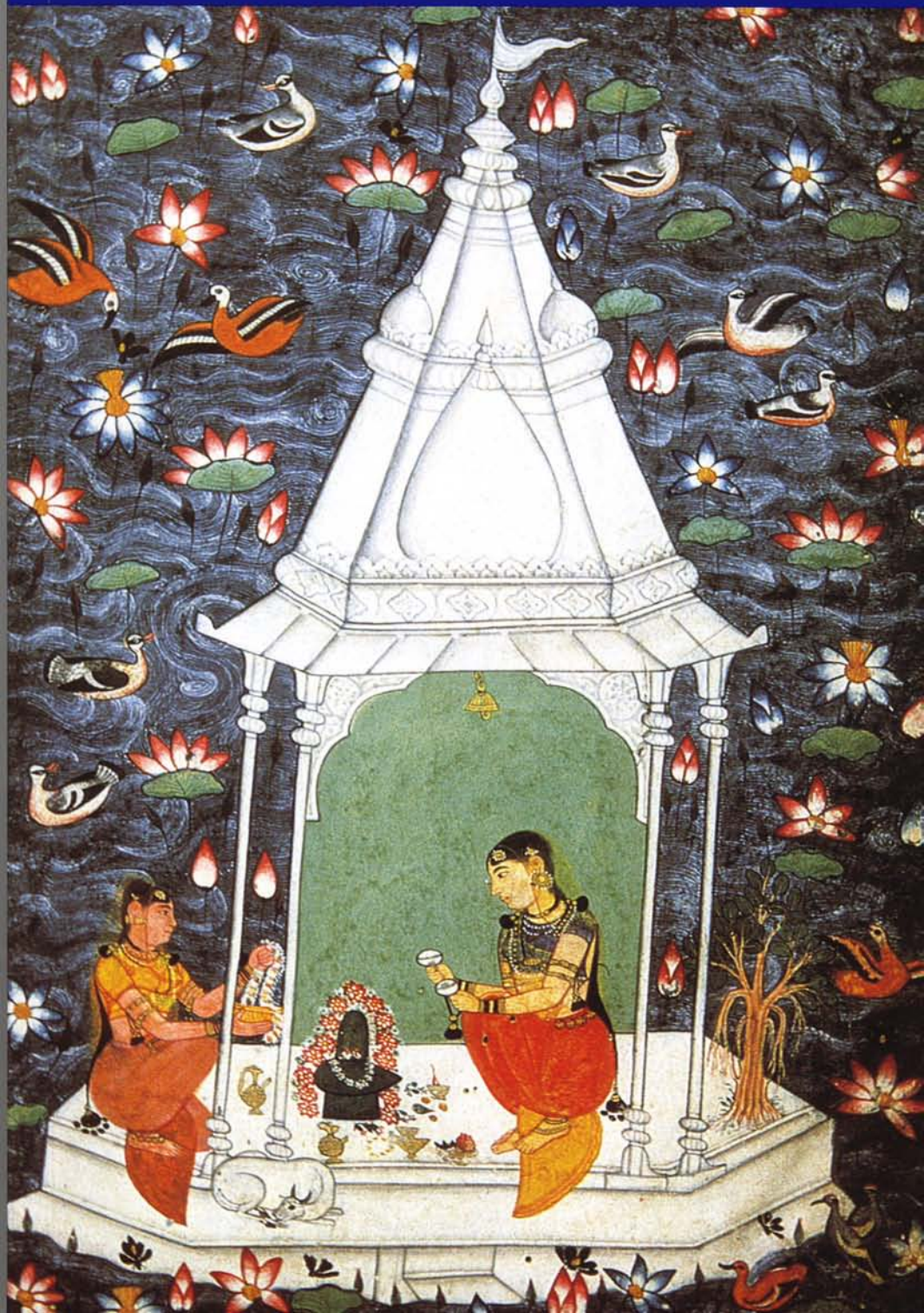


Nimbus Records

THE RAGA GUIDE

A SURVEY OF 74 HINDUSTANI RAGAS

JOEP BOR



THE RAGA GUIDE

A SURVEY OF 74 HINDUSTANI RAGAS

Joep Bor, editor, author

Suvarnalata Rao, Wim van der Meer, Jane Harvey
co-authors

Henri Tournier, music transcriptions

Lalita du Perron, song text translations

Robin Broadbank, recordings

Hariprasad Chaurasia, flute

Buddhadev DasGupta, sarod

Shruti Sadolikar-Katkar, vocal

Vidyadhar Vyas, vocal

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

Tabla accompaniment:

Sandip Bhattacharya for Vidyadhar Vyas

Devendra Kanti Chakrabarty for Buddhadev DasGupta

Ted de Jong for Hariprasad Chaurasia on ragas Asavari, Jogiya and Kafi

Madhukar Kothare for Shruti Sadolika-Katkar

Shib Shankar Ray for Hariprasad Chaurasia

Sarangi accompaniment:

Anant Krishnaji Kunte for Shruti Sadolika-Katkar

First published in 1999 by Nimbus Communications International Limited.

This Imprint published in 2002 by

Wyastone Estate Limited,

Monmouth, NP25 3SR

ISBN 0-9543976-0-6

ISMN M-9002074-0-1

Produced by Robin Broadbank, Nimbus Records

and Joep Bor, Rotterdam Conservatory of Music

Design and layout by Alex Halliday

Recorded 1991, 1992 & 1994 in England and 1995 & 1996 in the Netherlands

Mastered and manufactured in the UK

Printed in the UK by Zenith Media (UK) Limited

© 1999 Joep Bor. All rights reserved.

No part of this publication may be reproduced, stored in a retrieval system or transmitted

in any form, or by any means, electronic, mechanical, photocopying, recording or

otherwise, without the prior written permission of the publishers,

Wyastone Estate Limited.

CONTENTS

Preface	v
Notation and Transcription	vii
What is a Raga?	
1 Raga: its structural features	1
2 Raga classification	2
3 Ragamala	4
4 Ragas in performance	5
5 Talas in performance	7
6 A performance in miniature	8
7 Transcription of raga Alhaiya bilaval	9
The Ragas	see over
Plates	167
Notes	171
Glossary	179
Bibliography	183

THE RAGAS

Abhogi	16	Jogiya	92
Adana	18	Kafi	94
Ahir bhairav	20	Kamod	96
Alhaiya bilaval	22	Kedar	98
Asavari	24	Khamaj	100
Bageshri	26	Kirvani	102
Bahar	28	Lalit	104
Basant	30	Madhuvanti	106
Bhairav	32	Malkauns	108
Bhairavi	34	Manj khamaj	110
Bhatiyar	38	Maru bihag	112
Bhimpalasi	40	Marva	114
Bhupal todi	42	Megh	116
Bhupali	44	Miyān ki malhar	118
Bibhas	46	Miyān ki todi	120
Bihag	48	Multani	122
Bilaskhani todi	50	Nayaki kanada	124
Brindabani sarang	52	Patdip	126
Chandrakauns	54	Pilu	128
Chayanat	56	Puriya	130
Darbari kanada	58	Puriya dhanashri	132
Desh	60	Puriya kalyan	134
Deshi	62	Purvi	136
Dhani	64	Rageshri	138
Durga	66	Ramkali	140
Gaud malhar	68	Shahana	142
Gaud sarang	70	Shankara	144
Gorakh kalyan	72	Shri	146
Gujari todi	74	Shuddh kalyan	148
Gunakri	76	Shuddh sarang	150
Hamir	78	Shyam kalyan	152
Hansadhvani	80	Sindhura	154
Hindol	82	Sohini	156
Jaijaivanti	84	Sur malhar	158
Jaunpuri	86	Tilak kamod	160
Jhinjhoti	88	Tilang	162
Jog	90	Yaman	164

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.¹ 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.² 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 Staalén 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.

Joep Bor, editor
Jazz, Pop & World Music Department
Rotterdam Conservatory of Music

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 (स), Re (र), Ga (ग), Ma (म), Pa (प), Dha (ध) and Ni (न). 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 \flat , \flat , \flat and \flat , and sharp Ma is given as \sharp . High octave notes have a dot over them and low octave notes a dot beneath.

Ṣ Ṛ Ṛ Ḡ Ḡ Ṃ Ṃ P̣ Ḍ Ḍ Ṇ Ṇ | (Ṣ) Ṛ Ṛ Ḡ Ḡ Ṃ Ṃ P̣ Ḍ Ḍ Ṇ Ṇ |

Ṣ Ṛ Ṛ Ḡ Ḡ Ṃ Ṃ P̣ Ḍ Ḍ Ṇ Ṇ |

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.

^KS ^GS \ S \ | ^NS ^DS \ S \ |

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."³ 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?"⁴

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 *Brhaddeshi*, 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."*⁵

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."⁶ 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.⁷ 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.⁸ They must contain the tonic (Sa) and at least either the fourth (Ma) or fifth (Pa).⁹ 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.¹⁰

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.¹¹ 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 *samvadi* ('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.¹²

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.'¹³ According to Damodara (c.1625), the system of the legendary Hanuman contained the following ragas and *raginis*:¹⁴

RAGAS

RAGINIS

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

S R G M P D N Ś	S R G M P D N Ś
Bilaval	Khamaj
S R G M P D N Ś	S R G M P D N Ś
Kafi	Asavari
S R G M P D N Ś	S R G M P D N Ś
Bhairavi	Kalyan
S R G M P D N Ś	S R G M P D N Ś
Todi	Purvi
S R G M P D N Ś	S R G M P D N Ś
Marva	Bhairav

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 (SRGMPDN), Ahir bhairav (SRGMPDN) and Madhuvanti (SRGMPDN), since they have a scale type that does not belong to the ten-*that* system. Again, raga Lalit (SRGMNDN) 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.¹⁸ 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/P, N\N), Bhairav *ang* (M^G\B~S), and Todi *ang* (B~G~\B~S).¹⁹ The Bilaval, Kalyan and Sarang *angs* are more difficult to define.²⁰

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.²¹ 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').²² 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."²³

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.²⁴ 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:²⁵

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

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 *tanpura*. The *tanpura* 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.²⁷ 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.²⁸

The slow, non-metrical *alap*, devoid of a clear pulse, may be followed by movements called *jod* ('joining') and *jhala*.²⁹ 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, *sthai* ('standing, constant') and *antara* ('intermediate'). The *sthai* 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*.³⁰ 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 *sthai*, 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 *sthai* and *antara*, and are mainly sung or played in particular ragas, including Bhairavi, Kafi, Pilu, Khamaj, Desh, Tilang, Tilak kamod, Jogiya, Sohini, Jhijnhoti 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.³¹ 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.³²

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 *tanas*: 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.³³ 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>chautal</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 *bol*s ('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 by (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 *tanans*. The type of *gamak* (shaking) ornamentation which she uses in the *tanans* 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 tanans*, other kinds of fast passages such as *sargam tanans*, singing the names of the notes, and *bol tanans*, 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

S — SG R — G — , ^ G — M R G P — ,

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

Composition

M R — S — — M — G — M — N — D P P —

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

GPM DPMP M M — G — G M — G MR G — M — G — M — N D — P — P —

gai - lo 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

GPM DPMP M M - G - G M GM GDPM P MP G - MR - G P M
 ② gai - lo ma - i de ho ba

G - -M R S - N S , - -N Š Ġ R Š Š S D N
 ③ ta ma - in ga - ra - va ga - ta ma - i

NSNR Š S D P P MD P M G - MR G M - G - M - N - - D 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 MP M ND N Š Š Š
 ⑥ le - na ga - i su -

Š P N D - N Š Š DSN RSN Š - - NS D - N D P
 ⑦ dha a - re ha - ta - va - re

MP PD N D P M G - R G P P , MN DN Š -
 ⑧ i - ta - ni ga - li men ga - i - lo

Š D - N Š N S D N P M G MR G M - G - M - N - - D 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
gai - lo a

11 R MG - - P - M - G -
(a)

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

16 - SMG PMPMND - N
a

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

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

18 $\tilde{R} \tilde{S} \tilde{G} \tilde{P} \tilde{D} \tilde{N} \tilde{S} - - \tilde{N} \tilde{S} \tilde{D} - - - \tilde{N} \tilde{D} \tilde{M} \tilde{P} \tilde{D} - \tilde{N} \tilde{D} \tilde{P} \tilde{M} \tilde{G} \tilde{M} \tilde{G} - \tilde{M} - \tilde{N} - \tilde{D} \tilde{P} \tilde{P} -$
 (a) *ka - va - na ba - ta - ri - ya*

19 $\tilde{G} \tilde{P} \tilde{M} \tilde{D} \tilde{P} \tilde{M} \tilde{P} \tilde{M} \tilde{M} - \tilde{G} - - - \tilde{S} \tilde{G} \tilde{P} \tilde{D}$
gai - lo a

20 $\tilde{N} \tilde{S} \tilde{N} - - - - \tilde{N} - - - \tilde{S} \tilde{N} \tilde{D} \tilde{N}$
 (a)

21 $\tilde{S} \tilde{G} \tilde{P} \tilde{D} \tilde{N} \tilde{S} \tilde{N} \tilde{S} \tilde{N} \tilde{S} \tilde{D} \tilde{N} \tilde{S} \tilde{D} \tilde{N} \tilde{S} \tilde{D} \tilde{N}$
a

22 $\tilde{S} \tilde{N} \tilde{S} \tilde{D} - \tilde{N} \tilde{D} \tilde{P} - \tilde{M} \tilde{P} \tilde{N} \tilde{D} \tilde{P} \tilde{M} \tilde{G} \tilde{M} \tilde{R} \tilde{G} \tilde{M} \tilde{G} - \tilde{M} - \tilde{N} \tilde{D} \tilde{P} \tilde{P} -$
 (a) *ka - va - na ba - ta - ri - ya*

23 $\tilde{P} - \tilde{M} \tilde{M} - \tilde{G} \tilde{G} - - , \tilde{S} \tilde{M} \tilde{G} \tilde{G} \tilde{R} \tilde{S} \tilde{G} \tilde{P} \tilde{D} \tilde{N} \tilde{S} \tilde{N} \tilde{S} \tilde{D} \tilde{N} \tilde{S} \tilde{G} \tilde{R} \tilde{S} \tilde{N} \tilde{D} \tilde{N} \tilde{S} \tilde{R}$
gai lo a

24 $\tilde{S} \tilde{N} \tilde{D} \tilde{P} \tilde{M} \tilde{N} \tilde{D} \tilde{P} \tilde{D} \tilde{P} \tilde{N} \tilde{D} \tilde{P} \tilde{M} \tilde{M} \tilde{P} \tilde{M} \tilde{G} \tilde{M} \tilde{G} \tilde{R} \tilde{G} \tilde{M} - \tilde{G} - \tilde{M} - \tilde{N} - - \tilde{D} \tilde{P} \tilde{P} -$
 (a) *ka - va - na ba - ta - ri - ya*

25 $- \tilde{S} \tilde{M} \tilde{G} \tilde{R} \tilde{S} \tilde{G} \tilde{P} \tilde{D} \tilde{N} \tilde{S} \tilde{D} \tilde{N} \tilde{R} \tilde{S} \tilde{N} \tilde{D} \tilde{P} \tilde{M} \tilde{G} \tilde{M} \tilde{R} \tilde{G} \tilde{M} - \tilde{G} - \tilde{M} - \tilde{N} - - \tilde{D} \tilde{P} \tilde{P} -$
a *ka - va - na ba - ta - ri - ya*

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

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 pravesha* (1911-21), Omkarnath Thakur's six-volume *Sangitanjali* (1938-62), Ramkrishna Narahar Vaze's *Sangit kala prakasha* (1938), Vinayak Rao Patwardhan's seven-volume *Raga vijyana* (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 Krishnadhan Bandyopadhyaya's *Gita sutra sar* (1885), Bhavanrav 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 Allaaddin 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

3 15	Miyan ki malhar मियॉ
	Today, Miyan ki malhar is considered the ma ragas. ¹⁰ These are characterised by a profuse and slow glides, such as $\text{M}\bar{\text{N}}\text{R}$, R/P and $\text{S}\bar{\text{N}}\text{P}$.
	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). ¹¹
	The most outstanding features of Miyan ki mal both varieties of Ni. Ga is avoided in ascent and shake (<i>gamaki</i>) which almost touches natural G together in a phrase, particularly in the chara

track number

1 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.¹⁴ 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 $\underline{G}MRS$ is used. Still, many musicians tend to return to the tonic as follows: $M\overline{G}R\dot{S}$.

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 \underline{G} M D \dot{S} , \dot{S} D M \underline{G} M R S \dot{S} D M \underline{G} R S

or

Melodic outline

S R \underline{D} S , \underline{D} S R $\overset{M}{G}$ ~ M R S , \underline{G} M D — M $\overset{S}{D}$ \dot{S} , \dot{R} \dot{S} \underline{D} , \dot{S} D

M \underline{G} ~ R $\overset{S}{D}$ S

Performance by Hariprasad Chaurasia

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



MD M M G — G — RS , R R R R S D S — ,



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



M G G M D D — , M S D S D S — S S D — , DR SRS DS R



RGRG R S S R S D D , D S — D S — D M G — G



R R R G R GM M G R R , S S D S D S —



Composition follows in fast *tintal* (16 counts)

Time 3.03

1 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.³⁵ 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.³⁶

Flat Ga is usually omitted in ascent, and in descent it always appears in the distinctive Kanada phrase $\underline{G}MRS$. 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 Ṇ P̣ , M P Ṇ Ṣ́ S R G M P Ṇ P̣ Ṣ́ , Ṣ́ Ḍ Ṇ P̣ G M R S

or

Melodic outline

P — Ṇ M P , P/Ṣ́ — Ḍ Ṇ P̣ , Ṇ M P̣ G̣ ~ M R — S , Ṇ S R M P Ṇ P̣ ,

M P Ṇ Ṣ́ Ṛ — Ṣ́ , Ṛ Ṇ Ṣ́ Ḍ Ṇ P̣ , M P / Ṣ́

Performance by Buddhadev DasGupta

$\tilde{N} \tilde{D} \tilde{N} \backslash \tilde{M} \quad M \tilde{P} \quad \overset{PSN}{\tilde{S}} \quad \tilde{S} \backslash \tilde{D} \quad \tilde{D} \tilde{N} \quad \tilde{N} \backslash \tilde{P} \quad \tilde{P} - , \quad \tilde{P} \tilde{R} \quad \tilde{S} \tilde{R} \quad \tilde{N} \tilde{S} \backslash \tilde{P} \tilde{M}$

$\overset{PND}{\tilde{N}} \quad \tilde{P} \tilde{M} \quad \tilde{P} \quad \tilde{S} \tilde{N} \tilde{S} - \quad \tilde{D} \tilde{N} \quad \tilde{N} \backslash \tilde{P} \quad \tilde{P} \quad \overset{DM}{\tilde{P}} , \quad \tilde{M} \tilde{P} \quad \overset{PN}{\tilde{N}} \quad \tilde{P} \tilde{M} \backslash \tilde{G} - \quad \tilde{G} \overset{R}{\tilde{M}} \quad \tilde{S} \tilde{R} -$

$S - , \quad \tilde{N} \tilde{S} \quad \tilde{M} \tilde{R} \tilde{M} \tilde{R} \quad \tilde{M} \tilde{P} \tilde{M} \quad \overset{N}{\tilde{P}} \quad \tilde{P} \tilde{N} \tilde{D} \quad \tilde{N} \tilde{D} \quad \tilde{N} \tilde{D} \quad \tilde{P} \tilde{M} \quad \tilde{P} \quad \overset{GRG}{\tilde{S}} \quad \tilde{S} \tilde{R}$

$\tilde{N} \tilde{S} \quad \tilde{N} \tilde{S} \tilde{R} \quad \overset{R}{\tilde{S}} \quad \tilde{N} \tilde{D} \tilde{N} \quad \tilde{P} \tilde{M} \tilde{P} \quad \tilde{S} \tilde{N} \tilde{S} - \quad \tilde{D} \quad \tilde{N} \tilde{P} \overset{N}{\tilde{P}} , \quad \tilde{M} \quad \tilde{P} \tilde{N} \tilde{D} \quad \tilde{D} \tilde{N} \backslash \tilde{M}$

$\tilde{P} \quad \tilde{S} \quad \tilde{S} - , \quad \tilde{N} \tilde{S} \tilde{R} \quad \overset{G}{\tilde{R}} \quad \tilde{S} \quad \tilde{S} \quad \tilde{R} \tilde{S} \tilde{N} \quad \tilde{S} \backslash \tilde{D} \quad \tilde{N} \tilde{S} \quad \tilde{N} \quad \tilde{M} \tilde{P} \quad \tilde{R} \quad \tilde{N} \tilde{D} \tilde{N} \tilde{P} -$

$\tilde{M} \tilde{P} \quad \tilde{N} \tilde{D} \quad \tilde{D} \tilde{N} \backslash \tilde{M} \quad \tilde{P} \tilde{S} - \tilde{S} - \overset{NS}{\tilde{S}} , \quad \tilde{N} \tilde{S} \tilde{R} \quad \tilde{R} \quad \tilde{S} \quad \tilde{N} \tilde{D} \tilde{N} \tilde{N} \tilde{P} \quad \tilde{G} \quad \tilde{R} \tilde{S} \tilde{R}$

$\overset{N}{\tilde{N}} \quad \tilde{S} \tilde{R} \tilde{M} \tilde{P} \quad \tilde{D} \tilde{N} \quad \tilde{M} \tilde{P} \tilde{R} \quad \tilde{S} \tilde{R} \quad \tilde{N} \tilde{S} \quad \overset{P}{\tilde{N}} - \tilde{S} \quad \tilde{N} \tilde{D} \quad \overset{P}{\tilde{M}} \tilde{P} \quad \tilde{S} \quad \tilde{S} -$

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 Ahiri or Abhiri.¹⁷ 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 $S \dot{N} D P M$, $G M^{\flat} \dot{R} \sim S$, 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 $\dot{N} D \dot{N} / R - S$.

Time: At daybreak.

Ascent-descent

S R G M(P) D \dot{N} \dot{S} , \dot{S} \dot{N} D P M G R S



Melodic outline

S — \dot{N} D \dot{N} / R — S , \dot{N} S R \dot{N} S D \dot{N} D , D \dot{N} S R G — M \dot{R} ~ S ,



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



G M D P M G , G M P D \dot{G} M \dot{R} ~ S



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.³⁸

The ancient ancestor of Bilaval was called Vilavali.³⁹ 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.1792.⁴⁰ 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 $G-^M RGP$. Flat Ni is used only in the descent, and always in an oblique manner, such as in $D^{\flat} DP$. 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



Melodic outline



Performance by Shruti Sadolikar-Katkar

[˘]S — ^{SG}R — G — , [^]G — ^MR — G P — ,
[^]G P D N Ṣ — \ D — ^ND ^NP ^DM ^PG — ^{MG}R ^MG — [˘]
 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

Which way has he gone

देहो बता माई

Hey friend, tell me

गरवा गत माई चुरवा गइलवा ।

He embraced me and crept away

लेने गई सुध अरे हटवारे

He took my soul to the market place

इतनी गली में गैलो का माई ॥

Then vanished down the lane, friend.

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

1 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.⁴¹ 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.⁴² 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 Ṥ, Ṥ 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 / Ṥ,



N Ṥ Ṙ N D ~ P, M P D ~ M G R ~ S



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.⁴³ Bageshri seems to have undergone little transformation over the past few centuries.⁴⁴

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-^PDND\N.

The upper tetrachord of Bageshri is similar to Rageshri; movements such as MDNDM and MDNS are common to both ragas.

Time: Around midnight.

Ascent-descent

(Ḍ Ṇ) S G M D Ṇ Ṩ , Ṩ Ṇ D M P D M G R S



Melodic outline

S — Ḍ Ṇ S^M G̣ ~ R^{RS} S , Ḍ Ṇ S M — G̣ , S G̣ M D —^P D Ṇ D \ M ,



G̣ M D Ṇ Ṩ , Ṩ Ṇ Ṩ Ṇ D \ M — P D^M G̣ ~ R^{RS} S



Performance by Buddhadev DasGupta

ṠṄ Ḋ — ḊṠṄ Ṡ — Ṡ — ṀĠ Ġ —^{RS} Ṙ — , ṄṘṠṘ — Ṙ — GṘ —

ṠṄ Ṡ — , ṠĠĠĠṠṄṠ ṄḊ — , ḊṄṄ — ḊĠĠĠṠĠĠṠṄ

Ṅ Ḋ Ṅ / Ṡ — , ḊṄṠ Ṁ — Ṁ — Ṁ — ṀĠ Ġ ṠṘ ḊṄ ṀĠ Ġ^{RS}

ṘGṘṠ — , ḊṄṠṘ ṘṘṘṠṄ ḊṄṠ ṀĠ Ġ^{RS} ṘṠ — ,

ḊṄ — ḊṄṠ Ṡ — ṠṘṘṘṠ ṄḊ — , ṠṀĠ Ṁ —

Ṁ/Ḋ — Ḋ — ḊṄ Ṅ Ḋ GṘGṠṄ ṄḊ Ḋ Ṅ/Ṡ — Ṡ — , ṀĠ

Ġ Ṙ^{GR} Ṡ , ĠṀḊ Ḋ — ḊṄ ḊḊḊṖṀ Ṁ Ḋ ṀĠ — , ĠṀ ḊṀĠṀṄ

Ṅ — Ḋ ṀĠ Ġ ṘṠ , ĠṀḊ Ḋ — ṀḊ Ḋ —^{SMG} ĠṀṄ — Ṅ Ṅ

Ḋ Ḋ ṖṀ , Ṁ — ṀṖ Ṗ ṀṄṖ ṖṄṖ Ṁ ṖḊ ṀĠ Ġ ,

Ġ ṀṄḊ ḊṠṄṄṠṠṄ Ḋ ṀṖḊṖ ṀĠ Ġ ṘṠṘ^{GRS} Ṡ —

Composition follows in fast *tintal* (16 counts)

Time 5.59

1 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 $\text{DN}\acute{\text{S}}\text{R}\acute{\text{G}}\text{R}\acute{\text{S}}\text{N}\acute{\text{S}}\text{N}\text{P}$. Sa and Ma are prominent tones, and $\text{MPGM}/\text{N}-\text{DN}-\acute{\text{S}}$ 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 NDNS . 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.⁴⁵

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

Ascent-descent

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



Melodic outline

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



$\text{P}\backslash\text{G}\sim\text{M}^{\text{S}} \text{R S}$



Performance by Buddhadev DasGupta

S — MGMG M N — DÑS N S N\ P P —, ^{MPMD} P MGMG GMRS

R — ^{GR} S , N GSNSNS S M — M P ^{MPMPD} P MGMG , GMN —

N — DÑS GR R ^{SNRSN} S N S N\ P P P ^{M D} MGMG N — D

S S — , GMND N ^{SNRSN} S N\ P P —, MGMG MND

D N P —, ^{MPN} P MGM — GMRS R — ^{GR} S

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

Time 4.38

1 8

Basant बसंत

Basant (Sanskrit: Vasanta) is an old raga which was affiliated to Hindol.⁴⁶ 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 $\bar{M}\bar{D}\bar{N}\bar{S}$ or $\bar{M}\bar{G}\bar{M}\bar{D}\bar{S}$. 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.⁴⁷

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 $\bar{D}\bar{P}-^{\flat}\bar{G}\bar{M}\bar{G}$ in the descent. Some musicians do not even consider Paraj and Basant as separate ragas, and identify the raga described here as Paraj basant.⁴⁸

Time: Any time during the spring season.

Ascent-descent

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

Melodic outline

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

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

$\bar{M}\bar{G}$ — $\bar{M}\bar{D}\bar{N}\bar{S}$

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.⁴⁹

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.⁵⁰ 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).⁵¹

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 $GM^{\text{G}} \setminus R \sim S$.

Ragas Gauri (plate 15) and Kalingda have the same basic tone material as Bhairav.⁵² 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 Ṡ S G M D N Ṡ, Ṡ N D P M G R S

or

Melodic outline

Ḋ Ṅ Ṡ G — M^G Ṙ ~ Ṡ, Ṙ G M P G M, Ṙ G M Ḋ ~ P, Ḋ M P G

M^N Ḋ ~ Ṅ Ṡ, Ṙ Ṡ Ṅ Ḋ P, Ḋ M P G M, G M P G M^G Ṙ ~ Ṡ

Performance by Hariprasad Chaurasia

S — Ṡ R — ^{SRS} G — MG M — ^{GMG} P — Ḋ — Ḋ Ṅ — Ṅ Ṡ — ,

Ṡ — Ṅ Ḋ Ḋ — P — Ṁ — Ġ — Ṙ — RS — , Ṡ Ṙ Ġ Ṙ Ġ MP

^vG M — Ḋ Ḋ Ḋ — ^{PM} Ṁ P — Ṁ Ṁ Ṗ Ṁ Ṗ Ḋ Ṗ ^{PG} Ṁ G — ,

Ġ — Ṗ Ṁ Ṁ Ġ Ṙ — Ṙ — ^{DSNR} Ṡ Ṡ — , ^{GMGM} Ġ Ṁ Ṗ Ḋ

^{DSNR} Ṡ Ṡ Ṅ Ḋ Ṗ Ṗ , Ṁ Ṗ Ḋ Ḋ — ^{DSN} Ṡ Ḋ Ṡ Ṅ Ṙ Ṡ —

— Ṡ Ṡ — Ṅ Ṙ Ṡ , ^vṄ Ṡ Ṡ Ṙ Ṙ Ṡ Ṙ / Ġ — ,

Ṡ Ṁ Ġ Ṙ Ġ Ṁ MĠ Ġ Ṙ Ṙ Ṡ — Ṡ — Ṡ — Ḋ — Ḋ — ,

Ṁ — MP — MP Ḋ Ṗ Ḋ ^{PMG} Ṁ G — , SMGG Ṡ Ġ MP Ġ Ṁ Ṙ —

Ṙ — ^ , ^{DSNR} Ṡ Ṡ —

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).³³ At the time of Damodara (c. 1625), the scale of Bhairavi corresponded to today's Kafi *that* (SRGM \bar{P} D \bar{N}). Natural Dha was replaced by flat Dha during the second half of the 17th century, and a century later Bhairavi acquired its present scale.³⁴

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.³⁵ 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

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

S G M D N Ṥ , Ṥ N D P M G R S

Melodic outline

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



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



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



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



S G M P M G M^G R S — N^S S G M P D P



Performance by Hariprasad Chaurasia

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

R G — RS SGRMM G R — R G — RS G Ṙ Ṅ Ṅ Ḋ S — NḊ ,

R G Ṙ Ṙ Ġ Ṙ Ṅ Ṅ — , Ṗ Ṅ Ṗ Ṅ S G Ṅ G S Ṅ Ḋ Ṗ Ṗ — ,

Ṗ Ḋ S S R GRMM G R S — GR SN SG Ṙ S — ,

Ṅ Ṡ Ġ Ṁ Ṗ Ḋ Ṗ — MĠ , Ġ Ṗ Ṗ — Ḋ Ṗ Ṅ Ṗ Ṅ Ḋ Ṗ Ḋ Ṗ Ṁ

M — P MĠ Ṙ Ġ Ṙ S Ġ Ġ — , Ġ Ṗ Ḋ Ś Ś — Ś Ṙ Ṡ Ṅ Ṥ Ṙ

Ṥ Ṅ Ḋ Ṗ MĠ Ṙ Ġ Ġ — RṠ , Ṗ Ṗ — Ḋ Ṗ Ṁ GSGṠ Ṅ S Ġ Ṁ Ṗ Ṗ Ṁ Ġ

Ġ , S Ġ S Ġ Ṁ Ṗ Ṁ Ġ Ṁ Ṙ S — , Ṗ Ḋ S S Ṙ

SGR MĠ Ṙ Ġ Ṙ Ṡ Ṡ Ṙ Ṅ Ġ Ṙ Ṙ Ṡ Ṡ —

Composition follows in very fast tinal (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.³⁶ 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 $\bar{M}D\dot{S}$. The characteristic concluding movement in this raga is $P\bar{D}N\backslash P - D\backslash M - P\backslash G - PGRS$. The rather unusual phrase $S/D - {}^pD^pM$ 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 , $\bar{M}D\dot{S}$, $\bar{R}NDPM$, PGRS



Melodic outline

S M , $M^G P^G$, PGR—S , MD— $P^p D^p M^p$, $M^N D^N$ —DP , $\bar{M}^N D^N \dot{S}$,



\bar{R}^N —NDP , P D N\ P —D\ M—P\ G , PGR—S



Performance by Shruti Sadolikar Katkar

$\tilde{S} M - \tilde{M} - , \tilde{M} G P - P \backslash G - \overset{RMG}{P} G \backslash R - ,$


$\tilde{S} - \tilde{S} - \tilde{M} \tilde{M} D - P - \tilde{D} - P M - , \tilde{M} \tilde{D} \tilde{N} -$


$\overset{R}{N} - \tilde{D} \tilde{D} \tilde{D} P - \overset{SP}{-} , \overset{DP}{M} \tilde{N} D \tilde{S} - \tilde{N} \tilde{S} , \tilde{S} \tilde{S} \overset{N}{R} -$


$\tilde{N} \tilde{N} D \tilde{D} D P - \overset{PN}{D} - P M - \overset{GM}{-} , \tilde{G} M D \tilde{N} D P \tilde{D} P M \tilde{M} P$


$\tilde{M} \backslash G - , \tilde{G} \overset{PN}{P} G \backslash R - \tilde{R} - , \tilde{S} -$


Composition follows in fast *tintal* (16 counts)

Time 4.11

Song text

बलमा न आये मोरे द्वारे
 सेज सजावूँ और डारूँ हार ।
 सगरी रैन मोरी जागत बीती
 तड़प तड़प 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, Patdip and Pilu. These ragas usually omit Re and Dha in ascent, have a strong Pa and use the distinctive movement $MP \setminus G$.

In 17th century India, the scale of the main type of Dhanashri (today's Kafi *that*) was considered the general basic scale.⁵⁷ 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).⁵⁸

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

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 $MP \setminus G \sim$, with a typical oscillation on flat Ga, is frequently used in the descent to bring out the proper sentiment of Bhimpalasi. The symmetrical phrases $N^P D - P$ and $G^S R - S$ 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

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



Melodic outline

$P \dot{N} \dot{S} \dot{G} - R S R S , R \dot{N} \dot{S} M , M P \overset{M}{\setminus} \dot{G} \sim M \dot{G} - R S , \dot{N} \dot{S} \overset{M}{\dot{G}} \overset{P}{M} P ,$



$\dot{G} M P \overset{N}{\dot{N}} - D P D P , \dot{G} M P \overset{\wedge}{\dot{N}} \sim \dot{S} , \dot{R} \dot{N} \dot{S} \dot{N} D P , \overset{D}{\dot{D}} M P \dot{G} M ,$



$S \dot{G} M P \overset{M}{\setminus} \dot{G} \sim M , \dot{N} \dot{S} \dot{G} R S R S$



Performance by Shruti Sadolikar Katkar

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

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

Composition follows in fast *tintal* (16 counts)

Time 3.41

Song text

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

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.⁶¹

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 $\hat{2} \hat{3} \hat{4} \hat{5} \hat{6}$, 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

(Ḋ) S R G P Ḋ Ṥ , Ṥ Ḋ P G R S



Melodic outline

Ḋ S —^G R —^G R — S , S^G R G P , G P Ḋ — P , G P Ḋ Ṥ , Ṥ Ḋ Ṥ Ṙ —



Ġ Ṙ — Ṥ , Ṥ Ḋ P , G P Ḋ P G Ṙ — S



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.⁶² 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.⁶³ However, Damodara (c.1625) writes that Bhupali has a quiescent mood and is pained by the separation from her lover.⁶⁴ 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\NG and R\ND/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, G^P\^D\^D\^S, ^{DD}P^GP-^GP^DP^G-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 R ^G ^G, G R P\G, G P\R G—R S, G R G P ^S D ^S, ^S\D P\G,



R G R P\G, P R ^G—R S



Performance by Hariprasad Chaurasia

S — R — G — P — ^DŚ — D — ^DŚ — , S — D P P —

G R R — S D S — , S D S [^]R [^]R [^]R G —

— G — , G [^]G [^]G ^{RG}P G R — R — , G [^]R S D ^SP [^]D

P S — , G [^]R G P P — , [^]G P D — D — ^{DR}Ś

D P P — , [^]G P [^]D P Ś — D [^]R [^]Ś D [^]Ś [^]R

^DP [^]R G P G — , Ś — ^DP GR — , D [^]D [^]Ś [^]R [^]Ś [^]R

[^]G [^]R S D S —

Composition follows in fast *ektal* (12 counts)

Time 3.35

15 Bibhas बिभास

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.⁶⁵ According to Damodara (c.1625), "*Vibhasa is like Lalita.*"⁶⁶ 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).⁶⁷

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 $P\backslash R$ to keep Bibhas distinct from Shri-raga.

Time: At daybreak.

Ascent-descent

S R G P D Ṣ́, Ṣ́ D P G R S



Melodic outline

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



Performance by Vidyadhar Vyas

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



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



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



D S G P P G P G R G P P G G R S —



Composition follows in fast *ektaal* (12 counts)

Time 4.33

Song text:

छाँड़ो कृष्ण जुगल बैयाँ	<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>
नैनन 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.⁶⁸ 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.⁶⁹

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\̄MGMG, 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 M̄PN-[♯]P, as well as S̄N\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 N̄)S G M P N S̄ , S̄ N D P M G M G R S S̄ N D P M̄ P G M

or

G R S

Melodic outline

P N̄ S G̣—RS , N̄ S G M P M G—RS , N̄ S M G P̣ , G/P M̄

D P \M̄ G M G , G M P N \DP , G M P N S̄ , R̄ N S̄ N—DP , D P

\M̄ G M G , G M P ^G M G—RS

Performance by Buddhadev DasGupta

Ṇ P — Ṇ S — G M GPM M G — RS , P̣ Ṇ S G — GM G

GM GP — P P — , ^{PM DPM} P P \ G , G — M GPM M G — RS ,

Ṣ Ṇ P̣ PSNSṆ G RS NSNG RSṆ N — DP , P̣ Ṇ Ṇ Ṣ GM MG

GP P̣ GM G — RS , NSNS GM GPMP P — P — , PN — N — P

Ṇ Ṣ ^{RSN} Ṣ Ṇ DP , P̣ Ṃ P̣ GMM — , GMPNP ^{PSNRSN} Ṣ Ṇ Ṃ

^{DPM} P̣ MG MG — , P̣ Ṇ P̣ M — P̣ Ṇ MG Ṣ P̣ Ṇ RS — P̣ Ṇ M

G \ RS , MGPM DP MG \ Ṣ NS Ṇ P̣ , Ṇ Ṣ GM P̣ Ṃ G — RS

Composition follows in fast *tintal* (16 counts)

Time 4.13

17 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.⁷⁰

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.⁷¹ Todi is a plaintive raga which creates a "mood of delighted adoration in a gentle, loving sentiment."⁷² 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 $R \setminus N S^{\flat} R^{\flat} \hat{G} - R \sim S$ is highly characteristic of Bilaskhani todi; $R \setminus N$ and $M \setminus G R$ are notable glides.

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

Time: Morning, 6 - 9.

Ascent-descent

(Ḍ) S R G P Ḍ Ṣ , Ṛ N D M G R S Ṣ N D P M G R S

or

Melodic outline

Ḍ S — Ṛ Ṇ Ṣ Ṛ G̣ — R — M G R — S , R G P — Ḍ — Ṇ Ḍ M G R —

G P , G P Ḍ — Ṣ — Ṛ Ṇ Ḍ Ṣ , Ṛ Ṇ Ḍ M G R — G P , Ḍ M G R — R G

Ṛ Ṇ Ḍ 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 G R R S G -

-R - -R - - - R M G G R - SRS S - , S R R R R G P -

G P ND D - , ND M G R R G P - , G P ND

D - D S S - , D R S S R - SRS G R R S S S -

G P D S N D D - M G R R G P - , ND MD M G R 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.⁷⁴ 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.⁷⁵

Brindabani sarang uses natural Ni in ascent and flat Ni in descent. Re and Pa are important notes, while $M\backslash R$ and $N\backslash P$ are characteristic glides. There were several types of this raga at the beginning of the 20th century.⁷⁶

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.⁷⁷ 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 \dot{S} , \dot{S} \underline{N} P M R S



Melodic outline

S — R M P $\underline{N\backslash P}$, M P \underline{N} P M $\backslash R$, R M P \underline{N} P N — \dot{S} , \dot{R} N \dot{S} $\underline{N\backslash P}$,



R M P \underline{N} P M $\backslash R$ — \underline{N} S



Performance by Buddhadev DasGupta

$\dot{S} \dot{S} \text{ RMR } \text{M P } \dot{N} \dot{N} \text{ P P} - \text{SRMP } \dot{N} \text{ P MR}, \text{RMR } \text{R}^{\text{M}} \text{R}^{\text{SNS}} \dot{N}$


$\dot{N} \text{ P NSRS} - \text{S} - , \hat{\dot{N}} \dot{S} \text{ MR RMR} - \text{R MPMP } \dot{N} \dot{N} \text{ P} - ,$


$\text{M PNP } \text{PN} - \text{N} - \text{RSN } \dot{S} \text{ NP MR}, \text{R MR } \dot{N} \dot{N} \text{ P NSR}^{\text{M}} \text{MR}$


$\dot{N} \dot{N} \text{ RS} - , \text{MR MPNP } \text{P } \dot{S} \dot{N} \dot{N} \dot{S} - \dot{S} \dot{S} \text{ P } \dot{N} \dot{S} \dot{R} \dot{R} -$


$\dot{M} \dot{R} \dot{S} \dot{N} \dot{N} \dot{S} \text{RSN } \dot{S} \text{ P } \dot{N} \dot{N} \text{ P}, \text{MPNS } \dot{R}^{\text{SN}} \text{RSN } \dot{S} \text{ NP MR}$


$\text{MPNP } \text{NP MRP } \text{MRMR } \dot{N} \dot{N} \text{SRS} -$


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

Time 5.27