

RĀMĀNUJĀCHĀRYA DĀSA

*A Vaiṣṇava
Harmonium
and
Singing
Method*

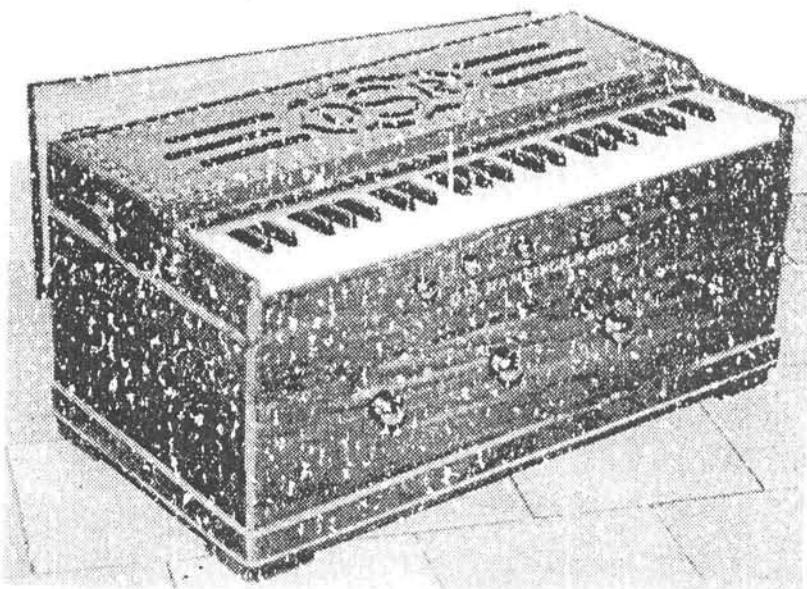
(Part One)

*Based on the
Traditional
North Indian System
Of Music*



A Vaisnava Harmonium and Singing Method

Based on the Traditional
North Indian System of Music



by
Ramanujacharya Dasa

A VAIŚNAVA HARMONIUM AND SINGING METHOD

Part One

*mahāprabhoḥ kīrtana-nṛtya-gīta-
vāditra-mādyan-manaso rasena
romāñca-kampāśru-taraṅga-bhājo
vande guroḥ śrī-caranāravindam*

"Chanting the holy name, dancing in ecstasy, singing, and playing musical instruments, the spiritual master is always gladdened by the *saṅkīrtana* movement of Lord Caitanya Mahāprabhu. Because he is relishing the mellows of pure devotion within his mind, sometimes his hair stands on end, he feels quivering in his body, and tears flow from his eyes like waves. I offer my respectful obeisances unto the lotus feet of such a spiritual master."

--Śrī Śrī Gurv-aṣṭaka

Persons who are interested in the subject matter
of this book or who would like to make suggestions
for the forthcoming sequel
may correspond with the author at this address:

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DEDICATION

To all of the followers of Śrīla Prabhupāda



His Divine Grace A. C. Bhaktivedanta Swami Prabhupāda
Founder-Ācārya of the
International Society for Krishna Consciousness

Acknowledgements

By the causeless mercy of the Supreme Personality of Godhead, Śrī Kṛṣṇa, we received the inspiration, direction and strength to produce this book. Combined with the merciful blessings of our beloved spiritual master, Śrīla Prabhupāda, the work was completed. For musical inspiration I am first of all indebted to Śrīla Prabhupāda, and then to my godbrothers Acyutānanda Prabhu, Agnideva Prabhu, Vaiyāsaki Prabhu and Dhṛṣṭadyumna Prabhu. For musical instruction I am deeply grateful to Śrimān Anandrao Lingayat, Śrimān Bansi Hariram and Śrimān Nandlal Pareekh.

As far as the production of this book is concerned, I am deeply indebted to Śrī Hari Prabhu (South Africa) who worked with me for many hours composing this book on his computer. His tremendous effort in this regard is largely responsible for the completion of this work. I also thank His Holiness Bhakti Chāru Swami, who is my guide and very dear friend, for kindly writing the forward. Śrimān Krishen Sehgal and Sevā Ras Prabhu, both of Bombay, gave important insight into the use of the *rāgas* while going through the manuscript with me. Jenny Rajamooni was responsible for the beautiful cover design. Śrī Krish Soobramoney of Optimum Print in Durban graciously printed this book out of his great generosity. Smita Krsna Prabhu also helped considerably.

I want to thank these and all the other devotees who helped and encouraged me. I hope this presentation will find favour with the Vaiṣṇavas so they may be pleased to bless us.

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Foreword

Kṛṣṇa consciousness is integrally related with music. In the spiritual sky every word is music, therefore, the best means to attain the spiritual sky is through music -- *sankīrtana*. When Śrīla Prabhupāda started the Hare Kṛṣṇa movement in America, what attracted people most was his music; therefore it is very important for the devotees of ISKCON to learn how to sing and play music properly.

Music not only helps one go within oneself, it also has a sublime effect on the listeners. When the holy name of the Lord is sung with a melodious tune, even a brute is transformed into a saint. Music has the power to literally melt a rock or make a mountain fly.

I am sure this book by Rāmānujāchārya Prabhu will help the devotees of ISKCON get the much needed guidance for entering into the world of music. This book has been specifically designed for the devotees of ISKCON. I am confident that the devotees will find this book very useful and a good help in understanding the basics of Indian music.

Rāmānujāchārya Prabhu has studied Indian classical music with dedicated enthusiasm and is undoubtedly the right person to write this book. I am sure that the devotees who are interested in learning music will be thankful to him for this service which he has rendered for the pleasure of Śrīla Prabhupāda.

Bhakti Chāru Swami
ISKCON Guru, GBC
and Minister of Culture

Preface

This book is especially meant for the members of the International Society for Krishna Consciousness. Its purpose is to teach them how to sing and play the harmonium according to what has come to be known as the North Indian or Hindustani system of music. In India there are two main systems of classical music, the Karnatic or South Indian system and the Hindustani or North Indian system. The three main places of pilgrimage for the Gaudiya Vaisnavas, Vrndavan, Mayapur and Jagannath Puri, are all located in areas where the North Indian system is followed. More importantly though, our acaryas used this system of music. We shall therefore learn Indian music according to this system.

The harmonium is not originally an Indian instrument. Indeed, it was invented in 1840 by one Alexandre Debain of Paris. When the British were ruling India, they brought their musical instruments with them, one of which was the harmonium. While fading out of use in the Western countries, the harmonium has become increasingly popular all over India, primarily as an accompanying instrument for devotional singing. Although not originally a Vedic instrument, its acceptability was demonstrated by our spiritual master, Srila Prabhupada, who played it on many occasions while singing in pure devotion.

Sometimes devotees, especially from Western backgrounds, find it difficult to relate to and understand the music of His Divine Grace in particular and Indian music in general. To a large degree this is due to their past exposure to Western music and their lack of exposure to Indian music. While the two systems of music have many things in common, there are differences as well. Western music is based upon such concepts as harmony, modulation and counterpoint which are not found in Vedic music. On the other hand, Indian music is based upon the concept of *rāga*, the melodic basis of the classical tradition. When properly understood and appreciated the *rāgas* create an emotional impact upon the listener which is different from that effected by Western music. The rhythms used and the emphasis in the rhythms are also different. These and other concepts will be introduced and developed in this book.

The idea in presenting this book is to use the *mantras*, prayers and devotional songs, and their melodies which are, for the most part, familiar to the members of ISKCON. In this way, the learning of the harmonium, singing and the art of music will be most relevant and useful. It is hoped that the Vaisnavas will be pleased with this humble effort of ours to present a method for learning our traditional system of music. Hare Krsna.

Ramanujacharya Dasa

July, 1995
Sri Sri Radha Ramanatha Mandir
Durban, South Africa

THE *TĀLS* (RHYTHM CYCLES)

Before learning to play the harmonium we shall first learn how to keep time by counting the *tāls* or rhythm cycles which will be used in this course.

In Indian music *tāl* means a rhythm cycle which contains a particular number of beats called *mātrās*. The *tāls* are expressed with memory assisting syllables called *bols*. The *bols* correspond to different kinds of strokes on the percussion instruments (*mṛdanga*, *tablā*, *pakhāwaj*, *dholak* etc.).

In each *tāl* there are beats with different degrees of importance. The most strongly emphasized beat is the *sam* (pronounced "sum") which is usually the first beat of the rhythmic cycle of the *tāl*. The other important beats are called *tālis*, and the unstressed (empty) beats are called *khālis*. *Tālī* means "a clap" and *khālī* means "empty." To keep time, the beats are indicated by clapping hands. The *sam* and the *tālis* are counted by clapping with the right hand upon the left palm, and the *khālis* by waves of the hand. The other beats are counted by tapping the fingers of the right hand upon the left palm, starting with the little finger, then the ring finger, middle finger, and so on, according to the number of beats between the important ones. In musical notation the *sam* is indicated by the symbol "X"; the *tālis* are indicated by the numerals 2, 3 etc.; and the *khālis* are indicated by the symbol "O."

The *tāls* are divided into *khandas* or chambers. The first beat of each *khandā* must be either the *sam*, a *tālī* or a *khālī*. In musical notation the *khandas* are separated by vertical lines.

There are many different *tāls* used in Indian music, but we will be using only three in this course. They are listed on the following page in the order of their frequency of use.

Each *tāl* is shown by four lines. On the first line are shown the *sam*, the *tālis* and the *khālī*, indicated by the symbols and numerals X, 2, 3 and O. On the second line are shown the *mātrās* (beats), indicated by numerals. On the third line are shown the *bols* which make up the *thekā*, the rhythmic pattern used to indicate the *tāl*. (A particular *tāl* may be played with a variety of *thekās*. It is not necessary to learn the *thekās* at this point, but they are nice to know.) On the forth line are shown the claps, wave of the hand, and fingers tapped which are used to indicate the various *mātrās* of the *tāl*.

You should learn to keep the time of these *tāls* by these various hand movements. This should be done very steadily and regularly, and with a moderate speed.

***Keherwā tāl* or *Kaharwā tāl* (eight mātrās)**

X				O				
1	2	3	4	5	6	7	8	
<i>Dhā</i>	<i>Ge</i>	<i>Nā-</i>	<i>Tī</i>	<i>Nā</i>	<i>Ka</i>	<i>Dhin</i>	<i>Nā</i>	
clap	little finger	ring finger	middle finger	wave	little finger	ring finger	middle finger	

***Tintāl* or *Tritāl* (sixteen mātrās)**

X				2				
1	2	3	4	5	6	7	8	
<i>Dhā</i>	<i>Dhin</i>	<i>Dhin</i>	<i>Dhā</i>	<i>Dhā</i>	<i>Dhin</i>	<i>Dhin</i>	<i>Dhā</i>	
clap	little finger	ring finger	middle finger	clap	little finger	ring finger	middle finger	
O				3				
9	10	11	12	13	14	15	16	
<i>Dhā</i>	<i>Tin</i>	<i>Tin</i>	<i>Tā-</i>	<i>Tā</i>	<i>Dhin</i>	<i>Dhin</i>	<i>Dhā</i>	
wave	little finger	ring finger	middle finger	clap	little finger	ring finger	middle finger	

***Dādrā tāl* (six mātrās)**

X				O				
1	2	3		4	5	6		
<i>Dhā</i>	<i>Dhin</i>	<i>Nā-</i>		<i>Dhā</i>	<i>Tin</i>	<i>Nā-</i>		
clap	little finger	ring finger		wave	little finger	ring finger		

The common *kartāl* rhythm is shown as follows in *keherwā tāl*.

X				O				
1	2	3	4	5	6	7	8	
Ching	--	Chi	Chi	Ching	--	Chi	Chi	

This sign "--" indicates either an extension of the previous mātrā or a rest.

DESCRIPTION AND PLAYING OF THE HARMONIUM

The harmonium is basically an organlike keyboard instrument which has from one to three sets of metal reeds. It is played by pressing the keys of the keyboard with the fingers of one hand while simultaneously pumping in air through the reeds with the bellows with the other hand. Its range is from three octaves (37 keys) to three and a half octaves (42 keys). The sets of reeds may be of three registers--bass, male and female. The harmonium may also be fitted with extra reeds for drone notes which are called *śruti*s. On the front of the instrument are various knobs. Generally the large knobs control the sets of reeds and the small knobs control the drones or *śruti*s.

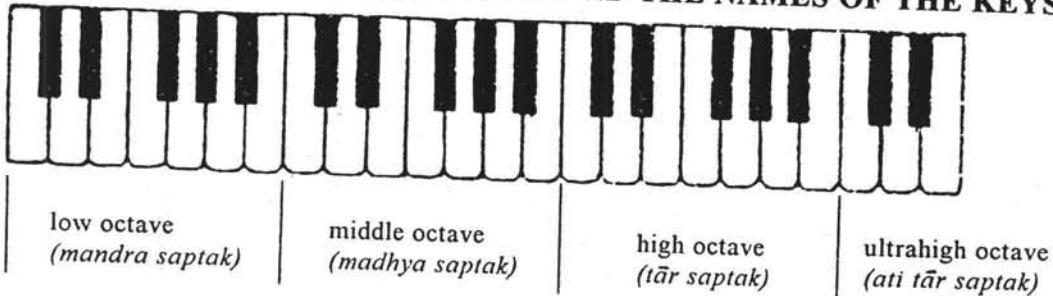
While using the harmonium please remember:

- 1) Do not pump the bellows while the stops are closed or the keys are not pressed, and
- 2) Do not pump with more force than necessary.

Either of these practices may damage the joints, seals and reeds of the instrument.

For an essay on the tuning of the harmonium please see Appendix A. It is not necessary though, to read or understand this essay in order to follow the course.

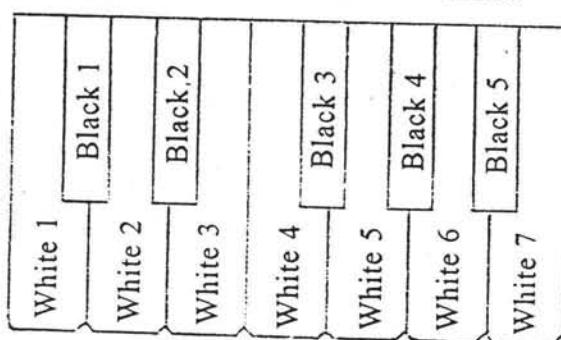
THE LAYOUT OF THE KEYBOARD AND THE NAMES OF THE KEYS



Octave (saptak) is defined as follows:

1. a note seven degrees above or below another.
2. the interval between a note and its octave.
3. a series of notes filling this interval.

According to the Indian system the keys are named as follows:



Black and White are abbreviated as B and W respectively. So B1 means Black 1 or the first black key, and so on. Similarly W1 means White 1 or the first white key, and so on.

In this course we will be using the Indian system for identifying the keys. The names of the keys according to the Western system are given for reference in Appendix B, although we will not be using this system in this course.

THE SEVEN SWARAS

In North Indian musical theory seven notes (*swaras*) are recognised. The names of these are *Śadja*, *Rṣabh*, *Gāndhār*, *Madhyam*, *Pāñcam*, *Dhaivat* and *Niṣad*; or in the commonly used abbreviated forms: Sa, Re, Ga, Ma, Pa, Dha and Ni. These notes are referred to in the Śrīmad Bhāgavatam in the following places: 1.6.32, 3.12.47 and 6.5.22. There in the verses and purports of the Bhāgavatam it is stated that these seven musical notes come from the Sama Veda, that they are originally called *śabda-brahma* or spiritual sound, and that they are transcendental and are specifically meant for transcendental songs. It is also described that during the creation Lord Brahmā's sensual activities became manifested as these seven notes of music.

The Indian nomenclature is comparable to that of Western tonic-solfa (Do, Re, Mi, Fa, Sol, La and Ti). There is no absolute or fixed pitch attached to the notes, and the ground-note (the note which serves as the point of reference of the scale) is called Sa, irrespective of its pitch. In other words, Sa may be established on any one of the seven white or five black keys of the harmonium's octave.

Of these seven notes, Sa and Pa (the first and fifth notes) are "immovable notes" (*acal swaras*)-- they have no flat or sharp positions, and Pa is always a perfect fifth above the Sa. The remaining five notes are "movable notes" (*cal swaras*). These each have two possible positions, a semitone (one key on the harmonium) apart. One of these is called *suddh* (pure) which is comparable to the "natural" of the West. In the *suddh* scale composed of Sa, Pa and the five movable notes in their *suddh* position, the distribution of tones and semitones corresponds to that of the Western major scale.

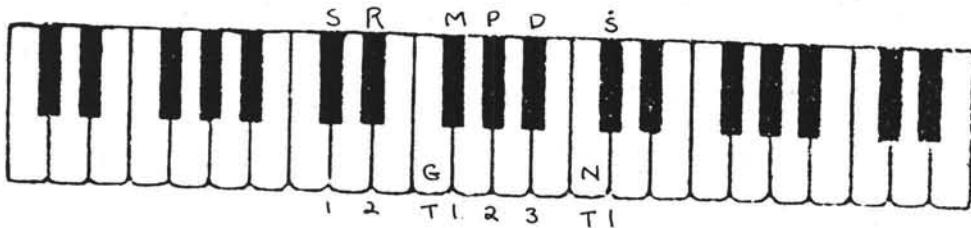
When the movable notes are not in the *suddh* position, they are called *vikṛt*-- altered. The *vikṛt* notes will be described later on.

There are three registers (*sthāns* or *saptaks*) which are generally recognised, each extending from Sa to the Ni above: middle (*madhya*); high (*tār*) and low (*mandra*). These are determined according to the position of Sa which may vary in pitch, and do not correspond to the three octaves of the harmonium keyboard, unless, of course, Sa is established on key W1.

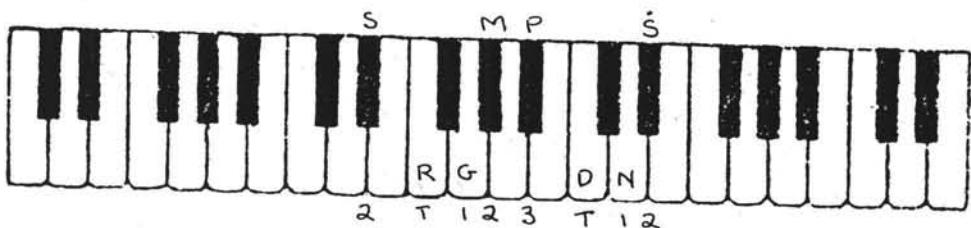
THE VARIOUS POSITIONS OF SA

In this course the term "position" refers to the position of Sa, the starting note of the scale. Sa may be established on any of the twelve notes of the octave, consisting of seven white keys and five black keys. In this course we will only be using the following four positions : B1, B2, B3 and W7. We will be studying each of these four positions one by one. Diagrams of the *Suddh* (major) scale in each of these four positions along with the respective fingerings are given below. For charts showing all twelve positions, please see Appendix C. On the diagrams 'T' means thumb, and 1, 2 and 3 mean the first, second and third fingers respectively. Also Sa, Re, Ga, Ma, Pa, Dha and Ni have been shortened to S, R, G, M, P, D and N. A dot above the 'S' indicating Sa in the high register or high Sa.

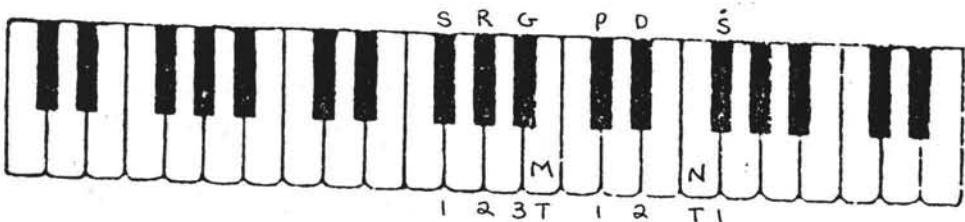
B1



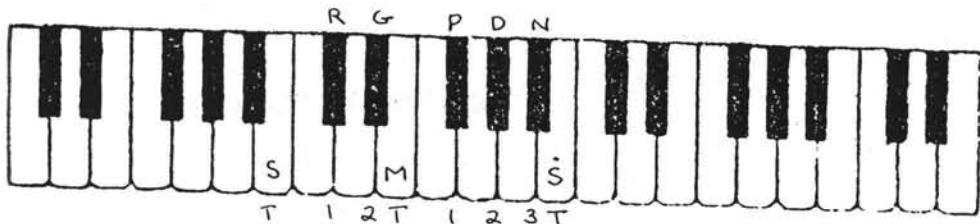
B2



B3



W7



ADVICE FOR SINGERS

"There are many professional chanters who can perform congregational chanting with various musical instruments in an artistic and musical way, but their chanting cannot be as attractive as the congregational chanting of pure devotees. If a devotee sticks strictly to the principles governing Vaiṣṇava behavior, his bodily luster will naturally be attractive, and his singing and chanting of the holy names of the Lord will be effective. People will appreciate such *kīrtana* without hesitation."

--*Śrī Caitanya-caritāmṛta, Madhya-līlā*, Ch. 11, Text 95, Purport

The purpose of this course is not merely to learn how to play the harmonium, but also to generally learn the science of music, and to learn how to train and control the voice. The human voice is actually the most important of musical instruments. The perfection of its use, of course, is the glorification of the Supreme Personality of Godhead Śrī Kṛṣṇa and His pure devotees.

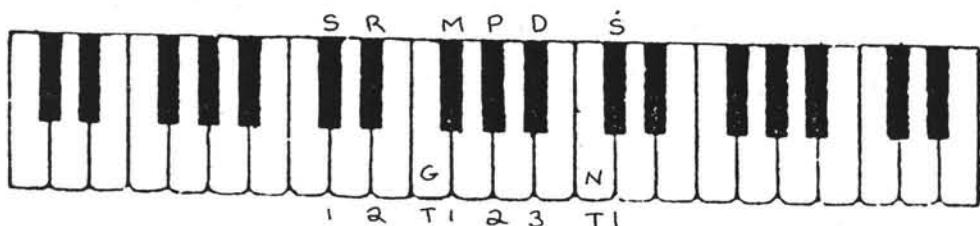
The following are some useful recommendations for singers.

1. While singing, absorb yourself in remembering your spiritual master and Śrī Kṛṣṇa.
2. Sing with feeling and emotional involvement (*bhāva*).
3. Maintain celibacy (*brahmacarya*).
4. Don't take any intoxicants or stimulants.
5. Sing sweetly and melodiously.
6. Pay attention to the rhythm and melody.
7. Sing with confidence. (This comes with practice.)
8. Pronounce the words properly and clearly.
9. When singing before other people, maintain pleasant facial expressions.
10. Singing on an empty stomach is better than singing directly after a meal.
11. While singing, do not drink sweet or very cold drinks. Water is the best drink.
12. The best time for practicing is early in the morning before breakfast.
13. While singing, maintain good posture. Keep your spine straight. Maintain control of your abdominal muscles. Keep the throat relaxed.
14. Practice complete breathing through the nostrils. Complete breathing involves complete exhalation and complete inhalation. (For a complete explanation of complete breathing, breath control and yogic breathing please consult the following two books which are listed in the bibliography: *How to Sing* and *Yoga Self-Taught*.)
15. The practice of *prāṇāyama* is helpful for strengthening the diaphragm and the lungs, and for developing control of the breath.
16. Gargle with warm salt water in the morning.
17. Before learning how to sing the words of a selection, learn how to sing its notes first. (Sa, Re, Ga, Ma, etc.) This will be further explained a little later.

For an essay explaining the various vocal ranges, please see Appendix D.

POSITION B1 -- PLAYING THE BASIC SCALE

Now let us study position B1 starting on the first black key. The following diagram shows the keys played along with the appropriate fingering.



N.B. Beginning students often find it helpful to apply to the appropriate keys stickers upon which the names of the notes or their one-letter abbreviations are written.

Our first exercise is to play and sing the *Suddh* scale while ascending and descending. The ascending scale is called *āroha* and the descending scale is called *avaroha*.

āroha: Sa, Re, Ga, Ma, Pa, Dha, Ni, Ša

avaroha: Ša, Ni, Dha, Pa, Ma, Ga, Re, Sa

AN EXPLANATION OF THE NOTATION USED FOR THE MUSICAL SELECTIONS

On the first line at the beginning of the selection are the *tāl* signs -- X, O, 2, and 3.

Beneath this line are the letters S, R, G, M, P, D and N which stand for the *swaras* Sa, Re, Ga, Ma, Pa, Dha and Ni, and should be read as such. A dot above one of these letters denotes a *swar* in the high register -- i.e. Š denotes high Sa. A dot below one of these letters denotes a *swar* in the low register -- i.e. N denotes low Ni.

Beneath this line are the words of the selection.

Please note that the horizontal lines are divided into sections by vertical lines according to the *khyādas* of the *tāl*.

The *swaras* (notes) given within this sign “ ” should be sung or played within one *mātrā* (beat) time.

The *swar* followed by this sign “--” is to be extended for one *mātrā*. This sign may also indicate a rest. If it is used within the *mātrā* sign (—) with a *swar* it means either an extension of the previous note or a rest if used initially.

Play the basic scale in various speeds in the B1 position as follows:

Based on the *Bilāval thāth*

Keherwā tāl (8 mātrās)

X O X O

4 beats per note:

S	--	--	--	R	--	--	--	G	--	--	--	M	--	--	--
P	--	--	--	D	--	--	--	N	--	--	--	Š	--	--	--
Ś	--	--	--	N	--	--	--	D	--	--	--	P	--	--	--
M	--	--	--	G	--	--	--	R	--	--	--	S	--	--	--

2 beats per note:

S	--	R	--	G	--	M	--	P	--	D	--	N	--	Ś	--
Ś	--	N	--	D	--	P	--	M	--	G	--	R	--	S	--

1 beat per note

S R G M | P D N Ś | Ś N D P | M G R S

1/2 beat per note:

SR, GM PD NŚ | SN DP MG RS | SR, GM PD NŚ | SN DP MG RS

You can also sing Hare Kṛṣṇa while playing the scale like this:

X O X O

S	R	G	M		P	D	N	Ś		Ś	N	D	P		M	G	R	S
ha-	re	kṛ-	na		ha-	re	kṛ-	na		kṛ-	na	kṛ-	na		ha-	re	ha-	re
ha-	re	rā-	ma		ha-	re	rā-	ma		rā-	ma	rā-	ma		ha-	re	ha-	re

Play these notes over the low, middle and high octaves of the keyboard. It will not, of course, be possible to sing over the whole range.

THE ALĀNKĀRS

Alānkār literally means an ornament or an embellishment. The *alānkārs* are a type of musical exercise. They help the student to gain technical facility in singing and playing. The śuddh scale, sung and played while ascending and descending, is the first *alānkār*. We have already learned this.

Here is a list of all the *alānkārs* which we will learn. Please practice them well in different tempos.

1. *āroha*: S, R, G, M, P, D, N, Š

avaroha: Š, N, D, P, M, G, R, S

2. *āroha*: SRG, RGM, GMP, MPD, PDN, DNŠ

avaroha: ŠND, NDP, DPM, PMG, MGR, GRS

3. *āroha*: SRGM, RGMP, GMPD, MPDN, PDNS

avaroha: ŠNDP, NDPM, DPMG, PMGR, MGRS

4. *āroha*: SRGMP, RGMPD, GMPDN, MPDNŠ

avaroha: ŠNDPM, NDPMG, DPMGR, PMGRS

5. *āroha*: S G, R M, G P, M D, P N, D Š (N Ŕ)

avaroha: Š D, N P, D M, P G, M R, G S, (R N)

NB. With this *alānkār* you need to adjust the fingering as noted below.

āroha: S G, R M, G P, M D, P N, D Š, (N Ŕ)
1 T 1 2 T 2 1 3 2 T 1 2 T 2

avaroha: Š D, N P, D M, P G, M R, G S, (R N)
2 1 T 2 3 1 2 T 2 1 T 1 2 1

Play this *alānkār* over the whole keyboard. The notes which are in parentheses are used for transition between octaves.

6. *āroha*: SNSRG, RSRGM, GRGMP, MGMPD, PMPDN, DPDNS

avaroha: ŠRŠND, NSNDP, DNDPM, PDPMG, MPMGR, GMGRS

B1. 1 Hare Kṛṣṇa Mahā-mantra

*hare kṛṣṇa hare kṛṣṇa kṛṣṇa kṛṣṇa hare hare
hare rāma hare rāma rāma rāma hare hare*

Notes used : N S R G M P

- N.B. 1. Before learning how to sing the words of each selection, learn how to sing its notes first, singing the syllables Sa, Re, Ga, Ma, Pa, Dha and Ni.
2. In position B1, N (low Ni) is on key W1 of the low octave. *middle*
3. The term *Bilāval thāṭh* (pronounced like the word "tot") indicates that all the notes which are used in a particular selection are *śuddh*. This will be fully explained later on page 20.
4. *Sthāyī* which means "permanent" is the first, and generally the basic melody of a musical selection. *Antarā* which means "in the interior" is an alternate melody, or any melody except the first.

Based on *Bilāval thāṭh*

Keherwā tāl (8 mātrās)

Sthāyī

X	O	X	O	R - G
				ha - re ha - re
M -- M --	-- -- G R	G -- G --	-- --	R S
kṛ- s- ṇa --	-- -- ha - re	kṛ- s- ṇa --	-- --	kṛṣ- ṇa
rā- -- ma --	-- -- ha - re	rā- -- ma --	-- --	rā- ma
R -- R --	-- -- G G	R G S --	-- --	
kṛ- s- ṇa --	-- -- ha - re	ha - -- re	-- --	
rā- -- ma --	-- -- ha - re	ha - -- re	-- --	

Antarā

X

O

X

O

S S

ha- re
ha- re

N	--	S	--	--	--	R	G	R	G	S	--	--	--	--	N	S
kṛ-	s-	ṇa	--	--	--	ha-	re	kṛ-	s-	ṇa	--	--	--	--	kṛs-	ṇa
rā-	--	ma	--	--	--	ha-	re	rā-	--	ma	--	--	--	--	rā-	ma

R	--	P	--	--	--	M	G	R	--	S	--	--	--	--		
kṛ-	s-	ṇa	--	--	--	ha-	re	ha-	--	re	--	--	--	--	kṛs-	ṇa
rā-	--	ma	--	--	--	ha-	re	ha-	--	re	--	--	--	--	rā-	ma

B1. 2 Pañca-tattva Mahā-mantra

(jaya) śrī-kṛṣṇa- caitanya prabhu nityānanda
 śrī-advaita gadādhār śrīvāsadi-gaura-bhakta-vṛnda

Notes used: S R G M P

Based on *Bilāval thāṭh*

Keherwā tāl (8 mātrās)

X	O	X	O	P	P
				ja-	ya
P -- -- M	G -- S R	G -- P --	M -- G --		
śrī -- --	kṛ- s- na --	ca- -- i- --	ta- an- ya --		
-- -- R G	M -- P M	G -- -- --	R -- -- --		
-- --	pra- --	bhu --	nit- yā-	na- --	an- --
-- -- S S	R -- G	-- P P --	M -- -- --		
-- --	śrī a-	dwai-- ta --	ga- dā- --	dha- --	ar
-- -- G G	-- R S --	R -- R --	-- -- G R		
-- --	śrī vā-	sā- di --	gau- -- ra --	-- --	bhak-ta
S -- -- --	S --				
vṛ- -- -- n-	da --				

B1. 3 Hare Kṛṣṇa Mahā-mantra

hare kṛṣṇa hare kṛṣṇa kṛṣṇa kṛṣṇa hare hare
hare rāma hare rāma rāma rāma hare hare

Notes used: S R G M P D N Š

Based on *Bilāvalī thāth*

Keherwā tāl (8 mātrās)

X	O	X	O
S R	G -- M --	P -- D --	N -- Š --
ha- re	kṛ- s- na --	ha- -- re --	kṛ- s- na --
-- --	N Š	N -- D --	N N D --
-- --	kṛṣ- na	kṛ- s- na --	ha- re ha- --
-- --	N Š	N -- D --	P -- -- --
-- --	ha- re	rā- -- ma --	re- -- -- --
-- --	G M	P -- M --	M P G --
-- --	rā- ma	rā- -- ma --	rā- -- -- --
		G G R --	S -- -- --
		ha- re ha- --	re -- -- --

B1. 4 Hare Kṛṣṇa Mahā-mantra

hare kṛṣṇa hare kṛṣṇa kṛṣṇa kṛṣṇa hare hare
hare rāma hare rāma rāma rāma hare hare

Notes used: S R G M P D N Š

Based on *Bilāval thāṭh*

Tīntal (16 mātrās)

Sthāyī

X	2	O	3	G	R
				ha-	re
				ha-	re
S	--	G M	P -- D N	D -- -- P	D P M G
kṛ- rā-	s- --	ṇa ha- ma ha-	re -- kṛ- rā- --	ṇa -- -- --	kṛṣ- rā- --
R	--	G M	P -- M	G -- -- --	-- --
kṛ- rā-	s- --	ṇa ha- ma ha-	re -- ha- --	re -- -- --	-- --
				re -- -- --	-- --

Antarā

X

2

O

3

Ś N

ha- re
ha- re

Ś	--	Ś	N	Ś	N	D	P	D	--	N	--	D	P	M	G
kṛ-	s-	ṇa	ha-	re	--	kṛ-	s-	ṇa	--	--	--	--	--	kṛs-	ṇa
rā-	--	ma	ha-	re	--	rā-	--	ma	--	--	--	--	--	rā-	ma

R	--	G	M	P	--	M	--	G	--	--	--	--	--	--	--
kṛ-	s-	ṇa	ha-	re	--	ha-	--	re	--	--	--	--	--	--	--
rā-	--	ma	ha-	re	--	ha-	--	re	--	--	--	--	--	--	--

B1. 5 Nāma-saṅkīrtana by Śrīla Narottama Dāsa Ṭhākura

(1) *hari haraye namah kṛṣṇa yādavāya namah
yādavāya mādhavāya keśavāya namah*

(2) *gopāl govinda rām śrī-madhusūdan
giridhārī gopīnāth madan-mohan*

N.B. 1. For the remaining verses and the translations please consult a song book.
2. This selection is in the Bengali folk style.

Notes used: S R G M P D N Š

Based on *Bilāval thākhī*

Keherwā tāl (8 mātrās)

Sthāyī

X	O	X	O	G	M
ha-	ra-	ye	na	ma-	kṛṣ-
yā-	da-	vā-	na	da-	vā-
na-	mā-	ya	yā-	vā-	ya
na-	ma-	ha	na-	ma-	ha
na-	ma-	ha	na-	ma-	ha
na-	ma-	ha	na-	ma-	ha
na-	ma-	ha	na-	ma-	ha

Antara

N	--	N	Š	D	N	P	--	M	D	P	D	M	P	G	--
go-	--	pāl	go-	vin-	da	rā-	m	śrī	ma-	dhu-	sū-	da-	--	--	an
gi-	ri-	dhā-	rī	go-	pī-	nā-	āth	ma-	--	dan	mo-	ha-	an		
								'S	R	P	M	G			

B1. 6 Hare Kṛṣṇa Mahā-mantra

*hare kṛṣṇa hare kṛṣṇa kṛṣṇa kṛṣṇa hare hare
hare rāma hare rāma rāma rāma hare hare*

N.B. This selection is in the Bengali folk style.

Notes used: S R G M P D N Š

Based on *Bilāval thāth*

Keherwā tāl (8 mātrās)

Sthāyī

X	O	X	O
P P P P P P P P M D P D M P M G <i>ha-re kṛṣ-na ha-re kṛṣ-na kṛṣ-na ha-re</i>			
G P M P G M R G S R G M G G G G <i>ha-re rā-m ha-re rā-m rā-m ha-re</i>			

Antara

N N N Š D D P P M D P D M P M G <i>ha-re kṛṣ-na ha-re kṛṣ-na kṛṣ-na ha-re</i>			
G P M P G M R G S R G M G G G G <i>ha-re rā-m ha-re rā-m rā-m ha-re</i>			

B1. 7 Gurudeva by Śrīla Bhaktivinoda Ṭhākura

(1) *gurudev!*

*kṛpā-bindu diyā, koro' ei dāse
tr̄ṇāpekha ati hīna
sakala sahane, bala diyā koro'
nija-māne sprhā-hīna*

- N.B. 1. For the remaining verses and the translations please consult a song book.
2. This selection is in the Bengali folk style.

Notes used: D S R G M P D N Š

Based on *Bilāval iṭhāṭh*

Keherwā tāl (8 mātrās)

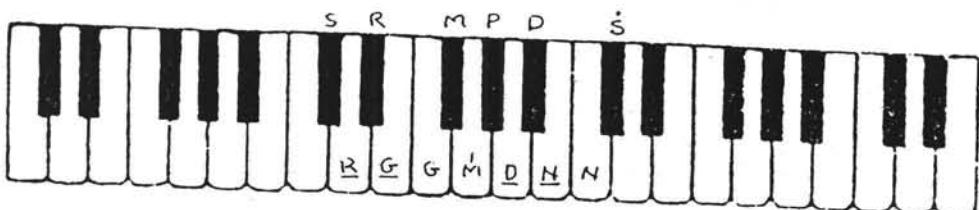
X	O	X	O
	S G	P -- -- --	-- -- -- --
	gu- ru-	de- -- -- --	-- -- -- -- ev
P D P G	M -- G --	R R G P	M -- G --
kr- pā bin- du	di- -- yā --	ko- ro e- i	dā- -- se --
R G R S	S D S --	R -- -- --	-- -- -- --
tr- nā- pe- kha	a- ti hī- --	na -- -- --	-- -- -- --
D D Š N	D G D --	G D D Š	N -- D --
sa- ka- la sa-	ha- -- ne --	ba- la di- yā	ko -- ro -
P D P M	G M G --	R -- -- --	-- -- -- --
ni- ja mā- ne	spr- hā hī- --	na -- -- --	-- -- -- --

PLAYING THE VIKRT NOTES

Until now we have only been playing the *suddh* notes but now we shall introduce the playing of the *vikrt* notes as well. The *vikrt* notes, or notes in their altered forms, have been mentioned on page four. As mentioned there, Sa and Pa are "immovable notes" (*acal swaras*) and each has only one form which is *suddh*. The remaining five notes are "movable notes" (*cal swaras*) and each has two possible forms. One form is called *suddh* and the other is called *vikrt* -- altered.

In the case of Re, Ga, Dha, and Ni, their *vikrt* forms are a semitone (one key on the harmonium) lower than their *suddh* counterparts and are called *komal* -- soft, tender. A line underneath a note indicates a *komal* form. For example, Ga indicates "*komal Ga*." The altered Ma, however, is a semitone above the *suddh* position, and is called *tīvra* -- intense, sharp. A small vertical line above Ma indicates its *tīvra* form. For example, Ma means *tīvra Ma*.

The following is a diagram showing where all the notes, both *suddh* and *vikrt*, are played in the middle octave of the B1 position.



The following is a list of the notational symbols for the notes and their meanings.

1. S	Sa*	8. P	Pa*
2. <u>R</u>	komal Re	9. <u>D</u>	komal Dha
3. R	suddh Re	10. D	suddh Dha
4. <u>G</u>	komal Ga	11. <u>N</u>	komal Ni
5. G	suddh Ga	12. N	suddh Ni
6. M	suddh Ma	13. <u>S</u>	(high) Sa*
7. <u>M</u>	tīvra Ma		

* Sa and Pa are always *suddh* and have no *vikrt* forms; therefore there is no need to indicate that they are *suddh*.

THE TEN PARENT SCALES OR *THĀTHS*

According to the present system of North Indian music, there are ten primary or parent scales called *thāths* (pronounced very much like the English word "tots"). The *rāgas* evolve from these scales. This order of ten *thāths* was proposed by the noted musicologist Pandit Viṣṇu Nārāyan Bhāṭkhaṇḍe at the turn of this century, and it has gained wide acceptance among musicians and musicologists of North India. It is a system for classifying the *rāgas*. Bhāṭkhaṇḍe's ten *thāths* are as follows:

NAME OF <i>THĀTH</i>	NOTES							
1 Bilāval	Sa	Re	Ga	Ma	Pa	Dha	Ni	Śa
2 Kalyāñ	Sa	Re	Ga	Ma	Pa	Dha	Ni	Śa
3 Khamāj	Sa	Re	Ga	Ma	Pa	Dha	<u>Ni</u>	Śa
4 Bhairav	Sa	<u>Re</u>	Ga	Ma	Pa	<u>Dha</u>	Ni	Śa
5 Pūrvī	Sa	<u>Re</u>	Ga	Ma	Pa	<u>Dha</u>	Ni	Śa
6 Mārvā	Sa	<u>Re</u>	Ga	Ma	Pa	Dha	Ni	Śa
7 Kāftī	Sa	Re	<u>Ga</u>	Ma	Pa	Dha	<u>Ni</u>	Śa
8 Āśāvārī	Sa	Re	<u>Ga</u>	Ma	Pa	<u>Dha</u>	<u>Ni</u>	Śa
9 Bhairavī	Sa	<u>Re</u>	<u>Ga</u>	Ma	Pa	<u>Dha</u>	<u>Ni</u>	Śa
10 Todī	Sa	<u>Re</u>	<u>Ga</u>	Ma	Pa	<u>Dha</u>	Ni	Śa

Bhāṭkhaṇḍe named these *thāths* after well known *rāgas* only to facilitate recognition. Under *Bilāval thāth*, for instance, there is *Rāga Bilāval* and a number of other *rāgas* of the same type. So also with the other *thāths*.

As we can see, a *thāth* is simply a particular grouping of seven *swaras* in their order of succession and does not have *swara varṇa*, that is, ascending or descending runs of notes. Also, it never incorporates the *śuddh* and *vikṛt* of the same note. It has no color of its own but is merely a base from which *rāgas* of a particular color and character are derived.

The following two selections (B1. 8 and B1. 9) are based on the *Khamāj thāth*. Before learning them practice the *alaṅkārs* using the scale of this *thāth* (S R G M P D N S).

B1. 8 Śrīla Prabhupāda Pranati

*nama oṁ viṣṇu-pādāya kṛṣṇa-presthāya bhū-tale
śrīmate bhaktivedānta-svāmin iti nāmine*

*namas te sārasvate deve gaura-vāñī-pracāriṇe
nirviśesa-sūnyavādi-pāscātya-deśa-tāriṇe*

Notes used: N S R G M P

N.B. This melody is based on *Khamāj thāth* which has a *komal Ni*. In position B1, N (low *komal Ni*) is on key W7 of the low octave.

Based on *Khamāj thāth*

Keherwā tāl (8 mātrās)

X	O	X	O	P
				na-
P -- -- M G -- -- -- R -- R G R -- S --	ma -- -- o- -- -- om vi- is- nu pā- dā -- ya --			
-- R R G R -- S -- R G M G R -- -- --	kṛs- na pre- sthā- -- ya -- bhū- -- ta- le -- -- --			
-- P P M G -- R -- S -- G -- R -- S --	śrī- ma- te bha- ak- ti -- ve- -- -- dā- an- ta --			
-- -- <u>N</u> -- <u>N</u> -- S R G -- -- R S -- -- --	svā- -- mi- -- ni- ti nā- -- -- mi- ne -- -- --			

X	O	X	O
P -- -- M	G -- -- -- R G M G R -- S --		
na- -- -- ma-	ste -- -- -- sā- ra- sva- te de- -- ve --		
-- -- R G	R -- S S R G M G R -- -- --		
gau- ra	vā- -- n̄ -- pra- cā- -- -- ri- ne -- -- --		
-- -- P M	G -- R -- -- -- S G R -- S --		
nir-- vi-	śe- -- sa -- -- -- śū- nya- vā- -- di --		
-- -- N N	N -- S R G -- -- R S -- -- --		
pāś- cāt-	ya -- de- śa tā -- -- ri- ne -- -- --		

B1. 9 Bhoga-ārati by Śrīla Bhaktivinoda Ṭhākura

(1) *bhaja bhakata-vatsala śrī-gaurahari
śrī-gaurahari sohi goṣṭha-bihārī¹
nanda-jasomati-citta-hārī*

(2) *belā ho 'lo, dāmodara, aisa akhano
bhoga-mandire bosi' koraho bhojana*

N.B. For the remaining verses and the translations please consult a song book.

Notes used: S R G M P D N Š

Based on *Khamāj thāth*

Keherwā tāl (8 mātrās)

Sthāyī

X

O

X

O

R G

bha- ja

M -- P M | G R S R | G M G R | S --
bha- -- ka- ta | va- at- sa- la | śrī gau- ra ha- ri --

M M R M | P -- D N | Š -- N D | P -- D P
śrī gau- ra- ha- ri -- so- hi | go- -- s̄ṭha bi- hā -- rī --

M M M M | G M P D | P D P M | G R S --
śrī gau- ra- ha- ri -- so- hi | go- -- s̄ṭha bi- hā -- rī --

M -- M M | G M P D | P D P M | G R S --
na- an- da ja- só -- ma- tī | ci- it- ta hā- rī -- -- --

Antarā

X	O	X	O
M M M M P P' P D D Š <u>N</u> D P -- D P	be- <i>lā</i> ho' lo <i>dā-</i> mo- <i>da-</i> <i>ra</i> <i>a-</i> <i>i-</i> <i>sa</i> <i>e-</i> <i>kha-</i> -- <i>no</i> --		
M -- M M G M P D P D P M G R S --	<i>bho</i> -- <i>ga</i> <i>man-</i> <i>di-</i> <i>re</i> <i>bo-</i> <i>si'</i> <i>ko-</i> <i>ra-</i> <i>ho</i> <i>bho-</i> <i>ja-</i> -- <i>na</i> --		

B1. 10 Hare Kṛṣṇa Mahā-mantra

hare kṛṣṇa hare kṛṣṇa kṛṣṇa kṛṣṇa hare hare
hare rāma hare rāma rāma rāma hare hare

- N.B. 1. In this selection both the *komal* Ni and the *suddh* Ni are used.
2. Besides being a beautiful melody for the *maha-mantra*, this is also the melody to a well known Hindi cinema song.

Notes used: S R G M P D N N Š R

Keherwā tāl (8 mātrās)

Sthāyi

X	O	X	O	S	R
				ha-	re
G -- G M P -- M P G -- -- R G R S R	kṛ- s- na ha- re kṛ- s- na -- -- -- kṛs- na				
G -- G M P -- M P G -- -- -- -- G M	kṛ- s- na ha- re ha- -- re -- -- -- ha- re				
P -- N -- -- -- D P M -- D -- -- -- P M	rā- -- ma -- -- -- ha- re rā- -- ma -- -- -- rā- ma				
P -- P M D P M P G -- -- -- -- --	rā- -- ma ha- re -- ha- -- re -- -- --				

Antarā

X	O	X	O	P	D
ś -- ś N ś R s -- N -- -- D P -- P D	ha- re				
kṛ- s- na ha- re -- kṛ- s- na -- -- -- -- -- kṛs- na					
ś -- ś N ś R s -- N -- -- D P -- P D					
kṛ- s- na ha- re -- ha- -- re -- -- -- -- -- ha- re					
N -- N D N ś N -- D -- -- P M -- P D					
rā- -- ma ha- re -- rā- -- ma -- -- -- -- -- rā- ma					
ś -- p G p -- M -- G -- -- -- -- --					
rā- -- ra ha- re -- ha- -- re -- -- -- -- --					

B1. 11 Pañca-tattva Mahā-mantra and Hare Kṛṣṇa Mahā-mantra

(jaya) śrī-kṛṣṇa-caitanya prabhu nityānanda
sri-advaita gadādhār śrīvāsādi-gaura-bhakta-vrndā

hare kṛṣṇa hare kṛṣṇa kṛṣṇa kṛṣṇa hare hare
hare rāma hare rāma rāma rāma hare hare

Notes used: G M M P D N Š R

N.B. In this selection both the *suddh Ma* and *tivra Ma* are used.

Keherwā tāl (8 mātrās)

Sthāyī

X	O	X	O	G	M
P	--	--	--	M	P
śrī-	--	--	--	kṛṣ-	na
--	--	--	ca-	--	i-
--	--	--	ta-	an-	ya
M	D	P	M	G	M
prabhu	--	ni-	tyā-	na-	--
--	--	--	na-	--	--
--	--	--	an-	da	--
ś	ś	ś	R	ś	N
śrī-	a-	dvai-	--	ga-	dā-
--	--	--	ta	--	dha-
--	--	--	ar	dha-	ar
D	P	M	M	D	P
gau-	ra	bhak-	ta	vṛ-	n-
--	--	--	vr-	--	--
--	--	--	n-	da	--

Antarā

X	O	X	O	Ś	Ś
Ś -- -- -- -- -- R Ś ja- ya	śri -- -- -- -- -- kṛṣṇa	Continues the same as in the <i>sthāyi</i> .			

Sthāyi

-- -- P P -- -- M P N -- Ś N D -- P --	-- -- ha- re -- -- kṛṣṇa ha- -- re -- kr- s- na --
-- -- M D -- -- P M G M P D P -- -- --	-- -- kṛṣṇa -- -- kṛṣṇa ha- -- re ha- re -- -- --
-- -- Ś Ś -- -- R Ś N -- Ś N D -- P --	-- -- ha- re -- -- rā- ma ha- -- re -- rā- -- ma --
-- -- M D P -- M G M P D P -- -- --	-- -- rā- ma rā- -- ma ha -- re ha- re -- -- --

Antarā

-- -- Ś Ś -- -- R Ś	Continues the same as in the <i>sthāyi</i> .
-- -- ha- re -- -- kṛṣṇa	

The following two selections (B1. 12 and B1. 13) are based on the *Bhairavī thāth*. Before learning them practice the *alankārs* using the scale of this *thāth* (S R G M P D N S).

B1. 12 Sāvarana-śrī-gaura-pāda-padme Prārthanā by Śrīla Narottama dāsa Ṭhākura

- (1) *śrī-kṛṣṇa-caitanya prabhu doyā koro more
tomā binā ke doyālu jagat-samsāre*
- (2) *patita-pāvana-hetu tava avatāra
mo sama patita prabhu nā pāibe āra*

- N.B.
1. For the remaining verses and the translations please consult a song book.
 2. The following two selections are not only based on the *Bhairavī thāth*, they are also in *Rāga Bhairavī*. For an explanation of the term "rāga" please see Appendix E.
 3. There are differences of opinion regarding the best time of day appropriate for singing this *rāga*. Some say during the first *prahar* of the day; some say during the first two *prahars* of the day; and some say at any time. (A *prahar* is an approximately three hour period, a quarter of a day or a quarter of a night.)

Notes used : S R G M P D N S R

Rāga Bhairavī

Keherwā tāl (8 mātrās)

Sthāyī

X	O	X	O								
ś śrī	ś kr̄s-	ṛ na	ś ca-	ś ta-	ṇ an-	ś ya	D pra-	P bhū			
--	--	P do-	D yā	P ko-	M ro	G mo-	D --	P --	M re	--	G --
--	--	S to-	R mā	G bi	D nā	P ke	M do-	M --	G yā	--	R lu
--	--	M ja-	M ga-	G ta	R sa-	P am-	S sā-	S re	--	--	--

Antarā

X	O	X	O
P P M -- G M P -- N -- D -- P --			
pa- ti- ta -- pā- -- va- -- na -- he- -- tu --			
-- -- P D N -- Š -- N -- D P N -- D --			
-- -- ta- va a- -- va- -- tā- -- -- -- -- -- -- ār			
-- -- G D P -- D -- N -- Š N D -- P --			
-- -- mo sa- ma -- pa- -- ti- -- ta -- pra- -- bhu --			
-- -- P -- M P G M P D P -- -- -- -- --			
-- -- nā -- pā- i- be -- ā- -- -- -- -- -- -- ār			

B1. 13 Hare Kṛṣṇa Mahā-mantra

hare kṛṣṇa hare kṛṣṇa kṛṣṇa kṛṣṇa hare hare
hare rāma hare rāma rāma rāma hare hare

N.B. In the second *antarā* both the *komal Re* and the *suddh Re* are used, therefore it is in *Rāga Sindhu Bhairavī*. The singing times for *Rāga Sindhu Bhairavī* and *Rāga Bhairavī* are the same. (See B1. 12, N.B. 3.)

Notes used : S R R G M P D N S

Rāga Bhairavī

Kehlerwā tāl (8 mātrās)

Sthāyī

X	O	X	O
P D	N -- D N	S -- S --	S -- S --
ha- re	kṛ- s- na --	ha- -- re --	kṛ- s- na --
ha- re	rā- -- ma --	ha- -- re --	rā- -- ma --
-- --	N -- S	P -- P --	-- P D P
-- --	kṛṣ- na	ha- -- re --	-- ha- re --
-- --	rā- ma	ha- -- re --	-- ha- re --
M --			
-- --			
-- --			

Antarā 1

P	D	D	P	M	M	G	R	G	R	M	G	R	R	S	S
ha- re	kṛṣ- na	ha- re	ha- re	ha- re	kṛṣ- na	ha- re	ha- re	ha- re							
ha- re	rā- ma	ha- re	ha- re	ha- re	rā- ma	ha- re	ha- re	ha- re							

Rāga Sindhu Bhairavī

Antarā 2

X	O	X	O
P -- P -- P -- P -- P -- P -- P -- P --	ha- -- re -- kr- s- na -- ha- -- re -- kr- s- na --		
-- -- P P D -- N -- D P D -- P -- M --			
-- -- P D N -- S -- N P N -- D -- P --			
-- -- krs- na kr- s- na -- ha -- re -- ha -- re --			
-- -- G G G M G -- R -- R -- R -- -- --			
-- -- ha- re rā- -- -- m ha -- re -- rā- -- -- m			
S -- -- -- R -- M -- G -- R -- S -- S --			
rā- -- -- m rā- -- ma -- ha -- re -- ha- -- re --			

B1. 14 Bhaja hū Re Mana Śrī Nanda-nandana by Govinda dāsa Kavirāja

(1) *bhajahū re mana śrī-nanda-nandana-*
abhaya-caraṇāravinda re
durlabha mānava-janama sat-saṅge
taroḥo e bhava-sindhu re

N.B. 1. For the remaining verses and the translations please consult a song book.
 2. See B1. 13, N.B.

Notes used: N S R R G M P D N S R G

Rāga Sindhu Bhairavi

Keherwā tāl (8 mātrās)

X	O	X	O
-- P P M P -- P P -- P D N D -- P M			
-- bha- ja- hū re -- ma- na -- śrī nan- da na- an- da- na			
-- G G G R R G M -- G -- R S -- -- --			
-- N N N S R G M -- G -- R S -- -- --			
-- a- bha- ya ca- ra- nā- ra- -- vi- in- da re -- -- --			
-- S S S S -- S S -- N N N D -- P P			
-- G G G R G R S -- N S N D -- P P			
-- dur- la- bha mā- -- na- va -- ja- na- ma sa- at- saṅ- ge			
-- G G G R -- G M -- -- G R S -- -- --			
-- t̄ a- ro- ho e -- bha- va -- -- sin- dhu re -- -- --			

B1. 15 Śrī Dāmodarāstaka by Satyavrata Muni

- (1) *namāmīśvaraṁ sac-cid-ānanda-rūpam
lasat-kunḍalam gokule bhrājamānam
yaśodā-bhiyolūkhalād dhāvamānam
parāmr̥ṣṭam atyantato drutya gopyā*
- (2) *rudantaṁ muhur netra-yugmaṁ mr̥jantam
karāmbhoja-yugmena sātan̥ka-netram
muhuḥ svāsa-kampa-trirekhaṇika-kaṇṭha
sthita-graivam dāmodaram bhakti-baddham*

N.B. 1. For the remaining verses and the translations please consult a song book.
2. See B1. 13, N.B.

Notes used: S R R G M P D N S ṛ

Rāga Sindhu Bhairavī

Dādrā tāl (6 mātrās)

Sthāyī

X	1	2	3	O	4	5	6	X	1	2	3	O	4	5	6
S	<u>G</u>	<u>S</u>	<u>G</u>	<u>M P</u>	M	<u>G</u>	S	<u>G</u>	<u>M P</u>	M	--	--	--	--	--
na-	<i>mā-mīś-va-</i>	<i>ram</i>	<i>sac</i>	<i>cid</i>	<i>ā-</i>	<i>ā-</i>	<i>ā-</i>	<i>nan-da rū-</i>	<i>pa-</i>	<i>pa-</i>	<i>pa-</i>	<i>pa-</i>	<i>am</i>	<i>am</i>	<i>am</i>
S	<u>G</u>	<u>S</u>	<u>G</u>	<u>M P</u>	M	<u>G</u>	R	<u>M</u>	<u>G</u>	<u>R</u>	S	--	--	--	--
la-	<i>sat kūñ -da-</i>	<i>lam</i>	<i>go-</i>	<i>ku-</i>	<i>le</i>	<i>bhrā-ja-mā-</i>	<i>le</i>	<i>bhrā-ja-mā-</i>	<i>na-</i>	<i>na-</i>	<i>na-</i>	<i>na-</i>	<i>am</i>	<i>am</i>	<i>am</i>
P	<u>P</u>	<u>P</u>	<u>P</u>	P	<u>D</u>	P	M	<u>M</u>	<u>G</u>	<u>M P</u>	M	--	--	--	--
ya-	<i>so-dā bhi-</i>	<i>yo-</i>	<i>lū-</i>	<i>kha-</i>	<i>lād</i>	<i>lād</i>	<i>lād</i>	<i>dhā-va-mā-</i>	<i>na-</i>	<i>na-</i>	<i>na-</i>	<i>na-</i>	<i>am</i>	<i>am</i>	<i>am</i>
S	<u>G</u>	S	<u>G</u>	<u>M P</u>	M	<u>G</u>	R	<u>M</u>	<u>G</u>	<u>R</u>	S	--	--	--	--
pa-	<i>rā- mr̥ṣ-</i>	<i>jam</i>	<i>at-</i>	<i>yan-</i>	<i>ta-</i>	<i>to</i>	<i>dru-tya go-</i>	<i>dru-tya go-</i>	<i>pyā</i>						

Antarā

X	O	X	O
ś	ś̄ ś̄	ś	
ru-	dān-tām mu-	hur	ne-
P P D	P	M M M	R G G M
kā-rām bho-	ja	yug-	me-
sa	kam-	pa	na
ś̄ ś̄	ś̄	ś	sā-
mu-huh śvā-	sa	kam-	tāi-ka
tri-	re-	khāñ-ka	ne-
P	N	ś̄ N D	P
thā	khāñ-ka	kan-	--
P D D	P	M M G	R M G R S
sthī-ta grai-	vām	dā-	da-
		mo-	ram
			bhak-ti
			bad-
			dha-
			am

Sthāyi

X			O			X			O		
P	P	P	P	D	P	M	<u>M G</u>	<u>M P</u>	M	--	--
ha-	re	kṛṣ-	ṇa	--	--	ha-	re	kṛṣ-	ṇa	--	--
ha-	re	rā-	ma	--	--	ha-	re	rā-	ma	--	--
S			<u>G S</u>			G			<u>M P</u>		
kṛṣ-	ṇa	kṛṣ-	ṇa	--	--	ha-	re	ha-	re	--	--
rā-	ma	rā-	ma	--	--	ha-	re	ha-	re	--	--

Antara

ś	ś	ś	<u>ś ṛ</u>	ś	--	N	<u>ś N</u>	D	P	--	--
ha-	re	kṛṣ-	ṇa	--	--	ha-	re	kṛṣ-	ṇa	--	--
P	D	P	M	--	--	R	<u>G</u>	M	P	--	--
kṛṣ-	ṇa	kṛṣ-	ṇa	--	--	ha-	re	ha-	re	--	--
ś	ś	ś	<u>ś ṛ</u>	ś	--	N	<u>ś N</u>	D	P	--	--
ha-	re	rā-	ma	--	--	ha-	re	rā-	ma	--	--
P	D	P	M	--	--	<u>G</u>	<u>G</u>	<u>R</u>	S	--	--
rā-	ma	rā-	ma	--	--	ha-	re	ha-	re	--	--

B1. 16 *Iṣṭa-deve Vijñapti* by Śrīla Narottama dāsa Ṭhākura

- (1) *hari hari! bifale janama goñāinu*
manusya-janama pāiyā, rādhā-kṛṣṇa nā bhajiyā,
jāniya śuniya biṣa khainu
- (4) *hā hā prabhu nanda-suta, vṛṣabhānu-sutā-juta,*
koruṇā karoho ei-bāro
narottama-dāsa koy, nā theliho rāṅga pāy,
tomā bine ke āche āmāra

- N.B.
1. For the remaining verses and the translations please consult a song book.
 2. Verses 2 and 3 are sung the same as verse 1 excluding the first line.
 3. During September of 1969 in England Śrīla Prabhupāda said that this was his favourite *bhajan*. (SPL, vol. 4, p. 48)
 4. The *sthāyī* is in *tīn tāl* and the *antarā* is in *keherwā tāl*
 5. This melody can also be used for Sri Guru-vandana (*sri-guru-carana-padma*) excluding the first line (Introduction).
 6. This selection is in the Bengali folk style.

Notes used : D N S R G M M P D N N Š R

Introduction (sung and played without *tāl*)

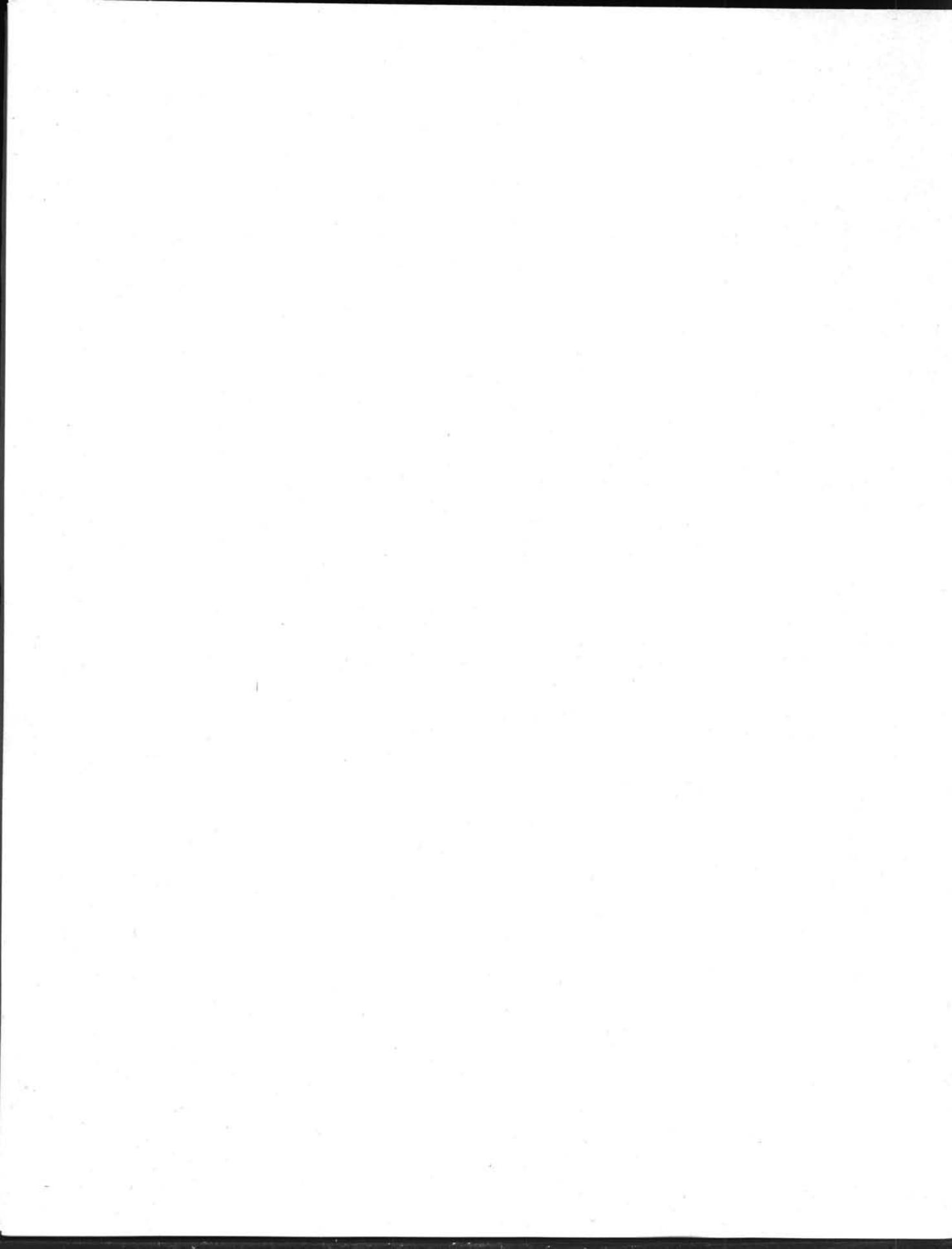
S	S	R	M	--	--	G	--	M	G	R	S	<u>N</u>	--
ha-	ri	ha-	ri	--	--	bi-	--	fa-	le	ja-	na-	ma	--
D	<u>N</u>	R	S	--	--	--							
go-	ñā-	i-	nu	--	--	--							

X	2	O	3
	R R N S -- R -- P -- M M P --		
	ma- nu- sya ja- -- na- -- ma -- pā- i- ya --		
-- --	M M G -- R -- S -- G -- R -- S --		
-- --	rā- dhā kṛ- s- na -- nā -- bha- -- ji- -- yā --		
-- --	M M P -- -- M G -- M G R S D --		
-- --	jā- ni- yā -- -- śu- ni- ya -- bi- -- sa --		
-- --	S S R G M G R -- R M P -- -- D		
-- --	khā- i- nu -- -- -- -- jā- ni yā -- -- śu		
P --	M -- G R S -- -- -- S S R G M G		
ni- --	yā -- bi -- sa -- -- -- khā- i- mu -- --		
R --			
-- --			

Antarā

Keherwā tāl (8 mātrās)

X	O	X	O
R R M G	R R R R	-- <u>R M</u> G R	G G R S
ha ha pra- bhu	nan- da su- ta	-- <u>G P</u> M G	or R G R S
-- <u>S R</u> M M	P P D <u>N</u>	D -- P --	M G R --
-- ko-ru -nā ka-	ro- ho e- i	bā- -- ro --	-- -- -- --
- <u>D D</u> ū N	D D D --	- <u>D ū</u> N D	N N D P
- na-rot -ta ma	dā- sa ko- oy	- <u>D R</u> S N	or D N D P
P P - P P	P P D <u>N</u>	D -- P --	M G R --
S R M M	P P D P	or M P D P	M G R --
to- mā bi- ne	ke ā- che ā-	mā -- ra --	-- -- -- --

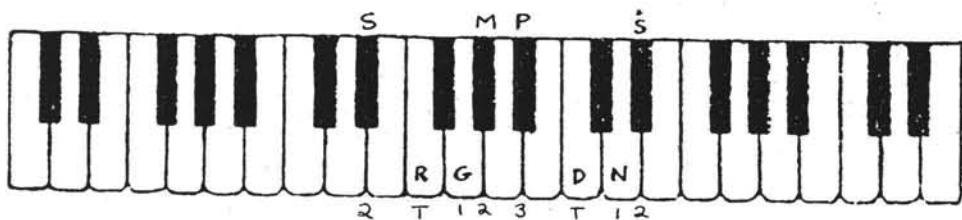


POSITION B2

Earlier in the course on pages 4 and 5 we explained that Sa may be on any of the twelve notes of the octave. Diagrams of the *śuddh* scale, or *Bilaval thāth*, along with the respective fingerings were given. Up until now all of the selections which we have learned have been in the B1 position with Sa on the first black key of the octave. Now we will learn to play in the B2 position.

One advantage of playing in the B2 position is that lower notes, for example low Pa, can be more easily sung. Another advantage is that certain melodies which do not have higher notes, carry and project better at a louder volume when sung in a higher position. Also, when introductory prayers, for example B1. 2 and B1. 8, are followed by a selection in the B2 position, the introductory prayers should also be sung and played in the B2 position.

The following diagram shows the keys played, along with the appropriate fingerings for the scale of *Bilāval thāth* in the B2 position.



If you have stickers applied to the keys of your harmonium which designate the notes in the B1 position, you can now move them to the new locations.

Practice the *alankārs* which are given on page 9 in this new position. Also please practice the following selections in the B2 position: B1. 1, B1. 2 and B1. 8

B2. 1 Govinda Jay Jay

*govinda jay jay, gopāla jay jay
rādhā-ramāna hari, govinda jay jay*

Notes used: N S R G M P D N Š

Based on *Bilāval thāth*

Keherwā tal (8 mātrās)

Sthāyī

X	O	X	O
S R R N	S - - RS R	G -- G M	R -- S --
go- -- vin- da	ja- ay ja- ay	go- -- pā- la	ja- ay ja- ay

Antarā 1

M --	M M	M -- M P	G -- G M	R -- S --
go- --	vin- da	ja- ay ja- ay	go- -- pā- la	ja- ay ja- ay

Antarā 2

P --	P P	P -- P --	R G M P	M -- G --
go- --	vin- da	ja- ay ja- ay	go- -- pā- la	ja- ay ja- ay

Antarā 3

P Š Š Š	Š -- Š --	N -- N Š	D -- P --
go- --	vin- da	ja- ay ja- ay	go- -- pā- la

Antarā 4

D --	D D	D -- D --	P D N Š	N D P D
go- --	vin- da	ja- ay ja- ay	go- -- pā- la	ja- ay ja- ay

X	O	X	O												
P	P	M	R	G	R	G	R	S	S						
<i>rā-</i>	--	<i>dha-</i>	<i>ra-</i>	<i>ma-</i>	<i>ṇa</i>	<i>ha-</i>	<i>ri</i>	<i>go-</i>	--	<i>vin-</i>	<i>da</i>	<i>ja-</i>	<i>ay</i>	<i>ja-</i>	<i>ay</i>

B2. 2 Hare Kṛṣṇa Mahā-mantra

hare kṛṣṇa hare kṛṣṇa kṛṣṇa kṛṣṇa hare hare
hare rāma hare rāma rāma rāma hare hare

Notes used: P D N S R G M P D N

Based on *Bilāvalī thāth*

Keherwā tāl (8 mātrās)

Sthāyi

X	O				X				O			
S	--	P	D		S	--	--	--	G	R	G	R
ha-	--	re	kṛṣ-		na	--	--	--	ha-	--	re	kṛṣ-
G	--	M	P		--	P	M	G	R	--	G	--
kṛ-	s-	na	kṛṣ-		--	na	ha-	re	ha-	--	re-	--
--	--	G	M		P	M	G	--	--	R	P	
--	--	ha-	re		rā-	--	ma	--	--	ha-	re	
--	--	G	R		S	N	D	P	D	--	S	--
--	--	rā-	ma		rā-	ma	ha-	re	ha-	--	re	--

Antarā

X	O	X	O
-- -- P P	P P D N	D -- P M	D -- -- --
-- -- ha- re	kṛṣ- ḥa- re	kṛ- s- ḥa- re	-- -- -- --
-- -- D P	M G R S	R -- G --	-- -- -- --
-- -- kṛṣ- ḥa- re	kṛṣ- ḥa- re	ha- -- re --	-- -- -- --
-- -- G M	P M G --	-- -- R P	M G R S
-- -- ha- re	rā- -- ma --	-- -- ha- re	rā- -- ma --
-- -- G R	S N D P	D -- S --	-- -- -- --
-- -- rā- ma	rā- ma ha- re	ha- -- re --	-- -- -- --

B2. 3 Śrī Dasāvatāra-stotra (from Gīta-govinda) by Jayadeva Gosvāmī

(1) *pralaya-payodhi-jale dhṛtavān asi vedam
vihita-vahitra-caritram akhedam
keśava dhṛta-mīna-śarīra jaya jagadīśa hare*

N. B. For the remaining verses and the translations please consult a song book.

Notes used: P D N S R G M P D N

Based on *Bilāval thāth*

Tīn tāl (16 mātrās)

X	2	O	3	S	S											
				pra-	la-											
S	--	N	S	R	--	R	R	--	--	S	S	R	S	R	G	
ya	--	pa-	yo-	dhi	--	ja-	le	--	--	dhr-	ta-	vā-	--	na-	si	
M	--	M	--	--	--	--	--	G	P	P	P	G	R	S	<u>N S</u>	
ve-	--	da-	--	---	--	--	--	am	vi-	hi-	ta	va-	hi-	--	tra	ca-
R	G	M	G	R	--	S	--	--	--	--	--	--	--	--		
ri-	--	tra	ma-	khe-	--	da-	--	--	--	--	--	am				

X

2

O

3

												P	--	G	M
												ke-	--	śa-	va
P	--	P	--	G	P	D	N	D	P	M	G	--	<u>PP</u>	D	P
dhr-	--	ta	--	mī-	--	na	śa-	rī-	--	ra	--	--	ja-ya	ja-	ga-
M	G	S	R	M	--	--	--	--	--	--	--	P	P	D	P
di-	--	sa	ha-	re	--	--	--	--	--	--	--	ja-	ya	ja-	ga-
G	R	S	<u>NS</u>	R	--	--	G	R	S	D	--	P	D	S	R
dī-	--	śa	ha-	re	--	--	--	--	--	--	--	ja-	ya	ja-	ga-
G	R	S	N	S	--	--	--	--	--	--	--				
dī-	--	śa	ha-	re	--	--	--	--	--	--	--				

B2. 4 Śrī Nṛsiṁha Praṇāma and Prayer to Lord Nṛsiṁha

*namas te narasiṁhāya
prahlādāhlāda-dāyine
hiranyakaśipor vaksah-
śilā-ṭan̄ka-nakhālaye*

*ito nṛsiṁhāḥ parato nṛsiṁho
yato yato yāmi tato nṛsiṁhāḥ
bahir nṛsiṁho hrdaye nṛsiṁho
nṛsiṁham ādim śāraṇam prapadye*

*tava kara-kamala-vare nakham adbhuta-śringam
dalita-hiranyakaśipu-tanu-bhṛngam
keśava dhrta-narahari-rūpa jaya jagadīśa hare*

jaya nṛsiṁhadev, jaya prahlād mahārāj

N. B. For the translations of these verses please consult a song book.

Notes used: P D N S R G M P D N Š

Based on *Bilāvali thāth*

Keherwā tāl (8 mātrās)

X	O	X	O
P -- P -- D P M G R -- G R S -- -- S	na- -- ma- -- ste -- na- ra- sim- -- hā- -- ya -- -- pra-		
R -- -- P P M G R G R S N S -- -- Š	hlā- -- dā- hlā- -- -- da dā -- yi- -- ne -- -- hi-		
Ś -- Ś -- Ś N D P D -- P M G P -- --	ra- -- nyā- -- ka- -- śi- -- po- or va- kṣa- ha -- --		
S R R R R G P M G R S R S -- -- ,	śi- -- lā tañ- ka -- -- na- khā- -- la- -- ye -- --		
S R P P P M G R G R S N S -- --			

X	O	X	O	P
				i-
P -- -- P	D P M G	R -- G R	S -- -- S	
to -- -- nr-	sim- hah pa- ra-	to -- nr- sim- ho	-- -- ya-	
R -- P P	-- M G R	G R S N	S -- -- ſ	
to -- ya- to	-- yā- mi ta-	to -- nr- sim- hah	-- -- ba-	
ſ -- ſ ſ	ſ N D P	D -- P M	G P -- S	
hi- ir nr- sim- ho	-- hr- da- ye	-- nr- sim- ho	-- -- nr-	
R -- R R	R G P M	G R S R	S -- -- --	
R -- P P	P M G R	G R S N	S -- -- --	
sim- -- ha- mā-	di- im ſá- ra-	ŋa- aim pra- pa-	dye -- -- --	

X	O	X	O
S R S R G G G R G -- G G -- G R S			
ta- va ka- ra ka- ma- la va- re -- na- kha- -- mad- bhu- ta			
M -- M -- -- -- -- G P P P D P M G			
śrī- -- ga- -- - -- -- am da- li- ta hi- ra- nya ka- śi-			
R -- M G R -- S -- -- -- -- -- P -- P P			
pu -- ta- mu- bhrīn- -- ga- -- -- -- -- am ke- -- śa- va			
P -- P -- G P D N D P M G -- <u>PP</u> D P			
dhr- -- ta- - na- ra- ha- ri rū- -- pa -- ja- ya ja- ga-			
M G S R M -- -- -- -- -- -- G M P M			
dī- -- śa ha- re -- -- -- -- -- -- ja- ya ja- ga-			
G R S <u>NS</u> R -- -- G R S D -- P D S R			
dī- -- śa ha- re -- -- -- -- -- -- ja- ya ja- ga-			
G R S N S -- -- -- -- -- -- -- -- --			
dī- -- śa ha- re -- -- -- -- -- -- -- -- --			

X

O

X

O

R G

ja- ya

ja- ya

M	[M]	M	M	M	--	G	R	G	[G]	G	G	G	--	R	S
<i>nṛ-</i>	--	<i>sim-</i>	<i>ha</i>	<i>de-</i>	<i>ev</i>	<i>ja-</i>	<i>ya</i>	<i>nṛ-</i>	--	<i>sim-</i>	<i>ha</i>	<i>de-</i>	<i>ev</i>	<i>ja-</i>	<i>ya</i>
<i>pra-</i>	<i>hlād</i>	<i>ma-</i>	<i>hā-</i>	<i>rā-</i>	<i>āj</i>	<i>ja-</i>	<i>ya</i>	<i>pra-</i>	<i>hlād</i>	<i>ma-</i>	<i>hā-</i>	<i>rā-</i>	<i>āj</i>	<i>ja-</i>	<i>ya</i>

R	[R]	R	R	R	G	M	G	R	[R]	S	N	S	--	
<i>nṛ-</i>	--	<i>sim-</i>	<i>ha</i>	<i>de-</i>	<i>ev</i>	<i>ja-</i>	<i>ya</i>	<i>nṛ-</i>	--	<i>sim-</i>	<i>ha</i>	<i>de-</i>	<i>ev</i>	
<i>pra-</i>	<i>hlād</i>	<i>ma-</i>	<i>hā-</i>	<i>rā-</i>	<i>āj</i>	<i>ja-</i>	<i>ya</i>	<i>pra-</i>	<i>hlād</i>	<i>ma-</i>	<i>hā-</i>	<i>rā-</i>	<i>āj</i>	

The following selection (B2. 5) is based on the *Kalyāṇī thāth*. Before learning it practice the *alaṅkārs* using the scale of this *thāth* (S R G M P D N Ś) in the B2 position.

B2. 5 Govinda Jaya Jaya, Śrī Krṣṇa Govinda Hare Murāre and Oṁ Namo Bhagavate Vāsudevaya

*govinda jaya jaya, gopāla jaya jaya
rādhā-ramaṇa hari, govinda jaya jaya*

*śrī-kṛṣṇa govinda hare murāre
he nātha nārāyaṇa vāsudeva*

oṁ namo bhagavate vāsudevāya

N.B.1. The above verse *śrī-kṛṣṇa govinda hare murāre* etc. is from the *Padma Purāṇa*. It is cited by Śīla Prabhupāda in the purport of verse 1.16.30 of the *Śrīmad-Bhāgavatam*.

2. *Oṁ namo bhagavate vāsudevāya* is the invocation to the *Śrīmad-Bhāgavatam*.

Notes used: D N S R G M P D

Rāga Yaman

Tīn tāl (16 mātrās)

Sthāyī

X	2				O				3			
S	--	S	S		N	S	D	N	S	--	R	S
go	--	vin-	da		ja-	ya	ja-	ya	go-	--	pā-	la
--	N	R	R		G	R	G	P	G	--	R	S
--	or										N	R
--	R	R	R								S	S
--	rā-	dhā-	ra-		ma-	ṇa	ha-	ri	go-	--	vin-	da
											ja-	ya
											ja-	ya

Antarā

X	2	O	3
P -- P P P P P P M -- D P M M G G			
go -- vin- da ja- ya ja- ya go- -- pa- la ja- ya ja- ya			
-- N R R G R G P G -- R S N R S S			
or			
-- R R R ma- na ha- ri go- -- vin- da ja- ya ja- ya			
-- rā- dha- ra- ma- na ha- ri go- -- vin- da ja- ya ja- ya			
S -- G R S -- R S N S R S N -- D --			
śrī -- kṛṣ- na go- -- vin- da ha- -- re mu- rā- -- re --			
N R R R G R G P G G R S N R S --			
he -- nā- tha nā- -- rā- -- ya- na vā- su- de- -- va --			
nā- tha nā- -- rā- -- ya- na vā- su- de- -- va --			

Antarā

P -- P P P -- D P M P D P M -- G --			
śrī -- kṛṣ- na go- -- vin- da ha- -- re mu- rā- -- re --			
N R R R G R G P G G R S N R S --			
he -- nā- tha nā- -- rā- -- ya- na vā- su- de- -- va --			
nā- tha nā- -- rā- -- ya- na vā- su- de- -- va --			

Sthāyī

X	2	O	3
S -- G R S S R S N S R S N -- D --			
o- om na- mo bha- ga- va- te vā- -- su- de- vā- -- ya- --			

N R R R G R G P G -- R S N R S --			
o- om na- mo bha- ga- va- te vā- -- su- de- vā- -- ya --			

Antarā

P -- P P P P D P M P D P M -- G --			
o- om na- mo bha- ga- va- te vā- -- su- de- vā- -- ya --			
N R R R G R G P G -- R S N R S --			
o- om na- mo bha- ga- va- te vā- -- su- de- vā- -- ya --			

The following selection (B2. 6) is based on the *Kāfi Thāth*. Before learning it practice the alankārs using the scale of this *thāth* (S R G M P D N S) in the B2 position.

B2. 6 Jaya Rādhā-Mādhava by Bhaktivinoda Thākura
and Hare Krṣṇa Mahā-mantra.

jaya rādhā-mādhava, jaya kuñja-bihārī
jaya gopī-jana-vallabha, jaya giri-vāra-dhārī
jaya jaśodā-nandana, jaya braja-jana-rañjana,
jaya jāmuna-tīra-vana-cārī, jaya kuñja-bihārī

hare krṣṇa hare krṣṇa krṣṇa hare hare
hare rāma hare rāma rāma rāma hare hare

N.B. For the translation please consult a song book.

Notes used: N S R G M P D N S

Based on the *Kāfi Thāth*.

Tīn tāl (16 mātrās)

X	2	O	3	S	S
R <i>rā-</i>	-- -- S <i>dhā</i>	R <i>mā-</i>	M P <i>dha-</i>	<u>G</u> <i>va</i>	-- -- -- -- -- -- <u>G</u> M <i>ja- ya</i>
R <i>ku-</i>	-- <u>N</u> <u>N</u> <i>uñ- ja- bi-</i>	S R <u>G</u> R <i>hā- -- -- --</i>	S -- -- -- -- -- -- S S <i>ri- -- -- -- ja- ya</i>		
<u>N</u> <u>N</u> <u>N</u> <u>N</u> <i>go- pī- ja- na</i>	D -- P M <i>va- al- la- --</i>	P -- -- -- bha			

X

2

O

3

P P

ja- ya

|

M M M M | P -- M -- | G -- -- -- | -- -- M G
gi- *ri* *va-* *ra* | *dha-* -- -- | *rī* -- -- -- | -- -- *ja-* *ya*

R R N S | G -- R -- | S -- -- -- | -- -- S S
gi- *ri* *va-* *ra* | *dha-* -- -- | *rī* -- -- -- | -- -- *ja-* *ya*

-- N N N | D -- P M | P -- -- -- | -- -- P P
-- *ja-* *só-* *dā* | *na-* *an-* *da-* -- | *na* -- -- -- | -- -- *ja-* *ya*

M M M M | P -- M -- | G -- -- -- | -- -- M G
bra- *ja-* *ja-* *na* | *ra-* *añ-* *ja-* -- | *na* -- -- -- | -- -- *ja-* *ya*

R R N S | G -- R -- | S -- -- -- | -- -- S S
bra- *ja* *ja-* *na* | *ra-* *añ-* *ja* -- | *na* -- -- -- | -- -- *ja-* *ya*

-- R R R | R R R R | -- P -- M | G -- M G
-- *jā-* *mu-* *na* | *tī-* *ra* *va-* *na* | -- *cā-* -- -- | *rī* -- *ja-* *ya*

-- R N S | G -- R -- | S -- -- -- | -- --
-- *kūñ-* *ja* *bi-* | *hā-* -- -- -- | *rī* -- -- -- | -- --

Sthāyī

X

2

O

3

S S

ha- re
ha- re

R	--	R	S	R'	--	M	P	G	--	--	--	--	G	M
<i>kṛṣ-</i>	--	<i>ṇa</i>	<i>ha-</i>	<i>re</i>	--	<i>kṛ-</i>	<i>s-</i>	<i>ṇa</i>	--	--	--	--	<i>kṛṣ-</i>	<i>ṇa</i>
<i>rā-</i>	--	<i>ma</i>	<i>ha-</i>	<i>re</i>	--	<i>rā-</i>	--	<i>ma</i>	--	--	--	--	<i>rā-</i>	<i>ma</i>

R	--	N	S	G	--	R	--	S	--	--	--	--	P	D
<i>kṛṣ-</i>	--	<i>ṇa</i>	<i>ha-</i>	<i>re</i>	--	<i>ha-</i>	--	<i>re</i>	--	--	--	--	<i>ha-</i>	<i>re</i>
<i>rā-</i>	--	<i>ma</i>	<i>ha-</i>	<i>re</i>	--	<i>ha-</i>	--	<i>re</i>	--	--	--	--	<i>ha-</i>	<i>re</i>

Antarā I

P D

ha- re
ha- re

N	--	N	D	N	--	S	N	D	--	N	D	P	M	M	M
<i>kṛṣ-</i>	--	<i>ṇa</i>	<i>ha-</i>	<i>re-</i>	--	<i>kṛ-</i>	<i>s-</i>	<i>ṇa</i>	--	--	--	--	<i>kṛṣ-</i>	<i>ṇa</i>	
<i>rā-</i>	--	<i>ma</i>	<i>ha-</i>	<i>re</i>	--	<i>rā-</i>	--	<i>ma</i>	--	--	--	--	<i>rā-</i>	<i>ma</i>	

R	--	M	M	P	D	N	D	P	--	--	--	--	--	--
<i>kṛ-</i>	<i>s-</i>	<i>ṇa</i>	<i>ha-</i>	<i>re</i>	--	<i>ha-</i>	--	<i>re</i>	--	--	--	--	--	--
<i>rā-</i>	--	<i>ma</i>	<i>ha-</i>	<i>re</i>	--	<i>ha-</i>	--	<i>re</i>	--	--	--	--	--	--

Now the *thāth* changes from *Kāñčī* to *Bilāval* and the Ma of *Kāñčī* becomes the Sa of *Bilāval*. The position also changes from B2 to B4 with Sa on the 4th black key. This change is called modulation. The first line of given notes are according to position B2 and the second line of notes which are in parentheses are according to position B4. The *tāl* also changes from *tīn tāl* to *keherwā tāl*.

Antarā 2

Keherwā tāl (8 mātrās)

X	O	X	O	P	D
(R	G			(R	G)
<i>ha-</i>	<i>re</i>			<i>ha-</i>	<i>re</i>
<i>ha-</i>	<i>re</i>			<i>ha-</i>	<i>re</i>
<i>kr-</i>	<i>na</i>	--	--	<i>kr-</i>	<i>na</i>
<i>rā-</i>	<i>ma</i>	--	--	<i>rā-</i>	<i>ma</i>
(M	M	--	--	P	M
<i>kr-</i>	<i>na</i>	--	--	<i>kr-</i>	<i>na</i>
<i>rā-</i>	<i>ma</i>	--	--	<i>rā-</i>	<i>ma</i>
P	P	--	--	(R)
(R	R	--	--	<i>ha-</i>	<i>re</i>
<i>kr-</i>	<i>na</i>	--	--	<i>ha-</i>	<i>re</i>
<i>rā-</i>	<i>ma</i>	--	--	<i>ha-</i>	<i>re</i>

The following selection (B2. 7) is based on the *Āśāvārī thāth*. Before learning it practice the *alaṅkārs* using the scale of this *thāth* (S R G M P D N S) in the B2 position.

B2. 7 Śrī Nṛsiṁha Praṇāma and Prayer to Lord Nṛsiṁha

*namas te narasiṁhāya
prahlādāhlāda-dāyine
hiranyaakaśipor vakṣah-
śīla-taṅka-nakhālaye*

*ito nṛsiṁhāḥ parato nṛsiṁho
yato yato yāmi tato nṛsiṁhāḥ
bahir nṛsiṁho hṛdaye nṛsiṁho
nṛsiṁham ādim śāraṇam prapadye*

*tava kara-kamala-vare nakham adbhuta-śrīgam
dalita-hiranyaakaśipu-tanu-bhṛīgam
keśava dhr̥ta-narahari-rūpa jaya jagadīśa hare*

jaya nṛsiṁhadev, jaya prahlād mahārāj

N. B. For the translations of these verses please consult a song book.

Notes used: P N S R G M P D

Based on the *Āśāvārī thāth*

Keherwā tāl (8 mātrās)

X	O	X	O
S -- R -- <u>G</u> -- M <u>G</u> R -- S <u>N</u> S -- -- -- P	na- mas- -- te na- ra- si- im- hā- -- ya -- -- -- pra-		
P -- -- M <u>G</u> -- R <u>G</u> M -- <u>G</u> R S -- -- -- P	hlā- -- dā- hlā- -- -- da dā- -- yi- -- ne -- -- -- hi-		
S -- R -- <u>G</u> -- M <u>G</u> R -- S <u>N</u> S -- -- --	ra- an- ya- -- ka- -- śi- -- po- or vak- sa- ha		
P P M -- <u>G</u> M P M <u>G</u> R <u>G</u> R S -- -- --	śi- la ta- an- ka- -- -- na- khā- -- -- la- ye		

X

O

X

O

P

i-

S -- -- R | G R M G | R -- S N | S -- -- P
to -- -- *nr-* | *sim-* *hah* *pa-* *ra-* | *to* -- *nr-* *sim-* | *ho* -- -- *ya-*

P -- -- M | G G R G | M -- G R | S -- -- P
to -- -- *ya-* | *to* *yā-* *mi* *ta-* | *to* -- *nr-* *sim-* | *hah* -- -- *ba-*

S -- -- R | G R M G | R -- G R | S -- -- P
hi- -- *ir* *nr* | *sim-* *ho* *hr-* *da* | *ye* -- *nr-* *sim-* | *ho* -- -- *nr-*

P -- P M | G -- R G | M -- C R | S -- -- --
si- *im-* *ha-* *mā* | *di-* *im* *sá-* *ra-* | *na-* *am* *pra-* *pa-* | *dye* -- -- --

X	O	X	O
P S S R G R G M P -- -- -- -- -- M --	ta- va ka- ra ka- ma- la va- re -- -- -- -- -- na- --		
M -- -- -- -- G R G R -- S -- -- -- -- --	kha- -- -- -- -- mād- bhu- ta sr̥ī- -- gam -- -- -- -- --		
-- -- N S R -- -- G M P M G R -- -- --	-- -- da- li- ta -- -- hi- ra- nya ka- śi- pu -- -- --		
-- -- M G R -- S -- -- -- -- -- P -- S R	-- -- ta- nu bhṛ̥īn-- gam -- -- -- -- -- ke- -- śa- va		
G R S -- P S S R G R S -- P S S R	dhr- -- ta -- na- ra- ha- ri rū- -- pa -- ja- ya ja- ga		
G R G M P -- D P M -- -- -- M M M P	dī- -- śa ha- re -- -- -- -- -- -- -- ja- ya ja- ga		
M G R S R -- -- S N S R -- R R R G	dī- -- śa ha- re -- -- -- -- -- -- -- ja- ya ja- ga		
M -- G R S -- -- --	dī- -- sa ha- re -- -- --		

Here the position modulates from B2, *Āśāvarī thāth* to B3, *Bilāval thāth*. The first line of given notes are according to position B2 and the second line of notes which are in parentheses are according to position B3. This process of modulation was described at the end of the last section.

X	O	X	O	M (R G)											
				ja- ya											
				ja- ya											
$\frac{D}{M}$	$[D]$	$\frac{D}{M}$	$\frac{D}{M}$	$\frac{P}{G}$											
([M]	M	M	R)										
nr- --	sim-	ha-	de-	ev	ja-	ya	nr- --	sim-	ha-	de-	ev	ja-	ya	M	<u>G</u>
pra- <i>hlād</i>	<i>ma-</i>	<i>hā-</i>	<i>rā-</i>	<i>āj</i>	<i>ja-</i>	<i>ya</i>	<i>pra- <i>hlād</i></i>	<i>ma-</i>	<i>hā-</i>	<i>rā-</i>	<i>āj</i>	<i>ja-</i>	<i>ya</i>	R	S
$\frac{M}{R}$	$[M]$	M	M	$\frac{P}{R}$	$\frac{D}{G}$	$\frac{P}{M}$	$\frac{M}{R}$	$[M]$	$\frac{G}{S}$	$\frac{R}{N}$	$\frac{G}{S}$	--	--		
nr- --	sim-	ha-	de-	ev	ja-	ya	nr- --	sim-	ha-	de-	ev				
pra- <i>hlād</i>	<i>ma-</i>	<i>hā-</i>	<i>rā-</i>	<i>āj</i>	<i>ja-</i>	<i>ya</i>	<i>pra- <i>hlād</i></i>	<i>ma-</i>	<i>hā-</i>	<i>rā-</i>	<i>āj</i>				

The following selection (B2. 8) is based on the *Khamāj thāth*. Before learning it practice the *alānkārs* using the scale of this *thāth* (S R G M P D N Š) in the B2 position.

B2. 8 Śrī Tulasī-kīrtana

- (1) *namo namo tulasi! kṛṣṇa-preyasi* (*namo namo*)
(braje) *rādhā-kṛṣṇa-sevā pābo ei abhilāsi*
- (2) *je tomāra śarana loy, tāra vāñcha pūrṇa hoy*
kṛpā kori koro tāre brndāvana-bāsi

N.B. For the remaining verses and the translations please consult a song book.

Notes used : S R G M P D N Š

Based on the Khamāj thāth

Keherwā tāl (8 mātrās)

Sthāyī

X	O	X	O
G -- S R G -- R -- S -- -- -- -- -- -- S	na- -- -- -- mo -- na- -- mo -- -- -- -- -- -- tu		
S -- R G R -- S -- R G M P M -- -- --	la- -- sī -- kr- s- na- -- pre- -- ya- -- sī -- -- --		
G -- S R G -- R -- S -- -- -- -- -- [S S]	na- -- -- -- mo -- na -- mo -- -- -- -- -- (bra- je)		
D -- D -- N -- D -- P -- D -- M -- G --	rā- -- dha- -- kr- s- na -- se- -- va- -- pa- -- bo --		
-- -- G G R -- S -- R G M P M -- -- --	-- -- e- i a- -- bhi- -- lā- -- -- -- sī -- -- --		

Antara

X	O	X	O
M R	M -- M --	P -- D <u>N</u>	D -- P --
je to-	ma- -- ra --	sa- -- ra- na	lo -- -- oy
-- -- P S	-- -- <u>N</u> D	P -- D --	P -- M --
-- -- tā- ra	-- -- van̄- cha	pū- ur- na	ho -- -- oy
-- -- D M	<u>N</u> -- D --	P -- D --	M -- G --
-- -- kr- pā	ko- -- ri' --	ko- -- ro --	tā- -- re --
-- -- G G	R -- S --	R G M P	M -- -- --
-- -- brn- dā-	va- -- na --	bā- -- -- --	sī -- -- --

B2. 9 Śrī Tulasī Pradakṣiṇa Mantra

*yāni kāni ca pāpāni
brahma-hatyādikāni ca
tāni tāni pranaśyanti
pradakṣiṇah pade pade*

- N.B. 1. For the translation please consult a song book.
2. There are two different melodies given below. Either may be used.

First melody :

Notes used : R G M P D

Based on the *Kalyān thāth*

Keherwā tāl (8 mātrās)

X	O	X	O
P G G G	R G P M	G G M G G	R M G --
<i>yā-</i> <i>ni</i> <i>kā-</i> <i>ni</i>	<i>ca</i> <i>pā-</i> <i>pā-</i> <i>ni</i>	<i>bra-hma ha-</i> <i>tyā-</i> <i>di-</i>	<i>kā-</i> <i>ni</i> <i>ca</i> --

P P M P	D D P M	P M G G G	R M G --
<i>tā-</i> <i>ni</i> <i>tā-</i> <i>ni</i>	<i>pra-</i> <i>na-</i> <i>sýan-ti</i>	<i>pra-</i> <i>dak-si-nah pa-</i>	<i>de</i> <i>pa-</i> <i>de</i> --

Second melody :

Notes used : P D N S R G M P

Based on *Bilāval thāth*

Keherwā tāl (8 mātrās)

X	O	X	O
S S	-- D S --	R -- M --	G -- R --
<i>yā-</i> <i>ni</i>	<i>kā</i> <i>ni</i> --	<i>ca</i> -- <i>pā</i> --	<i>pā</i> -- <i>ni</i> --
-- -- G G	P -- M G	R -- R --	G -- R S
-- -- <i>bra-</i> <i>hma</i>	<i>ha-</i> -- <i>tyā-</i> <i>di</i>	<i>kā-</i> -- <i>ni</i> --	<i>ca</i> -- -- --
-- -- G S	-- M G --	R -- G --	S -- N --
-- -- <i>tā-</i> <i>ni</i>	-- <i>tā-</i> <i>ni</i> --	<i>pra-</i> -- <i>na-</i> --	<i>sýān-</i> -- <i>ti</i> --
-- -- N N	-- N D P	D N S R	S -- -- --
-- -- <i>pra-</i> <i>da-</i>	<i>ak-</i> <i>śī</i> <i>ṇah</i> <i>pa-</i>	<i>de</i> -- <i>pa-</i> --	<i>de</i> -- -- --

B2. 10 Hare Kṛṣṇa Mahā-mantra

*hare kṛṣṇa hare kṛṣṇa kṛṣṇa kṛṣṇa hare hare
hare rāma hare rāma rāma rāma hare hare*

N.B. *Rāga Yaman Kalyāñ* uses both *suddh Ma* and *tīvra Ma*. The singing time for this *rāga* is during the first *prahar* of night.

Notes used : P D N S R G M M P D

Rāga Yaman Kalyāñ

Keherwā tāl (8 mātrās)

Sthāyī

X	O	X	O	P	D
				ha-	re
S -- -- -- S -- P D S -- -- -- S -- -- --	kr- -- -- s- na -- ha- re kr- -- -- s- na -- -- --				
R -- R -- R -- G -- M -- P G R -- R G	kr- s- na -- kr- s- na -- ha- -- re ha- re -- ha- re				
M -- -- G R -- S R G -- -- R S -- -- --	rā- -- -- -- ma -- ha- re rā- -- -- -- ma -- -- --				
P -- N -- S -- R -- G R S N S --	rā- -- ma -- rā- -- ma -- ha- -- re ha- re --				

Antarā 1

X	O	X	O
P P	P P M P	D -- --	P M -- -- --
ha- re	kṛṣ- ḥa- re	kṛ- -- --	s- ḥa- -- -- --
M -- M --	G -- M --	D P M G	R -- R G
kṛ- s- ḥa- --	kṛ- s- ḥa- --	ha- -- re ha-	re -- ha- re
M -- -- G	R -- S R	G -- -- R	S -- -- --
rā- -- --	ma -- ha- re	rā- -- --	ma -- -- --
P -- N --	S -- R --	G R S N	S --
rā- -- ma --	rā- -- ma --	ha- -- re ha-	re --

Antarā 2

P M	P M P D	M -- --	G	R -- -- --
ha- re	kṛṣ- ḥa- re	kṛ- -- --	s- ḥa- -- -- --	na -- -- --
ha- re	rā- ma ha- re	rā- -- --	-	ma -- -- --
-- -- N R	G R G P	G -- --	R	S -- -- --
-- -- kṛṣ- ḥa-	kṛṣ- ḥa- re	ha- -- --	re -- -- --	re -- -- --
-- -- rā- ma	rā- ma ha- re	ha- -- --	re -- -- --	re -- -- --

B2. 11 Sapārsada-bhagavad-viraha-janita-vilāpa
by Śrīla Narottama dāsa Ṭhākura

(1) *je ānilo preme-dhana koruṇā pracur
heno prabhu kothā gelā ācārya-ṭhākur*

- N.B. 1. For the remaining verses and the translations please consult a song book.
 2. This melody can also be used for Sāvarana-śrī-gaura-pada-padme Prārthanā (*śrī-krṣṇa-caitanya prabhu doyā koro more*), for Vaiṣṇave Vijñapti (*ei-baro karuṇā koro vaisṇava gosāi*) and (with a slight variation in the first line which is shown on the following page) for Śrī Vraja-dhāma mahimāmṛta (*jaya rādhe, jaya krṣṇa, jaya vṛndāvan*).
 3. This melody is in the Bengali folk style.

Notes used : N S R G M M P D N

Tīrī tāl (16 mātrās)

X	2				O				3						
S	R	--	G	M	G	R	--	G	--	R	--	S	--		
je	ā-	--	ni-	lo	--	pre-	--	ma	--	dha-	--	na	--		
--	--	<u>N</u>	S	R	--	P	--	M	--	--	G	--	R	--	
--	--	ko-	ru	<u>nā</u>	--	pra-	--	cu	--	--	--	--	--	--	
S	--	--	--	<u>N</u>	D	<u>N</u>	D	P	--	P	M	P	--	D	<u>N</u>
--	--	--	ur	he-	no	pra-	bhu	ko-	--	thā	--	ge-	--	lā	--
D	P	M	G	R	--	P	--	M	--	--	--	P	D	--	
--	--	ā-	cār-	ya	--	thā-	--	ku-	--	--	--	G	or	R	--
P	--	--	--												
S	--	--	--												
--	--	--	ur												

Here is the first line of the melody for Śrī Vraja-dhāma-mahimāmṛta which only varies with the previous melody in the second *khanda*, otherwise the two melodies are the same.

X	2	O	3
S R	-- M G --	R -- G --	R -- S --
ja- ya	-- rā- dhe --	ja- -- ya --	kṛ- s- na --

The end part of the following section (B2. 12) is based on the *Bhairav thāth*. Before learning it practice the *alankārs* using the scale of this *thāth* (S R G M P D N S) in the B2 position.

B2. 12 Raghu-pati Raghava

*raghu-pati rāghava rājā-rām
patita-pāvana sītā rām*

*sītā rām sītā rām
bhaja mana pyāre sītā rām*

TRANSLATION

Lord Rāmachandra is the ruler of the Raghu dynasty; the king of Ayodhyā; the deliverer of the fallen, conditioned souls; and the divine consort of Śrīmatī Sītā Devī.

My dear mind, just worship Their Lordships Śrī Śrī Sītā Rāma with great love and devotion.

N.B. 1. When a *rāga* is designated as *misra* (mixed) it means that notes which are not strictly in the *rāga* are sparingly used. In this selection the *komal dhaivat* which is not used in pure Rāga Kāñči is used in the second line of the first *antara*. Therefore it is a *misra rāga*.

2. At the end of the first line the *mīnd* (pronounced "meend") sign is used. The *swaras* (notes) given within this sign ————— are subject to *mīnd* or gliding of the notes.

Notes used in the main section: D N S R G G M P D D N

Rāga Misra Kāñči

Keherwā tāl (8 mātrās)

Sthāyi —

X	O	X	O
S S S S	<u>S R</u> S <u>N</u> D	<u>N</u> -- R --	<u>R</u> M G M
ra- ghu pa- ti	rā- -- gha- va	rā- -- ja- --	rā- -- -- m
-- <u>G</u> <u>G</u> R	S -- <u>N</u> D	<u>N</u> -- R --	S -- -- --
-- pa- ti- ta	pā- -- va- na	sī- -- tā- --	rā- -- -- m

Antarā 1

X	O	X	O
G -- G -- G -- -- -- M -- M G M -- -- --			
<i>sī-</i> -- <i>tā-</i> -- <i>rā-</i> -- -- <i>m</i> <i>sī-</i> -- <i>tā-</i> -- <i>rā-</i> -- -- <i>m</i>			

R R M M P -- <u>D</u> P <u>G</u> -- R -- S -- -- --			
<i>bha-</i> <i>ja</i> <i>ma-</i> <i>na</i> <i>pyā-</i> -- <i>re</i> -- <i>sī-</i> -- <i>tā-</i> -- <i>rā-</i> -- -- <i>m</i>			

Antarā 2

P P P P P <u>N</u> D P M -- R S R M P --			
<i>ra-</i> <i>ghu</i> <i>pa-</i> <i>ti</i> <i>rā-</i> -- <i>gha-</i> <i>va</i> <i>rā-</i> -- <i>ja-</i> -- <i>rā-</i> -- -- <i>m</i>			
-- M P R S -- <u>N</u> <u>D</u> <u>N</u> -- R -- S -- -- --			
-- <i>pa-</i> <i>ti-</i> <i>ta</i> <i>pā-</i> -- <i>va-</i> <i>na</i> <i>sī-</i> -- <i>tā-</i> -- <i>rā-</i> -- -- <i>m</i>			

Ending

Notes used : N S R G M P

Rāga Bhairav

Keherwā tāl (8 mātrās)

Sthāyī

X	O	X	O
S -- -- R S -- -- N S -- -- R S -- -- N			
rā- -- -- ma rā- -- -- ma rā- -- -- ma rā- -- -- ma			
S -- -- R S -- -- R G -- -- -- -- -- --			
rā- -- -- ma rā- -- -- ma rā- -- -- m -- -- --			

Antarā

M -- -- M M -- M -- G -- -- M G -- R --	
rā- -- -- ma sī- -- tā -- rā- -- -- ma rā- -- -- ma rā- -- -- m	
G P M -- G -- R -- S -- -- -- -- -- --	
rā- -- ma -- rā- -- ma -- rā- -- -- m -- -- --	

B2. 13 Hare Kṛṣṇa Mahā-mantra

*hare kṛṣṇa hare kṛṣṇa kṛṣṇa kṛṣṇa hare hare
hare rāma hare rāma rāma rāma hare hare*

Notes used: D N S R G M P D

Rāga Pūryādhanāśī

Tīn tāl (16 mātrās)

Sthāyī

X	2	O	3	P	G
				ha- re	
				ha- re	
R -- S --	-- -- S S	R -- N -- N D N -- or	-- -- N R		
kṛ- s- ṇa --	-- -- ha- re	kṛ- s- ṇa --	-- -- kṛṣ- ṇa		
rā- -- ma --	-- -- ha- re	rā- -- ma --	-- -- rā- ma		
G R G --	-- -- P G	R -- S --	-- --		
kṛ- s- ṇa --	-- -- ha- re	ha- -- re	-- --		
rā- -- ma --	-- -- ha- re	ha- -- re	-- --		

X

2

O

3

P M

ha- re
ha- re

P	--	P	--	--	--	P	P	M	--	G	--	--	--	G	G
<i>kṛ-</i>	<i>s-</i>	<i>ṇa</i>	--	--	--	<i>ha-</i>	<i>re</i>	<i>kṛ-</i>	<i>s-</i>	<i>ṇa</i>	--	--	--	<i>kṛṣ-</i>	<i>ṇa</i>
<i>rā-</i>	--	<i>ma</i>	--	--	--	<i>ha-</i>	<i>re</i>	<i>rā-</i>	--	<i>ma</i>	--	--	--	<i>rā-</i>	<i>ma</i>

G	--	<u>M G M</u>	D	--	P	G	R	--	S	--	--	--	--		
<i>kṛ-</i>	<i>s-</i>	<i>ṇa</i>	--	--	<i>ha-</i>	<i>re</i>	<i>ha-</i>	--	<i>re</i>	--	--	--	--		
<i>rā-</i>	--	<i>ma</i>	--	--	<i>ha-</i>	<i>re</i>	<i>ha-</i>	--	<i>re</i>	--	--	--	--		

B2. 14 Gaura-ārati by Śīla Bhaktivinoda Ṭhākura

(1) *jaya jaya gorācānder āratiko śobhā
jāhnavī-tata-vane jaga-mana-lobhā*

(*gauranger āratiko śobhā jaga-jana-mana-lobhā*
(*nitāi gaura*) *hari bol, hari bol, hari bol, hari bol*

(5) *śāṅkha bāje ghanṭā bāje bāje karatāla
madhura mṛdaṅga bāje parama rasāla*

(*śāṅkha bāje ghanṭā bāje madhur madhur madhur bāje*
(*nitāi gaura*) *hari bol, hari bol, hari bol, hari bol*

- N.B. 1. For the remaining verses and the translations please consult a song book.
2. This melody is in the Bengali folk style.

Notes used: P D N S R R G M M P D D N

Keherwā tāl (8 mātrās)

Sthāyī

X	O	X	O
P P -- -- M G R -- R R R -- G M	ja- ya -- -- ja- ya go- -- rā- -- cā- ān- de- --		
G R S N S -- R -- G R S N D -- -- --	-- er ā- ra- ti- -- ko -- sō- -- -- -- bhā- -- -- --		
-- -- -- -- S -- -- -- R G M G R -- S --	-- -- -- -- jā- -- -- -- -- -- hna- vī ta- -- ta --		
N D P -- -- -- D S -- R -- G S M G	va- -- ne -- -- -- ja- ga ma- -- na -- lo- -- -- --		
R -- -- -- -- -- -- -- -- -- -- -- --	bhā- -- -- -- -- -- -- -- -- -- -- -- --		

Antarā I

X	O	X	O	P
				<i>ja-</i>
D	--	--	--	
<i>ya</i>	--	--	--	
R	--	G	P	
--	--	--	--	
				Continues the same as in the <i>sthāyī</i> .

Antarā 2

X	O	X	O
G -- G -- G -- G -- G -- M P M -- G --	gau- rā- āni- ge- er ā- -- ra- -- ti- ko só- -- bhā --		
R -- R -- S -- R -- G -- P -- M -- G --	ja- ga -- ja- na -- ma- na -- lo- -- bhā --		
D -- D -- D -- N D P -- P P M -- G --	gau- rā- āni- ge- er ā- -- ra- -- ti- ko só- -- bhā --		
R -- R -- S -- R -- G -- P -- M -- G --	ja- ga -- ja- na -- ma- na -- lo- -- bhā --		
-- -- (D D N D) G M P --- -- -- -- -- M G			
-- -- (ni- tāi gau- ra) ha- ri bo- -- -- -- -- ol ha- ri	sung when repeating		
M -- -- -- -- -- G R G -- -- -- -- -- M G			
bo- -- -- -- ol ha- ri bo- -- -- -- -- ol ha- ri			
R --			
bo- ol			

B2. 15 Pañca-tattva Mahā-mantra (Gaura-ārati melody)

(jaya) śrī-kṛṣṇa-caitanya prabhu nityānanda
śrī-advaita gadādhara śrīvāsādi-gaura-bhakta-vṛnda

Notes used: P D N S R R G M P D D N

Keherwa tal (8 matras)

Sthāyī

X	O	X	O	P	P
				ja-	ya
P -- -- -- -- -- M G R -- -- R R -- G M					
śrī -- -- -- -- -- kṛṣ- na ca- -- -- i- ta nyā -- --					
G R S N S -- S R G R S N D -- -- --					
-- -- -- pra- bhu -- ni- tyā- na- -- -- an- da -- -- --					
-- -- D N S -- R S N N S N D D P D					
-- -- śrī a- dvai- -- ta ga- dā- dha- ra śrī- vā- sā- di					
-- -- S S -- -- S R G S M G R --					
-- -- gau- ra -- -- bhak- ta vr- -- -- n- da --					

Antarā

X	O	X	O	P	P
				<i>ja-</i>	<i>ya</i>
D	--	D	N	P	M G
<i>śrī</i>	--	--	--	--	--
R	--	G P	M G		
--	--	--	<i>kṛṣ-</i> <i>ṇa</i>		

Continues the same as in the *sthāyi*.

B2. 16 Hare Krsna Mahā-mantra (Gaura-ārati melody)

hare kr̄ṣṇa hare kr̄ṣṇa kr̄ṣṇa kr̄ṣṇa hare hare
hare rāma hare rāma rāma rāma hare hare

Notes used: P D N S R R G M P D D N

Sthāyī

Keherwa tal (8 matras)

X	O	X	O
P P -- -- M G R -- R <u>R</u> R -- G M	ha- re kr̄ṣ- na ha- re kr̄- s- na --		
G R S N S -- R -- G R S N D -- -- --	-- -- kr̄ṣ- na kr̄- s- na -- ha- re ha- re -- --		
-- -- D N S -- R S N -- S N D -- P --	-- -- ha- re rā- -- ma -- ha- re rā- ma --		
-- -- P D S -- R -- G S M G R -- -- --	-- -- rā- ma rā- -- ma -- ha- re ha- re -- --		

Antarā 1

X	O	X	O	P	
				<i>ha-</i>	
D	--	D	N	P	M G
<i>re</i>	--	--	--	--	--
R	--	G P	M G		Continues the same as in the <i>sthāyi</i> .
--	--	--	<i>krs- na</i>		

Antarā 2

X	O	X	O
D D	D -- N D	P -- D P	M -- G --
ha- re	kr- s- na --	ha- -- re --	kr- s- na --
ha- re	rā- -- ma --	ha- -- re --	rā- -- ma --
-- -- R R	S -- R --	G -- P --	M -- G --
-- -- kṛṣ- na	kṛ- s- na --	ha- -- re --	ha- -- re --
-- -- rā- ma	rā- -- ma --	ha- -- re --	ha- -- re --

Antarā 3

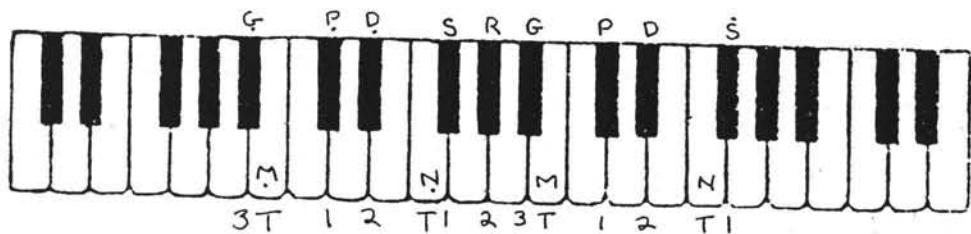
					R G
					ha- re
					ha- re
M --	M --	-- -- G R	G -- G --	-- --	R S
kṛ- s- na --	rā- -- ma --	-- -- ha- re	kṛ- s- na --	-- --	kṛṣ- na
		-- -- ha- re	rā- -- ma --	-- --	rā- -- ma --
R --	R --	-- -- G G	R G S --	-- --	
kṛ- s- na --	rā- -- ma --	-- -- ha- re	ha- -- re --	-- --	
		-- -- ha- re	ha- -- re --	-- --	



POSITION B3

After having learned to play various selections in positions B1 and B2, we will now learn to play in the B3 position. The B3 position is useful for melodies which go even lower than those in the B2 position.

The following diagram shows the keys played, along with the appropriate fingerings, for the scale of the *Bilāval thāth* in the B3 position.



If you have stickers applied to the keys of your harmonium which designate the notes in the B2 position, you can now move them to the new locations. Because some of the melodies in the B3 position go rather low, apply stickers to the keys which go down to low Ga.

Practice the *alaṅkārs* in this new position. It will be difficult to sing the higher notes. Do the best you can.

B3. 1 Jay Raghu-nandana

*jay raghu-nandana jay siyā rām
jay siyā rām jay jay siyā rām*

*janakī-vallabha jay siyā rām
daśaratha-nandana jay siyā rām*

TRANSLATION

All glories to Lord Rāmacandra, the beloved son of the Raghu dynasty. All glories to Śrī Śrī Sītā Rāma.

Lord Rāmacandra is the lover and beloved of the daughter of Janaka Maharaja, Śrimati Śītā Devī. All glories to Śrī Śrī Sītā Rāma. Lord Rāma is the beloved son of Mahārāja Daśaratha. All glories to Śrī Śrī Sītā Rāma.

N.B. The word *sīyā* in the above song is a Hindi form of the name "Sītā."

Notes used: P N S R G M P D

Rāga Asāvartī

Keherwā tāl (8 mātrās)

Sthāyī

X	O	X	O
P S S S -- S S N -- R R R -- -- --	ja- ay ra- ghu na- an- da- na ja- ay si- yā rā- -- -- --	am	
R -- R R R -- S R G M R R S -- -- --	ja- ay si- yā rā- am ja- ay ja- ay si- yā rā- -- -- --	am	

Antarā

S -- S S R -- M M P -- P P P -- -- --	ja- -- na- kī va- al- la- bha ja- ay si- yā rā- -- -- --	am
M M M M P M D P <u>M G</u> R R S -- -- --	da- sa- ra- tha na- an- da- na ja- ay si- yā rā- -- -- --	am

B3. 2 Hare Kṛṣṇa Māhā-mantra

*hare kṛṣṇa hare kṛṣṇa kṛṣṇa kṛṣṇa hare hare
hare rāma hare rāma rāma rāma hare hare*

N.B. When an asterisk (*) appears beneath a note, it means that the note is only played instrumentally and not sung. In this selection the respective notes played and sung previous to these exclusively instrumental notes should be sustained while these instrumental notes are played.

Notes used : P D N S R G P D

Rāga Miśra Sivarañjanī

Keherwā tāl (8 mātrās)

Sthāyī

X	O	X	O	P	D	S	R
				ha-	re	kr-	s-
				ha-	re	ra-	--
G	--	--	D	D	D	D	
na	--	--		--	--	ha-	re
ma	--	--		--	--	ha-	re
	*	*		*	*	*	
R	--	--	D	D	D	R	S
na	--	--		--	--	ha-	re
ma	--	--		--	--	ha-	re
	*	*		*	*	*	
D	--	S	--	--	--	N	--
ha-	--	re	--	P	P	D	P
ha-	--	re	--		--	ha-	re
	*	*		*	*	*	

Antara

X	O	X	O
P	-- -- --	G	S R G --
na	-- -- --	G	ha- re kr- s-
ma	-- -- --	G	ha- re ra- --
*	*	*	
G	-- -- --	S	D P D -- P --
na	-- -- --	S	ha- -- kr- s-
ma	-- -- --	S	ha- -- ra- --
*	*	*	
S	-- R --	D	R G R S S D
ha-	re --	D	krs- na krs- na ha- re
ha-	re --	D	ra- ma ra- ma ha- re
*	*	*	

B3. 3 Śrī Rādhikā-stava by Śrīla Rūpa Gosvāmī

(chorus) *rādhe jaya jaya mādhava-dayite
gokula-taruni-mandala-mahite*

(1) *dāmodara-rati-vardhana-veśe
hari-niśkuṭa-vṛndā-vipineśe*

N.B. For the remaining verses and the translations please consult a song book.

Notes used: P D N S R R G M M P D

Sthāyi

Keherwā tāl (8mātrās)

X	O	X	O
M G R --	S R G R	S --	D S D -- P --
<i>rā- -- dhe --</i>	<i>ja- ya ja- ya</i>	<i>mā- --</i>	<i>dha- va</i>
P N R R	M D P P	M --	G R R G R -
<i>go- -- ku- la</i>	<i>ta- -- ru- nī-</i>	<i>ma- an- da- la</i>	<i>ma- hi- te</i> --
M -- R M	P -- R P	-- D D P	M G R --
<i>go- -- ku- la</i>	<i>ta- -- ru- nī-</i>	<i>man- da- la</i>	<i>ma- hi- te</i> --

Antarā

P P N R	P -- P --	P -- P P	M D P --
<i>da- mo- da- ra</i>	<i>ra- -- ti --</i>	<i>va- ar- dha- na</i>	<i>ve- -- sé --</i>
-- M M M	G M R G	M D P M	G -- R --
-- ha- ri nis-	<i>ku- , ta- vi- n-</i>	<i>da- -- vi- pi-</i>	<i>ne -- sé --</i>

B3. 4 Śrī Śrī Gurv-astaka (morning melody) by Śrīla Viśvanātha Cakravartī Thākura

- (1) *samsāra-dāvānala-līdha-loka-
trāṇaya kāruṇya-ghanāghanatvam
prāptasya kalyāṇa-guṇarṇavasya
vande guroḥ śrī-caraṇāravindam*
- (2) *mahāprabhoḥ kīrtana-nṛtya-gīta-
vāditra-mādyan-manaso rasena
romāñca-kampāśru-taraṅga-bhājō
vande guroḥ śrī-caraṇāravindam*

N.B. 1. For the remaining verses and the translations please consult a song book.
 2. This "morning melody" is in *Rāga Prabhātī*. The word *prabhātī* comes from the word *prabhātī* which means daybreak or dawn. The singing time for this *rāga* is during both the last *prahar* of night and the first *prahar* of day. Śrīla Prabhupāda insisted that *māngal-āratī* be sung using this melody.

Notes used: G M M P D N S R G M P

Rāga Prabhātī

Tīn tāl (16 mātrās)

Sthāyi

X	2	O	3
P S N D -- P -- M P D P M -- G --	sam-sā- ra dā- -- vā -- na- la- li- dha lo- -- ka --		
-- S S S S R S N -- P P D S -- S --	trā- nā- ya kā- -- ru- nnyā gha- nā- gha- na- -- tva- am		
-- P S S S -- N S R -- G R S N D --	prāp-tas- ya ka- al- yā- nā gu- -- nār- na va- as- ya --		
-- D S G R -- S -- N N P D S -- S --	vān- de gu- ro- oh śrī -- ca- rā- nā- ra vi- in- da- am		

Antarā

X	2	O	3
S S D	S -- R G	M G R S	R -- G --
ma- hā- pra-	bho- oh kī- īr-	ta- na nr- tya	gī- -- ta --
-- P P P	P M G --	R G M G	R -- S --
-- vā- di- tra	mā- -- dyā- an	ma- na- so	ra- se- -- na --
-- G R S	M -- G R	-- S G R	S N D --
-- ro- māñ- ca	ka- am- pā- śru	-- ta- ram- ga	bhā- -- jo --
-- D S G	R -- S --	N N P D	S -- S --
-- van- de gu-	ro- oh śrī- --	ca- ra- nā- ra	vi- in- da- am

B3. 5 Śrīla Prabhupāda Praṇati (morning melody)

*nama oṁ viṣṇu-pādāya kṛṣṇa-presthāya bhū-tale
śrīmati bhaktivedānta-svāmin iti nāmine*

*namas te sārasvate deve gaura-vāñī-pracāriṇe
nirviśesa-sūnyavādi-pāscātya-deśa-tāriṇe*

N.B. For the translations please consult a song book.

Notes used: G M M P D N S R G M P

Tīrtīlāl (16 mātrās)

Sthāyi

X	2	O	3
N S N	D -- P --	M P D P	M -- G --
na- ma --	o- -- -- om	vi- is- nu	pā- dā- ya --
-- S S S	S -- R S	N -- P D	S -- -- --
-- kṛs- na pres-	thā- -- ya	bhū- --	ta- le -- --
-- S S S	S -- N S	R -- G R	S -- N --
-- śrī- ma- te	bha- ak- ti --	ve- -- --	dā- ān- ta --
-- D G	R -- S R	N -- P D	S -- -- --
-- swā --	mi- -- ni- ti	nā- --	mi ne -- --

Antarā

X	2	O	3
	S D S -- R G M G R S R -- G --		
	na- mas te -- -- -- sa- ra- swa- te de- -- ve --		
-- --	P P P -- M G R -- S R G -- R S		
-- --	gau- ra vā- -- nī- pra- cā- -- -- ri- ne -- -- --		
-- --	G R M -- G R -- -- G R S N D --		
-- --	nir- vi- sé- -- sa -- -- -- sūn- ya vā- -- di --		
-- --	D G R -- S R N -- P D S -- -- --		
-- --	pāś- cāt- ya -- de- śa tā- -- -- ri- ne -- -- --		

B3. 6 Pañca-tattva Mahā-mantra (morning melody)

(jaya) śrī-kṛṣṇa-caitanya prabhu nityānanda
śrī-advaita gadādhara śrīvāsādi-gaura-bhakta-vṛnda

Notes used: G M M' P D N S R G M P

Sthāyī

Tīrtītāl (16 mātrās)

X	2	O	3		S	S									
					ja-	ya									
N	--	S	N	D	--	P	--	M	--	D	P	M	--	G	--
śrī-	--	--	--	kṛṣ-	--	na	--	ca-	--	i-	--	ta-	an-	ya	--
--	--	--	P	S	--	R	S	N	--	P	D	S	--	--	--
--	--	--	pra-	bhu	--	nit-	yā-	na-	--	--	an-	da	--	--	--
--	--	S	S	S	--	N	S	R	R	G	R	S	S	N	D
--	--	śrī-	a-	dva-	i-	ta	--	ga-	dā-	dha-	ar	śrī-	vā-	sā-	di
--	--	D	G	--	--	R	S	N	--	P	D	S	--		
--	--	gau-	ra	--	--	bhak-	ta	vṛ-	--	--	n-	da	--		

Antarā

X

2

O

3

S S
ja- ya

S -- -- D | S -- R G | M -- G S | R -- G --
 śrī- -- -- | kṛ- s- na -- | ca- -- i- -- | ta- an- ya --

-- -- -- G | P -- M G | R -- S R | G -- R S
 -- -- -- pra- bhu -- ni- tyā- | na- -- -- an- | da -- -- --

-- -- G R | M -- G -- | R R G R | S S N D
 -- -- śrī a- | dva- i- ta -- | ga- dā- dha- ar | śrī- vā- sā- dī

-- -- D G | -- -- R S | N -- P D | S --
 -- -- gau- ra | -- -- bhak- ta | vr- -- n- | da --

B3. 7 Hare Kṛṣṇa Mahā-mantra (morning melody)

hare kṛṣṇa hare kṛṣṇa kṛṣṇa kṛṣṇa hare hare
hare rāma hare rāma rāma rāma hare hare

Notes used: G M M P D N S R G M P

Tīrtītāl (16 mātrās)

Sthāyī

X	2				O				3						
N	--	S	N	D	--	P	--	M	P	D	P	M	--	G	--
ha-	--	re	--	kr-	s-	na	--	ha-	--	re	--	kr-	s-	na	--
--	--	P	D	S	--	R	S	N	--	P	D	S	--	--	--
--	--	kṛṣ-	na	kr-	s-	na	--	ha-	--	re	ha-	re	--	--	--
--	--	S	S	S	N	S	--	R	--	G	R	S	N	D	--
--	--	ha-	re	rā-	--	ma	--	ha-	--	re	--	rā-	--	ma	--
--	--	D	G	R	--	S	--	N	--	P	D	S	--	--	--
--	--	rā-	ma	rā-	--	ma	--	ha-	--	re	ha-	re	--	--	--

Antarā I

X	2	O	3
S -- S D S -- R -- G -- M G R -- G --			
ha- -- re -- kr- s- na -- ha- -- re -- kr- s- na --			
-- -- G P M -- G -- R -- S R G -- R S			
-- -- krs- na kr- s- na -- ha- -- re ha- re -- -- --			
-- -- G R M -- G -- R -- G R S -- N --			
-- -- ha- re rā- -- ma -- ha- -- re -- rā- -- ma --			
-- -- D G R -- S -- N -- P D S -- -- --			
-- -- rā- ma rā- -- ma -- ha- -- re ha- re -- -- --			

Antarā 2

X	2				O				3			
S	--	G	--	R	--	G	M	G	--	--	--	--
ha-	--	re	--	kr-	s-	na	--	--	--	--	--	M
ha-	--	re	--	rā-	--	ma	--	--	--	--	--	G
R	--	--	R	R	G	M	G	R	--	S	--	--
--	--	--	ha-	re	--	kr-	s-	na	--	--	--	--
--	--	--	ha-	re	--	rā-	--	ma	--	--	--	--
S	--	G	--	R	--	S	--	N	--	P	D	S
kr-	s-	na	--	kr-	s-	na	--	ha-	--	re	ha-	re
rā-	--	ma	--	rā-	--	ma	--	ha-	--	re	ha-	re

Antarā 3

P	P	P	--	D	P	M	--	P	M	G	--	R	--	
ha-	re	kr-	s-	na	--	ha-	--	re	--	kr-	s-	na	--	
ha-	re	rā-	--	ma	--	ha-	--	re	--	rā-	--	ma	--	
--	--	S	G	R	--	S	--	N	--	P	D	S	--	
--	--	kr-	s-	na	kr-	s-	na	--	ha-	--	re	ha-	re	--
--	--	rā-	--	ma	rā-	--	ma	--	ha-	--	re	ha-	re	--

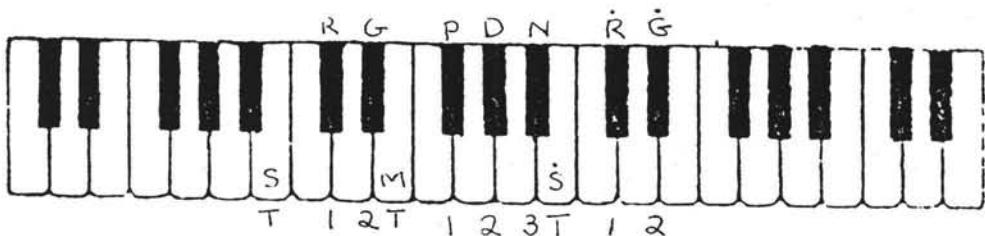
Antarā 4 (same as B1. 1)

Keherwā tāl (8 mātrās)

O	X	O
	R G	M -- M --
	ha- re	kr- s- na --
	ha- re	rā- -- ma --

POSITION W7

We will now learn to play in the W7 position. The following diagram shows the keys played, along with the appropriate fingerings, for the scale of the *Bilāval thāth* in the W7 position.



If you have stickers applied to the keys of your harmonium which designate the notes in the B3 position, you can now move them to the new locations. Because some of the melodies in the W7 position go rather high, apply stickers to the keys which go up to high Ga.

Practice singing and playing the *alanikārs* in this new position.

A SINGING EXERCISE

The following is a singing exercise which covers a range of almost two octaves. You can adjust the position of Sa to a higher or lower position if necessary, in order to sing all of the notes. Practice singing this exercise at various speeds. The practicing of this exercise will improve your voice.

Notes used: P D N S R G M P D N S R G M

Based on *Bilāval thāth*

Keherwā tāl (8 mātrās)

X	O	X	O
S R G M P D N S R G M R S N D			
P M G R S N D P D N S -- S R G M			
P D N S R G M R S N D P M G R			
S N D P D N S --			

W7. 1 Hare Kṛṣṇa Mahā-mantra

hare kṛṣṇa hare kṛṣṇa kṛṣṇa kṛṣṇa hare hare
hare rāma hare rāma rāma rāma hare hare

Notes used: S R G M P D N S R

Rāga Asāvartī

Tintāl (16 mātrās)

Sthāyī

X	2	O	3
	S R -- M P --	Ś -- N --	D -- P --
ha- re	-- kṛṣ- ṇa --	ha- -- re --	kṛ- s- ṇa --
ha- re	-- rā- ma --	ha- -- re --	rā- -- ma --
-- --	M N -- D P --	M -- G --	R -- S --
-- --	kṛṣ- ṇa -- rā- ma --	ha- -- re --	ha- -- re --
-- --	-- rā- ma --	ha- -- re --	ha- -- re --

Antarā

	Ś Ś -- Ś R --	N -- N --	D -- P --
ha- re	-- kṛṣ- ṇa --	ha- -- re --	kṛ- s- ṇa --
ha- re	-- rā- ma --	ha- -- re --	rā- -- ma --
-- --	M P -- D P --	M -- G --	R -- S --
-- --	kṛṣ- ṇa -- rā- ma --	ha- -- re --	ha- -- re --
-- --	-- rā- ma --	ha- -- re --	ha- -- re --

W7. 2 Sāvarana-srī-gaura-pāda-padme Prārthanā by Śrīla Narottama dāsa Ṭhākura.

- (1) *srī-kṛṣṇa-caitanya prabhu doyā koro more
tomā binā ke doyālu jagat-saṁsāre*
- (3) *hā hā prabhu nityānanda, premānanda sukhir
krpābalokana koro āmi boiro duḥkhī*

N.B. 1. For the remaining verses and the translations please consult a song book.
 2. Verses 1, 2, 4 and 6 may be sung to the *sthāyī* melody; verses 3, 5 and 1 (when verse 1 is repeated at the end) may be sung to the *antarā* melody.
 3. The Hare Kṛṣṇa *māhā-mantra* may also be sung to these melodies.

Notes used: S R G M P D N N S R G

Rāga Miśra Kāftī

Tīrtīl (16 mātrās)

Sthāyī

X	2	O	3
M M	-- <u>G</u> R --	S -- S --	S -- S --
śrī kr-	s- na ca- i-	ta- an- ya --	pra- -- bhu --
-- -- S <u>G</u>	-- M P --	M <u>G</u> M P	M -- <u>G</u> --
-- -- do- yā	-- ko- ro --	mo- -- -- --	re -- -- --
-- -- P P	-- P P --	M -- ū --	N -- ū --
-- -- to- mā	-- bi- nā --	ke -- do- --	yā- -- lu --
-- -- N N	-- D P --	M <u>G</u> M P	M -- <u>G</u> --
-- -- ja- ga-	-- ta sa- am-	sā- -- -- --	re -- -- --

Antarā

X	2	O	3
P N	-- N N --	Ś -- Ś --	Ś -- Ś --
hā hā	pra- bhu --	ni- --	tyā- --
-- --	Ś G	R Ś --	N -- Ś R
-- --	pre- mā-	nan- da	su- -- -- --
Ś Ś	-- R Ś --	N -- N --	D -- P --
kr- pā-	ba- lo- --	ka- -- na --	ko- -- ro --
N N	-- D P --	M G M P	M -- G --
ā- mi	bo- ro --	du- -- --	h- khī -- --

W7. 3 Srī Nāma-kīrtana by Śrīla Bhaktivinoda Ṭhākura

- (1) *yaśomati-nandana, braja-boro-nāgara, gokula-rañjana kāna
gopī-parāṇa-dhana, madana-manohara, kāliya-damana-vidhāna*
- (2) *amala harinām amiya-vilāsā
vipina-purandara, navīna nagara-bora, bamśī-badana suvāsā*
- (3) *braja-jana-pālana, asura-kula-nāsāna, nanda-godhana-rākhowālā
govinda mādhava, navanīta-taskara, sundara nanda-gopālā*
- (4) *jāmuna-tāta-cara, gopī-basana-hara, rāsa-rasika, kṛpāmoya
śrī-rādhā-vallabha, bṛndābana-naṭabara, bhakativinod-āśraya*

N.B. 1. For the translation of this song please consult a song book.
2. The second line of verse 4 may be sung in two different ways as shown.

Notes used: S R G M P D N N Š Ḩ ḡ

Keherwā tāl (8 mātrās)

X	O	X	O												
[Š]	Š	Š	Š	Š	Š	Š	Š	N	Ŗ	Ŗ	S	[N]	D	P	
1. ya-	sō-	ma-	ī	na-	an-	da-	na	bra-	ja	ba-	ro	nā-	--	ga-	ra
2.	vi-	pi-	na	pu-	ran-	da-	ra	na-	vī-	na	na-	ga-	ra	ba-	ra
4.	jā-	mu-	na	ta-	ṭa-	ca-	ra	go-	--	pī	ba-	sa-	na	ha-	ra
--	P	D	P	R	G	P	M	G	--	R	--	S	--	--	--
1.	--	go-	ku-	la	ra-	añ-	ja-	na	kā-	--	--	na	--	--	--
2.	--	bām-	śī	ba-	da-	--	na	su-	vā-	--	--	sā	--	--	--
4.	--	rā-	sa	ra-	si-	ka	kr-	pā-	mo-	--	--	ya	--	--	--

X	O				X				O						
S	R	M	M	M	R	G	M	P	[P]	N	N	D	[D]	P	P
1. go- --		pī	pa-	rā-	ṇa	dha-	na	ma- --		da-	na	ma-	no-	ha-	ra
3. bra- ja-	ja-	ja-	na	pā-	--	la-	na-	su-	ra	ku-	la	nā-	--	śā-	na
4. śrī- --		rā-	dhā	va-	al-	la-	bha	bṛn-	dā-	ba-	na	na-	ṭa-	ba-	ra
-- N N N	Ś	N	D	P	D	N	Ś	R	Ś	--	--	--	--	--	--
1. -- kā- li- ya	da-	ma-	na	vi-	dhā-	--	--	--	na	--	--	--	--	--	--
3. -- nan- da go-	dha-	na	rā-	kho-	wā-	--	--	--	lā	--	--	--	--	--	--
4. -- bha- ka- ti	vi-	--	no-	da-	sra-	--	--	--	ya	--	--	--	--	--	--

X	O				X				O						
Ṅ	--	Ṅ	Ṅ	Ṅ	Ṅ	[G]	Ṅ	Ṅ	Ṅ	Ṅ	Ṅ	Ṅ	Ṅ	Ṅ	Ṅ
2. a- --	ma-	la	ha-	ri	nā-	ām	a-	mi-	ya	vi-	lā-	--	śā-	--	--
3. go- --	vin-	da	mā	--	dha-	va	na-	va-	mī-	ta	ta-	as-	ka-	ra	--
4. śrī- --	rā-	dhā	va-	al-	la-	bha	bṛn-	dā-	ba-	na	na-	ṭa-	ba-	ra	--
-- N N N	Ś	N	D	P	D	N	Ś	R	Ś	--	--	--	--	--	--
3. -- sun- da- ra	na-	an-	da	go-	pā-	--	--	--	lā	--	--	--	--	--	--
4. -- bha- ka- ti	vi-	--	no-	dā-	śra	--	--	--	ya	--	--	--	--	--	--

W7. 4 Hare Kṛṣṇa Mahā-mantra

*hare kṛṣṇa hare kṛṣṇa kṛṣṇa kṛṣṇa hare hare
hare rāma hare rāma rāma rāma hare hare*

Notes used: S R G M P N N Š R G M

- N.B. 1. If a note or notes are given in square brackets such as these [], then it/they may be optionally sung. If it/they are not sung, then the preceding note is sung in its/their place.
2. This selection is in the Bengali folk style.

Sthāyi

Tīntāl (16 mātrās)

X	2				O				3			
Ś	--	N	R	Ś	--	--	--	P	--	N	P	M
ha-	--	re	kṛṣ-	na	--	--	--	ha-	--	re	kṛṣ-	na
ha-	--	re	rā-	ma	--	--	--	ha-	--	re	rā-	ma
S	--	G	M	P	--	--	--	G	[M]	R	G	S
kṛṣ-	--	na	kṛṣ-	na	--	--	--	ha-	--	re	ha-	re
rā-	--	ma	rā-	ma	--	--	--	ha-	--	re	ha-	re

Antarā I

M	--	M	M	M	--	--	--	P	--	N	P	M
ha-	--	re	kṛṣ-	na	--	--	--	ha-	--	re	kṛṣ-	na
ha-	--	re	rā-	ma	--	--	--	ha-	--	re	rā-	ma
--	--	M	P	N	N	Ś	G	ś	--	ś	--	--
--	--	kṛṣ-	na	kṛṣ-	na	ha-	re	ha-	--	re	--	--
--	--	rā-	ma	rā-	ma	ha-	re	ha-	--	re	--	--

Antarā 2

X	2			O			3		
Ḛ	--	ጀ	ጀ	ጀ	--	--	--	ጀ	--
ha-	--	re	kṛṣ-	ṅa	--	--	--	ha-	--
ha-	--	re	rā-	ma	--	--	--	ha-	--
--	ጀ	ጀ	ጀ	ጀ	--	ጀ	ጀ	ጀ	ጀ
--	kṛṣ-	ṅa	kṛṣ-	ṅa	--	ha-	re	ha-	--
--	rā-	ma	rā-	ma	--	ha-	re	ha-	--
						re	--	re	--

Appendix A

The Tuning of the Harmonium

It may be noticed that Indian harmoniums are generally not tuned to the same pitch as Western keyboards and other Western instruments. In the Western system of music A-440 is considered the standard concert pitch, 440 referring to hertz (Hz) or the number of cycles of vibration per second. This can be determined with the use of a tuning fork. The tuning fork was invented in England by John Shore in 1711. Pitch standards, in fact, were quite ambiguous in the sixteenth and seventeenth centuries in Europe, with concert A vacillating anywhere from about 373Hz to about 567Hz. Handel had one of Shore's original tuning forks which was tuned to A-422.5; Mozart tuned his pianos to about A-422. In Bach's day a concert A could often be tuned as low as 415, which would sound like A flat to the contemporary ear used to concert A at 440. (See Appendix B for an explanation of the terms "A" and "A flat.") So from this we can understand that it is not very important if Indian harmoniums are not in tune with Western keyboards etc.

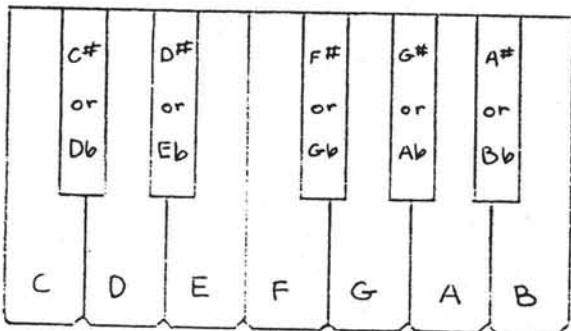
The important thing is that a harmonium should be well tuned in itself. The tuning of the harmonium is done by filing the brass reeds. By filing the upper part of the free end of a reed tongue, the pitch is raised; and by filing the fixed lower end of the tongue the pitch is lowered.

The harmonium is tuned according to equal-tempered tuning. Equal-tempered tuning is the contemporary Western way of fixing successive pitches at mathematically regular distances. When spaced in this fashion, tones are not always precisely in tune with the natural harmonic overtone series though.

The predecessor of tempered tuning is just tuning, where scale tones are adjusted to these mathematical "irregularities" and are more in accord with the overtone series. The traditional Indian classical instruments such as the *sitar*, *vina*, *sarangi*, baboo flute etc. are tuned according to just tuning and are most suitable for playing *rāgas*. Though just tuning is theoretically the more perfect system because it produces the more consonant and natural harmonic intervals, it has a disadvantage in that an instrument so tuned can be played well only in the one key (position) to which it is tuned. The mathematics of just tuning are such that the perfect harmonic relationships established do not apply to a different key, and if other keys are attempted the sound will be very out of tune.

Appendix B

The Names of the Harmonium Keys According to the Western System



is read as "sharp" which means raised a half step in pitch.

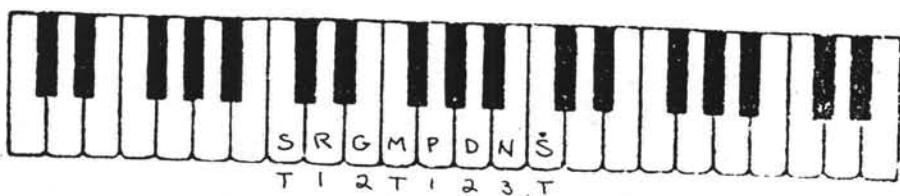
b is read as "flat" which means lowered a half step in pitch.

Appendix C

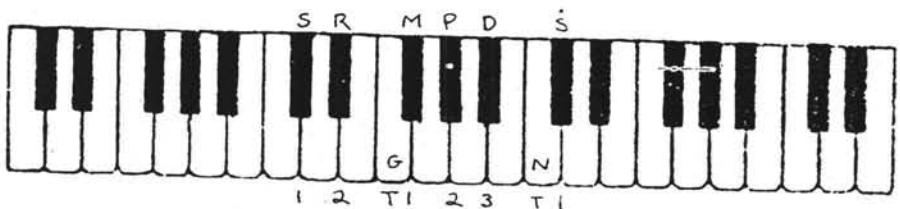
The Twelve Positions of Sa

In this course the term "position" refers to the position of Sa, the starting note of the scale. Sa may be on any of the twelve notes of the octave, consisting of seven white keys and five black keys. Diagrams of the *suddh* (major) scale in each of these five positions along with the respective fingerings are given below. On the diagrams T means thumb, and 1, 2, and 3 mean the first, second and third fingers respectively. Also Sa, Re, Ga, Ma, Pa, Dha and Ni have been shortened to S, R, G, M, P, D and N. A dot above the 'S' indicating Sa denotes the Sa in the high register or high Sa.

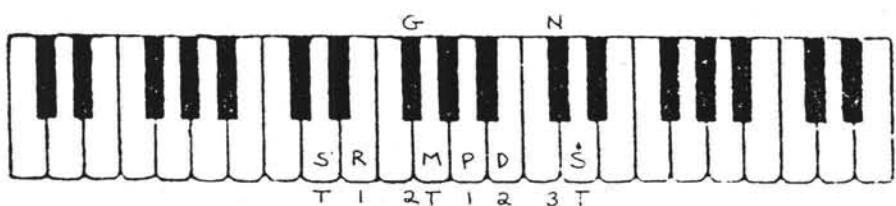
W1



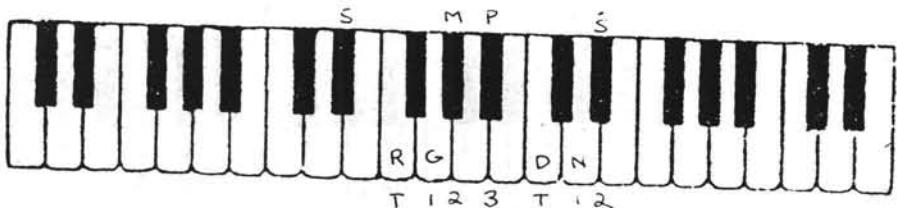
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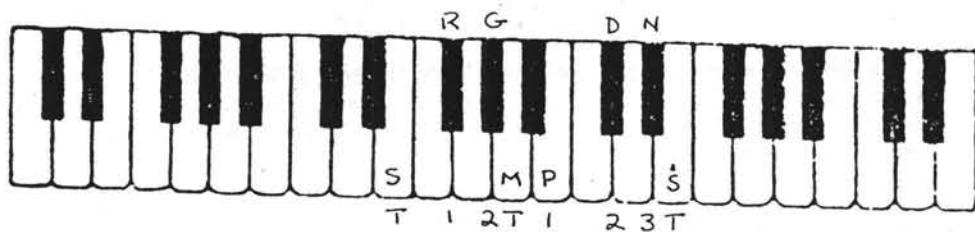
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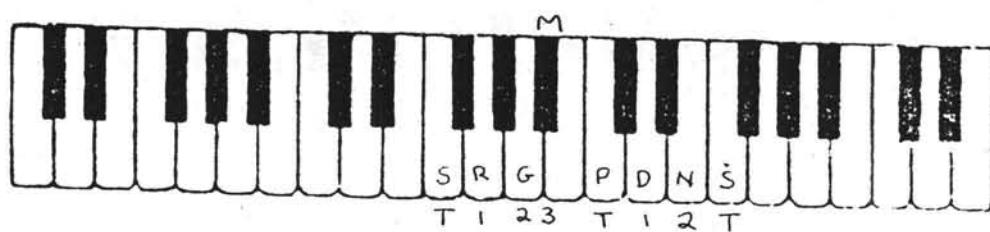
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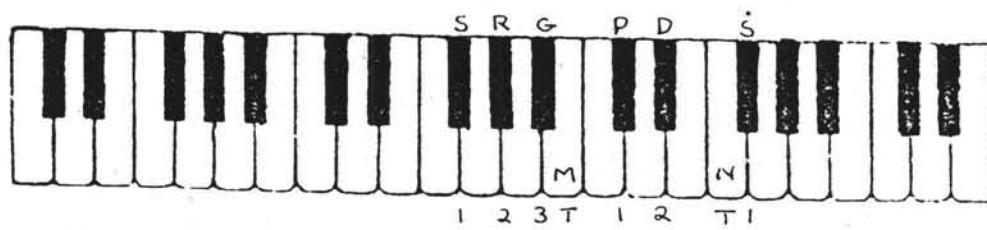
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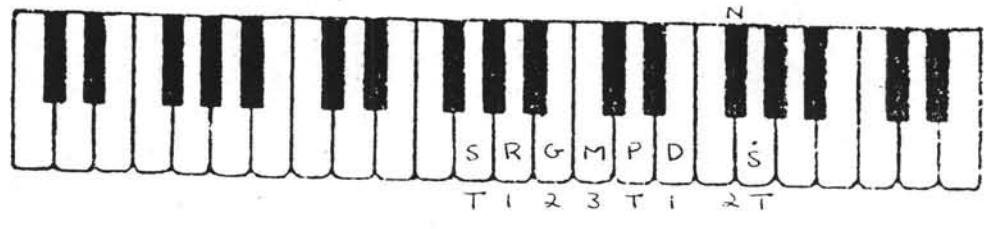
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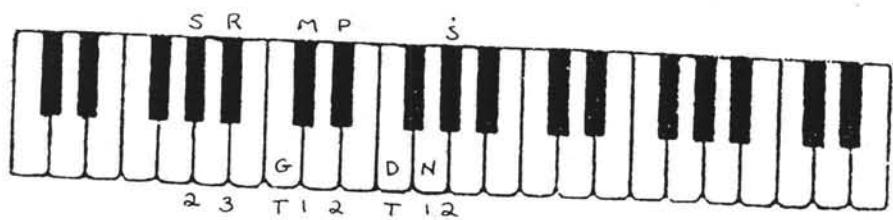
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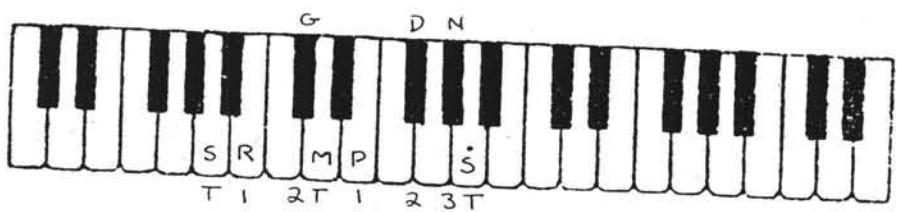
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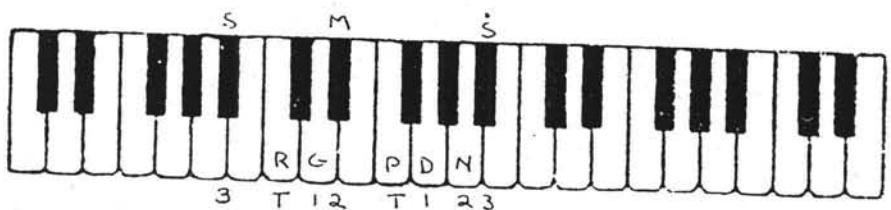
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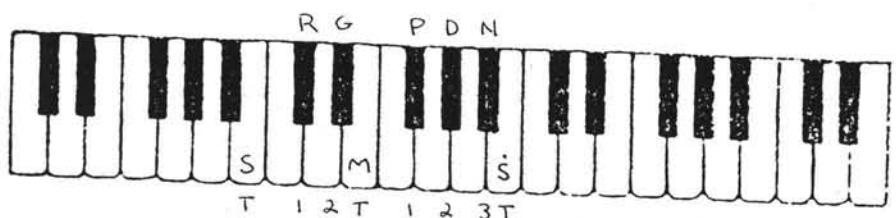
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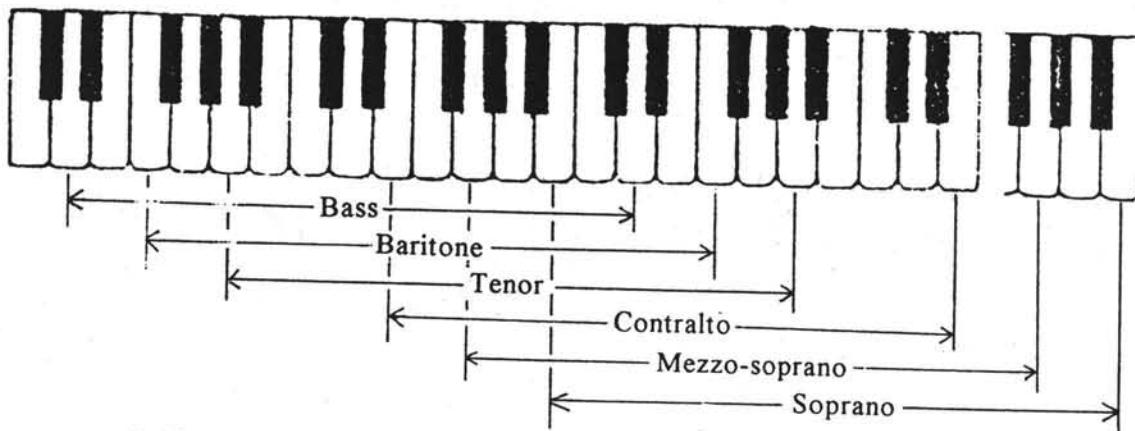


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Appendix D The Vocal Ranges

Assuming that the compass of the average voice is two octaves, the ranges of the six commonly recognized voices are as follows:



Generally the lower three voices are associated with men and the higher three voices are associated with women. Naturally these double octaves are no more than a rough and ready guide, for singers come in all shapes and sizes. As a rule the range of good voices is considerably wider than that of poor ones, but by no means invariably.

Most voices, especially untrained ones, fall into the intermediate ranges, baritone and mezzo-soprano, the extremes being more rare. The songs in this course have been set for the baritone and mezzo-soprano voices, the latter being approximately one octave higher than the former. If your vocal range is higher or lower, you may sing in another position if necessary. Please consult Appendix C in this regard.

Appendix E

A Description of Rāga

We have stated in the introduction that one of the most distinguishing features of Indian music is the concept of *rāga*, the melodic basis of the classical tradition. For the most part, the selections presented in this course are within the realm of folk music, albeit spiritual and devotional folk music. It is folk music in the sense that it is relatively simple in nature and easy to play and sing. Also it does not always conform to the strict principles of classical music (*śāstriya saṅgīt*). Classical music conforms strictly to the principles of *rāga* using the twenty-two *śruti*s or microtones, and is played and sung according to stricter discipline and greater expertise. The classical tradition has a strong influence upon the folk tradition though, and so it is in order that a description of *rāga* is given herein. This description is also given so that the student may better appreciate the classical tradition. It also serves as a preparation for those who want to further study it.

In the *Bhakti-ratnākara* (Fifth Wave) by Śrīla Narahari Cakravarṭī Thākura it is described that sixteen thousand *rāgas* were produced by the singing of the gopīs during the *rāsa* dance. Great Vaiṣṇavas like Śrī Narottama dāsa Thākura, Śrī Narahari Cakravarṭī Thākura, Śrī Svarūpa Dāmodara Gosvāmī and Śrī Mukunda Datta sang in accordance with the rules governing the *rāgas*.

The ten parent scales or *ṭhāths* have been described on page 18. Whereas a *ṭhāth* is a combination of notes without any particular appeal, a *rāga* must be aesthetically pleasing. There is a saying in Sanskrit -- *rañjayati iti rāgah* -- which means, "That which pleases (aesthetically) is a *rāga*."

The scale is theoretically divided into two groups of four notes, the upper and lower tetrachords. The lower group (Sa Re Ga Ma) is known as the *purvāṅga*, or "first limb," and the upper is called the *uttarāṅga*, or "higher limb" (containing Pa Dha Ni and the next higher Sa). This is in no way an arbitrary division, for the notes of the two tetrachords usually correspond closely with each other. A *rāga* generally dwells predominantly in one or the other tetrachord, and this determines in part its expression or mood.

Every *rāga* has a distinct ascending and descending structure. The ascending order is known as the *āroha* and the descending is the *avaroha*.

The summary of the main recognizable phrases and features of a *rāga*, that serve to identify it and distinguish it from all other *ragas*, is the *pakad*, sometimes called *svarūp*.

Rāgas belong to three classes or *jātis* according to the number of notes used in ascent and descent. *Sampūrṇa* means "complete" and a *rāga* so called uses all the seven notes of the scale in ascent and descent. *Bilāval* and *Kāft* are examples of *sampūrṇa rāgas*. *Rāgas* which use six notes are known as *sādav* and examples of these are *Pūriyā* and *Mārwā*. The five note *rāgas* such as *Bhūpālī* and *Mālkauns* are known as *audav*. In addition to these three main types, *rāgas* may be of mixed class where the number of notes in ascent and descent are different. *Āśāvarī*, for example, is an *audav-sampūrṇa rāga* as it has five notes in the ascent (*āroha*) and seven in the descent (*avaroha*). However, a *rāga* may not have more than seven or less than five notes. There are exceptions to this rule though.

Another rule is that the fourth note (Ma) and the fifth note (Pa) may not be omitted at the same time in a *rāga*.

Apart from the Sa, or tonic, which serves as the "home base," each *rāga* has one predominant note, known as the *vādī*. This is the note that is used most in a *rāga* and is emphasized the most strongly; in the traditional writings it is called the "king of notes." The expression or nature of the *vādī* is one of the most important elements for setting the mood of the entire *rāga*.

We have already mentioned that the two tetrachords of a scale reflect or correspond to each other. Thus, there is a corresponding note to the *vādī* that is second in importance in the *rāga* and is termed the *sāmāvādī*, and it falls within the other tetrachord. The *sāmāvādī*, always at the interval of a fourth or fifth from the *vādī*, strengthens the expression of the *vādī*. It is therefore called the "prime minister of notes." The other notes in a particular *raga*—apart from the *vādī* and *sāmāvādī*—are called *anuvādī*, or the "minister notes." All the other notes outside a given scale are called *vivādī* ("enemies," or dissonant notes), and they may not be played in a *rāga* to which they do not belong. They are also called *varjita swaras* or prohibited notes. Very rarely, however, a *vivādī* will be used in a *rāga* for a special effect of dissonance.

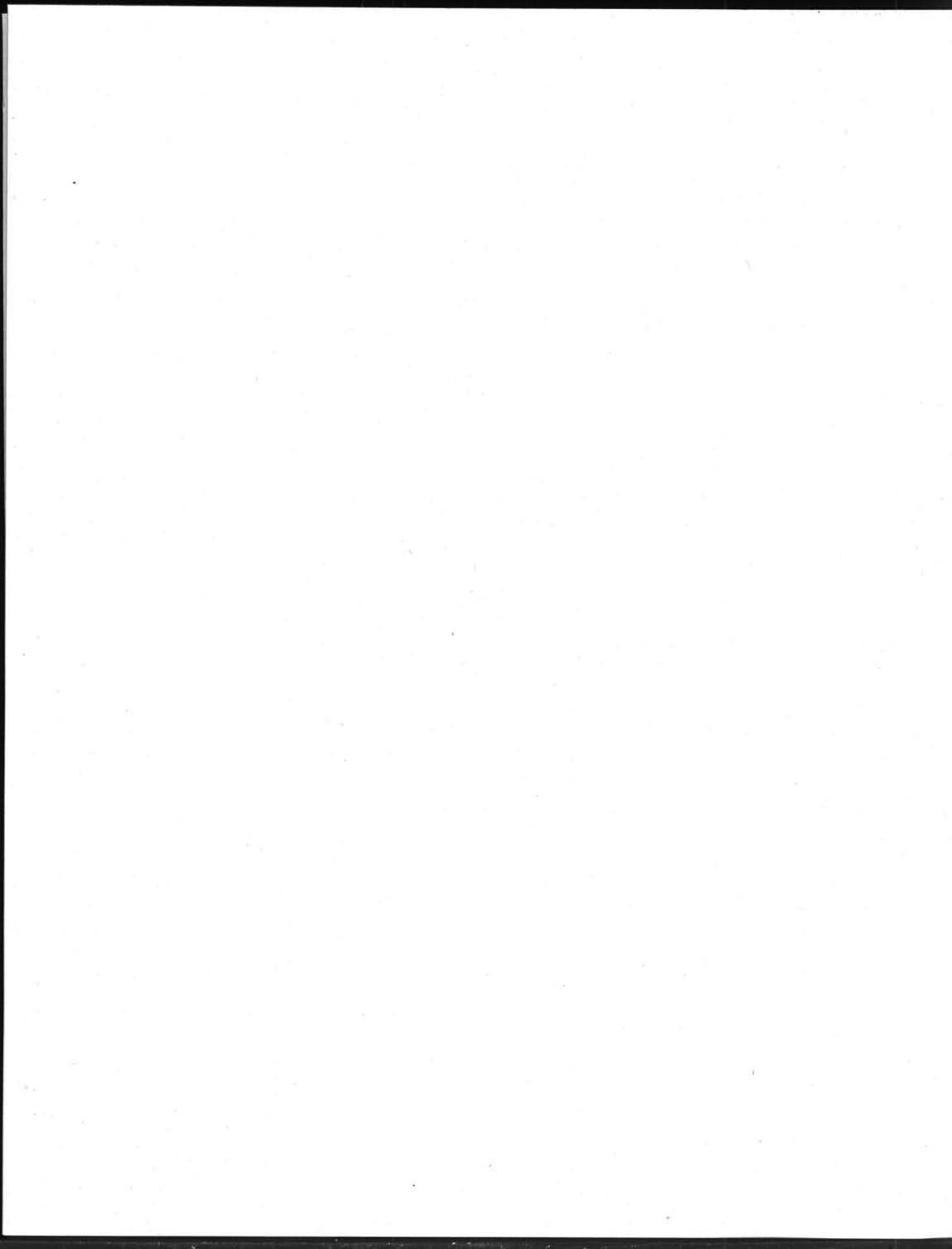
Because each *rāga* is associated with a particular mood, each is also closely connected to a certain time of day, or a season of the year. Various *ragas* are associated with Śrī Śrī Rādhā-Kṛṣṇa's *aṣṭa-kāliyā-līlās* or pastimes during the eight times of the day which are described by Śrīla Bhaktivinoda Ṭhākura in his *Jaiya Dharma*. Each segment of the day is associated with a definite sentiment. Theoretically, for a *rāga* that describes the feeling of early evening to have its fullest effect, it should be sung or played in the early evening. The opinions of various authors sometimes differ though, concerning the proper singing times for the different *rāgas*.

On the following pages is a list of some of the important *rāgas* and their individual characteristics.

A Description of the Characteristics

N.B. 1. In the column under the heading "Komal--Tivra," the meaning of the word "both" in front of the name of a note in plural form, indicates that both the *suddh* and *vikrt* forms of that note are used.

No.	Rāga Name	Thāth	Jāti	Vādi	Samvādi	Komal--Tivra
1	Aḍāṇa	Āśāvarī	Śāḍav	S	P	<u>G D</u> , both N's
2	Alhaiya Bilāval	Bilāval	Śāḍav-sampūrṇa	D	G	At some places <u>N</u>
3	Āśāvañī	Āśāvañī	Audav-sampūrṇa	D	G	<u>G D N</u>
4	Bāgesñī	Kāñī	Audav-sampūrṇa	M	S	<u>G N</u>
5	Bahār	Kāñī	Śāḍav	M	S	<u>G</u> , both N's
6	Baṅgāl Bhairav	Bhairav	Śāḍav	D	R	<u>R D</u>
7	Basant	Pūrvī	Śāḍav-sampūrṇa	S	M	<u>R D</u> , both M's
8	Bhairav	Bhairav	Sampūrṇa	D	R	<u>R D</u>
9	Bhairavī	Bhairavi	Sampūrṇa	M	S	<u>R G D N</u>
10	Bhīmpalāśī	Kāñī	Audav-sampūrṇa	M	S	<u>N G</u>
11	Bhūpālī	Kalyāñī	Audav	G	D	--
12	Bihāg	Bilāval	Audav-sampūrṇa	G	N	--
13	Bilāval	Bilāval	Sampūrṇa	D	G	--
14	Bṛndāvanī Sāraṅg Kāñī	Kāñī	Audav	R	P	Both N's
15	Chāyānātī	Kalyāñī	Sampūrṇa	P	R	Both M's
16	Darbāñī Kāñharā	Āśāvarī	Sampūrṇa-śāḍav	R	P	<u>G D N</u>
17	Des	Khamāj 'Sāni	Sampūrṇa	R	P	Both N's
18	Durgā (Bilāval)	Bilāval	Audav	M	S	--
19	Gārā	Khamāj	Sampūrṇa	G	N	Both G's & N's



of Some Prominent Ragas

N.B. 2. In the column under the heading "Varjit Swaras" (prohibited notes), notes which are given within parentheses may be used occasionally.

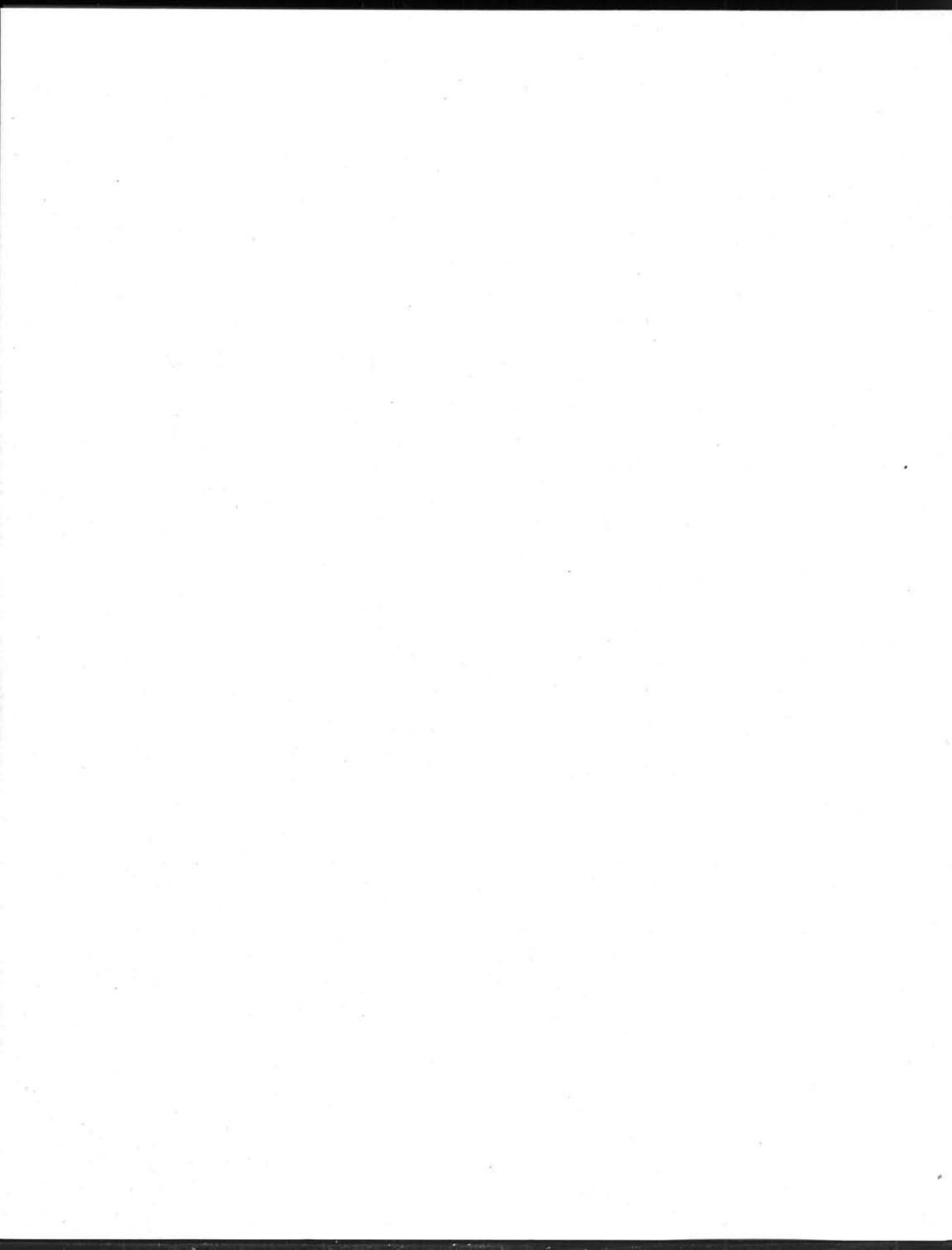
No.	Varjit Swara		Aroha Aroha Avaroha	Aavaroha	Singing Time
	Aroha	Aavaroha			
1	G	D	SRMP <u>D</u> N̤S	Ṅ DNPM <u>P</u> GM RS	3rd prahar of night
2	M	--	SRGP DNS	ṄNDP MGRS	Early in the morning
3	G N	--	S R M P <u>D</u> ṄS	ṄND P MG R S	2nd prahar of day
4	R P	--	S MG MD <u>N</u> S	Ṅ ND <u>M</u> G <u>G</u> MGRS	Midnight
5	R	D	S GM PG <u>M</u> NDNS	Ṅ NPMP GM RS	Midnight
6	N	N	SR GM P <u>D</u> ṄS	ṄD P M PGM RS	Early in the morning
7	P	--	SG MD RS	ṄRN DP MGMD MGRS	Last prahar of night
8	--	--	SRGM PD NS	ṄND PMG R S	Early in the morning
9	--	--	S RGM PD NS	Ṅ NDPMG RS	Early in the morning
10	R D	--	NSGM P NS	ṄNDPMGRS	3rd prahar of day
11	M N	M N	SRGP DS	Ṅ DP G R S	1st prahar of night
12	R D	--	SG MP NS	Ṅ NDPMG RS	2nd prahar of night
13	--	--	SRGM PDNS	ṄNDPMG RS	Early in the morning
14	G D	GD	NS R MP NS	Ṅ NP MR S	Midday
15	--	--	S R GMP ND ṄS	ṄNDPM <u>P</u> DP GMRS	1st prahar of night
16	--	D	NS RG RS MP <u>D</u> NS	Ṅ DNP MP <u>G</u> MRS	Midnight
17	--	--	S R M P N ṄS	ṄNDPMG RGS	2nd prahar of night
18	G N	GN	SRMPD ṄS	Ṅ DPMRS	2nd prahar of night
19	--	--	SRGR GMPD NS	ṄNDPMGR GRS	2nd prahar of day

No.	Raga Name	Thath	Jati	Vadi	Samvadi	Komal--Tivra
20	Gaurī (Pūrvī)	Pūrvī	Audav-sampūrnā	R	P	<u>R D</u> , both M's
21	Gauṛ Sārang	Kalyāñ	Sampūrnā	G	D	Both M's
22	Gunkalī	Bilāval	Sampūrnā	S	P	--
23	Hamīr	Kalyāñ	Sampūrnā	D	G	Both M's
24	Hansadhwani	Bilāval	Audav	S	P	--
25	Hindol	Kalyāñ	Audav	D	G	'M
26	Jaijaivanti	Khamāj	Sampūrnā	R	P	Both G's & N's
27	Jaunpurī	Āśāvarī	Śāḍav-sampūrnā	D	G	<u>G N D</u>
28	Jhiñjhōtī	Khamāj	Sampūrnā	G	N	<u>N</u>
29	Jogiyā	Bhairav	Audav-śāḍav	M	S	<u>R D</u>
30	Kāfi	Kāfi	Sampūrnā	P	S	<u>G N</u>
31	Kāliṅgarā	Bhairav	Sampūrnā	P	S	<u>R D</u>
32	Kāmod	Kalyāñ	Sampūrnā	P	R	Both M's
33	Khamāj	Khamāj	Śāḍav-sampūrnā	G	N	Both N's
34	Kedār	Kalyāñ	Audav-sampūrnā	S	M	Both M's
35	Lalit	Mārwā	Śāḍav	M	S	<u>R</u> , both M's
36	Madhuvanti	Todi	Audav-sampūrnā	P	S	<u>G M</u>
37	Mālkauns	Bhairavi	Audav	M	S	<u>G D N</u>
38	Mārwā	Mārwā	Śāḍav	R	D	<u>R M</u>
39	Megh Malhar	Kāfi	Audav	S	P	Both N's
40	Multānī	Todi	Audav-sampūrnā	P	S	<u>R G D M</u>

No.	Varjit	Swaras	Aroha	Aavaroha	Singing Time
	Aroha	Aavaroha			
20	G D	--	SRPM PNS	SNDP M PGR MGRS	Evening
21	--	--	SGRMG PMDP NDS	SDNP DM PG MR PRS	2nd prahar of day
22	--	--	S R G M P D N S	S N D P M G R S	1st prahar of day
23	--	--	SRS GMD ND S	SNDP MPDP GMRS	1st prahar of night
24	M D	M D	SR GPGR GPN S	S N P G R S	1st prahar of night
25	R P	R P	SG MDND S	S ND MG S	1st prahar of day
26	--	--	S R GMP NS	SNDP DM RG RS	2nd prahar of night
27	G	--	S RM P D N S	S ND P MG RS	2nd prahar of day
28	--	--	SRGM P D N S	SNDP MG RS	2nd prahar of night
29	G N	G	S R M P D S	S N D P D M R S	Early morning
30	--	--	SRG M P DNS	SNDP MG RS	Midnight
31	--	--	SRGM P D N S	SNDP MG RS	Last prahar of night
32	--	--	SRP MP DP NDS	SNDP MPDP GMRS	1st prahar of night
33	R	--	S G M P D N S	S N D P M G R S	2nd prahar of night
34	R G	(G)	SM MP DP ND S	S ND P MP GMRS	1st prahar of night
35	P	P	NRGM MMG MD S	RND MD MMG RS	Last prahar of night
36	R D	--	NS GMP NS	SND P M G RS	3rd prahar of day
37	R P	R P	NS GM D NS	SND MG MG S	3rd prahar of night
38	P	P	SR G MD ND S	SND MG RS	Last prahar of day
39	D G	D G	S MR MP NNS	SNP MR MNRS	Rainy season
40	R D	--	NS GMP NS	SNDP MG RS	Last prahar of day

No.	Raga Name	Thath	Jati	Vadi	Samvadi	Komal--Tivra
41	Pahārī	Bilāval	Audav	S	P	--
42	Paraj	Pūrvī	Sampūrnā	S	P	<u>R D</u> , both M's
43	Pīlū	Kāfī	Sampūrnā	G	N	Both G's, D's, N's
44	Pūriyā	Mārwā	Sādav	G	N	<u>R M</u>
45	Pūrvī	Pūrvī	Sampūrnā	G	N	<u>R, D</u> , both M's
46	Pūryādhanāśī	Pūrvī	Sampūrnā	P	R	<u>R, D M</u>
47	Rāmkalī	Bhairav	Sampūrnā	P	S	<u>RD</u> , both M's & N's
48	Sāṅkra	Bilāval	Audav - sādav	G	N	--
49	Sivrañjanī	Kāfī	Audav	P	S	<u>G</u>
50	Sohanī	Mārwā	Sādav	D	G	<u>M R</u>
51	Sorath	Khamāj	Audav-sampūrnā	R	D	Both N's
52	Śrīrāg	Pūrvī	Audav-sampūrnā	R	P	<u>R M D</u>
53	Suddh Sārang	Kāfī	Sādav	R	P	Both M's & N's
54	Syām Kalyān	Kalyān	Audav-sampūrnā	S	M	Both M's
55	Tilak Kāmod	Khamāj	Sādav-sampūrnā	R	P	--
56	Tori	Tori	Sampūrnā	D	G	<u>M R D G</u>
57	Vibhās (Mārwā)	Mārwā	Sampūrnā	D	G	<u>R M</u>
58	Yaman	Kalyān	Sampūrnā	G	N	<u>M</u>

No.	Varjit Swaras		Aroha Aroha Aavaroha	Aavaroha	Singing Time
	Aroha	Aavaroha			
41	M N	M N	S R G P D S	S D P GP GRS	Anytime
42	--	--	NSG MP DNS	S NDP MP MG RS	Last prahar of night
43	--	--	S RG MP DP NDPS	NDPMG NS	3rd prahar of day
44	P	P	NRS G MD NR S	SN D MG RS	Twilight
45	--	--	SR G MP D NS	SNDP M G RS	Last prahar of day
46	--	--	NR GMP DP NS	R NDP MG MRGRS	Evening
47	--	--	S G MP D NS	SND PM PDNDPGMRS	Early in the morning
48	R M	M	SG P ND S	SNP ND GP GRS	2nd prahar of night
49	M N	M N	SRGP D S	S DP G R S	Midnight
50	P (R)	P	SG MD NS	SR SND MD MGRS	Last prahar of night
51	G D	--	SR MPN S	SR ND MPD MRNS	2nd prahar of night
52	G D	--	SR MP NS	S ND P MGRS	Evening
53	G	G (D)	SRMP MPNS	SNPM PDPMRNS	2nd prahar of day
54	D	--	NS R MP DP NS	SND MPMGR NS	1st prahar of night
55	D	--	SRGS RMPD MP S	SPDMG SRG SN	2nd prahar of night
56	--	--	S R G MP D NS	SNDP MG RS	2nd prahar of day
57	--	--	S RG MG PDNDS	S ND MD MGRS	Early in the morning
58	--	--	SRG MP D NS	SND P MG RS	1st prahar of night



Appendix F

Drones, Harmonies and Chords

Drones

One prominent feature of Indian music is the use of a drone, which sounds at least the ground-note Sa, throughout the whole performance. A secondary drone is also generally used. This is usually the fifth note (Pa), but it is sometimes the fourth note (Ma), especially when the fifth note (Pa) is prohibited (*varjita*) in a particular *rāga*.

Notes other than the drones are perceived in terms of their relationship to the drones, having different degrees of smoothness or roughness (consonance or dissonance) in this relationship. When Sa is the only drone note, then Ma and Pa are the most consonant, with Ga and Dha next in consonance. *Komal* Re and Ni are the most dissonant in the series. When Sa and Pa are both drone notes then Ma and Ga are the most consonant, with *komal* Ni and Dha next in consonance. *Tivra* Ma and *komal* Dha are the most dissonant. When Sa and Ma are both drone notes, then Dha and *komal* Ni are the most consonant, with Pa and Ga next in consonance. *Komal* Re and *tivra* Ma are the most dissonant.

The traditional means of sounding the drone notes is by the playing of the tambūrā. The sound of the tambūrā is very full, and rich with harmonic overtones. The disadvantages of the tambūrā are that it is somewhat difficult to quickly retune if changing to different keys (positions) and that an extra experienced musician is required to play it.

An alternative means of sounding drones for the harmonium player is the use of the śrutis which are activated by pulling the appropriate knobs on the front of the harmonium. Sometimes the śruti drones are too loud. In this case one can try partially pulling them out. This may affect the pitch though.

Author's Note: A third alternative, which the author finds the most practical and effective, is the use of an electronic tambūrā. A range of electronic tambūrās are manufactured by Raj Musicals, 147 12th Cross, J. P. Nagar, II Phase, Bangalore - 560 078. The author uses the "Saarang" Automatic model. The advantages of this electronic tambūrā are that it is compact and portable, easily tuned to any pitch throughout the octave, and doesn't require a person to play it. It operates on 230v A C or 110v A C Mains, or batteries. A volume control and on/off switch is provided. Electronic tambūrās are increasingly being used throughout India. They are available in music shops in the major cities of India or directly from the manufacturer in Bangalore. The company also exports. Incidentally, Raj Musicals also manufactures an electronic tabla called the "Taalmala" which the author also uses.

Harmonies and Chords

A harmony is the simultaneous combination of musical tones which are pleasing to the ear. A chord is a combination of usually three or more musical tones sounded simultaneously. Harmony and chordal structure figure quite prominently in Western music. From the preceding description of drones we can understand that there are also harmonies and chords in Indian music with the constant drone or drones and the melody line all sounding

simultaneously, though the volume of the drones is less than that of the melody line. Generally in Western music there is no drone (although there are some exceptions, as with bagpipes). In Western music the simultaneous musical lines of melody and harmony generally all change in relationship with each other with no constant notes.

In this book, with the exception of selection B3. 2, no harmonies or chords have been given. There are several reasons for this. The first is that the aim of this book is to present Vaisnava music according to the North Indian system which traditionally doesn't use chords and harmonies, at least in the Western sense. By learning this system of music, which has been used by our *acāryas*, we can understand and enter into the feeling of the *rāgas*, which is the very basis of the music of the spiritual world. For many of the traditional melodies, chords and harmonies would simply get in the way and distract from their sublime beauty. Another reason for not including harmonies is that it is easier for the beginner to first become proficient in playing the melody line by itself. Actually, more important than the harmonium accompaniment is the human voice. The harmonium only shows us where the notes are and gives support to our singing.

With that being said, the harmonium, being originally a Western instrument (Please see the preface.), also lends itself to the playing of harmonies and chords. Indeed, even its name is "harmonium." Śrīla Prabhupāda was not against Western music per se, especially if it was played tastefully and artistically. He liked the "Govindam" record produced by George Harrison so much that he instructed that it be played daily in all of his temples at the time of greeting the Deities.

Many Indian musicians, although trained according to the North Indian system, also play chords and harmonies on the harmonium while accompanying themselves. Śrīla Prabhupāda generally intermittently played the lower octaves and sometimes the lower fifths of the notes he played in his melody lines. As the student plays and practices more and more, he or she naturally learns to hear which notes sound harmonious together. After developing proficiency in playing melody lines, the student can be shown by more experienced harmonium players how to play harmonies and chords. He or she should first learn to play harmonies of two notes before learning how to play chords of three or more notes. As with most arts, proficiency develops with practice.

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Glossary

alaṅkār -- literally, "ornament," or "embellishment." A designation of a type of musical exercise.

antarā -- literally, "in the interior." An alternate melody, any melody except the first.

anuvādī -- in a *rāga*, any of the notes other than the *vādī* and the *samvādī*.

āroha -- the ascending scale.

Bilāval -- scale consisting only of *śuddh* or natural notes; one of the ten *thāths*. The scale has the same interval relationship as the Western major mode.

bol -- one of the memory assisting syllables which correspond to different kinds of strokes on percussion instruments.

deśī saṅgīt -- regional music that is nonclassical, as folk music etc.

dhaivat -- the sixth scale step of the seven-tone scale in ascending order, abbreviated as Dha.

dhrupad, or dhruvapada (from *dhruba*, "definite, fixed," and *pada*, "word") --This particular kind of vocal music developed from the singing of Saṅskrit stanzas, *prabhandas*, around the eleventh and twelfth centuries. It is a noble and grand style. *Gaudiya Vaiṣṇava Padāvalī kīrtana* is based on this style of music.

flat -- adj. 1. lowered a half step in pitch. 2. too low in pitch. — n. 3. the symbol ♭ used in Western musical notation indicating a half step lowering in pitch.

gāndhār -- name of the third scale step of the seven-tone scale in ascending order, and abbreviated as Ga.

jāti -- any of three classes of *rāga* differentiated according to the number of notes used — the seven-note *rāga* (*sampūrṇa*), the six-note *rāga* (*śādav*), and the five-note *rāga* (*audav*). There are also "mixed" *jātis* that use any two *jātis* together.

key -- 1. one of the levers of a keyboard instrument that when depressed sets in motion the playing mechanism. 2. a system of notes definitely related to and based on a particular note. 3. the keynote or tonic of a scale (*śadja* in Indian music).

khālī -- literally means "empty." An unstressed beat in a *tāl*. It falls on the first beat of a *khaṇḍa* and is shown by a wave of the hand.

khaṇḍa -- a "chamber" or division of a *tāl*.

khyāl -- literally, "imagination," or "creative thought." It is currently the predominant style of Indian classical music and features rich, delicately ornamented phrases. The "Māyāpur Shehnai" tape which is played daily in Mayapur is in the *khyāl* style. On this tape the *shehnai* is played by Bismillah Khan. The morning *rāga* is *Bhairav* and the evening *rāga* is *Bhūpāli*.

komal -- literally "soft, tender." The *vikṛt* or altered forms of the notes Re, Ga, Dha and Ni which are lowered a semitone from the *suddh* form.

madhya -- middle.

madhyam — name of the fourth scale step of the seven-tone scale in ascending order, abbreviated as Ma. Madhyama means "the middle" being the central of the seven notes.

mandra — low.

mātrā -- a beat in a *tāl*.

mīnd (pronounced "meend") — a gliding of the notes.

modulation -- harmonious movement from one key (q.v.) to a related key.

niśād — name of the seventh scale step of the seven-tone scale in ascending order, abbreviated as Ni.

octave (*aṣṭaka* in Sanskrit, meaning an "aggregate of eight") — 1. a note seven degrees above or below another. 2. the interval between a note and its octave. 3. a series of notes filling this interval.

pakad — literally, "catch"; a short section of a particular *rāga* that embodies its characteristics, recognizable features that distinguish one *rāga* from another, sometimes called *swarūp*.

pañcam — literally, 'fifth,' in Sanskrit; name of the fifth scale step of the seven-tone scale in ascending order, abbreviated as Pa.

pitch — 1. the degree of height or depth of a tone depending on the relative rapidity of the vibrations by which it is produced. 2. the particular tonal standard with which given tones may be compared in respect to their relative level.

position — in this course, the particular key among the seven white and five black keys of the harmonium octave upon which Sa is played.

prahar — an approximately three hour period; a quarter of a day or a quarter of a night.

prāṇāyama — control of the vital energy through certain breathing exercises.

purvāṅga — literally, "first limb"; the lower group of notes in the scale — Sa Re Ga and Ma.

rāga — the melodic basis of Indian classical music. Please see Appendix E for a full description.

register — the compass or range of a voice or instrument.

ṛṣabha — the name of the second scale step of the seven-tone scale in ascending order, abbreviated as Re or Ri. The word ṛṣabha means "bull" in Sanskrit.

sadja — the name of the first scale step of the seven-tone scale in ascending order, abbreviated as Sa. It is the point of origin of the other six notes. In Sanskrit the word *sadja* literally means "born of six." the reason for its being so named is described in the following verse.

*nāsām kāñṭham uras tālu jihvāṁ datāñś ca saṁsprśan
śadbhyaḥ sañjāyate yasmāt tasmāt sadja iti smṛtah*

" Because this note is produced by six organs -- the nose, the throat, the chest, the palate, the tongue and the teeth -- it is therefore known as *sadja*." In the Indian regional languages it is often pronounced *sadaj*.

sam (pronounced "sum") — the most strongly emphasized beat in a *tāl*. It is usually the first beat.

samvādī — the second most important note in a *rāga* after the *vādī*, sometimes compared to the prime minister of the king (the *vādī*).

saptak -- literally, "aggregate of seven"; the seven notes Sa, Re, Ga, Ma, Pa, Dha, and Ni.

sāstriya saṅgīt — classical music, conforming strictly to the laws of music expounded in ancient musical texts.

scale — a succession of musical tones ascending or descending at fixed intervals.

semitone — a musical tone halfway between two whole tones.

sharp — adj. 1. raised a half step in pitch. 2. too high in pitch. — n. 3. the symbol # used in Western musical notation indicating a half step rise in pitch.

śruti — literally, "to hear," in Sanskrit; 1. drone note. 2. a microtonal interval of which there are twenty-two generally accepted in the Indian octave. The twenty-two śrutis cannot, of course, be played on the harmonium. The following is a pictorial and somewhat arbitrary image of the Indian chromatic scale of twenty-two intervals within the octave of seven pure tones, the *swaras*.

Relationship between the *swaras* and the *śrutis*

Swaras	Sa	Re	Re	Gu	Ga	Ma	Ma	Pa	Dha	Dha	Ni	Ni										
Śrutis	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22

sthāyī — literally “staying”; the first and generally basic melody of a musical selection.

śuddh — literally “pure”; natural or unaltered.

swar — a note; a tone of definite pitch.

tāl — one of the various rhythm cycles.

tālī — an important beat in a *tāl*. It falls on the first beat of a *khand* and is shown by a clap.

tār — high.

tetrachord — one of the two groups of four notes in a scale — Sa, Re, Ga, Ma and Pa, Dha, Ni, Śa.

thāth or **thāt** (pronounced like the English word “tot”) — one of the ten primary or parent scales from which the *rāgas* evolve. See page 20 for a more complete description.

theka — a rhythmic pattern expressed with bols.

tīvra — literally, “intense, sharp.” The *vikṛt* or altered form of the note Ma which is raised a semitone from the *śuddh* form.

uttarāṅga — literally, “higher limb.” The upper group of notes in the scale — Pa, Dha, Ni and the next higher Sa.

vādī — the most important note in a *rāga*, sometimes compared to a king.

varjit swar — prohibited note.

vikṛt — altered. Applies to the altered forms of the five notes Re, Ga, Ma, Dha and Ni.

vivādī — any dissonant note usually not used in a *rāga*.

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