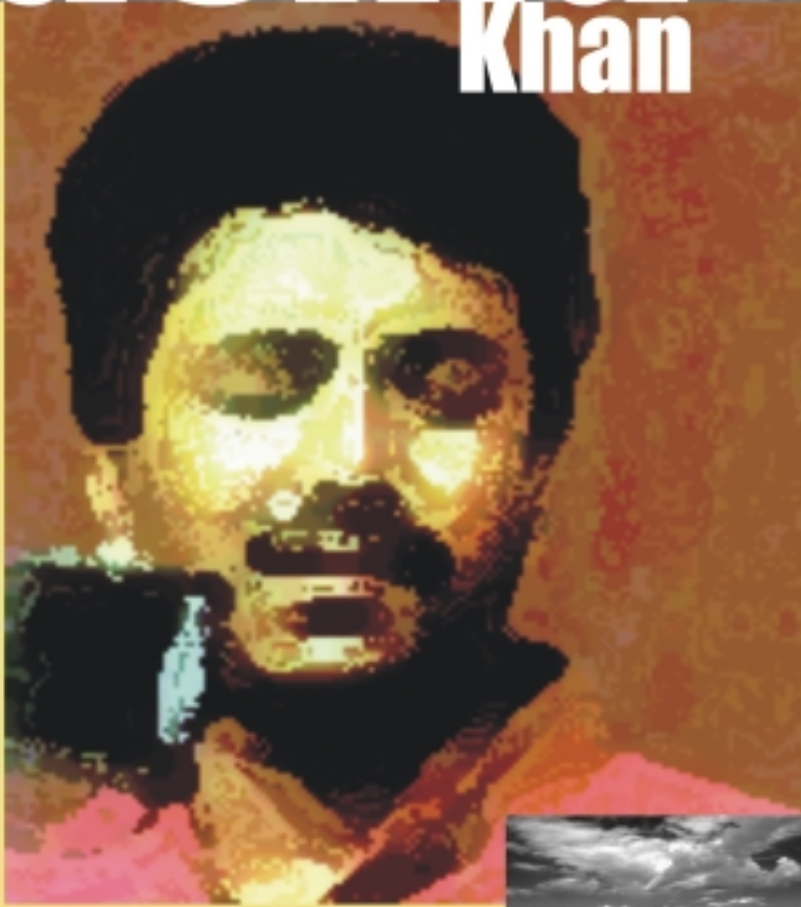


Live

Ustad

Rashid Khan

Designed by UTMASOONIA

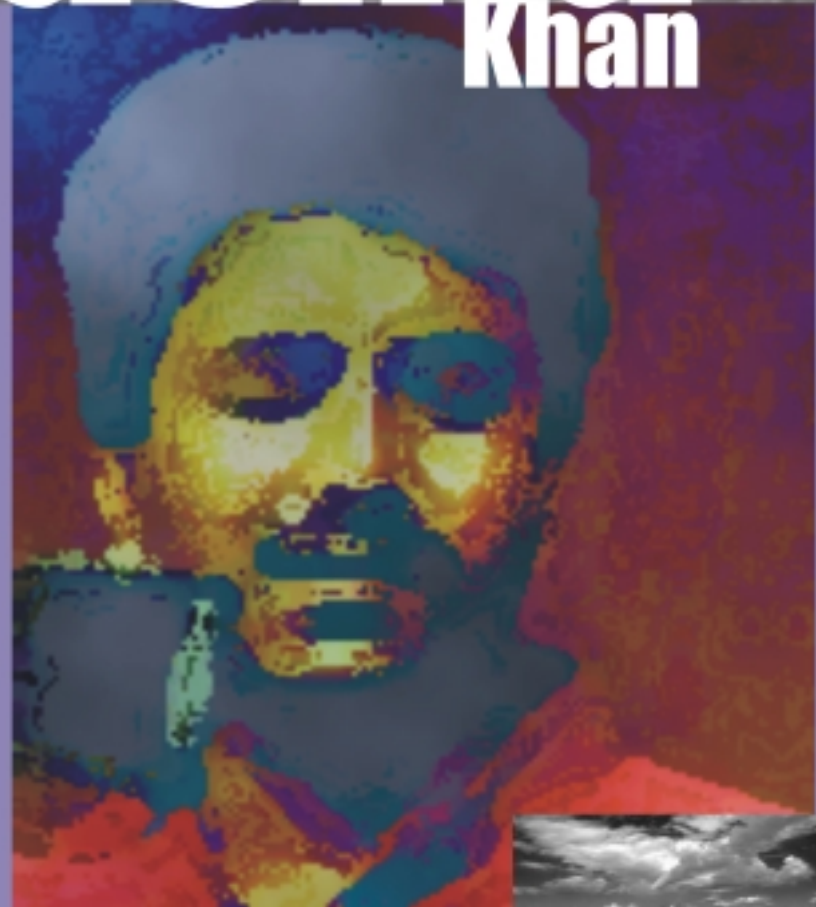


Live

Ustad

Rashid Khan

Designed by UTMASOONIA



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.

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.



PREAMBLE



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.

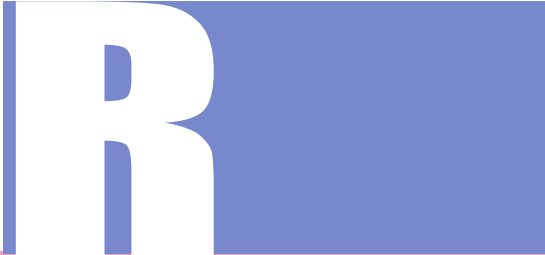
According to him, the birth of *khayal* took place many centuries ago. "I maintain", he writes, "that the so called '*khayal*' style of musical composition is nothing but only a natural development of '*Sadharan geeti*', which used the exquisite features of all the styles... There is definite proof that 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 '*khayal*' composition. *Khayal* 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 the 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.



2

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 todi*', Bihar '*bihari*', Multan '*multani*', Jaunpur '*jaunpuri todi*', the hills '*pahari*', just as Turkey gave '*turask todi*'. 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.

The 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" (master) to the "Shishya" (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.

4

Sahaswan/Rampur Gharana and Ustd. Rashid Khan The origin and the growth...

'Gharana' names normally comes from the names of places: generally the places where the founders lived or came from. The *Rampur-Sahaswan Khayal Gharana*, as it is quite apparent, gets its name from two places.

First, Rampur (in Uttar Pradesh) which was a major centre of North-Indian classical music from the region of its fifth nawab, Nawab Yusuf Ali (1940-1868). This line of nawabs was of Afghan origin.

The second, Sahaswan is a village in the Badaun district of the same state in which most of the *Gharana's* famous musicians, including Rashid Khan, were born. It is near Rampur.

Masters of the Gharana... Bringing in a note of freshness into the Gwalior Gayaki...

This *gharana* is traced to **Enayet Hussain Khan**, a noted vocalist of the late 19th and early 20th century, who learnt *khayal* from **Bahadur Hussain Khan** of Rampur, and got married to the daughter of the legendary **Haddu Khan** of Gwalior. He was a brilliant composer and a famous exponent of the *Gwalior Gayaki*.

Ustd. Nissar Hussain Khan was Enayet Hussain's son in law, but also learnt from his grandfather **Haider Khan** and father **Fida Hussain Khan**. While spending his formative years in Baroda (now Vadodara), Nissar Hussain Khan allowed his *gayaki* to be influenced by the *Agra Gharana* style, largely because of the dominating presence of Ustd. Faiyaz Khan, the court musician of **Maharaja** of Baroda.

Nissar Hussain Khan died in Calcutta (Kolkata), a few years back, when he was approaching his nineties. He was an Ustd of considerable standing, who developed a style which had bits and pieces of all that was good in *Gwalior* and *Agra*, what he called a '*Guldast*' (a bunch of assorted flowers). Rashid Khan owes his entire training to his *Guru Ustd. Nissar Hussain Khan*.

Rashid, the young genius... Breaking fresh grounds...keeping the Gharana alive

Rashid Khan, who started his life as a child prodigy, has developed into a brilliant musician and is today, one of the top vocalists of the Indian Classical Music world. His voice production and application of notes have an intoxicating quality. His *taans* are his strongest points. The clarity, in spite of the breathtaking speed of the *taans*, which cascade like a fountain is remarkable. His innate musical sense makes one feel, that he is a natural musician, and sings with the ease of a swan taking to water.

Not being content with what he has inherited from his Ustd, Rashid Khan has added a *Kirana* like *vistar* to his *gayaki*. There is nothing wrong with this. No Ustd, worth his mettle, follows his *guru* blindly throughout his life. His style is bound to change, if he is sensitive and is susceptible to the good points of other *gharanas* and with the growth of his own musical personality.

What Rashid Khan Sings today, however, is vastly different from the *Gwalior Gayaki* of the founder of the **Sahaswan Gharana**. As such, purists may not agree to call it a *gharana*, but '**The Great Sahaswan / Rampur Dynasty**'.

Biography of

USTAD RASHID KHAN

The great grandson of the legendary **Ustd. Inayat Hussain Khan Saheb**, the founder of the '**Rampur Sahaswan Gharana**', **Rashid Khan** was born at Badaun, a small town in the state of Uttar Pradesh in India.

The Formative Years

Learning from Nature

Rashid has faint memories of the town of Badaun and its surroundings where he spent his early days. The river which flows by the town was a witness to the number of hours Rashid spent by its side singing the *mazhars* of **Bade Sarkar** and **Chote Sarkar**. Whenever Rashid visits his home town, he still pays his respects to this cemetery where his parents and young brother have also been laid to rest.

Rashid had little or no interest in music initially. His talents were first noticed by his uncle **Ustd. Ghulam Mustafa Khan**, another great exponent of Hindusthani Classical music, on hearing his occasional humming. Rashid studied in Mumbai for about a year after which he came back to his hometown. His tutelage started under his illustrious granduncle and *guru*, the late **Ustd. Nissar Hussain Khan**. He nurtured the latent potential of Rashid all along his training in the traditional one-to-one manner, first at his own residence at Badaun, and subsequently at the **Sangeet Research Academy** in Kolkata

Biography of USTAD RASHID KHAN

*. Molded by Discipline, nurtured with care
No looking back, since the age of 11...*

Ustd. Nissar Hussain Khan was a strict disciplinarian, and the long and arduous training under this guru made Rashid Khan a perfect exponent of the *Rampur-Sahaswan Gharana*, which owes its allegiance to the *Senia* traditions and has an impressive lineage of classical vocalists like the great Ustads Bahadur Hussain Khan, Enayat Hussain Khan, Fida Hussain Khan, Mushtaq Hussain Khan and Nissar Hussain Khan.

Rashid gave his first performance at the age of eleven, in 1977. In 1979, he performed at the ITC Sangeet Sammelan at New Delhi. He has not looked back since, and his growing popularity is reflected in his increasing participation in all well-known music conferences in India and extensive tours across the world.

Amalgamation of styles

Respect for tradition, esteem for modern tastes...

Rashid Khan has included the slow elaboration in his *vilambit khayals* in the manner of his maternal uncle and also developed exceptional expertise in the use of *sargams* and *sargam taankari*. He has also included



Biography of USTAD RASHID KHAN

the slower tempo *vilambit* in his style. He is also extremely adept in producing all the other techniques and characteristic features of the *Rampur Sahaswan style*. His *taankari* is as powerful and variegated as any of his predecessors and, in fact, among the best in the nation at the moment.

The brilliant *Enayat Hussain drut* and medium pace *khayals* ring as true in his voice as they have done down the ages. He is also a master of the *tarana* like his *guru* but sings them in his own manner, preferring the *khayal* style rather than the instrumental stroke-based style for which Nissar Hussain was famous. There is no imitation of instrumental tone in them either. His vocal prowess is in the best tradition of the *Rampur Sahaswan Gharana*. His mastery of all aspects - tonal variations, dynamics and timbre adjustment leave very little to be desired in the realm of voice culture.

The emotional content...

By then, the audience of music has changed...

A notable achievement of Rashid Khan is the infusion of an emotional content into his melodic elaboration. This was generally considered to be lacking in the styles of the older exponents. The older ustads, being essentially court singers, put the emphasis on polished technique, skillful execution of difficult passages and the ability to astound with their musicianship. The

Biography of USTAD RASHID KHAN

Nawabs and Maharajas and their courtiers who were their prime audience found these aspects more interesting and did not bother about emotional appeal. *Khayal* to them was classical art song and emotional appeal was not an important requisite for this type of music.

But after independence and especially in the second half of the 20th century, classical music, including the most popular vocal forms of *khayal*, and *thumri*, was patronised by audiences coming from the middle and upper-middle class segments of the society. The modern listener thus tended to find Mushtaq Hussain or even Nissar Hussain rather dry for their taste. As a result these singers were not as popular as certain contemporaries who infused emotions into the *khayal*.

Rejuvenation of the Gharana...

Single handedly, he included new modes to maintain the tradition of excellence...

With the entry of Rashid Khan the tables have been turned and the spontaneous emotional appeal of his manner of singing, be it is the melodic elaboration or in the upper octave *pukars*, have won him enthusiastic listeners and followers throughout the globe.

"There is now at least one person in sight who is an assurance for the future of Indian vocal music", said Pdt. Bhimsen Joshi, a few years ago, reflecting on the concern of connoisseurs of Hindustani vocal music about whether its tradition of excellence would continue.

Indian Classical Music has indeed maintained its tradition of excellence- with Ustad Rashid Khan, the young maestro, one of the leading torch-bearers.



NOTATION INDEX

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. Ni, Dha, Pa, Ma.....

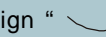
5. Higher Octave (Taan Saptak) is denoted by the Dot sign above the Swar. i.e. Sa, Re, Ga, Ma

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 N[•]S, S[•]N S[•] NN PP
Tu OO OO ma, Ka OO he ko

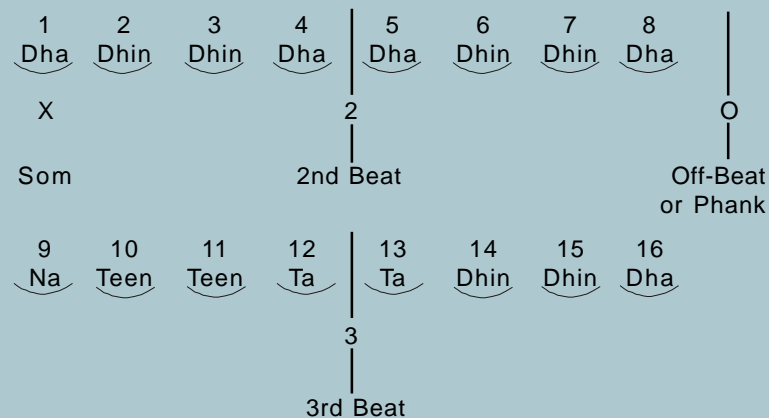
10. **Taal (Tala)** - is a number of beats coming in a rotation, which is repeated throughout the song. It may be of 8, 12, 16 etc. beats. We have three(3) Signs in any Tala.

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)





USTD. RASHID KHAN Renditions

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.

| <u>Raga & Duration</u> | <u>Bandish</u> |
|-------------------------------------|--|
| 1. Bilas Khani Todi (15.53) | a) Kahey Karata Mosey b) Jaa Jaa Re Jaa |
| 2. Todi (15.41) | a) Langara Kankariya b) Aba Mori Naiya |
| 3. Basant (10.17) | a) Piya Sanga Khelun |
| 4. Marwa (15.19) | a) Guru Bina Gyan |
| 5. Puriya Dhaneshree (14.13) | a) Payaliya Jhankaar b) Khush Rahey Sanam |
| 6. Bihag (10.30) | a) Aliri Al'beli |
| 7. Desh (15.42) | a) Karma Kara Dije b) Nadaan Jiyara |
| 8. Chhayanat (10.13) | a) Jhanana Jhanana |
| 9. Megh (15.21) | a) Garajey Ghata Ghana b) Gagana Garajey |
| 10. Hansadhvani (10.33) | a) Laagi Lagana |

In Order of Performance

Raga Bilas Khani Todi

(The Hymn of Melancholy)

Bilas Khani Todi - is attributed to **Bilas Khan**, the favourite son of **Miyan Tansen**, who passed away at a young age. Tansen was heart broken and while he was chanting the hymn in *Miyan-ki-Todi* at the obsequies of his son, he used *Shuddha Ma* instead of *Tivra Ma* by mistake in the composition, which improvised to a new form of *Raga Todi*. Tansen offered it to his disciples as a new *raga* and named it after his son as **Bilas Khani Todi**.

Like all *Todi*, it is sung in the *sandhi-kshan*, i.e. at the time of the arrival of dawn from night.

Although, it is a category of *raga todi*, yet because of the use of *Shuddha Ma*, this *raga* converts from the '*that Todi*' to the '*that Bhairavee*'.

Raga Bilas Khani Todi

Taal : Teentaal (Vilambit)

Kaahey karata mosey jhag'raa
pritama pyarey
Kara Enayat' mopey sajani
Morey piya ko sam'jhawey

"Why do you quarrel with me - my beloved"?
 says the damsel.
 "Oh! Lord, have mercy on me and make my lover
 understand" says Enayat (the poet).

| X | 2 | 0 | 3 |
|---|--|--|--|
| | | * * * <u>G</u> * * * <i>kaa</i> | <u>R</u> <u>DD</u> <u>DS</u> <u>SR</u> <i>hey kao rao tao</i> |
| <u>G</u> <u>G</u> <u>G</u> <u>G</u> <i>mo oo oo oo</i> | <u>G</u> <u>GR</u> <u>RG</u> <u>M</u> <i>oo seo ojha ga</i> | <u>GR</u> <u>S</u> <u>S</u> <u>S</u> <i>raa oo oo pri</i> | <u>R</u> <u>GP</u> <u>P</u> <u>P</u> <i>oo tao oo ma</i> |
| * <u>P</u> <u>P</u> <u>P</u> * <i>pya oo oo</i> | <u>P</u> <u>D</u> <u>PM</u> <u>GR</u> <i>oo oo oo oo</i> | <u>RG</u> <u>R</u> <u>S</u> * <i>oo rey o *</i> | |
| | | * * * <u>G</u> * * * <i>ka</i> | <u>G</u> <u>P</u> <u>P</u> <u>D</u> <i>oo ra oo E</i> |
| <u>S</u> <u>S</u> <u>S</u> <u>S</u> <i>na oo ya ta</i> | <u>D</u> <u>D</u> <u>DS</u> <u>RG</u> <i>mo oo pey oo</i> | <u>G</u> <u>GR</u> <u>ND</u> <u>D</u> <i>oo saja nio oo</i> | <u>D</u> <u>GR</u> <u>R</u> <u>R</u> <i>oo mo rey oo</i> |
| <u>ṘN</u> <u>D</u> <u>D</u> <u>MG</u> <i>pi ya oo koo</i> | <u>R</u> <u>RGM</u> <u>G</u> <u>R</u> <i>oo saoo ma jha</i> | <u>R</u> <u>S</u> <u>RG</u> * <i>oo wey oo *</i> | |

Raga Bilas Khani Todi

Taal : Teentaal (drut)

*Jaa jaarey ja, wo khagwa
it'no sandesh morey kahio jaarey.
Jo aaye pritama dwaar
naina bichhaoon magawa*

"Oh! dear bird, please convey this message to my beloved when he comes. My eyes would be dwelling on the path, awaiting his arrival", cries the loving maiden.

| X | 2 | 0 | 3 |
|---------------------------------------|--|-------------------------------------|-------------------------------------|
| | | * * * S | R GP P P |
| | | * * * Jaa | oo jaa oo rey |
| <u>N</u> <u>D</u> <u>D</u> <u>D</u> | <u>PM</u> M <u>G</u> <u>R</u> <u>R</u> | <u>MG</u> <u>RS</u> S <u>D</u> | <u>D</u> S S <u>R</u> |
| jaa oo oo oo | oo oo wo oo | ka ga wa i | t no oo san |
| <u>G</u> P <u>D</u> <u>S</u> | <u>R</u> <u>G</u> <u>R</u> <u>N</u> | <u>D</u> M <u>G</u> * | |
| de sh mo rey | ka hi o oo | jaa oo rey * | |
| | | | * <u>G</u> M <u>D</u> |
| | | | * Jo aa oo |
| S S S R | <u>G</u> <u>R</u> <u>N</u> <u>N</u> | <u>N</u> <u>D</u> <u>D</u> <u>G</u> | <u>G</u> <u>R</u> <u>R</u> <u>N</u> |
| ye oo oo pri | oo ta oo ma | dwa oo ar nai | oo na oo bi |
| <u>D</u> <u>D</u> M <u>G</u> <u>R</u> | <u>R</u> <u>G</u> <u>R</u> <u>G</u> M | <u>G</u> <u>R</u> S * | |
| chha oo oo no | oo o ma ga | wao oo oo * | |



Raga Bilas Khani Todi

Thhat : Bhairavi

1. Main Structure :

Arohi : S R G M G , P D N Ś.

Abarohi : Ś N D P, D M G, M G R S.

2. Prime Notes :

Vadi : D Samavadi : G

3. Time of Recital : 4 a.m. to 7 a.m. (arrival of dawn)

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

5. Exmamples of a Few Taans :

A. SR GP DN ND ND MG RG PD ND DN ND ND MG GR
RG PD ND MG RG GR RS.

B. SR RR GG GP PD NN ND DM MG GR SN DS RG PD
SR GR ND DN ND ND MG RG PP PD ND RG ND ND
MG RG GR RN DM GR RG RS.

C. DS RG PD ND DS RG MR GR GR GR ND DN ND
ND DS SR RR RN NN DD DM MM GG GR RR GR
GR NN ND DD DM MM MG GG GR RR RN ND DS
RG PD ND MG RG GR RG RS

D. RG PD ND RR GG PP DD ND DS SR RG GM GR GP
RG RG RG GR ND ND DN ND MG RG PD ND SR
GR ND ND MG RG PP PD DN ND ND MG RG GR GN
ND MG RG ND RG PM GR RG RS

Raga Todi

(The Morning Glory)

Todi - is a well known morning raga. 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 *Karnatic Music* the northern *Bhairavi* is their *Todi*.

There are several kinds of *Todi* e.g, *Deshi Todi*, *Bahaduri Todi*, *Gurjari Todi*, *Chhaya Todi*, *Barati Todi*, *Hussaini Todi*, *Jaunpuri Todi*, *Ashavari Todi* etc. What Rashid Khan sings here is *Miyan-ki-Todi* or *Shuddha Todi*, which, by some people has been credited to **Miyan Tansen**, the premier musician in the court of the Moghul emperor '**Akbar the Great**'.

Raga Todi

Taal : Teentaal (Madhyalaya & Drut)

*Langara kankariya ji na maaro
morey angawa lag'jaaye
Suno pawe mori saas nanadiya
daur' daur' ghar' aawey*

"You wicked urchin, don't you dare throw gravel at me" says the young bride. I will get hurt".
"If my mother & sister-in-laws find out, they will come running to take me back home".

| X | 2 | 0 | 3 |
|--|---|--|--------------------------------------|
| | | | * R G Ṁ * Lan ga ra |
| <u>D</u> <u>D</u> <u>D</u> <u>D</u> ka oo oo ka | <u>D</u> P P P ri ye oo oo | P P <u>ṀP</u> <u>ṖṀ</u> ji na maa oo | <u>GR</u> G R S roo oo mo rey |
| * <u>SR</u> <u>ĠṀ</u> <u>D</u> * anga wao oo | <u>D</u> <u>D</u> <u>D</u> <u>D</u> oo oo la ga | <u>ND</u> <u>ḊḊ</u> <u>ṀḊ</u> <u>NṘ</u> jao oo oo oo | <u>ND</u> Ṁ G Ṁ yeo lan ga ra |
| | | Ṁ Ḋ Ṁ G Su na pa oo | Ṁ Ṁ <u>ḊṀ</u> Ḋ we oo moo ri |
| Ṡ Ṡ Ṡ Ṡ sa ao sa na | N Ṙ Ṡ Ṡ na di ya oo | <u>Ḋ</u> Ḡ Ḡ Ḡ da u ra da | Ṙ Ḡ Ṙ Ṡ u ra gha ra |
| <u>ḊṠ</u> <u>ṘḠ</u> <u>ṘḠ</u> <u>ṘṠ</u> ao oo oo oo | <u>NN</u> <u>DN</u> <u>DN</u> <u>ṠṘ</u> oo oo oo oo | <u>ṠṘ</u> <u>ṠN</u> <u>DN</u> <u>ḊṀ</u> oo oo oo oo | <u>Ḋ</u> Ṁ G Ṁ we lan ga ra |

Raga Todi

Taal : Teentaal (Drut)

*Aba mori naiya paar, karo rey
Hazarat, Nizamuddin' Aulia
Dukha daridra saba door' karana hara
Taan ras Khan ki lio khabaria gata
sautana ke lara laraiya*

"Oh! Lord Nizamuddin take my rocking boat to the bank of the river".
Save your devotee Tanras Khan (the composer) from sorrow, poverty and miseries of life.

| X | 2 | 0 | 3 |
|--|---|------------------------------|-------------------------------------|
| | | S S <u>R</u> <u>R</u> | <u>G</u> R R S |
| | | A ba mo ri | oo nai oo ya |
| <u>D</u> <u>M</u> <u>D</u> N | <u>D</u> <u>M</u> <u>G</u> <u>R</u> | S <u>R</u> G <u>M</u> | <u>M</u> <u>D</u> <u>S</u> N |
| pa <u>a</u> oo r ka | ro oo rey oo | Ha za ra ta | Ni za oo mud |
| <u>M</u> <u>D</u> <u>M</u> <u>R</u> | <u>G</u> <u>R</u> <u>R</u> S | * | |
| di oo na Au | oo li oo a | * | |
| | | * <u>M</u> <u>M</u> <u>M</u> | <u>D</u> <u>D</u> M <u>D</u> |
| | | * Du kha da | rid ra sa ba |
| <u>S</u> <u>S</u> <u>S</u> <u>S</u> | <u>S</u> <u>R</u> <u>S</u> <u>S</u> | N <u>D</u> N N | <u>S</u> <u>S</u> <u>S</u> <u>S</u> |
| doo oo ra ka | ra na ha ra | taa na ra sa | kha oo n ki |
| <u>R</u> <u>G</u> <u>R</u> <u>S</u> | N <u>S</u> N <u>D</u> | * <u>G</u> <u>R</u> <u>S</u> | N <u>S</u> N <u>D</u> |
| li oo o kha | ba ri a oo | * ga ta sau | ta na ke oo |
| <u>DN</u> <u>R G</u> <u>RS</u> <u>NR</u> | <u>SN</u> <u>DP</u> <u>MG</u> <u>RS</u> | * | |
| lao oo dao lao | raio yao oo oo | * | |



Raga Todi

Thhat : Todi

1. Main Structure :

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

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

2. Prime Notes :

Vadi : $\underset{\underset{|}{\cdot}}{D}$ Samavadi : G

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

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

Also $\underset{\underset{|}{\cdot}}{R}$ G $\overset{\overset{|}{\cdot}}{M}$ G, $\overset{\overset{|}{\cdot}}{M}$ $\underset{\underset{|}{\cdot}}{D}$ P, $\overset{\overset{|}{\cdot}}{M}$ R G R S.

5. Examples of a Few Taans :

A. $\underset{\underset{|}{\cdot}}{D}$ $\underset{\underset{|}{\cdot}}{N}$ SR $\underset{\underset{|}{\cdot}}{G}$ $\underset{\underset{|}{\cdot}}{R}$ $\underset{\underset{|}{\cdot}}{G}$ $\underset{\underset{|}{\cdot}}{G}$ $\underset{\underset{|}{\cdot}}{R}$ $\underset{\underset{|}{\cdot}}{G}$ RS $\underset{\underset{|}{\cdot}}{R}$ G $\underset{\underset{|}{\cdot}}{R}$ G $\underset{\underset{|}{\cdot}}{R}$ G $\overset{\overset{|}{\cdot}}{M}$ G $\underset{\underset{|}{\cdot}}{R}$ G
 $\overset{\overset{|}{\cdot}}{M}$ $\underset{\underset{|}{\cdot}}{D}$ ND PM $\overset{\overset{|}{\cdot}}{D}$ $\underset{\underset{|}{\cdot}}{M}$ DP $\overset{\overset{|}{\cdot}}{M}$ R G R SS.

B. $\overset{\overset{|}{\cdot}}{M}$ G $\underset{\underset{|}{\cdot}}{R}$ G $\overset{\overset{|}{\cdot}}{M}$ G $\underset{\underset{|}{\cdot}}{R}$ G RS $\underset{\underset{|}{\cdot}}{N}$ $\underset{\underset{|}{\cdot}}{D}$ SN $\underset{\underset{|}{\cdot}}{N}$ $\underset{\underset{|}{\cdot}}{D}$ PM $\overset{\overset{|}{\cdot}}{M}$ $\underset{\underset{|}{\cdot}}{D}$ $\underset{\underset{|}{\cdot}}{N}$ NS SR
 $\underset{\underset{|}{\cdot}}{R}$ G $\overset{\overset{|}{\cdot}}{M}$ $\underset{\underset{|}{\cdot}}{D}$ ND ND ND $\underset{\underset{|}{\cdot}}{D}$ N ND PM $\overset{\overset{|}{\cdot}}{D}$ $\underset{\underset{|}{\cdot}}{M}$ DP $\overset{\overset{|}{\cdot}}{M}$ G $\underset{\underset{|}{\cdot}}{R}$ G $\overset{\overset{|}{\cdot}}{M}$ $\underset{\underset{|}{\cdot}}{D}$
ND $\overset{\overset{|}{\cdot}}{S}$ N $\overset{\overset{|}{\cdot}}{R}$ $\overset{\overset{|}{\cdot}}{S}$ $\overset{\overset{|}{\cdot}}{R}$ $\overset{\overset{|}{\cdot}}{G}$ $\overset{\overset{|}{\cdot}}{R}$ $\overset{\overset{|}{\cdot}}{G}$ $\overset{\overset{|}{\cdot}}{R}$ SN $\underset{\underset{|}{\cdot}}{D}$ $\overset{\overset{|}{\cdot}}{S}$ ND PM $\overset{\overset{|}{\cdot}}{D}$ $\overset{\overset{|}{\cdot}}{M}$ G R R G
 $\overset{\overset{|}{\cdot}}{M}$ R G R SS.

C. $\underset{\underset{|}{\cdot}}{R}$ $\underset{\underset{|}{\cdot}}{G}$ $\underset{\underset{|}{\cdot}}{R}$ $\underset{\underset{|}{\cdot}}{G}$ RS DN $\underset{\underset{|}{\cdot}}{D}$ N DP $\overset{\overset{|}{\cdot}}{R}$ $\overset{\overset{|}{\cdot}}{G}$ $\overset{\overset{|}{\cdot}}{R}$ $\overset{\overset{|}{\cdot}}{S}$ DN $\underset{\underset{|}{\cdot}}{D}$ $\overset{\overset{|}{\cdot}}{S}$ $\underset{\underset{|}{\cdot}}{D}$ $\overset{\overset{|}{\cdot}}{R}$ $\underset{\underset{|}{\cdot}}{D}$ $\overset{\overset{|}{\cdot}}{G}$ $\overset{\overset{|}{\cdot}}{G}$ $\overset{\overset{|}{\cdot}}{R}$
 $\overset{\overset{|}{\cdot}}{S}$ N $\underset{\underset{|}{\cdot}}{D}$ $\overset{\overset{|}{\cdot}}{S}$ ND $\overset{\overset{|}{\cdot}}{S}$ N $\overset{\overset{|}{\cdot}}{S}$ $\overset{\overset{|}{\cdot}}{R}$ $\overset{\overset{|}{\cdot}}{R}$ $\overset{\overset{|}{\cdot}}{G}$ $\overset{\overset{|}{\cdot}}{R}$ SN NN ND $\underset{\underset{|}{\cdot}}{D}$ $\underset{\underset{|}{\cdot}}{D}$ ND DP PM
 $\overset{\overset{|}{\cdot}}{M}$ $\underset{\underset{|}{\cdot}}{D}$ ND $\overset{\overset{|}{\cdot}}{S}$ N $\overset{\overset{|}{\cdot}}{S}$ $\underset{\underset{|}{\cdot}}{D}$ ND $\overset{\overset{|}{\cdot}}{S}$ N $\overset{\overset{|}{\cdot}}{S}$ $\overset{\overset{|}{\cdot}}{R}$ $\overset{\overset{|}{\cdot}}{R}$ $\overset{\overset{|}{\cdot}}{G}$ $\overset{\overset{|}{\cdot}}{R}$ SN $\underset{\underset{|}{\cdot}}{D}$ $\overset{\overset{|}{\cdot}}{S}$ ND ND PM
PR $\underset{\underset{|}{\cdot}}{G}$ $\underset{\underset{|}{\cdot}}{R}$ $\underset{\underset{|}{\cdot}}{R}$ G $\overset{\overset{|}{\cdot}}{M}$ G $\underset{\underset{|}{\cdot}}{R}$ G RS.

D. $\underset{\underset{|}{\cdot}}{R}$ G $\overset{\overset{|}{\cdot}}{M}$ G RS $\underset{\underset{|}{\cdot}}{D}$ N SN DP $\overset{\overset{|}{\cdot}}{M}$ $\underset{\underset{|}{\cdot}}{D}$ ND SN SR $\underset{\underset{|}{\cdot}}{G}$ R $\underset{\underset{|}{\cdot}}{R}$ G
 $\overset{\overset{|}{\cdot}}{M}$ G $\overset{\overset{|}{\cdot}}{M}$ $\underset{\underset{|}{\cdot}}{D}$ $\overset{\overset{|}{\cdot}}{M}$ $\overset{\overset{|}{\cdot}}{D}$ ND SN $\overset{\overset{|}{\cdot}}{S}$ $\overset{\overset{|}{\cdot}}{R}$ $\overset{\overset{|}{\cdot}}{R}$ $\overset{\overset{|}{\cdot}}{G}$ $\overset{\overset{|}{\cdot}}{G}$ $\overset{\overset{|}{\cdot}}{M}$ $\overset{\overset{|}{\cdot}}{M}$ G $\overset{\overset{|}{\cdot}}{R}$ $\overset{\overset{|}{\cdot}}{R}$
SN ND ND $\overset{\overset{|}{\cdot}}{D}$ $\overset{\overset{|}{\cdot}}{M}$ $\overset{\overset{|}{\cdot}}{M}$ $\overset{\overset{|}{\cdot}}{M}$ G $\overset{\overset{|}{\cdot}}{M}$ G $\underset{\underset{|}{\cdot}}{G}$ R $\underset{\underset{|}{\cdot}}{G}$ R RS ND SN
SR $\overset{\overset{|}{\cdot}}{G}$ $\overset{\overset{|}{\cdot}}{M}$ DP $\overset{\overset{|}{\cdot}}{M}$ $\underset{\underset{|}{\cdot}}{D}$ DP PR $\overset{\overset{|}{\cdot}}{M}$ R $\underset{\underset{|}{\cdot}}{G}$ R $\underset{\underset{|}{\cdot}}{R}$ G $\overset{\overset{|}{\cdot}}{M}$ R $\underset{\underset{|}{\cdot}}{G}$ R SS.

Raga **Basant**

(The Spring & colour Festival)

Basant, is the name of the season **spring**. As such it is meant to be sung only in spring, though there is no taboo for this raga to be sung in midnight in any other season except monsoon. Basant, which is the season when flowers bloom and also coincides with the festival of colours known as 'Holi' in Northern & Western India.

By adding one extra note, the *shuddha ma* to raga *Puriya Dhaneshree*, which has also been rendered in this series by Ustd. Rashid Khan. *Raga Basant*, which has a different movement, assumes a totally different complexion. The exposition of this raga favours the 'uttaranga' or the upper portion of the octave.

Raga **Basant**

Taal : Teentaal (Drut)

*Piya sanga khelun hori eri mai
barana basant, ke basata pihara
phulabana ke harawa gunda
gunda darugi gara harawa*

It is 'Holi', the festival of colours. "I am playing with coloured powders with my beloved". It is 'Spring', "I am plucking flowers from the garden to make garland for him" says the pretty woman.

| X | 2 | 0 | 3 |
|--|---|---|---|
| | | * * * Ś * * * Pi | N <u>D</u> P P ya san oo ga |
| P P P P khe oo oo oo | P <u>MG</u> <u>MD</u> <u>NS</u> oo luno hoo oo | Ś Ś Ś Ś oo ri oo oo | <u>D</u> <u>Ṙ</u> N Ś e ri ma i |
| <u>D</u> N Ś <u>Ṙ</u> ba ra na ba | Ś N <u>DP</u> <u>M</u> san ta keo oo | <u>M</u> <u>D</u> N <u>MG</u> ba sa ta pio | <u>Ṙ</u> N <u>Ṙ</u> N ha ra phu la |
| <u>DM</u> <u>M</u> <u>M</u> <u>GMD</u> bao na oo keoo | <u>GM</u> G R S oo ha ra wa | S S S M oo gun da gun | M M M M oo da oo da |
| G <u>M</u> Ś Ś oo ru gi oo | N <u>D</u> N <u>D</u> ga ra ha ra | <u>MN</u> <u>D</u> Ś * wao oo oo * | |



Raga Basant

Thhat : Poorvi

1. Main Structure :

Arohi : S G Ṁ Ḋ Ṙ Ṡ
 Abarohi : Ṙ Ṅ Ḋ P, ṀG, Ṁ G R S

2. Prime Notes :

Vadi : Ṁ Samavadi : N

3. Time of Recital : End of spring season, midnight.

4. Main Phrase : Ṁ Ḋ Ṅ Ṡ Ṅ Ḋ P, Ṁ G, Ṁ G R S, S M G N Ḋ P.

5. Examples of a Few Taans :

A. SG SṀ MĠ MĠ MḊ RṄ SṄ DṖ MĠ GṀ MĠ RS

B. MĠ MḊ NṠ DṘ SṄ SĠ GṀ MĠ RṠ NṘ SṄ DṠ
 NḊ NḊ PṀ DṖ DṀ PĠ MĠ MĠ RS

C. SṄ DṘ SṄ SṀ MṀ MĠ NḊ SṄ RṠ GṀ NṀ GṘ
 SṄ RṄ SṄ GṄ NḊ PṀ DṖ PṀ PĠ MĠ MṀ GṘ
 SṄ NḊ MĠ MĠ RS

D. GṀ MĠ GṀ MĠ RS GG GN NN GĠ GN NN DṘ SṄ
 MḊ RṠ NḊ NḊ PṀ DṖ DṀ PĠ MĠ NṘ MĠ RṄ SṄ DṖ
 MḊ PṀ PṀ GṀ SṀ GN NN DḊ PṖ MṀ GĠ GṀ MĠ RS

Raga Marwa

(Tune of the Dusk)

Marwa, is a popular raga to be 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* 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 N is emphasised more in *Marwa*, whereas N with R is stressed in *Puriya*. Both are sung at the same time in the early evening.

Raga Marwa

Taal : Teentaal (Drut)

*Guru bina gyaan nahi pawey
mana murakha soch soch aba
kaahay pachh'tawey.
Sat' guru ki sangat karey
gunijana mey guni kahawey*

No knowledge can be gained without the Guru (Teacher). Why should the stupid mind waste its time in fruitless thinking. If one accompanies and follows a great guru (satguru), he will gain the true wisdom and will be recognised as a wise person in the company of a learned.

| X | 2 | 0 | 3 |
|--------------|-----------------|---------------|----------------|
| | | * * * S | S S N R |
| | | * * * Gu | ru bi oo na |
| Ṇ Ḍ Ḍ Ḍ | NṚ GṂ DṆ DṂ | Ṛ Ṛ S S | S Ḍ Ṃ Ṃ |
| gya oo oo n | nao oo hio oo | pa oo wey oo | oo ma na mu |
| Ḍ S S S | * Ṃ Ḍ S | S S * Ṇ | Ḍ NṚ GṂ DṂ |
| ra oo kha oo | * so ch so | oo ch * a | ba kao oo oo |
| D D Ṃ Ṃ | Ṃ Ṃ DMṂ GṚ | GṂ DṂ GṚ * | |
| hey oo oo oo | pa chh taoo oo | oo oo wey * | |

contd.....



Raga Marwa

Thhat : Poorvi

1. Main Structure :

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

2. Prime Notes :

Vadi : D Samavadi : \underline{R}

3. Time of Recital : 3 p.m. to 6 p.m.

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

5. Examples of a Few Taans :

A. $\overset{\cdot\cdot}{D}\dot{N}$ \underline{RG} $\overset{|}{MD}$ $\overset{|}{DM}$ \underline{GR} ND $\dot{S}\dot{N}$ \underline{RS}

B. $\overset{|}{MD}$ ND $\overset{|}{MD}$ $\overset{|}{DM}$ \underline{GR} $\dot{N}\dot{M}$ $\dot{N}\dot{D}$ SS

C. $\underline{R}\underline{R}$ $\overset{|}{GM}$ $\overset{|}{DM}$ $\overset{|}{MD}$ $\overset{|}{DM}$ \underline{GR} $\dot{N}\dot{D}$ $\dot{S}\dot{N}$
 $\underline{R}\dot{N}$ $\dot{N}\dot{D}$ $\overset{|}{MD}$ DN ND $\overset{|}{DM}$ $\overset{|}{MG}$ \underline{RS}

D. $\overset{|}{MD}$ $\overset{|}{NM}$ ND $\dot{S}\dot{N}$ $\dot{R}\dot{N}$ DN $\overset{\cdot\cdot}{RG}$ $\dot{R}\dot{N}$
 DN $\overset{|}{MD}$ $\overset{|}{NM}$ ND $\overset{|}{DM}$ $\overset{|}{MG}$ \underline{GR} $\dot{N}\dot{D}$
 ND $\overset{|}{DM}$ $\overset{|}{DM}$ $\overset{|}{MG}$ \underline{GR} $\underline{R}\dot{N}$ $\dot{N}\dot{D}$ SS

E. $\overset{\cdot\cdot}{D}\dot{N}$ $\underline{R}\dot{N}$ $\overset{\cdot\cdot}{D}\dot{D}$ $\overset{|}{MD}$ ND $\overset{\cdot\cdot}{M}\dot{M}$ DN $\dot{R}\dot{N}$ DD
 $\dot{D}\dot{S}$ \underline{NR} $\overset{\cdot\cdot}{R}\dot{G}$ $\overset{\cdot\cdot}{M}\dot{G}$ $\dot{R}\dot{N}$ $\dot{S}\dot{D}$ ND $\overset{|}{MD}$ $\overset{|}{DM}$
 $\overset{|}{DM}$ $\overset{|}{MG}$ \underline{GR} $\overset{\cdot\cdot}{G}\dot{R}$ ND $\overset{|}{MD}$ $\overset{|}{NM}$ $\overset{|}{NM}$ DD
 MG $\underline{R}\dot{N}$ $\overset{\cdot\cdot}{D}\dot{N}$ $\overset{\cdot\cdot}{M}\dot{N}$ $\dot{D}\dot{S}$ $\overset{|}{DM}$ $\overset{|}{MG}$ \underline{GR} \underline{RS}

Raga Puria Dhaneshree

(Evening Concert)

Puria Dhaneshree, yet another popular soft *raga* which captures the mood of the solitariness of missing one's beloved, being broken hearted.

The speciality in the origin of this *raga* is that 'Puria' and 'Dhaneshree' are two independent *ragas*, but strangely *Puria Dhaneshree* is not the unison of these two *ragas*. It resembles simile with *raga* 'puria' but not with 'dhaneshree' at all. It is a *sandhi-prakash raga*, where dusk deepens into evening.



Raga Puria Dhaneshree

Taal : Teentaal (Madhyalaya)

Payaliya jhan'kaar mori
Jhanana jhanana baajey jhan'kari
Piya sam'jhaoon samajh'ta nahi
saas' nanada mori degi gaari

She says "shingalingaling - my ankle bells ring". "I am afraid, if my in-laws finds out they shall be angry and cross with me. My beloved doesn't understand my plight".

| X | 2 | 0 | 3 |
|---|-------------------------------------|-------------------------------|---------------------------------------|
| | | * P M G | M D N D |
| | | * Pa ya li | ya oo jha na |
| <u>DN</u> N N N | <u>D</u> P P P | <u>M</u> D <u>M</u> G | <u>M</u> <u>MR</u> G G |
| kaa oo oo oo | oo r mo ri | jha na na jha | na nao baa oo |
| <u>GG</u> <u>RR</u> <u>RG</u> <u>MD</u> | <u>M</u> G G R | S * | |
| jey oo oo oo | jha na ka oo | ri * | |
| | | <u>M</u> <u>M</u> G G | <u>DM</u> <u>M</u> <u>ND</u> <u>D</u> |
| | | Pi ya sa ma | jhao oo no oo |
| <u>S</u> <u>S</u> <u>S</u> N | <u>R</u> <u>S</u> <u>S</u> <u>S</u> | <u>D</u> N <u>R</u> <u>GR</u> | <u>G</u> <u>R</u> <u>S</u> <u>S</u> |
| sa ma jha ta | na oo hi oo | saa oo sa nao | na da mo ri |
| N <u>DN</u> <u>RN</u> <u>DP</u> | <u>M</u> G <u>M</u> R | G * | |
| de oo oo gi | gaa oo ri oo | oo * | |

Raga Puria Dhaneshree

Taal : Ektaal (12 Beats - Drut)

*Khush rahey sanam mora jaa
jaarey hamre taraf ek nazar
dhyan dharey.*

"Bless my beloved to be happy my Lord. Hope he spares a glance for me, whenever he comes my way", says the loving virgin.

| X | 0 | 2 | 0 | 3 | 4 |
|--|---|---|--|--|-----------------------------|
| | | ^I M G <i>khu sh</i> | ^I M ^I M <i>ra hey</i> | <u>D</u> N <i>sa nam</i> | N <u>D</u> <i>oo mo</i> |
| N N <i>ra oo</i> | <u>D</u> P <i>oo oo</i> | P P <i>jaa oo</i> | ^I M <u>R</u> <i>jaa oo</i> | G <u>R</u> <i>re oo</i> | S S <i>oo oo</i> |
| S S <i>ha m</i> | S S <i>re ta</i> | S S <i>ra f</i> | <u>R</u> G <i>e oo</i> | <u>R</u> S <i>k na</i> | S S <i>za r</i> |
| <u>D</u> ^I M <i>dhya o</i> | ^I M <u>D</u> <i>n dha</i> | ^I M <u>D</u> <i>re oo</i> | ^I M G <i>khu sh</i> | ^I M <u>D</u> <i>rahey sa</i> | N <u>D</u> <i>nam mo</i> |

Raga Puria Dhaneshree

Taal : Ektaal (12 Beats - Drut)

*Allah dia man Ali Fateh Ali
Khan we miyan pyar lagadi tori
aan'baan' sur ki taan gaye dara
fira*

She has dedicated herself to him through her music, says Ali Fateh Ali Khan (the poet) to Allah, praying for their welfare.

| X | 0 | 2 | 0 | 3 | 4 |
|--|----------------------------------|--|--|--|--|
| ^I M ^I M <i>Al lah</i> | <u>D</u> <u>D</u> <i>di a</i> | ^S ^S <i>ma n</i> | ^S ^S <i>A li</i> | ^S ^S <i>Fa teh</i> | ^S ^S <i>A li</i> |
| ^S ^S <i>Kha oo</i> | ^S N <i>n we</i> | N <u>D</u> <i>oo mi</i> | <u>N</u> <u>N</u> <i>yan oo</i> | <u>D</u> P <i>oo oo</i> | P P <i>oo oo</i> |
| P P <i>pya r</i> | G <u>R</u> <i>la ga</i> | G G <i>di oo</i> | G <u>R</u> <i>oo to</i> | G ^I M <u>D</u> <i>ri aa oo</i> | <u>D</u> <u>D</u> <i>oo oo</i> |
| <u>D</u> ^I M <i>oo na</i> | G G <i>baa oo</i> | <u>R</u> <u>R</u> <i>na oo</i> | S ^N <i>su r</i> | <u>R</u> S <i>ki taa</i> | S S <i>oo n</i> |
| G ^I M <i>ga ye</i> | <u>D</u> N <i>da ra</i> | <u>D</u> P <i>fi ra</i> | * <i>*</i> | | |



Raga Puria Dhaneshree

Thhat : Poorvi

1. Main Structure :

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

Abarohi : \dot{R} N \underline{D} P , $\overset{\overset{|}{\cdot}}{MG}$, $\overset{\overset{|}{\cdot}}{MG}$ \underline{RG} , \underline{RS} .

2. Prime Notes :

Vadi : P Samavadi : \underline{R}

3. Time of Recital : 4 p.m. to 7 p.m.

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

5. Examples of a Few Taans :

A. \underline{NR} $\overset{\overset{|}{\cdot}}{GM}$ $\overset{\overset{|}{\cdot}}{PM}$ \underline{DM} PG $\overset{\overset{|}{\cdot}}{MR}$ GR $S\dot{N}$ \underline{RN} \underline{RS} .

B. \underline{NR} GR $\overset{\overset{|}{\cdot}}{GM}$ $\overset{\overset{|}{\cdot}}{PM}$ \underline{DP} \underline{DM} \underline{DP} ND ND $\overset{\overset{|}{\cdot}}{PM}$ PP $\overset{\overset{|}{\cdot}}{MP}$
 $\overset{\overset{|}{\cdot}}{GM}$ $\overset{\overset{|}{\cdot}}{RM}$ \underline{RG} $G\dot{N}$ ND ND $\overset{\overset{|}{\cdot}}{PM}$ \underline{DM} PG $\overset{\overset{|}{\cdot}}{MG}$ $\overset{\overset{|}{\cdot}}{MR}$
 GR $S\dot{N}$ \underline{RS} .

C. $\overset{\overset{|}{\cdot}}{GM}$ $\overset{\overset{|}{\cdot}}{GM}$ \underline{RG} \underline{RG} $\overset{\overset{|}{\cdot}}{MP}$ $\overset{\overset{|}{\cdot}}{MP}$ $\overset{\overset{|}{\cdot}}{GM}$ $\overset{\overset{|}{\cdot}}{GM}$ \underline{DN} \underline{DN} \underline{PD} $\overset{\overset{|}{\cdot}}{MD}$
 $\overset{\overset{|}{\cdot}}{MP}$ $\overset{\overset{|}{\cdot}}{GM}$ \underline{DM} \underline{DP} \underline{ND} \underline{NR} \underline{GR} \underline{NR} \underline{RN} \underline{ND} \underline{ND} \underline{DP}
 \underline{ND} \dot{SN} \underline{NR} $\overset{\overset{|}{\cdot}}{GM}$ $\overset{\overset{|}{\cdot}}{MG}$ \underline{RS} \underline{NR} \dot{SN} \underline{ND} \underline{DP} $\overset{\overset{|}{\cdot}}{PM}$ $\overset{\overset{|}{\cdot}}{MG}$
 \underline{PR} $\overset{\overset{|}{\cdot}}{MR}$ GR $S\dot{N}$ \underline{RS} .

D. $\overset{\overset{|}{\cdot}}{GM}$ \underline{ND} $\overset{\overset{|}{\cdot}}{RM}$ \underline{ND} \underline{NR} \underline{ND} $\overset{\overset{|}{\cdot}}{PM}$ $\overset{\overset{|}{\cdot}}{MP}$ $\overset{\overset{|}{\cdot}}{MM}$ GR $\overset{\overset{|}{\cdot}}{MR}$ GG $\overset{\overset{|}{\cdot}}{MM}$
 \underline{DD} NN \dot{SN} \underline{RN} \underline{NR} \underline{GG} \underline{RR} \dot{SN} \underline{NS} \underline{RN} NN \underline{ND} \underline{DD}
 PP $\overset{\overset{|}{\cdot}}{PM}$ $\overset{\overset{|}{\cdot}}{MM}$ GG \underline{RR} $S\dot{N}$ \underline{DN} \underline{RG} $\overset{\overset{|}{\cdot}}{MP}$ \underline{ND} $\overset{\overset{|}{\cdot}}{PM}$ $\overset{\overset{|}{\cdot}}{MM}$ GG
 \underline{RR} $\overset{\overset{|}{\cdot}}{MM}$ GG \underline{DD} \underline{DP} PP $\overset{\overset{|}{\cdot}}{MM}$ $\overset{\overset{|}{\cdot}}{MG}$ GG \underline{RR} \underline{RS} \underline{NN} \underline{RS}

Raga Bihag

(Soft Touch)

Bihag - is a very popular soft tempered *raga*. There is no mention of this *raga* in old Sanskrit books. Two varieties of *Bihag* are current. One with 'tivra ma' and the other with 'shuddha ma'. The phrase P M G M G can be sung without M. This is a scintilating late evening *raga* gradually moving towards night. *Bihag* belongs to *Bilawal* thhat which generally covers the morning *ragas*, whereas the use of 'tivra ma' in *Bihag* with its sombreness it captures the mood of an evening *raga*.

Raga Bihag

Taal : Teentaal (Madhyalaya & Drut)

Aliri al'beli sundara naar'
pyarey pyarey jiya ko lubhaye

"Look at the beautiful village maiden 'alabeli' who steals my heart", says the young lover.

| X | 2 | 0 | 3 |
|------------------------|---------------------------|---------------------------|----------------------------|
| | | * * * G * * * A | M P N Ś oo li ri oo |
| Ṛ Ṛ Ś N a oo la be | D N DP P oo oo lio oo | GM G G GM oo oo oo suo | RG GM DP M oo on dao ra |
| G G G G na oo oo oo | RS S S S oo oo oo oo | SR S S N oo ar oo pya | S G M M rey pya rey oo |
| P N Ś Ś ji ya ko oo | GR Ś Ś N luo bha oo oo | DP GM G * oo oo ye * | |

Contd.....

Raga Bihag



Taal : Teentaal (Madhyalaya & Drut)

*Aai kara shringara galey haar dar
ayso chhabili naar' chaal chalata
achaka lachaka sab'key man' tar'paye*

Adorned with necklace, pretty as a picture,
she came out dressed beautifully. The heart
of the viewer jingle with joy watching
her gait as she walks along elegantly".

| X | 2 | 0 | 3 |
|---------------------------|-----------------------------|----------------------------|---------------------------|
| | * * G M * * Aa i | P N N Ś ka ra shrin gaa | Ś Ś NR Ś oo ra gao ley |
| N ND P NS haa oo r dao | N N G M oo r ay so | P D M G chha bi li na | GR S S N oo ar cha ao |
| S M G M la cha la ta | P N P N a cha ka la | Ś Ś P N cha ka sa ba | Ś M Ġ R key oo ma na |
| Ś N GM PN ta ra pao oo | ŚG RS NR SN oo oo yeo oo | DP GM G * oo oo o * | |



Raga Bihag

Thhat : Bilawal

1. Main Structure :

Arohi : \dot{N} S G M P \dot{S}

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

2. Prime Notes :

Vadi : G Samavadi : N

3. Time of Recital : 7 p.m. to 1 a.m.

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

5. Examples of a Few Taans :

A. $\dot{P}\dot{N}$ SG $\dot{R}\dot{N}$ $\dot{S}\dot{N}$ $\dot{P}\dot{N}$ SG MP $\overset{|}{D}\dot{M}$ PG MG RS $\dot{N}\dot{S}$

B. $\dot{N}\dot{S}$ GM SG SG MP MP ND ND PM DP $\overset{|}{P}\dot{M}$ $\overset{|}{M}\dot{P}$
GM PG MG $\dot{R}\dot{N}$ SP GM $\dot{P}\dot{S}$ $\dot{N}\dot{G}$ $\dot{R}\dot{S}$ $\dot{R}\dot{N}$ $\dot{N}\dot{S}$ $\dot{S}\dot{N}$
 $\overset{|}{D}\dot{M}$ PG MG RS

C. GR $\dot{S}\dot{N}$ $\overset{\cdot\cdot}{D}\dot{P}$ DP MG RS $\overset{\cdot\cdot}{G}\dot{R}$ $\dot{S}\dot{N}$ DP $\overset{\cdot\cdot}{M}\dot{G}$ $\dot{R}\dot{S}$ $\dot{N}\dot{S}$
 $\dot{P}\dot{N}$ NN $\overset{\cdot\cdot}{S}\dot{S}$ $\overset{\cdot\cdot}{S}\dot{G}$ $\overset{\cdot\cdot}{G}\dot{G}$ $\overset{\cdot\cdot}{M}\dot{M}$ $\overset{|}{P}\dot{M}$ $\overset{\cdot\cdot}{G}\dot{M}$ $\overset{\cdot\cdot}{G}\dot{R}$ $\dot{N}\dot{S}$ $\overset{\cdot\cdot}{G}\dot{R}$ $\dot{S}\dot{N}$
 $\dot{P}\dot{S}$ ND DN ND $\overset{|}{P}\dot{M}$ $\overset{|}{D}\dot{M}$ PG MG GR RS $\dot{S}\dot{N}$ $\dot{P}\dot{N}$
 $\dot{N}\dot{S}$ SG GM MP PN $\dot{N}\dot{S}$ $\overset{\cdot\cdot}{G}\dot{M}$ $\overset{\cdot\cdot}{G}\dot{R}$ $\dot{S}\dot{N}$ $\overset{|}{D}\dot{M}$ PG MG
RS

D. $\dot{N}\dot{S}$ $\overset{\cdot\cdot}{N}\dot{N}$ $\dot{N}\dot{S}$ $\dot{N}\dot{S}$ GG RS $\dot{N}\dot{S}$ GG RS GG RS $\dot{R}\dot{N}$ $\dot{N}\dot{S}$
SG GM MP PN $\dot{N}\dot{S}$ NN ND DP PP $\overset{|}{M}\dot{M}$ $\overset{|}{M}\dot{G}$ MM GG
 $\overset{\cdot\cdot}{G}\dot{G}$ $\overset{\cdot\cdot}{M}\dot{G}$ $\dot{R}\dot{S}$ $\dot{N}\dot{S}$ $\dot{S}\dot{N}$ PN NP $\overset{|}{M}\dot{P}$ $\overset{|}{P}\dot{M}$ GM MG PG MG
RS $\dot{N}\dot{S}$ GM PN $\overset{\cdot\cdot}{S}\dot{G}$ $\overset{\cdot\cdot}{M}\dot{G}$ $\dot{R}\dot{N}$ $\dot{S}\dot{N}$ DP $\overset{|}{D}\dot{M}$ PG MG MG
RS $\dot{N}\dot{S}$ $\dot{P}\dot{S}$

Raga Desh

(The Motherland)

Desh raga, according to *Pdt. Bhatkhande* belongs to the *Khambaj thhat* is comparatively a recent raga derived from folk music. It is sung during the monsoon as well as in the 'Holi', the festival of colours. There is, however, nothing to prevent it from being sung in other seasons. 'Desh' also means 'motherland', so it has a vast coverage of area which relates to motherland; its beauty, bounty and benevolence. Hence its popularity.

This raga is equally popular in other streams of Hindusthani Music also, like *dadra*, *chaity*, festive songs, geet, patriotic songs and light music as well.

Raga Desh

Taal : Teentaal (Madhyalaya)

*Kar'ma kara dije karadije khwaja
Mainuddin' ke mai jaoon balihaari re Tum'
ho data pirana ke peer' baliyana ke taj
Enayat ki sharam' rakhiyo*

"Oh! Khwaja Moinuddin, the saint of saints, please do your deeds and save me. You are Oh! my saviour, and the crown of heroes, please protect me." - says the poor Enayet Khan (the poet).

| X | 2 | 0 | 3 |
|--------------|------------------|-----------------|--------------|
| | | * * * M | S R M P |
| | | * * * Ka | ra ma ka ra |
| N N N N | Ṣ P P D | PM M GR N | N N Ṣ Ṣ |
| di oo oo oo | je oo ka ra | dio oo jeo khwa | ja Moi oo nu |
| ṢṢ ṢṢ ṢṢ Ṣ | ṢN N PM M | D P P P | P P P P |
| ddio oo oo o | nao oo keo oo | mai oo oo ja | oo n ba li |
| PD D PM M | MP ND N PD | P M GR * | |
| hao oo oo oo | oo oo oo ro | oo re oo * | |
| | M R M P | N N N N | N N Ṣ Ṣ |
| | Tu ma ho oo | da ta pi ra | na ke pe er |
| Ṣ Ṣ Ṣ Ṣ | PP ṢṢ ṢM ṢṢ | N D P P | P P P P |
| oo oo oo oo | bali yana keo oo | ta oo oo j | oo oo oo oo |
| P P P P | PD PDN D P | PD PM GR * | |
| E na yat ki | shara maoo oo oo | rakhi yoo oo * | |

RagaDesh

Taal : Teentaal (Drut)

Nadaan' jiyara gum gayo rey
gum gayo gum gayo gum gayo rey
Main sotithi ap'ne mahal mey
ek chor chori kar gayo rey

"My innocent heart is stolen. While I was sleeping in my palace, a thief came and robbed it" says the beautiful princess.

| X | 2 | 0 | 3 |
|---------------|--------------|---------------|---------------|
| | * * N DP | D PM M GR | M GR SN S |
| | * * Na oo | o daa oo nao | ji yao rao oo |
| R R M M | P P P P | N N N N | N Ṡ N Ṡ |
| gu m ga yo | rey oo oo oo | gu m ga yo | gu m ga yo |
| N SṀ RṠ N | N DP * | | |
| gu moo gao yo | oo rey * | | |
| | | M P N N | N N N N |
| | | Main oo so oo | oo ti oo thi |
| N N Ṡ P | N Ṡ MṘ Ṙ | N N N N | Ṡ Ṡ Ṡ Ṡ |
| a pa ne ma | ha l mey oo | e k cho r | cho oo ri oo |
| Ṡ Ṙ SṄ Ṅ | DP P * | | |
| ka ra gao yo | reyo oo * | | |



RagaDesh

1. Main Structure :

Arohi : S R M P N Ṣ́.

Abarohi : Ṣ́ Ṇ D P M G, R G S.

2. Prime Notes :

Vadi : R Samavadi : P

3. Time of Recital : 5 p.m. to 12 m.n.

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

5. Examples of a Few Taans :

A. P̣Ṇ SR GS RM P̣Ṇ DP MG RG RS ṆṢ.

B. RM P̣Ṇ DP DP MG RG RP MG MP ṆṢ

ṚḠ Ṣ́Ṛ ṆṢ PD DP MG MG RG GR ṢṆ

P̣Ṇ SR GS.

Thhat : Khambaj

C. PN Ṣ́Ṛ ḠṚ ṢḠ ṚḠ Ṣ́Ṛ ṆṢ ṚṆ Ṣ́Ṇ DP
DP PP MM MG GG RR RG SR ṆṢ RM
PN Ṣ́Ṛ ḠṚ P̣Ṃ ḠṚ Ṣ́Ṛ Ṣ́Ṇ DP MP ṆṢ
RM ḠṚ ṚḠ ḠṚ Ṣ́Ṇ DP MG RG ṢṆ SS.

Raga Chhayanat

(The Dancing Shadow)

Chhayanat - is a beautiful raga sung during the late nights. It is also mentioned in 'Sangeet Parijat' one of the early Sanskrit texts, though the scale at that time was different. Starting from middle C, it had a minor third and a minor seventh notes, whereas today, the North Indian music has the same tempered scale as in European music.

The beautiful and slightly unusual composition is accredited to Ustd. Enayat Hussain Khan, the founder of the Sahaswan/Rampur Gharana, to which Ustd. Rashid Khan belongs. This raga has close simile with the Raga Jay Jaiwanti

Raga Chhayanat

Taal : Teentaal (Madhyalaya & Drut)

Jhanana jhanana jhana nana nana nana nana
baajey bichhuwa baajey piya se milan ko chali
jaat' ap'ne mandar' so naar'.
Puja kar'neko nikasi ghar' so al'beli naar
chamakey piya Enayet baar baar.

The anklet bells of the village belle are ringing, when she is going to meet her beloved in the sacred place. As she comes out of her house, for going to the temple, the heart of Enayet (the poet) is moved by her grace.

| X | 2 | 0 | 3 |
|---------------|-----------------|----------------|----------------|
| P̣ P̣ P̣ S | S S S S | GR GR R MG | GR G M P |
| Jha na na jha | na na jha na | nao nao na nao | nao na na na |
| M M G M | R Ṇ R S | P P G M | R Ṇ R S |
| baa oo oo oo | jėy bi chhu wa | baa oo oo oo | oo oo oo jėy |
| S S SM MG | GP P P P | P DN Ś Ś | DṆ P PD P |
| pi ya seo mio | lao na ko oo | cha lio oo oo | jao ta ao pa |
| M M G R | G M GP P | G G MR R | R Ṇ R S |
| ne oo oo man | di ra soo oo | oo oo oo oo | oo na oo r |
| ŚP̣ P P Ś | Ś Ś Ś Ś Ś | D N Ś Ṛ | Ś Ś DP P |
| Puo oo ja ka | ra ne ko oo | ni ka si oo | gha ra soo oo |
| * PP P P | R G M P | P P P P | ṂG̣ Ṃ Ṛ Ś |
| * ala be oo | li oo oo oo | oo na oo ra | chao oo ma key |
| * DṆ P P | ṆŚ Ṛ Ś Ś | DP P G M | R Ṇ R S |
| * ji oo ya | EO oo na oo | yeo t ba oo | ar ba oo ar |



Raga Chhayanat

Thhat : Kalyan

1. Main Structure :

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

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

2. Prime Notes :

Vadi : R Samavadi : P

3. Time of Recital : 10 p.m. to 1 a.m.

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

5. Examples of a Few Taans :

A. $\dot{N}S$ RG RG MP RG \underline{MN} DP $\overset{|}{DM}$ PR GM PG MR $\dot{N}S$.

B. SR RG GM MP RG MP GM RS $\dot{R}N$ $\ddot{S}R$ $\ddot{R}G$ $\ddot{G}M$ $\ddot{M}G$ $\ddot{M}R$
 $\ddot{G}R$ $\dot{S}N$ $\dot{R}N$ $\dot{S}N$ $\dot{S}D$ \underline{ND} $\overset{|}{PM}$ PR GM PG MR $\dot{S}N$ RS.

C. RG RG RG MP \underline{ND} \underline{PN} DP RG MP NN $\dot{S}N$ $\ddot{R}R$ $\ddot{R}S$ $\dot{N}S$
 $\dot{S}D$ \underline{DN} \underline{ND} DP PR RG GM MP MG GM RG MP GM
 $\dot{R}N$ RS.

D. MP MP MP RG RG RG GM MP NN $\dot{N}S$ DD \underline{DN} \underline{ND} PP
 PR GP GM RG MP $\dot{N}S$ $\ddot{R}G$ $\ddot{M}P$ $\ddot{G}M$ $\ddot{R}S$ $\dot{R}N$ $\dot{S}D$ \underline{ND}
 \underline{ND} DD \underline{DN} \underline{ND} PM PG MR GR GM PP MP GM RN
 $\dot{R}N$ $\dot{S}D$ \underline{DN} \underline{NP} $\dot{S}N$ RS.

Raga Megh

(The Rain Clouds)

Megh, literally means cloud. This is a well-known *Malhar* sung during the rainy season, or at the dead of night in other seasons. Without the *Gandhar*, the *Megh raga* sounds like the *Sarang group of ragas*, though with or without *Gandhar*, *Megh* is sung with *gamakas* to establish the effect of torrential rain and thunder. The one sung by Ustd. Rashid Khan in *Jhaptal* (10 beats) is with G or *Komal Gandhar*.

Raga Megh

Taal : Jhaptal (Dhima-10 Beats : slow)

*Garajey ghata ghana kaarey kaarey
pawasa ki ruta ayi dulhana mana bhaye
Chahun aur ghana ghor boley dadur
maur Niamat Khan sukha paayey*

Black clouds and roaring thunder of the monsoon have come to please and effuse the heart of the bride. "Look at the gathering clouds" says the frogs and the peacocks in delight. Niyamat Khan, (the poet) feels elated.

| X | 2 | 0 | 3 |
|------------------|-------------------------------|-------------------------------------|-------------------------------|
| R <i>Ga</i> | R <i>ra</i> | R <i>jey</i> | R <i>oo</i> |
| S <i>pa</i> | SD <i>oo</i> | DR <i>wo</i> | RS <i>sao</i> |
| M <i>dul</i> | M <i>ha</i> | PN [˙] SP <i>naoooo</i> | N [˙] S <i>oo</i> |
| M <i>cha</i> | M <i>hun</i> | *N NPMPN <i>*auoooo</i> | S [˙] <i>or</i> |
| M <i>bo</i> | NP <i>oo</i> | N <i>ley</i> | N <i>oo</i> |
| *S <i>Ni</i> | S [˙] N <i>oa</i> | R [˙] <i>ma</i> | RS <i>oo</i> |
| NP <i>pao</i> | PPNS <i>oooo</i> | R [˙] <i>oo</i> | R [˙] <i>oo</i> |



Raga Megh

Taal : Teentaal (Drut)

Gagana garajey chamakata damini
chalata purabai sananana nana
nana
meha barasey manwa larajey
piya bina kachhu na suhaye

The sky jolts with the sounds of thunder
and flashes of lightning. The easter wind
blows in sweet melody. The pouring rain
sounds like mellow strings, but how can
the mind rest without the beloved?

| X | 2 | 0 | 3 |
|-----------------------------|-----------------------------|-------------------------------|----------------------------|
| | | MR R R S gao ga na ga | SR S N P rao jey cha ma |
| MR R R R kao ta oo da | R R N S oo mi ni oo | MR MR MR M chao lao tao pu | M P P P ra ba i oo |
| P P P N sa na na na | M PM R S na na na na | R M R S me oo ha oo | R S N P ba ra sey oo |
| R R R M ma na wa oo | N N S S la ra jey oo | N N N N pi ya bi na | P M R S ka chhuna su |
| NS RM PN SR hao oo oo oo | SN PM RS NS oo oo yeo oo | * | * |

Raga Megh

Taal : Teentaal (Drut)

Umada ghumada ghiri ayi badaria ghora
ghora ati barasana lagi jhingurwa boley
chhum chhananana nana nana meha barasey
manwa larajey piya bina kachhu na suhaye

The clouds gather, the cicadas sound
passionately as droplets of rain fall. But
alas! at this moment, I feel empty -
missing my lover.

| X | 2 | 0 | 3 |
|-----------------------------|----------------------------|---|--|
| | | M M P P U ma da ghu PN SR R R ghoo oo ra gho | N P N N ma da ghi ri S S S S oo ra a ti |
| S S S S aa oo yi ba | N R S S da ri a oo | NP P P P lao oo gi oo | M M M P jhin gur wa bo |
| N S R S ba ra sa na | NP P P P lao oo gi oo | M M M P jhin gur wa bo | P P P P oo ley chhu m |
| P P P P chha na na na | MN PM R S nao nao na na | R P MR S me oo hao oo | R S N P ba ra sey oo |
| * R R R o ma na wa | S S S S la ra jey oo | N N N N pi ya bi na | P M R S ka chhu na su |
| RM PN SR SN hao oo oo oo | PM RS N SR oo oo yeo oo | * * | |

Raga

Megh

Thaat : Kafi

1. Main Structure :

Arohi : S M R M P N N Ṡ
 Abarohi : Ṡ N P M R, M N R S.

2. Prime Notes :

Vadi : S Samavadi : P

3. Time of Recital — Rainy Night

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

5. Examples of Few Taans :

A. PN PS NR NS RR PP MM RR MR NP SN RS.

B. PN RP RS NR SN NN PP MP NM NP MR PM
 RR SN PN RS.

C. PN SR MP NS RM MR SN NN NP PM NP
NS PN RM PM RN RS NN NS SN NP PM
 MR RS SN SN RN SP NM PM RS NP SS.

D. SR SR NS NS RP MN NP MP
 MP MP NP NS NS RS RM RP MR
SS NN PP NN PP MM PP MM RR
RR RS NM RN SN SR SN PM RN RS.

E. PN RP RS NS RP MR SN NS SN NP
PN NP PM MP PM MR RM MR RN SR
 RS NP NP MP NS RM PM RN PM RN
 RR RP PP NN RR SN PM RN PN RS.

Raga Hansadhwani

(Call of the Swan)

Hansadhwani is a *Karnataki* i.e. South Indian Classical *raga* adopted by Hindusthani Music. Thanks to Ustd. Aman Ali Khan of *Bhindibazar Gharana*, whose composition '*Laagi Lagan*' is sung by Ustd. Rashid Khan in his favourite style and class. It is a late midnight *raga* waiting for the arrival of the dawn.

This *raga* is very closed to *Raga Shankara*, and its renditions suits very much for dance compositions of **Bharat Natyam**. It beholds fast *taans* and *tarana*. It is a late midnight *raga*.

Raga Hansadhwani

Taal : Teentaal (Madhyalaya & Drut)

*Laagi Lagan pati sakhi sana
parama sukha ati anandana
Anga sugandhana chandana mathey tilak
dharey mriganayana anjana pawana de
Amar' uniti pati kaajey sajana*

"My cherished moment has finally arrived, to be united with my beloved", says the newly wed bride. "My body has been bathed in perfume, with sandal paste on my forehead and kohl on my doe-eyes. Amar, my husband, is anxiously waiting for me".

| X | 2 | 0 | 3 |
|---------------------|-----------------------|--------------------------|--------------------------|
| | | G G GP GR | R R S S |
| | | <i>Laa oo oo gio</i> | <i>oo la ga na</i> |
| P R R S | R R S S | * P G P | P P P GR |
| <i>pa ti oo sa</i> | <i>khi oo sa na</i> | * <i>pa ra ma</i> | <i>oo oo su khao</i> |
| | | | |
| NP G P GR | SN GP GR S | * | |
| <i>oo a ti ao</i> | <i>nan oo dao na</i> | * | |
| | | | |
| | | G GG P PP | S S N R |
| | | <i>An gasu gan dhana</i> | <i>chan dana ma they</i> |
| | | | |
| S S S S | R G RS S | P G R N | P S S S |
| <i>ti oo oo la</i> | <i>ka dha reyo oo</i> | <i>mri ga na ya</i> | <i>na an oo ja</i> |
| S S R G | S S S S | P G G R | N P G R |
| <i>na pa wa na</i> | <i>de oo oo oo</i> | <i>A ma ra u</i> | <i>ni ti pa ti</i> |
| | | | |
| PP GP NS GR | SN PG RS NS | * | |
| <i>kaa oo oo oo</i> | <i>jeyo sa ja na</i> | * | |

Raga Hansadhvani



Thhat : Bilawal

1. Main Structure :

Arohi : S R G P G R, G P N Ś
 Abarohi : Ś N P G R S.

2. Prime Notes :

Vadi : S Samavadi : P

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

4. Main Phrase : G P N Ġ Ġ N P, G R N P S

5. Examples of a Few Taans :

A. PN SR GR GP GP NP NŚ ĠĠ ĠĠ ŚN ĠN ŚN PG NP
 GR PG RS RN PN RS.

B. GR RS NP NR SN GR GP NP PN NŚ ŚR ĠR PN ĠR ĠG
 ĠN PG PN PN ĠN ĠĠ ĠN PŚ NP GR PN SR GR PG NP
 PN NP GR SN RS.

C. RG PG RS PN PS NR GR GP GP NP PN NP ŚN ŚG ĠR ŚN
 PP NN ŚŚ ĠR ĠG ĠG ĠS NP ŚN PN PG PG RG RP GP GR
 GR NP NS RG PN ŚR ĠP ĠR ŚN PG PG RN PN RS

D. GP GP GP RG RG RG SR SR SR GG GP PP NN NŚ NP
 PN RŚ PN ĠR PN ĠG RŚ NN NP PP GG GR RR ĠR
 ĠR PN ĠR PP NN ŚŚ ĠR ĠG RŚ NP GR NP ĠR NP
 SN PG RS NP GP NR GR PG RS



Biography of

PANDIT KUMAR PRASAD MUKHERJI



Pandit 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

Biography of

PANDIT KUMAR PRASAD MUKHERJI



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 Birang"* *"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.

Biography of

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 Sudhansu 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.



Raga : Bilas Khani Todi

Bandish - I

Kaahey karata mosey jhag'raa
pritama pyarey
Kara Enayat' mopey sajani
Morey piya ko sam'jhawey

"Why do you quarrel with me - my beloved"?
says the damsel. "Oh! Lord, have mercy on me and make my lover understand"
says Enayat (the poet).

Bandish - II

Jaa jaarey ja, wo khagwa
it'no sandesh morey kahio jaarey.
Jo aaye pritama dwaar
naina bichhaon magawa

"Oh! dear bird, please go and convey this message to my beloved.
My eyes would be dwelling on the path, awaiting his arrival", cries the loving maiden.

Raga : Todi

Bandish - I

Langara kankariya ji na maaro
morey angawa lag'jaaye Suno pawe
mori saas nanadiya daur' daur' ghar'
aawey

"You wicked urchin, don't you dare throw gravel at me" says the young bride. I will get hurt".

"If my mother & sister-in-laws find out, they will come running to take me back home".

Bandish - II

Aba mori naiya paar, karo rey
Hazarat, Nizamuddin' Aulia
Dukha daridra saba door' karana
hara Taan ras Khan ki lio khabaria
gata sautana ke lara laraiya

"Oh! Lord Nizamuddin take my rocking boat to the bank of the river".
"Save your devotee Tanras Khan (the poet) from sorrow, poverty and miseries of life".

Raga : Basant

Piya sanga khelun hori eri mai
barana basant, ke basata pihara
phulabana ke harawa gunda gunda
darugi gara harawa

It is 'Holi', the festival of colours. "I am playing with coloured powders with my beloved".

It is 'Spring', "I am plucking flowers from the garden to make garland for him"
says the pretty woman.

Raga : Marwa

Guru bina gyaan nahi pawey
mana murakha soch soch aba
kaahey pachh'tawey.
Sat' guru ki sangat karey
gunijana mey guni kahawey

No knowledge can be gained without the Guru (Teacher). Why should the stupid mind waste its time in fruitless thinking.
If one accompanies and follows a great guru (satguru), he will gain the true wisdom and will be recognised as a wise person in the company of a learned.

Raga : Puria Dhaneshree

Bandish - I

Payaliya jhan'kaar mori
jhanana jhanana baajey jhan'kari
Piya sam'jhaon samajh'ta nahi
saas' nanada mori degi gaari

She says "shingalingaling - my anklet bells ring".
"I am afraid, if my in-laws finds out they shall be angry and cross with me.
My beloved doesn't understand my plight".

Bandish - II

Khush rahey sanam mora
jaa jaarey hamre taraf ek nazar
dhyan dharey.
Allah dia man Ali Fateh Ali Khan
we miyan
pyar lagadi tori aan'baan' sur ki
taan gaye dara fira

"Bless my beloved to be happy my Lord. Hope he spares a glance for me, whenever he comes my way", says the loving virgin.
She has dedicated herself to him through her music, says Ali Fateh Ali Khan (the poet) to Allah, praying for their welfare.

**Raga : Bihag**

Aliri al'beli sundara naar'
pyarey pyarey jiya ko lubhaye
Aai kara shringara galey haar dar
ayso chhabili naar' chaal chalata
achaka lachaka sab'key man'
tar'paye

"Look at the beautiful village maiden
'alabeli' who steals my heart", says the
young lover.

"Adorned with necklace, pretty as a
picture, she came out dressed
beautifully. The heart of the viewer
jingle with joy watching her gait as she
walks along elegantly".

Raga : Desh**Bandish - I**

Kar'ma kara dije karadije
khwaja Mainuddin' ke mai jaoon
balihaari re
Tum' ho data pirana ke peer'
baliyana ke taj Enayat ki sharam'
rakhiyo

"Oh! Khwaja Moinuddin, the saint of
saints, please do your deeds and save
me. You are Oh! my saviour, and the
crown of heroes, please protect me." -
says the poor Enayat Khan (the poet).

Bandish - II

Nadaan' jiyara gum gayo rey
gum gayo gum gayo gum gayo rey
Main sotithi ap'ne mahal mey
ek chor chori kar gayo rey

"My innocent heart is stolen.
While I was sleeping in my palace, a
thief came and robbed it" says the
beautiful princess.

Raga : Chhayanant

Jhanana jhanana jhana nana nana
nana nana
baajey bichhuwa baajey piya se
milan ko chali jaat'
ap'ne mandar' so naar'.
Puja kar'neko nikasi ghar' so
al'beli naar chamakey piya Enayat
baar baar.

The anklet bells of the village belle are
ringing, when she is going to meet her
beloved in the sacred place.
As she comes out of her house, for
going to the temple, the heart of Enayat
(the poet) is moved by her grace.

Raga : Megh**Bandish - I**

Garajey ghata ghana kaarey kaarey
pawasa ki ruta ayi dulhana mana
bhaye Chahun aur ghana ghor
boley dadur maur
Niamat Khan sukha paayey

Black clouds and roaring thunder of the
monsoon have come to please and
effuse the heart of the bride. "Look at
the gathering clouds" says the frogs and
the peacocks in delight. Niyamat Khan,
(the poet)
feels elated. "

Bandish - II

Gagana garajey chamakata damini
chalata purabai sananana nana
nanameha barasey manwa larajey
piya bina kachhu na suhaye

The sky jolts with the sounds of thunder
and flashes of lightning. The easter wind
blows in sweet melody. The pouring rain
sounds like mellow strings, but how can
the mind rest without the beloved?

Umada ghumada ghiri ayi badaria
ghora ghora ati barasana lagi
jhingurwa boley chhum chhananana
nana nana meha barasey
manwa larajey piya bina kachhu na
suhaye

The clouds gather, the cicadas sound
passionately as droplets of rain fall. But
alas! at this moment, I feel empty -
missing my lover.

Raga : Hansadhwani

Laagi Lagana pati sakhi sana
parama sukha ati anandana
Anga sugandhana chandana
mathey tilak dharey
mriganayana anjana pawana de
Amar' uniti pati kaajey sajana

"My cherished moment has finally arrived, to
be united with my beloved", says the newly
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"My body has been bathed in perfume, with
sandal paste on my forehead and kohl on my
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waiting for me".

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