

Praveshikaa Pratham: Definitions – Synopsis

संगीत	Sangeet	Music: Includes Vocal, Instrumental, Dance art forms
ध्वनी	Dhvani	Sound
नाद	Naad	A sound that can be used in music: Aahat and Anaahat
स्वर	Svara	Note or Naad used in music
राग	Raag	Combination of notes with following features - * Notes (swar) - There must be atleast 5 notes or a maximum of 7 notes (swaras) in a Raag. * Aaroh & Avaroh - Every Raag must have an : * Aaroha - ascending notes & an "Avaroha" - descending movement of notes. * Vaadi & Saunvaadi - Every raag must have "Vaadi" - most prominent & dominating note and "Saunvaadi" note - note that complements the dominating note. * Melodious, entertaining - A raag must be pleasant sounding and must be able to enchant the listener. * Key Note - The key note can never be missing in a Raag - ie. Sa or "Shadaj"
पुष्ट स्वर	Shuddha Svara	Basic Notes Sa, Re, Ga, Ma, Pa, Dha, Ni
विकृत स्वर (कोमल तीव्र)	Vikruta Svara (Komal, Teevra)	Altered notes When Re, Ga, Dha, Ni climb half a note below their place, they are called 'Komal' or soft. Madhyam climbs half a note above its usual place, it is called 'Teevra' or sharp.
वर्जित स्वर	Varjit or varjya svara	Excluded note
मेल धाट	Mel, Thaata	Group of seven notes in straight order which can create a raaga.
जाति (ओडव पाडव संपूर्ण)	Jaati (Odav, Shadav, Sampurna)	Type of a raag based on the number of notes used in the raaga: Odav: Five notes, Shadav: Six notes, Sampurna: Seven notes
वादी	Vaadi	Main or dominant note
संवादी	Saunvaadi	Second most important note in a raga. Note that has a dialogue with Vaadi
अनुवादी	Anuvaadi	Notes other than Vaadi and Saunvaadi that are used in a raaga.
विवादी	Vivaadi	A note that is excluded in a raaga, however if it is used skillfully on rare occasions, the beauty of the raaga is enhanced.
सप्तक	Saptak	Octave: 1. Mandra Saptak : Lower than middle octave, 2. Madhya Saptak : Middle Octave. Most often we sing in this octave, 3. Taar Saptak : Higher than middle octave
अलंकार (पलटा)	Alankaar (Palataa)	Arrangement of notes in a sequential pattern
पकड़	Pakad	Catch phrase that shows character of a raaga
आलाप	Aalaap	Slow improvisations using the rules of a raga with only notes, no lyrics
तान	Taan	Faster improvisations using rules of a raga, with only notes, no lyrics
स्वरमालिका (गणक पैरा)	Svarmaalika	Composition with only notes, no lyrics
लक्ष्मण गीत	Lakshangeet	A song containing all characteristics of a raag
स्थायी और अंतरा	Sthaayee and Antaraa	The songs sung for various raagas are called bandishes. Usually a bandish has two parts—the first is called sthaayi and the second is called antara.
लय (विलंबित मध्य द्रुत)	Laya (Vilambit, Madhya, Drut)	Same speed of time or equal interval between two maatraas or beat is called Tempo (Slow, Medium, Fast)
मात्रा	Maatraa	Beat: Measurement unit for taal
ताल	Taal	Measurement of music: Various beat Sequences that include maatraa, khand (vibhaag), Sam, Taali
विभाग	Vibhaag, Khanda	Section
सम	Sam	First beat of any Taal
खाली , काल	Khaali, Kaal	First beat after half cycle of Taal
दुगुन तिगुन चौगुन	Dugun, Tigun, Chougun	Double, triple and quadruple tempo
ठेका	Thekaa	Thekaa is a composition constructed for a taal while maintaining vibhaag, taali, khaalee of a taal and weight for letters of taal. (Bo's or compositions for a Tabla. Taal is an abstract form of Theka. Taal does not change but a taal can have more than one Theka.)
आवर्तन	Aavartan	Cyclic speed of taal. Saying or playing taal's composition from Sam to Sam.

Introduction to 'Swarlipi' (musical script, Music notation or musical score). (Maatraa = Beat)

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Taal Daadraa: <i>Dhaa Dhee Naa Dhaa Tee Naa</i> Maatraa (Beats): 6, Vibhaag or Khanda (sections) : 2 (3,3) Taalee: 1 (on 1 st beat or Maatraa) Khaalee or Kaal: 1 (on 4 th Beat or Maatraa)	Taal Kervaa: <i>Dhaa Ge Naa Tee Na Ka Dhi Na</i> Maatraa (Beats): 8, Khanda (sections) : 2 (4, 4) Taalee: 1 (on 1 st beat or Maatraa) Khaalee or Kaal: 1 (on 5 th Beat or Maatraa)
Taal Teentaal <i>Dhaa Dhin Dhin Dhaa Dhaa Dhin Dhin Dhaa Dhaa Tin Tin Taa Taa Dhin Dhin Dhaa</i> Maatraa (Beats): 16, Vibhaag or Khanda (sections) : 4 (4, 4, 4, 4) Taalee: 3 (on 1, 5, 13 beat or Maatraa) Khaalee or Kaal: 1 (on 9 th Beat or Maatraa)	Taal Ektaal <i>Dhin Dhin DhaaGe Tirakita Too Naa Kat Taa DhaaGe Tirakita Dhee Naa</i> Maatraa (Beats): 12 Vibhaag or Khanda (sections) : 6 (2, 2, 2, 2, 2, 2) Taalee: 4 (on 1, 5, 9, 11 th beat or Maatraa) Khaalee or Kaal: 2 (on 3 rd and 7 th Beat or Maatraa)
Taal Jhaptaal: <i>Dhi Naa Dhi Dhi Naa Ti Naa Dhi Dhi Naa</i> Maatraa (Beats): 10, Vibhaag or Khanda (sections) : 4 (2, 3, 2, 3) Taalee: 3 (on 1, 3, 8 beat or Maatraa) Khaalee or Kaal: 1 (on 6 th Beat or Maatraa)	Taal Choutaal – Chaartaal <i>Dhaa Dhaa Din Taa Kita Dhaa Din Taa Kita Taka Gadi Gana</i> Maatraa (Beats): 12 Vibhaag or Khanda (sections) : 6 (2, 2, 2, 2, 2, 2) Taalee: 4 (on 1, 5, 9, 11 th beat or Maatraa) Khaalee or Kaal: 2 (on 3 rd and 7 th Beat or Maatraa)

Praveshika Pratham Exam: Information about eight Raagas – Synopsis

Raag: Durga Thaat: Bilaaval Vaadi: Dhaivat (Dha) Samvaadi: Rishabh (Re) Ga and Ni are omitted, All other notes are pure Type: Odav Odav , Time: Second prahar of night <table> <tr> <td>Aaroha</td><td>Sa [~] Re Ma Pa [~] Dha Sa</td></tr> <tr> <td>Avaroha</td><td>Sa [~] Dha [~] Ma [~] Re , [~] Dha Sa</td></tr> <tr> <td>Main part (Pakad)</td><td>Ma Pa Dha Ma [~] Re , [~] Dha Sa ~ ~</td></tr> </table>	Aaroha	Sa [~] Re Ma Pa [~] Dha Sa	Avaroha	Sa [~] Dha [~] Ma [~] Re , [~] Dha Sa	Main part (Pakad)	Ma Pa Dha Ma [~] Re , [~] Dha Sa ~ ~	Raag : Kaafee Thaat : Kaafee Vaadi: Pancham (Pa) Samvaadi: Shadja (Sa) Ga and Ni are soft All other notes are pure Type: Sampurna Sampurna, Time: Midnight <table> <tr> <td>Aaroha</td><td>Sa Re Ga Ma Pa Dha Ni Sa</td></tr> <tr> <td>Avaroha</td><td>Sa Ni Dha Pa Ma Ga Re Sa</td></tr> <tr> <td>Main part (Pakad)</td><td>Pa Ma Ga Re , Re Ga Ma Pa , Ma Ga Re Sa</td></tr> </table>	Aaroha	Sa Re Ga Ma Pa Dha Ni Sa	Avaroha	Sa Ni Dha Pa Ma Ga Re Sa	Main part (Pakad)	Pa Ma Ga Re , Re Ga Ma Pa , Ma Ga Re Sa
Aaroha	Sa [~] Re Ma Pa [~] Dha Sa												
Avaroha	Sa [~] Dha [~] Ma [~] Re , [~] Dha Sa												
Main part (Pakad)	Ma Pa Dha Ma [~] Re , [~] Dha Sa ~ ~												
Aaroha	Sa Re Ga Ma Pa Dha Ni Sa												
Avaroha	Sa Ni Dha Pa Ma Ga Re Sa												
Main part (Pakad)	Pa Ma Ga Re , Re Ga Ma Pa , Ma Ga Re Sa												
Raag : Khamaaj Thaat : Khamaaj , Vaadi: Gandhaar (Ga) Samvaadi: Nishaad (Ni) Both Nishads are used, Re is omitted in Aaroha, All other notes are pure, Type: Shaadav Sampurna, Time: Second prahar of night or Evening <table> <tr> <td>Aaroha</td><td>Sa Ga Ma Pa Dha Ni Sa</td></tr> <tr> <td>Avaroha</td><td>Sa Ni Dha Pa Ma Ga Re Sa</td></tr> <tr> <td>Main part (Pakad)</td><td>Ga Ma Pa Dha Ni Dha Pa Dha Ga Ma Ga ~ ~ ~</td></tr> </table>	Aaroha	Sa Ga Ma Pa Dha Ni Sa	Avaroha	Sa Ni Dha Pa Ma Ga Re Sa	Main part (Pakad)	Ga Ma Pa Dha Ni Dha Pa Dha Ga Ma Ga ~ ~ ~	Raag : Bheempalaasi Thaat: Kaafee, Vaadi: Madhyam (Ma) Samvaadi: Shadja (Sa), Ga and Ni are komal, All other notes are pure, Re and Dha are omitted in Aaroha, Type: Odav Sampurna, Time: Evening (3 – 5 PM) <table> <tr> <td>Aaroha</td><td>Ni Sa [~] Ga Ma Pa [~] Ni Sa</td></tr> <tr> <td>Avaroha</td><td>Sa Ni Dha Pa Ma Pa [~] Ga Ma , [~] Ga Re Sa</td></tr> <tr> <td>Main part (Pakad)</td><td>Sa Ma , [~] Ga Pa , [~] Ga Ma Ga Re Sa</td></tr> </table>	Aaroha	Ni Sa [~] Ga Ma Pa [~] Ni Sa	Avaroha	Sa Ni Dha Pa Ma Pa [~] Ga Ma , [~] Ga Re Sa	Main part (Pakad)	Sa Ma , [~] Ga Pa , [~] Ga Ma Ga Re Sa
Aaroha	Sa Ga Ma Pa Dha Ni Sa												
Avaroha	Sa Ni Dha Pa Ma Ga Re Sa												
Main part (Pakad)	Ga Ma Pa Dha Ni Dha Pa Dha Ga Ma Ga ~ ~ ~												
Aaroha	Ni Sa [~] Ga Ma Pa [~] Ni Sa												
Avaroha	Sa Ni Dha Pa Ma Pa [~] Ga Ma , [~] Ga Re Sa												
Main part (Pakad)	Sa Ma , [~] Ga Pa , [~] Ga Ma Ga Re Sa												
Raag Baageshree Thaat: Kaafee Vaadee: Madhyam (Ma), Saunvaadee: Shadja (Sa) Ga , Ni soft, Re and Pa omitted in Aaroha, Type : Odav Sampurna, Time: Second prahar of night <table> <tr> <td>Aaroha</td><td>Sa [~] Ga Ma Dha Ni Sa</td></tr> <tr> <td>Avaroha</td><td>Sa Ni Dha Ma Pa Dha Ma [~] Ga Re Sa</td></tr> <tr> <td>Main part (Pakad)</td><td>Dha Ni Sa Ma , Ga Re Ma [~] Ga Re Sa</td></tr> </table>	Aaroha	Sa [~] Ga Ma Dha Ni Sa	Avaroha	Sa Ni Dha Ma Pa Dha Ma [~] Ga Re Sa	Main part (Pakad)	Dha Ni Sa Ma , Ga Re Ma [~] Ga Re Sa	Raag : Bhoopalee Thaat : Kalyaan Vaadi: Gandhar (Ga) Saunvaadi: Dhaivat (Dha) Ma and Ni are omitted, All other notes are pure Type: Odav Odav, Time: First prahar of night <table> <tr> <td>Aaroha</td><td>Sa [~] Re Ga Pa [~] Dha Sa</td></tr> <tr> <td>Avaroha</td><td>Sa Dha Pa [~] Ga Re , [~] Dha [~] Dha Sa</td></tr> <tr> <td>Main part (Pakad)</td><td>Ga Re Ga Pa , Ga Re [~] Dha Sa</td></tr> </table>	Aaroha	Sa [~] Re Ga Pa [~] Dha Sa	Avaroha	Sa Dha Pa [~] Ga Re , [~] Dha [~] Dha Sa	Main part (Pakad)	Ga Re Ga Pa , Ga Re [~] Dha Sa
Aaroha	Sa [~] Ga Ma Dha Ni Sa												
Avaroha	Sa Ni Dha Ma Pa Dha Ma [~] Ga Re Sa												
Main part (Pakad)	Dha Ni Sa Ma , Ga Re Ma [~] Ga Re Sa												
Aaroha	Sa [~] Re Ga Pa [~] Dha Sa												
Avaroha	Sa Dha Pa [~] Ga Re , [~] Dha [~] Dha Sa												
Main part (Pakad)	Ga Re Ga Pa , Ga Re [~] Dha Sa												
Raag : Des Thaat: Khamaaj, Vaadi: Pa Saunvaadi: Re This raag uses both Nishads. (Shuddha Nishad is used in aaroha and komal nishad in Avaroha), Omit Ga, Dha in Aaroha, Type: Odav Sampurna , Time : Second Prahar of the night or any time <table> <tr> <td>Aaroha</td><td>Sa Re Ma Pa Ni Sa</td></tr> <tr> <td>Avaroha</td><td>Sa Ni Dha Pa Dha Ma Ga Re , [~] Ni Sa</td></tr> <tr> <td>Main part (Pakad)</td><td>Ni Dha Pa Dha Ma Ga Re , [~] Ni Sa</td></tr> </table>	Aaroha	Sa Re Ma Pa Ni Sa	Avaroha	Sa Ni Dha Pa Dha Ma Ga Re , [~] Ni Sa	Main part (Pakad)	Ni Dha Pa Dha Ma Ga Re , [~] Ni Sa	Raga : Kalyaan (Yaman) Thaat : Kalyaan, Vaadi: Gandhaar Saunvaadi: Nishaad Madhyam Teevra (Sharp), Rest of the notes are 'Shuddha' or pure, Type: Sampurna, Time: 1st 'Prahar' of night <table> <tr> <td>Aaroha</td><td>Ni Re Ga Ma Dha Ni Sa</td></tr> <tr> <td>Avaroha</td><td>Sa Ni Dha Pa Ma Ga [~] Re Sa</td></tr> <tr> <td>Main part (Pakad)</td><td>Ni Re Ni Ga , Re , Pa Ma Ga , [~] Re Ga Re , Ni Re Sa</td></tr> </table>	Aaroha	Ni Re Ga Ma Dha Ni Sa	Avaroha	Sa Ni Dha Pa Ma Ga [~] Re Sa	Main part (Pakad)	Ni Re Ni Ga , Re , Pa Ma Ga , [~] Re Ga Re , Ni Re Sa
Aaroha	Sa Re Ma Pa Ni Sa												
Avaroha	Sa Ni Dha Pa Dha Ma Ga Re , [~] Ni Sa												
Main part (Pakad)	Ni Dha Pa Dha Ma Ga Re , [~] Ni Sa												
Aaroha	Ni Re Ga Ma Dha Ni Sa												
Avaroha	Sa Ni Dha Pa Ma Ga [~] Re Sa												
Main part (Pakad)	Ni Re Ni Ga , Re , Pa Ma Ga , [~] Re Ga Re , Ni Re Sa												

(* 'Prahar' includes three hours . 1st prahar of night includes first three hours after sunset.)