

BA (Music Instrumental)

Semester-III

Classical Music Instruments



TABLA



VEENA



SHEHNAI



SANTOOR



SITAR



SAROD



HARMONYUM



TANPURA

NAAD

- Naad is the basic sound for all languages, through all times. Naad means 'The essence of all sound', it is a particular vibration, a fundamental frequency that comes from one common source or sound current. The sound , which can be used for music is called naad and the sound which can't be used for music called noise . The sound that comes in use of Music with sounds melodious to ears and gives joy to our soul.
- What is musical definition of Naad: The sound which can be used for **music** is called **Naad** and the sound which cannot be used for **music** is called noise. In short we can say that a sound with a constant vibration is called as swar and this is the sound that comes in use of **music**, with sounds melodious to ears and gives joy to our soul. There are two types of Naad "Ahata" and "Anahata".

Aahat Naad

The Naad (Musical Sound) which can be heard properly is called Aahat Naad .
The sound which exists And produced by striking to wires of Sitar or any other instruments is recognized Aaht Naad.

Anhad Naad

- ◉ **Anhad Naad** is an Hindi word, of Sanskrit origin, it means “primodal sound” in English. The sound which exists and is not produced by striking two objects. This is the sound of the cosmos and of human consciousness, an ultimate sound that transcends space and time, a sound that has no beginning or end. This Naad is used by Indian Yogies and Munies.

Life Sketch of Ustad Abdul Halim Zafar Khan

Abdul Halim Jaffer Khan



Background information

Born	February 18, 1927 jaora, Madhya Pradesh, India
Died	January 4, 2017 (aged 89) Mumbai, India
Genres	Hindustani classical music
Occupation(s)	Sitarist, Composer, Innovator, Author
Instruments	sitar
Labels	Various
Associated acts	Ravi Shanker , Vilayat Khan , Julian Bream , Dave Brubeck , Zunain Khan

- Ustad Abdul Halim Zafar Khan Ji received the national awards [Padma Shri](#) (1970) and [Padma Bhushan](#) (2006) and was awarded the [Sangeet Natak Akademi Award](#) for 1987.
- Khan is perhaps best known for his innovation, *Jafferkhani Baaj*. He describes it as, "a synthesis of precision in technique, systematic thought with a vigorous playing style. Cultural anthropologist and reader at the University of Mumbai, Dr. Kamala Ganesh states: "His music making is full of eclectic yet deeply informed choices. He is a thinking musician but puts across his complex views with a simplicity and feeling which demarcate the articulate performer from the articulate theoretician.... In him, one gets an unmistakable sense... a syncretic tradition".
- Khan has had a valuable involvement with Indian cinema. Music Director [Khwaja Khurshid Anwar](#) introduced him to the Hindi film industry in 1946 at the age of 17 when he played sitar in the songs of film [Parwana \(1947 film\)](#). He has also composed and played for epic films like [Mughal-e-Azam](#),^{[8][9]} [Jhanak Jhanak Payal Baaje](#) (1971), [Goonj Uthi Shehnai](#) (1959), [Kohinoor](#) (1960) and has collaborated with noted music directors such as [Vasant Desai](#), [C. Ramachandra](#), [Madan Mohan](#) and [Naushad](#) who has said, "he not only enriched film music, but his participation lent prestige to my songs.
- In 1976, Abdul Halim Jaffer Khan created the Halim Academy of Sitar in Mumbai, India.
- **Death**
Khan Ji died on January 4, 2017 at his home in [Mumbai](#), India from [cardiac arrest](#), aged 89.^[11]

Techniques and Methods of Tuning of Sitar

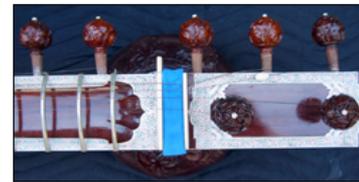
- The task of tuning the sitar can be intimidating, time consuming and laborious. Most sitars have between 18-20 strings (my particular sitar has 20 strings - 7 main and 13 sympathetic - other sitars often have 11 sympathetic). It can take a significant amount of time to completely tune the instrument properly. The tuning pegs are simple wood - no highly engineered gears like the ones found on a guitar. The wood pegs combined with the instrument sliding in and out of tune can be frustrating for a beginner.
- A sitar can be tuned a variety of ways and can be tuned to different keys usually from B to D. A fairly standard tuning is the key of C; however, certain performers such as Ravi Shankar tune their sitars to C#. Also note that various ragas demand that the sitar be re-tuned to a different key. For most beginners, especially westerners, it is recommended to start out with the key of C.

Comparison of Indian scale to Western major scale.

bilaval that	Sa	Re	Ga	Ma	Pa	Dha	Ni	Sa
Western major scale (solfege)	Do	Re	Mi	Fa	So (or Sol)	La	Ti (or Si)	Do
C major scale	C	D	E	F	G	A	B	C
Numeric western scale	1	2	3	4	5	6	7	8

Tuning the 7 Main Strings on a Sitar (Pancham-Kharaj tuning popularized by Ravi Shankar):

Strings on Sitar	Indian Note Name:	Western Note:	Note equivalent on a Guitar:
1 st (string closest to floor)	Ma	F note one octave below Middle C	4 th string 3 rd fret
2 nd	Sa	C note one octave below Middle C	5 th string 3 rd fret
3 rd	Pa	G note	6 th string 3 rd fret
4 th	Sa	C note two octaves below Middle C <small>(On some sitars this string is tuned the same as the 2nd string). *</small>	For the thicker sitar string, the note is not available on a guitar because it is lower than the low open 6 th string on the guitar. If using the lighter gauge sitar string, then the equivalent is the 5 th string 3 rd fret.
5 th	Pa	G note one octave above the 3 rd string	3 rd string open
6 th	Sa	C note - Middle C	2 nd string 1 st fret
7 th	Sa	C note one octave above Middle C	1 st string 8 th fret



7 main tuning pegs



fine tuning beads

MEEND

- **Meend:** In Hindustani **music**, **meend** refers to a glide from one note to another. It is an essential performance practice, and is used often in vocal and instrumental **music**. On the [veena](#), [sitar](#), [sarangi](#) and other plucked stringed instruments, it is usually done by pushing the strings across the frets to vary their effective length and tension; compare [portamento](#) and [finger vibrato](#). This can be done on wind instruments like the bansuri by using the fingers to cover the holes in a manner that the changes between discrete pitches are imperceptible. It is considered a sort of [alankar](#), or ornament.
- *Meend* is an important part of any classical performance; however, it is a technique not possible on a [hand-held harmonium](#) often used in musical concerts. For this reason, traditionalists singing [khyal](#) prefer an accompaniment on an instrument such as a [sarangi](#) that can perform *meend*

Description of the Raga: Bhimplasi

- ◉ **Bhimpalasi** is a Hindustani Classical Raga.

- ◉ **That :- Kafi**

- ◉ **Aaroha and Avaroha**

- ◉ Notation: S R g G M \acute{M} P d D n N S

Lower caps indicate 'komal' or flat notes, " indicates higher (third) octave, ' indicates lower (first) octave

- ◉ Aaroha: Nee Saa Ga Ma Pa Nee Saa"

- ◉ Avaroha: Saa Nee Dha Pa Ma Ga Re Saa

The raag has komal Nee and Ga. It is an Odhav-Sampoorna raga, implying that it has 5 notes in Arohana and 7 in Avarohana. Time of this raag is Din ka teesara prehar

- ◉ **Vadi and Samavadi**

- ◉ Vadi: M (fourth)

- ◉ Samavadi: S (first)

- ◉ **Pakad or Chalan**

- ◉ Pakad or Chalan: n' S M g M P M, M g R S

- ◉ **(Bandish) Sthayii and Antaraa**

- ◉ Sthayii: jaa, jaa re apane mandiravaa suna paave mori saasa-nanadiyaa

- ◉ Antaraa: suna ho sadaaranga, tuma ko chaata he kaa tuma hamako thagana diyaa

Description of the Raga: **Asavari**

- **Asavari** is a Hindustani Classical Raga. It belongs to the Asavari thāt and is performed in the morning hours.

- Swar : Ga, Dh, Ni komal

Arohana: S R M P d S'

Avarohana: S' n d P M P d M P g R S

Pakad: M P d M P g R S

Vadi: dha

Samavadi: ga

Jaati: Audav-Sampoorn

Description of the Raga: DES

- **Raga Desh** or **Raga Des** is a Hindustani Classical Raga It is commonly used in songs with a sentimental patriotic feel. Its that is Khamaj . Swara = It contains both shudh and komal Ni and Ga , Dha swaras are Varji in this raag.
- **Description:-**The raga is of Audav-sampurna nature, i.e., in its [arohana](#) (ascent) only five notes are used, whereas the [avarohana](#) (descent) uses all the seven notes. Shuddha Ni is used in the arohana, while Komal Ni (represented as ni below) is used in avarohana. All other swaras are shuddha.
- Arohana: Ni Sa Re, Ma Pa Ni,Sa.
- Avarohana: Sa ni Dha, Pa Dha Ma Ga Re, Pa Ma Ga, Re Ga Ni Sa.
- [Pakad](#): Re, Ma Pa Ni, Sa Re ni Dha Pa,ma Ga Re
- The [vadi](#) swara is Pa, Samvadi Re
- The ascent in this raga is a step by step [pentatonic](#) movement which goes like this: Sa, Re, Ma Pa, Ni Sa'.^[31]

RAGA KAFI

- The **raga Kafi** is an important **raga** of Hindustani classical music. This **raga** corresponds to Kharaharapriya in Carnatic music. Pandit Vishnu Narayan Bhatkhande's classification of the **Ragas** has ten different logical groups, consisting of various closely related **ragas**; **Kafi** is one of them.
- The raga Kafi is the principal one, which essentially describes the nature of the Kafi. It is not quite an ancient raga. According to Pandit Bhatkhande, the name of the raga first appears in the [Raga Tarangini](#) of [Lochana Pandit](#), who lived in the Mithila district around the fifteenth century (common era).
- Raga Kafi has a direct lineage with the folk music of India. Folk music in [Tappa](#), [Hori](#), [Dadra](#), [Kirtan](#) and [Bhajans](#) from different parts of India have been composed in this raga form for ages.
- The raga is suitable to be performed during any season. Specially Hindi Month Fagun (Indian Festival Holi) time, February Last to March
- Raag Kafi is a kafi that raag. Ga and Ni swaras are Komal .Its jaati is Sampuran Sampuran Its Vadi swar is Pa and Samvadi swar is Sa.

RAGA JAUNPURI

- **Raga Jaunpuri** , Jonpuri, or Javanpuri is a raaga in Hindustani Classical in the Asavari Thaata. Some experts like Pandit [Omkarnath Thakur](#) consider it indistinguishable from the shuddha rishabh Asavari. Its attractive swaras also make it a popular raga in the Carnatic circles with a number of compositions in South India being tuned to Jonpuri.^[2]
- The name of the rāga may associate it with places of this name, such as Javanpur in Gujarat, close to [Saurashtra](#) region and Jaunpur in northern Uttar Pradesh.
- **Health Benefits**
As per [Pandit Jasraj](#), Raga Jaunpuri is reputed to cure headaches.

This Raag is Aasawari based raag . It contains Ga, Da, Ni swar komal and Ga is Varjit in aroha. Its Jaati is Shadav sampuran . Its Vaadi swar is Dha and Samvadi Swar is Ga.

RAGA SORATH

- **Sorath** is an India musical raga that appears in the Sikh tradition from northern India and is part of the Sikh holy scripture called [Sri Guru Granth Sahib](#) (SGGS.).
- Raga Sorath appears in the Ragmala as a Ragini of Raga Megha; today it belongs to the Khamaj Thaata. Besides [Guru Nanak](#), Sorath was used by [Guru Amar Das](#), [Guru Ram Das](#), [Guru Arjan](#) and [Guru Tegh Bahadar](#) for a total of 150 hymns plus numerous [slokas](#). Sorath belongs to the cold season and is performed in the first quarter of night. The mood is light and cheerful, with a pleasing sound resembling [Raga Desh](#). The texts composed to this raga show how the words of the Guru can enlighten the mind. All fears vanish and one is filled with bliss.
- Raag Sorath is a Khamaj That based raag. It contains both shudh and komal Ni swar and ga, Dha swar Varjit in aroha and Ga is in Avroha. Its jaati is Aodav-Shadav . Its vaadi swar is Re and Samvadi swar is Pa.

THANX

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