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INDIAN MUSIC

AN INTRODUCTION



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INDIAN MUSIC
AN INTRODUCTION

by

D. P. MUKERJI.



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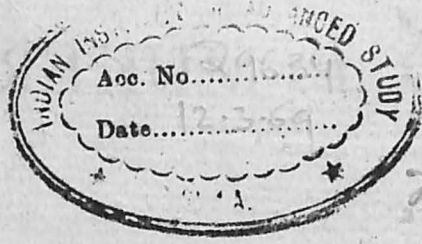
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A NOTE

This booklet was written primarily at the request of an English friend of mine who wisely thought that the present was the time for mutual understanding between East and West and generously felt that I could do my little bit towards its consummation by writing on Indian music and culture. But my ignorance of the principles of Western music prevailed over friendly confidence, and the first draft lay neglected in my box. But the enterprising Bombay firm, Kutub, would not, however, let it remain there. In that process of disinterment what was originally intended as an introduction to Indian music mainly for non-Indian readers has become an essay on the connection between music and the people.

A complete acknowledgment would occupy pages. I can only mention Dr. Feldman and his wife, some of whose valuable suggestions I have incorporated.

Principal S. N. Ratanjankar of the Marris College of Music, Lucknow, has very kindly checked up the Mss., and added the two songs in notation in illustration of the classical structure and movement, as also the *Lakshan* piece of Bhatkande, all given at the end. The notes on the notation and the rāgas and the English translations of these compositions are also his. So my gratitude to him is deep. But for his unfailing assistance this Introduction would have been incomplete. Tagore's song has been rendered into Bhatkande-notation by Mr. Digindra Roy. The Shantiniketan I cannot but thank profusely for permitting the use of one of the loveliest compositions of Tagore. My sincere thanks are also due

to Dr. Malini Bhalchandra Sukthankar for permission to include Bhatkande's *Lakshana Geeta*. The system of rāga-classification adopted here is that of Pandit V. N. Bhatkande.

I am also obliged to my European friends who made me sense, if not understand, the greatness of European music. The reader will do well to read (1) H. L. Roy's *Problems of Hindustani Music*, (2) B. Swarup's *Theory of Indian Music* (3) K. D. Banerji's *Gita Sutra Sar* with the translators explanations and notes, and (4) O. C. Gungoly's *Rāgas and Rāginis*, Pandit Bhatkande's books are mostly written in Marahatti and Hindi, and it is worth learning these two Indian languages just to read him. R. L. Roy's treatise, *Rāga Nirnaya*, is probably the best book of its kind in Bengali. Sambamurti's *Grammar of South Indian Music* in four parts is a reliable introduction to the Karnatic style. After mastering these modern Indian authorities the reader may proceed to the classics in Sanskrit, Persian and Hindustani. But then this booklet is not meant for advanced students. I have not dealt with the intricacies of the rhythm (*tāl*) in this booklet for the same reason.

By the way, I am not ashamed of the sociological stamp in my treatment of music.

D. P. MUKERJI.

LUCKNOW,

30th April, 1945.

Indian music, being music, is just an arrangement of sounds ; being Indian, it is certainly a product of Indian History. But the features of the sound-pattern were common to India and Europe up to the period when both had a more or less similar social and cultural background. The common features can still be found there if the stylised music of India and Europe is known to be what it is, *viz.*, only one, albeit the most developed part, of their musical systems. In both regions religious and folk-music had been the inevitable context of classical music ; in both, classical music at moments of crisis had drawn from people's music for fresh life, elaborated it at leisure, and imposed sophisticated forms upon it in return. Music was equally intimate with the functions of collective living and equally susceptible to the genuine influences that worked upon the culture-pattern. So long as the princely courts, the priestly dignitaries and the strongly entrenched guilds fixed the rules of living, Indian and European music alike betrayed the rudiments of melody and harmony. Since then, the tempo of change has been slower in India than in Europe accounting, partly, at least, for the so-called 'spirituality' of her music.

In fact, the continuity and the homogeneity of Indian music are astonishing. In Northern India, there has been only one basic change when the old scale, was substituted about four hundred years ago by the *Bilawal* scale as the standard one, *i.e.*, *Suddha* (pure). It means that the Northern Indian system is now based upon all the white keys in a

piano beginning with C. In the South it is still the old scale in which C sharp and D of the piano would be the second and the third respectively while G sharp and A would be the 6th and 7th. Naturally, most of the melodic patterns of the North and the South are interchangeable. Nomenclature, however, is not always similar. Barring a few decorations (*alamkars*), and they are not vital, the Hindustani music (of the North) is built on the same principles as those of the Karnatic music (of the South). Even then, it is not the whole of the South that is under the Karnatic system. Bombay belongs musically to the North. The essentials of this common Indian music have been traced to the pre-Muslim period.

But the unity is not singular nor is the continuity unilinear. The earliest texts refer both to the classical (*marga*) and the folk (*deshi*) types. The former, being associated with rituals, was careful of voice-production, accuracy of pronunciation, and the chant-like movement of the songs. Although we do not know the structural features of ancient folk-songs, we have reasons to believe that they gave greater latitude to the verbal element, the ordinary human feelings, and the usual group-activities through occupations, festivals, and the like. Both classical and folk types had room for choruses. The two types did not materially differ, otherwise the constant give and take, of which we have numerous evidences, would not have been possible. Folk-tunes, regional songs and styles, even non-Indian melodies were incorporated into the classical texture, and the new classical style in its turn was always affecting folk-music a great deal. In all this, Indian music followed the general lines of musical development in nearly all countries. India has never been outside

the pale of world-history ; on the contrary, India has been very often actively, sometimes passively, inside it ; and therefore it is improper either for the Indian or for the European to exaggerate the uniqueness of any culture-trait of India.

Probably, the richest single contribution to the running stream of Indian music was made at the juncture of the two periods of Muslim sovereignty, the Pathan and the Mughal. Europeans will be reminded of the great change that took place in their music about the last quarter of the XV and the first quarter of the XVI centuries. But there was a difference, and it lay in the character and incidence of the Renaissance in the two zones ; in India, the change came in the wake of the Bhakti cults which, incidentally, had as much of the socially revolutionary content as the religious ; in Europe, it did so under the influence of a secular, protestant and national, movement. Non-conformity, humanism and princely patronage were again the common grounds. But in India, the commercial class who formed the progressive element lacked the staying capacity of their counterpart in the West, and the great upheaval subsided into acceptance. Just as the dissenting, religiously humanistic Bhakti movement of the mediæval Indian Saints, with all their emphasis upon the individual soul and the dialect, their championship of women and the outcast, and their grand synthesis of Hindu, Buddhist, Islamic and Jain theologies—a synthesis which, be it noted, was not achieved on the plane of nationalism as in Europe—ultimately succumbed to orthodoxy in the absence of increasing support from those whose interests lay in the fortunes of an open society, so also did all the ardour of Muslim rulers in evolving new forms of music lose itself in the maze of refinement as soon as Muslim sovereignty removed itself

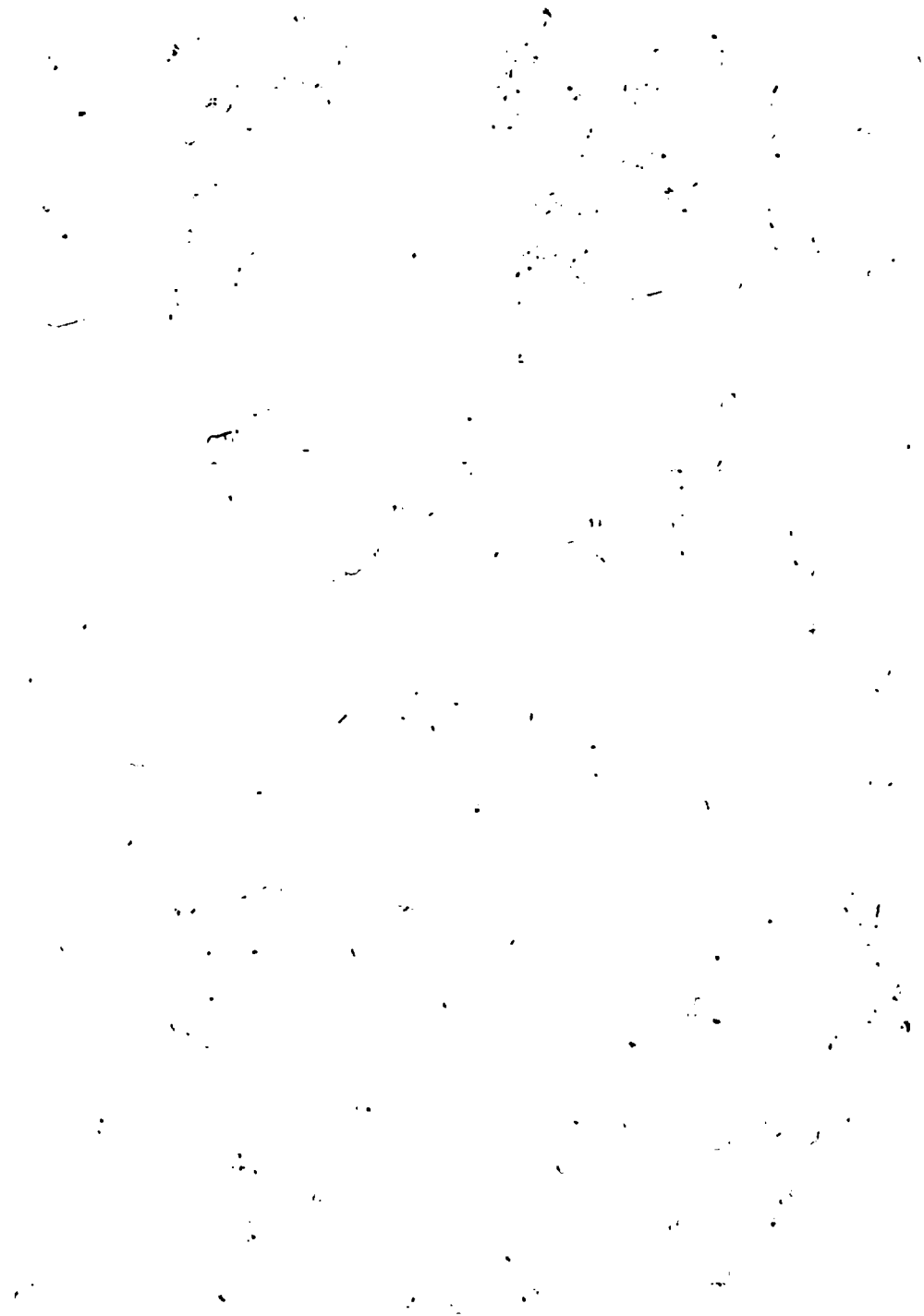
from the life of the people and tended to become decorative and ornamental. The Muslim kings had always been great lovers of music. They decorated the old religious and simple music, *viz.*, *dhrupad*, and gave it the courtly *i.e.*, *darbari* dignity; they collected eminent musicians, theoreticians and connoisseurs in their courts (*darbars*, hence courtly music—*darbari* style); they held soirees and popularised certain instruments, *e.g.*, *Sitar* (string), *bayan-tabla* (leather percussion), *Sarangi* (catgut), etc. Great composers wrote songs and sang them; they composed pieces for instruments and played them; and they were lavishly rewarded. It is not quite correct to say that 'composition' is not known in India. A truer statement is that composition and execution were (and still are) combined in the same person. Composition could not in that society be a distinct profession. Nor was it written down. Pedagogics being vocal in every branch of Indian learning, scores were not socially necessary. Muslim masters took Hindu pupils, and *vice versa*. The songs, when they were not descriptive of nature and royal grandeur, were invariably about Hindu gods and goddesses, particularly of the Krishna—and the Shiva-cycles of legends. Some of the most devout songs to Hindu deities were actually composed by Muslims. Since then, no change has occurred in the attitude of Muslim musicians towards such songs. In the last four or five years one has been hearing of a new item, Islamic songs, in the programme of the All-India Radio. Even then, the structure, the sentiment, the execution remains identical, only the names of holy places and saints remaining Muslim. The specifically religious songs of the Muslims, *e.g.*, *Kawali*, *Soz*, *Nat*, *Mārcia* are also cast in exactly the same classical mould which India evolved during the Muslim period as one product in joint endeavour. The same remark applies to the

secular songs of Muslims. There is no Pakistan in Indian music at least. But then leaders are not expected to be scholars of music. Even Yeats, the Celtic leader and the English poet, was musically deaf.

Throughout the Muslim period, the exchange between *marga* (classical) and *deshi* (folk, regional) styles continued. The opposition of orthodox scholars was overcome by equating the new courtly style with the ancient one. *Darbari* became co-terminus with *Marga*, the classical. If two or three melodic types were blended, older terms for them were just diphthonged, or new names with Sanskritic flavour were affixed, or the name of the Muslim composer was used as an adjective to the original Hindu substantive. Numerous were the novelties which were blessed by being mentioned in Sanskrit texts composed in the Muslim period. To-day, if a virtuoso commits a mistake in the demonstration of one such, he is cursed with bell, book and candle by his Hindu and Muslim listeners who just do not suspect its parvenu character. But the point which is at least as important as the jointness of creative endeavour is the gradual attenuation of the process of musical development by over-elaboration in the sheltered existence of isolated courts. And yet, Indian music is not dead. It was living well up till the middle of the last century. Even in this, India has thrown up some first-class composers who have dared to innovate. Only, their number is not large, and all of them have not been bold enough to wrest all the secrets of change out of the heart of history. Exchange of types takes place even now; only, the signs of inter-breeding have appeared in the neo-classical pieces, on the one hand, and those of careless selection in the modern experiments, on the other. The gap between the two

RĀGINI TODI

Courtesy Nariman K. Sunlook Esq., Bombay.



is getting wider exposing the cleavage in a society that had long tried to cover them or else reflecting the mobility to which it had been a stranger. In short: Indian music had walked the same road as European music had done up till the fifteenth century; since then, Indian music became isolated from the life and music of the people and remained mainly concerned with refinement; even so, it lived on by making experiments, mostly minor ones, the reason being the comparatively static nature of the life of Indian people, of their basic needs and socio-economic forms. Consequently, certain values it has preserved, the most important ones being those which centre in melody.

Before we discuss this question of Indian melody we would like European readers to recall the music of that critical period in the XV century when European music began to lean more on harmony. In a sense, it was a crossing of two roads, one taken by Palestrina and another along which the melodies continued to travel. Strictly speaking, however, as Sir Donald Tovey points out, "There is only a difference of degree between the most elaborate counterpoint and the severest homophonic style, such as that of Palestrina's *Stabat Mater* and *Improperia* and that of Talliss' *Responses*: music in which the voices deliver plain concords in homogeneous rhythm with no display of contrapuntal device whatever." It is also well-known that the choral harmony even of the XVI century was a texture woven out of distinct strands of melodic value. On the other hand, it should be equally known, although it is not, that Indian instrumental music possesses a number of harmonic and contrapuntal devices which no good player fails to demonstrate after the main theme is fully established. Therefore, the difference between Indian and

European music is not a matter of melody *versus* harmony, but one of emphasis. If we search for the reasons behind its accentuation we are likely to trace it to the technical discovery of the key-board of the tempered scale in Europe which facilitated the replacement of voice—the previous ground of harmonic music—by instrumental music, thus opening the path to harmony. In India too, instruments dominated courtly music in the Mughal period, and vocalists began to imitate the *Veena* and the *Rhabāb*, two highly developed instruments, one of metal strings with movable frets and the other of catguts without any. But then India did not change over to the tempered scale but stuck to the chromatic. The subordination of the Indian voice to instrumental music based on the chromatic scale is one explanation of the feeling of ‘stringiness’ which Indian vocal music creates in the mind of a European listener. It largely explains its ‘two-dimensional,’ ‘decorative’ character as well. It also accounts for the absence of any classification of the voice by its natural qualities,* a fact which stands in the way of appreciation of Indian vocal music by the European listener. For him, the Indian vocalist is doing too many jobs, just as for the Indian subject, a member of the Indian Civil Service is attempting too much in prosecuting and judging, storing and rationing. So the genuine difference between the two types of music to-day is between one style of melody grounded on the tempered scale with distinct and clear intervals separating two consecutive notes, and another type of melody based on the chromatic scale facilitating *mirh i.e.*, glides from

* This is not quite true. Only thirty years ago, a whole family of vocalists, Zakaruddin Khan, his brother Alabande Khan and his nephew Nasiruddin Khan could produce sound (*naā*) from the bowels at certain stages of the *alap* (the overture) while at other stages they would do so from the lung or the throat. Moijuddin, on the other hand, was quite an alto. Still the charge largely holds.

one note to another so characteristic of the music of instruments without frets or with movable ones.

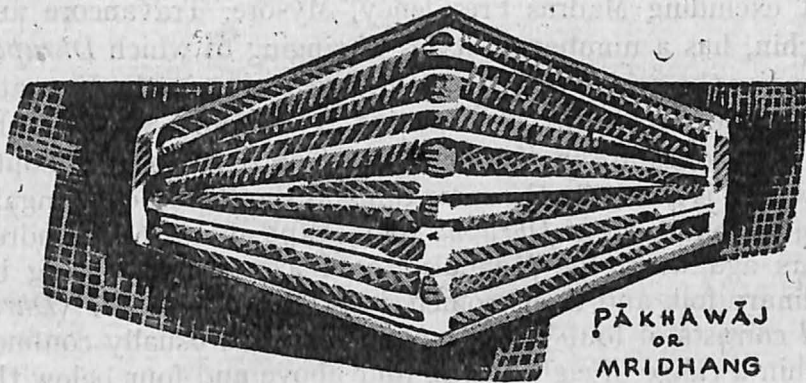
We now come to execution. The Indian musician will choose any note as the tonic to start with and to return to according to his convenience, but he stakes his all on the *mirh*=the glide=the slur=the continuous passage, unless otherwise dictated. Naturally, what are called *srūtīs* become significant. (The semi and the quarter-notes, the usual English renderings of *srūtīs*, of the tempered scale are not equivalent in pitch to those of the chromatic). Twenty-two such intervals (*srūtīs*) are theoretically accepted. Even if all of them are seldom used or recognised by the average performer or the listener, their accurate and expert manipulation makes all the difference between good Indian music and bad and also between one type of melodic structure (*rāga*) and another. Thus, *komal gā* (minor third) is ordinarily held to be common to a number of *rāgas*, such as *Kāfi* and *Todi*; but ignoring the other signs to distinguish them, the *komal ga* of *Todi* must needs be softer, lower in pitch, gentler than the *komal gā* of *Kāfi*. In fast demonstrations, these minute shades are blurred, but then, the fast pieces of a *rāga* follow, never precede, the slow ones in which the performer has already unfolded its genuine form. Obviously, these soft and delicate notes find it difficult to stand out by themselves, and so they seek support from the neighbouring firmer notes, the sharp or the less flat ones. Together, they form a cluster which forms a vital part of the *rāga* (*pakarh*—that which binds or holds).

This constellation gathers round a dominating note, (*bādi*, called the king of notes, *e.g.*, *rē* in *sarang*) in the fore-part of the octave *i.e.*, from C to G having its counterpart in

the subsidiary dominant (*sambadi*, what follows the *badi* as minister of the king) in the later half from G to C₂. The prominence of the regnant note is displayed by oftener recurrence. (The same in many European compositions; but it is more a sentence there than a note). In a *sampūrna rāga* (the complete one) seven notes at least are used. Occasionally, in addition to the use of the two ruling notes, one note, as in *Shankara*, *Marwa* or *Sohini*, or two notes as in *Bhopali Sarang* are to be excluded sometimes totally, otherwise in ascent (*aroha*), or in descent (*abaroha*). Both ascent and descent are necessary for a *rāga*, but they need not be similar in the use of notes, e.g., *Bihag*, which drops two notes in the ascent, but is complete in the descent; nor is their course always rigidly fixed, although one may be more characteristic than another. How long the completion of the *rāga* will take will depend upon the skill of the artist and the style of music chosen. There are very long-drawn styles and very quick ones. The above requisites are the barest essential for the execution of a *rāga* which in Sanskrit means that which pleases. They hold true of a *rāga*-display through all types of vocal and instrumental music both in the North and the South.

For a *rāga* development, the experts usually sing or play *alāp*, which is the overture, the introduction to the piece. With the help of some meaningless words, (like *tum*, *tānā*, *ne*, *te*, *teri*) the *alāp* is slowly begun by the vocalist. Each note of the scale is dwelt upon, each special note is prominently exhibited, each cluster repeated to bring out the uniqueness of the *rāga*. Few decorations excepting the soft slur (*mirh*) are permitted in the beginning. The voice gradually acquires volume and speed and uses the heavy glides and jumps. It

may often be half an hour before the voice reaches the fifth or the tonic's higher correspondent. The actual procedure of unfolding is to establish first the voice on the tonic, then to slowly move round about it, than to do the same with the second, then the third, and so on, all the while showing off the royal note and its subject or subsidiary notes and the special clusters. After this *alāp* moves up and comes down the notes and phrases but not always along the same steps. *Alāp* is not sung to beats (*tāla*) but to the larger rhythm (*laya*), which can never be departed from however much it may be subsequently sub-divided into beats or *matrās* in the song. Volume is imparted by the utterance of deep notes which come from the chest and even from the abdomen. In acquiring speed, the voice almost imitates the stringed instrument called *Veena* or the catguttled *Rahbāb* in which a'one full justice can be done to *alāp*. *Rhabāb* has almost disappeared. The flute does not usually lend itself to *alāp*, though in the hands of a master-flutist such a thing is not inconceivable. In the *alāp*



on *Veena* contrapuntal devices are woven into the melodic texture, and create with the help of other decorations a third-dimensional effect, as if harmony were emerging out of it. If *pākhawāj* accompanies *alāp* on *Veena* that effect is considerably heightened. *Tānpurā* is the only accompaniment of the vocalist in *alāp* in the first stage. Later on *pākhawāj* may follow. Unfortunately, the best exponents of *alāp* are getting rarer. What one hears is the song or the set piece or composition in rhythm with beats, slow or fast, after an impatient introduction. Genuine *alāp* conveys the impression of an evocation of the divine form which each *rāga*, irrespective of its Hindu or Muslim origin, is regarded by every Indian to possess. There are beautiful pictures and poems suggesting the beauty of each such form. More of them anon.

We have said that the best approach to Indian music is through *alāp* which alone can show all its pure, and abstract elements. But, certainly, Indian music is not all abstract. In fact, vocal *alāp* is followed by songs, usually *dhruṣad* in the North and *Kirtan* in the South. Hindustani music which holds its sway over the whole of India, including Indian India but excluding Madras Presidency, Mysore, Travancore and Cochin, has a number of styles of singing of which *Dhruṣad* occupies the pride of place. (In Madras, *i.e.*, in the Karnatic style, the equivalent of *Dhruṣad* is *Kirtan*. Some of the greatest songs are in *Kirtan* style. The *Kirtan* of the South however, is not quite the same thing as the *Kirtan* of Bengal). The present form of *Dhruṣad* took shape about four hundred years ago when the Mughals raised a local style, sung by ordinary folk and their women, into the courtly one. *Dhruṣad* consists of four parts (*tuk*); the first is usually confined within a range of eight notes, four above and four below the tonic, thus displaying practically the whole spirit of the *rāga*;

the second part or movement takes up the ascent and may go up to the fifth note in the next octave; the third and the fourth movements are more or less repetitions of the first and the second respectively, only with a quicker tempo. *Dhrupad* compositions usually sing the praise of gods and kings. Their verbal and emotional dignity is conveyed by slow, 'elephantine' movement and with the utmost economy of flourishes and decorations (*alamkars*). *Dhrupad* is accompanied only by the *tānpurā* (a big instrument made of gourd or wood with four strings, the two middle ones keyed to the same tonic, the last to the same of the lower octave and the first to the fifth of the same, played by passing the fingers on the string), and by *pakhawaj* (an instrument made of a wooden barrel closed by tight leather on both sides, one of which is covered by dough-paste, and is played with flat palm and fingers keeping it on the lap). Between the resonance of the *tānpurā* and the thunder of the *pakhawaj*, the voice of the *Dhrupad*-singer must needs be open, steady and deep to secure the necessary grandeur. Although the rhythms generally used in *Dhrupad* are limited in number, their variations are not. Even in *Dhrupad* there are four manners of singing of which one is current. The language is usually Brijbhāsa, a dialect of the western part of the United Provinces, very suitable for music by virtue of its special texture of vowels, consonants and compound words. There are some fine Bengali pieces for *Dhrupad* composed for the services of the Adi Brahma Samaj, a sect to which Tagore's family belongs.

Holi or *Dhāmār* enjoys an almost equal status with *Dhrupad*. Originally, *Dhāmār*, like *Dhrupad*, was only a local style, of the Muttra district, a zone associated with the early life of Lord Krishna when he sported with his cow-herd friends and their wives. Naturally, *Dhāmār* or *Holi* songs

relate to his amorous exploits and follow the rhythm of swings which still form the main property of the open-air rainy and spring festivals in the villages. The gait of *Dhāmār* is oblique unequal, 'serpentine.' Experts show off their virtuosity in dividing and assembling the beats of the rhythm. Muslim musicians sing these songs with genuine devotion and great skill, without causing a riot.

The third variety of vocal music in Northern India, including Bombay, is *Kheyal*, which in Urdu means a whim, a stray thought, an idea. Its origins are speculative. Some scholars put it to Amir Khusro, the great financier-poet-musician-minister of the Khilji dynasty (13th-14th Cen.), India's Leonardo da Vinci, while others trace it to the Shirqui dynasty of Jaunpore (about 15th Cen.) At the same time, we know of certain folk-songs called *Kheyal*. This is a point which awaits further research. At present, it can only vaguely suggest the popular origin of this highly sophisticated style as well. The origin or the resurgence of *Dhrupad* in the folk-style is however a historical fact. Be that as it may, *Kheyal* developed under the auspices of the Muslim rulers, both Pathan and Mughal. In fact, its great patron was one of the last Mughal Emperors, Mahummad Shah, described as Rāngeele, the man of pleasure, in whose court lived two of the greatest composers of *Kheyal*, Sadarang and Adharang. *Kheyal* received its last great impetus from the court of Gwalior, the musical capital of India, where three first-class Muslim musicians lived about the middle of the XIX century. Nearly all the best *Kheyal*-singers of to-day are their pupils' pupils. *Kheyal* is less rigorous, less bound by rules, more free than either Drupad or *Dhāmār*, and as such, has almost succeeded in ousting *Dhrupad* and *Dhāmār*. The utmost cleverness can be displayed in *Kheyal*. Hence the popular

view that Indian music is gymnastics and that it is free to improvise while European music is not. *Kheyal*, however, does not exhaust Indian vocal music. *Dhrupad* is not gymnastics nor is it all license in *Kheyal*.

In *Kheyal*, the first two movements, the *āsthayee* and *antarā* of *Dhrupad*, are used with a variety of embellishments. The main distinction between *Dhrupad* and *Kheyal* consists in the greater latitude given to the latter in the matter of elaboration which takes the form of 'tān,' a running glide over notes permuted and computed. It seems that the *Kheyal*-singer is always improvising, but on close observation, the apparent license becomes freedom controlled. The same piece may be rendered in different ways by different musicians, as it were by their respective inspiration ; but in reality, the best execution follows a pattern or two. Only, the interpretation of *Kheyal*-compositions is *not* the paraphrasing or the more or less literal rendering of the traditional form to which *Dhrupad* is partial. The original version, as it has come down orally, serves as the blue-print of all variations. Words used in *Kheyal* usually portray the emotion of love, but, in actual practice, they are used as pegs to hang the decorations upon. *Kheyal's* development may proceed either along the purely melodic structure, in which case it sounds like *ālāp*, or straight away with the words, in which case the verbal texture is broken up into bits, each being woven into the musical phrase. Each such movement of phrases may implicitly follow the divisions of the initial rhythm, or it may temporarily go its own way until it reaches the 'som', *i.e.*, the climax of the rhythm, the point where the gathering momentum of the song exhausts itself for the time being, only to begin anew. This climax is an integral part of Indian music. It is

very clearly pointed out by the *pakhawaj* in *Dhrupad*, and by the *bāyān-tabla*, which is really the *pakhawaj* broken into two, in *Kheyal* and other styles.

The next two important vocal* styles are *Thumri* and *Tappā*; the former is associated with the Kings of Oudh, and the latter with the Punjab. Their common features are the erotic subject-matter and the greater freedom they enjoy in musically rendering the various shades of emotions suggested by the poem. Each has a peculiar rhythm of its own, although other rhythms can be exploited. *Thumri* and *Tappā* are usually considered by the classicist as decadent. The beauty of *Thumri*-singing consists in its ability to convey musically as many shades of meaning as the words can bear, while that of *Tappā* lies in the quick display of various permutations and combinations of notes. The *tāns* used in *Thumri* should be made to appear like a garland of small crystals, crisp and brittle, and those of *Tappā*, a flow of mercury globules. The glory of the decadent court of Lucknow, *Thumri*, through its analogues like *Dadra*, *Chaitee*, *Sawani*—the last two being the seasonal varieties of the summer and the rains—reaches out into folk-songs as they are actually sung today in the villages of Hindusthan. (In fact, the analogues seem to be the matrices of *Thumri*.) And so does *Tappā* through the songs of the camel-drivers of Sind, Rajputana and the Punjab. The spiral of the folk and the courtly styles is once more evident.

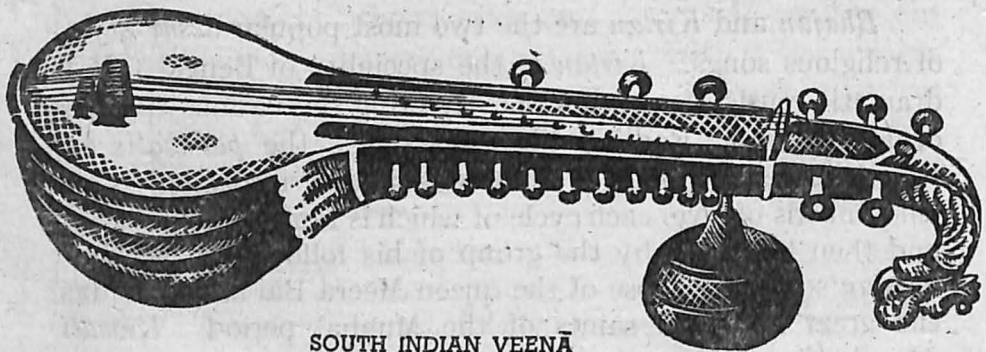
The social urge behind the co-existence of the above types, and there are many more, is unmistakable. *Alāp*, *Dhrupad*, *Kheyal*, *Thumri*, *Dadra*, *Tāppā*—it is a procession from the abstract and the divine to the concrete and the

* Generally speaking, stringed music can also be divided into *Alap*, *Dhrupad*, *Kheyala* and *Thumri* styles. Actually, certain stringed instruments lend themselves more to one style than another.

human, with an increasing prominence of the verbal. From the 'classical' point of view it is decadence and regression; but if we look closely into the verbal texture, it is an enrichment of music by fresh content which, in terms of the common emotions of the daily living of men and women in the countryside, may sometimes be described as 'literary,' non-musical and impure, but which, in the light of its apt musical garment still possesses sufficient musical appeal for the unsophisticated many. Certain *Thumri*-pieces are no doubt highly urbanised and sophisticated, but there are many others which can be easily linked with the various *Deshi* styles in which 'meaning' dominates music. The Indian texts pay due regard to them (*artha-sangeet*—meaningful songs, *anibadhha*,—open songs, *deshi*—folk or indigenous); only the 'purists' do not. In short, the social urge has expressed itself in Indian music (as it has done in the Western) in the humanisation of the abstract modes, as also in the collectivisation of the same, because these non-classical, so-called 'inferior' styles are sung in groups whereas the classical is almost invariably a solo performance.

Bhajan and *Kirtan* are the two most popular *deshi* styles of religious songs. *Kirtan* is the speciality of Bengal. It is dramatic music of a high order depicting the various episodes of Krishna and Radha's life. Its songs, the *padābalis* are superb pieces of poetry. They are divided according to the chief moods of love, each cycle of which is first sung by a leader and then taken up by the group of his followers. The best *Bhajan* songs are those of the queen Meera Bai and Tulsidas, the great medieval saints of the Mughal period. *Kawali*, *Marcia*, *Soz*, *Nat* are the counterpart of *Kirtan* and *Bhajan* for the Muslims. Excepting the words which are Persian, or Urdu, *i.e.*, Hindusthani, there is not much difference in their

music. All tend in their mood of sophistication towards the classical matrices, all deviate therefrom in the intense moments of sincerity. Madras has in the compositions of Thyagaraja and two others (the Holy Trinity) some of the most beautiful compositions to be found anywhere. They too are known as *Kirtan*. But that *Kirtan*, as has been pointed out, is more akin to the *Dhrupad* of the North than to the *Kirtan* of Bengal in which the story and the dramatic element rise above the musical. Madras too has its own religious and folk styles. The same process of give and take occurred there. Be it noted again that the differences between the Hindustani and the Karnatic music are less than those between the regional variations in the North or in the South. Indian music like the European has a markedly common pattern both statically as a cross-section and dynamically in regard to the impulses of its evolution.



SOUTH INDIAN VEENĀ

II

We have so long been dealing with the history of Indian Music and its different types. We may now come to the *Rāgā* itself. Classification is the soul of the *rāgā*-system. It does duty for the opus. Instead of naming each particular piece, Indian music goes by genus and species. Starting from very simple principles of classification, it works up into highly complicated ones. Thus we have seasonal *rāgās*, one whole group for the rains, another for spring, and so on. This connection between the use of notes and the manner of using them with the seasons does not probably go beyond the suggestion of words. Yet, association is an old virtue, and the Indian listener loves to hear *Megh* and *Malhar* in the rains, and *Basant*, *Hindol* and *Kaafi* in spring. Our best composers have behaved accordingly.

One word more before we classify. The Indian musician must belong to a school or *gharānā*. It is not the caste-system which is responsible for it, although there are a few castes of musicians, but the practice of oral instructions in nearly all branches of learning, particularly in arts and crafts, and through the agency of occupational craft-guilds. This method is nothing peculiarly Indian or Oriental; it is the feature of a pre-industrial culture. Much in the way of enunciation, the use of special phrases and occasional notes, the monopolistic selection of songs and *rāgās*, in short, the style of singing and playing, depends upon the school-tradition. The best school in *Dhrupad* and the *Veena* is represented by the descendants of Tansen, known as Senyas; in *Kheyal*, by

the Gwalior Haddu Khan and his brothers' pupils with certain Agra and Jaipur families as strong competitors ; in *Thumri*, by Lucknow and Benares families, and so on. For *Pākhawāj*, and *bayan-tabla*, certain Rajput, U.P., Punjab and Bengal families are considered the best. This *gharānā*-instruction ensures a high degree of specialisation and a fair one of accuracy. But for it, many of the beautiful compositions would have been lost. We must also point out that *gharānā* is not mere traditionalism. Its formation has been a continuous process. At least three in the vocal, and one in the stringed instrument, *Sitar*, have established themselves in the heart of the people in these thirty or forty years. Be it further noted that the main features of the Indian *rāgā* remain virtually the same in spite of the interpretative deviations by the master-founders of schools or families. Whatever complexities regions and schools may have occasioned, they need not and do not deter an Indian listener from understanding the *rāgā* and appreciating the fundamental unity of the system.

Perhaps the most serious difficulty about Indian music arises when a large number of *rāgās* sound identical. It partly accounts for the general remark about the monotonous character of Indian music. And yet, the Indian system depends closely upon minute differences. The slightest emphasis on this or that note or phrase makes or unmakes a *rāgā*. Thus we go into the heart of the subject. We eschew the subtleties in order that the broad differences may stand out.

- (1) There are *rāgās* known as *Sampurna* or complete, using all the seven notes of the octave. These may all be *Suddha*, *i.e.*, pure, by which is meant the notes of *Bilawal* scale which is just the consecutive

RĀGINI HAMVIRĀ
(*Courtesy Sir Cowasji Jshangir, Bart. Bombay.*)

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that proper record-keeping is essential for ensuring transparency and accountability in financial operations.

2. The second part of the document outlines the various methods and tools used to collect and analyze data. It highlights the need for consistent data collection procedures and the use of advanced analytical techniques to derive meaningful insights from the data.

3. The third part of the document focuses on the challenges and risks associated with data management. It discusses the potential for data loss, corruption, and unauthorized access, and provides strategies to mitigate these risks through robust security measures and backup protocols.

4. The fourth part of the document addresses the ethical considerations surrounding data collection and analysis. It emphasizes the importance of obtaining informed consent from individuals whose data is being collected and the need to ensure that the data is used only for the purposes for which it was collected.

5. The fifth part of the document discusses the role of technology in data management. It highlights the benefits of using cloud-based storage solutions and data analytics software to streamline data collection and analysis processes.

6. The sixth part of the document provides a summary of the key findings and recommendations. It emphasizes the need for a comprehensive data management strategy that addresses all aspects of data collection, storage, analysis, and security.

7. The seventh part of the document discusses the future of data management. It highlights the potential of emerging technologies such as artificial intelligence and machine learning to revolutionize data analysis and provide more accurate and actionable insights.

8. The eighth part of the document provides a conclusion and a call to action. It encourages organizations to take immediate steps to improve their data management practices and to stay up-to-date with the latest developments in the field.

white keys of the tempered scale beginning with C. Some of these seven may be '*bikrit*,' (twisted, modified, accidentals, the black keys from C as the tonic). The notes, however, need not be used consecutively in the execution. One or two notes may be dropped in the ascent, but in that case at least seven, pure or twisted as prescribed, should be used in the descent of the complete variety. Ascent and descent, in a straightforward, stepwise or a spiral manner, are necessary for a *rāgā*. In a few difficult *rāgās*, as many as 20 notes, *suddha* or *bikrit* are requisitioned.

- (2) There are *rāgās* using six, and
- (3) *rāgās* using five notes, *suddha* or *bikrit*, in ascent and descent alike, known as *Kharab* and *Orhab*. Two or three *rāgās* drop as many as three notes of the octave.

Along with these elementary groupings, another of the crude type is usually observable. It is the old attempt at dividing the *rāgās* into six male *rāgās* each having six female ones, *rāginis*. The division into male and female principles is common to ancient habits of thought. The terms according to sex are used to-day, but they do not suggest any marked difference. But mere sex was too crude a feature of distinction in as much as it could not explain the intermediate or the mixed types except as hermaphrodite-*rāgās*. So new principles of classification were sought, none of which, however, has been fool-proof. The following may be useful for some appreciation of the true diversity of the *rāgās*.

A. CLASSIFICATION BY NOTES :

(1) *Bilawal*-scale (*thāt* or *mēl*) contains all the seven 'pure' notes ; that is, from the white key C of the piano*, C, D, E, F, G, A, B, C². More than twenty *rāgās* come under this category.

(2) *Khambaj* scale contains six pure, and only one *bikrit*, viz., *Komal ni*=B flat. It comprises about ten *rāgās*.

(3) *Kalyan* scale using six pure and only one *bikrit*, viz., *teebra mā*=F sharp, includes about twelve *rāgās*.

(4) *Mārwa*-scale has five pure and two *bikrit* notes, *Komal re* (C sharp) and *teebra ma* (F sharp); twelve *ragas*.

(5) *Bhairon* scale has five pure and two *bikrits*, *Komal re* and *Komal dhā* i.e., C sharp and A flat, fifteen *rāgās*.

(6) *Kafi*-scale contains five pure and two *bikrits*-*Komal gā* (D sharp) and *komal ni* (B flat); thirty-six *rāgās*.

(7) *Asawari* with four pure and three minimal *bikrits*, *Komal gā*, *komal dha* and *komal ni*, (D sharp, A flat and B flat) accounts for about eight.

(8) *Purabi*'s four pure and three *bikrits*, *komaḷ re*, *teebra, ma* and *komal dha*, (C sharp, F sharp and A flat) make up nine.

(9) *Bhairabi*'s, and

(10) *Todi*'s three pure and four *bikrits*, (C sharp, D sharp, A flat and B flat) are the base of eight *rāgās*. It must be admitted that all this number of sub-species (and more) is only mentioned in the texts and can hardly be demonstrated with any clarity. In all about fifty or sixty have well-defined,

* Note—For the reader who is acquainted only with the notes of tempered scale, the equivalence of Sa, re, ga, ma, pa, dha, ni, sa to c, d, e, f, g, a, b, c or to Do, Re, Mi, Fa, Sol, La, Si, Do is sufficient. The Indian reader who knows the difference between the tempered and the chromatic scale and the values of the notes therein will not accept the equivalence. See notes at the end.

clear-cut forms. But the ten scales should be easily seized. The above simplification is one of the major achievements of the late Pandit Bhatkhande.

To make it still simpler ; the scales may first be divided into five ; seven pure notes, six pure and one *bikrit*, five pure and two *bikrits* ; four pure and three *bikrits* ; three pure and four *bikrits*. It is needless to say that the *bikrit* notes are to be used both in ascent and descent unless otherwise indicated. *Rāgās* using more than seven notes should be studied separately.

B. Classification by pure or *bikrit* notes does not comprehend all the possible or even the known *rāgās*. No single note as such formulates a *rāgā* either. Besides, it is the way in which a note is used, rather than the note itself, which is important in the execution of Indian music. Taking a broad view, a *rāgā* is a whole structure, and the sense of its wholeness demands at least a pattern of notes. Thus it is that the Indian musician demonstrates, as has been noted, (a) a dominating note, *bādi*, equivalent to the king in the court, (b) a sub-dominant, *sambādi* which has been compared to the chief minister, the relation between the two being, 1 : 5, (c) an ally, *anubādi*, and (d) *bibādi*, the enemy-note, which is not to be mentioned. This principle too is not sacrosanct, because dominance, meaning thereby a longer dwelling and treatment in the place of rest or the reposeful point to which all the notes of the *rāgā* tend to gravitate, may not be one note, but may as well be two according to the exigencies of movement and decorations or to the temper of the artist. Still, the *bādi-sambādi* principle is a fairly reliable indicator of *rāgās* for the novice.

C. Another differentium goes by *anga* or limb or the special part of a *rāgā* made up of a cluster of notes, arranged in a special way, used both in ascent and descent. The *anga* often cuts across the division of scales by notes. Although the *anga* principle is more rational, its usefulness appears on second or third acquaintance.

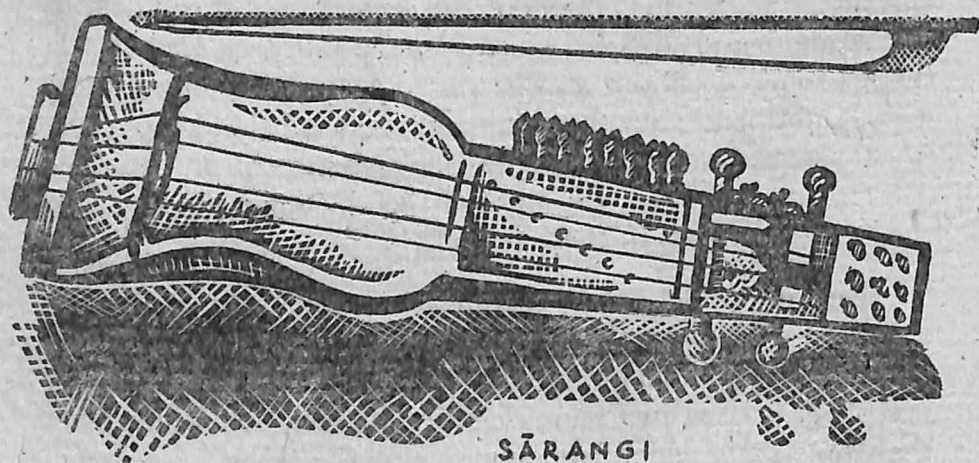
D. Yet another ground of classification, that of ' *barna* ' has been suggested. *Barna* suggests colour, but it is not the colour of European music. *Barna* is the secret of movement or development. [Originally, it suggested the four movements (*tuks*) already mentioned in connection with *Dhrupad*, viz., *āsthāyee*, *antarā*, *ābhogi* and *sanchāri*]. Although *Barna* is no longer used to convey these movements, it still carries the idea of development. A corollary to this connotation of ' *barna* ' is the way in which the notes progress in groups, e.g., *sā*, *rē*, *gā*, etc., *rē*, *gā*, *rē*, etc., *gā*, *mā*, *gā*, etc. It is just here that the *rāgā* begins to unfold itself. If *rē* is *komal*, (*minor*) *komal re* is to be used in the progression. If one note is to be dropped as an enemy, it cannot be used in the movement. These combinations move one step up and come one step down. Such 'decorations' when they are used, offer the key (*anga*) not only to the structure of the *rāgā* but also to dynamics. ' *Alāp* ' is based on them, and so is *Kheyāl*.

E. It is necessary at this stage to indicate the time-sequence of Indian *rāgās*. The association of one *rāgā* with a particular hour is probably an exercise in social memory. None the less the time-sequence is a working hypothesis. No musician will sing *Purbi*, an evening tune, in the morning, or a *Bhairon*, a morning air, in the evening. Yet the morning *rāgās* seem to have a counterpart in the evening *rāgās*, the midday ones

with the midnight ones, and so on. This obvious resemblance has led to the formulation of a hypothesis by which the genres, *mels*, *thāts* or the parent-scales have been reduced to three broad ones, using a combination of certain notes so to speak as the lowest common multiples. Thus with (1) *Komal rē* and *teebra* or *Komal dhā* : This grouping will comprise both the morning scale of *Bhairab* and the evening one of *Purbi* ; (2) Pure *rē*, *gā*, *dha* place *Kalyan* of the evening with *Bilawal* in the morning ; and (3) *Komal gā* and *Komal ni* link *Kāfi* of the night with *Todi* of the advancing day. The first batch suggests the two twilights, the second the onset of the sun and the moon, and the third their further advance. In addition, we may have a transitional series. *Suddha mā* (*F*) is the striking feature of the *rāgās* for the day, while *teebra mā* (*F sharp*) is of the nocturnal ones. The *bādi* or the dominating note occurring in the first half of the octave characterises the *rāgās* to be sung from midday to midnight, and in the second part it fixes the *rāgās* from midnight to midday. Usually, greater use is made of the second half of the octave in the night and of the first half in the morning *rāgās*. Although some objections may be raised against this hypothesis, it no doubt points out the empirical reasons behind the traditional usage of playing or singing one *rāgā* at noon and another deep in the night *viz.*, the state of the voice and the needs of the courts (*darbars*) in these periods.

But no principle of classification will help a listener unless he attends to the very special way in which a note is used, singly or in combination. A semi or a one-third note, say of *rē*, is used in various *rāgās*. In fact, sometimes it is the whole scale which is similar. But the thing is to *weigh*

the emphasis, to distribute lovingly or rudely, vertically or in a wave-like manner. The minor *rē* of *Todi* is not the minor *rē* of *Purbi*, the *Komal gā* of *Kāfi* is not the *Komal gā* of *Kanada*. An expert shows it very clearly. Playing fast, he utilises the next note, no doubt, but his voice or his finger must know how to rest and dwell on the exact measure. Generally, he does not. But the nature of a system is not to be understood by the execution of third-rate executants. That is why the Indian system cannot be done justice to by the harmonium—that bastard instrument. The European will remember how the sounds of two consecutive notes of even a perfectly tuned piano fail to convey the glide or the slur. The *tānpurā*, if properly tuned, gives nearly all the pointer-readings of a movement. A *sārangī*, an instrument made of tendons or catguts without frets, is the ideal accompaniment for *Kheyal* and *Thumri*.



SĀRANGĪ

III

A few words can now be said on the art of listening to Indian music. Indian aestheticians, in spite of their hair-splitting divisions and abstruse discussion, have always emphasised the artistic aspect of creation, divine and human. *Rāgā* is from the root *ranj*, to please. But pleasure is an exchange, and the listener's contribution has always been considered to be positive. *Sāhridāyāta*, sympathy of the listener, is the first requisite of enjoyment. *Rasa*, (juice, taste, basic component)—a word which is scattered all over Sanskrit literature—is the emergent value of a number of *bhāvas*, (feelings, emotions) with varying degrees of independence and permanence. There are at least nine *rasas*; *Sringāra* (love), *Hāsya* (laughter), *Karunā* (compassion), *Rudra* (terrible), *Veera* (courage), *Bhayānaka* (frightful), *Bibhatsa* (disgust), *Adbhut* (marvellous), and *Shānta* (peace). *Bātsalya* (affection) and *Bhakti* (devotion) are usually added. Nine *bhavas* correspond to the above, and each can be evoked in a number of ways. It looks very complicated; but essentially this complexity only scores the value which the artist should attach to the main emotion of a piece. One must not forget, however, that Indian aesthetic theories are predominantly literary and centre in Poetics. Their secondary significance arises from the classification of the types of musical appropriateness of vowels, consonants and words. The psychology of emotions as evoked by Indian music awaits further research by Indian scholars who in addition to an equipment in experimental psychology must needs be proficient in Indian aesthetics. Meanwhile, the fact that listening is an art should be

firmly held as a security-measure against the maze of technicalities.

It will have been observed by many that Indian musicians usually shut their eyes and move their hands while singing and playing. Apart from the physical need there is another meaning of such movements, and listeners would do well to follow them. The Indian musician, in a sense, is a conductor with hands as baton. The true reason is that Indian music is mainly contemplative even in its execution. So at least two contemplaters, the musician and the listener, must meet. The third is the accompanist. Contemplation may be of various types, religious, philosophical and aesthetic. But all types tend to conform to the angelic type of each *rāgā*. This is an important point about all forms of Indian Art. (Also of the pre-Renaissance European.) The attainment of the *Dhyān-murti*, the angelic, the divine, or the arche-typal form, which can be sensed only by contemplation, is the supreme endeavour of every artist. Musicians believe that if the proper notes of a *rāgā* are struck, the presiding-spirit, *devata*, stands out in the fullness of being. Numerous stories are told about how rains came, flowers blossomed, and the goddess appeared in human form before the *Ustad*, the master. Beautiful stanzas depict the image—*dhyān-murti*—in detail. The Indian musician, if he is worth anything, is constantly trying to bring up the image and unfold it before the vision of the sympathetic listener. It is a double process, invocation and evocation. The listener too should not be ignorant of the contour and substance of the image. By shutting the eyes and moving the hands, invocation, evocation and exchange are facilitated. Modern listeners often fail the contemplative musician, and the effective musician is rare everywhere.

These divine images have been painted in lovely pictures. The best collections are in Calcutta, Benares, and in certain Rajputana States. In O. C. Gangoli's *Rāgās and Rāginis* Vol. II, the best exposition of these pictures is given. Although the intimacy between notes and phrases and emotions and colours has not been well-established by experimental psychology, the Rāgini-pictures stand on their own merit. Usually, they describe the *nāyaka* (lover-hero) and the *nāyika* (heroine) in all the multiplicity of their moods and deeds. The pangs of separation alone have been classified into a dozen types distinguishable by age, season, locale, and the earlier emotional predicament. Crossed in love, expectancy, half-crossed, double-crossed, angry, self-abasing, aggressive,—each mood is marked by its own features, colour, background, etc. And the musician singing a song or playing a *rāgā* is expected not to depart from but to conform to them to the best of his ability. Of course, he does not when he is singing before the public. For them the bravura and the other dramatic qualities.

At the same time, these pictures, many of which carry descriptive couplets and quatrains, have served useful purposes. They have acted for notation when training has been oral. They have admirably preserved the main traditions of Indian aesthetics. They have also successfully combined the principles of poetic creation with those of painting. They have brought the archetypal nearer to the human and raised the human to the archetypal. The individual has been rendered typical and the type particularised. Above all, they have emphasised the enjoyment-side (*rasa* and *bhava*) of sympathetic understanding, a very necessary corrective indeed against the byzantine complexity of technical discussion so

natural to Indian scholarship. The pictures certainly came later than the melodic types to illustrate them ; and the later ones are uninspiring. One is not sure if the modern listener can get any real help from them in the art of listening ; he prefers to have the archetypes broken into fragments of the specific, the particular and the individual song, each exciting a mood in terms of the verbal content rather than anything evocative of the generic and the abstract. The pictures are nevertheless interesting specimens of painting and of the moods, attitudes, feelings, and the archetypes of *rāgās* and *rāginīs*. All honour to them, because they have kept the grand stream of musical traditions flowing and linked them with the poetic.

The last suggestion in regard to the art of listening is almost a moral one. It is an exhortation to the listener to cultivate patience. Mr. Aldous Huxley found the waiting very trying and marvelled at the Indian gift of endurance. So do many modern Indians. But the Indian musician refuses to be hustled. He takes time to reach, to tune up, to begin, to develop, and to wind up. "A great artist, you say, but does he know when to stop?" asked Sarat Chandra Chatterji. Tagore too showed his displeasure, but on higher grounds. He asked, "Why should a woman appear with all her jewellery? It is exhibitionism in art." Mr. Huxley's case, and with it the modern Indian's, is peculiar to the age itself. To-day one cannot hold one's soul because *duree* has dislodged endurance. But is not poise and peace at the still centre the secret of a man's conquest of the temporary? And a country's too? If the modern age is criss-crossed and violently intersected, India, (and China too) cannot afford to part with that secret in order to be modern. Culture becomes

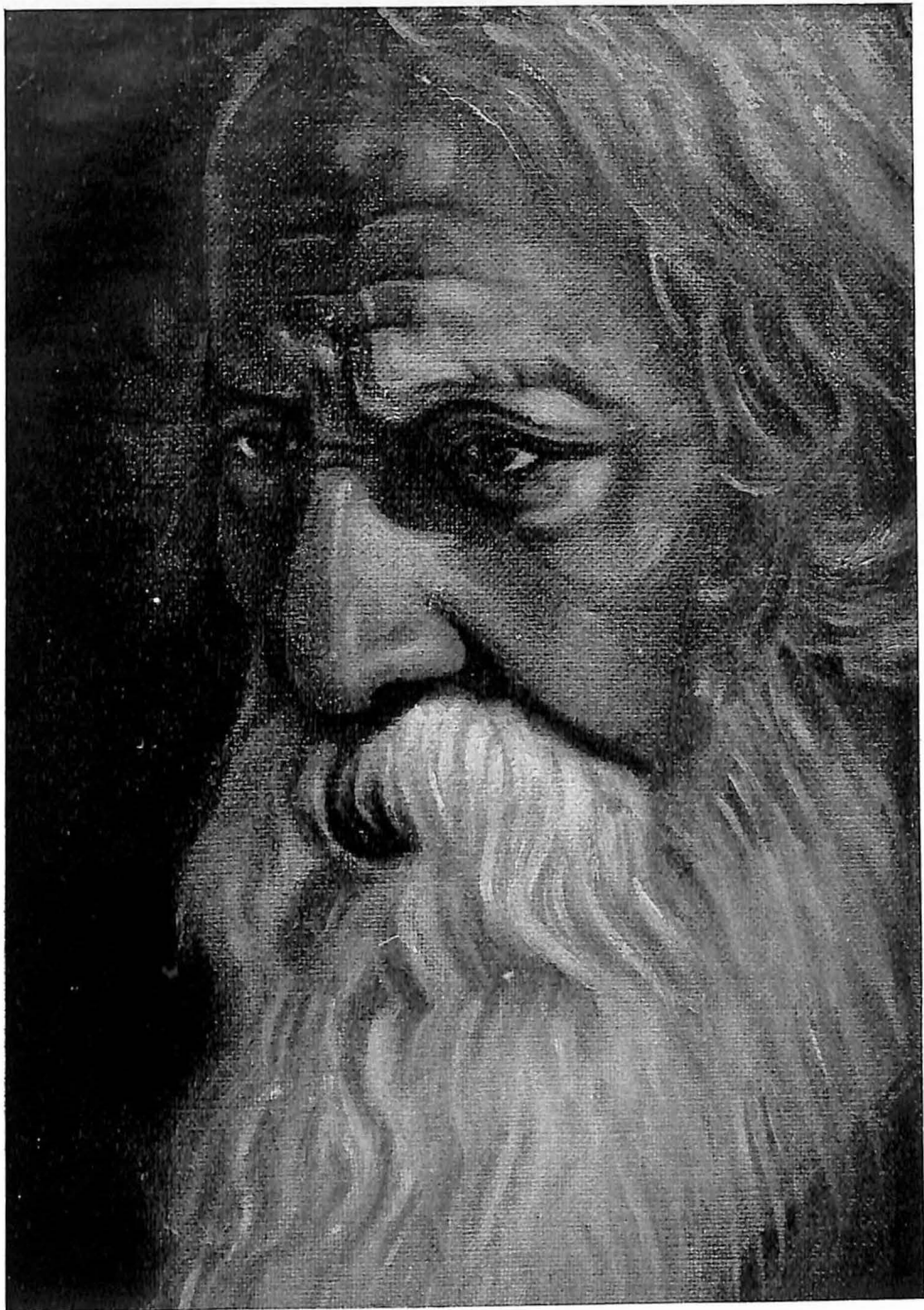
exteriorised when it is in a hurry. The recent craze for short programmes may be a sign of progressivism, but it runs counter to certain values which have kept India and her music alive.

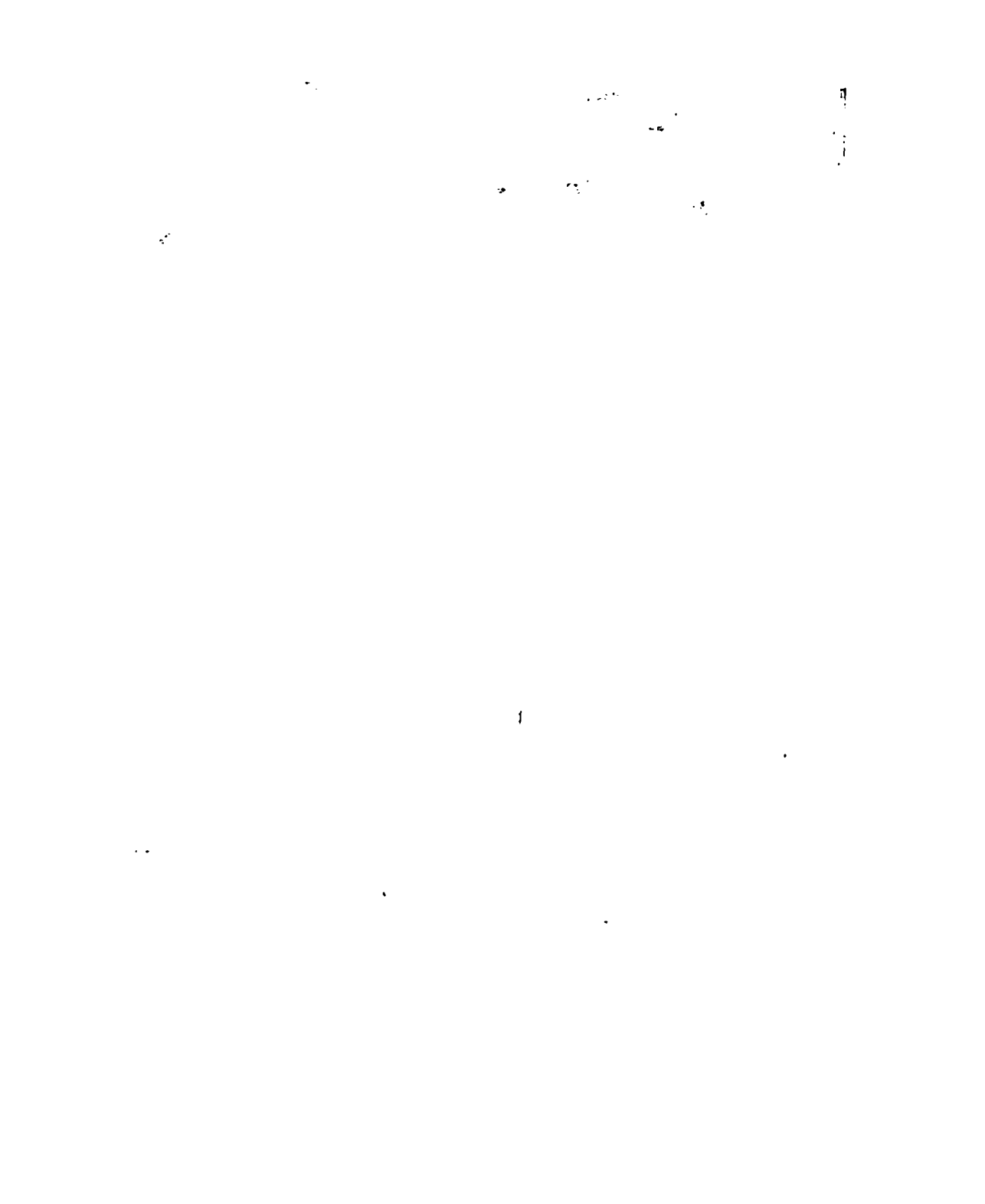
Sarat Chandra Chatterji's objection is, however, valid on aesthetic grounds. An artist must needs complete his form. The Indian artist of to-day seems to have lost his sense of form. But, poor fellow, he is always on the defensive against those who have condescended to attend his performance. It is the feudal culture awkwardly apologetic before the bourgeois culture. Tagore's argument cuts deeper into the question. It refers to the appropriateness of decorations and stresses the essentiality of individual structure in a song. Even then, a counter-argument may be advanced. Indian music is like a woman, no doubt, but it is the particular type of woman—*Nirjharini*—(river) he painted in his great book of dialogues, 'Panchabhut' (Five Elements). One wonders if the river is ever ashamed of its tidal plenitude. In the language of Indian aesthetics, the angelic form alone is fixed, all else is formless, and musical execution is formlessness ever-trying but never reaching *the* form. This Indian patience is therefore peace and process.* It is better to attend an Indian soiree after dinner, and without the wife. Modern experiments in music are, however, short and sweet; and by virtue of their modest demand alone they are displacing the elaborate classical style. In the villages, however, the people still remain patient. And they are more musical than the cultured Indian to-day, because they still hold the secret of Indian culture. Here is another very vital connection between tween Indian music and the people.

* Not to be quoted by Mr. Beverly Nichols or any other Oxford undergraduate, nor by Mr. Amery (Senior), the Secretary of State for the British Empire.

IV

So Indian music is not dead. It is living now and to-day. The old masters are no more, but new experimenters are in the field. And Tagore is the tallest of them all. No survey of the present state of Indian music, however brief, is complete without an account and an estimate of Tagore's contributions. He used to say that long after his poems were forgotten his songs would be sung by the people. He would call himself a *Baul*, the peripatetic singer with his single-stringed instrument singing esoteric songs before the village-audience who seldom miss the subtlest nuances of the mystic lore. Making due allowance for the poetic transfer of personas, it can be truly said that Tagore was as great a composer as he was great as a poet. He was no mean vocalist either. He did receive training in the classical style, although he never submitted to its senseless discipline. The mark of the classical style is all over his compositions, particularly the earlier ones. Their *dhrupadic* structure of four stanzas of which the first and the third, the second and the fourth have similar movements, their avoidance of decorative phrases, the dignity of their composition and the close alliance between words and notes are typically classical. But he was not the man to remain content with being true to type. He tried a few Western melodies, and though a few of them are more than adaptations, he was never happy with them. The second period of his musical development saw the blending of *rāgās* by sheer pressure of the specific mood of each poem. One could enumerate fifty or sixty types of combinations which





never were but now are included in the repertoire of the vocalist keen on experiments. These combinations are not mechanical mixtures but authentic syntheses evocative of subtle emotions and fugitive moods so long unexploited in music, and probably also in poetry. In the last epoch Tagore did a thing which all great revolutionaries do. He dipped into the springs which well out of the soil. And this action was not merely musical ; it was integral in so far as the directness and simplicity of his last prose and poetry came from the same source. Tagore's last compositions can hold their own against the very best plain-songs and leiders of the West. In poetry, they are superior. But then, as the author can testify, words and music came simultaneously to him, and their texture could not be separated without doing violence to either. Tagore composed more than 2,500 pieces, and of them a couple of hundreds are the common property of the Bengali in the city and the countryside. The peasant and the boatman think that these songs are traditional.

In his earlier days Tagore had met stern opposition from the classicists. They alleged that he was making music soft and loosening its discipline by departing from the set pattern. A further charge was that his songs were weak on the side of rhythm (*tāl*). Only, his critics did not know that similar charges had been laid against Mian Tansen, one of the nine jewels of Akbar's court, by Abul Fazal, another jewel, (the author of 'Aini Akbari'); that Indian music had lived by the blending of airs and the assimilation of folk, regional, and even foreign melodies from Turkey and Persia ; and that the very association of the names of great masters with those of *rāgās* and the dozen varieties of a single important *rāgā* only proved

the resilience of the system to the double pressure of social change on the one hand and the concrete, the human and the personal on the other. But a dead romantic is a living classic ; and today, in Bengal, there is hardly any new musical form which does not bear the stamp of Tagore's compositions. It is no exaggeration to say that the modern composers of Bengal, and they seem to lead in musical innovations, are trading in the small changes of Tagore's creations mixed up with other tokens.

Tagore's chief contribution has, therefore, been on the side of release and progress. Technically, he has created new melodic forms which respond to the particular moods of the singer and the listener without jeopardy to the general features or the basic temper of the main scales or *thāts*. In this sense, he can be described as a humanist in music, just as the Vaishnav masters (*pada-kartas*) of *Kirtan* and the mystic poet-singers of *Bhajan* (Queen Meera Bai, for example), were humanists. Tagore's strength is thus derived from (a) the folk-songs, and (b) the humanist compositions of devotees, orthodox or otherwise. That a number of new rhythms should have been sponsored by the greatest poet of modern India is nothing surprising. It is a pity that researches into Tagore's music have not yet been undertaken on a large scale, but if and when India comes to her own and works off her pre-occupation with politics and food and clothing, the fortunate blendings of his poetic, visual and audile images are likely to throw the musical world into ecstasy. A volume like Schweitzer's on Bach is the minimum offering that Tagore the composer deserves.

Pandit Vishnu Narayan Bhatkhande is the greatest

musical savant of Modern India. He rescued a large number of *rāgās* and texts from oblivion. If ever there was a dedicated life it was his. He would approach the old masters living their sheltered existence in the princely courts, coax them into singing before him the rare compositions which were the heirlooms of their family, mentally take down their notation, come home and often compose new words to clothe their structure. He wrote a large number of mnemonic songs, some of which are excellent poems, to describe the essentials of a *rāgā*. Bhatkhande is known primarily as a revivalist and a classicist. But when we remember his great attempt at reducing the chaotic state of musical learning into a semblance of scientific classification and his intimate connection with the various schools and colleges of Indian music throughout India, his claim as India's greatest pedagogue in music will be held superior. To-day, it is his system of instruction that virtually rules in the U. P., Bengal, Gwalior, Baroda and Bombay. Not that there is no opposition—in fact, there is plenty of it on the score of vulgarisation of the sacred, oral lore—but there is no doubt that his system has popularised classical music to an extent which could not be thought of only three decades ago. The author knows personally that he was as reverential to the masters and the traditionalists as he was favourably disposed towards new experiments. He himself composed new *rāgās*, and he used to plead for voice-training on the Western model. His system of notation, at once simple and subtle, was itself a departure. But he insisted on rigorous discipline during apprenticeship. India has not yet given him the honour that is his due. Only the Bhatkhande University at Lucknow under his ablest pupil, Pandit Sree Krishna Ratanjankar,

stands as a monument to his memory. His works are indispensable to the student of Indian music. They are in Hindi, and in Marathi, his mother-tongue which he loved dearly.

There is no space for discussing other scholars and masters. We have already referred to the fact that before our very eyes at least three new styles of the vocal and one of the instrumental have been born. Pandit Vishnu Digambar, Ustad Abdul Karim Khan, Moijuddin Khan, each evolved a style of his own within the ambit of the accepted norm. And each has left a brilliant band of pupils. In competition, the original local and regional styles have received impetus. So long as Fyaz Khan is living, the Agra school will fascinate the connoisseur. He belongs to the disappearing race of giants. In *Sitār*, Ustad Emdad Khan with his brilliant son, Enayet Khan, founded a school, which, in its decorations and technique, was not a mere repetition of the older style of the *gharānā* of Tansen. Other styles may be mentioned, but these are the four main ones. Indian music is certainly not dead as many Indians enamoured of the old allege.

The stage, the gramophone and the film companies, and the All India Radio are loosening the fetters of Indian music. It is easy to condemn their efforts as cheap and sentimental. Really, anybody with a pair of trained ears would like occasionally to plug them with cotton-wool against the woolliness of these innovations. The real charge, however, is not against their experimental temper, but against the profit-motive that masquerades as trucking to public taste. The author can vouchsafe for the fact that public taste is not as low as it is conveniently presumed. He has been in an audience of five to ten thousand, not all of whom were knowledgeable men and

women, participating in the grandeur of a *Darbari Kanada* or in the sacred purity of a *Todi*. He has also listened to the village-songs of the Rainy season (*Jhulan*—the Swing) and the the Spring (*Chaiti* or *Holi*) done with exquisite charm and a fair degree of virtuosity by the people. Vulgarity of public taste in music is a myth artificially created and deliberately fostered. If it is anywhere, it is to be found in the drawing-rooms of the educated and the new rich. But they are *not* Indians.

The All India Radio is a different case. It has no profit-motive, being a government concern. Recently, it has been broadcasting some fine classical music and a few interesting experiments, particularly, in orchestration and dramatic music. Some of the men in charge of the music-programmes are trained musicians. Their defect is that they are not educated in Indian culture and indulge in vague progressivism. Revolutionary progress, however, arises from the social forces which manifest themselves through history, the history of Indian music and literature, of Indian religions, societies and peoples. And above all, that history has to be made. Judging from the recent interest in folk-music the All India Radio seems to be coming near the roots. But as yet folk-music is just a fashionable item ; and the revolutionary significance of going to the soil is not understood. The All India Radio does not seem to realise that it is a question of life and death for Indian culture. The present position is that the All India Radio is hovering between two worlds, one, if not dead, is comatose, and the other, if conceived, is afraid to be born. We must not forget that the All India Radio belongs to the portfolio of Information, the name of War propaganda pri-

vately ashamed of itself. But that is a passing phase. The Radio, like any other instrument and scientific device, is a potent factor for both good and evil. It all depends upon the guiding social policy.

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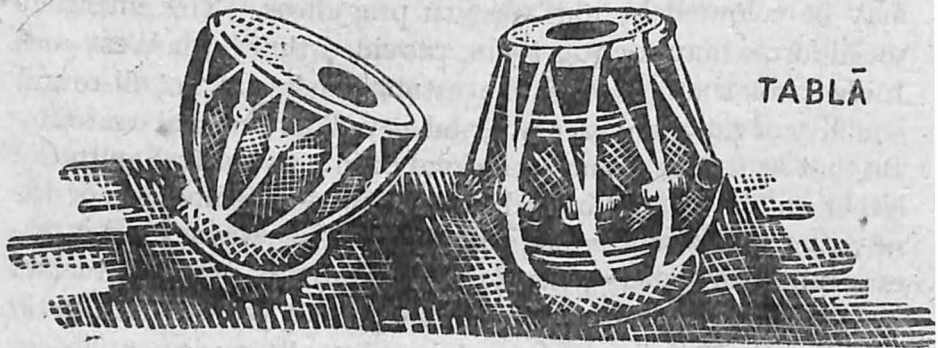
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It may, therefore, be generally asserted that all modern experiments in Indian music propose first to reduce the abstract forms of the *rāgās* into those fit for clothing the particular, the concrete and the human sentiments, and then to assemble them into adequate contexts for dramatic situations. If modern Indian music still remains monotonous and sentimental, it is primarily because of the fact that in their present socio-economic and political background, the human sentiments cannot but run in a groove and the dramatic situations cannot but be of a vaguely lyrical type. India is vast and varied, but Indian life, for obvious reasons, does not offer much room for variety ; and whatever conflict there is in it, being political and economic—and therefore ineffable—is between day-dreams and quotidian ways, between the wishful and the familiar. Still the first tendency, *viz.*, that towards the particular, has fair chances of coming to fruition. The next part awaits fulfilment. It is just here that Western music is expected to be helpful. The drama of conflict is not typically Indian—in fact there is no tragedy in Indian dramatic literature ; it is of the West, and a major conflict being also with the West, the process of its resolution by Indian culture is likely to be governed by the terms of the opposing Western culture. The lines along which the West can consciously help cannot be fully discussed here. But it will probably be in the use of notation, the principles of orchestration

and voice-production, and the exploitation of timbre and colour. They will have to be very carefully exploited, because Western vigour is no substitute for Indian delicacy. Besides, can a starving and subject people with their primitive and feudal modes of living imbibe vigour at the bidding of private companies and government organisations ?

So the problem of Indian music is more than a technical matter. It is a question of Indian culture itself. A full flowering of Indian music is dependent upon the future course and content of Indian culture ; and the long-term possibilities will be governed by such large considerations as an understanding between the East and the West and the opportunities of fuller living for the Indian people. In short, the solution of the problems of Indian music will depend upon two factors : the way in which the unequal development of Indian social life and the frustration of these war-years will be evened, conquered and canalised ; and the manner in which the new social forces are going to be shaped. A legitimate fear is that Indian culture of the post-war period may be coloured by anti-western prejudices. The emergent social forces may counter them, provided that both West and India play their part in the establishment of an all-round equality of functioning in internal as well as external contexts. Be that as it may, a mere betrayal of interest in Indian music either on the ground of India's sacrifice for democracy or for negative patriotism is not sufficient. The warmest of interests is like an iceberg ; it hides a large area of vested interests which can wreck any voyage. This is not politics, but plain and simple psychology of people. After all, music is an integral part of living ; living together means a social process ; and

a genuinely active social process demands not merely an understanding but also an active release of the desires and ethos of peoples who must needs express themselves in various forms of art, but who, in the present disposition of affairs, are prevented from doing so. Social classes no less than geographical continents can come closest together through music, which is one of the highest activities of the human spirit and one of the deepest impulses behind the consciousness of kind ; and the tragedy is that they cannot, for non-musical reasons. So all forces point towards the need for the establishment of a really vital connection between music and the life of the people. Elsewhere, that life is acquiring new opportunities of being richer ; here, in India, its possibilities are only latent. Let them be patent. Indian history needs a little pushing in order that Indian culture, and music, may get a fresh lease from the very springs of life and contribute to the broad stream of world-culture.



RĀGĀS

EXPLANATION OF THE NOTATION SYSTEM.

I. NOTES.

The Hindustani music scale contains roughly the same twelve semitones as the European scale. They are as follows, with their European equivalents written below them.

	1	2	3	4	5	6
<i>Hindustani</i> :	S	<u>R</u>	R	<u>G</u>	G	M
<i>European</i> :	C	D flat	D	E flat	E	F
	7	8	9	10	11	12
<i>Hindustani</i> :	<u>M</u> ¹	P	<u>DH</u>	DH	<u>N</u>	N
<i>European</i> :	F sharp	G	A flat,	A	B flat,	B

II. OCTAVES.

Notes of the higher octave are indicated by a dot on the top and those of the octave below S are indicated by a dot underneath.

HIGHER OCTAVE :—	Ṡ	Ṙ	Ġ	Ṁ
LOWER OCTAVE :—	Ṅ	DḢ	Ṗ	Ṁ

III. GRACE NOTES :

Hindustani music is nothing without its grace notes. A note is not necessarily taken up at its own particular pitch, but at a leading lower or higher neighbouring note. Such grace notes are indicated in a tiny size at the top left of the main note, *e.g.* ^p DH, ^m P, ^p N.

IV. BRACKETED NOTE :

A note placed in a bracket as (P), (S), means that it is to be repeated twice, firstly with the grace note of its higher neighbour and secondly with that of its lower neighbour.

Thus, (P) means $\overset{dh}{P} \overset{m}{P}$, (S) means $\overset{r}{S} \overset{n}{S}$

V. MIRH :

Mirh means a slur or gliding from one note to another

e.g. $\overset{\frown}{\dot{S} DH}$, $\overset{\frown}{N P}$, $\overset{\frown}{M R}$, etc.

VI. DURATION :

(LONG) :

Ordinarily one single note is supposed to cover one unit of time (known as a mātrā) say one second. But when it is prolonged it is followed by as many dashes as the units it is required to cover besides its own duration *e.g.*, S- = S for two units, S- - = S for three units.

(SHORT)

When there are more notes than one in one single unit (mātrā) the unit is indicated by \frown a crescent within which all the notes (or letters in the case of song wordings) occurring in it are included, *e.g.*, $\overset{\frown}{sr}g$, $\overset{\frown}{srgm}$. The unit is supposed to be equally divided among the notes and/or dashes contained in it.

VII. TĀLA :

Tāla is a metre covering a definite number of units (mātrās) and a definite number of bars, not necessarily equal in the number of units. Some of these bars are indicated in practice by a clap, others are silent, the most emphasized bar being known as the *sama* or the meeting point, something like a chorus. The chorus bar is indicated by a cross "X" put below the first unit of the bar. This is considered to be the starting point and the first beat of the tāla : all the following beats are indicated by serial numbers according to their order. The silent bar is indicated by a cipher " O."

DHRUPAD, DARBARI - KANHARA - CHAUTAL

SCALE :—FLAT (GA, NI and DHA), All others natural.

TĀLA :—12 Units, 6 bars of two units, each, I, III, V and VI bars with claps, II and IV bars silent.

STHAYI.

Notes	- $\overset{n}{\underline{\text{DH}}}$	$\overset{n}{\underline{\text{N}}}$ S	R $\overset{s}{\text{R}}$	$\overset{m}{\underline{\text{G}}}$ $\overset{m}{\underline{\text{G}}}$	- M	- P
Words	- RA 0	- 3	JA TA 4	CHOU - X	- 0 NDRA	- 2 LA

	$\overset{m}{\underline{\text{G}}}$ -	- R	- S	$\overset{s}{\underline{\text{N}}}$ S	- S	R $\overset{s}{\text{R}}$
LA	- 0	- 3	- 4 TA	TRE - X	- 0 LO	CHA NA 2

	R $\overset{m}{\underline{\text{G}}}$	- $\overset{s}{\text{R}}$	- S	- M	- M	- M
TRI PU	- 0	- 3 RA	- 4 RI	- X GAO	- 0 NGA	- 2 DHA

	P P	- M	P $\overset{n}{\underline{\text{N}}}$	$\overset{m}{\underline{\text{G}}}$ -	R $\overset{s}{\text{R}}$	- S
RA NA	- 0	- 3 A	- 4 RA	- X DHOU -	- 0 GI NA	- 2 RA

-	$\overset{n}{\text{DH}}$	$\overset{n}{\text{N}}$	S	R	$\overset{s}{\text{R}}$
-	RA	-	-	JA	TA
0		3		4	

ANTRA

Notes	P	M	P	$\overset{n}{\text{DH}}$	$\overset{n}{\text{DH}}$	$\overset{n}{\text{N}}$	$\overset{n}{\text{N}}$	$\overset{s}{\text{S}}$	-	-	$\overset{s}{\text{S}}$	-	$\overset{s}{\text{S}}$
Words	BA	-	GHA	-	MBA	RA	AU	-	-	MBA	-	RA	
	X		0		2		0		3		4		

$\overset{s}{\text{N}}$	$\overset{s}{\text{S}}$	$\overset{s}{\text{S}}$	$\overset{s}{\text{R}}$	$\overset{s}{\text{R}}$	$\overset{s}{\text{S}}$	$\overset{s}{\text{N}}$	$\overset{s}{\text{S}}$	$\overset{s}{\text{R}}$	$\overset{n}{\text{DH}}$	$\overset{n}{\text{N}}$	P
BHA	-	SMA	BHU	KHA	NA	JA	TA	-	DHA	-	RA
X		0		2		0		3		4	

M	-	P	$\overset{n}{\text{DH}}$	$\overset{n}{\text{N}}$	P	$\overset{s}{\text{S}}$	-	$\overset{n}{\text{DH}}$	$\overset{n}{\text{N}}$	M	P
NI	-	LA	KOU	NTHA	SHOU	-	KA	RA	SHI	VA	
X		0		2		0		3		4	

$\overset{m}{\text{G}}$	$\overset{m}{\text{G}}$	M	$\overset{s}{\text{R}}$	-	S	-	$\overset{n}{\text{DH}}$	$\overset{n}{\text{N}}$	S	R	$\overset{s}{\text{R}}$
DU	KHA	NI	WA	-	RA	-	RA	-	-	JA	TA
X		0		2		0		3		4	

SANCHARI

Notes	S	S	$\frac{n}{\overline{DH}}$	$\frac{n}{\overline{DH}}$	$\frac{n}{\overline{DH}}$	$\frac{n}{\overline{DH}}$	$\frac{n}{\overline{DH}}$	-	-	$\frac{n}{\overline{DH}}$	$\frac{N}{-}$	P
Words	HA	RA	HA	RA	SHI	VA	SHOU	-	-	NKA	$\frac{-}{4}$	RA
	X		0		2	.	0		3			

P	M	-	P	$\frac{P}{S}$	-	$\frac{S}{N}$	$\frac{P}{M}$	P	M	P	$\frac{m}{G}$	-
KAI	-	-	LA	-	2	SA	BA	-	-	-	SI	-
X			0				0		3		4	

$\frac{m}{G}$	$\frac{m}{G}$	M	$\frac{P}{M}$	$\frac{N}{-}$	P	$\frac{m}{G}$	$\frac{m}{G}$	M	$\frac{s}{R}$	-	S
A	-	-	STU	-	TA	KA	-	-	RA	-	TA
X		0		2		0		3		4	

S	$\frac{N}{-}$	S	R	-	$\frac{s}{R}$	$\frac{m}{G}$	$\frac{m}{G}$	$\frac{m}{G}$	$\frac{s}{R}$	-	S
DHI	-	-	RA	-	JA	VRA	TA	-	DHA	-	RA
X		0		2		0		3		4	

ABHOGA

Notes	M	-	P	$\frac{n}{\overline{DH}}$	-	$\frac{N}{S}$	$\frac{S}{S}$	-	$\frac{S}{S}$	-	$\frac{S}{S}$
Words	BAI	-	JA	NA	-	THA	MA	HA	-	KA	LA
	X		0		2		0		3		4

$\overset{\cdot}{s}$ <u>N</u>	$\overset{\cdot}{s}$	$\overset{\cdot}{R}$	-	$\overset{\cdot}{s}$	$\overset{\cdot}{s}$	$\overset{s}{N}$	$\overset{\cdot}{s}$	R	$\overset{n}{DH}$	<u>N</u>	P
BI X	-	SWE 0	-	SA 2	RA	BA 0	-	DRI 3	NA	-	4 THA

$\overset{\cdot}{m}$ <u>G</u>	$\overset{\cdot}{m}$ <u>G</u>	$\overset{\cdot}{m}$ <u>G</u>	M	$\overset{\cdot}{R}$	$\overset{\cdot}{s}$	$\overset{n}{DH}$	$\overset{n}{DH}$	$\overset{s}{N}$	$\overset{\cdot}{s}$	$\overset{\cdot}{s}$	$\overset{\cdot}{s}$
BHU X	-	TE 0	-	SA 2	RA	SA 0	RA	BE 3	-	SA 4	RA

$\overset{m}{P}$	$\overset{m}{G}$	-	$\overset{s}{R}$	-	S
BHA X	VA 0	-	HA 2	-	RA*

A free English rendering :

Dhiraj, the composer, worshipping the Lord Shiva is singing His praise in the following epithets :—

Shankar, the benign, on whose head shines the moon, the three-eyed one, the Killer of the demon Tripura, the carrier of the Ganges and He who assumes the form of a woman in one half of his body, the wearer of the Tiger's hide, who besmears his body with ashes, who wears his hair long and plaited, who bears a blue mark round his throat, the destroyer of all misery. Oh, Hara, the great Hara, who is known as Shankar the benign God, the dweller of the Kailash mountain.

Baijanath, the very incarnation, great, of time itself, the Lord of the Universe, the Lord of Badri, the Lord of spirits, nay, the Lord of everything, the Destroyer of all worldly cares.

KHYAL, RĀGA CHHAYANAT—TĀL JHOOMRA

SCALE :—S, R, G, M, P, DH, N with a touch, occasionally of N and M.

TĀLA :—Jhoomra, of 14 units and four bars of 3, 4, 3 and 4 units respectively the 1st, 2nd and 4th bars being claps and the 3rd a silent bar.

STHAYI

Notes	ⁿ ·S	^g g	^g m	^g g	^g m	^{dh} p		^g M	^g G	^g R		^g R	G	r	^g g	r	gmp
Words	NE	VARA	KI	---	JHA	NA		KA	-	R		SU	NA	-	-	TA	---
	3							X				2					

M	^P G	R		ⁿ ·S	R	S	-		S	^P	m	g	r
HI	-	-		SA	-	BA	-		LO	-	KA	-	-
0				3					X				

S	(S)	^{dh} N	·N		^{dh} ·P	-	-		^m ·P	n	^{dh}	S	-	s
JA	-	GA	PA		R	-	-		KOU	-	-	NA	-	BA
2					0				3					

^g R	G	(S)		^g R	^g r	^g m	(P)		^g m	^g r	s	r	S
HA	-	NE		JA	-	UN	MAIN		BA	-	-	-	RE
X				2					0				

ANTHRA

Notes	m	<u>mg</u>	P	<u>-p</u>	Ṣ	<u>s</u>	DH	P	P	M	P	<u>dh n</u>	<u>dh p</u>
Words	TU	MA-	TOU	-SU	GHA		RA	-	A	PA		NE-	HI-
	3))	X				2))

<u>mp</u>	<u>mg</u>	<u>mr</u>	^g R	G	<u>gm</u>	(P)	^g ms	R	S
RASA	KE-	--	GA	-	--	-	--	HA	KA
0))	3)		X		

<u>n s</u>	<u>m g</u>	<u>m p</u>	<u>dh dh p mp</u>	<u>mg</u>	<u>mr</u>	n	S	DH	P
ME	RA	-	TOU	-	JI	--	DA	R	MAIN
2)))))	0			

<u>m</u>	<u>n dh</u>	S	<u>-s</u>	^g R	<u>g g</u>	(S)		etc. as above.
KOU	-	NA	-BA	HA	-	NE		
3)))	X)			

A free English rendering of the song of Chhayanaṭ:

Oh, all people are awakened by (as soon as they hear)
 The sound of my anklets.
 With what pretext may I go out?
 Thou (my beloved) art attentive to thine own happiness,
 But my soul is (terribly) harassed by my troubles,

This song has a reference to the *Abhisareka Nayika*.

PANDIT BHATKANDE'S LAKSHANA GEETA.

RĀGA BAHAR—TĀLA TEEVRA.

SCALE :—S, R, G, M, P, DH, N, N, Ś

TĀLA :—Teevra, with seven units (Mātrās) and 3 Bars, 1st of 3 units and 2nd and 3rd of 2 units each.

STHAYI

Notes	$\overset{p}{\underline{N}}$ $\overset{dh}{\underline{N}}$ P	M P	$\overset{m}{\underline{G}}$ M	$\overset{n}{\underline{DH}}$ $\overset{n}{\underline{DH}}$ N	Ś N	Ś Ś
Words	KA HA TA X	RA - 2	GA BA 3	HA - RA X	GU NI 2	JA NA 3

$\overset{p}{\underline{N}}$ - Ś	$\overset{p}{\underline{N}}$ P	M P	$\overset{m}{\underline{G}}$ $\overset{m}{\underline{G}}$ M	R R	S -
KO - MA X	LA KA 2	RA 3	TA X	GA NI SU 2	RA NA KO - 3

S S M	M P	$\overset{m}{\underline{G}}$ M	$\overset{n}{\underline{DH}}$ $\overset{n}{\underline{DH}}$ N	S N	Ś Ś
KHA RA JA X	MA - 2	DHYA MA 3	AU - NSA X	SA MA 2	JHA TA 3

Ś $\overset{m}{\underline{M}}$ $\overset{m}{\underline{M}}$	R Ś	N Ś	\underline{N} DH N	Ś N	Ś Ś
ME - LA X	KA RA 2	KHA RA 3	HA - RA X	GU NI 2	JA NA 3

ANTRA

Notes	$\overset{m}{G}$	$\overset{m}{G}$	M	$\overset{dh}{N}$	DH	N	-	\dot{S}	-	N	\dot{S}	N	\dot{S}	\dot{S}
Words	BA	-	GE	SA	RI	MA	-	LLA	-	RA	SU	MI	LA	TA
	X			2		3		X			2		3	
	N	\dot{S}	\dot{R}	N	\dot{S}	\underline{N}	P	$\overset{m}{G}$	$\overset{m}{G}$	M	R	R	S	-
	NI	SA	RE	NI	SA	NI	PA	GA	GA	MA	RE	RE	SA	-
	X			2		3		X			2		3	
	$\overset{n}{S}$	M	M	M	P	$\overset{m}{G}$	M	$\overset{n}{DH}$	$\overset{n}{DH}$	N	\dot{S}	N	\dot{S}	\dot{S}
	SU	RA	A	DA	-	NA	-	BI	-	CHA	CHA	MA	KA	TA
	X			2		3		X			2		3	
	$\overset{n}{S}$	-	\dot{M}	$\overset{m}{R}$	-	N	\dot{S}	\underline{N}	-	DH	$\overset{s}{N}$	\dot{S}	R	\dot{S}
	CHA	-	TRA	KE	-	MA	NA	HA	-	RA	GU	NI	JA	NA
	X			2		3		X			2		3	

Lakshana Geeta is a new type of song composed and introduced by the late Pt. V. N. Bhatkande. It is a song which contains all the necessary information about the *Rāga* in which it is composed. This Lakshana Geeta in *Bahar* may be rendered into English as follows :—

The learned call this *Rāga* "Bahara." *BAHARA*.

The \underline{CA} and \underline{NI} are (made) komal (flat) in it.

SHADJA $\frac{(S)}{C}$ and *MADHYAMA* $\frac{(M)}{F}$ are prominent notes. The *Rāga* belongs to the *kaphi* scale group. It is a sweet combination of the *Rāgas* *Bageshri* and *Mallar*. The characteristic passage is $\underline{N}\dot{S}\underline{R}\dot{N}\dot{S}\underline{N}\underline{P}\underline{G}\underline{M}\underline{R}\underline{R}\underline{S}$.

There is a sprinkling of the *Rāga Adana* in this *Rāga* which is a favourite melody of the Chatur Pandit (the composer).

RABINDRANATH TAGORE

RĀGA (Cognate to Jaunpuri Todi)

Aroha & Abroha (ascent and descent) :

S R M P Dh N Ṣ / Ṣ N Dh P M G R S

Scale :—Flat (G Dh and N), All others natural.

The spirit of the rāga is of the morning. Tagore's words indicate an autumn dawn with its sharp colours and the scent of the *shefali*, a flower that falls delicately in the morning and strews the ground white. Note the composer's large obedience to the traditional melodic structure and the specificity of the song itself. The nuances being a matter of personal artistry have been omitted.

STHAYI

		Notes words	M KAR
M	- p m P	p s <u>N</u> <u>Dh</u> P	- dh p
BAN	---	SHI NI - SHI BHO RE	BA JI LA---
0		3	X

M	- - -	m p dh n - s n s - n r	r S
-	- - -	MO - - - - -	R
2		0	3

M	<u>G</u> R R	- m g - r S -	s r - n S S
FU	TE DI GA	- - N - - TE -	A - - - RU N
X		2	0

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A free English rendering :

At this early dawn
 Whose flute-melody strikes my heart?
 The buds of the Sun's rays burst in the horizon
 The Beautiful arrives in the Autumn's glow,
 The World's eyes are drenched with dew
 In the bower of my heart blossoms the lovely "shetalika."