

*||Shree Dwarkesho Jayati||
|| Shree Vallabhadhish Vijayate ||*

*The
Rich Heritage
Of
Dhrupad Sangeet
in
Pushtimarg
on
www.vallabhkankroli.org*



Reference:

8th Year Text Book of Pushtimargiya Patrachaar by
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PPG 108 Shree Vrajeshkumar Maharajshri - Kankroli
PPG 108 Shree Vagishkumar Bawashri - Kankroli

Contents

Meaning of Sangeet	4
Naad, Shruti and Swar	4
Definition of Raga.....	5
Rules for Defining Ragas.....	6
The Defining Elements in the Raga.....	7
Vadi, Samvadi, Anuvadi, Vivadi [Sonant, Consonant, Assonant, Dissonant]	8
Aroha, avaroha [Ascending, Descending]	8
Twelve Swaras of the Octave	9
Thaats.....	9
Raga	10
Taal [RHYTHMICAL GROUPINGS OF BEATS]	11
Ras.....	12
Importance of Ras	12
Bhava	13
Classification of Rasas.....	14
Aim of Human Life.....	14
Prakruti Marg	15
Vikruti Marg	15
Sanskriti Marg.....	15
Devotional Behavior of human.....	15
Pushtimarg means Seva Marg.....	16
Raag	16
Bhog.....	16
Shrungar.....	16
Kirtan Bhakti in Seva.....	16
Meaning of Kirtans	17
The Heritage of Indian Classical Music.....	18
Importance of Kirtans in BhaktiMarg.....	19
The Stand of Dhrupad Sangeet in Indian Classical Music	20
Definition of Dhrupad Style of Composition.....	20
The Tradition of Dhrupad Sangeet in Pushtimarg	21
Progress of Dhrupad Sangeet in Pushtimarg	23
Kirtan Literature of Pushtimarg.....	24
Poet Bhaktas other then 'Ashtachaap' kirtaniyas	24
The Acharyas who composed the kirtans	25
Present Goswami balaks who are the composers	25
Understanding of General Daily Kirtan Routine Nitya Kirtan Pranalika.....	25
Kirtan routine during the days of Vasant.....	29
Kirtan Routine during summer i.e. <i>UshnaKaal</i>	29
Kirtan Routine during Monsoon i.e. <i>VarshaKaal</i>	30
Some of the Ragas sung in Pushtimarg.....	32
The Musical Instruments used to sing kirtans	33
Listen to the Ragas in Audio Kirtans.....	34



Meaning of Sangeet

According to the Indian Cultural Tradition, there is a unique position for Literature, Music and Art. For this, it is rightly said by Bhartuhariji that “The one who is without Literature, Music and Art is an animal without horns. According to Indian Scriptures, the definition of “Sangeet” i.e. Music is given as “*Geetam Vaadhyam Tadha Nrutyam Tray Sangeetam Uccyaate*”, meaning, the ideal mix of Geet (song / singing), Vaadhya (instrumental music) and Nrutyam (dance), makes the definition of “Music” complete.

Naad, Shruti and Swar

The Origin of Music is “Naad” and origin of naad is “Divine Pranav” i.e. OM. Naad is a musical sound. It is a series of regular vibrations in a medium like air (as opposed to irregular vibrations, which would be heard as noise). The frequency of a vibration decides the pitch of the sound it represents (how high or low the sound feels to the ear). The frequency is reported in a unit called Hertz (Hz). The frequency range of a sound the human ear can hear is 20 Hz to 20,000 Hz. Now, as an example, take a sound (or tone) having a frequency of 100 Hz. Another sound, having twice the frequency, that is, 200 Hz, will sound the same. But it will sound 'higher'. The frequency ratio 200:100, which is 2:1, represents what is called an octave.

The number of sounds that the human ear can hear, in an octave, is infinite. But the number of sounds that it can discern, differentiate, or grasp, is 22. They are called shruti-s (microtones). Shruti has been variously translated as: microtone, microtonic interval, interval, step etc. It is mainly determined through fine auditory perception

So, to continue with our example, there exist 22 shruties, starting with the first shruti on the starting point of 100 Hertz. Taking the sound represented by 100 Hz as the point of reference, we get 22 ratios. The 23rd ratio takes us to the sound represented by 200 Hz. These ratios are called intervals. The intervals are measured in relation to the reference sound (100 Hz in our example). The octave is represented by the ratio 200:100, or the interval 2:1.

This sound of reference is called tonic, key, or "Sa", etc. In Indian musical terminology, it is known as shadja, "Sa" for short. It is represented by the symbol S. Out of the 22 shruti-s, 7 are selected to form a musical scale. The tonic is fixed first, followed by 6 more shruti-s to form a 7-ladder scale. These 7 sounds, or tones, are called swara-s (or notes). The tonic, in our example, would fall on the sound represented by 100 Hz. This would be our "Sa (S)". The Sa would be followed by 6 more notes, 7 in all. The 8th note, the sound represented by 200 Hz, would sound like the tonic, but it would sound "higher". The 7 notes form the "saptaka" of Indian music; the 8 notes-- the eighth note being the "higher" Sa -- form the "octave" of the Western music.

The seven notes are named as follows, the western counterparts are in brackets next to it.

1) Shadja, "Sa" for short, symbol S; (C)

- 2) Rishabha, "Re", R; (D)
- 3) Gandhara, "Ga", G; (E)
- 4) Madhyama, "Ma", m; (F)
- 5) Panchama, "Pa", P; (G)
- 6) Dhaivata, "Dha", D; (A)
- 7) Nishada, "Ni", N. (B)

The first and the fifth notes, namely C (Sa) and G (Pa), are regarded immutable ("achala"). The remaining 5 notes have two states each. Thus we have 12 notes in an octave. The 12 notes are designated short names and symbols as under:

#	Name	Symbol Indian	Symbol Western
1	Sa shuddha (natural)	S	C
2	Re komala (flat)	r	D flat
3	Re shuddha (natural)	R	D
4	Ga komala (flat)	g	E flat
5	Ga shuddha (natural)	G	E
6	Ma shuddha (natural)	m	F
7	Ma teevra (sharp)	M	F sharp
8	Pa shuddha (natural)	P	G
9	Dha komala (flat)	d	A flat
10	Dha shuddha (natural)	D	A
11	Ni komala (flat)	n	B flat
12	Ni shuddha (natural)	N	B

The octave can be divided into two equal parts: the lower tetrachord, consisting of C-D-E-F, and the upper tetrachord, made up of G-A-B-C. This last-mentioned C has the interval 2:1 with the first C in the lower tetrachord. The lower tetrachord is called "poorvaanga" (poorva + anga), the upper tetrachord, "uttaraanga" (uttara + anga) in Indian musicology. Further, Full expression of Indian music requires up to 3 octaves. They are: the "mandra saptaka" (lower octave), the "madhya saptaka" (middle octave), and the "taara saptaka" (higher octave). Note: The notes in Western music use the tempered scale, while in Indian music the notes use the natural harmonic scale.

Definition of Raga

The combination of several notes woven into a composition in a way, which is pleasing to the ear, is called a Raga. Each raga creates an atmosphere, which is associated with feelings and sentiments. Any stray combination of notes cannot be called a Raga.

The Raga is the basis of classical music. It is based on the principle of a combination of notes selected out the 22 note intervals of the octave. A performer with sufficient training and knowledge alone can create the desired emotions, through the combination of shrutis and notes.

There are a limited number of ragas in Hindustani music; as the use of a ``KING" note and a ``QUEEN" note restricts to a great extent, the creation of new ragas. The raga forms the backbone of Indian music, and the laws laid down for the ragas have to be carefully observed to preserve and safeguard their integrity.

Rules for Defining Ragas

The Raga is the basis of classical music. It is based on the principle of a combination of notes selected out the 22 note intervals of the octave. A performer with sufficient training and knowledge alone can create the desired emotions, through the combination of shrutis and notes.

There are a limited number of ragas in Hindustani music; as the use of a ``KING" note and a ``QUEEN" note restricts to a great extent, the creation of new ragas. The raga forms the backbone of Indian music, and the laws laid down for the ragas have to be carefully observed to preserve and safeguard their integrity. The following points are required in the construction of a Raga -

1. Thaatas or sequence of notes,
 2. Jaatis or classification
 3. ``King" and ``Queen" relation of the notes, i.e. Vadi and Samvadi
 4. The Ascent and Descent of the raga, i.e. Aroha and Avaroha
 5. Important cluster of notes
 6. Pitch
 7. Speed.
- Every Raga is derived from some Thaata or Scale.
 - Ragas are placed in three categories
 - Odava or pentatonic, a composition of five notes,
 - Shadava or hexatonic, a composition of six notes,
 - Sampoorana or heptatonic, a composition of seven notes,
 - Every Raga must have at least five notes, starting at Sa, one principal note, a second important note and a few helping notes.
 - The principal note, ``KING" is the note on which the raga is built. It is emphasised in various ways, such as stopping for some time on the note, or stressing it. The second important note or the ``queen" corresponds to the ``King" as the fourth or fifth note in relation to it.
 - The ascent and descent of the notes in every raga is very important. Some ragas in the same scale differ in ascent and descent.
 - In every raga, there is an important cluster of notes by which the raga is identified.

- There are certain ragas, which move in a certain pitch and if the pitch is changed, the raga fails to produce the mood and sentiment peculiar to it.
- The speed is divided into three parts: Vilambit (slow), Madhya (Medium) and Drut (fast).

Another aspect of the ragas is the appropriate distribution in time during the 24 hours of the day for its performance, i.e. the time of the day denotes the raga sung a particular time. Ragas are also allotted a particular time space in the cycle of the day. These are divided into four types

1. Sandi - Prakash ragas or twilight ragas when the notes Re and Da are used -- such as Raga Marwa, Purvi.
2. Midday and Midnight ragas which include the notes Ga and Ni (komal).
3. Ragas for the first quarter of the morning and night which include the notes Re, Ga, Da and Ni (komal).
4. For the last quarter of the day and night, the ragas include the notes Sa, Ma and Pa.

All the ragas are divided into two groups -- Poorva Ragas and Uttar Ragas. The Poorva Ragas are sung between 12 noon and 12 midnight. The Uttar Ragas are sung between 12 midnight and 12 noon. The variations on the dominant or "King" note help a person to find out why certain ragas are being sung at certain times. This raga classification is about 500 years old and has been adopted by Pandit V. N. Bhatkhande in his textbooks on Hindustani music.

The beauty of the raga will not be marred by the time of the day it is sung. It is the psychological association with the time that goes with the mood of the raga. The object of a raga is to express a certain emotional mood and sentiment without any reference to time and season. For a student of classical music, this classification may give an idea as to how to base his reasons for the traditional usage of ragas.

Another division of ragas is the classification of ragas under five principal ragas -- Hindol, Deepak, Megh, Shree and Maulkauns. From these five ragas, other ragas are derived. The first derivatives of the ragas are called raginis, and each of the five ragas have five raginis under them. Further derivatives from these ragas and raginis resulted in attaching to each principal raga 16 secondary derivatives known as upa-ragas and upa-raginis.

The Defining Elements in the Raga

The following elements define the grammar, syntax and aesthetics of a raga:

- (1) Graha. It used to be the starting note of a raga. It has lost its significance in today's improvised style of singing.
- (2) Amsha. It is the most frequently used note in a raga. This term is not in use in today's music.
- (3) Nyasa. It is the ending note in the performance of a raga. Again, this term is not used much these days.

- (4) to (8). Taara, mandra, apanyasa, sanyasa, vinyasa. These terms are not in use any more.
- (9) Alpatva. It indicates very little use of a note (or notes) in a raga.
- (10) Bahutva. It indicates very frequent use of a note (or notes) in a raga. It is affected by either repeated use of a note, or by emphasizing and prolonging a note.
- (11) Tirobhava. It means hiding the prominent features of a raga when performing it.
- (12) Avirbhava. It means highlighting the prominent features of a raga when performing it. It is used to indicate showing the prominent features of a raga again, after hiding it (in tirobhava).
- (13) to (16). Vadi, samvadi, anuvadi, and vivadi. These are treated separately in 4 below.

Vadi, Samvadi, Anuvadi, Vivadi [Sonant, Consonant, Assonant, Dissonant]

Vadi. It has been described as the King of the notes occurring in a raga. It dominates the development of the raga, it is accentuated, it is emphasised. The melodic patterns are woven around the vadi. If it is located in "poorvanga"(the lower tetrachord), the raga is developed with greater emphasis in the lower tetrachord, Similarly for "uttaranga" (the upper tetrachord). See 2.4(C). Also, if the vadi of a raga is located in the "poorvanga", that raga is performed at any time except the morning. If the vadi of a raga is located in the "uttaranga", that raga is performed in the morning.

Samvadi. It has been given importance next only to the King (vadi). Samvadi also enjoys great importance in the development of a raga. If the vadi of a raga is located in "poorvanga"(the lower tetrachord), its samvadi will be located in the "uttaranga" (the upper tetrachord). And vice versa.

The samvadi is always a fifth or a fourth in relation to the vadi. The relationship of the fifth is called "shadja-panchama bhava". The relationship of the fourth is called "shadja-madhyama bhava". Vadi-samvadi relationships exemplify perfect consonance.

Anuvadi. The notes occurring in a raga, apart from the vadi and the samvadi, are called anuvadi notes. They bring the number of notes in the raga to atleast five. They help in creating aesthetic tension, to be followed by resolution. Sometimes an anuvadi can have great importance, the same as, or next only to samvadi. Such an anuvadi can be called "pranuvadi". Very often, an anuvadi acts as the leading note, creating aesthetic tension, till it leads to "Sa" (especially in higher octave), resolving the tension.

Vivadi. They are the notes which do not occur in a raga. However, quite often, a vivadi is included, in a specific way, in the development of a raga. This is because a vivadi can embellish a raga by making it sound exceptionally charming.

Aroha, avaroha [Ascending, Descending]

Bilawal	Sa Re Ga Ma Pa Dha Ni	
Kalyan	Sa Re Ga Ma! Pa Dha Ni	Re, Ga, Dha suddha
Khamaj	Sa Re Ga Ma Pa Dha <u>Ni</u>	
Bhairav	Sa <u>Re</u> Ga Ma Pa <u>Dha</u> Ni	
Poorvi	Sa <u>Re</u> Ga Ma! Pa <u>Dha</u> Ni	Re. Dha komal
Marwa	Sa <u>Re</u> Ga Ma! Pa <u>Dha</u> Ni	
Kafi	Sa Re <u>Ga</u> Ma Pa Dha <u>Ni</u>	
Asawari	Sa Re <u>Ga</u> Ma Pa <u>Dha</u> <u>Ni</u>	<u>Ga / Ni</u> <u>komal</u>
Todi	Sa <u>Re</u> <u>Ga</u> Ma! Pa <u>Dha</u> Ni	
Bhairavi	Sa <u>Re</u> <u>Ga</u> Ma Pa <u>Dha</u> <u>Ni</u>	

Aroha is the successively ascending notes of a raga, starting on the tonic ("Sa"), and ending in the "Sa" in the higher octave.

Avaroha is the successively descending notes of a raga, starting on the "Sa" in the higher octave and ending on the tonic ("Sa"), it is the opposite of aroha. Aroha-avaroha indicates the notes comprising a raga. They are useful in a very general way: they do not specify characteristics of a raga. In fact, it is possible for two ragas to have the same aroha-avaroha, though the ragas may be totally different aesthetically.

Twelve Swaras of the Octave

The octave can only be divided into 22 parts where our ear can distinctly hear the parts separately. Any additional part above 22, gets overlapped and our ear cannot distinguish. These are our 22 shrutis. Swara Sa occupies 4 shrutis, Re occupies 3 shrutis, Ga occupies 2 shrutis, Ma occupies 4 shrutis, Pa occupies 4 shrutis, Dha occupies 3 shrutis and Ni occupies 2 shrutis. Re, Ga, Dha and Ni have space to move backwards and hence can become komal, whereas Ma cannot move backwards but can only move forwards and hence can become teevra. Sa and Pa swaras are fixed at one place and are like Dhruv nakshyatra.

Thaats

The 7 swaras in different combinations give 10 thaats (groups)

Ma! - Tivra Ma

Raga

Thaats give birth to all the ragas. The combinations of swaras for a raga must be aesthetically appealing. They must be artistically pleasing and entertaining. Aroha & Avaroha are must in a raga. They must have minimum of five swaras. Two variations of same swaras are not allowed consecutively in a raga. The raga will have Vadi (King), Samvadi (Queen /Minister) , Anuvadi (Praja / subjects) & Vivadi (Enemy) swaras. Some ragas will have Vakra swaras. The raga will have a Pakad, which is the smallest combination of swaras depicting the raga.

In a raga the aaroha or avaroha taking all seven swaras is known as sampoorna;

the aaroha or avaroha taking only six swaras is known as shadav;

the aaroha or avaroha taking only five swaras is known as auduv.

Thus we have nine combinations of ragas & a total of possible 484 ragas in one thaat ie. a total of 4,840 ragas in ten thaats as given below.

Samporna-Sampoorna	1
Sampoorna-Shadav	6
Sampoorna-Auduv	15
Shadav-Sampoorna	6
Shadav-Shadav	36
Shadav-Auduv.	90
Auduv-Sampoorna	15

Auduv-Shadav	90
Auduv-Auduv .	225

Total ragas in one thaat: 484 hence total ragas possible in ten thaats are 4,840

However, not all the possible combinations of ragas are aesthetically appealing. Hence at a given period of time only about 350-400 ragas are in circulation and of these may be only about 100-150 are popular. With time some ragas go to the back-benches and some emerge to the front. You will now appreciate that it is futile to claim that somebody invented a new raga; at the most you may say that somebody re-invented the raga or somebody brought a raga from back-benches to the front row!

Taal [RHYTHMICAL GROUPINGS OF BEATS]

The time-cycles are known as taals. The taal has a tempo, has Matras (beats, ie. unit used to measure time), has Sam (Most important beat giving the impact), has Khali (which usually shows the mid-way). The taals have their distinct Bols. I will explain these with demonstration. Our music is rich with several taals ranging from cycle of 6 beats to as high as 28 beats.

There is a perfect balance in the universe. This balance is the essence of Tala and therefore Tala in classical music is an important factor. The Tala is the theory of time measure. It has the same principle in Hindustani and Carnatic music, though the names and styles differ. The musical time is divided into simple and complicated meters. When accompanying the dance, vocal and instrumental music, the Tala maintains the balance, which is the most essential function of music. Tala is independent of the music it accompanies: it has its own divisions. It moves in bars, and each beat in it is divided into the smallest fraction.

Rhythm has three aspects: Tala, Laya and Matra. Tala is a complete cycle of Metrical phrase composed of a fixed number of beats. There are over a 100 Talas, but only 30 Talas are known and only about 10-12 are used.

The Laya is the tempo, which keeps uniformity of time span and it has 3 divisions -- Vilambit, Madhya and Drut.

The Matra is the smallest unit of the tala.

Tala is the most important aspect of classical music, and it can be considered to be the very basis or pulse of music. To appreciate the structure of simple and complicated divisions, the improvisations of Tala and its theory, one should listen to an accomplished solo drummer. A classical drum player requires at 8-10 years of methodical training and another 4-5 years of hard practice.

Ras

Ras - The aim of raga is to elicit emotional and psychological responses from the listener. The production of these specific responses can be understood by exploring the concept of rasa.. Rasa has been referred to as "aesthetic delight". It is, however, a delight distinguished from sensual enjoyment. It is free from the limitations of personal feelings. It is the delight in which the higher consciousness is involved in the experience of universal affection.

There are nine rasas:

- 1) Love (Shringar),
- 2) Humor (Hasya),
- 3) Pathos (Karuna),
- 4) Anger (Rudra),
- 5) Heroism (Vir),
- 6) Terror (Bhayanaka),
- 7) Disgust (Veebhatsa),
- 8) Wonder (Adbhuta),
- 9) Calm (Shanta)

Raga - Indicates a scale type or melody matrix. This matrix is a basis for composing melodies governed by a set of rules which determine the selection of notes (swaras) in a raga. These rules include the ascending and descending order of pitches used in the raga (aroha/avroha), the note of utmost importance (vadi), the note of secondary importance (sumvadi), and characteristic melodies (packard, chellan).

Each raga produces a particular ras and is played at a specific time of day or year. Some ragas produce the rasa of Pathos (Karuna) and are performed at dawn, inspiring a feeling of peace and devotion. Others are performed only during the monsoon season and produce a feeling of loneliness

Creating Rasa means to give aesthetic delight or to give an experience of ultimate bliss and happiness. The term **Ras** unfortunately has no equivalent in the English language. But it can be translated as flavour, to relish, sentiment (emotion) , as explained by scholars. Thus it could be best translated as the aesthetic feeling that is created in the spectator when he witnesses an effective presentation of the art.

It is the mood or the emotion created in the audience by the dancer, who in order to create that emotion, herself undertakes to perform Angika movements.

Importance of Ras:-

Any art without a Ras is incomplete. Dance without Ras will be purely a mechanical exercise of body motions and physical movements. It is only when dance results in the

evocation of Ras that it rises above the level of a mere physical endeavour, and becomes a meaningful creative enterprise. Thus Ras is the quality that makes for the understanding between the artists and the spectator. When the dancer successfully conveys the message in the poem to the spectator, and in the process spectator reciprocates, ras is said to be created.

Ras is simply explained as “that which is being tasted or enjoyed”. Bharata in the "Natya Shastra" gives the analogy of enjoyment of food in explaining the experience of the aesthetic delight ('Rasa').

Bhava

The literal meaning of Bhava is becoming or being or that which becomes ('bhoo', bhav, i.e., to become).

In dance, it would indicate the emotional and the existing conditions or the emotional state of the character portrayed. So when the bhavas are perceived and the true appreciation of the beauty of art happens, then the Rasa is born. So Bhavas become Rasa. But Rasa cannot become Bhava.

Sthayi Bhava

Sthayi Bhava is the permanent or the established state of mind. It is the emotive state of mind which persists through all the stages of action in dance/drama. It is inborn in man's heart and exists permanently in the mind of every person.

Vibhava

Vibhava is the determinant or the physical cause of the basic emotinal/mental state. Vibhava is represented through two aspects –

a) **Alambana** (fundamental determinant): The object or the character which is primarily responsible for the arousal of emotions. Eg, Shakuntala becomes the object of love for Dushyanta and hence is the the Alambana Vibhava.

b) **Uddipana** (excitant determinant): The environment or the entire surrounding which enhances the emotive effect of the object which primarily stimulates emotion. Eg, the entire forest scene with beautiful hermitage garden at its centre and pleasant, gentle breeze, sunshine and sweet companions of Shakuntala which enhance her beauty are the Uddipana Vibhav.

Anubhava

Anubhava are the indications or consequents. They are the physical changes and movements which are inspired by the aroused basic mental state and communicate the emotion portrayed. There are Voluntary physical changes; eg, movement of eyes,

eyebrows and Involuntary physical changes (Satvikabhavas) which spring from the involvement of mind; eg, romanch, vepathu (trembling/shivering), vaivarnya (change of colour) etc.

Vyabhicharibhava

Vyabhicharibhavas are the transient moods or fleeting emotions in contrast and leading to and strengthening the established state, that is, the Sthayibhava. Eg, weakness, nirveda, envy, etc. According to Bharata there are 33 Vyabhicharibhavas.

These trasitory states are: Nirveda (detachment), Glani (weakness), Shanka (Apprehension), Asuya (envy), Mada (intoxication), Shrama (fatigue), Alasya (indolence), Dainya (depression), Chinta (anxiety), Moha (delusion), Smriti (recollection), Dhriti (contentment), Vrida (shame), Chapalata (agility), Harsha (joy), Avega (agitation), Jadata (stupor), Garva (arrogance), Vishada (despair), Autsukya (longing/yearning), Nidra (sleep/slumber), Apasmara (epilepsy), Supta (dream), Vibodh (awakening), Amarsha (indignation), Avahittha (dissimulation), Ugrata (violence), Mati (intellect), Vyadhi (disease), Unmada (insanity), Marana (death), Trasa (terror) and Vitarka (deliberation).

Classification of Rasas

NavaRasa			
RASA	STHAYI BHAVA	MEANING	COLOUR
Shringar	Rati	Delight	Dark Blue (shyam)
Hasya (Humorous)	Hasa	Laughter	White
Karuna (Pathetic)	Shoka	Sorrow	Grey
Raudra (Terrible)	Krodh	Anger	Red
Veera (Heroic)	Utsaha	Heroism	Pale Orange
Bhayanaka (Fearful)	Bhaya)	Fear	Black
Bibhatsa (Odious)	Jugupsa	Disgust	Blue
Adbhuta (Wonderous)	Vismaya	Wonder	Yellow
Shanta (Peaceful)	Calm	Peace	White

Aim of Human Life

Philosophers around the world have come to the conclusion that the sole aim of human life is to attain bliss i.e. “anand”. A person may have all the things in this world except bliss. To fulfill this, he/she accepts various means to achieve it or to search it. Thus a person, according to his characteristics, may accept any of the paths from the below mentioned, to fulfill his desires.

1. Prakruti Marg
2. Vikruti Marg
3. Sanskruti Marg

Prakruti Marg

Lord has given a fundamental behaviour to human. This is governed by our instincts. Same fundamental behavior is found in nature and its elements. These natural elements get happiness by becoming useful to others. Thus, they get bliss by making others happy. This way of getting happiness is known as “Prakruti Marg”. For e.g. Plants, Trees, etc.

Vikruti Marg

Some of the people get happiness by making others uncomfortable and unhappy. They behave as bad animals. As a result, their mind becomes destructive and greedy. They live for their own and to satisfy their desires and lust. Thus, they completely become evil minded. This way of attaining happiness is the way of “Vikruti Marg”. In fact, the happiness which they get is not at all a permanent happiness, just a fleeting joy. This could not be called as Bliss.

Sanskruti Marg

Civilised behaviour is sanskruti marg. The culture, through which the human makes his/her inbuilt behaviour/characteristics to the best, is known as the path of “Sanskruti”. Those who does not stop and satisfy and think themselves as great by helping others, but , those who goes beyond this and serves the Lord is Sanskruti Marg. Just like, coming nearer to fire, feels hot, same way, if we come nearer to Lord we feel happiness and Bliss. There are ag and ain different subways in this path to attain Supreme Being as per the characteristics of Jeeva. Each human has different behaviour and interests and accordingly follows one of the paths mentioned below:

1. Karma Marg
2. Gyan Marg
3. Bhakti Marg

Devotional Behavior of human

Devotion: “Bhakti” is driven mainly by emotions and love devoid of greed or other ulterior motives towards the Lord. This way of attaining Lord is called Bhakti Marg. The feel of Lord is done through the senses of human. The devotee i.e. the one who is fully devoted to the Lord wants his eyes to only see his beloved Lord, wants only to hear the praises of his own Lord, wants all his senses to be used for the Lord. He wants his tongue to sing the songs of praises of his Lord. To attain this type of devotion, from

scriptures i.e. Vedas to Shreemad Bhagwat Mahapuram, has described different ways. This was very well established and made simple by Jagad Guru Shreemaad Vallabhacharya Mahaprabhuji, who established the Pushtimarg to attain this type of devotion in the simplest way.

Pushtimarg is the unconditional Love, without any motives including greed, for Lord Shree Krishna and through which the bhakta gets rid of “Ahamkar” (ego) and develops the “Deen bhav” and “Sharanagati” i.e. Total Surrender to Lord. This bhakti marg is different then other bhakti margas established by previous acharyas i.e. Shree Ramanujacharyaji was the proclamar of Rajas Bhakti, Shree Nimbarkacharyaji was the proclamer of Tamas Bhakti, and Shree Madhvacharya was the proclamer of Satvik Bhakti. But Shree Jagad Guru Shree Vallabhacharyaji proclaimed “Nirguna Bhakti” which is the best of all bhakti margas.

Pushtimarg means Seva Marg

The path which is established by Shreemad Vallabhacharyaji to serve the Lord with greedless and unconditional love is Pushtimarg. To retain and increase the concentration and thus extract the Ras of Bhakti during the seva of Lord, Shree Vallabhacharyaji introduced the “Raag, Bhog and Shrungar” in the Seva of Lord which became the integral part of Pushtimarg. This flourished under the care of his younger son, Shree Vitthalnathji, also popularly known as Shree Gusaiji.

Raag: Attachment – raag also means the aesthetic emotions in the Bhakta which leads him to attain the Bhakti and attain Lord Shree Krishna. For this, songs/hymns, musical intruments and dance “nrutya” are used to serve Lord. The song of praises i.e. “Kirtanas” are sung before the Lord in various different ragas, with intruments and in various taals. Different ragas are sung during different times of the day, and according to season.

Bhog: The Pure bhava of Bhakta, inspired by “Raag”, is offered to the Lord. This is called the “bhog”. In this, bhakta prepares with his different bhavas, the food to offer Lord. This is not a mere food but offering his/her prem, love, towards Lord.

Shrungar: After the offering of Pure Bhava through “bhog”, bhakta now wants to go further to even adorn the Lord with different bhavas in the form of ornaments, clothes etc. This is called Shrungar.

From the above three integral part of Seva, “Raaga” is given the most importance in this article. Lord of Pushtimarg wakes up with kirtans, accepts the bhog with kirtans, and enjoys the different festivals with kirtans and go to sleep with kirtans. Each activity, in His daily seva and Utsav (festive) Seva routine, is done with kirtanas.

Kirtan Bhakti in Seva

Kirtans have become an integral part of daily and Utsav Seva routine. Kirtans starts before Shree Prabhu i.e. Shree Krishna wakes up in morning and ends when Shree Prabhu goes to sleep. After Shree Prabhu goes to sleep, the “Ashraya padas” are sung. These ashraya padas are not sung in the presence of Shree Prabhu.

The Pushti Purushottam Lord Shree Krishna is the “Sangeet Shiromani” – best musician in the whole universe. He is the knower of all 64 kalas.

From our vaarta sahitya we can know that bhav is more important than mere technical singing ability. For example, Roopa Poriya was a watchman at Shreenathji’s Haveli in Vraj. He used to sing the kirtans in his own way, without a proper knowledge of ragas or sur. In spite of being scolded many times the kirtaniya Shree Govindswami for singing in such a way, Shreenathji did not like to sleep unless He heard the kirtans sung by Roopa Poriya! Thus, the bhava is more important in sangeet rather than ragas and swars.

There is a very divine and spontaneous effect of music i.e. sangeet. Music gives bliss to human especially the devotional hymns in praise of Lord.

Meaning of Kirtans

Kirtans: Means the hymns/songs of praise for Lord Shree Krishna in which the fame i.e. “Kirti” of Lord is sung.

Kirtan word is used to mean two things:

1. Pada Sahitya: The kirtans written in Vraj bhasa i.e. local dialect of Vraj. The kirtans are sung before Shree Prabhu. The songs describing the praise of Lord i.e. “kirti” are called as Kirtans.
2. Kirtans means the padas of describing the leelas of Shree Prabhu.

One of the great acharyas & Scholar of our sect, Shree Lalubhattji has defined the word “kirtan” as “The devotional hymns describing the infinite names, leelas (divine sports) of Lord Shree Krishna is called Kirtans”. These kirtans are mostly composed in Sanskrit and Vraj language. These kirtans must be sung with a specific ragas and Taal.

Shree Mahaprabhuji has ordered in Shree Subodhiniji (his commentary on Shreemaad Bhagwat Mahapuran), that “Gyaatva Paane Mahan Ras” i.e. listening to the nector like devotional hymns of Shree Prabhu is like the Mahan Ras. The Ras is realized only by listening to praise of Lord. There are two types of Ras:

1. Liquid form of Ras
2. Solid form of Ras

The swaroop of Shree Govardhannathji is the Solid Form of Ras and Shree Yamunaji is the liquid form of Ras.

These kirtans are not the mere imagination of poets but they are the real experiences experienced by the fortunate and graced poet bhaktas of pushtimarg. These kirtans are thus called “Apta Vakya” or the 5th Veda of Pushtimarg. Thus, kirtans are also treated as same way as Bhagwad Swaroop. Thus during the utsavs, the pushtak i.e. divine book, of kirtans are also offered Tilak with vermillion.

The Heritage of Indian Classical Music

According to Shree Mahaprabhu Shree Vallabhacharyaji, the only reason of the appearance of this Universe is the desire of the Supreme Being, Lord Shree Krishna, for divine play. Parmatma took form in the Universe as a Brahmin i.e. Shreemad Vallabhacharyaji. The Roop Shruti and Naam Shruti are the discovery of Paramatma himself. From the same Parmatma’s Shree Mukharvind appeared the Naad Shruti. Thus, Parmatma’s one of the names is “Naad Brahm”. The Shrutis of Vedas also says “Naado Brahm Ne Samsyati”. Realisation of this Naad Brahm can be done by musical instruments and nritya i.e. dance. Thus, music, kirtans and dance constitute to form the Sangeet i.e. Naad Brahm.

In Shreemad Bhagwad Geetaji, Shree Krishna declares himself to be the “Samveda” amongst all the Vedas. Samveda consists of musical Shrutis. Thus, Bhagwan resides in each and every Naam Mantra inform of Naamatmak Swaroop. Thus, the reciting and singing his name is Bhagwad Gungaan. While doing this, the Rasas are experienced by our body through ears by hearing and becomes stationary in our heart. Thus, this helps in stabilizing and establishing the bhagwad Ras in bhakta’s heart. Due to this it is said that crores of pooja is equivalent to one stotra. Crores of stotras are equivalent to one Naam Jap and crores of Naam Jap is equivalent to One Kirtan.

These kirtans are sung in different ragas whose origin is Samveda. The Richas (verses / hymns) of Rigveda are also sung according to the Aroha and Avroha of Ragas. This is known as Samgaans. These Ragas are composed of Swaras. In the Samgaan, there is the importance of mainly three swaras

1. Uddhat: Which is the swara of Aroha
2. Anuddhat: Which is the swara of Avroha
3. Swarit Swara: Which is Madhya swar

The expansion of these three swaras is 7 swaras, which are enlisted below:

1. Madhyam: Ma
2. Gandhar: Ga
3. Rushabh: Re
4. Shadaj: Sa
5. Dhaiwat: Dha
6. Nishad: Ni
7. Pancham: Pa

The main aim of these 7 swaras is to be used in the composition in praise of Lord.

Importance of Kirtans in BhaktiMarg

We do not get the exact meaning of “Bhakti” in Vedas and Upanishads, but in various statements of it, the bhakti bhava is implicitly felt. Thus, just like Gyan and Karma margas, bhakti marg is also described in Vedas. Shree Naradji and Shandilya Muni has written BHakti Sutras, wherein the description of Bhakti is found. After that, we find the description of bhaktimarg in Shreemad Bhagwad Geetaji and Shreemad Bhagwat Mahapuran. Bhaktimarg flourished mainly during 1000-1100 AD.

In Bhaktimarg, the aim is to keep Lord happy by constantly serving Him without any greed. This can be achieved by developing the pure love towards the Lord.

The Kirtan tradition in pushtimarg is known as “Dhrupad Style of Composition”. This is one of the one of the oldest styles of classical music still in vogue. In 1100 AD, a Bengali bhakta and poet Shree Jaydevji initiated and popularised the Dhrupad style. Thus Shree Jaydevji is regarded as the first bhakta poet to start this parampara. His famous composition, “*Geet Govind*”, is written in Sanskrit. Although it is in Sanskrit, it is not written to be sung in chandas but to be sung in different ragas. Shree Jaydevji has composed his other works in different ragas known as Ashtapadis. Several of his ashtapadis are also accepted to be sung in pushtimarg and have been embedded in our utsav routine.

For example, from Vasant Pancharni to Maha Sud-Poonam, Shree Jaydevji’s ashtapadi is sung. This is originally sung in Raag vasant. In trutiya gruh of Kakaroli, on the day of Jeth Sud-Dasam and in the gruh of *Shree Navnitpriyaji* on day of Jeth Sud-Poonam, the ashtapadi “*Rati sukh saare dhir samire*” in raag Bihag is sung. During *ushnakaal* ie summer, when Shree Prabhu is offered *chandana*, at that time “*Chandan charchit neel kalevar*” ashtapadi is sung.

After Shree Jaydevji, several other Krishna Bhaktas contributed a lot to this tradition by writing Krishna leela poems in their own languages. Krishna bhakta shree Vidyapati from Bengal, Chandidas from north India, Kabir, and Narsinha Mehta from Gujarat also composed several padas. Shree Vidyapati, from 1404 to 1438 A.D, wrote about his experience of various leelas of Shree Krishna. The padas describing his experiences have been accepted in the kirtan pranalika of Pushtimarg. For example, the kirtan of khandita “*Bhali kini bhor bhaye aaye mere angana*” in ramkali raag. Another pad of Hilag in Raag Asavani is “*Nayana mai nahin karat kahyo*” same way, the kirtan sung during vasant which is famous “*Nav Vrundavan nav nav. Tarugan, nav nav vikasat phool*” is all works of Shree Vidyapati.

12th century, is regarded as the Golden period of Bhakti marg. During this period, the Bhaktimarg progressed a lot. During this time, the four major Acharyas disseminated the principles of Bhaktimarg. The first one was Shree Ramanujacharya, preached for Vishnu bhakti. He installed the Mandir of Govind Raj in Tirupati. He also stressed the

importance of singing the padas and prepared the collection of about 4 thousand *prabandhas*. He also wrote a book called *Sangeetmala*.

Second Acharya to disseminate the principles of Bhaktimarg was Shree Nimbarkacharya. He also stressed on singing the padas. The third Acharya was Shree Vallabhacharya Mahaprabhuji. He established the kirtan tradition in a suitable way. At the same time in vrindavan, there were several other Krishna bhaktas like Swami Haridasji and Shree Heet-Harivanshji also disseminated the Bhaktimarg and contributed much towards bhaktimarg.

The Stand of Dhrupad Sangeet in Indian Classical Music

The Dhrupad composition style in Indian classical music progressed a lot in 15th century. There are basically two reasons for the progress of this style since this style was widely accepted in all the vaishnav sampradayas, this style was very well preserved in vaishnav temples.

This style was also widely appraised by Royal families and kings. From A.D. 1486 to A.D. 1518, the king Mansingh of Gwalior, in madhyapradesh, with the help of Rakshu, Bhame and Baiju made a lot of progress in the Dhrupad style. Many talented musicians were encouraged by the state and began to take an interest in singing Dhrupad. Even the famous singer in the court of Akbar, Tansen, was a keen follower of the style.

Definition of Dhrupad Style of Composition

Famous musician Shree Bhav Bhatt Pandit, in his work “Anup Sangeet Ratnakar”, has defined the “Dhrupad i.e Dhruv-pad” as the style of singing the divine sports of *Purusha* in which shrungar Rasa is there in Sanskrit, or in other languages, and it is sung in Ragas with Alapchhari. The first stanza of Dhrupad composition is sung after every other stanza of the composition. It is than known as “Dhrupad Dhammar”. In *Dhrupad*, the kirtans are sung in 4 differernt ways.

1. *Sthaayi*
2. *Antara*
3. *Sanchari*
4. *Aabhog*

Generally the pada in Dhrupad is composed of 2 *kadis* i.e. 4 stanzas. The first stanza is sung in Sthaayi, second stanza in Antara, third in Sanchari and forth in Aabhog. This sangeet is also known as “*Mardani Sangeet*” or “*Jordaar Gaayan*”. Two important aspects are a must to sing Dhrupad sangeet

- (1) Best knowledge of *swar gyan*
- (2) Best knowledge of *Raga*

At the beginning of each performance, *Alapchari* is done and then the kirtan is sung.

Four branches of Dhrupad sangeet are famous:

- (1) *Gobarhani Baani* - according to *Krishna mat*.
- (2) *Nauhaari baani* - according to *Shankar mat*
- (3) *Daaguri baani* - according to *Bharat mat*
- (4) *Khandaari baani* - according to *Hanumat mat*

Amongst these four Banis, the “*Gobarhaani Bani*” is accepted in pushtimarg. The root of the word “*Gobarhaani*” is from “*Gobar*” i.e. cow’s dung. “*Gobar*” is regarded as very pure in Hindu Culture. Vrajbhaktas use to make (Mountains) from “*Gobar*” and use to do *poojan* and sing the songs of praises and thus, this style of singing came into existence.

In Dhrupad sangeet, approximately 36 ragas are accepted as important. They are sung in various different taals. Taal is the division of time through which the tempo of music is controlled. Taals like Chautaal, Dhamaartaal, Ada *chautal*, Charchari Taal etc are used.

In 18th century, people’s interest in music began to change. Different types of music came into vogue and *Dhrupad* style came to the verge of extinction. Fortunately, the havlies of Pushti marg preserved the ancient style and even now, Dhrupad is sung in the Pushtimargiya havelies.

The Tradition of Dhrupad Sangeet in Pushtimarg

In the 13th century, in accordance with the wishes of Shreenathji, Shree Mahaprabhu Shree Vallabhcharyaji installed the physical swaroop of the Lord Shreenathji at Shree Govardhan Mountain in a small temple. At that time, Shree Kumbhandasji, a devotee who was also a poet, used to live at the Jamunavata village near the mount Govardhan. During a darshan of Shreenathji, Kumbhandasji experienced all the leelas of the Lord Shree Krishna, as performed in the *Saraswat kalp*. Shree Mahaprabhuji instructed him to sing kirtans before the Lord.

So the first kirtan of Pushti Marg was sung by Shree Kumbhandasji in the presence of Shreenathji, at dawn, in *Bilaval* Raga and Dhammar Taal. Kirtan sung had the bhav of a *Khandita – spurned lover*, as mentioned below:

1st Stanza - “*Sanjh ke sanche bol tihaare*” - Sthaayi

2nd Stanza- “*Rajani anat jaage Nandnaadana, aaye nipat savaare*” ||1 Kadill - Antara

3rd Stanza- “*Aatur bhaye Neel pat odhe, peere basan bisaare*” – Sanchari

4th Stanza-“*Kumbhandas Prabhu, Govardhandhar, bhale ju bachan pratipaare*” ||2 Kadill - Aabhog

This kirtan is known as Khandita Kirtan. Shree Mahaprabhuji and Shreenathji became pleased with Kumbhandasji’s seva.

After Shree Kumbhandasji, other poet bhaktas were established at the Haveli.

- (1) Shree Surdasji, who in the first meeting with Shree Vallabhacharya, sung a very famous Kirtan describing the birth of Lord Shree Krishna in Saraswat kalap and it is still sung when bathing the Lord with Pancharatna at Janmashtami. “Vraj bhayo Mahar ke put...”
- (2) Shree Paramanandasji was also very famous kirtankaar and composed “*Paramanand Sagar*”, a collection of the padas composed by him.
- (3) Shree Krishnadasji was a Patel from Gujarat. He was also a great Kirtankaar. He learned to play the Veena while performing the kirtan seva of Shreenathji.
- (4) Kumbhandasji, as mentioned above, he was the first vaishnav to be appointed as a poet / singer in the divine court of Shrinathji.

The above four sevaks of Shree Mahaprabhuji were the great poet bhaktas and did the kirtan seva for Shreenathji and sang the kirtans in Dhrupad style. They used *Tanpura, Mrudang, Jhanj* and *Veena* during their musical seva.

During the period of Shree Mahaprabhuji, the daily routine of kirtan seva was very simple. After the construction of new temple of Shreenathji, paid for by Purnamal Kshyatriya, Shreenathji the seva became more elaborate and more temple servants were employed.

After Shree Mahaprabhuji, when Shree Gusaiji Shree Vitthalnathji i.e. Younger son of Shree Mahaprabhuji became the Acharya, Shree Gusaiji expanded the three aesthetics of seva i.e. Raag, Bhog and Shrunagar. At that time, Shree Gusaiji also increased the seva prakaar in Raag, Bhog and Shrunagar of Shreenathji. Shree Gusaiji himself was expert in playing Veena.

Shree Gusaiji set up the complete daily and utsav seva and kirtan schedule of Shreenathji for Eight Prahars. For that he appointed eight poet bhaktas known as “*Ashta Chaap*” for the seva of Shreenathji. Amongst the eight poet bhaktas, Five poet bhaktas were the sevaks of Shree Mahaprabhuji i.e. Shree Kumbhandasji, Shree Surdasji, Shree Paramanandasji, Shree Krishnadasji and Shree Vishnudas Chippa and other 3 were the sevaks of Shree Gusaiji i.e. Shree Govindswami, Shree Chaturbhujdasji and Shree Chittaswami.

After some years, the composer of “Shree Ramcharit Manas” Shree Tulsidasji’s cousin brother Shree Nanddasji became the sevak of Shree Gusaiji. Due to the old age of Vishnudas Chippa, he requested other form of seva which would be less strenuous for him. Shree Gusaiji appointed him as a watchman of the haveli at Gokul. Shree Nanddasji

was then substituted in place of Shree Vishnudas Chippa. Thus finally the Ashtachaap Mandal was formalized by Shree Gusaiji in A.D. 1602.

Shree Gusaiji also gave the agya to some of the non-pushtimargiya vaishnavs to do kirtans before Shreenathji. Bhaktas like Shree Haridasji and Shree Vyasdasji from Vrindavan were some of them.

Progress of Dhrupad Sangeet in Pushtimarg

The famous performer of Kirtans and Scholar of Dhrupad Sangeet Shree Champakbhai Nayak has divided the tradition of Dhrupad Sangeet into 3 eras.

1. A.D 1500 - 1650
2. A.D. 1651 – 1800
3. A.D. 1801 – 1950

The starting phase includes poet bhaktas like Shree Kumbhandasji etc. who were the sevaks of Shree Mahaprabhuji. Next phase included the kirtankaars who were the sevaks of Shree Gusaiji i.e. Shree Govindswami etc. This phase includes the period of Shree Gokulnathji too, an active supporter of Dhrupad Sangeet.

The second phase includes Shree Hariraiji, encouraged kirtans and he himself also composed many kirtans in Vraj language and other languages for Shreenathji. Shree Hariraiji was a scholar and a great poet too. In the same period, Shree Dwarkeshji Bhavnaware also composed several kirtans and uplifted the Dhrupad Sangeet. Shree Vrajdhishji also composed many kirtans which could attain the position in the Pushtimargiya Kirtan Routine. The Kirtans composed upto this era were included in the Kirtan Pranalika of Pushtimarg.

In the last and third era, the nation and pushtimarg experienced a little change in the Dhrupad Sangeet. Influenced by other forms of classical music, especially Khayaal. Today, modern kirtankaars sing with the mixer of Khayaal music in it.

When Shree Govardhaneshji became the Tilakayat, at that time most of the swaroopas of Pushtimarg migrated from Vraja to different parts of Rajasthan and Gujarat. As a result, different kirtankaars got distributed to several different parts of Gujarat and Rajasthan. Three different regional Styles have emerged in pushtimarg for kirtans:

1. Nathdwara and Kankroli tradition
2. Gokul, Mathura, Kamvan, Kashi tradition
3. Ahmedabad, Vadodara, Surat, Jamnagar, Junagadh and Porbandar tradition

The period after A.D. 1950 can be called as modern period for Dhrupad Sangeet. In the last 40 years, the kirtan tradition of Pushtimarg has changed a lot. Experts in Dhrupad

Sangeet have become fewer and far between. When Dhrupad Sangeet seemed all but extinct due to lack of musicians, the well known kirtankaar and music maestro Shree Vitthaldas Bapodara came forward and started a revolution to rejuvenate the Sangeet. He started the initiative to teach the Dhrupad Sangee to youngsters and thereby preserved the rich tradition of Dhrupad Tradition. He started the learning centres at various different places across India and in amongst the foreign lands where the diaspora has settled. He conducted short kirtan classes all over the world. Along with Shree Vitthaldas Bapodara, other kirtankaars of Pushtimarg like Shree Madhusudan Khambhodaja, Shree Ghanshyambhai Champaklal Nayak from Ahmedabad, Shree Jamnadas Sharma from Mumbai etc took participation in this process and started teaching the Dhrupad Sangeet.

Today, several Goswami Acharyas of Pushtimarg has also attained excellence in Dhrupad Sangeet. The Goswami Acharyas like Goswami Shree Gokulotsavji (Nathdwara-Indore), Goswami Shree Rasikraji (Mathura-Porbandar), Goswami Shree Kalyanraji (Surat), Goswami Shree Vrajeshkumarji (Kankroli-Baroda) and other Goswami Acharyas has attained excellence in Dhrupad Sangeet.

Kirtan Literature of Pushtimarg

In the rich tradition of Pushtimarg of about 525 years, we have a huge collection of Kirtanas/Padas. The Ashta Sakha i.e. 8 poet Bhaktas of Shree Vallabhacharyaji and Shree Gusaiji composed numerous padas and sung them in various Ragas. Even Shree Gusaiji composed kirtans in Sanskrit.

Shree Kumbhandasji composed about 400 padas.

Shree Surdasji composed 125,000 padas but only 5000 have survived to present date.

Shree Krishnadasji composed 1200 padas.

Shree Paramanandasji composed 2000 padas.

Shree Govindswami's 400 padas.

Shree Chittaswami's 200 padas.

Shree Chaturbhujdasji's 200 padas.

Shree Nanddasji's wrote 300 padas, included in the Kirtan pranalika.

The Kirtan Literature is mainly classified into two parts:

1. The padas describing the divine sports of Lord Shree Krishna i.e. Bhagwad Leela padas
2. The padas describing the Mahatmya i.e. greatness of Lord.

Poet Bhaktas other then 'Ashtachaap' kirtaniyas

Gadadhar Misra	Padmanabhdas	Katahariya
Kanhardas	Kishnajeewan Lacchiram	Hrishikesh
Gopaldas (Vallabhakyaan)	Laghu Gopal	Gangabai (Shree Vitthal

		Giridharan)
Jaganaath Kavirai	Tulsidas Jalharia	Thirdas (Shree Damodasdas Harsaniji)
Jagjeevan	Chaturbihari	Tansen
Dhondhi (Muslim)	Parvatsen	Manikchand
Madhavdas	Muraridasji	Ramdas
Vrundavan	Vyas	Shyamdas
Sagundas	Harjeevan	Trilok
Ramrai	Bhagwan Hit	Yadaveshan
Ashakaran	Krushna	Garibdas
Harinarayan	Vichitra Bihari	Hit Harivanshji
Harivansh Swami	Vitthal Vipin	Biharidas
Nagaridas	Rasikdas	

The Acharyas who composed the kirtans

Shree Gusaiji
Shree Gokulnathji
Shree Raghunathji
Shree Ghanshyamji
Shree Hariraiji
Shree Dwarkeshji
Shree Kalyanrai
Shree Vrajbhushanji
Shree Dwarkeshji
Shree Vrajpatiji

Present Goswami balaks who are the composers

Shree Rasikrai
Shree Gokulnathji
Shree Kalyanrai
Shree Shyam Manoharji
Shree Purushottamji (Pankaj Bawa)
Shree Yogeshkumarji
Shree Vagishkumarji

Understanding of General Daily Kirtan Routine Nitya Kirtan Pranalika

Before Mangala: Before Shree Prabhu wakes up in the morning, the Alapchari “*Shree Govardhanodhar dhir ladilo Lalan Var jaagiye*” is sung. This is sung in Raga in which

the kirtans is to be sung during mangala. For example, during monsoon, this alapchari is sung in 'Malhaar' Raga.

After ShankhNaad: After ShankhNaad in "Jalghar", Shree Prabhu wakes up. After ShankhNaad, one pada of Shree Mahaprabhuji, One of Shree Gusaiji and One of Shree Yamunaji is sung in raga *Bhairav*. If monsoon, it is sung in 'Malhaar'. After that, the "Jagaaveke" padas is sung according to the season. This is generally sung in Raag *Bhairav*, *Bibhas* and *Ramkali*.

1. Shree Mahaprabhuji Pada – 1
2. Shree Gusaiji Pada – 1
3. Shree Yamunaji Pad – 1
4. Jagaayve Pad – 2

During Mangal Bhog: When Mangal Bhog is offered, the pads of Mangal Bhog i.e. "Kalevu" padas are sung. These all are sung in ragas suitable to season. Generally, in winter, the ragas *Ramkali*, *Malkauns* are sung. During *Vasant*, Raga *Vasant* is sung. In summer, *Bibhas*, *Bilaval* are sung. In monsoon, *Malhaar* raga is sung. After that Padas of Shree Yamunaji are sung in *Ramkali* Raga.

5. Kalevu Pad – 2
6. Shree Yamunaji Pad – 1

After Mangal Bhog: After Shree Prabhu has had His breakfat, Mangal Bhog, the pada "Mangal Mangalam Vraj Bhuvi Mangalam" is sung without fail. This is generally sung in 'Bhairav' Raga.

7. Mangal Mangalam Vraj Bhuvi Mangalam - 1

Mangala Darshan opens: In this, kirtans of Khandita are sung (If no badhai or Utsav is there). If the days of badhai or utsavs are there, the kirtans of Badhai or Utsavs are sung. The khandita padas are sung in the raga according to the season. In winter, the ragas 'Malkauns' and 'Lalit' are sung.

7. Pada with the bhav of Khandita or badhai

Shringar Aushara: After the Mangala Darshan, if Abhyang is to be done, the pad "Kar Modak Maakhan Mishri" is sung instead of "Bhog Shringar Maiya" is sung in Raga *Bilaval*. During the time of Vratcharya, the Ashtapadi "Vrajanand Kandam" is sung. If there is badhai, badhai kirtans are sung instead of Khandita or Vratcharya.

9. Shringar Aushara – 2 padas Snan Abhyang (if any)

While Offering Shringar: Kirtans of offering shringar are sung during this time in Raga *Bilaval*.

10. Shrungar pada.

Shrungar Darshan: During the darshan of Shrungar, the kirtans describing the present Shrungar, as adorned by Shree Prabhu, are sung. For example, if Mukuta is offered, the kirtans describing the shrungar of Mukuta are sung. These are sung according to the season. During the Vasant Dhamar, padas are sung in Vasant Raga.

11. Shrungar Darshan Sanmukh Pad – 1 or 2

Shree GopiVallabh Bhog comes: This bhog comes only at the havelis of Goswami Balaks. After Shrungar, the Gopivallabh bhog is offered. At this time, the padas of *Ghaiya* are sung. Also, the kirtans of Gwal are sung. After the '*Gwal Bole*', the kirtans of *Ghaiyaa* are sung.

12. Ghaiyaa Pad - 1

Gwal Darshan: After this, Gwal Darshan is opened. During this, one pad of palana is always sung. If the days of badhai are there, then badhai kirtans are sung. During *Basant*, the kirtans are sung in *Vasant* Raga.

13. Palana Pad – 1, If utsav then 4 padas of palana

Arrival of Rajbhog: The Kirtanas of '*Van Bhojan*' i.e. '*Chaak*', '*Bhojan*', '*Vrajbhaktas home*', '*Bhojan at Nandbhavan*' and '*Bhojan at Nikunj*' are sung. If there is badhai or utsav, the kirtanas of badhais are sung. *Nitya Chaak* Kirtans are sung in Raga *Saarang* in summer. In winter, these are sung in Raag *Asavari*, *Dhanashri*, and *Todi*. In summer, '*Sarang*' Raga is sung. In monsoon, '*Malhaar*' raga is sung.

14. Bhojan Padas - 4

Rajbhog Sare: At this time, the padas of '*Achavan*' and one pad of '*Biri*' is sung.

15. Achavan Pad -1

16. Biri Pad -1

Rajbhog Darshan: During winter, the padas of *Hilag* are sung in raga *Asavari*, *Todi* and *Dhanashri*. During summer, the kirtanas of *Khaskhasana*, *Kunj*, *Panghat*, and *Chandan* are sung in raga *Saarang*. Sometimes, the Ragmala is also sung. During the times of Ghaata, in the winter, the kirtans of *Ghataa* are sung. If the badhai is there, the badhai kirtans are sung.

17. Rajbhog Sanmukh – 1 pad

Utthapan Darshan: Utthapan kirtans are sung to gently awaken the Lord from his afternoon siesta.

18. Uttthpan Kirtans – 1 pad

Bhog Darshan: The kirtans are sung in accordance with the Shringar and season. In winter, the raga *Nat*, *Gauri*, *Purvi* are sung. In summer, the raga *saarang*, *Saamant Saarang* etc are sung. In monsoon the '*Malhaar*' raga is sung. If badhai is there, badhai padas are sung.

19. Bhog kirtan, in accordance with shringar, season and utsav.

Sandhya Bhog: Before the darshan, the kirtans are sung in the Haveli. In the *Sandhya Aarti*, the padas in Raga *Asavari* are sung. If Badhai, then Badhai kirtans are sung. In this, *Gauri*, *Purvi*, *Hamir*, *Sorath* etc ragas are sung.

20. Sandhya Aarti Padas – 1 or 2

After Sandhya Aarti: When Shree Prabhu's Shringar are taken off, that time, the kirtans of "*Chandra Prakash*" are sung.

21. Chandra Prakash – padas describing the moon and the evening.

Gwal Bole: After the *Gwal Bole*, the kirtans of *Ghaiya* are sung. If badhai, then badhai kirtans are sung.

22. Gwal Bole or badhai.

Shayan Bhog: When Shayan bhog comes, the kirtans of "*Byaaru*" are sung in "*Iman*", "*Kanhara*" etc ragas. If the Badhai then badhai kirtans are sung. After the bhog, the kirtan of *biri* are sung.

23. Byaaru Padas - 2

Shayan Darshan: Generally, the padas according to Season are sung. Raag, *Iman*, *Kalyan*, *Kedar*, *Adano*, *Bihag*, *Kanhara* ragas are sung. If badhai, then badhai kirtans are done.

24. Shayan Pad - 1

Maan Padas: After Shayan darshan, the kirtans of Maan are sung in Raag *Kedar*, *Bihag*.

25. Maan padas

Ashraya Padas: After this, the ashraya padas of Shree Mahaprabhuji and Shree Gusaiji are sung i.e. "*Dradh Ina Charanan Kero Bharoso*".

26. Ashray padas – 2-3

So the kirtans are sung a minimum of about 26 times in a haveli.

Kirtan routine during the days of Vasant

The Alapchhari, Pad of Shree Gusaiji, Pada of Shree Mahaprabhuji and Shree Yamunaji padas are sung in Vasant raga. The kirtans of “*Jagaayve*” and “*Kalevu*” are sung in Vasant Raga.

From Vasant Panchami to Hori Danda Ropan, from Mangala to Shayan, all kirtanas are sung only in Raga Vasant. Also, during this days when Vasant Khel is done in Rajbhog darshan, Shree Gusaiji’s Ashtapadi i.e. *Vraj Yuvati Satsange Haririh* is sung. This is sung daily from Vasant Panchami to Fagun Sud 10 during Rajbhog Darshan during Khel.

From Hori Danda Ropan, Dhamaar starts and Nitya Ragas like Bilaval, Dhanashri, Asavari, and Todi ragas are sung for Dhamar padas sung during Shrungar and Rajbhog. This is done up to Patotsav of Shreenathji. At evening, during sandhya aarti, the padas of dhamar in raga guari in Dhamaar Taal is sung especially.

From Shreenathji’s Patotsav, during Rajbhog, the raga saarang is started. From today, all ragas can be sung. Hori Rasiyas are sung in Rajbhog and Shayan. During Badhai, the badhai kirtans are sung.

Kirtan Routine during summer i.e. *UshnaKaal*

From the waking up onwards, padas are sung of Shree Yamunajis. All the padas are sung in Bhairav, Bibhas, and Ramkali ragas. Especially, the bibhas rag is sung. During the Mangala Darshan, the Khandita pada is sung. And if the badhai is there, badhai kirtans are sung and khandita are not sung.

If the bath is to be performed with abhyang, then a kirtan of Abhyang is sung otherwise the kirtan ‘*Bhog Shrungar Maiyaa*’ is sung in Raga Bilaval. The padas of Khandita could also be sung if not badhai.

After the dwitiya paat, the Raga Bilaval is sung especially during Shrungar Ausara and Shrungar. From Snanyatra to Rathyatra, the padas in Raag Suha and Sugharai are sung in Mangala Darshan. During the Rajbhog, Padas in Gaud Saarang and in Sandhya Aarti, the padas in Raga Hameer, Sorath are sung.

During the Shrungar Darshan, the padas are sung according to the bhava of Shrungar. During Jeth Vad, the padas in raag Suha and Sugharai are sung during Shrungar darshan. The kirtans of Palana are sung as usual in Ramkali, Bilaval and Asavari ragas.

When rajbhog comes, the Chaak padas are sung in raag Saarang i.e. Vrindavani Saarang, Saamant Saarang. The padas of kunj, Khaskhasana, Chandan, Ful mandali, Ful Shrungar,

Chandan Shrungar etc are sung. During the badhai, badhai kirtans are sung. From Jeth Vad 1 to Rathyatra Bij, during the rajbhog Gaud Saarang is sung especially.

During the bhog Darshan, from Akshay Trutiya, Raag Samaant Saarang is sung. During Sandhya Aarti, the ragas Hameer, Sorath are sung. Sometimes, from Snanyatra to Rathyatra, these are sung in Maaru Raag. During Badhai, Badhai kirtans are sung.

After Sandhya Aarti, two padas of Ghaiya are sung. During badhai, badhai kirtans are sung. When Shayan Bhog comes, the Nitya Byaaru Kritans are sung and the padas of Dudh ar sung after that. These are sung in Iman, Kanharo, etc ragas. During the Shayan Darshan, the kirtans of Kunj are sung upto Rathyatra. From AskhayTrutiya to Snanyatra, the padas of Chandan and Ful Shrungar are sung during Shayan Darshan. During Badhai, badhai kirtans are sung.

The kirtans of Maan and Podhave Padas are sung after shayan darshan is closed and Shree Prabhu goes to sleep. After that the padas of Ashraya of Shree Mahaprabhuji and Shree Gusaiji are sung.

Kirtan Routine during Monsoon i.e. *VarshaKaal*

From waking up onwards, Shree Yamunaji padas, are all sung in 'Malhaar' Raga. Monsoon officially starts after the day of Rathyatra. Up to Asaadh Sud Poonam, during all times, the padas are sung only in Malhaar raga. From Rathyatra to Thakurani Tij, the padas are sung in Raag Malhar. From Asaadh 1 or 2 Hindola starts and after that other Ragas can be sung, but the main raga always remains "malhaar".

During Badhai, Badhai kirtans are sung in Malhaar Raag. During Rajbhog, padas are also sung in Malhaar. After Thakurani Tij, padas can be sung in all ragas. In trutiya Gruh, when the Badhai of Janmashtami starts i.e on Asaadh Vad 4, all ragas can be sung.

The changes in the above routine can be done by Goswami Balaks

Sr. No.	Kirtans	Date and Time for singing
1	Badhai of Janmashtami	Asadh Vad 4 – Shravan Krishna 8 at all times
2	Badhai of Radhashtami	Bhadarva Sud 1 – Bhadarva Sud 8. After that Sud 9 and 10 Radhaji Badhai
3	Daan Ekadashi Padas	Bhadarva Sud 11 – Bhadarva Vad Amaas, from Mangala to Shayan, but when Sanjhi starts then not in Bhog Sandhya.
4	Sanjhi Padas	Bhadarva Sud 15 – Bhadarva Vad Amas during Bhog Sandhya only (not in badhai days)
5	Nav Vilaas Pads	Aso Sud 1 – 8, during Shrungar. In some ghars, it is also sung during Rajbhog or Sandhya
6	Dasehra – Annakut	Annakut Badhai is sung from Aso Sud 10 – Kartik

		Sud 1 during all times but from Aso Sud 6 – 10, during Bhog Sandhya, the padas of Karkha in Maaru Raag is sung. In some ghars, from Aso 1, Murali Padas are also sung and the kirtasn of Devi poojan are also sung.
7	Sharad - Raas Padas	From Aso Sud 11, Rasa Kirtans are sung during all times during Sanmukh. In Ausara, the kirtans of Govardhanpooja are sung.From ASo Vad 1 – Aso Vad 7, the Saras Leela are sung
8	Govardhan Pooja	During Mangala, Shrungar and Rajbhog, from Amas Sud and Kartik Sud 1 Annakut Bhog comes
9	Gaay Khelav	During Bhog Sandhya from ASo Vad 8 to Amas
10	Hatari and Deepmalika	During Shayan from 11 when Shree Prabhu sits in Hitari upto Amas in Raag Kanharo
11	Indramanbhang	After Annakut Bhog is taken off, From Aarti, the padas are sung upto Kartak Sud 7
12	Gopashtami	Kartik Sud 8 – Kartik Sud 10 at all times
13	Vivah Padas and Prabodhini	Kartik 11 when Dev Jage, Prabodhini padas are sung. After that, the padas of Vivah are sung upto Kartik Sud 15
14	Vratcharya Padas	Kartik Vad 1 to Maghsar Sud 15
15	Shree Gusaiji Badhai	Maghsar Sud 7 – Maghsar Vad 9. After, the Balleela is sung
16	Khandita Padas	In Ragas Lalit, Malkauns from Maghsar Sud 11 during mangala and Shrungar
17	Panghat Padas	Kartik Vad 1 - posh during Rajbhog
18	Hilag Padas	In Raagas Dhanashri, Asavari ,Todi during Rajbhog
19	Vasant	Maha Sud 5 – Maha Sud 15
20	Dhamaar	Maha Vad 1 – Dol at all times
21	Ful Mandali Kunj Padas	From Dwitiya Paat to Rathyatra during Rajbhog
22	Shree Mahaprabhuji Badhai	Chaitra Sud 11 – Chaitra Vad 11. After that Balleela
23	Samvatsar, Ramnavmi	Chaitra Sud 1 During Rajbhog and at the time of Ram Janma, the Ramnavmi Padas are sung upto Rajbhog
24	Khandita in Suha Sughras	From Snanyatra to Rathyatra during mangala and Shrugar
25	Shree Yamunaji Padas	Vaishak Vad 1 – Snanyatra
26	Panghat Padas	Jeth Sud 11 – Sud 15 in Raga Bilaval
27	Gaud Saarang in Rajbhog	From Snanyatra to Rathyatra
28	Bhog	From Akshay Trutiya to Snanyatra, Raag Saarang
29	Bhog	From Snanyatra to Rathyatra, Raag Sorath
30	Sandhya Aarti	From Akshay Tritiya to Rathyatra, Raag Hamir
31	Sandhya Aarti	From Snanyatra to Rathyatra, Raag Sorath

32	Malhaar padas	From Rathyatra to Thakurani TIj during all times
33	Hindora Padas	Asaadh Vad 1 – Fagun Vad 2 in Sandhya and Shayan in Malhaar
34.	Kankaroli Naresh PPG Shree Vrajeshkumar Maharajshri Janma Divas	Badhai on Posh Sud 10
35.	First Tilakayak PPG Shree Balkrishnalalji	Badhai Bhadaarva Vad 13
36.	Shree Dwarkadhishji Patotsav	Asaadh Sud 5
37.	Shree Vrajbhushanlalji Maharaj	Maha Vad 2
38.	Shree Balkrishnaji Janmotsav – Dohara Mandaan	Asadh Vad 13

Some of the Ragas sung in Pushtimarg

Raags sung during kirtans	Gaud Malhaar
Bhairav	Sur Malhaar
Bibhas	Desh
Ramkali	Kaafi
Gunkali	Shri
Lalit	Malav
Malkauns	Suha
Pancham	Sughrui
Khat	Madhmaad Saarang
Dev Gandhar	Hori
Bilaval	Megh Malhaar
Alhaiya Bilaval	Jet
Asavari	Paraj
Jaunpuri	Bahar
Dhanashri	Bhupali
JetShri	Sorath
Todi	Hori Kaafi
Saarang	Shyam Kalyan
Vrindavani Saarang	Gor Kalyan
Saamant Saarang	Jet Kalyan
Noor Saarang	Iman Kalyan
Gaud Saarang	Chaiti Gori
Nat	Gurjari
Gauri	Rangili
Purvi	Shat Manjari
Maaru	Gandhar

Purya Kalyan	Varadi
Sorath	Kamkum
Hameer	Kaamod
Kalyan	Tilak Kamod
Iman	Madhavi
Kanharo	Deshkaar
Nayaki	BHairavi
Bageshri	Lachaari Todi
Darbari	Nat Bilaval
Adano	Suha Bilaval
Jangalo	Kalingado
Khamaaj	Koshi Kanharo
Pilu	Gurjari Todi
Raiso	Kukubh Bilaval
Jajjaiwanti	Pat Deep
Kalavati	Shyaano Kanharo
Sindhudo	
Kedaro	
Bihag	
Bihaagaro	
Vasant	
Sohini	
Hindol	
Malhaar	

The Musical Instruments used to accompany kirtans

Tanpura	Jhanj
Pakhavaj – Mrudang	Harmonium
Kinnari	Daf
Been	Amrut Kundali
Sur Mandal	Jal Tarang
Madan Bheri	Dhol
Dhonsa	Damama
Dundubhi	Nisaan
Nagaara	Shankh
Ghanta	Jhaalar Takora
Muh Chang	Shing
Shehnai	Khanjari
Khanjari	Taal
Shat Taal	Manjira
Mahuvari	Thali
Mandal	Dimdim
Rai Gidgiddi	Pinaak
Rabab	Jantra

Shree Mandal	Saarangi
Sarod	Dudhari
Kartaal	Turi
Santoor	Bansuri
Aanak	Dholak
Upang	Muraj
Ranj	Jhalari
Veena	Rudra Veena
Saraswati Veena	Gau Mukh
Damaru	Dilruba
Murli	

Listen to the Ragas in Audio Kirtans

The Following table provides you with audio kirtan for the respective ragas and taals. Click on the respective kirtans to listen that particular Raga and Taal.

Sr. No	Raag	Kirtan	Taal	Taal mostly used
1	Lalit	Aho Kaan Pyaare		
2	Bhairav	Dekho Dekho Ri Naagar Nat		Mostly in Ada Chautaal, Teen taal
3	Devchandhar	Mangal Roop Nidhaan Sanvaro	Ada Chautaal	Mostly in Ada Chataal and TeenTaal
4	Malkauns	Sab Mil Aavo Gaavo Badhavo	Chautaal	Mostly in Chautaal
5	Ramkali	Prekh Paryank Shayanam	Charchari Taal	Mostly in Jhap Taal
6	Bilaval	Maha Mahotsav Shree Gokul Gaam	Dhamaar Taal	Mostly in Dhamaar Taal. Sometimes in Teentaal and Chautaal
7	Asavari	Tumhare Bhagya Suno Meri Gopi	Dhamaar Taal	Mostly in Teental and Dhamaar Taal.
8	Dhanyashri	Aapun Mangal Gaavo Maai	Tritaal	Mostly in Teen Taal
9	Todi	Shree Vrushbhaan Nandini	Chautaal	Mostly in Chautaal
10	Sarang	Maha Mangal Mahraane Raaj	Dhamaar Taal	Mostly in Dhamaar, Teen Taal. Sometimes

				in Chautaal and Jhap Taal
11	Noor Saarang	Gwalin Meethi Teeri Chaach		Mostly in Teentaal, Dhamaar
12	Nat	Nand Gruh Baajat Aaj Badhai	Ada Chautaal	Mostly in Ada Chautaal
13	Purvi	Jai Jai Shree Laxman Nand	Triteel	Mostly in Chuataal,Teentaal
14	Hameer	Nav Nikunj Leela Ras Pooritah	Ada Chautaal	Mostly in Ada Chautaal
15	Maaru	Hindore Jhulata Bansiwala	Triteel	Mostly in Teentaal
16	Sorath	Saanvare Sang Hori Hori Jhulat		
17	Gauri	Chabariyaa Bans Ki	Teen Taal	Mostly in Teen Taal, and in Basant, it is also sung in Dhamaar Taal
18	Jangalo	Ari Tum Kaun Hoori	Teen Taal	Moslty in Teen Taal
19	Khamach	Bhaagyan Saban Te Nyaaro		
20	Jaijaiwanti	Mai Aaj To Gokul Gaam	Jhap Taal	Mostly in Charchari Taal
21	Kaafi	Aeri Sakhi Sharad Chandani Raat		
22	Malav	Jhulat Hain Radha Sundar Var	Teen Taal	
23	Iman	Shyam Sajani Sharad Rajani		
24	Adano	Aho Kaan Dhireri		
25	Kanharo	Aaj Bane Sakhi Nand Kumar		Mostly in Dhamaar and Teentaal
26	Kedar	Shree Vrushbhaannandini Nachat Lal Giridharan		Mostly in Chautaal and Teen taal
27	Nayaki	Shubh Deen Mangal Aaj Niko	Ada Chautaal	Mostly in Ada Chautaal
28	Malhaar	Jhulat Surang Hindore	Ada Chautaal	Mostly in Ada Chautaal
29	Gaud Malhaar	Tesoyee Vrindavan Tesiye Harit Bhoomi	Chautaal	Mostly in Chautaal
30	Raiso	Dwij Kul Pragate Shree	Ada Chautaal	

		Hari		
31	Bihaag	Maarag Rit Dikhayee Pragat Vhe	Dhamaar Taal	
32	Basant	Vraj Yuvati Satsange Haririh	Dhamaar Taal	
33	Sughrari	Faguva Ke Mis	Chautaal	
34	Kalyan (Basant)	Shree Govardhan Rai Lala	Dhammar Taal	



GLOSSARY

AABHOG	One of the four parts of a song.
ALAP	Elaboration of a melody without accompaniments
ANTARA	The second half of a song based on the higher notes of the scale
AROHA	The ascending order of notes
AVAROHA	The descending order of notes
BOLTAAN	Use of words in the improvisation of notes in medium or fast tempo
CHATURANG	A style of Hindustani music composition
DHAMAR	A style of composition in 14 beats of a Tala
DHRUPAD	A style of composition in 12 beats of a Tala
DRUT	Fast Tempo of the music
GAT	A fixed composition of instrumental music
GURU	Teacher or preceptor
HORI	Musical compositions mostly sung in the spring festival
JATI	Model Scale
KHAYAL	Poems sung with a slow tempo, where ragas and taal can be improvised to suite the situation or audience mood.
LAYA	Tempo
MATRA	One beat of the rhythm
NADA	Sound
ODAVA	Pentatonic mode emphasizing any five notes
POORVA RAGAS	Ragas sung between the hours of 12 midnight and 12 noon
RAGA	Combination of notes which conveys a definite emotion
RASA	The flavour to be realized in the aesthetic emotion
SAMPOORNA	All the seven notes
SANDHI PRAKASH	Twilight
SARGAM	Presentation of a melody in actual notes
SHADAVA	Sexatonic mode emphasizing any six notes
SHISHYA	Pupil
SHRUTI	Musical interval
SHUDDHA SWARA	A pure note
SAPTAK	An octave of natural notes
TALA	Time measure of rhythmic beat
TAAN	Improvisations of notes in medium and fast tempo
THAAT	A scale or mould out of which a group of ragas originate
VILAMBIT	Slow tempo