

Enhanced 1st Progress Report

Name of the Project:- "Preservation, Promotion & Propagation of the art of Rudra Veena (Playing & Making)of Traditional Dagar style".

Name of Scheme:- Scheme for Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India 2014-2015.

Following is the **Enhanced 1st Progress Report** with regard to the work done in pursuance to the grant awarded by the MoC under the above mentioned scheme for the aforesaid project.

Theoretical Training

1. The Students of the Gurukul were taught the theoretical aspect of Indian Classical Music(ICM) in general and of Dhruvad and Rudra Veena in particular. With regard to Rudra Veena the origin and development of the Instrument , structure of the Rudra Veena, its different parts like the bridge, the resonators, the knobs, the sound board, the ornamentations on the instrument, the placement of the frets and strings etc.. were explained and taught along with their use and importance.
2. The Students were also explained about the Mythological origin, Folk origin and Classic origin of the Instrument. They were taught about the adoption of different Playing postures of the instrument, the importance and explanation of Laya in ICM, the different uses and placement of the Hands and fingers for playing the Rudra Veena; the characteristics of different strokes of the the fingers and nails, the application and practice of all the practical lessons taught, on the 3rd (i.e Pancham)and 4th(Shadaj) strings of the Rudra Veena ; the theory of Sound and its significance in Dhruvad and Rudra Veena; the tuning of Rudra Veena and the Tanpura; Sound culture and Voice culture in ICM and the importance of its proper application according to the Vedic tradition and Shiksha manuals. The Students were also informed of the concept of "Saam" in Vedic Shastras. Further the students were explained about the concepts of " Dhatu", " Matu" and " Hiatu" , and their importance in ICM.

3. The Students were given theoretical knowledge of the concept of Dhrupad, its origin and development and other different aspects.

Practical Training (3 Hrs a day).

Students of the Gurukul were given training in the following practices:-

1. Swarashtak Murchhana(स्वराष्टक मुर्छना) with explanation.

आरोह

सा रे ग म प ध नि सा
रे ग म प ध नि सा रे
ग म प ध नि सा रे ग
म प ध नि सा रे ग म
प ध नि सा रे ग म प
ध नि सा रे ग म प ध
नि सा रे ग म प ध नि
सा रे ग म प ध नि सां

अवरोह

सा नि ध प म ग रे सा
रे सा नि ध प म ग रे
ग रे सा नि ध प म ग
म ग रे सा नि ध प म
प म ग रे सा नि ध प
ध प म ग रे सा नि ध
नि ध प म ग रे सा नि
सां नि ध प म ग रे सा

2. Swarashtak Murchhana in 2 strokes(स्वराष्टक मुर्छना दो आघात के साथ) with explanation.

आरोह - सासा रेरे गग मम पप धध निनि सासा

अवरोह- सासा निनि धध पप मम गग रेरे सासा

And so on with other Notes in the same hierarchy, in both ascending and descending order.

3. Swarashtak Murchhana in 4 strokes(स्वराष्टक मुर्छना चार आघात के साथ)with explanation.

आरोह- सासासासा रेरेरेरे गगगग मममम पपपप धधधध निनिनिनि सासासासा

अवरोह- सासासासा निनिनिनि धधधध पपपप मममम गगगग रेरेरेरे सासासासा

And so on with other Notes in the same hierarchy, in both ascending and descending order

4. Swarashtak Murchhana with "Meend" of 2 notes(स्वराष्टक मुर्छना दो स्वर की मीड के साथ)with explanation.

आरोह

सा रे ग म प ध नि सा
 रे ग म प ध नि सा रे
 ग म प ध नि सा रे ग
 म प ध नि सा रे ग म
 प ध नि सा रे ग म प
 ध नि सा रे ग म प ध
 नि सा रे ग म प ध नि
 सा रे ग म प ध नि सां

अवरोह

सा नि ध प म ग रे सा
 रे सा नि ध प म ग रे
 ग रे सा नि ध प म ग
 म ग रे सा नि ध प म
 प म ग रे सा नि ध प
 ध प म ग रे सा नि ध
 नि ध प म ग रे सा नि
 सां नि ध प म ग रे सा

In the same pattern, the same Murchhana is practiced in Descending to Ascending Order.

5. Ardhashtak Murchhanas(अर्धाष्टक मुर्छना)with explanation.

a. Ardhashtak Murchhana No.1

Ascending Order

म प ध नि म ग रे सा -- प ध नि सा प म ग रे -- ध नि सा रे ध प म ग
 नि सा रे ग नि ध प म -- सा रे ग म सा नि ध प -- रे ग म प रे सा नि ध
 ग म प ध ग रे सा नि -- म प ध नि म ग रे सा -- प ध नि सां प म ग रे

Descending Order

प म ग रे प ध नि सां -- म ग रे सा म प ध नि -- ग रे सा नि ग म प ध

रे सा नि ध रे ग म प -- सा नि ध प सा रे ग म -- नि ध प म नि सा रे ग
 ध प म ग ध नि सा रे -- प म ग रे प ध नि सा -- म ग रे सा म प ध नि

Break-up of Ardhashtak Murchhana No.1

Ascending Order

म प ध नि म ग रे सा -- म प ध म ग रे -- म प म ग
 प ध नि सा प म ग रे -- प ध नि प म ग -- प ध प म
 ध नि सा रे ध प म ग -- ध नि सा ध प म -- ध नि ध प
 नि सा रे ग नि ध प म -- नि सा रे नि ध प -- नि सा नि ध
 सा रे ग म सा नि ध प -- सा रे ग सा नि ध -- सा रे सा नि
 रे ग म प रे सा नि ध -- रे ग म रे सा नि -- रे ग रे सा
 सा रे ग म सा नि ध प -- सा रे ग सा नि ध -- सा रे सा नि
 रे ग म प रे सा नि ध -- रे ग म रे सा नि -- रे ग रे सा
 ग म प ध ग रे सा नि -- ग म प ग रे सा -- ग म ग रे
 म प ध नि म ग रे सा -- म प ध म ग रे -- म प म ग
 प ध नि सां प म ग रे -- प ध नि प म ग -- प ध प म

Descending Order

प म ग रे प ध नि सां -- प म ग प ध नि -- प म प ध
 म ग रे सा म प ध नि -- म ग रे म प ध -- म ग म प
 ग रे सा नि ग म प ध -- ग रे सा ग म प -- ग रे ग म
 रे सा नि ध रे ग म प -- रे सा नि रे ग म -- रे सा रे ग
 सा नि ध प सा रे ग म -- सा नि ध सा रे ग -- सा नि सा रे
 नि ध प म नि सा रे ग -- नि ध प नि सा रे -- नि ध नि सा

ध प म ग ध नि सा रे -- ध प म ध नि सा -- ध प ध नि
 प म ग रे प ध नि सा -- प म ग प ध नि -- प म प ध
 म ग रे सा म प ध नि -- म ग रे म प ध -- म ग म प

b. Ardhashtak Murchhana No.2

Ascending Order

म ग रे सा म प ध नि -- प म ग रे प ध नि सा -- ध प म ग ध नि सा रे
 नि ध प म नि सा रे ग -- सा नि ध प सा रे ग म -- रे सा नि ध रे ग म प
 ग रे सा नि ग म प ध -- म ग रे सा म प ध नि -- प म ग रे प ध नि सां

Descending Order

प ध नि सां प म ग रे -- म प ध नि म ग रे सा -- ग म प ध ग रे सा नि
 रे ग म प रे सा नि ध -- सा रे ग म सा नि ध प -- नि सा रे ग नि ध प म
 ध नि सा रे ध प म ग -- प ध नि सा प म ग रे -- म प ध नि म ग रे सा

Break-up of Ardhashtak Murchhana No.2

Ascending Order

म ग रे सा म प ध नि -- म ग रे म प ध -- म ग म प
 प म ग रे प ध नि सा -- प म ग प ध नि -- प म प ध
 ध प म ग ध नि सा रे -- ध प म ध नि सा -- ध प ध नि
 नि ध प म नि सा रे ग -- नि ध प नि सा रे -- नि ध नि सा
 सा नि ध प सा रे ग म -- सा नि ध सा रे ग -- सा नि सा रे
 रे सा नि ध रे ग म प -- रे सा नि रे ग म -- रे सा रे ग
 ग रे सा नि ग म प ध -- ग रे सा ग म प -- ग रे ग म

म प ध नि म ग रे सा -- म प ध म ग रे -- म प म ग
प ध नि सां प म ग रे -- प ध नि प म ग -- प ध प म

Descending Order

प ध नि सां प म ग रे -- प ध नि प म ग -- प ध प म
म प ध नि म ग रे सा -- म प ध म ग रे -- म प म ग
ग म प ध ग रे सा नि -- ग म प ग रे सा -- ग म ग रे
रे ग म प रे सा नि ध -- रे ग म रे सा नि -- रे ग रे सा
सा रे ग म सा नि ध प -- सा रे ग सा नि ध -- सा रे सा नि
नि सा रे ग नि ध प म -- नि सा रे नि ध प -- नि सा नि ध
ध नि सा रे ध प म ग -- ध नि सा ध प म -- ध नि ध प
प ध नि सा प म ग रे -- प ध नि प म ग -- प ध प म
म प ध नि म ग रे सा -- म प ध म ग रे -- म प म ग

c. Ardhashtak Murchhana No.3

Ascending Order

सा रे ग म नि ध प म -- रे ग म प सा नि ध प -- ग म प ध रे सा नि ध
म प ध नि ग रे सा नि -- प ध नि सा म ग रे सा -- ध नि सा रे प म ग रे
नि सा रे ग ध प म ग -- सा रे ग म नि ध प म -- रे ग म प सां नि ध

Descending Order

सां नि ध प रे ग म प -- नि ध प म सा रे ग म -- ध प म ग नि सा रे ग
प म ग रे ध नि सा रे -- म ग रे सा प ध नि सा -- ग रे सा नि म प ध नि
रे सा नि ध ग म प ध -- सा नि ध प रे ग म प -- नि ध प म सा रे ग म

Break-up of Ardhashtak Murchhana No.3

Ascending Order

सा रे ग म नि ध प म -- रे ग म ध प म -- ग म प म
 रे ग म प सा नि ध प -- ग म प नि ध प -- म प ध प
 ग म प ध रे सा नि ध -- म प ध नि ध प -- प ध नि ध
 म प ध नि ग रे सा नि -- प ध नि रे सा नि -- ध नि सा नि
 प ध नि सा म ग रे सा -- ध नि सा ग रे सा -- नि सा रे सा
 ध नि सा रे प म ग रे -- नि सा रे म ग रे -- सा रे ग रे
 नि सा रे ग ध प म ग -- सा रे ग प म ग -- रे ग म ग
 सा रे ग म नि ध प म -- रे ग म ध प म -- ग म प म
 रे ग म प सां नि ध प -- ग म प नि ध प -- म प ध प

Descending Order

सां नि ध प रे ग म प -- नि ध प ग म प -- ध प म प
 नि ध प म सा रे ग म -- ध प म रे ग म -- प म ग म
 ध प म ग नि सा रे ग -- प म ग सा रे ग -- म ग रे ग
 प म ग रे ध नि सा रे -- म ग रे नि सा रे -- ग रे सा रे
 म ग रे सा प ध नि सा -- ग रे सा ध नि सा -- रे सा नि सा
 ग रे सा नि म प ध नि -- रे सा नि प ध नि -- सा नि ध नि
 रे सा नि ध ग म प ध -- सा नि ध म प ध -- नि ध प ध
 सा नि ध प रे ग म प -- नि ध प ग म प -- ध प म प
 नि ध प म सा रे ग म -- ध प म रे ग म -- प म ग म

6. Swar Langhan Murchhana (स्वर लंघन मुच्छना) with explanation.

Descending Order

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

नि प ग सा नि रे म ध,
प ग सा ध प नि रे म,
ग सा ध म ग प नि रे,
सा ध म रे सा ग प नि ।

Ascending Order

सा ग प नि सा ध म रे
ग प नि रे ग सा ध म
प नि रे म प ग सा ध
नि रे म ध नि प ग सा

रे म ध सा रे नि प ग
म ध सा ग म रे नि प
ध सा ग प ध म रे नि
सा ग प नि सां ध म रे ।

Break-up of Swar Langhan Murchhana in Descending Order

सां ध म रे सा ग प नि -- ध म रे ग प नि -- म रे प नि
नि प ग सा नि रे म ध -- प ग सा रे म ध -- ग सा म ध
ध म रे नि ध सा ग प -- म रे नि सा ग प -- रे नि ग प
प ग सा ध प नि रे म -- ग सा ध नि रे म -- सा ध रे म
म रे नि प म ध सा ग -- रे नि प ध सा ग -- नि प सा ग
ग सा ध म ग प नि रे -- सा ध म प नि रे -- ध म नि रे
रे नि प ग रे म ध सा -- नि प ग म ध सा -- प ग ध सा
सा ध म रे सा ग प नि -- ध म रे ग प नि -- म रे प नि ।

Break-up of Swar Langhan Murchhana in Ascending Order

सा ग प नि सा ध म रे -- ग प नि ध म रे -- प नि म रे
 रे म ध सा रे नि प ग -- म ध सा नि प ग -- ध सा प ग
 ग प नि रे ग सा ध म -- प नि रे सा ध म -- नि रे ध म
 म ध सा ग म रे नि प -- ध सा ग रे नि प -- सा ग नि प
 प नि रे म प ग सा ध -- नि रे म ग सा ध -- रे म सा ध
 ध सा ग प ध म रे नि -- सा ग प म रे नि -- ग प रे नि
 नि रे म ध नि प ग सा -- रे म ध प ग सा -- म ध ग सा
 सा ग प नि सां ध म रे -- ग प नि ध म रे -- प नि म रे ।

7. Murchhana Alankars (मुर्च्छना अलंकार) in all the Octaves and on all the Four strings

Ascending Order

सा रे ग म - सा ग रे म - रे सा ग म - रे ग सा म - ग सा रे म - ग रे सा म ।
 रे ग म प - रे म ग प - ग रे म प - ग म रे प - म रे ग प - म ग रे प ।
 ग म प ध - ग प म ध - म ग प ध - म प ग ध - प ग म ध - प म ग ध ।
 म प ध नि - म ध प नि - प म ध नि - प ध म नि - ध म प नि - ध प म नि ।
 प ध नि सा - प नि ध सा - ध प नि सा - ध नि प सा - नि प ध सा - नि ध प सा ।
 ध नि सा रे - ध सा नि रे - नि ध सा रे - नि सा ध रे - सा ध नि रे - सा नि ध रे ।
 नि सा रे ग - नि रे सा ग - सा नि रे ग - सा रे नि ग - रे नि सा ग - रे सा नि ग ।
 सा रे ग म....

Like wise the above lesson to be practiced on the other strings in all Octaves.

Descending Order

सा नि ध प - सा ध नि प - नि सा ध प - नि प सा ध - ध सा नि प - ध नि सा प ।
 नि ध प म - नि प ध म - ध नि प म - ध प नि म - प नि ध म - प ध नि म ।
 ध प म ग - ध म प ग - प ध म ग - प म ध ग - म ध प ग - म प ध ग ।
 प म ग रे - प ग म रे - म प ग रे - म ग प रे - ग प म रे - ग म प रे ।
 म ग रे सा - म रे ग सा - ग म रे सा - ग रे म सा - रे म ग सा - रे ग म सा ।
 ग रे सा नि - ग सा रे नि - रे ग सा नि - रे सा ग नि - सा ग रे नि - सा रे ग नि ।
 रे सा नि ध - रे नि सा ध - सा रे नि ध - सा नि रे ध - नि रे सा ध - नि सा रे ध ।
 सा नि ध प - सा ध नि प - नि सा ध प - नि ध सा प - ध सा नि प - ध नि सा प...

Like wise the above lesson to be practiced on the other strings in all Octaves.

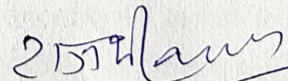
Break-up of Murchhana Alankar in Ascending Order

सा रे ग म - नि ध प म - सा ग रे म - नि प ध म - रे सा ग म - ध नि प म
 रे ग सा म - ध प नि म - ग सा रे म - प नि ध म - ग रे सा म - प ध नि म ।

In the above Break-up of the Murchhana Alankar, the breakup has to be practiced in accordance with the practice lesson of Ardhastak Murchhana No.3 as shown in above example and practised like wise on all the Four strings and in all the Octaves. Same breakup is applied in Descending Order.

The above is the Enhanced 1st Progress Report as demanded by the SNA, which is in addition to the 1st Progress Report already submitted to the SNA.

Yours Sincerely,



Dr. Rajshekhar Vyas(Guruji)

Dhrupad Gurukul,

Progress Report

Name of the Project:- "Preservation, Promotion & Propagation of the art of Rudra Veena (Playing & Making)of Traditional Dagar style".

Name of Scheme:- Scheme for Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India 2014-2015.

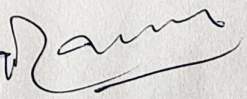
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The Students were also explained about the Mythological origin, Folk origin and Classic origin of the Instrument. They were taught about the adoption of different Playing postures of the instrument, the importance and explanation of Laya in ICM, the different poses and placement of the Hands and fingers for playing the Rudra Veena; the characteristics of different strokes of the the fingers and nails, the application and practice of all the practical lessons taught, on the 3rd (i.e Pancham) and 4th (Shadaj) strings of the Rudra Veena ; the theory of Sound and its significance in Dhrupad and Rudra Veena; the tuning of Rudra Veena and the Tanpura; Sound culture and Voice culture in ICM and the importance of its proper application according to the Vedic tradition and Vedic Shiksha manuals. The Students were also informed of the concept of "Saam" in Vedic Sastras. Further the students were explained about the concepts of " Dhatu", " Matu" and " Hiatu" , and their importance in ICM.

The Students were given theoretical knowledge of the concept of Dhrupad, its origin and development and other different aspects.

2/15/15 

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Swarashtak Murchhana(स्वराष्टक मुर्छना) with explanation.

आरोह

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रे ग म प ध नि सा रे
ग म प ध नि सा रे ग
म प ध नि सा रे ग म
प ध नि सा रे ग म प
ध नि सा रे ग म प ध
नि सा रे ग म प ध नि
सा रे ग म प ध नि सां

अवरोह

सा नि ध प म ग रे सा
रे सा नि ध प म ग रे
ग रे सा नि ध प म ग
म ग रे सा नि ध प म
प म ग रे सा नि ध प
ध प म ग रे सा नि ध
नि ध प म ग रे सा नि
सां नि ध प म ग रे सा

Swarashtak Murchhana in 2 strokes(स्वराष्टक मुर्छना दो आघात के साथ) with explanation.

आरोह - सासा रेरे गग मम पप धध निनि सासा

अवरोह- सासा निनि धध पप मम गग रेरे सासा

do so on with other Notes in the same hierarchy, in both ascending and descending order.

Swarashtak Murchhana in 4 strokes(स्वराष्टक मुर्छना चार आघात के साथ)with explanation.

आरोह- सासासासा रेरेरेरे गगगग मममम पपपप धधधध निनिनिनि सासासासा

अवरोह- सासासासा निनिनिनि धधधध पपपप मममम गगगग रेरेरेरे सासासासा

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and so on with other Notes in the same hierarchy, in both ascending and descending order.

Swarashtak Murchhana with "Meend" of 2 notes (स्वराष्टक मुर्छना दो स्वर की मीड के)with explanation.

आरोह

सा रे ग म प ध नि सा
रे ग म प ध नि सा रे
ग म प ध नि सा रे ग
म प ध नि सा रे ग म
प ध नि सा रे ग म प
ध नि सा रे ग म प ध
नि सा रे ग म प ध नि
सा रे ग म प ध नि सां

अवरोह

सा नि ध प म ग रे सा
रे सा नि ध प म ग रे
ग रे सा नि ध प म ग
म ग रे सा नि ध प म
प म ग रे सा नि ध प
ध प म ग रे सा नि ध
नि ध प म ग रे सा नि
सां नि ध प म ग रे सा

In the same pattern, the same Murchhana is practiced in Descending to Ascending Order.

Arddhashtak Murchhanas (अर्द्धाष्टक मुर्छना)with explanation.

Arddhashtak Murchhana No.1

Ascending Order

ग ध नि म ग रे सा -- प ध नि सा प म ग रे -- ध नि सा रे ध प म ग
सा रे ग नि ध प म -- सा रे ग म सा नि ध प -- रे ग म प रे सा नि ध
प ध ग रे सा नि -- म प ध नि म ग रे सा -- प ध नि सां प म ग रे

Descending Order

ग रे प ध नि सां -- म ग रे सा म प ध नि -- ग रे सा नि ग म प ध
ग नि ध रे ग म प -- सा नि ध प सा रे ग म -- नि ध प म नि सा रे ग

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म ग ध नि सा रे -- प म ग रे प ध नि सा -- म ग रे सा म प ध नि

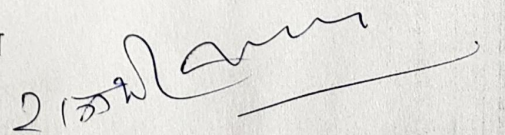
Break-up of Ardhashtak Murchhana No.1

Ascending Order

म ध नि म ग रे सा -- म प ध म ग रे -- म प म ग
नि सा प म ग रे -- प ध नि प म ग -- प ध प म
नि सा रे ध प म ग -- ध नि सा ध प म -- ध नि ध प
सा रे ग नि ध प म -- नि सा रे नि ध प -- नि सा नि ध
रे ग म सा नि ध प -- सा रे ग सा नि ध -- सा रे सा नि
म प रे सा नि ध -- रे ग म रे सा नि -- रे ग रे सा
रे ग म सा नि ध प -- सा रे ग सा नि ध -- सा रे सा नि
म प रे सा नि ध -- रे ग म रे सा नि -- रे ग रे सा
म प ध ग रे सा नि -- ग म प ग रे सा -- ग म ग रे
म ध नि म ग रे सा -- म प ध म ग रे -- म प म ग
नि सां प म ग रे -- प ध नि प म ग -- प ध प म

Descending Order

म ग रे प ध नि सां -- प म ग प ध नि -- प म प ध
म रे सा म प ध नि -- म ग रे म प ध -- म ग म प
म सा नि ग म प ध -- ग रे सा ग म प -- ग रे ग म
म नि ध रे ग म प -- रे सा नि रे ग म -- रे सा रे ग
नि ध प सा रे ग म -- सा नि ध सा रे ग -- सा नि सा रे
ध प म नि सा रे ग -- नि ध प नि सा रे -- नि ध नि सा
म ग ध नि सा रे -- ध प म ध नि सा -- ध प ध नि

2 

ग रे प ध नि सा -- प म ग प ध नि -- प म प ध

रे सा म प ध नि -- म ग रे म प ध -- म ग म प

Ardhashtak Murchhana No.2

ending Order

रे सा म प ध नि -- प म ग रे प ध नि सा -- ध प म ग ध नि सा रे

ध प म नि सा रे ग -- सा नि ध प सा रे ग म -- रे सा नि ध रे ग म प

रे सा नि ग म प ध -- म ग रे सा म प ध नि -- प म ग रे प ध नि सां

ending Order

नि सां प म ग रे -- म प ध नि म ग रे सा -- ग म प ध ग रे सा नि

म प रे सा नि ध -- सा रे ग म सा नि ध प -- नि सा रे ग नि ध प म

रे सा रे ध प म ग -- प ध नि सा प म ग रे -- म प ध नि म ग रे सा

Break-up of Ardhashtak Murchhana No.2

ending Order

रे सा म प ध नि -- म ग रे म प ध -- म ग म प

म ग रे प ध नि सा -- प म ग प ध नि -- प म प ध

प म ग ध नि सा रे -- ध प म ध नि सा -- ध प ध नि

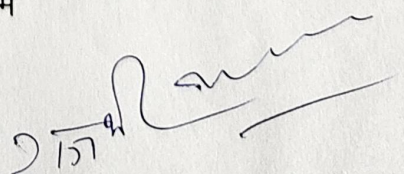
ध प म नि सा रे ग -- नि ध प नि सा रे -- नि ध नि सा

नि ध प सा रे ग म -- सा नि ध सा रे ग -- सा नि सा रे

नि ध रे ग म प -- रे सा नि रे ग म -- रे सा रे ग

सा नि ग म प ध -- ग रे सा ग म प -- ग रे ग म

ध नि म ग रे सा -- म प ध म ग रे -- म प म ग

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नि सां प म ग रे -- प ध नि प म ग -- प ध प म

Ascending Order

नि सां प म ग रे -- प ध नि प म ग -- प ध प म

ध नि म ग रे सा -- म प ध म ग रे -- म प म ग

प ध ग रे सा नि -- ग म प ग रे सा -- ग म ग रे

म प रे सा नि ध -- रे ग म रे सा नि -- रे ग रे सा

रे ग म सा नि ध प -- सा रे ग सा नि ध -- सा रे सा नि

सा रे ग नि ध प म -- नि सा रे नि ध प -- नि सा नि ध

सा रे ध प म ग -- ध नि सा ध प म -- ध नि ध प

नि सा प म ग रे -- प ध नि प म ग -- प ध प म

ध नि म ग रे सा -- म प ध म ग रे -- म प म ग

Ardrhashtak Murchhana No.3

Ascending Order

ग म नि ध प म -- रे ग म प सा नि ध प -- ग म प ध रे सा नि ध

ध नि ग रे सा नि -- प ध नि सा म ग रे सा -- ध नि सा रे प म ग रे

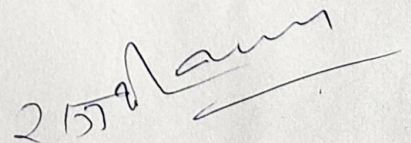
सा रे ग ध प म ग -- सा रे ग म नि ध प म -- रे ग म प सां नि ध

Ascending Order

प ध प रे ग म प -- नि ध प म सा रे ग म -- ध प म ग नि सा रे ग

ग रे ध नि सा रे -- म ग रे सा प ध नि सा -- ग रे सा नि म प ध नि

नि ध ग म प ध -- सा नि ध प रे ग म प -- नि ध प म सा रे ग म

2/5/15


Break-up of Ardhashtak Murchhana No.3

Ascending Order

ग म नि ध प म -- रे ग म ध प म -- ग म प म
म प सा नि ध प -- ग म प नि ध प -- म प ध प
प ध रे सा नि ध -- म प ध नि ध प -- प ध नि ध
प नि ग रे सा नि -- प ध नि रे सा नि -- ध नि सा नि
नि सा म ग रे सा -- ध नि सा ग रे सा -- नि सा रे सा
सा रे प म ग रे -- नि सा रे म ग रे -- सा रे ग रे
रे ग ध प म ग -- सा रे ग प म ग -- रे ग म ग
ग म नि ध प म -- रे ग म ध प म -- ग म प म
म प सां नि ध प -- ग म प नि ध प -- म प ध प

Descending Order

ध प रे ग म प -- नि ध प ग म प -- ध प म प
प म सा रे ग म -- ध प म रे ग म -- प म ग म
ग नि सा रे ग -- प म ग सा रे ग -- म ग रे ग
रे ध नि सा रे -- म ग रे नि सा रे -- ग रे सा रे
सा प ध नि सा -- ग रे सा ध नि सा -- रे सा नि सा
नि म प ध नि -- रे सा नि प ध नि -- सा नि ध नि
नि ध ग म प ध -- सा नि ध म प ध -- नि ध प ध
ध प रे ग म प -- नि ध प ग म प -- ध प म प
प म सा रे ग म -- ध प म रे ग म -- प म ग म

रामराम

Blueprint of Project

Name of Project:- Preservation, Promotion & Propagation of the art of Rudra Veena (Playing & Making)of Traditional Dagar style

Name of Scheme:- Scheme for Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India 2014-2015.

1). Brief Introduction of the Project:-

The main aim behind this project is to build up a sustainable and safeguarding system of learning of Rudra Veena and Dhrupad vocal for the interested youth, who are being unable to pursue so because of financial in-assistance. The project awardee, Dr. Rajshekhar Vyas has been trained under the tutelage of Ustad Ziauddin Dagar and at presently is the only one who knows both the shastric and practical aspects of this system of music. It would be to sustain a system which is not unidirectional, but has a multifaceted aspect as well. This involves not only the training of singing Dhrupad and playing Rudra Veena in proper Dagar style, as prescribed by Ustad Ziauddin Dagar, but knowing the technical and historical knowledge of Indian Classical music coming down from ages, through the learning of Shastra s. This project also aspires to create an infrastructure of making and repairing the craft of Rudra Veena, so that the students can themselves take care of the basic repairing. Thus it is the project awardee's endeavour to safeguard the tradition of proper Dagar style of Dhrupad and not make it a museum piece of art; rather it aspires to integrate a proper training/education system which will sustain a rich traditional expression of music and a rich heritage of craftsmanship, which is at the verge of extinction. The style and ornamentation work Dagar style of Rudra Veena used to have is going by, so it is necessary to safeguard that as well.

Though there is a great demand among such people who want to learn Rudra Veena/Dhrupad Music in Udaipur, but they are faced with a great impediment in their training in the form of finances and expenses. Since the training requires full time devotion and practice without any mental & physical disturbances and the cost of living and food as well as the cost of the Instruments like Rudra Veena, Tanpura, Pakhawaj, etc are beyond the financial capacity of the students, many students desiring to learn Rudra Veena/Dhrupad are unable to fulfill their aspirations. Therefore it is the moral obligation and duty of the Govts. as well as all the patrons of Rudra Veena/Dhrupad Music to, provide appropriate facilities and proper aid to the aspiring students and help the cause of Rudra Veena/Dhrupad a rare component of Indian Music and Culture.

2). Objectives of training, data creation or documentation of the Project:-

The main aim behind this project is to build up a sustainable and safeguarding system of learning of Rudra Veena and Dhrupad Vocal music for the interested youth, who are being unable to pursue so because of financial in-assistance. Also the Project aims;

2015

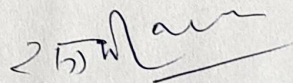
1. To popularize Rudra Veena/Dhrupad Music among the youth so that they can become instrumental in not only preserving this rare and dying art, but also in becoming a medium to carry forward the golden legacy of Dagar Tradition in Rudra Veena & Dhrupad Music which is unique and unparallel.
2. To revive and transfuse a new lease of life in the almost extinct art of constructing the perfect Rudra Veena as laid down in our various Shastras and numerous rare Manuscripts.
3. To promote and to encourage people to adopt the Rudra Veena & Dhrupad Music and to make it as a medium of their musical expression, by acquainting with and explaining them the style and knowledge of Rudra Veena/Dhrupad Music.

Thus the project's endeavour is to safeguard the Vedic tradition of Dhrupad Music as developed and taught by Ustad Zakiruddin Dagar and Ustad Ziauddin Dagar and his direct lineage, and not to save it from becoming a piece of museum art; rather it aspires to integrate a proper training/education system which will sustain a rich traditional expression of music and a rich heritage of craftsmanship, which is at the verge of extinction. The style and its embellishment system which the Dagar style of Rudra Veena used to have is going by, so it is necessary to safeguard that as well.

3). Implementation of the Project:-

For the Implementation of the Project, Month wise breakup of the Training Programme of the Students in the Gurukul is given below:-

- April:-
- 1). Theoretical explanation along with the meaning, concept and scope of Murchhana as taught in Dagar tradition and distinguishing it from as taught in other schools of Indian Classical Music(ICM.)
 - 2). Introduction and explanation of the concept of Laya in ICM.
 - 3). Introduction, explanations & interpretations of Swarashtak Murchhana (see progress report)
 - 4). Practice of Swarashtak Murchhana with 2 strokes.
 - 5). Practice of Swarashtak Murchhana with 4 Strokes.
- May:-
- 1). Regular practice of the lessons of previous month.
 - 2). Introduction and practice of Ardhashtak Murchhan no.1 "म प ध नि म ग रे सा".....
 - 3). Introduction and practice of the break-up of the above Ardhashtak Murchhana.
 - 4). Introduction and practice of Ardhashtak Murchhan no.2 "म ग रे सा म प ध नि".....
 - 5). Introduction and practice of the break-up of the above Ardhashtak Murchhana.
- June:-
- 1). Regular practice of the lessons of previous months.
 - 2). Introduction and practice of Ardhashtak Murchhan no.3 "सा रे ग म नि ध प म".....
 - 3). Introduction and practice of the break-up of the above Ardhashtak Murchhana.



- 4). Introduction and practice of "Meend" of 3 notes in Swarashtak Murchhana
"सा रे ग म प ध नि सा"and so on.

**** The details of the Practical lessons are given in the Progress report.****

- July:-
- 1). Regular practice of the lessons of previous months.
 - 2). Introduction and practice of "Teek-Chouk" i.e " Meend" of 3 notes in Ascending order(Aaroha) and 4 notes in descending order i.e,
"सा रे ग म प ध नि सा रे सा नि धे प म ग रे"....and so on

- August:-
- 1). Regular practice of the lessons of previous months.
 - 2). Introduction and practice of Murchhana Alankar no.1
"म प ध नि ध नि ध सा सा नि ध प म ग रे सा
प म ग रे ग रे ग सा सा रे ग म प ध नि सां"....and so on.
 - 3). Application of the learnt lessons of the previous months on
the 3rd(Pancham) and 4th(Kharaj) strings of Rudra Veena.

- September:-
- 1). Regular practice of the lessons of previous months.
 - 2). Introduction and practice of Murchhana Alankar no.2
"सा रे रे ग रे ग रे म नि ध ध प ध प ध म"....and so on

- October:-
- 1). Regular practice of the lessons of previous months.
 - 2). Introduction and practice of Murchhana Alankar no.3
"सा ग ग रे ग रे ग म नि प प ध प ध प म".... and so on.

- November:-
- 1). Regular practice of the lessons of previous months.
 - 2). Introduction and practice of the preliminary and basic strokes of Jod Alaap.
 - 3). Introduction and practice of Ardhashtak Murchhana no.4
"सां ध म रे सा ग प नि, नि प ग सा नि रे म ध"....and so on.

- December:-
- 1). Regular practice of the lessons of previous months.
 - 2). Introduction and practice of further strokes of Jod Alaap.
 - 3). Introduction and practice of the break-up of the above Ardhashtak Murchhana.

- January:-
- 1). Regular practice of the lessons of previous months.
 - 2). Introduction and practice of the preliminary and basic strokes of Jhaala.

- February:-
- 1). Regular practice of the lessons of previous months.
 - 2). Introduction and practice of further strokes of Jhaala.
 - 3). Introduction, Application and Practice of Swarashtak Murchhana
in Audav-Shaadav Raag "Pancham Kauns".

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March:-

- 1). Regular practice of the lessons of previous months.
- 2). Introduction, Application and Practice of some Murchhanas in 1 Sampoorna Raag.
- 3). Introduction of the system of Vilambit Alaap in the Ragaas taught.

4). Time Frame of the Project:-

Maximum 5 years and Minimum 2 years of uninterrupted training, subject to the continuous availability of sufficient Financial resources.

5). Specific area of the respective state in which the art form is practiced-Geographical, typographical and other related aspects:-

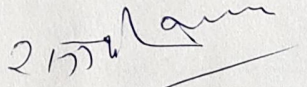
Primarily the work area of the Project is Udaipur, Rajasthan, India. However the impact and practical application of the Project after its envisioned completion will be not limited to either Rajasthan or the entire Indian sub-continent, but be capable of international practice and performance. Since the project aims at training some students in the rare art of Rudra Veena playing and Dhrupad of traditional Dagar style, such an art form itself has very few practitioners in the entire world. Therefore it is my sincere belief that the students after successfully completion of their full time (5 years) training will become capable of giving impressive and blissful national and international performances on the Rudra Veena.

6). Photos(preliminary level) related to the Project:-

Photos and Videos could be seen in the Files attached along with the Progress Report.

7). Conclusion of the Project as Envisioned by me:-

If granted with sufficient and unhindered financial assistance, till the end of this research-reconstruction Project, I will definitely produce forward a dedicated group of disciple and performer, capably trained in carrying forward this legacy of Rudra Veena/Dhrupad training and teaching to the future generations who will integrate the proper traditional expression, as it was, to the form evolved and developed known as the Dagar Tradition. This is indeed important for me because without this the most primary and rich component of the intangible cultural heritage of India, still breathing with me in the form of knowledge and teaching techniques and methodologies of Ustad Ziauddin Dagar and his senior disciple Pt. Chandrashekhar Vyas and Ustad Zia Mohiuddin Dagar, cannot be saved. Through this Project, I am certain that I will be able to bring the "Guru-Shishya Rudra Veena and Dhrupad Music Education system of Dagar Parampara" into (somewhat) prominence. If not safeguarded, sustained survival and proper systematic integration of this rich heritage of high value of India will be hampered.

21/5/2017


My journey with RUDRA VEENA & DHRUPAD of DAGAR gharana in last five years

Starting at the tender age of six, from the privilege of taking firsthand training from Ustad Ziauddin Dagar and then after the demise of Ziauddin Dagar, helping Ustad Zia Mohiuddin Dagar in the revival of Rudra Veena's design and armature with Shastric references, my journey with RUDRA VEENA & DHRUPAD of Dagar style has been quite long and prolific.



[Dr. Rajshekhar Vyas playing Rudra Veena in 5th Dhrupad Samaroh, Udaipur, 2011]

I did not confine myself within just the performing aspect of this traditional heritage. Rather I seriously indulged into the Shastric aspects and the intangible knowledge of Guru-shishya tradition, along with my brother Pt. Chandrashekhar Vyas. With this exposure, both of us came up with the shastric reference and architectural armature of Rudra Veena as envisioned by Ustad Zia Mohiuddin Dagar. I did the complete

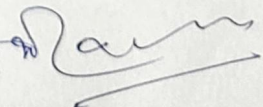
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diagram and design with ornamentation of present Rudra Veena of Dagar tradition, and I am still working on the constant development and reconstruction of it.

Nevertheless, here I am presenting my activities regarding the endeavour to sustain the intangible heritage value of this tradition. These activities were mainly two fold.

A) Organizing Dhrupad festivals and seminars, and giving lecture-demonstrations on Dagar tradition of Rudra Veena and Dhrupad to grow the interest and awareness of common people in it. These were also meant to spread the intangible value of this rich heritage amongst people. This section also includes writing papers, books and articles on Rudra Veena & Dhrupad and guiding research students for their PhD thesis.

B) Training students from various parts of India, in order to sustain the flow of tradition from one generation to other. This phase also covers my experimentation and constant working on the design and ornamentation of Rudra Veena to make it better on both the acoustic and visual aspects.



[Dr. Rajshekhar Vyas is felicitating Ustad Bahauddin Dagar in Dhrupad Samaroh, Udaipur, 2011]

A)

1. Organized 3days Dhrupad Samaroh in Udaipur in 2010, in which senior artists like Pushparaj Koshti, Nirmalya Dey, Ustad Bahauddin Dagar, Afzal Hussain, Gopal Jadav (Pakhawaj), Bhargava Mistry were invited and performed.
2. Organized a Rudra Veena Sangeet sandhya in 2010 at Udaipur, in which Asit Banerjee (Rudra Veena) gave a duet performance along with Dr. Rajshekhar Vyas.



3. Organized 5th Dhrupad Samaroh in 2011, where I invited artists like Ustad Zia Fariduddin Dagar, Ustad Bahauddin Dagar, Pt. Ritwik Sanyal, Prof. Uday Bhawalkar, Aparna Shastri, Kaushalya Vijay Raghavan & Rukmini Vijay Raghavan, Shrikant Mishra (Pakhawaj), Nephews of Pt. Gokulotsav Maharaj ji, Indore and Nancy Kulkarni.



[Dr. Rajshekhar Vyas performing a Duet Rudra Veena recital with Ustad Bahauddin Dagar]

Here I rendered a duet Rudra Veena recital along with Ustad Bahauddin Dagar.

4. Conducted a Lecture cum demonstration seminar on Dhrupad music & Rudra Veena in 2012, in Udaipur, in which Ustad Bahauddin Dagar and other researchers from various music fields participated.
5. In every Dhrupad Samaroh we have been felicitating an exponent of Dhrupad (Vocal/Rudra Veena) by giving an honorarium of Rs. 5000/-, a memento and a shawl. Maestros like Ustad Zia Fariduddin Dagar, Ustad Bahauddin Dagar, Pushparaj Koshti, Afzal Hussain, Shree Indarlal (Sarangi) have been felicitated in memory of Pt. Chadrashekhar Vyas, the most favorite disciple of Ustad Ziauddin Dagar.



[Dr. Rajshekhar Vyas felicitating Ustad Fariduddin Dagar, 5th Dhrupad Samaroh, Udaipur, 2011]

6. Organized Dhrupad Sandhya programme, in which Mr. Afzal Hussain (vocal) gave performance on accompaniment on Rudra Veena by Dr. Rajshekhar Vyas.
7. Lecture-Demonstration on Rudra Veena and Dhrupad Vocal, in Pratham Akhil Bhartiya Rudra Veena Sammelan, Jaipur organized by Sangeet Natak Academy and Bhartiya Sangeet, Kalaevam Sanskriti Sanstha (19-22 July, 2010)
8. Rudra Veena recital and performance in 4th Dhrupad Festival, organized by Noble Cause Society and Rajasthan Shiksha, Vigyaanevam Sanskriti Vikas Parishad, Udaipur (18-20 Dec,2010)



[Dr. Rajshekhar Vyas Playing Rudra Veena in Dhruvad Samaroh, Udaipur, 2010]

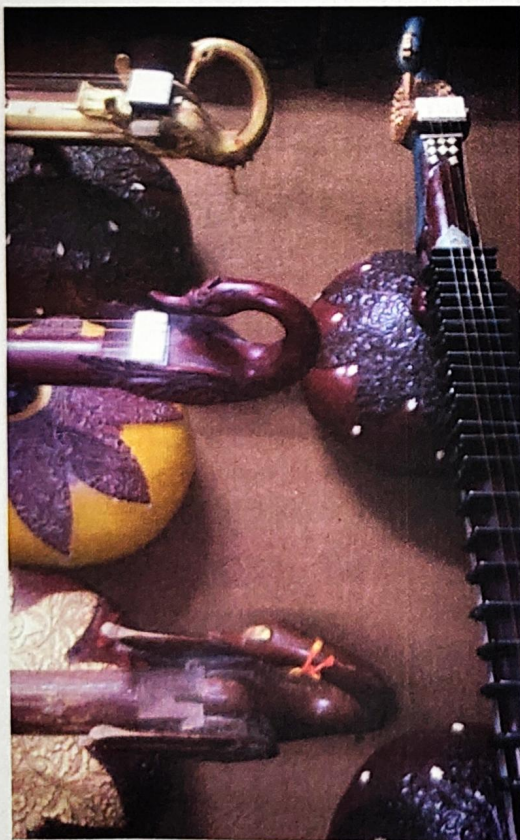
9. Presided as Judge of Rudra Veena Competition in 16th Youth Festival organized by Govt. of India in 2010.
10. Rudra Veena recital and performance in 5th Dhruvad Festival organized by Rajasthan Shiksha, Vigyaan evam Sanskriti Vikas Parishad, Udaipur.
11. Rudra Veena recital and performance in Ustad Zia Mohiuddin Dagar Smriti Sangeet Samaroh held in Mumbai, March 2013.
12. Celebrates 'Saraswati Puja Utsav' on the day of Basant Panchami, in which local artists from various field are invited to render their performance. This endeavour is organized to keep a bridge between various art practices and not making it a segregated pool of practice.

B)



[Dr. Rajshekhar Vyas teaching his disciples at his place, Udaipur, 2014]

13. Training and teaching Dhrupad & Rudra Veena to some interested students for many years, at Udaipur on a residential and semi-residential short term basis.



[Dr. Rajshekhar Vyas's experimentation with 'Mayur', the lower end of Rudra Veena, Dagar tradition, Udaipur, 2014]



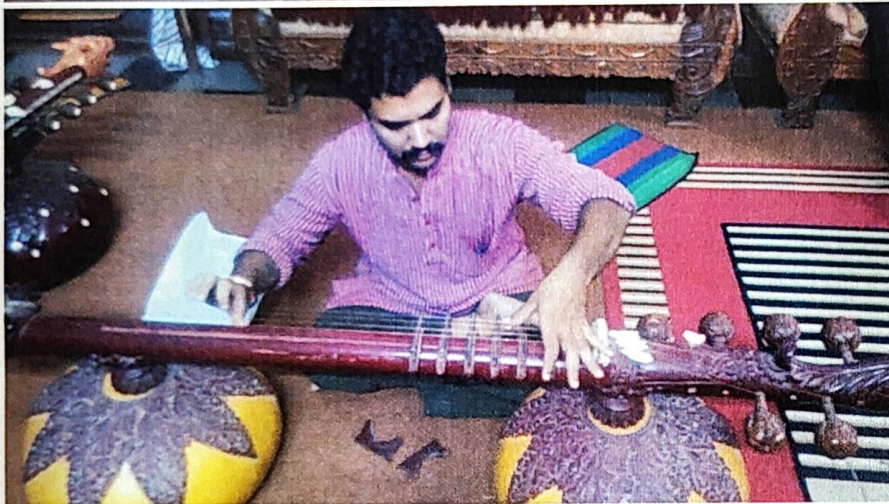
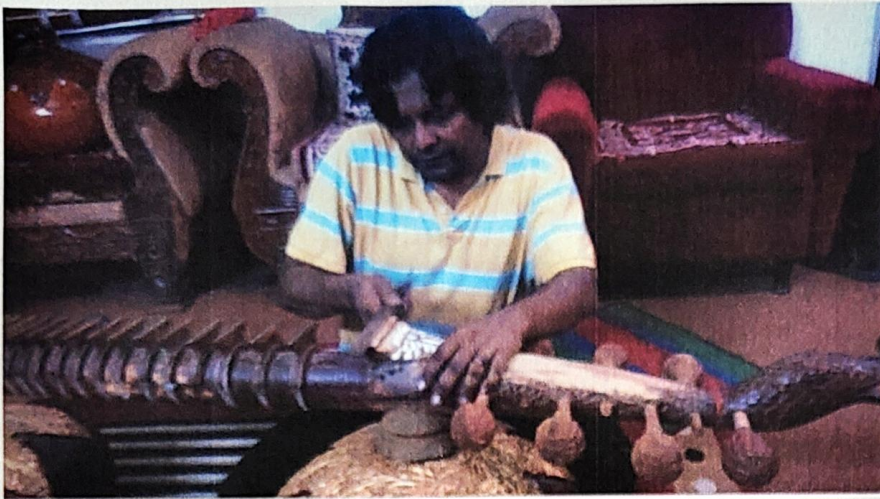
14. Doing constant research to find out the Shastric methods and norms of Rudra Veena making and constructing, developing the tonal quality of the instrument.

This is been done taking into account the size, the form and the different parts of the instrument (Rudra Veena), such as 'Dard', the 'Sharab' (upper top end), the 'Mayur' (lower end), the sound box, size and position of the Frets, the position and quality of Bridges etc.

[Dr. Rajshekhar Vyas's experimentation with 'Sharab', the upper top end of Rudra Veena, Udaipur, 2014]

15. Developed an easy method of teaching and learning Dhrupad & Rudra Veena, by creating some new concepts and permutation-combinations of 'Murchhana' and 'Murchhana Prastar', for quick grasping of Dhrupad music & Rudra Veena of Dagar tradition.

16. Guiding at present two research students, who are doing research on the origin and development of Dhrupad in Mewar and the origin and development of Dagar in the field of the development in Dhrupad & Rudra Veena respectively.

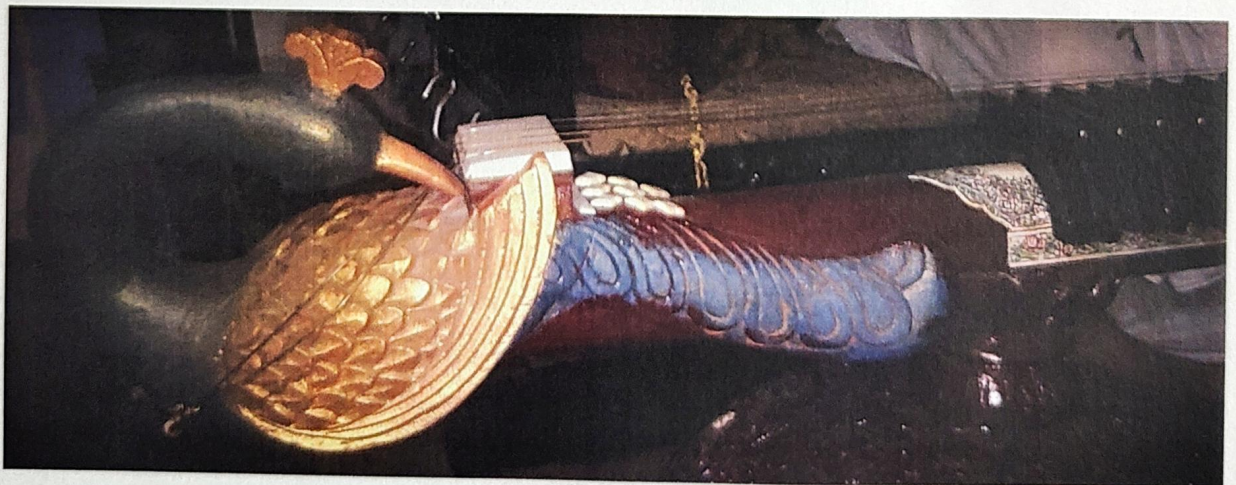


[Students are learning some basic manufacturing techniques of Rudra Veena, Dr. Rajshekhar Vyas supervising from behind (in the 3rd photograph), Udaipur, 2014]

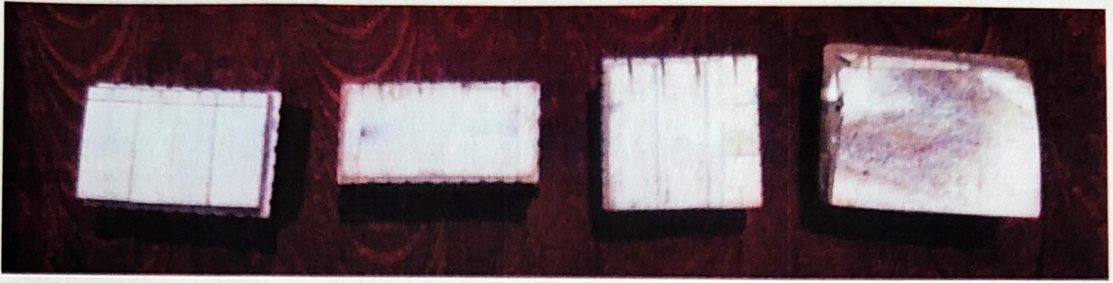
17. The practical session of learning some quintessential aspects of Rudra Veena making and taking care of the instruments other than Rudra Veena (such as Taanpura) has been put into practice along with the daily exercises and learning.



[The Shardul-faced 'Sharab', the upper top end of Rudra Veena; a special experimental contribution of Dr. Rajshekhar Vyas's design of Rudra Veena, taking reference from Vaastu, Udaipur, 2014]



[A special design of 'Mayur' or the lower end of Rudra Veena, considering the Mewar architectural pattern and color in mind; contribution of Dr. Rajshekhar Vyas to his design of traditional Dagar Rudra Veena, Udaipur, 2014]



[Dr. Rajshekhar Vyas's experimentation with various types and shapes of Bridges in order to improve the tonality, Udaipur, 2014]

18. Have written a book on Dhrupad in accordance with the teaching of Ustad Ziauddin Dagar and his sons Ustad Zia Mohiuddin Dagar and Ustad Zia Fariduddin Dagar.



[Dr. Rajshekhar Vyas with Ustad Zia Fariduddin Dagar, in front the photograph of Ustad Ziauddin Dagar, Udaipur, ~~2011~~ 1997.]

25/1/1997