2006 Syllabus for practical Vocal and Theory Exams
ABGMVM - Akhil Bharatiya Gandharva Mahavidyalay Mandal – India
abgmvm.org

Madhyama Poorna Syllabus

Total Points: 250, Minimum needed for passing: 88,
Practical – Oral exam – 40 minutes : 150 points (minimum needed for passing : 53)
Theory – Written exam – 3 hours : 100 points (minimum needed for passing : 35)
Only taanpuraa and tablaa will be used for oral exams. Harmonium is not allowed.

Theory:

1. Detailed information of raagaas from syllabus and study similarities and differences between raagaas with examples. Recognize raagaas from cluster of swar and improvise further.

2. Detailed (comprehensive) study of all taal starting from first exam. Learn to write all taal in Paluskar and Bhatkhande lipi (notation type or script).

3. Ability to write all taal from syllabus in dugun and chougun in both notation systems.

4. Ability to write notation for all bandish and vilambit khyaal (compositions) in both swarlipi (Paluskar and Bhatkhande).

5. Detailed study of following technical words:Va

   Naad, Shruti, Swarasthaan, Saptak, Ashtak, Poorvaanga – Uttaraanga, Varna, Alankaar, Vaadi – Saunvaadi, Ardhvadarshak swar, Samaprakrutik raag, Prabandha, Vastu, Roopak, Graha, Ansha, Nyaas.

6. Introduction to (basic knowledge): modern and ancient characteristics of raag, Jaatigaayan, Sanyaas, Vinyaas, Apanyaas, Alpatva – Bahutva, Aavirbhaav – Tirobhaav, Gaayakee – Naayakee.

7. Biographies of following musicians and scholars:

   1. Gopaalnaayak,   2. Ameer Khusro,   3. Maansinha Tomar,   4. Jayadev,   5. Tyaagraaj,   6. Taansen, 7. Purandardaas

8. Division of 22 shruti into seven swar from ancient basic saptak according to 'Bharat muni' (sage Bharat).

9. Full knowledge of merits (virtues and faults) of singers (vocalists) as described in a book ' Sangeet Ratnaakar'.

10. Ability to write essays of following topics:
    a. Classical music and folk music
    b. Collaboration of science in evolution of music
    c. Literature and music
    d. Importance of music in everyday life

Practical:

- a. Knowledge of swar :-
1. Taanpuraa: Learn to tune real acoustic Taanpuraa. Practice to sing taan properly. Acquire ability to improvise a raag appropriately. Also learn to perform accurate form of a raag. Improvise raag with aalaap and bol-aalaap. General knowledge of tuning tablaa and play basic thekaa for some taal.

- b. Knowledge of raag:
2. for following six raag, learn to sing vilambit khyaal (in two different taal), and drut khyaal. Develop ability to catch the mukhdaa for each raag (catch sam for the beginning phrase) and improvise each raag for fifteen minutes.

   1. Bheempalaasee, 2. Vrundaavanee Saarang, 3. Kedaar, 4. Jaunpuri, 5. Malkauns, 6. Bhairav

   For general knowledge, six raag are listed below. Learn to perform one bandish in medium tempo in each of the following raag with aalaap taan.

   1. Shankaraa, 2. Jaijaivantee, 3. Gaudsaarang, 4. Puriyaa Dhanaashree, 5. Kaamod, 6. Chhaayaanat

3. In the above raag, prepare one dhrupad and one dhamaar with dugun, tigun and chougun.

4. From any two raag in syllabus, perform two taraana.

5. Sing the prarthanaa (prayer) of ABGMVM – 'Jaya jagadisha hare'.

6. Ability to perform one bhajan, one gajal, one patriotic song and one folk song.

- c. Knowledge of taal:

   Recite dugun of Roopak, Deepchandi and Choutaal. With number, recite 2 in 3 and 3 in 2, or demonstrate how you would adapt any one taal into other taal.

   Show dugun, tigun, chougun of taal from previous exams with hand while reciting bols.

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Theory – Written exam – 3 hours : 100 points (minimum needed for passing : 35)
Practical – Oral exam – 40 minutes : 150 points (minimum needed for passing : 53)
Only taanpuraa and tablaa will be used for oral exams. Harmonium is not allowed.
In each row, question will be asked about a different raag. This way, entire syllabus will be covered.

Exam format:

Following questions will be asked in oral exam. Total 40 minutes.

Questions	Pts
From three alternate raag, a vilambit bandish with aalaap, taan for one (7 minutes)	14
Vilambit bandishes in one more raag with two aalaaps or two taan	8
Two vilambit bandishes: one in a raag of this year's syllabus as well as from a raag from previous year with just bandish and an aalaap	4 + 4
A bandish in medium tempo with full improvization in a new raga of this year (5 minutes)	10
A medium tempo bandish with two aalaap and five taans in another raga	8
From previous year's raag, a bandish with three aalaap	7
Dhrupad or Dhamaar	6
Chougun of sthaayee or antaraa of dhrupad or dhamaar or an alankaar	9
Taraanaa or drut ektaal bandish	10
Upshastriya (semi classical) type of composition (Bhajan, gazal, patriotic song, folk song)	10
Show with taalee - khaalee and say bol (words) for two thekaa (taal) from this year. From these taal, perform tigun for one and chougun for another	4 + 3 + 3
Recognize one vilambit lay taal and one madhya lay taal	4
With number, recite 2 in 3 and 3 in 2	6
Improvisation: Aalaap of two raag from this year and three raag from previous years	20
Recognize raag: two from this year and three from last years	10
Read swar lipi (One line of four maatraas) and sing a rhythmic sargam geet and play it on harmonium	10
Total	150

Chapter 1: Explanation of Technical Words

"Ashtak" : Octave

A 'Saptak' has 7 notes: " Sa Re Ga Ma Pa Dha Ni ". Until the next higher note 'Sa' is rendered, the 'Saptak' is considered incomplete. Upon adding that higher note, " Sa Re Ga Ma Pa Dha Ni Sa "make an octave. In the western musical notations the above collection of 8 notes is also called an octave.

Swarasthan : (Swara = Note, Sthan = Position)

Strumming on a string instrument produces a vibration. The number of vibrations produced in one second is called the 'vibration frequency'. Every note has its characteristic vibration frequency. (In physics, this is measured in Hertz (Hz))'. When the vibration frequency is high, the sound has a high pitch. Conversely a low pitch sound indicate fewer vibrations (i.e. lower vibration frequency). The vibration frequency is also related to the length of the string. Shorter string vibrates at a higher frequency (i.e. gives a high pitch sound) while a longer string yields a lower frequency sound.

There is a well-defined separation in the vibration frequency of notes within an octave, called 'Swarantar' (Swar = Note, Antar = Distance). As an example if the vibration frequency of Sa is 240 Hz, then the swar Pa has a frequency of 360 Hz. By maintaining this 'Swarantar', each note has a unique position in an octave. The position of each note (i.e. the vibration frequency of that note) is defined in relation to the vibration frequency of Sa .

Consider two notes where the second note has a vibration frequency which is two times the vibration frequency of the first note (e.g. 240 Hz and 480 Hz). The musical theory scholars have identified 22 distinct frequencies within such a range. They are called "Shruties" (singular Shruti). The 22 Shruties are divided in to 7 notes. This defines the "Swarasthan" (Swar = Note, Sthan = position), i.e. the position of each note (in the frequency scale as well as the octave). It also defined the separation between different notes, i.e. Swarantar.

Adhvadarshak Swar

(Adhwa = Road, Darshan = Show, Adhwa Darshan = Guiding the road, providing direction)

In the north Indian musical style, the ragas are sung (or played using musical instruments) at specific time period of the day or night. The note Ma plays the most important role in selecting this time period. When assigning the time period, the note 'Ma' provides guidance (to create the appropriate mood or feeling). Hence Ma is called 'Adhadarshak Swar". The shuddha Ma is the characteristic note of the morning period. In the dawn period, the ragas with komal Re and komal Dha, use shuddha Ma (e.g. Raga xxx). In contrast the raagas sung in the evening use teevra Ma. By changing the selection of Ma (shuddha, teevra), the mood of the song changes. Hence it is often stated that the day or night of musical scholars is indicated by Ma (not by the sun or moon) ☺ There are some exceptions to this rule. By most ragas adhere to the selection of time period based on Ma.

Samaprakrutik Raga

(Sama = Same, Prakruti = characteristics Samaprakrutik = with similar characteristics)

When two (or more) ragas use the same notes but differ in their presentation, e.g. the style, vadi, sanvadi, aaroh-avroha, the time period for singing, they are called Samaprakrutic ragas. As example, ragas Bhimpalasi, Kaafi and Bageshri use the komal Ga and komal Ni . Bhimpalasi and Bageshri have the same Vadi and sanvadi, Ma and Sa . But the ragas differ in Aaroha

Bageshri: Ni Sa Ga Ma Dha Ni Sa

Bhimpalas: Ni Sa Ga Ma Pa Ni Sa

Bageshri and Kaafi are sung at night while Bhimpalasi is a noon time raga. Therefore, these three rages are called Samaprakrutik. Other examples are: Marwa – Puriya – Sohani, Kedar – Hameer – Gaud Saarang – Cchaayaanat

Prabandha, Vastu, Roopak:

(Prabandha = Arrangement, Vastu = Object, Article, Roopaka = Metaphor, Symbol)

Prabandha is an ancient style of song composition. It's definition is "Pra-kar-shay-na Bun-dha-naa-ta" (Sanskrit words: Pra-kar-sha = Excellence, Bun-dh-na = Binding, Union, Joining). It is a song that is bound by rules. There are two types of rules. The first types of rules, called 'Dhaatu', apply to the structure of the song. The second set of rules, called 'Maatu' apply to the coherence (union) of the words, notes and rhythm.

The Dhaatu (structural rules) have 4 types: (1) Udagraha : the beginning portion, (2) Dhruva : Main portion, (3) Melapak : The portion that connects the beginning (Udagraha) and main (Dhruva) portion and (4) Abhoga : The ending portion.

Besides these 4 sections, a Prabandha has 6 Maatu or angas (an-ga-s) (Body, limbs, characteristics, components): Swara (Note), Birooda, Taina, Pada, Paata and Taala (rhythm). A Prabandha MUST have at least 2 of these components.

Prabandha may be described as a Prabanha or a Vastu or a Roopak. There are small differences in these types. A Prabandha uses 4 Dhatus (structural rules) and 6 angas. Because the composition "lives" within the confines of Dhaatu and anga, it is also called 'Vastu'. In dramas, when a Prabandha is used to describe the main character (hero); hence it is called Roopak.

The first, third and fifth 'charan (stanza)' of Prabanndha used to have 15 matra.

The first half of Prabandha used to have 'swar' and 'paat'; while the second half had 'swara' and ' Tain'.

This form of composition is now extinct. However many principles of Prabandha are still found in contemporary music.

Chapter 2: General Knowledge

1. ## Ancient and modern characteristics of raagas

Jaati Gaayan: (Ancient characteristics of raagas)

Jaati and Raag can be considered as synonyms of each other. Just as we sing raagas these days, jaati singing was popular in old days. A beautiful composition containing 'swar and varna' was called 'Jaati'. Raag also has the same definition. In old days, Jaati was considered to have ten characteristics : Graha, Ansha, Nyaas, Apanyaas, Alpatva, Bahutva, Odatatva, Shaadatatva, Mandra and Taar. Bharat (a writer) called it 'Das vidhi jaati lakshanam'. From Graam to Murcchanaa and based on Murcchanaa, many Jaatis were composed. In a treatise 'Sangeet Ratnaakar', jaati is described as having thirteen characteristics. In addition to Bharat's 10 characteristics, 'Sharngadev' added Sanyaas, Vinyaas and Antarmaarga to Jaati.

1. **Graha:** The swar or note where Jaati Gaayan commenced, that note was called 'Graha Swar'. Only 'Ansha swar' became 'Graha swar'. Jaati could have more than one 'Ansha swar'. It is agreed upon that, in total, there are 63 Ansha swar, hence there are also 63 Graha swar.
2. **Ansha:** Main (dominant) notes of jaati were called 'Ansha swar'. These days, main swar of any raag is called 'Vaadi'. Jaati could have more than one 'Ansha Swar'. Some jaatis had five, some had three and some jaatis had one Ansha swar.
3. **Nyaas:** The note where a vocal or instrumental composition ended, that note or swar was called nyaas swar. One jaati could have more than one nyaas swar. Example: in 'Shadja – Madhyam jaati', nyaas was performed on ' Sa and Ma '.
4. **Apanyaas:** The swar or note where middle portion of a composition (vocal or instrumental) ended, was called 'Apanyaas'. Any jaati could have more than one 'Apanyaas'.
5. **Alpatva – Bahutva**: (Fewness – Manyness) : If the swaras or notes were used sparingly in a jaati, their status was considered 'Alpatva'. There are two types of Alpatva – **Langhan and Anabhyaas**. '**Bahutva**' was the status of swaras or notes that were used in large quantities in a jaati. There are two types of Bahutva – **Alanghan and Abhyaas**.
6. **Shaadatatva – Odatatva:** If a jaati used six swaras, its form was considered to have 'Shaadatatva', and a jaati that used five swaras was thought to have 'Odatavta' form.
7. **Mandra and Taar:** Each jaati had a specific boundary and a vocalist or instrumentalist had to stay within that boundary. In Mandra sthaan (position), one could go upto ansha swar, nyaas or apanyaas. In the same way, in taar sthaan (position), one would perform from ansha swar to fourth, fifth or seventh swar.
8. **Sanyaas:** The swaras where assorted sections from the first part of the composition ended, were called 'Sanyaas swar'. Example: If Sthaayee has three lines, the last note of each line will be called 'Sanyaas'.
9. **Vinyaas:** Last swaras (notes) of different limbs (avayav or sections) of a song are called 'Vinyaas swar'. Example: Song has four 'Khanda or sections': Sthaayee, Antaraa, Sanchaaree and Aabhog. Last swar or each of these Khandas is called 'Vinyaas swar'. Example: Consider a song with eight lines and Sthaayee and Antaraa each have four lines. The swar where the song begins is called 'Graha swar', and the swar where the song ends is called 'Nyaas swar'. The swar where the early part of song ends (last note of Sthaayee) is called 'Apanyaas swar' (also 'Vinyaas swar'). Last note of second line of Sthaayee is a 'Sanyaas swar'.

Adhunik raag Lakshan (Modern Characteristics of Raagas)

In modern days, the characteristics of raagas are found is different forms. Following characteristics are considered standard in modern era.

1. Composition of swaras that is pleasant to hear, is melodious as well as uplifting to the soul is called a 'Raag'. It is necessary for a raag to be entertaining.
2. Raag needs to have minimum five and maximum seven notes. Raag cannot be constructed with less than five notes.
3. Each raag has to originate from a thaat.
4. Shadja is never varjit in a raag, since it is a foundation swar of a Saptak (octave).
5. Each raag is required to have at least one swar from Pancham and Madhyam. Hence both Madhyam and Pancham are never varjya in any raag.
6. For each raag, it is a must to determine its own aaroha, avaroha, pakad, vaadi-saunvaadi, varjit swar, vikrut swar, time for singing.
7. Two forms of same swar (example: shuddha, komal) are not used in succession (back to back, in a row) in a raag.

    Examples: In aaroha or avaroha of any raag, one does not use shuddha ℝℇ after komal ℝℇ or shddha Dℍₐ after komal Dℍₐ. Exceptions are: Raag Lalit, Shudha Saarang, Malhaar etc.

Gaayakee and Naayakee:

Naayak – Naayakee:

There are two meanings of the word Naayak:

1. Naayak is a person who creates new compostions in music. Such a person needs to have thorough knowledge of music performance and music theory or science, otherwise he or she cannot become a successful Naayak.
2. Second interpretation of the word Naayak is that, Naayak is a person who dutifully learns lessons from his / her Guru (teacher) and does not contribute his own creative work or ideas to it. He or she sings exactly as per Guru's instructions. He/she does not do any research or innovation in his/her Guru's lessons. Such a person is called a 'Naayak' and his/her singing style is called 'Naayakee'. Baiju, Gopal Nayak were called 'Naayaks'.

Gaayak – Gaayakee:

A person, who adds to the knowledge he acquired from his/her Guru, through research and prolonged study, is called Gaayak. It is necessary for a Gaayak to be an expert in practical performance singing since he/she makes the music very attractive and entertaining through surprising and beautiful arrangements.

It is not necessary for a Gaayak to be a Naayak (create compositions), however, it is necessary for a Naayak to be a Gaayak. Naayak cannot create new compositions unless he/she is a skilled musician. However, a Naayak does not have to be a stage performer. Being a stage performer depends upon several factors including his/her inner desires. Being a stage performer and becoming an expert in practical music are two different accomplishments.

Avirbhaav – Tirobhaav:

Sometimes a raaga's entertainment capacity is enhanced by using relaxed set of rules. At times original character of a raag is slightly hidden and another raag with similar character is displayed. This way a 'Tirobhaav' is performed on the original raag. After Tirobhaav when you come back to performing original raag, it is called 'Avirbhaav'.

It is essential to firmly establish character of original raag before performing Tirobhaav. Tirobhaav needs to be performed quickly for a short period of time other wise it can harm the original raag.

Example:

Sa Re Ga Ma Dha, ᴺⁱDha Ma⌄Pa   (Hameer)

Ma⌄Pa DhaPa Ma (Kedaar) - Tirobhaav

Pa GaMa ᴺⁱDhaPa ,GaMa Re Sa (Hameer) – Avirbhaav

In this example, after singing Hameer swaras in the beginning, Tirobhaav was performed on Hemeer by using few swaras from Kedaar and then Avirbhaav of original raag was performed by singing Hameer swaras again.

Chapter 3: Information of raag

1. Raag Jaunpuri

Swar	G̱a Ḏha Ṉi komal, other notes are shuddha or pure	**Varjya swar**	Gandhaar is varjya in aaroha, no swar is varjya in avaroha
Thaat	Aasaavaree	**Jaati**	Shaadav Sampoorna
Vaadi	Dhaivat (Ḏha)		
Saunvaadi	Gandhaar (G̱a)	**Samay**	Second prahar of day
Pakad	Ma Pa Dha Ni Sa N̄iDha Pa , Ma Pa ᴹᵃG̱a Re Ma		
Aaroha	Sa Re Ma Pa N̄iDhaMa, Pa Dha Ni Sa	**Avaroha**	Sa Ni Dha Pa , Dha Ma Pa Re Ma, Pa G̱a Re Sa

(Some scholars believe Jaunpuri's vaadi sauvaadi are Shadja and Pancham.)

Characteristics of Raag:

1. This is an "Uttaraanga pradhaan" raag

2. Ma Pa Dha Ni Sa & PaDha MaPa Re Ma are main phrases of swar for this raag.

3. Shadja, Pancham and Madhyam are nyaas swar.

4. In 'aarohee chalan' (ascending usage or expansion), Ma Pa Dha Ni Sa , Ma Pa DhaDha Sa , Ma Pa Dha Pa Sa following phrases are used.

5. In avaroha, Gandhaar occurs in a zigzag manner like this: ' Ma Pa G̱a '. By using 'Ma Pa G̱a' and 'Re Ma Pa DhaDha Pa ', Aasaavaree raagaanga becomes clear.

6. In avaroha, Rishabh is usually used with Shadja as kanaswar: ' G̱a ˢᵃ Re Sa '

7. This raag is considered to express 'Karuna ras' or pathos.

Swar vistaar (Swar Expansion)

1. Sa , Re Ni Sa , Re Ni Dha Pa , Pa Dha Sa , Re Ma Pa G̱a ˢᵃ Re Sa

2. Sa Re Ma Pa S , Re Ma Pa N̄DhaN̄Dha Pa , Dha Ma Pa Re Ma S

3. Re Ma Pa Ni Dha S Pa , Dha Ma , Pa Dha Ni Sa S , Sa Dha , Pa Dha Sa S Ma Pa Dha Pa Sa

4. Pa Dha Sa Re ᴺⁱG̱a Re Sa , Re Ni Dha Pa , Ma Pa Dha Ni Sa Dha Pa , Dha Ma Pa Re Ma, Re Ma Pa Dha Ma Pa G̱a S ˢᵃ Re Sa

Practically, Jaunpuri is just a different form of Raag Aasaavaree. Many scholars do not think there is much difference in these two raagas. However, other scholars think it is necessary to differentiate between Jaunpuri and Aasaavaree. We will now compare these two raagas.

Comparison between Jaunpuri and Aasaavaree

Similarities:

1. Both raagas have G̱a Ḏha Ṉi komal and other notes are shuddha or pure

2. Thaat is Aasaavaree for both raagas.

3. Following swar are used in both raagas: Ma Pa Dha S Sa , Ma Pa Dha Ma Pa G̱a ˢᵃ Re Sa

4. Both raagas are 'Uttranga pradhaan' and time for singing is second prahar of day for both.

Differences:

1. Aasaavaree is a 'Janak' raag of thaat Aasaavaree or it is a main raga in thaat Aasaavaree, while Jaunpuri is a 'Janya' raag that originates from thaat Aasaavaree.

2. Aasaavaree's jaati is 'Odav – Sampoorna' since G̱a and Ṉi are 'varjit' in aaroha. In raag Jaunpuri, only Gandhaar is varjya in aaroha, hence Jaunpuri's jaati is 'Shaadav – Sampoorna'.

3. In Aasaavaree, you approach 'Taar Shadja' in this manner: Ma Pa Dha S , Pa Dha Sa
   In Jaunpuri, singer moves towards taar shadja like this: Ma Pa Dha Ni Sa , Ma Pa Dha S Dha S Sa , Ma Pa Dha Pa Sa

4. In Aasaavaree's avaroha, there is nyaas on Pancham : Examples: Sa Ni Dha Pa , Sa Dha Pa
   Jaunpuri's avaroha has nyaas on Pancham: Examples Sa Ni Dha Pa , Sa Dha Pa , Re Ni Dha Pa

Jaunpuri can also have nyaas on Madhyam like this: Pa Dha Ma Pa Re Ma S

2. Raag Malkauns

Swar	Ga Dha Ni komal, other notes are shuddha or pure	**Varjya swar**	Rishabh, Pancham
Thaat	Bhairavee	**Jaati**	Odav
Vaadi	Madhyam (Ma)		
Saunvaadi	Shadja (Sa)	**Samay**	Midnight
Pakad	Dha Ni Sa Ma Ga , Sa Ga Ma Ga Sa		
Aaroha	Ni Sa Ga Ma NDha Ni Sa	**Avaroha**	Sa Ni , Dha Ma , Ga Ma Ga Sa

Characteristics of Raag:

1. This raag is effective is all three octaves.
2. This raag has serious disposition.
3. Since all swar are komal, this raag is included in Bhairavee thaat. In Bhairavee raaga's expansion in uttaranga, often swar phrase ' Ga MaDhaNi Sa Sa ' is used. This is the reason Malkauns is thought to be generated from Bhairavee thaat instead of Aasaavaree thaat.
4. Shadja, Madhyam and Dhaivat are nyaas swar.
5. You can see Shadja – Madhyam interaction or dialogue element in this raag. You can derive pairs of swar like Sa Ma , Ga Dha , Ma Ni from this dialogue element. Because of this dialogue element, this raag has considerable capacity for improvisation, expansion or elaboration as well as beautiful swar phrases.
6. A specialty of 'Kans' ragaanga, Ni Sa Ga Sa is seen in this raag.

Swar vistaar (Swar Expansion)

1. Sa S Ni Ga Sa , Ni Sa Dha S , Ma Dha Ni Sa , Ni Ga Sa
2. Ni Sa Ga Ma S , Sa Ga Ma S , Ga Ma Dha Ga Ma Ga Sa
3. Sa Ga Ma Dha S Ma , Ga Ma Dha S Dha , Ga Ma Dha Ni Sa Dha S , Dha Ni Sa S Sa
4. Sa Ni Ga Sa , Ni Sa Ga , Ma Ga Sa , Ga Ga Sa Ni Sa Dha Ma , Ga Ma Dha Ga Ma Ga Sa

3. Raaga Bheempalaasee

Introduction:
Swaras: Gandhar Nishad Komal
Vaadi: Madhyam
Varjya swaras: Rishabh, dhaivat in aaroha

Thaat: Kaafee
Samvaadi: Shadja
Jaati: Odav-Sampoorna
Time: Afternoon (3 – 5 PM)

Pakad	Ni̱ Sa Ma, Ma Pa Ga̱ Ma, Ma Ga̱ Re Sa
Aaroha	Ni̱ Sa Ga̱ Ma Pa Ni̱ Sa
Avaroha	Sa Ni̱ Dha Pa , Ma Pa Ga̱ Ma, Ga̱ Re Sa

Characteristics of the raaga:

(1) Since this Raag originates from Kaafee thaat (Janya raag from Kafee Thaat), it uses komal Gandhar and Komal Nishaad.

(2) In this raag, undulations are done while singing Gandhar and Nishaad.

(3) Doing 'Nyaas' on Madhyam (Ending compositions on Madhyam and lingering on it) clearly shows the character of this raag. Like Madhyam, one can also perform 'Nyaas' on Pancham.
Examples: Sa Ga̱ Ma Pa , Ga̱ Ma Pa , Ga̱ Ma Pa Ni̱ Dha Pa , Pa Ni̱ Sa Ni̱ Dha Pa etc.

(4) Compositions in this raag usually start with Nishaad.

(5) Along with Vaadi-Saunvaadi, Gandhar and Nishaad are also important in this raag.

(6) Rishabh, Dhaivat are 'varjya' in aaroha and even in avaroha there is no resting or lingering on these swaras.

(7) Even though this raag is useful for singing khyaal, it is also popular for singing Bhajan, Natyageet and other light songs.

Raaga elaboration and expansion (Vistaar):

1 Sa Ṅi Ṅi   Pa Ni̱ Sa , Pa Ni̱ Sa Ga̱   Re Sa

2 Re Sa Ṅi   Sa Ma Ga̱ , Sa Ga̱ Ma Pa Ga̱ , Re Sa

3 Ni̱ Sa Ga̱ Ma , Ga̱ Ma Pa , Ga̱ Ma Pa Ni̱ Dha Pa , Dha Pa Ma Ga̱   Ga̱ Ma , Sa Ga̱ Ma Ga̱ Re Sa

4 Ni̱ Sa Ga̱ Ma Pa S , Ga̱ Ma Pa Ni̱ , Pa ˢᵃNi̱ ˢᵃNi̱ Sa   Sa Ni̱ Dha Pa , Ma Pa Ga̱ Ma , Ma Ga̱ Re Sa

5 Pa Ma , Pa Ma , Ga̱ Ma Pa Ni̱ , Sa Ni̱ , Sa Ni̱ , Pa Ni̱ ˢᵃNi̱ Sa , Pa Ni̱ Sa ᴹᵃGa̱ Re Sa , Re Ni̱ Sa , Ni̱ Dha Pa ,

   Dha Ma Pa Ga̱ Ma , Sa Ga̱ Ma Pa ᴹᵃGa̱ Re Sa

4. Raag Bhairav

Swar	Re̱ ,Dha̱ komal	**Varjya swar**	None
Thaat	Bhairav	**Jaati**	Sampoorna
Vaadi	Dhaivat	**Samay**	Early morning
Saunvaadi	Rishabh	**Nyaas**	Shadja, Pancham

Pakad   Ga Ma ᴺⁱDha̱ ᴺⁱDha̱ Pa , ᴾᵃGa Ma ᴳᵃRe̱ ᴳᵃRe̱ Sa

Aaroha   Sa Re̱ Ga Ma Pa ᴺⁱDha̱ᴺⁱDha̱ Ni Sȧ

Avaroha   Sȧ Ni ᴺⁱDha̱ᴺⁱDha̱ Pa , ᴾᵃGa Ma ᴳᵃRe̱ ᴳᵃRe̱ Sa

Characteristics of Raag:

1. This is thaat Bhairav's janak or aashray (shelter or main) raag.
2. It has 'Bhairav' like characteristics. (Bhairav anga)
3. This raag's jaati is sampoorna. However, while singing this raag, some rules are followed. Example: While going from Sa to Pa, Rishabh is omitted and swar cluster ' Sa Ga Ma Pa ' is used. You can approach Pa by several different ways, such as: ' Sa Ga Ma Pa , Ga Ma Re̱ , Re̱ Ga Ma Pa '. Nishaad is used very little in uttaraanga. It is mostly used as a kanaswar to Dhaivat like this: ' Ga Ma ᴺⁱDha̱ ᴺⁱDha̱ Sȧ '. Also in avaroha, instead of Ma Ga Re̱ Sa , Ga Ma Re̱ Sa is used more often.
4. Since vaadi is Dhaivat and it is a morning raag, it is uttaraanga pradhaan raag.
5. It is necessary to oscillate (aandolan) on swar Rishabh and Dhaivat to clearly show the character of raag Bhairav.
6. Raag Bhairav is called an early morning 'sandhiprakaash' raag (or twilight raag).
7. Bhairav is mostly used to create devotional compositions.
8. Some compositions also have praises of the lord or descriptions of morning time.
9. One should not linger on Madhyam in this raag, as that will make it sound like raag Jogiyaa.
10. Raag Kaalingadaa is close to raag Bhairav's.
11. There are many forms of Bhairav in practice. Examples: Prabhaat Bhairav, Bairaagee Bhairav, Mangal Bhairav etc.

Swar vistaar (Swar Expansion)

1. Sȧ ᴺⁱDha̱ᴺⁱDha̱Sȧ , Ni Sa Ni Sa Ni Sa Re̱ Sa Dha̱ Dha̱ Sa , Re̱ Ga Sa ᴺⁱRe̱ Sa

2. Sa Re̱ Ga Sa Ga Ma ᴳᵃRe̱ Re̱ , Re̱ Ga Ma Pa , Ga Ma ᴳᵃRe̱ Sa

3. Ga Ma Pa , Ga Ma Dha̱ Dha̱ Pa , Dha̱ Sȧ Dha̱ Pa Ma Pa Ga Ma ᴳᵃRe̱ , Re̱ Ga Ma Pa , Ga Ma ᴳᵃRe̱ ᴳᵃRe̱ Sa

4. Ga Ma ᴺⁱDha̱ᴺⁱDha̱ Pa , Ga Ma ᴺⁱDha̱ᴺⁱDha̱ Sȧ ᴺⁱSȧ , Re̱ Re̱ Sa Ni Sȧ Ni Sȧ Re̱ Sȧ ᴺⁱDha̱ᴺⁱDha̱ Pa Dha̱ Dha̱ Pa Ma Pa Ga Ma ᴳᵃRe̱ ᴳᵃRe̱ Sa

5. Ga Ma ᴺⁱDha̱ᴺⁱDha̱ Sȧ , Dha̱ Ni Sȧ Re̱ Re̱ Sa , Sa Re̱ Ga , Ga Ma ᴳᵃRe̱ ᴳᵃRe̱ Sa Ni Sȧ Re̱ Sȧ Dha̱ Pa Ma Pa Sa Ga Ma ᴳᵃRe̱ ᴳᵃRe̱ Sa

5. Raag Kedaar

Swar	Two Madhyam, Two Nishaad	**Varjya swar**	Rishabh and Gandhaar in aaroha, Gandhaar in avaroha
Thaat	Kalyaan	**Jaati**	Odav – Shaadav
Vaadi	Shuddha Madhyam	**Samay**	First Prahar of night
Saunvaadi	Shadja	**Nyaas**	Pancham
Pakad	Sa Ma , Ma ^{Ga} Pa , Dha Ma̱ Pa Ma , ^{Ma} Re Sa		
Aaroha	Sa Ma ^{Ga} Pa , Dha Ni Sa	**Avaroha**	Sa Ni Dha Pa ,Ma̱ Pa Dha Ni Dha Pa ,Ma̱ Pa Dha Pa Ma ^{Na} Re Sa

Characteristics of Raag:

1. Even though this raag has two Nishaads and two Madhyams, it is considered to belong to thaat Kalyaan.
2. Shuddha Madhyam is strong in this raag and 'Anshik nyaas' is peformed on shuddha Madhyam. (Ansh = main swar)
3. Pa Dha Ma̱ Pa , DhaMa̱ Pa , Ma̱ Pa Dha Ni Dha Pa , Ma̱ Pa Dha Ni Sa are the swar clusters that use teevra Madhyam. Nyaas is not done on teevra Madhyam and it is used only in Aaroha.
4. Komal Nishaad is used only in avaroha and it enhances the beauty of raag.
5. Shuddha Nishaad and teevra Madhyam combination also adds to the melodiousness of this raag: such as: Ni Ma̱ Pa
6. Gandhaar is varjya (varjit) or omitted in this raag. However, when going from Ma to Pa, Ga is used as a kana swar (grace note). It is not used in a bold manner. A touch of Gandhaar is considered necessary.
7. In aaroha, Sa Ma combination is used. Sometimes, Sa Re Sa Ma is also used.
8. A swar cluster Pa DhaMa̱ Pa Sa is often used in this raag which specifes raag Kalyaan.
9. Kaamod, Hameer, Cchaayaanat are the raagas that are close to Kedaar.

Swar vistaar (Swar Expansion)

1. Sa , Sa Ma ^{Na} Re Sa Sa Re Sa Dha ^{Na} Pa Pa Dha Ma̱ Pa Sa Sa Re Sa
2. Sa Re Sa Sa Ma Ma ^{Ga} Pa Ma̱ Pa Ma̱ Pa , Ma̱ Pa Dha Pa Ma ^{Na} Re Sa
3. Sa Ma ^{Ga} Pa ,Ma̱ Pa Dha Pa Ma ,Ma̱ Pa Dha Ni Dha Pa Ma , Pa Dha Ma̱ Pa ^{Na} Re Sa
4. Sa Re Sa Ma , Ma ^{Ga} Pa ,Ma̱ Pa Dha Pa Ma , Ma̱ Pa Dha Ni Sa Ni Dha Pa ,Ma̱ Pa Dha Pa Ma ,Sa Re S Sa
5. Sa Ma Pa Dha Pa Sa ,Sa Re Sa Dha Pa , Pa DhaMa̱ Pa ,Ni Sa Re Sa ,Dha Pa ,Ma̱ Dha Pa Ma ^{Na} Re Sa
6. Pa Dha Ma̱ Pa Sa Dha Pa Ma̱ Pa Sa ,Sa Re Sa ,Sa Sa Ma ^{Na} Re Sa Sa Re Sa Sa Dha Pa Ma̱ Pa Dha Ni Dha Pa ,Ma̱ Pa Dha Pa Ma Re Sa Ni Sa Re Sa

6. Raag Vrundaavanee Saarang

Swar	Two Nishaad	**Varjya swar**	Gandhaar and Dhaivat
Thaat	Kaafee	**Jaati**	Odav
Vaadi	Rishabh	**Samay**	Mid day
Saunvaadi	Pancham		

Pakad Re Ma Pa Re , Ma Re Ni Sa

Aaroha Ni Sa Re Ma Pa Ni Sa **Avaroha** Sa Ni Pa Ma Re Sa

Characteristics of Raag:
1. Saarang 'anga' (body or structure) is strong in this raag.
2. Shuddha nishaad shines in raag Saarang.
3. Shuddha Nishaad is used in aaroha and komal Nishaad is used in avaroha.
4. Raag ususally begins with Nishaad.
5. Nyaas is done only on vaadi, saunvaadi and Shadja.
6. Saarang has many forms. Vrundaavanee Saarang is very popular.
7. Saarang is considered a 'raagaanga' of thaat Kaafee.

Swar vistaar (Swar Expansion)

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

2. Pa Ni Sa Re Ni Sa Re Re Re Ni Ni Sa

3. Ni Sa Re Ma Re , Re Ma Pa , Ma Pa Ma Pa Ni Pa Ma Re , Re Ni Sa

4. Ni Sa Re Ma Pa , Re Ma Pa Ni Sa Ni Sa Sa Ni Pa Ma Pa Ni Pa Ma Re Sa

5. Ma Ma Re Sa Ni Sa Re Ma Pa Ni , Pa Ni Ni Sa , Pa Ni Sa Re Ni Sa Re , Re Ma Re Ni Sa , Sa Ni Pa , Ma Pa Ni Pa Ma Re Ni Sa

7. **Raag Jayjayvanti** (Baageshree anga or Baageshree style)

Swar	Two Nishaad, Two Gandhar; other notes shuddha	**Varjya swar**	None
Thaat	Khamaaj	**Jaati**	Odav Sampoorna
Vaadi	Rishabh (Re)	**Samay**	Second prahar of night
Saunvaadi	Pancham (Pa)		
Pakad	Re Ga Re Sa , ᴿᵉNi Sa ˢᵃDha Ṇi Re		
Aaroha	Sa Re Ga Ma Dha Ni Sa	**Avaroha**	Sa Ni Dha Pa Ma Ga Re , Ga Re Sa , Ni Sa Dha Ṇi Re

Characteristics of Raag:

1. This raag is performed in three styles**.**
   A. Des anga: 'Ma Pa Ni Sa̍ ' is used as seen above in aaroha. Hence it is called Khamaj thaat's Jayjayvanti.
   B. Baageshree Anga – 'Ma Dha Ṇi Sa̍ ' is seen in aaroha (see below). Hence it is called Kafee thaat's Jayjayvanti. Some scholars use shuddha Nishaad - 'Ma Dha Ni Sa̍ '. Some scholars think 'Ma Dha Ṇi Sa̍ ' and 'Ma Pa Ni Sa̍ ' can be used together.
   C. Some scholars think there is no komal gandhar in Jayjayvanti. With only shuddha Gandhaar,
   ' Re Ga Ma Pa   Ma Ga Re Sa ,Dha Ṇi Re ' is used while singing Jayjayvanti. This style is not used very often.

2. Jayjayvanti is a 'paramela praveshak' raag. In the first and second prahar of night, raagas from Kalyaan thaat using shuddha Re, Dha are performed (Bhoop, Yaman etc.). At midnight, raagas with komal 'Ga Ṇi ' e.g. raagas from Kafee or Aaasaavaree thaat are performed (Bageshree, Darbaaree Kaanadaa etc.). Jayjayvanti has characteristics of both these Thaats. Jayjayvanti has suddha ' Re Dha' and komal 'Ga Ṇi '. Hence it indicates that time for Kalyaan thaat raagas is coming to an end and time for Kafee or Aasaavaree thaat raagas is beginning. It indicates entrance from one 'mel' (thaat) to another mel, hence Jayjayvanti is called 'paramel praveshak' (indicating entrance to another thaat) raag.

3. This raag is particularly effective in 'madhya saptak'.

4. In thisraag, shuddha Gandhaar and shuddha Nishaad are used in aaroha. Komal Nishaad, komal Gandhaar as well as shuddha Gandhaar are used in avaroha. Shuddha Gandhaar is used more often than komal Gandhaar. Komal Gandhaar is only used in this 'swar samooha' (swar cluster) ' Re Ga Re Sa '.
   Shuddha Nishaad is used only with Shadja ('Ma Pa Ni Sa̍' or ' ReNi Sa̍'). Komal Nishaad is used more often than shuddha Nishaad. (Dha Ṇi Re ,   Re Ga Ma Ṇi Dha Pa ,   Sa̍Ṇi Dha Pa etc.)

5. Rishabh, Pancham and Shadja are nyaas swar. 'Pa̤ ᴳᵃ Re ' is this raaga's special swar combination.

6. This raga has two Gandhar and two Nishaad. There is no such Thaat in Bhatkhande vargikaran paddhati (cliassification method). Hence this raga is an exception in this thaat classification method. Since Shuddha Gandhaar and Komal Nishaad are proportionally used more often in this raag, it is included in Khamaaj Thaat. When Jayjayvanti is performed with Baageshree 'anga (style or genre)' by using ' Ma Dha Ṇi Sa̍ ' swar cluster, it is included in Kafee Thaat.

Swar vistaar (Swar Expansion)

1. Sa Dha Ṇi ᴳᵃ Re , Re Ga Re Sa Ni Sa Dha Ṇi ᴳᵃ Re S , Re Ga Ma Ga Re S Re Ga Re Sa , Re Ṇi Sa Dha Ṇi Pa̤ ᴳᵃ Re S

2. Re Ga Ma Pa S Pa , Re Ga Ma Pa Dha Ṇi Dha S Pa , Re Ga Ma Ṇi Ṇi Dha Dha Pa Ma Pa Ni Sa̍Sa̍

3. Sa̍ S ᵈʰᵃNi Ni Sa̍, Re̍Ni Sa̍Dha Ṇi Pa̤ ᴳᵃ Re̍ S ,Pa ᴳᵃ Re̍Ga̍ S Re̍, Re̍Ga̍Ma̍ Ga̍ Re̍, Re̍Ga̍ Re̍Sa̍ Re̍Ni Sa̍Dha Ṇi ᴳᵃ Re̍ S Sa̍

4. Sa̍Ṇi Dha Pa , Re Ga Ma Pa Sa̍Ṇi Dha Pa , Pa Dha Pa Dha Ṇi Dha Pa Ma Ga Re S Re Ga Re Sa Re Ṇi Sa Dha Ṇi ᴳᵃ Re

Comparison study between Raag Jayjayvanti and Raag Des

Similarities:

1. Both ragas use two Nishads. Shuddha Nishad in aaroha and komal Nishad in avaroha. In both ragas, shuddha Gandhar is important.
2. Both ragas belong to thaat Khamaaj.
3. Nyaas is performed on Rishabh in both ragas.
4. Both ragas use following swar samoohas (Swar clusters): ' Ma Pa Ni S Ni Sa ', ' Sa Ni DhaPa Ma Ga Re S '
5.
6.

Differences:

1. In Jayjayvanti, along with shuddha Gandhar, komal gandhar is also important. (Re Ga Re Sa Ni Sa DhaNi Re S)
   Usually aalaap end with komal gandhar. (Re GaMa Pa Ma Ga Re , Ga Re Sa)
   Des does not have komal Gandhar. Even so, sometimes it is used as a vivaadi in only taar saptak like this: 'Pa Ni SaRe S , Sa ReGa ReSa, ReNi DhaPa '
2. In Jayjayvanti, nyaas is performed on Rishabh in both aaroha and avaroha. (Sa DhaNi Re S – aarohi nyaas),
   (Re GaMa Pa Ma Ga Re S – avarohi nyaas).
   In raag Des, generally, there is avarohi nyaas on Rishabh. (Pa DhaMa Ga Re S , Ni Sa ReMa Ga Re S etc.).
3. In avaroha of both ragas, SaNi DhaPa Ma Ga Re swar construction is common. However, swar samoohas at the end of avaroha are different and hence these two ragas can be recognized by them.
   Jayjayvanti's avaroha: SaNi DhaPa Ma Ga Re S Re Ga Re Sa
   Des's avaroha: SaNi DhaPa Ma Ga Re S Re GaNi Sa
4. Jayjayvanti's vaadi saunvadi are ' Re --Pa 'and Des's vaadi saunvaadi are ' Pa -- Re '

Characters of Jayjayvanti (Baageshree Anga)

Aaroha: Sa Re Ga Ma Dha Ni Sa

Avaroha: Sa Ni Dha Pa Ma Ga Re , Ga Re Sa Ni Sa Dha Ni Re

Pakad: Re Ga Re Sa Sa Dha Ni Re

Aalaap:

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

   Sa Re Ni Sa Sa Dha Ni Re , Ga Re Ga S Re , Ga Re Sa Ni Sa Dha Ni Re S Sa

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

   Re Ga Ma Pa S Re Ma Ga Re , Re Ga Ma Ga Re Sa , Re Ni Sa Dha Ni Re S Sa

3. Sa Re Ga Ma Dha Ni Sa , Re Ni Sa Dha Ni Re , Ga Re Sa , Sa Re Ni Sa S Ni Dha Pa ,

   Pa Dha Ni Sa Ni Dha Pa Dha Ma Ga Re , Re Ga Ma Pa S Re Ma Ga Re , Re Ga Ma Ga Re Sa Re Ni Sa

4. Ga Ma Dha Ni Sa S Ni Dha Pa Ma Ga Ma Dha Ni Sa S Ni Sa Dha Ni Re , Re Ga S Re ,

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

Taan

1. Ni Sa Re Ga Ma Ga Re Ga Re Sa Ni Sa , Ni Sa Re Ga Ma Pa Ma Ga Ma Ga Re Ga Re Sa Ni Sa , Ni Sa Re Ga Ma Ni Dha Pa Ma Ga Re Ga Re Sa Ni Sa
2. Ga Ma Dha Ni Sa Ni Dha Pa Ma Ga Re Ga Re Sa Ni Sa , Ga Ma Dha Ni Sa Re Sa Ni Dha Pa Ma Ga Re Ga Re Sa Ni Sa ,
   Ga Ma Dha Ni Sa Re Ga Re Sa Ni Dha Pa Ma Ga Re Ga Re Sa Ni Sa , Ga Ma Dha Ni Sa Re Ga Ma Ga Re Ga Re Sa Ni Dha Pa Ma Ga Re Ga Re Sa Ni Sa
3. Sa Re Ga Ma , Re Ga Ma Dha , Ga Ma Dha Ni , Ma Dha Ni Sa , Dha Ni Sa Re Ga Re Sa Ni , Re Sa Ni Dha , Sa Ni Dha Pa ,
   Ni Dha Pa Ma , Dha Pa Ma Ga , Pa Ma Ga Re , Re Ga Re Sa Ni Sa
4. Sa Re Ga Ma Ga Re , Re Ga Ma Dha Pa Ma , Ma Dha Ni Sa Ni Dha , Dha Ni Sa Re Sa Ni , Ni Sa Re Ga Re Sa , Dha Ni Sa Ni Dha Pa , Pa Dha Ni Dha Pa Ma ,
   Ga Ma Pa Ma Ga Re , Re Ga Re Sa Ni Sa
5. Sa Re Ga Ma Dha Dha Pa Ma , Ga Ma Dha Ni Sa Sa Ni Dha , Dha Ni Sa Re Ga Re Sa Ni , Dha Ni Re Re Sa Ni Dha Pa , Pa Dha Ni Dha Pa Ma Ga Re ,
   Re Ga Ma Pa Dha Pa Ma Ga Re Ga , Ma Ga Re Ga Re Sa

8. Raag Gaud Saarang

Swar	Two Madhyam, other notes shuddha	**Varjya swar**	None
Thaat	Kalyaan	**Jaati**	Vakra Sampoorna
Vaadi	Gandhar (Ga)	**Samay**	Afternoon (Do prahar)
Saunvaadi	Dhaivat (Dha)		

Pakad Sa , Ga Re Ma Ga , Pa Re Sa

Aaroha Ni Sa Ga Re Ma Ga , Pa Ma Dha Ma Pa Sa

Avaroha Sa Ni Dha Pa , Ma Pa Ma Ga Ma Ga Re Ma Ga , Pa Re Sa

Characteristics of Raag:

1. Poorvaanga pradhaan raag with quiet, pleasant nature.
2. Nyaas is performed on Gandhaar, Pancham and Shadja.
3. Shuddha Madhyam is used more often than Teevra Madhyam.
4. 'Vakra Chalan' or 'Topsy tervy character' is a specialty: Ga Re Ma Ga , Pa Ma Dha Pa , Dha Ni , Pa Dha Ma Pa etc.
5. This is one of the raagas from 'Kalyan Panchak' (Five raagaas resembling Kalyaan). Kalyaan raagaang (raag character) is seen by use of swars like ' Pa Re' as well as 'Pa Dha Ma Pa '.
6. Taar Shadja is approached in two ways: ' Pa Dha Ma Pa Sa ', 'Ma Pa Dha Ni '.
7. This is one type of Saarang, however swaras indicating ' Re Ma Re' are not used. Some scholars think while using ' Pa Re' combination, Rishabh can be used with a 'kanaswar' (grace note) of Madhyam- 'Pa Ma Re Sa '- and this arrangement will resemble Raag Saarang.

Swar vistaar (Swar Expansion)

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

2. Ga Re Ma Ga Pa S , Pa Dha Pa Pa Ma Ga Re Ma Ga , Sa Ma Ga Pa S Pa , Dha Ma Pa Ma Ga Re Ma Ga , Ga Re Ma Ga Pa Re Sa

3. Pa Ni Dha Ni Pa Dha Pa Pa Ma Ga , Re Ga Re Ma Ga Pa S Pa , Pa Dha Pa Pa Sa S Sa , Ma Pa Dha Ni Sa Dha Pa Dha Pa Pa Sa S , Sa Ga Re Ma Ga Re Sa Re Sa Sa

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

9 Raag Chhaayaanat

Swar	Two Madhyam, Two Nishad; all other notes shuddha	**Varjya swar**	Ni in Aaroha, None in Avaroha.
Thaat	Kalyaan	**Jaati**	Shaadav Sampoorna
Vaadi	Rishabh (Re)	**Samay**	First prahar of night
Saunvaadi	Pancham (Pa)		
Vivaadi	Komal Nishad (Ni)		

Pakad   Pa Re , Re Ga Ga Ma Pa Re Sa

Aaroha   Sa , Re Ga   Ga Ma Pa , Pa Ma'Dha Ma' Pa Sa

Avaroha   Sa Ni Dha Ma' Pa , DhaMa Pa Pa Re , Re Ga Ga Ma Pa Pa Re Sa

Characteristics of Raag:

1. Performed in Madhya Saptak. Composing various aalaap from Rishabh to Pancham is a specialty of this raag
   (Re Re Ga GaMaMa Pa Re Sa)
2. Chhaayaanat is one of the raagas in 'Kalyaan Panchak raagas' (Five raagas like Kalyaan).'DhaMa'Pa , Pa Re, Pa DhaPa Pa Sa ' are raag Kalyaan style swar clusters (swar samooha) found in this raag.
3. This raag has two Madhyam. Shuddha madhyam is used more often that teevra madhyam. Shuddha Madhyam is prominent and Nyaas is also performed on it. Teevra Madhyam is only used in ' DhaMaPa ' combination.
4. This raag has two Nishaad. Nishaad has a minor role in this raag. Shuddha Nishaad is used in small quantity in following manner: ' SaNi DhaPa ', ' DhaNi SaReSa '. Komal Nishaad is used as a Vivaadi like this: ' Re GaMa Ni DhaPa '.
5. Rishabh, Pancham and Shadja are nyaas swar.
6. A swar sentence or cluster, 'GaMa Re Sa ', seen in 'Kalyaan Panchak' raagas is also seen in this raag.

Swar vistaar (Swar Expansion)

1. Re Re Ga GaMa Re Sa , Sa DhaPa ,Pa Dha Pa Pa Sa , Sa Re Sa   Re Ga Ma Pa Ma S ,Pa GaMa Re Sa

2. Re Re Ga GaMaMaPa S , Re GaMaDha S Pa ,DhaMa'Pa Re S ,GaMa Re Sa

3. Sa Re , Re Ga , GaMa ,Ma'Pa ,Pa Dha Ma'Pa Sa S Sa, Sa Ni Dha Pa DhaMa'Pa Sa S ,Pa Sa Re S Re S Sa

4. Pa DhaMa'Pa Sa, Dha Pa Ma'Pa Ni Sa Re Sa, Re, Ga Ma Pa Re Sa, SaDhaMa Pa Pa Re S , Re S , Re Ga , Ga Ma , Ni Dha Pa DhaMa'Pa Re S , Re Ga S , Ga Ma S , Pa S Re S Sa

10 Raag Shankaraa

Swar	All notes are shuddha, Re is weak	**Varjya swar**	Re ,Ma in Aaroha, Ma in Avaroha
Thaat	Bilaaval	**Jaati**	Odav Shadav
Vaadi	Gandhar (Ga)	**Samay**	Second prahar of night
Saunvaadi	Nishad (Ni)		

Pakad Pa Ni Dha Sa Ni , Dha Pa Ga Pa Re Ga Re Sa

Aaroha Sa Pa Ga Pa , Ni Dha Sa Ni   **Avaroha** Sa Ni Dha Pa , Ga Pa Re Ga Re Sa

Characteristics of Raag:

1. Even though Gandhaar is a vaadi, this is a uttaaranga pradhaan raag. This raag has Heroic or brave warrior character.,
2. Nyaas is performed on Sa Ga Pa Ni
3. In avaroha, Rishabh and Dhaivat are used as grace notes (Kana swar). However, their presence is important. It is mandatory to use Dhaivat and Rishabh as grace notes in following manner: 'Ni Dha Pa ,   Ga Pa Re Ga Re Sa '.

Swar vistaar (Swar Expansion)

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

2. Sa Ga Sa Pa S ,Pa Ni Sa Ga Pa Pa ,Ga Pa Ni Dha Pa ,Ga Pa Re Ga Re Sa

3. Ga Pa Ni S Ni S ,Sa Ga Pa , Ga Pa Ni ,Pa Ni Dha Sa Ni S ,Ga Pa Ni Sa S

4. Pa Ni Dha Sa S Ni ,Pa Ni Sa Ga Re Sa, Sa Re Sa Sa Ni Ni Dha Sa Ni Dha Pa Ni S Dha Pa Ga ,Ga Ni Dha Pa Ga ,Pa Ga Pa Re Ga Re Sa

Comparison study between Raag Shankaraa and Raag Bihaag

Similarities:

1. Both ragas originate from Bilaaval thaat. ('Bilaaval thaat janya'.)
2. Vaadi is swar Gandhaar and saunvaadi is swar Nishaad for both ragas.
3. In both ragas nyaas is performed on Shadja, Gandhar, Pancham and Nishad.
4. In both ragas Rishabh is varjit in aaroha.
5. In avaroha of both ragas, it is necessary to use Dhaivat and Rishabh as 'Kanaswar'.
6. ' Pa Ni Sa Ga Re Sa ', ' Ni Dha Pa ', ' Pa Ni Sa S ' ' Pa Ni Sa Ga Re Sa ' are the swar samooha (note clusters) are used in both ragas.
7. For both ragas, time for singing is second prahar of night.

Differences:

1. In Shankaraa, Madhyam is fully omitted. Bihaag uses two Madhyams. Because of use of Madhyam, Bihaag shows completely different character than Shankaraa.
2. Shankara's jaati (type) is odav-shaadav since Rishabh and Madhyam are varjya in Shankara's aaroha (and Madhyam is omitted in avaroha too). Bihaag's aaroha avaroha has Madhyam and Bihaag's jaati is Odav Sampoorna (Re Dha are ommitted in Bihaag's aaroha).
3. Shankaraa is an uttaaranga pradhaan raag. Bihaag is performed in all three octaves. Bihaag has calm and peaceful character. In Bihaag one can especially enjoy aalaap expansions. Shankaraa has an energetic or warrior character. Shankaraa is effective while singing taan, sargam and 'layakaaree (tempo variations)'.

11   Raag Puriyaa Dhanaashree

Swar	Re Dha Komal, Teevra Madhyam- Ma, other notes are shuddha	**Varjya swar**	None
Thaat	Poorvee	**Jaati**	Sampoorna
Vaadi	Pancham (Pa)	**Samay**	Evening (Evening 'Sandhi prakaash raag')
Saunvaadi	Rishabh (Re)		
Pakad	Ma Dha Pa ,Dha Pa Ma Ga ,Ma Re Ga ,Ma Re Sa		
Aaroha	Ṇi Re Ga Ma Pa , Ma Dha Pa , Ma Dha Ni Sa'	**Avaroha**	Sa'Ni Re'Ni Dha Ma Pa ,Dha Pa Ma Ga ,Ma Re Ga ,Ma Re Sa

Characteristics of Raag:

1. Originates from Poorvee Thaat (Janya)
2. Puriyaa Dhanaashree is considered to be an independent form of raga.
3. Another opinion is that this raga is a mixture of raga Dhanaashree (Poovee thaat janya) and raga Puriyaa
4. Distinct swar samooha (note combinations) are: Ma Re Ga , Re Ni Dha Pa , Two ways to approach Taar Shadja (Top Sa)- 'Ma Dha Ni Sa ' and 'Ma Dha Sa '
5. Gandhaar, Pancham and Shadja are nyaas swar.
6. This raag is effective is Madhya Saptak and Aalaap are predominant during expansion.

Swar vistaar (Swar Expansion)

1. Ṇi Re Ga S ,Ma Ga Ma Re Ga Re Sa , Re Ṇi Dha Pa ,Ma Dha Sa ,Ṇi Re Sa

2. Ṇi Re Ma Ga Ma Ga Pa S , Re Ga Ma Dha S Pa ,Pa Dha ,Ma Pa , Ga Ma ,Ma Re Ga Ma Re Ga Re S Sa

3. Ga Ma Dha S Pa , Ga Ma Dha Ni , Dha Re Ni Dha S Pa ,Ma Dha Ni Sa ,Ni Re Sa

4. Ni Re Ga ,Ma Re Ga Re S Sa ,Re Ni Dha S Pa ,Dha Ma Pa Ma ,Ga ,Ma Re Ga , Re Ga Ma Dha S Ma Ga Re Sa

12 Raag Kaamod

Swar	Two Madhyam, other notes shuddha		**Varjya swar**	Gandhar and Nishad are varjya in aaroha. None in avaroha.
Thaat	Kalyaan		**Jaati**	Odav Sampoorna (Some scholars think the jatti of Kaamod is Vakra Sampoorna)
Vaadi	Pancham (Pa)		**Samay**	First prahar of night
Saunvaadi	Rishabh (Re)			
Pakad	Re Pa , Ma⌣ Pa , Dha Pa , Ga Ma Re Sa			
Aaroha	Sa ᴹᵃ Re Pa , Dha Pa Sa		**Avaroha**	Sa Ŝa Dha Ma⌣ Pa , ᴹᵃ Re Pa , Ga Ma Pa Ga Ma Re Sa

Characteristics of Raag:

1. This raag is sung in 'Madhya Saptak' (middle octave),
2. Main characteristic of this raga is, in Aaroha, Rishabh is used with a grace note of Madhyam (Sa ᴹᵃRe ᴹᵃRe Pa),
3. This is one of the ragas from 'Kalyan Panchak' (Five ragas resembling raga Kalyaan). 'DhaMa⌣Pa ' and ' PaDhaMa⌣Pa Sa ' denote 'Kalyaan anga' or Kalyaan characteristics.
4. Shadja and Pancham are nyaas swar.
5. In this raag, there is very little use of Nishaad. Examples: : ' PaDhaPa Pa Sa   Ni Re Sa ' and 'Sa ᴺ Dha Pa '
6. Kaamod can be sung by omitting Gandhaar In Avaroha, such as: ' DhaMa Pa , Ma Re Sa '
7. . Some scholars use Gandhaar in following manner: ' Pa , GaMa Re Sa ', ' GaMa Pa , GaMa Re Sa '

Swar vistaar (Swar Expansion)

1. ᴹᵃRe ᴹᵃRePa ,Pa Dha Pa   Pa GaMaˢᵃ Re Sa , Re Sa DhaPȧ ,Pȧ Sa Sa Re Sa , Ga Ma ˢᵃ Re Sa

2. Sa ᴹᵃRe ᴹᵃRePa Ŝ ,Pa Dha Ŝ Pa ,Pa DhaMa⌣Pa GaMa Re Pa Pa Ŝ ,Pa ṠaDhaPa ,Ma⌣Pa DhaMa⌣Pa ,GaMa Pa ,GaMa Re Sa

3. ᴹᵃRe ᴹᵃRe Pa Ŝ Dha Ŝ Pa ,Pa Dha Ma⌣Pa Ṡa Ŝ Ṡa ,ṠaDha Pa Dha Pa Pa Ṡa ,Pa ṠaNi Rė Sa , Ṡa Gȧ Mȧ Ṡa Rė Ṡa ,Sȧ RėPȧ Gȧ Mȧ Rė Sa ,
   Sȧ RėNi ṠaDha DhaMa⌣Pa ,GaMa Pa GaMa Re Sa

Chapter 4: Taal

Taal : Information, Thekaa, Dugun, Tigun, Chougun:
Pnadit Bhatkhande and Pandit Paluskar Lipi

Praveshikaa Pratham Exam *(Information and Thekaa only – Oral exam)*

Daadraa, Keharvaa, Teentaal, Ektaal, Jhaptaal, Choutaal (Chaartaal)

Praveshikaa Poorna Exam: *(Information, Thekaa and Dugun - Oral and written exams)*
1. Recognize taal playing on tablaa.
2. Show Thaah and Dugun laya (single and double tempo) with hand while reciting numbers or bol (taal words).
3. Show dugun of Vilambit Ektaal, Choutaal, Dhamaar, Roopak and Teentaal with hand while reciting bol (taal words).

(Dhamaar, Roopak, Daadraa, Keharvaa, Teentaal, Ektaal, Jhaptaal, Choutaal)

Madhyamaa Pratham Exam:
1. Show with hand while reciting bol:

Jhoomraa, Vilambit Ektaal, Tilvaadaa, Dhamaar, Sooltaal *(Information, Thekaa and Dugun - Oral and written exams)*
2. Show with hand while reciting bol : Dugun, Tigun, Chougun of taal studied earlier.

Roopak, Daadraa, Keharvaa, Teentaal, Jhaptaal, Choutaal *(Information, Thekaa, Dugun, Tigun, Chougun - Oral and written exams)*

Madhyamaa Poorna Exam:
1. Say and show Dugun of Roopak, Deepchandi, Choutaal
2. Ability to say 2 into 3 OR 3 into 2 with help of numbers, or, convert any one taal into other taal.

Information, and identify when a taal is playing on Tablaa.
Learn to say and show Dugun, Tigun, Chougun for all Taal from previous years.

Praveshikaa Pratham

Taal Daadraa: *Dhaa Dhee Naa Dhaa Tee Naa*

Maatraa (Beats): 6, Vibhaag or Khanda (sections) : 2 (3,3)
Taalee: 1 (on 1st beat or Maatraa)
Khaalee or Kaal: 1 (on 4th Beat or Maatraa)

Taal Kervaa: *Dhaa Ge Naa Tee Na Ka Dhi Na*

Maatraa (Beats): 8, Khanda (sections) : 2 (4, 4)
Taalee: 1 (on 1st beat or Maatraa)
Khaalee or Kaal: 1 (on 5th Beat or Maatraa)

Taal Teentaal

Dhaa Dhin Dhin Dhaa Dhaa Dhin Dhin Dhaa Dhaa Tin Tin Taa Taa Dhin Dhin Dhaa

Maatraa (Beats): 16, Vibhaag or Khanda (sections) : 4 (4, 4, 4, 4)
Taalee: 3 (on 1, 5, 13 beat or Maatraa)
Khaalee or Kaal: 1 (on 9th Beat or Maatraa)

Taal Ektaal

Dhin Dhin DhaaGe Tirakita Too Naa Kat Taa DhaaGe Tirakita Dhee Naa

Maatraa (Beats): 12
Vibhaag or Khanda (sections) : 6 (2, 2, 2, 2, 2, 2)
Taalee: 4 (on 1, 5, 9, 11th beat or Maatraa)
Khaalee or Kaal: 2 (on 3rd and 7th Beat or Maatraa)

Taal Jhaptaal: *Dhi Naa Dhi Dhi Naa Ti Naa Dhi   Dhi Naa*

Maatraa (Beats): 10, Vibhaag or Khanda (sections) : 4 (2, 3, 2, 3)

Taalee: 3 (on 1, 3, 8 beat or Maatraa)

Khaalee or Kaal: 1 (on 6th Beat or Maatraa)

Taal Choutaal – Chaartaal

Dhaa Dhaa Din Taa Kita Dhaa Din Taa Kita Taka Gadi Gana

Maatraa (Beats): 12
Vibhaag or Khanda (sections) : 6 (2, 2, 2, 2, 2, 2)
Taalee: 4 (on 1, 5, 9, 11th beat or Maatraa)
Khaalee or Kaal: 2 (on 3rd and 7th Beat or Maatraa)

Praveshikaa Poorna

Taal Dhamaar

Kat Dhi Ta Dhi Ta Dha ട Ga Ti Ta Ti Ta Taa ട

Maatraa (Beats): 14, Vibhaag or Khanda (sections) : 4 (5, 2, 3, 4)

Taalee: 3 (on 1, 6, 11 beat or Maatraa)

Khaalee or Kaal: 1 (on 8th Beat or Maatraa)

Taal Roopak

Tee Tee Naa Dhi Naa Dhi Naa Tee

Maatraa (Beats): 7, Vibhaag or Khanda (sections) : 3 (3, 2, 2)

Taalee: 2 (on 4th and 6th beat or Maatraa)

Khaalee or Kaal: 1 (on 1st Beat or Maatraa)

Madhyamaa Pratham

Taal Jhoomraa

Dhin ട Dhaa Tirakita Dhin Dhin DhaaGe Tirakita Tin ട Taa Tirakita Dhin Dhin DhaaGe Tirakita

Maatraa (Beats): 14, Vibhaag or Khanda (sections) : 4 (3, 4, 3, 4)
Taalee: 3 (on 1, 4, 11 beat or Maatraa)
Khaalee or Kaal: 1 (on 8th Beat or Maatraa)

Taal Tilvaadaa

Dhaa Tirakita Dhin Dhin Dhaa Dhaa Tin Tin Taa Tirakita Dhin Dhin Dhaa Dhaa Dhin Dhin

Maatraa (Beats): 16, Vibhaag or Khanda (sections) : 4 (4, 4, 4, 4)
Taalee: 3 (on 1, 5, 13 beat or Maatraa)
Khaalee or Kaal: 1 (on 9th Beat or Maatraa)

Taal Sooltaal

Dhaa Dhaa Din Taa Kita Dhaa Kita Taka Gadee

Maatraa (Beats): 10, Vibhaag or Khanda (sections) : 5 (2, 2, 2, 2, 2)
Taalee: 3 (on 1, 5, 7th beat or Maatraa)
Khaalee or Kaal: 2 (on 3rd and 9th Beat or Maatraa)

Madhyamaa Poorna

Taal Deepchandi

Dhaa Dheen ട Dhaa Dhaa Teen ട Taa Teen ട Dhaa Dhaa Dheen ട

Maatraa (Beats): 14, Vibhaag or Khanda (sections) : 4 (3, 4, 3, 4)
Taalee: 3 (on 1, 4, 11 beat or Maatraa)
Khaalee or Kaal: 1 (on 8th Beat or Maatraa)

Taal Aadaa Choutaal   Maatraa (Beats): 14,

Dheen Tirakita Dhi Naa Too Naa Kat Taa Tirakita Dhee Naa Dhee Dhee Naa

Vibhaag or Khanda (sections) : 7 (2,2,2,2,2,2,2)
Taalee: 4 (on 1, 3, 7, 11 beat or Maatraa)
Khaalee or Kaal: 3 (on 5th, 9th, 13th Beat or Maatraa)

Taal Teevraa *Dhaa Din Taa KitaTaka Gadee Gana*

Maatraa (Beats): 7, Vibhaag or Khanda (sections) : 3 (3, 2, 2)
Taalee: 3 (on 1st, 4th and 6th beat or Maatraa)
Khaalee or Kaal: There is no khaalee

ताल दादरा	Taal Daadraa
मात्रा : 6, विभाग (खंड) - 2 (3, 3),	Maatraa (Beats): 6, Vibhaag or Khanda (sections) : 2 (3,3)
ताली : 1 (पहली मात्रापर),	Taalee: 1 (on 1st beat or Maatraa)
खाली : 1 (चौथी मात्रापर)	Khaalee or Kaal: 1 (on 4th Beat or Maatraa)

भातखंडे ताल - लिपी   Pandit Bhatkhade Taal – Lipi (Taal script)

ठेका Thekaa	धा Dhaa	धि Dhee	ना Naa	धा Dhaa	ती Tee	ना Naa	धा Dhaa
	X			O			X

दुगुन Dugun (Double speed)	धा धि DhaaDhi	ना धा NaaDhaa	ती ना TeeNaa	धा धि DhaaDhi	ना धा NaaDhaa	ती ना TeeNaa	धा Dhaa
	X			O			X

Dugun – Single cycle

दुगुन Dugun (Double speed)	धा Dhaa	धि Dhee	ना Naa	धा धि DhaaDhi	ना धा NaaDhaa	ती ना TeeNaa	धा Dhaa
	X			O			X

तिगुन Tigun (Triple speed)	धा धि ना DhaaDhiNaa	धा ती ना DhaaTeeNaa	धा धि ना DhaaDhiNaa	धा ती ना DhaaTeeNaa	धा धि ना DhaaDhiNaa	धा ती ना DhaaTeeNaa	धा Dhaa
	X			O			X

Tigun – Single Cycle

तिगुन Tigun (Triple speed)	धा Dhaa	धि Dhee	ना Naa	धा Dhaa	धा धि ना DhaaDhiNaa	धा ती ना DhaaTeeNaa	धा Dhaa
	X			O			X

चौगुन Chougun (Quadruple speed)	धा धि ना धा DhaaDhiNaaDhaa	ती ना धा धि TeeNaaDhaaDhi	ना धा ती ना NaaDhaaTeeNaa	धा धि ना धा DhaaDhiNaaDhaa	ती ना धा धि TeeNaaDhaaDhi	ना धा ती ना NaaDhaaTeeNaa	धा Dhaa
	X			O			X

Chougun – Single Cycle

चौगुन Chougun (Quadruple speed)	धा Dhaa	धि Dhee	ना Naa	धा Dhaa	- - धा धि - - Dhaa Dhi	ना धा ती ना NaaDhaaTeeNaa	धा Dhaa
	X			O			X

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पलुस्कर ताल - लिपी Pandit Paluskar Taal – Lipi (Taal script)

ठेका / Thekaa

धा	धि	ना	धा	ती	ना	धा
Dhaa	Dhi	Naa	Dhaa	Tee	Naa	Dhaa
1			+			1

दुगुन / Dugun

धा धि	ना धा	ती ना	धा धि	ना धा	ती ना	धा
DhaaDhi	NaaDhaa	TeeNaa	DhaaDhi	NaaDhaa	TeeNaa	Dhaa
1			+			1

Dugun – Single cycle

दुगुन / Dugun

धा	धि	ना	धा धि	ना धा	ती ना	धा
Dhaa	Dhi	Naa	DhaaDhi	NaaDhaa	TeeNaa	Dhaa
1			+			1

तिगुन / Tigun

धा धि ना	धा ती ना	धा धि ना	धा ती ना	धा धि ना	धा ती ना	धा
DhaaDhiNaa	DhaaTeeNaa	DhaaDhiNaa	DhaaTeeNaa	DhaaDhiNaa	DhaaTeeNaa	Dhaa
1			+			1

Tigun – Single cycle

तिगुन / Tigun

धा	धि	ना	धा	धा धि ना	धा ती ना	धा
Dhaa	Dhi	Naa	Dhaa	DhaaDhiNaa	DhaaTeeNaa	Dhaa
1				+		1

चौगुन / Chougun

धा धि ना धा	ती ना धा धि	ना धा ती ना	धा धि ना धा	ती ना धा धि	ना धा ती ना	धा
DhaaDhiNaaDhaa	TeeNaaDhaaDhi	NaaDhaaTeeNaa	DhaaDhiNaaDhaa	TeeNaaDhaaDhi	NaaDhaaTeeNaa	Dhaa
1			+			1

Chougun – Single cycle

चौगुन / Chougun

धा	धि	ना	धा	- - धा धि	ना धा ती ना	धा
Dhaa	Dhi	Naa	Dhaa	- - Dhaa Dhi	NaaDhaaTeeNaa	Dhaa
1				+		1

Praveshikaa Pratham Exam

ताल केरवा	Taal Kervaa
मात्रा : 8, विभाग (खंड) - 2 (4, 4),	Maatraa (Beats): 8, Khanda (sections) : 2 (4, 4)
ताली : 1 (पहली मात्रापर),	Taalee: 1 (on 1st beat or Maatraa)
खाली : 1 (पाँचवी मात्रापर)	Khaalee or Kaal: 1 (on 5th Beat or Maatraa)

भातखंडे लिपी   Pandit Bhatkhade Taal – Lipi (Taal script)

ठेका Thekaa	धा Dhaa X	गे Ge	ना Naa	ती Tee	न Na O	क Ka	धि Dhi	न Na	धा Dhaa X

दुगुन Dugun (Double Speed)	धागे Dhaa Ge X	नाती Naa Tee	नक Na Ka	धिन Dhi Na	धागे DhaaGe O	नाती NaaTee	नक NaKa	धिन DhiNa	धा Dhaa X

Dugun – Single cycle

दुगुन Dugun (Double Speed)	धा Dhaa X	गे Ge	ना Naa	ती Tee	धागे DhaaGe O	नाती NaaTee	नक NaKa	धिन DhiNa	धा Dhaa X

तिगुन Tigun (Triple speed)	धागेना DhaaGeNaa X	तीनक TeeNaKa	धिनधा DhiNaDhaa	गेनाती GeNaaTee	नकधि NaKaDhi O	नधागे NaDhaaGe	नातीन NaaTeeNa	कधिन KaDhiNa	धा Dhaa X

Tigun – Single cycle

तिगुन Tigun (Triple speed)	धा Dhaa X	गे Ge	ना Naa	ती Tee	न Na O	- धा गे - DhaaGe	नातीन NaaTeeNa	कधिन KaDhiNa	धा Dhaa X

चौगुन Chougun (Quadruple speed)	धागेनाती DhaaGeNaaTee X	नकधिन NaKaDhiNa	धागेनाती DhaaGeNaaTee	नकधिन NaKaDhiNa	धागेनाती DhaaGeNaaTee O	नकधिन NaKaDhiNa	धागेनाती DhaaGeNaaTee	नकधिन NaKaDhiNa	धा Dhaa X

Chougun – Single cycle

चौगुन Chougun (Quadruple speed)	धा Dhaa X	गे Ge	ना Naa	ती Tee	न Na O	क Ka	धागेनाती DhaaGeNaaTee	नकधिन NaKaDhiNa	धा Dhaa X

पलुस्कर लिपी   Pandit Paluskar Taal – Lipi (Taal script)

ठेका Thekaa	धा Dhaa —	गे Ge —	ना Naa —	ती Tee —	न Na —	क Ka —	धि Dhi —	न Na —	धा Dhaa —
	1				+				1

दुगुन Dugun (Double speed)	धागे DhaaGe ○○	नाती NaaTee ○○	नक NaKa ○○	धिन DhiNa ○○	धागे DhaaGe ○○	नाती NaaTee ○○	नक NaKa ○○	धिन DhiNa ○○	धा Dhaa —
	1				+				1

Dugun – Single cycle

दुगुन Dugun (Double speed)	धा Dhaa —	गे Ge —	ना Naa —	ती Tee —	धागे DhaaGe ○○	नाती NaaTee ○○	नक NaKa ○○	धिन DhiNa ○○	धा Dhaa —
	1				+				1

तिगुन Tigun (Triple speed)	धागेना DhaaGeNaa ~ ~ ~	तीनक TeeNaKa ~ ~ ~	धिनधा DhinNaDhaa ~ ~ ~	गेनाती GeNaaTee ~ ~ ~	नकधि NaKaDhi ~ ~ ~	नधागे NaDhaaGe ~ ~ ~	नातीन NaaTeeNa ~ ~ ~	कधिन KaDhiNa ~ ~ ~	धा Dhaa —
	1				+				1

Tigun – Single cycle

तिगुन Tigun (Triple speed)	धा Dhaa —	गे Ge —	ना Naa —	ती Tee —	न Na —	- धागे - DhaaGe ~ ~ ~	नातीन NaaTeeNa ~ ~ ~	कधिन KaDhiNa ~ ~ ~	धा Dhaa —
	1				+				1

चौगुन Chougun (Quadruple Speed)	धागेनाती DhaaGeNaaTee ⌣⌣⌣⌣	नकधिन NaKaDhiNa ⌣⌣⌣⌣	धागेनाती DhaaGeNaaTee ⌣⌣⌣⌣	नकधिन NaKaDhiNa ⌣⌣⌣⌣	धागेनाती DhaaGeNaaTee ⌣⌣⌣⌣	नकधिन NaKaDhiNa ⌣⌣⌣⌣	धागेनाती DhaaGeNaaTee ⌣⌣⌣⌣	नकधिन NaKaDhiNa ⌣⌣⌣⌣	धा Dhaa —
	1				+				1

Chougun – Single cycle

चौगुन Chougun (Quadruple Speed)	धा Dhaa —	गे Ge —	ना Naa —	ती Tee —	न Na —	क Ka —	धागेनाती DhaaGeNaaTee ⌣⌣⌣⌣	नकधिन NaKaDhiNa ⌣⌣⌣⌣	धा Dhaa —
	1				+				1

Praveshikaa Pratham Exam

ताल तीनताल	Taal Teentaal
मात्रा : 16, विभाग (खंड) - 4 (4, 4, 4, 4),	Maatraa (Beats): 16, Vibhaag or Khanda (sections) : 4 (4, 4, 4, 4)
ताली : 3 (1, 5, 13 मात्रा पर),	Taalee: 3 (on 1, 5, 13 beat or Maatraa)
खाली : 1 (9 वी मात्रा पर)	Khaalee or Kaal: 1 (on 9th Beat or Maatraa)

भातखंडे लिपी   Pandit Bhatkhade Taal – Lipi (Taal script)

ठेका / Thekaa

धा	धिं	धिं	धा	धा	धिं	धिं	धा
Dhaa	Dhin	Dhin	Dhaa	Dhaa	Dhin	Dhin	Dhaa
X				2			

धा	तिं	तिं	ता	ता	धिं	धिं	धा	धा
Dhaa	Tin	Tin	Taa	Taa	Dhin	Dhin	Dhaa	Dhaa
O				3				X

दुगुन / Dugun (Double speed)

धाधिं	धिंधा	धाधिं	धिंधा	धातिं	तिंता	ताधिं	धिंधा
DhaaDhin	DhinDhaa	DhaaDhin	DhinDhaa	DhaaTin	TinTaa	TaaDhin	DhinDhaa
X				2			

धाधिं	धिंधा	धाधिं	धिंधा	धातिं	तिंता	ताधिं	धिंधा	धा
DhaaDhin	DhinDhaa	DhaaDhin	DhinDhaa	DhaaTin	TinTaa	TaaDhin	DhinDhaa	Dhaa
O				3				X

Dugun – Single cycle

दुगुन / Dugun (Double speed)

धा	धिं	धिं	धा	धा	धिं	धिं	धा
Dhaa	Dhin	Dhin	Dhaa	Dhaa	Dhin	Dhin	Dhaa
X				2			

धाधिं	धिंधा	धाधिं	धिंधा	धातिं	तिंता	ताधिं	धिंधा	धा
DhaaDhin	DhinDhaa	DhaaDhin	DhinDhaa	DhaaTin	TinTaa	TaaDhin	DhinDhaa	Dhaa
O				3				X

तिगुन / Tigun

धाधिंधिं	धाधाधिं	धिंधाधा	तिंतिंता	ताधिंधिं	धाधाधिं	धिंधाधा	धिंधिंधा
DhaaDhinDhin	DhaaDhaaDhin	DhinDhaaDhaa	TinTinTaa	TaaDhinDhin	DhaaDhaaDhin	DhinDhaaDhaa	DhinDhinDhaa
X				2			

धातिंतिं	ताताधिं	धिंधाधा	धिंधिंधा	धाधिंधिं	धाधातिं	तिंताता	धिंधिंधा	धा
DhaaTinTin	TaaTaaDhin	DhinDhaaDhaa	DhinDhinDhaa	DhaaDhinDhin	DhaaDhaaTin	TinTaaTaa	DhinDhinDhaa	Dhaa
O				3				X

Tigun – Single cycle

तिगुन / Tigun

धा	धिं	धिं	धा	धा	धिं	धिं	धा
Dhaa	Dhin	Dhin	Dhaa	Dhaa	Dhin	Dhin	Dhaa
X				2			

धा	तिं	- - धा	धिंधिंधा	धाधिंधिं	धाधातिं	तिंताता	धिंधिंधा	धा
Dhaa	Tin	- - Dhaa	DhinDhinDhaa	DhaaDhinDhin	DhaaDhaaTin	TinTaaTaa	DhinDhinDhaa	Dhaa
O				3				X

चौगुन Chougun

धाधिधिंधा DhaaDhinDhinDhaa	धाधिंधिंधा DhaaDhinDhinDhaa	धातिंतिंता DhaaTinTinTaa	ताधिंधिंधा TaaDhinDhinDhaa	धाधिंधिंधा DhaaDhinDhinDhaa	धाधिंधिंधा DhaaDhinDhinDhaa	धातिंतिंता DhaaTinTinTaa	ताधिंधिंधा TaaDhinDhinDhaa
X				2			

धाधिंधिंधा DhaaDhinDhinDhaa	धाधिंधिंधा DhaaDhinDhinDhaa	धातिंतिंता DhaaTinTinTaa	ताधिंधिंधा TaaDhinDhinDhaa	धाधिंधिंधा DhaaDhinDhinDhaa	धाधिंधिंधा DhaaDhinDhinDhaa	धातिंतिंता DhaaTinTinTaa	ताधिंधिंधा TaaDhinDhinDhaa	धा Dhaa
O				3				

Chougun – Single cycle

चौगुन Chougun

धा Dhaa	धिं Dhin	धिं Dhin	धा Dhaa	धा Dhaa	धिं Dhin	धिं Dhin	धा Dhaa
X				2			

धा Dhaa	तिं Tin	तिं Tin	ता Taa	धाधिंधिंधा DhaaDhinDhinDhaa	धाधिंधिंधा DhaaDhinDhinDhaa	धातिंतिंता DhaaTinTinTaa	ताधिंधिंधा TaaDhinDhinDhaa	धा Dhaa
O				3				

ताल तीनताल : पलुस्कर लिपी   Taal Teentaal : Pandit Paluskar Taal – Lipi (Taal script)

ठेका Thekaa

धा Dhaa —	धिं Dhin —	धिं Dhin —	धा Dhaa —	धा Dhaa —	धिं Dhin —	धिं Dhin —	धा Dhaa —
1				5			

धा Dhaa —	तिं Tin —	तिं Tin —	ता Taa —	ता Taa —	धिं Dhin —	धिं Dhin —	धा Dhaa —	धा Dhaa —
+				13				1

दुगुन Dugun (Double speed)

धाधिं DhaaDhin ○ ○	धिंधा DhinDhaa ○ ○	धाधिं DhaaDhin ○ ○	धिंधा DhinDhaa ○ ○	धातिं DhaaTin ○ ○	तिंता TinTaa ○ ○	ताधिं TaaDhin ○ ○	धिंधा DhinDhaa ○ ○
1				5			

धाधिं DhaaDhin ○ ○	धिंधा DhinDhaa ○ ○	धाधिं DhaaDhin ○ ○	धिंधा DhinDhaa ○ ○	धातिं DhaaTin ○ ○	तिंता TinTaa ○ ○	ताधिं TaaDhin ○ ○	धिंधा DhinDhaa ○ ○	धा Dhaa —
+				13				1

Dugun – Single cycle

दुगुन Dugun (Double speed)

धा Dhaa —	धिं Dhin —	धिं Dhin —	धा Dhaa —	धा Dhaa —	धिं Dhin —	धिं Dhin —	धा Dhaa —
1				5			

धाधिं DhaaDhin ○ ○	धिंधा DhinDhaa ○ ○	धाधिं DhaaDhin ○ ○	धिंधा DhinDhaa ○ ○	धातिं DhaaTin ○ ○	तिंता TinTaa ○ ○	ताधिं TaaDhin ○ ○	धिंधा DhinDhaa ○ ○	धा Dhaa —
+				13				1

तिगुन **Tigun** (Triple speed)	धाधिंधिं DhaaDhinDhin ~ ~ ~ 1	धाधाधिं DhaaDhaaDhin ~ ~ ~	धिंधाधा DhinDhaaDhaa ~ ~ ~	तिंतिंता TinTinTaa ~ ~ ~	ताधिंधिं TaaDhinDhin ~ ~ ~ 5	धाधाधिं DhaaDhaaDhin ~ ~ ~	धिंधाधा DhinDhaaDhaa ~ ~ ~	धिंधिंधा DhinDhinDhaa ~ ~ ~	
	धातिंतिं DhaaTinTin ~ ~ ~ +	ताताधिं TaaTaaDhin ~ ~ ~	धिंधाधा DhinDhaaDhaa ~ ~ ~	धिंधिंधा DhinDhinDhaa ~ ~ ~	धाधिंधिं DhaaDhinDhin ~ ~ ~ 13	धाधातिं DhaaDhaaTin ~ ~ ~	तिंताता TinTaaTaa ~ ~ ~	धिंधिंधा DhinDhinDhaa ~ ~ ~	धा Dhaa — 1

Tigun – Single cycle

तिगुन **Tigun** (Triple speed)	धा Dhaa — 1	धिं Dhin —	धिं Dhin —	धा Dhaa —	धा Dhaa — 5	धिं Dhin —	धिं Dhin —	धा Dhaa —	
	धा Dhaa — +	तिं Tin —	- - धा - - Dhaa ~ ~ ~	धिंधिंधा DhinDhinDhaa ~ ~ ~	धाधिंधिं DhaaDhinDhin ~ ~ ~ 13	धाधातिं DhaaDhaaTin ~ ~ ~	तिंताता TinTaaTaa ~ ~ ~	धिंधिंधा DhinDhinDhaa ~ ~ ~	धा Dhaa — 1

चौगुन **Chougun** (Quadruple speed)	धा धिं धिं धा DhaaDhinDhinDhaa ⌣ ⌣ ⌣ ⌣ 1	धा धिं धिं धा DhaaDhinDhinDhaa ⌣ ⌣ ⌣ ⌣	धा तिं तिं ता DhaaTinTinTaa ⌣ ⌣ ⌣ ⌣	ता धिं धिं धा TaaDhinDhinDhaa ⌣ ⌣ ⌣ ⌣	धा धिं धिं धा DhaaDhinDhinDhaa ⌣ ⌣ ⌣ ⌣ 5	धा धिं धिं धा DhaaDhinDhinDhaa ⌣ ⌣ ⌣ ⌣	धा तिं तिं ता DhaaTinTinTaa ⌣ ⌣ ⌣ ⌣	ता धिं धिं धा TaaDhinDhinDhaa ⌣ ⌣ ⌣ ⌣	
	धा धिं धिं धा DhaaDhinDhinDhaa ⌣ ⌣ ⌣ ⌣ +	धा धिं धिं धा DhaaDhinDhinDhaa ⌣ ⌣ ⌣ ⌣	धा तिं तिं ता DhaaTinTinTaa ⌣ ⌣ ⌣ ⌣	ता धिं धिं धा TaaDhinDhinDhaa ⌣ ⌣ ⌣ ⌣	धा धिं धिं धा DhaaDhinDhinDhaa ⌣ ⌣ ⌣ ⌣ 13	धा धिं धिं धा DhaaDhinDhinDhaa ⌣ ⌣ ⌣ ⌣	धा तिं तिं ता DhaaTinTinTaa ⌣ ⌣ ⌣ ⌣	ता धिं धिं धा TaaDhinDhinDhaa ⌣ ⌣ ⌣ ⌣	धा Dhaa — 1

Chougun – Single cycle

चौगुन **Chougun** (Quadruple speed)	धा Dhaa — 1	धिं Dhin —	धिं Dhin —	धा Dhaa —	धा Dhaa — 5	धिं Dhin —	धिं Dhin —	धा Dhaa —	
	धा Dhaa — +	तिं Tin —	तिं Tin —	ता Taa —	धा धिं धिं धा DhaaDhinDhinDhaa ⌣ ⌣ ⌣ ⌣ 13	धा धिं धिं धा DhaaDhinDhinDhaa ⌣ ⌣ ⌣ ⌣	धा तिं तिं ता DhaaTinTinTaa ⌣ ⌣ ⌣ ⌣	ता धिं धिं धा TaaDhinDhinDhaa ⌣ ⌣ ⌣ ⌣	धा Dhaa — 1

Praveshikaa Pratham Exam

ताल एकताल	Taal Ektaal
मात्रा : 12,	Maatraa (Beats): 12
विभाग (खंड) - 6 (2, 2, 2, 2, 2, 2),	Vibhaag or Khanda (sections) : 6 (2, 2, 2, 2, 2, 2)
ताली : 4 (1, 5, 9, 11 वी मात्रा पर),	Taalee: 4 (on 1, 5, 9, 11th beat or Maatraa)
खाली : 2 (3 तथा 7 वी मात्रा पर)	Khaalee or Kaal: 2 (on 3rd and 7th Beat or Maatraa)

भातखंडे लिपी   Pandit Bhatkhade Taal – Lipi (Taal script)

ठेका Thekaa

धिं Dhin	धिं Dhin	धागे DhaaGe	तिरकिट Tirakita	तू Too	ना Naa
X	O			2	

कत् Kat	ता Taa	धागे DhaaGe	तिरकिट Tirakita	धी Dhee	ना Naa	धिं Dhin
O		3		4		X

दुगुन Dugun (Double speed)

धिं धिं Dhin Dhin	धागे तिरकिट DhaaGe Tirakita	तू ना Too Naa	कत् ता Kat Taa	धागे तिरकिट DhaaGe Tirakita	धी ना Dhee Naa	
X		O		2		

धिं धिं Dhin Dhin	धागे तिरकिट DhaaGe Tirakita	तू ना Too Naa	कत् ता Kat Taa	धागे तिरकिट DhaaGe Tirakita	धी ना Dhee Naa	धिं Dhin
O		3		4		X

Dugun – Single cycle

दुगुन Dugun (Double speed)

धिं Dhin	धिं Dhin	धागे DhaaGe	तिरकिट Tirakita	तू Too	ना Naa
X		O		2	

धिं धिं Dhin Dhin	धागे तिरकिट DhaaGe Tirakita	तू ना Too Naa	कत् ता Kat Taa	धागे तिरकिट DhaaGe Tirakita	धी ना Dhee Naa	धिं Dhin
O		3		4		X

तिगुन Tigun

धिं धिं धागे Dhin Dhin DhaaGe	तिरकिट तू ना Tirakita Too Naa	कत् ता धागे Kat Taa DhaaGe	तिरकिट धी ना Tirakita Dhee Naa	धिं धिं धागे Dhin Dhin DhaaGe	तिरकिट तू ना Tirakita Too Naa
X		O		2	

कत् ता धागे Kat Taa DhaaGe	तिरकिट धी ना Tirakita Dhee Naa	धिं धिं धागे Dhin Dhin DhaaGe	तिरकिट तू ना Tirakita Too Naa	कत् ता धागे Kat Taa DhaaGe	तिरकिट धी ना Tirakita Dhee Naa	धिं Dhin
O		3		4		X

Tigun – Single cycle

तिगुन Tigun

धिं Dhin	धिं Dhin	धागे DhaaGe	तिरकिट Tirakita	तू Too	ना Naa
X		O		2	

कत् Kat	ता Taa	धिं धिं धागे Dhin Dhin DhaaGe	तिरकिट तू ना Tirakita Too Naa	कत् ता धागे Kat Taa DhaaGe	तिरकिट धी ना Tirakita Dhee Naa	धिं Dhin
O		3		4		X

चौगुन Chougun

धिं धिं धागे तिरकिट Dhin Dhin DhaaGe Tirakita	तू ना कत् ता Too Naa Kat Taa	धागे तिरकिट धी ना DhaaGe Tirakita Dhee Naa	धिं धिं धागे तिरकिट Dhin Dhin DhaaGe Tirakita	तू ना कत् ता Too Naa Kat Taa	धागे तिरकिट धी ना DhaaGe Tirakita Dhee Naa	
X		O		2		
धिं धिं धागे तिरकिट Dhin Dhin DhaaGe Tirakita	तू ना कत् ता Too Naa Kat Taa	धागे तिरकिट धी ना DhaaGe Tirakita Dhee Naa	धिं धिं धागे तिरकिट Dhin Dhin DhaaGe Tirakita	तू ना कत् ता Too Naa Kat Taa	धागे तिरकिट धी ना DhaaGe Tirakita Dhee Naa	धिं Dhin
O		3		4		X

Chougun – Single cycle

चौगुन Chougun

धिं Dhin	धिं Dhin	धागे DhaaGe	तिरकिट Tirakita	तू Too	ना Naa	
X		O		2		
कत् Kat	ता Taa	धागे DhaaGe	धिं धिं धागे तिरकिट Dhin Dhin DhaaGe Tirakita	तू ना कत् ता Too Naa Kat Taa	धागे तिरकिट धी ना DhaaGe Tirakita Dhee Naa	धिं Dhin
O		3		4		X

Praveshikaa Pratham Exam

ताल एकताल : पलुस्कर लिपी   Taal Ektaal : Pandit Paluskar Taal – Lipi (Taal script)

ठेका Thekaa

धिं Dhin — 1	धिं Dhin —	धागे DhaaGe ० ० +	तिरकिट Tirakita ᴗᴗᴗᴗ	तू Too — 5	ना Naa —	
कत् Kat — +	ता Taa —	धागे DhaaGe ० ० 9	तिरकिट Tirakita ᴗᴗᴗᴗ	धी Dhee — 11	ना Naa —	धिं Dhin — 1

दुगुन Dugun (Double speed)

धिं धिं Dhin Dhin ० ० 1	धागे तिरकिट DhaaGe Tirakita ᴗ ᴗ ᶰᶰᶰᶰ	तू ना Too Naa ० ० +	कत् ता Kat Taa ० ०	धागे तिरकिट DhaaGe Tirakita ᴗ ᴗ ᶰᶰᶰᶰ 5	धी ना Dhee Naa ० ०	
धिं धिं Dhin Dhin ० ० +	धागे तिरकिट DhaaGe Tirakita ᴗ ᴗ ᶰᶰᶰᶰ	तू ना Too Naa ० ० 9	कत् ता Kat Taa ० ०	धागे तिरकिट DhaaGe Tirakita ᴗ ᴗ ᶰᶰᶰᶰ 11	धी ना Dhee Naa ० ०	धिं Dhin — 1

Dugun – Single cycle

दुगुन Dugun (Double speed)

धिं Dhin — 1	धिं Dhin —	धागे DhaaGe ० ० +	तिरकिट Tirakita ᴗᴗᴗᴗ	तू Too — 5	ना Naa —	
धिं धिं Dhin Dhin ० ० +	धागे तिरकिट DhaaGe Tirakita ᴗ ᴗ ᶰᶰᶰᶰ	तू ना Too Naa ० ० 9	कत् ता Kat Taa ० ०	धागे तिरकिट DhaaGe Tirakita ᴗ ᴗ ᶰᶰᶰᶰ 11	धी ना Dhee Naa ० ०	धिं Dhin — 1

तिगुन **Tigun** (Triple speed)	धिं धिं धागे Dhin Dhin DhaaGe ~ ~ ≈ ≈ 1	तिरकिट तू ना Tirakita Too Naa ≋≋≋≋ ~ ~	कत् ता धागे Kat Taa DhaaGe ~ ~ ≈ ≈ +	तिरकिट धी ना Tirakita Dhee Naa ≋≋≋≋ ~ ~	धिं धिं धागे Dhin Dhin DhaaGe ~ ~ ≈ ≈ 5	तिरकिट तू ना Tirakita Too Naa ≋≋≋≋ ~ ~	
	कत् ता धागे Kat Taa DhaaGe ~ ~ ≈ ≈ +	तिरकिट धी ना Tirakita Dhee Naa	धिं धिं धा गे Dhin Dhin DhaaGe ~ ~ ≈ ≈ 9	तिरकिट तू ना Tirakita Too Naa ≋≋≋≋ ~ ~	कत् ता धागे Kat Taa DhaaGe ~ ~ ≈ ≈ 11	तिरकिट धी ना Tirakita Dhee Naa ≋≋≋≋ ~ ~	धिं Dhin — 1

Tigun – Single cycle

तिगुन **Tigun** (Triple speed)	धिं Dhin — 1	धिं Dhin —	धागे DhaaGe ○ ○ +	तिरकिट Tirakita ‿‿‿‿	तू Too — 5	ना Naa —
	कत् Kat — +	ता Taa —	धिं धिं धा गे Dhin Dhin DhaaGe ~ ~ ≈ ≈ 9	तिरकिट तू ना Tirakita Too Naa ≋≋≋≋ ~ ~	कत् ता धागे Kat Taa DhaaGe ~ ~ ≈ ≈ 11	तिरकिट धी ना Tirakita Dhee Naa ≋≋≋≋ ~ ~

धिं Dhin — 1

चौगुन **Chougun** (Quadruple speed)	धिं धिं धागे तिरकिट Dhin Dhin DhaaGe Tirakita ‿ ‿ ‿ ‿ ≋≋≋≋ 1	तू ना कत् ता Too Naa Kat Taa ‿ ‿ ‿ ‿	धागे तिरकिट धी ना DhaaGe Tirakita Dhee Naa ‿ ≋≋≋≋ ‿ ‿ +	धिं धिं धागे तिरकिट Dhin Dhin DhaaGe Tirakita ‿ ‿ ‿ ‿ ≋≋≋≋	तू ना कत् ता Too Naa Kat Taa ‿ ‿ ‿ ‿ 5	धागे तिरकिट धी ना DhaaGe Tirakita Dhee Naa ‿ ≋≋≋≋ ‿ ‿	
	धिं धिं धागे तिरकिट Dhin Dhin DhaaGe Tirakita ‿ ‿ ‿ ‿ ≋≋≋≋ +	तू ना कत् ता Too Naa Kat Taa ‿ ‿ ‿ ‿	धागे तिरकिट धी ना DhaaGe Tirakita Dhee Naa ‿ ≋≋≋≋ ‿ ‿ 9	धिं धिं धागे तिरकिट Dhin Dhin DhaaGe Tirakita ‿ ‿ ‿ ‿ ≋≋≋≋	तू ना कत् ता Too Naa Kat Taa ‿ ‿ ‿ ‿ 11	धागे तिरकिट धी ना DhaaGe Tirakita Dhee Naa ‿ ≋≋≋≋ ‿ ‿	धिं Dhin — 1

Chougun – Single cycle

चौगुन **Chougun** (Quadruple speed)	धिं Dhin — 1	धिं Dhin —	धागे DhaaGe ○ ○ +	तिरकिट Tirakita ‿‿‿‿	तू Too — 5	ना Naa —
	कत् Kat — +	ता Taa —	धागे DhaaGe ○ ○ 9	धिं धिं धागे तिरकिट Dhin Dhin DhaaGe Tirakita ‿ ‿ ‿ ‿ ≋≋≋≋	तू ना कत् ता Too Naa Kat Taa ‿ ‿ ‿ ‿ 11	धागे तिरकिट धी ना DhaaGe Tirakita Dhee Naa ‿ ≋≋≋≋ ‿ ‿

धिं Dhin — 1

Praveshikaa Pratham Exam

ताल झपताल	Taal Jhaptaal
मात्रा : 10, विभाग (खंड) - 4 (2, 3, 2, 3),	Maatraa (Beats): 10, Vibhaag or Khanda (sections) : 4 (2, 3, 2, 3)
ताली : 3 (1, 3, 8 वी मात्रा पर),	Taalee: 3 (on 1, 3, 8 beat or Maatraa)
खाली : 1 (6 वी मात्रा पर)	Khaalee or Kaal: 1 (on 6th Beat or Maatraa)

भातखंडे ताल - लिपी   Pandit Bhatkhade Taal – Lipi (Taal script)

Dugun – Single cycle

Tigun – Single cycle

Chougun – Single cycle

ताल झपताल : पलुस्कर ताल - लिपी   **Taal: Jhaptaal : Pandit Paluskar Taal – Lipi (Taal script)**

ठेका / Thekaa

धि	ना	धि	धि	ना	ति	ना	धि	धि	ना	धि
Dhi	Naa	Dhi	Dhi	Naa	Ti	Naa	Dhi	Dhi	Naa	Dhi
—										—
1		3			+		8			1

दुगुन / Dugun

धि ना	धि धि	ना ति	ना धि	धि ना	धि ना	धि धि	ना ति	ना धि	धि ना	धि
Dhi Naa	Dhi Dhi	Naa Ti	Naa Dhi	Dhi Naa	Dhi Naa	Dhi Dhi	Naa Ti	Naa Dhi	Dhi Naa	Dhi
००	००	००	००	००	००	००	००	००	००	—
1		3			+		8			1

Dugun – Single cycle

दुगुन / Dugun

धि	ना	धि	धि	ना	धि ना	धि धि	ना ति	ना धि	धि ना	धि
Dhi	Naa	Dhi	Dhi	Naa	Dhi Naa	Dhi Dhi	Naa Ti	Naa Dhi	Dhi Naa	Dhi
—	—	—	—	—	००	००	००	००	००	—
1		3			+		8			1

तिगुन / Tigun

धि ना धि	धि ना ति	ना धि धि	ना धि ना	धि धि ना	ति ना धि	धि ना धि	ना धि धि	ना ति ना	धि धि ना	धि
Dhi Naa Dhi	Dhi Naa Ti	Naa Dhi Dhi	Naa Dhi Naa	Dhi Dhi Naa	Ti Naa Dhi	Dhi Naa Dhi	Naa Dhi Dhi	Naa Ti Naa	Dhi Dhi Naa	Dhi
~ ~ ~	~ ~ ~	~ ~ ~	~ ~ ~	~ ~ ~	~ ~ ~	~ ~ ~	~ ~ ~	~ ~ ~	~ ~ ~	—
1		3			+		8			1

Tigun – Single cycle

तिगुन / Tigun

धि	ना	धि	धि	ना	ति	- - धि	ना धि धि	ना ति ना	धि धि ना	धि
Dhi	Naa	Dhi	Dhi	Naa	Ti	- - Dhi	Naa Dhi Dhi	Naa Ti Naa	Dhi Dhi Naa	Dhi
—	—	—	—	—	—	~ ~ ~	~ ~ ~	~ ~ ~	~ ~ ~	—
1		3			+		8			1

चौगुन / Chougun

धि ना धि धि	ना ति ना धि	धि ना धि ना	धि धि ना ति	ना धि धि ना	धि ना धि धि	ना ति ना धि	धि ना धि ना	धि धि ना ति	ना धि धि ना	धि
Dhi Naa Dhi Dhi	Naa Ti Naa Dhi	Dhi Naa Dhi Naa	Dhi Dhi Naa Ti	Naa Dhi Dhi Naa	Dhi Naa Dhi Dhi	Naa Ti Naa Dhi	Dhi Naa DhiNaa	Dhi Dhi Naa Ti	Naa Dhi Dhi Naa	Dhi
˘ ˘ ˘ ˘	˘ ˘ ˘ ˘	˘ ˘ ˘ ˘	˘ ˘ ˘ ˘	˘ ˘ ˘ ˘	˘ ˘ ˘ ˘	˘ ˘ ˘ ˘	˘ ˘ ˘ ˘	˘ ˘ ˘ ˘	˘ ˘ ˘ ˘	
1		3			+		8			1

Chougun – Single cycle

चौगुन / Chougun

धि	ना	धि	धि	ना	ति	ना	- - धि ना	धि धि ना ति	ना धि धि ना	धि
Dhi	Naa	Dhi	Dhi	Naa	Ti	Naa	- - DhiNaa	Dhi Dhi Naa Ti	Naa Dhi Dhi Naa	Dhi
—	—	—	—	—	—	—	˘ ˘ ˘ ˘	˘ ˘ ˘ ˘	˘ ˘ ˘ ˘	—
1		3			+		8			1

Praveshikaa Pratham Exam

ताल चौताल चारताल	Taal Choutaal – Chaartaal
मात्रा : 12,	Maatraa (Beats): 12
विभाग (खंड) - 6 (2, 2, 2, 2, 2, 2),	Vibhaag or Khanda (sections) : 6 (2, 2, 2, 2, 2, 2)
ताली : 4 (1, 5, 9, 11 वी मात्रा पर),	Taalee: 4 (on 1, 5, 9, 11th beat or Maatraa)
खाली : 2 (3 तथा 7 वी मात्रा पर)	Khaalee or Kaal: 2 (on 3rd and 7th Beat or Maatraa)

भातखंडे लिपी   Pandit Bhatkhade Taal – Lipi (Taal script)

ठेका Thekaa

धा Dhaa	धा Dhaa	दिं Din	ता Taa	किट Kita	धा Dhaa
X		O		2	

दिं Din	ता Taa	किट Kita	तक Tak	गदि Gadi	गन Gana	धा Dhaa
O		3		4		X

दुगुन Dugun (Double speed)

धा धा Dhaa Dhaa	दिं ता Din Taa	किट धा Kita Dhaa	दिं ता Din Taa	किट तक Kita Tak	गदि गन Gadi Gana
X		O		2	

धा धा Dhaa Dhaa	दिं ता Din Taa	किट धा Kita Dhaa	दिं ता Din Taa	किट तक Kita Tak	गदि गन Gadi Gana	धा Dhaa
O		3		4		X

Dugun – Single cycle

दुगुन Dugun (Double speed)

धा Dhaa	धा Dhaa	दिं Din	ता Taa	किट Kita	धा Dhaa
X		O		2	

धा धा Dhaa Dhaa	दिं ता Din Taa	किट धा Kita Dhaa	दिं ता Din Taa	किट तक Kita Tak	गदि गन Gadi Gana	धा Dhaa
O		3		4		X

तिगुन Tigun

धा धा दिं Dhaa Dhaa Din	ता किट धा Taa Kita Dhaa	दिं ता किट Din Taa Kita	तक गदि गन Taka Gadi Gana	धा धा दिं Dhaa Dhaa Din	ता किट धा Taa Kita Dhaa
X		O		2	

दिं ता किट Din Taa Kita	तक गदि गन Taka Gadi Gana	धा धा दिं Dhaa Dhaa Din	ता किट धा Taa Kita Dhaa	दिं ता किट Din Taa Kita	तक गदि गन Taka Gadi Gana	धा Dhaa
O		3		4		X

Tigun – Single cycle

तिगुन Tigun

धा Dhaa	धा Dhaa	दिं Din	ता Taa	किट Kita	धा Dhaa

दिं Din	ता Taa	धा धा दिं Dhaa Dhaa Din	ता किट धा Taa Kita Dhaa	दिं ता किट Din Taa Kita	तक गदि गन Taka Gadi Gana	धा Dhaa
O		3		4		X

चौगुन Chougun	धा धा दिं ता Dhaa Dhaa Din Taa	किट धा दिं ता Kita Dhaa Din Taa	किट तक गदि गन Kita Taka Gadi Gana	धा धा दिं ता Dhaa Dhaa Din Taa	किट धा दिं ता Kita Dhaa Din Taa	किट तक गदि गन Kita Taka Gadi Gana
	X	O		2		

	धा धा दिं ता Dhaa Dhaa Din Taa	किट धा दिं ता Kita Dhaa Din Taa	किट तक गदि गन Kita Taka Gadi Gana	धा धा दिं ता Dhaa Dhaa Din Taa	किट धा दिं ता Kita Dhaa Din Taa	किट तक गदि गन Kita Taka Gadi Gana	धा Dhaa
	O	3		4			X

Chougun – Single cycle

चौगुन Chougun	धा Dhaa	धा Dhaa	दिं Din	ता Taa	किट Kita	धा Dhaa
	X		O		2	

	दिं Din	ता Taa	किट Kita	धा धा दिं ता Dhaa Dhaa Din Taa	किट धा दिं ता Kita Dhaa Din Taa	किट तक गदि गन Kita Taka Gadi Gana	धा Dhaa
	O	3		4			X

Praveshikaa Pratham Exam

ताल चौताल : पलुस्कर लिपी   Taal: Choutaal : Pandit Paluskar Taal – Lipi (Taal script)

ठेका Thekaa	धा Dhaa —	धा Dhaa —	दिं Din —	ता Taa —	किट Ki ta ○○	धा Dhaa —
	1		+		5	

	दिं Din —	ता Taa —	किट Kita ○○	तक Taka ○○	गदि Gadi ○○	गन Gana ○○	धा Dhaa —
	+		9		11		1

दुगुन Dugun (Double speed) 1	धा धा Dhaa Dhaa ○ ○	दिं ता Din Taa ○ ○	किट धा Kita Dhaa ⌣⌣ ○	दिं ता Din Taa ○ ○	किट तक Kita Taka ⌣⌣ ⌣⌣	गदि गन Gadi Gana ⌣⌣ ⌣⌣
	1		+		5	

	धा धा Dhaa Dhaa ○ ○	दिं ता Din Taa ○ ○	किट धा Kita Dhaa ⌣⌣ ○	दिं ता Din Taa ○ ○	किट तक Kita Taka ⌣⌣ ⌣⌣	गदि गन Gadi Gana ⌣⌣ ⌣⌣	धा Dhaa —
	+		9		11		1

Dugun – Single cycle

दुगुन Dugun (Double speed) 2	धा Dhaa —	धा Dhaa —	दिं Din —	ता Taa —	किट Ki ta ○○	धा Dhaa —
	1		+		5	

	धा धा Dhaa Dhaa ○ ○	दिं ता Din Taa ○ ○	किट धा Kita Dhaa ⌣⌣ ○	दिं ता Din Taa ○ ○	किट तक Kita Taka ⌣⌣ ⌣⌣	गदि गन Gadi Gana ⌣⌣ ⌣⌣	धा Dhaa —
	+		9		11		1

तिगुन Tigun (Triple speed)	धा	धा	दिं	ता	किट	धा	दिं	ता	किट	तक	गदि	गन	धा	धा	दिं	ता	किट	धा
	Dhaa	Dhaa	Din	Taa	Kita	Dhaa	Din	Taa	Kita	Tak	Gadi	Gana	Dhaa	Dhaa	Din	Taa	Kita	Dhaa
	~	~	~	~	≋	~	~	~	≋	≋	≋	≋	~	~	~	~	≋	~
	1						+						5					

	दिं	ता	किट	तक	गदि	गन	धा	धा	दिं	ता	किट	धा	दिं	ता	किट	तक	गदि	गन	धा
	Din	Taa	Kita	Taka	Gadi	Gana	Dhaa	Dhaa	Din	Taa	Kita	Dhaa	Din	Taa	Kita	Taka	Gadi	Gana	Dhaa
	~	~	≋	≋	≋	≋	~	~	~	~	≋	~	~	~	≋	≋	≋	≋	—
	+						9						11						1

Tigun – Single cycle

तिगुन Tigun (Triple speed)	धा	धा	दिं	ता	किट	धा
	Dhaa	Dhaa	Din	Taa	Ki ta	Dhaa
	—	—	—	—	○ ○	—
	1		+		5	

	दिं	ता	धा धा दिं	ता किट धा	दिं ता किट	तक गदि गन	धा
	Din	Taa	Dhaa Dhaa Din	Taa Kita Dhaa	Din Taa Kita	Taka Gadi Gana	Dhaa
	—	—	~ ~ ~	~ ≋ ~	~ ~ ≋	≋ ≋ ≋	—
	+		9		11		1

चौगुन Chougun (Quadruple speed)	धा धा दिं ता	किट धा दिं ता	किट तक गदि गन	धा धा दिं ता	किट धा दिं ता	किट तक गदि गन
	Dhaa Dhaa Din Taa	Kita Dhaa Din Taa	Kita Taka Gadi Gana	Dhaa Dhaa Din Taa	Kita Dhaa Din Taa	Kita Taka Gadi Gana
	˘ ˘ ˘ ˘	≋ ˘ ˘ ˘	≋ ≋ ≋ ≋	˘ ˘ ˘ ˘	≋ ˘ ˘ ˘	≋ ≋ ≋ ≋
	1		+		5	

	धा धा दिं ता	किट धा दिं ता	किट तक गदि गन	धा धा दिं ता	किट धा दिं ता	किट तक गदि गन	धा
	Dhaa Dhaa Din Taa	Kita Dhaa Din Taa	Kita Taka Gadi Gana	Dhaa Dhaa Din Taa	Kita Dhaa Din Taa	Kita Taka Gadi Gana	Dhaa
	˘ ˘ ˘ ˘	≋ ˘ ˘ ˘	≋ ≋ ≋ ≋	˘ ˘ ˘ ˘	≋ ˘ ˘ ˘	≋ ≋ ≋ ≋	≋
	+		9		11		1

Chougun – Single cycle

चौगुन Chougun (Quadruple speed)	धा	धा	दिं	ता	किट	धा
	Dhaa	Dhaa	Din	Taa	Ki ta	Dhaa
	—	—	—	—	○ ○	—
	1		+		5	

	दिं	ता	किट	धा धा दिं ता	किट धा दिं ता	किट तक गदि गन	धा
	Din	Taa	Kita	Dhaa Dhaa Din Taa	Kita Dhaa Din Taa	Kita Taka Gadi Gana	Dhaa
	—	—	○ ○	˘ ˘ ˘ ˘	≋ ˘ ˘ ˘	≋ ≋ ≋ ≋	—
	+		9		11		1

Praveshikaa Poorna Exam

ताल धमार	Taal Dhamaar
मात्रा : 14, विभाग (खंड) - 4 (5, 2, 3, 4),	Maatraa (Beats): 14, Vibhaag or Khanda (sections) : 4 (5, 2, 3, 4)
ताली : 3 (1, 6, 11 मात्रा पर),	Taalee: 3 (on 1, 6, 11 beat or Maatraa)
खाली : 1 (8 वी मात्रा पर)	Khaalee or Kaal: 1 (on 8th Beat or Maatraa)

भातखंडे लिपी   Pandit Bhatkhade Taal – Lipi (Taal script)

ठेका
Thekaa

कत्	धि	ट	धि	ट	धा	ऽ
Kat	Dhi	Ta	Dhi	Ta	Dhaa	ऽ
X					2	

ग	ति	ट	ति	ट	ता	ऽ	कत्
Ga	Ti	Ta	Ti	Ta	Taa	ऽ	Kat
O			3				X

दुगुन
Dugun
(Double speed)
1

कत् धि	ट धि	ट धा	ऽ ग	ति ट	ति ट	ता ऽ
Kat Dhi	Ta Dhi	Ta Dhaa	ऽ Ga	Ti Ta	Ti Ta	Taa ऽ
X					2	

कत् धि	ट धि	ट धा	ऽ ग	ति ट	ति ट	ता ऽ	कत्
Kat Dhi	Ta Dhi	Ta Dhaa	ऽ Ga	Ti Ta	Ti Ta	Taa ऽ	Kat
O			3				X

Dugun – Single cycle

दुगुन
Dugun
(Double speed)
2

कत्	धि	ट	धि	ट	धा	ऽ
Kat	Dhi	Ta	Dhi	Ta	Dhaa	ऽ
X					2	

कत् धि	ट धि	ट धा	ऽ ग	ति ट	ति ट	ता ऽ	कत्
Kat Dhi	Ta Dhi	Ta Dhaa	ऽ Ga	Ti Ta	Ti Ta	Taa ऽ	Kat
O			3				X

तिगुन
Tigun
1

कत् धि ट	धि ट धा	ऽ ग ति	ट ति ट	ता ऽ कत्	धि ट धि	ट धा ऽ
Kat Dhi Ta	Dhi Ta Dhaa	ऽ Ga Ti	Ta Ti Ta	Taa ऽ kat	Dhi Ta Dhi	Ta Dha ऽ
X					2	

ग ति ट	ति ट ता	ऽ कत् धि	ट धि ट	धा ऽ ग	ति ट ति	ट ता ऽ	कत्
Ga Ti Ta	Ti Ta Taa	ऽ Kat Dhi	Ta Dhi Ta	Dhaa ऽ Ga	Ti Ta Ti	Ta Taa ऽ	Kat
O			3				X

Tigun – Single cycle

तिगुन
Tigun
2

कत्	धि	ट	धि	ट	धा	ऽ
Kat	Dhi	Ta	Dhi	Ta	Dhaa	ऽ
X					2	

ग	ति	- कत् धि	ट धि ट	धा ऽ ग	ति ट ति	ट ता ऽ	कत्
Ga	Ti	- Kat Dhi	Ta Dhi Ta	Dhaa ऽ Ga	Ti Ta Ti	Ta Taa ऽ	Kat
O			3				X

चौगुन Chougun 1

कत् धि ट धि	ट धा ऽ ग	ति ट ति ट	ता ऽ कत् धि	ट धि ट धा	ऽ ग ति ट	ति ट ता ऽ
Kat Dhi Ta Dhi	Ta Dha ऽ Ga	Ti Ta Ti Ta	Taa ऽ Kat Dhi	Ta Dhi Ta Dhaa	ऽ Ga Ti Ta	Ti Ta Taa ऽ
X				2		

कत् धि ट धि	ट धा ऽ ग	ति ट ति ट	ता ऽ कत् धि	ट धि ट धा	ऽ ग ति ट	ति ट ता ऽ	कत्
Kat Dhi Ta Dhi	Ta Dha ऽ Ga	Ti Ta Ti Ta	Taa ऽ Kat Dhi	Ta Dhi Ta Dhaa	ऽ Ga Ti Ta	Ti Ta Taa ऽ	
O			3				X

Chougun – Single cycle

चौगुन Chougun 2

कत्	धि	ट	धि	ट	धा	ऽ
Kat	Dhi	Ta	Dhi	Ta	Dhaa	ऽ
X					2	

ग	ति	ट	- - कत् धि	ट धि ट धा	ऽ ग ति ट	ति ट ता ऽ	कत्
Ga	Ti	Ta	- - Kat Dhi	Ta Dhi Ta Dhaa	ऽ Ga Ti Ta	Ti Ta Taa ऽ	
O			3				X

Praveshikaa Poorna Exam

ताल धमार : पलुस्कर लिपी   Taal : Dhamaar: Pandit Paluskar Taal – Lipi (Taal script)

ठेका Thekaa

कत्	धि	ट	धि	ट	धा	ऽ
Kat	Dhi	Ta	Dhi	Ta	Dhaa	ऽ
—	—	—	—	—	—	—
1					6	

ग	ति	ट	ति	ट	ता	ऽ	कत्
Ga	Ti	Ta	Ti	Ta	Taa	ऽ	Kat
—	—	—	—	—	—	—	—
+			11				1

दुगुन Dugun (Double speed) 1

कत्	धि	ट	धि	ट	धा	ऽ
Kat	Dhi	Ta	Dhi	Ta	Dhaa	ऽ
—	—	—	—	—	—	—
1					6	

कत् धि	ट धि	ट धा	ऽ ग	ति ट	ति ट	ता ऽ	कत्
Kat Dhi	Ta Dhi	Ta Dhaa	ऽ Ga	Ti Ta	Ti Ta	Taa ऽ	Kat
००	००	००	००	००	००	००	—
+			11				1

Dugun – Single cycle

दुगुन Dugun (Double speed) 2

कत् धि	ट धि	ट धा	ऽ ग	ति ट	ति ट	ता ऽ
Kat Dhi	Ta Dhi	Ta Dhaa	ऽ Ga	Ti Ta	Ti Ta	Taa ऽ
००	००	००	००	००	००	००
1					6	

कत् धि	ट धि	ट धा	ऽ ग	ति ट	ति ट	ता ऽ	कत्
Kat Dhi	Ta Dhi	Ta Dhaa	ऽ Ga	Ti Ta	Ti Ta	Taa ऽ	Kat
००	००	००	००	००	००	००	—
+			11				1

तिगुन **Tigun** (Triple speed) **1**	कत् धि ट Kat Dhi Ta ~ ~ ~ 1	धि ट धा Dhi Ta Dhaa ~ ~ ~	ऽ ग ति ऽ Ga Ti ~ ~ ~	ट ति ट Ta Ti Ta ~ ~ ~	ता ऽ कत् Taa ऽ kat ~ ~ ~	धि ट धि Dhi Ta Dhi ~ ~ ~ 6	ट धा ऽ Ta Dha ऽ ~ ~ ~
	ग ति ट Ga Ti Ta ~ ~ ~ +	ति ट ता Ti Ta Taa ~ ~ ~	ऽ कत् धि ऽ Kat Dhi ~ ~ ~	ट धि ट Ta Dhi Ta ~ ~ ~ 11	धा ऽ ग Dhaa ऽ Ga ~ ~ ~	ति ट ति Ti Ta Ti ~ ~ ~	ट ता ऽ Ta Taa ऽ ~ ~ ~	कत् Kat — 1

Tigun – Single cycle

तिगुन **Tigun** (Triple speed) **2**	कत् Kat — 1	धि Dhi —	ट Ta —	धि Dhi —	ट Ta —	धा Dhaa — 6	ऽ ऽ —
	ग Ga — +	ति Ti —	ऽ कत् धि ऽ Kat Dhi	ट धि ट Ta Dhi Ta ~ ~ ~ 11	धा ऽ ग Dhaa ऽ Ga ~ ~ ~	ति ट ति Ti Ta Ti ~ ~ ~	ट ता ऽ Ta Taa ऽ ~ ~ ~	कत् Kat — 1

चौगुन **Chougun** (Quadruple speed) **1**	कत् धि ट धि Kat Dhi Ta Dhi ⌣ ⌣ ⌣ ⌣ 1	ट धा ऽ ग Ta Dha ऽ Ga ⌣ ⌣ ⌣ ⌣	ति ट ति ट Ti Ta Ti Ta ⌣ ⌣ ⌣ ⌣	ता ऽ कत् धि Taa ऽ Kat Dhi ⌣ ⌣ ⌣ ⌣	ट धि ट धा Ta Dhi Ta Dhaa ⌣ ⌣ ⌣ ⌣ 6	ऽ ग ति ट ऽ Ga Ti Ta ⌣ ⌣ ⌣ ⌣	ति ट ता ऽ Ti Ta Taa ऽ ⌣ ⌣ ⌣ ⌣
	कत् धि ट धि Kat Dhi Ta Dhi ⌣ ⌣ ⌣ ⌣ +	ट धा ऽ ग Ta Dha ऽ Ga ⌣ ⌣ ⌣ ⌣	ति ट ति ट Ti Ta Ti Ta ⌣ ⌣ ⌣ ⌣	ता ऽ कत् धि Taa ऽ Kat Dhi ⌣ ⌣ ⌣ ⌣ 11	ट धि ट धा Ta Dhi Ta Dhaa ⌣ ⌣ ⌣ ⌣	ऽ ग ति ट ऽ Ga Ti Ta ⌣ ⌣ ⌣ ⌣	ति ट ता ऽ Ti Ta Taa ऽ ⌣ ⌣ ⌣ ⌣	कत् Kat — 1

Chougun – Single cycle

चौगुन **Chougun** (Quadruple speed) **2**	कत् Kat — 1	धि Dhi —	ट Ta —	धि Dhi —	ट Ta —	धा Dhaa — 6	ऽ ऽ —
	ग Ga — +	ति Ti —	ट Ta —	- - कत् धि - - Kat Dhi ⌣ ⌣ ⌣ ⌣ 11	ट धि ट धा Ta Dhi Ta Dhaa ⌣ ⌣ ⌣ ⌣	ऽ ग ति ट ऽ Ga Ti Ta ⌣ ⌣ ⌣ ⌣	ति ट ता ऽ Ti Ta Taa ऽ ⌣ ⌣ ⌣ ⌣	कत् Kat — 1

Praveshikaa Poorna Exam

<table>
<tr><td>

ताल रूपक

मात्रा : 7,   विभाग (खंड) - 3 (3, 2, 2),

ताली : 2 (4, 6 वी मात्रा पर),

खाली : 1 (1 ली मात्रा पर)

</td><td>

Taal Roopak

Maatraa (Beats): 7, Vibhaag or Khanda (sections) : 3 (3, 2, 2)

Taalee: 2 (on 4th and 6th beat or Maatraa)

Khaalee or Kaal: 1 (on 1st Beat or Maatraa)

</td></tr>
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भातखंडे ताल - लिपी   Pandit Bhatkhade Taal – Lipi (Taal script)

ठेका / Thekaa

ती	ती	ना	धि	ना	धि	ना	ती
Tee	Tee	Naa	Dhi	Naa	Dhi	Naa	Tee
⊗			1		2		⊗

दुगुन / Dugun (Double speed)

ती ती	ना धि	ना धि	ना ती	ती ना	धि ना	धि ना	ती
Tee Tee	Naa Dhi	Naa Dhi	Naa Tee	Tee Naa	Dhi Naa	Dhi Naa	Tee
⊗			1		2		⊗

Dugun – Single cycle

दुगुन / Dugun (Double speed)

ती	ती	ना	- ती	ती ना	धि ना	धि ना	ती
Tee	Tee	Naa	- Tee	Tee Naa	Dhi Naa	Dhi Naa	Tee
⊗			1		2		⊗

तिगुन / Tigun (Triple speed)

ती ती ना	धि ना धि	ना ती ती	ना धि ना	धि ना ती	ती ना धि	ना धि ना	ती
Tee Tee Naa	Dhi Naa Dhi	Naa Tee Tee	Naa Dhi Naa	Dhi Naa Tee	Tee Naa Dhi	Naa Dhi Naa	Tee
⊗			1		2		⊗

Tigun – Single cycle

तिगुन / Tigun (Triple speed)

ती	ती	ना	धि	- - ती	ती ना धि	ना धि ना	ती
Tee	Tee	Naa	Dhi	- - Tee	Tee Naa Dhi	Naa Dhi Naa	Tee
⊗			1		2		⊗

चौगुन / Chougun (Quadruple speed)

ती ती ना धि	ना धि ना ती	ती ना धि ना	धि ना ती ती	ना धि ना धि	ना ती ती ना	धि ना धि ना	ती
Tee Tee Naa Dhi	Naa Dhi Naa Tee	Tee Naa Dhi Naa	Dhi Naa Tee Tee	Naa Dhi Naa Dhi	Naa Tee Tee Naa	Dhi Naa Dhi Naa	Tee
⊗			1		2		⊗

Chougun – Single cycle

चौगुन / Chougun (Quadruple speed)

ती	ती	ना	धि	ना	- ती ती ना	धि ना धि ना	ती
Tee	Tee	Naa	Dhi	Naa	- Tee Tee Naa	Dhi Naa Dhi Naa	Tee
⊗			1		2		⊗

ताल रूपक : पलुस्कर ताल - लिपी   **Taal Roopak : Pandit Paluskar Taal – Lipi (Taal script)**

ठेका
Thekaa

ती	ती	ना	धि	ना	धि	ना	ती
Tee	Tee	Naa	Dhi	Naa	Dhi	Naa	Tee
—	—						
+			4		6		+

दुगुन
Dugun

ती ती	ना धि	ना धि	ना ती	ती ना	धि ना	धि ना	ती
Tee Tee	Naa Dhi	Naa Dhi	Naa Tee	Tee Naa	Dhi Naa	Dhi Naa	Tee
○ ○	○ ○	○ ○	○ ○	○ ○	○ ○	○ ○	—
+			4		6		+

Dugun – Single cycle

दुगुन
Dugun

ती	ती	ना	- ती	ती ना	धि ना	धि ना	ती
Tee	Tee	Naa	- Tee	Tee Naa	Dhi Naa	Dhi Naa	Tee
—	—	—	○ ○	○ ○	○ ○	○ ○	—
+			4		6		+

तिगुन
Tigun

ती ती ना	धि ना धि	ना ती ती	ना धि ना	धि ना ती	ती ना धि	ना धि ना	ती
Tee Tee Naa	Dhi Naa Dhi	Naa Tee Tee	Naa Dhi Naa	Dhi Naa Dhi	Tee Naa Dhi	Naa Dhi Naa	Tee
~ ~ ~	~ ~ ~	~ ~ ~	~ ~ ~	~ ~ ~	~ ~ ~	~ ~ ~	—
+			4		6		+

Tigun – Single cycle

तिगुन
Tigun

ती	ती	ना	धि	- - ती	ती ना धि	ना धि ना	ती
Tee	Tee	Naa	Dhi	- - Tee	Tee Naa Dhi	Naa Dhi Naa	Tee
—	—	—	—	~ ~ ~	~ ~ ~	~ ~ ~	—
+			4		6		+

चौगुन
Chougun

ती ती ना धि	ना धि ना ती	ती ना धि ना	धि ना ती ती	ना धि ना धि	ना ती ती ना	धि ना धि ना	ती
Tee Tee Naa Dhi	Naa Dhi Naa Tee	Tee Naa Dhi Naa	Dhi Naa Tee Tee	Naa Dhi Naa Dhi	Naa Tee Tee Naa	Dhi Naa Dhi Naa	Tee
⌣ ⌣ ⌣ ⌣	⌣ ⌣ ⌣ ⌣	⌣ ⌣ ⌣ ⌣	⌣ ⌣ ⌣ ⌣	⌣ ⌣ ⌣ ⌣	⌣ ⌣ ⌣ ⌣	⌣ ⌣ ⌣ ⌣	—
+			4		6		+

Chougun – Single cycle

चौगुन
Chougun

ती	ती	ना	धि	ना	- ती ती ना	धि ना धि ना	ती
Tee	Tee	Naa	Dhi	Naa	- Tee Tee Naa	Dhi Naa Dhi Naa	Tee
—	—	—	—	—	⌣ ⌣ ⌣ ⌣	⌣ ⌣ ⌣ ⌣	—
+			4		6		+

Madhyama Pratham Exam

ताल झुमरा	Taal Jhoomraa
मात्रा : 14, विभाग (खंड) - 4 (3, 4, 3, 4),	Maatraa (Beats): 14, Vibhaag or Khanda (sections) : 4 (3, 4, 3, 4)
ताली : 3 (1, 4, 11 मात्रा पर),	Taalee: 3 (on 1, 4, 11 beat or Maatraa)
खाली : 1 (8 वी मात्रा पर)	Khaalee or Kaal: 1 (on 8th Beat or Maatraa)

भातखंडे लिपी   Pandit Bhatkhade Taal – Lipi (Taal script)

ठेका Thekaa

धिं	ऽधा	तिरकिट	धिं	धिं	धागे	तिरकिट	
Dhin	ऽDhaa	Tirakita	Dhin	Dhin	DhaaGe	Tirakita	
X			2				

तिं	ऽता	तिरकिट	धिं	धिं	धागे	तिरकिट	धिं
Tin	ऽTaa	Tirakita	Dhin	Dhin	DhaaGe	Tirakita	Dhin
O			3				X

दुगुन Dugun (Double speed)

धिं	ऽधा	तिरकिट	धिं	धिं	धागे	तिरकिट	तिं	ऽता	तिरकिट	धिं	धिं	धागे	तिरकिट
Dhin	ऽDhaa	Tirakita	Dhin	Dhin	DhaaGe	Tirakita	Tin	ऽTaa	Tirakita	Dhin	Dhin	DhaaGe	Tirakita
X						2							

धिं	ऽधा	तिरकिट	धिं	धिं	धागे	तिरकिट	तिं	ऽता	तिरकिट	धिं	धिं	धागे	तिरकिट	धिं
Dhin	ऽDhaa	Tirakita	Dhin	Dhin	DhaaGe	Tirakita	Tin	ऽTaa	Tirakita	Dhin	Dhin	DhaaGe	Tirakita	Dhin
O						3								X

Dugun – Single cycle

दुगुन Dugun (Double speed)

धिं	ऽधा	तिरकिट	धिं	धिं	धागे	तिरकिट
Dhin	ऽDhaa	Tirakita	Dhin	Dhin	DhaaGe	Tirakita
X			2			

धिं	ऽधा	तिरकिट	धिं	धिं	धागे	तिरकिट	तिं	ऽता	तिरकिट	धिं	धिं	धागे	तिरकिट	धिं
Dhin	ऽDhaa	Tirakita	Dhin	Dhin	DhaaGe	Tirakita	Tin	ऽTaa	Tirakita	Dhin	Dhin	DhaaGe	Tirakita	Dhin
O						3								X

तिगुन Tigun

धिं	ऽधा	तिरकिट	धिं	धिं	धागे	तिरकिट	तिं	ऽता	तिरकिट	धिं	धिं	धागे	तिरकिट	धिं	ऽधा	तिरकिट	धिं	धिं	धागे	तिरकिट
Dhin	ऽDhaa	Tirakita	Dhin	Dhin	DhaaGe	Tirakita	Tin	ऽTaa	Tirakita	Dhin	Dhin	DhaaGe	Tirakita	Dhin	ऽDhaa	Tirakita	Dhin	Dhin	DhaaGe	Tirakita
X								2												

तिं	ऽता	तिरकिट	धिं	धिं	धागे	तिरकिट	धिं	ऽधा	तिरकिट	धिं	धिं	धागे	तिरकिट	तिं	ऽता	तिरकिट	धिं	धिं	धागे	तिरकिट	धिं
Tin	ऽTaa	Tirakita	Dhin	Dhin	DhaaGe	Tirakita	Dhin	ऽDhaa	Tirakita	Dhin	Dhin	DhaaGe	Tirakita	Tin	ऽTaa	Tirakita	Dhin	Dhin	DhaaGe	Tirakita	Dhin
O								3													X

Tigun – Single cycle

तिगुन Tigun

धिं	ऽधा	तिरकिट	धिं	धिं	धागे	तिरकिट
Dhin	ऽDhaa	Tirakita	Dhin	Dhin	DhaaGe	Tirakita
X			2			

तिं	ऽता	-	धिं	ऽधा	तिरकिट	धिं	धिं	धागे	तिरकिट	तिं	ऽता	तिरकिट	धिं	धिं	धागे	तिरकिट	धिं
Tin	ऽTaa	-	Dhin	ऽDhaa	Tirakita	Dhin	Dhin	DhaaGe	Tirakita	Tin	ऽTaa	Tirakita	Dhin	Dhin	DhaaGe	Tirakita	Dhin
O				3													X

चौगुन
Chougun

| धिं | ऽ धा | तिरकिट | धिं | धिं | धागे | तिरकिट | तिं | ऽ ता | तिरकिट | धिं | धिं | धागे | तिरकिट | धिं ऽ धा | तिरकिट | धिं | धिं | धागे | तिरकिट | तिं | ऽ ता | तिरकिट | धिं धिं | धागे | तिरकिट |
| Dhin | ऽ Dhaa | Tirakita | Dhin | Dhin | DhaaGe | Tirakita | Tin | ऽ Taa | Tirakita | Dhin | Dhin | DhaaGe | Tirakita | Dhin ऽ Dhaa | Tirakita | Dhin | Dhin | DhaaGe | Tirakita | Tin | ऽ Taa | Tirakita | Dhin Dhin | DhaaGe | Tirakita |

X ... 2

| धिं | ऽ धा | तिरकिट | धिं | धिं | धागे | तिरकिट | तिं | ऽ ता | तिरकिट | धिं | धिं | धागे | तिरकिट | धिं ऽ धा | तिरकिट | धिं | धिं | धागे | तिरकिट | तिं | ऽ ता | तिरकिट | धिं धिं | धागे | तिरकिट | धिं |
| Dhin | ऽ Dhaa | Tirakita | Dhin | Dhin | DhaaGe | Tirakita | Tin | ऽ Taa | Tirakita | Dhin | Dhin | DhaaGe | Tirakita | Dhin ऽ Dhaa | Tirakita | Dhin | Dhin | DhaaGe | Tirakita | Tin | ऽ Taa | Tirakita | Dhin Dhin | DhaaGe | Tirakita | Dhin |

O ... 3 ... X

Chougun – Single cycle

चौगुन
Chougun

धिं	ऽ धा	तिरकिट	धिं	धिं	धागे	तिरकिट
Dhin	ऽ Dhaa	Tirakita	Dhin	Dhin	DhaaGe	Tirakita

X ... 2

तिं	ऽ ता	तिरकिट				
Tin	ऽ Taa	Tirakita	– – धिं ऽ धा तिरकिट धिं धिं धागे तिरकिट तिं ऽ ता तिरकिट धिं धिं धागे तिरकिट धिं			

– – Dhin ऽ Dhaa Tirakita Dhin Dhin DhaaGe Tirakita Tin ऽ Taa Tirakita Dhin Dhin DhaaGe Tirakita Dhin

O ... 3 ... X

Madhyama Pratham Exam

ताल झुमरा : पलुस्कर लिपी   Taal Jhumraa : Pandit Paluskar Taal – Lipi (Taal script)

ठेका
Thekaa

धिं	ऽ धा	तिरकिट	धिं	धिं	धागे	तिरकिट
Dhin	ऽ Dhaa	Tirakita	Dhin	Dhin	DhaaGe	Tirakita
—	० ०	◡◡◡◡	—	—	० ०	◡◡◡◡
1			4			

तिं	ऽ ता	तिरकिट	धिं	धिं	धागे	तिरकिट	धिं
Tin	ऽ Taa	Tirakita	Dhin	Dhin	DhaaGe	Tirakita	Dhin
—	० ०	◡◡◡◡	—	—	० ०	◡◡◡◡	—
+			11				1

दुगुन
Dugun
(Double speed)

धिं ऽ धा	तिरकिट धिं	धिं धागे	तिरकिट तिं	ऽ ता तिरकिट	धिं धिं	धागे तिरकिट
Dhin ऽ Dhaa	Tirakita Dhin	Dhin DhaaGe	Tirakita Tin	ऽ Taa Tirakita	Dhin Dhin	DhaaGe Tirakita

1 ... 4

धिं ऽ धा	तिरकिट धिं	धिं धागे	तिरकिट तिं	ऽ ता तिरकिट	धिं धिं	धागे तिरकिट	धिं
Dhin ऽ Dhaa	Tirakita Dhin	Dhin DhaaGe	Tirakita Tin	ऽ Taa Tirakita	Dhin Dhin	DhaaGe Tirakita	Dhin

+ ... 11 ... 1

Dugun – Single cycle

दुगुन
Dugun
(Double speed)

धिं	ऽ धा	तिरकिट	धिं	धिं	धागे	तिरकिट
Dhin	ऽ Dhaa	Tirakita	Dhin	Dhin	DhaaGe	Tirakita
—	० ०	◡◡◡◡	—	—	० ०	◡◡◡◡
1			4			

धिं ऽ धा	तिरकिट धिं	धिं धागे	तिरकिट तिं	ऽ ता तिरकिट	धिं धिं	धागे तिरकिट	धिं
Dhin ऽ Dhaa	Tirakita Dhin	Dhin DhaaGe	Tirakita Tin	ऽ Taa Tirakita	Dhin Dhin	DhaaGe Tirakita	Dhin
०	◡◡	◡◡◡◡ ०	०	◡◡	० ०	◡◡ ◡◡◡◡	—
+			11				1

तिगुन Tigun (Triple speed)

धिं	ऽधा	तिरकिट	धिं	धिं	धागे	तिरकिट	तिं	ऽता	तिरकिट	धिं	धिं	धागे	तिरकिट	धिं	ऽधा	तिरकिट	धिं	धिं	धागे	तिरकिट
Dhin	ऽ Dhaa	Tirakita	Dhin	Dhin	DhaaGe	Tirakita	Tin	ऽ Taa	Tirakita	Dhin	Dhin	DhaaGe	Tirakita	Dhin	ऽ Dhaa	Tirakita	Dhin	Dhin	DhaaGe	Tirakita
~	≈≈≈	≋≋≋≋	~	~	≈≈≈		≋≋≋≋	~	≈≈≈		≈≈≈	≋≋≋≋	~		≈≈≈	≋≋≋≋	~	~	≈≈≈	≋≋≋≋
1							4													

तिं	ऽता	तिरकिट	धिं	धिं	धागे	तिरकिट	धिं	ऽधा	तिरकिट	धिं	धिं	धागे	तिरकिट	तिं	ऽता	तिरकिट	धिं	धिं	धागे	तिरकिट	धिं
Tin	ऽ Taa	Tirakita	Dhin	Dhin	DhaaGe	Tirakita	Dhin	ऽ Dhaa	Tirakita	Dhin	Dhin	DhaaGe	Tirakita	Tin	ऽ Taa	Tirakita	Dhin	Dhin	DhaaGe	Tirakita	Dhin
~	≈≈≈	≋≋≋≋	~	~	≈≈≈	≋≋≋≋	~	≈≈≈	≋≋≋≋	~	~	≈≈≈	≋≋≋≋	~	≈≈≈	≋≋≋≋	~	~	≈≈≈	≋≋≋≋	—
+							11														1

Tigun – Single cycle

तिगुन Tigun (Triple speed)

धिं	ऽधा	तिरकिट	धिं	धिं	धागे	तिरकिट
Dhin	ऽ Dhaa	Tirakita	Dhin	Dhin	DhaaGe	Tirakita
—	○ ○	⌣⌣⌣⌣	—	—	○ ○	⌣⌣⌣⌣
1			4			

तिं	ऽता	-	धिं	ऽधा	तिरकिट	धिं	धिं	धागे	तिरकिट	तिं	ऽता	तिरकिट	धिं	धिं	धागे	तिरकिट	धिं
Tin	ऽ Taa	-	Dhin	ऽ Dhaa	Tirakita	Dhin	Dhin	DhaaGe	Tirakita	Tin	ऽ Taa	Tirakita	Dhin	Dhin	DhaaGe	Tirakita	Dhin
—	○ ○	~ ~ ≈≈		≋≋≋≋	~ ~		≈≈ ≋≋≋≋	~		≈≈	≋≋≋≋	~ ~		≈≈ ≋≋≋≋		—
+			11														1

चौगुन Chougun (Quadruple speed)

धिं	ऽधा	तिरकिट	धिं	धिं	धागे	तिरकिट	तिं	ऽता	तिरकिट	धिं	धिं	धागे	तिरकिट	धिं	ऽधा	तिरकिट	धिं	धिं	धागे	तिरकिट	तिं	ऽता	तिरकिट	धिं	धिं	धागे	तिरकिट
Dhin	ऽ Dhaa	Tirakita	Dhin	Dhin	DhaaGe	Tirakita	Tin	ऽ Taa	Tirakita	Dhin	Dhin	DhaaGe	Tirakita	Dhin	ऽ Dhaa	Tirakita	Dhin	Dhin	DhaaGe	Tirakita	Tin	ऽ Taa	Tirakita	Dhin	Dhin	DhaaGe	Tirakita
1														4													

धिं	ऽधा	तिरकिट	धिं	धिं	धागे	तिरकिट	तिं	ऽता	तिरकिट	धिं	धिं	धागे	तिरकिट	धिं	ऽधा	तिरकिट	धिं	धिं	धागे	तिरकिट	तिं	ऽता	तिरकिट	धिं	धिं	धागे	तिरकिट	धिं
Dhin	ऽ Dhaa	Tirakita	Dhin	Dhin	DhaaGe	Tirakita	Tin	ऽ Taa	Tirakita	Dhin	Dhin	DhaaGe	Tirakita	Dhin	ऽ Dhaa	Tirakita	Dhin	Dhin	DhaaGe	Tirakita	Tin	ऽ Taa	Tirakita	Dhin	Dhin	DhaaGe	Tirakita	Dhin
+														11														1

Chougun – Single cycle

चौगुन Chougun (Quadruple speed)

धिं	ऽधा	तिरकिट	धिं	धिं	धागे	तिरकिट
Dhin	ऽ Dhaa	Tirakita	Dhin	Dhin	DhaaGe	Tirakita
—	○ ○	⌣⌣⌣⌣	—	—	○ ○	⌣⌣⌣⌣
1			4			

तिं	ऽता	तिरकिट	- -	धिं	ऽधा	तिरकिट	धिं	धिं	धागे	तिरकिट	तिं	ऽता	तिरकिट	धिं	धिं	धागे	तिरकिट	धिं
Tin	ऽ Taa	Tirakita	- -	Dhin	ऽ Dhaa	Tirakita	Dhin	Dhin	DhaaGe	Tirakita	Tin	ऽ Taa	Tirakita	Dhin	Dhin	DhaaGe	Tirakita	Dhin
—	○ ○	⌣⌣⌣⌣	⌣ ⌣ ⌣		≈≈	≋≋≋≋	⌣	⌣	≈≈	≋≋≋≋			≈≈ ≋≋≋≋	⌣	⌣	≈≈	≋≋≋≋	—
+			11															1

Madhyama Pratham Exam

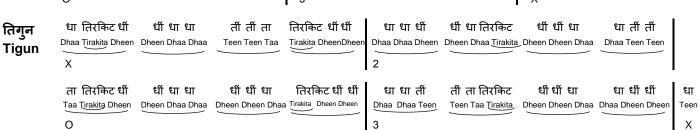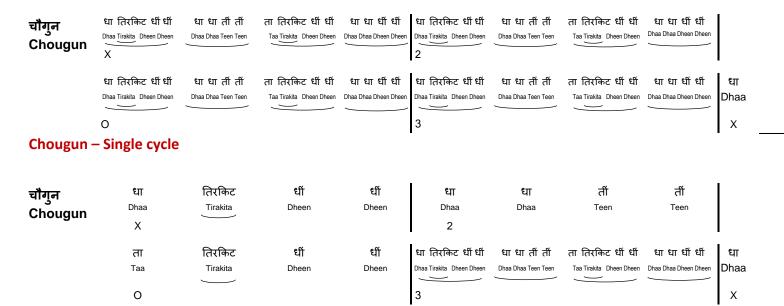| ताल तिलवाड़ा	Taal Tilvaadaa
मात्रा : 16, विभाग (खंड) - 4 (4, 4, 4, 4),	Maatraa (Beats): 16, Vibhaag or Khanda (sections) : 4 (4, 4, 4, 4)
ताली : 3 (1, 5, 13 मात्रा पर),	Taalee: 3 (on 1, 5, 13 beat or Maatraa)
खाली : 1 (9 वी मात्रा पर)	Khaalee or Kaal: 1 (on 9th Beat or Maatraa)

भातखंडे लिपी   Pandit Bhatkhade Taal – Lipi (Taal script)

ठेका
Thekaa

धा	तिरकिट	धीं	धीं	धा	धा	तीं	तीं	
Dhaa	Tirakita	Dheen	Dheen	Dhaa	Dhaa	Teen	Teen	
X				2				

ता	तिरकिट	धीं	धीं	धा	धा	धीं	धीं	धा
Taa	Tirakita	Dheen	Dheen	Dhaa	Dhaa	Dheen	Dheen	Dhaa
O				3				X

दुगुन
Dugun
(Double speed)

धा तिरकिट	धीं धीं	धा धा	तीं तीं	ता तिरकिट	धीं धीं	धा धा	धीं धीं	
Dhaa Tirakita	Dheen Dheen	Dhaa Dhaa	Teen Teen	Taa Tirakita	Dheen Dheen	Dhaa Dhaa	Dheen Dheen	
X				2				

धा तिरकिट	धीं धीं	धा धा	तीं तीं	ता तिरकिट	धीं धीं	धा धा	धीं धीं	धा
Dhaa Tirakita	Dheen Dheen	Dhaa Dhaa	Teen Teen	Taa Tirakita	Dheen Dheen	Dhaa Dhaa	Dheen Dheen	Dhaa
O				3				X

Dugun – Single cycle

दुगुन
Dugun
(Double speed)

धा	तिरकिट	धीं	धीं	धा	धा	तीं	तीं	
Dhaa	Tirakita	Dheen	Dheen	Dhaa	Dhaa	Teen	Teen	
X				2				

धा तिरकिट	धीं धीं	धा धा	तीं तीं	ता तिरकिट	धीं धीं	धा धा	धीं धीं	धा
Dhaa Tirakita	Dheen Dheen	Dhaa Dhaa	Teen Teen	Taa Tirakita	Dheen Dheen	Dhaa Dhaa	Dheen Dheen	Dhaa
O				3				X

तिगुन
Tigun

धा तिरकिट धीं	धीं धा धा	तीं तीं ता	तिरकिट धीं धीं	धा धा धीं	धीं धा तिरकिट	धीं धीं धा	धा तीं तीं	
Dhaa Tirakita Dheen	Dheen Dhaa Dhaa	Teen Teen Taa	Tirakita DheenDheen	Dhaa Dhaa Dheen	Dheen Dhaa Tirakita	Dheen Dheen Dhaa	Dhaa Teen Teen	
X				2				

ता तिरकिट धीं	धीं धा धा	धीं धीं धा	तिरकिट धीं धीं	धा धा तीं	तीं ता तिरकिट	धीं धीं धा	धा धीं धीं	धा
Taa Tirakita Dheen	Dheen Dhaa Dhaa	Dheen Dheen Dhaa	Tirakita Dheen Dheen	Dhaa Dhaa Teen	Teen Taa Tirakita	Dheen Dheen Dhaa	Dhaa Dheen Dheen	Teen
O				3				X

Tigun – Single cycle

तिगुन
Tigun

धा	तिरकिट	धीं	धीं	धा	धा	तीं	तीं	
Dhaa	Tirakita	Dheen	Dheen	Dhaa	Dhaa	Teen	Teen	
X				2				

ता	तिरकिट	- - धा	तिरकिट धीं धीं	धा धा तीं	तीं ता तिरकिट	धीं धीं धा	धा धीं धीं	धा
Taa	Tirakita	- - Dhaa	Tirakita Dheen Dheen	Dhaa Dhaa Teen	Teen Taa Tirakita	Dheen Dheen Dhaa	Dhaa Dheen Dheen	Teen
O				3				X

चौगुन Chougun	धा तिरकिट धीं धीं Dhaa Tirakita Dheen Dheen	धा धा तीं तीं Dhaa Dhaa Teen Teen	ता तिरकिट धीं धीं Taa Tirakita Dheen Dheen	धा धा धीं धीं Dhaa Dhaa Dheen Dheen	धा तिरकिट धीं धीं Dhaa Tirakita Dheen Dheen	धा धा तीं तीं Dhaa Dhaa Teen Teen	ता तिरकिट धीं धीं Taa Tirakita Dheen Dheen	धा धा धीं धीं Dhaa Dhaa Dheen Dheen	
	X				2				
	धा तिरकिट धीं धीं Dhaa Tirakita Dheen Dheen	धा धा तीं तीं Dhaa Dhaa Teen Teen	ता तिरकिट धीं धीं Taa Tirakita Dheen Dheen	धा धा धीं धीं Dhaa Dhaa Dheen Dheen	धा तिरकिट धीं धीं Dhaa Tirakita Dheen Dheen	धा धा तीं तीं Dhaa Dhaa Teen Teen	ता तिरकिट धीं धीं Taa Tirakita Dheen Dheen	धा धा धीं धीं Dhaa Dhaa Dheen Dheen	धा Dhaa
	O				3				X

Chougun – Single cycle

चौगुन Chougun	धा Dhaa	तिरकिट Tirakita	धीं Dheen	धीं Dheen	धा Dhaa	धा Dhaa	तीं Teen	तीं Teen	
	X				2				
	ता Taa	तिरकिट Tirakita	धीं Dheen	धीं Dheen	धा तिरकिट धीं धीं Dhaa Tirakita Dheen Dheen	धा धा तीं तीं Dhaa Dhaa Teen Teen	ता तिरकिट धीं धीं Taa Tirakita Dheen Dheen	धा धा धीं धीं Dhaa Dhaa Dheen Dheen	धा Dhaa
	O				3				X

Madhyama Pratham Exam

ताल तिलवाड़ा : पलुस्कर लिपी   Taal Tilvaadaa : Pandit Paluskar Taal – Lipi (Taal script)

ठेका Thekaa	धा Dhaa	तिरकिट Ti ra ki ta	धीं Dheen	धीं Dheen	धा Dhaa	धा Dhaa	तीं Teen	तीं Teen
	1				5			
	ता Taa	तिरकिट Ti ra ki ta	धीं Dheen	धीं Dheen	धा Dhaa	धा Dhaa	धीं Dheen	धीं Dheen	धा Dhaa
	+				13				1

दुगुन Dugun (Double speed)	धा तिरकिट Dhaa Ti ra ki ta	धीं धीं Dheen Dheen	धा धा Dhaa Dhaa	तीं तीं Teen Teen	ता तिरकिट Taa Ti ra ki ta	धीं धीं Dheen Dheen	धा धा Dhaa Dhaa	धीं धीं Dheen Dheen	
	1				5				
	धा तिरकिट Dhaa Ti ra ki ta	धीं धीं Dheen Dheen	धा धा Dhaa Dhaa	तीं तीं Teen Teen	ता तिरकिट Taa Ti ra ki ta	धीं धीं Dheen Dheen	धा धा Dhaa Dhaa	धीं धीं Dheen Dheen	धा Dhaa
	+				13				1

Dugun – Single cycle

दुगुन Dugun (Double speed)	धा Dhaa	तिरकिट Ti ra ki ta	धीं Dheen	धीं Dheen	धा Dhaa	धा Dhaa	तीं Teen	तीं Teen	
	1				5				
	धा तिरकिट Dhaa Ti ra ki ta	धीं धीं Dheen Dheen	धा धा Dhaa Dhaa	तीं तीं Teen Teen	ता तिरकिट Taa Ti ra ki ta	धीं धीं Dheen Dheen	धा धा Dhaa Dhaa	धीं धीं Dheen Dheen	धा Dhaa
	+				13				1

तिगुन / Tigun (Triple speed)

धा	तिरकिट	धीं		धीं	धा	धा		तीं	तीं	ता		तिरकिट	धीं	धीं		धा	धा	धीं		धीं	धा	तिरकिट		धीं	धीं	धा		धा	तीं	तीं
Dhaa	Tirakita	Dheen		Dheen	Dhaa	Dhaa		Teen	Teen	Taa		Tirakita	DheenDheen			Dhaa	Dhaa	Dheen		Dheen	Dhaa	Tirakita		Dheen	Dheen	Dhaa		Dhaa	Teen	Teen
~	≋≋≋	~		~	~	~		~	~	~		≋≋≋	~	~		~	~	~		~	~	≋≋≋		~	~	~		~	~	~
1																**5**														

ता	तिरकिट	धीं		धीं	धा	धा		धीं	धीं	धा		तिरकिट	धीं	धीं		धा	धा	तीं		तीं	ता	तिरकिट		धीं	धीं	धा		धा	धीं	धीं	‖	धा
Taa	Tirakita	Dheen		Dheen	Dhaa	Dhaa		Dheen	Dheen	Dhaa		Tirakita	DheenDheen			Dhaa	Dhaa	Teen		Teen	Taa	Tirakita		Dheen	Dheen	Dhaa		Dhaa	Dheen	Dheen		Dhaa
~	≋≋≋	~		~	~	~		~	~	~		≋≋≋	~	~		~	~	~		~	~	≋≋≋		~	~	~		~	~	~		—
+																**13**																**1**

Tigun – Single cycle

तिगुन / Tigun (Triple speed)

धा	तिरकिट	धीं	धीं	धा	धा	तीं	तीं
Dhaa	Ti ra ki ta	Dheen	Dheen	Dhaa	Dhaa	Teen	Teen
—	⏑⏑⏑⏑	—	—	—	—	—	—
1				**5**			

ता	तिरकिट	- - धा	तिरकिट धीं धीं	धा धा तीं	तीं ता तिरकिट	धीं धीं धा	धा धीं धीं	‖	धा
Taa	Ti ra ki ta	- - Dhaa	Tirakita DheenDheen	Dhaa Dhaa Teen	Teen Taa Tirakita	Dheen Dheen Dhaa	Dhaa Dheen Dheen		Dhaa
—	⏑⏑⏑⏑	~ ~ ~	≋≋≋ ~ ~	~ ~ ~	~ ~ ≋≋≋	~ ~ ~	~ ~ ~		—
+			**13**						**1**

चौगुन / Chougun (Quadruple speed)

धा तिरकिट धीं धीं	धा धा तीं तीं	ता तिरकिट धीं धीं	धा धा धीं धीं	धा तिरकिट धीं धीं	धा धा तीं तीं	ता तिरकिट धीं धीं	धा धा धीं धीं
Dhaa Tirakita Dheen Dheen	Dhaa Dhaa Teen Teen	Taa Tirakita Dheen Dheen	Dhaa Dhaa Dheen Dheen	Dhaa Tirakita Dheen Dheen	Dhaa Dhaa Teen Teen	Taa Tirakita Dheen Dheen	Dhaa Dhaa Dheen Dheen
⏑ ≋≋≋ ⏑ ⏑	⏑ ⏑ ⏑ ⏑	⏑ ≋≋≋ ⏑ ⏑	⏑ ⏑ ⏑ ⏑	⏑ ≋≋≋ ⏑ ⏑	⏑ ⏑ ⏑ ⏑	⏑ ≋≋≋ ⏑ ⏑	⏑ ⏑ ⏑ ⏑
1				**5**			

धा तिरकिट धीं धीं	धा धा तीं तीं	ता तिरकिट धीं धीं	धा धा धीं धीं	धा तिरकिट धीं धीं	धा धा तीं तीं	ता तिरकिट धीं धीं	धा धा धीं धीं	‖	धा
Dhaa Tirakita Dheen Dheen	Dhaa Dhaa Teen Teen	Taa Tirakita Dheen Dheen	Dhaa Dhaa Dheen Dheen	Dhaa Tirakita Dheen Dheen	Dhaa Dhaa Teen Teen	Taa Tirakita Dheen Dheen	Dhaa Dhaa Dheen Dheen		Dhaa
⏑ ≋≋≋ ⏑ ⏑	⏑ ⏑ ⏑ ⏑	⏑ ≋≋≋ ⏑ ⏑	⏑ ⏑ ⏑ ⏑	⏑ ≋≋≋ ⏑ ⏑	⏑ ⏑ ⏑ ⏑	⏑ ≋≋≋ ⏑ ⏑	⏑ ⏑ ⏑ ⏑		—
+				**13**					**1**

Chougun – Single cycle

चौगुन / Chougun (Quadruple speed)

धा	तिरकिट	धीं	धीं	धा	धा	तीं	तीं
Dhaa	Ti ra ki ta	Dheen	Dheen	Dhaa	Dhaa	Teen	Teen
—	⏑⏑⏑⏑	—	—	—	—	—	—
1				**5**			

ता	तिरकिट	धीं	धीं	धा तिरकिट धीं धीं	धा धा तीं तीं	ता तिरकिट धीं धीं	धा धा धीं धीं	‖	धा
Taa	Ti ra ki ta	Dheen	Dheen	Dhaa Tirakita Dheen Dheen	Dhaa Dhaa Teen Teen	Taa Tirakita Dheen Dheen	Dhaa Dhaa Dheen Dheen		Dhaa
—	⏑⏑⏑⏑	—	—	⏑ ≋≋≋ ⏑ ⏑	⏑ ⏑ ⏑ ⏑	⏑ ≋≋≋ ⏑ ⏑	⏑ ⏑ ⏑ ⏑		—
+				**13**					**1**

Madhyama Pratham Exam

ताल सूलताल	Taal Sooltaal
मात्रा : 10, विभाग (खंड) - 5 (2, 2, 2, 2, 2),	Maatraa (Beats): 10, Vibhaag or Khanda (sections) : 5 (2, 2, 2, 2, 2)
ताली : 3 (1, 5, 7 वी मात्रा पर),	Taalee: 3 (on 1, 5, 7th beat or Maatraa)
खाली : 2 (3, 9 वी मात्रा पर)	Khaalee or Kaal: 2 (on 3rd and 9th Beat or Maatraa)

भातखंडे ताल - लिपी   Pandit Bhatkhade Taal – Lipi (Taal script)

ठेका / Thekaa

धा	धा	दिं	ता	किट	धा	किट	तक	गदी	गन	धा
Dhaa	Dhaa	Din	Taa	Kita	Dhaa	Kita	Taka	Gadee	Gana	Dhaa
X		O		2		3		O		X

दुगुन / Dugun (Double speed)

धा धा	दिं ता	किट धा	किट तक	गदी गन	धा धा	दिं ता	किट धा	किट तक	गदी गन	धा
Dhaa Dhaa	Din Taa	Kita Dhaa	Kita Taka	Gadee Gana	Dhaa Dhaa	Din Taa	Kita Dhaa	Kita Taka	Gadee Gana	Dhaa
X		O		2		3		O		X

Dugun – Single cycle - -

दुगुन / Dugun (Double speed)

धा	धा	दिं	ता	किट	- धा	दिं ता	किट धा	किट तक	गदी गन	धा
Dhaa	Dhaa	Din	Taa	Kita	- Dhaa	Din Taa	Kita Dhaa	Kita Taka	Gadee Gana	Dhaa
X		O		2		3		O		X

तिगुन / Tigun (Triple speed)

धा धा दिं	ता किट धा	किट तक गदी	गन धा धा	दिं ता किट	धा किट तक	गदी गन धा	धा दिं ता	किट धा किट	तक गदी गन	धा
Dhaa Dhaa Din	Taa Kita Dhaa	Kita Taka Gadee	Gana Dhaa Dhaa	Din Taa Kita	Dhaa Kita Taka	Gadee Gana Dhaa	Dhaa Din Taa	Kita Dhaa Kita	Taka Gadee Gana	Dhaa
X		O		2		3		O		X

Tigun – Single cycle - -

तिगुन / Tigun (Triple speed)

धा	धा	दिं	ता	किट	धा	- - धा	धा दिं ता	किट धा किट	तक गदी गन	धा
Dhaa	Dhaa	Din	Taa	Kita	Dhaa	- - Dhaa	Dhaa Din Taa	Kita Dhaa Kita	Taka Gadee Gana	Dhaa
X		O		2		3		O		X

चौगुन / Chougun (Quadruple speed)

धा धा दिं ता	किट धा किट तक	गदी गन धा धा	दिं ता किट धा	किट तक गदी गन	धा धा दिं ता	किट धा किट तक	गदी गन धा धा	दिं ता किट धा	किट तक गदी गन	धा
Dhaa Dhaa Din Taa	Kita Dhaa Kita Taka	Gadee Gana Dhaa Dhaa	Din Taa Kita Dhaa	Kita Taka Gadee Gana	Dhaa Dhaa Din Taa	Kita Dhaa Kita Taka	Gadee Gana Dhaa Dhaa	Din Taa Kita Dhaa	Kita Taka Gadee Gana	Dhaa
X		O		2		3		O		X

Chougun – Single cycle

चौगुन / Chougun (Quadruple speed)

धा	धा	दिं	ता	किट	धा	किट	- - धा धा	दिं ता किट धा	किट तक गदी गन	धा
Dhaa	Dhaa	Din	Taa	Kita	Dhaa	Kita	- - Dhaa Dhaa	Din Taa Kita Dhaa	Kita Taka Gadee Gana	Dhaa
X		O		2		3		O		X

ताल सूलताल : पलुस्कर ताल - लिपी   Taal Sooltaal : Pandit Paluskar Taal – Lipi (Taal script)

ठेका / Thekaa

धा	धा	दिं	ता	किट	धा	किट	तक	गदी	गन	धा
Dhaa	Dhaa	Din	Taa	Kita	Dhaa	Kita	Taka	Gadee	Gana	Dhaa
—	—			००	—	००	००	००	००	—
1		+		5		7		+		1

दुगुन / Dugun

धा धा	दिं ता	किट धा	किट तक	गदी गन	धा धा	दिं ता	किट धा	किट तक	गदी गन	धा
Dhaa Dhaa	Din Taa	Kita Dhaa	Kita Taka	Gadee Gana	Dhaa Dhaa	Din Taa	Kita Dhaa	Kita Taka	Gadee Gana	Dhaa
1		+		5		7		+		1

Dugun – Single cycle - -

दुगुन / Dugun

धा	धा	दिं	ता	किट	धा धा	दिं ता	किट धा	किट तक	गदी गन	धा
Dhaa	Dhaa	Din	Taa	Kita	Dhaa Dhaa	Din Taa	Kita Dhaa	Kita Taka	Gadee Gana	Dhaa
—	—		—	००	००	००		००००	००००	—
1		+		5		7		+		1

तिगुन / Tigun

धा धा दिं	ता किट धा	किट तक गदी	गन धा धा	दिं ता किट	धा किट तक गदी	गन धा	धा दिं ता	किट धा किट	तक गदी गन	धा
Dhaa Dhaa Din	Taa Kita Dhaa	Kita Taka Gadee	Gana Dhaa Dhaa	Din Taa Kita	Dhaa Kita Taka	Gadee Gana Dhaa	Dhaa Din Taa	Kita Dhaa Kita	Taka Gadee Gana	Dhaa
1		+		5		7		+		1

Tigun – Single cycle - -

तिगुन / Tigun

धा	धा	दिं	ता	किट	धा	- - धा	धा दिं ता	किट धा किट	तक गदी गन	धा
Dhaa	Dhaa	Din	Taa	Kita	Dhaa	- - Dhaa	Dhaa Din Taa Kita	Dhaa Kita	Taka Gadee Gana	Dhaa
—	—	—	—	००	—					—
1		+		5		7		+		1

चौगुन / Chougun

धा धा दिं ता	किट धा किट तक	गदी गन धा धा	दिं ता किट धा	किट तक गदी गन	धा धा दिं ता	किट धा किट तक	गदी गन धा धा	दिं ता किट धा	किट तक गदी गन	धा
Dhaa Dhaa Din Taa	Kita Dhaa Kita Taka	Gadee Gana Dhaa Dhaa	Din Taa Kita Dhaa	Kita Taka Gadee Gana	Dhaa Dhaa Din Taa	Kita Dhaa Kita Taka	Gadee Gana Dhaa Dhaa	Din Taa Kita Dhaa	Kita Taka Gadee Gana	Dhaa
1		+		5		7		+		1

Chougun – Single cycle - -

चौगुन / Chougun

धा	धा	दिं	ता	किट	धा	किट	- - धा धा	दिं ता किट धा	किट तक गदी गन	धा
Dhaa	Dhaa	Din	Taa	Kita	Dhaa	Kita	- - Dhaa Dhaa	Din Taa Kita Dhaa	Kita Taka Gadee Gana	Dhaa
—	—	—	—	००	—	००				—
1		+		5		7		+		1

Madhyama Poorna Exam

ताल दीपचंदी	Taal Deepchandi
मात्रा : 14, विभाग (खंड) - 4 (3, 4, 3, 4),	Maatraa (Beats): 14, Vibhaag or Khanda (sections) : 4 (3, 4, 3, 4)
ताली : 3 (1, 4, 11 मात्रा पर),	Taalee: 3 (on 1, 4, 11 beat or Maatraa)
खाली : 1 (8 वी मात्रा पर)	Khaalee or Kaal: 1 (on 8th Beat or Maatraa)

भातखंडे लिपी   Pandit Bhatkhade Taal – Lipi (Taal script)

ठेका Thekaa

धा	धीं	ऽ	धा	धा	तीं	ऽ	
Dhaa	Dheen	ऽ	Dhaa	Dhaa	Teen	ऽ	
X			2				

ता	तीं	ऽ	धा	धा	धीं	ऽ	धा
Taa	Teen	ऽ	Dhaa	Dhaa	Dheen	ऽ	Dhaa
O			3				X

दुगुन Dugun (Double speed)

धा धीं	ऽ धा	धा तीं	ऽ ता	तीं ऽ	धा धा	धीं ऽ	
Dhaa Dheen	ऽ Dhaa	Dhaa Teen	ऽ Taa	Teen ऽ	Dhaa Dhaa	Dheen ऽ	
X			2				

धा धीं	ऽ धा	धा तीं	ऽ ता	तीं ऽ	धा धा	धीं ऽ	धा
Dhaa Dheen	ऽ Dhaa	Dhaa Teen	ऽ Taa	Teen ऽ	Dhaa Dhaa	Dheen ऽ	Dhaa
O			3				X

Dugun – Single cycle - -

दुगुन Dugun (Double speed)

धा	धीं	ऽ	धा	धा	तीं	ऽ	
Dhaa	Dheen	ऽ	Dhaa	Dhaa	Teen	ऽ	
X			2				

धा धीं	ऽ धा	धा तीं	ऽ ता	तीं ऽ	धा धा	धीं ऽ	धा
Dhaa Dheen	ऽ Dhaa	Dhaa Teen	ऽ Taa	Teen ऽ	Dhaa Dhaa	Dheen ऽ	Dhaa
O			3				X

तिगुन Tigun

धा धीं ऽ	धा धा तीं	ऽ ता तीं	ऽ धा धा	धीं ऽ धा	धीं ऽ धा	धा तीं ऽ	
Dhaa Dheen ऽ	Dhaa Dhaa Teen	ऽ TaaTeen	ऽ Dhaa Dhaa	Dheen ऽ Dhaa	Dheen ऽ Dhaa	Dhaa Teen ऽ	
X			2				

ता तीं ऽ	धा धा धीं	ऽ धा धीं	ऽ धा धा	तीं ऽ ता	तीं ऽ धा	धा धीं ऽ	धा
Taa Teen ऽ	Dhaa DhaaDheen	ऽ Dhaa Dheen	ऽ Dhaa Dhaa	Teen ऽ Taa	Teen ऽ Dhaa	Dhaa Dheen ऽ	Dhaa
O			3				X

Tigun – Single cycle - -

तिगुन Tigun

धा	धीं	ऽ	धा	धा	तीं	ऽ	
Dhaa	Dheen	ऽ	Dhaa	Dhaa	Teen	ऽ	
X			2				

ता	तीं	- धा धीं	ऽ धा धा	तीं ऽ ता	तीं ऽ धा	धा धीं ऽ	धा
Taa	Teen	- Dhaa Dheen	ऽ Dhaa Dhaa	Teen ऽ Taa	Teen ऽ Dhaa	Dhaa Dheen ऽ	Dhaa
O			3				X

चौगुन Chougun	धा धीं ऽ धा Dhaa Dheen ऽ Dhaa	धा तीं ऽ ता Dhaa Teen ऽ Taa	तीं ऽ धा धा Teen ऽ Dhaa Dhaa	धीं ऽ धा धीं Dheen ऽ Dhaa Dheen	ऽ धा धा तीं ऽ Dhaa Dhaa Teen	ऽ ता तीं ऽ ऽ Taa Teen ऽ	धा धा धीं ऽ Dhaa Dhaa Dheen ऽ	
	X			2				
	धा धीं ऽ धा Dhaa Dheen ऽ Dhaa	धा तीं ऽ ता Dhaa Teen ऽ Taa	तीं ऽ धा धा Teen ऽ Dhaa Dhaa	धीं ऽ धा धीं Dheen ऽ Dhaa Dheen	ऽ धा धा तीं ऽ Dhaa Dhaa Teen	ऽ ता तीं ऽ ऽ Taa Teen ऽ	धा धा धीं ऽ Dhaa Dhaa Dheen ऽ	धा
	O			3				X

Chougun – Single cycle - -

चौगुन Chougun	धा Dhaa	धीं Dheen	ऽ ऽ	धा Dhaa	धा Dhaa	तीं Teen	ऽ ऽ	
	X			2				
	ता Taa	तीं Teen	ऽ ऽ	- - धा धीं - - Dhaa Dheen	ऽ धा धा तीं ऽ Dhaa Dhaa Teen	ऽ ता तीं ऽ ऽ Taa Teen ऽ	धा धा धीं ऽ Dhaa Dhaa Dheen ऽ	धा
	O			3				X

Madhyama Poorna Exam

ताल दीपचंदी : पलुस्कर लिपी   Taal Deepchandi : Pandit Paluskar Taal – Lipi (Taal script)

ठेका
Thekaa

धा	धीं	ऽ	धा	धा	तीं	ऽ
Dhaa	Dheen	ऽ	Dhaa	Dhaa	Teen	ऽ
1			4			

ता	तीं	ऽ	धा	धा	धीं	ऽ	धा
Taa	Teen	ऽ	Dhaa	Dhaa	Dheen	ऽ	Dhaa
+			11				1

दुगुन
Dugun
(Double speed)

धा धीं	ऽ धा	धा तीं	ऽ ता	तीं ऽ	धा धा	धीं ऽ	
Dhaa Dheen	ऽ Dhaa	Dhaa Teen	ऽ Taa	Teen ऽ	Dhaa Dhaa	Dheen ऽ	
1			4				

धा धीं	ऽ धा	धा तीं	ऽ ता	तीं ऽ	धा धा	धीं ऽ	धा
Dhaa Dheen	ऽ Dhaa	Dhaa Teen	ऽ Taa	Teen ऽ	Dhaa Dhaa	Dheen ऽ	Dhaa
+			11				1

Dugun – Single cycle - -

दुगुन
Dugun
(Double speed)

धा	धीं	ऽ	धा	धा	तीं	ऽ
Dhaa	Dheen	ऽ	Dhaa	Dhaa	Teen	ऽ
1			4			

धा धीं	ऽ धा	धा तीं	ऽ ता	तीं ऽ	धा धा	धीं ऽ	धा
Dhaa Dheen	ऽ Dhaa	Dhaa Teen	ऽ Taa	Teen ऽ	Dhaa Dhaa	Dheen ऽ	Dhaa
+			11				1

तिगुन
Tigun
(Triple speed)

धा धीं ऽ	धा धा तीं	ऽ ता तीं	ऽ धा धा	धीं ऽ धा	धीं ऽ धा	धा तीं ऽ
Dhaa Dheen ऽ	Dhaa Dhaa Teen	ऽ TaaTeen	ऽ Dhaa Dhaa	Dheen ऽ Dhaa	Dheen ऽ Dhaa	Dhaa Teen ऽ
1			4			

ता तीं ऽ	धा धा धीं	ऽ धा धीं	ऽ धा धा	तीं ऽ ता	तीं ऽ धा	धा धीं ऽ	धा
Taa Teen ऽ	Dhaa DhaaDheen	ऽ Dhaa Dheen	ऽ Dhaa Dhaa	Teen ऽ Taa	Teen ऽ Dhaa	Dhaa Dheen ऽ	Dhaa
+			11				1

Tigun – Single cycle - -

तिगुन
Tigun
(Triple speed)

धा	धीं	ऽ	धा	धा	तीं	ऽ
Dhaa	Dheen	ऽ	Dhaa	Dhaa	Teen	ऽ
1			4			

ता	तीं	- धा धीं	ऽ धा धा	तीं ऽ ता	तीं ऽ धा	धा धीं ऽ	धा
Taa	Teen	- Dhaa Dheen	ऽ Dhaa Dhaa	Teen ऽ Taa	Teen ऽ Dhaa	Dhaa Dheen ऽ	Dhaa
+			11				1

चौगुन **Chougun** (Quadruple speed)	धा धीं ऽ धा Dhaa Dheen ऽ Dhaa ⌣ ⌣ ⌣ ⌣ 1	धा तीं ऽ ता Dhaa Teen ऽ Taa ⌣ ⌣ ⌣ ⌣	तीं ऽ धा धा Teen ऽ Dhaa Dhaa ⌣ ⌣ ⌣ ⌣	धीं ऽ धा धीं Dheen ऽ Dhaa Dheen ⌣ ⌣ ⌣ ⌣ 4	ऽ धा धा तीं ऽ Dhaa Dhaa Teen ⌣ ⌣ ⌣ ⌣	ऽ ता तीं ऽ ऽ Taa Teen ऽ ⌣ ⌣ ⌣ ⌣	धा धा धीं ऽ Dhaa Dhaa Dheen ऽ ⌣ ⌣ ⌣ ⌣	
	धा धीं ऽ धा Dhaa Dheen ऽ Dhaa ⌣ ⌣ ⌣ ⌣ +	धा तीं ऽ ता Dhaa Teen ऽ Taa ⌣ ⌣ ⌣ ⌣	तीं ऽ धा धा Teen ऽ Dhaa Dhaa ⌣ ⌣ ⌣ ⌣	धीं ऽ धा धीं Dheen ऽ Dhaa Dheen ⌣ ⌣ ⌣ ⌣ 11	ऽ धा धा तीं ऽ Dhaa Dhaa Teen ⌣ ⌣ ⌣ ⌣	ऽ ता तीं ऽ ऽ Taa Teen ऽ ⌣ ⌣ ⌣ ⌣	धा धा धीं ऽ Dhaa Dhaa Dheen ऽ ⌣ ⌣ ⌣ ⌣	धा Dhaa – 1

Chougun – Single cycle - -

चौगुन **Chougun** (Quadruple speed)	धा Dhaa – 1	धीं Dheen –	ऽ ऽ –	धा Dhaa – 4	धा Dhaa –	तीं Teen –	ऽ ऽ –	
	ता Taa – +	तीं Teen –	ऽ ऽ –	- - धा धीं - - Dhaa Dheen ⌣ ⌣ ⌣ ⌣ 11	ऽ धा धा तीं ऽ Dhaa Dhaa Teen ⌣ ⌣ ⌣ ⌣	ऽ ता तीं ऽ ऽ Taa Teen ऽ ⌣ ⌣ ⌣ ⌣	धा धा धीं ऽ Dhaa Dhaa Dheen ऽ ⌣ ⌣ ⌣ ⌣	धा Dhaa – 1

Madhyama Poorna Exam

ताल आडा चौताल	Taal Aadaa Choutaal
मात्रा : 14, विभाग (खंड) - 7 (2,2,2,2,2,2,2),	Maatraa (Beats): 14, Vibhaag or Khanda (sections) : 7 (2,2,2,2,2,2,2)
ताली : 4 (1, 3, 7, 11 वी मात्रा पर),	Taalee: 4 (on 1, 3, 7, 11 beat or Maatraa)
खाली : 3 (5, 9, 13 वी मात्रा पर)	Khaalee or Kaal: 3 (on 5th, 9th, 13th Beat or Maatraa)

भातखंडे लिपी   Pandit Bhatkhade Taal – Lipi (Taal script)

ठेका Thekaa

धीं	तिरकिट	धि	ना	तू	ना	कत्	ता
Dheen	Tirakita	Dhi	Naa	Too	Naa	Kat	taa
X		2		O		3	

तिरकिट	धी	ना	धी	धी	ना	धीं
Tirakita	Dhee	Naa	Dhee	Dhee	Naa	Dheen
O		4		O		X

दुगुन Dugun (Double speed)

धीं तिरकिट	धि ना	तू ना	कत् ता	तिरकिट धी	ना धी	धी ना	धीं तिरकिट
Dheen Tirakita	Dhi Naa	Too Naa	Kat Taa	Tirakita Dhee	Naa Dhee	Dhee Naa	Dheen Tirakita
X		2		O		3	

धि ना	तू ना	कत् ता	तिरकिट धी	ना धी	धी ना	धीं
Dhi Naa	Too Naa	Kat Taa	Tirakita Dhee	Naa Dhee	Dhee Naa	Dheen
O		4		O		X

Dugun – Single cycle - -

दुगुन Dugun (Double speed)

धीं	तिरकिट	धि	ना	तू	ना	कत्	धीं तिरकिट
Dheen	Tirakita	Dhi	Naa	Too	Naa	Kat	Dheen Tirakita
X		2		O		3	

धि ना	तू ना	कत् ता	तिरकिट धी	ना धी	धी ना	धीं
Dhi Naa	Too Naa	Kat Taa	Tirakita Dhee	Naa Dhee	Dhee Naa	Dheen
O		4		O		X

तिगुन Tigun

धीं तिरकिट धि	ना तू ना	कत् ता तिरकिट	धी ना धी	धी ना धीं	तिरकिट धि ना	तू ना कत्	ता तिरकिट धी
Dheen Tirakita Dhi	Naa Too Naa	Kat Taa Tirakita	Dhee Naa Dhee	Dhee Naa Dheen	Tirakita Dhi Naa	Too Naa Kat	Taa Tirakita Dhee
X		2		O		3	

ना धी धी	ना धीं तिरकिट	धि ना तू	ना कत् ता	तिरकिट धी ना	धी धी ना	धीं
Naa Dhee Dhee	Naa DheenTirakita	Dhi Naa Too	Naa Kat Taa	Tirakita Dhee Naa	Dhee Dhee Naa	Dheen
O		4		O		X

Tigun – Single cycle - -

तिगुन Tigun

धीं	तिरकिट	धि	ना	तू	ना	कत्	ता
Dheen	Tirakita	Dhi	Naa	Too	Naa	Kat	taa
X		2		O		3	

तिरकिट	- धीं तिरकिट	धि ना तू	ना कत् ता	तिरकिट धी ना	धी धी ना	धीं
Tirakita	− DheenTirakita	Dhi Naa Too	Naa Kat Taa	Tirakita Dhee Naa	Dhee Dhee Naa	Dheen
O		4		O		X

चौगुन Chougun	धीं तिरकिट धि ना Dheen Tirakita Dhi Naa	तू ना कत् ता Too Naa Kat Taa	तिरकिट धी ना धी Tirakita Dhee Naa Dhee	धी ना धीं तिरकिट Dhee Naa Dheen Tirakita	धि ना तू ना Dhi Naa Too Naa	कत् ता तिरकिट धी Kat Taa Tirakita Dhee	ना धी धी ना Naa Dhee Dhee Naa	धीं तिरकिट धि ना Dheen Tirakita Dhi Naa
	X	2			O		3	

	तू ना कत् ता Too Naa Kat Taa	तिरकिट धी ना धी Tirakita Dhee Naa Dhee	धी ना धीं तिरकिट Dhee Naa Dheen Tirakit	धि ना तू ना Dhi Naa Too Naa	कत् ता तिरकिट धी Kat Taa Tirakita Dhee	ना धी धी ना Naa Dhee Dhee Naa	धीं Dheen
	O	4	O		3		X

Chougun – Single cycle - -

चौगुन Chougun	धीं Dheen	तिरकिट Tirakita	धि Dhi	ना Naa	तू Too	ना Naa	कत् Kat	ता taa
	X		2		O		3	

	तिरकिट Tirakita	धी Dhee	- - धीं तिरकिट - - Dheen Tirakit	धि ना तू ना Dhi Naa Too Naa	कत् ता तिरकिट धी Kat Taa Tirakita Dhee	ना धी धी ना Naa Dhee Dhee Naa	धीं Dheen
	O		4	O		3	X

Madhyama Poorna Exam

ताल आडा चौताल : पलुस्कर लिपी   Taal Deepchandi : Pandit Paluskar Taal – Lipi (Taal script)

ठेका / Thekaa

धीं	तिरकिट	धि	ना	तू	ना	कत्	ता
Dheen	Tirakita	Dhi	Naa	Too	Naa	Kat	taa
—	⌣⌣⌣⌣	—	—	—	—	—	
1		3		+		7	

तिरकिट	धी	ना	धी	धी	ना	धीं
Tirakita	Dhee	Naa	Dhee	Dhee	Naa	Dheen
⌣⌣⌣⌣	—	—	—	—	—	—
+		11		+		1

दुगुन / Dugun (Double speed)

धीं तिरकिट	धि ना	तू ना	कत् ता	तिरकिट धी	ना धी	धी ना	धीं तिरकिट
Dheen Tirakita	Dhi Naa	Too Naa	Kat Taa	Tirakita Dhee	Naa Dhee	Dhee Naa	Dheen Tirakita
౦ ⌣⌣⌣⌣	౦ ౦	౦ ౦	౦ ౦	⌣⌣⌣⌣ ౦	౦ ౦	౦ ౦	౦ ⌣⌣⌣⌣
1		3		+		7	

धि ना	तू ना	कत् ता	तिरकिट धी	ना धी	धी ना	धीं
Dhi Naa	Too Naa	Kat Taa	Tirakita Dhee	Naa Dhee	Dhee Naa	Dheen
౦ ౦	౦ ౦	౦ ౦	⌣⌣⌣⌣ ౦	౦ ౦	౦ ౦	—
+		11		+		1

Dugun – Single cycle - -

दुगुन / Dugun (Double speed)

धीं	तिरकिट	धि	ना	तू	ना	कत्	धीं तिरकिट
Dheen	Tirakita	Dhi	Naa	Too	Naa	Kat	Dheen Tirakita
—	⌣⌣⌣⌣	—	—	—	—	—	౦ ⌣⌣⌣⌣
1		3		+		7	

धि ना	तू ना	कत् ता	तिरकिट धी	ना धी	धी ना	धीं
Dhi Naa	Too Naa	Kat Taa	Tirakita Dhee	Naa Dhee	Dhee Naa	Dheen
౦ ౦	౦ ౦	౦ ౦	⌣⌣⌣⌣ ౦	౦ ౦	౦ ౦	—
+		11		+		1

तिगुन / Tigun (Triple speed)

धीं तिरकिट धि	ना तू ना	कत् ता तिरकिट	धी ना धी	धी ना धीं	तिरकिट धि ना	तू ना कत्	ता तिरकिट धी
Dheen Tirakita Dhi	Naa Too Naa	Kat Taa Tirakita	Dhee Naa Dhee	Dhee Naa Dheen	Tirakita Dhi Naa	Too Naa Kat	Taa Tirakita Dhee
1		3		+		7	

ना धी धी	ना धीं तिरकिट	धि ना तू	ना कत् ता	तिरकिट धी ना	धी धी ना	धीं
Naa Dhee Dhee	Naa Dheen Tirakita	Dhi Naa Too	Naa Kat Taa	Tirakita Dhee Naa	Dhee Dhee Naa	Dheen
+		11		+		1

Tigun – Single cycle - -

तिगुन / Tigun (Triple speed)

धीं	तिरकिट	धि	ना	तू	ना	कत्	ता
Dheen	Tirakita	Dhi	Naa	Too	Naa	Kat	taa
—	⌣⌣⌣⌣	—	—	—	—	—	
1		3		+		7	

तिरकिट	- धीं तिरकिट	धि ना तू	ना कत् ता	तिरकिट धी ना	धी धी ना	धीं
Tirakita	- Dheen Tirakita	Dhi Naa Too	Naa Kat Taa	Tirakita Dhee Naa	Dhee Dhee Naa	Dheen
⌣⌣⌣⌣						—
+		11		+		1

चौगुन Chougun (Quadruple speed)

| धीं | तिरकिट | धि | ना | तू | ना | कत् | ता | तिरकिट | धी | ना | धी | धी | ना | धीं | तिरकिट | धि | ना | तू | ना | कत् | ता | तिरकिटधी | ना | धी | धी | ना | धीं | तिरकिट | धि | ना |
| Dheen | Tirakita | Dhi | Naa | Too | Naa | Kat | Taa | Tirakita | Dhee | Naa | Dhee | Dhee | Naa | Dheen | Tirakita | Dhi | Naa | Too | Naa | Kat | Taa | TirakitaDhee | Naa | Dhee | Dhee | Naa | Dheen | Tirakita | Dhi | Naa |

1   3   +   7

| तू | ना | कत् | ता | तिरकिट | धी | ना | धी | धी | ना | धीं | तिरकिट | धि | ना | तू | ना | कत् | ता | तिरकिटधी | ना | धी | धी | ना | धीं |
| Too | Naa | Kat | Taa | Tirakita | Dhee | Naa | Dhee | Dhee | Naa | Dheen | Tirakita | Dhi | Naa | Too | Naa | Kat | Taa | TirakitaDhee | Naa | Dhee | Dhee | Naa | Dheen |

+   11   +   1

Chougun – Single cycle - -

चौगुन Chougun (Quadruple speed)

धीं	तिरकिट	धि	ना	तू	ना	कत्	ता
Dheen	Tirakita	Dhi	Naa	Too	Naa	Kat	taa

1   3   +   7

| तिरकिट | धी | - - धीं तिरकिट | धि ना तू ना | कत् ता तिरकिटधी | ना धी धी ना | धीं |
| Tirakita | Dhee | - - Dheen Tirakita | Dhi Naa Too Naa | Kat Taa TirakitaDhee Naa Dhee Dhee Naa | | Dheen |

+   11   +   1

Madhyama Poorna Exam

ताल तीव्रा	Taal Teevraa
मात्रा : 7, विभाग (खंड) - 3 (3, 2, 2),	Maatraa (Beats): 7, Vibhaag or Khanda (sections) : 3 (3, 2, 2)
ताली : 3 (1, 4, 6 वी मात्रा पर),	Taalee: 3 (on 1st, 4th and 6th beat or Maatraa)
खाली : खाली नहीं है|	Khaalee or Kaal: There is no khaalee

भातखंडे ताल - लिपी   Pandit Bhatkhade Taal – Lipi (Taal script)

ठेका / Thekaa

धा	दिं	ता	किट	तक	गदी	गन	धा
Dhaa	Din	Taa	Kita	Taka	Gadee	Gana	Dhaa
X			2		3		X

दुगुन / Dugun (Double speed)

धा दिं	ता किट	तक गदी	गन धा	दिं ता	किट तक	गदी गन	धा
Dhaa Din	Taa Kita	Taka Gadee	Gana Dhaa	Din Taa	Kita Taka	Gadee Gana	Dhaa
X			2		3		X

Dugun – Single cycle - -

दुगुन / Dugun (Double speed)

धा	दिं	ता	- धा	दिं ता	किट तक	गदी गन	धा
Dhaa	Din	Taa	- Dhaa	Din Taa	Kita Taka	Gadee Gana	Dhaa
X			2		3		X

तिगुन / Tigun (Triple speed)

धा दिं ता	किट तक गदी	गन धा दिं	ता किट तक	गदी गन धा	दिं ता किट	तक गदी गन	धा
Dhaa Din Taa	Kita Taka Gadee	Gana Dhaa Din	Taa Kita Taka	Gadee Gana Dhaa	Din Taa Kita	Taka Gadee Gana	Dhaa
X			2		3		X

Tigun – Single cycle - -

तिगुन / Tigun (Triple speed)

धा	दिं	ता	किट	- - धा	दिं ता किट	तक गदी गन	धा
Dhaa	Din	Taa	Kita	- - Dhaa	Din Taa Kita	Taka Gadee Gana	Dhaa
X			2		3		X

चौगुन / Chougun (Quadruple speed)

धा दिं ता	किट तक गदी	गन धा दिं ता	किट तक	गदी गन धा दिं	ता किट तक गदी	गन धा दिं ता	किट तक गदी गन	धा
Dhaa Din Taa	Kita Taka Gadee	Gana Dhaa Din Taa	Kita Taka	Gadee Gana Dhaa Din	Taa Kita Taka Gadee	Gana Dhaa Din Taa	Kita Taka Gadee Gana	Dhaa
X			2		3			X

Chougun – Single cycle - -

चौगुन / Chougun (Quadruple speed)

धा	दिं	ता	किट	तक	- धा दिं ता	किट तक गदी गन	धा
Dhaa	Din	Taa	Kita	Taka	- Dhaa Din Taa	Kita Taka Gadee Gana	Dhaa
X			2		3		X

ताल तीव्रा : पलुस्कर ताल - लिपी   Taal Teevraa : Pandit Paluskar Taal – Lipi (Taal script)

ठेका Thekaa	धा Dhaa — 1	दिं Din —	ता Taa —	किट Kita ०० 4	तक Taka ००	गदी Gadee ०० 6	गन Gana ००	धा Dhaa — 1

दुगुन Dugun

धा दिं ता किट तक गदी गन धा दिं ता किट तक गदी गन धा
Dhaa Din Taa Kita Taka Gadee Gana Dhaa Din Taa Kita Taka Gadee Gana Dhaa
१ ... 4 ... 6 ... 1

Dugun – Single cycle - -

दुगुन Dugun

धा दिं ता - धा दिं ता किट तक गदी गन धा
Dhaa Din Taa - Dhaa Din Taa Kita Taka Gadee Gana Dhaa
— — — ० ० ०० 1 ... 4 ... 6 ... 1

तिगुन Tigun

धा दिं ता किट तक गदी गन धा दिं ता किट तक गदी गन धा दिं ता किट तक गदी गन धा
Dhaa Din Taa Kita Taka Gadee Gana Dhaa Din Taa Kita Taka Gadee Gana Dhaa Din Taa Kita Taka Gadee Gana Dhaa
+ ... 4 ... 6 ... 1

Tigun – Single cycle - -

तिगुन Tigun

धा दिं ता किट - - धा दिं ता किट तक गदी गन धा
Dhaa Din Taa Kita - - Dhaa Din Taa Kita Taka Gadee Gana Dhaa
— — — ०० 1 ... 4 ... 6 ... 1

चौगुन Chougun

धा दिं ता किट तक गदी गन धा दिं ता किट तक गदी गन धा दिं ता किट तक गदी गन धा दिं ता किट तक गदी गन धा
Dhaa Din Taa Kita Taka Gadee Gana Dhaa Din Taa Kita Taka Gadee Gana Dhaa Din Taa Kita Taka Gadee Gana Dhaa Din Taa Kita Taka Gadee Gana Dhaa
1 ... 4 ... 6 ... 1

Chougun – Single cycle - -

चौगुन Chougun

धा दिं ता किट तक - धा दिं ता किट तक गदी गन धा
Dhaa Din Taa Kita Taka - Dhaa Din Taa Kita Taka Gadee Gana Dhaa
— — — ०० ००

Chapter 5: Biographies

Biography of Amir Khusaro

Indian music has been changing, and we have experienced this again and again from time to time. Lot of invasions (by muslims and British) happened in Northern India. As a result, in time, there were changes in state, social and religious spheres. In these changes, muslim invasion had the biggest effect. During that time, due to differences in the opinion of the rulers, things became chaotic. In Northern India, musical arts had to suffer a lot and bear lot of difficulties. Some good and some bad things happened during this time. In spite of this, a very talented artist emerged, whose name was Amir Khusaro. He mixed Indian and Persian music and brought novelty in the world of music and earned a lot of respect.

Amir Khusaro was born in 1253, in town of Patiyaali Mominpur in a district of Etah. His father Saifuddin Ahamad came from Turksthaan and sought shelter in India. His mother was a Rajput lady. His full name was Abul Hasan Yamin Ud-Din Khusaro. He got music education right from his childhood from his parents' families. Initially he was also interested in literature and poetry. Persian, Turkish and Indian cultures influenced him. He enjoyed writing poems and gazals and became a darling of everyone around him. Seeing his intellect and passion for music, Sultaan Jalaaluddin Firozshah honored him with a title "Amir". Since then, he was known as Amir Khusaro.

He received initiation and guidance from saint Khvaajaa Nizamuddin Chishti of Delhi. This Guru was very fond of Amir Khusaro. For a short time, Amir Khusaro was working in a court of a king from Delhi, Gayaasuddin Balban from Gulaam dynasty. Amir Khusaro was very impressed with music and poetry singing from 'Avadh' region. For some time, Amir Khusaro also stayed with Jalaaluddin Khilaji. This king had many beautiful singers in his court. Amir Khusaro has descriptions of their beauty in his compositions.

When Alauddin Khilaji came to power and invaded Devagiri, Amir Khusaro was with him. King from Devagiri lost the battle. During this time, there was a competition between Amir Khusaro and Gopal Nayak which Amir Khusaro won by his deceitful tricks. Though, in his heart, he greatly respected Gopal Nayak and brought him to Delhi with him. Amir Khusaro studied Indian art forms and music theory. He created his own style by introducing Persian, Arabic and Turkish elements into Indian classical music. He was an expert in several languages such as Urdu, Parasee, Turkee, Hindi, Braj, Rural dialects, Sanskrit. His poems are heavily influenced by 'Soofee Darshan'. He also used 'Mukraam style' from Iraan.

Amir Khusaro created new raagas such as Saajgiri, 'Sarpardaa Bilaaval', Yaman, Jheelap, Shahaanaa, Bahaar etc. and also created 'Taals' like Aadaachautaal, Fardost, Soolfaak, Jhumraa, Pashto, Savaaree etc. He was famous for singing Kavvaalee, Gajal and Taraanaa. He usually sang Taraanaas in Ektaal. In south Indian music he used and popularized shuddha swar saptak. He composed new songs in local languages which are known as 'Chhotaa Khyaals' today. Amir Khusaro wrote 99 books in Persian language and music but only 22 books are available at present. He wrote several famous books. Out of which, Nuhsipahar, Kiraanussadain Ejaache Khusakhee are prominent. Khusaro heartily praised Indian music and Indian artists in his treatise 'Nuhasipahar'.

Amir Khusaro received several honorable titles from many kings. Examples: 'Malikushshuaraa (king of Poets)' from Sultaan Kaikubaav, 'Maalik-Un-Nurmaa' from Jalaaluddin Khilaji, 'Khusaraa-E-Shaairaan' from Allauddin Khilaji.
In 1324, his Guru Nizamuddin Chishti passed away. This death was very traumatic for Amir Khusaro and he started staying away from society. Around the year 1325-26 Amir Khusaro passed away. Khusaro's tomb is near the feet of his Guru in Delhi. Every year Kavaal community celebrates a festival in Amir Khusaro's honor at his tomb.

Biography of Gopal Nayak

Alauddin Khalji invaded Devagiri (South) in the year 1264, where a king named Ramdev Yaadav used to rule. In his kingdom, a person named Gopal Nayak was a court singer. There was a music competition between him and Amir Khusaro, who came with Allauddin Khilaji's expedition. Gopal Nayak got defeated by the smartness (some deceitful tactics) of Amir Khusrau and he accepted the defeat. But Amir Khusaro did acknowledge Gopal Naayak's talent in his heart. In Delhi, Gopal Nayak got full respect as a singer. It is said that outside Delhi, he used to tie bells indicating specific time and raagas around the necks of ox pulling his cart.

Chatur Kallinath has mentioned his name in the 'Taal' description of 'Ratnakar granth'. This proves that Gopal Nayak was one of the renowned singer of that time.
Hence:

कुडवकुतालस्त गोपालनायकेन | राग कदम्बैरेवगुप्तवाद प्रयुक्त ||
Kudavkutaalasta Gopaalnaayaken | Raag Kadambairevaguptavaad prayukta

According to history, Gopal Nayak reached Delhi between the year 1264 and 1265. There was no description of 'Dhrupad' in the Sanskrit books available during that time. This proves that Gopal Nayak did not sing 'Dhrupad'. (There was another singer named Gopal Laal during 16th century contemporary with Taan Sen and Baiju Bawara , who sang 'dhrupad'). During Gopal Nayak's life time, that is in 13th century AD, the established arrangements were in Sanskrit, Tamil, Telugu languages. Gopal Nayak was unparalleled in singing 'Cchanda – Prabandha'. Many treatises have written that Raag Devgiri was created by Gopal Nayak's genius.

Gopal Nayak was a born a 'Brahmin' and he spent the rest of his life in Delhi after spending initial time in Devagiri.

Biography of Man Sinha Tomar

Today, what is known as Madhya Pradesh, there lived a ruler named Man Sinha Tomar from Tomar dynasty, who was very famous as a great worrier and big music lover. He was a great patron of literature and music. His knowledge of music was superordinate.

There have been many legendary stories found about this mighty warrior and music lover, King Man Sinha Tomar. In olden days when people were getting bored, Sheikh Bhahauddin Zakaria of Multan, was composing new music by mixing different raagas. At same time, Sultan Hussain of Gujrat, was transforming Hindustani music into Irani style. King Man Sinha could not tolerate this. He understood the changing interest of the people and invented Dhrupad singing. Man Sinha himself was expert in art and science of music.

Music world will be very grateful to Man Sinha for this invention. Dhrupad style was developed and became famous under Baiju's supervision. First thing Baiju did was he arranged Dhrupad in four sections: Sthaayee, Antaraa, Sanchaaree, Abhog.

At the time of invention of Dhrupad, the king had lot of discussion with the music scholars and famous musicians of that time. Man Sinha himself was an excellent composer. All the old songs became very uninspiring compared to Man Sinha's dhrupads. There were two reasons for this. First, Dhrupad compositions used local languages and second the existing classical music was in Sanskrit language. Therefore, existing music became unpopular and Dhrupad progressed forward.

Man Sinha helped create devotional couplets based on 'Vishnupad' which emerged as musical songs of 'pushtimargi ashtachhaap'. Along with the devotional songs, there emerged romantic Dhrupads in 'brij bhasha' (local language) as an alternative to gazals. 'SangeetGangaa' (music stream) started flowing in a new direction. Dejected Hindu community became energized with new zeal. Man Sinha Tomar completely washed away hundreds of years old 'Chishti' tradition in his 30 year rule.

Man Sinha Tomar composed songs in local languages and honored them in his court. He resurrected old tradition of practicing existing music in temples. He brought king's court music into public life.

In music world, Man Sinha gets full credit for reestablishing Dhrupad. This is the reason Gwaliar became the central place for music.

'Maanakutuhal' is a treatise written in Man Sinha's court. Specifically, music students did not need to refer to older books like 'Bharatsangeet, Sangeet Darpan and Sangeet Ratnakar'. King Man Sinha had detailed discussions with scholars like Devaahang, Naayak Mahmood, Naayak karan and published a book about rules and characteristics of raagas. This book got structured in such a way that people could trust the book thoroughly. By the help of the musicians, detail characteristics of the raagas were written and its translation was done in Persian language in 1673 by Fakirulla in the book, by the name 'Sangeet Darpan'.

There have been descriptions of various subjects in 'Maankutuhal' e.g. description of the raags, definition of the words and the time when different raags are sung, which note should come first, interpretation of ragas, origin of the swaras or notes in the body, description of musical instruments, detailed description of 'Jal Tarang' and much more treasured knowledgebase of music.

Along with the description of classical music, they have shed some light on the medieval history of music and an indication of further discovery in the field of music.

Among the many famous musicians in the court of Mansinha , Baiju, Bakshu, Charju, Bhagvan and Ramdas are worth mentioning. King Mansinha passed away in the year 1519.

Chapter 6: Essays
(1)Classical & Folk Music:

Indian Music has developed through many traditions over the years. During past several centuries, two types of Music developed, some what in parallel; namely, "Folk Music", and "Classical Music". In seventh Century, **Matang Muni** discussed these two types of Music, after a deep study of both. He called "Folk Music" as "**Deshi Sangeet**", and the "Classical Music" as "**Maargiya Sangeet**" (which means, a Sangeet - with direction).

He expressed this, in a short poem …..
'देशे देशे जनानां यद्रुच्या हृदयरन्जकं |गानं च वादनं नृत्यं तद्देशीत्यभिधीयते' | - बृहद्देशी
'Deshe Deshe Janaanaam, Yadruchya Hrudayaranjakam, Gaanam cha Vaadanam Nrutyam, Taddesheetyabhidheeyate' | -- Bruhaddeshi
- People in different countries develop their own music according to their interests for their enteretainment which includes singing, instrument playing, and dancing. This is called "Deshi Sangeet" or 'Folk Music ' .

We will now discuss how these two types of Sangeet developed over the years. Ancient man, when he had enough food and water, saw and admired the beauty of nature, and started clapping, and moving his body in rhythm, with joy! He copied musical sounds made by birds and animals. He noticed the beautiful sounds made by a chord of a bow-&-arrow, rain drops falling on leaves-of-trees, etc., and was inspired to create his own versions of those musical sounds, and thus his music started developing.

Ancient mankind's societies started developing in various places on earth, as groups of people - living in clusters of human habitats. On occasions of birth, marriage, death, new crop gathering, those habitants started celebrating their key events with music. That music was called "**Lok Sangeet**", (or, **Folk Music)**, which developed in different native languages, addressing various topics of every day life. It was simple, and developed for "Group participation". It was easy (in general) for anyone to learn, how to sing, or play it on an (musical) instrument, and was preserved through generations - when passed on from one generation to other.

Some studious developers of those human habitats went deep in understanding music, and developed it further through research, which took a new form, called "**Classical Music", (**or, **Shastriya Sangeet).**

"Classical Music" is indeed entertaining, but it does have elements of seriousness because it requires discipline, brought about through proper analysis of various aspects of music. For that reason, it takes time to learn "Classical Music", which reflects one's inner mind during performance. It is not made for a group participation, like "Lok Sangeet".

"Lok Sangeet" is called the mother of "Shastriya Sangeet". The well established music of: Raagas - like Kanada, Malhar, Sarang; Taals (Beats)- like Jhumara, Dhamar, Deepchandi; Types of Singing - like Dhamar, Thumri, Tappa; Musical Instrument playing - like Shehnai, Sarangi, Bansuri (Flute); originally they all came from "Lok Sangeet". Classical Musicians think deeply about how to present some of the elements of "Lok Sangeet" through "Shastriya Sangeet".

Sadarang is one of the well known musicians, who presented traditional female songs - passed on through generations - via "**Bandishes**". **Shouri Miya** developed "**Tappa**" from Punjabi "Lok Sangeet"- by adding some elements of "Shastriya Sangeet" to it, and thereby creating a new form of "Shastriya Sangeet". **Bajid Ali Shah** presented and established "**Thumri**" in Northern Classical Music. Remarkable work by **Modern day Pandit, Kumar Gandharva** should be mentioned here as he continued this type of special research and development. He published "**Maalvaa-Ki-Lok-Dhune**", and developed new Raagas, based on "Lok Sangeet". He gave prominence to '**Nirguni Bhajans'**, through "Shastriya Sangeet" in Classical Musical performances.

Pandit Shiv Kumar Sharma gave an unusual prominence to "Kashmiri Lok Sangeet" through "Shastriya Sangeet" with his unique talents of playing "**Santoor**", a rare Kashmiri musical instrument. **Ustad Bismilah Khan** brought "**Shehnai**", a "Lok Sangeet" musical instrument into a great prominence through his "Shastriya Sangeet" performances.

With these discussions, it is clear that "Shastriya Sangeet" has originated from "Lok Sangeet", which has always nurtured further development of "Classical" aspects of music. Scholars of "Shastriya Sangeet" find many such opportunities to develop it further, with a likelihood of finding a way to present it in a much more eloquent way in future.

(2)Role of Science in development of Music:

Whenever Sangeet is to be defined, most of us summarize it as a combination of Singing, Instrument playing, and Dancing. However, when the subject of how it all came about comes up, many stories (based on folklores) are presented. Some people say, **Brahma** – the originator of Vedas – created it, while others say **Lord Shiva** taught music (sangeet) to his follower, **Narad Muni**. Some Farsi scholars in Iran, however, say **Hazarat Moosa** hit a stone with a stick, and broke it into seven pieces, each of which had a unique natural resonance of a musical note (Swara), which provided the basic notes of an octave. There can be many such stories on the origins of music (sangeet), but Science surely played a key role in its development. That does not limit to only Physics, but comprehensively includes many other sciences in a broad sense.

Music (Sangeet) in reality does not have a physical form. It is an abstract and invisible art.
Its two fundamental components are "**notes (Swar)**" and "**tempo (Laya)**". These two elements, together, create music. That is the essence of fundamental science of music.

The frequencies of the fundamental seven notes (Swaras) are quite apart from one another, which can be shown through Physics. In Music, once a pitch of the first note (Saa) is established, the other notes follow automatically, because of the inter-relationship of frequencies (of all Swaras – Sa Re Ga Ma Pa Ga Ni Sa). That includes seven fundamental (pure) notes, as well as, five Vikrut or Vakra Swaras (Tivra, and Komal).

All Indian Classical Musicians practice and perform their music with accompaniment of at least one Tanpura. When the strings of a Tanpura are plucked, they create a sound, which provides "musical Naad " for the singer and the instrument players, to perform together. By listening to the singer, and the instrument players, the audience can readily recognize the Swaras being used in the performance of a raga, based on their training in music. Our ears recognize these music very well since we are used to listening to these swaras since childhood. These notes (Swaras) are those that are well defined through Physics, and the designs of musical instruments are also based on Principles of Physics. Thus, Science has played a major role in development of "Sangeet".

Now we will discuss "Raaga Sangeet" and its relationship to Science. Whether Vaadi-Samvadi are on fourth or fifth swaras, that is at, Sa-Ma and Sa-Pa aspect , can easily be established, based on the principles of Physics. Similarly, study of strings of musical instruments like Taanpuraa, Sitaar, Dilruba, Saarangee, Violin etc., will reveal hidden physics principles. Apart from this, music (Sangeet) will reach our ears only when musical sounds reach us through the medium of air.

Let us now look at propagation of music. Radio broadcast has played a key role in distribution of music to public. It is because of radio broadcast ("Akashvani", which means "voice from Akash – or sky") music has become so popular amongst people. These days audio-video systems also have played a major role in transmitting sound of music to public.

Wherever we go to attend a performance, there are almost always "loudspeakers and microphones", as an aid for audience, which also have been developed through science. Without such equipment, many performances would not be as successful. One wonders how musical performances were managed in the past, when such equipment was not developed! Tape Recorders, cassette players, CD players, computers, electronic Tanpura - with Tabla & Lahera, etc. are indeed gifts of science, which helps performers reach greater heights in their accomplishments.

Similar to the role of Physics in development of Musical Instruments, knowledge of life sciences has played a key role in development of singer's voice, which requires focus on other body organs, like ears, nose, neck, chest, inhaling, and exhaling, for its proper development. Once that is accomplished, then the next thing to develop is to sing various notes crisply, called "Kantha Sadhana" (Development of Voice culture – vocal chords), usually with help from a Music Teacher.

Development of Music (Sangeet) and Science go hand in hand, because Music is based on Scientific Principles. That is why the well known Scientist, by the name **Pythagorous,** established an Octave or Saptak, which is related to exact relative frequencies of swaras.

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                              Physiology,
                           Human body science,
                  Modern      Voice culture,
                 Equipment     Vocal chords
   Psychology
   Human mind                                          Aesthetics


   Philology                  Vocal Music              Science of
   (Study of               Instrumental Music           Teaching
   Languages)                    Dance

                                                       Science of
   Sociology                                          Manufacturing
                                                       Instruments

                               Physics
                              Phonetics
                           (Science of Sound)
```

Human Voice development, and eventual development of Music – which encompasses: Singing, Musical Instrument Playing, and Dancing, are based on different fields of Science, like Audio science (Phonetics), Linguistics (Philology), Instrumental development science, Science of Nature, Psychology, Physiology, Sociology, and science or technique of teaching, education, theory. With due study of these various branches of Science in depth, one can excel in Music.

(3) Literature & Music (Sangeet):

साहित्यसंगीतकलाविहीनः | साक्षात् पशु पुच्छ विषाण हीनः ||

"Sangeet" and "Literature" have been closely related to one another since ancient times. They are like two limbs of mankind's progress. Both originated with origin of humankind. As human culture developed, along with language and literature; Music also evolved. Same is true with progress of all fine arts. That's because creations in fine arts, as in Literature, are based on manifestation of human feelings. Enjoyment of Painting, Sculpture, Drama, Dance, Acting, Literature, Sangeet, etc., is a sign of being a cultured or refined human being. Progress of these arts, from macro to micro state (general or voluminous to a highly detailed state), depends on external medium for its publicity. Through such medium, they reach appreciative people, interested in a particular art. As the significance of a medium is decreased, the art form achieves superior quality. Medium for an art form like vocal music is only human vocal cords. Therefore it is considered to be a Top Ranking art.

There is no literature (or lyrics) in Instrumental Music, and for Dancing it is limited to accompaniment only. Therefore, the role of Literature in Vocal Music is higher than its role in these two types of Music. For that reason, this write up will be limited to address "Vocal Sangeet (music)" only, wherever "Sangeet (Music)" is mentioned.

It would be appropriate now to define "Literature" here. It has been said that written "Literature" has many forms, but the one agreed to by many Scholars is the one being discussed here: "Shabdarthou sahitou kaavyam", which means, wherever "Words & Poem appear with its meaning, that's where Literature starts". Whichever words (as part of a poem) are to be sung, with its ease in understanding of its meaning, and ease of its pronunciations in a natural way, then that poem, with its tune and meaning, reaches music lovers.

In vocal music, words in many songs are the fundamental roots of expression. Such music has three varieties: Dhrupad Gayaki (Dhrupad singing), Khayaal Gayaki (Khayaal singing), and semi-classical types - like Thumari, Dadara, Light Music, and Lok Sangeet (Folk Music). Light Music, and Lok Sangeet, are well known because of the meaning of their lyrics or words. Hence, in light music and fold music, swaras and lyrics are both equally important.

Entertaining Stories of Musical History are similar to the History of Literature. With a start in Sanskrit (Language), or Dhrupad Gayaki, music has evolved into a modern day music. Starting from 'Ruchaa Gaayan' from Vedas, music gradually started including songs from local languages. The North Indian Music has now transformed predominantly into Hindi, and its other subsidiary languages, through Popular Songs.

We must mention "**Ameer Khusro**", a great musician of 13th Century. Ameer Khusro is well known for his contribution to field of music and literature through his poems like 'Kahamukariyaan'. It is believed that he started "**Khayaal**" singing (for the first time). "Khayaal" means "a thought or an idea". When eloquent words and good thoughts are written in two lines and sung – it is called "Khayaal". Such presentation of words, through music, is itself a form of literature. In such short poems, some times there is a sad description of sorrowful separation (of two people - Virah), or a description of a Season, or a Prayer - offered to Gods and Goddesses (Dev and Devi). After a presentation in slow tempo (Badaa Khayaal), when the singer presents a Bandish in a faster tempo (Chhota Khayal), with the use of words and tune, he/she reaches a climax while singing Taan and Boltaan. After "Amir Khushro", came "**King Maansing Tomaar**". Many scholars believe **King Maansing Tomaar** pioneered development of "**Tomari - Thhumari**" gayaki (singing style).

Sometimes a very lively performance comes from a song made up of words that have no meaning. Such songs are called "**Tarana**".

After that era, came "**Bhakti-Kaal (Devotional Period)**", during which, prayers were presented through "**Bhajan**" or "**Dohe**", which were all lyrical and singable. There were different branches of "Bhakti Kal": "1. **Dnyanashrayi**" (based on factual knowledge), "2. **Saguna Bhakti**" (which is a worship of a Murti or statues or tangible objects), and "**Nirguni Branch**" (which is an abstract form of worship of the basic elements of universe). Saints like **Kabir**, **Guru Nanak, Dadu Dayal**, as well as "**Jaayasi**" a great poet who wrote epic poetry, were a part of 'Nirguni Sect'. There were many very good singers among these saints and poets, and therefore singing of their lyrical prayers was very prominent at that time. The saints wrote, composed and sang joyous descriptive songs of God's praises and deeds.

"**Reetikaal (Customs or manners period)**" followed with a Royal Support for Art and Literature. Ornamental, romantic songs were developed during this era. "**Thumri**" became very popular during that time period. Types of literature like **Thumari, Daadara, Kajari, Chaiti, Hori, Baaraamaasaa** (year around) were presented through "Thumari gayaki". Such strong influence of highly descriptive, ornamental & romantic songs created a negative impact on virtuous people. Therefore, children of such families were kept away from music, which made them ignorant about music. Finally, **a savior**, by the name "**Pandit Vishnu Digamber Paluskar**", arrived in the music world. to eliminate undesirable words that were used at the time in music. He **established "Gandharva Mahavidyalaya"** and created musical compositions with decent words, with his own swarlipi (written script). These good quality songs, were suitable for all members of society, including children and women from decent families. He composed many songs, including "Bhakti" (prayer) songs, and printed music books with songs and notation, for easy distribution to the public.

In conclusion: When musical literature has characteristics such as lovely musical notes, a stable voice, and musical meaningful words with a good tune, a good singer's 'gayaki (presentation) can take the lyrics to a magnificent height.

(4) Importance of Music (Sangeet) in Life:

It is of utmost importance to know that the role of music in life is extraordinary. Music provides support for every aspect of human life. Humans are connected to nature, and nature is deeply connected to Music. Thus, human relationship with Music is deep rooted. Not only music is deeply connected to human Life, but that relationship of music to human life is unbreakable.

The first breath, and voice, of a new born is a sign of its life. Thus it is said that the two basic elements of music, swara and laya (notes and tempo), are inherent in humans. The divine gift of music, therefore, is present in every human being right from birth. Thus, every individual is connected to music. Whether one learns music systematically in depth by learning various raagas, music theory in classical music, he/she is always connected to music through Lok Sangeet (Folk Music).

Just like a new born acquires two main elements of music, notes and tempo (Swara & Laya), the accompaniment of music stays with all humans throughout their lives. People celebrate birth of a new born, with music as part of enjoyment. During early childhood, one assimilates knowledge of music from mother's lullaby. Then, through nursery rhymes, one gets knowledge of swara and laya. As a student, some child may get knowledge of music through a structured course work. Some improve their concentration and focus through a medium of music. During golden years of youth, companionship with music continues. On every auspicious occasion, music always has a place (for celebration). Love for music makes life interesting. Music helps one relax when one is tired from hard work in life. During old age, reciting songs from past memorable programs, or remembering your loved ones' favorite songs, brings pleasure. Bhajans are sung when someone passes away. Thus, Music plays a very important role in life, from start to end.

Society consists of people with many different professions. Music plays a very important role in all their lives. Women laborers, farmers, porters from a wage earning working class; doctors, engineers from intellectual skilled worker's class; brave soldiers and artists; all have music in their lives. The art of music encompasses singing, musical instrument playing, and dancing. One can find pleasure in any of these branches of music. Music plays a crucial role in uniting society. In India, there are many different states with different type of people, with different religions, castes and class in the society, and yet their national song is the same. The national anthem keeps them united! Music plays a very important role in all celebrations and festivals.

Music is considered to be a supreme queen of arts. Music has two valuable specialties. Its first prime characteristic is that the musician enjoys himself or herself immensely while performing and at the same time makes the audience very happy. Music reduces sorrows and multiplies happiness hundred times over. The second very important characteristic of Music is that it does not require any external means for its enjoyment. Swara (Notes) and Laya (tempo) are inherent in human beings, to create music! One gets pleasure simply by humming! Elders (Sages) have said: "न संगीतम् न जीवनम्" ("**Na Sangeetam na Jivanam"** i.e. There is no life without music).

Joy and sorrow have a unique relationship in human life. One can always find support from music during any of those moments. Laborers feel less fatigued when they implement music (during their work), those doing mental work also feel less tired when they resort to music, and thus music reduces physical & mental stress. Not only that, but music is also used to find relief from pain. These days, many different therapeutic experiments are conducted using music. Many patients with mental challenges, blood pressure problems, and diabetes find relief using music. It is clear from this that music plays a very important role in Human Life!

Music is called "universal language". Music, therefore, unites all nations. In Indian culture, the purpose of human life is considered to be a path to ultimate salvation. Music in life is considered to be an important medium for this purpose. Hence music brings prosperity to human life. Not only that, but God says 'wherever there is music, I am in attendance there '. By pursuing Music one can experience presence of God in this mortal life!

Hence if one sees "Life is Music" in a broader sense, then one would definitely understand the role of music in life. In a nut shell, it means that "Music is the Essence of Life"!