

on page No _____
Lecture 01 : Introducing Raga requires classical musical training, but that is a long process so learning raga through ^{semi} classical forms of music -

- ❖ Bhajan
- ❖ Ghazal

Meaning of Veena Vadini

- humans imagine unknowns in the form of knowns — hence we personify God.
- a Saraswati song where the art of music is personified as Saraswati.

Stanza 1 : bless me to not be ignorant and give me knowledge.

Stanza 2 : give more exposure to me. — something new. give me a voice as strong as the ocean.

→ We concentrate mainly on Raga but also on the wordplay & how it contributes to the overall emotion.

Lecture 02 (13th August)

swara - sthan

Most swara - sthan swaras have 2 types
and these types are ~~part~~ fixed parts of
swara - sthan

- ~~Part~~ Two types :

- ① Komal - lower kind
- ② Shudh - higher kind

e.g. Ri (Rishab) swara has these 2 types

except Ma (Madhyam) where

- ① Shudh - lower kind
- ② Theevra - higher kind

Pa has only one.

Melodic structure of the song

- ↳ is achieved when we arrange swaras in a pattern
- ↳ swara - sthan distinguishes one melodic structure from another
- ↳ swara is a range
- ↳ sthan are fixed parts

Harkat : additional features (apart from swaras)

- Distance b/w swaras is same. So, we change scales - the melodic structures remain same.
- Bandish Bandits
- Hindustani music is north Indian whereas Carnatic is South Indian
- Rhythm - periodic, repetitive pattern in a given interval of time
 - When action & non-action (rest) are arranged in a way - it is called rhythm
- Importance of Rest

- Beats (universal rhythmic patterns)
 - 5 types: 3, 4, 5, 7, 9
 - trisra
(in Indian music)

There should be equal spaces between 2 sounds - and the way these spaces are

filled brings in a pattern (3, 4, 5, 7, 9)

Laya

- ↳ also rhythm i.e. rest between actions

Taal

- ↳ different than rhythm
- ↳ repetition of cycles of rhythm
- ↳ structure of rhythm
- ↳ when you arrange rhythm into periods - each period is taala.

Gati

- ↳ the way we manipulate rhythm

→ The way a pattern (3, 4, 5, 7, 9) is picked → sets the emotion and context

Lecture 03 :

Veena Vaadini - 4

Jana gana Mana - 2/4

Zaal ishq - 4

Dil bechara - 4

Ac Mere Watan ke logon - 4

Thhunko mann ki shakti - 3

Aabi na jao Chrodkar - 3

Ac mere pyare watan (Kabuliwala) - 7
(3+4)

most common beats in film songs:

most

3 or 4

7

5

Breathless

Vande Maatram

Maitreem Bhajataām

}

4 beats

Maitreem Bhajataām (Composed - Jagadguru Sri Chandrashekhar Saraswati)

starts after one beat

Share your friendship, then, you'll win the world. treat others like you treat yourself. Do not fight within yourself. Leave the idea of grabbing or taking others' property.

Lecture 04

Tempo: the fastness/slowness of the song

Raga - relates to colour

Varna - colour & pattern

Types of Varna (patterns (not raga))

① Sthayi - repetitive

② Arohi - ascent repetitive

③ avarohi - descent repetitive

④ Sanchaari - mixture repetitive

→ Musicalologists - raga relates to colour & pattern

Combination of swaras should be aesthetic (emotional connection) to become a raga

- we have to fix some swaras (to have a base) but still they are intervals
- texts have mentioned some swaras as some specific colours
- Veena Vardini, Maitreem Bhajatām — come under Yaman (Hindustani) & Kalyani (Carnatic) raga.

Lecture 05

Chandan sa badan	}	<u>Yaman raga</u>
moh moh ke dhaage		
Breathless		
Kabhi Kabhi Mere		
Sri Ram Chandra		

higher ga, ri
(sampoorna)

- Raga once fixed cannot be changed later
- 'Pa' doesn't have a variety (higher/lower) - it is fixed

Sampoorna (complete)

when a raga has all 7 notes (both ascent & descent)

Audav (5 notes) Audav

Pentatonic [(sa re ga ma pa) sa re --]
both ascent & descent

Shadav (6 notes) - Hexatonic
'Ma' is missing

Vakra (irregular pattern)

L sa ga re

cannot observe ascent/descent

Combinations

(a) Audav Sampoorna (5-7)

(5 ascent, 7 descent)

(b) Audav Shadav (5-6)

(5 ascent, 6 descent)

Characteristics of Raaga

→ what we have learnt till now form the skeleton of Raaga. swara with which raga is ended.

→ Nyasa swara (end swara) - you can't stop (or sustain) on that swara. You have to stop at nyasa.

→ 'Ni Re ga' & 'Ma ga ri la' is a characteristic of Yaman Raga.

+ Every raga has its own gamaka (embellishments)
movement in a note or b/w two notes curved nature in a swara

→ Every raga can be in a variety of speeds (tempo)

Lecture 06

→ Ghayān is a semi-classical form.

ex. Sri Ram Chandra

→ Semi-classical are regional

→ sung in praise of ~~God~~ God - should be simple to sing

Ghazal

→ sung by one lover to ~~another~~ another
(no real devotion)

Qawwali

↳ sufi song sung in praise of ~~Maula~~
Maula Ali (devotion + nt)

mixture of several ragas in single song.

② Raga Maalikas: combination of ragas are used in a song. → garland of ragas.

Sri Ram Chandra

↳ Sthayi - 1st para (repeats after every stanza)

↳ beat 7 (3+4)

↳ starts - 'ni re ga'

Yaman ascent

('ni re ga ma da ni sa'
yaman dominates)

□ □ □ or other

↳ a semi classical form of Yaman - both higher and lower varieties are used. This saga is Yaman-Kalyani.

Usually, in Yaman - only higher variety is used.

→ Rama - lower madhyam

haa bhava bhaya - higher madhyam

→ ga ma ga if surrounded by 'pa'
then its higher

↳ always lower madhyam in yaman
saga

① → When pancham (p) is ~~not~~ involved
↳ higher madhyam is used.
(higher ma)

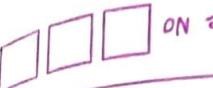
Lecture 07

Jai Ram Chandra (Raam is)

- Kanja - born from water (lotus), arunam - red
- Lochana - eyes kara - hands, mukha - face pada - feet,

- Ram as a bouquet of flower
- His feet are red like lotus
- Composed by Tulsidas
-

Song / Every line begins on 6th matra



→ ~~mi ri ga ma~~ mi ri ga ma ga ga (Shri Ram Chandra)

→ 'sa' is ending swara

→ all lines begin like this and end with 'sa'

Octaves

→ Mandra	Madhya	Taala
↓	↑	↓
lower	middle	higher

→ ~~Teevra~~ Teevra 'ma' (Anita) is used in Sri Ram Chandas

→ Antraas are paras except chorus.

LECTURE 08

→ Main Shaayar toh nahi — Beat: 3

→ Ae Watan (Raazi) — Beat: 3

→ Pehla Nasha — 4 (matra is 2)
there is a gap of 1.

→ tum hi ho — Beat 4

Lecture 09

Veena Vadini song

↳ starts on pancham

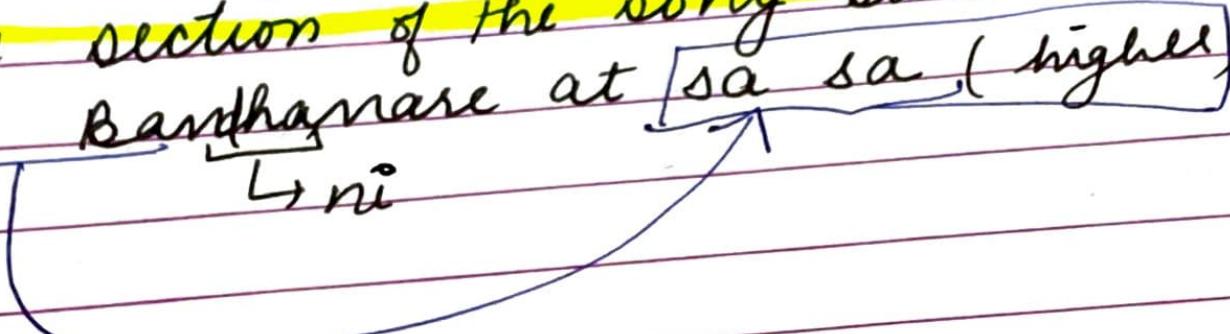
↳ end of phrase (veena) is also 'pa'

↳ Vande is at ga (gandhar)

→ Next line

Vaade Varde Vard&
pa da pa

- Kaat starts on 'pa'
- Every section of the song starts on 'pa'
- Urke Bandhanare at sa sa (higher)
 ↳ ni



Lecture 10

Famous ghazal singers

- Bade Ghulam Ali Khan
- Farida Kharum
- Pankaj Udhas
- Nirmala Devi
- Jagjeet Singh

Ghazal songs

→ Aaj Jane ki Zid Na Karo (Nazm)

↓
Composed as a
group of 4 not 2

→ Ghazal composed as couplets

a combination of couplets is called

Ghazal

→ One line gets repeated again & again
This line is called Radif of the
Ghazal

→ ~~Ras~~ The signature of an author is also
there in Ghazal.

→ First stanza - ~~matlaa~~ Matlaa

Last stanza / couplet - Magtaa

→ Ghazals don't follow raga strictly
(all are semi-classical)

→ Ghazal is solo
Bhajan is done in group

- Aaj Jane ki - beat 7
 - ↳ Starts at beat 4
- In beat 7
 - ↳ we clap at 1, 4, 6

Elements of Hindustani Music

sound, time and composition

swar	beats	bandish
make	in a certain cyclic manner become	brings swar & beat together
raag	taal	like a roadmap for the raag to travel in taal

- Swars are formed from shrutis (microtones)
 - smallest intervals of the tuning systems in Hindustani music
- Shruti are arranged in increasing order number of vibrations

Swar

- ↳ soft, resonant and aesthetic joy to listener
- ↳ each swar has its own inherent rhythm.

Swar has three physical attributes

- ↳ frequency - no. of vibratⁿ in a sec.
- ↳ pitch
- ↳ timbre

Amplitude/Deflection - amount of energy.

Octave

'sa' - aadhar swar - shady

↳ lowest pitch where sound gains 'swaratawa'
(quality of being a swar).

're' - from the hriday (rishabh)

'ga' - 'ganatmak vaani' - singing sound

ma - madhyam

~~da~~ pa - pancham

dha - difficult to sing (dhaivat).
↳ thought / effort

ni - nishad - where all swaras merge

xa - twice the pitch of basic sa

Timbre [quality of sound
gives recognition to sound.]

- 7 shuddh swara
- 5 more pleasant swaras positioned b/w the shuddh swara
called vikrit (altered notes)

less vibrations
KOMAL

more vibrations
TEEVRA

→ Shuddh swars remain immovable but positions of vikrit change as required.

→ 'Sa' & 'pa' are always fixed. — 'achal'

→ 12 note Hindustani Scale
7 (shuddh) + 5 (vikrit)

$$\text{Sh} = \text{D} - 2 : \text{H} - 2 : \text{S} - 2 : \text{R} - 2 : \text{G} - 2 : \text{B} - 2 : \text{P} - 2$$

The sequence of notes is as follows:
Sa, Re, Ga, Ma, Pa, Ni, Si, Dha, Ni, Ga, Re, Sa

Every ending line of para is followed by a dot in pitch.

descending rule of

$$\text{Sh} = \text{D} - 2 : \text{H} - 2 : \text{S} - 2 : \text{R} - 2 : \text{G} - 2 : \text{B} - 2 : \text{P} - 2$$

classmate

classmate



in different

to increase

form

L

2 9.35

1 9.17

$$\begin{array}{l} ② 5 = 44 \\ ① 5 = 37 \end{array}$$

$$\begin{array}{l} ② 4 = 22 \\ ① 4 = 15 \end{array}$$

but they are all expected
pero - as expected
The second line of each

showing one more than
constant game is tag -
if the best & others are in a
careful and it is sounds as
which makes the song more
however the rhythm to continue

~~start at - 2 : 18 - 2 : 19~~

start at - 0 : 35

(5) - the opening of lyrics for unison
clown → in line keeps repeating -
(4) - the song doesn't have a
start & ends out

(4) - The tones of the voice of the

it is sung as soft & the song

hardest than the ~~not + volume~~

- but it includes more

line seems to fit the

(4) - the song starts with ~~the~~ a
rhythm steady

(4) - a total build helps in understanding

→ Nazm - questions ④ ⑧

Cause now in voice ⑤

22 = h and

15 = f + s

The second aspiration has
miss sound & amplitude
* pitch

g = 53

- when met followed

- 32 -

- when followed by any vowel

the word 'tara' without i is formed
by the mean that has more
voiced / tongue

(that the vowel is aquotating/highlighting
emotive thing - say just if did not know
a meaning that ~~addressee~~ addresses the
with ~~him/her~~ her with love.

At ~~the~~ ~~out~~ ~~that~~ ~~you~~ ~~are~~

in timber and board - 3 = 31 - very odd
the same two sudden changes (4)

~~the second part of the question has more changes than the first part~~

again at 24 at 24

again at 15, timber

"seeds zone" is not and

between the next two words

and (turn, - 6) = 8 - is left

pen
circular
wavy
stems
bulb

most told due (question), 8 = 37

the last — the ten to do after 8
utterance the ~~same~~ address (3)

89 - 3 = 19 - 3 = 85

lesson and pen

especially the one that combines

conjunctions in mind about words/parts

③ the song mostly has a lot of ~~the~~ (7)

with especially a motion — full

④ easy simple words written together

The play "Grandhard

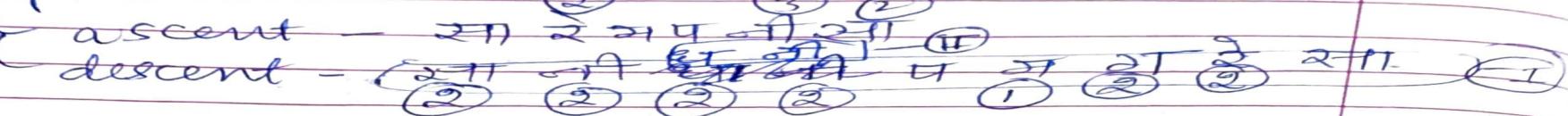
ता ता ता ता

sundar

कमल-

Madhava Kesi
Kapi

3:50



$$\begin{aligned} 6 &= 00 \\ 5 &= 52 \\ 4 &= 48 \end{aligned}$$

$$6 + 5 + 4 = 15$$

Keeps suspense in the impasse

दृश्यावधारणा के लिए

(15) certain, doubtful

एवं संकेत विवरण

दृश्यावधारणा के लिए अनुभवी

at a distance of 7 sec.

and interestingly most time acc-



(★) १ २ ३ ४ वा २ १
Kaapi Raag के मा पा के/स ग म तेर
 रोजा जानेगां ७ यश्मा ^{abc} ^{ni re ga ma danisg}
^{deh} सा नि धा पा मा गा रेसा
 play of two gandhar
 ↴ shuddh to komal

(★) Ilaiyaraaja - 3 ^{only} notes } in diff
 २ १, २, १ १ octaves

→ MBK - new Raga (Ganapati Raga)
 २ १ ए ५

→ Consonant notes - notes in perfect harmonics
 ↪ each other

on beat : Madhava Keshav

Va

Vi

Va

pra

माधवा के शर्वा भयुस्तुता / विष्णु /
 ④ श्रीधरा पदनमस्तु चिन्तामी गृहम् ③

माधवा

००:२४ वामन-गाविद्य वासुदेव प्रथ्युम्न
 राम-राम लृष्णा / वारायणाच्छुता

००:५३ यामो दरानिरुद्ध ऋव-पुण्डरीकाला
 नामस्त्रियाधीष-नमो नमो

माधवा

१:३३ पुरुषो तमा पुण्डरीकाला दिव्य
 हृषी संकरणा / अधीक्षजाता

१:५१ नर-सिंह - ०४ दूरणी के सा विद्वा
 नुगद्यशत्रु विद्वा

०५ शरना (गत-रक्षा) उभ जय सेवा

माधवा

२:३५ मदीता जनारदना भर्त्यकुम्भ बुद्धि व-२-८
 (सद्ग-ज्ञारगवा) (बुद्धि जयतुर्वीर्य कल्पी)

३:०० विहित विज्ञान भीवे-वर्णे उत्तम क्रमेण /
 (अस्त्राद्वारा तवोपद्धतिः विजयः)
 अद्यमी छत्र पद्यास्य अप्याश्रय

३:१० अश्वा अनामी

उनिश्चाम् भजामी

Veena

0:19 का ID

aaj - 7
starts @ 4

1:15 → ID

Shri Ram - 7
starts @ 6MaaShree Ram

00 - Shri - ②

0:24 - नव - ②
श्रीराम श्रीराम

0:58 - कंकप - ②

- पट - ① श्रीराम श्रीराम

② 1:39 - ② अज दीन वंदु दिनेशा / - ②
वंदु - ① श्री - ..2:21 - सिर मुकुट - ②
आजान्तु - ② श्रीराम ...

② 3:14 - इति वदित - ②

मम हक्या

- ②

श्रीराम चंद्र - - - ①

नव - ①

श्रीराम - ④

श्रीराम

□ □ □ on page

00 - aaj jaane ki (0:19)

0:28 - yun hi (0:36)

0:41

(1:01)

1:10 - tun hi soch (2:08)

1:56 - Vakt

3:03 - kitna maassom

आज जून की जिद ना करो
युहि - पट्टु में - बहुत ब/रहो

हाय मर जारो
अमौ तो - लुट जायेंगे
दसी बातें कियान करो

आज जाने ---

तुम ही सोचो जारा
क्यो - न शोके तुम्हे
जून जूली है - जब उठके जाते हे तुम
तुम्हें अपनी कसम जाने जाएं
बात बतवी भरी भान लो

तरन की कुदरे मे

निदमी हे अगर

धंड - धंडिया राधी है वो आजाद है] X2



Raga mallika - song set in 2 or more
garland Ragas

Maitreem (universal prayer)

- First Para - Yaman
- Second - Kapi

(from last line of second stanza
again yaman)

जननी पुरोग्राम दुर्गाराम
जनकी देवता सकल दयालुः
दैव्यत-देव दयावं जनताः
श्रेयो मूर्यात् सकल जनानाम

श्रेयो देवात् सकल जनानाम

श्रेयो / मूर्यात् सकल जनानाम

श्रेयो मूर्यात् सकल जनानाम

श्रेयो मूर्यात् सकल जनानाम →

- earth is fulfilling
- God is the father, earth is mother
- T is all merciful
- we should practice kindness
- we wish for universal well-being

22/10/20

- Vaishnava Janata
- ~~Khamaj Raag~~ Khamaj Raag — Khamas (Semi-classical)
 (Hindustani) (Carnatic)
- Aroh = $\text{रा} \text{ गी } \text{रु } \text{ द } \text{ व } \text{ ल } \text{ रु } \text{ सा}$ swarsharan (shuddh)
- Avaroh = $\text{रा } \text{ नी } \text{ ए } \text{ द } \text{ व } \text{ ल } \text{ रु } \text{ सा}$ (sampoora)
- Samavaadi : $\text{रु } \rightarrow$ komal variety

Carnatic (Khamas)

- └ Komal ni in aroh
- └ Vakra - irregular pattern in aroh
- Aroh = $\text{रु } \text{ नी } \text{ ए } \text{ द } \text{ व } \text{ ल } \text{ रु } \text{ सा}$

→ avaroh is same

use of shuddh शुद्ध - but not part of
 aroh/avaroh - foreign note to the
 raga.

Bashanga Raga (where foreign note comes in rarely to beautify)

shuddh शुद्ध

Meaning

- └ Noble man cannot stand
pain of others
- └ doesn't have pride
- └ don't ~~pls~~ blame

Ist Stanz Trikaran shuddhi }
 Stanz talk (thought) } should
 | body } be
 | mainn (consciousness) } pure/peaceful

II Stanz

- └ Too much desire should be
there
- └ see mother in all women

6 enemies (ari shat varg)

दृष्टि

ग्रेष

मिथु

हते

स्व

हितरु

21 (2) 21 42 ने साथी ७ ५, २१ २१ २२ रा.
imp role as a resting note

26/10/2020

- Project discussions
- 30-50 pages report
- Aami je Tomai - Kamaj Raag

Sthyari : 0:27

client कामाज़ी : 4:09

वैष्णव जन तोंत्रिने कहिये - जों
पीड़ पराई जाने रे २२

पर दुखे उपकार करे तो ये
मन आशीर्वान - ना आने रे २२ २२

१०८ सकल लोकमान सहने के
नियम/न करूँ केवी रे

१:३६ विचार भाव निश्चाल राखि
धन-धन जगवी तेवी के

१०८ सभ इसी ने तुष्टा चोरी
परद्वारा / जेनू भात रे

जिह्वा थकी अस्त्य-न कोल
परधन-नव-झाले हाथ-रे

१:५९ गोद भाया ऊयापे नाहि जेवी,
दृढ़-वृश्चिक-जेना/मनमाँ रे
शम नाम शु/ताली रे लागी
साकल गीरथ तेनू तनमाँ रे

२:२८ एण लोभी ने कपटरहित घे
वाम क्रोध/निवायी रे
भाठो-नरै स्यो-तेवुँ दृश्यान करताँ
कुल-स्योकी - तेरू तायो रे

29/10/20

Rag: Chakravakam ① sampoorna
 Ahir Bhairav ② sampoorna
 ascent / descent

Compose: Purandra Dasa
 Srinivasa Nayaka
 L systemised Carnatic music pedagogy

→ Dasa Tradition

→ ② Kram Sampoorna - no irregular patterns

→ ③ which notes are shuddhi / komal
 Aroh = स (र) ग म प ध न (ह) स
 Avaroh न (ह) ए प म ग र स

र & प are variety-less (अन्यतम)

पूछो ना क्से भन देन वितार
 [अलबोला सजन आयो रे (रवर्याला)

Ragi Thandero

रागी तन्दीरो श्रेकराक { x2 } ①
 रागी तन्दीरो

श्रेकराक रागी तन्दीरो { x2 } ②

0:31 योग्यरागी भोग्यरागी { x2 } ③
 भाग्यवत् रागी नीतु

0:45 अन्नदानव माइक्रोवेव
 अन्न छुत्र वैनिट वरामी
 अन्य वास्तुगाले विहृवरामी
 अनुदिन-भजिनये माइवरामी

1:10 माता पितरनु सेवीपरागी
 पातक काच्चवि विहृवरामी (dava)
 रूप्याति अल्पी निरिवेला द्विरामी दव-रागी
 नीति-भाग्यदली द्विरामी

~~द्विरामी~~ २०१८ - तरागी.

1:42 श्री रमणी सदा (स्वरी सुवरागी)
 मुरुविरो बाया/वरन्तवरामी
 कर करे संसारा नीमुवरामी
 पुरनकर विहृलन सेवीपरागी
 पुरन-कर

Last ① x1

② x2

③ x2

5/11/20

L Dama Dum — Qawali
Arzijan
Kun Faya Kun

Punjabi + Urdu + Hindi

L Allah (Islamic devotional)
Ali)
Maula J long Qawali

L Repetition

L Instruments = Harmonium
Clapping

D: 26 O laal meri

1: 20 Chaai charaag

i = 40 Panjwa mein

2: 27 Hind Sind

2: 47 Naal vaj

4: 14 Har dam