One matra (एक मात्रा) – सा रे ग म

½ matra (अर्धी मात्रा) – सारे गम

¼ matra (पाव मात्रा) – सारेगम

Khand (खंड) – Standing line |

(2) Pt. Vishnu Digambar Paluskar's Swar lekhan method

- * **Pure Note** – No symbols for Swar.
eg. सा रे ग म
- * **Flat Note** – स्वर हलन्त (्) करणे. (स्वरांचा पाय मोडणे)
eg. रे, ग, ध् नि
- * **Sharp Note** – मा
- * **Mandra Saptak** – Dot on head of Swar.
eg. पं धं निं
- * **Madhya Saptak** – No symbols for Swar.
eg. सा रे ग म
- * **Taar Saptak**– Standing line on head of Swar
eg. सां रे गं मं
- * **Long Swar** – ऽ symbol in front of Swar
eg. सा ऽ रे ऽ ग ऽ म ऽ

Taal Lekhan Method

Sam – 1 number written

Kaal – +

One matra (एक मात्रा) – Flat line below Swar

eg. रे ग

½ matra (अर्धी मात्रा) – Dot below Swar

eg. सा रे ग

¼ matra (पाव मात्रा) – below swar —

eg. सा रे

Khand (खंड) – Standing line |

What did we learn?

- (1) Pt. Bhatkhande and Pt. Paluskar, both developed the Swar lekhan system.
- (2) Study of symbols is present in both the methods.



(1) Differences and similarities between Pt. Bhatkhande's Swar lekhan and Pt. Paluskar's Swar lekhan system.

Similarities –

(A) Pure Swar

(B) Madhya Saptak

Differences

	Pt. Bhatkhande's Method	Pt. Paluskar's Method
Flat Swar
Sharp Swar
Mandra Saptak
Taar Saptak
Long Swar
Sam
Kaal
One Matra

8

Theatre Music

Let's learn

- (1) Theatre Music- definition and introduction
- (2) Musical plays – playwrights and drama actors
- (3) Theatrical songs based on classical music

So far we have been introduced and made familiar to the various types of Indian music. Maharashtra has a significant contribution to the tradition of Indian Music. Marathi musical plays are indeed only a part of it. It is believed that ‘Musical play’ is a gift given by Marathi theatre to World Theater. The songs or verses sung in Marathi musical plays are known as Theatre songs. These songs are based on traditional songs and folk songs as well as classical and sub classical compositions.

Theatrical Music : Veteran dramatist Mr. Purushottom Darvekar defines dramatic music as ; The *Triveni* confluence of Natyanand (theater), Kavyanand (poetry) and Swaranand (music) means Dramatic Music.

Introduction: As a source of entertainment in the past many burning issues, social queries, likewise mythological stories through musicals were depicted through, written musical plays. Its structure and songs as an alternative musical plays gained a lot of popularity. The plot of the plays were indicated from the songs of the plays. A form of music separated from the drama, but which is independent on its own is called theatrical music. The matching oral dialogues of the drama characters along with music enhanced the beauty of dramas.

Although the verses came through classical music, sub classical music and folk songs they were cleverly incorporated into plays by the playwright and music composers of that time.

Musical plays and playwrights : The Shree Ganesh of Marathi theater was done by Mr. Vishnudas Bhave. While Mr. Annasaheb alias Balwant Pandurang Kirloskar is considered to be the father of musical drama. The success of the plays ‘Sangeet Shakuntal’, ‘Sangeet Soubhdra’ was written in golden letters.

We will see the playwrights and musical composers who have contributed to musical theater.

(1) Kirloskar to Deval Period : During this period Annasaheb Kirloskar's music Shakuntal and Sangeet Soubhadra and drama playwright Govind Ballal Deval's music Saunshay kallol and Mruchakatik these plays became very popular.

(2) Khadilkar to Balgandharva Period : During this period drama playwright Krushnaji Prabhakar Khadilkar's play Sangeet Swayamwar, ManApaman and Vidyaharan were especially popular. Balgandharva marked the true golden age of musical dramas. His acting expertise and the sweetness of his voice made all his roles memorable. The musicale received on unprecedented response. His main roles eg; leading female roles, Subhadra in Sangeet Saubhadra, Rukhmini in Sangeet Swayamwar and Shakuntala in Shakuntal etc. He was conferred with the title of Balgandharwa by Lokmanya Tilak.



**Krushnaji Prabhakar
Khadilkar**

(3) Atre to Ranganekar Period : During this period, theatrical music leaned towards Bhavgeet songs. Veteran dramatist Pr. K. Atre's play like Moruchi Maushi, Bhramacha Bhopala, Paanigrahan, To Mi Navhech, were very successful and are still famous even today. His hallmark specialty is the high quality humour that left the audience in splits of laughter. Mo. G. Ranganekar's play Kulavadhu, Ek hota Mhatara ran successfully.



Prof. K. Atre

(4) Gokhale to Kanetkar Period : During this period popularity gained by veteran dramastist Vidyadhar Gokhale's plays Sangeet Suvarna Tula, Madanachi Manjiri, Jay Jay Gouri Shankar and their songs that gained popularity are still at its peak.

The music given by playwright Vasant Kanitkar's to plays like Matsyagandha, Meera Madhura etc. have become memorable. This period was considered as the most flourishing period in theatrical music. During this period, playwright Purushottam Darvekar's musical play Katyar Kaljat Ghusali, gained immense popularity. The tradition of such musical plays continues even today and Pt. Vasantrao Deshpande, Master Deenanath, Jyotsna Bhole have made a special contribution to musical theater.



Vidyadhar Gokhale

Some popular plays :

(1) Sangeet Swayamwar :

Author – Kakasaheb Khadilkar

Music – Pt. Bhaskarbua Bakhale

Raag – Mishra Pahaadi; Tal – Kerwa

नरवर कृष्णासमान घेतसे जन्मा,
भाग्य उदले हे, शिकवी सुकर्मा ॥
बहुत नृपति ते आले गेले,
परि मनाला यदुवर झाला मंत्र महान ॥



बालगंधर्व

(2) Sangeet Soubhadra :

Author – Annasaheb Kirloskar

Music – Annasaheb Kirloskar

Raag – Jogiya (Mishra); Tal – Dhumali

वद जाऊ कुणाला शरण करील जो हरण संकटाचे
मी धरीन चरण त्याचे ॥१॥
बहु आप्त बंधु बांधवा प्रार्थिले कथुनी दुःख मनिचे ।
ते विफल होय साचे ॥१॥
मम तात जननी मात्र ती बघुनि कष्टती हाल ईचे ।
न चलेचि काही त्यांचे ॥२॥
जे कर जोडूनी मज पुढे नाचले थवे यादवांचे ।
प्रतिकूल होति साचे । अग सखये बाई बाई ॥३॥



What did we learn?

- (1) Natyanand (theater), Kavyanand (poetry) and Swaranand (music) form a Tri confluence of what is called Musical Theater.
- (2) Annasaheb Kirloskar is considered to be the father of Musical Theater
- (3) The female roles of Subhadra, Rukmini and Shakuntala respectively were particularly popular in Bal Gangadharva's plays namely Sangeet Saubhadra , Swayamwar and Shakuntal.
- (4) Veteran dramatist Purushottam Darvekar's play Katyar Kaljat Ghusali and Ashrunche Zhale Phul are popular even today.
- (5) Many singers continued the tradition of Marathi theatrical music eg- Pandit Vasant Rao, Deshpande, Jyotsna Bhole etc.



(1) Fill in the blanks by using the correct option.

(Annasaheb Kirloskar, Subhadra, natyanand, Balgandharva.)

- (1) The female role of Balgandharv's was especially popular in Sangeet Soubhadra.
- (2) is considered to be the father of theater music.
- (3) Theater music means a Tri confluence of poetry and music.
- (4) marked the true golden age of musicale dramas.

(2) Write only two names.

- (1) Popular female roles of Balgandharva. (1) (2)
- (2) Prof. K. Atre's famous plays (1) (2)
- (3) Plays of Purushottam Darvekar (1) (2)

(3) Answer in one sentence.

- (1) Which is the valuable gift given to World Theater?
.....
.....
- (2) During which period did musical plays lean towards Bhavgeet?
.....
.....
- (3) Which period is known as the period of playwrights Vidyadhar Gokhale and Vasant Kanetkar?
.....
.....

Activity - Enjoy a musical play.

Let's learn

- (1) What is dance?
- (2) The types of dance.
- (3) Classical dance.
- (4) Types of classical dance.

Indian Dance

Dance is an Integral part of human life. From the beginning, humans use physical and facial expressions to express their emotions. In the same way, when a human being is happy he starts dancing. In order to enhance his joy, he involves others in the dance and performs a group dance. The rhythmic movements of the body can be described as Dance. In this chapter we will have a brief overview of Indian Dance. But before that, let's see if the dance types given in the picture below can be identified.





According to the pictures given above each dance form has different colors, shades as well as music costumes, dress color are also different too.

Our country India is a full of diversity. In the different states of India, there are many castes and religions. In India various types of dance forms are found adapted to the culture, thinking, ideologies, living conditions and needs of that province, example; Lavani in Maharashtra, Tipri in Uttar Pradesh and Koli Dance in coastal konkan. The dances in the area reflect the culture and social conditions of the respective areas. Like that there are many dance types in India. But in this chapter we will study the following two dance types.

- (A) Folk dance
- (B) Classical Dance

(A) Folk dance : The meaning of folk dance is hidden in the word itself. (The dance that people do for other people.) There are numerous types of folk dances that can be seen in India. Pandavani in Madhya Pradesh, Bihu in Assam, Ghumar in Rajasthan, Lavani in Maharashtra. The purpose of folk dance is to come together, share happiness and sorrow.



(B) Classical Dance : Classical dance is very different from folk dance and is followed by tradition. There are certain rules to be followed in classical dance. The dance has to be performed according to the prescribed scriptures only. The scope of classical dance is larger than folk dance.

Mythology, Philosophy is presented in this dance. The following are the general forms of Indian Classical Dance.



Dance Form	State
(1) Bharat Natyam	Tamilnadu
(2) Kathak	Uttar Pradesh
(3) Kathakali	Kerala
(4) Manipuri	Manipur
(5) Kuchipudi	Andhra Pradesh
(6) MohiniAttam	Kerala
(7) Odissi	Orissa

Let us now consider some of the essential elements of dance.

We have already seen before that Rhythmic bodily movements means dance. Along with this various uniforms, costumes, colorful dresses and even music that give identity to the dance, is also considered important. Just as rhythmic dance movements are important, likewise facial gestures are important. Thus both rhythmic bodily movements and acting are two elements important in dance.

The emotional state of mind is reflected in the dance. An expression of different emotions is displayed through dance. Be it the mourning dance after a man's death or a be it a joyful dance in the procession in honor of Ganapati Bappa, in both these along with rhythmic bodily movements acting also is important.

Just as dances are performed for various reasons likewise dances are performed in everyday life, like in Navaratri 'Garba' dance is performed. Hence it can be said that dance is an integral part of the everyday life and cultural life.

Have you observed the picture at the side?

If not, the moving skirt, *Ghungroos* tied to the feet, the fixed hand movement. Definitely each one of us can recognize that this beautifully dressed girl is surely dancing, but the name of the dance she is dancing, very few will be able to recognize... Try to remember..... The name of this dance is Kathak, a classical dance in our country India. Structured with bodily gestures and bodily movements and bound by rhythmic beats (taal) is called classical Dance.

Manipuri, Kathakali, Odissi,
Kathak, Bharatnatyam, Chau,





Satriya in all these dances a specific feature of the Kathak dance is the rotation meaning to move with speed around oneself like a spin . In order to enhance the look of the swirling around oneself while performing this dance a specific costume that consists of a free flowing skirt or an anarkali costume is worn. Along with this stamping the feet on the ground according to different beats or compositions is also a unique feature of the kathak Dance. To enable the beat sound melodious, there are many ghungroos tied to the feet. The expert dancers tie minimum 100 Ghungroos atleast in one feet.



After understanding so many beautiful features of this dance, you might be very eager to perform this dance by yourself.

Let's Do It :

- On flat ground (till the noise can be heard) tap your feet hard. Just as a sound is produced after a clap, likewise a sound from the feet will slowly start happening. Now you ready to do the Kathak Dance.
- If you want to create the ability to rotate (spin) very fast hold each other with both palms and fix an object in front of your eyes. Take a look at it and rotate and again take a look at it rotate and stop. After few days of

practicing rotation you will be able to perform the fast rotation non-stop just like the Kathak dancers.

According to what we have learnt, the girl who is dancing is a Kathak dancer. We can recognize that it is a Kathak Dance.



We all know that dance is always accompanied by music. Accordingly Kathak Dance also needs the company of music. Every classical dance needs the accompaniment of specific instruments. For Kathak the accompaniment of instruments needed are Tabla, Harmonium, Flute, Sitar, Sarangi, Pakhwaj etc.

Along with this the dancer performing Kathak needs Ghungroos the most.



Sarangi



Flute



Harmonium



Sitar



Tabla



Pakhwaj

What are the classical dances exactly? In order to recognize this, the costumes are helpful.

Rotation being a specific feature of Kathak, a free flowing skirt or anarkali costume is worn. Similarly blouse, Dupatta, Jacket, Salwar is also worn. Along with this costume appropriately designed jewellery is also worn. In that bindi, choker-long necklace, earrings, bangles etc are also worn. In your opinion in which state of India is this kind of style worn?



Nose ring

Bindi

Sun

Moon

Armleti

Long Necklaces

Choker

Bangle

This type of costume is seen in many places of North India. This style is especially common in Uttar Pradesh and Kathak dance is originally native to Uttar Pradesh.

Kathak means story telling. It tells a story (Katha) hence Kathak. This means in Kathak dance different stories (sometimes of Gods of Goddesses and sometimes other things) are told through gestures and limb movements. Along with this the beats played on the Tabla-Pakhwaj are conveyed through the limb movements and stamping of feet. This means that few pieces of the story are depicted through the dance and few pieces of the story through gestures are presented through Thumri, Bhajan etc.

Present your favorite story through gestures and hand movements to a close friend.

How you can use hands is shown with the help of a few given Hast (Hand) Mudras (Gestures).



Bird Mudra



Cow or Horned Animal



Serpent Mudra

What did we learn?

- (1) Dance is the Rhythmic movement of the body
- (2) There are two types of Dance; 1. Folk Dance 2. Classical Dance.
- (3) Bharatnatyam, Kathakali, Manipuri are some classical dance forms.
- (4) Various emotions are expressed through dance.
- (5) For Kathak dance – Instruments such as Flute, Tabla, Harmonium, Sarangi, Pakhwaj etc are used as accompanying music.



(1) What dance forms do you know.

.....

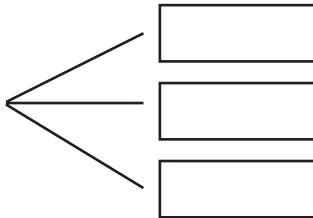
(2) Which dance forms are performed for which festivals?

.....

(3) Write information about the dance form you have learnt.

.....

(4) Classical Dance



(5) Match the following.

A Group

- 1) Manipuri
- 2) Kathakali
- 3) Kuchipudi
- 4) Kathak

B Group

- Andhra Pradesh
- Uttar Pradesh
- Manipur
- Kerala

(6) Find out more information about other dance forms with the help of the Internet.

Let's learn

- (1) Introduction to Western Music
- (2) Comparison of Western Music with Indian Music.
- (3) Instruments used in Western Music.

Indian Music is based on Raagas. Similarly Western Music is based on musical notation or harmony. Let us get acquainted with Western Music.

- * In Western Music group singing (choir) or group playing (orchestra) is preferred.
- * Harmony or Musical notes is to play two or more musical tones at a time and this is the basis of western music.
- * Melody is considered to be important to compose music by taking one musical note after the other.
- * Scale or musical chords is important for western music compositions.
- * In Western music सा रे ग म प ध नि these seven pure musical notes (Swaras) in chronological orders is called C, D, E, F, G, A, B, C.
- * The Taal system is recognized as the rhythm system in western music.
- * The Rhythm system in western music uses moderately limited.
Rhythm pattern like 1-2, 1-2 or 1-2-3, 1-2-3 and 1-2-3-4, 1-2-3-4.

A Comparative Study of Western Music and Indian Music.

Western Music	Indian Music
(1) Only 12 tones are used to compose Music. The subtlest tone is not invented.	(1) There are 12 tones in Indian Music and even the subtlest musical tone is invented.
(2) More than one tone is played at a time.	(2) Sequentially tones are joined and attractive musical compositions are prepared.
(3) They give more importance to Harmony ie music composition	(3) Musical tones are based on Raagas.
(4) Special use of prohibited tones are made for Harmony.	(4) The prohibited tones is not used in Raagas.
(5) There are few Rhythms.	(5) There are different types of Taals.

Instruments used in Western Music :

Since Western music is more of group singing and playing, Piano, Harmonium, Guitar, Synthesizer are considered effective instruments.

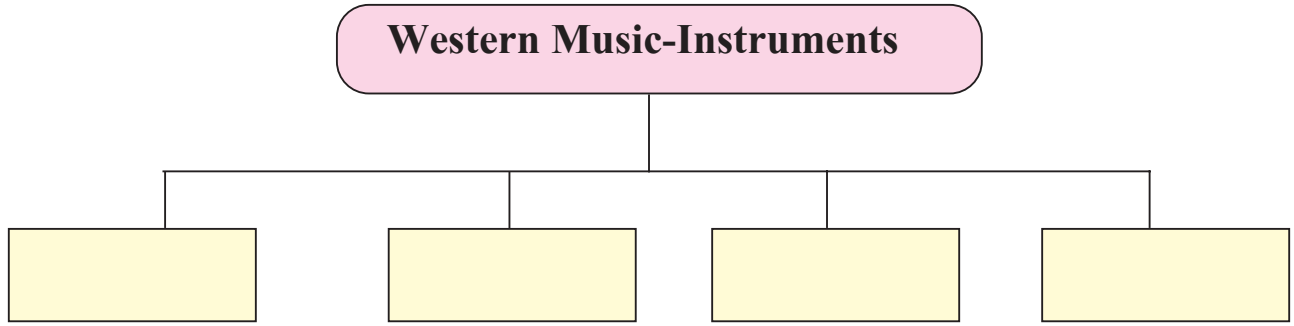
It is seen that western music has had an impact on Indian life. Some of the most popular new and old movies have made use of western music. As a result, the Indian film industry have got a variety of new musicians as well.

What did we learn?

- * Choir singing and playing is given importance in Western Music.
- * सा रे ग म प ध नि these seven pure musical notes (Swaras) when chronologically arranged is called C, D, E, F, G, A, B, C.
- * Piano, Guitar, Harmonium, Synthesizer are instruments in Western Music which have a greater impact.



(1) Complete the diagram.



(2) Write in one sentence.

(1) How is western music composed?

.....
.....

(2) How many musical notes are used in western music?

.....
.....

(3) Which are the Rhythm (Taal) methods in western music?

.....
.....

Assignment

- (1) Listen to Western Music with the help of the Internet / You Tube.
- (2) Visit a nearby Music shop and get information on the various musical instruments used in Western Music.

Presentation of Songs

- (1) Prayer
- (2) Poetry
- (3) Nature Song
- (4) Movie Song
- (5) Patriotic Song

* Here are some examples of songs for presentation. (Select as per choice)

(1) Prayer Song

हम को मन की शक्ति देना, मन विजय करें
 दूसरोंकी जय से पहले, खुदको जय करें
 हम को मन की शक्ति देना... ॥धृ॥
 भेद-भाव अपने दिलसे, साफ कर सके
 दोस्तोंसे भूल हो तो, माफ कर सकें
 झूठ से बचे रहें, सच का दम भरें
 दूसरोंकी जयसे पहले, खुदको जय करें
 हम को मन की शक्ति देना...॥१॥
 मुश्किलें पड़ें तो हम पे, इतना कर्म कर
 साथ दें तो धर्म का, चलें तो धर्म पर
 खुद पे हौसला रखे, बदी से ना डरे
 दूसरोंकी जयसे पहले, खुदको जय करें
 हम को मन की शक्ति देना...॥२॥

(2) Poetry

अजाण आम्ही तुझी लेकरे तू सर्वांचा पिता
नेमाने तुज नमितो, गातो तुझ्या गुणांच्या कथा ॥धृ॥

सूर्यचंद्र हे तुझेच देवा, तुझी गुरेंवासरें ।
तुझीच शेते, सागर, डोंगर, फुले, फळे, पाखरे ॥

अनेक नावे तुला तुझे रे दाही दिशांना घर
करिशी देवा सारखीच तू माया सगळ्यांवर ॥

खूप शिकावे, काम करावे, प्रेम धरावे मनी ।
हौस एवढी पुरवी देवा हीच एक मागणी ॥

(2) Poetry

प्रकाशातले तारे तुम्ही
अंधारावर रुसा
हसा मुलांनो हसा.... ॥धृ॥

तुम्हा बोलवी
ती फुलराणी
खेळ खेळती

वारा पाणी

आनंदाच्या शिखरावरती

खुशाल जाऊन बसा...॥१॥

रडणे ना हा धर्म आपुला

हसण्यासाठी जन्म घेतला

भारतभूच्या आदर्शाचा

मनी उमटू दे ठसा...॥२॥

सर्व मागचा

विसरा गुंता

अरे उद्याच्या

नकोत चिंता

बघा अरुण तो बाळांनो रे

तुम्हा खुणवितो कसा... ॥३॥

(3) Nature Song

निळे गगन निळी धरा, निळे निळे पाणी ।
ही आगळी कहाणी, ही वेगळी कहाणी ॥१॥
माती ही माय माऊली ।
गंधाने चिंब नाहली ।
वारसा तिचा, खरा दास मी तिचा ।
नाती ही अमुची पुराणी ॥१॥
हिरवळ ही मुक्या मनाची ।
पांघरते शाल उन्हाची ।
झाड डोलते, हळू पान बोलते ।
फांदीवरी कुहूकुहू गाणी ॥२॥
आनंदी जिणे जगावे ।
अंतर उजळून निघावे ।
प्रेम लुटावे, असे गात सुटावे ।
सोडवीत सुखाची उखाणी ॥३॥

(4) Movie Song

कोई कहे, कहता रहे, कितना भी हमको दिवाना-२
हम लोगों की ठोकर में है ये ज़माना
जब साज़ है, आवाज़ हैं, फिर किस लिये हिचकिचाना-२
हो... गायेंगे हम अपने दिलों का तराना ॥

बिगड़े दुनियाँ, बिगड़ने दो
झगड़े दुनियाँ, झगड़ने भी दो
लडे जो दुनियाँ, लड़ने भी दो, तुम अपनी धुन में गाओ
दुनियाँ रूठे, रूठने दो
बंधन टूटे, टूटने दो
कोई छूटे, छूटने दो, ना घबराओ
हम है नये, अंदाज़ क्यों हो पुराना-२ ॥

आँखों में हैं बिजलियाँ, साँसों में तूफान हैं
डर क्या है और हार क्या, हम इससे अंजान हैं
हमारे लिये ही तो हैं आसमान और ज़मीन
सितारों भी हम तोड़ लेंगे, हमें हैं यकी
अंबर से हैं, आगे हमारा ठिकाना
हम हैं नये, अंदाज़ क्यों हो पुराना ॥

सपनों का जो देस हैं, हा हम वहीं हैं पले
थोड़े से दिलफेंक हैं, थोड़े से है मनचले
जहाँ भी गये अपना जादू दिखाते रहे
मोहब्बत हसीनों को अक्सर सिखाते रहे
आये हमें दिल और नींदें चुराना
हम हैं नये, अंदाज़ क्यों हो पुराना ॥

गगन सदन तेजोमय

गगन, सदन तेजोमय
गगन, सदन तेजोमय
तिमिर हरून करूणाकर
दे प्रकाश, देई अभय ॥१॥
छाया तव, माया तव
हेच परम पुण्यधाम
वाच्यातून, ताच्यांतून
वाचले तुझेच नाम
जगजीवन, जनन-मरण
हे तुझेच रूप सद्य ॥१॥
वासंतिक कुसुमांतून
तूच मधुर हासतोस
मेघांच्या धारांतून

प्रेमरूप भासतोस
कधी येशील चपलचरण
वाहिले तुलाच हृदय ॥२॥
भवमोचन हे लोचन
तूजसाठी दोन दिवे
कंठातील स्वरमंजूळ
भावसूर गीत नवे
सकलशरण मनमोहन
सृजन तूच तूच विलय ॥३॥

(5) Patriotic Song

हे राष्ट्र देवतांचे, हे राष्ट्र प्रेषितांचे
आचंद्रसूर्य नांदो स्वातंत्र्य भारताचे ॥१॥

कर्तव्यदक्ष भूमी सीतारघुत्तमाची ।
रामायणे घडावी, येथे पराक्रमाची ।
शिर उंच उंच व्हावे, हिमवंत पर्वताचे ।
आचंद्रसूर्य नांदो स्वातंत्र्य भारताचे ॥१॥

येथे नको निराशा, थोड्या पराभवाने ।
पार्थास बोध केला येथेच माधवाने ।
हा देश स्तन्य प्याला गीताख्य अमृताचे ।
आचंद्रसूर्य नांदो स्वातंत्र्य भारताचे ॥२॥

येथे परंपरांचा सन्मान नित्य आहे ।
जनशासना तळीचा पायाच सत्य आहे ।
येथे सदा निनादो जयगीत जागृताचे ।
आचंद्रसूर्य नांदो स्वातंत्र्य भारताचे ॥३॥

(2) छोडो कल की बाते, कल की बात पुरानी
नए दौर में लिखेंगे, मिल कर नई कहानी
हम हिंदुस्तानी, हम हिंदुस्तानी ॥१॥

आज पुरानी जंजीरों को तोड़ चुके हैं
क्या देखें उस मंज़िल को जो छोड़ चुके हैं
चांद के दर पर जा पहुँचा है आज ज़माना
नए जगत से हम भी नाता जोड़ चुके हैं
नया खून है, नई उमंगे, अब है नई जवानी ।
हम हिंदुस्तानी, हम हिंदुस्तानी ॥१॥

हम को कितने ताजमहल हैं और बनाने
कितने हैं अजंता हम को और सजाने
अभी पलटना है रुख कितने दरियाओं का
कितने पर्वत राहों से हैं आज हटाने
नया खून है नई उमंगे, अब है नई कहानी
हम हिंदुस्तानी, हम हिंदुस्तानी ॥२॥

आओ मेहनत को अपना ईमान बनाएँ
अपने हाथों से अपना भगवान बनाएँ
राम की इस धरती को गौतम की भूमी को
सपनों से भी प्यारा हिंदुस्तान बनाएं
नया खून है नई उमंगे, अब है नई कहानी
हम हिंदुस्तानी, हम हिंदुस्तानी ॥३॥

* * *

My Favorite Song

A series of horizontal dotted lines for writing.



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