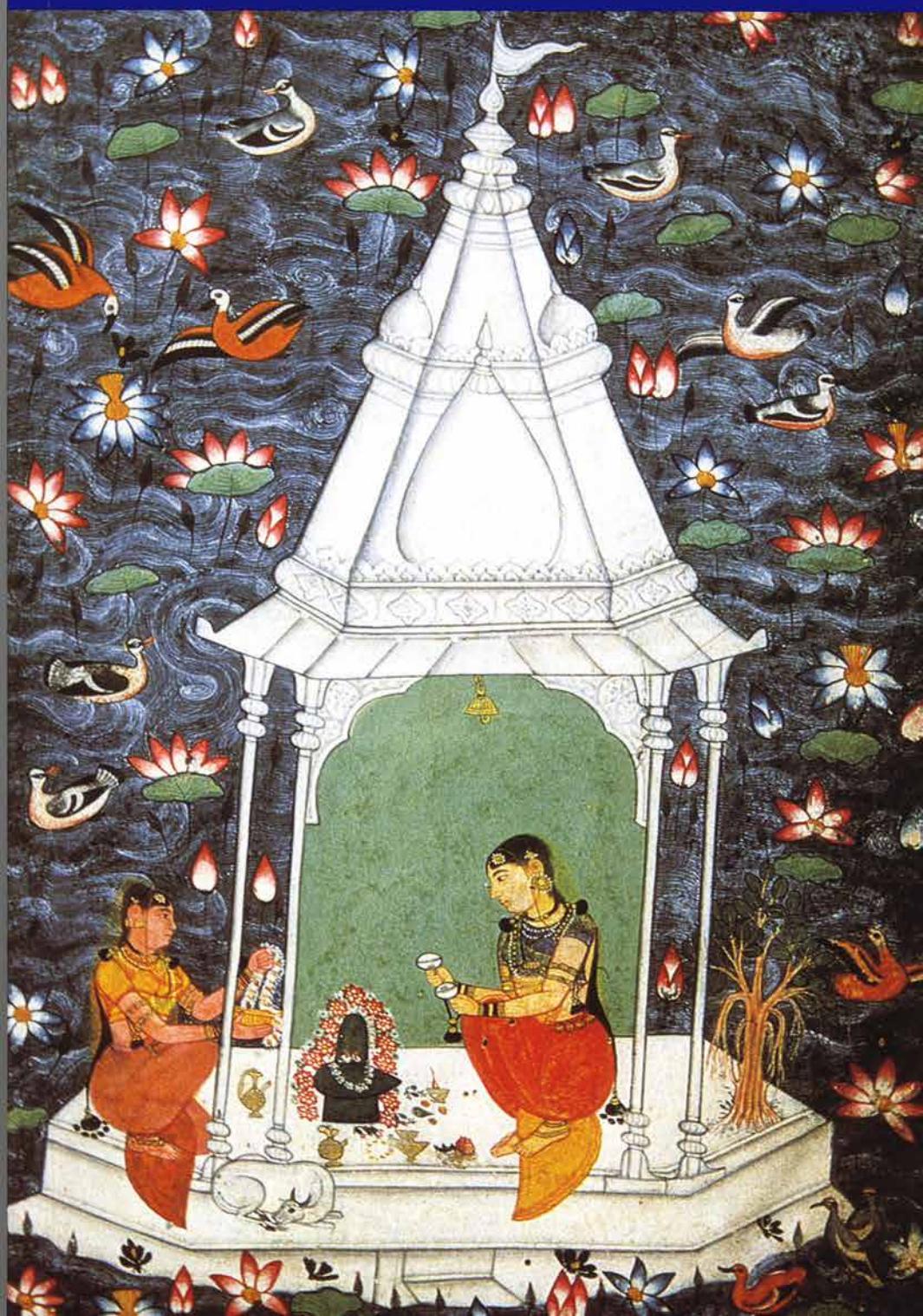


Nimbus Records

# THE RAGA GUIDE

A SURVEY OF 74 HINDUSTANI RAGAS

JOEP BOR



# THE RAGA GUIDE

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A SURVEY OF 74 HINDUSTANI RAGAS

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Nimbus Records with  
Rotterdam Conservatory of Music

The Raga Guide is dedicated to the great scholar-musician

**Dilip Chandra Vedi (1901-1992)**

who guided us during the early stages of this project

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# PREFACE

This guide is intended as an introduction to the vast topic of Hindustani ragas, the melodic basis of the classical music of northern India, Pakistan, Nepal and Bangladesh. Of the hundreds of ragas that exist, a selection has been made of those that are fairly well-established and commonly performed. The 74 raga sketches recorded by flautist Hariprasad Chaurasia, sarodist Buddhadev DasGupta, and vocalists Shruti Sadolikar-Katkar and Vidyadhar Vyas form the backbone of this anthology. The model these musicians have used had its origin in the 78 rpm discs which were recorded during the first half of this century. In these recordings, great vocalists and instrumentalists were capable of bringing out the essence of the ragas in just a few minutes.<sup>1</sup> Like their predecessors, the artists recorded for this project have been able to create little raga jewels, masterpieces in which they portray each raga in three to six minutes.

The ragas are presented on the four CDs in alphabetical order, as are the descriptions in this book and the *ragamala* paintings. The written material is intended for the listener who would like to understand more about the individual features of today's ragas. The ascent-descent and the melodic outline for each raga, as taught to students of Indian music, are given in both western and Indian notation, followed by transcriptions of the introductory movements of the 74 ragas. The texts of the vocal compositions sung on the CDs have been included in Devanagari script and in English translation.

What we have tried to elucidate is how each raga has its own fascinating history, and a unique form and melodic structure which distinguishes it from other ragas. We have refrained from describing the almost infinite possibilities of variation and the subtle ornamentations that a master musician generates. These can only be experienced by listening to the actual performances of the masters of raga.

This project was begun over a decade ago, when there was not a single comprehensive work available which discussed the ragas as they are performed today, and also contained concrete recorded examples of the ragas described.<sup>2</sup> For this reason, we requested the late Dilip Chandra Vedi in 1984 to compose brief outlines of the ragas that constitute the core of contemporary Hindustani music. At first he was reluctant to collaborate, complaining that it was virtually impossible to summarise the proper form of a raga, and express its structure and image in just a few passages. Later on he consented and painstakingly composed some fifty melodic outlines in major ragas.

In 1987 we became involved with setting up an Indian classical music course at the Rotterdam Conservatory, which was soon followed by the foundation of a department of World Music. From its inception the policy of this department has been to invite well-known musicians to conduct master classes in vocal and instrumental music. Over the years, many of these artists (not only the Indian musicians) have appeared on the World Music label of Nimbus Records. When Nimbus Records agreed some time ago to make brief recordings of the most prominent ragas by several of our visiting artists, and publish this survey, the project experienced a new lease of life.

Dilip Chandra Vedi's learned and poignant conception of ragas forms the foundation for the explanations in this guide. Buddhadev DasGupta, Shruti Sadolikar-Katkar and Vidyadhar Vyas have contributed to the analytical descriptions as well, and Hariprasad Chaurasia, as the artistic director of our Indian classical music course, has been a continual source of inspiration. We are very grateful to them for collaborating on this project.

We are indebted to everyone at Nimbus Records for their patience and co-operation, and to Klaus Ebeling for loaning us the slides of the exquisite *ragamala* paintings which are reproduced in this book. Many thanks are due to those who helped us in preparing various sections of the manuscript, including Emmie te Nijenhuis for translating the inscriptions of the Gem Palace *ragamala* paintings, Nalini Delvoye and Harold Powers for their many invaluable suggestions, Lenneke van Staalen for checking the music transcriptions, and Ted de Jong for reviewing the *talas* on the recordings. The National Centre for the Performing Arts in Bombay and the International Institute for Asian Studies in Leiden have also helped

to make this guide possible. Last but not least we thank the Ford Foundation for their support of Dilip Chandra Vedi and other researchers through the International Society for Traditional Arts Research, New Delhi, in the initial phase of this project.

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# NOTATION AND TRANSCRIPTION

In Indian music, the seven basic tones or scale degrees (*svaras*) are called *shadj*, *rishabh*, *gandhar*, *madhyam*, *pancham*, *dhaivat* and *nishad*. In teaching, singing and notation they are abbreviated to the syllables Sa (सा), Re (रे), Ga (गा), Ma (मा), Pa (पा), Dha (धा) and Ni (नी). For those not familiar with this fundamental aspect of Indian music, it may be helpful to compare the Indian *sargam* notation with the western sol-fa system, where Sa, Re, Ga, Ma, Pa, Dha and Ni are equivalent to do, re, mi, fa, sol, la and ti (or si) respectively.

Indian music uses twelve semitones. The first and fifth scale degrees, Sa and Pa, are unalterable. The other five scale degrees can be altered from their natural position. When Re, Ga, Dha and Ni are lowered by a semitone they are called *komal*. A sharp Ma is called *tivra*. A scale consisting of only *shuddh* (or natural) notes corresponds to the western major scale.

Three registers or octaves are mainly used in performance: *mandra* or low, *madhya* or middle, and *tar* or high. Each octave can be divided into a lower tetrachord or pentachord (*purvang*, from Sa to Ma or Sa to Pa) and a higher tetrachord or pentachord (*uttarang*, from Pa to Sa or Ma to Sa).

In the Indian notation used here for the ascent-descent of the ragas, their melodic outlines and the transcriptions of the recorded introductions, the syllables Sa, Re, Ga, Ma, Pa, Dha and Ni are further abbreviated to S, R, G, M, P, D and N. The flat notes are shown as R, G, D and N, and sharp Ma is given as M. High octave notes have a dot over them and low octave notes a dot beneath.

Indian musicians have a great sense of accuracy of intonation. Still, there is no absolute or fixed pitch for the tones. It is generally recognised that the actual position of the semitones, excluding the natural fourth, natural fifth and octave, can vary slightly from one raga to another and from one musician to another. Flat notes can be lowered by approximately 20 cents, and are then called *ati komal* ('very flat'). Similarly, the augmented fourth can become *tivratar* ('very sharp'). Such microtonal variations are usually referred to as *shrutis*.

Although Hindustani music often uses long steady notes, what happens in between the notes, i.e. the manner in which the notes are linked and embellished, is at least as important. In many cases specific ornaments are characteristic features in the performance practice of a particular raga, and therefore define its flavour. Of the many embellishments that can be listed, the following appear in the transcriptions.

**Kan:** a single grace note or inflection before or after an articulated tone. In the Indian notation it is written in superscript or as a small rising or falling sign.

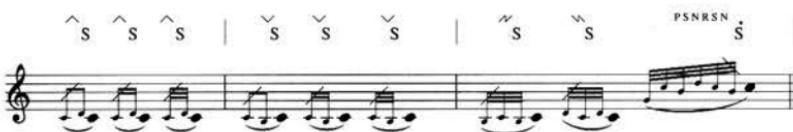
**Mind:** a slow, continuous slide from one tone to another. It is indicated as an oblique line between two notes.



**Andolan:** a delicate oscillation of a single tone. It is indicated by one or more tilde signs after the note.



**Murki:** a fast and delicate ornament similar to a mordent, involving two or more tones. It is indicated by a circumflex or inverted circumflex sign before the articulated note or by a zigzag pattern, or by writing the notes used in the *murki* in superscript.



**Gamak:** a shake on a single tone. It is shown as a wavy pattern over the embellished notes or in superscript.



The ascent-descent and the melodic outline of each raga, as well as the transcriptions of the introductory movements of the recordings, are presented in both Indian and western notation. Middle C is given as the tonic, Sa; however, the actual pitch of the tonic of a vocalist or instrumentalist will depend on the pitch range of his or her voice or instrument.

As shown in the following example, we have chosen a type of proportional notation which is commonly used in contemporary western music. To indicate the approximate duration of individual notes, a sustained note is followed by a horizontal line; the faster the passages, the closer the notes are placed to each other.



Finally, a slur links a particular melodic movement, and a comma indicates the end of a phrase or section, or a pause. As is common in Indian notation, the note which appears before the comma is usually sustained.



# WHAT IS A RAGA?

As king Nanyadeva of Mithila (1097-1147) wrote, the variety of ragas is infinite, and their individual features are hard to put into words, “just as the sweetness of sugar, treacle and candy [...] cannot be separately described, [but] must be experienced for oneself.”<sup>3</sup> He warned his readers that: “the profoundly learned in raga, even Matanga and his followers, have not crossed the ocean of raga; how then may one of little understanding swim across?”<sup>4</sup>

In the history of ragas, Nanyadeva’s predecessor Matanga played a crucial role. He is quoted by virtually all later scholars as the foremost authority on raga. His *Bṛhaddeshi*, completed in about 800 AD, is a landmark in that it reconciles the theory of ancient music (*marga*), described in earlier works, with the living music (*deshi*) practised in various regions of India. Matanga’s treatise includes musical notations of scales and melodies, and also the first definition of raga:

*“In the opinion of the wise, that particularity of notes and melodic movements, or that distinction of melodic sound by which one is delighted, is raga.”*<sup>5</sup>

In other words, ragas have a particular scale and specific melodic movements; their characteristic ‘sound’ should bring delight and be pleasing to the ear (or the “minds of men,” as Matanga puts it elsewhere). But what exactly is a raga? Is it possible to define raga?

Virtually every writer on Indian music has struggled with this fundamental question and usually begins by explaining what it is not. As Harold S. Powers puts it: “A raga is not a tune, nor is it a ‘modal’ scale, but rather a continuum with scale and tune as its extremes.”<sup>6</sup> Thus a raga is far more precise and much richer than a scale or mode, and much less fixed than a particular tune. A raga usually includes quite a large number of traditional songs, composed in different genres by the great musicians of the past. But ragas also allow the present-day creative musician to compose new songs, and to generate an almost infinite variety of melodic sequences.

Broadly speaking then, a raga can be regarded as a tonal framework for composition and improvisation; a dynamic musical entity with a unique form, embodying a unique musical idea. As well as the fixed scale, there are features particular to each raga such as the order and hierarchy of its tones, their manner of intonation and ornamentation, their relative strength and duration, and specific approach. Where ragas have identical scales, they are differentiated by virtue of these musical characteristics.

Yet ragas are not static. We shall see that in the fascinating but complex history of ragas, some can be traced back to ancient or medieval times; others originated (or were rediscovered or reinvented) only a few centuries or even a few decades ago. Virtually all ragas, however, have undergone transformations over the centuries, and many of them have fallen into disuse.

Most importantly, a raga must evoke a particular emotion or create a certain ‘mood,’ which is hard to define, however. As the term raga itself implies, it should ‘colour’ the mind, bring delight, move the listeners and stimulate an emotional response.<sup>7</sup> In other words, the concept of raga, which has evolved over a period of two millennia, eludes an adequate brief definition. It is an open-ended concept in which the association of a particular raga with a specific emotional state, a season or time of day, though intangible, is as relevant as its melodic structure.

## 1 Raga: its structural features

Ragas must consist of at least five notes.<sup>8</sup> They must contain the tonic (Sa) and at least either the fourth (Ma) or fifth (Pa).<sup>9</sup> Both varieties of a note which can be altered (Re, Ga, Ma, Dha or Ni) should not be used consecutively, although there are some exceptions.<sup>10</sup>

The broadest way to describe a raga is by its characteristic ascent-descent pattern (*aroha-avaroha*), from middle Sa to high Sa, although it should be remarked that not all ragas begin on the middle tonic. When ragas contain all the seven notes of the scale in ascent and descent they are called *sampurna* ('complete'). Ragas with six notes are called *shadav*, and those with five, *audav*. However, there are many ragas in which the number of notes in ascent and descent are not identical, and where one or more notes may be omitted in the ascent (or less frequently in the descent). These are the so-called compound (*sankirna* or *mishra*, 'mixed') ragas, which may even have more than seven notes, when both the natural and flat or sharp varieties of one or more notes are included in either ascent or descent.

A raga may be further characterised by one or more key phrases or motifs (*pakad*), or by a more extensive series of note patterns in the form of a melodic outline (*chalan*, 'movement') which summarises its development. In the raga descriptions we have focused on their melodic outlines, given as a series of consecutive ascending and descending phrases. The notes may be phrased in straight sequences, or in oblique, zigzag (*vakra*) patterns or, more often, a combination of both, since not all ragas permit a direct ascent-descent.

A raga is more dynamic, far more complex and less fixed than a melodic outline; however, a *chalan* composed by a master musician can disclose its basic grammar, and the treatment and melodic context of each tone. Melodic outlines may vary from one musician to another; they appear to depend very much on the traditional songs the artist has in mind when he composes them. Yet there are few differences of opinion about the melodic progression of common and well-known ragas.

Brief as it is, a melodic outline cannot (and is not intended to) reveal the minute and decorative details of a raga performance. It cannot disclose how an artist builds up or releases tension by creating a micro-universe around one tone for some time, or how he increases the tension by creating ever-changing combinations of two, three, four or more notes.<sup>11</sup> But a melodic outline can show the characteristic patterns and motifs of a raga, and in which way it is distinguished from other ragas. It can also show which notes are emphasised, often repeated and sustained, which notes are weak or hidden, and on which notes phrases should end.

A note that is frequently used, or that is held for a long duration is usually referred to as the *vadi* ('sonant' or dominant note). Theoretically there should be another strong note at a perfect fourth or fifth from the *vadi* which is called the *svamvadi* ('consonant'). Since there is not always perfect agreement about which note-pair to designate as sonant-consonant in a given raga, we have chosen to use terms such as 'important', 'strong', 'emphasised', 'articulated', 'sustained' or 'pivotal', as well as 'weak' or 'oblique' to denote the various musical functions of tones.

## 2 Raga classification

Most Indian musicologists have made an effort to classify the ragas that were current during their time, so much so that from the 9th century onwards there exists a bewildering number of classification systems, which often contradict each other. Much of what the early scholars wrote about the ancient tone systems (*gramas*) and modes (*jatis* and *grama ragas*), and the systems in which ragas were grouped, deserves our attention, as these writers attempted to reconcile the ancient theory with contemporary practice. However, many of the ragas we hear today seem to have changed so dramatically, that it seems rather futile at this point to trace their origin beyond the 16th century.<sup>12</sup>

After the early raga classification systems, which were based on the ancient *jatis* and *grama ragas*, came the numerous *raga-ragini* schemes. These appear in literature on music from the 14th to the 19th century. They usually consisted of six 'male' patriarchal ragas, each with five or six 'wives' (*raginis*) and sometimes also a number of 'sons' (*putras*) and 'daughters-in-law'.<sup>13</sup> According to Damodara (c.1625), the system of the legendary Hanuman contained the following ragas and *raginis*:<sup>14</sup>

RAGAS	RAGINIS				
1 <b>Bhairav</b>	2 Madhyamadi	3 Bhairavi	4 Bangali	5 Varatika	6 Madhavi
7 <b>Kaushik</b>	8 Todi	9 Khambavati	10 Gauri	11 Gunakri	12 Kakubh
13 <b>Hindol</b>	14 Velalvi	15 Ramakri	16 Desh	17 Patamanjari	18 Lalit
19 <b>Dipak</b>	20 Kedari	21 Kanada	22 Deshi	23 Kamodi	24 Natika
25 <b>Shri</b>	26 Vasant	27 Malavi	28 Malashri	29 Dhanashri	30 Asavari
31 <b>Megh</b>	32 Mallari	33 Deshkari	34 Bhupali	35 Gurjari	36 Takka

Two centuries after Damodara, N. Augustus Willard observed that there was not only disagreement in the various systems about the main ragas and their *raginis* and *putras*, but that there was also "very little or no similarity between a raga and his *raginis*."<sup>15</sup> This is probably the reason why the *raga-ragini* schemes had largely fallen into disuse by the beginning of the 19th century.

Pundarika, a South Indian musicologist who migrated to the North in the second half of the 16th century, was the first to introduce the southern method of classifying Hindustani ragas according to scale types (*melas*).<sup>16</sup> His method was adopted by contemporary and later authors, including Vishnu Narayan Bhatkhande (1860-1936), whose monumental study on Hindustani music and compilation of hundreds of classical songs grouped by raga are undoubtedly the most influential reference works of the century.<sup>17</sup> Bhatkhande's rational and pragmatic raga classification is based on ten heptatonic scale types, called *thats*.

A *that* ('framework'), as Bhatkhande used the term, is a scale using all seven notes including Sa and Pa, with either the natural or altered variety of each of the variable notes Re, Ga, Ma, Dha and Ni. In Bhatkhande's system all ragas are grouped under ten scale types, each of which is named after a prominent raga which uses the note varieties in question.

There are quite a few inconsistencies in this system, however, which Bhatkhande himself was partly aware of. For example, it cannot really accommodate important ragas such as Patdip (S RGMPDN), Ahir bhairav (S RGMPDN) and Madhuvanti (S RGMPDN), since they have a scale type that does not belong to the *ten-that* system. Again, raga Lalit (S RGMMDN) cannot be classified since it omits the fifth degree (Pa) and has both varieties of Ma. It is also hard to group other ragas with both varieties of either Re, Ga, Ma, Dha and Ni, and there are quite a few of them. In each case one has to decide between two possible *thats*. Furthermore, it has been argued that hexatonic and pentatonic ragas cannot be classified in the ten *thats* since the missing notes make the classification ambiguous.

More importantly, using scale types as the main criteria for his classification and referring to them as 'genera' from which the ragas (conceived of as melodic 'species') could be derived, Bhatkhande obscured the fact that the *thats* are mere skeletons, and not genera in the historical and evolutionary sense of the word. As we shall see, quite a number of ragas have different scale types but are historically and musically related (for instance, raga Bilaskhani todi is classified in Bhairavi *that* but raga Miyan ki todi in Todi *that*). In addition, many ragas grouped together in one scale type by Bhatkhande seem to have no further relationship with one another.

For these and other reasons, many musicians have challenged Bhatkhande's *that* system. Omkarnath Thakur (1897-1967), one of the century's influential music theoreticians and a famous *khyal* singer, for example, rejected the idea of classifying ragas under scale types.<sup>18</sup> Yet no musicologist has so far been able to come up with a raga classification system that has been accepted as widely as Bhatkhande's. Until the history of ragas has been traced through a detailed and comparative study of both historical literature and oral traditions, it will not be possible to replace Bhatkhande's scheme with a more comprehensive and scientific system that reflects the evolutionary development of individual ragas. Needless to say, such a study is long overdue.

In contemporary music practice, there are partial alternatives, grouping some ragas but not the whole range. Ragas with different scales may share a number of characteristic melodic features and motifs. To refer to them, musicians use the term *ang* ('part'). Well-known examples are the Kanada *ang* (GMR), Malhar *ang* (M\N R, R/P, N\P), Bhairav *ang* (M^G\B~S), and Todi *ang* (B ^G- ^B~S).<sup>19</sup> The Bilaval, Kalyan and Sarang *angs* are more difficult to define.<sup>20</sup>

### 3 Ragamala

By the 13th century, the ancient performance traditions had largely vanished. The modes (*jatis*) of a repertory of sacred and dramatic songs had been replaced by ragas, the modes of a repertory of secular songs. The number of ragas had also expanded dramatically. Nonetheless, musicologists still attempted to reconcile the old theory with contemporary practice. The assumption that one or more particular sentiments (*rasas*) were associated with a raga, remained as a convention, and the idea that each raga should be performed at a certain time of day or during a certain season would continue to be an aspect of the theory and practice of North Indian music as well.<sup>21</sup> Often a colour, deity, planet or animal was associated with the raga. This idea was carried through in the *raga-ragini* systems, in which the images of 'male' ragas and 'female' *raginis*, and the emotions they expressed, played a crucial role.

In music literature from the 14th century onwards, ragas and *raginis* are frequently described in a short Sanskrit verse (*dhyana*, 'contemplation').<sup>22</sup> In these poems they are personified as a particular deity or as a hero and heroine (*nayaka* and *nayika*) in various traditional love scenes. Later, these *raga-ragini* images were portrayed in series of paintings, known as *ragamalas* ('garlands of ragas'). As H. J. Stooke puts it: "Poetry, painting and music were thus brought into a new relationship."<sup>23</sup>

A *ragamala* album usually contains 36 or 42 folios. The paintings portray a human or divine figure, with or without other persons, in a somewhat stereotyped romantic or devotional setting. Usually the central figure has one or more characteristic emblems. Most paintings are inscribed with the name of the raga or *ragini* they represent, and often also a *dhyana*.

The pictorial descriptions of Shubhankara (c.1550), Meshakarna (1570), and particularly Damodara (c.1625) seem to have had the greatest impact on the *ragamala*-painters.<sup>24</sup> Most likely these authors, or the painters themselves, based their descriptions on earlier, hitherto unknown sources. According to Klaus Ebeling, a great majority of the painters used the following *raga-ragini* system:<sup>25</sup>

RAGAS	RAGINIS				
1 <b>Bhairav</b>	2 Bhairavi	3 Nat	4 Malashri	5 Patamanjari	6 Lalit
7 <b>Malkosh</b>	8 Gauri	9 Khambavati	10 Malav	11 Ramkali	12 Gunkali
13 <b>Hindol</b>	14 Vilaval	15 Todi	16 Deshakh	17 Devgandhar	18 Madhumadhavi
19 <b>Dipak</b>	20 Dhanashri	21 Vasant	22 Kanada	23 Varari	24 Deshvarari-Purvi
25 <b>Megh</b>	26 Gujari	27 Gaud malhar	28 Kakubh	29 Vibhas	30 Bangal
31 <b>Shri</b>	32 Pancham	33 Kamod	34 Malhar	35 Asavari	36 Kedar

In the 19th century, *ragamala* painting ceased to be a living art. Many of the ragas and *raginis* that had undergone transformations over the centuries were still classified and portrayed in an iconographically stereotyped fashion. Interestingly, Willard (1834) remarks that the *ragamalas* "offered for sale are sometimes so incorrect, that scarcely one of the representations is strictly in conformity with the descriptions given in books."<sup>26</sup>

Most present-day musicians do not see a direct connection between the poetical descriptions and the painted *raga-ragini* images, and the feelings a particular raga can evoke. However, we have included these images in *The Raga Guide* because of their artistic, philosophical and historical significance, and because we believe they are an important key to understanding the musical meaning of individual ragas.

## 4 Ragas in performance

Hindustani music is essentially solo music and invariably performed with a drone, usually provided by the *tampura*. The *tampura* player does not participate in either the exposition of the raga or in maintaining the rhythm, but must keep the drone going independently. Usually the two middle strings of this unfretted long lute are tuned to the tonic and the outer strings to the low fifth and the low tonic (PSSS). Instead of Pa, the first string can be tuned to the natural fourth (MSSS) when Pa is omitted or weak; or to the natural seventh (NSSS) when there is an augmented fourth; or sometimes even to Dha or Ga.



Each of the recordings on the CDs represents a raga performance in miniature. Performing a raga involves a number of movements such as a non-metrical introduction (*alap*), one or more compositions (a vocal *bandish* or instrumental *gat*), rhythmic improvisation (*layakari*) and fast passages (*tana*). The order in which these are presented, and the emphasis placed on them, depend largely on the vocal or instrumental genre as well as the individual style of the performer.

Vocal *dhrupad* recitals usually begin with an *alap*, a fairly extended section without rhythmic accompaniment.<sup>27</sup> In this part, a musician methodically explores the raga through a concentration on distinct phrases, patterns and movements. Also, in the *alap* a musician discloses his knowledge of the details which make up the raga he performs, as well as his musical and improvisatory skills. The exposition starts around the middle tonic, Sa, moves slowly into the low octave, gradually works its way up to the middle and high octaves, and then finally returns to middle Sa. Thus the raga is delineated in the three main octaves.

The *alap* has no text and is therefore the ideal medium for expressing and manifesting the salient features of a raga. One way of performing vocal *alap* is to use abstract syllables such as *te, re, na, ta, nom, tom*. This is referred to as *nom-tom*. An example of this type of *alap* can be heard on the recording of raga Hindol by Vidyadhar Vyas. It serves traditionally as an introduction to a *dhrupad* or *dhamar* song. An instrumental performance may also commence with an elaborate *alap* to develop the raga. On the CD recordings, both Hariprasad Chaurasia and Buddhadev DasGupta present a condensed version of the *alap* before they play and elaborate the composition with *tabla* accompaniment.<sup>28</sup>

The slow, non-metrical *alap*, devoid of a clear pulse, may be followed by movements called *jod* ('joining') and *jhala*.<sup>29</sup> These introduce a rhythmic pulse. The *jod* is played in medium tempo, and the *jhala* in fast tempo, building up to a super-fast speed. In instrumental *jhala*, the left hand plays a slow melody while the right hand creates complex rhythmic patterns on the main and drone strings, in a spectacular display of speed and virtuosity.

Ragas are known to musicians primarily through traditional compositions in genres such as *dhrupad*, *dhamar*, *khyal*, *tappa*, *tarana* and *thumri*. Good compositions possess a grandeur that unmistakably unveil the distinctive features and beauty of the raga as the composer conceived it. A song (*bandish* or *chiz*) or instrumental composition (*gat*) may be relatively short, but it plays a vital role as a recurring theme in the performance. It should have at least two parts, *sthayi* ('standing, constant') and *antara* ('intermediate'). The *sthayi* portrays the raga's main features in the first part of the middle octave and part of the lower register, and the *antara* covers the higher part of the middle octave to high Sa and beyond.

In *khyal*, most singers explore the *alap* within the bounds of the composition in meter, accompanied by *tabla*.<sup>30</sup> In this type of *alap*, called *vistar* or *badhat*, it is common to use either the long vowel 'a' (*akar*) or the words of the composition (*bol alap*). To commence the performance, the *khyal* singer may sing just a few phrases to give an indication of the structure and flavour of the raga (known as *auchar*) before the *tabla* player joins in. This is the pattern followed by Shruti Sadolikar-Katkar and Vidyadhar Vyas on the recordings, although Vyas also prefaces his introductions with the ascent-descent of the raga.

In the first and main part of a *khyal* performance (usually referred to as *vilambit* or *bada khyal*), the artist chooses a slow or medium tempo song in which the raga is gradually unfolded. A short section of this composition, taken from the first line of the *sthayi*, is used as a refrain to conclude each cycle of the *vistar*. This refrain is referred to as the *mukhda* ('signature') and leads up to the first beat (*sam*) of the rhythm cycle. In other words, after each improvisation the *sam* is a point of culmination and resolution.

After the *vistar* has been completed, some rhythmic improvisations (*layakari*) may be introduced before going into *tana* sequences. Such melodic extensions and patterns can be sung with the words of the song (*bol tanas*), with the long vowel 'a' (in *akar*) or with the names of the notes (*sargam*). Rapid *tanas* become more prominent in the medium to fast composition (*chota khyal*) which concludes the presentation of a raga.

A special variety of *chota khyal* is the *tarana*. This medium to fast composition uses apparently meaningless syllables such as *ta, na, de, re, dim*. The recording of raga Gorakh kalyan by Vidyadhar Vyas demonstrates a *tarana*; here, the singer also uses *nom-tom* syllables to improvise around the composition.

In the highly expressive and ornamented light-classical *thumri* genre, the predominant motif of the song lyrics is erotic or mystical love. *Thumri* compositions usually consist of a *sthayi* and *antara*, and are mainly sung or played in particular ragas, including Bhairavi, Kafi, Pilu, Khamaj, Desh, Tilang, Tilak kamod, Jogiya, Sohini, Jhinjhoti and Pahadi. These ragas allow the musician the freedom to introduce accidental notes and passages from other ragas. The recording of Pilu by Hariprasad Chaurasia is a typical instrumental *thumri*.

The lyrics (*pad*) of vocal compositions cover a wide range of themes, from religious, devotional and philosophical subjects to eroticism and love (especially concerning the amorous exploits of Krishna and the yearnings of the milkmaids), as well as a description of nature, the seasons and music itself. Most *khyals* and *thumris* are composed in Braj bhasha, the western literary dialect of Hindi; others in Avadhi, its eastern counterpart, and Punjabi.<sup>31</sup> Braj bhasha is the language spoken in the area of Mathura, where the Hindu god Krishna is said to have spent his childhood. From the 16th up to the late 19th century it was

the most prominent literary language, and even today it is frequently used in song lyrics, although not in its original form.<sup>32</sup>

In India, vocal music has traditionally been allotted a primary position. To a certain extent, instrumental music has tried to follow in its footsteps. Due to their capacity to produce sustained sounds, instruments such as the *sarangi* and harmonium were (and are still) used for accompanying the voice. When the *sarangi* gained a solo status, either the vocal repertoire was faithfully maintained or there was a borrowing from other instrumental genres and styles. Possibly because of their limited scope for imitating the voice, plucked instruments like the *bin*, *sitar* and *sarod* (the instrument played by Buddhadev DasGupta) evolved their own style of playing (*baj*), and major instrumental genres were developed for them.

A composition for *sitar* or *sarod* is known as a *gat*. Those in slow or medium tempo are based on fixed stroke patterns and are called *masitkhani gats*, named after Masit Khan, a late 18th century pioneering *sitar* player-composer. Following on the slow or medium speed *gat*, a fast composition is played which has its origin in the *razakhani gat*, named after the mid-19th century *sitar* player Ghulam Raza Khan. The structure and lively tempo of these *gats* are more conducive to rendering *tanqas*: first short ones, and then gradually expanding in length and variety. A fast instrumental composition may conclude with *jhala* movements, commencing at a fairly high speed which continues to accelerate.

## 5 Talas in performance

All the recordings in this collection have rhythm accompaniment on *tabla*. A composition in Hindustani music is set to a particular rhythm cycle (*tala*), which consists of a fixed number of time units or counts (*matras*) and is made up of two or more sections. The first beat of each section is either stressed (shown by a clap of the hands) or unstressed (shown by a wave of the right hand).

Among the *talas* which are in common use, the sixteen-beat *tintal* (or *trital*: 4+4+4+4) is perhaps the most popular today.<sup>33</sup> Other common *talas* are:

<i>dadra</i>	-	six counts: 3+3
<i>rupak</i>	-	seven counts: 3+2+2
<i>kaharva</i>	-	eight counts: 4+4
<i>jhaptal</i>	-	ten counts: 2+3+2+3
<i>ektal</i> and <i>chaotal</i>	-	twelve counts: 2+2+2+2+2+2
<i>dhamar</i>	-	fourteen counts: 5+2+3+4
<i>dipchandi</i>	-	fourteen counts: 3+4+3+4
<i>addha tintal</i> or <i>sitarkhani</i>	-	sixteen counts: 4+4+4+4

Several of these are represented on the recordings. For instance, Hariprasad Chaurasia plays a composition in medium-fast *jhaptal* in raga Bhupal todi, and a composition in fast *ektal* in raga Bhupali. In Jaunpuri and Sindhura, Buddhadev DasGupta demonstrates the progression of tempo in a performance by playing first a *gat* in (medium) slow *tintal* and then a composition in fast *tintal* to conclude.

The drum syllables of the *tabla* (or other percussion instruments) are known as *bols* ('words'). These are memorised and can be spoken, and refer to the patterns of drum strokes. The basic *bol* pattern which characterises a *tala* is known as the *theka*. The *sam* is the first beat of the cycle, whereas the beat which serves as its counterbalance is called *khali*. Generally, the *khali* is in the middle of the cycle, except in the case of *rupak*, where it falls on the first beat. The visible characteristic of the *khali* is that it is shown by a silent wave of the hand. The *sam* is often shown by an especially emphasised clap. The pattern for medium-fast *tintal* is shown as follows:

count	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	1
bol	dha	dhin	dhin	dha	dha	dhin	dhin	dha	dha	tin	tin	ta	ta	dhin	dhin	dha	dha
	clap				clap				wave				clap			clap	
	sam								khali							sam	
notation	x				+				0				+			x	

The tempo (*laya*) at which a composition is performed is specified in relative terms: *vilambit* (slow), *madhya* (medium) and *drut* (fast). As the performance progresses, the speed of rendition goes on increasing. In *layakari* ('playing with rhythm'), rhythmic variations are introduced with reference to the basic tempo. The simplest form of *layakari* involves playing at various tempos such as *daidh* (one and a half times the original speed), *dugun* (double speed), *tigun* (three times the original tempo) and *chaugun* (four times as fast). In more complex *layakaris*, off-beat movements and mixed tempos are used, and in vocal music, the words can be spaced in different ways over the rhythm cycle. A currently popular feature of a raga performance is the *tihai*, a pattern that is repeated three times and ends on *sam* or on the *mukhda*. In many of the recordings a *tihai* is employed to end the recital and bring the raga to a close.

## 6 A performance in miniature

This section is followed by a transcription of raga Alhaiya bilaval (CD 1.4), a *khyal* sung by Shruti Sadolikar-Katkar in fast *tintal* (sixteen counts). It serves as an example of the way a raga can be presented in a performance. Although this recording is only a few minutes long, some of the improvisation techniques of a longer *khyal* performance are included. The following is a description of what is sung, which can be compared with the transcription and followed by listening. The rhythm cycles are numbered in the transcription and referred to by number in the text.

First, Shruti sings an *auchar*, a few phrases to introduce the raga. This is followed by the first line of the composition, *kavana batariya gailo mai*, and the *tabla* player joins in when the first beat of the rhythm cycle comes round. The numbering in the transcription starts from here. One rhythm cycle of *tintal* is given in one line of staff notation, subdivided into four sections of four counts. The numbers from left to right along the bottom of the page are counts one to sixteen for each cycle.

In **cycles 1-10** the vocalist sings through the fixed composition and then starts the improvisation. From here on, phrases are sung to elaborate on the raga, and the improvisation sections are interspersed with a refrain, usually taken from the first line of the song - in this case *kavana batariya*, and sometimes the third word, *gailo*. During the first phrase, sung with the long vowel 'a,' and starting at the end of **cycle 10**, the fifth, Pa, is sustained for ten counts of **cycle 11**. Shruti lets the beginning of the next rhythm cycle go (count 1 of **cycle 12**), then sings another phrase in long 'a' to lead up to the refrain.

The next improvisation starts from the eighth count of **cycle 13** with the word *batariya*; this way of singing is known as *bol alap*. Shruti sustains the final 'a' of the word to sing a phrase, pauses, and continues the next phrase again with 'a.' This section lasts just over two cycles (13-15), followed by the refrain, up to the end of **cycle 15**. In **cycle 16** the vocalist starts a short *tana*, a fast melodic pattern, which progresses from the third, Ga, to the natural seventh, Ni. The natural seventh is sustained, leading to an improvisation in **cycle 17** which includes the melodic movement DNDP, showing the use of the flat seventh in this raga.

Towards the end of **cycle 17**, Shruti sings a short *tana* followed by a slower-pace phrase, leading back to the refrain in **cycle 18**. The *sarangi* player fills in the theme for a few beats and the vocalist again starts a phrase with a *tana* from the end of **cycle 19**. In this, Shruti

reaches the high tonic, Sa, but continues by sustaining the seventh, Ni, in **cycle 20**. A further *tana* is sung up to high Sa, which is sustained this time in **cycle 21**; in one breath she continues the phrase down the scale to lead into the refrain in **cycle 22**.

Now Shruti starts to sing longer *tanás*. The type of *gamak* (shaking) ornamentation which she uses in the *tanás* starts to become more pronounced. From **cycle 23** to **cycle 24** she sings a *gamak tana* over 18 counts, reaching up to the third, Ga, above the high tonic. Three more pieces of *gamak tana* improvisations interspersed by the refrain are sung, from **cycles 25** to **29**. The first line of the composition is repeated almost three times, each time slightly varying the set melody, in **cycles 29** to **32**. The performance comes to a conclusion in **cycle 32** with the word *gailo*, the melody ending on the third tone, Ga.

In addition to *gamak tanás*, other kinds of fast passages such as *sargam tanás*, singing the names of the notes, and *bol tanás*, using the words of the composition, are used by vocalists for a *khyal* performance. They may be found on some of the other recordings by Shruti Sadolikar-Katkar and Vidyadhar Vyas.

## 7 Transcription of raga Alhaiya bilaval

Introduction

*G P D N S —*      *D — S D S P D M P G — M G R M G —*

*(a)*

Composition

*M R — S —*      *— M - - G - M - - N - - D P P —*

*(a)*      *ka - va - na ba - ta - ri - ya*

1      2      3      4      5      6      7      8      9      10      11      12      13      14      15      16

*gai - lo*      *ma - i*      *ka - va - na*      *ba - ta - ri - ya*

GPM DPMP M M — G — G M GM G DPM P MP G — MR - G P M  
 (2) gai - lo ma - i de - ho ba

G — - M R S — N S , — - N S G R S S S D N  
 (3) ta ma - in ga - ra - va ga - ta ma - i

NSNR S D P P MD P M G — MR G M - G - M - N - D P P P —  
 (4) chu - ra - va ga - i - la - va ka - va - na ba - ta - ri - ya

GPM DPMP M M — G —  
 (5) gai - lo

P M P M N D N N S S su -  
 (6) le - na ga - i su -

S P N N D - N S S D S N R S N S D - N D P  
 (7) dha a - re ha - ta - va re

P - MP D+ N D P M G - R G P P , MN D N S —  
 (8) i - ta - ni ga - li men ga - i - lo

S D - N S N S D N P M M G MR G M - G - M - N - D P P P —  
 (9) ka ma - i ka - va - na ba - ta - ri - ya  
 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

10 GPM DPMP M M — G — — S M G — MG

11 R MG — P — — M G —

(a)

12 S S GR - - MG - - P M G MR G - M G - M - N - D P P  
(a) a ka - va - na - ba - ta - ri - ya

13 M — M G — — — S R G P — — — M G  
gai - lo ba - ta - ri - ya

14 G - MG R - RM G - P M G G — , — S M G - MG R S  
(a) a

15 S G R M G - MR MG - - P M G MR G M - - G - M - N - D P P  
(a) ka - va - na - ba - ta - ri - ya

16 — S M G P P M N D - N  
— a

17 N N S N - - D — N D P — — — S M G G  
(a) a

18

(a)

19

gai - lo

20

(a)

21

a

22

ka - va - na ba - ta - ri - ya

23

gai - lo - a

24

(a)

25

ka - va - na ba - ta - ri - ya

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

26

27

28

29

(a)

30

31

32

1 2 3 4 | 5 6 7 8 | 9 10 11 12 | 13 14 15 16

# THE RAGAS

Much of what is written here about the ragas is based on the opinion of the musicians who participated in this project as well as an analysis of their (and other) recordings, and our earlier research with the late Dilip Chandra Vedi. Unfortunately, the recorded interviews with Vedi containing detailed information about the individual ragas were stolen, so that we had to rely on our training, notebooks and memory.

A major source of information on Hindustani ragas is Vishnu Narayan Bhatkhande's four-volume *Sangit shastra* (first published in Marathi between 1910 and 1932), and his compilation of classical songs grouped by raga in six volumes, *Kramik pustak malika* (1919-37). These have remained the most influential reference works of the century for music teachers, scholars and performers. It should be remarked, however, that quite a few of the ragas described by Bhatkhande have changed during the period since he completed his study, and that new ragas have emerged.

Among other publications in Indian languages, special mention should be made of Vishnu Digambar Paluskar's *Raga pravesh* (1911-21), Omkarnath Thakur's six-volume *Sangitanjali* (1938-62), Ramkrishna Narahar Vaze's *Sangit kala prakash* (1938), Vinayak Rao Patwardhan's seven-volume *Raga vijnana* (1961-74) and Vimalkant Roy Chaudhury's *Raga vyakaran* (1981). The reader and researcher who wants to understand how the ragas were conceptualised by musicians in different parts of northern India should consult the various books Sourindro Mohan Tagore published at the end of the last century, as well as Krishnadhyan Bandyopadhyaya's *Gita sutra sar* (1885), Bhavanrao A. Pingle's *Indian Music* (1894), and Ernest Clements and Krishnaji B. Deval's three-volume *The Ragas of Hindustan* (1918-23). The latter work has recently been reprinted and contains transcribed examples of many ragas.

For the English reader Walter Kaufmann's *The Ragas of North India* (1968) and B. Subba Rao's four-volume *Raganidhi* (1956-66) remain standard works. Alain Daniélou's *The Ragas of Northern Indian Music* (2/1968) is interesting since it represents a particular view on the subject. In *A Comparative Study of Selected Hindustani Ragas* (1991), Patrick Moutal gives a detailed overview of the various opinions expressed by 20th century musicians and musicologists. George Ruckert's first volume of *The Music of the Baba Allauddin Gharana* gives us an insight into the vast knowledge of his esteemed guru, *sarod* maestro Ali Akbar Khan.

Finally, in *Melodic Types of Hindustan* (1960), *The Rags of North Indian Music* (1971) and *The Ragas of Somanatha* (1976), Narendra Kumar Bose, Nazir A. Jairazbhoy and Emmie te Nijenhuis respectively have made a fascinating effort to explain the structure and evolution of ragas. Recently, Richard Widdess has contributed to this type of historical research by exploring *The Ragas of Early Indian Music* (1995).

disc number

**Miyan ki malhar** मियाँ की मलहर

Today, Miyan ki malhar is considered the main raga.<sup>12</sup> These are characterised by a profuse and slow glides, such as MNR, R/P and SNP.

Raga Miyan ki malhar is supposedly a creation of the period do not refer to this important his woven around this melancholy raga because According to D. C. Vedi, Malhar represents sometimes portrayed as such (plate 32).<sup>13</sup>

The most outstanding features of Miyan ki malhar are both varieties of Ni. Ga is avoided in ascent and shake (gamak) which almost touches natural G, together in a phrase, particularly in the charan.

track number

# Abhogi अभोगी

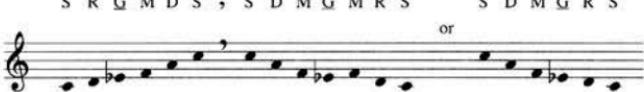
Abhogi is a relatively recent raga which has been borrowed from the classical music of South India. Since the northern Abhogi has movements that are typical for the Kanada ragas, it is often referred to as Abhogi kanada.

Both Pa and Ni are omitted in this raga. Some musicians drop the Re in ascending patterns as well.<sup>34</sup> Sa and Ma are important notes in Abhogi, but Dha and Re are frequently sustained as well. Flat Ga is often approached from Ma in ascent and has a light oscillation to show the typical Kanada feature. The ascent and descent can be direct unless the distinctive Kanada phrase GMR<sub>S</sub> is used. Still, many musicians tend to return to the tonic as follows: MGRDS.

There are some similarities with raga Bageshri. However, Bageshri also includes flat Ni and a limited use of Pa, which gives it a different flavour.

Time: Early night, 9 - 12.

### *Ascent-descent*

S R G M D S , S D M G M R S      S D M G R S  


### *Melodic outline*

S R \ D S , D S R <sup>M</sup> G ~ M R S , G M D — M <sup>S</sup> D S , R S \ D , S D  


*Performance by Hariprasad Chaurasia*

S — R — M G — G — M — , D — <sup>s</sup>D S — <sup>d</sup>S , <sup>d</sup>S S D

M D M — M G — G — RS , R — R R R — <sup>s</sup>D S — ,

R R — SD — , R D S R S R M G — G — G RGR , GM — ^ ,

M G G M D D — , <sup>m</sup>M S D S D S — <sup>s</sup>S D — , DR SRS DS R

R GRG R S — S — R — D D , D S — S D S — D M G — G —

R R R — G R — GM — M G R R , S D — S D S —

Composition follows in  
fast tintal  
(16 counts)

Time 3.03

# Adana अडाना

2

Next to Darbari kanada, Adana (or Adana kanada) is probably the best known variety of the Kanada group. A performance of raga Darbari kanada is often concluded with a fast composition in Adana, which in many respects may be considered its sparkling counterpart.

Adana was a major raga in the 17th century and, according to Faqirullah (1666), a combination of the then current ragas Kanada and Malhar.<sup>35</sup> It appears in a well-known *ragamala* from Mewar as an ascetic with matted locks, seated on a tiger skin (plate 1). However, Somanatha (1609) describes it as Kama, the god of love. His Adana was apparently quite different from the raga as it is performed today.<sup>36</sup>

Flat Ga is usually omitted in ascent, and in descent it always appears in the distinctive Kanada phrase GMRS. Flat Dha can be present in descent, but one should never linger on it. In fact, some musicians omit Dha altogether from this raga. Most of the movements in Adana are in the upper tetrachord, around the high Sa. It is very common to even begin elaborating this raga on high Sa, which is the dominant note.

Adana has shades of Sarang and is suitable for vigorous expression. Most artists play a fast composition with only a short *alap* in this raga. Although Adana has the same tone material as raga Darbari kanada, its faster pace of rendition, less pronounced oscillation on Ga and weak Dha, as well as its focus on the upper part of the octave, set it apart.

Time: Late night, 12 - 3.

## Ascent-descent

S R M P N P , M P N S     S R G M P N P S , S D N P G M R S  
or

## Melodic outline

P — N M P , P S — D N P , N M P G ~ M R — S , N S R M P N P ,  
M P N S R — S , R N S D N P , M P S  
M P N S R — S , R N S D N P , M P S

*Performance by Buddhadev DasGupta*

Performance by Buddhadev DasGupta

Composition follows in fast *tintal* (16 counts)

Time 3.35

## Ahir bhairav अहिर भैरव

Raga AHIR bhairav may be a mixture of Bhairav and the ancient but now rare raga AHIR or Abhiri.<sup>17</sup> According to Dilip Chandra Vedi, it is a relatively recent raga, however. Since the melodic movements in the lower half of the octave manifest the distinctive features of Bhairav, this sober but appealing raga is included in the Bhairav group.

Pa and Sa are sometimes avoided in the ascent. The descent can be direct, especially in the fast passages, but often it is expressed as S~N D P M, G M G~R~S, with a slight oscillation on flat Re to express the character of Bhairav. The melodic movements of AHIR bhairav are rather complex and oblique. Ma and Sa are important notes, but Ga, Pa and Dha are also frequently sustained.

AHIR bhairav is a typical *uttarang* raga, which means that the emphasis is on the upper tetrachord. Although there may be impressions of Kafi, the image of AHIR bhairav can easily be maintained with the characteristic passage NDN~R~S.

Time: At daybreak.

### *Ascent-descent*

S R G M(P) D N S , S N D P M G R S

### *Melodic outline*

S — N D N R — S , N S R N S D N D , D N S R G — M G R ~ S ,

S R G M , G M P D N D — P , G M D N S — N R — S , N D P M ,

G M D P M G , G M P D G M G R ~ S

*Performance by Buddhadev DasGupta*

M — M P D P D P M M G P M G R M N D N R — S — ,

D S N S N — N S R S N D S N D — , N S R G — G M P D N D P

D M — , G M P N D N P M G R S — , R M G M M — G M G P M P

G M P P — , G M G M P D D — P N D N N — N D P M P P M G R ,

R G M N D D M P D M — M — , G M P D D — D P N D N — , M G M

D N R — R S N D D P M P D P M G N P P N P P N P M G R R ,

N D N D N R S — ,

*alap continues  
followed by  
composition in  
fast tintal  
(16 counts)*

Time 4.36

# Alhaiya bilaval अल्हैया बिलावल

Alhaiya bilaval is the most commonly performed variety of the large Bilaval group, which mainly includes ragas based on the major scale. It is often simply referred to as Bilaval, although in the 17th century Alhaiya and Bilaval may have been separate ragas.<sup>18</sup>

The ancient ancestor of Bilaval was called Vilavali.<sup>19</sup> By the end of the 16th century it acquired its present scale, which was first defined as the general basic scale of Hindustani music by Muhammad Raza in c.1792.<sup>20</sup> In *ragamala* paintings Bilaval is usually portrayed as a lady looking in the mirror, putting on her earrings. She is anxiously waiting for her lover (plate 8).

Ma is omitted from the ascent, but it can be used in an oblique manner, as in G-<sup>M</sup>RGP. Flat Ni is used only in the descent, and always in an oblique manner, such as in D<sup>N</sup>DP. There can be a slight oscillation on Dha in conjunction with flat Ni. Ga and natural Ni are the important notes in this raga, but Pa and Sa are sustained as well. As can be clearly heard in the present recording, the emphasis is often on the upper tetrachord.

There are several other varieties of Bilaval, such as Shuddh bilaval, Kakubh bilaval, Shukla bilaval and Devgiri bilaval. Even though songs in Alhaiya bilaval are often taught to beginners, it is a complex and serious raga.

Time: Late morning, 9 - 12.

### *Ascent-descent*

S<sup>G</sup>R G P <sup>N</sup>D N S , S<sup>N</sup>D N D P M G <sup>M</sup>R S

### *Melodic outline*

S G — <sup>~</sup> R G P , G P D ~ <sup>N</sup> D P — M G , G P N — D N S , R S <sup>N</sup> D ~

N D P , G M / N D P , D G P M G , R G P M G — <sup>M</sup> R S

**Performance by Shruti Sadolikar-Katkar**

R — S —

Composition follows in fast *tintal* (16 counts)

Time 4.09

This performance is transcribed in full in the introductory chapter, section 7.

**Song text**

कवन बटरिया गैलो माई	<i>Which way has he gone</i>
देहो बता माई	<i>Hey friend, tell me</i>
गरवा गत माई चुरवा गइलवा ।	<i>He embraced me and crept away</i>
लेने गई सुध अरे हटवारे	<i>He took my soul to the market place</i>
इतनी गली में गैलो का माई ॥	<i>Then vanished down the lane, friend.</i>

The heroine's friend is an important character in song texts and poetry, as she is often the mediator between the lovers.

# Asavari आसावरी

5

There is a great deal of confusion regarding raga Asavari. Many leading musicians believe that Asavari with natural Re represents the main and original type.<sup>41</sup> In fact, one of Bhatkhande's scale types is Asavari *that* with natural Re. For this reason the variety discussed here, with flat Re, is often referred to as raga Komal risabh asavari.

The traditional musicians who maintain that Asavari originally had flat Re, seem to be right from a historical point of view, although there were already different opinions about this raga in the 17th century.<sup>42</sup> Whether flat or natural Re is used, there is a great similarity in the melodic structure and progression of Asavari and its related ragas Jaunpuri, Deshi, Gandhari (plate 13) and Devgandhar. All these ragas share the ascending pattern S R (or R) M P D and several other melodic features as well.

Although Ga and Ni are omitted in the ascent, some musicians include the Ni in fast passages. In the descent, Ni and Pa can sometimes be omitted. Dha is the most outstanding note in Asavari, and is usually performed with a slow oscillation.

Asavari (with flat Re) has the same scale as ragas Bhairavi and Bilaskhani todi, although the ascent-descent and melodic characteristics of these ragas are very different. In *ragamala* paintings Asavari is usually portrayed as a dark-skinned female snake-charmer (plate 2). Some present-day musicians describe it as a raga with a tender and melancholy mood.

Time: Late morning, 9 - 12.

### *Ascent-descent*

S R M P D S , S N D P M G R S



### *Melodic outline*

S — R M P D ~ P , P M D P N D ~ P , M P D \ M G R ~ S , R M P D / S ,



N S R N D ~ P , M P D \ M G \ R ~ S



*Performance by Hariprasad Chaurasia*

Composition  
follows in  
fast *tintal*  
(16 counts)

Time 5.52

# Bageshri बागेश्री

Bageshri (previously also known as Vagishvari) is a distinguished and romantic raga which offers ample scope for elaboration. According to Faqirullah (1666) it was a combination of the now obsolete ragas Dhanashri and Kanada.<sup>43</sup> Bageshri seems to have undergone little transformation over the past few centuries.<sup>44</sup>

Pa is omitted in ascent and used rather infrequently in descent. But if properly applied, Pa lends a particular charm to this raga. Sa and Ma are strong notes, and for this reason most musicians prefer to tune the first string of the *tanpura* to Ma instead of Pa. Dha is sustained as well in the typical movement MD- P D N D \ M.

The upper tetrachord of Bageshri is similar to Rageshri; movements such as M D N D and M D N S are common to both ragas.

Time: Around midnight.

### *Ascent-descent*

(D N) S G M D N S , S N D M P D M G R S

### *Melodic outline*

S — D N S M G ~ R S , D N S M — G , S G M D — P D N D \ M ,

G M D N S , R N S N D \ M — P D M G ~ R S

*Performance by Buddhadev DasGupta*

Composition follows in  
fast *tintal*  
(16 counts)

Time 5.59

## Bahar बहार

Bahar ('spring') expresses the natural beauty and joy of the spring season. Since this lively raga is affiliated with the Kanada group, it is sometimes referred to as Kanada bahar. Bahar can be combined with many other ragas, resulting in compound varieties such as Basant bahar, Hindol bahar, Bhairav bahar and Bageshri bahar.

Although Re is omitted in the ascent, it is common to include it in ascending phrases in the higher octave, such as D N S R G R S N S N P. Sa and Ma are prominent tones, and M P G M / N - D N - S is a characteristic phrase for Bahar. This raga is mainly elaborated in the upper tetrachord and beyond, and all the movements are in medium fast tempo. It is quite common to sing a fast composition in this raga without a preceding *alap* or slow composition.

Bahar and Miyan ki malhar have the common phrase N D N S. However, the context in which this phrase is used, and its melodic treatment, are different. Unlike Bahar, the movements in Miyan ki malhar are rendered at a slow pace.<sup>45</sup>

Time: Any time during the spring season; otherwise around midnight.

### *Ascent-descent*

(N) S M , P G M N D N S , S N P , M P G M R S

### *Melodic outline*

S R N S / M , M P G M / N - D N S , R N S N \ P , M P N M

P \ G ~ M R S

*Performance by Buddhadev DasGupta*

S—MG MG M N — DNS N S N\ P P —,      MPMD P MG MG, GM RS

R — GR S, N GS N S N S M — MP MPMD P MG MG, G MN —

N — D N S GR RG SN RSN S N S N\ P P P M D MG MG N — D

S S —, G MN D N SN RSN S N\ P P —, MG MG MN D

D N P —, MPN P MG — GM RS R — GR S

*alap continues  
followed by  
composition in  
fast tintal  
(16 counts)*

Time 4.38

# Basant बसंत

Basant (Sanskrit: Vasanta) is an old raga which was affiliated to Hindol.<sup>44</sup> Basant means spring or the god of spring, who is frequently portrayed as Krishna or Kama, the god of love. Appropriately, this raga is associated with the joyful spring season and the playful *holi* festival when people sing, dance and laugh, and throw coloured powder or squirt coloured water on each other (plate 4). Songs in raga Basant may portray the pain of separated lovers longing to be united during this colourful season.

Most of the movements are in the upper tetrachord, and the ascent often begins on sharp Ma, as in  $\overline{\text{S}\text{I}\text{G}\text{D}\text{N}\text{S}}$  or  $\overline{\text{M}\text{G}\text{M}\text{I}\text{S}}$ . Many songs begin on high Sa, which is the predominant note. The treatment accorded to natural Ma is very particular in Basant; this note only occurs in certain ascending passages. In some of the old, traditional *dhrupad* compositions, natural Dha is used instead of flat Dha.<sup>37</sup>

Raga Purvi has the same tone material as Basant, but the ascent-descent and the treatment of both natural and sharp Ma are quite different in each raga. Raga Paraj is very similar to Basant but its movements are rather brisk, and both forms of Ma occur as D<sub>P</sub>-S<sub>G</sub>M<sub>G</sub> in the descent. Some musicians do not even consider Paraj and Basant as separate ragas, and identify the raga described here as Paraj basant.<sup>48</sup>

Time: Any time during the spring season.

### **Ascent-descent**

The musical score consists of two staves. The top staff uses a soprano C-clef, a common time signature, and a key signature of one sharp (F#). It contains the lyrics "S G M D N S , S N D P M G , M G R S , S M G , M D N S ". The bottom staff uses a bass F-clef, a common time signature, and a key signature of one sharp (F#). It contains a continuous eighth-note pattern of B, A, G, F#, E, D, C, B.

### ***Melodic outline***

The musical score consists of three staves of music for a single instrument, likely a flute or recorder. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics are written above the notes in English. The middle staff continues the melody, also in treble clef, F# key signature, and common time. The bottom staff begins with a treble clef, a key signature of one sharp (F#), and common time. The lyrics are written below the notes in English. The music concludes with a final note on the bottom staff.

*Performance by Hariprasad Chaurasia*

S — G — M — D <sup>DSN</sup> S — S — , R \ N N \ D D P P — M \ G G

MGG RR SS — , <sup>DSNR</sup> S S — S — RS N — N N N <sup>D</sup> S — ,

R G — <sup>D STD</sup> M M D , M D N S N S — S — D M D S S S — ,

D S N R — S R — SN , <sup>D</sup> R \ N \ D \ P P — , M — M M P — M G

G M G R M G — , N N R M G G R R S — S — RSNS N ,

S — S M — GMG G M M <sup>MGM</sup> G — G , <sup>D STD</sup> M M D N D M D S S

S S — , D N R G R G S S — RSNSN , R N D P — P ,

M D N S G R N D P M P MG M G R <sup>R STD</sup> M — G R G R R S —

Composition follows in fast *tintal*  
(16 counts)

Time 5.09

## Bhairav भैरव

For many centuries Bhairav has been considered the first and foremost raga. It is a good example to show the continuity of the raga tradition. In its ancient form, it was a pentatonic raga omitting both Re and Pa; Dha was (and still is) the dominant note.<sup>49</sup>

Bhairav is one of the names of Lord Shiva in his awe-inspiring appearance as an ascetic with a trident, skulls and snakes, and with matted locks and a body smeared with ashes. Some musicians believe that Bhairav still represents awesome grandeur, horror and fright.<sup>50</sup> Yet this solemn raga is usually found to evoke peace and devotion, with a shade of melancholy. Comparing the many paintings of Bhairav, writes Ebeling, “one begins to appreciate the problem of the painter who tries to reconcile the fearsome image of the ascetic god with the more romantic and human concept of the patriarchal ruler” (plate 5).<sup>51</sup>

Although all seven notes can be used in ascending passages, many artists omit Re and Pa. Sa, Ga, Ma and Pa can be sustained. A distinctive feature of Bhairav is the slow oscillation on Dha and Re, which are traditionally regarded as the sonant and consonant. The most characteristic movement of Bhairav is GM<sup>G</sup>\R~S.

Ragas Gauri (plate 15) and Kalingda have the same basic tone material as Bhairav.<sup>52</sup> Kalingda is very sprightly, and there is no oscillation on either Re or Dha. It is mainly performed in *thumri* and other light-classical genres. Hence, it is possible to find accidental tones being added to the basic scale. Raga Ramkali has some similarity with Bhairav as well, but the use of sharp Ma and occasionally flat Ni gives it a distinct flavour.

Time: At daybreak.

### *Ascent-descent*

S R G M P D N S      S G M D N S , S N D P M G R S  
 or  


### *Melodic outline*

D N S G — M<sup>G</sup>\R~S , R G M P G M , R G M ^D~P , D M P G  
  
 M D~N S , R S N D P , D M P G M , G M P G M<sup>G</sup>\R~S



*Performance by Hariprasad Chaurasia*

Composition  
follows in  
medium *tintal*  
(16 counts)

Time 4.17

## Bhairavi भैरवी

Bhairavi is the devoted and compassionate consort of Bhairav. She is usually portrayed in a small shrine worshipping a Shiva *linga*, accompanying her songs with a pair of cymbals (plate 6).<sup>33</sup> At the time of Damodara (c. 1625), the scale of Bhairavi corresponded to today's Kafi *that* (SRGM P D N S). Natural Dha was replaced by flat Dha during the second half of the 17th century, and a century later Bhairavi acquired its present scale.<sup>34</sup>

Bhairavi is perhaps the sweetest and most-loved raga in Hindustani music, an all-time favourite of audiences and artists, who often conclude their concert with a *thumri*, *dadra* or *bhajan* in this raga. Not surprisingly, there exist dozens of excellent recordings of Bhairavi, by virtually all the great musicians of this century.

In Bhairavi both natural and flat Re are normally used.<sup>35</sup> In *thumri* performances sharp Ma, natural Dha and natural Ni may occasionally be introduced as well. In this case musicians refer to the raga as Sindhi or Mishra bhairavi, and use the various ascending scales shown below.

It is generally believed that there is considerable flexibility in the performance rules for Bhairavi, and that it is left to the imagination and skill of the artist to create patterns that are aesthetically pleasing. Although the musician has the freedom to introduce phrases and shades of other ragas, Bhairavi has such a distinctive mood and such characteristic melodic phrases that a trained listener can recognise it immediately.

Bhairavi is performed mostly in genres such as *dhrupad*, *dhamar*, *hori*, *tappa* and *ghazal*, and especially in *thumri* and *dadra*. However, it is rarely sung in *khyal*. Depending on the poetic content of the songs, Bhairavi can have a wide range of emotional expression, ranging from romantic, seductive and erotic to compassionate and devotional. But it is most suited to expressing the poignancy of separation.

**Time:** Traditionally Bhairavi is a morning raga, but it is an accepted norm that it can be performed any time of the day or night at the conclusion of a concert.

### Ascent-descent

The image shows musical notation for Bhairavi raga. It consists of two staves of music. The top staff shows three different ascent patterns, each starting with a sharp note (S, R, or G) and followed by a dotted line. Below each pattern is the text "or". The notes are represented by vertical stems with horizontal dashes indicating pitch. The bottom staff shows a descending pattern starting with a sharp note (S, G, M, D, N, S) followed by a comma, and then continuing with a sharp note (S, N, D, P, M, G, R, S).

### Melodic outline

S — RG <sup>s</sup> N R S — N D P , D N S R G — RS R S , S R G M P

G M R S , S G P M — G R M G — RS — R <sup>s</sup> <sup>G</sup> R S , N S G M P D P

— MG , S <sup>M</sup> <sup>P</sup> G M P D P D M — M M G — M G R S , G M P N D P — M G ,

G M P D N D — P M — , M P D P , G M D N S — N D P , P D N S

R G R G S R S , N S G S N S <sup>N</sup> D P , M P M D P N D P — MG ,

S G M P M G M <sup>G</sup> R S — N S G M P D P

### **Performance by Hariprasad Chaurasia**

The image shows ten staves of musical notation for a single melodic line, possibly for a flute or recorder. The music is in common time and uses a treble clef. Each staff begins with a sharp sign, indicating F major. The lyrics, written in capital letters, are placed above the notes. The lyrics are: S-B G M P D N S-, S N D P M G R S-, R G- R S, S G R M R M G R G- R G- R S, G R N N N D S- ND, R G R G R N N-, P N P N S G N G S N D P P-, P D S S R, G R M R M G R G S S- GR S N S G R S-, N S G M P D P- MG, G P P- D P N P N D P D P M, M- P M G R G R S G G-, G P D S S- S R S N S R, S N D P M G R G G- RS, P P- D P M G S G S N S G M P P M G, G, S G S G M P M G M R S- R S-, P D S S R, S G R M G R G R S S- S R R S S-

Composition follows in  
very fast *tintal*  
(16 counts)

Time 3.52

## Bhatiyar भटियार

Raga Bhatiyar, also known as Bhatihar, has been described in a number of 18th and 19th century treatises.<sup>36</sup> There are several varieties of this raga, but even within the most common type described here, interpretations differ.

Bhatiyar has a complex ascent-descent and is mainly elaborated in the upper part of the octave. While natural Ma is a prominent tone, sharp Ma is used in the typical ascending movement  $\overline{S\#D\$}$ . The characteristic concluding movement in this raga is  $PDN\#P-D\#M-P\#G-PGRS$ . The rather unusual phrase  $S/D-^D^P^M$  is also possible. Although the scope of this raga is somewhat limited, it has a haunting appeal.

Time: Early morning, 3 - 6.

### *Ascent-descent*

S M , P G , M D S , R N D P M , P G R S

### *Melodic outline*

S M , M <sup>G</sup> P \ G , P G R — S , M D — P D <sup>P</sup> M , M <sup>N</sup> D N — D P , M <sup>N</sup> D S ,

A musical score page showing two measures of music for orchestra. The key signature is B-flat major (two flats). Measure 11 starts with a bassoon solo followed by a dynamic instruction 'P' (piano). Measure 12 begins with a forte dynamic 'F' (fortissimo) from the bassoon.

<sup>n</sup>R-N-D-P, P-D-N\|P-D\|M-P\|G, P-G-R-S

A musical score for a single melodic line. The key signature is one sharp, indicating G major. The melody consists of eighth and sixteenth note patterns, primarily in the soprano range. The notes are distributed across the first four measures of a five-measure staff.

*Performance by Shruti Sadolikar Katkar*

Below the musical notation, the notes are labeled with Indian names:

- S M — , M — , M G P — P \ G — R M G P G \ R — ,
- S — S — , M M D — P — D — P M — , M D N — ,
- R N — D D D P — S T P , D P M N D S — N S — , D S S N R — ,
- N N D D D P — P N D — P M — G M , G M D N D P D P M — M P ,
- M G — , G P S T G N R — R — , S —

Composition follows in fast *tintal*  
(16 counts)

Time 4.11

*Song text*

बलमा न आये मोरे द्वारे  
सेज सजावूँ और डाहूँ हार ।  
सगरी रैन मोरी जागत बीती  
तडप तडप जियरा अकुलाए ॥

*My lover has not come to my place  
[If he came] I would decorate the bed and garland him  
I stay awake all night  
Tossing and turning, my heart is restless.*

This song draws on the standard theme of *viraha*, love in separation.

## Bhimpalasi भिमपलासी

Bhimpalasi is today the most important representative of the old and complex Dhanashri group which includes ragas Dhani, Padip and Pilu. These ragas usually omit Re and Dha in ascent, have a strong Pa and use the distinctive movement MP\G.

In 17th century India, the scale of the main type of Dhanashri (today's Kafi *that*) was considered the general basic scale.<sup>57</sup> Dhanashri was a major raga till the 19th century. It appears in numerous *ragamalas* and is usually represented as a tearful young lady painting a picture of her absent lover (plate 11).<sup>58</sup>

Judging from Ahobala's treatise (1665), the melodic structure of Bhimpalasi was very similar to today's raga.<sup>59</sup> Other authors, however, mention a type of Bhimpalasi with flat Dha and flat Re.<sup>60</sup>

The ascent usually begins on the low flat Ni, which is slightly raised and oscillated in ascending movements. Sa, Ma and Pa are important notes on which phrases end. The movement MP\G~, with a typical oscillation on flat Ga, is frequently used in the descent to bring out the proper sentiment of Bhimpalasi. The symmetrical phrases N<sup>P</sup>D- P and G<sup>S</sup>R- S are characteristic of this raga as well.

The slow slides and oscillations, and particularly the intonation of Ni demand great control in Bhimpalasi. These solemn movements can bring out its sweetness in a serene and peaceful mood.

Time: Early afternoon, 12 - 3.

### *Ascent-descent*

N S G M P N S , S N D P M G R S

### *Melodic outline*

*Performance by Shruti Sadolikar Katkar*

The musical notation consists of two staves of music. The top staff uses a soprano C-clef and the bottom staff uses an alto F-clef. Both staves have a common time signature. The notes are represented by vertical stems with horizontal dashes indicating pitch. Indian note names are written above the notes: S, M, G, P, D, N. The notation includes several grace notes and sustained notes. A tempo instruction on the right side of the page reads: "Composition follows in fast tintal (16 counts)".

Time 3.41

*Song text*

गोरे मुख से मोरे मन भावे	<i>Seeing your fair face pleases my heart</i>
लुक छुप दरशन अत ही सुहावे ।	<i>When I get glimpses of you it is enjoyable indeed</i>
नयन मिरग सम चंद्रमुखी	<i>Oh moon-faced one, you have doe-like eyes</i>
वदन कमल अत सदारंग मन छाँडिवे ॥	<i>Your lotus-like countenance pleases Sadarang's heart.</i>

The well-known 18th century composer Sadarang has, as is common practice, included his name in the last line of the text.

## Bhupal todi भूपाल तोडी

This serene pentatonic raga omits Ma and Ni, and therefore has a scale structure which could be seen as similar to raga Bhupali. Bhupal todi or Bhupal is a very different raga, however. It was probably borrowed from the South in the 16th or 17th century.<sup>61</sup>

The ascent usually starts on low Dha which is the sonant, while Ga is the consonant. Most phrases end on Sa and Pa, which are sustained in this raga. Since Bhupal todi has the characteristic phrase  $\text{R}^{\text{G}}\text{R}^{\text{G}}\text{R}^{\text{G}}$ , and Dha and Ga are its predominant tones, it belongs to the Todi group. As can be clearly heard in the recording, Re and Dha are frequently played with a slight oscillation.

The ascent of Bhupal todi is similar to that in raga Bilaskhani todi. However, the descent in the latter includes flat Ni and natural Ma, which gives it a different flavour and character.

Time: Morning, 6 - 9.

### *Ascent-descent*

(D) S R G P D S , S D P G R S



### *Melodic outline*

D S —  $\overset{\text{G}}{\text{R}}$  ~  $\overset{\text{G}}{\text{R}}$  —  $\overset{\text{G}}{\text{R}}$  — S , S  $\overset{\text{G}}{\text{R}}$  G P , G P  $\overset{\text{G}}{\text{D}}$  ~ P , G P  $\overset{\text{G}}{\text{D}}$  ~ S , S  $\overset{\text{G}}{\text{D}}$  S  $\overset{\text{G}}{\text{R}}$  ~



$\overset{\text{G}}{\text{R}}$  — S , S D P , G P D P G R ~ S



*Performance by Hariprasad Chaurasia*

Composition  
follows in  
medium-fast  
*jhapta* (10 counts)

Time 3.40

## Bhupali भूपाली

Bhupali, which is also referred to as Bhup or Bhup kalyan, is one of the most prominent pentatonic ragas performed today. Its origin can be traced back to the 16th century and, according to Faqirullah (1666), it was then a combination of ragas Gunkali and Kalyan.<sup>62</sup> Somanatha's poetic description of Bhupali who, in expectation of her lover, nervously puts on her bracelets and is "moving hither and thither like a swing" is not incongruent with the mood of this lively raga when it is performed in medium fast tempo.<sup>63</sup> However, Damodara (c.1625) writes that Bhupali has a quiescent mood and is pained by the separation from her lover.<sup>64</sup> Many present-day musicians insist that Bhupali should be performed in a slow and dignified tempo.

The ascent-descent is straightforward. Ga and Dha are important notes, and phrases commonly end on Ga and Sa. A notable feature of Bhupali is that in ascending movements Re, Ga and Dha are usually approached from above, while in descending movements Ga and Dha are frequently linked with glides, as in P\G and R\D/S. In performance, sharp Ma and natural Ni can sometimes be heard in these glides, thus emphasising Bhupali's affinity with Kalyan. In such a case, it is not easy to distinguish Bhupali from raga Shuddh kalyan.

Raga Deshkar has the same ascent-descent as Bhupali but the note treatment and the melodic progression are different. In Deshkar Pa and Dha are much more prominent, and Re is weaker and never sustained. There can be a slight oscillation on Dha, which reveals its affinity with the Bilaval group. Moreover, Deshkar is a lively early morning raga. It avoids the typical Bhupali glides and moves mainly in the upper part of the middle and the high register. The characteristic melodic movements of Deshkar are: S- RG P- D~P, GP~D~D~S, DDPGP- GPPG- RS.

Time: Early night, 9 - 12.

### *Ascent-descent*

S R G P D S , S D P G R S (D S)

### *Melodic outline*

S, D, S, G, R, G, G, R, P, G, G, P, R, G, R, S, G, R, G, P, D, S, S, D, P, G, R, G, R, P, G, P, R, G, R, S, R, G, R, P, G, P, R, G, R, S

*Performance by Hariprasad Chaurasia*

S — R — G — P — <sup>d</sup>S — D — <sup>d</sup>S — , S — D — P P —  
 G R R — S D S — , S D S R R R — G —  
 — G — , G G G <sup>RG</sup> P G R R — , G R S D <sup>s</sup>P. <sup>d</sup>D  
 P S — , G R G P P — , G P D D — <sup>dR</sup>S  
 D P P — , G P <sup>dP</sup> S — D R <sup>dS</sup> D S <sup>dR</sup>  
 D P R G P G — , S — P <sup>d</sup>G R — , D D S R S R  
 G R S D S — ,

Composition follows in fast *ektaal* (12 counts)

Time 3.35

# Bibhas बिभास

15

Several varieties of Bibhas (Sanskrit: Vibhasa) have been mentioned in the literature. Faqirullah (1666) writes for instance that it was a *sampurna* ('complete', i.e. heptatonic) raga and should be performed at dawn.<sup>65</sup> According to Damodara (c.1625), "Vibhasa is like Lalita."<sup>66</sup> In *ragamala* paintings the image is of lovers in union. The hero is usually the god of love, Kamadeva, who can be recognised by his flower-studded bow and lotus arrow (plate 7).<sup>67</sup>

Bibhas was still an important raga at the beginning of this century but is not often performed today. The most common type of Bibhas, which is presented on the recording, is part of the Bhairav group. Some musicians believe that it has magical powers, whereas others ascribe a mood of devotion to it.

This pentatonic raga omits Ma and Ni. While Dha is the sonant, Pa is often sustained as well. The melodic movements are slow and dignified and take place mainly in the upper tetrachord. One should avoid the movements R/P and P\B to keep Bibhas distinct from Shri-raga.

Time: At daybreak.

### *Ascent-descent*

S R G P D S , S D P G R S

### *Melodic outline*

S — R G R G P , G P D — P , G P D P / S , R S D — P , G P G R — S

*Performance by Vidyadhar Vyas*

S — S R — R G P — P D D P D S — , S — S D D P P G  
 R G S — , D D P D S — , D S R — , S R G — R G P — G —,  
 G P G R S — , D S R G P D G P — P D — , D D P G —,  
 D S G P P G R G P P G G R R S —

Composition follows in fast ektal (12 counts)

Time 4.33

**Song text:**

छाँड़ो कृष्ण जुगल बैंयाँ	<i>Krishna, let go of my arms</i>
भोर भइ अँगना ।	<i>It's sunrise out here in the courtyard</i>
दीपक की ज्योत फीकी	<i>The flame of the oil lamp is fading</i>
चंद्रहू को चाँदना	<i>As is the moonlight</i>
मुख को तंबोल फीको	<i>The red betel mixture has faded from your mouth</i>
नैनत में अंजना ॥	<i>As has the lampblack from your eyes.</i>

The betel-leaf preparation containing spices and other ingredients with digestive qualities is chewed on many occasions, and leaves a red stain around the mouth. The lampblack is used as an eyeliner for both men and women, and often also for young children.

## Bihag बिहाग

Bihag is a prominent raga, which was affiliated to Kedar in 17th century India.<sup>68</sup> Like Kedar, it uses both natural and sharp Ma, although in Bihag the augmented fourth is treated as a weak note which only occurs in oblique descending movements.<sup>69</sup>

Whereas Re and Dha are weak and omitted in the ascent, Ga and Ni are the sonant and consonant of Bihag. Phrases usually end on either Ga, Sa or Pa. In the distinctive phrase NSMG 'P\NGMG, natural Ma is used in the typical Kedar movement SMG, whereas sharp Ma is used in an oblique descending movement which returns to natural Ma. In fact, the sharp Ma divides the octave into two neatly balanced tetrachords, as can be seen in the movements NSG\RS and \MPN-DP, as well as SN\DP and MG\RS. Contemporary musicians tend to give more emphasis to sharp Ma than in earlier times.

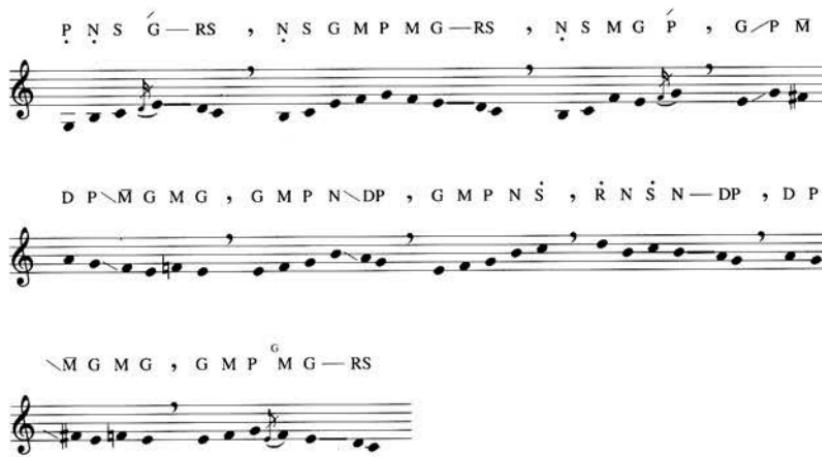
The related raga Maru bihag has the same tone material as Bihag, but a different ascent and descent. Moreover, the dominance of sharp Ma in Maru bihag gives this raga a very different flavour.

Time: Late night, 12 - 3.

### *Ascent-descent*

(P N) S G M P N S , S N D P M G M G R S      S N D P M P G M  


### *Melodic outline*

P N S G — RS , N S G M P M G — RS , N S M G P , G / P M  


*Performance by Buddhadev DasGupta*

N P — N S — G M GPM M G — RS , P N S G — GM G

GM GP — P P — , P M DPM P P \ G , G — M GPM M G — RS ,

S N P PS NSN N G RS NS NG RSN N — DP , P N N S GM MG

GP P GM G — RS , NS NS GM GP MP P — P — , P N — N — P

N S RSN S N DP , P M P GM M — , G M P NP PSNR SN S N M

DPM P MG MG — , P N P M — P N M G S P N R S — P N M

G RS , MGP MDP M G S NS N P , N S G M P M G — RS

Composition follows in  
fast *tintal*  
(16 counts)

Time 4.13

## Bilaskhani todi बिलासखानी तोडी

Bilaskhani todi plays an important role in the history of the Todi group. Although it has the same scale as today's Bhairavi, it shares a number of melodic features with other Todi ragas: that is, a strong flat Dha on which the ascent often begins, a strong (very) flat Ga, and the typical meandering of Re and Ga. In fact, the basic scale of Todi in the 17th and 18th centuries was that of Bilaskhani todi, and the modern Todi with sharp Ma and natural Ni may have emerged as late as the 19th century.<sup>70</sup>

Bilaskhani todi is supposedly a creation of Bilas Khan, son of the legendary vocalist Miyan Tansen (d.1589), but Muhammad Karam Imam Khan (1856) writes that it was a creation of Bilas Khan Qavval.<sup>71</sup> Todi is a plaintive raga which creates a *"mood of delighted adoration in a gentle, loving sentiment."*<sup>72</sup> The image shown in *ragamala* paintings is of a woman who attracts the deer in the forest with the music of her *vina* (plate 39).

The ascent omits Ma and Ni. Although Pa and Sa are often avoided in the descent, most phrases end on these tones. Ga and Dha are important notes, and both are performed with a light oscillation. The phrase  $R \searrow N S G R \wedge G - R \sim S$  is highly characteristic of Bilaskhani todi;  $R \searrow N$  and  $M \searrow G R$  are notable glides.

The related raga Bahaduri todi was, according to Faqirullah (1666), a creation of Sultan Bahadur of Gujarat.<sup>73</sup>

Time: Morning, 6 - 9.

### Ascent-descent

(D.) S R G P D S , R N D M G R S S N D P M G R S  
or

### Melodic outline

D/S — R  $\searrow N$  S  $\overset{G}{R}$   $\wedge G$  — R — M G  $\searrow R$  ~ S , R G P —  $\overset{N}{D}$  — N D  $\searrow M$  G R —  
G P , G P  $\overset{N}{D}$  ~  $\overset{S}{\dot{R}}$  — R  $\searrow N$  D  $\overset{G}{S}$  , R N D M  $\overset{G}{R}$  ~  $\overset{R}{G}$  P , D  $\overset{M}{G}$  R — R G  
R  $\searrow N$  D S



*Performance by Hariprasad Chaurasia*

S - R - G - P - N \ D ~ S - ,    S - N \ D - P - M \ G G -

R - , S N S N D / S - ,    R S N S N S G R R S G -

- R - R - - R M G G \ R - S R S S - ,    S R R G R G P -

G P N D D - , N D M G R R G P - , G P N D

D - D S S - , D R S S R - S R S R S S -

G P D S N D D - M G R R G P - , N D M G R S R S

S G R N D S -

Composition  
follows in  
fast *tintal*  
(16 counts)

Time 4.15

## Brindabani sarang ब्रिंदाबनी सारंग

This pentatonic raga was supposedly a favourite of the flute-playing cowherds living in Brindaban, the forest in which Lord Krishna spent his youth. It is often referred to as the prototype of the Sarang family, although raga Sarang as described in music literature of the 17th and 18th centuries seems to have been closer to the present-day raga Shuddh sarang.<sup>74</sup> Early pictorial descriptions personify Sarang as Vishnu or Krishna. In *ragamala* paintings, Sarang is sometimes portrayed as Vishnu with his traditional conch (plate 37) or as Krishna with his flute.<sup>75</sup>

Brindabani sarang uses natural Ni in ascent and flat Ni in descent. Re and Pa are important notes, while M̄R and N̄P are characteristic glides. There were several types of this raga at the beginning of the 20th century.<sup>76</sup>

Of the many varieties of Sarang, Madhmad (or Madhyamadi) sarang uses only the flat Ni. As its name implies, Ma is very prominent in this raga.<sup>77</sup> Although there is some similarity between ragas Megh and Brindabani sarang, in Megh the glide R/P is emphasised. Recordings from the beginning of the century reveal that Sarang is often treated as a light raga, strongly reminiscent of Desh.

Time: Early afternoon, 12 - 3.

### *Ascent-descent*

S R M P N S , S N P M R S



### *Melodic outline*

S — R M P N̄P , M P N P M̄R , R M P N P N — S , R N S N̄P ,



R M P N P M̄R — N S



*Performance by Buddhadev DasGupta*

S S R M R M P N N P P — SRMP N P M R , R M R R M R SNS N  
 N P N S R S — S — , NS M R R M R — R M P M P N N P — ,  
 M P N P P N — N — RSN S N P M R , R M R N N P N S R M R  
 N N R S — , M R M P N P P S N N S — S S P N S R R —  
 M R S N N S RSN S P N N P , M P N S R S N RSN S N P M R  
 M P N P N P M R P M R M R N N S R S —

Compositions  
follow in  
medium *dhamar*  
(14 counts) and  
fast *tintal*  
(16 counts)

Time 5.27

## Chandrakauns चंद्रकौस

Chandrakauns (or Chandrakosh) is mentioned by Faqirullah (1666) as a *ragini* of Malkauns and described by Meshakarna (1570) as a fair-skinned man with a leaf necklace, lotus, spear and blossoms, talking sweetly like nectar.<sup>78</sup> In an early 19th century *ragamala* painting from Kangra, raga Chandra ('moon') is portrayed as the pale moon-god with a lotus in each hand, seated in a chariot drawn by two bucks.<sup>79</sup>

The most well-known variety, which is given here, seems to be a fairly recent innovation in which the flat Ni of Malkauns has been replaced by natural Ni.<sup>80</sup> Basically, Chandrakauns follows the performance rules of raga Malkauns. Ma and Sa are important tones, but most musicians also give a great deal of weight to the leading tone Ni, as can be heard on the present recording.<sup>81</sup>

One of the older forms of Chandrakauns, also referred to as raga Sampurna malkauns, has flat Ni instead of natural Ni and both Pa and Re in the descent. It is very similar to raga Kaunsi kanada. Another form of Chandrakauns is Malkauns with natural Dha instead of flat Dha; that is, it is a combination of Malkauns in the lower tetrachord and Bageshri in the upper tetrachord.<sup>82</sup> These older types of Chandrakauns are rarely heard today.

Time: Late night, 12 - 3.

### *Ascent-descent*

S G M D N S , S N D M G S



### *Melodic outline*

D N S M G M G \ S , S M G M — G , S M G M D — M N D N ~ D N — S ,

S N D \ M , G M G \ S



*Performance by Vidyadhar Vyas*

The musical notation consists of two staves of music. The first staff begins with S N S, followed by a melodic line with various note heads and rests. The second staff begins with D M, followed by a complex sequence of notes and rests. The notation uses horizontal lines to connect notes of the same pitch across measures.

Composition  
follows in  
fast *tintal*  
(16 counts)

Time 4.34

*Song text*

सोबन दें निदिया माई	<i>Please let me sleep;</i>
घरी पल छिन जात ।	<i>The minutes and seconds have been crawling by</i>
सगरी रैन के जागत बीतत	<i>I've spent the whole night awake</i>
भोर भई अब पिया घर आवे ॥	<i>And now that it is daybreak, my lover has come home.</i>

This is a fairly standard complaint of the heroine, awake all night, waiting for her beloved who finally turns up at dawn. The implication is always that he has spent the night with someone else.

# Chayanat চায়ানট

Chayanat ('shadow, glimpse' of Nat) is an old and important raga which is closely related to the now obscure raga Nat. In Somanatha's poetic description of raga Chayanat, it is described as a passionate warrior with red eyes. Like Nat (plate 33), Chayanat represents the heroic (*vira*) sentiment.<sup>83</sup>

Today, some musicians treat the ragas Chayanat and Chaya as identical. Those who consider them to be independent suggest that in Chayanat natural Ma is stressed and sharp Ma and flat Ni occur as weak notes, while in Chaya these notes are forbidden and Re is emphasised.

The melodic movements are rather oblique in Chayanat. The ascent begins with an emphasis on Re, which usually is approached from Ga. Sharp Ma is touched lightly in patterns such as P<sup>N</sup>DPM<sup>R</sup>P\R and P<sup>D</sup>M<sup>N</sup>P\\$. Similarly, flat Ni appears in conjunction with Dha, as in M\N<sup>D</sup>P. Sometimes high Sa may be approached directly from Pa. Re, Pa and Ma are usually sustained, and P\R is a characteristic glide.

Ragas Chayanat, Gaud sarang and Kamod have virtually the same tone material and some similar melodic movements as well. It requires a clear conception of their individual melodic features to avoid drifting from one raga into another.

Time: Early night, 9 - 12.

### *Ascent-descent*

S R G M P\R , G M D P , P S N S , R S<sup>N</sup>D P\R , G M R S

### *Melodic outline*

P N S<sup>G</sup> R , R G<sup>R</sup> G M P\R S , R — R G M — / N D — P , P\R G  
M\R S , P P<sup>N</sup> S — NSR — S , SNR S<sup>N</sup> D — D<sup>N</sup> D P , P<sup>M</sup>D P\R , G M\R S

*Performance by Buddhadev DasGupta*

Composition follows in medium-fast *tintal* (16 counts)

Time 3.39

# Darbari kanada दरबारी कानडा

Kanada is derived from Karnata, which implies that this raga originated in the South.<sup>84</sup> Judging from 16th and 17th century literature, Kanada was the first and foremost raga in the repertoire of the Mughal and Deccani court (*darbar*) musicians.<sup>85</sup> As such it was both the raga of the kings and the king of ragas. In *ragamala* paintings and *dhyanas*, Kanada (Karnata, Kanhada or Kanhado) is usually portrayed as a victorious king who has killed an elephant and holds a sword and elephant's tusk in his hands (plate 23).<sup>86</sup>

Faqirullah (1666) is the first author to suggest that Miyan Tansen (d. 1589), the great *dhrupad* singer-composer and principal musician at the court of Emperor Akbar, named this raga Darbari kanada ('Kanada of the court').<sup>87</sup> Not surprisingly, many songs in this raga are attributed to Tansen or addressed to Akbar. Darbari kanada is still the most prominent raga of the Kanada family. The main features of this group are the oscillating flat Ga which occurs in the characteristic phrase G~MR, and the descending slide N~P.

In Darbari kanada the ascent can be direct but the descent is somewhat oblique. Re and Pa are the most articulated tones. The characteristic oscillation on Ga and Dha is slow and subtle, and the intonation of Ga is very flat. Although today's Darbari kanada has only the flat Ni, at the beginning of this century many musicians used natural Ni in ascent and flat Ni in descent.<sup>88</sup> The elaboration of this raga takes place mainly in the low and middle register. All the movements are slow and dignified.

Ragas Kaunsi kanada and Adana have the same tone material as Darbari kanada, but a different melodic progression and character.

Time: Midnight.

### *Ascent-descent*

S R G~M P D~N S , R N S D~N P , M P G~M R S

### *Melodic outline*

S — R S D~N~P , M P / S — D~N R — S , N S R — R G ~ M

R — S , M P D~N~P , M P ^D ^N / S — D ^N R — S , R N S D ~

N~P , N M P M G ~ M R — S

*Performance by Buddhadev DasGupta*

ND S N R — R — R GR GR S N    N D N S — S — , R —

R — R G — G G — GMGR PR — , N S R S S ND D

N/R R — R R S S — , S N S R RS N D — D N N P —

P — P — , M — M P P ND S N GR R GSG RS ND D N R —

R G G S R R R R S S Q S N S N S R R ~ G ~ ~ G M G R S N S R S — ,

R MG MG G M MP P — , MP D D D N N N P P — , MP N P M G

G M G S R — R S , MP D D N D D N S N D N D D S N N S S

S N D , D N R R — R — R G S R G G — G S N D D N R R S —

alap continues  
followed by  
composition in  
fast *tintal*  
(16 counts)

Time 6.16

# Desh देश

The name of raga Desh ('country, province') indicates that it had its roots in the music tradition of a particular region. In the past the names of many *deshi ragas* referred to certain provinces or peoples, which suggests that their characteristic tunes had been integrated into the raga system. For centuries, ragas such as Kambhoji or Khamaj (from Kamboja), Sorath (from Saurashtra), Saindhavi or Sindhura (from Saindhava or Sind), Gujarji (from Gujarat), Malav (from Malva), Mand (from Rajasthan), Gaud (from Gauda), Bangal (from Bengal), Kanada (from Karnata), Kalingda (from Kalinga) and Pahadi (from the northwestern foothills) may well have been part of the traditional music of a particular region.<sup>29</sup> Such a process of absorbing popular melodies continues to this day.

The pentatonic ascent is identical to that of Sarang, but the presence of Ga and Dha in the descent of Desh create a very distinct flavour. Although the descent can be straightforward in fast passages such as **SNDPMGRS**, phrases such as **RNDP** and **DMGR**, which have to be performed legato, and **GRNS** bring out the essence of this raga. Pa and Re are important tones, but natural Ni is sustained as well. In some compositions, flat Ga is used in the high register.

Raga Desh is usually performed in medium-fast tempo in genres such as *hori-dhamar*, *thumri*, *dadra* and *dhun*. Shades of Sarang and Tilak kamod can be heard in some of the phrases of Desh. In traditional Rajasthani music raga Sorath is hardly distinguishable from Desh, and in recordings of light-classical music from the beginning of this century, raga Sarang sounds somewhat similar to Desh as well.

Time: Late night, 12 - 3.

### Ascent-descent

S R M P N S , S N D P M G R S      R N D P , D M G R , G N S  
or

### Melodic outline

S — R M G R — N — S , R M P — M G R , R M P D — M G R ,  
R M P N D P , M P N — S , R N D P , D P M G R R G R S N — S

*Performance by Hariprasad Chaurasia*

The musical score is divided into two staves. The first staff begins with Sargam notes: N-S, R-M, P-N, S, S-N, D-P, P, R-M-G, G-R, S-N, S, N-D-P, D-P, P-M-G, M-G, G-R, R-M, M-P-S-N, S-N, N, S, D-N, S, N-S, R-S-R, S-N-D, S-N, D-P, D-P, D-S, D-S-N, D-P, D, P-G, M-G, G-R, N-S, R-M, P-N, S-N, D-P, M-G, G-R, R-G, R-S-N, N-S.

The second staff continues the musical line, maintaining the same Sargam sequence and note patterns as the first staff.

Composition follows in  
fast *tintal*  
(16 counts)

Time 4.40

# Deshi देशी

Raga Deshi has a complex history.<sup>90</sup> In the past it was also referred to as Deshi todi, which suggests that Deshi was related to raga Todi.<sup>91</sup> This association with Todi is considered a misnomer by present-day musicians, since the main Todi raga (Miyan ki todi) has a different scale. Two centuries ago, however, most varieties of Todi had a similar scale to modern Bhairavi and Asavari (with flat Re), and Deshi todi used a flat Re instead of a natural Re, and only flat Dha.<sup>92</sup> Deshi (or Deshkari) appears in only a few *ragamalas*.<sup>93</sup>

Several versions of raga Deshi are in vogue today. The most frequently heard type with both flat and natural Dha is demonstrated on the recording and described here. Ga and Dha are avoided in direct ascent, and, in the common phrase RMPDMP̄S̄, so is Ni. The descent is rather complex and oblique: it uses both natural and flat Dha, the characteristic glide S̄N̄P̄, and RGSRNS as a distinguishing phrase for concluding passages in this raga. Pa and Re are strong notes, and many phrases begin with Re. Ga is usually performed with a slight oscillation.

A second type of Deshi uses only natural Dha, and a third type only flat Dha. The latter variety bears a strong resemblance to raga Jaunpuri but is rarely performed today.

Time: Late morning, 9 - 12.

## Ascent-descent

S R M P D M P (N) S̄ , S̄ P D P D M P , R G S R N S

## Melodic outline

S R — G R S R N S , R M P , D P — D M P G ~ R , R M P D

M P / S , R G S R N S , R N S N P , D P M P — D M P R M P G ,



*Performance by Shruti Sadolikar Katkar*

Composition follows in  
fast *tintal*  
(16 counts)

Time 3.43

*Song text*

जा रे कागा जा जा जा जा     *Go, crow, go, I will send a message*  
 भेजूंगी सदेसवा मोरा ।  
 आँख मोरी तुमरे दरशन को     *"Day and night, my eyes are longing for a sight of you."*  
 तरस रहीं अब दिन रतिया ॥

The crow is one of the traditional messengers in Indian songs. The last line gives the message verbatim, telling the absent lover how much he is missed.

# Dhani धानी

Dhani is a straightforward pentatonic raga. In the 16th century it may have been the main type of Dhanashri, omitting both Re and Dha.<sup>94</sup> In fact, Inayat Khan (1912) referred to this raga as Shuddh dhanashri. Raga Dhanashri was portrayed as a weeping young lady, longing for her separated lover (plate 11).<sup>95</sup> Today's Dhani, however, is supposed to evoke a buoyant and pleasant mood.

Re and Dha are omitted in this raga as a rule, although it is common practice to use Re occasionally as a descending grace note. Flat Ga is the dominant note and sometimes slightly oscillated; Pa is sustained as well. Besides, the performance rules are fairly relaxed since Dhani is frequently heard in popular music.

Raga Dhani is often described as Bhimpalasi without Dha and Re, but it has a very different character and flavour.

Time: Any time of the day or night, due to its sprightly nature.

### *Ascent-descent*

(N) S G M P N S , S N P M G (R) S

### *Melodic outline*

S — N S G — S , N S G M P , G M P N — P G ~ , M P N P —  
  
 P \ N S , S — N P M G — S , N S G — S

*Performance by Shruti Sadolikar Katkar*

NS — S N S N G G S — , P N S ~G M — M G G G ,  
 N S G M P G M P — , G M P N — N P N P M G R G — ,  
 S G M P N P M / N P N P M N P NM P NM P MG G P M G S N S G G S —

Composition follows in fast *tintal*  
(16 counts)

Time 3.34

*Song text*

साडे नाल वे मियाँ दिल परियाँ	<i>My lover is [always] with me, the beloved of my heart</i>
सजन मियाँ रमज़ा ।	<i>Oh my friend, my lord is mysterious</i>
तीजन दे विच संग दी सहेलियाँ	<i>On the day of tij I am with my friends</i>
कोई लेवा कोई गावनिया ॥	<i>Some are singing, others are taking part.</i>

This composition in the Punjabi language describes the festival of *tij*, held in the rainy season.

# Durga দুর্গা

Durga is the heroic consort of Lord Shiva. She destroys demons that are obnoxious to gods and men. Nonetheless Durga is often portrayed as a goddess with a gentle and beautiful countenance.

Raga Durga does not appear in *ragamala* paintings, and seems to be of fairly recent origin. It is mentioned by Willard (1834), however.<sup>96</sup> Durga is supposed to evoke a pleasant and sometimes philosophical mood.

The ascent and descent are fairly straightforward, but the movements M\RP and D<sup>P</sup>\M\R, performed in legato, give this raga its distinctive flavour. Virtually all the tones can be sustained. Another raga with the same name has a different melodic content, with the following ascent-descent: SGMDNS- S\NDMGS.<sup>97</sup>

Time: Late night, 12 - 3.

### *Ascent-descent*

S R M P D S , S D P M R S



### *Melodic outline*

S — M\R — P , M P D — M\R , R \ M\ P D , M P D S , R S D P \ M ,



P D\ M , P M\ R \ D S



*Performance by Shruti Sadolikar Katkar*

Composition follows in  
fast *tintal*  
(16 counts)

Time 4.03

*Song text*

चतुर सुधरा आवो रे	<i>Come, clever beautiful one</i>
बालमवा ले हो कन्हैया ।	<i>Oh my darling Kanhaiya</i>
बहूत दिनन में मिलन भयो है	<i>We are meeting after many days</i>
काहे अब लो तोरा ॥	<i>Well, now take what is yours, you clever beautiful one.</i>

Kanhaiya is another name for Krishna.

# Gaud malhar गौड मल्हार

Gaud malhar probably combines features of Malhar and the extinct raga Gaud, both of them rainy season ragas.<sup>98</sup> It is first mentioned by Shrikantha, author of *Rasakaumudi* (c.1575).

According to Ebeling, Gaud malhar has the same iconography as Gundakri, and is usually portrayed as an anxious woman who has made a bed of flowers for her lover (plate 14). She has sent a messenger to find out whether he is coming.<sup>99</sup> Most present-day musicians regard Gaud malhar as a serious and thoughtful raga.

There are several varieties of this charming raga. The melodic outlines of two of them are given here. Although the differences are subtle, in the first type Ma is emphasised and in the second type Ga, in the characteristic glide M $\searrow$ G. The phrases M $\wedge$ P and D- $N\searrow$ P are a distinctive feature of the Malhar ragas. Amongst other varieties of Gaud malhar, one is similar to Nat malhar and another virtually the same as Shuddh malhar.

Time: Any time during the rainy season.

### *Ascent-descent*

S R G M R P , M P D N S , S D N P M G M R S

### *Melodic outlines*

S — R G M G M , M R $\wedge$ P , M P D — N $\searrow$ P , M P D N S — N R $\dot{S}$  D —

$\overset{\text{NSD}}{N}$  S D N $\searrow$ P , M G P M — R P M , M G —  $\overset{M}{R}$  S

S — R G M P M $\searrow$ G —  $\overset{M}{R}\wedge$ P , D N S — D N $\searrow$ P , D N S R N S — D N $\searrow$ P ,

M P M G —  $\overset{M}{R}\wedge$ P — M G , R M G — R S

*Performance by Buddhadev DasGupta*

Composition follows in slow *tintal* (16 counts)

Time 4.32

## Gaud sarang गौड सारंग

As its name suggests, Gaud sarang is a combination of raga Gaud (now obsolete) and raga Sarang, and can be cited as one of the best examples of a raga with oblique or zig-zag (*vakra*) melodic movements. Its present scale is close to the first Sarang types mentioned in music literature of the 16th and 17th centuries.<sup>100</sup> Therefore it is tempting to assume that Gaud sarang has retained some of the original Sarang features, of which the movement P\N\R is an example. However, the other typical Sarang movements N\N\P- M\N\R are absent in this raga.

The Gaud sarang ascent usually begins with the distinctive phrase S G R M G P, emphasising the Ga which functions as the dominant and the note on which many phrases end. Pa is often sustained as well, and also appears in the characteristic descending glide P\N\RS.

Gaud sarang evokes a hopeful and energetic mood when it is performed in medium tempo. The *vakra* movements can make it a difficult raga to perform in fast tempo.

Time: Early afternoon, 12 - 3.

### *Ascent-descent*

S G R M G P M D P S N R S , S N D P M P M G , R G R M G P R S

### *Melodic outline*

S — R N S G R M G , G — M R M G , S G R M G P , P M P M — G ,  
P M D P / S , N R S — N D P , P M — G , R G R M G — P R S

*Performance by Shruti Sadolikar Katkar*

Composition follows in fast *tintal*  
(16 counts)

Time 3.41

*Song text*

ਕੇ ਧਾਰ ਨਜ਼ਰ ਨਹੀਂ ਆਵੇਂਦਾ	<i>My lover is nowhere to be seen</i>
ਤੇਨੂ ਦੇਖਨ ਦਾਵੇ	<i>When I see you, I am overwhelmed</i>
ਮੈਨੂੰ ਚਾਵੇ ਘਡਿਰਾ ।	
ਛੁੱਫ਼ਦੀ ਫਿਰੰਦੀ ਜਗ ਵਿਚ ਸਾਨ	<i>I wander throughout the world looking for him</i>
ਸਦਾਰਾਂ ਆਨ ਮਿਲੇਦਾ ॥	<i>Oh Sadarang, he comes and meets [me].</i>

This composition in Punjabi mentions Sadarang, the writer of the song who is said to have been one of the main composers of *khyal* at the beginning of the 18th century.

# Gorakh kalyan गोरख कल्याण

According to Dilip Chandra Vedi, this raga was based on a regional type of song from Gorakhpur.<sup>101</sup> Gorakh kalyan seems somewhat of a misnomer, as the raga itself does not reveal the characteristic features of Kalyan. Hence some musicians prefer to call it simply raga Gorakh. It became very popular during the nineteen-thirties and forties.<sup>102</sup>

Pa is a weak note and some musicians prefer to avoid it completely.<sup>103</sup> If used, it generally occurs in a descending glide between Dha and Ma. Sa and Ma are strong notes and flat Ni, particularly in the lower octave, is an important resting note.

It is possible to get shades of ragas Durga and Bageshri in Gorakh kalyan. Phrases omitting flat Ni such as DSRM and DPM can give an impression of Durga, whereas those including flat Ni can create a feeling of Bageshri.

Time: Early night, 9 - 12.

### *Ascent-descent*

S R M D N D S , S N D P M R S N D S

### *Melodic outline*

S — <sup>M</sup> R M R S N — D/S , D S <sup>M</sup> R M , R M D — N D <sup>P</sup> M , M D <sup>S</sup> N D/S ,

S N D N D M , R M R S N — D/S

*Performance by Vidyadhar Vyas*

Composition follows in fast *tintal* (16 counts)

Time 4.50

*Song text*

तनन दिर दिर तानुम तन देरेना  
तदारे दानी रेदानी दानी तदारे दानी ।  
रिदन तुंद्रे तदारे तन दिम्त ना  
तदारे तारे दानी, तारे दानी, तारे दानी  
दानी रिदानी दानी तदारे दानी ॥

Tanana dir dir tanum tana derena  
Tadare dani redani dani tadare dani  
Ridana tundre tadare tana dimta na  
Tadare tare dani, tare dani, tare dani  
Dani ridani dani tadare dani.

Vidyadhar Vyas sings a *tarana* in this raga, a special kind of *khyal* composition. *Taranas* are composed of abstract syllables, for which there is no translation.

# Gujari todi ગુજરી તોડી

Gujari (or Gurjari) todi is a very commonly performed hexatonic raga, a variety of the Todi group from which Pa is omitted. Its name suggests that it may originally have been indigenous to Gujarat. According to Ahobala (1665), there were two main types of raga Gurjari, the southern (Dakshina) and the northern (Uttara).<sup>104</sup>

In Rajasthani paintings Gujari is sometimes portrayed as a young woman seated on a pad of leaves, singing and playing on a *vina* (plate 16). Gujari todi itself seems to represent the intolerable suffering of separation.

Gujari todi is developed mainly in the middle and upper registers. Flat Dha and flat Re are its sonant and consonant, which are frequently sustained and emphasised. The main difference between ragas Miyan ki todi and Gujari todi is that in the former Pa is used, and flat Ga and natural Ni are more emphasised. Although difficult, it is possible to maintain independent images of these ragas through a proper melodic treatment.

Time: Late morning, 9 - 12.

### *Ascent-descent*

S R G M D N S , S N D M G R S

### *Melodic outline*

S R — <sup>g</sup> D S , R <sup>g</sup> R — S , R G — R G M <sup>g</sup> R G , M D — <sup>m</sup> G M D ,

M D N D — D N S , D N S R — R G R — S , S N D — M G M D ,

M G R — <sup>g</sup> R — S

*Performance by Shruti Sadolikar Katkar*

Composition follows in fast tintal (16 counts)

Time 3.49

*Song text*

सुधर बनरी तेरो भागन में  
हियरा बनरे, बनरा ।  
निजामुद्दीन औलिया महबूब बर पाईला  
सब धन धनरे, धनरा ॥

*Oh beautiful bride, you are very lucky  
To have the bridegroom of your heart  
You have received the blessing of the beloved  
Nizamuddin Auliya  
Everything is auspicious.*

Nizamuddin Auliya, mentioned in this composition, was a well-known 13th century Chisthi Sufi, who is regarded as a patron saint by many musicians.

# Gunakri गुणक्री

Although many musicians refer to the raga described here as Gunkali, others consider Gunkali and Gunakri as separate ragas.<sup>105</sup> In its present form this raga was first described by Ahobala (1665) and called Gunakriya. In *ragamala* paintings Gunakri is frequently portrayed as a woman in love, arranging flowers or twigs in a pair of golden vases, a poetic symbol for two lovers (plate 17).<sup>106</sup>

Flat Re and flat Dha are the pivotal tones and oscillated, but Pa is sustained as well. The characteristic movement M~R~ reveals the affinity of Gunakri with raga Bhairav.

Raga Jogiya has the same ascent as Gunakri, but Ni is used as a grace note in descent and there is no oscillation on Re. While Gunakri focusses on the first half of the octave, most movements in Jogiya are concentrated in the second half of the octave. Gunakri is mostly used in *khyal* and *dhrupad* and Jogiya in *thumri*.

Time: At daybreak.

### **Ascent-descent**

S R M P D S , S D P M R S

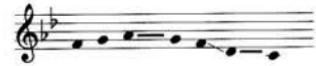


### **Melodic outline**

S — D/R — S , R M P — M P M~R ~R/P , M P D — D/S ; R S~D — P ,



M P D — P M~R — S



*Performance by Vidyadhar Vyas*

D S — S R R M M P — D D S — , S — S D D P P M M R R S — ,

P S D R — , D S R M — M R — , S R M M P — P — M P M M R —

R P — , R P M P D — P D D S S D — D P — , M P M P P M P P M P D —

D P P M M R R P — P M R R S D S —

Composition follows in medium *rupak* (7 counts)

Time 4.19

**Song text**

बाजे डमरू हर कर	<i>The damaru resounds in Hara's hand</i>
त्रिशूल धर शिव	<i>Shiva, who holds the trident</i>
भस्म भूषण	<i>Decorated with ashes</i>
व्याल माला गले विराजे ।	<i>A snake-garland adorns his neck</i>
पंचवदन पीनाक धर शिव	<i>The five-faced Shiva holds his bow</i>
वृषभ वाहन भूत नाथ	<i>The lord of ghosts, he rides on the bull</i>
रुड मुँड ही गले विराजे	<i>A garland of skulls adorns his neck</i>
अनादि पुरुष अनंत अघहर ॥	<i>He is the supreme being, without beginning, without end, destroyer of sin.</i>

This composition is devoted to Lord Shiva (also called Hara, 'the destroyer'), and describes his appearance, attributes and powers. The *damaru* is a small, hourglass-shaped drum.

## Hamir हमीर

Hamir, also referred to as Hambir or Hamir kalyan, first appears in music literature of the 17th century. According to Faqirullah (1666), it was a creation of Gaurinatha and a combination of Kedar, Kalyan and Yaman.<sup>107</sup> Somanatha (1609) portrays Hamir as a sportive, heroic figure, and compositions in this raga are often associated with thunderstorms and battles.<sup>108</sup> Hamir can easily be recognised by its oblique patterns and the distinctive phrase GM<sup>N</sup>D.

Pa and Dha are the most articulated notes in this raga. In ascending phrases Dha is always approached from natural Ni and sustained. Some musicians use flat Ni as a grace note for Dha.<sup>109</sup> Most movements take place in the upper tetrachord, between Pa and high Sa. The descent always ends with GMRS.

The movements GMDP and GMRS are also found in raga Kamod. However, proper emphasis on Dha helps to keep these ragas apart from each other.

Time: Early night, 9 -12.

### *Ascent-descent*

S G M D N S , S N D P M P G M R S

### *Melodic outline*

S M G P — M P \ G , G M D P — D M P G M D ~ , D N — D — N S ,

S N R S N D — P , M P \ G , G M D — P , G M R P \ G , G M R S

*Performance by Buddhadev DasGupta*

S M G GPM P P — , MP MP DPM P\G — , G M G MG R ,

G M N D D — DND — , MN D DS N NR RSN S ND DNDN

DPM P P — , PM ND DNDN DPM P , GP M DPM P P\G G M\RG

G M GD P\G , GM GR P P\G GM R S — , NSR

NS M G GPM P P — , P\G P P \ N DND D\NS NSR S ND

ND P\G , PM D N\MP DNS N DPM P , RPM DPM P P\G G

G M R G G M ND D P P\G P —

Composition follows in  
fast *tintal*  
(16 counts)

Time 3.36

## Hansadhwani हंसध्वनी

The popular South Indian raga Hansadhwani (meaning 'the cry of the swan') may have been composed by Ramaswamy Dikshitar (1735-1823), father of the legendary composer Muthuswamy Dikshitar.<sup>110</sup> A century ago, Hansadhwani was rarely performed in the North, but recently this lively raga has become very popular there as well.

The ascent-descent is simple and straightforward, and gives the musician ample freedom to improvise. Re is the most articulated note, and often approached from Ga in ascending movements. The sprightly movements leading to Re give Hansadhwani a bright and lively expression.

Although there is some similarity between ragas Hansadhwani and Shankara, the emphasis on Re in the former and Ga in the latter gives these ragas their distinct flavour. Moreover, Shankara also employs Dha.

Time: Early night, 9 - 12.

### *Ascent-descent*

S R G P N S , S N P G R S



### *Melodic outline*

P N S <sup>G</sup> R , R G P <sup>G</sup> R , <sup>S</sup> R G — RSR , G P — G P N — P N S , P N S <sup>G</sup>



R — <sup>R</sup> G <sup>R</sup> S , N P G P <sup>G</sup> R — <sup>R</sup> G <sup>R</sup> S



*Performance by Vidyadhar Vyas*

Composition follows in fast *tintal*  
(16 counts)

Time 4.54

*Song text*

बलमा ना जा घर सौतन के	<i>Lover, don't go to my rival's house</i>
बार बार तोसे बिनती करत हूँ	<i>I implore you over and over again</i>
मान मोरी जसुमति नंद के ।	<i>Listen to what I say, son of Jasumati</i>
रेन अँधेरी चमके बिजुरी	<i>The night is dark, lightning flashes</i>
डरपावत जिया छतिया थरके ॥	<i>It scares my heart; my chest trembles with fear.</i>

The rival described in this song is the *saut* or co-wife, the married woman's enemy in many song-texts.

# Hindol हिंडोल

Raga Hindol ('swing') embodies Kama, the god of love, or Krishna. It is an ancient spring raga in which both Re and Dha were omitted.<sup>111</sup> However, from the 16th century onwards, Hindol omits Re and Pa.<sup>112</sup> There is a similarity in contour between the Hindustani raga Hindol and its South Indian namesake. However, the northern Hindol has all natural notes and the southern all flat notes, like the Hindustani raga Malkauns. In *ragamala* paintings Hindol always portrays Krishna on a swing, surrounded by pretty young women moving the swing to and fro (plate 18).

Dha and Ga are strong notes in Hindol. Ni should be treated as a grace note, used in an oblique and delicate manner, as in GMD- NMD/S. In some compositions Ni is avoided altogether.<sup>113</sup> Many artists make use of a distinct type of ornamentation (*gamak*) in Hindol, which in a sense imitates the movement of the 'swing.'

If Ni were used in the ascent of Hindol, it would sound similar to raga Sohini. Therefore it is best to avoid Ni, or treat it as a very weak note, if Hindol is to retain its own identity.

Time: After midnight or, according to some, early morning.

### *Ascent-descent*

(D) S G M D (N M D) S , S (N) D M G S

### *Melodic outline*

G\ S , S\ D — M\ G , M G\ S D S

*Performance by Vidyadhar Vyas*

D S — S G — , G D M — S N D D S — , S S D D M S G — ,  
 S M G G S — , S D D D D D D , S D D S — D S S S  
 S D S S G G G G , S G S G M M M M M G — G ,  
 D S G M M G M G S S S , S G M D N D N M D M M ,  
 S D S D S D D S — S D D M D S — S S , D S — S —  
 S D D , D S S G G — G S — G S S D D M G — , S G M S D M  
 S D S S D M G , S G M G , S M G , S M S — S D S S — S

Composition follows in medium *dhamar* (14 counts)

Time 4.44

*Song text*

श्याम मो सो खेलो ना होरी	Oh dark one, stop playing holi with me
पा लगूं कर जोरी ।	I fall at your feet with folded hands
गैया चरावन मैं निकसी हूँ	I just came out to graze the cows
सास ननद की चोरी ॥	Without the knowledge of my mother-in-law and sister-in-law.

The big fear of the heroine in this type of song is that her mother-in-law will find out she has been teased by Krishna or Shyam, 'the dark one.'

# Jaijaivanti जयजयवन्ती

Jaijaivanti is a rather complex but important raga using both forms of Ga and Ni. There are two different varieties, one related to Desh or Sorath, and the other to Bageshri. Both types are demonstrated respectively by different *gats* on the recording. If MPNS is used in ascent, musicians perform the type which is related to Desh. On the other hand, if GMDNS is used, it is identified as the type affiliated to Bageshri. The first variety is more common and discussed here.<sup>14</sup>

Re is the dominant note which is repeatedly emphasised. Pa is sustained as well. The Pa-Re combination is an important feature of Jaijaivanti and one should always move from Pa to the next higher Re, as in P/GR- or P/ḠR. Flat Ni is used in both ascent and descent, and natural Ni only in ascending phrases leading to Sa. Natural Ga is more emphasised than flat Ga, which occurs mainly in the phrase RGRS.

Movements such as MG\N and N-DP reveal the affiliation of raga Jaijaivanti with Desh. However, Jaijaivanti has very distinct features and its own appealing atmosphere.

Time: Late night, 12 - 3.

### *Ascent-descent*

(N) S R G M G R , M P N S , S N D P M G R G R S

### *Melodic outline*

N S — <sup>N</sup> D N R — , R G — <sup>R</sup> G M P M — G\N R , R G R S R N S — <sup>S</sup> D N <sup>G</sup> R

R G M P , D M P N S , R — <sup>S</sup> N D P , <sup>P</sup> D M G R , G R N S — R N D P / R

*Performance by Buddhadev DasGupta*

S — S NRSN S N D D N R — R — , R G M R G M P

D N P MG GM GM GR — , R G R G R S N S S — S N D

D N R — R — N P — G R — , R G M GM GR R G R N N S — ,

GR G MP P — , RG GM MP P P D PMG G G PMG M G R — ,

R G M P DN — P DP G P M G G R R R N N S R

N D N D R N N DP P — , M — N P P N S S — ,

PNSR R — , R GR R S ND D D N R — R GR R G S S S — ,

PSNR S N D D D S P — , P P D M G M R , R G M N N D D N P

P DPM M G PMG M M R — , R G R N N S R N D P R —

Compositions  
follow in  
fast *tintal*  
(16 counts)

Time 5.06

# Jaunpuri जौनपुरी

According to Faqirullah (1666), Jaunpuri was a creation of the mid-15th century ruler of Jaunpur, Sultan Hussain Shah Sharqi (d. 1505).<sup>115</sup> At the time of Faqirullah this raga was called Jaunpuri todi and obviously affiliated to Todi.<sup>116</sup>

17

Today, Jaunpuri is considered almost identical to raga Asavari with natural Re, although some musicians insist that they are separate ragas.<sup>117</sup> Those who maintain that they are different ragas say that the first ascent shown below (including Ni) is that of Jaunpuri, while the second ascent represents Asavari. Besides, in Jaunpuri both Ni and Dha are sustained in descending movements, whereas in Asavari, only Dha is held. In both ragas the strong notes Ga and Dha are slowly oscillated, and Pa is frequently sustained.

Although Jaunpuri has the same tone material as Darbari kanada, it has a very different melodic structure and mood.

Time: Late morning, 9 - 12.

### *Ascent-descent*

S R M P D N S      S R M P <sup>N</sup> D S , S N D P M G R S      R <sup>S</sup> N D P  
or  
D M P G R S

### *Melodic outline*

N S R <sup>N</sup> D ~ S , M R M P — <sup>N</sup> D ~ P , D M P <sup>'</sup> N D — P , D M P M G ~ R S  
M R M P N D S , N S R <sup>N</sup> D ~ P , M P S N D P , M P M D P  
N ~ D P , D M P M G ~ R S

*Performance by Buddhadev DasGupta*

ND D — <sup>PM</sup> P — MG G R R MP M P — , M P <sup>~</sup> D <sup>~</sup> D P <sup>~</sup> D  
 DP M P MG — G — <sup>RS</sup> , R R S N S N / S — , NS S —  
 MR MR MP M P — , ND <sup>PM</sup> P D N ND D P P — <sup>DM</sup> , M P ND <sup>PM</sup>  
 P D N S N S — , N S R R S S R <sup>SN</sup> N S R R S ND D P M MP G  
 RS ND D <sup>PM</sup> P — , P S N N R S ND — D <sup>PM</sup> , P D N N — ND D P  
 P Q P M P MG — G <sup>RS</sup> R S N <sup>~</sup> N S —

Compositions  
follow in  
slow and fast  
*tintal* (16 counts)

Time 4.55

## Jhinjhoti झिंझोटी

Jhinjhoti is an important *thumri* raga, but it can be performed in the classical *dhrupad*, *dhamar* and *khyal* genres as well. Songs in Jhinjhoti are commonly heard at Hindu weddings.

Ga and, to a lesser extent, flat Ni are the most prominent notes in this raga. Although Ga is omitted in the ascent it can be included in phrases such as S- RG MG- RS. Some musicians use natural Ni as well. Most movements of Jhinjhoti take place in the lower and middle octaves.

Jhinjhoti is closely related to Khamaj. It has the same descent and also shares characteristic phrases such as PDSRG- R\ S. Some musicians identify this raga sung in *dhrupad* and *dhamar* as Kambhoji, although it has a different ascent.

**Time:** There is no time restriction but it is usually performed in the late night.

### *Ascent-descent*

S R M P D S , S N D P M G R S

### *Melodic outline*

S N — D \ S , R G — <sup>R</sup>\ S , S R G R S N — D P , P D S R G — <sup>R</sup>\ S ,

S R M — M G — <sup>R</sup>\ S , <sup>G</sup> R M P , P D \ M — P D \ S , <sup>R</sup> N — D P ,

P D <sup>P</sup> \ M G , R M G — <sup>R</sup>\ S

*Performance by Buddhadev DasGupta*

PMG M

Composition follows in  
(medium) fast  
*tintal* (16 counts)

Time 4.49

# Jog जोग

Jog is a recent raga which has become popular only during the last few decades. Some say that it was a creation of the singer-composer Mehbub Khan of Atrauli, better known as Daras Piya. Jog has an unusual scale, with both natural and flat Ga but no Re or Dha.

There are differences in interpretation, particularly with regard to the treatment of both natural and flat Ga in the descending phrase leading to Sa. Although it is very unusual to play both varieties of a note in immediate succession in Hindustani music, in Jog some musicians do play natural and flat Ga one after another. Sometimes musicians also use natural Ni in ascent and flat Ni in descent. Sa, Ma and Pa can be sustained.

Raga Jog is distinct from Jogkauns, another recent raga which is a combination of Jog and Malkauns.

Time: Late night, 12 - 3.

## *Ascent-descent*

(N) S G M P N S , S N P M G S G S

## *Melodic outline*

P N S G \ S , N S G — N S — P N \ P , P N S G — S G M , N S G M  
P G M , S G M P , P M G M P N \ P , P <sup>S</sup> N S , N S G S N P G P M ,  
S G M P G M , G S N P N S \ G \ S

*Performance by Buddhadev DasGupta*

P N S G M — M — , G M S G S S , N S G G S N N S

P N P P — G M — P N S G M P N N P G M S G M P P M G G S N G

G S — S — , S N P N S G S G M — P N S G M — , N S G M S G M

P M , P N S G N S G M P N S G S G P N S G S G M P N M —

— P N N P M G G G M P — P — S G M P N N P P S N S N P M G M S G

N S G S G M P N P M G N S G S → M G M N P P S N N S N P P N S G

S N P ^ G M N P P S — S , N S G — G — G M M S G S N S G S N P

N P G M P G M — M P N S G S N Q S N P N P G M G G M P N S G M P N

S G P P N G N S G M P M P G M S N P N S G S —

Composition follows in  
very fast *tintal*  
(16 counts)

Time 4.48

# Jogiya जोगिया

The name of this contemplative raga alludes to the yogi or yogini, the ascetic who begins his or her meditation in the early morning.<sup>118</sup> Jogiya is mainly used in *thumri* and other light or devotional genres. Hence it is common to find alternate notes being added to its scale.

Jogiya seems to appear only in Urdu works on music and a few 18th century *ragamalas* from the Deccan. According to Shah Nawaz Khan (late 18th century), it was a mixture of Devgandhar and Asavari.<sup>119</sup>

The descent includes natural Ni and Ga, often as grace notes of Dha and Re respectively.<sup>120</sup> Although Ma and Sa are considered to be the sonant-consonant pair, Re and Dha are the most articulated tones and Pa and Sa are important resting points. The glides  $R \swarrow M$  and  $D \searrow M$  are characteristic of Jogiya.

Various accidental notes can be added, such as flat Ni and flat Ga, when Jogiya is performed in one of the light-classical genres. Gunakri has the same ascent as Jogiya, but Ma is a weak note in Gunakri. Although Jogiya has the same tone material as Bhairav, it does not seem to be related. In fact, both its old name Jogiya asavari and its ascent suggest that this raga is affiliated to Asavari.

Time: At daybreak.

## Ascent-descent

S R M P D S , S N D P M G R S



## Melodic outline

S R M — G  $\searrow$  R — S , R M M P — P  $\overset{D_P}{\text{D}}$  — P M , P D  $\swarrow$  S , N S —



N S  $\dot{\bar{R}}$  S  $\dot{\bar{N}}$  D P , P D P M , M P M P N  $\overset{D_N}{\text{D}}$  — P M , G M — G M P M



G  $\searrow$  R — S



*Performance by Hariprasad Chaurasia*

S — ~R ~R ~ M — P — ~D ~D ~ ~ S — , N S S S S N D

D — <sup>PM</sup>, P — S S D M G — M M G M P <sup>PMG</sup> M G R — S — ,

~R R <sup>R</sup> M M P — P D P M M P D D S — , N S N S N S R

S S N D D — <sup>PDP</sup> P — , M P P P S P P N P N <sup>NPN</sup> D D <sup>M</sup>

— , G M G M G M P M G M G R — R S —

Composition follows in  
fast *tintal*  
(16 counts)

Time 4.00

# Kafi काफी

One of the major *thumri* ragas, Kafi was described more than three centuries ago by Faqirullah as the most popular vocal genre of Sind. "Its dominant theme is love, together with the passions aroused."<sup>121</sup> Judging from a *ragamala* painting of Mewar, this genre had already acquired the status of a *ragini* by the mid-17th century (plate 19).<sup>122</sup>

The history of Kafi is closely related to that of Saindhavi or Sindhura, which originated in Sind as well.<sup>123</sup> These ragas are performed in *dhrupad*, *hori dhamar*, *thumri*, *dadra* and *ghazal*, but rarely in *khyal*. When Kafi is performed in *dhrupad* or *dhamar*, flat Ga may be omitted in ascent and natural Ni can appear as a leading tone to Sa. When it is performed in the lighter genres, natural Ga may be used in addition to natural Ni. Pa and Re are the most articulated tones in Kafi.

A variety of Kafi, raga Zila was very popular at the beginning of this century, but is rarely performed today. In fact, *zilas* could be sung in a variety of ragas. This genre was closely related to the *dhun* and gave the musician the freedom to introduce melodic passages of affiliated ragas as well as chromatic passages.<sup>124</sup>

Time: Originally any time, nowadays around midnight; *hori-dhamar* compositions in this raga should be sung at the time of the *holi* festival, however.

### **Ascent-descent**

S R G M P D N S , S N D P D M G R S

### **Melodic outline**

S — N S R G R , R G — R G M P M P , M P , M P D P M G R , M P / N D P <sup>M</sup> G R ,  
M P D N D <sup>S</sup> S , S — R <sup>S</sup> N D P , M P D N D P , M P , M P D P <sup>M</sup> G R ,  
R N D N P D M P , R M R M P D P — <sup>M</sup> G R , R G — <sup>S</sup> R S

*Performance by Hariprasad Chaurasia*

S — R — G — M — P — D — S — N — N — D — S — , S — N — N —  
 D — D — P — P — , M — G — R — S — , S — S — R — R — R — M — R — M — G — R — G — R —  
 M — M — P — D — P — M — P — S — N — N — D — P — M — G — R — G — R —  
 N — D — , P — D — P — D — S — D — N — G — R — S — N — D — P — M — P — S — N — D — P — M — G — R — G — R —  
 S — N — S — , M — R — M — R — M — P — N — N — D — P — M — R — G — R — M — M — P —

Composition  
follows in  
medium *addha*  
*tital* (16 counts)

Time 4.31

# Kamod कामोद

Kamod is an ancient raga and several varieties have been described in the literature of the past.<sup>125</sup> Some believe Kamod is a mixture of Gaud and Hamir.<sup>126</sup> In a mid-16th century treatise on music and several *ragamala* paintings it is portrayed as a semi-nude female ascetic with a rosary in her hand (plate 22).<sup>127</sup> Once a major raga which could supposedly cure the sick, Kamod is not often performed today.

This rather complex raga shows an abundant usage of glides and oblique passages. Re and Pa are important notes, and in ascent Re is usually approached from Ma, as in the distinctive Kamod movement M\>R/P. Sharp Ma is used only in association with Pa and Dha. Ni is a weak note and Ga is used in particular phrases, such as GMDP or GMP<sup>G</sup>MRS. High Sa is always approached directly from Pa. Some musicians employ flat Ni as a grace note of Dha.

Emphasis on Ni and sharp Ma should be avoided to keep Kamod distinct from ragas Shyam kalyan and Shuddh sarang.

Time: Early night, 9 - 12.

## Ascent-descent

(N) S M R P , G M D P , M P D P S̄ , S̄ N S̄ D P M P D P , G M P G M R S

## Melodic outline

N S M\>R — R/P , P M<sup>P</sup> D — P\>G , G M P<sup>G</sup> M\>R S , M R/P G M D P —

R N R S

*Performance by Buddhadev DasGupta*

M R M R S, R P — P — , P MP D P P DPM P P G —  
 G — , G MD — D ND P SP P G — G MP GM R —  
 R P G MP M R S — R S , MR P G M DNDP — V P P/S  
 — NSNSR R , SNR S S ND D ND P P — , PSNR S S D P  
 P P D DP P G — G — , G M D P V P G — , G MP GM R ,  
 R P G MP GM R S —

Composition follows in fast *tintal*  
(16 counts)

Time 3.22

# Kedar केदार

Kedar is a serious and contemplative raga. It is commonly portrayed as an ascetic who worships Shiva and is deeply absorbed in music or meditation. His renown and holiness attract royal visitors (plate 24).<sup>128</sup>

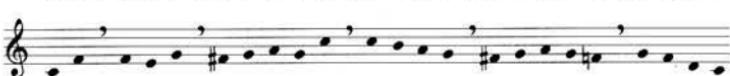
In its medieval form Kedar was a pentatonic raga, omitting Re and Pa. It was based on the major scale.<sup>129</sup> Judging from the *Sahasras* (early 17th century), it was one of the main ragas performed by the Mughal court musicians.<sup>130</sup> In addition to the natural notes, today's Kedar uses sharp Ma (for which reason Bhatkhande classified it in Kalyan *that*) and sometimes flat Ni. However, in old *dhrupad* compositions these additional notes often do not appear.<sup>131</sup>

The melodic movements are very oblique in Kedar. Whereas Re is omitted in the ascent, Ga appears obliquely between Ma and Pa. Natural Ma is the most articulated note, and sharp Ma usually appears between two Pa's. Similarly, flat Ni may appear between two Dha's, although not all musicians take this path. The phrase S M - M G P S - M P D P M - P M R S brings out the typical mood of Kedar.

Time: Early night, 9 - 12.

### *Ascent-descent*

S M , M G P , M P D P S , S N D P , M P D P M , P M R S



### *Melodic outline*

S — R N S / M , M — G P , P M D — P , M P D P \ M , M G P , P M D



P / S , S N R S / D — D P , M P D P \ M , P M R — S



*Performance by Buddhadev DasGupta*

S N S — R N S M — , M G M — <sup>G MG</sup> G M P — P — ,

P M D D — P D M P — P M P M D P D M M M — , <sup>G M G P M D</sup> P

M R R R — S — , M — <sup>G P M</sup> P P — , P M N D

D D P P — , P M D P P / S — S — , M G <sup>P M</sup> P — D

P M P — P / S S — , D D S N S R S — <sup>R S N</sup> S N D D — <sup>P M</sup> P —

M P D N S D — P , P P M D M — M M , <sup>G M G P M D</sup> P M G R —

R — S S N N S —

Composition  
follows in  
fast *tintal*  
(16 counts)

Time 3.48

# Khamaj खमाज

Khamaj is an offspring of the ancient raga Kamboja, which was described by Matanga (c. 800 AD) and was also the name of a region in the North. Later authors refer to it as Kambhoji, Kambodi or Kamodi.<sup>112</sup> According to Meshakarna (1570), Kamodi is as beautiful as the goddess of love. Another poet observes cryptically that this raga “not only turns the flower red with passion, but also makes the antelopes musty.”<sup>113</sup> Khamaj is still a very popular and sensual raga, which is performed mainly in *thumri* and other light-classical genres, including *hori-dhamar*.

Ga and Ni are the most prominent notes, and Re is weak and usually omitted in ascent. Natural Ni is used in ascent as a leading-tone to the tonic, and flat Ni in descent. As can be clearly heard on the recording, a typical feature of this raga is that many ascending phrases lead directly to high Sa; the descending glide <sup>p</sup>D\NG is highly characteristic as well, and often preceded by NDp.

The related raga Khambavati (plate 25) is said to have originated in the port Khambavati (or Cambay) in Gujarat. It is commonly portrayed as a lady worshipping the four-headed Lord Brahma by performing an ancient fire ritual.

Time: Late night, 12 - 3.

### Ascent-descent

S G M P D N <sup>s</sup>, <sup>s</sup>N D P M G R S      <sup>s</sup>N D P , <sup>p</sup>D M G — <sup>r</sup>S  
or



### Melodic outline

S G — M G — <sup>r</sup>S , G M P — <sup>p</sup>D\NG , G M P D N — D P , G M P D N <sup>s</sup>  


N <sup>s</sup> , <sup>r</sup>N D P — D\NG , P D <sup>s</sup> <sup>r</sup>G — <sup>r</sup>S — <sup>r</sup>N — D P , G M P D N  


D P , G M P G M G — R S  


*Performance by Buddhadev DasGupta*

Performance by Buddhadev DasGupta

S — S — G M G P D N D DNS N S — ,

PSNRSN S N D M M P D P D P MGPMG M G — , G M G R

G N N S — , N S G M G G P —

P P D PMG M G RS , G M D D D PD D N DND P D

G M P D N S P SNRS N DPM PD M G RS , G M P D P D

S N S — , GM N D D N DP D ND DNS NS S — ,

NSNS G — G R R G M G G N N RSN S N DP PD N PD N

D — PM P D SNRSN S N DP G M G RS , G M P G M G G RS N S —

Composition follows in fast *tintal* (16 counts)

Time 4.05

# Kirvani किरवानी

Kirvani is a raga that suits the temperament of instrumental music. Its scale resembles the harmonic minor of western music. Although this raga has recently been borrowed from the South, it is very similar to an old variety of Pilu which has now become almost extinct.<sup>114</sup>

Kirvani has no strict performance rules. Re, Ga and Dha are the important notes and the main movement is in the upper tetrachord. As can be heard in the recording, there are many shades of Pilu in Kirvani.

Time: Night.

## *Ascent-descent*

S R G M P D N S , S N D P M G R S

## *Melodic outline*

S — R G M P D P , R G D P <sup>M</sup> G R , R G P D <sup>N</sup> S , P N S R G R ,  
R G — R S <sup>S</sup> D P , S N D — P M G R , R G P D S D P <sup>M</sup> G R , R G — R  
S — N D N S

*Performance by Hariprasad Chaurasia*

S — R — G      M P — D — N — S — , S — ^ N D

D — D — P — M      G R —      G R S — ,

R G R G M P      D M P D N S — , S —      S — S — ^ R \ S — ,

P N S R G R —      R \ S — , G — ^ S      N D P P — , S S S D

D D — P M G R —      G R — R G P D S R G P G R S D P

M G R G R —      R M G M G R —      G S — S G R G R S R — R N — , R M R N D

N S D N S —

Composition follows in  
very fast *tintal*  
(16 counts)

Time 3.36

## Lalit ललित

Lalit is first described in 16th century music literature, but it had a different scale (S<sub>E</sub>G<sub>M</sub>P<sub>D</sub>N).<sup>135</sup> Today's Lalit may very well be a combination of this raga and the ancient Lalita (S<sub>E</sub>G<sub>M</sub>P<sub>D</sub>N) in that both natural and sharp Ma are employed, although Pa is omitted.<sup>136</sup> It is also possible that the peculiar scale of Lalit was the result of transposition.<sup>137</sup>

Most musicians regard Lalit as a serene raga with a devotional mood.<sup>138</sup> However, in *ragamala* paintings it is frequently portrayed as a charming lover who is leaving or approaching his sleeping beauty (plate 26).<sup>139</sup>

Since Pa is omitted, musicians tune the first string of the *tanpura* in either Ni or Ma, which is the dominant note in the raga. The sharp Ma of Lalit functions as though it were a flat Pa. The ascent begins with Ni and may avoid natural Ma, as in N<sub>E</sub>G<sub>M</sub>D<sub>N</sub>S, although patterns such as GMD, GM<sub>D</sub>N<sub>S</sub> are very common. Movements with both varieties of Ma are highly characteristic of Lalit. The intonation of Dha has been the subject of various arguments in the past, when some *dhrupad* singers and *binkars* used natural Dha instead of flat Dha, or a Dha in between the two.<sup>140</sup>

Time: Before sunrise.

### *Ascent-descent*

N R G M D N S , R N D M M G R S



### *Melodic outline*

<sup>s</sup> N — R G M , G M M M — M M G , G M <sup>n</sup> D — M D N S , N R N D —  
  
M D M M , G M M M — M M G , M G R S  


*Performance by Hariprasad Chaurasia*

RSNS  
N—R—G—M ^  
D N N S— S S S ,

R N D D— M D M M— M — , M G R

G R R S— , DSN R S N— R G— M M — ^ , G M

G M G M M M M M M M M G G , M M D M D S S

S— S— S S S , SNS D M D S N R N R N D D— , M M D

D M M— M — , G M M M G M M MG G , R M G

G R R S—

Composition follows in fast *ektaal*  
(12 counts)

Time 2.57

# Madhuvanti मधुवन्ती

This modern raga was probably created in the 1920s by Vaman Rao Padhye of Kolhapur and was first called Ambika.<sup>141</sup> It does not fit into any of the common scale types.

Ga and Ni are the most articulated notes in this raga, and Pa is frequently sustained. There may be a slight oscillation on Ga. Although most artists only use natural Ni, some may occasionally introduce flat Ni as a grace note. Then it would appear only in descent, as in SNDP, NDP or MPNDP.

Madhuvanti has a similar structure to ragas Multani, Bhimpalasi and Patdip in that it omits Re and Dha in ascent, and has the descending glide P<sup>g</sup>\G (or P<sup>m</sup>\G in Bhimpalasi and Patdip) as a characteristic feature.

Time: Late evening.

## *Ascent-descent*

(N) S G M P N S , S N D P M G R S

## *Melodic outline*

N S G M — G , S G M P , D M P G ~ , G M P N — D P , G M P  
S N — S , R N S N D P , G M P N D P — M P G ~ , S G M P G — R  
R — S , R N — S — G M P

*Performance by Shruti Sadolikar Katkar*

Composition follows in fast *tintal*  
(16 counts)

Time 3.49

*Song text*

कान्ह रंग खेलो  
ब्रिज के खाल घर घर के सब नर नारी ।  
केसर को रंगन पिचकारी भर भर  
छुप छुप राधा मुख मारे॥

Kanha plays with colours  
With all the cowherds of Braj, both men  
and women;  
He fills his water squirter with saffron colour  
And stealthily throws colour on Radha's face.

This is another song about Kanha (Krishna) and the Hindu springtime festival of *holi*, when people squirt coloured powders and water over each other, and the mood tends to be quite boisterous.

# Malkauns मालकौंस

Malkauns (or Malkosh) was also referred to as Malav kaushika or Kaushik in the past. It is a majestic and somewhat introverted pentatonic raga, which seems to have undergone quite a transformation over the centuries.<sup>142</sup> In *ragamala* paintings Malkauns is frequently portrayed as a heroic lord taking *pan* (plate 30). Superstitious musicians describe it as a raga with supernatural powers, and some believe that it can attract evil spirits.<sup>143</sup>

Ma is the pivotal tone of this raga, and the tone in which the first string of the *tanpura* is usually tuned. Ga, Dha and Ni may be slightly oscillated. Malkauns should be performed in a slow and dignified manner, and to bring out its ethos the notes should be linked by glides, in particular न\ऽ, द\ऽ and म\ऽ.

We have seen that raga Chandrakauns has the same scale as Malkauns except for Ni, which is natural. Sampurna malkauns is an older variety of Malkauns which includes natural Re and Pa in descent. Elements of Malkauns have been combined with several other ragas, resulting in ragas such as Kaunsi kanada, Madhukauns and Jogkauns.

Time: Late night, 12 - 3.

## *Ascent-descent*

S G M D N S , S N D M G S

## *Melodic outline*

The musical notation consists of two staves of Western-style musical notation. The top staff starts with S, followed by a series of notes with slurs and grace notes, including D, N, S, G, M, M, N, G, S. The bottom staff continues the melodic line with D, M, M, D, N, S, N, S, G, N, S, D, G, M, D, M, S, G, M, G, N, S.

*Performance by Hariprasad Chaurasia*

S — G — M — N D — N N S — , S — N — N D D ,  
 M G G G , SGS N N S — , S D ~ ~ D N S G  
 S N S — , M G S G M — , M D N N — ,  
 S N S NG N D — D — , M N D N S D S N N S S —  
 — N S G SG S N S G SG S N D D , G M D M — S G M G —  
 N S G SG S N S G SG S N D N N S —

Composition follows in fast *tintal*  
(16 counts)

Time 2.40

# Manj khamaj मांज खमाज

Manj khamaj is a variety of Khamaj which has been popularised in this century by vocalist Bade Ghulam Ali Khan (1904-1968), and in particular by instrumentalist Allauddin Khan (c.1869-1972).<sup>144</sup> This raga is mainly used for lighter genres.

Its main difference from Khamaj is that Ma functions as a secondary tonic and as the dominant, instead of Ga in the latter. Hence, many movements revolve around Ma and also Dha. Flat Ni is more stressed than natural Ni. The dominance of Ma and the melodic progression can easily give an impression of raga Yamani (NRGM̄PDN̄S) if Ma is perceived as the tonic.

Time: Late night, 12 - 3.

## *Ascent-descent*

S R G P M, G M P D N D, P D N S, S N D P M, G R G P M, G R S



## *Melodic outline*

S — R G R G P M, G M P — D M, G M P D N D, P D M, G M



P D N — S, S D — N D P, G P M — G R S



*Performance by Hariprasad Chaurasia*

S — R <sup>~</sup> G <sup>~</sup> R <sup>~</sup> G P M— <sup>^</sup> G P <sup>s</sup> D <sup>~</sup> N S — , <sup>~</sup> S <sup>~</sup> S D

D N D P P <sup>~</sup> D P M <sup>^</sup> G P M— GMR G — RS — ,

S <sup>~</sup> R <sup>~</sup> S <sup>~</sup> R G <sup>~</sup> R <sup>~</sup> G P D P D PMGM G P M— <sup>^</sup> G P — , GMPD

N D D — <sup>NDN</sup> D P M GRS <sup>~</sup> N <sup>~</sup> P D <sup>~</sup> N DD , <sup>~</sup> G P D

P D N S N — N D D P , <sup>~</sup> N D P D N S N S — ,

PSN NG NRSN S R S D N D N R S R S N <sup>^</sup> D P , M P D

PMG M <sup>~</sup> P M— G R , M G R G <sup>RSN</sup> S —

Composition  
follows in  
fast *tintal*  
(16 counts)

Time 2.52

# Maru bihag मारू बिहाग

While *sarangi* player Abban Khan (d.c.1928) of Saharanpur is credited with establishing Maru bihag in its present form, vocalist Alladiya Khan (1855-1946) and the musicians of the Kirana *gharana* seem to be responsible for popularising it.<sup>145</sup> Maru bihag is somewhat of a misnomer since the raga has no relation with raga Maru or Marva. In fact, Maru bihag seems to be a combination of Bihag and Kalyan.

12

There are two varieties of this raga. The one in which both sharp and natural Ma are used is the type which is most commonly performed today. Natural Ma is used very sparingly, however, and only in the phrase S M G. In fast improvisations it is virtually absent. Ga and Ni are the pivotal tones, but Re is fairly strong as well and Pa is frequently sustained.

Maru bihag has many shades of Bihag and Kalyan. However, the typical Bihag phrase P M G M G is not allowed, and the predominance of sharp Ma (instead of natural Ma in Bihag) and the articulated Re in descent sets Maru bihag apart.

Time: Early night, 9 - 12.

## Ascent-descent

(N) S G M P N S     S M G , G M P N S , S N D P M G , M G R S  
or  
(N) S G M P N S , S M G , G M P N S , S N D P M G , M G R S

## Melodic outline

P N S G — R S R — S , N S G M P — M G , S M — M G — G M P —  
M — M P M G , G M P N — D P , P M G M P N — S , R N S N —  
— D P , D P — M P M G , G M D P M G — G M R — S

*Performance by Shruti Sadolikar Katkar*

Composition follows in  
addha tintal  
(16 counts)

Time 3.53

*Song text*

बैरन बिन रसिया	<i>Without my lover the night is very long</i>
रतिया नाहीं कटे री ।	<i>It seems like an enemy</i>
कैसे के सखी मन समझावूँ	<i>Hey friend, how can I make my mind understand?</i>
पल पल नाम रटे री ॥	<i>It repeats his name every moment.</i>

This song describes the anguish of the *virahini*, a woman separated from her beloved. The word used for the lover here is *rasiya*, literally 'a man of passion.' The imagery of the night as the enemy is common, as is the addressing of a female friend (*sakhi*).

## Marva मारवा

Marva is the main raga of sunset and twilight. By continually suspending the tonic (Sa) and emphasising Re and Dha, Marva expresses a certain feeling of anxiety and expectation. It is considered to be a difficult raga.

Marva has a puzzling history and probably originated in Marwar. In music literature from the 16th century onwards, one finds various scales of its forebear, raga Maru or Maruva.<sup>146</sup> These are different from the peculiar scale of today's Marva in which Pa, and to a large extent also Sa, are omitted. However, at the end of the 18th century Pratap Singh writes that Marva is the same as the old raga Malavi, and indeed the melodic outline he gives is very similar to present-day Marva.<sup>147</sup> The image in *ragamala* paintings of Malav is frequently of lovers walking towards a bed-chamber (plate 29).

Today, Marva is regarded as a heroic raga which should be performed at a slow pace. Re and Dha are the prominent tones and usually intoned slightly low. Since Pa is omitted, many musicians tune the first string of the *tanpura* to either Ni or Dha.

Ragas Puriya and Sohini have the same tone material. If Ga or Ni receive too much emphasis in Marva, it would immediately create an impression of Puriya. It is important therefore to stress Re and Dha in Marva, particularly in the descending phrase D-  $\overline{M} G \backslash R$ ; this is in contrast to the corresponding phrase D $\acute{G}$ -  $\backslash G$  in Puriya, in which Ma and especially Ga are emphasised.

Time: At sunset.

### Ascent-descent

D N R G M D N R S , R N D M G R — S

### Melodic outline

D — N R G R , R G M D — M G R , G M D N R — S , R N D — M G R , G <sup>D</sup> M D — M G R — S

*Performance by Vidyadhar Vyas*

Composition follows in  
fast *ektaal*  
(12 counts)

Time 4.28

*Song text*

चलो हटो जावो तुम मुरारी	Come on, get out of the way, Murari
ना करो मोसे रार तुम गिरिधारी ।	Don't fight with me, Giridhari
हूँतो जात दधि बेचन	I'm just going out to sell curds
ब्रिंदावन बहुत दुरी भए मोसो	Brindaban is very far away from me
ना करो मोसे रार तुम गिरिधारी ॥	Don't fight with me, you Giridhari.

Murari ('the enemy of the demon Mura') and Giridhari ('the mountain lifter') are two common epithets of Krishna, referring to episodes in which he slays demons and holds up the mountain of Govardhan as an umbrella to protect the cowherds from the wrath of the raingod Indra. Krishna harassing the cowgirls from Brindaban on their way to market, is also a common motif.

# Megh मेघ

Megh ('cloud') or Megh malhar is a good example of an important ancient raga which has changed considerably in the course of time.<sup>146</sup> It has lost much of its glory during the last decades. For many centuries, however, it was the raga par excellence of the Malhar (or Mallar) group. As such, Megh is frequently quoted in literature as a heroic raga able to produce rain, and appropriately many songs in this raga allude to dark rain clouds, thunder and lightning. In *ragamala* paintings Megh is usually portrayed as a joyous Krishna dancing among maidens who play various musical instruments (plate 31).<sup>149</sup> Several types of Megh have survived.

In the main, pentatonic type of Megh, Re and Pa are the most articulated notes. Re is repeated several times and rendered with distinct slow shakes (*gamak*) which begin on Ma. Sometimes natural Ni is used in ascent and flat Ni in descent, and in another variety Dha is added so that the movements in the upper tetrachord resemble those of Miyan ki malhar. Megh should be performed in slow tempo with bold ornamentations and noticeable glides (such as न\प, प\र, र\प and म\र), in order to create the desired effect of stormy weather.

Megh has the same tone material as Madhmad sarang. Even when Megh includes both forms of Ni, its slow pace and pronounced ornamentation create a very different atmosphere.

Time: Any time during the rainy season.

### *Ascent-descent*

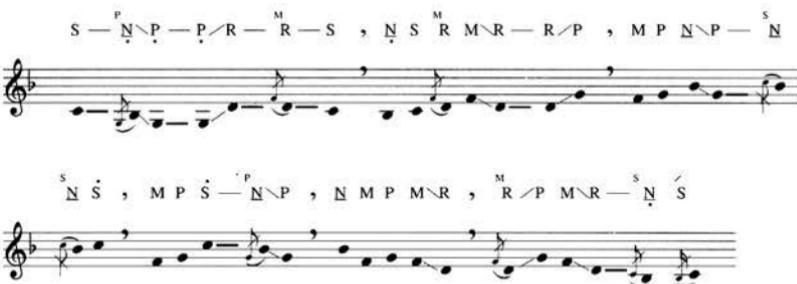
S <sup>M</sup> R M\R/P , M P N S , S N\P M\R N S



### *Melodic outline*

S — <sup>P</sup> N\P — P/R — <sup>M</sup> R — S , N S <sup>M</sup> R M\R — R/P , M P N\P — <sup>S</sup> N

<sup>S</sup> N S , M P S — <sup>P</sup> N\P , N M P M\R , <sup>M</sup> R/P M\R — <sup>S</sup> N S



*Performance by Vidyadhar Vyas*

P S — R M \ R — R P M P — , R P S \ N S N S — , P S — P N \ P —

M — R M \ R — P S N S N S — , P N N P — P P R — , P M R R R —

PR S S S — , M P R — , S R P — P M P N N \ P — , M N P P P —

S M R R R S R P M \ R — , P M R R R — S N \ P — P P R — S —

Composition follows in medium *jhaptal* (10 counts)

Time 4.49

*Song text*

गरजे घटा घन कारे रे कारे	<i>The dense black clouds are thundering</i>
पावस रुत आयी	<i>The rainy season has come</i>
दलूहन मन भावे ।	<i>The hearts of young brides are delighted</i>
चहूँ और घन धोर	<i>In all four directions there are frightening clouds</i>
बोले दादुरवा मोर	<i>The frog and the peacock cry</i>
न्यामतखाँ सुन्ह पावे ॥	<i>And Niyamat Khan is happy.</i>

The rainy season in India signals a sign of new life and the end of the dry and dusty heat, and therefore it is a time of great joy. Poet-composer Niyamat Khan, who was the chief court musician of Emperor Muhammad Shah (1719-1748) and probably assumed the pen-name Sadarang, is credited with introducing a new form of *khyal* singing to the Delhi court.

# Miyan ki malhar मियाँ की मल्हार

Today, Miyan ki malhar is considered the main representative of the Malhar (or Mallar) ragas.<sup>150</sup> These are characterised by a profuse use of ornamentation, oblique movements and slow glides, such as M\~R, R/P and N\~P.

Raga Miyan ki malhar is supposedly a creation of Miyan Tansen (d.1589), although authors of the period do not refer to this important historical fact. Many interesting anecdotes are woven around this melancholy raga because of its association with the rainy season. According to D. C. Vedi, Malhar represents an ascetic in meditation, and indeed it is sometimes portrayed as such (plate 32).<sup>151</sup>

The most outstanding features of Miyan ki malhar are the treatment of flat Ga and use of both varieties of Ni. Ga is avoided in ascent and rendered in descent with a slowly repeated shake (*gamak*) which almost touches natural Ga. Natural and flat Ni usually appear linked together in a phrase, particularly in the characteristic one which leads to Sa: MPN~ DN~ S.

At first sight there is a remarkable similarity between the ragas Miyan ki malhar and Bahar. However, in Miyan ki malhar there is more emphasis on the low octave and the lower tetrachord of the middle register, while in Bahar most movements take place in the upper tetrachord of the middle register and beyond. There is also a distinct difference in the ascent-descent, the way Ga is treated and the pace at which these ragas are rendered. Although both ragas include the characteristic pattern NDN\~S, in Miyan ki malhar it appears as MPN~ DN~ S, and in Bahar as GM/N~ DN~ S. Finally, in Miyan ki malhar M\~R and R/P are distinctive glides, and in Bahar S/M and M/N.

Time: Any time during the rainy season, otherwise around midnight.

## Ascent-descent

S M\~R/P , MP N D N S , S D N P M P <sup>M</sup>G~M\~R S

## Melodic outline

S — R — N S — <sup>S</sup>D — N P , M P N — D N — S , M R — <sup>M</sup>R/P — <sup>M</sup>G~

<sup>M</sup>G~ M\~R — S , <sup>M</sup>R/P M P N — D N\~P , M P N — <sup>S</sup>D N — N S — R —

S , R N S — D — N P , N M P — <sup>M</sup>G~ <sup>M</sup>G~ M R S

*Performance by Vidyadhar Vyas*

The musical notation consists of two staves of music. The first staff begins with a note 'S' followed by a melodic line with various notes and rests. The second staff continues the melody. Below each staff are lyrics in Devanagari script, which are transcribed into Romanized notation above the staff. The lyrics describe a scene of lightning and rain during a thunderstorm.

Composition follows in fast *tintal* (16 counts)

Time 4.36

*Song text*

बिजुरी चमके गरजे बरसे	<i>Lightning flashes, rain falls in the thunderstorm</i>
मेहरवा आई बदरिया	<i>The clouds are bringing rain</i>
गरज गरज मोहे अत ही डरावे ।	<i>The thunder really frightens me</i>
घन गरजे घन बिजुरी चमके	<i>The clouds roar, the heavy lightning flashes</i>
पपीहा पियु की टेर सुनाए	<i>The papiha bird keeps repeating 'piyu'</i>
का करूँ कित जावूँ	<i>What can I do, where can I go?</i>
मोरा जियरा लरजे ॥	<i>My heart trembles.</i>

The heroine is frightened of the thunder and lightning as she is alone and her lover has not yet come. The cry of the *papiha* bird sounds like the word lover; this intensifies her loneliness.

## Miyan ki todi मियाँ की तोड़ी

Miyan ki todi is presently the most important raga of the Todi family and therefore often simply referred to as Todi (plate 39), or sometimes Shuddh Todi. Like Miyan ki malhar it is supposed to be a creation of Miyan Tansen (d. 1589). This is very unlikely, however, since the scale of Todi at the time of Tansen was that of modern Bhairavi (S<sub>G</sub>C<sub>M</sub>P<sub>D</sub>Q<sub>N</sub>), and the name Miyan ki todi first appears in 19th century literature on music.<sup>152</sup>

The precursor of today's Miyan ki todi was a raga called Todi varali, obviously a combination of the then current ragas Todi and Varali (or Varati, plate 40).<sup>153</sup> It is first mentioned by Ahobala (1665) and had a scale (S R G M P D N) which was almost identical to modern Todi.<sup>154</sup>

Todi is characterised by a strong, very flat Dha on which the ascent usually begins, a strong very flat Ga, a very flat Re and the distinctive phrase B 'G- 'G~ 'S, in which Re (and sometimes Ga) may be subtly oscillated. Pa is omitted in ascent, but it has a notable presence and is frequently sustained. Some musicians approach it obliquely from Dha in ascent; others insist that it can be reached directly from Ma.

Raga Miyan ki todi is very similar to Gujari todi and many movements are common to both ragas. However, in Gujari todi Pa is omitted and there is more emphasis on Re and Dha.

Time: Late morning, 9 - 12.

### **Ascent-descent**

### *Melodic outline*

The musical score consists of four staves of music for a single instrument, likely a flute or recorder. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics are: D N S R G - R ~ S , R G M R G , R G M D - P , M D - M G. The second staff continues with the same key signature and time signature. The lyrics are: M D N D P , M D N - S , D N S R G - R ~ S - N D - P , M D - M. The third staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The lyrics are: G , R G M R G - R ~ S. The fourth staff continues with the same key signature and time signature.

*Performance by Vidyadhar Vyas*

S R G G M D N N S — , S N N D P M  
 G R S , N — D D N S G R — R S — ,  
 D N S R R R G — , S R G M G R R G R — R S — ,  
 S G R R G R G M M D — , G M D N N D D P — P —  
 M M D M G — , G M G R G G R R S —

Composition follows in fast *tintal*  
(16 counts)

Time 4.22

*Song text*

लंगर काँकरियाँ जिन मारो  
 मोरे अंगवा लागि जा रे ।  
 सुन पावे मोरी सास ननंदिया  
 दौड़ दौड़ घर आवे ॥

*Mischiefous one, don't throw pebbles,  
 my body will get hurt  
 My mother-in-law and sister-in-law  
 will hear and come running.*

This famous composition mentions the standard enemies of the daughter-in-law, her husband's female family members, who will continuously be checking on her in the joint family.

# Multani मुलतानी

Multani is a prominent afternoon raga with a solemn, compassionate mood. Its name suggests that it originated in the region of Multan. Faqirullah (1666) mentions two varieties, Multani todi and Multani dhanashri. The latter was a combination of Dhanashri and Malashri (plate 28), and supposedly a creation of Shaikh Bahauddin Zakariya of Multan (c.1182-1262).<sup>155</sup>

Bhatkhande has classified Multani in the Todi *that*.<sup>156</sup> This is misleading since today's Multani has little in common with the Todi ragas. In fact, the early 19th century raga Multani dhanashri was very similar to present-day Multani, but also included natural Ma.<sup>157</sup> This suggests that these ragas were members of the old Dhanashri group.<sup>158</sup>

In contrast to Todi, Re and Dha are weak and omitted in ascent. Pa and Sa are the sonant-consonant pair and Ni is also frequently sustained. Ga is usually approached from Ma, and sometimes there is a slight oscillation on Ga in conjunction with Ma.

Time : Afternoon, 3 - 6.

### *Ascent-descent*

N S G M P N S , S N D P M G R S



### *Melodic outline*

P N — S — G R S , N S G M — G , S G M P , D P — D M P S ~ G ~ M P , G M P N — S , P N S G R S , R N S — N D P , D P — M ~ G ~ , G M P N — D P , G M P M G — M G R S



*Performance by Shruti Sadolikar Katkar*

Composition follows in fast *ektal*  
(12 counts)

Time 3.48

*Song text*

नैनन में आन बान

*What kind of image has appeared  
before my eyes?*

कौनसी परी रे।

*Again and again I try to sleep,  
but my eyelids won't shut*

बार बार सोबत पलक न लागत

*Wherever I look, a vision of the dark one  
comes into view.*

Imagery relating to the eyes is fairly prevalent in Indian poetry. This text plays on the idea of the beloved, Shyam, in the eyes of his devotee. Shyam ('the dark one') is an epithet for Krishna.

# Nayaki kanada नायकी कानडा

Raga Nayaki or Nayaki kanada is a major representative of the Kanada group. Many musicians believe that it embodies the original form of Kanada, and that it is older than Darbari kanada.

Although Faqirullah (1666) does not mention this particular raga, he writes that Kanada was a creation of Nayak Bakhshu, the early 16th century *dhrupad* singer-composer who was the principal court musician of Raja Man Singh of Gwalior.<sup>159</sup> In order to distinguish Tansen's Darbari kanada from Nayak Bakhshu's Kanada, musicians may later have referred to it as Nayaki kanada.

Re is an important note in this raga, and frequently sustained and emphasised. Flat Ga is used in the typical Kanada movement RG~M-RS, but it also features in the fast-rendered pattern GMPMRSR, which is characteristic for Nayaki kanada. Another feature of Nayaki and other Kanada ragas is the descending glide N~P. Although most present-day musicians omit flat Dha, it appears in many of the traditional songs published by V. N. Bhatkhande and other authors.<sup>160</sup>

Ragas Sughrai, Suha and Nayaki kanada are quite similar. However, in Sughrai natural Dha appears in ascent.

Time: Around midnight.

### *Ascent-descent*

### *Melodic outline*

*Performance by Shruti Sadolikar Katkar*

Composition follows in fast *tintal*  
(16 counts)

Time 3.39

*Song text*

सबन बन आई	<i>All the female friends have come to the woods;</i>
सबन सग्नियाँ ।	
अबीर गुलालन भर पिचकारी	<i>Filling their water squirters with abir and gulal,</i>
रंग उड़ावत नारी ॥	<i>the women make the colours fly.</i>

This song describes the spring festival of *holi* and its joyous mood. During *holi*, everyone gets the opportunity to play and make merry, for instance squirting red and pink coloured water (*abir* and *gulal*) around. The song was composed by the singer's uncle, Madhukar Sadolikar.

## Patdip पटदीप

Patdip is a fairly modern raga which, according to S. N. Ratanjankar and D. C. Vedi, belongs to the Dhanashri group.<sup>161</sup> There were several types of Patdip in which both varieties of Ga and Ni were used, but these are rarely performed today.

Ni is the most articulated note in Patdip, and many phrases begin on it or lead to it. Pa and Ma are strong as well, and there is a distinct oscillation on Ga. In descent Re is often sung with a clear touch of Sa, as in MG~RSRS.

Patdip and Bhimpalasi share the singular phrase  $\text{M}\text{P}^{\text{M}}\text{G}\sim$  and several other movements in the lower tetrachord. However, an adequate emphasis on natural Ni helps to maintain the raga's image.

Time: Afternoon.

### *Ascent-descent*

N S G M P N S , S N D P M G R S

### *Melodic outline*

$\text{P} \text{ N } \text{S} \text{ } \overset{\text{M}}{\text{G}} \sim \text{R} \overset{\text{RS}}{\text{R}} \text{ S} , \text{ N } \text{S} \text{ } \overset{\text{M}}{\text{G}} \overset{\text{P}}{\text{M}} \text{P} , \text{ G } \text{M } \text{P } \text{N} \text{—DPD } \text{P} , \text{ D } \text{M } \text{P}$

$\text{N} \text{—S} , \text{ P } \text{N } \text{S } \overset{\text{G}}{\text{—R}} \overset{\text{RS}}{\text{S}} , \overset{\text{R}}{\text{N }} \text{S } \overset{\text{N}}{\text{—D}} \text{P} , \text{ D } \text{M } \text{P} \overset{\text{M}}{\text{G}} \sim , \text{ S } \overset{\text{M}}{\text{G}} \overset{\text{P}}{\text{M}} \text{P}$

$\overset{\text{M}}{\text{G}} \text{—M } \overset{\text{RS}}{\text{G}} \text{—R } \text{—S}$

*Performance by Shruti Sadolikar Katkar*

Composition follows in medium-fast tintal (16 counts)

Time 3.36

*Song text*

मैं तोरे संग ना जावूँ	<i>I won't go back with you</i>
पिहरवा ढीठ लंगरवा ।	<i>Oh bold and dissolute fellow</i>
हमरी तुमि संग नाही बने रे	<i>I don't get along with you</i>
रात रहे तुम सौतन ढिगवा ॥	<i>Because you spend the night at my rival's place.</i>

In this song the heroine asserts her independence when she realises she is being deceived. This is in contrast to many other lyrics in which the woman pines for her lover while he is out with someone else.

# Pilu पिलू

Pilu is a highly imaginative and complex raga in which both varieties of Ga and Ni are used. It can best be conceived of as a storehouse of popular tunes which share a number of features. According to Omkarnath Thakur, many folk songs (especially women's songs) from Gujarat and the Mithila region are set to Pilu.<sup>162</sup> Interestingly, many of these songs begin on low Pa, as does raga Pilu itself.

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This raga is extremely popular in light-classical music but not often performed in the classical genres. An older form of Pilu with flat Dha, sung for example by the late Abdul Karim Khan (1872-1937), was virtually the same as the one described by Pratap Singh (c. 1800).<sup>163</sup> In this raga, called Shuddh pilu, there can be touches of flat Re and sharp Ma. It may have been similar to an extinct variety of raga Dhanashri and somewhat resembles today's raga Kirvani.

### *Ascent-descent*

### *Melodic outline*

*Performance by Hariprasad Chaurasia*

RSNS N S — ^ G — M P — N S — , S — N

S D D N ^ D P MG MGM P D N D P MR G — G — R S — N

S G R S — , RSNS N S R G G — , R — G R — G R S ,

S R M R M R M G R G R S S S G R S N — , P N N S

N D P D N S N S — R M R M P D N D P N D P MGR G — G

R N S — N S G R S — , R M R M P D P P — M P — N D P M

R M R M P N D P MGR G — G — , G M P N N S NSND N S — S —

N D P M R M P N D P MGR G — G — , R M P N S G R S N N

N S D S N N D P — , R M P N D P M P M G G — RS ,

G M R M G P M P M G G RS S G R R S N N S S P P N D P R M R M P

N D P MGR G — G — R S N S — N S N S G R S —

Composition follows in  
addha tintal  
(16 counts)

Time 5.51

# Puriya पूरिया

Puriya is a major hexatonic raga (omitting Pa) with a peaceful and serious expression. In the 17th century, it was apparently related to Kanada and had to be sung at sunset.<sup>164</sup> Lochana (c.1700) placed Puriya in the Iman *mela* (modern Kalyan *that*), and according to Muhammad Raza Khan (c.1792) both Puriya and Marva were *raginis* of Hindol. This suggests that this raga has undergone changes over the past three centuries.<sup>165</sup>

Since Sa is avoided in ascent, Puriya usually starts on low Ni. Ga and Ni are the pivotal tones, and Ma is articulated in the characteristic slides न्म् ग and न्म् र. The movements are slow and dignified in Puriya, which is mainly elaborated in the low and middle octaves. In the past, it was sometimes sung with flat Dha instead of natural Dha. Some musicians insist that Dha should be intoned between flat and natural Dha.<sup>166</sup>

If either Re or Dha were emphasised in Puriya, it would immediately create an impression of Marva. Therefore strict care should be taken to highlight only Ga and Ni.

Time: Just after sunset.

## Ascent-descent

N R G M D N रं S , रं N D M G , M G R S



## Melodic outline



*Performance by Vidyadhar Vyas*

DSNR - S N — N R G — , GD M D N — S — , S S N N D

D M SI G — , R MG R S — , RS N N RS N S N — NR ND N — ,

D M SI D M D M N D N N D N — , D M N D N N D S —

NRS — , N RG — , RG MD SI G M MG — , G M D D N — M G M

SI G G , R M G G R S — S

Composition follows in fast *tintal*  
(16 counts)

Time 4.32

*Song text*

नींद भरे तोरे नैन प्यारे पिया	<i>Your eyes are full of sleep, my darling</i>
नीक लागत मोहे आज कन्हैया ।	<i>Kanhaiya looks wonderful to me today</i>
मुख तम्बोल फीक सोहत अत	<i>The faded red betel mixture in your mouth is so shiny</i>
कर धुंधर वर नैन भेवरवा ॥	<i>Your eyes are like black bees, surrounded by your curly locks.</i>

This little love song is addressed to Kanhaiya or Krishna. When the betel preparation commonly known as *pan* is chewed, it leaves a red mark around the mouth. This is what the heroine is referring to here as being so shiny.

# Puriya dhanashri पूरिया धनाश्री

Puriya dhanashri has become increasingly popular during this century, especially among instrumentalists.<sup>167</sup> According to Faqirullah (1666), it was a combination of Puriya and Dhanashri.<sup>168</sup> This type of Dhanashri has been described by Lochana in his *Ragatarangini* (c.1670-1705), and survived in Bengal as Dhanashri till the beginning of this century. It was virtually the same as today's Puriya dhanashri.<sup>169</sup>

Since Sa is avoided in ascent, this raga usually begins on low Ni. Pa is also avoided in ascent, but it can occur as a final note in movements such as नRGMP. In the raga as a whole, Pa and Sa are strong notes, and Ga is articulated as well. The phrase MG- M'RG is highly characteristic for Puriya dhanashri.

Although Puriya dhanashri has a flat instead of a natural Dha, there is some similarity with raga Puriya in the movements of the lower tetrachord. Puriya dhanashri has the same tone material as Shri. However, there is a considerable difference in the melodic progression and configuration of these ragas.

Time: After sunset.

### *Ascent-descent*

The first staff shows the ascent: N R G M D N S, followed by an 'or' and then N R G M D N R S. The second staff shows the descent: S N D P M G R S. The second staff starts with N R N D P, followed by an 'or' and then M G M R G, M G R S.

### *Melodic outline*

The first staff shows the melodic outline: N R G — M' R G, R G M P, M D P — M G — M' R G, M D N — D P. The second staff shows: M D N R S, N R G — R S, N R N D N D P, M D — M G M R G. The third staff shows: M G R S.

*Performance by Hariprasad Chaurasia*

N — R — G — <sup>G</sup> M — <sup>g</sup> D — N — S — , S — S N — \ D D — \ P P

M G G R — S — , <sup>DSNR</sup> S S — S — R S <sup>^</sup> N —

R G — <sup>R</sup> M G R G — , <sup>M</sup> P P — , <sup>MG</sup> M D M D N — N

M G M D N S D S — <sup>^</sup> N S ND P P — , M — P — <sup>MG</sup> M GR G —

D N R D R N N D P P — <sup>MG</sup> , <sup>M</sup> D M D S S S — S — S —

R S <sup>^</sup> N , D N R G G — <sup>RSN</sup> , N R M G R S S — S —

D P P — , M D S <sup>^</sup> N R N D P D P <sup>M</sup> P MG M GR G —

G R N D M G , M GR G MP — MG M G R <sup>RMG</sup> M G R

G — SNGSN S —

Composition follows in  
fast tintal  
(16 counts)

Time 4.16

# Puriya kalyan पूरिया कल्याण

Puriya kalyan is a beautiful combination of Puriya in the lower tetrachord and Kalyan (or Yaman) in the upper tetrachord. It is a good example of a raga which has gradually changed within a period of three hundred years and, to a certain extent, has been reinvented in this century. For this reason there is some confusion regarding its name.

Puriya kalyan is first mentioned by Hridayanarayana (end of the 17th century) who classified it in his Iman *mela* (modern Kalyan *that*). Bhatkhande called this raga Purva kalyan.<sup>170</sup> Today's Puriya kalyan is somewhat different, however, from the raga he described.

Since Sa is avoided in ascent, Puriya kalyan usually begins on low Ni. Pa is also avoided in ascent, but it can occur as a final note. Ga and Ni are strong notes and Pa is frequently sustained. R/MG is a characteristic movement in Puriya kalyan.

Movements such as NDNBGM\G, RGMDGM\G and MDNRND show a close affinity with Puriya, whereas phrases including Pa such as GMDP- M\G, GM\DN- DP and GM\DN S show shades of Kalyan.

Time: Evening, 6 - 9.

### Ascent-descent

### Melodic outline

*Performance by Hariprasad Chaurasia*

N—R G—M D—N—S—, S— N— D—P M— G R S— ,  
 N— D— N— R G N— R M G— R S— S— ,  
 R— G M D G— M—G— , G M DSN R S N SD N— ,  
 N— R NN DPM P— , M D N N— S— ,  
 S— S— RSNSN , N R G G— ,  
 G R N D NR NN DPM SP M G G— , R G M D G— M G G— ,  
 M G G R R S—

Composition  
follows in  
fast tintal  
(16 counts)

Time 4.03

# Purvi पुर्वी

Purvi is an old, traditional raga which originated in the eastern part of India. Its ancient precursor, raga Purvagauda, had a similar scale to modern Bhairav (S R G M P D N). Purvi itself does not appear in music literature until the 16th century.<sup>171</sup>

Although some musicians regard Purvi as a solemn, mysterious raga which expresses wisdom and detachment, it had earlier been described as a lovely, proud lady who conquers the heart of her beloved. Once a major raga, Purvi has now been somewhat pushed to the background by the increasingly popular raga Puriya dhanashri.

Ga is the most articulated note in Purvi. The ascent begins on low Ni and avoids Sa and Pa, although Pa can occur as a final note in ascending movements such as R G M P - D P. The descent includes the characteristic Purvi movement P - M̄ - G M R G.

Although Purvi, Basant and Lalita gauri have the same tone material, the treatment of both forms of Ma is quite different in these ragas. In Lalita gauri both Ma's are used in a similar way to raga Lalit.

Time: Sunset.

### *Ascent-descent*

N R G M D N S , S N D P M G M R G , M G R S

### *Melodic outline*

N R G — M R G , G M P — G M R G , R G M P , M D P — M P ,  
M D N — D P , M D N S , N R N D P , D P — M P — M G M R G ,  
M G R S

*Performance by Vidyadhar Vyas*

Composition follows in fast *tintal* (16 counts)

Time 4.34

*Song text*

कगवा बोले मोरी अटरिया	<i>A crow caws on my balcony</i>
आ अटरिया सगुन भइलवा	<i>It is a good omen</i>
सखी री कुछ भुज फरकन लागे ।	<i>Listen friend, my arm is twitching a bit</i>
आवन करो तुम मोरे पियरवा	<i>Please my lover, do come soon</i>
डारूँ गले फूलन के हरवा	<i>I will put a garland of flowers around your neck"</i>
सखी री उन पर तन मन वारूँ ॥	<i>Oh friend, I have devoted my body and mind to him.</i>

In Indian folklore, hearing the cawing of a crow is a warning that a guest is coming. For the woman waiting for her lover to arrive this is a very good omen. Similarly, the twitching of the arm is an omen. Note how the focus of address shifts back and forth between the heroine's friend and the lover.

# Rageshri रागेश्री

At the turn of the century, Rageshri (or Rageshvari) was an unknown raga which was rarely performed. Over the years it has evolved into a well-defined and very popular raga with a sweet and romantic mood. Although most books prescribe the use of both flat and natural Ni in Rageshri, the majority of musicians use only flat Ni today.<sup>172</sup>

A performance of Rageshri usually begins on Dha, which is a highly articulated tone. Although Ga is described as the sonant, most phrases end on Ma and Sa. The descending glide D\N is as much a characteristic feature of this raga as the final phrase G- M<sup>G</sup>R- S.

5

There is a great similarity in contour between Rageshri and Bageshri. However, the natural Ga of Rageshri gives it a very distinct and different flavour.

Time: Late night, 12 - 3.

## *Ascent-descent*

D N S G M D N S , S N D M G M R S

## *Melodic outline*

D N S G — M , S G M D — N D\N M , G M D N — D N S , D N S G —

M R N S , S N D\N M , G M D — N D\N M , G M R — S D N S

*Performance by Buddhadev DasGupta*

Composition follows in  
fast *tintal*  
(16 counts)

Time 5.06

# Ramkali रामकली

Ramkali (or Ramakri) is a raga of sunrise with old roots. Its ancient precursor Ramakriti had almost the same scale as today's raga, that of Bhairav (S R G M P D N). The augmented fourth was probably added to it in the early 17th century, although many old *dhrupad* compositions in Ramkali do not include sharp Ma.<sup>173</sup> The raga is frequently portrayed as a proud lady who is enraged with her lover, and rejects him. In *ragamala* paintings this rejection is dramatised by the remorse of the gentleman who sits beside the lady (plate 36).<sup>174</sup>

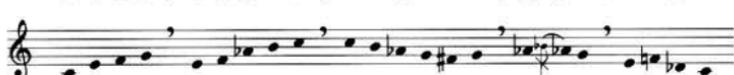
Ramkali movements are slow and focused in the upper tetrachord. Sa and Pa are strong notes. Sharp Ma often stands between two Pa's, and flat Ni between two Dha's. Contrary to Bhairav, Ramkali's Re and Dha do not have a pronounced oscillation. Moreover, the presence of sharp Ma and flat Ni give Ramkali its own particular character and expression.

Ramkali was frequently performed at the beginning of this century, but recently, this raga has lost much of its former glory.

Time: At daybreak.

### *Ascent-descent*

S G M P , G M D N S , S N D P M P , D <sup>N</sup> D P , G M R S

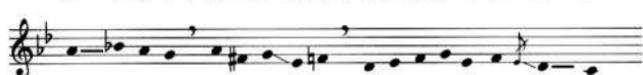


### *Melodic outline*

S — G M P — P , M P D — N D P , D M P \ G M — D N S , R N S N



D — N D P , D M P \ G M , R G M P G M <sup>G</sup> R — S



*Performance by Shruti Sadolikar Katkar*

Composition follows in  
fast *tintal*  
(16 counts)

Time 3.52

*Song text*

हूँ तो वारी वारी जावूं तुमरे गुर्जेयाँ  
हमरी बात कछु मान प्यारे ।  
तुमरे मिलन की आस पिया रे  
चैन ना परत भोरे प्यारे ॥

*I am entirely devoted to you, my lord  
Please, my love, heed my plea  
I hope to be with you, my love  
I don't have any peace of mind, love.*

# Shahana

শাহানা

Shahana or Shahana kanada is an important member of the Kanada group which originated during the Mughal period, according to many musicians. Faqirullah (1666) writes that it was a combination of the now obsolete ragas Farudash (supposedly a creation of the late 13th century poet-composer Amir Khusrau) and Kanada.<sup>175</sup>

Pa and Sa are described as the sonant-consonant pair in Shahana, and the emphasis is on the upper tetrachord. There may be a light oscillation on Ga. Dha appears frequently, always in conjunction with Ni.<sup>176</sup> The movements are very oblique in this raga, and replete with glides. Besides the typical Kanada patterns  $N \setminus P$  and  $GMR$ , movements such as  $S/M$  and  $MP \setminus G$  are also characteristic of Bhimpalasi and Bahar.

Many ragas have the same tone material as Shahana, which has a strong affinity with Adana and Bahar, particularly in the lower tetrachord. However, the movements in the upper tetrachord, and the way high Sa is approached, are quite different in these ragas.

Time: Late night, 12 - 3.

### *Ascent-descent*

$\text{N} \text{ S} \text{ M}$ ,  $\text{P} \text{ G} \text{ M} \text{ D} \text{ N} \text{ S}$ ,  $\text{S} \text{ D} \text{ N} \text{ P}$ ,  $\text{M} \text{ P} \text{ G} \text{ M} \text{ R} \text{ S}$

### *Melodic outline*

$\text{S} \text{ R} \text{ N} \text{ S}$ ,  $\text{N} \text{ S} \setminus \text{M} — \text{M} \text{ P} \setminus \text{G}$ ,  $\text{G} \text{ M} \text{ D} — \text{D} \text{ N} \setminus \text{P}$ ,  $\text{P} \text{ N} \text{ M} \text{ P} \setminus \text{S}$ ,  $\text{G} \text{ M}$

$\text{D} \text{ N} \text{ S}$ ,  $\text{S} \text{ D} — \overset{\text{NS}}{\text{D}} \text{ N} \setminus \text{P} — \text{M} \text{ P} \setminus \text{G}$ ,  $\text{G} \text{ M} \text{ P}^{\text{M}} \text{ G} \text{ M} \text{ RSR} — \overset{\text{S}}{\text{N}} — \text{S}$

*Performance by Buddhadev DasGupta*

S N N S — G M P M G M D — D N D N D N D N D P P —,

D P D P M M N P P S D —, D N S N D N P P M N P M G G ,

G M P M G R S R — S N S —, S M M — M P M P M P M P M P N P M G M G

G M D — D N N D G M D N S N N P, P D P M N P P S S —

M G M D N N P P S N S —, P N S R R S N D D N D N S N D D N P —

P —, M G M D N P P N P N P P S S —, N S M G G M G R S R G R S N

N S R S S N R S N D D D N D P M, M D N R S R S N N D

N D S N P M G M D N N N P P —, N P M G M G G M G R S R G R S S —

Composition follows in  
fast *tintal*  
(16 counts)

Time 3.54

# Shankara शंकरा

This serious and dignified raga has a bold expression.<sup>177</sup> Due to its particular melodic configuration, Shankara is a difficult raga in which only master musicians are able to play or sing an extended *alap* and bring out its particular mood.

The ascent avoids Re and uses Dha in an oblique manner. Ga and Ni are the sonant and consonant. The slowly descending glides between Ni and Pa, and Pa and Ga, as well as the phrases ND̄SN and GPRG-RS, are highly characteristic of this raga.

Shankara is mainly elaborated in the upper tetrachord. It has some similarity with raga Hansadhvani. In contrast to Shankara, however, Hansadhvani has a strong Re and does not include Dha.

Time: Late night, 12 - 3.

## *Ascent-descent*

S G P N D̄ S̄ N , S̄ N D̄ P , G P R G R S



## *Melodic outline*

P N S G — G P R G RS , G P N D̄ S̄ N — P — G , G P N — DN S ,  
R N S N D̄ S N D̄ P — G , G P N — P — G , G P R G R S



*Performance by Vidyadhar Vyas*

P S — S P G P — , R G G P P N N S ND S N — N S — ,

P S N N D P P G — , S G G P G R G R S — , P S G G P G R G

G — , R S N — N S G G P G R G G — , R G P P P N — N D P G P G R G ,

R G P N — N N D N N D N R N R S N — N D P G P G R G , R G P N — N D

S — N R S N — N D S N D P G P G R G — R S

Composition follows in fast *tintal*  
(16 counts)

Time 4.31

*Song text*

साँवलडो मान भायो  
देखत ही चितडो लुभायो ।  
सावरी सूरत रंगभरी मूरत  
मुख से बेनु बजायो ॥

*The dark one pleases me, despite my sulkiness  
The moment I see him, I feel enticed  
By his dark countenance, his colourful form  
Playing the flute from his lips.*

# Shri ත්‍රි

Shri (or Shri-raga) is an old and important raga which has played a major role in the various classification schemes devised by Indian musicians and musicologists. Like so many other ragas it has changed considerably in the course of time.<sup>178</sup> At the beginning of the 19th century, Shri appears to have been quite similar to today's raga, although it used natural Ma instead of sharp Ma.<sup>179</sup>

Shri is usually personified as a calm, self-controlled hero, and portrayed as a royal and prosperous person. Shri also refers to the harvest season of early winter. In *ragamala* paintings, Shri frequently listens to the legendary musician Narada, who may be accompanied by Tumburu or a *kinnara*, a heavenly creature half human and half equine (plate 38). Present-day musicians describe its character as mysterious, gentle and austere.<sup>180</sup>

The ascent avoids Ga and Dha. Re is very flat and the most articulated tone in this raga, and many phrases begin and end on it. It is oscillated in a certain way, first using Ni or Sa and then Ga as a grace note. As can be seen in the characteristic phrase R/P- P\RG- RS, Re has a particular relationship with Pa as well.

On account of its rather complex melodic movements, which involve large intervals, long glides and various embellishments, Shri is one of the most difficult ragas to perform. Although complex, this appealing raga has scope for elaborate expression in the hands of a maestro.

Time: Traditionally this raga should be performed during the winter, in the early evening, after sunset.

## Ascent-descent

S R M P N S   S R P , M P N S R S , R N D P , M P D M G R ,  
or  


R G R S



## Melodic outline



*Performance by Vidyadhar Vyas*

The musical notation consists of five staves of music. Each staff begins with a note name (S, R, or M) followed by a dash. Subsequent notes are labeled with their names above them, such as 'R P', 'M P', 'N N S', etc. The music includes various rhythmic patterns, including eighth and sixteenth notes, and grace notes. The notation is on a treble clef staff.

Composition  
follows in  
fast *tintal*  
(16 counts)

Time 4.29

*Song text*

येरी हूँ तो आस न गैली पास न गैली लोगवा  
घर में कानवा ।

*Listen, I haven't wanted to go out  
or meet anybody*

*I've just stayed modestly at home*

जब से पिया परदेस गवन कीनो  
देहली न दीनो पावा ॥

*Since my lover went away*

*My feet haven't passed through the doorway.*

# Shuddh kalyan शुद्ध कल्याण

Shuddh kalyan is a combination of ragas Bhupali (in ascent) and Kalyan (in descent). Since it is a compound and 'incomplete' raga (omitting Ma and Ni in ascent) which does not represent the original (*shuddh*) type of Kalyan, Omkarnath Thakur and other influential musicians have argued that this raga is wrongly named.<sup>181</sup> In fact, the confusion about its name may be as old as the raga itself. In the 17th century, both today's Yaman and Shuddh kalyan were apparently referred to as raga Kalyan.<sup>182</sup>

Ga and Dha are the most important notes in this raga. Ma and Ni usually occur only as intermediate notes or grace notes, particularly in the slow descending glides S<sup>N</sup>\D and P<sup>R</sup>\G. However, in fast passages Ma and Ni are either played distinctly or altogether omitted.<sup>183</sup> The phrases GRG\RN\G and GPGRS are distinctive for Shuddh kalyan.

There is a great similarity between ragas Bhupali and Shuddh kalyan, so much so that if Ma and Ni are added in the former raga, it is difficult to distinguish one from another.

Time: Early night, 9 - 12.

### Ascent-descent

S R G P D S , S N D P M G R S

### Melodic outline

*Performance by Buddhadev DasGupta*

D S \ D S — S — G \ R — R — GR G <sup>R</sup> S SRSSR G G \ R — GR S \ D S — ,

S \ D S S R — R — SD S D GR , " G G — R G <sup>R</sup> S GR P — ,

GP <sup>st</sup> G G <sup>st</sup> R G GP <sup>st</sup> DP <sup>st</sup> P G R , R G <sup>p</sup> R S — ,

SD S RG R S RG G <sup>R</sup> S D P G R G <sup>R</sup> S SNR — SRG G <sup>R</sup> S D G —

GR S — P P G — G \ R G R G R G R P \ G G G R G G P M D P

G R — " G <sup>R</sup> S , S R G — P S D D S S R R — G N S

G R P <sup>st</sup> G , G R G P M P G R — S — , G R G P — P S \ D — S D S D

' S S — , ' S N R R — S ' S \ D , ' S N R G R R ' S \ D D ' P G R S D D

G P S \ D D S — S — , P D S R G R S D G G R S S \ D D , ^ D V P P ,

P M P G R R P P \ G , G R G R G R G P M D P G R R G S \ D S S —

Composition follows in fast *tintal* (16 counts)

Time 5.04

# Shuddh sarang शुद्ध सारंग

Raga Shuddh sarang seems to represent the original type of Sarang (plate 37), although the heptatonic scale of Sarang described by Ramamatya (1550) included natural Ma instead of sharp Ma.<sup>184</sup> Interestingly, Bhatkhande writes that Shuddh sarang was performed by only a few musicians at the beginning of this century.<sup>185</sup> In contemporary music practice, however, it has become part of the repertoire of virtually every artist.

Re and Pa are usually described as strong notes in this raga, while Ni (particularly low Ni) is an important note on which phrases can begin or end. Dha is omitted in ascent but it can appear obliquely in the fast pattern PñDPñ, or in fast movements such as ñPDñS. Natural Ma should always be followed by Re, as in the distinctive Sarang glide MñR. As a rule sharp and natural Ma are not played in immediate succession, but some musicians take the liberty to do so.

Although there is a variety of Shuddh sarang using flat Ni in addition to the above notes, it is not often performed today.<sup>186</sup> The absence of Ga makes Shuddh sarang distinct from raga Shyam kalyan, whereas the presence of Dha and sharp Ma gives it a very different flavour from the other Sarang ragas.

Time: Early afternoon, 12 - 3.

## Ascent-descent

S R M P N S , S N D P M P R M R N S

## Melodic outline

N S R M — R — N S N — D P , N D S N R S , N S <sup>R</sup> M R M — P ,  
D M — P M R , R M P N — S R S , R N S N — D P , P S D P M — P

<sup>R</sup> M — R — N R S

*Performance by Shruti Sadolikar Katkar*

Composition follows in  
addha tintal  
(16 counts)

Time 3.41

*Song text*

झूलन झूलत नागन डस गई रे  
डस गई रे अंगूष्ठी की कोर ।  
जाती कहियो मेरो पियु को  
तेरी धन खोई कारे ॥

*While I was swinging on the swing, a snake bit me;  
A snake bit the tip of my finger;  
Go and tell my lover  
"Hey black one, you have lost your beloved."*

In Indian literature, the snake is often an object of worship, but it can have erotic associations as well. Finding suggestive lyrics like these in *khyal* songs is not unusual.

# Shyam kalyan श्याम कल्याण

As its name suggests, raga Shyam ('evening' or 'the dark one') was composed in praise of Lord Krishna. The affinity of Shyam kalyan with raga Kalyan (or Yaman) is debatable, however, since it has a weak Ga and does not have very pronounced Kalyan features.

In the 17th century Shyam was an important raga and, according to Faqirullah (1666), twelve different varieties of this raga were composed by Sultan Hussain Shah Sharqi (d. 1505) of Jaunpur.<sup>187</sup> Shyam kalyan itself appears in the *Sahasras* (early 17th century), which contains twelve *dhrupad* song-texts attributed to the early 16th century poet-composer Nayak Bakhshu.<sup>188</sup>

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Ga and Dha are avoided in ascent, but phrases such as GMR, PNDNS and DNRS are allowed. Re and Pa are strong notes, and sharp Ma is fairly pronounced as well. Shyam kalyan is suitable for playing in medium fast tempo.

Shyam kalyan has a close affinity with ragas Shuddh sarang and Kamod. The final phrase GMNRS or GMNRSRS helps to keep Shyam kalyan apart from Shuddh sarang. The main difference between Kamod and Shyam kalyan is that Ni and particularly sharp Ma are much stronger in the latter raga.

Time: Early night, 9 - 12.

## Ascent-descent

S R M P N S , S N D P M P G M R S



## Melodic outline

S — R M R — R M — / P , R M P D — P , M P \ G — M R S , R M P N



*Performance by Buddhadev DasGupta*

<sup>^</sup>S S — R <sup>M</sup> M — <sup>MP</sup> P — <sup>PM</sup> P P — , R <sup>P</sup> MP — , <sup>^</sup>MD D  
 D P — P P <sup>N</sup> G G — , G <sup>PMG</sup> M R <sup>S</sup> S R — S — , N D ND  
 N — R — <sup>M</sup> <sup>^</sup>N S M G M G G M G R — , R <sup>M</sup> MP P — R <sup>M</sup> MP  
 P D D N <sup>N</sup> P <sup>DPM</sup> P <sup>N</sup> P <sup>N</sup> G, G <sup>M</sup> G <sup>PMG</sup> M G M R <sup>N</sup> N S  
 R S — ,

alap continues  
followed by  
composition in  
*fast tintal*  
(16 counts)

Time 3.49

# Sindhura सिंधुरा

The forerunner of Sindhura, raga Saithdhavi, played a major role in Indian music from c. 800 AD.<sup>109</sup> As its name suggests, it must have originated in Sind. It is closely related to today's raga Kafi.<sup>110</sup>

According to 16th and 17th century music scholars, the scale of Saithdhavi (i.e. modern Kafi that) was regarded as the general basic scale, although it had a different name.<sup>109</sup> In a type of Saithdhavi described by the great 13th century music scholar Sharangadeva, both Ga and Ni were omitted. This may have been the precursor of today's Sindhura, which has a pentatonic ascent and a heptatonic descent.<sup>112</sup> This raga is performed in *thumri* and *dhruvapad*, but rarely in *khyal*.<sup>113</sup>

There are two ways of ascending and descending in Sindhura, which can be shown in the same rendering of the raga. In the first way Ga and Ni are flat and omitted in ascent. In the second way natural Ni is used in ascent and flat Ni in descent, and the ascent avoids Ga and Dha. Besides this, natural Ga may sometimes occur when this raga is performed in light-classical genres such as *thumri*.

Sindhura resembles Kafi in many respects. Unlike Sindhura, however, Kafi employs flat Ni in ascent and usually avoids natural Ni. Moreover, there is a strong emphasis on Pa in Kafi.

Time: Any time.

## Ascent-descent

S R M P D S      S R M P N S ,      S N D P M G R S  
or  
R N S N D P M G R S  
or  
R N S N D P M G R S

## Melodic outline

S — R M G ,      R — N D S ,      R M P D M P D N — D P ,      D M P D S ,  
R — N D P ,      M P D S N — D P ,      M P D M G —  
M P D M G — R M G R S

*Performance by Buddhadev DasGupta*

S — R M G — G — R — N D S R G R G R S — , GR M —

P D D D S N N — D D D P — P — , MP D N P D S R S S N

N D D P M P D P MG G — RS , S R M G G R R N D N S — ,

P D S R G — RS , R M P D N — DP , P D M P D S R G R S N N D

D P M P D P MG G S R GR S R S —

Compositions  
follow in  
slow & fast *tintal*  
(16 counts)

Time 4.32

# Sohini सोहिनी

Sohini (or Sohani) is a bright and lovely raga which was very popular at the turn of the century, particularly among courtesan singers.<sup>194</sup> As it is not considered a grand raga today, it is seldom chosen as the first, main item of a recital.

The main feature of Sohini is that it moves at a relatively fast pace and usually begins on Ga. From there it proceeds straight to high Sa or Re. After descending to Dha, Ma or Ga, the melody always returns to the upper octave.

Ragas Puriya and Marva have the same tonal material as Sohini but a different ascent-descent. The main movements in these ragas are in the low and middle octaves and not in the upper region of the octave.

Time: Before sunrise.

### *Ascent-descent*

(S) G M D N S R S , S N D M G R S

### *Melodic outline*

G M D N S R S , N D N D — M D N S R — S , R N S — D N D —

M G M G , G M / N — D G — M G R S , G M D N S R S

*Performance by Vidyadhar Vyas*

Composition follows in  
fast *tintal*  
(16 counts)

Time 4.32

*Song text*

साँवरो चरावन गैया  
जमुना तीर गोपन संग मिल कर  
लरकैया देवत मैया ।  
मोर मुकुट शिर सोहत सुदर  
अधर बँसी धर बल बैया ॥

*The dark one is grazing the cows  
Meeting with his friends on the banks of the Jamuna  
His mother watches his childhood pranks  
His peacock crown is resplendent on his head  
He has taken his flute to his lips.*

This is a devotional description of 'the dark one' (Shyam or Krishna) and the cowherds in Brindaban on the banks of the holy river Jamuna. Krishna mesmerises everyone with his flute playing; the peacock crown is standard attire. This song was composed by Shankar Rao Vyas, the singer's uncle.

# Sur malhar सूर मल्हार

This raga is named after the great *bhakti* poet Surdas (c.1483-1563), whose lyrics have inspired musicians up to this day. Since raga Sur malhar (or Sur dasi malhar) belongs to the Malhar family, its song texts are replete with vivid descriptions of the rains. Most present-day musicians consider Sur malhar a combination of Malhar and Sarang.<sup>195</sup>

Ga is omitted in this raga, although some musicians occasionally use flat Ga as an ornament.<sup>196</sup> Ma and high Sa are described as the pivotal tones, but Re and Pa are sustained as well. Dha is rather weak and appears in the characteristic glide न्नD\N. Many movements in Sur malhar lead to high Sa.

There is some similarity between Sur malhar and Brindabani sarang. However, the phrase न्नDMP\N\DP and the descending glide न्नD\N make Sur malhar distinct from the latter.

Time: Any time during the rainy season.

## *Ascent-descent*

S R M P N D M P N S , S न्न D M P N D P M R S



## *Melodic outline*

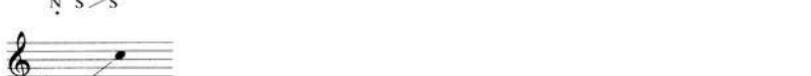
S — M R / M , <sup>M</sup> R M P — DP M \ R , R M P N D M P न्न D \ N , P D P



M \ R — N S R S , M \ R N S / S , न्न D M P न्न D \ N , P D P M \ R M —



न्न S / S



*Performance by Buddhadev DasGupta*

Composition follows in (medium) fast *tintal* (16 counts)

Time 4.47

# Tilak kamod

तिलक कामोद

Tilak kamod is a pleasing and romantic raga, which is performed in both classical and light-classical music. According to Faqirullah (1666), it was a combination of Kamod and Khatranga.<sup>197</sup> The melodic outline which Pratap Singh (c.1800) gives is different from today's Tilak kamod; it also includes sharp Ma.<sup>198</sup> It can therefore be assumed that this raga attained its present form some time in the 19th century, and may also explain why it is difficult to recognise features of Kamod in today's Tilak kamod.

The movements in this raga are very oblique. Sa and Pa are strong notes, and Ga is emphasised as well. Although Ga and Dha are omitted in ascent, they appear in ascending patterns in an oblique manner. Some musicians use flat Ni in this raga.<sup>199</sup> In many songs this note does not occur, however, and most musicians prefer to avoid it altogether.

High Sa is often approached with the ascending glide P/S. The other way round, the descending glide S/P is characteristic for raga Tilak kamod. Equally characteristic is the way the descent ends. Instead of returning directly to Sa, there is first a pause on natural Ni.

There is some similarity between ragas Desh and Tilak kamod. However, in Tilak kamod Ga is much more pronounced than Re, and flat Ni, if present, is less articulated. Moreover, the movements are more oblique than in Desh, and the typical descending Tilak kamod phrase S/PDMG- SRGSN- PNSRG\S is not used in Desh.

Time: Late night, 12 - 3.

### *Ascent-descent*

P N S R G S , R M P D M P N S , S P D M G S R G S N

### *Melodic outline*

P N S R G — S , R G — S N , P N S G R P M — G R G — \S ,  
R M P D — M P / S , P N S R N S \P , P D M G , G R G — S N ,  
P N S R G \S

*Performance by Shruti Sadolikar Katkar*

Composition  
follows in  
fast *ektal*  
(12 counts)

Time 4.06

*Song text*

मन में मोहन बिराजे	<i>Mohan shines in my heart</i>
सुंदर चाल पिया की	<i>I cling to the feet of Giridhari</i>
गिरिधारी चरण धरे ।	
सुमिरन कोई करे	<i>Some people repeat the name of God</i>
भजन करत सावधान	<i>Some people worship intensely</i>
सुख दुःख माने समान	<i>They see happiness and sorrow as the same.</i>
सुख दुःख माने समान ॥	

Mohan ('the enchanting one') and Giridhari ('the lifter of mountains') are names for Krishna.

# Tilang तिलंग

Raga Tilang (or Tailang) probably originated in the country of Telingana, and may have been introduced into the North by an unknown 15th or 16th century southern poet-composer. According to Ahobala (1665), it was virtually the same as today's raga, except that it used natural Ni in both ascent and descent.<sup>200</sup> Tilang is a light raga with a sweet expression, primarily performed in genres such as *thumri* and *dhamar*. It can be mixed with ragas Khamaj and Zila, and was very popular in the Punjab.<sup>201</sup>

This raga has a fairly simple melodic structure. As a rule, Re and Dha are omitted, but limited use of Re in the upper octave is permissible. Natural Ga and natural Ni are the important notes. As in so many other ragas, natural Ni is used in ascent and flat Ni in descent.

Although Khamaj uses Dha in both ascent and descent, it is somewhat similar to Tilang. As long as Tilang emphasises its characteristic descent  $\text{S}^{\text{P}}\text{N}\text{P}$ - GMG and Khamaj uses  $\text{S}\text{N}\text{D}\text{P}$ - $\text{D}\text{M}\text{G}$  in descent, it is easy to distinguish one raga from another.

Time: Late night, 12 - 3.

## *Ascent-descent*

S G M P N S , R N S N P G M G S



## *Melodic outline*

S G M P N P —  $\overset{\text{M}}{\text{G}}$   $\overset{\text{P}}{\text{M}}$  G , G M P N —  $\overset{\text{P}}{\text{S}}$  N P , G M P N S  $\overset{\text{G}}{\text{G}}$  —  $\overset{\text{S}}{\text{S}}$  ,



*Performance by Shruti Sadolikar Katkar*

Composition follows in fast *tintal*  
(16 counts)

Time 3.48

*Song text*

कान्ह मुरली वाले नंद के लाल	<i>Kanha the flute-player, dear son of Nand</i>
बाँसुरी बजाके मन हर लीनो जात ।	<i>Goes and steals my heart by playing his flute;</i>
टेर सुना दे मोहनी मूरत	<i>Oh enchanting one, let us hear your tune</i>
कदर पिया के अरज ले मान ॥	<i>Heed Kadar Piya's request!</i>

This composition once again portrays Krishna (Kanha) as the charming flute-player who mesmerises the cowgirls with his music. The poet Kadar Piya imagines himself to be one of these cowgirls pleading with Krishna to play a tune.

# Yaman यमन

Since Mughal times, Kalyan (today usually referred to as Yaman) has been regarded as one of the grandest and most fundamental ragas in Hindustani music. It is also one of the first ragas which is taught to students, as musicians believe that a thorough knowledge of Yaman creates a foundation for understanding many other ragas. Yet Kalyan is not an ancient raga. It is first mentioned in music literature of the late 16th century, by which time it had emerged as a very popular raga.<sup>202</sup> According to Ventakamakhin (1620), Kalyan was a favourite melody of the Arabs, and Pundarika included Yaman among his 'Persian' ragas.<sup>203</sup>

Kalyan is described by Meshakarna (1570) as a "lord in white garments and pearl necklace on a splendid lion-throne, under a royal umbrella, fanned with a whisk, chewing betel."<sup>204</sup> Later authors also describe him as a brave, noble-minded hero. In *ragamala* paintings Kalyan does not seem to represent a stereotyped iconographical theme (plate 21).<sup>205</sup>

In today's Yaman, both Sa and Pa are frequently omitted in ascent. Judging from old compositions and recordings, however, this rule was not adhered to in the past.<sup>206</sup> The ascent may begin on low Ni or low Dha. Ga and Ni are the sonant-consonant pair, while Pa and Sa are frequently sustained and function as final notes.

When natural Ma is occasionally added in a concluding figure leading to Sa, the raga is known as Yaman kalyan. In other respects, today's Yaman kalyan is so similar to Yaman that many musicians do not recognise it as an independent raga.<sup>207</sup>

Time: Early night, 9 - 12.

## Ascent-descent

N R G M D N S      N R G M P D N S ,      S N D P M G R S  
or

## Melodic outline

S      NRDS      N , D N R      G — R S , N R G M P — M G , G M D N — D P ,  
MDNS , DN R G — R S , R NS N — D P , D P — M G , M R G  
— R S , N R G M P — R G — R S

*Performance by Shruti Sadolikar Katkar*

N G R M D N — D , M D N S — N D D N  
D P M G — R G M M M G R —, N G R G — R S —

Composition follows in fast *tintal*  
(16 counts)

Time 3.39

*Song text*

एरी आली पिया बिन	<i>Hey friend, without my lover</i>
सब्बी कल न परत मोहे	<i>I don't find peace</i>
घडी पल छिन दिन ।	<i>At any moment of the day;</i>
सब्बी जब तें पिया परदेस गवन कीनो	<i>Since my lover went away</i>
रतिया कट्ट मोरी तारे गिन गिन ॥	<i>I spend my nights counting the stars.</i>

In this famous composition we again encounter the theme of *viraha*, love-in-separation.

# PLATES

Most of the *raga-ragini* illustrations reproduced here are part of an almost complete *ragamala* album painted in the Provincial Mughal style. It is dated c.1610, consists of 34 paintings, and is one of the most splendid examples of the mainstream Rajasthani tradition.<sup>207</sup> This *ragamala* has the following configuration:

RAGAS	RAGINIS					
1	2	3	4	5	6	
Bhairav	Bhairavi	Nat	Malashri	Patamanjari	Lalit	
7	8	9	10	11	12	
Malkosh	Gauri	Khambavati	Malav	Ramakri	Gunakri	
13	14		16	17	18	
Hindol	Vilalvi		Deshakh	Gandhar	Madhumadhavi	
19	20	21		23	24	
Dipak	Dhanashri	Vasant		Vairari	Deshvarari	
25	26	27	28	29	30	
Pancham	Dakshina gurjari	Gundakri	Kakubh	Vibhas	Bangal	
31	32	33	34	35	36	
Shri	Megh	Malhar	Kamod	Asavari	Kedar	

The translations of the Sanskrit couplets inscribed on the paintings, which appear in Klaus Ebeling's *Ragamala Painting* (1973), have been somewhat adapted.<sup>208</sup>

The other illustrations are part of the well-known Gem Palace *ragamala*, painted in the Mewar style. It is dated c.1650 and belongs to the National Museum, New Delhi.<sup>209</sup> The *dhyanas* which appear on plates 1, 19, 21, 23, 37 and 39 have been translated by Emmie te Nijenhuis.

## 1 Adana Mewar, c.1650

"Concentrating on the meditation formula *om*, and conducting an exemplary worship in a temple by reciting the syllable Ma with full attention thirty-three times, *ragini* Adana is shining most brilliantly."

## 2 Asavari Provincial Mughal, c.1610

"On the summit of the sandalwood mount, robed in the peacock's plumes, and with a splendid necklace strung with pearls and ivory, the variegated one draws the serpent to herself from the sandalwood tree. This proud one wears it as a bracelet, [her body] ablaze with dark splendour."

## 3 Bangal Provincial Mughal, c.1610

"His body tied round with a string of pleasing *munja* grass, [he] wears the skin of an antelope. Upright, his form lovely as a youth's, [such is] Bangal raga, pure and dark and bright."

## 4 Basant Provincial Mughal, c.1610

"Bound with peacock's feathers, his topknot is erect. Because of the burgeoning mango-shoot, his face is as a flower. Elephantlike, he joyfully wanders in the forest among the *gopis*; [such is] Vasant raga."

## 5 Bhairav Provincial Mughal, c.1610

"Seated happily for amorous pleasure, his person is well attended. Splendidly entertained by the fair-hipped one, this ruler of pure complexion shall be Bhairav."

## 6 Bhairavi (inscribed Narada bhairavi) Provincial Mughal, c.1610

"Out in the lake, in a shrine of crystal, she worships Shiva with songs punctuated by the beat. This fair one, this bright one is Narada bhairavi."

## 7 Bibhas Provincial Mughal, c.1610

"Holding the flowered bow of Sunanda, satisfied by the nectar of the lips of the beloved on the couch, asleep with golden body, and having accomplished well his design, [such is] Vibhas."

**8 Bilaval** (inscribed Vilavali) *Provincial Mughal, c.1610*

"Preparing for her love-tryst and with jewels on her person, the fair-hipped one, praying ever to her god of love; such is Vilavali, beautiful as the blue lotus."

**9 Deshakh** *Provincial Mughal, c.1610*

"Tall, fierce [...] splendid as the moon, with quick resounding slapping of body, hair [topknots] standing on end, and long arms held back and checked, [such is] Deshakh raga in the form of a wrestler."

**10 Deshvarari** *Provincial Mughal, c.1610*

"At ease and in silence, her body twisted as the creeper, arms upstretched and rolling eyes, such shall be Deshvarari, the fair one."

**11 Dhanashri** *Provincial Mughal, c.1610*

"Dark as the durv-leaf, charming and with drawing-board in hand, painting the beloved, her breast is washed by drops of tears which the girl lets fall."

**12 Dipak** *Provincial Mughal, c.1610*

"In the deep of the night [...]. The lamps extinguished by the happy one, she became ashamed because of the lights that were the jewels in her hair [...]."

**13 Gandhar** *Provincial Mughal, c.1610*

"With the usual top-knot, smeared with ashes and dressed in the reddish *dhoti* of the yogi, his body emaciated, and performing the eye-posture, the ascetic is said to be Gandhar raga."

**14 Gaud malhar** (inscribed Gundakri) *Provincial Mughal, c.1610*

"Tormented with love, preparing a couch of soft flowers, and watching the path of the beloved. A female messenger, casting in the night her glances here and there, this dark-clad one is well-known as Gundakri."

**15 Gauri** *Provincial Mughal, c.1610*

"Sprays of the heavenly [wishing-tree in hand, adorned with a girdle of sweet-toned bells, and beauty enhanced by a splendid robe, she, who ever pleasure gives, is declared to be Gauri."

**16 Gujarī** (inscribed Dakshina gurjari) *Provincial Mughal, c.1610*

"On a couch of soft, bright sandal-tree leaves, dark and with fine hair, her hand in position [on the *vina*], she distinguishes between the seven notes. She is Dakshina gurjari."

**17 Gunakri** *Provincial Mughal, c.1610*

"Tending golden jars of wishing-tree sprays, the slender one, filled with virtue and dark as the blue lotus, is Gunakri."

**18 Hindol** *Provincial Mughal, c.1610*

"Enjoying frolicsome delight on a swing gently pushed by fair-hipped maidens, small with a complexion bright as that of the pigeon, he is called Hindol raga by the great sages."

**19 Kafi** *Mewar, c.1650*

"Holding a delightful *rasna*-flower and wearing a garland of flowers, she is a beautiful lady who enjoys the fanning. She has a celestial voice. Such is Kafi *ragini*, who enters fully into the exploits of a hero."

**20 Kakubh** *Provincial Mughal, c.1610*

"In a yellow robe, with beauteous hair, weeping in the wood and unhappy when the cuckoo calls, Kakubh, much frightened, looks about her [...]."

**21 Kalyan** *Mewar, c.1650*

"He looks like Kandarpa [the god of love] himself. He has a voice like a cuckoo and a complete knowledge of musicology. He has a stout figure and is not called a commoner. This is Kalyan, who is known as a king of the poets."

**22 Kamod** *Provincial Mughal, c.1650*

"Holding a rosary in her hand and counting the beads, she sits on the bank of the Ganges, wearing a light garment like wiry skin."

**23 Kanada** (inscribed Karnati) *Mewar, c.1650*

"Carrying a sword and a piece of ivory in his right hand, and wearing a flower-shaped ear-ornament, his praise is sung by a group of celestial musicians. Karnati raga is dark like blue vitriol."

**24 Kedar** *Provincial Mughal, c.1610*

"[...] in penance, adorned, grey [with ashes] and dark, a young man beauteous in every limb, [this is] Kedar raga."

**25 Khambavati** *Provincial Mughal, c.1610*

"Clad as brightly as the autumn moon and dazzling as the jasmine, Khambavati's Vedic devotions and manifold service to Brahma find acceptance by the four-headed [lord]."

**26 Lalit** *Provincial Mughal, c.1610*

"Bearing a garland of *sapta-chada* blossom, his eyes bright and shining and wearing his festal garb, the youth departs in the morning from the bridal chamber. He is said to be Lalit."

**27 Madhumadhavi** *Provincial Mughal, c.1610*

"Wearing on her body a blue bodice [...] and moving away from the foot of the *tamala* tree, this is Madhumadhavi [who is] fond of her beloved."

**28 Malashri** *Provincial Mughal, c.1610*

"Seated beneath the fruit-tree, blown lotus petals in hand, creeper-like in bodily grace, and in her beauty gentle, she is said to be Malashri."

**29 Malav** *Provincial Mughal, c.1610*

"The fair-hipped one has kissed his lotus-face. His brightness is as the parrot's, and he wears pendants in his ears. At eventide, intoxicated, he enters the house of the tryst with a garland in his hand. [He is] the Malav raga king."

**30 Malkauns** (inscribed Malav pancham) *Provincial Mughal, c.1610*

"A scarf round his neck and fanned by the fair-hipped one, a golden seat has been made for the king of the *gandharvas*. Handsome and wealthy, Shri Malav is known as the fifth Malav."

**31 Megh** *Provincial Mughal, c.1610*

"Of blue splendour, he is attached to the roar of the rain-cloud. Of tender body and lovely form, proud and playful, the god of love is said to be Megh raga."

**32 Malhar** *Provincial Mughal, c.1610*

**33 Nat** *Provincial Mughal, c.1610*

"The neck of his steed is red. His body daubed with blood shines with the glow of gold. Gripping his sword, he moves about the battlefield. This one is called Nat by Kali Kasyapa."

**34 Pancham** *Provincial Mughal, c.1610*

"Entertainment of the unhappy is abundance of happiness for the happy. He enslaves heart and ear, heralds of the god of love. Most skillful is the gallant one, beloved of lonely women: all hail, sound of the world, discover of Pancham."

**35 Patamanjari** *Provincial Mughal, c.1610*

"Her beauty is that of a woman separated from her beloved, like a withered flower. Bearing a garland, in body wasted, she is comforted by her dear lady-friend. Her body is grey, this is Patamanjari."

**36 Ramkali** (inscribed Ramakri) *Provincial Mughal, c.1610*

"Golden in hue and with shining jewels, arrayed in a garment of blue, she remains obdurate, though besought by her prostrate lover. Such is said to be Ramakri."

**37 Sarang** *Mewar, c.1650*

"Holding a *vina* close to his neck, and secretly giving pleasure to a thirsty devotee who is concentrating on the qualities of Hari, [he is] an expert in musicology. Singing songs, Narada, the leader of the sages who is characterised as a mountain, grants joy. Raga Sarang is called the greatest expert by the best poets themselves."

**38 Shri** *Provincial Mughal, c.1610*

"Splendidly enthroned, of peerless beauty and lovely as the autumn moon, he sits hearing stories from Narada and Tumburu. By the great sages he is called Shri-raga king."

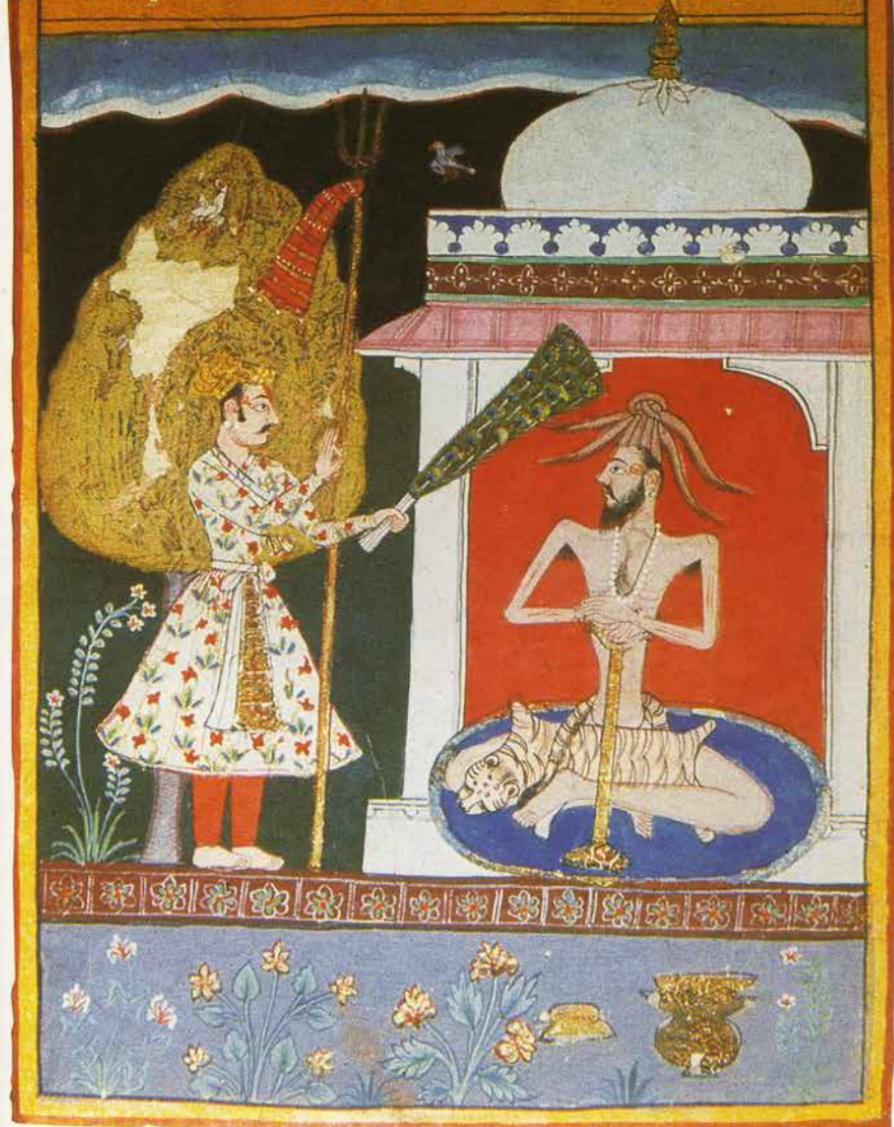
**39 Todi** *Mewar, c.1650*

"Having a face which is sweet like various lotus flowers, a lady lures a dark-brown antelope with a branch at the edge of a wood. She is beautiful and charming like a lotus. This is Todi."

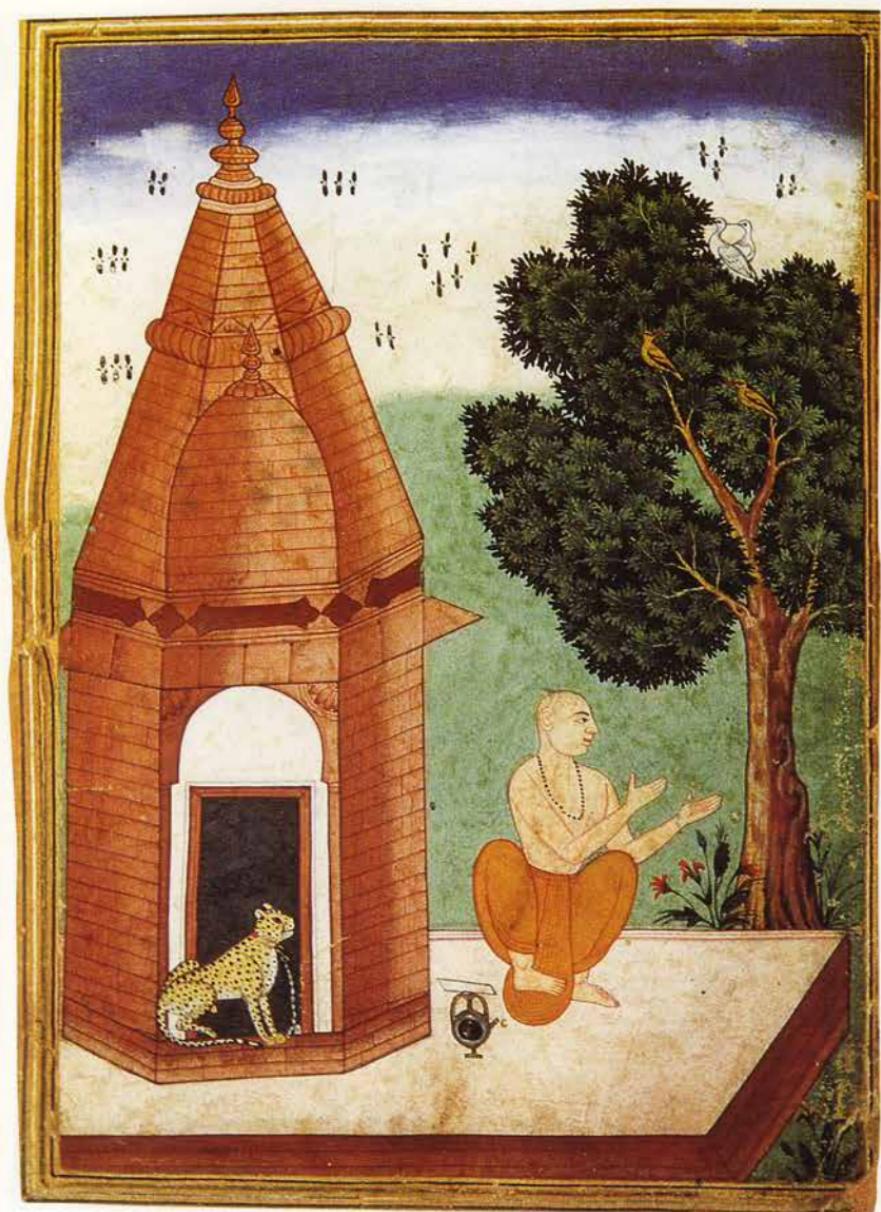
**40 Varali** (inscribed Vairari) *Provincial Mughal, c.1610*

"That most beautiful one, wearing fine armlets and on her ear a sprig from the heavenly [wishing] tree, and holding off her beloved with her fly-whisk; this excellent woman is called Vairari."

राग अडाएँ चानं घरे सुवन मेवा सुरमौजो जैसुर अव  
नीवीवारं मतीअडणोराजनीये हं तोराजये ते





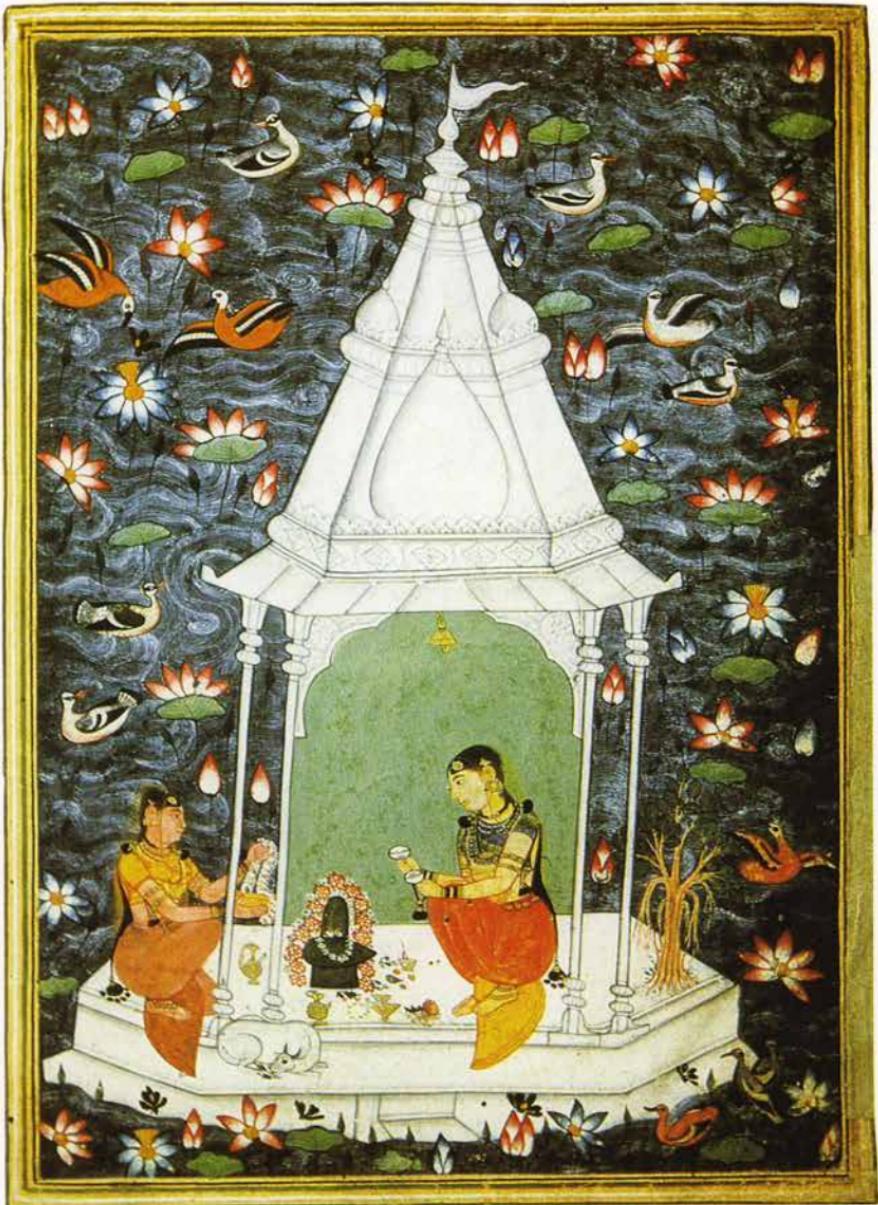




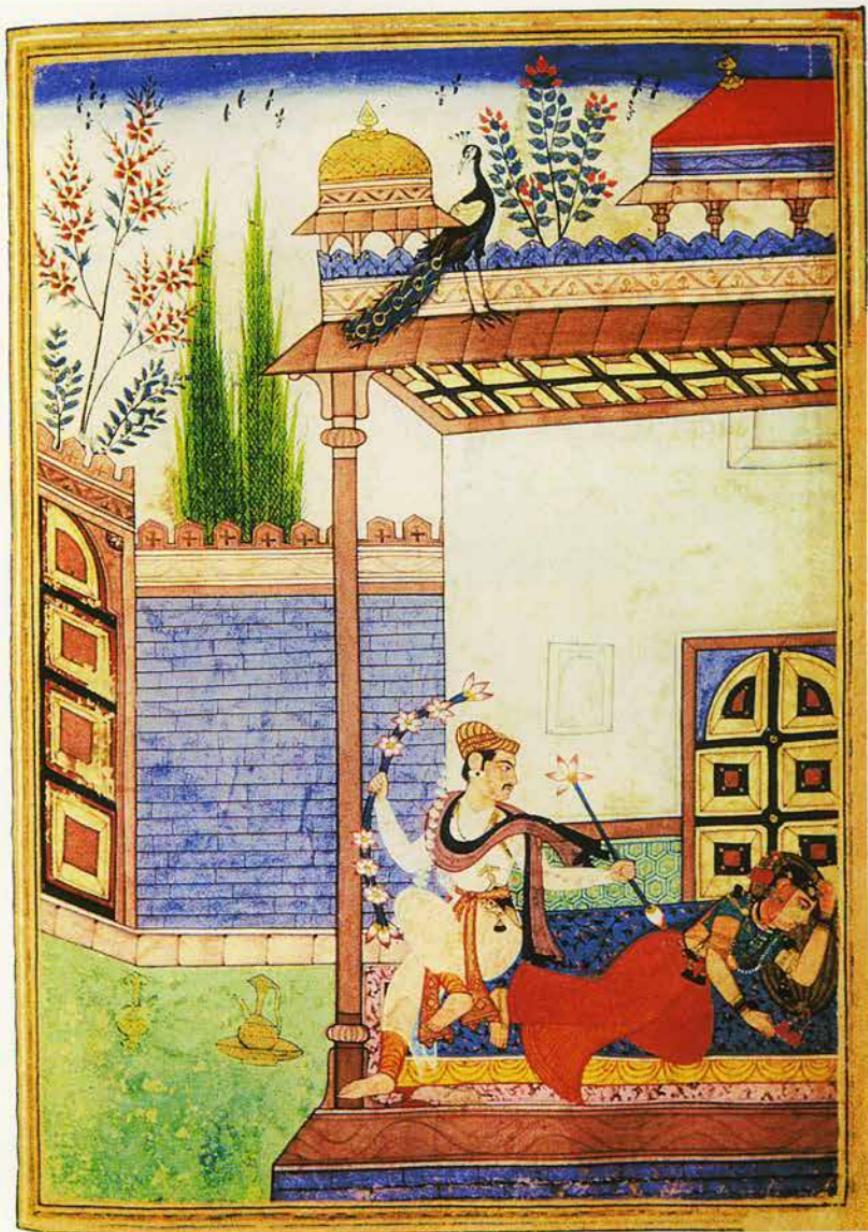
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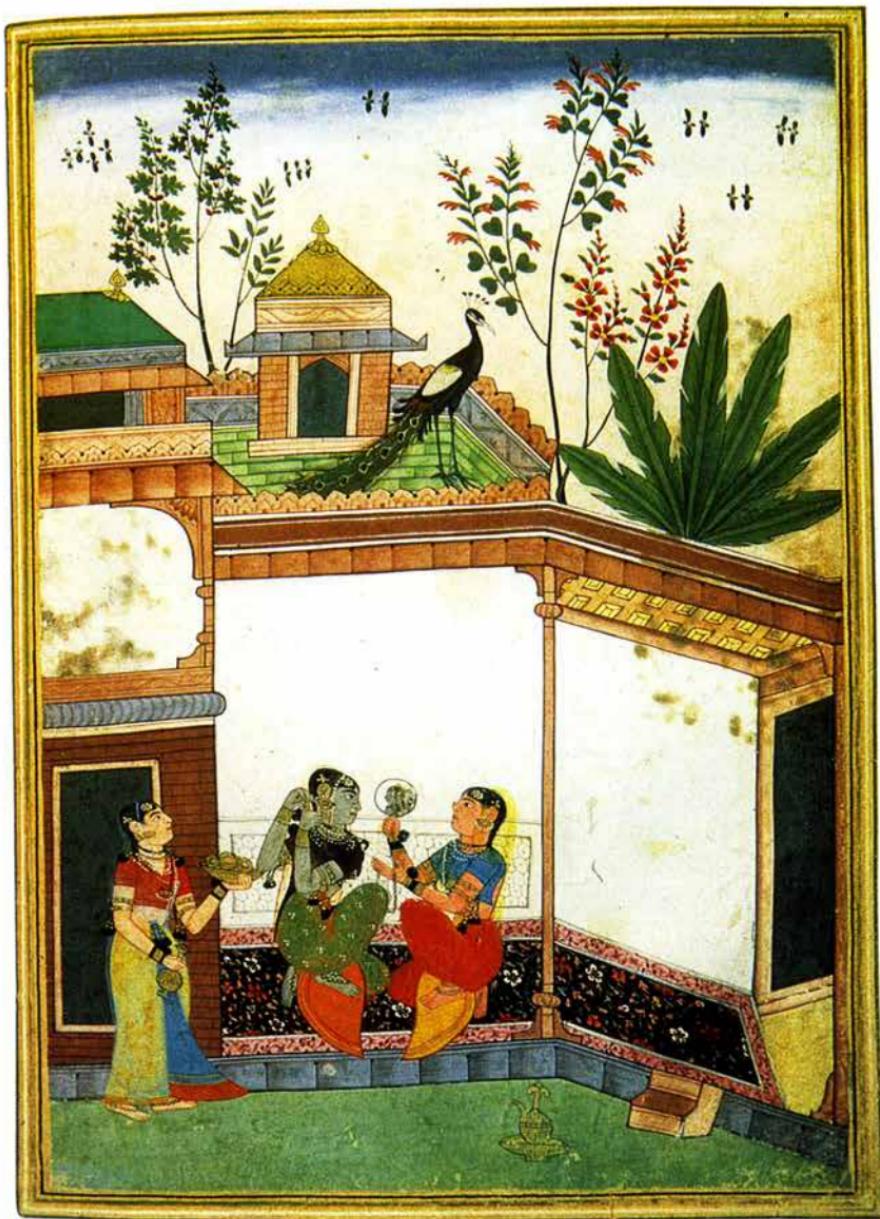


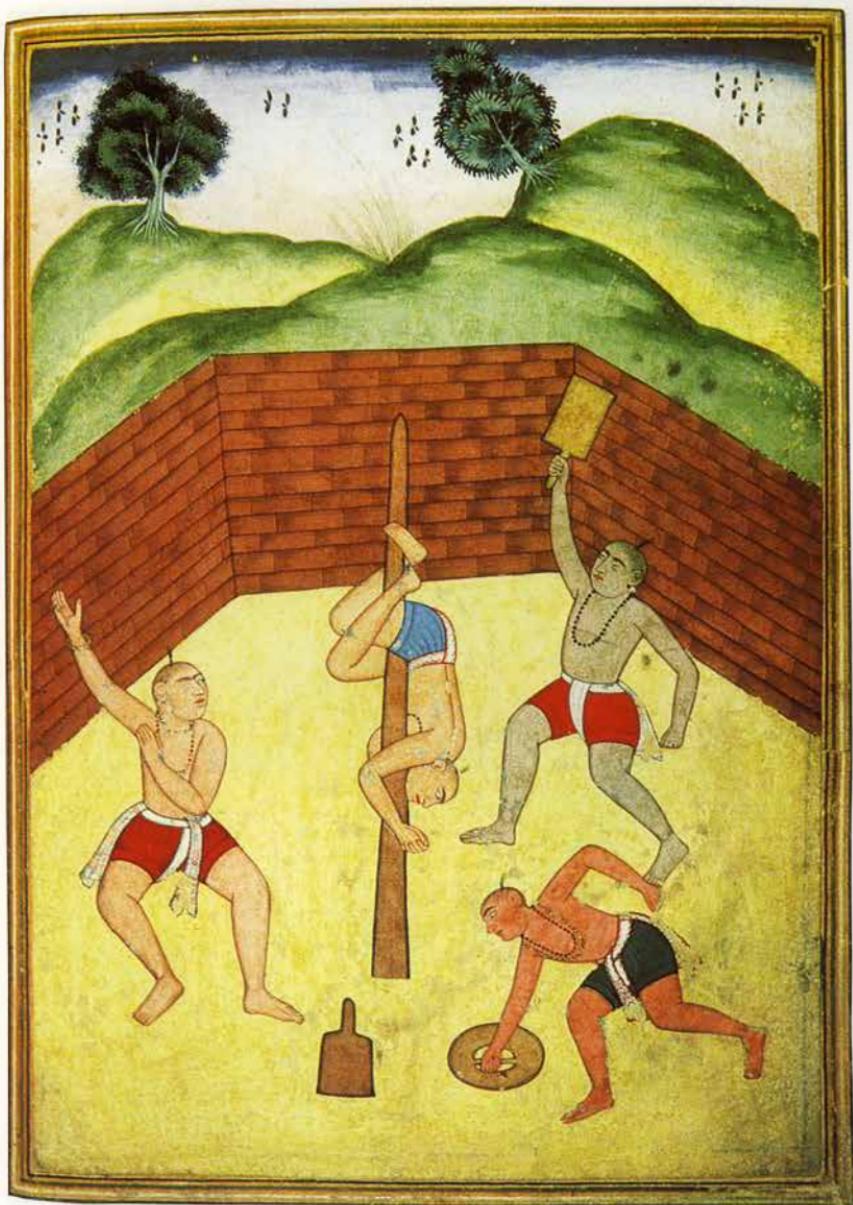
5 Bhairav

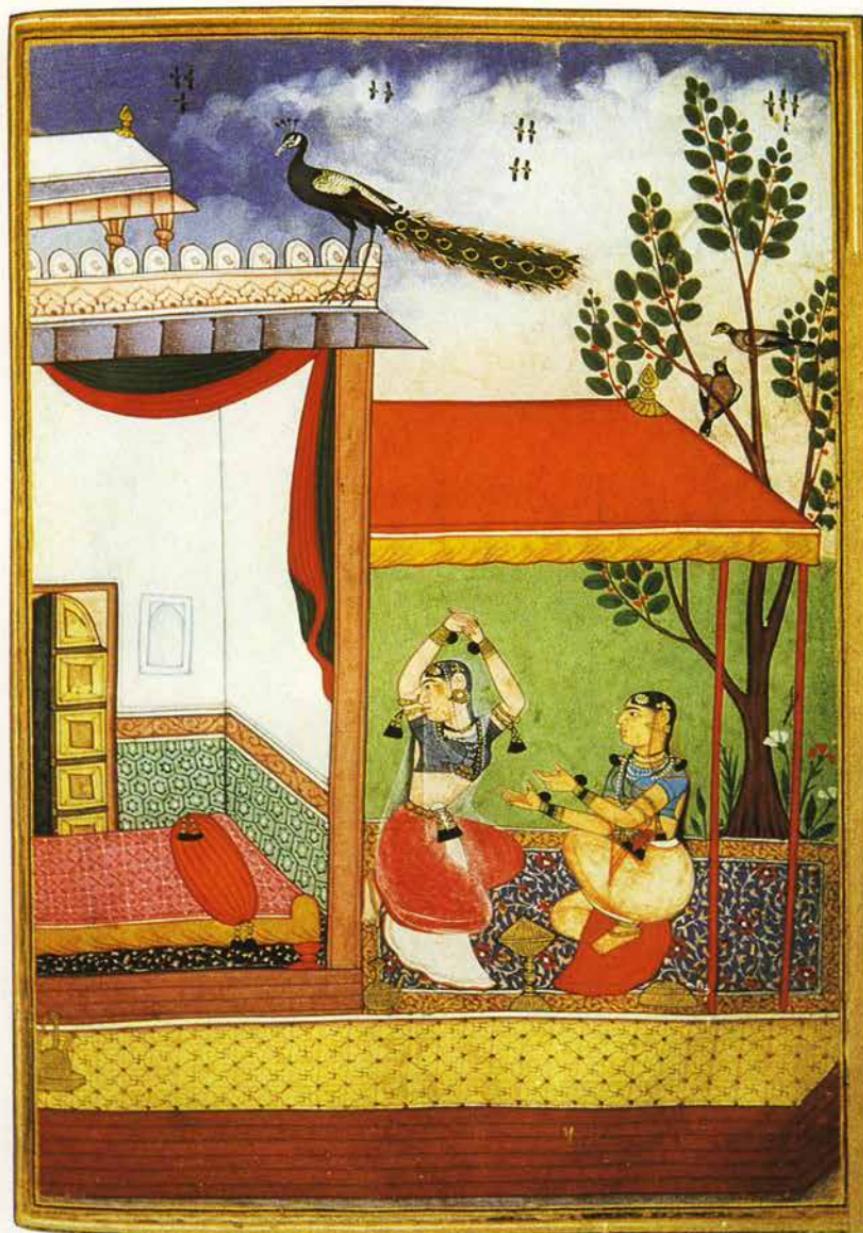


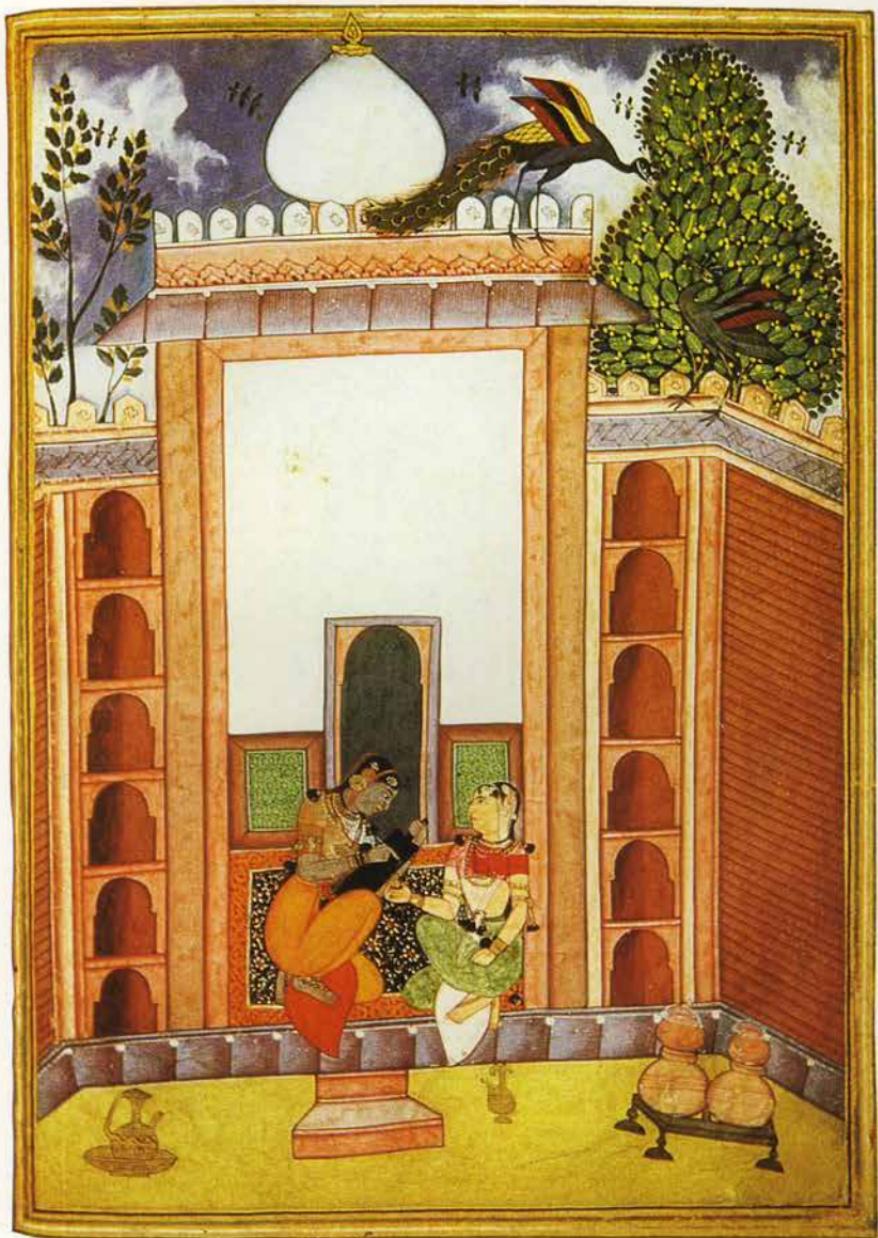
## 6 Bhairavi

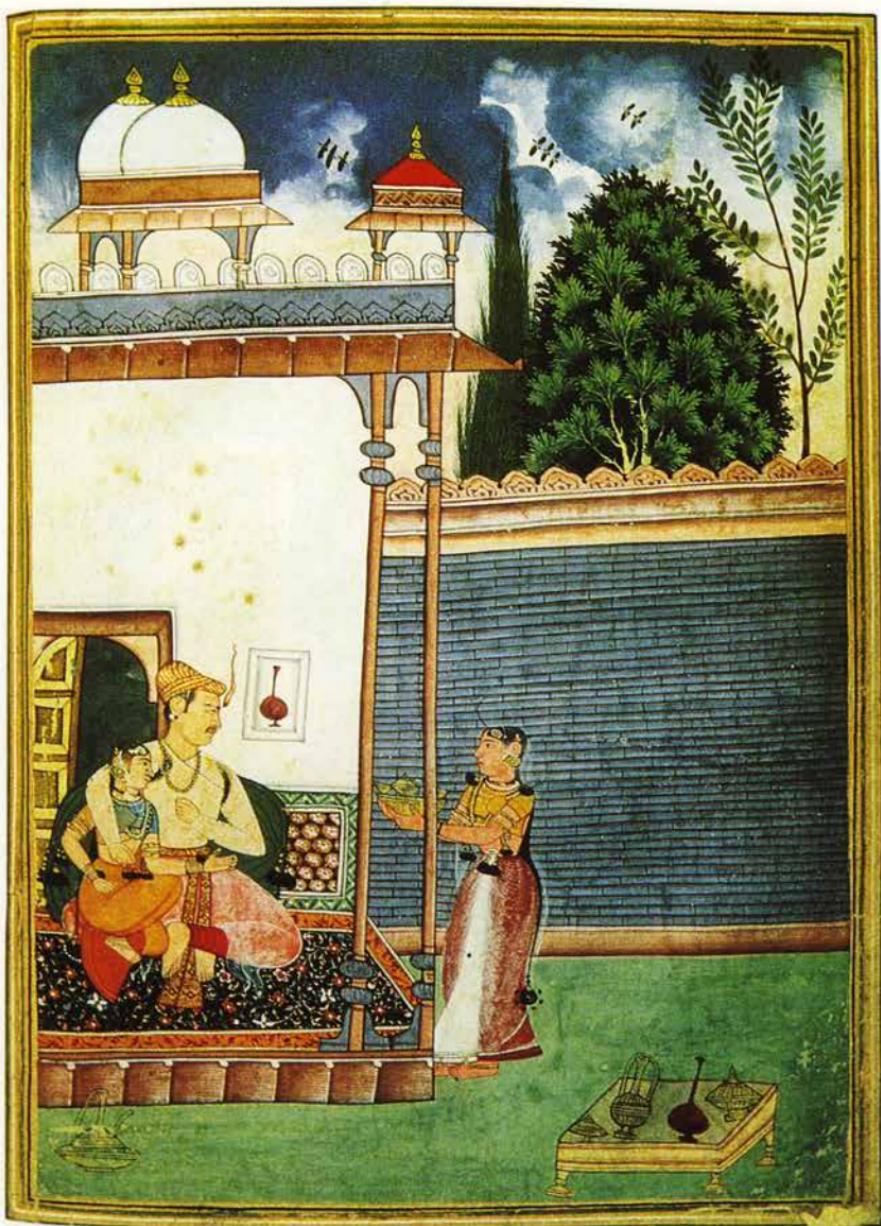


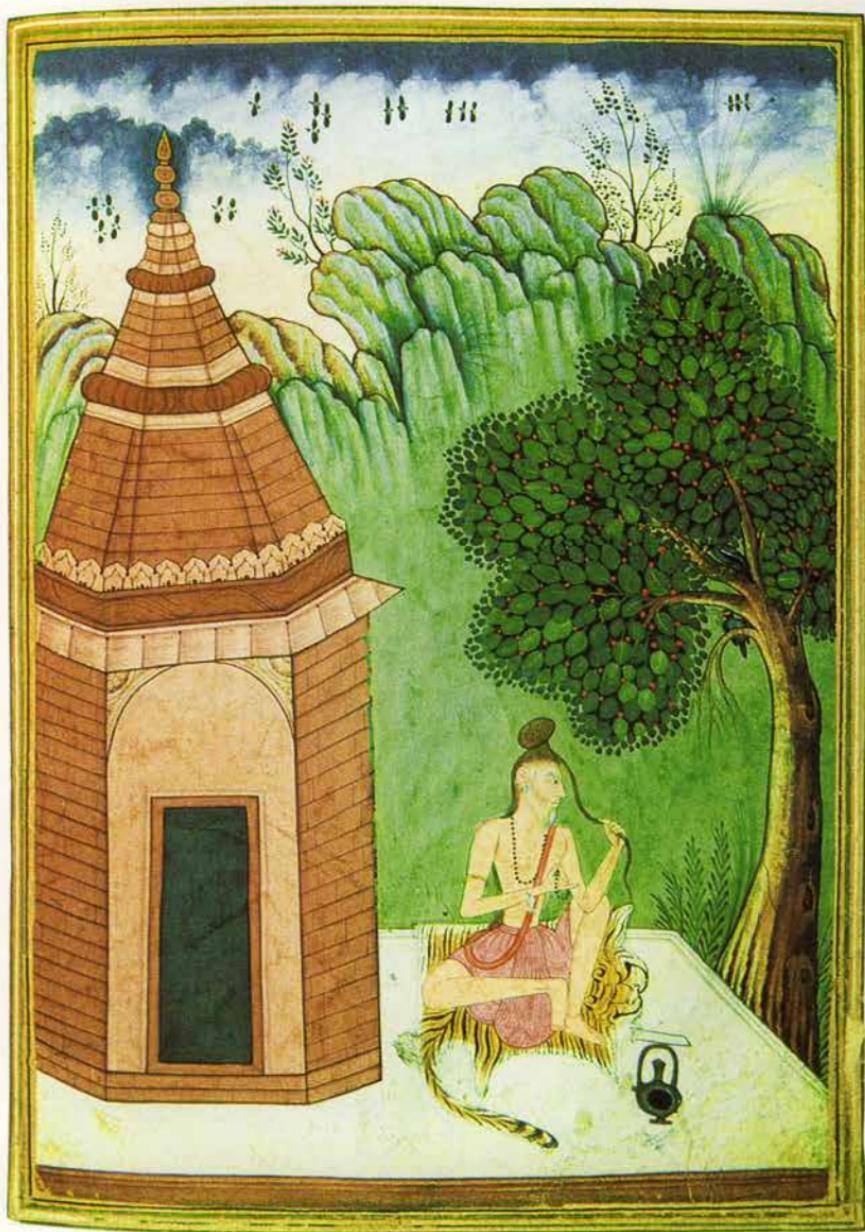


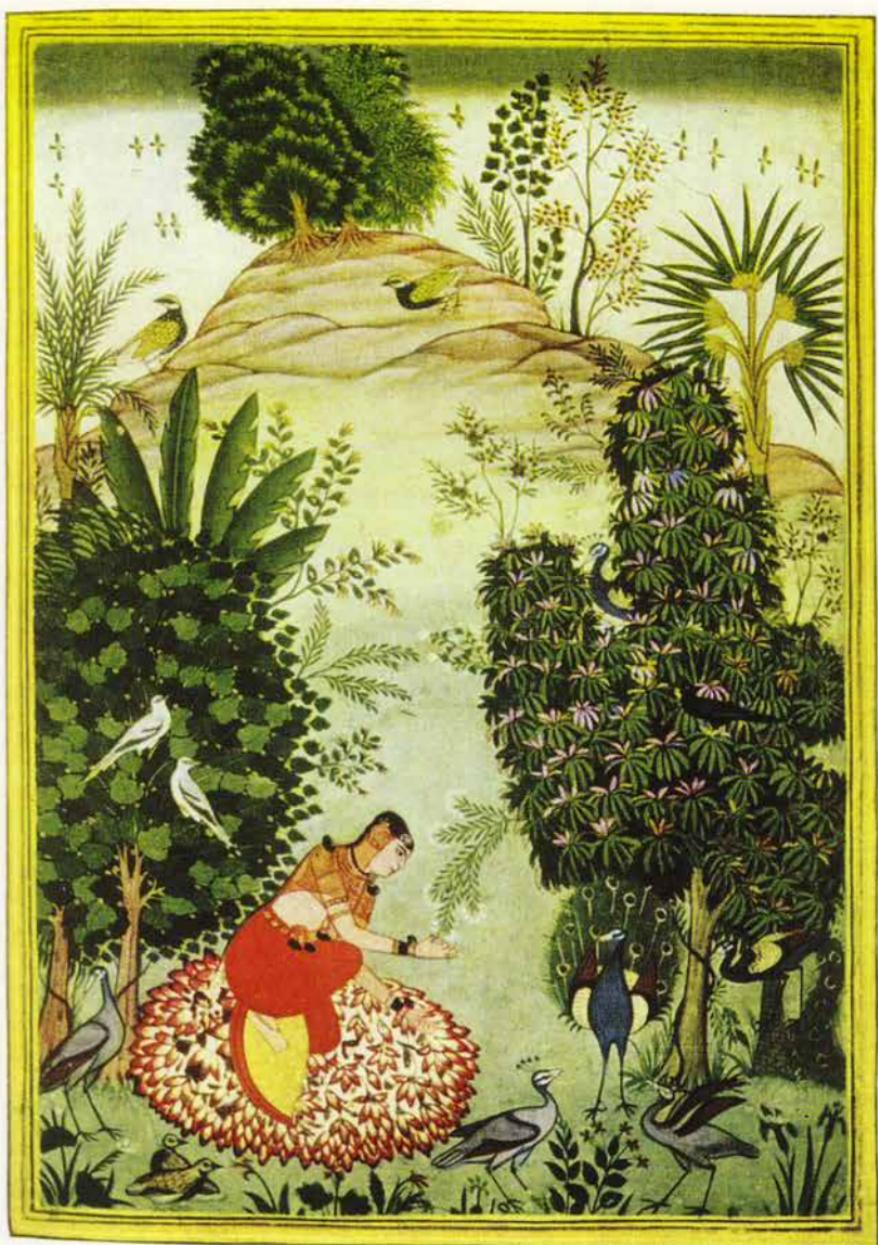




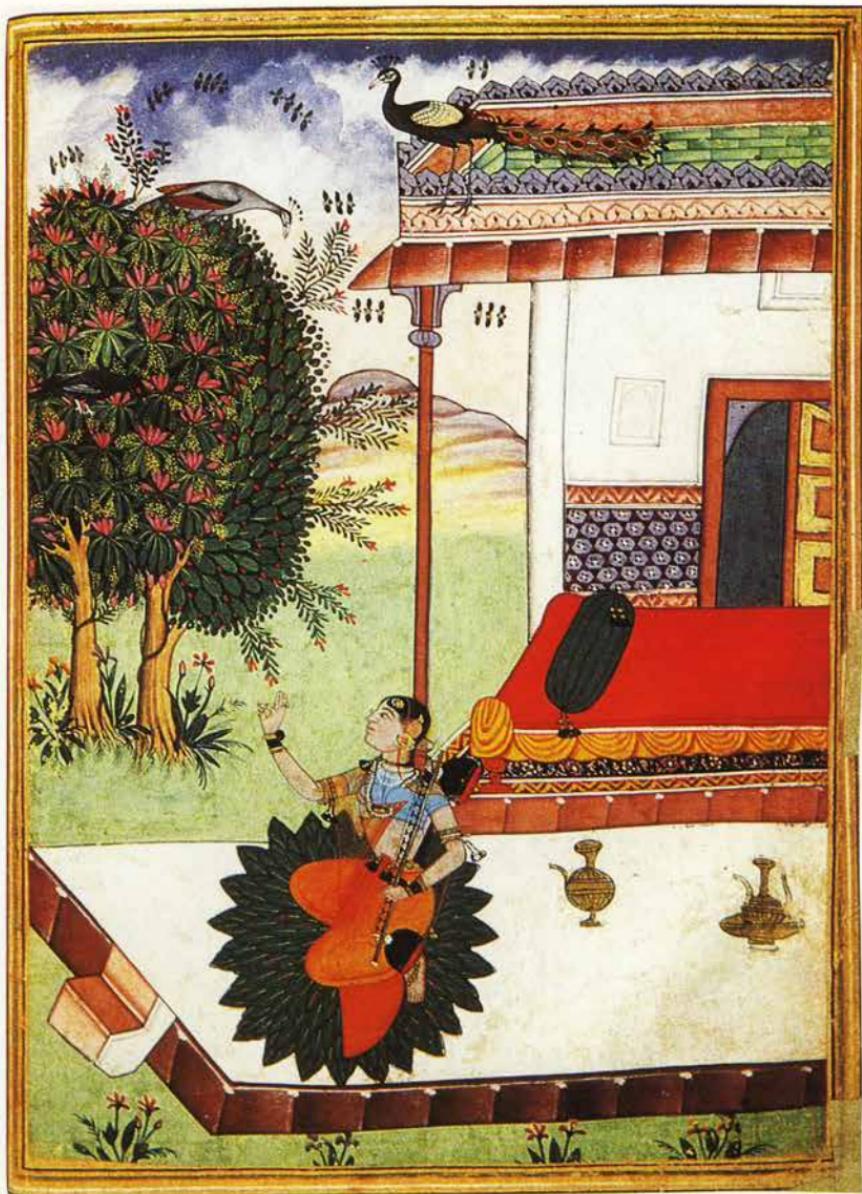


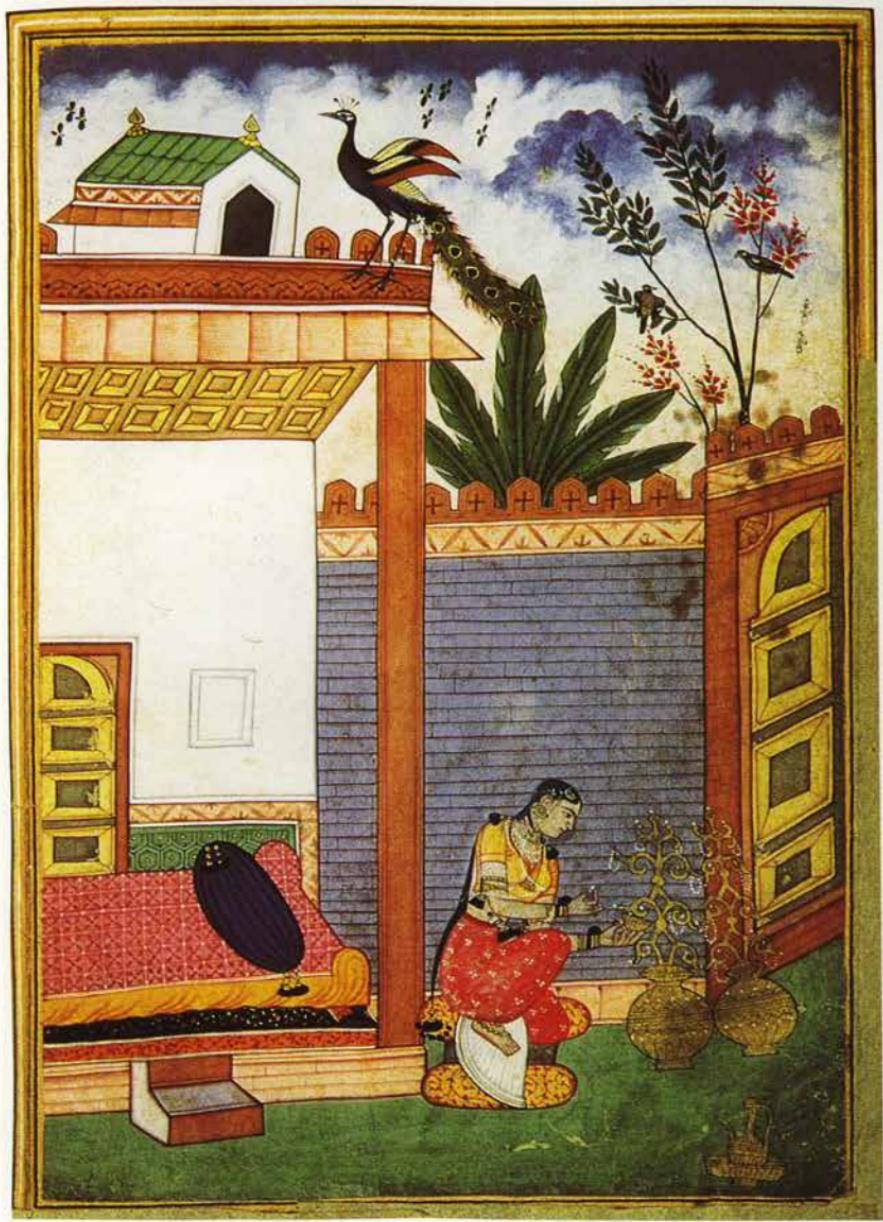






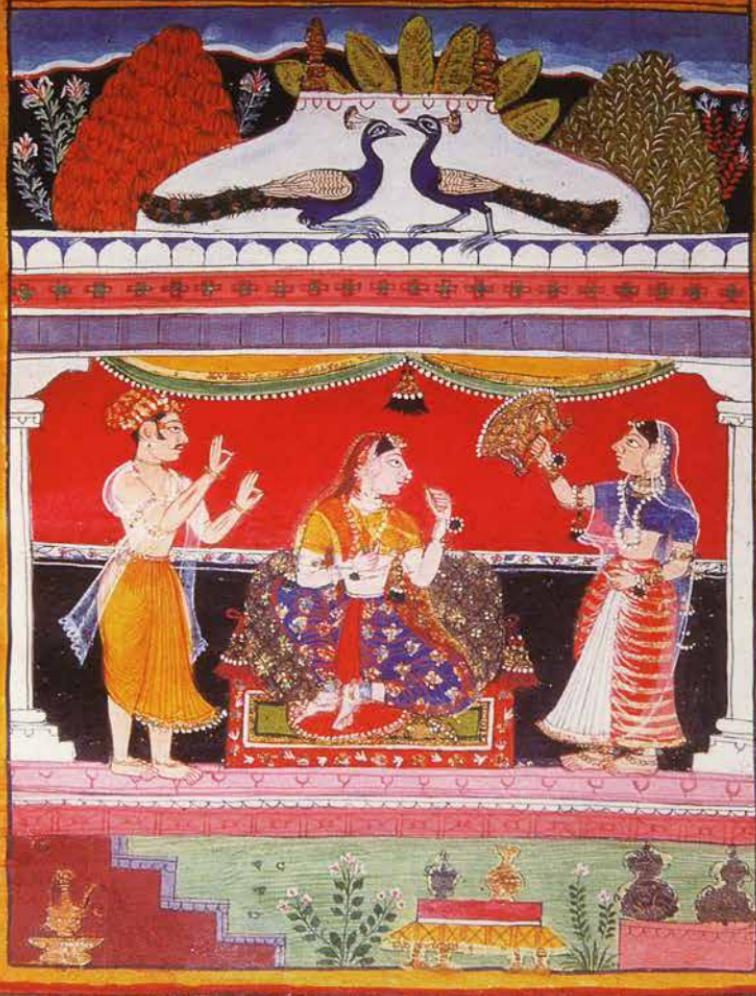








रागकाफी उच्चीतकुसमरासीसंवद्योतीकुसमदामाकमनी  
यंवीजनोचनोपयकठोसुरीतरागनीकापीश्रतीचरीचगती



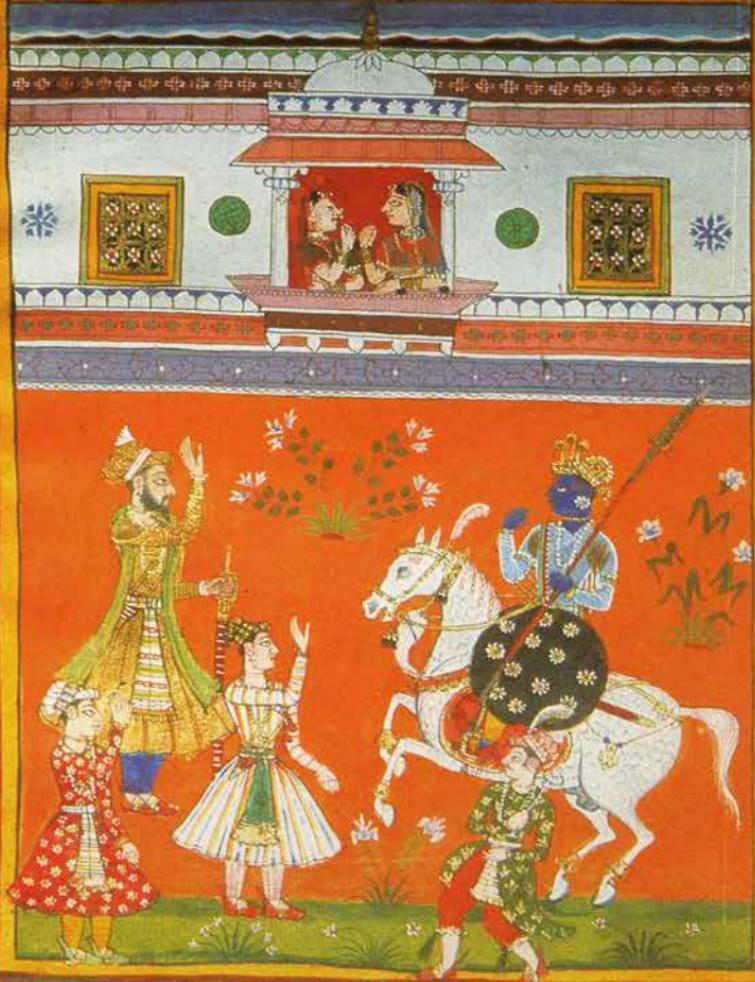


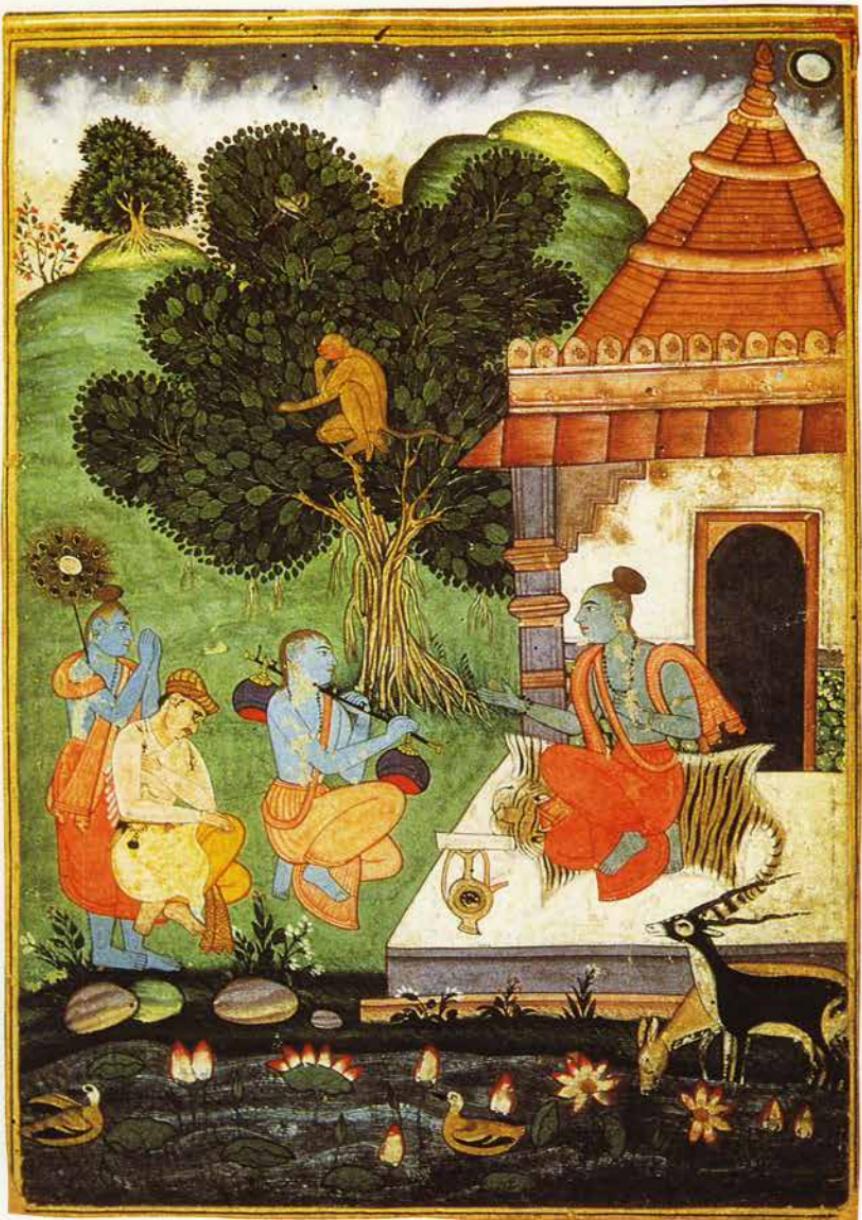
कल्पाणीगिरी॥ केवविषुपः विकनादसुकः संगीतशास्त्रतत्प्रवीणः  
नितंदिनीनन्नैनलोकनोकः कल्पाणीष्वप्रथितः कवीरः॥४०॥

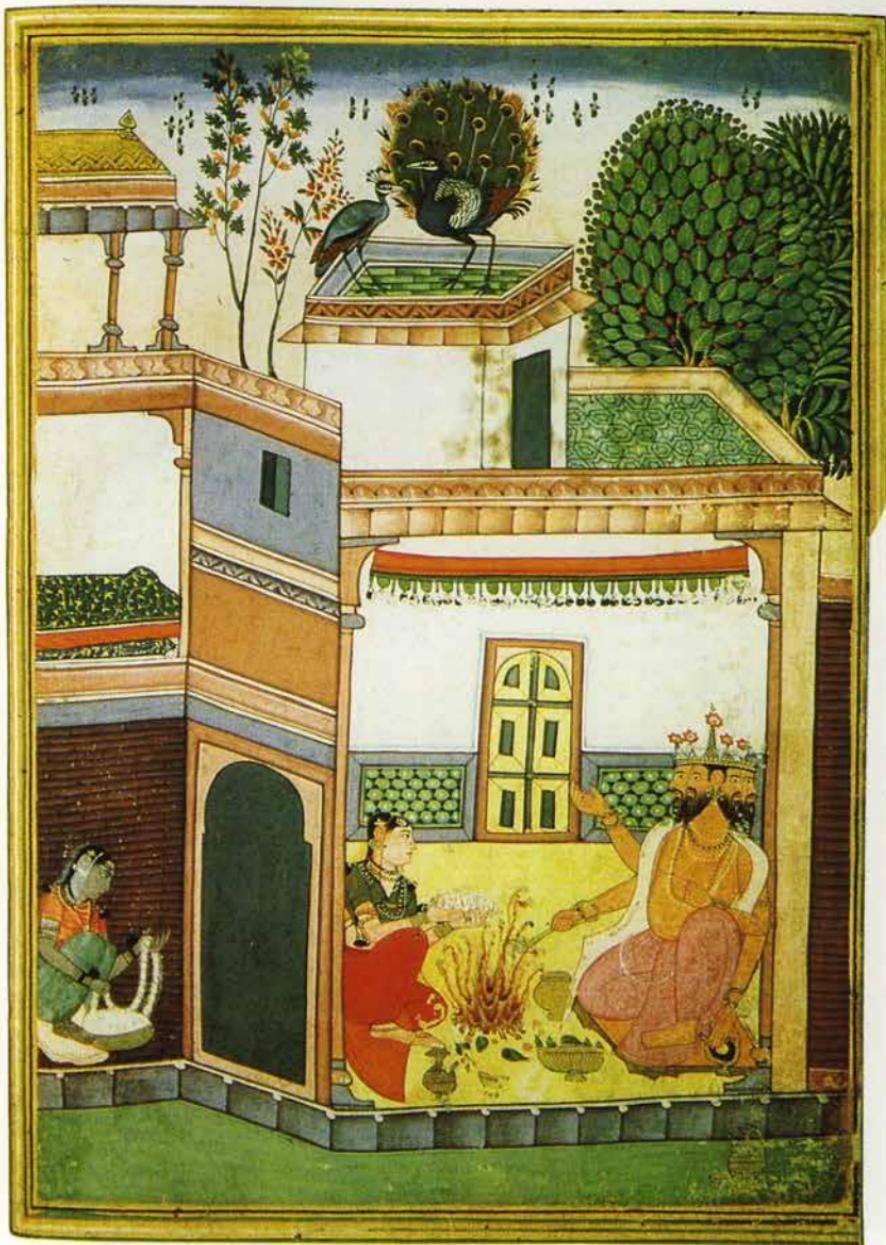


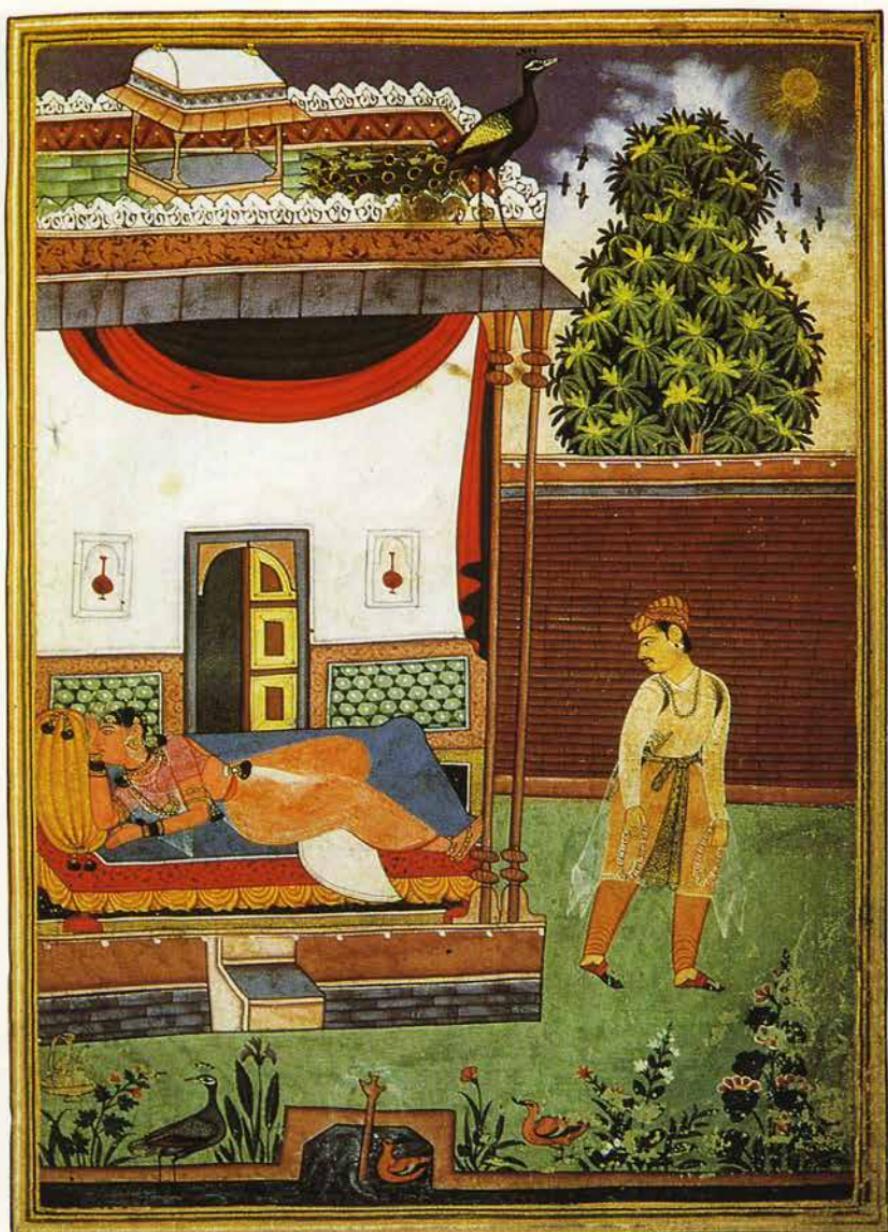


कानडारागनः ॥ कपालपालिग्जरेतमचमेवं च हनुमतिलकल्पिरे  
संस्कृयमानः सुरबाराणाद्यः कलीरागः त्रिविकेऽनीलः ॥ २३ ॥ ॥ श्री ॥

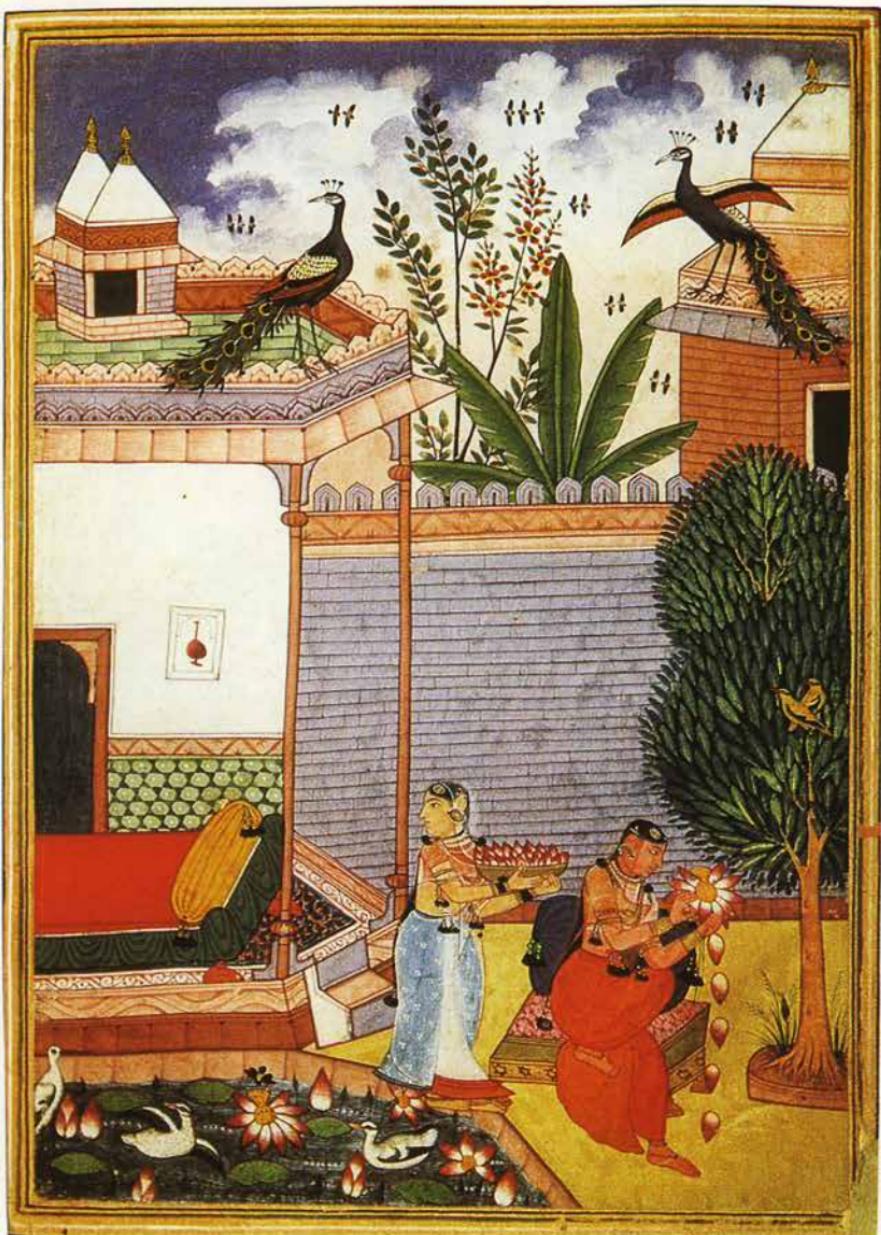


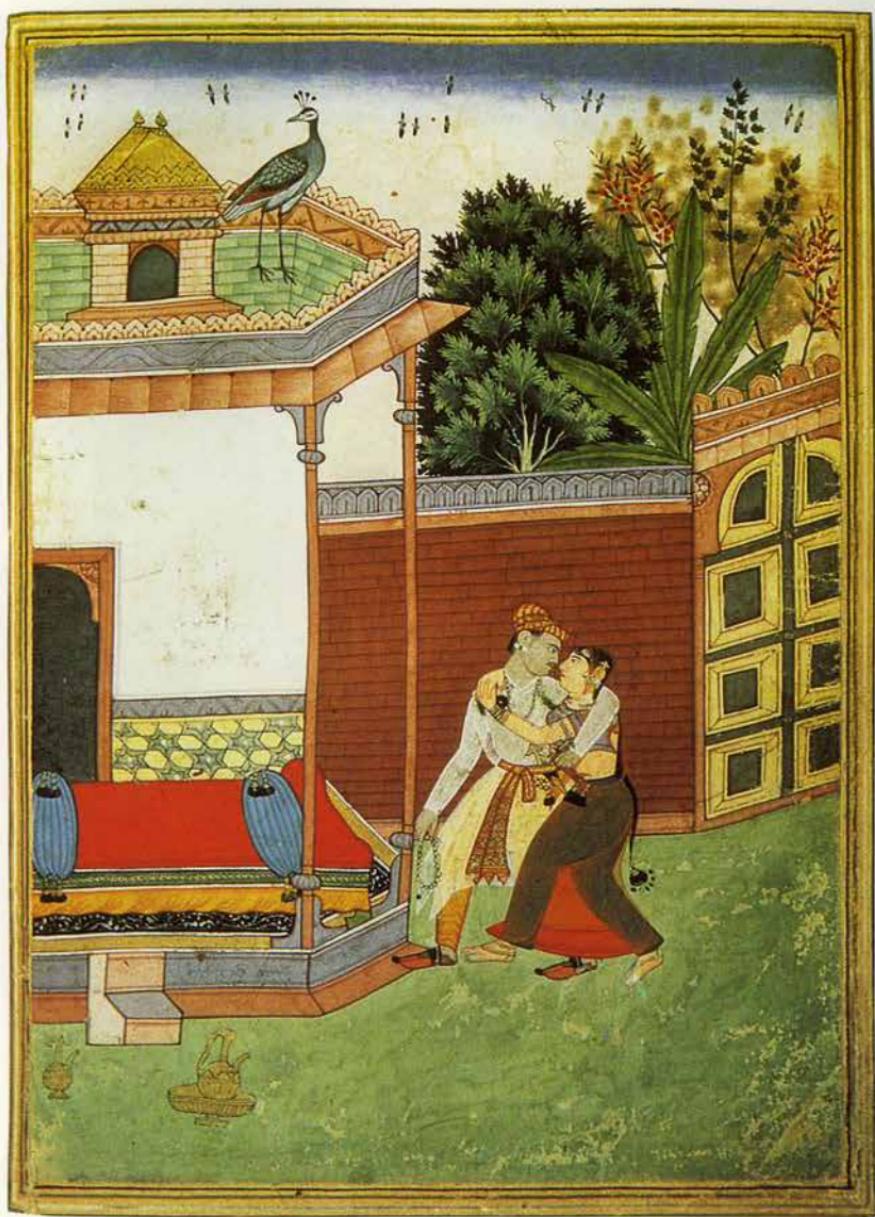


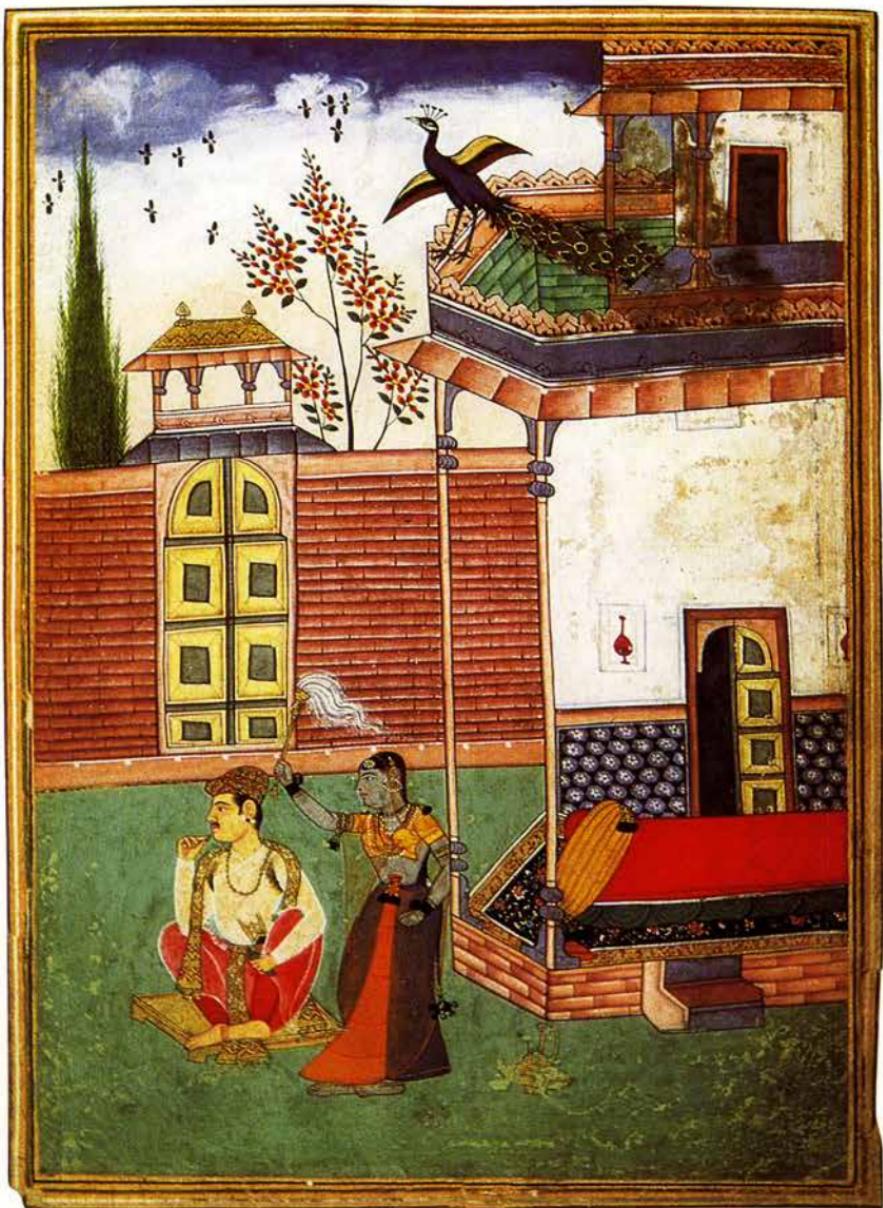




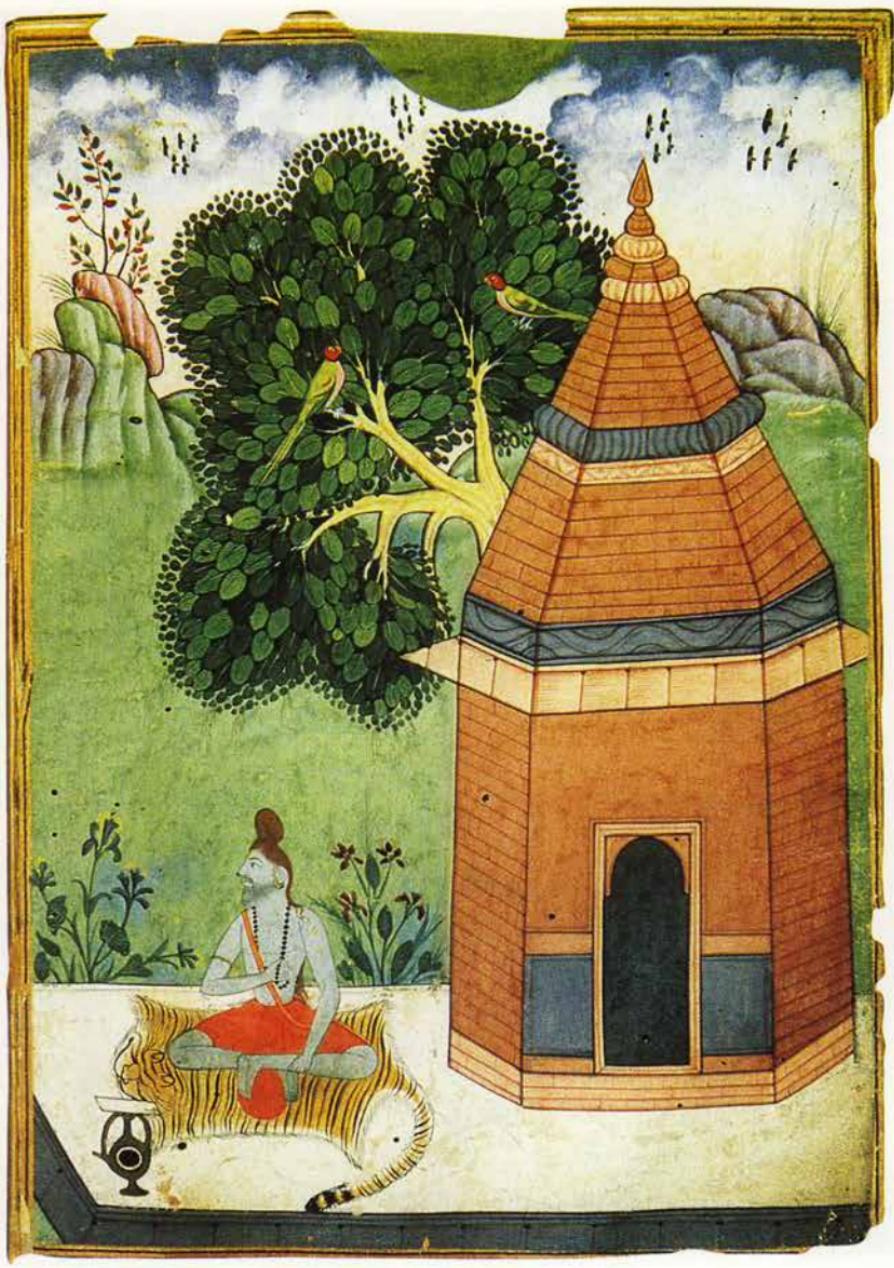


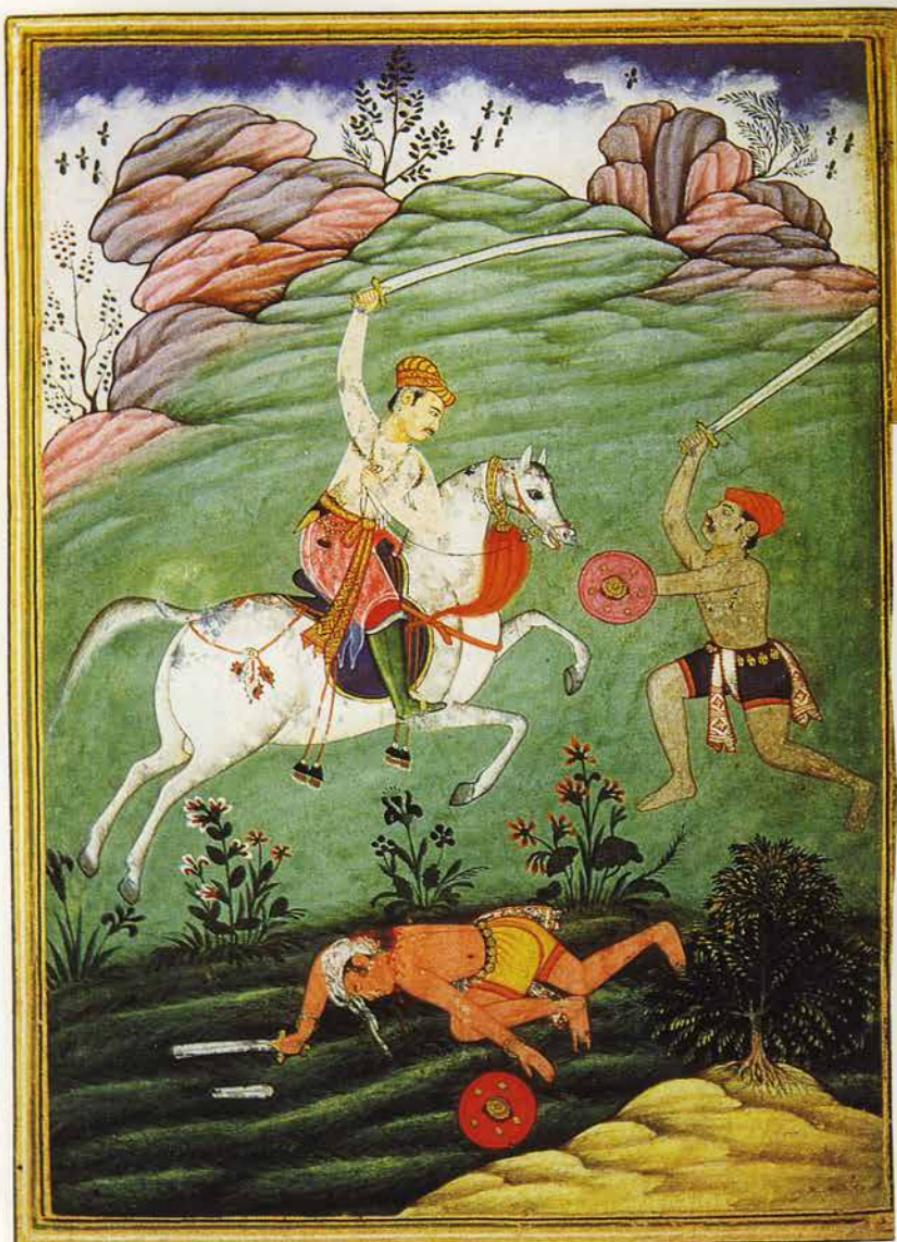


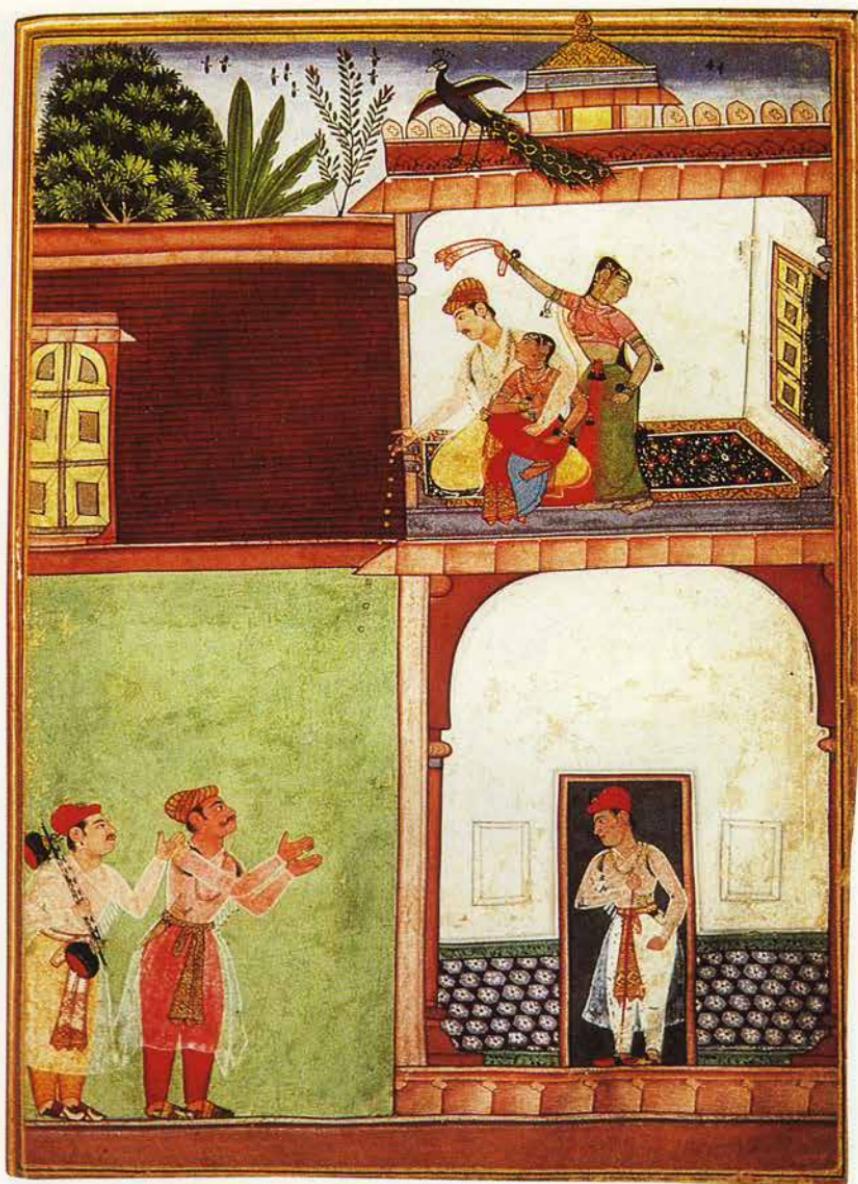


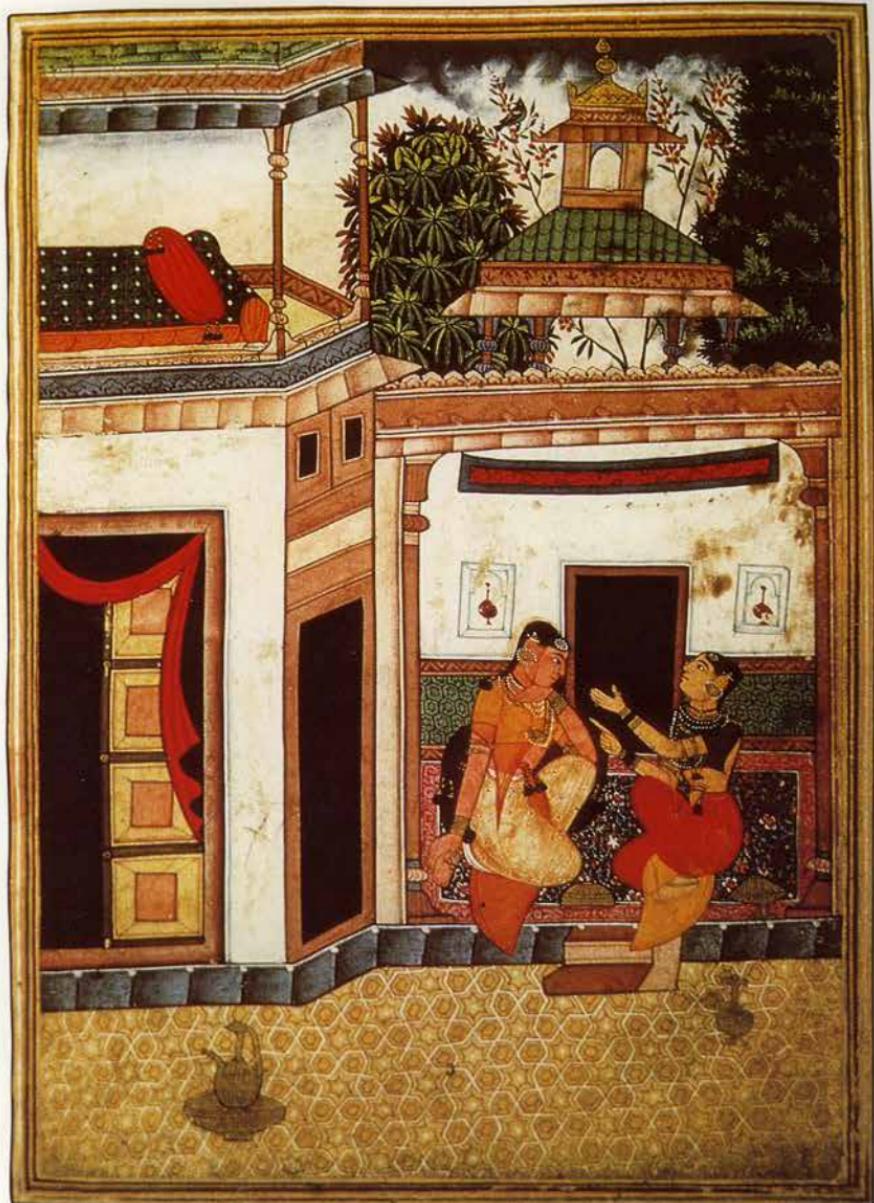


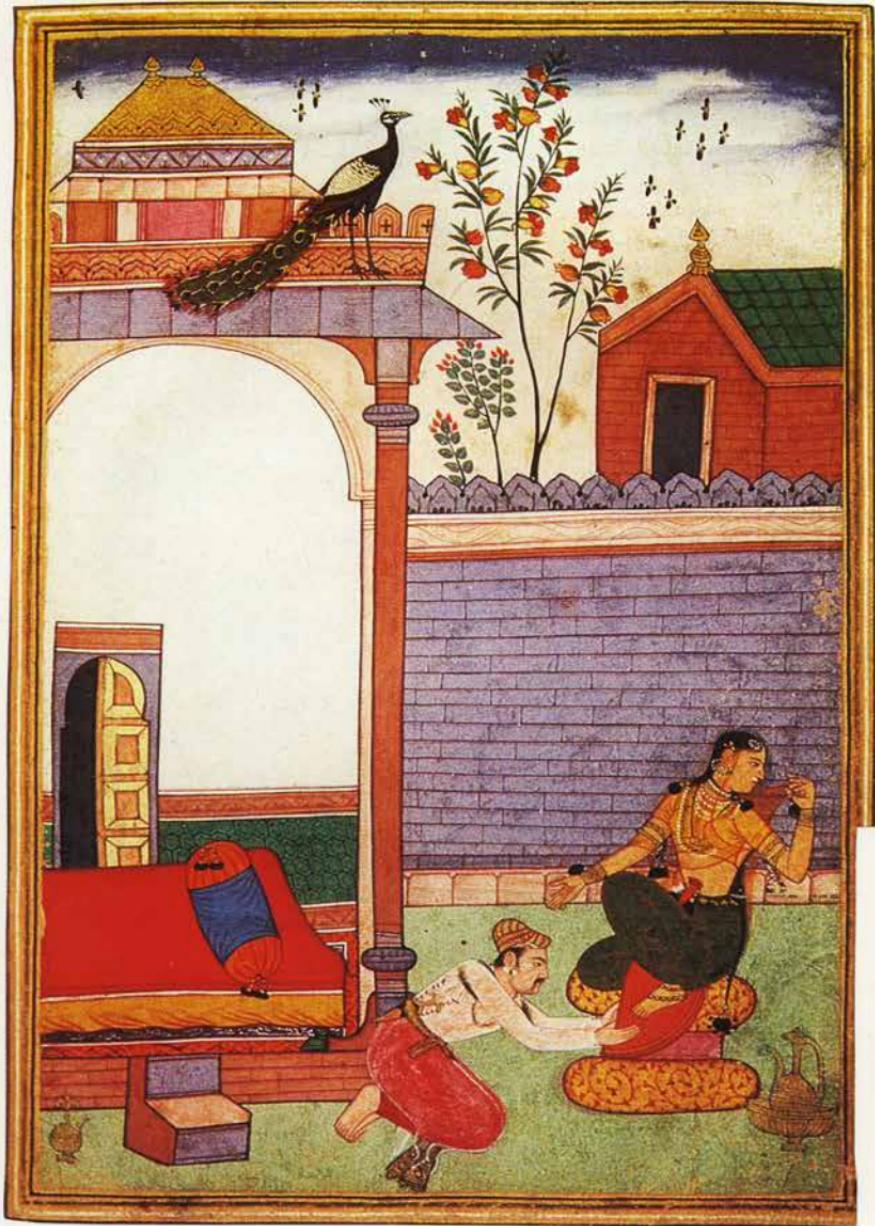




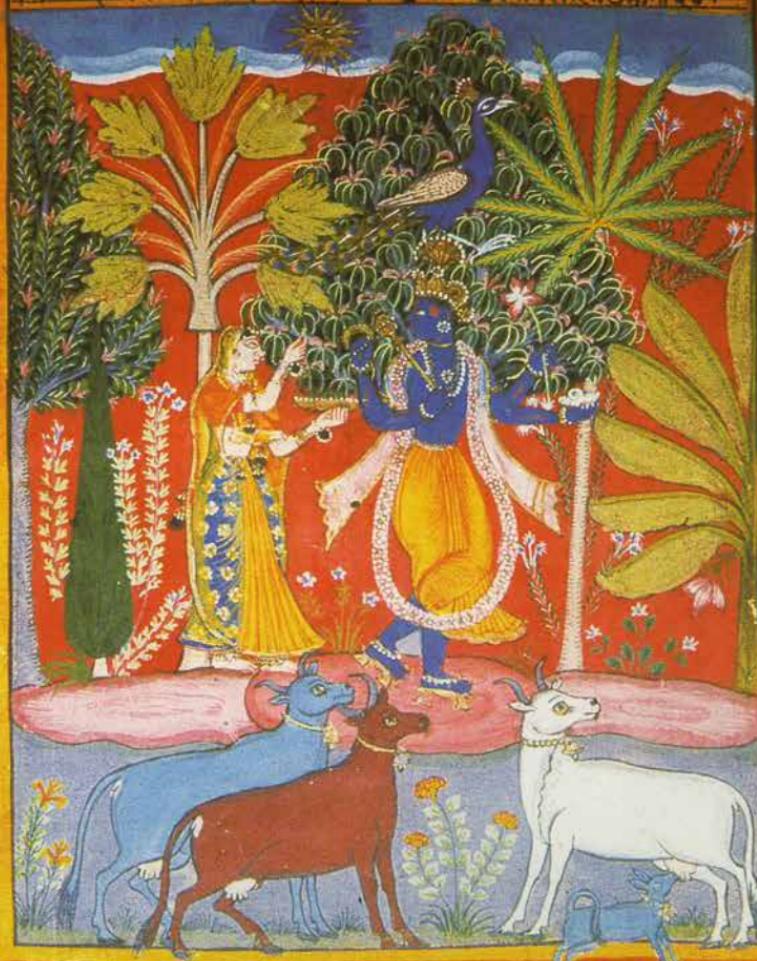


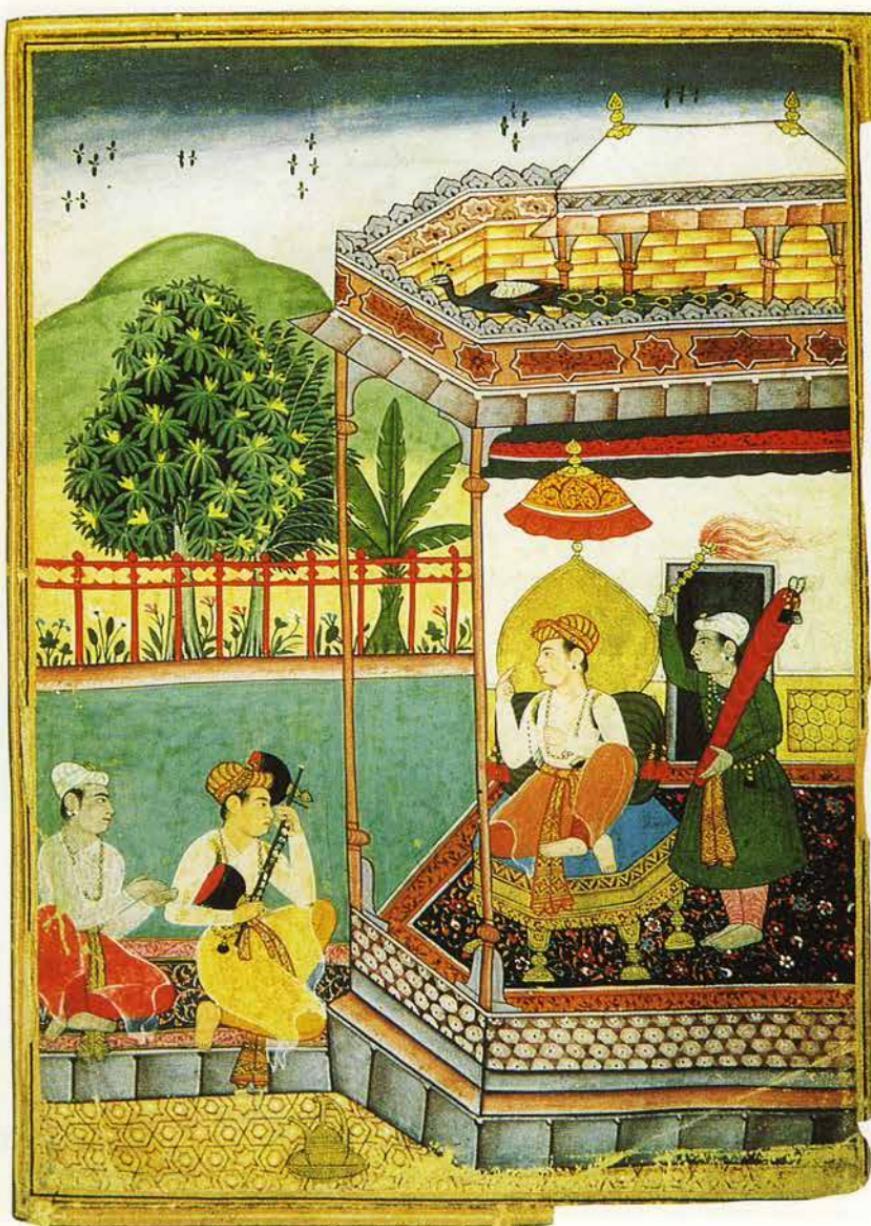




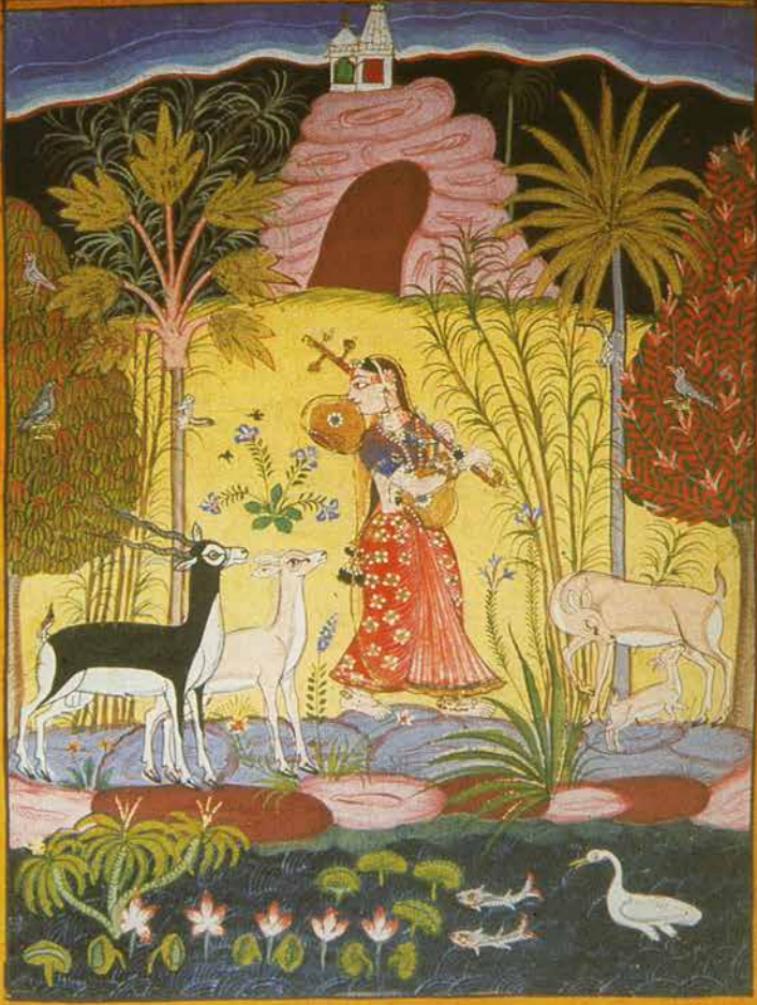


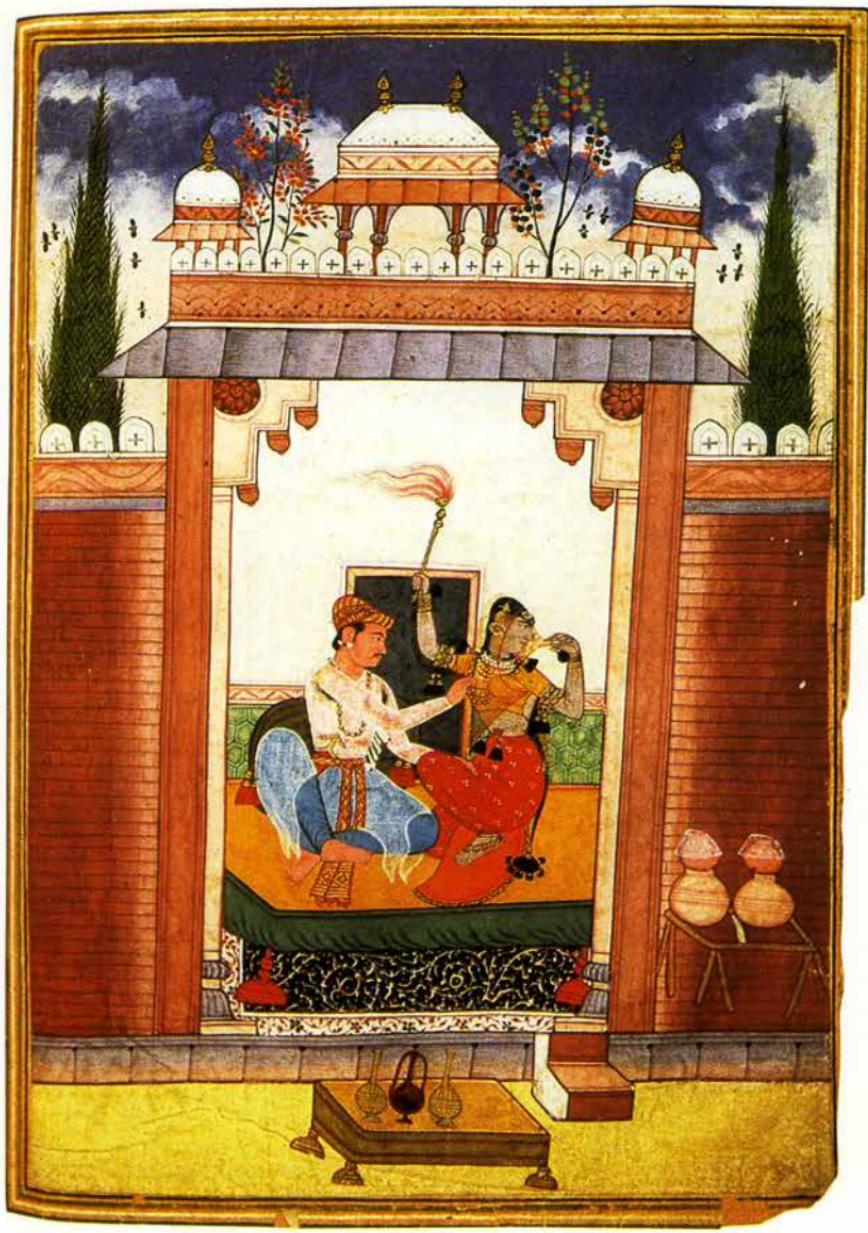
मारगरागनी॥ विलामध्यके देहरिशुलगालनाश्रविकं नक्षिसकः सकः सकस  
विनितारहस्तिवपुरनः कोविदोगतिशालि॥ माध्यनगायदश्वमोहनजनिमुनि  
पदिनोरहः परवाकः कोषशायक्तवारुद्धरमस्त्ररमगमामगातकः॥३४॥





॥ वो ही गगिली ॥ विवित्र पंक्ते रुहर स्पृष्ट बक्का कुरु रंग वपा वेकल मा दुरेण  
॥ प्रलोन्य तीवि विनोप कंठ ठोनो प्रमेनो रुहवा भरम्पा ॥ १५० ॥





# NOTES

- 1 We refer in particular to the 78 rpm recordings of such great artists as Zohrabai of Agra (d.c.1911), Abdul Karim Khan (1872-1937), Bundu Khan (1880-1955), Faiyaz Khan (1886-1950), Allauddin Khan (c.1889-1972), Kesarbai Kerkar (1892-1977), Inayat Khan (1894-1938), Omkarnath Thakur (1897-1967), Bade Ghulam Ali Khan (1903-1968) and Dattatreya Vishnu Paluskar (1921-1955). See Kinneear 1985, 1994.
- 2 In his interesting study on the evolution of Hindustani ragas, Nazir A. Jairazbhoy (1971) has included eight recorded raga examples of *sitar* maestro Vilayat Khan.
- 3 Nanyadeva was the author of *Sarasvatihridayalankara* or *Bharatabhashya*. See Widdess 1995: 42.
- 4 Rowell 1992: 166.
- 5 Widdess 1995: 41.
- 6 Powers 1980: 98.
- 7 The word *raga* derives from the verbal root *rāñj*: "to be dyed or coloured, to be affected or moved, to take delight in." See Rowell 1992: 166-179; Widdess 1995: 40-45.
- 8 Today's Malashri is often quoted as a raga using less than five notes, but this raga is rarely performed.
- 9 The rare raga Adbhut kalyan omits both Ma and Pa and is an exception to this rule.
- 10 Raga Lalit is often quoted as an exception to this rule. Although sharp and natural Ma can succeed each other in this raga, the augmented fourth functions as though it were a flat fifth.
- 11 These melodic details belong to the realm of performance and are part of the *alap* or *vistar*.
- 12 For a detailed overview of the early classification schemes, see Widdess 1995. In a paper read at the International Symposium on the History of North Indian Music, which was recently held at the Rotterdam Conservatory, Harold Powers summarized the problems faced by a historian of Indian music: "*Some fundamental principles of performance practice in today's music date from the time of the Sangitaratnakara (13th century) if not earlier, but it is not really possible to interpret the musical content of the examples or to see their relevance for the music we actually know, as V. N. Bhatkhande observed many years ago. Even if we confine our investigations to treatises from the late 16th to 18th centuries that are demonstrably reporting melodic material ancestral to present-day traditions, [...] we cannot use even those later works more than occasionally and speculatively as unambiguous evidence for musical content; the absence of a check from actual musical practice is a formidable obstacle.*"
- 13 The *Sangitamakaranda* (end of the 13th century?) is the first of many sources to classify the ragas as such.
- 14 Bake 1930: 42-43; Ebeling 1973: 18.
- 15 Willard 1965: 67. In his *Usul un-naghmat-i Asafi* (c. 1792), Muhammad Raza Khan arrived at the same conclusion. Therefore he proposed a new classification in which there was a consistency in scale type between a raga and its *raginis*.
- 16 Bhatkhande 1917.
- 17 Bhatkhande's *Sangit shastra* (first published in Marathi between 1910 and 1932) is referred to here as SS, and his *Kramik pustak malika* (1919-37) as KPM.
- 18 The first volume of Thakur's *Sangitanjali* was first published in 1938; the other five volumes between 1954 and 1962. More recently, Nazir A. Jairazbhoy (1971) proposed replacing Bhatkhande's ten-*that* system by a more elaborate classification system of 32 *thats*.
- 19 However, the Todi group has members that do not have this distinct movement.
- 20 Since many ragas seem to be related to the now extinct but historically important raga Dhanashri, we have made an attempt to define the Dhanashri *ang* as well. See Bhimpalasi, Dhani, Multani and Puriya dhanashri.
- 21 In ancient India, the theory of *rasa* ('essence, flavour') emerged in connection with the classical theatre, or rather the literary and performing arts as a whole. *Rasa* is the transcendent state of emotional awareness that arises during the performance of a play. As Abhinavagupta, the great 11th century philosopher and musicologist from Kashmir explains, in this state one is lost in 'aesthetic rapture,' one experiences delight and one's heart becomes like a 'spotless mirror,' able to reflect a universe of feeling. *Rasa* thus is more than the 'real life' emotions expressed by actors, dancers and musicians. It is a metaphysical state of awareness in which one experiences the pure essence of emotion. In today's parlance, *rasa* is loosely applied to express the particular 'mood' of a raga or the emotions it can evoke. Besides canonical sentiments such as *shringara* (the erotic), *karuna* (the compassionate), *vira* (the heroic) and *shanta* (tranquility), musicians use descriptive adjectives such as *chanchal* (restless), *gambhir* (solemn), *madhur* (sweet), *taral* (tremulous) and *viraha* (separation). See Rowell 1992, Widdess 1995, Martinez 1997.

- 22 Sudhakalasha, the Jain author of *Sangitopanishatsaroddhara* (1350), may have been the first to give pictorial descriptions of the ragas, anticipating the later, more elaborate *dhyanas*. See Nijenhuis 1977: 15.
- 23 Stooke and Khandalavala 1953: 8.
- 24 Shubhankara was the author of *Sangitadamodara*, Meshakarna wrote *Ragamala*, and Damodara *Sangitadarpana*. See Bake 1930; Gangoly 2/1948, 2/1989; Ebeling 1973; Nijenhuis 1977: 18-20.
- 25 See Ebeling 1973: 18. The frequently cited *raga-ragini* scheme of Hanuman, first described by Damodara (c. 1625), is different in many respects from the predominant painters' system. By 'inventing' the Hanuman system, Damodara seems to have made an attempt to reconcile the classification of the *ragamala* painters with the classification of musicians current at the time.
- 26 Willard 1965: 76-77.
- 27 Sharangadeva (early 13th century) gives the following definition: "Where the demonstration of initial, predominant, low register, high register, final, sub-final, infrequency, frequency, hexatonic and pentatonic is found, this is called the *alap* of the raga." In other words, the *alap* demonstrates and embodies the main tonal characteristics of a raga. See Widdess 1995: 312.
- 28 Unlike DasGupta, Chaurasia first presents the ascent-descent of the raga before he plays a brief *alap*.
- 29 In the past, *jod* was used as a general term for instrumental *alap*, distinguishing it from the slower *alap* of vocal *dhrupad* music. Later on, it came to be used as a term for the middle speed sections of *alap*. See Miner 1993: 163.
- 30 A century after *khyal* began to flourish at the Delhi court of Muhammad Shah, Willard (1834) may be expressing the growing popular preference for *khyal* over *dhrupad* when he gives this opinion: "The Dhoorpad [...] may properly be considered as the heroic song of Hindooostan [...]. The style of the Dhoorpad is too masculine to suit the tender delicacy of female expression, and the Tappa is more conformable to the character of a maid, who inhabits the shores of the Ravi, (and has its connexion with a particular tale) than with the beauties of Hindooostan; while the Ghuzals [...] are quite exotic, transplanted and reared on the Indian soil since the Mahomedan conquest. To a person who understands the language sufficiently, it is enough to hear a few good Kheals, to be convinced of the beauties of Hindooostanee songs, both with regard to the pathos of the poetry and delicacy of the melody." See Willard 1965: 101-103.
- 31 Most of the vocal compositions presented on the CDs are in Braj bhasha; some are in Avadhi, such as 4, 55, 60 and 65; and two (24 and 27) are in Punjabi.
- 32 It is often said that in *khyal* the words are of little importance and it is indeed the case that many *khyal* singers are not particularly concerned with the meaning of the lyrics. Sometimes they may not even fully understand the import of what they are singing. For the readers, being able to follow the lyrics and understanding what they are about will certainly increase the enjoyment of listening to the compositions.
- 33 Over eighty-five percent of the ragas on the CDs have been performed in *tintal*.
- 34 Ross 1993: 91.
- 35 Sarmadee 1996: 37. The *Hazar dhurpad* or *Sahasras* is an anthology of 1004 *dhrupad* song-texts attributed to the early 16th century poet-composer Nayak Bakhshu. It was compiled at the time of Emperor Shah Jahan (1628-58), and contains no less than 35 songs in raga Adana. See Sharma 1972.
- 36 Nijenhuis I, 1976: 13-14.
- 37 Both Meshakarna (1570) and Somanatha (1609) describe this raga as a young woman with a dark complexion, perhaps one of the Abhira milkmaids of Mathura who were the playmates of Lord Krishna. See Ebeling 1973: 74; Nijenhuis I, 1976: 12.
- 38 For instance, this is the case in the *Sahasras*, edited by Premlata Sharma (1972). In an 18th century *ragamala* Bilaval is replaced by Alhaiya, however. See Ebeling, 1973: 194.
- 39 Nijenhuis I, 1976: 88.
- 40 Muhammad (or Ghulam) Raza Khan was the author of *Usul un-naghmat-i Asafi*. See Bhatkhande 1934: 34-36.
- 41 Bhatkhande, KPM II, 1985: 356; KPM III, 1988: 593; Paluskar XI, 1913: 1.
- 42 Ahobala (1665) classified Asavari in his *Gauri mela*, i.e. modern Bhairav *that*. See Kalind 1971: 182; Nijenhuis I, 1976: 14-15. In the *Sangit sar* (c.1800) Asavari is also described with flat Re. See Singh 1910-12: 65.
- 43 Sarmadee 1996: 37. This was also the opinion of Willard (1834) and the late D. C. Vedi. In today's Bageshri the distinct Kanada movement GMRS is usually avoided, however. See Willard 1965: 72.
- 44 See Singh 1910-12: 136. Krishnananda Vyas (1842) describes Bageshri (or Vagishvari) as the graceful and seductive consort of raga Kaushik (or Malkauns), who plays her songs of love on the *vina*. At the beginning of this century many musicians were of the opinion that natural Ni should be used in ascent and flat Ni in descent. See Vyas 1914: 19; Anonymous 1919: 15c.
- 45 See Miyan ki malhar.

- 46 Nijenhuis I, 1976: 85-87.
- 47 Bhatkhande, KPM IV, 1987: 372; Vaze II, 1941: 51-52. In Basant with a natural Dha the Pa is omitted.
- 48 According to the *Sangit sar* (c.1800), the only difference between these two ragas was that Basant had a natural Dha and Paraj a flat Dha. See Singh 1910-12: 58, 103-4.
- 49 Ahobala (1665) describes today's Bhairav as Basant bhairav. See Kalind 1971: 150; Nijenhuis I, 1976: 17-19.
- 50 Kaufmann 1968: 233.
- 51 Ebeling 1973: 27.
- 52 The ancient raga Gauri ('the fair one,' named after Parvati) has the following characteristic movement: P- MGM- GBG- RSB- SN.
- 53 Ebeling 1973: 32-35.
- 54 Bhatkhande, SS IV, 1957: 633-38.
- 55 Bhairavi with the ascent-descent SRGM<sub>D</sub>N<sub>S</sub>- S<sub>N</sub>DPMG<sub>B</sub>S is known as Shuddh bhairavi. This variety is rarely performed today. It is described in this way in the *Sangit sar* (c.1800). See Singh 1910-12: 25. There is a hexatonic variety, called Shadav bhairavi, which only uses SRGM<sub>D</sub>N. If Re were also omitted, it would result in the scale of Malkauns, and indeed many musicians believe that raga Malkauns is the pentatonic form of Bhairavi.
- 56 Raga Bhatthar described in the *Sangit sar* (c.1800) had a similar structure but it did not include natural Ma. See Singh 1910-12: 285.
- 57 Ramamatya (1550) grouped Dhanashri under the Shri-raga *mela* (SRGM<sub>D</sub>N). Other types of Dhanashri had different scales, however, which may explain why ragas Multani and Puriya dhanashri belong to this group as well. According to Lochana (late 17th century), one type of Dhanashri belonged to modern Purvi *that* and another variety to modern Bhairav *that*. See Nijenhuis I, 1976: 28.
- 58 According to Meshakarna (1570), Jaithri and Bhimpalisini are her confidantes. See Ebeling 1973: 72.
- 59 Kalind 1971: 198.
- 60 Pingle (2/1898) describes Bhimpalasi as a raga with a flat Dha, and at the time of Pratap Singh (c.1800) it had both flat Dha and flat Re. Bhimpalasi appears in a *ragamala* from Kangra (c.1815-1820) as a young lady worshipping a Shiva lingam under a tree, and praying for the return of her absent lover. Krishnananda Vyas (1842) describes Bhimpalasi as the embodiment of the art. Playing a *vina*, she sings with a husky voice. See Singh 1910-12: 214; Vyas 1914: 22; Randhawa 1971: 23, 68, 74.
- 61 Nijenhuis I, 1976: 19-21.
- 62 Sarmadee 1996: 57. Judging from the *Sahasras* (early 17th century) Bhupali was one of the major ragas of the Mughal court musicians.
- 63 We refer in particular to an old recording of the legendary *sarangi* player Bundu Khan.
- 64 See Bake 1930: 56-57. In the 16th and 17th centuries Re and Pa were omitted instead of Ma and Ni. See Nijenhuis I, 1976: 19-21.
- 65 Sarmadee 1996: 27.
- 66 Bake 1930: 60-61.
- 67 Ebeling 1973: 104-105.
- 68 According to Faqirullah (1666), it was a combination of Kedar, Gauri and Shyam. See Nijenhuis I, 1976: 89-91; Sarmadee 1996: 55.
- 69 In *ragamala* paintings the related raga Bihagda (Sanskrit: Vihangada) shows a woman with her arms raised overhead. In the pictorial descriptions of Meshakarna (1570) and Somanatha (1609) it is portrayed as the god of love, Kama, who captures the hearts of those separated from their lovers. See Ebeling 1973: 86-87; Nijenhuis I, 1976: 90.
- 70 Powers 1970: 17; Jairazbhoy 1971: 96-99; Nijenhuis I, 1976: 77; Manuel 1985; Martinez 1997: 347-51. See also Miyan ki Todi.
- 71 Brihaspati 1966: 485.
- 72 Kaufmann 1968: 551.
- 73 Sarmadee 1996: 67.
- 74 Nijenhuis I, 1976: 71-73.
- 75 See Ebeling 1973. Sarang can also be the peacock, which is the vehicle of Kama, the god of love. See Martinez 1997: 269.
- 76 Anonymous 1919: 15a-15b.
- 77 *Ragamala* paintings of Madhmād sarang portray lovers embracing. See Ebeling 1973: 130.
- 78 Sarmadee 1996: 23; Ebeling 1973: 74.
- 79 Randhawa 1971: 62-63.
- 80 According to Kaufmann (1968: 436) this raga was a creation of B. R. Deodhar.
- 81 According to Patwardhan (IV, 1958: 130) Re can be occasionally used in the upper octave.
- 82 Bhatkhande, KPM VI, 1987: 297.
- 83 Nijenhuis I, 1976: 22. Raga Chayanat is described in the *Sangit sar* (c.1800) as one of the eighteen varieties of raga Nat. See Singh 1910-12: 148-49.

- 84 See Ratanjankar 1925: 172-201. According to Faqirullah (1666), Kanada was a creation of the early 16th century poet-composer Nayak Bakhshu. See Sarmadee 1996: I, 67.
- 85 In the *Sahasras* (first half of the 17th century), Kanada is by far the most prominent raga. This is also the case in *Kitab-i nauras*, a collection of song-texts attributed to Sultan Ibrahim Adil Shah II (1580-1627). See Sharma 1972 and Ahmad 1956.
- 86 According to Shrikantha (c.1575), Somanatha (1609) and Damodara (c.1635), the king is praised by celestial musicians (*gandharvas*), which may suggest that the king is Indra, whose mount is an elephant. See Ebeling 1973; Nijenhuis I, 1976: 41-43.
- 87 Sarmadee 1996: 67. Shah Nawaz Khan, author of *Mir'at-i Aftab nama*, which was written at the time of Emperor Shah Alam (1759-1806), suggests that Tansen's Darbari was a combination of Kanada, Malhar and Kalyan.
- 88 In fact, many Kanada ragas used two Ni's. Anonymous 1919: 15c-15d.
- 89 Widdess 1995: 22-28.
- 90 At the beginning of the second millennium, ragas belonging to the 'classical' repertoire (referred to as *marga* or *gandharva*) had almost become obsolete and were replaced by ragas of the secular repertoire (*deshi*). In the first half of the 13th century, Sharangadeva lists 34 *deshi ragas* which were "well-known in former times" and 52 which were well-known at his time. According to the 15th century musicologist Kumbha, Deshi was identical to Deshkar (or Deshkari). Today, however, they are vastly different ragas. See Nijenhuis I, 1976: 23-25; Widdess 1995: 13.
- 91 Faqirullah (1666) writes that Deshi was a mixture of Todi and Khat-raga. See Sarmadee 1996: 49.
- 92 According to Pratap Singh (c.1800), Deshi todi omitted Pa, had both Ga's and both Ni's, and flat Re and flat Dha. See Singh 1910-12: 53-55.
- 93 Willard (1834) describes Deshi as follows: "*The excess of passion to which this blooming Raginee is subject induces her to pay a visit to her lover at his abode. She accordingly adds the assistance of art to the natural charms of her person, and puts her resolution into practice.*" See Willard 1965: 84; Ebeling 1973: 136-137; Bake 1930: 52-53.
- 94 Nijenhuis I, 1976: 28-30.
- 95 See Bhimpalasi.
- 96 Willard 1965: 73.
- 97 Bhatkhande, KPM V, 1987: 263.
- 98 According to Brihaspati (1966: 474-75) this type of Gaud malhar has both flat and natural Ga.
- 99 Ebeling 1973: 96-99.
- 100 Nijenhuis I, 1976: 71-73. Gaud sarang is mentioned as a separate raga by Faqirullah (1666) and in the *Sahasras*, but it does not appear in *ragamala* paintings. However, Patki (II, 1956: 51-52) thinks that this raga came from the South.
- 101 Kaufmann 1968: 185.
- 102 Gorakh kalyan with Pa is sometimes referred to as Narayani.
- 103 Kalind 1971: 172-73.
- 104 Patwardhan (IV, 1968: 165) gives the following ascent-descent for Gunkali: SGPDŞ-SDPG- RG- MGRS.
- 105 Ebeling 1973: 54-55.
- 106 Sarmadee 1996: 53.
- 107 Nijenhuis I, 1976: 35; Kaufmann 1968: 104.
- 108 Paluskar VIII, 1912: 1.
- 109 Subba Rao II, 1964: 106.
- 110 Although Hindol is commonly associated with the spring, in *ragamala* paintings rain is often shown, perhaps to signify the final period of the monsoon.
- 111 Pratap Singh (c.1800) was probably the first author who described Hindol in its present Hindustani form, although it had both Dha's. See Singh 1910-12: 40-41; Nijenhuis I, 1976: 36-37; Martinez 1997: 336-47.
- 112 See Bhatkhande, KPM IV, 1987: 175.
- 113 Krishnananda Vyas (1842) describes Jaijaivanti as the buxom and comely consort of Megh-raga, who plays the *vina* and carols like a *kokila* bird. See Vyas, 1914: 33.
- 114 Sarmadee 1996: 65.
- 115 Pundarika described it as Yavana todi in his *Ragamala* (1576).
- 116 There has been a lot of confusion regarding the history of ragas related to Asavari and Todi, and Bhatkhande's Asavari *that* (with natural Re) would seem to be somewhat of a misnomer. Also see Asavari.
- 117 Krishnananda Vyas (1842) describes Jogiya as follows: "*Holding trident, snake and lute, braids of matted hair falling about her limbs, whitened with ashes, violently furious in the heroic vein, she is a yogini, adept in all the lore of yoga.*" See Daniélou 1968: 110.
- 118 In early 20th century recordings, it is frequently referred to as Jogiya asavari.
- 119 According to Kaufmann, it was the great singer Abdul Karim Khan (1872-1937) who introduced Ga as a grace note of Re in Jogiya. This is very unlikely, however, since the descent described by Pingle (2/1898) includes Ga. See Pingle 1989; Kaufmann 1968: 242.

- 121 Sarmadee 1996: 115.
- 122 Ebeling 1973; 173, 175. In the *Raga sagara* (date unknown) Kafi is described as a fair and amorous lady who is fond of parrots and sits on the lap of her lover. She is the image of sensuousness. In Pratap Singh's Kafi only flat Ga and flat Ni were used. See Singh 1910-12: 288-89.
- 123 Nijenhuis I, 1976: 69-70; Widdess 1995: 76 ff. See Sindhura.
- 124 Pingle 1989: 54-55; Brihaspati 1966: 518.
- 125 Kamod should not be confounded with Kamodi, which is also an ancient raga. See Khamaj.
- 126 Bhatkhande, SS I, 1951: 117-18.
- 127 Ebeling 1973: 118.
- 128 Ebeling 1973: 118-119.
- 129 Nijenhuis I, 1976,: 43-44.
- 130 See Sharma 1972.
- 131 According to Brihaspati (1966: 533), the raga described here is known as Chandni Kedar.
- 132 Nijenhuis I, 1976: 39-41.
- 133 Ebeling 1973: 74, 132.
- 134 See Pilu.
- 135 Nijenhuis I, 1976: 45-47. According to Pratap Singh (c.1800), the scale of Lalit included Pa. Today, this raga is referred to as Lalita gauri.
- 136 In the Lalit described by Muhammad Raza Khan (c.1792) both natural and sharp Ma as well as Pa were used. Lalita is still a popular raga in South Indian music. In the North, only a few authors have made a clear distinction between Lalit and Lalita. For this reason, perhaps, the various pictorial descriptions of Lalit do not match.
- 137 When the tonic of Miyan ki todi is changed from Sa to Pa, the scale of Lalit emerges.
- 138 Somanatha (1609) describes Lalita ('the playful one,' who represents love and eroticism) as a lady who at dawn "*uninterruptedly illuminates Uma's lord with lamps*". Uma's lord is Shiva. See Nijenhuis I, 1976: 47.
- 139 Lalit is also described as a charming young man who cheats on his wife. After making love to his mistress he returns in the morning. See Ebeling 1973: 42-43.
- 140 Thakur VI (3-2), 1962: 139.
- 141 Subba Rao I, 1956: 16-17; III, 1965: 99-100.
- 142 According to Pundarika (c.1560-1570), Malakaushika belonged to modern Kafi *that*. If we believe what is written in the *Sangit sar*, Malkauns was a very different raga only two hundred years ago. It included flat Re, both flat and natural Ga, both natural and sharp Ma as well as Pa. See Singh 1910-12: 30-31.
- 143 Neuman 1980: 65.
- 144 Manj means middle or intermediary.
- 145 However, according to Patki I, 1955: 9) Maru bihag was created by Alladiya Khan and popularised by Nisar Hussain Khan of Badayun.
- 146 In *ragamala* paintings from Mewar and Sirohi, Maru portrays the famous love story of Dholi and Maru, who, against strong opposition, find each other with the aid of a camel. See Ebeling 1973: 128-129; Nijenhuis I, 1976: 55-57.
- 147 See Singh 1910-12: 62. At the time of Faqirullah (1666) and Willard (1834), Maru, Malav and Marva were probably different ragas. Other authors give today's Purvi *that* as the scale for raga Malav. Interestingly, the pictorial descriptions of Maru and Malavi are sometimes interchangeable. See Ebeling 1973: 140.
- 148 Nijenhuis I, 1976: 52-54.
- 149 Ebeling 1973: 88-91.
- 150 The word *malhar* is derived from *malaharaka*, the destroyer or purifier of the *malas* ('dust or impurities'), i.e. the rains. See Martinez 1997: 266.
- 151 According to Shah Nawaz Khan (late 18th century), Miyan ki malhar was a combination of Kanada and Malhar. Miyan ki malhar described by Pratap Singh (c.1800) had many similar movements to today's raga, but it did not include natural Ni. See Singh 1910-12: 249-50.
- 152 The main Todi described by Pratap Singh (c.1800) was similar to today's Bilashkani todi. See Singh 1910-12: 32.
- 153 Varali is usually portrayed as a lady with a fly-whisk, who turns her face away from her lover. According to Somanatha (1609), raga Shuddh varali had a scale which is similar to modern Todi (SRGMPDN). See Ebeling 1973: 84-85; Nijenhuis I, 1976: 77-79, Powers 1970: 21.
- 154 Marg todi (SRGMPDN) described by Pratap Singh (c.1800) was similar to Todi varali of Ahobala, but it also included natural Ma. Raga Darbari todi (SRGMPDN) described by Krishnadan Bandyopadhyaya in his *Gita sutra sar* (1885) was also an intermediary type. See Singh 1910-12: 198-99; Jairazbhoy 1971: 97-99.
- 155 Sarmadee 1996: 67, 71.
- 156 Bhatkhande, KPM IV, 1987: 742.
- 157 See Singh 1910-12: 212-13. Kshetro Mohan Goswami (1813-1893) gives the following scale for Multani: SRGMPDN. See Bhatkhande, SS IV, 1957: 714.

- 158 See Bhimpalasi.
- 159 Sarmadee 1996: 67. Also see note 35.
- 160 Bhatkhande, KPM VI, 1987: 217-229.
- 161 Ratanjankar 1961: 156-57. Judging from the *Sangit sar* (c.1800), raga Pardip or Pardipki was a very different raga. See Singh 1910-12: 287-88.
- 162 Thakur IV (2-2), 1957: 186-87.
- 163 Pratap Singh (c.1800) gives the following movements for Pilu: RNS RG- B- S- GRS ND, PDMP NSN QSR, NSGRS. See Singh 1910-12: 283.
- 164 Sarmadee 1996: 37, 71.
- 165 Jairazbhoy 1971: 99.
- 166 Paluskar XII, 1914: 1.
- 167 Puriya is derived from *pūrva*, which means that Puriya dhanashri was the 'eastern' type of Dhanashri. Interestingly, D. C. Vedi was of the opinion that Puriya dhanashri was a modern raga. In western India it was probably rather unpopular at the beginning of this century.
- 168 Sarmadee 1996: 65-67.
- 169 In the *Sangit sar* (c.1800) this type of Dhanashri is called Margi dhanashri or Miyan ki dhanashri, while Dhanashri itself had a Dha in between the usual flat and sharp Dha's. See Singh 1910-12: 68-69; Bose 1960: 656-657; Nijenhuis I, 1976: 28-30.
- 170 Bhatkhande, KPM VI, 1987: 48.
- 171 Nijenhuis I, 1976: 66-68.
- 172 Patwardhan IV, 1968: 89.
- 173 Nijenhuis I, 1976: 15-17; Thakur IV (2-2), 1957: 57. Pratap Singh (c.1800) makes a distinction between Ramkali and Deshi ramkali. The first type had a flat Ni, and the second one a Ni which was in between the usual flat and sharp Ni's. Neither type included sharp Ma. See Singh 1910-12: 43-45.
- 174 Ebeling 1973: 52, 53, 60, 80.
- 175 Sarmadee 1996: 37, 61.
- 176 Till the beginning of this century, many musicians used flat Dha instead of natural Dha. See Ratanjankar, 1925: 186.
- 177 Kaufmann (1968: 19) thinks that the name of this raga is derived from the term *sankirna* ('mixed'), but according to Martinez (1997: 283), Shankara is the 'causer of tranquility,' a mild and protective form of Shiva.
- 178 Since the time of Ramamatya (1550), the southern Shri-raga has had a scale similar to modern Kafi *that*. Pundarika (c.1560-1570) classified it in modern Khamaj *that*. See Jairazbhoy 1971: 101.
- 179 Nijenhuis I, 1976: 76-77. Ahobala (1665) prescribes Re as its dominant, initial and final note, and in the music example of Pratap Singh (c.1800) B P also features as a characteristic movement. See Singh 1910-12: 59.
- 180 Kaufmann 1968: 19, 281; Ebeling 1973: 108-109.
- 181 Referring to this raga as Bhup kalyan, as Thakur has suggested, is confusing since Bhupali itself has been called Bhup kalyan. See Thakur I (I-2), 1954: 132.
- 182 Nijenhuis I, 1976: 38-39. The well-known story related by Kaufmann (1968: 69) that Shuddh kalyan and several other 'shuddh' ragas were composed by Tansen or his guru, does not seem to have a historical basis.
- 183 Bhatkhande, KPM IV, 1987: 61.
- 184 Nijenhuis I, 1976: 71-73.
- 185 Bhatkhande, SS IV, 1957: 272.
- 186 Bhatkhande, KPM VI, 1987: 155.
- 187 Sarmadee 1996: 63-64.
- 188 Since raga Shyam itself does not appear in the *Sahasras*, Shyam kalyan may have been the main type. See Sharma 1972.
- 189 Nijenhuis I, 1976: 69-70; Widess 1995: 76 ff.
- 190 See Kafi.
- 191 It was either called Shri-raga or Shuddhasvara *mela*, a scale type consisting of the then current *shuddh* ('natural') notes.
- 192 In the music example of Somanatha (1609), Ga and Ni are omitted only in the ascent.
- 193 Saindhavi is usually portrayed as lady in red clothes, with a trident in her hand. She is angry with her lover, and obviously a worshipper of Lord Shiva.
- 194 In an 18th century *ragamala* from Hyderabad, Sohini is portrayed as a lady who sits in front of a palace and talks to a parrot. See Ebeling 1973: 146, 251.
- 195 Raga Sur ki malhar described by Pratap Singh (c.1800) was different from today's Sur malhar. It used the following tone material: SRGMPDDN. See Singh 1910-12: 246-47.
- 196 Thakur V (3-1), 1958: 154.
- 197 Sarmadee 1996: 37.
- 198 See Singh 1910-12: 121-22.
- 199 Thakur III (2-1), 1955: 1; Bhatkhande, KPM III, 1988: 274.
- 200 Kalind 1971: 198.
- 201 Tilang has been portrayed in an early 19th century *ragamala* from Kangra as a lady, nude

- to the waist, receiving a massage; see Randhawa 1971: 40-41. Meshakarna (1570) describes *ragini* Tailingi as "a woman with beautiful lips, voice, dress and flower garland, in the company of girls and fanned with a yak hair whisk." See Ebeling 1973: 74, 286.
- 202 The *Sahasras* (early 17th century) contains 45 *dhrupad* song-texts in raga Kalyan and five in raga Iman kalyan.
- 203 Pundarika (c.1560-70) gives the following scale for Kalyan: SRGMPDN. The Iman *mela* of Lochana (c.1670-1705) was the same as today's Kalyan *that*. Interestingly, Faqirullah (1666) makes a distinction between Kalyan, Yaman (or Aiman), Yaman kalyan and Yamani. According to him, Kalyan was a *sampurna* ('complete', heptatonic) raga which should be sung in the evening, and Aiman was a mixture of Kalyan, Kedar and Bilaval. Raga Iman described by Pratap Singh (c.1800) had a very similar structure to today's Yaman. See Singh 1910-12: 222; Nijenhuis I, 1976:38-39; Sarmadee 1996: xxv, 33,53, 71.
- 204 Ebeling 1973: 76, 130-31.
- 205 It seems that Yaman evolved within the past century from a raga with a heptatonic ascent, via a hexatonic ascent, to a raga with a pentatonic ascent. The symmetrical phrases DNRG- RS and GMDN- DP show that a balance is acquired by omitting Sa and Pa in ascent.
- 206 From music examples in the *Sangit sar* and other 19th century sources it is obvious that natural Ma was used quite liberally in raga Iman kalyan. See Singh 1910-12: 224-25. Pingle (2/1898) gives the following ascent-descent for Yaman kalyan: SRGM, GMPDNS- SNDP MG, MGRS.
- 207 Todi (15) and Kanada (22) are missing in this *ragamala* album, which belonged to the late Dr. W. B. Manley and is now in the possession of the British Museum, London.
- 208 Ebeling 1973: 118-128, 161-62.
- 209 Ebeling 1973: 173-74.

# GLOSSARY

<b>addha tintal</b>	आध्या तीनताल	name of a <i>tala</i> of sixteen counts (4+4+4+4)
<b>akar</b>	आकार	vocal improvisations using the long vowel 'a'
<b>alankara</b>	अलंकार	'ornamentation, elaboration'; a particular melodic figuration used as an exercise
<b>alap</b>	आलाप	the introductory, non-metrical part of a performance in which the raga is slowly and systematically unfolded
<b>andolan</b>	आंदोलन	a slow and delicate oscillation on a single tone
<b>ang</b>	अंग	'limb, part'; a characteristic phrase or movement of a raga; part of an octave; a particular style
<b>antara</b>	अंतरा	'intermediary'; the second section of a composition, usually including and emphasising the upper tonic ascent
<b>aroha</b>	आरोह	
<b>ati komal</b>	अति कोमल	very flat
<b>auchar</b>	औचार	a brief non-metrical melodic introduction preceding the section in meter
<b>audav</b>	औडव	pentatonic
<b>avaroha</b>	अवरोह	descent
<b>bada khyal</b>	बडा ख्याल	'big' <i>khyal</i> ; the first composition or part of a <i>khyal</i> performance in slow tempo
<b>badhat</b>	बढत	elaboration of the raga, also rendered in the context of the compositional section in meter
<b>baj</b>	बाज	style of playing
<b>bandish</b>	बंदिश	a fixed composition, usually with two parts corresponding to the <i>sthayi</i> and <i>antara</i>
<b>bansuri</b>	बांसुरी	bamboo flute
<b>bhajan</b>	भजन	Hindu devotional poem set to music
<b>bin</b>	बीन	a fretted stick zither with two gourd resonators, also referred to as <i>rudra vina</i>
<b>binkar</b>	बीनकार	a <i>bin</i> player
<b>bol</b>	बोल	'word'; lyrics of a song; also a mnemonic by which drum strokes and right-hand strokes of plucked instruments are taught
<b>bol alap</b>	बोल आलाप	<i>alap</i> movements using the words of the composition
<b>bol tana</b>	बोल तान	a fast melodic passage which is articulated with the words of the song
<b>Braj bhasha</b>	ब्रज भाषा	a dialect of Hindi which was the most prominent literary language for song lyrics and Krishnaite devotional poetry
<b>chalan</b>	चलन	'movement'; a melodic outline of a raga usually containing a number of characteristic ascending and descending movements
<b>chiz</b>	चीज़	a vocal composition, usually with two parts corresponding to the <i>sthayi</i> and <i>antara</i>
<b>chota khyal</b>	छोटा ख्याल	'small' <i>khyal</i> ; a composition in medium to fast tempo that usually follows the <i>bada khyal</i>
<b>chaatal</b>	चौताल	name of a <i>tala</i> of twelve counts (2+2+2+2+2+2) which is mainly used in <i>dhrupad</i> compositions
<b>dadra</b>	दादरा	name of a <i>tala</i> of six counts (3+3); a light-classical vocal genre and type of song set to <i>dadra</i>
<b>darbar</b>	दरबार	the royal court
<b>deshi</b>	देशी	'regional, provincial'; in music history this term is used to refer to regional musical traditions and ragas

<b>dhaivat (Dha)</b>	धैवत (ध)	name of the sixth scale degree
<b>dhamar</b>	धमार	name of a <i>tala</i> of fourteen counts (5+2+3+4); a vocal genre and type of song which is set to <i>dhamar tala</i> and related to <i>dhrupad</i>
<b>dhrupad</b>	धृपद	the oldest surviving vocal genre in Hindustani music and a type of composition which usually has four parts corresponding to four musical sections
<b>dhun</b>	धुन	a type of song or instrumental genre which is based on folk and popular music
<b>dhyana</b>	ध्यान	'contemplation'; a short pictorial description of a raga in the form of a contemplative poem
<b>dipchandi</b>	दीपचंदी	name of a <i>tala</i> of fourteen counts (3+4+3+4), mainly used in <i>thumri</i>
<b>drut</b>	द्रुत	fast
<b>ektal</b>	एकताल	name of a <i>tala</i> of twelve counts (2+2+2+2+2+2)
<b>gamak</b>	गमक	any ornament; more specifically referred to as a heavy shake on a single tone
<b>gandhar (Ga)</b>	गंधार (ग)	name of the third scale degree
<b>gat</b>	गत	'gait'; a fixed composition used in <i>kathak</i> dance, <i>tabla</i> , <i>sitar</i> and <i>sarod</i> , in which the melodic or rhythmic patterns are defined by <i>bols</i>
<b>gharana</b>	घराना	the tradition and lineage of a musical family; a stylistic school
<b>ghazal</b>	ग़ज़ल	a Persian or Urdu poetic genre; in music it is a type of song which expresses both spiritual and worldly love
<b>grama</b>	ग्राम	a basic scale in ancient Indian music
<b>grama raga</b>	ग्राम राग	an ancient mode
<b>Hindustani</b>		pertaining to northern India
<b>hori</b>	होरी	a vocal genre in <i>dhamar tala</i> ; the lyrics express the love-pranks of Radha and Krishna during the Hindu spring and colour-festival of <i>holi</i>
<b>jati</b>	जाति	'class, species, genus'; an ancient category of modes
<b>jhala</b>	झाला	the fastest section of an instrumental <i>alap</i> or <i>gat</i> in which the melody played on the main strings is accompanied by rapid strumming of the drone-strings
<b>jhaptal</b>	झप्ताल	name of a <i>tala</i> of ten counts (2+3+2+3)
<b>jod</b>	जोड	'joining'; usually the second section of an instrumental <i>alap</i> in which a clear pulse is introduced
<b>kaharva</b>	कहरवा	name of a <i>tala</i> of eight counts (4+4)
<b>kan</b>	कन्	a single grace note or inflection before or after an articulated tone
<b>kathak</b>	कथक	'story teller'; a caste of professional musician and dancers in eastern Uttar Pradesh; also the main form of North Indian classical dance.
<b>khali</b>	खाली	the 'empty' unstressed beat of a <i>tala</i> which is indicated by a silent wave of the hand and usually serves as a counterbalance to the first beat, <i>sam</i>
<b>khyal</b>	ख्याल	the prevalent vocal genre in Hindustani classical music
<b>komal</b>	कोमल	'soft'; flat, a note lowered by a semitone
<b>laya</b>	लय	tempo
<b>layakari</b>	लयकारी	'playing with rhythm'; rhythmic variation and improvisation
<b>madhya</b>	मध्य	'medium, middle'
<b>madhyam (Ma)</b>	मध्यम (म)	name of the fourth scale degree
<b>mandra</b>	मंद्र	'low'; usually referring to the lower register
<b>marga</b>	मार्ग	'path, way'; the ancient musical system

<b>masitkhani</b>	मसीतवानी	a genre of <i>sitar</i> playing incorporating <i>gats</i> and their extensions in slow or medium tempo, based on fixed stroke patterns, named after the late 18th century musician composer Masit Khan
<b>matra</b>	मात्रा	'that which measures'; the basic time or counting unit of a <i>tala</i>
<b>mela</b>	मेल	'assembly'; a scale type used for classifying ragas
<b>mind</b>	मिंड	a gradual slide (portamento) from one tone to another
<b>mishra</b>	मिश्र	'mixed'
<b>mukhda</b>	मुख्यडा	'signature'; the cadence that punctuates each section of an <i>alap</i> ; the phrase of a composition that leads to the first beat of the rhythm cycle, <i>sam</i>
<b>murki</b>	मुरकी	a fast and delicate ornament involving two or more tones, similar to a mordent
<b>nayak</b>	नायक	hero
<b>nayika</b>	नायिका	heroine
<b>nishad (Ni)</b>	निधाद (नी)	name of the seventh scale degree
<b>nom-tom</b>	नोम तोम	<i>alap</i> using abstract syllables, sung before a <i>dhrupad</i> or <i>dhamar</i>
<b>pad</b>	पद	'word'; song lyrics
<b>pakad</b>	पकड़	'catch' or key phrase of a raga
<b>pancham (Pa)</b>	पंचम (प)	name of the fifth scale degree
<b>urvang</b>	पूर्वांग	the lower tetrachord Sa to Ma, or pentachord Sa to Pa
<b>putra</b>	पुत्र	'son'; offspring of a raga and <i>ragini</i> , used in old raga classification systems
<b>raga</b>	राग	a tonal framework for composition and improvisation; melodic type
<b>ragamala</b>	रागमाला	'garland of ragas'; a set of paintings depicting the <i>raga-ragini</i> images described in <i>dhyanas</i> ; also an old genre in which a number of ragas are unfolded
<b>ragini</b>	रागिनी	a feminine counterpart of the 'male' raga, used in old raga classification systems
<b>rasa</b>	रस	a pervading emotional flavour or aesthetic sentiment
<b>razakhani</b>	रजाखानी	a genre of <i>sitar</i> playing incorporating <i>gats</i> in fast tempo named after the mid-19th century musician-composer Raza Khan
<b>rishabh (Re)</b>	रिषभ (रे)	name of the second scale degree
<b>rupak</b>	रूपक	name of a <i>tala</i> of seven counts (3+2+2)
<b>sam</b>	सम	the first beat of a <i>tala</i> which is usually accentuated
<b>sampurna</b>	संपूर्ण	'complete'; heptatonic
<b>svadhi</b>	संत्रादी	the consonant note which has a relationship of a perfect fourth or fifth with the <i>vadi</i>
<b>sangit</b>	संगीत	music
<b>sankirna</b>	संकीर्ण	'combined'; in music it refers to a compound raga
<b>saptak</b>	सप्तक	'the set of seven'; the heptatonic scale
<b>sarangi</b>	सारंगी	the main bowed lute of northern India
<b>sargam</b>	सरगम	the seven sol-fa syllables used in oral and written notation; a composition or <i>tana</i> which uses the names of the notes
<b>sarod</b>	सरोद	the main short lute of northern India
<b>shadav</b>	षाडव	hexatonic
<b>shadj (Sa)</b>	षड्ज (सा)	name of the first scale degree
<b>shruti</b>	श्रुति	intonation; the twenty-two divisions of the ancient Indian octave; microtone
<b>shuddh</b>	शुद्ध	'pure'; a natural note

<b>sitar</b>	सितार	the main fretted long lute of northern India
<b>sitarkhani</b>	सितारखानी	name of a 'tala' of sixteen counts (4+4+4+4)
<b>sthayi</b>	स्थायी	'standing, constant'; the first section of a composition which is frequently repeated
<b>svara</b>	स्वर	tone; one of the seven scale degrees
<b>tabla</b>	तबला	the main percussion instrument in Hindustani music, consisting of a pair of tuneable hand-played drums
<b>tala</b>	ताल	'time measurement'; the rhythmic/metric system; a metric type
<b>tana</b>	तान	a fast melodic passage
<b>tanpura</b>	तानपूरा	an unfretted long lute which provides the drone
<b>tappa</b>	टप्पा	a type of song and vocal genre related to <i>khyal</i> , featuring rapid and complex <i>tanas</i> with abrupt jumps
<b>tar</b>	तार	'high'; usually referring to the upper register
<b>tarana</b>	तराना	a vocal composition related to <i>khyal</i> , using 'meaningless' syllables as lyrics
<b>that</b>	थाट	'framework, arrangement'; a scale type used as a basis for raga classification; the correct fret setting (on a <i>sitar</i> ) for each raga
<b>theka</b>	ठेका	the basic pattern of drum strokes which characterises a <i>tala</i>
<b>thumri</b>	ठुमरी	the most popular light-classical genre
<b>tihai</b>	तिहाई	a rhythmic or melodic cadence in which a phrase is repeated three times before ending on the <i>sam</i> or just before the <i>mukhda</i>
<b>tintal</b>	तीनताल	the main Hindustani <i>tala</i> of sixteen counts (4+4+4+4)
<b>tivra</b>	तीव्र	sharp; a note raised by a semitone
<b>tivratar</b>	तीव्रतर	very sharp
<b>uttarang</b>	उत्तरांग	the upper tetrachord Pa to Sa, or pentachord Ma to Sa
<b>vadi</b>	वादी	the sonant or strongest note which has a consonant relationship of a perfect fourth or fifth with the <i>samvadi</i>
<b>vakra</b>	वक्र	'crooked'; referring to a scale or pattern that follows a curved, zigzag path
<b>vilambit</b>	विलंबित	slow
<b>vina</b>	वीणा	any stringed instrument
<b>vistar</b>	विस्तार	'extension, expansion'; see <i>badhat</i>

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