

RĀGS AROUND THE CLOCK

A Handbook for North Indian
Classical Music, with Online
Recordings in the Khayāl Style



David Clarke

Music by Vijay Rajput



<https://www.openbookpublishers.com>

©2024 David Clarke. ©2024 Music by Vijay Rajput.



This work, including the music, is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike (CC BY-NC-SA).

This licence allows you to share, copy, distribute the material in any medium or format and to adapt, remix and build upon the material providing attribution is made to the author (but not in any way that suggests that he endorses you or your use of the work). Attribution should include the following information:

David Clarke. Music by Vijay Rajput, *Rāgs Around the Clock: A Handbook for North Indian Classical Music, with Online Recordings in the Khayāl Style*. Cambridge, UK: Open Book Publishers, 2024, <https://doi.org/10.11647/OBP.0313>

Further details about CC BY-NC-SA licenses are available at
<https://creativecommons.org/licenses/by-nc-sa/4.0/>

All external links were active at the time of publication unless otherwise stated and have been archived via the Internet Archive Wayback Machine at <https://archive.org/web>

Any digital material and resources associated with this volume is available at <https://doi.org/10.11647/OBP.0313#resources> and is archived at <https://research.ncl.ac.uk/ragas/>

Every effort has been made to identify and contact copyright holders and any omission or error will be corrected if notification is made to the publisher.

ISBN Paperback: 978-1-80064-807-4

ISBN Digital (PDF): 978-1-80064-809-8

ISBN Digital ebook (EPUB): 978-1-80064-810-4

ISBN HTML: 978-1-80064-813-5

DOI: 10.11647/OBP.0313

Cover image: Companion Persuading Radha as Krishna Flutes, folio from the “Lambagraon” Gita Govinda (Song of the Cowherd). India, Himachal Pradesh, Kangra, ca. 1825. Opaque watercolour and gold on paper. Gift of the Michael J. Connell Foundation (M.71.59.7), Los Angeles County Museum of Art. Wikimedia, public domain, [https://commons.wikimedia.org/wiki/File:Companion_Persuading_Radha_as_Krishna_Flutes,_Folio_from_the_%27Lambagraon%27_Gita_Govinda_\(Song_of_the_Cowherd\)_LACMA_M.71.49.7.jpg](https://commons.wikimedia.org/wiki/File:Companion_Persuading_Radha_as_Krishna_Flutes,_Folio_from_the_%27Lambagraon%27_Gita_Govinda_(Song_of_the_Cowherd)_LACMA_M.71.49.7.jpg)

Cover design by Katy Saunders.

2. A CYCLE OF *RĀGS*: *RĀG SAMAY CAKRA*

Performers:

Dr Vijay Rajput (*khayāl* vocalist)

with

Ustād Athar Hussain Khan (tabla)

Ustād Murad Ali (*sāraṅgī*)

Ustād Mahmood Dholpuri (harmonium)

2.1 The Album and Its Supporting Materials

Our first album, *Rāg samay cakra*, presents fourteen Hindustani *rāgs* in the *khayāl* vocal style, performed by Dr Vijay Rajput (henceforth VR), a vocalist of the Kirānā *gharānā* (stylistic lineage). With his accompanists, VR takes the listener through a cycle (*cakra*) of *rāgs* ordered according to their designated performing times (*samay*): from the dawn *rāg* Bhairav to the midnight *rāg* Mālkauns (for a visual representation see Figure 1.6.2). As well as being identified with times of the day and night, *rāgs* are also associated with times of the year; and so the sequence ends with two seasonal *rāgs*: Megh, a *rāg* for the monsoon season, and Basant, a springtime *rāg* which may also be sung in the final quarter of the night. These performances are followed by supplementary tracks in which VR provides spoken renditions of the texts of the songs sung in each *rāg*. This is intended to help students who are not Hindu/Urdu speakers achieve correct pronunciation. The music was recorded in New Delhi in 2008; the spoken texts at Newcastle University in 2017, where the producer was David de la Haye.

All the performances on *Rāg samay cakra* take the form of an *ālāp* and *choṭā khayāl*—literally ‘small *khayāl*’. We gave a thumbnail account of these performance stages in Section 1.7, but what follows is a further concise gloss.

In an *ālāp*, the soloist’s job is to establish the *rāg*—its mood, its colours, its characteristic melodic behaviour. Listening to an *ālāp* is almost like overhearing an inner contemplation; the tabla is silent, so the vocalist has licence to extemporise, without being tied to any metre—an approach to rhythm known as *anibaddh* (similar to *senza misura* in western music). By contrast, the ensuing *choṭā khayāl* is based around a short song composition (*bandiś*), and is sung in a rhythmic cycle (*tāl*) supported by the tabla—which means the rhythmic organisation is metrical (a condition termed *nibaddh*); the dynamic is interactive and accumulative. Hence, the overall trajectory—from the meditative beginnings of the *ālāp* to the climactic closure of the *choṭā khayāl*—is a journey from ruminative inwardness to extravert exuberance.

As its name suggests, a *choṭā khayāl* is a vehicle for shorter performances in this style. Even so, there is plenty of space for elaboration: not uncommonly a *choṭā khayāl* will extend to around ten minutes—as on our second album, *Twilight Rāgs from North India* (Tracks 3 and 6). But it is also possible to give a satisfying and idiomatic *rāg* performance, including an *ālāp*, in around five minutes, as VR does throughout *Rāg samay cakra*. Because it is ostensibly simpler to master than the majestic, slow-tempo *baṛā khayāl*, a *choṭā khayāl* is usually what *khayāl* singers first learn to perform. Hence, we intend that these compressed performances will be of value to students in the earlier stages of learning. But we hope that they will inspire more advanced students too. For a *choṭā khayāl* presents its own challenges: it is usually sung up-tempo, at a speed ranging from medium fast to very fast—hence is also known as a *drut khayāl* (fast *khayāl*). This means the singer has to keep their wits about them through many extemporised twists and turns in which they interact with their accompanying artists; and physical as well as mental agility is required for the rapid delivery of virtuosic features such as *tāns*.

In Section 2.5 we provide supporting materials for each *rāg* of the album—namely:

1. A description of the *rāg*, including a technical specification and an outline of its musical and aesthetic characteristics.
2. A transliteration and translation of the *bandiś* text, as well as its original Devanāgarī version.
3. A *sargam* notation of the *bandiś* (composition).

In the intervening sections, we provide writings that help elucidate these materials. In Section 2.2 (relating to (2), above), we consider the poetic characteristics of the song texts, as well as the problematics of trying to produce any kind of definitive version of them; we also discuss conventions relating to their transliteration and pronunciation. In Section 2.3 (relating to (3), above) we explore issues to do with the musical notation of the *bandiśes*, given that historically they have been transmitted orally; we also provide information about the musical notation conventions applied in this book, and about how the *bandiśes* as notated relate to their delivery in actual performance. Finally, in Section 2.4 (relating to (1) above), we give a brief explanation of the technical terms used in the *rāg* specifications.

2.2 The Song Texts

Language and Poetics

Khayāl songs have a style and language all of their own—a point that Lalita du Perron drives home in her richly detailed account in *The Songs of Khayāl* (Magriel and du Perron 2013, I: 201–50). Even though, in the heat of performance, the words of *khayāl* compositions may get submerged under waves of invention and virtuosity, the texts remain important. They offer keys to the mood of a *bandīś*, and can spark the singer’s imagination (the meaning of the word *khayāl*, let us recall). Hence, in our commentaries on the individual *rāgs* of *Rāg samay cakra* below (Section 2.5), we have extracted the *bandīś* texts, along with their translations, so that they can be perused in their own right, and so that students can familiarise themselves with them prior to, or in tandem with, learning the song melody.

A definitive version of a *khayāl* text is no more possible than a final version of its melody. Both are subject to mutation under oral transmission; both are susceptible to the vagaries of memory and imagination. Any individual artist may carry several variants of both tune and text in their head. Another challenge comes from the language itself. *Khayāl* songs are found in a range of North Indian regional languages and dialects, which may be related to Hindi but which do not take its modern standard form. Prominent among these is Braj Bhāṣā, which achieved status as a vernacular literary language between the late medieval era and the nineteenth century (Snell 1991), and continues to have currency in present-day musical genres such as *khayāl*, *ṭhumrī* and *dhrupad*. Mutabilities of phonology, grammar and spelling all add to the challenge of stabilising form and meaning. Further, there are the often allusive and ambiguous meanings of *khayāl* poems, which seldom exceed four lines and display numerous other stylistic idiosyncrasies (again, see du Perron’s account).

Many of the common devotional and romantic tropes of *khayāl* poetry are illustrated in the texts of *Rāg samay cakra*. These include the veneration of deities; the pain of romantic separation; the entreaties of a lover; night-time assignations (and fear of being heard by the mother- or sister-in-law); images of nature (including birds, bees and mango trees); and celebrations of the seasons (notably springtime and the monsoon). Kṛṣṇa, typically depicted playing his flute, is often centre stage or rarely far from the scene. He is regarded as a figure who brings the divine and romantic into union. When not being adored by all, he is frequently seen being scalded by his consort, the *gopī* (cowherd) Rādhā, for his teasing, for his frequent absences, and for his assignations with a rival (*sautan*). Many of the song texts are sung from a female standpoint, and while Rādhā is rarely named as such, she is implicitly the archetype behind many of these songs of love and longing for the divine.

Transliteration and Pronunciation

Our edition of the texts has been a collaborative venture (where, inevitably, the roles have blurred a little). Initially, a Devanāgarī (देवनागरी) version of the *bandīś* texts was supplied by VR from his performer’s perspective. This was then transliterated into Roman script by David Clarke (henceforth DC) and passed on to the translators; unless otherwise indicated,

the English translations were composed by Jonathan Katz and Imre Bangha. Versions were then passed back and forth between collaborators, resulting in further modifications and refinements.

The oral transmission of *khayāl* songs militates against any would-be final version of their texts. Performers might not sing every detail of the text as they would write it, nor write down the text (if they do so at all) exactly as they sing it. Sometimes the sounds of the words may take them in one direction while their possible meaning may lead a translator or editor in another. In our edition, alternatives to the actually sung version are shown in square brackets; conversely, round brackets are used for words that are sung, but which depart from the textual version.

In aiming for a scholarly transliteration from Devanāgarī into Roman script we have followed the conventions of IAST, the International Alphabet of Sanskrit Transliteration, a subset of ISO 15919 (see also the discussion above in Transliteration and Other Textual Conventions). Through its use of diacritics—dots, lines and other inflections above or below individual letters—this system provides a unique Roman counterpart for every Devanāgarī character. This may look a little more complicated or fussy than informal approaches to romanising Hindi or Urdu used in everyday vernacular practice, but it is simply more fastidious and does not take long to master; moreover it is helpful to singers in achieving correct pronunciation.

This is because IAST makes it possible to discriminate between closely related but distinct Hindavi (Hindi/Urdu) sounds in a way that is not possible with only the normal twenty-six characters of the Latin alphabet. For example, unlike English, Hindavi has two distinct ‘t’ sounds: *dental*, with the tongue pressed against the front teeth; and *retroflex*, with the tongue against the roof of the mouth. In Devanāgarī script (used for Hindi and Sanskrit, among other languages), these are written as त and ट, and are transliterated as **t** and **ṭ** respectively. The same goes for the ‘d’ sounds द and ढ, transliterated as **d** and **ḍ**. (For an admirably pragmatic online guide to Devanāgarī transliteration, see Snell 2016.)

We do not indicate every aspect of pronunciation here, but the following are particularly pertinent:

- A macron (line) over a vowel indicates the sound is lengthened—hence **ā** = ‘aa’, as in ‘bar’ in Standard English; **ī** = ‘ee’, as in ‘teen’; **ū** = ‘oo’, as in ‘loom’.
- A tilde (wavy line) over a vowel—for example, **ã**, **ĩ**, **ũ**—indicates nasalisation.
- A dot over an n—as in ‘Sadāraṅg’—also indicates nasalisation.
- **C** is pronounced ‘ch’, as in ‘cello’ or ‘church’.
- **Ś** and **ṣ** are both pronounced ‘sh’—as in the English ‘shoot’.
- **J** is pronounced as in ‘January’ or ‘jungle’.
- **H** after a consonant—for example, **bh**, **dh**, **kh**—indicates that it is aspirated, i.e. pronounced with an additional puff of air.
- The underlined character **kh**—as in *khayāl*—is pronounced further back in the throat than its non-underlined counterpart; these sounds are peculiar to Urdu words of Persian or Arabic origin.

- The short vowel **a** (known as *schwa* by phoneticists) is pronounced further forward in the mouth than the longer **ā**—especially when sung (see Sanyal and Widdess 2004: 173, n. 17). Hence ‘pandit’ is pronounced slightly like ‘pundit’, ‘tablā’ slightly like ‘tublā’.

For more comprehensive guidance on pronunciation, readers should consult a primer such as Rupert Snell’s excellent *Beginner’s Hindi* (2003: viii–xviii) or the Hindi section of the website Omniglot, an online encyclopaedia of writing systems. Additionally, the transliterated song texts can be studied in conjunction with the recorded spoken renditions by VR found alongside the *rāg* recordings.

One further technicality should be noted. Spoken Hindavi, unlike Sanskrit, often suppresses an implicit ‘a’ vowel after a consonant (a process termed *schwa deletion*). This is especially common at the end of a word—hence the Sanskrit ‘*rāga*’ is pronounced ‘*rāg*’ in Hindavi. However, in *sung* Hindavi, and in dialects such as Braj Bhāṣā, such suppressed vowels are *not* silenced; indeed their enunciation is often essential to the metrical structure of Braj poetry and song (see Snell 2016: 3–4). Hence, on the advice of our translators, we have included the normally suppressed **a** in our transliteration of the song texts—for example, ‘dhan dhan murat’ is sung (and hence transliterated) as ‘dhana dhana murata’; similarly, ‘hamrī kahī mitvā’ as ‘hamarī kahī mitavā’.

2.3 Notating the *Bandiśes* (and Performing Them)

Prescriptive or Descriptive Music Writing?

Given that Hindustani classical music is primarily an oral tradition, its notation—while useful for teaching and musical analysis—raises a number of issues. In this regard, it will be useful to invoke the ethnomusicologist Charles Seeger’s (1886–1979) well-known distinction between ‘prescriptive and descriptive music writing’ (Seeger 1958). The former type, typified by western staff notation, supplies *instructions* to the performer that are essential in rendering a piece. The latter, typically used in ethnomusicological transcription seeks to detail a *record* of musical sounds and events as actually rendered—which may be useful in documenting and scrutinising performances from non-notating cultures.

An exemplary use of *descriptive* notation can be found in Volume II of Nicolas Magriel and Lalita du Perron’s *The Songs of Khayāl* (2013). Using an inflected *sargam* notation, Magriel seeks to capture every nuance of ornamentation and note placement in classic *khayāl* recordings. His aim is to illustrate—and in effect analyse—the mastery of the genre’s greatest historical exponents, as found in their recorded legacy. By contrast, our approach in *Rāgs Around the Clock* is more *prescriptive* and heuristic. Our aim is generally to notate a simplified outline of a song (*bandiś*) to assist students in learning it (though on some occasions it will be useful to present more fully detailed descriptive notations of what VR actually sings).

For an authentic version of a *bandiś*, students will need to listen to their guru or *ustād* demonstrate it multiple times—either live or, as with *Rāgs Around the Clock*, in recorded form. Our (prescriptive) notation of the songs sung on *Rāg samay cakra* acts as nothing more (or less) than a pedagogical *aide memoire*, and largely corresponds to the on-the-spot sketch a student might make during their lesson. What is omitted is as significant as what is included. What is notated are the essentials. What is *not* notated are the stylistic nuances heard in the actual musical renditions—which is where VR’s *gāyakī*—his distinctive style—is audible. Paradoxically, the abstraction of the notation helps make salient the nuances of the songs *as actually sung*, by their very absence.

Even in the short performances captured on *Rāg samay cakra*, one can often hear multiple variants of a *bandiś*, richly exceeding the simplified notation. Sometimes the sung version may only begin to conform to the notated one later in the performance; sometimes the notation may represent a composite distilled from different moments; sometimes what is notated may never be directly rendered as such but could be considered as a model of the song operating at the back of the performer’s mind as they deliver it; or it may conform to a version transmitted and notated on a different occasion, which may be no less—or no more—‘definitive’. So, rather than representing an idealised version of a *bandiś*, our notations form a practical or heuristic reference point that itself may transmute over time.

Notation Conventions

To notate the songs from our collection, we have developed a version of Vishnu Narayan Bhatkhande’s (1860–1936) music writing system, as found, for example, in his multi-volume

Kramik pustak mālikā (1937), and informally applied by many Hindustani musicians. Although it would have been relatively straightforward to have made transcriptions using western staff notation, we have resisted that temptation, since it is not part of the currency of Indian music, and would bring with it a welter of distorting connotations (a point which resonates with Magriel’s comments in Magriel and du Perron 2013, I: 91–2). The Bhatkhande-derived notation used here is, in any case, easy enough to decipher. Let us consider the example in Figure 2.3.1, which quotes the *antarā* (second part) of the famous Toḍī *bandiś*, ‘Laṅgara kākariyā jīna māro’—as sung by VR on Track 2 of *Rāg samay cakra* (from 04:14).

<i>tīntāl</i>																
x					2					o					3	
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	
: [˙] M	[˙] M	᳚ ᳚	–	᳚	–	᳚	᳚	᳚	–	᳚	᳚	᳚	N	᳚	᳚	– :
Su -	na	pa -	-	ve	—	mo -	ri	sā -	-	sa	na -	nan -	dī -	yā.	—	
᳚	᳚	᳚	᳚	-	᳚	N	᳚	N	᳚	N	᳚	᳚	P			
Do -	-	rī	do -	-	rī	gha -	ra	ā	-	-	ve.	—				

Fig. 2.3.1 *Bandiś* in Rāg Toḍī: notation of *antarā*. Created by author (2024), CC BY-NC-SA.

Each row of the notation represents one *āvartan* (cycle) of the *tāl*—in this case the 16-beat *tīntāl*. Individual beats (*mātrās*) are numbered in bold at the head of the notation on a horizontal axis. Vertical lines (broadly similar to barlines in western notation) mark off the subdivisions (*vibhāgs*) of the *tāl*; in the case of *tīntāl*, there are four *vibhāgs*, each lasting four *mātrās*. The clap pattern for the *tāl* is also shown according to convention: *sam* (the first beat) is indicated with ‘x’, *khālī* with ‘o’, and other clapped beats (*tālī*) with consecutive numbers.

The notes of the melody are given above the text, using the abbreviated syllables of *sargam* notation. A dot above a note name indicates that it is performed in the upper octave; a dot below, in the lower octave. Flat (*komal*) scale degrees are shown by underlining the note name (for example, R = *komal* Re); the sharpened fourth degree, *tivra* Ma, is indicated with a wedge above the note name (i.e. [˙]M). Dashes signify that a note is sustained through the following beat(s). Oblique lines (/ or \) indicate a glide (*miṇḍ*) upwards or downwards between notes.

Superscripted note names are used for ornaments (discussed further at the end of this section). Since *khayāl* performances are often replete with subtle ornamentation and pitch bends, these are shown sparingly, in order not to clutter the notation; as stated above, our aim is not to capture every tiny detail of the performance but to convey the basic outline of the song for practical learning purposes.

The first line of both parts of a *bandiś* (*sthāī* and *antarā*) is conventionally repeated. To signal this, we apply repeat mark signs (: :) from western staff notation. While subsequent lines may also be repeated, and while the first line itself may be repeated several times over

(often with variations), this is not usually indicated, since the matter is largely dependent on the context of any given performance and on the performer's mood.

Typically of the *khayāl* style, all the *tīntāl bandiśes* in our collection begin not on *sam*, the first beat, but with a lead-in of several beats. (Although the *antarā* cited in Figure 2.3.1 does begin on *sam*, this is quite rare, and, in any case, the *sthāī* which opens the same *bandiś* begins on beat 14.) Not uncommonly, songs start on beat 9 (*khālī*), but they may begin earlier or later. Hence, the poetic lines of a song often straddle the rhythmic notational framework. This can be seen in Figure 2.3.2, which quotes the *sthāī* of the composition ‘Koyalīyā bole ambuvā’ in Rāg Mālkauns (Track 12 of *Rāg samay cakra* (from 03:28)). Here, the two lines of the stanza each extend from *khālī* to *khālī*.

<i>tīntāl</i>																
x					2					o					3	
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	
								: Š	Ś <u>N</u>	Ġ	Š	D	M	D	N	
								Ko -	ya -	lī -	yā	bo -	le	am -	bu -	
Š	-	-	<u>N</u> <u>D</u>	N	D	M	M	G	G	G	<u>MD</u>	NŠ	N	Š	-	
vā	—————			dā -	-	ra	pa -	ra,	ṛ -	tu	ba -	san -	-	ta	ko	—————
G	-	M	D	G	M	<u>G</u> <u>S</u>	-									
de -	-	ta	san -	de -	sa -	vā.	—————									

Fig. 2.3.2 *Bandiś* in Rāg Mālkauns: notation of *sthāī*. Created by author (2024), CC BY-NC-SA.

This figure also illustrates the use of bowed lines (like slurs in western notation) beneath note names to show notes grouped *within* a beat. For example, on beats 12 and 13 of the second line there are two notes per beat; and since notes grouped this way are normally sung more or less evenly, we can surmise that each note lasts half a beat. (In western terms, if a beat were represented by a quarter-note or crotchet, these would be equivalent to eighth-notes or quavers.) Furthermore, throughout the notations, bowed lines are also used to connect decorative notes (shown superscripted) to the note they are decorating. In Figure 2.3.2 this can be seen on beat 10 of the first line, where a *kaṇ* (grace note) on Šā is grouped in with the main note, Ni.

From Notation to Performance

Finally, there is the question of how a *bandiś* as notated is deployed in performance—what, actually, do you do with this material; which portions of it do you sing when? Although the notations in this volume are, generally speaking, *prescriptive*, they do not unambiguously specify the order of things. Learning how to integrate the different components of a *bandiś* into a full *khayāl* performance takes time to learn, but here are some initial rules of thumb:

1. Begin your *choṭā khayāl* with the *sthāī* of the *bandiś*. It is customary to repeat the first line—usually once, but possibly several times, depending on context.

2. After the first line, sing the rest of the *sthāī*. The second line can also in principle be repeated, depending on the character of the composition, though this is less common than repeating the first line. Any further lines are usually sung only once.
3. Once you have sung the complete *sthāī*, reprise the first line.
4. The *antarā* follows similar, though not identical, conventions to the *sthāī*. The first line is usually repeated, other lines are less likely to be so. After the final line, you should return directly to the first line of the *sthāī*.
5. You may sing the *antarā* immediately after the *sthāī* or save it for later, while you improvise other material.

The improvisation of material can in fact apply to just about any stage of a performance. This is necessary because, while a *bandīś* usually takes little more than a minute to sing, a *choṭā khayāl* (even a compressed one) should last significantly longer: it is expanded through a variety of devices, such as *bol ālāp*, *tāns* and various forms of *laykārī*. But, throughout, the *bandīś* acts as the glue of the performance—the Hindi term carries the connotation of binding together (Ranade 2006: 71–4). For example, the first line of the *sthāī* usually acts as a refrain between developmental episodes; and the *antarā* may be revisited at a later stage.

The question of how to develop a *khayāl* is one of its key challenges. Ultimately this must be learnt from the guidance of one's teacher and the example of professional performances. While further discussion of this matter is beyond the scope of the present section, I will revisit it later in *Rāgs Around the Clock*, in Section 3.3, entitled 'How Do You Sing a *Choṭā Khayāl*?'. There, through a detailed analysis of VR's performances on *Rāg samay cakra*, I arrive at an expanded set of rubrics for performance, developing the ones sketched out above, and ultimately conjecturing whether all this might point to an implicit performance grammar for *khayāl*. But that more complex discussion is for later: for now, the above rules of thumb provide a starting point for how to apply the notations of Section 2.5 in practice.

2.4 Terminology Used in the Rāg Specifications

The description of each *rāg* in Section 2.5 begins with a technical specification of its key features. Unless otherwise indicated, we derive these thumbnails from Bhatkhande's *Kramik pustak mālikā* (1937), making his version of the information available probably for the first time outside the Marathi and Hindi editions of his opus. Page references to the relevant passages are given for each entry. Below, we provide a gloss on the terminology used:

Āroh-avroh—the ascending and descending form of the scale on which the *rāg* is based. Often this amounts to more than proceeding directly up and down: the representation may also capture the twists and turns of the scale along its path, according to the *rāg*. Bhatkhande uses commas to segment the scale formations, and sometimes plays with typographical spacing—presumably in order to reflect the *rāg*'s grammar. These conventions are reproduced in our own specifications, although exactly what Bhatkhande means by their layout is sometimes opaque.

Pakaḍ—a quintessential phrase of the *rāg*, which captures its key features and syntax. Again, we emulate Bhatkhande's use of commas and spacing in the notation—with the same caveat as above.

Jāti—literally 'class', 'genus' or 'caste'. This is defined by the number of different pitch classes in the ascending and descending scale forms of the *rāg*:

- *Auḍav* = 5-note (pentatonic).
- *Ṣāḍav* = 6-note (hexatonic).
- *Sampūrṇ* = 7-note (heptatonic).

The *jāti* expresses the ascending and descending forms as a pair—for example:

- *Auḍav-ṣāḍav* = five notes ascending, six-notes descending.
- *Sampūrṇ-sampūrṇ* = seven notes ascending and descending.

Ṭhāṭ—literally 'framework' (also used to signify the sitar fret setting for a *rāg*). This identifies the parent scale of the *rāg* according to Bhatkhande's *ṭhāṭ* system, which arranges Hindustani *rāgs* into ten families distinguished by their different permutations of natural, flat and sharp scale degree (see Figure 1.3.1, above).

Vādī—the most salient note in a *rāg*, usually considered in conjunction with *saṁvādī*.

Saṁvādī—the next most salient note, usually four or five steps higher or lower than the *vādī* note. In other words, *vādī* and *saṁvādī* belong to complementary tetrachords of the scale of the *rāg*: one in the lower tetrachord (*pūrvanṅ*), the other in the upper (*uttaranṅ*).

2.5 The Rāgs

2.5.1 Rāg Bhairav

Performing time first quarter (*prahar*) of the day.

Āroḥ (ascending)

| S R G M, P D, N Ṣ |

Avroḥ (descending)

| Ṣ N D, P M G, R, S |

Pakad – S, G, M P, D, P

Jāti – *Sampūrṇ–sampūrṇ* (heptatonic–heptatonic)

Thāt – Bhairav

Vādī – Re

Samvādī – Dha





(Source: Bhatkhande 1994/1937, II: 162, 164)

Bhairav should be sung at dawn or in the early morning. Its position in the *rāg* time cycle (*samay cakra*) means that it rarely gets heard in live performance, unless perhaps at the end of an all-night concert. But the *rāg* remains alive on recordings and in the early morning practice (*riyāz*) of musicians. It is regarded as one of the major *rāgs* of the Hindustani repertory. Its mood is generally serious and devotional (Bhairav is one of the names of Śiva), though romantic compositions in Bhairav can certainly be found. In keeping with the stillness of twilight, its delivery should be relaxed and unhurried, the tone unforced.

The keys to this *rāg*'s twilight ambience are its śrutis (microtonal tunings) on *komal* Re and *komal* Dha—the flattened 2nd and 6th scale degrees. These most salient tones of the *rāg* (*vādī* and *samvādī*) are often executed with a slow *āndolan* (oscillation) which borrows something of the brighter colour of the note above, evoking the hues of dawn. While Re and Dha can be sustained, they rarely stand alone: often decorated by a *kaṇ svar* (grace note) on Ga or Ni respectively, they will typically want to fall to Sā or Pa respectively; or, if approached from below, to continue in ascent.

Motions such as G–M–D are quite common, and can be a poignant way to approach Pa—as at the start of ‘Dhana dhana murata’, the *bandīś* heard on *Rāg samay cakra* (notated below). Ma, also salient, contributes to the *rāg*'s character and grammar: the *antarā* of ‘Dhana dhana murata’ sets out from this note and climaxes on it in the higher octave.

Although the *jāti* of Bhairav is commonly *sampūrṇ–sampūrṇ*—seven notes both ascending and descending—in another variant, only five notes are used in ascent: Sā, Ga, Ma, Dha and Ni. This form was sometimes favoured by artists of an older generation. Among the recordings of such doyens, Gangubai Hangal's (1913–2009) rendition of the *vilambit* (slow) composition ‘Bālamavā more saīyā’ (as discussed in Section 4.2) shows how, even in its romantic vein, Bhairav maintains its gravity; after all, early morning is regarded as a time for meditation and prayer.

	Performance by Vijay Rajput (Rāg samay cakra, Track 1) https://hdl.handle.net/20.500.12434/8a19270a	
	Spoken version of <i>bandiś</i> text (Rāg samay cakra, Track 15) https://hdl.handle.net/20.500.12434/7c2a8b8e	

Bandiś: ‘Dhana dhana murata’

This is a devotional song to Lord Kṛṣṇa, characteristically depicted playing his flute. In this recording, the *antarā* begins with a reference to ‘bansī dhuna’ (‘flute sound’), using the wording of the text taught to VR by his first guru. However, a textual variant ‘bansīdhara’ (‘flute bearer’), is also possible. The former version emphasises the divine sound of Kṛṣṇa’s flute, the latter his human figure. Sabaraṅg, invoked at the end, is the pen name (*chāp* or *takhallus*) of Ustād Bade Ghulam Ali Khan (1902–68), the probable composer of the song.

Sthāī

Dhana dhana murata Kṛṣṇa Murāri, sulakṣaṇa giridhārī, chavi sundara lāge atī pyārī.	<i>Blessed the image of Kṛṣṇa Murāri, Auspicious the mountain-bearer, How beauteous his brilliance, most dear to me.</i>
---	---

Antarā

Bansī dhuna [Bansīdhara] manamohana suhāve, bali bali jāū, more mana bhāve, Sabaraṅga dhyāna vicāre.	<i>Lovely is the flute-bearer, enchanter of the mind, Again and again I devote myself, Delightful it is to my mind—thereon dwell the thoughts of Sabaraṅg.</i>
--	--

राग भैरव

स्थाई

धन धन मुरत कृष्ण मुरारि
 सुलक्षण गरिधारी
 छवि सुन्दर लागे, अति प्यारी।

अंतरा

बंसी धुन [बंसीधर] मनमोहन सुहावे
 बली बली जाऊँ
 मोरे मन भावे, सबरंग ध्यान विचारे॥

Bandīś in Rāg Bhairav: 'Dhana dhana murata'**tīntāl**

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

Sthāī

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

Antarā

								: M - M -	P P	<u>D</u>	<u>D</u>	
								Ban - - sī	dhu - na	ma - na -		
								[Ban - - sī - -	dha - ra]			
P	<u>D</u>	Ṣ	N	Ṣ	-	Ṣ	- :	Ṣ	<u>Ṛ</u>	Ṣ	Ġ	<u>Ṛ</u> - Ṣ -
mo -	ha -	na	su -	hā -	-	ve,		ba -	li	ba -	li	jā - - ũ
N	N	Ṣ	N	<u>D</u>	-	P	-	M	M	G	M	P - P P
mo -	re	ma -	na	bhā -	-	ve,		Sa -	ba -	rañ -	ga	dhyā - na vi -
<u>PD</u>	<u>NṢ</u>	<u>ṢṚ</u>	<u>ṢN</u>	<u>DN</u>	<u>DP</u>	<u>MG</u>	M					
cā -	-	-	-	-	-	re.						

2.5.2 Rāg Toḍī

Performing time second quarter (*prahar*) of the day.

Āroḥ (ascending)	Avroḥ (descending)
S, <u>R</u> <u>G</u> , <u>Ṁ</u> P, <u>D</u> , N <u>Ś</u>	<u>Ś</u> N <u>D</u> P, <u>Ṁ</u> <u>G</u> , <u>R</u> , S

Pakad – D, N S, R, G, R, S, Ṁ, G, R G, R S

Jāti – *Sampūrṇ-sampūrṇ* (heptatonic–heptatonic)

Thāt – Toḍī

Vādī – Dha

Saṁvādī – Ga





(Source: Bhatkhande 1994/1937, II: 429–30)

Toḍī is an important *rāg* in the Hindustani classical repertoire. It is also known as Miyā kī Toḍī—an attribution to the legendary singer Miyā Tansen (ca. 1500–89)—although Bhatkhande uses the shorter title. Sung or played in the second phase of the morning, Toḍī draws from the *karuṇ ras*, which is noted for its qualities of pathos, sadness and compassion. Possessing greater gravity than its close relative Gujarī Toḍī, this *rāg* expands slowly in an *ālāp* or *barā khayāl*; in a fast-moving *choṭā khayāl* like the one presented here the mood can be lighter and more playful.

All the flattened notes—Re, Ga and Dha—should be rendered very flat (*ati komal*). Pa needs subtle handling: the beauty and significance of this *sva*r should be in inverse proportion to its limited frequency. When Pa does appear, it most usually features in descent, approached by a subtle and carefully timed glide from sustained Dha, probably prefigured by Ni.

In rendering Miyā kī Toḍī, the performer must take care not to create confusion with *rāgs* based on the same scale, such as Multānī or Gujarī Toḍī. Whereas in Multānī, Dha is only used as a passing note, in Miyā kī Toḍī, this note assumes considerable prominence as the *vādī* note—often in association with Ni. What most obviously distinguishes Miyā kī Toḍī from Gujarī Toḍī is the presence of Pa; and in Miyā kī Toḍī, Ga rather than Re is prominent. (The prominence of Re and Dha in Gujarī Toḍī gives it similar properties to the evening *rāg* Mārvā, causing some to refer to the former as ‘subah kā Mārvā’—‘morning Mārvā’.)

Although Bhatkhande theoretically includes Pa in his notation of the ascending scale of Toḍī (see the *rāg* specification above), in practice, any ascent to this note would not normally continue to Dha, but would rather reverse direction. In an old form of melodic construction, Pa can form part of an upward motion to Dha if immediately quitted by descent—for example, Ṁ–P–D–Ṁ–G—, R–G–R–S.

	Performance by Vijay Rajput (Rāg samay cakra, Track 2) https://hdl.handle.net/20.500.12434/21cf4b2b	
	Spoken version of <i>bandiś</i> text (Rāg samay cakra, Track 16) https://hdl.handle.net/20.500.12434/7b86b9eb	

Bandiś: ‘Laṅgara kākariyā’

This famous Toḍī composition is a staple of the *khayāl* repertoire, and is a perfect example of the ‘amorous hassling’ song type—to use du Perron’s nomenclature (Magriel and du Perron 2013, I: 137–9). The text might refer to a courting practice in which the boy tries to attract the girl’s attention by throwing small pebbles at her. Or perhaps he is aiming for the pitcher of water she is carrying on her head—a common image in such songs—and she fears the pebbles will bounce off and hurt her. The girl’s anxious reference to her ever-suspicious female in-laws is also typical. The archetypal pair in such stories of amorous teasing is of course Rādhā and Kṛṣṇa.

This *bandiś* is usually rendered as a *drut* (fast) *khayāl*, though it might be sung in a not-too-slow *madhya lay* (medium tempo). VR’s performance here focuses on the numerous ways in which the first line of the *sthāī* and *antarā* can be varied. This brings up the question of which version, if any, is the definitive form of the melody and which are the variants. The song notation attempts to show a possible ‘normative’ version, but its purpose is, as ever, primarily heuristic.

Sthāī

Laṅgara kākariyā jīna māro,

more aṅgavā laga jāve [jāe].

*Shameless boy! Don’t throw these
pebbles at me,
They’ll hit my body.*

Antarā

Suna pave morī sāsa nanandīyā.

Dorī dorī ghara āve.

*My mother-in-law and sister-in-law
will hear,
Quickly, come home.*

राग तोडी

स्थाई

लंगर कौंकरीया जीन मारो
मोरे अंगवा लग जावे [जाए]।

अंतरा

सुन पावे मोरी सास ननंदीया
दोरी दोरी घर आवे॥

Bandīś in Rāg Toḍī: 'Laṅgar kākariya'**tīntāl**

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

Sthāī

:	Ṁ	Ḡ	Ṁ	
	Laṅ	- ga	- ra	

★

Ḍ	-	-	N	Ḍ	P	P	P	Ṁ	P	ṀḠ	-	:		Ḡ	Ṙ	S	
kā	-	-	ka	- rī	- yā	jī	- na	mā	-	ro,	—			mo	-	-	re

S	S	Ḍ	-	Ṁ	-	Ḍ	N	Ḍ	—	Ṁ	-	ḠṘ	Ḡ	Ṙ	S	S	(→ ★)
aṅ	- ga	- vā	—			la	- ga	jā	-	-	-	ve.	—	Laṅ	- ga	- ra	
								[jā	-	-	-	e.]	—				

Antarā

:	Ṁ	Ṁ	ḌḠ	-	Ṁ	-	Ḍ	Ḍ	Ṡ	-	Ṡ	Ṡ	N	Ṙ	Ṡ	-	:
Su	- na	pa	-	-	ve	—	mo	- rī	sā	-	-	sa	na	- nan	- dī	- yā.	—

Ḍ	Ḡ	Ṙ	Ṡ		-	Ṡ	N	Ṡ	N	Ḍ	N	Ḍ	P	Ṁ	Ḡ	Ṁ	(→ ★)
Do	-	-	rī	do	-	-	rī	gha	- ra	ā	-	-	ve.	—	Laṅ	- ga	- ra

2.5.3 Rāg Śuddh Sāraṅg

Performing time second quarter (*prahar*) of the day.

Āroḥ (ascending)

S	R	MR	R	Ṁ	P	N	Ṣ		Ṣ	N	^ᵈ P	M	R	S	
---	---	----	---	---	---	---	---	--	---	---	----------------	---	---	---	--

Avroḥ (descending)

Pakaḍ – S, RMR, P, ṀPDṀP, MRSN, ṆḌSNRS

(Source: VR)

Jāti – Auḍav–ṣāḍav (pentatonic–hexatonic)

Ṭhāt – Kāfī

Vādī – Re

Samvādī – Pa

(Source: Bhatkhande 1993/1937, VI: 155)

While Bhatkhande states that Śuddh Sāraṅg may have both forms of Ni and both forms of Ma, many performers employ only śuddh Ni, while indeed using both *suddh* and *tivra* Ma. It is this latter version that VR adopts on *Rāg samay cakra*, and this is reflected in his specification above for the *āroḥ*–*avroḥ* and *pakaḍ*.

This melodious *rāg* is closely related to other *rāgs* in the Sāraṅg *aṅg* (group). As in Brindābanī Sāraṅg, *śuddh* Ma is frequently heard falling to Re; but in Śuddh Sāraṅg this is complemented by *tivra* Ma which tends towards Pa. Nonetheless, the latter should not be overstated, otherwise the *rāg* will veer towards its relative, Śyām Kalyāṇ.

Dha needs careful handling. It should not be sustained, but rather woven inconspicuously into melodic figures such as ṆḌSN, or N^ᵈP, or PṀDP—all of which can be heard in the *bandīś* sung here. A characteristic melodic pathway (or *calan*) once Pa is reached, is ṀPN–, NṢ, ṢN^ᵈP—DṀPMP–, RṀPMP–, MR^sN, ṆḌSNRS—.



Performance by Vijay Rajput
(*Rāg samay cakra*, Track 3
<https://hdl.handle.net/20.500.12434/35382873>)



Spoken version of *bandīś* text
(*Rāg samay cakra*, Track 17
<https://hdl.handle.net/20.500.12434/a2a052cc>)



Bandiś: ‘Aba morī bāta’

This composition may originate from Ustād Fayaz Khan (1886–1950) of the Agra *gharānā*—as suggested by the inclusion of his pen name, Prem Pīyā, at the start of the *antarā*. VR learnt it from Prof. Manjusree Tyagi, his one-time mentor.

There are different ways of understanding who is being addressed in the song. In the *sthāī* (first part) the protagonist implores her beloved, while in the *antarā* (second part) she speaks to herself or to a companion, expressing her frustration at the lack of a response.

In this recording, VR experiments with varied repetition of the different lines of the *bandiś*, as well as with the rhythmic placing and decoration of notes. So this is a good example of how a musical realisation may part company from the corresponding notation—or at least from the form of notation used here, which is intended more to communicate the gist of a *bandiś* than to record its potentially inexhaustible nuances in performance.

What is more structural, however, is the way the metre of the composition cuts liltingly across the 4x4 beat *tīntāl* structure. For example, the five-beat figure, ‘Aba morī’ that opens the song, can be divided into 2+3 beats; while the fourfold repetition of ‘vārī’, at the end of the *sthāī*, and ‘hārī’, at the end of the *antarā*, yields a 3+3+3+2 pattern.

Sthāī

Aba morī bāta mānale pīharavā,
jāū tope vārī vārī vārī vārī.

*My beloved, now believe what I say,
I sacrifice myself for you, over and over
again.*

Antarā

Prema pīyā hama se nahī bolata,
binatī karata mē to hārī hārī hārī
hārī.

*My loved one makes no answer,
And I am wholly spent, exhausted with
entreating.*

राग शुद्ध सारंग

स्थाई

अब मोरी बात मानले पीहरवा
जाऊँ तोपे वारी वारी वारी वारी।

अंतरा

प्रेम पीया हम से नहीं बोलत
बिनती करत में तो हारी हारी हारी हारी॥

tīntāl

Sthāī

(1st time)

(2nd time)

Antarā

$$\left| \begin{array}{cccc} \text{PN} & \dot{S} & N & \dot{M} \\ \hline \text{h}\bar{a} - & - & \text{r}\bar{i} & \text{h}\bar{a} - \end{array} \right| - \left| \begin{array}{cccc} P & R & M & R \\ \hline - & - & \text{r}\bar{i} & \text{h}\bar{a} - \end{array} \right| \left| \begin{array}{cc} N & S \\ \hline \text{r}\bar{i} & \text{r}\bar{i} \end{array} \right|$$

2.5.4 Rāg Brindābanī Sāraṅg

Performing time noontime (*madhyan*).

Āroḥ (ascending)	Avroḥ (descending)
Ṇ S, R, MP, N Ś	Ś NP, M R, S

Pakaḍ – Ṇ SR, MR, PMR, S**Jāti** – Auḍav–auḍav (pentatonic–pentatonic)**Thāt** – Kāfi**Vādī** – Re**Samvādī** – Pa

(Source: Bhatkhande 1995/1937, III: 496)

This *rāg* is also known as Vṛindābanī Sāraṅg, along with other variants of its name (Bhatkhande, for example, has Bindrābanī Sāraṅg). These all invoke the village of Vrindavan—in the present day, a town in Uttar Pradesh—where the historical Kṛṣṇa is said to have spent his childhood.

Brindābanī Sāraṅg is considered by some to be the definitive representative of the Sāraṅg group (*aṅg*). Among this *rāg*'s distinguishing features are its pentatonic *jāti*, which is differently configured in *āroḥ* and *avroḥ*: the ascending scale begins on *suddh* Ni, while its descending counterpart incorporates *komal* Ni.

Perhaps most distinctive of all is Re, the *vādī* tone, which is very often approached tenderly from above via Ma. This intimate connection is mirrored by a similar affinity between Pa and *Ṇi*.

Bhatkhande discusses the relation of Brindābanī Sāraṅg to other members of the Sāraṅg *aṅg*, in particular Madhma Sāraṅg, distinguished by its more exclusive focus on *suddh* Ni. By contrast, in Brindābanī Sāraṅg, *suddh* and *komal* Ni have equal status. Joep Bor et al. (1999: 52) remind us that Brindābanī Sāraṅg is generally treated as a light *rāg*, with similarities to Megh (also included in this collection) and Deś.



Performance by Vijay Rajput
(*Rāg samay cakra*, Track 4
<https://hdl.handle.net/20.500.12434/6f30c285>)



Spoken version of *bandiś* text
(*Rāg samay cakra*, Track 18
<https://hdl.handle.net/20.500.12434/2ee70bab>)



Bandiś: 'Raṅga le manavā'

This is a romantic song for the hot noontime and early afternoon, in which the protagonist, sitting under the flowering mango tree, tells joyfully of the colours and beauty of the scene. It is most appropriately rendered in a leisurely *madhya lay tīntāl*.

Like its Śuddh Sāraṅg forebear, this Brindābanī Sāraṅg *bandiś* nicely illustrates the possibilities of cross-metrical play between text and *tāl*. In the *sthāī*, the opening line, 'Raṅga le manavā bānā', comprises 2+4+4+6 beats; while the second line, 'jhulata bora jhukī', creates a 3+3+2 beat lilt; and the third line, 'koyala saṅga alī umaṅga', creates a 3+3+3+3 beat feel.

Sthāī

Raṅga le manavā bānā,	<i>Take delight, O my mind, of this lustrous sight,</i>
jhulata bora jhukī ambuvā kī ḍaliyā,	<i>The blossom swaying on the bending branch of the mango tree,</i>
koyala saṅga alī umaṅga nisa.	<i>Gladdening the cuckoo and the bee alike.</i>

Antarā

Chāī dopaharī caṛho [caḍhī] sunharī,	<i>Noon, that now has spread all around,</i>
kalaśa liai nija rāja pratāpī.	<i>Went up with his golden vessel to the glory and brilliance of his own kingdom.</i>
Nisa ranga kī le ḍubakī hararaṅga le.	<i>Plunge and bathe yourself in the colour and passion of Hari!</i>

राग ब्रिंदाबनी सारंग

स्थाई

रंग ले मनवा बना

झुलत बोर झुकी अंबुवा की डलिया

कोयल संग अली उमंग निस।

अंतरा

छाई दोपहरी चढ़ो [वढी] सुनहरी

कलश लीऐ नीज राज प्रतापी

निस रंग की ले डुबकी हररंग ले॥

Bandiś in Rāg Brindābanī Sāraṅg: 'Raṅga le manavā'**tīntāl**

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

Sthāī

									★									
N	S								: R	M	P	N	<u>PN</u>	<u>PM</u>	<u>RS</u>	<u>NS</u>		
Raṅ -	ga								le	—————			ma -	nu -	vā	—————		

(1st time)

R	-	-	ṢN	S	-	N	S	:	
bā -	-	-	-	nā,			Raṅ -	ga	

(2nd time)

S	-	-		: N	N	N	S	-	S	N	S	
nā,				jhu -	la -	ta	bo -	-	ra	jhu -	kī	

R	M	R	M	P	N	M	—	P	:	P	Ṣ	N	Ṣ	-	Ṣ	P	N	
am -	bu -	va	kī	ḍa -	li -	yā,		ko -	ya -	la	saṅ -	-	ga	a -	lī			

P	N	-	N	<u>PN</u>	<u>PM</u>	<u>RS</u>	<u>NS</u>	(→ ★)
u -	maṅ -	-	ga	nī -	sa.	Raṅ -	ga	

Antarā

:	M	M	M	P	P	N	-	
Chā -	ī	do -	pa -	ha -	rī			

N	-	Ṣ	-	Ṛ	N	-	Ṣ	-	:	N	N	N	N	Ṣ	-	Ṣ	Ṣ	
ca -	-	ṛho	—	sun -	ha -	-	rī,			ka -	la -	śa	lī -	ai	—	nī -	ja	
[ca -	-	ḍhī]																

<u>PN</u>	<u>ṢṚ</u>	<u>NṢ</u>	Ṣ	N	—	P	P	P	Ṣ	N	Ṣ	Ṣ	—	P	N	
rā -	-	ja	pra -	tā -	-	-	pī.	Nī -	sa	raṅ -	ga	kī	—	le		

P	N	N	-	<u>PN</u>	<u>PM</u>	<u>RS</u>	<u>NS</u>	(→ ★)
ḍu -	ba -	kī	—	ha -	ra -	raṅ -	ga -	[le.]

2.5.5 Rāg Bhīmpalāsī

Performing time third quarter (*prahar*) of the day.

<i>Āroḥ</i> (ascending)	<i>Avroḥ</i> (descending)
<u>N</u> S <u>G</u> M, P, <u>N</u> <u>Ṣ</u>	<u>Ṣ</u> <u>N</u> D P M, <u>G</u> R S

Pakaḍ – N S M, MG, PM, G, MGR S

Jāti – *Auḍav–sampūrṇ* (pentatonic–heptatonic)

Thāt – Kāfī

Vādī – Ma

Samvādī – Sā

(Source: Bhatkhande 1995/1937, V: 561–2)

While Bhīmpalāsī can be rendered at all tempi—from the slowest *baṛa khayāl* to the fastest *tarānā*—its movements are characteristically languid, matching the heat of the early afternoon. Most characteristic is the slow *mūṇḍ* (glide) from Ma to Ga. Ni especially contributes to this *rāg*’s association with the *karuṇ ras*—with its aesthetic of poignancy, compassion and sadness.

As *vādī*, Ma is officially one of the most prominent notes in this *rāg*. Pa is also important even though it should not be overly sustained, which would risk confusion with Rāg Dhanāśrī. Among Bhīmpalāsī’s rarely mentioned subtleties is the possibility that *komal Ni* be inflected very slightly sharper when approached from above and very slightly flatter when approached from below. In *avroḥ*, Ni may move to Dha via a *kaṇ svar* (grace note) on Pa—as in ṢN^pDP. Similarly, in the lower tetrachord, Ga may move to Re via a *kaṇ svar* on Sā—as in MG^sRS.

Similar *rāgs* with which Bhīmpalāsī should not be confused include Dhānī (same scale but with no Re or Dha), Patdīp (similar flavour but with *suddh Ni*), and Bāgeśrī (same scale but SGMDNṢ in *āroḥ*, greater prominence of Dha, and only occasional, specialised use of Pa).



Performance by Vijay Rajput
(*Rāg samay cakra*, Track 5
<https://hdl.handle.net/20.500.12434/84443350>)



Spoken version of *bandīś* text
(*Rāg samay cakra*, Track 19
<https://hdl.handle.net/20.500.12434/d9f0d030>)



Bandiś: ‘Hamarī kahī mitavā’

This song is a composition by Pandit Vinaychandra Modgal (1918–95), who was Principal of the Gandharva Mahavidyalaya, New Delhi at the time VR studied there. The song bears the pathos of the *karuṇ ras*: the protagonist implores her lover not to leave her side. In the *antarā*, the image of the beloved in a far-away place is another common trope of *khayāl* songs.

Sthāī

Hamarī kahī mitavā māna le,
bīnatī karata tore paīyā parata hū.

*Consider well my words, dear friend,
In humble submission I fall at your
feet.*

Antarā

Jina jāvo bidesa bālamavā.
Tuma bina maikā kala nā parata hai.
Binatī karata tore paīyā parata hū.

*Do not go abroad, O my beloved.
Without you, there is no peace for me.
In humble submission I fall at your
feet.*

राग भीमपलासी

स्थाई

हमरी कही मितवा मान ले
बिनती करत तोरे पईया परत हूँ।

अंतरा

जिन जावो बिदेस बालमवा
तुम बिन मैका कल ना परत है
बिनती करत तोरे पईया परत हूँ॥

tīntāl

x					2				0				3		
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16

| : N D P D | M P G M
 Ha- ma- rī ka- hī ————— mi- ta-

$\left| \begin{array}{cccc} P & - & - & \underline{M} \underline{G} \end{array} \right| \begin{array}{cc} M \diagdown \underline{G} & R \quad S : \end{array} \quad \underline{G} \underline{M} \quad P \quad \mathbb{P}_M \quad \left| \underline{G} \quad R \quad \underline{N} \quad S \right.$
 vā ————— mā - - na le, ————— bī-na-tī ka- ra- ta to- re

M	-	M	M	M	P	<u>G</u>	M
paī -	-	yā	pa -	ra -	ta	hũ.	

| : P P PN | PM G - M
 Ji - na jā - - vo ————— bi -

|P - N N |Ś Ś Ś - : |P N Ś Ġ |Ř - Ś -
 de - - sa bā- la- ma- vā. ——— Tu- ma bi- na mai - - kā ———

<u>N</u>	<u>N</u>	<u>ś</u>	<u>N</u>	<u>D</u>	<u>D</u>	<u>P</u>	<u>-</u>		<u>G</u>	<u>M</u>	<u>P</u>	<u>M</u>	<u>G</u>	<u>R</u>	<u>N</u>	<u>S</u>
ka-	la	nā	pa-	ra-	ta	hai.	—		Bī-	na-	tī	ka-	ra-	ta	to-	re

M	-	M	M	M	P	<u>G</u>	M
paī -	-	yā	pa -	ra -	ta	hũ.	——

2.5.6 Rāg Multānī

Performing time fourth quarter (*prahar*) of the day.

Āroḥ (ascending)	Avroḥ (descending)
Ṇ S, <u>G</u> <u>Ṁ</u> P, N <u>Ṣ</u>	<u>Ṣ</u> N <u>D</u> P, <u>Ṁ</u> <u>G</u> , <u>R</u> S

Pakaḍ – Ṇ S, Ṁ G, P G, R S

Jāti – Auḍav–sampūrṇ (pentatonic–heptatonic)

Ṭhāt – Toḍī

Vādī – Pa

Samvādī – Sā

(Source: Bhatkhande 1991/1937, IV: 171–2)

Bhatkhande suggests that Multānī occupies a transitional place within the diurnal cycle of *rāgs*. It is a *parmēl-praveśak rāg*, meaning that it introduces a new *ṭhāt* (group of *rāgs*). Leading us away from the Kāfī *ṭhāt*—which includes *rāgs* such as Bhīmpalāsī with flat Ga and Ni—Multānī looks towards the Pūrvī *ṭhāt*—in which *rāgs* such as Pūriyā Dhanāśrī take flattened Re and Dha, and sharpened Ma. Multānī itself, belonging to the Toḍī *ṭhāt*, sits between those other *ṭhāts* and mediates their different qualities. With flattened Ga and Dha, and sharpened Ma, it has properties of both a late afternoon and a twilight (*sāndhi prakāś*) *rāg*. These points, then, provide support for theories of *rāg* performing-time (*samay*) based on scale construction; indeed they are cited by Nazir Jairazbhoy (1971: 63–4) in his own development of Bhatkhande’s time theory.

While Multānī shares a scale with Rāg Toḍī, it has a different grammar, which foregrounds Sā, Pa and Ni, and uses Re and Dha only discreetly. In descending patterns, Re is commonly approached elliptically from below via a *kaṇ svar* (grace note) on Sā. And Ga often bears the shadow of *tivra* Ma—hence ṀG is a common figure. These various properties might typically be joined together in a phrase such as P–^{DP}MP–ṀG^SR^NS–, which encapsulates Multānī’s melodious, flowing character. Its mood is romantic compared with the pathos of Toḍī; but this does not diminish its status as an important *rāg* in the *khayāl* repertory.



Performance by Vijay Rajput
(*Rāg samay cakra*, Track 6
<https://hdl.handle.net/20.500.12434/f49a67f5>)



Spoken version of *bandīś* text
(*Rāg samay cakra*, Track 20
<https://hdl.handle.net/20.500.12434/25212f2e>)



Bandiś: ‘Runaka jhunaka’

While technically a *drut khayāl*, this *bandiś* is best sung not too quickly. The scene depicted appears in a number of *khayāl* compositions (see, for example, Pūriyā Dhanāśrī (Section 2.5.7) in this collection). The female protagonist, discreetly approaching the bed of her loved one, fears that the tinkling of the bells on her anklet and belt might give the game away to her mother- and sister-in-law; perhaps this is as much a topic for the sultry heat of the deep afternoon as it is for the quiet of the night.

Sthāī

Runaka jhunaka morī pāyala bāje,	<i>My anklets jingle-jangled,</i>
bichuā chuma chuma chananana	<i>Chum chananana went my toe rings.</i>
sāje.	

Antarā

Saija caṛhata morī jhāñjhara hālī,	<i>I mounted the bed, my anklets shook</i>
	<i>and trembled,</i>
sāsa nananda kī lāja.	<i>My mother-in-law and sister-in-law</i>
	<i>close by, I felt coy.</i>

राग मुलतानी

स्थाई

रुनक झुनक मोरी पायल बाजे
बिछुआ छुम छुम छननन साजे।

अंतरा

सैज चढ़त मोरि झांझर हाली
सास ननंद की लाज॥

Bandīś in Rāg Multānī: 'Runaka jhunaka'

tīntāl

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

Sthāī

:P	Ṁ	<u>G</u>	Ṁ	<u>G</u>	<u>R</u>	S	S	
Ru-	na-	ka	jhu-	na-	ka	mo-	rī	

N S G M | P - M G : | G M P N | S N D P |
 pā- - ya- la bā- - je, — bi- chu- ā — chu- ma chu- ma

| M M P D | P - M G |
 cha - na - na - na sã - - je. —————

Antarā

: \acute{M}	-	P	<u>D</u>	P	\acute{M} <u>G</u>	\acute{M}	P	
Sai -	-	ja	car -	ha -	ta	mo -	rī	

$\left| \begin{array}{cc} N & - \\ jhañ & - \end{array} \right| \begin{array}{cc} \dot{S} & N \\ jha & - ra \end{array} \left| \begin{array}{cc} \dot{S} & - \\ hā & - \end{array} \right| \begin{array}{cc} \dot{S} & - \\ lī & - \end{array} : \left| \begin{array}{cc} P & N \\ sā & - \end{array} \right| \begin{array}{cc} \dot{S} & \dot{G} \\ sa & na - \end{array} \left| \begin{array}{cc} \dot{R} & \dot{R} \\ nan & - \end{array} \right| \begin{array}{cc} \dot{S} & - \\ da & kī \end{array} \left| \right.$

P	N	Š	N	<u>D</u>	P	Ć	<u>G</u>
lā-	-	-	-	-	-	-	ja.

2.5.7 Rāg Pūriyā Dhanāśrī

Performing time evening twilight (*sandhyākāl*).**Āroḥ** (ascending)

Ṇ Ṛ G̣MP, ḌP, ṆŚ

Avroḥ (descending)

ṚNDP, ṂG, Ṃ Ṛ G, RS

Pakad: – ṆRG, ṂP, ḌP, Ṃ G, Ṃ RG, Ḍ ṂG, RS**Jāti** – Auḍav–sāmpūrṇ (pentatonic–heptatonic)**Thāt** – Purvī**Vādī** – Pa**Saṁvādī** – Re

(Source: Bhatkhande 1991/1937, IV: 341–2)

Pūriyā Dhanāśrī is an early evening *rāg*, which Bhatkhande indicates should be sung at the time known as *sandhyākāl*: the transition between day and night; a time when lamps are lit and prayers are said. VR recounts how his one-time teacher, Pandit M.G. Deshpande similarly numbered Pūriyā Dhanāśrī among the *sandhi prakāś* (twilight) *rāgs*. Prakash Vishwanath Ringe and Vishwajeet Vishwanath Ringe (n.d.: https://www.tanarang.com/english/puriya-dhanashri_eng.htm) assign it to the fourth quarter (*prahar*) of the day.

A related *rāg* is Pūrvī. But Bhatkhande reminds us that while Pūrvī admits both forms of Ma, Pūriyā Dhanāśrī has only *tivra* Ma. The latter *rāg*’s characteristic figure P̣ṂG̣ṂRG̣ links this *svar* to the *vādī* and *saṁvādī* notes Pa and Re. Further characteristic movements are G̣MḌṆŚ and ṚNDP.

The status of Pa as *vādī* is confirmed by its obvious prominence in performance—for instance, this pitch initiates both the first and second lines of the *bandīś* ‘Pāyaliyā jhanakāra’, sung here. But Bhatkhande’s identification of Re as *saṁvādī* is more ambiguous, given that this note is never dwelled on. It is likely that his choice here is theoretically driven, since *vādī* and *saṁvādī* should be four or five notes apart. Conversely, Ringe and Ringe cite Sā as *saṁvādī*. Either way, these tones further distinguish Pūriyā Dhanāśrī from Pūrvī, where Ga and Ni are the *vādī* and *saṁvādī*.



Performance by Vijay Rajput
(*Rāg samay cakra*, Track 7
<https://hdl.handle.net/20.500.12434/97cee070>)



Spoken version of *bandīś* text
(*Rāg samay cakra*, Track 21
<https://hdl.handle.net/20.500.12434/3a923b5a>)



Bandīś: ‘Pāyaliyā jhanakāra’

This famous song depicts a canonical scene of Braj Bhāṣā poetry: a young woman who fears that the jingling of her ankle bells will wake her mother- and sister-in-law as she steals away to her lover in the night. As with all good *bandīśes*, this one eloquently captures the key melodic features of the *rāg* (as described above), offering a good guide to its *rūp* or structure. VR’s rendition here illustrates the many ways in which the opening lines of the *sthāī* and *antarā* can be varied in performance.

Sthāī

Pāyaliyā jhanakāra morī,
jhanana jhanana bāje jhanakārī.

*My ankle bells are ringing,
Jingle-jangle, jingle-jangle, they ring.*

Antarā

Pīyā samajhāū samajhata nāhī,
sāsa nananda morī degī gārī.

*If I explain to my beloved, he doesn’t
understand,
My mother-in-law and sister-in-law
will scold me.*

राग पूरिया धनाश्री

स्थाई

पाँयलीया झनकार मोरी

झनन झनन बाजे झनकारी।

अंतरा

पीया समझाऊँ समझत नाहीं

सास ननंद मोरी देगी गारी।।

tīntāl

Sthāī

Antarā

$\left| \begin{array}{cccc} \acute{M} & \acute{M} & G & G \\ P\bar{i} - & y\bar{a} & sa - & ma - \end{array} \right| \begin{array}{ccc} \acute{M} & - & \underline{D} \\ jh\bar{a} - & - & \bar{u} \end{array} \left| \right.$

$\left| \begin{array}{cccc} \acute{S} & \acute{S} & \acute{S} & \acute{S} \\ sa - & ma - & jha - & ta \end{array} \right| \begin{array}{cccc} N & \acute{R} & \acute{S} & \acute{S} \\ na - & - & - & h\bar{i}, \end{array} \left| \begin{array}{ccc} \underline{D} & - & N \\ s\bar{a} - & - & sa \end{array} \right| \begin{array}{cccc} N & \underline{D} & P & P \\ na - & nan - & da & mo - \end{array} \left| \right. \begin{array}{c} r\bar{i} \end{array}$

$\left| \begin{array}{cccc} P & - & \acute{M} & G \\ de - & - & - & g\bar{i} \end{array} \right| \begin{array}{ccc} \underline{G\acute{M}} & \underline{P\acute{M}} & \underline{G\acute{R}} \\ g\bar{a} - & - & - \end{array} \left| \right. \begin{array}{c} S \\ r\bar{i}. \end{array}$

2.5.8 Rāg Bhūpālī

Performing time first quarter (*prahar*) of the night.

<i>Āroḥ</i> (ascending)	<i>Avroḥ</i> (descending)
S R G P, D, Ś	Ś, D P, G, R, S

Pakaḍ – S, R, S D, S R G, P G, D P G, R, S

Jāti – *Auḍav–auḍav* (pentatonic–pentatonic)

Thāt – Kalyāṇ

Vādī – Ga

Samvādī – Dha

(Source: Bhatkhande 1995/1937, III: 23)

Bhūpālī is found across a range of musical idioms—from folk music and light classical genres such as *ṭhumrī*, through *khayāl* (as here), to more heavyweight styles such as *dhamār* and *dhrupad*. So, although this seemingly simple pentatonic *rāg* is well suited to beginners, it can also be rendered expansively and with gravity by experienced performers.

While Ga and Dha are the *vādī* and *saṃvādī* notes, Sā and Pa may also be sustained. Re can sometimes be savoured on its way to other notes, but should not be overly dwelled on.

Bhūpālī is associated with the śānt *ras* (Sanskrit: śāntam *rasa*) and its feelings of peace and tranquillity. Related *rāgs* include Deśkār, a morning *rāg* with the same *āroḥ* and *avroḥ* but with Dha rather than Ga as the *vādī* note, and greater emphasis on the upper tetrachord.



Performance by Vijay Rajput
(*Rāg samay cakra*, Track 8
<https://hdl.handle.net/20.500.12434/b22b83a4>)



Spoken version of *bandīś* text
(*Rāg samay cakra*, Track 22
<https://hdl.handle.net/20.500.12434/641e5eab>)



Bandiś: ‘Gāīye Gaṇapati’

The text of this *bandiś* is by the devotional poet and Hindu saint, Goswami Tulsidas. Commentators variously give his birth date as 1497, 1511, 1532 and 1554; most agree he died in or around 1623. The words of ‘Gāīye Gaṇapati’ come from the beginning of his poem *Vinay-Patrikā* (‘Letter of Petition’), and are part of a hymn to the elephant-headed god, Gaṇeś (Ganesh).

The language here is in a different poetic vein from the other songs in *Rāgs Around the Clock*. Tulsidas wrote primarily in the Avadhī and Braj languages—eastern and western dialects of Hindi respectively. The version of the song text given below is partly based on a Hindi edition of the *Vinay-Patrikā* edited by Hanuman Prasad Pohar (Tulsidas 2015).

VR was taught this *bandiś* by Pandit M.G. Deshpande while his student at the Gandharva Mahavidyalaya, New Delhi. Numerous other versions of it can readily be found online. The text may also be heard sung to different melodies in other *rāgs*, such as Mārvā, Hansadhvanī and Yaman, often in the lighter style of a bhajan.

Sthāī

Gāīye Gaṇapati jag vandanā.

*Sing praise to Gaṇpati [Gaṇeś] to
whom the whole world prays.*

Śaṅkara sumana [suvana] Bhavānī
nandana.

*The brilliance of Śaṅkar [Śiva], the
son of Bhavānī [Pārvatī].*

Antarā

Siddhī sadana, gaja vadana,
vināyaka.

*The embodiment of spiritual
accomplishment, elephant-faced,
destroyer of obstacles.*

Kṛpā sindhu, sundara, saba dāyaka
[lāyaka].

*Compassion dwells in him, handsome
one, helper of all.*

(Translation adapted by DC from a word-to-word translation in Rasikas 2008.)

राग भूपाली

स्थाई

गाईये गणपती जग वंदना।

शंकर सुमन [सुवन] भवानी नंदन ॥

अंतरा

सिद्धी सदन, गज वदन, विनायक।

कृपा सिन्धु, सुन्दर, सब दायक [लायक] ॥

Bandīś in Rāg Bhūpālī: 'Gāīye Gaṇapati'**tīntāl**

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

Sthāī

								: Ś	-	D	P	G	R	S	R	
								Gā -	-	ī -	ye	Ga -	ṇa -	pa -	tī	

G	G	G	P	R	G	-	-	: G	-	G	R	G	P	D	Ś	
ja -	ga	van -	-	da -	nā.			Śaṇ -	-	ka -	ra	su -	ma -	na	Bha -	
												[su -	va -	na]		

D	Ś	Ś	-	D	Ś	D	P	
vā -	-	nī		nan -	-	da -	na.	

Antarā

								: G	-	P	D	Ś	Ś	Ś	Ś	
								Si -	-	ddhī	sa -	da -	na,	ga -	ja	

Ś	Ṛ	Ḡ	Ṛ	Ś	-	Ṛ	Ś	D	Ś	-	D	-	P	P	-	
va -	da -	na,	vi -	nā -	-	ya -	ka.	Kṛ -	pā		sin -	-	dhu,	sun -	-	

D	Ś	D	P	G	R	S	S	
da -	ra,	sa -	ba	dā -	-	ya -	ka.	
				[lā -	-	ya -	ka]	

2.5.9 Rāg Yaman

Performing time first quarter (*prahar*) of the night.

Āroḥ (ascending)							Avroḥ (descending)							
Ṛ	R	G	Ṣ	D	N	Ṣ	Ṣ	N	D	P	Ṣ	G	R	S

Pakaḍ – ṚRG; P^ṢGRS

Jāti – Ṣāḍav–sompūrṇ (hexatonic–heptatonic)

Thāt – Kalyāṇ

Vāḍi – Ga

Saṃvāḍi – Ni

(Source: VR)

Rāg Yaman exists in more than one version. The commonly adopted form passed down to VR, and thence to his students, has a *jāti* that omits Sā and Pa in ascent—as shown in the specification above. Even though this ascending form eventually leads to upper Sā, making a hexatonic rising scale, the common association within Yaman of figures such as ṚRG and GṢDN adds subtle pentatonic (*auḍav*) hues to its overall *ṣāḍav–sompūrṇ* (hexatonic–heptatonic) *jāti*. By contrast, Bhatkhande describes a different incarnation, whose *jāti* he notes as, simply, ‘sompūrṇ’ (heptatonic): he gives the *āroḥ–avroḥ* as SRG, ṢP, D, NṢ | ṢND, P, ṢG, RS; and the *pakaḍ* as ṚRGR, S, PṢG, R, S (Bhatkhande 1994/1937, II: 17, 18).

The mood of Yaman is typically calm and romantic, capturing the peacefulness of the time immediately after sunset. The emphasis on Ga and Ni does much to create this mood. Re and Pa are also prominent, and contribute to the *rāg*’s beauty. Indeed, all notes in Yaman are to some degree able to be sustained: while Ṣa and Dha are relatively less prominent, they are more than fleetingly touched upon, contributing significantly to the *rāg*’s colouration.

Although musicians commonly learn Yaman early in their studies, this in no way detracts from its importance in the repertory. It was much loved by Pandit Bhimsen Joshi, who performed it up to the very end of his musical life. As well as being a staple of the Hindustani classical canon, Yaman is also found in light classical and film music.



Performance by Vijay Rajput
(*Rāg samay cakra*, Track 9
<https://hdl.handle.net/20.500.12434/5103e2df>)



Spoken version of *bandīś* text
(*Rāg samay cakra*, Track 23
<https://hdl.handle.net/20.500.12434/a623742d>)



Bandiś: ‘Śyām bajāi’

This joyful composition depicts Lord Kṛṣṇa (Śyām) playing his flute, the whole world intently listening. The lyricist would appear to be Manaraṅg (Mahawat Khan of Jaipur, according to Bonnie Wade (1997: 20)), who names himself in a play on words in the text. This *bandiś* was popularised by Bhimsen Joshi, who taught it to VR and numerous other disciples.

Sthāi

Śyām bajāi āja muraliyā,	<i>Today Śyām [Kṛṣṇa] plays upon his flute,</i>
ve apano [apane] adharana gunī so.	<i>On his lips, like a musician.</i>

Antarā

Jogī jaṅgama jatī satī aura gunī munī,	<i>Yogīs, ascetics and saints and good women,</i>
saba nara nārī mil.	<i>All men and women come together.</i>
Moha liyo hai Manaraṅga [man raṅga] ke.	<i>He has enchanted Manaraṅg [their minds with passion].</i>

राग यमन**स्थाई**

श्याम बजाइ आज मुरलियाँ
वे अपनो [अपने] अधरन गुनी सो।

अंतरा

जोगी जंगम जती सती और गुनी मुनी
सब नर नारी मिल
मोह लियो है मनरंग [मन रंग] के॥

Bandiś in Rāg Yaman: 'Śyām bajāi'**tīntāl**

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

Sthāi

:	G	-	R	S	-	S	
	Śyām	—	ba-	jā-	-	i	

N	D	N	R	G	R	G	-	:	P	-	Ṁ	G	G	Ṁ	P	-	
ā	-	ja	mu-	ra-	li-	yā,	—		ve	—			a-	pa-	no	—	
													[a-	pa-	ne]		

N	D	P	Ṁ	G	R	S	-	
a-	dha-	ra-	na	gu-	nī	so.	—	

Antarā

	P	-	P	P	-	P	P	
	Jo-	-	gī	jañ-	-	ga-	ma	

G	Ṁ	G	Ṁ	P	-	P	P	Ṁ	N	↘	D	N	Ś	-	-	-	
ja-	tī	—	sa-	tī	—	au-	ra	gu-	ni	—	mu-	nī,	—				

N	Ṛ	Ḡ	Ṛ	Ś	N	DP	ṀG		G	G	R	G	Ṁ	P	-	
sa-	ba	na-	ra	nā-	rī	mil.	—		Mo-	ha	li-	yo	—	hai	—	

N	D	P	Ṁ	G	R	S	-	
Ma-	na-	rañ-	-	-	ga	ke.	—	
[ma-	na	rañ-	-	-	ga]			

2.5.10 Rāg Kedār

Performing time first quarter (*prahar*) of the night.

Āroḥ (ascending)	Avroḥ (descending)
S M, M P, D P, N D, Ś	Ś, N D, P, Ṁ P D P, M, G M R S

Pakaḍ – S, M, M P, D P M, P M, R S

Jāti – Auḍav–sompūrṇ (pentatonic–heptatonic)

Thāt – Kalyāṇ



Vādī – Ma



Samvādī – Sā

(Source: Bhatkhande 1995/1937, III: 118)

The warmth of this *śṛṅgār ras* (romantic-aesthetic) *rāg* comes in part from its sensitivity to *śuddh* Ma. Its sensuous entreaties are captured by oblique (*vakra*) motions such as MG-ṖM-DP—as at the opening of the *bandiś* ‘Bola bola mose’, sung here. Such indirect patterns crucially distinguish Kedār from Bihāg, which likewise has both forms of Ma. While in Bihāg, Ga is prominent (the *vādī* tone), in Kedār, it is Ma that is the *vādī*, and Ga is typically subsumed into it—within figures such as M^GP.

These are just some of the subtleties which the performer needs to master in this melodically complex *rāg*. Others include the treatment of Re—absent entirely in *āroḥ*, and typically prefaced by a *kaṇ svar* (grace note) on Sā in the elliptical descent from Ma—i.e. M–^sRS. Handled carefully, *komal* Ni is also very occasionally permitted as a *vivādī* (foreign) note. *Rāgs* that feature similar melodic movements to Kedār include Hamīr and Kamod.

	<p>Performance by Vijay Rajput (<i>Rāg samay cakra</i>, Track 10 https://hdl.handle.net/20.500.12434/cd5e11f9)</p>	
---	---	---

	<p>Spoken version of <i>bandiś</i> text (<i>Rāg samay cakra</i>, Track 24 https://hdl.handle.net/20.500.12434/d6bd37e3)</p>	
---	--	---

Bandiś: ‘Bola bola mose’

Here is a classic devotional song to Lord Kṛṣṇa, addressed—in one of his many alternative appellations—as ‘son of Nand’. The setting is his home village of Brij, whose denizens are depicted as ever hungry for their god. Although this *bandiś* is in *drut lay*, the pace should be sufficiently measured to bring out the feelings of entreaty and devotion. VR learnt this song from his former teacher Pandit Vinay Chandra Maudgalya.

Sthāī

Bola bola mose Nanda kūvaravā,	<i>Talk, talk to me, O son of Nand,</i>
rasa bharī batiyā lāge madhura torī.	<i>So sweet to me is your talk, so full of feeling.</i>

Antarā

Subhaga hātha tore bansī Śyāma sī,	<i>The flute in your graceful hands,</i>
brijavāsī nīrakhata naina bharī,	<i>The people of Braj gaze upon it and fill their eyes,</i>
nahī aghāta jaise bhūkha bhikhārī.	<i>Like mendicants ever hungry for more.</i>

राग केदार

स्थाई

बोल बोल मोसे नंद कुंवरवा
रस भरी बतियाँ लागे मधुर तोरी।

अंतरा

सुभग हाथ तोरे बंसी श्याम सी
बृजवासी नीरखत नैन भरी
नहीं अघात जैसे भूख भिखारी॥

Bandīś in Rāg Kedār: 'Bola bola mose'**tīntāl**

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

Sthāī

: M	-	G	P	-	Ṁ	D	P	
Bo -	-	la	bo -	-	la	mo -	se	

M	-	R	S	N	R	S	- :	S	S	M	G	P	Ṁ	D	P	
Nan -	-	da	kũ -	va -	ra -	vā,	————	ra -	sa	bha -	rī	ba -	ti -	yā	————	

PP	DN	ṢN	D P	Ṁ	P	D	P	
lā -	-	-	ge ma -	dhu -	ra	to -	rī.	

Antarā

: P	P	P	Ṣ	-	Ṣ	Ṣ	Ṣ	
Su -	bha -	ga	hā -	-	tha	to -	re	

Ṣ	-	Ṣ	Ṣ —	N	Ṣ	Ṣ	- :	Ṣ — D	Ṣ — D	-	Ṣ	-	M	Ṣ	
ban -	-	sī	Ṣyā -	-	ma	sī, —		bri -	ja -	vā -	-	sī —	nī -	ra -	

N	Ṣ	Ṣ — D	-	Ṁ	DP	MG M	-	M	M	G	P	-	Ṁ	D	P	
kha -	ta	nai -	-	na	bha -	rī, —		na -	hī	a -	ghā -	-	ta	jai -	se	

PP	DN	ṢN	D P	MP	DP	~ M	M	
bhū -	-	-	kha bhi -	khā -	-	-	rī.	

2.5.11 Rāg Bihāg

Performing time second quarter (*prahar*) of the night.

<i>Āroḥ</i> (ascending)	<i>Avroḥ</i> (descending)
S G, M P, N Ṣ	Ṣ, N D P, M G, R S

Pakaḍ – N S, G M P, G M G, R S

Jāti – *Auḍav–sampūrṇ* (pentatonic–heptatonic)

Thāt – Kalyāṇ/Bilāval

Vāḍī – Ga





Samvāḍī – Ni

(Source: Bhatkhande 1995/1937, III: 181–2)

Bihāg is an example of a *rāg* whose identity has changed within recent memory. This mutation turns around the subtly increasing status of *tivra* Ma (the sharpened fourth degree), which in Bihāg co-exists with the always more prominent *suddh* Ma (natural fourth). At one time, *tivra* Ma was expressed only fleetingly—perhaps touched on within a descending *mīndh* (gliding motion) between Pa and Ga. Subsequently, *tivra* Ma has become more salient with some performers, though it is still heard only in *avroḥ* between Pa and Ga or in patterns such as PMP. Sung with the right kind of inflection, this can bring out the romantic character of the *rāg*. In the later-twentieth century VR was taught the earlier style of the *rāg* by his then guru, Pandit M. G. Deshpande, though he himself now gives greater prominence to *tivra* Ma (as we hear in *Rāg samay cakra*).

The ambiguity around the status of *tivra* Ma is reflected in Bihāg's place in the *thāt* system. Ringe and Ringe (n.d.: http://www.tanarang.com/english/bihag_eng.htm), and Patrick Moutal (1997/1991: 101) classify it under the Kalyāṇ *thāt*, which has a sharpened fourth. Conversely, Bhatkhande, writing in the earlier twentieth century, places it in the Bilāval *thāt* (the natural-note scale), classifying *tivra* Ma as *vivāḍī*—a note outside the *rāg* yet available as an occasional nuance. He also cautions against overstressing Re and Dha, so as to avoid confusion with Rāg Bilāval itself.

As ever, knowledge of related *rāgs* is important: here the comparators include Kedār, Kāmod and Hamīr. The motion SMG, for example, while allowable in Bihāg (as at the word 'tarapa' in the *bandīś* performed here), should not be over-emphasised, as this figure is more characteristic of Kedār. Meanwhile, Māru Bihāg complements its sibling *rāg* by reversing the dominance of *tivra* Ma and *suddh* Ma (placing the former in the ascendant), and by according much greater prominence to Dha and Re which only have a passing function in Bihāg itself.

	<p>Performance by Vijay Rajput (<i>Rāg samay cakra</i>, Track 11) https://hdl.handle.net/20.500.12434/54b5c23f</p>	
	<p>Spoken version of <i>bandiś</i> text (<i>Rāg samay cakra</i>, Track 25) https://hdl.handle.net/20.500.12434/8c258468</p>	

Bandiś: ‘Abahū lālana’

This is another classic song of longing for an absent lover. In the *antarā*, the natural world and inner world come together in the images of rain clouds and the welling up of tears, of lightning and the trembling heart.

Sthāi

<p>Abahū lālana maikā yuga bīta gāe, tumhāre darasa ko tarapa tarapa jīyarā tarase re.</p>	<p><i>Already now, my love, so many eons have passed for me, My heart is tormented, longing endlessly to see you.</i></p>
---	--

Antarā

<p>Umaṅgē nainā bādarī sī jhara lāge, jīyarā tarase [larajai], dāminī sī kaundha caundha, mai harvā barase.</p>	<p><i>My welling eyes rain forth like clouds, My heart trembles, It is as if lightning had dazzled me, The cloud showers forth rain.</i></p>
---	--

राग बिहाग

स्थाई

अबहुं लालन मैका युग बीत गए
तुम्हारे दरस को तरप तरप जीयरा तरसे रे।

अंतरा

उमंगें नैना बादरी सी झर लागे
जीयरा तरसे [लरजै]
दामिनी सी कौंध चौध
मैहरवा बरसे॥

tīntāl

Sthāī

Antarā

|G - — P M |G - R S ———
 vā ————— ba - ra - se. —————

2.5.12 Rāg Mālkauns

Performing time third quarter (*prahar*) of the night.

<i>Āroḥ</i> (ascending)	<i>Avroḥ</i> (descending)
<u>N</u> S, <u>G</u> M, <u>D</u> , <u>N</u> <u>Ṣ</u>	<u>Ṣ</u> <u>N</u> <u>D</u> , M, <u>G</u> , <u>G</u> M <u>G</u> S

Pakaḍ – MG, MDND, M, G, S

Jāti – Auḍav–auḍav (pentatonic–pentatonic)

Thāt – Bhairavī

Vādī – Ma

Samvādī – Sā

(Source: Bhatkhande 1995/1937, III: 700–1)

Performed in the depths of the night, Mālkauns likewise inhabits the depths of the imagination and cultural memory. Daniel Neuman (1990: 64–6) recounts stories from hereditary Muslim musicians who feared to sing this *rāg* alone after midnight because it might summon up capricious spirits known as *jinn*s. Mālkauns is regarded as a masculine *rāg* belonging to the *vīr ras*, with its connotations of heroism and war; the mood is one of gravity. Unhurried presentation and pervasive use of very slow *mīṇḍ* (gliding motion) are essential to capturing its character.

Omkarnath Thakur (2005: 227) tells us that Mālkauns is a dialect form of the name ‘Mālvakaṣik’, and that its correct *prakṛiti* (mode of delivery) is *śānt* (peaceful) and *gambhīr* (serious). Thakur describes the formal features of Mālkauns using more traditional terminology than does his rival, Bhatkhande. In Thakur’s account, Ma has the status of *nyās svar*—a standing or sustained note; Sā and Ni have the status of *grah svar* (notes used to initiate a phrase) in *ālāp* and in *tāns* respectively; and Ga and Dha are *anugāmī svar* (passing notes). Thakur also draws attention to the significance in this *rāg* of *samvad svar*—notes paired in fourths: Sā–Ma, Ga–Dha, Ma–Ni.



Performance by Vijay Rajput
(*Rāg samay cakra*, Track 12
<https://hdl.handle.net/20.500.12434/1dcb60b2>)



Spoken version of *bandīś* text
(*Rāg samay cakra*, Track 26
<https://hdl.handle.net/20.500.12434/e3fe4456>)



Bandiś: ‘Koyalīyā bole ambuvā’

This cheerful song makes the point that a *rāg* can encompass a spectrum of moods, and that a *choṭā khayāl* in particular can show facets of the *rāg* other than the dominant one. In this romantic *bandiś* full of natural imagery, the Kokila (Asian Koel) bird—which has similar poetic connotations to the nightingale in western culture—sings from the mango tree, heralding spring (for more on the place of birds in Braj Bhāṣā poetry and Hindustani *bandiśes*, see Magriel and du Perron 2013, I: 146–53). In the *antarā*, the image of the bee playing among the buds could be an allusion to Kṛṣṇa among the cowherds.

Sthāī

Koyalīyā bole ambuvā ḍāra para,

ṛtu basanta ko deta sandesavā.

*The sweet Kokila bird gives voice on
the branch of the mango tree,*

*And so heralds for us the arrival of
Spring.*

Antarā

Nava kaliyana para gunjata bhāvarā,

una ke saṅga karata raṅgaraliyā,

yahī basanta ko deta sandesavā.

On the new buds the bee buzzes,

In their company he plays his games,

This is what heralds the Spring.

राग मालकौंस

स्थाई

कोयलीया बोले अंबुवा डार पर

ऋतु बसंत को देत संदेसवा।

अंतरा

नव कलियन पर गुंजत भँवरा

उन के संग करत रंगरलियाँ

यही बसंत को देत संदेसवा॥

tīntāl

Sthāī

Antarā

Ḡ - M D | Ḡ M ~~G~~S -
 de - - ta san - de - sa - vā. —————

2.5.13 Rāg Megh

Performing time rainy season (*varṣa ṛtu*).

Āroḥ (ascending)	Avroḥ (descending)
S R M P <u>N</u> Ṣ	Ṣ <u>N</u> P M R S

Pakaḍ – S^MRP—, ^PN–P, Ṣ^PNPMR S

Jāti – Auḍav–auḍav (pentatonic-pentatonic)

Ṭhāt – Kāfī

Vādī – Sā





Samvādī – Pa

(Source: VR; Bhatkhande 1991/1937, VI: 242–3)

For all that the rainy season is regarded as a time of romance, this monsoon *rāg* is quintessentially weighty and serious—an old and revered *gambhīr rāg*. Megh draws its gravity from its place in the Malhār group of *rāgs*; indeed it is often known as Megh Malhār or Megh Mallār. It evokes dark storm clouds, the rumbling of thunder, and dramatic lightning flashes. Ringe and Ringe (n.d.: http://www.tanarang.com/english/megh_eng.htm) associate it with the heroic and masculine *vīr ras*.

All this distinguishes Megh from similar but lighter (*cancaḷ*) *rāgs* of the Sāraṅg group—such as Bṛindābanī Sāraṅg and, especially, Madhmād Sāraṅg. The latter superficially resembles Megh through its use of the same scale and similar melodic figures. But Megh plumbs greater depths through its application of slow and heavy *mīṇḍ* (glides) and its more ponderous treatment of *svaṛ* and ornaments. Re is often dwelled on, and is nearly always approached via Ma, which, conversely, is often treated as a *kaṇ svaṛ* (grace note). The use of *āndolan* (oscillation) between these two notes is another point of difference from Madhmād Sāraṅg; and the figure ^MR–P, drawn from Rāg Malhār, is similarly distinctive. (For further details see Moutal 1991: 121–2.)

As with many *rāgs*, it would be unwise to try and pin down too definitive a form of Megh. The specification and description above reflect a synthesis of Bhatkhande’s and VR’s slightly different understandings. VR makes a pragmatic distinction between Megh itself and Megh Malhār, the latter being distinguished by the subtle inclusion of *komal* Ga; but he admits that it remains moot whether these constitute entirely different *rāgs*. Bhatkhande discusses only Megh Mallār (Megh Malhār) in his *Kramik pustak mālīkā*, mentioning that this can sometimes include the note Dha. Walter Kaufmann outlines three possible variants of Megh Mallār (1993/1968: 395–401). Similar ambiguity surrounds the identification of *vādī* and *samvādī* tones. Following Bhatkhande, we here give Sā and Pa, while Ringe and Ringe (*ibid.*), Moutal (1991: 122) and Kaufmann (*ibid.*: 397) all have Ma and Sā.

	Performance by Vijay Rajput (Rāg samay cakra, Track 13) https://hdl.handle.net/20.500.12434/4baf8c20	
	Spoken version of <i>bandiś</i> text (Rāg samay cakra, Track 27) https://hdl.handle.net/20.500.12434/01b7e65e	

Bandiś: ‘Ghanana ghanana’

This *bandiś* evokes the might of an approaching thunderstorm, not only through the meaning of the words (*ghor*—frightful, rumbling; *garajnā*—to thunder, to roar), but also through their sounds; onomatopoeia and cumulative repetition serve both a textual and a musical purpose. These devices are brought out by *gamak* (heavy shakes) and *ākār tāns*.

In the *antarā* the lyricist identifies himself with the pen name (*chāp*) Sadāraṅg—the early eighteenth-century musician, Ni‘mat Khan—which may or may not be an authentic attribution. He implies he is drenched not just by the rain but also by love.

VR learnt this composition from his guide and teacher Manjusree Tyagi, and further draws inspiration from historic recorded performances of the *rāg* by Ustād Amir Khan (1912–74).

Sthāī

Ghanana ghanana ghana ghora ghora,	Awesome rumbling, cloud on cloud,
ghora ghora garajata āe.	Frightful roaring thunder looms.

Antarā

Āī ṛitu barakhā bhije [bhige] Sadāraṅga,	The rainy season has come and Sadāraṅg is drenched,
pavana calata pūrāvīyā,	The East wind blows,
sanana sanana so sananananananana.	Singing, whistling, thrilling, all the while.

राग मेघ

स्थाई

घनन घनन घन घोर घोर

घोर घोर गरजत आए।

अंतरा

आई ऋतु बरखा भीजे [भीगे] सदांरंग

पवन चलत पूर्वीया

सनन सनन सो सननननननन॥

tīntāl

P	N	P	M	R	S	N	S	
sa-	na-	na-	na-	na-	na-	na-	na.	

2.5.14 Rāg Basant

Performing time springtime (*Basant*) or final quarter of the night (*rātri kā antim prahar*).

<i>Āroḥ</i> (ascending)	<i>Avroḥ</i> (descending)
S G, <u>MD</u> , <u>Ṛ</u> , <u>Ṣ</u>	<u>Ṛ</u> N <u>D</u> , P, <u>MG</u> , <u>MG</u> , <u>MDMG</u> , <u>RS</u>

Pakaḍ – MD, Ṛ, Ṣ, Ṛ ND, MG, MG

Jāti – *Auḍav-sampūrṇ* (pentatonic-heptatonic)

Thāt – Pūrvī

Vādī – Tār Sā



Samvādī – Pa



(Source: Bhatkhande 1991/1937, IV: 371–2)

Basant, which means ‘spring’, is a seasonal (*mausam*) *rāg*. On the Indian subcontinent, springtime extends from around early February—the time of the Sarasvatī *pūjā*—to around mid-to-late March—the festival of Holī. During this period, Rāg Basant may be performed at any time. Otherwise, it may be heard in the last phase of the night, which has similarly romantic connotations.

Basant is an *uttaraṅg pradhan rāg*: it emphasises the upper tetrachord of the scale. Hence *tār Sā*, the upper tonic, is the principal note (or *vādī*). Like Rāg Purvī, Basant uses both versions of Ma, though *tivra* Ma predominates. Śuddh Ma appears in the characteristic figure S–M–M–M–G, which draws from the grammar of Rāg Lalit—one of the few *rāgs* to permit two versions of the same note consecutively. While the Lalit *aṅg* (limb) is not compulsory in Basant, its effect can be beautiful if used sparingly; it is typically followed by the figure ^{MG}N–D–P.

A related *rāg* is Paraj. Bor et al. (1999: 30) mention that some musicians do not even distinguish between the two *rāgs*; but Paraj has its own characteristic melodic figures, such as Ṣ–Ṛ–S–Ṛ–N–D–N and G–M–G; and unlike Basant it incorporates Pa in ascent. Moreover Paraj is a *cancaḷ* (light, flowing) *rāg*, while Basant would be classified as a more serious, *gambhīr rāg*—notwithstanding the lively *choṭā khayāl* sung here.

	<p>Performance by Vijay Rajput (<i>Rāg samay cakra</i>, Track 14 https://hdl.handle.net/20.500.12434/fd0a0875)</p>	
---	---	---

	<p>Spoken version of <i>bandīś</i> text (<i>Rāg samay cakra</i>, Track 28 https://hdl.handle.net/20.500.12434/1c65157b)</p>	
---	--	---

Bandīś: 'Phulavā binata'

This *ektāl* composition can be sung in *madhya lay* (medium tempo) but is most effective in *drut lay* (fast tempo). The notation of the final line of the *antarā* simplifies the *tān* sung by VR in the last six beats on the recorded version. The poem can be read as a conversation between two onlookers, who address each other with the endearing term 'rī'. They admire a daughter of the village of Gokul, which we can presume to be Rādhā, the consort of Lord Kṛṣṇa (in the *antarā*, Kṛṣṇa is identified with the name Nandalāl). The girl's beauty parallels that of the natural world: her face is like the moon, she has eyes like lotus flowers, and is radiant like the sun. This imagery perfectly captures the romantic feel of springtime and the *rāg* that bears its name.

Sthāī

Phulavā binata ḍāra ḍāra,

She picks blossoms from every branch,

Gokula kī sukumārī,

She the beauteous one of [the village of] Gokul,

candṛbadana kamalanainī,

Moon-faced, lotus-eyed,

bhānu kī laṛiyai rī [laḍīrī].

*The daughter of the sun, O my dear one!****Antarā***

Ai rī eka sukumārī,

And while she, that beauteous one,

calata nā añcala savārī,

Walks along and takes little care to veil herself,

āvenge nandalāla.

The son of Nand [Kṛṣṇa] will come.

Dekha ke ḍarīyai rī.

*Seeing him she will feel afraid.***राग बसंत****स्थाई**

फुलवा बिनत डार डार

गोकुल की सुकुमारी

चंदबदन कमलनैनी

भानु की लड़ियै री [लडीरी]।

अंतरा

ऐ री एक सुकुमारी

चलत ना अंचल सवारी

आवेंगे नंदलाल

देख के डरीयै री॥

Bandīś in Rāg Basant: 'Phulavā binata'**ektāl**

x		o		2		o		3		4	
1	2	3	4	5	6	7	8	9	10	11	12

Sthāī

: Ś	Ś	Ś	Ś	Ś	Ś	Ś	-	N	Ś	-	Ḍ	:
Phu -	la -	vā	bi -	na -	ta	ḍā -	-	ra	ḍā -	-	ra,	
: Ś	-	Ś	Ś	Ś	-	Ś	G	Ṛ	S	-	S	:
Go -	-	ku -	la	kī	—	su -	-	ku -	mā -	-	rī,	
M	-	M	M	M	M	M	Ś	M	G	-	G	
can -	-	ḍṛ -	ba -	da -	na	ka -	ma -	la -	nai -	-	nī,	
Ś	-	Ś	Ḍ	-	Ḍ	Ś	-	-	Ś	-	Ḍ	
bhā -	-	nu	kī	—	la -	ṛi -	-	-	yai	—	rī.	
					[la -	ḍī -	-	-	-	-	rī]	

Antarā

: Ś	-	Ś	-	Ś	Ḍ	Ś	-	Ś	Ṛ	-	Ś	:
Ai	—	rī	—	e -	ka	su -	-	ku -	mā -	-	rī,	
Ś	Ś	Ġ	Ġ	-	Ġ	Ś	Ġ	Ṛ	Ś	-	Ś	
ca -	la -	ta	nā	—	añ -	ca -	la	sa -	vā -	-	rī,	
Ś	-	-	Ś	-	Ś	N	Ś	N	Ś	-	Ḍ	
ā -	-	-	ven -	-	ge	nan -	-	da -	lā -	-	la.	
Ś	-	Ś	Ḍ	Ś	Ḍ	Ś	-	-	Ś	-	Ḍ	
De -	-	kha	ke	—	ḍa -	rī -	-	-	yai	—	rī.	

