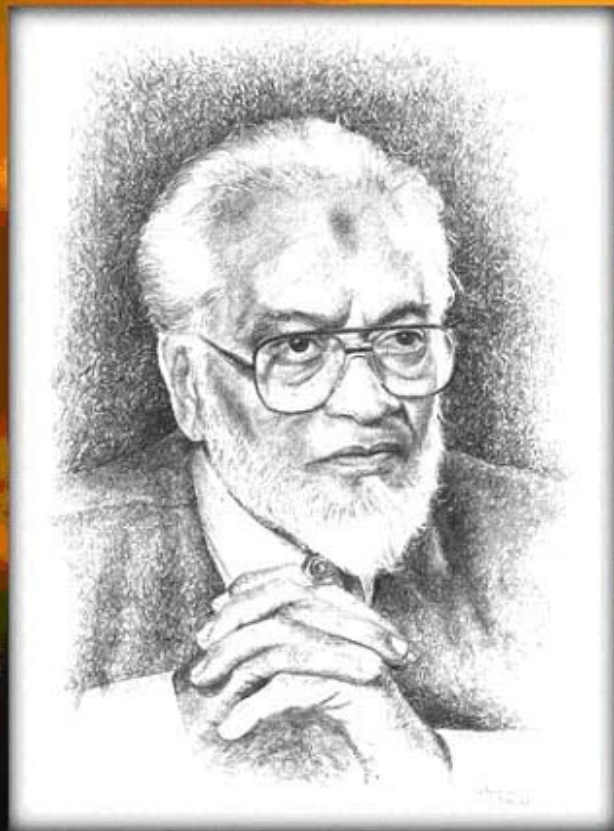


SARGAM LESSONS

Sa, Re, Ga, Ma,



**Edited By Music Composer
Nisar Bazmi**

ID-4466

www.ragatracks.com

SARGAM LESSONS

Brought to you by



Contributing Authors

Nisar Bazmi, Walayat Ali Khan
Saleem Shahzaad, Najib Khan

© Copyright 2004 Virtual Musical Publications - All rights reserved.

No part of this publication may be reproduced, stored in or introduced into a retrieval system, or transmitted, in any form, or by any means (electronic, mechanical, photocopying recording or otherwise) without the prior written permission of the publisher. This e-Book is provided free, subject to the condition that it shall not be circulated without the publisher's prior permission

VIRTUAL MUSIC PUBLICATIONS PVT LTD

SARGAM LESSONS

Sargam Lessons assumes you have no prior knowledge of music or playing the keyboard or harmonium or you play without correct approach. This book will show you:

How to play harmonium in desi style?

How to practice sargam in stages?

What are paltas in sargam?

Akaar and its definition.

How to play notations of raga based songs?

The book also features about thaata, ragas and raga based songs. All music players should know all of the information contained in this book. The best and fastest way to learn is to use this book in conjunction with: Buying midi music of your favorite songs. Practicing and playing with other musicians. Learning by listening your favorite Indian Pakistani midi music provided in the Internet. Be practical in the early stages, it is helpful to have the guidance of an experienced teacher. This will also help you keep a schedule and obtain weekly goals.

CORRECT APPROACH TO PRACTICE

From the beginning you should set yourself a goal. Many people learn keyboard or harmonium because of a desire to play old songs of sub-continent. It is important to have a correct approach to practice from beginning. You will benefit more from short practices (15-30 minutes per day) than one or two long sessions per week. Correct approach is learning with the thaata and raga concept in which melodious film songs are being composed. First learn octaves/saptak, names of notes that is achal, komal and tivr notes, and then learn thaata/scale and practice few days with thaata sargam. After learning thaata sargam its fingering practice in all three octaves is also necessary. In the beginning try to play songs in a particular thaata and after that listen and learn Ragas and play songs with ragas. Listen and play raga based film songs with notations provided with the book. Do, not try to play raga-based songs in the early stage of your learning. While practice, try to take help from the book repeatedly. I am sure within few weeks you will be able to play your favorite tunes yourself without any help but ragas require additional practice. In the end do not forget to learn taal or rhythm theory along with melody. Gradually you will become master. If you want to become a singalong singer then practice sargam.

USING THE DOWNLOADS

It is recommended that you have a copy of the download that includes all the ragas and their khyals. Midi music will sound identical to Yamaha keyboard instruments in your computers if you play it using Yamaha sound cards. Midi music can also be played with a floppy or with USB equipped keyboards. In the Yamaha keyboard you will listen real voice of Yamaha XG. Midi music is a digital music with 16 individual recorded tracks that can be edited in computers using cubase or cakewalk. You may sing-along with midi music and record your own audio song using Yamaha PSR S-900 keyboard which also support audio recording using a mike.



Table of Contents	Page
The singing voice practice	6
Harmonium – Keyboard	6
Division of a saptak (mandr, madh and taar)	7
Notes of a saptak (Sa, Re, Ga, Ma)	8
Twelve notes of a saptak	9
Identifying notes and their position	10
Sargam	11
Thaat	12
Ten thaat diagram with komal and tiver notes	15
Ragas	16
Ten thaat and their main ragas	16
Sargam Chapter 1. Raga Kalyan	17
Exercise Raga Kalyan	17
Fingers and their numbers	18
Sargam exercise 1. Ten stages exercise. Raga kalyan arohi	18
Sargam exercise 2. Five stages exercise. Raga Kalyan Amrohi	22
Sargam exercise 3. Kalyan arohi amrohi	24
Alankar and their types	25
Kalyan sargam practice	25
Shuddh Kalyan	27
Notations on raga shuddh kalyan songs	28
Notations of raga kalyan songs	31
Sargam Chapter 2. Raga Bhairavi	42
Exercise 1. Raga bhairavi arohi	42

Table of Contents	Page
Raga bhairavi arohi. Six stages exercise	44
Exercise 2. Raga bhairavi amrohi. Three stages exercise	46
Exercise 3. Raga bhairavi arohi amrohi	48
Exercise 4. Raga bhairavi tivr notes in mandr saptak	49
Exercise 5. Raga kalyan tivr notes in taar saptak	49
Exercise 6. Raga bhairavi komal notes in mandr saptak	50
Exercise 7. Raga bhairavi komal notes in taar saptak	50
Exercise 8. Raga aiman tivr notes from mandr to taar saptaak	51
Exercise 9. Raga bhairavi komal notes from mandr to taar saptak	51
Notations of raga bhairavi songs	52
Sargam Chapter 3. Raga Bhairav (Bhero)	56
Exericse 1. Raga bhairav or bhero six stages exercise	56
Notations of raga bhairav songs	59
Sargam Chapter 4	64
Exercise 1. Raga sargam six stages exercise	64
Instructions for singers	67
Vocal riaz	67
An appreciation of the ins & outs of ragas and classical music	68
Identify ragas of film songs by hearing raga based songs	69
Sargam chapter 5. Raga Kalyan up and down palte	70
Practicing sargam up and down (Palte)	70
Note numbers for fingering	71
Exercise 1. Five stages. Raga kalyan arohi up and down (palte)	71
Exercise 2. Ten stages. Raga kalyan arohi amrohi	73

Table of Contents	Page
Exercise 3. Four stages. Raga kalyan up and down four notes palte	77
Exercise 4. Four stages. Raga kalyan five notes practice	79
Exercise 5. Two stages. Raga kalyan up and down arohi amrohi	81
Exercise 6. Two stages. Raga kalyan up and down mandr to taar	82
Exercise 7. Raga Kalyan palte in middle octave	83
Exercise 8. Raga kalyan palte mandr to taar saptak	83
Sargam Chapter 6 Raga Bhairavi	84
Exercise 1. Three stages. Raga bhairavi up and down palte	84
Exercise 2. Four stages. Raga bhairavi up and down palte	85
Exercise 3. Three stages. Raga bhairavi up and down five notes	87
Exercise 4. Raga bhairavi arohi amrohi. Practicing	88
Exercise 5. Two stages. Raga bhairavi arohi amrohi practice	89
Note numbers for fingering	71
Exercise 1. Five stages. Raga kalyan arohi up and down (palte)	71
Exercise 2. Ten stages. Raga kalyan arohi amrohi	73
Exercise 3. Four stages. Raga kalyan up and down four notes palte	77
Exercise 4. Four stages. Raga kalyan five notes practice	79
Exercise 5. Two stages. Raga kalyan up and down arohi amrohi	81
Exercise 6. Two stages. Raga kalyan up and down mandr to taar	82
Exercise 7. Raga Kalyan palte in middle octave	83
Exercise 8. Raga kalyan palte mandr to taar saptak	83
Sargam Chapter 6 Raga Bhairavi	84
Exercise 1. Three stages. Raga bhairavi up and down palte	84
Exercise 2. Four stages. Raga bhairavi up and down palte	85

Table of Contents	Page
Exercise 3. Three stages. Raga bhairavi up and down five notes	87
Exercise 4. Raga bhairavi arohi amrohi. Practicing	88
Exercise 5. Two stages. Raga bhairavi arohi amrohi practice	89
Exercise 6. Raga bhairavi arohi amrohi.	90
Exercise 7. Raga bhairavi arohi amrohi.	91
Sargam Chapter 7 Raga Bhairav (Bhero)	91
Exercise 1. Raga bhairav (bhero) arohi amrohi palte (three notes)	91
Exercise 2. Raga bhairav in taar saptak, three notes arohi amrohi	92
Exercise 3. Raga bhairav arohi amrohi 4 notes palte. Two stages	93
Exercise 4. Raga bhairav arohi amrohi 5 notes palte. Two stages	94
Exercise 5. Raga bhairav two notes palte. Two stages	95
Exercise 6. Raga bhairav practice from mandr to taar and back	96
Exercise 7. Raga bhairav practice in middle notes	97
Exercise 8. Raga bhairav arohi amrohi practice	97
Sargam Chapter 8 Raga Bilawal	98
Exercise 1. Raga bilawal sargam arohi amrohi practice	98
Exercise 2. Raga bilawal sargam arohi amrohi palte	98
Exercise 3. Raga bilawal five notes practice	99
Exercise 4. Raga bilawal notes from mandr to taar saptak	99
Sargam Chapter 9	100
Thaat or Scales	100
Theory of Thaats	101
Ten thaats and their notes	102

Table of Contents	Page
Rules for playing thaat and songs	102
Raga In Its Today's form	102
History of classical music & ragas	103
What is raga?	104
What is Akaar?	105
Alaap	106
Making of an Alaap	106
Raga Gauri Poorvi example	107
Tips to compose alaap	108
Selecting fifth black as our Sa	108
Exercise 4. Raga bilawal notes from mandr to taar saptak	99
Sargam Chapter 9	100
Thaat or Scales	100
Theory of Thaata	101
Ten thaata and their notes	102
Rules for playing thaata and songs	102
Raga In Its Today's form	102
History of classical music & ragas	103
What is raga?	104
What is Akaar?	105
Making of an Alaap	106
Raga Gauri Poorvi example	107
Tips to compose alaap	108
Selecting fifth black as our Sa	108

The singing voice practice

In this series of sargam exercises, we will go through vocal and rhythmic exercises, in order to learn and develop the basic tools that the singing voice needs in order to start practicing the Indian chant music system, i.e.

*Paltas exercises with the 'Swars': Sa, Re, Ga, Ma, Pa, Dha, Ni;

*Thaat's or melodic scales on which the 'Ragas' are based, example: Bilawal, Kalyan, Bhairav and Bhairavi.

*Sargam and swar-song forms will be practiced based on the above-mentioned 'Thaats' or scales.

*Introduction to Raga chanting: Vocalization, ascending and descending scales, more exercises and collective singing practice with harmonium or keyboard.

Harmonium - Keyboard

The harmonium came to India through missionaries. The original form was that of a pedal organ. The harmonium is a reed organ, with bellows that are operated by hand. Over the years many vocalists preferred to be accompanied by the harmonium. The role of the harmonium is to provide a backup for the main melodic line, thus endowing it with a sort of strength and an added dimension.

Before playing the harmonium instrument it should be placed on a stool alongside of which the vocalist may sit or on a chair of equal height. Or if the gathering of listeners is organized on a carpeted floor, the instrument may be put in front of the vocalist.

1. Harmonium and keyboard are similar for Indian music so these lessons are equally suitable for both instruments. For harmonium we have to blow air all the time when we play. For Keyboard it is not required.
2. For keyboard we have to select the best sound out of 100 or more available. The sound should be pleasing and continuous. Suggested sounds are Flute, organ, Clarinet, Reed etc. Every keyboard is different; therefore every keyboard has different set of voices for selection.
3. For harmonium first open at least 3 big knobs and then blower. In some there is a straight blower, which is to be opened from both sides, and in other it should be opened only from left.
4. In harmonium never blow air until any note black or white is pressed, otherwise air will not be able to go out from anywhere and the harmonium will start leaking air from sides or anywhere.
5. Use left hand to blow air and right hand to play keys. Use right hand thumb to play white keys only and adjoining three fingers on black and white keys both. In harmonium or keyboard thumb is very rarely used on black keys.
6. For harmonium you need to use right hand only. In these lessons fingering position is same for harmonium as well as keyboard. After a little basic knowledge of how to play on the harmonium, it should not be difficult for a vocalist to find the tonic (Sa) key, suitable for his singing gamut (entire rage seven notes) of notes on the harmonium/keyboard. In keyboards as a general rule, an area of about two

Keyboard Harmonium In Desi Style ID-3366

octaves can do the job of self-accompaniment. What you need is really four notes in the lower octave from your chosen tonic note, and another four notes from upper octave from same tonic note.

7. With the key of the tonic note (Sa) pressed, pull the bellow gently toward yourself, with the left to get the sound of this note.

8. Along with the sound of this tonic (Sa) note try to sing your song at this moment, by aligning the tune with the tonic note. Make a judgment of the pitch of the song in high as well as low places on the keyboard.

9. Feel your way while singing; by touching the suitable keys on the harmonium with those notes, which are related to the song, you want to sing. At this point, the touching of fingers will produce two kinds of sounds. One kind, which resemble the elements of your song and the second kind, which do not resemble. In fact second kind tones will sound boring, so you should avoid and pass over them.

10. As with solo (alone) playing of the keyboard, the fingers are made to skip over the notes besides other techniques, with self-accompaniment. The same fingering is done by a method called legato in modern musical terminology which implies constantly keeping pressed, one of the appropriate keys along with singing, like a continuous flow of sound tones, exactly as a church organ. In this way you will produce sound effect of a harmonium in your keyboard while practicing sargam.

With a little practice, the fingers will get accustomed, to synchronize with the vocal sounds controlled by the mind. You get better knowledge of the technique of playing harmonium, before the actual accompaniment. Also a teacher, if available in the neighborhood, can help a lot to give a fairly good start or watch video lessons.

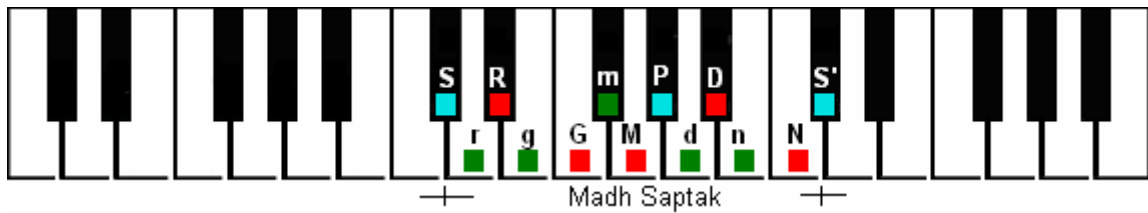
Division of a saptak

In Indian Classical music three saptaks (Octaves) are usually utilized.

1. **Saptak** : When the set of seven notes is played in the order it is called a Saptak (i.e. Sa , Re, Ga, Ma, Pa, Dha, Ni). In the keyboard or harmonium the Sa gets repeated after Ni. The frequency of 2nd Sa is twice the frequency of first Sa. Notes of this saptak are indicated by a sign of apostrophe on right side e.g. S'.
2. **Mandr Saptak**: The one below the madh saptak is called mandr saptak (low). Notes of this octave are sung or played in a low deep tone. This comprises of the saptak that is below the lower Sa of the madh saptak. Notes of this saptak are indicated by a sign of apostrophe on left side e.g. 'S.



1. **Madh Saptak**: The normal tone of human voice, which is neither high nor low. It is called madh saptak (middle octave). This has got no symbol in the notation system.



Taar Saptak: The one higher than madh saptak is taar saptak (high). The notes are high and sharp. The frequency of the second Sa is twice the frequency of the first Sa. The second Sa belongs to taar saptak and in this way the same saptak gets repeated.



The Indian musical scale is said to have evolved from 3 notes to a scale of 7 primary notes, on the basis of 22 intervals. A scale is divided into 22 shrutis or intervals, and these are the basis of the musical notes. Musicians as Sa, Re, Ga, Ma, Pa, Dha and Ni know the 7 notes of the scale. These 7 notes of the scale do not have equal intervals between them. A Saptak is a group of 7 notes, divided by the intervals is as follows:

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

The first and fifth notes (Sa and Pa) do not alter their positions on this interval. The other 5 notes can change their positions in the interval, leading to different ragas

Notes of a saptak (Sa, Re, Ga, Ma)

The notes of the Indian gamut (seven notes of music) are known as sargam. Just as the English word "alphabet" is derived from the Greek letters "alpha, beta", in the same way the word "Sargam" is derived from "Sa-Re-Ga-Ma". Sa, Re, Ga, Ma, is simply the initial notes (swar) of the Indian musical gamut. These swars are Sa, Re, Ga, Ma, Pa, Dha, and Ni. The intervals of the Indian scale are essentially the same as those of the western scale. The notes in the Western scale are evenly spaced; the ones in the Eastern scale follow the natural divisions of vibrational frequencies.

Musical notes are chosen by certain names. However, the names do not refer to notes of fixed absolute pitch. Having decided on the schedule and key in which the performance is to take place, the singer or musician determines the pitch, which will be the fundamental pitch, and designates it as the first note of the octave, calling it by the label " Sa ". The succeeding notes of the octave are then given the following names: Sa, Re, Ga, Ma, Pa, Dha, Ni, Sa

The full names of the notes are given as under:

1. Sa Khraj/Shadj (the tonic note)
2. Re Rekhab
3. Ga Gandhar
4. Ma Madhyam

Keyboard Harmonium In Desi Style ID-3366

5. Pa Pancham
6. Dha Dhaivat
7. Ni Nikhad

The intervals between these notes can be regarded as the same as those of the standard C major scale of just temperament, and we will denote these notes by S, R, G, M, P, D, N, S.

S, R, G, M, P, D, N, S (Indian)
C, D, E, F, G, A, B, C (western)

Traditionally, the seven swars are said to derive, as do many elements of Indian music, from sounds in nature: Shadj/Sa is said to imitate the cry of the peacock; Rekhav /Re, the chataka bird crying for its mate; Gandhar /Ga, the bleating of a goat or sheep; Madhyam /Ma, the middle sound, the crane or heron's call; Pancham /Pa, the fifth sound, the kokila (cuckoo) in spring; Dhaivat /Dha, the horse's neigh, or the frog in the rainy season; Nikhad /Ni, the trumpeting of the elephant.

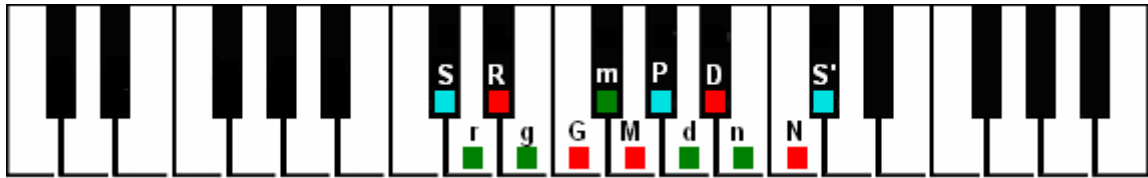
- Shuddh or natural notes are notated as S, R, G, m, P, D, N,
- All upper case letters except Sa and Pa refer to "Tiver Swars" Example, RGDN.
- All lower case letters refer to the "Komal Swars". Example, r g d n.
- For 'Ma', m refers Shuddh Ma or the natural one and M refers to the 'Tiver or Kori Ma'.

Sa and Pa are never sharp or flat. **Shuddh ma, however, is written with a lower case m.** It is the only note ever referred to as sharp. As tiver or "bright" Ma it is written with an upper case M. In addition there are of course, certain notes that are komal (flat) or tiver (sharp) versions of some of these.

Twelve Notes Of A Saptak

No	Notes	Notes Detail	Notes Properties
1	S	Sa, which will be represented by S	Khraj Sa (Or fixed/constant Sa)
2	r	Komal Re, which will be represented by r	Komal Re
3	R	Tiver Re, which will be represented by R	Tiver Re
4	g	Komal Ga, which will be represented by g	Komal Ga
5	G	Tiver Ga, which will be represented by G	Tiver Ga
6	m	Komal Ma, which will be represented by m	Komal or Shuddh Ma (natural note)
7	M	Tiver Ma, which will be represented by M	Tiver Ma
8	P	Pa, will be represented by P; (immovable note)	Fixed/constant Pa
9	d	Komal Dha, which will be represented by d	Komal Dha
10	D	Tiver Dha, which will be represented by D	Tiver Dha
11	n	Komal Ni, which will be represented by n	Komal Ni
12	N	Tiver Ni, which will be represented by N	Tiver Ni
Komal means notes with lower voice and Tiver means notes with higher voice. Shuddh Notes are also called natural notes			

- We can fix any note as khraj note that is "Sa" and corresponding attached notes of scale will be according to the given arrangement. E.g. S, r, R, g, G, m, M, P, d, D, n, N
- Sa and Pa are immovable or constant. Thus the full twelve-tone scale arrangement of notes is labeled as: S, r, R, g, G, m, M, P, d, D, n, N, S'. Here in the below given picture we have selected first black key as our khraj note.

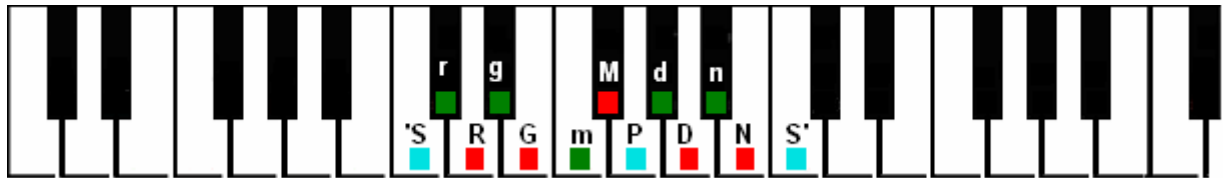


Pic.1a Full twelve-tone scale in madh saptak

S	r	R	g	G	m	M	P	d	D	n	N	S'
C#	D	D#	E	F	F#	G	G#	A	A#	B	C	C#

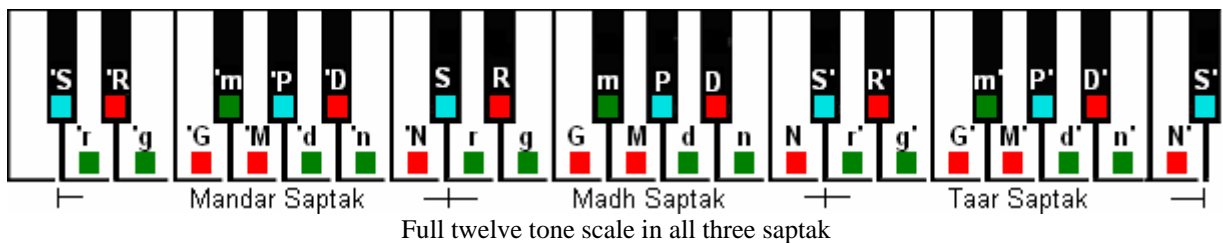
Comparing 12 notes sargam with 12 western Notes

- Each time we change our Khraj note (Sa) the position of notes in scale will also be changed according to below given arrangement where our Khraj note is first white key in the below given diagram.



Pic.3a Selecting Khraj note (Sa) from first white key

So, how do you distinguish between octaves? Mandr saptak is situated in extreme left of harmonium or keyboard and notes of mandr saptak have a sign of apostrophe on left side e.g. 'S. Middle saptak is without any sign and taar saptak is in extreme right. Notes written in taar saptak are shown by a sign of apostrophe on right e.g. S'.



Full twelve tone scale in all three saptak

We will use as the fundamental note the C# which lies in middle octave in western system. This will correspond to Sa in madh saptak of Indian system. So by combining both systems the other notes will correspond as follows:

Most of the singers sing in the particular scale according to their sound pitch. Many male vocalists will use C# or D# as their fundamental starting note. Female vocalists tend to place their fundamental somewhere in the range from F# to A#. Female sound pitch is higher than male. Lowercase (small) letters are shown as "komal" or flat notes, and the uppercase (capital) letters are shown as "tiver" or sharp. All notes except for Sa and Pa have an alter ego, whose nature is either komal or tiver.

Identifying notes and their position:

- Shuddh (natural) notes** are notated as S, R, G, m, P, D, N,
- Komal (flat) notes** are notated as r, g, d, n
- All Tiver (sharp) notes** are notated as R, G, D, N and Tiver Ma is also notated as M

- 1) (S R G M P D N) = notes in middle octave (madh)
- 2) Apostrophe + Note ('S 'R 'G 'M 'P 'D 'N) = notes in lower octave (mandr)
- 3) Note + apostrophe (S' R' G' M' P' D' N') = notes in upper octave (taar)

The lower case letters indicate komal or flat notes, the upper case, Shuddh or pure, natural notes. Sa and Pa are never sharp or flat. **Shuddh Ma, however, is written with a lower case m.** It is the only note ever referred to as sharp. As tivar or "bright" Ma is written with an upper case M.

Sa of Indian is equivalent to C# of the western system. This need not be the case, since in Indian music 'Sa' is not only the most important note (also called the "tonic" note), it is modal, e.g. it can be anything you wish and the other corresponding notes will offset from there as shown in above picture 1a and 2a. However, C, C# are commonly used as Sa. Most persons prefer to play music from the western C# as their starting point. In other words,

they select Sa from C#, which is a common expression which is easy to remember. It is suggested to use C# if you are beginning to play harmonium or keyboard as a student of music for simplicity and ease. After learning you may start playing from any note and corresponding notes will change according to our chosen khraj note.

Indian classical music is principally based on melody and rhythm, not on harmony, counterpoint, chords, and modulation. Before you begin your first lesson, you must go through the initial lessons above. When you have a basic understanding of the notes of a sargam, it will help you sing and play better.

You will need the following:

A good teacher is essential because this person will correct your mistakes and set a good example to follow. Your teacher should be someone capable of performing and have a good reputation for teaching. Treat your teacher with respect and consideration at all times, even when you are no longer learning from him. Instrumentalists must be sure to learn from both a vocal and instrumental teacher. From the instrumental teacher you will learn techniques and from the vocal teacher to implement these techniques as though your instrument is singing the words.

It is not enough to just attend a class once a week. Practice everyday, even for as little as half an hour. For those who wish to be performers, weekday practice should be 2-3 hours. You must be ready to listen carefully to your teacher and to other performers. Listening to great recordings of old semi-classical will help you learn faster. Attend concerts as well.

Sargam

Natural notes (pure or major) are called Shuddh notes which are shown as S, R, G, m, P, D, N. The notes, or swars, are Khraj/Shadj, Rekhav, Gandhar, Madhyam, Pancham, Dhaivat and Nikhad. When singing these become Sa, Re, Ga, Ma, Pa, Dha, Ni, and sargam stands for "Sa-Re-Ga-Ma". Only these syllables are sung, and further designations are never vocalized. When writing these become, S, R, G, m, P, D, N. A sign of apostrophe on the right side of a letter (S') indicates the octave higher, a sign of apostrophe on the left side of a letter ('S) indicates the octave lower. Re, Ga, Dha, and Ni may be either shuddh or komal; Ma may be either shuddh or tivar and is then called tivar Ma. Sa and Pa are immovable (once Sa is selected),

Don't think there is anything that you can practice that will have as much an impact on your playing as sargam. Take the sargam challenge. Play the sargam every night for one month and then re-assess your playing skills afterward.

In other words Sargam is the collection of music notes or the swar of the scale. It has been mentioned earlier how notes of the sargam relate to the western scale. Practicing to play sargam in music is bit like weight training. Basic rules of weight training are to start with simple exercises with lightweights. As you get comfortable with lightweights, you increase repetitions or increase the weight you are lifting. You also focus on muscle group you work on. You go to heavier and more complex exercises after you feel comfortable with the basic exercises. When we say sargam, we don't just mean a scale of notes but it means the act of playing the sargam. Playing the sargam is the single most important thing you can do when you are learning harmonium or keyboard. When beginning to learn harmonium, the teachers should not stress the playing of the sargam too much or enforce it. After all, there is nothing joyous about playing one note after the other in succession, over and over again. Students tend to hate sargam for this very reason. Getting students into sargam is a challenge.

Sargam fixes everything. If your right hand is not strong enough, sargam fixes that. If you are not confident in class, sargam fixes that. If you don't know where the notes are at the beginning, or how to sit properly for long periods of time or need discipline or you are trying to increase your speed or clarity or timing or rhythm or etc; sargam fixes all. Sargam needs great practice, but it doesn't have to be boring. Nothing is more boring than playing the same notes over and over again, so spice up your sargam with some of the variations. This will sound like you are actually playing something.

There are various books written on harmonium or keyboard but no suitable book is available on basics. These books were for advance learning and lessons were difficult to follow. This lesson of sargam is the first effort to produce sargam lessons in easy and with simplified exercises. With these lessons you will be able to play and sing-along with your harmonium or keyboard. All the exercises are produced with simple diagrams and notations. Thanks to great music composer Nisar Bazmi Sahib and all those colleagues who cooperated with me in producing these fundamental lessons.

Thaat

The set of seven notes is called a thaat and thaats produce ragas. The system of classification for the raga in different groups is called a thaat. Thaats system is an "artificial" way to classifying ragas. Classification in Thaats system is purely for academic purpose. It is not necessary that Ragas from the same thaat might have same or similar personality. The idea behind thaats is pretty simple. There are 12 notes in an octave - 7 pure notes and 5 flat/augmented notes. If one makes various permutations of these notes, one can think of 72 different combinations. Hindustani system, however, adds further restrictions on the way these notes are used. It is usually not allowed to use both pure and corresponding flat note one after the other (and since this is an evolved art form and not science, there are always exceptions to such rules). When such restrictions are factored in, the numbers of thaats reduce to ten. It is important for beginners to practice Kalyan thaats well to begin with. As they get comfortable with it, they may switch to Behravis thaats. I also find from my own experience that Bhairav thaats too presents some interesting fingering challenges. If one gets command on these three, the other thaats usually follow pretty easily.

If you learn thaats then you can easily learn ragas and can play many songs in keyboard or harmonium. You can play few songs with thaats but unlimited songs can be produced with ragas and ragas produce beauty. It is easy to play songs in a thaats that contain fixed number of ascending and descending notes. In a raga there may not be fixed number of notes in ascending and descending order so, it is not easy to

Keyboard Harmonium In Desi Style ID-3366

play songs in the first instance. There are certain rules for representation of thaata. These rules of classification of thaata are defined as under.

1. A thaata must have seven notes out of the twelve notes placed in an ascending or descending order. Both the forms of the notes can be used.
2. Thaata has only one arohi and one amrohi.
3. Thaata is not to be sung and is for only playing music songs but the ragas produced from the thaata are sung.
4. Thaata is named after the popular raga of that thaata. For example behravi is a popular raga and the thaata of the raga behravi is named after the raga.
5. Out of ten thaata about 80 ragas are developed and performed these days. But for a beginner 30 ragas are sufficient to bring perfection in learning.

The set of seven notes or scale that can produce a raga is called a thaata. The system of classification for the ragas in different groups is called a thaata. There are again several systems of classification of the raga. Presently in Indian classical music the 10-thaata classifications of ragas is commonly known.



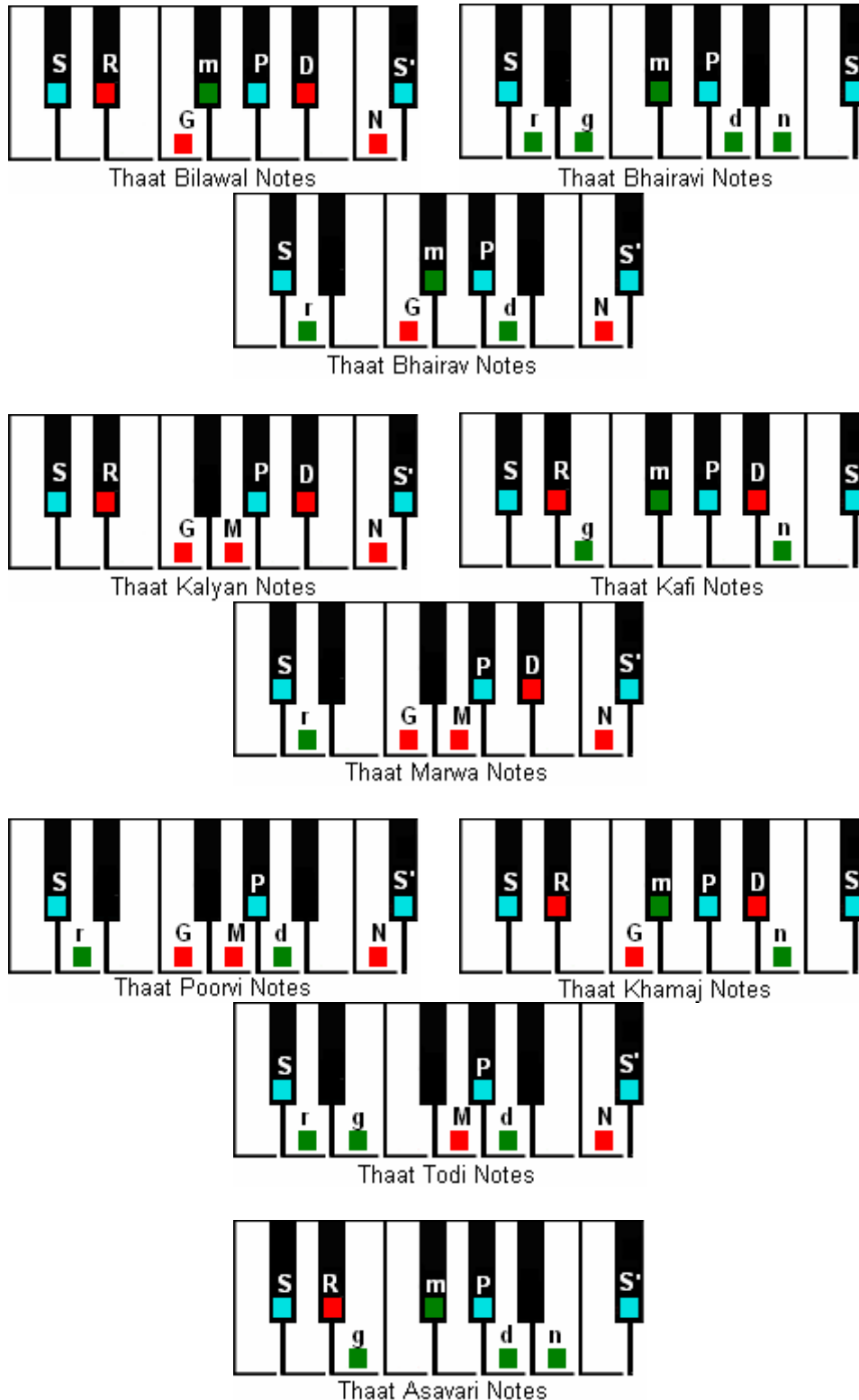
Widely Accepted Ten Thaats

Name of Thaat	Ascending Notes	Descending Notes	Notes Properties
Bilawal	↗S, R, G, m, P, D, N, S'	↖ S', N, D, P, m, G, R, S	All Shuddh or Natural Notes
Kafi	↗S, R, g, m, P, D, n, S'	↖ S', n, D, P, m, g, R, S	Ga, Ni, Komal
Asavari	↗S, R, g, m, P, d, n, S'	↖ S', n, d, P, m, g, R, S	Ga, Dha, Ni Komal
Khamaj	↗S, R, G, m, P, D, n, S'	↖ S', n, D, P, m, G, R, S	Ni Komal
Kalyan	↗S, R, G, M, P, D, N, S'	↖ S', N, D, P, M, G, R, S	No Komal, Only Tiver Ma
Bhairav/Behro	↗S, r, G, m, P, d, N, S'	↖ S', N, d, P, m, G, r, S	Re, Dha Komal
Bhairavi	↗S, r, g, m, P, d, n, S'	↖ S', n, d, P, m, g, r, S	Re, Ga, Dha, Ni Komal
Marwa	↗S, r, G, M, P, D, N, S'	↖ S', N, D, P, M, G, r, S	Re Komal, Ma Tiver
Poorvi	↗S, r, G, M, P, d, N, S'	↖ S', N, d, P, M, G, r, S	Re, Dha Komal, Ma Tiver
Todi	↗S, r, g, M, P, d, N, S'	↖ S', N, d, P, M, g, r, S	Re, Ga, Dha Komal, Ma Tiver

1. A thaat must have seven notes out of the twelve notes placed in an ascending or descending order. Both the forms of the notes can be used.
2. Thaat has only one arohi and one amrohi.
3. Thaat is not to be sung and is for only playing music songs but the ragas produced from the thaat are sung.
4. Thaat is named after the popular raga of that thaat. For example bhairavi is a popular raga and the thaat of the raga bhairavi is named after the raga.
5. Out of ten thaat about 80 ragas are developed and performed these days. But for beginner 30 popular ragas or less are sufficient to bring perfection in learning.



Ten Thaats Diagram With Komal And Tiver Notes



Ragas

Ragas are derived from ten thaats or parent modes. These thaats are sampooran i.e. containing seven notes in the octave, whereas a raga may contain five, six or all the seven notes or any combination thereof. A thaat is only a group of abstract tonal forms, but a raga is a combination of notes having the power of generating and creating emotional values. Ragas are the melodic modes used in Indian classical music. A raga describes a generalized

form of melodic practice; it prescribes a set of rules for how to build a melody. It specifies rules for movements up (arohi) and down (amrohi) the scale, which notes should figure more and which notes should be used more carefully, and so on. The result is a structure that can be used to compose or improvise melodies, allowing for everlasting variation within the set of notes.

All the Ragas have a name and a character, which can be devotional, bold and gallant, or tragic. Raga usually comes with a time of the day when it is best performed. Some ragas are related to seasons, for example the raga malhar is usually performed mainly in the monsoon season, or it can be sung at any time.

Ten Thaats & Their Main Ragas

Thaat	Some Well Known Ragas
Kalyan	Kalyan, Shuddh Kalyan, Aiman Kalyan, Aiman/Yaman, Bhupali, Kamod, Chhayana
Bilawal	Bilawal, Bihag, Durga, Hansdhwani
Khamaj	Khamaj, Jhinjhoti, Desh
Kafi	Kafi, Pilu, Bageshri, Miyan Ki Malhar
Asavari	Asavari, Jaunpuri, Darbari Kanada
Behravi	Behravi, Bilaskhani Todi, Malkaus
Bhairav	Bhairav, Gauri, Lalit, Jogiya, Ramkali
Todi	Todi, Multani, Gurjari Todi
Purvi	Purvi, Puriya Dhanashree, Shree, Basant
Marwa	Marwa, Jait, Vibhas, Bhatiyar, Puriya, Sohni



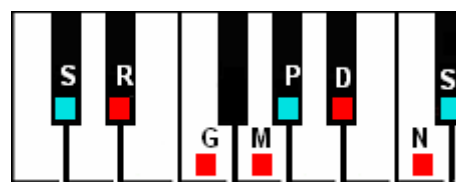
Sargam Chapter 1

We can learn how to play music with keyboard or harmonium but without practice of sargam we cannot sing-along while playing harmonium or keyboard. Practice of sargam is very important for a harmonium or keyboard singer.

Raga Kalyan

Every thaat is also a Raga and Raga Kalyan is derived from thaat Kalyan. In raga Kalyan Madhyam is Tiver and all other notes are Shuddh (full). Raga Yaman Kalyan is an evening raga. It is also denominated variously by Yaman, Iman, Eman and Aiman. Although the Raga is as old as the hills, its

historical antecedents are not easy to pin down. Traditionally rendered in the first quarter of night, Kalyan achieves its potent effect with tiver madhyam and shuddh nikhad forming a graceful symmetry amidst the other five-shuddh swar of the saptak, and shuddh gandhar serving as the vaadi and nikhad as samvaadi. The derivative ragas out of this structure are grouped under the broad head of Kalyan Thaat. Here its jaati is kept sapooran-sampooran for sargam practice only.



Thaat Kalyan Notes

Arohi: S-R-G-M-P-D-N-S'

Amrohi: S'-N-D-P-M-G-R-S

Exercise (Raga Kalyan)

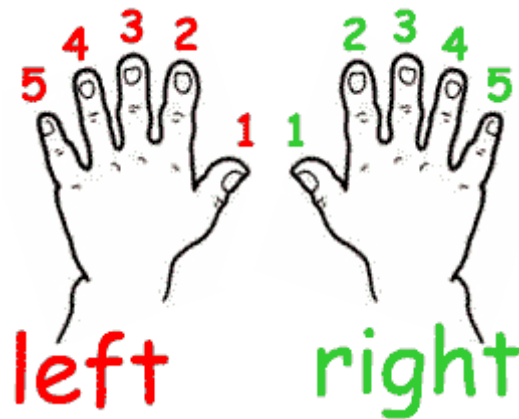
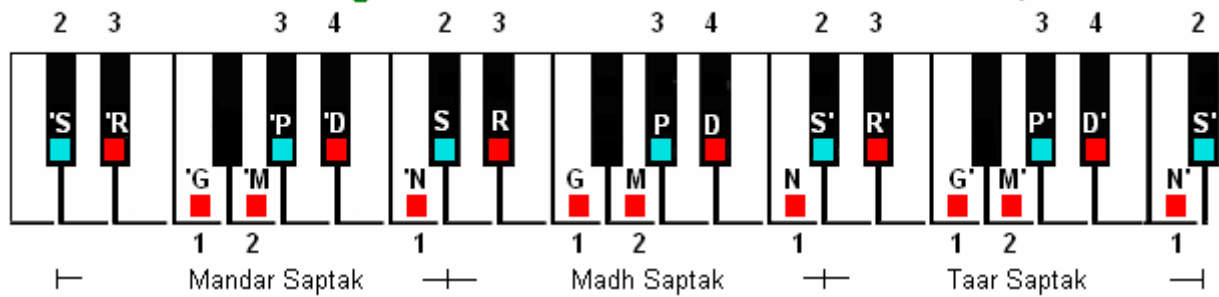
In this exercise we will practice Raga Kalyan notes in madh saptak. The Raga Kalyan, among the ten recognized by the great musician, composer, theorist and scholar, Pandit Vishnu Narayan Bhattachande, takes for its basis the following set: **S R G M P D N**. In our notation system tiver notes are shown in capital letters and with red dot. Achal (fixed) notes are also shown with capital letters but with blue dot.



Sit beside harmonium/keyboard properly as explained earlier. First you have to practice Arohi of raga kalyan sargam, which is ascending order as (S, R, G, M, P, D, N, S'). The arohi of sargam will be taught in ten stages. After completing ten stages of Arohi you will practice Amrohi, which is descending order of a Sargam as (S, N, D, P, M, G, R, S). You have to spend five to ten minutes on each stage for practice. Our practice of arohi and amrohi will be in madh or middle saptak.

Below given diagram is showing Raga Kalyan notes in all three saptak. Raga Kalyan is the best thaat to start with. Raga Kalyan notes are shown in all three saptak with finger numbers.

Thaat Kalyan Notes Shown In All Three Saptak



FINGERS & THEIR NUMBERS

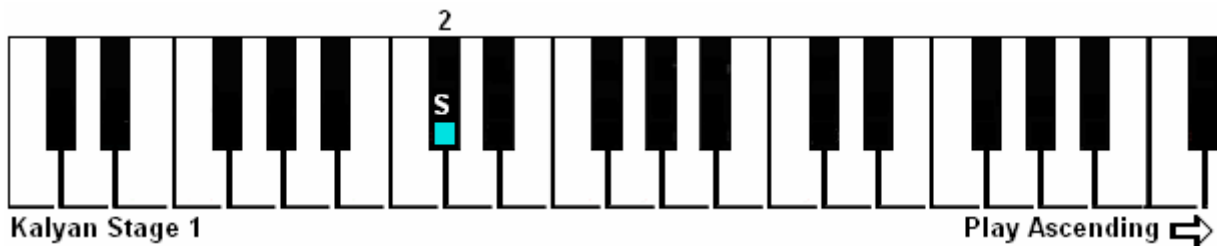
Thumb 1, Index finger 2, middle finger 3, ring finger 4, little finger 5



Sargam Exercise 1. (Raga Kalyan Arohi)

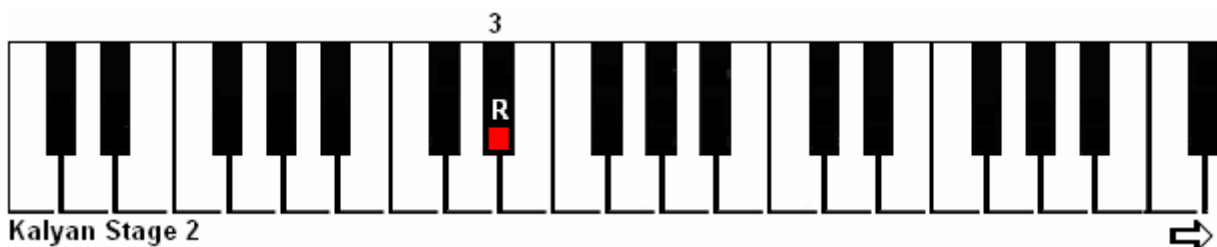
First Stage – Sa (index finger 2)

We will begin our practice in middle saptak that is best for beginners. Press note of Khraj, which is ‘Sa’ with right hand index finger number 2. With the voice of harmonium note try to synchronize your voice with it by saying ‘Sa’ for at least five seconds. Keep pressure on the note while pressing bellow of harmonium with your left hand. You have to practice at least 5-10 minutes on this first note of Sargam. In the beginning you may feel difficulty in synchronizing your voice with harmonium but gradually you will overcome this difficulty. Khraj note that is ‘Sa’ is shown in the diagram with a blue dot. All our basic lessons in Raga Kalyan will begin from middle or madh saptak.



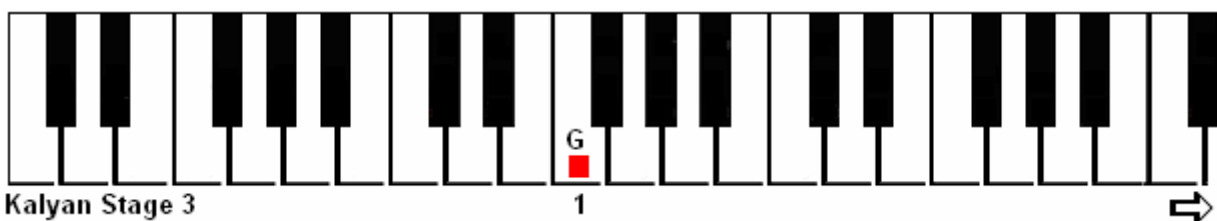
Second Stage - Re (middle finger 3)

Press note of Rekhav, which is 'Re' with right hand middle finger and do not displace your finger from Khraj note and only decrease its pressure from the note. By pressing note of Rekhav say 'Re' and try to synchronize your voice with the voice of harmonium as explained in the first stage. Say 'Re' again and again until your voice is fully synchronizes with harmonium. Your index finger and middle fingers must remain over the notes. In the picture below Rekhav note is mentioned with red circle. You should keep in mind that all above stages are linked and only one note is added in each stage.



Third Stage - Ga (thumb 1)

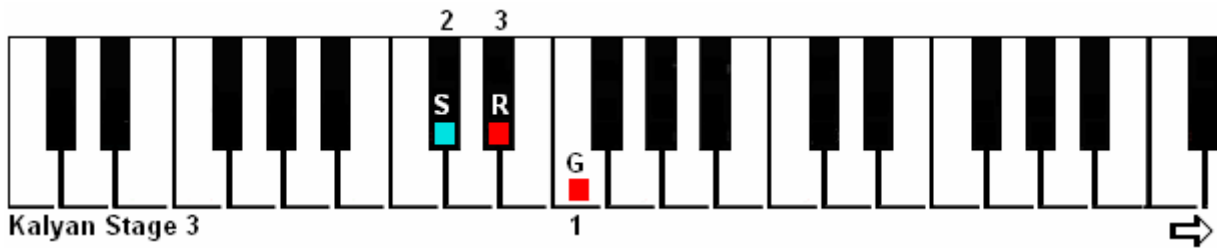
Raising your finger from Rekhav note press note of Gandhar (G), with your thumb by twisting your thumb beneath your hand. Do not raise your second finger much higher over Rekhav note and only decrease its pressure while approaching Gandhar. Now again try to synchronize your voice with Gandhar note and repeat this practice again and again at least 10 minutes. In the picture below Gandhar note is mentioned with red circle.



Fourth Stage – (Kalyan Arohi) Sa, Re, Ga (fingers 2,3,1)

2 3 1
Sa, Re, Ga ⇒

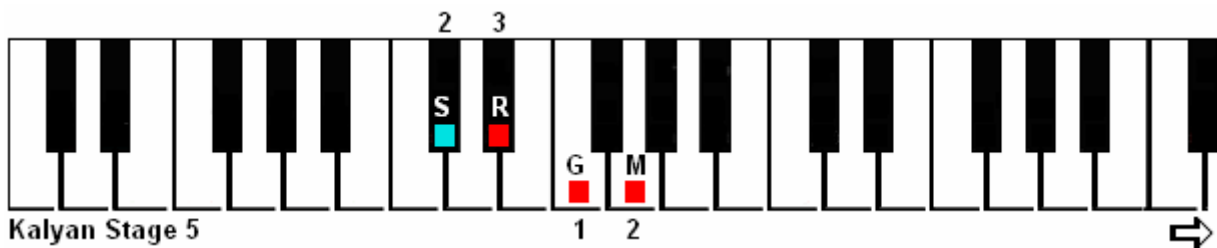
In this stage we will practice all three notes together, which we have already practiced. Press Khraj note 'Sa' with index finger and say this note for about five seconds. Then by pressing note of Rekhav say 'Re' for about five seconds and try to synchronize your voice with the voice of harmonium. Raising your finger from Rekhav note press note of Gandhar, with your thumb and say 'Ga' for five seconds.



Fifth Stage - Sa, Re, Ga, Ma (fingers 2,3,1,2)

2 3 1 2
Sa, Re, Ga Ma ⇒

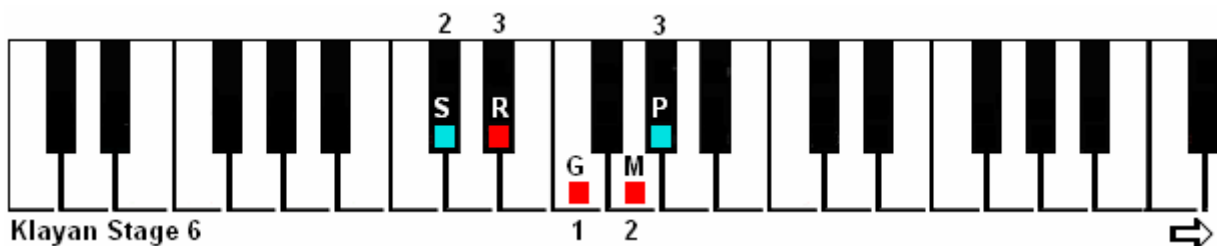
Now we have to learn four swars together and fourth swar is 'Ma'. Saying note 'Ga' from previous stage bring your index finger on Madhyam note and say 'Ma' for about five seconds. Now again bring your index finger back on Khraj note 'Sa' and after five seconds of vocal synchronizing press note 'Re' and keep practicing these four notes again and again with your particular fingers. This repeated exercise from Sa to Ma should not be less than ten minutes of duration. It should be remembered that we would stay on each note for about five seconds.



Sixth Stage – Sa, Re, Ga, Ma, Pa (fingers 2,3,1,2,3)

2 3 1 2 3
Sa, Re, Ga, Ma, Pa ⇒

Keeping in view fifth stage add Pancham note 'Pa' in your exercise. By raising your finger from Madhyam note press Pancham note 'Pa' with your middle finger and say 'Pa' for about five seconds. Keep on practicing Sa, Re, Ga, Ma, Pa again and again for about 10 minutes. Do not forget to stay for five seconds on each note in each exercise while synchronizing your voice with swars.

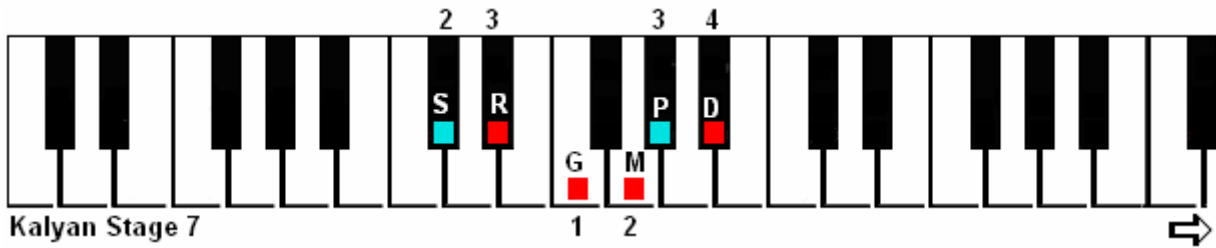


Seventh Stage – Sa, Re, Ga, Ma, Pa, Dha (fingers 2,3,1,2,3,4)

2 3 1 2 3 4
Sa, Re, Ga, Ma, Pa, D ⇒

Keyboard Harmonium In Desi Style ID-3366

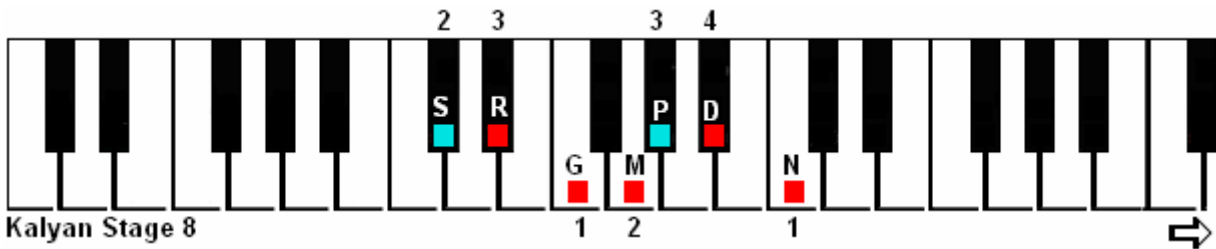
Connecting your link from sixth stage add note 'Dha' in your exercise. By pressing 'Dha' say this note by synchronizing your voice with it. Now you have to practice Sa, Re, Ga, Ma, Pa, Dha for about ten minutes.



Eighth Stage – Sa, Re, Ga, Ma, Pa, Dha, Ni (fingers 2,3,1,2,3,4,1)

2 3 1 2 3 4 1
Sa, Re, Ga, Ma, Pa, D, Ni ⇒

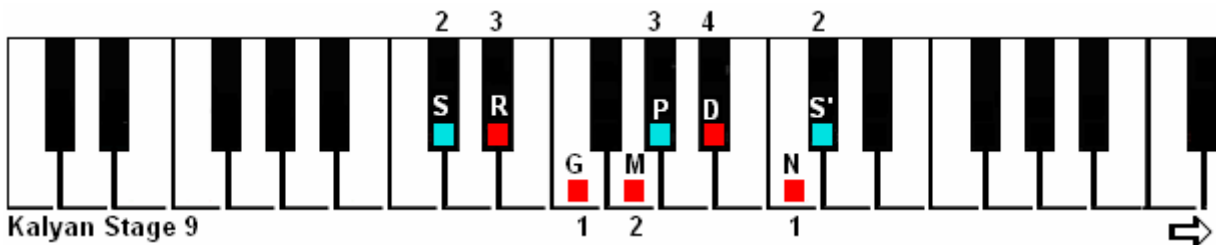
Press Note 'Ni' with your thumb by turning your thumb under your hand and say this note for about five seconds. Soon after that position place your index finger No.2 again on the Khraj note 'Sa' and practice Sa, Re, Ga, Ma, Pa, Dha, Ni for about ten minutes like previous exercises of Sargam.



Ninth Stage - Sa, Re, Ga, Ma, Pa, Dha, Ni, Sa' (fingers 2,3,1,2,3,4,1,2)

2 3 1 2 3 4 1 2
Sa, Re, Ga Ma Pa, D, Ni, Sa ⇒

Continuing your lessons from previous stage bring your index finger on Khraj note 'Sa' in the third octave and try to synchronize your voice with the Khraj note while note is pressed. Duration of pressing each note in all above stages is not less five seconds. You should keep in mind that all above stages are linked and only one note is added in each stage.



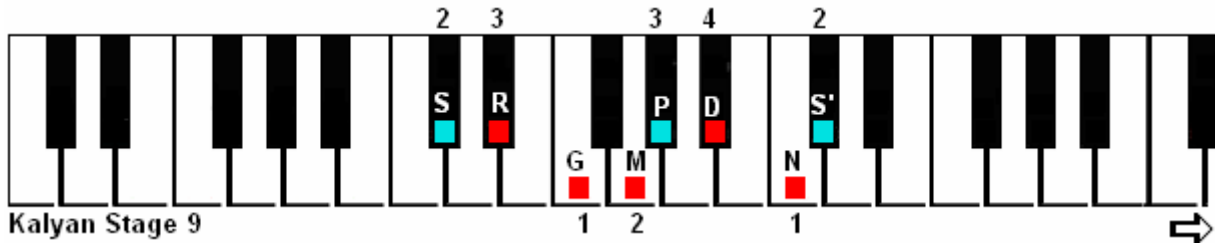
Tenth Stage - Sa, Re, Ga, Ma, Pa, Dha, Ni, Sa' (fingers 2,3,1,2,3,4,1,2) ⇒

Now you have to practice all these eight swars, which are given below:

Arohi: S, R, G, M, P, D, N, S' ⇒ Play left to right

Keyboard Harmonium In Desi Style ID-3366

Arohi of Sargam is ascending order of Sargam notes. The above sargam initiates from 'Sa' note of middle saptak and ends to 'Sa' note of third saptak. You should practice arohi of sargam until your fingers are not used to play notes without hesitation and confidence. One should try to practice Arohi without time limitation until perfection arises. Proper synchronizing of voice with swar is very important.



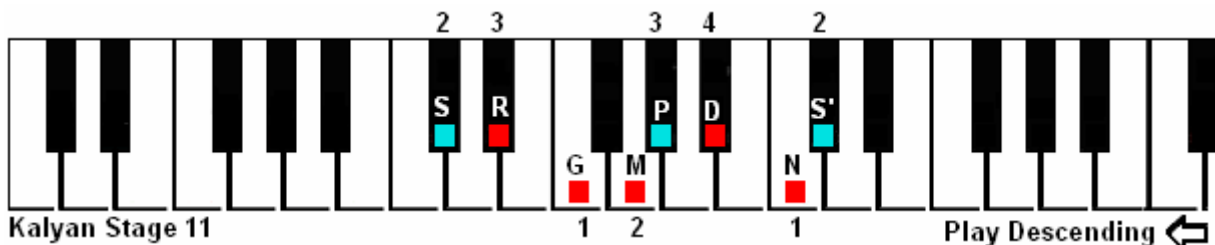
Sargam Exercise 2 (Raga Kalyan Amrohi)

S', N, D, P, M, G, R, S (fingers 2,1,4,3,2,1,3,2) ←

After getting proficiency in Arohi you have to practice Amrohi, which is descending notes of a Sargam. You also have to practice Amrohi in stages as you already did in Arohi of Sargam but now in descending order from Taar (upper) Saptak towards Madh (middle) Saptak.

Amrohi: S', N, D, P, M, G, R, S ← Play right to left
2, 1, 4, 3, 2, 1, 3, 2

Do not forget to stay for five seconds on each note in each exercise while synchronizing your voice with swars. There is also no time limitation for Amrohi practice but it should be continued until you get acquainted with the voice of notes. Fingering will be same as selected in Arohi practice but in reverse order. There must be a gap of one and half second between swars to breath.

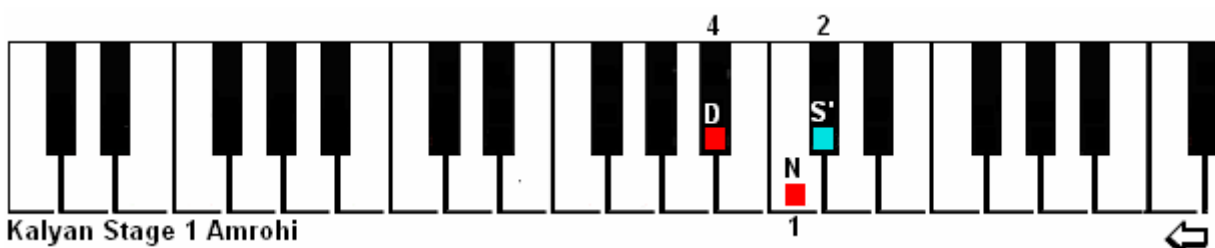


First Stage – S', N, D, ← (fingers 2,1,4)

2 1 4

Sa, Ni, Dha ← Play right to left

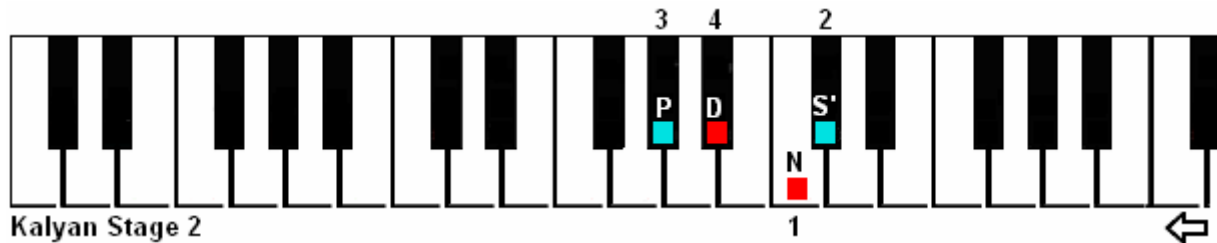
In all these six stages you will have to practice as explained in earlier exercises of Sargam. You have to remain for five seconds on each note while saying relevant swars and by synchronizing your voice. The gap between each note must be one and half second in this initial stage. Total time of practice must be between 5-10 minutes.



Second Stage – S', N, D, P ⇐ (fingers 2,1,4,3)

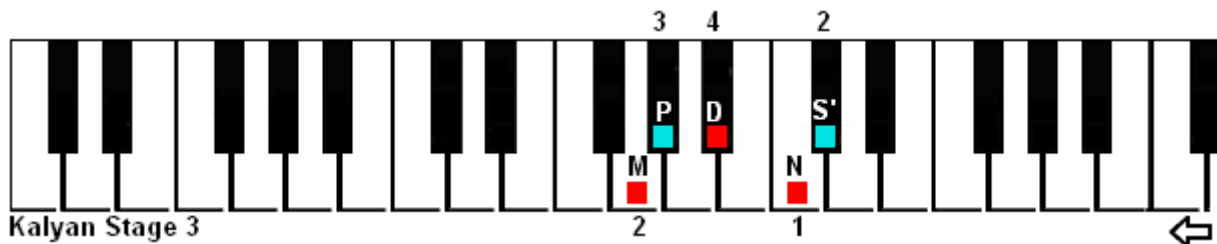
2 1 4 3
Sa, Ni, Dha, Pa ⇐ Play right to left

By adding note 'Pa' practice all four notes all over again and again for ten minutes and synchronize your voice with swars.

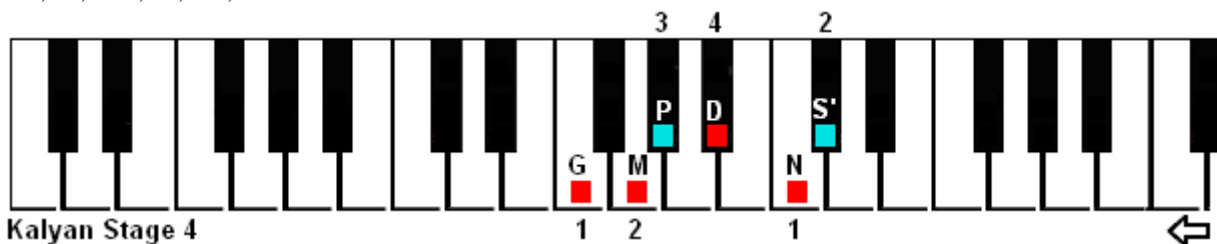
**Third Stage - S', N, D, P, M** ⇐ (fingers 2,1,4,3,2)

2 1 4 3 2
Sa, Ni, Dha, Pa, Ma ⇐ Play right to left

By adding note 'Ma' practice all four notes all over again and again for five to ten minutes and synchronize your voice with swars.

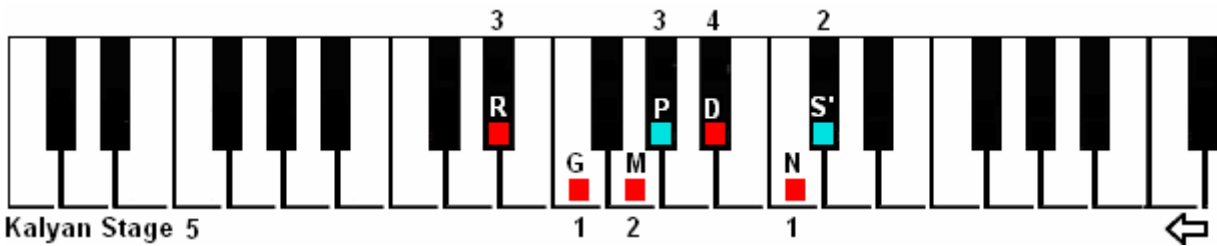
**Fourth Stage – S', N, D, P, M, G** ⇐ (fingers 2,1,4,3,2,1)

2 1 4 3 2 1
Sa, Ni, Dha, Pa, Ma, Ga ⇐

**Fifth Stage: S', N, D, P, M, G, R** ⇐ (fingers 2,1,4,3,2,1,3,)

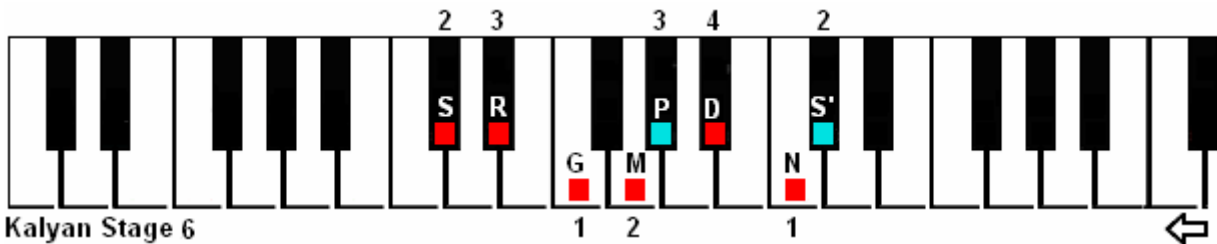
2 1 4 3 2 1 3
Sa, Ni, Dha, Pa, Ma, Ga, Re ⇐

Keyboard Harmonium In Desi Style ID-3366



Sixth Stage – S', N, D, P, M, G, R, S ⇐ (fingers 2,1,4,3,2,1,3,2)

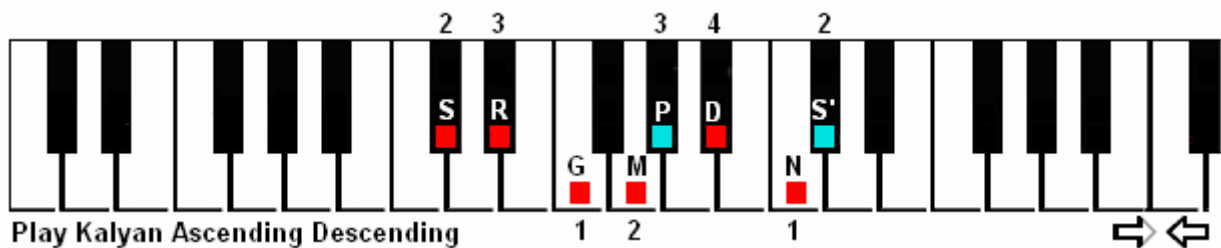
2 1 4 3 2 1 3 2
Sa, Ni, Dha, Pa, Ma, Ga, Re, Sa ⇐



Now it is the stage of Amrohi, add Khraj note 'Sa' in your practice. In the sixth stage there is no fixed time period for practice of swars. You may increase your time if you feel you are not perfect in fingering or vocal.

Sargam Exercise 3 – Kalyan Arohi Amrohi

It is the time when we will practice complete sargam in ascending and descending order. This exercise is very important for harmonium students for basic music learning. Proper synchronizing of voice with swar is very important in this lesson. It is better to stay on each swar for five seconds and gradually decrease your time to four seconds and in the end half second. At least half an hour continuous practice is important but you can increase your practice time according to your capability. Now you got familiar with Sargam notes in ascending and descending order so, we are going to write arohi and amrohi of sargam in normal style. Now notations of Raga Kalyan sargam will be written from left to right but will be played according to direction of arrow as given below:



Arohi: S, R, G, M, P, D, N, S' ⇒ ascending order
Amrohi: S', N, D, P, M, G, R, S ⇐ descending order

Try to remain on each note for half a second, which is the perfect speed for practice of Sargam. If you get bored then take rest and divide your practice time in parts or play in front of friends or family members.

Alankars & Their Types

Alankars are different sets of the swars that will enable you to practice and familiarize yourself with the different sounds. You should practice these till you can play them correctly without looking at the keyboard. While you practice how to play, please sing along too so that you can improve your voice and can learn how to sing more in tune.

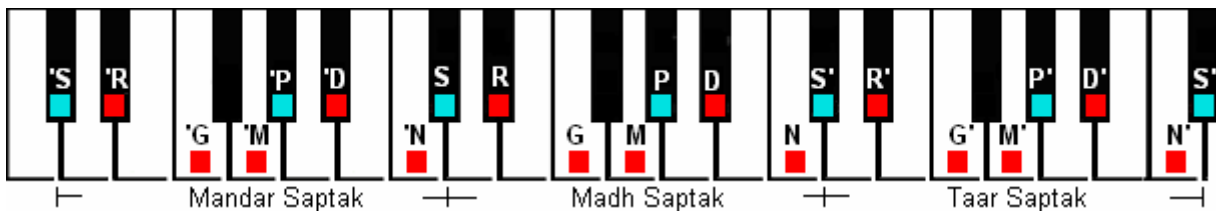
The term Alankar literally means an ornament or decoration; it is the repetition of musical notes from a Raga in a particular pattern.

Alankars are of four types:

1. **Asthai Alankars**, which returns to the initial note
2. **Arohi Alankars**, which is a ascending sequence of notes
3. **Amrohi Alankars**, which is a descending sequence of notes
4. **Sanchari Alankars**, which combines elements of the above types.

Alankars are extremely useful for practice and are a great way of getting familiar with your keyboard or harmonium.

Here are some more Alankars for practice; try to play them continuously for an extended period of time; its extremely important that your fingers move smoothly on the keyboard because when you are playing a metered melody, an extra second's hesitation is enough to send you out of synchronization with the taal or rhythm.



Kalyan Sargam

Practice according to above diagram of Kalyan. Play in madh saptak:

1. S R G M P D N S'
S' N D P M G R S
2. SS, RR, GG, MM, PP, DD, NN, S'S'
S'S' NN, DD, PP, MM, GG, RR, SS
3. SRG, RGM, GMP, MPD, PDN, DNS'
S'ND, NDP, DPM, GMP, MGR, GRS
4. SRGM, RGMP, GMPD, MPDN, PDNS'
S'NDP, NDPM, DPMG, PMGR, MGRS
5. SG, RM, GP, MD, PN, DS'

Keyboard Harmonium In Desi Style ID-3366

S'D, NP, DM, PG, MR, GS

6. SRSSRGRSSRGMGRSSSRGMPPMGRSSSRGMPPMGRSSSRGMPPDN
DPMGRSSSRGMPPDNS'S'NDPMGRS

This might look extremely difficult, but its not, its actually a sequence of Asthayee alankars.

If you break it up you will see the following pattern:

S
SR S
SRGR S
SRGMGR S
SRGMPPMGR S
SRGMPPMGR S
SRGMPPMGR S
SRGMPPMGR S
SRGMPPDN {S}, {S}NDPMGR S

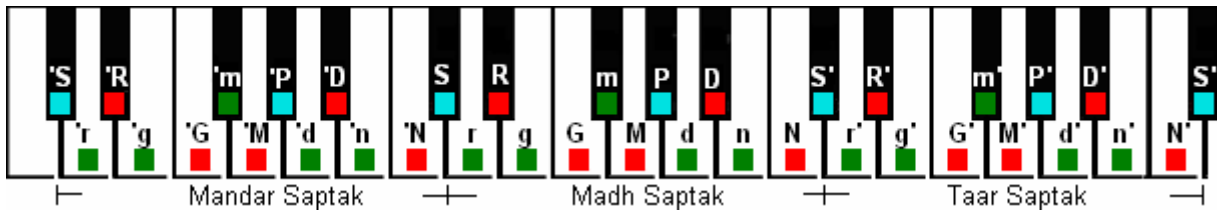
7. SGRMGPPMPPDNS'
S'NDPMGRS

8. S'DNPPMPPMGRS
SRGMPPDNS'

9. SGRSSMGRRRPMMGGDPMMNDPPNDNS'S'DPMGRS

10. S'DNPPDNMPPDGGMPRRGMSSSRGMPPDNS'

11. SDPMRNDPPDPMMND S'
S'DNPPMPPGGPMGRGRS



Practice according to above diagram of achal, komal and tiver notes:

12. S r g M P d P g M d n S' r' S' g' r' S' n d N S' M P d n d P M S r g M g r S

Based on these lines you can create any number of alankars. These will help in improving your ability to play the instrument and also improve your voice. When you sing the alankars saying SRG... it is called singing in sargam. You can practice singing the same alankars in Aakar, ie., singing Aaa, Aaa, Aaa... instead of SRG... We have explained Aakar in sargam lesson earlier.



Shuddh Kalyan

Raga Shuddh Kalyan is very close to Raga Bhoopali. In fact, the Arohi notes of Raga Shuddh Kalyan are the same as those of Raga Bhoopali. Raga Shuddh Kalyan is played in the evening. Arohi and Amrohi notes and other attributes of Raga Shuddh Kalyan are as follows:

Arohi: S – R – G – P – D – S'
Amrohi: S' – N – D – P – M – G – R – S

Its Jaati is Odav-Sampooran (meaning 5 notes in Arohi and 7 notes in Amrohi, excluding one of the SA's). Its Vaadi notes are Ga or Re and Samvaadi notes are Dha or Pa. Varjya swar are only in arohi which is ma and ni. . Varjya Swar in a raga are the notes, those are strictly excluded in rendition. Varjya Swar is the enemy of the raga. If a Varjya Swar is accidentally used during rendition of a particular raga, it will spoil the atmosphere that a particular raga is supposed to create. Its Thaata (parent scale) is Kalyan. Pakkad or Bandish is G, R S, N D P S, G, R, P R, S (Note that Raga Shuddh Kalyan has all Shuddh swars both in arohi and amrohi. Hence all notes in arohi and amrohi have been shown in upper case).

This raga is more suited for men's voice. This raga should be sung in vilambit laya (slow speed). If Ga is used as vaadi then this raga should be sung after Raga Yaman. Raga Shuddh Kalyan is a balance of ragas Bhoopali and Yaman. This raga follows the pattern of Raga Bhoopali of Kalyan Thaata in arohi, while amrohi uses tivr (sharp) Madhyam and Shuddh Nikhad as in Raga Yaman. Raga Shuddh Kalyan is an immensely popular raga in the world of classical music. Pakkad or bandish are the most dominating notes of a given raga. Each raga has its own bandish. In a way, bandish is a common factor within all the tunes composed on a given raga.

Song Rasik Balma is from the old Hindi film Chori Chori which was based on Raga Shuddh Kalyan. Song. Chand Phir Nikla is from another old Hindi film Paying Guest that was also based on Raga Shuddh Kalyan. For both songs use the same electronic rhythm Latin Bolero in Keyboards. The reason for using the same electronic rhythm is an attempt to show the similarity between both songs, which are both based on Raga Shudh Kalyan. These two songs were composed by two of the greatest music directors: Shankar-Jaikisan and S.D. Burman respectively around the year 1956. Since both songs were composed in Raga Shudh Kalyan, both have the same bandish or pakkad. And this is the reason why both songs sound so similar. There was no question of one being a copy of the other. Lata Mangeshkar has stated that these two songs are two of the best songs of her career among her other favorite songs such as Aaja re pardesi (Film: Madhumati), Ayega aanewala (Film: Mahal) and Ye zindagi usiki hai (Film: Anarkali).



Song Based On Raga Shuddh Kalyan

Song 1: Rasik Balma

Song 2: Chand Phir Nikla

Song 3: Ye shamki tanhaaiyan

Song 4: Meri muhabbat javan rahegi

Notations Of Raga Shuddh Kalyan Songs

Song 1: Rasik Balmaa

Movie: Chori Chori (1956)

Singer: Lata Mangeshkar

Music Director: Shankar-Jaikishan

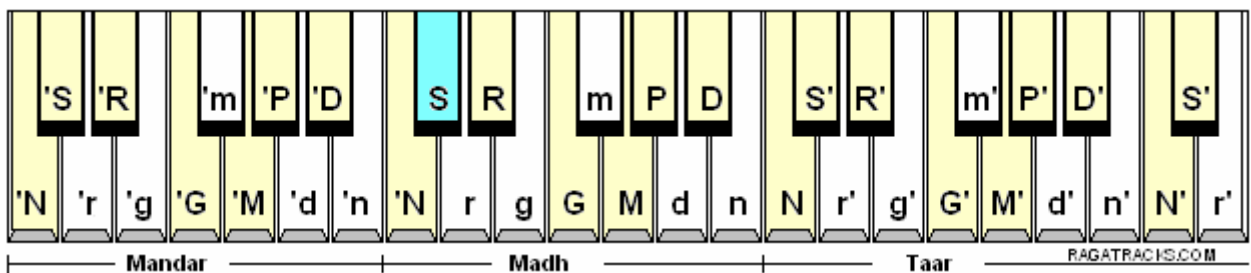
Lyrics: Hasrat Jaipuri

Raga: Shuddh Kalyan

Thaat: Kalyan

Scale: B major

Khraj Note: First black shown in blue



Raga Shuddh Kalyan notes are shown in yellow

Asthayee:

D . . . Bm . . D

⇐ **CHORDS**

Rasik Balmaa hi... dil kyun lagaayaa

SRG PDS' DPDS' NS' N DPPD

Bm

D

Those dil kyun lagaayaa

GR 'N R RGRS

D . . . Bm . . . D

Jaise rog lagaayaa (Rasik)

'N 'D 'D R RGRS

Keyboard Harmonium In Desi Style ID-3366

Antra:

D Bm D

Jab yaad aayi thihaarii
SR GDP GRR GGGRS

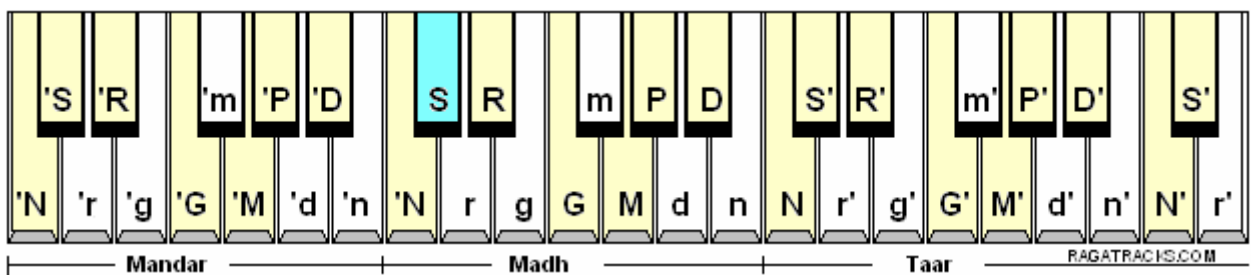
D Bm D

Surath who pyaarii pyaarii
SRGD P GRRG GG

A D

Nehaa lagaa ke haarii
GR' R' R' R' S' R' G' R' S' S'

Bm D

Thadpun mein gham kii maarii (Rasik)
NS' N D P PD PNNDhoonde hai paagal naina
Paayee na ik pal chainaa
Dasthi hai ujlii rainaa
Kaa se kahun mein behna (Rasik)**Song 2: Chaand Phir Nikla****Movie:** Paying Guest**Singer:** Lata Mangeshkar**Raga:** Shuddh Kalyan**Thaat:** Kalyan**Khraj Note:** First black shown in blue**Asthayee:**Chaand phir nikla . . . magar tum na aaye
SR GP DP DS' D DS' D P PDG

Jala phir mera dil karoon kya main haay -2
 DS' D S'R'G' R' S'R' S' D PD GRS

Chaand phir nikla . . .
 SR GP DP DS'D

Antra 1:

Yeh raat kehti hai woh din gaye tere
 S' S'S' S'R'S' N S' ND GM MP

Yeh jaanta hai dil ke tum nahin mere -2
 D DDD ND P D P GM MP

Khadi hoon main phir bhi nigahein bichaye
 G'G' G' G' M G'R' G'R'S'D NNS'

Main kya karoon haay ke tum yaad aaye
 N D GM MP M G SRRG RS

Chaand phir nikla magar tum na aaye
 Jala phir mera dil karoon kya main haay

Chaand phir nikla

Antra 2:

Sulagte seene se dhuaan sa uthta hain
 Lo ab chale aao ke dam ghuthta hain 2
 Jala gayi tan ko baharon ke saaye
 Main kya karoon haay ke tum yaad aaye
 Chaand phir nikla magar tum na aaye
 Jala phir mera dil karoon kya main haay
 Chaand phir nikla



Notations Of Raga Kalyan Songs:

Here we are using first white key to play the song ranjish hi sahi only for getting idea but we can also play this song from first black key. In the initial stage we will use first black key for playing song notations and after mastering we may use any key to begin our song according to scale of our voice or according to scale of original song. No matter what is our khraj note or initial note but the achal, komal and tiver scheme will remain as defined in detail in our earlier lessons.

Song 1 : Ranjish hi sahi

Music Director: Nisar Bazmi

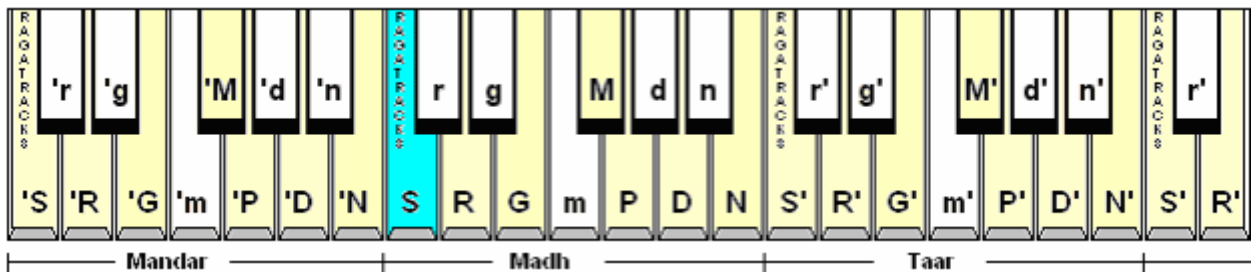
Singer: Mehdi Hassan

Taal: Dadra

Raga: Kalyan

Thaat: Kalyan

Khraj Note: First white shown as blue



We can play songs from any note of a saptak and here we selected first white note as khraj note shown in blue.

Asthayee

ranjish hi sahi dil hi dukhaane ke liye aa
S 'N S P RG P M DP GR G MP GRS

aa phir se muJhe choD ke jaane ke liye aaa
DN S' S' S' S' NR' S' N P G R GP GRS

Antra 1

pehle se maraasim na sahee phir bhi kabhi to
'D 'NS S SS 'NR R RR 'N R P GR P

rasmo rahe duniya hi nibhaane ke liye aa
NS' S'S' S' ND' S' NDPG MP RS

ranjish hi sahi dil hi dukhaane ke liye aa
S 'N S P RG P M DP GR G MP GRS

aa phir se muJhe choD ke jaane ke liye aaa
DN S' S' S' S' NR' S' N P G R GP GRS

Antra 2

kis kis ko bataayenge judaai ka sabab hum
tu muJh se khafa hai to zamaane ke liye aa

Antra 3

ab tak dil-e-khush feham ko tujh se hain ummeedeN
ye aakhri shamme bhi buJhaane ke liye aa

End Of Demo Sargam Lessons
Order For Complete 108 Pages Book

