

Raniganj Girls' College  
HINDUSTANI MUSIC VOCAL

Course Name : PROJECT ON HINDUSTANI MUSIC  
Course Code : BAHHMVGE401  
Topic of the project : HINDUSTANI MUSICAL INSTRUMENTS  
List of the Students : 1. ANUSHREE CHATTARAJ  
2. BEAUTY BANERJEE  
3. SNIGDHA MONDAL


## CERTIFICATE

This is to certify that this project titled "HINDUSTANI MUSICAL INSTRUMENTS" submitted by the students whose names are mentioned below is a bonafide record of work carried out under my guidance and supervision.

Name of the student	Registration Number
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Place: Raniganj

Date: 09.08.2021

  
09.08.2021  
SACT, Hindustani music vocal

Signature of the supervisor with  
designation and department

# A Project Report

Submitted by Semester-IV Students

(Academic Year 2020-21)

<b>Name of the student</b>	<b>Registration Number</b>
ANUSHREE CHATTARAJ	KNU19113000662
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## AIMS AND OBJECTIVE –

Hindustani classical music has longest unbroken tradition of Hindustani musical instruments. Hindustani musical instruments have retained unique place with their sound quality, intricacy, mechanics verisimilitude to the human voice that involves deep emotion and powerful passionate appeal through the melodies. Here, in this project we have presented varieties of Hindustani Musical Instruments. Our aim was to go into each section of Hindustani Musical Instruments and gaining detailed idea about them.

## MATERIALS AND METHOD –

The position of instrument and its contribution to the field of music no less important than, that of vocal music. From very ancient time, the instrument rather the music instrument was in existence. During the age of Ramayana and Mahabharata, the instrument rather the musical instruments made much head-way along with vocal music. There are various sections in Hindustani musical instruments and we have used various materials to study them properly. First of all our teacher gave us a lot of ideas about the instruments and its usage and classifications. We started this project by collecting a lot of important information from him. We have taken help of some books to gather information to complete the project. Then we went to different websites (Wikipedia & etc.) on internet and found out information about those instruments and made our idea about that instrument more transparent. Then we complete the project work by arranging the information one after another and added some relatable pictures with it to make the project more interesting.

## REFERENCES -

A Guide to Indian Music by Km.N.Lalita, Sangit Shastra Pravin by Indubhusan Roy, Rabindra Sangeet Praveshika by Manindranath Tagore, Rabindra Sangeet Anwasha by Kajal Sengupta and Wikipedia.

## CONCLUSION –

Indian classical music is a place of great knowledge and it is not that easy to know detailed knowledge about every instrument of its. Hindustani Musical instruments has many more sections and those all have their own different rules of playing. Through the project we got acquainted with different types of musical instruments and we got to know the detailed knowledge about each of them. We have penetrated deep into each section and gained specific knowledge about them. We have learned through the project how the each instruments played with its own individuality . we also learned in this project how these instruments are made and from what they are made of and their history of evolution.

This project is really useful for us because we have got a clear idea about each Hindustani musical instruments, their history , their construction , playing techniques and their evolution .



# **RANIGANJ GIRLS COLLEGE**

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SESSION- 2019-20**

**SUBJECT - CLASSICAL VOCAL MUSIC**

**PEPER - GE4**

**TITLE - PROJECT ON HINDUSTANI MUSIC**

**PROJECT TOPIC - HISDUSTHANI MUSICAL  
INSTRUMENTS**

# HINDUSTHANI MUSICAL INSTRUMENTS

## INTRODUCTION:

Hindusthani Classical music has longest unbroken tradition of Hindusthani musical instruments. In the world of music, Hindusthani musical instruments have no alternatives in terms of their special melodious quality and Credibility. Hindusthani Musical Instruments have retained unique place with their sound quality, intricacy, mechanics verisimilitude to the human voice that involves deep emotions and powerful passionate appeal through the melodies. With melody and sentimental appeal, the instrumental melodies can strike the heart of listeners.

## THE PLACE OF INSTRUMENT IN MUSIC:

Music is the combination of vocal music, instrumental performance and dancing. But the art of music predominating. Music meant not only the musical



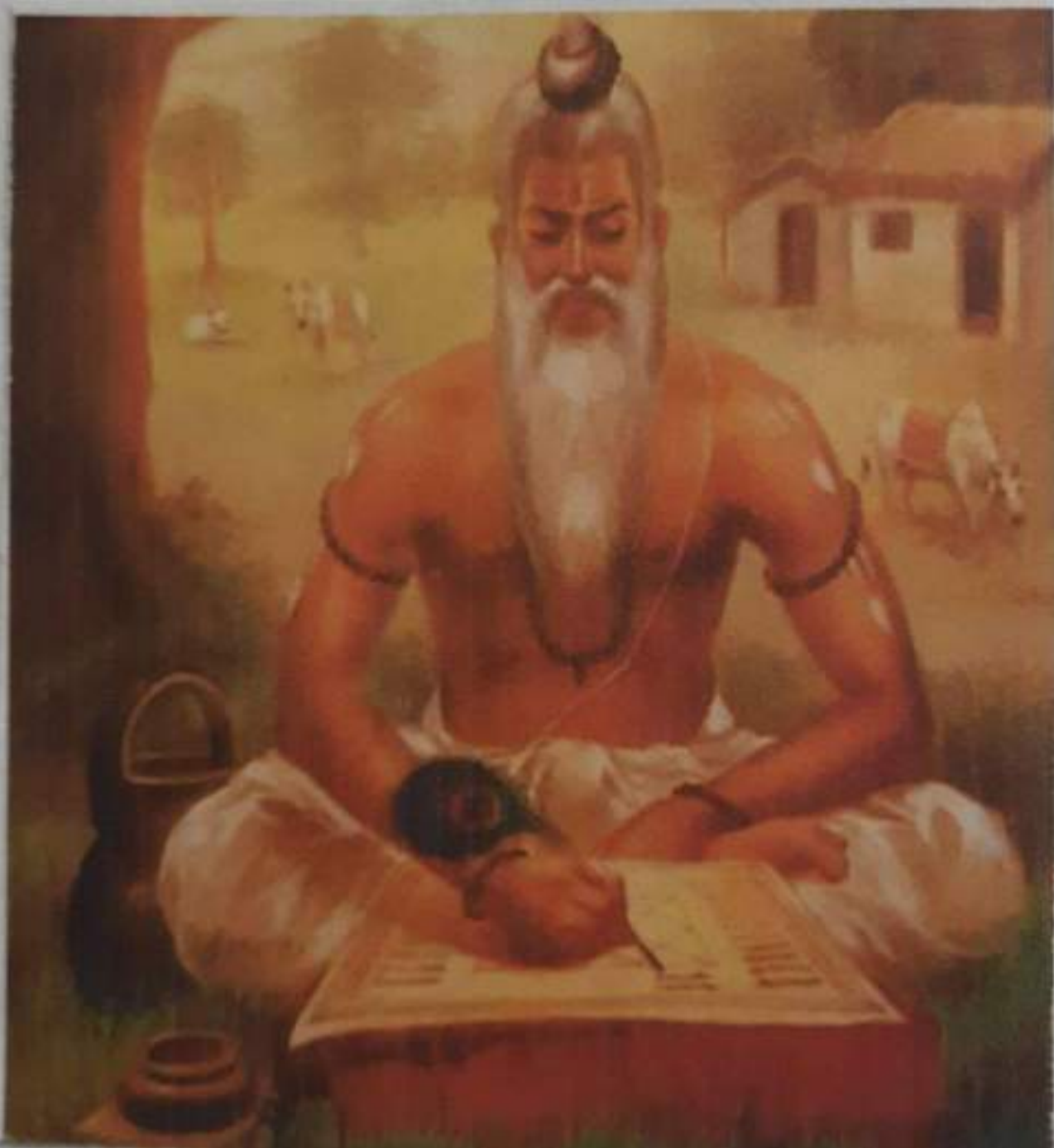


art of vocal music but also the musical performance. The independent performance of the musical instrument and its frequent use have brought about a radical change in the field of music. The session in which musical instruments are only played upon is called at present a musical soiree.

The position of instrument and its contribution to the field of music is not less important than that of vocal music. From very ancient time, the instrument rather the music instrument was in existence. During the age of Ramayana and the Mahabharata, the instrument rather the musical instruments made much head-way along with vocal music. But songs were mainly sung with musical instruments, that is, it was then practice to play on instrument along with vocal music. Only the sound of flute of Sri Krishna seems to be departure from the beaten track. That the instrument Bina was played independently is not of course an instance more history.

The proof of change in musical instruments in middle age consists in the invention of instruments like Sitar, Tabla, Mridanga, Esraj, Rabab Sur-Sringar etc.

The specific rules about musical instruments and different new fine arts were performed. During the period of musical instruments were played mainly with vocal music. But towards the end of the middle age, the independent use



of musical instruments was on the increase. In modern musical instruments are surmounting neck-to-neck with vocal music.

## CLASSIFICATION OF HINDUSTHANI MUSICAL INSTRUMENTS

In general musical instruments were classified into four heads from very ancient times such as "Talam, Avanadham, Sushiram and Ghanam". Musicologists like Bharata, Matanga Narada, Saranga Deva and others uphold the classification through their illustrated works.

"Talamchaivaavanadham cha ghanam Sushiramevacha  
Chatuvidham tu vidneyamaatodhyam lakshanaarvitam"

Bharata used the word 'Atodhya Vadya' for musical instruments. The term Atodhya is explained earlier than in 'Amarsukosa' and Bharata might have adopted it.

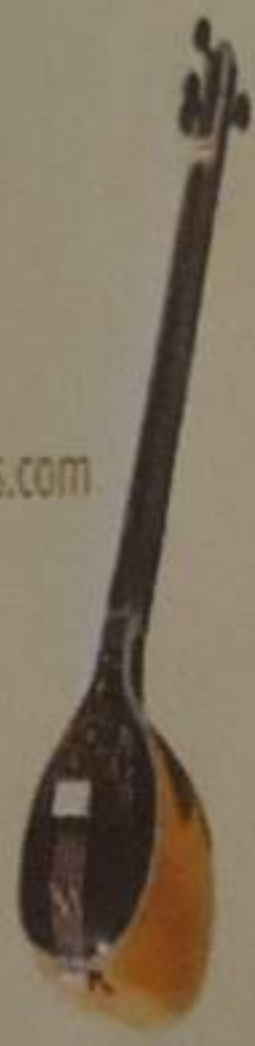
- (i) Tala (String instruments)
- (ii) Avanaddha (Instruments covered with membrane)
- (iii) Sushira (wind instruments)
- (iv) Ghana (solid)



# Tantu Vadya



nepalisongslyrics.com



**Veena**

**Tanpura**

**Sarangi**

# TATA VAADYA OR STRINGED INSTRUMENT

Tata Vaadya or stringed instruments are those in which sound is produced by setting strings into vibration. Music can be played in several ways in stringed variety of instruments. These may again be ~~the~~ of various kinds according to the manner in which the vibrations are caused.

Plucked instruments, are those in which the strings are made to vibrate and produce sound, by plucking them with the fingers or with a plectrum. Examples of this type are - veena, sitar, ~~to~~ sarod, Ektar, dotar and brotluvadyam etc. These may also be called as Nakhada.

The bowed varieties are those in which sound or vibrations are caused by the bow. Example - sarangi. This may be said to be Dhanurda.

The plucked and bowed varieties may again be classified into those which have plain finger board. Here there are no frets to indicate the Swarasthanas.

Stringed instruments may also be like Tanpura, Ektar, Dotar etc. Where the notes are played on upon strings.



(ii) TANPURA : Tanpura, tambura and many variations on the name are found from Yugoslavia, Bulgaria and Turkey, throughout North-Africa, the Middle-East and India. It is not only found as a lute but also as lyres and drums. It is therefore a little difficult to determine exactly which instrument is being discussed when doing research.

So to clarify this confusing situation, I will use the following name: For the North India "tanpura" South India 'tambura' and for the instrumental "tanpuri". The collective name for the instrument in general is "Tanpura".

The Tanpura has a hollow body. The body is a carefully designed soundbox. It consists of the front of Tanpura, called the soundbox (tabli), the gourd (tumba) and the neck heel (gulu) at the back of the fingerboard. The Tanpura is a plucked chordophone. The vibrations set up by the plucking of strings are conveyed to the resonator through the bridge and the resonating plank.

Tanpura from the root of the ensemble and indeed of the music itself, as the tanpura creates an acoustic dynamic reference chord from which the ragas derive their distinctive character, color and flavour. Stephen Slawek notes that by the end of the 16th century, the tanpura had 'fully developed in its modern form' and was seen in the miniature paintings of the Mughals. Slawek further suggests that due to structural similarity the sitar and Tanpura share a related history.



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(iii) SARANGI :- Sarangi, also called Saran or Saranga, short-neck fiddle used throughout South Asia, particularly for folk and classical Hindusthani music. Measuring about 76 cm (30 inches) long, the instrument has a roughly rectangular slightly waisted body and broad fretless neck generally carved from single piece of wood. It has three melody strings made of gut, usually tuned a fifth and a fourth apart, and 11 to 37 sympathetically vibrating metal strings. At least two convex bone bridges are required to accommodate the three melodic strings on top and many vibrating strings below. The musician, who is seated, normally holds the instrument against his left shoulder in a vertical position and plays with an arched bow held in an underhand grip in his right hand. The cuticles of the left hand are pressed against the strings to sound specific pitches.

Sarangi derives its name from the bow of Lord Vishnu and probably as it is played with a bow it is named as Sarangi. According to some musicians, the word Sarangi is a combination of two words 'Seh' (Persian equivalent of three) and 'rang' (Persian equivalent of coloured) or Persian Sad-rangi, Sad for Persian hundred (hundred coloured) corrupted as Sarangi. The term Seh-rangi represents the three melody strings. However the most common folk etymology is that Sarangi is derived from 'Sol-rang' (a hundred colours) indicating its adaptability to many styles of vocal music, its flexible tunability and its ability to produce a large palette of tonal colour and emotional nuance.



SITAR - The word sitar derived from the Persian word Sehtar, meaning "three stringed". The instrument appears to have descended from long-necked lutes taken to India from Central Asia. The sitar flourished in the 16th and 17th Centuries and arrived at its present form in the 18th Century. Today it is the dominant instrument in Hindusthani music. It is used as a solo instrument with tambura and tabla and in ensembles as well as for Northern Indian Kathak. Two modern schools of sitar in India are the Ravi Shankar and Vilayat Khan schools, each with its own playing style type of sitar and tuning system.

Sitar, stringed instrument of the lute family that is popular in Northern India, Pakistan and Bangladesh. Typically measuring about 1.2 metres (4 feet) in length, sitar has a deep pear-shaped gourd body, a long wide, hollow wooden neck: both front and side tuning pegs; and 20 arched movable frets. Its strings are metal. There are usually 5 melody strings, one or two drone strings used to accentuate the rhythm or pulse, and as many as 13 sympathetic strings beneath the frets in the neck that are tuned to the notes of the raga. The convex metal frets are tied along the neck which enables them to be moved as needed. The sitar often has a resonating gourd under the pegbox end of the neck: This balances the weight of the instrument and helps support it when it is not being played. Musicians hold the sitar at a 45° angle on their laps while seated. They pluck the strings with a wire plectrum worn on the right forefinger while the left hand manipulates the strings with subtle pressure on or between the frets and with sideways pulls of the strings.



**SAROD**:- The Sarod is an adaptation of the Afghan rabab, which arrived in India during the 16th Century. The modern form of the instrument was designed in 19th Century. It is one of the most important concert instruments in Hindusthani music and is often accompanied by the tabla and tambura. Two prominent Indian schools of Sarod playing are those of Ushahar Ali Khan and Allauddin Khan, each with its own playing style and type of Sarod and tuning system.

Sarod, Stringed musical instrument of the lute family that is common to the Hindusthani musical tradition of northern India, Pakistan and Bangladesh. The modern classical Sarod is about 100 cm (39 inches) long and has a slightly waisted wood body with a skin belly. The broad neck has a wide fretless fingerboard covered in metal to accommodate characteristic sliding pitches. The modern version has four to six main melodic strings, plus two to four others; some of the strings may be paired in double courses tuned in unison or at the octave. In addition, there are sympathetic and drone strings. The seated player holds the instrument across his lap. The strings of the Sarod are plucked with a plectrum held in right hand while the fingernails of the left hand press the strings.



SANTOOR - Santur, also spelled Santour or Santoor, also called Santouri, stringed instrument of the hammered dulcimer, or struck zither, family that is found in various forms across South-Eastern Europe, the middle east and South-Asia. Related instruments - known by various names, such as the Hungarian Cimbalom and the Chinese Yangqin - are found in Central and western Europe as well as in East Asia. Although the exact provenance of the Santoor remains disputed, the instrument is widely ~~believed~~ believed to have originated in Persia.

The Santoor consists of a flat trapezoidal wooden frame or box, across which are stretched metal strings that are beaten with small wooden hammers or mallets. The strings are usually fastened to metal hooks or pins on the left side of the box and to tuning pegs on the right. Depending on the region and tradition in which the instrument is played, the strings typically range in number from about 72 to more than 100. Most of the strings are tuned in sets, or courses, of three, four, or five strings each. (If not tuned to the same pitch, the strings in a course are tuned in octaves.) Contemporary instruments typically have moveable wooden bridges, arranged in two rows that roughly parallel the right and left sides of the instrument. For the most part, each bridge supports a single course of strings.

## AVANADDHA VAADYA

Avanaddha means "to be Covered", therefore an Instrument wherein a vessel or a frame is Covered with leather is a Avanaddha Vaadya. They are of drum Species. These instruments are used for keeping rhythm and also time, that covers in performance of music and dance of any Country. It is believed that all varieties of drums are originated from the sound evolved from damru played by Siva. Siva is also considered to be the originator of the species of drum. Only twenty one varieties of drums are mentioned in Sangita Ratnacara viz, Pataha, Mardala, Huduka, Uddasa, Dhavasa, Dhava etc. The records of at present these models and the practical use of these instruments are not available anywhere. Only the use of Damru is still there in temples, shrines and also in religious rites.

These are Percussion instruments. Sound is produced by a stretched membrane, such as a drum.

Membranophonic instruments act as skin-vibrators because they produce sound waves by vibrations of a stretched skin or membrane when struck, plucked, or stroked. A hollow vessel is covered with a membrane that generates beats when struck. Percussion instruments can be classified by modes of playing:

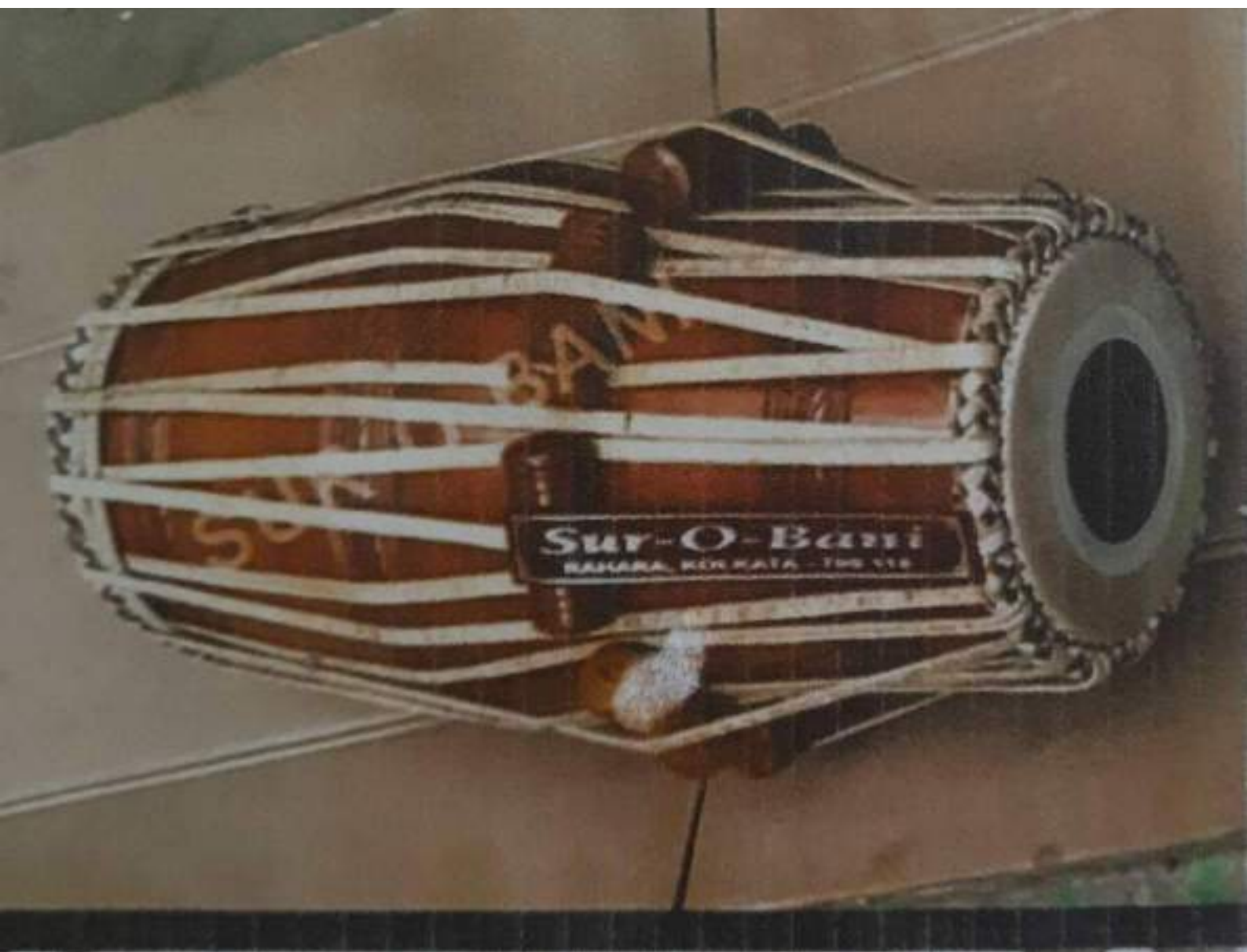
- Played by hand like mridangam.
- Played using sticks like nagara.
- Played partly by hand and partly by stick like tavil.
- Self struck like damru.
- And where one side is struck and the other side is stroked like a Pajumal madu drum.





(i) TABLA: Tabla, pair of small drums fundamental to Hindusthani music of northern India, Pakistan and Bangladesh. The higher-pitched of the two drums, which is played with the right hand, is also referred to individually as the tabla or as the daya. It is a single-headed drum usually of wood and having the profile of two truncated cones bulging at the center at the lower position shorter. It is about 25 cm (10 inches) in height and 15 cm (6 inches) across. Skin tension is maintained by thong lacings and wooden dowels that are tapped with a hammer in retuning. It is usually tuned to the tonic, or ground note, of the raga.

The daya played with the left hand, is a deep kettle drum measuring about 25 cm (10 inches) in height and the drum face is about 20 cm (8 inches) in diameter. It is usually made of copper but may also be made of clay or wood, with a hoop and thong lacings to maintain skin tension. Pressure from the heel of the player's hand changes the tone colour and pitch. The tuning of the daya varies, but it may be a fifth or an octave below the tabla. A disk of black tuning paste placed on the skin of each drum affects pitch and also generates overtones characteristic of the drums' sound. The musician plays the tabla while seated, with the daya to the left of the tabla. Sound is produced on the drums through a variety of different fingers and hand strokes can be expressed by a corresponding syllable, used for both teaching and performance purposes. The intricate music of the drums reflects the rhythmic framework (tala) of the piece.



(iii) PAKHAWAJ:- Pakhawaj is essentially a north Indian version of mridangam and is the most common north Indian representative of the class of barrel shaped drums known as Mridang. It was once common throughout north India, but in the last few generations tabla has usurped its position of importance. It has a right head which is identical to tabla except somewhat larger. The left head is similar to the tabla bayan except that there is temporary application of flour and water instead of the black permanent spot. It is laced with rawhide and has tuning blocks placed between the struts and shell.

There are several styles of Pakhawaj playing. The most well known and important is Pori the accompaniment of dhrupad and dhammar singers: this however, is falling out of fashion. Pakhawaj is also very much used for Odissi dancers and occasionally for Kathak. It is also found in a classical form from Rajasthan known as Haveli Sangeet.

Pakhawaj Compositions are passed down from generation to generation. Like the Tabla, they are taught by a series of mnemonic syllables known as bol. There are major differences between the tabla bols and the Pakhawaj bols. This is often confusing to musicians who wish to play Pakhawaj Compositions on the Tabla.

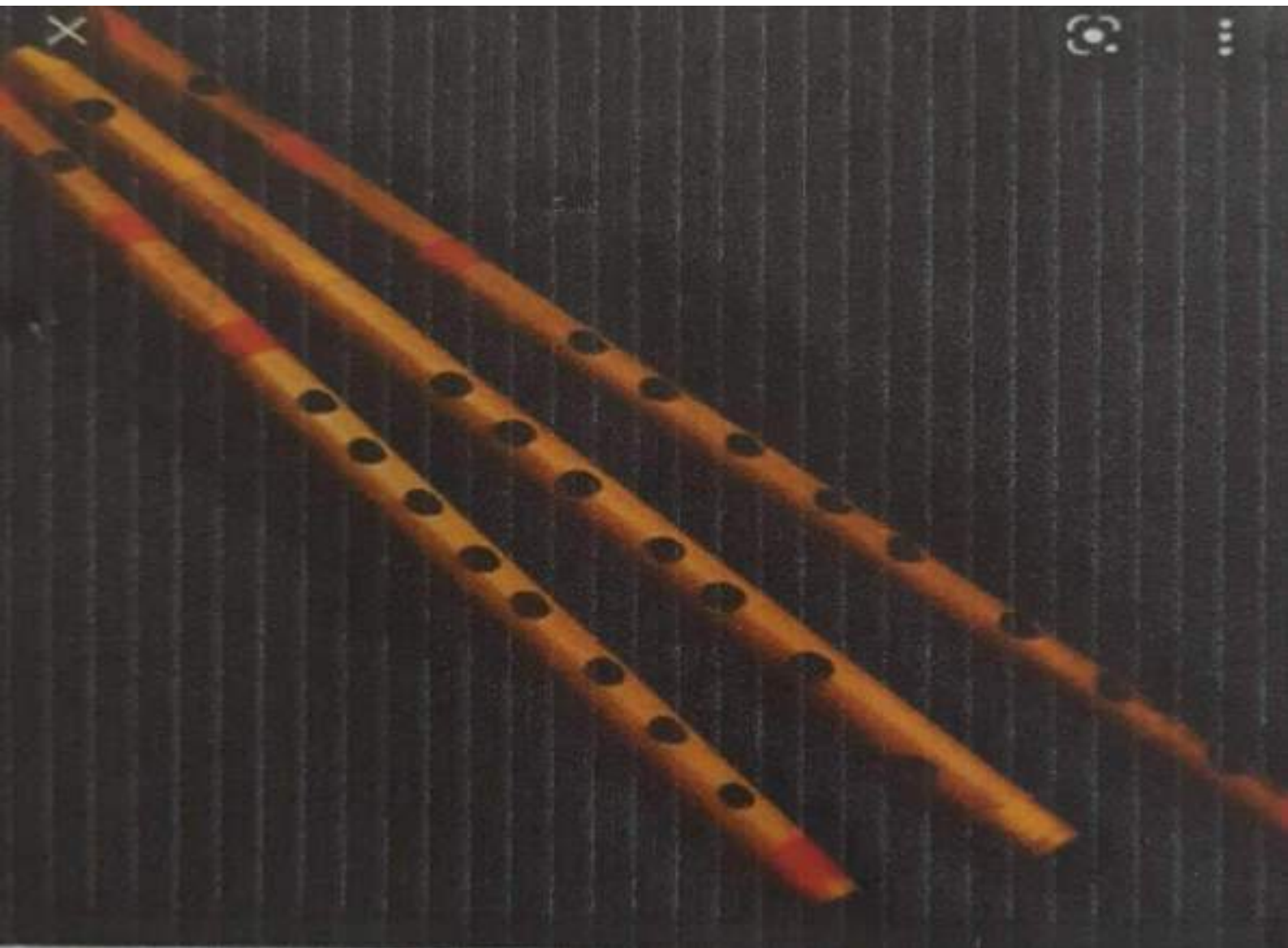
The Playing Position is easy. For the right-handed person, the smaller end is placed on the right hand and the larger side is placed on the left side.



(iii) MRIDANGAM: Mridangam is a South Indian version of the Pakhawaj. It bears a strong superficial resemblance to Pakhawaj but there are major differences in construction and technique. The tone of the instrument is quite different. This is due to differences in construction.

The construction of the mridangam is interesting. It has heavy annular membranes around the right side, and a number of pieces of ~~stave~~ straw which are placed radially between the annular membrane. The right side has a permanent application, known as Sora and Karanai. The left side uses a mixture of flour and water to provide a proper tone. This application must be removed after each performance. The lacing and heads are all placed upon a barrel shaped wooden shell. The wood is usually of Jaekwood.

The instrument is usually tuned with a small wooden block is placed against the rawhide weaving and struck with a stone. The manner of striking may either raise or lower the pitch. It is generally tuned to the tonic of the piece being performed.



(i) **BANSURI** :- The bansuri is a Flute made of a single hollow shaft of bamboo. It can be transverse or fipple, although the transverse variety is used in Indian Classical music.

The word bansuri originated from Baans (bamboo) and suri (musical note). The bansuri has six to seven holes, and, depending on the pitch varies in its size. Longer flutes enable lower pitches.

Because they are made of bamboo, each bansuri is unique and is made by taking into consideration the individual features of the bamboo. The Indian flute exists as a solo instrument in both Hindustani and Carnatic music.

It has been extensively used in folk music. The flute can be a part of the musical of orchestration for dance forms like Bharatanatyam and Kuchipudi.



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(ii) **HARMONIUM** :- A harmonium, also called a "melodeon", "reed organ" or "pump organ", is a keyboard instrument that is a lot like an organ. It makes sound by blowing air through reeds, which are tuned to different pitches to make musical notes.

A harmonium can be made to work using either the feet or the hands.

In a foot-pumped harmonium, the player presses two pedals with his or her feet, one at a time. This is joined to a mechanism which operates a bellows, sending air to the reeds. In this way, both of the player's hands are free to play the keyboard. This type was invented in 1842 by Alexandre Debain of Paris, although similar instruments have been made in other places around the same time.

In a hand-pumped harmonium, the player pushes and pulls a handle back and forth with one hand, which is joined to the bellows that blowes the air. Because of this, he or she can only use one hand to play the keys as the other has to keep pumping the bellows. Some players can pump enough air with one hand, and then play the keys with both hands when necessary.

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## GHANA VADDYA

Similarly to what we find in the Hornbostelsachs Classification of musical instruments, an ancient Indian treatise called Natya-sastra defined as Ghana Vaddya all those musical instruments that produce sound by being put under vibration without plucking a string or striking a membrane.

Ghana and Vaddya are two Sanskrit terms meaning respectively "Solid" and "Instruments".

In other words, Ghana Vaddya instruments are what we usually call idiophones, and, as such, the vast majority of them can't emit sounds with definite pitches, which means that they are used primarily to play secondary rhythmic patterns within larger ensembles.

They are made of ceramic, wood, metal or glass and the sound they are capable of generating tend to be short duration and are generally produced by means of concussion that is, by striking together two objects capable of vibration.



(i) **MANJIRA** :- Manjira, Jalra or gini is a pair of Clash Cymbals, originating in the Indian Subcontinent, which make a high pitched Percussion sounds. In the simplest form, it consists of a pair of small hand Cymbals. The word tal comes from the Sanskrit word tala, which literally means to clap. It is a part of Indian music and culture used in various traditional customs e.g. Bihu music, Haryana etc. It is a type of bhana Vadya.

In Hindu religious contexts it is known as Karatal. Sanskrit Karatal means "Kara" "hand", "arm" and tal "rhythm", "beat". It is typically used to accompany devotional music such as bhajan and Kirtan. They are commonly used by Hare Krishna devotees when performing harinam, but are ubiquitous to all Hindu devotional music.



(ii) **GHANTA**: Ghanta is the Sanskrit term of a ritual bell used in Hindu religious practices. The ringing of the bell produces what is regarded as an auspicious sound. Hindu temples generally have one metal bell hanging at the entrance and devotees ring the bell while entering the temple which is an essential part in preparation of having darshan. A bell is also rung by Pandit during Puda - during waving of light, burning of incense in front of the deity, while bathing the deity and while offering food or flowers. These are bells specially made to produce the long strains of the sound 'Aum'.

The bell is generally made out of brass. A clapper is attached to the inside the bell makes a high pitched sound when rung. The top of the bell handle is usually adorned with a brass figure - bellies intended for use in the worship of Lord Shiva will have a figure of Lord Nandi, while those used in the worship of Lord Vishnu or his Avatars as Rama, Narasimha or Krishna will have a figure of Garuda or Parashad-danya Shankha or Sudarshana Chakra.



# KAZI NAZRUL UNIVERSITY

ASANSOL



ADMIT



*Beauty Banerjee*

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**Session :** 2019-20


### Courses Taken

Course Type	Course Code	Course Name
CC-8	BPAHNZSC401	Religious Songs of Nazrul (Practical)
CC-9	BPAHNZSC402	Folk Songs and Kirtan of Nazrul (Practical)
CC-10	BPAHNZSC403	Theoretical Aspects of Religions and Folk Songs of Nazrul
GE-4	BPAHCVMGE401	CLASSICAL VOCAL MUSIC-Project on Hindustani Music
SEC-2	BPAHNZSE401	Basic Knowledge of Tabla (Practical)

*Kum*

**Controller of Examinations**





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SESSION - 2019-20

SUBJECT - CLASSICAL VOCAL MUSIC

PAPER - GE4 Roll No - 1131904127028001

TITLE - PROJECT ON HINDUSTANI MUSIC

PROJECT TOPIC - HINDUSTANI MUSICAL  
INSTRUMENTS .

# CLASSIFICATION OF HINDUSTANI CLASSICAL INSTRUMENTS

INDIAN Music is considered to be one of the oldest and important systems of music in the world. Though, formally we relate its origin with Vedic Period i.e. 4th Cent. B.C., the evidences show its existence much before that.

Archaeological excavations give us the trail to believe different varieties of musical instruments used by Indians, which dates back to millions of years.

An expedition throughout India will disclose hundreds of instruments, belonging to the stringed, wind and Percussion groups, each with a distinct shape, quality of tone, and technique of play. Instruments made of wood, bamboo, metal, and mud all show our ancestors' inclination towards music and expertise in making distinct varieties of instruments and the techniques in playing. Musical instruments were seen in the hands of the rich as well as the poor. While popular and costly instruments like Veena, Violin, Tanpura and Drums were seen in the mansions of affluent and royal palaces, simple & cheap instruments like Tintina, flutes, Ektar and other simple drums are found in the huts of the poor.

# INDIAN MUSICAL INSTRUMENTS

## The Place of Instrument

### — IN MUSIC —

The combination of the three i.e., vocal music, instrumental performance and dancing is called music. But the art of vocal music predominating. Music meant not only the musical art of vocal music but also the musical performance. The independent performance of the musical instrument and its frequent use have brought about a radical change in the field of music. The session in which musical instruments only are played upon is called at present a musical soiree.

The position of instrument and its contribution to the field of music is not less important than that of vocal music. From very ancient time, the instrument rather the musical instrument was in existence. During the ages of the Ramayana and the Mahabharata, the instrument rather the musical instruments made much head-way along with vocal music. But songs were mainly sung with musical instruments. That is, it was then the practice to play on instrument along with vocal music, only the sound of flute of Sri Krishna seems to be a departure from the beaten track.

## SAAT VADYA :-

These are also called as Cardophones.  
The string instruments are known as Saat  
Vadya. They are the plucked stringed instruments.  
In ancient times virtually all instruments of  
this class were referred to as vina. Some of  
the instruments of this category are - sitar,  
Sarnod, Saraswati veena, Tanpura,  
Swarmandal, Ruda veena, surbahar, etc.



Tanpura



Swarmandal



Sarnod



Rudra Veena



Saraswati Veena



Surbahar



Sitar

## -: TANPURA :-

Tanpura is a string instrument, which is also known by the name of 'Tambura'. The name 'Tanpura' is probably derived from 'dana', referring to a musical phrase and 'pura' which means "full" or "complete". Both in its musical function and how it works, the tanpura is a unique instrument in many ways. It supports and sustains the melody by providing a very colorful and dynamic harmonic resonance field based on one precise tone, the basic note or key-note. It is used all over India with its endless varieties for drone & accompaniment.

## -: TUNING IN TANPURA :-

First the two middle strings i.e. the Junji strings have to be tuned to the sadaj of madhya Saptak (octave), the last string i.e. the string of khadaaj to the sadaj of Mandra Saptak and the first string to the Pancham (PA), madhyam MA, Gandhar GA or Shishad NI according to the raga. Thereafter the pieces of thread are duly tightened for appropriate tuning, to produce tune in Tanpura. Knowledge of tuning is necessary. First how tune is to be produced should be learnt from the Guru or Teacher. To produce melody in tune regular practice is indispensable.

## -: AUXILIARY SOUND PRODUCED IN TANPURA :-

When the string of the tanpura is played upon a few sounds except the main sound can be heard. Such sound is called auxiliary sound. According to the Western view, it is called overtone. Because the aforesaid other sounds help the main sound, they are called auxiliary sounds.



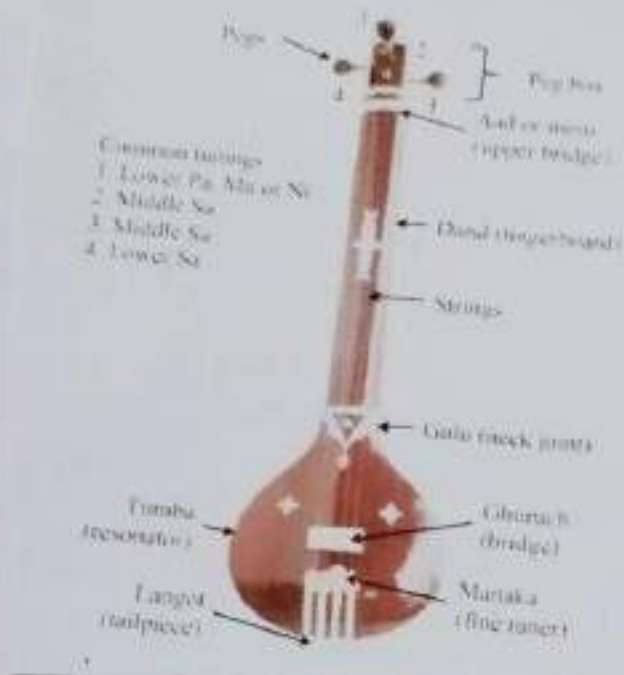
As it is produced automatically, the alternative name of the sound is *Sajambhu Swan*. The auxiliary sound may generally be as high as two to nine times of the main tone. With the help of auxiliary tone it is seen that six tones instead of seven are found if the strings of *Tanpura* are let loose, that is when *Tanpura* is tuned to *PA SA SA*.

*PA DHA NI* and *RE* come out of the main tone *PA* and *SA*. *RE GA* and *PA* come out of the main tone *SA*. Thus the total tones *SA RE GA PA DHA* and *NI* can be availed of excepting *Madhyam*. Again if the string for the *Pancham* be tuned to *Madhyam MA PA DHA SA* are derived from the main tone *MA* and *SA RE GA PA* from the main tone *SA* i.e., the total *SA RE GA MA PA DHA* tones, are derived but not the *NISAD* tone only.

### —: HISTORY:—

*Tanpura* form the root of the ensemble and indeed of the music itself, as the *tanpura* creates and acoustic dynamic reference chord from which the *ragas* (melodic modes) derive their distinctive character, color, and flavour. Stephen Slawek notes that by the end of the 16th century, the *Tanpura* had fully developed in its modern form, and was seen in the miniature paintings of the *Mughals*. Slawek further suggests that due to structural similarity the *Sitar* and *tanpura* share a related history.

An electronic *tanpura*, a small box that imitates the sound of a *tanpura*, is sometimes used in contemporary Indian classical music performances instead of a *tanpura*, though this practice is controversial. A 2006 article in the *Performing Arts* magazine snuti notes: "Any model electronic *tanpura* produces a sound that is necessarily artificial, which is the opposite of artistic."



- : TANPURA : -

## SWARMANDAL/SURMANDAL :-

The Swarmandal or Surmandal or Indian harp is a plucked box zither origination from the Indian Subcontinent. Similar to the qanun that is today most commonly used as an accompanying instrument for vocal Indian Classical music.

Swarmandala is a very famous and as well as useful instrument of classical music. In Hindustani music, the Swarmandal is used as an accompaniment to vocal music, which was sometimes called mahati veena. According to some scholars, mattakokila was the main veena of Maheshi Bharat. It was the most important of all the veenas, because it had 21 strings and 11 the notes of 3 registers could be obtained from it at the same time, whereas other veenas like chitra, vipanchi, etc., were complimentary or subsidiary. Later on, the commentator of Sharanjdeva, Kallinath categorically stated that the mattakokila veena of Bharat's time was in his times called Swarmandal in common parlance.

### PHYSICAL STRUCTURE :-

As we see the modern structure of Swarmandal, usually and strings are tied with the nails and pass through a box type resonator. The scholars have assumed the total length of Swarmandal about one-and-a-half to two feet and the width is about one-and-a-half feet. The resonator or the sound box usually, contains depth about three to four inches. There are usually twenty one strings, some of brass and the rest of steel and tuned to the intervals of and of the Indian scales as required by the raga played. Occasionally gut or silk strings are found. The kind of qanun here drawn is known as Swarmandal, and is generally larger and better finished than the ordinary instrument of this name.



— ◉ SURMANDAL ◉ —

## SAROD

The Sarod is a Stringed instrument, used mainly in Hindustani music on the Indian Subcontinent. It is known for a deep, weighty, introspective sound, in contrast with the sweet, overtone-rich texture of the Sitar, with sympathetic strings that give it a resonant reverberant quality.

This instrument was invented during the period of last two hundred years, if its history is considered, it appears that through Arab Country or from Khonasan through Afghanistan, the instrument made its appearance in India. It is inferred about the naming of the instrument that Sarod was named after the Arabian words SA and RUD due to the resemblance in appearance. Sarod is regarded as the new type of Rabab of Khonasan or Afghanistan and it appears also that the Gharana of the Sarod instrument has been in practice through the disciples of Rababi instrument. In Kabul and Kashmir this instrument is extensively used and Cotton is more in use in it than in strings.

In Northern India Shahjad Khan Golewali Khan and a few other experts slightly modified the appearance of Sarod of Kashmir and Kabul. It is made of a piece of wood measuring a cubic and a half by carving.

The cover is of wood and the surface is covered with skin and over the rod there is a plate of Iron. The downward is aided by gravity, while the upward is weakened by having to work against it. Because of multiple string melodic execution, the span of the movement in each direction is about 3.5 inches, the maximum rotation the wrist can manage with the fore-arm firm at the base.

सरोद



-: SAROD :-

## Saraswati Veena :-

The Saraswati veena is an Indian plucked veena. It is named after the Hindu Goddess Saraswati, who is usually depicted holding or playing the instrument. Also known as Mughnatha veena is used mostly in Carnatic Indian classical music.

The southern veena consists of a large body hollowed out of a block of wood, generally jackwood. The stem of the instrument is also made of the same kind of wood and the bridge is placed on the flat top of the body. The neck is attached to the stem and is usually carved into some weird figure like the head of a dragon. Its construction however renders it far purer in melody and although its tones are not so full and rich, its compass is longer, and it is, in skilled hands, capable of producing a much greater variety of effects.

### -o HISTORY :-

The veena has a recorded history that dates back to the approximately 1700 BCE. In ancient times, the tone vibrating from the hunter's bow string when he shot an arrow was known as the Vil Yazh. The Iya ghosha is referred to in the ancient Atharvaveda. Eventually, the archer's bow paved the way for the musical bow. Twisted bark, strands of grass and grass root, vegetable fibre and animal gut were used to create the first strings. Over the veena's evolution and modifications, more particular names were used to help distinguish the instruments that followed.

The word veena in India was a term originally used to generally denote "stringed instrument", and included many variations that would be either plucked, bowed or struck for sound.

### — : Physical Structure : —

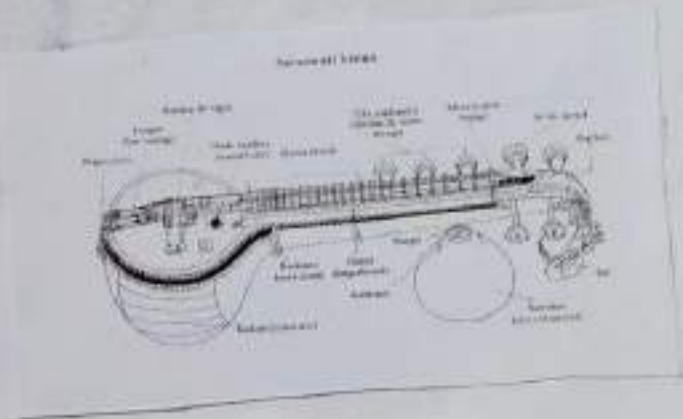
The name of the various parts of the Saraswati veena are as follows:

- i) Kaja or body formed of thin wood and hollowed out the solid.
- ii) Gvantu, a projecting ledge, often of ivory, separating the body from the stem.
- iii) Dhandi, neck, made hollow. (iv) Munnam bridge.
- v) Langaru metal fastening have rings sliding upon them which can be used in tuning to alter the pitch slightly, without turning the tuning pegs.
- vi) Dhandipalaka, a piece of thin wood covering the hollow of the neck underneath the frets.
- vii) Manuvapalaka, two ledgers, each about  $\frac{1}{2}$ -inch in height, projecting from the dhandipalaka and to which the frets are secured.
- viii) Metlu or frets of "half around" brass or silver about  $\frac{1}{16}$  inch thick.
- ix) Mogulu, small ivory pegs answering the purpose on frets, over which the side strings pass. (x) Bhintu, tuning pegs.

### — : Playing technique : —

The veena is played by sitting cross-legged with the instrument held tilted slightly away from the player. The small gourd on the left rests on the player's left thigh, the left arm passing beneath the neck with the hand curving up and around so that the fingers rest upon the frets. The palm of the right hand rests on the edge of the top plank so that the fingers (index and middle) can pluck the strings. The drone strings are played with the little finger. The veena's large resonator is placed on the floor, beyond the right thigh. The photo of veena Dhanammal more accurately illustrates how the veena is held than the more fanciful Ravi Varma painting.





-: SARASWATI VEENA :-

## ◦ SURBAHAR ◦

The Surbahar is one of the most fascinating instruments of northern India. The surbahar is specially suited for playing serious classical styles of Hindustani music. The *Geets* and *Todas* of the *Sitar* are not played on the Surbahar. However, *alap*, *fad* and *Jhala* in the *Dhrupad* style are commonly played. Sometimes *bols* and *Jhala* of the *North Indian Bini* are also played on it to the accompaniment of the *Pakhawaj*. It is a large-size bass *Sitar*, with a flat rather than rounded gourd in the base, and a rounded *Sitar* type gourd-resonator at the top. In its contemporary form, the Surbahar has a string-count identical to the present-day *Sitar*, the difference being in the thickness of the strings, the pitch at which the instrument is tuned, and the tuning system covering four octaves.

### —: Playing Techniques and Melodic Execution :—

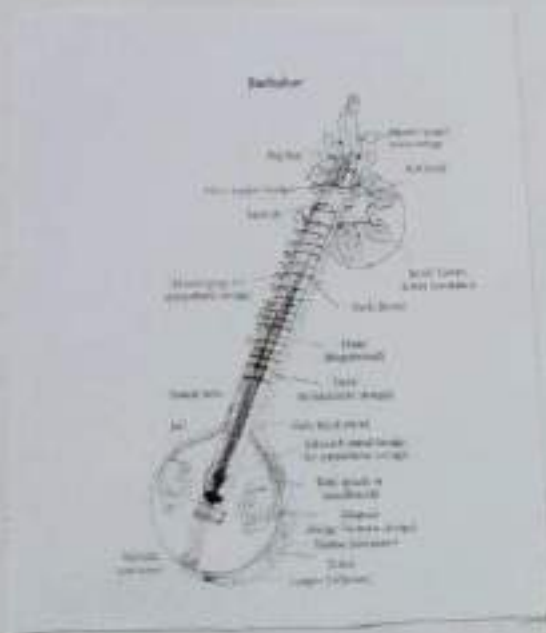
The idiom of the Surbahar speedily achieved great sophistication. Initially, it was plucked, like the *Bini*, with one, two, and even three *mizdabs* (plectrums).

The playing technique of the Surbahar is quite different from that of the *Sitar*, which is more influenced and inspired by *been* music, as it is more suitable for the *alapchani* of *been anga* than the fast rhythmic pieces played on the *Sitar*. Its sound is deep and mellow. Because of the wide fingerboard, the string has an exceptional capacity to be stretched, and the notes of even one octave higher can be played from each fret on the main playing string itself. The resonance and sustenance of sound is also greater than that of the *Sitar*.

### —: Tuning Method and strings :—

The Surbahar has seven strings including two *chikoris* (drone) and eleven to twelve sympathetic strings, fixed upon the fingerboard just below the main strings. The tuning of the instrument is done exactly the same way as it is in the *Sitar*.

# SURBAPAR



## SITAR

The Sitar is one of the most well known string instruments of modern era.

The old name of sitar is setar. Setar is a Persian word. The combinations of the two words Sete i.e. three and tar (i.e. strings) gave birth to the word setar.

In the 14th century Amir Khusrau, the famous musician poet and minister in the court of Alauddin Khilji invented this instrument at first. The setar invented by Amir Khusrau had three main strings and 14 stages or frets.

Of the three strings the first is made of iron and it was tuned to Madyam. Next two brass strings were tuned to SA and PA in order. Even at that period the setar was played upon with the help of a wire plectrum (mizrab) in the first finger of the right hand but there was no head and fast role as at present for playing on setar.

At the beginning of the 18th century, Shah Sadarangaji of the court of Mohamud Shah introduced the use of six strings in imitation of Vina in place of three strings in setar of 67-gone days. In modern times two kinds of setar are in use — plain and Tanafder.

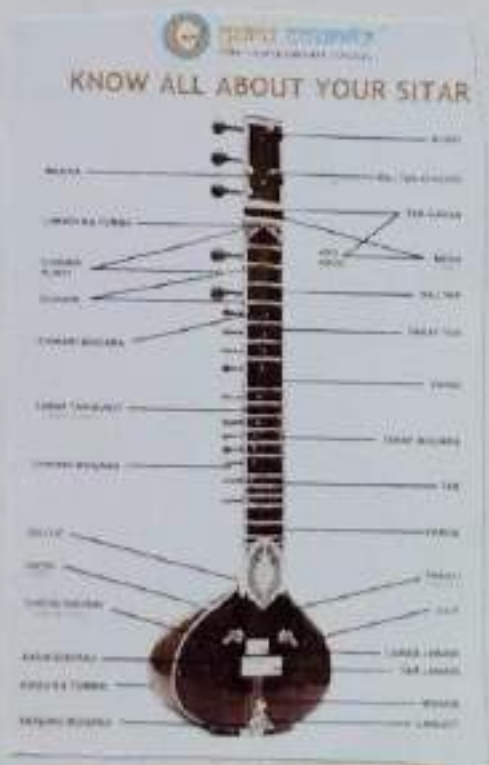
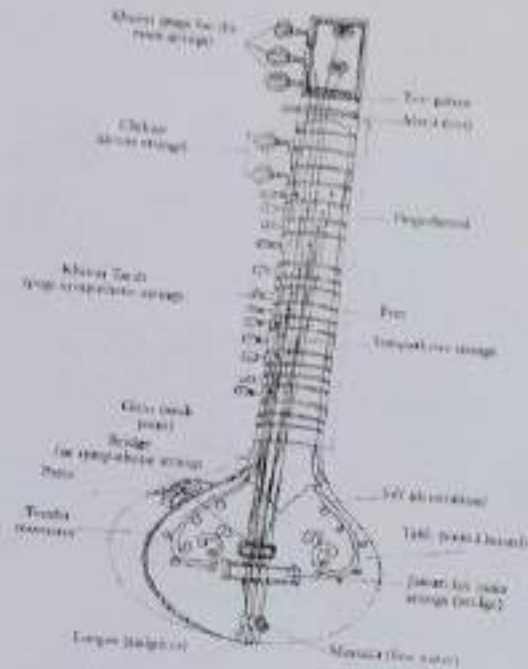
## GENERAL RULE FOR THE TUNING — OF SETAR : —

The baj or Nayaki string (made of steel) in setar is tuned to madhyam of Mandira Saptak. Its next two brass strings are called juni strings. They are tuned to sadaj of Mandira Saptak. The two thick strings made of steel and brass just after the juni strings are tuned to pancham of Mandira Saptak. Next the first string amongst the two strings made of steel, is tuned to sadaj of Madhya Saptak and the second to pancham of Madhya Saptak or to sa (tana Saptak).

### — DIFFERENT PARTS OF SETAR —

- 1) Danda (Rod) The portion of setar wherein the Pandas (frets) are fixed is called danda or rod.
- 2) Jumba — The oval portion underneath the roa is called jumba or covers. It is generally made of gourd.
- 3) Gulu — The joining place of the roa and jumba is called gulu.
- 4) Tabli — The upper surface of the jumba is called Tabli.
- 5) Langot — The portion below the jumba to which one end of the string is tied is called langot.
- 6) Ghumach — Ghumach, ghoni or bridge is made of bone. It is placed above the tabli. Seven strings of setar extend over the ghumach to the post.
- 7) Jaywari — The upper surface of the ghumach is called Jaywari.
- 8) Tan gahan — Tan gahan is also made of bone. It is close to the post seven strings of the setar reach the post through its holes.
- 9) Jogh — When demonstration with regard to introduction of certain ragas is made on setar. It is called Jogh.
- 10) Tarba — In setar according to the number of stages or screens a few strings are used below the seven strings — these are called Tarba or Tana string Tarba strings are tuned to different tones and the sound produced from the strings makes the tone produced by the main string, more melodious.

Sitar (Single Tuned)



-: SITAR :-

— SVITAT VADYA —

These are also called one - Bowed Stringed Instruments. These class appears to be quite old. Even these instruments did not occupy a place in classical music. Until the last few centuries the entire class of instrument has a certain stigma attached to it.

Some of the instrument of this category are —

Sarangi, Esraj, Dilruba, Mayuri Veena, Santoor, etc.



Esraj



Dilruba



Mayuri Veena



Sarangi



Santoor

## - : ESRAJ :-

A similar instrument with the combination of the Sitar and Sarangi, which became very popular in Bihar and Bengal about hundred or hundred and fifty years ago, was esraj. It is very similar to the dilruba both in appearance and in the technique of playing. However, there are few structural differences.

### - : Traditional Background :-

According to Prajnanda and also according to the oral tradition, the instrument might have taken its present shape in the hands of some Bengali artist in the court of Wajid Ali Shah of Lucknow when he came to stay at Matia Buz in Calcutta. Later, when Basant Khan, a famous rabab player of the Seniya gharana, settled at Orayadham, he probably took this with him. He taught this to many local people and thus the popularity of the instrument spread all over the Bihar. - : History :-

Esraj is the modern variant of Dilruba. Dilruba was created some 300 years ago by the 10th Sikh Guru, Guru Gobind Singh, who based it on the much older, and heavier, Taus. This made it more convenient for the Khalsa, the Sikh army, to carry the instrument on horseback. According to the folklore, Esraj was created by Ishwari Raj, a musician who lived in Gayadam.

### - : Playing Techniques and Melodic Executions :-

The Esraj is a very popular instrument of Bengal where it is commonly used by both professionals and amateurs. The esraj can be played by itself or as accompaniment. Though not popular as solo instrument, it acquired a prominent place as an accompaniment to vocal music, especially for female singers with soft voices. Randhir Raj, a gifted musician, created his own style by mixing techniques of the Sarod and Sitar.





—° ESRAJ ° —

## —: DILRUBA :—

The Dilruba is one of the most popular string instruments of the bowed variety in the North. The instrument is a very clever combination of the Sitar and the Sarangi. The dilruba holds particular importance in Sikh history. The finger-board with the frets very much resembles the sitar. The belly of the instrument is covered with skin like a sarangi, and like the sarangi it is played with a bow.

According to Dr. Greta Paintal Mahit Gajjasingh of Patiala Court did some modification in the taus and gave a new name to his modified instrument Dilruba.

The only difference in the taus and dilruba was the peacock of the taus was removed in dilruba and the sound box given the shape of the sarangi's sound box. The fret and the string arrangement remained the same. The instrument dilruba became a regular part of Sikh devotional music. Bhai Baten Singh received much acclamation as an expert dilruba exponent. His dilruba differed from the usual one, and thus the tonality and the volume of his instrument was also said to be more rich and powerful.

### —: Playing Technique :—

The bowing is done with the right hand while the fingers of the left hand are used to play over the strings. The frets of the dilruba are meant only to guide the player in locating the frets laterally as in sitar, but more longitudinally alongside the strings. All the musical nuances which the sarangi captures can be produced on this instrument without difficulty. The dilruba can be an effective accompaniment to vocal music as well as instrument for solo performances. The dilruba is held vertically, the lower portion on the lap of the performer or in the front of him and the top resting against the left shoulder. Simple melodies and the subtlest musical nuances can be produced on this instrument with equal naturalness. It is a popular instrument in the North especially in Punjab, Uttar Pradesh and Maharashtra. The dilruba came into vogue a few centuries after the introduction of the fretted Sitar.



-◦ DILRUBA ◦-

## = : MAYURI VEENA : =

The *taus*, originally known as the *Mayuri veena*, is a bowed string instrument from North India. It is a form of *veena* used in North India with a peacock-shaped resonator called a *majuni*, and is played with the neck of the instrument on bow. It has a peacock body and neck with 20 heavy metal frets. The neck consists of a long wooden neck with 28 to 30 strings and is played with a bow. It resembles the *dilruba* in the making as well as in playing technique. However, since *Taus* has a bigger sound box so it can produce a much more resonant and mellow sound than what a player can expect from *dilruba*. This instrument projects a sound with a deeper, fuller tone. References to the *majuni veena* have been found in *Malavikagnimitra*, written by the Sanskrit poet Kalidasa between the 4th to 5th centuries of the word 'peacock', or *majur* in Sanskrit.

It was believed that the *taus* were introduced to the Sikhs by Guru Har Gobind, the Sixth Guru of the Sikhs. However according to others, the term *majuni veena* refers to a diminutive version that is similar to the *esraj*, while the term *taus* refers to a larger version. *Esraj*, *dilruba*, *taus* and *Mayuri veena* all represent insignificant variations of the same instrument. See any of the other instruments for information concerning stringing, tuning, and playing.



— MAYURI VEENA —

## SARANGI

The Sarangi is a bowed, short-necked string instrument from the Indian subcontinent, which is used in music of Nepal, Punjabi Folk Music, Rajasthan Folk Music, and Bano folk music (these known as the serja). The Sarangi belongs to the bowed chandophone family of short-necked fretless lutes. It is found in various forms all over the Indian subcontinent. The sarangi family originated as folk instruments, and now includes the sophisticated acoustic machine used in classical music. The Sarangi takes prominent place as an accompaniment to the main artist in a vocal music concert in the North. It is suitable both for solo playing and for accompaniment.

### Manufacturing :-

The decorating and carving are characteristic, although rough. The Sarinda is not a very high-class instrument, but is very popular with the lower classes. The tuning is like that of Chikana, and the strings are of gut or silk. The bow used with it is that shown. The chief peculiarity of the Sarinda consists in the way that the belly, which is of parchment, is put on.

### Playing Techniques and Melodic Execution :-

When played, the Sarangi with its head uppermost is placed on the lap of the performer. The head rests against the left shoulder. It is played with a horsehair bow which is held in the right hand. The fingers do not press the strings down on the finger-board as in the case of the violin but press against the strings at the sides.

### Similar Instruments :-

Other members of the Sarangi family are Dotara, Dhad Sarangi of Punjab and the Chikana of Uttar Pradesh. These folk instruments are simple in construction they are often suspended in front of the body and played with bows to which bells are sometimes attached to give a rhythmic jingling sound with the music.



—: SARENGI :—

## SANTOOR/SANTUR

The Santoor is popular in the middle East. In India, it is special in Kashmir where the instrument is used for accompanying a type of classical music called Sufiana Kalam, along with other instruments of the region, like the Saz the Rabab, the Sitar, the Sarangi, the Tumbakani and the Ghata. The Indian Santoor instrument is a trapezoid-shaped hammered dulcimer, and a variation of the Iranian Santur. The instrument is generally made of walnut and has 25 bridges. Each bridge has 4 strings, making for a total of 100 strings.

### Tuning System:-

There are two tuning systems in practice. The traditional system tunes the string-sets to the scale of the raga to be performed. This poses a problem of retuning the instrument for each raga. This problem is compounded by the fact that the Santur has four strings for every pitch. Retuning even three strings across three octaves implies retuning thirty six strings. In appearance the Santur is a rectangular box over which strings of varying length are stretched. The long side of the rectangle faces the performer and the strings are stretched to a note, and the performer and the strings run parallel to the longer side. Unlike the Sitar which has only one string to a note, the Santur has only one string to a note, the Santur generally a set of strings to a note. The disadvantage is obvious; when the strings are struck the sound of the notes lingers on and cannot be controlled.

### Playing Techniques and Melodic Executions:-

The techniques used in presenting the whole performance patterns of the Ragdani system, i.e. alap, tad and gat, the portions of slow and fast tempos, have also developed a great deal. The Santoor is only Indian classical which is stuck. It is a staccato instrument and cannot lend to techniques such as meend, gamak and andolan, which are very characteristic of Indian classical music.

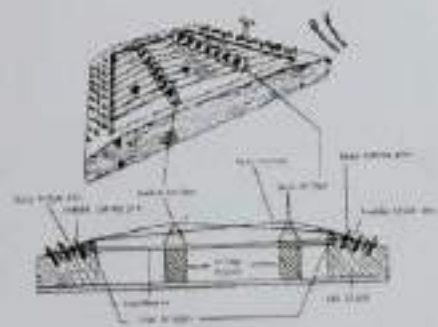
### Maintenance:-

More artists prefer to keep the instrument in their laps instead of on the triangular wooden stand of the Sufiana Santoor. Thus the resonance of the instrument is reduced intentionally, which helps the player produce more precise note to note sound, especially while playing quick succession of the notes (tanas).





(a)



- SANTOOR -

## — ∴ SUSHIR VADYA ∴ —

These are wind instruments. Sound is produced primarily by causing a body of air to vibrate, without the use of strings or membrane and without the vibration of the instrument itself adding considerably to the sound. The tonal quality of these instruments depends on the size and shape of the tube used. They are capable of producing loud and voluminous sound, from deep bass to piercing shrill notes. They are hollow instruments where the wind is the producer of sound.

The pitch of the note is controlled using fingers to open and close the holes in the instrument. The Shehnai is a popular wind instrument in India.

These can be further classified by mode of playing :-

These are also as - Aenophones.

Some of the instrument of this category are -

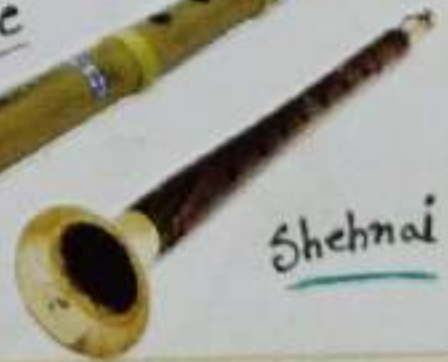
Harmonium, Flute, Shehnai etc.



Harmonium



Flute



Shehnai

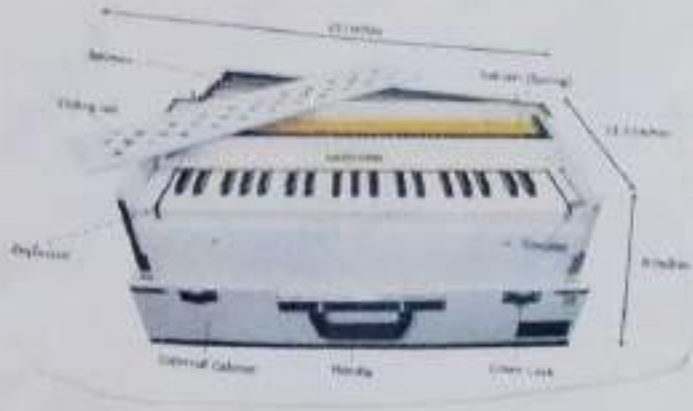
## —: HARMONIUM :—

Harmonium, also called Reed Organ, free-reed keyboard instrument that produces sound when wind sent by foot-operated bellows through a pressure equalizing air reservoir causes metal reeds screwed over slots in metal frames to vibrate through the frames with close tolerance. There are no pipes; Pitch is determined by the size of the reed. Separate sets of reeds provide different tone colours, the quality of the sound being determined by the characteristic size and shape of the tone chamber surrounding each reed of a given set; constricted chambers for instance induce powerful vibration and incisive tone. Volume is controlled by a knee-operated air valve or directly from the bellows pedals by an expression stop that allows the wind supply to bypass the reservoir. The instrument's compass is normally four to five octaves.

The harmonium comprises four working parts: the bellows, the air chamber, the keys and the reeds. The first is a set of folded leather pouches which can be pressed and released by means of a wooden board attached on, as in the case of the leg harmonium operated with two pedals by the feet. There is one key to every reed and the notes needed can be played by depressing the related keys. The row of black and white keys is called the keyboard; therefore the harmonium is also classed with keyboard instruments such as piano and the harpsichord.

The earliest instrument of the harmonium group was the Physharmonica, invented in 1818 by Anton Haeckl in Vienna. His invention was inspired by the Chinese mouth organ, or Sheng, which, taken to Russia in the 1770s, had introduced the free reed to Europe and aroused the interest of certain physicists and musicians. Now extinct, other types (such as John Green's Seraphine) appeared before Alexander Debain produced his harmonium in Paris in 1840. The main improvements after 1850 were made by Victor Mustel in Paris and Jacob Estey in the United States.

HARMONIUM



## FLUTE

One of the earliest instruments of the Sushira (wind) variety is the flute. The flute has various names such as bansuri, venu, vamsi, kuzhal, murali and so on. Under the names of purnav and nadi, the flute was used in the Vedic Period. Bansuri and Venu are common Indian flutes. They are typically made of bamboo or reed. There are two varieties, transverse and fipple. The transverse variety is nothing more than a length of bamboo with holes cut into it. This is the preferred flute for Classical music because the embouchure gives added flexibility and control. The fipple variety is found in the folk and filmi styles, but seldom used for serious music. This is usually considered to be just a toy because the absence of any embouchure limits the flexibility of the instrument. The flute may be called many things in India. bansi, bansuri, murali, venu and many more.

There are two main types, bansuri and venu. The bansuri is used in the North Indian system. It typically has six holes; however, there has been a tendency in recent years to use seven holes for added flexibility and correctness of pitch in the higher registers. It was previously associated only with folk music, but today it is found in Hindustani Classical, filmi, and numerous other genres. Venu is the South Indian flute and is used in the Carnatic system. It typically has eight holes. The venu is very popular in all South Indian styles.

### Physical Structure :-

The instrument is a simple bamboo staff about four feet long. There is a mouthpiece in the exact centre of the bamboo into which a reed made of palm leaf is fixed. There are about six holes on either side. The lower of these finger holes are used for playing. A constant drone is produced from the player's expedient in storing the necessary air in his mouth and blowing continuously through the nostrils to replenish the supply of air in the mouth. The tone of this instrument is soft and sweet. The flute is of very great antiquity. For the centuries the construction of the flute has remained more or less constant. The instrument is a simple cylindrical tube, mostly of bamboo.



— ∘ FLUTE ∘ —

## —: SHEHNAI:—

The double-reeded instruments belonging to the Sushira (wind) category are among the most ancient and most widely-known musical instruments in the world. They have been used all over the world for open-air festivals, processions and so on. The Shehnai is no exception and so on. The Shahnai is no exception to this. The oboe of the West, which is similar to the Shehnai, has developed into an instrument for chamber music, but the Shahnai remains to this day essentially an open-air instrument. It is used on ceremonial occasions and is thought of as a *mangla* *vadya* or auspicious instrument.

### —: Physical Structure:—

Instruments answering to this description, and of near-identical construction, are found in all parts of India, though known by different names. The main body of instrument is a conical bore of wood, ideally Teak (*Tectona grandis*). Shehnais made of gold, silver, and even soapstone are known to exist. The body has four to seven holes punched into it. The musician covers and uncovers these holes to manipulate melody. The narrower end of the bore is fitted with a mouthpiece, to which are affixed two window-shaped reeds, about a centimeter length. These reeds are made either of marsh-grass or special leaves. The reeds merely regulate the flow of the air into the body by beating against the wall of the mouthpiece, but play no role in the manipulation of the pitch.

### —: Playing technique and Melodic Executions:—

Shehnai playing is a very complicated technique. The half-tones and quarter tones are produced not only by partially closing and opening the finger-holes, but also adjusting the pressure of air in the pipe. This is a laborious process and consequently it takes a long time for a musician to attain proficiency in this instrument. The Shehnai when played is like the Shehnai in appearance but has only two or three holes which are stopped wholly or partially with wax in order to tune the drone to the desired pitch.



—: SHEHNAI :—



## —: GHAN VADYA :—

This Are Solid Instruments. They vibrate to produce a sound when struck, shaken, or scraped such as a bell, gong, or rattle. Idiophonic Instruments or Self-vibrators, i.e. instruments of solid substance which, owing to their elastic nature, have a Sonority of their own, which is emitted in waves when they are struck, plucked, or stimulated by friction or air.

The Instruments of this group are usually played with a stick or hammer. These instruments are not capable of producing definite pitches that are required for creating a melody. That is why their use is limited in classical music.

Some of these Instruments of this category are — Ghanta, Manjira, Khantal, Khanjira etc.



Ghanta



Khanjira



Manjira



Khantal

## GHANTA

Ghanta is the Sanskrit term for a ritual bell used in Hinduistic religious practices. The ringing of the bell produces what is regarded as an auspicious sound. Hindu temples generally have one metal bell hanging at the entrance and devotees ring the bell while entering the temple which is an essential part in preparation of having a darshan.

A bell is also rung by priests during puja or yajna during the waving of light, burning of incense in front of the deity, while bathing the deity and while offering food or flowers. There are bells specially made to produce the long strains of the sound Aum.

The bell is generally made out of brass. A clapper is attached to the inside and the bell makes a high pitched sound when rung. -: Usage :-

In Hinduism, bells are generally hung at the temple dome in front of the Garbhagriha. Generally devotees ring the bell while entering into the Sanctum. It is said that by ringing the bell, the devotee informs the deity of his/her arrival. The sound of the bell is considered auspicious which welcomes divinity and dispels evil. The sound of the bell is said to disengage man from ongoing thoughts thus making the mind more receptive. Bell ringing during prayer is said to help in controlling the ever wandering mind and focusing on the deity.



—◦ GIHANTA ◦—

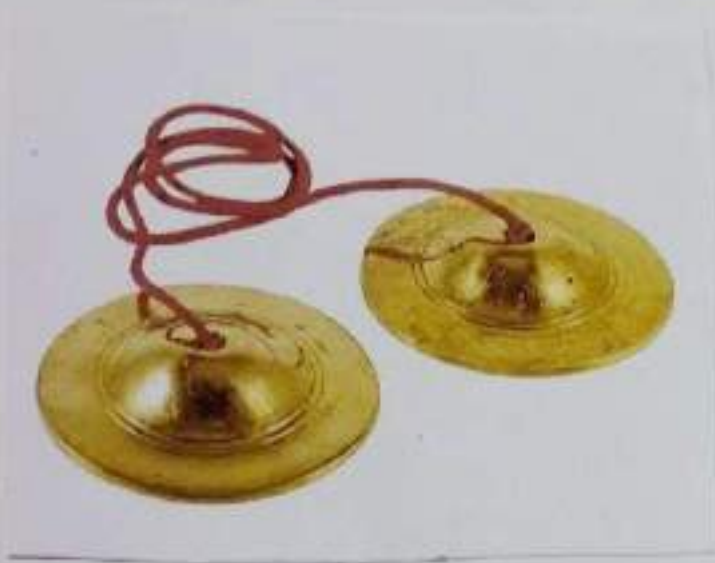
## -: MANJIRA :-

Manjira belongs to cymbal family. It is also known as Jalna. The term Jalna seems to have been derived from Jhallana, Jhallani and Jhallanika which occur in ancient Sanskrit treatises. There are many varieties of cymbals belonging to this family. One of the sculptures at Konark shows the figure of a woman playing the cymbals (Kansha Tara on Kinkini Jalna).

The names are equally numerous: Jalna, Jhallani, Katal, Tali, Talem, Elattalam, Kuzhittalam. are commonly applied to smaller types while the larger cymbals are called Bharattalam, brahmatalam, bantal and so on. The instrument is found everywhere in the country with itinerant singing parties, dharmatha artists (who tell the story of Lord in song and dance), devotional congregations, dancers and beggars. As for history, the earliest known specimen is from Indus excavations and the near contemporary Vedic texts wherein the cymbal is referred to as ajhata. According to B.C. Dera, "the Jalna are made in proportion a good deal thicker than the larger cymbals, and they played so as to produce a ringing sound, somewhat like that of a trembling electric bell; they are usually connected by a cord passed through their edges only struck".

### -: Physical Structure and Manufacturing :-

Manjira consists with flat plate-like ones to deep bell shaped instruments. The Manjira is a pair of small metallic cymbals. used for rhythmic purposes. They are flat, circular discs usually connected by a cord or cotton thread passing through a hole in their centres. The manjira produces a pleasant sound and is used mostly as accompaniment to devotional music all over India. Experts are able to produce attractive rhythmic variations even with this tiny instrument. In the South, the instrument is called Jalna, Jalara or Jalama and is used in devotional music and religious discourse.



-: MANJIRA :-

## —: KHANJIRA :—

The Khanjira (also called Khanjani in the North) is one of the most ancient musical instruments of the Percussion variety. It is used all over India for accompanying folk songs and devotional music. In the South it has secured a more delightful place and is sometimes used for accompanying Classical music as well.

### —: Physical Structure :—

The Khanjira is very simple in construction and consists of a circular wooden frame about 10 inches in diameter and 2 and half inches broad. Across one side, some type of skin, preferably that of the wild lizard is stretched. The other side is left open. The frame is provided with 3 or 4 slits and a few pieces of metal or coins are inserted in a cross-bar inside the slit. These make a jingling sound when the instrument is shaken.

### —: Playing Techniques and Melodic Executions :—

The Khanjira is held in the left hand the palm and fingers of the right hand are used to strike the skin to produce the variations. Usually the application of a little water to the stretched skin reduce the variations its tension to required pitch. The variations in sound are brought about by pressing the skin near with the four fingers while playing. In a Classical Concert in the South, the Khanjira is used to supplement the Mridangam. Experts can produce, with only one hand, all the variations and patterns that are played on the mridangam. In recent memory Pudukkotti Dakshinamunthi Pillai has been a great exponent of this instrument.

ASICHANT.

MSU 7803



—: KHANJIRA :—

## -° KARTAL °-

The word Kartal literally means rhythm of the hand. Made of wooden blocks with holes for the fingers and circular Copper Plates. Pairs of Kartals are played with both hands. Kartals usually accompany religious music. *Kuttar*, on Chittima, are two pieces of hard wood about six inches in length, flat upon one side and rounded upon the other.

They are held in the one hand and the flat surfaces beaten together by alternately closing and opening the fingers as they pass through, and at the ends are placed little clusters of bells, on small pieces of metal which jangle with the *Kuttar* shaken.

Usually made of wood or metal, a Kartal player will hold one 'male' and 'female' Kartal in each hand. The 'male' Kartal is usually thicker and is held with the thumb while the 'female' Kartal is usually thinner and is mainly balanced on the ring finger, which represents the fire element. It is associated with the Sun and the root Chakra. Its force is associated with staying power, stamina and the power to be assertive.

A pair of wooden castanets with bells attached to them was the earliest form of the Kartal. These pieces of wood are not connected in any way. They can be clapped together at high speeds to make rapid, complex rhythms. Aside from being an excellent accompaniment instrument, the Kartal is valued for being a highly portable percussion instrument.





— ∘ KARTAL ∘ —

## —: AVANADDHA VADYA :—

These are Percussion instruments. Sound is produced by a stretched membrane, such as a drum. Membranophonic instrument act as skin-vibrators because they produce sound-waves by vibrations of a stretched skin or membrane when struck, plucked, or stroked. A hollow vessel is covered with a membrane that generates beats when struck. Percussion instruments can be classified by modes playing.

Some of the instrument of this category are — Tabla, Mridangam, Pakhawaj, Khol, Dhol, Dambu etc.



Tabla

Mridangam



Pakhawaj

Dhol



Dansu



Khol



## :- TABLA :-

The Primary Percussion instrument in North India since the 18th Century has been the tabla.

The tabla constitutes a vital part of Indian music, especially in the North, and no concert, either vocal or instrumental, can take place without a pair of tabla. The tabla player does not have to adapt his time measure to the needs of the principal artist. On the contrary, the main artist must take cognizance of the relentless beats of the tabla which give a continuous and explicit version of the rhythm cycle the artist has chosen for his performance.

### -: Playing Techniques and Melodic Executions :-

The tabla is not played with the open hand like the pakhawaj. A variety of tonal effects can be obtained by varying the manner of striking as well as the parts of the head which are struck. For instance, the full hand can be used, or just the fingers. The fingers can be clamped over the struck head and then released. A most expressive sound is produced by striking the center of the bass with the full hand on the tip of the fingers and then pressing the base of the bass with the full hand on the palm downwards and simultaneously sliding it over the drum head. The tabla has a highly developed technique of playing and in the hands of a master it is capable of producing almost all the patterns of rhythms that a musician can conceive of. The well-established time cycles (talas) are rendered in terms of drumming phrases (tols) called theka.

### -: Tuning System :-

Precise tuning of the tabla is done with a small hammer made of German silver. The hammer is held in left hand, and the right hand does tuning. For general tuning, the wedged blocks are hit; for fine tuning, the hoop around the head is tapped. The tension must be equal all the way round the head, and the same clear sound, at the same precise pitch, must be achieved. If the tuning begins to slip during a performance, the drummer stops to fix it - without interrupting the continuity of the tala (unless the soloist he is accompanying also stops to tune, and usually not even then). The drum is tuned to sa (or perhaps pa) of the soloist voice or of the solo instrument. Tuning of bayan is less complicated than tuning the dahina because the former is tuned to a general pitch area rather than to a precise pitch. Tapping the hoop around the head with the hammer usually suffices. The thongs on the bayan are sometimes threaded through metal rings 2 1/2 and a half centimeters in diameter, which can be pushed up or down to tighten or loosen.

# TARLA



## Parts Of Tabla



## MRIDANGA

The mridanga is perhaps the most highly developed and the most ancient of all Percussion instruments. It is commonly used in the South as an accompaniment to the vocal and instrumental performances. The name of mridanga literally means body of clay.

### —: Playing Techniques and Melodic Executions:—

The mridangam is beaten by the hands, finger-tips, and wrists in a very peculiar manner, drum playing being a great art among Indian performers; indeed, years of study are required to ensure proficiency. The smaller head of mridangam is struck by the right hand, the larger head by the left. This drum is considered to be the most primitive of all instruments. Usually a mixture of flour and water is worked on to the middle of the left side to lower the tone to the desired pitch. This kind of plaster adds to the resonance and gives a full, bass sound. The plaster is carefully scraped off each time after use. Generally the two heads are tuned an octave apart. The center of the right side has a permanent coating of a black substance called *siyah* which is a mixture of boiled rice, manganese dust, iron filings and other substances. It is this black *siyah* that gives its characteristic tone to the mridangam and facilitates tuning to a particular pitch. A wide variety of tone is obtained from different parts of the instrument in various ways. For instance, the head can be struck with a full hand or with the fingers, which are clamped or released. The parts of the head which are struck are the rim of the wall on the right side over which the straps are passed, the drum head around the black 'eye' and the eye itself. The types of strokes are distinguished by an elaborate percussion terminology (*Jatis*). The alternation of sound between two heads of the mridangam further enriches the tone. The fingers of the mridangam player are extraordinary supple, but at the same time invested with a curious power. It takes very long and arduous training to become a good mridangam player. There are two distinct styles of accompaniment.

### —: Tuning System:—

Tuning of the mridangam is done by striking the right pinnal with a wooden block and a stone. Among the instruments Bharata has described, the most important of them are three types of barrel drums, called *trishpushkara* or *mridanga*. Mridang is so called because it was made of *mrit*, meaning earth or mud. *mrit* + *anga* = *mridang*. These were the best of the lot because they could be tuned in different *Swaras* and they were also more advanced in terms of their playing techniques.

MRIDANGAM



— ◯ MRIDANGAM ◯ —

## -: PAKHAWAJ :-

The name Pakhawaj seems to have been derived from the away, a kind of drum used during Mughal Period and described as "two kettle drums joined together at the reverse ends, their heads covered with skin and braced with thongs". The away is mentioned in the Ain-Akbari. The Pakhawaj was very popular during the Mughal Period when it was used as an accompaniment to vocal music, to instrument like bin and tabla and also to dance.

### -: Physical Structure :-

The Pakhawaj, which is also called mridang, belongs to the North and is almost similar to the mridangam of the South except for slight differences in construction and technique of playing. The left side is more or less the same in both the regions, but the right side, though designed on the same principles is quite different in the distribution of the prepared parts. The quality of the leather as well as the tension of the surface is quite different. The cylindrical blocks of wood inserted between the braces and the wall of the Pakhawaj are bigger than those of the Southern mridangam.

### -: Tuning System :-

Fine pitch adjustments are brought about striking the plaits, which in Hindi called *gajra*, by a metallic hammer.

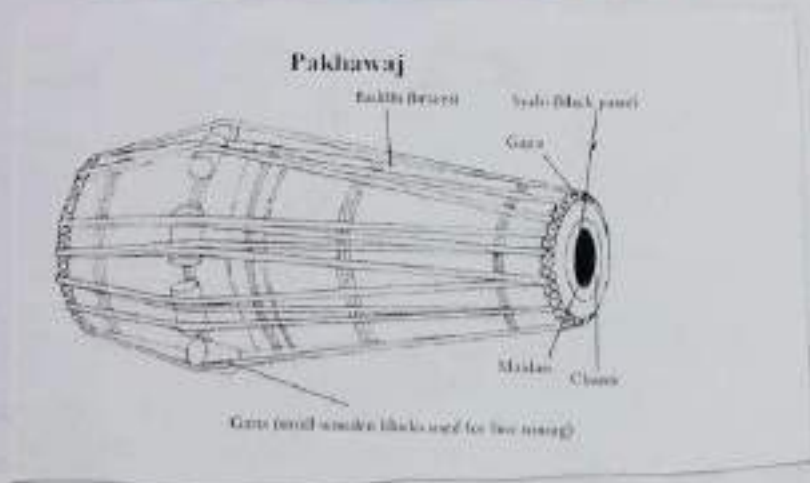
### -: Playing techniques and Melodic Executions :-

The main difference in the style of playing between the northern Pakhawaj and the southern mridangam is that whereas the left side of the Pakhawaj is played with the open left hand, Southern musicians use the left side of the mridangam in much the same way as tabla players use the bayan on the left piece of the pair.

Although Pakhawaj is a highly developed Percussion instrument of the North, it has more or less been superseded in popularity by the tabla. The use of Pakhawaj is confined to severely classical types of compositions like *ghazal* and *ghaman*. It is also used for accompanying instruments like the bin, the *Sursringar* and the *Surbahar*, when played in traditional styles. The various rhythmic strokes of the Pakhawaj are also distinguished by a distinctive terminology (*bols*).



-° PAKHAWAJ °-



## -: DHOL :-

The Dhol is one of the commonest Percussion instruments in India, mainly used for accompanying folk music. It also adds a gay air to festivals and ceremonial occasions. Between the loud and noisy dhol of the aboriginal tribes and the more subdued dholaks of the common folk, there are endless varieties which give colour and rhythm to any music they are associated with.

### -: Physical Structure :-

The Dhol is a barrel-shaped drum made of wood, usually about 18 or 20 inches in length and 12 inches in diameter. The size however varies greatly in different places. The thickness of the shell is from  $\frac{1}{8}$ th to  $\frac{1}{10}$ th of an inch. The skin on both the heads is stretched round leather hoops fastened to the shell and kept taut by means of interlaced leather thongs or thick rope. A leather band passed round the shell and over the braces serves to tighten the 2 heads to the pitch.

### -: Playing Techniques and Melodic Executions :-

The Dhol is played both by hand and stick. Sometimes the left side of this instrument is left out altogether, in which case the right side is beaten with two sticks. Metal rings struck by the drumsticks are sometimes attached.

### -: Similar Instruments :-

The Dholak, similar to the dhol are popular all over India. The shell is hollowed out of a solid block of wood. The braces are of thick cotton thread and pass through circular rings of metal near the middle of the shell. These rings help in the tuning of the two heads.



— : DHOL : —

## -: Khol :-

The Khol is a terracotta two-sided drum used in northern and eastern India for accompaniment with devotional music (bhajans). It is also known as a mridanga not to be confused with mridangam. It originates from the Indian state of West Bengal from elite class - caste groups who brought it to the culture of Assam and reciprocally with the spread to the Vaishnavite sect. The drum is played with palms and fingers of the both hands.

### -: Description :-

The Khol is regarded as resembling the ancient gopukha shape of drums, as described in Nitya Shastra. The right face of the drum has a high pitch and produces a metallic sound, whereas the left face, produces a lower base sound.

### -: History :-

There are so many histories about its origin. Different types of Khol are available in north eastern India. Odisha, Manipur, Bengal and Assamese Khol are commonly found in different forms. The wooden Khol of Bengal was made into terracotta by the Assamese polymath Sankardev who brought the culture of Vaishnavism from Bengal into Northeastern India.

### -: Use :-

There are so many histories about its origin. The Khol is considered an integral part of the Ek Sankar Nam drama culture and is used in bhona (plays) geyen-bayan, Bhasona - Kirtan and borgeets (typical songs). Assamese polymath Sankardev is known to have adapted and evolved the tradition of geyen-bayan by using musical instruments like the Khol and taal. According to Assamese Neo-Vaishnavites, playing the Khol is regarded as a holy activity and it is also considered to be one of the most important traditional percussion instruments. It is also a sattriya performance. The instrument is used in every Vishnu (Jagamath Radha Krishna) temple in Odisha during abaki rituals. The drum is used to accompany Odia Bengali Kirtans by medieval poets like Chandidas, Govinda dasa and Gyandas.

Khol



- : Khol : -

## -: DAMRU :-

The Damru is a small drum, shaped like an hourglass. It is called dhakka in Sanskrit and is frequently mentioned in ancient Sanskrit literature. It is an attribute of Lord Shiva who is said have played it during the cosmic dance. In ancient sculpture, it is represented as an attribute of Shiva Nataraja, Shiva as Lord of Dance.

Damru used in Hinduism and Tibetan Buddhism. In Hinduism the damru is known as the instrument of the deity Shiva, associated with Tantric traditions.

The drum is typically made of wood, metal with leather drum heads at both ends. The resonator is made of brass. The height of the damru is 6 inches and weight varies from 250-330 gm. Its height ranges from a few inches to a little over one foot. It is played single-handedly. The strikers are typically beads fastened to the ends of leather cords around the waist of the damru. Crocheted material is also common. As the player waves the drum using a twisting wrist motion, the strikers beat on the drumhead.

### -: Playing Techniques and Melodic Executions :-

The instrument is held in the right hand and rolled from side to side, as the drum shakes. The end of the string bearing the metal ball strikes the centre of both the heads alternately and produces rhythmic strokes. The braces on the drum can be tightened or loosened by squeezing and releasing the fingers. This produces notes of different frequency. There are longer varieties of the damru which are provided with 2 knotted strings, one near each face. This arrangement is suitable for rhythmic strokes of fast tempo. The damru is used for accompanying devotional and ritualistic folk music. It is also associated with magic shows, spells and other primitive rites of the common people.

0 0111



◦ DAMRU ◦ -





**KAZI NAZRUL UNIVERSITY**

ASANSOL



ADMIT



*Snigdha Mondal*

**BA Honours SEMESTER IV EXAMINATION 2021**

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Session : 2019-20

**Courses Taken**

Course Type	Course Code	Course Name
CC-8	BAHENG481	British Literature: The Early Twentieth Century
CC-9	BAHENG482	Indian Writing in English
CC-10	BAHENG483	Popular Literature
GE-4	BPAHCVMGE481	CLASSICAL VOCAL MUSIC-Project on Hindustani Music
SEC-2	BAHENGSE401	Communicative English

*[Signature]*

Controller of Examinations

Raniyanga Girls' College

Award :- BPN  
Discipline :- Hindusthani Music (vocal)  
Course Type :- GE-4 (Theory)  
Course Code :- BPAHHMVGGE401  
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Date of Submit :- 06.08.2021

ভৌতীয়-বাদ্য-বর্গবিভাগ-

ভৌত ভৌতীয় বাদ্যযন্ত্রগুলিকে চারটি বর্গে বর্গীকৃত করিয়াছেন -

"ততম চ ত্রৈ তমকম চ মনম সুমিরম ত্র চ" (২৮/১)

এই চার শ্রেণীর বাদ্যের পরিচয় দিয়া তিনি লিখিয়াছেন -

"ততম তত্রীমতম ত্রৈমম তননকম তু মৌকরম।

মনম তালম তু বিক্রম সুমিরঃ বতকঃ ত্র চ ॥" (২৮/২)

১) ততবাদ্য :- তাঁত অথবা তারে সোহাত করিয়া দ্বর উৎপন্ন করা হয়, বীণা, সুরার, তালপুরা, ওতার, আরেঙ্গী, ওয়ারাজ, আরোদ, বেহালা, একতার, মোতারা ইত্যাদি এই শ্রেণীর যন্ত্র, ততবাদ্য দুই প্রকার :-

ক) যে সকল যন্ত্রে তারে অস্থূলি দ্বারা সোহাত করিয়া দ্বর উৎপন্ন করা হয়, যেমন - বীণা, ওতার, আরোদ, তালপুরা ইত্যাদি।

খ) যে সকল যন্ত্রে তারে বা তাঁতে সচ বা চড়ে টানিয়া দ্বর উৎপন্ন করা হয়, যেমন - ~~বীণা~~ ওয়ারাজ, বেহালা, আরেঙ্গী, দিলবুবা ইত্যাদি, ইহা এক বিতত বাদ্যও বলা হয়।

২. সুমির বাদ্য :- বায়ু দ্বারা যে সকল যন্ত্রে দ্বর উৎপন্ন হয়, যেমন - বাঁঙ্গী, কানাই, কুঞ্জ, লুট, হারমোনিয়াম ইত্যাদি, এই প্রকার বাদ্যযন্ত্রে দুই শ্রেণীর।

ক) যেগুলিতে বীড় (বোতলিনীকিত পাত) বা পাতিল আশায়ে দ্বর উৎপাদন করা হয়, যেমন - হারমোনিয়াম।

খ) যেগুলিতে মুক্তবতার দ্বারা ছিদ্রপথে দ্বর বিতরণ করা হয় যেমন - বাঁঙ্গী, কুঞ্জ ইত্যাদি।

৩. তননক বাদ্য :-

Teacher's Signature .....

৩. অবনদ্ধ বাদ্য :- এই প্রকার বাদ্য কাঠ মেথবা বাঁহু কিম্বা স্থিতিশীল নিষ্কৃতি কোন মেথবে চামড়া চলাপাইয়া প্রস্তুত করা হয় এবং এই চামড়ায় মেথাত কঠিনতা স্থান উৎপন্ন করা হয়, অর্থাৎ তালে রক্ষা কঠিনতার জন্য অধিকতর :- এই প্রকার বাদ্যযন্ত্র ব্যবহৃত হয়, মৃদঙ্গ, তবলা, ঢাক, ঢোল, ছোল, ডমরু, কাড়া, নাগারা, ইত্যাদি এই ~~প্রকার~~ শ্রেণীর যন্ত্র।

৪. খনবাদ্য :- এই প্রকার বাদ্য কোন বাঁহুর উপর বা অন্য কোন বস্তু উপর বাঁহু বা কলকলান্দু দ্বারা আঘাত করিয়া ধ্বনি উৎপন্ন করা হয়, যেমন - মঞ্জুরীয়া, বাঁক, বরতাল, কালতরঙ্গ ইত্যাদি এই শ্রেণীর অন্তর্গত।

আজকের টোকা দিয়ে যে অঞ্চল মন্ত্র বাজানো হয় তাহাদের মেথবে "তত" বাদ্য এবং ছেড় টানিয়া যে অঞ্চল মন্ত্র বাজানো হয় তাহাদের "বিতত" বাদ্যও বলেন। মেথবে মেথবার ~~এ~~ ~~আ~~ অবনদ্ধ এবং মন এই দুই প্রকারকে মেথবে শ্রেণীর অন্তর্ভুক্ত বিনিয়া গন্য করেন।

৫. তন্ত্রবাদের ইতিহাস এবং প্রাচীন, মধ্যযুগীয় ও আধুনিক তন্ত্রবাদের পরিচয় :-

ভারতীয় অঙ্গীতের ইতিহাস মত প্রাচীন তন্ত্রবাদের ইতিহাসও তত প্রাচীন। তন্ত্রবাদের মূর্তি বীণার দুই অঙ্গ উপরে, অঙ্গীতের অধিকাংশ দেবী অরদুতী বীণা বাঁহনী, দেবী নারদ বীণা বাজাইয়া ত্রিভুবন পরিভ্রমণ করেন। প্রাচীন অঙ্গীতমতে বীণাকে সাক্ষীগণের প্রতীক রূপে চিত্রিত করা হইয়াছে।

Teacher's Signature .....

ক) বৈদিক যুগ :- মনে করা হয় যে, তাম্রচক যুগে মথুরা এবং  
খর ব্যবহার করা হইত, তখন বীণা ছিল  
অকণ্ঠ্য। ক্রমে জানের দুর্ভাগ্যে হিন্দুর অঙ্গ অঙ্গ  
বীণার তারের সংখ্যাও হ্রাস করা হয়।

খ) উত্তর বৈদিক যুগ (মথুরাযুগের যুগ) :- রামায়ণে বলা  
হইয়াছে যে, মেঘ-বৃষ্টি  
ওপীবাহের অহযোগে রামচরিত নাম করিয়াছিলেন - "ওপীবাহ  
কল্পন যোগযুক্তম্, হৃদ্ধীনবাহ্যাম্ পরিজায়মান", রামায়ণের  
অথোবিত্য কাণ্ডে বলা হইয়াছে যে, একালে মেঘবর্ষা-  
- মূলক সাখা নাম বীণা অহযোগে পাওয়া হইত।  
"বাসুতাঃ পুণ্যকমাঃ চ বীণানাম্ চ অপি বিঃ পুনা।"  
মেঘীঃ নেয়ম্ চ সাখানম্ ॥" মথুরাভারতের পরিষ্কৃত  
শ্রীবৎসের বিষ্ণুপর্বে বলা হইয়াছে - "ওগ্রাহ  
বীণাম্, অথঃ নারদঃ" (৮৯/৩৭-৩৮)। শ্রীবৎসের বিষ্ণুপর্বে  
ভৃঙ্গী বীণার উল্লেখ মেঘে - "পনবাহ্যাপ্তরে বেলুন্ম ভৃঙ্গী  
বীণাম্ চ।" (১১/২৭)

গ) ঐতিহাসিক যুগ :- এরতের লিচুকাণ্ডে কামরূপ প্রণয়  
বীণার বিবরণ মেঘে। "বিপঙ্কী চ  
এব চিত্রা চ দারবীষু তেভ্য অতিষ্ঠিত। কামরূপী  
আমরগ ওমদানি প্রত্যাক্তানি তথা এব চ ॥" (৩৪/১৪) -  
চিত্রবীণা, বিপঙ্কী বীণা, দারবীষী বীণা, কামরূপী বীণা, আমরগ  
বীণা, চিত্রবীণার আর্গট ত্রী এবং বিপঙ্কী বীণাম্  
ওপী থাকিত।

ঘ) ধর্মবঙ্গল :- পুণ্ডলম্বার অক্ষুতি প্রচারের যুগে  
ওমরব, পারস্য দেশে প্রচলিত বাদ্যযন্ত্রগুলি  
এদেশে ব্যবহার করা হইত থাকে। ওপীবাহের মতি ওমরবী

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তৈয়ারী হয়।

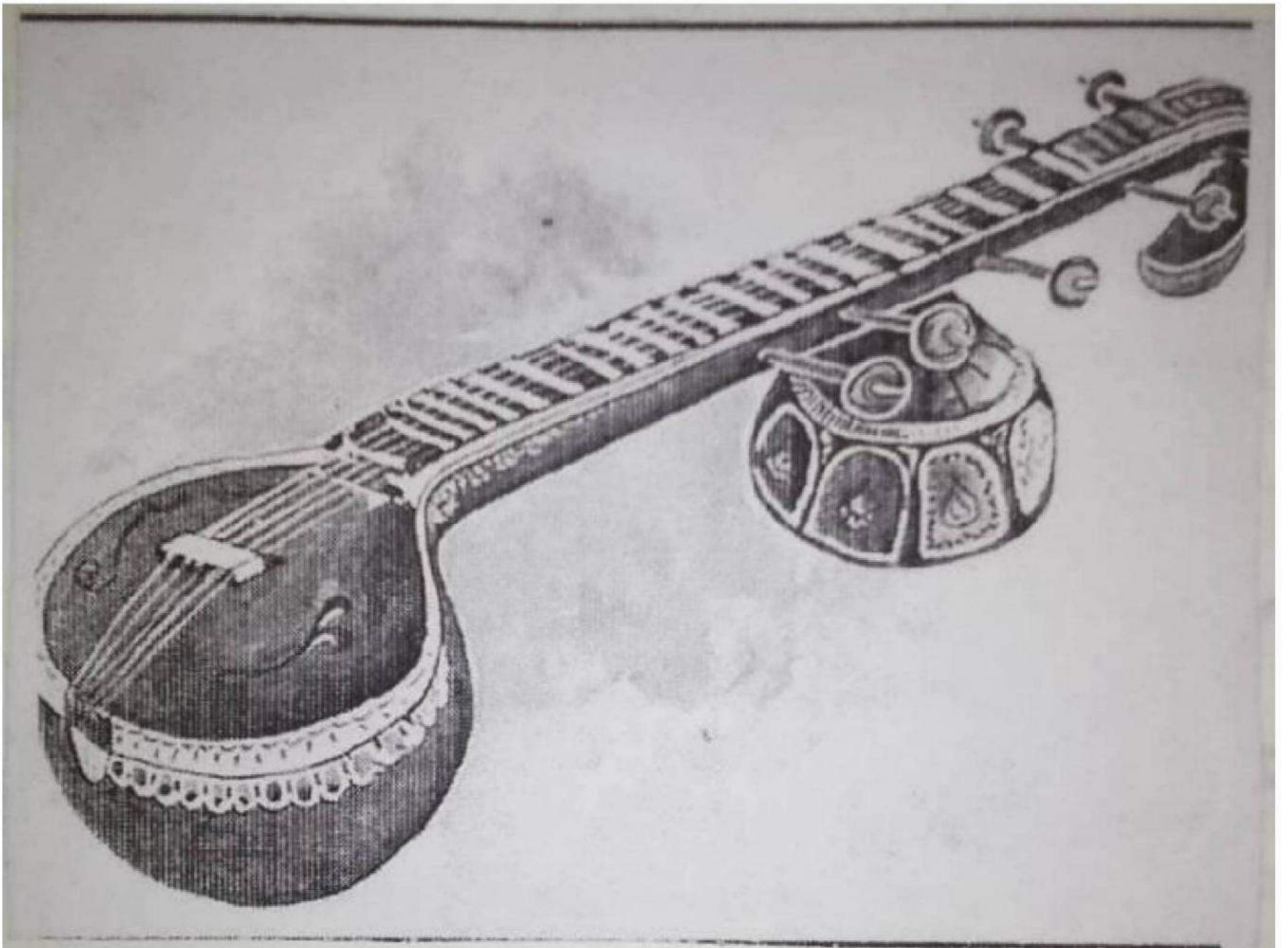
৬) আধুনিক কাল :- আধুনিককালে ইউরোপ, আমেরিকা, চীন, জাপান প্রভৃতি দেশের সহিত আমাদের অর্থনৈতিক দ্বন্দ্বিতা হওয়ার পর এই সব দেশে প্রচলিত বাদ্য যন্ত্রগুলি আমাদের দেশে ব্যবহার করা হইতেছে। বিদ্যমান তন্ত্রীবাদ্যের মধ্যে গাটার, ~~থাম্ব~~ থাম্বস্ট্রাম ও প্যালাডো, জনপ্রিয় হইয়া উঠিয়াছে, মাঝে মাঝে আর্কেস্ট্রার আকারে এই সব বাদ্য এর ব্যবহার করা হয়। এই যন্ত্রটির আকার তরঙ্গিত তন্ত্রি বৃহৎ প্রকারের মত। ইহার অর্ধগোলক হাতে টানিয়া বাজান হয়। জাপানী ট্রাইকোস্ত্রা যন্ত্রটিও বেশ জনপ্রিয় হইয়াছিল। জাপানীজদের মধ্যে ট্রায়েডা নামে অর্ধগোলকী বিক্রম জনপ্রিয়।

বিভিন্ন তন্ত্রীবাদ্যের পরিচয়

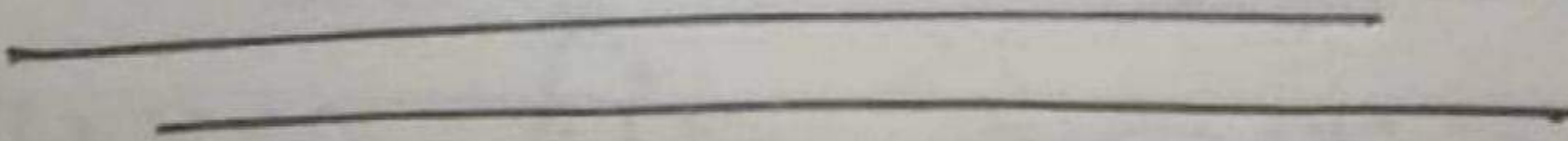
:- বাঁণা :-

প্রাচীনকালে অল্প প্রকার তন্ত্রীবাদ্যকে বাঁণা বলা হইত। প্রাচীন প্রাচ্যে পঞ্চাঙ্কুর ও বেঙ্গী প্রকার বাঁণার নাম আছে। এহার মধ্যে আমলাদলী, কচ্ছপী, কুম্বী, চিত্রা, নারদীয়, সিলহী, মণ্ডকোকিলো, বঙ্গুলী, আরদ্রত প্রভৃতির নাম বিক্রমভাবে প্রচলিত ছিল। উত্তরভারতে মঙ্গলী বাঁণাকে দুর্দ্বাতী বাঁণা ও অথবা নারদীয় বাঁণা বলা হয়। মঙ্গলী নারদকে এই বাঁণার উদ্ভাবক বলা হয়। এই বাঁণায় দুইটি তন্ত্রা থাকিত। ইহার দণ্ড একে

Teacher's Signature .....



वेणा



'তেন্দুরহ' নামে একপ্রকার বাদ্যের উল্লেখ পাওয়া যায়।  
 মনে হয় এই বাদ্যযন্ত্রটি হইল তেম্বাদের পরিচিত তেন্দুরা,  
 তেম্বাদের দিক হইতে তুম্বা বাদ্যের সহিত তেন্দুরার আত্ম  
 সাদে, যে তুম্বা বাদ্যে আরিফা বা খাট খাবিও না,  
 তেন্দুরহতে খাট খাবিও। ~~সুবিধ~~ হরিলায়কের (খ্র: ১৫ম শতাব্দী)  
 অভিযান্ত্রিক প্রকল্পে তেন্দুরা নামে এক তন্ত্রবাদ্যের উল্লেখ  
 আছে। ~~ইহা~~ ইহাতে দুইটি তুম্বা বা খাট লাগে থাকিত, তন্ত্র  
 খাট। তন্ত্র। জুড়ীর তার দুইটি বেঙ্কমা পুতা দ্বারা তৈয়ারী  
 হইত। মনে হস্তকের 'আ'তে সুর বাঁধা হইত।

সুন্দর বাদ্যযন্ত্র তেম্বাদের অভিযান্ত্রিক সঙ্কলন মনস্কল-এর  
 "তেন্দুর - ই - ~~এক~~ তেম্বারা" প্রকল্পে তৈরীনা জাতীয় 'সেবিটি'  
 এর উল্লেখ আছে। সেবিটিতে একটি লাগে ও দুইটি তন্ত্র  
 থাকিত। মনস্কল-এর (খ্র: ১৭ম শতাব্দী) তাঁহার রামদর্শন প্রকল্পে  
 'সেবিটি' নাম দিয়াছেন। মনস্কল-এর লিখিয়াছেন যে,  
 তেম্বার তুম্বারো পান নাহিয়ার সঙ্কলন সুর বাঁধার জন্য  
 একটি একপ্রকার হইত ~~এক~~ তেন্দুরে লম্বা কাঠের দণ্ড  
 ব্যবহার করিতেন। তেন্দুরে পারাও এই ব্রহ্মের তারযন্ত্রের  
 প্রচলন ছিল।

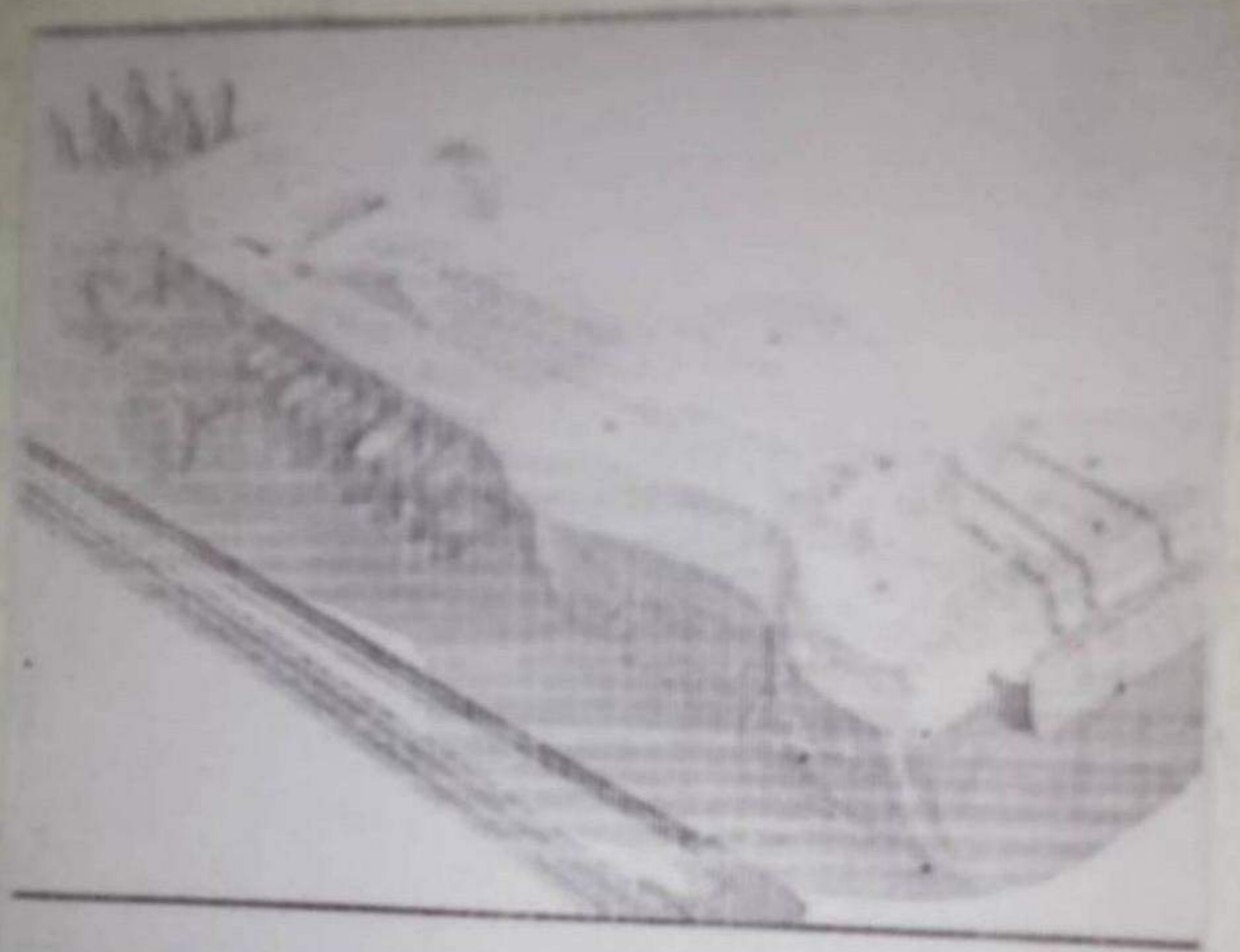
এক তেম্বাদক কতাবীর সুর হইতেই তুম্বুরা, তেন্দুর,  
 তেন্দুরা নাম পাওয়া যায়। তুম্বু ও খাট বাদ্যের  
 'সেবিটি' এবং রাজপুতানায় 'চৌতর' নামে একপ্রকার  
 তন্ত্রবাদ্যের প্রচলন আছে। তেন্দুরে এই তন্ত্রবাদ্যগুলিকে  
 তেন্দুরার তেম্বাদক বাদ্যে মনে করেন। দক্ষিণ ভারতে  
 তুম্বুরা নামে যে যন্ত্রটি ব্যবহার হয় ~~এই~~ তাহার  
 সহিত তন্ত্র তারের প্রচলিত তন্ত্র তেন্দুরার সাদে  
 সামান্য। দক্ষিণ তেন্দুরার তুম্বু তুম্বুটি কাঠ দিয়া



পর্যায় বাঁধা দিয়া নিম্নিত হইত, বাঁধের তেজের ক্রান্তির  
 দ্রুত প্রচলিত হয়। মুম্বল যুলে বিখ্যাত বীণকার শিয়ার  
 (প্যায়) হাঁ, জীবন মা তাঁহাদের বীণাতে দুইটি মোহার  
 ও চারটি পিতলের তার ব্যবহার করিতেন, বর্তমানকালে  
 দুইটি, আতটি তেজের মোটাটি তার ব্যবহার করা হয়,  
 এই বীণা কাঁধে রাখিয়া বামহাতের তর্জনী ও মধ্যমা পদার  
 উপর তার টানিয়া তেজ তান হাতে তর্জনী ও মধ্যমা  
 আঙুলে নিজের নিজের পরিমাণে প্রদান তার তেজের অন্য  
 তারে মোহাও করিয়া বাজান হয়। বীণা যন্ত্রটি বাজান খুবই  
 কঠিন। দক্ষিণ ভারতে ইহার প্রচলন বেশী।  
 বীণার প্রধান তার মোহার, এই তারটি মূলের  
 মধ্যস্থে বাঁধা হয়, ২ নং জুড়ীর তার পিতলের দোওয়া  
 হয়। ইহাও অস্বাভাবিক মনুষ্য অঙ্গুলের মড়ক দ্বারা  
 বাঁধা হয়, তিন, চার ও পাঁচ নং জুড়ীর তার পিতলের  
 হয়, তিন নং তার মনু অঙ্গুলের মড়ক, চার নং  
 তার মনু অঙ্গুলের মড়ক এবং পাঁচ নং তার মনুষ্য  
 অঙ্গুলের মড়কে মিলান হয়। দুই নং ~~এ~~ এবং আত  
 নং জুড়ীর তার মোহার হয়। ইহাদের সালার কাজে  
 ব্যবহার করা হয়।

:- আরো :-

বর্তমানকালে উচ্চশ্রেণী অঙ্গীতের সহযোগিতার মনু  
 হিসাবে ~~আরো~~ আরো ব্যবহার বহু প্রচলিত। এই  
 যন্ত্রটিও বীণার তর প্রকারের, আরো দুই অঙ্গুল  
 দ্বারা ~~এ~~ হওয়ায় বারী বর্নদ্বয়ের সহিত সহজেই



आरक्षी

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মিলিয়ে যায়, এইজন্য বর্চসময়গীতেই ইহার ব্যবহার  
করা হয়।

আরেক্ষর অক্ষর ~~ও~~ মেহসলা, অল্পন, গাধার,  
তুত প্রভৃতি বর্চ দ্বারা নির্মিত হয়, ইহার দণ্ড এবং  
ছোল দুইটি বর্চের হয়, যঁগদা ছোলটি চামড়া দ্বারা  
ঢাকা হয়, পর্টার মোড় যঁগদা রাখা হয়, ছোলের  
ক্লেস্মান্তে মাঝামাঝি স্থানে পন্থা থাকে এবং তারের  
এক প্রান্ত ইহাতে বাঁধা হয়, চামড়ার উপর দিয়া ছাপা  
একটি ~~সহ~~ অক্ষর রাখা হয়, চারটি প্রবীণ বান থাকে  
এবং ~~এ~~ তাহাতে চারটি প্রবীণ ~~এ~~ আঙ্গান হয়, এই  
তারগুলি তালের, আরেক্ষর নামক ~~এ~~ প্রবীণ তার ~~এ~~  
~~এ~~ মধ্যমে, দ্বিতীয় তার মড়জে, ~~এ~~ তৃতীয় তার ~~এ~~  
পঞ্চমে, চতুর্থ তার দণ্ড অক্ষরের পঞ্চমে অক্ষর  
মড়জে স্থিলায় হয়।

জোয়ারী তরফে দুই তালের প্রতিটি সাওয়ারীর  
প্রথম তারটি পিতলের এবং বাকী তারগুলি ~~দ্বীনের~~  
দেওয়া হয়, পর্টার তাল দিকের দোঁট দোঁট দিও রাখিয়া  
তাহার উপর দোঁট দোঁট বোতাম আঙ্গান হয় এবং ২৭টি  
দ্বীনের তরফের তার আঙ্গান হয়, এই তারগুলি ~~স্বই~~,  
কোমল ও কণ্ডি সাম্রো বাকীটি দুই স্থিলায় হয়, ~~কোমল~~  
কোমল বা কোমলের মত ছড় টালিয়া আরেক্ষর আঙ্গান  
হয়।

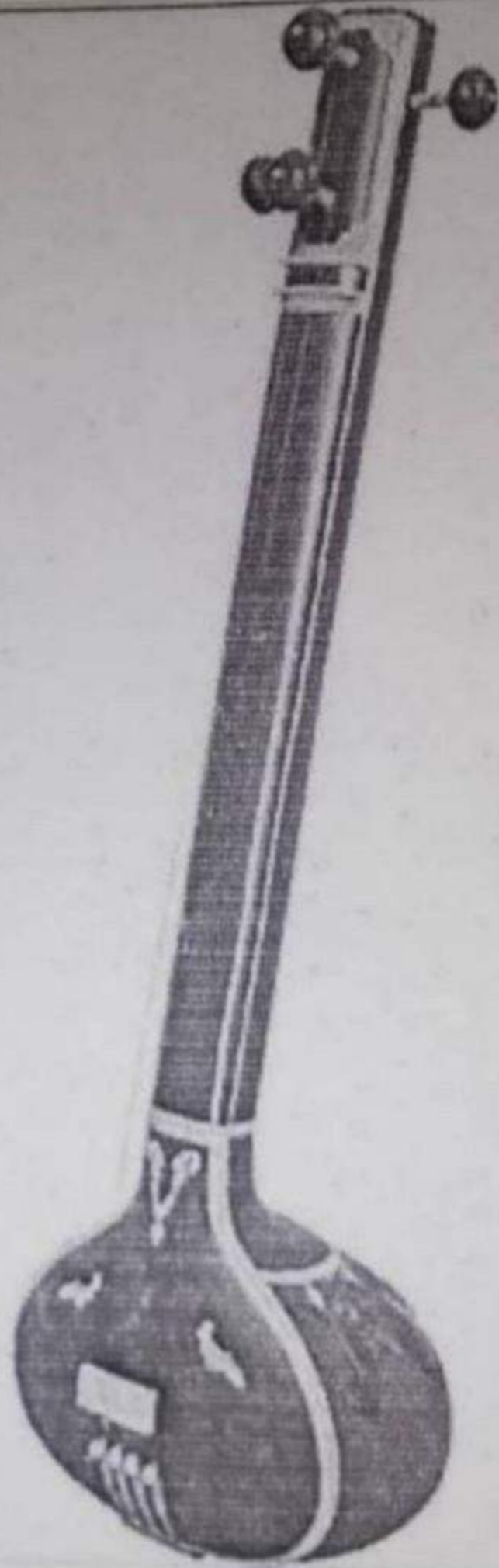
## :- তালপুরা :-

আরও অর্থের ক্ষেত্রে তালপুরা একটি প্রয়োজনীয় একটি বাধ্যতামূলক কর্মসূচীর মাধ্যমে তা বর্ধিত মূল্যবাহীতার মাধ্যমে সুবের একটি অবলম্বনরূপে তালপুরার ব্যবহার ব্যাপক-  
- আবে প্রচলিত। তালপুরার মাধ্যমে সুবের একটি উৎকৃষ্ট পরিমিতনের সূচী হয়,

যদিও তার অর্থ্যা চারটি প্রথম তারিখ মূল্য অনুবের পঞ্চমের যার বিক্রয় সাপ্লাই, সর্বম বা নিম্নাঙ্ক দ্বিতীয় ও তৃতীয়টি মূল্য অনুবের মডেলে প্রথম চতুর্থটি মূল্য মডেলে গাঁগী হয়, বিশেষ প্রয়োজনের বিবরণ দেওয়া হল :-

১. তুঙ্গা :- ~~এই~~ এটি দিয়ে তৈরি প্রায় গোলাবগর মঁগা মালাটিকে বলা হয় তুঙ্গা।
২. দল :- তুঙ্গার সঙ্গে মূল্য মাত্রিকায় দীর্ঘকায় বর্ধিত হওয়ায় নাম দল। এর উৎসর্গিত মঁগা।
৩. তবলা :- তুঙ্গার ~~কোন~~ উপরের চওড়া কাঠের চাকনাটিকে বলা হয় তবলা।
৪. শুলু গুলু :- তুঙ্গার সঙ্গে দলটিকে মেথানে মূল্য করা হয় এই স্থানটির নাম গুলু।
৫. মোগরা :- তুঙ্গার কোন প্রান্তে ছোট ছোট দ্বিমূল্য বর্ধিত ছোট পাটটির নাম মোগরা। চারটি তার এই পাটটির সঙ্গে নাম থাকে,
৬. ব্রিজ :- তবলার উপরে পুলের মত যে হাড়ের দু'বর্ধিত স্থানে থাকে তাকে বলা হয় ব্রিজ। ব্রিজের উপর দিয়েই তারগুলি উপরের দিকে চলে যায়।

Teacher's Signature .....



ব্যানজো

৭. খুঁটি :- দণ্ডের উপর অথবা অথবা চারটি দোঁট বা চারের সুঁতো থাকে, তাদের বলে খুঁটি, এর দুটি থাকে দণ্ডের সামনের দিকে আর দুটি থাকে দণ্ডের উপর, তাদের বান্ড বলা হয়, এই চারটি খুঁটির অঙ্ক চারটি তার অঙ্কমুস্ত থাকে,

৮. আঁট :- সামনের খুঁটি দুটির নিচে যে দুটি থাকে বা চারের পাঁচ দণ্ডের অঙ্ক মুস্ত থাকে তার নিচেরটিকে ~~বলা~~ বলা হয় আঁট, এই আঁটের উপর দিয়ে তারগুলিকে উপরে টানা হয়,

৯. তারগহন :- আঁটের উপরের চারটি দ্বিতীয় পাঁচকে বলা হয় তারগহন বা তারদান, এর চারটি দ্বিতীয় অর্ধ দিয়ে চারটি তার খুঁটির অঙ্ক মুস্ত হয়,

১০. মনকা :- ব্রিজের নিচে তার চারটির অঙ্ক পরানো দোঁট দোঁট গুলিকে বলে মনকা, এগুলি হাঁস, স্নান প্রভৃতি অসুখের হতে পারে প্রকা হাও, বাঁচ, ~~স্বাস~~ স্নানকে প্রভৃতি দিয়ে তৈরি হয়,

১১. তার :- তালপুরার যে চারটি তার থাকে তার প্রথমটি (পেড়ের) হয় পিতলের বা দিঁনের। অর্ধের তার দুটিও (দুঁটির) হয় দিঁনের। কিন্তু কয়েকটি (অর্ধের) হয় মোটা পিতলের বা তামার। এই তার চারটি ~~ও~~ মোগরা অঙ্ক মুস্ত করে মনকা পরিমে ব্রিজ ও আঁটের উপর দিয়ে তার গহনের অর্ধ দিয়ে খুঁটির অঙ্ক ~~ও~~ ~~স্বাস~~ তার বাঁধা হয়,

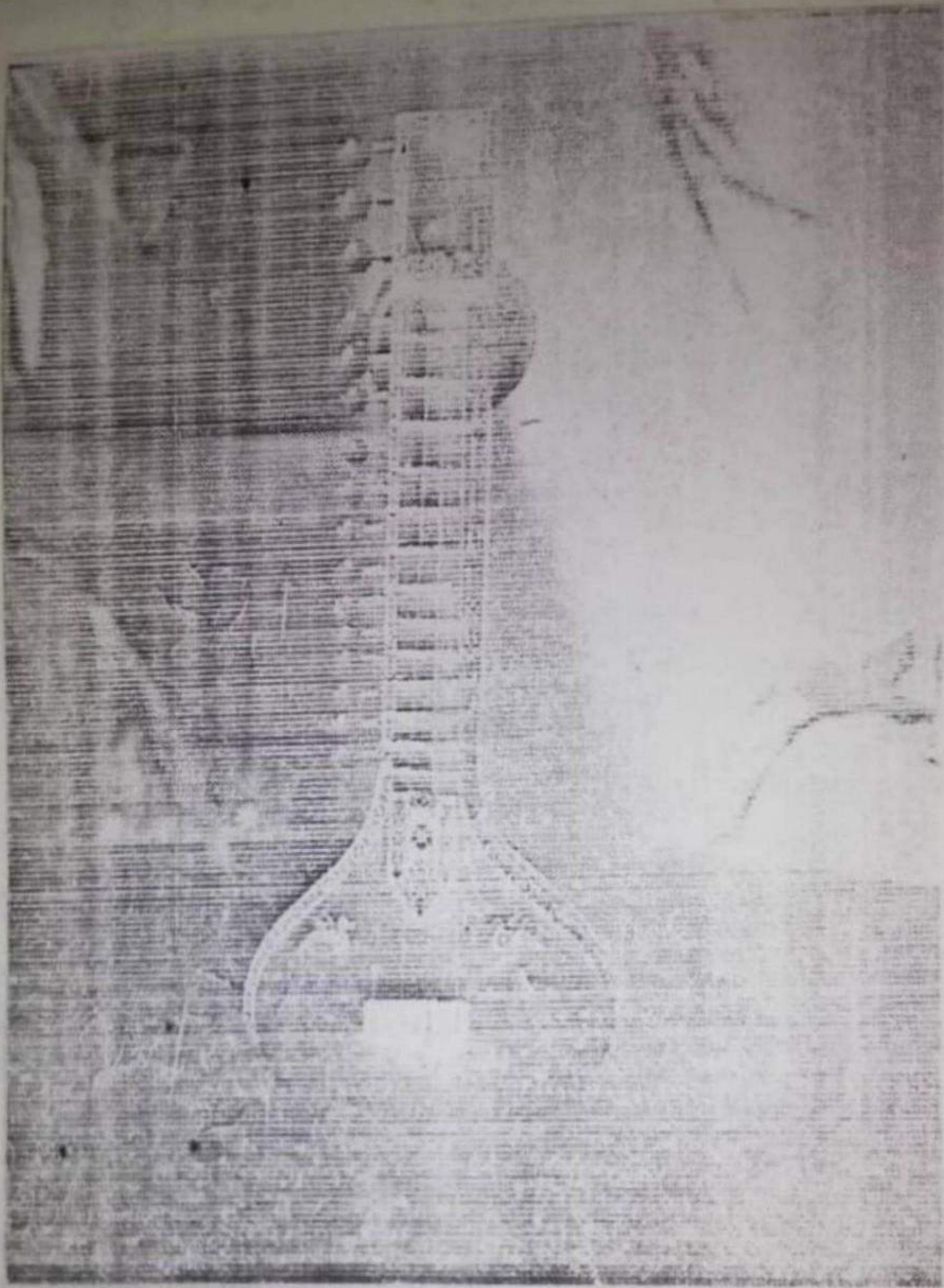
১২. সুতা :- ব্রিজের উপরের তার চারটির নিচে থাকে চার সুঁতো অথবা অথবা সুতা, সুতার বান্ডকার সুঁতো তাদের ব্যবহার করা হয়। সুতার এই সুঁতোরকে বলা হয় জোয়ারী,

প্রাচীন

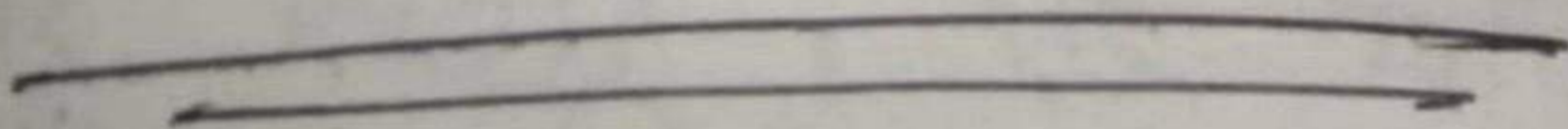
অতঃ :- অতঃ -এ প্রাচীন নাম অতঃ, আমাদের প্রাচীন  
 অতঃ প্রাচীন মূল হুইলের নানা প্রকার  
 বীণা প্রচলিত ছিল, অনেকের মতে অতঃর দুই প্রকার অতঃর  
 দক্ষিণী বীণার চারটি তারের মতো অতঃর একটি তার মূল  
 বীণার অতঃর স্থিতি করেন, অতঃর একটি অতঃর বা  
 কার্য দ্বারা নিশ্চিত হয়, দণ্ডের নীচে মোট নিশ্চিত একটি  
 লোলকৃতি তুঙ্গা লাগান থাকে, তুঙ্গার উপরে একটি কার্যের  
 চাকরা লাগান থাকে ইহা একে বলা হয়, তবলীর  
 অতঃর একটি হাত-নিশ্চিত ক্রীড়া জান থাকে, তুঙ্গার নীচে  
 যে অতঃর তারগুলির এক প্রান্ত ঝাঁগা থাকে তাহাকে লেডোনি  
 বলা হয়, দণ্ডের মাঝের দিকে কার্যনিশ্চিত আর্টি লোলকৃতি  
 ঝাঁগি বা বান থাকে, লেডোনি তারগুলির এক প্রান্ত ঝাঁগা থাকে  
 অতঃর ঝাঁগিতে এক প্রান্ত জড়ান থাকে, ঝাঁগির নিশ্চিত হাতনিশ্চিত  
 হাতের দণ্ডের দুই প্রান্ত লোলকৃতি থাকে, ইহাদের প্রথমটিকে  
 অর্টি ও দ্বিতীয়টিকে অতঃর বলা হয়, অতঃর প্রাচীন  
 আর্টি তারের মতো চিবগারীর তার দুইটিকে বাদ  
 দিয়া বাকী পাঁচটি তারকে অতঃরের দ্বিধা অতঃর  
 বীণার ঝাঁগিতে জড়ান হয়, দণ্ডের মাঝে বাঁধা নিশ্চিত  
 দুইটি রীড় বা পদা মুগা মুতা দিয়া ঝাঁগা থাকে, ইহাদের  
 দ্বিধা অতঃর ঝাঁগের মতো, বীণের অর্টিকে মতঃর  
 অতঃর ঝাঁগিতে আশ্রয় করে, দক্ষিণী নিশ্চিত একটি দ্বিধা  
 জান হাতের উর্জনার অতঃর অতঃর অতঃর মত  
 পরিমাণ অতঃর বাজান হয়।

অতঃরিকালে হুইলের অতঃর প্রচলিত - আদা ও  
 অতঃরিকাল, আদা অতঃর আর্টি প্রাচীন তার থাকে।

Teacher's Signature .....



अथवा



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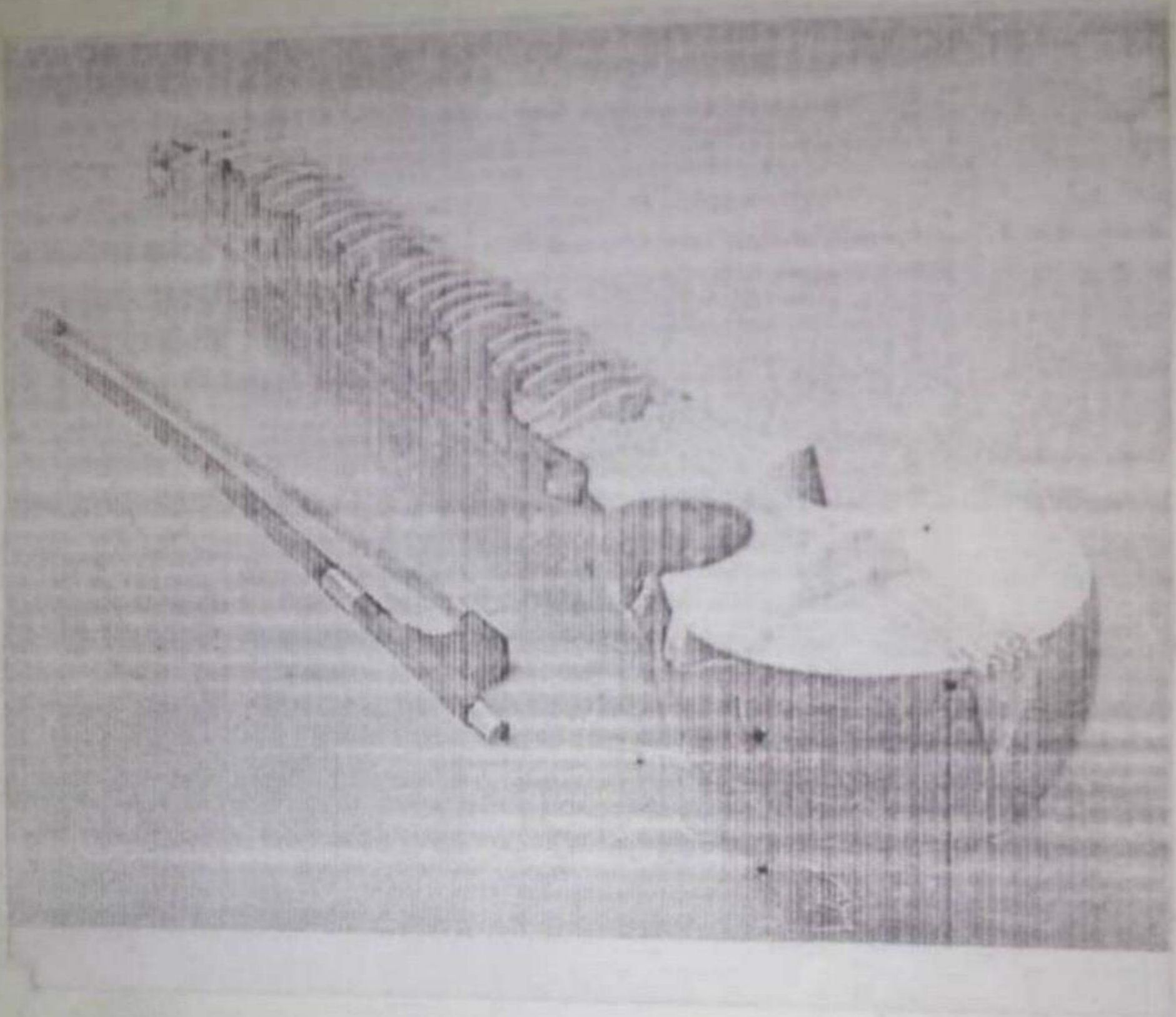


ইহাদের মর্ষি প্রথম তোরটি দিচ্ছে, ইহাও বাজের তর  
 বলা হয়, ইহাও মল্ল অস্ত্রের মর্ষিও মিলান হয়,  
 দ্বিতীয় ও তৃতীয় তর দুইটি মিলে, ইহাদের জুড়ীর  
 তর বলে, ইহাদের মল্ল অস্ত্রের মডজে মিলান হয়, চতুর্থ  
 দিচ্ছে তোরটিকে মল্ল অস্ত্রের পঞ্চম মিলান হয়, পঞ্চম  
 দিচ্ছে তোরটিকে তেডি মল্ল অস্ত্রের পঞ্চম মিলান হয়,  
 মর্ষি ও অস্ত্র তর দুইটি চিকারীর তর ইহাদের প্রথমটিকে  
 মর্ষি মডজে ও দ্বিতীয়টিকে তর অস্ত্রের মডজে মিলান হয়,  
 ঈনিম্বিয়ের জন্য তরমদার তোর আর্জি প্রথম তোরের  
 তোরিও নমর্ষি তর তেডি তর তর তর তর  
 ব্যবহার হয় মা থাকে।

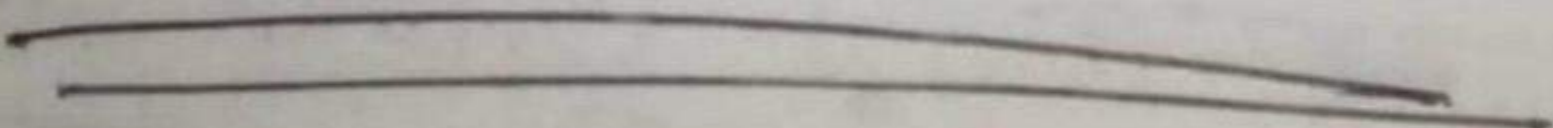
### ঃ প্রোজ :-

প্রোজ তে প্রের বাদ্যমল্ল, প্রের ও আর্জের মিলে  
 মর্ষির মর্ষি, তর নীচের দিকটি আর্জের মর্ষি, উপরের  
 দিকে প্রেরের মর্ষি আর্জি বা পর্দাগুলি মুক্ত থাকে, বাঁ  
 হাতে আর্জি হাত রেখে তর হাতে ছড়ের আশ্রয়ে মর্ষি  
 বাজতে হয়, নিম্নে এর বিভিন্ন প্রের বর্ণনা করা হল :-

১. তুঙ্গা :- মূল কাঠ প্রের নীচের চর্মাছাদিত তেডি,  
 এর উপরে বিজ থাকে।
২. টাঁড :- প্রায় ২ হাতের মর্ষি তুঙ্গা কাঠের মূল কাঠটিকে,  
 এরই উপরে আর্জি বা পর্দাগুলি মুক্ত থাকে।
৩. লজ্জা :- সব প্রের নীচের তেডি মর্ষি আর্জি তর  
 মুক্তি মুক্ত থাকে।
৪. প্রোজ :- তুঙ্গার উপরে তেডি হাতের বা হাতের মর্ষি টাঁডের তেডি



वेदप्रज्ञ



মেসারের একটি টুকরো মার উপর দিয়ে তারপুলি উপরের দিকে  
ঢালা থাকে,

৬. পর্দা :- পিঙ্ক বা পিটলের ১৬ থেকে ২০টি অঙ্ক পর্দা বা মার্চ মা  
পুসার সূত্রো দিয়ে টাঁড়ের অঙ্কন করতে বাঁধা  
থাকে,

৬. স্ট্রিট :- টাঁড়ের উপরের দিকে বসানো ছিদ্রযুক্ত পাতলা একটি  
হাড়ের টুকরো মার মর্চি দিয়ে তারপুলিকে উপরের  
দিকে টেনে বাঁধা হয়,

৭. কান :- টাঁড়ের উপর দিকে চারটি তার যে অঙ্ক অঙ্ক চারটি  
কাঠের খুঁটির অঙ্কন বাঁধা থাকে তাহলে বলা হয়  
কান বা খুঁটি ।

৮. তার :- এড্রাজের মুখ্য তার চারটি মা নিচে মেসার্ট  
খঁচি খঁচির উপর দিয়ে এটির মর্চি দিয়ে  
নিম্নে গিয়ে উপরের কানে বাঁধা থাকে। তার চারটিকে  
অধিরণতঃ মা আ আ পা মেসার মা আ আ পা ইত্যাদি  
সুরে বাঁধা হয়, এছাড়া মেসে ১০ থেকে ২০টি তারের  
তার মা বাঁধার জন্য টাঁড়ের পাক্সে পাক্সে খুঁটো করে  
ছোট ছোট কান বসানো হয়,

৯. ছড় বা ছড়ি :- হৃদিক বাঁকানো অঙ্ক অঙ্ক কাঠের একটি  
পিটলের সাথে ছোট্ট মেসার চুনে খঁচি  
ছড় বা ছড়ি তৈরি করা হয় মায় আশায়ে এড্রাজ  
বাজাতে হয় ।

এড্রাজ এড্রাজের তারে Sound box নামে এক  
তার আলাই বলা হয়, এড্রাজের মুঠই দিলকবা, তবে  
মেসারের কিছুটা বড়, মেসার ছোটটি হয় আরেকটার  
ইতি ।

Teacher's Signature .....

## :- প্রস্তুতগার :-

মনুটিতে একটিমাত্র তার থাকে বলে একে বলা হয় একতারা, একতারার মেসুরটি দুইপ্রকারের, বাতলাম প্রচলিত রূপটিই এখানে বর্ণিত আছে।

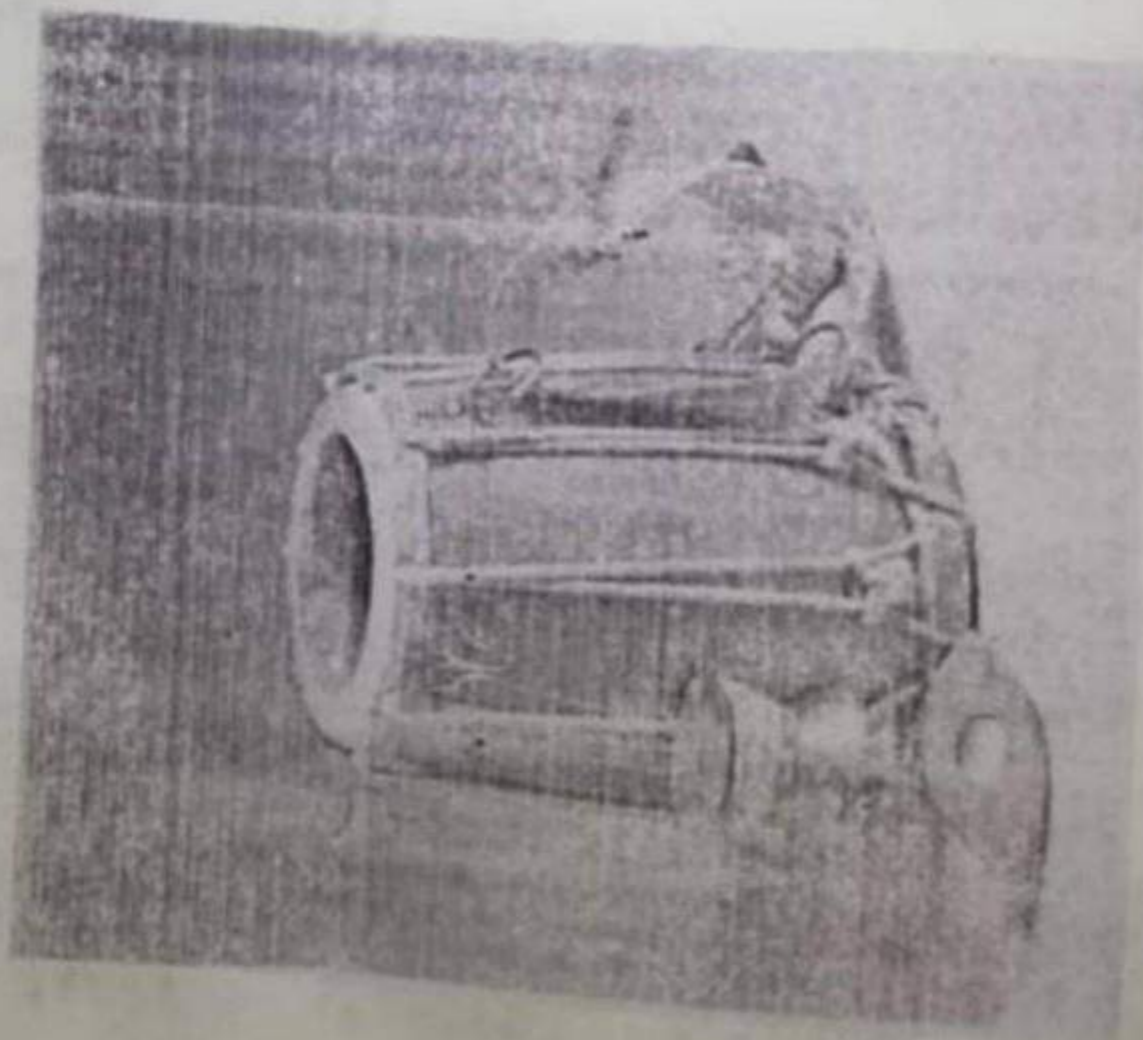
হৃদয় ঝংগা একটি মোড়কের খোলের নীচের দিক থেকে চর্মাচ্ছাদিত, খোলটির দুপাশে স্নান্ন থাকে প্রায় ৩ ফুটের দূরত্বে দুটি বাঁকের দণ্ড যা উপরের দিকে মুক্ত মুক্ত থাকে দণ্ডের উপরের অংশে মুঠো করে একটি কান বসানো হয়। নীচের চামড়ার ছাউনির স্থিতিস্থানের ষিড বা অণ্ডয়ারীর থেকে একটি তার উপরের কানে মুক্তি করা হয়। কান স্থিতিস্থানে তারটিকে প্রয়োজন দূরত্বে মুঠে ঝঁঝি হয়। দুপাশের দণ্ড দুটি বাঁ হাতে ধরে তান হাতে একটি তাম্বুরে আশ্রয়ে মনুটি বসানো হয়। সুরের ওঠা- নামা করানো হয় বাঁ হাতে ঝাঁ দণ্ডটিকে প্রয়োজন দূরত্বে চাপ দিয়ে আধিক্যতঃ মোকগীতির স্কিমারাই এই মনুটি ব্যবহার করে থাকেন।

## :- সোনদলহরী :-

মোকগীতে ব্যবহৃত ~~এই~~ এই মনুটির মেসুর নাম ছান্ন বা সুবসুয়া। মোকগীতে মোকগীতে মোসুরটির দূরত্বে ১/২০ ইঞ্চি দৈর্ঘ্যের একটি কাঠের খোলের নীচের দিকের দিক থেকে থাকে চর্মাচ্ছাদিত, উপরের দিক থেকে খোলা। চামড়ায় ছাউনি মোকগীর স্থিতিস্থানে একটি মোতনুকে অত্যন্ত করে উপরের দিকে একটি ছাউনি বা কাঠের চোড়ের সঙ্গে ঝঁঝি হয়। বাঁ বাগলে মনুটি চেপে ধরে বাঁ হাতের আশ্রয়ে চোড়টি চেপে



ক্রেতা



ক্রেতা

বিরে ডান হাতে একটি সর্ষের টুকরো দিয়ে তেঁড়টিকে মোড়ানো করে বাজাতে হয়। পুর বাঁগির কোন ব্যবস্থা নেই। তবে পুরের সর্ষ-নাম্বার ওঁড়া-নাম্বার ডান তেঁড়টিকে টান বা টিলে করতে হয়।

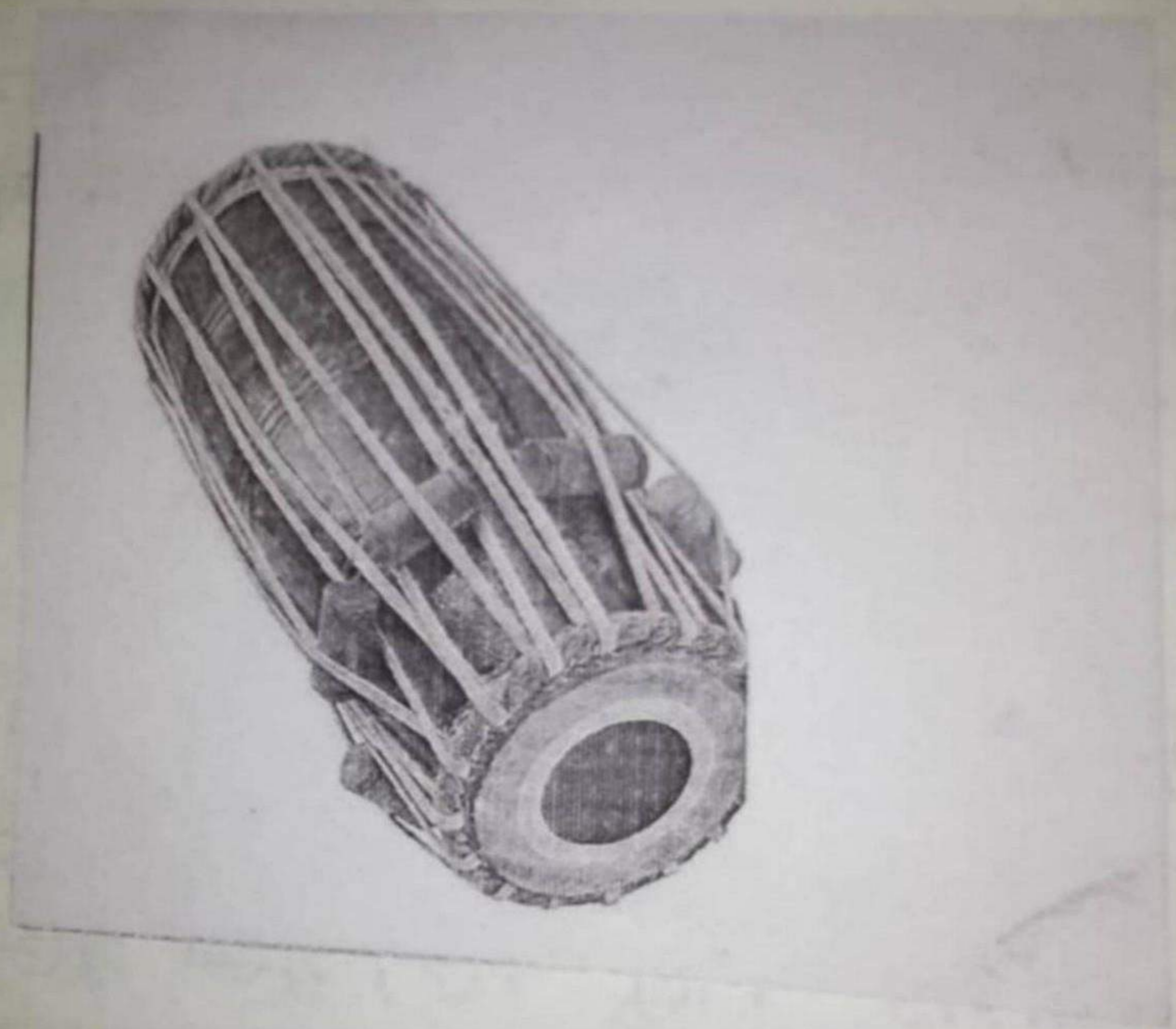
:- পাখোয়াজ :-

পাখোয়াজ তেলঙ্গা জেলার একটি প্রাচীন বাদ্যযন্ত্র। পাক্ষেদে তাকে বলা হয় পুঙ্কর। তবে পাখোয়াজ শব্দটি পাক্ষী, 'পখ' অর্থে পরিভাষিত এবং 'আখোয়াজ' অর্থে স্থান। এর মোড়ক মধ্যস্থিত সর্ষের ও গম্বীর।

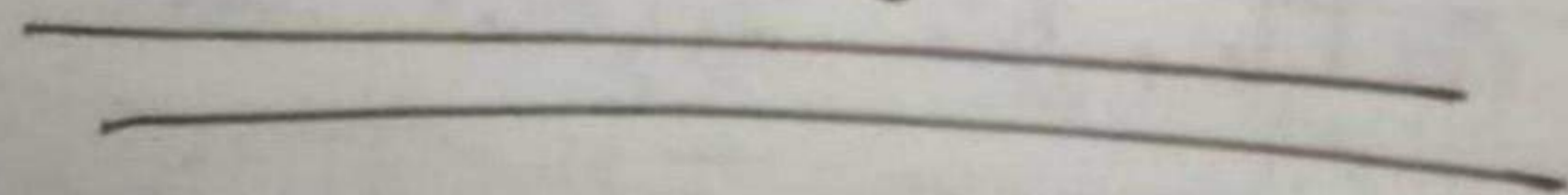
পাখোয়াজ পাখোয়াজের মোড়কটি বাঁয়া ও তেলঙ্গার প্রত্যক্ষ রূপের মত। কাঠের তৈরী মগসা দেড় বা পোনে দু'হাত লম্বা কাঠামোটের দুইদিক থাকে চর্কাচর্কা দিত, কাঠের খোলসটিকে বলা হয় সুড়ী ও ছাউনিকে বলা হয় পুড়ী। বাঁদিকের মোড়কটি বাঁয়ার কাজ করে, মুখে মুখের ব্যাস বিস্তৃত বড়। ডানদিকের মোড়কটি তেলঙ্গার কাজ করে, মুখের ব্যাস অপেক্ষাকৃত ছোট। দুই মুখের ছাউনির স্লেস প্রান্তকে বলা হয় চাট। চাটের চারিপাক্ষের দুই প্রান্তের চামড়ার ঝড়িকে বলা হয় গজরা যা পরস্পরের মডেল চামড়ার দলে বা ছোট দিয়ে টানা থাকে। এই ছোটের স্লেস থাকে মোড়কটি কাঠখালু থাকে বলে গম্বী। পুর বাঁয়ায় কাজে এগুলি ব্যবহৃত হয়। সুড়ীর সর্ষস্থানে কোনো বড়ের মোলাসগর দু'দিকের বলা হয় চিহাই। চিহাই ও চাটের স্লেসস্থানের মোড়কটির নাম সর্ষদান।

ডান দিকের থেকে বাঁদিকের চিহাই মোড়কে বড়।  
সর্ষস্থানে বাঁদিকে চিহাই - এর উপরে পুর বসে

পাত্রে মৃত্যু



পাত্রে মৃত্যু



করে গম্ভীর প্রলেপ লাগানো হয়। তেওঁ এমতমাজে সান্ধী  
বান্ধে, আধাৰণতঃ কৰ্ণাডাঙীতে ক্ৰিপদ, বাম্বাৰ তথ্য মনুডাঙীতে  
সুৰবাহাৰ, বাবাৰ, বাবা ইত্যাদিৰ ডাঙেৰ মাছোমাজেৰ অস্তিত্ব  
হয়।

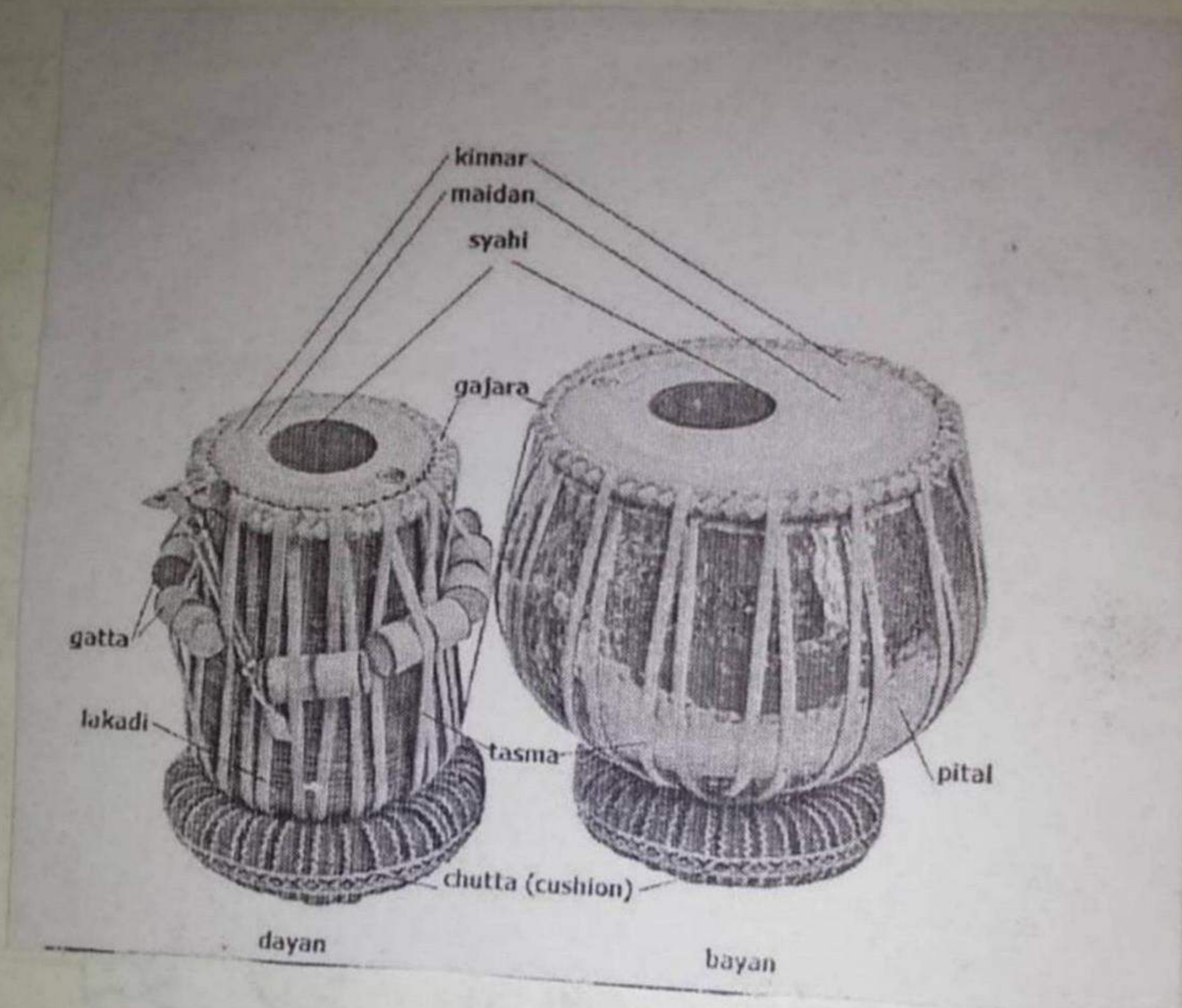
## :- বেলা ও বাঁয়া :-

ভাৰতীয় তেলবান্ধেৰ মৰ্ত্তি বেলা ~~ও~~ প্ৰধান ও  
অধিকাৰ প্ৰচলিত। তেলৰ দুইটি ভাগ - বেলা ও বাঁয়া। মাছ  
ডাল হাত দ্বাৰা বাজান হয় তাহাকে বলা হয় বেলা বা  
ডাঙীনা তথ্য মাছ বাম্ব হাত দ্বাৰা বাজান হয় তাহাকে  
বলা হয় ~~বেলা~~ বা পুলা বা বাঁয়া।

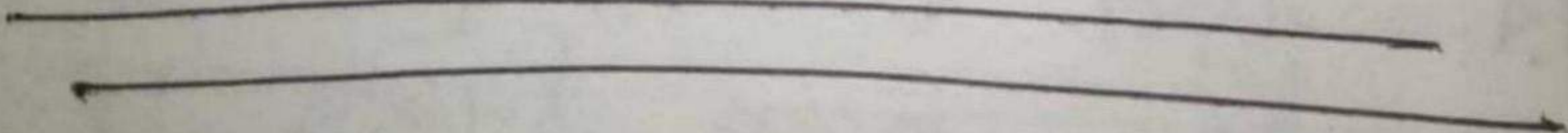
● বেলা :- তেলৰ প্ৰধান অংগটিকে কৰ্ণ বা লক্ষণী  
~~ক~~ বলা হয়। ইহা প্ৰধানতঃ সোম, কৰ্ণা  
নিম্ন, কাম্বা, চন্দন কাম্বা দ্বাৰা নিৰ্মিত হইয়া থাকে।  
ইহাৰ ভিতৰত যম্বা, সোমুতি সোল তথ্য উচ্চতায়  
প্ৰায় তথ্য দুই হইয়া থাকে।

বাঁয়া :- বাঁয়াৰ তথ্য তৈৰী হয় তাম্বা, পিতল  
বা মাটিৰ আখাৰ্য, ২ এক মৰ্ত্তি মাটিৰ ৩ বাঁয়াই অধি  
প্ৰচলিত। বাঁয়াৰ গড়ন তেলৰ তথ্য তথ্য ~~প্ৰচলিত~~  
অধিকাৰ পুৰাত। নাচৰ তথ্য উদ্ভৱেৰ দিকটি অপেক্ষাকৃত  
ক্ৰমা চণ্ডা, তেলৰ মোৰ্টে বন্ধটি তথ্য ক্ৰমা মৰ্ত্তি গড়ন  
বান্ধে অন্য নৰ্ত্তি তথ্য বাঁয়ায় সোম্বে, যথা - কুঁড়ী, পু  
পোৰ্ট, গাৰু, চিহাই, কাম্বা, মাটি টাটি, বাঁই, ও পুৰুৰী,  
তথ্য চিহাই - এক অধিকাৰ ক্ৰমা সান্ধাৰ কিছু  
পাৰ্থক্যতঃ সোম্বে, যথা -  
১. তেলৰ চিহাই পুৰীৰ ~~কি~~ চিহাই সান্ধাৰে, কিছু





ଦେଖା ଓ ଶୁଣା

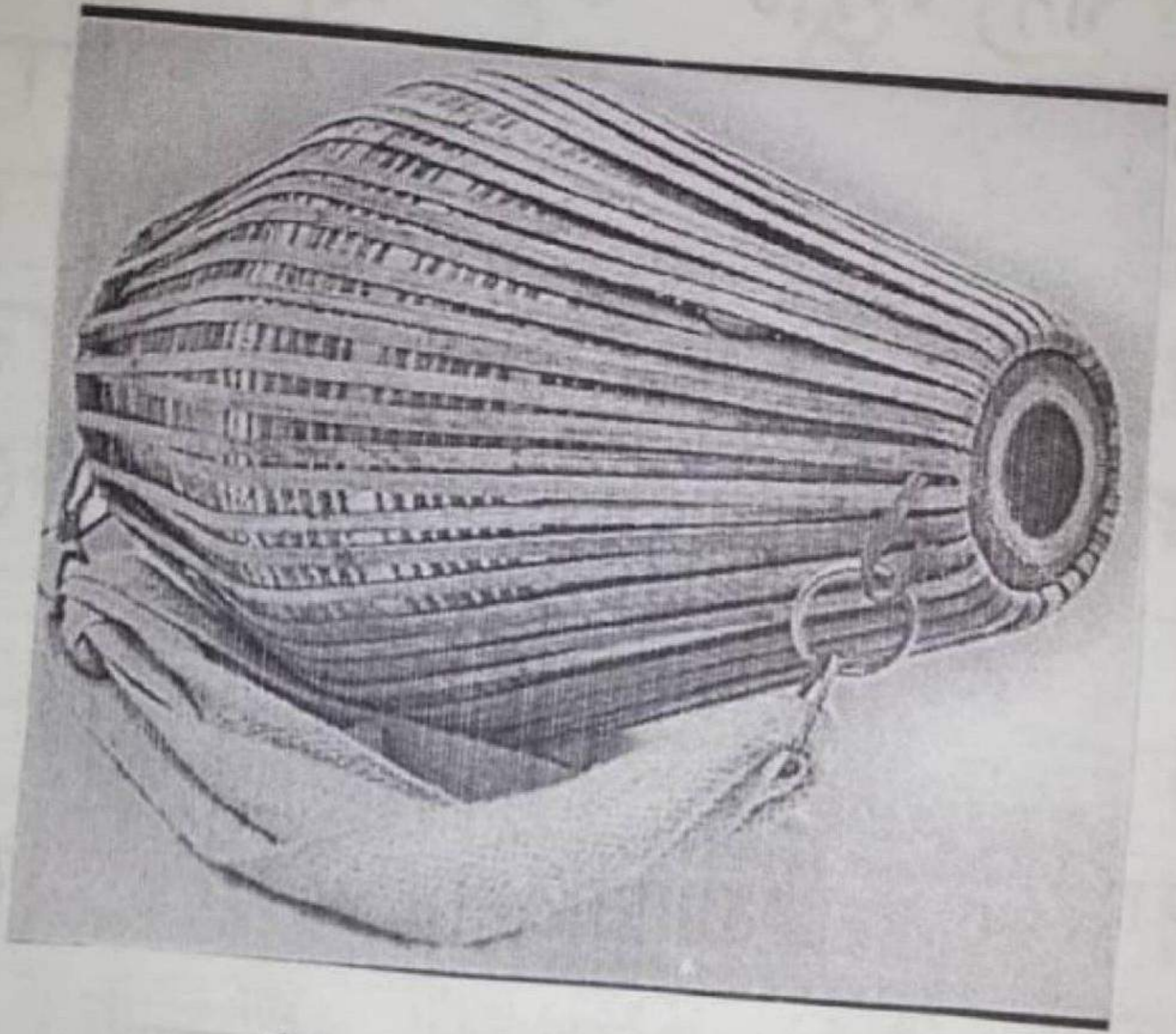


বাঁয়ার চিহ্নই থাকে কিছুটা পাল্কে।  
৫১. বাঁয়ার চিহ্নই অনেক চিহ্নই ~~এ~~ থেকে কিছুটা বড় হয়।

### ঃ ঝোঁড়োল :-

ঝোঁড়োল বাদ্যযন্ত্রটি সেবনকু বাদ্যযন্ত্রের মতো তুল্য প্রকার ত্রকোণ বস্তুসের দিক হইতেও ইহা যেতি প্রাচীন, যেতি প্রাচীনকাল হইতে সেজ পর্যন্ত এই মন্ত্রটি মনিপুরে সিক্কিমভাষে সেহুত এখা মনিপুরী গৃহস্থে তাহার প্রাক্ক) বহন করে। বর্তমানে ঝোঁলে ঝোঁড়োল মন্ত্রটি সিক্কিম প্রেসার লাও করিমাল্লে, এমনি কি সুদূর পশ্চিম, তেনজিবিলাতেও সেমাদেব দেলা হইতে এই মন্ত্রটি সেলেক্টে লেইয়া মাইভেলেন, ঝোঁড়োলের তৎপর সুদূরত বলা হয়, তবে সিক্কিম ~~এ~~ ভারতীয় সুদূরতের সঙ্গে এর পার্থক্য আছে। ঝোঁড়োল কাঠামোটি হয় সোলোবোর, মোড়া মাটির তৈরী, দুই দিক ঢাপু তখন মস্তিষ্ক পরিষ্কারী দ্বারা, বাঁ দিকের দিকের মুখ্যত বড় এবং অন্য দিকেরটি ছোট থাকে, দুই দিকের চামড়ার চাউনি অর্থাৎ চামড়ার দ্বারা সেমিভাবে মুখ্য থাকে, ঝোঁড়োল তানদিকের মুখ্যত ৩/৪ ইঞ্চির মত চোড়া হয় এবং সুদূর যেতি তাহার কোন দ্বারা থাকে, বাঁদিকের সেমিভাবে বড় মুখ্যত বাঁয়ার কাটা করে। ঝোঁলে সুদূর বাঁয়ার ব্যবস্থা নেই।

বাওলায় আধারলতঃ কার্তন, টোকুগাতি ও লোকগাতিতে ঝোঁড়োল ব্যবহার প্রচলিত, বাওলা ও কার্তনভাঙের বহীন্দ্রসম্প্রদায়েও ঝোঁড়োল অস্ত্র্যত করা হয়।



কীচোল

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### :- বাঙালী বা বাঁকি :-

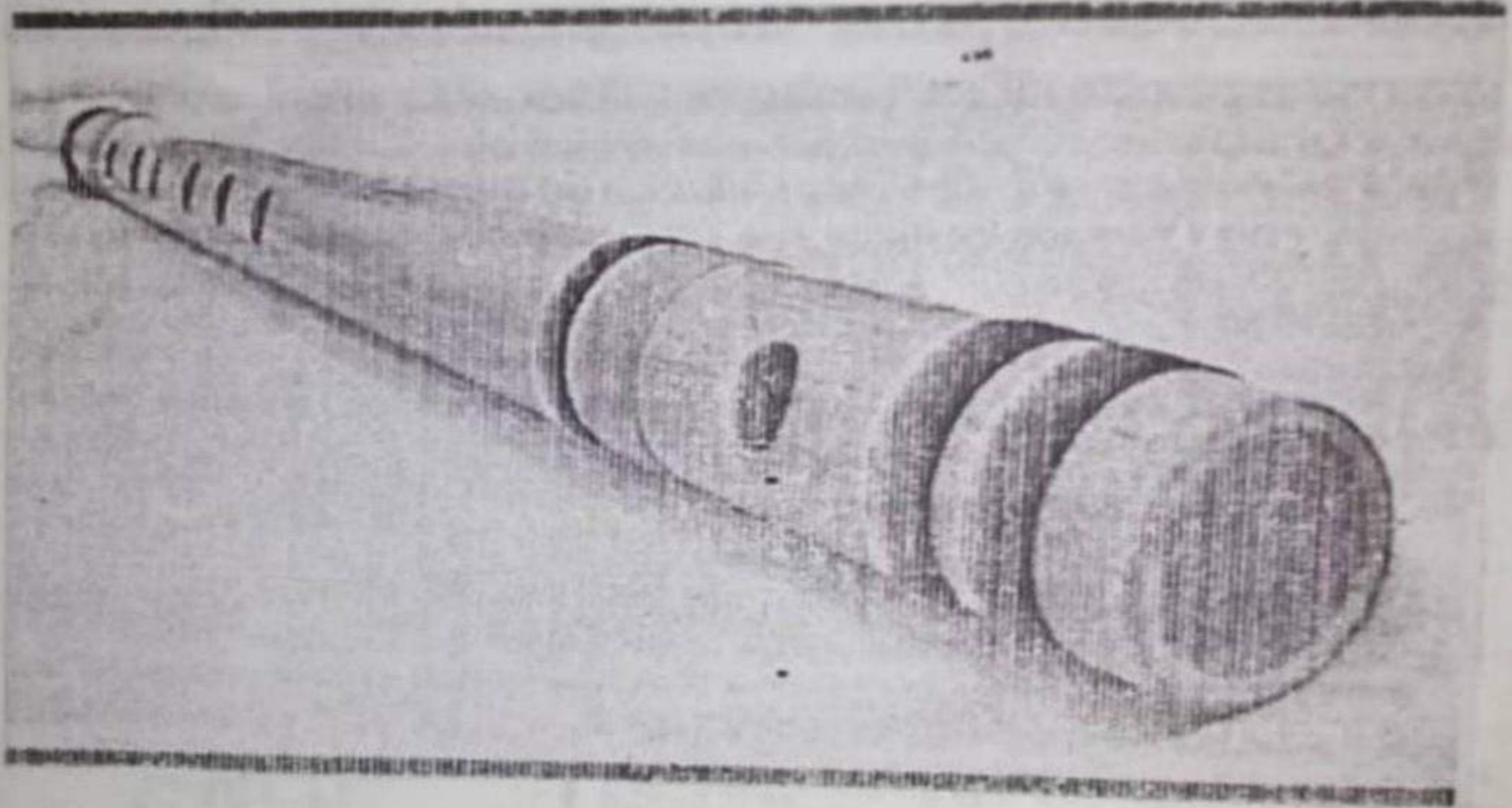
বাঁকি বা বাঙালী হলে গৃহের ভিতর মন্দির যা বায়ুর আশ্রয়ে বাজানো হয়, ইহকালে এক ভিতর মন্দির বায়ুর থেকে মন্দির তৈরি হয় বলে এর নাম বাঁকি। তবে কাঠ, পিত্তল ইত্যাদির তৈরি বাঁকিরও প্রচলন আছে, বহুলাংশে প্রচলিত তিন প্রকার বাঁকির বর্ণনা নিম্নে প্রদত্ত হলে:

গোড়া বাঁকি :- এই বাঁকি গোড়াভূমি বীর উপরের মুখে মুঁ দিয়ে বাজানো হয় বলে তাকে বলে গোড়া বাঁকি, প্রায় ১ হাত লম্বা গোড়া বাঁকির গুরুত্বপূর্ণ নামে থাকে ৬-৮ ছুরাছিদ্র, মুখটির গড়ন অনেকটা হাঁসের ঠোঁড়ের মত চেপ্টা। এই বাঁকি বাজানো অশুদ্ধতর।

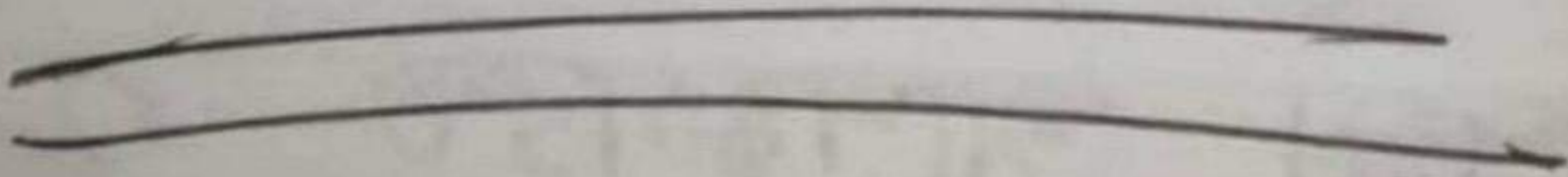
সোড় বাঁকি :- সোড়াআড়িভাবে বীর এই বাঁকি বাজানো হয় বলে তাকে বলে সোড় বাঁকি। দু-মুঠের কিছু কম-বেশি লম্বা বাঁকির গুরুত্বপূর্ণ নামে থাকে ৬-৮ ছিদ্র থাকে, তার উপরে অনুক্রম সের একটি ছিদ্র থাকে যেখানে মুঁ দিয়ে বাজাতে হয়, সোড় বাঁকি বাজানো ~~অশুদ্ধ~~ অপেক্ষাকৃত ৩ বর্গিত, বর্তমানে এই বাঁকিরই প্রচলন বেঁকা। একে মুরলীও বলা হয়।

টিপার মুঠ :- তিমুরা অঞ্চলে এই বাঁকির প্রচলন বলে এর নাম টিপার মুঠ, তাতে পূর্বে দু প্রকার বাঁকির আবিষ্করণ হলে, সোড় বাঁকি থেকে দ্বিতীয় বাঁকির গুরুত্বপূর্ণ নামে ৬টি ছুরাছিদ্র থাকে, বাজানার জন্য প্রথম কোন ছিদ্র নেই। থোলা মুখে মুঁ দিয়ে সোড় বাঁকির মতই বাজাতে হয়, এই বাঁকি উপরোক্ত দু প্রকার বাঁকির থেকে বাজানো বর্গিততর, একে বেগুও বলা হয়।

Teacher's Signature .....



सिद्धि



## শারঙ্গোনিয়াম :-

শারঙ্গোনিয়াম স্থায়ী জ্বলন্ত বায়ুযুক্ত, ইউরোপের প্যারিসে ১৮৪২ আলে সোলবার্গার উদ্ভিদ উদ্ভিদে এটি আবিষ্কার করেন। শারঙ্গোনিয়াম আবিষ্কার দুই প্রকার :-

১. টেল শারঙ্গোনিয়াম

২. বস্তু বস্তু শারঙ্গোনিয়াম

০ টেল শারঙ্গোনিয়াম :- এই প্রকার শারঙ্গোনিয়াম আকারে বড়, টেল শারঙ্গোনিয়ামের শাপর ডেডের ফিট করা এক মিলি দ্বারা ছোট পাদটির সাথে যুক্ত থাকে, এলাই মিলিটারের দূর দু'পায়ে শাপর দিতে হয়, এই শারঙ্গোনিয়ামে আছে তিন হতে পাঁচ অক্টেড অর্ধ রীত ও উই আবে পদ বা চাবি থাকে, অস্ব অস্বতে মনু অস্বীত ও অস্বীত জানে যেও নাই বীতটির অস্ব অস্বীত ইত্যাদি ব্যবহার করা হয়।

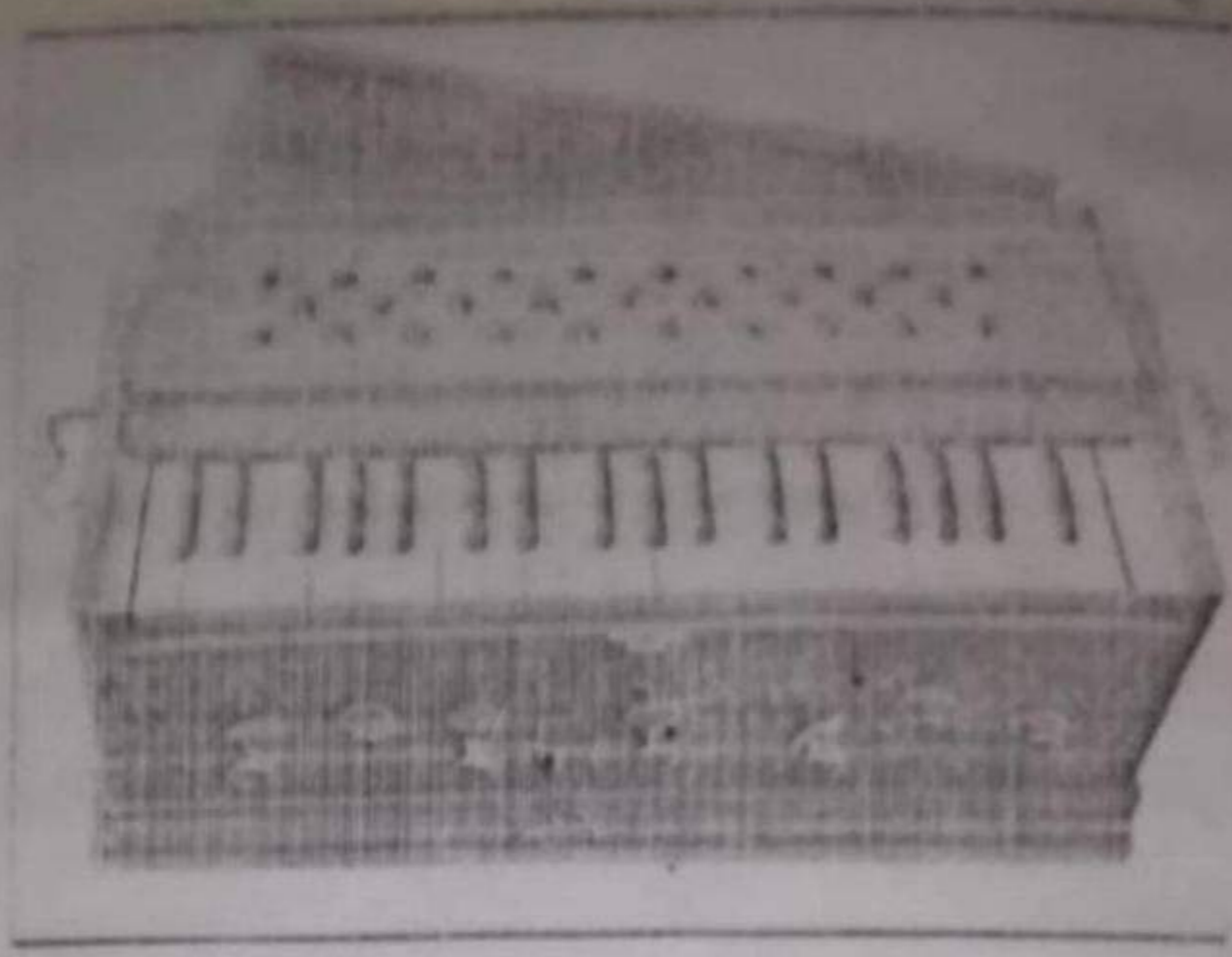
০ বস্তু শারঙ্গোনিয়াম :- এই জাতীয় শারঙ্গোনিয়াম আবিষ্কারে বস্তু অস্বীত অস্বীত একে অস্বীত অস্বীত লাদিও ব্যবহার করা হয়। বস্তু শারঙ্গোনিয়াম আবিষ্কারে "C + C" আবে অস্বীত অস্বীত হয়ে থাকে, বস্তু শারঙ্গোনিয়াম আবিষ্কারে দুই প্রকার,

মহা :- ১. অস্বীত রীত শারঙ্গোনিয়াম

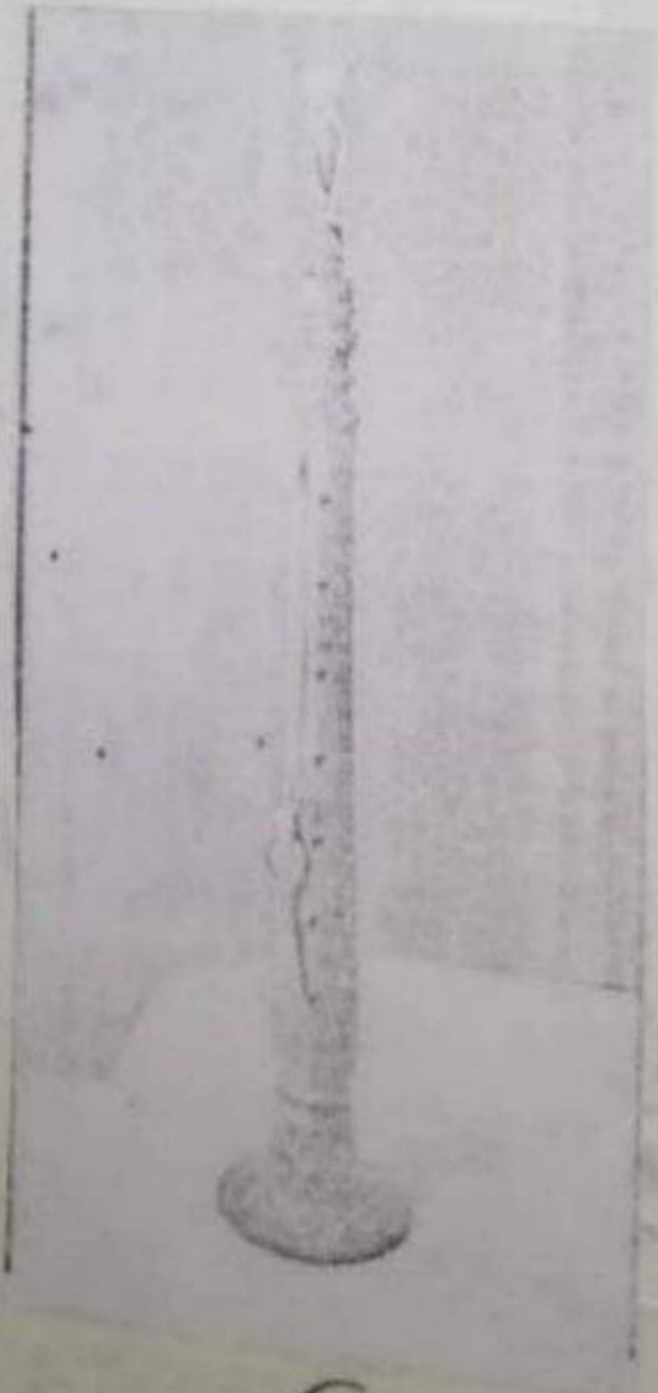
২. অস্বীত রীত শারঙ্গোনিয়াম,

## আনাই :-

আনাই এক প্রকার স্থায়ী জ্বলন্ত বায়ুযুক্ত, দুই রীত যুক্ত বস্তু জ্বলন্ত লোকমুদ্রকার বাদ আনাই কাঠের অস্ব



शंखविद्या

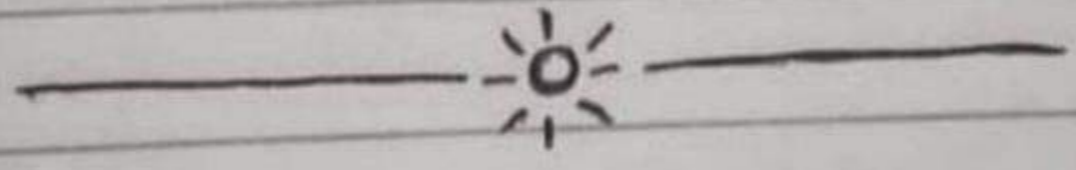


आवाह

এক দেখতে অনেকটা সূর্যের মতো, ওপরের দিক  
চিহ্নে নিচের দিক ক্রমক্রমে চূড়ান্ত, লম্বায় দেড় ফুটের  
মতো, লোকসান জানাই বর্তমান বাস্তবতা অনুযায়ী  
হিসাবে অল্পটুকু জানপ্রিয়, বিশিষ্টপ্লাহ হ্যাঁ একজন  
প্রখ্যাত জানাই বাদক ছিলেন,

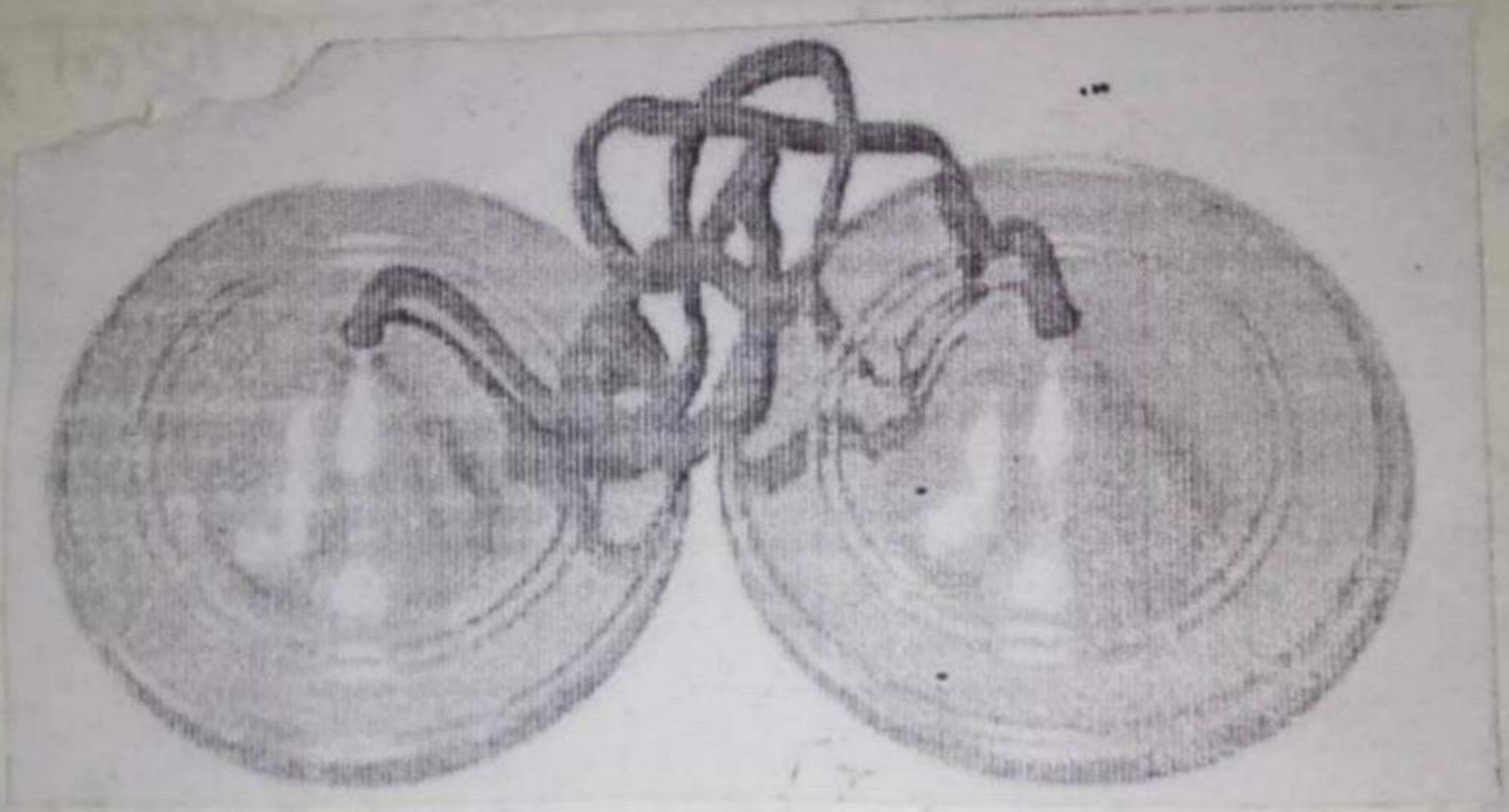
:- মাদ্রাসা :-

মাদ্রাসা মন বাস্তব অনুষ্ঠিত, পিতল, কাঁচা বা  
কাঁচের নির্মিত অনেকটা ছোট ছোট ছোট বাড়ির  
মতো গোল আকারের মতো মাদ্রাসা নামে সুখ্যাতি  
এর মধ্যস্থলে একটি করে খুঁড়ে থাকে যাকে কোয়ার্টার  
জান্য, বর্তমানের মতো সেখানে কিছু কিছু পিচিয়ে  
হু হু হু হু বাজানো হয়, এর সুস্বাদু সুস্বাদু অনেক  
ভিত্তিক, বহুভাষী ইত্যাদি কাঁচা রাসের জান  
খুবই মার্কিন বিদ্যায় করে।





:- विद्यया :-



विद्यया

