

RAGA & TALA

Saskia Rao-de Haas



Saskia Rao –de Haas is originally from the Netherlands and lives in New Delhi. She started to play the cello when she was eight years old because she loved the sound of the instrument. Initially she learned western classical music and later, Indian classical music from the great Flute maestro, Pandit Hariprasad Chaurasia. Speaking about Saskia, her Guru said, ‘Saskia has been taught by God and everyone should listen to her music.’ Saskia has introduced a new instrument, ‘the Indian cello’, to Indian classical music and performs all over the world. She also composes music for concerts, theatre, dance and film. She performs alone and often together with her world-renowned husband, Sitarist Pandit Shubhendra Rao. Their son, Ishaan, is a gifted pianist and budding sitar player. Ishaan was the inspiration for the Sangeet4All music curriculum. Saskia has written books, composed songs and created the full training program for Sangeet4All music educators to make sure that Indian classical music becomes and stays important in the lives of all Indian children.



First published 2016

©Saskia Rao-de Haas, ©Sangeet4All

All rights reserved.

No part of this publication may be reproduced or transmitted, in any form or by any means, without prior permission of

Saskia Rao-de Haas

ISBN : 978-81-931338-7-3

ISBN 9788193133873



9 788193 133873

Price: Rs. 250

CREDITS

Published by **Sangeet4All**, B-368, 2nd floor,

C.R. Park, New Delhi-110019

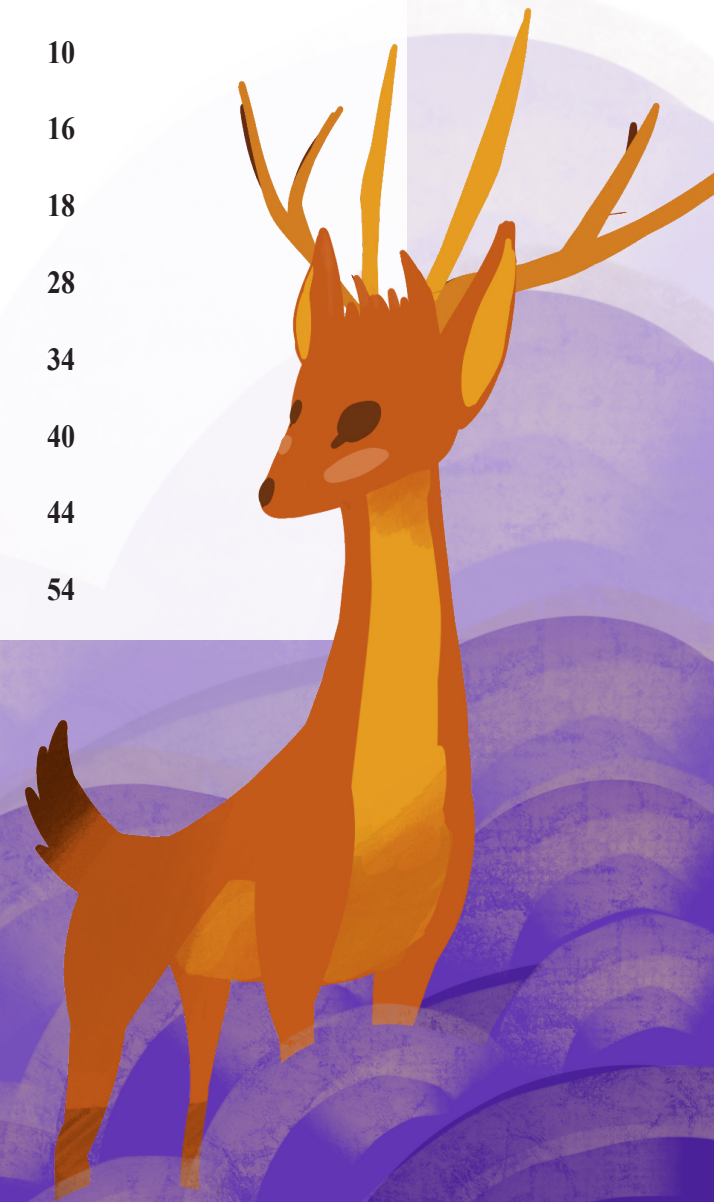
www.sangeet4all.com

Design and Illustrations by **Héctor U. Arenas M.**

Printed at Star Print O Bind, New Delhi

CONTENTS:

PREFACE	4
ONCE UPON A TIME	5
MUSIC AND THE SWARAS	6
THE COMPETITION	10
LAND OF THE RAGAS	16
RAGA BHAIRAV	18
RAGA SARANG	28
RAGA BHIMPALASI	34
RAGA YAMAN	40
RAGA MALKAUNS	44
THE PERFORMANCE	54



Preface

Dear parent,

Raga & Tala is the third book in the Sangeet4All music curriculum and rightfully stands at the centre of the program. It is the first book that explains raga and tala, the key elements of Indian music, in simple terms in a story format to children. Children can relate to the music and the underlying concepts, thanks to the main characters of the book, Surya, Azim and Urvashi. In classical music, we relate to ragas as if they are distinct personalities that we can slowly get to know through our own practice, riyaz or our sadhana. Surya's journey into the country of the ragas is both a musical tale and an inspiration to children to give their best in all endeavours.

Ragas are seen as the basis of all forms of music in India, whether it is classical, devotional, folk or even popular film music of today and yesterday. When a child has a solid base in raga and tala, he/she forms a solid musical foundation for all genres. Apart from helping your child to develop as a musician, this book will connect your child to Indian culture and tradition. Do join in and encourage your child to sing the specially composed classical songs and talk about the different ragas. You can also listen together to classical recordings of the great masters of today and yesterday or even attend a live-concert.

Enjoy the journey!

Saskia Rao-de Haas

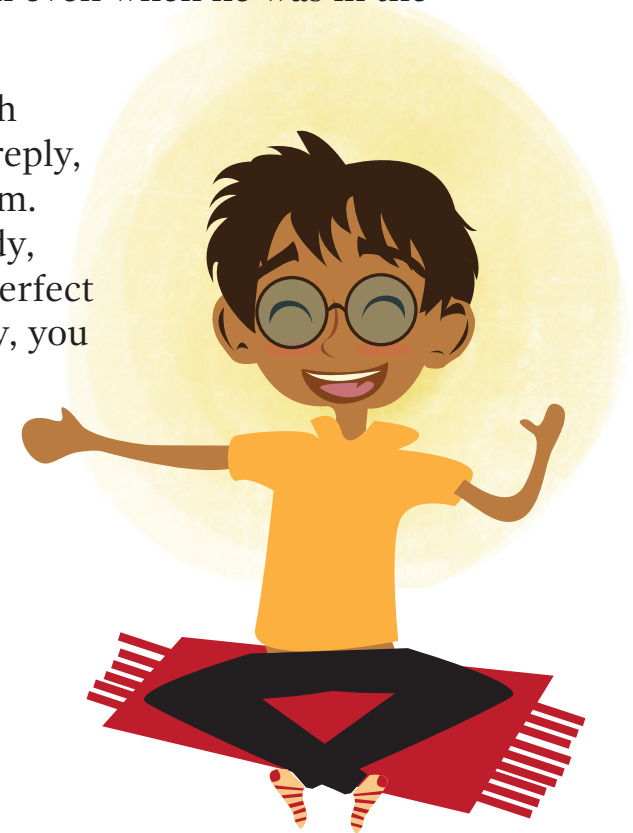
Dedicated to late Dr. Sumati Mutatkar,

She took me by the hand and showed me my first steps to the land of the ragas.

Once upon a time...

Once upon a time somewhere in India, there lived a boy whose name was Surya. Surya was not the best in his class in studies, nor had he won any awards in sport events, but he had one great gift. When he would sing, the world seemed a better place to everyone who listened. Surya was always singing or humming a melody. The melodies just popped up in his mind. He could never be sure when one would come along and stick around. It could happen at any time. Pop! It just happened. Sometimes a melody popped up when he was walking to school. Sometimes it happened when he had his breakfast and sometimes a melody came to him even when he was in the shower.

People said that he was born with a lot of music in him. He would reply, 'Everybody has music inside them. If there is no rhythm in your body, your heart could never beat its perfect beat. If your voice has no melody, you would sound exactly like a robot. There is so much music around us-- in the trees, in the wind, in the birds and even in the sounds on the street. Music is everywhere. Inside us and around us.'



Music and the swaras

Surya loved how music made him feel. When he listened to a happy melody, he would FEEL happy. When he listened to sad music, he would FEEL sad. But not in the same way as the sadness he felt when his rabbit Motu died or the happiness he felt when he won a game of chess against his father. It was the feeling of happiness and sadness you get when you watch a movie, look at a painting, read a story or listen to music. Feelings that somehow make you understand things better. His music teacher had explained that some swaras (music notes) sound happy and other swaras sound sad.



Let us take a look at the happy and sad swaras:

In music, we have two types of Ga:

Shuddh Ga and Komal Ga

Can you hear the difference?

We have two types of Dha:

Shuddh Dha and Komal Dha

Can you hear the difference? How do these notes sound? Happy ? Sad?

We even have two different Re:

Shuddh Re and Komal Re

And two different Ni:

Shuddh Ni and Komal Ni

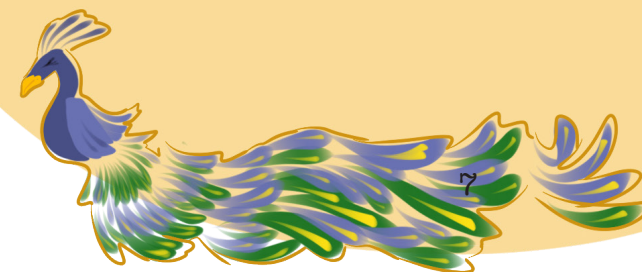
Pa and Sa never change.

What about Ma? We can only make Ma a step higher.

We have **Shuddh Ma and Tivra Ma.**

Ma is a bit different from the other notes.

Tivra Ma sounds perhaps a bit frightening and strange to some people.



Surya could hear the difference between all the swaras. He also knew that when you add up all the shuddh, komal and tivra swaras, you get twelve swaras. That's it. Only twelve swaras are used across all different kinds of music in this world. But the possibilities to create music with the twelve swaras are endless!

Let us take a look:

First look at the shuddh swaras:

S R G M P D N

Now at the komal swaras:

r g d n

There is only one tivra swara:

Ṁ

Finally let us take a look at the 12 swaras together:

S r R g G M Ṁ P d D n N

Surya had many friends, but his best friend was Azim. Azim and Surya were classmates. Azim played the tabla and loved music too. Azim's father played the tabla and so did his uncle and grandfather. Even his great-grandfather and great-great grandfather had played the tabla. They had performed for the kings and queens at beautiful palaces. Both Azim and his sister learned the tabla from their grandfather.

Azim was always tapping rhythms even when he did not have his beloved tabla with him. He would tap a rhythm on his desk, on the chair in front of him, in the school bus and even on his knees when nothing else was available. Surya and Azim played music together as often as they could. Time passed too quickly when they played music. Somehow, it seemed they had only warmed up when the sunset announced that it was time to go home and end their practice.



The competition

Every year, Surya and Azim's school organized a music concert by the children from grade 3 to grade 5. This year, Surya and Azim played so well that their music teacher Sumati ma'am had selected them to represent the entire primary wing in an inter-school competition. Surya and Azim practiced together every day but few days before the presentation, Surya could not concentrate. He was very nervous because he had to know five different ragas for the competition. Five ragas! To add to his worries, he needed to know five different talas as well. Five talas!



Surya asked Sumati ma'am, 'Can you tell me about the ragas?' Sumati ma'am said, 'I can tell you about them Surya, but the best way to learn ragas, is to sing and practice them well. It takes time to get to know a raga really well. When you practice every day, you will slowly get to know them better, in the same way that you get to know a new friend. Let me explain.

When you meet a new friend, some things immediately stand out. Maybe he has big eyes or small ears. Maybe she is really tall and thin, or small and chubby. Other things about a new friend could take more time to understand. Someone might be very playful. Another person might be more serious. Does he have brothers or sisters, what is her favourite food? All these things together create a person's character. You get to know a person's character over a period of time.

With ragas it is exactly the same. Ragas are like people. Each raga has its own unique character.



Some ragas sound happy, others sound sad. Some ragas sound best in the early morning, others sound better late at night. Some ragas use only five swaras while others use all the swaras. When we sing the raga often, will we get to know its character. We get to know it better each time we practice.' Sumati ma'am smiled at Surya and said, 'Don't worry Surya, just practice what I have taught you and the ragas will become familiar to you like your friends and family. Wait and see.'

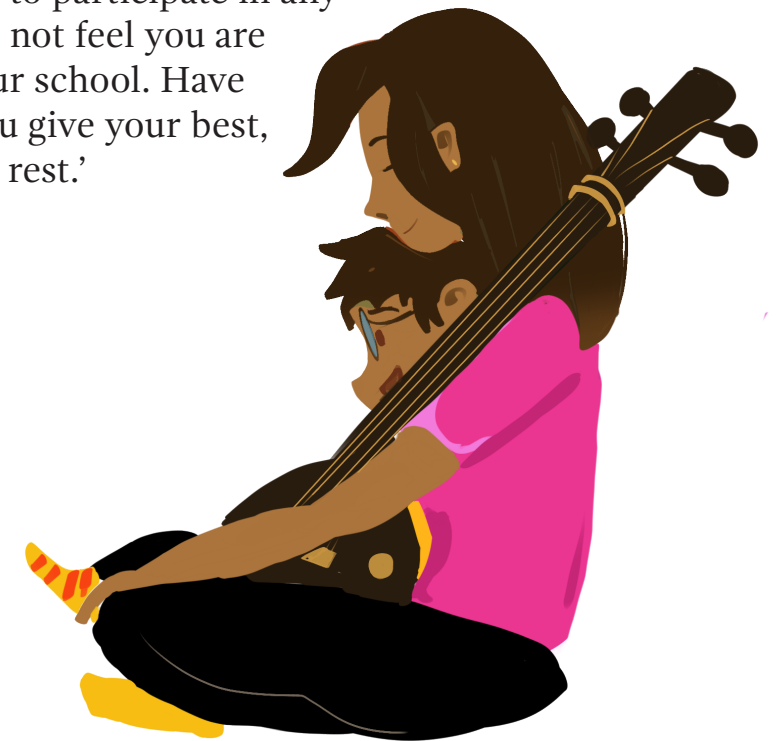


Surya did not understand everything that Sumati ma'am had told him but he practiced hard every day and slowly, understood more about the different ragas. Was it enough to do well at the competition? He was not sure. He wanted to learn more, practice more and understand the ragas better. Unfortunately, there was only one more day left until the competition.

One day left! Surya was so nervous that no melodies popped in his head during his walk to school. At school, he could not think of any song or melody. He could not practice much with Azim because he could not remember the songs.

That night, Surya did not feel hungry and was playing with his food. He was staring at his rajma chawal. After some time, his mother asked Surya, 'I prepared your favourite food today, and you have not even taken one bite in the last fifteen minutes. What is wrong, beta?' He said, 'Ma, I know many melodies and I love singing, but I don't know all these different ragas. I know many rhythms, but I don't know all these difficult talas. What if I mess up at the school competition? Everyone will think I am a failure!'

His mother replied, 'Don't worry, Surya. You'll do just fine! You have worked hard and are doing your best. Ma'am would never send you to participate in any competition if she did not feel you are ready to represent your school. Have faith, Surya. When you give your best, don't worry about the rest.'



When it was time to go to bed, Surya was still worried. He was tossing and turning in his bed. What ragas did he have to learn?

Bhairav, Sarang, Bhimpalasi, Yaman, Malkauns



Five ragas. Which ones had komal swaras, which ones were played in the morning? He got all mixed up. To add to his confusion, there were five talas too!

Dadra, Teen tala, Keharwa, Jhap tala and Rupak... 6 matra, 16 matra, 8 matra, 10 matra and 7 matra. But how to keep the correct tala? What is the tabla playing? Where is the first beat? He knew the answers, but he could not find them in his mind.

He kept thinking, worrying, thinking, worrying...



Land of ragas

‘Wake up! **Wake up!**’ shouted someone in his ear. Who would do that? He looked up and saw a little girl he had never seen before, jumping around him. He rubbed his eyes and looked again. She was still there.

Surya pinched himself. Ouch! No, this was not a dream. This was real. He asked the little girl, ‘Who are you?’ Looking around, he asked, ‘Where are we?’

The little girl spoke very fast, ‘I am Urvashi and I am an Apsara. I dance in the heavens and my father is a Gandharva. He is the conductor of the orchestra of the Gandharvas. My mother is also an Apsara and she is the best dancer in our land. I learn dance from her.’ She paused briefly and before Surya could ask anything else, she continued, ‘What was your second question again? Where are we? You are in the land of the ragas, of course. Don’t you know our land? Well, that will change now. My father decided to help you to learn all the ragas and talas you need to know for your singing competition tomorrow.’



We will spend the entire day here from morning to late night. You have been given an extra day in your life to meet all the ragas.’

Taking Surya by the hand, she said, ‘Come quickly, Lord Bhairav will start singing very soon now. The day break is almost there, so HURRRYYY!’

Surya was very surprised to find himself all of a sudden in this unfamiliar land and to hear the waterfall of words of this little Apsara. He was so surprised that he could only mutter ‘eehhh, ok’. He meekly followed Urvashi onto a golden path leading to the top of a hill.



Raga Bhairav

When the young artists reached the top of the hill, they saw a beautiful palace. Surya had never seen such a building. It seemed the entire palace was created out of gold. Urvashi said, 'This is the palace where Lord Bhairav lives. Every morning, at day break, he sings to Lord Shiva in the palace garden.' Surya saw an impressive looking musician. Even though he looked strict and serious, when he saw Urvashi and Surya, Lord Bhairav smiled and said, 'Good morning, my young music students. Surya, I heard you need help in recognizing and singing a bandish in raga Bhairav.'

'What is a bandish?', asked Surya. 'It is a song in a raga', said Lord Bhairav. 'Let me tell you about myself Surya, so that you can recognize me whenever you hear raga Bhairav!'

I always sing at daybreak. I use all the seven Swaras

S r G M P d N

The swaras going up are (aroh):

S r G M P d N ṣ́ or S G M d N ṣ́

The swaras going down are (avaroh):

ṣ́ N d P M G r S

My most important notes are d and r



‘Who is playing the tabla with you?’ asked Surya. ‘This is Nandi, my loyal friend’, said Lord Bhairav. ‘He will explain the different talas to you while you are in our land.’

‘Hello children’, said a very friendly- looking creature. He had horns like a bull and the friendliest eyes they had ever seen. Surya and Urvashi immediately liked Nandi. ‘I will tell you more about the world of rhythm.’



‘Rhythm is the heartbeat of all music. Without rhythm, there is no music’, said Nandi.



‘This is the tabla. It has two drums.

‘The small one is called Dayan

The big one Bayan.



I am sure you remember the tabla twins from Vadya.

Let's sing the Tabla Bol song. This song sounds very special when one group of children sing the first four lines and the other group of children say the second four lines. We can even add a third group of children to sing the tampura.

Dayan bolo na,tin,tin,na

Bayan bolo ghe, ghe, ghe, ghe

Saath mein bolo dha dhin dhin dha

Aise bola mera tabla

dha dhin dhin dha

dha dhin dhin dha

dha tin tin ta

ta dhin dhin dha

The tabla has its own language. We can translate each sound of the tabla to a word or a tabla bol.

The tabla bols put together make the tala.

You can play many different talas on the tabla.

Now that we know that the tabla speaks a special tabla language, let's learn the bols of Dadra tala on the tabla:

Dha	dhin	na	dha	tin	na
Dha	dhin	na	dha	tin	na

Now we give a clap on the first beat, the sam, of the tala:

CLAP					
Dha	dhin	na	dha	tin	na

CLAP					
Dha	dhin	na	dha	tin	na

We give a clap on the sam and a wave on the 4th beat, the khali. It is an empty beat because we do not play on the big bayan.

CLAP			WAVE		
Dha	dhin	na	dha	tin	na

CLAP			WAVE		
Dha	dhin	na	dha	tin	na

Now we can keep the beat with our hands, but in a special tala way.

Try to sing Tara's song from the book Vadya while keeping dadra tala with your hand.

Lord Bhairav said, 'Let us now sing a bandish in raga Bhairav in Dadra tala.'

भैरव

x	0	x	0
1 2 3	4 5 6	1 2 3	4 5 6
Dha dhin na	dha tin na	Dha dhin na	dha tin na

x	0	x	0
G - M	d P -	G G M	G r S
भो - र	हु ई -	भै रव के	सा - थ

G G M	d P -	G G M	G r S
सब को -	न मन -	भै रव के	सा - थ

Ṇ S -	Ṇ S -	r r r	S - -
गुन गुन -	कर ता -	भौ रा आ	या - -

r G M	G r S	Ṇ S r	S - -
भो र का	गी - त	सु ना -	या - -

G - M	d P -	G G M	G r S
भो - र	हु ई -	भै रव के	सा - थ

G G M	d P -	G G M	G r S
सब को -	न मन -	भै रव के	सा - थ

d - P	M - P	d P M	G M P
पँख - फ़ै	ला - ए	ति त ली	उ ड़ ती

d P -	M P -	d P M	G r S
इ धर -	उ धर -	क भी -	मु ड़ ती

x	0	x	0
1 2 3	4 5 6	1 2 3	4 5 6
Dha dhin na	dha tin na	Dha dhin na	dha tin na

G - M	d P -	G G M	G r S
भो - र	हु ई -	भै रव के	सा - थ

G G M	d P -	G G M	G r S
सब को -	न मन -	भै रव के	सा - थ

G - M	d - N	Ṡ - N	ṛ Ṡ -
ता - ज़ी	ता - ज़ी	साँ - स	भ रो -

Ṡ - N	d d P	M G r	S - -
अ - ब	आ ल स	न क रो	तुम - -

G - M	d P -	G G M	G r S
भो - र	हु ई -	भै रव के	सा - थ

G G M	d P -	G G M	G r S
स्व को -	न मन -	भै रव के	सा - थ



भैरव

भोर हुई भैरव के साथ,
सबको नमन भैरव के साथ ।

गुन गुन करता भौरा आया,
भोर का गीत सुनाया ।

भोर हुई भैरव के साथ,
सबको नमन भैरव के साथ ।

पँख फैलाए तितली उड़ती,
इधर उधर कभी मुड़ती ।

भोर हुई भैरव के साथ,
सबको नमन भैरव के साथ ।

ताज़ी ताज़ी साँस भरो,
अब आलस न करो तुम ।

भोर हुई भैरव के साथ,
सबको नमन भैरव के साथ ।

Lord Bhairav's bandish about the morning was beautiful.

After it was over, Surya knew raga Bhairav a lot better.

Questions: Listen to raga Bhairav

What character do you think Lord Bhairav has?

Serious? Playful? Prayer-like? Majestic?

How do you feel in the morning when you get up?

Share your thoughts and feelings about raga Bhairav with your teacher and parents.



Raga Sarang

After the children said good bye to Lord Bhairav, Urvashi and Surya walked alongside the golden path. At noon, the children could hear sound of the flute and they rushed to the place the music came from. There they saw Lord Sarang, Krishna, who played the flute. He was surrounded by his beautiful Gopis and took gentle, slow steps holding his flute. 'Good afternoon my young friends', said Lord Sarang, 'you have come just in time to learn about my notes and character.' The children were so excited to see Lord Sarang that they both tried to stand in front of him. They nudged each other away. Lord Sarang laughed and took both their hands and said, 'This way, you can both be near to me. Shall I tell you about myself now?'

I always sing or play in the late morning and early afternoon

I use two different Ni **ṅ** **Ṇ**

I do not use Ga and Dha

The swaras going up are (aroh):

S **R** **M** **P** **Ṇ** **Ṡ**

The swaras going down are (avaroh):

Ṡ **ṅ** **P** **M** **R** **S**

My most important notes are Sa and Pa **S** **P**

Raga Tala



Let me teach you a song in raga Sarang. It is a bandish about me.

But before we sing the raga, let Nandi explain the tala of this bandish', said Lord Sarang.

'The song is set to Teen tala. Teen tala has sixteen matras', said Nandi.

Let us try Teen tala:

CLAP				CLAP				WAVE						CLAP	
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Dha	dhin	dhin	dha	Dha	dhin	dhin	dha	Dha	tin	tin	ta	Ta	dhin	dhin	dha

We will first count the beats, then recite the tabla bols and finally, add the hand movements.



Questions: Listen to raga Sarang

What character do you think Lord Sarang has?

Serious? Playful? Prayer-like? Majestic? Something else?

Share your thoughts and feelings about raga Sarang with your teacher and parents.



Then Lord Sarang taught the children the bandish:

सारंग

x	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
	Dha	dhin	dhin	dha	dha	dhin	dhin	dha	Dha	tin	tin	ta	ta	dhin	dhin	dha

x	2	0	3
N - N Ś	n - P -	M R P M	P - MPNŚ
बं - सी -	की - - -	म - धु र	तान - - -

N N - Ś	n - P -	M R P M	P - - -
ब जा - ँ	कृष् - ण -	स - लो ने	श्या - म -

M - R -	N N S -	M R M -	P - - -
मैर - या -	म रो डे -	उ न के -	का - न -

M - R -	N - S -	M R M M	P - MPNŚ
वो - - -	र - खें -	गो पि यों का	मान - - -

N - N Ś	n - P -	M R P M	P - MPNŚ
बं - सी -	की - - -	म - धु र	तान - - -

N N - Ś	n - P -	M R P M	P - - -
ब जा - ँ	कृष् - ण -	स - लो ने	श्या - म -

M - P P	N - - -	N N Ś N	Ś - - -
रास - र च्चइ	या - - -	गो पि यों के	संग - - -

Ṛ - Ś Ś	n - P -	M P - P	N - Ś -
मा - खन चु	रा - या -	ल गा - या	अंग - अंग -

N - Ś Ṛ Ś	n - P -	M P n P	M R S -
धूम - म च्चइ या	तो - - -	ग्वा - लों का	प्र - संग -

N - N Ś	n - P -	M R P M	P - MPNŚ
बं - सी -	की - - -	म - धु र	तान - - -

N N - Ś	n - P -	M R P M	P - - -
ब जा - ँ	कृष् - ण -	स - लो ने	श्या - म -

सारंग

बंसी की मधुर तान
बजाएँ कृष्ण सलोने श्याम।

मैय्या मरोड़े उनके कान,
वो रखें गोपियों का मान,

बंसी की मधुर तान
बजाएँ कृष्ण सलोने श्याम।

रास रच्चइया गोपियों के संग,
माखन चुराया, लगाया अंग-अंग,
धूम मय्यइया तो ग्वालों का प्रसंग,

बंसी की मधुर तान,
बजाएँ मेरे कृष्ण सलोने श्याम।



Raga Bhimpalasi

After they said good bye to Lord Sarang, Urvashi and Surya continued on the golden path through the forest. The colours of the flowers and animals of the forest were bright and beautiful. The children saw a lady holding a plate with paint colours in one hand and a brush in the other. She was painting the trees, flowers and deer around her. She was humming a beautiful melody while she painted. When she saw the children, she smiled and said, 'Come children, I was expecting you. Let me teach you about myself and let us sing together.'

I always sing or play in the afternoon.
The swaras going up are (aroh):

S G M P n ś

The swaras going down are (avaroh):

ś n D P M G R S

My most important notes are Ma and Sa

M S

Let me teach you a bandish in raga Bhimpalasi in Keharwa tala.
You already learned Keharwa in Bansi.

CLAP				WAVE			
Dha	ge	na	tin	na	ke	dhin	na



भीमपलासी

x	1	2	3	4	5	6	7	8
	Dha	ge	na	tin	na	ke	dhin	na
x				0				
:	S	-ṅ	S	ṅ	SS	-ṅ	S	ṅ
	आ	-ओ	बच	चों	तुम् हैं	-दि	खा	एँ
	S	-M	g	R	R	S	-	-
	रंग	-बि	रं	गी	धर	ती	-	-
	PP	-M	g	M	P	P	P	P
	हवा	-की	आ	हट	सर	सर	कर	ती
	Pn	n-	D	P	Mg	M	P	P
	न दि	याँ-	य	हाँ	कल	कल	कर	ती
:	S	-ṅ	S	ṅ	SS	-ṅ	S	ṅ
	आ	-ओ	बच	चों	तुम् हैं	-दि	खा	एँ
	S	-M	g	R	R	S	-	-
	रंग	-बि	रं	गी	धर	ती	-	-
	ṅS	- ^m g	-	-M	P	PP	P	P
	ह रे	-पेड़	-	-य	हाँ	लह	रा	ते
	g	M	P	n	Ṡ	-Ṡ	Ṡ	Ṡ
	प	क्षी	मी	ठी	राग	-सु	ना	ते
	ṠṠ	-n	D	P	M	-g	R	S
	सब	को	ला	ओ	तुम	-भी	आ	ओ
:	S	-ṅ	S	ṅ	SS	-ṅ	S	ṅ
	आ	-ओ	बच	चों	तुम् हैं	-दि	खा	एँ
	S	-M	g	R	R	S	-	-
	रंग	-बि	रं	गी	धर	ती	-	-

भीमपलासी

आओ बच्चों, तुम्हें दिखाएँ,
रंग बिरंगी धरती।

हवा की आहट सर-सर करती,
नदियाँ यहाँ कल-कल करती,

आओ बच्चों, तुम्हें दिखाएँ,
रंग बिरंगी धरती।

हरे पेड़ यहाँ लहराते,
पक्षी मीठी राग सुनाते,
सबको लाओ, तुम भी आओ,

आओ बच्चों, तुम्हें दिखाएँ,
रंग बिरंगी धरती।



Lady Bhimpalasi sang the bandish until the children could sing it well. The children were so involved in their music that they did not notice the day had come to an end and the sun had set.

The children said goodbye to Lady Bhimpalasi and continued their journey on the golden path. It was getting dark now.

One of the deer of Lady Bhimpalasi walked with the children until they saw a small light coming nearer to them. Who could that be?

Questions: Listen to raga Bhimpalasi

What character do you think Lady Bhimpalasi has?

Serious? Playful? Prayer- like? Majestic?

Do you like to draw or paint when you listen to music? Let us listen to raga Bhimpalasi and paint the forest of Lady Bhimpalasi. What colours do the flowers have? What animals are there?

Raga Yaman

It was the evening raga, Lady Yaman, who walked towards the children in the forest. She was beautiful and her eyes looked very calm and peaceful. She gently said, 'Come children, let us sit down here and enjoy the evening breeze. I bring good fortune to anyone who can sing raga Yaman well. I am the queen of ragas and the forest is my palace. Let me tell you about myself.'

I always sing or play in the evening

The swaras going up are (aroh):

Ṇ Ṛ G̣ Ṃ Ḍ Ṇ Ṛ

The swaras going down are (avaroh):

Ṩ Ṇ Ḍ P̣ Ṃ G̣ Ṛ Ṩ

My most important notes are Ga and Ni.

G N



Let us sing a bandish in Jhap tala. Nandi, please explain Jhap tala to the children.

Nandi said, 'Jhap tala has ten matras. It is divided 2+3 and again, 2+3 matra.

CLAP

Dhin

na

dhin

dhin

na

WAVE

tin

na

dhin

dhin

na

यमन

x	2	0	3
1 2	3 4 5	6 7	8 9 10
Dhin na	dhin dhin na	tin na	dhin dhin na
x	2	0	3
G R	G R S	N -	R - R
सन् ध्या	की रा नी	कल् -	या - ण

G R	G M P	R G	R S -
गी त	को ई हो	र खें	- मान -

G M	D - N	S -	N R S
स्व र	ता - ल	की -	शा - न

S N	D P M	P M	G R S
गूँ जे	ज ग में	ह र	शा म

G R	G R S	N -	R - R
सन् ध्या	की रा नी	कल् -	या - ण

G R	G M P	R G	R S -
गी त	को ई हो	र खें	- मान -

यमन

सन्धया की रानी कल्याण
गीत कोई हो रखें मान

स्वर ताल की शान
गूँजे जग में हर शाम

सन्धया की रानी कल्याण
गीत कोई हो रखें मान

Questions: Listen to raga Yaman

What character do you think Lady Yaman has?

Serious? Playful? Prayer- like? Majestic?
Something else ...

Close your eyes and listen to raga Yaman. Picture Lady Yaman's light and follow her into the forest. What do you see?

Share your thoughts and feelings about raga Yaman with your teacher and parents.

Raga Malkauns

The children fell asleep with the soft voice of Lady Yaman and woke up when they heard the clock strike midnight. An enormous warrior stood in front of the children. 'Come with me. I am Lord Malkauns' he said in a thundering voice. Surya and Urvashi followed Lord Malkauns a little frightened of the imposing figure. They walked through the forest until they reached a palace. The moon was a small sliver and shone its pale light on the walls. In front of the palace, there was a round platform covered with a soft carpet. On the stage they could see a tampura. Lord Malkauns sat down and tuned the tampura to Sa and Ma. He sang the beautiful and mysterious notes of raga Malkauns. The music and moonlight attracted the night creatures of the forest. It scared Surya and Urvashi a little, but the music sounded magical. The children sat quietly to make sure they did not miss a single note of the powerful melody that Lord Malkauns sang.

When Lord Malkauns stopped singing, he spoke to the children in his deep voice, 'Surya, I heard you want to learn raga Malkauns. Let me teach you.'

I always sing or play at midnight.

I use only 5 swaras

The swaras going up are (aroh):

S G M d n Ś

The swaras going down are (avaroh):

Ś n d M g S

My most important notes are Ma and Sa.

M S

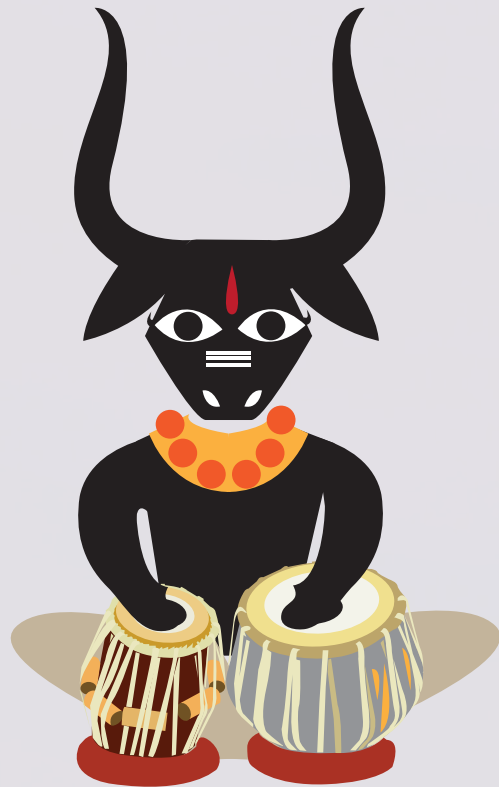


I will teach you a bandish in Rupak tala.

Nandi explained Rupak tala to the children.

'Rupak tala has seven matras and starts with a wave, a khali matra.'

WAVE			CLAP		CLAP	
tin	tin	na	dhin	na	dhin	na



Questions: Listen to raga Malkauns

What character do you think Lord Malkauns has?

Serious? Playful? Prayer- like? Majestic? Something else

How do you feel when you are awake in the middle of the night? Make a drawing while you listen to raga Malkauns about the night and all the 'night creatures' that Urvashi and Surya could have met in the land of the ragas.

मालकौंस

0	+	0	+
1 2 3	4 5 6 7	1 2 3	4 5 6 7
Tin tin na	dhin na dhin na	Tin tin na	dhin na dhin na
0	+	0	+
d M -	d - M -	g g M	g - S -
चँ दा -	मा - मा -	ठ ह रो	थो - ङा -
ṅ S -	ḍ - ṅ -	S - M	g - S -
क हाँ -	च - ले -	तुम- जा	ते - हो -
g - M	d - M -	S - M	g - S -
खेल- र	हे - क्या -	आँख- मि	चौ - नी -
ṅ - S	g - M -	d M g	S ṅ S -
बा - दल	में - छिप-	जा- ते	हो - - -
d M -	d - M -	g g M	g - S -
चँ दा -	मा - मा -	ठ ह रो	थो - ङा -
ṅ S -	ḍ - ṅ -	S - M	g - S -
क हाँ -	च - ले -	तुम- जा	ते - हो -
g g M	d - n -	ṡ - ṡ	ṡ - ṡ - :
मु झे बु	ला - लो -	में - दे	खू- गा -
n n n	ṡ - ṡ -	ṡ n d	M g S -
कित ने हो	छिप- ने -	में - -	ते - ज़ -
d M -	d - M -	g g M	g - S -
चँ दा -	मा - मा -	ठ ह रो	थो - ङा -
ṅ S -	ḍ - ṅ -	S - M	g - S -
क हाँ -	च - ले -	तुम- जा	ते - हो -

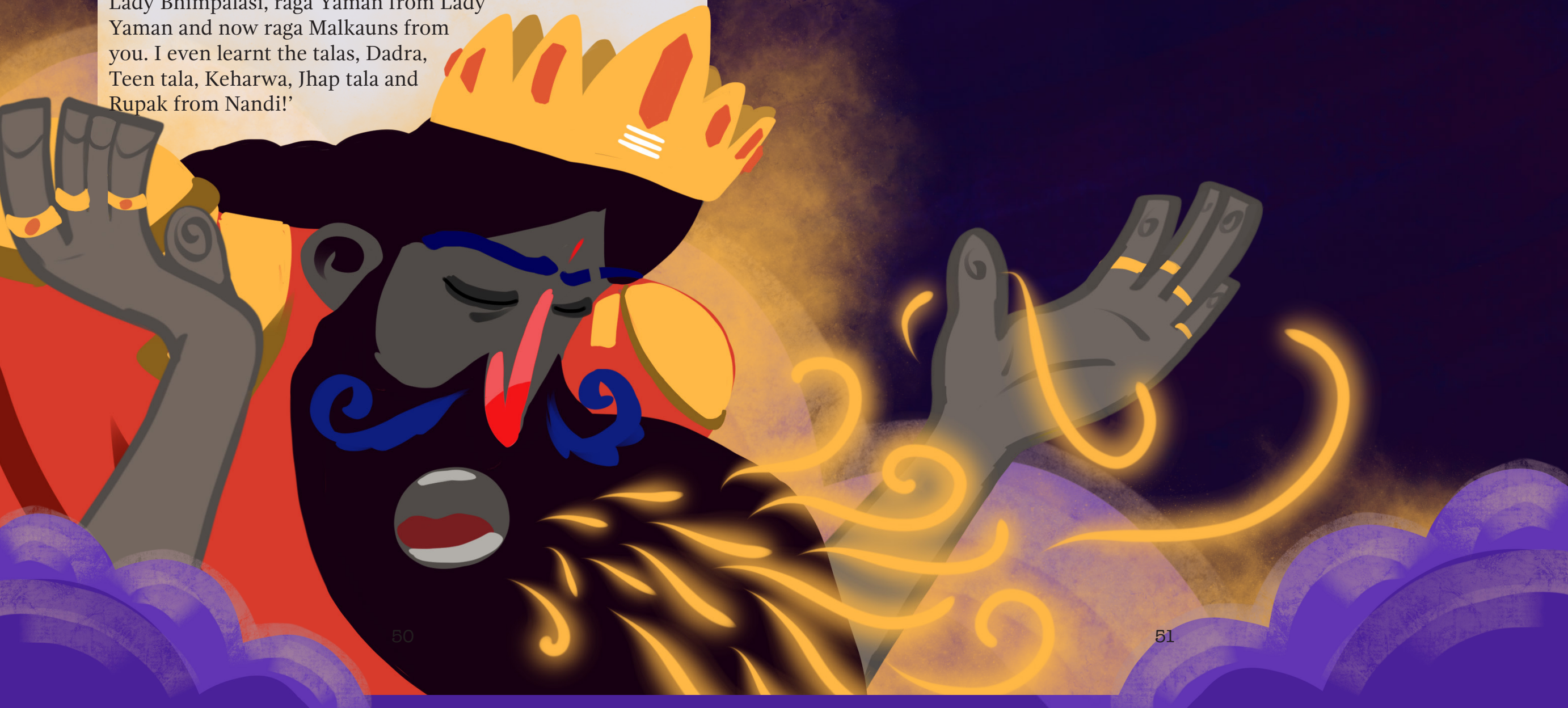
मालकौंस

चँदा मामा ठहरो थोड़ा
 कहाँ चले तुम जाते हो?
 खेल रहे क्या आँख मिचौनी
 बादल में छिप जाते हो?
 चँदा मामा ठहरो थोड़ा
 कहाँ चले तुम जाते हो?
 मुझे बुला लो मैं देखुंगा
 कितने हो छिपने में तेज़!
 चँदा मामा ठहरो थोड़ा
 कहाँ चले तुम जाते हो?

शकुंतला सिरोठिया

They sang the bandish many times until Surya knew it well. Lord Malkauns said, 'You sing it so well, my young music student that I will tie this special thread around your wrist. With this thread, you will always remember that Lord Malkauns has confidence in your singing and will always guide you. With this thread, I become your Guru.' 'Thank you, Guru ji! This is a very special moment in my life and I will always treasure it,' said Surya. 'I have learnt so much about the different ragas and talas. I learned raga Bhairav from Lord Bhairav, raga Sarang from Lord Sarang, raga Bhimpalasi from Lady Bhimpalasi, raga Yaman from Lady Yaman and now raga Malkauns from you. I even learnt the talas, Dadra, Teen tala, Keharwa, Jhap tala and Rupak from Nandi!'

Then Lord Malkauns said, 'After this long and beautiful day, you must be tired, Surya and Urvashi. I will sing a very soothing part of classical music to you now. The alap. Why don't both of you close your eyes? This way, you can hear the music even better.' The children sat down on the soft cushions and closed their eyes. The alap was beautiful and soothing. So soothing.... So soft... So soothing....



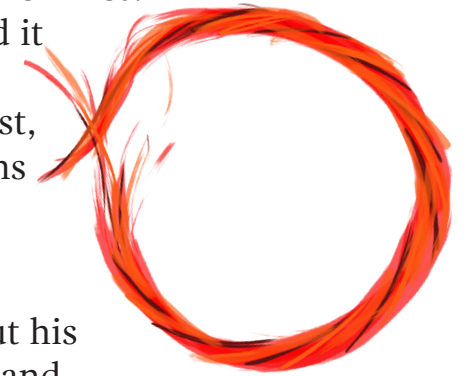


‘Good morning Surya’, said his mother. ‘Ma?’, asked Surya puzzled, ‘Where is Lord Malkauns? Where is Urvashi? Where am I?’ ‘You are in your cozy bedroom and I am, as I was yesterday, still your mother’, answered his mother laughing. ‘What a beautiful dream you must have had, Surya! I would love to hear about it.’ ‘But it all seemed so real!’, said Surya and he told her about his adventure in the country of the ragas.

‘I learnt so much. I remember all the ragas now! After tonight, I feel prepared for the competition. It is all thanks to the Lord and Lady ragas and Nandi,’ beamed Surya. ‘Yesterday, I was so unsure of myself but today, I feel ready!’

‘Indeed a very beautiful dream, Surya!’, said his mother. ‘Now get ready for school quickly. We have chatted for so long that you need to hurry to catch your school bus!’ His mother left the room and Surya jumped out of his bed with a new enthusiasm.

‘It felt so real!’, he thought, ‘How could it have been only a dream?’ While making his bed, he tested himself. Yes-- he really remembered all the ragas. Then he stopped and his mouth fell open. What was that on his wrist? It had not been there yesterday! Had it been real after all? He had no other explanation, because around his wrist, he saw the thread that Lord Malkauns had tied...



Surya told his best friend Azim about his time with the ragas. That day, Azim and Surya played very well. Surya sang better than ever before. He felt a new confidence in singing the ragas and talas. But the greatest gift was that he now knew the way to the country of the ragas. All he needed to do was close his eyes...



3. Taans:

We want to not repeat the same song over and over again.
We like to make up some fun and fast taans in between.

x	2	0	3
----- ----- ----- -----			
		n	D P g M
P - - -	nSgM PMgM	gR S - n	D P g M
Pn Sn DP Mg	gM Pn Sn DP	Mg Mg RS n	D P g M
P- nS gM	P nS gM P	nSgM P	

When we end the bandish, we like to end with a bang. We can end with a tihai (a phrase repeated three times):

nSgM PMgM	P P nS gM	PM gM P P	nSgM PMgM
----- ----- ----- -----			
P			

Now we can sing a complete raga!

It takes time to practice each raga. When we practice everyday, we slowly get to know all the ragas.

Just like Surya, you have learned five ragas and five talas. Do you remember the great musician Tansen from the book Dhvani? He used to learn all the ragas and talas from his Guru, Swami Haridas. Tansen practiced many hours every day for more than ten years before he became a famous musician.

Even today, many children in India and in other parts of the world, learn how to sing or play ragas and talas. You are also learning ragas on your bansi and swartarang. And remember: maybe you will also meet the ragas in your dreams. Just try it. All you need to do is close your eyes!



TO DO:

1. Write a story about your own journey into the land of the ragas. Which raga would you like to meet?

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....

2. Answer these questions about the raga in your story:

What are the notes of the raga?

.....

.....

.....

What is the aroh and what is the avaroh of the raga?

.....

.....

What are the two most important notes?

.....

.....

What is the best time to perform the raga?

.....

.....

What is the character of the raga?

.....

.....

.....

