



# CHOTA KHAYAL

A

Raga — Yaman

The various concepts explained earlier in the theory section of Hindustani music course such as, the concepts of Raga, Tala, their elements, notation system etc., are being explained in the practical section. Ragas prescribed in the syllabus are being described in the following lessons through examples of compositions, their notation along with Alap and Tana in case of Khayal style and Dugun, Tigon etc. in case of Dhrupad style of classical music respectively. Listen to the accompanying CD for practical demonstration of the same compositions.

Raga Yaman is a Raga that originates from Kalyan Thata. It is a very popular Raga in which Madhyam is sharp (Tivra) and rest of the notes are pure (Shuddha). Its general description is being given below which is followed by a Khayal composition in full notation along with Alap and Tana set to Teen Tala.



## OBJECTIVE

After practicing this lesson the learner will be able to:

- explain the different ragas like yaman, Bhairav, Bhupali, Alhaiya Bilawal and Kafi;
- render the composition of enlisted ragas of khayal forms;
- express the pole of enlisted talas used in khayal forms.

## Raga Parichay

Thata — Kalyan

Time of singing — First watch of night

Vadi — Gandhar

Samvadi — Nishad

Jati — Sampurna – Sampurna

All Svaras shuddha and Ma teevra

Aroha — Sa Re Ga Ma Pa Dha Ni Śa

Avaroha — Śa Ni Dha Pa Ma Ga Re Sa

Pakad — Ni Re Ga, Re, Sa, Pa Ma Ga, Re Sa

We start Aroha with Nishad (Ni) and sing it by omitting the Svvara Pancham (Pa)

## Bandish (Chota Khayal)

Tala - Teen Tala (16 Matra)

### Sthayi

Sada shiv bhajamana nis din riddhi — siddhi dayak vinat sahayak

Nahak bhatkat phirat anvarat



## Notes

Shankar bhola parvati raman  
Seet tapanag bhushan anupam  
Kahe na sumirat bhatkat tu phirat

## Antara

## Notation

## Sthayi

×	2	○	3
Pa — — —	Pa Ma Ga Re	Ni Dha — Pa	Ma Pa Ga Ma
N S S S	ni s di n	sa da S shi	v bha j ma
Pa Ma Ga Re	Ga Re Sa —	Ni Re Ga Re	Ga Ma Pa Dha
Vi na t sa	ha S ya k	ri ddh si ddhi	da S ya k
Re Sa Ni Dha	Pa Ma Ga Ma	Ni Re Ga Ma	Pa Dha Ni Sa
Phi ra t a	n va ra t	na S ha k	bha t ka t

## Antara

×	2	○	3
Ni Re Ga Re	Sa Ni — Pa	Ma Ga Ma Dha	Sa — Sa Sa
Pa S rva ti	ra ma n S	shan S ka r	bho S la S
Dha — Pa Ma	Ga Re Sa Ni	Ga — Re Sa	Re — Sa Ni
Bhu S sha n	a nu pa m	see S t ta	p S na g
Re Sa Ni Dha	Pa Ma Ga Ma	Re Ga Ma Pa	Dha Ni Sa—
Bha t ka t	tu phi ra t	ka S he na	su mi ra t

## Alap

## Sthayi

sadashiv.....din


○	3	×	2
1. Ni — Re —	Ga — — —	Ga — Re —	Ni Re Sa —
2. Ni — Re —	Ga — — —	Ma — — —	Ga — — —
Ma — Ga —	Re — — —	Ni — Re —	Sa — — —





## Notes

**B****Raga — Bhairav (Chota Khayal)**

This Raga originates from Bhairav Thata. Accordingly, the notes Rishabh and Dhaivat are flat(Komal) and rest of the notes are pure(Shuddha). Its general description is being given below which is followed by a Khayal composition in full notation along with Alap and Tana set to Teen Tala. Listen to the accompanying CD  for practical demonstration of the same composition.

**Raga Parichay**

Thata — Bhairav

Time of singing— Morning

Vadi — Dhaivat (Dha)

Samvadi — Rishabh (Re)

Jati — Sampurna — Sampurna

Re and Dha komal, rest shuddha svaras

Nature — Serious and Peaceful

Svara of Nyasa — Madhyam (Ma)

Aroha — Sa Re, Ga Ma Pa Dha, Ni Sa

Avaroha — Sa Ni Dha, Pa Ma Ga, Re, Śa

Pakad — Śa Ga Ma Pa, Dha Pa

Main phrase — Ga Ma Re Sa

**Bandish (Chota Khayal)**

**Tala -Teen Tala (16 Matra)**

**Sthayi**

Dhan — Dhan murat krishna murari

Sulakshan giridhari chavi sundar

Lage ati pyari

**Antara**

Bansidhar man mohan suhave

Bali — bali jaun. more man bhave

Sabrang gyaan vichari





## Notes

- |    |                     |          |                   |                  |
|----|---------------------|----------|-------------------|------------------|
| 2. | Sa Ga Ma —          | Pa — — — | Ga — Ma —         | <u>Re</u> — Sa — |
| 3. | Ga Ma <u>Dha</u> —  | Pa — — — | Ga — Ma —         | <u>Re</u> — Sa — |
| 4. | Ga Ma Pa <u>Dha</u> | Ni — — — | <u>Dha</u> — — —  | Pa — — —         |
|    | Ga Ma <u>Dha</u> —  | Pa — — — | Ga — Ma —         | <u>Re</u> — Sa — |
| 5. | Ga Ma Pa <u>Dha</u> | Ni — — — | <u>Dha</u> — Ni — | <u>Sa</u> — — —  |

## Antara

Bansidhar man mohan suhave

- |    |                   |                 |                     |                         |
|----|-------------------|-----------------|---------------------|-------------------------|
|    | <b>O</b>          | <b>3</b>        | <b>×</b>            | <b>2</b>                |
| 1. | <u>Dha</u> — Ni — | <u>Sa</u> — — — | Ma Pa <u>Dha</u> Ni | <u>Sa</u> — — —         |
| 2. | <u>Dha</u> — Ni — | <u>Sa</u> — — — | Ga — Ma —           | <u>Re</u> — <u>Sa</u> — |

## Tana

## Sthayi

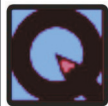
Dhan-dhan murat

- |     |   |  |
|-----|---|--|
|     | <b>×</b>  | <b>2</b>   |
| (1) | <u>SaRe</u> <u>GaMa</u> <u>PaDha</u> <u>NiSa</u>  | <u>NiDha</u> <u>PaMa</u> <u>GaRe</u> <u>Sa—</u>  |
| (2) | <u>GaMa</u> <u>PaDha</u> <u>NiSa</u> <u>ReSa</u>  | <u>NiDha</u> <u>PaMa</u> <u>GaRe</u> <u>Sa—</u>  |
| (3) | <u>SaRe</u> <u>GaMa</u> <u>PaMa</u> <u>GaMa</u>   | <u>PaDha</u> <u>PaMa</u> <u>GaRe</u> <u>Sa—</u>  |
| (4) | <u>SaGa</u> <u>MaPa</u> <u>GaMa</u> <u>PaDha</u>  | <u>NiNi</u> <u>DhaPa</u> <u>MaGa</u> <u>ReSa</u> |
| (5) | <u>DhaNi</u> <u>SaRe</u> <u>SaNi</u> <u>DhaPa</u> | <u>GaMa</u> <u>DhaPa</u> <u>MaGa</u> <u>ReSa</u> |

## Antara

Ban S si S dha ra ma n

- |     |   |   |
|-----|---|---|
|     | <b>×</b>  | <b>2</b>  |
| (1) | <u>SaNi</u> <u>DhaPa</u> <u>MaGa</u> <u>ReSa</u>  | <u>SaGa</u> <u>MaPa</u> <u>DhaNi</u> <u>Sa—</u> |
| (2) | <u>DhaNi</u> <u>SaRe</u> <u>SaNi</u> <u>DhaPa</u> | <u>MaGa</u> <u>MaPa</u> <u>DhaNi</u> <u>Sa—</u> |




## INTEXT QUESTIONS 1.2

1. Write in brief about the raga Bhairav.
2. What is the nature of raga Bhairav?
3. What is the singing time of raga Bhairav?



## C

**Raga – Bhupali (Chota Khayal)**

Raga Bhupali originates from Kalyan Thata. It is a very simple and melodious Raga having five notes in Aroha and Avaroha. That is, the notes Madhyam and Nishad are omitted. Thus, its Jati is Audav-Audav. Its general description is being given below which is followed by a Khayal composition in full notation along with Alap and Tana set to Teen Tala. Listen to the accompanying CD  for practical demonstration of the same composition.

## Notes

**Raga Parichay**

Thata — Kalyan

Vadi Svara – Gandhar (Ga)

Samvadi Svara – Dhaivat (Dha)

Time of singing – First watch of night

Jati Audav – Audav

Omitted Svaras in Raga Bhupali- Madhyam (Ma) and Nishad (Ni)

Aroha - Sa Re Ga, Pa Dha, Śa

Avaroha — Śa Dha, Pa Ga, Re Sa

Pakad – Ga, Re, Sa Dha, Sa Re Ga, Pa Ga, Dha Pa Ga, Re Sa

**Bandish (Chota Khayal)**

**Tala– Teen Tala (16 Matra)**

**Sthayi**

Darshan dije tribhuvan pali

Tribhuvan nayak bahu sukh dayak

Bilam karo mat hali

**Antara**

Ati udaar gat agam nigam ke

Rasikan ke ras khayali

Siri kamlapati brij ke wasi

Kar khushal pratipali










## Notes

**D****Raga — Alhaiya Bilawal (Chota Khayal)**

This Raga is obtained from Bilawal Thata. Komal Nishad is used in Avaroha and rest of the notes are Shuddha. The use of Komal Nishad and Gandhar in Avaroha is haphazard (Vakra). A general description of this Raga is being given below which is followed by a Khayal composition in full notation along with Alap and Tana set to Teen Tala. Listen to the accompanying CD  for practical demonstration of the same composition.

**Raga Parichay**

Thata — Bilawal

Vadi — Dhaivat (Dha)

Samvadi — Gandhar (Ga)

Jati — Sampurna — Sampurna

Time of Singing — Morning

Aroha — Sa Re Ga Re Ga Pa Dha Ni

Dha Ni Śa

Avaroha — Śi Ni Dha Pa Dha Ni Dha Pa

Ma Ga Ma Re Sa

Pakad — Ga Re Ga Pa, Dha, Ni Śa

**Bandish**

**Tala—Teen Tala (16 Matra)**

**Sthayi**

Bali— bali jaun madhur sur gavo abki beer mere

Kunwar kanhaiya nandhi naach dikhavo

**Antara**

Tari de-de apne kar ki param preet upjaavo

Aan jaunt dhun sun dar patkat

Mo bhuj kanth lagavo



## Notation Sthayi

O	3	×	2
Pa <sup>˙</sup> Sa	Pa	Ma	Ma
<u>Ṣa</u> <u>Ṣa</u> Dha Pa	Ga Pa Ma Ga	Re <u>GaMa</u> Pa <u>MaGa</u>	Re — Sa —
Ba li ba li	ja 5 un ma	dhu r5 su r5	ga 5 vo 5
Ṇi		Sa	Sa
Sa Re Ga Ma	Re Sa Re Sa	Dha Ṇi Sa Ṇi	Dha Ṇi Dha Pa
A b ki bee	5 r me re	kun va r ka	nhai 5 ya 5
Pa	Pa	Pa	Dha
Ga - <u>GaMa</u> Re	Ga Pa Ni Ni	<u>ṢaṢa</u> <u>GaRe</u> <u>Ṣa Ni</u> <u>DhaNi</u>	
Nan 5 d5 ki	naa 5 ch di	kha5 55 55 55	
		2	
		<u>ṢaNi</u> <u>DhaPa</u> <u>MaGa</u> <u>MaRe</u>	
		55 55 55 vo5	

## Antara

O	3	×	2
Pa - Pa -	Dha Ni Dha Ni -	<u>Ṣa</u> <u>Ṣa</u> <u>Ṣa</u> -	<u>Ṣa</u> <u>Re</u> <u>Ṣa</u> —
Ta 5 ri 5	de 5 de 5	a p ne 5	ka r ki 5
<u>Ṣa</u> <u>Re</u> <u>Ga</u> <u>Ma</u>	<u>Re</u> <u>Ṣa</u> <u>Re</u> <u>Ṣa</u>	Dha Ni <u>Ṣa</u> —	Dha <u>Ṇi</u> — Pa
Pa ra m pree	5 t u p	ja 5 5 5	5 5 vo 5
<u>Ṣa</u>		Ga	
<u>DhaNi</u> <u>Ṣa</u> <u>Ṣa</u> Dha	<u>Ṇi</u> Pa <u>MaGa</u> <u>MaRe</u>	Re <u>GaMa</u> Pa <u>MaGa</u>	Ma Re Sa Pa
<u>aaS</u> 5 n jau	5 nt dhu5 n5	su n5 da r5	pa t ka t
Pa	Pa	Pa	Dha
Ga —	<u>Ga MaRe</u> Ga Pa Ni Ni	<u>Ṣa</u> —	<u>ṢaṢa</u> <u>GaRe</u>
Mo 5	bhu js kan 5 th la	ga 5	55 55
		2	
		<u>ṢaNi</u> <u>DhaPa</u> <u>MaGa</u> <u>ReSa</u>	
		55 55 55 vo5	

Notes



Notes

## Alap

Bali— bali jaun madhur sur gavo

- |                 |              |                |               |
|-----------------|--------------|----------------|---------------|
| 0               | 3            | ×              | 2             |
| 1. — GaRe Ga Pa | Dha Ni Dha — | — Pa — —       | — — — —       |
| 2. Sa Re Ga Re  | Sa — — Ni    | Dha Ni Dha Pa  | — — — GaPa    |
| DhaNi Sa — —    | Sa Re Ga Re  | Ga Pa — Ga     | Pa Dha Ni Dha |
| Pa Dha Ga Pa    | Ma — Ga —    | — ReGa PaMa Ga | Ma Re — Sa    |

## Tana

Bali— bali jaun —

- |                                 |                      |                     |
|---------------------------------|----------------------|---------------------|
| ×                               | 2                    |                     |
| (1) — GaRe GaPa DhaNi           | DhaPa MaGaReSa Ni Sa |                     |
| Bali— bali jaun madhur sur gavo |                      |                     |
| 0                               | 3                    | ×                   |
| (2) — GaRe GaPa DhaNi           | Sa — — DhaNi DhaPa   | MaGa ReGa PaMa Ga — |
|                                 | 2                    |                     |
|                                 | —                    | MaRe SaNi Sa —      |




## INTEXT QUESTIONS 1.4

1. Write the Vadi and Samvadi Svara of raga Alhaiya Bilawal.
2. What is the singing time of raga Alhaiya Bilawal.
3. Write in brief about the raga Alhaiya Bilawal.



## E

## Raga — Kafi (Chota Khayal)

This Raga is obtained from Kafi Thata. Accordingly, the notes Gandhar and Nishad are Komal and rest of the notes are Shuddha. Its general description is being given below which is followed by a Khayal composition in full notation along with Alap and Tana set to Ek Tala. Listen to the accompanying CD  for practical demonstration of the same composition.

## Notes

## Raga Parichay

Thata—Kafi

Vadi — Pancham

Samvadi — Shadja

Jati — Sampurna – Sampurna

Time of singing — Midnight

Aroha — Sa Re Ga Ma Pa Dha Ni Śa

Avaroha — Śa Ni Dha Pa Ma Ga Re Sa

Pakad — Sa Sa Re Re Ga Ga Ma Ma Pa

## Bandish (Chota khayal)

Tala – EkTala (12 Matra)

## Sthayi

Guni gavat kafi raga  
Kharahar priya mela janit  
Komal gani ujwal para sur  
Pancham vadi sadh

## Antara

Saral swarup vipashchit  
Manat sab sudh avikal  
Aashray guni chatur kahat  
Komal gani ujwal para sur  
Pancham vadi sadh

## Notation

## Sthayi

O	3	4	×	O	2						
	Ma	Ma									
PaDha	MaGa	Ga	—	ReSa	Re	Ga	—	Ma	Pa	—	Pa
Gu <sup>5</sup>	ni <sup>5</sup>	ga	5	va <sup>5</sup>	t	ka	5	fi	ra	5	ga



## Notes

<b>O</b>		<b>3</b>		<b>4</b>		<b>×</b>		<b>O</b>		<b>2</b>
<u>Ni</u>	·	·	·							
·	·	·	<u>Ni</u>	Dha	Pa	<u>Ga</u>	—	Re	Sa	Re Sa
Kha	ra	ha	r	pri	ya	me	5	la	ja	ni t
<u>Ni</u>										
Sa	—	Re	Re	<u>Ga</u>	<u>Ga</u>	Ma	—	Pa	Pa	Dha Dha
Ko	5	ma	l	ga	ni	u	5	jwa	l	pa ra
·										
<u>Ni</u>	<u>Ni</u>	<u>Ni</u>	·	·	·	<u>Ni</u>	Dha	—	Ma	Pa —
Su	r	pan5	5	cha	m	va	5	di	sa	5
										dh5

## Antara

<b>O</b>		<b>3</b>		<b>4</b>		<b>×</b>		<b>O</b>		<b>2</b>
Pa										
Ma	Ma	Ma	Pa	Ni	—	·	<u>Ni</u>	·	·	·
Sa	ra	l	swa	ru	5	p	vi	pa	5	shchi t
<u>Ni</u>	·	·	·	·	·	·	·	·	·	·
Ma	5	na	t	sa	b	su	dh	a	vi	ka l
Pa		Dha				Ma				
·	—	<u>Ni</u>	Dha	Ma	Pa	<u>Ga</u>	<u>Ga</u>	Re	Sa	Re
Aa	5	shra	y	gu	ni	cha	tu	r	ka	ha t
Sa	—	Re	Re	<u>Ga</u>	<u>Ga</u>	Ma	—	Pa	Pa	Dha Dha
Ko	5	ma	l	ga	ni	u	5	jwa	l	pa ra
<u>Ni</u>	<u>Ni</u>	<u>Ni</u>	·	·	·	<u>Ni</u>	Dha	—	Ma	Pa —
Su	r	pan5	5	cha	m	va	5	di	sa	5
										dh5

## Alap

Guni gavat

<b>×</b>		<b>O</b>		<b>2</b>		<b>O</b>		<b>3</b>		<b>4</b>
1. Sa	Sa	Re	Re	<u>Ga</u>	<u>Ga</u>	Ma	Ma	Pa	—	— —



	×	O	2	O	3	4
	—	Pa <u>Ga</u>	Re <u>Ni</u>	Sa		
2.	Re	Re <u>Ga</u>	<u>Ga</u> Ma	Ma Pa	Dha <u>Ni</u>	Dha Pa Ma
	<u>Ga</u>	Re <u>Ni</u>	Sa —	—		
3.	Ma	Pa Dha	<u>Ni</u> Dha	<u>Ni</u> Dha	Pa Ma <u>Ga</u>	Re <u>Ni</u>
	Sa	— —	— —	—		
4.	<u>Ga</u>	Ma Pa	Ma Pa	Dha <u>Ni</u>	Sȧ <u>Ni</u>	Pa <u>Ga</u> Re
	Ma <u>Ga</u>	Re Re	<u>Ni</u> Sa			
5.	Ma	Pa Dha	<u>Ni</u> Sȧ	— —	— Rė	<u>Ni</u> Dha Pa
	Ma <u>Ga</u>	Re —	Re <u>Ga</u>	Re Re	Ma <u>Ga</u>	Re —
	<u>Ni</u> —	<u>Ni</u> —	Sa —			

Notes

## Tana

Guni gavat

	×	O	2	O	3	4
(1)	Re <u>Ga</u> ReMa	<u>Ga</u> Re SaRe	<u>Ni</u> Sa ReSa			
(2)	<u>Ga</u> <u>Ga</u> MaPa	DhaPa Ma <u>Ga</u>	ReSa <u>Ni</u> Sa			
(3)	MaPa Dha <u>Ni</u>	DhaPa Ma <u>Ga</u>	ReSa <u>Ni</u> Sa			
(4)	MaPa Dha <u>Ni</u>	Sȧ <u>Ni</u> DhaPa	Ma <u>Ga</u> ReSa			

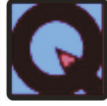
Guni gavat kafi raga

	0	3	4
(5)	SaRe <u>Ga</u> Ma	PaDha <u>Ni</u> Sa	<u>Ni</u> DhaPaMa

	×	O	2	O	3	4
	<u>Ga</u> Re SaRe	<u>Ga</u> Ma <u>Ga</u> Re	SaRe <u>Ni</u> Sa			
(6)				SaRe <u>Ga</u> Ma	PaDha <u>Ni</u> Sȧ	SaReSȧ <u>Ni</u>
	DhaPa Ma <u>Ga</u>	ReSa Re <u>Ga</u>	Ma <u>Ga</u> ReSa			



## Notes



## INTEXT QUESTIONS 1.5

1. Kafi raga is obtained from which thata?
2. What is the Jati of Kafi raga?
3. What is the singing time of raga kafi.



## WHAT YOU HAVE LEARNT

- The concept of ragas such as yaman, Bhairav, Bhupali, Alhaiya Bilawal and Kafi are being explained.
- The general descriptions being given of the prescribed ragas.
- The prescribed ragas are followed by a Khayal composition in full notation along with Alap and Tana.



## TERMINAL EXERCISE

1. Write composition on raga yaman.
2. Explain in details the general description of raga Bhairav.
3. Write about the raga Alhaiya Bilawal.
4. Write in details the description of raga Bhupali.
5. Write the difference between raga Kafi and Bhairav.



## ANSWERS TO IN TEXT QUESTIONS

## 1.1

1. Raga yaman is a raga that originated from Kalyan Thata. In this raga Madhyam is sharp and rest of the notes are pure.
2. First watch of night.
3. Aroha - Sa, Re, Ga, Ma, Pa Dha Ni Sa  
Avaroha - Sa Ni Dha Pa Ma Ga Re Sa

## 1.2

1. Raga Bhairav originated from Bhairav Thata. In this raga the note Rishabh and Dhavit are flat and rest of notes are komal.



2. Serious and peaceful.
3. Morning

**1.3**

1. Raga Bhupali originated from kalyan Thata. It is very simple and melodious Raga having five notes.
2. Ma and Ni
3. First watch of night

**1.4**

1. Vadi - Dha, Samvadi - Ga
2. Morning
3. Raga Alhaiya Bilawal is originated from Bilawal Thata. Komal Ni is used in Avroha and rest of the notes are pure.

**1.5**

1. Kafi Thata
2. Sampurna - Sampurna
3. Midnight



Notes