INTRODUCING

Indian music

A COMPLETE AUDIO VISUAL AID TO UNDERSTANDING INDIAN MUSIC

AO JOSHI
ER LOBO

INTRODUCING INDIAN MUSIC is a novel and practical scheme providing a complete course in Indian Music Appreciation both for Indians and non-Indians.

The scheme consists of a series of eight demonstration lectures, each of 19 minutes duration, engraved on four L.P. gramophone records. The first four lectures—profusely illustrated by music demonstrations—deal with the fundamentals of music, the embellishments, the *Raga* system and the *Tala* system. In the next three lectures, the listener is made acquainted with the important forms of music, such as *Khayal, Thumri* etc., by taking him through the actual performances. Along with the recorded music recitals, a running commentary is given to help the listener to appreciate the salient features. The last lecture is devoted to Instrumental Music giving special specimen *Sitar* recitals.

This book contains the entire text of the spoken word. Along with the Indian Notation, music illustrations are also given in the International Staff-Notation, to enable persons conversant with Western Music to grasp the subject more fully. Useful aids, such as explanatory and comparative notes, tables, appendices and glossary are also provided in this book.

With such a complete audio-visual aid, *Introducing Indian Music* aims at initiating the lay listener into the basic structure, technique and aesthetic values of Indian Music.

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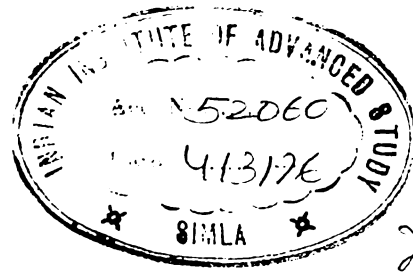
INTRODUCING INDIAN MUSIC

Baburao Joshi • Antsher Lobo

Foreword

by

YEHUDI MENUHIN



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FOREWORD

It gives me great pleasure to introduce this serious guide to music.

Mr. Joshi and Mr. Lobo have approached their task in the modern manner, combining the visual and aural impressions with the explanatory commentary.

As music is a complete experience, so must it be treated in this complete way.

Today, when the understanding of other cultures—whilst remaining a privilege—has become an essential necessity for the very survival of life on earth, we must be grateful to such excellent efforts as this one, for providing another guide-post along humanity's steep and stony path.

London,
July 1965.

[YEHUDI MENUHIN]

PREFACE

Indian Music, with its intricate systems of Raga and Tala, its conventional norms and artistic subtleties, presents many a difficulty to the uninitiated listener, particularly to non-Indians. No art can be appreciated unless some effort is made to grasp its basic principles and its technique. Through these demonstration lectures, we make a modest attempt to initiate such a listener into the intricacies of Indian Classical Music and to familiarize him with its peculiar features and aesthetic values. Being, as it is, the first full-fledged and systematic attempt of its kind to explain Indian Music to non-Indians with special audio-visual aids, this venture needs no apology.

This scheme is not intended to teach music, nor does it profess to give complete information about Indian Music. As the title goes, it aims at 'introducing' Indian Music to those desirous of knowing what Indian Music is like. The listener is, therefore, expected to pay close attention to the basic principles and aesthetic values of Indian Music and to familiarize himself with its peculiarities by listening and re-listening to the various music demonstrations. If these lectures bring home to the listener the basic structure and salient features of Indian Music and kindle his interest in it, well, our efforts will be amply rewarded.

We wish to express our deep and special gratitude to Mr. Yehudi Menuhin, the world-renowned violinist and

musicologist, for the inspiring Foreword with which he has favoured us.

We acknowledge with grateful thanks, the most valuable help and suggestions given at every phase of this scheme by our friend Shri Wamanrao Deshpande of Batliboi & Purohit, Chartered Accountants, Bombay.

Our thanks are due to all the artistes who rendered their services very willingly. Our thanks are also due to the Gramophone Co. Ltd. (H. M. V.) for their co-operation in recording music and manufacturing the discs.

Bombay
15 August 1965

Baburao Joshi
Antsher Lobo

CONTENTS

LECTURE I

THE SCALE NOTES (SWARĀS)

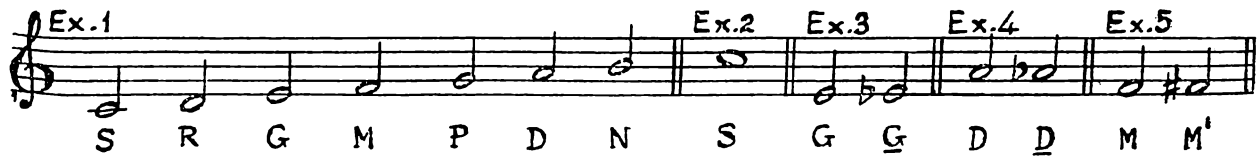
You cannot appreciate any art unless you make some effort to grasp its basic principles and its technique. This is particularly so with the serious type of Indian Music[1] whether it is of the Classical, Semi-Classical or Light Classical variety.

Indian Music has its own conventional norms and artistic subtleties. Unless the aesthetic principles of Indian Music are clearly explained with illustrations, the lay listener is apt to get puzzled by its peculiarities. These demonstration lectures, therefore, are a modest attempt to initiate such a listener into the appreciation of Indian Classical Music and to familiarize him with its conventional norms and aesthetic values.

Let us begin with the fundamentals of music : the scale-notes, *Swara* as we call them. Our music is based on seven main notes. The abbreviated names of these notes, as usually pronounced in singing, are :

[**Ex. 1**] Sā Ri[2] Ga Ma Pa Dha Ni[3];

and at the end of these seven notes comes the upper [**Ex. 2**] Ṡ which completes the octave.[4] These seven notes correspond to Do Re Mi Fa Sol La Ti of the Western scale.



[1] Indian Music consists of the two principal styles known as the *Hindustāni* system (of the North) and the *Karnātak* (of the South). The two systems have many features in common, but by Indian Music is meant the *Hindustāni* system of music in these lectures.

[2] In practice, this note Ri, as derived from *Rishabh,* is often pronounced Re from the synonym *Rekhab.*

[3] For convenience, the syllables of these notes will be shown by their first letters only as S R G M P D N.

[4] The above notes of our standard scale, the *Bilāwal Thāta,* correspond to the diatonic major scale of Western Music.

Generally speaking, out of the seven constituents, four notes, namely, Ri Ga Dha and Ni have each a *Komal* (flat) variant. Thus, the *Shuddha* (natural) and *Komal* (flat) variants of the third note Ga may be sung as [**Ex. 3**] G *G*; while those of the sixth note Dha may be sung as [**Ex. 4**] D *D*. The fourth note Ma, however, has a *Teevra* (sharp) variant, which preceded by its *Shuddha* (natural) variant may be rendered as [**Ex. 5**] M, M′. The remaining two natural notes, namely, the first and the fifth, are fixed or unchangeable notes, that is, they do not have any such variants.

Now, for all practical purposes, the five *Shuddha* notes with their five (*Vikrit*) chromatic variants plus the two fixed notes, make up the total of twelve notes of the chromatic scale. The two fixed notes and a set of five of the remaining ten variants, usually suffice to build up a few of the simpler *Saptak*, seven-note scales out of the standard parent scales of the Indian Musical system.[5]

The most important note in a scale is the fundamental note *Shadja* or the Tonic. No musical compcsition is conceived without a Tonic as no structure is contemplated without a base.[6] The Tonic determines the relative pitch of all notes in the octave. This explains why a vocal or instrumental piece of music is always played to the accompaniment of a drone instrument. Notice, however, that no particular note of definite pitch is specified or prescribed as the Tonic. One is free to choose, according to one's voice-register, any suitable note as one's Tonic for a given piece.

While a low-pitched Contralto or Baritone voice may choose the note C as the Tonic, a high-pitched Soprano or Tenor may prefer the note F as the Tonic. Now, if we choose C as our Tonic Sā [**Ex. 6**] S, this is how we would render a a *Sārigam* Solfa passage based on it :

[**Ex. 7**] G R G R R S R Ḍ S S G R G.

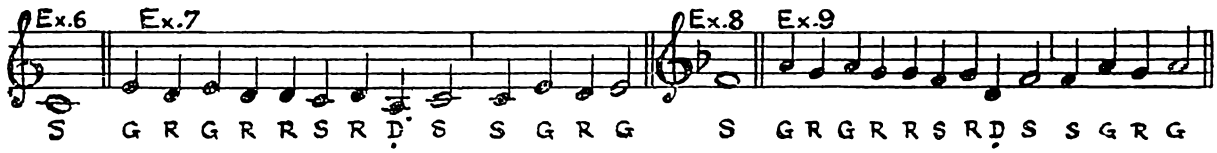
On the other hand, the same passage based on the note F [**Ex. 8**] S would be rendered like this :

5 Strictly speaking, however, the theory of Indian scale system recommends twenty-two *Shrutees* as now adopted by the *Sangeet Nātak Akādemi*. The four flat notes have each a flatter (*Atikomal*) variant, a Didymian Comma or *Pramāna Shruti* lower; and the F sharp, a sharper (*Teevratara*) variant. Similarly the five natural Pythagorean notes have each a tertian variant differing by a Comma.

6 Unlike Western Music where the tonic key may change or modulate, the key-centre in Indian Music remains unchanged throughout the performance of a musical piece.

[**Ex. 9**] (**Ex. 7** repeated).

You have noticed that though the pitch-level has changed, the tune is identical and the relations of the notes with the new Tonic have remained the same.



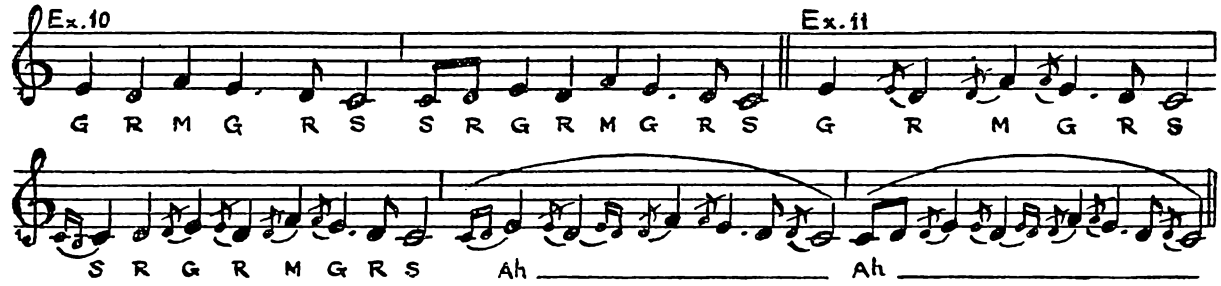
As we are more interested in live demonstrations, than in dry information, let us proceed with the next example.[7] To begin with, let us select four *Shuddha* notes Sā, Ri, Ga, Ma and let us see what they can produce. First listen :

[**Ex. 10**] G R M G R S S R G R M G R S.

To Indian ears, this sounds merely skeletonic. We would prefer the melody to be more graceful :

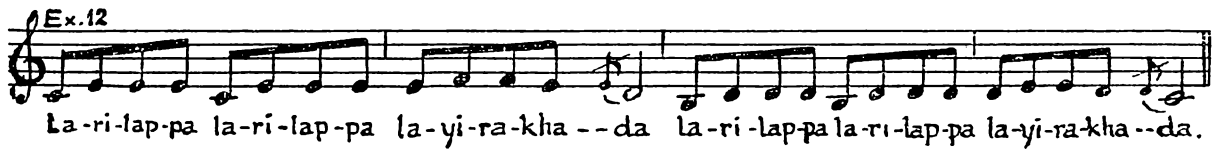
[**Ex. 11**] (Refer to **Ex. 10**).

Thus the same tune sounds more significant.



Now, we shall try some more varieties of musical tunes utilizing more or less the same notes :

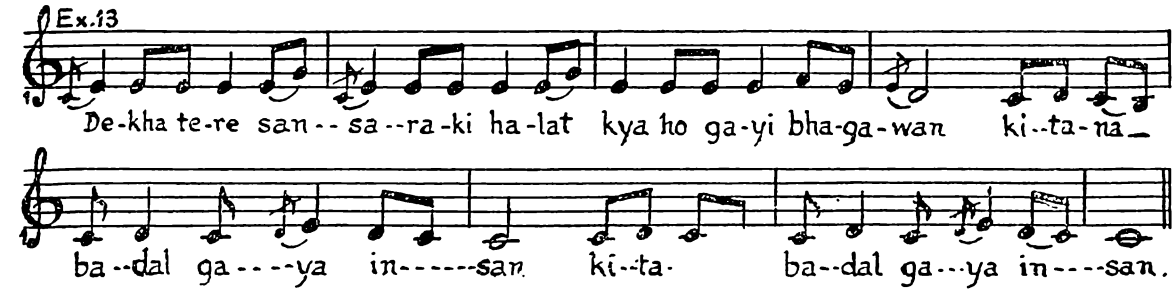
[**Ex. 12**] Lārilappā lārilappā lāyirakhadā lārilappā lārilappā lāyirakhadā.



No, this would be thought to be too frivolous and pedestrian. Let us try another :

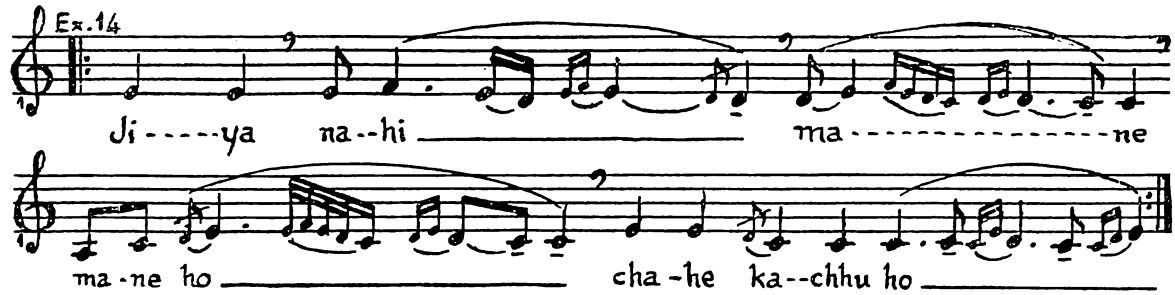
[7] For more information, see Appendix.

[**Ex. 13**] Dekh tere sansāraki hālat kyā ho gayi bhagawān kitanā badal gayā insān.



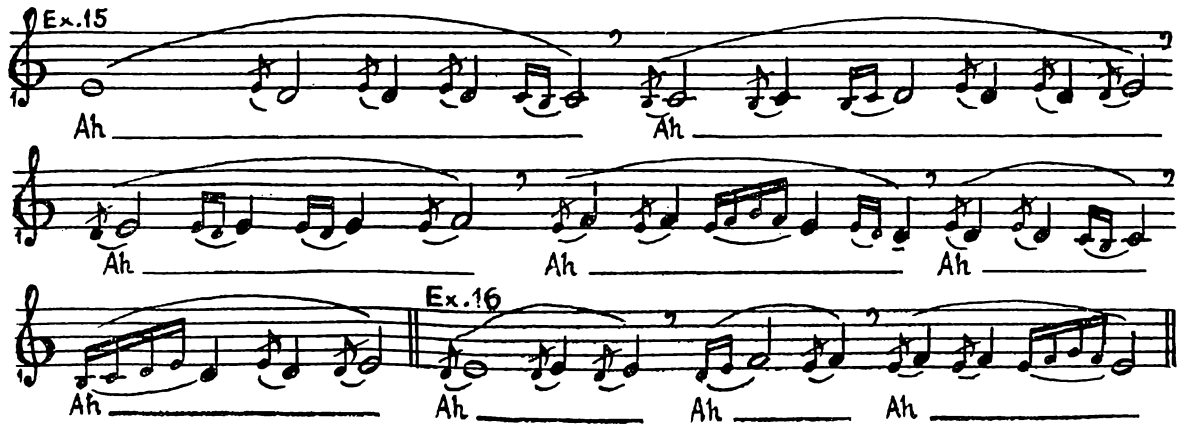
Yes, this is somewhat better; but not serious enough. So, on to the next :

[**Ex. 14**] Jiyā nahi māne ho chāhe kachhu ho.



You will agree that this is much better. Finally, observe how the same notes would take on a serious character when rendered thus :

[**Ex. 15**] G GR (G)R (G)R S S S SR (G)R (G)R G G (R)G (R)G M M (G)M (P)G G R (G)R (G)R S S (G)R (G)R (R)G.



The reason why such divergent impressions are produced by the same notes lies, mainly, in the different time-values and treatment given to the notes.

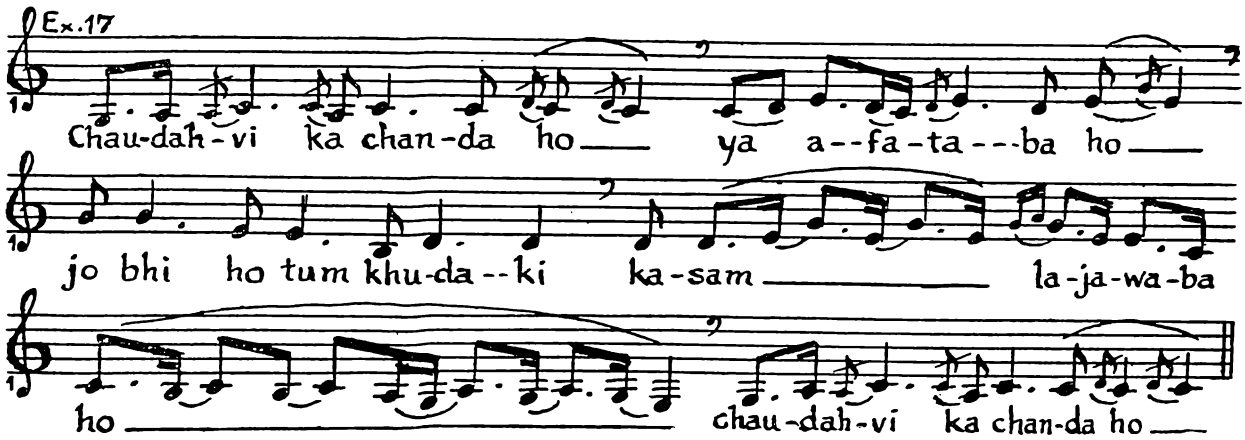
As musical notes *(Swarās)* are the only medium of expression in music, the treatment given to *Swara* primarily determines the kind and quality of music, as the nature of fibre determines the quality of cloth. Our musicians have devoted much of their attention to the treatment of vocal sounds, as singing played a dominant role in our music.

A prolonged and sustained note, steadied occasionally by means of grace notes, is an important feature that makes for a serious musical style :

[**Ex. 16**] (R) G..(R) G..(R)G..M..M (G) M..(G)M..(P) G.

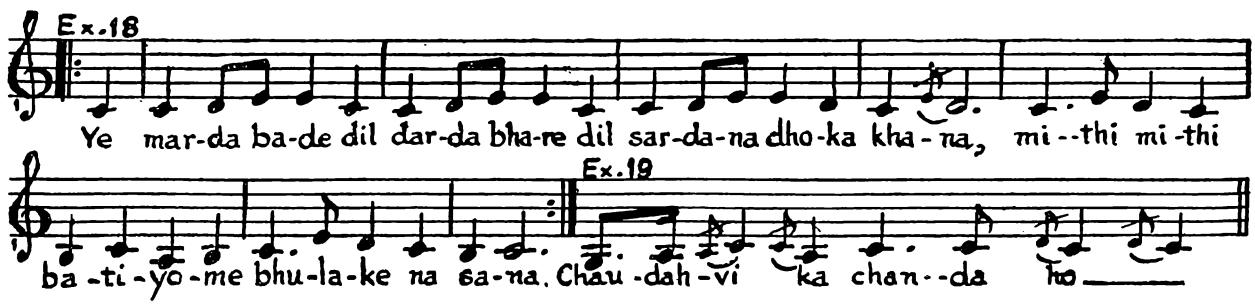
Long drawn-out notes always produce a deeper and more sustained effect than short notes. To illustrate, let us hear a popular hit from film music :

[**Ex. 17**] Chowdavi kā chānd ho yā aafatāb ho, jo bhi ho tum khudā ki kasam, lājawāb ho.



Mark the effect of this line which utilises many a long note. Contrast it with another hit :

[**Ex. 18**] Ye marda bade dil darda bhare dil sarda na dhokā khānā, mithi mithi batiyome bhulake na aanā.

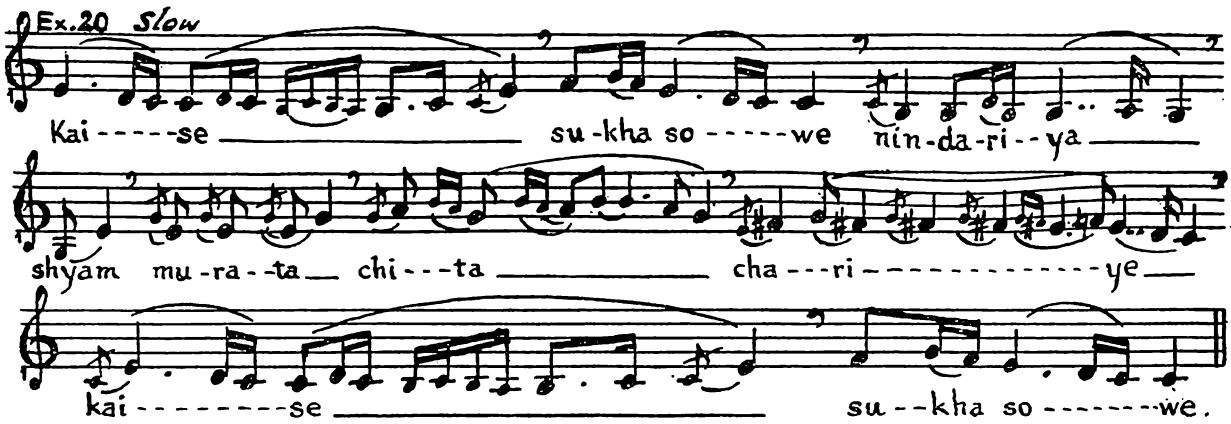


The latter uses short notes and is, therefore, not so effective as the former with long drawn-out notes;

[**Ex. 19**] (**Ex. 17** partly repeated).

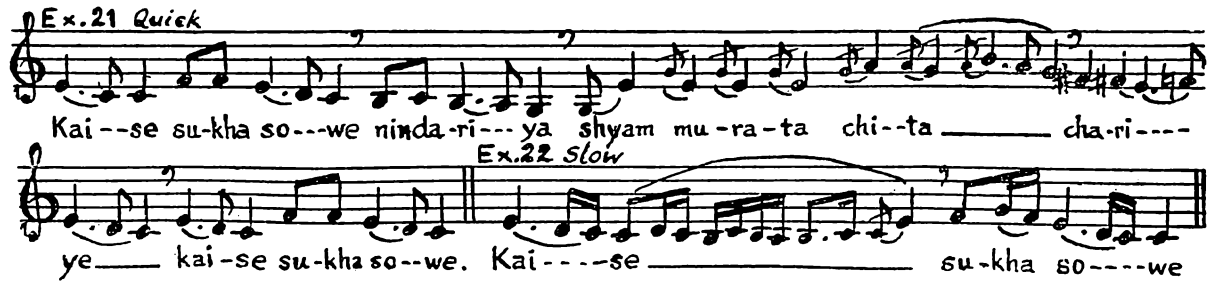
The same point can be stated in a different manner; namely, that a song sung in a slow tempo is more impressive than in quick tempo. The reason is the same. For, in slow tempo, the notes are perforce sustained while in quick tempo they are shorter in duration. To illustrate a slow version :

[**Ex. 20**] Kaise sukh sowe nindariyā shyām murata chita chadhiri kaise..



whereas the same song sung in quick tempo would be :

[**Ex. 21**] (Refer to **Ex. 20**).

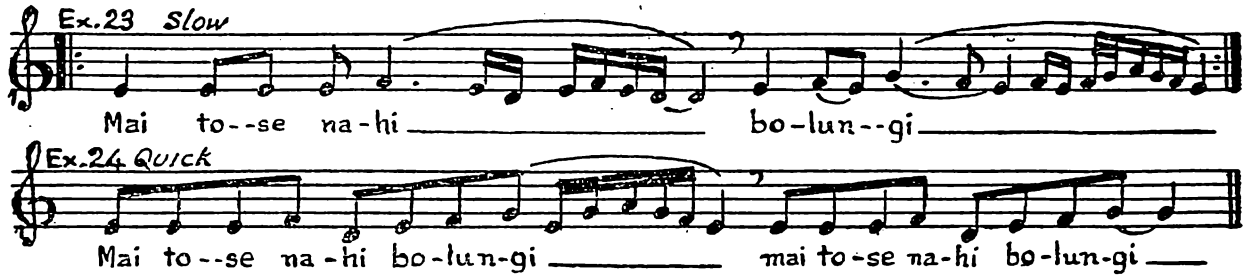


You will agree that the latter is not so impressive as the slow version;

[**Ex. 22**] (**Ex. 20** partly repeated).

Not only the musical effect, but the lyrical character of a song is often marred by a hurried rendering. Now, let us take the case of another song sung in the normal way :

[**Ex. 23**] Mai tose nāhi bolungi.



But the sentiment expressed here would not be appealing to the ear if the speed were increased thus :

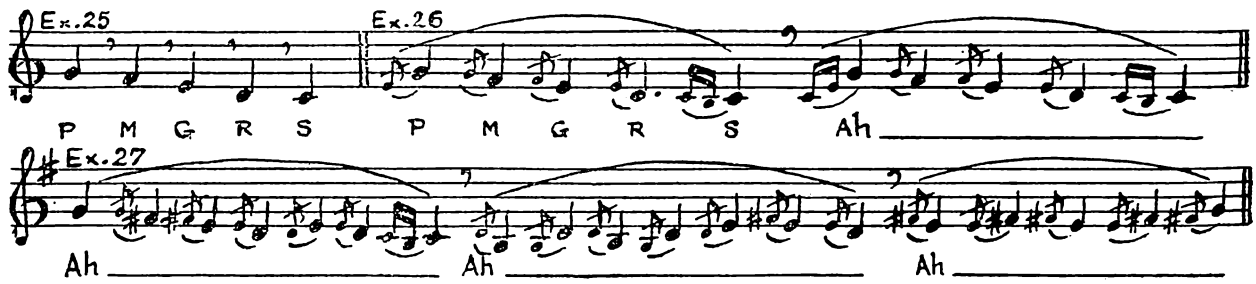
[**Ex. 24**] (Refer to **Ex. 23**)

The peculiarity of improvisation in our music lies in another important feature, namely, in maintaining the continuity of the florid melodic contour. We call it *Aas*. When you travel frcm one note to another, you should not, as far as possible, cut off your breath as in [**Ex. 25**] P M G R S, but all the notes should be linked up so as to give a continuous, chain-like effect :

[**Ex. 26**] (Refer to **Ex. 25**).

You will notice that the unbroken continuity of a melodic phrase sustains the grip on the ear. Thus, listen to this :

[**Ex. 27**] P M′ G R (G)R G R S Ṇ R Ṇ (G)R G G G R G M′ G M′ P.



Another important quality to be achieved is the firmly held intensity or volume of the voice. The technical term for it is *Kasa*. An intensely vibrant voice not only increases the audibility but makes a deeper effect on the ear. Now, listen to this :

[**Ex. 28**] P MP MPD M R P.

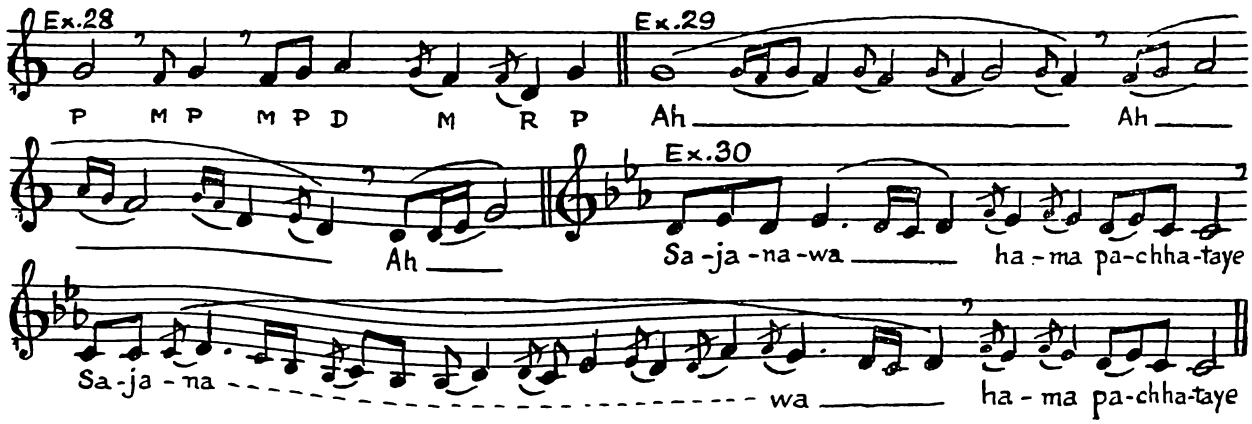
You will notice that there is no strength in the notes. But the same would give strength and become effective when rendered thus :

[**Ex. 29**] (Refer to **Ex. 28**).

Don't you feel that the breadth and weight of the notes are increased ? This quality in the rendering is quite essential for serious, classical Indian Music, which has to create a deeper effect on the listener.

On the other hand, light varieties of music call for a soft and tender quality of voice, though not a weak one of the crooner type. Listen first to a light song :

[**Ex. 30**] Sajanwā hama pachhatāye....

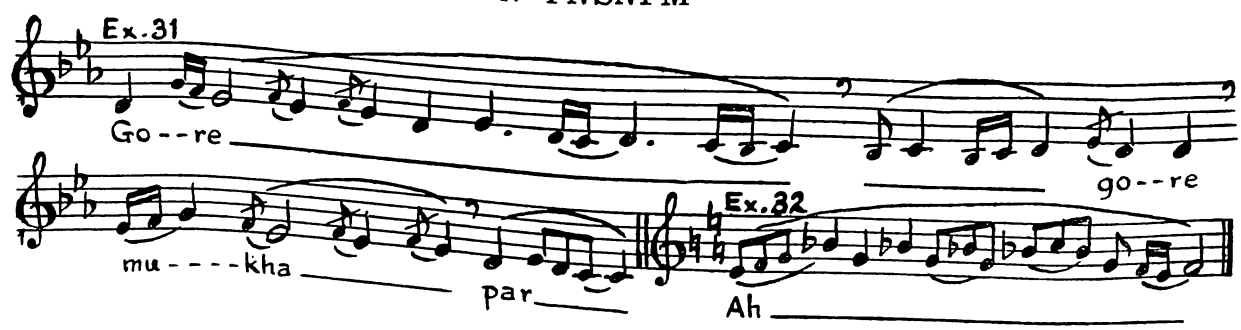


But mark that notes utilized here would immediately assume a serious character when sung more intensely like this :

[**Ex. 31**] Gore gore mukh para....

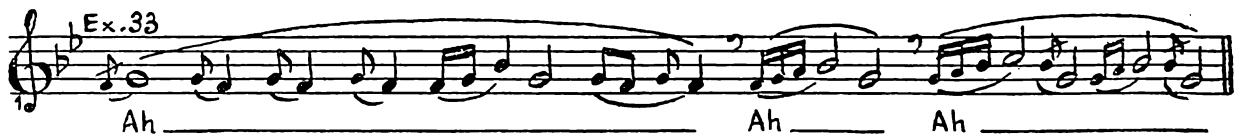
Listen again :

[**Ex. 32**] G M P *N* P *N* P *N* P *N*S̈*N*PM



and contrast the effect of the same notes when rendered thus :

|Ex. 33| P M P M *N* P M M *N* P P Ṡ P *N* P.



Besides possessing the above virtues, the voice must be pointed, resilient, sonorous and elastic. Over and above all this, however, any musical rendering must produce *Rasa*, that is aesthetic appeal.

[*Read by Aidā Lobo Sung by Saralā Bhide*]

LECTURE II

EMBELLISHMENTS (ALANKĀRĀS) AND ALĀPS

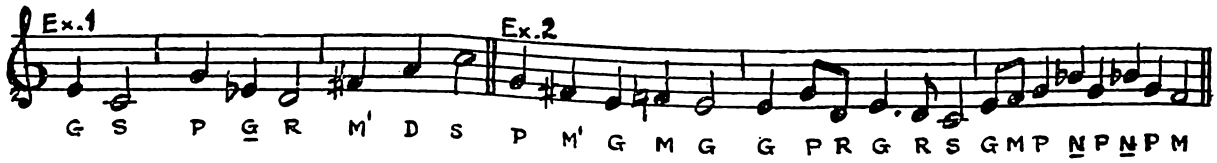
In the previous lecture, we spoke about the fundamentals of music and the notes, *Swarās*, on which music is based. We also spoke of the requisite qualities of a good voice and its importance in singing. Now, let us turn to the subject of melodic figures or patterns and the formation of musical configurations.

Take two or more notes in succession and we have a melodic figure. Let us try a few specimens of simple figures :

[**Ex. 1**] G S P G R M′ D Ṡ.

And now, some instances of more elaborate figures :

[**Ex. 2**] P M′ G M G G P R G R S G M P *N* P *N* P M.



And so on, by permutation and combination, we can easily have scores of such figures. But let us not suppose that we can pick up any notes at random and hope to get a significant configuration, simply by combining them. To obtain a pattern worth the name, the notes should be artistically knit together and given a significant shape. This takes us at once to the art of *Alankārās*, that is, the subject of ornaments or embellishments in music.

Let us begin with the most popular varieties of *Alankārās*, such as *Khatkā*[1], *Murki*[2] and other embellishments known by different technical names. They are formed by the combination of three or four notes rendered in rapid succession. For convenience, let us restrict ourselves to four *Shuddha* notes [**Ex. 3**] S R G M. Thus a simple phrase like this [**Ex. 4**] R G M G can be easily treated with this type of *Alankāra* and embellished thus :

[1] This ornament is known as *Turn* in Western Music.

[2] This corresponds to the figure known as *changing notes*.

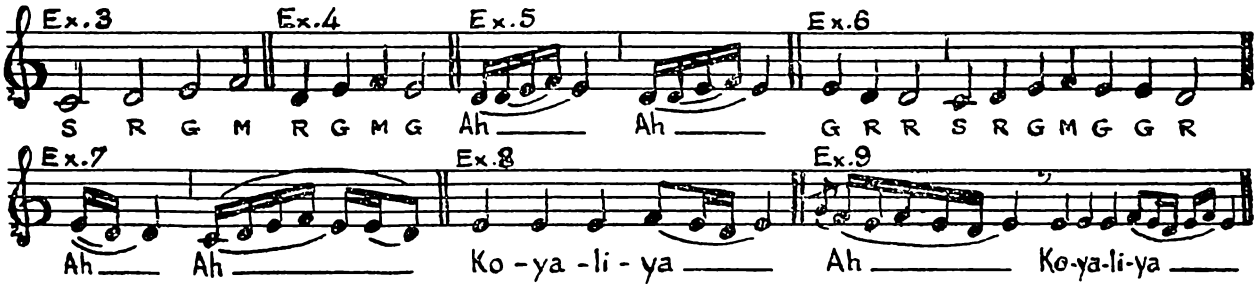
[**Ex. 5**] (**Ex. 3** repeated).

Again the following two phrases [**Ex. 6**] GRR SRGMGGR can be similarly treated with *Alankāra* like this :

[**Ex. 7**] (Refer to **Ex. 6**).

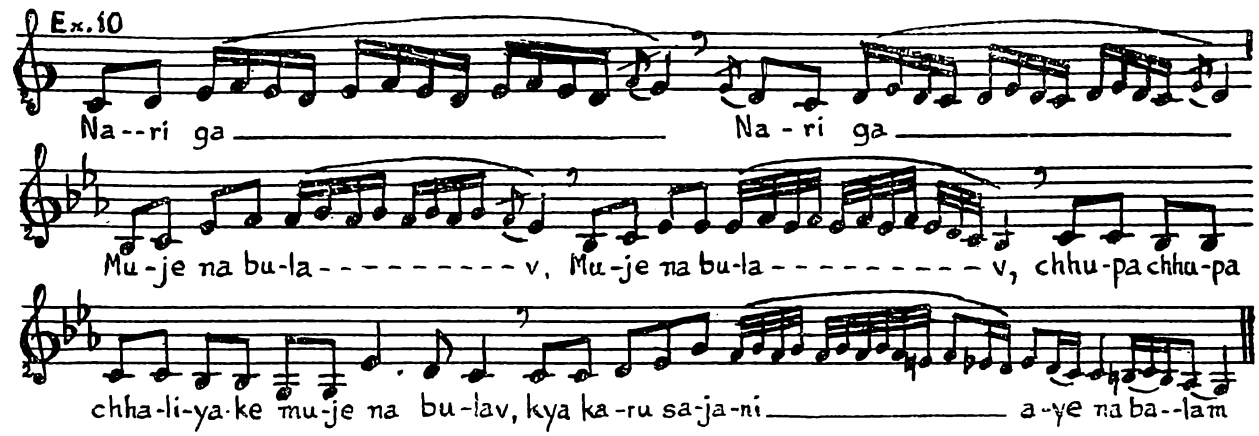
So, a plain musical phrase [**Ex. 8**] *Koyaliyā* can be profusely adorned thus :

[**Ex. 9**] (Refer to **Ex. 8**).



Note how the brisk and compact rendering of these embellishments make them attractive at the first hearing. As such, they abound in all varieties of light music; they are meant to be effective in creating gay, playful or amorous feelings. Let us have some examples :

[**Ex. 10**]. (1) Nariga.... Nariga.... (2) Muze nā bulāv muze nā bulāv chhup chhup chhaliyā re muze nā bulāv. (3) Kyā karu sajani aaye na bālama.



Meend, or the glide, is an *Alankāra* of very vital importance from the point of view of Indian music. *Meend* is not merely an ornament like the one discussed before; it is rather an integral part of the musical construction, in as

much as, it is taken to be an artistic mode of linking the notes together. To illustrate :

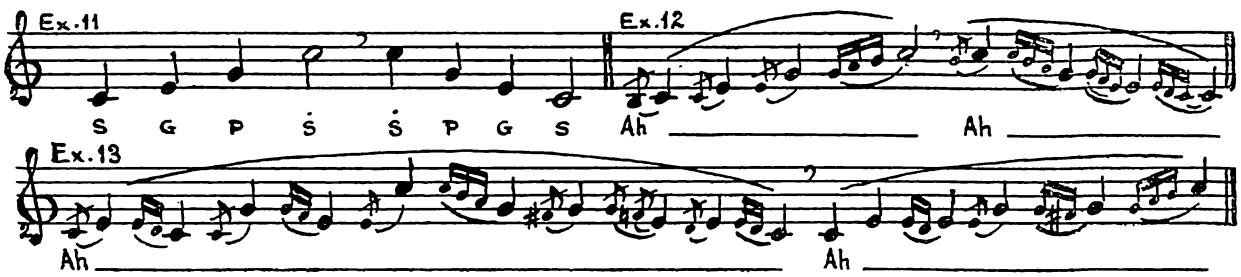
|**Ex. 11**| S G P Ṡ Ṡ P G S.

Here you will mark, there is no tie in between the notes. They are unconnected. But if we join them, so to say, by a thin fibre like this :

[**Ex. 12**] (Refer to **Ex. 11**).

the notes so linked up would produce a continuous melody :

|**Ex. 13**| GS P(P)G Ṡ(Ṡ)P PG GS S SG G GP P PṠ.



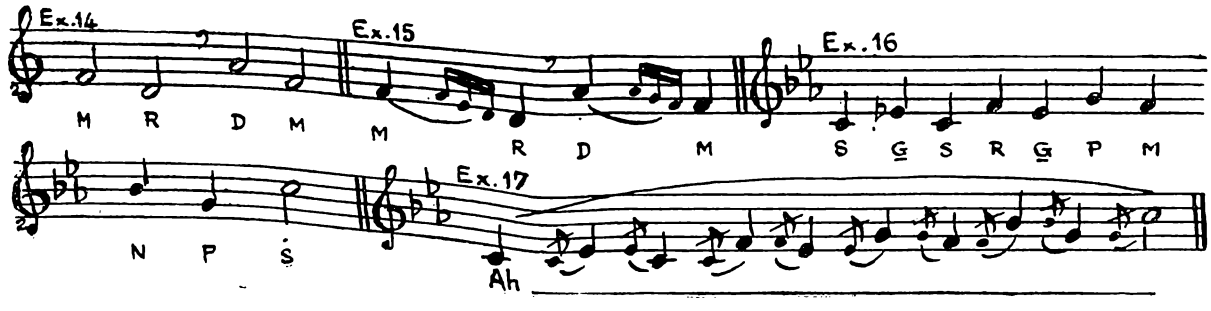
Thus *Meend* maintains the continuity or *Aas,* an important value in the accomplishment of a vocalist. But the real importance of *Meend* lies in its artistic effect. Listen :

|**Ex. 14**| MR DM. This is taken to be mere hopping from one note to another; whereas, |**Ex. 15**] (Refer to **Ex. 14**) is gliding or portamento. Again :

[**Ex. 16**] S GS MG PM *N*P Ṡ.

This has edges or angularties; but they can be rounded off by more graceful curves. Thus :

|**Ex. 17**| (Refer to **Ex. 16**).



Another way to illustrate this is to show by contrast how a piece suffers in the absence of *Meend*. Let us first use *Meend* :

| **Ex. 18** | Aali mai jāgi.

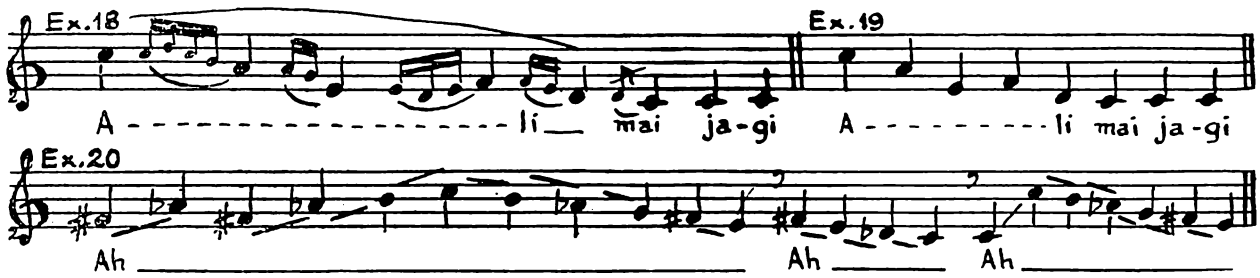
And now without it :

| **Ex. 19** | (Refer to **Ex. 18**).

How bald and unappealing ! In addition to continuity and grace, *Meend* gives fullness to improvisation. In the process of gliding from one note to another, all the intermediate notes are touched, though very faintly and slightly :

| **Ex. 20** | M′*D* M′*D* M′*D*NṠ N*D*PM′G GM′GM′ G*R*S SṠ N*D*PM′G.

Because of its embellishing quality and linking capacity, *Meend* is very freely used both in serious and light varieties of music and is rightly regarded as an indispensable *Alankāra* of vital importance to Indian Music.



Let us now discuss another important *Alankāra* known as *Gamak*[3]. Vocalists produce it gutturally by forcefully oscillating between two notes, which are repeated in rapid but fluid alternation. Pictorially the repeated alternation may be imagined to be cyclic in shape, due to sudden return curves given at both ends, resulting in an audibly throbbing trill or a broad shake. But instead of describing it, let us analyse it first, and then actually hear it.

| **Ex. 21** | SG SG.

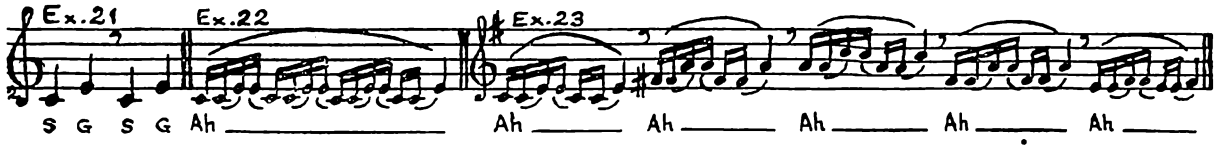
These are two *Shuddha* notes, which when rapidly alternated, give you a *Gamak* like this :

| **Ex. 22** | SG SG SG.

[3] The description of *Gamak*, given in old texts, is wide enough to include almost all ornaments which notes can possibly contrive. But here the word is used in the special restricted sense in which *Gamak* is now commonly understood.

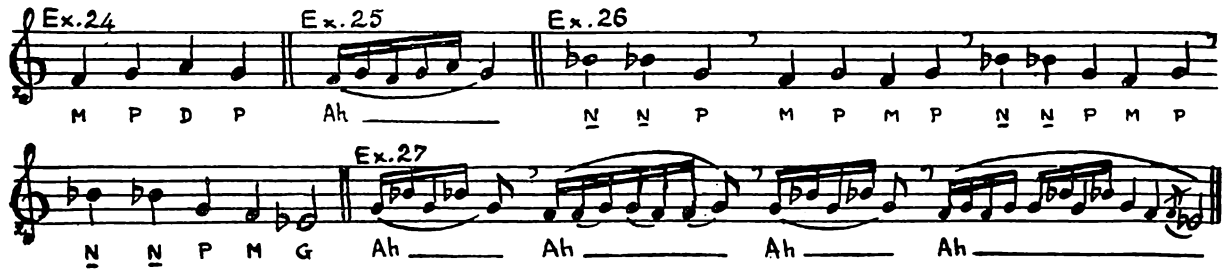
Listen again :

[**Ex. 23**] SG SG M′D M′D DṠ DṠ M′D M′D GM′ GM′.



In rendering *Gamak*, the vocal chords are made flexible and consequently there is a strain on the lungs. *Gamak* is thus the most weighty and the most difficult ornament to render. Its peculiarity is that it creates a serious atmosphere, and as such, it is a very suitable ornament for serious type of music. Further, *Gamak* is not only an independant ornament by itself, but is also, an important stylising component, giving rise to a special *Gamak* style of rendering notes. Thus, a simple figure [**Ex. 24**] M P D P when rendered with *Gamak* like this [**Ex. 25**] (Refer to **Ex. 24**) immediately takes on a serious aspect. Similarly the following figures [**Ex. 26**] *NN*P MP MP *NN*PM P*NN*PM*G* can be given a serious turn when rendered like this :

[**Ex. 27**] (Refer to **Ex. 26**).



Let us now deal with *Alankārās* known as grace notes.[4] These ornaments are not as elaborate as those discussed earlier; but they are none the less important. Grace notes are produced by slightly touching upon or gliding from the neighbouring notes, either above or below, before taking the principal note, which is meant to be embellished. They are of the nature of suffixes or prefixes. Let us sing a specimen :

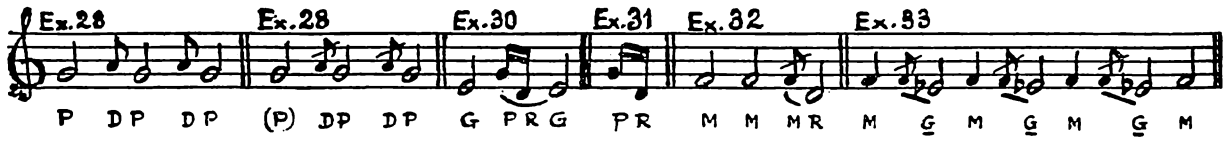
[**Ex. 28**] P (D)P (D)P.

4 These grace notes generally correspond to *Appoggiatara* and *Acciatura* in Western Music. In Indian Music they are known by different names such as *Kana* (a bit) and *Sparsha* (a touch).

Dha is the grace note of the principal note Pa. Mark how the upper note Dha [**Ex. 29**] (D)P (D)P is touched slightly. Again, [**Ex. 30**] G (PR) G; here, these two notes [**Ex. 31**] PR are touched slightly. Another variety is : [**Ex. 32**] M M (M)R; that is, while descending the same note Ma is slightly rendered with an accent on it. Yet another type of grace note is :

[**Ex. 33**] (M)*G* (M)*G* (M)*G* M.

These grace notes adorn the main note to which they are appended and are, therefore, included in the essential group of *Alankārās*.



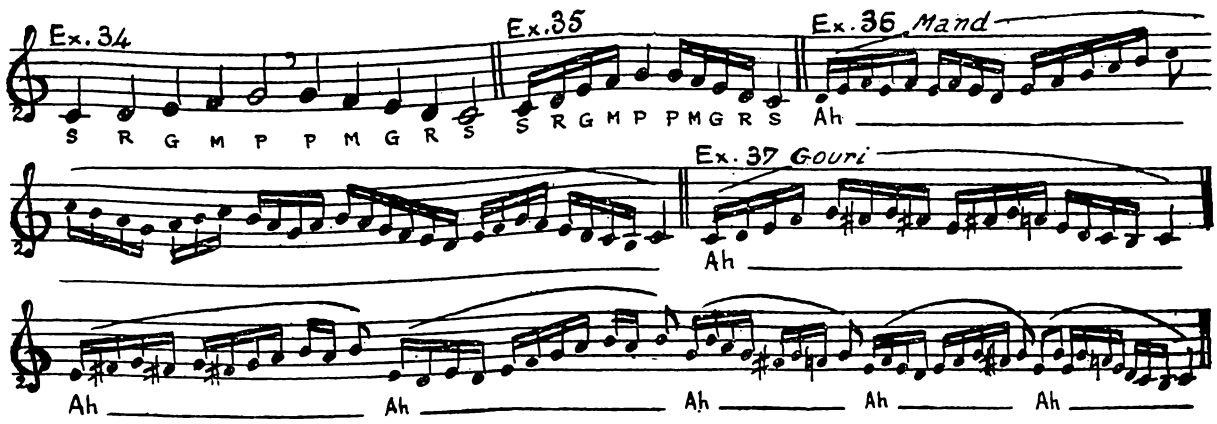
As regards the florid type of *Alankāra* known as *Tāna*, probably there is no listener of Indian Music, who is not familiar with this flourishing means of embellishment. Our singing, specially our methodical singing, is so full of *Tānās* that it has popularly come to be equated with *Tānbāzi*, which means, indulgence in or predominance of *Tānās*. Before investigating the reason of its easy popularity, let us acqaint ourselves with this *Alankāra*.

In simple terms, *Tāna* is formed by rapid succession or rapid variation of notes. To take a simple example, the following notes [**Ex. 34**] SRGMP PMGRS will form a *Tāna* when rendered rapidly like this :

[**Ex. 35**] (Refer to **Ex. 34**).

Here are a few more instances, some simple and some complicated :

[**Ex. 36**] *Tānās* in *Rāga Mānd*; [**Ex. 37**] *Tānās* in *Rāga Gouri*.



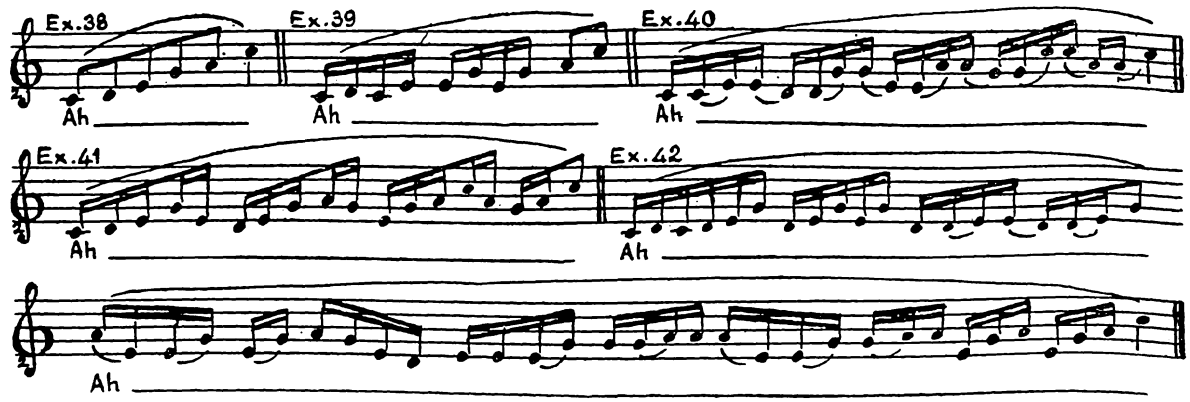
Though the general pattern of *Tāna* appears to be the same, yet after a closer study, you would find that there are varieties of them, each producing a different effect. To illustrate, let us choose a few notes, say, Sā, Ri, Ga, Pa, Dha and listen to a variety of *Tānās* formed out of them. For instance [**Ex. 38**] S R G P D Ṡ is a simple *Tāna*; whereas the same [**Ex. 39**] (Refer to **Ex. 38**) assumes fulness as it is rendered in *Gamak* style. Again, [**Ex. 40**] S GR PG DP ṠD Ṡ is a zigzag design. Now hear how the *Tāna* takes a spiral shape :

[**Ex. 41**] SRGPG RGPDP GPDṠD PDṠ.

Finally this last complex variety :

[**Ex. 42**] SR SR GP RGP RG RGPD GPDPPGR GGG PPP DD GG PP DD GPD GPDṠ.

How long it takes to reach the upper Tonic !



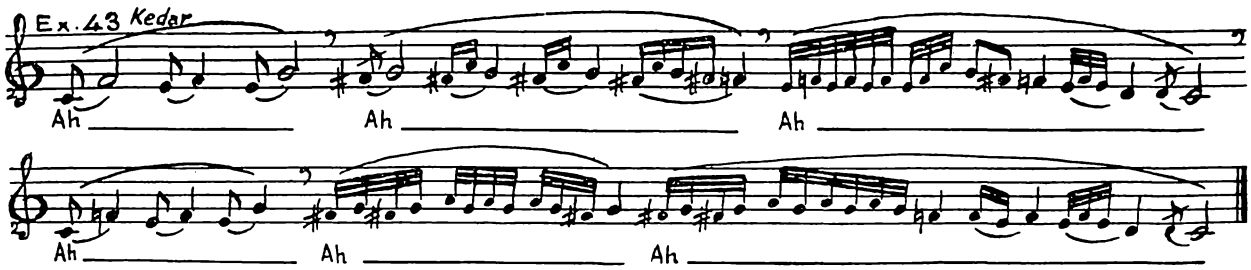
The attraction of *Tānās* lies mainly in the display of vocal technique and rhythmic dexterity. *Tānās* create a spectacular and flamboyant effect, which has a superficial or rather cheap sort of appeal especially to the lay listener. The musician, on the other hand, finds it easier to acquire proficiency in *Tānās* and easier still to impress the listeners by his pyrotechnics, than by other more important vital aspects of music. Consequently, our music often gets over-burdened with *Tānās*.

Tānās certainly have an important place in the scheme of musical form. If after a full-fledged development of the melody, *Tānās* are resorted to as " finishing strokes ", then they do provide a relief or contrast and do make the

musical atmosphere lively and brilliant. But disproportionate indulgence in *Tānabāzi* makes for imbalance and is certainly to be discouraged. So also, the use of other embellishments and specially the use of those, which do not form an integral part of music, must be restricted. *Alankārās* are like figures of speech; in the case of both, one cannot afford to be indiscreet as their indiscriminate use is apt to lower the musical standard.

Before closing, an explanation must be given of what *Alāp* means—a term of great importance in the language of music. *Alāp* is not an *Alankāra*, nor even a pattern, but it comprises all sorts of patterns and *Alankārās* except *Tānās*. *Alāp* is rather a development phase in the formal design of a musical recital. Just listen to some *Alāps*, which will exhibit a variety of patterns and a variety of *Alankārās* :

[**Ex. 43**] (*Alāps* in *Rāga Kedār*).



In these *Alāps*, there are many *Alankārās* and various patterns, but they have not been taken at random. The function of *Alāp* is to develop and expand the musical theme, provided by the *Rāga* system. The *Alāps* and the *Tānās,* which together comprise the formal language of Indian Music, have, therefore, to conform to the rules of the *Rāga.*

[*Read by Aidā Lobo* *Sung by Saralā Bhide*]

LECTURE III

THE RĀGA SYSTEM

The *Rāga* system is the most unique and characteristic feature of Indian Music. Nay, it is the very back-bone of our musical structure. Unlike other modal systems, *Rāga* signifies something more than mere mode. It is rather a melody-mould which retains its melodic identity, whoever the musician who might expound it and whatever the development or treatment that might be given to it. No form of Indian Music, whether classical or light, can exist without it.

In simple words, *Rāga* is a melodic law or order, aesthetically conceived and conventionally established. The actual *Rāga* formation, however, is a disciplined process governed by its own rules and restrictions. The first rule is that, in the simpler cases, at least five notes out of the seven must be employed in a *Rāga*. Then at least two notes out of the modal scale chosen, should belong to the first or the second half of the octave or tetrachord.[1] But the most vital requisite in the *Rāga* formation is that a *Rāga* must have artistic potentialities. That is why, though thousands of *Rāgās* are theoretically possible, only about a hundred and fifty have survived, and fewer still in actual practice.

Without discussing the rules any further, let us examine a few concrete examples, which may give us a general idea of the *Rāga* system.

In *Rāga Bhoop*, for instance, only five *Shuddha* notes are used both in ascent and in descent :

[**Ex. 1**] S R G P D.

The restriction in *Rāga* development is that, once a *Rāga* is selected, the themes of the song, the improvisation or more appropriately, the *Alāps*, the *Tānās*, etc.,

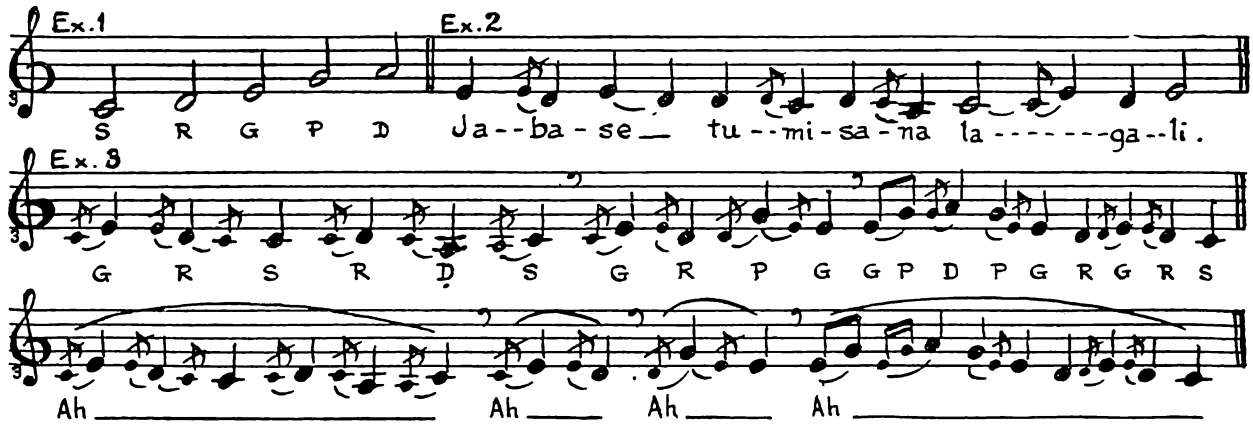
1 Additional rules are : (1) Chromatic variants of a note are not usually sung in succession; (2) even in Pentatonic scales both the fourth and the fifth may not be omitted at the same time; and (3) in organising the scale notes, relationship of either fourths or fifths is usually maintained.

must all be restricted to the constituent notes assigned to that *Rāga*. Here is a tune in *Rāga Bhoop*, built on only five notes :

[**Ex. 2**] Jabase tumisana lāgali.

Now, we will sing the *Alāps*, first with Indian solfa notes and then without them in the abstract :

[**Ex. 3**] G R S R D S G R P G G P D P G R G R S.

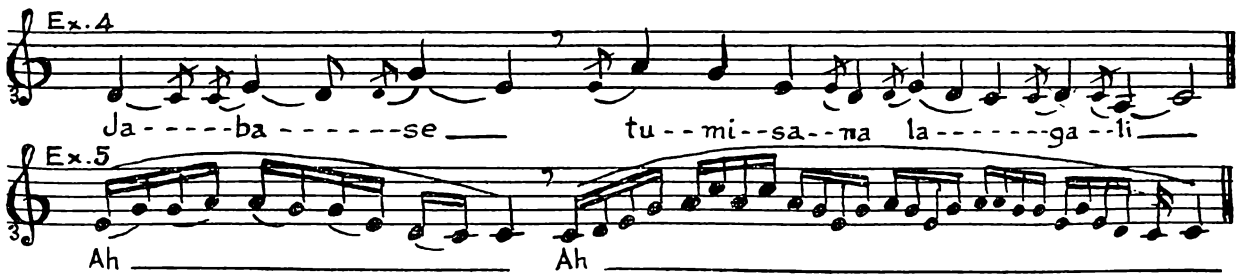


And now, the *Alāps*, with the help of words :

[**Ex. 4**] (Refer to **Ex. 2**);

and lastly the *Tānās* :

[**Ex. 5**] G P P D P P G R S S S R G P D Ṡ Ṡ S D P G P P D P P G P G P G R S.



In all these phases of development, you must have marked that certain prohibited notes, that is, non-constituent notes foreign to that *Rāga* are not used at all. Thus, it would be wrong to use the prohibited note Ni :

[**Ex. 6**] P G D P *N*.

No; and the use of the *Shuddha* variant of Ni would be equally wrong :

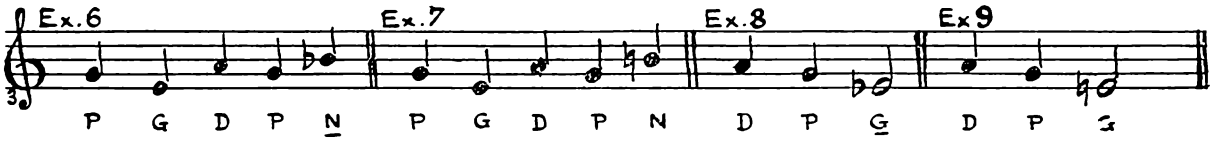
[**Ex. 7**] PG DP N.

Nor can you have the flat variant of Ga :

[**Ex. 8**] D P G.

No; the only proper note that is permissible is the *Shuddha* variant of Ga :

[**Ex. 9**] D P G.



Furthermore, a constituent note, even though permissible, may not be used in a prohibited direction. In *Rāga Bhimpalās*, for example, though the *Shuddha* notes Ri and Dha are permissible, they may be used only in descent and not in ascent. So, while rendering that *Rāga*, you may use both Ri and Dha and descend this way :

[**Ex. 10**] Ṡ *N* D P M *G* R S;

but you may not ascend as in :

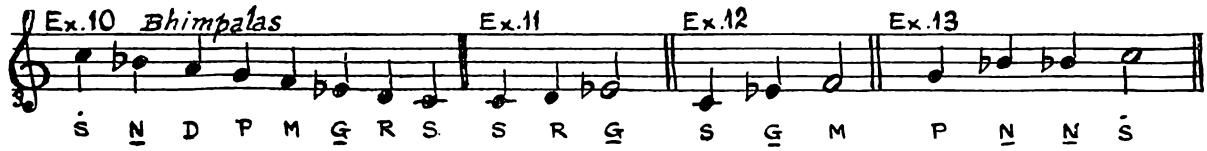
[**Ex. 11**] S R *G*.

No; you have to drop Ri and proceed thus :

[**Ex. 12**] S *G* M.

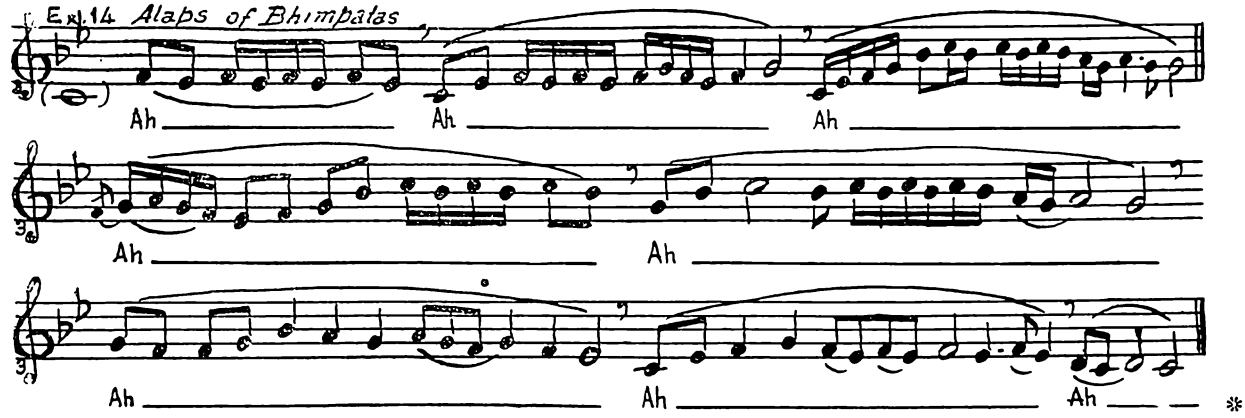
Again you may not ascend to flat Ni through Dha; but rather drop the latter and proceed thus :

[**Ex. 13**] P*NN* Ṡ



*And so on, with these restrictions, the *Alāps* etc. in this *Rāga* would be as follows :

[**Ex. 14**] (M)*G* (M)*G* SM*G* PM PM P(Ṡ)*N* P D P D P M *G*M*P* *NN* P*N* Ṡ*N* P D P (D)M (D)P *N* D P DMPM*G* SM*G* PM PM*G* M*G* SRS.*



You may like to know the reason why such rules and restrictions are to be followed. You have to realize that every *Rāga* has its recognisable contours, and hence an independent aesthetic existence of its own. In other words, every *Rāga* has a mood or colour of its own, which gives it an individualistic character. Deviations from the rules or restrictions, therefore, may either mar its aesthetic effect, or blur and destroy its identity. Let us first elucidate the significance of colour in the *Rāga* system. To that end, let us develop only three notes and observe the effect :

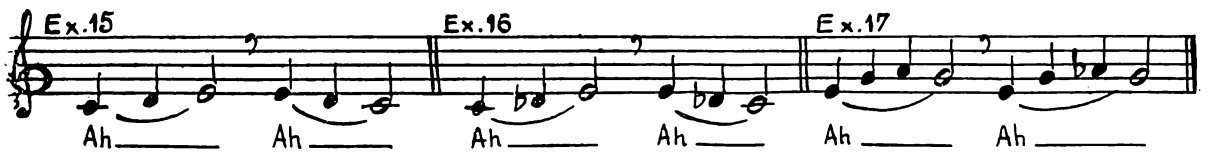
[**Ex. 15**] S R G G R S.

Now, notice the difference after changing the *Shuddha* Ri to flat Ri :

[**Ex. 16**] S *R* G G *R* S.

Again, observe the change in melodic effect of the following four-note figure, sung first with *Shuddha* Dha and then with flat Dha :

[**Ex. 17**] G P (P) D P G P (P) *D* P.

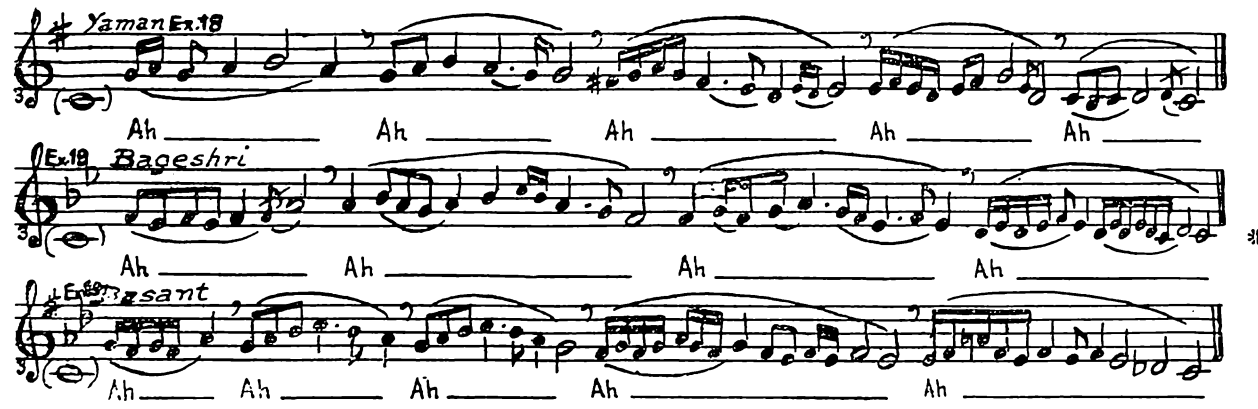


Is not the resultant colour of the first figure audibly different from the second ? In the case of *Rāgās* employing many more notes, the difference in colour is even more marked. To illustrate that, let us sing the outlines of certain *Rāgās* one after another, so that, you may sense for yourself the difference in the resultant feeling.

* [**Ex. 18**] *Alāps* of *Rāga Yaman.*

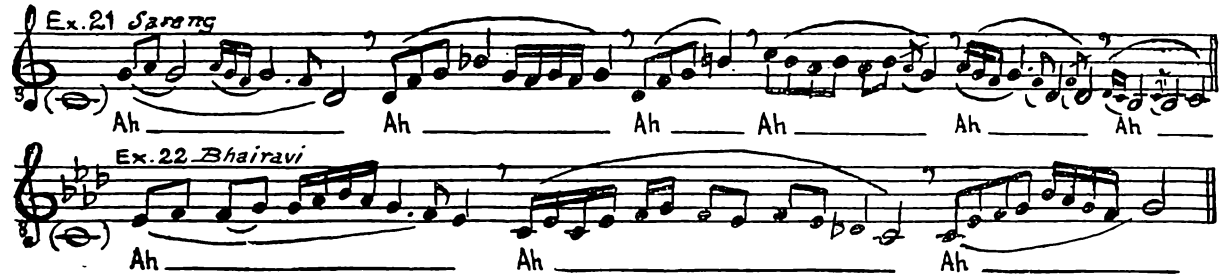
[**Ex. 19**] *Alāps* of *Rāga Bāgeshri.**

[**Ex. 20**] *Alāps* of *Rāga Basant.*



[**Ex. 21**] *Alāps* of *Rāga Sārang.*

[**Ex. 22**] *Alāps* of *Rāga Bhairavi.*



These illustrations, we hope, are sufficient to convince you that the mood or colour of one *Rāga* audibly differs from that of another.

Next, let us examine how a deviation from the known contour of a *Rāga Todi* may create an unwanted effect. These are the *Alāps* of *Rāga Todi.*

[**Ex. 23**] *Alāps* of Rāga *Todi.*

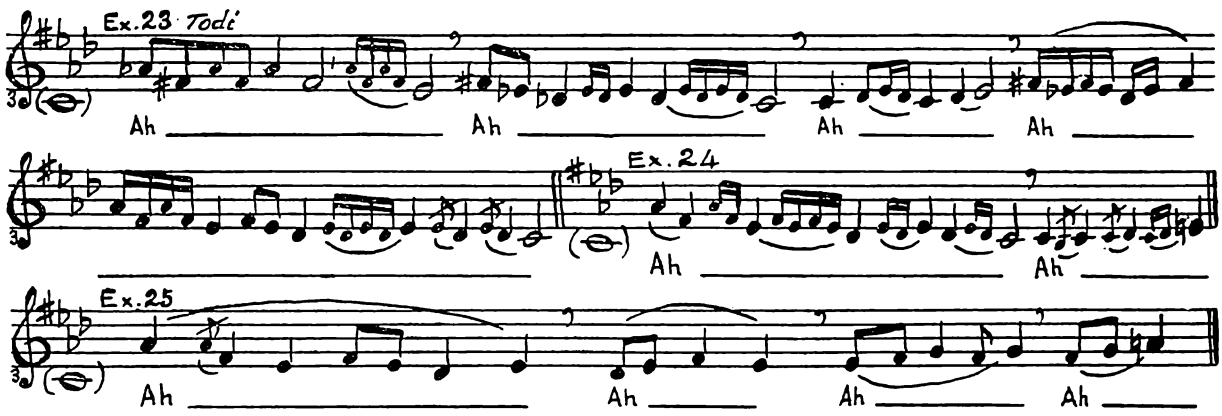
Now, mark how the introduction of foreign notes may jar on the ears :

[**Ex. 24**] (*Alāps* of *Todi* ending with *Shuddha* Ga).

Oh no !

* The portion within asterisks is not transferred on the L. P. record.

[**Ex. 25**] (*Alāps* of *Todi* ending with *Shuddha* Dha).

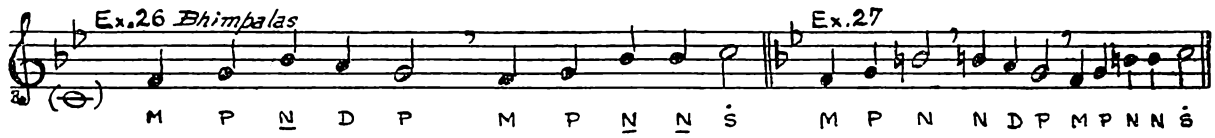


No; such a deviation may sometimes result in changing the identity of a *Rāga*. A little while ago, we discussed how the flat Ni is to be used in *Rāga Bhimpalās*.

[**Ex. 26**] M P *N* D P M P *N N* Ṡ.

But, instead of the flat Ni, if we were to use the natural variant of Ni retaining all the other notes, thus :

[**Ex. 27**] M P N N D P M P N N Ṡ.



Well, this would land us in a totally different *Rāga* called *Patdeep*. You know that more than a hundred and fifty *Rāgās* are formed out of a set of seven notes chosen roughly, so to say, out of twelve chromatic notes. It is not surprising, therefore, that their boundaries should not only be close to one another, but also that there should be some common regions between them. Inspite of such overlapping, interlocking or similarity of note-patterns, each *Rāga* maintains its distinctive individuality both in features and in character, clear enough to distinguish the personality of one from another.

Though each *Rāga* has special characteristics of its own, it is often not so easy to identify exactly each one of them. Especially with *Rāgās* which are

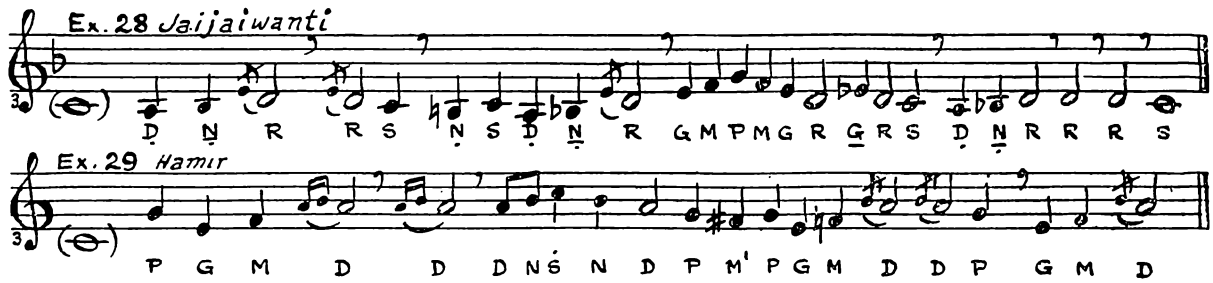
rare and not quite distinct from the others, the matter is somewhat difficult. As we have different shades of a main colour, so in *Rāgās*, we have different species of a main parent *Rāga*. For example, we have *Bihāgadā* as a variety of *Bihāg*, and *Gujari Todi* as that of *Todi*. Similarly, like mixed colours, we have mixed *Rāgās*; such as *Bhairav-Bahār* from the *Rāgās Bhairav* and *Bahār*, or *Kāfi–Kānadā* from *Kāfi* and *Kānadā*. Leaving aside these unusual varieties, it does take some time to familiarise the lay listener even with the most popular *Rāgās*, which are about thirty in number.

The main difficulty in the way of the uninitiated listener is that, like many a student of music, he is unable to identify a particular note variant which is essential in distinguishing one scale from another. Even so, a lay listener can be made familiar with some popular *Rāgās*, by getting him to memorise certain distinctive features of them. Certain *Rāgās*, for instance, can easily be recognised by their *Vādi–Samvādi*, that is, the predominant notes. When you listen to *Rāga Jaijaiwanti*, you will feel the predominant stress on the note Ri :

[**Ex. 28**] $\dot{D}\dot{N}$R RS $\dot{N}$S $\dot{D}\dot{N}$R GMPMGR GRS $\dot{D}\dot{N}$R RRS.

Similarly, the note Dha is predominant in *Rāga Hamir* :

[**Ex. 29**] P GM(N)D D DṄṠ NDP M'P GMD D DP GMD.

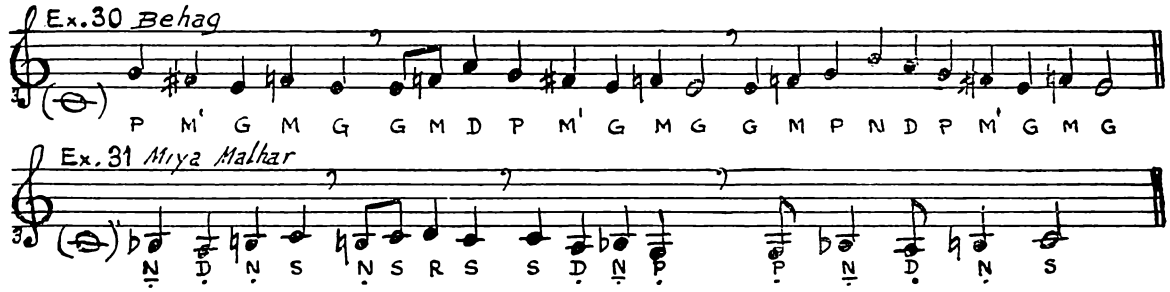


The peculiar combination of notes instantly reveals the identity of certain *Rāgās*, as does the employment of both natural and sharp variants of Ma in *Rāga Bihāg* :

[**Ex. 30**] PM′ GMG GMDP M′GMG GMPN DP M′GMG.

Similarly, the use of both the variants of Ni is a clue in *Rāga Miyā Malhār* :

[**Ex. 31**] *N* D N S *N* S R S SD *N* P P *N* D N S.

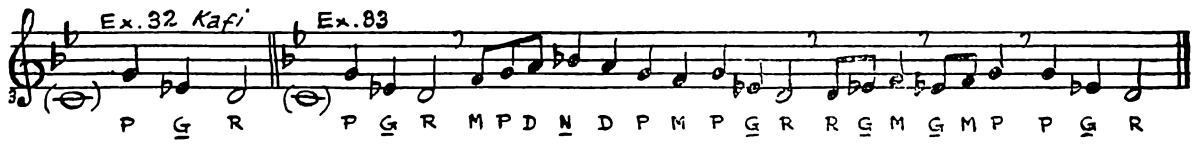


The commonest method of recognising a *Rāga* is to remember the peculiar *Pakad* of that *Rāga*. *Pakad* literally means a catch. The word is very apt as it helps the singer to hold his grip on the *Rāga* by resorting to it repeatedly. The repetition also enables the listener to fix the identity of the *Rāga*. For instance, the *Pakad* of *Rāga Kāfi* is :

[**Ex. 32**] P G R.

Mark, how the *Rāga* cannot do without Pa, *Ga*, Ri :

[**Ex. 33**] P G R M P D *N* D P M P G R R G M G M P P G R.



Similarly, the notes Ma, Ga, *Ri* would reveal the *Rāga Bhairav* :

[**Ex. 34**] M G *R R* S S G M P G M G M P M G *R R S* G M *D* P M P G M G M P M G *R R S*.

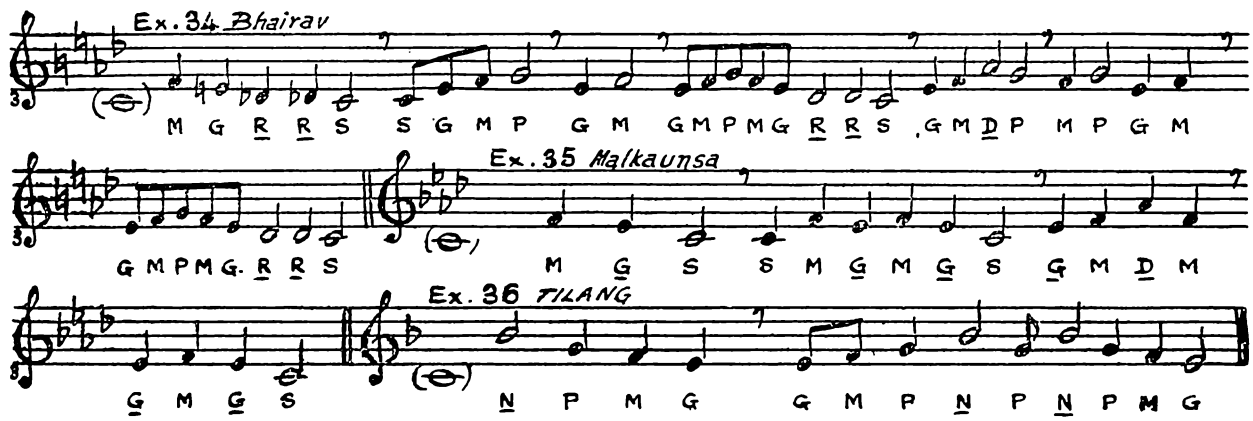
*Again the figure Ma, *Ga*, Sa would give indication of *Rāga Malkounsa* :

[**Ex. 35**] M G S S M G M G S G M *D* M G M G S. *

The notes *Ni*, Pa, Ma, Ga would disclose that *Rāga Tilang* is in view :

[**Ex. 36**] *N* P M G G M P *N* P *N* P M G.

* The portion within asterisks is not transferred on the L. P. record.



So on and so forth, the identification catch-notes or motif-figures of many *Rāgās* can be given.

Of course, the *Rāga* study presupposes keen approach and attentive cooperation from the student or the listener. He is expected to pay constant attention to the 'audible images' and, by memorising them as motif–figures, he should compare them with identification catch-notes of other *Rāgās*.

As regards the recognition of complicated or mixed *Rāgās*, it is difficult to suggest a short-cut method. Constant association alone would help the listener out. However, we insist that the appreciation of a *Rāga* need not depend on the recognition of its name. If you realise that the underlying idea of the *Rāga* system is to depict a particular mood in all its phases of melodic development and artistic presentation, well, your pleasure need not be marred because of your ignorance of the name of the particular *Rāga*-mood. A flower is none the less beautiful, nor a scent any the less fragrant, though its name may be unknown.

[*Read by Aidā Lobo* *Sung by Saralā Bhide*]

LECTURE IV

THE TĀLA SYSTEM

So far, we have said nothing about *Tāla* and *Laya*, that is, time and tempo. The pace of music is regulated by the time unit of *Mātrā*, and the duration of the latter depends upon its speed known as *Laya*. In Indian Music, *Tāla* means rhythm or time-cycle and corresponds to time-signature in Western Music. Besides the *Rāga*-system, our musicians have developed an elaborate and intricate system of *Tāla*, which is unique among all other time-systems of the world. The *Tāla* comes into play mainly as an accompaniment to music, both vocal and instrumental. Its secondary role is that of solo-playing on the *Tablā* and other percussion instruments, but in the present lecture we shall not deal with that specialised practice.

First of all, we have to understand the meaning of certain technical terms such as *Laya, Tāla, Mātrā* and *Sama*. Instead of attempting to define, we better illustrate them by the use of the metronome. Here you have it.... This constant interval of time taken by the pendulum to oscillate from one end to the other is its *Laya*. The duration of each successive beat is the *Mātrā*, that is the time-unit. Now mark, after a certain fixed number of oscillations, say four, the metronome strikes a bell :

1, 2, 3, 4,....

So, here we have a time-cycle or *Tāla* of four *Mātrās*; and the first beat of the *Tāla*, here indicated by the bell, is the *Sama* or the stressed down beat of that *Tāla*. With different number of *Mātrās*, say six, eight, ten etc., we have different Tālās.[1]

Now, by moving the bob of the pendulum, the rhythmic beats can be made fast or slow, that is changed to the different tempos : slow, medium or fast. It should be noted that *Laya* may change while the *Tāla* remains unchanged; or the *Tāla* may change while the *Laya* remains constant. So while the *Tāla* is

1 For detailed description of *Tālās* and other information, see Appendix.

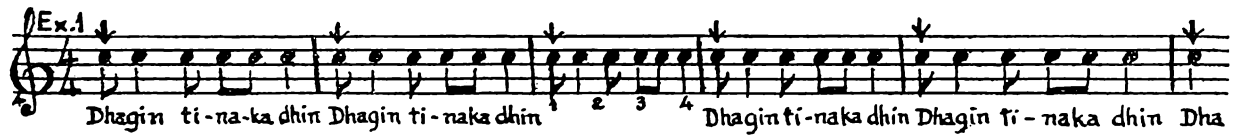
determined by the number of *Mātrās* in the time-cycle, the *Laya* varies with the duration of *Mātrās*.

Thus far it is simple enough. But it is not so easy to follow the *Tāla* instruments accompanying a musical performance in actual practice. The *Tāla*-system has its own mnemonics, a separate language of qualitative and quantitative beats comprising the Time-cycle. However, the lay listener can be made acquainted with the general structure of the *Tāla* system and the course of each type of rhythmic cycle.

To begin with, in the following illustrations, we shall choose the simplest type of *Tāla*, that is, one of four *Mātrās* : 1, 2, 3, 4. To speak in the mnemonic language of the *Tablā*, the syncopated rhythm of four beats would be expressed as :

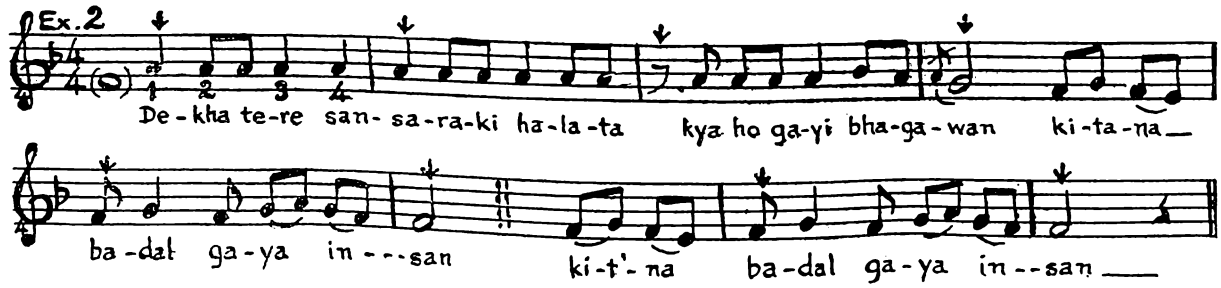
[**Ex. 1**] Dhā gi na ti na ka dhin;

1 2 3 4



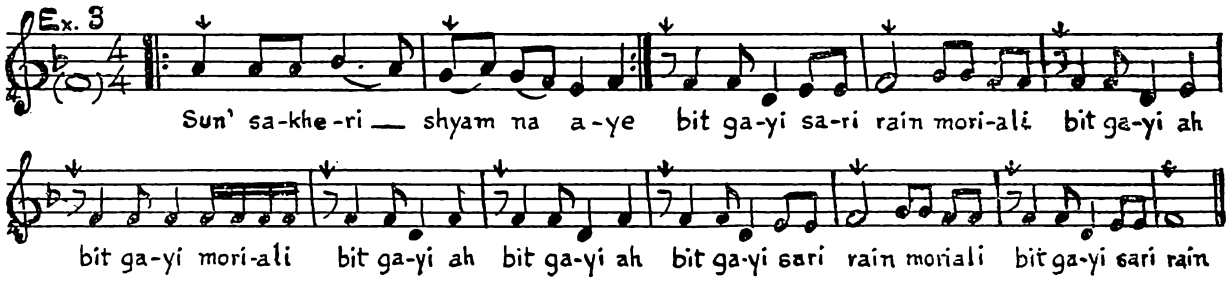
and to sing a simple musical line with it :

[**Ex. 2**] Dekha tere sansār ki hālata kyā ho gayi bhagwān kitanā badal gayā insān. 1, 2, 3, 4....



This is easy to follow. The *Tablā* player, however, does not always reproduce the original *Bols* of the *Tāla*. The percussionist too, like the musician, improves and adorns the simple beats of the *Tāla* by means of syncopated improvisation. So, along with the *Tablā* variations, the music also improves :

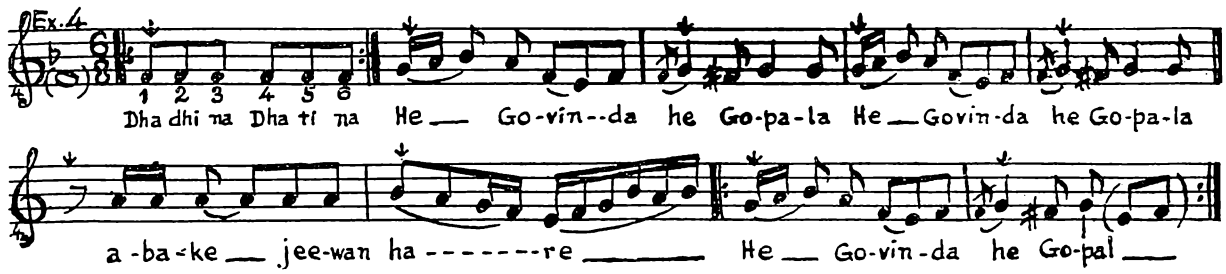
[**Ex. 3**] Suna sakheri shyām na aaye beet gaye sāri rain.



You can, perhaps, follow the rhythmic cycle though not its actual *Bols* and its variegated improvisation. Similarly, it would be easy enough in the case of *Dādrā*, a *Tāla* of six *Mātrās* :

[**Ex. 4**] Dhā dhi nā dhā ti nā
1 2 3 4 5 6

He govind he gopāl abake jeewan hāre.

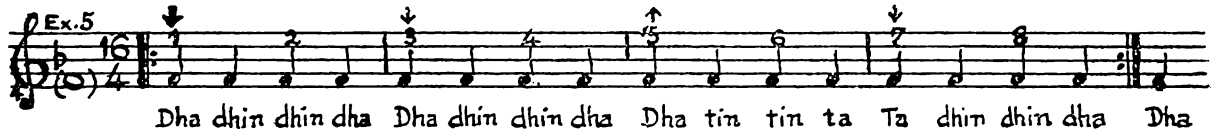


In general, we may say that when the span of the *Tāla* is short and the *Laya* is fast, the listener will not find any difficulty at least in following the rhythm of the *Tāla* though not its language. Also it is easy for the performer to make use of such *Tālās*. That is why short-spanned *Tālās* are very popular in the sense that most varieties of light music and all folk music utilise them.

With *Tālās* of ten or more *Mātrās*, and specially those rendered in slow rhythm, the *Tablā* playing becomes more and more unintelligible. Take for example the *Teen-Tāla* or *Tritāla*, the one that is most commonly used in our serious music. This *Tāla* is of sixteen *Mātrās*; but when rendered in fast tempo, it is convenient to imagine it as though it were of eight *Mātrās*. Just listen :

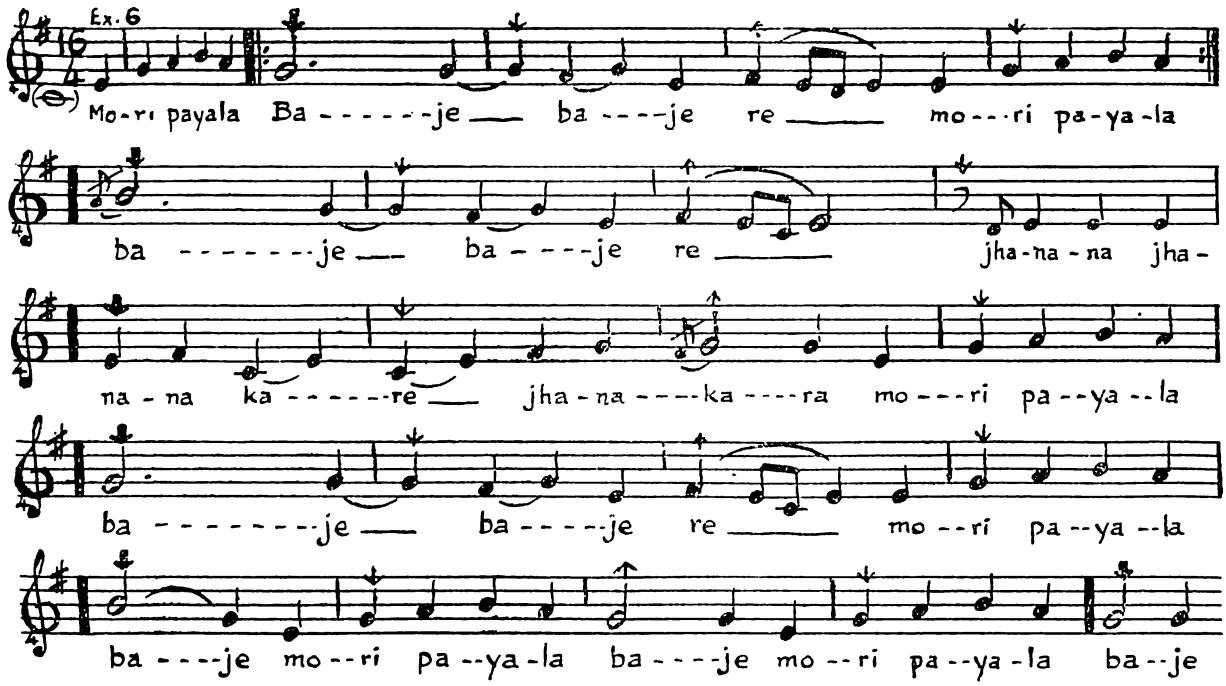
[**Ex. 5**] Dhā dhin dhin dhā dhā dhin dhin dhā dhā tin tin tā tā dhin dhin dhā.

1 2 3 4 5 6 7 8



The *Tablā* player, as you know, would never restrict himself merely to the *Bols* of the *Tāla*; he would go on improvising. Just listen :

[**Ex. 6**] Mori pāyal bāje bāje re zanan zanan kā re zanakār.



We do not know how much of this you have followed. But let us go ahead. Now, let us have a *Tāla* of ten *Mātrās* :

[**Ex. 7**] Dhi nā dhi dhi nā ti nā dhi dhi nā

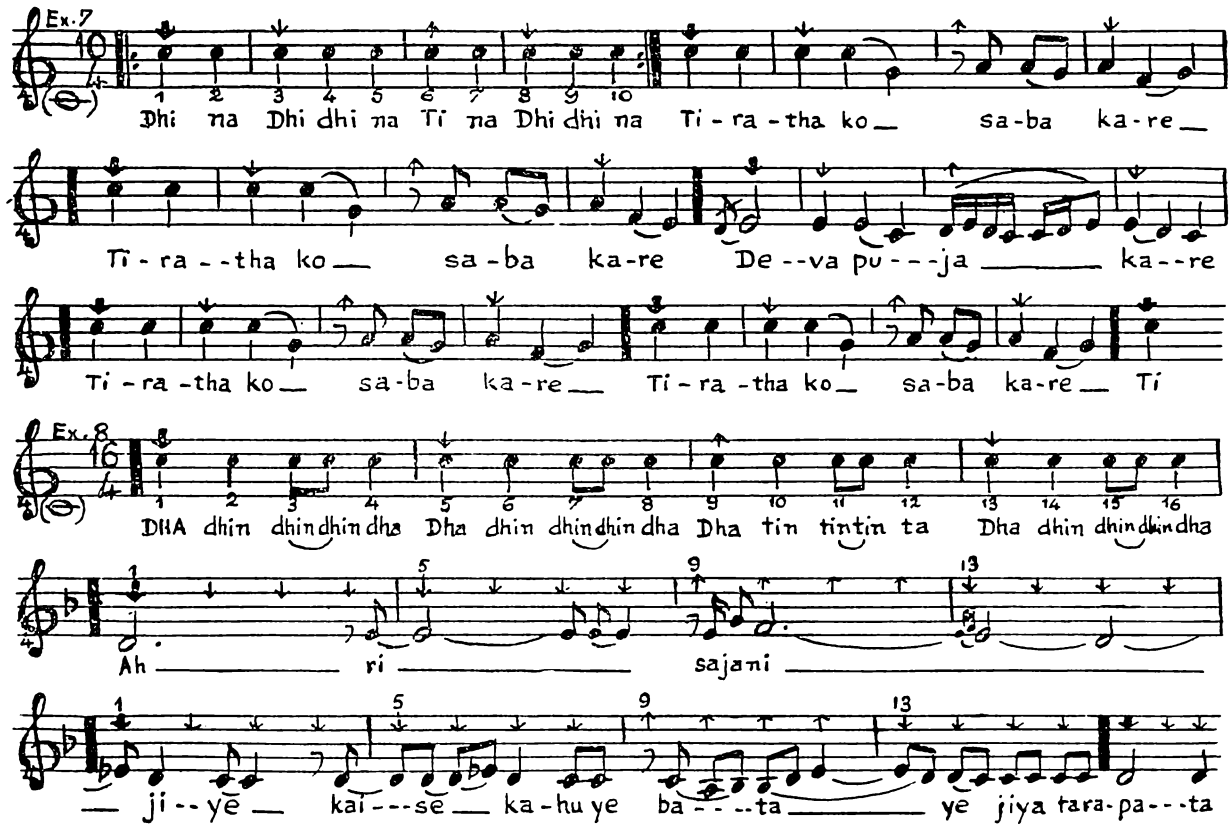
1 2 3 4 5 6 7 8 9 10

Teerath ko saba kare deva poojā kare;

and lastly the *Tritāla* of sixteen Mātrās once again, but played, however, in a very slow rhythm :

| **Ex. 8** | (Refer to Ex. 5)

Ae jiyā tarapata hai ri sajani.

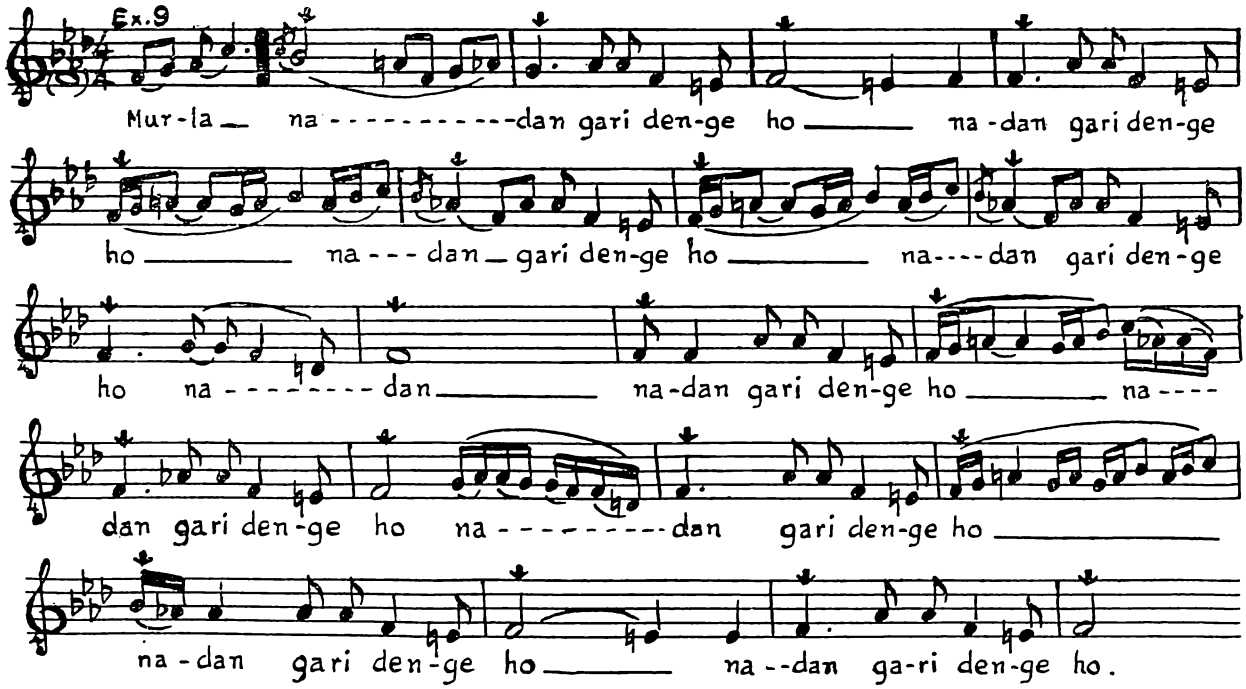


It is normally difficult to follow this time-cycle. The long-spanned *Tālās* are used in serious music and such music is performed only by able artists. Both the musical and *Tāla* aspect go out of the reach of the ordinary listener; and, therefore, this discussion has to be postponed till the listener reaches an advanced stage.

The chief role the *Tāla* plays in our music still remains to be explained. As a song is set to certain tunes, it is also set to a certain *Tāla*. But that is not all. The peculiarity of our music is that a chosen syllable in the burden of the song has to culminate on the *Sama*, which is, as said before, the first stressed down beat of a *Tāla*. To illustrate, let us return to a *Tāla* of four *Mātrās* and a song set to it : *Muralā nādān gāri denge ho.* The syllables Nā, Dā and Ho are to be on the *Sama* beats. But the main *Sama* is on the syllable Ho, which occurs in

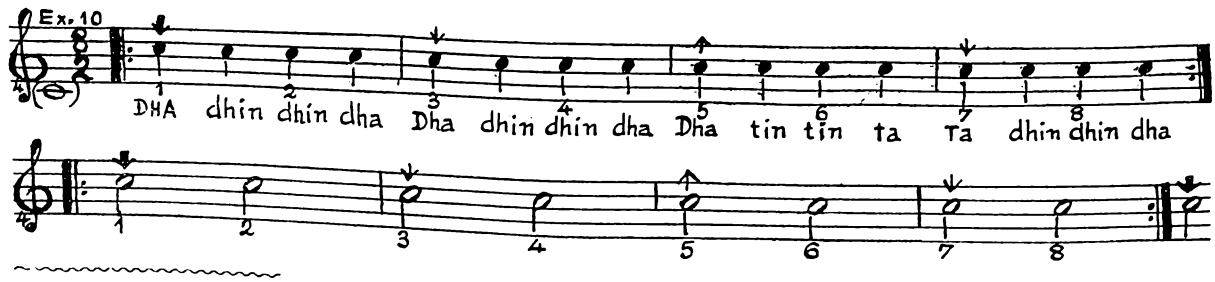
the phrase *Gāri denge ho.* Observe how the *Sama*, which for your convenience is marked here by a 'ting', is reached oft and often. Listen :

[**Ex. 9**] Muralā nādān gāri denge ho[2].

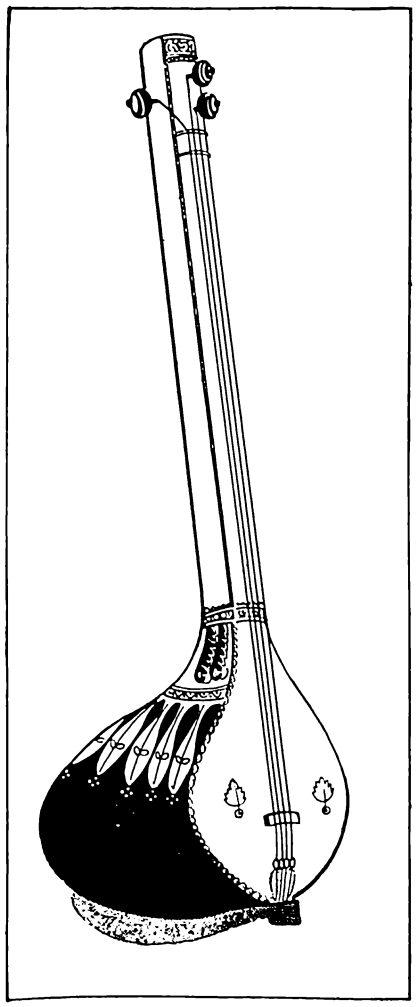


Since this four-beat *Tāla* is short-spanned, you must have found it easy to follow it. Let us now try a *Tritāla* of sixteen *Mātrās* in fast tempo. It is better that you count the *Mātrās* as if they were eight; and while so doing, divide them into two halves, showing a blank on the fifth beat and a stress, as usual, on the first : [3]

[**Ex. 10**] (Refer to **Ex. 5**).

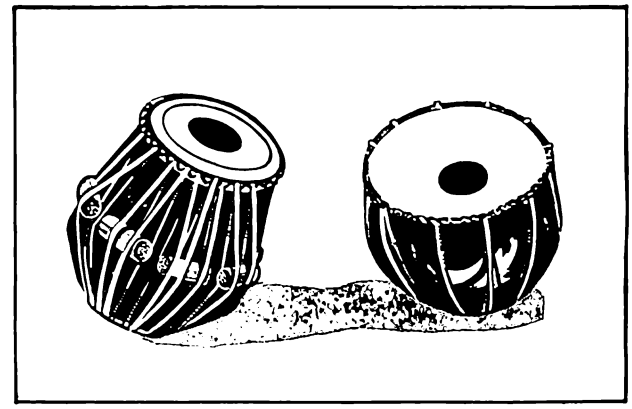


2 The sign + indicates the *Sama*. The song is in *Rāga Pilu*.
3 For the usual method of counting and showing blank etc. see Appendix.

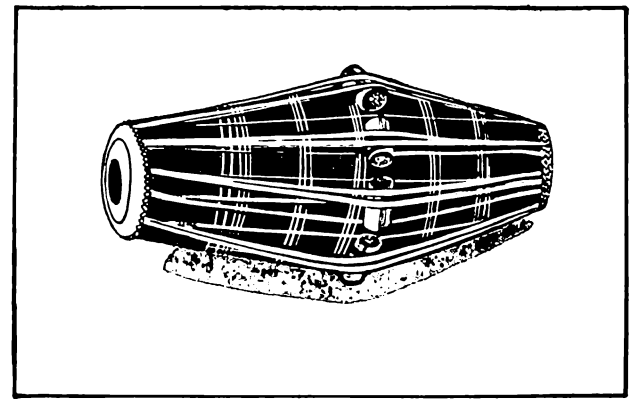


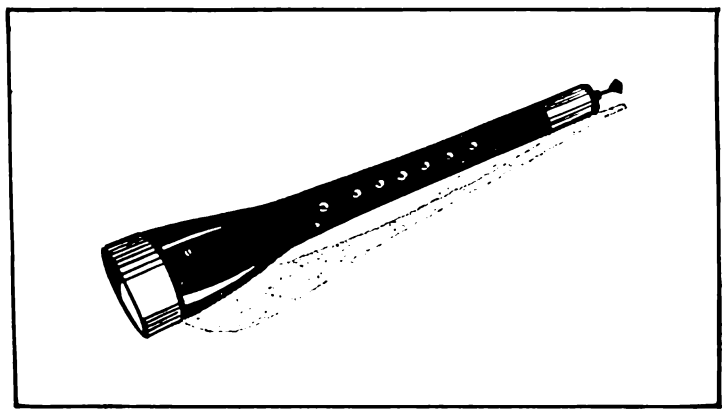
TAMBURĀ
OR
TĀNPURĀ
Four-stringed
drone instrument

TABLĀ-BAYĀN
Percussion drone instrument
in two pieces



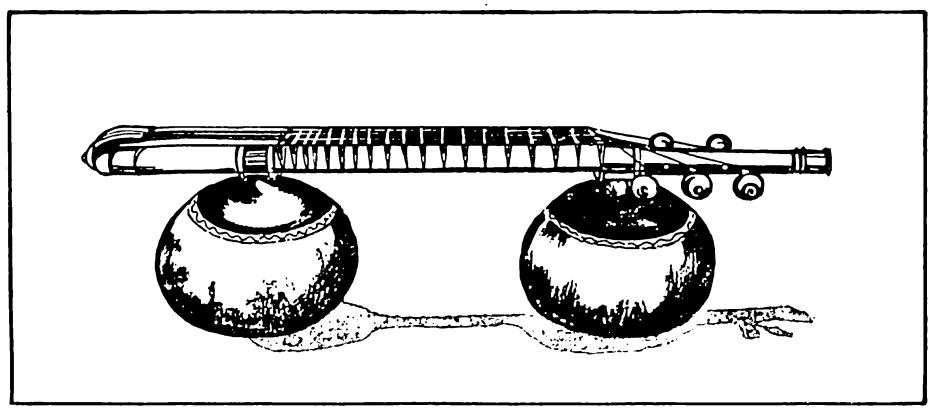
PAKHWĀJ
OR
MRIDANG
Percussion drone instrument
with two drum-heads

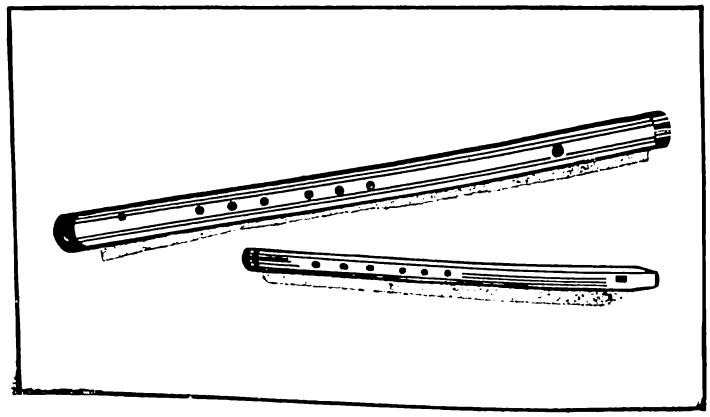




SHEHNĀI
Double-reed wind
instrument
with natural key-holes

VEENĀ
OR
BEEN
Plectra-plucked
instrument
Fingerboard
with fixed frets





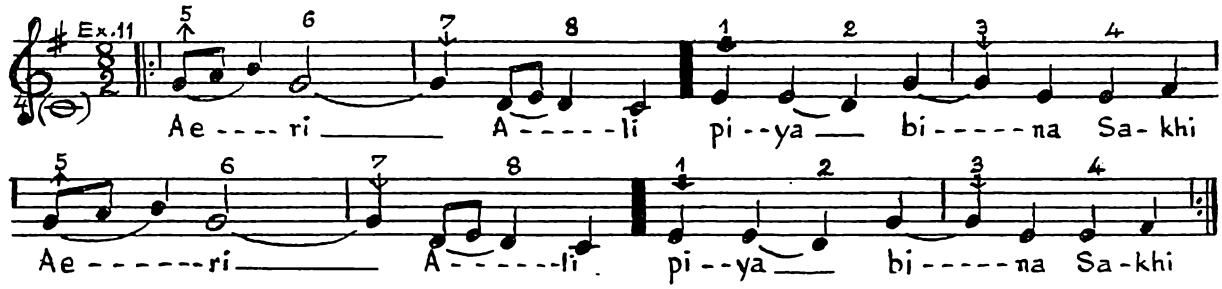
BĀSARI

Transverse
bamboo flute

Recorder-type
bamboo flute

Now, let us sing a song called '*Sakhi aeri āli piyā bina*'. Here, the *Sama* is on the syllable 'Pi'; while the blank is on the syllable 'Ae'. Just check it yourself.

|**Ex. 11**| Sakhi aeri āli piyā bina[4].



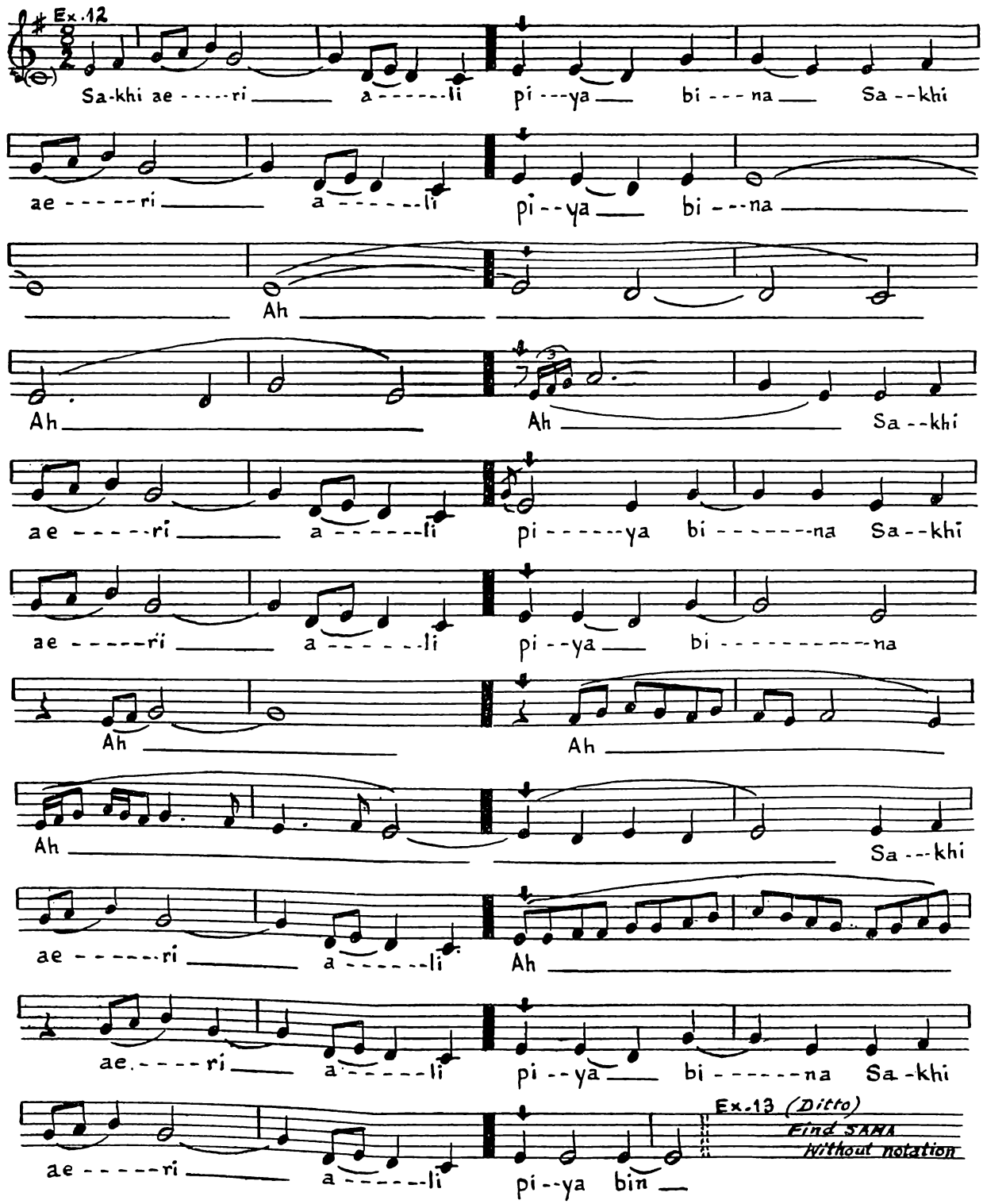
Observe how the song is improvised with *Alāps* etc. and the *Sama* is caught exactly on the syllable 'Pi'.

|**Ex. 12**| (Refer to **Ex. 11**).

Now, even without the 'ting', you may be able to find out the *Sama*. Try again:

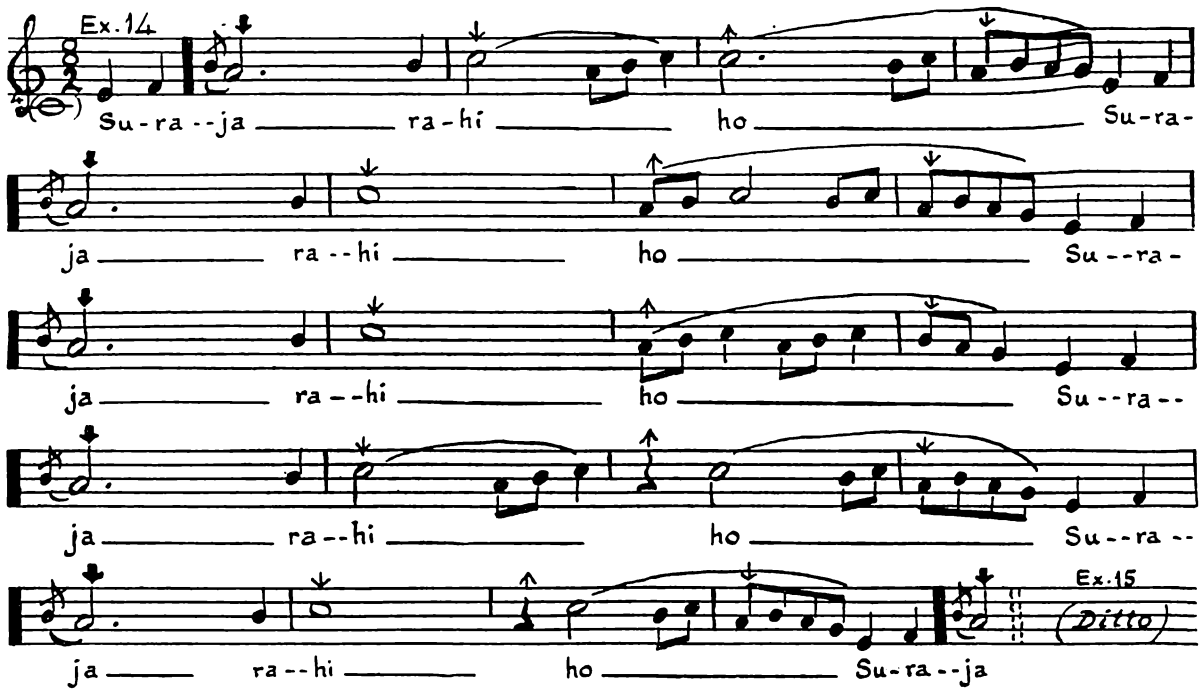
|**Ex. 13**] (Refer to **Ex. 11**).

4 The Song is In *Rāga Yaman*.


Ex.12
Sa-khi ae ----ri a------li pi---ya bi---na Sa--khi
ae -----ri a------li pi--ya bi---na
Ah
Ah Ah Sa--khi
ae -----ri a------li pi------ya bi-------na Sa--khi
ae -----ri a------li pi--ya bi----------na
Ah Ah
Ah Sa---khi
ae -----ri a------li Ah
ae.----ri a------li pi--ya bi------na Sa-khi
ae -----ri a------li pi--ya bin
Ex.13 (Ditto)
Find SAMA
Without notation

After some practice, you may develop a time sense or get into the spirit of the *Tāla* and thus may detect the *Sama* even without counting the beats. Particularly, the burden of the song is so set to the *Tāla* that it gives you the *Sama* pointer. The *Tablā* player also makes a special stress on it. Let us have some exercises :

| **Ex. 14** | Surajā rahi ho.[5]



Don't you detect that the emphasis is on the syllable ' jā ' ? Listen again :

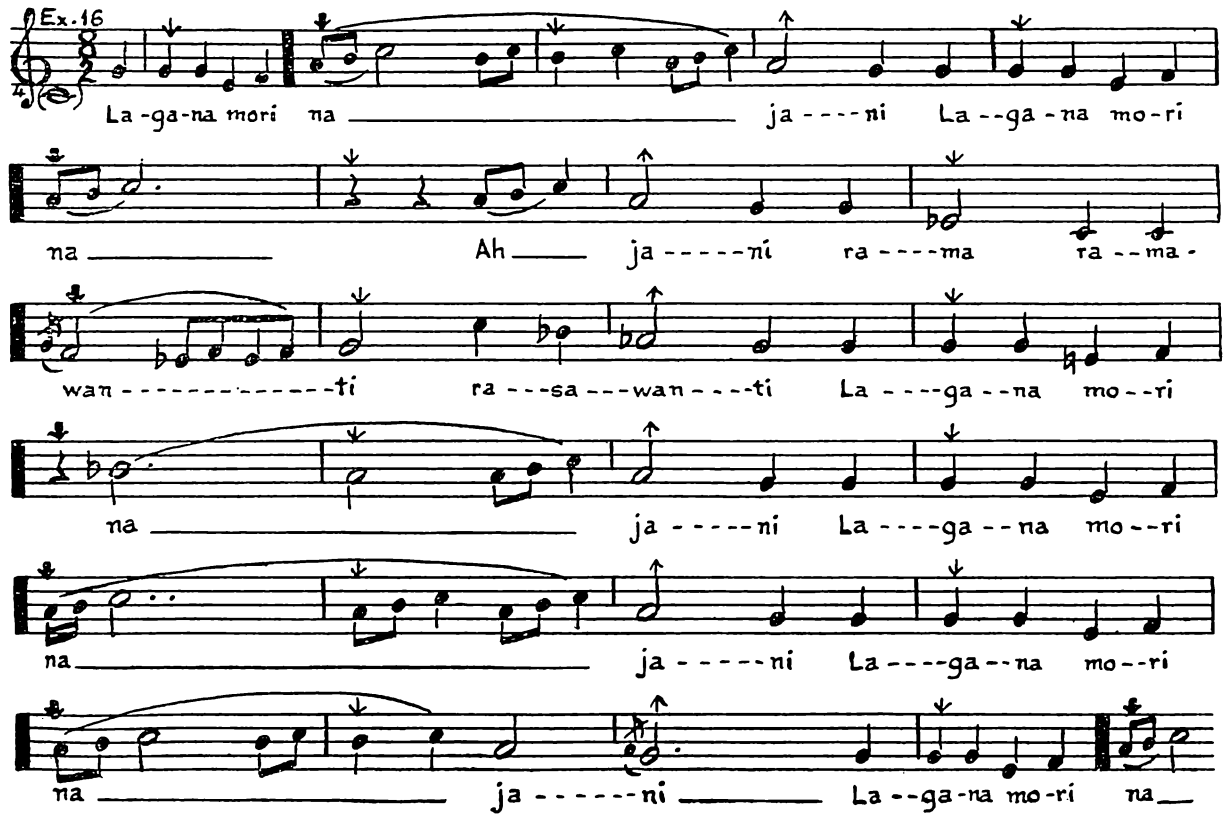
| **Ex. 15** | (Refer to Ex. 14).

Another instance :

| **Ex. 16** | Lagan mori nā jāni ramā ramavanti rasawanti[6].

[5] *Rāga Hamir.* Refer to Ex. 29 in Lecture III.

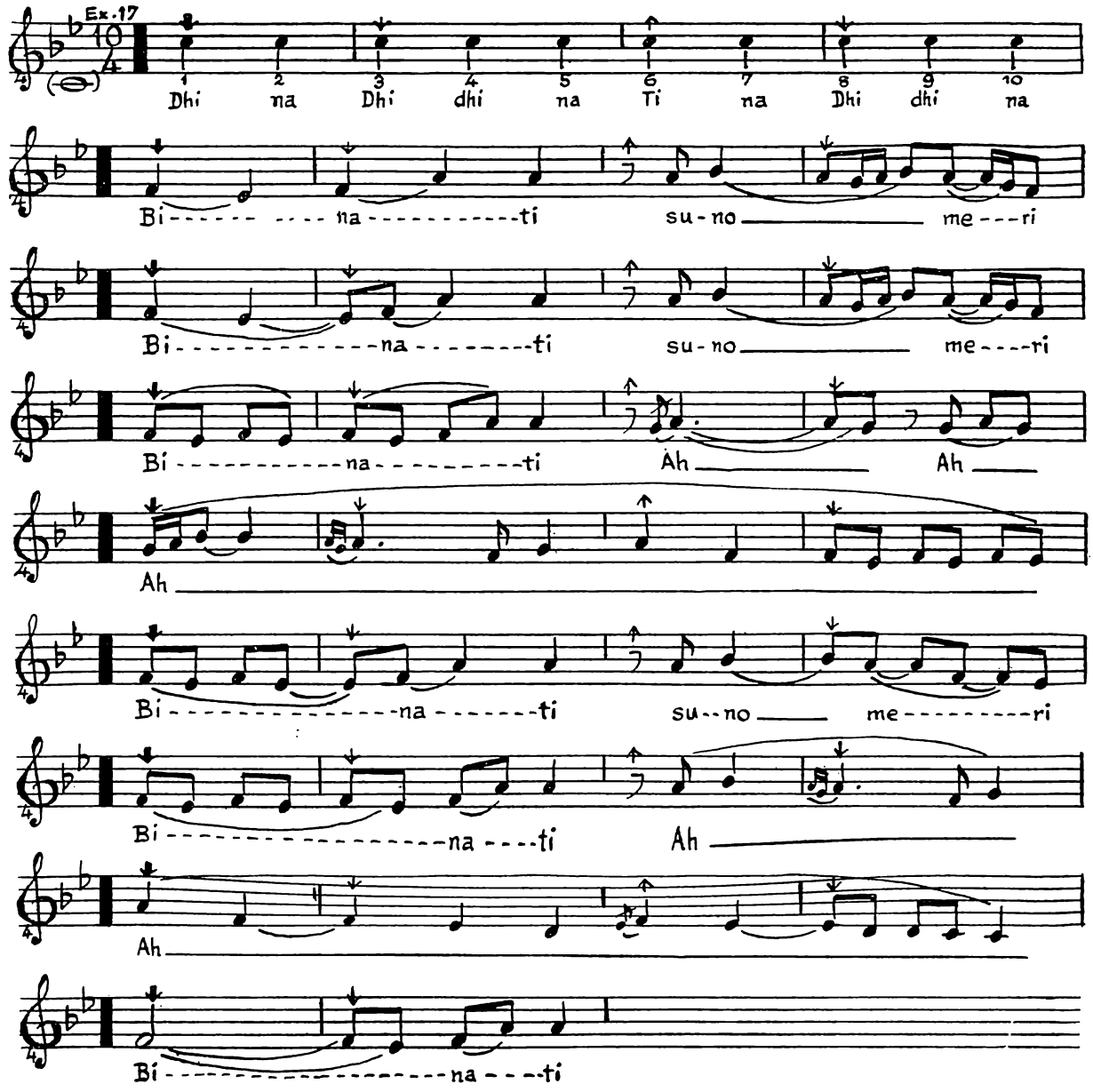
[6] *Rāga Madhuwanti.*



Yes, the *Sama* is on the syllable 'Nā'. Now listen to this example of ten *Mātrās* :

[**Ex. 17**] Binati suno meri[7].

[7] *Rāga Bāgeshri.* Refer to Ex. 19 in Lecture III.



Here the *Sama* beats fall on various syllables. But the main *Sama*, you must have observed, is on the syllable ' Bi ' in the opening phrase of the song.

The convergence of vocal or instrumental phrases on the *Sama* of the *Tāla*, which has a salutary effect of relieving momentarily the tension of the musical development, is a ' must ' in our musical performance. Failure to

arrive on the *Sama* successfully reflects badly on the ability of the performer. But its artistic achievement secures great applause from the audience. Indeed, the audience is expected to respond properly at such a juncture.

[*Read by Aidā Lobo* *Sung by Bāburāo Joshi*]

LECTURE V

KHAYĀL : BADĀ AND CHHOTĀ

In this lecture and the subsequent ones, it is proposed to acquaint the listener with some important forms of Indian Music, by taking him through the actual performances of these types.

We shall first deal with the *Khayāl*, the most dignified and the most spacious form of Indian Classical Music. In fact, *Khayāl* is the noblest type of living Indian Music of the present day.[1] It is with the recital of a *Khayāl* that any noted artist will begin his performance; for, it is here that he can test his abilities and exhibit his skill in the fullest measure.

There are two types of *Khayāl* : the big (*Badā Khayāl*) and the small (*Chhotā Khayāl*). Considering the numerous varieties of melodic figures and embellishments used and the different modes of presentation adopted in it, *Khayāl* may be said to be the fountain source of all classical forms of music. It is necessarily composed in long-spanned *Tālās* or time-cycles. The spaciousness of design and the slow tempo help in maintaining the seriousness and dignity of the form; and the appeal of *Khayāl* lies mainly in these features.

The song (*Cheeza*) in which the Khayāl is composed, has two sections. The first section, which is called the *Sthāyee*, includes the *Mukhadā*[2] or the burden of the song. The *Mukhadā* is the best part of the song and carries the typical portion of the tune. The *Mukhadā* contains the stressed syllable which has to coincide with *Sama* of the *Tāla* to which the song is set and as such the *Mukhadā* is repeated frequently.

The *Antarā* or the second section of the song, usually exhibits the notes leading to the upper tonic and also a few notes of the upper octave. The *Antarā*

1 The *Dhruvapad* form of music, which is older than the *Khayāl*, dominated Indian singing till about the end of the last century. But due to the terseness of its composition and the rigid restrictions on its improvisation, it began to lose ground slowly; and is, nowadays, very rarely heard.

2 Face, head, chief feature.

is generally sung after a sufficient warming up of the voice, so as to sustain the high-pitched notes.

The *Khayāl Gāyaki* (mode of singing) is essentially abstract music as its main purpose is the exposition and development of the notes and the theme of the *Rāga*. The words of the song do not have much importance as in the lighter forms of music. The textual words of *Khayāls* are just convenient phonemes and a means to promote the *Swara* development which pervades the whole performance.

The composition (*Bandish*) of the song usually brings out the salient features of the *Rāga* chosen for it. The artist generally adheres to the precomposed tunes of the song. But in all other matters of development, such as improvisation, exposition and presentation of the piece, he enjoyes complete freedom. The only restriction on him is that he has to be within the *Rāga*-rules. Here, too, the performer gives his own interpretation of the *Rāga* and this gives rise to different styles of singing, that is, different *Gharānās* as they are commonly called.

In view of the great importance of *Khayāl*, we propose to take the listener through a specimen[3] exhibiton of it given by the young artist *Pandit Jasrāj* along with a running commentary which will help make the performance more intelligible and enjoyable. Here is *Pandit Jasrāj* :

Badā Khayāl

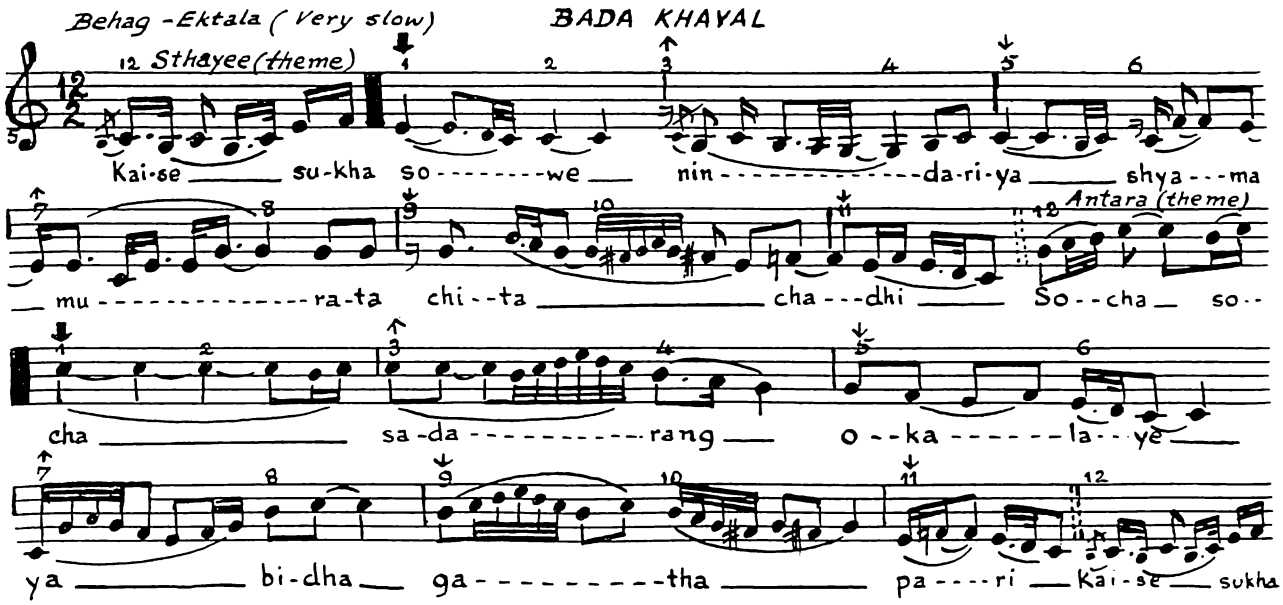
Sthāyee

(1) Kaise sukha sowe nindariyā
Shyāma murata chita chadhi;

Antarā

(2) Socha socha sadāranga okalāye
Yā bidha gātha pari.

[3] Though the time taken here is about ten minutes, yet it is not a full length exhibition of the *Khayāl* which, in the case of able artists, easily extends to half an hour or more.



Commentary

The *Tamburā*, the drone instrument, is being played first. It supplies the artist the desired key-centre and provides a tonal background.

. . . . . .
. . . . .

By these introductory *Alāps*, the artist wants to indicate the *Rāga* he wishes to develop. Yes, the predominance of Ga and the peculiar use of both the variants of Ma, establish the *Rāga Bihāg*[4].

. . . . . .
. . . . .

The song is set in the time-cycle of twelve *Mātrās*, known as *Ektāla* rendered in very slow[5] tempo. You must have marked that the *Sama* is on the syllable '*So*'. Let us watch for it.

. . .
. . .

[4] In view of the peculiar *Pakad* of this *Rāga*, namely, PM'GMG, the ascent and the descent of this *Rāga* can be taken as follows : S G M Ṗ Ṅ S S N D P M' G M G R S.

[5] The time taken here to complete one cycle of the *Tāla* is 42 seconds. Contrast it with that of the *Tritāla* (16 *Matrās*) used for the next *Cheeza* which takes only 6 seconds.

Here, we have it.

The notes used for *Alāps* are sustained. The continuity (*Aas*) is maintained throughout. All this helps create the desired *Khayāl* atmosphere which is serious.

The use of sharp Ma heightens the effect of the neighbouring *Shuddha* notes. Mark the meandering glides and how skilfully they are rendered.

The *Antarā*, the second section of the movement, is now reached. Here, the *Sama* beat falls on the syllable 'cha'.

The sustained upper Tonic is certainly effective. Observe how the accompanying instrumentalist closely follows the vocalist and fills up the gaps.

The artist has returned to the first section. Now he is sufficiently warmed up and is preparing for the last phases. The tempo is purposely made quicker.

These are obviously the *Bol-Tānās*- the syllabic and melodic variations of words.

These *Tānās*, rendered in *Gamak* style, lend gravity to the performance.

The singing of the *Badā Khayāl* is just over and now the *Chhotā Khayāl* in the same *Rāga Bihāg* will soon follow. The *Tālās* used for such *Khayāls* are necessarily short-spanned and the tempo is faster. The method of *Rāga* presentation also differs in some respects. The *Chhotā Khayāl* is sung, more

or less, in a lighter vein, thus creating a more lively atmosphere. Listen again to *Pandit Jasrāj* :

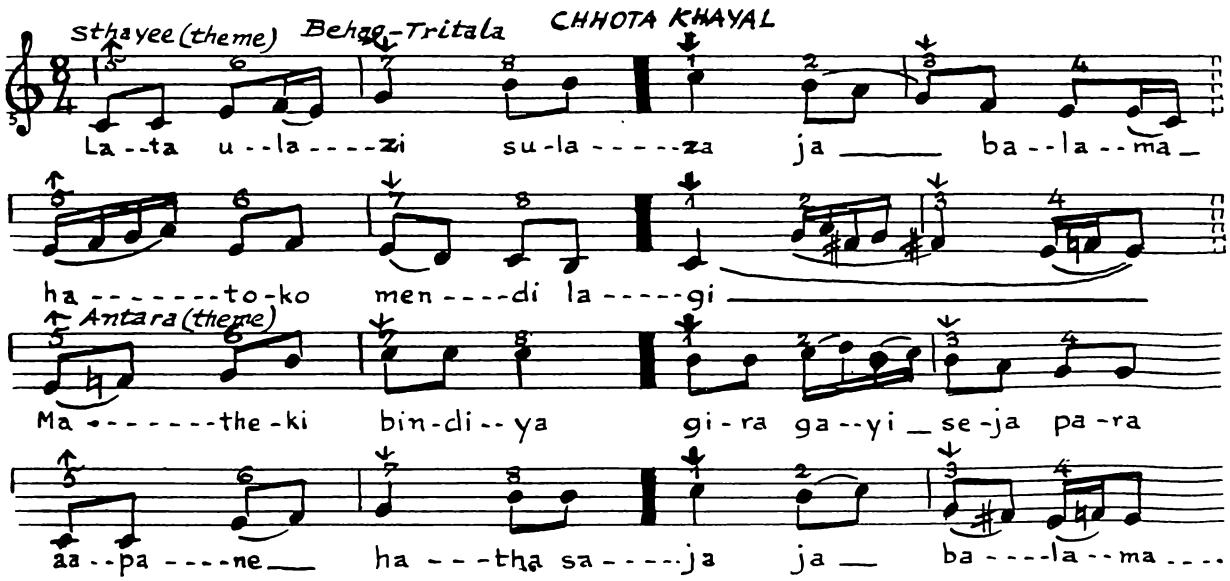
Chhotā Khayāl

Sthāyee

(1) Lata ulazi sulazā jā bālama
o +
Hāto ko mendi lagi
o +

Antarā

(2) Mātheki bindiyā gir gayi sejapara
o +
Apane hāth sajā jā bālama.
o +



Commentary

The time cycle is *Tritāla* and you will easily detect that the *Sama* is on the syllable ' ja '. It is placed on the upper Tonic which makes the *Sama* more effective.

The embellishments used here are lighter in character. More attention is paid to syllabic distribution of the lyric. The style is not as abstract as in *Badā Khayāl*.

Here is a type of *Solfa Tāna*. Solmisation is also a conventional variation.

Here come the finishing strokes. Mark the flourishes and the florid varieties of *Tānās*.

[*Read by Aidā Lobo*]

LECTURE VI

THUMRI AND KAJARI

Of all the forms of light-classical or light music, *Thumri* must be regarded as the highest. *Thumri* embodies all the peculiarities and good qualities that light music stands for. It is thus the principal representative of all other forms of light music. In other words, *Thumri* is to light music what *Khayāl* is to serious music.

Thumri is essentially lyrical and romantic in character. The textual themes of *Thumri* generally centre round love and allied feelings of amorousness, affection, entreaty, yearning, pangs of separation and the like. *Thumri* uses very few *Rāgās*, such as *Khamāj*, *Tilak-Kāmod*, *Kāfi*, *Pilu*, *Des*, and *Bhairavi*. These *Rāgās* belong to the "free" type of *Rāgās*, in the sense that, while developing the melody, some licenses are allowed. Thus, while developing any *Rāga* of this group, a prohibited note may be occasionally touched to heighten the effect of a *Rāga*. Even a group of notes or melodies which clearly belong to a different *Rāga* may be dwelt upon for a while. However, great skill is required in this "change-over", so that the listener may appreciate change of moods[1] without any jolt whatsoever.

The peculiarity of *Thumri* singing lies in the development of *Bols* or textual words of the lyric. By using different graces, ornaments and note-patterns, the singer develops the *Bols*, and through this *Bol*-development, achieves the emotional appeal which is the principal objective of light music. In other words, *Bol*-developing is to light music, what *Alāp*-making is to *Khayāl* singing.

Unlike other types of light music, *Thumri* is sung in a comparatively slow tempo. *Tālās* usually used in *Thumri* are : *Punjābi* of eight *Mātrās* and *Deepchandi* of fourteen *Mātrās*. Slow rhythm necessarily brings about the

[1] The change of mood is not such as occurs in the modulation of key in Western Music, but is similar to the change effected when a diatonic minor melody subtly resiles into the harmonic or melodic minor or when a minor key changes to the corresponding major on the same key-centre.

sustained and long drawn-out notes, thus lending an atmosphere of peacefulness and calm to the singing. This helps the *Thumri* to reach classical heights sooner than its sister varieties.

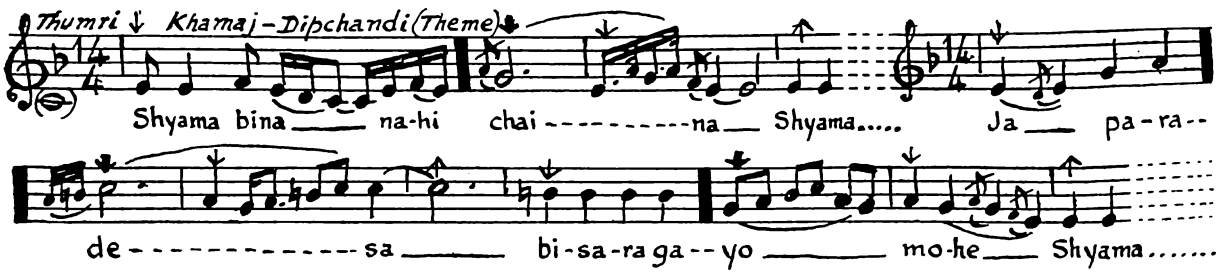
Another peculiarity of *Thumri* is the "change of tempo" which it employs when it returns to the first part of *Sthāyee* after the close of the *Antarā*. The tempo is doubled, that is, the speed is made twice as fast and the textual words of rhe *Mukhadā* are woven into a variety of patterns. This change serves as a relief to the otherwise slow tempo of the *Thumri*, makes the atmosphere lively and jubilant and lands the *Thumri* on to the same plane as that of the other types of light music.

Now, let us have a specimen exhibition of *Thumri* sung by the well-known artiste, *Laxmi Shankar*, who will also give us a short specimen of a similar form, called *Kajari*. Along with it, you will hear a running commentary[2] which will help make the performance more intelligible and enjoyable. Here is *Laxmi Shankar* :

Thumri

(1) Shyām binā nahi chain.....

(2) Jā paradesa bisar gayo mohe
Kaise kahu jike bain.....



Commentary

This *Thumri* is in *Rāga Khamāj*.[3] In this *Rāga* both varieties of *Nishād* are used. The natural Ni in ascent and the flat *Ni* in descent. All other notes are *Shuddha* or natural. The catch-notes of this *Rāga* are : Ma Pa Dha Ma Ga.

[2] Read by *Soharāb Modi*

[3] The scale of this *Rāga* is given below : Ex. S G M P D N Ṡ Ṡ *N* D P M G R S

The *Tāla* used here is of fourteen *Mātrās*. This time-cycle is known as *Deepchandi*. The *Sama* beat falls on the syllable "chai". Watch for it.

Here you get it.

Shyām Binā Nahi Chain : "How restless I am without *Shyām*—the Lord *Krishna*". A sense of yearning is expressed.

This is presented in *Poorab* or *Banārasi* style. Its peculiarity is the ornate development of *Bol* or textual words.

Mark the difference in voice-quality. It is pointed and tender; not broad and weighty as in *Khayāl*. The embellishments employed here are light, subtle and tender.

Here, the flat *Ga* is used. This is certainly foreign to this *Rāga*. Such licenses are permissible in a *Thumri*.

Here again, the prohibited note sharp Ma′ is touched—evidently, an attempt to change the melody.

We have now come to the *Antarā*, the second section of the song. The *Sama* beat will now fall on the syllable "de".

Mark, the singing hovers around the upper octave of the Tonic.

The *Antarā* is coming to an end. Mark the change in the tempo. The speed is doubled, but in quick *Tritāla* of sixteen beats—running into fast common time. The textual words of the theme (*Mukhadā*) are woven into a variety of patterns.

The fast tempo gives the *Tablā*-player an opportunity to exhibit his skill. Mark the variety of his drum-patterns.

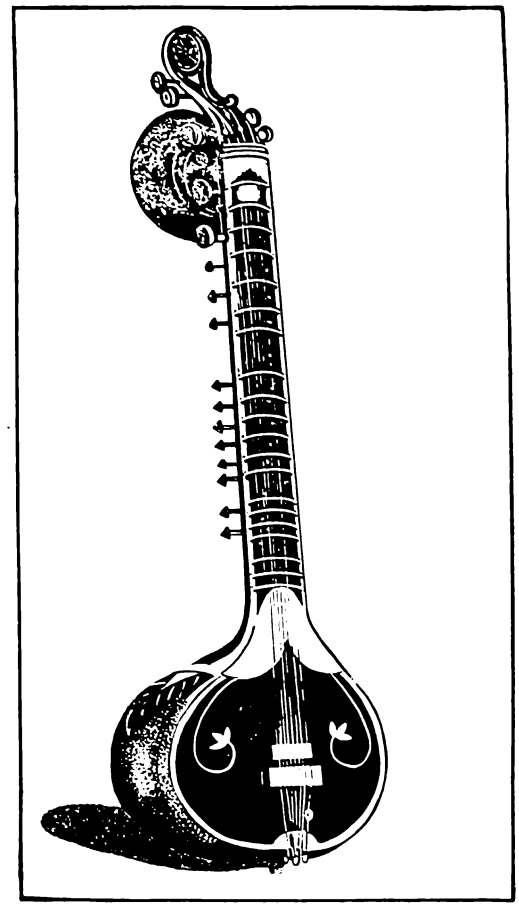
Kajari

(1) Baithi soche brij baam....
+

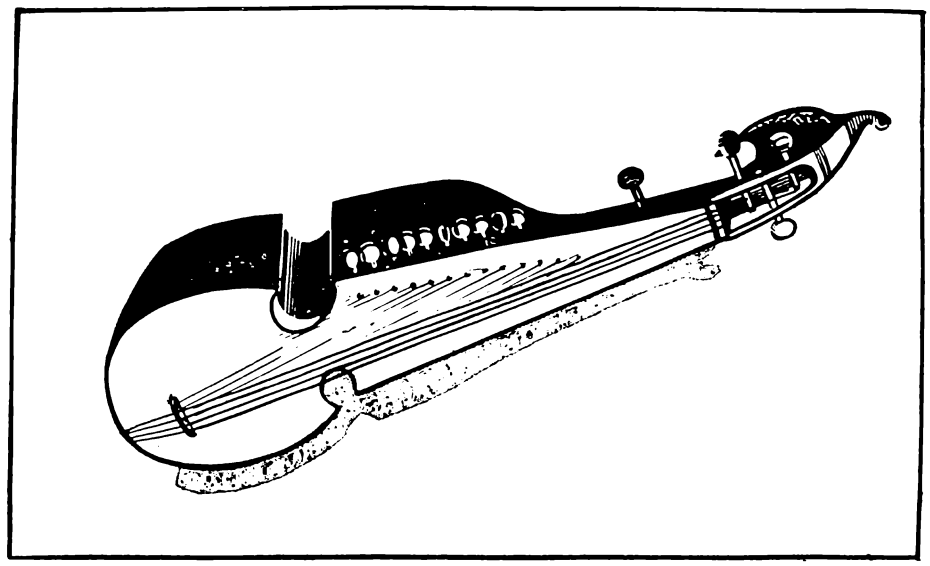
(2) Sunā lāgyo merā dhām
+
Nāhi Aaye ghanashyām
+
Gheri aayi badari....
+

(3) Aayi sāwan ki bahār
+
Pade bundanā phuhār
+
Kare moralā pukār
+
Gheri Aayi badari....
+

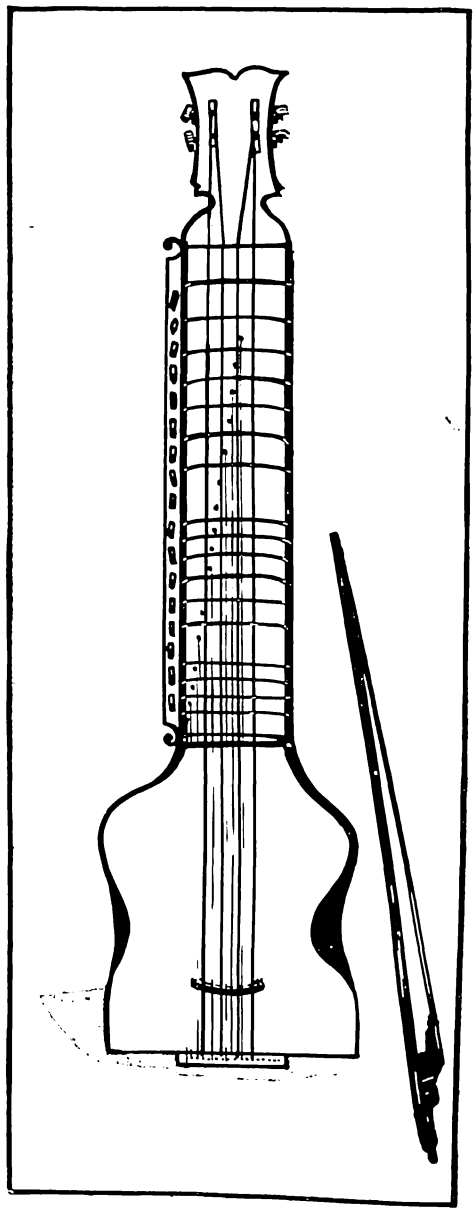
SITĀR
Plectrum-plucked instrument. Fingerboard with movable frets



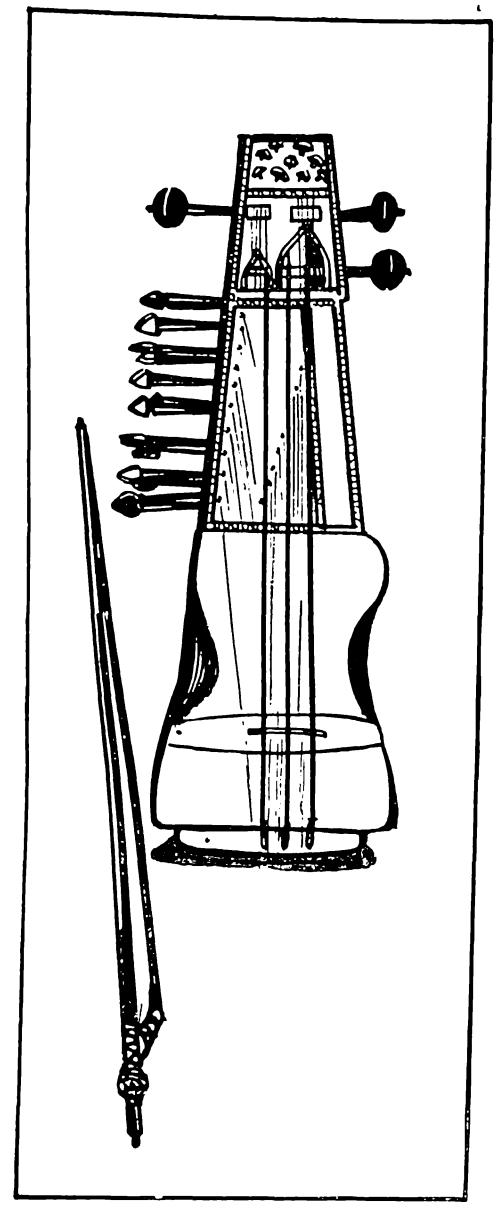
SAROD
Plectrum-plucked instrument
Vellum soundboard

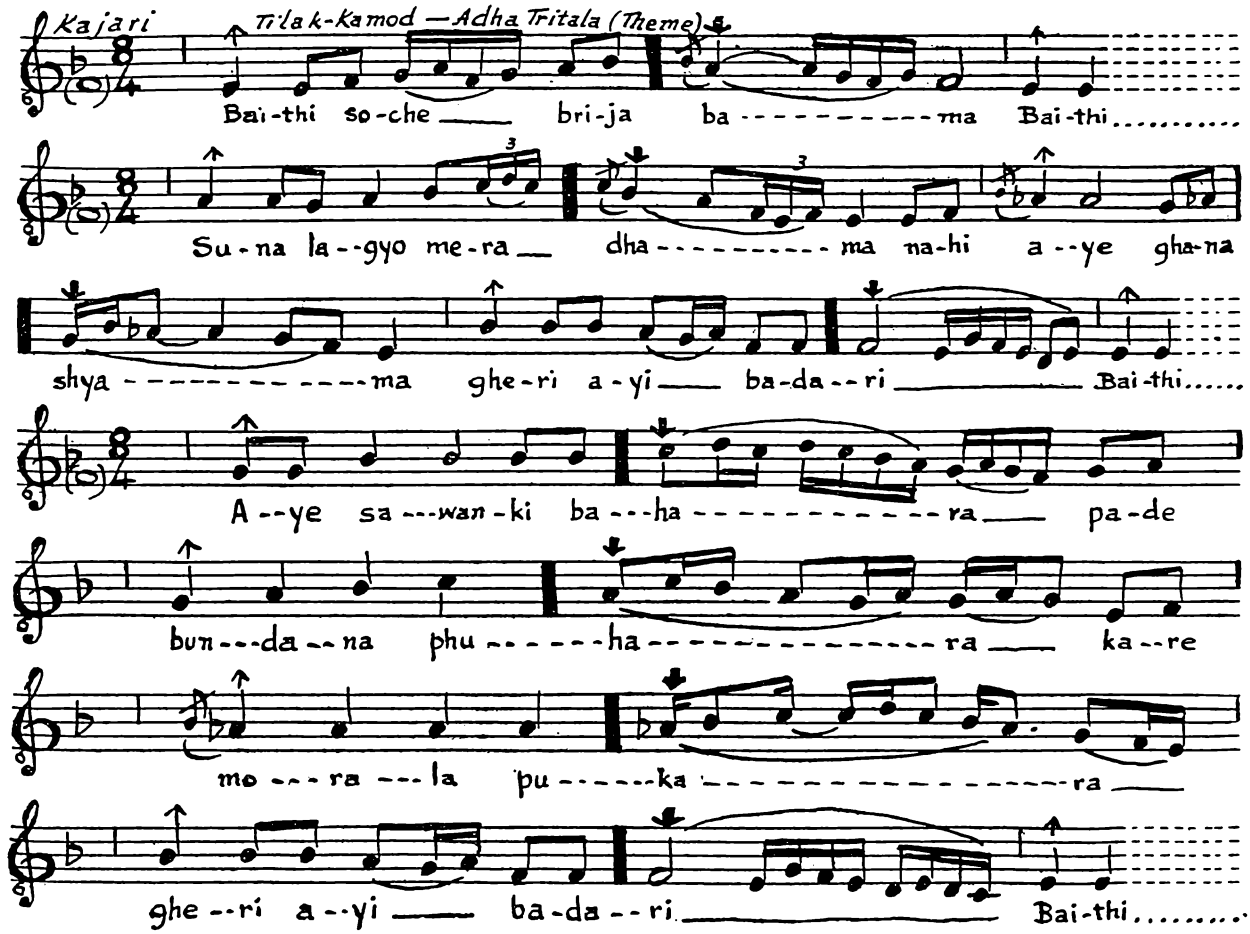


DILRUBĀ
Bow-instrument
Fingerboard with
movable frets



SĀRANGI
Bow-instrument
Gut strings
Vellum soundboard





Commentary

Here you have another song in a similar style. It is known as *Kajari*. The song utilises fewer notes; and the Tonic is suitably shifted to a fourth above.

Baithi Soche Brij Baam : "A maid of *Brindāban* is thinking of her Lord".

The *Rāga* is *Tilak-Kāmod*[4]. The *Tāla* used is *Adhā Tritāla* of eight *Mātrās*.

[4] The scale of this *Rāga* is simple but there is peculiarity in its ascent and its descent :
P N S R G S R M P Ṡ Ṡ P D M G R S

The *Sama* beat is on the syllable 'Bā'.

Here the flat *Ga* is slightly touched. That gives the melody the colour of *Rāga Pilu.*

The singer has come to the second phase, the *Antarā* : "*Aai Sāwanki Bahār*". The *Sama* now falls on the syllable 'Hā'.

There is change in tempo; it is doubled. Thus the spirit is more playful and gay.

[*Read by Aidā Lobo*]

LECTURE VII

TAPPĀ, DĀDRĀ AND BHAJAN

In this lecture, we propose to acquaint the listener with a few more varieties and forms of classical and light music.

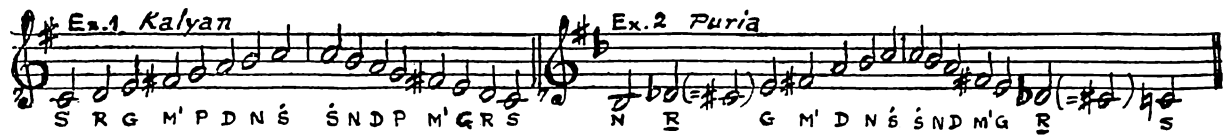
First of all, we shall present a specimen *Cheeza* in *Rāga Puriā-Kalyān*, which is a composite *Rāga* made up of two different *Rāgās*, namely, *Puriā* and *Kalyān*.

The scale of *Rāga Kalyān*, taken separately is sung thus :

|**Ex. 1**| S R G M′ P D N Ṡ Ṡ N D P M′ G R S;

while that of *Rāga Puriā* is :

|**Ex. 2**| Ṇ *R* G M′ D N Ṡ Ṡ N D M′ G *R* S.



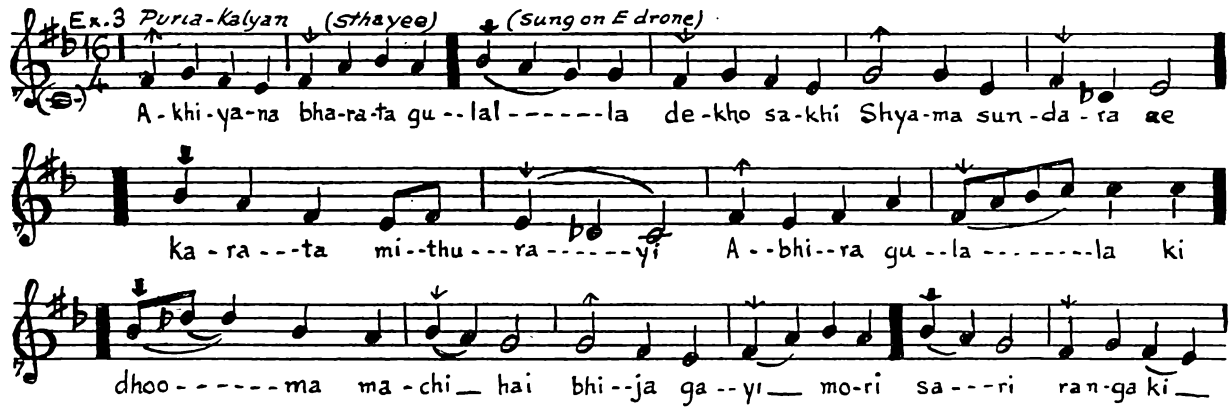
Thus, you will notice that while *Rāga Kalyān* does not feature the flat *Ri*, *Rāga Puriā*, on the other hand, omits altogether the fifth note Pa. But the composite *Rāga Puriā-Kalyān* not only retains the Pa of *Kalyān* but prefers the flat *Komal Ri* of Puriā. Listen now to a *Chhotā Khayāl* recital, in *Puriā-Kalyān* sung by *Shri Jitendra Abhisheki* in *Tritāla* time.

|**Ex. 3**| *Chhotā Khayāl*

(1) Akhiyana bharata gulāl dekho sakhi[1]
Shyām sundara ae karata nithurāi..

(2) Abhir gulāl ki dhoom machi hai
Bheeg gayi mori sāri ranga ki..

1 The main *Sama* is on the syllable 'la' in *Gulal* and on 'dhoo' in *Dhoom*, in the first and the second part of the *Cheeza* respectively.

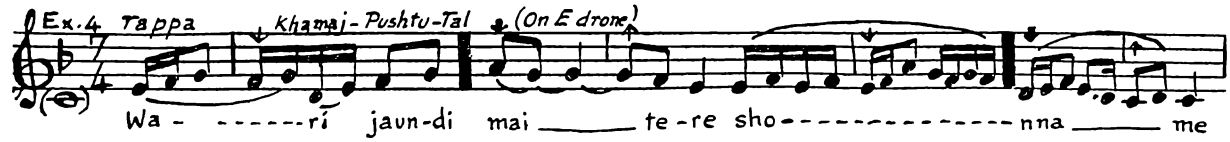


Now listen to a peculiar variety of *Thumri*, called *Tappā*. It does not indulge in *Bol*-development or delicate *Alāp*-making peculiar to *Thumri*. Commencing with *Gamaks* and abounding in *Khatkās*, *Tappā* specialises in cross-patterns of *Alāps* and *Tāna*-flourishes. Here is a specimen of *Tappā* sung by *Shri Manohar Shetye*. It is in *Rāga Khamāj*. The *Tāla* is a rare time of seven *Mātrās* called *Pushtu*. You will find that the main *Sama* stress falls on the syllable *Mai*.

[Ex. 4] *Tappā*

(1) Wāri jaundi mai tere shonnā me....
+

(2) Akhadi khatakdi raindi
+
Dilbhi bhatakdā ho raindā hama dama
Nain lakhalakhā wāri wāri pherā pherā..



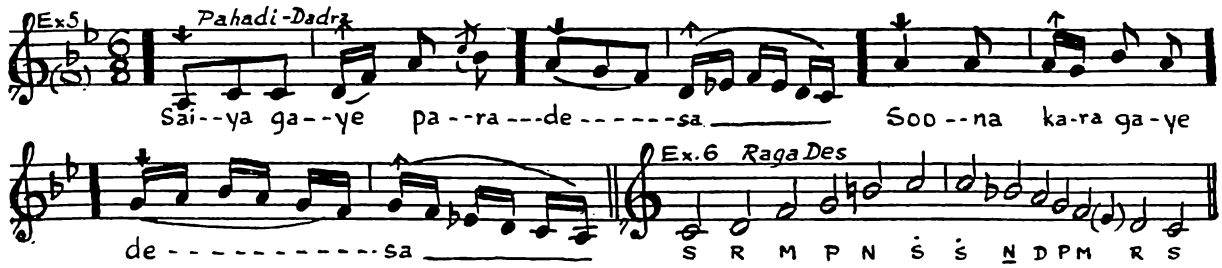
Next you will have a light variety called *Dādrā*, in mixed *Rāga Pahādi* and *Tāla Dādrā*. It is presented in the *Punjābi* style of singing. The peculiarity of this style is the consecutive use of both the flat and sharp variants of a note—a practice which, otherwise, is supposed to offend one of the accepted *Rāga*-rules. This deviation, giving rise to many a new design, readily engages the

attention of the listeners, though it tends to make the character of the song rather flippant. Here is a *Dādrā* recital, by *Shrimati Laxmi Shankar.*

| Ex. 5 | *Dādrā*

(1) Saiyā gaye parades[2]
+ +
Soonā kara gaye des.....
+ +

(2) Āwan kaha gaye ajahoona āye
+ +
Dharalu jogan bhes.....
+ +



Lastly we shall have a specimen of a devotional song, called *Bhajan,* sung on the key-centre, a fourth below. It is in *Rāga Des*[3], and *Tāla Dādrā.* Listen to a *Bhajan* recital entitled *"He Govind, He Gopal"* sung by *Shrimati Laxmi Shankar.*

| Ex. 6 | *Bhajan*

(1) He govind he gopāl
+ +
He govind rākho sharana
+ +
Aba tto jiwan hāre.....
+ +

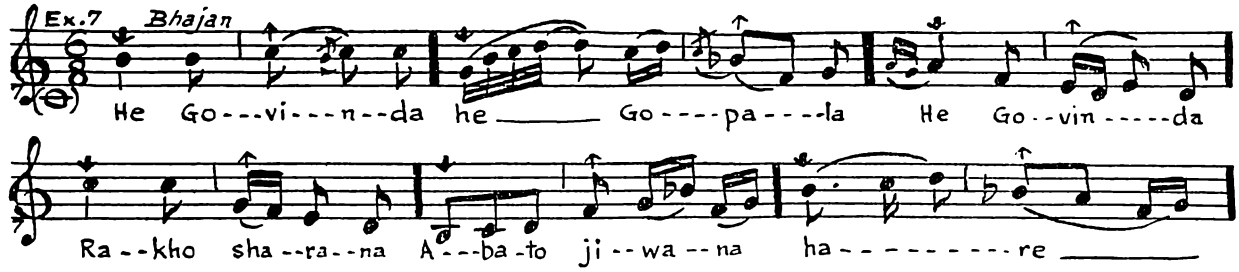
(2) Neera piwana het gayo
+ +
Sindhu ke kināre
+

2 The *Tāla* being short-spanned, the various *Sama* points, which come in rapid succession, can very easily be detected.

3 The Scale of *Rāga Des* is as under :
S R M P N Ṡ Ṡ *N* D P M(G) R S
The notes Ma Ga Ri provide the *Pakad* (catch). Mark how the note Ga is gracefully glided in the *Meend* from Ma to Ri.

Sindhu beecha basata grāha
+ +
Charana dhari pachhāre....
+ +

(3) Soor kahe shyām suno
+ +
Sharana nihāre
+ +
Abaki bār pār kare
+ +
Nanda ke dulāre.....
+ +



[*Read by Aidā Lobo*]

LECTURE VIII

THE INSTRUMENTAL MUSIC

So far, we have said nothing about instrumental music. Though our instrumental music has developed considerably, we have always held vocal music as the ideal; and the general development of the former does not materially differ from vocal music. To put it more emphatically, every instrumentalist is first a vocalist. When he plays, he sings, as it were, through his instrument. In other words, instrumental music is song without words.

But even so, instrumental music differs from vocal music in points of detail mainly on account of the various media of expression which are obviously different from the vocal chords.

Instruments enter the field of music in two capacities : firstly, as solo instruments; and secondly, as accompanying instruments to vocal music. In the latter capacity, we have noticed in the previous lectures, that the instrumentalist has very little latitude since he is expected to follow the vocalist very closely, occasionally filling up the gaps. At times he may suggest or lead up to the next phase; but he has to be within the frame-work of the *Cheeza* and the *Rāga* chosen for it.

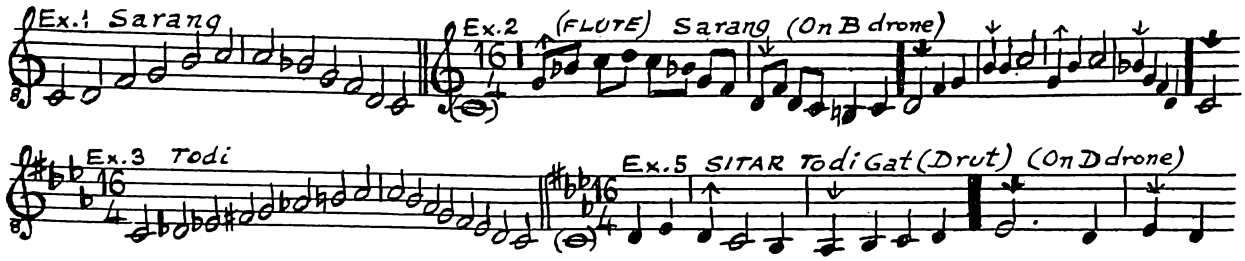
In extemporised music governed by time-cycles, the accompanist's function has its limitations, except that some day it may evolve into a sort of canonic counterpoint.

Indian instruments can be classified in three groups : (a) String Instruments plucked with fingers or plectra, (b) String instruments played with the bow and (c) Wind instruments. *Veenā* (or *Been*), *Rabāb*, *Sarod* and *Sitār* belong to the first group, while *Sārangi* and *Dilrubā* belong to the second. Shehanāi (a kind of Indian oboe) and *Bāsari* (bamboo flute) are the two important wind instruments.

Bowed instruments can sustain the notes better, and hence they are suitable for accompanying vocal performances.

Now listen to a *Bāsari* recital by *Shri Shridhar Kenkare* in *Rāga Sārang*[1] *and Tāla Tritāl.*

[**Ex. 2**] PN ṠṘ ṠN PM RM RS N SR MP NN Ṡ PN Ṡ NP MR RM PM RR S.



The *Sitār* (which is somewhat like the Western Guitar) is the most important and the most popular solo instrument of the present day in India. This instrument is strung with seven wires and the finger board is bound by about twenty moveable frets. Below the frets, several resonating wires tuned to the desired scale-notes produce sympathetic vibrations.

In the matter of form and development, the instrument, unlike the voice in *Khayāl* singing, follows a peculiar course of its own. At the beginning, pure *Alāps* are produced. Listen to the *Alāps* of *Rāga Todi*[2] played by the young *Sitārist Shri Kārtik Kumār.*

(*Alāps* of *Rāga Todi*)

You must have noticed that the instrumental embellishments *Khench* and *Ghasit,* that is stretch-pull and glide, were the special features of these *Alāps.* Then come the *Jod-Alāps* which are *Alāps* in rhythmic movement.

(*Jod-Alāps*) . .

Now follows the *Jhālā*, which is a phase of climax. The tempo is increased. At this stage all the upper wires come into play.

---

1 The scale notes of this *Rāga* are :
[Ex. 1] S R M P N Ṡ Ṡ *N* P M R S.
The Notes Ri Ma Pa Ma Ri are its catch notes.

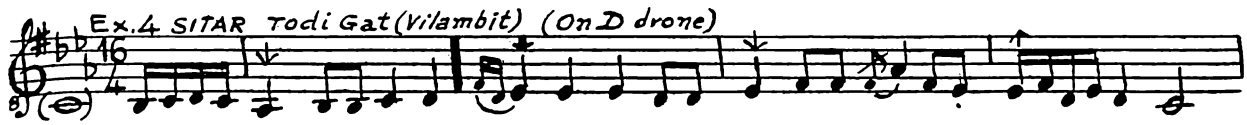
2 The scale notes of this *Rāga* are :
[Ex. 3] S *R G* M′ P *D* N Ṡ Ṡ N *D* P M′ *G R* S
The phrase *Dha* Má *Ga* establishes the *Rāga.* The dominant note is flat *Ga.*

(*Jhālā*)

All the phases of *Alāps* are over and the *Sitārist* now plays a *Gat*, a precomposed theme, accompanied by percussion instruments. First a *Gat* in slow tempo, in *Tāla Tritāl*, will be played, immediately followed by a *Gat* in fast tempo in the same *Tāla*.

A *Gat* in slow tempo :

|**Ex. 4**| *D NN* S *R* (M'*R*) *G G G RR G* M'M' (M')*D* M'*G* GM'*RG* *R* S *NS RS*



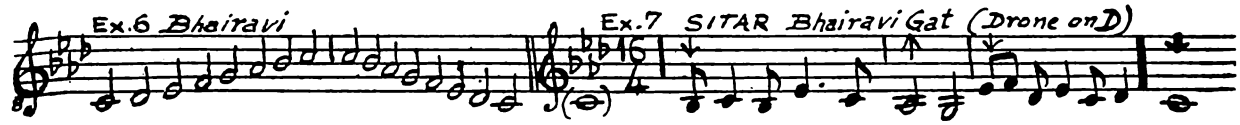
A *Gat* in fast tempo :

|**Ex. 5**| *R G R* S *N D N* S *R G* *R G R*

Now listen to the last item of this series. As it is customary to conclude an Indian concert with *Rāga Bhairavi*[3], you will now hear *Alāps* and a *Gat* in that *Rāga* :

A *Gat* in *Bhairavi* :

|**Ex. 7**| *NSN G* S *D* P *G*MRG SR S



[*Read by Aidā Lobo*]

3 The scale notes of this most popular *Rāga* of Indian Music are : [**Ex. 6**] S *R G* M P *D N* Ṡ Ṡ *N D* P M *G R* S. In addition, the *Shuddha* Ri and Dha as also the *Teewra* variant of Ma are brought into play, though in a certain restricted manner. In *Punjābi* style, even natural Ga and Ni are touched. Hence *Bhairavi* uses the highest number of notes.

Supplement to Lecture I

The following table shows the names of the twelve[1] notes of the Indian chromatic scale and other details.

Sr. No.	Name of the Note	Abbreviation & Notation	Variety
1.	Shadja	Sa (S)	Fixed Note
2.	Rishabha	*Ri* (*R*)	Komal
3.	,,	Ri (R)	Shuddha
4.	Gāndhāra	*Ga* (*G*)	Komal
5.	,,	Ga (G)	Shuddha
6.	Madhyama	Ma (M)	Shuddha
7.	,,	M'a (M')	Teewra
8.	Panchama	Pa (P)	Fixed
9.	Dhaivata	*Dha* (*D*)	Komal
10.	,,	Dha (D)	Shuddha
11.	Nishād	*Ni* (*N*)	Komal
12.	,,	Ni (N)	Shuddha

The *Komal* variants of the notes are underlined or given in *italics*. The *Teewra* variant of Ma is shown by an acute accent. Notes in the higher octave are shown by dots above, e. g. Ġa; while those in the lower octave are shown by dots below e. g. Ġa.

The ratios of Sa to Ma and of Sa to Pa (technically called *Shadja-Madhyama Bhāv* and *Shadja-Pancham Bhāv*) are 3:4 and 2:3 respectively. These perfect consonances are important for accurate intonation.

[1] The strict theory of Indian Music, however, recommends twentytwo *Shrutees* which have been explained earlier in the Foot-Note (5) to Lecture I.

Supplement to Lecture IV

We have seen that a *Tāla* (time cycle) has a certain number of beats (*Mātrās*) assigned to it. Further, each *Tāla* is divided into two or more *Vibhāgs* (subdivisional bars) of two or more *Mātrās*. Each subdivisional bar has either a *Tāli*[1] (stressed beat) or a *Khāli* (unstressed beat). The main stressed beat is called the *Sama*. In the following description of the popular *Tālās*, the *Sama*, the *Tāli* and the *Khāli* are shown by a plus sign, a horizontal line and a zero respectively. The subdivisional bars are separated by vertical lines.

Tāla Keharawā *Mātrās 4*

1 2	3 4
Dhā gi na ti	na ka dhi na
+	o

Tāla Dādrā *Mātrās 6*

1 2 3	4 5 6
Dhā dhi nā	dhā ti nā
+	o

Tāla Roopak[2] *Mātrās 7*

1 2	3 4	5 6 7
Dhi nā	dhi nā	ti ti nā
—	—	o

Tāla Dhumāli *Mātrās 8*

1 2	3 4	5 6	7 8
Dhin dhin	dha tin	trika dhin	dha ge trika
+	—	o	—

[1] *Tāli* means a clap of hands; and while counting the *Mātrās*, music-students show the *Tāli*, as well as the *Sama* by such a clap and the *Khāli* by a hand-wave.

[2] As an exception, the *Khāli* itself is considered as the *Sama* in this *Tāla*.

Tāla Adhā Tritāla[3] *Mātrās 8*

1 2	3 4	5 6	7 8
Dhā dhin	dhā dhā dhin	tā tin	dhā dhā dhin
+	—		—

Tāla Zaptāla *Mātrās 10*

1 2	3 4 5	6 7	8 9 10
Dhi nā	dhi dhi nā	ti nā	dhi dhi nā
+	—	o	—

Tāla Ektāla *Mātrās 12*

1 2	3 4	5 6	7 8	9 10	11 12
Dhin dhin	dhāge tirkita	tu nā	ka ttā	dhāge tirkita	dhi nā
+	o	—	o	—	—

Tāla Deepchandi *Mātrās 14*

1 2 3	4 5 6 7	8 9 10	11 12 13 14
dhā dhi – n	dhā dhā dhi – n	tā ti – n	dhā dhā dhi – n
+	—	o	—

Tāla Tritāla *Mātrās 16*

1 2 3 4	5 6 7 8	9 10 11 12	13 14 15 16
Dhā dhin dhin dhā	dhā dhin dhin dhā	dhā tin tin tā	tā dhin dhin dhā
+	—	o	—

[3] Though the *Mātrās* and the subdivisional bars of this *Tāla* and those of the previous one are the same yet they differ in their mnemonics, which give rise to different accents.

Glossary

The *pronunciation* of the vowels used in Indian words and terms should be as in the words given in the brackets below :

a (as ' u ' in ' urge '); ā (army); e (bed);
i (sit); o (mode); u (bull).

Aas	Continuity of note or notes.
Alankāra	An ornament; an embellishment.
Alāp	A development phase in the exposition of *Rāga* theme.
Antarā	The second section of a *Cheeza* or a song.
Āroha	The ascending order of modal notes.
Asthāyee	Same as *Sthāyee*; the first section of a *Cheeza* or a song.
Atikomal	A flatter variant of a note.
Awaroha	The descending order of modal notes.
Bandish	The composition of a song.
Bhajan	A devotional song.
Bol	Words used for vocalizing; mnemonics used for *Tāla* instruments.
Bol–Alāp	*Alāp* with the use of words.
Bol–Tāna	*Tāna* with the use of words; syllabic and melodic variation of words.
Cheeza	A typical song or tune set in a mode.
Dādrā	A kind of *Tāla* in six-four time; a musical form of light variety.
Gamak	A kind of embellishment of serious type.
Gāyaki	Style of singing.
Gāyan	Singing.
Geeta	A song.
Gharānā	A traditional school of music known for its style.
Ghasit	A variety of glide.
Jhālā	A phase of climax in instrumental *Alāp*-making.

Jod-Alāp	*Alāps* in rhythmic movement.
Kajari	A musical form of light variety.
Kana	A variety of grace note. (Compare with Appoggiatara and Acciatura in Western Music).
Kasa	Intensity or volume of voice.
Khatkā	A kind of embellishment of light type. (Compare with Turn in Western Music).
Khayāl	A musical form of serious type.
Khāli	The unstressed beat of a *Tāla*.
Khench	A variety of glide; stretch-pull.
Komal	Flat (note).
Laya	Tempo.
Mahafil	A (chamber-music) concert.
Mātrā	The time unit in *Tāla*; a musical beat.
Meend	The glide.
Mukhadā	The opening phrase or the burden of the song.
Murki	A variety of embellishment of light type. (Compare with '*changing notes*' in Western Music).
Pakad	The typical motif or catch-notes of a *Rāga*.
Rāga	A melodic law or order; a melody type based on a modal scale.
Rasa	Aesthetic content or emotional appeal in music.
Sama	The first stressed down-beat of a *Tāla*.
Samvādi	The concordant note, a fifth or a fourth apart, next in importance to the predominant (*Vādi*) note in a *Rāga*.
Sangeet	Music.
Saptak	A heptachord; the seven notes of a scale.
Sargam	Solmization; solfa passage; notation.
Shrutee	A microtone; small discernible intervals lesser than semitone.
Shuddha	Natural (notes of the standard scale).
Sparsha	A variety of grace note. (See *Kana*).
Sthāyee	See *Asthāyee*.

Swara A musical note of the scale.

Tablā A percussion instrument.

Tāla A time cycle; a time signature.

Tamburā A four stringed instrument used to provide the drone.

Tāna A rapid succession or variation of notes; semiquaver figures.

Tānabāzi Indulgence in *Tānās*.

Tappā A musical form of light type.

Teevra A sharp variant of a note; an accidental.

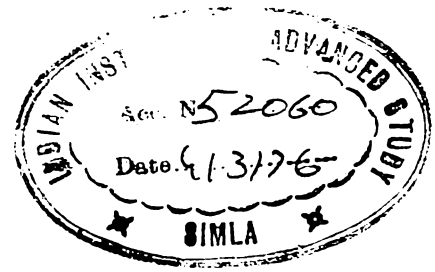
Teewratara A sharper variant of a note.

Thāta A parent musical scale.

Thumri A musical form of light type.

Vādi The predominant note in a *Rāga*.

Vikrit A chromatic variant.



ERRATA

Reference		*For*	*Read*
P. 15	Staff Notation	Ex. 28 Ex. 28	Ex. 28 Ex. 29
P. 39	Last line of the text	tonic	Tonic
P. 41	Foot Note last line	Matrās	Mātrās
P. 43	Penulumate line	'ja'	'zā'
P. 45	line 11	licenses	licences
P. 45	line 15	appreciate change	appreciate the change
P. 46	line 7	rhe	the
P. 47	line 12	licenses	licences

"I have gone through the audio-visual aids of Baburao Joshi and Antsher Lobo very carefully, and have been extremely edified to see this first attempt in the area of musical education for the public.

I strongly feel that the future of our great traditions of classical music lies mainly in the hands of the music educators, who will go out of their way to reach the general public and to acquaint them with the music, that they might not otherwise have the opportunity to hear and understand.

Baburao Joshi and Antsher Lobo are certainly to be commended for this noble endeavour."

Bombay,
August 1965.

Ravi Shankar

(PANDIT) RAVI SHANKAR