



# Sri Hemkunt Foundation Inc.

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

**International Keertan Darbaar**

## 2024 Rules

Use of Sikh Heritage String & Percussion Instruments is 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 must 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. <b>In the future, a separate KD will be organized for Partaal Shabads only.</b>						
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> .						
6a	Each <i>jattha</i> may sing only one shabad without Parmaan(s) in the allotted time.						
6b	The complete Shabad, including all the Padas (if applicable) shall be sung. If the time allotted does not permit reciting the entire Shabad, then only one or more contiguous Padas may be sung but the gist of the entire Shabad shall be briefly explained. <i>Note: For the list of Shabads, please refer to "Tatkara Shabda ka" at the beginning of Sri Guru Granth Sahib.</i>						
7.	<b>Same Sahabd shall be sung at the Regional and International KD.</b>						
8a	At least the following number of member(s) in a jattha shall play SHSI. Other members may play non-SHSI. <table border="1" data-bbox="485 1339 1208 1455"> <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						
8b	While scoring for Shaan, Manglacharan and Shabad, performance of all musical instruments shall be treated equally.						
9	Members shall not be shared at Regional Keertan Darbaar:						
10	Only those members who have participated in the Regional Keertan Darbaar may participate at the international level.						
11	At the international level, member(s) can be replaced from a jattha who participated at Regional but is not participating at international level. Replaced member(s) shall be of the same or younger group from the same region only. Members shall be replaced as follows:						

		1-4 Members in a Jattha	1
		5 Members in a Jattha	2
12	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.		
13	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.		
14	Jatthas shall not sing musical syllables – <i>sargam (Sa Re Ga -----)</i> .		
15	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.		
16	Akaar Aalaap shall not be sung.		
17	Taan using the words of the shabad may be sung sparingly.		

<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 of the Shabad, or</i></li> <li>• <i>moolmantar (Ik Onkaar ----- Gur Parsaad), or</i></li> <li>• <i>a Saloke from the assigned Raag from Sri Guru Granth Sahib.</i></li> </ul>
<i>Shaan</i> in the assigned <i>Raag</i>	Instrumental prelude (invocation) 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, dadra or paurhi theka</i> ).

### Sikh Heritage String Instrument (SHSI).

SHSI	Guru ji's period
Rabab	Guru Nanak ji
Saranda	Guru Amar Dass ji, Guru Ram Dass ji, Guru Arjan ji
Israj	Guru Arjan 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.