

## PREFACE:

Preserving the Classical culture is need of the hour. Continous efforts from Centre for Cultural Resources and Training (CCRT) is praiseworthy. The Indian classical SattriyaNritya cannot be separated from Sattriya Music. This Sattriya Music created by Sankaradeva and his followers is integral part of the Sattriya Dance form. Borgits and other Ankia Nat Gits; all have Dhrupadi character of Indian Classical Music. Since its creation in 15<sup>th</sup> century by Sankaradeva, till today they are being played uninterrupted. It cannot be assured that the originality will not be disturbed. In order to keep everything intact, I have a strong desire to go for preservation of this Ragas of Borgits and Ankia Nat Gits from my father, Assam Government prestigious Sankaradeva awarded legendary of this culture Late Dr. K. D Goswami and have performed with him many times, in many places and along with application of my knowledge of Hindustani Classical, I took this opportunity to have the chance by availing this fellowship.

In this respect I must thank the CCRT for giving me this opportunity to fulfil the desire and helping me to impart my knowledge with this social cause. It may be mentioned that the Sattriya Music is covering a vast area. Their music pattern very according to the field of use. Again the numbers are numerous, mostly are of Dhrupadi characters. Few of them are sung as folk culture also. Considering these vastness along with Light Classical character in its other different forms of singing, it is not possible to cover them all in such a short period and with these limitations. It will require more efforts and more time as well. If allowed I want to continue to explore and document them for future generations. I must mention here that in this period of fellowship I have published a book in vernacular Assamese language named "Bharatio Patabhumit Sattriya Sangit" covering all the Ragas of Borgit with scientific musical notations. Another book "BAGIT As Traditional and Devotional Indian Classical Music" In English has also been published during my period. I hope CCRT will look into the matter and help me in this regard. Looking forward for a positive future.

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# Light Classical Music (Other Categories of Light Classical Music)

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## 01.0 INTRODUCTION:

Sankaradeva, for the people of Assam is not merely a person, is an institution by himself. Just at birth and then onwards, an Assamese has to hear the chanting chant of Sankaradeva either through his creations or his name as their Guru. Not only this, all throughout his life, till his demise of an Assamese and particularly in his last breath if the individual utter the name of Sankaradeva or a few verses of his creations, the person always considered to be pious. He is so deeply imbedded into the minds of the people of Assam that even the atheists can never deny to follow his teachings. In fifteen and sixteen centuries itself he brought the reforms of Assamese societies through his religion 'EK SARAN NAM DHARMA' which are still propagating through his another organization creation, the Satrs and the Namghars. His contributions to literature made the strong foundation or edifice of modern Assamese literature. He created the unique form of dance, music, drama, along with art, sculpture, paintings, costumes and their related instruments required for their performances. Not only this he taught the Assamese how to live, maintaining good health in a healthy environment, how to prepare ink and write on the bulk of Sanchi trees, which are still there in the hands Assamese people. His social reforms were accepted by all from Brahmin to the downtrodden one. He introduced first ever drama- the 'ANKIYA BHAONA' in 1468 AD., much before William Shakespeare did. These dramas contains many lyrical music with Dhrupadi classical characters which are still continuing in uninterrupted form in their religious performances in the Satras and the Namghars. His great followers Madhavadeva also created with same vigour and quality; still maintaining their unique identities because of their eternal qualities. Thereafter also many disciples like Damodar Deva, Harideva, Gopalata created many and all are performed in the same endeavour. The lyrical creations of Sankaradeva and Madhavadeva in their dramas i.e. Lyrics of Ankia Nat and another group of lyrics with high eternal values called Borgeet are with very particular singing pattern and style which are very difficult to perform in original forms and very much suited to be recognised as classical as all are bearing ancient Indian Dhrupadi characters. However Sankaradeva and Madhavadeva created many more lyrical works. The Kritan, Dasam, Bhagawat by Sankaradeva, Namghosha, Bhakti ratnawali, by Madhavadeva and their subsequent followers Gopal Ata, etc also have so many creations which are sung with most devotions. They are used as prayer songs with different styles like Prasangarnam, diha-nam, path or reciting in a pious manners, singing with Gayana-Bayana, which all can be determined as other categories of light classical music. Each of the mentioned

lyrical forms are having unique styles while singing either with instrument or alone. All might get distorted with the passing times and need preservation. The work is vaster in nature and beyond coverage with just one study. This need to be continued further.

Considering all these, my effort will be to go for Ankia-Nat in detail with scientific notation of each and every Sloka, Bhatimas, and Geets with different mentioned Ragas.

After finishing the AnkiaGeets I will carry out to other categories of light classical music covering Nam Ghosha, Kritan and few more geets of Gopal Ata. My effort will be also for study and elaboration of other categories of light classical music as mentioned in the subject. Although I am accustomed in performing in all the Ankia-Nats of Sankaradeva and Madhavadeva under the directions and guidance of my father Dr Kesavananda deva Goswami, Dr JagannathMahanta and Nrityacharryya Sri JatinGoswami, The Ankia-Nat now taken for the study is “RAM-VIJAYA” by Sankaradeva as covering of all the Ankia-Nats is not possible in a limited period of time.

### AIMS and OBJECTS:

To keep the original forms and style of music of Ankia-Nat intact for future generations the Ankia-Nat “Ram-Vijaya” is selected. It will be scientifically studied with detail Notations of each Slokas, Bhatimas and all other Geets in their original Ragas which are mentioned in the Nat itself. It will be most difficult task to go for each and everything for the mentioned slokas and geets etc and will take more time and efforts. Yet considering for future preservation only I prefer to go for the work in detail. After finishing it only I shall be able to go for few of the other forms of light classical music like few stanzas of Nam ghosa by Madhavadeva, few of Kritan by Sankaradeva and few of geets of Gopal Ata.

### METHODOLOGY:

The Ankia-Nats Contains many more Slokas, Bhatimas, Geets are Rag based where differentials are played according to the need of the characters. I have rendered my service in the Musical part of the Ankia-Nats since my childhood along with my father. They are

1. Rukmini- Haran at Dibrugarh, AIR Dibrugarh with Dr. K.D. Goswami
2. Parijat-Haran at Amguri Puberun Sangha with Dr. K.D.goswami and Dr JagannathMahanta
3. Chor-Dhara: Spic-Macay Sivasagar Dr.Arun Ch. Makanta

4. Kalio-Daman: Sri JationGoswami
5. Keli-Gopal: Dhing College, under Sangit- NatakAcademi, Dr. K.D. Goswami and Dr.JagannathMahanta; AIR archive,; Nagaon AIR, Dr. K.D.Goswami
6. Ram-Vijaya: Rajgarh, Moran, DibrugarhDr. K.D. Goswami under Srimanta Foundation
7. Komar-Haran: SivasagarNatyaMandir in his last directed Ankia-Nat of my father Dr. K.D. Goswami

Recently I am teaching a few young artist like MonujChetia, Sri PalashGogoi of Charing, Sivasagar including my CCRT student Sri ChiranjibMahanta, Sri NibirMahantaamd many others, the complete musical part of this Ankia-Nat Ram Vijaya. It may be mentioned that my student Sri ChiranjibMahanta has recently performed singularly in this Ankia-Nat in Sri SriAdyaDeopaniGazalaSatre, Khanamukh, Sivasagar.

Now I am working in the project at Charing Sivasagar in this Ankia-Nat Ram-Vijaya where I have started to teach them with detail scientific notation to bring out the complete musical part of Ram-Vijaya and after the performance I will record the detail notation of the music part of Drama which will be published in due course and will be useful for future generation. After the completion I will go for the other catogories of light classical music, a few stanzas of Nam- Ghosa of Madhava Deva, a few of the Kirtan of the Sankaradeva and few other geets of Gopal Ata.

Thus the methodology will be theoretical description with practical training and practical approach.

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## LIFE SKETCH OF SANKARADEVA

Sankaradeva was born in the year 1449 A.D. at Bardowa in the Nagaon district of Assam. His father was Kusumbara Bhuyan and Satyasandhya was his mother. Sankaradeva lost his parents in his early childhood. Grand mother Khersuti brought him up and at the age of 12, he was admitted to the Mahendra Kandali's Tol (School) while starting to learn the alphabets, Sankaradeva said to have composed his first poem without applying any vowel signs. After finishing his education, he married Suryavati Aei. She gave birth to a female child Manu and passed away. After the death of his wife Sankaradeva married his daughter to Hari and then decided to go for a long pilgrimage which covered twelve long years. He visited the holy centres of India and started his Bhakti movement (Ekasarana Nama- Dharma). Along with it, he staged the 'chihnayatra' the first dramatic show in Assam. There was quarrels between the Bhuyans and Kacharis. Therefore, Sankaradeva with his kith and kin and disciples, left Bardowa to Routa and then to Gangmou. Again, he marched east ward to Dhuwanhat- Belaguri. There he met Madhavadeva in Dhuwanhat, the Ahom King Chuhungmung ordered them to trap wild elephants; but they failed, for which they took away Hari ( Son-in-law of Sankaradeva) along with Madhavadeva. The king ordered that Hari Jowanai should be given capital punishment. Accordingly he was beheaded. This tragic incident made him to move towards west. They took shelter at Patbansi and stayed there for about 20 years. He went for second Pilgrimage, and on return, he had to face the cause of Koch King Naranarayana at the insistence of a Hostile group who vilely reported the king against him. Guru Sankara could easily win the heart of the king by dint of his scholarly and unerring arguments. Naranarayana wanted to get initiated into the faith of the Guru. But Sankaradeva did not agree to give initiation to the king and in 1568 A.D. in the month of Bhadra, the saint closed his eventful mortal life. Through the field of religion, music, Drama, Sankaradeva is still alive in the hearts of the people of Assam.

## MUSIC OF SANKARADEVA

The lyrical composition of Sankaradeva known as Bar-Gita, are set to different Ragas ( melodies) and Talas ( rhythms) which are unique and also can be claimed to be the classical music of Assam. Researchers have come to the conclusion that these songs are the last reminiscence of Pravandha Sangita of Indian classical Music of the days of yore. The performance procedure of these songs are very tough but now a days, it was made very simple like folk-type or

Bajana-type by the present day performers outside the Sattras. Lack of voice culture by traditional singers which is orally transmitted from generation to generation, had deteriorated it day by day. It is now necessary to train up the singers first in the Sphere of vocal music. Then only this class music will regain its prime glory. It is a challenging task for us. We should not forget the description of Chihna–Yatra in the biographical about the effect of Raga-melodies. It is stated that while executing the Ragas, there was heavy shower and the leaves of a tree called ‘Pati-Sonda’ began to fall and in another Raga, the leaves sprouted again. Such forceful effects of the music reminds us to some stories of cinema like Tansen Jhanak Jhanak Payel Baje, Baiju Baora etc of modern period.

There are the light varieties of songs of Kirttana also which could easily spread to the hearts of the common people. Even after long five hundred years, these are sung by the masses in their congregational prayer services. So also is the case of Nama-Ghosa of madhavadeva. Even the illiterate masses can sing these from memory. The main attractions of these are the music, the tunes, people might not understand the purport of these verses and songs; but their main attraction is the music of those songs, verses and lyrics. These could easily attract people even of the hostile groups who ultimately accepted the religious faith of Sankaradeva. Thus these works played a very effective role in spreading the ideals of Sankaradeva’s movement on the subalterns through music and performing arts could be easily established from the above. That is why, a detail description of music of Sankaradeva has been given below.

### LIST OF RAGAS AND TALAS

It is felt necessary to give here the list of Ragas and talas introduced and applied in songs, verses and songs of Ankiya Drama by Sankaradeva and Mahavadeva.

1. Ahir: Prescribed for use in the morning. In Borgit, Yasoda awakens child Krishna in a song set to this Raga. In Ankiya Drama, used to express agony and Pangs of separation.
2. Asowari: Used for entrance and exist of kings, Sages etc. Also used in fighting sports etc.
3. Kalayana: Generally used with Kharmana Tala to indicate the conclusion of drama performance. Also used to express remorse supplication etc.

4. Kanara: Entrance and exit of dramatic character, fighting and on many other occasions and situations.
5. Karunya- Kedar: Found only once in some manuscripts of the drama Keli-Gopala, used to express extreme sorrowful situation. Same like to presume it as later day inclusion which, according to them, is a Bandha-Raga.
6. Kedar: Prayer, remorse, supplication etc.
7. Kau: Nat found in any of the two schools of Indian classical Music, said to be a Corrupt form of Raga Kahu. Used for offering prayer and to express the feeling of remorse.
8. Gandhar: Used only once in Borgit.
9. Gauri: Used mostly for female characters expressing different feeling and sentiments.
10. Tur: Generally for showing valour and fighting.
11. Tur- Bhatiyali: To express supplication and to entreat.
12. Dhanasri: For general use; not for some specific purpose.
13. Nat: To express erotic sentiment.
14. Nat-Mallar: Same as above and in fighting scenes also
15. Purvi: Used as concluding song with kher-man Tala in Drama.
16. Barari: Serenity, Prayer etc. Treated as very sweet.
17. Basanta: Same as above and on other occasions also.
18. Belowar: Said to be very sweet. Also used in verbal duet
19. Bhatiyali: Used for different purpose.
20. Mallar: Some people use it as Nat-Mallar
21. Mahur: Some times used with Dhanasri. Used to express sensuous and allied sentiments. To pay obeisance also.
22. Sri: Used on auspicious occasion and to express pathos.
23. Sri-Gandhar: To express Joyous mood and also to express pathos and pensive mood. Used on other occasions also.
24. Sri-Gouri: Almost Same as above.
25. Sri-Payar: While coming and going.
26. Syam: Narrating something.
27. Syam-Gada: Almost same as above.
28. Saranga: In auspicious rites and in similar situation.
29. Sindhura: In cheerful situation, In entrance of the hero of the drama and the like.
30. Suhai: Same as 29 above; also to express sensuous sorrowful and pathetic situation.



Besides that, Some Bandha Raga as against Mela Raga (of the two Gurus) are also used. These are later day addition to the stock of sattriya Raga. Bandha Ragas are used in Gitar-Nach part of dance and also in Sattriya Oja Pali.

There were only 10 to 12 talas in the days of sankaradeva and Madhavadeva. Now, it increased to 42 at the hands of later day Gurus. Rhythm or Tala is always necessary for singing and for dance. In the following, a list of sattriya Tala is given:

1. Parital
2. Yati or Bor Yati
3. Ek Tal or Etali
4. Visam (Bor)
5. Rupak
6. Domani
7. Cut-Kala
8. Chuta Tala
9. Manchok
10. Dharama-Yati
11. Math-Yati
12. Un-Yati
13. Khan-Yati
14. Thekeca-Yati
15. Barpatiya- Yati
16. Kharman
17. Repan-Yati
18. Yati-Jaman
19. Saru-Visam
20. Ad-Visam
21. Olta-Visam
22. Pur-Visam
23. Yor-Visam
24. Ad-Rupak
25. Rachak-Visam
26. Ath-Tala
27. Olota-Ath-Tala
28. Dowaj
29. Rup-Ganjol
30. Suda-Ganjol

31. Olata-Ganjaj
32. Thak-Tal
33. Brahma-Tal
34. Dah-Bari
35. Tini-Mani
36. Cari-Mani
37. Ad-Mani
38. Cab-Tal
39. Birup
40. Thukani or Thukuni

Besides, these, there are some more Talas in certain in Sattras and some of these are:

1. Visam-Yati
2. Khora-Rupak
3. Man-Chok
4. Pari-Jaman
5. Dukhaniya
6. Puc-Mani
7. Daraj
8. Ad-Khemta
9. Tetal
10. Pancam-Sawari
11. Adhaiya
12. Bar-Ganjaj etc.

N.B. Rest are going to be completed with in the stipulated time.

# Nat : RAMA – VIJAYA

Raga : Sareng

Scale : A

Ra S S S m S  
Pa S S Sa S S

Ra S S S S S S S m S  
Pa Ni Sa S S S Ni Sa Re Sa S

Ra S S S S S  
Re Ma Re Sa Re Sa

S S S S S S  
Ni Sa Ni Pa Ni Pa

Ra S S S S S  
Pa Ni Sa S S S

S S S S m S S S  
Ni Sa S S Re S Sa S

Ra S S S S S  
Ni Sa Ni Pa Ni Pa

S S S S S S m  
Ma Pa Ma Re S S S S

Ra S S S S m S S  
Re Ma Pa Ma Pa Sa S S

Ra S S S S S S S S S S S S S S S S S  
Ni Sa Ni Pa Ni Pa Ma Pa Ma Re Sa Re Sa Ni

Ra S S S S S S S  
Ni Sa Re Ma Pa Re S S

S S m Ra S S m S Ra m Ra m  
Sa S Ni Sa S Re Sa Sa S S S S

Nandi Sloka

A Sharp

yan nama khila  
Sa S Ni Sa Ni Sa

loka soka samanam  
Ni Sa Ni Sa Re S Sa S

yan nama  
Pa S S Sa S S

prema S spadam  
Ni Sa S Re S Sa S

pa pa pa ra payodhi  
Pa Pa Pa Sa Ni Sa S S

tarana vidhau  
Ni Sa S Ni Sa S

yan nama pina plavah  
Pa S Sa Ni Sa Re S Sa

o ya S S S S S S S S S  
Ni Sa Ni Pa Ni Pa Ma Pa Ma Re S S

ya S S S S S S  
Re S S S S S S

yannama sravanat punati svapacah  
Re S Pa Ma S Pa Ma Pa Ma Pa

prapnoti mokasanksitau  
Pa S Sa Ni S Sa Ni Sa

tam sri Rama maham  
Re Re Sa Re Sa Re

Mahesa	varadam S S		vande	sada	sadaram
Sā Re S	Sā Re S S		Re Pa S	S S	Ma Re Sā S

ya S	S S S		S S S	S S S S
NiSa	Ni Sa S		Re Ma S	Re S Sā S

Ra S	S S S		S S S	S S S	S S S	S S
NiSa Ni	Pa Ni Pa		Ma Pa Ma	Re Ma Re	Sa Re Sa Ni S	•

Ra S S S S S S		S S S S S S S S S S S S
NiSa Re Ma Pa Ma Re		Sa Re Sa Ni Sa Sa S Sa S S S

## Nandi Gita, Raga – Suhai, Ekatali

Scale – C

Dhrum

	[a	a S	re	S]
	[Ma	Ma S	Re	Sa]
ja S S ya		ja S S S S	ya S S S	
Re S S Pa		Dha Ni Dha S S	Pa S Ma S	

Ja S S ga S S		S S S	S S S
Ma S S Re Ga S S		Ma Pa Ma	Sa Re Sa

ji S S S S va S		Ra S ma S
Re Ma S Re Ma S		Pa S Ma Ma

Pada

Hari a S S S S		a S re S
Pa Dha Dha Sa Ni Dha S		Pa S Ma S
ka S S S S S		ya S S S S S lo
Ma Pa S S S S		Pa Dha Ni Dha Pa Ma S

pa S S ri S		S S S	S S S
Ma S S Re Ga		Ma Pa Ma	Sa Re Sa

pa S S ra S		na S ma
Ma S S Pa S		Pa S Ma S

To be continued.....

# Gita, Raga – Sindhura, Ekatali

Scale : C

Dhrum

[a S re S]  
[SaS Re S]

bheli S S S S S S | pa S S S S ra S S S S ve S sa  
Sa Re Re S Pa S S S | Pa S S Ma Ga Re Ga Ma Ga Re Ga Re Sa S S

pa S S S ra S S S | me sa S S S S S S S  
Ma S Re Ma S | Pa Dha S Pa Ma Ga Re Sa S

Ra ghu na tha | Ha ri a S S a S S re S  
Ma Ma Pa S Ma | Pa Dha Dha Sa Ni Dha Pa Sa S

sa S S S S | m ge S S S S  
Ma Pa S Pa S | Dha Ni Dha S Pa S

su S S da S S ra S | S S S S S S S S  
Pa S S Ma Ga S Re Ga S | Ma Ga Re Ga Re S Sa S

sa S S ra S S S S S | dha S nu S S S S S S  
Ma Re Ma Ma Pa Dha Pa | Pa S Dha Pa S Ma Ga Re Sa

dha S S ri S | ha S ta S S  
Re Ma Re Ma Pa | Pa S Ma S S

# Gita, Raga- Kanada, Ekatali/ Paritala

Scale: C

Dhrum

a S S S S | S ve S S S S  
Pa Dha Sa Dha Pa | Ga Re Ga Re Sa

Da S S sa S ra | tha S S  
Sa Sa Ga Re Sa S | Dha S Sa

pr S S thi S S S S vi S | na S S S tha S S  
Dha S S Sa Sa Re Sa Re Ga Pa | Re Ga Re Sa S S

dhu S S le S S S S | ca ma S S S S ra S S  
Ga S Pa Ga S S | Dha S S S S S S S

cha S S  
Dha S

tra S S  
Ni Pa Dha S

dha S S S S ru S S ma S S S      tha S S  
Ga Pa S Ga S Dha S Pa Dha Sa      Sa Dha Pa

## Pada

du S S rja S S ya S S  
Sa Sa Re Sa Dha Pa Dha Pa Ga

vi S S S S ra S S dha ri ye S S  
Ga Pa Dha S S Pa Dha Pa Ga Pa Dha

sara S capa S  
Dha Dha Sa Pa Dha Sa Pa Dha Pa

kampe  
Pa Ga Re

rpugana  
Re Ga Pa Dha

ya S S he S S      prata S S S pa S  
Pa S S Ga Re S      Ga Pa Re Ga Re Sa

To be continued.....

## Gita, Raga-Kanada, Paritala

### Dhrum

a S S S S ve S  
Sa Ga Sa Ga Ma S

Kau S S tu S S ke  
Ma S S Ma Pa Ma Ga

kau S S si S S ka  
Sa Ga Sa Ga Ma

canda S S S S S  
Ga Ma Pa Ni Dha Ni

a S S S ve S S  
Pa Dha Pa Ma S S

kau tu S S S S ke  
Ma Ma S S Ma Ga Ma Ga

kau S S si S S ka  
Sa Ga Sa Ga Ma

ca S S nda S S S S  
Ma Ga Re Sa Ni Sa Ga

ma S S S S S la  
Ga S S Re Sa Ni

ma S S S S the S S  
Sa Ga Sa Ga Ma Pa Ma Ga

ha te S S  
Ga S Re Sa Ni Dha

dha S S S ru S dan S da S S  
Dha Ni Sa Re Sa Re Sa Ni

Continued same notation

## Gita, Raga – Suhai, Dharan/Dharam Jauti

### Dhrum

Ka S ra S hu S  
Sa S Ga Ma Dha S

Ka ru na S S r S S si S  
Dha Dha Sa Ni Dha Ma Ma S

Su S ta S S  
Ga S Ma S Ma

da S S S na S de S S S hu S  
Ga Sa Re Ma S Ma Ga

## Gita , Raga –Payara, Cutakala

### Scala:C

	a S Ra ma S S Ra S S S S S ma	
	Pa S Pa Pa Dha S Pa Ma Ga Ma Pa	
ca S La S S la S S		Kau S S si S Ka S S
Pa S S pa S S pa S		Sa S S Ni Dha Pa Ma Ma Pa
sa S S S dhi S S S ye S S		ka S S S ma S S S
Ga Ma Pa Dha Pa Ma Ma Pa		Ga Ma Ga Re Sa S S

Continued same notation

## Gita Raga-Mahura, Ekatali Jautitala

### Dhrum

Ra S S S S ma S S ya S S	ca S S S le S S S
Sa S Ni Dha Pa Ma S S Pa S S	Ga Ma Pa Ma Ga Re S Sa Re Sa
Mi S thi s S la S S S ku S	la S S S S i
Ni Sa Ga Ga S Ma Pa S	Pa S Ma Pa ni Pa
Ra S S S ji S S S va S	lo S S S ca S S S na S S
Pa S S S Sa s Ni Sa	Sa S S sa Re Ni sa
sya S S S ma S S S S	su S S S S nda s S ra S
Re S S Ma Ga Re Sa	Ni Sa Ni Sa Re Sa Ni Pa
so S S da S S S ra S	sa S S S m ga S S S hi S
Sa S S Ni Dha Pa Ma Pa	Ga Ma Pa Ma Ga Re Sa Re Sa Ni
ya I S S S S S S S	
Sa Ga Ma Pa Ma Pa Ni Pa	

To be Continued .....

## Gita, Raga- Dhanasri, Ekatali

### Dhrum

kau tu ha S S le S S	ca S S le S S ma s S I S S
Sa Ga Ga Ma S S	Pa S Ni Dha S Pa S Ma Pa
Ra ma pa S S ri S ca S S ya S S	la S S I S S
Ga Dha Pa S S Ma Pa Ga Ma Pa Ma Ga	Re Sa Re Sa S
ka mi ni ka na ka S S S	va S S ti S S

Sa Ga S Ma Pa Dha Pa S S

Ma S S Pa S S

ya i S S raj a S S  
Ga Dha Pa Ma Pa

ham S S sa S ga S S ti S  
Ma Pa Pa S S Pa S S  
To be Continued .....

## Gita, Raga – Suhai, Jautitala Dhrum

Ra ghu na S S tha S S  
Sa Re Ga Ma Ma Ma  
Ka ra S ta s S bi va ha S S  
Sa Re Ga Ma Ma Ga

kau S tu S S ke S S  
Ga S sa Re Sa Ni

To be Continued .....

## Gita, Raga – Tur-bhatiyali, Jautitala Dhrum

ka S ra S S tu S S kau S S tu S S ka  
Sa Ga S Re Ga Ma Ga Re Sa Re Sa

ca S la S S tu S S ra S ma S ya S  
Sa Ga Re Ga Ma Ga Re Sa Re Sa

ra S S ma ni S S sam S S ga S hi S  
Ma S S Ga Ma Pa Dha Ni Dha

ya S S S i S S  
Pa Dha Pa S S

ni S S la S S gha S S na S S ya ca  
Ga S Pa S S S S S Dha Ni Dha

bi S ju S ri S S u S S ja S S S ra S S  
Pa S Dha Sa Dha Pa Ga Pa Ma Ga Re Ga Re Sa Dha

kun ja S S ra S S ga S S S S  
Sa S Ga Re S S Ga Ma S S

ma ni S S ma S S S i S S  
Ga S S Re Ga Ma Ga Re Sa Dha Re Sa

## Gita, Raga – Kalyana, Kharamana Tala Dhrum

e S ka S S ru S S S  
Sa S Ni S S Dha Ni Sa

ra S S ma S S ya S S  
Ni Dha Pa Dha Pa

ka S ru S ra S ma S S ya S S  
Pa Pa Dha Ni Sa Ni

ra S S S sa S S ke S S li S S  
Dha Ni Sa Re Ni Ga S Re

kan S S co S S ra S S  
Ni S S Re Ga Pa S

co S S S S ra  
Ga S Pa S Pa

pho S ra S S ku S ca S S  
Ni S Dha S Ni Sa Ni Dha

cu S cu S S S ka S S  
Pa S Dha S Pa S S



ra S ti S S kau S S tu S S S ke  
Ni Sa S Re Ga Ma Ga Re Ga Re Sa

ka S S ra S S va S S S li S  
Ni S Dha S Ni Sa Re Ni Ga Re

To be continued.....