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Dr. B. R. Deodhar presents

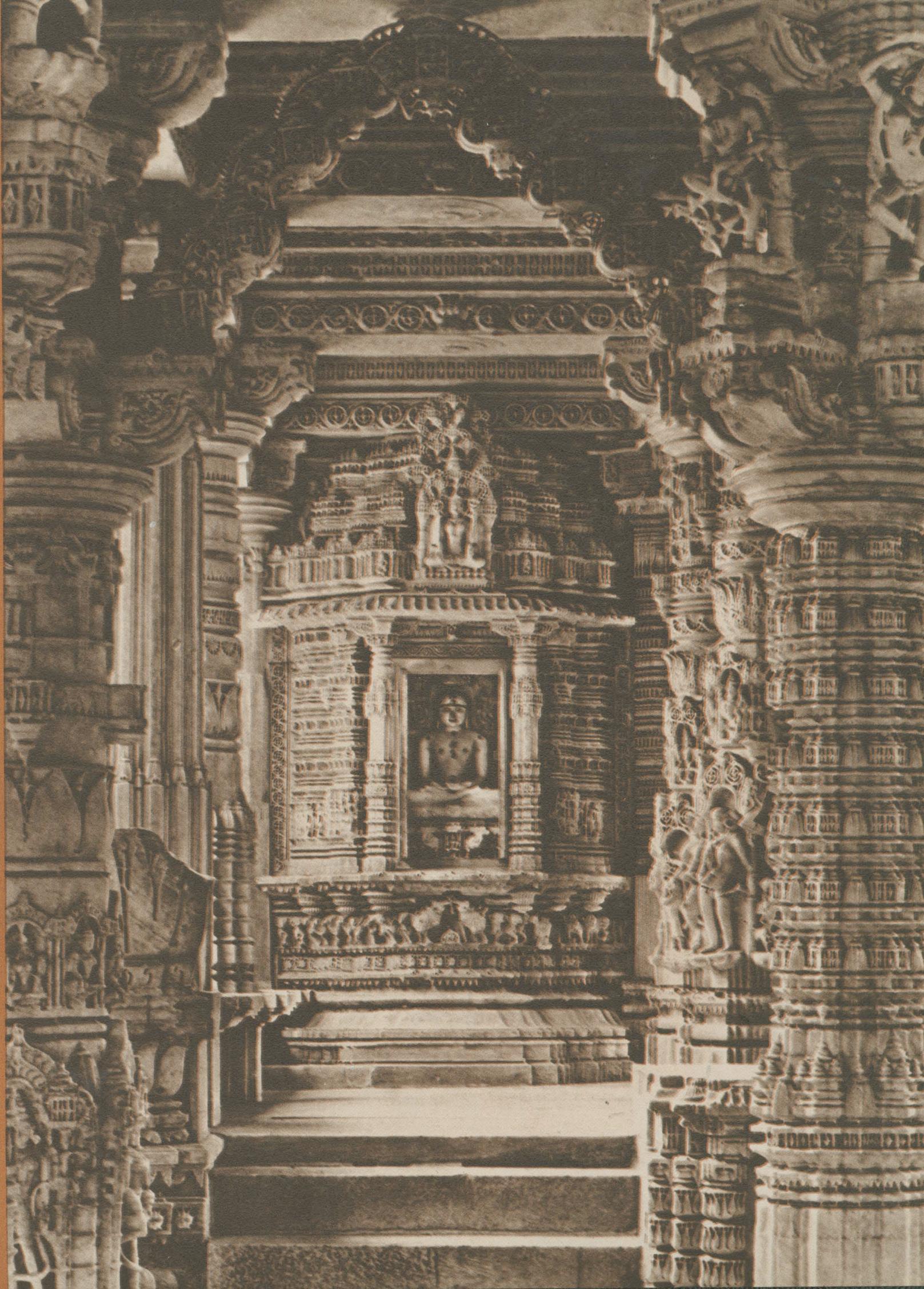
THE RAGAS OF INDIA

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SIDE I

- Band 1: INTRODUCTION READ BY DR. DEODHAR
- Band 2: DEMONSTRATION OF INSTRUMENTS
- Band 3: RAAG YAMAN (Time Measure: Ektaal)

SIDE II

- Band 1: RAAG: MIYA MALHAR (Time Measure: Jhaptal)
- Band 2: RAAG: DESCH (Time Measure: Dadra)
- Band 3: RAAG: JAIYAIVANTI (Time Measure: Tin Tai)

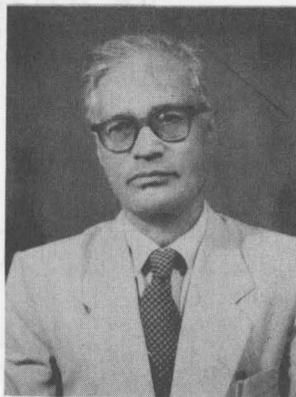
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THE RAGAS OF INDIA

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*Dr. B. R. Deodhar**Presents***The Ragas of India**

Indian classical music is one of the oldest highly developed arts. It is purely melodic, it will not be easily understood unless one knows how it is presented, on what lines it is developed and how and where it differs from Western music.

In India, we have no standard pitch; every musician chooses a pitch which is suitable to his voice. In Western Music, there is a standard pitch of 256 vibrations per second. All Western instruments are tuned according to this standard pitch and therefore in the West, pitch - memory is developed. So, while listening to Indian classical music, you should keep aside your pitch-memory and listen to it as if it is starting from C key.

The rhythm in Indian folk songs and popular music and light music is easily felt but in classical music, it is not obvious at all, even though it is strictly observed. Indian time-measures are very complicated; for instance, there is a time measure called 'Jhaptal' which has ten beats and runs into cycles of 10 beats while the song and the improvisation lasts. It is subdivided into 4 divisions of 2-3, 2-3 similarly, we have time measures of 4 beats, 6 beats, 7 beats, 9 beats, 10 beats, 12 beats, 16 beats etc. Indian classical music is known for its raag-system. The word 'Raag' is derived from the Sanskrit word 'Ranja' to please. So the arrangement of notes, which is pleasing to the ear is called a raaga. It is very difficult to give an exact definition of a rag. Some people call them scales, others compare

them to modes, I will therefore give a general description of a rag which will be helpful to get a general idea of a raag.

Mathematically, thousands of ragas could be created but all of them will not be pleasing to the ear and therefore only about 150 ragas are in use but an average musician knows about 50 ragas. Rag is a scale in which certain rules of ascending and descending are strictly observed. When these scales are sung according to their rules, they create a certain mood and atmosphere and are expressive of certain emotions. In order to create this particular atmosphere, certain notes of a rag are given more importance and certain others are less important. The most important note in a rag is called the "Vadi-Swan" and the second important note is called "Samvadi Swar". In the improvisation, musical phrases are ended like punctuation in language on these two important notes. Other notes used in the raga just help to create a particular atmosphere and mood of the rag. A musician first sings a song composed by some eminent musician. Then starts improvisation gradually, note by note. After this, he improvises with the words of the song and creates complicated cross-rhythm patterns and lastly, he sings fast terns in different designs.

An instrument called the "Tambora" plays continuously, giving the drone. Two drums called Tabla keep the time. Please listen to the music in a completely relaxed state of mind. Each rag will create a different mood, atmosphere and emotion. Please try to feel it and enjoy it.

B. R. Deodhar

Deodhar's School of Indian Music,
Modi Chambers,

Near Opera House

Bombay - 4. India.

Details of songs recorded.

1

Raag Yaman.

Time measure - EKTAL - 12 beats.

Sub divided in 6 divisions, 2 beats in each.

1	2	3	4	5	6
Dhun	Dhin	<u>Dha-gi</u>	<u>Ti-Ri-Ki-Ta</u>	Tu	Na
7	8	9	10	11	12
Kat	Tin	<u>Dha-gi</u>	<u>Ti-Ri-Ki-Ta</u>	Dhi	Na

Words of the song

SA LO NA RE.	BA LA NA	MORA
श्री लो ना रे	बाला ना	मोरा
Ata Sundara Na bhimo bhata.		
अत सुंदर ना भिमा भता		
saha chota ata kanga bhimo		
सहा चोटा अत कंग भिमा		
Ata Sahagayki Rata		
अत साहायकी राता		

Rules of ascending and descending.

नी रे ग म ध नी सां सां नी धाय मंजरेसा.

②

Raag : Miya Malhar.

Time measure 'Jhaptaal'

Ten beats subdivided into four divisions.
of 2-3-2-3.

1 2 3 4 5 6 7 8 9 10
Dhi Na Dhi Dhi Na Ti Na Dhi Dhi Na

In this Raag E is flat, both flat and natural B
other notes natural.

Rule

सा रे प ग म रे सा, रे प, नी ध नी सा, धनी म प,
ग, म रे सा.

Song

Uma Aai Badariya Pyala Bhara
ऊम आइ बादरिया प्याला भर

Pirane Ekto Bhara Pitchakari
पीराने एकतो भर पिटाकारी

Duji Barase Mehza Abee chale
दुज बारसे मेहरा अबे चले

Mohi chakave Bhare Gale sagave
मोहे चाकाने भर गले लगावे

1st Part Sthai

8 नी 9 नी 10 नी
सा धा धा नी म प धनी सा नी पम प ग ग ग
ऊ ङ न आ ङ ङ रू ङ ङ ल दू ङ री था ङ प्या
| म रेसा | म रेसा रे | नी सा | सा ध ध
| ङ ला ङ म र पी वा ने | उ ङ न
x र 0 3

२nd Part Antara

भ य	प नी ध	नी सां	सां सां
ॐ फ	तो म र	पी च	का ऽ सी
x	२ ...	० ...	३

नी नी धु	नी सां सां	सां सां रे	शां नी प -
३, जे ऽ	ख र से	मे ऽ ऽ	तु ऽ रा ऽ

म म	म प नी ध	नी नी	सां सां रे
आ प	च ले ऽ ऽ	मी हे	च का व
x	२	०	३

मं मं	म म प	गु म	मी हा हा
म र	ग ले ल	गा वे	३, ऽ ७
x	२	०	३

Raag Desh.

Time Measure Dadra

six beats subdivided in two divisions of 3 beats each.

1	2	3	4	5	6
Dha	Dhi	Na	Dha	Ti	Na
x			०		

This Raag takes both 'B' flat and natural. Natural 'B' in ascending and flat in descending other notes natural. E and A are omitted in ascending, in descending all notes are taken.

Rule

सा रे म प नी सां, रे नी ध प, ध म ग, रे ग, नी सा

Song

Beeti Jaat Barakha Rut Sajana Nahi Aye Eri Eri Eri
 बालि जात बरखा रुत सजना नही आये एरी एरी एरी

Dadarba Bole Pabiha Bole Piyu Piyu Kara Pukarat Umange
 दादरबा बोले पबिहा बोले पियु पियु कर पुकारत उमंग

Jabana Jya Tarasata Nisi Rubha Piya Teri
 जोबना जीया तरसत ऐसी रुखा पिया तेरी

First Part Sthai

1	२	३	४	५	६	१	२	३	४	५	६
पनी	सां	रे सां	नी	ध	प	रे	प	म	प	-	-
ली	५	५	नी	५	न	ए	५	५	री	५	५
प	ध	म	गी	म	ग	ए	सां	नी	सां	-	-
ध	र	खा	५	रु	न	ए	५	५	री	५	५
रे	म	ग	नी	सा	सा	पनी	सां	रे सां	नी ध	प	प
स	ज	न	नी	५	हि	ए	५	५	री	५	५
रे	म	-	गी	रे	-	ए	५	५	५	५	५
आ	५	५	थ	५	५	cont →					

Second part Antara

1	२,	३	४	५	६
ग	म	प	नी	-	नी
ङ	द	वाँ	लो	५	लो
नी	सा	नी	सां	-	सां
प	चि	ल	लो	५	लो
x			०		
प	प	नी	नी	सां	सां
चि	थु	चि	थु	क	र
सां	पनी	सांरें	नी	ध	प
पु	काऽ	ऽऽ	२	न	५
प	प	रें	रें	रें	गं
उ	गं	जे	जां	ल	ग
रें	म	ज	गं	सां	सां
मिऽ	था	न	र	सा	न
च	प	नी	नी	सां	सां
ऐ	सी	रु	श्य	चि	था
पुनी	सांरें	रंसां	नीध	धु	प
लैऽ	ऽऽ	ऽऽ	रीऽ	ऽऽ	ऽ

⑥

This Raag takes both ♭ and natural. Natural 'B' in ascending and flat in descending other notes natural. E and A are omitted in ascending, in descending all notes are taken.

Raag: Jaijairanti

Time measure: TIN TAL - 16 beats divided into
four divisions four beats each.

1	2	3	4	5	6	7	8
Dha	Dhin	Dhin	Dha	Ta	Dhin	Dhin	Dha
9	10	11	12	13	14	15	16
Dha	Ten	Ten	Ta	Ta	Dhin	Dhin	Dha

This Raag take E both and B both flat and natural. A complicated Raag is sung as follows:

नीसा धनीरे, रेगु रेसा, भयनीसां, सांनौ धप, धमंग, रेगु रेसा!

Song: (Tarana)

Dha	Dha	Ta	na	na	Ta	na	De	re	na		
धिर	धिर	त	न	न	त	न	दे	रे	ना		
Din	Ton	Ta	na	De	re	na	Ta	Da	Mi	Dha	Dha
दी	नों	त	न	दे	रे	ना	त	दा	मी	धा	धा
Ta	na	De	re	na	De	re	na	Ta	Da	mi	
त	न	दे	रे	ना	दे	रे	ना	त	दा	मी	
uda	Ta	Na	De	re	Na	Din	Ta	Na	De	re	Na
उदा	त	न	दे	रे	ना	दी	त	न	दे	रे	ना
Ta	Na	De	re	Na	Ta	Na	De	re	Na	Ta	Na
त	न	दे	रे	ना	त	न	दे	रे	ना	त	न
De	re	Na	re	ga	re	sa	ni	sa	Dha	ni	
दे	रे	ना	रे	ग	रे	सा	नी	सा	धा	नी	
re	ga	re	pa	ma	Dha	pa	ni	Dha	kada		
रे	ग	रे	प	म	धा	प	नी	धा	कदा		
Dhatta	china	Dhagi	Tirikilā	Taktanna							
धत्ता	चिन	धागि	तिरिफिट	तक्तान							
Dha	Dha	Tirikilā	Taktana	Dha	Dha	Tirikilā					
धा	धा	तिरिफिट	तक्तान	धा	धा	तिरिफिट					
Taktana	Dha	Dha									
तक्तान	धा	धा									

About Prof:-B.R. Deodhar

Principal, Deodhar's School of Indian Music, Bombay

Born in 1902 in Miraj, a small town in Bombay State (India). Miraj being renowned for having given India numerous renowned singers.

Educated in Miraj and Bombay and graduated from Bombay University with History and Economics.

Started music lessons (Singing) at Miraj at the age of 9 and later under the well-known exponent late Pandit Vishnu Digambar Paluskar.

Completed music training at the Gandharva Maha Vidyalaya (Academy of Music in Bombay) in 1922.

Founded the school of Indian music in 1925 at Bombay which is today the most popular music school of the city, having a regular attendance of 250 students.

Married in 1932.

Attended as an Indian delegate to the International Music Conference at Florence (Italy) in April 1933. Visited Austria, Czechoslovakia, Hungary, Germany, France, England and also attended the contemporary music conference held at Strassburg (France) in September 1933.

Composed music for a number of Indian films from 1933 to 1937.

Was elected Honorary President of All India Gandharva Maha Vidyalaya Mandal organization having over 200 music schools affiliated to this organization spread all over the country.

Re-elected in 1952, 54 and 57.

Was elected to the General Council of the "Sangeet Natak Academi", New Delhi, the only institution sponsored by the Government of India to coordinate and standardize music, dance, drama, and films of the country.

Elected to the Executive Board of this Academi in 1956.

Was nominated as Director for North Indian Music in the seminar organized by the "Sangeet Natak Academy", New Delhi in 1956.

Was sent by the Government of India as a musicologist delegate to the South East Asia Music Conference sponsored by UNESCO at Manila (Philippine Island) in August 1955. Also visited Japan, Hongkong, and Bangkok.

In December 1958 was sent by the Government of India as the only representative of Indian music in a delegation of five people representing different arts to Russia, Poland, Yugoslavia, and Czechoslovakia.

Chief Editor of the music journal "Sangeet Kala Vihar" published in two languages (Hindi and Marathi) for the last twelve years.

Has devoted six years to research in the "Science of Voice Culture" particularly following the findings of the late Dr. Douglas Stanley of New York.

Object of the present visit to U.S.A. is to study the findings of late Dr. Douglas Stanley with Mr. Silas H. Engum, his assistant, in New York and to investigate whether these findings could be successfully adopted to Indian singers.