

# India a través del *khayāl*

## La estructura del khayāl

4

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Universitat Pompeu Fabra



**rāg**

*svar*

**tāl**

*laya*

**khayāl**

forma

# Rāg Bhūpālī

**Svar:** S R G P D

**Vādī:** G      **Samvādī:** D

**Āroh:** S R G P D Ś

**Avaroh:** Ś D P G R S

**Frases:** G R G | P G | D P | Ś D P G  
P G R G | G R S

# Rāg Bhūpālī

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P G R G | G R S

**Samay:** 18:00 – 21:00

# Rasa

śṛṅgāra	amor
hāsyā	comedia
karuṇa	melancolía
raudra	furia
vīra	heroísmo
bhayānaka	horror
bībhatsa	repugnancia
adbhuta	admiración

# Rasa

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bībhatsa	repugnancia
adbhuta	admiración
śānta	paz

# Rasa

śṛṅgāra

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heroísmo

bhayānaka

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repugnancia

adbhuta

admiración

śānta

paz

## *Rasa → rasika*

śṛṅgāra

amor

hāsyā

comedia

karuṇā

melancolía

raudra

furia

vīra

heroísmo

bhayānaka

horror

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repugnancia

adbhuta

admiración

śānta

paz



**rāg**

*svar*

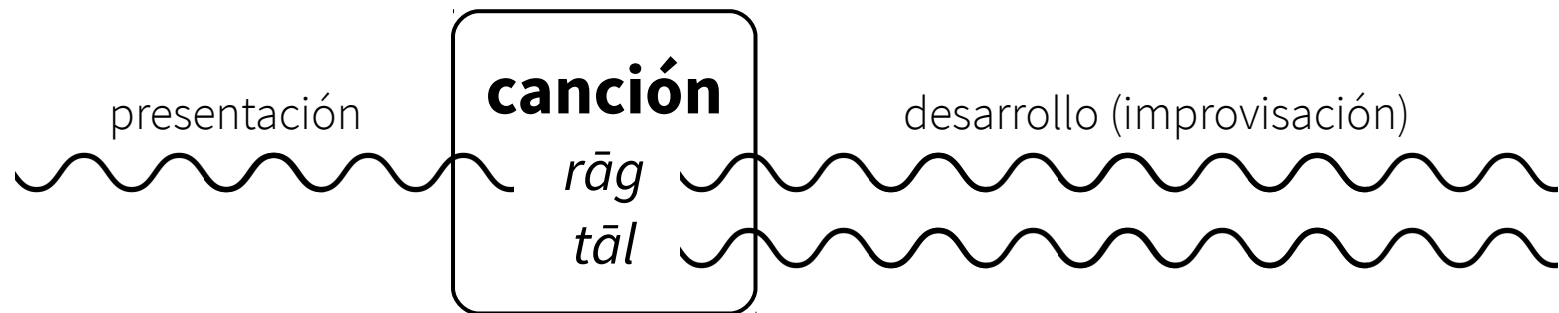
**tāl**

*laya*

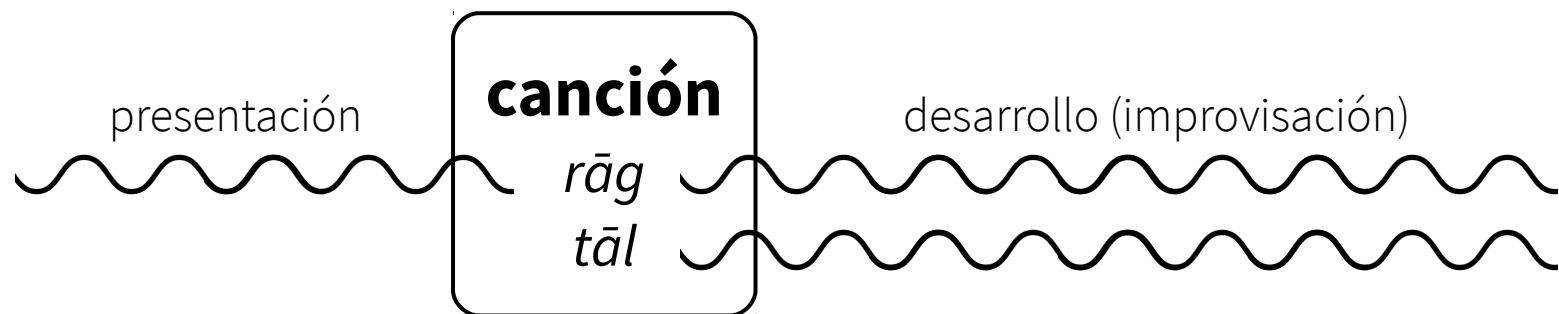
**khayāl**

forma

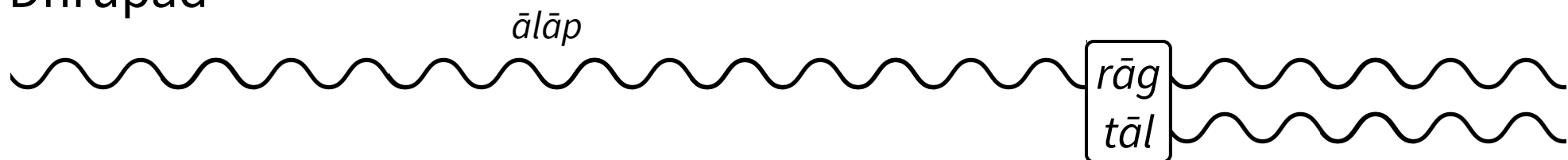
# Esquema general



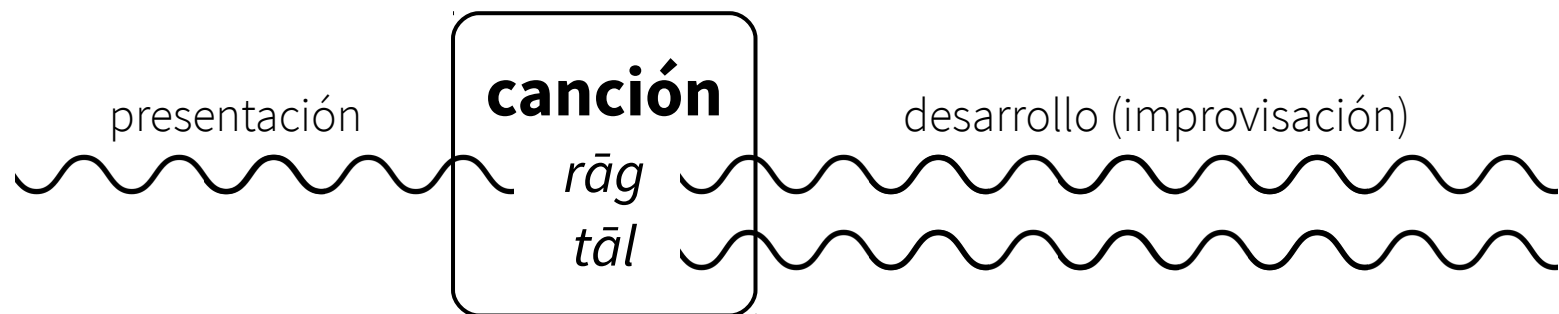
# Esquema general



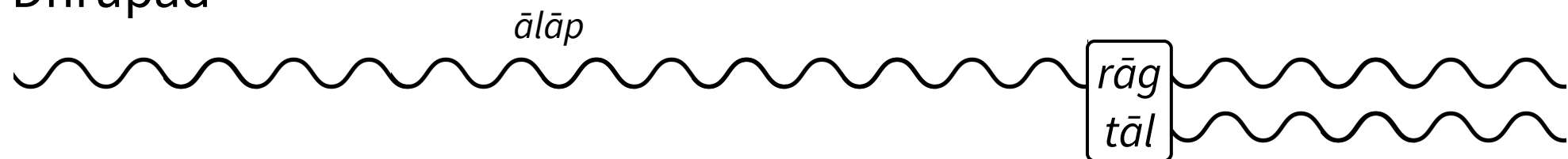
## Dhrupad



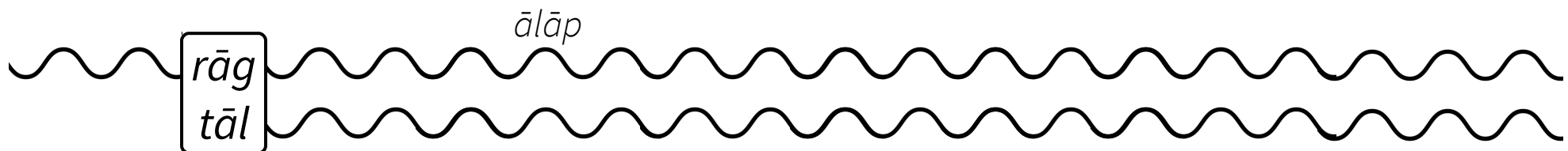
# Esquema general



## Dhrupad



## Khayāl



पिया की नजरिया जादू भरी  
मोह लियो मन प्रेम भरी

piyā kī najariyā jadū bhari  
moha liyo mana prema bhari

कवन जतन अब करिये आली  
नाही परत मोहे चैन इक घड़ी

kavana jatana ab kariye āli  
nāhī parata mohe chaina ika gharī

# *bandiś*

*sthāyī*

पिया की नजरिया जादू भरी  
मोह लियो मन प्रेम भरी

piyā kī najariyā jadū bhari  
moha liyo mana prema bhari

*antarā*

कवन जतन अब करिये आली  
नाही परत मोहे चैन इक घड़ी

kavana jatana ab kariye ālī  
nāhī parata mohe chaina ika gharī

# bandiś

## *mukhrā*

*sthāyī*

पिया की नजरिया जादू भरी  
मोह लियो मन प्रेम भरी

*piyā kī najariyā* jadū bhārī  
moha liyo mana prema bhārī

*antarā*

कवन जतन अब करिये आली  
नाही परत मोहे चैन इक घड़ी

kavana jatana ab kariye ālī  
nāhī parata mohe chaina ika gharī

# Estructura del khayāl

*baṛā khayāl*

*choṭā khayāl*

*tarānā*



# Estructura del khayāl

*rāg*

*baṛā khayāl*

*choṭā khayāl*

*tarānā*

# Estructura del khayāl

*rāg*

*baṛā khayāl*

*bandiś 1*  
(*sthāyī*)

*bandiś 1*  
(*antarā*)

*choṭā khayāl*

*tarānā*

# Estructura del khayāl

*rāg*

*tāl 1*

*baṛā khayāl*

*bandiś 1*  
(*sthāyī*)

*bandiś 1*  
(*antarā*)

*choṭā khayāl*

*tarānā*

# Estructura del khayāl

*rāg*

*tāl* 1

*aūchar  
ālāp*

*bandiś* 1  
(*sthāyī*)

*baṛā khayāl*

*bandiś* 1  
(*antarā*)

*choṭā khayāl*

*tarānā*

# Estructura del khayāl

*rāg*

*tāl* 1

*baṛā khayāl*

*auchar*  
*ālāp*

*bandiś* 1  
(*sthāyī*)

*ālāp*<sup>1,3</sup>  
*vistār*

*bandiś* 1  
(*antarā*)

*choṭā khayāl*

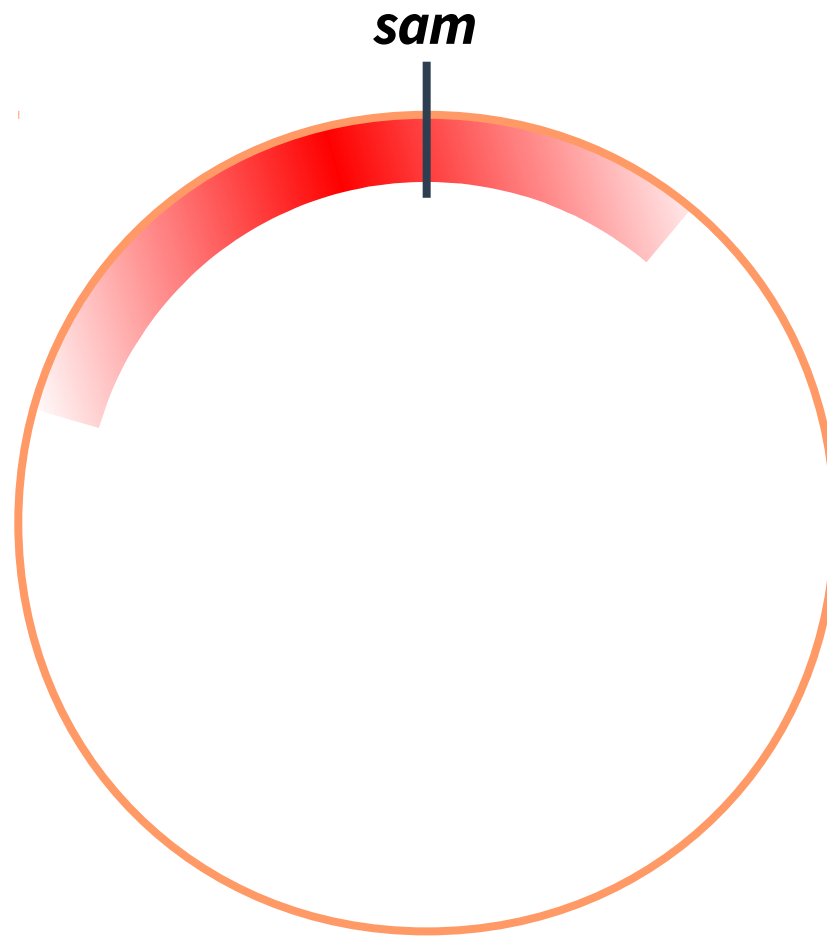
*tarānā*

<sup>1</sup> *bol*

<sup>2</sup> *sargam*

<sup>3</sup> *ākār*

# Estructura del khayāl: *mukhrā*



# Estructura del khayāl

**rāg**

**tāl 1**

**baṛā khayāl**

*auchar*  
*ālāp*

**bandiś 1**  
(*sthāyī*)

**ālāp**<sup>1,3</sup>  
*vistār*

**bandiś 1**  
(*antarā*)

*layakārī tān*<sup>1,2,3</sup>

**choṭā khayāl**

**tarānā**

<sup>1</sup> *bol*

<sup>2</sup> *sargam*

<sup>3</sup> *ākār*

# Estructura del khayāl

**rāg**

	<b>tāl 1</b>	<b>tāl 2</b>	
<i>auchar</i> <i>ālāp</i>	<b>baṛā khayāl</b>		<b>choṭā khayāl</b> <i>tarānā</i>
	<b>bandiś 1</b> ( <i>sthāyī</i> )	<b>ālāp</b> <sup>1,3</sup> <i>vistār</i>	<b>bandiś 1</b> ( <i>antarā</i> )
		<i>layakārī</i>	<b>bandiś 2</b>
		<i>tān</i> <sup>1,2,3</sup>	<i>tān</i> <sup>1,2,3</sup>

<sup>1</sup> *bol*

<sup>2</sup> *sargam*

<sup>3</sup> *ākār*



# Estructura del khayāl

**rāg**

	<b>tāl 1</b>	<b>tāl 2</b>	<b>tāl 2 (3)</b>
<i>auchar</i> <i>ālāp</i>	<b>bandís 1</b> ( <i>sthāyī</i> )	<b>bandís 2</b>	<b>tarānā</b>
	<b>barā khayāl</b> <i>ālāp</i> <sup>1,3</sup> <i>vistār</i>	<b>choṭā khayāl</b> <i>tān</i> <sup>1,2,3</sup>	<i>tarānā</i> <i>tān</i> <sup>1,2,3</sup>
	<b>bandís 1</b> ( <i>antarā</i> )		
	<i>layakārī</i> <i>tān</i> <sup>1,2,3</sup>		

<sup>1</sup> *bol*

<sup>2</sup> *sargam*

<sup>3</sup> *ākār*

# Estructura del khayāl

**rāg**

	<b>tāl 1</b>		<b>tāl 2</b>		<b>tāl 2 (3)</b>
<i>auchar</i> <i>ālāp</i>	<b>barā khayāl</b>			<b>choṭā khayāl</b>	<b>tarānā</b>
	<b>bandís 1</b> ( <i>sthāyī</i> )	<b>ālāp</b> <sup>1,3</sup> <i>vistār</i>	<b>bandís 1</b> ( <i>antarā</i> )	<b>bandís 2</b>	<b>tarānā</b>
			<i>layakārī tān</i> <sup>1,2,3</sup>	<i>tān</i> <sup>1,2,3</sup>	<i>tān</i> <sup>1,2,3</sup>
	conocimiento del rāg			capacidad técnica, virtuosismo	

densidad melódica, intensidad rítmica

<sup>1</sup> *bol*

<sup>2</sup> *sargam*

<sup>3</sup> *ākār*

# *Rāg Bhūpālī*



# Rāg Bhūpālī

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# Música instrumental

rudra vīṇā



santūr



sitār



sarod



# Música instrumental

rudra vīṇā



santūr



sitār



sarod



shahnāi



bānsurī



# Música instrumental

rudra vīṇā



santūr



sitār



bānsurī



shahnāi



sarod



armonio



sārāṅgī



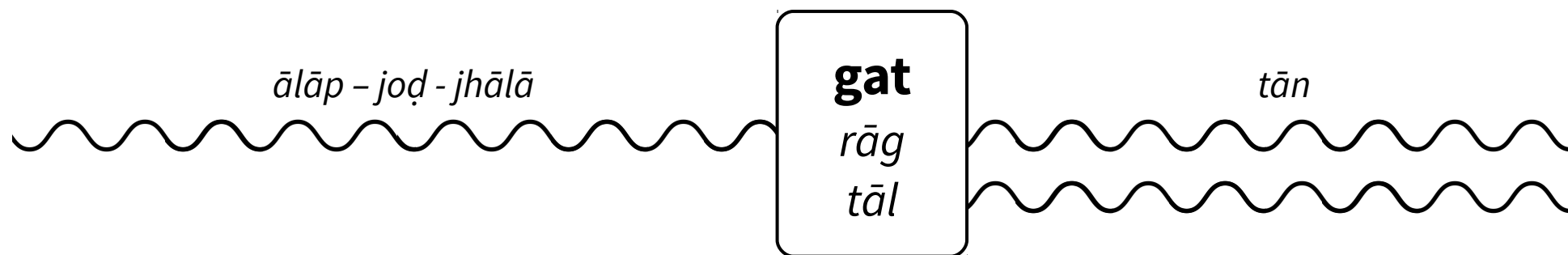
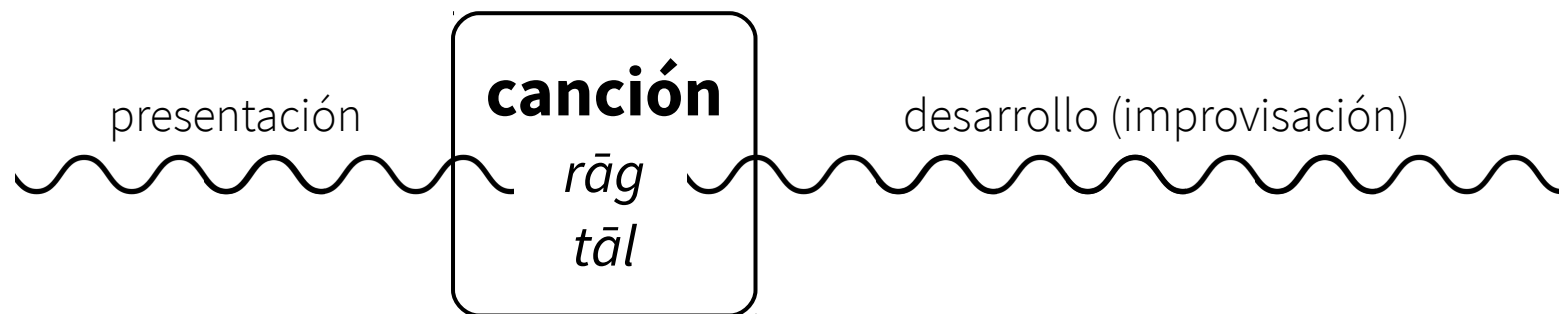
svarmaṅḍal

# Música instrumental

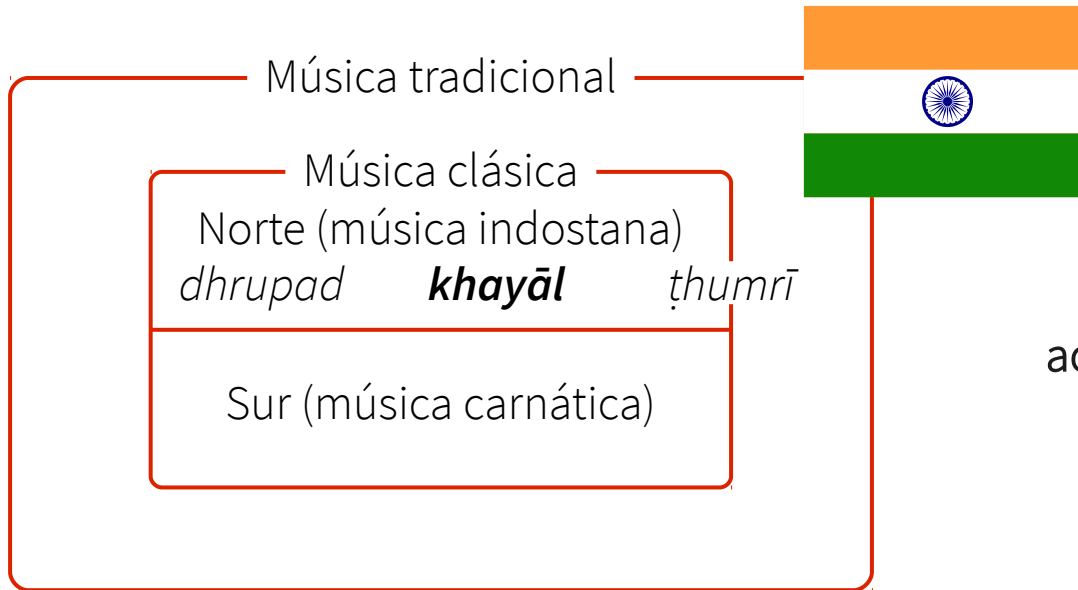




# Esquema general



# India a través del khayāl



## Formato

soporte sonoro continuo

línea melódica principal  
 (apoyo melódico secundario)

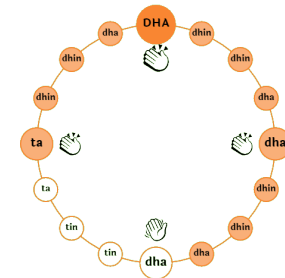
acompañamiento rítmico de percusión



## Principios musicales

**rāg**

**tāl**



**rāg**

	tāl 1			tāl 2		tāl 2 (3)	
	<b>barā khayāl</b>			<b>choṭā khayāl</b>		<b>tarānā</b>	
<i>auchar ālāp</i>	<b>bandīs 1</b> ( <i>sthāyī</i> )	<b>ālāp</b> <sup>1,3</sup> <i>vistār</i>	<b>bandīs 1</b> ( <i>antarā</i> )	<i>layakārī</i>	<i>tān</i> <sup>1,2,3</sup>	<b>tarānā</b>	<i>tān</i> <sup>1,2,3</sup>

# Y para seguir...

## Meghana Sardar Kenjale: dhrupad

### Taller de iniciación

- Sábado 30 de marzo, de 9:30 a 18:30 (ESMUC)  
Para asistir, envía un correo a [asian.music.program@esmuc.cat](mailto:asian.music.program@esmuc.cat)
- Martes 26 de 11:00 a 12:30, o de 15:00 a 16:30 (ESMUC, ¡gratuito!)  
Para asistir, contacta con Horacio Curti en el correo [hcurti@esmuc.cat](mailto:hcurti@esmuc.cat)

### Concierto

- Miércoles 27 de marzo, a las 19:00 (Fundació Tàpies, charla introductoria a las 18:00)



# Y para seguir...

The image is a promotional graphic for a music program. It features a dark background with a subtle floral pattern. In the center, there is a white line-art illustration of four musicians sitting on the floor. From left to right: a person playing a tabla, a person playing a sarod, a person playing a veena, and a person playing a mridanga. The text 'kadenze' is in the top left, and 'North Indian Classical Music PROGRAM' is in the center. In the top right, there is a circular portrait of Nitin Amin and his name with the title 'instructor'. At the bottom, a URL is provided.

kadenze

North Indian Classical Music  
PROGRAM

Nitin Amin  
instructor

<https://www.kadenze.com/programs/north-indian-classical-music>

# Y para seguir...

Jaime R. Pombo

## La música clásica de la India

*Rāga saṅgīta* en la tradición vocal e instrumental del norte

Prólogo de Agustín Pániker



Kairós



# Una ayuda



[https://staging.musiccritic.upf.edu/training/hindustani\\_training/contribute](https://staging.musiccritic.upf.edu/training/hindustani_training/contribute)