



Work Education

Indian Music

Class X



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Work Education
(Textbook For Differently able students)

Indian Music

Class X



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

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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
Drāvīda-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

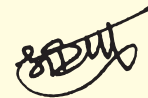
Lifestyle and the needs of people are changing due to the new innovations made in several fields. You will have to face these new challenges. Hence to enhance your skills, **Indian Music** as an optional subject has been included under Vocation Education.

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 Ragas 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.



(Krushnakumar Bhaskarrao Patil)

Director

Maharashtra State Bureau of
Textbook Production and Curriculum
Research Pune.

Pune

Date : 12 May 2023

Indian Solar Year :

22 Vaishakh 1945

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 textbook 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 textbooks. 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 textbook 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 X. 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 (Karnth) classical music, Sugam 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 (Theoretical and Practical)

Sr. no.	Component	Capacity Statement
1	Background of Indian Music	<ul style="list-style-type: none"> • Introducing Indian Music • Studying the effect of Music on life. • Knowing the types of music
2	Types of Indian Classical Music	<ul style="list-style-type: none"> • To study the two types of Indian Music and its history. • To understand the difference between classical music and light classical vocal music, song types and its components.
3	Musical notes and Accent (<i>Alankar</i>)	<ul style="list-style-type: none"> • Singing of Swar, Alankar in different Taals (Tones) • Saying and memorizing Swaralankar by clapping hands.
4	Scientific knowledge of singing and vocal Chords	<ul style="list-style-type: none"> • Music, sound and musical sound etc. Its interpretation and information to get acquainted unit. • To get acquainted with Saptak (musical scale) and its types, variety of Ragas and Thaats and notations of Bandish as well as Alap (melody) and Taana (Tone)
5	Pt. Bhatkhande : Information of Ten <i>Thaats</i>	<ul style="list-style-type: none"> • To study the contribution made by Pandit Bhatkhande to the style of Thaats. • Ten Thaats, musical notes in Thaats and their features and introducing the names of the Ragas created by Thaats.

Capacity Statement

Sr. no.	Component	Capacity Statement
6	Classical knowledge and Introduction to Rhythm (<i>Taal</i>)	<ul style="list-style-type: none"> • The important concept of Taal eg. Sam, Khali and its study. • To study Laya and the types of Laya. • To understand the classical information of various Taals and their writing pattern.
7	Instrument classification and instrumental introduction	<ul style="list-style-type: none"> • To understand the four types of instruments and their information along with their diagrams. • To study the various sections of Rhythm (Taal) instruments and Musical (Swar) instruments. • To understand the names of the instrumental artists.
8	Biography of music experts	<ul style="list-style-type: none"> • Getting acquainted with expert artists from various fields their mentors (Guru) and education background. • To know the awards received by these artists.
9	Notation Writing System (Swar lekhan)	<ul style="list-style-type: none"> • Writing the Ragas in Pt. Bhatkhande's and Pt. Paluskar's style. • Writing the Taals in both the methods
10	Folk Music	<ul style="list-style-type: none"> • To understand the objectives of Folk music. • To get to know the various instruments used in folk music, presentations of song types and its artists.
11	Background Music	<ul style="list-style-type: none"> • To understand why background music was created. • To get to know the use of background music in the present times and the use of various instruments for them.

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1. Background of Indian Music

Lets us learn

1. Introduction to Indian Music
2. Life and Music
3. Two types of music

Every person loves music. Animals, birds, trees too are attracted to music. From the Vedic period, there is even evidence of the origin of music.

Music is an art of presentation. Most people are familiar with the art of singing and playing instruments. Among classical singing, light classical vocal music, Theatre music, film music, folk music, we like at least some type of music.

Music is a confluence of the three arts forms. Singing, instrumental and dancing. We enjoy music. We get stress free. A new leaf of hope blossoms in the mind. It empowers man to think positively and makes daily life happy.

Indian Music is divided into two methods given below :

(1) North Indian Music

(2) South Indian Music

- North Indian Music (Hindustani Music) method is prevalent in the states of Maharashtra, Gujarat, Punjab, Rajasthan, Madhya Pradesh, Bihar and West Bengal.
- South Indian Music (Karnataka Music) method is prevalent in the parts of Karnataka, Chennai, Mysore and Telangana.

The style of presentation is very different in both these methods of classical music.

Indian music comprises of various types of music like classical music, light classical vocal music, Theatre music, film music, folk music.

What have we learnt?

- Music is an art of presentation.
- Music is the confluence of three art forms singing, Instrumental and dancing.
- Two methods of music
 - 1) North Indian Music
 - 2) South Indian musicThe presentation style in both these methods are different.
- Indian music comprises of various types of music like classical music, light classical vocal music, Theatre music (Natya Sangeet), film music (Chitrapat Sangeet) and folk music (loksangeet).

My Study

Q.1 Answer in one sentence.

(1) What is music?

.....
.....

(2) Which music method is prevalent in Gujarat?

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.....

(3) Which are the two types of Indian Music?

.....
.....

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

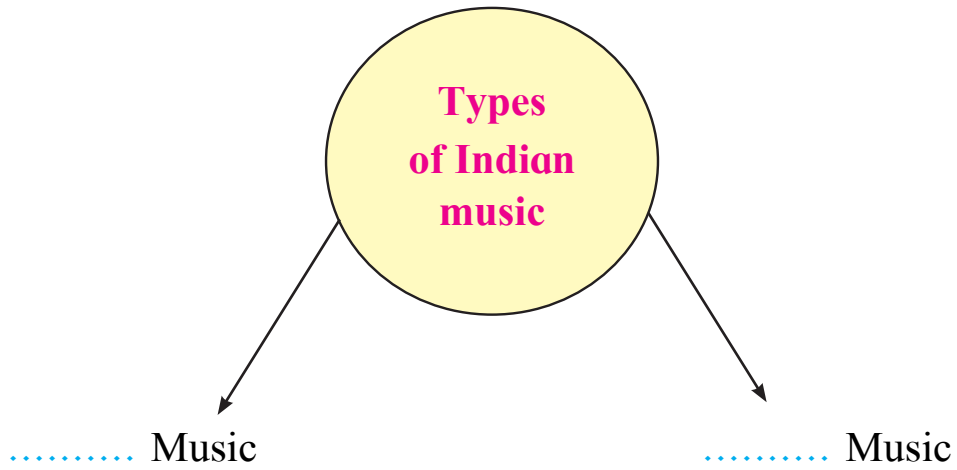
(South India, Vedic, Music)

(1) The origin of music is from the period.

(2) is the art form of presentation

(3) In the parts of Karnataka, Mysore, Chennai etc
Method of music is prevalent.

(B) Complete the diagram.



(C) Topic 'Music and Human life', write in your own words.

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2. Types of Indian Classical Music

Let us learn

- (1) Production of two music system
 - a. North Hindustani Music System
 - b. South Hindustani Music system
- (2) Development of North Hindustani Music system and South Hindustani Music system.
- (3) Similarities and differences between the two methods.
- (4) Information on various genres of Indian Music.
- (5) Information of song types in light classical vocal music (Sugam Sangeet)

Two methods of Indian Music :

With reference to the ancient texts, it seems that only one method of music was popular. There are some special reasons behind why Indian music has two Music systems. The country was under attacks from different nomadic tribes (Clans) especially North India. This transformation influenced the North Indian Music system with Persian and Arabian music. But this effect did not reach South India. So the music in south India has not changed. So thus in this manner two methods developed Indian music ie North Hindustani Music System and South Hindustani Music System.

- (1) **North Hindustani Music System** : This music method is commonly prevalent in parts Bengal, Assam, Uttar Pradesh, Madhya Pradesh, Rajasthan, Gujarat, Maharashtra etc.
- (2) **South Hindustani Music system** : This music is commonly prevalent in Tamil Nadu, Karnataka, Andhra Pradesh, Kerala etc. This is also called Carnatic Music Method.

Similarities between the two methods :

- (1) The basic texts of both are the one and same. Eg; Bharat's Natyashastra, Sharangdev's Sangeet Ratnakar etc.
- (2) In both methods there are 12 vowels, 22 Shrutis and for classification of Raagas or That method has been used.
- (3) In both methods while singing Bandish (Cheez) Aalap and Taana is used.
- (4) In both musical system Raaga singing is given special importance.

Differences :

North Hindustani Classical Music		South Hindustani Classical Music	
1	There are in Twelve Swars.	1	These are in 12 Swars but there is difference in their names.
2	These consider 10 Thaats.	2	These consider 72 Thaats.
3	The Bandish is in Brijwasi, Persian, Punjabi, Rajasthani languages.	3	The Bandish is in Karnataka, Telegu, Tamil Language.
4	The pure Saptak's are called Bilaval Thaats.	4	The pure Saptak are called Kanakangi Mela.
5	These include song types like Sargam Geet, Lakshan Geet, Dhrupad, Dhamar, Khyaal, Thumri, Tappa, Tarana etc.	5	These include song types like Pallavi, Varnam, Tillanna, Kirtanam, Padma, Jawali etc.
6	Accompanied percussion instruments- Tabla, Pakhwaj.	6	Accompanied percussion Mridangam, Ghatam.
7	There are different families of singing styles.	7	There are no different families of singing style.
8	They give preference to Raagas.	8	They give preference to Taalas.
9	The Theka of the Taalas and Bol are of specific types.	9	The Taals have some restrictions of Matras and do not have specific Bol.
10	Songs are sung in the Vilambit Laya, Madhya Laya and Drut Laya.	10	Songs are sung in the Madhyam and Drut Laya.

(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 Ragas that are sung in poetic composition are called Cheez or Bandish.

The method of Khayal singing form : When singing khyaal in a Raga, they first expand the Raga 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 Raga on the sthaai (1st stanza) and the antara (2nd stanza). Then the Raga starts to blossom during the Aalap and Tana where the Chota Khyaal is joined in the Madhya and dhruv laya (medium and faster tempo). In this manner, in the Khyaal singing style both the Bada and Chota khyaal is sung in one Raga.

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

1.3 Sargam Geet : Refers to composing a song around the (Swar) musical notes of a Raga with a specific rhythm (taal). Sargam Geet is easy to understand the movement of the Raga. 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 with any Raga and Taal (laya). 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 (Tal). Tempo variations like the dugun (two) tigon (three) or chaugun (four) are used in the dhrupad style of singing.

Dhamar : It belongs to the Drupad style of singing.

1.6 Chaturang : It is a composition of vocal music in which there are four independent types are sung in one Raga and Tal. Firstly a poetry is set to the Raga, then the Sargam (musical notes) and then there is a Tarana verse and accompanied Bol of tabla or a Mridang 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 Tana.

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 (medium tempo) and (Drut Laya fast tempo). This singing is slightly difficult than the Tarana style.

(2) Semi Classical Music

The songs that are sung in Classical music have many popular songs sung in various Ragas. 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 Ragas, 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 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 Ragas 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 Ragas 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 are taken to sing the Thumri. Thumri singing does not take place on a strong tone. Thumri does not follow any rules to maintain the purity of the Ragas. Commonly Kaafi, Khamaj, Pilu, Bhairavi, Tilang etc ragas 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 laya is fast. The Taapa form of singing is done in the independent Tal of Pashto (पश्तो). In this manner Punjabi Theka is also used. In Tappa, singing is also done in the Khamaj, Kaafi, Bhairavi and Pilu ragas 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 Shravan 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 Raagas. Kajari is also used as a song style just like the light classical 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 :** To highlight the salient features of values and tradition in our culture, Prayer type of songs 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. An accompaniment of different instruments can be used while singing in a choir. 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.

Types of Light Classical Vocal Sangeet (सुगम संगीत)

- (1) **Abhang :** Abhang is a popular song type. Janabai Namdeo, Tukaram and other Saint poets composed the Abhang. Abhang can be recited in the Raaga that is desired. Abhang has an independent beat (Theka) it is called Bhajni Theka. The rhythm is set to the beats of the Mridang and Pakhwaj, along with this the instruments of harmonium cymbals etc are used as accompaniments.
- (2) **Ovi :** Ovi is another type of song and is ancient. Its poetry is straight forward and simple. The Ovi is sung to lighten the labour while grinding the millets (Dal's) on the grinding stone. The Ovi moves and steps are easy. Ovi is not limited by rhythm. Musical instruments are not needed. Sant Dnyaneshwar wrote the Dnyaneshwari in the form of Ovi's so that the common man could understand. The saying Ovi Dyanesh is famous. Many Saint's have composed Ovi verses.
- (3) **Lavani :** Lavani is a Maharashtrian song type. Lavani means romantic, charming or graceful song (Lavanya Geet). Lavani is related to dance and has to do with romantic feelings. A combination of singers, dancers,

co-dancers, instrumentalist, perform the Lavani as a troupe (group). There are types of Lavani like Darbari (Court) Lavani, Baithakichi (Meeting) Lavani, Sawaal- Jawab (Question-Answer) lavani. Foot pedal Harmonium, Dholaki and TunTune are the accompanying instruments with Lavani.

- (4) **Powada** : Powada means patriotic songs. It contains the descriptions of heroic stories of heroes. Powada is sung with a very deep voice and clear diction. It is said that Powada was sung during the period of Shiva. The main person who sings the Powada is called a Shayar. The Shayar has a Duff instrument in hand, while Dholaki (ढोलकी), TunTune (तुणतुणे), Khanjiri (खंजिरी), Taal (टाल) etc. are the other instruments accompanied in the Powada.

What did we learnt?

- There are some social reasons for the development of two styles of music.
- Due to the various invasions on India the influence of Persian and Arabic music can be seen in North Indian music.
- Areas of development of North and South Hindustani Music.
 - North Hindustani Music system : Bengal, Assam, Uttar Pradesh, Madhya Pradesh, Rajasthan, Gujarat, Maharashtra etc.
 - South Hindustani Music System : Tamil Nadu, Karnataka, Andhra Pradesh Kerala etc.
- South Hindustani Music system is also known as Carnatic style of Music.
- The basis of both methods is the only one.
 - Bharat Muni's Natyashastra
 - Sharang Dev's Sangeet Ratnakar
- North Hindustani music system has different families of singing styles. Where as South Hindustani singing system does not have different families of singing styles.
- Types of songs is classical music : Khyaal (Chota Khyaal, Bada Khyaal), Sargam Geet, Lakshan Geet, Tarana, Trivat, Chatarang etc.
- Types of light classical vocal music (सुगम संगीत) and Folk music (लोक संगीत) : Abhang, Ovi, Lavani, Powada etc.

Q. 1 Write the answer in one sentence.

(1) In which other names is South Hindustani Music recognized?

.....
.....

(2) Which instruments are used as accompaniments in North Hindustani Music system?

.....
.....

(3) How many Thaats are there in the North Hindustani Music System?

.....
.....

(4) Write two types of songs in light classical vocal music?

.....
.....

(5) Which are the two types of Khyaal?

.....
.....

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

(72, only one, Thaat)

(1) The basis of both Indian music system is

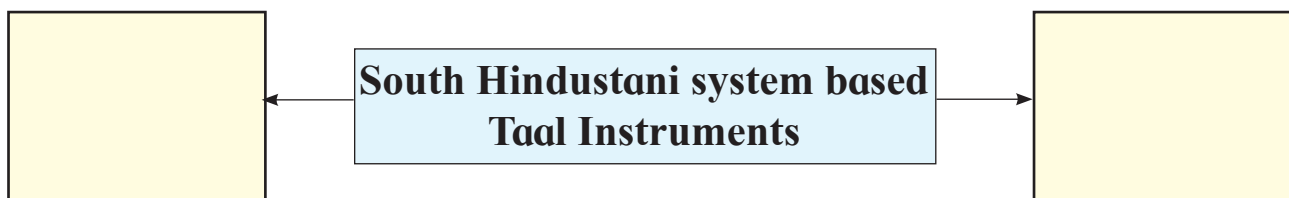
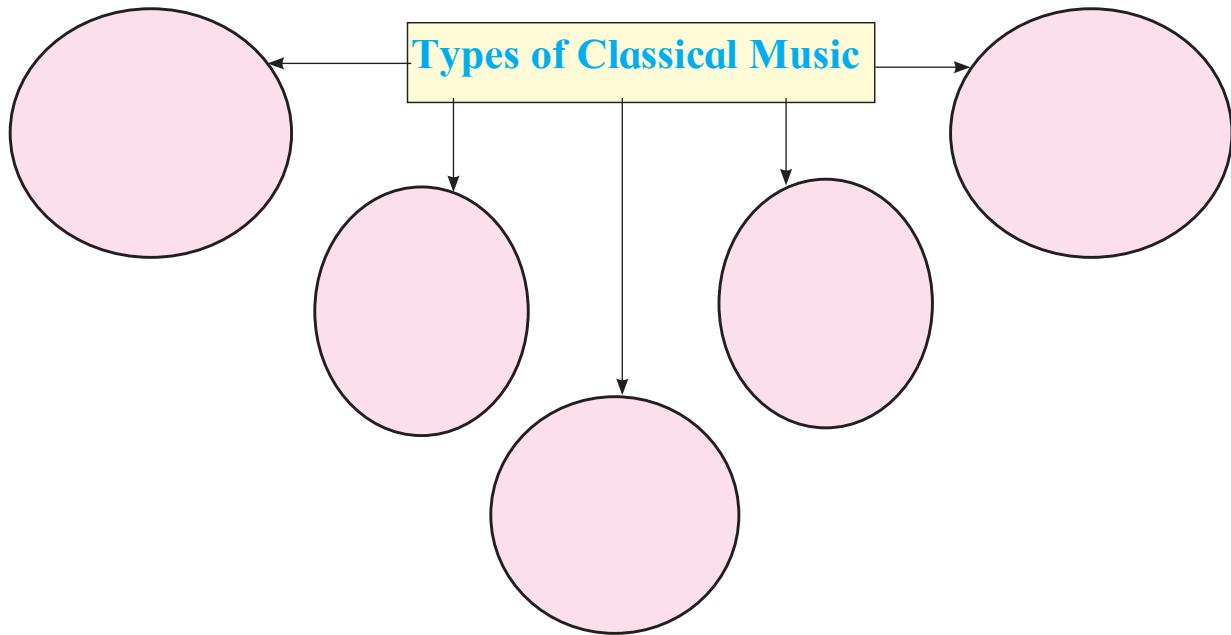
(2) System is used for classification of Raag or Raga.

(3) Thaats are considered in South Hindustani Music.

(B) Match the pairs appropriately.

A Group	B Group
North Hindustani Music	Tamil Nadu
Shruti	romantic poetic expression
South Hindustani Music	Gujarat
Thumri	12
Swar (Musical Notes)	22

(C) Complete the given illustrations.



3. Musical Notes and Accent (Alankar)

Let us learn

(1) Recognition of Vocal chords (Swar) and Accent (Alankar)

Recognition of Vocal chords (Swar) and Accent (Alankar) :

(1) **Taal - Dadra :**

सारेग रेगम गमप मपध पधनी धनीसां |
सांनीध नीधप धपम पमग मगरे गरेसा |

(2) **Taal - Kerwa :**

सारेगम रेगमप गमपध मपधनी पधनीसां |
सांनीधप नीधपम धपमग पमगरे मगरेसा |

(3) **Taal - Trital :**

सागरेसा रेमगरे गपमग मधपम पनीधप धसांनीध नीरेसांनी सांगरेसा |
सांधनीसां नीपधनी धमपध पगमप मरेगम गसारेग रेनीसारे साधनीसा |

(4) **Taal - Rupak :**

सारेगसारेगम रेगमरेगमप गमपगमपध मपधमपधनी पधनीपधनीसां |
सांनीधसांनीधप नीधपनीधपम धपमधपमग पमगपमगरे मगरेमगरेसा |

Now let us learn the Alankar of Musical Notes along with Taal.

(1) **Taal : Dadra**

	1	2	3	4	5	6						
	धा	धी	ना	धा	ती	ना	धा	धी	ना	धा	ती	ना
	×			०			×			×		०
Aaroha (आरोह)	सा	रे	ग	रे	ग	म	ग	म	प	म	प	ध
Avroha (अवरोह)	सां	नी	ध	नी	ध	प	ध	प	म	प	म	ग

(2) Taal : Kerwa Complete the Taal and recite it in Taal form.

	धागे ×	नती	नक ०	धीन	धागे ×	नती	नक ०	धीन
Aaroha (आरोह)	सा	रे	ग	म	रे	ग	म	प
Avroha (अवरोह)	सां	नी	ध	प	नी	ध	प	म

(3) Taal : Tritaal

	1 2 3 4	5 6 7 8	9 10 11 12	13 14 15 16
	धा र्धी र्धी धा ×	धा र्धी र्धी धा 2	धा ती ती ता ०	ता र्धी र्धी धा 3
Aaroha (आरोह)	सा ग रे सा	रे म ग रे	ग प म ग	म ध प म
Avroha (अवरोह)	सां ध नी सां	नी प ध नी	ध म प ध	प ग म प

(4) Taal : Rupak

	ती ती ना ×	धी ना 1	धी ना 2	ती ती ना ×	धी ना 1	धी ना 2
Aaroha (आरोह)	सा रे ग	सा रे	ग म	रे ग म	रे ग	म प
Avroha (अवरोह)	सां नी ध	सां नी	ध प	नी ध प	नी ध	प म

What we learnt?

- Along with Taal recite vocal chords notes and accent.
 - o Taal – Dadara
 - o Taal – Kerwa
 - o Taal – Tritaal
 - o Taal – Rupak

My study

Q.1 (A) Fill in the blanks.

- (1) सागरेसा, रेमगरे, गपमग, , , , , |
- (2) सारेग,, गमप, मपध,, धनीसां |
....., नीधप, धपम,,, गरेसा |

(B) Write one vocal chord with Accent in Tritaal.

.....

.....

.....

.....

(C) Revise the Alankar learnt in the previous year.

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4. Scientific knowledge of Singing and Vocal Chords

Let us learn

- (1) Vocal definition.
- (2) Definition of Vocal Chords.
- (3) Introduction of Raag

Singing : Important definition of music

(1) Music

Music is a confluence of the three form of art of vocal, instrumental and dance.

(2) Sound :

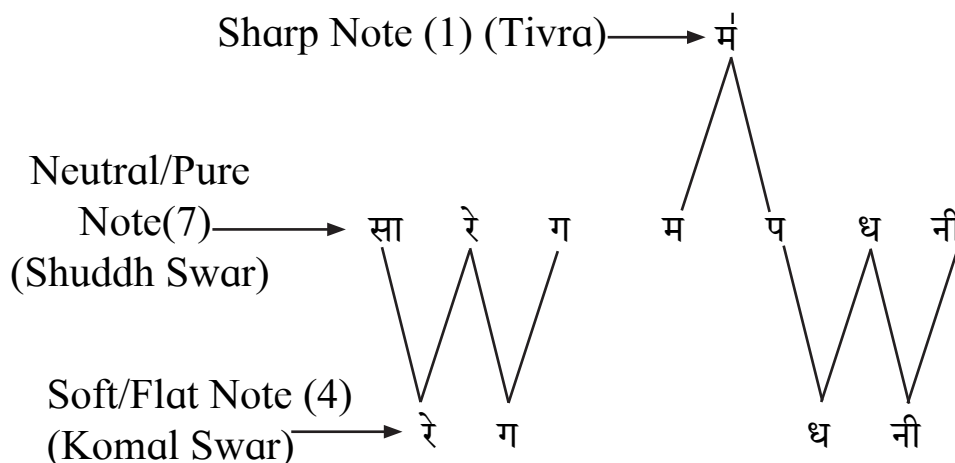
Voice heard by the ear is called sound. The friction or banging of two objects produces a voice called Sound.

(3) Naad :

The sound which is useful to music is called Naad.

(4) Musical Notes (Tones) (Swar) :

Sounds which appear melodious to the ear and are of specific number of pitches are called musical notes-Tones or Swar. (All musical notes are as per Pt. Bhatkhande's notation system)



(5) **Shuddh Swar (Pure Note) :**

The original seven fixed Musical Notes (Swar) in the Octave (Saptak) are called Shuddh Swar (Pure notes). There are seven pure tones that are as follow; सा, रे, ग, म, प, ध, नी

(6) **Komal Swar (Soft or flat note) :**

The musical note which is played slightly slower than its original position is called Komal swar (soft or flat note) There are four, they are as follows ; रे, ग, ध, नी

(7) **Tivra Swar (Sharp note) :**

The musical note which is the most highly placed than it's original position is call Tivra Swar(Sharp note) There is only one Sharp Tone that is म

(8) **Octave (Saptak) :**

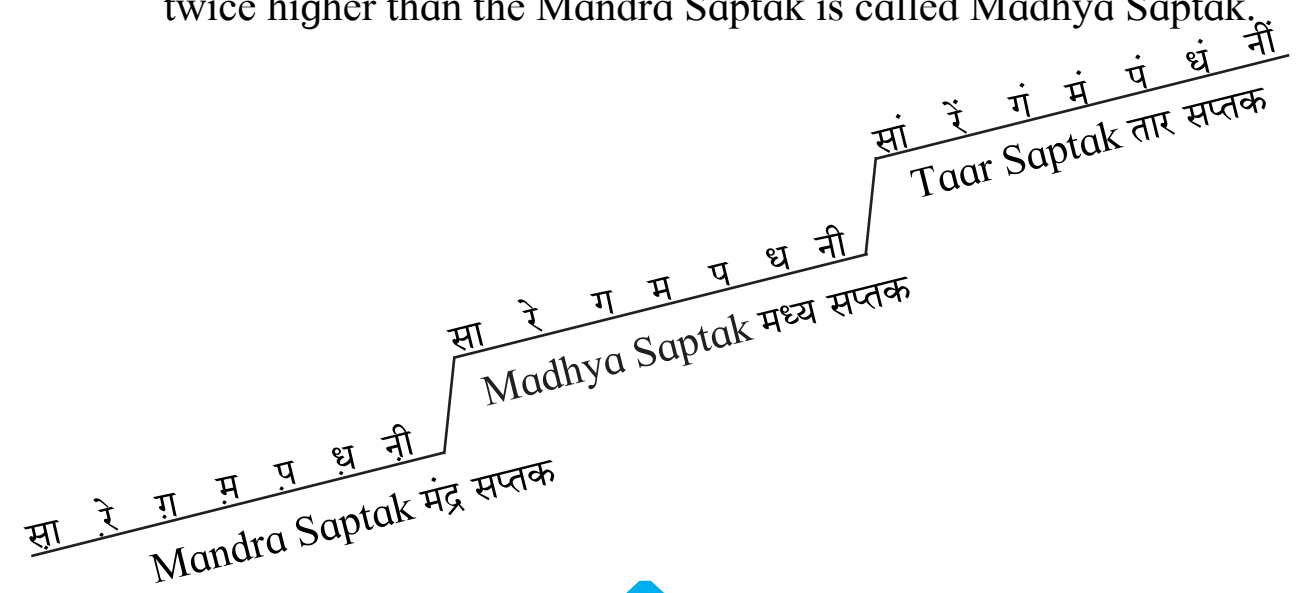
An Octave is made up of 12 tones consisting of 7 pure tones, 4 soft tones and 1 sharp note.

(9) **Types of Octave (Saptak) :**

There are three types of Octave. There are as follows -Mandra Saptak, Madhya Saptak and Taar Saptak.

(a) **Mandra Saptak (Lower Octave) :** The most lower sound octave is called Mandra Saptak.

(b) **Madhya Saptak (The Middle Octave) :** The Octave which is twice higher than the Mandra Saptak is called Madhya Saptak.



(c) **Taar Saptak (The Chord Octave)** : The octave which is twice higher than the Madhya Saptak is called Taar Saptak.

(10) **Alankar (Scale)** : Aaroha and Avroha are the two structured composition of musical notes called Alankar.

(11) **Aaroha** : The successively ascending musical notes is called Aaroha. Eg; सारे, रेग, गम, मप,

(12) **Avroha** : The successively descending musical notes is called Avroha. Eg; सांनी, नीध, धप, पम,

(13) **Raag** : A structured composition of specific musical notes (tones) entertaining the mind is called Raaga.

(14) **Thaat** : The 7 musical notes from which a Raag originates is called Thaata.

(15) **Jaati (Types of Raag)** : The type (jaati) of a Raag is determined by the number of musical notes (swars) used in the ascending (aroha) and descending scale (avroha). There are 3 types of jaatis;

Odav (Pentatonic jaati) with 5 musical notes

Shadav (Hexagonal Jaati) with 6 notes and

Sampoorna (full) (Septatonic Jaati) with 7 notes

(16) **Vaadi Swar** : The most important musical note in a Raag is known as vaadi swar.

(17) **Samvaadi Swar**: The second most important musical note after the vaadi swar in a raag is known as Samvaadi Swar

(18) **Varjya Swar (Omitted Notes)** : The musical note (swar) which is not taken (omitted) in a raag is known as Varjya swar

(19) **Pakkad (Catch)/ Main Part** :

A small group of Swars (or a set of musical phrases) that brings out the essence of the special characteristic of the raag and is called the pakkad or the catchy part of the raag.

- (20) **Bandish** : A Rhythmic Poetic composition is called Bandish. Bandish is also called ‘Cheez’
- (21) **Sargam Geet (melody song)** : It is a taal based melodic composition of musical notes according the rules of the Raag.
- (22) **Gat** : A fixed rhythmic musical composition played on any melodic instrument is called Gat.
- (23) **Sthai** : The first part of the lyrics in a song is called ‘Sthai’.
- (24) **Antara** : The second part of the lyrics in a song is called Antra.
- (25) **Aalap** : When the musical notes (swars) in a Raag are sung or played in slow tempo (vilambit laya) or a medium tempo (Madhyam laya) it is called Aalap.
- (26) **Taana** : When the musical notes (swars) in a Raag are sung or played in fast or quick tempo (Drut or jalad laya) it is called taana.

My Study

Q. 1 Write the answer in one sentence.

- (1) How many and which types of Musical notes are there?

- (2) What is Chord Octave?

- (3) What is known as Catch of a Raag?

- (4) What is the musical note that is not included in the Raag called?

- (5) What is Sound?

Q.2 A) Fill in the blanks with the correct words in the bracket.

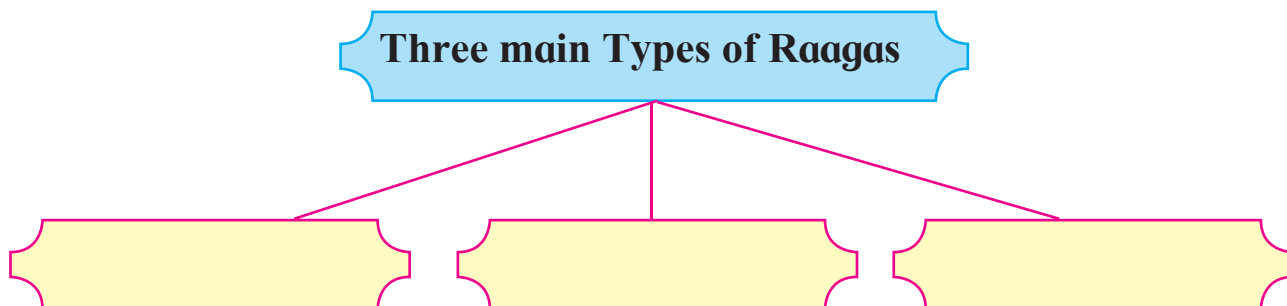
(Sthai, Odav, Naad, Aaroha, Ma)

- (1) The sounds useful to Music is called
- (2) In an Octave (Saptak) this note is also sharp.
- (3) The ascending order of a musical tone is called
- (4) A genre of Raaga in 5 musical notes are present.
- (5) The first part of the song is called

B) Match the following.

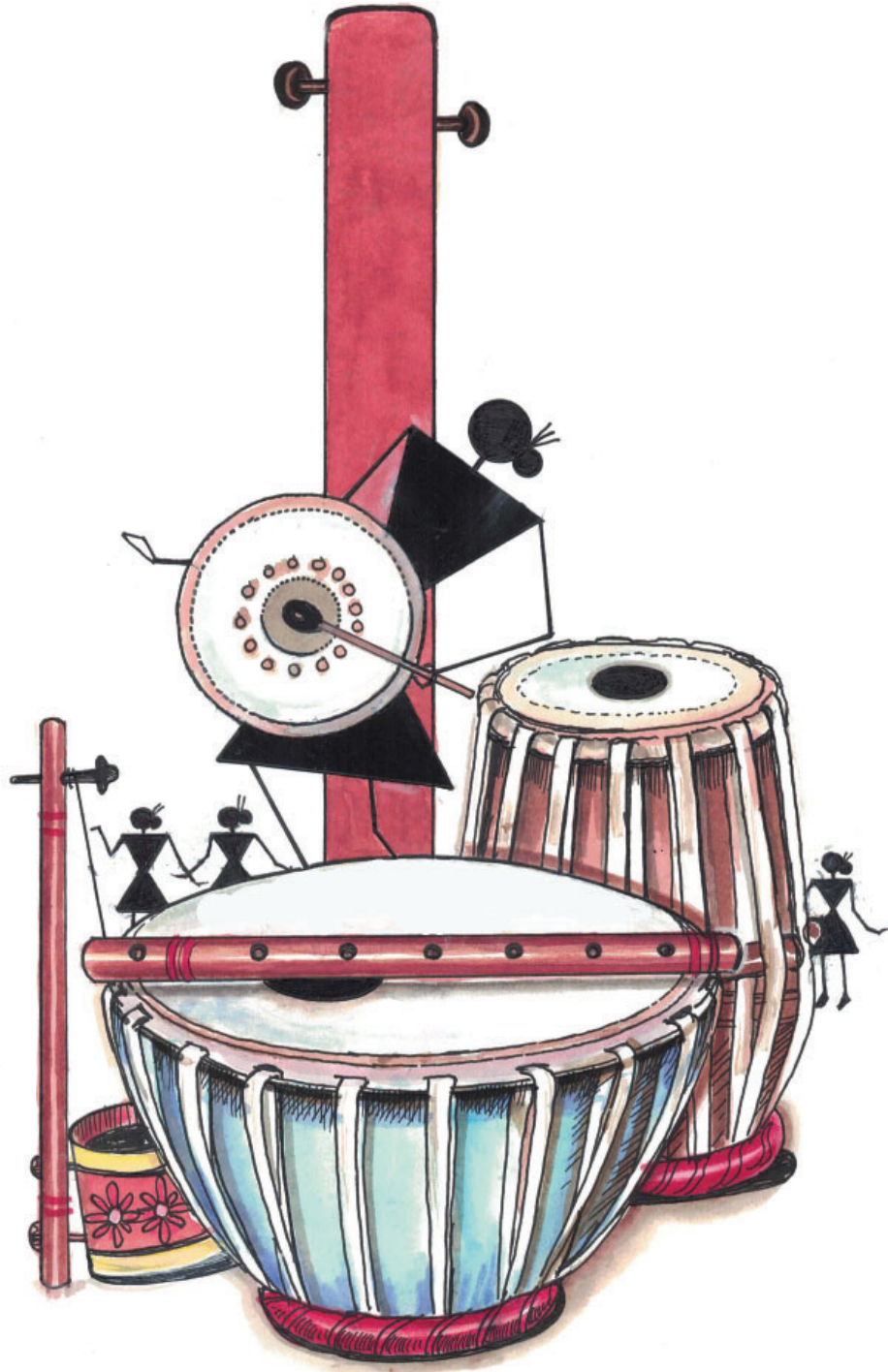
A Group	B Group
Soft Tone	7 musical notes in Aroha and Avroha
Vadi	Structures composition of musical note
Full Jaati	Re Ga Dha Ni
Alankar	12 Swars
Octave (saptak)	Main musical note of a Raag

Q. 3 Complete the illustration.



Activity : Get the children seated in a circle and have them each say or read the definition. Take it in the form of a game.

Practicals



Introduction to Raaga

(1) Raag - Des

Thaat - Khamaj

Jaati - Odav - Full (5 Swars in Aaroha/ 7 Swars in Avroha)

Vaadi Swar - Pa (प)

Samvadi Swar - Re (रे)

Varjya Swar - In Aroha Ga (ग) and Dha (ध)

Singing Time - 2nd phase in night

In this Raag Pure Note (shuddh swar) Ni (नी) in Aaroha and Soft Note (Komal swar) Ni (नी) in Avroha

Aaroha - सा रे म प नी सां |

Avroha - सां नी ध प, ध म ग रे, ग नी सा |

Pakkad - म प ध ऽ मगरे, ग ऽ नी सा |

Tal – Tritaal

Raag – Des

Sthai :

हरीगुण गाय रे तू मना ||

काहे भटकत फिरे निस दिना ||धृ||

Antara :

क्षणभंगुर यह जगत पसारा |

माया जाल बिरथा कल्पना ||१||

Raag – Des
Tal- Tritaal

Sthai

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
								म	ग	रे	सा	रे	म	प	ध
								ह	री	गु	ण	ऽ	गा	ऽ	य
								०				3			
मप	नी	ध	प	-	ध	प	ऽ	प	नी	सां	रें	नी	ध	प	प
रें	ऽ	ऽ	तू	ऽ	म	ना	ऽ	का	ऽ	ह	ऽ	भ	ट	क	ऽ
×				2				०				3			
पध	पध	म	ग	सा	रे	सा	सा								
फी	रेऽ	नि	ऽ	स	दि	ना	ऽ								
×	ऽ			2											

Antara

								म	प	नी	नी	सां	सां	सां	सां
								क्ष	ण	भं	ऽ	गु	र	य	ह
								०				3			
रें	गं	रें	सां	-	रें	नि	सां	प	नी	सां	रें	नी	ध	प	प
ज	ग	त	प	सा	ऽ	रा	ऽ	मा	ऽ	या	ऽ	जा	ऽ	ऽ	ल
×				2				०				3			
पध	पध	म	ग	सा	रे	सा	सा								
बि	र	था	ऽ	क	ल्प	ना	ऽ								
×				2											

(2) Raag – Kafi

Thaat – Kafi

Jaati – Full (7 notes in Aaroha and 7 notes in Avroha)

Vaadi Swar – Pa (प)

Samvaadi Swar – Sa (सा)

Singing Time – 2nd phase of the night

In this Raag Ga (ग) and Ni (नी) in soft (Komal Swar) Notes.

Aaroha – सा रे ग म प ध नी सां |

Avroha – सां नी ध प म ग रे सा |

Pakkad – सा सा रे रे, ग ऽ ग म म प ऽ |

Raag – Kafi

Taal- Tritaal

Sthai :

आज खेलो श्याम संग होरी ||

पिचकारी रंगभरी केसर की ||धृ||

Antara :

कुँवर कन्हैया संग सखी राधा |

रंगभरी जोरी सोहत री ||१||

Raag- Kafi
Taal - Tritaal

Sthai

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
						रे	म	रेम	पध	प	ग	ऽ	रे	म	म
						आ	ज	खे	ऽ	लो	शा	ऽ	म	सं	ग
								०				3			
प	-	प	-	-	-	ध	ध	ध	-	नी	-	प	ध	म	म
हो	ऽ	री	ऽ	ऽ	ऽ	पि	च	का	ऽ	री	ऽ	रं	ग	भ	री
×				2				०				3			
पध	नीसां	नी	ध	प	ऽ	रे	म								
केऽ	ऽऽ	स	र	की	ऽ	आ	ज								
×				2											

Antara

						ध	म	प	ध	सां	ऽ	सां	सां		
						कुँ	व	र	क	न्है	ऽ	या	ऽ		
						०				3					
रें	गं	रें	सां	नी	ध	सां	ऽ	सां	सां	सां	रें	नी	ऽ	ध	म
सं	ग	स	खी	रा	ऽ	धा	ऽ	रं	ग	भ	री	जो	ऽ	री	ऽ
×				2				०				3			
पध	नीसां	नी	ध	प	ऽ	रे	म								
सोऽ	ऽऽ	ह	त	री	ऽ	आ	ज								
×				2											

Raag Kafi – Aalap – Taana

Sthai Aalap – खेलो शाम संग, Say this and begin Tana (समेपासून)

(1)	सा	सा	रे	रे	ग	ग	म	म
	×				2	—		
(2)	प	ऽ	ऽ	ऽ	म	ग	रे	सा
	×				2	—		

Aalap – (Of Antara)

कुँवर कन्हैया Say this and begin Aalap (समेपासून)

(1)	म	प	ध	नी	सां	ऽ	ऽ	ऽ
	×				2			
(2)	सां	नी	ध	प	ध	नी	सां	
	×				2			

Taana

(खेलो शाम संग) Say this and take the Taana

(1)	सारे	ग ग	रेग	मम	गम	पम	गरे	सा ऽ
	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
	×				2			
(2)	गम	पध	मप	धनी	सांनी	धप	मग	रेसा
	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
	×				2			
(3)	सारे	गम	पध	नीसां	सांनी	धप	मग	रेसा
	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
	×				2			

(3) Raag – Bagheshree

Thaat – Kafi

Jaati – Odav Full (5 notes in Aaroha and 7 notes in Avroha)

Vaadi Swar – Ma (म)

Samvaadi Swar – Sa (सा)

Varjya note – In Aaroha Re (रे) and Pa (प)

Singing Time – 2nd phase in the night

In this Raag Ga (ग) and Ni (नी) in notes are in soft (Komal swar) Notes

Aaroha - सा ग म ध नी सां |

Avroha - सां नी ध म, पध म ग रे सा |

Pakkad - ध नी सा म ग रे सा

Raag – Bagheshree

Taal- Tritaal

Sthai :

ऋतु बसंत तुम अपने उमंगसे ||
ढुँढन मै निकसी घरसे ||धृ||

Antara :

आवोजी लाला घर बीठलाऊँ |
पग बंधाऊँ पीरी सरसो ||१||

Raga – Bagheshree

Taal- Tritaal

Sthai

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
								ग	म	प	ग	म	ग	रे	सा
								ऋ	तु	ब	सं	ऽ	त	तु	म
×				2				०				3			
सा	रे	ध	नी	सा	म	म	ऽ	ग	म	नी	ध	नी	सां	सां	ऽ
अ	प	ने	ऊ	मं	ग	सो	ऽ	पी	ऽ	हुँ	ऽ	ढ	न	मैं	ऽ
×				2				०				3			
ध	ध	पध	नी	ध	ध	म	ऽ								
नी	क	सी	ऽ	घ	र	सो	ऽ								
×				2											

Antara

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
								ग	म	ध	नी	सां	ऽ	सां	ऽ
								आ	ऽ	वो	जी	ला	ऽ	ला	ऽ
								०				3			
नी	सां	रें	सां	ध	नी	ध	म	ध	नी	सां	मं	गं	रें	सां	ऽ
घ	र	बी	ठ	ला	ऽ	ऊँ	ऽ	प	ग	बं	ऽ	धा	ऽ	ऽ	ऊँ
×				2				०				3			
ध	ध	मध	नी	ध	ध	म	ऽ								
पी	ऽ	री	ऽ	स	र	सो	ऽ								
×				2											

Raaa – Bagheshree (Aalap Tana)

‘ऋतु बसंत तुम’ (समेपासून) Say this and begin Taana.

Sthai Aalap

(1)	सा	ऽ	ऽ	ऽ	ध	नी	सा	ऽ
	×				2			
(2)	ध	नी	सा	म	ग	रे	सा	ऽ
	×				2			

Aalap (Of Antara)

‘आवोजी लाला’ Say this and Take following Aalap.

(1)	ग	म	ध	नी	सां	ऽ	ऽ	ऽ
	×				2			
(2)	सां	नी	ध	म	ध	नी	सां	ऽ
	×				2			

Taana

‘ऋतु बसंत तुम’ Say this and begin Taana (समेपासून)

(1)	साग — x	मग —	मध —	नीध —		मप — 2	धम —	गरे —	साऽ —
-----	---------------	---------	---------	----------	--	--------------	---------	----------	----------

(2)	धनी — x	सांमं —	गरे —	सांनी —		धप — 2	मग —	रेसा —	नीसा —
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What have we learnt?

- Vocal, Instrumental and Dance, The confluence of these art forms is called Music
- There are seven pure (Shuddh) Swar
- There are four soft (Komal) Swar
- There is only one Sharp (Tivra) Swar
- There are three types of Octave (Saptak)
 - Mandra Octave
 - Madhya Octave
 - Taar Octave
- There are three main types (Jaati) of Raga
 - Odav (5)
 - Shadav (6)
 - Sampoorna (full) (7)
- Bandish is also called Cheez

Q.1 Write the information of the following Raag.

(1) Raag – Bagheshree

Thaat
Vaadi Swar
Samvaadi Swar.....
Jaati
Aaroha.....
Avroha

(2) Raag – Des

Thaat
Vaadi Swar.....
Samvaadi Swar.....
Jaati
Aaroha.....
Avroha

Q. 2 Fill in the blanks.

- (1) In the Kaafi That there are and Ragas.
- (2) The Jaati of Bagheshree Raga is
- (3) In the Des Raga's Aaroha the swar is omitted in
- (4) Sampoorna-Sampoorna Jaati's Raga is
- (5) The time of singing Kaafi Raga is

Q. 3 Write and present 5 songs based on Raag Des, Kafi, Bagheshree.

5. Pt. Bhatkhande : Information on Ten Thaats

Let us learn

- (1) Information of Ten Thaats.
- (2) The contribution of the Thaat notation system by Pt. Vishnu Narayan Bhatkhande.

Pandit Vishnu Narayan Bhatkhande conducted a research on the ten Thaats and classified the Raagas accordingly.

Hindustani Musical System based Ten Thaat

Sr. No.	Name of Thaat	Musical Note (Thaat swars)	Pure/Vikrut Note	One example of Thaat in Raag
1	Bilawal	सारेगमपधनि	All pure (shuddh) notes	Durga
2	Kalyan	सारेगमपधनि	1 vikrit swar Madhyam tivra swar (sharp note)	Bhoop
3	Khamaj	सारेगमपधनि —	1 vikrit swar Nishad komal swar (soft note) Ni-shad shuddh swar(pure note)	Khamaj
4	Kafi	सारेगमपधनि — —	2 vikrit swar (Gandhar and Nishad komal swar (soft note)	Kafi
5	Bhairav	सारेगमपधनि — —	2 vikrit swar (Rishabh and Daivat komal swar (soft note)	Bhairav

6	Marwa	सारेगमपधनि -	2 vikrit swar (Rishabh komal (soft note) and Madhyam tivra swar (sharp note)	Marwa
7	Purvi	सारेगमपधनि - -	3 vikrit swar Rishabh and Daivat Komal swar (soft) and Madhyam Tivra swar(sharp)	Purvi
8	Aasawari	सारेगमपध नि - - - -	3 vikrit swar Gandhar, Daivat and Nishad komal swar (soft)	Aasawari
9	Bhairavi	सारे गमपध नि - - - -	4 vikrit swar Rishabh, Gandha, Dhaivat, Nishad komal swar (soft)	Bhairavi
10	Todi	सारे गमपधनि - - -	4 vikrit swar Rishabh, Gandhar, Dhaivat komal swar (soft) and Madhyam Tivra swar (sharp)	Todi

What did we learn?

- It is considered that there are ten main Thaats in the North Hindustani Music system.
- In the modern period the classification of the system and its propaganda was done by Pt. Vishnu Narayan Bhatkhande.
- The attempt to include maximum Raagas in the following Ten Thaats was done by Pt. Vishnu Narayan Bhatkhande.
 1. Bilawal
 2. Kalyan
 3. Khamaj
 4. Kaafi
 5. Bhairav
 6. Marwa
 7. Purvi
 8. Aasawari
 9. Bhairavi
 10. Todi

For more information visit the following websites.

- a. Visit the site <https://raag-hindustani.com/scales3.html> or
- b. <https://www.swarganga.org/articles/icmconcepts/icm5.php>

My Study

Q. 1 Write the answer in one sentence.

(1) In the modern time who did the classification of Raagas in the Thaats form?

.....
.....

(2) How many Thaats are there in the North Hindustani Music?

.....
.....

(3) In Thaats Bahirav, which musical note is soft (flat)?

.....
.....

(4) Raag Kafi is from which Thaats?

.....
.....

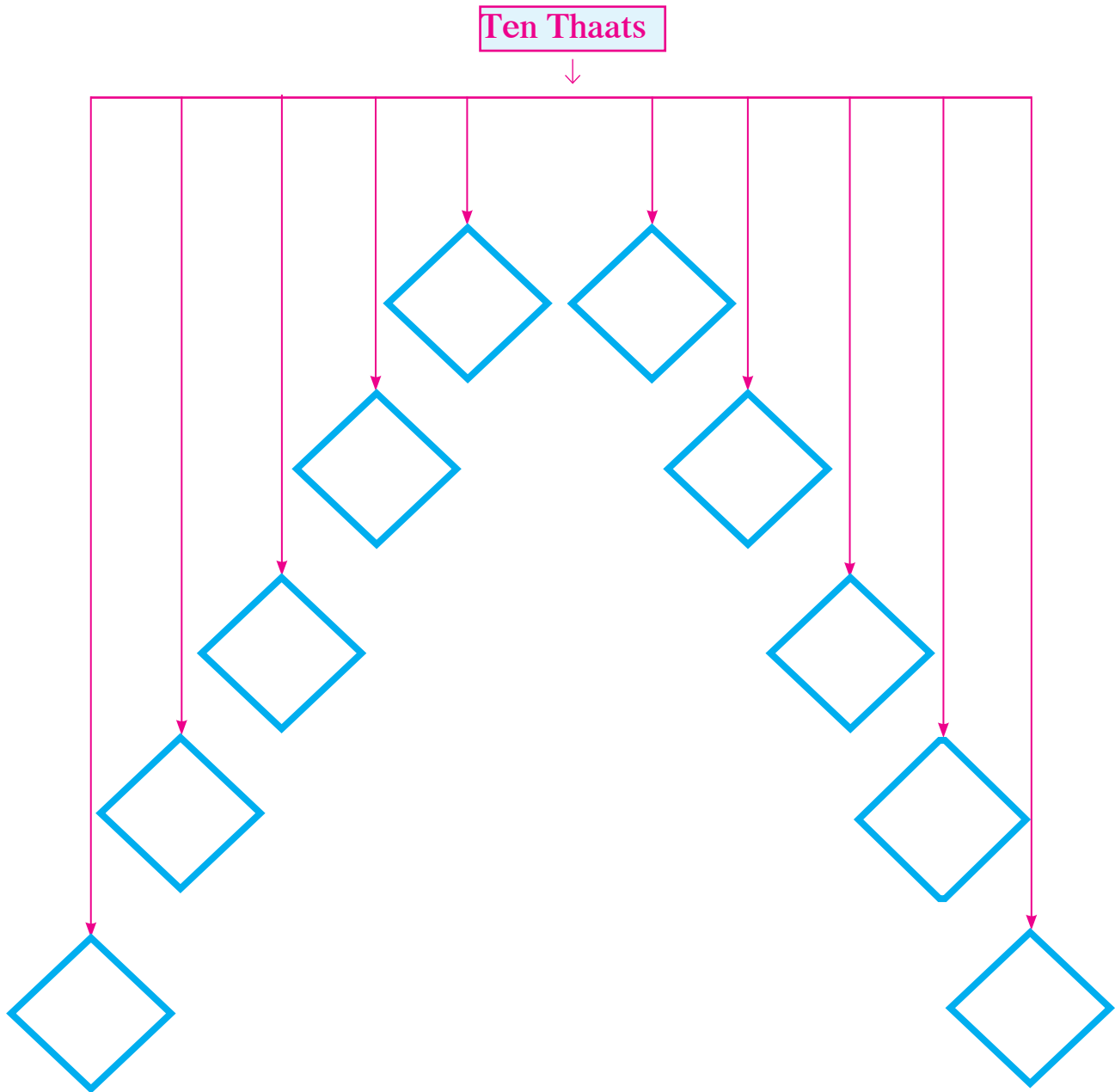
(5) Which Thaats is present in a sharp medium form?

.....
.....

Q. 2 A) Match appropriate pairs.

A Group	B Group
Poorvi Thaats	रे ध flat, म sharp
Bhairavi Thaats	Komal नी
Khamaj Thaats	ग, ध, नी – flat
Todi Thaats	रे, ग, ध, नी Flat
Aasawari Thaats	रे, ग, ध flat, म sharp

B) Complete the illustration.



6. Classical Knowledge and Introduction of Rhythm (Taal)

Lets us learn

- (1) Classical definition of Rhythm (Taal)
- (2) Introduction to Rhythm (Taal)

The definition of Rhythm (Taal) in classical music.

- (1) **Rhythm** : Rhythm is the measure of time in the activity of singing and playing.
- (2) **Matra (Beat)** : The unit of a Beat to measure Rhythm in music is called Matra.
- (3) **Khand (section)** : The sections of a Rhythm are called 'Khand'.
- (4) **Sam (1st beat)** : The first beat (Matra) in Taal is called 'Sam'. According to Pt. Bhatkhande's writing system the symbol of Sam is '×'. It is shown with the clap.
- (5) **Kaal (2nd beat)** : The second most important beat in the second half of the Sam is called 'Kaal'. According to Pt. Bhatkhande's writing system the symbol for Kaal is like this 'o'.
- (6) **Taali (clap)** : Besides Sam and Kaal the pattern of clapping hands (Theka) to the beat (Matra) is called 'Taali' (Claps).
- (7) **Cycle (Avartan)** : From the first beat of the Taal till the last beat of Taal is called a Cycle (Avartan). Example; Tritaal has 16 beats. 1 to 16 beat in a section is called one cycle or one Avartan.
- (8) **Tempo (Laya)** : A set speed running between two beats is called Tempo or Laya. There are three types of Tempo (Laya).
 - (1) **Vilambit Laya (Slow Tempo)** : This speed is slower laya hence it is called delayed tempo (vilambit laya).
 - (2) **Madhya Laya (Medium Tempo)** : This speed is twice that of the slow tempo (Vilambit Laya), hence it is called Medium Tempo (Madhya laya).
 - (3) **Drut Laya (Fast Tempo)** : This speed is twice the Medium speed (Madhya laya) hence it is called Fast Tempo(Drut Laya).

(2) Introduction to Taal

(1) Taal – Kerwa

Matra – 8

Khand – 2 (4/4 Matra)

Sam – Beat on 1st Matra

Kaal – Beat on 5th Matra

Taali – Beat on 1st Matra

Theka :

Beat (Matra)	1	2	3	4	5	6	7	8
Bol	धा	गे	न	ती	न	क	धी	न
Symbol	×				o			
	Sam Clap (Taali)				Kaal			

(2) Taal – Dadra

Matra – 6

Khand – 2 (3/3 Matra)

Sam – Beat on 1st Matra

Kaal – Beat 4th Matra

Taali – Beat on 1st Matra

Theka :

Beat (Matra)	1	2	3	4	5	6
Bol	धा	धि	ना	धा	ती	ना
Symbol	×			o		
	Sam Clap (Taali)			Kaal		

(3) Taal – Rupak

Matra – 7

Khand – 3 (3-2-2 Matra)

Sam – Beat on 1st Matra

Kaal – Beat on 1st Matra

Taali – Beat on 4th and 6th Matra

Sam and Kaal is on 1st Beat, these are the characteristics of this Taal.

Theka :

Beat (Matra)	1	2	3	4	5	6	7
Bol	ती	ती	ना	धी	ना	धी	ना
Symbol	o			1		2	
	Sam/Kaal			Taali		Taali	

(4) Taal – Tritaal

Matra – 16

Khand – 4 (4-4-4-4 Matra)

Sam – Beat on 1st Matra

Kaal – Beat on 9th Matra

Taali Beat on 1st, 5th and 13th Matra

Theka :

Beat (Matra)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Bol	धा	धिं	धिं	धा	धा	धिं	धिं	धा	धा	तीं	तीं	ता	ता	धिं	धिं	धा
Symbol	×				2				o				3			
	Sam /Taali				Taali				Kaal				Taali			

(5) Taal – Zaptaal

Matra – 10

Khand – 4 (2-3-2-3 Matra)

Sam – Beat on 1st Matra

Kaal – Beat on 6th Matra

Taali – Beat on 1st, 3rd and 8th Matra

Theka :

Beat (Matra)	1	2	3	4	5	6	7	8	9	10
Bol	धि	ना	धि	धि	ना	ति	ना	धि	धि	ना
Symbol	×		2			o		3		
	Taali		Taali			Kaal		Taali		

(6) Taal – Ektaal

Matra – 12

Khand – 6 (2-2-2-2-2-2 Matra)

Sam – Beat on 1st Matra

Kaal – Beat on 3rd and 7th Matra

Taali – Beat on 1st, 5th, 9th and 11th Matra

Theka :

Beat (Matra)	1	2	3	4	5	6	7	8	9	10	11	12
Bol	धिं	धिं	धागे	तिरकिट	तू	ना	क	त्ता	धागे	तिरकिट	धि	ना
Symbol	×		o		2		o		3		4	
	Taali		Kaal		Taali		Kaal		Taali		Taali	

What have we learnt?

- Rhythm (Taal) is the measure of time in the activity of singing and playing instrumental.
- Tempo (Laya) is based on the equal interval between two Beats (Matra).
- There are three types of Tempo (Laya)
 - (1) Slow (Vilambit) Tempo
 - (2) Medium (Madhya) Tempo
 - (3) Fast (Drut) Tempo
- Different types of Rhythm (Taal)
 - (1) Taal – Kerwa (3) Taal – Rupak (5) Taal – Zaptaal
 - (2) Taal – Dadra (4) Taal – Tritaal (6) Taal – Ektaal

My Study

Q. 1 Write the definition.

(1) Laya

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

(2) Avartan

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

(3) Taal

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

Q. 2 (A) Fill in the blanks.

- (1) The unit to measure Taal (Rhythm) is
- (2) The first Matra of Taal is called
- (3) In the Kerwa Taal , the Kaal is on the Matra.
- (4) Taal has 6 Matras.
- (5) The Ektaal Taal has Khand (section).

(B) Match the following.

A group		B group	
1.	Rupak	Second important Beat in a Taal	
2.	Zaptaal	7 Matras	
3.	Ektaal	10 Matras	
4.	Kaal	6 Matras	
5.	Taal Dadra	12 Matras	

Q. 3 A) Write information for the following.

- (1) Zaptaal

.....

.....

.....

.....

.....

(2) Ektaal

.....

.....

.....

.....

.....

(3) Rupak

.....

.....

.....

.....

.....

(B) Prepare a table of Rhythm (Taal) based on the following points.

	Ektaal	Kerwa	Dadra	Rupak	Tritaal	Zaptaal
Matra						
Khand						
Sam						
Kaal						
Taali						

7. Instrument Classification and Instrument Introduction

Lets us learn

- (1) Types of Instruments
- (2) Information about vocal instrument
- (3) Information about percussion instruments
 1. Tambora/Taanpura
 2. Flute
 3. Mridang / Pakhwaj
 4. Cymbals (Chiplya)

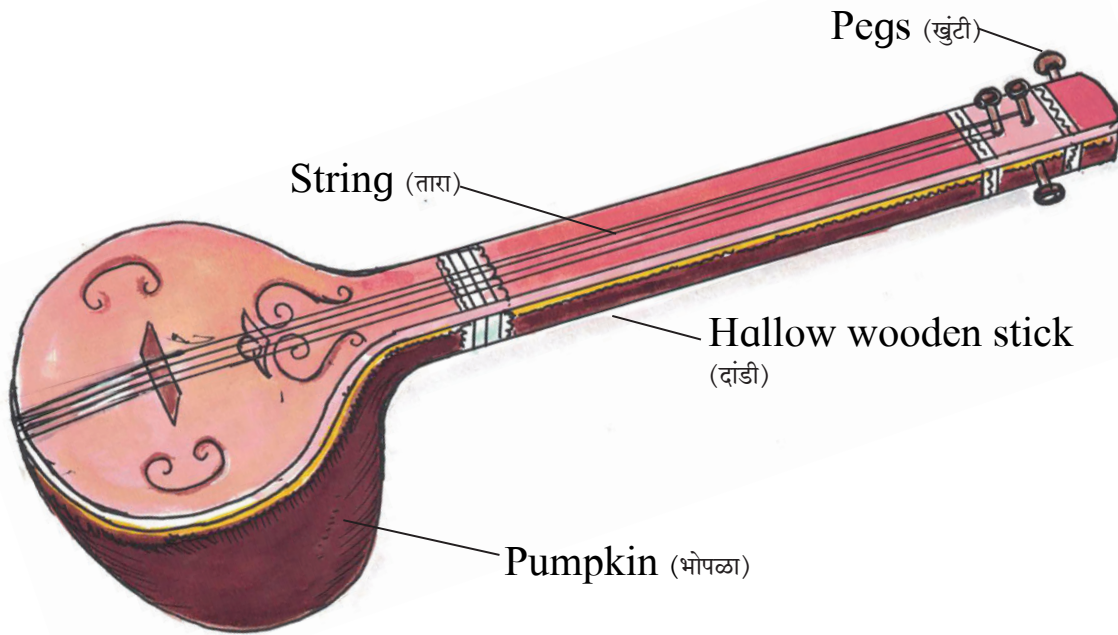
Along with classical singing , the art of instrumental music also plays an important role. The origin of vocal music is an ancient as the origin of instrumental music. In Ancient music texts a lot of references regarding instrumental music is found. The instrumental classification is done according to the shape, type, sound, properties and style of instruments. The first classification of Indian musical instruments into four type can be found in Bharatmuni’s book ‘Natyashastra’. These are the four types.

- a) String type – Stringed instruments
- b) Wind instruments
- c) Percussion instruments played by striking the leather
- d) Solid Metal instruments played by striking each other.

Instrumental music cannot be completed without an accompaniment. An important link between singing and dancing is an instrument or an accompaniment of instruments. Whatever kind of music it may be without instrumental music, there is no entertainment. Music is a very integral part of human life. From birth till death, all the cultural rites of a human being are performed on a musical instrument.

(1) Tambora/Tanpura :

The growth of this instrument in India music is very unique. Tambora is a fundamental part of Indian Music. It is impossible to perform any piece

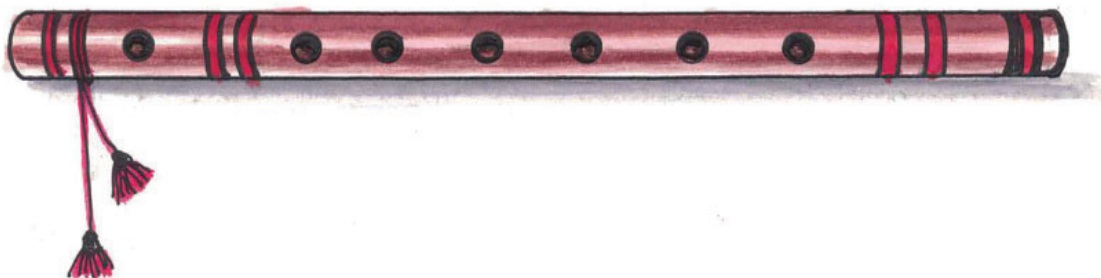


of classical music without the Tambora. In view of the composition, this instrument can be divided into two parts. One is Pumpkin and one is stick. The Tambora is a stringed instrument.

- **Pumpkin (Bhopala) :** The Tambora that is pumpkin shaped is hallow from the inside. Its circumference is generally 30 inches. The cultivation for making these pumpkin shaped drums is done in the area of Pandharpur. The inner core is removed and the instrument is made by cutting it at a suitable distance.
- **Dandi :** The second part of the Tambora is a hallow wooden stick. Generally semi circular shape around 3½ ft long. This stick is attached to the pumpkin. There are 4 pegs on the upper side of the stem. There are 2 pegs in front and one each on the left and right side of the stem.
- **String :** This instrument has 4 strings. The first string is 5 metalled, while the second and third strings are of steel. The fourth string is of either copper or brass.
- **The method of playing the Tambora :** The pumpkin part down and the string part up is the way in which the Tambora is held. It is played sitting. If the strings are plucked with the index and middle fingers a melodious and rich sound is produced.

(2) Flute

The flute is an ancient instrument. It is also known as Murali, Banshi, Pawa, like that Pavri too. It is made from special types of reeds. The Flute is also made from metal, but from the point of view of sound the flute made from bamboo is considered the best.



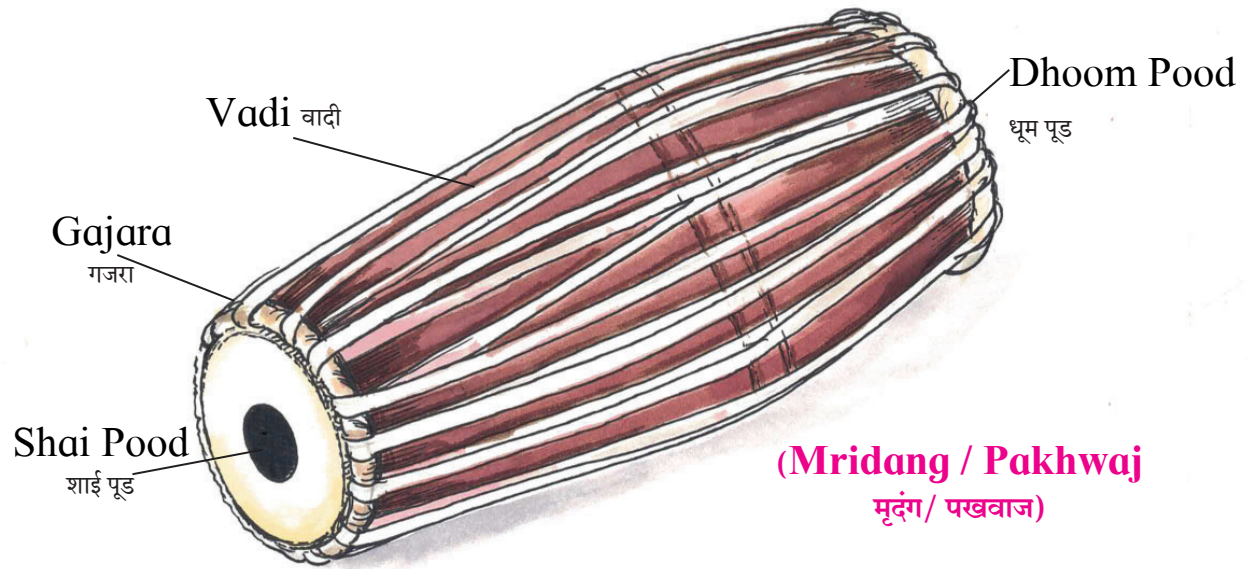
The flute is a hollow instrument from which sound is produced through air. The flute is made from hollow bamboo. The flute has six to eight holes at specific intervals to produce musical notes or tones. The musical notes (Swar) is produced when air is blown through a hole near the closed end. To change the Octave (Saptak) the loudness of the blow is changed. Finger agility and blowing are two important things to play the flute harmoniously. It is a natural and easily available instrument. Earlier this instrument was used more in folk music. At present the flute has secured the highest place of honor in classical music.

Pt. Hariprasad Chourasia, Pt. Ronu Mujumdar, Pt. Pannalal Ghosh, Pt. Keshav Ginde, Pt. Arvind Gajendragadkar, Pravin Godkhindi are some of the famous flutists.

(3) Mridang / Pakhwaj :

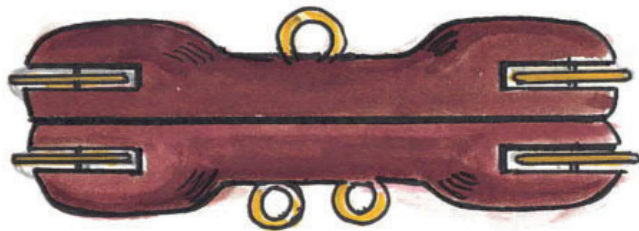
It is the most popular rhythmic instrument in India. A hollow trunk of wood is used to make the Mridang. Pakhwaj or Mridang belong to the percussion type of instrument.

Dhrupad, Ghumar style of singing use the Mridang instrument for playing, as accompaniment, while the Pakhwaj is used to accompany bhajan, Kirtan and classical dance. The side towards the smaller mouth is called Shai Pood and the larger side is called Dhoom Pood. The leather pads on both sides are stretched and tightly fitted to the Gajara. A ball of soaked wheat dough is placed on the Dhoom Pood every time it is played.



(4) Cymbals (Chiplya)

A Cymbal is a small solid metal instrument held and played by the fingers in one hand. It is made by inserting a round metal disk into the wood. The Cymbals are in two parts. The thick part is stuck in the Thumb and the other part is stuck in the four fingers and struck against each other to produce a melodious sound. It is specially used in Bhajan, Kirtan and Folk music.



Cymbals (चिपळ्या)

What have we learnt?

- In classical music, instrumental music has importance along with vocal music.
- The instruments are classified according to the shape, type, sound, properties and style of the instruments.
- The classification of the Indian instruments into four types can be observed in Bharatmuni's Natyashastra text.
- The four types of instruments
 1. String type – Stringed instruments
 2. Wind instruments
 3. Percussion instruments
 4. Solid Metal instruments
- Tambora- being a string instrument is also called a Tanpura.
In view of its composition there are two parts.
 1. Pumpkin (Bhopla)
 2. Dandi (Stick)
- Flute – Is a wind instrument
- Mridang – also called a Pakhwaj. Pakhwaj is a word in Parsi language.
- Cymbal (Chiplya) – It is a small solid metal instrument held and played by the fingers in one hand only.

My Study

Q.1 Write the answers in one sentence only.

(1) Which instruments are used in classical dance?

.....
.....

(2) Which are the main instruments in Indian Music?

.....
.....

(3) What are wind instruments?

.....
.....

(4) How are the Cymbals made?

.....
.....

Q. 2 Write the information for the following.

(1) Flute

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

(2) Mridang/Pakhwaj

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

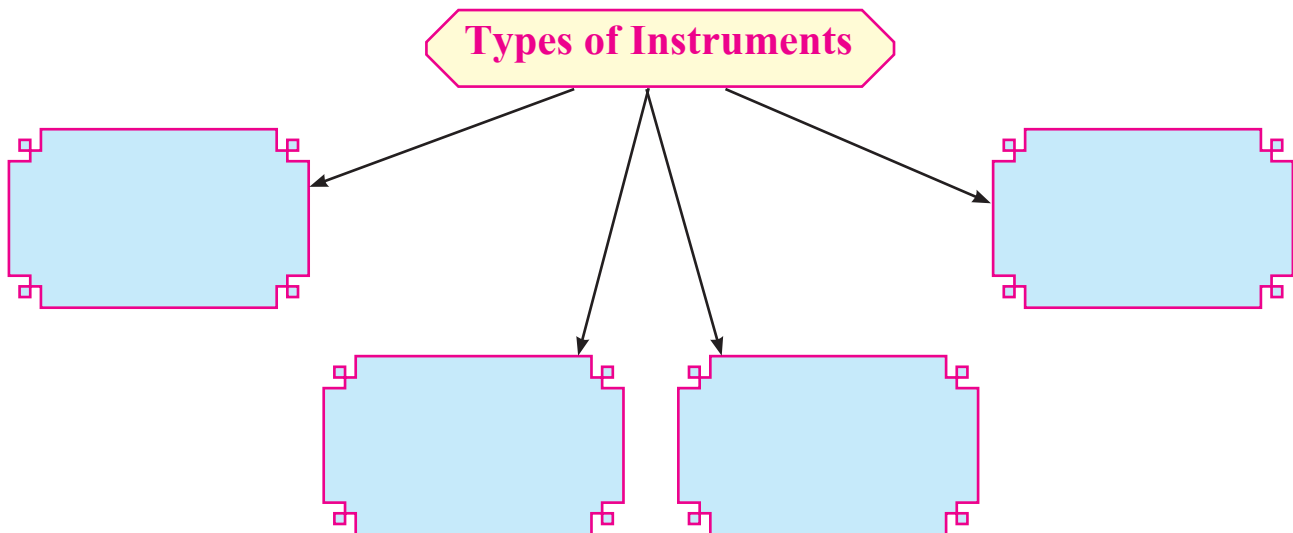
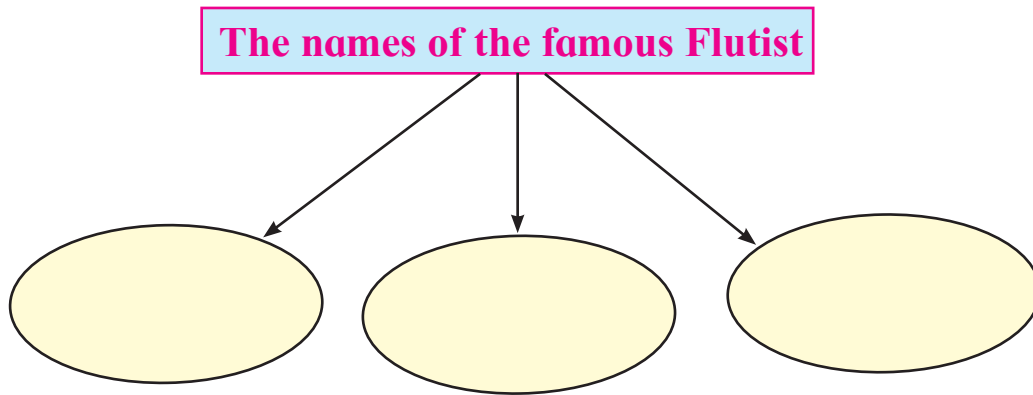
Q. 3 (A) Fill in the blanks with appropriate words from the bracket.

(Percussion , Natyashastra, stringed, four, flute)

- (1) In Bharatmuni's Text the classification of Indian instrument is observed.
- (2) Playing the instrument by striking against the leather is called instrument.
- (3) According to the classification system of Indian instruments there are types of instruments.
- (4) Tambora is a Instrument.
- (5) is a wind instrument.

(B) Complete the illustration

- (1) Write the names of the famous Flutist.
- (2) Types of Instruments.



8. Biographies of Music Experts

Lets us learn

The Biographies of famous music experts.

- Melody Queen Lata Mangeshkar
- Sudhir Phadke
- Ustad Bismillah Khan
- M.S. Subbulakshmi

(1) Song Expert Lata Mangeshkar

Name : Lata Mangeshkar

Birth : 28th September 1929, Indore

Death : 6th February 2022, Mumbai

Hometown : Mangeshi, Goa

Guru : Master Dinanath Mangeshkar, Aman Ali Khan Bhendi bajarwale, Ustad Amanat Khan of Devas, Sanskrit Pandit Tulsidas Sharma.



Career : At the age of 5 years, she played the role of child artist in musical plays. Later she played a small role in the film ‘Pahili Mangalagour’. After that she started playback singing in the film industry. After Indo-China war she song the patriotic song ‘Ae Mere Watan Ke Logon’ (ए मेरे वतन के लोगों) in honor of the soldiers who sacrificed their life for the Country. At that time India’s Prime Minister Pandit Jawaharlal Nehru was present. She learned the languages of different regions in India and she has sung a variety of songs. She directed the music of the film under the pseudonym, Aanadghan. Lekin movie was produced by her. ‘Phoole Vechita (फुले वेचिता)’ is her famous collection of her articles.

Awards :

- (1) 1969 – Padma Bhushan Award
- (2) 1989 – Dadasaheb Phalke Award

- (3) 1994 – Indira Gandhi Award
- (4) 1997 – Rajiv Gandhi Rashtriya Sadbhawna Award
- (5) 1997 – Maharashtra Bhushan Award
- (6) 1999 – Padma Vibhushan Award
- (7) 2001 – Bharat Ratna Award
- (8) Several times film fare Award
- (9) Recipient of D’Lit Degree Award
- (10) Special Award – Recorded in the Guinness Book of world records for her illustrious career in playback singing.

Find out :

Find more information on the Internet and write it.

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(2) Sudhir Phadke

Name : Ramchandra Vinayak Phadke (Babuji)

Birth : 25th July 1919, Kolhapur

Death : 29th July 2002, Mumbai

Area of work : Singing, Music composer, Film production



Education : Taken elementary training in singing from Kolhapur from K Vamanrao Padhye

Career : Composed music for many film songs. Some of them are Hindi movies. As a singer he has done playback singing in many marathi and hindi films. He performed for all the 56 songs in G. D. Madgulkar's Geet Ramayan. He did many experiments with Geet Ramayan in the country as well as abroad. He had a special mastery over Marathi light Classical Music.

Awards :

- (1) President Award (1953) – हा माझा मार्ग एकला movie.
- (2) 1998 - Deenanath Mangeshkar Award
- (3) 2001 - Alpha Life time Achievement Award
- (4) 2001 – Lata Mangeshkar Award
- (5) 2002 – Sahyadri Swar Ratna Award

Biography Jagachya Pathiwar (जगाच्या पाठीवर)

Find out :

Find more information in the internet.

(3) Bismillah Kha (Khan)

Name : Bismillah Paigambar Khan
(Kamaruddin Khan)

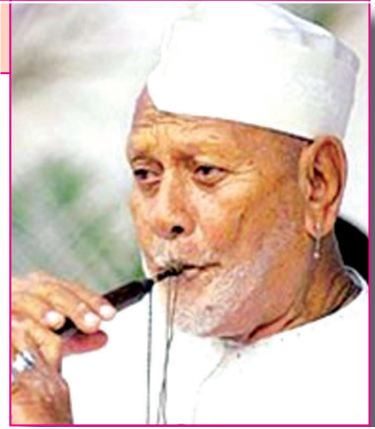
Birth : 21st March 1916, Dumjao, Bihar

Death : 21st August 2006, Varanasi, Uttar Pradesh

Area of work : Sanai Vadan

Hometown : Bhojpur, near Varanasi

Guru : Father Paigambar Baksh and Maternal Uncle Ali baksh



Career : At the age of 17 year, he performed a public program with music organized by the Allahabad University. He started a school in Banaras to teach the clarinet. He gave a successful performance on the clarinet not only in India but also in Russia, Japan, America, Afghanistan,.

He developed his own independent style in playing the clarinet.

Awards :

- (1) 1946 -President Award
- (2) 1961 - Padmashree
- (3) 1968 – Sangeet Natak Academy Award
- (4) 1980 – Padma Bhushan
- (5) 2001 – Bharat Ratna

Find out :

Find more information in the internet.

(4) M. S. Subbulakshmi

Name : Madurai Shanmukhavadiyu Subbulakshmi

Birth : 16th September 1916, Madurai, Madras

Death : 11th December 2004 Chennai, Tamil Nadu

Area of work : Singing Carnatic Music

Guru and Education : Mother Akkamalai as well as Carnatic Music from Srinivas Iyengar, Musiri Subramanyam Iyer and North Hindustani Music from Siddheshwari Devi and Pt. Narayanrao Vyas.



Career :

Released her first cassette at the age of ten year. At the age of 17 performed at the Chennai Music Academy, Acted in the film Meera. Along with the compositions of south Indian Saints's she also sang Saint Meerabai, Saint Tulsidas, Kabir's, Saint Tukaram's composed Dohe's and Abhang. The Vishnu Shahastranam, Bhaj Govindam, Madhurashtakam sung by her are very popular.

Awards :

- (1) 1954 – Padma Bhushan
- (2) 1956 – Sangeet Natak Academy Award
- (3) 1968 – Sangeet Kalanidhi Award
- (4) 1974 – Raman Magasay Award
- (5) 1975 – Padma Vibhushan
- (6) 1975 – Sangeet Kala Sikhamani Award
- (7) 1988 – Kalidas SammanAward
- (8) 1998 – Bharat Ratna

Find out :

Find more information on the internet.

What have we learnt?

(1) Lata Mangeshkar

- Learned the languages of different region and sang various songs.
- Was bestowed with the special title “Nightingale of Indian Music”
- Secured an entry into the Guinness Book of World Records for her brilliant career in playback singing.
- Recipient of several awards and honors.

(2) Sudhir Phadke

- Composed music for Marathi and Hindi films.
- Many experiments were done with Geet Ramayan.
- Received many Awards.
- The autobiography “Jagachya Pathiwar” is famous.

(3) Bismillah Khan

- Created an independent style in instrumental music.
- Many programs of playing clarinet in the country and abroad have been successful.
- Recipient of several awards.

(4) M.S. Subbulakshmi

- First Indian women Musicologist.
- The Vishnu Sahastranaam, Bhaj Govindam, Madhurashtakam songs by her are popular.
- She has sung several compositions of Abhang and Doha’s.
- Recipient of several awards.

My Study

Q.1 Write answer in one sentence.

(1) Who is the Guru of song empress Lata Mangeshkar?

.....
.....

(2) Which songs have been composed by Sudhir Phadke?

.....
.....

(3) Ustad Bismillah Khan is famous for playing which instrument?

.....
.....

(4) When was M. S. Subbulakshmi born?

.....
.....

Q. 2 Write information for the following.

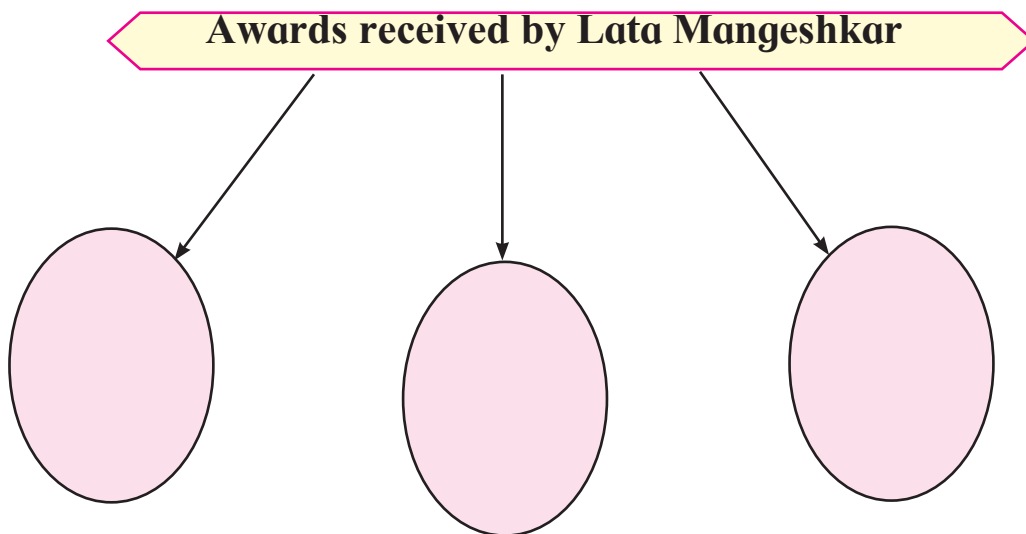
(1) Sudhir Phadke

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

(2) M. S. Subbulakshmi

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

Q. 3 Complete the illustration.



Awards received by Bismillah Khan

```
graph TD; A[Awards received by Bismillah Khan] --> B(( )); A --> C(( )); A --> D(( ))
```

For teachers : The singing and playing style of the people mentioned in this lesson should be introduced with the help of videos and the internet.

Activity : Present a performance on the song types from Geet Ramayan Bhaj Govindam etc.

9.

Notation Writing System

Lets us learn

- Pandit Bhatkhande's Swar lekhan Method Bandish Writing.
- Pandit Paluskar's Swar lekhan Method Bandish Writing.
- Pandit Bhatkhande's Taal lekhan Method.
- Pandit Paluskar's Taal lekhan Method.

Raag Bageshree – Pandit Bhatkhande's writing Style

Gath – Tritaal

Shtai

Beat : 9 10 11 12 | 13 14 15 16 | 1 2 3 4 | 5 6 7 8
Swar : नि ध म ग | रे सा ध नी | सा सा म म | ग म ध ध
Symbol : ० | 3 | × | 2

Swar : नी ध नी सां | रें सां नी ध | म नी ध म | ग रे सा सा
Symbol : ० | 3 | × | 2

Antara

Swar : ग म ध नी | सां नी सां - | नी सां रें सां | नी सां नी ध
Symbol : ० | 3 | × | 2

Swar : ध नी सां मं | गं रें सां - | नी सां नी ध | म ग म ध
Symbol : ० | 3 | × | 2

Raag Bageshree – Pandit Paluskar’s writing Style

Gat – Tritaal

Sthtai

Swar : नी् ध म ग् रे सा धं नी् सा सा म म ग् म ध ध
० ० ० ० ० ० ० ० ० ० ० ० ० ० ० ० ० ०

Symbol : + 7 1 3

Swar : नी् ध नी् सां रैं सां नी् ध म नी् ध म ग् रे सा सा
० ० ० ० ० ० ० ० ० ० ० ० ० ० ० ० ० ०

Symbol : + 7 1 3

Antara

Swar : ग् म ध नी् सां नी् सां ऽ नी् सां रैं सां नी् सां नी् ध
० ० ० ० ० ० ० ० ० ० ० ० ० ० ० ० ० ०

Symbol : + 7 1 3

Swar : ध नी सां मं गं रैं सां ऽ नी सां नी ध म ग म ध
० ० ० ० ० ० ० ० ० ० ० ० ० ० ० ० ० ०

Symbol : + 7 1 3

Taal writing Style

Taal - Zaptal

Matra - 10

Khand - 4 (2-3-2-3 Matras)

Sam - On 1st Matra

Kaal - On 6th Matra

Tali - 3 (1, 3, 8 Matras)

Pandit Bhatkhande's Taal Writing Style

Matra	1 2	3 4 5	6 7	8 9 10
Bol	धी ना	धी धी ना	ती ना	धी धी ना
Symbol	×	2	0	3

Pandit Paluskar's Taal writing Style

Bol : धी ना | धी धी ना | ती ना | धी धी ना |

Symbol : १ | ३ | × | ८ |

Find out

Find more information on the internet.

10.

Folk Music

Lets us learn

- Folk Music – its meaning
- Types of Folk music
- The objective of Folk music
- The instrument used in Folk Music
- Song types

We are aware that the songs sung as per the requirements of the regional culture, during various occasions and for entertainment and pleasure are called Folk Music. Emotions related to life experiences are presented through the medium of Folk Music. The tunes of Folk music are short, appealing (catchy) and easy. The simple word composition (lyrics) conveys a vast deep meaning. The reflection of the joys and sorrows of people and the society can be seen in Folk music, hence people get attracted to folk music.

In a broader sense folk music can be defined as the poetry or song presented by the people for the people in their local language. Folk music are sung in a groups. Since the rhythmic movements and lyrics are easy, it is possible to participate easily. Folk music works towards bringing together people of any age.

Folk songs reflects the thoughts values and customs and traditions of each and every region. Hence Folk music is believed to be the cultural mirror of that particular region. Simple instruments like Tal (टाळ), Zanj (झांज), Chiplya (चिपळ्या), Koka (कोका), Timki (टिमकी), Duff (डफ), Halgi (हलगी), Ektari (एकतारी), Ghanta (घंटा), Tipri (टिपरी), Pavri (पावरी) are used in Folk music.

In Maharashtra we can observe several types of folk music like :

Ovi's written on the basis of castes, labor based song (Shram Geet), Shlok, Aarti, Bhulabai's Song, Bhajan, milkmaids songs (Gan Gawalan), Lavani, Powada, song of Bahurupi, song of Vasudev, Bhondla songs, Gondhali Songs, Kirtan, Bharud, Angai Geet (lullaby songs sung for babies), Cradle song (Palane), Marriage songs (Vivah Geet), Farmers songs (Shetkari Geet), Value based songs (Sanskar Geet).

Types of Folk Music

(1) Powada :

Powada is a form of storytelling song recited in front of a group in an open environment. Powada is a fast paced, easy to pick up catchy rhythms and without complicated musical chords. The content of each verse in a Powada is different but the movements are the same throughout. There is a kind of repetitiveness in the song so as to not allow the audience attention to get drawn to the movement in the song. Once the Shahir (Poet) reaches one step in the narration, the accompanying vocalists sing the chorus of Ji Ji Ji in a high pitch tone.



It is a form of a community folk music in Maharashtra. This kind of folk music started especially to create a social awakening. The Powada are composed on heroic topics. The singers of the Powada are called Shahir (Main Poet). In a Powada , presentation is done by the lead poet and accompanying him there are 3-4 sub singers thus forming a troupe. Duff, Khanjiri, Tal, Tun Tune, Dholaki are some of the accompanying traditional instruments. Shahir Sabale, Amar Shekh, Pirajirao Sarnaik, Babasaheb Purandare etc are some of the lead poets who took efforts in maintaining the Powada Tradition. For eg;

- (1) वंदन भवानीमातेला
जिजामातेला आणि छत्रपती शिवाजी महाराजांना
करुनिया शाहीर हा गाणार
दिलाचा ठाव तुझ्या घेणार
छत्रपती शिवाजी राजाचं गाणं गाणार हो
जी जी जी जी जी

(2) Qawaali :

This is a type of folk music sung in the Muslim community. There is a greater emphasis on the use of Persian and Urdu language. Qawaali is accompanied with the Dholak and sound of Claps. The Rupak, Pashto Taals are especially used in the Qawaali. Several Qawaali can be heard in the Hindi films. Mohammad Sayed Chishti, Nusrat Fateh Ali Khan, Sabri Bandhu, Meher Ali Sher Ali, Mohammad Rafi etc are singers whose Qawaali are famous.

(3) Vasudev :

Vasudev sings songs based on the glory of Devotion. On the head there is tall and tapering crown shaped cap made of peacock feathers, a loose tunic on the body, a long cloth left from the neck forward on both sides, a bag in the armpit, a survaar, a pava shoved around the waist, a chaal on the feet, chiplya and Tal in the hands ,such is their dress.

Early in the morning ,the Vasudev goes from house to house and begs for alms while singing these songs. When people give some alms (like some donation). He is pleased and acknowledges the donation by saying “Daan Pawla”. He then takes the names of small or major deities (God and Goddess) saying the donations have reached God, takes a swirl around himself (Girki) and playing the Pava proceeds to the next house.

- (१) वासुदेव आला हो वासुदेव आला
सकाळच्या पारी हरिनाम बोला |
श्रीकृष्ण सोंगाड्याचे आम्ही बाळ बागडे
आनंदे गाऊ,नाचू परी पाहू त्याकडे |
इंद्रिये गायी आमच्या जाताती चोहीकडे
अनुहात वेणूनादे वळी आपणाकडे |
- (२) दान पावलं दानं पावलं
पंढरपुरात इठूरायाला
कोंढणपुरात तुक्काबाईला



जेजुरीमंदी खंडेरायाला
सासवडामंदी सोपानदेवाला
आळंदीमंदी ग्यानबादेवाला
देहूमंदी तुकाराम बाबाला
शिंगणापूरच्या महादेवाला

अमलनेरच्या सखारामाबाबाला
देऊळगावच्या बालाजीदेवाला
मुंगई पैठनात नाथमहाराजाला
पुण्यामंदी पारवतीला
भांबुड्यामंदी रोकडोबाला

(4) Bahurupi :

As the name is he is comes in different disguises and entertains people. After the men folk of the houses leave for their respective jobs and its almost afternoon all the women and girls of the household are involved in light household chores. At this time this Bahurupi comes to their door singing “Chala Kaku, Chala ata lagnala chala”. He has a mastery over the language. He creates humorous poetries and entertains people of the household. He relieves them of their work stress; He says

लग्नाला चला तुमी लग्नाला चला
ठकूताई साळूताई लग्नाला चला
जेवायला केली चिखलाची कढी
दगडाची वडी मस्करी लोणचं
गाढवाचं भजं तरसाच्या पोळ्या
लांडग्याची खीर जेवायला चला
कुत्री घ्या काखंला लेकरं बांधा खांबाला
लग्नाला चला तुमी लग्नाला चला

(5) Ghazal :

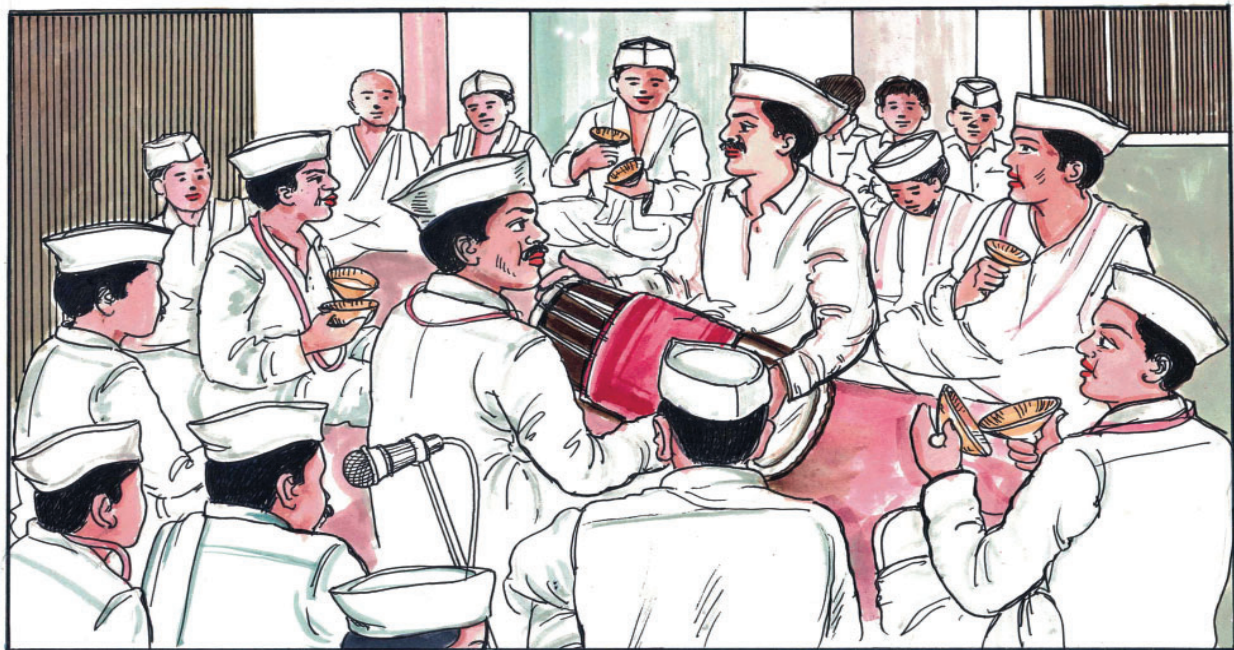
It is a form of song in Urdu or Persian language. In this words are given special importance. Hence, Ghazal a word based lyrical poetry. The Ghazal is sung in a Simple Raag but with an attractive beats. Taal's like Deepchandi, Pashto, Dadra, Rupak etc. are used in singing a Ghazal. The Asthai (Chorus) is called Matra and Antara (Verse) is called Sher.

Jagjit Singh, GulamAli, Mehendi Hasan, Begam Akhtar, Noorjahan, Nusrat Fateh Ali Khan, Chitra Singh, Pankaj Udhas, Bheemrao Panchale, Padmaja Fenani, Sudhakar Kadam, Asha Bhosale are famous Ghazal singers . The credit of bringing the poetic form of Ghazal from Persian to Marathi form goes to Madhav Julian (Madhav Tryambak Patardhan)

(6) Bhajan :

Many Sadhu's and Saint's composed devotional poetic lyrics called Bhajan. In praise of God and to preach to human beings. Bhajan is a word based lyrical poetry song and hence, very obviously more than the song, the words have more importance. This form of song has become popular in villages and padas. Bhajan is a type of song meant for group singing.

To create devotion is the basic objective of this type of song. Earlier Mridang, Tal, Harmonium and Tabla were instruments accompanying Bhajan singing. Bhajan sung by Bhimsen Joshi, Anup Jalota, Lata Mangeshkar, Asha Bhosale, Anuradha Poudwal etc are famous.



Activity

Interview an artist from your area and get more information.

What have we learnt?

- Folk songs reflect the thoughts, values and customs and traditions of each and every region.
- Different types of songs.
- Powada, Qawaali, Vasudev, Bahurupi, Ghazal, Bhajan etc.
 1. Powada – A type of folk song sung in Maharashtra.
 2. Qawaali – Maximum usage of Urdu and Persian in Qawaali.
 3. Vasudev – Songs depicting the glory of devotion is sung by Vasudev.
 4. Bahurupi – As the name is he comes in varied disguises and entertains people.
 5. Ghazal – This is a lyrical poetry song.
 6. Bhajan – A lyrical poetic composition by Saint's in praise of God is called Bhajan.

My Study

Q. 1 A) Fill in the blanks with appropriate words in the bracket.

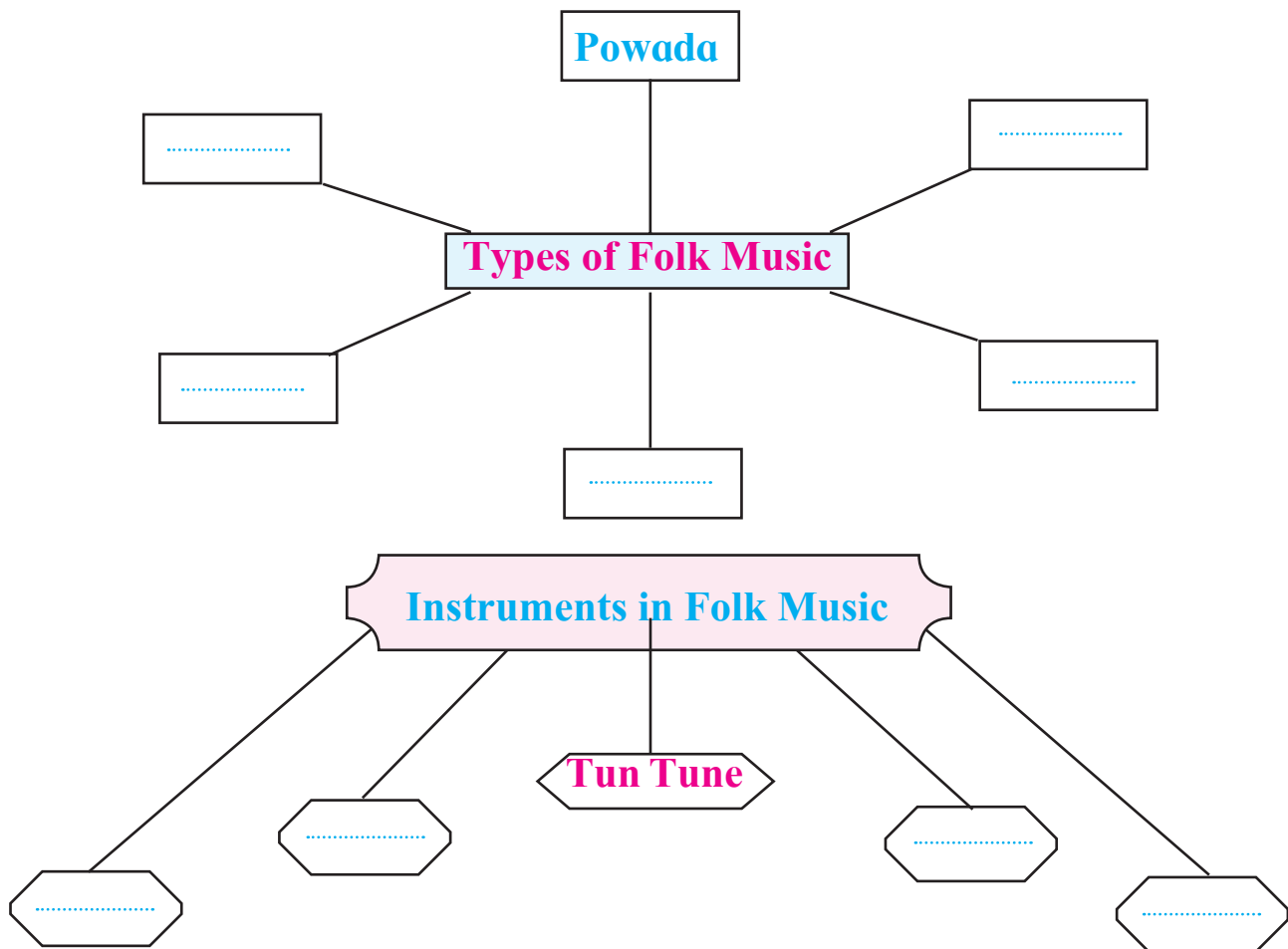
(Vasudev, Urdu and Persian, Shahir, Madhav Julian, Bahurupi)

- (1) Powada singers are called
- (2) There is a wide usage of Languages in Qawaali.
- (3) Is a folk artist wearing a peacock feathered cap.
- (4) Lagnala chala is said by
- (5) The first credit of bringing Qawaali a poetic form into Marathi goes to

(B) Match the pairs appropriately.

A Group	B Group
Qawaali	Saint's poetic composition
Vasudev	Providing entertainment
Shahir	Dholak and Claps
Bahurupi	Asking for alms
Bhajan	Duff

(C) Complete the illustration.



Activity

From the different song types learnt in this lesson, prepare the students for any one type of song.

11.

Background Music

Lets us learn

- (1) What is called Background Music?
- (2) The prevailing conditions in the film industry before background music came into existence.
- (3) The Impact of technological development.
- (4) The development of background music.
- (5) The contemporary background music.

The music which is sung or played for the purpose of creating an atmosphere which has an emotional scene or giving a song an emotional touch in a play or a film is called Background Music. It has a favorable effect on the listeners and audience. Background Music was first created in the western countries.

Singing songs has been essential part in Indian dialogues since the beginning. Before background music started the artists had to sing their own songs.

Hence, before the method of Background music was popularized, the director had to search for actors and actresses, who could sing. In the 20th C, photography, sound recording and other technologies began to develop in the field of acting. Many male and female singers started lending their voices to artists who could not sing. This new style of background singing created a separate independent class of singers who could sing in film music and theatre music. In the 20th C when the original film was adopted into a dialogue form, background music became more widely used.

Use of Background Music in present day :

- (1) Accompaniment of singers along with instruments.
- (2) Playing different musical chords according to the lyrics.
- (3) Singing or playing a choral composition based on a scene from a play or a film.
- (4) Making events/scenes effective by using sounds of various objects.

(5) Communicating the appropriate emotional depiction to the spectators (Audience) through the medium of Background Music.

At present several instruments are used in background music. In that Violin, Guitar, Clarinet , Accordion, Trumpet, Bongo are the western instruments used and along with this Indian instruments like Sitar, Sarangi, Sarod, Sanai, Flute, Tabla, Mridang, Tal, Dholki, Halgi, Tasha, Dhol, Zanj.

At present, there are a variety of music directors experimenting with their independent innovations in the field of Background music. Just as the use of background music started increasing, like that the number of vocalist and instrumentalists have also started increasing. Due to this many singers and instrumentalists secured a means to earn a living. The number of people eager to learn playing different types of instruments started increasing. The classical knowledge of vocal and instrumental music gained importance. Overall the interest in singing and playing instrumental music was created among people.

What have we learnt?

- Lending voice to actors who could not sing in a film is called playback singing.
- Background music developed in the 20th Century.
- Importance of instruments in background music.
- Development of Playback singing as a profession.

My Study

Q. 1 Write answers in 3-4 sentences.

(1) What is the meaning of Background Music?

.....
.....

(2) What was the condition in dialogue recital before Background singing?

.....
.....

(3) When did the Background music become widely used?

.....
.....

Q. 2 My favorite Playback Male/Female Singer's name.

.....
.....

Q.3 Fill in the blanks with appropriate words.

- (1) Background music was created first in
- (2) marked the beginning of Background music.
- (3) Because of Background music interest increased

Q.4 Initial statements are given in Section A. Join the appropriate second part of the B section and complete the sentence.

Sr. No.	'A' section (First Half)	Sr. No.	'B' Group (Second Half)
1	Before playback singing started	1	started lending their voice to artists who did not sing
2	When silent films were converted into talkies	2	artists had to sing their own songs
3	Many Male/Female vocalist	3	are experimenting with new innovations
4	Different music directors in the field of background music.	4	Background music was widely used.



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