



ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ

# Sri Hemkunt Foundation Inc.

107 Lipton Lane, Williston Park NY 11596 (516) 782-3257

## International Keertan Darbaar

### 2020 Rules (Nov 24, 2019)

Use of Sikh Heritage String & Percussion Instruments should be encouraged. Keertan should be *shabad-pardhaan*, not *sangeet-pardhaan*. In other words, music should be used to enhance *shabad-surat* rather than to exhibit musical artistry. The focus of Keertan should be on the *bhaav* (emotion) of the *shabad*. The words of the *shabad* should be clearly enunciated and comprehensible. The words should not be unduly stretched or sung too quickly or dominate music. String instruments shall be played not simply held.

1	The maximum size of the jathas is 5. The minimum size of the jathas is 3.						
2	The shabad in the assigned Raag must be from Sri Guru Granth Sahib or Guru Gobind Singh's hymn (as stated in Sikh Rehat Maryada, Chapter V, Article VIc; reference – sgpc.net).						
3	Only Non-Partaal Shabads can be recited at the Keertan Darbaar.						
4	A tanpura electronic box to support/enhance performance of string instruments may be used. Electronic tabla (or any other electronic instrument) shall not be used.						
5	The <i>Rahao</i> lines of the <i>shabad</i> must be sung as <i>sthaa-ee</i> . In case there is no <i>Rahao</i> in the composition, then any line of the selection can be sung as <i>sthaa-ee</i> .						
6	Each <i>jattha</i> may sing only one shabad without Parmaan(s) in the allotted time.						
7a	<p>At least following member(s) of a jattha shall play SHSI. Other members may play non-SHSI.</p> <table border="1"><tr><td>Group 1 (7-9 yr)</td><td>1</td></tr><tr><td>Group 2-4 (10-25 yrs) - up to 4 members in a jattha</td><td>1</td></tr><tr><td>Group 2-4 (10-25 yrs) - 5 members in a jattha</td><td>2</td></tr></table>	Group 1 (7-9 yr)	1	Group 2-4 (10-25 yrs) - up to 4 members in a jattha	1	Group 2-4 (10-25 yrs) - 5 members in a jattha	2
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Group 2-4 (10-25 yrs) - up to 4 members in a jattha	1						
Group 2-4 (10-25 yrs) - 5 members in a jattha	2						
7b	While scoring for Shaan, Manglacharan and Shabad, performance of all musical instruments shall be treated equally.						
8	Members shall not be shared at Regional Keertan Darbaar:						
9	Only those members who have participated in the Regional Keertan Darbaar may participate at the international level.						
10	At international level, one member can be replaced from a jattha who participated at Regional but is not participating at international. Replaced member shall be of the same or younger group <b>from the same region</b> .						
11	Shabad and Manglacharan shall be sung in the specific variation of the Raag as stated in the title of the shabad. A Saloke from a different Raag shall not be sung in the assigned Raag as Manglacharan.						

12	Singing should be preceded by a short explanation of the gist of the complete <i>shabad</i> . Explanation must be in both Punjabi and English. Explanation regarding the Raag and instruments shall not be provided. Tabla player may explain the <i>Taal(s)</i> used in the <i>Shabad</i> to be recited.
13	Jatthas shall not sing musical syllables – <i>sargam (Sa Re Ga -----)</i> .
14	Aalaap using the words of the shabad is encouraged. Its purpose is to enhance the emotion of the shabad. It should not be used to merely exhibit musical skills.
15	Akaar Aalaap shall not be sung.
16	Taan using the words of the shabad may be sung sparingly.
Notes: 1. For distribution of marks amongst various elements of Keertan, please refer to ‘Scoring Sheet’ available at the website. 2. Each judge should provide independent evaluation of Jatthas. Judges shall not discuss any Jattha’s performance among themselves. Judge can record remarks on the score sheet. Judges’ coordinator shall evaluate remarks while compiling results. Judges’ coordinator may consult judge(s) to finalize the results.	

<i>Manglacharan</i> in the assigned <i>Raag</i>	Salutation to Waheguru by the vocalists. Invocation for Divine Grace. Setting the mood for the <i>shabad</i> . Slow tempo. <i>Vadda taal</i> (Vilambit Taal). Taal for Manglacharan could be different than used for the Shabad. Manglacharan shall be <ul style="list-style-type: none"> <li>• the <i>sirlekh</i> of the <i>Shabad</i>, or</li> <li>• <i>moolmantar (Ik Onkaar ----- Gur Parsaad)</i>, or</li> <li>• a <i>Saloke</i> from the assigned <i>Raag</i> from <i>Sri Guru Granth Sahib</i>.</li> </ul>	All age groups
<i>Shaan</i> in the assigned <i>Raag</i>	Instrumental prelude ( <b>invocation</b> ) to <i>Keertan</i> . Salutation of <i>raag</i> and <i>taal</i> , by all the instruments & to the <i>Bani</i> . Setting the mood for the <i>shabad</i> . Medium tempo. Classical <i>taal</i> (not <i>keherva</i> , <i>dadra</i> or <i>paurhi theka</i> ).	All age groups

### *Sikh Heritage String Instrument (SHSI).*

<b>SHSI</b>	<b>Guru ji’s period</b>
Rabab	Nanak Dev ji
Saranda	Guru Amar Dass ji, Guru Ram Dass ji, Guru Arjan Dev ji
Israj	Guru Arjan Dev ji
Taus, Sarangi	Guru Hargobind ji
Tanpura	Guru Gobind Singh ji
Dilruba	<i>Smaller version of Taus</i>

### ***Sikh Heritage Percussion Instruments(SHPI):*** **Jori, Pakhawaj & Mridang shall be encouraged.**