

# HINDUSTANI MUSIC IN THE 20TH CENTURY

*by*

WIM VAN DER MEER



1980

MARTINUS NIJHOFF PUBLISHERS

THE HAGUE / BOSTON / LONDON

*Distributors:*

for the United States and Canada

Kluwer Boston, Inc.  
160 Old Derby Street  
Hingham, MA 02043  
USA

for all other countries

Kluwer Academic Publishers Group  
Distribution Center  
P.O. Box 322  
3300 AH Dordrecht  
The Netherlands

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Library of Congress Cataloging in Publication Data

CIP

Meer, Wim Van Der.

Hindustani music in the 20th century.

Bibliography. p.

1. Music, Hindustani—History and criticism. 2. Music—History and criticism—20th century.

I. Title.

ML338.5.M44 784'.3'0954 79-16170

ISBN 90 247 2066 4

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This edition is not for sale in India

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PRINTED IN THE NETHERLANDS

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## Acknowledgements

The research on which this study is based has been made possible by grants from the Netherlands Ministry of Education (1970-1972) and from the Netherlands foundation for the advancement of pure research (Z.W.O.) (1973-1976).

I owe infinite gratitude to Gayan Guru Dilip Chandra VEDI (Saṅgīta Mahāmahopadyāya), my teacher of vocal music and my guide in many other ways. Many, many musicians and others must unfortunately remain anonymous. A special mention is due to the late Anita Roy Chaudhuri, my friend and elder co-student. She was like an interpreter of the difficult language of Indian music to me.

My way of thinking has been formed largely by my teachers in anthropology, Prof. J.F. Boissevain and Prof. W.F. Wertheim, although I am afraid little of this could be detected in the present study. In India, Dr. André Beteillé and Dr. Kapila Vatsyayan gave invaluable guidance and help.

I thank Prof. J. Gonda for taking the responsibility of being my promotor and smoothly guiding me through the process of writing this study, presented and accepted as a thesis for the degree of Doctor at the University of Utrecht. Dr. Emmie te Nijenhuis did a wonderful job in raising the general standards of this work. Endless discussions and arguments with my *gurubhātī*, Joep Bor, always proved stimulating. Dale McCoy, Louise Levi and especially Derek West corrected and polished the English. Problems with Hindi, Braja and Avadhi were solved by S.P. Tewari, Sohan Lal and M. Nirash.

My wife Marilene was a great companion during research and writing; she assisted me at all levels.



## Introduction

### AIM

In spite of a reasonably extensive literature in English<sup>1</sup> and Indian vernaculars, there are extremely few books on Indian music that can be considered of a scientific standard. I found, when I took up an interest in Indian music in 1967, that even protracted reading of the studies in English was not conducive to an understanding of the principles of performance. Most of my study and research have been devoted to the gradual refinement of this very understanding. In the course of time it also became obvious that different scholars and different musicians held divergent views on many basic concepts of Indian music. Therefore, one of my tasks was to assess the degree of variability in Indian music. As a corollary I wanted to know how this variability could manifest itself as change in a relatively short and well-documented period.

It is often assumed that traditional cultures, as e.g. in India, are rather inert and that the art forms hardly ever change. This study proves the contrary: Indian music has a strong vitality. If we examine the different treatises through the centuries this vitality would appear to be a basic characteristic.

I felt that at least an effort to discover the roots of such change would be valuable as a contribution to the study of art history and possibly to the sociology of culture. Finally, the understanding that Indian music must be seen as a process, explains much of Indian culture in general. Where change seems a constant factor and we cannot specify many broad upheavals, the totality of small changes can be of considerable implication.

<sup>1</sup> E.B. Barnett, *Special Bibliography: Art Music of India*, contains over 700 items which appeared between 1959 and 1969.

## STRUCTURE

This study has two parts. The first is a survey of the most important aspects of classical North Indian vocal music, the second of changes and their causes. Both are abstractions, for change is inherent in Indian music although a description of it is always a comparison of static impressions at different moments. A description of the basic elements of Indian music has been attempted by many authors, but still I have found it indispensable to start from the beginning. In the first place most authors are insufficiently concrete, they discuss generalities of Indian music which give no insight into the practical side of performance. In the second place there is not a single author who adequately places the most fundamental concept, that of *rāga*, in the centre of his study. Of course there are many studies which are mainly devoted to the various *rāgas*, but none related the styles, techniques and other principles to the *rāga* concept as such.

The first chapter is a general introduction, the second and third treat the predominant classical styles, the fourth discusses the fundamentals of differentiation between *rāgas* through the styles, the fifth treats the role of poetry and rhythm and the sixth is an attempt to understand the underlying aesthetics of *rāga*.

The second part starts with a discussion of the main social levels on which change can occur; the larger surrounding society (Ch. VII), the guilds or schools of music (Ch. VIII) and the relation of teacher and student (Ch. IX). The tenth chapter treats the factor of creativity, i.e. the most important contributions of great musicians during the past hundred years. The last chapter is a survey of the most striking changes in Indian music as far as we can assess them in the twentieth century.

## RESEARCH AND METHODOLOGY

As is indicated in the title this study is concerned only with the classical vocal music of Northern India. Whenever I say Indian Music, this limitation should be born in mind. It may be of relevance to indicate that the classical music of Afghanistan, Pakistan, Nepal and Bangla Desh is essentially identical to that of Northern India. Within India, North Indian music largely coincides with the Aryan

lesson of Vēdi were highly astonished that such profound teaching could be had in India.

I have made a number of general statements on Indian music which are common knowledge among musicians and even music lovers. Verification can easily be obtained from accomplished musicians. In many cases however I have given specific views, e.g. of Vēdi, which has been indicated by reference. Other important informants were Amar Nath (now the leading successor of Amir Khan), Irene Roy Chaudhuri (an important pupil of Bare Gulam Ali Khan), Zahiruddin and Faiyazuddin Khan Dagar (who were practically my neighbours), Anant Lal (*śāhnāt* player) and of course the many artists and students of the Bharatiya Kala Kendra. As most musicians have a highly subjective opinion I found it necessary to check my ideas with unbiased scholars, among whom Dr. B.C. Deva (Sangeet Natak Akademi) and Mrs. Dr. Sumati Mutatkar (Head of the Department of Music, University of Delhi). On various occasions I have travelled through India, simply to get an idea of the situation elsewhere and meet musicians outside of Delhi. Apart from this important oral source of information (to which also the music examples belong) I have included direct reference to gramophone recordings.

#### TRANSLITERATION

Except for words of Arabic or Persian origin I have followed the Sanskrit transliteration, which means that most of the mute *a*'s are retained. Recent authors<sup>2</sup> have preferred to write *rāg* instead of *rāga*, since the final *a* is not pronounced in Hindi. This causes an unpleasant inconsistency when they have to quote from Sanskrit treatises. Moreover in vocal music the mute *a* is clearly pronounced. With proper names I have used common spelling. All Indian words are written in italics, except *rāga*, *tāla*, *dhrupada* and *khayāl*, as they occur so often. The names of the notes, in their abbreviated form *sa*, *re*, *ga*, *ma*, *pa*, *dha*, *ni* are not in italics as specific signs are used to indicate octave and signature. The names of *rāgas* are written as one word, except when the name of the composer is included.

<sup>2</sup> N.A. Jairazbhoy, *The Rāgs of North Indian Music*. B. Wade, Khyāl.

language area (amounting to over three fourths of the population). Throughout India, vocal music stands central. The voice is considered as the most versatile and impressive medium, and all instrumental music as well as theory of music has to refer to the vocal tradition. Of course there is a degree of feedback, by which styles that developed on a purely instrumental basis were imitated by vocalists.

The main body of this study is based on my own research in India, which took place from 1970 to 1972 and from 1973 to 1975, a total of four years. As becomes a trained anthropologist I entered into the world of musicians by the most drastic method, studying music with the intention of performing. I was fortunate enough to be a pupil of one of the greatest masters alive and I finally attained an acceptable level (giving several concerts) and a fair knowledge. I also studied *tablā*, with the rather unknown Keval Kishan and *pakhāvaja* with a unique expert, Purushottam Das, from Natadvara. All three give their classes at the Bharatiya Kala Kendra in New Delhi. In vocal music I had individual lessons daily, of approximately one hour; on *pakhāvaja* and on *tablā* I took lessons when I had the time. Six days a week I spent a full afternoon in the Kendra, most of it in Vedi's classroom. Usually, during one afternoon, between two and six pupils would show up and they witnessed my lesson as I witnessed theirs. Some of them helped me enormously to understand difficult passages Vedi taught and we all exchanged compositions, *tānas* etc., as pupils of one master should. Occasionally guests appeared, friends or people wanting to pay their respect to this great master and invariably the pupils, including myself, had to sing for them. Vedi (born 1901) was a pupil of Uttam Singh (*dhrupada*), Bhaskar Bua Bakhle, Faiyaz Khan and Alladiya Khan. The latter three are considered masters of unsurpassed greatness during the period from 1900 to 1950. Vedi himself has been honoured many times. He has students all over India, many of whom occupy important posts in universities etc. Being an old man he holds a traditional outlook on Indian music, respects his teachers infinitely and firmly believes in what he has learnt. Yet, he is liberal in his attitude towards innovation and capable of a remarkable objectivity. He has not performed in public for several years and now devotes his time to teaching. I never came across any artist who taught better. Many times I met foreigners who had been less lucky and spent years searching for a teacher, in the end abandoning Indian music disappointedly. Those I have been able to invite to follow a

# PART ONE



## CHAPTER I

# Basic Concepts and Characteristics

### A. RĀGA

The central and predominant concept of Indian music is rāga. We must refrain from definition, the implication of the concept will grow and become clear in the course of this study as practically all aspects of Indian music somehow pertain to rāga.

In the first place it must be made clear that rāga, although referred to above as a concept really escapes such categories as concept, type, model, pattern etc.<sup>1</sup> This may be due to the many levels and aspects of music to which rāga applies. Rāga has an ideational and a technical side. It is an abstract image, often represented in poetry (*dhyānamantram*) and painting (*rāgamālā*) on which one can concentrate and from which inspiration can be derived.<sup>2</sup> This image should be related to the pervading spirit of the rāga.<sup>3</sup>

Technically a rāga is a musical entity in which the intonation of notes, as well as their relative duration and order, is defined. The notes form a scale, which may be different in ascending (*āroha*) and descending (*avaroha*) phrases, while every note has a limited possibility of duration depending on the phrase in which it occurs. Further the order in which the notes are used is rather fixed. The totality of these musical characteristics can best be laid down in a set of phrases (*mukhya svarūpa* or *calana*) which contains the fundamental musical atmosphere of the rāga, a total sound<sup>4</sup> that is immediately recognizable to the expert. In its simplest form such a set

<sup>1</sup> Vide J. Bor, *Rāga, Species and Evolution*, p. 17.

<sup>2</sup> Vide Dāmodara, *Samgītarpaṇa*, transl. by A.A. Baker of Ch. I and II, p. 45 f. for a number of *dhyānamantrams*, and O.C. Ganguly, *Rāgas and Rāginis*, Vol. I passim for a discussion of *rāgamālā* texts.

<sup>3</sup> A difficulty is that many rāgas changed since the creation of the miniatures.

<sup>4</sup> The expression 'total sound' is here meant to convey a holistic combination of musical characteristics. Other possible terms could be tonal complex or integral sound.

of phrases contains two parts, one related to the low and middle registers (*sthāyī bhāga*) and another for middle and high registers (*antarā bhāga*). Generally speaking however it is preferable to delineate the rāga in four to six separate sections.<sup>5</sup> In a rāga some phrases are obligatory while others are optional. The former constitute the core of the rāga whereas the latter are elaborations. Specific ornamentations can add to the distinctive quality of the rāga.

Many authors refer to the importance of certain notes in a rāga.<sup>6</sup> Indeed, from the phrase outline we may distill certain notes which can be used as rest notes (*nyāsa*), sonant (*vādi*) or predominant (*aṁśa*). Yet the individual function and importance of the notes should not be stressed as this leads to a rigid view of rāga which hardly suits living music. Neither students nor listeners can distinguish between rāgas on the basis of the importance of notes and a systematician is baffled by the fact that each note has its own importance, depending on circumstances. Undoubtedly the importance given to the function of individual tones in the ancient treatises has led modern scholars to exaggeration.<sup>7</sup> The musicians mostly attach value to the negative aspect, i.e. wrong usage of tones or overstressing of a particular tone in a rāga.<sup>8</sup>

The musical characteristics that define a rāga are derivative of concrete music and a source of concrete music. Compositions and improvisations may, if similar, be classified as belonging to the same rāga, but it is equally possible to create compositions and improvisations upon the basis of the musical characteristics of a rāga. In the case of grand rāgas, i.e. rāgas which are very well known, compositions are usually derived from the musical characteristics laid down in the rāga, whereas the musical characteristics of a rare rāga are often derived from a few (sometimes one) known compositions. It

<sup>5</sup> D.C. Vedi always started the instruction of a rāga with such a delineation. This proves far more valuable to the student than the purely technical concepts as *āroha-avaroha*, *vādi-samvādi*, *nyāsa* etc.

<sup>6</sup> Vide N.A. Jairazbhoy, *The Rāgs of North Indian Music*, p. 42, for the views of Bhatkhande and Banerji on *vādi*. B.C. Deva, *Psychoacoustics of Music and Speech*, p. 161, gives a scientific view on the importance of notes.

<sup>7</sup> For the most important sources on the function of individual notes vide E. te Nijenhuis, *Indian Music*, p. 34-59.

<sup>8</sup> One of the very rare cases of two rāgas with a similar scale but a difference that is mainly based on the importance of certain notes is that of Mārvā and Pūryā, the former emphasizing dha and re, the latter ni and ga.

is probable that song predates rāga since we know that many classical compositions are modified folk songs from which the rāga characteristics are derived.<sup>9</sup>

The number of rāgas is uncertain. Approximately forty or fifty are generally known and form the basic repertory of almost every performing artist. Around a hundred more rāgas are fairly well established,<sup>10</sup> but probably the total number is close to 500 if we include minor varieties and mixed rāgas.<sup>11</sup> Of course we then include many variants which the great masters would rarely recognize as independent manifestations. Some minor deviations and hybrids of main rāgas have only a temporary existence.<sup>12</sup> In other cases one and the same rāga is interpreted differently according to style and school.<sup>13</sup> In principle every rāga should stand for a definite and independent musical idea, though in some cases two minor shades of one rāga can grow into two distinct rāgas.<sup>14</sup>

The technical side of a rāga must be related to its ideational aspect. This forms a critical subject and one of the most common topics for disagreement among artists. The majority of authors have treated the two subjects separately which I find very dissatisfying.<sup>15</sup> An Indian musicologist must cope with the link between musical and aesthetic contents, however difficult and dangerous this may be.

<sup>9</sup> This root may be recognized in the many rāgas with regional or tribal names, e.g. Multāni, Sindhūrā, Gorakha, Khammāja, Toḍī, Kānaḍā. Compare S. Prajñānānda, *A Historical Study of Indian Music*, p. 137-162.

<sup>10</sup> In N.A. Jairazbhoy, *op. cit.*, p. 217-220, about 130 rāgas are listed. In W. Kaufmann, *The Rāgas of North India*, p. 617-625, approximately twice as many. Counting is difficult, as one rāga can have several names, while under one name different rāgas can exist also.

<sup>11</sup> An approximation based on my own listing. Chand Khan of Delhi showed me his own manuscript in which 2,000 rāgas are treated. The authenticity is however doubtful.

<sup>12</sup> In recent times many artists present mixed rāgas. Vide Ch. XI.

<sup>13</sup> It is important to clearly distinguish between style (a musical stream like dhrupada, khayāl, *bhājana*, etc.), school (a tradition in which a number of artists are related by teaching and in which similarity in musical approach is found) and interpretation (an individual approach).

<sup>14</sup> Old compositions in Āsāvārī for instance contain two re's, whereas nowadays we find one variety known as Jaunpurī, with *śuddha ṛṣabha* and another Komala-re-Āsāvārī with *komala ṛṣabha*.

<sup>15</sup> O. Thakur, *Saṅgītāñjali*, briefly indicates the mood of each rāga he treats, from the point of view of an experienced musician. The musicians find most other works devoid of relation to practical music.

B. TĀLA AND LAYA<sup>16</sup>

Second in importance to rāga is tāla, which concerns the immutable division of time. Of course all utterances of sound imply a division of time but only when time is divided in a perfectly regular way we speak of tāla. The unit of time division is the *mātrā*, which can mean a beat or the duration between two beats. A tāla consists of a fixed number of *mātrās* repeated in a cyclic manner. Although this cycle of *mātrās* (*āvarta*) may be fully abstract it is usually represented through mnemonics of the percussion instrument accompanied by claps of the hand on some of the *mātrās*. The handclaps are so arranged that the total number of *mātrās* in one cycle is divided into several equal or unequal parts (*vibhāga*) by which the number of *mātrās* as well as the internal structure of the tāla can easily be derived. The first beat of a cycle is called *sama*, those beats on which there is a handclap are called *tālī* and to provide regularity in hand movement waves of the hand are introduced on yet other beats known as *khālī*. The mnemonics form a fluent whole, logically centred around the first beat, easy to remember and easy to pronounce.<sup>17</sup>

Many vocal compositions follow the structure of the tāla, but most of the improvisations and variations can deviate freely from the internal divisions. In all cases the first line of the composition (*mukhrā*) must be repeated at the end of a variation or improvisation, in its original relation to the tāla. The beginning of a composition is not necessarily the first beat of the tāla. Often the composition starts somewhere in the middle of the cycle and finds melodic release on the first beat. In some cases there is neither melodic release nor rhythmic or textual stress on the first beat.<sup>18</sup>

The drummer also can make improvisations and variations, usually when the vocalist repeats the fixed composition. In some cases both artists make improvisations trying to attune to each other both rhythmically and in tonality. In order not to lose the tāla the

<sup>16</sup> Relatively little has been written on tāla. The best sources are R.M. Stewart, An examination of the Banāras school of tablā performance, and B.S. Sharma, Talaparakāṣa. At the time of publication several studies were in preparation.

<sup>17</sup> The point of pronunciation explains why one cannot always derive the correct stroke from the mnemonics.

<sup>18</sup> An important class of afternoon rāgas known as Sāraṅga often avoids emphasis on the *sama*, as this would break the languorous atmosphere.

vocalist keeps *tāla* with handclaps whereas the percussionist uses his foot.

In all parts of music there is a pulsation which is *laya*. It need be stressed that even in the slowest parts of Indian music (including *ālāpa*, i.e. the introduction without percussion) there is an idea of proper timing in which phrases are built and in which justice must be done to the duration of notes according to the rules of the *rāga*. The masters create a compelling unity of the *rāga* through this *laya* even if it is hardly perceivable to the layman. An improper handling of *laya* in the slow parts makes the *rāga* disintegrate into meaningless sounds. On the other hand the artist has syncopes and rubato at his disposal to hide the pulsation which could otherwise damage the melodic purity.

The faster parts usually have a clear pulsation, especially when accompanied by a percussion instrument. Here *laya* comes to mean the speed or tempo. Mainly three tempos are recognized; slow (*vilambita*), medium (*madhya*) and fast (*druta*), corresponding roughly to 30-60 MM, 60-120 MM and 120-140 MM respectively. Occasionally the designations *vilambita* and *druta* can be preceded by *atī*, meaning extremely. Each musical section has its own proper *laya*, which should be kept regular and steady.<sup>19</sup> Most compositions have a specific *laya* and sound too hasty when sung faster, too dull when sung slower. A certain increase in the tempo is however allowed to enable the artist to display his virtuosity in fast passages.<sup>20</sup>

### C. SVARA AND SCALES

The notes (*svara*) in North Indian music are seven in number, two of which are unchangeable and five movable by approximately a semitone. The basic note or tonic is called *ṣaḍja* and the others in ascending order *rṣabha*, *gāndhāra*, *madhyama*, *pañcama*, *dhaiyata* and *niṣāda*. The pitch of *ṣaḍja* can be chosen freely, in such a way that it allows the voice to descend by at least a fifth. The notes

<sup>19</sup> Steadiness and correctness of *laya*, together with correct intonation (*sura*) are the main values of musicianship in North Indian music.

<sup>20</sup> Vide B.C. Wade, *Khyāl*, Vol. II passim for the gradual increase in tempo during a performance.

are called *śuddha* (pure) when they correspond to the Western major scale.<sup>21</sup> *Rṣabha*, *gāndhāra*, *dhaivata* and *niṣāda* can be diminished by a semitone and are then called *komala*. *Madhyama* can be raised by a semitone and is then called *tīvra*. The note names are abbreviated to sa, re, ga, ma, pa, dha and ni.<sup>22</sup> Three octaves are important, the lower (*mandra saptaka*), the middle (*madhya saptaka*) and the higher (*tāra saptaka*). In fact these are not octaves properly speaking as each *saptaka* starts from sa and ends at ni.

The above are the approximate places of the notes. The precise frequency ratio (*svrasthāna*: placing of the notes) depends on the rāga and to some extent on the interpretation.<sup>23</sup>

The scales of North Indian music and of Indian music in general are rich in variety. Scholars have devoted much attention to the structure and systematics of scales, providing a tangible basis for classification of rāgas.<sup>24</sup> Almost all authors have their own system of scales and related classificatory models. Unfortunately the scale is not the only nor the most important aspect of rāga and therefore such classifications are doomed to produce abnormalities.<sup>25</sup> In fact a rāga is a coherent musical idea and as such it should be possible to classify rāgas according to their pervading atmospheres. This may have been the prevailing thought of the rāga-rāginī system<sup>26</sup> but we find it hard to understand the key to this system nowadays. As the ancient *grāma-mūrchanā-jāti*<sup>27</sup> system became unintelligible to the artists the more intuitive rāga-rāginī system gained prominence. In the latter half of the 19th century various classifications on the basis of scales were in-

<sup>21</sup> This may be recent, cf. E. te Nijenhuis, op. cit., p. 12. O. Thakur, Notes and Scales, p. 144, holds there is no rupture since Bharata's time.

<sup>22</sup> Details of notation are given on p. 209-211.

<sup>23</sup> Compare N.A. Jairazbhoy and A.W. Stone, Intonation in Present-day North Indian Music, passim.

<sup>24</sup> The most important system of scales obtained by permutation of notes is the one ascribed to the South Indian Venkatamakhi (second half of the 17th century). Vide N.S. Ramachandran, Venkatamakhi and the Raga System, passim. Sambamoorthy doubts that Venkatamakhi was the author of this system in his South Indian Music, Vol. III, p. 49 f.

<sup>25</sup> E.g. the classification of Bilaskhānī Toḍī, a rāga which directly relates to Toḍī (one of Bhatkhande's *ṭhāṭas*), under Bhairavī *ṭhāṭa*. V.N. Bhatkhande, Kramika Pustaka Mālikā, Vol. VI, p. 431.

<sup>26</sup> Compare B.C. Deva, Introduction to Indian Music, p. 22.

<sup>27</sup> The interpretation of this system is the hobby of almost all musicologists, but unfortunately a survey of their different views is still lacking.

roduced. The most important scholar to propagate the scale system was V.N. Bhatkhande, who published a number of works in the early decades of the 20th century. His classification of rāgas was based on a simple scheme of ten scales<sup>28</sup> which he called *ṭhāṭa*. Although his classification was rough – and therefore heavily criticized – it had a great practical value as it was based on a large sampling of songs.<sup>29</sup>

Around 1930 G.B. Achrekar, K. Muley and later F. Framjee developed systems based on the ancient *grāma-mūrchanā* in an effort to make this theory meaningful again to present-day music, and also to lend authority to their own views.<sup>30</sup> Efforts to find an answer to the subtle problems of intonation and scale formation in Indian music with the help of Sanskrit treatises have since appeared regularly.<sup>31</sup>

Recent authors have attempted a more scientific approach to the study of scales,<sup>32</sup> but none of them properly differentiate scale and rāga from each other. Carried away by the intriguing problems of consonance, modulation and permutation they often disregard the living music.<sup>33</sup> Therefore a brief survey of scale in North Indian music, independent from rāga, is called for. In this survey I consider scales a material on which a rāga can be based, distinguishing between common, rare or unused scales.

A scale is a particular way of ordering intervals. In North Indian music we can safely say that there are three intervals: the octave, the perfect fifth and the major third (5/4), from which all other intervals and scales are derived.<sup>34</sup> The very nature of these intervals makes it impossible to obtain a 'perfect' scale, i.e. a scale in which

<sup>28</sup> According to S.N. Ramachandran, op. cit., p. 28-29, Bhatkhande was strongly influenced by Venkatamakhi's theory.

<sup>29</sup> V.N. Bhatkhande, op. cit., passim comprises his collection of songs. The main theoretical ideas are worked out in his *Hindusthāni Saṅgīta Paddhati*, 4 Vols.

<sup>30</sup> For details on B.G. Achrekar and K. Muley vide V. Deshpande, Maharashtra's Contribution to Music, p. 48-50. Compare also F. Framjee, *An English Textbook on the Theory and Practice of Indian Music*.

<sup>31</sup> O. Thakur, *Saṅgītāñjali*. K.C.D. Bṛhaspati, *Saṅgītacintāmaṇi*.

<sup>32</sup> Special mention must be made of N.K. Bose, *Melodic Types of Hindusthān*, and N.A. Jairazbhoy, op. cit.

<sup>33</sup> N.K. Bose, op. cit., p. 482-670, often denotes the present-day interpretation of rāgas by the musicians as incorrect, when it does not coincide with his theory.

<sup>34</sup> A good account of the ways of deriving the majority of possible tones from these intervals is found in E.J. Arnold, *Notes on the Construction of a Simple Sruti-svara-grama Yantra*.

the complete tone material is consonant. A major sixth derived from a progression of fifths is dissonant with the *śuddha gāndhāra* which is the harmonic major third. A *komala niṣāda* defined as the difference between two perfect fifths and a major third [ $(3/2) \times (3/2) \times (4/5) = (9/5)$ ] is dissonant with the perfect fourth (inverted fifth). N.K. Bose has made an impressive study of these questions and suggests that the dropping of notes, the usage of certain melodic phrases and ornamentation provide the answer to dissonant intervals.<sup>35</sup> Western music has chosen for equal temperament but this is quite unacceptable to the Indian ear.<sup>36</sup> It is my contention that the raga itself is the solution of this dilemma. Various sounds, pure tones as well as inflections, are put together in such a manner that the impression of imperfection in the scale is subdued by the melodic totality.<sup>37</sup> Pitch is not an independent phenomenon but relates to volume, timbre and even ornamentation. The ear perceives pitch only in its context<sup>38</sup> and it would be wrong to think exclusively in frequency ratios. The *ni* of *Miyāñ kī Malhāra* for instance is known to be very low<sup>39</sup> but its meaning should be understood in the totality of the phrase *p n̄ d n̄ d n̄ - s'*. This movement is an entity, and even writing it in notation distracts from the issue, as the notes are shown separately. The *n̄i* never appears independently, certainly not as a fixed pitch ratio. The student does not try to grasp the pitch of this note but tries to understand how the whole passage should sound. The minute difference in intonation is known as *śruti*. *Śruti* therefore must be understood as a tonal configuration rather than a deviation from a pre-defined pitch ratio.<sup>40</sup> The scale, the melodic pattern and the *śruti*

<sup>35</sup> N.K. Bose, op. cit., p. 406-420, 451-456. Especially the passage on omission of notes p. 418-420, which is reflected in the discussion of individual rāgas p. 482-670, makes the point clear. Unfortunately Bose looks for the melodic perfection in the formation of the scale itself, which he considers the primary factor of a rāga, p. 407.

<sup>36</sup> As appears from the controversies over the harmonium, vide AIR's Seminar on the Harmonium, and efforts to tune it in just intonation by R. Deval and later G.B. Achrekar. Compare V. Deshpande, op. cit., p. 45-49.

<sup>37</sup> To claim that rāgas are unstable, due to unavoidable imperfections of scale, seems untenable. N.A. Jairazbhoy, op. cit., p. 179 suggests this, especially on the basis of asymmetry in tetrachords. He seems to overlook the fact that a rāga can transcend the imperfections of scale and therefore be fully stable.

<sup>38</sup> Compare G.H. Ranade, *Eternal Paradox in Indian Music - Shrutis*, passim.

<sup>39</sup> Vide note 55.

<sup>40</sup> This view of *śruti* differs considerably from its meaning in Sanskrit treatises. Compare N.A. Jairazbhoy and A.W. Stone, op. cit., passim. B.C. Deva, *Psychoacoustics of Music and Speech*, p. 118-127. G.H. Ranade, op. cit., passim.

together make up the totality of the rāga's sound. This explains why one cannot really note down a rāga in its totality; it must be learnt by hearing and repeating.

In the following analysis of the scales I shall defend two related issues, which other authors have not treated, and which were indicated to me by D.C. Vedi. The first is the importance of fifth consonance, the second the importance of pentatonic scales. Properly speaking the analysis studies the relation between theoretically possible and practically used scales. Fortunately this examination is simplified by the fact that scales with less than five tones are practically not used, while scales with more than seven tones can easily be seen as heptatonic scales to which one or more tones have been added.<sup>41</sup> Moreover we can leave out hexatonic scales as they are invariably derived from heptatonic scales. The same is not true for pentatonic scales, in spite of the fact that most authors classify them as heptatonic scales from which two tones have been omitted. There is however no way of deciding whether the omitted tones are *śuddha* or *vikṛta* (altered). In the most important rāgas with a hexatonic scale the omitted note is pa, so that the question does not arise. A further simplification lies in the extremely rare occurrence of both the *śuddha* and *vikṛta* varieties of one note in heptatonic scales.<sup>42</sup>

Table 1: Heptatonic scales

I. Diatonic: one group of two whole tones and another of three whole tones, divided by two semitones.

Ex.: sa<sub>1</sub> re<sub>1</sub> ga<sub>1/2</sub> ma<sub>1</sub> pa<sub>1</sub> dha<sub>1</sub> ni<sub>1/2</sub> sa' (Bhatkhande's Bilāvala)

<sup>41</sup> Often the added note(s) can represent a kind of leading tone. Compare N.A. Jairazbhoy, op. cit., p. 113-121. The same author suggests that added notes can function as a replacement of notes which stand in a relation of augmented fourth (dissonant) to another note, p. 111-113.

<sup>42</sup> The most important is the occurrence of *śuddha* and *tīvra madhyama* in the rāga Lalita, which however does not change the analysis. The permutation of five movable notes in a heptatonic scale gives 32 possibilities and if we accept *tīvra ma* as a variety of pa, sixteen scales are added. The allocation of intervals and consonant relationships does not change since scales with ma and *tīvra ma* are perfect mirrors of scales with *tīvra ma* and pa. Compare N.A. Jairazbhoy, op. cit., p. 47-49.

ma-sa-pa-re-dha are linked by consonance of perfect fifths, so are ga-ni, but the two groups are not consonant to each other, as ga is a harmonic major third from sa.

- II. One group of four whole tones separated from the remaining whole tone by two semitones.

Ex.: sa  $\frac{1}{2}$  re  $\frac{1}{2}$  ga  $\frac{1}{2}$  ma  $\frac{1}{2}$  pa  $\frac{1}{2}$  dha  $\frac{1}{2}$  ni  $\frac{1}{2}$  sa' (scale of Paṭḍīpa)

ma-sa-pa-re-dha are linked as in (I) but ga and ni are unrelated.

- III. Three whole tones, three semitones and an augmented tone (major third minus a semitone), arranged in two groups, each constituting a tetrachord, separated by one of the whole tones.

Ex.: sa  $\frac{1}{2}$  re  $\frac{1}{2}$  ga  $\frac{1}{2}$  ma  $\frac{1}{2}$  pa  $\frac{1}{2}$  dha  $1\frac{1}{2}$  ni  $\frac{1}{2}$  sa' (scale of Naṭabhairava)

ma-sa-pa-re are linked by consonance of fifths, and so are ga-ni, while dha is independent.

- IV. The same intervals as in (III) but with adjacent semitones.

Ex.: sa  $\frac{1}{2}$  re  $1\frac{1}{2}$  ga  $\frac{1}{2}$  ma  $\frac{1}{2}$  pa  $\frac{1}{2}$  dha  $\frac{1}{2}$  ni  $\frac{1}{2}$  sa' (scale of Ānandabhairava)

ma-sa-pa and dha-ga-ni are internally consonant groups, while re is independent.

- V. Two groups of semitone-augmented tone-semitone are separated by a whole tone.

Ex.: sa  $\frac{1}{2}$  re  $1\frac{1}{2}$  ga  $\frac{1}{2}$  ma  $\frac{1}{2}$  pa  $\frac{1}{2}$  dha  $1\frac{1}{2}$  ni  $\frac{1}{2}$  sa' (Bhatkhande's Bhairava)

ma-sa-pa, re-dha, ga-ni are consonant groups.

- VI. Five adjacent whole tones and two adjacent semitones.

Ex.: sa  $\frac{1}{2}$  re  $\frac{1}{2}$  ga  $\frac{1}{2}$  mā  $\frac{1}{2}$  pa  $\frac{1}{2}$  dha  $\frac{1}{2}$  ni  $\frac{1}{2}$  sa'

Only sa-pa-re are consonant.

VII. A pentachord with two semitones, a whole tone and an augmented tone, combined with a tetrachord containing either two whole tones and a semitone or two semitones and an augmented tone. There are different patterns of allocating these intervals, with different relations of consonance.

Ex.: sa  $\frac{1}{2}$  re  $1\frac{1}{2}$  ga  $1$  mā  $\frac{1}{2}$  pa  $1$  dha  $1$  ni  $\frac{1}{2}$  sa' (scale of Pūryākalyāna)

Ex.: sa  $\frac{1}{2}$  ra  $1$  ga  $1\frac{1}{2}$  mā  $\frac{1}{2}$  pa  $\frac{1}{2}$  dha  $1\frac{1}{2}$  ni  $\frac{1}{2}$  sa' (scale of Toḍī)

In both cases two groups of notes emerge: sa-pa and the others. In the first example the fifth relationships follow the pattern dha-ga-ni-mā-re, in the second ni-mā-re-dha-ga.<sup>43</sup>

In the first group (I) an absolute majority of very important rāgas is found, although it must be remarked that many include one or two additional notes. We mention: Bilavāla, Kalyāna (Yaman) Āsāvārī (Jaunpurī), Khammāja, Sindhūrā (Kāfī), Bhairavī, Kedāra, Hamīra, Deśa, Deśī, rāgas belonging to the Sāraṅga, Malhāra and Kānaḍā groups, Kāmōda, Bihāga. In the second, third and fourth groups only very few rāgas are found, and at that rather rare ones with a strong similarity to more important rāgas in other groups. In the fifth group belongs the very important rāga Bhairava. The sixth group is not used for any rāga. In the seventh group we find again a reasonable number of important rāgas; Pūryākalyāna, Pūryāadhanāsrī, Basanta, Pūrvī, Toḍī, Darbārītoḍī, Pañcama and Lalita. The conclusion is evident: The majority of important rāgas use scales with a high degree of perfect fifth consonances, in fact no scale type can compete with the diatonic scale (I). Stronger, the only other scales that produce a reasonable amount of consonances are V and VII, where rāgas are found of independent importance.<sup>44</sup>

In pentatonic scales we eliminate those which contain both *śuddha* and *vikṛta* varieties of one note, as it does not exist in any

<sup>43</sup> Often the group of five notes is not fully consonant, vide note 46.

<sup>44</sup> Paṭḍīpa (II) is derived from Bhīmpalāsī (I). Naṭabhairava (III), Ahirabhairava (III) and Ānandabhairava (IV) are derived from Bhairava (V). Similarly, other rāgas belonging to (II), (III) and (IV) are either derivatives, obscure, or recently assimilated from South India. In (VI) no rāga exists.

rāga. Secondly, we eliminate scales with intervals bigger than a major third as such rāgas would stretch over a single pentachord.<sup>45</sup>

Table 2: Pentatonic scales

- A. Three minor thirds, a whole tone and a semitone. In total twelve possibilities, of which only a few have two consonant pairs of notes.

Ex.: sa  $1\frac{1}{2}$  ga 1 ma  $1\frac{1}{2}$  dha  $1\frac{1}{2}$  ni  $\frac{1}{2}$  sa' (scale of Candra-  
kauṣā)

sa-ma and ga-dha are consonant pairs.

- B. Two minor thirds and three whole tones. When the minor thirds are not adjacent we find five scales in which all the notes can be consonant. The other possibilities (with adjacent minor thirds) are irrelevant.

Ex.: sa 1 re  $1\frac{1}{2}$  ma 1 pa 1 dha  $1\frac{1}{2}$  sa' (scale of Durgā)

- C. A major third, a minor third, two whole tones and a semitone. Fifty different patterns are possible, but very few rāgas use this combination of intervals: Haṁsadvani (s r g p n s'), Ābhogikānaḍā (s r g m d s') and Kalāvātī (s g p d n s') are recent assimilations from South Indian music. The important North Indian rāga with this scale type is:

Ex.: sa  $1 + 1$  ga 1 mā  $1\frac{1}{2}$  dha 1 ni  $\frac{1}{2}$  sa' (scale of Hindola)

Consonances in this group can vary considerably, the case of Hindola will be fully discussed in Ch. II.

- D. A major third, two minor thirds and two semitones. Eleven

<sup>45</sup> It is one of the distinctions between classical and folk music. In folk music many tunes extend over no more than a pentachord followed by a jump to the next octave, thus leaving a gap of a fourth. When a composer transforms a folk tune into a classical rāga he must fill this gap, according to D.C. Vedi, who guided a doctoral thesis (University of Delhi, unpublished) on this topic.

possibilities most of which have two pairs of consonant notes. Only the rāga Bibhāsa is of importance:

Ex.: sa  $\frac{1}{2}$  re  $1\frac{1}{2}$  ga  $1\frac{1}{2}$  pa  $\frac{1}{2}$  dha 1 + 1 sa' (scale of Bibhāsa)

- E. A major third and four whole tones. Five possibilities, none of which have consonant intervals. No rāga has such tone material.
- F. Two major thirds, a whole tone and two semitones. Out of sixteen possibilities eight have a group of three consonant notes and a consonant pair.

Ex.: sa  $\frac{1}{2}$  re 1 + 1 ma 1 pa  $\frac{1}{2}$  dha 1 + 1 sa' (Scale of Jogyā)

ma-sa-pa, re-dha are the consonant groups. The same pattern is found in the rāgas Hindolikā (s g m d n s'), Bhupālatoḍī (s r g p d s') and Mālaśrī (s g m p n s').

In this table we see again that only scales with predominantly consonant intervals of fifths are used (B and F). The type of B, in which Durgā can be taken as the ideal example,<sup>46</sup> may well be the key to the basic pattern of consonance in North Indian music. For, in heptatonic scales the five interrelated notes (I, VII) form precisely a scale of the Durgā type. Especially in some of the rāgas of type VII this is clearly felt as sa and pa are subdued:

Pūryākalyāna; (sa) re  $1\frac{1}{2}$  ga 1 mā  $\frac{1}{2}$  (pa) 1 dha 1 ni  $\frac{1}{2}$  (sa')  $\frac{1}{2}$  re'

Durgā ; dha sa re ma pa dha

We may conclude that the majority of important rāgas are based on scales with strong fifth consonance and that the possibilities of consonant scales are fairly well exhausted by the extant rāgas. However, the harmonic major third, which is so important in Indian

<sup>46</sup> The other pentatonic rāgas of this type (Bhūpālī, Megha, Dhānī, Mālkaunśa) do not all have perfect consonance. E.g. in Bhūpālī (s r g p d s') the ga is a harmonic major third and therefore not consonant to dha. This problem extends to the heptatonic rāgas with scale type VII. E.g. the ga of Toḍī is considered to be lower than a normal minor third and therefore not consonant to the dha.

music,<sup>47</sup> restricts the number of interrelated notes to five, unless more than seven notes are included. The dilemma of dissonants that emerges is thus limited, not solved. The final solution lies in the tonal complexity of the rāga.

#### D. MELODIC MOVEMENT

The most important aspect of a rāga is its general melodic movement. A rāga is brought out through certain phrases that are linked to each other and in which the notes have their proper relative duration. This does not mean that the duration, the recurrence and the order of notes are fixed in a rāga; they are fixed only within a context. An example may best illustrate this. There are many rāgas with the following tone material: s r g m p d ṅ n s'. The differences and the proper structure of these rāgas cannot possibly be described with just an *āroha-avaroha* and a single catch-phrase (*pakaḍa*). Only a short outline of the melodic movement can give an insight into the atmosphere of each rāga and its possibilities.

In the music examples i-v outlines (*mukhya svarūpa*) are presented of Sindhūrā (Kāfi), Miyān kī Malhāra, Bahāra, Sūhākānaḍā and Barvā. These outlines will serve to show in the subsequent paragraphs what is the melodic entity of a rāga and which are its possibilities. First however we must make some general observations on each rāga.

The rāga Sindhūrā (also called Kāfi or Sindhūrākāfi) is sung in dhruṇpada or *ṭhumrī* styles, but rarely in khayāl. In the lighter styles, especially *ṭhumrī*, a *śuddha gāndhāra* also occurs and in that case we must be careful not to confuse the rāga with other rāgas that contain both ga's and both ni's. The rāga has a mellow and gentle mood.<sup>48</sup>

Miyān kī Malhāra is a very solemn rāga that suits singing in the low and middle registers in slow tempo. Its invention is attributed to (Miyān) Tansen, the famous court musician of Emperor Akbar. A rāga of the monsoon, it has power and strength expressed in heavy

<sup>47</sup> In particular due to the *tānpūrā*, where the ga is stronger than the tonic itself. Compare B.C. Deva, op. cit., p. 52-53.

<sup>48</sup> Taught to the author by D.C. Vedi during April 1971.

*gamakas* (a specific ornamentation resembling neighing), long *mūḍas* (a gradual connection between two notes) and alternation of slow and rapid passages. Yet, the depiction of the violence of lightning, thunder and downpour should not run out of hand as in its depth *Miyāñ kī Malhāra* is the expression of the peace- and blissful soul of a sage in meditation, who has overcome worldly troubles.<sup>49</sup>

*Bahāra* is a spring *rāga* full of joy and life. It is rich in movement and comes out best in fast tempo in the upper half of the middle octave and in the high octave. Traditionally the core of this *rāga*, as outlined in M.E. iii can be mixed with a variety of other *rāgas* to result in *Hindolabahāra*, *Bhairavabahāra*, *Bāgeśribahāra* and other *rāgas*. The common *Bahāra* that remains within the limits of the outline is known as *Aḍānākānaḍā kī Bahāra* or *Kānaḍābahāra*.<sup>50</sup>

*Sūhākānaḍā* is a special variety of *Kānaḍā rāgas*, all of which have the movement *g m r s* in common (the best known are *Darbārī*, *Bāgeśrī*, *Nāyakī*, *Suḡharāī*, *Kauśī* and *Aḍānā*). The intonation and slow vibrato of the *ga* is also characteristic. *Sūhā* is not a very common *rāga* and opinions vary concerning its precise movement.<sup>51</sup>

*Barvā*, like *Sūhā*, is not a well known *rāga*, except that it was one of the *rāgas* most dear to Faiyaz Khan, the great vocalist (1886-1950), who familiarized the *rāga* to some extent. The melodic development from *ma* to *ga'* is a mixture of *Bhīmpalāsī* and its derivative *Paṭḍīpa*. But in passing from *sa* to *pa* it is similar to *Sindhūrā*, in both ascent and descent. Faiyaz Khan however presented these aspects in a perfectly blended whole as a quite independent *rāga*. It is solemn and melancholic.<sup>52</sup>

Apart from these *rāgas* there are several others with a slightly different tone material that could be considered similar. Moreover some other *rāgas* may show similarity in either the upper or lower tetrachords and one must avoid confusion.

The above *rāgas* have essentially the same tone material. We could say they are based on Bhatkhande's *Kāfī thāta* (*s r g m p d n s'*, a heptatonic scale of type I), with a *śuddha niṣāda* added as a

<sup>49</sup> Id. July-August 1974.

<sup>50</sup> Id. March 1972.

<sup>51</sup> Id. October 1974.

<sup>52</sup> These notes are based on a recording of *Barvā* by Faiyaz Khan, in the possession of AIR Delhi, and added details are given by D.C. Vedi on 20-3-1974.

leading tone. This should be taken to mean only that this note helps towards establishing sa, to make it more interesting and bright. To say that all five rāgas have the same *svrasthāna* or *śruti* would be incorrect. Differences in the precise intonation of the notes can have many sources and are often controversial. The idea of giving exact frequency ratios is very dangerous, because *śruti* by definition depends upon hearing. In the foregoing subchapter I indicated the influence of fifth or third relationships. This can appear through the tuning of the *tānpūrā*.<sup>53</sup> Thus in Bahāra the re is made slightly lower than in the other rāgas, because ma is very important and the *tānpūrā* (tuned M s-s-S) produces a harmonic major sixth (5/3) to which a major second (9/8) would sound awful. In the other rāgas, where pa is more important and features in the tuning of the *tānpūrā*, a clear major second is appropriate. The quality of the voice and the flow of the melody and ornamentation are other relevant factors. In a passage like N r N D in the rāga Puryā, with re only briefly touched upon, this note will remain a bit lower than when one makes a long halt on it. On the other hand it will also appear to be very low and if one wants to make it sound 'normal' the pitch of the voice must be raised considerably to counterbalance the melodic movement. The slow vibration or oscillation between two notes creates a specific intonation which has to be compensated by an alteration of the lowest point. Finally there are intonations that cannot be explained through laws of consonance at all, as they are intended to produce an effect of difference; they clearly appear out of tune. Very often this lent a distinct touch to the rāgas performed by a great master. When the problems of consonance, together with melodic structure and ornamentation are handled properly within a rāga we feel a perfect unity that results neither from one aspect nor the other, but from the totality of tonal patterns that the rāga embodies. In the following I shall compare some of these aspects of each of the five rāgas mentioned.<sup>54</sup>

The intonation of the notes in Sindhūrā follows natural tunefulness. Re belongs to the cycle of fifths (9/8); gā is a major third below pa (6/5); ma (4/3); pa (3/2); dha a fifth above re (27/16);

<sup>53</sup> Compare B.C. Deva, op. cit., p. 37-55.

<sup>54</sup> The notes on *svrasthāna* are based on my own research. For this I only consider perfect fifth and major third (5/4) relationships that can be judged by ear, as applied to D.C. Vēdi's teachings. Degrees of deviation from these basic intervals have not been measured.

*komala niṣāda* is fifth above ga (9/5). Only the *śuddha niṣāda* deviates; it is higher than a major third above pa, as it functions as a leading tone. In Bahāra the ga remains slightly higher as it occurs only between two ma's. The dha is lower, a major third above ma (5/3), and similarly the ni is in perfect consonance with the ma (16/9). In Malhāra the position of ga is also oblique with ma, but it is intentionally pushed downward with a heavy shake of the voice. The *komala ni* of Malhāra is the lowest we know of, possibly as low as the harmonic seventh of the *tānpūrā* (7/4)<sup>55</sup>. In Sūhākānaḍā and Barvā we find only minor deviations from the Sindhūrā notes in correspondence to certain melodic patterns. Thus the ga of Sūhā has the same place as that of Bahāra.

Some notes in a rāga demand a specific melodic approach, i.e. they can only be used in a specific order. In Sindhūrā the passage r g m is not allowed, although r g r and m g r are possible. Very rarely g m p may occur. The upper tetrachord also contains some difficulties: p d s', p d n s' and p n s' are common ways of reaching tāra sa, whereas p d n s' is occasionally used but only after having used the other three phrases. Descending phrases should never include *śuddha ni*, except between to sa's or in patterns like s r N s and r g - rsN - s. In Bahāra, Malhāra and Sūhā the ga occurs only between two ma's, Bahāra and Malhāra use the typical passage n d n s' in the upper tetrachord. In the latter rāga a sparing transition from *śuddha* to *komala ni* and vice versa is allowed, although a very light touch of sa respectively dha is retained. In Bahāra re' - ga' occurs in the high octave, which is strictly impossible in Malhāra. Barvā distinguishes itself by a free usage of m p d n s', whereas Sūhā can be marked out by restricted use of dha, which appears only between two ni's and is followed by p n s'.

Allowed and forbidden phrases depend on the context and can only be derived from the outline of the rāga. The same is true for duration, stress and accent. It is a mistake to think that these factors can be described in terms of *nyāsa*, *vādi* and *aṃśa* or even *bahutva* and *alpatva* of tones. The concept of *nyāsa* is still the easiest to handle; those notes on which one can stop are *nyāsa*, e.g. sa, re and pa in

<sup>55</sup> B.C. Deva, op. cit., p. 53. Many musicians however deny the harmonic seventh in a *tānpūrā* and most likely it plays no role in their intonation, at least not consciously. When Miyān kī Malhāra was taught to me I felt the lowest point of ni is equal to the harmonic seventh.

Miyān kī Malhāra. *Vādi* and *saṃvādi* should be understood in relation to musical phrases and elaboration. Each piece of elaboration makes a particular note 'shine' or 'sound'. To this note there may be a corresponding note which sustains the main note and has a perfect fifth relation with it. Therefore a rāga usually contains many *vādis* and *saṃvādis*. *Bahutva* and *alpatva* have a more scientific meaning as they indicate the frequency with which a tone occurs. This can be worked out graphically.<sup>56</sup>

The subtle inner quality of a rāga certainly lies in the duration of each note in the context of the phraseology of the rāga. In music examples viA and B we can see an elaboration of the first phrase of the outline of Miyān kī Malhāra. The order of the tones is identical in both examples, but whereas the first shows a correct rendering the second uses such a different distribution of durations that neither Miyān kī Malhāra nor any other rāga is there.

A *vādi* then, is a tone that comes to shine, i.e. it becomes attractive, conspicuous and bright, in a particular piece. In the same or succeeding piece another tone may become outstanding, which provides an answer to the tone of the first piece. This second tone is the *saṃvādi* and should have a fifth relationship with the first tone. This relationship is of great importance. We can see the exposition of a rāga as a series of statements (musical phrases) in which there are central statements and refinements of those through additions, counter-statements and negation of statements. The backbone to all phrases of such statements are consonant pairs of notes. In music example viA sa is the central point of attention. The second piece could be based on low pa (M.E. vii), whereas the third balances both (M.E. viii). Subsequent pieces can take the combinations sa with low ma, low pa with re, low pa with sa and re, dha (low) with re, *komala* nī (low) with ma and *ga*. In bringing out these consonant relationships one must avoid making a halting note (*nyāsa*) out of every single note. Dha for instance, can sometimes appear at the end of a phrase, but should never be dwelt upon (M.E. ix). By giving the dha a longer duration we would certainly get the feeling that Bahāra infiltrates.

Ornamentation can also play an important role in the

<sup>56</sup> B.C. Deva and S.K. Nair, *Forms in Music*, passim, is a statistical analysis of *bahutva* and *alpatva* in certain rāgas.

delineation of a rāga, although of the many types of ornamentation<sup>57</sup> only three are distinctively important as rāga characteristics: *kaṇa*, *mīṇḍa* and *āṇḍolita*. *Kaṇa* is a very brief note that either precedes a tone or connects it to another one. *Mīṇḍa* is a gradual transition from one tone to another, a kind of glissando. *Āṇḍolita* is a most peculiar vibration. It always occurs within a limit of a whole or augmented tone, has a fixed lowest point and a slightly descending highest point. The lowest point is the note on which the *āṇḍolita* is made. Thus we say that the *āṇḍolita* of Darbārikānaḍā is on ga, which means that it moves between ma and ga. Apart from an oscillating pitch level there is also a change in timbre and volume in an *āṇḍolita*. All other ornamentations are aspects of style, taste and school. The *kaṇas* are the most subtle ornamentations. Without them the rāga is lost, but it is hard to note all of them. The student of music assimilates them naturally in the learning process, although students who have learnt from notation books<sup>58</sup> invariably lack understanding of their proper usage. The *mīṇḍas* are more easily defined for each rāga. Thus Sindhūrā has important *mīṇḍas* from re to Ni and from ma to ga, sometimes from dha to ga with ma delicately audible. Bahāra strongly distinguishes itself from Miyān kī Malhāra because of *mīṇḍas* from sa to ma and from ma to ni in the former and from re to pa and pa to ni in the latter. *Āṇḍolita* occurs only in certain rāgas, the ga of Miyān kī Malhāra being an example. In Miyān kī Malhāra there is also a *mīṇḍa* from ni to dha, which can be repeated and then creates the impression of being an *āṇḍolita*.

The way in which a *kaṇa* distinguishes a rāga can be illustrated if we compare Sūhākānaḍā to the other four. The re in all four can be preceded by a very brief and soft sa, Ni or Pa, but never by a *komala* ni, which is unique for the real Kānaḍā rāgas of which Sūhā is a variety.

We have illustrated in the above how melodic movement, including *śruti*, order of notes, duration, stress and accent of notes, the usage of consonant pairs in phraseology and finally ornamentation

<sup>57</sup> A brief survey of ornamentations in North Indian music is S.N. Ratanjankar, *Gamakas in Hindusthani Music*. Most ornamentations are a matter of style and interpretation.

<sup>58</sup> These form an important source of music study nowadays. Apart from O. Thakur, op. cit., the notations are mere skeletons of compositions, often incorrect in melody, rhythm and/or poetry.

can bring about vast differences between rāgas with a similarity in tone material. Of course it is equally true that certain rāgas with a great similarity in melodic movement are different because of their tone material, e.g. Bilaskhāni Toḍī and Miyāñ kī Toḍī. In both rāgas the phrases s r - r̄ ḡ - - r - s and r̄ ḡ m d̄ m ḡ - r̄ ḡ m r̄ ḡ r - s are prominent, but in Bilaskhāni Toḍī the ma is *śuddha* and the ni *Komala*, while in Miyāñ kī Toḍī ni is *śuddha* and ma is *tīvra*.

It is obvious that scale is a more tangible, an easier characteristic for classification of rāgas, but if we search for similarity we should definitely take the other characteristics into consideration, as they have a greater influence on the general atmosphere, i.e. the musical idea of the rāga.<sup>59</sup>

#### E. THE RELATION BETWEEN RĀGAS

In the outlines of five rāgas (M.E. i-v) I have tried to show the essentials of the rāgas concerned, the very core. During the elaboration different patterns have to be introduced, of which some examples for Miyāñ kī Malhāra (M.E. viA, vii-ix) are given. The elaborations constitute a search for original ways of giving a logical explanation of various aspects of core phrases. On the other hand the elaborations are an effort to stretch the rāga's possibilities to the limit. Occasionally these peripheral phrases stray into the domain of another rāga. Though officially not permitted it is quite possible to sing a phrase that is as much Bahāra as it is Miyāñ kī Malhāra and yet give the impression that nothing but Miyāñ kī Malhāra is sung. An inexperienced artist can unconsciously switch from one rāga to the other, i.e. let the similarity between two rāgas in one part influence other parts of the rāga in which no similarity exists.

Similarity between rāgas can be due to the many musical characteristics mentioned in Ch. I D. Miyāñ kī Malhāra has the same

<sup>59</sup> The essential points of melodic movement have some semblance to the ancient concepts, esp. *varṇa*, *alamkāra*, *vādin*, *nyāsa*, but we must be very careful not to blindly use the ancient terminology in relation to present-day music. In the first place because the concepts have in a number of cases a different meaning now, in the second place because it easily creates a gulf between musicians and musicologists. This does not mean that a comparison is to be denounced. Vide E. te Nijenhuis, op. cit., p. 34 f., and Dattila, *Dattilam*, A Compendium of Ancient Indian Music, p. 185 f.

tone material as four other rāgas and there is a particular danger of confusing the rāga with Bahāra. But there are other rāgas with different scales that also demand keen distinction from Miyān kī Malhāra. Darbārikānaḍā has some similarity in the lower tetrachord, especially regarding the treatment of the ga. Other Malhāra rāgas<sup>60</sup> are similar to Miyān kī Malhāra in the upper tetrachord. Sometimes we find a transposed music part in two rāgas. Thus one can see a relation between some of the essential phrases of Hamīra and Jayajayavantī.<sup>61</sup>

Jayajayavantī:	s-r-Ns---D-N <sup>g</sup>	r---gmgrs---Ns
Hamīra	p-d-m̄p---g-m <sup>n</sup>	d---dns' ndp---m̄p

These phrases sound quite similar even though they relate differently to the tonic.

In the above we have seen how two or more rāgas can display similarity in certain peripheral phrasing, i.e. during elaboration of the core of the rāga and even in parts of the core itself. There are also cases where the core of two rāgas is identical and the difference is found only in peripheral details, though it is doubtful whether one can really speak of distinct rāgas then. A common variety of Toḍī, known as Gujaritoḍī differs from the main rāga by the absence of pa, which is not essential note in Toḍī. Several compositions can be sung in Toḍī as well as in Gujaritoḍī.<sup>62</sup> Some people maintain that there is a difference between the two rāgas on the point of *vādī* and *saṃvādī*.<sup>63</sup> These would be ḍha and ga for Gujaritoḍī and re and ḍha for Toḍī. Such a statement is however academic as no one can show a difference in the usage of re, ga and ḍha in the two rāgas. More subtle is the distinction between Toḍī and Miyān kī Toḍī, the pa occurring more freely in the first.<sup>64</sup> Yet these three rāgas express wholly the same musical idea and are identical in their important aspects. Therefore we can safely say there is one rāga

<sup>60</sup> According to D.C. Vedi there are over 40 varieties of which Miyān kī Malhāra, Gouṇḍamalhāra, Sūramalhāra, Naṭamalhāra, Haridāsī Malhāra and Meghamalhāra are the best known.

<sup>61</sup> O. Thakur, op. cit., Vol. III p. 31.

<sup>62</sup> E.g. the famous composition *garavā main saṅga lāge*.

<sup>63</sup> Other varieties of Toḍī are quite independent, e.g. Bilaskhānī Toḍī, Lakṣmitoḍī, Bhūpālatoḍī, Bahādurī Toḍī.

<sup>64</sup> N.M. Adyanthaya, Melody Music of India, p. 189.

Toḍī, which is Miyān kī Toḍī (Toḍī as Tansen sang it) with different degrees of using pa, depending on taste, school and context.<sup>65</sup>

Essentially then the main musical idea of a rāga is expressed in the core of the rāga and when rāgas have identical cores we may consider them aspects of one rāga. When two rāgas have a part of the core and an equally large part of their elaboration in common we can consider them affiliated rāgas. When two rāgas overlap only in peripheral phrases we say that a shade of one rāga occurs in another rāga.

It would be very interesting if we could express this core of a rāga and preferably its limits, in terms of definite musical phrases. Bhatkhande has tried this with his concept of *pakāḍa* (catch-phrase) and in most books with music notation we find similar phrases. In reality such phrases are very arbitrarily chosen by the authors. The *pakāḍa* of Toḍī<sup>66</sup> is given as  $\underline{D} N s, r, g, r, s, \bar{m}, g, r, g, r s$ . Due to the absence of indication of grace notes and because of the many commas this can barely express anything of Toḍī. But even if we leave such shortcomings aside we may wonder why this is a catch-phrase and not e.g.:  $\underline{d} \bar{m} g, r g \bar{m} r^f g r - s$ . The truth is that there is not one single catch-phrase nor any definite number of phrases that form the core of a rāga, because a rāga is a fluent and dynamic whole. A certain variety of such phrases may give an impression of the atmosphere that is breathed by the rāga and it is precisely this atmosphere which must be mastered and maintained throughout a performance. It is the embodiment of the musical idea of the rāga and must be kept intact irrespective of style, school or section of the performance. This atmosphere of a rāga is known as the *rāgabhāva*, which concerns the aesthetic content of the rāga.<sup>67</sup>

A good classification of rāgas should in the first place be based on the grouping together of rāgas with similarity on all relevant criteria. To classify on the basis of one criterion, usually scale, has the disadvantage that rāgas with great similarity in melodic movement and ornamentation are sometimes placed far apart in categories to which they have no melodic resemblance.

<sup>65</sup> This represents D.C. Vedi's opinion who taught Toḍī to the author in March 1972 and in April 1974.

<sup>66</sup> V.N. Bhatkhande, *Kramika Pustaka Mālikā*, Vol. III, p. 430.

<sup>67</sup> Vide Ch. VI.

## F. ELEMENTS OF RĀGA PERFORMANCE

An artist has mainly four methods of rendering a rāga at his disposal: *Ālāpa*, *bandīśa*, *layakārī* and *tāna*. Of these *ālāpa* is often considered the finest as it makes no use of tāla and therefore leaves total freedom in employing the notes for durations that fully suit the rāga. The first part of an *ālāpa* (*vilambita* or slow *ālāpa*) is the most essential and it allows the artist to show the intricacies of the rāga in detail. The next stages of the *ālāpa*, the *madhya ālāpa* (in medium tempo) and the *druta ālāpa* (in fast tempo) have a clear pulsation which somehow distorts the separate durations of notes in their context. In medium and fast tempos therefore other aspects of the rāga are displayed; characteristic sequences of notes, turns,<sup>68</sup> intervals and repetitions that are specific for each rāga. The mood must remain identical to that of the *vilambita ālāpa*, although at the same time these portions particularly lend themselves to an exploration of the rāga's boundaries. *Ālāpa* can also be started after the singing of a composition and is then called *śabdālāpa*, *bolālāpa* or *barhata*.<sup>69</sup> In this case the drummer plays the tāla but the soloist is quite independent from it. Only at the end of a section he must repeat the beginning of the composition in its original relation to the tāla. In these kinds of *ālāpa* the words of the composition are freely used, both as a means to include a variety of vowels and consonants and for their own communicative effect. In the *ālāpa* that is not accompanied by drumming (i.e. when it comes before the composition) only abstract syllables are used.<sup>70</sup>

A composition<sup>71</sup> links metre, words and melody to each other. In renderings of a composition by different artists there can be

<sup>68</sup> Turn is here taken as the tone on which an ascending phrase changes into a descending one or vice versa, not as an ornamentation.

<sup>69</sup> A minor distinction exists between *barhata* and *śabdālāpa*. *Barhata* (*barhanā* = to grow) means a gradual extension of the composition. *Śabdālāpa* means the development of the rāga with the words of the composition, but not in the same melodic pattern. *Bolālāpa* and *śabdālāpa* are synonyms.

<sup>70</sup> Such as *te*, *re*, *na*, *nom*, *tvom*. Some artists invest them with cosmic meaning, and believe they are related to *hari om*, *anantā re nārāyaṇa*, which can also be used in *ālāpa*.

<sup>71</sup> The word composition should only be used in the restricted sense of this paragraph. The most correct term is *bandīśa* (*bandhanā* = to fix), which clearly expresses that the three elements are in a definite relation to each other. In dhruvada

considerable differences, but at least within a single performance the composition is fixed. A good composition has such a logical flow of words, rhythm and melody that it expresses the essentials of the rāga as well as the structure of the tāla.<sup>72</sup> The old masters attach great importance to the composition as the kernel of the rāga and the starting point of all other elements except an *ālāpa* which precedes it. There are many types of compositions (Ch. II, III, IV) but rarely is the actual composition very long. In fact the major portion of a performance is never the composition, although all other elements are really elaborations, reflections, embellishments and counter-statements of it.

By varying the duration of syllables of the words of the composition an energetic feeling is created, the result of unexpected rhythmic shapes. Herein the words obtain a special stress. The original melodic pattern of the composition may be kept the same, but it may be changed also as long as the rāga is not changed. This play with words and rhythm is known as *layakārī* or *bolbanāo*. Depending on style and school it can be highly intricate although it is generally felt that too great a stress on rhythmic variation is detrimental to the exposition of a rāga.

In *druta ālāpa* and in *tāna* the tones are all of an equal duration. In the former each tone is kept distinct, through the help of consonants, whereas in the latter the tones are to some extent legato. *Tāna* has a beauty of its own but can easily become a form of gymnastics in which the atmosphere of the rāga makes place for a single other expression, that of virtuosity. Since duration is even, distinction between rāgas has to be related to different patterns in *tāna*. Very often these characteristic patterns are signed into the ending of every *tāna*, but even the beginning and the middle of a *tāna* must distinctly belong to a single rāga. *Tānas* are infinite in variety and it depends on the knowledge, skill and creativity of the artist whether he is able to present them in an original and attractive manner without distorting the rāga. In performance the *tānas* grow longer and more intricate as time progresses. The possibilities of *druta ālāpa* and *tāna* are further treated in Ch. II and III.

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the term *pada* is often used, but this refers only to the poem as such. In khayāl the colloquial word *cīz* (thing) is common. Of course *tāna*, *ālāpa*, *layakārī*, rāga, etc. are also composed. It would create confusion to use the word composition (noun) here.

<sup>72</sup> Compare S.K. Saxena, *The Fabric of Aamad*, passim.

Finally I give a scheme of the two major models of rāga performance, the first having an *ālāpa* before the composition, the second after it. The schemes refer to well-known gramophone recordings of dhrupada and khayāl.

Table 3 Models of Performance

A.	<i>Ālāpa</i> preceding the composition <sup>73</sup>	
	Soloist	Drummer
00'00"	<i>Vilambita ālāpa</i> divided in sections progressing from low to high	
12'13"	<i>Madhya ālāpa</i> divided in sections	
14'18"	<i>Druta ālāpa</i> divided in sections	
18'22"	Composition in 2-5 parts, set to a tāla	Rhythmic composition, based on the tāla, or improvisations
17'47"	The full composition is sung and now follow pieces of bolbanāo. The singing is independent from the tāla, but the singer counts the tāla with his hand, so as to return to the <i>mukhrā</i> and <i>sama</i> after each piece of <i>bolbanāo</i> ( <i>sama</i> occurs at the first syllable of <i>Āna sunāi</i> )	Plays the basic structure of the tāla ( <i>thekā</i> ) or improvises while keeping tāla with his foot. Every time the singer returns to the <i>mukhrā</i> the drummer must also conclude his improvisations and clearly stress <i>sama</i> , so that a union of melody and rhythm emerges
22'54"	Repeat composition in full	as above
23'30"	End	

<sup>73</sup> The time table refers to Dagar Brothers, Āsāvārī. A disc recording is considerably shorter than a live performance, but fairly complete, with clear sections.

B.	<i>Ālāpa</i> transformed into <i>barhata</i> , which follows the composition <sup>74</sup>	
	Soloist	Drummer
00'00"	Composition (usually in two parts)	<i>Thekā</i> , + minor variations
01'38"	<i>Barhata</i> , divided in sections, each of which elaborate a part of the composition, and replaces the <i>ālāpa</i> . After each section the singer returns to the <i>mukhrā</i> and <i>sama</i> ( <i>mana na kariye, sama on ka</i> )	Very short variations, usually when the singer returns to the <i>mukhrā</i> , so as to stress <i>sama</i> . Otherwise <i>thekā</i>
05'08"	Mixed pieces with short elaborations of the composition <i>layakāri</i> and short <i>tānas</i>	as above
09'00"	Increase in tempo, <i>tānas</i>	as above
09'30"	become predominant	
11'53"	Elaborations of the high octave, based on the second part of the composition ( <i>antarā</i> )	as above
12'42"	The melodic exposition of the <i>rāga</i> is complete, and the accent is strongly on rhythmic patterns, <i>layakāri</i> and <i>iāna</i>	The drummer often tries to imitate the rhythmic figures of the singer; through unexpected patterns they both arrive at <i>sama</i> together
18'07"	End	

Within each performance model there exists a large degree of flexibility as will be shown in Ch. II and III. Essentially, in model A

<sup>74</sup> As n. 73, Mallikarjun Mansur, Gaud Malhar. Model B of performance usually has less neatly separated sections.

## CHAPTER II

# Performing a Rāga (1): Dhruvada

### A. INTRODUCTION

The word dhruvada means, and must originally have meant, a fixed composition (*dhruva pada*), a poem set to music. When speaking of a dhruvada only this meaning is referred to.<sup>1</sup> Moreover it is restricted to compositions in *cautāla* of twelve beats. When the word dhruvada is used in general, it means a style, in fact the most classical style of North Indian music, also called dhruvada and *dhamāra*. This is however confusing as there are many other varieties that technically belong to the same category, e.g. compositions in *asul fakhtā*, *jhaptāla* and other *tālas*.

The distinctive quality of the dhruvada style is the strongly systematized arrangement of music parts. It starts with *ālāpa* after which the full composition follows and ends with rhythmic variations. As will be shown in the following chapters this is not the case with the other styles where the elements are mixed.

Apart from being rather strict in its adherence to the rāga it also gives the most impressive usage of rhythmic possibilities. The demands it makes on the artist are very high. Its sobriety is hard to digest for the majority of ordinary people, partly a result of a petrification which occurred after the flowering of dhruvada in the 16th and 17th centuries.<sup>2</sup>

The history of dhruvada is quite old. Some scholars say that its roots are to be found in the Nāṭya Śāstra.<sup>3</sup> It is quite certain however that the modern dhruvada is strongly related to the *prabandha* style (12th to 14th centuries).<sup>4</sup> Probably the dhruvada

<sup>1</sup> Compare Ch. I, n. 71.

<sup>2</sup> Vide Ch. XI.

<sup>3</sup> Cf. E. te Nijenhuis, *Indian Music*, p. 81.

<sup>4</sup> Cf. S. Prajñānānda, *A Historical Study of Indian Music*, p. 162-201. E. te Nijenhuis, *op. cit.*, p. 82. B.C. Deva, *An Introduction to Indian Music*, p. 75.

the structure consists of *ālāpa*, composition and rhythmic variety (*bolbanāo*), in model B of composition, *barhata*, *layakārī* and *tāna*. *Barhata* is really a transformation of *vilambita ālāpa*, whereas *tāna* is similar to *druta ālāpa*. Once the composition is sung (in both models this means the drummer starts playing) every separate piece of elaboration must be concluded by the first line of the composition.

## B. ĀLĀPA: STRUCTURE AND VARIETIES

The *ālāpa* of dhrupada is considered the most complete and sublime method for exposing a rāga. Especially the first part (*vilambita*), which tries to avoid rhythmical movement as much as possible, provides us with pure melody, usually without real words.<sup>9</sup> It must however be noticed that the *vilambita ālāpa* is not a-rhythmical. The very utterance of sound and changes therein imply an articulation of time. The point where such changes occur may be considered a beat and it can have many different sources. The most important source is the pronunciation of consonants but changes in pitch, changes in timbre (vowels), changes in volume or the beginning and end of sound production can also play a role. The articulation of time in the *vilambita ālāpa* should be used to create a perfect peace and must at the same time bring out the correct note-durations of the rāga. In spite of vastly different durations there still is a kind of regularity in the beats, approximately 40-60 MM. It is important for the artist not to fall into a real regularity of beats and for this purpose he inserts syncopic pieces and rubatos. Otherwise the concentration on pitch variations, ornamentations, melodic movement and pure duration will be weakened by the pulsation.<sup>10</sup>

A *vilambita ālāpa* concerns two related issues: (1) The laws of melodic and tonal coherence of which each rāga is an embodiment are displayed and shown as an unmistakable entity that is (2) unique, distinct and different from all other rāgas. Some schools concentrate on exact pitch and refinement of voice production, whereas others stress note combinations and durations.<sup>11</sup> The *vilambita ālāpa* itself is divided into a number of parts, each of which highlights an aspect of the rāga, progressing from low to high.

<sup>9</sup> Vide Ch. I, n. 70.

<sup>10</sup> For *vilambita ālāpa*: Dagar Brothers, Āsāvārī, 0'00"-12'13", Dagar Brothers, Kāmbojī, 0'00"-10'44"; Faiyaz Khan, Des, 0'00"-6'45". The first recording gives a very distinct separation of *vilambita* and *madhya*, in the second and third the transition is more gradual.

<sup>11</sup> The most famous dhrupada singers of today belong to the Dagar family. They concentrate on refinement of pitch and voice. A style in which the over-all structure is predominant is found with Siya Ram Tiwari and Ram Chatur Mallick (Viṣṇupūr *gharānā*). D.C. Vēdi represents the Tilvaṇḍī *gharānā*, but was influenced by several knowledgeable artists from different schools.

obtained a definite structure in the time of Man Singh Tomar of Gwalior, a ruler who patronized and practiced the art. A number of musicians in his court contributed to this development.<sup>5</sup> Approximately a century later it reached its peak with Tansen and Haridas, highly respected up to the present time. The great personalities involved in the development of dhrupada are surrounded by legend and fantasy and we often cannot even decide upon a proper chronology. Certainly Baiju Bavara was one of the earliest exponents, sometimes thought of as a contemporary of Amir Khusrau, sometimes as a musician who visited the court of Man Singh Tomar.<sup>6</sup> That he was a wandering monk is agreed upon by all, and most probably he settled in the Punjab in Bijuwara. The school known as Syāma Carausī *gharānā* claim to be his followers. Of course we know far more about the life of Haridas, whose reputation sprang as much from his literary qualities as from his music. He is often thought to be the teacher of Tansen, but according to certain sources this is rather improbable as Haridas was younger than Tansen.<sup>7</sup> The Hariyāna *gharānā* from the Punjab claims to be his follower.

Most schools however, vocal and instrumental, profess to be followers of Tansen. It is a point of pride to be a descendant of Tansen in the shortest number of generations.<sup>8</sup> At present the most important schools of dhrupada are the Dāgar and the Viṣṇupūr, although many dhrupada singers with distinctly different styles can be found in religious towns such as Mathura, Ayodhya, Natadvara, Benares etc. In the Punjab dhrupada has retained some importance as it has been used for Sikh devotional music. Apart from Syāma Carausī and Hariyāna there is also the Tilvāndī *gharānā*.

It is however not within the scope of this study to go deeply into schools of music and their history, being focussed upon the 20th century. Therefore I shall proceed to show how a rāga is developed in a dhrupada performance, divided in *ālāpa*, composition and *bolbanāo*.

<sup>5</sup> Compare B.C. Deva, op. cit., p. 86.

<sup>6</sup> Vide L.N. Garg, Hamāre Saṅgīta Ratna, p. 280-286. The authenticity of many stories relating to Baiju Bavara, as in the case of most musicians of the past should often be doubted.

<sup>7</sup> Cf. B.C. Deva, ibid.

<sup>8</sup> This is more typically a Muslim preoccupation, as is also reflected in the concept of *sharīf*, a descendant from the prophet whose rank depends on purity and number of generations.

embellishment  $d^n \bar{m} d$ . The atmosphere of the  $\bar{r}\bar{a}g\bar{a}$  sometimes reminds of  $\bar{P}\bar{u}r\bar{y}\bar{a}$  or  $\bar{P}\bar{u}r\bar{y}\bar{a}k\bar{a}l\bar{y}\bar{a}n\bar{a}$ , which is also called  $\bar{S}\bar{a}m\bar{p}\bar{u}r\bar{n}\bar{a}h\bar{i}n\bar{d}\bar{o}l\bar{a}$ . The best tuning of the  $\bar{t}\bar{a}n\bar{p}\bar{u}r\bar{a}$  is P s s S although most artists use N s s S.<sup>14</sup>

The first phase is to establish the sa and to make clear which  $\bar{r}\bar{a}g\bar{a}$  is going to be performed (M.E. xA).<sup>15</sup> The example clearly illustrates this, the sa is established three times and at the same time there can be no doubt about the  $\bar{r}\bar{a}g\bar{a}$  as only Hindola has these passages. All other  $\bar{r}\bar{a}g\bar{a}$ s with  $\bar{t}\bar{i}v\bar{r}\bar{a}$  ma and  $\bar{s}\bar{u}d\bar{d}\bar{h}\bar{a}$  dha would also include a pa or a ni, or they would use sa in a less pertinent manner. Though very characteristic for Hindola the sa-Dha movement is not sufficient by itself as this same movement occurs in  $\bar{B}\bar{h}\bar{u}p\bar{a}l\bar{i}$ .<sup>16</sup> Now there is a choice; either to complete the  $\bar{r}\bar{a}g\bar{a}$  by introducing the ga or to start the elaboration of the first phrase. Hindola is a masculine and dignified  $\bar{r}\bar{a}g\bar{a}$  in which ambiguity is unnecessary and therefore the

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long history and represents a perfect melodic balance, expressing quiet, serene joy. Its internal coherence is a result of many musical factors (discussed in this chapter), but not of any kind of symmetry in tetrachords. N.A. Jairazbhoy, op. cit., p. 139-140 recognizes this, and suggests there is an illusion of symmetry, consisting of the minor thirds  $\bar{m} d / d s'$  and the whole tones  $g \bar{m} / d n$ . Apart from the fact that ni is seldom used, such a symmetry is of course in no way a support of his theory. On the contrary, if he accepts the value of illusionary symmetry, perhaps one could suggest he revises his theory.

<sup>14</sup> Several authors have indicated the problem of tuning the  $\bar{t}\bar{a}n\bar{p}\bar{u}r\bar{a}$ : N.A. Jairazbhoy, op. cit., p. 188-189, H.S. Banerji, Translator's Explanation and Notes to K.D. Banerjee's Gita Sutra Sar, Vol. II, Part II, p. 136-137. Usually the  $\bar{t}\bar{a}n\bar{p}\bar{u}r\bar{a}$  is tuned to sa (middle strings), low sa (left string) and low pa, although the pa-string can also be tuned to low ma or ni. In Hindola there is neither  $\bar{s}\bar{u}d\bar{d}\bar{h}\bar{a}$  ma nor pa and only a very weak ni. The Dagers, who are indisputable masters of sound and especially  $\bar{t}\bar{a}n\bar{p}\bar{u}r\bar{a}$  tuning, exclusively tune the  $\bar{t}\bar{a}n\bar{p}\bar{u}r\bar{a}$  to sa and pa. In fact, if the instrument is properly tuned, the sound spectrum becomes a totality in which the separate tones no longer play an important role. B.C. Deva, Psychoacoustics of Music and Speech, p. 51, indicates that the actual tonic (in spite of two strings being tuned to it and one an octave lower) is a weak tone in the  $\bar{t}\bar{a}n\bar{p}\bar{u}r\bar{a}$  but that the tonic becomes prominent through the suggestive effect of the overtones. D.C. Vedi considers that a  $\bar{t}\bar{a}n\bar{p}\bar{u}r\bar{a}$  (often two) can be tuned in any way that is suitable to the  $\bar{r}\bar{a}g\bar{a}$ , i.e. it should not suggest another  $\bar{r}\bar{a}g\bar{a}$ . In Hindola for instance the fourth string cannot be tuned to dha, as this would be more typical for Sohini.

<sup>15</sup> Hindola was taught to the author by D.C. Vedi in Oct.-Nov. 1973. All the commentaries are based on his instruction.

<sup>16</sup>  $\bar{B}\bar{h}\bar{u}p\bar{a}l\bar{i}$  ( $\bar{B}\bar{h}\bar{u}p\bar{a}$ ) has the scale s r g p d, and can never be confused with Hindola, apart from the sa-Dha movement.

Sometimes a *vilambita ālāpa* starts right away from the middle or high octave and as a result becomes much shorter. There can be three reasons for this; one is that only a very sober and trained audience enjoys the slow *ālāpa* in the low octave, the second that a full *ālāpa* has been performed earlier the same evening, the third that the *rāga* to be performed is an *uttarāṅga pradhāna rāga*.<sup>12</sup>

We may now turn to an example of a *vilambita ālāpa* in the *rāga Hindola*,<sup>13</sup> a very dignified *rāga* of the spring season. It has five notes: s g m̄ d n, but the ni is used very sparingly, in fact only in the

<sup>12</sup> *Uttarāṅga* (the tetrachord from pa to sa') *pradhāna rāgas* are mainly concerned with the register above middle pa. Examples are Bahāra, Aḍānā, Sohini. Dagar Brothers, Adana, is an example of a second *rāga* which is also *uttarāṅga pradhāna*. The *ālāpa* takes 1'18" only.

<sup>13</sup> *Hindola* is an interesting case of a *rāga* on which theoreticians have broken their heads. N.K. Bose, *Melodic Types of Hindustan*, p. 520 f., states that the modern version of *Hindola* is incorrect, i.e. the sa and ma are so dissonant that the *rāga* must have changed at one time. This would also explain its relative unpopularity at the present times. In his opinion the correct version would have a *tīvra* sa instead of sa, i.e. a semi-tonal shift of the tonic by which ga, ma, dha and ni become a semitone lower. The resulting scale is that of Mālkauiśa, the difference between the two being that in *Hindola* ga and dha should be stressed, in Mālkauiśa sa and ma. As a support it can be argued that the South Indian *rāga* *Hindolam* has the same scale as Mālkauiśa (compare H. Powers, *An historical and comparative approach to the classification of rāgas*, p. 15-16). It must then be assumed that a semitonal shift occurred in the past, by which *śuddha* ni became sa:

original form:	s	g	m	d	n	n	s'
modern form:	ṛ	g	m̄	d	n	s'	ṛ'

which would also explain the affinity of *Hindola* to Pūryākalyāna, referred to occasionally as *Saṃpūrṇahindola*. On the other hand we may be facing the process known as *thāṭa lauṭanā*, in which all *vikṛta* notes become *śuddha* and vice versa (vide K.C.D. Brhaspati, *Saṅgītacintāmaṇi*, p. 372-409). The relation of *Hindola* to Pūryā is indicated by V.N. Bhatkhande, *Kramika Pustaka Mālikā*, Vol. IV, p. 194, but he classifies it under *Kalyāṇa thāṭa*. He states that *Hindola* is most clear when the ni is little used, as otherwise it could be confused with *Sohini* (which is similar to Pūryā). N.A. Jairazbhoy, *The Rāgs of North Indian Music*, p. 140, contests Bhatkhande's view, on the ground that *Sohini* has a *komala* re. The argument does not entirely hold true, since a *rāga* must be distinct in both tetrachords, otherwise it would be a mixed *rāga*. To add to the confusion there is the *rāga* *Hindolikā*, also called *Bhinnaṣaḍja* (s g m d n), apparently a variant with *śuddha* ma. *Hindola* is a very old *rāga*, and *Basanta*, also a spring *rāga*, is thought to be derived from it (vide O.C. Gangoly, *Rāgas and Rāginīs*, Vol. I, p. 80-81). In old *dhrupadas* *Basanta* is based on s ṛ g m̄ d n, which would indicate that the modern *Hindola* is an old form, unless *Basanta* has also changed radically. In all events the *Hindola* as we know it now is the outcome of a

gains prominence but moreover dha and sa' can be dwelt upon individually in the middle and high octaves respectively. This proves how much usage of the notes depends on the process of developing a rāga. Finally it must be noticed that the *mīṇḍa* from  $\bar{m}a$  to ga is not made in the following way: g  $\bar{m}$  d  $\bar{m}$  – g, i.e. to give a *kaṇa* of ga before the ma. Such an approach is more typical of Pūryā and although it is not uncommon to use a shade of another rāga one must avoid a blunt confusion of rāga elements especially in Hindola. M.E. xiii shows the major possibilities, with an amount of variety in phrase-endings and stretching mainly from Dha to dha. In the final section (M.E. xiv) the high sa must be established, which is achieved after a number of ascending phrases ending in dha.

Reaching the high sa implies the completion of the *vilambita ālāpa*, although it is quite permissible to continue in the same tempo in the high octave and explore high ga and  $\bar{m}a$ . Such a continuation has two elements; one is to mix the foregoing parts into highly complicated patterns stretching from low ga to high  $\bar{m}a$  or even dha, the other is to introduce an emotive impression in which the high ga, with the help of voice colouring, creates a certain poignancy. It is however equally attractive to end the *vilambita ālāpa* at the attainment of high sa and link it immediately to the *madhya ālāpa*.

The *madhya ālāpa* is characterized by a definite pulsation<sup>17</sup> (marked by half bars in the transcription). At a speed of 72 MM such a pulsation can start on the high sa (M.E. xv). In principle there are two quavers in a beat but various rhythmic effects occur, such as prolongation of a tone and the usage of triplets. Melodically there is an important change; the sa in the middle and high octaves gains prominence as a final note, dha slightly less, while ga sinks into the background. In Hindola the chances of going over into another rāga are slim but generally speaking the idea of the *madhya ālāpa* is to enter into such complicated patterns that the periphery of the rāga is established. This provides the artist with an opportunity to let his musical imagination work while scanning the border lines. Duration, intonation and embellishment are less subtle in *madhya ālāpa* than in *vilambita ālāpa*, but the pulsation and stresses make it more

<sup>17</sup> *Madhya ālāpa* is usually very condensed in recordings. Vide Faiyaz Khan, Des, 6'45"-8'00", Dagar Brothers, Āsāvārī, 12'13"-14'18", Dagar Brothers, Kāmbojī, 10'44"-13'45".

masters consider it preferable to complete the rāga (M.E. xB). In many other rāgas the beauty and aesthetic pleasure derive precisely from a process of hiding and unveiling, of avoiding certain tones only to introduce them later, or of choosing such patterns that a suggestion of another rāga emerges. But in Hindola a straightforward approach is used, in which the pure musical pleasure of sound expresses the sage's sincere joy in the unfolding of nature.

Now that the rāga has been outlined in the first two movements we may continue with a few elaborations in the low octave, which are concluded by a rhythmical repetition of sa (M.E. xC). This completes the first section of the *vilambita ālāpa* and the contours of the rāga as well as some of its contents have been clearly drawn. First of all we must notice the swing, combinations like  $\bar{M}\bar{D}\bar{M}$ , DsD, etc., which form an important aspect of the rāga. Then also all the notes are linked by *mīṇḍa*, in which the preceding or the following note is included.

The next section is based on the Dha, with the movement DsD as the main statement. This movement is repeated at the end of every phrase, the magical impression of it is emphasized by the subtle combinations which precede it (M.E. xiA). Subsequently the interesting dimension of mirroring the minor thirds  $\bar{M}\bar{D}$  and Ds is introduced (M.E. xiB). Finally the ga of the middle octave is included while the phrase-ending sD is retained. Again the section is rounded off by a rhythmical repetition of sa (M.E. xiC).

In the third section the ga is fully exploited, for which an occasional *kaṇa* of  $\bar{m}\bar{a}$  is indispensable (M.E. xiiA). Alternating of phrase endings s-g and D-s-D is the next theme (M.E. xiiB), a prelude to a continued elaboration of ga in the low octave showing the rāga's main possibilities over a full octave, from Ga to ga (M.E. xiiC). Although  $\bar{m}\bar{a}$  has been introduced a few times in the middle octave a slow *mīṇḍa* from  $\bar{m}\bar{a}$  to ga is avoided in the foregoing parts, even in the low octave, as this *mīṇḍa* will become predominant in the next parts. Another relevant point is the different usage of Dha and ga; the ga is always fully enjoyed and therefore prolonged, whereas the Dha is rarely prolonged. Sa is prolonged only in the beginning and end. It is interesting that Dha and sa occur freely, but as a halting note the two must be taken together in a *mīṇḍa*!

The following parts go up to  $\bar{m}\bar{a}$  and dha. Here an important shift occurs in the rāga. First of all the *mīṇḍa* from  $\bar{m}\bar{a}$  to ga

part of the performance. After its completion usually one slow phrase is sung as a transition to the composition which follows immediately (M.E. xxii).

The music examples present a total *ālāpa*, lasting approximately 17 minutes, but there are many ways of extending it. We shall look at the three main sections of the *ālāpa* separately.

In the *vilambita ālāpa* the most important method of extension and further elaboration is a kind of permutation. M.E. xiv contains eight phrases ending in dha, but one can easily add many more (M.E. xxiii). In the latter music example only the notes ga, ma, and dha are used; the possibilities multiply enormously with more notes. Apart from permutation it is also possible to elaborate through ornamentation, voice colouring, stress and accent. M.E. xxiv shows how the notes *mā* and dha alone can be varied. One of the most interesting ways of exploiting the full capacities of a *rāga* is the usage of *mūṇḍa*; a strong link between two tones that can be made in many ways. It is impossible to show this in notation, but a graphical representation may give an idea. Figure 1 is a graph of pitch against time, with the thickness of the line indicating the volume. In 1a the ga goes down slowly at first, then suddenly it drops to sa. The volume is reduced when the voice descends. In 1b the *mūṇḍa* is very gradual, dropping in pitch and volume at the same time. In 1c the volume between the notes is increased a little, a very difficult technique by which *re* is suggested. The *mūṇḍa* of 1d is definitely not allowed in Hindola, it is typical for Khammāja. The small twist in the middle definitely includes the *śud-dha re*.

Therefore, in the use of different *mūṇḍas* for elaboration one must be careful not to injure the *rāga*. The graph is only a crude impression, the number of *mūṇḍas* is infinite, the borderline between a permissible and a forbidden *mūṇḍa* is difficult to indicate except in the relation of teacher and pupil.

A performance is a continuous effort to bring the whole *rāga* to life, which implies that an artist should never get entangled in subdivisions, harming the totality by putting too much stress on a small portion. Therefore all forms of extension must be proportioned evenly. Moreover the coherence is easily broken when different methods of elaboration (e.g. M.E. xxiii and xxiv) are mixed. Giving a long performance in one *rāga* has become a matter of prestige and often a *vilambita ālāpa* takes 45 minutes. Needless repetitions, endless

compelling. A good *madhya ālāpa* leaves the audience breathless, the phrases follow each other in a chain that provides a watertight argument on the rāga. In M.E. xvi phrases first end in the *mīṇḍa* ga-sa, grow in length and complexity and then burst out into a new series ending in mā-ga-sa. The next section (M.E. xvii) concerns dha, whereas the final part goes into the high octave (M.E. xviii).

It is not uncommon to allow the *madhya ālāpa* to flow over into the *druta ālāpa*.<sup>18</sup> For this there are many methods all of which are based on dividing each note and syllable into halves. The unit therefore changes from the quaver to the semi-quaver, but usually the tempo increases as well, the crotchet being about 90 MM. A common method of doubling the notes is to place notes and syllables asynchronously (M.E. xix); the pronunciation of each syllable cuts each note into halves. The effect is the same as the difficult ornamentation known as *gamaka*. It is however equally attractive and in a sense more difficult to round off the *madhya ālāpa* and start the *druta ālāpa* separately. This requires control over the *laya*, which tends to go up during the *madhya ālāpa*, urging itself into the *druta ālāpa* before its time.

The *druta ālāpa* itself has generally a stronger density than the *madhya ālāpa*, i.e. the notes are often repeated many times. In the case of Hindola the upper sa and to some extent the middle sa form the basis (M.E. xx). Whereas the first section is rather simple and short the subsequent sections should be longer and full of intricate rhythmic and melodic patterns. The tempo also increases until the absolute limit of the artist is attained (crotchet = 140 MM). M.E. xxi shows such a section of *druta ālāpa*. It is fairly uncommon to use a different note for every syllable, in the above *druta ālāpa* it occurs only in the penultimate phrase. The high tempo lies in the syllables much more than in the notes, contrary to *tāna* in khayāl. This makes it much easier to keep the rāga pure even in *druta ālāpa* of dhrupada, as I shall show in Ch. III. In fact in *druta ālāpa* the rāga undergoes little transformation as the important *mīṇḍas* are taken in slow speed, after which the repetition of syllables creates the urgent mood again. The repetitions, the rapid passage through full octaves, alternated by sudden slow movements make a good *druta ālāpa* into a very lively

<sup>18</sup> *Druta ālāpa*: Faiyaz Khan, Des, 8'00"-11'48", Dagar Brothers, Āsāvārī, 14'18"-16'22", id. Kāmbojī, 13'45"-16'30".

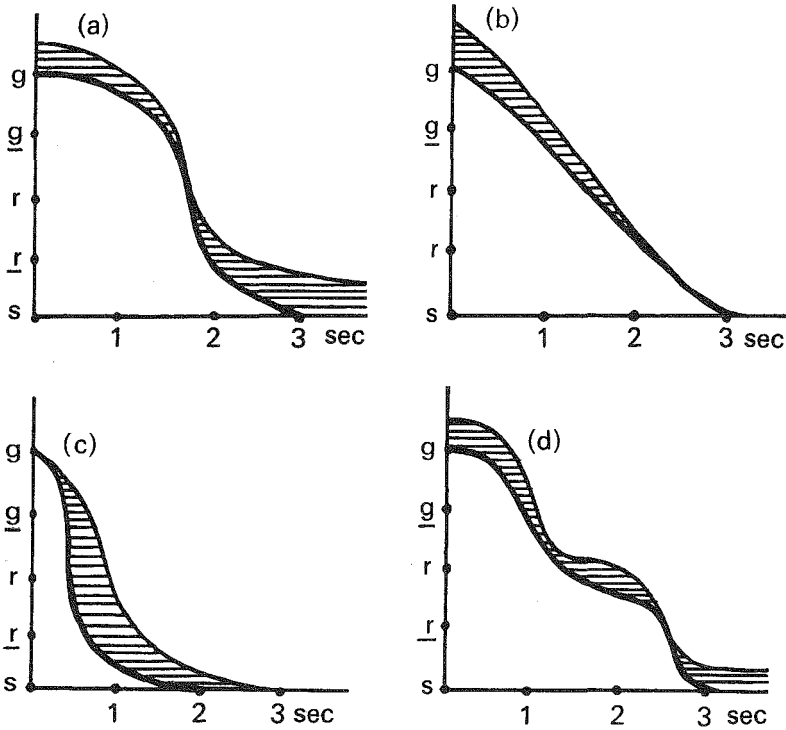


Figure 1

sly boring permutations and even variations that do not belong to the rāga have become common phenomena, with the result that many concerts nowadays are mainly tests in endurance.<sup>19</sup> In fact the *ālāpa* in Hindola as given above is quite sufficient; all the important characteristics have been brought out in a smooth process, they have come to stand out against several variations some of which add to the body of the rāga by their own beauty. Finally, it has shown clearly how the performance of a rāga is a melodic process of making a coherent whole out of essentially incongruous sound material. For in-

<sup>19</sup> The full development of the possible permutations can have a meaning for the artist himself as a training, or as a probe into the possibilities of the rāga. But even when there are no listeners to bore one should realize that musical *sādhana* is also concerned with the aesthetics of rāga rather than with meaningless gymnastics.

stance, the frequency ratios of dha and ga can be considered as 27/16 and 5/4 respectively, which means they are quite dissonant.<sup>20</sup> It would therefore not be strange if the ga were slightly raised, c.q. the dha lowered. But the practical reality leaves the tones dissonant. Vedi, who is extremely demanding on the point of correct intonation and microtonal variations strongly forbids any other ga than the harmonic major third, while the dha must belong to the cycle of fifths (for Hindola). Both these notes are inherent in the *tānpūrā*, and when a note is interpreted in an uncommon way it is impossible to enjoy it quietly in relation to the *tānpūrā*. In the case of Hindola we must at least enjoy the few notes available, so that it becomes difficult to maintain deviations from the normal *svarasthāna*. In the *ālāpa* it has been demonstrated how this problem is solved; the ga is enjoyed in the lower regions, where dha is kept short in a *mīṇḍa* from sa. On the other hand the dha is prolonged in the second half of the middle octave, and ga decreases in importance.

Of course some rāgas have more possibilities than Hindola, in which a proper *vilambita ālāpa* takes more time and it is also possible that an artist in his long hours of practice has done research into a special rāga which allows him to display new aspects of the rāga.

The *madhya ālāpa* can be extended in many ways that require a well-ingrained feeling for the rāga, musical imagination and technical ability. The voice must remain tuneful even during the most improbable combination of tones and all tones should be linked to each other by light inflections of the voice at the end of each tone. In reality a series like s g m̄ d is sung as:

s (sg)g (ḡm̄)m̄ (m̄d)d (M.E. xxvA)  
re-----na-----na-----na

i.e. just before taking the following note and syllable the first is carried upward to the next, a kind of portamento. Occasionally the inflections include more notes:

s (s̄mg)g (gd̄m̄)m̄ (m̄dD)d (M.E. xxvB)  
re-----na-----na-----na

This technique of linking the notes is quite peculiar to the *madhya*

<sup>20</sup> This was demonstrated by D.C. Vedi, by tuning a second *tānpūrā* to dha and ga.

use paired notes, linking the last to the first of the next pair: s'-n n-d d-p p-m m-g g-r r-s. Usually a *kaṇa* of the penultimate note precedes every note. All three methods produce a heavy shake. The usage of the diaphragm gives it a very full and resonant sound that seems to come from deep inside.

For *madhya* and *druta ālāpa* it is equally important to avoid endless technicalities, as they do not contribute to the development of the rāga.

### C. THE COMPOSITION

After the *ālāpa* the composition is sung, in which text, melody and rhythm are fixed in relation to each other. It is accompanied on the *pakhāvaja*, a drum with two skins, played horizontally. In the composition there is an even stress on all three components, but in what follows after the composition rhythm and text predominate. In a sense the rāga is no longer the goal, as it is supposed to have been expounded in the *ālāpa*. Now it can be used freely to give colour and grace to the texts. Some artists sing the major part of the time on the high sa, almost ignoring the melodic aspect during the rhythmic variations. The actual composition and the rhythmic variations are linked to each other without a break and the only indication of the end of the composition is the repetition of its first line.

In M.E. xxvi we see a very classical composition in Hindola, ascribed to Haridas, a Vaiṣṇavite saint of the end 16th, beginning 17th centuries.

Text:

*he tūhī ādya anta gupata prakata sakala karaṇa hāḍa tūhī*  
*jaḡa karatāra tūhī jīva janta he tūhī ādya* (sthāyī)

*he tūhī ādya tū jugādi tūhī madhya tūhī anta tūhī*  
*byāpa rahyo ghaṭa ghaṭa meṇ nāri kanta he tūhī ādya* (antarā)

Translation:

thou (art) beginning, end, latent, manifest

thou (art) the cause of all events

creator of the universe, life, birth

(sthāyī)

*ālāpa*, because the common way of linking notes in all other styles is not to connect the end of a syllable to the next note but to start the following syllable on the preceding note:

s (s)g (g)m̄ (m̄)d (M.E. xxvC)  
re----na----na-----na-

i.e. the syllable *re* remains entirely on *sa*, whereas the syllable *na* starts from *sa* and then glides to *ga*, either slowly (*mūṇḍa*) or rapidly (*kaṇa*). This difference is the result of imitating the *bīna* (plucked stick-zither) which is typical of *madhya* and *druta ālāpa*. In plucked instruments the connection between the notes is mostly made by sideways pulling of the string. Since the volume decreases rapidly after plucking, the ornamentation would get the heavy stress whereas the prolonged note would become too soft. Therefore the string must be pulled before playing a note rather than after it. Of course in the lighter *sītāra* one often hears ornamentations in the beginning of a stroke and at the end of it, i.e. just before the next one.

The *bīna* and the *dhrupada* are closely related to each other; in the 17th to 19th centuries the *bīna* used to accompany the *dhrupada* and there have been mutual influences.<sup>21</sup> Technically on the *bīna* the slow *ālāpa* is played in the same way as the *madhya ālāpa*, albeit without a real pulse. This of course is very different from the vocal slow *ālāpa*, so abundant in long tones and also using a different manner of linking the tones. The predominance of *bīna-aṅga* (*bīna* style) in *madhya ālāpa* can be seen in a *dhrupada* performance, where the vocalist often accompanies his singing with gestures that are characteristic of *bīna* playing.

For the *druta ālāpa* much the same can be said as for the *madhya ālāpa*; any extension of it involves musical imagination and technical ability. Rhythmical tricks, e.g. using three or five tones instead of four in the same time unit also play a role. The introduction of *gamaka* is very important. This ornamentation was earlier (p. 37) described as an asynchronous displacement of syllables and tones, but it can be produced in at least two more ways. One is to precede every tone by a brief but clearly audible tone exactly one octave lower, using the diaphragm to quickly push up the necessary air. The other is to

<sup>21</sup> B.C. Deva, Introduction to Indian Music, p. 50, B. Wade, Khyāl, p. 88-89, C. Desai, The Origin and Development of Khyāl, 163-164.

In the above music examples the tāla is *cautāla*, which has the following structure:

dhā	dhā	dhin	tā	kiti	dhā	dhin	tā	kiti	takā	gādī	gana	dhā
1	2	3	4	5	6	7	8	9	10	11	12	1
x		o		+		o		+		+		x

The strokes are performed approximately as follows:

dhā	left open sound + right half open sound
dhin, dī	right open sound
tā, kā	right half open sound
gā	left open sound
ki, ti, na	right closed sound
ta, ga	left closed sound

On x and + there is a handclap, on o a wave of the hand.

It is interesting to notice that the words are so divided as to cover three *mātrās*, often two (long vowel) + one (short vowel). The words therefore run against the structure of the tāla which is divided in groups of two *mātrās*. This is indeed the common structure of *cautāla* compositions and it forms the real basis of improvisation and rhythmic variety as the tāla consists of three times four *mātrās* and the wordings of four times three *mātrās*.

Most *cautāla* compositions are performed in slow or medium tempo<sup>25</sup> whereas the real fast tempo suits *asul fakhtā* (ten *mātrās*)<sup>26</sup> better. Often this tāla is used at tempi of over 200 MM. Compositions in *jhaptāla*<sup>27</sup> (10 *mātrās*) and *rūpaka tāla*<sup>28</sup> (7 *mātrās*) follow the same pattern as *cautāla* compositions, although they are less common. Quite rare is the fast counterpart of *rūpaka*, known as *tivrā tāla*.<sup>29</sup>

Although generally lumped with the dhrupada, *dhamāra* must be considered a quite unique style. It follows the same structure as dhrupada, i.e. a full-fledged *ālāpa*, a well defined composition and

<sup>25</sup> Dagar Brothers, Kāmbojī, 16'30"-19'58".

<sup>26</sup> Dagar Brothers, Āsāvārī, 16'22"-17'47".

<sup>27</sup> H.S. Banerji, op. cit., music part p. 17, 24, 40, 44, 50, 79, 87.

<sup>28</sup> Dagar Brothers, Bhairavī, 12'22"-14'10".

<sup>29</sup> H.S. Banerji, op. cit., music part p. 9, 41, 60.

thou (wert) (in the) beginning, (in) ancient times  
 (in the) middle, (in the) end  
 spread everywhere, in all things  
 thou (art) man and wife

(*antarā*)

Although most dhrupadas are sung in Braja or Avadhi or a mixture of both, this heavy stamp of Sanskrit words is not uncommon. The last phrase is indicative of the turn that a devotee of Kṛṣṇa would give; the visualization of the Lord in the lover and the beloved.

The composition consists only of a *sthāyī* and an *antarā*, as most of Haridas' compositions do, although there may have been two more parts, now in oblivion. Most dhrupadas have four parts: *sthāyī*, *antarā*, *sañcāri* and *ābhoga*.<sup>22</sup> The *sthāyī* contains the principal melodic line and gives a complete picture of the rāga. The pitch range can be from low ga to high ga, although it rarely goes higher than sa'. The *antarā* concentrates on the high sa, which is always a conclusion, as shown in the *ālāpa* (p. 36). The melodic stream of a rāga is generally continuous but forms a gap on the high sa.<sup>23</sup> Musically the *sañcāri* is almost a repetition of the *sthāyī*, whereas the *ābhoga* strongly resembles the *antarā*. This is clear in the dhrupada *Jaya Sarasvatī bhavānī*, ascribed to the famous Tansen (M.E. xxvii).<sup>24</sup>

Usually the first line of the *sthāyī* is sung three or four times, followed by the rest of the *sthāyī* returning to the first line at the end. Then the *antarā* is sung, again ending with the first line of the *sthāyī*. Finally the *sancāri* and the *ābhoga* are sung together with again the first line of the *sthāyī* at the end. In most compositions every section contains four lines, corresponding to four cycles of the tāla.

<sup>22</sup> Vide E. te Nijenhuis, op. cit., p. 82 f., S. Prajñānānanda, A Historical Study of Indian Music, p. 172 f., for a comparison to the ancient *prabandha*.

<sup>23</sup> B. Wade, op. cit., p. 200-257, criticizes the traditional view of *sthāyī* and *antarā* as defined in pitch range, suggesting that this view may hold true for dhrupada but not for khayāl. It is however equally true or untrue for both. The question is one of emphasis, not of range. The rupture of melodic flow by the high sa has been indicated by R. Ashton, Indian Philosophy and Classical Music, p. 73, and the *antarā* is the expression of this rupture.

<sup>24</sup> It is a common mistake to think that *sañcāri* and *ābhoga* contain different musical structures from *sthāyī* and *antarā* (e.g. E. te Nijenhuis, op. cit., p. 81, N.M. Adyanthaya, Melody Music of India, p. 111). In present-day dhrupada these sections are only added to include more text.

foresight as to be able to return to *sama* smoothly. It is especially important to have a profound understanding of *tihā*, a melodic-rhythmic pattern repeated thrice, the end of the third falling on *sama*. For this purpose they both possess a number of long and short composed pieces (either handed down from their teachers or evolved during practice), which can then be introduced at the proper moment. These composed pieces, together with the beating of the *tāla* and a sound familiarity with both processes, enable the artists to improvise freely.

2. Types of improvisation. As a result of (1) mentioned above there are mainly two styles of improvisation. In the first the artist relies on his hand-claps, in the second on his stock of fixed compositions. In the first he will be free to mix all types of rhythmic designs, but must more or less stick to the *vibhāgas* of the *tāla*, otherwise he will be confused. In the second method he is restricted to melodic variation within a fixed rhythmic pattern and to recombination of parts of fixed patterns. It is not uncommon to follow the first system in the first part of the elaboration (which is slow) and the second system in the fast elaboration.

3. Process of elaboration. As a general rule elaborations go from low to high, from slow to fast and from short to long. Simple *tihās* are used in the beginning, complex ones towards the end. The elaborations in the beginning use the words of the *sthāyī*,<sup>32</sup> and are more melodious, reminding the *ālāpa*, while the later elaborations are often based on the *antarā*,<sup>33</sup> and specifically of a rhythmic nature.

4. Types of rhythm. There are two main kinds of rhythmic patterns. One is to divide all *mātrās* in even parts, creating variety by grouping tones into threes, fives or sevens. The second is to divide a *mātrā* into uneven parts or to divide two *mātrās* in three or five parts. It depends on the *rāga* and the composition which type of rhythmic patterns is chosen. The old and classical *dhrupadas* demand a very systematic way of creating rhythmic variety. In the *dhamāra* on the contrary there is a strong tendency to mix various types of rhythmic

<sup>32</sup> Dagar Brothers, Kāmbojī, 20'15"-23'15".

<sup>33</sup> The use of the *antarā* for the fast elaboration is not a fixed rule, as it depends on the *rāga* and the composition. In Dagar Brothers, Bhairavī, 17'20"-20'06" the *antarā* is developed in the same way as the *sthāyī*. The *rāga* (and composition) is very devotional, there is only *vilambita*, even in the *ālāpa*. In Dagar Brothers, Āsāvārī, 20'43" f., the real fast parts have phrases from *antarā* and *sthāyī*.

rhythmical elaborations, but there is more freedom in *dhamāra*<sup>30</sup> Most *dhamāras* have only a *sthāyi* and an *antarā*, of which M.E. xxviii gives a good picture. The texts of *dhamāra* are often about the *holī* festival (*horī dhamāra*) and can be more emotive than the rather philosophically inclined *dhrupada*. Moreover the rhythmic variations tend to be more off-hand, i.e. less systematized, as will be shown in the next part.

#### D. VARIATION AND ELABORATION OF THE COMPOSITION: BOLBANĀO<sup>31</sup>

The subsequent parts are a play of words, rhythm and melody. The end of the composition as such is marked by a repetition of the first line, while the drummer has wound up his variations and repeats the basic strokes of the *tāla*. All variations and improvisations end in the phrase *tūhī ādyā*, the *ā* falling on *sama*. The *pakhāvāja* player and the vocalist try to blend sound and rhythm in such a way that one feels a unity. It must be indicated that to accompany the rhythms of *dhrupada* on *pakhāvāja* demands a tremendous amount of skill. The drummer is the one who has to constantly imitate the soloist rhythmically, and at the same time he must keep the *tāla* with his foot. Only when the vocalist sings the composition the drummer may play a fixed composition, for the rest he must choose suitable improvisations ad hoc, paying the utmost attention to the patterns of the singer. Sometimes the vocalist gives up the lead and chooses his patterns according to the rhythm of the drummer. Rhythm in the *dhrupada*, both for the vocalist and the drummer has been pushed to its extreme.

Before giving examples of these rhythmical possibilities there are a number of points of general interest to be considered.

1. Keeping *tāla*. As stated earlier, the vocalist beats the *tāla* with his hand, the drummer with his foot. This is however not enough, both must have a strong conception of the over-all structure of the *tāla* and must, while singing/playing, project their music with such

<sup>30</sup> Compare Faiyaz Khan, Des. In Dagar Brothers, Darbari, side B, the *dhamāra* is sung in the same way as any other *dhrupada*.

<sup>31</sup> *Bolbanāo* (the building of the words) and *bolbānta* (the dividing of the words) can be considered as synonyms. Often these words are confused with *upaja* (ad hoc improvisations).

- b. The semi-quavers are gathered in groups of three following the structure of the words
- c. With the help of irregular divisions of quavers and semi-quavers every word covers one *mātrā*
- d. The quavers and semi-quavers form groups of five and seven, each group consisting of two or three words.

In each of these variations the *pakhāvaja* tries to attain a similar structure, mostly playing twice as fast, i.e. in *āṭhgunī*.

M.E. xxxiv : *Chegunī*, i.e. six equal tones in each *mātrā*.<sup>36</sup>

Examples in Jaunpurī (*dhamāra*)

M.E. xxxv : A few highly expressive patterns, one syllable per *mātrā* (*barābarī*).

M.E. xxxvi : Completely irregular slow divisions, the transcription is only an approximation of the real singing. The *pakhāvaja* has to play the basic tāla pattern, otherwise confusion is inevitable.

M.E. xxxvii: An example of *āḍa* (a), *tigunī* (b) and *caugunī* (c) in *dhamāra*

M.E. xxxviii: Using the *antarā* in *caugunī*, ad hoc patterns (*upaja*) are most common here.

The examples in Hindola give a fairly complete impression of the elaborations to be made after the composition. The end of each elaboration, which is again the word *ādya*, must fall on *sama* and can be followed up by the first line of the *sthāyī*, or the whole *sthāyī* or the whole composition, or a pause. This is a choice of the artist. The examples of Jaunpurī are only a selection which gives an impression of the difference between variations in *dhamāra* and *cautāla*. In reality there are many ways of singing a *dhamāra*, it is less rigid than the dhrupada. Yet, even in dhrupada the above example is not the only way to sing it. Some rāgas or compositions require a more aggressive

<sup>36</sup> The examples of *pakhāvaja* were given by Purushottam Das, in particular relation to the Hindola taught by D.C. Vedi.

patterns together and occasionally the drummer has to play the basic tāla pattern,<sup>34</sup> otherwise the confusion will be total. This is of course a result also from the fact that *dhamāra* has fourteen beats, a rather difficult number to divide. Often the rhythms in *dhamāra* are very playful, brisk and unexpected. Moreover the wordings may be used in a more vocative manner,<sup>35</sup> almost like *pukāra* (call, a typical technique of the light *ṭhumrī* style).

#### Examples in Hindola (*cautāla*)

- M.E. xxix : A slow improvisation. Of similar structure about 15 to 20 cycles of the tāla can be completed.
- M.E. xxx : The full composition in *dugunī*, i.e. twice the speed without changing the words or the pitches. The *pakhāvaja* preferably plays a piece based on *tāgegege* which has a strong open sound.
- M.E. xxxi : Several variations based on *dugunī* and the standard *laya* (*barābarī*) are mixed. The *pakhāvaja* plays free patterns.
- M.E. xxxii : The next phase is to introduce *āḍa*, then *tigunī*, then both. It follows the same principle as *dugunī* but instead of reducing the duration to 1/2 it is reduced to 2/3 respectively 1/3. In the first portion the *pakhāvaja* plays a composition suitable for any type of rhythmic pattern (*layakārī*, in *cautāla* this well-known piece contains the mnemonics dhā kiti takā duma kiti taka dhi tā kiti takā gādī gana), the second portion a *relā* which is particularly suitable for *tigunī*.
- M.E. xxxiii : The above variations are not too fast and therefore mainly related to the *sthāyī*. What follows now is faster, and should involve the *antarā* as well. First the main types of *caugunī*:
- a. One syllable per semi-quaver

<sup>34</sup> Which is the case in most of Faiyaz Khan, Des.

<sup>35</sup> E.g., the words *mātā sarasvatī śāradā* in Dagar Brothers; Bhairavī, 14' 10"-17'20".

## CHAPTER III

# Performing a Rāga (2): Khayāl

### A. INTRODUCTION

In the foregoing chapter it has become clear that in the realm of dhrupada there is much variety. Yet, the statement: “You may listen to *ālāpa* and dhrupada in rāga Darbārīkānaḍā” gives a fairly definite idea of what to expect. The contrary is true for khayāl. This and the following chapters are aimed at unravelling the contents of a variety of styles in North India and the related terminology. The analysis will primarily be based on musical structure, although historical and sociological data have to be included.

In the end it will be shown that style is a very relative concept and relevant only to the extent that there is one final criterion: “The rāga performed must be complete, coherent and clear, yet with some originality”.<sup>1</sup> The developments in style are a typical example of process in Indian culture, which has been compared to a palimpsest,<sup>2</sup> i.e. small changes are constantly made on the basis of a general outlay, while the origin and date of such changes are difficult to trace.

The major source of confusion pertaining to the nature of khayāl has its roots in the Hindu-Muslim controversy.<sup>3</sup> The first often maintain that khayāl is only a word, that whatever is sung under its name is purely Indian in origin and development.<sup>4</sup> Alternatively many Muslims believe that khayāl really came from Persia or the Middle

<sup>1</sup> A characteristic statement of D.C. Vedi, in which he compares a rāga to a rose, every single rose (i.e. performance) being different although all are roses.

<sup>2</sup> R. Lannoy, *The Speaking Tree*, p. xvi.

<sup>3</sup> When we talk about Muslim influence we really mean Persian, Arab or Turkish. Most of the Indian Muslims are converted Hindus. An excellent study of Hindu-Muslim controversies in general is G.S. Ghurye, *Social Tensions in India*.

<sup>4</sup> D.C. Vedi, Omkarnath Thakur and T.J. Singh are exponents of this view. Vide e.g. T.J. Singh, *The Evolution of Khayāl*.

approach, e.g. through the introduction of heavy *gamakas* or very fast and accentuated rhythms. Other rāgas are more melancholy and therefore the elaborations should be melodious.<sup>37</sup>

Some authors have considered *dhamāra* to be a transition to the khayāl,<sup>38</sup> partly because of the more mundane texts, partly since the style of *dhamāra* singing is more free and emotive (qualities of the khayāl). A similar place could be given to the *jhaptāla* compositions of dhrupada, known as *sādarā*. Many of these compositions can be sung as dhrupadas or as khayāls. There are many other tālas used in dhrupada, but most of them are now disappearing. Some dhrupadas are still known in which two or three tālas are mixed, but the art of elaborating them is no longer very clear.<sup>39</sup>

#### E. SUMMARY: THE RĀGA IN DHRUPADA

Dhrupada presents a neat separation of the important music parts; slow, medium and fast *ālāpa*, the actual composition and the elaboration through text and rhythm. The rāga is really complete in the *ālāpa*. To some extent the *ālāpa* must be attuned to the composition which follows, but on the whole it is an independent musical statement.

The composition contains a restatement, in nuclear form, of the rāga, set in relation to words and rhythm. After the composition text and rhythm predominate while melodically the only demand is that the atmosphere of the *ālāpa* be maintained. The elaborations of *dhamāra* and to some extent in *jhaptāla* can be more melodious and emotive, although the traditional dhrupada singers rarely make this distinction. D.C. Vedi rightly indicates however that even *cautāla* compositions should not lack in melodic beauty; if the rāga and the composition do not allow an emotive approach they should be kept short. He strongly criticizes those *dhrupadīyas* who make most of their rhythmical gymnastics on *nī* and high *sa*, as they are a major source of public disinterest in the majestic and profound dhrupada style.

<sup>37</sup> The contrast is very obvious when comparing Dagar Brothers, Bhairavī and Āsāvārī, the former being devotional, the latter playful and erotic.

<sup>38</sup> C. Desai, op. cit., p. 168-169.

<sup>39</sup> H.S. Banerji, op. cit., music part p. 43 gives a composition with changing tāla.

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East.<sup>5</sup> Both parties defending their views with truth and lie, sense and nonsense, it becomes very difficult to remain impartial. Many of the Western and westernized Indian commentators have compromised with the idea that khayāl is really a happy blending of two cultures.<sup>6</sup> Although the advent of the Muslim rulers in Northern India brought certain changes in culture, including musical culture, I hope to demonstrate that the musical features of khayāl indicate a largely Indian basis, and that to speak of an amalgamation of two cultures implies a grave exaggeration of the relative importance of non-Indian influences.<sup>7</sup>

One of the most exhaustive works on khayāl is the thesis of B. Wade,<sup>8</sup> and she devotes much attention to the question of amalgamation of which khayāl should be an outcome. As a very important root she indicates *qavālī*.<sup>9</sup> The argument of musical bearing is mainly that the position of the composition (*cīz*<sup>10</sup>) in khayāl is very much in the beginning of a performance, which implies an early display of middle and high registers, often including the high *sa*.<sup>11</sup> This she considers a departure from the Indian tradition, as in *dhrupada* there is a lengthy process of upward movement in the *ālāpa*. The argument is very weak. In the first place it is not uncommon to sing a *van-*

<sup>5</sup> A staunch supporter of this view is Chand Khan of Delhi, who even maintains to be a descendant of musicians in Mohammad bin Qasim's troops (conquered Sind in 712). This he believes to be the origin of khayāl, "which is therefore much older than *dhrupada*". Interview Oct.-Dec. 1970.

<sup>6</sup> E.g. B. Wade, *Khayāl*.

<sup>7</sup> The *tablā* and its history present a similar case as khayāl. The word and concept of a paired drum indicate a Middle Eastern origin. The Hindu version is that the *pakhāvāja* was cut into two and then played in a vertical manner. Of course such a story does not sound credible, but to consider *tablā* imported from the Middle East is an exaggeration. The important element in sound production is the loaded skin, a purely Indian invention at a very early date. The technique and rhythmic patterns are strongly related to the *pakhāvāja*, occasionally to the South Indian *mṛdaṅga*.

<sup>8</sup> B. Wade, *op. cit.*

<sup>9</sup> A devotional song of the Sufi. *Ibid.*, p. 38-52, 420-421.

<sup>10</sup> *Cīz* (thing) is a rather weak terminology, typically the outcome of the unsystematic approach of illiterate musicians. Similarly the term *barā* (big) and *choṭā* (small) khayāl should be avoided. A *choṭā* khayāl is not necessarily smaller than a *barā* khayāl in any sense. Instead of *madhya* khayāl we come across the term *barābar* khayāl, which is also rather misplaced, as *barābar* simply means the basic *laya* of the tāla, as opposed to *dugunī*, *tigunī* etc. All compositions are in *barābar laya*, only the improvisations may be in other *layas*.

<sup>11</sup> B. Wade, *op. cit.*, p. 198, 257, 280.

*danā* (invocation) before starting an *ālāpa* in dhrupada. Such a *van-danā* is simply a short composition in which the whole *rāga* is shown. It is metered but usually not accompanied by drumming. Secondly, the first movement, often the first phrase in an *ālāpa* of dhrupada, can contain a full octave of notes.<sup>12</sup> In most *rāgas* such a phrase stretches between low and middle *ga*, but in *uttarāṅga pradhāna* *rāgas* it may start from high *sa*. It seems then that the idea of beginning a performance with a complete statement of the *rāga* is not alien to dhrupada at all, rather, it is B. Wade's view of dhrupada that is restricted.<sup>13</sup>

Moreover, her idea of *khayāl* is rather stereotyped: A *vilambita ektāla* followed by a *druta tīntāla*, or similar arrangement, which is really a very modern development. She also states that a *druta khayāl* never occurs independently.<sup>14</sup> The contrary is however true, it happens quite often that a *madhya* or *druta* composition is performed without a preceding *vilambita* composition, whereas the latter is always followed by a fast composition.<sup>15</sup>

The model of a *vilambita ektāla* followed by a *druta tīntāla* is undoubtedly becoming more and more common. Similarly in the dhrupada the main varieties are *ālāpa* and *cautāla* or *ālāpa* and *dhamāra*. The supremacy of both of these models is rather recent. A few decades ago, there was still an extraordinary variety in the presentation of classical Indian styles (vide Ch. IV). Given such a variety, and a host of artists who sang at least four or five different styles from very classical to almost folk, it becomes very hard to draw a line. H.S. Banerji rightly remarks that a slowly and broadly sung *khayāl* can

<sup>12</sup> M.E. x shows this, the full octave from *Ga* to *ga* is used.

<sup>13</sup> Her view of dhrupada seems to be exclusively based on the Dagar Brothers, although their father Nasiruddin did not use a simple note by note development. In fact he was known for his comprehensive structural development of a *rāga*.

<sup>14</sup> B. Wade, op. cit., p. 278, 319.

<sup>15</sup> *Madhya laya* compositions can be considered either *druta* or *vilambita*. The very slow *khayāl* itself however is recent and therefore most *madhya laya* compositions were considered *vilambita laya* compositions until recently. Especially in the Jaipur *gharānā* such compositions are not always followed by a *druta* composition, but in no case should they be preceded by a *vilambita* composition. C. Desai, The origin and development of *khyal*, p. 154, credits the very slow *khayāl* to Abdul Karim Khan (+ 1937). Amir Khan (+ 1974) made it even slower, vide S.K. Saxena, Ustad Amir Khan. According to P.L. Sharma (interview January 1975) the *vilambita khayāl* never used to be slower than ca. 35 MM per *mātrā* till the twentieth century.

hardly be distinguished from a dhrupada.<sup>16</sup> P.L. Sharma explained that many *druta* khayāls are in reality *thumrī* compositions.<sup>17</sup> D.C. Vedi demonstrated that many khayāls are slightly altered dhrupadas.<sup>18</sup> The close stylistic resemblances can easily be recognized in Faiyaz Khan's khayāl in Bhankar and *dhamāra* in Des.<sup>19</sup> The two models as represented above could easily be considered extremes of a continuum. In the following the main dimensions of this continuum are discussed.

## B. THE MUSICAL ROOTS OF KHAYĀL; COMPARISON TO DHRUPADA

### a. Ornamentation

When comparing some of the khayāls that are directly derived from dhrupadas the differences are small, and to a large degree part of the ornamentation. Whereas the ornamentation in dhrupada is very broad, usually containing slow and majestic *mīṇḍas*, that of khayāl is more jerky, often in the form of *murkī*.<sup>20</sup> Especially the passage from one note to the other is done in a different manner; in dhrupada the notes are linked slowly, 'blended'<sup>21</sup> as the masters call it, while in khayāl the passage itself is done in legato, often preceded by a *murkī* or similar ornamentation. In fact, in dhrupada *murkī* is avoided, the permitted embellishments being mainly *mīṇḍa*, *āṇḍolita* and *kaṇa*, i.e. ornamentations which are essential in rāga development. A *murkī* can be included in dhrupada only when it is performed slowly. *Murkī* and similar ornamentations (*khatkā*, *zamzamā*) form a distinction between khayāl and dhrupada, although many khayāl singers hold on to a restricted use of such ornamentation. A good *murkī* is brief, soft and brisk, and suits a thin voice (especially female) much better than a sonorous (male) voice. The role of *murkī* is not

<sup>16</sup> H.S. Banerji, Translator's Explanation and Notes to K.D. Banerjee's Gita Sutra Sar, Vol. II, Part II p. 65.

<sup>17</sup> Vide the interview in B. Wade, op. cit., p. 460.

<sup>18</sup> D.C. Vedi, Composition, passim. Compare N.N. Shukla, Alladiya Khan, p. 20.

<sup>19</sup> Faiyaz Khan, Bhankar, Des.

<sup>20</sup> For the distinction between these ornaments vide glossary, p. 195.

<sup>21</sup> Of course one cannot really blend two notes. Yet, e.g. in the slow movement from ma via re to sa in Bhairava one feels the re going down till it submerges in the sa. A similar *mīṇḍa* can be heard in Faiyaz Khan, Bhankar.

relevant to rāga development,<sup>22</sup> it should be judiciously used in a performance “to sprinkle it with flower petals”. In some schools there are so many *murkīs* in a performance that a definite influence from *ṭhumrī* is felt.<sup>23</sup> Artists of the Kirana *gharānā* often have the search for variety and complexity in ornamentation as a predominant element in their performance.<sup>24</sup> In the old *gharānās* however *mīṇḍa* still reigns.<sup>25</sup>

#### b. *Tāna*

The second important distinction between dhrupada and khayāl is the use of *tāna*. It is generally accepted that *tāna* was introduced into khayāl by Bare Mohammed Khan, who lived in the beginning of the 19th century. B. Wade suggests that *tāna* was an element of *qavālī* since very early times when *qavālī* came from Persia.<sup>26</sup> Undoubtedly the origin and development of *tāna* is a difficult matter and there seems to be no proof that *tāna* existed in pre-Muslim times in India.<sup>27</sup> Its evolution and refinement however has definitely taken place on Indian soil. The flourishes of present-day *qavālī* at any rate are not of great interest as they are rather uncontrolled and considerably out of tune. Indeed the classical vocalists qualify it as ‘mere howling’.

The *tāna* of khayāl as we know it now seems to have developed at the same period at which *tappā* attained a definite form. This style is considered the product of Miyan Shori, a hereditary musician in the court of Asful Daula of Oudh.<sup>28</sup> Miyan Shori was a contemporary of Bare Mohammed Khan, who imitated the *tānas* of *tappā*. It is probable however that *tāna* already existed at that time because it is said that Miyan Shori became so proficient in *tāna* that

<sup>22</sup> There are certain exceptions, e.g. Kāmōda, where a distinct *murkī* (pdppmp) is performed on pa.

<sup>23</sup> Especially in Kirana, Indore and Patiala *gharānās*. Compare V.H. Deshpande, *Indian Musical Traditions*, p. 58-59.

<sup>24</sup> E.g. Bhimsen Joshi, Gaur Sarang, Lalit. Roshan Ara Begum, Kedara.

<sup>25</sup> E.g. Faiyaz Khan, Lalit, Todi. Mogubai Kurdikar, Bilawal, Multani. Krishnarao Shankar Pandit, Todi.

<sup>26</sup> B. Wade, *op. cit.*, p. 77.

<sup>27</sup> Although it would seem that Śāringadeva described a musical phenomenon similar to *tāna* under the name of *bhañjanī* (SR 200-201); cf. E. te Nijenhuis, *Indian Music*, p. 87.

<sup>28</sup> Asful Daula died in 1797. The real name of Miyan Shori was Ghulam Nabi. Vide H.M.K. Imam, *Melody through the Centuries*, p. 21.

no one could match him. In *tappā* he produced very smooth *tānas*, through which he could bring out the main ideas of a *rāga*. In fact this remains the characteristic of *tappā*; only *tānas* are used for the development of the *rāga*. Whatever may be the distant background of *tāna*, the most important development took place in the beginning of the 19th century, with Miyan Shori and Bare Mohammed Khan as leading figures.

The theory that *tānas* in khayāl come from *tappā* is very acceptable as the *tānas* of khayāl are considered most refined when they resemble those of *tappā*. There are however two other factors of importance: the relation of *gamaka tāna* to *druta ālāpa* of dhrupada and the influence of instrumental music. Certain fast passages in *druta ālāpa* are akin to *tāna*, but derived from the technique of playing the *bīna*.<sup>29</sup> The syllables of *druta ālāpa* become very difficult to pronounce when the notes are not repeated but sung in rapidly ascending and descending passages. This results in *gamaka* or *gamaka tāna*.<sup>30</sup> The notes are not completely clear and pure in such sequences, e.g. in s' n d p m g r s a small *kaṇa* of sa will be audible in ni and dha, a *kaṇa* of ni in pa, of dha in ma, of pa in ga etc. In singing, the strokes of the *bīna* are replaced by a constant increase and decrease of volume produced by a special technique of the diaphragm. On the *sārangī* (bowed instrument) it is however impossible to produce such differences in volume while playing a *tāna*; most of the *tānas* are played through fingering while the bow is kept steady. The effect is precisely that of *tāna* in *tappā*. This relation is underlined by the fact that one of the greatest performers of *tappā* was Siya Ram, a *sārangī* player who taught several well-known courtesans: Siddeshvari Devi, Kashi Bai and Rajeshvari Bai. As in the case of ornamentation the smoothest *tānas*, those of *tappā*, are the most appreciated in khayāl and more suitable to thin, female voices<sup>31</sup> resembling the tonality of the *sārangī*. A deep voice like Faiyaz Khan's inevitably gives some *gamaka* to the *tāna*.

<sup>29</sup> Vide M.E. xi, especially the last phrases.

<sup>30</sup> Cf. C. Desai, op. cit., p. 157-158.

<sup>31</sup> Kesar Bai Kerkar (e.g. Lalat, Todi) has a rather low voice for a woman. Her *tānas* always had a small edge of *gamaka*, for which she was criticized, the ideal being the smooth *tānas* of *tappā*. Of course her votaries proclaim it as the unique quality of this famous artist.

## c. Tāla and rhythmic structure

The third and perhaps most crucial point is that khayāl and dhrupada are supposed to be based on different tālas.<sup>32</sup> Several styles in Indian music are designated by their tāla: dhrupada (dhrupada tāla = *cautāla*), *dhamāra*, *dādrā*. When a composition in *tīntāla* or *ektāla* is performed this is usually a khayāl. Some of the tālas used for khayāl are transformations of tālas belonging to dhrupada, although the name may be retained (vide Ch. V). Moreover dhrupada is usually accompanied on the *pakhāvaja*, khayāl on the *tablā*. The fact that the *tablā* is much softer and more delicate in sound indicates again that it is more suitable as an accompaniment to female voices. In khayāl the *tablā* is played almost without variation and the vocalist need not keep the count himself. In dhrupada the *pakhāvaja* takes so much liberty that if the singer does not keep the tāla himself he will lose the *sama*. Moreover the rhythmic variations in dhrupada are far more complicated than in khayāl. Given the general role-division between men and women the rhythmical complexity of dhrupada (being almost of an intellectual and mathematical nature,) hardly suit the female role.<sup>33</sup>

## d. Texts

The majority of song-texts in khayāl have a female ego,<sup>34</sup> whereas dhrupadas have either a masculine ego or represent descriptions without gender for the person who speaks.<sup>35</sup> This is related to two different movements, viz. on the one hand the Bhakti cult,<sup>36</sup> in

<sup>32</sup> H.S. Banerji, op. cit., p. 65.

<sup>33</sup> When talking about a male and a female kind of music we refer to abstract categories. Some voices of men respond better to the female type of music and vice versa. Of course the traditional role assignments in India have a large influence. Women never play the *sāraṅgī* or the *tablā*. Until recently the courtesans sang *thumrī*, *khayāl* or *tappā*. A respectable woman could sing only an occasional *bhajana* (devotional song).

<sup>34</sup> B. Wade, op. cit., p. 137.

<sup>35</sup> Of which the dhrupada in Hindola (M.E. xxvi) and in Bhairava (M.E. xxvii) are typical examples.

<sup>36</sup> The *bhaktī* movement referred to here started ca. the 15th century with Ramananda and Vallabacharya as important founders. Devotion to the Lord, usually Rāma or Kṛṣṇa stands central and the appreciated dhrupadas of Haridas, Tansen and Surdas are expressions of this movement. Gradually the mystic devotion flows over into a personal love relation to the Lord. Around 1700 this love relation becomes more and more mundane and sensuous, while the ornate form of song and poetry

which the female role is symbolic for the devotee, on the other the more erotically centred poetry of the *rītikāla* period. Especially the latter is of interest to the development of khayāl, as it was one of the styles sung by courtesans in the decadent times after the great Moghuls.

These points lead to the conclusion that there is a broad distinction in classical Hindustani music between male – *bīna* – *pakhāva-ja* (dhrupada) on the one hand and female – *sāraṅgī* – *tablā* (khayāl) on the other. This distinction has important historical and social roots. When Sadarang (first half of the 18th century) allegedly created the style now known as khayāl he did not sing it himself in court.<sup>37</sup> From all we know about khayāl it emerged precisely as a female counterpart to dhrupada. In many ways it suits the female voice much better than the dhrupada. The 18th and 19th centuries in Northern India are a period of decadence in which many courts enjoyed music and dance, preferably performed by courtesans.<sup>38</sup> The ‘official’ stream of music, in the courts of the early Moghuls but equally in the temples was that of dhrupada. Many dhrupada singers were Brahmins, though occasionally converted to Islam by force, through marriage or simply to be able to receive patronage from the Muslim rulers.<sup>39</sup> The courtesans, although often very powerful, certainly did not enjoy a position of respect and neither did their accompanists: *sāraṅgī* and *tablā*.<sup>40</sup> Usually the music teachers of the courtesans were *sāraṅgī* players, who formed an important bridge between the respectable dhrupada singers and the socially low world of khayāl. It is obvious that the practice of courtesans performing music in India is an old

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takes precedence, a tendency which remained until 1850. The poetry of this *rītikāla* period is very similar to that of khayāl and indeed very suitable for the purpose of the courtesans. Cf. R. Dwivedī, *A Critical Survey of Hindi Literature*, p. 30-31, 80-92.

<sup>37</sup> B. Wade, *op. cit.*, p. 71. Vide also Sen quoted in D. M. Neuman, *The Cultural Structure and Social Organization of Musicians in India*, p. 161. Sadarang was a dhrupada singer and *bīna* player.

<sup>38</sup> Vide M. Ruswa, *Umrao Jan Ada*, *passim*.

<sup>39</sup> Tansen is the most famous example. In many cases conversion to Islam is explained through intricate stories of curses, promises etc. E.g. N.N. Shukla, *op. cit.*, p. 21.

<sup>40</sup> They were patronized by kings and nobles but not in the official court. J. Singh, *The Evolution of Khayāl*, p. 95. M. Ruswa, *op. cit.*, *passim*.

one<sup>41</sup> and I venture to say that the lighter rāgas of dhrupada were performed by courtesans well before the rise of khayāl.<sup>42</sup> The khayāl in a sense enabled the courtesans to sing more solemn rāgas. The important musical evidence for this is that all rāgas can be performed in dhrupada and *dhamāra*, whether solemn or light, but in khayāl the real light rāgas cannot be performed whereas in such styles as *ṭhumrī*, *tappā* and *bhajana* no solemn rāga can be performed!

In the course of the 19th century it becomes evident that there are two main streams in khayāl: One consisting of dhrupada singers who have taken up khayāl and another that is still closely linked to the community of *sāraṅgī* players.<sup>43</sup> In this period a complicated feedback emerges. From novels as well as from biographies it becomes clear that many musicians of the first category used to teach to *tawāifīs* (courtesans) for their living and many *sāraṅgī* players learnt whilst they accompanied the leading female vocalists as well as the respected male musicians.<sup>44</sup> Gradually the line between the respectable world of dhrupada (and those *gharānās* of khayāl related to dhrupada) and the lowly world of courtesans becomes vague. By the end of the 19th century the whole world of Indian music has little prestige. Thanks to the cultural renaissance this is changing, although the status of a musician is a doubtful matter to this date.<sup>45</sup>

Till quite recently the *gharānās* of Gwalior, Agra and Jaipur bore the strong imprint of their dhrupada background, whereas the *gharānās* of Kirana, Delhi, Patiala and Indore had definite influences from their *sāraṅgī* background. Artists from the latter *gharānās* do not know dhrupada unless they have learnt it from someone outside of the *gharānā*. Curiously they treat the *sthāyī* and *antarā* rather

<sup>41</sup> M. Chandra, *The World of Courtesans*, passim.

<sup>42</sup> Rāgas like Khammāja, Kāfi, Jogyā, Tīlaṅga and Bhairavī and rarely sung in khayāl. They are considered less solemn and in dhrupada they are used for texts expressing devotion or in the playful *horī dhamāra*. E.g. Dagar Brothers, Bhairavī.

<sup>43</sup> To the former belong Agra, Jaipur and Gwalior *gharānās*, as well as some lineages of Delhi. To the latter belong Kirana, Patiala and Indore *gharānās* as well as Mamman Khan's lineage from Delhi.

<sup>44</sup> H.K.M. Imam, op. cit., p. 19, makes it clear that teaching to *tawāifīs* is considered a last resort for a respectable musician. D.N. Neuman, op. cit., p. 144-200, explains that intermarriage between these two classes of musicians is highly uncommon.

<sup>45</sup> All performing arts suffered from a heavy stigma in the 19th century. In the

carelessly.<sup>46</sup> This is readily explained by the fact that they learnt through accompaniment instead of being actually taught. The supremacy of knowledge on the side of those *gharānās* that descend from dhrupada indicates that khayāl was originally composed by dhrupada singers, though it became highly influenced by the persons it was composed for. The story of Sadarang indicates the same; he sang dhrupada<sup>47</sup> but composed khayāl as well, though it is believed that he did not sing it in court.

The comparison of dhrupada and khayāl has indicated certain differences which show that khayāl has emerged to be sung by women, in fact courtesans who played such an important role in the decadent period of the 18th century. Of course it was sung by men as well, in the first place those who composed it, in the second place by musicians of low social strata who had no direct access to the knowledge of classical music. Still, even when sung by men, the songs assume a female ego and the voice should be relatively high for a man. In the subsequent section dealing with the structure of khayāl these conclusions will be emphasized.

### C. THE STRUCTURE OF KHAYĀL

The distinctions between khayāl and dhrupada as described above are rather subtle and we may now look at a more general point which is the peculiar structure of khayāl. Although not suitable as a criterion of distinction (it does not hold true for all khayāls) the most

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South this changed under the influence of such leading figures as the poet Vallathol, the dancer Rukmini Devi and the art critic Coomaraswamy. In the North however the world of Kathak dance was strongly related to the promiscuous life of courtesans, *sāraṅgi* players and *tablā* players. Many musicians deliberately distanciate themselves from this environment.

<sup>46</sup> Musicians often claim to have descended from Tansen, Amir Khusrau, Baiju Bavara etc. Interesting legends, such as a curse which caused a *gharānā* to give up their (respectable) *bīnakāra* ascendancy are current and very often expressive of social and cultural values. Their historical value is often doubtful. Generally speaking, the faulty interpretation of *sthāyī* and *antarā* is a strong indication that a musician is not from a vocal tradition.

<sup>47</sup> Several dhrupadas of Sadarang are given in Gita Sutra Sar. H.S. Banerji, op. cit., notations p. 11, 67, 71.

striking aspect of khayāl is that the music parts are mixed to a certain degree. Whereas dhrupada displays a neat separation of *ālāpa*, composition and *bolbanāo*, in khayāl these can be combined in a number of ways. The possible combinations cannot be defined clearly, which indicates that khayāl is not a definite style but a conglomerate of music elements. Therefore khayāl is illustrative of the dynamic, almost plasmic nature of Indian music.

The least mixed variety of khayāl is that where an *ālāpa* is sung, followed by a full *sthāyī* and *antarā* in *madhya* or *druta laya*, then *layakārī* (which is similar to *balbanāo*) and finally *tāna*. Usually however, between some of the *layakārīs* and *tānas* a few large, more or less unmetered phrases are sung belonging to the domain of *ālāpa*.<sup>48</sup> The other extreme is a performance without *ālāpa*, in which first a *sthāyī* is sung (in slow or medium tempo) followed by an *ālāpa* (called *barhata*) with small pieces of *tāna* interwoven. When this *barhata* (sung against the background of the *tāla*) reaches the high *sa*, the *antarā* is sung. At this stage an occasional *tihā* already brings in *layakārī*, while the composition is often picked up with a *tāna*. Gradually the *barhata* makes place for *layakārī*, *boltāna* and *tāna*. This is often followed by a *tarānā*, which is a *druta* composition with syllables imitative of a plucked instrument. In the *tarānā* *tānas* are sung and a kind of *druta ālāpa* set to *tāla*.<sup>49</sup>

The many ways of mixing *ālāpa*, *layakārī*, *tāna* and composition in khayāl are described in the next chapter. Partly the procedure depends on school, but also on the individual taste and inspiration of the artist. It seems probable that this freedom in presentation is the reason why this style came to be designated as khayāl, i.e. fancy or whim.<sup>50</sup>

On the whole the art of khayāl is less demanding for the artist than dhrupada. The introduction of certain rhythmic elements in *ālāpa* and of *ālāpa* in the rhythmic elements, of fast passages in the

<sup>48</sup> E.g. Faiyaz Khan, Bhankar.

<sup>49</sup> Narayanrao Vyas & Vinakrao Patwardhan, Malagunji (*tarānā*) Sunada Patnaik, Jaunpurī (*tarānā*). Most artists sing only *tāna* in *tarānā*, e.g. Amir Khan, Megh (*tarānā*). The most amazing style of rendering *tarānā* with all its rhythmic possibilities is Mogubai Kurdikar, Bageshri, Yaman.

<sup>50</sup> It is doubtful whether this was also the meaning of khayāl before the time of Sadarang. Any reference to khayāl made before 1700 is unlikely to relate to the same musical style we associate with this word today.

slow parts and vice versa makes each of these music parts less pure and therefore mistakes are more easily hidden. At the same time the dhrupada is more difficult for the audience. Especially the complicated rhythms can hardly move the listener and certainly represent a type of petrification in musical style. On the other hand, in a slow khayāl the tāla is played sullenly by the *tablā* player, without variations, an unviable approach. Already the best *tablā* players wisely avoid accompanying the khayāl singers and prefer to accompany *sītāra* and *sāroda*, where much of the rhythmic interest of dhrupada has been retained through the *bīna*. It seems obvious that the time has come for the two styles to be reintegrated, combining the best qualities from each.

#### a. *Ālāpa*

The *ālāpa* that can occur before the composition is structurally very similar to that of dhrupada. It may be shortened a little, especially the fast part. Sometimes the slow part goes over into the medium part when pa has been reached, instead of high sa. In khayāl it is more common to find wordings like *hari om anantā re nārāyaṇa* in the slow portion.<sup>51</sup>

#### b. Composition

The composition invariably consists of two parts, *sthāyī* and *antarā*. B. Wade states that many *vilambita* khayāls are performed without *antarā*, but this approach is not correct. Sometimes the artist may skip the *antarā* out of a lack of knowledge but essentially all good compositions have both parts (M.E. xxxixA, *vilambita* khayāl in Lalita. M.E. xxxixB, *druta* khayāl in Lalita<sup>52</sup>). In slow compositions the *sthāyī* and *antarā* usually cover one cycle (*āvarta*) each, equalling approximately 30 to 45 seconds. In *madhya laya* both parts of the composition may cover several cycles, the *antarā* often more than the *sthāyī*. Many compositions can be sung in several tālas, depending on the skill of the artist. Two or three cycles of a *madhya laya* composition can be converted into a single cycle of *vilambita ektāla*. In fact the real slow *ektāla* and *jhūmrā* tāla (each *mātrā* longer than

<sup>51</sup> The only *ālāpa* for khayāl on recording (Faiyaz Khan, Bhankar), is however a *nomtom ālāpa*.

<sup>52</sup> Taught to the author by D.C. Vedi during Feb.-March 1974.

2½ seconds) emerged only around the end of the last century and involved the transformation of many *madhya laya* compositions.<sup>53</sup> Such a transformation is done in a roundabout manner and the melodic line in those very slow tālas is far less fixed than in other tālas and *layas*. In the older and famous compositions there is a reasonable fixity for the *sthāyī*. The melodic line, the division of the words over the *mātrās* and the exact order of the pitches may vary slightly but especially the *mukhrā* (first line of the composition) and the place of *sama* is consistently similar among different artists.<sup>54</sup> The *antarā* is always more free as its main musical purpose is to reach the high sa in the correct way for the rāga. Melodically the *sthāyī* and the *antarā* play exactly the same role in khayāl as in dhrupada.<sup>55</sup>

Partly through what he is taught and partly through his own practice an artist comes to a certain interpretation of a composition which he holds to, by and large throughout his life. Therefore we may say that the composition is the only fixed aspect of a performance in spite of the fact that it is not really fixed when comparing different artists.<sup>56</sup>

### c. *Barhata*

If the composition is not preceded by an *ālāpa* the full development of the rāga is done through *barhata*. This implies a combination of what is known in dhrupada as *ālāpa* with certain aspects of the composition. The composition is based on the general lines of the rāga, the development of the rāga is again based on the model of the composition. A good composition is a cyclic statement of the rāga. Each part flows naturally into the next, the last flowing again into the first. In *barhata* the composition is torn apart. Separate

<sup>53</sup> V.N. Bhatkhande, Kramika Pustaka Mālikā, Vol. III, p. 674 gives the composition *Bāje jhanana jhanana bāje* in *jhūmrā* tāla; Kishori Amonkar, Jaunpuri, sings it in *tīntāla*. Compare n. 15.

<sup>54</sup> The differences can be examined in B. Wade's transcriptions of three different artists singing *Kauna gata bhāī* in Bāgesrī, op. cit., Vol. II, p. 2 f., 19 f., 27 f. Essentially the *mukhrā* covers the melodic line <sup>s</sup>m <sup>m</sup>g̣ <sup>m</sup>g̣ <sup>s</sup>r <sup>s</sup>r, with the final re on *sama*, where the word *bhāī* falls.

<sup>55</sup> Vide Ch. II, p. 43, n. 23.

<sup>56</sup> Considerably bigger differences are found in *Garavā main saṅga lāge* (M.E. xl) when comparing Faiyaz Khan, Toḍī and Omkarnath Thakur, Todi. M.E. xl was the version taught by D.C. Vedi. A similar difference exists between Bhimsen Joshi, Lalit, and M.E. xxxixA, both versions of *Raina kā sapnā*.

phrases are elaborated and gradually the rāga is recomposed (M.E. xl: composition and *barhata* in Toḍī). Therefore the composition contains a brief formula of the rāga, its various aspects being shown through *barhata*. Each elaboration of a phrase is concluded by the repetition of the *mukhrā* in its proper relation to the tāla, while the elaboration itself is independent of the tāla. In *vilambita laya* every piece of *barhata* should have the duration of slightly less than a cycle (in the Lalita composition xxxixA the *mukhrā* contains only *raina kā sapnā*, the rest of the cycle can be used for *barhata*). In *madhya* and *druta laya* the pieces of *barhata* may cover two to ten cycles. Though the *barhata* is rhythmically independent from the tāla, an impression of distinctly different *layas* should be avoided. The end of each piece must flow smoothly into the *mukhrā*, which occasionally presents a difficulty, especially in the *uttarāṅga* and the high octave, as one cannot abruptly return to the much lower level of the *sthāyī* when *sama* approaches. An artist must judge well where to change from elaboration to general descending lines to find the connection with the *mukhrā*.

In a sense *barhata* is similar to the slow *bolbanāo* of dhrupada, in which the *ālāpa* still rings on, except that the tāla has less relevance in *barhata*.<sup>57</sup> In *vilambita khayāl* the importance of the rhythm is even less than in the normal compositions, in fact it is barely different from *vilambita ālāpa*. The presence of composition and tāla is felt only through the text, the recurrent *mukhrā* and the *tablā*. Every section of *barhata* must be limited in time to a duration slightly less than a cycle. Often the pieces are kept much shorter and cover only half a cycle so as to prevent the *sama* to arrive before the conclusion of the piece. The remaining time before the *mukhrā* is then filled by a short *tāna* or *tihā*. Of course the whole meaning of tāla becomes doubtful under such conditions and the artist had better sing a plain *ālāpa*. The coherence between composition and rāga elaboration is lost and the performance displays a lack of insight into the structural totality.

A real *druta khayāl* is usually preceded by either *ālāpa* or a *vilambita* or *madhya laya* composition. In both cases a proper *barhata* is out of place in the *druta khayāl* as it would imply repetition. Only a few broad movements may be introduced that sum up the

<sup>57</sup> Compare Ch. II, p. 45 f. especially M.E. xxix, xxxv, xxxvi.

preceding parts. In some rāgas it is common to sing a *druta* khayāl without a preceding *ālāpa* or slow composition, e.g. Bahāra, Khammāja, Gauṇḍamalhāra, Brindāvanīsāraṅga, Aḍānā, Tilak Kāmōda.

Essentially *barhata* does not include anything musically unknown to dhrupada, except that certain elements take away some of the melodic purity, creating more diversity. Words are used, the *tablā* produces a *ṭhekā* and the rhythmic cycle is felt through the recurrence of the *mukhrā*. The roots of *barhata* can be seen in M.E. xli 1-5. The five pieces correspond to the five sections of *ālāpa* in Hindola, M.E. x-xiv. Of course each piece of *barhata* is shorter than the corresponding part of *ālāpa*, but more pieces can be added, so as to complete it in the same way as the *ālāpa*.

#### d. *Layakārī*

As for the *layakārī* of khayāl one can be brief. It is directly related to the *bolbanāo* of dhrupada and differs only in being shorter, less complicated, often less precise and rarely slow. The *layakārī* can be introduced at almost any moment of the performance, to give some variety to composition, *barhata* or *tāna*. In certain cases a special section of *layakārī* is presented which follows after the development of the rāga in *barhata*. Whereas in dhrupada there is often a systematic approach of singing the full composition in the higher tempi (*dugunī*, *tīgūnī*, *caugūnī* etc.) this never occurs in khayāl. Also the original notes of the composition need not be retained. The *layakārīs* common in khayāl are shown in M.E. xli 6-8.

#### e. *Tāna*

The final stage of rāga development in khayāl is *tāna*, which requires special attention. The essential characteristic of *tāna* is the rapid succession of tones of equal duration. Each tone may last between 1/4 and 1/12 of a second, and a *mātrā* should contain at least two tones. As duration of the separate tones in the context of rāga development is an impossibility in *tāna*, other means of distinguishing between rāgas are necessary.

In the first place a specific order of the tones can be used, e.g. the differentiation of Darbārīkānaḍā and Jaunpurī:

*Tānas* in Darbārī<sup>58</sup>: r r s N s r m g m s r N s s  
(M.E. xliii) N D N P M P N D N s r s N s  
m g m p n d n p m p g m r s  
n n p m p p n d n p m p n d n s' r' s' n p g m r s

*Tānas* in Jaunpurī<sup>59</sup> s r m g r s N D s s  
(M.E. xliiii) s r m p d p m p n d p p m g r s  
m p n d s' s' r' s' n d s' n d p m g r s

Both rāgas have the same tone material but the basic formulas of note order are quite different: Darbārikānaḍā s r m g m r s, m p n d n p, d n s' r' n s', d n m p g m r s N s, Jaunpurī s r m p n d s', n d p m g r s.

An important aspect of the order of notes is the point where ascending passages change to descending ones and vice versa. Such notes are stressed and should therefore be important in the rāga. This stress can be highlighted by doubling them, a method somewhat similar to the process of *druta ālāpa* in dhrupada. In Darbārikānaḍā a typical manner of doubling notes is the repetition of re, pa and ni: n n d n n p m p p g m r r s r r s N s N r r s s (M.E. xliv), whereas in Jaunpurī only the pa and the high sa are doubled: s' s' n d p p d m p p m g r s (M.E. xlv). Since in a *tāna* the duration of each note is half a *mātrā* or less some notes are more stressed than others. In the *tāna* s r g m p m g r s s the sa, ga and pa are stressed in ascent and descent as they are the first, third, fifth etc. In the rāga Śuddhamalhāra<sup>60</sup> these stresses are unsuitable and therefore the first note is doubled, due to which the stresses come on sa, re and ma: s s r g m p m g r s.

The methods of presenting characteristic *tānas* in each rāga are codified into a number of key *tānas*, which differ from artist to artist and from school to school. These key *tānas* provide a conditioning for the student and having them in mind he can, even when improvising ex tempore, retain the basic sound pattern of the rāga. In performance the *tānas* grow upward in extension, become gradually faster and also more and more complex. The full process is shown in M.E. xlvī, *tānas* in Todi.<sup>61</sup>

There is a vast variety of *tānas*, some of which are mentioned in the available literature,<sup>62</sup> but so far there has not been

<sup>58</sup> Taught to the author by D.C. Vedi during Aug.-Sept. 1974.

<sup>59</sup> Id. Feb. 1972, Feb. 1975.

<sup>60</sup> Id. June-July 1971.

<sup>61</sup> Id. Feb. 1972, March-Apr. 1974.

<sup>62</sup> Chand Khan enumerates 100 types of *tānas* in his *Khayāl Gāyaki ka Delhi gharānā*, p. 7.

any effort towards systematic classification. *Tānas* can be classified according to several criteria, viz. melodic structure, vocal technique, ornamental technique and rhythmic structure.

The melodic structure can be straight (*sapāṭa*), crooked (*vakra*), patterned (*alamkāra* or *palṭā*) or mixed (*miśra*). By *sapāṭa tāna* is meant a series of ascending and descending notes without internal twists: s r g m p d n s' n d p m g r s. The *sapāṭa tāna* must however follow the rules of the rāga, e.g. in Toḍī (M.E. xlvi) the pa is skipped in the ascending line. In certain rāgas *sapāṭa tāna* is impossible as the melodic line of the rāga is twisted by nature (e.g. Gauṇḍasāraṅga). *Sapāṭa tānas* can start from almost any note and can be combined in several ways, e.g. D N s r g m p d p m g r s N s r g m p d n s' n d p m p d n s' r' g' m' g' r' s' n d p m g r s N D P M P D N s.

*Vakra tāna* is the opposite in structure; it constantly moves upwards by thirds or fourths followed by a downward interval of a second and vice versa: s g r m g p m d p n d s' n r' n s' d n p d m p g m r g s r N s. Here also the *tāna* must correspond to the outline of the rāga, thus in the rāga Jaunpurī the ga may not be used in ascending order making the proper *vakra tāna* look like: s m r p m d p n d s' n r' s' n d p d m p g r s. The *vakra* movements d n p and g m r must be avoided as these movements are highly characteristic for Darbārikānaḍā, both in the rāga outline and in *tāna*.

*Alamkāra* or *palṭā tāna* involves the repetition of a certain pattern of notes throughout the octave, e.g. srs rgr gmg mpm pdp dnd ns' n dnd pdp mpm gmg rgr srs. Such a pattern can be quite complicated, e.g. srggrgsNss rgmmgmgrsr gmppmpmrggg etc.

Within one *tāna* the above three types can be mixed freely and to some extent mixtures have specific designations, e.g. *chūṭa tāna* (jump), in which small portions of straight *tānas* are separated by large intervals: p m g r s – d p m g r s – n d p m – r' s' n d p m g r s s, and *phirat*, in which very rapid sequences of the most improbable combinations are displayed: s g r m g r s, p d n s' r' n p, d s' m' g' m' m', p d n s', r g m p, N s N r s s.

The main vocal techniques are *ākāra tāna*, *boltāna*, *sargama tāna* and *tarānā*. In *ākāra tāna* the *tāna* is sung on the vowel ā, which is the predominant manner of singing *tāna*. It is possible to use any other vowel occasionally (*ekāra*, *ikāra*, *ūkāra*, *okāra*) but traditional musicians rarely appreciate it. In *boltāna* the words of the

composition are spread out over the *tāna* (M.E. xlvi). Each syllable should cover several notes, which distinguishes *boltāna* from *layakārī*, where every syllable covers one note, at the most two. *Sargama tāna* implies pronouncing the correct note-name on each note (solfa), whereas in *tarānā* the meaningless syllables of *druta ālāpa* are sung on the notes.

Ornaments can be woven into *tāna*, especially *gamaka*. This is known as *gamaka tāna*, produced with the diaphragm. Some artists create a similar effect by moving the jaw and singing *ayayayay*, but this is not generally appreciated. Practically all other ornamentations of brisk nature can be woven into *tāna*, resulting in *murkī tāna*, *khaṭkā tāna* etc. Such *tānas* can however easily flow over into *alaṃkāra tānas* as is shown in M.E. xlvii.

The rhythmic structure of *tāna* depends partly on the *laya*, partly on the internal structure. There can be two (*dugunī*), three (*tigunī*), four (*caugunī*) or any other number of notes in a *mātrā*. If the tempo is very slow (five seconds or more per *mātrā*) as many as 64 notes can be produced in one *mātrā*. Occasionally the tempo of a *tāna* is reduced by a *rubato* and then augmented again, usually in combination with *gamaka*. The notes can be grouped into interesting patterns, especially with the help of words. Some of the syllables may contain three notes, other five etc., creating a lively variety. A similar effect can be produced by making some of the notes equal to two other notes (vide M.E. xlvi).

Any *tāna* can be at the same time *sapāta tāna*, *boltāna*, *gamaka tāna* and of a specific rhythmic nature. Such categories are not mutually exclusive as they form independent dimensions. On the other hand within each dimension the *tānas* cannot be *boltāna* and *ākāra tāna* at the same time. At the most a longer *tāna* can contain portions of *ākāra* and portions of *boltāna* in a chain. To classify a *tāna*, it should be on all four dimensions, although in actual practice this is rarely done as most artists do not care much for systematic labelling.<sup>63</sup>

Since the characteristics of duration and slow ornamenta-

<sup>63</sup> This tentative survey is based on my own insights as obtained from D.C. Vedi during my studies with him. Most artists specialize in one type or another, D.C. Vedi was unrivalled in his *tānas* as can be heard on Bahar.

tion are irrelevant to *tāna* the *rāga* is interpreted in a somewhat different manner. It is difficult in *tāna* to maintain complicated patterns and large intervals. In *dhrupada* for instance the descent of the *rāga* *Bhīmpalāsī* is as follows:  $s' \underline{n} \underline{d} \underline{p} \underline{m} \underline{g} \underline{m} \underline{N} \underline{s} \underline{g} \underline{r} \underline{s}$ . The transition from *ma* to low *ni* is easily performed in *druta ālāpa* as both the *ma* and the *ni* can be repeated four or more times and moreover the actual transition can be a slow *mīṇḍa*:  $ppppmmmmgmmmm-N-s-N \underline{N} \underline{N} \underline{N} \underline{N} \underline{ssssg-r-ssss}$ . In *tāna* such repetition are quite unusual, which makes the interval *m-N* very difficult and therefore the correct *tāna*  $s' \underline{n} \underline{d} \underline{p} \underline{m} \underline{p} \underline{g} \underline{m} \underline{N} \underline{s} \underline{g} \underline{r} \underline{s} \underline{N} \underline{s} \underline{s}$  is transformed into  $s' \underline{n} \underline{d} \underline{p} \underline{m} \underline{p} \underline{g} \underline{m} \underline{p} \underline{m} \underline{g} \underline{m} \underline{g} \underline{r} \underline{s} \underline{s}$ . In *rāgas* with many *vakra* passages we see a similar problem as it is both boring and difficult to sing all *tānas* in *vakra*.

A second point is that in *tāna* the balance of tetrachords is very important. The theory of N.A. Jairazbhoy<sup>64</sup> often has little relevance for the major part of a music performance, but it certainly applies to *tāna*. In the *rāga* *Paṭḍīpa* for instance ( $s \underline{r} \underline{g} \underline{m} \underline{p} \underline{d} \underline{n}$ ) the *ni* and *ga* are extremely unbalanced and it is virtually impossible to sing descending *tānas* properly. There is a constant tendency to make either the *ni* *komala* or the *ga* *śuddha*. I strongly believe that the process which Jairazbhoy describes in scale-evolution has a certain meaning for *tāna* and explains why a number of *rāgas* are interpreted differently in *dhrupada* and *khayāl*.<sup>65</sup>

Eventually the influence of *tāna* may also explain why *rāgas* like *Dīpaka* and *Khaṭa* have disappeared (or are disappearing) as they presented melodic difficulties that were easily overcome in *dhrupada* but not in *khayāl*. In one variety of *Khaṭa* all the notes are used except *tīvra ma*. First in the low octave the following passage is used:  $M \underline{P} \underline{N} \underline{D} \underline{N} \underline{P} \underline{M} \underline{G} \underline{M} \underline{D} \underline{N} \underline{s}$ , followed by  $m \underline{p} \underline{m} \underline{g} \underline{m} \underline{g} \underline{r} \underline{s}$  and  $m \underline{p} \underline{n} \underline{d} \underline{n} \underline{p} \underline{d} \underline{d} \underline{s}' \underline{n} \underline{r}' \underline{s}' \underline{n} \underline{d} \underline{p} \underline{m} \underline{g} \underline{m} \underline{p} \underline{d} \underline{n} \underline{s}' \underline{n} \underline{d} \underline{p} \underline{m} \underline{g} \underline{m} \underline{g} \underline{r} \underline{s}$ . In the transition from the low to the middle octave the *śuddha re* also occurs:  $s \underline{m} \underline{g} \underline{r} \underline{m} \underline{p} \underline{g} \underline{r} \underline{s}$  whereas *śuddha dha* may be used after the high octave has been reached (*d s'*) in  $p \underline{d} \underline{n} \underline{s}' \underline{n} \underline{d} \underline{p}$ . Such a highly complicated *rāga* can never be maintained intact in the *tānas* of *khayāl*.

The influence of *tāna* can also be seen in the use of complementary notes. Thus the scale of *Kedāra* is essentially a major scale but in *khayāl* the use of *tīvra ma* is very common which is not the case

<sup>64</sup> N.A. Jairazbhoy, *The Rāgs of North Indian Music*, passim.

<sup>65</sup> Vide Ch. XI for further details.

in older dhruṇpadas. Similarly in Kāfi the *śuddha ga* is common in khayāl but not in dhruṇpada. Practically all rāgas with more than seven tones allow a more generous use of the added tone in khayāl than in dhruṇpada, which is imperative in *tāna*.

*Tāna*, *barhata* and *layakārī* together can be mixed with the composition. In fact, many compositions contain a small *tāna* and such compositions are highly appreciated by artists and audience. While singing *barhata* it is not uncommon to make a short *tāna* just before returning to the *mukhrā*. In the course of the performance short *layakārīs* may also be included in both *barhata* and composition. *Layakārīs* can easily merge with *tāna* while *tānas* may be broken off to insert a piece of *layakārī*, or even a few phrases from the *barhata* of *uttarāṅga* and *tāra saptaka*. At all costs the totality must remain smooth and must move logically towards the *mukhrā*. Stopping, hesitation or misjudgement of the tāla is considered a grave lack of proficiency. Similarly it is not permitted to allow too many cycles of the tāla to pass without returning to the *mukhrā*, or the impression arises that the artist has lost the connection of the tāla.

#### D. SUMMARY

Traditionally, especially among Muslims, khayāl is thought to be of muslim origin. The *qavālī* style of singing is supposed to be important in the emergence of khayāl. I have shown that khayāl is not really a definite style but an aggregate of musical parts and approaches, most of which are purely Indian, very often simply from dhruṇpada with minor transformations. At the most we may say that some of the persons involved in the development of khayāl were originally singers of *qavālī*,<sup>66</sup> who took to khayāl so as to maintain or improve their position.

The types of ornamentation, the nature of the text, the rāgas used, the accompaniment and the musical structure indicate that khayāl could be considered a female counterpart of dhruṇpada. The loose presentation, the many varieties of khayāl and the indefinite form show that the process of mixing music parts so as to replace the

<sup>66</sup> Bare Mohammed Khan, who introduced *tāna* into khayāl was perhaps an example. H.M.K. Imam, op. cit., p. 19.

rhythmical specialization demanded in dhrupada is an unfinished one.

Many artists in khayāl are Muslims and much of the terminology derives from Urdu, but to speak of an amalgamation of two cultures is to suggest a much larger non-Indian influence that one can musically warrant. Most of the terminology moreover comes from daily speech and cannot be considered a developed and systematic interpretation of musical reality. On the contrary such terms are rather unspecified images, e.g. *ciz* (thing) for composition, *barā* (big) khayāl for slow khayāl etc. The designations of *tānas* are generally even more prosaic: jump (*chūṭa*), knotted (*fañd*) etc.

In short then we may conclude that khayāl is an off-shoot of dhrupada, differing partly through the transformation of music material, partly through the absorption of elements unknown in the dhrupada. Some aspects of *tāna* belong to the latter, although even this concept is not entirely alien to the dhrupada. The emergence of khayāl seems historically and socially related to the decadent period coinciding largely with the desintegration of the Moghul empire and the rise of *rīti* poetry in Hindi. It suited the taste of a leisure class, which had little to do but enough to spend, particularly on the courtesans who provided music and dance, be it in a rather mundane context.

## CHAPTER IV

# Rāga Delineation

### A. INDIVIDUAL RĀGAS OR GROUPS OF RĀGAS

In the first chapter some of the essential points of rāga characterization have been described, whereas the second and the third chapters were concerned with the practical methods of approaching a rāga, i.e. the styles. It has been stressed that a rāga is a melodic entity which has internal unity and coherence as if it were an independent being with a definite character of its own. Of course the tone material provides a backbone in the explanation of the laws of internal coherence, as this is largely based on harmonic relations of perfect fifths and fourths.<sup>1</sup> Yet, a study of the rāgas and the rāga system should not blindly start from the scales. Rather, it appears when one comes to know the subtle problems of Indian music, that a given rāga is strongly connected with compositions in that rāga. In many cases of rare or obsolete rāgas the musical implications are known through a very small number of vocal compositions.<sup>2</sup> We have reliable information about several rāgas being composed on the lines of folksongs.<sup>3</sup> Some rāgas are not yet fully established and keep their strong relation to folk tunes.<sup>4</sup> As long as the tunes belong to folk music they may show variations that confuse performer and composer, although the main outline is identical. To really absorb them into the classical system this irregularity must be eliminated. It is not improbable that the majority of rāgas have such folk roots.<sup>5</sup> Even

<sup>1</sup> Vide Ch. I C.

<sup>2</sup> E.g. in V.N. Bhatkhande, *Kramika Pustaka Mālikā*, Vol. VI p. 109-113 Rāga Sā-jagiri, there are two compositions, as compared to 42 in Bhairava, Vol. II, p. 164-232.

<sup>3</sup> E.g. rāga Gorakha (personal communication with D.C. Vēdi Dec. 1974). Kumar Gandharva has composed several rāgas on the basis of folk music.

<sup>4</sup> Caiti, Kajri, Pahādi.

<sup>5</sup> S. Prajñānānda, *A Historical Study of Indian Music*, p. 137 f.

tō this day one feels that rāga is an abstraction, in a sense a musical classification of similar compositions.

In chapter I A the distinction between major and minor rāgas has been indicated. The major rāgas cover a great number of compositions and they are so well known that almost every artist can perform them. Such rāgas are bound to be more standardized than the minor rāgas in which few compositions are known. Obviously, when hundreds of compositions are known in a rāga it is much easier to decide on the important characteristics and to discard the irregularities. If only two or three compositions are known it is hard to see whether differences between them are important or irrelevant. Often a minor rāga is an immediate derivative of a major rāga, in the sense that a major rāga may have a small irregularity which gives rise to the isolation of a new form.<sup>6</sup> Many of these distinctions are the subject of constant dispute among artists.<sup>7</sup>

A key question is whether one can distinguish groups of rāgas with a degree of overlapping or whether one should consider each rāga a fully independent entity.<sup>8</sup> If one accepts the idea of a large group of similar rāgas the question arises whether the musical atmosphere resides in the rāgas or in the groups of rāgas. In my opinion both possibilities are true. Some rāgas are similar in their main atmosphere and have only different variations. Again there are many levels which differ from rāga to rāga and from rāga-group to rāga-group. The difference between Tānseni Toḍī and Gujarītoḍī, between Pūryā and Pūryākalyāṇa, between Yaman and Yamankalyāṇa is a mere formalism. Each of these pairs is quite similar, the difference lying in a single note, which is not essential for the rāga. An added note can in some cases fortify the rāga and help in building up variations of interesting content, but can also weaken the impact of the rāga. This depends on the question of coherence. In Toḍī, for instance, the sa is a strong note, so that the pa is an important counterbalance and to leave it out (Gujarītoḍī) is not very meaningful. In Pūryā the sa is very weak

<sup>6</sup> In V.N. Bhatkhande, op. cit., Vol. II, p. 17 f. under rāga Yaman a number of compositions appear with *śuddha* ma, an irregularity which some artists consider an independent rāga (Yamankalyāṇa).

<sup>7</sup> Jaunpuri-Āsāvārī, Toḍī-Miyāñ kī Toḍī (Tānsenī Toḍī)-Gujarītoḍī, Yaman-Yamankalyāṇa are considered distinct rāgas by some, but others find that they are only names which indicate a particular way of rendering a rāga.

<sup>8</sup> A.N. Sanyal, Rāgas and Rāginīs, p. x, quotes Badal Khan for this view.

and therefore the introduction of a pa (Pūryākalyāṇa) is unnecessary. In Yaman, the introduction of *śuddha* ma (Yamankalyāṇa) is even more superfluous, as the sa is already balanced by pa. Of course this is not true for all rāgas that differ in only one note. Even rāgas with the same tone material can differ vastly.<sup>9</sup> Tone material alone can be a misleading factor regarding the difference and similarity of rāgas. This has been the major mistake in rāga classification so far.<sup>10</sup> Of course, if all rāgas are considered purely independent entities, no classification is warranted. But there are strong arguments against such a view. First of all the fact that rāgas themselves are in a sense classificatory categories of compositions; some compositions are sung in two different rāgas, which is proof of their similarity. Secondly, no one can really maintain a purely individual approach to each rāga as there are too many rāgas. The learning process also is based on learning some rāgas profoundly and then quickly passing through a number of affiliated rāgas.<sup>11</sup> It is obvious that this brings about a similarity in approach. On the other hand one cannot either arrive at a number of mutually exclusive groups of rāgas, in which every rāga can be placed. To say that Hindola belongs to Pūryā *ṭhāṭa* or that Bibhāsa belongs to Bhairava *ṭhāṭa* borders on nonsense. Hindola might just as well belong to Kalyāṇa *ṭhāṭa*, Bibhāsa to Pūrvī *ṭhāṭa*.<sup>12</sup>

Similarity is part of the tonal complex; two rāgas can only be similar if they sound similar, either in their totality or in parts. Therefore rāgas with either a totally different scale or a totally different melodic configuration cannot be considered related. Thus, Darbārikāṇaḍa and Jaunpurī have the same tone material but such different melodic patterns that they really never create the same effect on the listener.<sup>13</sup> On the other hand Multānī and Bhīmpalāsī have a similar progression (leaving out re and dha in the *āroha*) but such different scales that they can never sound similar.

<sup>9</sup> Vide M.E. i-v.

<sup>10</sup> Compare Ch. I D.

<sup>11</sup> There is general consensus on this point. See e.g. N.R. Singh, Mushtaq Hussein Khan, p. 5-7. Of course the purely technical side should not be confused; many instrumentalists proclaim that once a single rāga is mastered, all other rāgas are mastered, but this refers only to technical ability.

<sup>12</sup> This has been one of the biggest sources of criticism on V.N. Bhatkhande, who often arbitrarily placed rāgas in one *ṭhāṭa* or another.

<sup>13</sup> For these differences vide Ch. III, p. 65.

The main lines of similarity and differentiation can be classified as follows:

### 1. Similar scale – similar melodic configuration

Differentiation usually implies the addition or omission of one note (Toḍī – Gujarītoḍī). It can also involve an added passage that stresses a particular note, e.g. the difference between Hamīra and Hamīrakalyāṇa (where ma is more stressed). Sometimes such minor differences do not result in two different rāga names, e.g. in Bhairava, where a ni can be introduced. In such cases a controversy often exists among the artists as to whether the rāgas mentioned are really different.

### 2. Similar melodic configuration – different scale

In contrast to (1) two rāgas are considered basically different when a note in the scale is replaced by its lower or higher variety. This is the case with Āsāvārī and Komala Re Āsāvārī, with Toḍī and Bilaskhānī Toḍī, with Bhīmpalāsī and Paṭḍīpa. In those rāgas the whole melodic structure, the essential passages and most of the mood are similar, but the replacement of one note by another gives a distinct quality. Of course (2) can evolve out of (1). It must be noticed that when two rāgas from the type of (1) are mixed the result is simply the rāga with an added note. In the case of (2) mixing the two rāgas obviously produces a new result. Occasionally one rāga with both varieties of a particular note can grow into two rāgas with relation (2). Thus Āsāvārī in old dhrupadas has both *śuddha* and *komala* re, whereas nowadays only the varieties with either *śuddha* or *komala* re occur.

### 3. Similar scale – different melodic configuration

Especially in the case of a vast number of rāgas which employ the *śuddha* scale with either an added *komala* ni or *tīvra* ma (or both), such subtle distinctions are made on the melodic level that confusion is common. Curiously each of these rāgas has a quite distinct atmosphere and the trained listener immediately recognizes them. For the student and the artist they are however very tricky. It is generally considered the greatest challenge for a vocalist to sing rāga Chāyānaṭa after Gauṇḍasāraṅga. The first follows the patterns: s – r g m pr, g m d pr, g mr s. m p n s' r' s' d pr, g m d pr, g mr s. D P N

s r s.<sup>14</sup> The patterns followed in Gauṇḍasāraṅga are: s N r s g r m g p  
 m̄ d p m̄ p m - g, r g r m g pr - s. p m̄ d p s' n r' s'. m̄ p n s' r  
 s' - ndpm-g - r m g pr - s.<sup>15</sup> A very considerable difference, but the  
 similarity in scale and particularly the use of the *mīṇḍa* pa-re can  
 cause an artist to drift from one rāga into another. Bilāvala, Tilakakā-  
 moda, Kāmōḍa, Gauṇḍamalhāra, Khammāja, Deśa, Kedāra,  
 Hamira, Śankarā and several others belong to this category. Before  
 performing any of them the artist must be confident he fully knows its  
 identity and clearly understands differences and similarities.

#### 4. Partial similarity

Those rāgas which specifically derive from a major rāga without relating to any other rāga can be considered marginal. Ābhogikānaḍā is identical to Bāgeśrikānaḍā in the *purvāṅga* but drops *ni* from the *uttarāṅga*, as well as pa. Therefore its structure is quite unique in the *uttarāṅga*, although it remains a minor rāga affiliated to Bāgeśrikānaḍā. Rāgas from (2) can belong to this category as well, e.g. Paṭḍīpa, which is melodically identical to Bhīm-palāsī, but having *śuddha ni* instead of *komala ni*. This gives it a different and unique *uttarāṅga*. A rāga which forms a bridge between two other rāgas, belonging neither to one nor to the other, but having something in common with both is transitional. It is important to distinguish between rāgas which are mixtures (5) and rāgas which are independent but yet stand between two others. Hindola for instance stands between Yaman and Pūryā, but is not a mixture. On the contrary Basant-Bahāra has nothing that cannot be found in either Basant or in Bahāra. Bahāra itself however is transitional between Kānadā and Malhāra rāgas; its descent is the same as that of Miyāñ kī Malhāra and the first tetrachord is identical to Aḍānākānaḍā. The ascent, especially the passage m g m n̄ d n s' is entirely distinct.

Sometimes the main outline of a rāga is completely based on a parent rāga, but a certain part is different, occasionally borrowed from yet another rāga. Ahīrabhairava is certainly based on Bhairava, but in the *uttarāṅga* resembles Bāgeśrī, Rāgeśrī or Gorakha. Again these three have their *uttarāṅga* in common while they differ in the *purvāṅga*.

<sup>14</sup> Chāyānaṭa was taught to the author by D.C. Vedi during Aug. 1971.

<sup>15</sup> Gauṇḍasāraṅga, Id. March 1975.

Finally an internal transposition can bring in an aspect from another rāga. When Yaman is sung from ga, dropping sa and pa (which is very common) Megha emerges. In Jayajayavanti the passage NsDN<sup>er</sup> strongly reminds the passage m̄pgm<sup>n</sup>d in Hamīra. Such transpositions can involve two full rāgas as is the case with Toḍī and Lalita, to some degree also with Bāgeśri and Kāmbojī.

#### 5. Temporary alliance of rāgas

Rāgas can be mixed to produce a new one, a common process. Some rāgas still retain the traits of the parent rāga although the older mixtures stabilize into a definite character. A mixture of rāgas must obey the principles of scale formation and must have a frame and form which convey a specific musical idea. Recent inventions often do not convey such an idea; Ahīratoḍī for instance is half Toḍī and half Ahirabhairava, without integration or coherence. Moreover the incongruities of scale make it a doubtful rāga.<sup>16</sup> The ideal of mixing rāgas is to combine two rāgas with a similar mood, but with no more than one or two common points, so that the contrast between the rāgas can be maintained and their union is only temporary. Thus in Bahāra and Basanta (both spring rāgas) the transition from sa to ma is the only common point on which the artist can make a shift from one to the other. The process of mixing shows much about the relation the two rāgas can have; when they are almost identical the mixture brings nothing new, when they are more or less similar the mixture can grow into a new form, when they are vastly different the mixture can only occur temporarily.

It appears from the foregoing that some rāgas are closely related whereas others are more independent. Of the latter again there are varying degrees; some rāgas belong mainly to one rāga but have some flavour of another, other rāgas are quite separate, again others have their own strong identity with another rāga mixed in. A classification should indicate these degrees of interrelation. To place a number of rāgas under one heading as is commonly done in the *ṭhāṭa* system does not bring out the different degrees of interrelation.

<sup>16</sup> The scale of Ahīratoḍī is s r g m̄ p d n. Although only the dha is without a balancing fifth, the contrast between the *pūrvāṅga* and the *uttarāṅga* is so big that no coherence is felt.

Apart from the distinction between major and minor rāgas and the varying degrees of interrelation there is another important distinction which is that of solemnity (*gāmbhīrya*) and gracefulness (*lālitya*). By graceful I mean here more or less the opposite of solemn, i.e. lively, playful, fickle and particularly more suitable to emotional expression. The real solemn rāgas are few in number. They are suitable to the philosophic, meditative approach of dhruvada and slow khayāl, and deserve an austere, masculine treatment. They express the peace that is attributed to the sages when immersed in prayer.<sup>17</sup> Although they may be energetic they should be steadfast and restrained. Bhīmpalāsī, Darbārī, Tānsenī Malhāra, Lalita, Yaman, Pūryā, Mārvā, Hindola, Bhairava, Mālkaūsa, Bhūpālī, Megha, Śrī and Bibhāsa are the most important. The graceful rāgas can be used in dhruvada, *dhamāra* or *ṭhumrī*, rarely in khayāl. In dhruvada the treatment is tender and gentle, often devotional. In *ṭhumrī* they usually express pathos, which can also relate to devotion. In *dhamāra* both approaches occur. The rāgas Kāfī, Bhairavī, Jogyā, Tilaṅga, Khammāja and Deśa belong here. Pīlū is also sung in *ṭhumrī* and in dhruvada but there are great differences in the rendering. Most of the other rāgas come in between and can be sung in either dhruvada or khayāl, both slow or fast. A concert often begins with a solemn rāga, followed by an intermediate and a graceful one. Within the intermediate ones there are of course variations, some tend to be solemn, others graceful.

#### B. NECESSITIES IN THE DELINEATION OF A RĀGA: THE MARGIN OF CLASSICAL MUSIC

In the above it has been shown that it is both important to bring out the individual identity of a rāga and to relate it to a larger group of rāgas. In addition, within the rāga one should show its own shades through variations, i.e. make side-statements that are neither a direct contribution to the group identity of the rāga nor belong to its core. Such side-statements are refinements of the main musical idea of the rāga. Occasionally they can be contradictory to it, so that the main idea comes out more brilliantly.

It is obvious that the artist will need highly developed

<sup>17</sup> An image of D.C. Vedi.

methods or systems for such raga development. The key to those systems is described in the foregoing chapters; the dhrupada and the khayāl styles. Within the larger domain of these styles there are four concepts; the slow elaboration (*vilambita ālāpa*, *barhata*, *śabdālāpa*), the fast elaboration (*druta ālāpa*, *tāna*), the composition (*bañdiśa*) and the play with rhythm and words (*bolbanāo*, *layakāri*). We may wonder whether all four are necessary in the delineation of a rāga. For the sake of recognition one certainly does not need all. Very little time, perhaps between four and fifteen seconds, is sufficient for the experienced listener. But to properly develop the form and idea of a rāga all aspects are certainly necessary as a rāga precisely extends over them. It compares to a plant; either roots, leaves, stem or flower may be sufficient to recognize the plant, but none make up the full plant.<sup>18</sup> Undoubtedly the slow developments in the rāga are the most subtle and profound as they show the tonal complex of the rāga most clearly. Duration, ornamentation and the expression of *śruti* are at their highest point in the slow parts. In fast passages it is sometimes difficult to keep the rāga fully intact. A good rendering is therefore marked by a judicious use of the fast parts, maintaining the rāga's inner quality throughout. But moreover the *tānas* and the *druta ālāpa* add something, which is proven by the fact that a performance without them somehow limps. The reason is that the slow developments cannot easily bridge the whole range over which a rāga stretches, e.g. from low ga to high ma, whereas fast passages can. In a sense then a rāga is bound together in *tāna* or *druta ālāpa*. The fast parts are also essential for the building of a climax which completes the performance. The *ālāpa* in *madhya laya* stands in between these two extremes, while musically *layakāri* and *bolbanāo* have much in common with the *madhya ālāpa*. But *layakāri* and *bolbanāo* directly relate to tāla as does the composition, through mediation of words. The distinction slow/fast is irrelevant here because the rāga takes a different shape when it is bound into fixed rhythmic schemes. In the parts that are bound by tāla the rāga can be shown in a concise manner, which gains in attractiveness through rhythmic stresses.

All the above methods for showing a rāga are of great importance, without them the rāga becomes insipid. Some people argue that the rāga is only pure in *vilambita ālāpa* as in other parts

<sup>18</sup> Ibid.

either pulsation, tāla or words distract the mind. This is however not really true as the rāga must captivate, and if that most sober form of *vilambita ālāpa* does not captivate sufficiently then its purpose is lost, however pure it may be.

The line between classical music properly speaking and all other forms (semi-classical, light, folk, film-music etc.) is clearly drawn by the definition that classical styles should show the rāga through all musical sections. The aim is to delineate the rāga fully, whereas the other styles rather use a rāga, in a sense make it subservient to other qualities, mostly words. Thus in *tappā* the elaboration of the rāga is done mainly through *tāna*, there is no real slow elaboration. In *ṭhumrī* the main aspect is *bolbanānā*, the display of the words, which stands between *layakārī* and *barhata*. In fact the rāga becomes a tool for the exhibition of the involved techniques. The fact that the rāga as such, particularly the tonal complex and internal unity, does not stand central in these styles allows a degree of mixture. Very often Bhairavī is mixed with Jogyā, Khammāja with Kāfī, Pīlū with almost any other rāga. Yet the use of different rāgas in a single performance, as well as the introduction of notes alien to the dhruvada conception of those rāgas has a particular musical meaning. Especially in instrumental music it is possible to play a long *ālāpa* in *ṭhumrī* is not slow, but free from pulsation and in which several rāgas are blended. It allows a display of contrasts, but also of interrelations through modulation.

Other styles, such as *ghazal*, *bhajana*, *qavālī* and the many *dhūnas* (tunes of folk music) are not even close to rāga music. The material is often borrowed from classical music and can also be a source of classical music, but the aim of rāga delineation is absent.

### C. STYLISTIC APPROACHES

The subtleties in presentation of a rāga as described above are well ordered in dhruvada. The khayāl, as described in Ch. III has no very rigid form and is still growing and shaping up. It can be incredibly difficult to retain meaning in such a confused whole. The final message is rāga and the singer should always keep it clear that whatever he does is meant to bring out the rāga, i.e. present its musical identity as distinct from other rāgas, deepen its contents and add

originality. Naturally some great masters have in the past given profound thought to these matters and developed a method, a more definite approach that was their own trademark, but also influenced other artists (vide Ch. X). Here the three major guidelines for presenting a rāga are given. Of course they hold true for dhrupada as well, but apart from a stricter order in dhrupada there are so few artists that they can hardly maintain proper differences in approach.

### 1. Permutation

One of the most captivating but sometimes intellectual methods of rāga development is to seek out the key melodic structures and permutate around them. This is possible in both *tāna* and *bar-hata*, but less suitable to *layakārī*, which is then reduced or omitted.<sup>19</sup> In Darbārīkānaḍā a very important phrase delineating almost the whole mood of the rāga is s--<sup>rs</sup>N<sup>s</sup> N--r---<sup>sr</sup>s---. The *ni* is produced with one or two *kaṇas* of sa after which a very **slow** *mīṇḍa* to re follows. This re is held and then brought back to sa with a jerk. All this must be produced in a very specific manner in which the intonation plays a role: the re is slightly low, the *ni* rather high. Such a phrase, together with very few others, contains the main musical idea of the rāga and is constantly preceded by other phrases, which can be largely free permutations of the other notes of the rāga. In *tāna* the basic pattern can even be reduced to a brief rrs- by which all *tānas* end.

s-/sN rrs-/rsN srrsN srrs-/N s N s N rrs-/srrsrN s N ss N s-  
rrs-/rrrNNNssNN rrs-.<sup>20</sup>

### 2. Structure

Here the rāga is seen as a musical whole, i.e. the process of development is done through broad phrases rather than permutation of a section. In the course of rāga elaboration the attention does not shift from one key phrase to the other, as is the case in permutation, but from one part of the octave to the other. The phrase endings may be different for every phrase, the only rule being that one phrase should flow logically into the next. Pairs of notes with a perfect fifth

<sup>19</sup> This approach coincides with what V.H. Deshpande, *Indian Musical Traditions*, passim, has called *svara*-oriented. Otherwise his distinction is a different one as it concerns the opposition melodic-rhythmic, whereas I look at melodic approaches alone.

<sup>20</sup> The most striking example was Wahid Khan.

relationship often form pivots in the development. The most important model in this approach is however a good composition, to which all elaborations somehow refer.<sup>21</sup>

### 3. Expression of the atmosphere of the rāga

In the third method the artist does not conceive of either a particular musical structure or a definite set of key phrases which are elaborated. Instead the music is allowed to pour straight out of the insight the artist has into the rāga. Naturally this approach is rare and reserved for those great masters who live only for music. It must be realized that the expression of the rāga's atmosphere is anyway the aim of most artists, the distinction lies in the fact that some masters attain this in a direct manner, i.e. without considering the musical techniques.<sup>22</sup>

The above are three very abstract approaches to rāga development in classical music. Of course they are not fully separate but the outlook of an artist is bound to be one of them.

## D. VARIETIES OF DHRUPADA AND KHAYĀL

In the foregoing the necessities in a performance are described. Now I shall proceed to list the ways in which those methods can be arranged. Under the heading of the various khayāl styles the *layakārī* part can sometimes be dropped, or simply added to the end of the *barhata*. In Ch. III it was made clear that a real *barhata* is an extension of the composition and it can easily flow over into *layakārī*. When it is mentioned it can be introduced either between the separate pieces of *barhata* as a bridge to the composition or at the end of the whole *barhata*. Similarly *tāna* does not have to be isolated at the end of the performance but can be partly mixed into *barhata* or even the composition. General performance models were already given at the end of Ch. I. Subdivisions between two lines, when marked by letters indicate a choice; either A or B or C etc.

<sup>21</sup> Faiyaz Khan can be considered an exponent of this principle; he was known as an architect in music.

<sup>22</sup> According to D.C. Vedi (who had the privilege of listening to him) the only musician who really attained this level was Rehmet Khan. Abdulkarim Khan and Omkar-nath Thakur tried to follow his way of singing.

1. *vilambita ālāpa*<sup>23</sup>

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*madhya ālāpa*<sup>24</sup>

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*druta ālāpa*<sup>25</sup>

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composition in A. *cautāla*, 2-4 parts, slow/medium<sup>26</sup>  
 B. *dhamāra*, 2 parts, slow/medium<sup>27</sup>  
 C. *asul fakhtā*, 2 parts, fast/medium<sup>28</sup>  
 D. *jhaptāla*, 2 parts, medium  
 E. *rūpakatāla*, 2 parts, medium<sup>29</sup>  
 F. rare tālas, e.g. *mata*, *tivrā*  
 G. *tālaphera*, i.e. *sthāyī* and *antarā* in different tālas

---

*bolbanāo* a. starts with slow unpulsed movements reminiscent of the *ālāpa* in slow and medium compositions<sup>30</sup>  
 b. for fast compositions only pulsed and fast movements are used<sup>31</sup>

## Remarks:

- The most lively and free is the *dhamāra* (B)
- The *ālāpa* can be dropped or abbreviated. The *vilambita* and *madhya ālāpa* can be combined
- Occasionally a slow composition (+ *bolbanāo*) is followed by a fast composition (+ *bolbanāo*)

<sup>23</sup> Ch. I, n. 10.<sup>24</sup> Ch. I, n. 17.<sup>25</sup> Ch. I, n. 18.<sup>26</sup> Dagar Brothers, Kāmbojī, Adana.<sup>27</sup> Dagar Brothers, Darbari. Faiyaz Khan, Des.<sup>28</sup> Dagar Brothers, Āsāvārī.<sup>29</sup> Dagar Brothers, Bhairavī.<sup>30</sup> Dagar Brothers, Kāmbojī.<sup>31</sup> Dagar Brothers, Āsāvārī.

2. *ālāpa*<sup>32</sup>

- composition in A. *madhya laya* (*tīntāla*, *rūpakatāla*, *ektāla*,  
*jhaptāla*, *ādācautāla*, *tilvāda*, *jhūmrā*)<sup>33</sup>  
 B. *druta laya* (*tīntāla*, *ektāla*, *asūl fakhtā*,  
*ādācautāla*, *rūpakatāla*)

---

*barhata* (brief or omitted)

---

*layakāri*

---

*tāna*

## Remarks:

- The *ālāpa* is often abbreviated, *vilambita* and *madhya* combined
- A *madhya laya* composition can be followed by a *druta* composition or the tempo of the *madhya laya* composition can be augmented<sup>34</sup>
- The *druta* composition can be replaced by *tarāna*, *svaragāna* or *caturāṅga* (vide 3)

<sup>32</sup> Faiyaz Khan, Bhankar.

<sup>33</sup> Ibid.

<sup>34</sup> Ibid.

3. *Āocāra*<sup>35</sup> (brief introduction, less than three minutes)

A. <sup>36</sup> <i>vilambita</i> composition	B. <sup>37</sup> <i>vilambita</i> composition	C. <sup>38</sup> <i>madhya laya</i> composition	D. <sup>39</sup> <i>madhya laya</i> composition	E. <sup>40</sup> <i>druta</i> composition
<i>barhata</i>	<i>barhata</i>	<i>barhata</i>	<i>barhata</i>	<i>barhata</i>
<i>tāna</i>	<i>tāna</i>	<i>layakārī</i>	<i>layakārī</i>	<i>layakārī</i>
		<i>tāna</i>	<i>tāna</i>	<i>tāna</i>
+	+	+		
<i>madhya laya</i> composition	a. <i>druta</i> composition b. <i>tarāna</i> c. <i>svaragāna</i> d. <i>caturānga</i>	a. <i>druta</i> composition b. <i>tarānā</i> c. <i>svaragāna</i> d. <i>caturānga</i>		
<i>barhata</i> (brief)				
<i>layakārī</i>	<i>barhata</i> (brief)	<i>barhata</i> (brief)		
<i>tāna</i>	<i>layakārī</i>	<i>layakārī</i>		
+	<i>tāna</i>	<i>tāna</i>		
a. <i>tarāna</i> b. <i>svaragāna</i> c. <i>caturānga</i>				

## Remarks:

- In C it is not uncommon to use the same composition for *madhya* and *druta*, but twice as fast in the latter
- E is used especially for second and third items in a performance; usually *rāgas* which do not suit slow elaboration, e.g. *Bahāra*, although many other *rāgas* can be performed in this manner

<sup>35</sup> Bhimsen Joshi, Lalita (it occurs on most records of *khayāl*).

<sup>36</sup> Ali Brothers, Rageshvari.

<sup>37</sup> Bhimsen Joshi, Lalita (with *druta* composition). Amir Khan, Megh (with *tarānā*).

<sup>38</sup> Kishori Amonkar, Jaunpurī (with *druta* composition). Krishnarao Shankar Pandit, Toḍī (with *caturānga*).

<sup>39</sup> Mallikarjun Mansur, Gaud Malhar.

<sup>40</sup> Narayanrao Vyas, Gaud Malhar.

- *Vilambita* compositions can be mainly in *ektāla*, *jhūmrā* or *ādācautāla*
- *madhya* and *druta* compositions are the same as 2A and B
- A *tarānā* follows the same principles as a *druta* composition. The words are imitations of a plucked instrument (although the *antarā* can be a poem, often in Persian). The *barhata* of a *tarāna* should be very brief and in *ākāra*. In the most traditional form the *tarānā* resembles a *druta ālāpa* (set to *tāla*). *Tāna* and *tihā* are usually also included, like in instrumental music<sup>41</sup>
- *Svaraḡāna* (or *svaramālikā*) is a composition in *sargama* in which *barhata*, *tāna*, *layakārī* also are in *sargama*
- *Caturāṅga* has a *sthāyī* in the form of a poem, *antarā* in *sargama*, *sañcāri* in *tarānā* and *ābhoga* in mnemonics (*bola*) for *pakhāvaḡa*. In structure it somewhat resembles *dhrupada*, but most probably it is a modern invention.<sup>42</sup> Possibly it was meant as a didactic song.

<sup>41</sup> Sunanda Patnaik, Jaunpurī, is a traditional *tarānā*. Her performance follows type 3, A, a.

<sup>42</sup> N.A. Willard, *A Treatise on the Music of India*, p. 70.

## CHAPTER V

# Poetry, Melody and Rhythm

This chapter concerns the poetry used in classical North Indian vocal music, especially its function. Since in most cases poetry occurs with *tāla* and *tāla* occurs when poetry is sung the two must be treated together. Partly this chapter provides a link to the next one, in which *rasa* is examined in relation to music.

### A. THEMES

Wade has made a small list of themes she found important in *khayāl* texts, quoted hereunder;<sup>1</sup>

1. Views of life
2. A patron (king or other)
3. Wedding
4. Religious devotion to a deity other than Kṛṣṇa
5. Kṛṣṇa
6. Union with a lover (husband or other) (*Sambhoga sringar rasa*)
7. Separation from a lover (*Vipralambha sringar rasa*)
8. Miscellaneous

She also provides examples of these themes.<sup>2</sup> A few notes may however be added, especially on texts of *dhrupada*.

In the first place there is an important category of songs omitted by Wade, which is that of description of nature. This occurs in *khayāl* as well as in *dhrupada*. Most of the seasonal *rāgas* have songtexts of this kind: *Basanta*, *Bahāra*, *Hindola* (spring) and the many *Malhāra rāgas* (monsoon).

<sup>1</sup> B. Wade, *Khyāl*, p. 121-122.

<sup>2</sup> *Ibid.*, p. 122-135.

Example: Rāga Basanta, *tīntāla*<sup>3</sup>

*sarasa sugandhī naī bana belī*  
*phūla rahī saba belā cambelī (sthāyī)*  
*pavana sugandhita bahata cahūñ ora*  
*gāveñ basanta sundara alabelī (antarā)*

(The tempting smell of the new creepers in the jungle is everywhere and all the time the *cambelī* flower is blooming. The scented wind is flowing in all four directions, the beautiful women are singing Basanta.)

Example: Rāga Tānseni Malhāra, *tīntāla*<sup>4</sup>

*śrāvana ki kāri, bhari āti dara pāvani*  
*barasana lāgī re, badariyā he (sthāyī)*  
*camaka camaka bijariyā camake*  
*damaka' damaka jobanuvā damake*  
*he ab to pyāri cauñka parī garajana lāge (antarā)*

(Darkness of the monsoon month, the heaviness terrifies, rains have started. Bright lightning flashes, glowing youth flares, oh my dear, this noise of the clouds has interrupted my sleep.)

But also in rāgas other than seasonal we come across descriptions of nature:

Example: Rāga Mālkaunsa, *jhaptāla*<sup>5</sup>

*sundara sarasa tāna, hiye meñ samā gaī*  
*madhvana madhūra jaise, kokilā gā gaī (sthāyī)*  
*muralī kī dhunana soñ, gūñjata kuñjana bana*  
*pavana calana lāgī, cāñdanī chā gaī (antarā)*

(That beautiful tempting *tāna* has sunk down in my heart, like the notes of the cuckoo have sunk down in the jungle. The groves and the jungle resound with the tunes of the flute, the air began to stir and the moonlight spread all over.)

<sup>3</sup> Taught to the author by D.C. Vedi during March 1972.

<sup>4</sup> Vide Ch. I, n. 49.

<sup>5</sup> Taught to the author by D.C. Vedi during March-Apr. 1971. The composition is D.C. Vedi's.

This latter composition is indeed a marvellous one as it describes an atmosphere of peace in the holy jungle of Mathura, so suitable to the rāga Mālkaunśa.<sup>6</sup>

Many or most of these compositions have a twist which brings in another element. Usually the themes of love refer to the Gīta-Govinda and are therefore paralleled to the love of Kṛṣṇa and Rādhā. In the description of nature there is sometimes a hidden element of love, in the form of an uneasiness which results from the separation of lovers. The monsoon songs particularly are full of such sentiments as the month of *śrāvana* traditionally implies; the return of most women to their birth village, where they enjoy meeting the girls they used to play with during childhood and of course visiting consanguine relatives. The rains, though frightening, bring life again to the surroundings which dried up during the hot months before the monsoon and a feeling of youthful lust and desire pervades the atmosphere. At the same time the lover is far away in this period, so that the duality of feelings can well be imagined.<sup>7</sup> In other cases the description of nature can be linked to a more abstract religious feeling, that of amazement at creation.<sup>8</sup>

Usually a month after the spring is the *holī* festival, the dominant element in the *horī-dhamāras*. Playing *horī* (throwing paints on each other) relates to the games of Kṛṣṇa with the milkmaids (*gopī*). Unmistakably a social element comes in, involving the difficulties for a girl to leave the house and go playing, as relatives might see her.<sup>9</sup>

Another element which has not been mentioned by Wade is the theory of music. Many composers at one stage of their life try to

<sup>6</sup> D. Neuman, The cultural structure and social organization of musicians in India, p. 60 f., indicates that Muslim musicians believe that Mālkaunśa attracts the *jinn* (spirits). The general mood is however one of peace.

<sup>7</sup> This was always given as an explanation to songs in Malhāra, by my informants who helped in the translation.

<sup>8</sup> A description of nature is sometimes followed by *tero hī nāma*, i.e. praise to the Lord.

<sup>9</sup> This is one side of the cultural meaning of the *horī-dhamāras*, as given by my informants. Another aspects, explaining the *kaise jāūi* (how shall I go) of many songs, relates to the cow-herding youngsters who block the road (*maga meñ raukata gvālabāla*). The roots of many classical *dhamāras* in the social life of folk-regions is recognized by C. Desai, The Origin and Development of Khyāl, p. 149-150, 168-170.

condense their knowledge into the form of one or more compositions explaining the essentials of music. From times as early as Tansen's we come across such songs.

Example: Rāga Tilakakāmoda, *cautāla*<sup>10</sup>

*nādabrahma sarvavyāpī jāna*  
*nādamaya brahmāṇḍa mana*  
*nāda soṅ varaṇa śabda vākya*  
*bhāṣā soṅ barhata gyāna (sthāyī)*  
*nāda nagara saṅgīta mandira*  
*bhīta śruti svara haiṅ dvāra*  
*svara saṁvāda rāga mūrṭi*  
*Vedī Nādarāṅga bakhāna (antarā)*  
*P s P r g N r P saṁvāda*  
*p m d p s' n r' s' r' n vakra*  
*p m g s r g s N P N s r m p d m p n s' r' s' calana*  
*lāga daṭa mīṇḍa sūṅṭha*  
*rāga tilakkāmoda gāveṅ*

(*Nādabrahma* is the all-pervading spirit, cosmic mind is full of *nāda*, from *nāda* come letter, word, speech, from language comes knowledge. In the town of *nāda* music is the temple, *śruti* and *svara* are the doors in the walls, consonance of *svaras* is the picture of the *rāga*, Vedi Nādarāṅga explains. The last five phrases, in the form of preconceived improvisations, are illustrations of phrases and ornamentations in *rāga* Tilakakāmoda.)

Views of life are common in dhrupada, often paired with religious views and philosophy. The praise of a patron was more common in dhrupada than in khayāl but nowadays such compositions are not popular. Sometimes an old song of praise to a patron is rewritten in honour of a deity. Items 3, 4 and 5 of Wade's list are common in dhrupada, as they are in khayāl, whereas 6 and 7 occur more often in *dhamāra*. In this context all kinds of love themes are

<sup>10</sup> Taught to the author by D.C. Vedi during Jan.-Feb. 1971, Aug. 1971. The composition postulates the basis of practical music in *Nādabrahma* (Sound Divine). Vide Ch. VI.

found, usually based on the stories of the *Gīta-Govinda* and the tenth book of the *Bhagavāta Purāna*.

Since many songs contain several elements I do not find it relevant to classify songs according to themes. Instead I suggest a list of various basic elements which may be found in a song, sometimes simultaneously.

1. Social elements: wedding, family relations
2. Description of nature and seasons
3. Laudatory elements: praise to a deity (Sarasvatī, Siva), praise to a patron, odes explaining the deeds of a deity (Kṛṣṇa, Rāma)
4. Love:<sup>11</sup> in union (*sambhoga*), in separation (*vīpralambha*), taunts and teasing, erotic
5. Ethic and didactic elements: common ideas about priorities in life, ideas about music, religio-philosophic ideas, including mysticism.

These elements provide a certain information regarding the historical background of the music. 1 and 2 undoubtedly date back to an early period as they are characteristic themes of folk music, including the *dhamāra* relating to *holī*. 3 is strongly connected to *dhrupada* as it concerns mainly songs suitable for temple and court. 4 is often related to the *rīti* period of poetry in Hindi and became one of the main subjects of *khayāl*.<sup>12</sup> 5 are the direct expressions of the poet-musicians, in which they propound their own views.

#### B. MELODIC FORM AND THE TEXT: FUNCTION OF THE WORDS

The problem of *rasa* in music and *rasa* in the text is treated in the next chapter, so that this chapter can be limited to the practical

<sup>11</sup> Devotion (3), Love (4) and Mysticism (5) are often thought of as a cluster, since the love relationship is equated to the mystic relation of man to God. Thus, the woman waiting for her lover would symbolize the soul yearning for union with God. I have rarely met a musician who corroborated this view, and it is well possible that mystic and devotional explanations are a justification of mundane songs. At the same time it must be noticed that purely erotic texts are highly uncommon in present-day North Indian music.

<sup>12</sup> Compare Ch. III, p. 56 f.

problems of blending music and words, examining the various music parts separately.

### 1. Words in the composition

In a good composition the integrity of the words is kept intact through the music and the meaning of the words enhances the performance. Thunder and lightning in a monsoon song will be expressed through heavy *gamakas*, uneasiness by a *murkī*. It is however difficult to go much farther as most of the feelings in the text are embodied in the expressive qualities of the voice.

### 2. Words in *barhata* and *śabdālāpa*

Usually a very condensed phrase, even one word, is chosen for the musical elaborations. In the well-known composition in Yaman (*tīntāla*) *erī ālī piyā bina*,<sup>13</sup> most of the *barhata* is done with the words *piyā bina* (without my lover). It is possible to give a fuller meaning to these words through the melodic development, but on the whole the words are more important to the music than the music to the words. In fact the words chosen for elaborations should contain a good combination of vowels and consonants. There must be an open *ā*, the basis of *ālāpa* and *barhata*. The musicians like to have a long *ī* or *ū*, which blends nicely with the *tānpūrā* especially on pa and high sa. Consonants help to give stress and articulation, especially dentals and labials. They represent the strokes of a plucked instrument. When words are found unsuitable to the development, either due to a lack of long vowels and useful consonants, or due to complexity and difficulties in the pronunciation, they are not used at all and the *barhata* is done in *ākāra*. For this very reason songs in modern Hindi are not popular with the musicians, they prefer the much softer and more open sound of Braja or Avadhī.

### 3. Words in *bolbanāo* and *layakāri*

Apart from the rhythmic importance of the words in *bolbanāo* and *layakāri*,<sup>14</sup> the melodic aspect of this part of the performance is obviously subordinate to the words. Words and rhythm stand central, melody serves their purpose. Of course the condensed

<sup>13</sup> Bhimsen Joshi, Yamankalyan.

<sup>14</sup> Vide this chapter, part C.

use of major phrases of the rāga with heavy stresses on certain notes enables the artist to retain the rāga's melodic atmosphere. Full poetic lines can be kept meaningfully together or, as is often the case in *bolbanāo*, built up word by word, till the completion of the poem is attained. This creates a situation quite different from that of *barhata*, where the words become so isolated and stretched that they are individualized rather than part of a poetic whole.

#### 4. Words in *boltāna*

In *boltāna* the words are so much spread out over fast sequences of notes that they can barely be recognized. Their main role is to rhythmically divide the *tāna*.<sup>15</sup>

Finally, on the relation between words and melody one important concept must be mentioned, that of *pukāra*. Literally this means a shout or call and is very much used in the *pūraba aṅga* of *ṭhumrī*.<sup>16</sup> A certain word, or a whole phrase, is said or shouted (though in a restrained manner) on one or two notes, with small inflections of the voice, sometimes a *murkī*. The idea is to make such a word or phrase stand out from the continuous flow of sung melody. *Pukāra* has been widely used in *khayāl* and *dhamāra* as well and it brings in a highly dramatic quality. Sometimes it is hard to draw a line between the *pukāras* and the slow *bolbanāo* of *dhrupada*.<sup>17</sup> In a sense it requires freedom from the vicissitudes of rāga elaboration. In *ṭhumrī* this is allowed because the poetic meaning is at least as important as the music, but in the classical styles such freedom is only attained through a perfect command over the rāga. In the use of *pukāra* Faiyaz Khan was matchless. Often he seemed to be speaking while singing. Sometimes the words were inaudible, yet the meaning remained intact. Even half of the *sthāyī* and most of the *antarā* he

<sup>15</sup> Vide e.g. M.E. xlvi.

<sup>16</sup> The *pūraba aṅga* (Eastern style) is the most well-known style in *ṭhumrī*, coming from Benares. Its counterpart is supposedly the Western style (from Lucknow), but it is rarely heard nowadays. On the contrary the Punjabi style of *ṭhumrī* is very popular. It is marked by ornamentations and fast *tānas* (from *tappā*), rather than a predominance of the words. Cf. P. L. Sharma, *The Origin of Thumari*, p. 80 f.

<sup>17</sup> This recitative *bolbanāo* can be heard on Dagar Brothers, Bhairavī. Compare Ch. II, p. 47, n. 35.

spoke out<sup>18</sup> rather than sang.<sup>18</sup> A balanced blending of the rāga's qualities, the possibilities of rhythm and the lyric power of poetry is the final goal.

### C. WORDS BRIDGING MELODY AND RHYTHM

In classical Indian music there are three types of rhythm: that of the vocalist (or other soloist), that of the drummer, and that of assumption. The rhythm of assumption, or the abstract rhythm, consists of repeating cycles of a fixed number of beats. These beats are divided in groups (*vibhāga*) which are again numbered. The counting of *vibhāgas* follows a specific pattern in which the first beat of a *vibhāga* is called *tālī* (downbeat) or *khālī* (upbeat). The first beat of the first *vibhāga* is *sama*. *Tālī* and *khālī* are abstract denominations with little implication of stress or accent. Thus we represent two important *tālas* in their abstract form:

#### *cautāla*, 12 *mātrās* (identical to *ektāla*)

beats	1	2	3	4	5	6	7	8	9	10	11	12	1	2
<i>vibhāgas</i>	1		0		2		0		3		4		1	
signs	×		o		+		0		+		+		×	
remarks	<i>sama</i>		<i>khālī</i>		<i>tālī</i>		<i>khālī</i>		<i>tālī</i>		<i>tālī</i>		<i>sama</i>	

#### *jhaptāla*, 10 *mātrās*

beats	1	2	3	4	5	6	7	8	9	10	1	2
<i>vibhāgas</i>	1		2			0		3			1	
signs	×		+			o		+			×	
remarks	<i>sama</i>		<i>tālī</i>			<i>khālī</i>		<i>tālī</i>			<i>sama</i>	

*Vibhāgas* that start with a *khālī* are not counted so that it is justified to add them to the preceding one. Thus *cautāla* can be represented as 2 + 2 + 2 + 2 + 2 + 2 or as 4 + 4 + 2 + 2. *jhaptāla* as 2 + 3 + 2 + 3 or as 2 + 5 + 3. Both soloist and drummer must have the abstract *tāla*

<sup>18</sup> The most superb example is a recording in Khammāja which is at All India Radio, Delhi. The vocative use of the *antārā* can clearly be heard in his Lalit (compare the rendering to M.E. xxxix as I learnt it from D.C. Vēdi, which does not have this element of half spoken phrases). Jaunpurī on the same record is for a large part in this style.

in mind. For the drummer there is a basic formula of playing the tāla, known as *ṭhekā*. Playing the *ṭhekā* is practically equal to keeping the tāla, i.e. giving audible form to the abstract tāla. *Ṭhekās* of the above mentioned tālas are as follows: (one word = one *mātrā*)<sup>19</sup>

*cautāla* (*pakhāvaja*)

dhā	dhā	dhin	tā	kiti	dhā	dhin	tā	kiti	taka	gādī	gana	dhā
×	o		+		o		+		+			×

The same for *tablā* (called *ektāla*)

dhin	dhin	dhāge	tirikiti	tūn	nā	kat	ti	dhāge	tirikiti	dhin	nā	dhin
×		o		+		o		+		+		×

*jhaptāla* (*pakhāvaja*)

dhā	gege	dhin	dhin	tā	tā	kiti	takā	gādī	gana	dhā
×		+		o		+				×

*jhaptāla* (*tablā*)

dhin	nā	dhin	dhin	nā	tin	nā	dhin	dhin	nā	dhin
×		+		o		+				×

The total sound of a *ṭhekā* becomes so habitual in any tāla that *sama* is felt automatically.

For the soloist there is really only one musical line with such a definite arrangement of tones in the rhythmic cycle that one can be certain about the placement of *sama*, *tālīs* and *khālīs*. This is the first line of the *sthāyī*, and while it is beautifully conceived as an expression of the raga (with poetry in the case of vocal music), it is little more than a *lahrā* (*lahramā*) for the drummer. A *lahrā* is a phrase of the duration of one cycle with a clear stress on *sama*, repeated over and over to enable the drummer to play a solo. Most drummers do not really need it but for the audience there would be little means to verify whether the drummer ends his variations on *sama* without a *lahrā*. Usually it is played on *sārangī* or harmonium. Unfortunately the majority of *tablā* players do not understand the need for continuity in a performance and start their improvisations at the most inopportune

<sup>19</sup> *Ṭhekās* vary slightly from school to school. The ones represented here are given by Keval Kishan (*tablā*) and Purushottam Das (*pakhāvaja*).

moments, precisely when the vocalist does not intend to repeat the *sthāyī* many times. The result is an awkward silence paired with heavy frowns, a confused audience and a red face for the *tablā* player. Of course the whole composition of a soloist is set to *tāla*, especially in the case of *dhrupada*. However in most cases the vocalist places certain words on *sama* and starts certain phrases from the correct beat so as to lead to *sama* with a compelling flow, while the rest of the composition can be divided rather freely, though artistically, over the remaining beats.<sup>20</sup> A composition is taught in a fully metered way, every syllable being fixed in *svara* and *mātrā*, but the experienced artist always seeks to get more depth out of it through novel arrangements, keeping only the main points of the composition as he learnt them. Other music parts than the composition are quite independent from the *tāla*, the only concern being to return to *sama*, i.e. to sing on *sama* the syllable and note originally conceived to occur there and to precede this by what was originally conceived to precede it. The artist must be aware of this and to provide continuity he has a number of stereotyped reductions and enlargements of the phrase before *sama*, so that halting or undecidedness are avoided.<sup>21</sup>

Thus, while the soloist sings the composition the *tablā* player is free to play variations; during other parts the *tablā* holds on to the *thekā* and the soloist is free to elaborate *barhata* and *tānas*. The link between the two is that the abstract rhythm should always be continuous (no mistake is allowed) and the two meet on *sama*. *Sama* is a *donnée* of the structure of the *thekā*, in the melodic line it is defined by a specific word on a specific tone, usually preceded by a short phrase which is flexible but always recognizable. Variations of the *tablā* should end on *sama*.<sup>22</sup>

Whereas the *tāla* resides in either one of the two performers during the former music parts, in *bolbanāo* and partly in *layakāri* (rarely in *tāna*) the abstract rhythm becomes predominant. In the former music parts the link between the melodic line and the *tāla* is

<sup>20</sup> Compare Ch. III, p. 62, n. 54.

<sup>21</sup> Vide M.E. xi, xlvi for such reductions and enlargements.

<sup>22</sup> The end of a variation is always clearly felt as most variations are in double or quadruple tempo, often stressed by a *tihā* (triple repetition of the last part). Since in instrumental music no words are available, the soloist must stick more meticulously to the melodic pattern than in vocal music, so as to stress the *sama*. On the other hand he can use the same system as the drummer: change in tempo or *tihā*.

found in the *mukhrā* and *sama*, words forming the bridge. In *bolbanāo* the *mukhrā* often disappears, *sama* being the only criterion, while the words are of paramount importance in the exposition of rhythm. Words make stress and articulation possible. Usually there is a perfect alternation of constants and vowels as all mute *a*'s are pronounced. The consonants are the strokes of a plucked instrument, the vowels carry the sound. Of course this could be achieved through meaningless syllables as well, but words add a number of variables that neither meaningless syllables nor an instrument can offer. In the first place they are inseparable entities which enforce rhythmic complication. A phrase like *horī khelana kaise jāūñ brijā meñ* (*dhamāra* in Khammāja,<sup>23</sup> *sama* on *jāūñ*) has twelve syllables. If some of the syllables are cut off it will be noticed, whereas in meaningless syllables no one can see whether the number of syllables is reduced or augmented. This characteristic of words and phrases make the *bolbanāo* highly additive. Secondly words have meaning and their meaning should not be distorted.<sup>24</sup> On the contrary the phrases should be built up in a logical manner.

Example:

(*horī* = the *horī* festival; *khelana* = to play; *kaise* = how; *jāūñ* = I shall go; *brijā* = the region of Mathura; *meñ* = in, to)

<i>kaise jāūñ</i>	how shall I go
<i>kaise jāūñ brijā meñ</i>	how shall I go to <i>brijā</i>
<i>horī</i>	<i>horī</i>
<i>horī khelana</i>	play <i>horī</i>
<i>khelana kaise jāūñ</i>	(for) playing how shall I go
<i>horī khelana kaise jāūñ</i>	(for) playing <i>horī</i> how shall I go
<i>kaise jāūñ brijā meñ</i>	how shall I go to <i>brijā</i> (for)
<i>horī khelana</i>	playing <i>horī</i>
<i>brijā meñ horī khelana</i>	to <i>brijā</i> , (for) playing <i>horī</i> ,
<i>kaise jāūñ</i>	how shall I go

<sup>23</sup> Taught to the author by D.C. Vedi during Jan. 1972, Apr. 1972, Feb. 1975.

<sup>24</sup> The younger Dagar Brothers (Delhi) always insisted that in the *tāla* portion of *dhrupada* the order of priorities is *tāla-poetry-rāga* during practice. They strongly prohibit incorrect use of the words.

*horī khelana kaise jāūn*                      original phrase  
*brija men*

On the other hand it is quite impossible to make phrase parts like: *khelana brija jāūn, horī men brija khelana* or other nonsense.

Apart from this, a phrase with its definite number of syllables, allows certain calculations. A full phrase, sung in *ḍerhī laya* ( $1\frac{1}{2}$  times faster) repeated thrice, will return to the point of starting after precisely two *āvartas*. In short, the totality of a phrase makes it much easier to know how many *mātrās* are involved in a variation.

As explained in Ch. II,<sup>25</sup> both singer and drummer enter into variations simultaneously in dhrupada, retaining the abstract rhythm with hand and foot respectively. It is the abstract rhythm alone which enables them to come back to *sama* together. Many dhrupadas start from *sama*<sup>26</sup> and variations should end there. For the *pakhāvaja* the end of an improvisation is practically always *sama* and it is evident that the complex rhythms followed by a convergence at *sama* give a strong effect of tension and release. If properly handled there is a profound beauty in this, but unfortunately many artists make a hotchpotch out of it.

*Layakārī* of khayāl follows the same principles, but less complex than in dhrupada. The phrases are not cut up into smaller entities, instead they always occur as a whole. The *tablā* takes less freedom than the *pakhāvaja*. Moreover, *layakārī* usually covers less than five minutes of a performance, whereas *bolbanāo* can last for more than half an hour.

#### D. SUMMARY

Words are very important for the performance of a *rāga* during the *tāla* portion. They are a marvellous aid in producing rhythm, whether it be the *tāla*, the *laya*, or any other type of rhythmic flow. On the other hand they are more than a cement between melody and rhythm, they are poetry which can be very beautiful and the

<sup>25</sup> Ch. II, p. 45 f.

<sup>26</sup> Vide e.g. M.E. xxvii.

words cannot pass us without leaving an impact.<sup>27</sup> The melodic phrasing and the rhythmic divisions should contribute to this aspect of the wordings. Whether the contrary is true, i.e. the value of the words in expressing the rāga, will be discussed in the next chapter.

<sup>27</sup> N.A. Jairazbhoy, *The Rāgs of North Indian Music*, p. 22, argues that the voice became a musical instrument in India, and that the words primarily are used for timbre and colour. He believes that the Muslims could not understand the Indian songs, and that the Hindus could not understand the Persian songs. Perhaps this theory explains the emergence of *tarānās* with a Persian *antārā*, i.e. Persians trying to learn some Indian music in the earliest times of Muslim invasions. The majority of Muslim musicians, however, like Tansen, were not of foreign stock and must have known their own language! Many rulers, like Akbar, were liberal and took great interest in Indian culture. It is therefore not likely that a language barrier reduced the meaning and importance of the song-texts. The contrary is true, Indian music puts great stress on the text. Many instrumentalists know the texts of the compositions which they play, and give more expression to their music by being true to this text.

and controversies. In the first place it must be realized that the *rasa* theory has three components:

1. *Rasa* as a generalized aesthetic experience of the audience, which relates to the philosophical side of theory,
2. *Rasa* as one of a number (usually 8 or 9) of mental states, which relates to the psychological side of the theory.
3. *Rasa* in the context of an artistic process by which (1) and (2) are effected.

Briefly we can understand this theory, which arose in the context of drama mainly,<sup>2</sup> as follows:

There is a cause (e.g. environment, presence of another person), known as *vibhāva*, which generates an expression (*anubhāva*) in the artist. He realizes this expression through a number of *sañcāri* – (ephemeral) *bhāvas*, that bring the *sthāyī* – (permanent) *bhāva* to the fore. The emerging result is the experience of *rasa*. So far we are concerned with the artistic process (3), which is traditionally compared to the tasting of food.<sup>3</sup> It is clear that *rasa* and *bhāva* are closely related; the former is the experience, the latter the expression. When speaking of *bhāva*, the artistic process is involved, when speaking of *rasa* the effect upon the audience.

That which is experienced (*rasa*) should be considered the aesthetic correspondent of a psychological state, a sentiment. Usually the eight states mentioned in the Nāṭya Śāstra are accepted: *śṛṅgāra* (erotic), *hāsyā* (comic), *karuṇā* (pathetic), *raudra* (furious), *vīra* (heroic), *bhayānaka* (terrible), *bībhatsa* (odious), and *adbhuta* (marvellous).<sup>4</sup> Apart from these, several later authors have suggested that other sentiments should be included, of which *śānta* (quiet) has become more or less generally accepted.<sup>5</sup> Abhinavagupta (who also defended the inclusion of *śānta rasa*) made it clear that these sentiments are not the emotions of daily life; although they relate to it

<sup>2</sup> P.L. Sharma, *Rasa Theory and Indian Music*, p. 58.

<sup>3</sup> Bharata, *The Nāṭya Śāstra*, VI, 31-37.

<sup>4</sup> *Ibid.*, VI, 15.

<sup>5</sup> V. Raghvan, *The Number of Rasa-s*, p. 1-61.

## CHAPTER VI

# The Essence of Rāga and the Problem of Rasa

It follows from the foregoing chapters that a proper theory of aesthetics of Indian music is highly imperative in order to solve a number of complicated problems.<sup>1</sup> Most remarkable is that neither rāga nor style represent static and well-defined phenomena, but on the contrary are dynamic and often without clear boundaries. A rāga reveals a particular musical idea and through a number of tonal characteristics a highly individual atmosphere is created. The styles are methods of performing a rāga, in which the relation to words and rhythm is defined as well. Therefore an understanding of the nature of the individual character of a rāga is of great value for judging the effectiveness of the styles as methods of approaching and distinguishing this rāga. If two rāgas express the same musical idea in the same way there is, aesthetically speaking, no meaning in considering them as separate; they are one.

Such a theory of aesthetics of present-day rāga music is not available. Most of the artists hardly ever give any thought to it. In fact the only connection we have is the theory of *rasa*. In this chapter I shall attempt to examine North Indian classical music in relation to the *rasa* theory.

### A. THE THEORY OF RASA

By itself the theory of *rasa* is quite complicated and ramified. Since the musicians generally have only a rudimentary insight into this theory, it would be unsound to enter into its intricacies

<sup>1</sup> Efforts in this direction have been undertaken by S.K. Saxena, *Aesthetics of Hindustani Music*, and more elaborately by P.L. Sharma, *European Aesthetics of Music and Indian Sangita Sastra*. P.L. Sharma, *Rasa Theory and Indian Music*.

there is aesthetic distance.<sup>6</sup> In other words, the experience of e.g. *bībhatsa rasa* does not imply that the spectator feels disgusted; he perceives disgust in a detached manner, a manner not bound by time and space, which is quite unworldly (*alaukika*).<sup>7</sup> Finally, again under the influence of Abhinavagupta, the theory goes further to explain that this unworldly experience is de-personalized<sup>8</sup> and represents a state of bliss (*ānanda*).<sup>9</sup> Not only the boundaries of the own self are dissolved in this state, but also the limitations of the particular *rasa*, giving way to one single experience. Naturally various authors have elaborated on this and discussed the problem that such a singularity of final experience implies the predominance of one *rasa* over the others. Thus Abhinavagupta maintains that the highest experience of *rasa* always results in *sānta*.<sup>10</sup> Bhoja gave predominance to *śṛṅgāra rasa*, though not in the narrow sense of the erotic, but in the larger sense of love, creativity and enjoyment.<sup>11</sup> The philosophic side of *rasa* has ancient roots and can be brought back to the original meaning; essence, in which is contained the duality of a liquid containing the taste or flavour but also denoting the inner being of any thing.<sup>12</sup>

## B. APPLICATION TO MUSIC: HISTORICAL SURVEY

In which way music can express the different *rasas* is the subject matter of most treatises. In the Nāṭya Śāstra the *rasas* are connected with the *jātis*<sup>13</sup> and more particularly with the different notes (*svara*). The importance of the notes as carriers of the *rasas*

<sup>6</sup> A clear account of this is found in J.L. Masson, and M.V. Patwardhan, *Aesthetic Rapture*, I, p. 23-42. Most authors agree on the point that *rasa* implies aesthetic distance, although some maintain that there is identification, to the point where some of the *rasas* are no longer pleasurable. Vide K.H. Trivedi, *The Nāṭyadarpaṇa of Rāmacandra and Guṇacandra, A Critical Study*, p. 136 f.

<sup>7</sup> Masson and Patwardhan, op. cit., p. 32.

<sup>8</sup> *Sādhāranya*, vide R. Gnoli, *The Aesthetic Experience according to Abhinavagupta*, p. xxii.

<sup>9</sup> *Ibid.*, p. xxxv-iii.

<sup>10</sup> V. Raghavan, op. cit., p. 196-198.

<sup>11</sup> *Ibid.*, p. 198-201.

<sup>12</sup> P.L. Sharma, op. cit., p. 57. *Taitteriya Up.* 2.7.1.

<sup>13</sup> Bharata, op. cit., XXIX, 1-16.

remains throughout history, and the note which is considered predominant (*aṃsa*) in a piece decides the *rasa*.<sup>14</sup>

It is however true that in the Nāṭya Śāstra music is treated in the context of drama, which entails confusion. In the first place music was played as a prelude, a means of setting the atmosphere and of quieting the minds of the spectators, thus preparing them for an untroubled enjoyment of what was to follow.<sup>15</sup> Secondly, the music could highlight certain events and amplify the emotional impact of the drama.<sup>16</sup>

The *rasa* theory by itself related directly to the dramatic process and the importance of Abhinavagupta's remark must be realized, viz. that the experience of *rasa* is unworldly. For, although detached, it implies a relation to the worldly, to what is known to us from 'real life'. Contrary to drama, music bears practically no relation to the perception of such mundane phenomena or events.<sup>17</sup> Therefore the *rasas* can be experienced in music only if there is some sort of association to an event or story, expressed in visual form or through words.<sup>18</sup> As P.L. Sharma states, it is probable that the pictorial *nāyaka-nāyikā-bheda* tradition (representation of hero-heroine stories suggesting a *rasa*) was linked to the *rāgas* (in the form of *rāgamālā* and *dhyāna*)<sup>19</sup> as a replacement of the dramatic context at a time when music became fully independent from drama.<sup>20</sup> I venture to say that combinations of musical sounds can never express such particular sentiments as referred to in drama.<sup>21</sup> Of course there are the auditory

<sup>14</sup> E. te Nijenhuis, Dattilam, p. 170-172, E. te Nijenhuis, Indian Music, p. 34-38, 59.

<sup>15</sup> P.L. Sharma, op. cit., p. 59.

<sup>16</sup> Ibid.

<sup>17</sup> Of course there is music in which certain sounds from nature are imitated, 'program music' and 'sound-painting', but in India this is uncommon.

<sup>18</sup> Which is proven if we look at the dance-dramas of India. In Kerala's Kathakali, for instance, one and the same *rāga* can be used in scenes of battle or in scenes of love and yet give the impression that it is quite suitable, due to the artistic interpretation.

<sup>19</sup> E.g. O.C. Gangoly, *Rāgas and Rāginīs*. K. Ebeling, *Rāgamālā Painting*. E. Waldschmidt and R.L. Waldschmidt, *Miniatures of Musical Inspiration*. Dāmodara, Saṃgītarpaṇa.

<sup>20</sup> P.L. Sharma, op. cit., p. 61.

<sup>21</sup> That we cannot find particular objects or situations in music is recognized in Western music as well. Vide S. Langer, *Philosophy in a New Key*, p. 209. On the

impressions from nature, to which any musician is sensitive, as well as the relation between intonation in speech and the same in music. Also a musician may be inspired by a thought, a vision or an event from his direct surroundings. An interesting anecdote recounts how Bare Gulam Ali Khan once tried to express the loveliness of a young girl he had seen.<sup>22</sup> I have no doubt that the music was equally lovely as the girl, but whether the comparison goes any further is another question! Indeed the human voice is able to put heroism, anger, tenderness etc. in the tone of speech or song, but this barely has any relevance to the sophisticated musical characters like scale, melodic movement and *śruti*.<sup>23</sup> As argued in the subsequent parts of this chapter those characters can 'tell a story', but one that is contained within a musical reality.

On the other hand Abhinavagupta compared the harmonious combination of musical sounds to the combination of various elements in a drama, producing the same result: *ānanda*, to which *rasa* is fundamental.<sup>24</sup> But this concerns the generalized, philosophical sense of *rasa* and not the particular *rasas* as psychological states. At the root is the Śaiva philosophy of music, also commented upon extensively by Abhinavagupta in his *Tantraloka*.<sup>25</sup> This philosophy, known as *nāda-brahma-vādyā*,<sup>26</sup> is of cosmic nature and has no direct bearing on musical practice except for the fact that most scholar-musicians and musicologists believe that the cosmic laws are reflected in the *rāgas*.<sup>27</sup>

A number of recent authors on *rasa* in music repeat the theory of *rasa* as it is found in the *Nāṭya Śāstra*, without linking it to

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other hand some authors believe that music, through various modes, can express sentiments in full detail. According to A. Bake, *The Classical Indian Dawn Modes*, p. 157, 178, Indian music carried this to the extreme. Some scales would be gay or triumphant (major third) whereas others are sorrowful (minor third). Musical reality denies this, as it depends much more on text, voice and ornaments than on scale whether such sentiments are produced. It must also be noticed that the musical language is far more complex than such gross categories as gay or triumphant would require. Compare S. Langer, *op. cit.*, p. 216.

<sup>22</sup> V.H. Deshpande, *Indian Musical Traditions*, p. 57.

<sup>23</sup> This reasoning is also followed by S. Langer, *op. cit.*, 212, 232 f.

<sup>24</sup> K.C. Pandey, *Indian Aesthetics*, p. 556-562.

<sup>25</sup> Bhāskari, III, lxxv-c. K.C. Pandey, *op. cit.*, p. 556-576.

<sup>26</sup> S. Prajñānānda, *A Historical Study of Indian Music*, p. 338-412.

<sup>27</sup> See the composition *Nādabrahma sarvavyāpi jāna*, p. 89.

the concept of *rāga*.<sup>28</sup> Some of them digress into the problems of psychology of music as found in the West and the relation between colour and sound.<sup>29</sup> Again others search for a relation between *rāga* and *rasa* through the medium of *rāgamālā* and *dhyānamantram*.<sup>30</sup> Indeed this may have been the original purpose of *rāgamālā*, as it replaced the dramatic context which earlier defined the *rasa*. Then we come across elaborate discussions on the *nāda-brahma-vādyā*,<sup>31</sup> without reference to its meaning in relation to *rāga*. To this is again connected the Tantric idea that the notes and melodies are presided over by *devas* and *devīs* (male and female divinities), another source of *rāgamālā* and *dhyānamantram*.<sup>32</sup> Then there is the relation between *rasa* and *aṃśā* (predominant note), but most authors ignore this as the latter concept has fallen out of use. The only comparable idea nowadays, *vādi*, is so controversial that a theory linking it to *rasa* would be weak. Most peculiar is the idea of specific sentiment being inherent in each tone, in which case every *rāga* would be a hotchpotch of sentiments.<sup>33</sup> To add to the confusion most authors combine their discussions on aesthetics with the idea of performance-hour of the *rāgas*.<sup>34</sup> Although there are some vague connections<sup>35</sup> the time-theory must be kept separate. Its roots may be ritual or cosmological, but at present it is a mere custom. Unlike other authors, P.L. Sharma in her article comes to an inventory of the disparities between musical reality and the *rasa* theory.<sup>36</sup>

### C. RASA AND THE POETRY OF COMPOSITIONS

Obviously, in vocal music there is one element that allows an evocation of *rasa*; the poetry. In most cases a clear situation in-

<sup>28</sup> E.g. J. Singh, *The Concept of Rasa*, *passim*.

<sup>29</sup> E.g. S. Prajñānanda, *op. cit.*, Ch. XV. B.C. Deva and R.G. Virmani, *Meaning of Music*, *passim*.

<sup>30</sup> O.C. Gangoly, *op. cit.* W. Kaufmann, *Rasa, Rāga-mālā and performance times in North India*.

<sup>31</sup> *Vide n. 26.*

<sup>32</sup> P.L. Sharma, *op. cit.*, p. 61.

<sup>33</sup> G.S. Tembe, *Raga and Rasa*, *passim*.

<sup>34</sup> B.C. Deva, *An Introduction to Indian Music*, p. 66-73.

<sup>35</sup> *Vide Ch. VI C.*

<sup>36</sup> P.L. Sharma, *op. cit.*, *passim*.

dicative of a specific *rasa* can be distinguished. Khayāl abounds in descriptions of a woman longing for her lover (*vipralambha śṛṅgāra* or *karuṇa* when the separation seems hopeless) or with her lover (*saṃyoga śṛṅgāra*). *Vīra* is common in songs talking of Śrī Rāma. *Bhayānaka* can occur in conjunction with *vipralambha śṛṅgāra* in songs of the rainy season. *Adbhuta* is rare and only appears in some devotional songs referring to the wonders of creation. *Śānta* is found in the pure descriptions of nature. A mixture of *raudra* and *bībhatsa* may be found in songs describing Śiva, especially his Bhairava manifestation. Songs expressing *hāsya* are unknown in classical music. Then there is an important category of texts which express devotion and in fact the corresponding experience, *bhakti*, is claimed as a *rasa* by some authors, although Abhinavagupta considered it part of *śānta*.<sup>37</sup> In the case of the didactic songs one could, with some effort, also think of *śānta*. The wedding songs on the other hand seem to have direct folk origins and to consider them in the light of *rasa* would be far-fetched.<sup>38</sup>

The important question is whether the musical rendering adheres to the *rasa* in the songtexts. Ideally this is the case and a number of musicians stress the fact that the music should always be in harmony with the text. But the principal points are really unrelated to *rāga*, they concern *laya*, expressivity of the voice and ornamentation. Thus heavy *gamakas* are suitable in songs of the rainy season where *bhayānaka* is implied, but never in a devotional song. *Murki* suits the uneasiness of *vipralambha śṛṅgāra*. On a general plane the important *mīṇḍas* are quite pathetic, *karuṇa* being a common quality in North Indian music. Obviously the *laya* influences the expression. Devotion and pathos are not served by quick tempi and the virtuoso speed of recent time can only rouse *adbhuta*.<sup>39</sup> The expressive power of the voice is largely the most important way of giving colour to the sentiments implied in the songtexts, a simple fact which defines a good voice in the first place!

<sup>37</sup> V. Raghavan, op. cit., p. 141.

<sup>38</sup> Vide Ch. V, p. 86-90.

<sup>39</sup> P.L. Sharma, op. cit., p. 63.

## D. LEVELS OF RASA IN MUSIC

The next question is the suitability of specific *rāgas* to specific songs as this would show the empirical connection between *rāga* and *rasa*. *Rāga Aḍānā* often contains songs of praise to *Rāma* and is clearly connected to *vīra rasa*. *Bhairavī* and *Bhairava* have many devotional compositions. Occasionally the rules of performance-hour and season of the *rāga* provides a clue to the *rasa*. *Rāgas* of the early morning often have songs about the separation from the lover after a night's union, or much to the same effect, a woman wondering where her lover has spent the night. *Lalīta* and *Toḍī* are therefore regularly used in *vipralambha śṛṅgāra* and *karuṇa rasa*. *Bahāra* and *Basanta* are spring *rāgas* in which the erotic sentiment is roused, though *adbhuta*, *śānta* or *bhakti* are equally common in descriptions of the unfolding nature.

Yet, most *rāgas* can have widely varying kinds of songtexts and it depends on the artistic interpretation alone whether the text is expressed in the music. Therefore a theory of linking *rāgas* to specific *rasas* is not warranted.<sup>40</sup> Omkarnath Thakur, in his *Saṅgītāñjali*, the only work where extensive and direct information is given about the *rāgas* of North Indian music, indicates a *prakṛti* (nature) for each *rāga*. Sometimes he mentions a *rasa*, e.g. *karuṇa* for *Toḍī*, but sometimes a *guṇa* (quality), e.g. *gāmbhīrya* (graveness) for *Komala Re Āsāvārī*, or he enters into a lengthy discussion.<sup>41</sup> Of course this

<sup>40</sup> Similarly for Western music S. Langer says: "The great variety of interpretations which different players or auditors will give to one and the same piece – differences even of such general feeling-contents as sad, angry, elated, impatient – . . ." op. cit., 217. B.C. Deva and R.G. Virmani, op. cit., passim, have tried to establish the emotional content of *rāgas* through experiment. They find a certain consistency in the relation between the traditionally accepted mood of a *rāga*, the intention of the artist and the perception of the listener. In my opinion this only proves that the artist is capable of rendering the traditional conception of the *rāga*, i.e. it does not necessarily say anything about the inherent quality of the *rāga*. The experiments are limited in scope and I strongly doubt that they would give interesting results if e.g. the *rāgas* *Pūryā* and *Mārvā* were compared, since these *rāgas* embody very different musical ideas, but can hardly be caught in terms of adjectives.

<sup>41</sup> O. Thakur, *Saṅgītāñjali*, Vol. VI, part 2, p. 70, discussed the *rāga Śrī*, which is described as terrifying. Thakur wonders why such a *rāga* should be performed at the time of evening, a peaceful moment. His suggestion is that this is also the time when demons become active, when Śiva's attendants get up, and when the *Tāṇḍava* dance was performed.

indicates again that *rasa* alone is not a sufficient category in the study of rāga-aesthetics. The confusion of categories must be avoided; *gāmbhīrya* (graveness) or *taraltā* (fickleness)<sup>42</sup> relate to the prescribed approach in rāga delineation rather than to the inherent quality of a rāga. P.L. Sharma and T.J. Singh have suggested that the division of the *rasas* into three *guṇas*, viz. *mādhurya* (sweetness), *ojas* (vigour), and *prasāda* (brightness) is applicable to music. Basically this is a bipolarity of the relaxed or quiet (*mādhurya*) and the excited or tense (*ojas*), with *prasāda* as a transition. They argue that in music the distinction between e.g. anger, fear and disgust is impossible as they are always intermingled. Similarly love in separation and sorrow are too close. However, this distinction has the disadvantage of being too general and much more related to the voice-expression and rhythmic elements than to the subtle differentiation found in the rāgas. Moreover in music *mādhurya* (which includes *śrīṅāra*, *sānta* and *karuṇa*) is so prevalent that the distinction has little practical meaning.<sup>43</sup>

The above concerns the psychological side of *rasa* (2) and the conclusion is that a systematic relation between the *rasas* and the rāgas cannot be defended. But, when *rasa* is taken in the philosophical sense one inevitably finds it back in music. This means that the musician's highest aim is to arouse a state of delight in the listeners, that is similar to bliss (*ānanda*). The nature of this state does not say much about the rāgas, but it can elucidate certain points of general interest for Indian music. When the process whereby this state is attained is traced, particularly the role of rāga, a new insight into its nature emerges.

Before investigating this process one point must be indicated, viz. that several authors have invested a synthetic quality in one of the *rasas*. They suggest that what is experienced in *rasa* is universal, i.e. all *rasas* are really one at the highest level of experience. Abhinavagupta's and Bhoja's ideas on this topic were already mentioned. No author really defended the predominance of *karuṇa*

<sup>42</sup> These descriptive elements of the approach that is prescribed for a rāga were discussed in Ch. IV, p. 77. *Taraltā* stands largely for the same as *lālitya*, though it is more specific.

<sup>43</sup> T.J. Singh, *Aesthetics of Hindustani Musical Forms*, p. 28 and P.L. Sharma, op. cit., p. 63. For the details on *guṇa* vide Bhoja's *Śrīṅāra Prakāśa*, p. 249-351.

*rasa* although Bhavabuti came close to it.<sup>44</sup> In the North it is strongly believed that music must produce *śānta rasa*.<sup>45</sup> Certainly the classical styles express the quiet. The slow opening, either in *ālāpa* or in *vilambita khayāl*, the calm, restful building up of the structure of the *rāga*, but also the great stress on correct intonation and steady voice-production cause this feeling. Even the fast parts, like *tāna*, *druta ālāpa*, *bolbanāo* and *layakārī* do not disturb the peace if they are tuneful, correct in *laya* and properly related to *tāla*. But equally important is the fact that the best music evokes pathos and can move one to tears. It is not the sorrow of daily life, but a cosmic sorrow, a deep and blissful compassion.<sup>46</sup> It is generally accepted that South Indian music is dominated by *bhakti*, but this is not the case in North Indian music. The nature of the highest experience in music may then be *śānta* or *karuṇa*. Eventually *śrīngāra* plays an important role through the text, but not through the music. In drama *vipralambha śrīngāra* and *karuṇa* are distinguished only by the idea of hopelessness in the latter. This is however irrelevant to music as the situation-bound definition cannot be expressed in music without words. Of course, not all music attains the highest level, and we may distinguish between *rasika* (which implies *ānanda*), *bhāvuka* (where the music remains on the psychological plane) and *rañjika* (which is titillation).<sup>47</sup> Essentially when a song of festive nature, especially a wedding song, is sung true to its meaning, we may feel *dhṛti* (content) or *harṣa* (joy), but the higher aesthetic level remains unattained. The same is in fact true for *śrīngāra saṁyoga*. On the other hand, most musicians do not care about this problem and try to use the pathetic approach irrespective of the songtext, simply because joy, happiness, praise and heroism cannot entice in the same manner as pathos can. The other sentiments can only be successful as background music, either in drama or film, or at a wedding party. Eventually the non-pathetic approach is

<sup>44</sup> V. Raghavan, op. cit., p. 194-196.

<sup>45</sup> An important quality of music since the earliest times, vide p. 102; the role of music in the prelude to a drama.

<sup>46</sup> V. Raghavan, op. cit., p. 194. Comparable to the 'pleasing sorrow' of Charles Avison, vide S. Langer, op. cit., p. 214.

<sup>47</sup> P.L. Sharma, op. cit., p. 64. The *bhāvuka* may be comparable to the 'pleasurable sensation' in the psychological approach to Western aesthetics. S. Langer, op. cit., 211.

suitable for a big gathering, if the audience is not very sober. Finally one may wonder whether at this level *śānta* and *karuṇa* are one. Partly they are, as the experience of *karuṇa rasa* in music implies a 'melting of the mind', in which the final result is a compassion and understanding leading to *śānta*.<sup>48</sup> However the same need not be attained through *karuṇa* in all cases. *Śānta* can also emerge directly from the serene interplay of tones, especially in the *ālāpa*.

#### E. RĀGABHĀVA

The above has shown that *rāga* cannot be linked consistently to the specific *rasas* as they are known from dramaturgical literature. On the other hand the highest stage in aesthetic experience, which has been compared to bliss, is a reality in music. We may then probe into the characteristics of *rāga* music that bring about this experience. Here we have to indulge in an assumption, viz. that a *rāga*, through its complex of musical characteristics embodies the fundamental principles of sound,<sup>49</sup> and that the sensitive listener can be aware of the same intuitively.<sup>50</sup> Whether this assumption is justified is an esoteric matter, only the great masters in their practice or reflection on music can realize that indeed a *rāga* embodies those principles.<sup>51</sup> Yet there are several indications to validate the assumption. One is that *rāgas* are not coincidental combinations of characteristics and that *rāgas* that do not embody the principles of sound cannot survive. Secondly we know that in past and

<sup>48</sup> J.L. Masson and M.V. Patwardhan, *Santarasa and Abhinavagupta's Philosophy of Aesthetics*, p. 82-89. K.C. Pandey, op. cit., p. 218.

<sup>49</sup> Vide Ch. I., esp. n. 37, and Ch. II, n. 13 for a discussion of *rāga* as the tonal solution of the inevitable incongruities of scales.

<sup>50</sup> These fundamental problems are given great value in Indian thought. Therefore music is not a discourse within itself, but neither is it a representation of/about/within feelings. It should rather be looked upon as a reflection of a universal reality, culminating in the experience of *rasa*. In Western philosophy of music this provides a considerable dilemma; either music is seen as a (unspeakable) language of/about/within feelings, or it is meaninglessly self-contained, i.e. music means only itself. Cf. S. Langer, op. cit., p. 237-245.

<sup>51</sup> See Ch. I C for proof of the fact that even the tonal material of *rāgas* is far from a coincidental aggregate of tones. See W. van der Meer, *Cultural Evolution*, p. 61, on the disappearance of unfit *rāgas*.

present saints and *yogis* have stressed the value of music, which shows that the principles of sound rank among the most profound.<sup>52</sup>

If a *rāga* embodies such principles, they are embodied in the core of the *rāga*.<sup>53</sup> Every *rāga* represents a musical entity, a tonal complex, pervaded by its own atmosphere. This is called *rāgabhāva* by the musicians. Since the proper exposition of the *rāgabhāva*<sup>54</sup> is that which can lead to the experience of *ānanda* in music, it must be concluded that the *rāgabhāva* occupies the same place in music as the *sthāyībhāva* in drama. This implies that the *bhāvas* of music are themselves musical entities and of a different nature from the dramaturgical ones. The final result is the same; the experience of *rasa* at the highest level. Another concomitant is that the *rāgabhāva* can not be explained in words, it is a musical *bhāva*, which also appears when one asks a musician; he will not talk about it but sing. Ideally the number of *rāgabhāvas* is equal to the number of *rāgas*. Eventually the *rāgabhāva* of *rāgas* that belong to the same group is bound to be highly similar. In fact this is the most acceptable criterion for classification: similarity in *rāgabhāva*. Again it must be stressed that the *rāgabhāva* is unique and cannot be described. It can hardly be given in musical notation as it is a musical idea, dynamic by nature, an essence in the true sense of the word. The best way of forming a conception of it is to know a *rāga* well. A good outline (*mukhya*

<sup>52</sup> Several important divinities are known for their stress on music; Śiva, Sarasvatī, Kṛṣṇa. Nārada's verse, decorating the frontispiece of JMA, is well known. Many of the great Indian saints were themselves musicians: Surdas, Haridas, Nanak, Thyagaraja to mention only a few. Great *yogis* of recent times also professed their love for music and its value for liberation, e.g. Ramana Maharishi and Inayat Khan (sufi).

<sup>53</sup> Ch. I E, Ch. II, *ālāpa* in Hindola, p. 33 f.

<sup>54</sup> At private concerts one often hears the exclamation *vavava, yeh rāgabhāva* (bravo, this is really the *rāgabhāva*). P. Sambamoorthy, A Dictionary of South Indian music and Musicians, I, p. 54 gives precisely the same meaning to the concept: "*Rāgabhāva* is patent in the music of those persons who sing or perform the phrases and *sancāras* of the *rāgas* with their correct *śrutis*, relevant *gamakas* and touches. The melodious treatment of the apt phrases reveals directly the individuality of the *rāgas*." Similar to *rāgabhāva* is the idea of *śakala* (face) or *mūrti* (picture) of the *rāga*, though these refer more to the distinct musical representation of a *rāga* than to the intuitive impression. It must be realized that one can recognize a *rāga* immediately (as Sambamoorthy puts it: "reveals directly the individuality"), without giving even the slightest thought to its musical characteristics!

*svarūpa*) designed by a master with a full understanding of the rāga can give a reasonable impression of it.

F. TIROBHĀVA AND AVĪRBHĀVA

Finally we come to the process through which the *rāgabhāva* is brought out in music. In drama this concerns the *sañcāribhāvas* which sustain and clarify the *sthāyībhāva*. In music we come across a very similar method, which was described earlier in relation to the core of the rāga, enhanced in beauty and clarity through peripheral phrases.<sup>55</sup> Some musicians speak of *tirobhāva* and *avīrbhāva*,<sup>56</sup> although these are not entirely parallel to *sañcāri*- and *sthāyībhāva*. *Avīrbhāva* stands for the straightforward display of the core of the rāga, whereas *tirobhāva* is a phrase or set of phrases that completely distort the picture of the rāga. There is a process of hiding and unveiling, an almost sensual game of creating a confusion ('a cloud covering the moon'), resolved again by a clear statement of the rāga (*avīrbhāva*), which as a result stands out even more luminously than before. An example may illustrate this:

*Tiro* – and *avīrbhāva* in rāga Lalita:<sup>57</sup>

s – N <sub>r</sub> g – m̄ m – m – m̄m̄ – m̄m – m̄mg – r g ḡm ḡr s	core phrase
N – r – g m – d̄ – m̄mg – rsN D-D N rsN – r g m d –	transition
D N <sub>r</sub> g m d̄ – D – d̄ m d̄ g m̄ r g N r D –	transition
D N D N <sub>r</sub> N <sub>r</sub> g <sub>r</sub> N <sub>r</sub> D –	<i>tirobhāva</i>
D N <sub>r</sub> g d̄ – m̄ g <sub>r</sub> N D M̄ D –	<i>tirobhāva</i>
D – d̄ – m̄ m – m̄ m g – r g m̄ g <sub>r</sub> s –	<i>avīrbhāva</i>

The transitional phrases still contain a *śuddha madhyama* that keeps intact the full identity of the rāga Lalita, but in the *tirobhāva* phrases

<sup>55</sup> Vide. n. 53.

<sup>56</sup> The concepts of *tirobhāva* and *avīrbhāva* are mentioned in the Saṃgītaratnākara of Śārṅgadeva, 7, 1460, but too briefly to be a source of the current use of the term. *Tirobhāva* is known in philosophy as the idea of obscuration (of the mental powers), Bhāskari, III, p. lxxxii.

<sup>57</sup> For compositions in Lalita vide M.E. xxxix.

one can see Mālkaunśa (if dha would be the tonic). Of course, with the effect of the drone, one will not easily confuse the two rāgas, but for a moment the image of Lalita becomes obscured behind a number of phrases with an obvious internal coherence (since they really are part of another rāga) which however seem extraneous to Lalita. In *tirobhāva* the rāga (in this case Lalita) is not violated, rather its possibilities are stretched to a limit where the relation to the core cannot be perceived directly anymore. The concepts of *tiro-* and *avīrbhāva* are purely musical, and once again they show how important it is that an artist models a clear and definite structure in front of his audience, that is almost tangible, can be shown and hidden, but yet escapes the common descriptive categories of the aesthetic vocabulary. *Tirobhāva* and *avīrbhāva* are extremes and involve in a sense a temporary shift from one rāga to another. In between the two there are many phrases that do not really belong to the core of the rāga, but yet give some more body to the *rāgabhāva*, without having an affinity to another rāga. There is no common terminology among musicians for this process, it is simply everything involved in *ālāpa* and *barhata*.

#### G. SUMMARY

The theory of *rasa* applies to Indian music on the philosophical level, and can be maintained on the psychological and operative levels if interpreted and transformed. The most important implications are:

##### 1. Importance of the purity of the rāga

The rāga being a specific expression of the fundamental principles of sound must be pure, i.e. the artist searches for an understanding of the musical idea embodied in the rāga.

##### 2. Delineation of the *rāgabhāva*

In displaying the musical idea, elaborations and transposed phrases from other rāgas are judiciously and consciously used for underlining the main idea of the rāga. The use of phrases from another rāga in this process is allowed in so far as those phrases are somehow implicit in the rāga being performed.

### 3. Classification

The *rāgabhāva* should be the only criterion, since otherwise minor technicalities could become predominant over the totality of the *rāga*. The current use of scales as a criterion for classification is all the more dangerous as very often the tonal complex is arranged in such a manner as to counteract the imperfection of scales. This means that the classification must be based on the practice of music, in which similarity is understood as the risk of confusion of the individual entity of the *rāgas*.

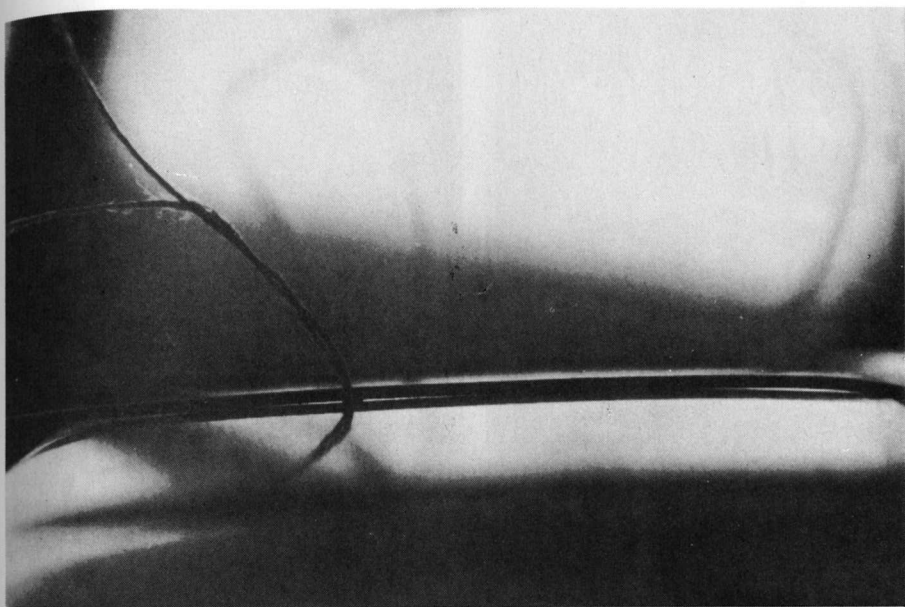
Points (1) and (2) are really dimensions of style, which can only be effective if throughout a performance of a *rāga* the *rāgabhāva* is brought out; an oft heard criticism on certain artists is that they constantly go 'under and above' the water. The understanding of a *rāga* involves understanding of underlying principles rather than external characters. This explains why a *raga* is such a flexible entity; any interpretation that comes forth from a deep insight into the fundamentals of sound is correct. The traditions of great masters embody such an insight.

Finally, the text, the ornamentation and the pathos of the voice can give feeling in the traditional, situation-bound sense. The Indian musician does not scorn to use these assets<sup>58</sup>.

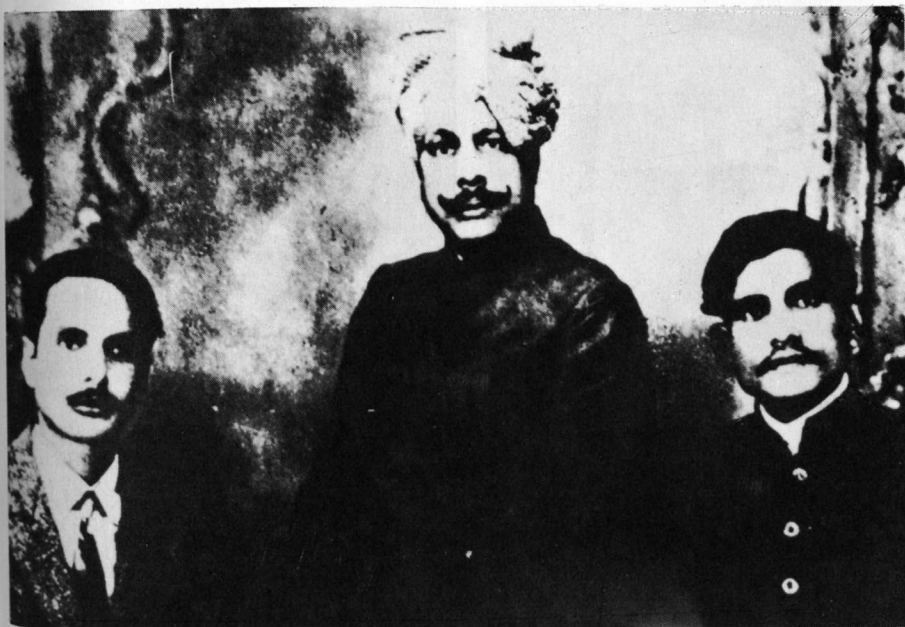
<sup>58</sup> This is why vocal music is considered superior; it can display pure musical structures, define a situation in the dramatical sense (through poetry) and add expression (through the pathos of the voice). Many instrumentalists imitate vocal music. Vide N.A. Jairazbhoy, *The Rāgs of North Indian Music*, p. 187.

## PART TWO

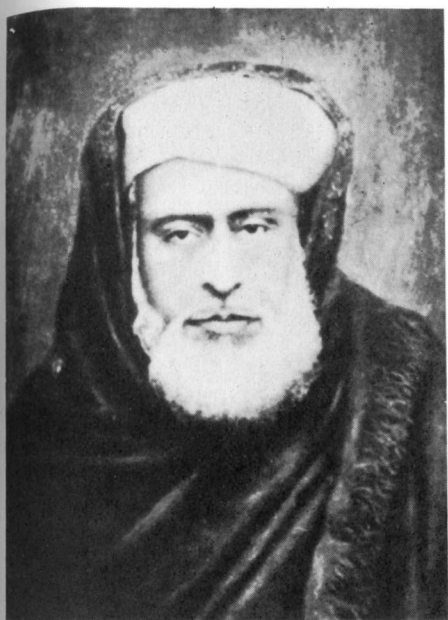
Photographs 4-7, 9-14 by courtesy Sangeet Natak Akedemi.  
Photographs 2, 8 by courtesy D.C. Vedi.  
Photographs 1, 3, 15-25 by the author.



1. The bridge of a *tãnpūrã*, showing how the string is raised by a thread, causing a large area of impact. This is the source of its shimmering sound, extremely rich in overtones.



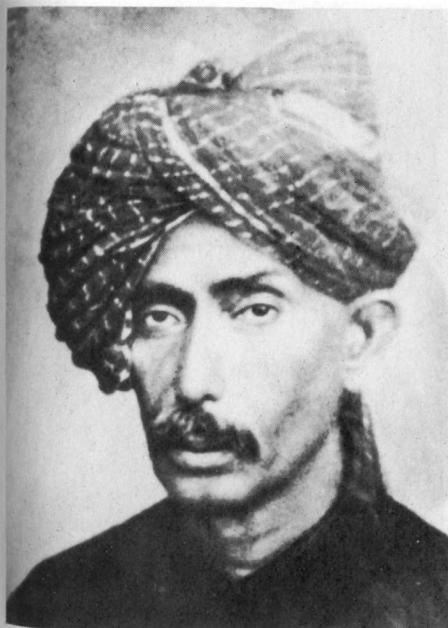
2. D.C. Vedi, Faiyaz Khan and Vilayat Hussein Khan.



7. Behram Khan.



8. Bhaskar Rao Bakhle.



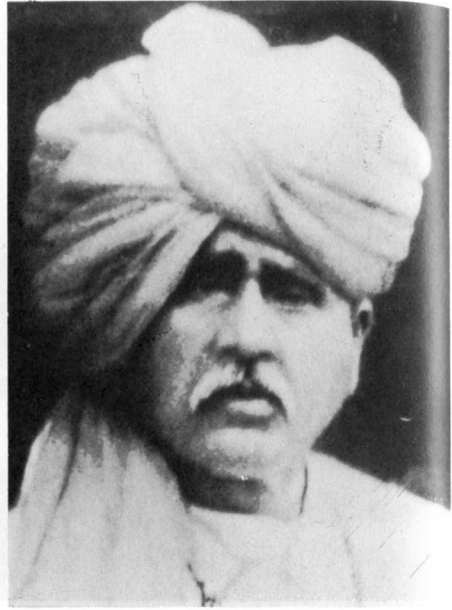
9. Abdulkarim Khan.



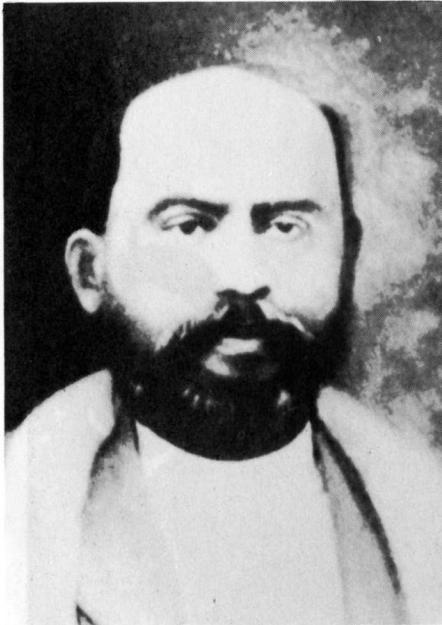
10. Maula Baksh.



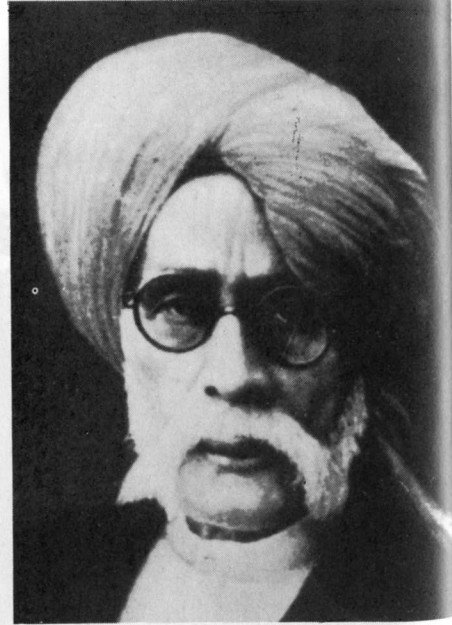
3. D.C. Vedi in class.



4. Rehmet Khan.



5. Wazir Khan.



6. Alladiya Khan.



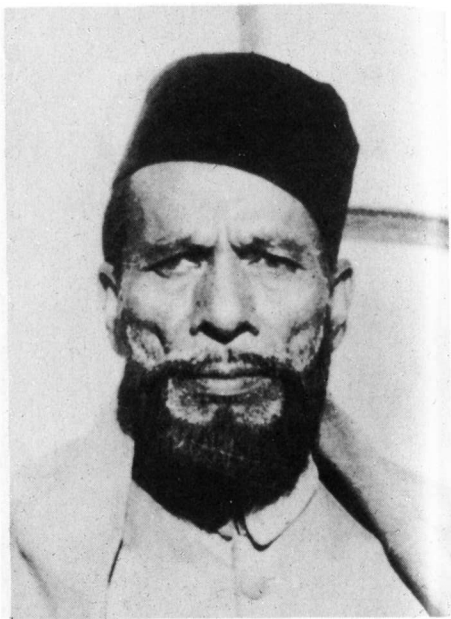
15. The traditional concert in a *paṇḍāla*, a tent of colourful cloth held up by stakes, with only floor-seats. Dhruvada festival Benares.



16. Laxman Prasad Choubey in a typical dhruvada concert, with Purushottam Das (*pakhāvaja*) and Sabri Khan (*sāraṅgi*). He is assisted by two of his students.



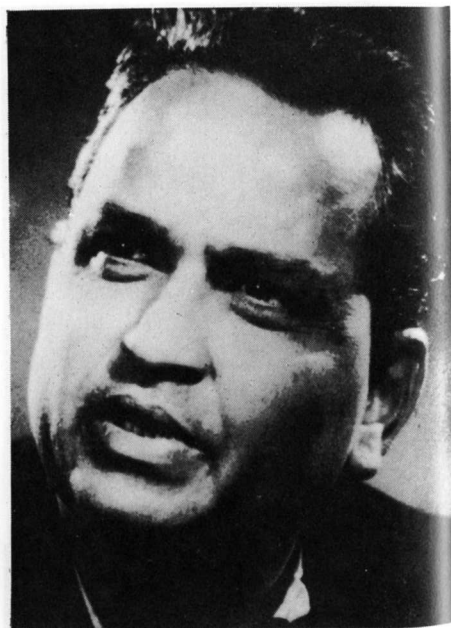
11. Allauddin Khan.



12. Mustaq Hussein Khan.



13. Amir Khan.



14. Kumar Gandharva.

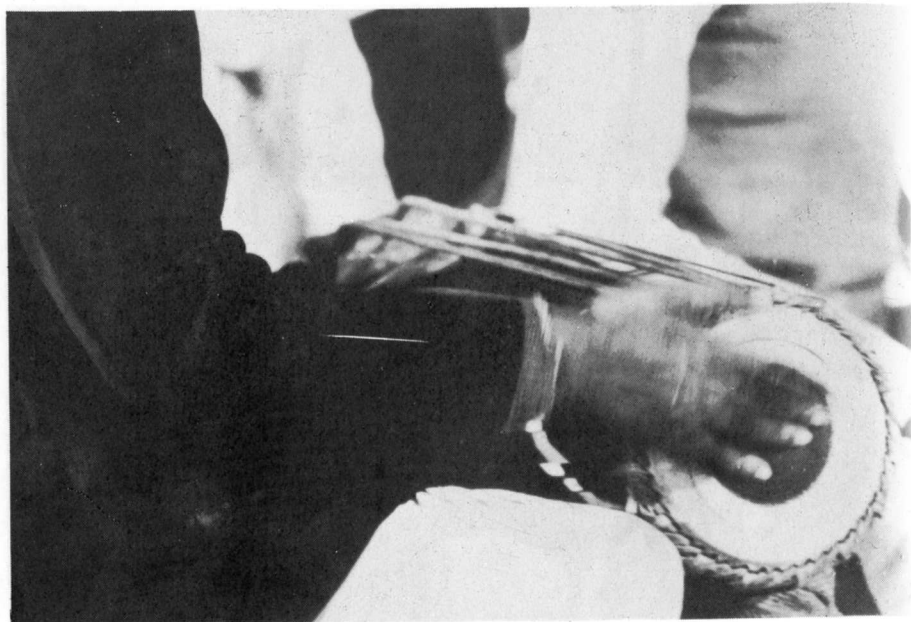


20. Mallikarjun Mansur in a typical khayāl concert, with *tablā* and *sāraṅgī*.



21-25. Characteristic expressions of vocal musicians in concert.

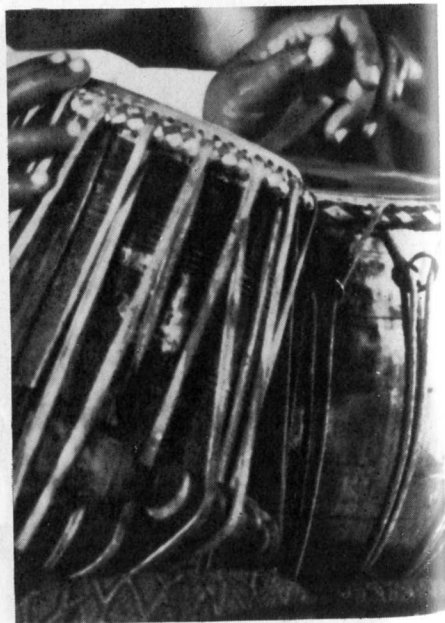
21. Bhimsen Joshi.



17. *Pakhāvaja* the drum for dhrupada.



18. *Sārangī* (Inder Lal), shadow of the khayāl-singer.



19. *Tablā*, the drum for khayāl.



22. Bhimsen Joshi.



23. Bhimsen Joshi.



24. Kishori Amonkar.



25. Kishori Amonkar.

## CHAPTER VII

# Music and its Larger Social Environment

### A. INTRODUCTION

The study of change in Indian music is necessarily complicated by its highly flexible nature. Part I of this book, with its static perspective, provides the criteria for distinction between changes which are real and changes which merely represent an aspect of continuity.<sup>1</sup>

Essentially, change in music can only have two direct sources; the first is a flaw in teaching, the second a conscious or unconscious change by the artist in what he has learnt.<sup>2</sup> But whilst the musicians form the ultimate repository of music, two other categories of persons can have a great influence: students and patrons. Musicians, students and patrons represent roles, which can be played by a single individual, though not simultaneously. The category of patrons includes all those persons who have a supporting interest in music, without actually performing (audience, sponsor, music critic, musicologist).<sup>3</sup> Other cultures – especially Western – have had an influence on Indian music. This influence is felt, directly or indirectly, on classical music, but it has also resulted in a number of entirely new forms, such as film music, Tagore music, orchestrated Indian music etc. In this study I am to deal only with influences on classical music itself and not with the hybrid forms.<sup>4</sup>

<sup>1</sup> The distinction between real change and change which is essentially part of continuity is a well known one. Vide e.g. P.S. Cohen, *Modern Social Theory*, p. 175-178.

<sup>2</sup> A. Daniélou makes this distinction in his *Conscious and Haphazard Evolution in Music*, p. 11-15.

<sup>3</sup> I have taken patron in the largest sense, for lack of a better term.

<sup>4</sup> For information on the hybrid forms see e.g.: Geeta Mayor, *The Raag in the Twentieth Century*; S.K. Chaubey, *Indian Music Today*, p. 123-128; A. Daniélou, *The Situation of Music and Musicians in Countries of the Orient*, p. 52-62; D.T. Joshi, *Experiments in Orchestration of Indian Music*; D.P. Mukerji, *Modern Indian Culture*, p. 157-165.

The study of change in music easily arouses emotions that can lead to judgements. Though basically harmless and often irrelevant to the musicians, such judgements, in my opinion, can be meaningful, but only if they are based on a theory of aesthetics. My main argument here is that the changes which result from social forces cannot in themselves be creative, as they produce reductions in the music. Such reduction is not necessarily negative as it can imply the elimination of ill-conceived creations, overspecialization or petrification in musical form. But truly creative change can only come from the artists as individuals.

The present chapter is a survey of the political, economic, social and cultural changes that have influenced the music during the past hundred years. Before entering into the description it may prove useful to sketch out the view that is commonly held by music critics in India.

Firstly it is assumed that in ancient times music was held in high regard.<sup>5</sup> The advent of the Muslims in India brought some difficulties but on the whole they absorbed Indian culture and even stimulated music. Akbar is usually quoted as the most glorious example.<sup>6</sup> Subsequently, political disintegration and the downfall of moral standards plunged music into disrepute as it became strongly linked to eroticism.<sup>7</sup> The situation deteriorated further under the British, who hardly took any interest in Indian music.<sup>8</sup> In other words, it is a story of continuous decline since the times of the *r̥sis*.<sup>9</sup> The pioneer work of such great souls as V.N. Bhatkhande has averted further disintegration and actually meant the beginning of a revival.

The musicians do not agree with some of these ideas. For them, the decadent period of the princely courts was a glorious one and they look upon the revivalist ideas of Bhatkhande and others with much distrust.<sup>10</sup>

<sup>5</sup> B.V. Keskar, *Indian Music*, p. 35.

<sup>6</sup> *Ibid.*, p. 5, 36.

<sup>7</sup> *Ibid.*, p. 8-9. D.M. Neuman, *The cultural structure and social organization of musicians in India*, p. 267.

<sup>8</sup> B.V. Keskar, *op. cit.*, p. 6, 36.

<sup>9</sup> D.P. Mukerji, *op. cit.*, p. 150.

<sup>10</sup> *Ibid.*, p. 166.

## B. POLITICAL DATA

From the time of the Moghuls in India, the royal courts had been the focus of musical activity. This remained so until late in the 19th century. The total disappearance of these courts as a major patron of music came about through a very gradual process. At the same time, temple music must have played an important role, but it hardly received any attention from musicologists and historians. In religious centres such as Mathura, Natadvara, Ayodhya and Benares a form of dhrupada is still sung and would be very worthy of profound investigation.

Broadly speaking, in the 19th century India was a feudal society in its last stages of decay. Very few of the local rulers showed the flexibility necessary to adapt to the political changes and many simply turned their backs to reality and escaped in mundane pleasures.<sup>11</sup> In the beginning, the East India Company followed a policy of little interference in the native political structure.<sup>12</sup> The most drastic change perhaps came under Lord Dalhousie (Governor-General from 1848 to 1856), who annexed a large number of states.<sup>13</sup> The uneasiness which resulted was one of the causes of the Mutiny (1857-1859). After the mutiny the attitude of the British changed, as they saw an ally in the local rulers with their paternalistic spirit. Princes were encouraged to modernize (i.e. Westernize), so as to become a functional factor in British rule.<sup>14</sup> This process had its climax in 1914, when the princes proclaimed their loyalty and offered service at the beginning of World War I.<sup>15</sup> But the direct feudal relation to the Empress of India, Queen Victoria, was the last straw for the princes to clutch. The nationalist movement had by then already taken momentum and it was obvious that feudal paternalism had no place in the future of India.

The first meeting of the Indian National Congress had taken place in 1885, but recognition of the importance of this movement

<sup>11</sup> V.A. Smith, *The Oxford History of India*, p. 574-577, 734. The novels by M. Malgonkar, *The Princes*, and by G.D. Khosla, *The last Moghul*, give an excellent impression of the epoch.

<sup>12</sup> M. Edwardes, *A History of India*, p. 259-260.

<sup>13</sup> *Ibid.*, p. 260-265.

<sup>14</sup> V.A. Smith, *op. cit.*, p. 744.

<sup>15</sup> *Ibid.*, p. 746.

only came during World War I. In the Government Declaration of 1917 the idea of eventual self-government of British India was made explicit.<sup>16</sup> When in 1947 the Indian Union was formed many of the princes tried to save as much independence as they could, but without success.<sup>17</sup>

According to D.P. Mukerji the role of the princes as patrons was largely over by the 1880's.<sup>18</sup> Of course, as stated earlier, the process has been a complex one. Some princes gave up their interest in traditional Indian culture and westernized as much as possible. But others, even when most of their power was gone, did important work for Indian music. Maharaja Scindia of Gwalior, Maharaja Sayaji Rao of Baroda, Nawab Hamid Ali Khan and later his son Raza Ali Khan of Rampur are still revered names among the elder musicians.

The transition from the princely courts to the modern middle classes has not been abrupt for another important reason, viz. the intermediacy of merchant-princes and landlords, who took over the role of the princes by the end of the 19th century.

### C. SOCIAL AND ECONOMIC DATA

The colonial ruler had no profound interest in social or economic progress, except where this could benefit the motherland, as for example the construction of roads and railways.<sup>19</sup> But around the middle of the 19th century a number of changes did come. On the level of social reforms the evils of widow-suicide, child-sacrifice and ritual looting were eradicated.<sup>20</sup> The railroads paved the way for a new kind of economy and by 1900 a major part of the system was complete.<sup>21</sup>

The most important event before 1900 was the rise of a different kind of landowner and the emergence of the merchant-princes. During the decay of the local rule a number of tax-collectors had gradually settled in as hereditary landlords (*zamīndārs*). To the British

<sup>16</sup> Ibid., p. 736, 746-747.

<sup>17</sup> M. Edwardes, op. cit., p. 311-313.

<sup>18</sup> D.P. Mukerji, op. cit., p. 153.

<sup>19</sup> V.A. Smith, op. cit., p. 705-716.

<sup>20</sup> Ibid., p. 647-648. B.N. Lunia, *Evolution of Indian Culture*, p. 578-583.

<sup>21</sup> V.A. Smith, op. cit., p. 708-709.

these were really the dark-skinned counterparts of themselves and the tendency in most of Northern India was to regard them as the rightful landowners, although they were not cultivators.<sup>22</sup>

The annual payments were fixed and arrears were settled by selling estates rather than the traditional system of bargaining and extortion. The result was a large-scale change in landownership; long-settled families were replaced by city financiers.<sup>23</sup> Very often, the new landowners were traders, living in the cities and grown rich under a stable administration. The other *zamīndārs* gradually moved to the urbanized areas as well. These new groups became patrons of music, in an imitation of the princes.<sup>24</sup>

After 1905 (establishment of a department of commerce and industry by Curzon) there are signs of industrial progress, enhanced by World War I.<sup>25</sup> A money economy came into being, leaving its impact on the musicians. Formerly they received gifts, now they had to charge fees for tuition and performances. The rise of the big cities, especially Bombay and Calcutta, which became important seats of industry and trade,<sup>26</sup> entailed further change. For one thing the film industry was growing and a number of musicians found work in it.<sup>27</sup> The musicians who left the decaying provincial courts could not always continue in their old profession, as the cities also offered different ways of life. It is virtually impossible to find any definite information but obviously many musicians changed their trade. For the musicians the improved transportation system meant a greater mobility and consequently more musical exchange. In other words, regional specialization and isolation were diminishing. In addition, the new technology of radio, sound amplification and the printing presses made it possible for music to reach a larger number of people. These factors had a catalysing effect in the context of the vast social and cultural changes taking place at the time.

<sup>22</sup> M. Edwardes, op. cit., p. 250-251. In the South and part of the West of India the land more often went to the cultivator.

<sup>23</sup> V.A. Smith, op. cit., p. 636.

<sup>24</sup> D.P. Mukerji, op. cit., p. 153.

<sup>25</sup> M. Edwardes, op. cit., 290-291.

<sup>26</sup> Vide B.S. Cohn, India, for a survey of this growth, p. 91-110.

<sup>27</sup> Although the film industry is highly criticized for its miserable music, some of the greatest musicians participated in it in the early years. E.g. D.C. Vedi, Bare Gulam Ali Khan, D.V. Paluskar.

## D. CULTURAL DATA

The most important factor that changed the musical environment was the emergence of a new middle class. The social reforms previously discussed had a considerable cultural element. In the period of 1813-1830 Ram Mohan Roy (Brahmo Samaj) formulated his ideas of social and cultural reforms. He was certainly influenced by Western ideas, but found a basis in the authority of ancient Indian thought. Soon various movements developed, which interpreted the ancient scriptures to make them acceptable as guidelines in a modern world. Dayanand, Ramakrishna and Vivekananda were the leading figures.<sup>28</sup> A response came from the West, e.g. in the foundation of the Theosophical Society (1875).

The first incentives towards the development of a westernized middle class came with the foundation of universities in 1857, based on the model of London University.<sup>29</sup> The press (since 1780) and the Christian missions also had an important function.<sup>30</sup> The old middle class in India displayed little coherence, due to the differences in language, creed and caste, but the new middle class had English as a common language and nationalism as a common ethos.<sup>31</sup> At the same time their growth was unrestrained as most of the old aristocracy was too proud to take up bureaucratic service.<sup>32</sup>

The new middle class had a European education and looked down upon Indian arts.<sup>33</sup> Moreover, Indian music had become associated with the decadent life-style of the princes, a form of sexual excitement. Dancing girls were practically prostitutes and their accompanying musicians pariahs.<sup>34</sup> Only when attention was drawn to the importance of the traditional arts as a binding force in the pride of the nation could some respect be regained by the musicians. Abdulkarim Khan sang before Lokmanya Tilak, who responded that the salvation of Indian music must make part of the National Reconstruction

<sup>28</sup> V.A. Smith, *op. cit.*, p. 730-733. R.C. Majumdar, *The History and Culture of the Indian People*, p. 97 f.

<sup>29</sup> V.A. Smith, *op. cit.*, p. 719. R.C. Majumdar, *op. cit.*, p. 31 f.

<sup>30</sup> V.A. Smith, *op. cit.*, 723-724.

<sup>31</sup> *Ibid.*, p. 733-735.

<sup>32</sup> *Ibid.*, p. 734.

<sup>33</sup> B.V. Keskar, *op. cit.*, p. 6-7.

<sup>34</sup> *Ibid.*, p. 8-9. D.P. Mukerji, *op. cit.*, p. 156-157.

Programme.<sup>35</sup> V.D. Paluskar's music was sung in the Dandi March of 1930 led by Gandhi and his "Vande Mataram" became a fixed item in the sessions of the National Congress.<sup>36</sup> But before this could happen many changes had to take place.

As indicated above, the decay of the princely courts did not abruptly change over into the hegemony of the middle classes. Around 1880 the most important patronage for musicians came from the wealthy merchants and *zamīndārs*, who were less puritan than the middle classes.<sup>37</sup> Wajid Ali Shah, exiled from Oudh (Avadha) in 1856, took a vast number of musicians with him to Calcutta, where he died in 1887.<sup>38</sup> After his death S.M. Tagore started collecting musicians and stimulated musical interest. Many *zamīndārs* followed his example. Similar initiatives were taken in Bombay, especially by the rich Parsis and Gujaratis.<sup>39</sup> This soon resulted in the formation of music societies, such as the Jnanottejak Mandali in Bombay and the Sangit Samaj in Calcutta.<sup>40</sup> Shortly after 1900 a full-scale renaissance of the Indian arts took place.

The renaissance was led by well-known personalities: A.K. Coomaraswamy, the Tagore family, the poet Vallathol and many others. In the South Indian Dance, Bharata Natyam (*devadāsī attam*), E. Krishna Iyer, a lawyer, dressed himself as a young woman in order to learn and perform the art. In 1934 he drew attention to a real temple dancer, the great Balasarasvati.<sup>41</sup> In the North, two figures have to be specially mentioned in connection with the revival of music. The first is V.N. Bhatkhande, the second V.D. Paluskar. Much has already

<sup>35</sup> J.S. Jariwalla, *Abdulkarim*, p. 159.

<sup>36</sup> B.C. Deva, *An Introduction to Indian Music*, p. 100.

<sup>37</sup> D.P. Mukerji, *op. cit.*, p. 157.

<sup>38</sup> G.D. Bhatnagar, *Awadh under Wajid Ali Shah*, p. 153-155.

<sup>39</sup> D.P. Mukerji, *op. cit.*, p. 153.

<sup>40</sup> The dates of foundation of these societies is uncertain. Probably the Jnanottejak Mandali was founded in the 1870's, the Sangit Samaj a little later.

<sup>41</sup> K. Ambrose, *Classical Dances and Costumes of India*, p. 34. *Devadāsīs* were considered a social evil. In South India there was an anti-nautch (*devadāsī*) movement. Compare B.N. Lunia, *op. cit.*, p. 581. The revival also implied research, often in temple sculptures, so as to rediscover dance poses. Vide K. Vatsyayan, *Classical Indian Dances in Literature and the Arts*. Kanak Rele, a well-known exponent of Mohini Attam derived much knowledge and inspiration from temple sculpture.

been said about them and we need only summarize their achievements here.

Paluskar (1872-1931) is generally acclaimed as a missionary of music, who popularized music and stimulated interest among the middle classes.<sup>42</sup> He went personally to leading figures of the upper middle class and announced his programmes of devotional music at a temple.<sup>43</sup> In 1901 he established his first music school in Lahore, followed by one in Bombay about ten years later, to spread musical learning and understanding.<sup>44</sup> He was supported by many well-known persons, amongst them Annie Besant, Mahatma Gandhi and Lord Willingdon.<sup>45</sup> His efforts were greatly sustained by successful students, whom he groomed to be selfless musicians and scholars: Omkarnath Thakur, N.R. Vyas, V.R. Patwardhan and B.R. Deodhar.

Bhatkhande (1860-1936), a lawyer, started his efforts of revival with scholarly endeavour. Through extensive travels (the importance of improved transport!) he collected a vast material which was published in a number of books (the importance of printing!).<sup>46</sup> These works, especially the *Kramika Pustaka Mālikā* (published between 1917 and 1936 in six volumes) are a source material for music students to this day, though they have been heavily criticized also.<sup>47</sup> He organized the first All India Music Conference in 1916 in Baroda, followed by others in Delhi, Benares and Lucknow.<sup>48</sup> Under the auspices of Maharaja Sayaji Rao of Baroda he reorganized the music school, on the basis of his insights.<sup>49</sup> Soon he opened music schools in Gwalior (1918) and Lucknow (1926).<sup>50</sup> Perhaps the most important support for Bhatkhande's work was given by the Nawab of

<sup>42</sup> S.S. Awasthi, *A Critique of Hindusthani Music and Music Education*, p. 45. B.C. Deva, *op. cit.*, p. 100. V.H. Deshpande, *Maharashtra's Contribution to Music*, p. 51-55.

<sup>43</sup> B.R. Deodhar, *Pandit Vishnu Digambar in his Younger Days*, p. 28-29.

<sup>44</sup> S.S. Awasthi, *op. cit.*, p. 45.

<sup>45</sup> V.H. Deshpande, *op. cit.*, p. 53-54.

<sup>46</sup> S.S. Awasthi, *op. cit.*, p. 47. B.C. Deva, *op. cit.*, p. 95.

<sup>47</sup> *Vide Ch. I, p. 8, 21. Ch. IV, p. 173. Ch. X, p. 160. Ch. XI, p. 183.*

<sup>48</sup> V.H. Deshpande, *op. cit.*, p. 43-44.

<sup>49</sup> B.C. Deva, *op. cit.*, p. 95.

<sup>50</sup> V.H. Deshpande, *op. cit.*, p. 43.

Rampur, who specifically helped him to get access to Wazir Khan, the famous *bīnakāra*.<sup>51</sup>

Many Western scholars had participated in or were stimulated by the Indian renaissance. The work of Charles Wilkins, William Jones and Max Müller was crucial in the early stages when Sanskrit learning and religious reforms were predominant.<sup>52</sup> Schopenhauer and Goethe were deeply influenced by Indian thought. In the arts a similar interaction between India and the West existed. For music the names of Jones and Willard must be mentioned, the latter especially represented one of the first of a new generation of scholars who were going to study Indian music from the practical side, independent of the *sāstras*.<sup>53</sup> The influence of the West was most strongly felt in the various systems of notation, an invention which made the reproduction of music possible.

Whereas the Maharashtrians Paluskar and Bhatkhande worked for a revival of the classical tradition, Rabindranath Tagore tried to establish a new kind of music in Bengal, mixing Western, folk and classical Indian elements. D.P. Mukerji believed that the hope of the future lay in this music.<sup>54</sup> However, Tagore's music has not held its own against the classical tradition, although Tagore songs are still appreciated by Bengalis.

After Bhatkhande and Paluskar the developments have been extensive but not novel. The number of music colleges increased enormously; in the special issue of *Sangita Kala Vihara* (1973) no less than 158 are mentioned in North India alone. These are only the principal ones because in a town like Delhi I found that every neighbourhood has its own little music school. Books with compositions and books of theory have proliferated. Public concerts are held regularly, usually in the context of a music festival lasting for two to five days. Every big city has several such festivals every year, while even the smaller towns hold famous festivals, e.g. Jullundur, Gwalior, Poona and Chandigarh. Various music societies organize chamber concerts for their members. Many gramophone recordings have appeared and All India Radio daily provides several hours of classical

<sup>51</sup> Ibid.

<sup>52</sup> B.N. Lunia, op. cit., p. 517-525.

<sup>53</sup> This has led to many controversies. Ch. X, XI.

<sup>54</sup> D.P. Mukerji, op. cit., 157-165.

music. It is the most important single employer of musicians.<sup>55</sup> Many women of the middle class have taken up the study of Indian music. Finally, the state also participates in musical advancement, although perhaps insufficiently,<sup>56</sup> through academies, scholarships, special publications and awards.

#### E. SUMMARY: THE EFFECT ON MUSIC

The world of the past hundred years changed as much for a musician as for any other person. They saw the decline of the princes, then they were temporarily sustained by the *zamīndārs* and merchants, and they finally had to turn to the middle classes.<sup>57</sup> Many of the princes were highly cultured in musical terms, even to the extent of being good musicians themselves. But at the same time, they often lived a debauched life in the 19th century and artists were dragged along in the stream. The *zamīndārs* largely provided a continuation of the same atmosphere, perhaps less regal, less pompous but more perverted.<sup>58</sup> The middle classes were quite different – they had no, or very little knowledge of classical music and their interest was largely fostered on the basis of pride of the national heritage.

In the course of time the efforts of education had an effect and nowadays many middle class patrons are quite expert. In fact the generation which grew up after Independence has had vast opportunities to be acquainted with music. The social stigma has gradually disappeared, music even became a symbol of education and refinement. But one thing will never exist again; the small specialized audience. Regional specialization and demands of being able to entertain the same audience over years have gradually disappeared. On the contrary the audience has become amorphous by sheer size and variegated composition. The demands made on a musician are more general, i.e. a pleasing voice and an impressive technique rather than a vast stock of rāgas and compositions.

<sup>55</sup> D.M. Neuman, op. cit., p. 220 f.

<sup>56</sup> B.V. Keskar, op. cit., p. 27-30.

<sup>57</sup> Compare D. Martindale, *The Place of a Theory of Civilization in the Sociology of Culture*, p. 68, which is a commentary and summary of D.P. Mukerji's thoughts.

<sup>58</sup> The transition from a proud aristocracy to a shrewd class of merchants is well depicted in Satyajit Ray's film 'Jalsaghar' (The Music Room).

Most musicians, even the young, talk of the past with sentimental attachment. An important factor perhaps was that the closed system of hereditary families, being tied to a court, provided security and prestige. The rise of the middle classes inverted this – the musician became a pariah. Though this stigma is lifted, the question of security has by no means been resolved. In fact, success in a musical career has little relation to the values which most musicians received from their teachers, as will be shown in Chapter XI.

## CHAPTER VIII

# The Rise and Fall of the Gharānā System

### A. INTRODUCTION

The relation between teacher and pupil is similar to that of father and son. A teacher having several pupils, and these pupils again having pupils, implies that musicians form smaller and larger groups which essentially resemble an extended family. In India, where the tradition is mainly oral and where family is one of the most pervading categories of thought,<sup>1</sup> such groups of musicians must always have played an important role. In the *Samgīta Ratnākara* the term *saṃpradāya* is used, in the time when dhrupada flourished the designation was *vāṇī* and with khayāl the concept of *gharānā* emerged.<sup>2</sup>

As Neuman pointed out, musicians give the impression that *gharānās* are very ancient, but in reality this concept must date from the end of the 19th century.<sup>3</sup> Of course, the lineages of musical descent were inherent in the *saṃpradāya* and *vāṇī* and though doubtful, these genealogies had in some way relations to a distant past and the great musicians who lived then.<sup>4</sup>

### B. THE EMERGENCE OF GHARĀNĀ

One characteristic is inevitable in *gharānās*: They represent a certain musical style, usually given form by a great artist in the

<sup>1</sup> Even to the extent of classifying rāgas in a family structure: the Rāga-rāginī-putra system.

<sup>2</sup> Compare J. Bor, *Raga, Species and Evolution*, p. 37. *Samgīta Ratnākara* of Śārṅgadeva II, 3, 18 and Kallinātha's commentary IV, 7, 91, V.H. Deshpande, *Carl Seashore, Banis and Gharanas*, passim.

<sup>3</sup> D.M. Neuman, *The cultural structure and social organization of musicians in India*, p. 182.

<sup>4</sup> *Ibid.*, p. 214, discusses the manipulations with pedigrees.

*gharānā*.<sup>5</sup> When khayāl developed as a style, new schools had to emerge. Yet, these schools were somehow related to their precursors, the *vānīs*, as has been indicated by Deshpande.<sup>6</sup> But, in *gharānā* a number of factors became inherent which distinguished it from earlier types of schools.

In the first place *gharānās* were very closed groups, contained largely within families. Secondly, music was considered a commodity, which could be traded and which had to be guarded jealously. Thirdly, the members of a *gharānā* formed a kind of guild, i.e. an association for promoting mutual interests. Finally, as a result of the other factors, *gharānās* were highly competitive bodies, which eventually could function as a prestige object of a local ruler. Neuman pointed out that the emergence of these social units with a strong identity is limited to the beginning of India's transformation into a modern world.<sup>7</sup> Mukerji indicated that the jealous guard over trade secrets was a response to the decaying feudal society.<sup>8</sup> Deshpande believes that *gharānās* are simply as old as khayāl itself and basically an asset to the court which gave them shelter.<sup>9</sup> Most probably, the latter view holds true in the sense of a musical tradition, whereas the former refer to *gharānā* as a specific social unit, which of course it is in the proper sense of the word.

Indeed the conclusion seems inevitable that the aspects of social coherence, a jealous and competitive spirit and the prestige of the court all derive from the last effort to keep things as they were. As shown in Ch. VII the princes feared the modern world and preferred to muse on past glories. The dependent musicians played along in the game. In the following I shall turn to the processes which occurred in *gharānās*, in which the above points will be further elaborated.

### C. PROCESS IN GHARĀNĀ

Two kinds of forces operate in *gharānās*: cohesion and fis-

<sup>5</sup> Such artists have been called charismatic personalities by Neuman, *Ibid.*, p. 207 f.

<sup>6</sup> The factor of continuity from *vānīs* to *gharānās* is studied in V.H. Deshpande, *op. cit.*, *passim*.

<sup>7</sup> D.M. Neuman, *op. cit.*, p. 266.

<sup>8</sup> D.P. Mukerji, *Modern Indian Culture*, p. 155.

<sup>9</sup> V.H. Deshpande, *Indian Musical Traditions*, p. 93 f.

sion. Apart from having the general structure of an extended family and representing a school musically, the *gharānā* also has a side of mutual interests, i.e. a guild, providing cohesion.<sup>10</sup> The old and famous musicians used to have a great influence on their patrons, as we know from many biographical details. Many ruling princes were connoisseurs of classical music, often themselves good musicians, implying that they learnt music from well-known artists employed in the court.<sup>11</sup> Such an artist of course moulded the taste of the patron and his decisions when appointing new musicians. Secondly, the musicians who taught music to the courtesans could exercise influence in an indirect manner. This has been particularly the case in *gharānās* with a strong link to *sārāngī* playing: Kirana, Patiala, Indore and Mamman Khan's lineage from Delhi. When a musician was lucky enough to have a favourite courtesan as his pupil he had a good chance of obtaining special favours himself.<sup>12</sup>

In families of musicians music has been the main source of livelihood and therefore it had to be handled as a property. So, the music is not taught freely to outsiders and there is a strong sentiment about the specialities of the style of the family.<sup>13</sup> This brings a degree of cohesion among members of the *gharānā*, as those who are followers of a successful musician could thus profit in a tangible way from his influence. Herein lies the interest of the famous musician himself, as he considers his music a heritage which he needs to perpetuate.<sup>14</sup>

In music, such a relation is necessarily far more complicated than in the case of material property. In the first place the famous musician often faces a duality of blood relation and musical relation. When he does not have sufficiently talented or interested children he

<sup>10</sup> In a review of Deshpande's *Indian Musical Traditions* B.C. Deva suggests the term guild (SN 35, p. 66).

<sup>11</sup> The Nawab of Rampur for instance employed Wazir Khan, the famous *bīnakāra*, but was also his pupil. Compare V.H. Deshpande, *Maharashtra's Contribution to Music*, p. 43, and V.H. Deshpande, *Indian Musical Traditions*, p. 93 f.

<sup>12</sup> This thought is common in India, although it was never been made very explicit. In M. Ruswa, *Umrao Jan Ada*, several instances can be found. D.C. Vedi often referred to this situation as a kind of parasitism.

<sup>13</sup> D.P. Mukerji, *op. cit.*, p. 155.

<sup>14</sup> D.M. Neuman, *op. cit.*, p. 40.

may decide to teach an outsider, who may become his musical successor. This really means to disown his children in favour of an adopted son. Secondly, in spite of the personal relation that may exist between a musician and his patron, the latter may still decide to favour a musician of entirely different stock. In the case of music moreover style can be imitated and a talented imitator can surpass the real pupils.<sup>15</sup> A patron with sufficient insight in music could sometimes perceive this and bypass the pupils of his court-musicians. Precisely to prevent such possibilities there has been a strong tendency towards esoterism, i.e. every *gharānā* possessed its own *rāgas*, its own techniques etc.<sup>16</sup> Thirdly, among persons of the same generation jealousy and competition tend to bring about fission. The oldest direct descendant of the founder of a *gharānā* is supposedly the head of this *gharānā*, a situation hardly acceptable to many members who may be more experienced, more talented and even older, but not direct descendants, even outsiders.

There is a noticeable tension between musicians who belong to a *khāndān* and those who do not.<sup>17</sup> The *khāndān* are those musicians of a *gharānā* who are also linked through blood-ties.<sup>18</sup> Usually this distinction coincides with the distinction Hindu-Muslim. The root of this cleavage lies in the fact that the majority of Northern India was ruled by Muslims, who mainly employed Muslim musicians in their court, and many Hindu musicians converted to Islam.<sup>19</sup> Therefore the interest in defending a musical property rested mainly with the Muslim families.

Yet, even in the case of family members within a *gharānā* we often observe fission and there are many small *gharānās* founded by musicians who no longer wanted to belong to the *gharānā* in which they were trained, e.g. Khurja, Saheswan, Bendi Bazar, Indore. Most of these *gharānās* are very small and often barely mentioned in studies pertaining to the subject. A second factor which promoted the emergence of new *gharānās* has been the role of the rulers themselves. *Gharānās* usually carry the name of the founder's residence and the

<sup>15</sup> A famous example being Haddu and Hassu Khan (the founders of Gwalior *gharānā*), who imitated Bare Mohammed Khan while listening to him secretly.

<sup>16</sup> D.M. Neuman, op. cit., p. 45.

<sup>17</sup> E.g. B.V. Keskar, Indian Music, p. 19-20.

<sup>18</sup> D.M. Neuman, op. cit., p. 182 f., gives examples.

<sup>19</sup> N.N. Shukla, Alladiya Khan – as I knew him, p. 21.

existence of a *gharānā* in the court of a ruler was a matter of pride.<sup>20</sup> Sometimes the name of a *gharānā* changed when the leading artist changed his residence, e.g. in the case of Jaipur *gharānā* which is also known as Atrauli *gharānā*, later Alladiya Khan *gharānā* and Kolhapur *gharānā*, where Alladiya Khan spent the latter half of his life.<sup>21</sup> The tendency to name a *gharānā* after its main exponent illustrates the supersession of the ruler's importance by that of the musician. This has been possible in recent times with the disappearance of the princely states, resulting in an Abdulkarim Khan *gharānā*, a Bakhle *gharānā* and the above-mentioned Alladiya Khan *gharānā*.<sup>22</sup>

The dual forces of cohesion and fission make the *gharānās* a very lively social phenomenon and not stagnant or compartmentalized groups of musicians. Particularly the oldest and largest *gharānā* has been tormented by fission (Gwalior). The first great tension was when Rehmet Khan refused to be appointed as a court musician in Gwalior<sup>23</sup> after his father's death, and withdrew entirely. For many years he lived in isolation as a beggar, but was still considered a matchless musician, who influenced many younger artists. In the meantime a number of Maharashtrians had learnt music in Gwalior, amongst them Balkrishnabua Ichalkaranjkar, who trained Vishnu Digambar Paluskar.<sup>24</sup> The latter followed a new path, and a cleavage arose between him and the traditional artists of Gwalior, still represented by Krishnarao Shankar Pandit. Although originally a Muslim *gharānā*, now most of the musicians belonging to it are Hindus. Only in the faction of Mustaq Hussein Khan the Muslim tradition is carried on, but this is again a different branch, known as Saheswan *gharānā*.<sup>25</sup> The music of Rehmet Khan lived on in Abdulkarim Khan, and to an extent in Omkarnath Thakur and Manji Khan.<sup>26</sup>

In each *gharānā* there is a nucleus of great musicians, who

<sup>20</sup> V.H. Deshpande, op. cit., p. 93 f.

<sup>21</sup> D.M. Neuman, op. cit., p. 207-208.

<sup>22</sup> Ibid., especially for instrumental *ghārānas*.

<sup>23</sup> Vide Ch. X for Rehmet Khan.

<sup>24</sup> Vide Ch. VII, p. 124.

<sup>25</sup> N.R. Singh, Mushtaq Hussain Khan, p. 5.

<sup>26</sup> V.C. Moudgalya, Abdul Karim Khan, p. 94. S.K. Choubey, Indian Music Today, p. 101.

claim to belong to this *gharānā*, and who are thought of by others to belong to it. Around them cluster a number of pupils (often relatives) and pupil's pupils. Sometimes artists claim to belong to a *gharānā* without having had lessons from any artist considered to belong to that *gharānā*. The claimant simply imitates the musical style of the *gharānā*.<sup>27</sup> Then there are musicians who have learnt most of their music in one specific *gharānā* but do not consider themselves to belong to it.<sup>28</sup> Sometimes they branch off and found their own *gharānā*, after having introduced a few innovations.<sup>29</sup> Some artists have learnt from several *gharānās* and have mixed the styles. They often appear as individual artists who refuse to be counted among a *gharānā*.<sup>30</sup> Famous artists who come from the family of a *gharānā*-founder usually replenish the nucleus of the *gharānā*.<sup>31</sup> Famous artists who do not belong to such a family often strike out on their own. The musicians of the *gharānā* then try to maintain that this artist also belongs to their *gharānā*.<sup>32</sup>

An example may best illustrate the above: The Agra *gharānā* has always been a very important and large *gharānā*.<sup>33</sup> At the end of the 18th century it was founded by Shamrang and Sarasrang, who were in fact dhrupada singers of the Nauhar *vānī*. As a *gharānā* of khayāl it gradually took shape in the course of the 19th century, with the disciples, descendants, grand-disciples and grand-descendants of Shamrang: Ghagge Khuda Baksh, Sher Khan, Ghulam Abbas Khan and Kallan Khan. Natthan Khan was Sher Khan's only son. Natthan Khan was a very important artist of Agra *gharānā* at the end of the 19th century. Faiyaz Khan was a grandson

<sup>27</sup> Vinod Kumar for instance learnt with D.C. Vedi, but followed the style of Patiala *gharānā*.

<sup>28</sup> Bhimsen Joshi sings many compositions from the Gwalior *gharānā*, in which he had his early training. Later he followed Sawai Gandharva's example of Kirana *gharānā*.

<sup>29</sup> Amir Khan is the founder of Indore *gharānā*. His father was a *sāraṅgī* player from Indore but the main influences in Amir Khan's music were Wahid Khan and Rajab Ali Khan (Kirana).

<sup>30</sup> Both D.C. Vedi and Bhaskar Rao Bakhle are examples.

<sup>31</sup> Compare D.M. Neuman, op. cit., p. 182 ff.

<sup>32</sup> V.H. Khan, *Saṅgītajñoṅ ke Saṅsmaraṅ*, p. 122, treats Bhaskar Rao Bakhle under the Agra *gharānā*, in which the author was an important member. Bakhle, however, learnt in several *gharānās*.

<sup>33</sup> The following data are derived from V.H. Khan, op. cit., p. 98 f., 170 f.

of Ghulam Abbas Khan, who learnt most of his music from Sher Khan, his cousin. Faiyaz Khan learnt from Ghulam Abbas Khan and also from Natthan Khan. Natthan Khan's son Vilayat Hussein Khan had many pupils, among whom his son Yunus Hussein Khan. Vilayat Hussein Khan learnt most of his music from his elder brother, Mohammed Khan, who was Natthan Khan's pupil. Natthan Khan also taught another outstanding figure in Indian music: Bhaskar Rao Bakhle, who had learnt from several other artists before he became a pupil of Natthan Khan. Alladiya Khan, the great exponent of Jaipur *gharānā* also taught him. Bhaskar Rao Bakhle balanced the styles of Agra and Jaipur. He also introduced several aspects of music which he had acquired from his study of the *bīna*. He strongly rejected the concept of *gharānā* and maintained that every musician should learn from several *gharānās*. Yet, many musicians from the Agra *gharānā* claim that Bhaskar Rao Bakhle really belongs to their faction. Some of the weaker followers of Bhaskar Rao say that they belong to the Bakhle *gharānā*.<sup>34</sup> Like his teacher, Dilip Chandra Vedi strongly rejected the *gharānā* concept. Apart from Bhaskar Rao, he learnt from Uttam Singh, Faiyaz Khan and Alladiya Khan.

Another pupil of Bhaskar Rao is Kesar Bai Kerkar. She was however more strongly influenced by Alladiya Khan, her teacher for twenty-six years. Mogubai Kurdikar learnt from Alladiya Khan as well, but also from his sons and from Vilayat Hussein Khan, who in fact had learnt a few items from Alladiya Khan. Hereunder I present these relationships in a diagram for clarification. (Fig. 2)

From this brief description one can understand the complicated and structural relations of *gharānās*. Not only have *gharānās* evolved over the past hundred years, but fluctuation and variability are part of the system. Musical aspects from other *gharānās* may be absorbed or musicians from the nucleus of a *gharānā* may change their music. Musicians who combine the music of several *gharānās* may establish their own conception of music as a new totality.

<sup>34</sup> S.L. Seth, *Sangeet Maharishi Bhaskar Rao Bakhle*, p. 41-43.

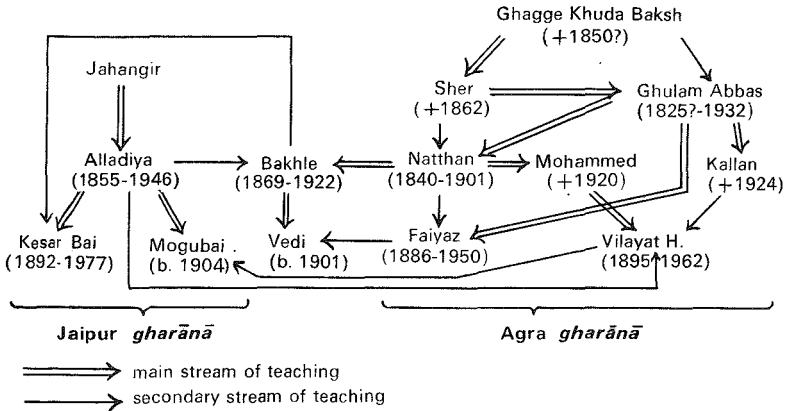


Figure 2: Teaching relations in Agra *gharānā*, with special reference to the influences from Jaipur *gharānā*

#### D. THE DISAPPEARANCE OF GHARĀNĀ

Evidently *gharānās* are not static institutions. The most recent developments, however, display more than interrelation between *gharānās*: the whole institution of *gharānā* seems to be rapidly disintegrating.<sup>35</sup> Only a few artists still follow a distinct style that can be classified as a pure example of a *gharānā*.

The basic source of the disappearance of *gharānās* lies in the foundation of musical continuity, viz. teaching (Ch. IX). It must be realized that most musicians have their basic knowledge and technique in common. The difference, whether individual or by school, could be seen as an added value, particularly with respect to special *rāgas*, special compositions and advanced techniques, e.g. complicated types of *tāna*. If a particular school is to have a distinct musical identity the teacher must leave a strong imprint on his pupils. This condition can only be met if the pupil learns for a long period with the same teacher with little interference from others. On both points the relation has changed. Moreover, the emotional quality of the relation is so different that a strong imprint of the teacher is rather

<sup>35</sup> Compare V.H. Deshpande, op. cit., p. 94.

impossible.<sup>36</sup> The musical education has become broader and more influences work together to create a new musical individual. There is hardly any need to illustrate this; most artists in India do not profess to belong to any particular *gharānā* and when they do, they declare that they have also absorbed a few good aspects from other *gharānās*. Kishori Amonkar for instance is one of the leading vocalists. She is the daughter of Mogubai Kurdikar, a famous exponent of the Jaipur *gharānā*. The general and specific traits of this *gharānā* can still be clearly recognized in Kishori's music, which is in this sense exceptionally traditional. Yet, like most other artists she claims to include all that is worthwhile from other artists. It is not only that the teachers have hardly any opportunity to leave an imprint on the pupils, the latter are also influenced by the radio, gramophone recordings and books.<sup>38</sup> In brief, the configuration of musicians has changed from groups with a degree of internal similarity to individuals who present a number of common traits over the whole of North India. On the one hand this liberates the artists from esoteric techniques and knowledge, on the other hand certain general standards have emerged that reduce the variety and flexibility of the music as a whole. Thus, in former days, an artist could be highly appreciated as a master of the particular idiom of his *gharānā*, while he lacked a beautiful voice. Nowadays, an artist with a good voice and virtuoso techniques will be appreciated even if he has a very limited knowledge of *rāgas* and no distinct style at all.

The most important general aspect of this change lies in the aesthetic criterion that the music an artist presents should be an integrated totality, not a hotchpotch.<sup>39</sup> The styles of the *gharānās* as laid down by the great masters, and the durable influence of one teacher over a pupil enabled the latter to come to an understanding of the meaning of coherence in music.<sup>40</sup> This is in the end what a good teacher is for. Schools with a specific concept of music have become

<sup>36</sup> Ibid., p. 84.

<sup>37</sup> Ibid., p. 81-88. Cover text of Kishori Amonkar, ECSD 2702.

<sup>38</sup> Especially V.N. Bhatkhande, Kramika Pustaka Mālikā, is used by students and musicians, so that everyone sings the same compositions now.

<sup>39</sup> Amar Nath (personal communication, Dec. 1970) strongly underlined this by imitating a few artists who mix the styles of Kirana and Agra, which are by nature very different.

<sup>40</sup> Compare Ch. VI, p. 113.

## CHAPTER IX

### Training and Creativity

This chapter studies the system of musical continuity; the process of learning music and the changes which an artist can make in what he has learnt. A comparison of the present-day situation with the past is necessary, trying to discern factors which may explain recent changes in music. In the first part (A) I have included a number of general observations, whilst the second part (B) contains biographical case studies as evidence.

#### A. BECOMING AN ARTIST

We can ask from where a musician recruits pupils and how a student of music decides which teacher he should follow. In both past and present there are two different tendencies. One could be called a consequence of circumstances. For instance, a pupil decides to accept a certain teacher because he is a relative, or because he is otherwise easily accessible.<sup>1</sup> This also implies a spatial factor, the student will look for a teacher who is nearby, at least in the same town. The other concerns a directed effort of a student to become a pupil of a famous artist, either because he is attracted by the artist's repute, or because he has actually heard him and wants to follow in his footsteps. Many musicians had their initial training from relatives and later went on to a famous artist.<sup>2</sup> At present the role of relatives is largely taken over by music colleges,<sup>3</sup> whereas for advanced training much the same is true now as in the past. The point to be noticed is that most artists who became great musicians at one time or other consciously decided to follow a famous master, often going through

<sup>1</sup> Compare Mustaq Hussein Khan's case, p. 145.

<sup>2</sup> Ibid.

<sup>3</sup> Vide Ch. VII, for the emergence of music colleges.

established through a long course of cumulative reflection and experiment. That *gharānās* are not coincidental groupings of a social rather than musical order is illustrated by the fact that efforts of musical creativity have constantly been reflected in tension and competition, at times giving rise to fission within one *gharānā*, even to the extent of creating new *gharānās*. Therefore the disintegration of *gharānās* is dangerous for the music.<sup>41</sup> Of course, the specific turn of jealous and competitive social units which the musical schools took at the end of the last century, was neither desirable in general, nor viable in the modern world. It seems that the ideal would be the *saṃpradāya*, a tradition in which the great musicians can disclose their insights orally, but free from narrow-minded politics.

<sup>41</sup> This explains the controversy which exists about *gharānās*. Compare D.M. Neuman, op. cit., p. 180.

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<sup>1</sup> Compare Mustaq Hussein Khan's case, p. 145.

<sup>2</sup> *Ibid.*

<sup>3</sup> Vide Ch. VII, for the emergence of music colleges.

many hardships to do so.<sup>4</sup> Musically this is very relevant since it indicates that the best musicians tend to attract the best students, by itself a factor of continuity. However, creativity in music can also be accelerated in this manner, as the fame of an artist depends on the general appreciation he finds with the audiences.<sup>5</sup> In recent times the audiences have changed considerably, due to which certain styles have become very popular, whilst others have fallen in disgrace, and do not attract pupils any more.<sup>6</sup>

There is no definite system of teaching in North India. Sometimes an artist does not teach his pupils at all, in other cases the student is overloaded with music material.<sup>7</sup> Yet, one thing is common in all teaching methods in North India; they are based on copying. The pupil must try to listen with the greatest care, not concentrating on separate details, but absorbing the music as a whole, i.e. he must reproduce the teachings integrally.<sup>8</sup> It is quite common, or was till recently, for the pupils to sit around the teacher during his hours of practice and imitate this at home. Subsequently the teacher checks the pupils, who have to do their practice or sing a piece in front of the teacher. This system implies a large degree of directness in the transmission of music material. The teacher sets the example, the pupil is required to reproduce it. Only the final result counts. A highly whimsical approach has been a notorious trait in many teachers. Thus Amar Nath used to explain how Amir Khan would ask him to sing a certain piece, only to send him away after the first tones.<sup>9</sup> Naturally,

<sup>4</sup> Vide cases (1) and (2), p. 144.

<sup>5</sup> This continuity is relative, i.e. a creative artist can attract many pupils (thereby increasing change) but his creations find continuity again.

<sup>6</sup> Vide Ch. XI.

<sup>7</sup> The lack of a definite system of teaching was one of the reasons why protagonists started schools with a curriculum. Later, however, many scholars realized that the old methods had great advantages over a fixed programme of training. As Vedi put it: "A teacher must be like a doctor, he must evaluate the student's problems and prescribe the right remedy."

<sup>8</sup> The Western student finds this difficult. For instance, to control the difficult rhythms described in chapter II, I often tried analytically to understand what happens. The only way, however, appeared to be simply imitating the teacher without thinking. After having learnt this in a practical manner the analysis follows easily. Similarly to take down a composition in notation first and then sing it is a waste of time – it is much faster to first learn it then make a notation, if at all.

<sup>9</sup> Personal communication, New Delhi, Dec. 1970.

the student becomes quite sensitive to the need of really paying attention to the teacher's remarks and trying to satisfy him by coming as close to his example as possible. Teachers frequently get angry because a pupil is not doing exactly like them. This is very typical, I witnessed it many times during sessions of teaching.

In his hours of practice, the pupil has to develop his technique, as well as try to produce a music that is similar to the teacher's. Usually the first years are devoted to voice culture.<sup>10</sup> This implies correct intonation, flexibility, correct ornamentation, speed for *tānas* and of course steadiness and resonance of the voice. Most artists give their students a number of exercises, in which practice in the low octave (*mandra sādhanā*) is predominant.<sup>11</sup> Traditionally in the first year of learning the student only did exercises, although this period could in certain cases extend to three years. The great masters devote at least one hour every morning to very basic exercises, to keep the voice in good shape.<sup>12</sup> Secondly, practice implies a study of *tāla* and *laya*, which must become completely natural to the musician. After the student has mastered the basic techniques he can devote at least half of the time to the practice of the music, i.e. try to sing a *rāga*. For this he must learn a composition in a particular *rāga*. Some artists teach a composition, but in many cases the pupils have to listen together to their teacher and try to figure out wordings and structure of the composition themselves through the most strenuous efforts.<sup>13</sup> Often the teacher does not pronounce the words clearly and rarely does he allow the pupils to use a notebook in his presence. But once the composition has been mastered the pupil can practice it and to ensure a correct rendering, repeat it hundreds of times, because few things can infuriate a teacher as much as an incorrect rendering of the composition.<sup>14</sup> Yet, as shown in the foregoing chapters, a composition is only a tiny portion of a whole performance, so that the pupil has to learn *barhata* or *ālāpa*, *tāna* or *bolbanāo* or *layakārī*. The good teachers give a sound

<sup>10</sup> N.M. Adyanthaya, *Melody Music of India*, p. 77, 89.

<sup>11</sup> O. Thakur, *Maṅdra Sādhanā*, *passim*.

<sup>12</sup> D.C. Vedi, personal communication, New Delhi, Dec. 1973, referring to Faiyaz Khan.

<sup>13</sup> Both Amar Nath and D.C. Vedi stressed this on many occasions.

<sup>14</sup> Compare N.R. Singh, *Mushtaq Hussein Khan*, p. 18. N.M. Adyanthaya, *op. cit.* p. 75.

basis for these music parts and teach them in great detail, always listening to the pupil and correcting the minutest mistakes.<sup>15</sup>

But, during the practice of classical music, a really major effort is required to divine how a rāga should be interpreted. This needs much reflection, repetition of small portions, listening again to the teacher, sometimes analysing parts, sometimes trying to grasp the whole.<sup>16</sup>

So far, we are on the level of pure imitation, of practising whatever has been taught and whatever the pupil has grasped by listening. The learning of what the teacher has to offer implies living through his music and absorbing it, paired with a gradual build-up of the many techniques that one must master.

The pupil must also use his imagination to add something to what he has learnt. This involves attaining a perfect blending of his own voice and personality with the music he has learnt. No two persons sing in exactly the same manner.<sup>17</sup> Moreover, a teacher often gives no more than basic outlines of rāga elaboration and the pupil must try to extend these fully. This concerns *ālāpa*, *barhata*, *layakāri*, *bolbanāo* and *tāna* but never the *bandiṣa*. Even when the pupil makes additions he has to be careful that they are so similar to what the teacher has given that the latter does not notice the difference.<sup>18</sup> Thus, practice involves an effort of composition, be it unwritten and mainly directed towards the re-creation of music that already exists on the level of the teacher.

By this process of becoming able independently to develop a full rāga from only the composition and an outline the pupil comes into the final stages of his training. Up to this point at least five years have passed, but then the pupil develops musically on his own, only occasionally guided by his teacher.<sup>19</sup>

<sup>15</sup> Most books with notations give only compositions, and no elaborations. An exception is O. Thakur, *Saṅgītāñjali*.

<sup>16</sup> A teacher cannot teach everything of course. Somehow the student must re-create the music; not function as a tape-recorder.

<sup>17</sup> Compare V.H. Deshpande, *Indian Musical Traditions*, p. 9, and the contrasting view of B.R. Deodhar in the foreword to the same book, p. xv.

<sup>18</sup> I often observed this when students would sing something they invented themselves, or had learnt before, in front of D.C. Vedi. "In that case you had better look at your notebook" was his stereotyped answer.

<sup>19</sup> Curiously, teachers tend to become more and more sparing with their teaching

At the same time there is a need to learn more rāgas, and when studying with a great master, also to come to a full understanding of his insight into music. Learning more rāgas means to learn *bandiśas* in those rāgas, and to further elaborate the rāga under the supervision of the teacher. It has been a common method to teach one rāga thoroughly after which the rāgas that are similar can be learnt in very little time.<sup>20</sup> At this stage the pupil comes close to performance. Usually he is gradually introduced to concert experience, first before visitors to the teacher's house, then in small groups, and finally the teacher may help his students to perform in larger gatherings.<sup>21</sup> As long as the student is musically dependent on his teacher this is however difficult. Invariably artists are afraid to sing in concert when their teacher is present. After all, the process of learning music involves blending one's self with the music of the teacher. But when the teacher is present one cannot really express oneself, the only permissible style being that of the teacher.<sup>22</sup> Much later, when the artist is fully independent he can be free to radiate his own music.

In this context the meaning of improvisation must be discussed. Some people have committed the grave error of saying that there is much improvisation in Indian music.<sup>23</sup> As explained earlier, one must be very careful with the word composition. A composition really means a *bandiśa*, which is a definite arrangement of words into notes and rhythm.<sup>24</sup> On the other hand the other parts of a rāga performance, such as *ālāpa*, *tāna* etc., are also composed, during practice. The difference is one of degree. Whereas a composition is kept almost identical from one concert to another, and from one practice session to another, the other parts of a performance may vary a little. This

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when the pupil becomes advanced, perhaps out of a fear that the student will reach the bottom of the teacher's knowledge. This may explain why students look for another teacher after a few years.

<sup>20</sup> Compare N.R. Singh, op. cit., p. 5-7. Usually the rāga Yaman is chosen as the first rāga, but occasionally Bhairava, probably a South Indian influence. More and more teachers take Bilāvala now, as its scale corresponds to the white keys of the harmonium.

<sup>21</sup> Great artists still enjoy presenting their children in a short concert before they start themselves. Vilayat Khan, Ali Akbar Khan, Ram Narayan and Bismillah Khan have been recent examples.

<sup>22</sup> Personal communication with Amar Nath, Dec. 1970.

<sup>23</sup> Especially Ravi Shankar has spread the myth in the West.

<sup>24</sup> Vide Ch. I, n. 71.

variation has been called improvisation sometimes, suggesting wrongly that everything other than the composition is invented on the spot, within the limits of the rāga. The truth is that most aspects have been precomposed (though unwritten), often handed down by the teacher, and that the word improvisation is only used because there is a degree of recombination and a certain freedom in distributing e.g. an *ālāpa* over time.<sup>25</sup> When an artist produces a truly novel interpretation of a certain aspect of a rāga, we can in most cases be quite certain that it has been pre-meditated and experimented with for a long time before he brings it into concert. Therefore improvising and composing are strongly linked processes. In essence both involve a certain departure from what the artist has learnt from his teacher. Such changes in the music material can be of the following nature: 1. Additions; 2. Reductions; 3. Transformations. Within such changes there can be three different processes: A. Unconscious changes, that occur in practice; B. Meditated changes, worked out in practice; C. Changes occurring in concert, as a result of inspiration. (A) constitutes a lapsus memoriae, the influence of the pupil's personality on the music he has learnt, or the influence of another artist he has heard. (B) is composition as such, and (C) is improvisation proper. Each of these types of change can occur in relation to *ālāpa*, *bandiśa*, *barhata*, *layakārī*, *bolbanāo* and *tāna*.

The most common element of change, when one compares different performances of a single artist, is purely recombination and cannot be considered change within the Indian context.<sup>26</sup> Apart from this, improvisation, i.e. introducing a real novelty during a concert is exceedingly rare.<sup>27</sup> The conscious change which an artist makes during practice may go as far as the creation of a new rāga, or the invention of a new aspect of style. In chapter XI a number of examples will be discussed. The rest of this chapter is reserved for case studies, which illustrate the relation between teacher and pupil, in both past and present.

<sup>25</sup> Vide Ch. II and III.

<sup>26</sup> Ibid.

<sup>27</sup> Artists usually say that everything they do comes from their teacher (which expresses respect). Some (very disrespectfully) say: "My music comes from God, it is a blessing only." After pressing an artist to explain why he performs a specific item in a different manner, he may answer: "Well, I try something."

## B. CASE STUDIES

## 1. Maula Baksh (+ 1896)

The teacher of the well-known sufi Inayat Khan was Maula Baksh (Chole Khan). There is an interesting story about the way he learnt music. One day, when he was a boy, a fakir came to the village and struck by the sweet voice of the boy he recommended a musical career. Maula Baksh decided to follow the fakir's advice and went to the great musician Ghasit Khan. The latter however never took on any pupils. Maula Baksh managed to bribe the night-watchman and used to sit under the window of the room where Ghasit Khan practised every evening. Immediately after, he would go to his own little cottage and practised whatever he had heard. After some time he became more and more proficient and people began to wonder who this musician was who sang so much like Ghasit Khan. The latter also heard the story, became curious and made a walk past the house where the young musician was practising. He was baffled that there was someone singing just like himself, whereas he had never taught to anyone. Unable to restrain his curiosity he walked into the cottage and asked the young musician about the name of his teacher. Maula Baksh answered that he was not allowed to disclose the name of his teacher. But Ghasit Khan insisted, and in the end Maula Baksh agreed to tell Ghasit Khan on the condition that Ghasit Khan would take the responsibility in case his teacher would be angry. Ghasit Khan agreed, upon which Maula Baksh explained that he was Ghasit Khan's pupil. The resulting confusion can be imagined, but in the end Ghasit Khan formally accepted Maula Baksh as his pupil.<sup>28</sup>

## 2. Allauddin Khan (1862-1972)

One of the most remarkable musicians of recent times was Allauddin Khan, the teacher of Ali Akbar Khan and Ravi Shankar. He was a very gifted boy, who could play almost any instrument. So as to study music he ran away from home, first to Dacca and then to Calcutta. His first important teacher was Gopal Chandra Bhattacharji (Nulo Gopal), who taught him vocal

<sup>28</sup> Derived from L.N. Garg, *Hamāre Saṅgīta Ratna*, p. 326-328, and E. de Jong-Keesing, *Inayat Khan*, p. 11-24.

music and a simple method of notation. Gopal maintained a very rigorous and traditional system of teaching, in which voice training and practice of the *svaras* alone took twelve years. But long before Allauddin could complete his apprenticeship Gopal died. Shortly afterwards he heard the *sāroda* player Ahmed Ali, and was so impressed that he decided to devote himself to the study of the *sāroda*. Ahmed Ali accepted him as a student, but taught only very sparingly. But, simply by listening to the Ustad's concerts and practice Allauddin learnt many things. When Ahmed Ali found out that Allauddin had learnt more than had been directly taught to him, he turned his pupil out. Arriving in the town of Rampur after many travels, Allauddin decided that he wanted to become a pupil of the famous *bīnakāra* Wazir Khan, an unequalled master and authority in his time. It appeared however that becoming a pupil of Wazir Khan was not easy at all, in fact Allauddin could not even meet the maestro. Finally, in a curious and dramatic event he met the Nawab of Rampur. The latter was pleased by Allauddin's talent and recommended him to Wazir Khan. Formally he became Wazir Khan's pupil, but for over two years he simply served the Ustad without receiving lessons. After this, he learnt with Wazir Khan for about twenty years. In 1918 he finally settled down in Maihar as the teacher of the local ruler, at the age of fifty-six.<sup>29</sup>

### 3. Mustaq Hussein Khan (1878-1964)

Mushtaq Hussain Khan received his early training from his close relatives: father, elder brother and uncles. At the age of fourteen he became a pupil of Haider Khan, who went to Nepal as a court musician. At this court there were many eminent musicians but unfortunately they were all scattered to different towns with the death of the Maharaja. After a few years Mustaq Hussein became the pupil of Enayat Hussein Khan, and stayed with him for a total period of eighteen years. Enayat Hussain was a pupil of Bahadur Khan, and it is said that the latter made Enayat Hussein practise one *rāga* (Gauṇḍ-asāraṅga), for three years, without permitting him to sing any other *rāga*. Bahadur Khan himself was reputed to have practised twenty hours a day for a period of thirty-six years. Mustaq Hussein practised about twelve hours a day and there are many anecdotes about the

<sup>29</sup> R. Shankar, Ustad Alauddin Khan, *passim*.

cynicism of his teacher regarding insufficient practice of the student. At the age of thirty-five Mustaq Hussein became a court musician at Rampur.<sup>30</sup>

#### 4. The younger Dagar Brothers

The younger Dagar Brothers, members of a very respectable family of musicians in the dhrupada style, lived in the same neighbourhood as this author. Their philosophy of teaching is that their family had produced a great number of excellent musicians through a definite system, and that therefore they should follow this system, rather than experiment with new ideas. We may conclude that they provide a good example of traditional teaching methods, although a few subtle differences must be indicated. One is that they accepted virtually any student with some talent and sufficient interest, while of course in the past music remained mainly in the family. The second is that teaching is an important source of income and their fees are considerable.<sup>31</sup>

The process may be described as follows. A student comes twice daily, in the morning and in the evening. The morning is reserved for teaching proper, in which the teachers sing an example and the student follows it. In the evening the teachers sing and the pupil mainly listens, singing only occasionally the composition. The training is based on *ālāpa*, which also helps voice culture, i.e. there are practically no separate exercises for vocalization. Of course this system is very solid, but also very tedious in comparison to modern systems. It is doubtful whether this traditional method can survive in the modern world.<sup>32</sup>

#### 5. Anita Ray Chaudhuri (1947-1974)

The early training of Anita Ray Chaudhuri was given by her elder sister Irene, who is an excellent exponent of Patiala *gharānā*. She obtained a masters degree in music from Delhi University, where several reputed musicians are in charge of the training. Subsequently she joined the Bharatiya Kala Kendra, where she received training from Mustaq Hussein Khan, Aminuddin Khan Dagar and Dilip

<sup>30</sup> N.R. Singh, op. cit., passim.

<sup>31</sup> Personal communications: Sept. 1974-March 1975.

<sup>32</sup> Compare D.P. Mukerji, *Modern Indian Culture*, p. 166.

Chandra Vedi. She died in an unfortunate accident, which cut short her highly promising career.

The basis of her voice production was laid by her sister, Irene. When she joined the University, little was to be improved in her voice. In the University she learnt a number of rāgas, mainly through compositions from the simplistic books. Of course the teachers are quite competent, but group-teaching is not effective when the subtleties of rāga-music are to be conveyed. A composition can be taught, but not the refined elaborations. Therefore the University does not really produce performing artists.<sup>33</sup> From Mustaq Hussein Khan and Aminuddin Khan she learnt for too short a time to be able to learn very much.<sup>34</sup> Apart from her sister, it was D.C. Vedi who had the greatest impact. In the Bharatiya Kala Kendra the lessons are private, i.e. one student at the time gets a lesson of about an hour. Most students come three times a week, although daily teaching can also be arranged. It appeared that most of the rāgas which Anita had learnt needed polishing and elaboration. Vedi's system of teaching implies that a student concentrates on one rāga for about one to three months. He teaches a composition, but also gives *barhata*, *tāna* etc., in composed form, i.e. little is left to the student in the beginning. Due to his amazing musical knowledge and memory he easily detects the smallest divergences from his teachings. Only after several years is a student allowed to try and develop a rāga by himself. Most students however are reluctant to show initiative, for fear of his sharp criticism. Often when a student had to perform, Vedi would return to a rāga which he found particularly suitable, and nothing would be left to coincidence. In fact, a performance was as much pre-composed as any piece in Western music, perhaps even more, as the minutest details of interpretation were also looked after. The important result of this very intensive system is that a student can learn many rāgas, but at the same time come to understand fully the musical intentions of the teacher. I often felt the intense coherence in whatever Vedi taught, and the immediate disenchantment when a student deviated from the teachings. Of course such a generous manner of teaching is only

<sup>33</sup> As B.V. Keskar, *Indian Music*, p. 27, puts it, schools can promote the interest in music, we should not expect them to produce great musicians.

<sup>34</sup> The first died, the second retired.

possible for a highly mature and great master, as it requires tremendous control over the music material.

Within a few years Anita became a leading young vocalist. However, in 1972 she married and took a job as music teacher in a secondary school. Her engagements, together with the bad reputation of the Bharatiya Kala Kendra prevented her from coming to Vedi's lessons. This reputation mainly results from Kathak being taught in the same building (Kathak dancers are considered to be rather Bohemian, at least for petty middle class standards). Friends or relatives might see her go to the Kendra, thus creating a terrible impression for a married woman. She planned to study more of course and go to Vedi's residence, but her untimely death was the end of it all.

One incident is worth recounting. In the *rāga* Basanta there are a few old compositions (dhrupada) in which *śuddha* dha is used, instead of the modern *komala* dha variety. As Vedi was teaching Basanta he wanted Anita to learn one of these compositions and of course she did not directly refuse, but her reluctance to learn dhrupada was so obvious that she never learnt the whole composition. When I asked her a year later she had forgotten it.<sup>35</sup>

### C. SUMMARY

By comparing the case studies of recent times with the stories of the old masters we are provided with the opportunity to form certain important conclusions. In the first place there is an ambiguity in the teaching of former days. On the one hand it was severe and meticulous, on the other it is clear that it was not easy to get tuition at all. The troubles Allauddin Khan took to become Wazir Khan's pupil illustrate this and at one time he came close to suicide. The sharp cynicism, often physical punishment, ensured the pupil's utmost attention.<sup>36</sup> In many cases the pupils simply had to learn through imitation. Nowadays, music is not so hard to obtain. One can simply go to a teacher or a music school, settle a price and receive tuition. Of course, this does not mean that all musicians teach well.

<sup>35</sup> The material is based on my own field-work.

<sup>36</sup> Compare S.K. Saxena, Altaf Hussein Khan, p. 98, for cruel practices to ensure the pupil's utmost discipline.

Much of the reluctance to teach still lives, especially among the traditional families of musicians.<sup>37</sup> It is evident from history that this reluctance came from the belief that outsiders could always become competitors and therefore a threat to security. Perhaps such feelings were less pronounced among the Hindus, as they made no or little part of the courts, and could hardly gain a living by their music anyway.

We often hear the statement that in the past music could be learnt only through three means: kinship, power or sex. The first has been mentioned above.<sup>38</sup> Power of course involves the rulers who often learnt from the musicians they employed.<sup>39</sup> Finally, the courtesans could learn music with the help of their female charms, but also because of the influence they could exercise over noblemen and rulers.<sup>40</sup>

Nowadays there are no longer courts which patronize, and the economic basis of teaching only to relatives has fallen away. On the contrary, teaching has become one of the major sources of income. There is a large class of people who have a certain interest in the traditional cultures of India, and learning music can be a status symbol.<sup>41</sup> The important point is that a musician can wield very little power over such persons, which unfortunately seems a necessity in grooming good musicians. Since the student pays, the teacher is more dependent on him than the other way round. Students are quite relaxed, half interested, learning slowly, rarely correcting their mistakes. Even in the case of Anita Ray Chaudhuri, who was extremely talented, and bent upon a musical career, the vicissitudes of modern life played their role, to such an extent that she could not really be counted on for carrying on the tradition. Much of what the great musicians know will be lost to the next generation. No student learns long and intensively enough to carry on the full tradition.

With rare exceptions I found this to be true in universities,

<sup>37</sup> Compare D.P. Mukerji, *op. cit.*, p. 155. Also Ch. VIII.

<sup>38</sup> A famous anecdote recounts how a musician pawned a rāga, which expresses the degree to which music was considered a property, to be kept in the family; compare Ch. VIII, p. 130.

<sup>39</sup> *Ibid.*

<sup>40</sup> D.M. Neuman, *The cultural structure and social organization of musicians in India*, p. 267.

<sup>41</sup> *Vide* Ch. VII, p. 126-27. Compare D.M. Neuman, *op. cit.*, p. 261.

music colleges and private teaching.<sup>42</sup> It is not worthwhile to enter into lengthy descriptions of the sad situation in which persons without the least musical talent and with only prestige as a stimulus, are consuming the precious time of the greatest artists, whose sole means of living is often to teach.

<sup>42</sup> Compare D.M. Neuman, *op. cit.*, p. 260.

## CHAPTER X

# The Role of the Great Musicians

In this chapter I shall attempt to examine the way in which the creative vocalists had an influence on music. The changes in music caused by the musicians often stood in relation to the social changes. Especially the rise of a different kind of audience was cleverly capitalized upon by those musicians who understood that this audience wanted a different kind of music. Thus, both Omkarnath Thakur and Abdul Wahid Khan reached great fame in spite of the fact that their music was quite unorthodox.<sup>1</sup>

In the literature on Indian music one can find a number of biographical details about many musicians of the past and the present.<sup>2</sup> Very rarely however are there any indications of the contributions they made to music, which makes the present study difficult. Moreover, most musicians are very partial towards those who belong to their own or affiliated *gharānās*. Fortunately, wherever biographical details were missing, D.C. Vedi helped me out. Generally he is not a biased person, although there are of course certain musicians in India whom he strongly dislikes. Being aware of this, and counterbalancing it with information from other sources I think I have been able to come to a fair appraisal, although it need be stressed that this study is far from an exhaustive survey of important musicians.

### A. THE PERIOD BEFORE 1920

The year 1920 can be adopted as an approximate line of separation between musicians whose music has been recorded, and

<sup>1</sup> S.K. Chaubey, *Indian Music Today*, p. 88, 89, 100.

<sup>2</sup> L.N. Garg, *Hamāre Saṅgīta Ratna*. V.H. Khan, *Saṅgītajñāni ke Saṅsmaran*. S.K. Saxena, *Altaf Hussein Khan*, S.K. Saxena, *Ustad Amir Khan*, N.R. Singh, *Mushtaq Hussein Khan*. J.S. Jariwalla, *Abdul Karim*, and many others.

those who have not. Most musicians who died before or around 1920 were never recorded, or only very rarely and then on low quality material. The distinction is not of theoretical importance, it is a pragmatic one.

The first musician who stands out clearly and after whom we have unbroken genealogies is Bare Mohammed Khan. There are good biographical details of still earlier musicians, especially Tansen,<sup>3</sup> but they are neither of direct concern to this study nor fully dependable. The important achievement of Bare Mohammed Khan, as argued earlier, was to introduce *tāna* into khayāl.<sup>4</sup> In a reconstruction of the emergence of khayāl it seems probable that it was very much akin to dhrupada in the 18th century. This form of khayāl is thought of as a novel presentation of dhrupada by Sadarang (ca 1700), and indeed it is doubtful whether earlier references to khayāl relate to the same musical style. The introduction of *tāna* into khayāl was a landmark, and it still remains one of the major points of distinction from dhrupada.<sup>5</sup> Bare Mohammed Khan had a great influence on the whole of North Indian music. First of all, Haddu and Hassu Khan, the founders of the Gwalior *gharānā*, imitated him. Secondly, Mubarak Ali Khan of Jaipur was his pupil. Thirdly, Tanras Khan of Delhi was greatly influenced by him. The father of Haddu and Hassu Khan was Nathan Pir Baksh, who taught Gagge Khuda Baksh, a leading figure in the Agra *gharānā*. Yet, Nathan Pir Baksh himself was not directly influenced by Bare Mohammed and therefore we can understand that *tāna* came only much later into the Agra *gharānā*, whose style remained closer to dhrupada.<sup>6</sup>

The son of Haddu Khan, Rehmet Khan,<sup>7</sup> is the second person of great importance to be mentioned in the 19th century. His date of birth is unknown, but must have been in the 1850's. His father died in 1870, and by that time Rehmet Khan had already learnt very much. When Rehmet Khan died in 1922 he was in his sixties so that he must have been born between 1852 and 1856. His greatness was acclaimed generally and all musicians sought his favour at the

<sup>3</sup> V.C. Moudgalya, Tansen.

<sup>4</sup> Vide Ch. III.

<sup>5</sup> Ibid.

<sup>6</sup> Personal communication, D.C. Vedi, New Delhi, March 1975. According to him *druṭa tāna* was introduced in Agra *gharānā* by Natthan Khan.

<sup>7</sup> V.C. Moudgalya, Rahimat Khan. L.N. Garg, op. cit., p. 332-335.

beginning of the century. Several incidents underline his importance as a supreme authority in North Indian music. At one time during a concert in which Faiyaz Khan, Altaf Hussein Khan and Alladiya Khan participated, Rehmet Khan did not even move while the first two were singing, only to ask when Alladiya Khan started: "Has the singing begun?"<sup>8</sup> Similarly he used to speak of Bhaskar Rao Bakhle as Khansaheb Bhaskar Bua, or Bhaskar Khan, thus denoting that he considered Bhaskar as the only Hindu musician worth being called that name.<sup>9</sup> Abdulkarim Khan was greatly influenced by Rehmet Khan, and so was Bhaskar Rao himself. Omkarnath Thakur and several others from Gwalior *gharānā* played the *tānpūrā* for him and thus derived inspiration from him. Yet, very few musicians learnt from him.<sup>10</sup>

Rehmet Khan was trained mainly under his father, Haddu Khan, from whom he received his vast stock of compositions and his essential knowledge of music. The technique of singing *tāna* however he imitated from his uncle, as Haddu Khan had the habit of moving his chin while singing, a default still found in a number of musicians belonging to this *gharānā*. However, when his father and his brother died Rehmet Khan left Gwalior and lived in Benares as a fakir. He must have been quite a phenomenon there, singing in the streets, living on alms and constantly drugged by opium. The story was so well spread that Vishnupant Chatre, a circus director who had at one time been the pupil of Haddu Khan, came to know about it. When he met Rehmet Khan he immediately recognized the style and persuaded him to travel along with the circus. After Chatre's death Rehmet Khan settled in Kurundwad (South Maharashtra), where Abdulkarim Khan listened to him.<sup>11</sup> It is said that Rehmet Khan at one time entered into a musical contest with Alladiya Khan, who was defeated by unanimous consent. D.C. Vedi, who after strenuous efforts obtained the privilege of listening to Rehmet Khan, avows that Abdulkarim Khan and Bhaskar Rao were both strongly influenced by him. According to Vedi the characteristics of Rehmet Khan's style were in the first place a fabulous standard of intonation and

<sup>8</sup> S.K. Saxena, Altaf Hussein Khan, p. 101.

<sup>9</sup> V.C. Moudgalya, op. cit., p. 36.

<sup>10</sup> As far as I know only Manji Khan, the son of Alladiya Khan, learnt from Rehmet Khan. Compare V.H. Deshpande, Indian Musical Traditions, p. 82.

<sup>11</sup> V.C. Moudgalya, Abdul Karim Khan, p. 94.

voice production, secondly, a profound, emotional style of rendering *ālāpa* or *barhata*, marked by a deep insight into the *rāga* and, thirdly, a great ease and freedom paired with the most original and aesthetic *tānas*. The essential point is that Rehmeh Khan liberated himself from the rather meticulous and methodical approach to music which predominated in the Gwalior *gharānā*. Instead, his music poured out of his soul, and spoke of a total understanding of and union with the *rāga* he performed.<sup>12</sup> There are very few such musicians, who can bring life to a *rāga*. They are in the true sense of the word interpreters; without them the *rāgas* would soon lose their significance and become closed books to us. Later Faiyaz Khan came to play a similar role.

At the turn of the century there are a number of musicians who each had their own influence on music. In this context Alladiya Khan, Vishnu Digambar Paluskar, Abdulkarim Khan and Bhaskar Rao Bakhle will be mentioned.

The oldest of them, of the same generation as Rehmeh Khan, was Alladiya Khan<sup>13</sup> (1855-1946). Like Rehmeh Khan he wielded an enormous amount of authority and was regarded as a great expert. His uncle, Jahangir Khan, who taught him mostly, was reputed to possess no less than twenty-five thousand compositions in many *rāgas*.<sup>14</sup> Hailing from Jaipur, their style of music has become known as the Jaipur *gharānā* of *khayāl*. Jahangir Khan's musical background was however in the first place one of *dhrupada* and their school was affiliated to the Dagar *vāṇī*, to which Behram Khan belonged. Behram Khan's great-grandsons started carrying this title of Dagar again, now the foremost exponents of *dhrupada* in India.<sup>15</sup> But Jahangir Khan also learnt from Mubarak Ali Khan, the son of Bare Mohammed Khan. Mubarak Ali Khan became an unequalled expert of *tāna*. It is said that Alladiya Khan had a sweet voice until the age of forty. Then he strained it so much that he felt he would never be able

<sup>12</sup> Vide Ch. IV, p. 81.

<sup>13</sup> N.N. Shukla, Alladiya Khan – as I knew him. V.C. Moudgalya, Alladiya Khan. L.N. Garg, op. cit., p. 106-109. V.H. Deshpande, Maharashtra's Contribution to Music, p. 26-29.

<sup>14</sup> How monumental this amount is can be realized when we remember that the full Kramika Pustaka Mālikā contains about 1,300 songs, according to B.C. Deva, Introduction to Indian Music, p. 96.

<sup>15</sup> C. Desai, The Origin and Development of *Khyāl*, p. 152.

to please a large audience anymore. This meant a turning point in his life. He developed a style in which *svara* and *laya* were both given equal importance, a style which we can still recognize in all his followers: Kesar Bai Kerkar, Mogubai Kurdikar, Mallikarjun Mansur and Kishori Amonkar. The main point of this style is the use of *madhya laya* in all *tālas*, rarely do we hear very slow or very fast compositions. The *ālāpa* or *barhata* is usually very clear and done in short sequences, each lasting a single cycle. The *tānas* are very intricate, the *boltanas* exquisite and the *layakārīs* no less interesting than the rhythmic portion of *dhrupada*.<sup>16</sup> Apart from his direct followers many musicians were influenced by him, because of his vast knowledge and insight in *rāgas*. Bhaskar Rao stayed with him for many years. The two masters had a great appreciation for each other. When Bhaskar Rao died in 1922 Alladiya Khan was deeply shocked – a shock he never really overcame. Vilayat Hussein Khan and Dilip Chandra VEDI also learnt much from him.

Yet, when comparing Alladiya Khan with Rehmet Khan, it must be concluded that the latter had a much greater impact on Indian music, because what musicians imitated was his style, whereas Alladiya Khan's influence was an intellectual one. Unfortunately, in spite of several excellent pupils he could not impart the major portion of his knowledge, also because his sons died prematurely.

#### B. THE PERIOD AFTER 1920

Vishnu Digambar Paluskar is another outstanding figure whose influence cannot be overestimated.<sup>17</sup> However, this influence has been much more a social one than a directly musical one.<sup>18</sup> Yet, the public concert, setting up music colleges and other efforts to popularize music paved the way for a different kind of music, a music for which the trend had already been set by Rehmet Khan, a music which no longer was based on difficult technicalities but on a direct emotional response. The persons to capitalize on this situation were

<sup>16</sup> E.g. Mogubai Kurdikar, Bageshri, Yaman.

<sup>17</sup> L.N. Garg, op. cit., p. 380-383. V.H. Deshpande, op. cit., p. 51-56. B.R. Deodhar, Pandit Vishnu Digambar in his Younger Days.

<sup>18</sup> Vide Ch. VII.

Abdulkarim Khan, Omkarnath Thakur and later their many followers. In the light of the relatively inexpert audience cultivated by Paluskar, many experiments became possible that were criticized by the orthodox masters. Demagogy had (and still has) an impact on these audiences which the traditional courts would never allow.

One of the most celebrated persons in Indian music was Abdulkarim Khan<sup>19</sup> (1872-1937), who was mentioned earlier as a follower of Rehmeh Khan. Abdulkarim Khan never learnt with Rehmeh Khan, he listened to his practice, to his concerts, understood the essence of his style and started remodelling his own music. The basic points were a thin and very tuneful voice production and a deep emotionality. His critics, probably justly, say that Abdulkarim Khan only sang in *karuṇa rasa* (sorrow), by which he could easily overpower the sentimentally inclined masses.<sup>20</sup> Rehmeh Khan, and his other follower, Bhaskar Rao, had no such limitation. But many other inventions have been credited to Abdulkarim Khan, viz. the *vilambita khayāl* as we know it today, the tuning of *tānpūrās* to Ni sa sa Sa, and the importation of aspects of South Indian music into North India.<sup>21</sup> His *gharānā*, known as Kirana *gharānā*, is generally thought of as one of *sārangī* players. Of course, such a heritage being rather ill-respected, the musicians of Kirana *gharānā* maintain that they were actually dhrupada singers and *bīnakāras*. Bande Ali Khan, a *bīnakāra* whose two daughters were married to the grandsons of Behram Khan, had Haider Khan (*sārangī*), Murad Khan and Nanhe Khan (dhrupada) as sons. Wahid Khan and Rajab Ali Khan learnt from Haider Khan, and Abdulkarim Khan learned from Nanhe Khan's son, Abdulrahman Khan. But in fact, in this official genealogy of the Kirana *gharānā*, the ascendance to a *bīnakāra* and a dhrupada singer has been exaggerated for its social prestige. Among the ancestors of both Abdulkarim Khan and Abdul Wahid Khan there are many *sārangī* players. This implies by itself that many strands of music from different *gharānās* are found in the Kirana *gharānā*, as *sārangī* players accompany different artists. However, much more

<sup>19</sup> J.S. Jariwalla, Abdul Karim. V.C. Moudgalya, Abdul Karim Khan. L.N. Garg, op. cit., p. 97-99.

<sup>20</sup> Compare C. Desai, op. cit., p. 156. The need for sentimentality has been indicated by D. Martindale, The Place of a Theory of Civilization in the Sociology of Culture, p. 68.

<sup>21</sup> C. Desai, op. cit., p. 154-156.

important is the influence of the *sāraṅgī* itself – in the style of voice production and in the *tānas*. Finally, the *sāraṅgī* players often had only a mediocre knowledge of the compositions they used to teach, because they picked them up while accompanying. Practically all vocalists belonging to *gharānās* of *sāraṅgī* players have a small and deficient knowledge of compositions. Patiala, Delhi, Kirana and Indore *gharānās* are examples. The solution, brought by Abdulkarim Khan was both simple and clever. Instead of devoting time and attention to the development of the composition, only the *mukhrā* was retained in the *vilambīta sthāyī*, and an equally small portion of the *antarā*. Secondly, the tempo was considerably slowed down, so that all the remaining time could be devoted to *barhata*. Precisely this *barhata* he based on Rehmet Khan's music. It is doubtful whether the traditional rulers would have easily accepted such an approach for a long time. Of course, it was a clever method of concealing a lack of knowledge, but in the long run the orthodox musicians would point it out.<sup>22</sup> I strongly believe that a good composition is an essential basis for a good understanding of a *rāga*, but by no means should we classify Abdulkarim Khan's approach as inferior. On the contrary, his invention as such is of great importance as it was an extension of Rehmet Khan's insight that music should have a direct appeal, rather than be based on orthodox and esoteric principles. But Abdulkarim Khan's genius extended itself much further. He sang several South Indian *rāgas* in the North Indian style. Moreover he adapted the South Indian style of singing *sargamas* in North Indian music.<sup>23</sup> Nowadays most artists use an exaggerated amount of *sargama* in their performances, a habit unknown in the past. Also the tuning of the *tānpūrā* to Ni sa sa Sa is ascribed to Abdulkarim Khan. Traditionally the only *tānpūrā* tuning was Pa sa sa Sa, although the tuning Ma sa sa Sa must be quite old as well. Yet, Vedi insists that several old masters tuned two or more *tānpūrās* to different notes suitable to the *rāga*.<sup>24</sup> But the idea of using only Ni sa sa Sa for certain *rāgas* seems uniquely Abdulkarim Khan's.<sup>25</sup> Due to his immense

<sup>22</sup> Which they do, but there is none to listen to them.

<sup>23</sup> An example is Abdul Karim Khan, Jogya.

<sup>24</sup> Personal communication, New Delhi, Jan. 1974.

<sup>25</sup> On 18-11-1973 Bhimsen Joshi sang Mālkaunśa to this tuning. It was very confusing, especially for himself. The critic of the Times of India (19-11-1973) justly remarked the same. Innovations are not always used to good ends!

popularity, he was imitated on a vast scale. Unfortunately, most of his imitators were blind and indiscriminate, as I shall argue in the next chapter.

Many other great artists of this same period could be mentioned, but we hardly know anything about their creative genius. In a sense, they set standards for other musicians, but their particular contributions to Indian music are hard to trace. Bhaskar Rao Bakhle (1869-1922) is such a name, and he was deeply appreciated even by staunch Muslims, who rarely avowed musical qualities in a Hindu. Of course he had a great influence on stage music in Maharashtra; the famous Bal Gandharva was his pupil.<sup>26</sup> Beyond doubt his style, partly derived from Rehmet Khan, left a great impact on a whole generation of musicians who had the privilege of listening to him. Perhaps the most remarkable point was that he knew how to move his audiences to tears without making recourse to light classical techniques, the latter tendency representing the major issue of change in North Indian music of the present day.<sup>27</sup>

The first half of this century, to which this study mostly relates, has been dominated by almost a single figure, the great Faiyaz Khan<sup>28</sup> (1886-1950). Unlike Rehmet Khan, Abdulkarim Khan and Alladiya Khan it is difficult to attribute definite inventions to him. He used to sing the fast portion of a *thumrī* in *tintāla*, wrote poetry and created new compositions of great merit. He used to open his concerts with a strong emphasis on sa. This point is quite important as it reflects a tendency in North Indian music. Before 1900 a great number of rāgas did not start on sa, and of course all the older textbooks mention a starting note (*graha*) which need not be sa at all.<sup>29</sup> In recent times musicians usually start their performance on sa, a practice which indicates how the predominance of the drone has gradually become greater in India. But Faiyaz Khan's manner of starting on sa was very particular; he strongly believed that the whole rāga should expand from the tonic. This really implies the completion

<sup>26</sup> V.H. Deshpande, op. cit., p. 57 f. K. Bhole and N.V. Joshi, *The Marathi Sangeet*, p. 53.

<sup>27</sup> Initiated perhaps by Bare Gulam Ali Khan, vide under and Ch. XI.

<sup>28</sup> S.K. Chaubey, op. cit., p. 84-87. S. Misra, *Music Profiles*, p. 47-56. L.N. Garg, op. cit., p. 242-243. R. Mehta, *Agra gharānā*, p. 26 f.

<sup>29</sup> Vide E. te Nijenhuis, *Dattilam*, P. 197-201.

of a long process in which the various systems of central notes have become simplified to such an extent that nowadays it is hard to imagine what the actual function and meaning has been of concepts such as *graha*, *aṁśa*, *nyāsa* and *vādi*. The whole approach to *rāga*, as Faiyaz Khan interpreted it, was based on the idea that the central point of the *rāga* is the *sa*, and that the *rāga* relates as a complete tonal system to the *sa*.

Faiyaz Khan's performance was basically simple. He laid great stress upon *ālāpa*, and once he started performing a composition he would devote most of the time to various rhythmic figures. His *ālāpa* was a pure and compelling way of building up a *rāga*. Undoubtedly his interpretations of *rāgas* have become an important standard for many other artists; in a sense his performances were very basic explanations of the *rāgas*. It must be realized that probably at all times, but certainly during the period treated here, there was a great deal of confusion concerning the interpretation of certain *rāgas*, and even basic principles of Indian music itself. These confusions have been resolved by the great artists through their performances, which of course reflect a long period of meditation.<sup>30</sup> A single performance of a *rāga* by a truly great master leaves us with the impression that we have come to understand the underlying principles of that *rāga*. This was Faiyaz Khan's strength, particularly through masterly *ālāpas*. The importance of his idea to stress the *sa* can be realized if it is remembered that there are many *rāgas* which use plagal scales! After Faiyaz Khan there is a rapid development towards a different concept, in which the *rāga* is merely a set of rules to be remembered when improvising.<sup>31</sup> Such a concept may be ascribed mainly to the changing relationship shared by teacher and pupil and to the different audiences. Yet, this could only arise after the acceptance of the supremacy of *sa* over all other tones—a basic clue to the simplification of a *rāga* into a set of rules. Of course Faiyaz Khan's approach did not go so far, in fact he strongly criticized those artists who retained the total sound of the *rāga* insufficiently.<sup>32</sup>

A number of artists, born around 1900, are still alive or died

<sup>30</sup> This might explain why in India a series of concerts is always called a music conference.

<sup>31</sup> Vide Ch. XI.

<sup>32</sup> Compare G. Mayor, *The Raag in the Twentieth Century*, p. 151-152.

recently. Omkarnath Thakur, Bare Gulam Ali Khan, Dilip Chandra Vedi and Kesar Bai Kerkar are amongst the most famous.

Especially Omkarnath Thakur<sup>33</sup> (1897-1967) was a very lively artist, with a most individual interpretation of various rāgas. He was a scholar as well as a musician and (together with D.C. Vedi) a great opponent of Bhatkhande's theory.<sup>34</sup> Essentially the controversy concerned the question of continuity in the North Indian musical tradition. Bhatkhande had developed his own system of classifying rāgas in *thāṭas*, whereas Thakur, Vedi and also the scholar Brhaspati tried to show that music still had a profound relation to the era of Bharata and that rāgas should be classified in *mūrchanās* or *jātis*.<sup>35</sup> They also showed that many of Bhatkhande's notations were incorrect and that his explanation of rāgas was too sketchy. As will be shown in Ch. XI, the tremendous labour of Bhatkhande probably had as many bad effects on music as it had good ones. In this regard we may mention Omkarnath Thakur's work in six volumes: *Saṅgītāñjali*, which gives a fairly complete insight into the *aufführungspraxis* of a number of rāgas. Although it contains very few compositions, it is by far the best source of information regarding the most important rāgas. Unfortunately volumes seven and eight have never been published.

The musical contributions of Omkarnath Thakur were often of doubtful value. He composed some rāgas, and was criticized for strange inventions and theoretical gimmicks in performance.<sup>36</sup> He was also strongly influenced by Rehmet Khan; as a youngster he had played the *tānpūrā* for the great master on several occasions. His teacher was Vishnu Digambar Paluskar, but later he assimilated a number of Abdulkarim Khan's mannerisms, in the sense that the latter was also a follower of Rehmet Khan. His style was again imitated by many young musicians, among them Kumar Gandharva.

Although not quite as unorthodox as Omkarnath Thakur, a

<sup>33</sup> V.C. Moudgalya, Omkarnath Thakur. S.K. Chaubey, op. cit., p. 99-100.

<sup>34</sup> A challenge debate was held in Benares (1934) between Omkarnath Thakur and V.N. Ratanjankar (pupil of Bhatkhande). D.C. Vedi presided over it.

<sup>35</sup> Vide the introduction in each of the volumes of O. Thakur, *Saṅgītāñjali*, as well as O. Thakur, *Notes and Scales*.

<sup>36</sup> In Omkarnath Thakur, Malkauns, the *druta* portion is quite amazing. Apart from the rather curious vibrato (which he imitated from Western music) he sings sometimes as if a *bīna* were playing "tom, tom".

number of new ideas can be attributed to Bare Gulam Ali Khan<sup>37</sup> (1903-1968). Perhaps the most important achievements was his appraisal of the modern audience. He did not continue in slow elaborations for hours, but judiciously mixed slow and fast, and produced more ornamentation than is common in khayāl. This approach, together with his marvellous voice, made him very popular with lay audiences. Unfortunately the educative value which his music could have on the audience has to a large degree been annihilated by his imitators, who gradually made a complete chaos out of music by mixing all possible styles and musical sections.<sup>38</sup>

Dilip Chandra Vedi<sup>39</sup> (b. 1901) is probably the greatest living repository of rāga-knowledge in North India. His career has been marked by a struggle to compete with both hereditary musicians and musicologists. This, together with his remarkable musical talent and astonishing memory, had made him an outstanding master, whose total knowledge may not be much inferior to that of Alladiya Khan. His style is very sober and like Bhaskar Rao Bakhle he has never used untraditional means for overpowering the audiences. Such an artist, in a period which strongly threatens the integrity of the musical tradition, should be an example to all who are aware of the achievements of this musical tradition. Significantly, he does not have any pupils who can be relied on to continue the tradition.

Another contemporary of these masters is Kesar Bai Kerkar (1892-1977), pupil of Alladiya Khan. Kesar Bai can hardly be credited with any inventions. She followed her teacher, though she imitated Faiyaz Khan's *pukāras* in some respects. Unfortunately she has no pupils.

Subsequently we come to the present-day artists. In the first place Amir Khan<sup>40</sup> (1912-1973), who introduced a really slow khayāl, in which a *mātrā* could last for five or six seconds. Many musicians have criticized this extra slow *laya*, as every beat has to be subdivided into four or eight, but the younger generation has been influenced by

<sup>37</sup> V.H. Deshpande, *Indian Musical Traditions*, p. 54-63. V.C. Moudgalya, *Bare Gulam Ali Khan*. L.N. Garg, op. cit., p. 209-211.

<sup>38</sup> The brothers Nazakat and Salamat Ali Khan are an example of this extremely mixed style. Apart from being heavily influenced by Gulam Ali, they also bring in terrifying rhythmic effects from their background of Shyāma Carausi *gharānā*.

<sup>39</sup> L.N. Garg, op. cit., p. 247-249.

<sup>40</sup> S.K. Saxena, *Ustad Ameer Khan*.

this approach to a very great extent. Amir Khan reasoned that he needed more time than usual within each cycle of the tāla, so as to be able to present a complete piece of *barhata* within every cycle. He needed so much time because of his very long-drawn tones, linked by rapid ornamentations or even short *tānas*. The seeds of this style were sown by Wahid Khan, who greatly influenced Amir Khan. In both cases the origin of this style may lie in their *sāraṅgī* background.<sup>41</sup> Musicians with a *sāraṅgī* background place much greater stress on single tones and use fewer *mīṇḍas* than the purely vocal *gharānās*, perhaps a result of the fact that the *sāraṅgī* is strongly linked with *ṭhumrī*. The *tānas* of Amir Khan were definitely of *sāraṅgī* origin. The use of the open string (sa) is evident in the following sequences:

sr, srgr, srgmgr, srgmpmgr, srgmpdpmgr, srgmpdndpmgr, ss' s'-ndpmgrs, nndpmgrs, ddpmgrs, ppmgrs, mmgrs, ggrs, srgm, srgmpdns' etc.<sup>42</sup>

Mallikarjun Mansur, a living exponent of the Jaipur style, is slightly older than Amir Khan and does not present great innovations, like also the younger Bhimsen Joshi (b. 1922), who is a pupil of Sawai Gandharva (in his turn a pupil of Abdulkarim Khan). Undoubtedly the general aspects of Abdulkarim Khan's style can be recognized, but Bhimsen is not a blind imitator. His music is deeply pondered and in full accord with his own voice.

Kumar Gandharva (b. 1924, his real name is Sivaputra Sidharamay Komkali),<sup>43</sup> is one of the most remarkable phenomena in Indian music: being both fanatically criticized and applauded. He built up a style to suit his great physical handicap, the loss of one lung, and moreover he relentlessly created new rāgas.<sup>44</sup> His teacher, B.R. Deodhar, was a very unorthodox musician himself.<sup>45</sup> Deodhar created a new Candrakauṅṣa, which is at present practically the only

<sup>41</sup> Compare C. Desai, op. cit., p. 163.

<sup>42</sup> Personal communication, Amar Nath, Amir Khan's pupil. New Delhi, Dec. 1970.

<sup>43</sup> V.H. Deshpande, Maharashtra's Contribution to Music, p. 33-35.

<sup>44</sup> K. Gandharva, Anūparāgavilāsa, p. 145 f.

<sup>45</sup> He received a scholarship to study Western voice training, which made his ideas on the topic rather un-Indian. Vide B.R. Deodhar, Break up of human voice, a natural process.

known type (s g m d n). The rāga Candrakauṣa was already abstruse in the time when Deodhar invented his version; in fact there were at least two different varieties.<sup>46</sup> Deodhar's version however is no more than a Mālkaṁṣa with a raised ni! Kumar Gandharva under Deodhar's guidance, assimilated as much as he could from different *gharānās*. Stylistically, D.C. VEDI asserts that Kumar Gandharva should be classified as a follower of Omkarnath Thakur, in fact even as an imitator. Kumar Gandharva certainly worked very hard and has a versatile musical brain, but on the whole it must be admitted that he has brought little news in style, and that his innovations are rather artificial and intellectual. In the next chapter I shall examine one of his rāgas, here it may suffice to indicate that his efforts are also concerned with presentation. Instead of the music programme in which classical, light classical and light music are all included in that order, he sometimes presented programmes with only *tarānās*, only *bhajanās*, or only *tappās*. Finally the fact that he created numbers of new rāgas indicates his disregard for the fact that a rāga is much more than a simple set of rules. Menon's praise of rāgas like Bhavmat Bhairava or Madha Surja as being 'deathless' seems mainly founded on his own liking for musical cryptography, 'the mystery of the unknown' as he calls it.<sup>47</sup> The creation of a rāga which can survive through time due to its innate qualities appears to be so difficult that very few artists achieve it, which should not surprise us when we know the high standards a rāga must maintain.

Apart from Bhimsen Joshi and Kumar Gandharva there are many good artists capable of an acceptable performance. All are influenced by the vicissitudes of the modern world, but none of them bring about really important changes. New compositions are quite common, as well as several minor innovations.

The younger generation is even more difficult to judge, as most of them yet have to mature. During the time I was in Delhi, one of the most popular artists was the very young Parveen Sultana.<sup>48</sup> Apart from her attractive looks and charming manner on the stage, she displays extraordinary techniques, an extremely flexible voice, a clever manipulation of the acoustic dimensions of a microphone and a

<sup>46</sup> W. Kaufmann, *The Rāgas of North India*, p. 436.

<sup>47</sup> R.R. Menon, *The New Ragas*.

<sup>48</sup> Parveen Sultana, *Salag Varali Todi, Lalitā*.

choice of virtually unknown rāgas which please the 'mystery-of-the-unknown-feeling'. Although I greatly enjoyed her stunning shows, I never had the experience that she was singing a rāga. Perhaps such a concern will soon be outdated or perhaps maturity may bring some of these undoubtedly gifted artists to different insights.

The above treats khayāl singers and the discussion of dhrupada can be brief. Dhrupada is very rare and rather unpopular nowadays.<sup>49</sup> Most important are the Dagers, a family of dhrupada hailing originally from Jaipur. Behram Khan, the great-grandfather of the present generation was a great authority and a scholar as well as a musician. His grandsons were Nasiruddin Khan and Rahimuddin Khan. The former died very young. Behram Khan also exerted an influence on several schools of khayāl. Patiala *gharānā*, for instance, was founded by two brothers, known as Aliya-Fateh, who had learnt from Miyan Kallu, the accompanying *sārangī* player of Gokhi Bai, a courtesan. Gokhi Bai was a pupil of Behram Khan. Nasiruddin Khan,<sup>50</sup> like his grandfather, was a scholar musician. According to D.C. Vedi his style was considerably different from the present manner of singing in this family. His remark is corroborated by the gradual difference in style between Rahimuddin, the elder Dagar brothers and the younger Dagar brothers. Especially the latter give an inordinate importance to the separate notes, whereas the over-all melodic movement becomes rather irrelevant.<sup>51</sup> The rhythmic elaborations in the Dagar family are rather monotonous; mainly based on quavers and crotchets, and too often without melodic variety, to the extent of being limited to *ni* and *sa'* alone. Curiously, the elder Dagar brothers, especially the now deceased Moinuddin, were in sharp contrast to this picture. Moinuddin never tired the audiences with monotonous variations, and in this way gave back some popularity to dhrupada.<sup>52</sup>

Apart from the Dagers there are several other dhrupada singers, of whom Ram Chatur Mallick and Siya Ram Tiwari are the most famous. Several older artists from *gharānās* in

<sup>49</sup> D.P. Mukerji, *Modern Indian Culture*, p. 72. Vide also Ch. XI.

<sup>50</sup> Carrying the name Dagar is a recent phenomenon. C. Desai, *op. cit.*, p. 159.

<sup>51</sup> Compare: Rahimuddin Dagar, Todi, Malhar, Kedar, Behag. Dagar Brothers (elder), Āsavārī, Kāmbojī, Darbarī. Dagar Brothers (younger), Jay Jayvanthi.

<sup>52</sup> Especially the above-mentioned recordings are sublime examples.

which dhrupada played a great role still know dhrupada well, D.C. Vedi being one of them. Yet, this knowledge will be lost for the next generation. At any rate, those dhrupada singers still alive are too concerned with their own survival to be able to quietly devote themselves to new evolutions. The strong appeal of dhrupada to Western listeners somehow betrays that the innate qualities of the style have a potential which could eventually regain an important market.

## CHAPTER XI

# A Survey of Changes in North Indian Music

### A. INTRODUCTION

The foregoing chapters describe some of the major evolutionary factors in Indian music in the recent past. The effect on the music has been shown in broad terms, which can be summarized as follows:

1. The near disappearance of dhrupada. Although some older experts still possess a vast knowledge the next generation may not really know dhrupada anymore.

2. Disappearance of the importance of the composition, heavy stress on the *mukhrā* as the centre of improvisation. This tendency was set by the artists with a *sāraṅgī* background. The new approach proved viable because the audience was no longer expert of compositions.<sup>1</sup>

3. Replacement of a *rāga* concept based on a totality of musical characters which form an almost living entity by a *rāga* concept consisting of a simple set of rules to be obeyed while improvising.<sup>2</sup>

4. A craze for virtuoso performance,<sup>3</sup> fast techniques and novelties: especially new *rāgas*, be it based on the principles mentioned in (3).

5. A strong mixture of stylistic elements, especially the usage of romantic styles (*thumri*) in khayāl, but also the borrowing from different *gharānās*.

Recent critics have mentioned many of these points.<sup>4</sup> The

<sup>1</sup> Even observers have been misled by this change. Compare Ch. III, p. 52, Ch. IV, p. 81 f. In South India compositions are still held in high regard.

<sup>2</sup> G. Mayor, *The Raag in the Twentieth Century*, p. 151-155.

<sup>3</sup> D. Nag, *New Trends in Hindustani Rag Sangeet*, p. 30-33.

<sup>4</sup> Vide notes 2, 3. Also V.K. Agarwala, *Traditions and Trends in Indian Music*, p. 61-63. B.V. Keskar, *Indian Music*, passim. B.C. Pingle, *History of Indian Music*, p. 91 f.

relation between the causes (social, cultural or musical) and the effects on music is complex and impossible to study in all the ramifications. However, before listing the most important musical changes, I shall describe the methodological problems with the example of dhrupada.

#### B. THE PLIGHT OF DHRUPADA

The first difficult step is to assess the correctness of the general assumption that dhrupada is disappearing.<sup>5</sup> The main indication is the fact that there were far more dhrupada singers living in 1900 than now. Most of the great musicians at the beginning of this century are reputed to be well versed in dhrupada, whereas now there are very few artists who have a reasonable knowledge of dhrupada.<sup>6</sup> Further investigation may reveal that there are still many dhrupada singers living in total oblivion, but this only supports the idea that dhrupada is highly unpopular. The common explanation is that dhrupada has become petrified and too esoteric. Therefore it has gradually been superseded by khayāl, which is logical in the development of progression in art forms.<sup>7</sup> But such an explanation does not really satisfy. After all, khayāl cannot supersede dhrupada; the persons involved have to enact the event. In other words, the musical explanation can never be sufficient by itself. Moreover there are still a number of staunch supporters of the dhrupada style, usually persons of great knowledge and insight, who claim the superiority of dhrupada rather than khayāl.

The only reasonable explanation is a large-scale change of taste in the audiences. Such a change of taste could only be the result of an equally considerable change in personnel, i.e. the persons who constitute the audience. As indicated in Ch. VII the audiences before 1900 consisted of a small elite, highly familiar with the idiom of classical music, and capable of appreciating each of the classical styles in their own right, even if some of the aspects of the style were

<sup>5</sup> E.g. D.P. Mukerji, *Modern Indian Culture*, p. 172.

<sup>6</sup> The only really well-known artists are Rahimuddin Khan Dagar, Aminuddin Khan Dagar, the younger Dagar brothers, Siya Ram Tiwari, Ram Chatur Mallick, and a few khayāl singers who have a good command of dhrupada but rarely perform it in public, e.g. D.C. Vedi.

<sup>7</sup> E.g. V.C. Moudgalya, *Evolution of khyāl*, p. 47.

esoteric. This elite, mainly the local rulers, disappeared and the musicians had to look for a new audience. This they found in the big cities, especially among people concerned with the survival of Indian culture. Audiences today consist mainly of the urban middle class and the bourgeoisie. In a concert they are immediately recognizable by their style of dress and their accent. Many of the indoor concerts (which are becoming more and more costly: Rs.10-100) seem to be an excuse to display expensive saris and one hears an inordinate amount of English, either spoken directly, or mixed into Hindi (c.q. Marathi, Bengali), which is characteristic of the city bourgeoisie. The urban middle class is more varied, and better represented in concerts in the open air, where tickets are cheaper. But again, this audience has a social background completely different from that of the former princely courts.

How far does this new audience influence the music, and to which degree is its taste different? Here again, many conclusions have to be drawn from indirect observations. In the first place concerts of dhrupada are poorly attended. In a normal music programme<sup>8</sup> there are at least four items in one session, starting about eight p.m. and lasting until late at night. Outside the concert hall (or area) tea and snacks are served. It is interesting to watch the motion of the audience during the whole session. Invariably the great instrumentalists (e.g. Ali Akbar Khan, Vilayat Khan, Ravi Shankar, Bismillah Khan, Ram Narayan) draw the greatest crowds, although Kathak dance, which is often included, can also attract many spectators. Only very few of the khayāl singers rival these instrumentalists: Bhimsen Joshi, Kumar Gandharva, Parveen Sultana. Other vocalists, and lesser known instrumentalists must be content with half filled halls, while the rest of the audience prefers a cup of tea. But when a dhrupada singer starts, the tea-stalls can certainly not keep up with the demand and only a small group of connoisseurs stay.

Most of the musicians are aware of the extremely different taste of present-day audiences, to the extent that they find that their music is appreciated for reasons other than the ones they have come to know as essential during their training, often under a master of the past generation. This situation moves many artists to change their

<sup>8</sup> For instance the Shankar Lal festival, lasting for four days, usually in April, in Delhi.

music and play more and more according to the taste of the audience.<sup>9</sup> In India there is a very direct indication of approval, as the audience has the habit of shouting *vah, vah, bhāva!*, and other interjections to show their appreciation.

Such is the evidence one finds when studying the relation between social and musical change. One would like to possess statistical information, but obviously this is impossible to get. Anyway, the material is self-evident, even though complex, so it barely needs tables and statistics to make it look more scientific.

### C. CHANGES IN VOICE CULTURE

The process of voice culture has not been dealt with extensively in this book, as I consider it rather an accessory than an essential characteristic of the music.<sup>10</sup> It suffices to state some basic ideas. In the first place the sound of the voice is kept as natural as possible, contrary to Western voice production. This implies a vast difference in tonal quality, in which the standards are quite flexible. There is the very high-pitched voice, almost shrill, with hardly any rumble, permitting extremely subtle tonal shades (Abdulkarim Khan). Then we find deep, sonorous voices (Faiyaz Khan) or delicate and resonant ones (Bare Gulam Ali Khan). But within Indian music even a crackly voice that is occasionally out of tune can be heard, if it is compensated by rich music, as was the case of Vilayat Husseïn Khan. Some voices extend over more than three octaves, others barely over two. The pitch of sa can be chosen freely to suit the voice and the style of the artist. Thus Amir Khan dipped below the *mandra* sa with ease, but could hardly reach the high ga, whereas Parveen Sultana rarely reaches below *mandra* pa, but upwardly reaches the double high ma.<sup>11</sup>

Within such a variety, change is hard to assess, but two points are very clear. One is the influence of microphones. In former times a musician had to be able to sing at least in a small concert hall

<sup>9</sup> V.H. Deshpande, *Indian Musical Traditions*, p. 59.

<sup>10</sup> There is not much literature on the subject; O. Thakur, *Mandra Sādhanā*; S.S. Awasthi, *A Critique of Hindusthani Music and Music Education*, p. 195-210.

<sup>11</sup> The sa of Parveen Sultana is usually b-natural, one octave higher than Faiyaz Khan's. Kesar Bai Kerkar: f-sharp, Amir Khan: d, Omkarnath Thakur: f.

and be clearly audible. Nowadays, an artist can almost whisper, the amplifier will do the rest. In fact, since sound technology is rather mediocre at most concerts, a loud voice can easily overpower the microphone, with the resulting unpleasant noise.<sup>12</sup> Therefore it can be said that there is a shift from strong voices to soft ones. The second point is that there is a considerable difference in voice training, linked with a different system of voice selection. Vedi explained that in the past a pupil did not learn any item of music before having spent at least one or two years in elementary voice training.<sup>13</sup> Such a heavy training helps an artist to be in full control of his voice under even the most trying circumstances. At present very few students would be found willing to go through such a tiresome training, especially since many of them pay their teacher to learn something, not to be told to train the voice. Perhaps also the modern era does not allow the tranquility of mind required for a disciplined and monotonous training. On the other hand, in former days the son of a vocalist usually would study vocal music, whether or not his voice was very beautiful. Nowadays a student of music will rarely start on a vocal career unless his voice is highly promising. Therefore arduous training has to a large extent been replaced by increasing selection of fine voices. Yet, something is lost in the process; even the most beautiful voices need training to become truly tuneful. Moreover very few students obtain a sufficiently varied insight into different techniques, and they plunge straight into the study of compositions. Thus a good *mīṇḍa*, as Faiyaz Khan, Kesar Bai or Krishnarao Shankar, or any of the old masters could produce, cannot be heard anymore.<sup>14</sup> The only item students practise frequently is *tāna*, as a really fast *tāna* is always a success in a concert. The desire for speed frequently results in a loss of fine intonation.

#### D. CHANGES IN STYLE

Under the general heading of style a number of different

<sup>12</sup> Recordings of Faiyaz Khan often show the incapacity of microphones to digest a full voice.

<sup>13</sup> Personal communication, Jan. 1971.

<sup>14</sup> Compare Ch. II, p. 38 f.

elements can be discussed, but here I shall concentrate on over-all changes, the elements being treated separately.

In the first place there is now considerably less variety of style. In the second and third chapters of this book I explained that the various elements which constitute a full performance can be combined in many ways, and indeed this was commonly done in the past. Nowadays a single model reigns supreme in khayāl; in dhrupada the situation is little better.<sup>15</sup> Some of the approaches to the performance of a rāga were the domain of specific *gharānās*, vague vestiges of which can still be recognized. Thus, a performance by Mallikarjun Mansur retains the characteristic *madhya laya* khayāl of the Jaipur *gharānā*. But on the whole the only pattern met with is that of a *vīlambita* khayāl followed by a *druta* khayāl. Particularly the very slow variety in *ektāla* is predominant. It is therefore not surprising that recent scholars are seriously misguided in their interpretation of style, a fact I demonstrated in relation to B. Wade.<sup>16</sup> Not only the basic pattern of a performance has been reduced to a single variety, but also the characteristic differences between *gharānās* have become very indistinct.<sup>17</sup> The variation in degree of sobriety has disappeared. *Gharānās* which descend from dhrupada have in the past been marked by a sober and dignified style, whereas other *gharānās* used aspects of lighter styles in their music.

The ornamentations of *thumrī* have now become common in almost every performance, simply because the audience has generally reacted much more favourably to florid, effeminate and romantic styles than to sobriety and dignity.<sup>18</sup> In a sense this trend may have been initiated by Rehmet Khan, although emotionality for him emerged from the soul of the rāga, not from the artificial inclusion of ornamentation. Of course improved communications have contributed to the general development of unification in style.

In the case of dhrupada, the loss of a number of varieties may simply be due to the general disappearance of the art-form. Obviously variety can only exist when there are sufficient exponents.

The reduced impact of a teacher on his pupils also plays its

<sup>15</sup> Compare Ch. II-IV.

<sup>16</sup> Vide note 1.

<sup>17</sup> V.H. Deshpande, op. cit., p. 93 f.

<sup>18</sup> Ibid, p. 59.

role, as variety in style only exists on the level of advanced learning, a stage which very few pupils attain. Moreover, the lesser impact of the teacher has been taken over by the mass media. Finally, musical values, especially the stress on virtuoso techniques can almost be considered part of the present-day music culture of North India.<sup>19</sup>

#### E. CHANGES IN RĀGA

Disappearance of rāgas, emergence of new ones, transformations of rāgas and different interpretations of rāgas seem to have been an aspect of change throughout the history of Indian music; one of the main factors in its extraordinary vitality. Much of what I shall discuss now may not be unique to this century. Even the large-scale change in the rāga concept itself may be an aspect inherent in the Indian tradition of music, and many scholars of India's musical history will avow that the key concepts changed considerably through the ages.

The creative drive of the leading musicians is a factor of universal importance. To create a new rāga is now, and has always been, relatively common. Tansen composed many rāgas, while Surdas, Haridas, Bilaskhan and many others also created new rāgas. The disappearance of rāgas is a more complicated problem. In the case of already obscure rāgas it can easily be understood that the occasionally faltering and brief instruction resulted in certain rāgas going to the grave with the old musicians. But, how can rāgas that were at one time popular become obscure? At present it seems inconceivable that a rāga such as Yaman or Pūryā will disappear. Yet, the textbooks of the period before 1800 mention many rāgas which at that time were quite important but are now practically unknown, e.g. Soratha, Gāndhārī, Pañcama, Jaladhara, Dīpaka etc. Even in the recent period we come across rāgas which were very important fifty years ago, but now seem on the verge of obscurity. The rāga Pūrvī for instance is quoted by D.C. Vedi as a very basic rāga, which seems in accordance with Bhatkhande's idea to call a *ṭhāṭa* after that rāga. At present however Pūrvī is seldom heard, whereas its derivative Pūryāadhanāsrī is far more common. A reason may be that the

<sup>19</sup> D. Nag, op. cit., passim.

performance of Pūrvi is very demanding as it uses a sequence of five chromatic notes: g m ṁ p ḍ in complicated patterns. Moreover there are three other rāgas with the same scale: Basanta, Paraja and Lalitagaūrī. The difficulty has probably manifested itself when Basanta joined this group, because up to about fifty years ago Basanta not only differed vastly in its tonal patterns but also used the *śuddha* dha instead of *komala* dha. Lalitagaūrī was (and is) a rare variety. Nowadays Basanta and Paraja being almost identical, most artists sing them in a mixed form: Parajabasanta. Given the fact that the scale of a rāga has become more and more important, it seems increasingly more difficult for two or more rāgas with the same scale to survive. So, the scale type of Pūrvi lives on in Basanta and the melodic pattern in Pūryādhanāsrī. In *ṭhumrī*, Pūrvi is still more common. I predict that amongst rāgas with the same tone material (e.g. M.E. i-v, or the many rāgas with *śuddha* notes) a considerable simplification and elimination will take place in the near future, as the differences are hard to maintain with the modern techniques of performance.

Much depends on the efforts of a single artist to give popularity to a rāga. It is clear that when a very basic rāga is not performed by any great artist it will never be convincing. As Faiyaz Khan put it, "A rāga is a text and the musicians have to explain and interpret it."<sup>20</sup> On the other hand, when a great artist strains himself to popularize a fairly unknown rāga, it can become alive again, provided the rāga offers sufficient scope, and provided the artist does not exhaust it. I remember having heard a young musician sing some of Faiyaz Khan's favourite pieces (among which his *jhan jhan jhan jhan pāyel bāje*<sup>21</sup>), and felt highly discomforted with the weak interpretation. But, Sharafat Hussein Khan for instance presents a pleasing Barvā, one of the masterpieces of Faiyaz Khan, because he does not lose his own identity.

Faulty interpretations of rāgas are another factor in change, which can be the result of flaws in the transmission. A curious case is where musicians follow the printed books, including the mistakes therein! A transformation can also be a deliberate initiative. Usually such changes are very subtle, but still one can imagine how they

<sup>20</sup> S.K. Chaubey, *Indian Music Today*, p. 85.

<sup>21</sup> Faiyaz Khan, *Nat bihag*.

gradually accumulate. B.C. Deva suggested that the *tīra* ma in Kedāra was a note crystallized from the slow *mīṇḍa* which links pa and ma.<sup>22</sup> Earlier in this book, I suggested that many of the changes in rāgas indicated by Jairazbhoy may be the influence of *tāna* in khayāl.<sup>23</sup>

Finally, some more attention must be paid to change in the rāga concept. This change has been most clearly stated in an article by Geeta Mayor. After giving a brief account of the traditional meaning of rāga to a musician she says: "By the middle of the twentieth century, the image of the *raag* changed and manifested different features. *Raag* became a melodic frame where intonation and the phrase by phrase construction were no longer given their former and traditional importance. The definition of a *raag* as given in musical theory, now became one of the most important means of identifying one *raag* from another. The Shastric formula was taken literally, to contain the totality of the *raag*, and provided a melodic field within which the musician improvised freely and used melody according to his ability, with a stress on ornamentation, rhythm or virtuosity. The important factor in determining a good performance from a bad one was not whether the individual character or *shakal* of the *raag* had been expressed but whether the musician had succeeded in keeping within the rules, as it were, and yet displayed skill and virtuosity in improvisation."<sup>24</sup> Shastric should here be understood as referring to the recent books of theory, especially Bhatkhande's. *Shakal* is largely the same as the total sound or sound spectrum (Ch. I).

Geeta Mayor attributes this new conception to the changes in musical environment.<sup>25</sup> The stylistic difference introduced by the *sāraṅgī gharānās* also plays an important role, because the individuality of a rāga can be found precisely in the good compositions, which have become much neglected. The different conception of rāga has important consequences for the specific rāgas. Some rāgas appear to be highly similar when they are reduced to a set of determining rules in a book, yet their spirit and musical phrasing may be very different.

<sup>22</sup> Personal communication, New Delhi, Apr. 1974.

<sup>23</sup> Compare Ch. III, p. 68 f.

<sup>24</sup> G. Mayor, op. cit., p. 153-154.

<sup>25</sup> Ibid.

The emergence of new rāgas is directly related to the new conception of rāga, for little is easier than to invent a dozen new rāgas when one only needs a scale, a *vādi* and a *pakaḍa*. And, for that matter, little would be less meaningful. It has been mentioned earlier<sup>26</sup> that even such a basic rule as the scale must follow certain principles, since the existing rāgas do not employ a random combination of tones. In the heptatonic scale types for instance out of eight systematic possibilities only three are used consistently as a backbone of rāgas. Therefore a rāga based on an invented scale which does not respond to the rules governing scales in North Indian music is bound to be unsuccessful. An example is the rāga Harikauṅṣa: s g ṁ d (n), allegedly invented by Mohammed Khan of Kabul. The rāga contains only one consonant interval (g-n) and at that a weak one because n is supposed to be used sparingly.

Probably the greatest number of new rāgas consist of a combination of two or more known rāgas, while a few rāgas are based on analogy or transposition. Historically it seems probable that many rāgas have emerged from folk music, but at present this process plays a relatively unimportant role. One example is the Pahāḍi, originally a folk tune from the North, subsequently performed by classical musicians in a very light style known as *dhuna* and now occasionally referred to as a rāga.<sup>27</sup> Yet, this rāga is never performed as a full-fledged classical item. Another example is the rāga Gorakha, which according to Vedi<sup>28</sup> became a classical rāga only in the 19th century, when a musician changed the local folk tune (U.P.) based on the tones s r m p, and completed it with an *antarā* in Bāgeśrī style, so that the outline of the rāga became: s r N s m, d m p d m r s, m d n s' r' n s', n d, m p d m r N s. Only Kumar Gandharva has produced a number of *dhuna ugama* rāgas, i.e. rāgas based on folk music.<sup>29</sup> I have grave doubts whether many of these rāgas are not really a figment of Kumar Gandharva's brain, rather than being truly derived from folk melodies, as many of his inventions contain chromatic sequences,<sup>30</sup> which are

<sup>26</sup> Ch. I C.

<sup>27</sup> O. Thakur, Saṅgītāñjali, IV, 2d part, p. 191-196.

<sup>28</sup> Personal communication, New Delhi, Nov. 1974.

<sup>29</sup> K. Gandharva, Anūparāgavilāsa, p. 145 f.

<sup>30</sup> The rāga Madhasūrjā consists of the phrases: s r m p n s', s' n ṁ m, p m r s. s, r m p n, p n s' r' s' n, ṁ m, p m <sup>s</sup> r s N, s r - s. K. Gandharva, op. cit., p. 160.

exceedingly rare in folk music. Perhaps, one could accept the somewhat crude voice production and off-key notes of folk music as genuine *śrutis*?<sup>31</sup> Of the other manners of obtaining new rāgas, or at least scales, transposition seems one of the safest since it leaves the intervals of existing rāgas intact and therefore can be expected to stand up to the rule of consonance. Thus the rāga Vedī kī Lalita is basically a transposition of Pūryākalyāṇa:

Pūryākalyāṇa	:	D	N	s	r̄	g	m̄	p	d	n	s'
Vedī kī Lalita	:	s	r	g	g	p	d	n	s'		

Analogy is used particularly when producing rāgas with *śuddha* dha and *komala* ni instead of *śuddha* ni and *komala* dha. A well-known variety of Bhairava shows this transformation: Ahīrabhairava. In the same way Ahīratoḍī and Ahīralalita have been produced. In the case of Ahīralalita there is not only a construction through analogy but also a transposition, which makes it an interesting rāga. It is commonly thought that this rāga was invented by Ravi Shankar, but according to B.G. Bhatt it was created much earlier by Omkarnath Thakur under the name of Prānveṇḍra Madhyama,<sup>32</sup> out of a transposition of Bhairava:

Bhairava	:	P	<u>D</u>	N	s	r̄	g	m	p	d	n	s'
Ahīralalita	:	s	r̄	g	m	m̄	d	<u>n</u>	s'			
Lalita	:	s	r̄	g	m̄		<u>d</u>		n	s'		

Finally we come to the process of mixing two or more rāgas, so as to obtain a new one. This has the advantage that part of the identity of each rāga can be retained, so that the construction does not start from a mere skeleton to which the musician still has to add all the flesh and blood in the form of phrasing, ornamentation etc. Moreover the process is not unknown to the tradition, as many rāgas are really considered to consist of two or more other rāgas. Many rāgas can be sung in a temporary alliance, e.g. Basanta-Bahāra, Lalita-Gaurī, Jog-Kauṇśa etc. Some artists, like Allauddin Khan, were known to be able to mix even the most alien rāgas, bringing out their

<sup>31</sup> G.H. Ranade, *Hindusthani Music*, p. 69-72, maintains that most folk melodies are based on simple progressions; with the North Indian *śuddha* scale, occasionally a *komala* ni or ga.

<sup>32</sup> B.G. Bhatt, *Bhāvaraṅga Lahri*, Vol. II, p. 27 f.

different phrases, but occasionally melting the two together into a new form. It is the latter course which a musician has to take if he wants the alliance of two rāgas to become an enduring one, with its own identity and preferably its own name. Very few artists really attain such a perfect blending, the difficulty being that when the artist alternatively performs one raga and then the other, without a complete system of blending the two, the result will be haphazard and unconvincing. The music critic of the Times of India (24-11-1973) justly remarks about a Shyam-Kedar of Abdul Halim Jaffar Khan (*śītāra*): "For a good while we were striving to find the rhyme and reason in this queer conglomeration in which the twin madhyamas appeared as in Sarang, and lower down a komal nishad introduced itself stolidly, ungracefully after the fashion of Kedar. The alap was haphazard and without plan."

A last point to be mentioned is the extensive borrowing of rāgas from South India, a tendency started by Abdulkarim Khan. Kalāvati, Haṅsdvani, Ābhogī, Kāambojī, Kirvāni and Haṅsnarāyaṇi are nowadays among the common stock of North Indian rāgas. Indiscriminate borrowing from the South is however risky since the South Indian musicians have composed in various scales from the Venkatamakhi classification (based on permutation), which according to the principles discussed in Ch. I could never satisfy in North Indian music.

A curious detail is that instrumentalists in North India present far more new rāgas than vocalists, leaving aside Kumar Gandharva. The reason is that a vocalist needs much more than a simple set of rules; poetry for the composition(s), a clear process of singing the *ālāpa*, a phrase by phrase progression etc. The specific character of the rāga must be distinguished from other rāgas. The scope for improvisation, the types of *tānas* and rhythmical varieties must all be designed. Moreover the rāga must be coherent and individual. Such demands are very trying, but hardly trammel the instrumentalists, who are more concerned with a simple basis for showing their technical prowess.

We may now examine the subtle complications of composing a rāga by comparing Vedī kī Lalita and Gāndhī Malhāra, the first by D.C. Vēdi, the second by Kumar Gandharva.

In his small publication,<sup>33</sup> Kumar Gandharva gives the main outlines of the rāga as follows:

P N̄ D N s, m r p, m p n, d n s' (a)  
 s' d n m p g, m p d g, mp m - g m - g m - g (b)  
 mppm - r s, g s, P N̄, D g - s, r s (c)  
 's, N, D, N, s, N<sub>s</sub> - . (d)

When we look at the separate phrases, it appears that the first half of (a) is definitely Miyān kī Malhāra,<sup>34</sup> the second Gauṇḍamalhāra.<sup>35</sup> The first half of (b) is Māṇḍakhammāja,<sup>36</sup> the second again belonging to Miyān kī Malhāra. The beginning of (c) is Gauṇḍamalhāra, which changes to Miyān kī Malhāra in the *mīṇḍa* P-N̄, whereas the last portion (d) can belong to any rāga. The compositions in the publication are not given in notation, but when listening to his performance one hears that the *mukhrā* of the *sthāyī* is purely in Gauṇḍasāraṅga,<sup>37</sup> with the stress on a prolonged ma followed by a short ga, a pattern which is repeated also in conjunction with the *murkī* around ma: mppm-g. Occasionally there is a strong *mīṇḍa* m-g-r, which brings in Deśa, a rāga fully characterized by this *mīṇḍa*. In the *antarā* the passage p n d n s' pndns' r' is strikingly Gauṇḍamalhāra. In short, the rāga has very little of its own, but contains several strands of other rāgas. On aesthetic grounds I find that Kumar Gandharva goes under and above the water with little excuse. The passages from Miyān kī Malhāra are very solemn, whereas the passage from Māṇḍakhammāja is very light and gay. Gauṇḍamalhāra, Gauṇḍasāraṅga and Deśa all have a romantic and lyrical mood, so that the totality contains an enormous number of contrasts, which may please some, but is little in accordance with the Indian tradition. Experiencing *rasa* seems out of the question. Finally, even allowing for such contrasts, Kumar Gandharva should have provided linking phrases belonging to neither of the existing rāgas; phrases designed to cement them together. The actual performance displays the lack of a well-conceived and systematic plan for the development

<sup>33</sup> K. Gandharva, *Gāndhī Malhāra*.

<sup>34</sup> Compare outline of Miyān kī Malhāra, M.E. ii.

<sup>35</sup> Compare O. Thakur, op. cit., IV, p. 32 f.

<sup>36</sup> Māṇḍa is really Rajasthani type of song, usually similar to Khammāja, although sometimes Jogya or Sindhūrā are used.

<sup>37</sup> Compare O. Thakur, op. cit., IV, p. 16 f.

of *barhata*, while the *tānas* cannot give the impression of belonging to one particular *rāga*, *Gāndhī Malhāra*, but instead seem to be a bouquet of *tānas* belonging to diverse *rāgas*.

The *rāga* of *Vedī*<sup>38</sup> gives a different picture. As indicated above, it is based on a transposition of *Pūryākalyāṇa*, and its relation to other *rāgas* can be expressed thus:

$$\frac{\text{Vedī ki Lalita}}{\text{Pūryākalyāṇa}} = \frac{\text{Lalita}}{\text{Toḍī}}$$

In the same way as *Lalita* contains a chromatic use of two varieties of one note (*ma*) because it is a transposition of *Toḍī*, *Vedī ki Lalita* contains a chromatic passage (*ga*) because it is a transposition of *Pūryākalyāṇa*. Just as in *Lalita* the *pa* has to be dropped to make the chromatic passage *m̄ m g* possible so has the *ma* been discarded in *Vedī ki Lalita* to allow the passage *g ḡ r*. In the case of *Lalita* both passages *gm̄m̄* and *m̄mg* are permitted, in *Vedī ki Lalita* the passages *rgg* and *ggr* occur. In *Lalita* the passage *rgm̄m̄d* is not allowed, in *Vedī ki Lalita* *srggp* is forbidden. But, neither transposition from *Pūryākalyāṇa* nor the note patterns of *Lalita* are the final word on *Vedī ki Lalita*. It is a quite distinct *rāga*, with a definite mood (*sad*, *pathos*, *uneasiness*) and with very clear musical characteristics. The phrase *P D s r̄ g* is very important and used for the *mukhrā*. *Sa*, *re* and *pa* are used as resting notes. *Komala ga* comes to stand out strongly after a subtle *mīṇḍa* from *śuddha ga*. The chromatic passage *rgggrg*-s gives much of the typical character, and so does the passage *rgp-gpdnndpggr-ND-PDs*-. In the higher tetrachord *ni* is often omitted: *gpds'-pds'-ds' r' ds' ᳚ dpḡ-pggr* etc. (vide M.E. xlviii).

As the *rāga* is not a juxtaposition of two or more *rāgas* in their original shape, the image of the other *rāgas* does not easily appear. *Pūryākalyāṇa* is still vaguely recognizable and the use of both *ga's* and *re* can recall the chromatic passage in *Lalita*, but also in a distant manner. The *antarā* is not uncommon, it could remind of *Khammāja* or *Bilāvāla*, though the *ni* is very tender and there is no *śuddha ni*.

*Vedī ki Lalita* presents a very coherent, individual and meaningful unity. Moreover, it is an interesting probe into the development of a new type of *rāga*, for, though its principles seem to

<sup>38</sup> D.C. *Vedī*, *Vedī ki Lalita*.

respond to the same laws as all other important rāgas, it has something unique to express.<sup>39</sup>

Whether any of the new rāgas can survive with time and even become prominent like Tansen's creations, is a matter that cannot yet be judged. Undoubtedly it is very difficult, as in the beginning only the inventor and his pupils will and can perform it. Artists (who are usually in competition) rarely recognize the value of any new rāga except their own and apart from refraining to perform a rāga invented by another artist they will also discourage their pupils to have an interest in such rāgas. Efforts have been made to ridicule and humiliate the creation of rāgas of other artists. For instance, many jealous musicians still try to indicate that Vedī kī Lalita was not an original or independent rāga. In this context Śivarañjanī, Kalāvati and Laganagāndhāra are mentioned. Śivarañjanī (s r g p d s') is not described in any textbook before 1930 while Vedī kī Lalita was first performed in 1926 in Lahore. The former can hardly have been a rāga of traditional importance as the *ga* has no *sanvādi*. Kalāvati was imported from the South, and can only be mentioned in conjunction with Śivarañjanī, as the two together would make up Vedī kī Lalita. But in the structure of the latter rāga there is no sequence s g p, and in this sense it is quite impossible to look at it as a mixture of the mentioned rāgas. Laganagāndhāra, an invention of Kumar Gandharva (and much later than Vedī kī Lalita) has an added *śuddha* ni, which does not appear in *tāna* however. It is therefore hardly different from Vedī kī Lalita, but under a different name, thus attempting to establish it as his own creation. A condition for the dissemination of a rāga is that the creator should teach it to many pupils, who in their turn may teach it to their pupils. Popularity of the students is very important; it enables them to bring the rāga before a large audience. Obviously the rāga must be well conceived, or else the pupils will refuse to sing it in public. This may explain the rapid spread of South Indian rāgas in the North, as the key person was immensely popular and had many students who belong to the best artists of this era (i.e. Abdulkarim Khan and students: Roshanara Begum, Kapileshvari, Hirabai Barodekar, and later Bhimsen Joshi, Gangubai Hangal, Manik Varma). Similarly, Ravi Shankar has such a large

<sup>39</sup> Neither Lalita nor Vedī kī Lalita fits into the South Indian classification system of 72 scales.

following among leading *sitāra* players that his inventions stand a good chance of survival. On the other hand, that the Candrakauṣa of Deodhar could have become so popular, especially with instrumentalists, seems almost miraculous, especially if we realize that there are several other varieties of Candrakauṣa still known to the older artists. One factor which can at least preserve a *rāga* is recording and notation. The popular artists have widely used this modern facility.

Creation of new *rāgas* and transformation of existing ones can be very close. A transformation implies a change in a *rāga* whilst it retains its old name, or a change which creeps in unwittingly. It occasionally happens that the name changes as well. Such dual changes of *rāga* and *rāga* name can occur as a result of regional specialization and because an artist may become aware of a change in a *rāga* and decide to find a new name. An example is the *rāga* Āsāvārī, which in old *dhrupadas* is known to contain two *re*'s. This *rāga* changed into two distinct forms, one with *śuddha re*, the other with *komala re*. The first became known as Jaunpurī (allegedly invented by Mohammed Sharqui of Jaunpur), the second as Komala *re* Āsāvārī. Somehow this separation between two forms of Āsāvārī found its way into the whole of North India, but a number of musicians speak of Āsāvārī for the *śuddha re* form. Essentially therefore Jaunpurī and Āsāvārī are the same *rāga*, although Bhatkhande found a slight difference in the usage of *dhā* and *ni*.<sup>40</sup> Another example of small changes has been mentioned for the *rāga* Kedāra, where the *mā* has gradually become a distinct note.<sup>41</sup> Most of these changes are an almost imperceptible process the origin of which is hard to define. In the case of musicians who are known to have intentionally simplified or reorganized certain *rāgas*, there usually is no clear information about the original form of such *rāgas*. Thus the question will always remain open as to the original form of Toḍī. Nowadays the main form of Toḍī is often called Miyān kī Toḍī or Tānsenī Toḍī. Vedi argues that this was the original form of Toḍī, but it was called Gujarī.<sup>42</sup> Tansen's interpretation of it was so impressive that it came to be known as Tansen's Toḍī. The habit of speaking of a separate *rāga* Gujarī, according to Vedi, is

<sup>40</sup> V.N. Bhatkhande, *Kramika Pustaka Mālikā*, II, 344, III, 644.

<sup>41</sup> Vide Ch. XI, p. 174.

<sup>42</sup> Personal communication, March 1974.

recent and does not make much sense as the omission of pa is irrelevant to the totality of the rāga.

The rāga Pūrvi at present contains eight tones: s r g m m̄ p d̄ n. In the period from 1900 to 1920 there still was a very popular dhruvada (*Aba mohe jalata Rāma jala pāyā*) in which *śuddha* dha occurred as well. The basic outline is as follows: N r g – m̄ r g, p m̄ g m r g, g m p g m r g, g m̄ d s', n r' n d̄ p, n d̄ p m̄ g, m̄ d m̄ g, p m̄ g m r g. The rāga often ends on ga, and the phrase p m̄ g m r g is characteristic. The same phrase defines the modern version of Pūrvi. It is clear that the use of two ma's and two dha's is very difficult. As indicated in Ch. III this particularly appears in *tāna* and therefore we should not be surprised that this shift coincides with the line between dhruvada (both dha's) and khayāl (only dha). The older version can still be heard in Sikh religious music. N.K. Bose informs us that the Vishnupur *gharānā* of Bengal (dhruvada) sings Pūrvi only with *śuddha* dha.<sup>43</sup> This supports my thesis that the tendency towards symmetry in tetrachords (as described by Jairazbhoy) results from *tāna* in khayāl,<sup>44</sup> simply because asymmetrical movement is difficult to maintain in fast sequences. The line between *śuddha* and *komala* dha distinctly concords with that between dhruvada and khayāl.<sup>45</sup> A rāga which structurally does not differ from Pūrvi, except for the omission of *śuddha* ma, is Pūryādhanāśrī. The old rāga Pūrvi had a counterpart without *śuddha* ma, known as Din ka Pūryā, having both dha's. The modern rāga Pūryādhanāśrī is the same as the old rāga Jaitśrī.

The story of Basanta is similar. The name Basanta has been used for a large variety of songs sung during the spring season. One variety has the scale of Toḍī, which in transposed form should look like s g g m d̄ d̄ n.<sup>46</sup> Prajñānānanda enumerates no less than sixteen varieties of Basanta.<sup>47</sup> It seems that the principal form in dhruvada was based on the outline: s m – m, m g – m̄ d n s' r' s', r' s' n d̄ m̄ g – s.<sup>48</sup> Evidently this must be the form referred to in most of the an-

<sup>43</sup> N.K. Bose, *Melodic Types of Hindusthān*, p. 641.

<sup>44</sup> Ch. III, p. 68 f.

<sup>45</sup> Modern dhruvada singers are influenced by the manner used in khayāl of singing Pūrvi with *komala* dha.

<sup>46</sup> N.K. Bose, *op. cit.*, p. 629.

<sup>47</sup> S. Prajñānānanda, *Historical Development of Indian Music*, p. 151-153.

<sup>48</sup> Personal communication, D.C. Vedi, March 1975.

cient treatises, because it is thought that Basanta derives from Hindola. The famous dhruvāda “*mouli dhārti, moule akāśa, ghata ghata moule atam prakāśa*” in mixed *tīvrā, sūla* and *cautāla* (by Bai Chand of Amritsar) was in this variety. In a second variety, called *saṃpūrṇa Basanta* or *Basantapañcama*, the basic patterns are; N s g m – m p g – , r g m̄ d n s' r' s' – , n d p m – m g, n d m̄ g p g r s. The slow composition in *jhaptāla* “*udātta bandhana nava abhīra bhāiyo kumkumā*” was in this rāga. It is different from the modern Basanta in the use of *śuddha dha* instead of *komala dha*. It would not be surprising if the lowering of dha had the same cause as in Pūrvī. But moreover the lowering of dha in Basanta has led to a confusion with the rāga Paraja. Bhatkhande tries to ascertain an artificial difference on the basis of the relative importance given to ni in Paraja,<sup>49</sup> while O. Thakur explains some subtle differences in phrasing.<sup>50</sup> N.K. Bose suggests that musicians do not sing Basanta but Paraja, under the (wrong) name of Basanta.<sup>51</sup> In reality we may face a convergent evolution here, i.e. two rāgas have become nearly identical due to a change in one of them.<sup>52</sup> In other words, musicians really do sing Basanta, but in such a transformed manner that it also happens to be Paraja.

One final source of such changes can lie in the incorrect notations as sometimes found, e.g. in Bhatkhande's *Kramika Pustaka Mālikā*. Thus, the well-known composition *Ādi Mahādeva Bīna Bajāī* in Śaṅkarā<sup>53</sup> is given with dha on *sama*. Dha, in Śaṅkarā should be weak and used only in *vakra* passages. Therefore the notation brings in a clear image of Hamīra. The use of re in the notation is more like Bhūpālī.<sup>54</sup> Hamīra and Bhūpālī are precisely rāgas that should be kept distinct from Śaṅkarā. In a similar manner the composition *Māti Māliniyān* in rāga Kāmōda is practically Chāyānaṭa, as the *sama* is given on re.<sup>54</sup> Obviously, when students learn compositions from such books they are bound to lose the clear and distinct image of each rāga, producing a mixture and finally a fusion of rāgas. Already the stress on a technical formula makes the rāgas less distinct!

<sup>49</sup> V.N. Bhatkhande, *Hindusthāni Saṅgīta Paddhatī*, III, p. 290-291. V.N. Bhatkhande, *Kramika Pustaka Mālikā*, IV, p. 371 f.

<sup>50</sup> O. Thakur, op. cit., VI, part 2, p. 109 f.

<sup>51</sup> N.K. Bose, op. cit., p. 627, 668.

<sup>52</sup> Vide J. Bor, *Raga, Species and Evolution*, p. 20-21, n. 3.

<sup>53</sup> V.N. Bhatkhande, op. cit., IV, p. 224-226.

<sup>54</sup> *Ibid.*, p. 91.

F. CHANGES IN COMPOSITIONS AND *BARĤATA*

As indicated in Ch. IX every artist has, and is supposed to have, a highly personal rendering of composition and *barĥata*. Small shifts in the rendering can either be the result or the cause of small shifts in *rāgas*. A few general changes that have taken place between 1900 and now can be indicated. These are the related processes of minimization of the composition and the gradual predominance of *śabdālāpa* over *barĥata*.<sup>55</sup> Chaubey mentions that he had never heard an *antarā* by Wahid Khan of Kirana, and it is quite probable that he was right, as especially in Kirana *gharānā* the composition has been suppressed.<sup>56</sup> At present not only musicians from *sāraṅgī gharānās* hide their lack of knowledge behind a reduced *sthāyī* and the practical absence of an *antarā*, but also in other *gharānās* the tendency to sing only a *mukhrā* in the slow part has become common. This is often because artists want to sing a *rāga* which they have not learnt. After all, no artist can learn all the existing *rāgas*, for instance because the teacher dies prematurely. The role of books is also important here, because, having heard a particular *rāga* a few times, perhaps even on the radio, anyone can pick up a *mukhrā* and complete the composition from the books. But often the versions in books are independable. In the case of Bhatkhande, for instance, we can assume that the number of compositions he collected was too great to warrant every notation to be a correct rendering of a composition he was taught.<sup>57</sup> Moreover he included his own compositions without reference in between the traditional ones.

At the same time the attitude of e.g. Wahid Khan to the development of the *rāga* is not merely a result of a lack of knowledge of compositions. It proved an attractive presentation within the domain of *khayāl*, gaining general popularity, and it was deliberately used by many artists. Should these artists have desired to sing full compositions they could have composed some themselves! Together with the reduced importance of the composition goes the system of

<sup>55</sup> Ch. I, n. 69, explains the difference between these terms.

<sup>56</sup> S.K. Chaubey, op. cit., p. 89, 100.

<sup>57</sup> He collected several thousands of compositions, but was more an instrumentalist than a vocalist. All this in a period of about fifteen years – it seems likely that his standards of reliability suffered under the haste with which he wanted an important knowledge to be preserved.

singing the *barhata* as if it were nothing but an *ālāpa* with words, set to tāla. The traditional *barhata* (e.g. Faiyaz Khan, Krishnarao Shankar<sup>58</sup>) is a cyclical extension of the composition. Thus, if the *mukhrā* of a composition is centred around ma, the development of the rāga in *barhata* should start from the same tones. In the normal *ālāpa* this is not done, it usually starts from sa and the portion below it.<sup>59</sup> The distinction can clearly be heard for instance with Amir Khan, who created a contrast between the *mukhrā* and his *śabdālāpa*. Eleven beats of a cycle in slow *ektāla* are *ālāpa*, one beat is composition, between them often a short *tāna* occurs.<sup>60</sup> Apart from representing a basic stylistic change in relation to the performance of composition and *barhata*, this has an effect on the rāga as well. The different shades of a rāga that can be brought out through different compositions make place for a more uniform interpretation of the rāga. One way of singing the *ālāpa* can then be applied to every composition. In the traditional *barhata*, every *barhata* is different depending on the composition. Therefore this simplification leads to a smaller degree of variation. Reduced variability can obviously result in a freezing of the form of the rāga, a phenomenon alien to the traditional conception of rāga.

New compositions appear and old ones are forgotten. Some old compositions are intentionally changed, even to a larger extent than personal interpretation. In the field of dhrupada there are interesting compositions which prove internal variability within one rāga. With the general decline of dhrupada these compositions are also disappearing. New compositions are always based on the characteristics which are prevalent for a particular rāga, and only rarely open up new interpretations of a rāga. The characteristics of a rāga derive in the first place from the existing compositions in that rāga, while new compositions can again be created on the basis of these characteristics. It is obvious that variability in a rāga is therefore largely dependent on the survival of compositions. In the case of transformation of compositions the same phenomenon occurs; musicians tend to adapt compositions to their personal idea of a rāga, rather than broaden their outlook on a rāga

<sup>58</sup> Ch. III, p. 62 f.

<sup>59</sup> Vide Ch. II, p. 32 f., and exceptions: Ch. III, p. 51 f.

<sup>60</sup> E.g. Amir Khan, Darbari.

by making recourse to different compositions. Thus Sūhākānaḍā is often believed to contain the tones s r ḡ m p ṇ, the difference with Nāyakikānaḍā being the stress on ma in Sūhā and the use of a quick *tāna* ḡmpmrsr- in Nāyakī.<sup>61</sup> The observation of the importance of ma in Sūhā and the little *tāna* in Nāyakī (Kaufmann incorrectly calls it a *murkī*) is quite relevant, but the tonal material does not coincide with a number of compositions which include a *śuddha* ṇi in Sūhā. All compositions in Sūhā contain the important *mīṇḍa* ṇ-p, which also characterizes Āḍāna. Some compositions in Āḍāna contain a *komala* dha, but most dhruṇpadas do not. Again, a number of compositions in Sūhā include a *śuddha* dha, weak and oblique with ṇi. In short, rāgas like Sūhā, Āḍāna and Nāyakī are really ideal types, the compositions often show their interrelations. The famous composition in *sūlatāla* “*Āpa āye veda bane bana*” could be considered a transition from Sūhā to Āḍāna, as *śuddha* dha does not occur, while *śuddha* ṇi does. To make it purely Sūhā, D.C. Vēdi included an oblique *śuddha* dha in those phrases which begin with a prolonged *komala* ṇi.<sup>62</sup>

original phrase: ṇ ṇ ṇ p p m p m ḡ m

amended phrase: ṇ ḍ ṇ p p m p m ḡ m (dha is not stressed)

An understanding of the differences and similarities between rāgas requires a vast knowledge of very many compositions, which is lacking in most artists nowadays. The main reason is that the audiences can be easily satisfied with one or two compositions in a rāga, which tends to discourage students from learning more than the bare minimum to make up a programme.

Lastly the tendency to include *tāna* in the composition must be noticed. This was done successfully by Bare Gulam Ali Khan and introduced systematically by Amir Khan. His *mukhrā* always started with a brusque *tāna*, a feature greatly appreciated by the audiences. Many artists now try to include a short *tāna* in every composition, even in those *gharānās* where this used to be highly uncommon. Thus the *tāna* in the Hindola composition (M.E. xli) is a feature which suits

<sup>61</sup> W. Kaufmann, *The Rāgas of North India*, p. 503-505, 507-512. M.E. iv.

<sup>62</sup> Taught to the author during Oct. 1974.

the rāga, but to sing the Todī composition (M.E. xl) as:

D	N	sND Nsrg	r	s	N	s
						x
ga	ra	vā	maini	san	ga	lā

would be inappropriate, as this traditional composition of the Gwalior and Agra *gharānās* would lose all its dignity. It could only figure as a small *boltāna* in an advanced stage of a performance.

#### G. CHANGES IN TĀNA, LAYAKĀRĪ AND ORNAMENTATION

The general craze for speed in *tāna* has done much harm to the variety in form and technique of *tāna*. A *vakra tāna* for instance, as we can still hear in the recordings of Kesar Bai Kerkar<sup>63</sup> is difficult to sing really fast and has therefore become rare now. On the other hand, all forms of *tānas* with doubled and quadrupled tones suit fast tempi so that they have become predominant. The *tānas* of Parveen Sultana<sup>64</sup> may be taken as the true ideal to which almost every young musician aspires nowadays. Of course, her *tānas* are uninteresting to a trained listener who recognizes the lack of variety. Moreover the beauty of tone and tunefulness suffer gravely under the extraordinary speed.

Rhythmic variety has generally become rare. Only a few artists from the Agra and Jaipur *gharānās* present interesting rhythmical patterns, e.g. Sharafat Hussein Khan and Kishori Amonkar. It is remarkable that the audience does not have any interest in the traditional rhythmic variations, in which e.g. three or five tones can be divided over two or four *mātrās*. On the contrary, there is a typical play of rhythm which the audience enjoys endlessly: a kind of duel between drummer and vocalist or instrumentalist.<sup>65</sup> Ravi Shankar and Ali Akbar Khan devote much attention to this amusement. The idea is that the leading musician exhibits a rhythmic pattern and the other tries to imitate him. These patterns gradually become more complicated, until one of them has to give up or makes a

<sup>63</sup> Kesar Bai Kerkar; Lalata, Todi, and other rāgas.

<sup>64</sup> Parveen Sultana, Salag Varali Todi, Lalitā.

<sup>65</sup> B.V. Keskar, op. cit., p. 21-23.

mistake. This is considered trite by the traditional musicians, especially dhrupada singers, who could easily put any *tablā* player to shame, by their excellent training and the fact that their hands are free to count. On the contrary, in dhrupada there is a co-operation between singer and drummer. But the audience likes to see a conflict as it is much easier to follow and holds the prospect of a winner and a loser.

The varieties in dhrupada have become much reduced, as has the number of artists. The Dagar present an artful but occasionally monotonous system, harping too much on the high sa. Siya Ram Tiwari is very impressive and possesses a large stock of *bolbanāo*, but unfortunately his voice is a bit coarse and thus cannot expect much public appeal.

Ornamentation is a favourite topic and a musician like Pandit Jasraj sings almost exclusively in ornaments, a rather rococo conception of music.<sup>66</sup> The impact of *thumrī* on khayāl is very substantial, especially due to Bare Gulam Ali Khan's influence. The dignified ornamentations of slow *mīṇḍa* and delicate *āṇḍolita* cannot be heard from young musicians. We have to refer to the recordings of old masters, in concerts we can still hear them from Mallikarjun Mansur. Most artists seem to think that an *āṇḍolita* should be loud and terrifying. The result is that the notes are usually much too high (the voice tends to go up when the volume increases). The *āṇḍolita* of Darbārī should be very low (vibrating between a very high re and a *śuddha ga*) as Darbārī is a solemn and dignified rāga, not a war-song. These two ornamentations are however in flagrant discord with the modern conception of music, which needs jerkiness for speed. However a proper *mīṇḍa* or *āṇḍolita* are extremely difficult and require years of practice. Young artists prefer to invest their time in acquiring fast techniques rather than slow ones; even if the latter are equally difficult they do not have the same appeal for the masses.

#### H. DIFFERENT USAGE OF TĀLAS

The last point can be brief. In the introduction to this chapter I already mentioned the predominance of the *vilambita*

<sup>66</sup> Pandit Jasraj, Nata-Bhairav:

*ektāla* + *druta tīntāla* model as one of the over-all changes in khayāl. In Ch. IV it has been shown that there are far more varieties. In dhrupada also the variety has been reduced. On the other hand a number of artists have tried to display their rhythmic insight by such startling inventions as a tāla with  $8\frac{1}{2}$  *mātrās*. This aims at the sensational aspect, but in reality such a tāla presents no difficulty. After all, it is nothing but seventeen half beats, which, if presented in the shape of a common tāla is easy to follow.

The replacement of variety in tālas by quaint concoctions is regrettable in the sense that the traditional tālas do have an important influence on the mood and the meaning of a performance. Perhaps Adyanthaya was not so wide of the mark when he called for the addition of 'crowd mentality or curiosity' to the list of *rasas*.<sup>67</sup>

<sup>67</sup> N.M. Adyanthaya, *Melody Music of India*, p. 69.

## Conclusion

This study of classical vocal music in Northern India shows the basic elements in a static and a dynamic perspective. The first part of this book is devoted to the static, the second to the dynamic aspect. The explanation of the forces that lie behind the process of change has formed an issue of importance; an appraisal of the implications of the process another.

### RETHINKING INDIAN MUSIC

In the first part I had to reconsider a number of common notions in Indian musicology and explain details which had been overlooked or insufficiently treated by other authors. Of primary importance is *rāga* and one cannot overstate the necessity of avoiding analysis by rigid rules, especially the simplistic idea of defining it in terms of ascending and descending scales, important notes, a catchphrase and sometimes ornamentation. Even a common topic of investigation among most authors – scale – needed some commentary. Thus, no author has clearly indicated the great predominance of *rāgas* based on diatonic scales and the related importance of fifth consonance and ‘black key’ pentatonic scales.<sup>1</sup>

Possibly the most important fact revealed to me in this research has been that a *rāga* is not a coincidental aggregate of musical characteristics. The great masters, on the basis of their insight and experience, believe a *rāga* to be the embodiment of fundamental principles of sound, and as such it is a reflection of all vibration – a basic condition of our universe.<sup>2</sup> My own interpretation, which in a sense is similar to N.K. Bose’s, is that a *rāga* represents the answer to

<sup>1</sup> Vide Ch. I C.

<sup>2</sup> Vide Ch. VI.

the eternal paradox of intervals: the incompatibility of third, fifth and octave.<sup>3</sup> The Western solution of compromise (equal temperament) never found acceptance in India at the highest level. By stressing some notes, skipping others, ornamentation, melodic patterns etc., a rāga becomes a stable, coherent and convincing entity, in which the difficulties of musical intervals are transcended.<sup>4</sup> This also explains *śruti*, or microtonal variation, as the audible effect of deliberate divergence from 'normal' intonation in the total sound of the rāga. Naturally, the human mind constantly searches for new, possibly better answers, a tendency reflected in the emergence of new rāgas.

A rāga can only be exposed properly through the classical styles, dhruvada and khayāl. Reciprocally, the classical styles have the exposition of a rāga as their aim; they are methods of performing a rāga in its totality. To describe the elements of these methods in detail was a second necessity for this book.<sup>5</sup>

A third consideration relates to the startling variety within North Indian music. There is variety in style, with the main forms of dhruvada and khayāl. Within each style there are many modes of presentation and numbers of affiliated styles or half-classical styles.<sup>6</sup> There is variety through the *gharānās* and finally, each of the musical elements can be mixed, changed and interpreted. Rāga always stands central, but can be understood in many ways. Variety itself provides one of the great difficulties in assessing change, for we need to know whether a difference is one of variation or one of genuine change. In many cases a shift in stress on certain aspects of variety is the key to change.

#### EVOLUTION AND AESTHETICS

When studying the sources of change two broad categories can be discerned: the creative musician and his environment. Although the environment can urge the musician towards creative efforts, and although it can crudely discard unviable inventions, it can

<sup>3</sup> N.K. Bose, *Melodic Types of Hindusthān*, passim.

<sup>4</sup> Ch. I C, Ch. II, p. 33 f., n. 13, Ch. VI.

<sup>5</sup> Ch. II, III.

<sup>6</sup> Ch. IV.

never be creative itself. Yet, most of the changes we have studied are a subtle interplay of many factors, often long chains of influences, in which the creative musician, the demands of music and style, and the environment all play a role. To be able to form a general understanding of change, the idea of evolution as it has been used in social science is extremely helpful.<sup>7</sup> It refers to similar categories as those found in musical change.<sup>8</sup>

Creative change in music begins with the artist. Even if change in the environment or a flaw in the transmission of knowledge<sup>9</sup> are instrumental in inducing change in music, it will always be the artist who carries it to the public. Subsequently the environment may accept or discard the change, a process which can stretch over many years.<sup>10</sup>

My research has pointed out that new ideas in music emerge in much larger quantities than the effective change in the totality of the art would betray. Hosts of *rāgas* are invented, very few survive. In the past also, we know that many musicians invented *rāgas*, which usually disappeared into the grave with them. Of course the rate of creativity may vary according to the social stimuli. The rapidly changing society of today may increase innovation, as this proves to be rewarding.

The interplay of artistic creativity and environmental pressure leads to the problem of direction in evolution, particularly the distinction between general and specific evolution. Specific evolution is adaptive, general evolution means greater adaptability.<sup>11</sup> Whereas specific evolution is not difficult to understand – it represents all kinds of adaptation to the environment – general evolution is more complicated. In my opinion the clearest and most acceptable interpretation is Wertheim's, who considers it an over-all development of mankind towards emancipation, including freedom from the forces of nature and freedom from others, i.e. to diminish social inequality.<sup>12</sup> Music, science and other aspects of culture are valuable to man, i.e.

<sup>7</sup> W. van der Meer, *Cultural Evolution*. Compare R.A. Nisbet, *Social Change and History*, p. 166-188.

<sup>8</sup> Even in the biological conception of evolution, vide J. Bor, *Raga, Species and Evolution*.

<sup>9</sup> Education, socialization, teaching etc., are equated with social heredity.

<sup>10</sup> Ch. XI, p. 180 f.

<sup>11</sup> M.D. Sahlins and E.R. Service, *Evolution and Culture*, p. 12-44.

<sup>12</sup> W.F. Wertheim, *Evolution and Revolution*, Chapter 2.

culture is a definition of the valuable or significant.<sup>13</sup> Ethnomusicologists have stressed the functional values of music, e.g. emotional expression, social safety valve, aesthetic enjoyment, communication, enforcement of norms, continuity of culture, integration of society.<sup>14</sup> However, the greatest value of music lies in its innate qualities. Perhaps more than any other art, music can enrich and liberate the mind. This indicates a clue for the interpretation of progress: general evolution in music (or any other aspect of culture) should be seen as a development which contributes towards emancipation, c.q. liberation. It is of particular importance to remember here that the aesthetic experience according to Abhinavagupta is similar to bliss.<sup>15</sup> And, if we extend Wertheim's progression of levels in emancipation, the last and final emancipation man can desire is the liberation of the mind.

It is understood that the traditional musicians and music critics are generally adverse to change. Some authors are pessimistic about the future,<sup>16</sup> which however seems inappropriate as constant viability is one of the greatest assets of Indian music.<sup>17</sup>

Many of the recent changes in Indian music are adaptations to the new environment, especially the craze for virtuoso techniques, which appeal to the inexpert audiences. Yet, it would be an illusion to think that these audiences can be educated by a music they do not understand. Only creativity can solve the crisis, although it would not have been the first in the long history of Indian music. Hopefully the great achievement of rāga is not lost in the process.

<sup>13</sup> N.K. Devaraja, *The Philosophy of Culture*, p. 104-110.

<sup>14</sup> A.P. Merriam, *The Anthropology of Music*, p. 209-229.

<sup>15</sup> Vide Ch. VI. The thought is not alien to the West, compare K.C. Pandey, *Western Aesthetics*, p. 114 on Plotinus. In specific reference to music vide A.K. Coomaraswamy, *The Dance of Shiva*, p. 96-99.

<sup>16</sup> E.g. S.K. Chaubey, *Indian Music Today*, p. 68-150; B.A. Pingle, *History of Indian Music*, p. 93-111.

<sup>17</sup> In all epochs writers seem negative about the present, and desperate for the future. E.g. N.A. Willard, *A Treatise on the Music of India*, p. 80; H.M.K. Imam, *Melody through the Centuries*, p. 13. The first dates from 1834, the second from 1856.

## Glossary

Words between brackets are not common among musicians

Ābhoga	fourth subdivision of a dhrupada composition
Ādhī	twice as slow as the <i>barābar laya</i>
Āḍa	two-thirds of the <i>barābar laya</i>
Ākāra	to sing <i>ā</i>
Alaṃkāra	exercise in fixed note-patterns
Alaṃkāra tāna	<i>tāna</i> based on exercise patterns
Ālāpa	exposition of the <i>rāga</i> without rhythmic accompaniment
(Alpatva)	rareness of a note
(Aṃśa)	predominant note
Āndolita	slow oscillation
Antarā	second subdivision of a composition
Antarā bhāga	part of <i>rāga</i> development which concentrates on the high sa, and is modelled on the <i>antarā</i>
Aocāra	very brief <i>ālāpa</i>
Āroha	ascending series of notes
Āṅguni	eight times the <i>barābar laya</i>
Avaroha	descending series of notes
Āvarta	one cycle of the <i>tāla</i>
Avirbhāva	straightforward display of the <i>rāga</i>
(Bahutva)	prevalence of a note
Bāndīśa	composition: a strictly defined relation of words, notes and rhythm
Barā khayāl	<i>vilambīta khayāl</i>
Barābarī	the basic <i>laya</i> , in which strokes (drum) or syllables (singing) are equal to the unit ( <i>mātrā</i> )
Barhata	exposition of a <i>rāga</i> based on a composition, accompanied by <i>tāla</i>
Bhājana	Hindu devotional song
Bhāva	aesthetic expression of a sentiment
Bīna	plucked string instrument, with resonators on either end of the stick
Bolālāpa	similar to <i>barhata</i> , but less related to the composition; <i>ālāpa</i> within <i>tāla</i>

Bolbanānā	expressive use of the words in <i>ṭhumrī</i>
Bolbānṭa	rhythmical play with the words in dhrupada, dividing and regrouping the original pattern
Bolbanāo	<i>bolbanānā</i> or <i>bolbānṭa</i>
Boltāna	<i>tāna</i> with words of the composition
Calana	short ascending and descending patterns of a rāga
Caturāṅga	composition in four parts: poetry, <i>sargama</i> , <i>tarānā</i> , <i>pakhāvaja-bol</i>
Caugunī	four times the <i>barābar laya</i>
Chegunī	six times the <i>barābar laya</i>
Choṭā khayāl	<i>druta khayāl</i>
Cīz	<i>barāḍīsa</i>
Dādrā	light style using <i>dādrā tāla</i> (six <i>mātrās</i> )
Derhī	one and a half times as fast as the <i>barābar laya</i>
Dhaivata	the sixth note, dha
Dhamāra	1. a composition based on <i>dhamāra tāla</i> 2. a style similar to dhrupada, using (1)
Dhrupada	1. the most classical style 2. a composition in (1)
Dhuna	a tune from folk music
Druta	fast; used in combinations such as <i>druta khayāl</i> (a fast composition and elaboration thereof in khayāl) and <i>druta ālāpa</i> (fast and final part of an <i>ālāpa</i> )
Dugunī	twice the <i>barābar laya</i>
(Gamaka)	ornamentation (in general)
Gamaka	technique of the diaphragm, producing shaking sounds
Gamaka tāna	<i>tāna</i> in which the notes are linked with <i>gamaka</i>
Gandhāra	the third note, ga
Gharānā	a school or guild of music
Ghazal	light style, sung with Urdu poetry
Kaṇa	barely audible note, before, during or after the main note, produced by an inflection of the voice
Khālī	first beat of that (those) <i>vibhāga(s)</i> which, by convention, is (are) not counted
Kharaja	1. sa 2. the copper string of a <i>tānpūrā</i> , tuned to the low sa
Khaṭkā	ornamentation similar to <i>murkī</i> but slightly more complex ( <i>grupetto</i> )
Khayāl	1. common designation for classical styles other than dhrupada and <i>dhamāra</i> 2. a composition belonging to (1)
Komala	a flat note
Lahrā (Lahramā)	a tune of the duration of one cycle, used as accompaniment to drum solos
Laya	1. tempo, in metered parts 2. timing, in unmetered parts
Layakārī	rhythmical play with the words in khayāl

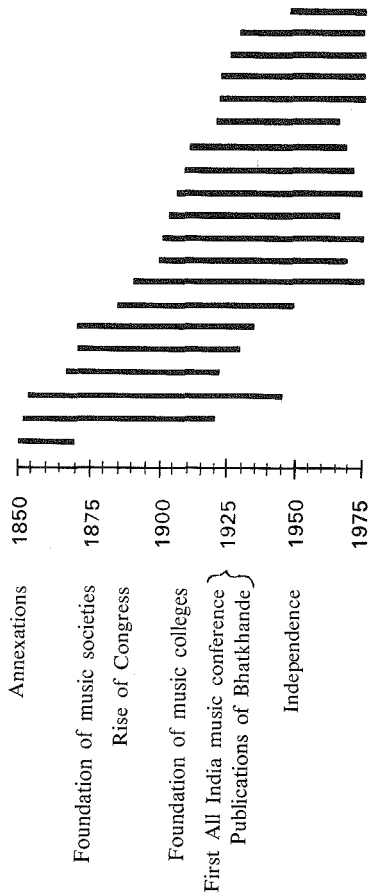
Madhya	medium, middle. Used in combination such as: <i>madhya laya</i> (medium tempo), <i>madhya ālāpa</i> (middle part of the <i>ālāpa</i> )
Madhyama	the fourth note, ma
Mandra saptaka	the low octave
Mātrā	the unit of time; one beat or the duration between two beats
Miñḍa	a slow ornamentation, connecting two notes by a glide
Mukhṛā	the first phrase of a composition, from the start up to and including the word occurring at <i>sama</i>
Mukhya svarūpa (Murchanā)	brief outline of the melodic structure of a rāga scales which relate through transposition, i.e. which have the same division of intervals but different tonics
Murkī	fast ornamentation, leading to a main note ( <i>acciaccatura</i> , <i>battimento</i> )
Nāda	sound, in the broadest philosophical sense
Niṣāda	the seventh note, ni
(Nyāsa)	a note on which melodic phrases can end
Pada	the poetry of a dhrupada
Pakaḍa	the most characteristic phrase of a rāga
Pakhāvaja	double-faced drum, accompanying dhrupada
Paṭā, Paṭā tāna	<i>alamkāra</i> , <i>alamkāra tāna</i> .
Pāncagunī	five times the <i>barābar laya</i> , used mainly in tālas of ten <i>mātrās</i>
Pañcama	the fifth note, pa
Paunī	three-fourths the <i>barābar laya</i> .
Phirat	very fast <i>tāna</i> , with many alternating ascending and descending pieces
(Prabandha)	fore-runner of dhrupada
(Prakṛti)	nature of a rāga; solemn, gay, changeable etc.
Pukāra	(restrained) exclamation, parlando
Pūrvāṅga	lower half of the octave (sa to pa)
Qavālī	Muslim devotional song
Rāgabhāva	the atmosphere of tonal continuity and coherence in a rāga; total sound
(Rāgamālā)	pictorial representation of rāgas
(Rāginī)	female rāga
Rasa	essence, aesthetic experience of a sentiment
Rṣabha	the second note, re
Śabdālāpa	Bolālāpa
Sādarā	vocal composition in <i>jhaptāla</i> (ten <i>mātrās</i> )
Ṣaḍja	the tonic, first note, sa
Śahnai	shawm
Sama	the first <i>mātrā</i> of a cycle
Samvādi	note in perfect fifth or fourth relation with the <i>vādi</i>

Saṅcāri	third subdivision of a dhruvada composition
Sapāṭa tāna	straight ascending and descending <i>tāna</i>
Saptaka	octave, really containing even notes (sa/ni)
Śaraja	sa
Śaraṅgi	bowed instrument of the <i>rebab</i> type
Sargama	the seven notes; solfa
Sargama tāna	<i>tāna</i> in which the notes are pronounced while they are sung
Sāroda	plucked instrument without frets ( <i>rubāb</i> type)
Sitāra	plucked instrument with frets ( <i>tānpūrā</i> type)
Śruti	microtonal variation
Sthāyī	first subdivision of a composition
Sthāyī bhāga	first part of the exposition of a rāga, from the lowest point up to the high sa, modelled on the <i>sthāyī</i>
Sthāyībhāva	permanent <i>bhāva</i>
Sthāna	1. <i>saptaka</i> 2. <i>svrasthāna</i>
Śuddha	pure; natural position of the notes, which corresponds to the Western major scale
Svara	musical note
Svaragāna	a song using <i>sargama</i>
Svarasthāna	the subtle intonation of a note, i.e. taking the <i>śruti</i> into account
Tablā	paired drum
Tālī	first beat of those <i>vibhāgas</i> which, by convention, are counted
Tāna	rapid sequence of notes, usually of equal duration
Tānpūrā	plucked string instrument, which only serves as a drone
Tappā	light style in which <i>tāna</i> is predominant
Tāra saptaka	the high octave
Tarānā	fast composition in which only meaningless syllables are used
(Thāṭa)	scale
(Thāṭa lautānā)	inversion of a scale, making <i>vikṛta</i> notes <i>śuddha</i> and vice versa
Thekā	1. mnemonics representing the basic structure of a tāla 2. playing (1) on a drum
Thumri	light style, in which love and devotion are interwoven
Tigunī	three times the <i>barābar laya</i>
Tihā (ī)	triple repetition of a rhythmic or melodic figure, in which the end of the third repetition occurs at <i>sama</i>
Tirobhāva	melodic patterns which hide the essential characteristics of a rāga
Tivra	sharp note
Upaja	(extempore) improvisation
Uttarāṅga	higher tetrachord (pa to sa)

	Uttarāṅga pradhāna characteristic of certain rāgas to concentrate on the high registers
Vādi	sonant; usually taken in the sense of the most characteristic note of a rāga
Vakra	oblique, in zig-zag
Vakra tāna	zig-zag <i>tāna</i>
Vandanā	introductory and invocatory song
Vāṇī	school of dhruvāda
Vibhāga	groups of <i>mātrās</i> which subdivide a cycle of the tāla
(Vikṛta)	not <i>śuddha</i> , i.e. either <i>komala</i> or <i>tīvra</i>
Vilambita	slow; used in combinations such as <i>vilambita khayāl</i> (a slow composition and elaboration thereof in <i>khayāl</i> ), <i>vilambita ālāpa</i> (slow and first part of the <i>ālāpa</i> )
(Viṇā)	<i>biṇa</i>
Zamzamā	an extended <i>khaṭkā</i>

# Chronology

- Parveen Sultana (b. 1948)
- Kishori Amonkar (b. 1931)
- Kumar Gandharva (b. 1924)
- Bhimsen Joshi (b. 1922)
- Siya Ram Tiwari (b. 1921)
- Moinuddin Khan Dagar (1920-1967)
- Amir Khan (1912-1973)
- Mallikarjun Mansur (b. 1910)
- Ram Chatur Mallick (b. 1905)
- Bare Gulam Ali Khan (1903-1965)
- Dilip Chandra Veda (b. 1901)
- Omkarnath Thakur (1897-1967)
- Kesar Bai Kerkar (1892-1977)
- Faiyaz Khan (1886-1950)
- Abdul Karim Khan (1872-1937)
- Vishnu Digambar Paluskar (1872-1931)
- Bhaskar Rao Bakhle (1869-1922)
- Alladiya Khan (1855-1946)
- Rehmet Khan (1853?-1922)
- Haddu Khan (+1870)



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#### Abbreviations:

SN	Sangeet Natak, Journal of the Sangeet Natak Akademi (New Delhi)
MEAW	Music East and West, ed. R. Ashton, New Delhi 1966
JIMS	Journal of the Indian Musicological Society (Baroda)
JMA	Journal of the Music Academy (Madras)
NR	Nada Rupa (Varanasi)
AIM	Aspects of Indian Music, rev. ed., New Delhi 1970
IMJ	Indian Music Journal (New Delhi)

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## MUSIC EXAMPLES



## Music Examples: System of Notation

The following examples are pieces I learnt from D.C. Vedi. The *pakhāvāja* accompaniment to the dhrupada in Hindola was given by Purushottam Das. These pieces are not full performances. I strongly believe that such pieces can give a much better insight into the essential points of practical performance than a full notation of a recording, as in the latter case the fundamentals are obscured by the superficial appearance. Moreover, it is by such pieces that the music is learnt.

The notation of Indian music in Western staff notation poses certain problems which can however be solved without too many difficulties. I find it uninteresting to set up complicated signs and conventions, as this would make the notations unintelligible to both Indian and Western readers.

### 1. The *sargama*

All notations are in the G-clef (which is therefore omitted), with sa transposed to C. The full range used in the notations is shown below:

G M P D N | s r g m p d n | s' r' g' m' | r g m d n

mandra | madhya | tāra | vikṛta

śuddha

The only exception is the case of Lalita, where *tīvra* ma has been written as g-flat.

### 2. Measure

The duration of notes can be derived from the number of metronome beats per minute (MM). One metronome beat is equal to a crotchet (♩). A crotchet is equal to a *mātrā*, except in the slow khayāl of Lalita, where one *mātrā* is equal to four crotchets (♩).

*Sama* follows after a full bar, while semibars are used to represent *vibhāgas*. Thus the structure of the most important tālas is as follows:

cautiāla





tīnāla

When the melodic structure becomes more or less free from the tāla (*barhata*) the bars and semibars have been omitted and replaced by an indication of *sama* (x) above the staff. Of course, the *mukhrā* and *sama* are again written in relation to a bar. The total number of *mātrās* between the initial and final bar is always equal to a multiple of the number of beats in one cycle. The durations in *barhata* are therefore relatively free and should be considered a type of rubato.

The most difficult point is the notation of triplets and other uneven divisions, which are current in Indian music. In M.E. xxxviiA e.g., the last four *mātrās* of the first cycle are normal durations, but the other ten *mātrās* are divided into five equal groups of three equal notes. The semibars have to be dropped in this case as the first *vibhāga* has three beats. Normally a 3, 6, 12 or 24 over a group of notes indicates that these notes replace 2, 4, 8 or 16 notes of the same signature. For the notation of more complex examples (which I have avoided) a different set of signs would be necessary. Double diagonal bars indicate fully separate pieces.

### 3. Ornamentation

It is important to realize that in Indian vocal music most notes are linked through gliding movements. I have not always indicated this in full, as the notations are a scheme rather than a melogram. The most important signs I have used are:

			
<i>mīṇḍa</i>	<i>mīṇḍa</i> in which one or more notes are touched	<i>āṇḍolita</i>	<i>kaṇa</i> (♩) is a note without time value

Other ornamentations, e.g. *murkī*, have been written out in full, or their name is written over the staff.

### 4. Wordings

A word in the vocal text is shown as an entity through hyphens: *he tu-hī ā-di an-ta* etc. A syllable continues to be sung until the next syllable, while breathing usually occurs between words. The stretching of a vowel over many notes indicates that these notes are all linked, whilst consonants indicate a certain stress. When words are absent stress is indicated by ^ under or above the staff.

The diacritical markings in the notation should only be relied upon for pronunciation, they are not a correct transliteration. This has two

reasons; firstly the pronunciation of retroflex consonants is avoided in vocal music, secondly the complete transcription could interfere with the music notation. Since vowels are often stretched there is no difference between *i* and *ī*, *u* and *ū*.

References to music examples in the text:

	<i>Pages</i>	
i-v	16f	five outlines of similar rāgas
vi	20	Miyāñ kī Malhāra, elaboration
vii-ix	20	Id.
x	33-5	Hindola ( <i>ālāpa</i> )
xi-xii	35	Id.
xiii-xv	36	Id.
xvi-xx	37	Id.
xxi-xxiv	37-8	Id.
xxv	40-1	Id.
xxvi	42	Hindola composition in <i>cautāla</i>
xxvii	43	Bhairava composition in <i>cautāla</i>
xxviii	45	Jaunpurī composition in <i>dhamāra</i>
xxix-xxxiv	45-8	Hindola ( <i>bolbanāo</i> )
xxxv-xxxviii	48	Jaunpurī ( <i>bolbanāo</i> )
xxxix	61	Lalita, slow and fast khayāl
xl	63	Toḍī composition and <i>barhata</i>
xli	64	Hindola composition, <i>barhata</i> , <i>layakārī</i>
xlii-xlv	65	<i>Tānas differentiating Darbārī, Jaunpurī</i>
xlvi	65-7	Toḍī, <i>tānas</i>
xlvii	67	<i>murkī tāna/alaṃkāra tāna</i>
xlviii	179	Vedī kī Lalita, outline

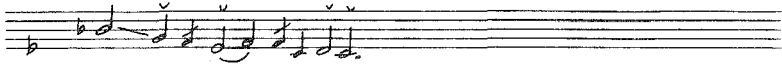


## M.E.i: sindhūrā kāfī 72 MM

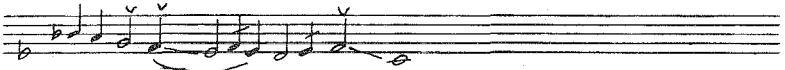
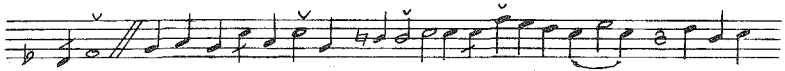
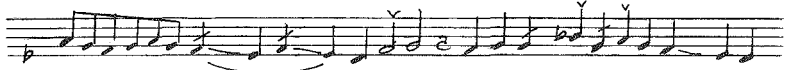
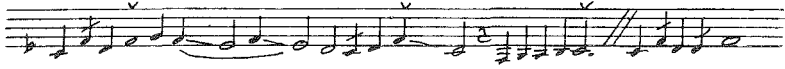
## M.E.ii: miyāñ kī malhāra 72 MM

## M.E.iii: Bahāra 72 MM

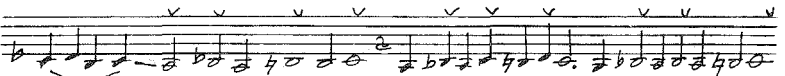
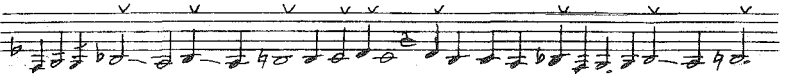
## M.E.iv: sūhā kānādā 72 MM



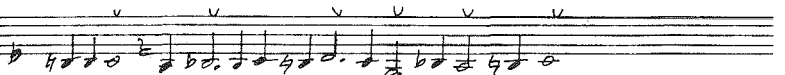
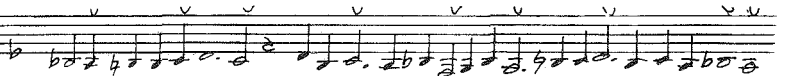
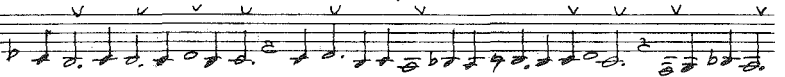
M.E. v: barvā 72 MM



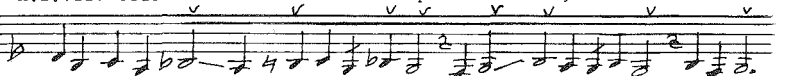
M.E.viA: elaboration in miyāñ kī malhāra



M.E.viB: incorrect durations in miyāñ kī malhāra



M.E.vii: elaboration related to low pañcama in miyāñ kī malhāra



M.E.viii: elaboration of pa and sa

M. 54 MM

M. 54 MM

xB

om re nā- ā nom- - - re nom nom

xC te tere - nom re nā re nom - -

re nā nā nom te te re nā renanom re nā nom

nomrenare nomre nare nom- nā nom- nā nom nā nom-nā

re nom re nā nā nā nā nā tanā twom - .

## M.E.xiA: hindola 58 MM

re- nā- re- nom re nom rena- nom re nā  
xiB

nom- nom renā nā nom- nom re nom re nā-

nā- tetere nārenomrenārenom re nom rena-  
xiC

nom nā nom re nom re tetere nā re

nā re nom rena re nom re nom teterenārenomre

nā te tere nā re nā renā nom nom nom re nom

re nā nā nā nā nā tā nā - twom -  
M.E.xiA 58 MM

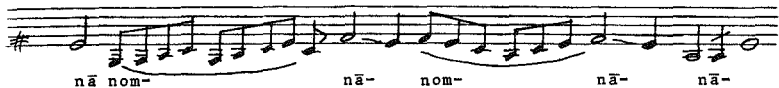
nom- te te re nā renom re- nom-

nom- renā renom- re- nom- re- te tere nā na

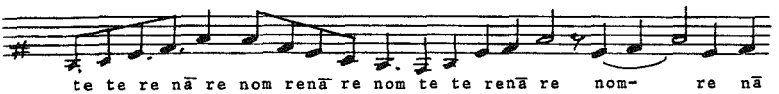
nom- renā nā nā re nā nā nom re nā nā nā re nom nom  
xiB

nom- nom- tete re re nā  
nom-

nom- re nā re nom re nā re nom- re nā renā nā nom



M.E. xiii 60 MM



M.E. xiv 65 MM



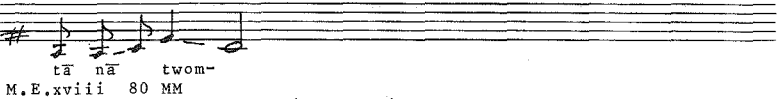
renā re nā nā nā nom nomre nānānā nā nā re tete renā re nom  
re nā re nom nom nom nā nom re nom nā re  
nomrenā nā nā re nā nā re nā nom nom nom  
nom te te re nā re nomnom nom re nom  
om te te re nā nom nom re nā

M.E.xv 72 MM

re nā nā nā re nā nā nā re nā nā nā re nā nā nom  
te tere nā re nā nā re nom te te re nā re nā nānānom re nom  
te te re nom renānā nā nā nā tānā twom

M.E.xvi 72 MM

nomte te re nom nā nā renāre nom nānā te tere nā nā nomnānā  
re nā re nānā nāre nā nā nā nom nā nā te te re nā nā nā nom nānā  
re nā nā/ re nānā re nā nom- nā nā tete re nā  
nā nā re nā nā nā nā re nom- nā nā nom- nā nā nom- nānā



nom re re nā nā nā nā re nānā nā nom re nā nom nom

nā nom- nā nom- nā nom- re nā nom re nā nom-

re nā nā nā nā nom

re nā nā nā nā nā tā nā- twom-

M.E. xix 90 MM

re- nā- nā- nā- nā- nā- nā

M.E. xx 90 MM

nom re nā nā nā nā rā nā nā nā re nā nā nā re nā nā nā

nom re nā nā nā nom nomnom re nānānā nom re nā nānā

nom re nānā nā re nā nā nārenā nānā nom renānā nā renā nā

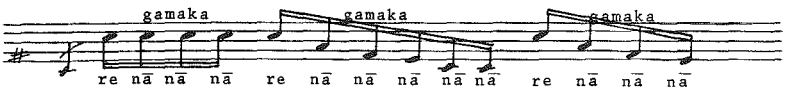
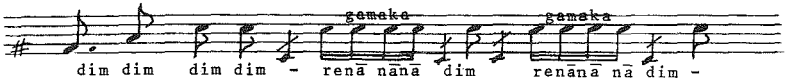
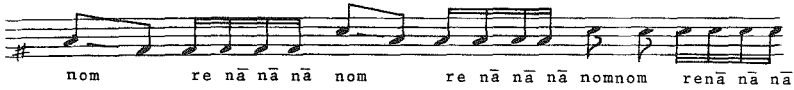
re nānā renānā re nā nā nom re nānā nānānā tā nā- twom -

M.E. xxi 120 MM

nom renā nā nā nā re nā nā nā re nā nā nā re nā nā nā

re nā nā nā re nā nā nā re nā nā nā re nā nā nā re nā nānā re nā

nānā renā nā nā re nā nānā re nā nā nā nom re nā nā nā



M.E., xxii



M.E., xxiii



M.E. xxiv

nom - re nā- nom- re nā re nom

na nom- nā te- te- re- etc,

M.E. xxvA

re- nā- nā- nā re- nā- nā- nā

xxvB

re- nā- nā- nā re- nā- nā- nā

xxvC

re nā- nā- nā

M.E. xxvi hindola, caurāla 60-72 MM

vocal (V)

he- e tu- hī

sthāvi

p

pakhāvaja (P)

v

(1) di a- an- ta- a he- e tu- hī

p

dhā dhā dhin tā ki ti dha dhin tā ki ti ta ka gadigana

v

(2) a- di an- ta gu- pa

p

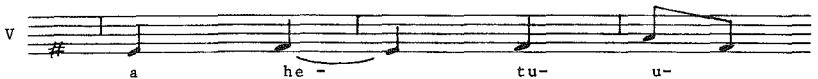
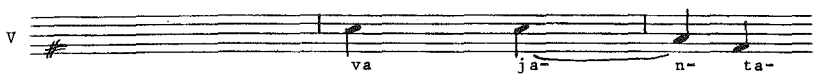
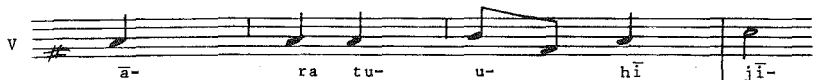
dhā dhā dhin tā kiti tāka gā dī ga na dhā dhā ki ti tā ka

v

ta pra- ka- ta sa- ka

p

(3) gā dī ga na dhā dhā ki ti tā ka gā dī ga na dhā dhā dhā



antara

V  $\sharp$  hī a- a- di tu-

(1) (6)

P gā dī ga na dhā tā tā tā tā tā ki ti ki ti

V  $\sharp$  u ju- gā- di tu-

P ta ka tā tā tā tā tā ki ti ki titaka tā tā tā ki ti

V  $\sharp$  u- hī ma- dhya- a tu-

(7)

P ki ti ta ka dhā dhā dha ki ti kiti taka tā tā ki ti ta ka

V  $\sharp$  u- hī a- an- ta tu-

P tā tā ki ritaka tā ki ti ta ka tā ki ti ta ka tā ki ti

V  $\sharp$  u- hī byā- ā- pa

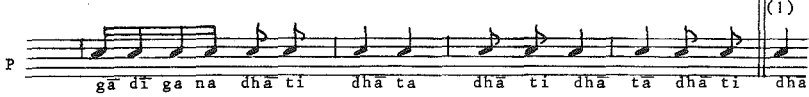
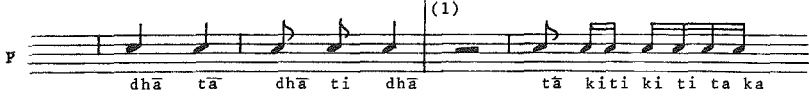
(8)

P ta ka tā ki titaka tā ki ti ki ti ta ka gā dī ga na

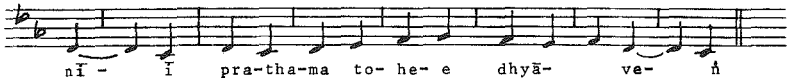
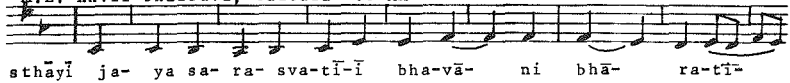
V  $\sharp$  reh- yo gha- ṭa gha- ṭa meṅ- nā-

(9)

P dhā ti dhā tā dhā ti dhā tā dhā ti dhā tā



M.E. xxvii bhairava, cautāla 60 MM



sañcāri vī- na pus-ta- ka dhā- ra-nī- i gyā- na kī- ī ni  
 dhā- ā- nī- ī mañ- ga- lā- ā bu- ddhī dā- ni  
 ma-hā- ā vā- ā ka vā- nī- ī tā- na-se-  
 na te- ri stuti ka- hāñ lau-au ba- khā a  
 ne- e rā- ga tā- la svara- a la- ya chan-  
 da a- ksara mo- he ā- veñ return to sthāyī

M.E.xxviii jaunpurī, dhamāra 92 MM

sthāyī mā- ra- ta pi- ca- kā- ri-  
(1)

i kun-ja- na ki o- o- ta te chu- pa ro- ke śā-  
(2) (3)



ma bi- hā- ri mā- ra- ta (1)

antarā pa- ka- ro- o na jā- ta can- ca- la du-  
(4)

lā- rī mo- re kā- na bhi- ja-  
(5)



vā- ta sā- ri mā- ra- ta (1)

## M. E. xxix hindola



V    
 ā- di- i ā-di an- ta an-ta gu- pa- ta pra- ka-  
 P   
 dhā ti dhā ki ti ta ka dhā ki ti ta ka tā ki ti ta ka



V    
 ta he tu- hī ā  
 P   
 gā dī ga na dhā ki ti ta ka gā dī ga na dhā kititaka gādīgana dhā

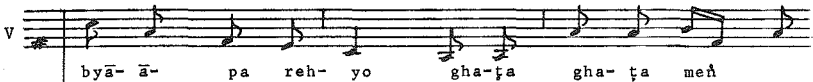
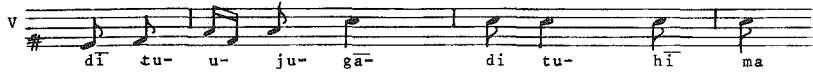
## M. E. xxx

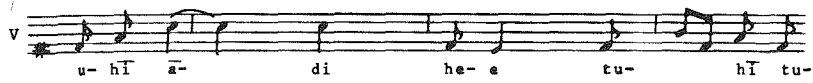
V    
 a- di a- an- ta gu- pa- ta pra- ka- ta  
 P   
 tā gege ge tagege ge tagege ge tagegege tagegege tagegege

V    
 sa- ka- la ka- ra- na hā- da tu- hī  
 P   
 tāgegege tāgegege tā gege ge tā gegege tāgege ge tāge ge ge

V    
 ja- ga ka- ra- tā- ra tu- hī jī-  
 P   
 tātāgegege tāge gege tagegege tāge gege tagege ge tāge gege

V    
 ya ja- an- ta- a he- e tu- hī ā-  
 P   
 tāgegege tāge gege tāgegege tāgegege tāgegege tā tāgegege





## M.E. xxxi



V # hi ā- di tu- hi ā

P kiti taka kititaka kititakagādīgana dhā

M.E. xxxii 3 3 3 3 3 3

V # ā- di an- ta gu- pa- ta pra- ka- ta sa- ka- la ka- ra- na

P dhā dhā dhin ta kiti dhā dhin tā ki ti taka gādī gana

V # hā- ā- da tu- hī ja- ga- a ka- a- ra- tā ā- ra tu- u- hī

P dhā ki ti ta ka du ma ki ti ta ka dhi tā kiti

V # ji- va jan- ta he- e tu- hī ā- di an- ta

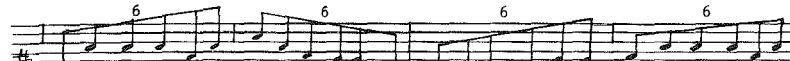
P ta ka gā dī ga na dhā ti dhā ti dhā ki ti ta ka gā

V # he- e tu- hī ā- di an- ta he- e tu- hī

P di ga na dhā ti dhā ki ti ta ka gā dī ga na dhā ti

V # ā- di an- ta ā- di an- ta gupata pra- kata


P dhā kiti taka dumaki titaka dhi tā kiti taka gādī gana


V  saka-la ka-rana hā-ā-da tu- hī jagā kā-a-ra tā- ra tu- hī


P  dhā ki titaka duma kiti taka dhi tā kiti taka gādī gana

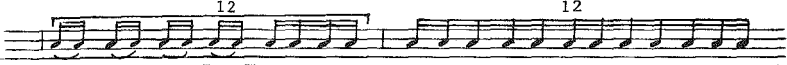
V  jī- va jan-ta hē- e tu- hī hē- e tu- hī hē- e tu- hī

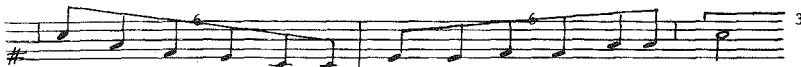
P  dhā ki ti- ta ka duma kiti taka dhi tā ki ti taka gādī gana


V  ā- di ā- di ā- an- ta

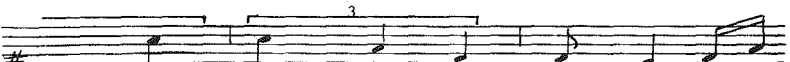
P  dhādhā dhā dhin tā dhā kiti kiti takadu ma ki titakagādīgana

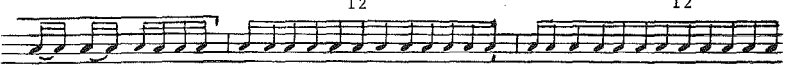
V  gu- pa- ta pra- ka- ta sa- ka- la ka- ra- na

P  dhā dhin tā dhā kiti kiti taka du ma kiti ta kadu makiti

V  hā- da tu- hī ja- ga ka- ra- tā- ra tu- hī jī-

P  taka taka taka takadumakiti taka duma kiti takagādīganadhā dhin

V  va ja- an- ta hē tu- hī


P  ta dhā kitikiti taka dumakititakadumakiti takatakatakatakadumakiti


V  tu-hi a tu-hi a

P  12 12

taka taka taka taka duma kiti takadumakiti takagadigana dha

M.E.,xxxiiiA

V  ā-dī an-ta gu-pa-ta pra-ka-ta sa-ka-la ka-ra-na hā-da

P 

dhā dhādhintākiti takatiti kā kiti dedekitidumakiti takatiti

V  tuhī ja-ga ka-ra-tā-ra tu-hī jī-va janta he-e

P 


kā kiti tak kiti dumakiti takatiti kā kititakadhitā duma kititaka

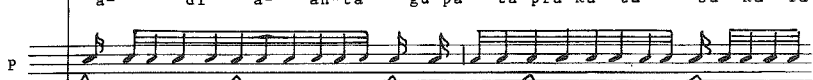
V  tu-hī ā he-e tu-hī ā he-e tu-hī ā

P 


gadigana dha kititaka gadigana dha kititaka gadigana dha


M.E.,xxxiiiB

V  ā-di a-an-ta gu-pa-ta pra-ka-ta sa-ka-la

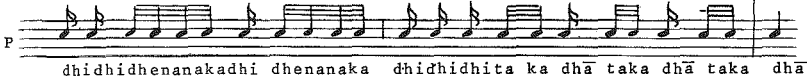
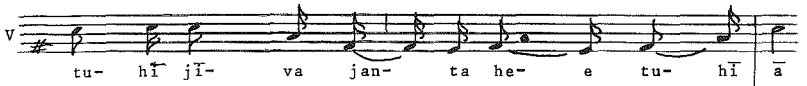
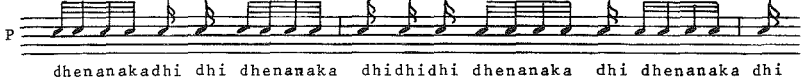
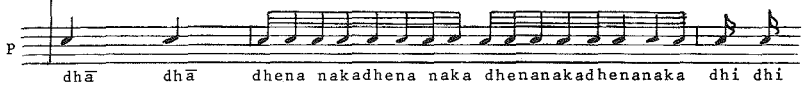
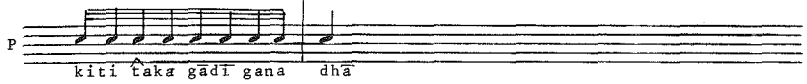
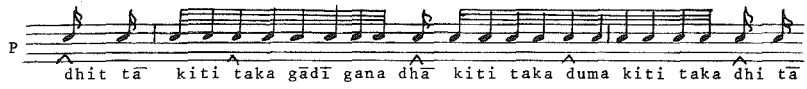
P 

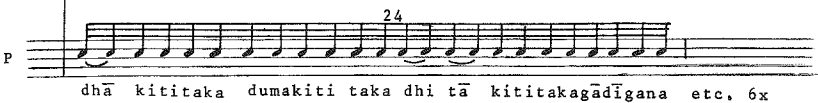
dha kititaka dumakiti taka dhi tā kiti taka gadigana dhākititaka

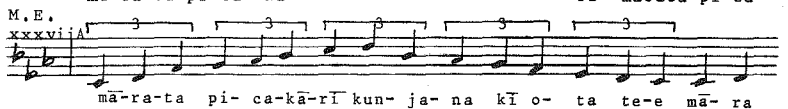
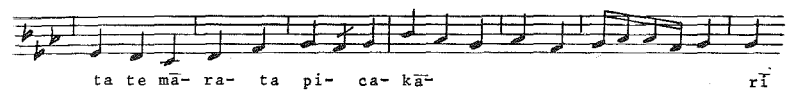
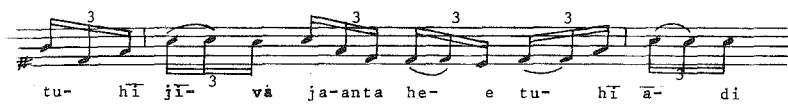
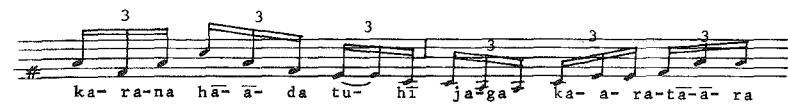
V  ka-ra-na hā-ā-da tu-nd ja-ga ka-a-ra-

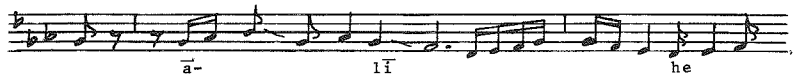
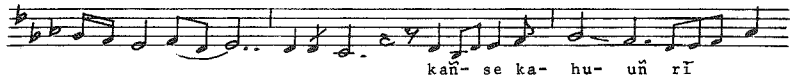
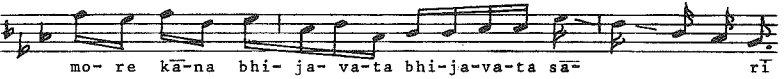
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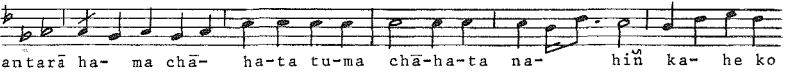
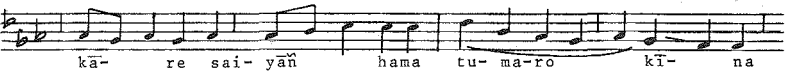
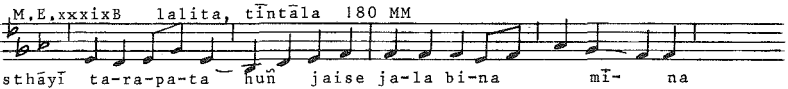
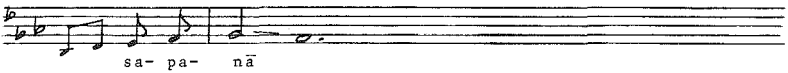
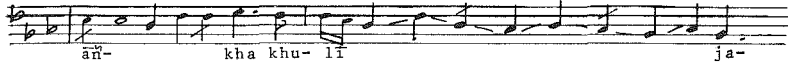
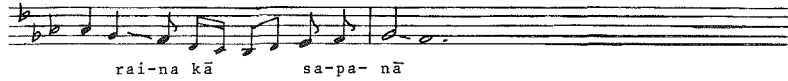
dumakiti taka dhi tā kititakagadi gana dha kititaka duma kiti taka











mī- ta pi- hara-vā ā-nan-da bha-i-la-vā mo- re  
 man-di-ra-vā ga-ra-vā maiñ sanga lā  
 antarā sa-ga-rī rai- na mo-he jā- ga-ta bhī- tī bhora bha-  
 I ghara ā- ī- lā phula-va- na se-  
 ja sa- jā- ruñ-gi an- ga-nā raha-sa ra- ha-sa ga- re  
 lā- ga ra- hi- la-vā ra-ha-sa ra- ha-sa ga- re  
 lā- ga ra-hi- la-vā ga-ra+vā (sthāyī)  
 barhata 1 x  
 maiñ san-ga lā- ge ga-  
 ra- vā x ga- ra- vā x ga- ra  
 vā ga- ra- vā x ga- ra-  
 vā gara- va maiñ san-ga lā (sthāyī)  
 barhata 2 x  
 lā-ge ga- ra- vā x

ga- ra- vā ga- ra- x

vā ga- ra- vā main̄ sanga lā (sthāyī)

barhata 3 x  
lā-ge ga- ra- vā ga- ra- vā ga

ra- vā ga-

ra- vā ga- ra- x

vā main̄ sanga lā- ge ga-ra-vā main̄ sanga lā

barhata 4  
lā- ge lā- ge ga-ra-vā x

ga-ra-vā ga-ra- vā lā-

ge garavā main̄ sanga lā

barhata 5 x  
lā- ge ga- ra- vā ga-ra- vā main̄

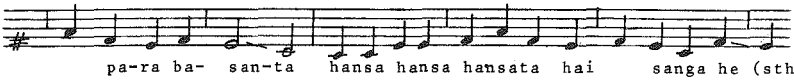
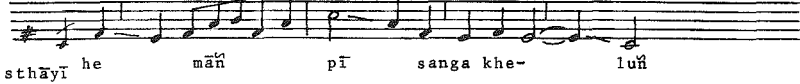
san- ga main̄ san- ga

lā- ā- a-

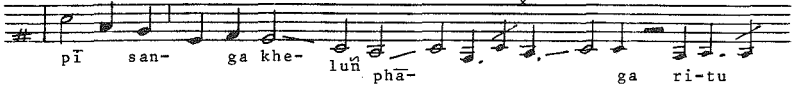
ga-ra-vā maiñ sanga lā maiñ  
 sanga lā maiñ sanga lā  
 barhata 6  
 lā-ge ga- ra- vā maiñ san-  
 ga lā- ge ga- ra-vā maiñ sanga lā-ge  
 maiñ sanga lā- ge gara-vā  
 ga- ra- vā ga- ra-vā ga  
 ra- vā maiñ san- ga lā- ge  
 gara-vā maiñ sanga lā  
 barhata 7  
 lā-ge maiñ san- ga  
 maiñ san- ga lā-  
 ge ga- ra- vā  
 gara- vā ga- ra- vā ga-



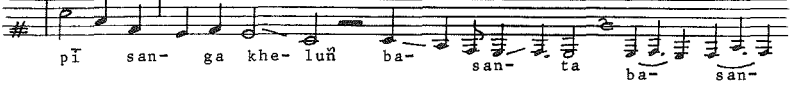
M.E.xli hindola , tīntāla 160 MM



śabdālāpa 1



śabdālāpa 2



śabdālāpa 3

pī san-ga khe-luñ ba-san- ta ba-san-  
 ta ba-san- ta ba-san-  
 ta ba-san- ta ba-san- ta  
 ba-san- ta ba-san- ta he māñ pī

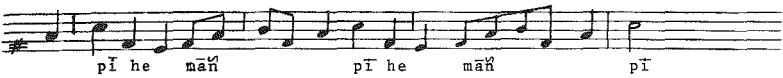
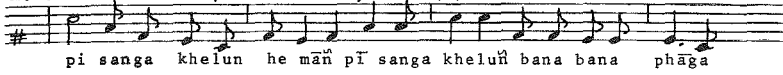
śabdālāpa 4

pī san-ga khe-luñ ba-san-ta ba-  
 san-ta ba-san-ta  
 ba-san-ta he māñ pī

śabdālāpa 5

pī san-ga khe-luñ ba-san-ta ba-san-ta  
 ba-san-ta  
 ba-san-ta he māñ pī san-ga khe-  
 luñ pī  
 san-ga khe-luñ ba-na ba-na phāga ri-tu ba-san-  
 ta he māñ pī

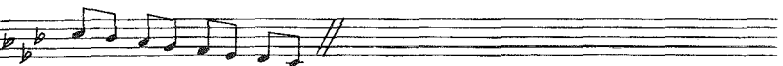
## M.E.xli continued, hindola: layakārī (6)



## M.E.xlii tāna structure in darbārī kānaḡā 160 MM



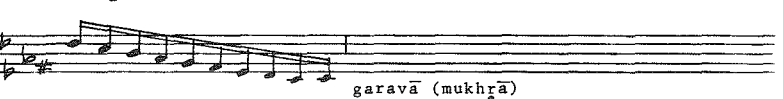
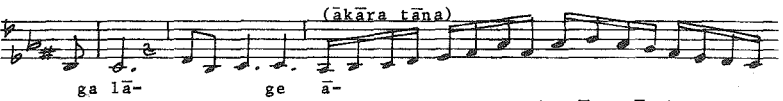
## M.E.xliii tāna structure in jaunpurī 160 MM



## M.E.xliiv double notes in tānas of darbārī kānaḡā



## M.E.xlv double notes in tānas of Jaunpurī



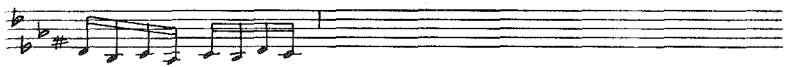


garavā maiñ sanga lā



(vakra tāna)

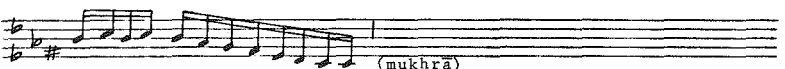
ā-



(mukhṛā)



(gamaka tāna)



(mukhṛā)



(long boltāna)

ga- ra- vā maiñ san- ga lā- ge



mī- ta pi- ha- ra- vā ga- ra- vā maiñ



san- ga lā- ge mī- ta pi- ha-



ra- vā ga-ra-vā maiñ sanga lā

(rhythmic variety through quavers, sung as sargama t̄ān)

DhaNi sare garesa Ni re Ni sa Ni sa resaNi sa madhanisa're'dhanisa'

re' dha sa' nidhapamagama dhamaga fega ma dhama ga re ga fe

sa Ni sa (mukhpā)

(rhythmic variety, mixture of layas)

(tihā)

garavā maiñ sangalā maiñsangalāmaiñsangalā

M.E.xlvii

murki tāna

alaṅkāra tāna

transitional form

M.E.xlviii vedī kī lalita



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