



Swaranjali Music School

स्वरांजली संगीत शाला

www.swaranjalimusicsschool.com

Syllabus for practical Vocal and Theory Exams
Akhil Bharatiya Gandharva Mahavidyalaya Mandal, Mumbai
Registration Number: 1444 / 1946 – 47, F 150
Established in 1931

Class 2: Praveshika Pratham (2nd exam) Syllabus

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

Theory:

1. Definitions of following terms:

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

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

3. Taal: Keharwa, Dadraa, Teentaal, Ektaal, Jhaptaal, Chaartaal : Know full information about these taal and use hands to show beats of taal.

4. Basic knowledge of Swaralipi (Notation for writing music compositions)

Practical:

a. Knowledge of notes:

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

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

2. SaReGa, ReGaMa, GaMaPa,....., SaNiDha, NiDhaPa, DhaPaMa

3. SaReGaMa, ReGaMaPa,....., SaNiDhaPa, NiDhaPaMa

4. SaReSaReGa, ReGaReGaMa,....., SaNiSaNiDha, NiDhaNiDhaPa

5. SaGa, ReMa, GaPa, MaDha,....., SaDha, NiPa, DhaMa

6. Sa, SaReSa, SaReGaReSa,....., Sa, SaNiSa, SaNiDhaNiSa

Learn following five Alankaars: Sing them in basic notes (Shuddha swar) in Vimabiti (slow) and Madhya (Medium) tempo. Also sing them in one of the ragas of syllabus.

(Some of them are in different taals - Daadraa, Roopak , Teentaal)

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

b. Knowledge of Raagas:

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

1. From these Ragas, sing Aaroha, Avaroha, Pakad (main part) and an introductory aalaap
2. Sing a song (Bandish) in medium tempo in each raag.
3. Prepare any six Raagas to sing Bandish, aalaap, taan together for five minutes.
4. Learn to sing seven more compositions from ragas above: One light song in Jhaptaal or Roopak or Ektaal, two SaReGaMa songs, two Lakshangeet, one Dhrupad (with Dugun or double tempo), one Bhajan (devotional song).
5. Recognize Raag from cluster of notes.
6. Learn to sing Vande Maataram and Jana Gana Mana (National Anthems of India).

Exam Format – Class 2: Praveshika Pratham: Total points: 75

This is an oral exam.

10 minutes for each student. Each student's exam is separate from others. From each row, questions will be asked about different raag, so whole curriculum is covered. Use of Harmonium only for support (Sa, Pa / Ma). While singing full Raag of choice, Harmonium accompaniment is allowed.

Exam: Oral

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

अखिल भारतीय गान्धर्व महाविद्यालय मंडल मुंबई
परीक्षा पाठ्यक्रम तथा नियमावलि

रजिस्ट्रेशन क्रमांक : १४४४ / १९४६ - ४७ एफ १५०, स्थापना : १९३१

प्रवेशिका प्रथम वर्ष
गायन - वादन (स्वरवाद्य)

पूर्णांक : 75, न्यूनतम 26

क्रिया : 60 शास्त्र मौखिक : 15

शास्त्र :

- १) निम्नलिखित शब्दों की संक्षिप्त परिभाषाएँ :
संगीत, ध्वनि, नाद, स्वर, शुद्ध स्वर, विकृत स्वर (कोमल, तीव्र) वर्जित स्वर, सप्तक, मेल, अलंकार (पलटा), राग, जाति(ओड़व, षाड़व, संपूर्ण) वादी, संवादी, पकड़, आलाप, तान, स्वरमालिका (सरगम गीत) लक्षणगीत, स्थायी, अंतरा, लय (विलंबित, मध्य, द्रुत) मात्रा, ताल, विभाग, सम, खाली, दुगुन, ठेका, वर्जित स्वर, आवर्तन इन सभी पारिभाषिक शब्दों का वर्णन पाठ्यक्रम के राग तथा तालों के उदाहरण द्वारा स्पष्ट किया जाए।
- २) पाठ्यक्रम के रागों का शास्त्रीय ज्ञान : रागों के मेल (थाट), स्वर, आरोह, अवरोह, पकड़, मुख्य - स्वरसमुदाय, समय, जाति, वादी, संवादी, वर्जित स्वर आदि का विवरण।
- ३) स्वरलिपि के चिन्हों का प्रारंभिक ज्ञान।

क्रियात्मक :

- अ) स्वरज्ञान : सात शुद्ध स्वरों को गाना/बजाना, पहचानना। कोमल, तीव्र (विकृत) स्वरों को गाना/बजाना तथा राग के स्वरों की सहायता से उनको पहचानना। निम्नलिखित शुद्ध स्वरों के पांच सरल अलंकार विलंबित तथा मध्य लय में गाना/बजाना तथा हर अलंकार का प्रयोग पाठ्यक्रम के किसी एक राग में करना।
 - १) सारे, रेग, गम, सानी, नीध, धप
 - २) सारेसा, रेगरे, गमग,सानीसा, नीधनी, धपध (दादरा ताल में)

- ३) सारंगसारंगम, रेगमरेगमपसानीधसानीधप, नीधपनीधपम (रूपक ताल में)
- ४) सागरेसा, रेमगरे, गमगम साधनीसा, नीपधनी, धमपध (तीन ताल में)
- ५) साम, रेप, गध, साप, नीम, धग।

आ) रागज्ञान :

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

- १) इन सभी रागों के आरोह - अवरोह, पकड़ तथा प्रारंभिक आलाप / स्वर विस्तार।
 - २) हर राग में मध्य लय का एक गीत अथवा गत।
 - ३) इनमें से किन्हीं छह रागों में बंदिश / गत, आलाप / स्वरविस्तार, तान सहित अथवा गत तोड़ोंसहित पाँच मिनट तक गाने अथवा बजाने की तैयारी।
 - ४) झपताल अथवा रूपक अथवा एकताल में एक गीत, दो सरगम गीत तथा दो लक्षण गीत, एक ध्रुपद (दुगुनसहित) एक भजन इस प्रकार सात अतिरिक्त गीत पाठ्यक्रम के रागों में किये जाएँ। वादन के विद्यार्थियों के लिए त्रिताल के अतिरिक्त अन्य तालों में दो रचनाएँ, तथा एक धुन वाद्यानुकूल अलंकार विशिष्ट बोलों सहित किये जाएँ।
 - ५) मुख्य रागदर्शक स्वरों द्वारा राग पहचानना।
 - ६) "वंदे मातरम्" और "जनगणमन" यह राष्ट्रगीत गाना-बजाना आवश्यक है।
- इ) ताल - ज्ञान : एकताल, चारताल, झपताल की जानकारी तथा हाथ से ताल देकर बोलने का अभ्यास।

अंकपत्रिका :

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

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

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

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

तीन ताल को छोड़कर अन्य में बंदिश : 5 अंक।

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

राग पहचानना (तीन राग) : 6 अंक।

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

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

शास्त्र (मौखिक) :-

एक राग की जानकारी : 5 अंक।

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

कुल : 15 अंक।

सर्व योग : 75 अंक।



प्रारंभिक अलंकार Prarambik Alankaar

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

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

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

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

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

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

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

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

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

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

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

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

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

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

प्रवेशिका प्रथम अलंकार Praveshika Pratham Alankaar

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

Taal Daadraa

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

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

Taal Roopak

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

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

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

Taal Teentaal

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

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

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

Class 2: Praveshika Pratham Exam: Information about eight Raagas

Raag: Durga

Thaat: Bilaaval

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

Aaroha	Sa	Re	Ma	Pa	¹ / _{Sa} Dha	Sa
Avaroha	¹ / _{Sa}	Dha	² / _{Ma}	³ / _{Re}	⁴ / _{Dha}	Sa
Main part (Pakad)	Ma	Pa	Dha	² / _{Re}	³ / _{Dha}	Sa

Raag : Kaafee

Thaat : Kaafee

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

Aaroha	Sa	Re	¹ / _{Ga}	Ma	Pa	Dha	¹ / _{Ni}	Sa
Avaroha	¹ / _{Sa}	¹ / _{Ni}	Dha	Pa	Ma	¹ / _{Ga}	Re	Sa
Main part (Pakad)	Pa	Ma	¹ / _{Ga}	Re	Re	¹ / _{Ga}	Ma	Pa

Raag : Khamaaj

Thaat : Khamaaj

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

Aaroha	Sa	Ga	Ma	Pa	Dha	Ni	¹ / _{Sa}				
Avaroha	¹ / _{Sa}	¹ / _{Ni}	Dha	Pa	Ma	Ga	Re	Sa			
Main part	Ga	Ma	Pa	Dha	¹ / _{Ni}	Dha	Pa	Dha	Ga	Ma	Ga

Raag : Bheempalaasi

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

Aaroha	¹ / _{Ni}	Sa	² / _{Ga}	Ma	Pa	¹ / _{Sa}	¹ / _{Ni}	Sa				
Avaroha	¹ / _{Sa}	¹ / _{Ni}	Dha	Pa	Ma	Pa	² / _{Ga}	Ma	¹ / _{Ga}	¹ / _{Sa}	Re	Sa
Main part (Pakad)	Sa	Ma	² / _{Ga}	Pa	² / _{Ga}	Ma	² / _{Ga}	¹ / _{Sa}	Re	Sa		

Raag Baageshree

Thaat: Kaafee

¹/_{Ga} , ¹/_{Ni} soft, Pancham (Pa) omitted in Aaroha,
Type : Shaadav Sampurna
Vaadee: Madhyam (Ma), Samvaadee: Shadja (Sa)
Time: Night

Aaroha	¹ / _{Ni}	Sa	¹ / _{Ga}	Ma	Dha	¹ / _{Ni}	¹ / _{Sa}						
Avaroha	¹ / _{Sa}	¹ / _{Ni}	Dha	Ma	Pa	Dha	Ma	¹ / _{Ga}	Re	Ma	¹ / _{Ga}	Re	Sa
Main part (Pakad)	Dha	¹ / _{Ni}	Sa	Ma	¹ / _{Ga}	Re	Ma	¹ / _{Ga}	Re	Sa			

Raag : Bhoopaalee

Thaat : Kalyaan

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

Aaroha	Sa	¹ / _{Ga}	Re	Ga	Pa	¹ / _{Sa}	Dha	Sa		
Avaroha	¹ / _{Sa}	¹ / _{Sa}	Dha	Pa	Pa	Ga	Re	¹ / _{Sa}	Dha	¹ / _{Sa}
Main part	Ga	Re	Pa	Ga	Ga	Re	¹ / _{Sa}	Dha	Sa	

Raag : Des

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

Aaroha	Sa	Re	Ma	Pa	Ni	Sa					
Avaroha	¹ / _{Sa}	¹ / _{Ni}	Dha	Pa	Dha	Ma	Ga	Re	¹ / _{Ga}	Ni	Sa
Main Part	¹ / _{Ni}	Dha	Pa	Dha	Ma	Ga	Re	¹ / _{Ga}	Ni	Sa	

Raga : Kalyaan (Yaman)

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

Aaroha	¹ / _{Ni}	Re	Ga	Ma	Dha	Ni	¹ / _{Sa}		
Avaroha	¹ / _{Sa}	¹ / _{Ni}	Dha	Pa	Ma	Ga	Re	Sa	
Main Part (Pakad)	¹ / _{Ni}	Re	Ga	Ma	Ga	Re	¹ / _{Ni}	Re	Sa

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

Class 2: Praveshika Pratham Exam: Information about eight Raagas

राग : दुर्गा थाटः विलावल

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

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

राग : काफी थाटः काफी

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

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

राग : खमाज थाटः खमाज

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

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

राग : भीमपलासी थाटः काफी

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

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

राग बागेश्री थाटः काफी

गंधार और निषाद कोमल (ग, नी), आरोहमे पंचम वर्ज्य,
जाती : षाडव संपूर्ण, वादीः मध्यम म संवादीः षड्ज सा, समय : रात्रौ

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

राग : भूपाली थाटः कल्याण

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

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

राग : देस थाटः खमाज

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

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

राग : कल्याण (यमन) थाटः कल्याण

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

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

ताल जानकारी Information about Taal (Beats)

१. तीनताल त्रिताल

मात्रा ८, ताली १ ३ ७ पर, काल ५ वी मात्रा, सम १ ली मात्रा,
खंड ४ हरएक २ मात्राका

1. Teentaal (Tritaal)

Beats 8, Clap on 1,3,7; Kaal 5th Beat, Sam 1st Beat,
4 Sections, 2 beats each

धा	धिं	धिं	धा	धा	धिं	धिं	धा	धा	तिं	तिं	ता	ता	धिं	धिं	धा
Dhaa	Dhin	Dhin	Dhaa	Dhaa	Dhin	Dhin	Dhaa	Dhaa	Tin	Tin	Taa	Taa	Dhin	Dhin	Dhaa
०	०	०	०	०	०	०	०	०	०	०	०	०	०	०	०
1				3				+				7			
Clap		Index finger		Clap		Pinky		Ring Finger		Middle Finger		Clap		Index Finger	

२. दादरा

मात्रा ६, काल ४थी मात्रा, सम १ ली मात्रा,
खंड २ हरएक ३ मात्राका

2. Daadaraa

Beats 6, Kaal 4th Beat, Sam 1st Beat,
2 Sections, 3 beats each

धा	धी	ना	धा	ती	ना
Dhaa	Dhee	Naa	Dhaa	Tee	Naa
—	—	—	—	—	—
1			+		
Clap	Pinky	Ring Finger	Palm up	Pinky	Ring Finger

३. कहरवा केरवा

मात्रा ४, ताली १ २ ४ पर, काल ३ री मात्रा, सम १ ली मात्रा,
खंड ४ हरएक १ मात्राका

3. Kaharawaa (Kerwaa)

Beats 4, Clap on 1,2,4; Kaal 3rd Beat, Sam 1st Beat,
4 Sections, 1 beat each

धा	गि	न	ति	न	क	धीं
Dhaa	Gi	Na	Ti	Na	Ka	Dhee
०	०	०	०	०	०	—
1		2		+		4
Clap		Clap		Palm up		Clap

४. झपताल

मात्रा १०, ताली १ ३ ८ पर, काल ६ठी मात्रा, सम १ ली मात्रा,
खंड ४ - २, ३, २, ३

4. Jhaptaal

Beats 10, Clap on 1, 3, 8; Kaal 6th Beat, Sam 1st Beat,
4 Sections - 2, 3, 2, 3

धी	ना	धी	धी	ना	ती	ना	धी	धी	ना
Dhee	Naa	Dhee	Dhee	Naa	Tee	Naa	Dhee	Dhee	Naa
—	—	—	—	—	—	—	—	—	—
1		3			+		8		
Clap	Index Finger	Clap	Pinky	Ring Finger	Middle Finger	Index Finger	Clap	Pinky	Ring Finger

५ . द्रुत एकताल

मात्रा ६, ताली १ ३ ५ ६ पर, काल ४ थी मात्रा, सम १ ली मात्रा,
खंड ५ - २, १, १, १, १

5. Drut (Fast) Ektaal

Beats 6, Clap on 1, 3, 5, 6; Kaal 4th Beat, Sam 1st Beat,
4 Sections – 2, 1, 1, 1

धिं	धिं	धा	तृक	तू	ना	क	त्ता	धा	तृक	धी	ना
Dhin	Dhin	Dhaa	TruKa	Too	Naa	Ka	Ttaa	Dhaa	TruKa	Dhee	Naa
o	o	o	o	o	o	o	o	o	o	o	o
1			3			+		5		6	
Clap		Index Finger		Clap		Palm up		Clap		Clap	

६ . रूपक

मात्रा ७, ताली ४ ६ पर, काल १ ली मात्रा, सम नहीं है,
खंड ३ - ३, २, २

6. Roopak

Beats 7, Clap on 4, 6; Kaal 1st Beat, There is no Sam,
3 Sections – 3, 2, 2

ती	ती	ना	धी	ना	धी	ना
Tee	Tee	Naa	Dhee	Naa	Dhee	Naa
—	—	—	—	—	—	—
+			4		6	
Pinky	Ring Finger	Middle Finger	Clap	Index Finger	Clap	Index Finger

८ . चौताल चारताल

मात्रा १२, ताली १ ५ ९ ११ पर, काल ३ री और ७ वी मात्रा,
सम १ ली मात्रा, खंड ६ - २, २, २, २, २, २

8. Chautaal or Chaartaal

Beats 12, Clap on 1, 5, 9, 11; Kaal 3rd and 7th Beat, Sam 1st beat,
6 Sections – 2, 2, 2, 2, 2, 2

धा	धा	दिं	ता	कि	ट	धा	दिं	ता	कि	ट	त	क	ग	दि	ग	न
Dhaa	Dhaa	Din	Taa	Ki	Ta	Dhaa	Din	Taa	Ki	Ta	Ta	Ka	Ga	Di	Ga	Na
—	—	—	—	o	o	—	—	—	o	o	o	o	o	o	o	o
1		+		5			+		9				11			
Clap	Pinky	Ring Finger	Middle Finger	Clap		Pinky	Ring Finger	Middle Finger	Clap		Pinky		Clap		Pinky	

Lesson-1 Terminology and Definitions

1. **Sangeet:** The ancient Sanskrit text “Sangeet Ratnakar” defines sangeet (**music**) as encompassing the arts of singing, playing (an instrument) and dance. In olden times, singing, playing an instrument and dance were given importance in music in that order.
2. **Dhvani:** Dhvani refers to sound. Music is an art that we listen to with our ears. Therefore, sound is of foremost important in sangeet/music. Dhvani can be of two types—one that is useful for music and the other that is not useful for music.
3. **Naad:** Out of all the sounds (dhvanis), the sound that is useful for the purposes of music is called naad (**ie, musical sound**). Naad can be of two types. Sounds that are made from friction or accent are called ‘aahat naad’ (**ie, sounds we can hear**). The other is called ‘anaahat naad’ and can be heard only by sages and rishis (**philosophical concept**).
4. **Swara:** Certain sounds used in music (naads) are called swaras (**notes**). These (swaras or notes) are sounds of specific frequencies. In Indian classical music, there are 7 basic notes—Sa (Shadaja), Re (Rishabh), Ga (Gandhar), Ma (Madhyam), Pa (Pancham), Dha (Dhaivat) and Ni (Nishaad). These 7 swaras are called “shuddha swaras” (**ie, pure swaras**). When Re, Ga, Dha and Ni are used below the pure note (**ie at lower frequency**), they are called “komal” swaras (**ie, flat notes**). However, Ma can be used at a slightly higher note, and then it is called “teevra madhyam” (**Ma sharp**). Thus, 7 pure notes, 4 flat notes (Re, Ga, Dha and Ni komal) and one sharp note (Ma teevra) make up 12 swaras **or notes** in music.
5. **Raaga:** Raaga is considered to be a special feature/characteristic of Indian classical music. The word “raaga” originates from the root “ranja” meaning entertainment/pleasing. Sanskrit texts define raaga as “raaga ranjayate iti” meaning that which entertains (is pleasing) is raaga. A combination of notes (swaras) that is entertaining/pleasing is called a raaga. A raaga should have a minimum of 5 notes.
6. **Varjya swara:** Swaras or notes that are not used in a particular raga are called varjya swaras (**excluded notes**). For example, in Raaga Bhoopalee, Ma and Ni are not used, so for this raga they are varjya swaras.
7. **Thaat:** The group of seven basic notes that can be used to build a raaga is called thaat. There are 10 thaats in Indian (Hindustani) classical music—bilaaval, kalyan, khamaj, kaafi, bhairav, marwa, poorvi, asaavari, todi and bhairavi. Every raga originates from a particular thaat (**or, every raga belongs to a thaat**). For eg, Bheempalasi raga originates from Kaafi thaat.
8. **Jaati:** (**type or class of raga**) Based on the number of swaras (notes) used in the raaga, it is said to be of a particular jaati. Any raga should have a maximum of seven and a minimum of five

notes (some exceptions have four). Therefore, there are 3 main jaatis—“audav”, “shaadav” and “sampoorna”. A raga that uses five notes is called “audav”, one that uses six is called “shaadav” and one that uses seven notes is called “sampoorna”. Some raagas use different number of notes in the aaroha and avaroha. **In these cases, we get subclasses of raagas (upjaati translated as subclass).**

9. **Vaadi:** The main note of the raga is called the vaadi. This note comes forth prominently when the raga is sung or played. The Sanskrit definition is “vadati iti vaadi” meaning “one that speaks is vaadi”. The vaadi is the note one can dwell on in the raaga. For example, the vaadi (principal note) for Bhoopaalee is Ga.
10. **Samvaadi:** This is the second most important note in the raga (after vaadi, but more prominent than other notes used in the raaga). For eg, in Yaman the samvaadi is Ni.
11. **Anuvaadi:** All notes used in a raaga other than the vaadi and samvaadi are called anuvaadi.
12. **Vivaadi:** A note that is not used in a raga, but if used skillfully enhances the beauty of the raga, is called vivaadi.
13. **Saptak: (octave)** The seven pure notes and five **altered notes (vikrut swara translated as altered note)** together form a saptak. Re, Ga, Dha, Ni and Ma are called “chal” swaras, ie, they can go above or below the pure note. There are three saptaks (octaves)—mandra, madhya and taar.
Mandra saptak—this is the lower octave (comes before the madhya saptak or middle octave). This octave is from the lower Sa to the normal Sa. (written with a dot on the note).
Madhya saptak—the octave we most commonly use to sing and play an instrument is the madhya saptak or middle octave. This includes notes from the main Sa to Ni. The swaras in this octave are not written with any symbol.
Taar saptak—This is the higher octave starting from the Sa above the normal Sa. The notes are written with a line above them. The Madhya saptak is twice as high as the mandra saptak and the taar saptak is twice as high as the Madhya saptak.
14. **Alankaar:** The sequential combination of notes used in aaroha and avaroha is called alankaar. For example: (1) aaroha—SaReGa, ReGaMa, GaMaPa...
avaroha— $\overset{\cdot}{\text{S}}$ aNiDha, NiDhaPa, DhaPaMa...
(2) aaroha— SaGaReSa, ReMaGaRe, ...
avaroha— $\overset{\cdot}{\text{S}}$ aNiDha $\overset{\cdot}{\text{S}}$ a, NiDhaPaNi, ...
It is a must to practice alankaars to learn where the notes are situated/placed.
15. **Aaroha-Avaroha:** Singing or playing an instrument upwards from a particular note is called aaroha (**ascending scale of a raga**), and singing or playing downwards from the higher note to the lower note is called avaroha (**descending scale**).
Eg: (1) aaroha—Sa Ga Ma Pa Ni $\overset{1}{\text{S}}$ a

avaroha—¹Sa Ni Pa Ma Ga Sa
(2) aaroha—Sa Re Ga Ma Pa Dha Ni ¹Sa
Avaroha—¹Sa Ni Dha Pa Ma Ga Re Sa

16. **Pakad:** A particular short combination/sequence of notes that brings out the character of the raaga, or is characteristic of the raaga, is called pakad (like a catchphrase). Raagas can be identified by listening to their pakad.
For example—pakad for Bheempalas is MaPa Ga\ Ma Ga\ Re Sa
17. **Aalap:** The slow expansion (or elaboration in slow tempo) of the raga using its notes and following the rules for the particular raga is called aalap.
18. **Taan:** Taan refers to the singing or playing the notes of the raaga in fast tempo. The word “taan” is derived from the root “Tann” meaning ?
19. **Sthaayi and Antara:** The songs sung for various raagas are called bandishes. Usually a bandish has two parts—the first is called sthaayi and the second is called antara.
20. **Toda:** Taans played on sitar, sarod and similar instruments are called todas.

Lesson 2: Definitions and Terminology (Taal)

1. **Taal:** Taal is a measurement used in music. Taals are defined as—
 - (1) The rhythmic time measure used (with action) in singing, playing (an instrument) and dance is called taal. (Sangeet Makarand)
 - (2) The measurement used in singing and dance is called taal. (Bharatmuni)
 - (3) ??
ie, the combination of different submeasures—maatras (beat), vibhaag (group of maatras), sam, taali and khaali fixed at different places is called taal.
2. **Theka:** This is the form of taal for tabla or pakhawaj, ie, the combination of words/mnemonics used when the tabla or pakhawaj is played for a given taal (while maintaining the maatras, vibhaag, taali and khaali for that taal).
Although the taal and theka are similar in idea/concept and are related, there are some differences between them.
3. **Khand:** This is a defined grouping of maatras (beats) used in a taal. Each taal uses a distinct khand that can be used to identify/distinguish the taal.

4. **Sam:** The first beat of a taal is called the sam. Taal Rupak is the only taal that has a khaali in its first beat.
5. **Taali:** When we keep the taal, the beat on which we clap is called taali. A taal has two types of khands—(1) “bhari ke khand” (2) “khaali ke khand” (**khands with khaali**). Of these, to show the bhari ke khand, the clap we give on the first beat of that khand is called taali. For example, teentaal has taalis on beats 1,5,13; therefore, when we keep teentaal, we clap on beats 1,5 and 13.
6. **Khaali (kaal):** Usually, the first beat after half the number of total beats in a taal (or first beat after half-cycle) is called khaali. However, this rule does not apply to all taals. “Khaali” is a Hindi word meaning “empty”. Therefore, the first beat of the vibhaag that is not played (empty) is called khaali (or ‘kaal’ in Marathi). When we keep the taal with the hand, khaali is shown by waving the hand away from the other (**ie wave away from other hand rather than clap**). For example, teentaal has khaali on the 9th beat, so we show khaali on this beat by waving the hand away.
There is an important rule for taali and khaali—in any taal, there can be two consecutive khands of taali, but two consecutive khands with khaalis are not allowed.
7. **Aavartan:** The cyclic rhythm/repetition of the taal is called aavartan. Ie, if we read or play any taal repetitively from sam to sam, it is called aavartan.
8. **Laya:** Laya (tempo) is very important in music. Some definitions of laya are as follows—
 - (1) the tempo is called laya.
 - (2) The time interval between two beats is called laya.
There are 3 major types of laya—(i) vilambit laya, (ii) madhya laya and (iii) dhrut laya
 - (i) Vilambit (**slow**) laya: this is very slow tempo. The time between two beats is long, therefore this is called vilambit laya
 - (ii) Madhya laya: medium tempo is called madhya laya. This is faster than the vilambit laya but slightly slower than the dhrut laya.
 - (iii) Dhrut laya: fast tempo is called dhrut laya. The time between two beats in dhrut laya is minimal. “Chhote khayal” and “rajakhani” are presented in this tempo.
Usually, these types of layas (tempo) are relative terms. So if we consider one beat per second as Madhya laya, then two beats per second would be dhrut laya and one beat per 2 seconds would be vilambit laya.
9. **Maatra: (Beat)** The basic unit in which taal is measured is called maatra. Just as music is measured using taals, taals are measured using maatras (beats).
10. **Dugun: (double)** Singing or playing two notes per beat is called dugun. Ie, when we say the mnemonics or play the taal from sam to sam twice in one cycle of the taal, it is dugun.

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

**Lesson 3: Introduction to music notation
(comparison of Pt. Paluskar's and Pt. Bhatkhande's notations for taals and swaras)**

	Pt. Paluskar	Pt. Bhatkhande
Two beats	~ Sa	no symbol Sa Sa
One beat	- <u>Sa Re</u>	no symbol Sa Sa
Half beat	o Sa Re o o	two notes in one beat SaRe
Quarter beat	~Sa Re Ga Ma	four notes in one beat SaReGaMa
One-eighth beat	~ Sa Re Ga Ma Pa Ma Ga Re	include all notes in the ~~~~~ sign
One-sixteenth beat	≡ Sa Re Ga Ma Pa Ma Ga Re	
One-third beat	~ Sa Re Ga	
One-sixth beat		
One-twelfth beat		
Shuddha swara	No symbol	no symbol
Komal swara	Re Ga Dha Ni	<u>Re Ga Dha Ni</u>
Teevra swara	Ma, Maa	 Ma
Notes in middle octave	no symbol	no symbol
Notes in lower octave	• Ni Dha Pa	• Ni Dha Pa
Notes in higher octave	Sa Re Ga	• Sa Re Ga
Extension of note	Sa <<<<	Sa - - -
Extension of word	Ra..m	Ra<<<m
Vertical line at the end of one cycle of the taal in a bandish		Vertical lines at the end of sthayi and antara in a bandish

Raag: 1st beat is indicated by "1"

1st beat is indicated by "x"

Khaali: indicated by "+"

Khaali indicated by "o"

Taali: Beats on which taali occurs are indicated by the beat numbers eg, 1,5,13

Taali is denoted by the its number, eg 2, 3, 4

Khand: Khands are not indicated, however, at the end of a cycle, a vertical line is used

Khands are separated by vertical lines

In Madhya laya, teentaal and ektaal are 8 and 6 beats respectively

Teentaal and ektaal are 16 and 12 beats respectively

Eg Teental

Teentaal-- DhaDhinDhinDha |
x

DhaDhinDhinDha DhaDhinDhinDha

1 3

DhaDhinDhinDha | DhaTinTinTa | TaDhinDhinDa
2 (3

DhaTinTinTa TaDhinDhinDa

o o o o o o o o
+ 7

Ektaal:

DhinDhin DhaTraKa TuNa KaTak DhaTraKa DheeNa

1 3 + 5 6

(Elaboration of Paluskar notation on this topic is given separately)

Lesson 4: Introduction to Raagas

1. Raaga Durga

Introduction:

Swaras (notes): all shuddha (pure) notes

Vaadi: Dhaivat

Varjya: Gandhar, Nishad

Thaat: Bilaaval

Samvaadi: Rishabh

Jaati: Audav-audav

Time: 2nd prahar of the night

Pakad: Ma Pa Dha_∩ Ma Re Pa, Dha Ma Re Dha[•] Dha[•] Sa

Aaroha: Sa Re Ma Pa^{sb} Dha^l

Avaroha: Sa^l Dha^{pa} Ma Re, Ma Re Dha[•] Dha[•] Sa

Characteristics of the raaga:

(1) The later notes (Pa Dha Ni Sa) are more prominent in this raaga

(2) The combination RePa can be used in this raaga

For eg, Sa Re Pa, Ma Pa Dha_∩^{pa} Ma Re Pa...and so on

(3) Aaroha has a clear rendition of Pa, but in the avaroha Pa is used as a “kana swara” ([shadow note](#)) in Dha^{pa} Ma Re

(4) Some music scholars consider Ma as vaadi and Sa as samvaadi in this raaga

(5) This is considered to be a newer raaga

(6) The raaga is of a happy nature/mood

(7) Durga raaga from Khamaj thaat is also in use

(8) Some bandishes in raaga Durga are written describing Goddess Durga

Elaboration for the raaga:

(1) Sa Dha[•] Dha[•] Sa, Dha[•] Sa Re Ma Re, Ma Re Dha[•] Dha[•] Sa

(2) Dha[•] Sa^{Ma} Re^{Ma} Re Ma Re, Re Ma Pa Dha_∩ Ma Re, Dha[•] Sa Re Ma, Sa Re Ma, Dha^{pa} Ma Re, Dha[•] Dha[•] Sa

(3) Sa^{Ma} Re Ma^{pa} Ma, Ma Pa Dha_∩^{pa} Ma Re, Ma Pa Sa^l Dha^{pa} Ma Re, Re Re Dha^{pa} Ma Re, Dha[•] Sa

(4) Sa Re Ma Pa Dha_∩^{pa} Ma Re Pa, Ma Pa^{sb} Dha^{sb} Sa^l, Dha^l Sa^l, Sa^l Re^l Sa^l Dha^{pa} Ma Re, Ma Re Dha[•] Sa

(5) Ma Pa Dha_∩ Pa Ma Pa^{sa} Dha^{sa} Dha^l Sa^l, Dha^l Sa^l Re^l, Sa^l Re^l Ma^l Re^l, Ma Re Dha^l Sa^l Ma Pa Dha_∩ Sa_∩ Dha Pa Ma Re, Ma Re Dha[•] Sa

2. Raaga Kaafi

Introduction:

Swaras: Ga, Ni komal

Vaadi: Pancham

Varjya swaras: none

Thaat: Kaafi

Samvaadi: Shadaj

Jaati: Sampoorna

Time: 2nd prahar of the night

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

Aaroha: Sa Re Ga Ma Pa Dha Ni Sa

Avaroha: Sa Ni Dha Pa Ma Ga Re Sa

Characteristics of the raaga:

- (1) The expansion of this raaga is generally similar. For eg, Sa Re Ga Ma Pa, Pa Ma Ga Re, Re Ga Ma Pa, Ma Pa Dha Ni Dha Pa
- (2) Although the raaga is sampoorna, in aalaps the swara combination Sa Re Ma Pa and Ma Pa Dha Sa
- (3) Bada khayals are not sung in this raaga, hence it is considered a "shudra" (poor) raaga.
- (4) Semi-classical forms like thumri, tappa, hori are sung in this raaga
- (5) When two gandhars and two nishaads are used in this raaga, it is called Mishra Kaafi.
- (6) Some music scholars consider the vaadi to be Pa and samvaadi to be Re.

Raaga elaboration:

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

(2) Sa Re Ga Re Ma Pa, Ma Pa Ma Pa Dha Pa, Ma Ga Re Re Ga Ma Pa Dha Pa, Ma Pa Ga Re, Ma Ga Re Sa

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

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

(5) Sa Re Ma Pa Dha Ni Dha Pa, Ma Pa Dha Ni Sa, Dha Ni Sa Re Ga Re, Ga Re, Sa, Sa Ni Dha Pa, Ma Pa Dha Ni Sa Ni Dha Pa, Dha Dha Pa Ga Re Re Ga^{re} Sa