



242en02pm


## 2

## DHRUPAD

## A

## Raga — Yaman

**D**hrupad is an ancient and powerful style of Indian Classical music. It is also called, Dhrupada, which is another form of presenting raga. The temperament of Dhrupad music is religious. The word Dhrupad is resultant from the word Dhruva i.e., the persistent evening star moving through the galaxy and pada means poetry.

We have learnt the composition, its notation along with Alap and Tana of Raga Yaman in the Khayal style of classical music in the earlier lesson. A composition in Dhrupad style of classical music set to Chau Tala is being given in this lesson along with Dugun, Tigun etc. Listen to the accompanying CD  for practical demonstration of the same composition.



## OBJECTIVE

After practicing this lesson the learner will be able to:

- identify the Dhrupad style of classical music;
- explain in brief of different of ragas like Yaman, Bhairav, Bhupali, Alhaiya bilawal and Kafi;
- identify the enlisted ragas used in Dhrupad form.
- perform the enlisted ragas in Dhrupad form.

**Raga Parichay**

Thata — Kalyan

Vadi — Gandhar

Samvadi — Nishad

Jati — Sampurna – Sampurna

Time of singing — First watch of night

Aroha — Sa Re Ga Ma Pa Dha Ni Sa

Avaroha — Sa Ni Dha Pa Ma Ga Re Sa

Pakad — Ni Re Ga Re Pa Re Ga Re Ni Re Sa

**Bandish (Dhrupad)**

**Tala – ChauTala (12 Matra)**

**Sthayi**

Chalo hato jao banawari

Chhar baiyyan mori

Dheent langar laaj na

Aavat tum kahaan

Hansat sakhiyan saari



## Antara

Chheenat dadhi maga  
Rokat baat chalat  
Nit tokat kar ki gayi sab  
Chudiyani bigari gayi sab sari

## Notation

## Sthayi

×	0	2	0	3	4						
Pa	Ni	Dha	Ni	Ma	Pa	Ga	Pa	Re	—	Sa	—
Cha	lo	ha	to	ja	o	ba	na	wa	5	ri	5
Sa	Re	Sa	Pa	—	Pa	Pa	Pa	Ni	Dha	Pa	Pa
Chhar	5	do	baiy	5	yan	mo	ri	dheen	5	t	lan
Pa	Pa	Ga	Ma	Pa	Pa	Ga	Ma	Pa	Pa	Re	Re
Ga	r	laa	5	j	na	aa	5	va	t	tu	m
Ṣa	Ṣa	Ni	Dha	Pa	Ga	Ma	Pa	Re	—	Sa	—
Ka	haan	han	sa	ti	sa	khi	yan	saa	5	ri	5

## Antara

×	0	2	0	3	4						
Pa	—	Ga	Ga	Pa	Pa	Ṣa	Dha	Ṣa	—	Ṣa	Ṣa
Chhee	5	na	t	da	dhi	ma	ga	ro	5	ka	t
Ṣa	Ṣa	Re	Ṣa	Ṣa	Ṣa	Ni	Dha	Ni	Dha	Pa	Pa
Baa	5	t	cha	la	t	ni	t	to	5	ka	t
Pa	Ni	Dha	Ni	Pa	—	Ma	Ga	Ma	Dha	Pa	—
Ka	r	ki	ga	yi	5	sa	b	chu	di	yan	5
Ni	Dha	Pa	Pa	Ga	Ma	Pa	Pa	Re	—	Sa	—
Bi	ga	ri	ga	yi	—	sa	b	sa	5	ri	5

## Dugun (double tempo)

×	0	2	0	3	4						
PaNi	DhaNi	MaPa	GaPa	Re- Sa-	SaRe SaPa	-Pa PaPa	NiDha PaPa				
Chalo	hato	ja	bana	wa5 ri5	chhar5 dobai	5yan mori	dheen5 tlan				
PaPa	GaMa	PaPa	GaMa	PaPa ReRe	SaSa NiDha	PaGa MaPa	Re- Sa-				
Gar	laa 5	jna	aa5	vat	tum	kahaan	hansa	tisa	khiyan	saa5	ri5



Notes

### Tigun (triple tempo)

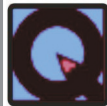
×	0	2	0	3	4								
Pa-Ni	Dha-Ni	Ma-Pa	Ga-Pa	Re--Sa--	Sa-Re	Sa-Pa	-Pa	-Pa--	Ni-Dha	Pa-Pa			
Cha	Sloha	Sto	jaSo	baSna	wa55	ri55	chhar55	do5bai	55van	mo5ri	dheen55	t5lan	
Pa-Pa	Ga-Ma	Pa-Pa	Ga-Ma	Pa-Pa	Re-Re	Ša-Ša	Ni-Dha	Pa-Ga	Ma-Pa	Re--	Sa--		
Ga	Sra	laa55	j5na	aa55	va5t	tu5m	Ka	Šhaan	han5sa	ti5sa	khi5yan	saa55	ri55

### Chaugun (four times tempo)

×	0	2	0				
PaNiDhaNi	MaPaGaPa	Re-Sa-	SaReSaPa	-PaPaPa	NiDhaPaPa	PaPaGaMa	PaPaGaMa
Chalohato	jaobana	wa5ri5	chhar5dobai	Syanmori	dheen5tlan	garlaa5	jnaaa5
3		4					
PaPaReRe	ŠaŠaNiDha	PaGaMaPa	Re-Sa-				
vattum	kahaanhansa	tisakhiyan	saa5ri5				

### Athagun (eight times tempo)

×	0		
PaNiDhaNiMaPaGaPa	Re-Sa-SaReSaPa	-PaPaPaNiDhaPaPa	PaPaGaMaPaPaGaMa
Chalohatojaobana	wa5ri5chhar5dobai	Syanmoridheen5tlan	garlaa5jnaaa5
2		0	
PaPaReReSaSaNiDha	PaGaMa'PaRe-Sa-	Pa-GaGaPaPaSaDha	Ša-SaSaSaReGaRe
vattumkahaanhansa	tisakhiyansa5ri5	chheenatdadhimaga	roSkatbaatcha
3		4	
ŠaSaNiDhaNiDhaPaPa	PaNiDhaNiPa-MaGa	MaDhaPa-NiDhaPaPa	GaMa PaPaRe-Sa-
latnitto5kat	karkigayi5sab	chudiyansbigariga	yi5sabsaa5ri5




### INTEXT QUESTIONS 2.1

1. Write in brief about Dhrupad style.
2. What is the temperament of Dhrupad Music.
3. What are the vadi and Samvadi of raga yaman.



## B

### Raga — Bhairav (Dhrupad)

We have learnt the composition, its notation along with Alap and Tana of Raga Bhairav in the Khayal style of classical music in the earlier lesson. A composition in Dhrupad style of classical music set to Jhap Tala is being given in this lesson along with Dugun, Tigun etc. Listen to the accompanying CD  for practical demonstration of the same composition.

#### Notes

#### Raga Parichay

Thata — Bhairav

Vadi — Dhaivat

Samvadi — Rishabh

Time of singing — Morning

Jati — Sampurna— Sampurna

Characteristic Phrase — Ga Ma Re Sa

Aroha : Sa Re Ga Ma Pa Dha Ni Śa

Avaroha : Śa Ni Dha Pa Ma Ga Re Sa

Pakad : Sa Ga Ma Dha Pa Dha Pa Ma Ga

Ma Re Sa

### Bandish (Dhrupad)

Tala – Jhaptala (10 Matra)

#### Sthayi

Aadi madha anta jogat jogi shiva

Kanak vesh amiyad vish bhogi shiva

#### Antara

Naabhi ke kamal te teen Murat bhayi

Bheena jaane soch narakh bhogi shiva



Notes

## Notation

## Sthayi

×		2		O		3
<u>Dha</u>	—	<u>Dha</u> Pa <u>Dha</u>		Ma Ma		Pa Ga Ma
Aa	5	di ma da		an 5		ta jo 5
<u>Re</u>	<u>Re</u>	<u>Re</u> Ga Pa		Ma Ga		<u>Re</u> Sa Sa
Ga	5	t jo 5		gi 5		shi va 5
Sa	Ṇi	Sa Ga Ma		Pa <u>Dha</u>		Ni Śa <u>Re</u>
Ka	na	k ve sh		a mi		ya 5 d
Śa	Ni	<u>Dha</u> Pa <u>Dha</u> Ni		<u>Dha</u> PaMa		Pa MaGa Ma
Vi	sh	S bhoS S		gi SS		shi 55 va

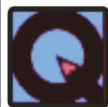
## Antara

×		2		O		3
Ma	Ma	Pa <u>Dha</u> <u>Dha</u>		Ni Śa		Ni Śa Śa
Naa	S	bhi ke S		ka ma		l te S
<u>Dha</u>	<u>Dha</u>	<u>Dha</u> Ni Śa		<u>Re</u> <u>Śa</u> Ni		Śa <u>Dha</u> Pa
Tee	S	n muS		ra tS		bha yi S
Ma	Ma	Pa Ga Ma		Pa <u>Dha</u>		Ni Śa <u>Re</u>
bhee	S	na jaa S		ne S		so S ch
Śa	Ni	<u>Dha</u> Pa <u>Dha</u> Ni		<u>Dha</u> PaMa		Pa Ga Ma
Na	ra	kh bho5 5		gi 55		shi 5 va

## Dugun (Double tempo)

×		2		O		3
<u>Dha</u> — <u>Dha</u> Pa		<u>Dha</u> Ma MaPa		GaMa <u>Re</u> Re <u>Re</u> Ga		Pa Ma Ga <u>Re</u>
Aa5 dima		daan 5ta		jo5 Ga5 tajo		5gi 5shi

(In the same way, Tmiguṅ in triple tempo and charguṅ in four times tempo)



## INTEXT QUESTIONS 2.2


Fill in the blanks.

1. A composition in Dhrupad style of classical Music set to \_\_\_\_\_ Tala.
2. Characteristic phrases are \_\_\_\_\_ in raga Bhairav.
3. In raga Bhairav Vadi \_\_\_\_\_ and Samvadi \_\_\_\_\_.



## C

**Raga – Bhupali (Dhrupad)**

We have learnt the composition, its notation along with Alap and Tana of Raga Bhupali in the Khayal style of classical music in the earlier lesson. A composition in Dhrupad style of classical music set to Chau Tala is being given in this lesson along with Dugun, Tigon etc. 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 (Dhrupad)**

**Tala - Chau Tala (12 Matra)**

**Sthayi**

Tu hi surya tu hi Chandra

Tu hi pavan tu hi agan

Tu hi aap tu aakash

Tu hi dharani yajmaan

**Antara**

Bhav rudra ugra sarv

Pashupati samasamaan

Ishaan bhim sakal

Tere hi asht naam

**Notation****Sthayi**

×		O		2		O		3		4	
Ga	-	Re	Ga	Pa	-	Ga	-	Re	Sa	Re	Sa
Tu	5	hi	su	5	rya	tu	5	hi	cha	n	dra



Notes

×	0	2	0	3	4
Sa -	Dḥa	Sa Ga	Re	Pa -	- Ga - -
Tu 5	hi	pa va	n	tu 5	hi a 5 gni
Sa -	Re	Pa Ga	Pa	Ṣa -	Dha Ṣa - -
Tu 5	hi	aa 5	p	tu 5	aa ka 5 sh
Ṣa Ḡa	Ṣe	Ṣa Pa	Dha	Ṣa Dha	Pa Ga Re Sa
Tu 5	hi	dha ra	ni	ya j	5 maa 5 n

Antara

×	0	2	0	3	4
Pa Pa	Ga Pa	Ṣa Dha	Sa -	Ṣa Ṣa	Ṣe Ṣa
Bha v	5 ru	5 dra	u 5	gra sa	5 rv
Ṣa Dha -	Ṣa Ṣe -	Ḡa Ṣe	Ṣa Dha -	Pa	
Pa shu	5 pa	ti 5	sa ma	sa maa	5 n
Pa -	Re	Ga Pa	Dha	Ṣa -	- Ṣa Ṣe Ṣa
I 5	5 shaa	5 n	bhi 5	m sa	ka l
Ṣa Ḡa	Ṣe	Ṣa Pa	Dha	Ṣa Dha	Pa Ga Re Sa
Te 5	5 re	5 hi	a 5	shta naa	5 m

Sthayi

Dugun (double tempo)

X	0	2	0	3	4
Ga - ReGa	Pa -	Ga - ReSa	ReSa	Sa -	Dha Sa Ga Re
Tu 5	hi su	5 rya	tu 5	hi cha n dra	Tu 5 hi pa va n tu 5 hi a 5 gni

(In the same way, Tigun in triple tempo and Chaugun in four times tempo as well as Dugun, Tigun) and Chaugun of Antara)



INTEXT QUESTIONS 2.3


Fill in the blanks.

1. A composition in Dhrupad style of classical music set to \_\_\_\_\_ Tala.
2. Chau Tala is \_\_\_\_\_ matra.
3. Jati of raga Bhupali is \_\_\_\_\_ .



## D

**Raga —Alhaiya Bilawal (Dhamar)**

We have learnt the composition, its notation along with Alap and Tana of Raga Alhaiya Bilawal in the Khayal style of classical music in the earlier lesson. A composition in Dhamar style of classical music set to Dhamar Tala is being given in this lesson along with Dugun, Tigun etc. Listen to the accompanying CD  for practical demonstration of the same composition.

## Notes

**Raga Parichay**

Thata — Bilawal

Vadi — Dhaivat

Samvadi — Gandhar

Jati — Shadava – Sampurna

Time of singing — Morning

Aroha — Sa Re Ga Re Ga Pa Dha Ni Sà

Avaroha — Sà Ni Dha Pa Dha Ni Dha Pa

Ma Ga Ma Re Sa

Pakad — Ma Ga Ma Re, Ga Pa, Dha Ni Sà

**Bandish (Dhamar)**

**Tala-Dhamar Tala (14 Matra)**

**Sthayi**

Anokhe hori khelan lage

**Antara**

Nis hi nis rang bharat sanvaro

Kachhu sovat kachhu jage

**Sanchari**

Lal gulal liye kar lalan

Nand nandan anurage





## Notes

## Abhog

Krishna jeevan lachhiram ke prabhu pyare

Bane hain maragaja bage

## Notation

## Sthayi

3	×	2	O
Ga Pa Ni —	Ša Ša Ša Ša Dha	Dha <u>NiPa</u>	Ga Re a
No 5 khe 5	ho 5 ri khe 5	la n 5	Ma Ga Re la ge 5

## Antara

3	×	2	O
Ga Pa Dha Ni	Ša Ša Ša Ša Dha	Dha <u>NiPa</u>	Ma Ga Ga
Ni s hi 5	ni s ran g bha ra St		san va ro
Ga Pa <u>NiDha Ni</u>	Ša Ša Ša <u>ŠaNi ŠaDha</u> <u>Ni</u> Pa		Ma Ga Re
Ka chhu <u>so5 5</u>	va t S <u>ka5 55</u> 5 chhu		ja ge 5

## Sanchari

3	×	2	O
Ga Re Ga Pa	Ma Ga Ga Ga Re	Ga Pa	Ma Ga ReSa
La 5 l gu	la 5 l li ye	ka r	la la 5na
Ga — Re Ga	Pa Pa — Dha <u>DhaNi</u> Pa Ma		Ma Ga Re
Nan 5 d nan	da n 5 a <u>nu5</u> 5 ra		5 ge 5

## Abhog


3	×	2	O
Ga Pa Dha Ni	Ša Ša Ša Ša <u>DhaNi</u> Pa <u>Pa—</u>		Ma — Ga
kri 5 va n	jee va n <u>lachhira</u> 5 <u>mke</u>		prabhupya re





## Notes

## E Raga — Kafi (Dhrupad)

We have learnt the composition, its notation along with Alap and Tana of Raga Kafi in the Khayal style of classical music in the earlier lesson. A composition in Dhrupad style of classical music set to Chau Tala is being given in this lesson along with Dugun, Tigan etc. Listen to the accompanying CD  for practical demonstration of the same composition.

### Raga Parichay

Thata — Kafi

Vadi — Pancham

Samvadi — Shadja

Jati — Sampurna — Sampurna

Time of singing — Midnight

Aroha — Sa Re Ga Ma Pa Dha Ni Sa.

Avaroha — Sa Ni Dha Pa Ma Ga Re Sa.

Pakad - Sa Sa Re Re Ga Ga Ma Ma, Pa.

### Bandish (Dhrupad)

Tala - Chau Tala (12 Matra)

#### Sthayi

Aaye ri mere dhaam shyam

Kunwar Krishna unke charan

Nainana saun para so

#### Antara

Vanshi vata tarkar

Vanshi liye saaj natwar

Saajiri odha piya ropata

Dhaya aayi ri mere



## Notation

### Sthayi

×	O	2	O	3	4
Sa Re Re <u>Ga</u> <u>Ga</u> Re Pa — Dha <u>Ga</u> — Re	Aa ऽ ye ri me re dhaa ऽ m shya ऽ m				
Ma <u>Ga</u> Re Re <u>Ni</u> Sa Re <u>Ma</u> Pa Dha <u>Ni</u> <u>Ṣa</u>	Kun wa r kri ऽ shna u n ke cha ra n				
<u>Ni</u> Dha Ma Pa <u>Ga</u> Re Pa <u>Ga</u> Re Re <u>Ni</u> Sa	Nai ऽ na na saun ऽ pa ra ऽ so ऽ ऽ				

### Notes

### Antara

×	O	2	O	3	4
Ma — Pa Dha <u>Ni</u> <u>Ṣa</u> <u>Ṣa</u> <u>Ṣa</u> Re <u>Ni</u> <u>Sa</u> —	Van ऽ shi ऽ va ta ta r ka r van ऽ				
Re <u>Ga</u> Re <u>Sa</u> <u>Sa</u> <u>Sa</u> <u>Sa</u> Re <u>Ni</u> <u>Sa</u> Sa —	Shi ऽ i ye saa ऽ j na t wa ऽ r				
<u>Ni</u> Dha <u>Ni</u> <u>Sa</u> <u>Sa</u> <u>Sa</u> <u>Sa</u> <u>Sa</u> Re <u>Ni</u> <u>Sa</u> —	saa ऽ ji ऽ ri ऽ o ऽ ra pi ya ro				
<u>Ni</u> Dha Ma Pa <u>Ga</u> Re <u>Ga</u> Re Re Re <u>Ni</u> Sa	Pa ta dha ऽ ya ऽ aa ऽ yi ri me re				

### Sthayi

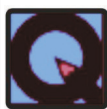
### Dugun (double tempo)

×	O	2	O	3	4
Sa Sa Re <u>Ga</u> <u>Ga</u> Re Pa — Dha <u>Ga</u> — Re Ma <u>Ga</u> Re Re <u>Ni</u> Sa Re Ma Pa Dha <u>Ni</u> <u>Ṣa</u>	Aa ऽ ye ri mere dhaa ऽ mghya ऽ m kunwarkri ऽ shna un kecha ran				

(In the same way, Tigun in triple tempo and Chaugun in four times tempo as well as Dugun, Tigun and Chaugun of Antara)



Notes



## INTEXT QUESTIONS 2.5

1. What is the Vadi of raga Kafi?
2. Write the Jati of Raga Kafi.
3. Write the name of the Thata of raga Kafi.



## WHAT YOU HAVE LEARNT

- Dhrupad is an ancient and powerful form.
- The temperament of Dhrupad music is religious.
- Compositions in Dhrupad style of raga yaman, Bhairav, Bhupali Alhaiya Bilawal and Kafi given along with notations.
- General descriptions are being given in enlisted ragas.



## TERMINAL EXERCISE

1. Write one composition in Dhrupad style with notation of raga yaman.
2. Write one composition in Dhrupad style of raga Bhairav.
3. Write the aroha, avroha, paked, vadi, Samvadi, omitted notes and jati of raga Bhupali.
4. Describe the general description of raga Alhaiya Bilawal.



## ANSWERS TO IN TEXT QUESTIONS

## 2.1

1. Dhrupad is an ancient and powerful style of Indian Classical Music. It is also called Dhrupada, which is another form of presenting raga.
2. Religious
3. Vadi - Ga, Samvadi - Ni



**2.2**

1. Jhap tala
2. Ga, Ma, Re, Sa
3. Vadi - Dha, Samvadi - Re

**2.3**

1. Chau Tala
2. 12 Matra
3. Audav - Audav

**2.4**

1. Thata - Bilawal
2. Vadi - Dhaivat
3. Aroha - Sa Re Ga Re Ga Pa Dha Ni Sa
4. Pakad - Ma Ga Ma Re, Ga Pa, Dha Ni Sa

**2.5**

1. Pancham (Pa)
2. Sampurna - Sampurna
3. Kafi

Notes