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Pandit

Bhimsen Joshi



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Bhimsen

Joshi

PREFACE

Arya Bhattacharjee

My mother used to hum tunes to make me fall asleep. I still remember some of those tunes. Haunting melodies. Later on I discovered, many of those were actually compositions by some of the pioneers of Indian Classical music.

Our home in Calcutta has an atmosphere of music. I still remember the 74 rpm LP records, wistful renderings from the giants of Indian Classical music, which were kept well out of my reach. Nevertheless, we listened to them, and tried to emulate them with the help of a music teacher who used to come on Sundays.

In Bengal, my home state, culture invariably seeps into our day-to-day life. It happens naturally, as, by convention, every Bengali child gets into learning some form or other of dominant cultural expressions. Music, theatre, dance, poetry, storytelling, painting, sculpture – name it and you have it. I was no exception.

My childhood spent in Calcutta has stayed with me. Always. It is still my guiding spirit.

Today I am a software businessman, settled abroad. In the course of my travels across the world, I have come across a variety of cultural experiences. These experiences have re-affirmed my confidence in Indian Classical Music as the greatest possible rejuvenator of life. The compassionate faith healer of torn, bruised emotions acquired out of everyday trials and tribulations.

Indian Classical music catches you unaware, forces you to look beyond everyday life, reminds you of your roots, your human self. Indian Classical Music teaches the art of living.

At times, when lonely, the need to share my most intimate memories emerged. I felt that, maybe, my experiences were not isolated. There must be others who thought similarly. People who depend on the many moods of Indian Classical music to guide them through the serpentine by-lanes of livelihood.

PREAMBLE

Pdt. Kumar Prasad Mukherji

My profession as a software businessman made me settle down in America. I have seen my children grow up without any inkling of what they do not have. They need to know their culture if they are to understand their roots. I felt that something definitely needs to be done for them, and countless others like them.

No, I can't give them what I have had.

Yes, I can share with them my passion, my emotions; I can at least try to give them what they deserve.

The first attempt was to introduce them with Indian Classical music with available options. Before long I realized that this is somewhat impossible. They may have the inclination, but they do not have the time to enjoy hour-long renditions. Life has become much faster.

I realized that Indian Classical Music could be re-presented in a way that could be easily accepted and enjoyed by the maturing face of globalisation.

"Khayal" was the evident choice – the most popular and flexible form of Classical music rendition in India. They had to be presented in a concise form without interfering with their mood and content. It was a difficult task, but, if achieved, would open up a new gateway for a generation that wants to be acquainted with it, but do not have the time.

I am not a musician, but a music lover. Yet, I took the liberty of personally selecting the bandishes for this presentation from the rich repertoire of Indian classical music. I also gathered enough courage to approach the two most accomplished vocalists of our times, and explained the idea to them. It was fortunate that they agreed to be part of the experiment.

The results are with you.



The Birth of Khayal...

The most popular mode of rendition in Indian Classical Music

The most widely accepted variety of **Hindusthani Classical Music** today is called '**Khayal**'. Over the past fifty years, **Khayal** has steadily gained popularity in comparison with '**Dhrupad**', a form with simple grandeur and lack of embellishments. **Khayal**, with its flexibility and ability to incorporate musical ornamentations, has effectively regaled the new listeners of Indian Classical Music, the middle and upper middle class.

Myths and Reality...

Where did Khayal come from?

Popular myth attributes the birth of *khayal* to **Amir Khusrau**, the statesman poet of the court of **Alauddin Khilji** in the 13th century. This has been disproved by a number of musicologists headed by **Thakur Jaidev Singh**, an outstanding scholar of Philosophy and the theory of music.

According to him, the birth of *khayal* took place many centuries ago. "I maintain", he writes, "that the so called '*khayal*' style of musical composition is nothing but only a natural development of '*Sadharan geeti*', which used the exquisite features of all the styles... There is definite proof that such styles of musical compositions have been in existence in Indian music at least from the 7th or 8th century A.D.

*Music for the uncommon
common man...*
The Sadharani style

The *sadharani* style of composition with generous and plentiful use of *gamaks* became our '*khyal*' composition. *Khyal* exploited all the famous features (ornamentations) without bothering about their names - *khatka*, *murki*, *meend*, *kamp*, *andolan* - everything was beautifully woven into its structure...

When Amir Khusrau in the 13th century heard the ornate style or '*rupak alapti*' full of so many embellishments, he could not think of designating this music of creative imagination better than the word '*khyal*'. ... It was neither imported from Arabia nor from Persia. ... Neither Amir Khusrau invented it nor did Sultan Sharqi, King of Jaunpur (15th century) though each of them lent a hand in its development".

(Commemorative volume of Dr S.N. Ratanjankar)

The Debate continues...
**Amir Khushru, impressed by it,
may have just named it...**

Among other musicologists who support this theory is Rajyeshwar Mitra, also a scholar of Sanskrit and Persian. He goes on to write in his Bengali book '**Moghul Bharater Sangeet Chinta**' (The Musical Thoughts of Moghul India) – " Amir Khusrau was not a great admirer of Hindusthani music. He was the son of a Turkish father, and his mother belonged to Hindusthan and his desire to import Persian music was to demigrate the music of Hindusthan, in the court of Alauddin Khilji. ... The *ragas*, which he created, show an attempt to blend Persian tunes with Hindusthani ones. These could not have been of a high order, because

they have not stood the test of the time. '*Qaul*' and '*Qawali*' prospered because of their poetic quality. However, there is no doubt, that he had tried to liberate the traditional Hindusthani music shackled by the '*shastrakars*' and grammarians and showed a new path which in the hands of the muslim '*sufis*' developed into a form of considerable aesthetic appeal."

*"Khayal" includes manifestation
of many forms...*

Marriage between Sadharani Geeti and Qawali

A few things emerge from my own research, as well as that of several historians and musicologists.

Our belief is that *Khayal* was born out of a marriage between, '*Sadharani geeti*' (songs sung by ordinary people) and '*Qawali*' (songs of devotion addressing the almighty, once again meant for the common man). '*Qawali*' is a form of religious song in chorus, prospered in the hands of the muslim '*sufis*'.

Yet, lots of questions remain...

**Lets not get into endless debates, just enjoy the
music...**

But no one knows about the earlier forms of *khayal*. The present day musicologist is more interested in music as a performing art, rather than the dry pages of musical history, much of which is speculation. There was no system of notation till the middle of the 19th century.

The modern musicologist is inclined to take this view that *khayal*, in its present form, owes its existence to the later day Moghuls as well as the *Nawabs of Oudh*. Roughly speaking *khayal*, as it is sung today, is no more than 300 yrs. old.



Birth of the 'ragas'

The foundations of Indian Classical Music...

The *Ragas* in Hindusthani music, like the different genres i.e. (*dhrupad*, *khayal* and *thumri*) are born out of **Indian Folk Music**. To quote Prof. D.P. Mukherji "The historical fact about our classical music is that, it was never above incorporating the folk, the regional, even non Indian types. *Dhrupad*, which is reported to have been sung before 'Akbar the Great' (1556-1605) and which is so high browed, that nobody now-a-days listens to it.

It was in a sense the *Agra-Gwalior* style, just as '*hori dhamar*' belonged to Mathura. Bengal gave '*bangal bhairav*', Sindh '*sindhu*', Surat '*surat*', Gujrat '*gurjari todī*', Bihar '*bihari*', Multan '*multani*', Jaunpur '*jaunpuri todī*', the hills '*pahari*', just as Turkey gave '*turask todī*'. Such features are nothing special to Indian music. They are mentioned because many people in India think that our *ragas* and *raginis* (female species) emanated from *Gods and Rishis* (sages of the past)" (**Modern Indian Culture**, 2nd edition 1942, republished by Rupa and Co under the title **Indian Culture - a sociological study 2002**).

Spontaneous musical expressions

derived from nature...

The folk base of the Raga System...

There is a folk tune prevalent in the Himalayan mountains, which deal with four major notes, only Ga, Re, Sa, Dha, out of which we have *Bhupali*, *Pahari* and *Deshkar*, all of them use the pentatonic scale of Sa-Re-Ga-Pa-Dha with different movements. Out of this, again we have got *Shudh Kalyan* and

Jait Kalyan. By changing the key we get *Malkauns*, *Durga*, *Dhani*, *Megh* and even *Marwa*, though the last named *raga* consists of six notes. This Pentatonic scale, some musicologists believe is the oldest. This is found in China as well. Whether we got it from them, or exported it along with Buddhism - is a matter of speculation.

Karnatic Music, the base is the same...

Just a few changes in the scale, here and there...

In *Karnatic music* of South India, they still have the old *Kafi* scale (starting from middle C minor third and minor seventh), while North and Western India have switched over at some period in the past, possibly with the advent of Christian Missionaries, to the tempered scale of major and minor notes as in Europe. In the South, most *ragas* owe their existence to either skipping one or two notes in their scale or by changing one major note to minor. Major *ragas* in *Karnatic music*, though under different names, are common to those in North and Western India.

"Murchhana", the core...

The basis of our Ragas...

In my opinion, the basis of our *ragas* is '*murchhana*' or modulation, i.e. the change of key. The features of the *ragas* stopped changing since we adopted the tempered scale. *Ragas* described before Samrat Akbar's reign and before the advent of muslim rule, do not remotely resemble the present ones, though they carry the same name. Musicians over the centuries have created new *ragas* and are still going on creating.

3 *Khayal in its present form and the birth of the 'Gharanas'*

Intimately related to our socio-political history

Several successors to the throne came and went during the dark days of the 'Moghul Empire' between 1707, the death of the bigot emperor **Aurangzeb** and the accession to the throne of **Muhammad Shah Rangeele** in 1721, responsible for losing his peacock throne to Nadir Shah.

Sadarang and Adarang...

The composers of the most popular bandishes of today...

Rangelee was a great patron of music and had two famous musicians **Niyamat Khan** and **Firoz Khan** who composed *bandishes*, the main song, under the pen names of **Sadarang** and **Adarang**. These are sung by all *Gharanas* to this day. They learnt *Sanskrit* and *Brijbhasha* (a dialect, prevalent in Mathura and Vrindavan, where **Lord Krishna** was born and spent his childhood and various incidents attributed to him form the themes of most *khayals* and *dhamars*) from **Azam Shah**, one of the princes, *khayal* from a noted *qawal singer* named **Tattar**, dance from professional '*natuas*', in order to master the rhythmic patterns of the percussion instruments. A lot of *Sadarang's dhrupads* were converted into *khayals* by his followers. But no one knows the *Gayaki* (style of singing) of these brothers.

Lucknow School of Khayal Gayaki

Many musicians migrated to Lucknow as Music was banned in Delhi and Agra

A parallel stream of *khayal gayaki* was developed in the courts of **Nawab Shuja-ud-daula** (1756-75) and his son **Asaf-ud-Daula** of Lucknow, where quite a few musicians had migrated during Aurangzeb's reign, when music was banned in his court and also in Delhi, his capital. The most famous *Ustad* to whom this style is attributed was **Ghulam Rasool**.

His son **Ghulam Nabi** was equally famous. He spent a number of years in Punjab among the camel riders, and imbibed their regional style of singing, listening to their wedding songs. The sophisticated version of this style, which abounds in complicated zigzag fast *taans* (voice meanderings) is now known as '*tappa*'. '**Shori Miyan**' alias Ghulam Nabi became famous all over Hindusthan with *Tappa*.

Khayal Gharanas of today...

Born out of the Gwalior Style of Rendition

Gulam Rasool's disciple, son-in-law **Shakkar Khan** together with his brother **Makkhan Khan**, known as the '*qawal bachchas*' were responsible for exporting this *gayaki* (style of rendering *khayal*) to Gwalior. Makkhan Khan's son **Naththan Peerbaksh** became the *guru* (teacher) of the Maharaja of Gwalior. **Daulat Rao Scindhia**, while Shakkar Khan's son **Bade Muhammad Khan** became the court musician of the comparatively smaller native state of Rewa, known to the world for its white tigers. Between them they made their *Gwalior Gayaki* popular enough to attract pupils from different parts of the country, and thus different '*Gharanas*' or *Schools of Khayal* were born out of Gwalior, e.g. *Agra, Kirana, Jaipur, Patiala* etc.

Living Traditions

From the "Guru" or the master, to the "Shishya" or the Disciple...

Each of these *gharanas* bears distinctive features and has produced great *Ustads*, whose styles have been imitated by their disciples. Thus the *gharana* system perpetuated until recently, till the abolition of native states, whose patronage was an invaluable asset for the propagation of classical music. This, along with the advent of the Radio, Television, Tape recorders, easier communication facilities and music festivals has endangered it.

Agra gharana was known for its greatest *ustad* **Faiyaz Khan**, *Kirana* for **Abdul Karim Khan**, **Abdul Waheed** and **Amir Khan**, *Patiala* for **Bade Gulam Ali Khan** etc. The tendency today, is to evolve a synthetic *gayaki*, consisting of different styles, which may or may not have been properly digested. Also compositions known as *bandishes*, zealously being guarded hitherto by different *gharanas*, have become public property.



Kirana Gharana and Pdt.

Bhimsen Joshi

The origin and the growth...

This particular school of singing traces its origin to **Ustd. Bande Ali Khan** who was a noted *Been* (veena) player, and taught *Dhrupad* as well as *Khayal*. This *Gharana* has two streams - one of **Abdul Karim Khan** and the other of **Abdul Waheed Khan**. The first has produced a number of outstanding disciples, the foremost being **Sawai Gandharva**, whose disciples **Pdt. Bhimsen Joshi**, **Firoz Dastur**, **Gangubai Hangal** are famous. Other equally well-known disciples of **Abdul Karim Khan**, are son **Suresh Babu Mane**, daughter **Hirabai Barodekar** and niece **Roshanara Begum**, each an outstanding torchbearer of this *gharana*.

A shift from the original...

A practice that keeps a tradition alive...

To **Abdul Karim**, goes the credit of changing the face of the original *Gwalior Gayaki*. Greatly influenced by **Rahmat Khan**, son of **Haddu Khan**, the *Rajguru* of *Gwalior*. He used to sing on a very high pitch, often E or F.

While his style retained the essential features of *Gwalior*, he brought about a tremendous change in the *Gayaki* by adding *vistar* (a very slow step-by-step unfolding of the *raga*), which was unknown in *khayal* and was the sole prerogative of the *Dhrupad* Singer. In this respect, he was the main figure behind the Romantic Movement, a term generally used as a protest against the rigorous hidebound classical style in art, sculpture and architecture. The world of Hindusthani Music of today has accepted it.

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He preceded the electronic age and his twenty two 78 RPM records, being of very short duration do not bear testimony to this, but for sheer 'sur' i.e. tunefulness, which is the hallmark of the 'Kirana Gharana', they would be hard to beat. Known as one of the two musicians of the century, the other being **Faiyaz Khan** of *Agra*, his style influenced **Abdul Waheed Khan** and **Amir Khan**, the last of the outstanding Ustads of this *Gharana*.

Pdt. Bhimsen Joshi
Carrying on the tradition...

The octagenarian debonair **Pandit Bhimsen Joshi**, the last of the giants, who has represented **Kirana** brilliantly, has occupied the top place among the Hindusthani vocalists for the last 30 years, after the death of **Ustd. Bade Gulam Ali Khan** and **Ustd. Amir Khan**. He has a deep and powerful voice, unlike Abdul Karim Khan, who had a high pitched piping voice. Pdt. Bhimsen Joshi has also reduced the *vistar* of his predecessors to sizeable proportions.

While *Kirana* gharanites give preference to *sur* over *taal* i.e. rhythmic variations, Pdt. Bhimsen strikes a note of departure by excelling in both. His *tans*, which are masculine, vigorous and very fast, have slowed down with age, but his total presentation has remained as neat as ever.

He has given the style of *Kirana Gharana*, a polish and a bloom, which became the envy of all vocalists. His voice production, *pukars*, the uniqueness of his *gayaki* and the soulful quality of his music combine to build up a mesmerising atmosphere, which has not been equalled in the last thirty years. Above all, he is not averse to influence of his great contemporaries or Ustads of different *Gharanas*, which have led to the dynamic growth of this **Kirana Style**.



Bhimsen Joshi has few equals in his field-be it in terms of popularity or deft renditions of difficult passages. By now, he may well have given concerts that have exceeded the five-figure mark if we go by the 'modest' guess-work of a few **Bhimsen**-watchers. His phenomenal professional career, spanning almost six decades, convincingly shows that he has done something much more than fulfilling the hopes and expectations raised by him in the early forties. It is also equally undeniable, that in the course of his fantastic climb to greater and still greater heights, his approach to *raga* music has undergone many significant changes.

Early childhood...
The quest begins...

Bhimsen Joshi, hails from *Gadag* in *Dharwad* district, Karnataka. He is the son of a noted educationist, *Gururaj Joshi*, whose Kannada-English dictionary is acclaimed as a standard text even today. **Bhimsen's** grandfather, **Bhimacharya**, was a noted musician of his time, but **Bhimsen** acquired a taste for music by listening to his mother's *bhajans*. The environment at home, however, was one of learning and scholarship and the educationist father naturally wanted his son to follow in his footsteps.

Bhimsen's obsession with music posed problems for his parents in many ways. There were occasions when the child would quietly slip away from home to join and follow passing *bhajan mandalis*, only to be restored to his parents by good *Samaritans* known to the family. Later, his passion for music became so intense that he decided to run away from home after he heard **Abdul Karim Khan's** commercial disc-the *thumri* in *raga Jhinjhoti*, ' *Piya bin nahin awat chain*'. In **Bhimsen's** own words, this was a turning point in his quest.

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*Indelible influences...**Elsewhere, everywhere...in search of a true guru...*

Leaving home in search of a *guru*, Bhimsen wandered from place to place. After unsuccessful visits to Bijapur, Pune and Bombay, he managed to reach Gwalior without a ticket. Throughout his journey, he would regale his co-passengers and even the ticket-checking staff, with songs he had memorized from gramophone records. At times, he moved clandestinely from compartment to compartment, breaking his journey at intermediate stations and passing time on platforms in an attempt to give the slip to the ever-watchful railway-men. It took him nearly three months to reach his destination.

But for one driven by a compulsive urge to find a master to teach him music, Bhimsen's sojourn did not satisfy him. Even in Gwalior, where he could benefit from the guidance of stalwarts like **Hafiz Ali Khan**, the *sarod* maestro, and **Krishanrao Shankar Pandit** and **Rajahayya Poochhwale**, both veterans of the *Gwalior gayaki*. He then moved to Kharagpur, Kolkata, Delhi and finally, to Jalandhar. Ironically, even at Jalandhar, which has long been known as a leading center of Hindustani music, mainly because of its mammoth music festival, he could not find a master who could teach him *khayal*-singing. Though dispirited, he learnt the intricacies of *dhrupad*-singing from **Mangat Ram**, a local blind musician.

*Finding a Gharana**At last...the homeward journey...*

Bhimsen's homeward journey began following the loving advice of **Vinayakrao Patwardhan**, the great scholar-musician and exponent of the '*Gwalior gayaki*' who had come to Jalandhar to participate in the annual festival. Bhimsen heeded the veteran's suggestion that he should go back home and try to be a student of **Sawai Gandharva**, the most outstanding disciple of **Abdul Karim Khan**, who was staying at Kundgol, a village not far from his hometown. It is significant that for one who went almost crazy after hearing the recorded music of **Abdul Karim Khan**, he

should have found his guru in the chief disciple of the Ustad. The *shagirdi* under Sawai Gandharva, lasting five years, was arduous but rewarding: it struck the keynote of Bhimsen's future career. For the master encouraged his disciple to accompany him on his concert tours and hear the recitals of several contemporary masters of the time from all over the country. This exposure helped Bhimsen in two ways. It helped him widen his musical understanding and aesthetic appreciation. Side by side, the impressionable youngster developed, though unconsciously, a keen insight into the psychology of the audience - their moods, whims and preferences.

*Getting to know other frontiers...**The genius continues his quest for perfection*

On his return home from Kundgol, Bhimsen continued his *riyaz* for one year. Overcome by wanderlust once again, he left Gadag for Bombay, from where he moved to Rampur and Lucknow. His sojourns at these musical citadels helped him enrich his knowledge of *khayal* and *thumri*. His travels finally ended in late 1942 when he rushed home in the wake of the developments after the Japanese invasion of Burma during the **Second World War**.

*Evolving a style of his own...**Tradition and modernity combined...*

A traditionalist by temperament and training, Bhimsen Joshi, it would appear, gradually evolved a new approach that was designed to strike a balance between what may be termed traditional values and new mass-culture tastes.

What has Bhimsen himself got to say about his approach? He never tires of asserting that he has tried to evolve a style that is in tune with the changing times and tastes of his audiences. Even while doing so, he pleads that he con-

tinues to derive inspiration mainly from Abdul Karim Khan and Sawai Gandharva. Like his *guru*, he does not subscribe to any fanatical adherence to the *guru-shishya-parampara*, feeling that such an approach is apt to degenerate into a blind imitation of the master's style, which would eventually degenerate into an exercise in soulless virtuosity.

Incorporating the influences **Taking the best from all the worlds...**

That is how most perceptive connoisseurs of Bhimsen's music discern the impress of **Kesarbai Kerkar** and **Amir Khan** - dominantly in the depiction of the *vilambit khayal*. For even in the note-by-note unfolding of his *raga* in the typical *Kirana* fashion, his overall *alapchari* is marked by the kind of pace that generates and accentuates a reposeful mood as he steadily proceeds to build up the *raga*'s form and design.

It is in his *drut*-singing that Panditji reveals an uncanny amalgam of *gayakis* as diverse as those of Gwalior, Atrauli-Jaipur, Indore and Patiala. For instance, amid the straight *taan* of the Patiala style, he will startle his listeners with a lightning array of intricate, odd-shaped patterns characteristic of the *Atrauli-Jaipur gayaki*. Then again, a *sarangi*-like, seemingly slippery 'flourish' in the *Kirana* fashion will often be found deftly grafted on to the *laya*-oriented *taankari* of the *Gwalior gayaki*. Indeed, only a maestro of Bhimsen's genius can achieve such a unique fusion.

Astounding Popularity... **Ageless, timeless, limitless...no boundaries**

The sustained popularity of his commercially recorded music and, more especially, the frequency with which new releases keep coming into the market provide unimpeachable proof of the tremendous vogue he continues to enjoy outside the concert hall as well. He is the only Hindustani vocalist to have won the coveted Platinum Disc from His Master's Voice, more than a decade ago, making history of sorts. Generally speaking, his recorded classical repertoire has maintained an all-time high response.

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He is also the first-ever Indian musician to have publicized his concert programmes through a poster campaign in cities like New York, performing before a mixed audience of two thousand listeners. What is more, no other Hindustani vocalist - by common consent - has gone abroad with an entourage of his own, comprising accompanists and members of his family.

Positive man with a positive outlook... **Traditions will continue, classical music is here to stay...**

How does he view the contemporary musical scene? He frankly says, that he is not pessimistic at the prospect when he sees the likes of **Rashid Khan** and **Ullas Kashalkar** on the horizon. He believes that a tradition which traces its origin to the Vedic times and has evolved in the perspective of the country's social, cultural and political history, can never become decadent, much less die out. 'Possibly, it is getting ready to take off into realms of melody and rhythm as yet unknown.' *Khayal*-singing, in his view, may undergo changes in form, design and content. But what is crucial to its depiction is the right fusion of *swara*, *laya* and *gayaki*. It should be basically entertaining - he asserts.

Bhimsen is aware of the present uncertain conditions and concedes that it is an equally risky proposition to take to music as a full-time profession. Those who are determined to forge ahead should have the courage and strength to brave the odds and relentlessly strive to reach the goal. 'If they establish their individuality and also uphold the ideology of *parampara*, all will be well with them'.

The man and his music... **The quest continues...**

Bhimsen has been a man of many parts - a yoga enthusiast, a singing stage-actor, a swimmer, a football enthusiast and a connoisseur of art. He is also a self-trained automobile engineer.

It is the complete identification of the man with his music that has made him what he is today. Here is a man who has loved and lived his life in all its romance and intensity, and sought to reflect it so eloquently through his music. And, that is what makes his music intense, in all its anguish and ecstasy. Be it the lay listener or the cognoscenti, it has the power to command and obtain a spontaneous surrender from its audience.

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1. North Indian Classical Music (Hindustani Classical Music) have seven (7) Natural Notes (Shuddha Swar). Like—
Saraj=Sa, Rishav=Re, Gandhar=Ga, Madhyam=Ma, Pancham=Pa, Dhaivat=Dha & Nishad=Ni.

2. We have Five(5) Flat Notes or Komal Swar. Like— Re, Ga, Dha, Ni & Tivra Madhyam/Sharp Note (Ma). Komal Swars like— Re, Ga, Dha, Ni are the immediate half a note lower than the Natural Notes, and only the Tivra Madhyam is just half a note higher than the Natural Note i.e. Shuddha Madhyam.

3. Signs of our Komal Swars are : Re Ga Dha Ni and only for Tivra Madhyam, it is M.

4. We can identify our lower octave (Mandra Saptak) notes with the Dot, Sign (•) Under the Swar. eg. Ṇi, Ḍha, Ṕa, Ṃa.....

5. Higher Octave (Taan Saptak) is denoted by the Dot sign above the Swar. i.e. Ṡa, Ṡe, Ṡga, Ṡa

6. In Notations, the notes are denoted in short forms as :

Sa = S, Re = R, Ga = G, Ma = M, Pa = P, Dha = D, Ni = N

7. The Sign of (Meend) or the glide is shown by - " ~ " "

eg. G M, G M, P P, G D, D P.
M G, M M R, S.

8. If there is more than one segment in a note (Matra), it is bounded by the sign " ~ " below the cluster. A single segment has no such sign.

eg. GG GMP GMP GM GM D D P

9. To show the recurrence of a word of Composition (Bandish) the Sign "oo" is used only for the English Notation. eg. Wordings. Tu ma Ka he ko.

GM PN MP ṠS, ṠN Ṡ NN PP
Tu OO OO ma, Ka OO he ko

10. **Taal (Tala)** - is a number of beats coming in a rotation, which is repeated throughout the song. It may be of 8, 12, 16 etc. beats. We have three(3) Signs in any Tala.

A. The 'Som' or the first beat or the starting point of any tala is shown by the Sign "X". The return of a passage with the uniformity of taal, back to the beginning phrase (mukhda) is denoted by " * " .

B. The Off-Beat of the Tala is shown by the "O" Sign.

C. The other beats of the Tala are shown by the sign of 2, 3, 4, 5, numbers.

eg. "Teentaal" - Taal of (16 beats)



11. **For Ragas** — the following terms to be noted :

- a) **Arohi** : The ascending notes during the recital of raga.
- b) **Abarohi** : The descending notes.
- c) **Vadi** - The most important note of a particular raga.
- d) **Samavadi** - The second important note.
- e) **Main Phrase** - The essential combination notes of a raga which brings out its anatomical picture.
- f) **Taan** - The behaviouristic movements of a raga in vowels at a fast tempo.
- g) **Thhat** - The eight categories to which all the Hindusthani ragas belong.
- h) **Laya** - The speed or the tempo of the song in four divisible categories as below -
 - i) **Alaap** - The slow exposition of a raga in a composition without any taal or rhythmic beat - elaboratively.
 - ii) **Vilambit or Dhima** - Very slow speed or tempo.
 - iii) **Madhyalaya** - Medium slow speed.
 - iv) **Drut** - Medium to very high speed - progressively.

PANDIT BHIMSEN JOSHI

Raga & Duration

Bandish

1.	Yaman Kalyan	(10.36)	a)	Shyam Bajayee Aaj Muralia
2.	Kedar	(21.30)	a)	Sohey Larayee
			b)	Sawan Ki Bundaniya
3.	Durbari Kanada	(10.14)	a)	Jhanak Jhanakwa
4.	Todi	(15.47)	a)	Bar Saraswati Se Mangta
5.	Vrindavani Sarang	(20.58)	a)	Tum Rab Tum Saheba
			b)	Jaon Mai Topey Balihaari
6.	Marwa	(15.13)	a)	Bangari Mori
7.	Poorvi	(10.30)	a)	Hariye Mai Ko
8.	Bhairavee	(11.18)	a)	Boley Na Wo Humsey Piya

In order of performance .

Raga Yaman Kalyan

(Blessings of the truth)

'**Iman**', according to some, was a Persian tune imported by **Amir Khusrau**, the poet - statesman of **Alauddin Khilji**'s court in the 13th. Century. Yaman is the conversion of the word '*Iman*'. However, this same *raga* is called *Kalyani* in Karnataka, which has always resisted the influence of Muslim culture all along the centuries.

Iman Kalyan or **Yaman Kalyan** is a major early evening *raga* favoured by all vocalists and instrumentalists. Most musicians during their training are expected to cut their teeth on this *raga*, because it has all the *major* or *shuddha* notes except '*Tivra Ma*' in the ascendant scale.

Raga

Raga Yaman Kalyan

Taal : Teentaal (Madhyalaya & Drut)

*Shyaam bajaayey aaj' muralia
wey apno adharana guni so.
Yogi jangala jati jati aur' gunimuni saba
nara nari miley moholiyo hai Manaranga
karata.*

Shyaam (Lord Krishna), plays the flute with his divine lips resting on a branch of a tree in a forest. The enchanting melody bewitches all men, saints & wise men and other passers by. - says the poet Manaranga.

X	2	0	3
		* G G R	N R S S
		* <i>Shya am ba</i>	<i>jaa oo yey oo</i>
Ṇ Ḍ Ṇ R	G R G G	P P Ṃ GR	G Ṃ P P
<i>aa oo ja mu</i>	<i>ra li a oo</i>	<i>wey oo oo oo</i>	<i>a pa no oo</i>
ND ND P P	GR R S S	*	
<i>ao dhao ra na</i>	<i>guo ni so oo</i>	*	
		* P P P	P P P P
		* <i>yo gi oo</i>	<i>jan oo ga la</i>
G̣ Ṃ Ṃ Ṃ	P P P P	* P ND N	Ṣ Ṣ Ṣ Ṛ
<i>ja ti oo ja</i>	<i>ti oo au ra</i>	* <i>gu nio mu</i>	<i>ni oo sa ba</i>
G̣ Ṛ SṚ Ṣ	N ND Ṃ G	G G G R	GṂ DṆ RṢ N
<i>na ra nao o</i>	<i>ri oo mi ley</i>	<i>mo oo ho li</i>	<i>yoo oo haio oo</i>
N N DP P	R G R R	*	
<i>Ma na rano ga</i>	<i>ka ra ta oo</i>	*	

Raga Yaman Kalyan

Thhat : Kalyan

1. Main Structure :

Arohi : $\dot{N} R S, R G \overset{|}{M} P, \overset{|}{M} D N \dot{S}$.

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

2. Prime Notes :

Vadi : G Samavadi : N

3. Time of Recital : 7 p.m. to 10 p.m.

4. Main Phrase : $\overset{|}{M} P D \overset{|}{M} P, \overset{|}{M} R G M G R, \dot{N} R S$.

5. Examples of a Few Taans :

A. $\dot{N} \dot{D} \dot{N} R GR \overset{|}{G} \overset{|}{M} \overset{|}{P} \overset{|}{M} GR \overset{|}{G} \overset{|}{M} \overset{|}{M} P \overset{|}{P} \overset{|}{M} DP ND \overset{|}{P} \overset{|}{M}$
 $GR \overset{|}{G} \overset{|}{M} ND \dot{S} N DP \overset{|}{M} R GR GM GR \dot{S} N RS.$

B. $\dot{S} \dot{N} \dot{D} \dot{N} RG \overset{|}{M} P DN \dot{R} \dot{G} \dot{G} \dot{R} \dot{N} \dot{R} \dot{S} ND \dot{S} N \dot{R} N \dot{S} N$
 $ND DP \overset{|}{P} \overset{|}{M} \overset{|}{M} G GR GN ND \dot{S} N \dot{G} \dot{R} \dot{S} N DP \overset{|}{M} R GR$
 $GM MG RG GR \dot{S} N \dot{D} \dot{N} RS.$

C. $GR SG RS \dot{N} S \dot{N} R RG GR \overset{|}{M} G \overset{|}{R} \overset{|}{M} GR \overset{|}{G} \overset{|}{M} \overset{|}{G} \overset{|}{M} \overset{|}{P} \overset{|}{M}$
 $PP ND PN DP DN ND \overset{|}{P} \overset{|}{M} \overset{|}{P} \overset{|}{M} GR \overset{|}{G} \overset{|}{M} ND \dot{S} N \dot{G} \dot{R}$
 $ND \dot{N} \dot{R} \dot{G} \dot{R} \dot{N} \dot{G} \dot{R} DN \dot{N} \dot{R} \dot{G} \dot{R} \dot{G} \dot{M} \dot{M} \dot{G} \dot{R} \dot{G} \dot{R} \dot{S} N$
 $DN \dot{R} \dot{G} \dot{R} N \dot{S} N \dot{D} \dot{R} \dot{S} N DP \overset{|}{M} G RG \overset{|}{M} P \overset{|}{M} G RG RG$
 $MG RR GR \dot{S} N RS.$

D. $SN RS GG GR RR NN ND DD PP P \dot{S} NN \dot{R} N \dot{N} \dot{G} \dot{R} \dot{R}$
 $\dot{G} \dot{G} \dot{G} \dot{R} \dot{R} \dot{S} NN \dot{R} \dot{R} \dot{R} N \dot{R} \dot{R} \dot{R} \dot{S} \dot{S} \dot{R} \dot{S} ND$
 $DN DN \dot{S} N \dot{S} \dot{R} \dot{S} \dot{R} \dot{G} \dot{R} \overset{|}{G} \overset{|}{M} \overset{|}{P} \overset{|}{M} \dot{G} \dot{R} \dot{G} \dot{R} GM MG RG GR$
 $\dot{S} N \dot{R} N \dot{D} \dot{R} \dot{N} \dot{P} \dot{R} \dot{S} N \dot{R} \dot{R} \dot{S} N DD PP \overset{|}{M} \overset{|}{M} GG RG \overset{|}{M} P$
 $\overset{|}{M} G RR RG RR GM GR \dot{S} N RS.$

Raga Kedar

(Incarnation of Lord Shiva)

Kedar - a sweet major *raga*, sung in late evening. It is a traditional *raga* mentioned in quite a few Sanskrit texts of years, including 'Ragtarangini'. It is basically a middle octavious *raga*. The original *Kedar* (known as *Shuddha Kedar*) did not have two 'Madhyams', i.e., *Tivra* and *Shuddha Ma*, as the use of chromatic notes except in *meend* is taboo in Hindusthani music. It is in the last hundred years, the omnibus *Kedar* has acquired two 'Nishads' and two 'Madhyams'.

The *Kedar* also have different species, i.e. *Jaladhar Kedar*, *Maluha Kedar*, *Chandni Kedar* and *Shuddha Kedar* - the last named *raga* has been sung here by Pdt. Bhimsen Joshi in *Drut*, where 'Tivra Ma' is rarely touched. This *raga* is also known as *Kedara* in many texts.

Raga

Raga Kedar

Taal : Ektaal (Vilambit)

*Sohey larayee mayi banara janey
aa banari tu
Kaun kaun gaweko ata dhum' dham'
daney (data) baneri*

The anxious bride awaits her groom for her wedding ceremony. She ponders with her mates and wonders when the groom is going to arrive with his entourage along with the singers for the celebration.

X	0	2	0	3	4
					* MMG PPP * sohey laraa
$\overset{\cdot\cdot\cdot\cdot}{\text{SSSS}}$ yeeo	$\overset{\cdot\cdot\cdot\cdot}{\text{SSSS}}$ o000	$\overset{\cdot}{\text{NNDP}}$ $\overset{\cdot}{\text{DPMPM}}$ ma000 0000	$\overset{\cdot\cdot\cdot\cdot}{\text{PMMM}}$ $\overset{\cdot\cdot}{\text{MM}}$ $\overset{\cdot}{\text{MG}}$ yio000 oobana	$\overset{\cdot\cdot\cdot\cdot}{\text{PPPP}}$ $\overset{\cdot}{\text{PNSR}}$ ra000 ja000	$\overset{\cdot\cdot}{\text{DNDP}}$ $\overset{\cdot\cdot}{\text{PDPMG}}$ ooone a0000 PMSRS * banaritu *
$\overset{\cdot\cdot}{\text{SS}} \overset{\cdot}{\text{NR}}$ ga000we	$\overset{\cdot\cdot\cdot\cdot}{\text{SSSS}}$ ko000	$\overset{\cdot\cdot\cdot\cdot}{\text{SSSS}}$ $\overset{\cdot\cdot\cdot\cdot}{\text{NSRGM}}$ ooata odhuma00	$\overset{\cdot\cdot\cdot\cdot}{\text{RRSS}}$ $\overset{\cdot\cdot}{\text{RSNND}}$ 0000 dha000	$\overset{\cdot\cdot}{\text{DNDP}}$ $\overset{\cdot\cdot}{\text{DPMM}}$ oo00ma dao00ne	$\overset{\cdot\cdot}{\text{DNDN}}$ $\overset{\cdot\cdot}{\text{PPDP}}$ baneo rioo DPDPM * 0000 *

Note :

Ektaal is a taal of 12 beats. In this notation, it is shown in 6 segments X 2 matras (beats) in each segment.

Raga Kedar

Taal : Ektaal (Drut) 12 beats

*Sawana ki bundania barasata ghana
ghora Bijali chamakata damakata das'
nanawa ati larajata maur karey shor*

The torrents of rain drops are pelting down in the monsoon. Thunder and lightning are scaring the devils away, and the peacocks are screeching with delight.

X	0	2	0	3	4
M M Sa oo	G P oo wa	P P na ki	<u>MP</u> M boo oo	M <u>RS</u> on dao	R S ni a
P P ba ra	P P sa ta	P P gha na	<u>DN</u> <u>SṘ</u> ghoo oo	<u>SṄ</u> <u>DP</u> rao oo	<u>MM</u> <u>RS</u> oo oo
P P Bi ja	Ṡ Ṡ li oo	Ṡ Ṡ cha ma	Ṡ Ṡ ka ta	Ṡ Ṡ da ma	Ṡ Ṡ ka ta
Ṡ Ṡ da oo	Ṡ Ṡ sa na	Ṡ D na wa	P P a ti	<u>PD</u> P lao ra	M M ja ta
Ṡ Ṡ ma u	Ṡ Ṡ r ka	Ṡ Ṡ rey oo	<u>DN</u> <u>SṘ</u> shoo oo	<u>SṄ</u> <u>DP</u> oo ro	<u>MM</u> <u>RS</u> oo oo

Raga Kedar

Thhat : Kalyan

1. Main Structure :

Arohi : S M P, M G P N D Ś,

Abarohi : Ś N D P, Ṁ P D P M, S N R S.

2. Prime Notes :

Vadi : M Samavadi : S

3. Time of Recital : 7 p.m. to 10 p.m.

4. Main Phrase : M P D N, N D Ṁ P D P M S R S.

5. Examples of a Few Taans :

A. Sṅ RS ṅS MM RS MG PM DP ND ŚN ṚN ŚN DN ND
ND Pṁ Dṁ PN DP ṀP MM RS ṅR SS.

B. MM MM RS NN NN DP ṀṀ ṀṀ ṚŚ NN DP ND ŚN
ṚN ŚN DP ND DN ND ND Pṁ DP ṀP MM RS
Sṅ RS ṅṅ ṅṅ Sṅ RS.

C. ṅṅ Sṅ RS SR RS Sṅ SR RS ṅṅ Dṅ ṅṅ Sṅ SM MG Pṁ
ṀP DP ṀP ṀD DP ND ND DP DP Dṁ Pṁ ND ŚN ṚŚ
ṀṀ ṀṘ ṚṚ ŚŚ ŚN NN DD DN ND NN DP ṀP DP DD
Pṁ Pṁ ND DP MM MM RS ṅṅ RS.

D. MM MM MM RS NN NN NN DP ṀṀ ṀṀ ṀṀ ṚŚ
ND NN DP DP DD Pṁ MM MG Pṁ DP ND ŚN
ṚŚ ṚN ŚṀ ṀṀ ṚŚ NN ŚN ŚŚ ŚN ṚŚ ŚŚ ND
DN ND ND Pṁ PP MM ṅṅ SM MM MM MG
Pṁ DP ND ŚN ŚṀ ṚŚ ND PM PP MM RS.

Raga Durbari Kanada

(The Royal Sensation)

Durbari Kanada - is one of the most important and dominating ragas in Hindusthani Music. *Durbari Kanara*, Sung at the dead of night is attributed to **Miyan Tansen**, the legendary singer of Emperor **Akbar's** court. It is a raga, whose grandeur is fully revealed in *alaap* or the slow exposition. In *drut teentaal* sung by Pdt. Bhimsen Joshi some of the vigour put in by him, gives the listener some idea of this majestic raga in a capsule form.

The atmosphere of this raga is intimately associated with the grandeur and sensations of the Royal Court and Palace.

Raga

Raga Durbari Kanada

Taal : Teentaal (Drut)

*Jhanaka jhanak'wa morey bichhuwa
ghara ailo mitawa kaisey kaba aoon
torey morey mitawa
Chhum chhanananana bichhuwa boley jaag'
rahi saba ghar'key logawa*

"My anklet bells are jingling. How do I come stealthily to you - my beloved, when all the members of the house are awake?" the lover tells to her sweetheart.

X	2	0	3
		* R R S * Jhana ka jha	R <u>SN</u> S R na ka wa oo
<u>MG</u> <u>MG</u> <u>G</u> M moo oo rey oo	R R <u>SN</u> <u>D N</u> bi chhu wao oo	<u>N</u> <u>N</u> S S gha ra a oo	S S S <u>NS</u> i lo oo mio
<u>RS</u> <u>D N</u> P P tao wao oo oo	* M P <u>N</u> * kai se ka	S G G M P ba a oon to	P P <u>MM</u> <u>GM</u> rey oo moo oo
<u>NP</u> <u>MG</u> <u>GM</u> R oo rey oo mi	R RS <u>N D</u> <u>NS</u> ta wao oo oo	* *	
		* M <u>MP</u> P * chhum chha na	D D <u>SN</u> N na na nao na
Ṡ Ṡ Ṡ Ṡ bi chhu wa oo	ṠṠ <u>ṠN</u> Ṡ Ṡ boo oo ley oo	ṠM Ṡ Ṡ M jaa oo ga ra	Ṡ Ṡ Ṡ Ṡ hi oo sa ba
<u>NN</u> <u>PM</u> <u>NP</u> <u>MP</u> ghao rao key oo	<u>GM</u> <u>GM</u> <u>RS</u> <u>N D</u> loo gao wao oo	<u>NS</u> * oo *	

Raga Todi

(The Morning Glory)

Todi - a popular morning raga sung in this series by Pdt. Bhimsen Joshi. It is a comparatively recent raga, in the sense there is no mention of it in ancient scriptures. Some musicologists think, that it is derived from *Bhairavi*, an even more well known morning raga. In *Karnataki Music* the northern *Bhairavi* is equivalent to this main stream raga *Todi*.

There are several kinds of *Todi* e.g. *Deshi Todi*, *Bahaduri Todi*, *Gurjari Todi*, *Chhaya Todi*, *Barari Todi*, *Hussaini Todi*, *Jaunpuri Todi*, *Ashavari Todi*, *Lachari Todi*, *Govardhani Todi*, *Khat Todi*, *Bilaskhani Todi* and *Mian ki Todi* etc. It has very close similarity with raga *Multani*, which however is an afternoon raga.

Raga

Raga Todi

Taal : Teentaal (Madhyalaya & Drut)

*Bar' Saraswati se mang'ta hoon
vidyadhita karata nirata nitidhi
sab' jagat' ke gunijana pujiye
Raga thhat' aur tala sahaya hay,
bhaja hari ke dayani dayani*

Oh! Saraswati (the goddess of learning). Please grant me the boon and give me learning and wisdom. Bless me with the knowledge of moods, beats and melody of music. Along with all the learned persons of the world, I worship you - the consort of Lord Hari.

X	2	0	3
		S R G G Ba ra Sa ra	R S S R swa ti oo se
S S S S man oo on ga	S R SR G ta oo hoon oo	D M D D vid oo dya oo	* D N D * dhi ta ka
P P M D ra ta ni ra	M G R S ta ni ti dhi	S R M G sa ba ja ga	M D D D ta ke oo oo
* DM M GR * guo ni ja	G R S S na pu ji je	*	
		M G G G DM Rao oo ga thha	M M ND D oo ta auo r
S S S S ta oo la sa	S R S S ha sa ha y	D D D D bha ja ha ri	G R S S oo ke oo oo
ND D D MG dao ya oo nio	R R G RS da ya oo nio	*	*

Raga Todi

Thhat : Todi

1. Main Structure :

Arohi : S R G Ṁ D P, Ḋ N Ṡ.

Abarohi : Ṡ N Ḋ P, Ṁ Ḋ Ṁ G, R G R S.

2. Prime Notes :

Vadi : Ḋ Samavadi : G

3. Time of Recital : 6 a.m. to 10 a.m.

4. Main Phrase : S N R G, Ṁ D, N Ṡ, Ṡ N D, P Ṁ D Ṁ G Ṁ R G, R S.

Also R G Ṁ G, Ṁ D P, Ṁ R G R S.

5. Examples of a Few Taans :

A. Ḋ N SR G R G G R G R S R G R G R G R G Ṁ G R G
Ṁ D ND PṀ DṀ DP MR GR SS.

B. Ṁ G R G Ṁ G R G RS ND SN ND PṀ Ṁ D DN NS SR
R G Ṁ D ND ND ND DN ND PṀ DṀ DP Ṁ G R G Ṁ D
ND SN Ṙ Ṡ Ṙ Ġ Ṙ Ġ Ġ Ṙ SN Ḋ Ṡ ND PṀ DṀ G R R G
MR GR SS.

C. R G R G R S DN DN DP Ṙ Ġ Ṙ Ġ Ṙ Ṡ DN Ḋ Ṡ Ḋ Ṙ Ḋ Ġ Ġ Ṙ
Ṡ N Ḋ Ṡ ND Ṡ N Ṡ Ṙ Ṙ Ġ Ġ Ṙ Ṡ N NN ND Ḋ Ḋ ND DP PṀ
Ṁ D ND Ṡ N Ṡ Ḋ ND Ṡ N Ṡ Ṙ Ṙ Ġ Ġ Ṙ Ṡ N Ḋ Ṡ ND ND PṀ
PR G R R G Ṁ G R G RS.

D. R G Ṁ G RS DN SN DP Ṁ D ND SN SR G R R G
Ṁ G Ṁ D Ṁ D Ṁ D ND Ṡ N Ṡ Ṙ Ṙ Ġ Ġ Ġ Ṁ Ṁ Ġ Ṙ Ṙ
SN ND ND DṀ DṀ Ṁ G Ṁ G G R G R RS ND SN
SR GṀ DP Ṁ D DP PR MR GR R G MR GR SS.

Raga Vrindavani Sarang

(The Melody of Vrindavan)

Lord Krishna's childhood Town

Vrindavani Sarang - is usually sung in mid-day. *Vrindavani Sarang* has more or less the same notes as those of *raga megh* without the *gandhar*. By nature, this *raga* is more mobile, nimble and more swift moving than *raga Megh Malhar* and is named after *Vrindavan*, the scene of **Lord Krishna's** earlier deeds as a child.

There are other varieties of *Sarang* besides *Vrindavani* - which are *Shuddh Sarang*, *Gaud Sarang*, *Madhumat Sarang*, *Miya-ki Sarang*, *Samant Sarang*, *Lankadahan Sarang*, *Bada Hansa Sarang*, etc.

Raga

Raga Vrindavani Sarang

Taal : Jhaptaal (Dhima - 10 beats)

*Tum' rab' tum' saheba tum'hi karataar'
ghata ghaat mey purana jala thala bhara
bhar Tum'hi Karim tum'hi Rahim gawata
guni gandharva sura nara surataar*

"You are the Lord, the creator of nature and universe. Your benevolence make the rivers flow and make the lands fertile. You are the enabler and benefactor. Your praise is sung by the Gods, saints and all human beings.

X	2	0	3
\dot{N} <i>Tu</i>	\dot{N} <i>ma</i>	S S S <i>ra o ba</i>	\overline{PNSR} R <i>tuooo ma</i>
\dot{N} <i>tu</i>	S <i>ma</i>	R M P <i>hi ka ra</i>	\overline{NM} P <i>taao o</i>
\dot{N} <i>gha</i>	S <i>ta</i>	R M M <i>ghaa t mey</i>	P M <i>pu o</i>
M <i>ja</i>	\overline{PNS} <i>laoo</i>	\dot{N} P P <i>tha o la</i>	R M <i>bha ra</i>
M <i>Tuma</i>	P <i>hi</i>	\dot{N} P P <i>Ka ri m</i>	\overline{NS} \dot{S} <i>tuma hi</i>
\overline{NS} <i>gao</i>	\overline{RM} <i>oo</i>	\dot{R} \dot{S} \overline{NR} <i>wa ta guo</i>	\dot{S} \dot{N} <i>ni gan</i>
M <i>su</i>	\overline{PNS} <i>raoo</i>	\dot{N} P R <i>na ra su</i>	M \overline{NMP} <i>ra taao</i>
			\dot{N} \dot{S} \dot{S} <i>Ra hi m</i>
			M P P <i>dha or va</i>
			\overline{MR} \overline{RN} \overline{NS} <i>oo oo or</i>

Raga Vrindavani Sarang

Taal : Teentaal (Drut)

*Jaon may to pe balihaari rey (mana)
tumhi mero mana hara lino.
Garibki ichchha purana kara dey
tuma to garib' nawaaz*

"I dedicate and surrender myself to you - my Lord. You have captivated my heart and mind".
"You, the protector of the poor - please save me, and fulfil my wants" -

X	2	0	3
		* R P P	<u>PN</u> <u>PM</u> <u>RS</u> <u>NS</u>
		* Ja oon mai	too peo bao lio
R R R R	S S S S	Ṇ S R M	P N Ś Ś
haa o o ri	re o o o	tum hi me ro	ma na ha ra
<u>ŚR</u> <u>ŚN</u> <u>PN</u> <u>PM</u>	<u>RM</u> <u>RS</u> <u>NR</u> S	*	*
lio oo oo oo	noo oo oo oo		
		* M P P	<u>N</u> P N N
		* ga rib ki	ic ch chha o
Ś Ś Ś Ś	N Ṛ Ś Ś	P <u>N</u> <u>N</u> P	Ś Ś <u>Ś</u> Ś
pu o ra na	ka ra dey o	tu ma to ga	ri o ba na
<u>ŚR</u> <u>ŚN</u> <u>PN</u> <u>PM</u>	<u>RM</u> <u>RS</u> <u>NR</u> S	*	*
wao oo oo oo	oo oo oo az		

Raga Vrindavani Sarang

Thhat : Kafi

1. Main Structure :

Arohi : S R N P N Ś.

Abarohi : Ś N P M R, N S.

2. Prime Notes :

Vadi : R Samavadi : P

3. Time of Recital : 1 p.m. to 4 p.m.

4. Main Phrase : M P N P M R, R M R M R S N N S.

5. Examples of a Few Taans :

A. NS NS RS NS NP NS RM RM RM MM RS NS
RM PN MN PM RS NR SS.

B. PN SR MM RS NS RM PP MR RM SR MP N N PM
PN ŚN ŚR NR NS NP PM RR SN NR SS NP MP
NS RS.

C. MM MR RR SN SN RS NS MR PM NP ŚN RS MR
MM RS NS RS NS N N PM PP N N NP PP MM
MR RR SR NS RM PN ŚR MR SN PM RN RS.

D. SR NS RN SS RM RM MS RR PN PN NM PP
NS NS SP NN SR SR RN SS MM MR RR SS
SN N N PP PM MM RR RS NN NS MR MM RS
NS NP NP MR NS RM PN MN PM RN RS.

Raga Marwa

(The Tune of the Dusk)

Marwa - a heart touching raga sung at dusk. It suggests the feeling of apathy towards worldly interests, what is known in our language as 'Vairagya'. It should be noted that the *shruti* (microtone) of *Komal re* or minor second is slightly higher than the *Komal re* used in *Raga Todi*.

It is a remarkable feature of Indian music that two ragas *Puriya* & *Marwa* use the same notes but sounds different because of different emphasis and different combination of notes. The use of D with R is emphasised more in *Marwa*, whereas N with G is stressed in *Puria*. Both are sung at the same time in the early evening. *Marwa* is also a *Sandhi-prakash raga*.

Raga

Raga Marwa

Taal : Teentaal (Drut)

Bangari mori muraka gayi chhaandona baiyan
torī karile chori langarwa hasata khelata kini
mosey barajori
Sangakey sahelīya lughayo gaiya woto door'
door' ekase lata.

Please let go off my hand, do not trouble me. You have twisted my bracelet. All my playmates are watching, stay away from me, you the naughty fellow.

X	2	0	3
	* * D Ṁ * * Ban ga	D Ṁ G RS ri mo ri muo	Ṅ R G Ṁ ra ka ga yi
ND D D D chhaa n do na	Ṁ G Ṁ Ṁ bai yan to ri	G G G R ka ri le cho	R S S S oo ri oo lan
Ṅ R S S ga ra wa oo	Ṅ R G G ha sa ta khe	Ṁ D Ṙ Ṙ la ta ki oo	Ṙ N D D ni mo oo se
ṀG ṀD ṀG RS bao oo rao joo	NR S * * oo ri * *		
	Ṁ Ṁ G G San ga ke sa	DṀ Ṁ ND Ṡ heo li yao lu	Ṡ Ṡ Ṡ Ṡ gha oo yo oo
S Ṙ Ṡ Ṡ ga i ya oo	Ṁ ND Ṙ Ṙ wo too doo oo	Ṙ R R R ra doo oo ra	R R R R e ka se oo
RG ṀD ṀG RS lao oo oo oo	NS S * * tao oo * *		

Raga Marwa

1. Main Structure :

Arohi : $\overset{\cdot}{\underset{\cdot}{N}}$ $\overset{\cdot}{R}$ G $\overset{\cdot}{M}$ D, N D S.
 Abarohi : $\overset{\cdot}{S}$ N D, $\overset{\cdot}{M}$ D $\overset{\cdot}{M}$ G R G R S.

2. Prime Notes :

Vadi : D Samavadi : $\overset{\cdot}{R}$

3. Time of Recital : 5 p.m. till dusk

4. Main Phrase : D D $\overset{\cdot}{M}$ G $\overset{\cdot}{R}$, $\overset{\cdot}{N}$ D S.

5. Examples of a Few Taans :

A. DD $\overset{\cdot}{M}$ D $\overset{\cdot}{M}$ DD ND ND $\overset{\cdot}{M}$ D $\overset{\cdot}{M}$ GR $\overset{\cdot}{N}$ D $\overset{\cdot}{S}$
 RG $\overset{\cdot}{M}$ D $\overset{\cdot}{M}$ GR GR $\overset{\cdot}{N}$ D SS.

B. $\overset{\cdot}{D}$ $\overset{\cdot}{N}$ $\overset{\cdot}{R}$ $\overset{\cdot}{N}$ $\overset{\cdot}{D}$ $\overset{\cdot}{R}$ $\overset{\cdot}{N}$ $\overset{\cdot}{D}$ $\overset{\cdot}{S}$ $\overset{\cdot}{R}$ $\overset{\cdot}{R}$ $\overset{\cdot}{R}$ G $\overset{\cdot}{M}$ $\overset{\cdot}{M}$ $\overset{\cdot}{M}$
 DN ND $\overset{\cdot}{S}$ $\overset{\cdot}{R}$ $\overset{\cdot}{R}$ ND RR RN DD $\overset{\cdot}{M}$ $\overset{\cdot}{M}$ $\overset{\cdot}{R}$ $\overset{\cdot}{R}$
 $\overset{\cdot}{N}$ $\overset{\cdot}{S}$ $\overset{\cdot}{R}$ S.

C. $\overset{\cdot}{R}$ $\overset{\cdot}{R}$ $\overset{\cdot}{R}$ $\overset{\cdot}{R}$ NN ND DD DR $\overset{\cdot}{R}$ $\overset{\cdot}{R}$ ND $\overset{\cdot}{M}$ $\overset{\cdot}{M}$ DN
 ND ND $\overset{\cdot}{M}$ D $\overset{\cdot}{M}$ GR $\overset{\cdot}{R}$ ND ND $\overset{\cdot}{M}$ $\overset{\cdot}{M}$ GR $\overset{\cdot}{N}$
 $\overset{\cdot}{S}$ $\overset{\cdot}{D}$ $\overset{\cdot}{R}$ $\overset{\cdot}{N}$ D S.

Thhat : Marwa

D. DN $\overset{\cdot}{R}$ $\overset{\cdot}{N}$ DN $\overset{\cdot}{D}$ $\overset{\cdot}{R}$ $\overset{\cdot}{N}$ ND $\overset{\cdot}{M}$ D $\overset{\cdot}{M}$ D $\overset{\cdot}{M}$ DN DN ND
 $\overset{\cdot}{S}$ $\overset{\cdot}{R}$ $\overset{\cdot}{R}$ $\overset{\cdot}{R}$ $\overset{\cdot}{M}$ $\overset{\cdot}{G}$ $\overset{\cdot}{R}$ ND ND $\overset{\cdot}{M}$ $\overset{\cdot}{N}$ ND $\overset{\cdot}{M}$
 $\overset{\cdot}{D}$ GR $\overset{\cdot}{N}$ DN $\overset{\cdot}{R}$ $\overset{\cdot}{N}$ ND $\overset{\cdot}{D}$ $\overset{\cdot}{M}$ $\overset{\cdot}{M}$ GR $\overset{\cdot}{R}$ $\overset{\cdot}{N}$ $\overset{\cdot}{N}$
 $\overset{\cdot}{S}$ $\overset{\cdot}{D}$ $\overset{\cdot}{R}$ $\overset{\cdot}{N}$ $\overset{\cdot}{N}$ SS.

Raga Poorvi

(The Cry of the East)

Purav means East : the East cries when the Sun sets in the west. This melancholy is melodised in raga **Poorvi**.

Poorvi, is yet again another 'Sandhi prakash' raga sung at dusk like *Puriya Dhaneshree* with an additional *madhyam*. Like *Bihag* the phrase *Pa Ma Ga Ma Ga* and the delicate *komal Re* brings out the character of the raga beautifully. In certain Gharanas, like Bishnupur Gharana in Bengal, it is also recited with *shuddha dha* also.

Raga

Raga Poorvi

Taal : Teentaal (Madhyalaya)

*Hariye mai ko saba sukha dino
dudha puta aur' anadhana Lachhami
kirpayo Govinda Vinda dino
Agama parana jaga nistarana kirpa
karaneke dukha harana sukha karana saba
batana milaye ata kino*

"Oh! Lord Hari, give me the true joy of life. Give me wealth, children and fulfil all my needs for sustenance. Give poor Vinda (the poet) your blessings, and relieve me from the distress of this world. Please have mercy on me and cover my sorrow with happiness".

X	2	0	3
		* G R <u>GM</u>	P P P P
		* Ha ri yeo	mai oo ko oo
<u>D</u> <u>D</u> P <u>M</u>	G M G G	* <u>M</u> G M	G <u>R</u> S S
sa oo ba su	kha di oo no	* du dha pu	oo ta au ra
<u>N</u> <u>N</u> <u>R</u> G	G P P P	* G <u>GM</u> M	<u>D</u> <u>D</u> <u>R</u> <u>R</u>
a na dha na	La chha mi oo	* kir opa oo	yo oo Go oo
<u>R</u> <u>RN</u> N <u>ND</u>	N <u>DP</u> P P	* *	
vin dao Vin dao	di noo oo oo		
		<u>M</u> <u>M</u> G G	<u>M</u> <u>M</u> <u>D</u> <u>D</u>
		A ga ma oo	pa oo ra na
<u>S</u> <u>S</u> <u>S</u> <u>S</u>	<u>S</u> N <u>R</u> <u>S</u>	* <u>D</u> <u>S</u> <u>S</u>	<u>S</u> <u>S</u> <u>S</u> <u>S</u>
ja ga ni s	ta oo ra na	* kir pa oo	ka ra na oo
* <u>R</u> N D	N N * <u>R</u>	N <u>D</u> P P	P P P P
* du kha ha	ra na * su	kha ka ra na	oo oo oo oo
P P P P	P <u>D</u> P P	P <u>R</u> N D	P P <u>M</u> G
sa ba ba oo	ta na mi la	ye a ta ki	no oo (mai ka)

Raga Poorvi

Thhat : Poorvi

1. Main Structure :

Arohi : \dot{N} \underline{R} G $\overset{\overset{|}{\cdot}}{M}$ P \underline{D} \dot{N} \dot{S} .

Abarohi : \dot{S} \underline{N} \underline{D} $\overset{\overset{|}{\cdot}}{P}$ $\overset{\overset{|}{\cdot}}{M}$ G M G \underline{R} S .

2. Prime Notes :

Vadi : G Samavadi : N

3. Time of Recital : 3 p.m. to 7 p.m.

4. Main Phrase : $\overset{\overset{|}{\cdot}}{P}$ $\overset{\overset{|}{\cdot}}{M}$ G M G \underline{R} S , \underline{N} \underline{R} G

5. Examples of a Few Taans :

A. \underline{N} \underline{R} $\overset{\overset{|}{\cdot}}{G}$ $\overset{\overset{|}{\cdot}}{M}$ $\overset{\overset{|}{\cdot}}{P}$ $\overset{\overset{|}{\cdot}}{M}$ \underline{D} \underline{P} \underline{D} \underline{M} $\overset{\overset{|}{\cdot}}{P}$ $\overset{\overset{|}{\cdot}}{M}$ PG $\overset{\overset{|}{\cdot}}{M}$ \underline{R} \underline{G} \underline{R} RM MG \underline{R} \underline{S} \underline{N} \underline{S} .

B. \underline{N} \underline{D} \underline{S} \underline{N} \underline{R} \underline{S} \underline{N} \underline{R} $\overset{\overset{|}{\cdot}}{G}$ $\overset{\overset{|}{\cdot}}{M}$ $\overset{\overset{|}{\cdot}}{P}$ $\overset{\overset{|}{\cdot}}{M}$ \underline{D} \underline{P} \underline{N} \underline{D} \underline{N} \underline{D} $\overset{\overset{|}{\cdot}}{P}$ $\overset{\overset{|}{\cdot}}{M}$ \underline{D} \underline{M} $\overset{\overset{|}{\cdot}}{P}$ $\overset{\overset{|}{\cdot}}{M}$ PG $\overset{\overset{|}{\cdot}}{M}$ \underline{R}
 \underline{G} \underline{R} $\overset{\overset{|}{\cdot}}{G}$ $\overset{\overset{|}{\cdot}}{R}$ $\overset{\overset{|}{\cdot}}{N}$ $\overset{\overset{|}{\cdot}}{R}$ \underline{N} \underline{D} \underline{D} \underline{P} \underline{D} \underline{M} PG $\overset{\overset{|}{\cdot}}{M}$ \underline{G} \underline{R} \underline{R} MG $\overset{\overset{|}{\cdot}}{M}$ \underline{G} \underline{R} \underline{S} .

C. $\overset{\overset{|}{\cdot}}{G}$ $\overset{\overset{|}{\cdot}}{M}$ $\overset{\overset{|}{\cdot}}{P}$ $\overset{\overset{|}{\cdot}}{M}$ \underline{D} \underline{P} \underline{D} \underline{D} \underline{D} \underline{P} $\overset{\overset{|}{\cdot}}{M}$ $\overset{\overset{|}{\cdot}}{P}$ $\overset{\overset{|}{\cdot}}{G}$ $\overset{\overset{|}{\cdot}}{M}$ \underline{N} \underline{D} \underline{N} \underline{D} \underline{N} \underline{D} $\overset{\overset{|}{\cdot}}{P}$ $\overset{\overset{|}{\cdot}}{M}$ $\overset{\overset{|}{\cdot}}{M}$ GG
 $\overset{\overset{|}{\cdot}}{M}$ \underline{R} \underline{R} MG \underline{G} \underline{N} \underline{M} \underline{N} \underline{N} \underline{R} $\overset{\overset{|}{\cdot}}{N}$ $\overset{\overset{|}{\cdot}}{R}$ $\overset{\overset{|}{\cdot}}{R}$ $\overset{\overset{|}{\cdot}}{N}$ \underline{D} \underline{P} PP $\overset{\overset{|}{\cdot}}{M}$ $\overset{\overset{|}{\cdot}}{M}$ $\overset{\overset{|}{\cdot}}{M}$ \underline{G} GG \underline{R} \underline{R}
 $\overset{\overset{|}{\cdot}}{M}$ \underline{G} $\overset{\overset{|}{\cdot}}{P}$ $\overset{\overset{|}{\cdot}}{M}$ \underline{M} \underline{R} \underline{N} \underline{R} MG \underline{G} \underline{R} \underline{S} \underline{N} \underline{R} \underline{S} .

D. $\overset{\overset{|}{\cdot}}{G}$ $\overset{\overset{|}{\cdot}}{M}$ $\overset{\overset{|}{\cdot}}{G}$ $\overset{\overset{|}{\cdot}}{M}$ $\overset{\overset{|}{\cdot}}{M}$ $\overset{\overset{|}{\cdot}}{P}$ $\overset{\overset{|}{\cdot}}{M}$ $\overset{\overset{|}{\cdot}}{P}$ $\overset{\overset{|}{\cdot}}{G}$ $\overset{\overset{|}{\cdot}}{M}$ \underline{R} \underline{M} GG NN \underline{N} \underline{D} \underline{D} \underline{D} PP $\overset{\overset{|}{\cdot}}{P}$ $\overset{\overset{|}{\cdot}}{M}$ $\overset{\overset{|}{\cdot}}{M}$ $\overset{\overset{|}{\cdot}}{M}$
 GG $\overset{\overset{|}{\cdot}}{M}$ $\overset{\overset{|}{\cdot}}{M}$ \underline{D} \underline{P} \underline{N} \underline{D} NN $\overset{\overset{|}{\cdot}}{S}$ $\overset{\overset{|}{\cdot}}{N}$ $\overset{\overset{|}{\cdot}}{R}$ $\overset{\overset{|}{\cdot}}{N}$ $\overset{\overset{|}{\cdot}}{G}$ $\overset{\overset{|}{\cdot}}{R}$ $\overset{\overset{|}{\cdot}}{M}$ $\overset{\overset{|}{\cdot}}{G}$ $\overset{\overset{|}{\cdot}}{R}$ $\overset{\overset{|}{\cdot}}{M}$ $\overset{\overset{|}{\cdot}}{M}$ $\overset{\overset{|}{\cdot}}{G}$ \underline{G} \underline{R} \underline{G} \underline{R}
 $\overset{\overset{|}{\cdot}}{S}$ $\overset{\overset{|}{\cdot}}{N}$ $\overset{\overset{|}{\cdot}}{R}$ $\overset{\overset{|}{\cdot}}{N}$ \underline{N} \underline{D} \underline{D} \underline{P} PP $\overset{\overset{|}{\cdot}}{M}$ $\overset{\overset{|}{\cdot}}{P}$ PG $\overset{\overset{|}{\cdot}}{M}$ $\overset{\overset{|}{\cdot}}{M}$ \underline{R} \underline{M} MM GG $\overset{\overset{|}{\cdot}}{G}$ $\overset{\overset{|}{\cdot}}{R}$ $\overset{\overset{|}{\cdot}}{N}$ $\overset{\overset{|}{\cdot}}{R}$ \underline{N} \underline{D}
 \underline{N} \underline{D} $\overset{\overset{|}{\cdot}}{P}$ $\overset{\overset{|}{\cdot}}{M}$ $\overset{\overset{|}{\cdot}}{M}$ $\overset{\overset{|}{\cdot}}{P}$ $\overset{\overset{|}{\cdot}}{G}$ $\overset{\overset{|}{\cdot}}{M}$ \underline{R} \underline{M} \underline{G} \underline{R} \underline{N} \underline{R} SS .

Raga Bhairavee

(The Chant of Dawn)

Bhairavee - an omnipotent early morning raga associated with the peace and tranquility of the sacred moment of sunrise. This raga uses all the minor notes of the scale beginning from middle C, while this is a major raga.

It is also called 'sada suhagan' raga i.e. it can be sung at any time keeping its soft and sombre touch. This raga, though a fundamental one which can be sung in Dhrupad and Khayal also leads itself spectacularly to *Thumri, Dadra, Ghazal, Chaiti, Folk, Bhajan* etc. categories. As a speciality, many an artiste sing *Bhairavee* as the last item of a concert, for its long lingering mood of sweet melody.

Raga

Raga Bhairavee

Taal : Teentaal (Madhyalaya)

Boley na wo ham'sey piya sanga aurana sanga rain' jata hama sanga nita karata chaturayee piya. Hama sanga laagi preet' una sanga karawo sukha chaina Manaranga nita naam' machawo ruma jhuma.

The young girl in love, laments - "My beloved does not speak with me any more, instead, spends time with someone else - deceiving me." "Even though he is my lover, he goes around looking for happiness and joy with some other woman." Manaranga narrates the poetry singing and rejoicing.

X	2	0	3
		* * SG MP	N D PM GR S
		* * Boo oo	oo ley na oo
S S S S	SS N GS S	ND D N N	SG G M M
wo oo oo oo	hama sey pi ya	san oo ga oo	aura na san ga
GM P MG M	G G RS P	P P P P	D N S N
raio oo nao oo	ja oo tao ha	ma san ga ni	ta ka ra ta
P N D P	P MG GMPD SN	D DG * *	
cha tu ra yee	o oo oooo oo	pi yao * *	
	GM D N S S	S S S S	N N S S
	hamasanga laa gi	oo pree oo ta	u na san ga
S S S N	G S ND P	P D N D	P M MP N
ka ra wo oo	su kha chai na	ma na ran ga	ni ta naa oo
D PM M M	S S S S	S S * *	
ma mao cha wo	ru oo ma jhu	oo ma * *	

Raga Bhairavee



Thhat : Bhairavee

1. Main Structure :

Arohi : S R G M P D N Ś,

Abarohi : Ś N D P M G R S.

2. Prime Notes :

Vadi : M Samavadi : S

3. Time of Recital : 4 a.m. to 12 noon — and last item

4. Main Phrase : D P G M G R S, D N S.

5. Examples of a Few Taans :

A. SR GM PD ND PD PN ND MP MP DN ŚN ŚD ND
PD ND MP GP MP MG MP MG MR NS.

B. MG MP DNDN ŚN ŚR NS ŚG ĠR RN ŚN ŚN DP
PD NS ND DM PG MG RS RN SD NS RG GR GM
MG MP PM DP ŚN DP MP GM RS.

C. PD NS GR SN DP PD NS ĠR ŚN DP PD DN NS ŚR
ĠR MG RS RN SD ND PD PM PM GM GR GR SR RN
SN SR GM PD ND RR RS NN ŚN NN DD ND DD PP
MP ŚN DP DM PG MG RS.

D. R G MP DN ŚR ĠR ŚN NN DD DP PP MM ŚN ND DP PM
PD PD DDDN DN DN NN ŚN ŚN ŚŚ ĠG ĠR ŚR RS NS SN
DN ND PD DP MP PM GM MG MM MP PP DD DN NN ŚN ĠR
ŚN PŚ PN ND PM DP MP GM GR NS.



PANDIT KUMAR PRASAD MUKHERJI

Kumar Prasad Mukherji is the son of Late Prof. **Dhurjati Prasad Mukherji**, the internationally known Economist, Sociologist and Musicologist and a literary figure of Bengal.

His childhood and formative period was spent largely around strongholds like *Agra*, *Atrauli*, *Gwalior* and *Rampur* wherefrom radiate the principal vocal styles of North Indian Music. This enabled him to have a direct access to many Ustads including great **Faiyaz Khan** of Agra School and **Mustaq Hussain Khan** of Gwalior School. He also had training from **Ustd. Ata Hussain Khan** and **Ustd. Latafat Hussain Khan**. Very few musicians have had the opportunity of being exposed to these two most important and authentic schools of singing, the **Gwalior** and the **Agra**. As a deft vocalist, Kumar is equally at ease with both the styles.

As a musicologist, he has given lecture demonstrations in **Sangeet Research Academy**, Calcutta, **Viswa Bharati** (Shantiniketan), **Delhi University**, **Administrative Staff College**, **Calcutta University**,

The Music Academy and **Thyagaraja Bidwat Samaj** (Chennai), **Institute of Advanced Studies** (Simla) and **Gana Kala Parishad** (Bangalore) where he was conferred the title of **Pandit**. He has also received the **Rabindranath Tagore Award**.



On behalf of Sangeet Research Academy, he has done a complete analysis of five major *Khayal gharanas* with illustrations from old archives as well as his contemporary artistes. The Ford Foundation financed this project.

He has also been one of the most brilliant music critics of the country and wrote for about 15 years for two leading English dailies of Calcutta. He has authored three best sellers in Bengali, *entitled "Kudrat Rang Birangi" "Majlis" and "Mehfil"*. The first attempts to blend anecdotal history and analysis of the major *Khayal gharanas* with the history of creativity in Hindusthani music. This attempt has received 'Rabindranath Tagore Award' from the Government.

He is currently under contract with Penguin India to write a book on Hindusthani Music and Musicians. His last book in Bengali '*Dishi Gaan Biliti Khela*' published by Ananda Publisher is a *Jugalbandi (twin play)* of cricket and music.

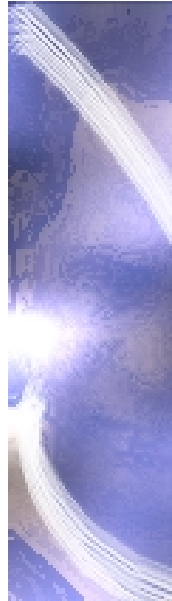
PANDIT SAMAR SAHA

'*Rhythm*' represents life. Music also becomes lively and enjoyable categorically with the help of the rhythm. The slow and fast tempo in soft or bold tones bring tremendous variety to an otherwise monotonous musical event. A matured musician, therefore, needs a matured percussionist, without whom his recital does not bloom.

Such a percussionist is Samar Saha. Numerous musical performances by renowned artistes start throbbing with life with the magical touch of his fingers on the tabla in style that belongs to the '*Benaras Gharana*'.

Born in Kolkata, Samar's initial training started at a very tender age under the guidance of his father Shri Sudhangsu Bhusan Saha and brother Shri Tarak Saha, a tabla player of repute. His formal training started under the tutelage of Shri Sachchidananda Goswami and then flowered under the able guidance of Shri Krishna Kumar Ganguly (Natubabu) of *Benaras Gharana*. It was he, who shaped up Samar into a performer of great promise, ambiance and virtuosity.

Samar Saha is a full time faculty member of ITC Sangeet Research Academy since its very inception in 1978.



Raga : Yaman Kalyan

Shyaam bajaayey aaj' muralia
wey apno adharana guni so.
Yogi jangala jati jati aur' gunimuni saba
nara nari miley moholiyo hai Manaranga
kahata.

Raga : Kedar

Bandish - I

Sohey larayi mai banara janey
aa banari tu
Kaun kaun gaweko ata dhum' dham'
daney (data) banari

Bandish - II

Sawana ki bundania
barasata ghana ghora
Bijali chamakata damakata
daas' nanawa ati larajata
maur karey shor

Raga : Durbari Kanada

Jhanaka Jhanak'wa morey bichhuwa
ghara ailo mitawa kaisey kaba aoon
torey morey mitawa
Chhum chhanananana bichhuwa boley
jaag' rahi saba ghar'key logawa

Shyaam (Lord Krishna), plays the flute with his divine lips resting on a branch of a tree in a forest.

The enchanting melody bewitches all men, saints & wise men and other passers by. - says the poet Manaranga.

The anxious bride awaits her groom for her wedding ceremony. She ponders with her mates and wonders when the groom is going to arrive with his entourage along with the singers for the celebration.

The torrents of rain drops are pelting down in the monsoon.

Thunder and lightning are scaring the devils away, and the peacocks are screeching with delight.

"My anklet bells are jingling. How do I come stealthily to you - my beloved, when all the members of the house are awake?" the lover tells to her sweetheart.

Raga : Todi

Bar' Saraswati se mang'ta hoon
vidyadhita karata nirata nitidhi
sab' jagat' ke gunijana pujije
Raga thhat' aur tala sahasa hay,
bhaja Hari ke dayani dayani

Raga : Vrindavani Sarang**Bandish - I**

Tum' rab' tum' saheba
tum'hi karataar' ghata ghaat mey purana
jala thala bhara bhar
Tum'hi Karim tum'hi Rahim
gawata guni gandharva sura nara surataar

Bandish - II

Jaon may to pe balihaari rey (mana) tumhi
mero mana hara lino.
Garibki ichchha purana kara dey
tuma to garib' nawaaz

Raga : Marwa

Bangari mori muraka gayi
chhaandona baiyan
tori karile
chori langarwa hasata khelata
kini mosey barajori
Sangaakey saheliya lubhaya gaiya oto
door' door' ekase lata.

Oh! Saraswati (the goddess of learning).
Please grant me the boon and give me
learning and wisdom. Bless me with the
knowledge of moods, beats and melody of
music. Along with all the learned persons of
the world, I worship you - the consort of Lord
Hari.

"You are the Lord, the creator of nature and
universe. Your benevolence make the rivers
flow and make the lands fertile.
You are the enabler and benefactor. Your
praise is sung by the Gods, saints and all
human beings.

"I dedicate and surrender myself to you - my
Lord. You have captivated my heart and
mind".

"You, the protector of the poor - please save
me, and fulfil my wants" -

Please let go off my hand, do not trouble me.
You have twisted my bracelet. All my
playmates are watching, stay away from me,
you the naughty fellow.

Raga : Poorvi

Hariye mai ko saba sukha dino
dudha puta aur' anadhana Lachhami
kirpayo Govinda Vinda dino
Agama parana jaga nistarana
kirpa karaneko dukha harana sukha karana
saba batana milaye ata kino

Raga : Bhairavee

Boley na wo ham'sey piya sanga aurana
sanga
rain' jata hama sanga nita karata chaturayee
piya
Hama sanga laagi preet' una sanga karawo
sukha
chaina Manaranga nita naam'
machawo ruma jhuma.

"Oh! Lord Hari, give me the true joy of life. Give
me wealth, children and fulfil all my needs for
sustenance.

Give poor Vinda (the poet) your blessings, and
relieve me from the distress of this world. Please
have mercy on me and cover my sorrow with
happiness".

The young girl in love, laments - "My beloved
does not speak with me any more, instead,
spends time with someone else - deceiving me."

"Even though he is my lover, he goes around
looking for happiness and joy with some other
woman."
Manaranga narrates the poetry singing and
rejoicing.

Conceived and Produced by
Arya Bhattacharjee

Hosted by

Gautami Bhattacharjee
Arya Bhattacharjee

Excutive Producer

Subhanjan Sarkar
Arindam Mukherjee

Creative Co-ordination

Sanjoy Ganguli
Soumya Bose

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Samar Saha: Tabla
Sudhir Nayak: Harmonium
Srinivas Joshi:
Tanpura & Voice

Additional Tracks

Roshan Ali: Sarengi
Babu Shome: Synthesizer

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Daman Sood

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Utkarsha Malakar

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