

6.2 Raag : Haambeer (Hameer)

In Raag Haambeer, both the Madhyams (M and m) are used though Theebra Madhyam (m) is used less often and in Aaroha only. By a second view, Komal Nisaad is touched while passing from Dhaibath to Pancham, in this order DH-n-P

Baadi (most frequently used note) - Dhaibath (DH)
 Sambaadi (next frequently used note) - Gaandhaar (G)
 Jaathi (class) - Saarhav-Sampurna (6-7, six notes-complete)
 Samay (time) - First quarter of night (evening).
 Aaroha (ascent) - S R | G M NDH | N S'
 Abaroha (descent) - S' N DH P | m P | G M R S
 Pakarh (main feature) -G M NDH NDH P m P G M R S

SARGAM | Theora | Drootha Laya (fast speed : 160)

Sthaayee

1' 2 3 1' 2 3 #
 II{PA -A PA | mA PA | GA MA I NDHA -A DHA | S'A NA | DHA PA}I

1' 2 3 1' 2 3
 I PA -A PA | DHA DHA | PA PA I GA -A MA | RA SA | RA SA I

1' 2 3 1' 2 3
 I SA MA GA | PA mA | DHA PA I NDHA -A NA | S'A NA | DHA PA II

Aanthara

1' 2 3 1' 2 3
 II{mA PA DHA | GA MA | NDHA -A I S'A -A S'A I S'A R'A | S'A -A}I

1' 2 3 1' 2 3
 I S'A -A S'A | G'A M'A | R'A S'A I S'A R'A S'A | NA DHA | PA -A I

1' 2 3 1' 2 3
 I mA PA DHA | mA PA | GA MA I NDHA -A PA | GA MA | RA SA II II

Raag-Maala : Haambeer | Chatoormaathrik Ekthaal

*Shyama-badaneer nata-vaaminee haambiree
Nitha hee eka-walee sanga dolatha.
Foola-chayana bhaava dekhey mana mey hotha
Niratha karatha, aisee lakhana sava hee kahatha.*

[Meaning - The brown-faced dancing girl is swinging alone most of the time. The unique way in which she is plucking the flowers, indicates her specialties.]

Sthaayee - 3
II{^{DH}NA -A | DHA PmA GA PA I
shya . ma ba. da nee

1' 2 # 3
I DHA DHA NA -DHA | NA S'A} S'A -NA | -S'A DHA PA -A I
na ta bhaa . mi nee haa . . mbi ree .

1' 2 3
I ^PmA PA MGA MGA | -DHA PA ^PGA -MA | RA N,A -RA SA I
ni tha hee. e . . ka wa . lee sa . nga

1' 2
I SRA -GMA -DHA -NDHA | NA S'A II
do. la tha

Aanthara - 3
II{^MGA -NA | DHA NA S'A S'A I
foo . la cha ya na

1' 2 3
I S'A -A S'A S'A | -A S'A S'A NA | DHA NA -S'A R'A I
bhaa . va de . khe mo na me ho . tha

