The Transmission and Performance
of *Khyāl* Compositions in the Gwalior *Gharānā*
# of Indian Vocal Music

ANTHONY DEAN MORRIS

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ABSTRACT

Traditional accounts of the transmission of compositions in Indian classical vocal music picture them being passed virtually unchanged from generation to generation. Comparison of the renditions of recent Gwalior *gharānā* artists, however, shows that in reality extensive transformations can occur. In this study the transmission and performance of *khyāl* compositions are examined with reference to the Gwalior tradition, taking into account both the views of *gharānā* members and the evidence of recorded performances and notated compositions.

Part 1 deals with the historical and theoretical background. It introduces the oral and written modes of transmission and explores Gwalior singers' attitudes to change. Such attitudes are illustrated with reference to V.N. Bhatkhande's celebrated *Kramik pustak-mālikā* collection and the controversy surrounding the 'authenticity' of its notations.

In Part 2 the processes of transformation are examined in depth. The discussion centres on two comparative analyses. The first compares 24 versions of a single composition, 16 transcribed from performances, and 8 more derived from notated collections. Spanning the period from the beginning to the end of the twentieth century, these examples enable successive versions of the composition to be traced through various lines of transmission for up to three generations of Gwalior artists. The second analysis compares selected features of a large sample of notated compositions found in various published collections. Each of the main performance parameters – texts, rhythm and structure, and melody – is discussed in turn. A concluding chapter draws together the findings of the previous analyses.

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KEY TO THE MUSIC NOTATIONS

The musical examples in this study are presented using a modified form of Western staff notation in combination with metrical signs used in Indian notation. In this format the boundary of each *tāl* cycle (*āvartan*) is marked with a solid vertical line, with internal divisions (*vibhāgs*) marked with dotted lines. The standard Indian symbols marking these subdivisions of the *tāl* – i.e. *sam* (**X**), *tālī* (numerals **2, 3, 4**) and *khālī* (**O**) – are placed above the stave. The remaining beats (*mātrās*) are indicated with the symbol '•'.
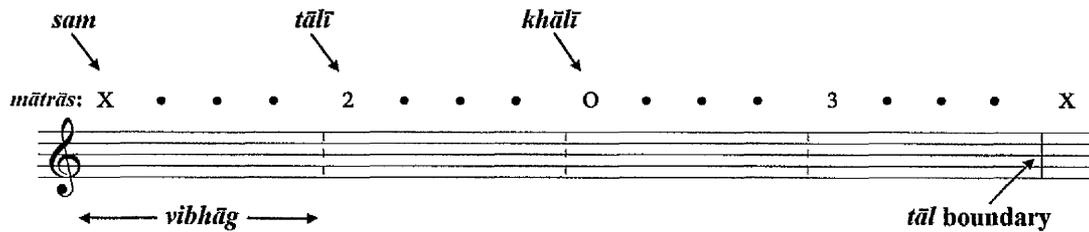
In extended examples, the name of the *tāl* is generally given above the stave at the beginning of the first complete cycle. Where appropriate, the tempo indication is also given in parentheses – e.g. (♩ = c.30), meaning approximately 30 *mātrās* per minute. Here, as in all examples, the minim (♩) represents the *mātrā*.

In notating pitch I have followed the modern convention of representing the note Sa (the tonic) as C, Re (the supertonic) as D, and so forth. It should be remembered, however, that the staff-notation symbols refer not to absolute pitch but only to relative pitch. Where the example comprises a transcription of a performance, the singer's actual tonic will be indicated at the beginning. In the text, pitches are normally referred to by their appropriate name in the Indian *sargam* (solfege) system – Sa, Re, Ga, Ma, Pa, Dha and Ni. Lower and upper register pitches are indicated with a dot respectively below and above the syllables. A summary of the *sargam* symbols and their staff-notation equivalents is given below:

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Fundamental
Tonic

Ṣa Ṛe Ga Ma Pa Ḍha Ṇi   Sa Re Ga Ma Pa Dha Ni   Ṡa Ṛe Ġa Ṁa Ṗa Ḋha Ṅi
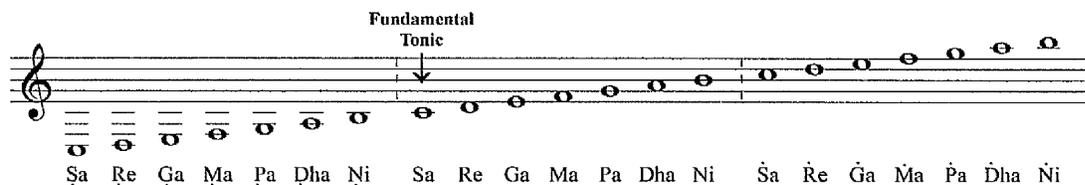
Modifications of these basic pitches are indicated with accidentals (♯, ♭, ♮) in the staff notation and by the initial letter of their equivalents in the *sargam* – e.g. *komal* Re (D♭) is written as k.Re, *śuddh* Re (D♮) as ś.Re, and *tīvra* Ma (F♯) as t.Ma. Where a music example contains pitches which appear consistently in their modified form, I have used a 'key signature'. However, to avoid any suggestion of 'keys' in the Western sense, the usual order of sharps and/or flats has been reversed.

Along with the usual array of pitch and rhythmic symbols found in staff notation, the musical examples also contain various additional symbols. Here I have followed a method similar to that originally developed by Josef Kuckertz (1970) for the notation of South Indian music and subsequently adapted for North Indian music by Richard Widdess (see 1981, 1994), in which various straight and curved lines are used in conjunction with the notated pitches to convey the contours and inflections of the melodic movement. An idea of the system can be gleaned from the examples given in the key below:

1. Melodic symbols

Symbol	Meaning
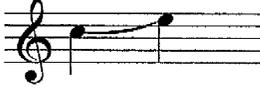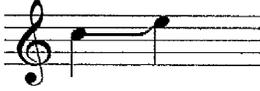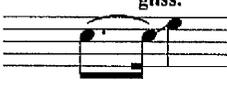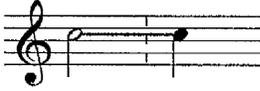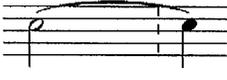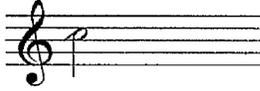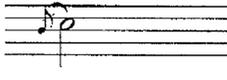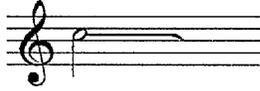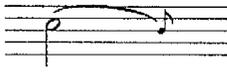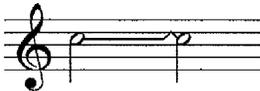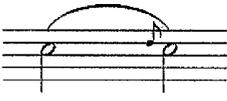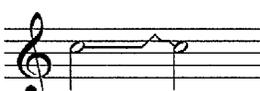
Note that accidentals placed above the stave, as in the last example, are considered to apply not only to the (inflected) pitch immediately below but also to any other similar pitches which occur subsequently within the same *mātrā*. They do not, however, affect the tuning of any main notes.

2. Rhythmic Symbols

<table>
<tr><th>Symbol</th><th>Meaning</th></tr>
<tr><td>

Arrows

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<tr><td></td><td>

Arrows indicate that the note is performed fractionally earlier (←) or later (→) than written.

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<tr><td>

The Dashed Curve

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<tr><td></td><td>

This symbol is used to indicate the position of ornaments in relation to the *mātrā*. In the first example, for instance, the notes below the dashed curve belong to the subsequent crotchet, while in the second they belong to the previous rest.

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<tr><td>

Dashed Line

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Where the final portion of a note extension is dashed in this way, it indicates that there is some doubt as to where the note actually ends.

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</table>
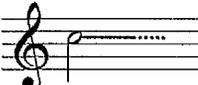
In making my transcriptions, I endeavoured to represent the rhythm as accurately as possible. In some performances, however, the *tablā* accompaniment was not always strictly in time. In such cases I could do no more than give an approximation of the rhythm. Where the distortion in the rhythm was particularly marked, I have indicated the fact in the transcription with the initials 'R.D.' (= Rhythmic Distortion).

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A NOTE ON ORTHOGRAPHY

In this study Hindi, Marathi and Sanskrit terms are transliterated from the *Devanāgarī* script according to the standard system set out in McGregor's *Outline of Hindi grammar* (1977:xii-xxx) and Snell and Weightman's *Hindi* (1989:5-19). Plurals are formed by adding 's'. In transliterating Sanskrit words the inherent 'a' vowel on the final syllable has been included in accordance with standard practice. In the case of Hindi and Marathi words this vowel is generally omitted from the final syllable and also, in certain contexts, from earlier syllables, reflecting modern pronunciation (hence: *rāg* and *tablā* rather than *rāga* and *tabalā*). In the transliteration of song texts and titles in these languages, however, the inherent vowels are left in since they are normally pronounced when sung.

Indian proper names, including those of authors cited in bibliographic references, are given in their anglicised form throughout the main text. In the bibliography, authors' names are also given in this form. However, where at least one of the author's works is written in an Indian script, the transliterated form of the author's name is also given in parentheses. In references to works containing more than one sequence of page numbers, the transliteration follows the convention of using lower-case roman numerals for preliminaries (e.g. the Foreword, Preface, Introduction and so forth), and arabic numerals for the main body of the text.

ACKNOWLEDGEMENTS

PART 1

CHAPTER 1

INTRODUCTION

The *bandiś* is like the Vedas...It cannot be changed. It should remain as it is. (L.K. Pandit, Int.)

We have a rule [in the Gwalior *gharānā*]...that if I teach a *cheej* to anyone he must sing it exactly as I have taught him. (Sinde Khan, quoted in Deodhar 1993:206)

Nowadays very few singers, even in my [Gwalior] *gharānā*, know the *bandiś* in its authentic form...In the distorted form in which many are presented, much of the balance and beauty of the original has been lost. (Jal Balaporia, Int.)

Gwalior is the oldest of the surviving *gharānās* of *khyāl* singing, generally considered to be the *gangotrī* or 'fountain-head' from which the other major *khyāl gharānās* sprang. Members of this *gharānā* normally trace its origins back to the early to mid nineteenth century and in particular to three singers belonging to the Royal court of Gwalior, namely the two brothers Haddu and Hassu Khan and their cousin Natthu (or Natthe) Khan. Oral tradition credits them with forging a new vocal style from a blend of their own family *gāyakī* (singing style), inherited from their grandfather, Natthan Pir Baksh, and *tān* patterns acquired surreptitiously from a celebrated rival, Bade Mohammad Khan. Such was the popularity of this new synthesis, both in the founders' own lifetimes and those of their immediate descendants and numerous

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disciples, that by the early decades of the twentieth century 'the Gwalior *gharānā*', as it was now being labelled, had become a significant force in the musical landscape, with a host of 'star' performers scattered throughout many areas of India, including most notably Maharashtra. Since then the *gharānā* has continued to enjoy a high reputation, and while its standing is not perhaps as high as it once was, it still boasts many outstanding artists among its numbers.

Traditionally Gwalior singers have considered their *gharānā* the prime repository of 'authentic' *khyāl* compositions. The founding family are said by some to have been descendants of the revered eighteenth-century composers, 'Sadārang' and 'Adārang', a relationship which afforded them, it is claimed, privileged access to their forebears' treasure of compositions in their 'authentic' form. From its earliest days, the *gharānā* accorded great significance to the composition (the '*bandiś*' or '*cīz*'). Indeed musical training was centred almost wholly around the learning of compositions. Not only were *rāgs* learnt by means of compositional examples, but disciples were also taught more generally to base their individual *khyāl* performances on the melodic phrases found in the *bandiś* itself.[1] Assigned a role of such significance, the manner in which the composition was rendered was naturally of great importance. In this regard, traditional accounts lay particular stress on the *gharānā*'s reputation for 'correctness' of presentation, a reputation acquired, as Sinde Khan's injunction quoted at the head of this chapter indicates, through a strict adherence to the form of the *bandiś* as handed down by the *guru*. The picture suggested by such accounts is of a composition being transmitted virtually undisturbed from teacher to disciple through generation after generation until the present time. The reality, however, as Jal Balaporia's earlier complaint about

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[1] For more details, see pp.54-55.

distortion indicates, is rather different. Listening carefully to different Gwalior singers, one can discern many variations in the way in which *bandiśes* are rendered. In some cases, the differences are subtle ones, barely noticeable, but in others the divergence is so great that one is led to wonder how the two singers could belong to the same musical tradition. In the midst of such variety, where, then, lies the 'authentic' Gwalior *bandiś*? To what extent is the idea even tenable? To try and answer these and related questions, in this study we will look in detail at the transmission and performance of *khyāl* compositions within the Gwalior tradition, taking into account both the opinions of *gharānā* members and the evidence of the compositions themselves.

1.1 Previous Research

The amount of material relating to the Gwalior tradition published to date is quite extensive. The bulk of this, including some of the best information, is found in Indian languages, especially Hindi and Marathi, though there is also a fair quantity in English. Biographical material makes up the greater part of these publications. This mostly comprises the kind of sketches or profiles of individual *gharānā* members, past and present, found in journals like the *Quarterly Journal of the National Centre for the Performing Arts, Journal of the Indian Musicological Society, Indian Music Journal, Sangeet Nathak, Saṅgīta,* and *Saṅgīt Kalā Vihār,* and in various books (e.g. Garg 1957; Khan 1959; Shrimal 1973; Misra 1981, 1990; Nadkarni 1982; Ranade 1984; Deshpande 1989; Deodhar 1993). However, there are also a number of full-scale biographies and commemoration volumes devoted to particular Gwalior singers – for example Vishnupant Chatre (Gadre 1906), Balakrishna Buwa

Ichalkaranjikar (Ingle),[2] Vishnu Digambar Paluskar (Khanna 1930, Patwardhan 1956, Athavale 1967, Deodhar 1971, Maudgalya et al. 1974; 'Veer' 1978), Krishnarao Shankar Pandit (Bhagwat 1992, L.K. Pandit 1996), Rajabhaiya Poochwale (Audak, in Poochwale 1942, Chinchore 1983), Vinayakrao Patwardhan (Maudgalya and Sangoram 1988) and Omkarnath Thakur (Sharma , Dikshit 1971). In addition to these, there are numerous books and articles dealing more broadly with the history of the *gharānā* (albeit generally with an emphasis again on individual biographies) and/or its stylistic make-up. They include most notably Arun Bangre's *Gvāliyar gharānā* (1989 – one of the few full-length studies devoted exclusively to this *gharānā*), and the chapters dealing with the Gwalior tradition found in Marulkar (1962), Chaube (1984) and Wade (1984).

Although many of these publications include useful information on the composition, there is, with the exception perhaps of Wade (see below), little in the way of detailed analysis. For the most part, discussion of Gwalior practice in this regard is confined to a few generalised assertions, with little or no attempt to illustrate these with reference to actual practice. Where notated compositions are included, as they are in a few instances, they tend in the main to be consigned to separate sections – as examples, for instance, of rare compositions (e.g. Chinchore 1983) or *gharānā* favourites (e.g. Khurana 1995), or, in the case of biographies, of a particular singer's own compositions (e.g. Pandit 1996) – rather than serving as an integral part of the discussion. Rather more important sources of such notations are the various collections which have been published by Gwalior singers (e.g. Mirashi Buwa, Vishnu Digambar Paluskar, Anant Manohar Joshi, Umamaheshvar Buwa Kundgolkar,

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[2] Works cited without dates, like this one, are ones which I have seen referred to in other publications, but not yet managed to find for myself. Because of their importance, however, I have included them in the bibliography.

Krishnarao Shankar Pandit, Ramakrishna Narahar Vajhe, Rajabhaiya Poochwale, Omkarnath Thakur, Vinayak Narayan Patwardhan, Shankar Ganesh Vyas and B.R. Deodhar).[3] However, while these publications would provide more than ample data for any analysis, their authors/compilers have largely left the notations to speak for themselves, confining their comments to details of the *rāg* and *tāl* structure.

Extending our focus beyond the Gwalior tradition, we find the same general limitations hold true for much of the wider literature on *khyāl*. There are, however, exceptions. Wade's study of *khyāl*, for instance, includes a detailed analysis of the various musical parameters of the *bandiś* (1984:14-27), as does, albeit in a rather different way, her earlier (unpublished) Ph.D. dissertation (1971). Nayar's (1989) examination of the life and work of the renowned musicologist, V.N. Bhatkhande, covers similar ground, using her subject's own notated compositions to illustrate her points. Other commentators have concentrated on particular aspects of the *bandiś*. In his study of time in Indian music, for instance, Clayton (2000) devotes a chapter to analysing the rhythmic structure of the *bandiś* in various genres, including *khyāl*. Others (e.g. Pant 1961) have focussed specifically on the texts.

Such studies notwithstanding, there remain many important aspects of the *khyāl* composition which have received little or no attention. Even a topic as central as that addressed in the present study, namely the transmission and performance of the *khyāl* composition, has remained largely unexplored. There has certainly been no major study comparing the way in which individual compositions are rendered by different artists, or attempting to relate the renditions of teachers with those of their disciples; nor has there been any attempt to compare, in any systematic fashion at least, the notated versions given in the numerous published collections of

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[3] These publications will be discussed in detail in Chapter 3 (see §3.1).

compositions. Where comparisons have been made, they have been limited to very small samples, such as the four *asthāīs* (two notations and two transcribed performances) included in Wade (1984:24-26).

Clearly, then, both in relation to the Gwalior tradition and to the *bandiś* in general, there is still a great deal of scope for research. As the first full-length work devoted entirely to the *khyāl bandiś*, the present study aims to take the discussion of this subject into a new phase, and thereby to provide, I hope, a solid foundation upon which future researchers can build.

1.2 Research Background

This study originally began life as part of a more general investigation into the style and performance traditions of the Gwalior *gharānā*, a part which as time passed, however, began to draw more and more of my interest until I came to view it ultimately as a project in its own right. Much of the material for the study was gathered during three periods of fieldwork: October 1989-April 1990; January-June 1991; and April-May 1998. In the first period I was based mainly in Delhi, though I also made trips to other important musical centres, including Gwalior, Calcutta, Bombay and Pune. During this time I took the opportunity to familiarise myself with many aspects of *khyāl* singing. As well as attending numerous concerts and music festivals, I conducted a large number of taped interviews with artists from various *khyāl gharānās*. These, together with other more informal discussions with musicians, critics and writers on music, provided me with a good overview of the different opinions on *khyāl* performance, as well as revealing the main lines of debate. In order to gain a more practical understanding of *khyāl* singing in general and the learning of compositions in particular, I took lessons from the respected *ustād* of the Rampur-

Sahaswan *gharānā*, Hafiz Ahmad Khan, on the recommendation of his disciple, Alaknanda Patel, from whom I had been learning previously in London. I also had the opportunity to observe the lessons given by several other teachers, including, on a number of occasions, the classes given by the Gwalior veteran, Vinay Chandra Maudgalya in the *Gāndharva Mahāvidyālaya* (music college) in Delhi, of which he was then the principal.

My second field-trip was based mainly in Bombay, though I also revisited Delhi, Gwalior and Pune. On this occasion I focused almost exclusively on the Gwalior tradition. As well as interviewing a number of new Gwalior informants, I returned to all those Gwalior singers I had spoken to previously, re-interviewing some several times on a wide range of issues regarding the history and performance traditions of their *gharānā*. During this and the previous trip I also collected a large quantity of commercial and private recordings, including rare concert recordings of certain Gwalior veterans. With regard to the *bandiś*, I had determined by this stage to try and obtain as many recordings as possible of performances featuring one composition in particular, 'Kaise sukha sove' in *rāg Bihāg*. To this end, I requested examples from all of my Gwalior informants. Where examples were not already available, most kindly agreed to perform them for me. The transcriptions made subsequently from these recordings, commercial and private, form an important part of the comparative analysis featured in this study.

The final, shorter period of fieldwork was undertaken a number of years later, when my researches into the *bandiś* were at a rather more advanced stage. It was designed primarily to fill in some of the gaps which remained. By this time my knowledge of the subject had been considerably enriched by acquaintance with a variety of written Hindi and Marathi sources of which I had originally been unaware. Most crucially, I had managed get access, partly through contacts in India and partly

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through my own researches in the British Library, to some of the collections of notated compositions published by, or with the assistance of, Gwalior singers during the first half of the twentieth century. These had opened up for me several fresh avenues of investigation, which had in turn thrown up a number of new questions which I wished to discuss with my previous Gwalior informants.

1.2.1 Principal Gwalior Informants

In the course of the three periods of fieldwork, I endeavoured to interview singers from two of the principal teaching lines within the *gharānā* – namely that of the Pandit family and that of Balakrishna Buwa Ichalkaranjikar. The Pandit family enjoys a special status within the *gharānā*, one which derives in part from its close connections with the founding *khāndān* (family). These connections date from the time of Vishnu Pandit, a renowned Sanskrit scholar and teacher employed in the Gwalior court during the second half of the nineteenth century, whose great love of music prompted him to send his own sons, Gopal, Ganpat, Shankar and Eknath, to learn from Haddu Khan (Pandit 1996:19-20). With the latter's death in 1883, their training continued first under the other surviving member of the founding trio, Natthu Khan, and then subsequently under his (adopted) son, Nissar Hussain Khan, whose relationship with the Pandit family deepened to the extent that in 1886 he left his position as musician in the Gwalior court to become a member of their household (Pandit 1983; Pandit 1996: 20). For an orthodox *Brāhman* family to invite a Muslim musician to their home, in defiance of the social norms, was a radical step, but in terms of Gwalior history it proved to be a fortunate one. For just a generation before the founding family was to disappear from the musical scene, Nissar Hussain had found not only a surrogate family to which he could pass on his vast store of

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knowledge, but also, in Shankar Pandit in particular, an exceptional performer capable of doing it proper justice.

By this time the original *khāndān* had already dwindled somewhat in numbers. Hassu Khan had passed away prematurely somewhere around 1850-51.[4] Some accounts credit him with a son, Gule Imam, but he is said to have died soon after reaching adulthood (Deodhar 1952b:18).[5] Of Haddu Khan's two sons, the elder, Mohammad, died some 9 years before his father (in 1874 – Garg 1957:167). This left only his younger son, Rahimat, and Nissar Hussain Khan to carry on the musical tradition. Thus, when they, too, finally passed away in 1922 and 1916 respectively (ibid.: 210, 314), leaving no offspring, it is not surprising that Nissar Hussain's adopted family were seen by many members of the *gharānā* as the founding *khāndān*'s natural successors. Since that time the Pandit family have continued to occupy a position in terms of prestige somewhat analogous to that of the founding family.

For this study I interviewed two members of the Pandit family, grandsons of the above-mentioned Shankar Pandit – namely L.K. Pandit (b. 1934), who was until recently Professor at Delhi University's Faculty of Music and Fine Arts, and his younger brother, Chandrakant Pandit (1943-1995), who was for many years principal of the family's music school, the *Śankar Gāndharva Mahāvidyālaya*, in Lashkar

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[4] Deodhar (1952b:18) gives the date as 1850, while other commentators (e.g. Agarwala 1975: 26, fn.; Chinchore 1983:6) specify 1851. Agarwala cites Krishnarao Pandit as the source of the latter date. However, the same footnote also credits him with giving 1870 and 1876 as the dates for the death of Haddu Khan and Natthu (or Natthe) Khan respectively, although in Krishnarao Pandit's own account (1983) the dates given are different (i.e. 1883 and 1884 respectively). It is worth adding that many commentators (e.g. Garg 1957: 400; Wade 1984:40; Bangre 1989: 28, 110) give 1859 as the date of Hassu Khan's death. However, in Hakim Mohammad Karam Imam's book *Mā'damul'l-mūsīqī*, written three years or so earlier, in 1856, Hassu Khan is said to have already died (Imam 1959a:20).

[5] A few commentators (e.g. Vajhe 1938:163; Khan 1959:153) also mention a grandson, Mehndi Hussain (d. 1915), though other accounts (most notably, Pandit 1953: ii) appear to challenge this connection.

(Gwalior). Among the other key informants from this line, four were based in Bombay, namely: Sharadchandra Arolkar (1912-94), who had learnt first from Krishnarao Pandit and then later from Eknath Pandit (respectively the son and brother of Shankar Pandit); Jal K. Balaporia (b. 1925), whose teachers included two disciples of Eknath Pandit, namely his son, Sitaram Pandit, and Dr Harihar Gangadhar Moghe, and who now himself teaches at Bombay University; Sharad Sathe (b.1932), who had learnt from two *gurus* from the other branch of the *gharānā*, D.V. Paluskar and B.R. Deodhar, before becoming a disciple of Sharadchandra Arolkar; and Neela Bhagwat (b.1942), who learnt from both Sharadchandra Arolkar and Jal K. Balaporia. Another senior musician whom I interviewed in Gwalior on two occasions was Balasahab Poochwale (b. 1918), whose father had been a disciple of Shankar Pandit.

The remaining informants all belong to the other key teaching line – that of Balakrishna Buwa Ichalkaranjikar. Balakrishna Buwa (1849-1926) studied music with a number of *gurus*, including two of Hassu Khan's disciples, Devaji Buwa in Dhar and Vasudeva Buwa Joshi in Gwalior and, briefly, Mohammad Khan, Haddu Khan's elder son, with whom he toured for a time (Garg 1957:245-48; Deodhar 1993:1-13). His adult career took him back to his native region of Maharashtra where he worked first in Bombay and then later as a court musician in Aundh, Miraj and finally Ichalkaranji (whence he derived the 'Ichalkaranjikar' of his name). Such was his popularity as a performer that he is often credited nowadays with having established *khyāl* singing in Maharashtra. His reputation was further enhanced by a string of successful disciples, including Anant Manohar Joshi (known as 'Antubuwa'), Yashwant Sadashiv Pandit (better known as 'Mirashi Buwa'), Gundo (or Gundu) Buwa Ingle and Vishnu Digambar Paluskar. The latter, as we will see later, is celebrated as one of the prime architects of the drive towards modernisation in

musical education in the early twentieth century.[6] Among the informants interviewed from this line were Vinay Chandra Maudgalya (b. 1917) and V.R. Athavale (b. 1918), who had both learnt from Paluskar's disciple, Vinayakarao Patwardhan; Vidyadhar Vyas (b. 1944), Head of the Music Department of Bombay University, whose father, Narayanrao Vyas, had also been trained by Paluskar; and Veena Sahasrabuddhe (b. 1948), the daughter of another of Paluskar's disciples, Shankar Shripad Bodas, and whose other teachers included Kashinath Shankar Bodas (her brother), Balwantrai Bhatt, Vasant Thakar and Gajanan Buwa Joshi. In addition, I interviewed Yashwant Buwa Joshi (b. 1927), who had been trained in the Gwalior *khyāl* tradition by the above-mentioned Mirashi Buwa. I also spoke to the writer and critic, Shrikrishna Dalvi, who had himself learnt from Yashwant Joshi.[7]

The Gwalior singers I talked to were no strangers to being interviewed. All had at some point been the subject of newspaper or magazine profiles, some on innumerable occasions, and so were accustomed to visits from writers and journalists. For many, too, my own visit was certainly not the first from a Western researcher. Moreover, among their number, there were some who had performed in Europe and/or North America and even a few who had taught for a time in Western institutions (e.g. Sharad Sathe and Vidyadhar Vyas) and so were used to fielding questions from Westerners. In addition, most were accustomed to writing and lecturing on musical topics and a few (e.g. L.K. Pandit, V.C. Maudgalya, V.R. Athavale, Neela Bhagwat, Veena Sahasrabuddhe) had written or edited books of their own. This meant that the issues I discussed with them were often ones which they had written about or at least thought about previously.

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[6] See Chapter 3, p.72.

[7] For further discussion of the key informants and their teachers, see Chapter 4.

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Informants' initial reactions to my research ranged from mild satisfaction, or even sometimes puzzlement, that an outsider, especially one from a Western University, would be interested in their *gharānā* and their opinions of it, to relative indifference, owing in some cases, perhaps, to the fact that I was merely one in a long line of questioners they had faced previously, or to the conviction – unexpressed at the time though sometimes disclosed to me later – that a study by an outsider could not be anything but superficial. For those who had not previously had contacts with Western researchers, the assumption was often that I would have little or no previous knowledge of the subject. Indeed many of these were surprised that I had even heard of the past masters of their *gharānā*, let alone listened to any of their recordings. In some of my early interviews these assumptions sometimes proved something of an obstacle in that when I attempted to ask more probing questions, especially ones of a technical nature, I would often receive an answer simplified in accordance with the perceived state of my knowledge. Interestingly, such assumptions were often dispelled less by displays of knowledge on my part than by the fact that I was able to refer to the opinions of other musicians, especially senior figures, interviewed previously. As regards the recordings of Gwalior masters, I was later to discover that the surprise displayed at my having listened to them was understandable, since many Gwalior singers had not themselves heard all of them. In fact, as my own recorded collection grew, I was often in a position to provide informants with copies of some of the rarer recordings.

As mentioned earlier, I began my research originally with a rather wider purview than that encompassed by the present study, a fact reflected naturally in the choice of topics for my initial batch of interviews. However, even after the current focus had been decided upon, I did not confine myself simply to this topic, but continued to question my informants on many other issues related to their *gharānā*'s

musical style and history. In the process I discovered that there was often greater disagreement among Gwalior singers with regard to certain matters than they themselves realised. Thus, for instance, when I mentioned that such and such a singer took a different view from their own on a particular point, they were often genuinely surprised. On some issues *gharānā* members were willing to defer to others, especially more senior figures within the *gharānā*. As regards the early history of the *gharānā*, for example, most *gharānā* members were happy to defer, by virtue of their close connections with the founding *khāndān*, to members of the Pandit family. In other cases it transpired that they were well aware of the differences and my mentioning them only prompted them to elaborate their own views more fully and, in some cases, more vigorously .

Throughout my fieldwork I took care to avoid becoming associated too closely with any one person or section of the *gharānā*. During the first fieldtrip I became aware of certain disputes and antipathies among *gharānā* members, some recent and some longstanding, in which I was afraid I might be caught up were I known to be linked with any particular individual. It was for this reason that I opted, despite invitations, not to learn from any member of the *gharānā*. As might be expected, informants themselves varied considerably in the degree of candour they allowed themselves when commenting on controversial matters.[8] There were some who were prepared to speak their mind from the start and had no compunction about commenting, favourably or unfavourably, on the singing of others, whether from their own or rival *gharānās*. Others were reticent at first, but became less so as they got to know me better, or when confronted with opposing views. A few, however, remained unwaveringly diplomatic, scrupulously avoiding any hint of criticism no matter how

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[8] For reasons of diplomacy, I prefer to avoid mentioning any names here.

many times they were interviewed. Generally during interviews, I refrained from giving my own opinions., but as my research progressed I got to know some of my informants well enough occasionally to challenge their views. This proved useful since in the ensuing exchange there sometimes emerged new facts which revealed the issues involved to be more complicated than I had first thought.

Some aspects of my methodology informants found unusual. In particular, the idea of systematically collecting and comparing different versions of a single composition was something not encountered before. Not everyone was sympathetic. In fact, one informant, albeit not from the Gwalior tradition, confessed that he could not really see the value in this approach. Others were intrigued as to what it showed, especially about their own performances. On my final fieldtrip I did show the transcriptions to some of the informants, though very few could read Western notation fluently enough to make a proper assessment. In the course of this study the merits of my approach should, I trust, become clear,[9] but it is worth mentioning that in terms of my discussions with informants there was great benefit in having before me transcriptions of actual performances since it enabled me to ask much more detailed questions about the music than was normally possible.

1.3   Outline of the Study

This study is divided into two parts. Part 1, which includes this introduction and the two subsequent chapters, is concerned primarily with the historical and theoretical background.[10] Chapter 2 will focus on the traditional oral mode of *bandiś*

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[9] A full description of my methodology is given in Chapter 4.

[10] Note that the present study will confine itself to solely to aspects of the *gharānā*'s history relevant to the subject at hand. For a more general history of the *gharānā* and its musicians, the best English language source is the chapter on the Gwalior tradition in Wade (1984:36-80).

transmission. It will begin with a brief review of the early history of *khyāl* composition and a discussion of the conditions under which Gwalior singers acquired their *bandiś* repertoire. This will be followed by an assessment of the effectiveness of this method of learning compositions, during which we will take a preliminary look at the arguments surrounding the question of *bandiś* 'authenticity'. In Chapter 3 we will move on to consider the notation of compositions. The discussion will include a description of the various notation systems employed by Gwalior singers and of the published *bandiś* collections they produced, along with an examination of the differing views of the value of such notations as a learning tool. In the latter context, we will look at a few examples of *bandiś* notations published by Gwalior artists and compare them with actual performances by the same artists. The chapter will also consider the part played by Gwalior singers in producing one of the most celebrated *bandiś* collections, V.N. Bhatkhande's 6-volume *Kramik pustak-mālikā*, as well as investigating the controversy regarding the 'authenticity' of its notations.

In Part 2 of this study we move on to a detailed analysis of the music itself. In this section we will tackle some of the difficult questions regarding *bandiś* 'authenticity', identified earlier (see p.16). The discussion will centre around two comparative analyses. The first involves a comparison of 24 different versions of a single *bandiś*, the slow-tempo composition 'Kaise sukha sove' in *rāg Bihāg*, 17 transcribed from performances by various Gwalior singers, and 7 more derived from notated collections produced by or with the assistance of Gwalior singers. Spanning the period from the beginning to the end of the twentieth century, these examples will enable us to trace *bandiś* renditions through various lines of transmission for up to three generations of artists and at the same time to compare the versions sung by artists of the same generation, including disciples of the same teachers. The sample will also include a few examples of two renditions by the same artist, giving us an

idea of the extent to which individuals may vary their performances. Together these comparisons should give us a good idea of the extent of variation within the *gharānā*. The inclusion of notations by Bhatkhande will also allow us take further the discussion of the validity of his notations.

The second comparative analysis is intended to complement the first and involves comparing selected features of a large sample of *bandiś* notations found in the published collections discussed in Chapter 3. The broader perspective here should allow us to discover the extent to which the findings in respect of 'Kaise sukha sove' hold true for *khyāl bandiśes* in general.

The discussion will extend over five chapters. It will begin with an introduction to the analysis in Chapter 4, after which we will proceed to consider each of the main performance parameters in turn, beginning with the texts in Chapter 5, moving on to the rhythm and structure in Chapter 6 and the melody in Chapter 7. This will be followed by a conclusion in Chapter 8.

CHAPTER 2

THE ORAL TRADITION

2.1 *Khyāl* Composition: Early History

By the time that *gharānās* were first beginning to establish themselves as a major
force in the musical world - the period roughly stretching from the mid to late
nineteenth century - there was already a long-established and flourishing tradition of
khyāl composition, one which, in the view of many commentators, had already seen
its 'Golden Age' come and go. Although many of these *bandiśes* were subsequently
lost, many others survived to form the core of the repertoire of all modern *gharānās*,
including that of Gwalior. In view of this, it seems prudent to begin our discussion of
bandiś transmission with a brief review of what is known of the development of *khyāl*
composition during this early period.

Research into this area is fraught with difficulties, not least of which is the
relative scarcity of detailed written records especially from the earliest years. Of those
sources which have survived, few make more than a passing reference to this topic.
The most useful pre-nineteenth century source is probably Dargah-i Quli Khan's
Muraqqa'-i-Dihlī which, though short on technical details, does at least give us first-
hand information on some of the *khyāl* composers active in the court of Mohammad

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Shah in the years 1738-1741. The first publication to provide any substantial data on *khyāl* composition, however, did not appear until the following century. This was Krishnananda Vyasadeva's *Saṅgīta rāgakalpadruma*,[11] an encyclopaedia of Indian music published originally in eight parts in Calcutta between 1842 and 1849,[12] and republished subsequently in a three-volume revised edition (Vols. 1-2 in *Devanāgarī*, Vol. 3 in Bengali script) in Calcutta between 1914 and 1916 under the editorship of Nigendra Nath Vasu (or Basu). In addition to some discussion of musical theory, these volumes contain the texts of almost 14,000 'songs' ('*gān*') in a variety of languages (Sharma 1969:111), which were collected over a number of years. They include enormous numbers of *dhrupads, dhamārs, khyāls, ṭappās* and *tarānās*, as well as various 'lighter' genres. Unfortunately, however, the author does not include any notation, though he does specify the *rāg* and *tāl* used in each case.

During the remainder of the nineteenth century there was no other publication which could begin to match the importance of the *Saṅgīta rāgakalpadruma* as a source of information on the *khyāl bandiś*. In Hakim Mohammad Karam Imam's *Mā'danul'l-mūsīqī*, written in 1856, the subject is barely touched on, save for the mention of a few composers' names and the partial quotation of the text of one (Imam 1959a). As the century progressed some scholars made attempts to capture *bandiśes* in some form of notation. Among the earliest were: G. L. Chatre's *Gīt lipi* (1864), containing, according to G. H. Ranade (1951:16), eight notated compositions; Maula Baksh Ghishe Khan's *Saṅgītānubhav* (1888), containing a modest selection of

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[11] This is the title given on the title page of the revised edition (though with the '*Saṅgīta*' in noticeably smaller print). I have not seen the original, but one nineteenth-century commentator who examined it, Sir George Grierson, gave its title as '*Rāg-Sāgarōdbhab Rāg-Kalpadrum*' (1889:136). In more recent musical publications (e.g. Ranade 1951:15; Sharma 1969; Manuel 1989:8) it is often referred to simply as the *Rāga kalpadruma*.

[12] These details are given in the editor's introduction to Vol. 2 of the revised edition. (1916:iii).

compositions captured in a *sargam* notation of his own devising, and the rather larger

Gītasūtrasāra (1886) by Krishna Dhan Banerjee which featured over 130 *bandiśes*[13]

(comprising mostly *dhrupads* and *dhamārs*, together with a few examples of other

genres like *khyāl*, *tarānā*, *ṭappā*, *caturaṅg* and *trivaṭ*) presented in Bengali *sargam*

and, in some cases also, Western notation.

It is not until the twentieth century, however, that we see the appearance of

notated collections of more substantial proportions. Among the pioneers here were

Vishnu Digambar Paluskar (1872-1931) and Vishnu Narayan Bhatkhande (1860-

1936). The latter's six-volume set *Kramik pustak-mālikā* (published originally in

Marathi between 1920[14] and 1937) is especially important, containing as it does well

over a thousand *bandiśes* in a range of genres, collected from musicians from a

number of different stylistic backgrounds. Vyasadeva's collection still has the edge

over Bhatkhande's in terms of numbers, but the latter includes *bandiśes* from a much

wider selection of *rāgs*. The example set by the early pioneers of *bandiś* collection

prompted many later musicians to publish portions of their own repertoire, so that

now there is no shortage of examples of the so-called 'traditional' *bandiśes* in

notation.

We will return to the subject of *bandiś* notation, including Bhatkhande's work,

in the next chapter, but now it is worth discovering what light the various publications

mentioned above can shed on the early development of *khyāl* composition. Before

turning our attention to this subject, however, a few words of caution are in order. It

should be remembered that only a small portion of the information available

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[13] He also included some examples of Western songs.

[14] Some sources, including most notably the *Bhātkhaṇḍe smṛti granth* (Chinchore 1966:492, 496), give the date for volume 1 as 1919, but in the Marathi first edition I consulted (published in Bombay under the editorship of D.K. Joshi), the date on the title page was given as 1920.

originates in contemporary records; the bulk either derives from retrospective accounts preserved in oral tradition or is inferred from the surviving *bandiśes* themselves. The pitfalls involved in relying on oral history were touched on earlier. However, there are drawbacks to the use of *bandiśes* too. With almost no records available of the views of the various *khyāl* composers, or even in most instances a clue as to their identity, it is natural that researchers have turned to examples of their work for evidence as to the state of composition during this period. The problem is that in the majority of cases, the version (or, more often, versions) available is one which has been passed down from teacher to disciple through many generations, with all the potential for change which that carries. Evidently the chance of such change is greatest in more modern publications, but even the *Saṅgīta rāgakalpadruma* may include examples of *khyāl bandiśes* composed a hundred or more years previously. Sometimes internal evidence, such as the subject matter of the poetry, the language or dialect employed, or the presence of a composer's pen-name (*chāp*), can offer clues as to the origins or original form of the composition, but even so the resultant conclusions can only be tentative.

The question of where to begin the history of the *khyāl bandiś* is evidently dependent largely upon one's view of the origins of the genre, an issue which has itself been the subject of much scholarly controversy. Without entering into the details of the debate, which has in any case been summarised very well in other studies (see especially Ahmad 1984:107-24), it can safely be said that commentators divide between those who insist on specific 'inventors', such as Amir Khusrau (1253-1325), the Sharqui *sultāns* of Jaunpur (fifteenth century) or Niyamat Khan 'Sadāraṅg' (eighteenth century), and others who argue, more plausibly in my view, for the genre being the product of a gradual process of evolution, possibly an outgrowth of earlier musical forms. In this ongoing debate, some musicians even profess to know, or know

of, *khyāl bandiśes* supposedly composed by Amir Khusrau or one of the Sharqui *sultāns* (see, for example, Gautam 1980:33), but others, like D.C. Vedi, have disputed the authenticity of all such claims, insisting that 'No one sings... [their] Khyal songs in Hindusthani classical ragas' (1949:106).

A detailed analysis of seventeenth and eighteenth century sources by Najma Ahmad (1984) suggests that by this time *khyāl* was thriving. In Faqir Ullah's *Rāg-darpaṇ* (1665) we even get the names of two *khyāl* composers who reportedly served in the court of Shah Jahan (ruled 1627-58), namely Idul Singh[15] and Sheikh Bahauddin, though we are given no details of any *bandiśes* they might have composed. Some of their compositions could conceivably have found their way into Vyasadeva's collection, or even into the later notated publications, but without any means of identifying them they seem destined to remain among the wealth of anonymous examples. Consigned likewise to extinction or anonymity are the *bandiśes* of the majority of *khyāl* composers mentioned in Dargah'i Quli Khān's recollections of musical life in the court of the emperor Mohammad Ali Shah of Delhi (reigned 1719-1748), *Muraqqa'-i-Dihlī*. The exceptions, however, turn out to be two of the most important figures in the history of *khyāl* composition - Niyamat Khan and Firoz Khan, better known by their respective *noms de plume* (*chāps*), 'Sadārang' and 'Adārang'. It is with these composers that the majority of commentators begin their discussions of the development of *khyāl* composition.

Niyamat Khan 'Sadārang' is among the most celebrated figures of Indian music. Famed in his own day as a matchless *bīnkār*, *dhrupadiyā* and *khyāliyā*,[16] he has

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[15] In other commentaries on *Rāg darpan* his name is given as 'Ide Singh' (Imam 1959a:16), and 'Idsingh Bor (Gor ?)' (Halim 1945:359).

[16] Some traditional accounts of his life (e.g. Maudgalya 1965:26) suggest that he did not perform *khyāl* himself, but this is contradicted by Dargah'i Quli's reminiscences.

subsequently come to be ranked alongside Tansen as one of music's towering geniuses. Many musicologists have, until recently at any rate, followed oral tradition in viewing him as the principal architect of *khyāl* as we know it, though lately some, citing *Muraqqa'-i-Dihlī* in evidence, have begun to argue that the role he played in the development of the genre may have been somewhat exaggerated. Lath observes, for instance, that the picture painted by Dargah'i Quli is of a *khyāl* 'scene', every bit 'as complex and creative as the *khyal* scene today' in which 'Niyamat Khan was merely one among many creative *khyal* singers of his time' (1988:9). That he was the *greatest* of his contemporaries, however, is left in no doubt:

> His presence in north India is God's great gift. He is matchless in the art of music. He has a remarkable capacity for composing various styles of songs. At present he is considered the master of contemporary musicians. He does not concede to anybody's request for singing except the King. (Khan, transl. Ahmad 1984:165)

Dargah'i Quli's tributes also extend into the sphere of *khyāl* composition, where for his creative ability in composing new *khyāls* (along with technical mastery and knowledge of *rāg*s) he is likened to the great *nayakas* of earlier times.[17] Such praise is echoed in other manuscripts from the same period, such as Inayat Khan Rasikh's *Risala zikr-e-mughannian-e-Hindustān* (written 1734-35), and Abdul Rehman's *Mir'āt-e-aftab-numā* (c.1803-4).

In his compositions, Niyamat Khan frequently included his *chāp* 'Sadāraṅg' ('the ever merry'), a title which was, according to tradition, originally bestowed on him by Mohammad Shah 'for his great talents and theoretical and practical knowledge

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[17] The term *nayaka* here is used in the sense, defined by Ranade, of 'A person well-versed in the theory and practice of music' (1990:13).

in classical music' (Prajnanananda 1981:185).[18] Niyamat Khan returned the compliment by weaving the emperor's own name and title, 'Rangīlā' (meaning, among other things, 'a man of pleasure' or 'a merry person') into many of his compositions, often combining it with his own *chāp* to form the phrase 'sadāraṅgīle mohamadaśā'. His compositional output appears to have been enormous, and although some examples have inevitably been lost with the years, his *bandiśes* (even allowing for the 'spurious' examples discussed below) still constitute a larger proportion of the general repertoire of modern *khyāl* singers than those of any other single composer before or since.

The other celebrated figure from the court of Mohammad Khan was 'Adāraṅg', generally identified as Firoz Khan. In traditional accounts he is frequently said to be Niyamat Khan's son (Garg 1957:381; Khan 1959:55), but more recent studies of *Muraqqa'-i-Dihlī* have led scholars to the conclusion that he was, more likely, his nephew (the son of the latter's younger brother, Khusrau Khan) and son-in-law (Ahmad 1984:123,166; Brahaspati 1984:365). Others have speculated that he may have succeeded the latter as Chief Court musician in the Delhi *darbār* ('Kala' 1964:37). But whatever the actual nature of their relationship, the two pseudonyms have become so inextricably linked in popular tradition that commentators frequently treat them as a pair.

The only other important composer from this period whose output as survived in anything like reasonable numbers is 'Manraṅg'. Information about his life is so

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[18] While few commentators would seriously challenge the traditional equation of 'Sadāraṅg' with Niyamat Khan, some have pointed to the lack of any confirmation for this view in any of the roughly contemporary sources mentioned above. This is most surprising in the case of *Muraqqa'-i-Dihlī*, which mentions both names without ever making the link, an omission which leads Lath to speculate tentatively that 'Sadarang may have been a different khyal composer, perhaps older than Nyamat Khan' (1988:11).

sketchy and so contradictory that it is difficult to say much about him with any certainty. Some sources (e.g. Garg 1957:277; Nath 1990:72) have named him as Bhupat Khan,[19] while others (e.g. Wade 1984:20) have suggested Mahwat Khan, but the majority of commentators have chosen to leave the question of his identity open. Yet whoever he may have been, there is no disputing that by the end of the nineteenth century large numbers of the compositions which bear his name were concentrated in the hands of one particular family – that headed by Muhammad Ali Khan (c.1825-1905) of Jaipur (Khan 1959:198; Chaube 1984:175), whose tradition even came to be labelled as the 'Manraṅg *gharānā*' (Garg 1957:305; Ratanjankar 1966:17).[20] It was he, together with his son Ashiq Ali Khan (d.1915), who furnished V.N. Bhatkhande with many of the compositions which appear in the *Kramik pustak-mālikā* series (Ratanjankar 1967:15).

In the minds of many modern musicians the names of 'Sadāraṅg', 'Adāraṅg' and 'Manraṅg' have together come to represent something like a 'Golden Age' of *khyāl* composition. As Pant expresses it, their names 'shine in the galaxy of khyal composers as stars of the first magnitude, as composers reverenced in all schools' (1961:137). And some singers still make a point of announcing before a performance that they are about to sing a *khyāl* based on one of their compositions. The esteem in which they are now held was clearly shared by the generations of musicians who came after them. Indeed Nayar (1989:79) suggests that the status of 'Sadāraṅg' and 'Adāraṅg' in particular was such that their *khyāl bandiśes* even came to rival *dhrupads* and *dhamārs* as the embodiment of 'correct' *rāg* delineation.

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[19] Others (e.g. Garg 1957:382; 'Vasant' 1989:341) give Bhupat Khan's *chāp* as 'Mahāraṅg'.

[20] The precise nature of the connection between Muhammad Ali Khan and 'Manraṅg' is unclear, though Gautam (1980:121) reports that Muhammad Ali Khan himself claimed to belong to the family of 'Manraṅg' and to have lived in the house of one of the latter's grandsons.

Ironically, the reputation of these *bandiśes* for authenticity had consequences which would ultimately lead to their own legitimacy being questioned:

> Some scholars doubt the authenticity of the khyāls bearing the names Sadarang and Adarang, asserting that documention is impossible while in Indian literature the practice has obtained of putting a more revered composer's name to a new composition in order to enhance the value of the new work or to do honor to the memory of a more famous poet... (Wade 1971:136)

It is difficult to establish what proportion of the 'Sadāraṅg' and 'Adāraṅg' *bandiśes* (or indeed those of 'Manraṅg', since the argument also holds for them) which have come down to us are of this 'retrospective' variety, but some musicologists, like Premlata Sharma (cited Wade 1971:136fn), have suggested it may be as high as fifty percent.

Information on the *khyāl* composers in the generations immediately after 'Sadāraṅg' is sketchy. The research to date, based on an analysis of the language and content of the *bandiśes* themselves combined with clues gleaned from written and oral tradition, has led some commentators to group composers on the basis of language and region. Pant even speaks of compositional 'schools', which, he suggests, grew up 'around the personalities of the descendants and disciples' of 'Sadāraṅg', 'Adāraṅg' and 'Manraṅg' in places like 'Delhi, the Punjab, Rajasthan, Gwalior, further Deccan and towns like Atrauli, Sahaswan, Kairana, Lucknow, Varanasi and farther east' (1961:137). Without wishing to exaggerate the importance of the connections with the three earlier composers in shaping subsequent compositional trends, there is no question that their influence was strongly felt. The 'retrospective' use of *chāps*, mentioned above, bears this out, as, perhaps, does the high proportion of later composers who chose pseudonyms incorporating the suffix '-raṅg'. Some of the earliest of these are listed (along with many other *chāps*) in one of the indexes to the

Saṅgīta rāgakalpadruma (2nd edn.. vols. 2 and 3), and include Ajab-raṅg, Iśka-raṅg, Kṛṣṇa-raṅg, Prem-raṅg, Rāg-raṅg, Śok-raṅg, Keśar-raṅg (also spelt Kesar-raṅg), Khuś-raṅg, Braj-raṅg, Bhajan-raṅg, Raṅg-raṅg and Rasik-raṅg. Further examples, gleaned from other sources, include Paisā-raṅg, Dhelā-raṅg, Hing-raṅg, Sukh-raṅg, and, in more recent times, Sab-raṅg, Pranav-raṅg, Ras-raṅg, Dil-raṅg, Sur-raṅg, Din-raṅg, Bhāv-raṅg and Mitu-raṅg.

The language of the *bandiśes* written during the 18th and 19th centuries was predominantly Hindi, though there were also some in Panjabi. The Hindi used, however, was not the same as the modern 'received' form, known as Khaṛī Bolī ('established speech'), which has been adopted as the national language of the modern Indian State. In modern usage, the term 'Hindi' has increasingly come to refer to this form, but it is, in fact, simply one of a number of dialects which are classified under the umbrella of Hindi. The other ones include Braj Bhāṣā, Rajasthani, Avadhi, Bhojpuri and Bihari. Fig. 2.1 gives a general indication of the geographic area in which each of these dialects is spoken, though in practice the linguistic boundaries separating them cannot be clearly defined since they tend to merge one into another. The dominant position occupied by Khaṛī Bolī is, as Snell points out, only a relatively recent phenomenon:

> [U]ntil about the middle of the nineteenth century, the literatures of the 'Hindi'-speaking area were dominated by other dialects, principal of which were Braj Bhāṣā and Avadhī. Braj Bhāṣā in particular gained a literary currency well beyond the borders of the area where it was (and is) spoken as a mother-tongue; the association of the cultural district of Braj, centred on the towns of Mathura and Vrindaban, with the Kṛṣṇa religion made it a natural choice as the vehicle for devotional verse, and its linguistic and literary conventions were enthusiastically adopted for a wider range of court and popular verse. (1991:ix)

Fig. 2.1

Map showing the approximate geographic location of the principal languages and dialects used in *khyāl bandiśes* [21]

Map showing India and surrounding regions with language/dialect labels: Afghanistan, Pakistan, China, Nepal, Sri Lanka. Labeled languages and dialects include *Panjabi*, *Kharī Bolī*, *Rajasthani*, *Braj Bhāṣā*, *Avadhi*, *Bhojpuri*, *Bihari*. Cities marked: Kirana, Delhi, Sahaswan, Atrauli, Jaipur, Agra, Lucknow, Gwalior, Varanasi, Calcutta, Bombay, Hyderabad, Madras. Large label: INDIA.

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[21] This is based on a map of 'The geography of Urdu and Hindi' by Rupert Snell (in Shackle 1985:33).

The importance of Braj Bhāṣā during this time was also reflected in the sphere of *khyāl* composition. The overwhelming majority of *bandiśes* which have been handed down to us were written in this form of Hindi and even those written in one of the other dialects may sometimes include some elements of Braj Bhāṣā. In fact, it is common to find *bandiś* texts in one dialect sprinkled with vocabulary from extraneous sources. Elements of Gujarati, Avadhi, Khaṛī Bolī and Braj Bhāṣā, for instance, can be found in texts written in Rajasthani, while those in Avadhi, Bhojpuri or Bihari may contain not only Khaṛī Bolī and Braj Bhāṣā but also Arabo-Persian or Urdu vocabulary (Pant 1961:138).

The subject matter for the texts embraced a wide range of themes, including views of life, Krishna, descriptions of nature, separation from a lover, union with a lover, weddings, religious devotion to a deity and praise of a patron (Wade 1971:121-22; 1984:21-23). Some commentators have bemoaned what they see as a decline in the literary quality of the texts among the later composers of this period:

> Since many of the later composers who imitated Sadārang and Adārang were singers without any literary background, there was a marked decline in the textual contents (*sāhitya*). Some of these composers descended to such mundane and flippant levels that they merely depicted or described the internal family squabbles between co-wives, mother-in-law and daughter-in-law, or the backbiting of sisters-in-law, and so on. The hedonists in the pleasure-seeking royal courts must have enjoyed these down-to-earth topics and typical vignettes from contemporary social conditions. (Misra 1990:41)[22]

For many such critics, however, the concern is less with the 'mundanity' or 'flippancy' of the subject matter than with its explicitly sexual content. Other complaints, however, are directed at the poetic construction itself. Several examples

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[22] Similar views are expressed by many other writers, e.g. Gautam (1980:33-34) and Brahaspati (1975).

of such poorly constructed texts are given by a number of sources including Pant (1967:140-41) and Nayar (1989:202-3).

The purpose of the foregoing discussion was not to provide a comprehensive exposition of compositional trends up to the nineteenth century, but, rather, to provide some historical background on the *bandiśes* which were in general circulation during the lifetime of the 'founders' of Gwalior *gharānā*. In the following section we will look in more depth at what is known, or at least what can be surmised, about the early Gwalior repertoire.

2.2 The Inheritance

The founders of Gwalior *gharānā*, Haddu, Hassu and Natthu Khan, are believed by most present-day singers to have possessed *bandiś* repertoires of substantial proportions, though this belief probably owes more to their celebrated status than to any hard evidence. According to Deodhar (1993:125), a particularly favoured disciple might sometimes have received from his (or her) teacher as many as a dozen or two dozen *bandiśes* in each *rāg*, leaving them with a repertoire stretching sometimes into the thousands. In the case of Haddu, Hassu and Natthu Khan, the question of favoured status seems to be in little doubt, since the bulk of their musical instruction was reportedly undertaken by family members, particularly their grandfather Natthan Pir Baksh, but how ample this inheritance itself was is less easy to establish. In the musical literature the repertoire of Natthan Pir Baksh receives barely a mention, although L.K. Pandit does refer to his 'treasure of *khayals* in *dhrupad ang*' (1996:15), a treasure which he presumably passed on to his grandsons. According to some accounts (e.g. Pandit 1953:3-4; Khopkar 1983:64), the founding family were descendants of the two celebrated composers, 'Sadāraṅg' and 'Adāraṅg', which leads some *gharānā* members to conclude that they must have inherited an especially good stock of their compositions.

In any case, by the time they reached artistic maturity the founding trio are all believed to have succeeded in acquiring substantial numbers of *bandiśes*. Indeed, if one rumour, reported by S. Kalidas (1988:1), is to be believed, Haddu Khan had certainly amassed sufficient numbers to allow him to make a dowry payment of 'several hundred compositions' to his son-in-law, Inayat Hussain Khan (later of

Rampur-Sahaswan *gharānā*).[23] Of the three, however, some *gharānā* members argue that it was probably Natthu Khan who possessed the most extensive collection:

> [All three] must have had a large repertoire, but between the three brothers there was a kind of division of work...Haddu Khan and Hassu Khan, they were the singers, the performers, [whereas] Natthu Khan was a *guru*. He hardly performed...Natthu Khan was the one who was supposed to preserve the *bandiśes* and work on them. So probably his was the largest treasure. (Neela Bhagwat, Int.)

On the question of *which* compositions were sung by the founders, the musical literature is even less forthcoming. In narratives concerning the founding trio, *bandiśes* are rarely mentioned by name, and even those that are may sometimes be suspect. Shrimal (1965:60), for instance, identifies 'Bola re papaiyarā' in *rāg Miyān Malhār* as the composition Hassu Khan was singing when he attempted the difficult thunder-and-lightning *tān* which, according to tradition, would leave him fatally injured. Yet among *gharānā* members I have not been able to find anyone, even those best placed to know such as L.K. Pandit, who can confirm anything more than the identity of the *rāg*.

For further clues as to the *bandiśes* sung by the founding trio, the most obvious source would seem to be the repertoire of more recent Gwalior singers, about which rather more is known. The drawback of this approach, however, is that there is in most cases no means of verifying whether an individual *bandiś* was indeed part of the founding family's heritage, or whether it entered the Gwalior tradition through another route. This is especially true of the early history of the *gharānā* when the idea of a Gwalior identity had not yet fully crystallised. The first generation of disciples,

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[23] This rumour is disputed by some members of the *gharānā*. Indeed Neela Bhagwat, citing the authority of her teacher Sharadchandra Arolkar, denies that Inayat Khan learnt *anything* from Haddu Khan (Bhagwat 1992:4; Int.), contradicting numerous other accounts (e.g. Garg 1957:108).

for instance, included a number who had received an extensive training in other musical traditions in addition to Gwalior, the most notable example being Ramakrishna Deva (Devaji Buwa), who is said to have learnt *dhrupad* from the famous *dhrupadiyā* Chintaman Misra, and *ṭappā, khyāl,* and *dhamār* not only from Hassu (and possibly Haddu) Khan but also Magelu Khan of Jhansi (Deodhar 1993:6). Since it is hardly credible that he would have taught his own students *only* the *bandiśes* given to him by Hassu Khan, then it must be assumed that at least some of the compositions which he obtained from Chintaman Misra and Magalu Khan must now number among those performed by Gwalior members today.

Even allowing for the objections set out above, however, it does seem likely that many of the corpus of *bandiśes* now associated with Gwalior *gharānā* were among those sung by members of the founding *khāndān*. In the next section we will look in more detail at how the repertoire was passed on from generation to generation.

2.3 *Bandiś* Acquisition

You only have to observe the faces of music lovers light up on hearing the first line of a familiar composition resounding through the concert hall, or the eagerness with which connoisseurs call out their requests for a rare or especially beautiful *bandiś*, to understand something of the pleasure which can be derived from a composition. In an ideal world, perhaps, this would be reason enough to prompt any artist to build up a large repertoire of *bandiśes*, but in the real world considerations of a less altruistic kind also play their part. In the early days of the *gharānās*, most musicians earned their livelihood solely through musical activities, either vying with each other to secure a respected position in one of the royal courts, or else striving to survive in the fiercely competitive market-place of one of the main urban centres. In this environment, musical knowledge was prized not only for its intrinsic worth, but for the advantages it brought in terms of financial security and status. Understandably, therefore, it came to be treated as a commodity to be jealously guarded, something to be passed on only to family members and disciples who had proved their devotion to their teacher and earned his (or her) trust. If we view this teacher-disciple relationship, for a moment, in purely transactional terms, it can be seen that the *bandiś* repertoire represents one of the more readily quantifiable elements of a *gharānā's* musical treasury. It is certainly rather easier to list the number of *bandiśes* you have been taught than to quantify less tangible, but equally important, elements such as voice application or aspects of *gāyakī*. This is not to say, however, that all *bandiśes* carry equal status: a rare specimen is likely to be treasured above a well-known one, a fine one above its more run-of-the-mill counterparts, and so forth. Most teachers will take account of such hierarchies in their instruction, perhaps choosing, for instance, to reserve the most precious gems in their repertoire for only a privileged few.

The musical literature records many examples of the reticence of the early *gharānedārs* to part with *bandiśes*. In the case of Gwalior *gharānā*, the most notorious instance, cited frequently, concerns Ramakrishna Buwa Vaze (Vaze Buwa) who in return for his initial four years of devoted service to his *ustād*, Nissar Hussain Khan, received only a small number of *bandiśes*.[24] Twenty or so years later, in 1907, a similar fate befell Rajabhaiya Poochwale who, having been accepted as a disciple of Shankar Pandit, was taught a single *baṛā khyāl* composition on the first day, after which he had to wait for six years before his *guru* gave him anything more (Audak, in Poochwale 1942:14).[25] Anecdotes of this kind, however, are liable to give an exaggerated impression of the *gurus'* misanthropy, making it almost appear as though disciples had to struggle for every compositional morsel. That professional musicians were possessive of their knowledge is undeniable; it would not have been in their economic interests to be otherwise. However, for the majority of disciples the return they got on the time invested in serving their *guru* or *ustād* was not unreasonable; and for the favoured minority the rewards could, as we have seen, be enormous. In any event, the literature does contain some evidence of *gurus*, far from holding out on disciples, actually going out of their way to fulfil their obligations to them. Deodhar reports, for instance, that when Devaji Buwa attempted to teach the young Balakrishna Buwa Ichalkaranjikar at home, his efforts were repeatedly thwarted by his disapproving wife,[26] forcing him into conducting his lessons *al fresco*:

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[24] The figure he himself gave in an autobiographical article which appeared in the weekly publication *Vasundrā* in 1933 was quoted by Garg (1957:329) as 'at the most five' [my translation], though in the English translation of the same passage in Deodhar (1993:125) it appears as 'at the most eight'. For examples of a similar reticence in relation to notating *bandiśes*, see pp.93-95.

[25] See also p.91.

[26] Interestingly, Balakrishna Buwa's own wife was also rumoured to have made life difficult for his disciples (See Ranade 1967:74).

> All that he could do was to take Balkrishna with him whenever he went on a stroll in the evening, or the daily visits to temples, and teach him a composition or two at that time. In this manner Balkrishna would learn a couple of *cheejs* [i.e. compositions] every day from his guru which he would hum to himself and practise while engaged in his household tasks. In three or four years he was able to learn 300-400 *cheejs* in this way. (Deodhar 1993:7)

Yet although these might appear rather arduous learning conditions, it should be remembered that by modern standards even the more normal setting would be regarded as rather harsh.[27]

Although under the *gurukul* system disciples generally obtain the majority of their *bandiśes* directly from their *guru* or *ustād*, they might also learn some from other members of his family or from fellow disciples, especially more senior ones. Occasionally, too, they might, normally with their teacher's permission, acquire a few additional *bandiśes* from other artists, though as inter-*gharānā* rivalries began to increase, this was more likely to be a member of the same tradition. There is evidence that teachers were not averse even to arranging the lessons themselves:

> Amir Khan,[28] having come to know that Pandit Balkrishnabuwa of Gwalior *gharana* had settled down at Miraj, decided to meet the celebrated singer. While on his way from Hyderabad (Deccan) to Punjab in 1890-'91, he paid a visit to Miraj. He was at Miraj for about six months during which time...he taught 20-25 *astai antaras* to Balkrishnabuwa's pupils at the old man's bidding. That probably explains how *cheejs* from Amir Khan's family became part and parcel of those belonging to the Balkrishnabuwa tradition. (ibid.:212)

For more experienced students the practice of providing *tānpurā* accompaniment and vocal support for visiting artists might also give them access to *bandiśes* belonging to other streams of the *gharānā*. This could prove especially fruitful if they were invited to tour with them. Among the young singers who benefited from a prolonged

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[27] See § 2.4 (p.56) for more details.

[28] Amir Khan (d. c.1910) had learnt music from his cousin Banne Khan, a disciple of Hassu Khan.

exposure of this kind were Balakrishna Buwa himself (whose *gurus* had been disciples of Hassu Khan), who accompanied Haddu Khan's elder son Chote Mohammad Khan (Ranade 1952:23), and then later his (Balakrishna Buwa's) student Anant Manohar Joshi who toured with Haddu Khan's younger son, Rahimat Khan (Ranade 1967:77; Narayangaonkar 1968:355). Although the acquisition of *bandiśes* tended to be concentrated in the years of intensive training, many singers would continue to build up their compositional base steadily throughout their life. Potential sources here included not only other vocalists, but also, for those determined enough, *tablā* players and *sārangī* players. The latter group in particular could often prove a great fund of knowledge in this respect.

The early generations of Gwalior disciples, of course, were subject to many restrictions with regard to *bandiś* acquisition, one of which was the growing inter-*gharānā* rivalry. The *gharānās*, it will be recalled, had emerged into a musical world already blessed with an abundance of *khyāl* compositions, the fruits of a century or more of creative efforts. Some of these were concentrated in the hands of certain families (as was the case with many of the 'Manrang' compositions – see p.37), but many were, to a greater or lesser extent, in general circulation. Assuming the transmission patterns to be roughly on the lines described above, then it seems likely that even singers from entirely disparate musical backgrounds would have had a certain proportion of their repertoire in common. In the case of the *gharānās*, however, the close connections which existed between some of them at least suggest that the degree of overlap would have been even greater. The 'founders' of many of the *gharānās* which would later emerge as rivals to Gwalior (e.g. Ghagghe Baksh of Agra *gharānā*, Ali Baksh and Fateh Ali Baksh of Patiala *gharānā*, and Inayat Hussain Khan of Rampur-Sahaswan *gharānā* – see also p.43) had originally themselves been disciples of this tradition, and would presumably therefore have had access to at least

some of its compositional corpus. In the early days, the newly emerging *gharānās* were happy to acknowledge their debt to Gwalior, but gradually as the rivalry between them increased, the links tended to be played down, even occasionally to the extent of denying their existence. In this fevered atmosphere *bandiśes* often became, Nayar suggests, weapons in the rhetorical battles:

> The quarrel of *gharanas* reached a stage when it was openly declared that Rampur had no connection with Gwalior in music and nor had Gwalior anything common with Jaipur. Consequently, it was expected that a pupil would stick to his own *gharana* only and under no circumstances would be singing compositions of any other *gharana* even though they may be valuable. The compositions and the *ragas* bore the stamp of *gharanas* and as a result the musicians became sworn enemies of each other and there were frantic attempts to run down one another. In the domain of *Khayal* one section of musicians used to run down the compositions of Sadarang and Adarang branding them as fit only for being sung by beggar boys.[29] (1989:93)

I suspect Nayar is rather overdramatising the situation here, but in any case there is no doubt that in any war of words Gwalior *gharānā* would have been reasonably well placed since most of its exponents were acknowledged to have a good stock of traditional *khyāl bandiśes*. This was not true of some its rivals who were accused of turning to composition or to converting *dhrupad bandiśes* into *khyāls* merely to make up for an inadequate existing repertoire. Whether such assertions could be substantiated was, at this time, beside the point; the accusers were not in the business of carefully weighing up evidence. Judging by some of the counterattacks, these kinds of criticism did sometimes hit home. The slur directed at 'Sadāraṅg' and 'Adāraṅg'

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[29] The pejorative reference to 'beggar boys' here alludes to the two brothers, Bahadur and Dulla (or Dulle) Khan, who were, according to one traditional account at least, the first singers to perform the *khyāls* of Niyamat Khan. The story goes that he had taken them on as his disciples after they had been left untrained and impoverished by the death of their father, a great *dhrupadiyā*. Later they are said to have achieved great fame as the 'Miyan Brothers' (Misra 1990:36-37; see Sen 1972:156-7 for a rather different version of the story).

mentioned above, for example, hardly looks like the response of a *gharānā* blessed with an ample supply of their compositions.

As might be expected, as the chauvinism increased there was a greater tendency to view *gharānā* repertoires as discrete. Even evidence to the contrary could be dismissed. For instance, *bandiśes* manifestly common to different *gharānās* might be claimed as the exclusive property of one or other of them. At the same time there was the ever-present fear of theft. For a singer with a good collection of *bandiśes* this presented something of a dilemma. For, in order to demonstrate the extent of their knowledge, they would, on occasion at least, be expected to perform one of the more prestigious examples, thereby giving other musicians, including those from rival *gharānās*, the opportunity to listen to and perhaps even memorise them. To learn a *bandiś* from scratch would, needless to say, have taken remarkable powers of memorization, but it was possible. Balakrishna Buwa Ichalkaranjikar's disciple, Vaman Buwa Chafekar (1879-1964), for instance, is said to have obtained numerous compositions from different musicians in this way (Deodhar 1993:178). But even singers whose musical memories were not as impressive as Chafekar's might not find it too difficult to pick up a *bandiś* if, as was often the case, they were already partly acquainted with it, and only needed to fill in a few details to make their knowledge complete.

To combat this problem of unauthorized acquisition, some artists refused to sing the most precious portions of their repertoire in public, while others did so only rarely. Another strategy was to present the composition in a distorted or incomplete form. Most often, it was the *antarā* which was affected. Some vocalists resorted to mumbling its text so that it could not be understood, or replacing it with *ākār*; at other times this whole portion was simply omitted altogether. This led to some compositions being passed on in an incomplete or distorted form. It also meant that

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knowing the *antarā* came to be regarded by many musicians as the real proof that one knew a composition. Even in more recent times this practice has continued. S. Kalidas (Int.), for instance, told me that he had observed his own *guru*, the Jaipur *gharānā* veteran Mallikarjun Mansur (1910-1992), sing *antarās* in *ākār*, and I have encountered singers who were prepared to let me record the *asthāī* of a composition, but not its *antarā*.

It should be emphasised here that although the climate of secrecy and mistrust may have curtailed the transmission of *bandiśes* between *gharānās* somewhat, it certainly did not put an end to it completely. There is plenty of anecdotal evidence to suggest that in private some vocalists did agree to pass on *bandiśes*, even sometimes precious ones, to members of other *gharānās*, particularly if they were able to get something substantial in return. Similar trades were made with *sarāngī* players, and even sometimes with *tablā* players. One Gwalior singer who appears to have been especially dogged in his quest for *bandiśes* was Vaze Buwa. According to Deodhar, 'If a person - be he a *tabala* player or a *sarangi* player, or a vocalist - so much as hummed something new in his presence, Buwasaheb was sure to cling to him like a leech to learn it!' (1993:126).

With so many variables affecting the acquisition of *bandiśes*, there will undoubtedly have been great differences in the size of individual singers' repertoires, though, in the view of many senior artists, they tended *on average* to be rather larger than those of today.[30] Estimates here are often couched in terms of the number of *bandiśes* per *rāg*. Sharadchandra Arolkar (Int.) asserted that a Gwalior *student* would be expected to know a minimum of 3–6 *bandiśes* in each *rāg*, but for mature Gwalior

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[30] One apparently dissenting view is Deshpande's (1987:128), who, arguing against the denigration of modern centres of music education, suggests that 'There was a time once when a singer sang only a handful of *cheej*-s he knew'.

artists most estimates tend to fall within the 10–30 range (e.g. L.K. Pandit, Int.; K.G. Ginde, Int.; C.R. Vyas, Int.). Naturally the figures will vary from *rāg* to *rāg*, but if we assume that these singers sang at least the 40–50 *pracalit* ('common') *rāgs*, said by Deodhar (1989d:50) to have been favoured by the *gharānā*, then this would suggest a repertoire of somewhere between 400 and 1500 *bandiśes*. Wide though this band is, it does at least indicate that for the average Gwalior singer their repertoire would probably have been measured in the 'hundreds' rather than the 'thousands', a figure broadly in line with estimates given for the *gharānā*'s repertoire in general (see Maudgalya 1967a:35).[31]

A few Gwalior artists are, in fact, credited with exceptionally large repertoires, possibly running into thousands. Nissar Hussain Khan, for instance, is said to have amassed 'a vast collection of vintage *cīzes*' (Garg 1957:210) in various genres, so many, indeed, as to have reportedly earned him the special designation '*Koṭhīvāle Gavaī*' (Vajhe 1938:163; Pandit 1996:20), a title normally applied to a singer ('gavaī') considered a great 'store-house' (i.e. 'koṭhī' in Hindi, from which the adjective koṭhīvāle is derived) of compositions. A high proportion of these were passed on to favoured disciples. The Pandit family, with whom he lived during his later years, is said to have been especially privileged in this respect, with Eknath and Shankar Pandit both receiving a bountiful supply. Many of today's veterans also testify to the impressive repertoire of the latter's son, Krishnarao Pandit. A friend and long-time admirer, Ramesh Nadkarni (Int.), for instance, recalled that on one of the occasions that Krishnarao stayed with him in Bombay, he heard him sing around 30 compositions in *rāg Hamīr* alone. In *rāg Yaman* his stock of compositions appears to

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[31] Note that where figures are given for repertoire size in the musical literature, they normally refer to the total number of *bandiśes* for all genres.

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have been even greater. L.K. Pandit (Int.) told me that his father taught him around a hundred compositions in this *rāg*, including *khyāls* ('about 50-60', according to his estimate), *ṭappās*, *ṭap-khyāls*, *bandiś kī ṭhumrīs*, *tarānās*, and *aṣṭāpadīs* (see also Pandit 1996:26). Similar reports can be found in respect of singers from other branches of the *gharānā*. Witnesses apparently remembered Bhaya Joshi 'presenting a number of different *ragas* with thirty to forty *cheejs* from each' (Deodhar 1993:20), an indication, perhaps, of the scale of the repertoire he inherited from his father, Vasudeva Buwa Joshi, whose own *bandiś* collection was reputed to be vast. Repertoires of a comparable magnitude have also been reported for some of the other early Gwalior masters – including Banne Khan (Garg 1957:236), Vishnupant Chatre (Deodhar 1993:283), Vaze Buwa (ibid.:126) and Balakrishna Buwa Ichalkaranjikar (Ranade 1967:81).

The advantages of a large repertoire in terms of status etc. have already been mentioned, but according to some commentators it was also to some extent necessitated by the nature of the relationship between *bandiś* and *rāg* to be found in *khyāl* at this time:

> Formerly nobody used to tell you the grammar of the *rāga*. The compositions themselves were the grammar. In each and every *gharānā* the *rāg* was taught through *bandiśes*. The *ustād* used to start a disciple with a composition; no *ālāp*, nothing of that sort. Nobody told you the *aroh-avroh*....[T]he old masters used to insist that the more compositions you have in one *rāga*, the more you know the *rāga*...[In this way] you get different avenues. If you see a person from different perspectives you come to know the exact figure of the person. (K.G. Ginde, Int.)[32]

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[32] One of the 'old masters', Krishnarao Pandit, did indeed make this very point in an article on the Gwalior vocal style (1969:9).

The old masters always instructed their pupils to keep in mind, while presenting *khayal*, the tonal structure of [the] *Bandish* for elaboration. They said, "why worry about the rules or grammar of the raga? Look at the *Bandish* and sing"...Naturally this meant that in khayal singing the elaboration has no particular system or method, but depends upon the tonal structure of the *Bandish*. Obviously for one *raga*, the elaboration could be done in different ways which gives variety to the presentation. Hence there could be greater scope in the extempore improvisation. (Athavale 1976a:38-39)

Thus a good stock of compositions not only increased a singer's knowledge and understanding of the *rāg*, it also provided him or her with much greater scope for improvisation. With a single *bandiś* taking centre stage as the focus for improvisation in each performance, it naturally paid for the sake of variety to have *bandiśes* of differing designs. Most important here was the first part of the *asthāī*, known as the *mukhṛā* (or *cehrā*), since this returns constantly throughout the performance, serving to punctuate passages of improvisation. Some *mukhṛās* begin on the first beat of the *tāl* (the 'sam'), but the majority start a few *mātrās* before and are composed in such a way as to focus attention on the arrival of the *sam*. Most singers regard the note which coincides with *sam* as the focal point of the whole design. For this reason, within the Gwalior tradition at least, many artists try and ensure that for each *rāg* their *bandiś* repertoire includes, where possible, examples which arrive at *sam* on different notes. The extent to which this is possible depends on the structure of the *rāg*, and also upon the hierarchy of pitches within it. As a general rule the *sam* note tends to be reserved for the more prominent pitches of the *rāg*, especially the *vādī* and *samvādī*, but there are some *rāgs*, like Yaman, where the range of possibilities is rather greater.[33]

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[33] We will return to this subject in Chapter 7.

2.4   Learning through Imitation

In the previous section we saw something of the general conditions under which

Gwalior singers built up their stock of *bandiśes*. Let us move on now to examine the

traditional learning process in more detail. Under the traditional *gurukul* system,

which prevailed at least until the last century, learning was done largely through

imitation of the teacher. Indeed to judge from the descriptions handed down to us, it

seems that many of the early *gharānā* masters relied on little else. Here, for instance,

is an account of the lessons conducted by Balakrishna Buwa Ichalkaranjikar in his

house in Miraj towards the end of the nineteenth century:

> Guruji would teach cheejas but rarely if ever tell the name of the Raga. It was
> not in vogue in those days to state the rules of the Raga, its ascent and descent,
> sonant and consonant (vadi – samvadi). Theory, latent in the practice, was not
> analytically conceived as a separate entity to be taught to the students. They
> learnt whatever the teacher taught. Writing the text of the '*cheeja*' was a taboo.
> They pronounced the words just as they heard them emerging from the
> Master's mouth. None could ask questions, and if anyone made bold to do so
> he only courted expulsion from the house for good. (Deodhar 1973:23)

Balakrishna Buwa's approach here, though it would be judged rather harsh by modern

standards, was probably in line with that practised by most teachers at this time. The

practice of withholding from disciples what would now be regarded as crucial

information is certainly confirmed by many other sources. In most instances, of

course, the disciple was able to find out such details later, if not from the 'Master',

then perhaps from fellow students, especially more senior ones. Yet this was not

always so and many singers reportedly reached the end of their lives without ever

discovering the identity of the *rāg* in which some of their *bandiśes* were set.[34] The

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[34] Strange as this might seem to modern performers, however, knowledge of the *rāg* in which a
composition was set was not a prerequisite for a *khyāl* performance. As Athavale observes, at a time
when 'the exposition of a raga was learnt from the various phrases of the traditional compositions', it
was perfectly possible for a singer to render a *khyāl* 'correctly on the basis of the composition alone'
(1970:30).

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prohibition on writing, referred to by Deodhar, appears in Balakrishna Buwa's case to have applied at all times and not merely to the lessons themselves (Ranade 1969:55), though it is difficult to believe that no disciple ever succumbed to the temptation to note down at least some of the *bandiś* texts at some point. Some of the early Gwalior masters certainly kept records of *bandiś* texts. L.K. Pandit, for instance, still possesses notebooks which belonged to his grandfather, uncle and father (Shankar Pandit, Eknath Pandit and Krishnarao Pandit respectively) containing the *bandiś* texts written in *Moḍī* script (an alternative cursive form of *Devanāgarī* commonly used for Marathi handwriting), often recording the order in which they were acquired from members of the founding *khāndān* (Pandit 1996:26; Int.). Similar records exist of the *bandiś* texts kept by one of Shankar Pandit's disciples, Rajabhaiya Poochwale (B. Poochwale, Int.).[35] Whether any of the founding family themselves kept such records is not clear, though L. K. Pandit told me that as far as he knew they did not.

In teaching the *bandiś* the usual practice was to present it first in sections, perhaps a phrase at a time, repeating these until the students could accurately reproduce them, before finally singing the whole thing through in its entirety. According to L.K. Pandit (Int.), however, there were no fixed norms in this respect: it very much depended upon 'the grasping power of the student', a concept expressed in Hindi by the term *pātratā* (i.e. 'capacity of the receiver' – S. Kalidas, Int.). This could vary greatly depending not only on their innate abilities, but also on factors such as their eagerness to learn or their experience; advanced disciples, for instance, tended to be capable of taking in a larger sweep than their less experienced counterparts. When teaching individually it would have been relatively easy for masters to tailor their lessons to suit such individual capabilities, but where, as in the case of Balakrishna

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[35] These predate his connections with Bhatkhande and hence his discovery of notation.

Buwa, both junior and senior disciples were routinely taught together, presumably such adjustments could not so easily be made. Then as now teachers varied in their approach to rhythmic indications. Some preferred to begin by concentrating on the melodic aspect, waiting for this to be mastered before fixing the *bandiś* in *tāl*. This was the approach reportedly adopted by Balakrishna Buwa's disciple, Vishnu Digambar Paluskar, in teaching students in his music school (the *Gāndharva Mahāvidyālaya*) in Lahore in the early 1900's (Deodhar 1973:49). Others elected to present the *bandiś* in *tāl* from the start, either indicating the rhythmic structure manually or singing with *tablā* accompaniment. Within the *gharānā* it appears to have been common practice for singers to teach and practice while playing the *thekā* of the *tāl* on the *bāyā* (the left-hand drum of the *tablā* pair). V.D. Paluskar and Mirashi Buwa certainly appear to have taught this way (Deodhar ibid.; Y. B. Joshi, Int.). Sometimes the personal ensemble was expanded even further to include the *tānpurā*. Shankar Pandit, for instance, used to do his *riāz* (practice) while playing *bāyā* with his left hand and *tānpurā* with his right, a skill which he also imparted to his disciples, including his son Krishnarao (L.K. Pandit, Int.) and Rajabhaiya Poochwale (B. Poochwale, Int.; Garg 1957:320). According to Deodhar (1993:20), Balakrishna Buwa Ichalkaranjikar also used to practice in this fashion.

Having been introduced to a new *bandiś* in the manner described, the disciples would then go away and practise until they knew it to their teacher's satisfaction. At the head of Chapter 1, we quoted the words of Sinde Khan in which he asserted that it was a 'rule' of the Gwalior *gharānā* that disciples had to reproduce the *bandiś* 'exactly' as taught.[36] This is, admittedly, the kind of statement one would expect from

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[36] Sinde (or Shinde) Khan (d. 1950) was the son of the Gwalior singer, Amir Khan, mentioned on p.48.

most teachers whatever their musical background; to confess to accepting anything less might imply that their own teaching standards were lax. To what extent this ideal was realised, however, is a matter we will come to shortly. How long it took for every nuance of a *bandiś* to become firmly fixed in the mind of the disciple would evidently depend on factors such as their ability and experience, the difficulty of the composition, and the complexity of the *rāg* in which it was set. As a general rule, *drut* compositions tend to be simpler and hence easier to learn than those in *vilambit lay*. Ranade reports that Balakrishna Buwa's students would normally 'revise singing the same *chijs* over again for many days in succession (1969:52), although those with especially prodigious memories, like Vamanbuwa Chafekar, were apparently capable of picking up a composition in as little as 5-6 hearings (Deodhar 1993:175). On the other hand, Sinde Khan claimed that it might take the average disciple weeks to fully master a *bandiś* in one of the 'uncommon ragas' (ibid.:207-8), due, presumably, to the fact that such *rāgs*, known technically as '*apracalit*' *rāgs*, tend to be more 'complex in construction and movement' (Ranade 1990:51) than their 'common' (or '*pracalit*') counterparts.

As a method of learning compositions, the approach just described had much to recommend it. The emphasis on imitation undoubtedly helped improve students' musical memories, for instance, while the insistence on a faithful reproduction of the master's original helped them develop a good ear for musical detail and subtle nuance, thereby potentially enriching their whole performance. Even the absence of any systematic theoretical training might have some benefits, as one renowned modern educationalist, S. N. Ratanjankar,[37] acknowledged:

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[37] Ratanjankar is best known as a disciple of Bhatkhande, though he did learn from other teachers including, for a short time, the Gwalior Master, Anant Manohar Joshi (Ratanjankar 1993:361).

The lack of *Svarajñāna* [i.e. preparatory training in notes and notation] worked as a blessing in disguise in the case of those students of music of the past ages, because it was only by steady and constant practice aided by musical imagination and memory that the lessons learnt from the *Ustād* could be retained.

We now wonder how a musician of the old tradition is able to repeat verbatim the songs he might have learnt fifty years ago. They must have practised these songs at least five thousand times to remember them correctly after a lapse of fifty years. (Ratanjankar 1965:45)

Such advantages notwithstanding,[38] however, the idea of teaching without any theoretical background or even explanation would hardly be acceptable to the majority of modern educationalists. From the viewpoint of *bandiś* transmission, the dangers of distortion are all too apparent. It is easy, for instance, to see how the prohibition on questions might have prevented a disciple from learning the text of a composition correctly. Bhagwat mentions just such an instance in her monograph on Krishnarao Pandit:

It was difficult to learn from [Krishnarao] Panditji, but that appears to be more because of the authoritarian structure in which no explanation could be asked for.

Students often could not get the words of a *bandish* properly. Some of them would exchange notes with each other, but at other times no one was any wiser. (1992:8)

Similar problems also arose, no doubt, in relation to other aspects of the *bandiś*.

In a system which relies so heavily on imitation to the exclusion of all other approaches, the manner in which the *bandiś* is presented by the master is evidently of crucial importance. At the very least one would expect a reasonable degree of consistency in their renditions. On this count, to judge from the anecdotal evidence at least, the Gwalior masters score very differently. At one end of the scale there were those whose *bandiś* presentations are said to have been virtually identical each time.

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[38] I suspect Ratanjankar is being diplomatic here, exaggerating the 'blessings' of this approach in order to avoid causing offence to those trained under the traditional system.

One such was Balakrishna Buwa Ichalkaranjikar whose renditions were apparently so rigidly consistent that they even attracted criticism:

> [Balakrishna] Buwasaheb was admirably adept in presenting a *cheej* with all its dimensions intact and every *bada khayal* presented by him was identical in respect of its tone and tempo. No matter how many times you heard him, the presentation was exactly the same. This required extraordinary self-discipline. Naturally, those singers who were incapable of such discipline were apt to denigrate his *cheejs* as 'printed presentations'. (Deodhar 1993:21)

Whether or not the criticisms of Balakrishna Buwa here were indeed motivated merely by professional jealousy, as Deodhar maintains, the very fact that his detractors felt confident in making them argues that this degree of precision was not the norm for *khyāl* singers at this time. This conclusion is borne out by the testimony of senior *gharānā* figures such as Sharadchandra Arolkar (Int.) who told me that very few singers at this time adhered rigidly to a single form of a *bandiś*; a few variations would always tend to creep in here and there as part of the natural creative process.

However, it was one thing for a singer to vary his or her *bandiś* presentation in the context of a *khyāl* performance, where doing so would have no discernible drawbacks, quite another to carry this practice over into the sphere of teaching where it could easily cause confusion. But, according to Neela Bhagwat (Int.) at least, this did sometimes happen: so accustomed had certain of the *gurus* become to playing with the *bandiś* form in this way, she suggests, that they were either unwilling or even unable to curb this tendency for the purposes of teaching. Thus a disciple might be presented with one version of the *bandiś* on one day, only to be confronted by a slightly different one on the next; even within the same lesson the form might change. She reports that her own *guru*, Sharadchandra Arolkar, found learning from Krishnarao Pandit immensely arduous for this very reason:

> He told me it was very tough because [Krishnarao] Panditji was not consistent...He would not sit with a form of *bandiś*. He would say "Sing after

me" and one had to accompany him on the *tānpurā*. And unless your voice was capable of rendering the voice modulations and the *tāns* and the *khaṭkās*, one could not sing with him. (Int.)

It should be said that this view of Krishnarao Pandit's teaching is strongly disputed by L.K. Pandit (Int.), who told me that his father always adhered strictly to the form of the *bandiś* he had himself been taught, a point we will return to shortly.

Of course, even if a disciple did manage to learn the *bandiś* to the satisfaction of their *guru* in the initial stage, there was no guarantee that their memories would not fail them later. Then, as now, it was not unusual for musicians occasionally to forget parts or even the whole of a *bandiś* they had learnt many years before. Even members of the founding *khāndān* were not immune to this. Apparently Krishnarao Pandit could remember Rahimat Khan approaching Nissar Hussain Khan on more than one occasion with requests on the lines of 'Baṛe Bhaiyājī, please tell me the *antarā* of this *bandiś*. I have forgotten it.' (L.K. Pandit, Int.). Such lapses, then, are not uncommon even where a singer is reasonably fastidious about practice and revision, but where this is neglected the problem can be greatly magnified, sometimes leaving an individual's repertoire seriously depleted. Sinde Khan apparently lost 'hundreds' of *bandiśes* in this way (Deodhar 1993:217). And if want of revision could cause large swathes of a repertoire to be effaced like this, then it is not difficult to see how details of individual *bandiśes* might also have faded from the memory over time.

Having seen, then, something of the conflict between the Gwalior ideal of faithful reproduction of the master's original and the everyday realities of learning and retaining the *bandiś* which militated against its realisation, it is worth asking at this point: how closely did the early Gwalior exponents, in fact, adhere to the version of the *bandiś* handed down to them by their teacher? Unfortunately this question is not as straightforward as it might at first appear. The first difficulty lies in establishing

a stable point of reference from which to make the comparison. One potential stumbling-block here is the possibility, referred to earlier, that some singers 'elaborated on the *bandiś* form' (to use Neela Bhagwat's description) even when teaching it to their students. For although they may have had some kind of 'definitive version' of the *bandiś* in their mind, even if not always precisely conceived, this would not have been immediately apparent to their students. In these circumstances the best a struggling disciple could hope for was to try and infer it from the variants presented to him or her.

Another potential difficulty in approaching the question posed above relates to the act of comparison itself. Musicians, of course, have a vested interest in claiming authenticity for their own *bandiś* repertoire, so that any comments they make on the *bandiś* repertoires of previous singers of their tradition, and particularly their own *gurus*, have to be treated with some caution. However, similar care should be taken in assessing musicians' statements about identity and difference in general. They cannot always, as Nettl (1983:109-10, 191-92) has observed, be taken at face value. He cites one relevant example drawn from his own research into Iranian classical music 'in which a performer claimed to play a piece identically each time, despite the fact that to any outside observer the performances would sound completely different, having in common only certain motifs and scalar patterns' (1983:195). In this instance, the ideas of performer and researcher as to what constituted 'identical' were different. I have found similar discrepancies in my discussions with Indian musicians. Here, for instance, is the reply given by Vinay Chandra Maudgalya when I asked him whether a Gwalior artist would sing a composition exactly as taught to him by his *guru*:

> Yes, like that. I have noticed that when Narayanrao Vyas and my *guru* Vinayakrao Patwardhan [both disciples of Vishnu Digambar Paluskar]...sang in duet form, they both sang exactly the same – *sam*, *khālī* coming on the same [note/text syllable?]. (Maudgalya, Int.)

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One only has to listen to the commercial recording of 'Ye bana mẽ charāvata gaiyā' in *Mālgunjī* released by these two stalwarts (see EMI: STC 04B 7183) to realise that their simultaneous renditions were certainly not 'identical' in the strict sense of the term. Yet clearly for Maudgalya they were close enough to be regarded as the same.

Given the difficulties just described, then, we return to the question of how strictly previous generations of Gwalior singers adhered to the version of the *bandiś* they were taught. Within the *gharānā* there are certainly those who insist that the early Gwalior masters never strayed from the path set out by their respective teachers. However, since their conviction often appears to rest more on a general belief, for the most part unexamined, in the authenticity of the Gwalior inheritance than on any specific evidence, it is difficult to accord it much weight. Looking at the information available in the musical literature, the picture we get is rather more mixed. Some support for the idea of a fairly rigid adherence to the 'letter' of a composition by at least some Gwalior disciples comes from B. R. Deodhar's recollections of a concert given by Balakrishna Buwa Ichalkaranjikar, part of a music conference hosted by the *Gāndharva Mahāvidyālaya* in Bombay in 1919. Throughout he was accompanied by four of his disciples, including some, like Vishnu Digambar Paluskar, who had long since left their *guru*'s house to strike out on their own:[39]

> Buwasaheb started with the *khayal*, ['*]Jabahi saba nirapat niras bhaye,' in *Bhoop raga*. Buwasaheb and his four disciples rendered the *raga* in such a remarkably co-ordinated way that each word was uttered by all the five simultaneously, the *tala* divisions observed by each singer were exactly alike – no one led or straggled behind. The five different voices might have emanated from a single throat. (1993:3)

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[39] Paluskar, who was Deodhar's own *guru*, is the only disciple named by him here. He does, however, mention four others who were attending the music conference – 'Pandit Gundubuwa [Ingle], Pandit Aundhkar, Pandit Ananat [i.e. Anant?] Manohar Joshi and Buwasaheb's own son Annabuwa' (1993:2) – and there is a slight implication that the other supporting vocalists may have been drawn from their number, but since this is never explicitly stated, it is difficult to be certain.

The tone of Deodhar's description here, together with the fact that he deemed the incident worthy of comment at all (he must, after all, have observed innumerable *guru-śiṣya* renditions of this kind in the course of his career) suggest that this degree of precision was not usual for this type of ensemble at this time. Of course, it does not follow that, because disciples are able to sing a *bandiś* in time with their *guru*, they will continue to render it in an identical fashion at all times: anyone who has sung in an amateur choir knows that it is possible, albeit with a little concentration, for someone unsure of their part to keep in time by taking their cues from more experienced colleagues. Yet Deodhar evidently believed that by and large this precision was indeed maintained outside the *guru*'s presence at least in the case of Gwalior singers, since elsewhere he characterises the 'typical Gwalior presentation' as commencing with 'the entire *cheej*…sung precisely as received from the guru' (ibid.:200).

Other comments, however, indicate that not all Balakrishna Buwa's disciples succeeded in achieving this ideal. Comparing the *bandiś* presentation of Vamanbuwa Chafekar with those of some of his *guru-bhāīs*, Deodhar writes:

> I had heard these same *cheejs* [as Vamanbuwa sang] from several other disciples of Balkrishnabuwa but none of the renderings impressed me very much. They stressed the wrong syllables and the presentations were altogether simplistic. It was almost as if they were deliberately assaulting some of the words. And because I thought the entire rendering singularly lacking in beauty I refrained from picking up the *cheejs* from them…But Vamanbuwa's presentation completely shook me. The *cheejs*, words and their respective positions were exactly the same. But in Vamanbuwa's presentation they sounded so melodious and smooth and moved with a sort of natural grace. Inevitably, I wanted him to teach me how to sing them. (ibid.:172)

Here we have evidence of distortion – aesthetic, if not substantive – occurring even among students of a teacher renowned for his fastidiousness in regard to *bandiś* presentation.

Differences among disciples of the same guru have also been noted for singers of the Pandit teaching line. Ratanjankar (1967:38), for instance, mentions that Bhatkhande observed 'slight differences, here and there' in the versions of the *khyāl bandiśes* sung by the four disciples of the Pandit family, whom he had engaged to teach in the music school which he set up in Gwalior in association with the maharaja, Madhav Rao Scindia, in 1918. Of these, Bhatkhande apparently judged the versions sung by Raja Bhaiyya Poochwale to be the most 'authentic'. It is not clear upon what he based this verdict, but there can be little doubt that it was influenced by the knowledge he had gained previously collecting *bandiśes* from other Gwalior singers, including Eknath Pandit.[40] This is not to say, however, that there was absolute uniformity even between members of the Pandit family in this respect. Sharadchandra Arolkar (Int.), a disciple of both Eknath Pandit and his nephew Krishnarao Pandit (Shankar Pandit's son) certainly noticed differences in the renditions of these two. From the examples he sang to me, the differences were immediately apparent, Eknath Pandit's versions being much less elaborate than those of Krishnarao Pandit. Evidently such conspicuous and consistent differences between senior figures of the Pandit family cannot seriously be attributed solely to factors such as memory lapses or inadequate training; they must be the result of a conscious choice.

How, then, are we to square the supposed Gwalior ideal, of close adherence to the *bandiś* as taught, with the apparent willingness of some senior figures to flout it? One clue can be found in the criticisms levelled at Balakrishna Buwa's 'printed presentations', mentioned earlier. In his description Deodhar attributes such comments merely to professional jealousy.[41] That this was a factor in some cases

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[40] We will discuss Bhatkhande's association with these Gwalior singers in the next chapter.

[41] Deodhar, unlike many other commentators, is not generally afraid to criticise members of his own *gharānā*. However, when it comes to Vishnu Digambar Paluskar and Balakrishna Buwa

seems likely, but it is also probable that in other instances the criticisms were prompted by genuine objections to Balakrishna Buwa's perceived rigidity, an aesthetic viewpoint which was summed up by Sharadchandra Arolkar as follows:

> A *khyāl* song is not a frozen thing; it's a fluid sculpture. The song which freezes is not a classical thing; it becomes a light thing...The substance should be there – the expression, the meaning – but [it's] not like tracing. You have to create, not to trace by memory. (Int.)

Arolkar argued that while it was essential for students to adhere closely to the version of the *bandiś* given by the *guru* at the learning stage, later when they had reached musical maturity, provided they had received what he termed 'proper training', they should be capable of departing from the 'letter' of the *bandiś* without losing the 'substance'.

On the face of it, this view of *bandiś* performance seems very different from the 'ideal' claimed for the Gwalior *gharānā*, but, in fact, the difference is probably not as great as it seems. Talking to Gwalior singers, I have found that even those who are most insistent on absolute fidelity to the *bandiś* as taught, are often prepared to accept a greater degree of flexibility than their own statements might have led one to expect. Often their true position becomes clear only when the discussion moves on to specific musical examples. On a number of occasions, for instance, I have seen a singer qualify their earlier categorical claims when I have pointed to specific discrepancies between their own recording of a particular *bandiś* and that of their *guru*. The typical response in these circumstances has been something along the lines of 'oh yes, a small variation like that is allowed' or 'yes, but the basic structure is the

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Ichalkaranjikar, (his *guru* and his *guru*'s *guru* respectively), his tone becomes rather more defensive, illustrated by his readiness to give them the benefit of the doubt on points of controversy such as the one mentioned here.

same', suggesting a view of *bandiś* transmission not entirely dissimilar to that of Arolkar.

Of course, even if we accept Arolkar's view of the *bandiś* as a 'fluid sculpture', we are still left with many difficult questions Which musical parameters, for instance, can be varied and to what extent? How far can this be taken without the 'substance' (to use Arolkar's term) being lost? Does the 'substance' change over time? To what extent would *gharānā* members agree on what constitutes the substance? Later in this study we will return to these questions and compare the different answers given by Gwalior singers with the evidence of the music itself. Before this, however, we will look in the next chapter at the effect which the development of notation had on the learning of *bandiśes*.

2.5 Summary

By the time the founders of the Gwalior *gharānā* came to acquire their repertoire of *khyāl bandiśes*, there was already a long-established tradition of *khyāl* composition stretching back at least 150 years. During the eighteenth century in particular there had been what many musicians regard as a 'Golden Age' of composition, producing such illustrious composers as Niyamat Khan ('Sadārang'), Firoz Khan ('Adārang') and 'Manrang', whose *bandiśes* still occupy an honoured place in the repertoire of modern singers.

The early generations of Gwalior singers are reputed to have possessed a substantial stock of *bandiśes* in a variety of genres. Estimates normally put the average number in the hundreds, though certain individuals are credited with collections extending into the thousands. Such large repertoires not only conferred benefits in terms of prestige, but also helped enhance a singer's knowledge of *rāg* structure at a time when theoretical explanation was largely taboo. In most cases the bulk of the repertoire was acquired from the *guru* (or *gurus*), though other possible sources included members of the same and other *gharānās* and even *tablā* and *sārangī* players.

Traditionally the *bandiś* was learnt through direct imitation of the *guru*, with Gwalior disciples required to reproduce the *guru*'s original precisely as taught. In practice, however, the harsh learning conditions coupled with the alleged tendency of some *gurus* to vary the form of the *bandiś*, often made this ideal difficult to achieve. Even so, Gwalior singers were expected, so it is claimed, to adhere strictly to this form of the *bandiś* throughout their careers and to pass it on unchanged to their own disciples in turn. Although there is anecdotal evidence that some Gwalior singers did indeed adhere rigidly to the 'letter' of the *bandiś*, reproducing both its melodic and

rhythmic dimensions faithfully each time, there is also evidence that others treated it more flexibly, with some possibly even evolving their own individual styles of rendition.

CHAPTER 3

THE WRITTEN TRADITION

3.1   Notating the *Bandiś* Repertoire[42]

In the previous chapter we looked at some of the traditional routes through which a

singer might acquire his or her repertoire of *bandiśes*. What they all had in common

was their reliance solely upon aural memory as a means of transmission. For most of

the early Gwalior maestros the idea of using any kind of visual representation to aid in

the learning process would have been deemed strange, not to say preposterous. It ran

counter to the whole ethos of the *gurukul* system as it existed at that time, which

encouraged learning through imitation of one's *guru* to the virtual exclusion of other

approaches. In the nineteenth century there had been, as we saw, a few experiments

with notation, but these were mainly isolated examples. During the twentieth century,

however, this situation was to alter drastically. New ideas on musical education

coupled with the desire to preserve the *bandiś* repertoire for posterity provided the

impetus for further experiments in notation. Many of the systems which emerged

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[42] Note that the descriptions of the various *bandiś* collections mentioned in this section are derived
primarily from an examination of the publications themselves (see the Bibliography for full details).

proved short-lived, but a few would survive to gain wide currency among musicians, and be used as the basis for numerous collections of *bandiśes*. The part which Gwalior musicians played in these developments was significant, not to say crucial, and naturally this had important ramifications for the transmission of the *bandiś* repertoire.

Although there were many individuals involved in the development of notation, the contribution of two figures in particular stand out as crucial – Vishnu Digambar Paluskar and Vishnu Narayan Bhatkhande. Each viewed the creation of a notation system (*svaralipi*) as a means to an end, part of a wider agenda to reform and modernise classical music. In both cases the incentive appears at first to have been primarily pedagogical, a means of simplifying the teaching and learning of music, but both soon recognised its potential as a means of preserving the traditional *bandiś* repertoire.

3.1.1 The Paluskar Notation System

Born in the Princely State of Kurundwad in 1872, V.D. Paluskar had an eminently respectable background. He was the son of a highly respected *kīrtankār* (a singer specialising in a genre of devotional singing known as *kīrtan*), and was educated at an English medium school alongside the Prince's own son. Indeed if it were not for a childhood accident in which he damaged his eyesight, he would probably not have contemplated music as a profession at all (Deodhar 1973:21; 1993:133). Forced by events to find a career which would not place great strain on his eyes, his family chose to send the boy, by then 15 years old, to study music with the celebrated Gwalior *gharānā* singer Balakrishna Buwa in Miraj. For the next nine years or so, until 1896, his life followed the traditional pattern mapped out for students of classical music, which included his performing the kind of menial household tasks for his *guru* which would normally have been considered well beneath someone of his social

station. Over the years, however, the wide discrepancy between the high social position accorded to him by dint of his family background and his royal connections, and the much lower status accorded to musicians in general and to his own *guru* in particular, became an increasing source of anguish to him and he became determined to change the situation (Athavale 1976b:16-17). To this end, he resolved, among other things, to establish a new institutional framework for learning music which would be both systematic and, in social terms, highly 'respectable'. It was against this background that he first considered the merits of developing a notation system.

Paluskar's first serious experiments with notation were made in 1897. His interest was apparently first stimulated by hearing a barber render various *dhrupads* in *sargam*, making him see the potential of a system which was very little used at that time (Deodhar 1973:34-35). To help him in his endeavours he recruited two fellow disciples of Balakrishna Buwa, namely Anant Manohar Joshi and Shrikrishnahari Hirlekar.[43] Their description of their initial efforts, recounted by Deodhar, shows how little their *gharānā* training had prepared them for this new enterprise:

> 'Avgun Na Keejie', [t]he composition in Yaman was the first to be selected for notating...Tambura was tuned and some one started singing 'Ab Guna Na' very slowly. When 'Aba' was sung, all noticed that 'ब' (ba) was in Madhya 'Sa'. Now started the investigation of the note of 'अ' ('a'). One of them suggested that 'अ' should be in 'Dha' note. There upon one of them sat singing the lonely 'अ' whereas some one else slowly sang 'स' 'नि' 'ध' ['Sa' 'Ni' 'Dha']. When the prolonged 'अ' of one voice and the 'नि' (Ni) sung by the other voice coincided, they all cried "Eureka ! We have found it !" So 'अ' was fixed in Nishad, and they wrote the notation of 'अब' ['aba'] as 'नि सा' [Ni Sa] This trial and error method took them as long as eight to ten days to notate the song. (ibid.:35-36)

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[43] Although Hirlekar (b.1871) was briefly a student of Balakrishna Buwa Ichalkaranjikar, he is generally viewed nowadays as a follower of Paluskar (see Garg 1957:122-23; Maudgalya et al. 1974:63).

The figure of 8-10 days here, reportedly given to Deodhar by Anant Manohar Joshi and Shrikrishna Hirlekar themselves, appears to conflict with Paluskar's own testimony, as reported in Maudgalya et al. (1974:25), which fixes the time-scale substantially lower at 'more than three hours'.[44] In either case, however, there is no doubt that at this stage the process was an excessively laborious one, especially in view of the relative simplicity of this particular *bandiś*.

In the months which followed, however, Paluskar's notational skills were gradually honed to a point where he could take down a *bandiś* in a relatively short space of time. At this time the notational system used was still rather rudimentary, with many details remaining to be worked out, but over the next three years he gradually expanded and refined it, influenced partly by Western staff notation and partly by what his studies of Sanskrit *granthas* had taught him about early Indian notation (Deodhar 1973:25). In 1901, he published his first book using the new system, a volume of compositions entitled *Saṅgīt bālbodh*. After some further refinements over the next few years, it finally reached what was to be its standard form. An example of the finished system can be seen in Fig. 3.1, which shows his notation of the composition 'Kaise sukha sove' in *rāg Bihāg*. The three rows represent the three basic *saptaks* (registers) of Indian music, *tār* (high), *madhya* (middle) and *mandra* (low), with the boundaries of the *tāl* cycles marked by vertical lines. The text is given immediately below the bottom row with extensions of individual syllables indicated with a dot. The numbers below this mark the subdivisions (*vibhāgs*) of the *tāl* – १ (*sam*), २ (*tālī*) and ३ (*khālī*). The pitches are written in *sargam*, with accidentals shown by symbols (e.g. here Ʌ = #) placed before the pitch in question. Time values

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[44] Interestingly, the same publication also contains an article by Deodhar in which he again mentions a time-scale of 'several days' for this initial notation (see Maudgalya et al. 1974:113).

are represented by various symbols placed below the *sargam* syllables (e.g. x ~ _ o ⌣

⊌ □ ⩗ and ☶ representing 4, 2, 1, $\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{8}$, $\frac{2}{3}$, $\frac{1}{3}$, and $\frac{1}{6}$ *mātrās* respectively), though

these are occasionally supplemented by other symbols placed *after* the *sargam*

syllable, designed to indicate further extensions of the pitch. These include the dot

(i.e. ◦ – extending the length of the preceding note by half its value, as in Western

notation) and what Paluskar terms an *uccāraṇ* (lit. 'utterance'), a symbol combining

the rhythmic symbol with ⊥ (e.g. o + ⊥ = ℒ) to increase the note by that time value

(e.g. सा ⊥ = 1 + 1 = 2 *mātrās*).[45] A similar composite sign, this time combining the

rhythmic symbol with a vertical line (e.g. ⟨ Υ Ƴ etc.), is used to indicate a rest or

'*viśrānti*'.

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[45] The *uccāraṇ* is only employed in certain contexts. Its nearest equivalent in Western music would be the tied note.

Fig. 3.1

Vishnu Digambar Paluskar's notation of 'Kaise sukha sove' in *rāg Bihāg*

Source: *Rāg Bihāg* (n.d.: 7-22)

Asthāī

Tāl = Tintāl (8-*mātrā* form)

Upper Register	तार	*sargam* syllables	'uccāraṇ' (pitch prolongation)		rhythmic symbols		'viśrānti' (rest)
Middle Register	मध्य	गु॰ रि	सु ॗ		सु॰	सु म॰ Y	
Lower Register	मन्द्र		नि	नि	नि		

Text: कै से सु ख
३ ... syllable extensions ... २ ... *tāl* divisions

तार				
मध्य	ग॒ रि	सु॰ ॰ सु ॰ ॗ सु॰	सु॰ ॰ Y	
मन्द्र	नि	नि		

सी ॰ ॰ ॰ वे नी ॰ ॰
१ (*sam*) २ (*tālī*) ३ (*khālī*)

तार	single line marks the *tāl* boundary ⟶	
मध्य	सु रि सु ॗ	*tīvra* (#)
मन्द्र	नि नि॒	I ⋀म घ ⋀म

द॒ ॰ री ॰ या ॰ ॰ ॰ ॰
२ १

तार		
मध्य	सु म ग म ग॒ ॰ म	पु॰ ॰ Y नि
मन्द्र	पु I ॰ ॗ	

॰ शा म मू र त चि त च
२ ३ २ १

तार	2 lines mark the end of the *asthāī* ⟶
मध्य	घ नि॰ Y घ ⋀म पु॰ ⋀म ग॰ म॰
मन्द्र	

॰ ॰ डि ॰ ॰ ॰ ॰ ॰
२

तार	स॒ सु॒ ॰		सु॒ ॰ ४	स॒ ी ॰ ४	सु॒	सु॒
मध्य	प॒	नि			नि॰	
मन्द्र						

सो च सी ॰ ॰ च स दा ॰
३ २ १ २

तार			सु॒ रि॒	सु॒			
मध्य	नि॒ घ॒ नि॒ ४ नि॒		नि॒	नि॒ ४ घ॒ ⟁म			
मन्द्र							

॰ ॰ ॰ ॰ ॰ ॰ ॰ ॰ रं ग ॰
३ २

तार					
मध्य	प॰ ⟁ म ग॰ प॰ म॰	ग॒ रि॒	सु॒ ॰ ४		
मन्द्र		नि॒ नि॰			

॰ ॰ ॰ हु क ला ॰ ॰ ॰ ये ॰
२ १

तार		सु॒			
मध्य	सु॰ म॰ ग॒ ग॰ म॰ प॰	नि॒ घ॒ ⟁म प॰ ⟁म			
मन्द्र					

या वि घ गा ॰ ठ री ॰ ॰ ॰ ॰
२ १

तार	3 lines mark the end of the *antarā* →
मध्य	ग॰ म॰ ॰ ी ४
मन्द्र	

॰ ॰ ॰
२

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[46] A transnotation of this composition into Western notation is given in Fig. 4.16 (see Vol. 2, p.29-30). Note that Paluskar (1901:25) lists *Tīntāl* as an 8-*mātrā tāl*, though an examination of the *thekā* he gives reveals that what he regards as the *mātrā* is the equivalent of two *mātrās* in the standard 16-*mātrā* form (ibid.:124). Consequently for the purposes of the transnotation the *mātrā* was taken to be o rather than — (for further discussion of *Tīntāl*, see §6.1.2, esp. p. 204).

Having perfected his notation system, it was not long before Paluskar began to put it to practical use. For Paluskar the most immediate priority was to exploit the potential of his new system as an educational tool. To this end he published many textbooks using it, some of which were to become for a time at least the staple diet of students attending the various music schools founded by him. The first of these, known as the *Gāndharva Mahāvidyālaya*, was opened in Lahore in May 1901, followed 7 years later by another branch in Bombay (Athavale 1967:23; Deodhar 1971:33, 49; Maudgalya et al. 1974:26, 35). In time many of Paluskar's disciples and followers went on to establish further branches in many other cities.

Paluskar's publications included many devoted wholly or partly to notations of *bandiśes* drawn from his own repertoire. One of the most important was the *Saṅgīt bālbodh* series, which he began publishing, as we saw, in 1901. Expanding eventually to 5 volumes, this series contained notations of numerous traditional *bandiśes* (including *dhrupads*, *dhamārs*, *khyāls*, *tarānās* and *caturaṅgs*) in a selection of *rāgs*, together with a few of Paluskar's own compositions. In the early editions, the series also featured notations of *ālāps* and *tāns* in certain major *rāgs*, but these were republished separately later under the title of the *rāg* – e.g. *Rāg Kalyāṇ*, *Rāg Bhairav*, *Rāg Bihāg*, *Rāg Mālkauns*[47] and *Rāg Bhūpālī*.[48] Among Paluskar's other publications

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[47] Note that one of Paluskar's *Mālkauns* notations, based on the *bandiś* 'Kaba ho kapī', was rendered into Western notation by the British musicologist A. H. Fox Strangways and included as an example of a *khyāl* performance in his well-known treatise *The music of Hindostan*, published in 1914 (see pp.287-99). Paluskar's own version had originally appeared eleven years earlier in his *Saṅgīt tṛtīya pustak* (1903:135-83).

[48] The sequence of Paluskar's early publications can cause confusion. His *Saṅgīt bālbodh* (1901), which contained only compositions, was followed by *Sāṅgīt* [sic] *dvitīy pustak* (i.e. *Music second book*) in 1902 and *Saṅgīt tṛtīy pustak* (i.e. *Music third book*) in 1903, each containing both *bandiśes* and *ālāp* and *tān* passages. From Paluskar's own remarks in the introductions to the two later volumes, it is evident that he regarded all three as part of the same series. In subsequent editions, however, as the content was expanded and reordered, the series appears to have divided briefly into two separate series, with the generic titles of *Saṅgit bālbodh* and *Saṅgīt* respectively, the latter being republished soon afterwards under the separate *rāg* titles mentioned here.

further sources of traditional *bandiśes* include *Rāg praveś* (published in 19 parts, 1911-29, each containing a single *bandiś* — mainly *choṭā khyāls* — along with notations of *ālāp*, *tāns* and *boltāns* in various *rāgs*), *Horī* (1 part, 1923, containing, in its original edition at least, 22 examples of this genre) and *Ṭappā gāyan* (1 part, containing numerous *ṭappās*). According to G. H. Ranade, Paluskar had nurtured 'an ardent desire...to publish in music-notation all the *chijs* of his own repertoire as well as that of his *guru*, Balakrishna Buwa' (1969:60), but in the event, perhaps because of his many competing commitments, his ambitions could only be partially realized and at the end of his life 'a major part even of his own repertoire...still remained unpublished' (ibid.).

Paluskar continued to use his own notation system throughout his life, but for many of his disciples it proved rather too complex and consequently they modified it. At first the changes were confined to the registral indications, the unwieldy three-tier layout giving way to a more compact format in which notes in the upper and lower registers were distinguished from their middle-register counterparts through the addition respectively of a dot and a vertical line placed above the *sargam* syllable (e.g. नीं and सा॑). According to Deodhar, the circle of disciples first conceived the idea of this new slim-line system around 1925-26, though it was not until a few years later that it reached 'a tangible form' (1974:114). In a conference convened in the city of Nasik (Maharashtra) in May 1928, Paluskar's chief disciples put the new format before their *guru*; the reform was then put to a vote of all the disciples and accepted by the majority (ibid.; Deodhar 1971:110-11). Judging by their publications produced shortly afterwards — e.g. Narayan Moreshvar Khare's *Saṅgīt rāglakṣaṇ*, Part 1 (1933) and Vinayak Narayan Patwardhan's *Nāṭyasaṅgīt prakāś* (1930) and its follow-up publication, *Mahārāṣṭra saṅgīt prakāś* (1934) — the disciples were content for a time to confine their amendments to this feature alone. Soon, however, they began to

introduce further changes. As early as 1936, with the publication of Part 1 of Patwardhan's *Rāg-vijñān* series, we are already seeing new symbols for accidentals (e.g. the sharp symbol 𝔸 now becomes ⟋), note extensions (now 𝕊), rests (now 𝟫) and even some of the rhythmic divisions (e.g. ᴧᴧ replaced by $\frac{1}{3}$, 𝔵𝔵 by $\frac{1}{6}$ etc.). Subsequently after a little more tinkering with the rhythmic symbols and the addition of an elevated *sargam* sign (e.g. रे सा) to represent a *kaṇa svara* (grace note), the system reached its completed form, one very different from Paluskar's original. In terms of ease of use, there can be no doubt that it was a considerable improvement on its predecessor, as a comparison between the previous example and that shown in Fig. 3.2, a notation of the same composition by Patwardhan, plainly reveals.

Fig. 3.2

V.N. Patwardhan's notation of 'Kaise sukha sove' in *rāg Bihāg*

Source: *Rāg-vijñān* 2 (1970:179-80) [49]

Asthāī

syllable   ✔ = *tīvra* (#)   *kaṇa svara*   dot above indicates
(*Tāl* = *Tīlvāṛā*)   extension   (grace note)   lower-register note

ग॒ रे॑ सा॒ निं॑निं॑ ग॒ म॒ ग॒ | प॒ ऽ म्ᵐ ᵐग म ग॒ ग रे॑सा॒ नी॒ रे॑सा॒ नीं॑ ᵝपं॑ नीं॑ सां |

कै॒ से   . सु ख | सी . . . वे नीं . द रि या . श्या म |

      Text   १   ५

म॒ ग॒ सु ᵐग॒ ᵐग॒ प॒ ऽ प॒ प॒ प॒ नी॒ ऽ नी॒ सां॑ ऽ नी॒ ध॒ ᵐप॒ ऽ म्ग म

. . मु र त . . चि त . . च ढी . . . . . .

    +   १३

Antarā

            line (') indicates
           upper-register note

प॒ सां॑ सां॑ ऽ निं॑सां॑ | सां॑ सां॑ नी॒ ऽ नी॒ सां॑ रे॑ रे॑ सां॑ नी॒ ऽ सां॑ नी॒ ᵝप॒ ᵖग॒

सी चे सी   . | चे स दा . . . .

       १   ५

म॒ प॒ म॒ ग॒ रे॑सा॒ सा॒ सा॒ म॒ ग॒ ग म प नी॒ नी॒ सां॑ नी॒ ᵝप॒ ऽ म्ग म

. ओ क ला वे या बि ध . गां . ठ प री . . . . . .

    +   १३

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[49] Note that Patwardhan's version of this composition is slightly different from that of his *guru*. A transnotation into Western notation is given in Fig. 4.17 (see Vol. 2, p.31).

This new system continues to be used in Paluskar's music schools and other institutions to this day, and in the intervening years numerous music textbooks have been written using it. As regards classical vocal compositions, one of the most important is undoubtedly the Patwardhan *Rāg-vijñān* series mentioned above. He originally published this set in 5 parts between 1936 and 1939, revising and expanding these in subsequent editions before adding a 6th part in 1958 and finally a 7th in 1964. Judging by the *bandiśes* chosen for inclusion in the 1930's editions, it appears that Patwardhan originally intended his series to complement Paluskar's own publications, but when subsequently these went out of print, many of the compositions contained in them were added, albeit often in a slightly different form, to the Patwardhan set. Modern editions of *Rāg-vijñān* now contain 1040 compositions in 209 *rāgs*, including *khyāls, dhrupads, dhamārs, horīs, aṣṭapadīs, ṭappās, tarānās, caturaṅgs, trivaṭs, ṭhumrīs, dādrās* and *bhajans*, along with some *sargam-gīts* and *lakṣaṇ-gīts*. Although the greater part of the collection consists of 'traditional' compositions, it also contains many of more recent origin composed by Paluskar, Patwardhan and others. As might be expected, most of the vintage compositions are drawn from Patwardhan's own Gwalior repertoire, but he did also include some more usually associated with other *gharānās* (Maudgalya and Sangoram 1988:120).

It should be noted that the 'revised' Paluskar system did not prove congenial to all of Paluskar's disciples. Omkarnath Thakur, for instance, opted to use a notation system of his own for his 6-part *Saṅgītāñjali* set (published originally 1938-62, containing notations of 219 compositions in 62 *rāgs* along with detailed discussion of each *rāg*, and examples of *ālāp-* and *tān-* patterns). On the other hand, when B.R. Deodhar came to publish his *Rāg-bodh* (a 6-part series, published from 1939 onwards, intended as a series of graded textbooks and including over 160 compositions in 43

rāgs, again together with some *ālāps, tāns, bol tāns* and substantial theoretical and historical discussion), he elected to employ the rival system – that of Bhatkhande.

3.1.2 Bhatkhande's Notation System

Born in Bombay in 1860, Bhatkhande trained originally as a lawyer. However, his great passion for music led him to move away from the law and devote his energies instead to the task of modernising Indian musicology and musical education. According to Nayar (1989:289), his interest in notation began fairly early in his musical career. Indeed he is said to have already been using some form of notation perhaps as early as the 1880's. His system, in the form it appears in his later publications, resembles Paluskar's in its use of *sargam* syllables to represent individual pitches, but with the *mandra* and *tār saptaks* indicated by dots placed respectively below and above the syllable in question. A similar approach was used to show accidentals, *komal* notes marked by a horizontal line underneath a syllable, and *tīvra* notes by a vertical line above it (e.g. नि and म॑). Moreover, rather than using different symbols to indicate rhythmic divisions of the *mātrā,* as Paluskar had done, Bhatkhande's system simply groups the pitches together into a single *mātrā* using the sign '‿', or for larger groups) '⌣⌣⌣', placed underneath, with further subdivisions indicated with a comma (e.g. सारेग,रेसा). An example of Bhatkhande's notations, comprising yet another version of 'Kaise sukha sove', is shown below:

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Fig. 3.3

V.N. Bhatkhande's notation of 'Kaise sukha sove' in *rāg Bihāg*

Source: *Kramik pustak-mālikā* 3 (1988:201-2)[50]

Asthāī

Antarā

[50] A transnotation of this composition into Western notation is given in Fig. 4.12 (see Vol. 2. p.23).

Bhatkhande employed this system in numerous publications, including two collections of *bandiśes*. The first of these was published as a series of 'about 23' pamphlets (Ratanjankar 1967:25) from 1916-c.1923 under the title of *Gītmālikā*, each part containing a modest selection of compositions.[51] Later the majority of these were to be incorporated into the much larger *Kramik pustak-mālikā* collection in 6 volumes, originally published between 1920 and 1937.[52] Designed as a series of graded text books for use by music students, this set is, as noted in the previous chapter, among the most important collections of vocal compositions to have appeared to date. As well as 300 or so of Bhatkhande's own compositions (Ratanjankar 1967:58), it contains well over 1000 traditional *bandiśes* in a range of genres, including *dhrupads*, *dhamārs*, *horīs*, *khyāls*, *tarānās*, and *ṭappās*, the fruits of a sustained policy of *bandiś* collection stretching back over many years.[53] According to Nayar, this policy had been prompted as much by theoretical considerations as by the desire to preserve the repertoire for posterity:

> He realised that in the absence of written theory and notation, only the traditional compositions contained the vital essentials of the *ragas*, handed down from father to son and from guru to pupil...Therefore, he decided to approach the famous *gharanas* of that period in order to collect more of the precious and pure traditional compositions. (1989:72)

Not everyone he approached was willing to assist him with this venture, but through a combination of negotiation, cash payment, backed up by his own persuasive skills and

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[51] Ratanjankar states that 'Not less than 25 compositions...were given with their notations in each pamphlet' (1967:25). However, in Parts 1-19, which I have examined, the number of compositions, in fact, varies from 17 to 31 per volume.

[52] Note that the early volumes of this collection were revised and enlarged subsequently. Ratanjankar (1967:60) states that *all* the *bandiśes* of the *Gītmālikā* were republished in the later collection, but, in fact, there were a number which did not reappear. Twenty two of these, however, were later republished in the *Bhātkhaṇḍe smṛti granth* (see Chinchore 1966:151-52).

[53] The precise number of compositions depends on the edition.

the active support of various princely patrons, he was able to secure the cooperation of enough singers to allow him to build up a fairly substantial collection. His principal sources, listed in D.K. Joshi's Preface to Volume 4 of the original 1923 edition of the *Kramik pustak-mālikā* (henceforth *KPM*),[54] include members of the 'Jaipur' ('Manraṅg') school, the Senia tradition of Rampur, and, most importantly from our present perspective, Gwalior *gharānā*. Considering the importance of Bhatkhande's collection, it is worth examining his Gwalior connections more closely.

According to Sobhana Nayar's study of his life and work (1989:72, 84), Bhatkhande's earliest associations with Gwalior *gharānā* can be traced back to 1884 when he joined the *Gāyan Uttejak Maṇḍalī*, a music club in Bombay in the 1880's which employed a number of teachers belonging to this tradition.[55] Unfortunately she does not name them in this context. Elsewhere (see p.64, 313) she does identify two of his early teachers as Ali Hussain Khan and Vilayat Hussain Khan, from whom he is said to have learnt around 100-125 *khyāls*,[56] but makes no mention of their having connections with Gwalior. The main sources upon which Nayar drew for her study – namely the *Bhatkhaṇde smṛti granth* (Chinchore 1966) and S.N. Ratanjankar's *Pandit Bhatkhande* (1967) – are also silent on the question of the origins of these singers. However, Balasahab Poochwale, whose father worked closely with Bhatkhande for many years, told me he believed the latter's early teachers did include certain 'Mohammedan singers in Bombay' who were 'relations of Gwalior singers' (Int.). Another of Bhatkhande's teachers at this time, whom Nayar includes in her list of

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[54] Reproduced in the subsequent Hindi edition. See also fn. 59

[55] Note that by this time Bhatkhande was already an experienced *sitār* player, as well as being a practising lawyer (Nayar 1989:62).

[56] One of the sources upon which Nayar relies for her information here, S.N. Ratanjankar, gives the figure as 100-150 *khyāls* learnt (1966:9).

Bhatkhande's Gwalior sources is Raoji Buwa Belbagkar. In this she is probably following Chinchore (1966:60), who identifies him as the source of 'hundreds' of Gwalior *bandiśes*. Raoji Buwa Belbagkar's connections with Gwalior *gharānā* are unclear. Balasahab Poochwale (Int.) identified him as a Gwalior *gharānā* singer who sang *khyāl* as well as *dhrupad*. In the *KPM*, however, he is listed simply as a '*dhrupadiyā* belonging to the tradition of Abdulla Khan' (Vol.4, 1987a:7), while Bhatkhande's disciple, S.N. Ratanjankar describes him as a 'Dhrupad singer, who is said to have learnt Dhrupad from his father and also to have been a pupil of Zainulabdeen Khan of Hyderabad (Dn.)' (1967:8-9). According to Ratanjankar, Bhatkhande learnt from Raoji Buwa Belbagkar for several years until the latter's death around 1895, during which time he learnt about 300 *dhrupads* (1966:9; 1967:9, 12).[57] No mention is made of him having learnt any *khyāls* from him.

Later, when Bhatkhande had embarked upon his quest for *bandiśes* in earnest, he came into contact with Ganpati Buwa Milbarikar[58] (1882-1927), who numbered the three Gwalior artists, Balakrishna Buwa, Vasudeva Buwa Joshi and Krishna Shastri Shukla,[59] among his teachers (Garg 1957:134-35; Chinchore 1966:510). Impressed by his large repertoire of compositions, which included numerous

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[57] In his later biography of Bhatkhande written in Marathi, Ratanjankar broadens the range of his estimate to '200-300 *dhrupads*' (1973:13).

[58] Alternative spellings include 'Milbadikar', 'Milvadikar', 'Bhilvarikar' and 'Bhilvadikar'

[59] Krishna Shastri Shukla (also known as Krishna Shastri Buwa) of Ujjain in Madhya Pradesh is himself listed among Bhatkhande's main sources in D.K. Joshi's Preface to Vol. 4 of modern Hindi editions of the *KPM*. As a student of Vasudeva Buwa Joshi (Hassu Khan's disciple), he was potentially an important source of Gwalior *bandiśes* so that it is puzzling that he is not mentioned as such in any of the accounts of Bhatkhande's life and work I have consulted. Moreover, although the Hindi version of the Preface (1987a:vi-viii) purports to be a translation of that which appeared in the original Marathi edition, the two are not, in fact, identical. For in the original 1923 edition (see pp. i-v) Krishna Shastri Shukla was not mentioned. Why his name was added subsequently is not clear, though it is possible that he was included at the behest of Ganpati Buwa Milbarikar himself as a homage to his *guru*; D.K. Joshi, was, after all, one of Ganpati Buwa's disciples (Chinchore 1966:510).

examples from many different *gharānās* including Gwalior, Bhatkhande engaged him as a teacher in the *Gāyan Uttejak Maṇḍalī* in 1909, beginning an association which was to last almost two decades. In the intervening years, Bhatkhande was able to learn substantial numbers of *bandiśes* from him — 400, according to one estimate (Chinchore 1966:489).

Another important Gwalior source from this time was Eknath Pandit (1870-1950 — younger brother of Shankar Pandit and a disciple of Nissar Hussain Khan) who during the period 'approximately 1914-15' (Garg 1957:113) or '1915-16' (Ratanjankar 1966:41) was engaged by Bhatkhande to teach him compositions belonging to his tradition. Estimates as to the number of *bandiśes* obtained from him have been recorded variously as 'about 250' (Garg 1957:114), 300-400 (Ratanjankar 1966:41), 'about 350' (Chinchore 1966:511; Nayar 1989:315) and 'nearly 500' (L.K. Pandit 1996:85). Yet Eknath Pandit's association with Bhatkhande did not end there; he also helped him in the task of editing and correcting the *bandiśes* he had collected previously (Chinchore 1966:60), and from c.1930-36, he taught in the music school which Bhatkhande had set up in Gwalior under the auspices of the maharaja of Gwalior some years earlier (Garg 1957:114).[60] Eknath Pandit's association with Bhatkhande does not seem to have been looked on favourably by other members of the Pandit family. L.K. Pandit (1996:84) reports that before approaching Eknath, Bhatkhande had already made a similar request to his brother Shankar, who had turned him down. Although it is tempting to attribute his refusal largely to the traditional (and understandable) resistance on the part of Gwalior masters to parting

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[60] It seems probable that Eknath Pandit's contribution to the *Kramik pustak-mālikā* dated mostly from the earlier period since by 1930 the first four parts of the original Marathi version — including the fourth in which he is listed as a source (publ.1923) — had already been published.

with their *gharānā*'s treasures, this was not, L.K. Pandit maintains, the primary reason

for his grandfather's reluctance in this case:

> Shankar Rao was prepared to personally teach Pt. Bhatkhande, [*sic*] the *bandishes* but refused to give them to him merely for notation without first learning them. He considered the *bandishes* sacred as the *Vedas* and did not want them to be tampered with. Though Shankar Rao was not against notation, he feared that some *bandishes* would be simplified at the altar of notation! (1996:84-5)

Shankar Pandit's doubts over Bhatkhande's approach were also shared by his son,

Krishnarao, who urged Bhatkhande to focus his energies more on producing

compositions of his own using the traditional repertoire as a model, thereby erecting

'a new Taj Mahal...without affecting the old one!' (ibid.). He did, however, oblige

Bhatkhande by setting some 40-50 *bandiśes* in notation. Later when Bhatkhande's

notations began to be published, the Pandit family apparently felt their worst fears had

been realised: the form of the *bandiśes* had been altered. The dispute between the

Pandit family and followers of Bhatkhande over the 'authenticity' of the latter's

notations rumbles on to this day. We will consider the whole question in greater depth

in §3.3.

The remaining sources of Gwalior *bandiśes* were drawn from the teaching staff

of the *Mādhav Saṅgīt Vidyālaya*[61] (the music school which Bhatkhande set up in the

name of the maharaja of Gwalior). From its opening in 1918, it had employed a

number of vocalists trained in the Gwalior tradition, namely Rajabhaiya Poochwale,

Bapurao Gokhale (both students of Shankar Pandit), Krishnarao Gopal Date and

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[61] Note that most biographies of Bhatkhande (e.g. Ratanjankar 1966:37; 1967:38-39; 1973:32-33; Nayar 1989:184) refer to this institution by its later name, the *Mādhav Saṅgīt Mahāvidyālaya*, though, in fact, its reclassification from a *Vidyālaya* ('school') to a *Mahāvidyālaya* ('college') does not appear to have occurred until after Bhatkhande's death. Thus, for instance, in Part 2 of Rajabhaiya Poochwale's *Tān Mālikā*, published in the very year of Bhatkhande's death (i.e. 1936), the author is described on the title page as the 'Principal' of the '*Mādhav Saṅgīt Vidyālaya*'.

Bhaskarrao Ramachandra Khandeparkar (the last two, students of Shankar Pandit's elder brother, Ganpatrao – Chinchore 1983:41). Although all appear to have been involved to some extent with the process of preparing the *KPM* for publication, the contributions of Date and Poochwale in particular appear to have been considered impressive enough to merit their inclusion in the list of named sources given in the *KPM* itself. Having heard each of them perform, Bhatkhande reportedly judged Rajabhaiya Poochwale to be the most 'authentic' with respect to the rendition of traditional *bandiśes* (Ratanjankar 1967:38).[62]

By the time he met Bhatkhande, in fact, Rajabhaiya had already received a thorough training in two major vocal traditions. According to the biographical data given by V.G. Audak in Rajabhaiya's own *Saṅgītopāsanā* (1942:6), his first *guru* had been Baldevji, a government servant who had been taught music by Mehndi Hussain Khan, a disciple of Nissar Hussain Khan, who, it is sometimes suggested,[63] was the grandson of Hassu Khan. After learning from him for a few years, Rajabhaiya continued his musical education from 1897 under the tutelage of the respected *dhrupadiyā*, Vamanbuwa Deshpande (a.k.a. Vamanbuwa Phaltankar – c.1830-1907) (Audak, in Poochwale 1942:8), from whom he acquired, he later maintained, some 200 *dhrupad-dhamār* compositions (Poochwale 1954:iii). At the same time he also received instruction in both *dhrupad* and other genres, *khyāl* included, from Vamanbuwa's eldest son Shivram Shastri (alias Lalabuwa), who had himself been trained in the Gwalior *khyāl* tradition by Nissar Hussain Khan (Audak, in Poochwale 1942:8, 13). With the death of Lalabuwa in 1904 and then Vamanbuwa in 1907,

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[62] Ratanjankar's account refers specifically at this point to Rajabhaiya's renditions as 'nearer the original as taught by Shankar Rao Pandit' (1967:38), under the mistaken impression that all four were disciples of Shankar Pandit. See also p.93.

[63] See fn.5, p.22.

Rajabhaiya, by now aged 25, was accepted as a disciple by Shankar Pandit. For the first six years of his discipleship, however, his new *guru* taught him next to nothing, although he did ask one of his disciples, Kashinath Mule, to give him some limited instruction (ibid.:14-15). Yet eventually Rajabhaiya's continued devotion won him round and over the next four years he appears to have received a thorough training in the Gwalior style, learning, according to his own reckoning, 'hundreds' of Gwalior compositions (Poochwale 1971: iii). Following the death of Shankar Pandit in 1917 he was recruited by Bhatkhande to serve as a teacher in a new music school to be opened soon afterwards, and to which he would ultimately be appointed principal. With a repertoire of perhaps 'more than 700 or so *bandišes*' (Chinchore 1983:24) from two different vocal traditions, including *dhrupads*, *khyāls*, *thumrīs*, *tappās*, *tarānās*, *bhajans*, and *aṣṭapadīs* (ibid.:20), it is easy why Bhatkhande might have considered him a valuable source of compositions. How many *bandišes* he himself contributed to the *KPM* collection is not clear. His son, Balasahab Poochwale (Int.), estimated around 300. In the *Saṅgītopāsanā*, however, Audak (Poochwale 1942:21) puts the figure as high as 40% of the total, which, even presuming he means to include only the traditional compositions in the total and not Bhatkhande's own, would still suggest a figure well in excess of 400.[64] Rajabhaiya's contribution to the collection did not end there, however: he also played a significant role in preparing the final editions of the *KPM* for publication, a subject to which we will return later.

It is difficult to determine what proportion of the compositions which appear in the *Kramik* series originated from Gwalior sources, since Bhatkhande – swayed

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[64] Since we are dealing with estimates here, the apparent discrepancies in the figures given need not overly concern us. I have found from repeated interviews that musicians' estimates in this area often vary, sometimes quite markedly, on different occasions. At any rate, in the present case Balasahab Poochwale, when questioned, appeared to see no conflict between his own estimate and Audak's 40% figure, with which he told me he concurred.

partly by the reluctance of some musicians to allow themselves to be acknowledged as sources (Wade 1984:53), and partly by the desire to break out of what Nayar dubs 'the stifling atmosphere and factional quarrels of the *gharana* system' (1989:93) – avoided for the most part giving individual provenances.[65] The figures for individual contributions given by some commentators provide a partial clue, though their failure either to distinguish between the *bandiśes* collected and those subsequently published or to specify whether or not they take account of duplications – i.e. the same compositions collected from more than one performer – prevent them from being more than a general indicator. (If we add up the figures they give for Gwalior sources alone they come to more than the total number of traditional *bandiśes* in the Bhatkhande's whole collection!). Nonetheless, it seems probable that the Gwalior contribution to the collection ran into several hundreds, ranging across many genres – *tarānās, tappās, horīs, dhrupads* and *dhamārs*, as well as *khyāls*.

It should be noted that even before Bhatkhande had brought out all the volumes of the *KPM*, Rajabhaiya Poochwale had begun to publish a companion series, *Tān mālikā* (3 parts: 1932, 1936, 1947),[66] featuring various *ālāp, tān* and *bol tān* patterns to be sung with selected *khyāl* compositions from the *KPM*. In Parts 2 and 3 the notations of the latter were also given. He followed this up in due course with three *bandiś* collections of his own: *Saṅgītopāsanā* (1942), containing 55 compositions, 43 contributed by Rajabhaiya himself (including *dhrupads, dhamārs, khyāls, tarānās, khyālnūmās, caturaṅgs, aṣṭapadīs, trivaṭs, bhajans* and a *ṭap-khyāl*);

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[65] The other probable factor influencing Bhatkhande's omission here, the fact that his notations often took account of different versions of the same composition rather than relying on a single source, will be considered in §3.3.

[66] The 'tīsrī pustak' or 'third book' of this series was published in two volumes, labelled respectively 'purvārdh' and 'uttrārdh' (i.e. 'first' and 'final' parts), making a total of four volumes for the set.

Thumrī tarangiṇī (1952), containing over 40 *ṭhumrīs*; and *Dhrupad-dhamār gāyan* (1954), featuring 7 *dhrupads* and 7 *dhamārs* he had learnt from Vamanbuwa Deshpande.

3.1.3 The Publications of Other Gwalior Singers

In producing their collections of *bandiśes*, Bhatkhande and Paluskar began a trend which in the years to come many musicians were to follow. However, traditional attitudes to the repertoire and notation did not disappear overnight. For those steeped in the values of the *gurukul* system, the idea of making their *gharānā*'s treasury of compositions available to all and sundry was treated initially with suspicion, and even sometimes downright hostility. Bhatkhande found this when training his first batch of teachers for the *Mādhav Saṅgīt Vidyālaya*, whose number included, as we saw earlier, four disciples trained in the Gwalior tradition. How Bhatkhande won them over to his cause is related by Ratanjankar:

> In drawing up the course of studies Bhatkhande asked them to write their Dhrupads, Horis and Khayals in notations and sing them to him to enable him to make a selection out of these for teaching. They hesitated because they had learnt the compositions from their Guru, Shankar Rao Pandit, the famous Khayal singer of Gwalior, with great efforts and this was then considered a treasure to be guarded and not given. But Bhatkhande placed before them a whole file of Khayals from their Guru's tradition which he had collected some years before, from Eknath Pandit (known also as Maoo Pandit)...He also sang some of the Khayals, as he had learned them from Maoo Pandit. It was a revelation to these musicians to hear him sing compositions belonging to their Gharana. This vanquished them. They wrote their Khayals and sang them without hesitation.[67] (1967:38)

Doubts of this kind were not always so easily assuaged, however, as the list of major artists who refused Bhatkhande's request for *bandiśes*, given above, demonstrates only too well. One of these, Ramakrishna Buwa Vaze, was ultimately won round to the

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[67] See Fn.62, p.90.

cause of notating by the arguments of Bhatkhande, Paluskar and others, to the extent that, Deodhar reports, he would even 'occasionally talk of passing on what he knew to others and publish vintage *cheejs* in the form of a book' (1993:128). In fact, he did publish some of them, along with many of his own compositions, in the two volumes entitled *Saṅgīt kalā prakāś* (1938, 1941), which contained altogether 153 *bandiśes* in a mixture of common and rare *rāgs*, notated according to the Bhatkhande system. The full-scale collection, however, never quite materialised, a testament, Deodhar suggests, to his inability to 'escape what had become second nature to him – his ingrained secretiveness' (ibid.).

A less ambivalent, albeit rather belated, convert to the notational cause was Mirashi Buwa, who waited until his 60's before making his first attempts at notating. Initially hostile to the idea, he was eventually won round by the arguments of another disciple of the Gwalior tradition, G.H. Ranade, as the latter recalled:

> ...I exhorted Mirashibuwa to put each one of his *chijs* into correct music-notation with the help of an expert if necessary – as till then the Buwa was a stranger to the art of music-notation. The Buwa however flatly refused to part with the *chijs* in his repertoire as that would have meant a permanent loss to his own disciples and free booty for unworthy strangers. I earnestly appealed to the Buwa saying that his *guru* the great Pt. Balkrishnabuwa [Ichalkaranjikar], though remembered by the older generation was hardly known to the present generation and even his name was sure to be forgotten by generations to come as he had not left behind any material or objective testimony of his g[r]eat art. If however Mirashibuwa meant to do such work he could do it and in that case his name would be remembered with gratitude by future generations and would be writ large in the history of our music and musi[c]-traditions.
>
> The appeal went home and the Buwa felt convinced of the greatness of the cause and promised to take up the work in hand with all possible zeal...For some months, it was a trying experience even for the Buwa, as till then he had never interested himself in the mechanical aspect of putting *chijs* into notation. Prof. Vinayakbuwa Patwardhan was kind enough to help him in the initial stage. But once Mirashibuwa developed a facility for putting *chijs* into notation, he became a master and did the work with great determination and success. (1969:59)

Most of the notations done during this time were subsequently published in the three volumes of his *Bhāratīy saṅgīt-mālā* (1944, 1946, 1951) using the 'Revised' form of Paluskar notation system. This is one of the best collections of what its author describes on the title page as 'purāne Gvāliyar khyāl' ('old Gwalior *khyāls*') available. It contains in total 479 compositions in a variety of genres,[68] including almost 400 *khyāls* in 96 *rāgs*, along with some *sargamgīts* (compositions using the note names which Mirashi Buwa lists under the labels '*sāregama*' and '*surāvaṭ*'),[69] *dhrupads*, *tarānās*, and a small number of *khyāl-numās*, *ṭappās*, *horīs*, and *Marāṭhī Pads* in some of these *rāgs*. Later he republished 50 of the *khyāl bandiśes*, 1 slow-tempo and 1 fast-tempo example in 25 of the major *rāgs*, together with various *ālāps*, *bol ālāps*, *tāns* and *bol tāns* in the 5-part series *Hindusthānī khyāl-gāyakī* (1953-63).

It should be noted that by this time a number of books featuring notations of Gwalior compositions had already been published by other disciples of Balakrishna Buwa. As well as the Paluskar publications mentioned earlier, for instance, there were also Anant Manohar Joshi's *Saṅgīt praveś* (3 parts, published 1912 onwards, containing various *choṭā khyāls*, *dhrupads*, and other lighter genres, along with the '*svaravistārs*' of the *rāgs* covered) and *Harmonium delighter* (2 parts, 1916), series intended primarily as text-books for students attending the *Śrīgurusamartha-Gāyan-Vādan-Vidyālaya*, the music school he had opened in Bombay in 1909,[70] but which also proved popular with other learners (Ranade 1967:77-78; Narayangaonkar 1968:356). Subsequently another disciple, Umamaheshvar Buwa Kundgolkar,

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[68] The contents pages list 480 in total, but this figure includes one duplication.

[69] This resembles the term 'surāvarta', denoting a comparable genre found in *sitār* music (see Ranade 1990:47).

[70] Some commentators (e.g. Ranade 1967:77; Bangre 1989:107; Misra 1990:143) give this date as 1907, but Anant Manohar Joshi himself gives the year as 1909 (see 1912:ii), as does his disciple, A.P. Narayangaonkar (1968:356).

Principal of the *Gāyansamāj* in Belgaum (Karnataka), had published his *Saṅgīt kalādarpaṇ* (in at least 2 parts which included notations of numerous compositions including both *baṛā* and *choṭā khyāls, dhrupads, dhamārs, tarānās, ṭappās* and *ṭhumrīs*, along with *ālāps, tāns, palṭās* and some theoretical discussion). Balakrishna Buwa does not appear to have objected to such projects. Indeed Part 2 of Kundgolkar's series (publ. 1924) even includes a few lines of endorsement penned jointly by Balakrishna Buwa and his son, Narahar (alias Anna Buwa). Balakrishna Buwa was himself no stranger to publication: earlier, in the 1880's, he had been involved in producing the monthly music journal *Saṅgīta darpaṇa*, which had featured, among other things, 'a good exposition of the well-known Rāgas accompanied by illustrations duly rendered into simple music notations' (Ranade 1951:17). Furthermore, his son, according to Mirashi Buwa, 'had wanted to publish a collection of all the *cīzes* of the [Gwalior] tradition' (1951: vii), a desire which his premature death in 1925 left unfulfilled

As was stated earlier, the majority of collections produced by Gwalior singers used either the Bhatkhande or the 'Revised' Paluskar notation systems, albeit in some instances with minor modifications. Even the exceptions, however, which included the publications of Anant Manohar Joshi, Umamaheshvar Buwa Kundgolkar (both disciples of Balakrishna Buwa Ichalkaranjikar), Omkarnath Thakur and Krishnarao Pandit, were not radically different. All, for instance, employed *sargam* syllables to represent the pitches and all used similar, or even in some cases the same, symbols to indicate accidentals or registral differences. As regards rhythm, too, they also tended to employ either an approach similar to that used by Bhatkhande involving the grouping of notes, or else one using various symbols to represent time values similar to the kind used in the Paluskar system. In this regard, the case of Krishnarao Pandit is interesting. According to L.K. Pandit, his father had originally developed what he

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terms 'an independent notation system...way back around 1912' (1996:82), though it was not until 1924 with the publication of his *Sargam sār* that it first appeared in printed form. Subsequently he went on to publish a number of books on both vocal music – *Saṅgīt praveś* (2 parts:1927, 1936, containing together 140 compositions – chiefly *khyāls* and *tarānās* – in 51 *rāgs*, with some additional *ālāp*, *bol ālāp* and *tān* patterns in Part 2),[71] *Saṅgīt miśra sañcārī* and *Saṅgīt ālāp sañcārī* (1931, containing *ālāp* and *tān* patterns to go with the slow-tempo compositions found in Vol. 1 of *Saṅgīt praveś*) – and instrumental music – *Harmoniyam śikṣa* (2 parts), *Sitār aur jalatraṅg śikṣa* (2 parts) and *Tablā vādan śikṣa* (2 parts) – all of which were to run into several editions. Comparing these, however, we find evidence of differences between the early and later editions as regards the representation of rhythm. In the early editions his approach closely resembles that of Bhatkhande – the examples given in L.K. Pandit's biography of his father are of this kind (see 1996:62-68). By the later editions, however, he had moved to a system more in line with the approach adopted by Paluskar and his disciples, albeit with fractions replacing Paluskar's rhythmic symbols. An example of the later system is reproduced in Fig. 3.4.

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[71] Note that the 140 *bandiśes* here include 4 *dhrupads* given in a supplement to Part 1.

Fig. 3.4

Krishnarao Pandit's notation of 'Kaise sukha sove' in *rāg Bihāg*

Source: *Saṅgīt praveś* 1 (1953:12) [72]

Asthāī

line below indicates   syllable   *tāl*   note

(*Tāl = Tilvāṛā*)   lower-register note   extensions   divisions   extension

Text: कै ऽ से ऽ ऽ ऽ सु ख ऽ सो ऽ ऽ ऽ ऽ ऽ ऽ नि ऽ ऽ ऽ

ग रे सासानिनिसा ग म ग ऽ रे सा सा रे सा ऽ सासानिनि

द रि या ऽ ऽ ऽ मा ई ऽ श्याममुरतऽऽऽ चि त ऽ

सा रैसानि ऽ ध प सा ऽ सा ऽ सासासागमगगम प ऽ

चली ऽ ऽ ऽ ऽऽऽऽ ऽ ऽ ऽ ऽ ऽ ऽ ऽ ऽ ऽ ‖ घृ० ‖

सा नि ऽ ध प पधपपमृ ग म ग ग म प म ग म

mīṇḍ   half *mātrās*

Antarā

line above indicates
upper-register note   ⌃ = *tīvra (#)*

सीं ऽ ऽ च सीं ऽ ऽ ऽ च स दा ऽ ऽ ऽऽऽ रं ग ऽ ऽऽऽऽ

प प ध प सां सांसां ऽ सां सां नि ध पपमृ म ग ऽ गमगग

उ क ला ऽ ऽ ऽ ऽ ऽ यी जाविध ऽ ऽ ऽ गां ठ प री ऽ ऽ

प म ग रे सा ऽ सा रे सा सासा ममगगम प सां नि ध प

ऽ ऽऽऽऽ ऽ ऽ ऽ ऽ ऽ ऽ ऽ ऽ ‖ १ ‖

पधपपमृ ग म ग ग म प म ग म

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[72] A transnotation of this composition into Western notation is given in Fig. 4.1 (see Vol. 2, p.6).

Whatever the form of notation used, the list of Gwalior artists who did publish *bandiś* collections (or at least texts books containing numerous *bandiśes*) is quite impressive. Yet impressive though it is, this list of publications is liable to give an exaggerated impression of the extent of the Gwalior repertoire which had found its way into print. For if we compare the content of each publication we find a great deal of duplication. However, it should be remembered that the majority of these publications were not conceived primarily for the purpose of preserving the 'Gwalior repertoire' for posterity, but, rather, as text books to assist in the training of music students. They were certainly not part of any coordinated effort to maximize the number of Gwalior *bandiśes* in print. In fact, in some cases their authors/compilers may not even have been aware of what others had published. Add to this the fact that there were at this time rival educational movements, each with their own distinct notational systems and text books, and the large number of duplications begins to look rather less remarkable.

3.2   Learning with Notation

Having seen, then, something of the circumstances under which the Gwalior *bandiś* repertoire came to be notated, we move on now to consider the impact which notation had on the learning of compositions. Living at a time when the use of *sargam* syllables among Hindustani musicians, in the spheres both of teaching and performance, is taken for granted, it is easy to forget that this was not always so, and that for many singers trained along traditional lines the task of notating a *bandiś* could, at least at first, be an immensely arduous one. Earlier (see p.73) we quoted the description of the protracted efforts of Paluskar and two of his *guru-bhāīs* to notate their first *bandiś*. This story was undoubtedly repeated many times over the years as notation became more widespread.

In addition to mastering the details of the notation system itself, anyone attempting to render their *bandiś* repertoire into notation would have been faced with two difficult tasks. The first was to arrive at a single 'definitive' version of each *bandiś*. For those artists who adhered steadfastly to one version in their performances this would not have been a problem, but for those in the habit of varying their renditions, as some previous *gharānā* masters are said to have done, the necessity of fixing upon a single one could well have proved something of a chore. Presumably researchers like Bhatkhande will have met with similar problems when attempting to transcribe the performances of others. However, assuming this hurdle was eventually cleared, the singer would then be faced with a second dilemma – that of deciding which elements of the *bandiś* to notate. To some extent this decision would have been determined by the nature of the notation system itself. The act of notation, insofar as it involves an attempt to represent the experience of one medium in terms of another, necessarily entails a degree of distortion. Thinking specifically of a *khyāl bandiś*, even

the most intricately worked out notation system would be hard put to capture every parameter of the performance – notes, rhythm, silences, ornamentation, dynamics, the nuances of voice production, exact pronunciation of the text, etc. – and even if it came close, the 'flavour' of the original would still be lacking. That said, however, none of the principal notation systems in use in North India were devised with the aim of capturing more than a few of these parameters. In fact, as we saw in the previous section, the Paluskar and Bhatkhande systems, though often differing in respect of the specific symbols used, covered broadly the same territory in this respect, concentrating chiefly on representing rhythm and pitch, with only a limited indication of other expressive and ornamental features (e.g. *mīṇḍs, kaṇa svaras* etc.).[73]

It might be supposed that this more limited representational framework would have rendered the task of notating a *bandiś* less onerous. To an extent this may have been true, but it still left those doing the notating with many difficult choices. Should they, for instance, aim to capture every detail capable of being recorded by the notation system or should they attempt to simplify, and, if so, by how much? Moreover, to complicate matters further, singers trained in the traditional manner would not necessarily have been acquainted with the theoretical distinctions or hierarchies underlying the notation system. It is difficult enough for those familiar with the distinction, let us say, between the 'principal' notes and *kaṇa svaras* to decide which are which, let alone for someone for whom the distinction hitherto had no meaning.

Bearing in mind everything that has been said so far about performance and notation, it is not surprising to discover that when we compare the notations given by

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[73] Note that *kaṇa svaras* (grace notes) were not used in Paluskar's original three-tier system, but were introduced into the revised format which was to become the standard one for use in the numerous music colleges set up by him and his disciples.

various artists with their actual recordings of the *bandiś* in question, we invariably find discrepancies. Naturally the extent of these will vary depending on the artist in question, but as a general rule the faster the *lay* in which the *bandiś* is set the closer the correspondence tends to be. The general tendency is well illustrated in the examples given in Figs 3.5-3.8 below:

Fig. 3.5

Mirashi Buwa: *Asthāī* of 'Tuma sugara catura baīyā' in *rāg Kedār* (notation)

Source: *Bhāratīy saṅgīt-mālā* 2 (1946:173-74)

Mirashi Buwa: *Asthāī* of 'Tuma sugara catura baīyā' in *rāg Kedār* (performance)

Source: Concert, date unknown (author's collection)

Fig. 3.6

Mirashi Buwa: *Asthāī* of 'Ālā sāī sajana' in *rāg Aḍāṇā* (notation)

Source: *Bhāratīy saṅgīt-mālā* 2 (1946:210-11)

Mirashi Buwa: *Asthāī* of 'Yālā sāī sajana' in *rāg Aḍāṇā* (performance)

Source: HMV STC 850613

* **Some rhythmic ambiguity here.**

Fig. 3.7

V. N. Patwardhan: *Asthāī* of 'Yāra kaṭārī mānu' in *rāg Lalitā-Gaurī* (notation)

Source: *Rāg-vijñān* 5 (1984:186-87)

V. N. Patwardhan: *Asthāī* of 'Yāra kaṭārī mānu' in *rāg Lalitā-Gaurī* (performance)

Source: HMV STC 04B 7183

* The original is marked as the equivalent of a crotchet (♩) here, but this appears to be a misprint.

** The 'y' here is pronounced as a 'j'.

Fig. 3.8

K. S. Pandit: *Asthāī* of 'Nabī ke darabāra' in *Rāg Basant* (Notation)

Source: *Saṅgīt Praveś* 1, 1953:65-66

Tāl = Tilvāṛā

na - bī   ke   da - ra -
bā - - - - - ra   sa - ba
mi - la   ga - - - - vo   ba -
san - - - - - - - ta   rū - ta
kī   mu - bā - ra - ka

K. S. Pandit: *Asthāī* of 'Nabī ke darabāra' in *Rāg Basant* (Performance)

Source: Concert, date unknown (Author's Collection)

Tāl = Tilvāṛā (♩ = c.38)

ā   na - bī   ke   da - ra -
bā -   ā - - - ra   sa - ba   mi - la   gā -
- vo   ba - san - - - - - ta
rū - ta   kī   mu - bā - ā - - - -
- [ra - ka]

The first example here, for instance, shows the notation given by Mirashi Buwa for the *asthāī* of the *drut bandiś* 'Tuma sugara catura baīyā' in *rāg Kedār* (originally written using the revised Paluskar notation system but rendered here into Western notation to facilitate comparison) along with my transcription of his performance of the same composition, part of a live concert he gave towards the end of his life. Comparing the two, we see that rhythmically the two are remarkably similar. In fact, with the exception of the word 'jāne', every syllable of the text falls at precisely the same position in the *tāl* cycle. In the case of the melodic content, on the other hand, there are slightly more differences (e.g. on the words 'sugara' and catura' near the opening), though overall they remain fairly similar.

The next example (Fig. 3.6) shows the same artist's notation of the *asthāī* of the slower-tempo composition 'Ālā saī sajana'[74] in *rāg Aḍāṇā* and a transcription of the same *bandiś* extracted from one of the small number of H.M.V. gramophone recordings he made in his youth (reissued recently as Vol. 1 of the 'Great Luminaries of Gwalior Gharana', series - see HMV STC 850613). In respect of the melodic content here, the divergence is minimal, confined to slight differences such as those which come on the words '[y]ālā' and 'nala'. Indeed, overall the two versions are, if anything, closer than their counterparts in the previous example. However, viewed from the perspective of rhythm the differences are much more conspicuous. Compared to the notation, the recorded rendition is much freer. Notes which in the former are assigned to particular *mātrās* are frequently taken in a more syncopated fashion in the latter. Similarly relatively simple patterns, such as that on the words 'māna tarase' in the notation, are rendered in a much less regular and uniform way in

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[74] As can be seen from the transcription, in his performance he actually sings 'yālā' rather than the 'ālā' given in his notated version.

performance, and occasionally include breaks even between the syllables of individual words. In some cases these breaks are followed by an extra vowel, as happens between the second and third syllables of the word 'sajana' (though whether the artist would have viewed this as an *ākār* interpolation or simply as a repetition of the vowel in a slightly modified form is uncertain). Comparing the placement of the text syllables relative to the pitches at this point, we see that in the performance the additional vowel appears in the position which in the notation is occupied by the final syllable. Indeed when the final syllable does come in the performance, its vowel is elided with the first syllable of the following word, 'sajana āsā' becoming 'sajanāsā'. Yet, despite these differences, overall the relationship between the notation and performance in these examples remains reasonably close. The relationship may no longer always be apparent at the level of every individual *mātrā* as it was in the previous *drut* example, but viewed from a more general structural perspective the parallels can easily be observed.[75]

A further loosening of the notation-performance relationship can be observed in Figs. 3.7 and 3.8, which feature a similar comparison, this time involving the *asthāīs* of two slow-tempo *bandiśes*, 'Yāra kaṭārī mānū' in *rāg Lalitā-Gaurī* [76] and 'Nabī ke darabāra' in *rāg Basant*, notated and performed by V.N. Patwardhan and Krishnarao Pandit respectively. Patwardhan's notated version was originally written using the 'revised' Paluskar notation system, and that of Krishnarao Pandit in the

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[75] Note that in the initial rendition of the *asthāī* the *tablā* accompanist, as sometimes happens, fails to anticipate correctly where the singer means him to place the *sam*, entering in this case a little late. Naturally this caused complications for the transcription. Should the rhythm be notated as the singer probably meant it or should it be based on the placement of the *tablā bols*? In the end I opted for a compromise, locating the initial *sam* where Mirashi Buwa meant it to go, but continuing as normal with the *tablā ṭhekā* as the guide from the 2nd *mātrā*.

[76] In the notes to the commercial cassette recording the name of the *bandiś* is given erroneously as 'Mar Katar Mar Premki'.

system which he had developed himself. In the performances the *tempi* – 26 *mātrās* per minute for V.N. Patwardhan's *Ektāl* and 38 for Krishnarao Pandit's *Tilvāṛā* – fall within the traditional *vilambit* range for the Gwalior *gharānā*, both considerably slower than in the 85 *mātrās* per minute of the previous Mirashi Buwa example. The notations again present the *bandiś* in something of an 'idealised' form, shorn of the numerous breaks, vowel or syllable repetitions (e.g. the partial repetition of the word 'lagana' in Fig. 3.7) which routinely occur in performance.[77] Examining the melodic aspect, we observe that although Patwardhan does deviate from his notational paradigm from time to time in his performance, for the most part he remains reasonably faithful to it. Perhaps the most noteworthy difference is in the note which comes on the *sam* beat of the initial *tāl* cycle, sung to the syllable 'dī'. In the notated version this is given as a ś.Ma, but in the performance it is rendered as a t.Ma, followed then by a descent to ś.Ma and thence to Ga . Small though this change might appear, it still seems surprising considering the importance which many musicians attach to the positioning of this note. Interestingly, a similar thing happens at the same point in the Krishnarao Pandit example, where the Pa of the notation is rendered as k.Dha - Pa in the performance (see below). In both instances, the note preceding the *sam*-note is also different. Without being able to ask the artist in question, of course, we can only conjecture as to the reasons for these and other discrepancies. Some, for instance, might be the result of simplifications made as part of the notational process; others may simply be misprints. However, they could also, in some instances, be

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[77] There are some discrepancies between the text given by Patwardhan in the notation and that which he actually sang. Although some of these may simply be the result of the kind of distortion which occurs regularly in performance, it is also possible that he is using a slightly different version of the text. Some support for this view comes from the text as given by Mirashi Buwa in Vol. 3 of his *Bhāratīy saṅgīt-mālā* (1951:140): i.e. 'Yāra kaṭārī mānu premadī hopī hoī saīyā'. While this differs in some respects from both of the versions given by Patwardhan, as regards the word 'hopī', it comes rather closer to the 'opī' sung by Patwardhan than the 'āpe' he gives in his own notation.

indicative of a less than rigid attitude to *bandiś* presentation on the part of the artists themselves, a possibility which we will return to later in this study.

Looking more closely at the two examples, it can be seen that the melodic relationship between notation and performance is in the later instance slightly different. Whereas Patwardhan's notation might be thought to provide a fairly detailed melodic ground-plan of the *bandiś* as actually performed, albeit with a few differences, that of Krishnarao Pandit seems to show only the main contours of the melody. If we take, for instance, the second syllable of the word 'saba' as an example, we see that in Krishnarao Pandit's notation 'ba' is set to the notes t.Ma - k.Ga. In his performance, however, the same syllable is sung to what appears to be simply a slight elaboration of the original – i.e. t.Ma - Pa - t.Ma - k.Ga. This is typical of the relationship between the notation and performance in this case. Indeed the discrepancy vis-à-vis the (initial) *sam* note, referred to earlier, is also almost certainly due to a slight elaboration of Pa.

Moving on in our comparison to the rhythmic sphere, the relationship between notation and performance in both examples looks even more tenuous. Indeed if we compare the placement of text syllables we observe that the only syllable which occurs at precisely the same place in the *tāl* cycle in both versions is the one which comes on the initial *sam*. In the previous Mirashi Buwa example there was at least a certain degree of correspondence between the musical events in each successive *vibhāg* (division) of the *tāl*, but here that too has gone. Even as an indicator of the *relative* rhythmic values attached to the different pitches in performance, the notations are not especially helpful. The Patwardhan example comes closer in this respect, though not enough to be accepted as anything more than a very generalized guide in this area.

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Overall, then, our analysis of these four examples certainly confirms the importance of tempo as a factor in determining the relationship between notation and performance. However, the differences which we have observed in this connection also affect the status of notation as a medium for learning *bandiśes*. In the case of *drut khyāls*, especially relatively simple ones like the first Mirashi Buwa example shown above (see Fig. 3.5), its potential benefits in terms of speed and efficiency are easy to see. Critics might point to drawbacks for disciples in terms of the development of a purely aural memory, and in the possible loss of some of the nuances of voice projection and ornamentation, but on the whole these possible shortcomings would seem to be outweighed by the numerous advantages which the use of notation confers. At the slower end of the tempo scale, however, the balance shifts somewhat. At best here, notation can only serve as a very general guide to how a *bandiś* should be presented.

This brings us to the question of how notation ought to be used. The pioneers of notation clearly intended that it should play a central role in the learning process. In urging its adoption Bhatkhande, for instance, argued that it represented '[t]he only authentic and fool-proof method of learning a composition' (cited Nayar, 1989:286), a reliable way of preventing the distortions frequently associated with oral transmission. More controversially, however, he also proposed that '[t]he basis of real training should be to enable a pupil to recognise notation and develop in him the ability to translate it into voice' (ibid.). Here he seems to be assigning to notation a role analogous to that which it plays in Western music, whereby the main objective for the student consists in learning to interpret the notation. Whether this was really Bhatkhande's original intention or whether, as his student S.N. Ratanjankar maintains, he saw notations more as 'a basic skeleton which made it a great deal easier for a student of music to understand and pick up the music that he heard from his teacher or

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from an artist' (1967:58) is a matter of dispute, but we do know that students in his colleges were not only required to memorise notations of the *bandiśes* given in the *Kramik pustak-mālikā*, but were even tested on this in written examinations (Nayar 1989:176, 181).[78]

Support for using notation to assist in the learning process, however, was not confined to the direct followers of Bhatkhande and Paluskar. Sometimes even traditionally-minded musicians became convinced of its merits. One late convert to the cause was, as we saw earlier, Mirashi Buwa, who was won round to the idea after decades of teaching in the orthodox manner. Thereafter he not only trained his disciples to sing traditional compositions from the notations but also taught them orderly *rāg* elaboration by means of notated *rāg-vistārs* (publishing them in the three-volume *Bhāratīy saṅgīt-mālā* and five-volume *Hindusthānī khyāl-gāyakī* series respectively). Indeed so satisfied does he appear to have been with his new-found teaching method that he even helped to institute an annual competition at the *Gāndharva Mahāvidyālaya* at Pune awarding prizes 'to competitors who show proficiency in singing the *chijs* back at sight of the printed notation' (Ranade 1969:60).

His enthusiasm was not, it can safely be said, shared by the majority of *gharānā* musicians. In fact, of the numerous innovations introduced in the name of musical modernisation in the early decades of this century, it is this policy of teaching

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[78] A slightly different slant on Bhatkhande's methods was provided by one of Dr. Ratanjankar's prominent disciples, K.G. Ginde, who told me that Ratanjankar always insisted that 'Bhatkhande never taught them any compositions through notations. He used to teach them verbally, get the composition settled, and then he used to give them notation for the record' (Int.). This description, however, does not sit easily with other accounts of Bhatkhande's teaching methods, or indeed with the instructions he issued to the teachers of his first music school in 1920, which included not only the direction concerning memorising notations but also the suggestion that while teaching a new song the teacher should write it on the blackboard in notation and then make the students reproduce it (see Chinchore 1966:107; also Nayar 1989:180-82).

bandiśes directly from notation which has probably suffered the most sustained criticism. In making their complaints, critics often aimed rather broadly, not bothering to distinguish between learning exclusively from notation and learning primarily from notation. Without detailing every argument here, it can be said that the main complaints centred, unsurprisingly, on the deficiencies of notation as a medium for representing the music as actually sung. Learning in this way, it was argued, would tend to increase the likelihood of distortion rather than reduce it as Bhatkhande had thought; it could also lead to the *bandiśes* becoming simplified. Such criticisms appear to have hit home, to the extent that in more recent times even supporters of notation have been careful to spell out its shortcomings and to stress the benefits of learning directly from a teacher. Some have attempted to make a distinction based on tempo and experience. B.R. Deodhar (1993:208), for instance, argued that while it was possible even for a comparative beginner to learn 'relatively small cheejs in middle tempo' (i.e. *choṭā khyāl* compositions)[79] purely from notation, to accomplish the same feat successfully for a *baṛā khyāl bandiś* would require a mastery of the musical idiom such as could only be acquired through prolonged exposure. Insofar as an experienced artist is likely to stand a much better chance than a novice of producing something at least approximating to the original *bandiś*, Deodhar is undoubtedly right. But, as he himself concedes, so heavily dependent is this approach on individual interpretation that no amount of experience or detailed stylistic knowledge will ever be sufficient to guarantee that the *bandiś*, particularly one in

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[79] Note that when Deodhar talks of medium-tempo *bandiśes*, he usually means *choṭā khyāls*. Throughout his *Rāg bodh* series he uses the designation '*madhya lay*' for compositions which some other commentators label '*drut*'. On a few occasions he himself uses both categories for the same composition, labelling the *tāl* of a '*drut cīz*' as '*madhya lay*' (see, for example, 'Muśkila karoge āsāna' in Vol. 6, 1989e:76).

vilambit lay, be reproduced in precisely 'the traditional manner', as Deodhar terms it (ibid.:209), down to the smallest particular.

Theoretically, of course, such deficiencies look capable of being remedied simply by including a certain amount of practical demonstration. This is certainly what many educationalists originally believed. Students would thereby continue to learn *bandiśes* primarily from notations but the teacher would take care to show them how these should be realised in practice. This solution, however, has never really gained widespread acceptance. Although it is still thought by some teachers to be useful, especially in the early stages of learning, or perhaps for students wishing to acquire a large number of relatively simple *bandiśes* in a comparatively short time, it is not generally held to be a truly effective way of learning compositions of any complexity or subtlety.

If the case for learning classical compositions directly from notation, then, is looking distinctly lame nowadays, the same is not true of approaches in which notation is assigned a more supportive role. Used as an adjunct to, rather than a replacement for, oral transmission, notation comes much closer to fulfilling the expectations of its early supporters. Arguments remain, however, as to what should be the proper balance between the two. In recent times opinion in classical music circles has tended to favour using notation primarily as an *aide mémoire*. This was a position which some artists had been advocating since the early days of notation. It was, for instance, one of the points of dispute between the Pandit family and Bhatkhande in Gwalior. As we have seen, Krishnarao Pandit shared the latter's belief in the value of notation to the extent that he even developed his own system and published text-books using it. But, unlike Bhatkhande, his enthusiasm was always strongly tempered by a conviction that music is essentially 'knowledge to be acquired by hearing'

(Bhagwat 1992:26). Thus as honorary Principal of the *Śankar Gāndharva Vidyālaya*[80] in Gwalior from 1914-72 he always 'insisted that students…should not be allowed to learn the *bandishes* from the book' but 'were to make use of the notations only after they had learnt the *bandishes* with their *guru*' (Pandit 1996:83). While this might originally have seemed a rather over-cautious stance in regard to notation, it looks now to have been vindicated. At all events, within all branches of the Gwalior *gharānā* it is now the favoured approach.

Many of the issues addressed in the present chapter we will explore further in the context of our detailed analysis later. First, however, we will consider another source of controversy within the Gwalior tradition, namely Bhatkhande's notations.

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[80] This institution was originally known simply as the *Gāndharva Vidyālaya*, but was renamed in honour of Shankar Pandit after his death in 1917 (Pandit 1996:79-80).

3.3 Bhatkhande's Notations

In detailing the connections between V. N. Bhatkhande and the Gwalior tradition earlier, we mentioned in passing the dispute over the 'authenticity' of Bhatkhande's notations, an issue which has a direct bearing on our present discussions. Hence, before proceeding to our detailed analysis, I propose to examine this dispute in more detail.

It will be recalled that in order to further his goal of collecting and preserving the traditional *bandiś* repertoire, Bhatkhande approached a large number of artists from a variety of vocal traditions. Although many refused, he did manage through a combination of his own persuasive skills, cash inducements, and, on occasion, pressure exerted by various princely patrons on his behalf, to gain the co-operation of some, albeit grudgingly in a few cases (see below). Bhatkhande appears to have begun notating *bandiśes* from the Gwalior tradition as early as the 1880's when attending the *Gāyan Uttejak Maṇḍalī* in Bombay, though the bulk of his collection was amassed later. His main Gwalior sources during this time included one from the Maharashtrian branch of the *gharānā*, namely Ganpati Buwa Milbarikar (a disciple of, among others, Balakrishna Buwa, Vasudeva Buwa Joshi and Krishna Shastri Buwa), and four from, or with close musical connections to, the Pandit family, namely Eknath Pandit (Shankar's Pandit's younger brother), Rajabhaiya Poochwale (a disciple of Shankar Pandit), Bhaskarrao Ramachandra Khandeparkar and Krishnarao Date (both disciples of another of the Pandit brothers, Ganpatrao).[81]

The assistance afforded Bhatkhande by these singers was not, it can safely be said, greeted with unalloyed enthusiasm by other members of the Pandit family. As

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[81] See §3.1.2 for full details of Bhatkhande's Gwalior sources.

we saw earlier, before approaching Eknath Pandit, Bhatkhande had, L.K. Pandit maintains, already asked Shankar Pandit for his help with the same project and been refused. Some biographies of Bhatkhande, especially those written by his own disciples or supporters, have tended to interpret the rebuffs which Bhatkhande received in such cases merely as symptomatic of overly-conservative, reactionary, even prideful attitudes.[82] In the process they not only take little account of what were often perfectly legitimate fears concerning loss of repertoire, status etc. on the part of musicians whose livelihoods were, after all, heavily dependent on such knowledge, but also ignore or underplay serious *musical* objections to his project. In his account of the affair, L.K. Pandit is careful to rebut any suggestion that his grandfather's rejection of Bhatkhande's request for *bandiśes* denoted a reactionary outlook on his part or that he was in any way out of sympathy with Bhatkhande's more general goals. On the contrary, he insists, 'The Pandits were educated persons and they wanted that this [musical] art should be spread to everyone' (Int.). Hence 'Shankar Rao was not against notation' (1996:84) in principle; nor was he unwilling to teach Bhatkhande compositions in the traditional way. He would not, however, countenance giving 'them to him merely for notation without first learning them' (ibid.), apparently fearing that they might be tampered with or simplified.[83] Bearing in mind subsequent criticisms of Bhatkhande on this very point, it is difficult to avoid a suspicion that there may be an element of *ex post facto* rationalisation in this account of Shankar Pandit's thinking at this time, at least in the weight accorded to his

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[82] The following passage from Nayar's biography is typical: 'It can well be imagined that Wazir Khan, the doyen of the *gharanedar ustads* by virtue of his connections with Mian Tansen, would possess all the pride and conservatism of that age and would be least willing to part with his knowledge' (1989:85).

[83] Whether or not Shankar Pandit was aware of Bhatkhande's alleged proficiency at notating and accurately singing back *bandiśes* (as attested to by the latter's disciples at least), or indeed whether it would have impressed him, is not documented.

reservations in this area. For most singers considerations of this kind would have paled into insignificance besides the prospect of simply giving away to an outsider (and hence to innumerable unknown readers) *bandiśes* which had cost them so much time and effort to learn. In any event, in coming to his decision he would have had to take account of the feelings of his own teacher, Nissar Hussain Khan, who was still alive at this point.

Whatever the objections raised by Shankar Pandit (or indeed Nissar Hussain Khan), Bhatkhande was clearly not swayed by them. Indeed his belief in his project was such that he had no compunction about turning to Eknath Pandit to achieve the same ends. Bhatkhande's association with the latter appears to have begun in Bombay at about the time that his first collection of *bandiśes*, the *Gītmālikā* series, began to be published. According to Ratanjankar's account, Eknath Pandit had 'come to Bombay in 1915-16 because of financial difficulties' and was making his living by 'giving musical instruction to a music-loving gentleman' (1966:41). By this time Bhatkhande had already amassed a fairly substantial collection of Gwalior *bandiśes* from Ganpati Buwa Milbarikar among others, though he remained on the look out for further examples. Hence 'On hearing news of Eknath Ji, Annasahab [i.e. Bhatkhande] called him to his house for the purpose of getting *cīzes* from him, and, having agreed the fee, began to note down the *cīzes*' (ibid.). Engaged thereafter on a monthly salary (Chinchore 1966:511), Eknath Pandit appears to have given Bhatkhande hundreds of *bandiśes* – estimates range from 250 (Garg 1957:114) to 'nearly 500' (L.K. Pandit 1996:85). Presumably after Shankar Pandit's earlier refusal, both parties to this arrangement will have known that their actions were not going to be well received by the rest of the family back in Gwalior. In his account of the affair L.K. Pandit avoids any mention of their reaction, though it is not hard to guess what it might have been. When doing research on the relationship between Bhatkhande and Krishnarao Pandit

(for her monograph on the latter), Neela Bhagwat (1992:35; Int.) found that there was a general belief within the family that Bhatkhande had taken advantage of Eknath Pandit's vulnerable financial position to get him to co-operate. It is true that Bhatkhande appears to have had few scruples about bringing pressure to bear where he felt it would bring him the results he wanted; even now some *gharānā* musicians complain that Bhatkhande used the authority of a patron or ruler to coerce their predecessors into disclosing portions of their repertoire against their will (see below). In the present case, however, with no evidence of exploitation or underhand tactics on Bhatkhande's part, he cannot be so easily cast as the villain of the piece, at least on this score.

Notwithstanding the private reservations of the Pandit family over Bhatkhande's actions, the focus of their *public* criticisms of Bhatkhande in this area has been directed largely at the notations themselves. According to L.K. Pandit the appearance of the notations in print was greeted with dismay by the whole family, including Eknath Pandit himself: 'When Eknathji saw the result he was shocked, as was [his brother] Ganpatraoji. The form of the compositions taken from the Pandit family had been changed!' (1996:85). It is not clear which notations Eknath Pandit was 'shocked' by. As we saw earlier, Bhatkhande published two *bandiś* collections: the *Gītmālikā* series published at irregular intervals between 1916 and c.1923; and the larger 6-volume *Kramik pustak-mālikā*, originally published between 1920 and 1936, but then revised and enlarged in later editions until it reached the standard form in which it continues to be published to this day. The later set reprinted, with revisions, most of the compositions of the earlier set. In the *Gītmālikā* series Bhatkhande does not, except in a few isolated cases, name his sources. From the publication dates, however, it seems reasonable to assume that it includes at least part of Eknath Pandit's contribution. The later set, which does list him as a source, is generally

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considered to have superseded its predecessor. For this reason perhaps, it is this publication whose notations have drawn the most criticism from the Pandit family.

Similar misgivings over Bhatkhande's notations were expressed within other sections of the *gharānā*. Commenting on the notations of the *Gītmālikā*, for instance, G.H. Ranade, a disciple of one of Bhatkhande's other important Gwalior sources, Ganpati Buwa Milbarikar, disputes their authenticity as follows:

> [Bhatkhande] published some *cīzes* taken from *Guruvarya* Ganpatibuwa which I had also had the opportunity of learning from him. Regarding those *cīzes* I can say without a doubt that the form in which I learnt them is not the same as that in which they are given [here] and that Bhatkhande published them, having deliberately modified them considerably. (My translation – In Mirashi Buwa 1944: xvii)

He contrasts these notations with the compositions published by Krishnarao Pandit and even by Bhatkhande's own disciple and collaborator, Rajabhaiya Poochwale, which he maintains 'are virtually identical to our *cīzes*' (ibid.).[84]

That Bhatkhande's notations did not always reflect the form of the *bandiś* as sung by *gharānā* musicians is not disputed even by Bhatkhande's supporters. The reasons for this, however, are worth clarifying. One explanation, popular among *gharānā* musicians, is that Bhatkhande did not always receive the 'legitimate' version of the *bandiś*. Oral tradition includes a number of stories of singers deliberately distorting the *bandiśes* in response to what they perceived as Bhatkhande's high-handed methods. Here, for instance, is the account related by Hafiz Ahmed Khan of Rampur-Sahaswan *gharānā*:

> Pandit Bhatkhande committed a "Himalayan blunder" ...He only contacted the rulers – the maharajas and nawabs [saying] 'Look here. I'm a lawyer, a

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[84] Writing in 1944, he is presumably referring to Krishnarao Pandit's two-part *Saṅgīt praveś* (1927, 1936) and Rajabhaiya Poochwale's *Saṅgītopāsanā* (1942). The latter had also published the first two volumes of his *Tān mālikā* series (1932, 1936) by this time, but these simply reproduce some of the *bandiś* notations given in Vols. 2 and 3 respectively of Bhatkhande's *Kramik pustak-mālikā* series.

very educated person...Please instruct your musicians to come and sing before me approximately all the compositions which they know'. And what was his position? He used to sit on the sofa along with the Maharaja and the poor musicians used to sit on the carpet...According to our etiquette, this should not have been done. Of course, the patron...did have every right to treat those musicians in that way, but most of them tended to treat them with respect. But this gentleman, Bhatkhande, had got no business to sit on the sofa and say to the musicians 'Now come on, sing'...

Those musicians, whether they were Hindus or Muslims, were very hurt. The respect which Bhatkhande was supposed to give them was not there. He was [acting like] another ruler and he didn't even give one penny to any artists as a compensation or as a gift. So now they made a group [saying] 'Now since he is giving us nothing, we are only parting with the compositions under duress. So we should twist the words and also the note combinations when singing to him'. (Int.)

While there is no reason to doubt that deliberate distortion of this kind did occur, it is difficult to determine either its extent or even which singers were involved. Oral tradition does suggest a number of likely candidates who would seem to have every reason to feel affronted by Bhatkhande's actions (e.g. Wazir Khan at Rampur), but in some accounts these are lumped together with others whose motivation for deceiving him is not immediately apparent. How much of these stories has been created retrospectively is hard to ascertain. The tendency of some musicians, especially those with limited knowledge of Bhatkhande's working methods, to ascribe *all* differences between his and their own versions of a *bandiś* to this cause certainly leads a few to make some rather sweeping generalisations on this question. Bhatkhande was, in any case, far too shrewd and knowledgeable a researcher to be so easily duped. If he had suspected some musicians of cheating, it is difficult to believe that he would have allowed this to continue for long without complaining to the patron.

With regard to his Gwalior sources, there appears to be no evidence of any deliberate distortion of the kind credited to singers of other traditions. As far as we know, all the arrangements which Bhatkhande came to with them were entered into freely. Some of the disciples of the *gharānā* sent to Bombay by the Maharaja of

Gwalior in 1917 to be trained by Bhatkhande as teachers for the *Mādhav Saṅgīt Vidyālaya* (who included Rajabhaiya Poochwale and Krishnarao Date among their number) may have felt a little pressurised in the early stages of their training into revealing parts of the *gharānā* treasury which they would have preferred to have kept to themselves, but within a short time their doubts appear to have been banished and they became eager converts to his cause. Relations with his earlier sources also appear to have been reasonably amicable. Talking to *gharānā* members, I have certainly not heard of any offence on Bhatkhande's part which might have prompted any of them to cheat him. His relationship with one of his major sources, the veteran Ganpati Buwa Milbarikar, lasting as it did from 1910 until the latter's death in 1927, seems to have been especially good, as attested not only by its longevity but also, the *Bhātkhaṇḍe smṛti granth* (Chinchore 1966:511) maintains, by Ganpati Buwa's decision to open a music school in Sangli (Maharashtra) in Bhatkhande's name (the *Catur Saṅgīt Vidyālaya*).[85]

An alternative hypothesis sometimes put forward to account for the alleged inadequacies in Bhatkhande's notations is that they were accomplished too rapidly for them to be wholly accurate. Van Der Meer, for instance, is reflecting a common view when he argues that to have 'collected several thousand compositions...in a period of about fifteen years' made it 'likely that his standards of reliability suffered under the haste with which he wanted an important knowledge to be preserved' (1980:184). Not unexpectedly, the writings of Bhatkhande's supporters contain ample testimony affirming his proficiency at notating and accurately singing back from notation. Nayar, for instance, has Muhammad Ali Khan of Jaipur 'pleased that Bhatkhande reproduced...*cheejs* [of his tradition] exactly in its pure form'(1989:82). A similar

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[85] 'Catur' was one of Bhatkhande's pen names.

implication appears to underlie Ratanjankar's account, quoted earlier (see p.93), of how Bhatkhande 'vanquished' the fears of the Gwalior disciples among his first batch of students by successfully reproducing from notation *bandiśes* collected earlier from Eknath Pandit. Even allowing for possible exaggeration here, there is no reason to question Bhatkhande's competence as a notator. By the time he began to collect in earnest, he had already had many years in which to hone his notational skills. Moreover, he appears to have taken the task of collecting and notating very seriously, so it looks improbable that he would have undertaken it in a slipshod manner. Hence if there is any complaint against Bhatkhande's notations, then the reason would seem to lie elsewhere.

There is, in fact, a certain irony to such attempts to explain away Bhatkhande's notations in terms of his carelessness, since most of the discrepancies they point to are probably the result not of negligence on his part but rather its opposite, his diligence and thoroughness. The testimony of those who worked with him, together with the evidence of his journals and writings, show that far from being careless, Bhatkhande was meticulous in his approach to the task of collecting and notating. For him, the corpus of traditional *bandiśes* was important not merely for its own sake, but also for the light it might shed on current musical practice, and particularly the principles of *rāg* exposition. Early on in his researches, however, he realised that many of the traditional compositions had in the process of oral transmission over several generations become distorted, often grossly so, with regard to text and melody, with the result that there were often in existence several different variants of the same *bandiś*, some differing radically from others. In the light of this, Bhatkhande apparently determined that 'it was necessary to correct and standardize them...before they could be published' (Nayar 1989:91). Bhatkhande seems to have undertaken this task with great care. An idea of his methodology can be gained from

the advice he gave to the young B.R. Deodhar in about 1926 with regard to *bandiś* texts:

> Panditji [Bhatkhande] said, "The first step is to record the *cheej* [i.e. composition] as you find it, then show it to some scholar who has made a special study of Braj-bhasha. If the meaning is clear, well and good. In case the meaning is not clear keep it as it is in a safe place without any alteration whatsoever. A *cheej* with a respectable and long pedigree is generally known to several musicians. When you have collected a number of different versions from several expert musicians you can wade through the different readings and unerringly arrive at the original and correct version...". (1993:42)

Whether Bhatkhande was really as confident by this stage in his own 'unerring' ability to reconstruct the original text in this way, as Deodhar's recollections suggest, is not certain, though his own considerable experience might have been expected to make him a little more circumspect.

Bhatkhande's own notations were not in any case always arrived at in a single step: many underwent a series of revisions before they reached the 'standard' form in which they appear in the *Kramik pustak-mālikā*. Since to date only a small number of Bhatkhande's original 'unedited' transcriptions have been published,[86] it is not possible to trace the revision process from beginning to end, but by comparing the notations given in the earlier *Gītmālikā* series with their later counterparts we can get an insight into its later stages. Bhatkhande had already embarked upon his policy of 'correction' in preparing the notations for the earlier set. Although in a few cases he appears to have been sufficiently satisfied with the results to allow them to be reprinted unaltered in the later set, the overwhelming majority underwent further

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[86] Thirteen such transcriptions are given in the *Bhātkhaṇḍe smṛti granth*, together with Bhatkhande's comments (see Chinchore 1966:163-80). In nine cases the source is also given, though none of these were Gwalior singers. Although some of Bhatkhande's observations are revealing, the notations themselves do not cast much light on the process of revision since, with one exception, these compositions did not appear in either of his published sets. Even the exception, the *bandiś* 'Āja re badhāvran' in *rāg Sūhā* (see p.169), published in Vol. 6 of the *KPM* (p. 183 of the 8th Hindi edition), is no more helpful in this respect, since both versions are identical.

editing before their final form was fixed and the changes continued even through different editions of the *KPM*.

Not content to rely solely on his own judgement on these matters, he did consult 'several other scholars' in preparing the final version (Chinchore 1966:60). Nayar (1989:91-92) identifies one of these as Eknath Pandit, crediting him not only with helping to correct the *bandiś* texts and notations, but also with assisting Bhatkhande with his project to formulate general principles of *rāg* movement. This account, however, seems at odds with L.K. Pandit's assertion, referred to above, that Eknath Pandit was 'shocked' at the final form of the notations. For someone intimately involved in such a project to profess such surprise at its outcome would seem to be rather perverse.

In any event, Bhatkhande was certainly not short of Gwalior-trained artists to assist him in the editing process. As we saw earlier, the teaching staff of the *Mādhav Saṅgīt Vidyālaya* in Gwalior included a number of disciples trained by Eknath Pandit's brothers, Shankar and Ganpatrao. The contribution of Rajabhaiya Poochwale was especially important here. Bhatkhande appears to have been particularly impressed by his abilities, regarding him as the most 'methodical and cultured musician' of the original group of trainees (Nayar 1989:91). Moreover, as we saw earlier, with regard to his renditions of *bandiśes* in particular, Bhatkhande seems to have considered Rajabhaiya's versions to be generally more 'authentic' than those of the other Gwalior *gharānā* disciples among this group. Rajabhaiya for his part was greatly struck by the breadth of Bhatkhande's learning and enthused by his far-reaching plans for the reform of musical education. As time passed Bhatkhande came to rely on him more and more, and he in turn came to accept Bhatkhande as his *guru*.

As regards the *bandiś* notations, it seems that initially Rajabhaiya was not entirely in sympathy with Bhatkhande's methods. According to his disciple, Balaji

Pathak (1966:298), Rajabhaiya admitted later that his esteem for the Gwalior tradition made him unwilling at first to countenance the idea of making any changes to its compositions, and that it was not until a few years later that he came to recognise the merits of Bhatkhande's approach. During this period he was content to notate the *bandiśes* of his tradition and to leave it at that. At what point he became fully involved in the 'correcting' and editing process is not clear, but it seems likely that it was not until after the original editions of at least the first four parts of the *KPM* had been published – i.e. from 1923 onwards. The *Bhātkhaṇḍe smṛti granth* (Chinchore 1966:259-61) includes a transcript of a talk given by Rajabhaiya on All India Radio, Lucknow,[87] containing some of his own recollections of the revision and correcting process and outlining his own journey from self-confessed ignorance to understanding under Bhatkhande's guidance (though unfortunately not in enough detail to give us a real insight into the thinking which underlay the revision process). Here he refers to working on the *reprints* of the *KPM*. Indeed he mentions specifically preparing draft copies of the *bandiś* notations to be published in the 'reprint of the third Kramik book', by which he presumably means the second ('revised and enlarged') edition which came out in 1928. Yet at whatever point Rajabhaiya's initial objections finally evaporated, once fully committed to the project Bhatkhande reportedly gave him access to his entire collection of transcriptions (Nayar 1989:91), allowing him to carefully compare the versions collected from other Gwalior artists with his own renditions of the same *bandiśes*.

Given the scale of the *KPM* collection and the numerous other commitments of those involved in producing it, the process of notation, correction and revision, not surprisingly, proved a rather protracted affair. To try and expedite matters,

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[87] This was reprinted subsequently in Chinchore's biography of Rajabhaiya (1983:46-48).

Bhatkhande sometimes arranged for those concerned in the project to come together for periods of concentrated work. In June 1922,[88] for instance, he managed to get official funding from the Maharaja of Gwalior to enable himself and three of the Gwalior-trained teachers from the Gwalior music school, namely Rajabhaiya Poochwale, Krishnarao Date and Bhaskarrao Khandeparkar, to lodge for a month or so in Haridwar (Uttar Pradesh), where, according to Khandeparkar (1966:266), they worked on preparing compositions for Vol. 4 of the *KPM* which would ultimately be published in August of the following year. From Chinchore's account of the same episode (1966:63, 492; 1983:32), it appears that during this time Bhatkhande also arranged a seminar of musicians, language specialists etc. in order to try and reach a consensus regarding the 'correct' form of the traditional *bandiś* texts.[89]

On another occasion Rajabhaiya Poochwale and Bhaskarrao Khandeparkar travelled during their summer vacation to Bombay to help Bhatkhande 'prepare those *cīzes* in the 2nd and 3rd *Kramik* books which still required notation and setting in *tāl*' (Khandeparkar 1966:266). Accompanying them on the trip was Narayan Gune, a student from the *Mādhav Sangīt Vidyālaya*, aged then around 18 or 19.[90] His recollections of this time, given in the *Bhātkhaṇde smṛti granth*, offer a useful insight

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[88] This is the date given by Bhatkhande in a letter written just before (i.e. 22nd May 1922 – see Chinchore 1966:376-77).

[89] Chinchore's account, one repeated also in Nayar (1989:91), represents the seminar as the main purpose of the trip to Haridwar. It is puzzling therefore that neither Bhatkhande's letter discussing the impending trip nor Khandeparkar's recollections of the stay mention any such seminar. Moreover, Chinchore talks of 'Rajabhaiya and 7 or 8 other singers of Gwalior' reaching Haridwar 'along with their papers' (1966:63), whereas Khandeparkar, as we saw, mentions only Bhatkhande, himself, Rajabhaiya Poochwale and Krishnarao Date. In his English biography of Bhatkhande, S. N. Ratanjankar (1967:49) also adds the name of Bapurao Gokhale to the list of those in attendance, though in the more cursory reference to the same occasion which appears in his later Marathi biography (1973:42) only Bhatkhande, Poochwale, Date and Khandeparkar are mentioned.

[90] The *Who's Who of Indian Musicians* gives his date of birth as the 6th April 1906 (Sangeet Natak Akademi 1984:47).

into the notation and editing process as well as some clues as to Bhatkhande's thinking at this stage:

In June 1924 or 1925 *Swami Guruji* Rajabhaiya [Poochwale], Bhaskarrao Khandeparkar and myself went to Bombay in order to do the notations for the *Kramik* Third Book. From 10 a.m. to 5 p.m. the work on the book was undertaken in Sukthankar Ji's bungalow in Malad, and we [ourselves] stayed in Vile Parle. Shri [S. N.] Ratanjankar Ji used to come from Borivali. Pandit Ji [i.e. Bhatkhande], Rajabhaiyaji, Bhaskarraoji, Ratanjankarji and myself were the ones in regular daily attendance. Wadilal [Shivram Nayak] Ji and Ratanjankarji's father also stayed sometimes. We normally worked on the book until 4 o'clock, after which we all sang for an hour... Pandit Ji had learnt some Gwalior *khyāls* from Eknath Pandit. Rajabhaiyaji had learnt from Swami Shankarrao Pandit. And Bhaskarraoji had learnt from Swami Ganpatrao Pandit. Whenever a particular *khyāl* [composition] was chosen for notation, then the three gentlemen used to sing it exactly as they had each learnt it, and then having arrived at an amalgam of all of them, this would be written down finally in a fixed form. First it was written on a slate, and afterwards copies were made from this. About 4-5 *khyāls* were prepared every day. In most cases Pandit Ji accepted the version sung by Rajabhaiya. Several times there occurred phrases in the *khyāl* which broke the rules of the *rāg*. Correcting it, Pandit Ji sang it in a very pleasing way and told Rajabhaiya to keep it in this form. But some people had accused Pandit Ji of spoiling the Gwalior *khyāls* by doing this. Consequently Pandit Ji usually wrote them down in the form sung by Rajabhaiya. Pandit Ji called Rajabhaiya 'Bhaiya'. When the *khyāl* was ready, Bhaskarrao used to write it down in a neat copy. His letters were extremely neat. Pandit Ji called him 'Phaḍnīs' [i.e. the name for a public records officer]. I recollect that in setting the *baṛā khyāl* 'Bana ṭhana kāhā ju cale' in *rāg* Kedār, Pandit Ji originally notated [the word] 'kanhāī' in this way:

Pa	Śa Dha	Śa Ni	Ṙe	Śa Ni	Śa Dha	Pa
ka	nhā ꕯ	ꕯ ꕯ	ꕯ	ꕯ ꕯ	ꕯ ꕯ	ī

But there was discussion of this. Then Pandit Ji said to Rajabhaiya 'Bhaiya, keep it as you sing it', otherwise the Gwalior people will object again'. Finally it was written down as Rajabhaiya sang it:

Pa	Dha	Ni Dha	Pa	(Pa)	Ma
ka	nhā	S S	S	S	ī

Many [other] *cizes* were written down like this exactly as Rajabhaiya sang them. Yes, Pandit Ji certainly pointed out their mistakes, but, as far as possible, he made no alterations to them. (My translation – 1966:291-92)[91]

It will recalled that by this stage Bhatkhande had, in fact, succeeding in acquiring 'Gwalior *khyāls*' not only from Eknath Pandit, as Gune states, but also from other Gwalior singers, including most notably Ganpati Buwa Milbarikar. We do not have details of *which* compositions he collected from each of his sources, but unless he had determined to confine himself during these sessions solely to notating compositions acquired from Eknath Pandit, a prospect which looks unlikely, then it seems probable that at least some of the *bandiśes* under consideration emanated from other sources. Moreover, given what we know of his preference, noted earlier, for collecting, where possible, multiple versions of the same composition, it is also conceivable that in at least some instances the version contributed by Bhatkhande in these sessions was already an amalgam of different readings rather than any single version, be it Eknath Pandit's or anyone else's. And since Bhatkhande had never limited himself to collecting *bandiśes* only from Gwalior-*gharānā* sources, it seems likely, too, that in at least some cases he will have had versions collected from singers from other traditions. Curiously, Gune make no mention of Bhatkhande consulting his

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[91] B. S. Sukthankar, a solicitor by profession (Chinchore 1966:507), was the publisher for the 1st edition of *KPM* series. Wadilal Shivram Nayak was one of Bhatkhande's senior disciples (ibid.:503; Ratanjankar 1967:12). Malad, Vile Parle and Borivali are suburbs of Bombay. Note that Khandeparkar's account gives no date for the sessions in Bombay, nor does S. N. Ratanjankar in any of his three biographies of Bhatkhande. In an autobiographical sketch, however, Ratanjankar maintains that he lived in Borivali 'for about a year in 1922-23' (in Sangoram 1993:367), which suggests that the trip to Bombay may possibly have been earlier than Gune believed. In this case, my best guess, from comparing Khandeparkar's chronology with other information given by Ratanjankar, would be June 1923.

extensive collection of transcriptions, though it would be odd if they had not featured somewhere in the proceedings.

As regards the 'authenticity' of the notations, Gune's account contains two important claims, both of which require qualification. Firstly he asserts that Bhatkhande was at this juncture not only aware of the accusations levelled at his notations but was even prepared to concede ground to his critics by opting, often, it seems, against his better judgment, for a version they might deem acceptable, namely that sung by Rajabhaiya Poochwale. Secondly, he maintains that the earlier charges of distortion had arisen largely from Bhatkhande's desire to eliminate those portions of the composition not in keeping with the 'rules' of the *rāg* in question.

On the last point, it should be noted that Bhatkhande had, of course, previously derived these 'rules' themselves, in part at least, from a detailed analysis of the compositions (Ratanjankar 1967:9), so that what we are really talking about is his attempt to 'correct' portions which did not conform to his own generalisations. By this time he had already published the first three volumes of his *Hindusthānī saṅgīt-paddhati* series, the greater part of which was devoted to detailed discussion of *rāg* theory and current practice. However, his ultimate aim, spelled out in the first All India Music Conference which he helped organise at Baroda in 1916, was to establish a 'uniform system of *ragas* and *talas* (with special reference to the Northern system of music)' (Bhatkhande, in Chinchore 1966:418). His main objective here, it should be said, was to push for the acceptance of his *own* ideas on *rāg* classification, but he did also recognise that there were disagreements among musicians regarding some aspects of *rāg* treatment which would require settling if his dream of 'standardisation' was to be realised. Accordingly, in the 2nd, 3rd and 4th All India Music Conferences held in Delhi (1918), Banaras (1919) and Lucknow (1924) respectively, he arranged for musicians from different traditions to attend in order to discuss their differences

and to achieve what Ratanjankar dubs 'a common understanding' (1967:43). The rules which were agreed on here, no doubt after much wrangling, were later incorporated into Part 4 of the *Hindusthānī sangīt paddhati* (1932).

Ironically, it seems that the same drive towards standardisation which led Bhatkhande to modify some of his earlier views on *rāg* also occasioned, if Gune is right, his readiness to accept infringements of the 'rules' with respect to the *bandiś* notations. Gune is undoubtedly overstating the case, however, when he attributes almost all melodic discrepancies between Bhatkhande's version and that sung by Rajabhaiya Poochwale to 'errors' in *rāg* delineation in the latter instance. He does not appear to allow for other possibilities, most notably that Bhatkhande's version may simply have been based on a different version of the *bandiś*. This looks a possibility even in the case of the example he cites of the word 'kanhāī'. The difference here, with Bhatkhande's version centred around the upper tonic and Poochwale's never rising above Ni, does not seem to merely one of *rāg* delineation. In any case one has to be careful in talking of 'errors' with regard to *rāg* movement: for what Bhatkhande considered 'mistakes' may not necessarily have been regarded as such by Rajabhaiya's own *guru*, Shankar Pandit. The same example should serve to illustrate the point.

In Gune's account the implication is that Rajabhaiya's version of 'kanhāī' contained errors. Indeed the context in which it is discussed might lead one to suppose that Gune considered its defects to be so self-evident as to necessitate no further comment. Yet, in fact, the fault is not so obvious as he appears to believe. Indeed if we examine the examples of *rāg* movement (*rāg-vistār*) given for *Kedār* in Vol. 1 of Bhatkhande's *Hindusthānī sangītpaddhati* (*sic*), we find a phrase very similar to the one said to have been sung by Rajabhaiya – i.e. t.Ma Pa Dha Ni Dha Pa, t.Ma Pa Dha Pa ś.Ma (1910:175). Yet despite this, there still remains one portion of the Rajabhaiya

version about which Bhatkhande may have had some reservations, namely the opening Pa-Dha-Ni. Although this particular note combination does appear in the *rāg-vistār* given for *Kedār* in the *Hindusthānī saṅgītpaddhati*, it is limited there to a single occurrence – part of the phrase quoted above. In the *Gītmālikā* series which he began publishing a few years later, however, none of the *Kedār* compositions in the volumes I have consulted contain this combination.[92] It is also absent from the *āroh-avroh* (ascent-descent) pattern he gives for this *rāg* in Vol. 3 of the later *KPM* series (1988:108):

Āroh
Sa Ma, Ma Pa, Dha Pa, Ni Dha, Ṡa

Avroh
Ṡa, Ni Dha, Pa, t.Ma Pa Dha Pa, ś.Ma, Ga Ma Re Sa

Neither is it found among the examples of *rāg* movement given for *Kedār* in the same volume (ibid.: 691-93), Bhatkhande always opting instead for an ascent involving *vakra* movement between Pa and Ni. By contrast, if we look at the *āroh-avroh* pattern given by Shankar Pandit's son, Krishnarao, in Part 1 of his *Saṅgīt praveś* (1953:6), we notice a number of differences:

Āroh
Sa Ma Pa Dha Ni Ṡa

Avroh
Ṡa Ni Dha Pa Ma Ma Re Sa or Ṡa Ni Dha Pa t.Ma Pa Dha Pa ś.Ma Ga Re Sa

While the pitch material here is identical to that given by Bhatkhande, the order in which it appears is in places different. The *āroh* in particular includes none of the

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[92] See Vol. 4, 1917:13; Vol. 5, 1917:15; Vol. 6, 1917:11-12; Vol. 8, 1918:3-4, 14; Vol. 9, 1918:20; Vol. 12, 1919:14; Vol. 14, 1919:17; Vol. 15, 1920:15; Vol. 16, 1921:20; Vol. 18, 1921:2-3, 25; Vol. 19, 1922:3, 31-32.

vakra movement found in its Bhatkhande counterpart. Indeed it can be seen to contain the very Pa Dha Ni combination which Bhatkhande's *āroh* avoids. Moreover in the specimen *ālāp* patterns which Krishnarao Pandit gives for this *rāg* in another publication, *Saṅgīt ālāp sañcārī* (1935:8-10), we find this note combination occurring a number of times.

Let us turn now to Gune's other assertion: that in preparing the final version of his notations Bhatkhande gave precedence to the versions sung by Rajabhaiya and that 'as far as possible, he made no alterations to them' even where they departed from his own view of the *rāg*. In the context of the dispute over the validity of Bhatkhande's notations, this is an important claim. Represented as a concession to his Gwalior critics, this approach, though it could not be expected to silence entirely all charges of distortion, ought at least to have reduced the volume of such complaints, especially those emanating from the Pandit family. If that was Bhatkhande's hope, then he will have been sorely disappointed. Of course, Gune may have been mistaken as to how far Rajabhaiya's version coincided with the final version written down on the slate. As we saw earlier, one of the reasons for Rajabhaiya's initial reluctance to participate in the editing process was Bhatkhande's insistence on altering the *bandiśes* as he had learnt them. It seems unlikely, even allowing for his desire to placate his Gwalior critics, that Bhatkhande would now have completely reversed his policy. In any case, in his radio talk Rajabhaiya confirmed that 'corrections' were indeed made at this stage, though he does not go into detail. According to his son, Balasahab (Int.), however, such amendments were largely confined to the text; the notes themselves, he insisted, were left as his father had learnt them.

Finally, then, we arrive at the crux of the present dispute vis-à-vis Bhatkhande's notations. On one side we have his critics insisting that his final notations represent a distorted form of the Gwalior *bandiśes*, and on the other his

defenders insisting that, some necessary 'corrections' notwithstanding, the form in which he left the *bandiśes* was not substantially changed from that taught by Shankar Pandit. At this point, to get a better idea of the nature of the dispute, it is worth looking briefly at a few examples of the notations themselves. Let us begin by returning to the *Kedār* composition which Gune remembers Bhatkhande and his disciples working on in Bombay, 'Bana ṭhana'. Although one might easily derive the impression from Gune's account that Bhatkhande was planning to publish this composition for the first time, it had in fact been published by him twice before, first in 1918 as Part 8 of the *Gītmālikā* series and the second in February 1922 in Vol. 3 of the original edition of the *KPM*. The version being decided on in Bombay, therefore, was that destined to appear in the second 'revised and enlarged' edition of the third *KPM* volume, which would eventually be published in 1928. The form in which the compositions appear in this edition was to become the standard one. An idea of the changes which this *bandiś* underwent in the course of the revision process can be gleaned from Fig. 3.9, which features the three notations aligned vertically so as to allow easy comparison:[93]

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[93] Note that in all of Bhatkhande's versions 'Bana ṭhana' is written as one word.

Fig. 3.9

Three versions of 'Banaṭhana kāhā̃ ju/jo cale' in _Rāg Kedār_

as notated by V. N. Bhatkhande

Asthāī

Antarā

dū – je   ke – so

dū – je   kai   so

dū – je kai – so

X   2   O   3

can – dra – mā nī – – ko – hi lā – – ga – ta chi – pa chi – pa

X   2   O   3

caun – dra – mā nī – – ko – hī lā – – ga – ta chi – pa chi – pa
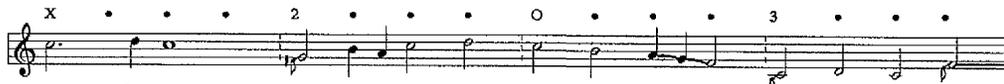
X   2   O   3

can – dra – mā nī – – ko – hī lā – – – ga – ta chu – pa chu – pa

X   2   O

de – – ta dī – – – – khā – ī

X   2   O

de – – ta di – – – – khā – ī

X   2   O

de – – ta dī – khā – – – – ī

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Here we have evidence of amendments being made with each successive version. In the case of the two earliest notations the differences are relatively minor: slight changes in the spelling (e.g. 'kānhāī' replacing 'kānāī'), a grace note added or omitted here and there, variations in the melody (e.g. on the words 'nīkohī' or 'dikhāī') or the rhythm (e.g. the opening of the *antarā*), and so forth, but nothing drastic. By the final version, however, the composition has undergone a more thoroughgoing revision of the kind one might have anticipated after the revision session described by Gune, and involving numerous changes to the melody and rhythm as well as further amendments to the text (including most notably the removal of the word 'neka'). Interestingly, the setting of 'kanhāi' here differs slightly from the one which Gune represented as the final version (which, in fact, more closely resembles the setting of 'dikhāi' which comes at the parallel point at the close of the *antarā*). Among the explanations for this discrepancy is the possibility that Bhatkhande continued to refine his notations even after the sessions in Bombay. If so, then the grace note Ni added to the Dha on the second syllable could have been an attempt to bring Rajabhaiya's Pa Dha Ni more into line with Bhatkhande's view of the *rāg*, contradicting Gune's claims regarding Bhatkhande's resolve to accept the Rajabhaiya version, warts and all.

While this example confirms the fact that there were major changes made to the notation after the sessions in Bombay, it does not tell us whether the final version had indeed moved closer to the version sung by Rajabhaiya. At this point it would have been helpful to have been able to turn for comparison to a recording of Rajabhaiya's performance of this composition from this time. There are, in fact, extant recordings of Rajabhaiya's singing, but, unhappily from our present perspective, these all date from the period *after* his collaboration with Bhatkhande. An alternative, and perhaps more useful, approach in view of the dispute with the Pandit

family, would be to compare the final Bhatkhande notations with those given in what is claimed to be their 'correct form' in Krishnarao Pandit's *Saṅgīt praveś*. Unfortunately, 'Bana ṭhana' was not among the *bandiśes* included in this collection, but there are others to which we can turn for the same purpose.

Figs. 3.10-3.12, for instance, each contain the Pandit and the various Bhatkhande notations of respectively 'Mora bole' in *rāg Kedār*, 'Pīra na jānī re' in *rāg Mālkauns* and 'Karīmā' kar[a]mā' ' in *rāg Hamīr*:

Fig. 3.10

'Mora bole' in *Rāg Kedār* as notated by V. N. Bhatkhande and K. S. Pandit

Asthāī

Antarā

Fig. 3.11

'Pīra na jānī re' in _Rāg Mālkauns_ as notated by V. N. Bhatkhande and K. S. Pandit

Asthāī

Tāls = Ektāl and Tilvāṛā

Antarā

ai — so ni — ra —

ai — so nì — ra —

ai — so ni — ra —

al — se ni — ra - mo —

mo - hì ḍā — kā bha — yo ba — la — mā

mo — — hì bha - i — lā ba — la — mā

mo — — hì bha - i — lā ba — la — mā

hì rā — ka hā — — — ga — ye ba — la-

kā jā — nū kau — na gā̃ — — va — kì

ṉ - ja — hu na ā — — ye ye ka — hā̃ — —

ṉ - ja - hù na ā — — ye ka — hā̃ — —

mā u - na jā - nū ko na gā̃ — —

rì — — ta.

kì rì — — ta. pì — — — — ra na

kì rì — — ta. pì — — — — ra na

va — kì rì — — ta

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Fig. 3.12

'Karīmā kar[a]mā' in *Rāg Hamīr* as notated by V. N. Bhatkhande and K.S. Pandit

Asthāī

Tāl = Ektāl

ne — — — — — — hā — ra

ne — — — — — — hā — ra

ne — — — — — — hā — ra ka - rī - mā

ka - ra tū — — hī ba — — — kṣa —

K. S. Pandit's version cont.

ne — — — — — hā — — ra

Antarā

tā — — hī

tā — — hī

tū — — hī

tā — — hī

dā — — tā tū — — hī be - dhā — — tā

dā — — tā tū — — hī ve - dhā — — tā

dā — — tā tū — — hī bi - dhā — — tā

dā — — tā tū — — hī vi — — dhā — —

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These three compositions all appear in Part 3 of the *KPM*, and as such may well have been among those which Bhatkhande and his disciples were working on during the period described by Gune. As regards the successive Bhatkhande notations, each of the examples here exhibits a different pattern of change. In the case of 'Karīmā' karmā', for instance, the journey from the *Gītmālikā* to the final *KPM* version has been comparatively short, with only minor modifications being made at each successive revision. Between editions of the *KPM* we observe some changes, including most notably the varied version of the *asthāī mukhṛā* (on the word 'karīmā') concluding each section, but on a distinctly smaller scale than that noted in respect of 'Banaṭhana' earlier. As regards the other two compositions, the distance travelled from their first to their last incarnations is appreciably greater. Interestingly, the pattern of change differs with respect to the *asthāī* and *antarā*. In the case of the *asthāīs* most of the revisions occur between the first and revised editions of the *KPM*, whereas in the case of the *antarās* substantial changes have already been introduced by the first edition of the *KPM*. The *antarā* of 'Mora bole' in particular appears to have undergone a major renovation by this stage, extra portions of text and melody increasing its length by over a cycle of the *tāl*. By the revised version, however, many of these changes have been discarded and the *antarā* returned to something more nearly resembling its first incarnation.

In widening the comparison now to include Krishnarao Pandit's version, care must be taken not to draw any too hasty conclusions. In our discussion of the traditional teaching methods earlier (see pp. 61-62), we mentioned the claim apparently made by one of his disciples, that even when teaching, Krishnarao Pandit would sometimes vary the form of the *bandiś*. This, as we saw, was vigorously disputed by his son, L.K. Pandit. However, if it were true, then the version captured in the notation may not necessarily have reflected how he would have sung it on all

occasions. Our subsequent comparison of his notation and performance of the *Basant* composition 'Nabī ke darabāra' (see pp.108-111) did show that the relationship was, in any case, a very loose one. This was especially true in the rhythmic sphere, where the distribution of the notated pitches in relation to the *tāl* proved to be virtually no guide as to where they would appear in practice. As regards the melody, on the other hand, we saw that the notation showed only the larger melodic contours. Clearly on this evidence, it would be absurd to read too much into every difference we might observe between Krishnarao Pandit's notations and their Bhatkhande counterparts; for even if the musical reality each had been attempting to represent were, in fact, identical, one would still expect to find *some* discrepancies between their notations. That said, however, it should be possible, adopting a less literal interpretation, to derive some clues to illuminate the question in hand.

Addressing first the question of whether the final Bhatkhande notation did indeed move closer to the version sung by Rajabhaiya, we certainly find some evidence in our examples to support this view. In the *antarā* of 'Mora bole', for instance, the stepwise ascent to Ṙe on the final syllable of 'balaiyā' which appears for the first time in the last of Bhatkhande notations could well, judging by a similar (albeit less rapid) ascent in the Pandit version at this point, have derived from Rajabhaiya's rendition. Indeed, on the evidence here, it could be argued that Rajabhaiya's version might also have influenced the decision, which we noted above, to abandon many of the revisions to the *antarā* made previously. Other examples can be found in the *asthāī* of 'Pīra na jānī'. For instance, the ascent to Ṡa on the word 'jānī', or the descent to Ga on the final syllable of 'balamā', which did not appear until Bhatkhande's final notation, all have their analogues in the version published by Krishnarao Pandit.

As to the general direction of the revision process, then, the evidence here does appear to confirm the view of Bhatkhande's supporters. On the question of the disputed 'legitimacy' of his final notations, however, their claims look more questionable. Comparing the Bhatkhande versions with their Pandit counterparts, it is not difficult to see why the Pandit family might have felt aggrieved. Considering first the texts, we see that they diverge in a number of places. To give just a few examples, in 'Mora bole' Bhatkhande's 'bana bana' and 'ḍara ḍāra' are given as 'bana gana' and 'ḍāre ḍāre' in their Pandit counterparts, the latter including also an additional 'maĩ' in the *antarā*; in 'Pīra na jānī re' Bhatkhande's first 'rīta' and 'bhailā' appear in their counterparts as 'prīta' and 'rāka hāgaye', and 'ajahũ na āye kahãkī' as 'una jānū ko na'; and in 'Karīmā kar[a]mā' Bhatkhande's 'bakasanehāra' appears in its counterpart as 'bakṣanehāra'. As we saw earlier, Bhatkhande's supporters accept that revisions, or 'corrections' as they put it, were made to the text, so some divergence in this area might have been anticipated. However, other differences appear to go beyond what one might have expected from their assertions. They extend, for instance, not only to the lengths of sections (as in the case of the *antarā* of 'More bole' or the *asthāī* of 'Karīmā kar[a]mā'), but also to the choice of *tāl*, as in the case of 'Pīra na jānī'. In the melodic sphere, too, the discrepancies between the versions certainly appear at times to go beyond the range of variation which one might reasonably have expected. Even adopting the flexible interpretation recommended earlier, it would, in my view, be stretching things to regard the different notations of, let us say, 'rīta' at the close of 'Pīra na janī, or 'karmā kare allā'/ 'karama kara āllā' near the opening of 'Karīmā kar[a]mā', merely as attempts to represent the same melodic events.

It should be said that the degree of melodic differences noted in respect of these examples is not untypical. In fact, there are other *bandiśes* where the degree of

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divergence is much greater. An example can be found in Fig. 3.13, which contains the Bhatkhande and Pandit notations of the composition 'Bore/Baure jina allā' in *rāg Sārang*. According to Gune's account (1966:292), this was another of the compositions whose final form was decided in Bombay. Unlike 'Bana ṭhana', this *bandiś* had not yet appeared in print, and its notation appears to have caused some difficulty since Gune remembers it taking two days to complete, which points to there being a fair degree of divergence among Bhatkhande's editorial team with regard to how this *bandiś* was performed. Be that as it may, the final result provides the strongest evidence yet against Gune's own assertions. For so different is it from the version published by Krishnarao Pandit that it is scarcely credible that it could have been derived with little or no alteration, as is claimed, from the version which his father had passed on to Rajabhaiya Poochwale. In that case, however, the question arises: from where did Bhatkhande, in fact, derive such versions so much at variance with those sung by the Pandit family? Since differences of this scale would be difficult to explain merely in terms of 'corrections', the most likely answer would seem to be: other sources. Could they even perhaps have been derived from another Gwalior source? This would, of course, suggest a range of variation within the *gharānā* of considerable proportions, a possibility which we will explore in the forthcoming chapters.

Fig. 3.13

'Bore/Baure jina' in *rāg Sārang* as notated by V.N. Bhatkhande and K.S. Pandit

Asthāī

Bhatkhande: *KPM* 3, Std. ed. (1988: 482-84)

K. S. Pandit: *Saṅgīt praveś* 1 (1953: 38-39)

Tāl = Tilvāṛā

Antarā

sā - ci ka-ha-ta hai   ai - so   ka-rī - ma ra-hī   me - rī - jha bū - jha kā-hū -

ci ka-ha-ta a-sa kā - ma-na ko   ra - hī   ma - rī   jha-rī   jha-lā - i   kā - hū - kī   ma-ta-

kī   ma-na kā   ma-na so - hī   de - - - ta

kū   ma-nā - ka - ra   so - hī   de - ta   ra - ba

*Bhatkhande's notation is open to more than one interpretation here

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3.4 Summary

Until the end of the nineteenth century the learning of compositions was dependent almost entirely upon aural memory. During the twentieth century, however, this was to change with the appearance of a new learning tool, namely notation. Among the numerous notation systems which were developed, those of V.D. Paluskar (at least in the modified form adopted by his disciples) and V.N. Bhatkhande gained the most widespread acceptance. Both used *sargam* syllables to represent the pitches, but differed in the way in which they indicated rhythm, *tāl* structure and pitch register. Gwalior singers published many collections of classical *bandiś* notations, of which the most substantial were Paluskar's 5-part *Saṅgīt bālbodh*, Mirashi Buwa's 3-part *Bhāratīy saṅgīt-mālā* and V.N. Patwardhan's 7-part *Rāg-vijñān* set. The largest number of *bandiśes* belonging to the Gwalior repertoire, however, were published in Bhatkhande's 6-part *Kramik pustak-mālikā*, which is perhaps the most important *bandiś* collection to have appeared to date.

Most of the notation systems which were developed aimed to capture only the melodic and rhythmic parameters of the music. The precise relationship between notation and performance varied depending on the notator. However, in general notations of fast-tempo *bandiśes* tended to be closer to the way in which the *bandiś* is actually rendered than notations of slower-tempo performances, which were often no more than skeletal versions of the *bandiś* as performed. In the early days of notation there was a fierce debate between those who advocated learning compositions directly from, or at least with the help of, notation, and those who insisted that *bandiśes* should be learnt first from the *guru* in the traditional manner, with the notation used only as an *aide mémoire*. Nowadays most Gwalior singers favour the latter view.

Gwalior singers played an important part in producing the notations of Bhatkhande's *Kramik pustak-mālikā*, not only furnishing him with numerous *bandiśes* for his collection, but also assisting him with the editing process. Yet despite this, his notations have attracted much criticism from within the *gharānā*, especially from the Pandit family, who accuse him of altering the original *bandiś* form. Close scrutiny of Bhatkhande's publications, together with the testimony of his followers, reveals that his notations were not always arrived at in a single step, but often underwent a series of revisions before reaching their final form, and that in making these revisions he frequently took account of versions derived from more than one source. Comparison of his notations and those published by Krishnarao Pandit, however, does not support the claims of Bhatkhande's followers that his final notations always reflected the version sung by members of the Pandit family.

PART 2

CHAPTER 4

INTRODUCTION TO THE ANALYSIS

In assessing the effectiveness of different modes of *bandiś* transmission in the previous chapters, we made some preliminary attempts to account for the discrepancies which have been observed between different Gwalior artists' renditions of the same composition. In doing so, however, we relied mainly on evidence drawn from the musical literature or from interviews. In this and the following chapters we will look in more detail at the nature and extent of the differences, drawing on information gleaned directly from the performances themselves. The discussion will centre mainly around two comparative analyses, the first featuring a transcription of different versions of the same *bandiś*, the second featuring a more general comparison involving a wide selection of notated *bandiśes*. By focusing both narrowly and broadly in this way, it is hoped that we will emerge with a reasonably full picture of *bandiś* presentation within the Gwalior *gharānā*.

For the detailed analysis I selected the well-known 'Kaise sukha sove' in *rāg Bihāg*, a *bandiś* generally believed to have been composed by the eighteenth-century composer Niyamat Khan ('Sadāraṅg' – see pp.34-36). Usually rendered in slow tempo, this composition is popular with artists from a variety of stylistic traditions. It

appears to have been part of the repertoire of Gwalior artists from the earliest days of the *gharānā* and is still regularly performed by members of all its main branches.[94] As such it seemed a reasonable choice to serve as the basis for a comparative analysis. My aim was not only to collect a good cross-section of examples from different branches of the *gharānā* but also sufficient numbers to enable us to trace its progress through a few generations of singers. Moreover, in order to discover the extent to which singers adhered to a single version of a *bandiś*, I also endeavoured to find recordings of two different renditions by the same singer. In the event I succeeded in collecting examples from 14 different artists, which, including two duplicate versions, amounted to 16 recordings in total. Of these, three were commercial recordings (i.e. L.K. Pandit: MID 7028; Narayanrao Vyas: HMV STC 04B 7369; and Omkarnath Thakur: RHC 240 374), three others private recordings kindly donated by Gwalior members, and the remainder my own recordings made with the co-operation of the artists in question. All these performances I transcribed into Western staff notation.

To supplement this list further, I also opted to include notated versions of the *bandiś*. Although, as we have seen, these only show the *bandiś* in a simplified form, they still give a good indication of how the artist-cum-notator would have performed the composition in question. Notations of 'Kaise sukha sove' appear in the publications of five senior Gwalior figures: Krishnarao Shankar Pandit's *Saṅgīt praveś* Vol.1 (1953:12), Vishnu Digambar Paluskar's *Rāg Bihāg* (n.d.:7-11), Mirashi Buwa's *Bhāratīy saṅgīt-mālā*, Vol. 2 (1946:128-29), Vinayakrao Patwardhan's *Rāg-vijñān*, Vol. 2 (1970:179-80) and Omkarnath Thakur's *Saṅgītāñjali*, Vol. 3 (1955:185-86). To these I have added three further versions for which Gwalior artists

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[94] Among the Gwalior artists I spoke to, the only one whose repertoire did not include this particular *bandiś* was Madhav Umdekar.

were the prime, if not exclusive, sources – namely those given in V. N. Bhatkhande's *Gītmālikā*, Vol. 6 (1917:15) and Vol. 3 of both the original and revised editions of his *Kramik pustak-mālikā* series (1922b:84-84 and 1988:201-2 respectively). These eight versions were originally presented in various notational formats, but for the purpose of our analysis I rendered them all into staff notation.

The completed transcriptions and transnotations, amounting to 24 versions in total, are set out in Volume 2 of this study to allow for easy reference. They are presented in two ways, first individually in Figs. 4.1-4.24 (pp.6-40), and then all together in Fig. 4.25 a-j (pp.42-51) in an arrangement designed to facilitate comparison. In the latter case, the *bandiś* has been divided into sections, with corresponding portions aligned vertically down the page. The order of alignment aims to highlight lines of transmission by grouping teachers and disciples together. Overall the Gwalior artists here can be divided into two main groups: those belonging to the teaching line of the Pandit family, which are shown at the top of the page down as far as Jal K. Balaporia; and those belonging to the line of Balakrishna Buwa Ichalkaranjikar, which are grouped together from Mirashi Buwa downwards.[95] Note that Sharad Sathe learnt first from two members of the Balakrishna Buwa line, namely D. V. Paluskar and B. R. Deodhar, and then later from a member of the Pandit line, Sharadchandra Arolkar. In theory, therefore, he could have been placed in either group. However, since in practice his *bandiś* renditions are, according to his own testimony (Int.), closer to that of his last *guru*, he has been included among singers of the Pandit line.

Two artists who do not fit easily into either group are V. N. Bhatkhande and Balasahab Poochwale. Bhatkhande, as we have seen previously, acquired

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[95] These two teaching lines were discussed in §1.2.1 earlier (p.21).

compositions from a number of Gwalior singers, including ones from different branches of the *gharānā*. For this reason it seemed appropriate to place his notations between the two groups. Balasahab Poochwale, on the other hand, could legitimately have been be included among the artists of the Pandit line, his father, Rajabhaiya, having been a disciple of Shankar Pandit. However, his father's subsequent close associations with the Bhatkhande project, and most especially his involvement with producing the final edition of the *Kramik pustak-mālikā*, mean that the *bandiś* renditions of both father and son have tended to be viewed, especially by members of the Pandit family, as closer to the versions given by Bhatkhande than to those of Shankar Pandit. In view of this, I opted to place the Balasahab Poochwale version after the last of Bhatkhande's notations of this *bandiś*.[96]

While the above comparison should provide much detailed information in respect of our chosen *bandiś*, it will not tell us the extent to which our findings hold true for Gwalior *bandiśes* in general. In fact, to achieve a similar depth of information with regard to wider trends, this analysis would have had to be repeated for hundreds of *bandiśes*, not a practical proposition bearing in mind the time-consuming nature of the transcription process and the difficulty of obtaining recorded material from the previous generations. A more realistic alternative was to undertake a comparative survey using a reasonably large sample of *bandiśes* but focusing on a small number of relatively important features. In order to gain access to the widest possible selection of compositions, I decided to base the analysis around the *bandiś* notations which appear in the following publications, produced by or with the help of Gwalior artists: Krishnarao Shankar Pandit's *Saṅgīt praveś* Vols. 1-2 (1953-54); Vishnu Digambar

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[96] For more details on Rajabhaiya Poochwale's musical training and connections with Bhatkhande, see Chapter 3 (esp. pp.90-91).

Paluskar's *Saṅgīt* [*sic*] *dvitīy pustak* (1902), *Saṅgīt tṛtīya pustak* (1903), *Saṅgīt dvitīy bhāg* (1907), *Saṅgīt bālbodh* Vols. 1-3 (1916-1922), *Rāg praveś* Vols. 1, 3 and 5 (1911-13), *Rāg Bhairav* (1913), *Rāg Kalyāṇ* (1922); Mirashi Buwa's *Bhāratīy saṅgīt-mālā* Vols. 1-3 (1944-1951); Umamaheshvar Buwa Kundgolkar's *Saṅgīt kalādarpaṇ* Vol. 2 (1924); Ramakrishna Nahar Vajhe's (i.e. Vaze Buwa's) *Saṅgīt-kalā-prakāś* Vols. 1-2 (1938-41); V.N. Patwardhan's *Rāg-vijñān* Vols. 1-7 (1968-91), B. R. Deodhar's *Rāg bodh* Vols. 1-6 (1989-90), Omkarnath Thakur's *Saṅgītāñjali* Vols. 1-6 (1954-64); V. N. Bhatkhande's *Kramik pustak-mālikā* Vols. 1-6 (modern Hindi edition: 1987-89); and the *Encyclopaedia of Indian music with special reference to the ragas*, Vol. 2 (Clements 1988), which contains compositions reportedly obtained from Bhaya Joshi (the son of Hassu Khan's disciple, Vasudeva Buwa Joshi) and rendered into Western notation. As we noted in Chapter 3, there is a high rate of duplication between these publications with respect to the compositions chosen for inclusion, making them eminently suitable for a comparison of this kind. In order to increase further the range of data available, I also opted to draw on two further sources. The first was the 'List of Recordings' of Krishnarao Pandit's performances given in Neela Bhagwat's monograph *Krishnarao Shankar Pandit: a doyen of khayal* (1992:71-74). This includes a mixture of his commercial recordings and ones drawn from private collections. The second source was a list of the traditional *khyāl* compositions making up Neela Bhagwat's own repertoire, kindly given to me by the artist herself.

To keep the numbers manageable, I decided to restrict the comparison to the 399 *khyāl* compositions featured in Mirashi Buwa's series. Unlike some of the others, this series is explicitly confined to the Gwalior repertoire – it is subtitled 'purāne Gvāliyar khyāl' ('old Gwalior *khyāls*') – and includes compositions in over 90 *rāgs*. With the *bandiśes* selected, I then consulted each publication in turn noting down

whichever of the following particulars were available: the *rāg*; the title of the *bandiś* in *Devanāgarī* and Roman scripts; the printed source consulted; the *tāl*; the *lay* (where marked); the length of the *asthāī* and *antarā* in *mātrās*, together with the starting *mātrā* in each case; the text syllable with which the *asthāī* and *antarā* reach the initial *sam* (see Appendix 2 in Vol. 2 of this study for full details).[97] This data was then analysed to determine general trends. The results of this analysis will be examined in detail in subsequent chapters.

To further clarify the relationships between the different artists/notators involved in the two comparisons, I have drawn up a chart summarising the main connections between them (see Fig. 4.26). This is a simplified version of the more comprehensive chart given in Appendix 1 (see Vol. 2). To distinguish the artists featuring in the comparison from the others shown here, their names have been italicised.

Although the forthcoming analysis is not intended to be exhaustive, the relatively large number of musical examples under scrutiny will inevitably require a great deal of detailed analysis in order to do proper justice to what is, as the discussion in the previous chapters has already indicated, a highly complex subject. Accordingly, in order to avoid dealing with every performance parameter at once, the discussion is divided into three sections as follows: text (Chapter 5); rhythm and structure (Chapter 6); and melody (Chapter 7). This will be followed in Chapter 8 by a conclusion drawing together the findings of the previous sections.

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[97] The reasons underlying the choice of details here may not be immediately apparent in all cases, but they should become clear in the course of the subsequent analysis.

Fig. 4.26

Chart showing the main lines of transmission linking the artists involved in the featured comparison

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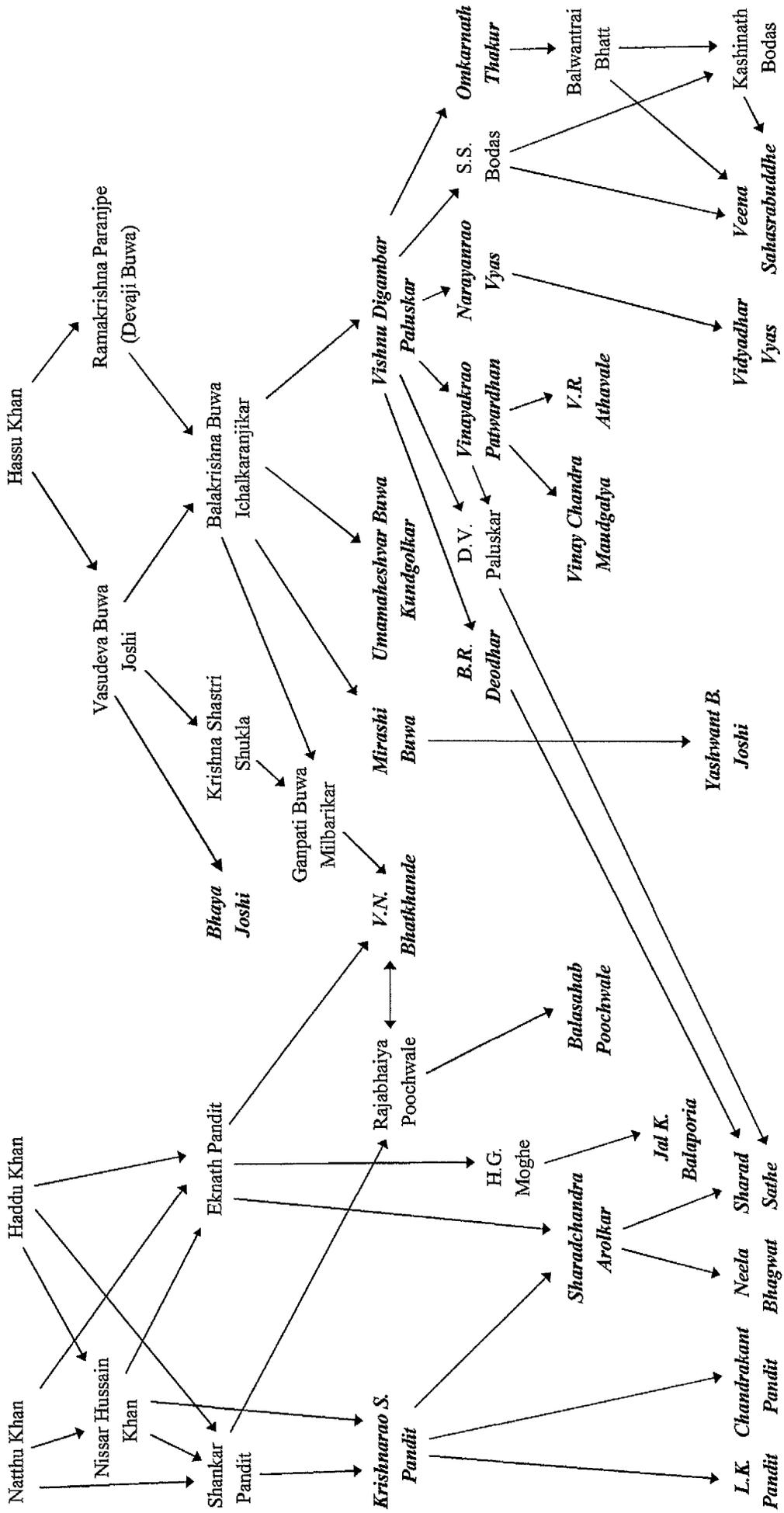
CHAPTER 5

TEXT

In this chapter we will focus on the *khyāl* texts themselves, leaving the question of how they are set to music until later. The greater part of the chapter will be taken up with a detailed comparison of the different versions of the text of 'Kaise sukha sove' published by Gwalior singers, during which we will endeavour to identify and, as far as possible, explain any differences which we discover. Following this, in order to put our findings in perspective, we will look briefly at the texts of a few other compositions, including some where the published versions diverge to a much greater extent. Here the focus will be less on the language and meaning of the texts than on the patterns of difference within the *gharānā*.

5.1 'Kaise sukha sove'

The text of 'Kaise sukha sove' is one of the many devoted to matters of love. Written in the Hindi dialect Braj Bhāṣā, it is comparatively short. Below is given the text and translation as published by Vinay Chandra Maudgalya. As an aid to interpretation, I also include a glossary of the relevant vocabulary:

Vinay Chandra Maudgalya's Text [98]

Asthāī:

कैसे सुख सोवे नींदरिया श्याम मूरत चित चढ़ी ॥

kaise sukha sove nīdariyā śyāma mūrata cita caṛhī

Antarā:

सोच सोच सदारंग अकुलावे या बिध गांठ परी ॥

soca soca sadāranga akulāve yā bidha gāṭha parī

Translation

Asthāī:

How can she have restful sleep while her heart is pining away for Śyām (Lord Kṛishṇa)?

Antarā:

Sadārang says that she has become very restless with the anxiety of unfolding this tangle.

[Source: *Indian Music Journal* No.3 (1965:26)]

GLOSSARY [99]

कैसे	kaise	–	how
सी–	so-	–	sleep (v.i.)
नींदरिया	nīdariyā	–	sleep (n.f. – poetic & regional usage)
सुख	sukha	–	happy, easy (adj.)
Hence:			
नींदरिया सुख सी–	nīdariyā sukha so-	–	sleep soundly
श्याम	śyāma	–	Śyām, epithet of Lord Krishna
मूरत	mūrata	–	image, shape (n.f.)
चित	cita	–	mind, heart, thought (n.m.)
चढ़–	caṛha-	–	enter, attack [the mind] (v.i.)

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[98] The original was published in *Devanāgarī* script only.

[99] The principal sources consulted in compiling this glossary were Das (1965), Platts (1997) and Snell (1991). In line with usual practice for Braj Bhāṣā (see McGregor 1968, Thiel-Horstmann 1983, Snell 1991 etc.), verbs are cited in their root form.

सोच–	soca-	—	think, fret, grieve (v.t.)
सदारंग	sadāraṅga	—	pen-name of the author
अकुला–	akulā-	—	feel agitated, uneasy, restless (v.i.)
या बिध	yā bidha	—	in this way, manner etc.; thus
गांठ	gā̃ṭha	—	knot, entanglement (n.f.)
पर्–	para-	—	fall, befall, occur, happen (v.i.)
गांठ पर्–	gā̃ṭha para-	—	become knotted or entangled (v.i.)

As in numerous *khyāls*, the heroine is of the type described in the *Nāṭya śāstra* (the celebrated Sanskrit treatise on dramaturgy) as *virahotkaṇṭhitā*, 'distressed by separation' (Bharata 1951:467).[100] Here so filled are her thoughts with the image ('mūrata') of her beloved that sleep has become impossible. The verb 'sove' is given in its subjunctive-present form, the '-ve' ending here indicating the 3rd person. In Braj Bhāṣā 'usage of the subjunctive-present is often indistinguishable from that of the general present', but it does tend to be preferred in contexts like this one where 'the force of the verb is rhetorical or declamatory rather than narrative' (Snell 1991:11). Here it is employed in conjunction with 'nĩdariyā' (a noun derived, like the more familiar 'nĩd', from 'nidrā', the Sanskrit word for 'sleep'). The object of desire is identified as 'Śyām ('the dark one'), the epithet of the ideal lover of Hindu tradition, Lord Krishna. Stories of the erotic exploits of the youthful Krishna have traditionally been the source of a great deal of romantic literature, with his love for Radha and for the *gopīs* (the wives and daughters of the cowherds) invariably interpreted in spiritual terms as symbolising God's love for the human soul. Out of this tradition has come much devotional literature, including numerous *bandiś* texts, in which love for God is expressed in terms of romantic or erotic desire for Krishna. Thus in the present case

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[100] For a discussion of the *Nāṭya śāstra's* eight categories of *nāyikās* as a typology applied to musical texts, see Manuel (1989:9-15).

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the distress of the heroine can been interpreted both in terms of a romantic or physical longing and also as a desire for spiritual union with the divine. In the translation the heroine is described as 'pining away' for Krishna, but, in fact, the Hindi represents her as more of a passive (if willing) victim, helpless against the incursion – one of the meanings of the verb 'caṛh-' is 'attack' or 'invade' – of Krishna's image.

The inclusion of the *chāp* (pen-name) 'sadāraṅga' in the *antarā* appears to suggest it is the work of the celebrated eighteenth-century composer Niyamat Khan. As we saw in Chapter 2, pseudonyms are not always reliable indicators of authorship due to the practice, common among later composers, of adding the pseudonym of a more celebrated predecessor to their own creations either in tribute or else in the hope of enhancing the status of such creations. That notwithstanding, however, this example is generally regarded by musicians as a genuine 'Sadāraṅga' *bandiś*.[101] Maudgalya's translation has 'Sadāraṅga' commenting on the restlessness of the heroine. The phrase 'Sadāraṅg[a] says that...', which he uses, is, in fact, a common formula for translating the *chāp*. However, in the Hindi itself it is 'Sadāraṅga' himself, assuming the identity of the heroine, who has become restless. There is no conflict here, however; the ambiguity is a characteristic feature of *khyāl* lyrics.

The rest of the translation is more problematic, however. The original contains no indication that the heroine actually *wants* to be free of the tangle, as the translation suggests. The verb 'soca-' is used here in the sense of 'fret' or 'grieve'. It is given in its absolutive form represented by the verb stem alone, the repetition emphasising the drawn out nature of the action. The distress of the heroine is further suggested by the following verb 'akulā'-, meaning 'feel agitated' or 'feel restless'. Hence a literal

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[101] To avoid inconsistencies, the name 'Sadāraṅg' will henceforth be spelt 'Sadāraṅga' in line with the way it is pronounced when sung.

translation of 'soca soca sadāranga akulāve' might be 'Having fretted and fretted, Sadāranga feels restless'. Yet, while the heroine is undoubtedly in a state of great agitation, there is nothing in the Hindi to indicate that her 'anxiety' stems from a desire, still less an attempt, to escape from her situation. Nor is there any intimation of the suggested 'unfolding' (by which the translator presumably means 'unravelling' or 'untangling'). In fact, the sense of 'gāṭha para-' would perhaps better be conveyed with the English idiom of 'being knotted up inside'. All in all, then, a more satisfactory translation of the *antarā* text might be something on the lines of: 'Sadāranga is in the throes of anguish, all knotted up inside'[102] (or else, if we opt to retain the formula Maudgalya uses to translate the *chāp*, 'Sadāranga says that she is in the throes of anguish, all knotted up inside').

At this point it is worth widening the discussion to include other versions of the same text. The following selection comprises those published by Krishnarao Pandit, V.N. Bhatkhande (3 versions), Mirashi Buwa, Vishnu Digambar Paluskar, Vishnu Narayan Patwardhan and Omkarnath Thakur. To this I have added one further example obtained directly from Neela Bhagwat. The *Devanāgarī* script is reproduced precisely as it appears in the original. Where the word boundaries have been indicated in the original (as, for example, in the Mirashi Buwa, V.N. Patwardhan and Omkarnath Thakur examples, where the text is first given separately), these are retained. In other cases, however, the text is arranged in a standard format. Where the text recurs either in full (as in instances where the text is printed separately first) or in part (e.g. where the *mukhṛā* is given again at the end of the *asthāī* and *antarā*, or where the opening words of the composition is given on the contents page or in an index), it is not uncommon to find discrepancies in the spellings. In some instances it

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[102] My thanks to Dr. Rupert Snell for suggesting this alternative translation.

is obvious which version the author meant, but in others their intention is less easy to divine.[103] In the latter case, one could perhaps opt for the 'standard' spelling but that would rather defeat the object of the present comparison. Accordingly I have opted instead to include all the alternatives (e.g. चढ़ी / चढ़ी). This approach will be followed in all subsequent examples.

Krishnarao Pandit: *Saṅgīt praveś* **1 (1953:12)**

कैसे सुख सोवे निदरिया/निंदरिया माई शाम मुरत चित चली

kaise sukha sove nidariyā/nĩdariyā māī śāma murata cita calī

सोंच सोंच सदारंग उकलायो जा विध गांठ परी

sõca sõca sadāraṅga ukalāyo jā vidha gãṭha parī

Neela Bhagwat: Interview

कैसे सुख सोवे नींदरीया माई श्याम मूरत चित चढी

kaise sukha sove nĩdarīyā māī śyāma mūrata cita caḍhī

सोंच सोंच सदारंग उकलायो जाबिध गांठ परी

soca soca sadāraṅga ukalāyo jābidha gãṭha parī

V. N. Bhatkhande (I): *Gītmālikā* **6 (1917e:15)**

कैसे सुख सोवे नींदरिया माई शाम मूरत चित चढी

kaise sukha sove nĩdariyā māī śāma mūrata cita caḍhī

सोंच सोंच सदारंग आकलावे माई या बिध गांठ परी

soca soca sadāraṅga ākalāve māī yā bidha gãṭha parī

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[103] To illustrate the distinction, in Omkarnath Thakur's version the text at the start of the *antarā* is given twice, first as 'सोंच सोंच' ('soca soca' – the standard spelling) and then later as 'सोंच सोंच' ('soca sauca'). In this case there would seem to be sufficient grounds for regarding 'sauca' as a misprint. Had the repetition occurred instead as 'sauca sauca', however, there would still be grounds for preferring the standard 'soca soca' spelling, but not sufficient to judge which version the *author* would have regarded as the correct one.

V. N. Bhatkhande (II): *Kramik pustakmālikā* 3 (Marathi 1st Ed., 1922b:84-5)

कैसे सुख सोवे नींदरिया माई श्याम मूरत चित चढी

kaise sukha sove nĩdariyā māī śyāma mūrata cita caḍhī

सोचे सोचे सदारौंग ओकलावे माई या बिध गांठ पडी

soce soce sadāraunga okalāve māī yā bidha gā̃tha paḍī

V. N. Bhatkhande (III): *Kramik pustak-mālikā* 3 (Hindi 8th Ed., 1988:201-2)

कैसे सुख सोवे नींदरिया श्याम मुरत चित चढी

kaise sukha sove nĩdariyā śyāma murata cita caḍhī

सोचे सोचे सदारंग ओकलावे या बिध गाँठ परी

soce soce sadāraṅga okalāve yā bidha gā̃tha parī

Mirashi Buwa: *Bhāratīy saṅgīt-mālā* 2 (1946:128-29)

कैसे सुख सोवे नींदरिया श्याम मुरत चितचडी

kaise sukha sove nĩdariyā śyāma murata citacaḍī

सोच सोच सदारंग उखलाये या बिध गाठ परी

soca soca sadāraṅga ukhalāye yā bidha gātha parī

Vishnu Digambar Paluskar: *Rāg Bihāg* (n.d.:7-74)

कैसे सुख सोवे नीदरीया / नीदरिया / निदरिया शाम मूरत / मुरत चित चडि / चडी

kaise sukha sove nīdarīyā / nīdariyā / nidariyā śāma mūrata / murata cita caḍi / caḍī

सोच सोच सदारंग हुकलाये या विध गाठ परी

soca soca sadāraṅga hukalāye yā vidha gā̃tha parī

V. N. Patwardhan: *Rāg-vijñān* 2 (1970:179-80)

कैसे सुख सोवे नींदरिया श्याम मुरत चित चढ़ी / चढी

kaise sukha sove nĩdariyā śyāma murata cita caṛhī / caḍhī

सोचे सोचे सदारंग ओकलावे या बिध गांठ परी

soce soce sadāraṅga okalāve yā bidha gā̃tha parī

Omkarnath Thakur: *Saṅgītāñjali* 3 (1955:185-86)

कैसे सुख सोवे नींदरिया श्याम मूरत चित चढ़ी

kaise sukha sove nĩdariyā śyāma mūrata cita caṛhī

सोच सोच सदारंग अकुलाये या विध / बिध गात परी

soca soca sadāraṅga akulāye yā vidha / bidha gāta parī

The first point to note in comparing the texts given above is that while there are many differences between them, they are all recognisably the same text. This is worth emphasising since, as we will see later, examples can be found of rather more radical divergence. On the other hand, although the *scale* of divergence may be relatively small in this instance, the number of variants still appears, on the face of it, surprisingly large. Indeed, of the ten versions given, only two are the same, namely those of V.N. Bhatkhande (3rd version) and V.N. Patwardhan, a fact which seems remarkable bearing in mind that the selection includes examples drawn from artists with close teacher-disciple links, some of whom will surely have had access to the versions published previously by other *gharānā* members. One might have expected, for instance, a closer resemblance between Patwardhan's text and that of his *guru*, V.D. Paluskar, whose version would presumably have been available to him, as it would also have been to his *guru-bhāī*, Omkarnath Thakur, whose version differs from both of theirs. Even the text of Patwardhan's own disciple, Vinay Chandra Maudgalya, given earlier, is at variance with his; as indeed is Mirashi Buwa's, despite the fact that Patwardhan served as one of the editors of the publication from which Mirashi Buwa's version is taken. The three versions given by Bhatkhande also differ slightly from each other, no doubt reflecting the process of revision and correction discussed in Chapter 3 (see §3.3). A full summary of all the text variants found in the

previous examples, arranged in *Devanāgarī* dictionary order, is given in Fig. 5.1 below:

Fig. 5.1

Summary of text variants

Devanāgarī					Transliteration				
कैसे	सुख	सोवे	निंदरीया / निदरिया / निदरीया / नींदरिया / नींदरीया / नीदरिया / नीदरीया	माई / —	kaise	sukha	sove	nĩdarīyā / nidariyā / nidarīyā / nĩdariyā / nĩdarīyā / nĩdariyā / nĩdarīyā	māī / —
शाम / इयाम	मुरत / मूरत	चित	चडि / चडी / चढी / चढी / चली		śāma / śyāma	murata / mūrata	cita	caḍi / caḍī / caḍhī / caṛhī / calī	
सींच / सीच / सीचे	सींच / सीच / सीचे	सदारंग / सदारींग	अकुलाये / अकुलावे / आकलावे / उकलायो / उखलावे / ओकलावे / हुकलाये	माई / —	sõca / soca / soce	sõca / soca / soce	sadāraṅga / sadārauṅga	akulāye / akulāve / ākalāve / ukalāyo / ukhalāve / okalāve / hukalāye	māī / —
जा / या	बिध / विध	गांठ / गांठ[104] / गाठ / गात	पड़ी / परी		jā / yā	bidha / vidha	gāṭha / gāṭha / gāta	paḍī / parī	

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[104] These are alternative spellings resulting from the practice common in printed books of using the *anusvāra* in place of the superscript sign *candrabindu* (i.e. '˙' instead of '˙ ˙ ').

In a moment we will examine these variants in detail. However, before doing so, there are a few general points which need to be borne in mind. The first is that few, if any, of the singers/editors whose texts we are examining would have been experts in the dialect of Hindi in which the *bandiś* was composed. In most cases Hindi was not even their first language. The mother tongue of Krishnarao Pandit, V.N. Bhatkhande, Vishnu Digambar Paluskar, Mirashi Buwa, V.N. Patwardhan, and Neela Bhagwat, for instance, is/was Marathi, while that of Omkarnath Thakur was Gujarati. However, even those whose first language was Hindi would not necessarily have been closely acquainted with the Braj dialect found here. There are, in fact, significant differences between modern Hindi (known as Khāṛī Bolī) and Braj Bhāṣā both with regard to grammar and vocabulary, so that, without study, even Hindi speakers might find some *khyāl* texts hard to understand.[105] Some of the afore-mentioned singers/editors do appear to have made an effort to acquaint themselves with Braj, though it is unlikely that most knew it well. On this point, it is worth recalling that even Bhatkhande, whose knowledge of Braj was, by most accounts, reasonably good, felt the need to consult specialists in the language before publishing his notations in their final form.

The second point concerns the condition of the texts themselves. As we have seen previously (see §2.4), the traditional method of learning compositions was through direct imitation of the *guru*. In the case of the text, such imitation did not necessarily entail any understanding of its meaning. All that was required of the disciples was that they reproduce the words in the form uttered by their *guru*. It is not surprising, therefore, that after numerous generations of such transmission the texts had often become distorted, sometimes exceedingly so. We saw in Chapter 3 that the

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[105] For a discussion of the languages/dialects used in *khyāl* texts, see pp.39-41.

texts of the *bandiśes* collected by Bhatkhande were often in a rather mangled state, frequently with portions which made no sense. In the case of the authors/editors whose texts we are comparing, we do not know for certain in what state they will have received the texts from their respective teachers. However, we do know that at least some of them did endeavour to correct what they regarded as errors in the Braj, and even those, like Krishnarao Pandit, who would not countenance any changes to the melodic content were, however, prepared to make alterations to the text where they considered it had become distorted (L.K. Pandit, Int.).

It is worth noting that in the performance arena there is evidence of texts being presented by some previous Gwalior masters in an extremely distorted fashion. In his well-respected Marathi book on vocal *gharānās*, *Saṅgītāntīl gharāṇī*, published in 1962, for instance, N.R. Marulkar offers some examples of what he terms 'faulty pronunciation' by Gwalior artists, which include his recollections of a *mahfil* concert in which 'one well-known Gwalior singer' rendered 'Kaise sukha sove' in a form which sounded more like 'Kai–se soka so–y ve–t' and the opening of another *bandiś*, 'Deva deva satasanga' in *rāg Sāvanī*, in a form more like 'Dye ev dye–v' (1962:92-93). Not surprisingly, such distortions tend to occur most often in cases where the artist's mother tongue is not Hindi. In the present case Marulkar does not name the guilty party, but it seems likely that he was referring to someone whose mother tongue was Marathi. There had by this time already been considerable debate among Marathi speakers on the failings of Marathi-speaking *khyāliyās*. The renowned Marathi writer and essayist, N.S. Phadke (1874-1978), for instance, had accused them of making the words of the *khyāl* composition sound meaningless by their indistinct pronunciation, resulting in 'the entire musical performance [becoming] insipid and tasteless' (Deshpande 1987:95), a problem which prompted him to call for the creation of new *khyāl* compositions in Marathi.

The third point to bear in mind is that the texts as they appear in the *bandiś* collections may not always be in precisely the form intended by their authors/editors. Some of the variants listed in Fig. 5.1, for instance, may simply be the result of typographical errors. Misprints are not uncommon in *bandiś* collections, and indeed in some the proportion is extremely high. In the majority of cases the errors involve substituting one constituent of the following pairs of vowels for the other:

अ / आ   (a / ā)

उ / ऊ   or   ॒ / ॒   (u / ū)

ए / ऐ   or   ॑ / ॑   (e / ai)

ओ / औ   or   ौ / ौ   (o / au)

and the most common of all,   इ / ई   or   ि / ी   (i / ī)

A similar substitution often occurs in the case of certain consonants, especially those with similar graphs – e.g. ब / व (b / v) and घ / ध (gh / dh). The alternatives listed earlier, resulting from orthological discrepancies within the same publication, include a few examples of these kinds – namely बिध / विध (bidha / vidha – Thakur), नीदरीया / नीदरिया / निदरिया (nīdarīyā / nīdariyā / nidariyā – Paluskar) and मुरत / मूरत (murata / mūrata – Paluskar). An idea of the frequency with which such variations can occur can be gleaned from the fact that in the portion of the publication from which Paluskar's text is taken (a notation of an extended *khyāl* performance based on our featured *bandiś*), the spelling 'murata' occurs 7 times and 'mūrata' (the standard spelling), 5 times. In such cases the inconsistencies at least draw our attention to a possible misprint. However, where the publication contains only one version of the text, it is difficult to be certain whether or not a particular spelling, especially an unusual one, was actually the one the author intended.

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The problem of identifying misprints in published *bandiś* texts is compounded by the lack of standardisation in Braj orthography in general. As Snell observes in relation to Braj classical literature:

> The forms which appear in published texts are the product of successive centuries of scribal copying and re-copying, and do not necessarily represent accurately the conventions in which the work was originally composed; forms preserved in manuscripts may represent genuine linguistic features, or may simply reflect scribal whim. (1991:4)

The situation is complicated further by a tendency among both manuscript copyists and modern editors/typesetters to impose Sanskritic or modern Hindi orthographies on the original (ibid.:6, 12). The result is that many of the orthographic variations or discrepancies encountered in printed *bandiś* texts may well correspond to those found in Classical Hindi literature more generally.[106] This is certainly true in the case of the texts we are examining here, as we will see shortly.

With the above points in mind, then, let us proceed now to our analysis of the texts. We will look first at each set of variants in turn. Here we will confine ourselves to identifying the different types of variants. After this, however, we will move on to address the question of textual 'authenticity':

1. nīdarīyā / nidariyā / nidarīyā / nĩdariyā / nĩdarīyā / nīdariyā / nīdarīyā

The word for 'sleep' here generated a large number orthographic variations. Some of these may be due to misprints, though most I have been able to find in dictionaries.

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[106] See Snell (1991:4-6) for further details of Braj morphology and orthography.

2. māī / –

The word 'māī' is present in only some versions of the text. In most cases its appearance is confined to the *asthāī*, but in the first two of Bhatkhande's versions it also appears in the *antarā*. The word itself (meaning literally 'mother') is a term of address used between women, and is one of a number of feminine vocatives which crop up regularly in musical texts. More often than not it serves simply as a 'filler', adding nothing significant to the textual meaning. We will consider the question of its role in the text of 'Kaise sukha sove' in more detail later.

3. śāma / śyāma

These spellings of Krishna's epithet are both found in classical literature (see Platts 1997), though in Braj manuscripts another spelling, 'syāma', with the स (s) replacing the श (ś), is more common (see Entwistle 1983:167; Snell 1991:5).

4. murata / mūrata

Again these are varieties of spelling, the latter being the standard (see Das 1965: 3973, 3993).

5. caḍi / caḍī / caḍhī / caṛhī / calī

This group includes different kinds of variations. Some are of little, if any significance. The contrast between the short 'i' in the first variant above and the long 'ī' in the remaining variants is one example. In fact, the first spelling is confined to Paluskar's notation and may well be a misprint, since the same notation also contains the other spelling (i.e. caḍī). Another variation of only minor importance is the distinction between चढ़ी (caḍhī) and चढ़ी (caṛhī). Throughout this study I have followed standard practice in representing the characters ड and ढ as the retroflex plosives ḍ and ḍh, and ड़ and ढ़ as the retroflex flaps ṛ and ṛh. In practice, however, the distinction is not always clearly maintained. In Braj manuscript tradition, for

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instance, one frequently finds ड and ढ used in contexts where the consonant would normally be articulated as a flap. Indeed this occurs so often that it is doubtful whether the presence or absence of the subscript dot, which differentiates words like चढ़ी and चढी, would even be noticed by most readers. It should be added that in the printed *bandiś* collections, not only is the dot often omitted in error, but in some instances – e.g. in Bhatkhande's *Gītmālikā* series and the early Marathi editions of his *Kramik pustak-mālikā* – it is simply not used at all.

Another relatively insignificant difference is that between caḍhī / caṛhī and caḍī. These are merely different spellings of the same verb. Both are found in classical literature, though the spelling with ḍh/ṛh is more common (see Entwistle 1983:164; Platts 1997:432).

The remaining variant, 'calī', stands apart from the others. The latter are all versions of the same verb, whose root (caṛh- or caṛ-) means, as we saw previously, 'enter' or 'attack'. In the context of the text we are examining, it is used in combination with the word 'cita' to give the sense of the heroine's heart or mind under assault from Krishna's image. 'Calī', however, is from the root cal-, which means, among other things, 'walk, move, go, leave'. From a grammatical point of view, however, this verb does not really work satisfactorily in conjunction with 'cita'. Among the texts we are comparing, 'calī' is confined solely to Krishnarao Pandit's version. Whether this was the form in which he learnt it or whether it was the result of his efforts to 'correct' the texts, referred to earlier, is unclear. Asked about this, his son, L.K. Pandit (Int.), told me that he did not know for sure, but suggested that the softer 'l' sound of 'calī' was in any case more in keeping with the language of *bandiś* texts than the harder 'ḍh' or 'ṛh' sound of 'caḍhi' or 'caṛhī'.

6. soca / sõca / soce

The difference between the first two variants, सोच ('soca') and सोंच (sõca), here is of negligible significance. In the second spelling, which is confined to Krishnarao Pandit's version, the *anusvāra* (i.e. the superscript dot) serves to indicate vowel nasalisation. In spoken Hindi it is not unusual to find nasalisation occurring spontaneously in long vowels like the 'o' here (see Entwistle 1983:161-62). In Braj manuscripts it is often marked, though 'this convention is not usually carried through into printed texts' (Snell 1991:6).

By contrast, the difference between these first two variants, on the one hand, and the last is of rather more importance. In the case of the first two, the verb is in its absolutive form, represented by the verb stem alone. Its literal meaning would, as we saw previously, be 'fretting' or 'having fretted'. In the case of the last variant, सोचे ('soce'), however, the same verb is in the subjunctive-present form, which in the context of the song might be translated literally as 'she frets'.

7. sadāraṅga / sadārauṅga

Of the two spellings here, the second is confined solely to the Marathi editions of Bhatkhande's *KPM* and reflects the wider trend in these editions of using the combination 'au' + *anusvāra* in contexts where one would normally expect to find, in Marathi as well as Hindi, the (inherent) 'a' + *anusvāra* spelling.

8. akulāye / akulāve / ākalāve / ukalāyo / ukhalāve / okalāve / hukalāye

This verb, expressing the distress of the heroine, exhibits an especially wide range of variants. Looking carefully at these, we can observe differences both in the verb roots and in the endings. Two of the roots – namely 'akulā-' and 'ukalā-' – are certainly verbs found in classical Hindi literature (See Platts 1997:66). The latter is employed not only in the sense of 'feel restless', but also of 'feel nauseous' or even

'be sick', and perhaps for this reason Krishnarao Pandit felt it necessary to include a footnote explaining (in Hindi) the meaning intended by his 'ukalāyo' (he gives the adjective 'vyākula' meaning 'perplexed' or 'restless'). The remaining roots differ from 'ukalā' only in their initial vowel. Paluskar's 'hukalā-' and Mirashi Buwa's 'ukhalā-' look like variations on 'ukalā-'. Paluskar is reported to have 'made a deep study of Hindi and Brij Bhasha' (Deodhar 1973:35) during which it is possible that he encountered the spelling he gives, though it is not clear why he would have chosen this rather than the standard Braj spelling. Bhatkhande, too, studied Braj and, as we have seen, consulted a number of language specialists in his efforts to arrive at what he regarded as a definitive version of each *bandiś*. Their advice could well have had some influence on the change from 'ākalā-' in the *Gītmālikā* to 'okalā-' in the *KPM*.[107]

The verb endings can be divided into two main categories: those ending '-ve' indicating the subjunctive-present tense (suggesting a translation on the lines of 'he/she feels' or 'is becoming restless'), echoing the 'so-ve' of the first line; and those ending '-ye' or '-yo' denoting the perfect tense (i.e. 'he/she has become restless'). The change in tense does not significantly alter the meaning. Interestingly, although Vinay Chandra Maudgalya gave the ending as '-ve' in his published text, when he performed the composition for me some years later, the version he sang was 'akulāye'. There are many possible explanations for the discrepancy in this case, but it should be said that it is not unusual to find performers singing a version of the texts slightly different from those given in their own publications. We have already seen an example when

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[107] The nearest word to the root 'okalā-' I have found which conveys the sense of restlessness intended here, is the adjective 'aukal' defined by Platts (1997:106) as 'restless' or 'uneasy'. He also lists the verb 'oknā' as meaning 'to vomit' (ibid.), which, it will be recalled, is one of the meanings covered by the root 'ukalā-'. The root 'ākalā-', on the other hand, would seem to be related to 'ākalī' (n.f.) meaning 'unrest', 'agitation' etc.

comparing V. N. Patwardhan's notation and performance of the *bandiś* 'Yāra kaṭārī mānū' in *rāg Lalitā-Gaurī* in Chapter 3.[108]

9. yā / jā

In classical Braj या (yā) and जा (jā) normally represent the oblique forms of respectively the demonstrative and relative pronouns, the equivalent of the words 'is' and 'jis' in modern standard Hindi. As regards the meaning the difference would be slight, 'yā bidha' translating as 'in *this* manner', and 'jā bidha' as 'in *which* manner'. In practice, however, the distinction is not always so clear-cut, in that some Braj speakers pronounce य as a 'j'. Hence या and जा could also, in fact, be the same word. It is worth adding that in modern Braj 'yā' and 'jā' are both used for the oblique demonstrative pronoun. Indeed, according to Varma, the use of 'jā' is more widespread, extending over 'the greater part of the Braj[-speaking] area' (1935:81).

Of the published texts we are examining, the spelling 'jā' is confined to Krishnarao Pandit's version. Among the singers whose recordings feature in our central comparison, only three use this form – namely, Chandrakant Pandit, Sharadchandra Arolkar (Krishnarao Pandit's son and disciple respectively), and Neela Bhagwat (Arolkar's disciple). The remainder, including Krishnarao Pandit's other son, Lakshman, all sing 'yā'.

10. bidha / vidha

These represent different spellings of the same word. In my transliteration of the texts I have followed standard practice in representing the graph व as the semivowel 'v' and ब as the consonant 'b'. And indeed among the recordings of 'Kaise sukha sove' in our sample, we find singers pronouncing this word in both

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[108] See fn.77, p.109.

ways. However, it is worth noting that in Braj manuscript tradition the distinction between व and ब is not always so clear-cut. Many scribes, for instance, forsake ब altogether in their manuscripts, using व for both 'v' and 'b', while others make a different kind of graphic distinction, using व for 'b' and the dotted व़ for 'v'. In these contexts, therefore, the word विध may simply be another way of writing बिध.

11. gā̃ṭha / gāṭha / gāta

The first two variants here are different spellings of the same word, the feminine noun meaning 'knot' or 'tangle'. Used in combination here with the verb 'par-', it conveys, as we saw earlier, the sense of 'being knotted up inside'. The last variant, on the other hand, is a different word, meaning, among other things, 'body' or 'limb'. In the song text it combines with the same verb to give the sense of the heroine's body or limbs lying idle or useless.

12. paḍī / parī

These are again alternative spellings. However, while the first (generally with the subscript dot – i.e. ड़) is the usual spelling in modern standard Hindi, the latter is more common in Braj Bhāṣā.

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Overall, then, it can be seen that the majority of the variations between the texts are relatively minor. Indeed some of the differences would not even be noticeable when actually sung. And even those few variations which do have some implications for the grammar and meaning, do not alter the meaning of the text to any great extent.

Faced with so many variants, the question of textual 'authenticity' is clearly going to pose some difficulties. Nevertheless careful scrutiny of these texts can in some instances provide clues as to which, if any, of the variants was most likely to be current in the earliest days of the *gharānā*. A case in point is the repeated verb with

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which the *antarā* begins. In the majority of versions the verb appears, as we saw earlier, in its absolutive form represented by the verb stem alone (i.e. 'soca soca'). This version was also that given originally by Bhatkhande in his *Gītmālikā*. By the time he came to republish it in the *KPM*, however, it had been changed to 'soce soce' in line with the subjunctive-present of his other verbs, 'sove' and 'okalāve'. Of the Gwalior artists whose texts are reproduced above, only V. N. Patwardhan gives this version. Whether Patwardhan himself normally adhered to this version in performance is uncertain, though the fact that, as the examples given in our featured comparison demonstrate, his *guru*, *guru-bhāī* and two of his disciples (respectively V. D. Paluskar, Narayanrao Vyas, V. C. Maudgalya and V. R. Athavale – see Fig. 4.25f) did not certainly leaves some room for doubt. In fact, apart from Patwardhan, the only Gwalior singer included in our featured comparison who follows Bhatkhande in this is Balasahab Poochwale, which is not surprising given his father's close connections with Bhatkhande and the *KPM*. In view of this, with the balance of evidence so firmly titled in one direction, one could be reasonably confident in asserting that 'soca soca', rather than 'soce soce', was the version most likely to have been sung in the early days of the *gharānā*.

In other instances, the evidence is rather more mixed. In the case of the verb discussed above, for example, the close resemblance between the roots 'ukalā-', 'hukalā-' and 'ukhalā-' given by three earliest Gwalior singers in our sample – respectively Krishnarao Pandit, V. D. Paluskar and Mirashi Buwa – might lead us to prefer 'u' as the initial vowel rather than 'ā', 'a' or 'o', when choosing from the list of spellings. Similarly the fact that all three are perfective participles, albeit with different endings, might lead us to favour this tense.

A different kind of problem is posed by the word 'māī', which is present in some versions of the text and absent from others. A glance at the texts of the versions

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given in our featured comparison reveals that its occurrence is confined to singers belonging to the Pandit branch of the *gharānā*, where it appears after the word 'nĩdariyā' in the *asthāī*. In all the notations or performances of singers belonging to the line of Balakrishna Buwa Ichalkaranjikar it is simply omitted. This is significant because it suggests not merely that is there is a clear divergence between different branches of the *gharānā* on this point, but that this divergence can be traced at least as far back as the generation of Krishnarao Pandit, Mirashi Buwa and V. D. Paluskar.

Interestingly, the divergence we have observed within Gwalior *gharānā* is also manifest in the texts given by Bhatkhande. In his first version, published in the *Gītmālikā*, the 'māī', in fact, occurs twice, once in the *asthāī*, as in the examples already discussed, and once in a roughly corresponding position in the *antarā*. This arrangement was also retained in the original Marathi edition of the *KPM*. However, by the time this publication had reached its standard form a few years later, an editorial decision had been made to take out both 'māī's. What prompted their removal is uncertain. In Chapter 3 (see p.124), we noted that, according to B. R. Deodhar, Bhatkhande claimed that by comparing the versions of a text sung by 'several expert musicians', it was possible to reconstruct 'the original and correct version'. Perhaps in this case, faced with readings which differed on this score, he decided on balance that the 'māī' must have been absent. The word 'māī' is, as we saw earlier, one of several feminine vocatives which turn up frequently in musical texts. It often functions simply as a 'filler', without really adding anything to the textual meaning. Indeed it is not unknown for singers to employ it for the same purpose in their improvisations even where it is not a part of the *bandiś* text. From the viewpoint of 'authenticity', therefore, its appearance in texts is always slightly suspect. But where, as here, there are versions in which it is present and others in which it is absent, the odds of its being a later accretion would seem to be high.

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Much of the debate over *bandiś* 'authenticity' within Gwalior *gharānā*, of course, is premised upon the generally unspoken assumption that the *gharānā* did possess, at one time at least, something approaching an 'original' version of each composition. This is not something which can be taken for granted, however. Indeed it might be argued that if the trend we have observed in recent generations of singers held true even in small measure for their earlier counterparts, then the possibility of even radical departures from the original in some cases cannot be ruled out. In the textual sphere the evidence provided by Krishnananda Vyasadeva's *Saṅgīta rāgakalpadruma* collection is invaluable in this respect. Published originally, as we saw previously (see p.31), between 1842 and 1849, and then reissued in a 3-volume revised edition between 1914 and 1916, it contains a vast number of musical texts collected by the author over the previous three decades,[109] the very period during which the founders of the Gwalior *gharānā* are likely to have acquired the bulk of their own *bandiś* repertoire. Examining the texts of the revised edition, we find among the examples listed as sung in *rāg Bihāg* two which bear a close resemblance to our featured *bandiś*:

Krishnananda Vyasadeva: *Saṅgīta rāgakalpadruma* 1 (1914:309)

कैसे सुख सोवूं नीदड़ीया काम मूरत चित चढ़ी

kaise sukha sovū nīdaṛīyā kāma mūrata cita caṛhī

सोच सोच सदारङ्ग उकलाया हिय वेदन अति बढ़ी

soca soca sadāraṅga ukalāyā hiya vedana ati baṛhī

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[109] According to the author's introduction (entitled '*Rāgsāgarkī sūcnā*') given in Vol. 2 of the revised edition, it took him 32 years to collect the material for his book (Vyasadeva 1916: i).

Krishnananda Vyasadeva: *Saṅgīta rāgakalpadruma* 1 (1914:329)

केते सुख सोवे नीदरीया श्याम मूरत चित चढ़ी रहत नित

kete sukha sove nīdarīyā śyāma mūrata cita caṛhī rahata nita

अवध बदी अजहूं नहीं आए मोहन मीत

avadha badī ajahū̃ nahī̃ āe mohana mīta

The first of these examples exhibits the closer correspondence to the versions sung by Gwalior exponents. Apart from the final portion which is entirely different, the resemblance is reasonably close. Some of our earlier hypotheses on the question of authenticity find further confirmation here – e.g. the preference for the verbal root ukalā- over the alternatives, or for 'soca soca' over 'soce soce'. This last example appears to call into question Bhatkhande's decision to abandon the first version in favour of the second, though his decision to remove the 'maī's looks more justified.[110] In a few places, the first Vyasadeva version finds no exact counterparts in any of the variants given in the texts discussed above. Some of the differences are minor, having no effect on the meaning – e.g. the spelling of 'nīdaṛīyā' with the retroflex flap 'ṛ'[111] and the '-yā' ending of the perfective participle 'ukalāyā'. In the latter case, it is worth noting that the 'yā' ending is more typical of modern Hindi than of Braj. As we saw earlier, in Braj literature it is not unusual to find Braj forms replaced by their modern Hindi equivalents like this, and, in fact, the change from an --o ending (such as that

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[110] Whether Bhatkhande ever took account of the Vyasadeva texts in preparing his notations is not clear. However, to judge from the description of the *Saṅgīta rāgakalpadruma* collection given in his book, *A short historical survey of the music of Upper India*, which reproduces a speech he delivered at the first All-India Music Conference, Baroda, in 1916 (the year before the first of his notations of 'Kaise sukha sove' was published), it certainly appears that he had consulted it (see Bhatkhande 1934:37).

[111] Further spellings found in classical literature include 'nĩdaṛiyā' and 'nīdariyā'.

found in the 'ukalāyo' given in some of the text versions discussed earlier) to the -ā ending seen here is especially common. (see Snell 1991:12).

Other differences do affect the meaning, however. The use of 'sovũ' in place of 'sove', for instance, changes the sense of the verb from the 3rd to the 1st person. A still more significant divergence occurs with regard to the object of the heroine's longing. It will be recalled that in all of the previous versions he was identified as 'śāma' or 'śyāma' (Lord Krishna), permitting the text to be interpreted in both erotic and devotional terms. Here, however, in place of this we find the word 'kāma'. In Braj Bhāṣā this has a number of meanings, including 'desire', 'lust', 'passion' and 'love'. More appropriately in the present context, it is also employed to refer to the object of such desires, or to their personification, Kamdev, the god of love frequently dubbed 'The Indian Cupid' (Snell 1991:192; Platts 1997:804), making the text much more overtly erotic.

The second of the Vyasadeva texts resembles the Gwalior versions only in the *asthāī*. The *antarā* is entirely different. Looking at the *asthāī* text, we see that 'maĩ' is again absent. Moreover, there are two further variants not so far encountered – i.e. 'kete' in place of 'kaise' at the beginning and the additional text 'rahata nita' at the end of the line. 'Kete' means literally 'how much', but used rhetorically, as here, its meaning is similar to 'kaise' ('how'). The word 'rahata' is the active present form of the verb 'rah-'. When following a perfective participle, like the 'caṛhī' here, it serves to stress the continuity of the action of the earlier verb. The effect is further underlined in this case by the adverb 'nita', meaning 'always' or 'constantly'. Hence, the overall sense now is of the heroine's heart being *constantly* assailed by Krishna's image.

In other ways, however, the second Vyasadeva text is closer to the Gwalior versions than the previous example – e.g. in its use of the 3rd person 'sove' rather than

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'sovũ' and of 'śyāma' instead of 'kāma'. Comparing the texts given by Vyasadeva with their more recent counterparts, some commentators have been tempted into rather hasty conclusions concerning their relative authenticity. Citing these very examples, for instance, C. S. Pant confidently asserts that: 'It seems that some musicians thought it fit to replace the **Kam Moorat** of the original **khyal** with **Shyam-moorat**, and thus gave a bowdlerised edition of the song' (1967:139). Following the same set of assumptions, he could also presumably have added that 'sovũ' had been replaced by 'sove', or indeed that the final portion of the version current nowadays was not part of the 'Sadāraṅga' original.[112] Looking carefully at the texts, it must be admitted that the balance of the evidence does appear to favour Pant's viewpoint. For instance, the alternative words 'hiya vedana ati baṛhī' found in the Vyasadeva version, telling of the growing heartache of the heroine, certainly seem more in keeping with the preceding text than those which appear in the modern versions. The 'baṛhī'/'caṛhī' rhyme, too, might be regarded as neater than their Gwalior counterparts (e.g. 'caṛhī'/'parī' or 'calī'/'parī') given earlier. Yet while Pant may well be right in his assumptions, on the evidence of the texts alone he is certainly not entitled to regard the case as proved. Not enough is documented of Vyasadeva's working methods, his approach to editing, his sources and so forth for us to properly assess the reliability of his texts. We have already seen the problems with misprints which can occur in modern publications, and it is difficult to believe that a collection as monumental as Vyasadeva's would not have been plagued by similar problems. But even supposing the form in which the texts appear accurately reflects that in which he found them towards the beginning of the nineteenth century, this is no

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[112] Note that the versions given by Pant differ slightly from those given in the revised edition of the *Saṅgīta rāgakalpadruma*. One of the differences is that in Pant's versions, both texts begin identically with 'Kaise sukha sove'.

guarantee of their authenticity. If we assume, as seems probable, that Vyasadeva obtained most of his *khyāl* texts from oral tradition, then many will already have passed through numerous generations of singers before reaching him. In these circumstances, it is unlikely that all would have survived entirely unaltered. For a *khyāl* like 'Kaise sukha sove', most likely composed during the reign of the Emperor Mohammad Shah of Delhi (1719-48), as much as a hundred years or more could already have elapsed between its original creation and its publication by Vyasadeva. This was certainly ample time for distortions to have arisen or for rival versions to have come into being. It cannot be assumed, therefore, that the form or forms in which the *khyāl* is sung today are *necessarily* less 'authentic' than those found in the *Saṅgīta rāgakalpadruma*. That said, however, Vyasadeva's texts do at least serve as a reminder that even those elements common to all modern versions of a text may not have been present in the original.

5.2 Other Texts

Let us extend our comparison now to include other *khyāl* texts. For the sake of brevity, henceforth we will not attempt to analyse the language in detail, but will confine ourselves to ascertaining the extent of text variation. It can be seen that the kind of divergence we have just seen between Vyasadeva's versions and their more recent counterparts is relatively common. Sometimes the difference is limited to the odd word or two here and there, but in other instances the divergence is much more radical. For an example of the first kind, we need look no further than the *drut khyāl* which is often sung immediately after 'Kaise sukha sove', at least by singers of the Pandit teaching line. Here are the versions given by Vyasadeva, Bhatkhande and four Gwalior artists:

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Krishnananda Vyasadeva: *Saṅgīta rāgakalpadruma* 1 (1914:308-9)

वालम रे मेरे मनके चीते होवन देहो वन दे कही मीत पीयरवा

vālama re mere manake cīte hovana deho vana de kahī mīta pīyaravā

सदारङ्ग जिन जावो विदेशवा सुखदी गलीया सोवनदे

sadāraṅga jina jāvo videśavā sukhadī galīyā sovanade

Krishnarao Pandit: *Saṅgīt praveś* 1 (1953:13)

बालम रे मीरे मनकी चित होवन द [दे?] होवन देरे मीत् पियरवा

bālama re more manakī cita hovana da [de?] hovana dere mīt piyaravā

तुम सदारंग जिन जा बिदेसवा सुख निंदरिया सोवन दे

tuma sadāraṅga jina jā bidesavā sukha nīdariyā sovana de

V.N. Bhatkhande: *Gītmālikā* 6 (1917:13)

बालमुरे मीरे मनके चीते होवन देरे होवन देरे मीत पियरवा

bālamure more manake cīte hovana dere hovana dere mīta piyaravā

सदारंग जिन जाओ बिदेसवा सुख नींदरिया सोवन देरे सोवन देरे मीत पियरवा

sadāraṅga jina jāo bidesavā sukha nīdariyā sovana dere sovana dere mīta piyaravā

V.N. Bhatkhande *KPM* 3 (1988:174-75) [113]

बालमुरे मीरे मनके चीते होवन देरे होवन देरे मीत पियरवा

bālamure more manake cīte hovana dere hovana dere mīta piyaravā

सदारंग जिन जावो बिदेसवा सुख नीदरिया सोवन देरे सोवन देरे मीत पियरवा

sadāraṅga jina jāvo bidesavā sukha nīdariyā sovana dere sovana dere mīta piyaravā

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[113] The Marathi version (1922:85-86) is the same except for the following spellings: 'nīdariyā' and 'sadārauṅga'. So is the version given by Rajabhaiya Poochwale in Vol. 2 of his *Tān mālikā* (1932:42-44) with the exception of the spelling 'bālamare'.

Mirashi Buwa:

Bhāratīy saṅgīt-mālā 2 (1946:136-37); also *Hindustānī khyāl gāyakī* 5 (1963:62-63)

बाल मोरे मोरे मनकी चीत होवन दे होवन देरे मीत पिहरवा

bāla more more manakī cīta hovana de hovana dere mīta piyaravā

तुम सदारंग जिन जावो बिदेसवा सुख नींदरिया सोवन दे

tuma sadāraṅga jina jāvo bidesavā sukha nĩdariyā sovana de

V.N. Patwardhan: *Rāg-vijñān* 2 (1970:184-85)

बालमुरे मोरे मनकी चीते होवन देरे होवन देरे मीत पियरवा

bālamure more manakī cīte hovana dere hovana dere mīta piyaravā

तुम सदारंग जिन जावो बिदेसवा सुख नींदरिया / निंदरिया सोवन देरे

tuma sadāraṅga jina jāvo bidesavā sukha nĩdariyā / nĩdariyā sovana dere

B.R. Deodhar: *Rāg-bodh* 2 (1989:67-68)

बालम रे मोरे मन के चीते होवन दे होवन दे रे मीत / मित पियरवा

bālama re more mana ke cīte hovana de hovana de re mīta / mita piyaravā

तुम सदारंग जिन जावो बिदेसवा सुख नींदरिया / निंदरिया सोवन दे रे सोवन दे रे मीत / मित पियरवा

tuma sadāraṅga jina jāvo bidesavā sukha nĩdariyā / nĩdariyā sovana de re sovana de re mīta / mita piyaravā

Amidst the numerous variants here, the Vyasadeva version stands apart from the others in its spelling of 'vālama', 'videśavā' and 'mere' and in its inclusion of the words 'de kahī' (rather than the 'dere' found in the other versions) and 'sukhadī galīyā' (rather than 'sukha nĩdariyā / nĩdariyā / nĩdariyā'). By contrast, in the next example, a slow-tempo composition sung variously in *rāg Bhairav* and *Rāmkalī*, the divergence is much more evident. Here the *antarā* of the Vyasadeva text is entirely different:

Krishnananda Vyasadeva: *Saṅgīta rāgakalpadruma* 1 (1914:90 – *Bhairav*)

कोयल बोले माई मोरे ढिग लालकी बास पाई

koyala bole māī more ḍhiga lālakī bāsa pāī

अम्बुवा मोराने टेसुवा फुलाने मधमाती वसन्त ऋतु आई

ambuvā morāne ṭesuvā phulāne madhamātī vasanta ṛtu āī

Krishnarao Pandit: *Saṅgīt praveś* 1 (1953:57-58 – *Bhairav*)

कोयल बोले माई मोढिंग लालके बास पे

koyala bole māī moḍhinga lālake bāsa pe

काहेकी निसदिन बोल सुनावत नावत तोरे द्वार पे

kāheko nisadina bola sunāvata nāvata tore dvāra pe

V.N. Bhatkhande: *KPM* 2 (1989:193-94 – *Bhairav*)

कोयल बोले माई मोढिंग लालके बास पै

koyala bole māī moḍhinga lālake bāsa pai

काहेकी निसिदिन बोले नावत आवत मोरे द्वार पै

kāheko nisidina bole nāvata āvata more dvāra pai

Mirashi Buwa: *Bhāratīy saṅgīt-mālā* 3 (1951:113-14 – *Rāmkalī*)

कोयल बोले माई मोढिंग लालके बास पे

koyala bole māī moḍhinga lālake bāsa pe

काहेकी निसदिन बोल सुनावत नावत तोहे द्वार पे

kāheko nisadina bola sunāvata nāvata tohe dvāra pe

V.N. Patwardhan: *Rāg-vijñān* 4 (1968:113-14 – *Rāmkalī*)

कोयल बोले माई मी ढिंग लाल के बास पै

koyala bole māī mo ḍhinga lāla ke bāsa pai

काहे की निसदिन बोल सुनावत नावत/ना आवत तोहे द्वार पै

kāhe ko nisadina bola sunāvata nāvata / nā āvata tohe dvāra pai

Focusing on the Gwalior examples in the foregoing selections, we observe that the pattern of divergence is not strikingly different from that which we found in the case of our featured *bandiś*. Again we have a range of variants, but as before none of the versions strays far from its counterparts. A comparison of the versions of the other *khyāl* texts given in the various *bandiś* collections published by Gwalior artists reveals a similar degree of convergence/divergence in the majority of cases, though the pattern of relationships between the versions given by individuals varies from composition to composition. Thus, for instance, the fact that two artists' versions are similar in one case is no guarantee that they will be so in all cases. The complete accord, for instance, between Bhatkhande's final version of 'Kaise sukha sove' and that of Patwardhan, which we noted earlier, is repeated in only a small proportion of other cases.

Bhatkhande's collection, in fact, contains a number of notations in which the *antarā* is completely different from that normally sung by Gwalior artists. A good example is 'Jāne na dũngī' in *rāg Kāmod*. A particular favourite among Gwalior exponents, this *choṭā khyāl* composition appears in the collections of several Gwalior singers, including those from different teaching lines. Comparing the texts given in these, we find that they are on the whole very similar:

Krishnarao Pandit: *Saṅgīt praveś* 2 (1954:13)

जाने न दूंगी री माइ आपने बालम की नैनन में कर राखौं पलखन मूंद मूंद करि

jāne na dũgī rī māi āpane bālama ko nainana mẽ kara rākhaũ palakhana mũda mũda kari

जब आवेंगे लालही आपही मोरे मंदर वलेहौं बलैया रुमझुम करि

jaba āvẽge lālahī āpahī more mandara valehaũ balaiyā rumajhuma kari

Bhaya Joshi: *Encyclopaedia of Indian music with special reference to the ragas,* Vol. 2 (in Clements 1988:48-49)

जाने न देउंगी री मायी अपने बालमकी नयननमे कर राखी पलखन मुंद मुंद करे

jāne na deũgī rī māyī apane bālamako nayananame kara rākho palakhana mũda mũda kare

जब आवेंगे लालहि आपहि मोरे मंदर हि ले हो बलैया झूम झूम करे

jaba āvẽge lālahi āpahi more mandara hi le ho balaiyā jhūma jhūma kare

Mirashi Buwa: *Bhāratīy saṅgīt-mālā* 2 (1946:160)

जाने ना दुंगी / दूंगी री माई आपने बालम की नैनन में कज राखी पलखन मंद मंद करे

jāne nā dũgī / dũgī rī māī āpane bālama ko nainana mẽ kaja rākho palakhana mãda mãda kare

जब आवेंगे लाल ही / हि आपहि मोरे मंदर लेहूं बलैया झुमझुम / झूमझूम करे

jaba āvẽge lāla hī / hi āpahi more mandara lehũ balaiyā jhumajhuma / jhūmajhūma kare

V.D. Paluskar: *Saṅgīt bālbodh* 1 (1916:116-18)

जाने न ख्वौंगी रि माई आपने बालम की नैनन मे कर राखी पलखन मुंद मुंद करे

jāne na dyaũgī ri māī āpane bālama ko nainana me kara rākho palakhana mũda mũda kare

जब जाबेंगे लाल हि आपहि मोरे मंदर लेहू बलैया झूमझूम करे

jaba jābẽge lāla hi āpahi more mandara lehū balaiyā jhūmajhūma kare

Patwardhan: *Rāg-vijñān* 2 (1970:208-9)

जाने न दूंगी री / रि माई अपने बालमकी नैनन में कर राखी पलकन मूंद मूंद करे

jāne na dūgī rī / ri māī apane bālamako nainana mē kara rākhī palakana mūda mūda kare

जब आवेंगे लालहि आपहि मोरे मंदर लेहू / लेहूं बलैया झूमझूम करे

jaba āvēge lālahi āpahi more mandara lehū / lehū̃ balaiyā jhūmajhūma kare

Omkarnath Thakur: *Saṅgītāñjali* 5 (1958:56-57)

जाने न दूँगी री माई अपने बलम को नैनन में कर राखूँ पलकन मूंद मूंद कर

jāne na dūgī rī māī apane balama ko nainana mē kara rākhū̃ palakana mūda mūda kara

जब आवेंगे / आबेंगे लाल ही आप ही मोरे मंदर लेहूँ / लेहों बलैया / बलैयाँ रूम झूम कर

jaba āvēge / ābēge lāla hī āpa hī more mandara lehū̃ / lehõ balaiyā / balaiyā̃ rūma jhūma kara

The differences here are largely confined to minor variations in orthography and verb endings of the kind we observed earlier in respect of our featured *bandiś*. In Bhatkhande's version, by contrast, we find that while the *asthāī* text remains broadly in line with those given above, the *antarā* is distinct. It even contains Niyamat Khan's reputed pseudonym 'sadāraṅga' combined in familiar fashion with the name of his patron, Mohammad Shah[114] (here spelt 'maummadasā'):

V.N. Bhatkhande: *Kramik pustak-mālikā* 4 (1987:102-103) [115]

कारे जाने न दूँगी एरि माइ अपने बालम को नैनन में कर राखी पलकन मूँद मूँद

kāre jāne na dūgī eri māi apane bālama ko nainana mē kara rākhī palakana mūda mūda

चमक बीजरी मेहा बरसे सदारँगीले मौंमदसा बरसे मेहा बूँद बूँद

camaka bījarī mehā barase sadārā̃gīle maummadasā barase mehā būda būda

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[114] See p.35.

[115] The text also appears in this form in Rajabhaiya Poochwale's *Tān mālikā* 3 (1971:21-22).

Although in this case it seems likely that Bhatkhande obtained this *antarā* from a non-Gwalior source, it is difficult to be sure. Commenting on the different versions of the *bandiśes* he had collected, Bhatkhande himself once observed that he found that, while the words of the *asthāī* generally tended to be correct, there were, by contrast, 'numerous versions of the *antarā*' (quoted Deodhar 1993:43). And indeed, even among Gwalior singers, it is certainly possible to find *bandiśes* in which the *antarā* texts differ radically. Here, for instance, are the versions of the texts for a well-known composition in *rāg Kāmod* given by two singers from different branches of the *gharānā*:

Krishnarao Pandit: *Saṅgīt praveś* 2 (1954:7-8)

हूं तो जनमन छाड़ोंगी मीतवा बीले सुरजन प्रेम पीयाकी साथ

hū̃ to janamana chāḍõgī mītavā bole surajana prema pīyāko sātha

बेदना मोरि तुमसन लागि रहे तहे कीउ जाने का हूनकी सदारंग महुंमदशा

bedanā mori tumasana lāgi rahe tahe kou jāne kā hūnako sadāraṅga mahummadaśā

Mirashi Buwa: *Bhāratīy saṅgīt-mālā* 2 (1946:158-59)

हूं तो जनमन छांडी ये निसदीन प्रेम पियाकी संग

hū̃ to janamana chā̃ḍī ye nisadīna prema piyāko saṅga

बेदना प्रेम मांगत हूं मेरे प्यारे की कीजिये / कीजीये कही नाग

bedanā prema mã̄gata hū̃ mere pyāre ko kījiye / kījīye kahī nāga

Again we find the 'sadāraṅga/Mohammad Shah' combination present only in one of the *antarās* here. In fact, the only portion common to both *antarās* is the initial 'bedanā'. Comparing these with Bhatkhande's version, we find that it comes closest to Mirashi Buwa's:

Bhatkhande *KPM* 4 (1987:103-4)[116]

हूँ तो जनम न छाड़ूँ निस दीन प्रेम पिया के संग

hũ to janama na chāḍũ nisa dīna prema piyā ke saṅga

बिधना तीपै यही मैं माँगा मोरे पिया की कीजे एकरंग

bidhanā topai yahī maĩ māgā more piyā ko kīje ekaraṅga

A similar split between different branches of the *gharānā* can be observed in the case

of the following *choṭā khyāl* composition in *rāg Multānī*:

Mirashi Buwa: *Bhāratīy saṅgīt-mālā* 1 (1944:120-21)

नैननुमें आनबान कौनसी परी रे

nainanumẽ ānabāna konasī parī re

बारबार सीत पलखन लागत जितदेखो उत शामसी परीरे

bārabāra sota palakhana lāgata jitadekho uta śāmasī parīre

Krishnarao Pandit: *Saṅgīt praveś* 1 (1953:91)

नैनन में आन बान कौनसे परी रे

nainana mẽ āna bāna konase parī re

सुखसे सोबत पल नही खोवत मोहनी मुरत शामकी खड़ी रे

sukhase sobata pala nahī khovata mohanī murata śāmakī khaḍī re

While there are a few more common elements here (e.g 'pala', 'śāma' and 're'), the

antarās are still very different. In this case, however, the Bhatkhande version contains

elements of both:

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[116] The version published in the original Marathi edition of the *KPM* (1923:86-7) was the same except for the spellings 'sauṅga', 'sadārauṅga', 'topẽ' and 'ekarauṅga'.

V.N. Bhatkhande: *Kramik pustak-mālikā* 4 (1987:760-61)

नैनन में आनबान कौनसी परी

nainana mẽ ānabāna kaunasī parī

निसदीन सीवत पलकन खोलत जब देखो मुख श्याम की खरी

nisadīna sovata palakana kholata jaba dekho mukha śyāma kī kharī

Another instance where Bhatkhande's text appears to combine portions of two divergent Gwalior *antarās* involves a slow-tempo composition in *rāg Sūr-Malhār*:

Mirashi Buwa: *Bhāratīy saṅgīt-mālā* 3 (1951:147-48)

ए गरजत आये बादर कारे अतही सुख पाये

e garajata āye bādara kāre atahī sukha pāye

गरज गरज चहूँ ओर बरस रहे तबही सदारंग अतही मन भाये

garaja garaja cahũ ora barasa rahe tabahī sadāraṅga atahī mana bhāye

Umamaheshvar Buwa Kundgolkar: *Saṅgīt kalādarpaṇ* 2 (1924:94-95)

गरजत आये बदरुवा / बदरुबा आतही डरु डरू पाये

garajata āye badaruvā / badarubā ātahī ḍaru / ḍarū pāye

रुमझुम चंड आवृ सरग अतही सुकु पाये

rumajhuma caṇḍa āvṛ saraga atahī suku pāye

V.N. Bhatkhande *KPM* 6 (1987:273)

आये गरजत बादरवा अतिही सुहाये गरजत

āye garajata bādaravā atihī suhāye garajata

रुमझुम चहुँ ओर तें बरसे सदारंग अतिही सुख पाये गरजत

rumajhuma cahũ ora tẽ barase sadāraṅga atihī sukha pāye garajata

The contrast between the versions of Mirashi Buwa and Kundgolkar here, including the absence of the pseudonym 'sadāraṅga' from the latter's *antarā*, is especially

noteworthy given that they were both disciples of Balakrishna Buwa Ichalkaranjikar. Indeed, so different is the *antarā* text, that one is led to wonder whether one or other of the disciples might have acquired the *bandiś* (or the *antarā* at least) from a source other than Balakrishna Buwa himself.

A similar divergence can also be observed in the following case, though this time between Mirashi Buwa and another *gurubhāī*, V. D. Paluskar. Once more it is only in Mirashi Buwa's text that we find Niyamat Khan's pseudonym:

Mirashi Buwa: *Bhāratīy saṅgīt-mālā* 3 (1951:124-25 – *rāg Suhā Kānaḍā*)

तू है मौमदशा दरबार निझाम दीन सी जान

tū hai maumadaśā darabāra nijhāma dīna so jāna

जोई जोई ध्यावे सोई फल पावे सदारंग तेरोही / तेरोहि गुन ग्यान निझाम दीन सीजान

joī joī dhyāve soī phala pāve sadāraṅga terohī / terohi guna gyāna nijhāma dīna sojāna

V.D. Paluskar: *Saṅgīt bālbodh* 3 (1922a:116-19 – *rāg Suhā Sughrāī*)

तुवे मौमदसा दरबार नीजामदीन सुजान

tuve momadasā darabāra nījāmadīna sujāna

धवल कलस पर बल-बल जैये उनपर जैये कुरवान नीजामदीन सुजान

dhavala kalasa para bala-bala jaiye unapara jaiye kuravāna nījāmadīna sujāna

Here Mirashi Buwa's version comes close to that given by a singer belonging to a different branch of the *gharānā*, Vaze Buwa:

Vaze Buwa: *Sāṅgīt-kalā-prakāś* 2 (Vajhe 1941:74 – *Rāg Suhā*)

तु / तू है मौमदसा दरबार निजामुद्दीन सुजानी

tu / tū hai maumadasā darabāra nijāmuddīna sujānī

जोही जोही घ्यावे सोहि फल पावे सदारंग तेरो गुन गावे निजा मुद्दीन सुजानी

johī johī dhyāve sohi phala pāve sadāraṅga tero guna gāve nijā muddīna sujānī

The discrepancy in the texts here is accompanied also by differences in the *rāg* designation. Although this might be thought to imply that we are dealing with different compositions, an examination of the notation suggests otherwise. For while there are some differences in the notes employed for the *asthāī*, they are sufficiently alike to be regarded as the same *bandiś*.

5.3 Summary

Our comparison of the texts given by various Gwalior *gharānā* artists for our featured *bandiś* revealed a surprisingly high number of discrepancies. In most cases, however, the differences turned out to be relatively minor, consisting of slight variations in orthography or verb forms. The only significant discrepancy concerned the use of 'māī', which was absent from the *asthāīs* of singers belonging to the Balakrishna Buwa teaching line. Variations of a similar kind were also observed between the successive notations published by Bhatkhande. In the first two of these 'māī' appeared in both *asthāī* and *antarā*, but were removed from the final version.

In Vyasadeva's collection we discovered two other possible variants of the text for this *bandiś* dating from the earliest days of the *gharānā*, both displaying significant differences from any of the variants found among Gwalior singers. This raises the possibility at least that the form in which the *bandiś* was sung at the inception of the *gharānā* may have been significantly different from that originally envisaged by its composer. Subsequent analysis pointed to the same possibility in respect of other *bandiśes*.

In the last part of the chapter, we looked at a few cases of more radical divergence. Although these represented only a small proportion of the total, they were important since they showed that there were different versions of the *bandiś* around in the early days of the *gharānā*. Included among the examples here were those showing divergence between Bhatkhande and Gwalior singers, between different branches of the *gharānā* and even disciples of the same *guru*.[117]

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[117] We will consider the implications of these findings further in Chapter 8.

CHAPTER 6

RHYTHM AND STRUCTURE

In this chapter the focus of our discussion shifts to the areas of rhythm and structure. Our analysis here will centre heavily on information drawn both from our featured comparison and from the comparative table given in Appendix 2 (see Vol. 2). In order to establish a context for the analysis, we will begin with a discussion of *tāl* and *lay* in relation to the Gwalior tradition, highlighting any differences in practice or terminology which could give rise to misunderstanding later. After this we will proceed to the analysis proper, looking first at the question of the *tāl* to which compositions are set. Some *gharānā* members maintain that the identity of the *tāl* is a crucial factor in determining the 'authenticity' of the *bandiś*. Thus it will be interesting to see how much agreement there is among *gharānā* members as to the *tāl* used for each *bandiś*. Following this we will move on to examine the relationship between the *tāl* and the *bandiś* structure. To get an idea of the extent of structural variation within the *gharānā*, we will begin with a preliminary comparison of the principal structural features of the various versions of 'Kaise sukha sove', after which we will look in more detail at certain aspects of structure, drawing also on evidence from the notated collections. The discussion will focus first on the earliest generation

of singers and will include an examination of Vishnu Digambar Paluskar's views on *bandiś* construction. Finally in the last part of the chapter, we will look at what effect the more recent trend towards slower *vilambit lays* had on *bandiś* structure.

6.1 *Tāl* and *Lay*

6.1.1 *Tāl*

One of the features most often cited as characteristic of Gwalior style is its use of a variety of *tāls*. At first sight this might appear an unremarkable claim, but, in fact, *it is* a practice which flies in the face of current trends. Although most artists, no matter to which *gharānā* or tradition they belong, are expected by the time they reach musical maturity to be fully conversant with all the principal *tāls* used for *khyāl*, the vast majority tend in their performances to concentrate on a small number, particularly *Ektāl* and *Tīntāl*. The most common formula is to sing a *baṛā khyāl* in *vilambit Ektāl* or *Tīntāl*, followed by a *choṭā khyāl* in *drut Tīntāl*, but it is not unusual to find whole concerts featuring only *Tīntāl*. Within the Gwalior tradition, too, there are some artists, like Malini Rajurkar, who adhere largely to the *Ektāl-Tīntāl* pattern, but most Gwalior exponents tend to prefer rather greater metric variety. Indeed some, like L.K. Pandit and Yashwant Buwa Joshi, make it almost a matter of policy to include a wide selection of *tāls* in every concert they give or commercial recording they release.

Traditionally Gwalior singers have performed *khyāls* in 7 *tāls*. In Fig. 6.1 below they are arranged according to the *lay* categories – *vilambit* (slow), *madhya* (medium) and *drut* (fast) – in which they are most commonly found. To give an idea of their relative popularity, I also include in parentheses a figure for the number of *khyāl bandiśes* in each of these *tāls* as found in Mirashi Buwa's *Bhāratīy saṅgīt-mālā* collection:

Fig. 6.1

The traditional *tāls* used by Gwalior *gharānā* singers for *khyāl*

No of Mātrās	Vilambit Lay	Madhya Lay	Drut Lay
10		*Jhaptāl* (22)	
12	*Ektāl* (28)		*Ektāl* (21)
14	*Jhūmrā* (17)		
	Āḍācautāl (8)	*Āḍācautāl* (2)[118]	
15	*Savārī* (3)		
16	*Tilvāṛā* (143)		
	'Dhīmā' *Tīntāl* (2)	⟵ *Tīntāl* (153) ⟶	

One notable absentee here is the 7-*mātrā Rūpak tāl*. This is sung by some Gwalior singers (e.g. Veena Sahasrabuddhe), but is not one of the *tāls* traditionally associated with the *gharānā*. According to Jal K. Balaporia (Int.), 'in Gwalior [*gharānā*] you will rarely find any compositions in *Rūpak*'. Certainly among the *gharānā*'s traditional stock of *khyāl* compositions, such compositions are extremely scarce. Mirashi Buwa's extensive collection, for instance, contains not one example in this *tāl*.

Of the *tāls* that are listed, Yashwant Joshi (Int.) specified *Jhūmrā* and *Tilvāṛā* (also spelt *Tilvāḍā*) as particular specialities of the Gwalior tradition, though it is probably the latter which is most distinctive. Among Gwalior singers *Tilvāṛā* has traditionally been the most popular choice for slow-tempo performances. Of the *vilambit bandiśes* in Mirashi Buwa's collection, for instance, the number set to

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[118] One of the two medium-tempo *Āḍācautāl* compositions here, namely 'banare ghara kāja rī' in *rāg Toḍī*, in fact, appears twice in Mirashi Buwa's collection, first as a *madhya lay* composition in Vol. 1 (1944:48-49) and then as a *drut* composition in Vol. 3 (1951:195).

Tilvāṛā – 71.86% of the total (see above) – far exceeds those in other *tāls*. Although in the early 20th century the use of *Tilvāṛā* appears to have been fairly widespread, as the century progressed it came to be viewed increasingly as the particular preserve of Gwalior singers. In other *gharānās* it is used rarely, if at all, nowadays; instead the usual choice for a 16-*mātrā tāl* would be the more familiar *Tīntāl*. In terms of length, *vibhāg* pattern and *tālī-khālī* configuration, *Tilvāṛā* is, in fact, indistinguishable from *Tīntāl*, differing only with respect to the pattern of *tablā* strokes *(thekā)* it employs:

TĪNTĀL[119]

X *(Mātrā = ♩)* 2 O 3

dhā dhin dhin dhā dhā dhin dhin dhā dhā tin tin tā tā dhin dhin dhā

Source: Mirashi Buwa 1944:133

TILVĀṚĀ

X *(Mātrā = ♩)* 2 O 3

dhā tṛ ka dhin dhin dhā dhā tin tin tā tṛ ka dhin dhin dhā dhā dhin dhin

Sources: Kundgolkar 1924:7; Deodhar 1989d:54

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[119] The *thekā* patterns quoted in this chapter are given in their basic form and represent only a few of the possible variants for each *tāl*. For the syllables 'dhin' and 'tin', I have given the spellings normally given in English publications (rather than the 'dhĩ' or 'dhĩ' and 'tĩ' or 'tĩ' found in the Hindi and Marathi sources). In all other cases, however, the transliteration adheres to the version given in the original source. The symbols used to indicate the clap patterns for each *tāl* vary from source to source. However, to avoid confusion, they are given here in the form found in the majority of modern publications.

or

X (*Mātrā* = ♩)   2   O   3

dhā ti-ri-ki-ṭa dhin dhi nā nā tin tin   tā ti-ri-ki-ṭa dhin dhi nā nā dhin dhin

<div align="right">Sources: Mirashi Buwa 1946:x; Deodhar 1989d:53</div>

Note that in their publications, some Gwalior singers, such as V.D. Paluskar and Krishnarao Pandit, employ the term *Tīntāl* (or its equivalent *Tritāl*) in a generic sense to cover both *Tīntāl* and *Tilvāṛā*. In Paluskar's case, *Tilvāṛā bandiśes* can sometimes be distinguished by means of tempo indications, either '*madhya*' (as with his notation of 'Kaise sukha sove'), or, more commonly, '*vilambit*', though sometimes even these are omitted. More consistent is Krishnarao Pandit, who uses the term '*jalad Tritāl*' (meaning, curiously, 'fast *Tritāl*') to indicate slow-tempo *bandiśes* set to *Tilvāṛā*, '*dhīmā Tritāl*' ('slow *Tritāl*') for slow- to medium-tempo *Tīntāl* compositions, while reserving the label '*Tritāl*' alone exclusively for faster-tempo, *choṭā khyāl* compositions.[120]

To complicate matters further, in publications produced by disciples of the Balakrishna Buwa Ichalkaranjikar line (e.g. V.D. Paluskar, Anant Manohar Joshi, Mirashi Buwa, Umamaheshvar Buwa Kundgolkar and V. N Patwardhan), we frequently find *Tīntāl* itself categorized as an 8-*mātrā tāl*. Looking at the *ṭhekā* patterns given, however, we find that the difference is merely one of classification, in that what is classed as a single *mātrā* in this version is equivalent to 2 *mātrās* in the standard 16-*mātrā* form (In the *ṭhekā* quoted above, for instance, the *mātrā* unit would

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[120] In Part 1 of his *Saṅgīt praveś*, '*Tritāl*' and '*jalad Tritāl*' are listed as separate *tāls* (see p.2 of the section marked 'Noṭeśan Sanket').

be considered as ' o ' rather than ' ♩ '). In fact, the only important consequence of the difference in classification here relates to the interpretation of the tempo markings in these publications, a topic to which we will return presently.[121]

Aḍācautāl and *Savārī* are used only occasionally and the number of *bandiśes* set to these *tāls* is limited. In Mirashi Buwa's collection of Gwalior *bandiśes*, for example, there are only 10 in *Āḍācautāl* and 3 in *Savārī*. Perhaps because of their relative rarity, there are, as Krishnarao Pandit (1954: vi) remarked, differing opinions regarding these *tāls*. In the case of *Āḍācautāl* I have encountered in the writings of various Gwalior singers no fewer than four different versions of its structure:

Fig. 6.2

Various clap patterns given for *Āḍācautāl*

	1	2	3	4	5	6	7	8	9	10	11	12	13	14
V.D. Paluskar (2+2+2+2+2+2+2):	X		2		O		3		O		4		O	
Mirashi Buwa (2+2+2+2+2+4):	X		2		O		3		O		4			
K.S. Pandit (2+4+4+4):	X		2				O				4			
V. N. Patwardhan (2+4+1+3+4):	X		2				3	O			4			
Mātrās:	1	2	3	4	5	6	7	8	9	10	11	12	13	14

Sources: Paluskar 1916:122-24
Mirashi Buwa 1951:16
K.S. Pandit 1953:17-18; 1954:6
V.N. Patwardhan 1970:4

Of these, Paluskar's version is the one found in the majority of publications nowadays. As regards the *ṭhekā*, however, there appear to be at least two basic varieties:

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[121] Note that in all the publications of Gwalior singers I have seen, *Tilvāṛā* is always listed as a 16-*mātrā tāl*. However, in a note to accompany his *ṭhekā* for this *tāl*, Kundgolkar (1924:6) mentions that it is also classified by some as an 8-*mātrā tāl*.

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ĀḌĀCAUTĀL (ṬHEKĀ 1): 14 *mātrās*, 2 + 2 + 2 + 2 + 2 + 2 + 2

dhin ti ri ki ṭa   dhin   nā   tū   nā   ka   ttā   ti ri ki ṭa dhī   nā   dhī   dhī   nā

Source: Deodhar 1989d:55

ĀḌĀCAUTĀL (ṬHEKĀ 2): 14 *mātrās*, 2 + 2 + 2 + 2 + 2 + 2 + 2

dhin   dhin   dhā gi ti ri ki ṭa   tū   nā   ka   ttā   dhī   dhī   nā   dhī   dhī   nā

Source: Deodhar 1989d:55

Interestingly, although, as we saw above, the *tāl* divisions given by Patwardhan differ from those given by his own *guru* (V.D. Paluskar), the *thekā* pattern he provides is identical to the second of Deodhar's two *thekās*, given above.

The name '*Savārī*' is used to refer to a number of different *tāls* comprising 'odd numbered beats' – e.g. 11, 15 or 19 *mātrās* (Nath 1990:110). In the Gwalior tradition, the term is normally used to refer to the 15-*mātrā* variety,[122] though again sources differ as to its structure:

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[122] Clayton (2000:57-59), citing Swapan Choudhury, labels the 15-*mātrā* variety 'pañcam savārī', reserving the term 'savārī', or alternatively 'cārtāl kī savārī', for the 11-*mātrā* variety.

Fig. 6.3

Contrasting clap patterns for *Savārī*

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Paluskar / Mirashi Buwa (3 + 4 + 4 + 4):	X			2				3				4			
K.S. Pandit (3 + 4 + 4 + 4):	X			2				O				3			
Rajabhaiya Poochwale (4 + 4 + 3 + 4):	X				2				O			3			
Clayton (4 + 4 + 4 + 3):	X				2				O				3	(4)	
Vasant (3 + 2 + 2 + 2 + 2 + 2 + 2):	X			O		2		O		3		O		4	
Mātrās:	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

Sources: Paluskar 1922a:68-71
Mirashi Buwa 1951:xvi
K.S. Pandit 1954:vi, 72-79
R. Poochwale 1942:43-44
Clayton 2000:59
Vasant 1989:228

It should be said that not all Gwalior singers sing in *Savārī*. In some cases this may simply be because they are not familiar with it, but in others it is because they do not feel entirely comfortable performing in it. Among the latter group was Sharadchandra Arolkar, who in spite of knowing *bandiśes* in this *tāl*, generally avoided it, apparently objecting to its asymmetrical structure (Sathe, Int.).

6.1.2   *Lay*

Although, as Clayton (1992:82-83; 2000:75-76) has observed, *lay* can be defined both in terms of tempo (i.e. *mātrā* rate) and of rhythmic density, it is usually in the first sense that the majority of musicians use the term when referring to the basic *lay* of a performance. In discussing the Gwalior *lay* here, we will first attempt to establish as far as possible what were the previous norms for *lay* in Gwalior *gharānā* after which we will look at the extent to which these have changed in the course of the twentieth century.

The majority of descriptions of the traditional Gwalior *lay* attempt to relate it either to the speed of the human heart or to the structure of the *bandiś*, or sometimes to both. According to many veterans, Gwalior artists traditionally sang in what they describe as a 'natural *lay*', one in which the *mātrā*-rate for a *tāl* in *madhya lay* corresponds roughly to the speed of the human heart-beat. G. H. Ranade (1961:121-23) suggests that until at least the nineteenth century this was the norm not only for Gwalior *gharānā* but for *khyāl* in general.[123] Quoting a figure for the human heart-beat of 80-90 *mātrās* per minute (henceforth MM), he specifies speeds for each *lay* category as follows:

> If we adopt the pulse beat as the standard **Matra**, one **Avartan** of 16 **Matras** for the **Tina-Tala** in the **Madhya Laya** would take about 12 seconds or even less. The **Vilambit** will cover about 24 seconds and the **Drut** about 6 seconds for one **Avartan** (1961:122).

This gives us figures of approximately 40, 80 and 160 MM for *vilambit, madhya lay* and *drut* respectively. Ranade's own musical background, which included training from the Gwalior masters, Ganpati Buwa Milbarikar and Gundo Buwa Ingle (Garg 1957:14), as well as a personal acquaintance with many other top-ranking musicians from the turn of the century, lends credibility to the figures here. However, it is worth noting that they do not accord precisely with his own observations on the same matter made in an earlier publication:

> In this [Gwalior] *gāyakī...*one *āvartan* of *Tilvāṛā*, i.e. 16 *mātrās*, will take approximately 15 seconds and ***at most 20 seconds***. *Madhya lay* will take approximately half this time and *drut lay* a quarter. (in Mirashi Buwa 1944: xix) [emphasis mine]

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[123] The heartbeat is one of a number of physiological timing mechanisms which have been proposed, both by Western and Indian musicians, as the basis of a 'natural' tempo. Since the nineteenth century, however, there has been a great deal of psychological research into this topic, none of which has succeeded in establishing a firm relationship between the heart rate and the perception of tempo (see Fraisse 1982:153-54). Indeed the evidence is that what is perceived as a 'natural' tempo 'varies considerably in different contexts and from person to person' (Dowling and Harwood 1986:182).

He does not specify here whether he is referring simply to initial performance speeds or whether he is also taking account of acceleration within a performance, but, whatever the case, the figures for each *lay* category – i.e. c.48-64 MM for *vilambit*, c.96-128 MM for *madhya lay*, and c.192-256 MM for *drut* – *all* lie above the ranges which one would obtain based on the figure he quotes for the human heart.[124] It might be argued, in fact, that Ranade's 80-90 MM figure is rather too narrow in its range. Many medical authorities nowadays quote a normal range for the heart-beat of between 60 and 100 beats per minute (Smith 1990:522), which gives us figures of approximately 30-50 MM for *vilambit lay*, 60-100 MM for *madhya lay* and 120-200 MM for *drut*. Since *lay* speeds tend, in any case, to be extremely variable, it would probably be better to employ the latter more broadly-based figure in discussions of previous *lay* norms rather than the more narrowly-based figure cited by Ranade.

As well as 'natural', the Gwalior *lay* is also sometimes described as a *barābar kī lay* (Dalvi, Int.). In Hindi *barābar* means among other things 'equal' or 'matching'. In the context of *lay*, it is one of a number of terms used to indicate the ratio of rhythmic density to tempo, as Fig. 6.4 below indicates:

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[124] The absolute lower limit he sets for the time taken to complete a cycle of *Tilvāṛā* here does not tally with the speeds found in the recordings of Gwalior veterans like Anant Manohar Joshi, Krishnarao Pandit, and Sharadchandra Arolkar. Indeed in the last two cases, of the performances measured, *all* commenced with cycles lasting in excess of 20 seconds (see Fig. 6.5 for details).

Fig. 6.4

Terms describing *lay* as the ratio of rhythmic density to tempo

(from Clayton 2000:76)

Lay	Rhythmic Density: Tempo (metric pulse)
barābar (lay)	1:1
derh (derhī lay)	3:2
dugun (dugunī lay)	2:1
tigun (tigunī lay)	3:1
caugun	4:1
pāñcgun	5:1
chegun	6:1
sātgun	7:1
āṭhgun	8:1

Barābar here denotes a *lay* in which the temporal events correspond precisely to the *lay* – that is to say, '1 event per *mātrā*' (Stewart 1974:80). In the context of *bandiś*, the meaning of the term is less easy to pin down, for musicians often interpret it in slightly different ways. Ashok Ranade's definition conveys the general sense in which it is used:

> In tempo, a relationship of correspondence between the units of song etc. and the accompanying rhythms. (1990:58)

Some musicians interpret this loosely to imply a generalized correspondence between the phrases of the *bandiś* and the structure of the *tāl*, but others imply a rather more direct relationship between individual notes and *mātrās*. Here, for instance, are the descriptions of the relationship offered by Shrikrishna Dalvi and G. H. Ranade respectively:

The rhythmic pattern chosen is such that the words of the *bandiś* are always completely interwoven with the *lay* pattern...The words [are used] in such a way that there is a constant relation between the *svara* part (the notes of the *rāg*) and the rhythm pattern. (Dalvi, Int.)

[In] the **Vilambit** of the old days...there was correlation between the **Laya** of poetry and **Laya** of **Tala**, and it was not a music of skipping from one **Matra** to another, but was correlated with the integral form of the composition regulated not only by **Matras**, but by the particular **Tala** and its **Angas**... (Ranade 1961:123)

Without reference to specific musical examples, a task which we will postpone until our detailed analysis later, it is difficult to establish precisely what is meant here. But in any case, the important point is that, for Gwalior traditionalists at least, the concept of *barābar kī lay* represents the 'ideal' relationship between *bandiś* and *lay*.

At this point it is worth mentioning the views of Vishnu Digambar Paluskar on the topic of *bandiś* construction. According to B. R. Deodhar, Paluskar believed that the traditional stock of compositions sung by Gwalior artists were constructed in 'a peculiar way', with *asthāī* and *antarā* each set to a precise number of 'breaths', so that '[i]f one sings perfectly in accordance with the regulation of breath in relation to the number of words in the text of the song as prescribed by the Gwalior Gayki, one finds that the cheesa automatically covers the gamut of the given 'Tal' ' (1973:50). Of course, this begs the question: how long is a 'breath'? Paluskar reportedly defined it as 'the period of time required for singing a number of words continuously till one pauses to breath[e] again' (ibid.), which does not help since it depends upon variables such as the lung capacity of the artist and the speed at which the text is sung, a decision which relies in turn upon the judgement of the artist.[125] All attempts to describe the 'correct' or 'ideal' marriage of text and *lay* will inevitably face similar

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[125] We will examine Paluskar's views on *bandiś* construction more fully later in the chapter.

criticisms: for this is a relationship which can, ultimately, only be demonstrated, not described. Therefore, as an indicator of previous tempo norms, the concept of *barābar kī lay* can, in itself, only be of limited value. To get a better indication of these we must turn to the recorded repertoire.

Fig. 6.5 shows the range of tempi used for a variety of *tāls* in various categories of *lay* based on *khyāl* performances recorded by Rahimat Khan, Vaze Buwa, Haribhau Ghangrekar,[126] Krishnarao Pandit, Sharadchandra Arolkar, Anant Manohar Joshi and Mirashi Buwa. This list includes singers from different generations and different branches of the *gharānā*, whose singing is - rightly or not - widely perceived to be in the traditional Gwalior mould. To facilitate comparison I have included here only the figure for the start of each recorded item, which tends, in any case, to be the one normally quoted by musicians when they refer to their own or others' tempo.[127] More to the point in terms of the focus of this chapter, it is the tempo in which the composition would have been sung. Since the recordings of these artists are a scarce commodity, the sample is necessarily limited and consequently it would be unwise to draw any firm conclusions from this as to the full extent of the tempo ranges which each artist might, in the normal course of events, have used, but this does not prevent us from drawing more general conclusions from the figures shown. For the sake of consistency I have retained the *lay* categories for each *tāl* given in Fig. 6.1 earlier. Whether these would in all cases have been the ones used by the artists themselves is uncertain. Wherever possible, however, I consulted the publications of Gwalior singers, comparing their *lay* designations for particular compositions with performed examples.

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[126] Ghangrekar was Vaze Buwa's disciple.

[127] As a general rule the slowest tempi occur at the beginning of a performance, though cases of deceleration are not unknown (see Clayton 2000:89-90).

Fig. 6.5

Table showing the range of starting tempos recorded (in *mātrās* per minute) for a variety of *tāls* in various *lay* categories based on *khyāl* performances by various Gwalior *gharānā* artists taken from the author's collection

Lay : *Tāl*	Rahimat Khan	Vaze Buwa	Haribhau Ghangrekar	Krishnarao Pandit	Sharadchandra Arolkar	Anant Manohar Joshi	Mirashi Buwa
Vilambit :							
Ektāl	–	31 [1]	–	23.5 - 43 [7]	25 - 39 [6]	48.5 [1]	–
Jhūmrā	–	–	–	34 [1]	–	46.5 [1]	–
Āḍācautāl	–	–	–	52 [1]	–	–	–
Tilvāṛā	–	–	–	28-42 [8]	27 - 35 [7]	53 [1]	51 [1]
Tīntāl ('Dhīmā')	–	–	–	78 [1]	–	–	–
Madhya Lay :							
Jhaptāl	–	100 - 111 [4]	117-118 [2]	80 - 125 [3]	48 - 82 [3] [128]	–	–
Tilvāṛā	93 [1]	–	–	–	–	–	85 [1]
Tīntāl	–	–	–	130 - 138 [3]	97 [1]	–	–
Drut :							
Ektāl	–	178 - 230 [2]	–	232 [1]	–	–	192 [1]
Tīntāl	258 - 268 [2]	201 - 289 [5]	–	207 - 280 [3]	142 - 178 [10]	180 - 189 [3]	–

KEY

[ ] ………. Size of recorded sample

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[128] Interestingly, the figures at the extremes of the range here are those recorded for two different performances of the same *bandiś* ('Tore daraśana pyāsī' in *Rāg Pūriyā*).

What is most immediately apparent from Fig. 6.5 is that each *lay* category supports a wide range of tempi, a fact which would seem to be obvious, but can sometimes be obscured by talk of a 'natural' or 'ideal' *lay*. On the face of it, the figures here do provide *some* support for the idea of a 'natural' *lay* based on the speed of the human heartbeat. If we compare these with the figures based on this criterion quoted earlier we find that, while for *vilambit* there is a high degree of correspondence between the two sets of figures, for the faster *lay* categories the degree of correlation is slightly lower, with recorded figures tending to be on average a little higher than those predicted for a 'natural' *lay*. However, one should be wary about drawing any firm conclusions from this since, in fact, in some cases my decision as to which category in which to place at least some of the figures was, as I show below, influenced by this very criterion.

As we saw earlier, *Tilvāṛā* is generally described by Gwalior traditionalists as a slow-tempo *tāl* – slow, that is, at least in terms of the *lay* norms which prevailed until at least the early 20th century; by modern standards it would be regarded as fairly swift (see below). Looking at the figures here, however, we see two performances which would be judged extremely quick even by traditional standards, one a performance in *Āḍānā* by Mirashi Buwa and the other a performance in *Mālkauns* by Rahimat Khan (both reissued recently on HMV STC 850614). With figures respectively of 85 MM and 93 MM, their tempi are both roughly in line with the figure of 80-90 MM for the speed of the human heart which G.H. Ranade offered as a measure of *madhya lay*. For this reason I placed them both among the *madhya lay* examples in the table.

The categories for *Tīntāl/Tritāl* also require some comment. In the collections of Gwalior singers, compositions in this *tāl* can be found under various such categories, namely *vilambit, dhīmā, madhya lay* and *drut*. The first of these tends to

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be found in contexts where, as was suggested in relation to Paluskar's publications earlier, the author probably means *Tilvāṛā*.[129] For compositions in slow-tempo *Tīntāl* the more usual term, at least in the Gwalior context, is *dhīmā* ('slow'). K.S. Pandit, Mirashi Buwa, V.N. Patwardhan and B.R. Deodhar all use this designation in their collections and Deodhar (1989a:16) includes '*dhīmā Tritāl*' among the *tāls* employed for *baṛā khyāl*, even listing it as an alternative to *Tilvāṛā* as an accompaniment for one of his notated *bandiśes* (see 1989d:188-89). For this reason I included *dhīmā Tīntāl* in the *vilambit* category in Fig. 6.5. Yet comparing notated examples carrying this designation with actual performances of the same *bandiśes*, one finds that they tend in general to be at the upper end of the traditional *vilambit* tempo range. The one example included in Fig. 6.5, for instance, from a performance of 'Mhāre ḍere āvojī', a *bandiś* which Krishnarao Pandit himself, like Mirashi Buwa (1951:93-94), classifies as in '*dhīmā Tritāl*' (see 1954:87-88), was actually performed by him at a tempo closer to the one he uses for *Jhaptāl*, which the majority of musicians would probably class as *madhya lay*.[130]

The term '*madhya lay*' itself where it appears in conjunction with *Tīntāl* in the publications of Gwalior singers generally denotes a *choṭā khyāl* (the fast-tempo form of *khyāl*). *Drut* is used sometimes, though some authors, like Mirashi Buwa and Patwardhan, reserve this tempo marking largely for *Ektāl*, which would seem to suggest that they expect *Tīntāl* to be taken at a slower tempo. Again, however, an analysis of the recorded repertoire suggests that the distinction is not so clear. *Tīntāl bandiśes* which are marked *madhya lay* are frequently sung at tempi that most musicians would regard as *drut*. In some of his recordings, for instance, Vinayakrao

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[129] For a discussion of the '*vilambit Tritāl*' designation in Bhatkhande's *KPM*, see p.236.

[130] Wade also describes the same performance as in 'rapid medium tempo' (1984:55).

Patwardhan, sings compositions labelled *madhya lay* in his *Rāg-vijñān* series at speeds of over 230 MM.[131] One possible explanation for the apparent discrepancy here lies in their view of the *tāl*. In this chapter the tempo measurements are based on the assumption that *Tīntāl* is a 16-*mātrā tāl*. However, as we saw earlier (see p.204), Mirashi Buwa and Patwardhan, in common with other singers from the Balakrishna Buwa teaching line, prefer to classify *Tīntāl* as an 8-*mātrā tāl*, with each *mātrā* lasting the equivalent of 2 *mātrās* in the usual 16-*mātrā* form. Consequently, it could be argued that the designation '*madhya lay*' in respect of the 8-*mātrā* form ought to be interpreted as *drut* in respect of its 16-*mātrā* equivalent. Whether this was how these authors intended their tempo indications to be understood is not clear, but it should be pointed out that the same kind of discrepancies can be observed even where a Gwalior singer views the *tāl* in more conventional terms. In his *Saṅgīt-kalā-prakāś* series, for instance, Vaze Buwa uses the same *madhya lay* designation for *Jhaptāl*, *Ektāl* and *Tīntāl* (16-*mātrā* form), despite the fact that in his commercial recordings of the same *bandiśes*, as Fig. 6.5 indicates, he takes *Ektāl* and *Tīntāl* at a much faster tempo, in some cases over twice that of his *Jhaptāl* performances. A more likely explanation of such discrepancies is that the *bandiśes* marked *madhya lay* are ones which can be performed at either medium or fast tempo. It is not uncommon for a composition which might be sung as part of the second segment in a *baṛā-choṭā khyāl* sequence to be sung at times as part of a single stand-alone item in medium tempo, one which employs 'features of both the *bada* and the *chhota khyals* as it suits the musician' (Ranade 1990:27). In Fig. 6.5, for instance, all of the *Tīntāl* examples I have placed in

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[131] See, for example, his performances in *Sūr Malhār*, *Jaijaivantī* and *Pūriyā* released originally on record under the HMV label (see N 26090, N 26000 and FT 2970 respectively) and reissued more recently on cassette as part of the 'Great Luminaries of Gwalior Gharana' series (see HMV STC 850613 and HMV STC 850614).

the *madhya lay* category were of this type and, as can be seen, they are indeed noticeably slower than those in the *drut* category.

Having gained some idea, then, of the tempo norms which prevailed in *khyāl* in the late nineteenth and early twentieth centuries, it is worth looking briefly at the extent to which these were to change as the century progressed. The most striking development, the one most commented upon by older singers, has occurred in the *vilambit* sphere and involves what may be described in simple terms as a gradual shift towards slower *vilambit* tempi. The trend is thought to have originated with Abdul Karim Khan (1872-1937 – Desai 1969:178; Amar Nath, Int; Van Der Meer 1980:156) and Abdul Wahid Khan (d. 1949 – Ramesh Nadkarni, Int.), both members of the Kirana *gharānā*. The shortage of recorded examples of *vilambit* performances by either of these two performers, makes it difficult to gauge the extent of the slow-down with any accuracy, but, if the figure of approximately 22 MM recorded for the opening of Abdul Wahid Khan's *Darbārī Kānaḍā* performance in *Jhūmrā* (HMV: ECLP 2541) is typical, then the *lay* was nothing like as slow as it was to become subsequently.[132] Despite much initial controversy, the new tempo caught on, and was soon taken up by increasing numbers of singers. Some, like Amir Khan (1912-1974, Indore *gharānā*), took the trend further by adopting even lower tempi – around 11.5-17.5 MM in the examples I have analysed – inspiring many others to follow suit. At first the very slow tempi were labelled *ati vilambit* ('very slow') which some musicologists, maintaining the principle of proportionality in *lay* categories, have defined as half the speed of *vilambit* (Vasant 1989:220; Dinkar Kaikini, Int.). But as

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[132] Although the same disc features extracts from three other *baṛā khyāl* performances, it is not possible to measure their initial speeds since all begin in mid performance. For a detailed discussion of Abdul Wahid Khan in general and his *Darbārī Kānaḍā* performance in particular, see Wade (1984:210-16).

time passed and more and more singers began to adopt these tempi, so the '*ati*' came to be used less and less. Nowadays in the notes accompanying commercial recordings, or the announcements preceding public concerts and radio broadcasts, even the slowest of tempi are generally referred to simply as *vilambit*. The term *ati vilambit* continues to be used occasionally, but mainly by artists who have resisted the general trend towards lower speeds, and for whom it often carries pejorative connotations, implying a *lay* which is 'too slow'.

Although no *gharānā* has remained unaffected by the change in the tempo norms, each one has responded to it in its own way. Some, like Kirana and Indore, were, as we have seen, clearly in the vanguard of change from the start, while the older *gharānā*s like Agra and Gwalior were much more resistant to it. Evidence of the general trend towards slower *vilambit* tempi, and the attitudes to it, can be found in the writings of Gwalior singers. As early as 1944, for instance, G. H. Ranade, in his Foreword to Vol. 1 of Mirashi Buwa's *Bhāratīy sangīt-mālā*, felt it necessary to distinguish the *vilambit lay* used by Gwalior *gharānā* from the much slower variety existing at this time. Evidence that general perceptions of what constituted *vilambit* were beginning to alter can be found in Vol. 3 of the same collection, published in 1951, in which we find Mirashi Buwa himself reclassifying the traditional Gwalior *vilambit* as follows: 'The *khyāl gāyakī* of our *gharānā* is sung in *madhya lay*, not in the *vilambit lay* of today' (1951: vii). The same classification was also used by Krishnarao Pandit in an article on the Gwalior style published in 1969, in which he further maintains, in an implicit criticism of contemporary trends, that 'to take the *lay* any slower would destroy the beauty of the [*khyāl*] *bandiś*' (1969:9). In an earlier article entitled 'Some Thoughts About The Laya Aspect Of Modern Music', G. H. Ranade had been rather more forthright in his criticism of 'the so-called **Vilambit Laya** of modern music', characterising it as 'an artificial standard' and 'a head-ache

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to many', resulting in concerts that 'become dragging and insipid, without suggesting either the beginning or the end of a song' (1961:122-23). Artificial or not, some Gwalior singers had already begun to adopt the slower *lay* by this time. Indeed Omkarnath Thakur had already taken his tempo down to a level close to that of Amir Khan (see below). On the whole, however, the Gwalior *gharānā* was not perceived as having yet succumbed to the fashion for the very slow tempi. Writing in 1961, Vamanrao Deshpande placed the major *gharānās* in the following order with regard to their basic *vilambit lay*, beginning with the fastest: Gwalior and Agra; Patiala; Jaipur; Kirana and Indore. He does not give any figures, but he does suggest that in all but the last two cases the tempo remained fast enough to preserve the character of the *lay* (1987:74) .

Since then, however, the picture has altered considerably. During this period the slower tempi have become so firmly established that modern audiences have come to regard them as the norm, and indeed even to expect them. It is not surprising, then, to find that more and more singers, even from *gharānās* whose basic *lay* was traditionally faster, began to adopt them. As a result it is no longer possible to make any simple generalizations about the basic *lay* of these *gharānās* or to rank them in order in the way that Deshpande did.[133] To get an idea of the *lays* used by Gwalior singers I have collected data on the *vilambit* speeds used for *Ektāl* and *Tilvāṛā* by a number of different artists, as measured at the start of each performance. The findings are presented in the form of two graphs, one for each *tāl* (see Fig. 6.6 - 6.7). In order to show the pattern of change over time, in each graph the artists are arranged in chronological order according to the year in which they were born. For comparison I

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[133] This is assuming, of course, that such generalisations were really possible even at the time that Deshpande's classification was originally conceived.

have included some singers from the previous table. The figures for each artist are shown as ranges represented by vertical blocks, with the sample size indicated in square brackets above each block.

Fig. 6.6

Graph showing the range of speeds used by various Gwalior *gharānā* artists for their *khyāl* performances in *vilambit Ektāl*, based on a selection of recordings from the author's collection

[ ] - sample size

Artists

(arranged in chronological order according to year of birth)
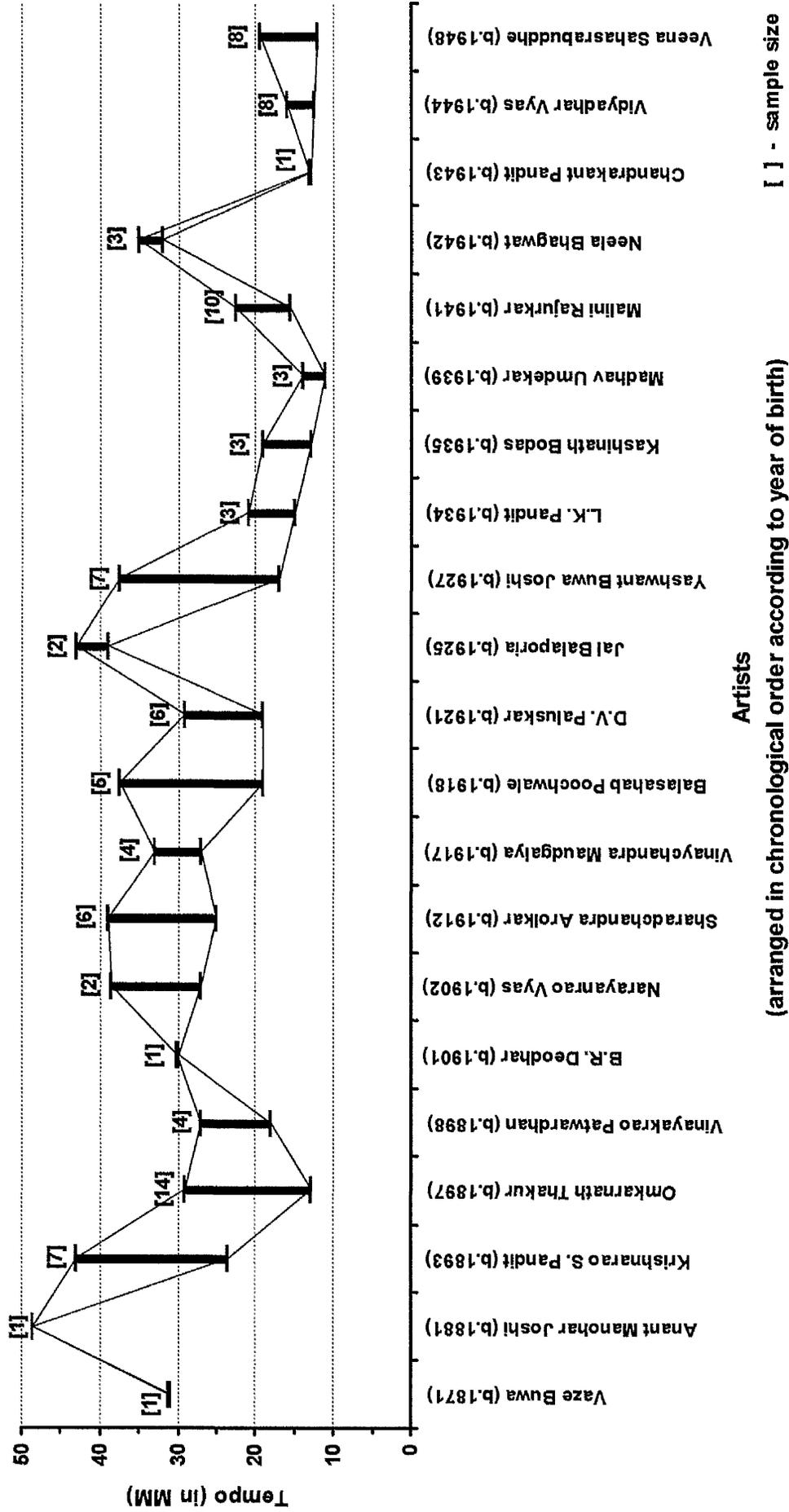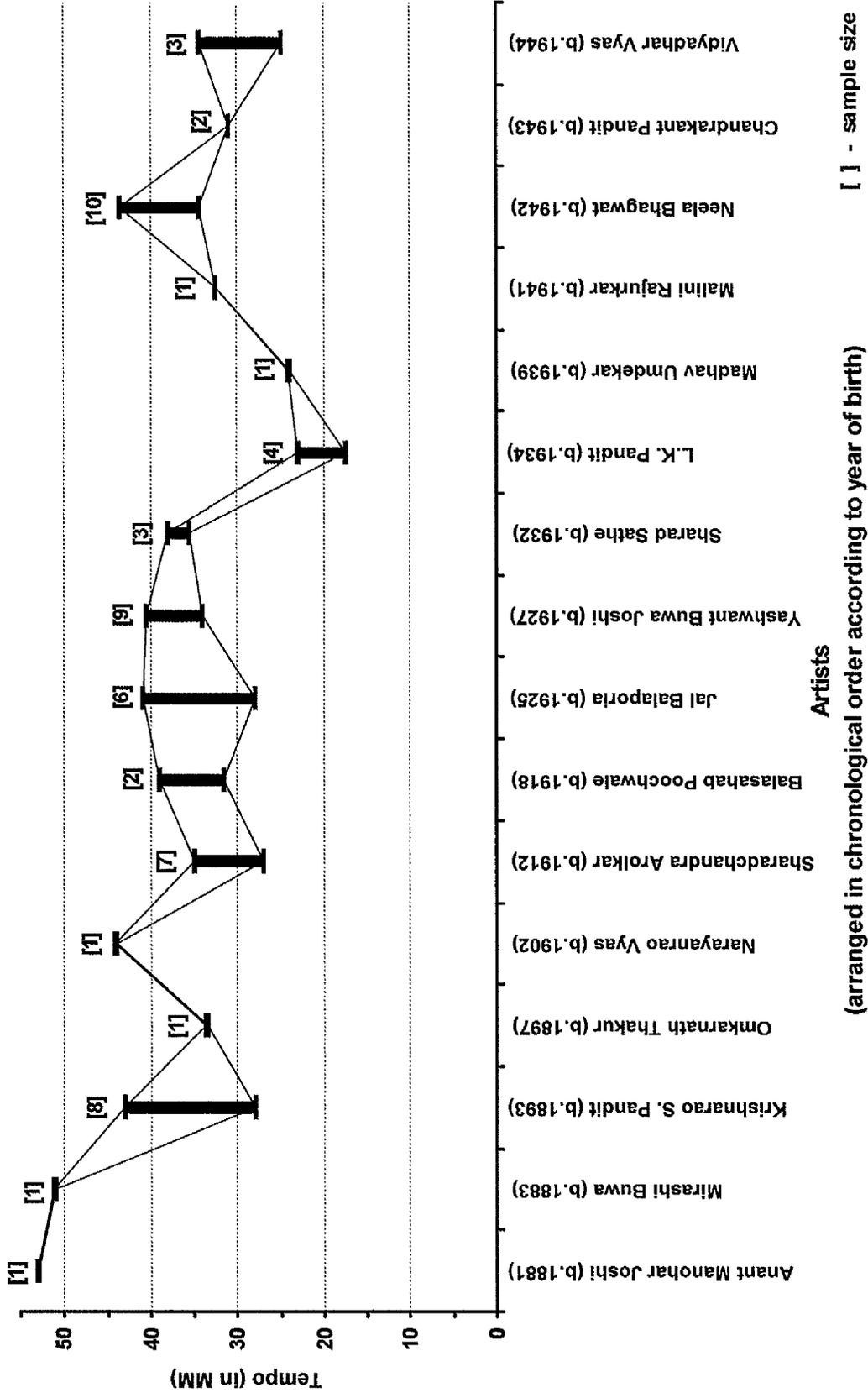
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Fig. 6.7

Graph showing the range of speeds used by various Gwalior *gharānā* artists for their *khyāl* performances in *vilambit Tilvāṛā*,

based on a selection of recordings from the author's collection

Artists

(arranged in chronological order according to year of birth)

[ ] - sample size

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In interpreting these two graphs, it is worth bearing in mind our earlier caveat regarding the dangers of inferring too much from such a limited sample of recordings. In most cases the sample is certainly too small to be anything more than a general indicator of the tempi used by the artists in question. That said, however, the graphs do nonetheless give us some idea of the overall pattern of change with regard to tempo. What is immediately evident in both cases is that there has been no straightforward move from faster *lays* in the past to slower *lays* now. For while there has been a clear downward shift in the tempo overall, there remain some singers who still adhere to previous tempo norms. Within the Gwalior tradition, it was members of the Paluskar branch of the *gharānā* who probably responded first to the changes in tempo norms. Among the first generation of V.D. Paluskar's students, the degree of slow-down appears to have varied from singer to singer. In the case of Narayanrao Vyas the slow-down was, according to his son, 'only slight: you would say that it was almost the original [Gwalior *lay*]' (Vidyadhar Vyas, Int.). Indeed, judging by his commercial recordings, his tempo was often, as the graphs show, well within the traditional range for *vilambit*. In the *Bihāg* recording from which we extracted the version of 'Kaise sukha sove' included in our featured comparison (see Fig. 4.16), for instance, he begins his first cycle of *Tilvāṛā* at an extremely brisk 44-45 MM. His sometime *jugalbandī* (duet) partner, Vinayakrao Patwardhan, on the other hand, appears to have preferred a rather slower tempo (18-27 MM in the recorded sample), as did the latter's disciple, D.V. Paluskar (Vishnu Digambar Paluskar's son), though not generally as slow as that of Omkarnath Thakur whose *Ektāl* performances frequently opened at a speed of 16 MM or below. His recording of 'Kaise sukha sove' (see Fig. 4.22), for example, begins at c.15 MM for *Ektāl*, a speed three times slower than that of his own *gurubhāī* mentioned above.

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Nowadays, however, such tempi as this are not unusual for singers of this branch. Veena Sahasrabuddhe, for instance, regularly adopts a tempo at or just above this level for her *Ektāl* performances, as did her brother Kashinath Bodas. Vidyadhar Vyas started out singing at the same *lay* as his father, but gradually over a number of years began to slow it down so as to allow himself, he maintains (Int.), more time to exploit the expressive potential of the *svaras*. Again speeds in the region of 12-16 MM are not uncommon at least in his *Ektāl* performances. On the other hand, he does not consider that a leisurely tempo of this kind is necessarily appropriate for all *rāgs*:

> [I]n the case of certain *rāgas* where the nature of the *rāga* is not that serious, not that elaborative, I may take the original *madhya lay* or original *vilambit lay* of Gwalior because it suits [them] more...Maybe, for example, *Hamīr*, *Śankarā*, *Durgā*, where the *ati vilambit* or, say, fairly *vilambit lay* may not do full justice to the mood of the *rāga*. (Int.)

Yet the *rāg* is not the only factor influencing the tempo: the degree of slow-down also appears to vary from *tāl* to *tāl*. Comparing Vidyadhar Vyas' figures for *Ektāl* and *Tilvāṛā*, given in the earlier graphs, we see that those for *Tilvāṛā* are roughly twice those for *Ektāl* (i.e. 25-34.5 MM compared with 12.5-16 MM). We are dealing with a limited sample here, so it is unlikely that this represents the full range of tempi taken by him for each, but nonetheless the difference does seem consistent with the distinction between 'fairly *vilambit*' and '*ati vilambit*' which he draws in the quotation above.

A similar distinction appears to hold also for other singers featured in the earlier graphs, such as Yashwant Joshi, Chandrakant Pandit, Madhav Umdekar and Malini Rajurkar, and looking more widely, it does appear that the trend towards slower *lays* has affected *Ektāl* to a greater extent than other *tāls*. To illustrate, of the 100 or so *vilambit Ektāl* performances in my own collection of Gwalior *gharānā* recordings, 38 began at a tempo lower than 20 MM, the figure which Clayton, in his

detailed analysis of tempo, suggests is the lowest speed at which *mātrās* 'are perceivable as consistent pulses' (2000:85). Of these, 12 were under 14 MM. By contrast, a similar analysis of a somewhat smaller sample of over 60 *Tilvāṛā* performances elicited only one example below the 20 MM rate, while for the remaining slow-tempo *tāls* in the traditional Gwalior repertoire – *Jhūmrā*, *Āḍācautāl* and *Savārī* – there were none. It seems likely that the reason for the more far reaching slow-down in the case of *Ektāl* is connected with the fact that it is one of the *tāls* favoured by *gharānās*, like Kirana, which have been most in the forefront of the change. As we saw earlier, it is by far the most common *tāl* chosen for a *baṛā khyāl* nowadays, and hence, one could argue, the one most likely to be chosen by Gwalior singers willing to accept the slowest *lays*. It might be objected at this point that although *Ektāl* is undoubtedly the most usual choice among modern artists for their *baṛā khyāl*, it is not the only one: *Tīntāl* and *Jhūmrā* are also frequently performed in *ati vilambit lay*. Consequently, it might be asked, why does the same argument not apply to these *tāls*? As regards *Tīntāl*, we have already seen that this is not one of the *vilambit tāls* traditionally sung by Gwalior singers. The case of *Jhūmrā*, however, is less easy to explain. According to Yashwant Joshi (Int.), this *tāl* is not suitable for the very slow tempo since at this speed, he maintains, it loses its effect. This is, of course, a question of individual judgment, but it should be said that the same argument could also be made with respect to *Ektāl*, and indeed some Gwalior singers do indeed make it.

Although, then, most Gwalior singers have by now either embraced the new *lay* norms or at least made some degree of concession to them by slowing down their own basic *lay*, there remain some, mostly from the Pandit teaching line, whose *vilambit lays* remain at or close to the traditional Gwalior norm. These include among others, Sharad Sathe, Neela Bhagwat, Jal Balaporia, and Balasahab Poochwale. The

majority of their performances appear to begin with a *lay* located somewhere in the range 25 - 44 MM, which is similar to the range used by Krishnarao Pandit. Not surprisingly, it is among this group that one finds the least favourable attitudes to the slowing-down of the *lay*. For them *lay* is clearly linked with the question of stylistic authenticity. Many argue, for instance, that the very slow tempi which have emerged in modern times are incompatible with Gwalior style since they not only distort the traditional relationship between *bandiś* and *tāl*, mentioned above, but also change the nature of the elaboration. Some of these criticisms will be addressed more fully later, but there is one more general charge which requires some discussion here. This is the suggestion that in modern times the *lay* has become so slow as to fundamentally alter the nature of the *tāl*. Traditionalists argue that, although *tāl*s may be sung in a range of speeds, there are boundaries beyond which it is not possible to go without the character and structure of the *tāl* becoming distorted. With the new *ati vilambit lay*, they suggest, this boundary has been well and truly crossed. Certainly with cycles now lasting up to a minute or more, some degree of distortion would seem to be inevitable, but, in fact, it is not just the speed of the *tāl* which has changed, it is also the accompanying *ṭhekā* pattern. As was mentioned earlier, *tablā* players, in the course of producing variations on the *ṭhekā*, often divide up the *mātrā*, and although players differ as to precisely what divisions they make, the general principle seems to be that the slower the *lay* the greater the number of subdivisions. Thus as the *vilambit lays* became increasingly slow, so *tablā* players began to divide up the *mātrā* more and more. In the process, the traditionalists argue, the nature of the subdivisions underwent a subtle change: for whereas previously it was relatively easy to perceive the *mātrā* as the basic pulse, now the gap between *mātrās* had become so long that it was difficult to avoid the focus shifting to the subdivision of the *mātrā*. The common complaint is that now *tāls*

like the 16-*mātrā* *Tīntāl* and the 12-*mātrā* *Ektāl* have effectively become 64-beat and 48-beat *tāls* respectively.

The extent of the change can be seen in Fig. 6.8. This shows the *thekā* pattern (notated in rhythmic values) used for the first *āvartan* (cycle) of *vilambit* performances given by Krishnarao Pandit (Ex.1), Malini Rajurkar (Ex.2) and Madhav Umdekar (Ex.3) respectively. The *tāl* in each case is *Ektāl*. It should be stressed that the examples given are only one of many variations of the *thekā* pattern which appear within their respective performances, though each is, I believe, reasonably representative:

Fig. 6.8

Examples showing how *tablā* players subdivide the *ṭhekā* pattern for *Ektāl*

(transcribed from performances by three Gwalior *gharānā* artists)

Basic *Ṭhekā*   V.N. Patwardhan's *Rāg-vijñān* Vol. 2 (1970:4)

Ex.1   From a performance of 'Yerī lāla mīla' in *Rāg Yaman Kalyān* by Krishnarao Shankar Pandit (A.I.R. Broadcast, 30.12.89). *Tablā* player unknown.

Ex.2   From a performance of 'Lāla manāvana maĩ calī' in *Rāg Toḍī* by Malini Rajurkar (Cassette AA 146, 1987). *Tablā* player: Shashikant Mule.

Ex.3   From a performance of 'Kai sakhī kaise ke kariye' in *Rāg Yaman* by Madhav Umdekar (A.I.R. Broadcast, date unknown). *Tablā* player unknown.

Here Ex.1 probably comes the closest to what might be considered a 'traditional' Gwalior *vilambit* performance, though the tempo at 26 MM might be considered on the slow side for Krishnarao Pandit. In this the density of *tablā* strokes (*bols*) is mostly between two or four strokes per *mātrā*. While to the untrained ear the position of each *mātrā* in this case might not be immediately apparent, to any listener familiar with the metric structures of Indian music, this would be obvious. With Ex.2, in the slower tempo of 19.5 MM, we have probably reached the limits of the range wherein it is still possible to feel the *mātrā* as the basic pulse .[134] Here the divisions are more extensive and the minimum rhythmic unit has decreased from the 1/8th of a *mātrā* in the previous example to a 1/16th of a *mātrā* here. The highest density of strokes per *mātrā*, however, is to be found in Ex.3. With a tempo of 13 MM, we are now at the lower end of the *vilambit* range. Here the progression of *mātrās* is so slow and the rhythmic divisions so great that it is all but impossible to perceive the underlying pulse as the *mātrā*. In fact, most musicians would now interpret the effective pulse here as the 1/4 *mātrā*.

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[134] It will be recalled that Clayton set the lower limit in this regard at 20 MM (see pp. 224-25).

6.1.3 Summary

In the foregoing discussion of *tāl* and *lay* we touched on a number of issues which have an important bearing on the way in which *khyāl* compositions are rendered. Before proceeding to our analysis proper, therefore, a brief review of the main points would seem to be in order. In general, as we saw, Gwalior *gharānā* singers take pride in performing in a range of *tāls*. In the case of *khyāl*, there are 7 main varieties: *Jhaptāl*, *Ektāl*, *Jhūmrā*, *Āḍācautāl*, *Savārī*, *Tilvāṛā* and *Tīntāl*. Of these, *Tilvāṛā*, *Ektāl*, *Jhūmrā*, *Āḍācautāl* and, on occasion, *Savārī* are used for *vilambit lay*, *Jhaptāl*, *Āḍācautāl* and *Tīntāl* for *madhya lay*, and *Ektāl* and *Tīntāl* for *drut lay*. In terms of *gharānā* identity, we found that the most distinctive of these *tāls* was *Tilvāṛā*. Seldom used by other *gharānās*, *Tilvāṛā* is by far the most common choice for *baṛā khyāl* performances. On the other hand, *Tīntāl*, which in some *gharānās* is regularly performed at slow tempo, is not generally used for this *lay*, though, under the label '*dhīmā Tritāl*', it is sometimes performed at a tempo which in traditional terms would have been regarded as somewhere between *vilambit* and *madhya lay*. Comparing the descriptions of *Tīntāl* given in the publications of Gwalior artists, we found that among singers of the Balakrishna Buwa line it was often labelled not as a 16-*mātrā tāl*, as is customary, but as an 8-*mātrā tāl*. On closer inspection, however, it emerged that the difference was more one of classification than of practice. In the case of the remaining *tāls*, a similar comparison revealed broad agreement in all but two instances, *Āḍācautāl* and *Savārī*, for which there appear to be a number of different clap patterns.

In our discussion of *lay*, we endeavoured first to establish what were the tempo norms which prevailed in the early days of the *gharānā*. Comparing the descriptions given by Gwalior members with tempo figures derived from the recordings of Gwalior artists generally considered representative in this regard, we found some support for the idea of a 'natural' (*madhya*) *lay* based loosely on the

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human heart rate. We found that the correlation was closest in the case of the *vilambit* category, with the figures for *madhya lay* and *drut* categories being on average slightly above what might have been anticipated based on this measure. Yet however closely or otherwise the original *lay* categories conformed to the neat 1:2:4 proportions for *vilambit, madhya lay* and *drut* described by musical theorists, there is no doubt that during the twentieth century the relationship between them was to radically alter under the influence of a new trend, originating outside the *gharānā*, towards slower *vilambit* tempi. Beginning in the first quarter of the century, the fashion gradually took hold, eventually becoming so firmly established that the slower tempo came to be regarded as the norm. Within the Gwalior tradition attitudes to the slow-down appear at first to have been largely hostile, but gradually as time passed increasing numbers of Gwalior singers began to accept the new situation and modified their performances accordingly. Nowadays there are still a number of Gwalior singers whose *vilambit* tempi remain at or close to the previous norms for their *gharānā*, but the majority have either accepted the new tempo norms, or at least modified their tempo in a downward direction. Clearly a change of this magnitude cannot fail to have had an impact on the way in which *khyāl* compositions are rendered. It will be one of the issues which we address in the discussion that follows.

6.2 *Bandiś* and *Tāl*

Having now, so to speak, prepared the territory, our focus shifts to the rhythmic and structural dimensions of the *khyāl bandiś* itself. We will begin in this section by considering the matter of the *tāl* to which compositions are set. Then in the later sections we will look in more detail at the relationship between the *tāl* and the *bandiś* structure.

Let us start our analysis of *bandiś* and *tāl*, then, by examining the different versions of 'Kaise sukha sove'. These, we discover, are set to one of two *tāls*.[135] The majority – that is, 16 of the 24 versions – are in the 16-*mātrā Tilvāṛā*, which is, as we saw earlier, the *tāl* most often used by Gwalior singers for *vilambit lay*. The remaining 8 versions – namely those of Bhatkhande (all three notations), Poochwale, Maudgalya, Athavale, Thakur (performance only) and Sahasrabuddhe – are set to the 12-*mātrā Ektāl*.[136] Three of these, namely Maudgalya, Athavale and Thakur, employ different *tāls* from their respective *gurus*, V. R. Patwardhan (in the first two cases) and V.D. Paluskar (in the last case). Omkarnath Thakur even deviates in this respect from his own published version. Looking solely at the versions given by Gwalior singers here (and excluding for the present that of Balasahab Poochwale who normally follows Bhatkhande in this matter), one might reasonably conclude that the practice of rendering the *bandiś* in *Ektāl* is a comparatively recent trend. I have often heard the more traditionally-minded *gharānā* members criticise what they regard as the modern preoccupation with slow *Ektāl* at the expense of other *tāls* (see p. 201),

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[135] For full details, see Fig. 6.12 on p.247.

[136] I have heard singers of other *khyāl* traditions sing this *bandiś* in other *tāls*. Among the commercially available recordings, examples include Bhimsen Joshi's 1992 performance in *Tīntāl* (see HMV STCS 04B 7564) and Acharya Goswami Gokulotsavji Maharaj's 1987 recording in *Jhūmrā* (see RHC 240 358).

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and in particular the practice of converting compositions in other *tāls* to *Ektāl*. The criticism is most usually directed at members of other *gharānās*, especially Kirana, but I have also heard Gwalior singers reproached by their *gharānā* colleagues for the same supposed offence. Hence one could argue that the use of *Ektāl* for 'Kaise sukha sove' is simply part of this general phenomenon. However, Bhatkhande's notations, dating as they do from the early part of the twentieth century, appear to challenge this hypothesis. Without his original transcriptions, we cannot know the factors which prompted the choice of *Ektāl* over *Tilvāṛā* here, but it seems unlikely that he would have opted for this *tāl* unless it had some basis in contemporary practice, be it from Gwalior or non-Gwalior sources.

In our analysis of text variants in the previous chapter, we quoted two examples from the revised version of Vyasadeva's *Saṅgīta rāgakalpadruma* which bear a striking resemblance to the version(s) of our featured *bandiś* normally sung by Gwalior artists (see p.183-84). Of these, the one which more nearly matches the modern version(s) – that beginning 'kaise sukha sovũ' – was listed by the author among those to be sung in '*Titāl*' [*sic*] (i.e. *Tīntāl* – 1914:309), as opposed to the '*Cautāl*' specified for the other (ibid.:329). Since the label '*Tilvāṛā*' is not one used by Vyasadeva, it is conceivable that his '*Titāl*' may, in fact, denote *Tilvāṛā*, in the same way as the label '*Tritāl*' does in a number of older publications (see p.204), and, if nothing else, this would at least indicate that there was in circulation in the early part of the 19th century a version of our featured *bandiś* in the same *tāl* as that sung by the majority of the singers in our featured comparison. On the other hand, the '*Cautāl*' given for the other text, though resembling the other alternative, *Ektāl*, in

terms of length (12 *mātrās*) and *vibhāg* pattern, is a *tāl* normally associated with *dhrupad* rather than *khyāl*.[137]

Comparing the *tāl* indications given in the publications of Gwalior singers, we see that metric divergence within the *gharānā* is far from unusual. Looking at those *bandiśes* which appear in two or more publications, we discover that the proportion which divide this way is comparatively high. Although two *tāls* per *bandiś* is the most usual pattern, examples in three *tāls* are not difficult to find, and even compositions considered particular specialities of the Gwalior tradition – e.g. 'Jaba hī saba nīrapata' in *Bhūpālī* – have not proved immune to this kind of divergence (see below). Examining the relationships between individual artists/notators, we discover that pattern of similarity and difference as regards the *tāl* varies from *bandiś* to *bandiś* in much the same way as we saw it did in the case of texts. An idea of the variety of configurations here can be gained from the selection of examples given in Fig. 6.9 below. Here the Pandit branch of the *gharānā* is represented by Krishnarao Pandit and Neela Bhagwat, with the others, Bhatkhande aside, belonging to the teaching line of Balakrishna Buwa Ichalkaranjikar:

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[137] It is not, of course, unknown for *dhrupads* to be converted into *khyāls*, or indeed for *khyāls* to be performed in *Cautāl*.

**Table comparing the *tāl* details for a selection of compositions
as notated or performed by various Gwalior artists**

RĀG	BANDIŚ TITLE	TĀL	LAY (*where indicated*)	NAME
Jogī Āsāvarī	Mānu / Mainu mata māra ve	*Tilvāṛā*	-	Mirashi Buwa
		Jhumrā	-	V.D. Paluskar
		Ektāl	-	V.N. Patwardhan
Śankarā	Āda mahādeva	*Tilvāṛā*	-	Mirashi Buwa
		Jhūmrā	-	V.D. Paluskar
		"	*vilambit*	V.N. Bhatkhande
		"	-	V.N. Patwardhan
Bāgeśrī	Māna manāve	*Tilvāṛā*	-	Mirashi Buwa
		"	-	V.N. Patwardhan
		Ektāl	*vilambit*	V.N. Bhatkhande
		"	-	Krishnarao Pandit
		"	-	Neela Bhagwat
Bhīmpalāsī	Abato baṛī bhaī	*Tilvāṛā*	-	Mirashi Buwa
		"	-	Omkarnath Thakur
		"	-	Neela Bhagwat
		Tritāl [= *Tilvāṛā?*]	*vilambit*	V.N. Bhatkhande
		Ektāl	-	Krishnarao Pandit
		"	-	V.N. Patwardhan
Bhūpālī	Jaba hī saba nīra pata	*Tilvāṛā*	-	Mirashi Buwa
		Tīntāl [= *Tilvāṛā?*]	*madhya lay*	V.D. Paluskar
		Tritāl [= *Tilvāṛā?*]	*vilambit*	V.N. Bhatkhande
		Ektāl	-	V.N. Patwardhan
		"	-	Krishnarao Pandit
		"	-	Neela Bhagwat
Āsāvarī	Kagavā bola(h)ī	*Ektāl*	-	Mirashi Buwa
		"	*vilambit*	V.N. Bhatkhande
		Jhūmrā		Patwardhan
		Tilvāṛā	-	Krishnarao Pandit (Performance)
Multānī (*Dhanāśrī*)	(E) gokula gāvako / gāvake	*Jhūmrā*	-	Mirashi Buwa
		"	*vilambit*	V.N. Patwardhan
		"	-	Neela Bhagwat
		Tritāl [= *Tilvāṛā?*]	*vilambit*	V.N. Bhatkhande
		Ektāl	"	Omkarnath Thakur
Bahār	Bahāra āī re/ve	*Tīntāl*	*madhya lay*	Mirashi Buwa
		Jhūmrā	*vilambit*	V.N. Bhatkhande
		"	-	V.N. Patwardhan
		Tilvaṛā	-	Krishnarao Pandit
		"	-	Neela Bhagwat

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[138] In giving the titles of the compositions here, I have included only the main spelling variants. The complete range of such variants can be found in Appendix 2.

One item which requires explanation here is the suggestion that Bhatkhande's category '*vilambit Tritāl*' may be intended to cover *Tilvāṛā* as well as slow *Tīntāl bandiśes*. Looking through the volumes of the *KPM*, the rationale for this equation may not be immediately apparent. For, unlike some collections (e.g. V.D. Paluskar's — see p.204) in which *Tīntāl/Tritāl* is employed as a generic term to cover both *Tilvāṛā* and the standard *Tīntāl*, this collection not only makes use of both terms, but also appears to maintain a clear distinction between them, both in the labelling of individual *bandiśes* and by the inclusion in Vol. 3 of their respective *ṭhekā* patterns (1988:7). Looking more closely, however, we find evidence that the distinction is not so clear cut. In Vol. 4 of the series, for instance, Bhatkhande does at one point explicitly equate *Tilvāṛā* with '*vilambit Tritāl*' (1987a:49). Still more crucial evidence from our present viewpoint, however, comes from Bhatkhande's chief collaborator in preparing the *KPM*, Rajabhaiya Poochwale. It will be recalled that in his 3-part *Tān mālikā* series, written specifically as a teaching supplement to the first four volumes of the *KPM*, Poochwale reproduces a number of the notations from the latter publication, including a number which were originally marked '*Tritāl (vilambit)*'. Examining these, we see that while some have retained their *KPM* designations, others have been relabelled '*Tilvāṛā (vilambit)*'.[139] Since it is improbable that Poochwale would have contradicted his own mentor on this point, especially in a series designed to be used in conjunction with the *KPM*, it seems safe to assume that both he and Bhatkhande regarded the '*vilambit Tritāl*' category as equivalent, in some cases at least, to *Tilvāṛā*.

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[139] See the examples in *rāg Des*, *Bindrābanī Sāraṅg* and *Bhīmpalāsi* in Vol. 2 of the *Tān mālikā* (1936: 54, 101, 111) and in *Hindol* and *Deśkār* in Vol. 3 (1971: 49, 74).

In order to put the examples given above into context, I have prepared a further table showing the extent to which Gwalior singers coincide with respect to *tāl*. This takes as its basis for comparison the *khyāl bandiśes* given in the three volumes of Mirashi Buwa's *Bhāratīy saṅgīt-mālā* collection, comparing the *tāl* details given there with those given for the same *bandiśes* in other published sources. The findings, shown in Fig. 6.10, are broken down into columns in line with the *tāl* and tempo categories used by Mirashi Buwa, with the totals for all *tāls* given in the final column, along with percentages. Within each column the number of compositions whose *tāls* coincide with those of Mirashi Buwa is shown in the 'Same' category, while the remainder are listed either according to the *tāl* in which they were found in the source in question or in the case of the final 'All *Tāls*' column as a single total:

Fig. 6.10

Table comparing the *tāl* details for the *khyāl* compositions given in Mirashi Buwa's *Bhāratīy saṅgīt-māilā* with those found in other published sources

SOURCE	JHAPTĀL (10) (Medium tempo)	EKTĀL (12) (Slow)	EKTĀL (12) (Fast)	JHŪMRA (14) (Slow)	ĀDĀCAUTĀL (14) (Slow)	ĀDĀCAUTĀL (14) (Medium/Fast)	SAVĀRĪ (15) (Slow)	TILVĀRĀ (16) (Slow)	TĪNTĀL (16) (Dhamār–Med. slow)	TĪNTĀL (16) (Medium/Fast)	ALL TĀLS
K.S. Pandit: *Saṅgīt pravēś* Vols. 1-2 & List of Recordings	-	Same: 9; Tilvāṛā: 2; **Total: 11**	Same: 3; **Total: 3**	Same 1; **Total: 1**	Same: 0; Tīntāl: 1; **Total: 1**	-	-	Same: 12; Ektāl: 6; **Total: 18**	Same: 1; **Total: 1**	Same: 20; Tilvāṛā: 3; **Total: 23**	Same: 46 (79.3%); Different: 12 (20.7%); **Total: 58 (100%)**
V.N. Bhatkhande: *KPM* Vols. 1-6	Same: 4; Cautāl: 1; **Total: 5**	Same: 16; Cautāl: 1; Jhūmrā: 1; Tīntāl: 3; **Total: 21**	Same: 9; Cautāl: 1; Ādācautāl: 1; **Total: 11**	Same: 7; Tīntāl: 3; **Total: 10**	Same: 3; Ektāl: 1; Tīntāl: 1; **Total: 5**	-	-	Same: 42 [Assuming Slow Tīntāl = Tilvāṛā]; Ektāl: 24; Jhūmrā: 3; Ādācautāl: 2; Tīntāl [Except Slow Tempo]: 4; **Total: 75**	-	Same: 72; Ektāl: 3; Dhamār: 1; Jhūmrā: 1; **Total: 77**	Same: 153 (75%); Different: 51 (25%); **Total: 204 (100%)**
Neela Bhagwat: Repertoire List	Same: 2; **Total: 2**	Same: 9; Tilvāṛā: 3; **Total: 12**	Same: 3; **Total: 3**	Same: 6; Tilvāṛā: 1; **Total: 7**	Same: 2; Tīntāl: 1; **Total: 3**	-	-	Same: 26; Ektāl: 3; Jhūmrā: 1; **Total: 30**	-	Same: 40; Tilvāṛā: 2; **Total: 42**	Same: 88 (88.9%); Different: 11 (11.1%); **Total: 99 (100%)**
Bhaya Joshi: *Encyclopaedia of Indian music*	Same: 2; **Total: 2**	Same: -	Same: 4; **Total: 4**	-	Same: 2; **Total: 2**	-	-	Same [Assuming Tīntāl = Tilvāṛā]: 1; **Total: 1**	-	Same: 14; **Total: 14**	Same: 23 (100%); Different: 0 (0%); **Total: 23 (100%)**
U. Kundgolkar: *Saṅgīt kalādarpaṇ* Vol. 2	Same: 1; **Total: 1**	Same: 1; **Total: 1**	Same: 1; **Total: 1**	-	-	-	-	Same: 1; **Total: 1**	-	Same: 8; **Total: 8**	Same: 12 (100%); Different: 0 (0%); **Total: 12 (100%)**
V.D. Paluskar: *Saṅgīt bālbodh* Vols. 1-3 & other publications	Same: 5; **Total: 5**	Same: 2; **Total: 2**	Same: 1; **Total: 1**	Same: 2; **Total: 2**	Same: 1; **Total: 1**	-	-	Same [Assuming Tīntāl = Tilvāṛā]: 6; Jhūmrā: 3; **Total: 9**	-	Same: 24; **Total: 24**	Same: 41 (93.2%); Different: 3 (6.8%); **Total: 44 (100%)**
V.N. Patwardhan: *Rāg-vijñān* Vols. 1-7	Same: 16; **Total: 16**	Same: 17; Jhūmrā: 2; Tilvāṛā: 1; **Total: 20**	Same: 15; **Total: 15**	Same: 11; Ektāl: 3; **Total: 14**	Same: 3; Ektāl: 2; **Total: 5**	Same: 2; **Total: 2**	Same: 0; Tīntāl: 1; **Total: 1**	Same [Assuming Tīntāl = Tilvāṛā]: 46; Ektāl: 39; Jhūmrā: 5; Ādācautāl: 1; Tīntāl: 3; **Total: 94**	Same: 1; Tilvāṛā: 1; **Total: 2**	Same: 95; Ektāl: 1; Jhūmrā: 1; Tilvāṛā: 1; **Total: 98**	Same: 206 (77.2%); Different: 61 (22.8%); **Total: 267 (100%)**
Omkarnath Thakur: *Saṅgītāñjali* Vols. 1-6	-	Same: 3; Tilvāṛā: 2; **Total: 5**	Same: 3; **Total: 3**	Same: 0; Ektāl: 2; **Total: 2**	-	-	-	Same: 6; Ektāl: 12; **Total: 18**	Same: 0; Ektāl: 1; **Total: 1**	Same: 30; Ektāl: 2; **Total: 32**	Same: 42 (68.9%); Different: 19 (31.1%); **Total: 61 (100%)**
B.R. Deodhar: *Rāg-bodh* Vols. 1-6	Same: 4; **Total: 4**	Same: 2; **Total: 2**	Same: 3; **Total: 3**	Same: 0; Ektāl: 1; Tilvāṛā/Tīntāl: 1; **Total: 2**	-	-	-	Same: 1; Ektāl: 2; Tīntāl: 1; **Total: 4**	-	Same: 13; **Total: 13**	Same: 23 (82.1%); Different: 5 (17.9%); **Total: 28 (100%)**

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In interpreting this or, for that matter, any of the other tables in this chapter, it is important not infer too much from the figures given. The size of the sample, as can be seen here, varies considerably depending on the source, and while a sample of more than 200 examples (e.g. those of Patwardhan and Bhatkhande here) might well be judged a sufficient basis from which to draw general conclusions, the same cannot be said for much smaller samples (e.g. those of Kundgolkar or Bhaya Joshi). Added to this, it is worth remembering that the distribution of the sample in relation to the *tāl* categories may also affect the results in that certain trends may be more pronounced in some categories than in others.

If we examine the overall figures in the present case (those in the 'All *Tāls*' category), we find that the percentage of matches is, in descending order, as follows:

100%	(Kundgolkar; Joshi)
93.2%	(Paluskar)
88.9%	(Bhagwat)
82.1%	(Deodhar)
79.3%	(Pandit)
77.2%	(Patwardhan)
75%	(Bhatkhande)
68.9%	(Thakur)

The three highest percentages here are perhaps not unexpected given the fact that Paluskar and Kundgolkar were Mirashi Buwa's *gurubhāīs* and that Bhaya Joshi was a *gurubhāī* of *their* teacher, Balakrishna Buwa Ichalkaranjikar. On the other hand, for the other Gwalior singer from the same generation here, Krishnarao Pandit, the figure is slightly lower, a finding which again one might have predicted from the fact that he belonged to a different branch of the *gharānā*. Recalling the dispute over the 'authenticity' of Bhatkhande's notations, it is interesting to find that his overall

percentage, though lower than that of Krishnarao Pandit, is not substantially so (75% as opposed to the latter's 79.3%). From this evidence it would be difficult to accuse him of deviating significantly from the Gwalior tradition in this area. Breaking down the figures according to *lay*, however, the case becomes a little stronger. For here we find that in the slow-tempo category, the gap between the same two singers has widened somewhat (61.3% for Bhatkhande compared to 71.9% for Krishnarao Pandit – see Fig. 6.11 below), though whether to a significant extent is debatable. In any case, Bhatkhande's is not by any means the lowest percentage of matches in this category, as we will see shortly. One further point which deserves comment here is the fact that four of the *khyāls* notated by Mirashi Buwa appear in Bhatkhande's collection as other genres. Three, namely 'Jaya mālarānī' in *Jaijaivantī*, 'Are mana tū' in *Lalit* and 'Gāyaka saba mila bicāra leho' in *Mārvā*, set by Mirashi Buwa to *Jhaptāl*, *vilambit Ektāl* and *drut Ektāl* respectively, are given by Bhatkhande as *dhrupads* in *Cautāl*, while the remaining one, 'Lāla jina karo' in *Hiṇḍol*, labelled a medium tempo *Tīntāl khyāl* composition by Mirashi Buwa, is given as a *dhamār* (a species of *dhrupad* sung in *dhamār tāl*). We noted previously that the 'traditional' *khyāl* repertoire does include some compositions converted from *dhrupads*, and these examples are most likely a reflection of that trend.

Looking at how the figures break down by *tāl*, it is possible to discern some clear trends. The first is the greater propensity to variation exhibited by *tāls* performed at slow tempo when compared with their medium- or fast- tempo counterparts. The differences can be seen more clearly in the table given in Fig. 6.11, which breaks down the figures in the previous table into 'Slow' and 'Medium / Fast' *tāl* categories:

Fig. 6.11

Table detailing the degree of metrical correspondence for 'Slow' and 'Medium/Fast' *tāl* categories based on a comparison between the *khyāl* compositions given in Mirashi Buwa's *Bhāratīy saṅgīt-mālā* and those found in other published sources

SOURCE	SLOW TEMPO[140]			MEDIUM / FAST TEMPO		
	Same	Different	Total	Same	Different	Total
K.S. Pandit	23 [71.9%]	9 [28.1%]	32 [100%]	23 [88.5%]	3 [11.5%]	26 [100%]
V. N. Bhatkhande	68 [61.3%]	43 [38.7%]	111 [100%]	85 [91.4%]	8 [8.6%]	93 [100%]
Neela Bhagwat	43 [82.7%]	9 [17.3%]	52 [100%]	45 [95.7%]	2 [4.3%]	47 [100%]
Bhaya Joshi	3 [100%]	0 [0%]	3 [100%]	20 [100%]	0 [0%]	20 [100%]
U. Kundgolkar	2 [100%]	0 [0%]	2 [100%]	10 [100%]	0 [0%]	10 [100%]
V.D. Paluskar	11 [78.6%]	3 [21.4%]	14 [100%]	30 [100%]	0 [0%]	30 [100%]
V. N. Patwardhan	78 [57.4%]	58 [42.6%]	136 [100%]	128 [97.7%]	3 [2.3%]	131 [100%]
Omkarnath Thakur	9 [34.6%]	17 [65.4%]	26 [100%]	33 [94.3%]	2 [5.7%]	35 [100%]
B. R. Deodhar	3 [37.5%]	5 [62.5%]	8 [100%]	20 [100%]	0 [0%]	20 [100%]

As can be seen by comparing the percentage of matches here, in all but two cases (those of Kundgolkar and Joshi, where there is no difference) the proportion of matches is higher in the faster category, in some cases by a substantial margin (see the figures for Bhatkhande, Patwardhan, Thakur and Deodhar). One possible explanation for this tendency is that there are simply fewer alternative options in the respect of the faster *lays*. Gwalior *gharānā* singers, it will be recalled, traditionally used 5 *tāls* for their *vilambit* performances (though in the case of *Savārī*, only rarely), as compared

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[140] Note that the small number of '*Dhīmā*' *Tīntāl* examples have been included in this category.

with only 2 for *drut lay*. In theory, therefore, it could be argued that for any *choṭā khyāl bandiś* there was only one other choice of *tāl*. In practice, however, we find that the number of possible alternatives is slightly greater: as can be seen in Fig. 6.10, some of the *choṭā khyāl bandiśes* in Mirashi Buwa's collection appear in other sources as slow-tempo compositions either in the same or in other *tāls*. However, since these represent only a small proportion of the total, our original explanation is not entirely discredited. That said, however, it is clear that this explanation in itself could not really account for the wide margins of difference which can be seen in the case of Paluskar's three students, Patwardhan, Thakur and Deodhar.

In this case the explanation is probably connected with wider trends within the *khyāl* scene in general which we touched on earlier. For if we look carefully at the figures for the slow-tempo *tāls* given in the earlier table (Fig. 6.10), we find the drift of change in respect of these singers to be fairly decisively in the direction of *Ektāl*. It can be seen most clearly in the *Tilvāṛā* column. In the case of Patwardhan, for instance, 39 out of a sample of 94 *bandiśes* (i.e. 41.5%) are set to *Ektāl* rather than *Tilvāṛā* as in their Mirashi Buwa counterparts. For Thakur the proportion is even higher – 12 out of 18 (i.e. 66.7%). In commenting on the difference between the latter's notation of 'Kaise sukha sove' earlier, we referred to the modern penchant for singing in slow *Ektāl* and the idea that some Gwalior singers may have altered the *tāl* in which they were taught a *bandiś* to *Ektāl*. The evidence of the figures here would certainly seem to support this view.

6.3 Structure

In this section we will examine the relationship between the *tāl* and the *bandiś* structure. After a brief review of the principal structural features of a *khyāl bandiś* and a description of the place of the *bandiś* in the overall *khyāl* structure, we will proceed to a preliminary comparison of the structural features of the various versions of 'Kaise sukha sove'. Then we will move on to examine certain aspects of the structure in more detail.

The *khyāl* composition, as we have seen, generally comprises two parts or *tuks*, namely *asthāī* (or *sthāyī*) and *antarā*. Those incorporating an additional *tuk* – often labelled '*dūsrā* [i.e. 'second'] *antarā*' or '*antarā* 2' in the published *bandiś* collections – can also be found, but these are very few in number. The lengths of *asthāī* and *antarā* vary from composition to composition. Among the 'vintage' compositions given in Mirashi Buwa's collection, for instance, the lengths of the *asthāīs* range from 1-6 *āvartans* (cycles), with most falling into the 1-4 *āvartan* range. In the case of the *antarās* the range is rather greater, stretching from under 1 cycle to almost 10, though again with the majority falling into the 1-4 *āvartan* range. Sections may begin at any point in the *tāl* cycle, from the first beat (*sam*) to the last. In the case of the *asthāī*, however, the most usual formula is to begin somewhere towards the end of the cycle. As we saw in Chapter 2 (see p.55), *asthāīs* of this kind are constructed in such a way as to focus attention on the arrival of the *sam*. The design of this opening segment, known as the *mukhṛā* (or *cehrā*) ('face'), is held to be of particular importance since, as Wade observes, it is the one portion of the *asthāī* 'which remains intact as a melodic verbal-rhythmic entity in the improvisation', where it serves throughout as a kind of cadence point 'leading up to and including sam' (1973:449).

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A similar role in punctuating passages of improvisation is also fulfilled sometimes by the initial portion of the *antarā*, also known as the *mukhṛā*, though this role is generally confined only to a small part of the performance.

In the early days of the *gharānā*, it was customary for Gwalior singers to sing the *bandiś* complete at the very start of their *khyāl* performances. According to the accounts given by Gwalior singers (e.g. Deodhar 1993:20; Poochwale, Int.; Ranade, in Mirashi Buwa 1944:xix), the usual practice was to sing the *asthāī* twice and the *antarā* once before proceeding to the improvisation, though listening to the recordings left by singers considered representative of traditional practice, it is clear that they did not always adhere to this formula. In any case, during the second half of the twentieth century Gwalior singers increasingly began to delay their renditions of the *antarā* until later in the performance, generally when the focus of the improvisation had begun to shift from the lower and middle registers to the upper register. In the majority of slow-tempo Gwalior performances nowadays the *antarā* is sung just after the singer has begun to highlight the upper tonic note (Ṡa), though some performers prefer to explore the upper register for a more extended period before introducing it.[141] The usual approach is either to sing the *antarā* straight through, or to introduce the *mukhṛā* first, repeat it a few times, perhaps with slight variations, and then to proceed to the remaining portion. Occasionally, however, singers will do their improvisation for a prolonged period using the *antarā mukhṛā* before finally bringing the *ālāp* portion of their improvisation to an end with the full rendition of the *antarā* and a return to the *asthāī mukhṛā*. I have occasionally heard performances where the *antarā* is either not completed or not sung at all, though this is unusual.

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[141] We will discuss the melodic differences between the two sections of the *bandiś* itself in the next chapter (see pp. 315-16).

In *choṭā khyāl* performances, too, Gwalior singers often spend some time improvising on the *asthāī* before introducing the *antarā*, though some performers continue to sing both *asthāī* and *antarā* near the beginning. Although occasionally the two parts are sung straight through, it is more usual for both *asthāī* and *antarā* to be sung in sections. The usual formula is to sing the opening portion a few times, before moving on to the remainder, which may itself be sung in sections.

6.3.1 'Kaise sukha sove': A Preliminary Structural Analysis

Having ascertained, then, some of the principal structural features of the *khyāl* composition, we return now to our featured comparison to see the extent to which this aspect of the musical design remains constant in the different artists' renditions of 'Kaise sukha sove'. To begin, let us look briefly at the composition in the notated form in which it is given by Krishnarao Pandit (see Ex. 4.1 in Vol. 2). As we saw in Chapter 3, the latter's notations represent only a skeletal version of the compositions as actually sung, but for our purposes they provide a useful starting point from which to launch our structural comparison. What is immediately noticeable in this version is the balance between the two sections. Set to *Tilvāṛā tāl*, both *asthāī* and *antarā* begin on the 13th *mātrā* of the cycle, each extending to cover exactly 3 *āvartans* of the *tāl* (i.e. 48 *mātrās*) in all. The *mukhṛā* of the *asthāī* comprises the initial portion of the composition, setting the words 'kaise sukha sove'. It is designed to reach the *sam* on the first syllable of the word 'sove'. The equivalent portion of the *antarā*, in this version at least, comprises the portion setting the words 'sõca sõca', arriving at *sam* on the first syllable of the second word.

In order to see how the other versions of this *bandiś* compare as regards these general structural features, I have compiled a table listing the following details for each version: *tāl* used, length and starting point of *asthāī* and *antarā*, and an

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indication of the text syllable with which the *mukhṛā* of each one arrives at the *sam*. This is shown in Fig. 6.12. In the case of actual performances, details of the approximate tempo and the time taken to complete each section are also provided. Note that along with the transcribed performances here, I have opted to include details from two additional performances of the same *bandiś*, one by Sharadchandra Arolkar (taken from an All India Radio programme broadcast from Bombay on 12th April 1991) and one by Veena Sahasrabuddhe (from the commercial cassette recording VDBG-018, released on the Venus label in 1994 under the title 'Gopika Chali Suranvan').[142] These should provide further evidence as to how consistent individual singers are in their renditions of the same *bandiś*. Similar reasons underlie the decision to include details of a second version of the *antarā* from Chandrakant Pandit's performance. In preparing the transcriptions, the general rule followed in the case of versions like this one obtained from complete *khyāl* performances, was to take the first complete rendition of each part of the *bandiś* as the basis for comparison. And indeed this was the rule followed in the present case. The complication, however, was that the same performance included another statement of the *antarā* later on which turned out to be rather different structurally from the earlier version, and indeed in some respects closer to the versions of other members of the Pandit family. For this reason, it seemed sensible to include it in the comparison here.

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[142] In Fig. 6.12 these additional performances are indicated with an asterisk placed after the singer's name.

Fig. 6.12

Table showing structural data relating to various versions of 'Kaise sukha sove'

Artist/Compiler	Tāl	Tempo of Asthāī/Antarā (mātrās per minute)	Asthāī: No of Āvartans^Mātrās [Starting Mātrā]	Antarā: No of Āvartans^Mātrās [Starting Mātrā]	Length of Asthāī/Antarā (in seconds):	Mukhṛā Text Asthāī/Antarā (sam syllable underlined)
K.S. Pandit (Notation)	Tilvāṛā	-	3 [13]	3 [13]	-	kaise sukha sove / sõca sõca sadāraṅga
L.K. Pandit (1)	Tilvāṛā	c.21-22 (Both)	1 [Unmetered: 15-16?]	1 [16-end]	46/45	kaise sukha sove / sõca sõca sadāraṅga
L.K. Pandit (2)	Tilvāṛā	c.23 (Both)	1 [Unmetered: 15-16?]	1 [16-end]	44/39	kaise sukha sove / sõca sõca sadāraṅga
Chandrakant Pandit (includes a 2nd version of the antarā)	Tilvāṛā	c.30-31/ c.30-31 & 35-36	2 [Unmetered: 15-16?]	Initial Version 0^{11} [5] : Later Version: 1 [14-15]	64/21&26	kaise sukha sove / sõca sõca sadāraṅga (Note that the initial version of the antarā does not encompass the sam)
Sharadchandra Arolkar (1)	Tilvāṛā	c.27-28/ c.31	2 [Unmetered: 15-16?]	Incomplete [15-16]	68/-	kaise sukha sove / soca soca sadāraṅga
Sharadchandra Arolkar (2)	Tilvāṛā	c.29-30/ c.32-33	2 [Unmetered – 13-14?]	$1^{12\text{-}13}$ [16-end]	64/53	kaise sukha sove / soca soca sadāraṅga
Sharadchandra Arolkar (3)*	Tilvāṛā	c.34-35/ c.37	3 [Unmetered: 13-14?]	1^{15} [15-16]	83/49	kaise sukha sove / soca soca sadāraṅga
Sharad Sathe	Tilvāṛā	c.38 (Both)	3 [Unmetered: 12-13?]	2^{6} [7]	78/62	kaise sukha sove / soca soca sadā-_ ranga
Neela Bhagwat	Tilvāṛā	c.38 (Both)	3 [12-13]	$3^{3\text{-}4}$ [9]	74/80	kaise sukha sove / soca soca sadāraṅga
Jal K. Balaporia	Tilvāṛā	c.35/ c.39-40	2 [Unmetered: 14-15?]	$1^{14\text{-}15}$ [15-16]	57/46	kaise sukha sove / soca soca sadāraṅga
V.N. Bhatkhande (Notation: GM 6, 1917)	Ektāl	-	3 [10]	3^{1} [9]	-	kaise sukha sove / soca soca sadāraṅga
V.N. Bhatkhande (Notation: KPM 3, 1922)	Ektāl	-	3 [10]	3^{1} [9]	-	kaise sukha sove / soce soce sadāraṅga
V.N. Bhatkhande (Notation: KPM 3, 1988)	Ektāl	-	3 [9]	3 [9]	-	kaise sukha sove / soce soce sadāraṅga
Balasahab Poochwale	Ektāl	c.27-28/ c.28-29	3 [Unmetered: 9-10?]	$1^{11\text{-}12}$ [11-12]	75/49	kaise sukha sove / soce soce sadāraṅga
Mirashi Buwa (Notation)	Tilvāṛā	-	1^{15} [13 (or 12)]	2^{3} [9]	-	kaise sukha sove / soca soca sadāraṅga
Yashwant Joshi	Tilvāṛā	c.35-36 (Both)	2 [Unmetered: 14-15?]	$1^{5\text{-}6}$ [9-10]	56/35	kaise sukha sove / soca soca sadā-_ raṅga
V.D. Paluskar (Notation)	Tilvāṛā	-	3 [9]	3^{3} [6]	-	kaise sukha sove / soca soca sadāraṅga
V.N. Patwardhan (Notation)	Tilvāṛā	-	1 [15]	1 [15]	-	kaise sukha sove / soce soce sadāraṅga
Vinay Chandra Maudgalya	Ektāl	c.32-33/ c.34-35	2 [Unmetered: 9-10?]	$2^{(+)}$ [9-10]	44/41	kaise sukha sove / soca soca sadāraṅga
V.R. Athavale	Ektāl	c.22-23 (Both)	$0^{11\text{-}12}$ [11-12]	$1^{10\text{-}11}$ [11-12]	31/28	kaise sukha sove / soca soca sadāraṅga
Narayanrao Vyas	Tilvāṛā	c.44-45/ c.47-48	2 [Unmetered: 14-15?]	$2^{0\text{-}1}$ [14]	42/41	kaise sukha sove / soca soca sadāraṅga
Vidyadhar Vyas	Tilvāṛā	c.27-28 (Both)	2 [Unmetered: 13-14?]	1^{14} [15-16]	72/61	kaise sukha sove / soca soca sadāraṅga
Omkarnath Thakur (Notation)	Tilvāṛā	-	2 [13]	2 [13]	-	kaise sukha sove / soca soca sadāraṅga
Omkarnath Thakur (Performance)	Ektāl	c.15/ c.19-20	$1^{1\text{-}2}$ [11]	1 [11-12]	51/47	kaise sukha sove / soca soca sadāraṅga
Veena Sahasrabuddhe (1)	Ektāl	c.12-13 (Both)	1 [Unmetered: 12-end?]	$0^{11\text{-}12}$ [12-end]	64/52	kaise sukha sove / soca soca sadāraṅga
Veena Sahasrabuddhe (2)*	Ektāl	c.13-14/ c. 14-15	1 [Unmetered: 11-12?]	1 [11-12]	58/48	kaise sukha sove / soca soca sadāraṅga

Although the table is for the most part self-explanatory, a few details require clarification. Firstly, the figure given for the length of the various sections is recorded in *āvartans* and *mātrās*, the latter represented in superscript. However, where, as in a number of instances here, the length does not conform to an exact number of *mātrās*, a more general figure is given. For example, a section covering 2 *āvartans* plus just over 3 *mātrās* would be represented by a figure of 2^{3-4}. A similar approach is adopted in recording the starting *mātrās*. Thus a section beginning somewhere between *mātrās* 3 and 4 of the cycle would be represented as [3-4]. One complication here is that in many of the examples extracted from performances, the *asthāī* begins unmetered. Evidently in these cases it is not possible to give the starting *mātrā*. However, to give some idea of the likely starting point, I have included the figure indicating the point at which the *mukhṛā* returns after the first statement of the *asthāī* has been completed, since this would often represent the start of the repetition. The figures given for the lengths of the *asthāī* also rest on the same assumption.

The data shown in Fig. 6.12 suggests that the diversity which we have already noted within the Gwalior tradition vis-à-vis the textual and metric parameters of *bandiś* presentation is no less marked with regard to structure. Indeed the only structural detail here upon which *all* the versions agree is the fact that the *asthāī mukhṛā* comes to *sam* on the first syllable of the word 'sove'. No such consistency obtains in the case of the opening of the *antarā* which reaches *sam* at no fewer than 5 different points in the text, to which can be added the 'Initial Version' of Chandrakant Pandit which manages to avoid the *sam* entirely. In terms of overall length, the different versions vary considerably not only in the number of *mātrās* covered but also the actual time taken. The 48 *mātrās* prescribed, as we saw earlier, by Krishnarao Pandit for each section lie at the high end of a range, which for *asthāīs* stretches from just under 12 *mātrās* (i.e. almost one cycle of *Ektāl*) in V.R. Athavale's rendition to a

figure over 4-times higher at 48 *mātrās* (i.e. 3 cycles in *Tilvāṛā tāl*) in the versions of

not only K.S. Pandit, but also Sharadchandra Arolkar (3rd version), Sharad Sathe,

Neela Bhagwat and V.D. Paluskar. In the case of the *antarās*, the range is slightly

greater, extending from 11 *mātrās* in Chandrakant Pandit's 'initial' rendition to more

than 51 in Neela Bhagwat's (in *Tilvāṛā tāl*). In terms of actual duration the gap is

narrower, ranging from 31-83 seconds for *asthāīs* and 28-80 for *antarās*, but this still

leaves us with some performances lasting well over twice as long as others. The

balance between *asthāī* and *antarā* which we observed in relation to K.S. Pandit's

notation is maintained in only a minority of versions here. Of the remainder, too, there

is a division between those in which the *asthāīs* are longer and those where they are

shorter than their respective *antarās*. The point in the *tāl* from which each section is

begun also varies from version to version.

Comparing the data for the different generations of Gwalior singers, we see

that the versions of *gurus* and *śiṣyas* frequently differ. Examining the figures given for

the lengths of the *bandiś* in terms of *mātrās*, for example, we find no instance where a

disciple's version of both *asthāī* and *antarā* matches that of his or her *guru* precisely,

though there are a few matches for the *asthāīs* alone.[143] In some cases, of course, the

tāl itself is different, but even if we compare disciples who have retained their *guru's*

tāl we discover examples where the number of *āvartans* covered has been reduced by

as much as three-fold (compare, for example, the versions of K.S. Pandit and L.K.

Pandit, and those of V.D. Paluskar and V.N. Patwardhan). The evidence from the

singers for whom we have two or more versions points to a certain degree of

flexibility in individual interpretation among some Gwalior artists at least. The

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[143] This is from a sample of 12 possible matches, or more if we take account of the second or third versions included for some performers here.

difference in *tāl* in the versions of Omkarnath Thakur has already been mentioned, but even for singers who adhere to the same *tāl* the length of sections appears to vary. In most instances the difference is slight, a few *mātrās* at most. However, in the case of Sharadchandra Arolkar's *asthāīs*, the difference is as much as 16 *mātrās* (i.e. one cycle in *Tilvāṛā*).

In order to explain some of the trends which have produced such variety here, we will look in more detail now at certain aspects of the structure, focussing first on the notations of the earliest generation of singers/notators featuring in our comparison (i.e. K.S. Pandit, V.D. Paluskar, Mirashi Buwa and V.N. Bhatkhande) and then moving on to the later generations.

6.3.2   The Earlier Generation

6.3.2.1   *Bandiś* Dimensions

Looking at the figures for the number of *āvartans* covered by *asthāī* and *antarā* given

for each source in the previous table, we see that those of the earliest generation are

all situated towards the upper end of the spectrum. The longest in terms of *mātrās* are

the K.S. Pandit and Paluskar versions in which *asthāī* and *antarā* each cover 3 cycles

of *Tilvāṛā*, or in the case of Paluskar's *antarā* slightly more. Next come the three

Bhatkhande notations, whose sections again cover around 3 *āvartans* each, though

this time of *Ektāl*. Interestingly, for the final version Bhatkhande decided to alter the

starting-point of the *antarā* from the 10th to the 9th beat, thereby lengthening the

section by one *mātrā*. The shortest of the versions by artists of the earlier generation is

that of Paluskar's *gurubhāī*, Mirashi Buwa. Set to *Tilvāṛā*, the *asthāī* is slightly under

and the *antarā* slightly over 2 *āvartans* in length, which is in both instances one

āvartan less than their Paluskar counterparts.

It should be noted that the scale of variation between the versions here is not

especially great. Looking through the *bandiś* collections of these and other singers of

this generation, I have found examples where the difference is rather greater. A case

in point is the slow-tempo composition 'Kabaho kapī' in *Rāg Mālkauns*. Here are the

section lengths for the notations given by Paluskar and Mirashi Buwa:

Fig. 6.13

'Kabaho kapī' in *rāg Mālkauns*

Artist	*Tāl*	No of *Āvartans* [Mātrās]	
		Asthāī	*Antarā*
Paluskar	*Tīntāl* (i.e. *Tilvārā?*)	2	4^4
Mirashi Buwa	*Tilvārā*	$1^{(½)144}$	2^6

Sources: Paluskar 1903:135-37
Mirashi Buwa 1951:2-3

As can be seen, both of the Paluskar sections here are substantially longer than their Mirashi Buwa counterparts, the *asthāī* covering twice as many *mātrās*, and the *antarā* over 1¾ times as many *mātrās* as their Mirashi Buwa counterparts, a difference in the latter case of almost 2 *āvartans*. Yet despite these differences, the *asthāī* and *antarā* of the two versions do at least maintain, to some extent, their relative proportions, with both *antarās* taking up a little over twice as many *mātrās* as their respective *asthāīs*. However, this is not always so. Fig. 6.14 and 6.15, for instance, give the section lengths for two more slow-tempo *bandišes*, one in *rāg Malhār* and the other in *rāg Mālkauns*, as notated in the first case by Mirashi Buwa and Bhatkhande and in the second by Mirashi Buwa and Paluskar:

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[144] The additional ½ *mātrā* in parentheses here takes account of the fact that the *asthāī* begins halfway through the 14th *mātrā* of the *tāl* cycle but returns slightly later on the 15th *mātrā*.

Fig. 6.14

'Bājata tatata bītata' in *rāg Malhār*

Artist	*Tāl*	No of *Āvartans*^{Mātrās}	
		Asthāī	*Antarā*
Bhatkhande	*Jhūmrā*	3	6
Mirashi Buwa	*Jhūmrā*	3	4^2

<div align="right">

Sources: Bhatkhande 1987a:586-87
Mirashi Buwa 1946:34-36

</div>

Fig. 6.15

'Jiyerā/Jiyarā unīso' in *rāg Bhairav*

Artist	*Tāl*	No of *Āvartans*^{Mātrās}	
		Asthāī	*Antarā*
Paluskar	*Tīntāl* (i.e. *Tilvāṛā?*)	6	4
Mirashi Buwa	*Tilvāṛā*	3	3^3

<div align="right">

Sources: Paluskar 1913:26-31
Mirashi Buwa 1944:7-8

</div>

In the first example, it can be seen that while there is a large difference between the length of the two *antarās*, Bhatkhande's covering 26 *mātrās* (i.e. almost 2 *āvartans*) more than its Mirashi Buwa counterpart, there is none at all between the two *asthāīs*. In the second example, on the other hand, both parts of the composition are longer in the Paluskar version. However, whereas in the case of the *antarās* the difference is a relatively small one (i.e. 13 *mātrās*), in the case of the *asthāīs* it is considerable (i.e. 48 *mātrās* or 3 *āvartans*), with the Paluskar *asthāī* taking up twice as many *mātrās* as that of his *gurubhāī*. Furthermore, while in the Paluskar notation the *asthāī* is significantly longer than the *antarā* which follows it, in the Mirashi Buwa version the *asthāī* is, in fact, slightly shorter than its *antarā*. It is worth adding that in none of the

three examples just discussed can the contrasting dimensions be attributed to discrepancies in the texts used, since the texts in each version are, minor differences aside, the same.

It should be noted that, although all of the foregoing examples involve slow-tempo *bandiśes*, the kind of variations they display are not confined to compositions in this *lay*. Similar examples could be cited for *bandiśes* in both medium and fast tempi.[145] To add further to the variety, however, there are a few *bandiśes* where the versions differ with regard to not only section length but even the *lay* itself. A good example is the composition 'Mammadaśā rangīlāre'/'Mahammadaśā rangīlā' in *rāg Malhār*. Here are the section lengths for the notations given in 5 different sources:

Fig. 6.16

'Mammadaśā rangīlāre'/'Mahammadaśā rangīlā' in *Rāg Malhār*

Artist	*Tāl*	*Lay*	No of *Āvartans* *Mātrās*	
			Asthāī	*Antarā*
Mirashi Buwa	*Ektāl*	*vilambit*	2	$2^{3\frac{1}{2}}$
K.S. Pandit	*Ektāl*	*vilambit*	3	4
V.N. Bhatkhande	*Ektāl*	*vilambit*	4	4^6
U. Kundgolkar	*Ektāl*	'jaldī' (i.e. *drut*)	4	4^4
V.N. Patwardhan	*Ektāl*	*drut*	4	4^6

Sources: Mirashi Buwa 1946:36-37
Pandit 1953:55
Bhatkhande 1987a:578-79
Kundgolkar 1924:90-91
Patwardhan 1991:19-20

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[145] Further examples can be found in the comparative table given in Appendix 2 (see Vol. 2).

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Looking first at the three versions set to *vilambit Ektāl*, we see that none agree as to section length. Mirashi Buwa's is the shortest version, with its *asthāī* and *antarā* covering 2 and $2^{3½}$ *āvartans* respectively. The Pandit version is rather longer, with its two sections covering respectively 12 *mātrās* (i.e. 1 *āvartan*) and 20½ *mātrās* more than their Mirashi Buwa counterparts. The most expansive version, however, is that of Bhatkhande, whose *asthāī* and *antarā* together take up around twice as many *mātrās* as those of Mirashi Buwa. Yet we also have the versions by Kundgolkar (Mirashi Buwa's *gurubhāī*) and Patwardhan which are similar to Bhatkhande's in terms of *mātrās* covered, but which are labelled as fast-tempo *bandiśes* and so would probably be rendered in less time than Mirashi Buwa's.

Within the Gwalior tradition there are, in fact, a number of compositions which are sung, like the *Malhār* example above, in more than one *lay*. In the publications of singers of the Balakrishna Buwa line, for instance, the *bandiś* 'Kauna gata bhaīlī' in *rāg Bāgeśrī* appears as a *choṭā khyāl* composition in *Tīntāl* (see, for example, Mirashi Buwa 1959:198; Paluskar 1916:144; Patwardhan 1991:203), whereas I have heard artists of the Pandit line sing it as a *baṛā khyāl* (in *Tilvāṛā* in the case of Neela Bhagwat and *Ektāl* in the case of L.K. Pandit). Another *bandiś*, 'Bahāra āī ve/re' in *rāg Bahār* is given as a *choṭā khyāl* composition in *Tīntāl* by Mirashi Buwa (1959:225), while Krishnarao Pandit (1953:52) and Patwardhan (1982:116) treat it as a slow-tempo *bandiś*, in *Tilvāṛā* and *Jhūmrā* respectively. In such cases, it is difficult to be certain whether these singers learnt the *bandiśes* in this form or whether they themselves decided to change the *lay*. Another possibility is that they were taught the *bandiś* in both *lays*. Neela Bhagwat told me, for instance, that she learnt 'Aba na jagāo pyāre maīkā' in *rāg Rāmkalī* as both a medium- and a fast-tempo *bandiś*. On the other hand, there is certainly evidence that Gwalior singers, including those of the earlier generation, were prepared to change the *lay* of a composition on occasions.

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Mirashi Buwa, for instance, after publishing 'Banare ghara kājarī' in *rāg Toḍī* as a medium-tempo *Āḍācautāl bandiś* in Vol. 1 of his *Bhāratīy saṅgīt-mālā* series (1944:48-49), republished it in Vol. 3 as a fast-tempo composition in the same *tāl* but with the lay-out revised, having decided in the meantime that it sounded, as he put it, 'more beautiful in *drut lay*' (1951:195).

Returning to our discussion of section length, it is worth noting that the degree of difference which we observed in the examples given above is unusual. Evidence of this can be seen in Fig. 6.17, which compares the section lengths of the compositions notated by Mirashi Buwa with their counterparts in the collections not only of Paluskar, Pandit and Bhatkhande, but also of Kundgolkar and Bhaya Joshi. To simplify matters, the comparison is confined exclusively to those *bandiśes* in the same *tāl* and tempo region (which effectively means avoiding comparisons between *vilambit* compositions and their fast tempo *choṭā khyāl* counterparts). The findings for *asthāī* and *antarā* are presented separately. The figures given represent the number of examples recorded for each category, together with their percentage values. In the case of the *asthāī*, differences are expressed in terms of an increase or decrease in the number of *āvartans*. Among Mirashi Buwa's *asthāī* notations there are a few which do not cover an exact number of *tāl* cycles. This situation arises most often when the return to the *mukhṛā* at the conclusion of the initial presentation of the *asthāī* comes at a point slightly earlier or later in the *tāl* – generally no more than one or two *mātrās* – than that from which it was initially launched. Since such differences are not significant in terms of our present discussion, it was decided to ignore them for the purposes of this table. No such 'simplifications' were possible in the case of the *antarās*, however, since their lengths are much more variable. For this reason the classification categories in this instance are given as ranges.

Fig. 6.17

Tables comparing the dimensions of selected *khyāl bandiśes* given in Mirashi Buwa's *Bhāratīy saṅgīt-mālā* with their counterparts in other published sources[146]

Asthāīs

SOURCE	◄——— DECREASE ———►			SAME	◄——— INCREASE ———►			SAMPLE SIZE
	3 Āvartans	2 Āvartans	1 Āvartan		1 Āvartan	2 Āvartans	3 Āvartans	
V.D. Paluskar	-	-	1 [2.5%]	28 [70%]	10 [25%]	-	1 [2.5%]	40 [100%]
U. Kundgolkar	-	-	-	9 [81.8%]	2 [18.2%]	-	-	11 [100%]
Bhaya Joshi	-	-	2 [8.7%]	21 [91.3%]	-	-	-	23 [100%]
K.S. Pandit	-	1 [3%]	1 [3%]	24 [72.7%]	7 [21.2%]	-	-	33 [100%]
V.N. Bhatkhande	-	1 [0.7%]	25 [16.6%]	95 [62.9%]	27 [17.9 %]	2 [1.3%]	1 [0.7%]	151 [100%]

Antarās

SOURCE	◄——— DECREASE ———►			SAME	◄——— INCREASE ———►				SAMPLE SIZE
	2 to <3 Āvartans	1 to <2 Āvartans	Less than 1 Āvartan		Less than 1 Āvartan	1 to <2 Āvartans	2 to <3 Āvartans	3 to <4 Āvartans	
V.D. Paluskar	-	1 [2.5%]	2 [5%]	24 [60%]	5 [12.5%]	5 [12.5%]	3 [7.5%]	-	40 [100%]
U. Kundgolkar	-	-	2 [18.2%]	7 [63.6%]	1 [9.1%]	1 [9.1%]	-	-	11 [100%]
Bhaya Joshi	-	1 [4.3%]	1 [4.3%]	16 [69.6%]	4 [17.4%]	1 [4.3%]	-	-	23 [100%]
K.S. Pandit	-	4 [12.1%]	13 [39.4%]	7 [21.2%]	8 [24.2%]	1 [3%]	-	-	33 [100%]
V.N. Bhatkhande	1 [0.7%]	14 [9.3%]	54 [35.8%]	37 [24.5%]	33 [21.8%]	7 [4.6%]	4 [2.6%]	1 [0.7%]	151 [100%]

As can be seen, the proportion of examples in which the *asthāī* or *antarā* differs from its Mirashi Buwa counterpart by 2 or more *āvartans* is comparatively small. Indeed, there are no such examples among the Joshi and Kundgolkar samples. In the majority of instances Mirashi Buwa's *bandiśes* are, in fact, of roughly similar proportions to their counterparts. This can be seen most clearly in the case of the *asthāīs*, where the proportions of exact matches are, in descending order: 91.3%

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[146] Some of the percentages may not add up to 100% due to rounding.

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(Joshi), 81.8% (Kundgolkar), 72.7% (Pandit), 70% (Paluskar) and 62.9% (Bhatkhande). The figures for the *antarās* are less easy to assess in this regard. Looking solely at the exact matches here, the percentages are noticeably lower, especially in the case of Bhatkhande (24.5%) and Pandit (21.2%). However, this is probably due, in part at least, to the mode of classification which we were obliged to adopt in this case, through which even small differences in the starting point would be enough to prevent the *bandiś* from being recorded as a match. If we broaden our measure of correspondence, however, to embrace also those *bandiśes* which differ by less than one *avartan*, then we get large majorities in each case – 91.3% (Joshi), 90.9% (Kundgolkar), 84.9% (Pandit), 82.1% (Bhatkhande) and 77.5% (Paluskar).

It is worth stressing that whatever the actual scale of the differences between the dimensions of the *bandiśes* given in the notated collections, the fact that they do often differ in this regard does suggest that the relationship between the *bandiś* structure and the *tāl* during this time was not a rigid one, a point which we will explore further in the next section.

6.3.2.2 Aspects of Structure

a) The Position of the Initial *Sam*

In our table comparing the structural features of the various versions of 'Kaise sukha sove' earlier (see p.247), we saw that the one element which remained constant in all the notations and performances was the position of the initial *sam* in the *asthāī*, with all 26 versions arriving at *sam* on the first syllable of 'sove'. We also saw that the *antarās* were much less consistent in this regard, reaching the *sam* at 5 different points in the text. Even among the notations of the earliest generation in our sample, we found the *antarās* reaching the *sam* on 3 different text syllables. Such variation with respect to the positioning of the initial *sam* is not unusual in the case of the

antarās. Comparing the versions given in the publications of this earliest generation, I have found many other *bandiśes* where the *antarās* diverge in this way. As evidence I offer two more examples from well-known slow-tempo compositions. The *sam* points are underlined:

The Opening of the *Antarā* of 'Jaba hī saba nīra pata' in *Rāg Bhūpālī*

gurū/guru pada <u>ka</u>mala bande	{ K.S. Pandit (1953:4)
	{ Bhatkhande (1988:41)
guka [*sic*] pada kama<u>la</u> bande	V.D. Paluskar (1907:94)
guru pada kamala <u>ban</u>de	Mirashi Buwa (1946:19)

The Opening of the *Antarā* of 'Kahe sakhī kaise kariye' / 'Kaise ke kaisa khai karīye' / 'Kai sakhī kai sakhī kariye' in *Rāg Yaman Kalyāń*,

<u>su</u>norī sakhī maîkā	K.S. Pandit (1953:1)
sunarī sa<u>khī</u> maîkā	Bhatkhande (1989b:49)
sunarī sakhī_ maikā	V.D. Paluskar (1922a:108-9)
sunakī sakhī mai <u>kā</u>	Mirashi Buwa (1946:6)

Such variation is not confined to the *antarās*, however; sometimes the *asthāīs*, too, display the same divergence, as, for instance, in the case of the following *choṭā khyāl bandiś* in *Gauḍ Sārang* :

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The Opening of the *Asthāī* of 'Māṇḍe kabarī' / 'Māṇḍī khabare' / 'Māṇḍī khabara'

mā̲ṇ̲ḍe kabarī	Kundgolkar (1924:18)
māṇḍi k̲h̲a̲bare	{ Mirashi Buwa (1944:104) { Bhaya Joshi (in Clements 1988:19)
māṇḍī khaba̲r̲a̲	K.S. Pandit (1953:18)

Although in this case the variation is confined to the *asthāīs*, I found many others where it occurs in both *asthāī* and *antarā*. Two examples, from slow-tempo compositions in *rāgs* (*Bindrābanī*) *Sāraṅg* and *Mālkauns* respectively, are given below:

The Opening of the *Asthāī* and *Antarā* in 'Bhore jina/jīna'

Asthāī	*Antarā*	Source
bhore jīna ā̲l̲ā̲ koū	a̲dāraṅga sācī	Mirashi Buwa (1946:69-70)
bore jina ā̲ kouna	adāraṅga sā̲c̲ī̲	K.S. Pandit (1953:38-39)
baure jina a̲l̲l̲ā ko	adāraṅga piyā s̲ã̲c̲ī	Bhatkhande (1988:482-83)

The Opening of the *Asthāī* and *Antarā* in 'Kabaho kapī'

Asthāī	*Antarā*	Source
kabaho ka̲p̲ī̲	mere naina cakora pr̲ī̲t̲ī	Mirashi Buwa (1951:2-3)
kabaho kapī_	mere nai̲n̲a̲ cakora pītī	V.D. Paluskar (1903:135-37)

To get an idea of the extent of variation vis-à-vis the location of the initial *sam* in *asthāī* and *antarā*, I have compiled a table comparing Mirashi Buwa's notations in this regard with their counterparts in the publications of the same five artists/notators who featured in our table comparing section lengths earlier. This is shown in Fig. 6.18.

Here the figures are given first for *asthāīs* and *antarās* separately, then in the final column for the *bandiś* as a whole. In the latter case the figures are broken down to indicate whether or not both sections of the composition match or merely one. One difficulty in undertaking a comparison of this kind arises from discrepancies in the texts used in the different publications. Differences range, as we saw in Chapter 5, from slight variations in orthography through to fairly extensive changes in the textual content. In this context any analysis involving the comparison of text syllables will inevitably entail at times a choice as to what constitutes a match. Bearing in mind that our main concern here is with the position of the *sam* in relation to the text rather than with orthographic or semantic differences, I chose to count as matches anything that might reasonably be considered to relate to the version given by Mirashi Buwa. Thus, for instance, the following *asthāī* variants were considered as matches (the syllable coinciding with the *sam* is underlined): 'yenḍi yenḍi...' and 'ainḍi ainḍi...' (*Rāg Basant*); 'ḍolana menḍe ghara āve..' and 'ḍholana mainḍe ghara āmī...' (*Rāg Bhīmpalāsī*); 'sakala bana olāī...' and 'sakala banahu lāye...' (*Rāg Rāmdāsī Malhār*); 'erī jaśodā tuse larōgī...' and 'eri e jasodā tumsĕ karūgī...' (*Rāg Sohnī*).

Fig. 6.18

Table comparing the *khyāl bandiśes* given in Mirashi Buwa's
***Bhāratīy saṅgīt-mālā* with their counterparts in other published sources**
as regards the positioning of the initial *sam*

SOURCE	*ASTHĀĪS*			*ANTARĀS*			*ASTHĀĪ & ANTARĀ*		
V.D. Paluskar	Same:	42	(95.5%)	Same:	33	(75%)	Both Same:	33	(75%)
	Different:	2	(4.5%)	Different:	11	(25%)	Both Different:	2	(4.5%)
							Mixture:	9	(20.5%)
	Total	44	(100%)	*Total*	44	(100%)	*Total*	44	(100%)
U. Kundgolkar	Same:	10	(83.3%)	Same:	9	(75%)	Both Same:	8	(66.7%)
	Different:	2	(16.7%)	Different:	3	(25%)	Both Different:	1	(8.3%)
							Mixture:	3	(25%)
	Total	12	(100%)	*Total*	12	(100%)	*Total*	12	(100%)
Bhaya Joshi	Same:	22	(95.7%)	Same:	20	(87%)	Both Same:	19	(82.6%)
	Different:	1	(4.3%)	Different:	3	(13.%)	Both Different:	0	(0%)
							Mixture:	4	(17.4%)
	Total	23	(100%)	*Total*	23	(100%)	*Total*	23	(100%)
K.S. Pandit	Same:	36	(92.3%)	Same:	11	(28.2%)	Both Same:	10	(25.7%)
	Different:	3	(7.7%)	Different:	28	(71.8%)	Both Different:	2	(5.1%)
							Mixture:	27	(69.2%)
	Total	39	(100%)	*Total*	39	(100%)	*Total*	39	(100%)
V.N. Bhatkhande	Same:	165	(80.9%)	Same:	48	(23.5%)	Both Same:	39	(19.1)
	Different:	39	(19.1%)	Different:	156	(76.5%)	Both Different:	30	(14.7%)
							Mixture:	135	(66.2)
	Total	204	(100%)	*Total*	204	(100%)	*Total*	204	(100%)

Looking first at the figures given in the final column, we see that there is an obvious division between the sources. In the case of Paluskar, Kundgolkar and Joshi we observe that there is a clear majority of *bandiśes* (75%, 66.7% and 82.6% respectively) in which both *asthāī* and *antarā* match their Mirashi Buwa counterparts with regard to the position of the initial *sam*. In the case of K.S. Pandit and Bhatkhande, on the other hand, such *bandiśes* are in a distinct minority (25.7% and 19.1% respectively). One possible explanation for the higher figures for Paluskar, Kundgolkar and Joshi here is that they belong to the same stream of the *gharānā* as Mirashi Buwa (Bhaya Joshi, it will be recalled, was the *gurubhāī* of Balakrishna Buwa Ichalkaranjikar, the *guru* of Mirashi Buwa, Paluskar and Kundgolkar). It could be argued that their versions are more likely, therefore, to coincide with his than those

of K.S. Pandit, who belonged to a different branch of the *gharānā*, or Bhatkhande whose notations were based, in some cases at least, on versions collected from more than one singer, including sometimes representatives of other *gharānās*. On the other hand, the fact that two singers belong to the same branch of the *gharānā* is, as we have seen previously in relation to other musical parameters, no guarantee of greater correspondence with regard to their notations. Added to this, when it comes to the *sam* points, there is also reason to be cautious about drawing firm conclusions from the evidence of the notations alone, since, as I will show later, in their own performances the notators did not always themselves adhere to their notations in this regard.

In any event, more important from our present standpoint are the findings for the individual sections (given in the 2nd and 3rd columns). Here we observe that the proportion of matches recorded for the *asthāī* category is relatively high, with all sources, including K.S. Pandit (92.3%) and Bhatkhande (80.9%), displaying clear majorities. For the *antarā* category, however, the picture is rather different. In this case only Joshi (87%), Paluskar (75%) and Kundgolkar (75%) agree with Mirashi Buwa in the majority of instances, though each with noticeably lower figures than for the *asthāī* category. The figures for K.S. Pandit and Bhatkhande, on the other hand, are considerably lower at 28.2% and 23.5% respectively. All in all, these findings show that, as regards the positioning of the initial *sam*, there is much less consistency in the case of the *antarās* than the *asthāīs*.

One factor which is not shown in Fig. 6.18 is how the figures break down with regard to *lay*. In fact, looking carefully at the figures from this standpoint, we find that the difference between the percentages recorded for the *asthāī* and *antarā* categories is especially great in the case of slow-tempo *bandiśes*. This finding can be seen most

clearly if we compare the figures for the two main *tāls* used for *baṛā* and *choṭā khyāls* in the Gwalior tradition, *Tilvāṛā* and *Tīntāl* respectively, as shown in Fig. 6.19 below:

Fig. 6.19

Table comparing Mirashi Buwa's *khyāl* notations set to *Tilvāṛā* and medium to fast *Tīntāl* with their counterparts in other published sources as regards the positioning of the initial *sam*

SOURCE	*TILVĀṚĀ* (Slow Tempo)		*TĪNTĀL* (Medium to Fast Tempo)	
	ASTHĀĪS	*ANTARĀS*	*ASTHĀĪS*	*ANTARĀS*
V.D. Paluskar	Same: 8 (88.9%) Different: 1 (11.1%)	Same: 3 (33.3%) Different: 6 (66.7%)	Same: 23 (95.8%) Different: 1 (4.2%)	Same: 22 (91.7%) Different: 2 (8.3%)
	Total 9 (100%)	*Total* 9 (100%)	*Total* 24 (100%)	*Total* 24 (100%)
U. Kundgolkar	Same: 1 (100%) Different: 0 (0%)	Same: 0 (0%) Different: 1 (100%)	Same: 8 (100%) Different: 0 (0%)	Same: 7 (87.5%) Different: 1 (12.5%)
	Total 1 (100%)	*Total* 1 (100%)	*Total* 8 (100%)	*Total* 8 (100%)
Bhaya Joshi	Same: 1 (100%) Different: 0 (0%)	Same: 0 (0%) Different: 1 (100%)	Same: 14 (100%) Different: 0 (0%)	Same: 12 (85.7%) Different: 2 (14.3%)
	Total 1 (100%)	*Total* 1 (100%)	*Total* 14 (100%)	*Total* 14 (100%)
K.S. Pandit	Same: 10 (83.3%) Different: 2 (16.7%)	Same: 0 (0%) Different: 12 (100%)	Same: 17 (100%) Different: 0 (0%)	Same: 10 (58.8%) Different: 7 (41.2%)
	Total 12 (100%)	*Total* 12 (100%)	*Total* 17 (100%)	*Total* 17 (100%)
V.N. Bhatkhande	Same: 62 (82.7%) Different: 13 (17.3%)	Same: 5 (6.7%) Different: 70 (93.3%)	Same: 62 (80.5%) Different: 15 (19.5%)	Same: 30 (39%) Different: 47 (61%)
	Total 75 (100%)	*Total* 75 (100%)	*Total* 77 (100%)	*Total* 77 (100%)

Examining the figures for the five sources, we see that in every instance, irrespective of *tāl*, the percentage of matches recorded for the *asthāīs* exceeds that recorded for the *antarās*, but that in the case of the *Tilvāṛā bandiśes* the margin of difference is considerably greater than for the corresponding *Tīntāl* sample. Looking more closely, it can be seen that this difference is due largely to the much lower percentage of matches recorded for the *antarās* in the *Tilvāṛā* sample, which range from Paluskar's 33.3% through Bhatkhande's 6.7% down as far as 0% for the three remaining sources. This compares with figures for the *Tīntāl bandiśes* ranging from Paluskar's high 91.7% down this time only as far as Bhatkhande's 39%.

The clear difference between the findings for the *asthāī* and *antarā* categories in the preceding analysis accords with the differing attitudes of musicians to these two sections. Thus, for instance, when I have mentioned to Gwalior singers that another member of their *gharānā* arrives at the initial *sam* of their *asthāī* on a different text syllable from the one on which they themselves do, most have responded with surprise, regarding this as a significant difference. By contrast, when informed of a similar variation in the case of the *antarā*, I have found that the same singers have tended to play down its importance, some maintaining, like Neela Bhagwat (Int.) that in this instance the placement of the initial *sam* is something which may be 'left up to the individual performer'. In fact, even individual performers may sometimes vary the point at which they come to the *sam* on different occasions. We have already seen one such example in comparing the two statements of the *antarā* found in Chandrakant Pandit's performance of 'Kaise sukha sove' earlier, one of which reached the *sam* on the first syllable of the second 'soca', while the other avoided it altogether (see Fig. 6.12 on p.247). When comparing the notations and performances of his father, Krishnarao Pandit, one often finds a similar discrepancy. Consider, for instance, the *bandiś* whose *asthāī* featured in our earlier notation/performance comparison in Chapter 3, namely 'Nabī ke darabāra' in *rāg Basant*. In his notated version, the *antarā* covers exactly 32 *mātrās* (i.e. 2 *āvartans* in *Tilvāṛā*), beginning on the 13th *mātrā* and reaching the initial *sam* on the 2nd syllable of the second word (underlined here: 'oliyā muṟāda'). In his performance of the same *bandiś*, however, he begins the *antarā* much earlier in the *tāl* cycle (i.e. midway through the 2nd *mātrā*), and proceeds to finish it in only 13 *mātrās*, before reaching the *sam* with the *asthāī mukhṛā*. A comparison of the notations and performances of Mirashi Buwa shows that he, too, did not always follow his notational paradigm with regard to the positioning of the initial *sam* of the *antarā*. Again, taking one of the compositions whose *asthāī* featured in our earlier

comparison, '[Y]ālā saī sajana' in *rāg Aḍānā*, we find that in the notated form the *antarā* commences halfway through the *tāl* cycle (on the 9th *mātrā*) reaching the initial *sam* on the 1st syllable of the 5th word, 'sāvana'. However, in his commercial recording featuring the same *bandiś* he starts the *antarā* rather earlier (i.e. midway through the 4th *mātrā*), reaching the *sam* at a later point in the text (underlined in the second example below):

> **Notation:**   kara kaṅganā karake meha <u>sā</u>vana barase
>
> **Performance:**   kara kaṅganā karake meha sāvana bara‑se

Taken together, then, the evidence presented in this section all seems to point to the *antarā* being viewed by singers of the earlier generations in much more flexible terms structurally than the *asthāī*. It also suggests that slow tempo *bandiśes* were subject to a greater degree of structural variation than their faster-tempo counterparts, though with the position of the initial *sam* of the *asthāī* remaining relatively consistent in all tempi.

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b) Vishnu Digambar Paluskar's View of *Bandiś* Construction

In the context of our discussion of *lay* earlier in this chapter (see p.211), we referred in passing to V.D. Paluskar's views on the construction of the *bandiśes* in the repertoire of his *gharānā*, as reported by his disciple and biographer, B.R. Deodhar. At this point in our discussion, it is worth quoting them in full:

> Panditji held that the Gwalior Khayals were old and were constructed in a peculiar way. The first part (Asthayi) is set in a specific number of breaths and so is the second (Antara). A breath is the period of time required for singing a number of words continuously till one pauses to breath[e] again. If one sings perfectly in accordance with the regulation of breath in relation to the number of words in the text of the song as prescribed by the Gwalior Gayki, one finds that the cheesa automatically covers the gamut of the given 'Tal'. So meticulously have the cheesas been composed by the Ustad[s] of yore. (1973:50)[147]

Deodhar goes on to recount a story, related to him by another of Paluskar's disciples, Rambhau Ashtekar, which suggests that these ideas were not limited to Paluskar himself:

> Once during his tour in Sindh, Panditji halted at Karanchi, when Ustad Mubarak Ali Khan came to see him along with some muslim musicians. The Ustad called himself a follower of the Gwalior Gharana. He said to Panditji, [']the Gwalior Gayaki and cheesas are based on the conception of the continuity of breath. A number of breaths is assigned to '*Asthayi*' and '*Antara*' in each cheesa, so as to present it in its compact form in the prescribed Tal. Since you are a 'Shagird' [disciple] of the great Gwalior representative, Pt. Balkrishna Bua, please sing to us your Gwalior Gayaki'! Panditji explained to them the technique of breath regulation involved in the immaculate rendering of the 'cheesas' and gave an impressive demonstration to clarify his points. The musicians were very much impressed and they went away praising Panditji's art profusely. (ibid.)[148]

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[147] Note that this account of Paluskar's views appeared originally in Deodhar's Marathi biography of his *guru*, published two years earlier (see Deodhar 1971:42).

[148] To clarify, the Mubarak Ali Khan referred to here is most likely the one whom Deodhar identifies elsewhere as one of the three sons of '[t]he famous old musician Gaman Khan' (1993:100).

If these ideas were indeed, as this account suggests, part of the Gwalior tradition at one time, then they could offer important clues on the nature of the relationship between the *bandiś* structure and the *tāl* in the early days of the *gharānā*. Accordingly they are worth investigating a little further.

One immediate difficulty with the theory as set out here is the idea of the 'given' or 'prescribed' *tāl*, which does not sit easily with our earlier findings of differences between Gwalior singers of Paluskar's generation, including his own *gurubhāīs*, in this regard. Another problem lies in the relative obscurity of Deodhar's account. From the descriptions given, it is difficult to make much sense of Paluskar's ideas: too many variables are left undefined. We are informed, for instance, that each portion of the 'cheesa' (composition) is 'set in a specific number of breaths', but not whether this number is the same for each portion, whether it varies depending on the *lay* in which the composition is set, or indeed whether it changes from *bandiś* to *bandiś*. The definition of a 'breath'[149] is equally vague, especially insofar as it relates to the words of the text. The initial suggestion of a number of breaths assigned to *asthāī* and *antarā* seems to imply a definition independent of the text, as might 'the concept of the continuity of breath' mentioned by Mubarak Ali Khan. On the other hand, the subsequent definition – 'the period of time required for singing a number of words continuously till one pauses to breath[e] again' – could be read as implying that the length of the 'breath' is somehow determined by the text. In either case, it is still not apparent how long a breath might be, or indeed whether it is necessarily the same length each time.

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[149] In Deodhar's earlier Marathi account, the term used is '*śvās*' (1971:42).

It is not clear whether the obscurity of Deodhar's account derives from the fact that he himself was not fully conversant with the particulars of Paluskar's views, or whether the latter's ideas were such that they could only be properly conveyed with the help of practical demonstration, something to which, according to the account above, Paluskar did indeed resort in order to help elucidate certain points in his own explanation. I have put Paluskar's views of *bandiś* structure to a number of present-day Gwalior artists, including some from Paluskar's branch of the *gharānā*, but I have yet to find anyone who is able to clear up the ambiguities pinpointed above. Few, in fact, appeared even to know of these ideas, let alone be in a position to explain them. In Paluskar's own publications I have not been able to discover any reference to his ideas on this topic, though admittedly I have only had access to a certain proportion of his output. Deodhar, who as Paluskar's disciple and biographer was, one assumes, reasonably well acquainted with the latter's publications, also makes no mention of any writings by Paluskar on the subject. He would presumably have done so had his *guru* written anything substantial.

On the other hand, Paluskar has left us some potential clues to his thinking in this area in the form of his published notations. In fact, it emerges that the manner in which he presents his notations is especially helpful here. As we saw in Chapter 3 (see p.75), Paluskar, unlike some of his contemporaries like Bhatkhande, endeavoured in his notations not only to represent the notes sung, but also to indicate, by means of what he termed a '*viśrānti*' (equivalent to the 'rest' in Western notation), where the breaks occurred in the melodic line. It will be recalled that the central structural unit upon which Paluskar built his theory, namely the 'breath', is defined as the 'time required for singing a number of words continuously till one pauses to breath[e] again'. It would be remarkable if pauses of such structural significance were not captured in the notations.

Accordingly, let us turn to Paluskar's notation of our featured *bandiś*. Paluskar, in fact, published at least two versions of this composition.[150] The first appeared in one of his earliest publications, *Sāṅgīt* [*sic*] *dvitīy pustak*, published in Lahore in 1902. In this Paluskar did not confine himself to notating the composition itself, but also endeavoured to give a flavour of the subsequent improvisation by also notating passages of *ālāp* and *tān* (see 1902:44-67). Evidently not satisfied with this first version, Paluskar revised it, publishing it first in later editions of his *Sāṅgīt* series and then again in a volume entitled *Rāg Bihāg*, part of a series of five books devoted to individual *rāgs*. The revised version of the composition has already been given earlier in this study (see Fig. 4.15). However, to allow for comparison, it is given again, along with the original version, in Fig. 6.20:

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[150] Note that I have not been able to examine all of Paluskar's early publications, so I cannot say for sure that there were no other versions of this *bandiś*.

Fig. 6.20

Paluskar's original and revised notations of 'Kaise sukha sove' in *rāg Bihāg*

Asthāī

Antarā

Comparing the two versions here, it can be seen that Paluskar confined his revisions largely to the rhythmic sphere, making only two changes to the melody line. Focussing specifically on the *viśrantiyā* or 'rests', we see that the versions differ slightly in this regard. Here is a summary of where the 'rests' (represented here by their counterparts in the Western notation system) appear in relation to their respective texts:

Original 1902 Version

Asthāī

kaise sukha [𝄽] sove [—] nī-[𝄽]-darīyā [—] śāma mūrata cita caḍi

Antarā

soca soca [—] sadā-[𝄽]-āraṅga hukalāye [—] yā bidha gāṭha parī

Revised Version

Asthāī

kaise sukha [𝄽] sove [—] nī-[ɣ]-darīyā [—] śāma mūrata cita [𝄽] ca-[𝄽]-ḍī

Antarā

soca so-[ɣ]-ca [𝄽] sadā-[—]-āraṅ-[—]-ga hukalāye [—] yā vidha gāṭha parī [𝄽]

A comparison of the two versions reveals the number of breaks in the melodic line to be slightly higher in the later version; the revision retains all the original breaks, albeit with their duration altered in some instances, while adding two more each to *asthāī* and *antarā*. Although this would seem to offer a number of places where a singer might potentially 'pause to breath[e]', not all of these conform to the definition given

by Paluskar, which clearly locates such 'pauses' between, rather than within, whole words, thereby eliminating from consideration all the rests which break up the words 'nīdarīyā', 'caḍī', 'sadāraṅga' and 'soca'. This reduces the possibilities somewhat, but still leaves us with two slightly divergent versions:

Original Version

Asthāī

kaise sukha [𝄾] sove [—] nīdarīyā [—] śāma mūrata cita caḍi

Antarā

soca soca [—] sadāraṅga hukalāye [—] yā bidha gāṭha parī

Revised Version

Asthāī

kaise sukha [𝄾] sove [—] nīdarīyā [—] śāma mūrata cita [𝄾] caḍī
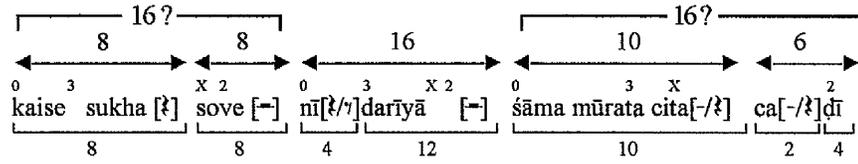
Antarā

soca soca [𝄾] sadāraṅga hukalāye [—] yā vidha gāṭha parī [𝄾]

From here on our argument becomes necessarily more speculative. In order to establish which of the remaining rests might form the boundaries of the 'breath', we need to recall first the importance which Paluskar attaches to the 'breath' as a structural unit. Although we cannot be certain, it does not seem unreasonable to suppose that he would have endeavoured to mark the boundaries of such a significant unit in **both** the earlier and later notated versions of this *bandiś*. This would allow us to eliminate from consideration all breaks in the melodic continuity which are not

found in both versions (ignoring differences in duration). The casualties in this case would be the rest separating 'cita' and 'caḍi' in the revised edition of the *asthāī* and the rest at the end of the *antarā* in the same edition. The result would be an *asthāī* divided into four parts and an *antarā* divided into three. Whether some or all of these remaining segments do in fact correspond to the 'breaths' talked of by Paluskar is not certain. We do know, however, that they were meant to relate in some way – how is not specified (see the quotations above) – to the 'prescribed Tal'.

A summary of how the text is distributed in relation to the *tāl* is given below. The *tāl* structure is shown in the usual way by means of the *tālī-khālī* pattern (X 2 0 3). The position of all rests appearing in either original or revised editions of this notation is indicated, with alternatives (e.g. [� / ᠀]) given in order of edition. If a rest appears in only one edition, its absence from the other edition is marked with a dash (e.g. [- / ᡲ]). The text is divided up in different ways, broadly in accordance with the stages proposed in the discussion above. The first level of division, marked below the text itself, is governed purely by the distribution of rests, taking no account of word boundaries. The next level, marked by arrows above the text, is based on similar principles, but conforms more closely to Paluskar's definition of the 'breath' in eliminating from consideration all rests occurring within individual words. Above this I have also included suggestions for further possible mergers:

Asthāī

(Length: 3 *āvartans* – i.e. 48 *mātrās*)

Antarā

(Length: 3 *āvartans*, 3 *mātrās* – i.e. 51 *mātrās*)
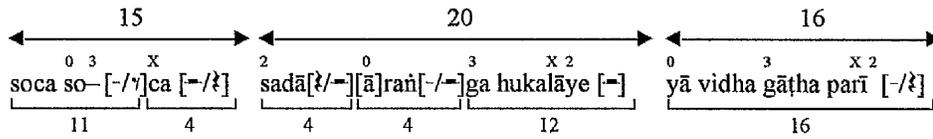
Note that the suggestion of a possible amalgamation of the first two divisions of the *asthāī* here was prompted largely by the fact that these sections appear disproportionately small compared with the others. The Paluskar definition, of course, contains no explicit stipulation that the 'breaths' must be of similar duration, but it could nonetheless be read as implying as much. It could also be argued that the rest which separates the two shorter divisions (i.e. the '𝄽' following 'sukha'), rather than marking the boundary of one of Paluskar's 'breaths', is simply his attempt to represent the break which singers frequently make just before arriving at the initial *sam*. This is something which Paluskar did in many of his notations. But in any event, from a purely analytical perspective, the structural symmetry which would result from merging these divisions – namely, 3 equal structural units, each covering exactly 1 cycle of the *tāl* – is sufficiently striking as to make the possibility of such a merger worth considering.

It would be instructive at this juncture to return to the versions of the *bandiś* given by Paluskar's *gharānā* contemporaries. If, as the earlier description suggests, Paluskar's views on *bandiś* construction were indeed widely shared within his

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gharānā, then we would expect to see this reflected in the versions given by his fellow *gharānedārs* from the same generation. One of the claims made for the theory of 'breaths' was that it allowed the *bandiś* to be presented 'in its compact form in the prescribed Tal'. Yet we have already seen that Mirashi Buwa's version is, in fact, more compact than Paluskar's, reducing each portion of the composition by at least one *āvartan*. One possible explanation for the difference is that Mirashi Buwa simply performed the composition in a slower *lay* – i.e. using a slower *thekā*, but delivering the text at approximately the same speed. As will be demonstrated shortly, the trend towards slower *vilambit lays*, which probably began somewhere near the beginning of the 20th century, led to a general reduction in the number of *āvartans* covered by slow tempo *bandiśes*. Since a gap of over 40 years separated the publication of Paluskar's first version of this *bandiś* (1902) and that of Mirashi Buwa (1946), it is conceivable that the latter could have been affected by the trend towards slower *lays*. This conclusion is belied, however, by both the testimony of his disciples and the evidence of his recordings, including ones dating from his later years, which locate his *vilambit* performances at the extreme high end of the tempo spectrum, above contemporaries like Krishnarao Pandit and Vaze Buwa.[151]
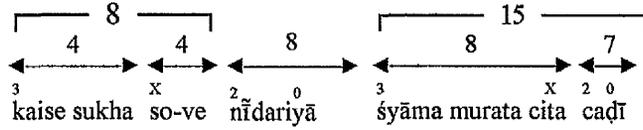
The overall length of the *bandiś* is not the only respect in which Mirashi Buwa's version departs from that of his *guru-bhāī*; the distribution of the text is also different. Since Mirashi Buwa's notation contains no indication of any breaks in the melodic line equivalent to Paluskar's '*viśranti*', it is not possible to duplicate the stages by which we arrived at the structural summary given above, but we can use Paluskar's textual divisions as a template for comparison:

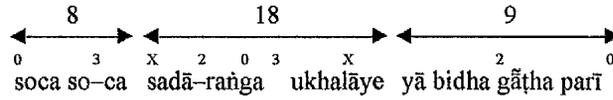[151] For more details, see Fig. 6.5 (p.213).

Mirashi Buwa's Version

Asthāī

(Length: 1 *āvartan*, 15 *mātrās* – i.e. 31 *mātrās*)

```
  ┌─── 8 ───┐              ┌───── 15 ─────┐
    4     4       8           8          7
  ◄──►  ◄──► ◄───────►    ◄────────►   ◄──►
  3      x    2      0     3          x  2  0
  kaise sukha so-ve nĩdariyā  śyāma murata cita caḍī
```

Antarā

(Length: 2 *āvartans*, 3 *mātrās* – i.e. 35 *mātrās*)

```
      8              18                 9
  ◄───────►  ◄──────────────►  ◄──────────────►
  0       3   x   2   0   3   x     2          0
  soca so–ca  sadā–raṅga  ukhalāye  yā bidha gãṭha parī
```

In both sections here the relative proportions of the various divisions are very different. The neatly symmetrical tripartite division of Paluskar's *asthāī* is here replaced by a rather more uneven structure. Of the three divisions, only the last comes close to its Paluskar counterpart in terms of length.[152] The other two divisions, which in Paluskar's version were each allotted one *āvartan*, are here compressed into half an *āvartan* apiece. The *antarā* more nearly resembles its Paluskar counterpart in terms of the relative balance of its sections – i.e. which one is the largest, the next largest and so forth – but again their relative proportions are different (8-18-9 *mātrās* as opposed to Paluskar's 15-20-16), as is the placing of the initial *sam* which comes on the first syllable of 'sadāraṅga' rather than the final syllable of the second 'soca' as in Paluskar's version.

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[152] Here the difference is due simply to the fact that the *mukhṛā* in Mirashi Buwa's version returns at a slightly earlier point in the *tāl* cycle than at its original launch – the 12th *mātrā* as opposed to the 13th at the start.

In the version given by Krishnarao Pandit the pattern of text distribution is different again. Enlisting Paluskar's divisions once more as a template for comparison, we arrive at the following summary:
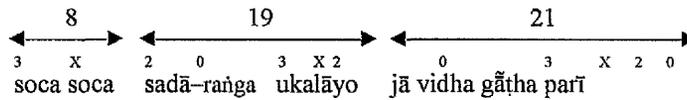
K.S. Pandit's Version

Asthāī
(Length: 3 *āvartans* – i.e. 48 *mātrās*)
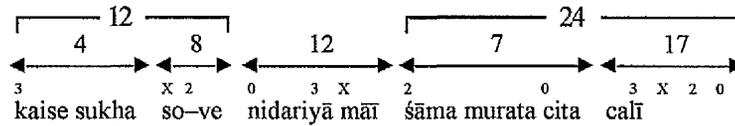
Antarā
(Length: 3 *āvartans* – i.e. 48 *mātrās*)

Although the *asthāī* here exactly matches Paluskar's with respect to its overall dimensions, the balance of its internal divisions is different. In fact, comparing the relative sizes of the sections we discover that the proportions are very close to those found in Mirashi Buwa's version (12-12-24 *mātrās* as opposed to Mirashi Buwa's 8-8-15), though the pattern of word distribution within these sections is distinct (note especially K.S. Pandit's extended 'calī'). Common to all three versions, however, is the parity between the two initial divisions, which is maintained despite the presence of the additional 'maī' in the Pandit version. Looking at the relative proportions of the *antarā* divisions, on the other hand, we find no such common relationships between any of its sections, and in the Pandit version the text syllable assigned to coincide with the initial *sam* – the first syllable of the second 'soca' – is different again from those found in both other versions.

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It should be stressed that the fact that the lengths of the divisions in the Paluskar notation do not exactly match those in the Mirashi Buwa and Pandit versions does not necessarily mean that they are not structuring their renditions according to the principles described by Paluskar. It could simply be, for instance, that the structural template is elastic. Without asking the singers in question, however, there is no way of being certain.

One possible objection to the foregoing analysis is that it is based solely on notations, and that a comparison between the actual performances of each of these artists might elicit different results. In this regard we are, of course, constrained not only by the absence of any recordings of V. D. Paluskar himself, but also by the severely limited sample left by his Gwalior contemporaries. The lack of alternative sources, however, should not blind us to the potential dangers of relying on notational sources. We saw in Chapter 3 (see pp. 101-111) that there are often discrepancies between an artist's notation and performance of a *bandiś* and that these tend, moreover, to increase as the tempo diminishes so that by the time we have moved into the *vilambit lay* band the connection between the two, especially in the rhythmic sphere, is often difficult to discern. Our findings then were based on an analysis of the *asthāīs*. However, more recently, in the preceding section of the present chapter (see pp.265-66), we have seen evidence that the connection may be, if anything, even looser in the case of the *antarās*. Hence it is possible that the notations of our featured *bandiś* – and hence the summaries given above – do not always reflect even the large scale rhythmic contours of the *bandiś* as actually performed. Although this possibility is worth keeping in mind, however, it is not in itself a reason to discard notational evidence. After all, it might be contended that as idealised, albeit simplified, representations of the *bandiś*, notations could, in fact, constitute a more accurate guide to some aspects of the *bandiś* than would any single performance. In any case,

the very fact that some Gwalior singers treat the *bandiś* with such flexibility would itself seem to argue against Paluskar's views being a part of the wider Gwalior tradition. For, although Paluskar's theory, or at least what we know of it from the second-hand descriptions given above, does not explicitly preclude the possibility of rhythmic flexibility, it does appear, implicitly at least, to impose certain limits on the degree of freedom allowed, particularly in relation to the distribution of the text. If, therefore, an artist is prepared to depart radically from their notational paradigm in this regard, then it is difficult to believe that the view of *bandiś* construction attributed to Paluskar can be influencing their rendition to any significant extent.

I have repeated the procedure described above for a number of other slow-tempo *bandiś* notations published by Paluskar, comparing them, as before, with those published by his *gharānā* contemporaries. However, I have not been able to discover any clear evidence of any *shared* principle of construction which accords with the system of 'breaths' described earlier. As regards Paluskar's notations themselves, I was not able to arrive at any firm conclusions. This was partly due to the relatively small number of slow-tempo examples available to me, but I also found that most did not lend themselves so easily to the kind of analysis which we were able to apply in the case of 'Kaise sukha sove' earlier. Space precludes detailed discussion of this topic here. However, for those wishing to pursue the subject further, I have included in Appendix 3 (see Vol. 2.) an analysis of another example, in which I endeavour to bring out some of the difficulties involved.

In conclusion, it is worth emphasising that, while we may not have been able to reach any definitive conclusions with regard to Paluskar's theory, it is certainly an avenue of research worth pursuing further. For at the very least it offers us an insight into how at least some Gwalior singers of the late nineteenth century thought about *bandiś* structure. In particular, it shows that they viewed *bandiś* performance as a

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generative process, one which involved actively planning their renditions rather than simply reproducing them from memory.

6.3.3 Later Generations

So far our discussion of the structural aspects of the *khyāl bandiś* has focussed on singers of the third and fourth generations of the *gharānā*, those whose performances would be considered by most modern Gwalior exponents as broadly representative of traditional Gwalior practice. In the course of that discussion, we identified many different ways in which the structure of the same *khyāl bandiś* might vary. Many of the observations which we made then concerning differences in *bandiś* dimensions, variations in the position of the initial *sam*, and so forth could apply equally well to later singers. However, rather than simply giving further examples of divergence, we will concentrate in this section on investigating the consequences for *bandiś* structure of what was probably the most important single change to occur in *khyāl* singing in the course of the twentieth century, namely the slow-down in the *vilambit lay*.

As we saw earlier, the move towards slower *vilambit* tempi reportedly originated with two members of the Kirana *gharānā*, namely Abdul Karim Khan and Abdul Wahid Khan, in the early decades of the twentieth century. Restricted initially to the circle of their immediate disciples, the new tempo was gradually taken up by members of other traditions. As the fashion took hold, some singers, most notably Amir Khan, took the trend still further by adopting even slower *vilambit* tempi. Gwalior singers, as we saw, tended at first to be quite resistant, indeed even hostile, to the change, but as time passed it became so firmly established that gradually more and more of them began to adopt, if not always the very slowest *vilambit* speeds, then at least ones noticeably slower than those which had been used previously in the *gharānā*. Among modern performers there remain some who still adhere to the previous tempo norms, but they are in a clear minority.

The slow-down in the *vilambit lay* naturally had consequences for the rendition of the *bandiś*. Having chosen to adopt a slower tempo, performers were

faced with a choice: either to retain the relationship between composition and *tāl* as before, or to endeavour to compress the *bandiś* into a smaller number of *āvartans*. Opting for the first of these alternatives would effectively mean increasing the duration of each note and syllable of the *bandiś*. Where the slow-down was only slight, this approach would probably make little difference, but where it involved a rather more radical reduction of the tempo – by, say, as much as 2 or 3 times – then the character of the original composition would inevitably be altered. Perhaps for this reason most singers chose the second option. Of course, it could be argued that reducing the number of *āvartans* occupied by a *bandiś* would also affect the character of that *bandiś* by changing the relationship between its notes and the *tāl* structure. And indeed, were we proceeding from the assumption of a single agreed version existing before the slow-down in the *vilambit lay*, then this might be regarded as a significant change. However, if, as our earlier findings suggested, the dimensions of the *bandiś* were not fixed even before the slow-down, then reducing the metric canvas in this way might not have seemed such a radical departure from traditional practice. We will return to the question of how the slow-down in the *lay* affected the character of the *bandiś* shortly, but first let us look in more detail at the nature of the change. For this we turn again to our featured *bandiś*.

It will be recalled that the summary of structural details for the different versions of this composition, given in Fig. 6.12 earlier, included information on the tempo, dimensions and duration of each performance. From our present perspective, however, the order in which these details were presented, following as it did the order of the transcriptions, was not ideal. Consequently, to enable us to see the effects of the slow-down more clearly, I have separated the relevant data into two tables, one containing the figures relating to performances in *Tilvāṛā*, the other to performances in *Ektāl* (see Figs. 6.21 and 6.22 below). Within each table the figures for *asthāī* and

antarā are presented separately, with individual performances arranged in accordance

with the tempo of the asthāī, beginning with the fastest:

Fig. 6.21

Table giving details of the tempo, dimensions and duration

for various Tilvāṛā performances of the bandiś 'Kaise sukha sove'

ARTIST	ASTHĀĪ			ANTARĀ		
	Tempo (Mātrās per Minute)	No of Āvartans Mātrās	Total Length (in seconds):	Tempo (Mātrās per Minute)	No of Āvartans Mātrās	Total Length (in seconds):
Narayanrao Vyas	c.44-45	2	42	c.47-48	2^{0-1}	41
Sharad Sathe	c.38	3	78	c.38	2^{6}	62
Neela Bhagwat	c.38	3	75	c.38	3^{3-4}	80
Yashwant Joshi	c.35-36	2	56	c.35-36	1^{5-6}	35
Jal K. Balaporia	c.35	2	57	c.39-40	1^{14-15}	46
Sharadchandra Arolkar (3)	c.34-35	3	83	c.37	1^{1}	49
Chandrakant Pandit	c.30-31	2	64	c.30-31 & 35-36	$0^{11}/1$	21&26
Sharadchandra Arolkar (2)	c.29-30	2	64	c.32-33	1^{12-13}	53
Sharadchandra Arolkar (1)	c.27-28	2	68	c.31	Incomplete	-
Vidyadhar Vyas	c.27-28	2	72	c.27-28	1^{14}	61
L.K. Pandit (2)	c.23	1	44	c.23	1	39
L.K. Pandit (1)	c.21-22	1	46	c.21-22	1	45

Fig. 6.22

Table giving details of the tempo, dimensions and duration

for various *Ektāl* performances of the *bandiś* 'Kaise sukha sove'

ARTIST	*ASTHĀĪ*			*ANTARĀ*		
	Tempo (*Mātrās* per Minute)	**No of** *Āvartans* *Mātrās*	**Total Length** (in seconds):	**Tempo** (*Mātrās* per Minute)	**No of** *Āvartans* *Mātrās*	**Total Length** (in seconds):
Vinay Chandra Maudgalya	c.32-33	2	44	c.34-35	2 [(+)]	41
Balasahab Poochwale	c.27-28	3	75	c.28-29	1 [11-12]	49
V.R. Athavale	c.22-23	0 [11-12]	31	c.22-23	1 [10-11]	28
Omkarnath Thakur (Performance)	c.15	1 [1-2]	51	c.19-20	1	47
Veena Sahasrabuddhe (2)	c.13-14	1	58	c. 14-15	1	48
Veena Sahasrabuddhe (1)	c.12-13	1	64	c.12-13	0 [11-12]	52

Looking first at the figures for tempo, we see that they cover a wide spectrum. The highest figures are found among the *Tilvāṛā* performances, which range from Narayanrao Vyas' 44-45 and 47-48 MM for *asthāī* and *antarā* respectively, down as far as L.K. Pandit's 19 and 21 MM for the same sections, a tempo more than twice as slow. The figures for *Ektāl*, on the other hand, are rather lower, ranging from Vinay Chandra Maudgalya's 32-33 and 34-35 MM for *asthāī* and *antarā* respectively, down to Veena Sahasrabuddhe's 12-13 MM for both sections, a tempo at least 2½ times slower. In the case of both *tāls* here, the highest figures are roughly in line with traditional tempo norms, though the *Ektāl* tempo would probably have fallen at the lower end of the traditional spectrum. At the other end of the scale, the lower figures recorded for *Ektāl* compared with *Tilvāṛā* accord with our earlier finding (see p.225) that the slow-down tended to be greater in the case of *tāls*, like *Ektāl*, favoured by *gharānās* in the vanguard of change such as Kirana, than for those like *Tilvāṛā*, which were more associated with older *gharānās* like Gwalior.

The tables also provide further evidence of the effects of the move towards slower *vilambit tempi* on *bandiś* dimensions. It can be seen that the *bandiśes* covering the greatest amount of space in terms of *āvartans* tend to be those located in the upper part of each table, the portion containing the faster-tempo performances. The dimensions here are similar to those found in the notated versions of this *bandiś* published by the earlier generation of singers – that is to say, in the region of 2 or 3 *āvartans* per section. However, as we move down each table in descending order of tempo, we see a shift from *asthāīs* covering mostly either 2 or 3 *āvartans* in the earlier collection to ones covering mostly 1 or 2 *āvartans*. And by the time we reach the slowest tempi at the bottom of each table, the sections have been reduced to a single *āvartan* or less. This, as many commentators (e.g. Gautam 1980:42; Van Der Meer 1980:61; Atre 1988:18) have noted, is the usual length for a *bandiś* in *vilambit lay* nowadays.

Having seen, then, something of the effects of the slow-down in the *vilambit lay* on the outward dimensions, so to speak, of the *bandiś*, let us move on now to consider what were the implications of the change with regard to the debate over *bandiś* 'authenticity'. As we saw earlier, within the *gharānā* initial reactions to the fashion for slower *vilambit* tempi were not generally favourable and, as might be expected, opponents of the change had few qualms about pointing out what they saw as its shortcomings. Prominent among these were its alleged harmful effects on the *bandiś*. We have already mentioned Krishnarao Pandit's view (see p.218), given in an article on Gwalior style, that to sing a *bandiś* at a tempo below that traditionally employed by singers of his *gharānā* – which, following modern nomenclature, he labels '*madhya lay*' – would rob it of its beauty. In an interview with the musicologist and critic, Mohan Nadkarni, he spelled out his objections in more detail:

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> *Khayal* is a song-form, a composition. If it is rendered in [the modern] *vilambit laya*, it is bound to lose its significance and meaning. The text of the composition would be bereft of its character. How, then, can you hope to achieve that homogeneous fusion [*bol*] (words), *dhun* (tune) and *theka* (rhythm) which is the quintessence of the [Gwalior] *gharana gayaki*? (Nadkarni 1982:26)

I have heard similar sentiments expressed by a number of other Gwalior singers. Not surprisingly, these were mostly traditionalists, those whose own *lays* had remained in line with earlier practice – e.g. Sharadchandra Arolkar, Jal Balaporia, Sharad Sathe and Neela Bhagwat. However, I have occasionally heard criticisms also from those who had themselves adopted the slowest tempi. Some, like Madhav Umdekar (Int.), even appeared to view the change in the tempo norms with some regret, attributing his own decision to slow down his *lay* to the need to satisfy the expectations of modern audiences.

Examining the objections in more detail, we find that they can be divided into two categories. The first type is concerned with the altered relationship between *bandiś* and *tāl*. Criticism here is aimed mainly at performances in the very slowest tempi, those in which the gap between individual *mātrās* has become so long that for many listeners they no longer register as the primary pulse, the focus having shifted instead to the subdivisions of the *mātrā*. As a consequence, the critics allege, the original structure and character of the *thekā* become obscured, with the result that a *bandiś* performed in this *lay* all but loses its connection with the *tāl*. Of course, we have already shown that the relationship between the *bandiś* and *tāl* was quite a flexible one even among the earlier generations of Gwalior singers, but the faster tempo at that time at least meant that the structure of the *thekā* could always be clearly felt as the *bandiś* was being rendered. In the case of the very slow *vilambit* tempo of

modern times this is no longer true and so, traditionalists insist, one of the dimensions which gave the *bandiś* its aesthetic appeal has been lost.

The other category of criticisms is concerned with the way in which the *bandiś* is rendered, irrespective of the rhythmic accompaniment. The main complaint here is that under the new *lay* the speed at which the *bandiś* itself is delivered is often slower than it was previously with the result that, as Krishnarao Pandit suggests in the quotation above, the character of the original *bandiś* becomes distorted. In particular the interval between the syllables of the text can become so large that the words cease to register as meaningful units and so the overall sense is lost. As Sharad Sathe (Int.) put it, when singers stretch out the text in this way, they 'end up singing the letters, not the words'. Here it is not necessarily the slower delivery as such which critics object to, so much as the way in which it is done. Sharad Sathe (ibid.), for instance, maintained that if an artist knows which syllables of the text to extend and where to make their pauses, then it is perfectly possible to extend the duration of the *bandiś*, to a certain extent at least, without it becoming distorted.

Another drawback of rendering the composition more slowly is, according to some critics, that it can sometimes lead to unduly elaborate versions of the *bandiś*, since singers often fill the increased space with extra notes and ornaments not present in the 'original' composition. It is not so much the decorations per se that traditionalists dislike, as the extent to which they are used. Even the most ardent purist is generally prepared to accept minor additions of this kind. It is unlikely, for instance, that there would be many objections if a singer chose to add slight inflections to a prolonged note, e.g.:

Fig. 6.23
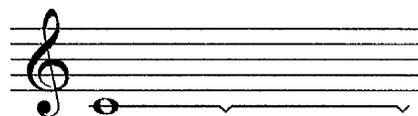
Some might be prepared to tolerate still more additions, e.g.:

Fig. 6.24
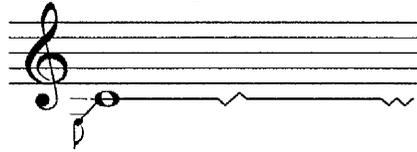
However, even allowing for some differences of judgement in this regard, there will inevitably come a point, so purists insist, where such 'additions' begin to detract from the 'original' design of the *bandiś*. Quite how different performances may be in this respect can be seen from Fig. 6.25. This consists of three versions of the opening portion of the *antarā* of our featured *bandiś*, two in *Tilvāṛā* and one in *Ektāl*. These are arranged in order of tempo (measured in *mātrās* per minute), with the fastest at the top. For comparison, the examples have been spaced out horizontally roughly in accordance with their relative durations when performed:

Fig. 6.25

Narayanrao Vyas (*Tilvāṛā*: ♩ = c. 47-48)

so- ca   so -   -   -   -   ca

Vidyadhar Vyas (*Tilvāṛā*: ♩ = c. 27-28)

so -   -   -   ca   so   -   ca

Omkarnath Thakur (*Ektāl*: ♩ = c. 19-20)

so   -   ca   so -   -   -   -   ca

Of the three examples here, the simplest is undoubtedly that of Narayanrao Vyas. In this version, each syllable is rendered with a single note. Decoration is confined to a slight inflection at the end of the extended Ṡa. By contrast, the version sung by his son, Vidyadhar Vyas, is much less bare. Lasting almost twice as long, its main notes are, with one exception, the same as those in his father's version, but now every note but one is decorated in some way, whether it be with a single *kaṇa svara* (grace note), as on the second syllable of the initial 'soca', or in more elaborate fashion, as on the preceding syllable of the same word. Still more elaborate is the version of Omkarnath Thakur. If we compare this with the version of Narayanrao Vyas, his *gurubhāī*, we find that although the Thakur version follows the same basic melodic outline, it contains a number of additional notes – e.g. the stepwise descent to Pa on the second syllable of the initial 'soca', or the Ni preceding the Sa which comes on both of the syllables of the following word. In the Vidyadhar Vyas performance, there are also

some additional pitches, but in this case they are sung so rapidly as to leave one in no doubt as to their status as embellishments. In the case of the Thakur performance, however, the distinction is not always so clear.

I should emphasise here that in pointing out the differences in the three versions, it is not my intention to suggest that one or other of them is any more 'authentic' than the others in respect of their melodic content, but merely to demonstrate the kinds of additions to the *bandiś* which critics of the new tempo object to. Viewed in this light, it is easy to see why someone who regarded, let us say, the Narayanrao Vyas performance (rightly or not) as the 'correct' version of the *bandiś* might not look too favourably on the more elaborate version sung by Omkarnath Thakur.

It is worth adding that by no means all Gwalior singers view the consequences of the slow-down in negative terms. Some maintain that, if done properly, it is certainly possible to render the *bandiś* at this *lay* without its original character undergoing any significant change. One such singer is L.K. Pandit, whose father's views on the modern *vilambit* tempo were quoted above. L.K. Pandit himself adopted the new tempo fairly early in his career. Asked about the effect on the composition, he told me he had always remained faithful to its original form: 'I have not changed the structure of the *bandiś*; it's only that if the *asthāī* and *antarā* were [previously] in two *āvartans*, I now sing them in one *āvartan*' (Int.). In other words, by reducing the number of *āvartans* covered by each part of the *bandiś*, he believes that he has been able to compensate for the slow-down in the *lay* and hence to preserve the *bandiś* in the form he learnt it from his father. The speed of the accompanying *thekā* may now be slower, but the pace at which he delivers the *bandiś* is, he maintains, in line with tradition.

A comparison of his own renditions of various slow-tempo *bandiśes* with their notated counterparts in his father's *Saṅgīt praveś* collection bears out his comments regarding changes to the dimensions of the sections. Those covering an even number of *āvartans* in his father's notations will generally, as in the case of the example he gave, be reduced to half that number in his own performances. In his father's notation of 'Mubāraka bādiyā' in *rāg Darbārī Kānaḍā* (1955:85), for example, the *asthāī* and *antarā* cover respectively 4 and 2 *āvartans* of *Ektāl*, but when L.K. Pandit recorded this *bandiś* for me in 1990, he sang them in 2 and 1 *āvartans* respectively. On the other hand, sections covering 3 *āvartans* in his father's notation, are reduced typically to a single *āvartan* in his own renditions, as was the case, for instance, with both of his versions of 'Kaise sukha sove' included in our featured comparison. In the rare instances of a section covering only a single *āvartan* in the notated version (e.g. the *asthāī* of 'Raina kā sapanā' in *rāg Lalit*, covering one cycle of *Tilvāṛā* – see ibid.:71-72), however, plainly no reduction is possible.

In view of the competing claims with regard to the effects of the slower *lay* on the delivery of the *bandiś*, it is perhaps worth clarifying matters at this point by considering some hypothetical examples. Let us consider first the case of two *bandiśes*, one with sections covering 3 *āvartans* apiece and the other with sections each covering only 2 *āvartans*. Let us assume that both are set to *Ektāl* and performed at a tempo falling somewhere within the traditional *vilambit* range for Gwalior singers. To keep our calculations simple, let us choose one tempo – say, 36 MM. At this tempo the sections of the first *bandiś* (covering 3 cycles or 36 *mātrās*) would each take 60 seconds to complete, while those of the second *bandiś* (covering 2 cycles or 24 *mātrās*) would each take only 40 seconds. Suppose now that a singer wished to change this original format so that each section covered only 1 *āvartan*, while at the same time ensuring that the duration of the sections remained unchanged. To achieve

this they would have to reduce the tempo of the original *ṭhekā* accompaniment by the same proportion as that by which they had reduced the number of *āvartans*. In the first case, this would mean reducing the tempo from 36 to 12 MM (a 3-fold reduction), and in the second from 36 to 18 MM (a 2-fold reduction). From these examples, one might conclude that to maintain the original duration of a *bandiś* all a singer would need to do is to choose the tempo appropriate to the change in the dimensions. However, the situation is not quite that simple. In the first place, as we have seen, the *asthāī* and the *antarā* are not always the same lengths. If, for instance, we start out with a *bandiś* whose *asthāī* and *antarā* cover respectively 3 and 2 *āvartans*, then there is no single tempo which one could choose which would permit one to reduce the number of *āvartans* while leaving the duration of *both* sections unchanged. Secondly, there are a few *bandiśes* which start out with one or other of its sections covering only a single *āvartan*. In these cases any reduction in the tempo would inevitably increase the duration of the section in question.

Another complication is the fact that many singers tend to choose roughly the same tempo for all their slow-tempo *bandiśes* in a particular *tāl*, which means that the duration of at least some of these compositions must change. Let us return to the first two examples mentioned above, for instance, and imagine a singer performing both *bandiśes* at a tempo of 12 MM, with each section reduced to a single *āvartan* as before. We have already seen that in the case of the first example this would be the appropriate tempo in order to maintain its original duration. However, the same cannot be said for the second example, which, if sung at this tempo, would end up with sections lasting rather longer than before (i.e. 60 rather than 40 seconds).

It is worth recalling at this point that the criticisms of *bandiś* performances discussed earlier, namely the stretching of the text syllables and the unduly elaborate versions of the melody, are directed chiefly at performances, like the one just

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mentioned, in which the duration of the sections has increased. Talking to critics of the modern *vilambit* speeds, I found that many of them take it for granted that the change in the tempo norms has led to the *bandiś* being delivered at a slower pace. Yet this is not necessarily the case. To illustrate, let us return once more to the first of our examples above (the one with sections covering 3 *āvartans* each), and imagine that rather than choosing a tempo three-times slower than the 36MM of the original (i.e. 12 MM, the tempo which we established as appropriate for maintaining the original duration of the sections), our hypothetical singer had opted for one only twice as slow (i.e. 18 MM). Then, if he wished to sing each section of the *bandiś* in only 1 *āvartan*, then the speed of his delivery would certainly have to be faster than before the change in the *lay*. Yet there is another way in our singer might be required to speed up their delivery even if they kept to the slower 12 MM tempo, and that is if the *tāl* also changed. To see how this could happen, let us continue with the same example and suppose that it had originally been set not to *Ektāl*, but to *Tilvāṛā*. In that case, assuming the original tempo remained 36 MM as before, then each of its 3-*āvartan* (i.e. 48-*mātrā*) sections would have taken 80 seconds to complete. Suppose then that the tempo is slowed down to 12 MM and the sections reduced to a single *āvartan* each, but that now the *tāl* is changed to *Ektāl*. We have already seen evidence of a trend towards converting *bandiśes* previously in other *tāls* to *Ektāl*, so such a change would not be particularly unusual. In any case the change would result in sections now taking only 60 seconds to complete.

It should be clear from the preceding analysis, then, that there is no simple relationship between tempo and duration. This fact is also evident if we compare the figures for tempo and duration of the various versions of 'Kaise sukha sove' given in Figs. 6.21-6.22. Interestingly the longest performances here are those sung at speeds of over 30 *mātrās* per minute. In the case of the *asthāīs*, for example, the

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performances of Sharad Sathe (78 secs. at a tempo of c.38 MM) and Neela Bhagwat (75 secs. at c.38 MM), as well as one of Sharadchandra Arolkar's (83 secs. at c.34-35 MM), all last longer than performances in much slower tempi, like those of Veena Sahasrabuddhe (whose two versions lasted around 58 and 64 secs. at speeds of c.13-14 MM and c.12-13 MM respectively), L.K. Pandit (whose two versions lasted around 44 and 46 secs. at speeds of c.23 MM and c.19 MM respectively) and Omkarnath Thakur (51 secs. at c.15 MM). On the other hand, one of the shortest *asthāīs*, that of Narayanrao Vyas, lasting only 42 secs., is the one sung at the fastest tempo (44-45 MM).

6.4 Summary[153]

In this chapter we focussed on the rhythmic and structural dimensions of the *khyāl bandiś*. Comparing the different versions of 'Kaise sukha sove', we saw that they were set to one of two *tāls*, *Tilvāṛā* (16 versions) and *Ektāl* (8 versions). Subsequent analysis of the *bandiś* collections published by Gwalior singers revealed that such variations with regard to the *tāl* were not unusual even among the earliest generation of singers in our sample, with some *bandiśes* sung in as many as three *tāls*. Among the examples compared, we observed that such variation occurred most often in the case of slow-tempo *bandiśes*. We also saw evidence among later singers like V.N. Patwardhan and Omkarnath Thakur of a trend towards converting *bandiśes* set originally to *Tilvāṛā* into *Ektāl bandiśes*.

Extending our analysis to the structure, we compared selected features of the various versions of 'Kaise sukha sove', namely: (i) the length of the *asthāī* and *antarā* (in *āvartans* and *mātrās*); (ii) the starting *mātrā* of each; (iii) the text syllable on which they arrived at the initial *sam*; (iv) the duration (in secs.) of each. Of these, the only feature upon which all versions agreed was the location of the initial *sam* in the *asthāī*, which came on the first syllable of 'sove'. The *antarās*, by contrast, reached the initial *sam* on 5 different text syllables, with one version avoiding it altogether. The comparison also revealed significant differences in the dimensions of the *bandiś*, with *asthāī* lengths ranging from 48 to just under 12 *mātrās*, and *antarā* lengths from 51 to 11 *mātrās*, more than a 4-fold difference in each case. In terms of duration, the gap was slightly narrower, but the longest performance still lasted well over twice as long as the shortest.

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[153] A summary of the findings for § 6.1 was given on pp.230-231.

A similar comparison involving *bandiśes* from the published collections showed that the kinds of structural differences we observed in relation to our featured *bandiś* were not uncommon. We saw that even among the earliest generation of artists, including *gurubhāīs* like V.D. Paluskar and Mirashi Buwa, the dimensions of the same *bandiś* could sometimes vary considerably and that in rare cases even the syllable on which the *asthāī* arrived at the initial *sam* might differ. We also saw evidence that the *antarā* tended to be treated more flexibly than the *asthāī*, especially in the case of slow-tempo compositions.

In the course of our analysis, we looked at the account of traditional *bandiś* structure offered by V.D. Paluskar, who maintained that *bandiś* construction was based originally on the principle of 'the continuity of breath'. According to this view, the *bandiś* was divided into a specific number of sections known as 'breaths', each encompassing a certain (unspecified) number of words. Unfortunately, however, the account did not contain sufficient detail to permit us to make a proper assessment of his views. A subsequent examination of his notations however, did offer some clues as to how the theory might operate.

During the twentieth century the slow-down in the *vilambit lay* led to a general reduction in the number of *āvartans* covered by sections of the *bandiś*. Sections once rendered in around 3 or 4 *āvartans*, were now typically being rendered by Gwalior singers in 2 *āvartans* or even 1 *āvartan*. Within the *gharānā* some traditionalists criticised the change not only for altering the relationship between *tāl* and *bandiś*, but also for changing the manner in which the *bandiś* was rendered.

CHAPTER 7

MELODY

In this chapter we move on to consider the dimension of the music which features most prominently in discussions of *bandiś* 'authenticity', namely the melody. Traditionally Gwalior singers attached great importance to *bandiś* melodies, valuing them not merely for their own sake but also for the light they shed on the structure and character of the *rāg*. As we saw in Chapter 2, in the early days of the *gharānā*, disciples acquired their knowledge of the *rāg* almost exclusively through the learning of *bandiśes*. Under this approach, compositions served as melodic paradigms, each one revealing different facets of the *rāg*. Hence to gain a proper understanding of *rāgs*, it was considered essential to learn numerous *bandiśes* in each one. In their *khyāl* performances, too, disciples were taught to base their improvisation around the melodic phrases of the *bandiś*. It is not surprising, therefore, that many Gwalior singers came to regard the *bandiś* melody as something sacrosanct.

In examining the views of Gwalior artists earlier, we found that for some this meant absolute fidelity to the *bandiś* as taught by the *guru*, down to the smallest melodic detail. There was even a suggestion that this was once looked upon as a *gharānā* 'rule'. Yet we also saw that there were others who viewed *bandiś*

presentation in more flexible terms, accepting and even welcoming a certain degree of variation as a mark of individual expression or creativity. In the course of the forthcoming analysis, we will have the opportunity not only of tracing the progress of the melody as it is passed from one generation to the next, but also of examining the performances of singers representing each of these positions to see how far their beliefs are reflected there.

Our discussion will centre principally on an analysis of the different versions of 'Kaise sukha sove'. Naturally with so many examples, it would not be feasible to analyse each one in depth. Therefore, in order to keep our discussion within manageable limits, I propose to restrict the complete analysis to a small number of examples, and to use the remaining ones to bring out other important points. The discussion will begin with a brief summary of the principal features of the *rāg* in which our featured *bandiś* is set, after which we will proceed to the detailed comparison. In keeping with the chronological approach adopted in the previous chapter, we will focus first on the notations published by K.S. Pandit, V.D. Paluskar and Mirashi Buwa. These, of course, represent only skeletal versions of the composition, but they should provide some indication of how similar or otherwise were the *bandiś* renditions of these singers. If there was indeed a 'rule' in operation in the early days of the *gharānā* forbidding any deviation from the melodic path set out by the *guru*, then one would expect to find a good measure of agreement between all three versions here, and especially between those of the two *gurubhāīs*, V.D. Paluskar and Mirashi Buwa.

Following this, we will move on to examine the performances of singers belonging to later generations of the *gharānā*. We will focus initially on the disciples of Krishnarao Pandit, namely L.K. Pandit, Chandrakant Pandit (his sons), and Sharadchandra Arolkar, seeing how closely their renditions conform to their *guru*'s

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notational outline. With two versions each for L.K. Pandit and Sharadchandra Arolkar, we will also be able to judge how consistent they are in their renditions. From here we will proceed to a more general discussion, drawing on evidence gleaned from the remaining examples. This will include a comparison of the three successive notated versions published by Bhatkhande.

7.1 Rāg Bihāg

Bihāg is among the most frequently performed rāgs in the Gwalior repertoire. According to Garg (1957:395), it was one of Haddu Khan's favourites. Rajabhaiya Poochwale (1980:38) attributes its widespread popularity to its beauty and relative simplicity, but its appeal may also have something to do with the particular flavour of its beauty. For, as Krishnarao Pandit (1953:11) observes, the śṛngāra rasa (one of the nine basic categories of emotion recognised in traditional Sanskrit-Hindi aesthetic theory) is prominent in this rāg, imbuing it with romantic, even erotic feeling. Capable of expressing the joys of union as well as the pangs of separation (Poochwale 1980:38), it perfectly complements the mood of romantic longing expressed in the text of 'Kaise sukha sove' itself. Sung normally in the late evening, its pitch structure in ascent (āroh) and descent (avroh) is given by Krishnarao Pandit (1953:11) as follows:

Āroh

Sa	Ga	Ma	Pa	Ni	Ṡa

Avroh

Ṡa	Ni	Dha	Pa	t.Ma	Ga	ś.Ma	Ga	Re	Sa

As this summary shows, the ascending and descending patterns differ with regard to the configuration of notes used. The ascent is limited to five different notes. These are also found in the descending form along with three additional pitches, namely Re, t.Ma and Dha. In the hierarchy of pitches the most important notes are Ga (the *vādī*) and Ni (the *samvādī*). Re, t.Ma and Dha, on the other hand, are all considered 'weak' notes and accordingly a performer must take care not to place too much emphasis on them. In practice, the descending patterns Ni–Dha–Pa, Pa–t.Ma–Ga and Ga–Re–Sa are often taken as a *mīṇḍ*. In rendering his father's *āroh-avroh* pattern for me, for instance, L.K. Pandit (Int.) certainly took the last two of these in this fashion:

Fig. 7.1

L.K. Pandit's rendition of his father's *āroh-avroh* pattern

| Sa | Ga | Ma | Pa | Ni | Ṡa | Ṡa | Ni | Dha | Pa | t.Ma | Ga | ś.Ma | Ga | Re | Sa |

The *vakra* phrase Pa–t.Ma–Ga–ś.Ma–Ga, containing both *tīvra* and *śuddh* forms of Ma, is a characteristic feature of the *rāg*. At one time it was customary to sing this *rāg* without the t.Ma, which may explain why some commentators, even those like Bhatkhande (1988:167), Poochwale (1980:38) and Vajhe (1938:178) who accept it as a legitimate ingredient of the *rāg*, choose to omit it from their *āroh-avroh* summaries.[154] Note that the straight descent Pa–ś.Ma–Ga is sometimes done, though it tends to occur more in *tān* sequences than in the slower *ālāp* portion of a performance. In ascent, the move from Ma to Pa is frequently taken via Ga, though sometimes the latter's presence is reduced to a slight inflection, as in Fig. 7.1 above.

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[154] Bhatkhande's view of this *rāg* will be discussed in detail later (see especially pp.348-49).

Examples of the melodic movement characteristic of *rāg Bihāg* can be seen in Fig. 7.2 and Fig. 7.3. These show the *ālāp* patterns for this *rāg* as notated by Krishnarao Pandit and V.N. Patwardhan respectively.[155] Although these agree in most respects, they do differ slightly in their treatment of Re and Dha. In their descriptions of this *rāg*, both agree that these notes are '*varjit*' (i.e 'omitted') in the *āroh*. This does not mean that they can only ever be approached from above.[156] As the *ālāp* patterns given show, both Re and Dha do sometimes occur as part of an ascending phrase, but always followed immediately by a descent. In such cases, the approach is usually made from the lower neighbour note – i.e. Sa Re…, and Pa Dha…, but other approaches are possible. In descent the treatment of Re and Dha also varies. For whereas in the Pandit *ālāp* the descent from Re to Sa and from Dha to Pa is always a direct one, in the Patwardhan version the descent is normally made obliquely by way of a lower neighbour note thus:

Re Ņi Sa

Dha t.Ma Pa
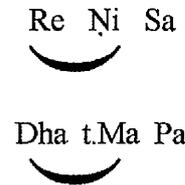
The same melodic patterns also figure prominently in the *ālāps* published by other singers of the Balakrishna Buwa Ichalkaranjikar line, like V.D. Paluskar (n.d.:7-74), Omkarnath Thakur (1954:3-4) and Mirashi Buwa (1961:38-62). The latter even includes them among the main characteristics of this *rāg* (1946:127; 1961:35).

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[155] The text of *Saṅgīt ālāp sañcārī* indicates that the *ālāp* phrases given are intended to lead into the *mukhṛā* of 'Kaise sukha sove', so I have included the notation for this portion of the composition as it appears in Pt.1 of *Saṅgīt praveś*. Note that Krishnarao Pandit often uses the final phrase of the *asthāī* and *antarā* as a conclusion for his *ālāps*. In the present case, for instance, the Ga-Ma-Pa-Dha-Ga-Ma phrase, which comes at the end of both the *asthāī* and *antarā* in his notation of 'Kaise sukha sove', appears in 3 out of the 4 *ālāp* examples.

[156] According to North Indian musical theory, 'a note prohibited in ascent may generally be approached from below but must be followed by a lower note' (Jairazbhoy 1971:40).

Fig. 7.2

Ālāp patterns for *Rāg Bihāg* as notated by Krishnarao Pandit

Sources: *Saṅgīt ālāp sañcārī* (1935:15-16)
            Saṅgīt praveś 1 (1953:11-12)

Fig. 7.3

Ālāp patterns for *Rāg Bihāg* as notated by V.N. Patwardhan

Source: *Rāg-vijñān* 2 (1970:176-77)

7.2 'Kaise sukha sove' : A Comparative Analysis[157]

Keeping in mind, then, the slightly different interpretations of *rāg Bihāg* noted above,

let us proceed now to consider the melodic structure of our featured 'Sadāraṅga'

composition. For an overview, we turn first to the notational outlines given by

Krishnarao Shankar Pandit, Mirashi Buwa and V.D. Paluskar (henceforth KSP, MB

and VDP respectively).[158] In comparing these, it is worth recalling that each was

written in a distinct notational format. KSP and VDP both used the systems they

themselves created, while MB made use of the revised version of Paluskar's system

which was developed originally by the latter's disciples. In our brief survey of

notation systems in Chapter 3, we saw that the later Pandit and the 'revised' Paluskar

systems, though differing in some particulars, are nonetheless fairly alike. From our

present perspective, the only noteworthy difference is the absence of a symbol for a

silence in the Pandit system, though in practice this makes little difference since MB

uses this sign very sparingly and not at all in his notation of 'Kaise sukha sove'. This

does not mean that MB never made breaks in his performances – our comparison of

his notations and performances made in the previous chapter show that he did so often

– but simply that he did not endeavour to notate all of them. VDP by contrast made

frequent use of the *visrānti* ('rest') symbol, as we saw earlier. Superficially, his three-

tier system looks very different from the other two, but, in fact, in terms of what it is

capable of representing the gap is fairly small. In this regard, it is marked out only by

its lack of a sign for a *kaṇa svara* (grace note). Probably more important than the

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[157] Note that the complete versions of each notation or performance referred to in this chapter can be
found in the section of musical examples at the beginning of Vol. 2 of this study (see Figs. 4.1-4.25, pp.
6-50). However, in order to ease the path for the reader, I have also chosen, in the earlier parts of the
chapter at least, to include portions of these examples in the text itself.

[158] For the complete notations, see Figs. 4.1, 4.14 and 4.16 respectively.

representational capacity of the individual notation system, however, is the question of how much detail the notator chooses to include. After all, it is possible even for two singers whose renditions of a particular *bandiś* are exactly alike to produce notations which appear, as a result of such decisions, to be very different. We have already seen something of this divergence as regards VDP and MB's use of rests, but similar differences are also possible in the melodic sphere, a point worth bearing in mind in the comparative analysis which follows.

The opening of the *asthāī*, the segment encompassing the words 'Kaise sukha sove' in which the singer expresses the frustration of a disturbed sleep, is undoubtedly the most important part of the composition – the portion known as the *mukhṛā*. This, it will be recalled, is the cadential phrase to which the singer will return again and again throughout every stage of their subsequent improvisation. Accordingly its design is not only crucial to the composition itself, but will also help in some measure to determine the character of the entire performance. In a composition which begins, like this one, towards the end of the *tāl* cycle, the spotlight, melodic as well as rhythmic, will fall inevitably on the note which coincides with the inital *sam*. Not surprisingly, therefore, the pitch on which it alights is crucial to the whole design. Normally this role is confined to the more important pitches in the melodic hierarchy of the *rāg* in question. The *vādī* and *samvādī* are the prime candidates here, but other pitches may also be possible depending on the *rāg*. With *Bihāg*, the choice is normally limited in practice to one of four options – Ni, Sa, Ga or Pa.[159] In the present instance, we find that all three notated versions of our featured *bandiś* agree in giving the *sam* note as the *vādī*, Ga. Interestingly, looking at the other *Bihāg bandiśes* popular with Gwalior singers, we find that the proportion in which Ga comes on the

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[159] Note that other pitches may sometimes appear at this point as *kaṇa svaras* (grace notes).

sam is especially high in the case of those set to a slow-tempo. Of the seven such

bandiśes published by MB, for instance, all arrive at the *sam* on this note.[160]

While our three Gwalior masters concur, then, as to the immediate destination

of the opening phrase, the paths mapped out to reach it are distinct. In KSP's notation

this segment, sometimes termed the *āmad* (lit. 'approach' – i.e. to the *sam* in this

context), begins on Ga then moves down stepwise as far as Ṇi before rising again,

following the *āroh* pattern up to Ma from where it only needs to fall by one step to

reach Ga on the *sam*:

<div align="center">

Fig. 7.4
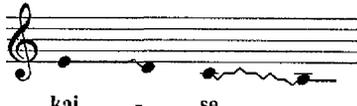
K.S. Pandit

</div>

In expressive terms this ascent, peaking as it does just above the *sam* note, serves to

point up the arrival of that note. In performance singers will often make a slight break

after the Ma at this point, thus heightening the impact of the *sam* note still further.

Overall the effect of the music accords well with the implied frustration expressed in

the opening exclamation. In performance, of course, KSP would undoubtedly have

rendered the pitches here in rather more elaborate form. Indeed the notation itself does

give some indication of where the embellishments are to be concentrated. Short

repeated notes of the kind we find setting the syllable 'se' here (i.e. Sa Sa Ṇi Ṇi), for

instance, will probably have been rendered in a highly ornamented fashion. This at

least is how L.K. Pandit and Sharadchandra Arolkar render them (though not

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[160] I exclude here the composition in what Mirashi Buwa classifies as an unusual form of *Bihāg*.

Chandrakant Pandit, whose melody line is different at this point, a finding which we will consider presently):

Fig. 7.5

L.K. Pandit

First Version	Second Version
kai – se	kai – se

Sharadchandra Arolkar

First Version	Second Version
kai-se	kai – se

Comparing the remainder of KSP's notation with the transcribed performances of his disciples, it can be seen that whenever similar repeated notes are assigned to a single syllable in the notation, they are always rendered in an elaborate manner by L.K. Pandit (e.g. on the syllable 'ni' of 'nidariyā'; 'ta' of 'murata'; 'ga' of sadāraṅga', 'dha' of 'vidha') and mostly so by Arolkar and Chandrakant Pandit. Without a recording of KSP's own performance of this bandiś we cannot know for certain how he himself would have realised his notation at these points, but it can be said that in the example for which we do have both his notation and recording, discussed in Chapter 3 – the asthāī of 'Nabī ke darabāra' in rāg Basant – he does render all repeated notes of this type in a highly ornamental way (see Fig. 3.8, p.106).

Of the two other notations which we are considering presently, the one whose āmad most closely resembles KSP's is that given by VDP. This, too, begins with a descent from Ga to Ni, though this time not in a simple stepwise fashion, the progression from Re to Sa being made obliquely via Ni:

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Fig. 7.6

V.D. Paluskar
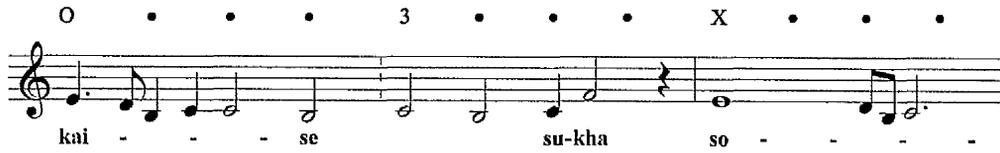
This difference is consistent with the contrasting interpretations of *Bihāg* which we found when comparing the notational paradigms given for this *rāg* by various Gwalior singers. This is not the only point on which the two versions diverge, however: they also differ as to the placement of the text syllables. In the KSP version the first syllable of 'kaise' is set to Ga–Re, with the second syllable coming on the following Sa which then descends to Ni. In the VDP notation, however, the arrival at Sa occurs within the ambit of the first syllable, after which, on the second syllable, we get the progression Ni–Sa–Ni. Turning now to the MB version, we see that this opens not with Ga as in the other two versions, but with Sa, a difference which might be thought to affect the character of the *mukhṛā* quite radically:

Fig. 7.7

Mirashi Buwa
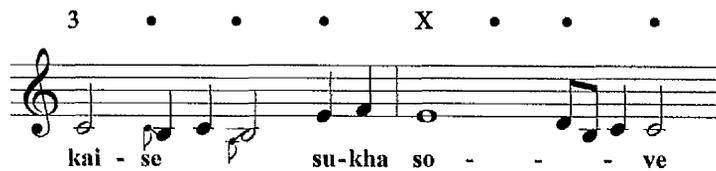
Upon closer inspection, however, we find that this opening is more or less the same as VDP's, but with the first three notes excised. Moreover, we also discover that this excision is confined to the initial statement only; where the *mukhṛā* returns at the end of the *asthāī* and again at the close of the *antarā*, it begins each time from Ga,

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following thereafter until the word 'sukha' an identical melodic path to that taken in the VDP version except for the additional Dha which appears as a *kaṇa svara* attached to the second Ṇi:

Fig. 7.8

Mirashi Buwa

Note that the option of a *kaṇa svara* was not in any case available to VDP since his notation system did not have a sign for it.[161]

Comparing the settings of 'sukha', we see that while all three versions agree on the concluding note, Ma, the way they approach it is different in each case – i.e. Sa Ga-Ma (KSP), Sa Ma (VDP) and Ga Ma (MB). VDP even notates the break before the *sam*. The latter arrives on the first syllable of 'sove' with an elongated Ga. Extending across two *mātrās* in each version, this is in every case the longest note met so far. In slow-tempo compositions in particular the note which comes at this point is often prolonged in this manner. Structurally it serves to highlight the arrival of the *sam* still further, a characteristic which will become especially important when the *mukhṛā* assumes its cadential role. After the prolonged Ga all versions begin their descent to the tonic, either directly (KSP) or in *vakra* fashion (VDP and MB) according to their usual practice. The KSP version then moves back up to Re before falling back to Sa for the syllable 've', whereas VDP and MB reach 've' by simply repeating the Sa.

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[161] I refer here to the 'original' Paluskar system rather than the 'modified' version adopted later by his pupils (see §3.1.1, p.72).

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With the word 'nῖdariyā', the melodic focus shifts downwards into the *mandra saptak* (lower octave). Again here we have agreement both on the point of departure and the final destination of the phrase – i.e. Sa and Pa respectively – but some minor disagreements as to the route taken on the way. Note that just as VDP and MB evaded a direct descent from Re to Sa earlier, so they here avoid, albeit in contrasting ways this time, moving directly from Dha to Pa:

Fig. 7.9

V.D. Paluskar

Fig. 7.10

Mirashi Buwa

KSP's interpretation of the *rāg* requires no such evasion, so that his descent beginning on the syllable 'yā' can be a direct one (i.e. Ni-Dha-Pa):

Fig. 7.11

K.S. Pandit
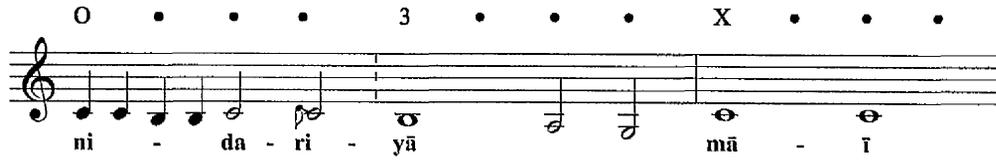
Of the three versions under consideration here, only KSP's includes the word 'maī'. In discussing textual authenticity earlier, we mooted the possibility that this word may not have been present in the original 'Sadāraṅga' composition, and that it may have been a 'filler' added at a later date. Looking at the way it is set here hardly seems likely to persuade anyone towards the opposite view. The long repeated Sa's have neither any particular melodic interest in themselves, nor do they appear to contribute much to the overall melodic scheme. Of course, this does not prove that they are a later accretion, but it is doubtful whether their absence would affect the character of the *asthāī* to any significant extent.

In the last part of the *asthāī* the source of disturbed sleep is revealed to be Ś[y]āma (i.e. Krishna). At this point the melody in each version begins gradually to rise upwards, as if animated by the stirrings of frustrated passion portrayed in the text, reaching a climax on the word 'calī'/'caḍī' before moving downward again to link into the *mukhṛā*:

Fig. 7.12

K.S. Pandit

śā - ma mu-ra-ta   ci - ta   ca - lī

Fig. 7.13

Mirashi Buwa

śyā-ma mu-ra-ta   ci - ta   ca - - - - ḍī

Fig. 7.14

V.D. Paluskar

śā - ma mū - ra - ta   ci - ta   ca - ḍī

Comparing the details of the three melodic outlines given, we find many points of agreement. All, for instance, begin their respective ascents from the tonic (on the first syllable of 'ś[y]āma') and reach the final syllable of 'murata' on Ga. There is similar convergence as regards the Pa assigned to the final syllable of 'cita'. Between these points of convergence, however, the melodic movement is rather less consistent. A good example is the configuration of notes setting 'ś[y]āma murata', which is different in each instance. More important in terms of its impact, however, is the divergence which occurs at the climax of the ascending phrase. In the MB and VDP

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versions the peak is reached with Ni on the first syllable of 'caḍī', while KSP's ascent rises up one step further to top Sa, falling then in all versions by one step on the following syllable. The MB and VDP notations subsequently tread a similar path downwards to Ga, rising once more to Ma before sinking back again at the return of the *mukhṛā*. The KSP pattern of descent is rather different and includes an additional surge upwards from Ga to Dha followed by a leap down to end with the same two-note (Ga–Ma) pattern as the others.[162] His *asthāī* closes on the 12th *mātrā* of the cycle, allowing it to lead neatly back into the *mukhṛā*, whose return is implied rather than notated, in accord with his usual practice. In the other two versions the *mukhṛā* is notated, either completely (MB) or partially (VDP). VDP's is more or less identical with the opening apart from one small rhythmic change on the word 'sukha'. In the MB version, on the other hand, the return comes a *mātrā* earlier than at the start, perhaps to accommodate the three additional pitches (Ga Re Ni) which, as we saw earlier, he inserts at this point (see Fig. 7.8 above). There is also a minor rhythmic change in the setting of the first syllable of 'sove'.

Before proceeding to the *antarā*, it would be instructive to consider for a moment what musicians identify as one of the most important differences between the two parts of a *bandiś*. In descriptions of compositions given in the musical literature, *asthāī* and *antarā* are commonly distinguished by reference to the pitch areas they occupy. Opinion is divided, however, as to precisely where the distinction lies. According to some commentators (e.g. Ram 1962:61), the *asthāī* ought, strictly speaking, to be located largely in the melodic region extending from the lower register (generally no lower than Ma or Pa) up into the first half of the middle register, with

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[162] We mentioned earlier that this phrase also featured prominently in the *ālāp* patterns for *Bihāg* published by KSP (see fn.155 on p. 303).

the *antarā* occupying the region above, stretching from the top half of the middle register upwards into the upper register (generally to Ṡa or Ṙe, though occasionally slightly higher). Others (e.g. Deodhar 1989a:13; Deva 1995:55), taking account perhaps of the frequency with which sections overlap in practice, opt to allow a little more leeway, assigning the *asthāī* to the low and middle registers, and the *antarā* to the middle and upper registers. Both alternatives are shown in Fig. 7.15 below:

Fig. 7.15
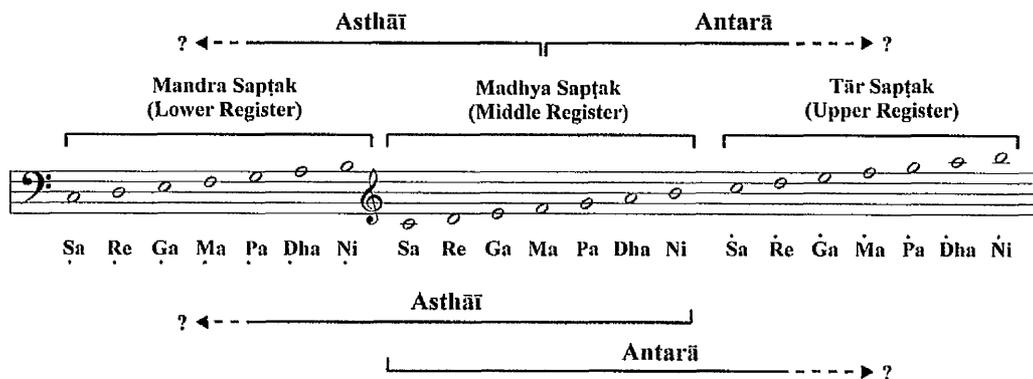
Each position admits of exceptions, however, in the case of *bandiśes* set to *rāgs* classified as *uttarāṅgapradhān*, in which the notes of upper part of the scale are naturally prominent and where preserving the registral distinction would result in the *rāg*'s character being distorted. In reality, of course, as many commentators have pointed out, the exceptions are not confined to these *rāgs* alone. Looking through the various published *bandiś* collections, one finds that *asthāīs* frequently stray into the supposedly forbidden territory of the upper register. Of the 11 *Bihāg* compositions published by MB, for instance, 8 have *asthāīs* which extend into this register, 5 touching on Ṡa, and 3 more continuing up to Ṙe. *Antarā* melodies, too, occasionally venture into the lower register, especially near the end when preparing the way for the return of the *asthāī mukhṛā*. The same sample furnishes us with another 8 such

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examples, though in this case none go lower than Ni. Even in instances such as these, however, the greater part of melodic movement in each section will normally remain in accordance with the general distinction identified above.

Among the MB sample referred to above, 'Kaise sukha sove' is one of the minority whose *asthāīs* remain within the limits prescribed by theory. Like the VDP version, it spans the area from t.Ma in the low register to Ni at the upper limit of the middle register, covering a distance of a perfect 11th (i.e. an octave plus a perfect fourth). The KSP version, on the other hand, covers the same melodic distance only one note higher, ranging upwards from Pa to touch briefly, as we have seen, on Śa. Top Sa also represents the upper limit of his *antarā* melody, albeit stressed much more, descending later as far as the middle register Sa. It is possible, of course, that in performance KSP may have ascended further; his sons' performances certainly touch on Ṙe – see the *antarā* of L.K. Pandit's commercial recording (Fig. 4.2) and both the *asthāī* and *antarā* of the Chandrakant Pandit performance (Fig. 4.4). In any case, the range notated by VDP and MB extends beyond that of KSP at both extremes, stretching from top Re down as far as Ni in the lower register.

All three *antarās* begin in typical fashion with an ascent to the top Sa, launched here from Pa in each case. However, the nature of the ascent varies. In the KSP version it is effected Pa Pa Dha Pa Śa, reaching the upper tonic of the initial syllable of the second 'sõca':

Fig. 7.16

K.S. Pandit

By contrast, the MB and VDP versions leap directly from Pa to reach Ṡa on the second syllable of the first 'soca':

Fig. 7.17

Mirashi Buwa

Fig. 7.18

V.D. Paluskar

The effect is very different and the significance of the contrast is all the greater for its occurring at the opening of the section as this sets the tone for the whole *antarā*. To add to the variety at this point, we also have the differing placements of the *sam* in relation to the text, referred to in the previous chapter. After a few repetitions of the upper tonic, the KSP version begins its descent on the word 'sadāraṅga', moving down stepwise from Ṡa until it reaches Ga on the final syllable of that word, with most of the descending steps occurring on the syllable 'dā':

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Fig. 7.19

K.S. Pandit

sa - dā - - - - raṅ - ga

One noteworthy feature here is the move from Pa to Ga by way of *tīvra* and *śuddh* Ma's. In this *rāg* it is unusual for both forms of Ma to be sung consecutively in this fashion. Since the notation represents no more than an outline of the melodic movement, it is difficult to be certain whether KSP meant this step to occur in precisely this way in the actual performance. It can only be observed that in the performances of his sons and of his disciple, Sharadchandra Arolkar, the arrival on ś.Ma at this point is always preceded by at least a touch of Ga. In the MB and VDP versions the t.Ma-ś.Ma step is not present, but their treatment of the word 'sadāraṅga' is in any case rather different. Rather than launching immediately into the descent, they both spend several *mātrās* circling around the Ṡa, ascending at one point as far as Ṙe:

Fig. 7.20

Mirashi Buwa

sa - dā - - - - - - raṅ - ga

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Fig. 7.21

V.D. Paluskar

In the KSP, by the time the syllable 'dā' is complete the melody has already descended as far as t.Ma. At the same point in the MB and VDP notations, however, it still remains at Ṡa. Up to this point in the *antarā* the melodic paths followed by MB and VDP have been almost identical. Now, however, there is some divergence. Probably the most important difference comes with the arrival on the final syllable 'ga'. In the MB version this is set initially to Ni, which is given added prominence by being prolonged for 4 *mātrās* before moving down to Dha to continue, in *vakra* fashion, the descent to Ga. The prominent Ni is entirely absent from the VDP version at this point. Instead we reach the syllable 'ga' immediately with Dha before descending via a slightly different route to Ga.

The next word – given variously as 'ukalāyo'/'ukhalāye'/'hukalāye' – is accompanied in each version by a mainly stepwise descent from Pa to Sa. Generally in this *rāg* the move from Pa to Ga is made, as we have seen, via *tīvra* Ma, but here, for the first and only time in this composition, it is taken via *śuddh* Ma. All three versions agree on the descending path as far as Re, diverging only in their approaches to Sa, taken either directly (KSP) or obliquely via Ni (MB and VDP) in accordance with their usual practice, described above. VDP, however, gives rather more prominence to the Ni than does MB, who limits it to a *kaṇa svara* (grace note):

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Fig. 7.22

K.S. Pandit

u - ka - lā - - - - - yo

Fig. 7.23

Mirashi Buwa

u - kha - lā - - - ye

Fig. 7.24

V.D. Paluskar

hu - ka - lā - - - - - ye

With the word 'jā'/'yā' we reach the second and final line of the *antarā* text. At this point the melodic line changes direction again, each version moving upwards from Sa, via slightly different routes, to reach either Ni (MB) or Ṡa (KSP and VDP) on the first syllable of 'parī'. After this, all versions converge on Ni on the following syllable 'rī' before beginning a descent to Ga:

Fig. 7.25

K.S. Pandit

jā vi - dha   gā - ṭha   pa - rī

Fig. 7.26

Mirashi Buwa

yā bi-dha   gā - ṭha pa-rī

Fig. 7.27

V.D. Paluskar

yā vi - dha   gā - ṭha   pa - rī

Comparing the KSP and MB settings of the word 'parī' with their respective settings of 'calī'/'caḍī', the final word of the *asthāī*, it can be seen that they are, apart from a few minor variations in the rhythm near the start, identical (see Figs. 7.12 and 7.13 respectively). Similar parallels can be seen also in the VDP notation (see Fig. 7.14). The only difference here is that whereas in the *asthāī* VDP, like MB, reaches the first syllable of 'caḍī' on Ni, at the equivalent point in the *antarā* – the initial syllable of 'parī' – he goes one step higher to top Sa, thereby parting company with MB whose version remains at Ni. The return to the *mukhṛā* later is notated only by MB and VDP, and then only partially. Both in any case simply duplicate the *mukhṛā*

which came at the end of the *asthāī*, except for the rest just before the *sam* in the VDP version which is omitted on this occasion.

The foregoing analysis revealed numerous discrepancies between the three versions ranging from relatively trivial ones to those which have a significant impact on the character of the *bandiś* as a whole. Overall, as might be expected, the versions of the two *gurubhāīs*, MB and VDP, are the most similar, though they still differ on a number of details. Some of the smaller differences may be simply the result of the process of notating itself, while others may be due to differing interpretations of the *rāg*. But this still leaves a number which cannot be explained in this way. In Chapter 2 we considered anecdotal evidence that some Gwalior masters of the earlier generations, such as Krishnarao Pandit, may have varied, perhaps even significantly, their performances of an individual *bandiś* on different occasions. Regrettably the rather limited supply of recordings from this period prevented us from confirming this. Nonetheless, in our subsequent comparison of the notations and performances of Gwalior singers we did find some evidence of artists, including Mirashi Buwa and Krishnarao Pandit, departing from their models in ways which could not be explained simply as the result of 'filling out' the notational outline. This raises the prospect that the versions of our featured *bandiś* discussed above may not necessarily reflect the full range of possibilities as regards their respective notator's actual renditions.

Evidence to support this suggestion can be found in the versions given for the disciples of these three performers. Let us look first at the two versions we have for L.K. Pandit.[163] As we saw in previous chapters, L.K. Pandit takes a firm position as regards *bandiś* 'authenticity'. Its form, he insists, is sacrosanct, something which 'like the Vedas...cannot be changed' (Int.). For this reason he, like his father before him,

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[163] For the complete transcriptions of these, see Figs. 4.2 and 4.3.

takes a dim view of the modifications reputedly made to the traditional *bandiśes* by Bhatkhande in his published notations. By contrast, his own performances, he believes, remain faithful to the 'original' form of the *bandiś* as handed down to him by his father. The only modification which he acknowledges he has made is, as we have seen, a reduction in the number of *āvartans* covered in slow-tempo compositions, a concession, he maintains, to the modern fashion for slower *vilambit lays*, but one which leaves the form of the *bandiś* untouched. On the question of variation in *bandiś* renditions, his position is equally clear, as demonstrated in his responses to the following questions I put to him in 1998:

> **ADM:** When you sing a *bandiś*, do you sing it in exactly the same way each time?
>
> **LKP:** Yes
>
> **ADM:** You don't even make tiny changes?
>
> **LKP:** No. Why should we make tiny changes? We are not allowed to make any changes... We are not allowed to meditate [*sic*] or do anything of our own.

In Chapter 2 (see p.63), we discussed the need for caution in interpreting artists' statements about identity and difference in music. For when an artist talks about an exact reproduction, they may not always mean a verbatim replica in a literal sense. And indeed when questioned further, L.K. Pandit did accept that it might be possible to detect 'minor differences' between his renditions on separate occasions. Yet, he was adamant that he would never deviate from the 'basic structure' of the *bandiś*.

The very firmness of L.K. Pandit's convictions with regard to *bandiś* authenticity, then, would seem to make his transcribed renditions an ideal starting point from which to investigate the extent of allowable variation in presenting a *bandiś*. If we compare both versions first with the notated version given by his father, we find his claim of adherence to tradition to be broadly justified. Naturally the

performances are much more elaborate, and include extra notes, breaks and ornaments, but they still follow for the most part the same melodic path as that mapped out in the notation. Moreover, even the small number of exceptions, which we will come to shortly, are no more numerous than those which we found previously when comparing his father's performance with its notational counterpart. The same is true of the way in which the text is distributed in relation to the *tāl*. In fact, in this regard L.K. Pandit's versions are, allowing for the reduction in the number of *āvartans* covered, closer to the notated version than was Krishnarao's own. Thus one could say that overall L.K. Pandit adheres to his father's notation at least as well as his father himself did.

Before moving on to compare his two performances, a few remarks concerning the transcriptions are in order. To provide a fair basis for comparison, I endeavoured to capture as much of the melodic and rhythmic detail of the original as possible. Although in the present context the advantages of this approach can be readily discerned, it does nonetheless have some drawbacks. The most important here concerns the distinction between the way the music sounds and how it looks in notation. The effort to represent the rhythms of the original, for instance, can often result in an extremely cluttered transcription, filled with apparently complex combinations of tied and dotted notes, which might at times seem remote from the actual aural experience. When comparing transcriptions as we are here, this means that sometimes what are in reality merely trivial rhythmic differences can appear, to casual eyes at least, to be rather more significant in their notational representations. For instance, a note lasting one *mātrā* might in one context be notated as 'o', but were the singer to begin the same note just a fraction later, we might end up with something like the following: ♩ ♪♩.♩ . In the melodic sphere, too, decisions as to the prominence given to particular notes – e.g. whether to notate a particular pitch as an
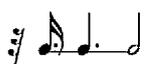
ornament or as a main note can also serve at times to magnify the *appearance* of difference. A good example is the notation of the first syllable of 'ukalāyo' in the two L.K. Pandit transcriptions:

Fig. 7.28

L.K. Pandit

<div align="center">

a. First version   **b. Second version**

</div>

In the first version the Ma is only barely touched on, while in the second it is clearly articulated. From the singer's perspective the difference is probably minimal, but in the notation it is sufficient to result in the Ma being promoted from an ornament in the first version to a main note in the second. Unfortunately some anomalies of this kind are inevitable no matter what notation system is employed; they are an unavoidable consequence of the attempt to translate a purely aural experience into its visual analogue. In view of this, it is important in assessing the transcriptions, and particularly in judging the extent of difference between performances, to bear in mind always the aural context and to guard against reaching any hasty conclusions based on the visual evidence alone.

Proceeding, then, with our examination of the two L.K. Pandit performances, we find that they are on the whole remarkably alike, albeit not, perhaps, to the degree suggested by the performer's earlier comments. They both follow for the most part the melodic path outlined in KSP's notation. At times there is agreement even on the minutest details: for example, the complex ornamental figures which accompany the syllables 'nĩ' (of 'nĩdariyā'), 'ta' (of 'murata') and 'dha (of 'vidha'), whose constituents are barely distinguishable in a full-speed recording, are rendered in almost precisely the same manner in each performance:

Fig. 7.29

L.K. Pandit

a. First version

nī - - - -

ta

dha

b. Second version

nī - - - - -

ta

dha

In other places, however, there is less agreement. Some of the differences are comparatively minor, involving merely the absence or presence of particular ornaments or variations in voice inflections – e.g. compare the initial renditions of 'sukha' or the first syllable of 'calī':

Fig. 7.30

L.K. Pandit

a. First Version

su - kha

ca - lī

b. Second Version

su - kha

ca - lī

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As these examples show, often the added grace notes do no more than repeat the pitch with which the previous syllable ended. In this way direct leaps are avoided and replaced instead by slides or *mīṇḍs*. Another example of such smoothing of the melodic contours can be found with the setting of 'māī' in the second of the two performances. It will be recalled that in his father's notation each of these syllables is set to an extended Sa, and indeed in the first version this is how L.K. Pandit sings them. In the second version, however, the first Sa has acquired a prefix, Pa, the same note as that with which the preceding phrase concluded. Moreover, this time the Pa is sustained for too long to be characterised as an ornament, though its role in smoothing the link between this and the previous melodic phrase remains the same:

Fig. 7.31

L.K. Pandit

a. First Version

māī

b. Second Version

māī

It can be seen that changes of this kind do not really alter the basic melodic movement in any significant way. Indeed so much a part of normal practice is it to introduce such additions that in comparing two performances many musicians do not deem them worthy of comment. It is not that they go unnoticed, but simply that they do not register as a criterion of demarcation. In these circumstances it is easy to see how some musicians might regard both L.K. Pandit's versions of 'māī' as essentially the same.

Whether other discrepancies would be regarded in a similar light, however, is not clear. L.K. Pandit's setting of the initial syllable of the second 'soca' in the first version, which rises from upper Sa to Re before sinking back to Sa on the next

syllable, certainly looks like a perfectly legitimate realisation of his father's notational outline. Yet at the equivalent place in the second version the melodic line never rises above the upper Sa specified by the notation:

Fig. 7.32

L.K. Pandit

A similar divergence occurs in the context of the descent from Pa through to Ga which comes with the second syllable of 'sadāraṅga', where the highly elaborate movement of the first version contrasts starkly with the simple unadorned descent of the second:

Fig. 7.33

L.K. Pandit

a. First version

b. Second version

In this instance both versions could claim to be a valid realisation of the KSP notation, but this is not always so. A case in point is the descent which accompanies the arrival of the initial *sam* on the first syllable of 'sove'. In the second version, L.K. Pandit

adhered closely to his father's outline – Ga Re Sa Re Sa – filling it out only with the odd touch of Ṇi. In this first version, however, the final Re–Sa step is omitted, reducing the descent to a simple Ga Re Sa, bringing it closer to the Ga Re Ṇi Sa of the MB and VDP notations:

Fig. 7.34

L.K. Pandit

a. First version

so - - - - ve

b. Second version

so - - - - - - - v-e

A similar departure from the notation comes on the first syllable of 'gãṭha', but this time it is the second version which is, as it were, the culprit, replacing the Ma given in the notation with Ga. The importance of the difference here, however, should not be exaggerated. After all, the other version, which is rather closer to the notation at this point, also includes a touch of Ga in the midst of the move from Ma to Pa, which, as we saw earlier, is a common feature of this *rāg*:

Fig. 7.35

L.K. Pandit

a. First version

gã - ṭha

b. Second version

gã - ṭha

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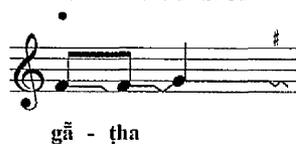
Yet there is one point where both performances deviate from the KSP notation – that is in the rendition of 'sukha'. In our comparison of the notations earlier, we discovered three separate ways of rendering this word:

Fig. 7.36

Of these three, it is not his father's but VDP's version which most closely matches L.K. Pandit's own renditions of this word, in the initial form in which they appear at least (see Fig. 7.30). Yet he himself increases the range of variants still further. For in his first performance, when the *mukhṛā* 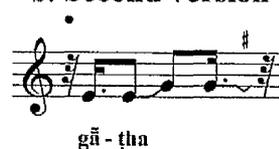returns at the end of the *asthāī* and *antarā*, it appears in a new guise, one in which, among other things, the Sa ^{Sa} Ma with which he originally rendered 'sukha' has been changed to Pa Ma. In the course of a *khyāl* performance, it is not unusual for the *mukhṛā* to return in a varied form. Indeed the average performance will include numerous such variations. Most singers, however, make a distinction between such variants and the *bandiś* proper. In the present case therefore it might be argued that L.K. Pandit's new version is simply a variant of this kind. This view is lent further credibility by the fact that in his second performance the 'sukha' does not undergo any such transformation, returning each time in more or less the same form as the opening (aside from some minor rhythmic changes). Against this, however, we have the evidence of his younger brother, Chandrakant Pandit's, performance in which 'sukha' is rendered with Pa Ma at every occurrence, including the first. Although this does not prove anything with regard to L.K. Pandit's own

practice, it does show us that within the Pandit family at any rate there are, or have been, at least three ways of rendering 'sukha'.

Chandrakant Pandit's own attitude to *bandiś* presentation seems to have been a little different to that of his brother. When I asked him, for instance, if he always sang the *bandiś* initially exactly as taught to him, he told me that sometimes he did, but that he might also on occasions vary it slightly (Int.). His transcribed performance here would seem to fall into the latter category.[164] It certainly departs more often from his father's outline than do either of his brother's performances discussed above. The most prominent departure is the very opening, where the pitches he sings in the approach to the *sam* – which includes his rendition of 'sukha' referred to above – are entirely different (compare Fig. 7.4 with Fig. 7.37 below):

Fig. 7.37

Chandrakant Pandit

kai - - - se   su - kha

It is worth noting that when presenting the *bandiś* for the first time, singers do sometimes render the opening *mukhṛā* in a rather more stylised or elaborate fashion than in subsequent repetitions. The effect is something like an initial flourish or fanfare, pointing up the start of the composition and preparing the way for the entry of the *tablā*.[165] Looking at Chandrakant Pandit's opening here, with its initial rapid ascent spanning just over an octave, one could easily believe that this *mukhṛā* fell into

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[164] See Fig. 4.4.

[165] An example can be seen in the transcription of Veena Sahasrabuddhe's performance of the same *bandiś* given in Fig. 4.24.

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this category. But, in fact, listening to the performance from which this composition was obtained, one finds that he continues to adhere to this form of the *mukhṛā* (albeit varied at times) throughout.

Later in the *asthāī* his rendition of 'calī' is also difficult to reconcile with his father's version in some places (compare Fig. 7.12 with Fig. 7.38 below):

Fig. 7.38

Chandrakant Pandit

ca - lī

ī   [?]   [?]
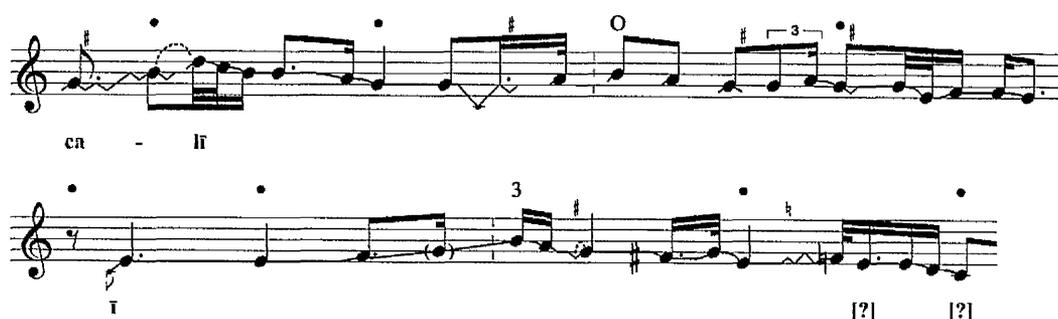
Similar deviations also occur in the *antarā*. This, as we saw in the previous chapter, is unusual in that it is compressed into less than one *āvartan*. Comparing it with his father's version, we see that one way in which he achieved this was by leaving out some parts of the melodic movement, most notably the final ascent before the return of the *mukhṛā* (compare Fig. 7.25 with Fig. 7.39 below):

Fig. 7.39

Chandrakant Pandit

pa - - - rī

The remaining disciple of the Pandit family whose versions we have is Sharadchandra Arolkar, who learnt from both Krishnarao and Eknath Pandit.

Arolkar's attitude to the *bandiś* appears to have been rather different from that of L.K.

Pandit. As we saw previously, he specifically decried the idea of a *khyāl bandiś* as

something cast in stone, characterising it instead as 'a fluid sculpture'. For him a

verbatim reproduction of a *bandiś*, or a 'tracing...by memory' as he put it, was

necessary only at the learning stage; later, given sufficient training, an artist ought to

have gained enough experience to enable him or her to deviate from the 'letter' of the

bandiś without the 'substance' being destroyed. In this context, he recalled that the

bandiś renditions of his own *gurus*, though following the same basic structure, were

far from carbon copies of each other; nor were they always reproduced with perfect

consistency each time. Given these facts, it is perhaps not surprising to find rather

greater variation between Arolkar's two *bandiś* performances than there was between

those of L.K. Pandit.[166] However, the degree of 'fluidity' – to use Arolkar's term –

varies considerably. At one end of the scale there are comparatively minor variations

of the kind found in the renditions of 'sove' (including the extensions) and the first

and last syllables of 'nīdariyā' (see Fig. 4.25a&b). In the last case, for instance, the

simple Ni-Dha-Pa descent on 'yā' in the second version is rendered in a slightly

varied form, Ni-Dha-Ni-Dha-Pa, in the first:

Fig. 7.40

Sharadchandra Arolkar

a. First version

b. Second version

yā   -   yā

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[166] See Figs. 4.5 and 4.6 for a complete transcription of these Arolkar performances.

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Similar melodic discrepancies can also be found in respect of the opening 'kaise', though this time it is the second version which contains the additional notes (namely the concluding Ḍha-Pa – see Fig. 7.5 on p.309). More importantly, however, the same example suggests that the 'fluidity' may extend to the relationship between text and notes. Take, for instance, the placement of the syllable 'se'. The second version follows KSP's notation in beginning with a stepwise descent Ga-Re on 'kai' reaching 'se' on the following Sa. In the first version, however, the initial Ga-Re-Sa descent is the same, but now the 'se' is placed a note earlier on Re, a position which it also retains when the *mukhṛā* returns at the end of the *asthāī*.

Variations such as these are relatively easy to reconcile in terms of the Arolkar's 'letter'-'substance' distinction mentioned above. Where the versions diverge more radically, however, deciding what is the 'substance' becomes more tricky. A case in point is the portion of the performance immediately following the word 'cita' and embracing the first stage of the descent on 'caṛhī' (at least until Pa):

Fig. 7.41

Sharadchandra Arolkar

a. First Version

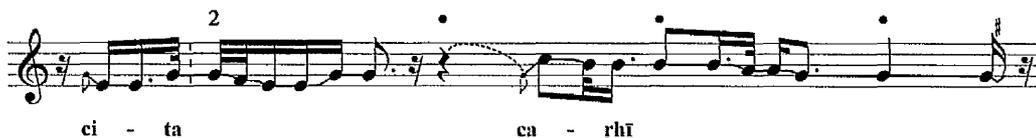ci - ta   a   ca-ṛhī

b. Second Version

ci   -   ta   ca   -   ṛhī

In the face of the two very different Arolkar versions here, where lies the 'substance'? If one were to use elements in common as a criterion here, for instance, then the best

one could say is that both feature an ascent of some kind from Pa to Ṡa and back again, which is in effect doing no more than outlining the direction of the melodic movement. This, however, would seem to reduce the 'substance' of the *bandiś* to a level of generality far beyond that even of the notational outline. If we compare the two versions here with KSP's notation at this point, in fact, we see that in the second Arolkar adheres much more closely to his *guru*'s outline than in the first, which includes not only an additional initial ascent from Pa to Ṡa but also a slightly abridged descent on 'caṛhī' in which the steps linking Ṡa and Pa are omitted. While this does not tell us anything about Arolkar's view of the 'substance', it does at least suggest that the second version is perhaps closer to the 'letter' of the *bandiś* at this point. In other places, however, both of Arolkar's versions diverge from the KSP notation. One instance is the first syllable of 'cita', notated as Ma by KSP, but rendered by Arolkar as ^{Pa}Ga in both performances. Interestingly, according to Neela Bhagwat (Int.), when teaching her this composition Arolkar specified that this should actually be sung as ^{PaMa}Ga, bringing it slightly nearer at least to the notational form. In performance the difference between ^{Pa}Ga and ^{PaMa}Ga, especially when they are linked by means of *mīṇḍs* (i.e. slides or glissandi), can sometimes be so subtle as to be almost undetectable even by experienced musicians. Hence it is possible that the ^{Pa}Ga given in the transcriptions, which seems to me to best represent the notes as actually heard here, were really meant as ^{PaMa}Ga. Given Arolkar's readiness to stray from the 'letter' of the *bandiś*, it is difficult to be sure what his intentions were here, but this example should at least serve to remind us once more of the need for caution in assessing and comparing transcriptions.

Another point where Arolkar's versions differ from the KSP notation is in the setting of 'sukha'. We have already encountered a number of different ways of rendering this word. To these Arolkar adds two further varieties not met with so far –

Ni ^{Sa}Ga (1st version) and Pa^{Sa}Ga-Ma (2nd version), to limit ourselves to initial settings only. The subsequent *mukhṛās* provide still more varieties – Sa Ga (1st version); Sa ^{Sa}Ga-Ma-Pa-Ma and Pa Ma (2nd version), the last of which we encountered in the performances of the two Pandit brothers earlier. In the midst of such 'fluidity', deciding which, if any, of these versions is the 'original' one is problematic. Indeed it is not clear what status the notion of an 'original' version, in the sense of a single 'authentic' model, would have within Arolkar's analytic framework. The nearest he came to this was, as we saw, in his comments about teaching the *bandiś* when he would insist on a single form. With this in mind, it is interesting to note that his disciples' renditions of 'sukha' differ from all of his versions given above. Sharad Sathe, both in his initial and subsequent renditions, sings Sa Ga-Ma, reproducing exactly the notes of KSP's outline (see Fig. 4.7). Neela Bhagwat's version, which also recurs unchanged, is similar, merely inserting an extra Sa on the second syllable, giving Sa Sa-Ga-Ma (see Fig. 4.8). It may be, therefore, that the form in which Arolkar taught this *bandiś* was, in respect of 'sukha' at least, quite similar to that given in KSP's notation.

To sum up, the foregoing discussion revealed clear differences in attitude among Krishnarao Pandit's direct disciples with regard to *bandiś* flexibility. Although these attitudes were not always borne out precisely by their actual renditions, they did correlate to some extent with the *degree* of flexibility observed. Thus while L.K. Pandit's two performances were not as close to each other or to his father's notational outline as his views on 'authenticity' might have led one to expect, they were certainly closer than those of Arolkar. Comparing the notations of the three Gwalior masters earlier, we warned against inferring too much from the notational evidence on the grounds that these may not reflect the full range of possibilities as regards their actual renditions. Judging by the examples just discussed, our caution would seem to

be justified. The variations which we found even among this limited sample are certainly on a scale similar to that we found in the earlier three-way comparison. And as then, we found that there were variations as regards the setting of 'sukha'. Indeed some of these variations found in the performances of Krishnarao's disciples turned out to be closer to the MB and/or VDP versions than to their *guru*'s. Whether this meant that these disciples had deviated from their guru's version, or whether Krishnarao himself varied the way in which he sang it is not certain.

In an interview in 2002, I mentioned these differences to L.K. Pandit. At first he assumed I must be talking about later recurrences of the *mukhṛā*, which do often vary. When I told him that I had also noticed differences in the *initial* rendition of the *mukhṛā* (of which, it will be recalled, 'sukha' is a part), including between his own and his brother's versions, he seemed genuinely surprised, though he was reluctant to comment on them without hearing them for himself. On further questioning, he continued to insist that while later renditions of the *mukhṛā* could be varied, or 'taken from different angles', as he put it, the initial rendition should always be the same. I never got a chance to ask either Chandrakant Pandit or Sharadchandra Arolkar about this specific point,[167] though, judging from Arolkar's other comments on *bandiś* presentation, I suspect he might have taken a different view.

Space precludes a similar in-depth analysis of the renditions of Mirashi Buwa's and V.D. Paluskar's disciples, and consequently we will confine ourselves to a few salient points. The picture is, in fact, broadly similar to that just seen. This time we do not have any multiple performances, but we do have Omkarnath Thakur's notation and performance.[168] The finding reached in the course of our earlier

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[167] Both died before my return to India in 1998.

[168] See Figs. 4.22-4.23.

comparison of individual artists' notations and performances of the same *bandiśes* (see Chapter 3) that the relationship between the two tends to become looser as the speed of the *lay* decreases is given further support here. As well as being set to a different *tāl* from that of its notational counterpart (i.e. *Ektāl* as opposed to *Tilvāṛā*), Thakur's performance is, at around 15 *mātrās* per minute, much slower than any of the examples featured in the earlier comparison. Comparing it with its notated counterpart, we find that, as predicted, the relationship has loosened still further. In all the earlier examples, even the slowest, the performances never strayed to any serious extent from the path mapped out in the notation. While this is true of most of the Thakur rendition too, there are a few places where their paths diverge significantly. The most notable example is the move into the *tār saptak* (Sa and Re) and ensuing descent to Ga which come on the word 'caṛhī' in the notation, of which only the final portion survives in the performance (an abridgement more drastic even than that found at the same point in the first of Arolkar's performances discussed earlier):

Fig. 7.42

Omkarnath Thakur

Moreover, the idea of the notation as a melodic 'outline' in this case is also open to question. For while at times in the performance Thakur certainly looks to be 'filling out' the notational 'outline', there are other times where the melodic line he sings is actually simpler – e.g. his rendition of 'nīdariyā' or 'bidha':

Fig. 7.43

Omkarnath Thakur

a. Notation

b. Performance

Fig. 7.44

Omkarnath Thakur

a. Notation	b. Performance

The extent to which the versions of MB and VDP match those of their respective disciples again varies considerably. Yashwant Joshi's version is the closest. One noteworthy difference comes in the rendition of the opening of the *mukhṛā*. It will be recalled (see p.310) that in MB's notation the form in which the *mukhṛā* appears initially (see Fig. 7.7) is different from that in which it returns after the completion of the *asthāī* and *antarā* (the original Sa on the first syllable of 'kaise' having acquired the prefix Ga-Re-Ni – see Fig. 7.8). In the Joshi performance, however, the initial form, albeit rendered in a slightly more elaborate fashion, is retained in both recurrences. In every case, though, the following 'sukha' is sung in conformity with MB's Ga Ma (again allowing for some elaboration on the first occurrence):

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Fig. 7.45

Yashwant Joshi

a. Initial Occurrence

kai - se   su - kha

b. 2nd Occurrence

kai - - - se   su - kha

c. 3rd Occurrence

kai - se   su - kha
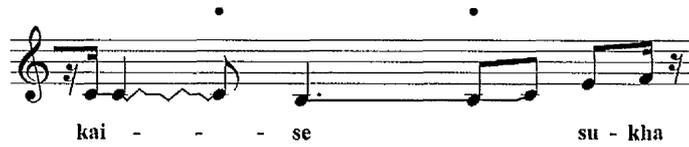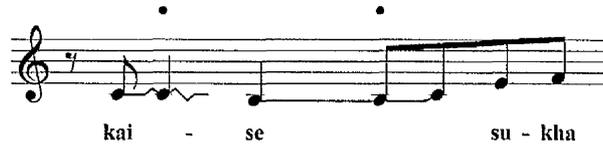
The versions of Paluskar's disciples diverge rather more often from their *guru*'s notational outline. Two of these, Narayanrao Vyas and Vinayakrao Patwardhan, regularly sang together in *jugalbandīs*, where according to the latter's disciple, Vinay Chandra Maudgalya (Int.), their *bandiś* presentations coincided to a high degree (see p.63), though one would hardly suspect as much from looking at their versions given here.[169] From the opening the versions of all three disciples are markedly different both from each other and from Paluskar's. The Patwardhan, Thakur and Paluskar renditions of 'kaise sukha', though different, do at least cover the same pitch area (Ni to Pa). In the Vyas version, however, even this is different, the melody line ranging from Ga up to Ni. In the renditions of 'sukha' we find the same kind of variety which we saw among KSP's disciples – Vyas (Pa Ma); Patwardhan (Ga Ma-Ga;) and Thakur (Ga (Pa)Ma; Sa Ma; Pa Ma):

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[169] For the Patwardhan and Vyas versions, see Figs. 4.17 and 4.20.

Fig. 7.46

V.N. Patwardhan

kai - se   su - kha

Fig. 7.47

Narayanrao Vyas

kai   -   se   su - kha
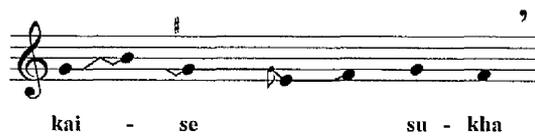
Fig. 7.48

Omkarnath Thakur

Notation

a. Initial Occurrence

kai   -   se   su - kha

b. Subsequent Occurrence

kai   -   -   -   se   su - kha

Performance

kai   -   se   kai   -   se su - kha

Within the Pandit teaching line there was at least one thing upon which all versions agreed – the pitch of the note which coincides with the initial *sam*. Whether sung bare or with a touch of another note, the *sam* was always reached with an extended Ga (see Fig. 4.25a). Among the singers of the Balakrishna Buwa teaching line, the picture is largely the same. There is, however, one exception – namely the version published by Patwardhan which arrives at *sam* on an extended Pa:

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Fig. 7.49

V.N. Patwardhan

so - - - ve

What led Patwardhan to part from his own *guru* at such a crucial point in the structure is not clear. Of his disciples, Vinay Chandra Maudgalya and V. R. Athavale, only the latter follows Patwardhan's notation in this respect, and then only in the *mukhṛās* which follow the initial presentation of the *asthāī* and *antarā*.

Having seen, then, something of the diversity among the versions of Krishnarao Pandit, Mirashi Buwa and V.D. Paluskar and their direct disciples, let us widen our purview now to take in the remaining Gwalior performances (see the full comparative chart given in Figs. 4.25 a-j). As might be expected, these add still further to the range of variants. If we compare the Pandit and Balakrishna Buwa teaching lines, it is difficult to point to any melodic features which clearly distinguish the two. In fact, the only point on which there is a clear divergence between the two is with regard to the word 'maī', which, as we noted previously, is sung only by members of the Pandit line. In other cases one might point to certain general trends within each line, which seem to set them apart, but these are rarely without exceptions. Take, for instance, the first syllable of 'sove' (see Fig. 4.25a). With the exception of Patwardhan's, all versions here render this on its initial appearance with a descent of some kind from Ga to Sa (or Ga to Re in the case of Maudgalya). However, whereas in the case of the Balakrishna Buwa line the arrival at Sa marks the conclusion of the syllable, among singers of the Pandit line it is normally followed by a rise to Re (the Balaporia version and the first of L.K. Pandit's versions being the exceptions). A similar example can be found on the word 'caḍī'/'caḍhī'/'caṛhī'/'calī'

at the end of the *asthāī* (4.25d). All versions again begin with a descent here, more extended this time, stretching variously from Ṡa, Ṙe or Ni down as far as Ga or Sa. In the case of the Pandit line, this is generally followed immediately by an ascent at least as far as Dha (the exceptions being Jal K. Balaporia and, in his first version, L.K. Pandit). Among their counterparts in the Balakrishna Buwa line, however, this ascent is absent, the melodic line rising no further than Ma. A comparable division between the two branches occurs also on the word 'parī' at the end of the *antarā* (though in this case the exceptions include not only Balaporia but also Chandrakant Pandit – 4.25i). The opening of the *antarā* offers one further example (4.25f). Among singers of the Pandit line the first 'soca'/'soce' is rendered with a move from Pa (usually via t.Ma) up to Dha and back again. By contrast the renditions of the Balakrishna Buwa line generally involve a leap from Pa either to Ni or, more often, to top Sa (the Athavale and Sahasrabuddhe versions being the exceptions).

Having seen, then, the scale of melodic variation within the *gharānā*, the obvious question which arises is: how did these differences come about? In the preceding analysis, we have already mentioned some possibilities in this regard. However, in the next chapter we will explore this question in more depth. First, though, let us look at what light our findings so far throw on the controversy over Bhatkhande's notations.

7.3 Bhatkhande's Notations

In discussing Bhatkhande's notations earlier, we saw that the process through which he arrived at his final versions was far from straightforward. His basic approach involved collecting, where possible, multiple versions of the same composition and then comparing them, with the aim of reconstructing the *bandiś* in something like its 'authentic' form. In many cases, however, this 'reconstruction' was not achieved in a single step. From the evidence of his various publications, we see that the notations often went through a series of revisions before they reached their final form. Gwalior singers, as we saw, played a significant role in this project, featuring prominently among Bhatkhande's sources, as well as assisting him in the process of revising and editing the notations for publication. Yet at the same time, despite, or even perhaps because of this, Gwalior artists also numbered among the most vehement critics of the final result. In attempting earlier to assess the validity of the claims and counterclaims in this area, we looked closely at a few examples of Bhatkhande notations, comparing them with their counterparts in Krishnarao Pandit's *Saṅgīt praveś* series. Our findings then certainly appeared to support L.K. Pandit's claim that Bhatkhande had 'changed the form of the *bandiś* taken from the Pandit family'. Since then, however, the picture has been complicated somewhat by the evidence which has emerged in relation to our featured *bandiś*. Such is the breadth of variation which we have encountered even among the sons and disciples of Krishnarao Pandit himself that the differences we observed between his and Bhatkhande's notations begin to look rather less significant.

In the analysis which follows we will revisit the question of the 'authenticity' of Bhatkhande's notations drawing on evidence gathered from an analysis of the three versions of our featured *bandiś* published by Bhatkhande. Some of the differences between the three have already been touched on in the previous sections concerned

with text and rhythm. However, for our examination of the melodic content here, we will adopt a more systematic approach, focussing on each version in turn. As well as detailing the changes, we will endeavour not only to determine the place of each version in the complex chronology of *bandiś* collection and revision discussed previously, but also to see how the changes relate to the Gwalior versions already discussed.

Bhatkhande's first published version of 'Kaise sukha sove' appeared in 1917 as one of the 24 notations making up Part 6 of his *Gītmālikā* series which he had begun publishing a year earlier (see Fig. 4.10). By this time Bhatkhande's project of *bandiś* collection and notation was already well advanced, and if the figures given by various commentators are reasonably accurate, then it is likely that the number of his transcriptions ran into the thousands, drawn from a variety of stylistic traditions. This collection will have included substantial numbers collected from Gwalior singers, including most notably Ganpati Buwa Milbarikar and, just recently, Eknath Pandit. Without access to Bhatkhande's transcriptions from this time, only 13 of which have ever been published,[170] we cannot know how many versions of our featured *bandiś* were available to him at this point, nor indeed whether they included any derived from non-Gwalior sources,[171] but the relative popularity of this composition does at least mark it out as one of the more likely candidates for repeated collection.

Yet whatever the sources of this particular *bandiś*, we do know the reception of Bhatkhande's *Gītmālikā* notations in general was not entirely favourable. The charges of distortion which were to become familiar later in relation to the notations

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[170] See fn.86, p.124.

[171] Possible candidates here include Muhammad Ali Khan and his son Ashiq Ali of the so-called Manrang *gharānā* from whom Bhatkhande had previously collected some three hundred or so compositions (Ratanjankar 1966:17).

of the *KPM*, were already being levelled at this stage. Earlier we quoted the remarks of one of Ganpati Buwa Milbarikar's disciples, the distinguished commentator G. H. Ranade, to the effect that the form in which *bandiśes* appear in the *Gītmālikā* notations differed considerably from the versions he had learned from his *guru*. He further asserts, however, that a similar comparison with the published notations of Krishnarao Pandit and Rajabhaiya Poochwale elicited a very different finding, with their versions turning out to be 'virtually identical' to that of his *guru*. Ranade does not specify any particular *bandiśes* in this context, but if his generalisation holds for 'Kaise sukha sove', then it would be reasonable to assume that his *guru*'s version closely resembled that published by Krishnarao Pandit. This being so, his accusation that Bhatkhande had deliberately modified the form of the *bandiś* given to him by his *guru* would be justified. The problem is that Ranade's remarks on this subject appear in the introduction to Part 1 of Mirashi Buwa's *Bhāratīy saṅgīt-mālā*, a collection in which, he assures us, compositions are given in their 'original' form (1944: xvii). But, as we have already seen, the notations of KSP and MB in this case are far from 'identical', which rather undermines his case or at least the idea of a simple 'authentic/inauthentic' dichotomy upon which it appears to rest. Comparing all three notations, one would probably conclude that MB and KSP are the closest, but the case is not as clear-cut as might have been anticipated from Ranade's comments. There are, for instance, points in the notation where the *Gītmālikā* version more closely resembles Mirashi Buwa's than does KSP's (e.g. the setting of 'sukha' – see Fig. 4.25a), and others where it has more in common with the latter's (e.g. in its inclusion of the 'maī' in the *asthāī*). There are still others where all three differ (e.g. the opening of the *antarā* – 4.25f).

While there may be no simple distinction, then, between Bhatkhande's version on the one hand and those of MB and KSP on the other, there are some aspects of

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Bhatkhande's version which do appear to place it at odds with the Gwalior tradition, suggesting the possible influence of non-Gwalior sources. At certain points in the notation, for instance, Bhatkhande's version differs from all of the Gwalior versions.[172] The most notable example – the additional 'maī' in the *antarā* – has already been mentioned, but there are others – e.g. the top Sa which coincides with the arrival of the second syllables of both 'caḍhī' and 'parī' (see Figs. 4.25d and 4.25i). Such examples, of course, do not prove the influence of other traditions: after all, many of the Gwalior versions also contain elements which find no match among those of their fellow *gharānedārs* here.

There are some aspects of the melodic movement in Bhatkhande's version, however, which do appear to mark a decisive break with Gwalior practice. The most important is undoubtedly the absence of the pitch *tīvra* Ma from his version. In discussing the characteristics of *Bihāg* earlier, it was mentioned that it was once customary to perform this *rāg* without t.Ma. By this period, however, its use was fairly widespread, though there still remained some musicians who adhered to previous practice (Mirashi Buwa 1946:127; Poochwale 1980:38). With differences in practice like this there was naturally scope for disagreement as to the status of this pitch in this *rāg*. In his detailed discussion of *Bihāg* which had appeared a few years earlier in Part 1 of his *Hindusthānī saṅgītpaddhati*, published in 1910, Bhatkhande indicated his own view of this question as follows:

> You will come across singers using *tīvra Madhyam* in this *rāg*. In night-time *rāgs* and *rāgs* in which the notes Ga and Ni would be taken sharp [meaning 'natural' here], the *tīvra* Ma note cannot do much harm, since, according to informed opinion, t.Ma is more common in night-time *rāgs*. It is not

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[172] In talking of the 'Gwalior versions' here, I do not include the version sung by Balasahab Poochwale since, as we have seen, his father was closely involved, albeit at a later stage, with preparing Bhatkhande's notations for publication. This version will be discussed separately at the end of this section (see pp.357-358).

necessarily applied in every *rāg*, but used in appropriate places a *vivādī svar*[173] like this will not, experience suggests, spoil the *rāg*. (My Translation – 1910:256-57)

From this description it is evident that Bhatkhande did not regard t.Ma as an indispensable melodic ingredient of *Bihāg*, and indeed he does not include it in either the *āroh-avroh* pattern or the extended *svar-vīstār* which he gives for this *rāg* (ibid.:256, 258). Bearing in mind the charges of distortion which were being levelled at this stage, the obvious question which follows from this is: to what extent did his theoretical conclusions regarding this *rāg* influence the shape of his notations? More particularly in the present case, did it lead him to exclude t.Ma from his notations? Again without access to his original manuscript transcriptions of this *bandiś*, it is difficult to be sure. It is possible, for instance, that he came across a version of 'Kaise sukha sove' in which it was absent. On the other hand, this was not the only *Bihāg* notation from which it was absent. Looking through the various parts of the *Gītmālikā*, we discover that it is not until Part 15 (1920:2) that we find a *Bihāg* composition which contains a t.Ma. In fact, comparing the notations before and after this point suggests that around this time Bhatkhande may have begun to change his policy regarding this note; for while none of the 8 *Bihāg* compositions published previous to this volume contain t.Ma, all but one of the 7 which appear in Pts 15-19 (the last I have seen) do include it. The picture is not clear, however, for the one exception turns out to be Bhatkhande's own *lakṣan-gīt* for this *rāg* (see Vol. 16, 1921:17).[174] We will return to this question later.

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[173] *Vivādī svar* (lit. 'dissonant note') is a term used to denote either a note omitted entirely from a *rāg* or else one which may only be used sparingly.

[174] The term '*lakṣan-gīt*' refers to 'a composition versifying the musicological features of a *raga* set to tune in the *raga* it describes' (Ranade 1990:27).

Another aspect of the melody on which Bhatkhande's *Gītmālikā* notation of our featured *bandiś* appears to part company with its Gwalior counterparts is with regard to treatment of the 'weak' pitches, Re and Dha, in descent. Earlier, comparing the descriptions and the *ālāps/vistārs* given for *Bihāg* in various Gwalior publications, we distinguished two basic ways of effecting the descent from Ga to Sa and from Ni to Pa, either directly (Ga Re Sa and Ni Dha Pa) or obliquely (Ga Re Ṇi Sa and Ni Dha t.Ma Pa). Of these approaches, to judge from his writings, Bhatkhande appears to have preferred the direct descent. His own discussion of the *rāg*, however, includes another possibility – to omit Re and Dha entirely from the descent, reaching Sa instead directly from Ga, and Pa from Ni, an option which, he warns, requires both 'skill and care' (1988:167). This, in fact, appears to have been Bhatkhande's favoured approach. According to Rajabhaiya Poochwale's disciple, P. N. Chinchore, Bhatkhande 'disliked, from an artistic standpoint, the unrestrained use of Dha and Re in descent found in the Gwalior form of *Bihāg*' (1966:62), preferring instead the approach he had observed among representatives of the Senia tradition of Rampur in which the descent from Ni to Pa and Ga to Sa was taken with a *mīṇḍ*. These preferences appear to be reflected in part at least in his *Gītmālikā* notation of our featured *bandiś*. Dha and Re certainly occur less frequently here than in the notations given by Gwalior artists, and never once within the context of a Ni–Pa or Ga–Sa descent. On the other hand, the other favoured ingredient, the *mīṇḍ*, is absent, though this may simply be due to his approach to notating at this time which tended to be more sparing in its use of *mīṇḍs* compared with the approach adopted for the *KPM* notations subsequently.

Bhatkhande's next version of 'Kaise sukha sove' appeared five years later in Volume 3 of the original Marathi edition of the *KPM*, published on the 25th of February 1922 (see Fig. 4.11). In the intervening years, as well as maintaining his

contacts with at least some of his previous Gwalior sources, like Ganpati Buwa Milbarikar, he also, as we saw previously, developed close links with a number of singers belonging to the Pandit teaching line, whom he had recruited and trained to serve as teachers in the Maharaja of Gwalior's music school.[175] Although we know that these singers played an important part in preparing the next edition of this volume, it is not clear to what extent they contributed to the original edition. The fact that two of them, namely Rajabhaiya Poochwale and Krishnarao Date, were included among the list of Bhatkhande's principal sources given in the next volume of the *KPM*, published in the following year, however, would seem to argue for their having contributed at least some compositions to this volume, though whether this included our featured *bandiś* is uncertain. In any case, comparing this version with the previous one, we find that the differences are mostly small ones, involving the inclusion of a few additional ornaments and *mīṇḍs*. By this stage Bhatkhande had added a new notational symbol to his repertory, namely '( )', representing a four-note embellishment centring around any pitch placed within the brackets – e.g. (Sa) will be realised as Re Sa Ni Sa.[176] In this version it always appears in the context of a descent from Sa to Ni. In a few places in the notation changes have been made to the main notes, as, for instance, on the initial syllable of 'caḍhi' (4.25d) and both syllables of 'bidha' (4.25h) as well as at the conclusion of both *asthāī* and *antarā* (4.25d&i). The latter modification was probably made in response to what is undoubtedly the most

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[175] Their training, which reportedly included notating the compositions in their repertoire (Ratanjankar 1967:38), had, in fact, begun in 1917, the same year that Bhatkhande had published his first version of 'Kaise sukha sove' in Pt 6 of the *Gītmālikā*. Since their training did not start until October (Audak, in Poochwale 1942:20), however, it seems unlikely that there would have been time for their performances to have had any influence on the notations of this volume.

[176] Note that Bhatkhande had also used this symbol in later volumes of the *Gītmālikā* series. In fact, it was listed among his notational symbols for the first time in Part 7, the volume immediately following that in which 'Kaise sukha sove' appeared, though it did not feature in a *bandiś* notation until Part 8.

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significant change, that which comes at the opening on the words 'kaise sukha' (4.25a). Among the Gwalior examples we have examined, none really matches Bhatkhande's version at this point. There are some, such as those of Mirashi Buwa and his disciple Yashwant Joshi, which also proceed from Sa, but the direction they take subsequently is different. On the other hand, the setting of 'sukha', changed from ^{Ma}Ga ^{Pa}Ma originally to ^{Ga}Pa Ma now, is certainly among the options we have encountered among members of both the Pandit and Balakrishna Buwa lines.

Yet whatever had prompted these changes, they clearly did not satisfy Bhatkhande since a few years later he was to produce yet another version of the *bandiś*, incorporating still more extensive revisions (see Fig. 4.12). This version, published originally in the second ('revised and enlarged') edition of the *KPM* (1928) became the standard Bhatkhande notation for this composition and it continues to be published in this form to this day. In discussing the background to this volume in Chapter 3, we examined the recollections of both Rajabhaiya Poochwale and his disciple Narayan Gune. By this stage Rajabhaiya appears to have sufficiently overcome his earlier reservations regarding Bhatkhande's approach as to consent to assist him in the task of revising the notations for publication. His account, it will be recalled, talked of his preparing 'drafts' of the compositions and even included a few of Bhatkhande's general comments on his efforts, though not in enough detail to cast much light on Bhatkhande's thinking at this time. Rather more illuminating in this regard were Narayan Gune's recollections of the daily seminars held in the summer vacation of 1924 or 1925, during which Bhatkhande worked with, among others, Rajabhaiya Poochwale and Bhaskarrao Khandeparkar to produce a final version of the compositions in the third *Kramik* book. The approach involved each of these three artists first singing their versions in the form they had learnt them, and then endeavouring to derive from these a single version. Where the versions disagreed,

Gune maintained, Bhatkhande would generally opt to accept – often, it seems, against his better judgement – the version sung by Rajabhaiya, apparently calculating that this would be the version most likely to pacify the critics of his previous efforts within the Gwalior tradition. To this same end, Bhatkhande was reportedly prepared even to accept musical phrases which conflicted with his own view of the *rāg* in question. In our attempt to verify the accuracy of these recollections, we looked at a small number of compositions, comparing the successive versions given by Bhatkhande with the notated version given by Krishnarao Pandit, the son of Rajabhaiya's *guru*. The evidence was not conclusive, but it did appear to confirm Gune's claim regarding the direction of change in respect of the final Bhatkhande notations: they were indeed closer to their Pandit counterparts than their predecessors. On the other hand, they were nothing like as similar as one might have anticipated from Gune's account. Indeed in the case of one composition he mentioned, 'Bore jina allā' in *rāg Sārang*, the gulf between Bhatkhande's final version and its Pandit counterpart turned out to be so wide that it is difficult to believe that it could have been derived 'with no alterations', as Gune (1966:292) claimed, from the version which Rajabhaiya had learnt from Shankar Pandit earlier. Of course, at that time the utility of our comparison was limited by its reliance on only a single specimen to represent the Pandit line. Now, however, we have a rather wider selection of variants upon which to base our judgements.

Turning, then, to Bhatkhande's final version of our featured *bandiś*, we find that there is one important respect in which it is decidedly closer to the Gwalior tradition in general than its two predecessors, and that is in its inclusion for the first time of *tīvra* Ma. We saw earlier that Bhatkhande had first begun to include this pitch in his *Bihāg* notations in the later volumes of his *Gītmālikā* series, from 1920 onwards. He had, in fact, continued this policy in the first edition of the *KPM*, even

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updating some of his previously published *bandiśes* from the earlier *Gītmālikā* volumes to include it – e.g. 'Balamure more' (cf. *Gītmālikā* 6, 1917:13 and *KPM* 3, 1922b:85-86). On this occasion, however, 'Kaise sukha sove' had not been among them. Now for the final revision, however, we find that he has included four examples of t.Ma, all *kaṇa svaras* attached to Pa. Whether these revisions can be attributed merely to a desire to placate his Gwalior critics or whether they reflected a genuine change of view is not clear. But in any case, they were part of a trend which culminated in t.Ma being included in both the *svar-vistār* (see 1988:693-94) and the (newly revised) *lakṣan-gīt* (ibid.:169-70) for this *rāg*.

On the other hand, Bhatkhande was clearly not persuaded of the need to revise his ideas on the treatment of Re and Dha in descent. In fact, in this version he moves further towards the Senia tradition in notating for the first time the *mīṇḍs* linking Ni and Pa, and Ga and Sa. As regards Gune's claim that Bhatkhande revised the notations of this edition of the *KPM* to conform more closely with the version sung by Rajabhaiya Poochwale, the evidence is mixed. Indeed one could even argue that on balance the trend here was more in the direction of the Balakrishna Buwa than of the Pandit branch of the *gharānā*. Earlier we saw that one factor which clearly distinguished singers of the Pandit line from those of the Balakrishna Buwa Ichalkaranjikar line was the presence of 'māī' in their *asthāīs*. In the first two of Bhatkhande's versions, as we have seen, this 'māī' was present not only in the *asthāī* but also in the *antarā*. For the final notation, however, both 'māī'-s are discarded, bringing it into line with the versions sung by members of the Balakrishna Buwa line. Another example which one might offer as evidence of the same general trend is the opening of the *antarā* where the gradual ascent from Ga has been replaced now by an immediate leap from Pa to top Sa similar to that found in the VDP and MB notations (4.25f). Of his main Gwalior sources, the most likely model for these changes would

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seem to be Ganpati Buwa Milbarikar, who had trained under both Krishna Shastri Shukla and Balakrishna Buwa (both themselves disciples of Vasudeva Buwa Joshi).

Notwithstanding the general tendency here, it is possible to detect in a few places the possible influence of versions derived from the Pandit line. The notation of the opening 'kaise', for instance, is closer to the KSP version than any of its predecessors (4.25a). In addition to restoring Ga as the starting point for the first syllable here, Bhatkhande also made an attempt, as KSP did, to represent the ornamented move from Sa to Ni which comes on 'se'. Although neither of these features is restricted to artists of the Pandit line, it does seem likely that their versions had some bearing on Bhatkhande's thinking here. Interestingly in notating the following 'sukha', Bhatkhande decided finally upon ^{Ni} Sa ^{Sn} Ma, which is yet another variant found among Gwalior singers (see, for instance, the versions of L.K. Pandit, J. K. Balaporia, V.D. Paluskar and Veena Sahasrabudde), though what led him to settle on this one remains uncertain.

Tracing the sources of some musical phrases can be extremely tricky. Take, for instance, the setting of the 'sadāraṅga' (4.25f). In one important respect, this version has moved further towards the Gwalior tradition compared with its earlier counterparts – namely with regard to the final destination of the descent, which continues past the Pa of the previous versions as far as Ga, taking in on the way both *tīvrā* and *śuddh* Ma's via the *vakra* phrase $^{t.Ma}$ Pa– ^{Pa} Ga ś.Ma ^{Ro} Ga–. At the other end of the descent, however, on the syllable 'sa', the change from Ṡa previously to Ṙe now puts it at odds with the most of the Gwalior versions. In fact, the only version which matches Bhatkhande's here is Maudgalya's. Looking more generally one would probably conclude that Bhatkhande's setting was on balance closer to versions found within the Balakrishna Buwa than the Pandit teaching line. Like those of the Balakrishna Buwa line, for instance, Bhatkhande's version hovers around the upper

octave for a few *mātrās* before commencing its descent. By contrast, the singers of the Pandit line launch immediately into their descent. The difference is reflected in the placement of the text syllables. With one exception, the latter group is already at the bottom of the descent by the time they reach the final syllable of the word, whereas at the same point in Bhatkhande's version the burden of the descent is still to come. The exception, that of Jal K. Balaporia, however, is interesting. Without the example of his performance here, one would probably infer from the examples that the influence of the Pandit line on Bhatkhande's version at this point was negligible. However, scrutinising the Balaporia performance, it can be seen that his rendition of the final two text syllables is among the closest to Bhatkhande's notation. Apart from Balasahab Poochwale (whose connections with Bhatkhande are acknowledged), only Balaporia renders 'raṅ' in an ornamented form akin to that suggested in the notation. The significance of this becomes clear if we recall that he had acquired his repertoire of Gwalior *bandiśes* from one of Eknath Pandit's disciples, Dr. H.G. Moghe. In addition, he is one of those for whom 'authenticity' in *bandiś* presentation is of particular importance, an attitude apparently shared by his own *guru* (Balaporia, Int.). Hence, if we assume, as Balaporia himself believes, that his rendition of this composition closely reflects that of Eknath Pandit, then it could be that the latter's version influenced Bhatkhande's notation at this point.

Such influences aside, it is easy to see from the evidence here why Eknath Pandit might have found himself 'shocked', as L.K. Pandit maintains, by the notations of the *KPM*. However, the question is: would he have been any less surprised by the extent to which the MB or VDP versions differed from his own? If we compare Bhatkhande's notation with those of KSP, MB and VDP, we do find some portions where Bhatkhande goes his own way. One instance, the upper Re which comes on the first syllable of 'sadāraṅga' has already been mentioned, but there is also his rise to Ni

on the second syllable of both 'cita' (4.25c) and 'gãtha' (4.25h), which contrasts with their versions which only reach Pa. Yet even these examples could have derived from Gwalior sources. In fact, if we examine the remaining versions, we find that, except for this last example, they do indeed have their counterparts in at least some Gwalior renditions. Consequently there remains only one respect in which we can say with reasonable certainty that Bhatkhande steps outside the Gwalior tradition and that is in his avoidance of Dha and Re in descent.

On this point, there is reason to believe that Bhatkhande's collaborator in preparing the final notations of the *KPM*, Rajabhaiya Poochwale, may have differed from his mentor, at least to judge from the performance of his son. Balasahab Poochwale was born in 1918, and thus it seems likely that by the time he was old enough to begin his musical training in earnest, the *KPM* notations had already reached their final form. According to his own testimony, his father taught him compositions in the traditional manner through imitation, furnishing him with the relevant notation afterwards merely 'as a record' (Int.). In the years since, he insists, he has not, as far as he knows, changed these *bandiśes* in any way. Assuming his perceptions are correct here – something which, as we have seen in the case of other artists, cannot be taken for granted – then his performance should give us a good idea of how his father would have rendered our featured *bandiś*. On examination we find that his performance is to an extent a compromise between the version his father is likely to have received as a disciple of Shankar Pandit and the notated version his father worked out subsequently in association with Bhatkhande, albeit one weighted overwhelmingly towards the latter. Thus while for the most part, it conforms closely to the standard *KPM* notation, there are a few places where it is much nearer to orthodox Gwalior practice. The treatment of Re and Dha is a case in point; for wherever we find in the *KPM* notation a *mīṇḍ* linking Ga to Sa and Ni to Pa,

Balasahab Poochwale always opts instead for a stepwise descent (Ga-Re-Sa and Ni-Dha-Pa respectively). It will be recalled that this does not conflict with Bhatkhande's own description of *rāg Bihāg*, and indeed the *svar-vistārs* given in the same volume of the *KPM* do include a few examples of such descents. However, as far as this particular *bandiś* concerned, this is undoubtedly a departure from Bhatkhande's notation. Looking carefully one can detect in Balasahab's performance other possible remnants of his father's training under Shankar Pandit. The descent as far as Sa on the first syllable of 'sove' (4.25a), for instance, is more in line with the approach of singers of the Pandit line than it is with Bhatkhande's notation, which only reaches Sa on 've'.

To summarise, then, our comparison of the three Bhatkhande versions of 'Kaise sukha sove' provided evidence of progressive revisions similar to those found in respect of the other Bhatkhande notations examined previously. Between the first two versions, the revisions were largely minor, only the *mukhṛā* undergoing significant change. The next and final version, however, saw rather more extensive revisions, which included not only the decision to remove parts of the text (the 'māī's), but also important changes to the opening of the *antarā* and a further reworking of the *asthāī mukhṛā*. Comparing each of the successive notations with our Gwalior variants, we found that the revision process, far from culminating in a version more in accord with those of the Pandit teaching line, as Gune had claimed, had actually swung in its final stage in the opposite direction. The outcome was a version which, even allowing for the variation observed previously among singers of this line, was clearly distinct from theirs. The latter finding was in line with those obtained in respect of the other Bhatkhande examples examined previously. Broadening our focus, however, we saw that many of the details distinguishing the final Bhatkhande notation from this group were also to be found in the versions sung

by members of the Balakrishna Buwa line. In fact, overall Bhatkhande's final notation could be seen to comprise elements found in both teaching lines, a finding consistent with his having derived his notations from divergent Gwalior models. One factor which clearly set all three of Bhatkhande's notations apart, however, was the treatment of the *rāg*. In the first two notations, the absence of t.Ma and the avoidance of Re and Dha in the context of descents from Ga to Sa and Ni to Pa respectively marked a break with usual Gwalior practice. In his final notation, Bhatkhande went some way to reducing the gap by introducing t.Ma, but his treatment of Re and Dha remained the same.

7.4 Summary

Our discussion of the melodic dimension of *bandiś* performance in this chapter was centred mainly around the different versions of 'Kaise sukha sove' in *rāg Bihāg*. Examining the descriptions of this *rāg* given in the publications of Gwalior singers, we saw that there was broad agreement as to its principal features. However, we did find evidence of a division between certain singers of the Pandit and Balakrishna Buwa lines with regard to the treatment of the pitches Re and Dha in descent.

In order to test the various claims regarding the 'authenticity' of the *bandiś* melodies performed by Gwalior singers, we looked first at the notations of 'Kaise sukha sove' published by the oldest singers in our Gwalior sample, namely Krishnarao Pandit, Vishnu Digambar Paluskar and Mirashi Buwa. Descriptions of Gwalior practice, discussed previously, had suggested that there would be a high degree of correspondence between them. In the event, however, the comparison uncovered a surprisingly large number of differences, ranging from relatively trivial ones to those which affected the overall character of the *bandiś*. Even the notes of the *mukhṛā* were different in each case.

Moving on to the next generation of singers, we looked at the performances of three of Krishnarao Pandit's disciples to see how closely they adhered to their *guru*'s notational outline. We found that the resemblance was closest in the case of L.K. Pandit's two performances, though they differed both from the notation and from one another to a greater extent than his strict views on *bandiś* 'authenticity' might have led one to expect. The versions of Chandrakant Pandit and Sharadchandra Arolkar, on the other hand, diverged rather more often from their *guru*'s paradigm. Arolkar's two versions also differed markedly from each other in a number of places, reflecting,

perhaps, his view of the *bandiś* as a 'fluid sculpture'. Among singers of this line, we also found that there were a number of different versions of the *mukhṛā*.

A similar comparison involving Mirashi Buwa, V.D. Paluskar and their respective disciples revealed a still greater range of variation. Of the disciples, we found that it was Yashwant Joshi whose version corresponded most closely to that of his *guru* (i.e. Mirashi Buwa). The versions of Paluskar's disciples, by contrast, often strayed quite far from their *guru*'s notation. In the case of V.N. Patwardhan, even the structurally significant *sam* note was different. In addition, we saw that Omkarnath Thakur's two versions, notation and performance, differed markedly in places not only from those of his *guru* and fellow disciples, but even from each other.

Widening our purview to embrace all of the versions in our sample, we saw that the range of variants was enormous. Comparing the versions of the Pandit and Balakrishna Buwa lines, we found that there were certain melodic features which were more common among the singers of one line than the other.

An examination of Bhatkhande's three published notations of the same *bandiś* showed that he had revised them more than once. Between the first two versions the revisions were confined mainly to minor details, only the *mukhṛā* undergoing substantial change. The final notation, by contrast, was subjected to more extensive revisions, including further amendments to the *mukhṛā*. Comparing the progress of the revisions in relation to the larger Gwalior sample, we found further confirmation of some of our earlier findings. In particular, we saw that, as was the case with the Bhatkhande examples discussed in Chapter 3, the final set of revisions did not always, as some of Bhatkhande's followers had claimed, lead to a version closely resembling that of the Pandit family. However, claims that Bhatkhande had simply distorted the form of the *bandiś* collected from Gwalior singers looked less justifiable given the scale of variation within the *gharānā* itself. One point on which Bhatkhande's version

did depart from Gwalior practice, however, was in its omission of the pitches Re and

Dha in descent.

CHAPTER 8

CONCLUSION

In setting out the aims of this study in Chapter 1, we noted the contrast between the Gwalior *gharānā*'s reputation for 'correctness' in *bandiś* presentation and the often conspicuously different versions sung by its members. Faced with such differences, we asked, where lies the 'authentic' *bandiś*? To what extent is the idea even tenable? Since then, we have explored the subject of *bandiś* transmission and performance from many different angles, amassing in the process a wealth of evidence. Now, however, we are ready to draw together all the different strands of the discussion to see what light they shed on our original questions.

To begin, let us look at where our musical analysis has left us in respect of the Gwalior reputation for *bandiś* 'authenticity'. Let us focus in particular on what might be considered the three principal assumptions underlying many of the claims in this regard, namely: (1) that in its early days the *gharānā* possessed the 'correct' or 'authentic' form (however that may be defined) of the *khyāl* compositions in its repertoire; (2) that this was the version sung by all of the early disciples of the *gharānā*; and (3) that this same version was passed on largely unchanged to subsequent generations of disciples. As regards the first of these assumptions, the

absence of recordings or even notations either from the early days of the *gharānā* or from the preceding hundred or so years, when most of the traditional *bandiśes* were composed, obviously prevented us from undertaking any detailed comparisons of the *bandiś* renditions from this period. However, our investigation did provide some evidence that the *bandiśes* had not always survived the years of transmission unchanged. In our analysis of the *bandiś* texts, for instance, we saw that in preparing their collections of *bandiś* notations Gwalior singers had sometimes felt it necessary to correct what they regarded as distortions in the language of the texts as they had learnt them. The same analysis also showed that the version of the text employed by Gwalior singers for certain *bandiśes* differed significantly from the version given in Krishnananda Vyasadeva's mid nineteenth century treatise, *Saṅgīta rāgakalpadruma*, indicating that the Gwalior version was not the only one in circulation during the early days of the *gharānā*.

The second assumption, namely that the early generations of disciples all sang the same basic form of the *bandiś*, follows quite naturally from the more general belief in the 'authenticity' of the *gharānā's bandiś* renditions. After all, faced with two very different versions of a particular *bandiś*, it would be difficult to argue that both were in their 'original' form. In Chapter 2 we saw some anecdotal evidence suggesting that there were differences between the renditions of certain Gwalior singers of the earlier generations of the *gharānā*, but these were represented as relatively minor. However, when comparing the texts of the earliest singers in our sample, we saw that there were some examples where the versions were very different, to the extent in a few instances of having entirely different *antarās*. In the case of 'Kaise sukha sove', too, we found evidence of a split, albeit less dramatic, between the Balakrishna Buwa and Pandit teaching lines with regard to, for example, the presence or absence of the word 'māī', suggesting that Balakrishna Buwa may

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himself have sung a slightly different version of this *bandiś* from that sung by members of the Pandit family. While such differences could have arisen as a result of changes made by one of the early Gwalior singers themselves, it is also possible that, in some cases at least, they reflect a divergence in the *bandiś* form dating from before the birth of the Gwalior *gharānā* itself. This being so, it suggests that some of the early disciples of the *gharānā* may have obtained at least part of their *bandiś* repertoire from sources other than the Gwalior founders.

The third important assumption underlying the *gharānā*'s claims with regard to the 'authenticity' of its *bandiś* renditions is one which we were able to investigate more fully, namely the belief that the *bandiś* was transmitted largely unchanged from one generation to the next. This was generally expressed, as we saw, in terms of the requirement that disciples of the *gharānā* always adhere precisely to the form of the *bandiś* as it was uttered from the 'mouth of the *guru*'. Yet, when we came to examine the notations and recordings of Gwalior singers, we found that the degree of variation between all the different versions was considerable. Perhaps most noteworthy were the differences we found between the notations published by the earliest generation of disciples in our sample, K.S. Pandit, Mirashi Buwa and V.D. Paluskar. These were singers whom most present-day Gwalior singers would regard as clearly in the traditional mould. Hence one might have expected their versions to be fairly similar. However, when we compared their notations of 'Kaise sukha sove' we saw that they differed noticeably. Our analysis revealed variations not only in the texts, but also in the dimensions of the two sections of the *bandiś*, the rhythmic structure and the melodic content. Moreover, in the last instance, the differences were not confined to minor details but even included portions, like the *mukhṛā*, which are generally regarded as crucial to the *bandiś* structure.

As we traced the progress of the *bandiś* into the following generations, we saw that the differences multiplied, with scarcely any facet of the music remaining unchanged. Moreover, our wider analysis of the various *bandiś* collections showed us that our featured composition was not unusual in this respect. Indeed for every parameter examined we were able to find examples of even greater divergence.

The extent of the variation we found, particularly among the earliest generation of singers, also had consequences for our understanding of the evolution of the *khyāl* notations found in V.N. Bhatkhande's *Kramik pustak-mālikā* collection. In the first part of this study we saw that Gwalior *gharānā* singers had played a significant role in producing his notations, not only providing Bhatkhande with large numbers of compositions for his collection but also helping him in the editing process. Yet in spite of this, his final notations had drawn sharp criticism from certain members of the *gharānā*, who charged that they did not reflect the version of the *bandiś* provided to him by his Gwalior sources. Our initial comparison of his notations with those published by the nephew of one of his principal Gwalior sources provided some support for this view. However the often wide differences between the versions of Gwalior singers themselves, revealed in our subsequent analysis, made claims that Bhatkhande had simply distorted the form of the *bandiś* collected from Gwalior singers look rather less justified. Indeed from the evidence of our featured *bandiś*, it was even possible that he could have been drawing on contrasting Gwalior versions in producing his final version.

All in all, then, our findings paint a conspicuously different picture of *bandiś* performance and transmission from the one normally associated with the *gharānā*. The question then arises: how did the *gharānā* end up with such diversity with regard to *bandiś* performance? In the course of our analysis we have already made some attempts to account for the various differences which we encountered. In certain

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instances the explanation related to the specific circumstances of a particular *bandiś* or version, but we did also offer more general explanations. At that time our focus was directed primarily on the individual musical parameters, which meant that it was not always easy to see the broader picture. Having reached now the final stages of our study, it is worth reviewing briefly some of the main explanations.

The first of these has to do with the source of the *bandiś*. In our discussion of *bandiś* acquisition in Chapter 2, we saw that although Gwalior singers generally acquired the majority of their *bandiśes* directly from their (Gwalior) *guru* or, in some cases, *gurus*, these were not necessarily their only source of *khyāl* compositions. Other potential sources might include not only other members of their own *gharānā*, but also artists from other traditions, and possibly even on occasion *sārangī* or *tablā* players. Naturally, with such a variety of possible sources, one could never be absolutely certain as to where a singer obtained each and every *bandiś* in their repertoire. Consequently, when we observe differences between the versions of *guru* and disciple, this could simply be because the *guru* in question was not, in fact, the source of the *bandiś*. Similarly, where the versions of two *gurubhāīs* are different, it could be because they acquired the *bandiś* from different sources. However, while this explanation is always worth keeping in mind, it probably applies only to a small number of cases. Where it looks most plausible is in cases where the divergence is particularly marked, as in the examples we have seen where two *gurubhāīs* sing the same *bandiś* but with entirely different *antarās*.

Another possible explanation, one with rather broader application, is that the singers simply misremembered the *bandiś*. In Chapter 2, we quoted the views of the well-known educationalist and one-time Gwalior *gharānā* disciple, S.N. Ratanjankar, expressing wonder at the ability of musicians trained along traditional lines to reproduce 'verbatim' compositions which they might have learnt as much as half a

century earlier. To remember them correctly after a lapse of so many years, he suggested, the musicians in question must have practised them 'at least five thousand times'. Yet later in our discussion we saw evidence that singers' memories were not always so efficient. We saw, for instance, that it was not unusual for singers to forget a composition entirely. Indeed there was one Gwalior singer who appeared to have forgotten a substantial proportion of his *bandiś* repertoire. From this, we argued, it seemed reasonable to assume that singers might also sometimes have forgotten details of individual *bandiśes*. Since then the findings of our detailed comparative analyses have only served to strengthen this view. Faced with evidence of consistent differences between teachers and disciples in particular, it is difficult to believe that these were not due, in some instances at least, to imperfect recollection on the part of the disciple.

In the course of our analysis, we mentioned a number of factors which could adversely affect recollection. We saw, for instance that the language of the texts was not the mother tongue of most Gwalior singers and that consequently many rendered the *bandiś* without fully understanding the meaning of what they were singing. In these circumstances, it is easy to see how the text could become distorted without the singer being aware of the change. In the rhythmic sphere, too, we saw that the distribution of the text in relation to the *tāl* cycle is often subject to considerable variation, especially in the case of slower-tempo *bandiśes*. Indeed in some cases the relationship between the *bandiś* and the *tāl* structure is so loose as to make one wonder whether it would really matter to the performer if the *tablā* accompanist were playing a different *tāl*. This being so, it is not difficult to imagine a singer forgetting which particular *tāl* the *bandiś* was originally set to, let alone the number of *āvartans* it covered.

However, it is in the melodic sphere that the potential for unconscious change is probably the greatest. This is particularly true of the slower-tempo *bandiśes*, whose melody lines tend to be both longer and more complex than those of their faster counterparts. Again there are a number of factors here which might be thought to increase the chances of the *bandiś* being changed. The first relates to the size of the *bandiś* repertoire. Gwalior singers are generally, as we have seen previously, thought of as possessing a good stock of *bandiśes*. Among the early generations of the *gharānā* in particular the numbers seem to have been especially high. One of the benefits of possessing so many *bandiśes* in each *rāg*, it is claimed, is that it deepens the singer's knowledge and understanding of that *rāg*. However, from the standpoint of preserving the *bandiś*, there is a potential drawback to possessing such large numbers of compositions, namely that they might become mixed up. How likely this is is difficult to gauge. Talking to Gwalior singers, I found that most were reluctant to admit to this possibility in relation to their own performances at least, but some accepted that it could have happened sometimes, especially in the days before disciples were allowed to keep a record of the *bandiś* in notation.

Another factor with perhaps an even greater potential to cause change in the *bandiś* was the traditional practice of basing the improvisation on the melodic phrases of the *bandiś*. Where singers devote so much time to varying elements of the composition in this way, there is always a chance that they might, especially after a period of many years, begin to forget the precise melodic make-up of the original.

While unconscious change, then, might account for some of the variation we see within the *gharānā*, it is unlikely that this is the main reason for the differences we have seen. It would not explain, for instance, why the notations of gurus and their disciples differed so markedly despite the fact that the guru's notation would undoubtedly have been available to the disciple when preparing their own version.

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Nor would it explain why a singer like Omkarnath Thakur would depart so dramatically from his own notation. For these, we need to move on to our next explanation. This relates to the nature of the *bandiś* itself.

In discussing Gwalior singers' views of *bandiś* performance in the early part of this study, we saw that opinions differed as to how much freedom a singer was permitted in their *bandiś* renditions, with some apparently insisting on strict adherence to the *bandiś* as taught, and others arguing for a certain degree of flexibility. We noted at the time that in reality the distinction was not as clear-cut as this, and that even those most committed to preserving the *bandiś* unchanged generally turned out to accept a greater degree of flexibility than their own statements might have led one to suppose. Our subsequent analysis complicated the picture still further. We saw, for instance, that some dimensions of the music tended to be viewed in more flexible terms than others. Singers who placed great store by the 'correctness' of the melody line, for example, were frequently willing to accept much greater variation with regard to the placement of the text syllables. We noted a similar distinction in respect of the two sections of the *bandiś*, with singers generally being prepared to accept a greater degree of structural variation in the case of the *antarā* than the *asthāī*. And even among those who stressed the importance of preserving the *bandiś* in its 'authentic' form, there were differences of opinion as to what this entailed, as we saw in relation to the question of the acceptability or otherwise of employing much slower *vilambit* tempi.

The picture of the *khyāl* composition which emerges from these findings, then, is certainly not a straightforward one. Indeed, from all we have seen, Sharadchandra Arolkar's characterisation of the *bandiś* as 'a fluid sculpture' seems particularly apt. It will be recalled that Arolkar decried the idea of the *bandiś* as something 'frozen'. As he put it, 'The song which freezes is not a classical thing; it becomes a light

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thing... The substance should be there – the expression, the meaning – but [it's] not

like tracing. You have to create, not to trace by memory' (Int.). This way of looking at

the *khyāl* composition is certainly consistent with what we have observed in relation

to *bandiś* performance in this study. It is one which cuts across the traditional

distinction in Western art music between 'performing a composition' and

'improvising'. It views the 'composition' not as a fixed entity but rather as something

inherently flexible. In a sense, therefore, the performance of a *bandiś* might be seen

more as an act of 'recreation' than of 'reproduction'. This view of *bandiś* performance

is similar to that put forward by Leo Treitler to explain the production and

transmission of medieval plainchant:

> In place of the paradigm in which one presumes an act of composition that
> produces a piece which, in the absence of writing, is submitted to memory and
> then repeatedly *reproduced* in performance, we might think of a repeated
> process of performance-composition – something between the reproduction of
> a fixed, memorized melody and the extempore invention of a new one. I
> would call it a *reconstruction*; the performer had to think how the piece was to
> go and then actively reconstruct it according to what he remembered.
> (1975:11)

Treitler goes on to offer an account of the process which chimes well with our own

findings in relation to the performance of *bandiś* melodies, especially those sung at

slow tempo. In 'reconstructing' the melody, he suggests:

> [The performer] would have proceeded from fixed beginnings and sung
> toward fixed goals, following paths about which he needed only a general,
> configurational sense, being successively reinforced as he went along and
> recognized the places he had sung correctly. Different places in the melody
> would have been fixed in different degrees in his mind; there would have been
> some places where it would have been most helpful to him to have a note-for-
> note sense of exactly how it went and others where he could go by this way or
> that, making certain only that he passed through particular pitches or pitch-
> groups of importance and that eventually he arrived at the goal that he had
> before the mind's eye, so to speak. (ibid.)

The suggestion of 'different places in the melody' being 'fixed in different degrees' in the mind of the performer certainly ties in with what we found in our analysis of our featured *bandiś*. The best evidence of this came when we compared the melodic lines of two different performances of 'Kaise sukha sove' by the same performer. In the case of L.K. Pandit, for instance, we saw that there were some portions of the *bandiś* which he reproduced more or less identically each time (including, it will be recalled, certain complex ornamental figures), suggesting that he must have viewed these as relatively fixed, while there were other portions where the degree of variation was rather greater, suggesting that he may have viewed these in less precise terms. On the other hand, the rather greater degree of difference which we found between the two versions of Sharadchandra Arolkar would seem to indicate that there were rather fewer 'fixed' places in his conception of this *bandiś*.

Clearly, then, if we accept the view of the *bandiś* as something relatively 'fluid', then over the *gharānā* as a whole one would expect to find a certain degree of variation in the way it is rendered. Indeed this would be true even if the *gharānā* consisted solely of ardent purists, doggedly resisting any change, let alone in one like Gwalior where attitudes to tradition and change are more mixed. Naturally within a framework which allows a degree of creativity, it is difficult to draw a clear distinction between remaining faithful to the *bandiś* as taught and actually changing it. Thus, it is easy to see how over numerous generations of *gharānā* singers the differences between the various versions could widen to reach the kind of proportions we have seen in our own analysis.

Having reached now the end of our discussion, it is worth stressing that, although we have covered a great deal of ground in this study, there clearly remains much work to be done in the area of *bandiś* research. Let me conclude, therefore, by reiterating my hope, expressed in the opening chapter, that this study will prove a

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useful contribution to the subject, providing future researchers with a firm foundation

upon which to build.

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Arolkar, Sharadchandra (Gwalior *gharānā*)

Bandiś	Rāg	Tāl	Source
Jabahī saba nīrapata → Jabase tumisana lāgalī	*Bhūpālī*	*Ektāl → Tīntāl*	Concert: 8.5.82
Suhāgana colarā → Hamase na bolo	*Darbārī Kānaḍā*	*Ektāl → Tīntāl*	"
Sā sundara badana ke	*Mālkauns*	*Jhaptāl*	"
Nu mana jo bana dāve (*choṭā khyāl*)	*Bhūpālī*	*Tīntāl*	Concert: Hyderabad, 13.8.82
Suhāgana colarā → Parāvara-vidah (?)	*Darbārī Kānaḍā*	*Ektāl → Tīntāl*	"
Kaise sukha sove → Bālama re	*Bihāg*	*Tilvāṛā → Tīntāl*	Concert: 5.12.87
Tore darśana pyāsī	*Pūriyā*	*Jhaptāl*	"
Pari o payo re → Abaho lālana maikā	*Bihāg*	*Tilvāṛā → Tīntāl*	Concert: Tansen Festival, Gwalior, 1.12.89
Kaise sukha sove → Abaho lālana maikā	"	*Tilvāṛā → Tīntāl*	Concert (date unknown)
Mubāraka bādiyā → Bandhanavā bandho re	*Darbārī Kānaḍā*	*Ektāl → Tīntāl*	"
Mubāraka bādiyā	"	*Ektāl*	"
Tore darśana pyāsī	*Pūriyā*	*Jhaptāl*	"
Kahe sakhī kaise kariye → ?	*Yaman Kalyāṇ*	*Ektāl → Tīntāl*	"
Kaise sukha sove → Bālama re	*Bihāg*	*Tilvāṛā → Tīntāl*	All India Radio broadcast 12.4.91
Koyala bole māī	*Bhairav*	*Tilvāṛā*	All India Radio broadcast (date unknown)
More ghara	*Lalit*	"	"
More ghara	"	"	"
E langara kā kariyo (*choṭā khyāl*)	*Toḍī*	*Tīntāl*	"

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[179] The recordings listed here are restricted to ones referred to directly in the text or used in compiling the tempo data given in Figs. 6.5-6.7. Where two compositions are listed side by side, it means that they were performed as part of the same *baṛā – choṭā khyāl* sequence. Most of the compositions listed individually are slow or medium tempo performances. The remaining *choṭā khyāls* are marked as such.

Balaporia, Jal K. (Gwalior *gharānā*)

Kaise sukha sove	*Bihāg*	*Tilvāṛā*	Recorded by the author: Bombay 29.6.91
Hū̃ to janama na chāḍũgī	*Kāmod*	*Ektāl*	"
Raba merā vohī	*Āsāvarī (komal Re)*	*Tilvāṛā*	All India Radio broadcast (date unknown)
Kavana ḍhanga torā	*Bihāg*	*Ektāl*	"
Bhore jina āllā	*Bindrābanī Sāraṅg*	*Tilvāṛā*	"
Hū̃ to unake kārana	*Deskār*	"	"
Nazara nahī āndā	*Gauḍ Malhār*	"	"
More ghara	*Lalit*	"	"

Bhagwat, Neela (Gwalior *gharānā*)

Parīyo pāyore	*Bihāg*	*Tilvāṛā*	Premium: 50329 (cassette, 1995)
Ojī mhārī bega	*Des*	"	"
Parīyo pāyore	*Bihāg*	"	Concert: Bhopal, 6.6.84
Kauna gata bhaīlī	*Bāgeśrī*	"	Concert: 21.1.89
Hū̃ to janama na chāḍũgī	*Kāmod*	"	"
Tunavāyā maī karade	*Pūrvī*	"	Concert: 27.1.90
Jiyo karo	*Yaman Kalyāṇ*	*Ektāl*	"
Āja ho maī āja	*Bihāg*	*Tilvāṛā*	Concert: 20.4.91
Suhāgana colarā	*Darbārī Kānaḍā*	*Ektāl*	"
Āja ho maī āja	*Bihāg*	*Tilvāṛā*	Concert: 23.9.97
Jabahī saba nīrapata	*Bhūpālī*	"	"
Pīra na jānī re	*Mālkauns*	"	"
Āyī samadhana morī re?	*Miyā̃ Malhār*	*Ektāl*	"

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Bodas, Kashinath (Gwalior *gharānā*)

Āyo ri jīta rājārāma	Āsāvarī (komal Re)	Ektāl	Rhythm House: RHC 240 393 (cassette, 1990)
Deho dāna mohe	Yaman	"	"
Yāhī vidha hota	Mālkauns	"	Rhythm House: RHC 240 394 (cassette, 1990)

Buwa, Mirashi (Gwalior *gharānā*)

[Y]ālā sāī sajana	Adāṇā	Tilvāṛā	HMV: STC 850613 (cassette, 1997)
Ye meri basanta	Bhairav Bahār	"	Concert (date unknown)
Tuma sug[h]ara catura baiyā (*choṭā khyāl*)	Kedār	Ektāl	"

Deodhar, B. R. (Gwalior *gharānā*)

Sālonā re bālama	Yaman	Ektāl	Folkways: FI 8368 (disc, 1962)

Ghangrekar, Haribhau (Gwalior *gharānā*)

Tūhī āda tūhī nāda	Śuddh Kalyāṇ	Jhaptāl	Columbia: CE 3573 (78 r.p.m. disc, date unknown) (also HMV: STC 850613 – cassette, 1997)
Adi madhya [madhī?] anta?	Khambāvatī	"	Columbia: CE 3573 (78 r.p.m. disc, date unknown) (also HMV: STC 850614 – cassette, 1997)

Joshi, Anant Manohar (Gwalior *gharānā*)

Karata ho moso → Erī mālaniyā gunde lāvo rī	Naṭ / Chāyānaṭ	Tilvāṛā → Tintāl	Obtained from the internet website: http://members.tripod.com/ulhaskashalkar/audio.htm
Jhana nana nana nana pāyo bāje (?) → Bolana bina kabu	Mārvā	Jhūmrā → Tintāl	Concert (date unknown)
Gajaravā bājoī → Erī hū to āsa na gaīī	Śrī	Ektāl → Tintāl	"

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Joshi, Bhimsen (Kirana *gharānā*)

Kaise sukha sove	Bihāg	Tīntāl (vilambit)	HMV: STCS 04B 7564 (cassette, 1992)

Joshi, Yashwant Buwa (Gwalior *gharānā*)

Gore gore mukha	Bāgeśrī Kānaḍā	Tilvāṛā	HMV: STCS 850622 (cassette, 1997)
Dhūṇḍā bana saiyā̃	Nand	Ekāl	"
Gore gore mukha	Bāgeśrī Kānaḍā	Tilvāṛā	Concert: 14.1.84
[Ye] nabīke darabāra	Basant	Ekāl	"
Yerī ho maī ājako	Bihāg	Tilvāṛā	Concert: 1986
Bālama taragaiyā	Bhīmpalāsi	"	Concert : Bombay, March 1991
Aba to morī nāje (?)	Pūriyā Kalyāṇ	Ekāl	"
Kaise sukha sove	Bihāg	Tilvāṛā	Recorded by the author: Bombay, 24.6.91
Hū̃ to janamana chāḍi ye	Kāmod	Ekāl	"
Deho dina (?)	Madhukauns	"	All India Radio broadcast: Bombay, 4.7.91
Ye merī basanta (*bandiś* only)	Bhairav Bahār	Tilvāṛā	Recorded by the author: Bombay, 1998
Dulahana torī	Darbārī Kānaḍā	Ekāl	India Archive Music Ltd. recording (not released)
Juganuvā camake raho	Kedār	Tilvāṛā	"
Juganuvā camake raho	"	"	Concert: Bombay (date unknown)
Nainā nahī̃ māne (?)	Nāykī Kānaḍā	Ekāl	"
Sadāraṅga nita uṭhakara	Pūriyā Dhanāśrī	Tilvāṛā	ITC–Sangeet Research Academy archives (Internet website: http://www.itcsra.org)

Khan, Abdul Wahid (Kirana *gharānā*)

Gumānī jāga	Darbārī Kānaḍā	Jhūmrā	HMV: ECLP 2541 (disc, date unknown)

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Khan, Amir (Indore *gharānā*)

Carana dhara āye	*Ābhogī*	*Jhūmrā*	HMV: STCS 02B 2453 (cassette, 1983)
Bairāga rūpa dhare	*Bilāskhānī Toḍī*	"	"
Kahā jāge rāta	*Lalit*	"	HMV: STCS 02B 5090 (cassette, 1981)
Jina ke mana rāma birāje	*Mālkauns*	"	"
Piyā more ānata desa	*Mārvā*	"	"
Barakhā ritu āī	*Megh*	"	"

Khan, Rahimat (Gwalior *gharānā*)

Pīra na jānī re	*Mālkauns*	*Tilvārā*	HMV: P4697 (78 r.p.m. disc, 1921) (also HMV: STC 850614 – cassette, 1997)
Dhana dhavayā dhana dhana tero (*choṭā khyāl*)	*Yaman*	*Tīntāl*	HMV: P4697 (78 r.p.m. disc, 1921) (also HMV: STC 850613 – cassette, 1997)
Jaba sē tumasana lāgalī (*choṭā khyāl*)	*Bhūpālī*	*Tīntāl*	HMV: P4699 (78 r.p.m. disc, 1921)

Maudgalya, Vinay Chandra (Gwalior *gharānā*)

Daiyā kahā gaye loga (*bandiś* only)	*Alhaiyā Bilāval*	*Ektāl*	Recorded by the author: Delhi, 2.2.91
Jabahī saba nīrapata (*bandiś* only)	*Bhūpālī*	"	"
Kaise sukha sove (*bandiś* only)	*Bihāg*	"	"
Aba more rāma (*bandiś* only)	*Toḍī*	"	"

Maharaj, Goswami Gokulotsavji

Kaise sukha sove	*Bihāg*	*Jhūmrā*	Rhythm House: RHC 240 358 (cassette, 1987)
			"

Paluskar, D.V. (Gwalior *gharānā*)

Gore gore mukha	*Bāgeśrī Kānaḍā*	*Ektāl*	HMV: EALP 1366 (disc, 1971)
Hū̃ to janama na chāḍī ye	*Kāmod*	=	"
Jabahī saba nīrapata	*Bhūpālī*	=	Columbia: CBS DV001 (cassette, n.d.)
Sughara banā gāvo	*Pūriyā*	=	"
Naiyā morī bhaī	*Desī*	=	HMV: STC 04B 7359 (cassette, 1989)
Māchariyā̃ mendī lāgī	*Rāmkalī*	=	"

Pandit, Chandrakant (Gwalior *gharānā*)

Jabahī saba nīrapata	*Bhūpālī*	*Ektāl*	Concert (date unknown)
Kaise sukha sove	*Bihāg*	*Tilvāṛā*	Recorded by the author: Gwalior, 19.6.91
Hū̃ to janamana chāḍõgī	*Kāmod*	=	"

Pandit, Krishnarao Shankar (Gwalior *gharānā*)

Suhāgana colarā	*Darbārī Kānaḍā*	*Ektāl*	Columbia: GE 3893 (78 r.p.m. disc) (also HMV: STC 850614 – cassette, 1997)
Dekho rī na māne śyāma	*Jaijaivantī*	*Jhaptāl*	Columbia: GE 3893 (78 r.p.m. disc) (also HMV: STC 850613 – cassette, 1997)
Merā alabelā	*Hamīr*	*Ektāl*	HMV: STCS 04B 7444 (cassette, 1990)
Lāla manāvana	*Toḍī*	*Tilvāṛā*	
Lāḍilā banā bana āyo	*Dev Gāndhār*	"	HMV: Masters of Music series – obtained from the internet website of the ITC-Sangeet Research Academy (http://www.itcsra.org)
Bā̃surī āja bajāvata kānha	*Tilak Kāmod*	*Jhaptāl*	Concert: 8.2.66
Patiyā pathakavā more (*choṭā khyāl*)	*Toḍī*	*Tīntāl*	
Parī o pāyo re → Jisake dila para gujarī	*Bihāg*	*Tilvāṛā → Tīntāl*	Concert: 5.12.66
Jabate lāgalī	*Jaijaivantī*	*Ektāl*	"

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Pandit, Krishnarao Shankar (cont.)

	Śyām Kalyāṇ	Jhaptāl	Concert: PMCC, April 1967
Jiyo mero lāla			Concert: PMCC, April 1967
Bājata tata bitata → Bāraja rahī	Miyã Malhār	Jhūmrā → Ektāl	
Nabī ke darabāra	Basant	Tilvāṛā	Concert (date unknown)
Hazarata turakamāna	Darbārī Kānaḍā	Ektāl	"
Pāīzara gaīyã	Gaud Sāraṅg	Tilvāṛā	"
Mana sumirana kara → Mhāre ghuṅgaravā ke ronavā	Lalit	Ektāl → Tīntāl	"
Raina kā sapanā	"	Tilvāṛā	"
Aba na jagāo pyāre maīkā (choṭā khyāl)	Rāmkalī	Tīntāl	"
Are mana samujha	Mālguñjī	Ādācautāl	All India Radio broadcast, 27.8.89
Kāhe bajāye bīna (choṭā khyāl)	Paraj	Tīntāl	All India Radio broadcast 30.12.89
Maga calata kānha kara (choṭā khyāl)	Sohnī	"	
Yerī lāla mīla	Yaman Kalyāṇ	Ektāl	
Mhāre dere āvojī	Desī	Tīntāl (dhīmā)	All India Radio broadcast (date unknown)
Ālāre bahāra → Bihārī jo hai tuma (?)	Bhairav–Bahār	Tilvāṛā → Tīntāl	Source unknown
Kāse kāhū unakī jafā	Bhūpālī	Tilvāṛā	"
Sughara banā gāvo	Pūriyā	Ektāl	"

Pandit, L. K. (Gwalior gharānā)

Sughara banā gāvo	Pūriyā	Tilvāṛā	CBS: LKP 001 (cassette, 1988)
Kaise sukha sove	Bihāg	"	Midas: MID 7028 (cassette, 1987)
Kaise sukha sove [bandiś only]	"	"	Recorded by the author: Delhi, 3.2.91
Jabahī saba nīrapata [bandiś only]	Bhūpālī	Ektāl	
Kauna gata bhaīlī	Bāgeśrī	"	Concert: Gwalior, 1989
Māchariyã mendī	Rāmkalī	Tilvāṛā	All India Radio broadcast: Delhi, 29.1.90

Patwardhan, Vinayak(rao) Narayan (Gwalior *gharānā*)

Song	Rāga	Tāla	Recording
Ye banamē carāvata gaiyā (duet with Narayanrao Vyas)	Mālgunjī	Ektāl	HMV: STC 04B 7183 (cassette, 1985)
Yāra kaṭāri mānu	Lalitā Gaurī	"	"
Udho tumaho	Ānandī Kedār	"	HMV: ECLP 2766 (disc, 1976)
Karana cahū̃	Hamīr	"	"
Sundara śāma dekhanakī	Jaijaivantī	Tintāl	HMV: N 26000 (78 r.p.m. disc, date unknown) (also HMV: STC 850614 – cassette, 1997)
Bhavana te nakase	Sūr Malhār	"	HMV: N 26090 (78 r.p.m. disc) (also HMV: STC 850613 – cassette, 1997)
Sapana mē̃ āye	Pūriyā	"	HMV: FT 2970 (78 r.p.m. disc) (also HMV: STC 850614 – cassette, 1997)

Poochwale, Balasahab (Gwalior *gharānā*)

Song	Rāga	Tāla	Recording
Kaise sukha sove	Bihāg	Ektāl	Recorded by the author: Gwalior, 13.6.91
Hū̃ to janama na chāḍū̃	Kāmod	Tilvāṛā	"
Raina ke jāge āye	Dev Gāndhār	Ektāl	Recording supplied by the artist
Aisī ko guna khānī	Devranjanī	"	"
Erī māī āja	Gurjarī Toḍī	"	"
Bali-bali jāū̃ mīta more	Pūriyā Dhanāśrī	"	"
Palakanase maga jhārū̃	Yaman Kalyāṇ	Tilvāṛā	Concert: Gwalior (date unknown)

Rajurkar, Malini (Gwalior *gharānā*)

Song	Rāga	Tāla	Recording
Jaba hī saba nīrapata	Bhūpālī	Tilvāṛā	Music India: A 97022 (cassette, 1997)
Māngana māngata āyo dara tore	Bhopāl Toḍī	Ektāl	HMV: STCS 04B 1329 (cassette, 1982)
Erī māī piyā paradesa gavana kinaho	Kauśik Ranjanī	"	"
Tuma bina	Candrakauns (*Bāgeśrī ang*)	"	HMV: STCS 04B 3910 (cassette, 1983)
Aba to kahū̃ na jāre piyā	Jaunpurī	"	"
Sakhī, mana lāge nā	Bāgeśrī	"	Alurkar Music House: AA 138 (cassette, 1986)

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Rajurkar, Malini (cont.)

Pīra na jānī re	*Mālkauns*	"	"
Mālaniyā lāvorī (?)	*Basant Mukhārī*	"	Alurkar Music House: AA 146 (cassette, 1987)
Lāla manāvana maĩ calī	*Toḍī*	"	"
Piyā tuma vahī jāo	*Bibhās*	"	Fountain: FMR 019 (cassette, 1997)
Āja badhāī bāje nandamahala	*Sālagavarālī*	"	"

Sahasrabuddhe, Veena (Gwalior *gharānā*)

Āe more ghara āve morā piyā	*Lalit*	*Ektāl*	Rhythm House: RHC 240 378 (cassette, 1989)
Āvo sajana	*Madhukauns*	"	Rhythm House: RHC 240 399 (cassette, 1990)
Barakhā ṛtu āī	*Megh Malhār*	"	"
Nabī ke darabāra	*Basant*	"	Rhythm House: RHC 240 401 (cassette, 1990)
Tapana lāgi ye dharā	*Śuddh Sārang*	"	"
Kaise sukha sove	*Bihāg*	*Ektāl*	Venus/Cobalt: VCBG-018 (cassette, 1994)
Sughara vara pāyo	*Jogkauns*	"	"
Kaise sukha sove	*Bihāg*	"	Concert: Bombay, 1.9.90

Sathe, Sharad (Gwalior *gharānā*)

Parīyo pāyore	*Bihāg*	*Tilvāṛā*	Concert: 11.1.86
Bīrabā manuvā	*Gāndhārī*	"	Concert: 26.5.91
Kaise sukha sove	*Bihāg*	"	Recorded by the author: Bombay, 2.6.91

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Thakur, Omkarnath (Gwalior *gharānā*)

Karata ho moso	Chāyānaṭ	Ektāl	Rhythm House: RHC 240 361 (cassette, 1987)
Kaise sukha sove	Bihāg	"	Rhythm House: RHC 240 374 (cassette, 1988)
Hazarata tore kamāla	Darbārī Kānaḍā	"	Rhythm House: RHC 240 381 (cassette, 1989)
Mhāre dere ājo-ājo jī	Desī Toḍī	"	HMV: EALP 1455 (cassette, 1986)
Mhāre dere ājo-ājo jī	"	"	Columbia: 33 ECX 3301 (disc, 1971)
Daiyā kahā gayelo	Alhaiyā Bilāval	"	Columbia: 33 ECX 3303 (disc, 1973)
Banā pyāra	Devgirī Bilāval	"	Columbia: 33EC 3751 (disc, 1961)
Pīra na jānī	Mālkauns	"	Columbia: 33ECX 3252 (disc, 1964)
Sughara banā gāvo	Pūriyā	"	Navras: NRCD 0100 (CD, n.d.)
Raina kā sapanā	Lalit	"	Music India: CDNF 054 (CD, 1989)
Jā jā re pathakavā	Toḍī	"	Concert (date unknown)
Ye bhora bhaī	Guṇkalī	"	Source unknown
Ye mana (?)	Hamīr	"	"
Māṇḍe yāra ve	Sarpardā Bilāval	Tilvāṛā	"

Umdekar, Madhav (Gwalior *gharānā*)

Parī hō pāya pyāre	Bihāg	Tilvāṛā	All India Radio broadcast (date unknown)
Mubāraka bādiyā	Darbārī Kānaḍā	Ektāl	"
Kai sakhī kaise ke kariye	Yaman (Kalyān)	"	"
Banāṭhana kāhā jo cale	Kedār	"	Recorded by the author: Gwalior, 16.6.91
Āye darabāra	Sarasvatī	"	"

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Vaze, Ramakrishna Narahar
i.e. Vaze Buwa (Gwalior *gharānā*)

Bolare papīyarā (*chotā khyāl*)	*Miyã Malhār*	*Tīntāl*	Columbia: GE 1501 (78 r.p.m. disc, 1933)
Tiratha ko saba kare	*Tilak Kāmod*	*Jhaptāl*	"
Dara dara pātana para (*chotā khyāl*)	*Bhairav Bahār*	*Ektāl*	Columbia: GE 1517 (78 r.p.m. disc, 1933)
Haradama maulā tero nāma (*chotā khyāl*)	*Jaunpurī*	*Tīntāl*	"
Damarū dama dama bāje (*chotā khyāl*)	*Nat Bihāg*	"	Columbia: GE 1532 (78 r.p.m. disc, 1933)
Bola Rādhe	*Barvā*	*Jhaptāl*	Columbia: GE 1540 (78 r.p.m. disc, 1933)
Sakhī mukha candra chabī	*Khambāvatī*	"	Columbia: GE 1554 (78 r.p.m. disc, 1933)
Vidyādhara guniana	*Khat*	"	Columbia: GE 3177 (78 r.p.m. disc, 1939)
Masalata pūcha (*chotā khyāl*)	*Toḍī*	*Tīntāl*	"
Bala bala jaiye (*chotā khyāl*)	*Bhatiyār*	*Ektāl*	Columbia: GE 3189 (78 r.p.m. disc, 1940)
Karīma nāma tero → Bolare papīyarā	*Miyã Malhār*	*Ektāl → Tīntāl*	All India Radio broadcast (date unknown)

Vyas, Narayanrao (Gwalior *gharānā*)

Kaise sukha sove	*Bihāg*	*Tilvāṛā*	HMV: STC 04B 7369 (cassette, 1988)
Prāta samaye	*Bibhās*	*Ektāl*	"
Ye banamẽ carāvata gaiyā (duet with V. N. Patwardhan)	*Mālgunjī*	"	HMV: STC 04B 7183 (cassette, 1985)

Vyas, Vidyadhar (Gwalior *gharānā*)

Jabahi saba nīra pata	*Bhūpālī*	*Ektāl*	Magnasound: C4HV0075 (cassette, 1989)
Kabaho kapī	*Mālkauns*	*Tilvāṛā*	HMV: STCS 850621 (cassette, 1997)
Karīma nāma tero	*Miyā Malhār*	*Ektāl*	Columbia: CBS VY 001 (cassette, 1989)
Mhāre dere āvojī	*Desī*	"	All India Radio broadcast, 16.5.91
Dhana Dhana Bhāga	*Gorakh Kalyāṇ*	"	
"	"	"	India Archive Music Ltd. recording (not released)
Jabahī saba nīra pata	*Bhūpālī*	"	All India Radio broadcast (date unknown)
Kaise sukha sove	*Bihāg*	*Tilvāṛā*	Recorded by the author: Bombay, 16.5.91
Kāhe ho	*Gauḍ Malhār*	*Ektāl*	Concert (date unknown)
Sundhe sugandhavā	*Gunjī Kānaḍā*	*Tilvāṛā*	Provided by the artist
Piyā more ānata desa	*Mārvā*	*Ektāl*	"

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LIST OF INTERVIEWS[180]

Arolkar, Sharadchandra

      1. Bombay, 19.3.90

      2. Bombay, 22.4.91

      3. Bombay: 21.5.91

Athavale, V. R.

      1. Bombay, 28.3.90

      2. Bombay, 10.4.98

Balaporia, Jal K.

      1. Bombay, 23.6.91

      2. Bombay, 28.4.98

Bhagwat, Neela

      1. Bombay, 25.3.90

      2. Bombay, 15.2.91

      3. Bombay, 22.2.91

      4. Bombay, 25.3.91

      5. London, 5.11.97

Dalvi, Shrikrishna

      Bombay, 2.6.91

Ginde, K. G.

      Bombay, 17.3.90

Joshi, Yashwant Buwa

      1. Bombay, 5.5.91

      2. Bombay, 15.4.98

Kaikini, Dinkar

      Bombay, 21.3.90

Kalidas, S.

      New Delhi, 25.2.90

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[180] In the course of my researches, I interviewed a large number of singers/commentators on various music topics. For the sake of brevity, however, I have restricted this list to singers/commentators whose interviews are cited in the text.

Khan, Hafeez Ahmad

     1. London, 23.10.89.

     2. New Delhi, 19.2.90

Maudgalya, Vinay Chandra

     1. New Delhi, January 1990

     2. New Delhi, 1.2.91

Nadkarni, Ramesh

     1. Bombay, 15.3.90

     2. Bombay, 20.3.90

     3. Bombay, 31.3.91

     4. Bombay, 30.4.91

Pandit, Chandrakant

     Gwalior, 19.6.91

Pandit, Lakshman Krishnarāo

     1. New Delhi, 22.11.89

     2. New Delhi, 3.2.91

     3. New Delhi, 9.6.91

     4. New Delhi, 25.4.98

     5. London, 26.7.02

Poochwale, Balasahab

     1. Gwalior, 13.6.91

     2. Gwalior, 24.4.98

Sahasrabuddhe, Veena

     Pune, 29.5.91

Sathe, Sharad

     1. Bombay, 18.3.90

     2. Bombay, 19.2.91

     3. Bombay, 28.4.91

Umdekar, Madhav

     1. Gwalior, 4.12.89

     2. Gwalior, 17.6.91

Vyas, C. R.

     Bombay, 20.3.90

Vyas, Vidyadhar

      1. Bombay, 27.3.91

      2. Bombay, 3.5.91

The Transmission and Performance
of *Khyāl* Compositions in the Gwalior *Gharānā*
of Indian Vocal Music

ANTHONY DEAN MORRIS

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School of Oriental and African Studies

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VOL. 2

SUPPLEMENTARY MUSICAL EXAMPLES

AND APPENDICES

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Source: *Saṅgīt praveś* 1 (1953:12)

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Fig. 4.2

L. K. Pandit's rendition of the composition 'Kaise sukha sove' in *rāg Bihāg*

Source: Commercial recording, MID 7028

Fig. 4.3

L. K. Pandit's rendition of the composition 'Kaise sukha sove' in *rāg Bihāg*

Source: Author's recording, Delhi, 3.2.91

R.D. = Rhythmic distortion

Fig. 4.4

Chandrakant Pandit's rendition of the composition 'Kaise sukha sove' in *rāg Bihāg*

Source: Author's recording, Gwalior, 19.6.91

R.D. = Rhythmic Distortion

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Sharadchandra Arolkar's rendition of the composition 'Kaise sukha sove' in *rāg Bihāg*

Source: Concert, 5.12.87

Antarā

[*Antarā* Incomplete]

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Fig. 4.6

Sharadchandra Arolkar's rendition of the composition 'Kaise sukha sove' in *rāg Bihāg*

Source: Concert, date unknown

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Source: Author's recording, Bombay, 2.6.91

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Neela Bhagwat's rendition of the composition 'Kaise sukha sove' in *rāg Bihāg*

Source: Author's recording, London, 16.11.98

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Jal K. Balaporia's rendition of the composition 'Kaise sukha sove' in *rāg Bihāg*

Source: Author's recording, Bombay, 29.6.91

Antarā

(♩ = c. 39–40)

| X | | | | 2 | | | | so – – – – ca |
| so – – – ca | | | | | rañ – – ga | | | |

| O | | R.D. | | 3 | | | | sā – dā – |
| dha | | | | | u – – – – ve | | | | ka – lā – |

| X | | | | 2 | | | | yā | vi – |
| | | | | | | | | gā – – tha | | ī | | ve |

| O | | | | 3 | | | | pa – – – rī |
| | | | | | kai – se | | | R.D. |

su – kha

R.D. = Rhythmic Distortion

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V. N. Bhatkhande's notation of the composition 'Kaise sukha sove' in *rāg Bihāg*

Source: *Gītmālikā* 6 (1917: 15)

Fig. 4.11

V. N. Bhatkhande's notation of the composition 'Kaise sukha sove' in *rāg Bihāg*

Source: *Kramik pustak-mālikā* 3 (1st Marathi ed., 1922: 84-85)

Fig. 4.12

V. N. Bhatkhande's notation of the composition 'Kaise sukha sove' in rāg Bihāg

Source: *Kramik pustak-mālikā 3* (8th Hindi ed., 1988: 201-2)

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Balasahab Poochwale's rendition of the composition 'Kaise sukha sove' in *rāg Bihāg*

Source: Author's recording, Gwalior 3.6.91

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Mirashi Buwa's notation of the composition 'Kaise sukha sove' in *rāg Bihāg*

Source: *Bhāratīy saṅgīt-mālā 2* (1946:128–29 - incorporating the corrections given in Part 3, 1951)

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Yashwant B. Joshi's rendition of the composition 'Kaise sukha sove' in *rāg Bihāg*

Source: Author's recording, Bombay 24.6.91

Antarā

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Fig. 4.16

V. D. Paluskar's notation of the composition 'Kaise sukha sove' in *rāg Bihāg*

Source: *Rāg Bihāg* (n.d.:7-11)

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V. N. Patwardhan's notation of the composition 'Kaise sukha sove' in *rāg Bihāg*

Source: *Rāg-vijñān 2* (1970:179-80)

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Fig. 4.18

Vinay Chandra Maudgalya's rendition of the composition 'Kaise sukha sove' in *rāg Bihāg*

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Narayanrao Vyas' rendition of the composition 'Kaise sukha sove' in *rāg Bihāg*

Source: Commercial recording, HMV STC 04B 7369

Fig. 4.21

Vidyadhar Vyas's rendition of the composition 'Kaise sukha sove' in *rāg Bihāg*

Source: Author's recording, Bombay 6.5.91

Fig. 4.22

Omkarnath Thakur's notation of the composition 'Kaise sukha sove' in *rāg Bihāg*

Source: *Saṅgūtāñjali 3* (1955:185-86)

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Fig. 4.23

Omkarnath Thakur's rendition of the composition 'Kaise sukha sove' in *rāg Bihāg*

Source: Commercial Recording, RHC 240 374 (from a concert given at the Brabourne Stadium, Bombay, Nov. 1957)

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Fig. 4.24

Veena Sahasrabuddhe's rendition of the composition 'Kaise sukha sove' in *rāg Bihāg*

Source: Concert, Bombay, 1.9.90

R.D. = Rhythmic Distortion

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A comparative arrangement of the preceding musical examples

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Fig. 4.25c

Fig. 4.25d

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Fig. 4.25h

Fig. 4.25i

Fig. 4.25j

APPENDICES

APPENDIX 1

Gwalior *Gharānā* Teaching Lines

Key

(s) .... son
(as) ...... adopted son
(sl) .... son-in-law
(d) .... daughter
(dl) ...... daughter-in-law
(c) .... cousin
(w) .... wife

Matthu Khan (d.1884)
Haddu Khan (d.1883)
Hassu Khan (d. c.1851)
Amir Khan (d. c.1910)
Sinde (c.1885–1950)

Enath Pandit (1870–1950)
Nissar Hussain Khan (1864–1916)
Vishnupant Chattre (1860–1905)
Nasar Khan (1850–1910) Kallan Khan
Rahimat Khan (d.1922)
Mohammad Khan (d.1074)
Inayat Hussain Khan (RS) (1849–1919)
Banne Khan (1835–1910)
Gula Imam Khan
Zaim Dikshit (d. c.1883)
Krishnarao Mula (b.1864)

Shankar Rao Pandit (1862–1917)
Mehndi Hussain Khan (d. c.1915)
Hafiz Khan (s) (d. c.1920) Bashir Khan (s) (d.1940)
Balakrishna Buwa Ichalkaranjikar (1849–1926)
Bare Balakrishna Buwa
Ramakrishna Pataradpe (Devaji Buwa)
Ganpatrao Apte
Ganpati Buwa Milkantbar (1882–1927)

Bhau Rao Joshi Shankar Rao Hardakar Bala Bhau Hardakar (1902–68)
Ganpat Rao Guna
Ramakrishna Marahar Vaze (Vaze Buwa) (1872–1945)
Vasudeva Buwa Joshi (d. c.1890)
Bhaya Joshi (d. c.1920)
Milkanth Buwa Jangam
Vaman Narayan Thakar (b.1869)
Onkarnath Thakar (1897–1967)

Krishnarao Shankar Pandit (1893–1989)
Dr. H.G. Moghe
Jai K. Balaporia (b.1926)
Shankarrao Kulkarni
Haribhau Ghangrekar Shivram Buwa Vaze Shankar Buwa Joshi
Yashwant Mirashi Buwa (1863–1966)
Vishnu Digambar Paluskar (1872–1931)
Anant Manohar Joshi (1881–1967)
B.R. Deodhar (1901–89)
Narayanrao Vyas (1902–79)
Shankarrao Vyas (1898–1975)
Vaman Rao Padhye (1900–1906)
Vasant Thakar (b.1927)
Balwantrai Bhatt (b.1921)

Sitaram Pandit
Govindrao Rajurkar (1916–1982)
Sharadchandra Arolkar (1912–94)
Sharad Sathe (b.1932) Neela Bhagwat (b.1942)
Yashwant Buwa (b.1927)
Anna Buwa (s – d.1925) Vaman Buwa Chafekar Gundo Buwa Ingle (d.1928)
Kumar Gandharva (1924–92)
Vinayakrao Patwardhan (1898–1975)
D.V. Paluskar (1921–55)
Vidyadhar Vyas (b.1944)
Veena Sahasrabuddhe (b.1948)
Karkinath Boise (b.1935)

Balasaheb Poochwale (b.1918)
Vasantrao Rajurkar
Madan Rajurkar (b.1941)
Madhav Buwa Ingle (b.1933)
Gajananrao Joshi (1911–87)
Vinay Chandra Maudgalya (b.1917) V.R. Athavale (b.1918) Narayanrao Patwardhan (b.1925) Raghunath Mangalaya Sharada Patnaik (b.1934)
Vamanrao Sadolikar Narayan Moreshwar Khare (1889–1938) V.A. Kashalkar (1884–1968) Keshavrao Kale Ramchandra Ashrekar (d.1970) Govindrao Apte (1890–1958) Vishnudas Shirali (1907–1984)

Keshav Pandit (s)
Narayanrao Pandit (s)(1917–1993)
Vishwanathrao Joshi (d.1911)
Raghunathrao Morpbode (d.1908)
Sadashivrao Amtiphale (b.1908)
R.D. Sapiarishi (b.1909)
P.D. Sapiarishi (b.1912)(vln)
Keshavrao Gurange (b.1910)
Kashinath Tulpule
Eknath Sarolkar (b.1922)
Lakshman K. Pandit (s)(1934)
Chandrakant Pandit (s)(1943–95)
Suman Chaudhari
Ratna Joshi (d.1955)
Vishwanath Ringe

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APPENDIX 2

Table Comparing Selected Features of the *Khyāl Bandiś* Notations found in Mirashi Buwa's *Bhāratīy saṅgīt-mālā* Collection with their Counterparts in other Notated Collections and Repertoire Lists

The following table compares various details of the *khyāl bandiś* notations found in the 3 volumes of Mirashi Buwa's *Bhāratīy saṅgīt-mālā* collection with their counterparts in other notated collections and repertoire lists. Full details of the sources consulted are given on p.109. It can be seen that the table includes some Mirashi Buwa notations for which no counterpart was found in any of the other sources. Although these clearly do not feature in the comparison, I opted to include them in order to provide the reader with a complete list of Mirashi Buwa's notated *khyāl* compositions. The table is for the most part fairly self-explanatory, but there are certain points which require some comment.

The title of the *bandiś* has been given in both *Devanāgarī* and Roman scripts, with the spellings and word boundaries reproduced as given in the original source. Where the same publication contains more than one spelling of a particular word, generally only one version is included. In such cases priority is given by and large to the standard spelling. However, where the context suggests that the author probably intended the non-standard spelling (e.g. where the latter is given five times and the standard spelling only once), all of the alternatives are given (separated by a forward slash – e.g unhĩse / unhaũso / unīso). The same practice is followed where it is unclear as to which version the author intended. In the small number of instances where the sources themselves specify either alternative versions or additional text, these are given in parentheses.

Occasionally one finds inconsistencies in the titles given for a particular *bandiś* due to differing views of where the *bandiś* actually begins. For instance, the beginning portion of the *asthāī* in one publication sometimes appears at the end of the *asthāī* in another. In such cases I have extended the length of the title to include both options, placing the text from the end of the *asthāī* in square brackets. To illustrate, here are two versions of the text for a *choṭā khyāl bandiś* in *rāg Hamīr*:

Patwardhan Version

teṇḍere kārana meṇḍere yāra āvī tapa diśe kandi teṇḍere mānu
|_____|

Bhatkhande Version

meṇḍere yāra āvī meṇḍere yāra tapa diśe kandi teṇḍere mānū teṇḍere kārana
|_____|

In the first case the title will be given as 'teṇḍere kārana meṇḍere yāra', and in the second as '[teṇḍere kārana] meṇḍere yāra'.

In the Romanised version of the title, the syllable with which the *asthāī* reached the initial *sam* is underlined. The signs [†] and [‡], placed after the title, are used to indicate whether or not the *antarā* of the *bandiś* notation in question reaches the *sam* on the same syllable as in Mirashi Buwa's notation. The sign [†] represents a match, while [‡] indicates that the syllable is different. Where the first of these signs appears in parentheses – i.e. [(†)] – it indicates that although the *antarā* reaches the *sam* at the same point in the text, the word or syllable is different.

The name of the *tāl* is given in its standard modern form. In some cases this differs from the name given in the source itself. Thus, for instance, I have given '*Ektāl*' in place of Paluskar's '*Cārtāl*', '*Tilvāṛā*' rather than K.S. Pandit's '*Jalad Tritāl*' and '*Tīntāl*' rather than Kungolkar's '*Trivaṭ Tāl*'. In Chapter 6 we saw that some authors use the label '*Tīntāl*' (or '*Tritāl*') to cover both '*Tīntāl*' and *Tilvāṛā*. As a result it is difficult to be certain in any particular case which is meant (or indeed whether the author would have considered the distinction important). For this reason I opted to keep to the label given in the source. The *lay* designations are given where they appear in the original source. I have used the abbreviations '*v*' for '*vilambit*' and '*ml*' for *madhya lay*. Other *lay* designations are written out in full.

The length of the *asthāī* and *antarā* is given in *mātrās*, with the starting *mātrā* given in square brackets. Occasionally at the end of the *asthāī* the *mukhṛā* returns at a different point in the *tāl* cycle from that on which it originally began. Where this happens, the alternative starting point is given in parentheses. Thus, for example, [9 (10)] means that the *asthāī* begins initially on the 9th *mātrā* but the subsequent *mukhṛā* returns on the 10th *mātrā*. In calculating the length of the *antarā* I generally included all of the *mātrās* leading up to the return of the *asthāī mukhṛā*, including any rest before the *asthāī*. If there is a possibility that the rest before the *mukhṛā* might have been considered an *essential* part of the *asthāī* then I have included alternatives in parentheses (see, for example Mirashi Buwa's version of 'Gāyaka saba' in *rāg Marvā*).

RĀG	TITLE (DEVANĀGARĪ)	TITLE (TRANSLITERATION) (initial *sam* point underlined)	SOURCE	TĀL	LAY	LENGTH OF *ASTHĀĪ* AND *ANTARĀ* (in *mātrās*) [starting *mātrā*]
Aḍānā	आला माई	ālā maī	M. Buwa, *BSM* 2:210-211	*Tilvāṛā*	-	32 [14] + 37 [9]
Aḍānā	छेला देउँ छैल	chela deũ chela	M. Buwa, *BSM* 2:212-13	*Tīntāl*	*ml*	64 [9] + 54 [4]
	छैला देहो छैला	chaila deho chaila ‡	Bhatkhande, *KPM* 4:711-13	=	=	64 [12] + 54 [4]
	छेला देउँ छैला	chela deũ chela ‡	Patwardhan, *RV* 1:47-48	=	=	65 [9 (10)] + 54 [4]
	छैला देहो छैल	chaila deho chaila ‡	O. Thakur, *SA* 3:79-80	=	-	64 [10] + 54 [4]
	छेला देउ छैल	chela deũ chela	Bhagwat: Repertoire List	=	-	-
Aḍānā	पर देसवा मित / मीत जिनजा	para desavā mita / mīta jinajā	M. Buwa, *BSM* 2:213-14	*Tīntāl*	*ml*	80 [15] + 43 [5]
	परदेसवा नित जिनजाउँ	paradesavā nita jinajāũ (†)	Patwardhan, *RV* 1:46-47	=	=	80 [12] + 51 [9]
	परदेसवा नित जिन जाहु	paradesavā nita jina jāhu ‡	O. Thakur, *SA* 3:74-75	=	-	80 [12] + 64 [12]
Aḍānā	गगरि मोरि भरन नहिं देत	gagari mori bharana nahi deta	M. Buwa, *BSM* 2:214-15	*Tīntāl*	*ml*	32 [7] + 30 [9]
	गगरी मोरि भरन नहिं देत	gagarī mori bharana nahī deta (†)	Bhatkhande, *KPM* 4:713	=	=	32 [7] + 30 [9]
	गगरी मोरि भरन नहिं देत	gagarī mori bharana nahī deta (†)	Patwardhan, *RV* 1:52	=	=	32 [7] + 30 [9]
	गगरी मोरि भरन नहीं / नहिं देत	gagarī mori bharana nahī / nahī deta (†)	O. Thakur, *SA* 3:80-81	=	-	48 [7] + 48/50 [9]
Aḍānā	आला साई सजन	ālā saī sajana	M. Buwa, *BSM* 2:210-11	*Tilvāṛā*	-	32 [14] + 37 [9]
Aḍānā Bahār	याल्ला साई सजन	yallā saī sajana ‡	Bhatkhande, *KPM* 4:640-41	*Ektāl*	ṿ	24 [10] + 49 [9]
Aḍānā (ś.Re)	रबा साई सजन	rabā saī sajana ‡	Patwardhan, *RV* 1:44-45	=	-	24 [11] + 24 [11]
Āsāvarī (ś.Re)	[सो] अब रंग घोलिया / घोलिया	[so] aba raṅga gholiyā / gholiyā	M. Buwa, *BSM* 1:72-73	*Jhūmrā*	-	28 [11] + 44½ [8½]
Jaunpurī	सो अब रंग घुलिया / घुलिया	so aba raṅga ghuliyā / ghuliya ‡	Bhatkhande, *KPM* 3:631-32	=	ṿ	42 [13] + 44 [11]
Āsāvarī (ś.Re)	सो अब रंग घोलिया / घोलिया	[so] aba raṅga gholiyā / gholiyā †	Patwardhan, *RV* 1:135-36	*Ektāl*	-	24 [11] + 24 [11]
Jaunpurī	सो अब रंग घोलिया	so aba raṅga gholiyā ‡	Deodhar *RB* 5:188-89	*Tilvāṛā/Tīntāl*	- /*dhīmā*	16 [14] + 14 [16]

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Rāga	Devanagari	Transliteration	Source	Tāla		Tāla divisions
Āsāvarī (ś.Re)	नेवरिया झांझरि	nevariyā jhā̃jari	M. Buwa, BSM 1:71-72	Jhūmrā	-	28 [8] + 42 [8]
	नावरिया झांझरि	nāvariyā jhā̃jari ‡	Patwardhan, RV 1:133-34	=	-	14 [11] + 17 [8]
Āsāvarī (ś.Re)	आ बाजे झनन	ā bāje jhanana	M. Buwa, BSM 1:73-75	Jhūmrā	-	42 [12] + 46 [8]
Jaunpurī	ए बाजे झनन	e bāje jhanana †	Patwardhan, RV 2:55-56	=	v	28 [13] + 28 [13]
Āsāvarī (ś.Re)	बाजे झनन	bāje jhanana	Bhagwat: Repertoire List	=	-	-
Āsāvarī (ś.Re)	भोर कहि / कइ मिलन भइलवा	bhor kahĩ / kaĩ milana bhailavā †	M. Buwa, BSM 1:75-76	Tintāl	ml	48 [9] + 32 [9]
Jaunpurī	भोरकई मिलन बनिलवा	bhorkaĩ milana banilavā †	Bhatkhande, KPM 3:608-9	=	=	48 [9] + 32? [9]
Āsāvarī (ś.Re)	भोरकही मिलन भई	bhorakahĩ milana bhaĩ †	V.D. Paluskar, SB 3:97-99	=	-	48 [9] + 32 [9]
=	भोर कई मिलन भइलवा	bhor kaĩ milana bhailavā †	Patwardhan, RV 1:136-37	=	ml	49 [9 (10)] + 32 [9]
=	भोर भई मिलन भइलवा	bhora bhaĩ milana bhailavā	Bhagwat: Repertoire List	=	-	-
Āsāvarī (ś.Re)	[मोरे] कान चनक वा	[more] kāna bhanaka vā †	M. Buwa, BSM 1:76-77	Tintāl	ml	64 [15] + 62 [1]
	[मोरे] कान चनकवा	[more] kāna bhanakavā ‡	K.S. Pandit, SP 1:83	=	-	64 [15] + 44 [3]
	मोरे कान चनकवा	more kāna bhanakavā ‡	Bhatkhande, KPM 1:56-57	=	-	48 [15] + 58 [5]
	मोरे कान चनकवा	more kāna bhanakavā †	V.D. Paluskar, SB 3:87-90	=	-	64 [15] + 62 [1]
	मोरे कान चनकवा	more kāna bhanakavā †	Patwardhan, RV 1:137-38	=	ml	64 [15] + 62 [1]
	ए मोरे कान चनकवा	e more kāna bhanakavā	Bhagwat: Repertoire List	=	-	-
Āsāvarī (ś.Re)	या सजन गले लगी या	yā sajana gale lāge yā †	M. Buwa, BSM 1:77-79	Tintāl	ml	48 [4] + 67 [1]
	सजनगरे लगीया	sajanagare lāg̃iyā ‡	V.D. Paluskar, SB 3:99-103	=	-	64 [12] + 67 [9]
	सजन गर लगीया	sajana gara lāg̃eyā ‡	Patwardhan, RV 1:138-39	=	ml	48 [12] + 67 [9]
Āsāvarī (ś.Re)	हमरै ये रात बिरहन	hamarai ye rāta birahana	M. Buwa, BSM 1:79-80	Tintāl	ml	32 [7] + 30 [9]
	हम रेये / रहिये रात	hama raiye / rahiye rāta †	O. Thakur, SA 3:96	=	-	48 [15] + 30 [1]
Āsāvarī (ś.Re)	तोरे नगरिया हारे	tore nagariyā hāre	M. Buwa, BSM 1:80-81	Tintāl	ml	32 [10] + 49 [9]
=	तोरे नगरिया / नगरिया हारे	tore nagariyā / naghariyā hāre †	V.D. Paluskar, SB 3:103-5	=	-	48 [10] + 49 [9]
=	तोरे नगरिया हारे	tore nagariyā hāre †	Kundgolkar SKD 2:37-38	=	-	32 [9] + 48 [9]
Jaunpurī	तोरे नगरिया हां रे	tore nagariyā hā̃ re †	Patwardhan, RV 2:57	=	ml	32 [10] + 48 [10]

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Rāga	Devanagari	Transliteration	Source	Tāl		Measures
Āsāvarī (ś.Re)	कौन रिझावन जायो / झाये री	kona rijhāvana jāye / jihāye rī ‡	M. Buwa, BSM 1:81-82	Tintāl	ml	48 [9] + 40 [1]
Jaunpurī	कौन रिझावन जायरी	kauna rijhāvana jāyarī ‡	Bhatkhande, KPM 3:602	"	"	49 [9 (10)] + 33 [9]
Āsāvarī (ś.Re)	कौन रिझावन जायेरी	kauna rijhāvana jāyerī †	V.D. Paluskar, SB 2:41-43	"	-	48 [10] + 49 [9/1?]
Jaunpurī	कोनरिझावन जायेरि / जायेरी	konarijhāvana jāyeri / jāyerī †	Bhaya Joshi, EIM 2:14-15	"	-	48 [9] + 40 [1]
"	कौन रिझावन जायरी	kauna rijhāvana jāyarī †	Patwardhan, RV 2:61-62	"	ml	48 [9] + 40 [1]
Āsāvarī (ś.Re)	तू कौन रिझावन जाए री	tū kauna rijhāvana jāe rī	Bhagwat: Repertoire List	"	-	-
Āsāvarī (ś.Re)	कानन कर मोसे रार	kānana kara mose rāra	M. Buwa, BSM 1:82-83	Tintāl	ml	48 [9] + 32 [9]
Jaunpurī	कान्ह न कर मोसे रार	kānha na kara mose rāra ‡	Bhatkhande, KPM 3:605	"	"	48 [10] + 33 [9]
"	कानन कर मोसे रार	kānana kara mose rāra ‡	Patwardhan, RV 2:60-61	"	"	48 [9] + 32 [9]
Āsāvarī (ś.Re)	पिया मोरा गइलो बिदेसवा	piyā morā gailo bidesavā	M. Buwa, BSM 1:83-84	Tintāl	ml	48 [9] + 48 [9]
Jaunpurī	पिया मोरा गइलो बिदेसवा	piyā morā gailo bidesavā †	Deodhar RB 3:32-33	"	"	48 [9] + 48 [9]
Āsāvarī (ś.Re)	सुमिर हूँ नाम्को	sumara hū nāmako	M. Buwa, BSM 3:196-97	Jhaptāl	-	40 [1] + 40 [1]
"	सुमिर हो नामको	sumira ho nāmako (†)	Patwardhan, RV 1:132-33	"	-	40 [1] + 40 [1]
Āsāvarī (k.Re)	कगवा बोलइ	kagavā bolaī	M. Buwa, BSM 3:104	Ektāl	-	24 [9] + 28 [5]
Āsāvarī (ś.Re?)	-		K.S. Pandit, Recordings	Tilvāṛā	-	-
Āsāvarī (ś.Re)	कगवा बोलहू	kagava_ bolahī ‡	Bhatkhande, KPM 2:369-70	Ektāl	v	36 [8½] + 35½ [9]
Āsāvarī (k.Re)	कगवा बोलइ	kagavā bolai ‡	Patwardhan, RV 5:34	Jhūmrā	-	14 [13] + 14 [13]
Āsāvarī (k.Re)	आलि / आली री चुन	āli / āli rī suna	M. Buwa, BSM 3:105	Jhūmrā	-	28 [11] + 28 [11]
Āsāvarī (ś.Re)	आलि / आली री चुन	āli / āli rī suna ‡	Patwardhan, RV 5:34-35	Ektāl	-	24 [11] + 24 [11]
Āsāvarī (k.Re)	पेहरवा जागो रे	peharavā jāgo re	M. Buwa, BSM 3:106-7	Tilvāṛā	-	46½[12½](11)] + 34 [9]
Āsāvarī (ś.Re)	पहरवा जागी जागी रे	paharavā jāgo jāgo re ‡	Bhatkhande, KPM 2:367	Tintāl	v	48 [12] + 31 [13]
"	पेहरवा जागी रे	peharavā jāgo re ‡	Patwardhan, RV 1:134-35	Ektāl	-	24 [11] + 22¾ [11]
"	पेहरवा जागी रे	peharavā jāgo re ‡	O. Thakur, SA 3:87-88	"	v	24¼ [10 (10¼)] + 25¼ [9]

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Āsāvarī (k.Re)	वधैया लावो लावो रे	baḍhaiyā lāvo lāvo re	M. Buwa, BSM 3:107-8	Tintāl	ml	48 [12] + 32 [13]
	वधैया लाओ लाओ रे	baḍhaiyā lāo lāo re (†)	Bhatkhande, KPM 2:365	"	"	32 [12] + 31 [13]
	वधैया लावो लावो रे	baḍhaiyā lāvo lāvo re †	Patwardhan, RV 5:35-36	"	"	32 [11] + 31 [13]
	वधैया लावो लावो रे	barhaiyā lāvo lāvo re ‡	O. Thakur, SA 6:10-11	"	-	32 [12] + 51 [9]
Bāgeśrī	मोहे मनावन	mohe manāvana	M. Buwa, BSM 2:195-96	Tilvāṛā	-	48 [15] + 38 [9]
	मोहे मनावन	mohe manāvana ‡	Patwardhan, RV 3:199-200	"	-	32 [15] + 32 [15]
Bāgeśrī	मान मनावे मे ए माने	māna manāve me e māne	M. Buwa, BSM 2:196-97	Tilvāṛā	-	32 [13] + 22 [9]
	मन मनावे मेरी माने	mana manāve merī māne ‡	Bhatkhande, KPM 3:428-29	Ektāl	v	24 [9] + 22 [11]
	मान मनावे मेरि / मेरी ना माने	māna manāve meri / merī nā māne ‡	K.S. Pandit, SP 1:46-47	"	-	36 [9] + 34 [11]
	मान मनावे मेरी माने	māna manāve merī māne ‡	Patwardhan, RV 3:200-1	Tilvāṛā	-	16 [15] + 15 [16]
	मान मनावे मेरी	māna manāve merī	Bhagwat: Repertoire List	Ektāl	-	-
Bāgeśrī	बेलिया रवे मिया	beliyā rave miyā	M. Buwa, BSM 2:197-98	Tilvāṛā	-	32 [14] + 37 [9]
	बेलियारवे मियों / मियों	beliyārave miyā̃ / miyā̃ †	Bhatkhande, KPM 3:433-34	Tintāl	v	32 [12] + 44 [16]
	बेलियारवे मिया / मिया	beliyārave miyā ‡	Patwardhan, RV 3:201-2	Jhūmrā	-	14 [13] + 13½ [13]
Bāgeśrī	मोहे लई रैन	mohe laī raina	M. Buwa, BSM 3:193-94	Āḍācautāl	-	28 [12] + 39 [1]
	मोहे लई रे	mohe laī re ‡	K.S. Pandit, SP 1:47-48	Tintāl	-	32 [13] + 40 [5]
	मोह लई रे	moha laī re ‡	Bhatkhande, KPM 3:415-16	"	ml	32 [13] + 56 [5]
	मोह लई रे	moha laī re	Bhagwat: Repertoire List	"	-	-
Bāgeśrī	कौन गत मईली	kona gata bhaīlī	M. Buwa, BSM 2:198-99	Tintāl	ml	48 [12] + 72 [4]
	कौन गत / गति मईली	kauna gata / gati bhaīlī ‡	Bhatkhande, KPM 3:411-12	"	"	64 [12] + 64 [12]
	कौन गत मईली	kona gata bhaīlī †	V.D. Paluskar, SB 1:144-46	"	-	48 [12] + 56 [4]
	कौन गत मईली	kauna gata bhaīlī †	Patwardhan, RV 3:203-4	"	ml	48 [12] + 56 [4]
	कौन गत मईली	kauna gata bhaīlī	Bhagwat: Repertoire List	Tilvāṛā	-	-

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Rāga	Bandiś (Devanāgarī)	Bandiś (transliteration)	Source	Tāl		Mātrās
Bāgeśrī	दिल नहिं / नहीं / नहीं लगादावे (A)	dila nahi / nahī / nahī̃ lagadāve	M. Buwa, BSM 2:199-200	Tīntāl	ml	32 [12] + 56 [4]
Bāgeśrī Kānaḍā	दिल नहिं / नहीं / नहीं लगादा वे	dila nahī / nahī̃ lagadā ve †	Patwardhan, RV 5:117-18	"	"	48 [12] + 83 [9]
Bāgeśrī	दिल नहिं / नहीं / नहीं लगादा वे	dila nahī̃ / nahī / nahī̃ lagadā ve ‡	O. Thakur, SA 4:176-77	Ektāl	v	24¾ [10¾ (11½)] + 28½ [7]
Bāgeśrī Kānaḍā	गोरे गोरे मुख	gore gore mūkha	M. Buwa, BSM 3:180-81	Tilvāṛā	-	32 [13½] + 36½ [9]
Bāgeśrī	गोरे गोरे मुख	gore gore mukha ‡	Bhatkhande, KPM 3:431-33	Ektāl	v	36 [8] + 47 [9]
Bāgeśrī Kānaḍā	गोरे गोरे मुख	gore gore mukha ‡	Patwardhan, RV 5:116	Tilvāṛā	-	32 [15] + 16¼ [15]
Bāgeśrī Kānaḍā	लंगरवा छांडो बैया मोरि करकन	langaravā chāṇḍo baīyā morī karakana	M. Buwa, BSM 3:181-82	Tīntāl	ml	32 [9] + 53 [4]
Bāgeśrī Kānaḍā (ek prakār) Bāgeśrī	पढ़ो धाये धाये	eho dhāye dhāye	M. Buwa, BSM 3:182-83	Tīntāl	ml	48 [11] + 42 [1]
Bāgeśrī	ये हो धाय धाय	ye ho dhāya dhāya ‡	Bhatkhande, KPM 3:412-13	"	ii	32 [13] + 32 [13]
Bāgeśrī Kānaḍā	ले हो धाये धाये	le ho dhāye dhāye ‡	Patwardhan, RV 5:118	"	ii	64 [12] + 51 [9]
Bāgeśrī Bahār	महमद / महम्मद यार बीयान्बी	mahamada / mahūmmada yāra bīyānabī	M. Buwa, BSM 3:188-89	Tilvāṛā	-	32 [11½] + 34½ [9]
Bahār	महूमद यार बीयान्बी	mahūmada yā rabīyānabī ‡	Bhatkhande, KPM 4:626-27	Tīntāl	v	48 [12½] + 31½ [13]
Bāgeśrī Bahār	महमद यार बीया नबी	mahamada yāra bīyā nabī ‡	Patwardhan, RV 4:127-28	Tilvāṛā	-	16 [14] + 16 [14]
Bahār	नई ऋत नई फूली	naī r̥ta naī phūlī	M. Buwa, BSM 2:216-17	Tilvāṛā	-	32 [13] + 20 [9]
	नई ऋुत नई फूली	naī ruta naī phūlī ‡	Bhatkhande, KPM 4:629-30	Ektāl	v	36 [9] + 36 [9]
	नई ऋत नई फूली	naī r̥ta naī phūlī ‡	Patwardhan, RV 1:63-64	"	-	24 [11] + 24 [11]
	नई ऋुत नई फूली	naī ruta naī phūlī ‡	O. Thakur, SA 3:112-13	Tilvāṛā	-	32 [13] + 32 [13]
Bahār	मालनी तोहे वसंत	mālani tohe basanta	M. Buwa, BSM 2:217-18	Tilvāṛā	-	32 [11½] + 34½ [9]
Bāgeśrī Bahār	मालन तोहे वसंत	mālana tohe basanta ‡	Bhatkhande, KPM 4:638-39	Ektāl	v	48 [3] + 46 [11]
Bahār	कूक कूक कोयलिया	kūka kūka koyaliyā	M. Buwa, BSM 2:218-20	Tilvāṛā	-	32 [14] + 53 [9]
Bāgeśrī Bahār	कूक कूक कोयलिया	kūka kūka koyaliyā ‡	Patwardhan, RV 1:65-66	Ektāl	-	24 [11] + 36 [11]
Bahār	ताबे रोकुना	tābe rokunā	M. Buwa, BSM 2:220	Tilvāṛā	-	48 [15½] + 22½ [9]
Bāgeśrī Bahār	ताबे रोकुना	tābe rokunā ‡	Patwardhan, RV 4:127	"	-	16 [16] + 16 [16]

Bahār	कलियन संग करता रंग रलिया	kaliyana saṅga karatā raṅga raliyā	M. Buwa, BSM 2:221-22	Tīntāl	ml	48 [7] + 70 [1]
	कलियन संग करत रंग रलियाँ	kaliyana sãga karata rãga raliyã ‡	Bhatkhande, KPM 4:619-20	"	"	64 [7] + 70 [1]
	कलियन संग करता रंगरलिया	kaliyana saṅga karatā raṅgaraliyā ‡	Patwardhan, RV 1:70-71	"	"	64 [7] + 70 [1]
Bahār	सघन घनै अमराँई	saghana ghanai amarāī	M. Buwa, BSM 2:222-23	Tīntāl	ml	48 [9] + 72 [1]
	सघन घनी अमराँई	saghana ghanī amarāī ‡	Bhatkhande, KPM 4:614-15	"	"	48 [9] + 80 [9]
	सघन घनी अमराँई	saghana ghanī amarāī †	Patwardhan, RV 1:69	"	"	48 [9] + 72 [1]
	सघन बनी अमराँई	saghana banī amarāī †	O. Thakur, SA 3:121-22	"	-	64 [9] + 72 [1]
Bahār	(बहार आई) बेलरिया फूली	(bahāra āī) belariyā phūlī	M. Buwa, BSM 2:223-24	Tīntāl	ml	80 [11] + 98 [9]
	बहार आई बेलरियाँ फूल	bahāra āī belariyã phūla †	Bhatkhande, KPM 4:616-17	"	"	80 [1] + 72 [9]
	बहार आई बेलरिया फूली	bahāra āī belariyā phūlī †	Patwardhan, RV 1:73-4	"	"	80 [4] + 107 [9]
	बहार आई बेलरियाँ फूली	bahāra āī belariyã phūlī ‡	O. Thakur, SA 3:125-26	"	-	80 [12] + 107 [1]
Bahār	फूलवाले कंथ मैका	phulavāle kaṇtha maikā	M. Buwa, BSM 2:225	Tīntāl	ml	32 [12] + 35 [9]
	फूलवाले कंथ मैका / फूलवाले कंथ में का	phulavāle kauṇtha maikā / phūlvāle kontha mẽ kā †	K.S. Pandit, SP 1:53-54	"	-	32 [12] + 35 [9]
	फूलवाले कंत मैका	phūlvāle kanta maikā (†)	Bhatkhande, KPM 4:609-10	"	ml	32 [12] + 35 [9]
	फूलवाले कंत मैका / मैंका	phulavāle kanta maikā / maikā	Patwardhan, RV 1:72	"	"	32 [12] + 35 [9]
	फूलवाले कंथा मैका	phulavāle kauṇthā maikā	Bhagwat: Repertoire List	"	-	-
Bahār	बहार आई वे	bahāra āī ve	M. Buwa, BSM 2:225-26	Tīntāl	ml	64 [7] + 67 [4]
	बहार आई रे	bahāra āī re ‡	K.S. Pandit, SP 1:52-53	Tilvāṛā	-	48 [13] + 48 [13]
	बहार आई रे	bahāra āī re ‡	Bhatkhande, KPM 4:627-28	Jhūmrā	v	42 [11] + 42 [11]
	बहार आई रे	bahāra āī re †	Patwardhan, RV 1:64-65	"	-	28 [12] + 28 [12]
	बहार आई	bahāra āī	Bhagwat: Repertoire List	Tilvāṛā	-	-
Bahār	सूंघे सुगंधवा	sunghe sugandhavā	M. Buwa, BSM 2:227	Tīntāl	ml	48 [12] + 56 [4]

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Basant	ये नबीके दरबार	ye nabīke darabāra	M. Buwa, *BSM* 3:19-20	*Tilvāṛā*	-	32 [12] + 35 [9]
	नबी के दरबार	nabī ke darabāra ‡	K.S. Pandit, *SP* 1:65-66	"	-	32 [13] + 32 [13]
	नबि के दरबार	nabi ke darabāra ‡	Bhatkhande, *KPM* 4:396-97	*Tīntāl*	*v*	32 [12] + 31 [13]
	ये नबीके दरबार	ye nabīke darabāra †	Patwardhan, *RV* 1:116-17	*Tilvāṛā*	-	16 [14] + 16 [14]
	नबी के दरबार	nabī ke darbāra	Bhagwat: Repertoire List	"	-	-
Basant	अंबुवा / अंबूवा मोरी लारे	ambuvā / ambūvā morī lāre	M. Buwa, *BSM* 3:20-21	*Tilvāṛā*	-	32 [14½] + 21½ [9]
	अँबुवा मोरी लेरी	ãbuvā morī lerī ‡	Bhatkhande, *KPM* 4:398-99	*Tīntāl*	*v*	32 [13] + 32 [13]
	अंबुवा मोरिले / मोरीले री	ambuvā morile / morīle rī ‡	Patwardhan, *RV* 1:113-14	*Ektāl*	-	24 [9] + 24 [9]
Basant	जाजारे भवरा	jājāre bhavarā	M. Buwa, *BSM* 3:22-23	*Āḍācautāl*	-	42 [11] + 38 [1]
Basant	फगवा ब्रिज देखनको	phagavā brija dekhanako	M. Buwa, *BSM* 3:23-24	*Tīntāl*	*ml*	48 [7] + 30 [9]
	फगवा ब्रज देखनको	phagavā braja dekhanako (†)	Bhatkhande, *KPM* 4:383-84	"	"	48 [7] + 30 [9]
	फगवा ब्रिज देखनको	phagavā brija dekhanako (†)	Patwardhan, *RV* 1:119-20	"	"	48 [7] + 30 [9]
	फगवा ब्रिज देखन को	phagavā brija dekhana ko (†)	O. Thakur, *SA* 6:118-19	"	"	48 [7] + 30 [9]
Basant	पिया संग खेलोरी	piyā sanga khelorī	M. Buwa, *BSM* 3:24-25	*Tīntāl*	*ml*	48 [11] + 55 [4]
	पिया संग खेलोरी	piyā sanga khelorī ‡	Bhatkhande, *KPM* 4:387-88	"	"	64 [12] + 51 [9]
	पियासंग खेलोरी	piyāsanga khelorī †	V.D. Paluskar, *SB* 1:160-63	"	-	64 [10] + 54 [4]
	पियासंग खेलोरी	piyāsanga khelorī †	Patwardhan, *RV* 1:118-19	"	*ml*	64 [10] + 54 [4]
	पिया संग खेलो री	piyā sanga khelo rī	Bhagwat: Repertoire List	"	-	-
Basant	पशुपत गिरिजापत	paśupata girijāpata	M. Buwa, *BSM* 3:26	*Ektāl*	*drut*	60 [1] + 60 [1]
	पशुपति गिरिजापति	paśupati girijāpati †	Bhatkhande, *KPM* 4:379-80	"	*ml*	60 [1] + 48 [1]
	पशुपत गिरिजापत / गिरीजापत	paśupata girijāpata / girījāpata †	Patwardhan, *RV* 1:123-24	"	*drut*	60 [1] + 60 [1]
Basant	यँडि यँडि गैलि गैलि	yendi yenḍi gaili gaili	M. Buwa, *BSM* 3:27	*Ektāl*	*drut*	60 [1] + 60 [1]
	ऍंडि ऍंडि गैंडि गैंडि	aindi aiṇḍi gaiṇḍi gaiṇḍi †	Bhatkhande, *KPM* 4:386-87	"	*ml*	60 [1] + 48 [1]
	यँडि यँडि गैलि गैलि	yendi yenḍi gaili gaili †	Patwardhan, *RV* 1:122-23	"	*drut*	60 [1] + 60 [1]
	ऐण्डी एण्डी गैण्डी गैण्डी	aindi aiṇḍi gaiṇḍi gaiṇḍi †	O. Thakur, *SA* 6:122-23	"	"	60 [1] + 60 [1]

Basant Bahār	ये बर्जो (बर्जो) न मानेहुँ	ye barjo na mānei	M. Buwa, *BSM* 3:66-68	*Tilvāṛā*	ı	48 [13½] + 46½ [9]
	बर्जो न माने एरी	barjo na māne erī ‡	Bhatkhande, *KPM* 4:631-32	*Tintāl*	ᵛ	48 [13] + 45½ [15]
	ये बर्जो न मानेहुँ	ye barajo na mānei ‡	Patwardhan, *RV* 4:131-33	*Tilvāṛā*	ı	32 [15] + 32 [15]
Basant Bahār	जारे कगवा	jāre kagavā	M. Buwa, *BSM* 3:68-69	*Tilvāṛā*	ı	32 [15] + 38 [9]
	जारे कगवा	jāre kagavā ‡	Patwardhan, *RV* 4:134-35	*Jhumrā*	ı	28 [13] + 28 [13]
Basant Bahār	अत सब देस पत छाँडे	ata saba desa pata chāḍe	M. Buwa, *BSM* 3:69-70	*Tintāl*	ml	64 [9] + 61 [12]
Basant	अत सब देस पति छाँडे	ata saba desa pati chāḍe †	Bhatkhande, *KPM* 4:382-83	"	"	64 [9] + 61 [12]
Basant Bahār	अत सब देस पत छाँडे	ata saba desa pata chāḍe ‡	Patwardhan, *RV* 4:135-36	"	"	64 [9] + 69 [4]
Bhairav	कन्हैया तुम	kanhaiyā_ tuma	M. Buwa, *BSM* 1:6-7	*Tilvāṛā*	ı	32 [14] + 37 [9]
Bhairav	जियरा उनीसो	jiyarā uniso	M. Buwa, *BSM* 1:7-8	*Tilvāṛā*	ı	48 [12] + 51 [9]
	जीयरा हुलसे	jīyarā hulase ‡	Bhatkhande, *KPM* 2:185-7	*Tintāl*	ᵛ	48½ [12 (12½)] + 29½ [15]
	जियरा / जीयरा उनिसो	jiyerā / jīyerā uniso ‡	V.D. Paluskar, *RBh*:26-31	"	"	96 [9] + 64 [9]
	जियरा उन्हींसे / उन्हींसो / उनिसो	jiyarā unhīse / unhaūso / uniso ‡	Patwardhan, *RV* 3: 118-19	*Tilvāṛā*	ı	32 [15] + 16 [15]
	जियरा उनी सों	jiyarā umī sõ ‡	O. Thakur, *SA* 3:164-5	*Ekāl*	ᵛ	36 [9] + 24 [9]
Bhairav	तोरि बारि फुलि	tori bārī phūlī	M. Buwa, *BSM* 1:9-10	*Tilvāṛā*	ı	48 [14] + 37 [9]
Bhairav	बालमुवा मोरे	bālamuvā more	M. Buwa, *BSM* 1:10-11	*Tilvāṛā*	ı	32 [12] + 43 [1]
	बालमुवा मोरे	bālamuvā more ‡	Bhatkhande, *KPM* 2:184-85	*Tuntāl*	ᵛ	32 [13] + 32 [13]
	बालमुवा मोरे	bālamuvā more †	Patwardhan, *RV* 3:121	*Tilvāṛā*	ı	16 [15] + 14 [1]
	बालमुवा मोरे	bālamuvā more ‡	Deodhar *RB* 4:66-68	*Ekāl*	ᵛ	24 [9] + 26 [7]
	बालमवा मोरे सैंया	bālamavā more saĩyā	Bhagwat: Repertoire List	*Tilvāṛā*	ı	-
Bhairav	आज उठी भोर	āja uthī bhora	M. Buwa, *BSM* 1:11-12	*Jhaptāl*	ı	40 [1] + 40 [1]
Rāmkali	आज उठी भोर	āja uthī bhora ‡	V.D. Paluskar, *SB* 3:18-20	"	ı	40 [1] + 40 [1]
Bhairav	आज उठी भोर	āja uthī bhora †	Kundgolkar *SKD* 2:19-20	"	ı	40 [1] + 40 [1]
"	आज उठी भोर	āja uthī bhora †	Patwardhan, *RV* 3: 118	"	ı	40 [1] + 40 [1]

Bhairav	आज नंदलाल	āja nandalāla	M. Buwa, BSM 1:12-14	Jhaptāl	-	40 [1]+40 [1]+80 [1]
	आज नंदलाल)	āja nandalāla †	Bhatkhande, KPM 2:207-8	"	ml	40 [1]+40 [1]
	आज नंदलाल	āja nandalāla †	V.D. Paluskar, SB 2:20-26	"	-	40 [1]+40 [1]+80 [1]
	आज नंदलाल	āja nandalāla †	Bhaya Joshi, EIM 2:6-7	"	-	40 [1]+40 [1]
	आज नंदलाल	āja nandalāla †	Patwardhan, RV 3:115-17	"	-	40 [1]+40 [1]+80 [1]
	आज नंद लाल	āja nanda lāla †	Deodhar RB 2:55-56	"	-	40 [1]+40 [1]
	आज नंदलाल सखी	āja nandalāla sakhī	Bhagwat: Repertoire List	"	-	-
Bhairav	आदेस इनको आदेस	ādesa inako ādesa	M. Buwa, BSM 1:15-16	Jhaptāl	-	40 [1]+40 [1]+40 [1]
	आदेस इनको आदेस	ādesa inako ādesa †	Patwardhan, RV 3:117	"	-	40 [1]+40 [1]+40 [1]
Bhairav	धन जसोमत	dhana jasomata	M. Buwa, BSM 1:16-17	Jhaptāl	-	40 [1]+30 [1]/or 40 [I]
Bhairav	प्रभु दातारे न करे	prabhu dātāre na kare	M. Buwa, BSM 1:18	Tintāl	ml	32 [7]+46 [9]
	प्रभु दाता सबन के	prabhu dātā sabana ke ‡	Bhatkhande, KPM 2:181-82	"	"	32 [7]+46 [9]
	प्रभु दातारे न करे	prabhū dātāre na kare †	V.D. Paluskar, RP 5:2-4	"	-	32 [7]+46 [9]
	प्रभु दातारे न करे	prabhu dātāre na kare †	Bhaya Joshi, EIM 2:4-5	"	-	32 [7]+46 [9]
	प्रभु दातारे भजरे	prabhu dātāre bhajare †	Patwardhan, RV 3:123-24	"	ml	32 [7]+46 [9]
	प्रभु दाता रे न करे	prabhu dātā re na kare ‡	O. Thakur, SA 3:174	"	"	32 [15]+46 [I]
	प्रभु दाता रे न करे	prabhu dātā re na kare †	Deodhar RB 2:58-59	"	-	32 [7]+46 [9]
Bhairav	पर घर जिन जाबू	para ghara jina jā_vū	M. Buwa, BSM 1:19-20	Tintāl	ml	48 [9]+48 [9]
Bhairav	पिया मिलनकी बारि	piyā milanakī bārī re	M. Buwa, BSM 1:20-21	Tintāl	ml	48 [9]+32 [9]
	पिया मिलनकी बारी रे	piyā milanakī bārī re †	K.S. Pandit, SP 1:58	"	-	48 [9]+32 [9]
	पिया मिलन की बारी	piyā milana kī bārī †	Bhatkhande, KPM 2:183-4	"	v, ml	48 [9]+32 [9]
	पिया मिलनकी बारि	piyā milanakī bārī	Bhagwat: Repertoire List	"	-	-
Bhairav	थारि आधक छव बारि	thārī ādhaka chaba bārī	M. Buwa, BSM 1:21-22	Tintāl	ml	48 [7]+30 [9]
Bhairav	नाहक न करो न्यारो	nāhaka na karo nyāro	M. Buwa, BSM 1:22-23	Tintāl	ml	32 [9]+48 [9]

Raga	Devanagari	Transliteration	Source	Tāl		Mātrā
Bhairav	अब न जगावो प्यारे	aba na jagāvo_pyāre	M. Buwa, *BSM* 1:24-25	*Tintāl*	*ml*	48 [9] + 40 [1]
"	अब न जगावो प्यारे	aba na jagāvo pyāre ‡	Bhatkhande, *KPM* 2:173-74	"	"	48 [9] + 48 [9]
Rāmkalī	"	-	K.S. Pandit, Recordings	"	-	-
"	अब न जगाओ प्यारे मैका	aba na jagāo pyāre maikā	Bhagwat: Repertoire List	"	*ml & drut*	-
Bhairav	अनत कहा जिन जावो	anata kahā jina jāvo	M. Buwa, *BSM* 1:25-6	*Tintāl*	*ml*	48 [9] + 72 [1]
	अनत कहूँ जिन जावो †	anata kahā̃ jina jāvo †	Bhatkhande, *KPM* 2:174-5	"	"	48 [9] + 72 [1]
	अनत कहो जिन जाऊँ †	ānata kahō jina jāũ †	Patwardhan, *RV* 3:125-26	"	"	48 [9] + 72 [1]
Bhairav	घुंघरवा प्यारोरे	ghuṅgaruvā pyārīre	M. Buwa, *BSM* 1:23-4	*Tintāl*	*ml*	32 [9] + 32 [9]
	घुंघरवा प्यारी रे	ghũṅgaravā pyārī re ‡	O. Thakur, *SA* 3:175	"	-	32 [9] + 32 [10]
Bhairav Bahār	ये मेरी वसंत	ye merī basanta	M. Buwa, *BSM* 3:72-73	*Tilvāṛā*	"	30½ [13½ (12)] + 35 [9]
	ये मेरी वसंत	ye merī basanta †	Patwardhan, *RV* 4:119	"	"	32 [13] + 16 [13]
Bhairav Bahār	प मांडे महमद	e mānde mahammada	M. Buwa, *BSM* 3:73-74	*Jhūmrā*	"	28 [11] + 31 [8]
	प मांडे महमद / महूमद	e mānde mahamada / mahūmada ‡	Patwardhan, *RV* 4:120	*Ektāl*	"	12 [11] + 12 [11]
Bhairav Bahār	प डालरिया झूके	e ḍālariyā jhuke	M. Buwa, *BSM* 3:74-75	*Tintāl*	*ml*	79 [10 (9)] + 69 [4]
	डालरियाँ झूक झूक	ḍālariyā̃ jhuka jhuka ‡	Bhatkhande, *KPM* 4:634-35	"	"	48 [13] + 33 [13]
	प डालरिया झूके	e ḍālariyā jhuke †	V.D. Paluskar, *SB* 3:10-14	"	-	80 [10] + 70 [4]
	ये डालरिया / डालरिया झूके	ye ḍālariyā / ḍālariyā jhuke ‡	Patwardhan, *RV* 4:121-22	"	*ml*	80 [10] + 54 [4]
Bhairav Bahār	जोबना रे	jobanā re	M. Buwa, *BSM* 3:75-76	*Tintāl*	*ml*	48 [12] + 36 [9]
	जोबना रे	jobanā re †	Patwardhan, *RV* 4:120-21	"	"	64 [12] + 35 [9]
Bhattiyār (Bilāval aṅg)	महादेव बिडंकर	mahādeva bisankara	M. Buwa, *BSM* 3:197-198	*Tilvāṛā*	-	32 [14] + 21 [9]
Bhīmpalāsī	अबतो बडी / बड़ी बेर भई	abato baḍī / baḍī bera bhaī	M. Buwa, *BSM* 2:73	*Tilvāṛā*	-	48 [13] + 52 [9]
	अब तो बड़ि / बड़ी बेर भई ‡	aba to baṛi / baṛi bera bhaī ‡	Bhatkhande, *KPM* 3:538-39	*Tintāl*	*v*	48½ [12 (12½)] + 47½ [13]
	अब तो बड़ी बेर भई †	aba to baḍī bera bhaī †	Patwardhan, *RV* 1:147-48	*Ektāl*	-	24 [11] + 24 [11]
	अब तो बड़ी बेर भई †	aba to baṛī bera bhaī †	O. Thakur, *SA* 4:173-75	*Tilvāṛā*	-	48 [12] + 51 [9]
	अब तो बड़ी बेर भई	aba to baḍī bera bhaī	Bhagwat: Repertoire List	"	-	-

Rāga				Tāl		
Bhīmpalāsī	नाद समुद्र को है मा कंठ	nāda samudra ko he mā kaṇṭha	M. Buwa, BSM 2:74-75	Tilvāṛā	-	48 [14] + 53 [9]
	नाद समुद्रको महा कंठ ‡	nāda samudrako mahā kaṇṭha ‡	Patwardhan, RV 1:146-47	Ektāl	-	24 [9] + 24 [9]
Bhīmpalāsī	बलम तर गैया	bālama tara gaiyā	M. Buwa, BSM 2:75-76	Tilvāṛā	-	48½ [15 (15½)] + 38 ½ [9]
	बलमा तरगई	bālamā taragaī ‡	Bhatkhande, KPM 3:525-26	Tīntāl	ml	48 [14] + 48 [14]
	बलमा तरगैया †	bālama taragaiyā †	Patwardhan, RV 1:148-49	Tilvāṛā	-	32 [14] + 16 [14]
Bhīmpalāsī	सोई रसना जी	soī rasanā jo	M. Buwa, BSM 2:76-77	Jhaptāl	-	20 [1] + 40 [1]
	सोही रसना जी †	sohī rasanā jo †	V.D. Paluskar, RP 9:2-5	"	-	20 [1] + 40 [1]
	सोही रसना जी †	sohī rasanā jo †	Patwardhan, RV 1:149-50	"	-	20 [1] + 40 [1]
Bhīmpalāsī	डोलन मंडे घर आवे	ḍolana meṇḍe ghara āve	M. Buwa, BSM 2:77	Tīntāl	ml	32 [7] + 35 [4]
	डोलन मंडे घर आमी	dholana mainde ghara āmī ‡	Bhatkhande, KPM 3:531-32	"	"	48 [8] + 35 [9]
	डोलन मेरे (मंडे) घर आवे	ḍolana mere (meṇḍe) ghara āve ‡	Kundgolkar SKD 2:120	"	-	48 [7] + 29 [10]
	डोलन मंडे घर आवे	dholana meṇḍe ghara āve †	Patwardhan, RV 1:155-56	"	ml	48 [7] + 35 [4]
Bhīmpalāsī	इट लाती हुती	iṭa lātī hūtī	M. Buwa, BSM 2:78	Tīntāl	ml	48 [15] + 62 [1]
Bhīmpalāsī	तेंदेरे नाल में लोंगी	tendere nāla mai lõgī	M. Buwa, BSM 2:79	Tīntāl	ml	32 [10] + 33 [9]
	तेंदेरे नाल मिलेंगी	tendere nāla milẽgī †	Patwardhan, RV 1:156	"	"	32 [10] + 33 [9]
	तेंदेरे नाल में लेंगी	tendere nāla maī lẽgī	Bhagwat: Repertoire List	"	-	-
Bhīmpalāsī	सो बलमा मोरे	so balmā more	M. Buwa, BSM 2:79-80	Tīntāl	ml	32 [7] + 51 [4]
Bhīmpalāsī	सखि मानत नाहि / नहीं लंगरवा	sakhi mānata nāhī / nāhī langaravā	M. Buwa, BSM 2:80-81	Tīntāl	ml	32 [7] + 46 [9]
	सखि मानत नाहीं लंगरवा	sakhi mānata nāhī langaravā	Bhagwat: Repertoire List	"	-	-
Bhūpālī	जबही सब नीर पत	jabahī saba nīra pata	M. Buwa, BSM 2:19-20	Tilvāṛā	-	32 [12] + 35 [9]
	जबही सब निरपत ‡	jabahī saba nīrapata ‡	K.S. Pandit, SP 1:4	Ektāl	-	24 [7] + 34 [9]
	जबही सब निरपत	jabahī saba nīrapata ‡	Bhatkhande, KPM 3:41	Tīntāl	v	32 [13] + 32 [13]
	जबही सब नीरपल (निरपत ?)	jabahī saba nīrapala (nīrapata?) ‡	V.D. Paluskar, SDB:93-5	"	ml	48 [11] + 70? [5]
	जबही सब नीर पत	jabahī saba nīra pata ‡	Patwardhan, RV 2:167-68	Ektāl	-	12 [11] + 12 [11]
	जबही सब निरपत	jabahī saba nīrapata	Bhagwat: Repertoire List	"	-	-

Bhūpālī	सूधे बोल तान्न	sūdhe bola tānana	M. Buwa, *BSM* 2:20-21	*Tilvāṛā*	-	32 [14½] + 37½ [9]
	सूधे बोलत नाहि / नाहीं	sūdhe bolata nāhī / nāhī ‡	Bhatkhande, *KPM* 3:38-39	*Tintāl*	v	48 [12] + 32 [12]
	सूधे बोलत नाहि	sūdhe bolata nāhi ‡	Patwardhan, *RV* 2:168-69	*Tilvāṛā*	-	16 [15] + 16 [15]
	सूधे बोल तान्न	sūdhe bola tānana ‡	O. Thakur, *SA* 3:181-82	"	-	32 [13] + 36 [9]
	सूधे बोल	sudhe bola	Bhagwat: Repertoire List	"	-	-
Bhūpālī	जवमे जाने	jabame jāne	M. Buwa, *BSM* 2:21-22	*Tilvāṛā*	-	32 [14] + 22 [9]
	जवहीं जानि	jabahõ jāni ‡	Bhatkhande, *KPM* 3:41-42	*Tintāl*	v	48 [13] + 32 [13]
	जवहीं जानि	jabahõ jāni ‡	Patwardhan, *RV* 2:169	*Tilvāṛā*	-	16 [15½] + 16½ [15]
Bhūpālī	जवहुं जाने	jabahū̃ jāne	M. Buwa, *BSM* 2:22-23	*Tilvāṛā*	-	48 [14½] + 37½ [9]
	जव हूँ जानम	jaba hõ jānama ‡	Bhatkhande, *KPM* 3:42-43	*Tintāl*	v	48 [13] + 32 [13]
Bhūpālī	तत बीतत घन सिखरा / सीखरा	tata bitata ghana sikharā / sikharā	M. Buwa, *BSM* 2:24	*Ádācautāl*	-	56 [1] + 42 [1]
	तत बितत घन सिखर	tata bītata ghana sikhara ‡	Bhatkhande, *KPM* 3:43-44	"	v	42 [1] + 32 [11]
	तत बीतत घन सीखर	tata bītata ghana sikhara †	V.D. Paluskar, *SDB*:95-97	"	-	56 [1] + 42 [1]
	तत बितत घन सुखिर / सुखिर	tata bitata ghana susira / susira †	Bhaya Joshi, *EIM* 2:36-37	"	-	42 [1] + 28 [1]
	तत बितत घन सिखर	tata bitata ghana sikhara ‡	Patwardhan, *RV* 2:170	"	-	56 [1] + 42 [1]
	तत बितत घन सिखर	tata bitata ghana sikhara	Bhagwat: Repertoire List	"	-	-
Bhūpālī	जवसे तुमिसन लगली	jabase tumisana lāgalī	M. Buwa, *BSM* 2:25	*Tintāl*	ml	48 [9] + 53 [4]
	जवसे तुमी सनलसली	jabase tumī sanalāgalī ‡	K.S. Pandit, *SP* 1:5	"	-	48 [9] + 28 [13]
	जवसे तुम सन लगली	jabasē tuma sana__ lāgalī ‡	Bhatkhande, *KPM* 3:31-32	"	ml	32 [9] + 40 [1]
	जवसे तुमिसन लगली	jabase tumisana lāgalī †	V.D. Paluskar, *RP* 3:2-4	"	-	48 [9] + 53 [4]
	जवसे तुमिसन लगली	jabase tumisana lāgalī †	Bhaya Joshi, *EIM* 2:38-39	"	-	48 [9] + 53 [4]
	जवसे तुमिसन लगली	jabasē tumisana lāgalī †	Patwardhan, *RV* 2:172-73	"	ml	48 [9] + 53 [4]
	जवसे तुमिसन लगली	jabase tumisana lāgalī	Bhagwat: Repertoire List	"	-	-
Bhūpālī	वरन नन्दिया	barana nanadiyā	M. Buwa, *BSM* 2:26	*Tintāl*	ml	64 [7] + 67 [4]
	वरन नन्दिया	barana nanandiyā (†)	Patwardhan, *RV* 2:171-72	"	"	64 [7] + 67 [4]

Bhūpāli	तुम हम संग जिन बोलो	tuma hama sanga jina bolo	M. Buwa, BSM 2:27	Tīntāl	ml	48 [9] + 48 [9]
	तुम हम संग पनजिन बोलो	tuma hama sanajina bolo ‡	Bhatkhande, KPM 3:32-33	"	"	48 [9] + 48 [9]
	तुम हम संग जिन बोल पियरवा	tuma hama sanga jina bola piyaravā	Bhagwat: Repertoire List	"	-	-
Bhūpāli	झांज मंदिलरा मोरा	jhā̃ja mandilarā morā	M. Buwa, BSM 2:28	Tīntāl	ml	32 [1] + 48 [1]
	झांझ मंदरवा मोरा	jhā̃jha mandaravā morā †	Bhatkhande, KPM 3:29-30	"	"	48 [1] + 48 [1]
Bhūpāli	मानु जो बलमान	mānu jo balamāna	M. Buwa, BSM 2:28-9	Tīntāl	ml	64 [9] + 37 [4]
	-	-	K.S. Pandit, Recordings	"	-	-
	नूं मन जोबन मान	nū̃ mana jobana mā̃na ‡	Bhatkhande, KPM 3:33-34	"	ml	48 [9] + 32 [9]
	नु मन जो बन दावे	nu mana jo bana dāve	Bhagwat: Repertoire List	"	-	-
Bhūp Kalyān	सखि आज मंदरवा	sakhi āja mandarabā	M. Buwa, BSM 3:157-158	Tilvāṛā	-	32 [11] + 18½ [9]
Bhūp Kalyān	सुंदर मांग सदा	sundara mā̃ga sadā	M. Buwa, BSM 3:158-159	Savārī	-	30½ [12 (12½)] + 26½ [1]
Bhūp Kalyān	सुंदर सूरत देखि	sundara sūrata dekhi	M. Buwa, BSM 3:160	Tīntāl	ml	64 [12] + 43 [1]
Bibhās (k.Dha)	मोरारे मित / मीत	morāre mita / mīta	M. Buwa, BSM 2:64	Tilvāṛā	-	32 [16] + 47 [1]
Bibhās (ś.Dha)	मोरा रे मित पियरवा	morā re mita piyaravā	Bhagwat: Repertoire List	"	-	-
Bibhās (k.Dha)	मोरा मुजरा	morā mujarā	M. Buwa, BSM 2:65	Tilvāṛā	-	32 [13½] + 28½ [1]
"	मोरा मुजरा	morā mujarā ‡	Patwardhan, RV 3:93-94	Ektāl	-	24 [11] + 23½ [11½]
Bibhās (ś.Dha)	म्हारा मुजरा	mhārā mujarā	Bhagwat: Repertoire List	Tilvāṛā	-	-
Bibhās (k.Dha)	चिडिया चंचबानि	ci diyā cancabāni	M. Buwa, BSM 2:66	Jhaptāl	-	40 [1] + 40 [1]
"	चिरियों चहां-ज्चहानि	ciriyā caha[-]cahāni †	Bhatkhande, KPM 5:353-54	"	ml	40 [1] + 40 [1]
Bibhās (k.Dha)	केंक्कुमरुबा जायल	kaiskumarubā jāyala	M. Buwa, BSM 2:66-67	Tīntāl	ml	64 [10] + 48 [10]
"	कैसे कुमरवा जाइल	kaise kumaravā jāila †	Patwardhan, RV 3:96-97	"	"	48 [9] + 47 [10]
"	केस कुंवरवा जाइल	kesa kūvaravā jāila ‡	O. Thakur, SA 5:111-12	"	-	48 [9] + 55 [2]
Bibhās (ś.Dha)	कास कुमरवा जाइल हमारा	kāsa kumaravā jāila hamarā	Bhagwat: Repertoire List	"	-	-

Bihāg	कैसे सुख सोवे	kaise sukha sove‡	M. Buwa, BSM 2:128-29	Tilvārā	-	32 [13] + 35 [9]
	कैसे सुख सोवे	kaise sukha sove†	K.S. Pandit, SP 1:12	"	-	48 [13] + 48 [13]
	कैसे सुख सोवे	kaise sukha sove‡	Bhatkhande, KPM 3:201-2	Ektāl	ν	36 [9] + 36 [9]
	कैसे सुख सोवे	kaise sukha sove‡	V.D. Paluskar, RB:7-11	Tintāl	ml	48 [9] + 51 [6]
	कैसे सुख सोवे	kaise sukha sove‡	Patwardhan, RV 2:179-80	Tilvārā	ν	16 [15] + 16 [15]
	कैसे सुख सोवे	kaise sukha sove‡	O. Thakur, SA 3:185-86	"	-	32 [13] + 32 [13]
	कैसे सुख सोवे	kaise sukha sove	Bhagwat: Repertoire List	"	-	
Bihāg	धन धन रे अरे	dhana dhana re are	M. Buwa, BSM 2:129-30	Tilvārā	-	32 [13½] + 36½ [9]
	हो मा धन धन रे एरि	ho mā dhana dhana re erī†	Bhatkhande, KPM 3:204	Tintāl	ν	32 [13] + 32 [13]
	रिमा धन धन रे एरि	rimā dhana dhana re erī†	Patwardhan, RV 2:180	Tilvārā	=	16 [14] + 17 [14]
Bihāg	परियो / परियो पायोरे	pariyo / parīyo pāyore	M. Buwa, BSM 2:130-31	Ektāl	-	48 [8½] + 27½ [5]
			K.S. Pandit, Recordings	Tilvārā	-	-
	परि हों पाय प्यारे	parī hō pāya pyāre‡	Bhatkhande, KPM 3:199-200	Tintāl	ν	32 [12½] + 31½ [13]
	परि हों पाय प्यारे	parī hō pāya pyāre‡	Patwardhan, RV 2:180-81	Tilvārā	=	16 [15] + 16 [15]
	परियो पायोरे	parīyo pāyore	Bhagwat: Repertoire List	"	-	
Bihāg	जग जीवन तोरा	jaga jīvana torā	M. Buwa, BSM 2:132-33	Tilvārā	-	32 [12½] + 35½ [9]
	जग जीवन थोरा	jaga jīvana thorā‡	Bhatkhande, KPM 3:200-1	Tintāl	ν	32 [12½] + 31½ [13]
Bihāg	एरि हो माई आजको	erī ho māī ājako	M. Buwa, BSM 2:133-34	Tilvārā	-	32 [12] + 35½ [9]
	हो माई ब्ज आजको	ho māī ãja ājako‡	Bhatkhande, KPM 3:202-3	Ektāl	ν	36 [9] + 36 [9]
	आज हो माई आजको	ãja ho māī ājako	Bhagwat: Repertoire List	Tilvārā	-	
Bihāg	मोरा मन ये लागिला	morā mana ye lāgilā	M. Buwa, BSM 2:134-35	Tilvārā	-	32 [14] + 12½ [1]
	मोरा मन है लागिला	morā mana he lāgilā‡	Bhatkhande, KPM 3:205-6	Tintāl	ν	48 [12½] + 31½ [13]

Rāga			Source	Tāla		
Bihāg	कवन ढंग तोरा	kavana ḍhanga torā	M. Buwa, *BSM* 2:135-36	*Tilvāṛā*	-	32 [13] + 20 [9]
	कवन ढंग तोरा	kavana ḍhanga_ torā ‡	Bhatkhande, *KPM* 3:198-99	*Ektāl*	ν	36 [8½] + 35½ [9]
	कवन ढंग तोरा	kavana ḍhanga torā ‡	Patwardhan, *RV* 2:182-83	"	=	24 [11] + 12 [11]
	कवन ढंग तोरा	kavana ḍhanga torā	Bhagwat: Repertoire List	"	-	-
Bihāg	बाल मोरे मोरे मनकी	bāla more more manakī	M. Buwa, *BSM* 2:136-37	*Tīntāl*	ml	48 [13] + 30 [15]
	बाल्मु रे मोरे मन की	balamu re more mana kī †	K.S. Pandit, *SP* 1:13	"	-	48 [13] + 30 [15]
	बाल्मु / बाल्मा रे मोरे मनके	bālamu / balamā re more manake ‡	Bhatkhande, *KPM* 3:174-75	"	ml	48 [13] + 48 [13]
	बाल्मुरे मोरे मनकी	bālamure more manakī †	Patwardhan, *RV* 2:184-85	"	=	48 [13] + 30 [15]
	बाल्म रे मोरे मन के	bālama re more mana ke ‡	Deodhar *RB* 2:67-68	"	-	48 [13] + 54 [7]
	बाल्म रे मोरे मनकी	bālama re more manakī	Bhagwat: Repertoire List	"	~	-
Bihāg	पीलिसी कमन गईला	pīlisī kāmana gailā	M. Buwa, *BSM* 2:137-38	*Tīntāl*	ml	32 [7] + 51 [4]
Bihāg	हुमरी मढ़िया कैसी सूनी	hamarī madhaīyā kaisī sūnī	M. Buwa, *BSM* 2:138-39	*Tīntāl*	ml	48 [9] + 53 [4]
	हुमरी मढ़िया / मढ़ियाँ कैसी सूनी	hamarī madhaīyā / madhaiyyā kaisī sūnī ‡	Bhatkhande, *KPM* 3:181-82	"	=	48 [9] + 64 [9]
Bihāg	अवहो लालन मैका	abaho lālana maikā	M. Buwa, *BSM* 2:139-40	*Tīntāl*	ml	48 [9] + 69 [4]
	अवहूँ लालन मैका	abahū̃ lālana maikā ‡	Bhatkhande, *KPM* 3:175-76	"	=	48 [9] + 56 [1]/56 [1]
	अवहूँ लालन मैका	abahū̃ lālana maikā †	Patwardhan, *RV* 2:185-86	"	=	48 [9] + 69 [4]
	अब हो लालन मैका	aba ho lālana maikā	Bhagwat: Repertoire List	"	-	-
Bihāg (ek prakār)	धन धन मंगल गावो	dhana dhana mangala gāvo	M. Buwa, *BSM* 3:163-164	*Tilvāṛā*	-	32 [14] + 37 [9]
Bilāval (Alhaiyā)	एक तो कथा	eka to kathā	M. Buwa, *BSM* 1:87-88	*Tilvāṛā*	-	32 [14½] + 21½ [9]
	माई एक तो कथा	māī eka to kathā ‡	Bhatkhande, *KPM* 2:93-94	*Ektāl*	ν	48½ [8 (8½)] + 32½ [9]
	एकतो कथा	ekato kathā ‡	Patwardhan, *RV* 3:155-56	"	-	24 [11½] + 12½ [11]

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Rāga	Devanagari	Transliteration	Source	Tāla		Metric
Bilāval (Alhaiyā)	कवन बटरिया गैलो	kavana baṭariyā gailo	M. Buwa, *BSM* 1:90-91	*Tintāl*	*ml*	48 [9] + 53 [4]
	कवन बटरिया गइलो	kavana baṭariyā gailo ‡	K.S. Pandit, *SP* 1:34	"	-	48 [9] + 44 [13]
	कवन बटरिया गैलो	kavana baṭariyā gailo ‡	Bhatkhande, *KPM* 2:88	"	*ml*	48 [9] + 24½ [9]
	कवन बटरिया गैलो	kavana baṭariyā gailo †	V.D. Paluskar, *SB* 3:80-82	"	-	48 [9] + 53 [4]
	कवन बटरिया गैलो	kavana baṭariyā gailo †	Kundgolkar *SKD* 2:31-32	"?	-	48 [9] + 54 [3]
	कवन बटरिया गैलो	kavana baṭariyā gailo †	Patwardhan, *RV* 3:158-59	"	*ml*	48 [9] + 53 [4]
	कवन बटरिया गैलो	kavana baṭariyā gailo †	O. Thakur, *SA* 3:27	"	-	48 [9] + 53 [4]
	कवन बटरिया गैलो	kabana baṭariyā gailo †	Deodhar *RB* 2:37-38	"	-	48 [9] + 53 [4]
	कवन बटरिया गैलो	kavana baṭariyā gailo	Bhagwat: Repertoire List	"	-	-
Bilāval (Alhaiyā)	पीवन लागी मा	pīvana lāgo mā	M. Buwa, *BSM* 1:91-2	*Tintāl*	*ml*	32 [9] + 39 [1] + 31 [9]
	पीवन लागो माघ	pīvana lāgo mādha †	Bhatkhande, *KPM* 2:91-92	"	"	32 [12½] + 27½ [1]
	पीवन लागोवा माघ	pīvana lāgovā mādha †	Patwardhan, *RV* 3:159	"	"	64? [9] + 40 [1]
Bilāval (Alhaiyā)	अजब पाण्डू	ajaba pāṇḍū	M. Buwa, *BSM* 1:93	*Tintāl*	*ml*	32 [12] + 27 [1]
Bilāval (Alhaiyā)	दैया का गयेलो	daiyā kā gayelo	M. Buwa, *BSM* 1:86-87	*Tilvāṛā*	-	48 [13½] + 52½ [9]
	दैया कहाँ गए लोग	daiyā kahā̃ gae loga ‡	Bhatkhande, *KPM* 2:90-91	*Tintāl*	*v*	32 [12] + 31 [13]
	दैया कहा / काहा गयेलो	daiyā kahā / kāhā gayelo †	V.D. Paluskar, *SB* 3:77-79	"	"	48 [13] + 55 [5]
	दैया कहाँ गये लोग	daiyā kahā̃ gaye loga (†)	Patwardhan, *RV* 3:154-55	*Tilvāṛā*	-	16 [15] + 16 [15]
	दैया कहाँ गयेलो	daiyā kahā̃ gayelo †	O. Thakur, *SA* 3:17-18	*Ektāl*	*v*	24 [9] + 24 [9]
Bilāval (Gauḍ)	तोरे संगवा	tore sangavā	M. Buwa, *BSM* 1:88-90	*Tilvāṛā*	-	48 [13½] + 36½ (9)
Chāyānaṭ	काहे मोरि बा	kāhe mori bā	M. Buwa, *BSM* 2:142-43	*Tilvāṛā*	-	48 [15] + 70 [9]

Rāga	Devanagari	Romanized	Source	Tāla		Count
Chāyānaṭ	परि अब गुंदे लावो रि	eṅ aba gunde lāvo ri	M. Buwa, *BSM* 2:144	*Jhūmrā*	-	28 [11] + 31 [8]
	येरि अब गुंद लावोरि	yeṅ aba gunda lāvori ‡	K.S. Pandit, *SP* 1:15	"	-	42 [8] + 39 [11]
	परि अब गुंद लावोरि	eṅ aba gunda lāvori ‡	Bhatkhande, *KPM* 4:131	"	✓	42 [9] + 40 [11]
	परि अब गुंदे लावोरि	eṅ aba gunde lāvoṅ ‡	Patwardhan, *RV* 1:6-7	"	-	28 [11] + 28 [11]
	येरि अब गूंद लावोरि	yeṅ aba gūda lāvori ‡	O. Thakur, *SA* 5:39-40	*Ektāl*	✓	24 [9] + 24 [9]
	येरि अब गुंद लाओ रि	yeṅ aba gunda lāo ri	Bhagwat: Repertoire List	*Jhūmrā*	-	-
Chāyānaṭ	तन मन धन सबन परवारो	tana mana dhana sabana paravāro ‡	M. Buwa, *BSM* 2:145-46	*Tilvāṛā*	-	32 [15] + 22 [9]
	तन मन धन सब उनपरवार	tana mana dhana saba unaparavāra ‡	Bhatkhande, *KPM* 4:132	*Tīntāl*	✓	48 [5] + 40 [13]
	तन मन धन सब उनपरवार	tana mana dhana saba unaparavāra ‡	Patwardhan, *RV* 1:8-9	*Tilvāṛā*	-	32 [15] + 32 [15]
Cetā Gaurī	निस दिन चैन	nisa dina caina	M. Buwa, *BSM* 3:139-140	*Āḍācautāl*	-	14 [12] + 11 [1]
Āsā Gaurī (Pūrvī ang)	निसदिन चैन	nisadina caina ‡	Patwardhan, *RV* 5:180-81	*Ektāl*	-	12 [11½] + 12 [11½]
Darbārī Kānaḍā	मुबारक बादिया	mubāraka bādiyā	M. Buwa, *BSM* 2:202-3	*Ektāl*	-	48 [8½] + 25 [6]
	मुबारक / मुबारिक बादियाँ ‡	mubāraka / mubārika bādiyā̃ ‡	K.S. Pandit, *SP* 1:85	"	-	48 [9] + 24 [9]
	मुबारक बादियाँ ‡	mubāraka bādiyā ‡	Bhatkhande, *KPM* 4:680-81	"	✓	36 [8½] + 20½ [12]
	मुबारक बादियाँ ‡	mubāraka bādiyā̃ ‡	Patwardhan, *RV* 1:25-26	"	-	23¼ [11 (10¼)] + 11 [11]
	मुबारक बादिया	mubāraka bādiyā	Bhagwat: Repertoire List	"	-	
Darbārī Kānaḍā	हजरत तोरे कमान झूके	hajarata tore kamāna jhūke	M. Buwa, *BSM* 2:203-4	*Ektāl*	-	48 [10] + 52½ [5]
	-		K.S. Pandit, Recordings	"	-	-
	हजरत तोरे कमान जुकैं	hajarata tore kamāna jūke ‡	Bhatkhande, *KPM* 4:683-84	"	✓	48 [8] + 47 [9]
	हजरत तोरे कमान जुकैं	hajarata tore kamāna juke ‡	Patwardhan, *RV* 1:24-25	"	-	24 [11] + 24 [11]
	हजरत / हजरत) तोरे कमाल झू कै ‡	hajarata / hazarata tore kamāla jhū ke ‡	O. Thakur, *SA* 5:130-32	"	✓	36 [11] + 26⅜ [9]
	हजरत तुरकमान	hazarata turakamāna	Bhagwat: Repertoire List	"	-	

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Rāga	Devanagari	Transliteration	Source	Tāl	laya	measures
Darbāri Kānaḍā	दुल्हन तेरी / तेरी / तोरी ह्याचि	dulahana teri / terī / torī hāci	M. Buwa, BSM 2:205-6	Ektāl	-	36 [9] + 48 [9]
	-	-	K.S. Pandit, Recordings	"	-	-
	दुल्हिन तोरी आछि	dulahina torī āchi †	Bhatkhande, KPM 4:681-82	"	v	36 [8] + 60 [8]
	दुल्हन तोरी आछि	dulahana torī āchi †	Patwardhan, RV 1:27-28	"	-	24 [11] + 24 [11]
	दुल्हन तेरी अच्छी बनि	dulahana terī acchī banī	Bhagwat: Repertoire List	"	-	-
Darbāri Kānaḍā	सुहागन चोलेरा	suhāgana colarā	M. Buwa, BSM 2:206-8	Ektāl	-	48 [10] + 52 [6]
	-	-	K.S. Pandit, Recordings	"	-	-
	सुहागिन चोलरा	suhāgina colarā ‡	Bhatkhande, KPM 4:684-86	"	v	48 [8] + 59 [9]
	सुहागन चोलरा	suhāgana colarā ‡	Patwardhan, RV 1:28-29	"	-	24 [11] + 24 [11]
	सुहागन चोलरा	suhāgana colarā	Bhagwat: Repertoire List	"	-	-
Darbāri Kānaḍā	मधुवा भरलाडे	madhuvā bharalāḍe	M. Buwa, BSM 2:208	Tintāl	ml	48 [9] + 53 [4]
	मधुवा भरलाडे	madhuvā bharalāḍe ‡	Bhatkhande, KPM 4:670-71	"	"	48 [9] + 63 [10]
Darbāri Kānaḍā	अनोखा लाडला	anokhā lāḍalā	M. Buwa, BSM 2:209	Tintāl	ml	32 [8] + 31 [9]
	अनोखा लाडला	anokhā lāḍalā ‡	Patwardhan, RV 1:33-34	"	"	16 [9] + 39 [2]
Dhavlāśri (ek prakār)	मांडे जिंद तूं	mānḍe jinda tū̃	M. Buwa, BSM 3:133-134	Tintāl	ml	32 [13] + 36 [9]
Dhavlāśri	मांडे जिंद तूं / तूं	mānḍe jinda tū̃ / tū̃ †	Patwardhan, RV 4:77-78	"	"	48 [13] + 36 [9]
Des	लरा लागोंइं आ आवे	larā lāgolī ā āve	M. Buwa, BSM 3:56	Tilvāṛā	-	32 [13] + 20 [9]
	लरा लागोंइं आवे	larā lāgolī āve ‡	Patwardhan, RV 1:181-82	Ektāl	-	12 [11] + 11 [12]
Des	द्रगन लागि (Āo)	drgana lāgī	M. Buwa, BSM 3:57-58	Tintāl	ml	48 [8] + 30 [10]
	द्रगन लागि	drgana lāgi_ ‡	Bhatkhande, KPM 3:237-39	Ektāl	"	72 [6] + 29 [1]
	द्रगन लागि / लागि	drgana lāgi / lāgī †	Patwardhan, RV 1:189-90	"	drut	48 [10] + 33 [1]
Des	पिया कर घर घर देखो धरकत है	piyā kara dhara dekho dharakata hai	M. Buwa, BSM 3:58	Ektāl	drut	60 [11] + 58 [11]
	पिया कर घर घर देखो धरकत है	piyā kara dhara dekho dharakata hai ‡	Bhatkhande, KPM 3:239-40	"	ml	60 [5] + 56 [9]
	पिया कर घर घर देखो धरकत है	piyā kara dhara dekho dharakata hai ‡	Patwardhan, RV 1:188-89	"	drut	72 [11] + 56 [3]

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Deskār	हुँतोके कारन	hūtoke kārana	M. Buwa, *BSM* 2:60-61	*Tilvāṛā*	-	32 [15½] + 38½ [9]
	हुँ तोरे कारन	hū tore kārana ‡	Patwardhan, *RV* 3:82-83	*Ektāl*	-	24 [11½] + 26½ [9]
	हुँ तो उनके कारन	hū to unake kārana	Bhagwat: Repertoire List	*Tilvāṛā*	-	-
Deskār	झाँझरिया झनके	jhāṇjhariyā jhanake	M. Buwa, *BSM* 2:61-62	*Tintāl*	*ml*	64 [1] + 61 [4]
	झाँजरिया झनके	jhāṇjariyā jhanake †	V.D. Paluskar, *SB* 3:8-10	"	-	64 [1] + 80 [1]
	झाँजरिया झनके	jhāṇjariyā jhanake †	Patwardhan, *RV* 3:85-86	"	*ml*	64 [1] + 61 [4]
	झँझरिया झनके	jhājhariyā jhanake ‡	O. Thakur, *SA* 5:97-98	"	-	64 [9] + 64 [9]
Deskār	बोलोजी हमलारा	boloji hamalārā	M. Buwa, *BSM* 2:62-63	*Tintāl*	*ml*	32 [15] + 54 [9]
Deskār	जागो जाग / जागी किनोरे	jāgo jāga / jāgo kinore	M. Buwa, *BSM* 2:67-68	*Tintāl*	*ml*	48 [14] + 45 [1]
	जाग जाग जाग कीनो नै	jāga jāga jāga kino re ‡	Bhatkhande, *KPM* 4:256-57	"	‡	48 [6] + 45 [9]
	जाग जाग किनोरे / कीनोरे	jāga jāga kinore / kinore †	Patwardhan, *RV* 3:86-87	"	‡	48 [12] + 43 [1]
	जाग जाग जाग कीन्हों नै	jāga jāga jāga kinhō re ‡	O. Thakur, *SA* 5:91-92	"	-	48 [8] + 47 [9]
Deskār	थोरे थोरे दिन्नके / दीन्नके	thore thore dinanake / dinanake	M. Buwa, *BSM* 3:193	*Tintāl*	*ml*	48 [9] + 32 [9]
	थोरे थोरे जिन्नकी	thore thore jinanaki ‡	Patwardhan, *RV* 3:87-88	"	‡	64 [7] + 48 [7]
Deskār Bilāval	आखन ते	akhana te	M. Buwa, *BSM* 3:90-91	*Tilvāṛā*	-	32 [13] + 20½ [9]
Desī	वरन नदीया	barana nadiyā	M. Buwa, *BSM* 3:92-93	*Tilvāṛā*	-	32 [14½] + 37¾ [9]
	वरन नदीया	barana nadiyā †	Patwardhan, *RV* 5:6-7	*Ektāl*	-	24 [11] + 24 [11]
Desī	म्हारे डेरे आवो आवोजी	mhāre ḍere āvo āvoji	M. Buwa, *BSM* 3:93-94	*Tintāl*	*dhimā*	64 [13] + 44 [1]
	म्हारे डेरे आवोजी	mhāre ḍere āvoji ‡	K.S. Pandit, *SP* 2:87-88 (R)	"	"	32 [13] + 32 [13]
	म्हारे डेरे आवोजी	mhāre dere āvoji	Patwardhan, *RV* 5:11	"	*ml*	48 [12] + 43 [1]
	म्हारे डेरे आओजी-आओजी जी	mhāre dere ājo-ājo ji ‡	O. Thakur, *SA* 6:22-23	*Ektāl*	*v*	23¾ [11 (10¼)] + 18 [4¾]
Dev Gāndhār	लाडिली बना बन आया	ladili banā bana āyā	M. Buwa, *BSM* 3:97-99	*Tintāl*	*ml*	64 [9] + 47 [10]
	लाडिला बना बन आयो	ladilā banā bana āyo ‡	K.S. Pandit, *SP* 2:88-89 (R)	*Tilvāṛā*	-	32 [13] + 20 [9]
	लाडुला बना बन आया	lā ṛalā banā bana āyā ‡	Bhatkhande, *KPM* 6:344-45	*Ektāl*	*ml*	72 [7] + 48 [7]
	लाडिली बना बन आया	ladili banā bana āyā †	Patwardhan, *RV* 5:28	*Tintāl*	"	64 [10] + 48 [10]

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				Tāl	ml	
Dev Gāndhār	मन्हरवा मोरि रे	manaharavā mori re	M. Buwa, *BSM* 3:98-99	*Tintāl*	-	32 [7] + 83 [4]
	मन्हरवा मोरि रे	manaharavā mori re [†]	Patwardhan, *RV* 5:29	=	ʋ	32 [7] + 99 [4]
Devgiri	या बना व्याहन	yā banā vyāhana	M. Buwa, *BSM* 3:86-88	*Tilvāṛā*	-	48 [13½] + 53½ [9]
	ए बना ब्याहन	e banā byāhana [‡]	Bhatkhande, *KPM* 5:116-17	=	ʋ	32 [13] + 49 [13]
	या बना ब्याहन	yā banā byāhana [†]	Patwardhan, *RV* 4:171-72	=	-	16 [15] + 16 [15]
Gāndhārī	बीरबा / बीरवा मनुवा	birabā / biravā manuvā	M. Buwa, *BSM* 3:95-96	*Jhamrā*	-	40¼ [13 (11¼)] + 59¼ [8]
Gāndhārī Ṭoḍī	बीरवा मनुवा	birabā manuvā [†]	V.D. Paluskar, *SB* 3:63-68	=	-	42 [13 (12)] + 77 [4]
Gāndhārī	बीरवा मनुवा	biravā manuvā [‡]	Patwardhan, *RV* 5:19-20	=	-	40¼ [13 (11¼)] + 56½ [11]
Gauḍ Malhār	काये हो हमे सो पीतम	kāye ho hame so pītama	M. Buwa, *BSM* 2:46-47	*Tilvāṛā*	-	32 [15] + 38 [9]
	कहे हो हमसी पीतम	kāhe ho hamasau pītama [‡]	K.S. Pandit, *SP* 2:35-36	=	-	32 [13] + 36 [9]
	कहे हो हमसी पीतम	kāhe ho hamasō pītama [‡]	Bhatkhande, *KPM* 4:549-50	*Tintāl*	ʋ	32 [15] + 32 [15]
	कहे हो हम सो पीतम	kāhe ho hama so pītama [‡]	Patwardhan, *RV* 3:29-30	*Ektāl*	-	24 [11] + 24 [11]
	कहे हो पीतम हम सौं	kāhe ho pītama hama sõ [†]	O. Thakur, *SA* 4:38-39	=	ʋ	25½ [10 (11½)] + 26 [9]
	कहे हो हमिसो	kāhe ho hamīso	Bhagwat: Repertoire List	*Tilvāṛā*	-	-
Gauḍ Malhār	नजर नहि आंदा	najara nahi āndā	M. Buwa, *BSM* 2:48	*Tilvāṛā*	-	32 [13½] + 36½ [9]
	नजर नहीं औंदा	najara nahī aundā	Bhagwat: Repertoire List	=	-	-
Gauḍ Malhār	पियारे आवोजी	piyāre āvojī	M. Buwa, *BSM* 2:49-50	*Tilvāṛā*	-	32 [15] + 54 [9]
	पियारे आ आजोजी	piyāre ā ājojī [‡]	Bhatkhande, *KPM* 4:550-51	*Tintāl*	ʋ	32 [13] + 46 [15]
	पियारे आवोजी	piyāre āvojī [‡]	Patwardhan, *RV* 3:30-31	*Tilvāṛā*	-	16 [15] + 30 [1]
	पिया रे आजा	piyā re ajā	Bhagwat: Repertoire List	=	-	-

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Rāga	Text (Devanagari)	Transliteration	Source	Tāla	Tempo	
Gauḍ Malhār	झुकि आई बदरिया सावनकी	jhuki āī badariyā sāvanakī	M. Buwa, *BSM* 2:50	*Tintāl*	*ml*	32 [7] + 46 [9]
	झुक आई बदरिया सावन की	jhuka āī badariyā sāvana kī †	Bhatkhande, *KPM* 4:545	"	"	32 [7] + 46 [9]
	[झुकी] आई बदरिया सावनकी	[jhukī] āī badariyā sāvanakī †	V.D. Paluskar, *SB* 2:104-6	"	-	32 [7] + 46 [9]
	झुकि आई बदरिया सावनकी	jhuki āī badariyā sāvanakī †	Patwardhan, *RV* 3:33	"	*ml*	32 [7] + 46 [9]
	झुकि आई रे बदरिया सावन की	jhuki āī re badariyā sāvana kī †	O. Thakur, *SA* 4:46	"	-	32 [7] + 46 [9]
	झुकि आयी बदरिया सावनकी	jhuki āyi badariyā sāvanakī	Bhagwat: Repertoire List	"	-	-
Gauḍ Malhār	मोहे सुरंग चुनरिया देहो	mohe suraṅga cunariyā deho	M. Buwa, *BSM* 2:51	*Tintāl*	*ml*	32 [7] + 32 [9]
Gauḍ Malhār	बलमा बहार आई	balamā bahāra āī	M. Buwa, *BSM* 2:51-52	*Tintāl*	*ml*	48 [9] + 32 [9]
	बल्मा बहार आई	balamā bahāra āī ‡	Bhatkhande, *KPM* 4:535-36	"	"	32 [9] + 32 [9]
	बल्मा बहार आई	balmā bahāra āī †	Patwardhan, *RV* 3:33-34	"	"	48 [7] + 30 [9]
	बल्मा बहार आई	balmā bahāra āī ‡	O. Thakur, *SA* 4:49	"	-	80 [7] + 30 [9]
	बल्मा बहार आयी	balamā bahāra āyi	Bhagwat: Repertoire List	"	-	-
Gauḍ Malhār	गरजत बरसत बीजत	garajata barasata bījata	M. Buwa, *BSM* 2:52-53	*Tintāl*	*ml*	48 [9] + 56 [1]
"	गरजत बरसत भीजत	garajata barasata bhījata †	Bhatkhande, *KPM* 4:536-37	"	"	48 [9] + 56 [1]
(*Gauḍ?*) *Malhār*	गरजत बरसत भीजत	garajata barasata bhījata †	Bhaya Joshi, *EIM* 2:22-23	"	-	48 [9] + 56 [1]
Gauḍ Malhār	सैया मोरा रे	saiyā morā re	M. Buwa, *BSM* 2:53-54	*Tintāl*	*ml*	48 [12] + 75 [1]
	सैया मोरा रे	saīyā morā re †	K.S. Pandit, *SP* 2:41-42	"	-	32 [12] + 59 [1]
	संया / सैया मोरारे	sāyā / saīyā morāre †	Kundgolkar *SKD* 2:52-53	"	-	48 [12] + 75 [1]
	सैया मोरा रे	saīyā morā re †	Patwardhan, *RV* 3:34-35	"	*ml*	48 [12] + 75 [1]
	सैया मोरा रे	saīyā morā re	Bhagwat: Repertoire List	"	-	-
Gauḍ Malhār	आई बदरा कारे कारे	āi badarā kāre kāre	M. Buwa, *BSM* 2:54-55	*Tintāl*	*ml*	32 [10] + 65 [9]
	आये बदरा कारे कारे	āye badarā kāre kāre †	Bhatkhande, *KPM* 4:539-40	"	"	48 [10] + 65 [9]
Gauḍ Malhār	फरके मोरी बयॉा	pharke morī baiyā	M. Buwa, *BSM* 2:55-56	*Tintāl*	*ml*	64 [12] + 96 [12]
Gauḍ Malhār	आवन आगम	āvana āgama	M. Buwa, *BSM* 2:57	*Tintāl*	*ml*	64 [12] + 43 [1]
Gauḍ Malhār	लाडे लाडेसी	lāḍe lāḍesī	M. Buwa, *BSM* 2:58	*Ektāl*	*drut*	48 [11] + 58 [1]

Gauḍ Sārang	जिन करो लर कैया सैया जिन करो लर कैया सैया	jina karo lara kaiyā saīyā jina karo lara kaiyā saiyā‡	M. Buwa, BSM 1:98-99 Patwardhan, RV 3:41-42	Ektāl Jhūmrā	- -	24 [8½] + 39½ [5] 14 [13] + 14 [13]
Gauḍ Sārang	रव ध्यान दावे	raba dhyāna dāve	M. Buwa, BSM 1:100-1	Tilvāṛā	-	48 [14] + 37 [9]
Gauḍ Sārang	प लाजन आवहि प लाज न आवे प लाजन आवे	e lājana āvahi‡ e lāja na ā_ve‡ e lājana āve†	M. Buwa, BSM 1:101-2 Bhatkhande, KPM 4:160-61 Patwardhan, RV 3:40-41	Tilvāṛā Ektāl "	- v -	32 [12½] + 35½ [9] 48 (44) [8 (4)] + 47 [9] 24 [11] + 24 [11]
Gauḍ Sārang	कजरा रे प्यारि कजरा रे प्यारि कजरा रे प्यारि कजरारे गोरि कजरा रे प्यारि	kajarā re pyārī kajarā_ re pyārī‡ kajarā re pyārī‡ kajarā_re gorī‡ kajarā re pyārī	M. Buwa, BSM 1:102-4 Bhatkhande, KPM 4:158-59 Patwardhan, RV 3:42-44 O. Thakur, SA 4:21-22 Bhagwat: Repertoire List	Tilvāṛā Tintāl Tilvāṛā Ektāl Tilvāṛā	- v - v -	48 [15] + 54 [9] 64 [13] + 48 [13] 32 [15½] + 22½ [9] 24⅞ [11(11⅞)] + 38⅞ [9] -
Gauḍ Sārang	मांडि खबरे (kappā) मांडि खबर मांडे कबरि मांडि खबरे मांडि खबरे [वे] मांडे खबर मांडि खबर ना लीनि (khyāl)	māṇḍī khabare māṇḍī khabara† māṇḍe kabarī† māṇḍī khabare† māṇḍī khabare† [ve] māṇḍe khabara† māṇḍī khabara nā līnī	M. Buwa, BSM 1:104-5 K.S. Pandit, SP 1:18-19 Kundgolkar SKD 2:47-48 Bhaya Joshi, EIM 2:18-19 Patwardhan, RV 3:49 O. Thakur, SA 4:28 Bhagwat: Repertoire List	Ektāl " " " " "	drut - jalad - drut " -	23 [11 (10)] + 45 [1] 24 [9] + 44 [1] 24 [1] + 36 [1] 24 [11] + 46 [1] 24 [11] + 46 [1] 24 [10] + 45 [1] -
Gauḍ Sārang	[पिउं] पल न लागि मोरि अखिया पल न लागि / लगि मोरि मरि / मोरि अंखियों पिउ पल न लागि मोरि अखिया पियु पलन लागि मोरि अखियां	[piū] pala na lāgi mori ākhiyā pala na lagi / lagī morī / morī akhiyā‡ [piū] pala na lāgi mori akhiyā† [piyu] palana lāgi mori akhiyā†	M. Buwa, BSM 1:105-6 Bhatkhande, KPM 4:150-51 Patwardhan, RV 3:46-47 Deodhar RB 4:33-34	Tintāl " " "	ml " " "	50 [7 (9)] + 48 [9] 48 [9] + 56 [1] 50 [7 (9)] + 48 [9] 64 [7 (9)] + 48 [9]
Gauḍ Sārang	सगरि रैन मोरि तरपद दैया सगरि रैन मोरि तलपत गैया सगरि रैन मोरि तरफत दैया	sagarī raina mori tarapada daiyā sagari raina mori talapata gaiyā† sagari raina mori taraphata daiyā†	M. Buwa, BSM 1:106-7 Bhaya Joshi, EIM 2:20-21 Patwardhan, RV 3:47-48	Tintāl " "	ml - ml	32 [9] + 48 [9] 32 [9] + 48 [9] 32 [9] + 48 [9]

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Gaurī राजन आये	rājana āye	M. Buwa, *BSM* 3:138-139	*Tilvāṛā*	-	32 [14½] + 21½ [9]
Āsā Gaurī (Pūrvī aṅg) राजन आये	rājana āye ‡	Patwardhan, *RV* 5:181-82	"	-	16 [15½] + 16½ [15]
Gunjī Kānaḍā पिया परदेसुवा	piyā paradesuvā	M. Buwa, *BSM* 3:213	*Jhaptāl*	-	40 [1] + 40 [1]
Guṇkalī सो भोर भई	so bhora bhaī	M. Buwa, *BSM* 3:89	*Tilvāṛā*	-	32 [14½] + 21½ [9]
ये भोर भई	ye bhora bhaī ‡	V.D. Paluskar, *SB* 3:23-26	*Jhūmrā*	-	42 [12] + 37 [4]
ये भोर भई	ye bhora bhaī ‡	Patwardhan, *RV* 4:167-68	*Tilvāṛā*	-	16 [15] + 16? [15]
Hamīr चमेली फूली चंपा	camelī phūlī campā	M. Buwa, *BSM* 2:151-52	*Jhūmrā*	-	42 [10] + 23 [8]
चमेली फूली चंपा	camelī phūlī campā ‡	Bhatkhande, *KPM* 3:88-89	"	v	42 [10½] + 27½ [11]
चमेली फूली चंपा	camelī phūlī campā ‡	Patwardhan, *RV* 2:197	"	=	28 [13] + 14 [13]
चमेली फूली चंपा	camelī phūlī campā ‡	Deodhar *RB* 5:135-36	*Ektāl*	=	36 [9] + 24 [9]
चमेली फूली चंपा	camelī phūlī campā	Bhagwat: Repertoire List	*Jhūmrā*	-	-
Hamīr करिम कर्म करी	karīma karma karī	M. Buwa, *BSM* 2:153	*Ektāl*	-	48 [10] + 41 [5]
करिमा करम कर	karīmā karama kara ‡	K.S. Pandit, *SP* 1:9-10	"	-	48 [9] + 36 [9]
करिमा कर्मा करे	karīmā karmā kare ‡	Bhatkhande, *KPM* 3:82-83	"	v	48½ [10 (10½)] + 37½ [9]
करिमा कर्मा करे	karīmā karmā kare ‡	Patwardhan, *RV* 2:198-99	"	=	24 [11] + 12 [11]
करिम करम करी	karīma karama karī	Bhagwat: Repertoire List	"	-	-
Hamīr घीट लंगरवा कैसे घर	dhīṭa langaravā kaise ghara ‡	M. Buwa, *BSM* 2:155-56	*Tīntāl*	ml	48 [9] + 64 [1]
जाऊं लंगरवा कैसे घर	jāū langaravā kaise ghara ‡	K.S. Pandit, *SP* 1:10	"	-	64? [9] + 60? [1]
[घीट लंगरवा] कैसे घर	[dhīṭa lāgaravā] kaise ghara ‡	Bhatkhande, *KPM* 3:69-70	"	ml	64 [9] + 64 [1]
घीट लंगरवा कैसे घर	dhīṭa langaravā kaise ghara ‡	Patwardhan, *RV* 2:201-2	"	=	48 [9] + 64 [1]
घीट लंगरवा कैसे घर	dhīṭa langaravā kaise ghara ‡	O. Thakur, *SA* 2:27-29	"	-	48 [9] + 64 [1]
घीट लंगरवा कैसे घर	dhīṭa langaravā kaise ghara ‡	Deodhar *RB* 3:55-56	"	-	48 [9] + 64 [1]
घर जाऊँ लंगरवा कैसे	ghara jāū langaravā kaise	Bhagwat: Repertoire List	"	-	-

Rāga	Devanagari	Transliteration	Source	Tāl	Tempo	Count
Hamīr	सुरजा रही हो	surajā rahī ho	M. Buwa, *BSM* 2:156-57	*Tīntāl*	*ml*	80 [15] + 49½ [12]
	सुरझाय रही रे	surajhāya rahī re‡	Bhatkhande, *KPM* 3:80-81	*Ektāl*	*v*	48 [12½] + 27½ [9]
	सुरझाय रही हो	surajhāya rahī ho‡	Patwardhan, *RV* 2:200-1	*Tīntāl*	*ml*	64 [15] + 59 [4]
Hamīr	तेंदेरे करन मंदेरे यार	teṇḍere karana meṇḍere yāra†	M. Buwa, *BSM* 2:157	*Ektāl*	*drut*	36 [1] + 36 [1]
	[तेंदेरे कारन] मंदेरे यार	[teṇḍere kārana] meṇḍere yāra†	Bhatkhande, *KPM* 3:71-72	"	*ml*	36 [1] + 36 [1]
	तेंदेरे कारन मंदेरे यार	teṇḍere kārana meṇḍere yāra†	Patwardhan, *RV* 2:202	"	*drut*	36 [1] + 36 [1]
	तेंदेरे करन मंदेरे यार	teṇḍere karana meṇḍere yāra†	O. Thakur, *SA* 2:34-35	"	"	48 [1] + 48 [1]
	तेंदेरे कारन मंदेरे यार	teṇḍere karana meṇḍere yāra	Bhagwat: Repertoire List	"	-	-
Hamīr	शोंद्बा मारज / म्हाराज	śodbā mārāja / mahārāja	M. Buwa, *BSM* 2:154	*Ektāl*	-	24 [12] + 18 [10]
Hindol	करन पिचकारी	karana picakārī	M. Buwa, *BSM* 3:35-36	*Tilvāṛā*	-	32 [14½] + 21½ [9]
	-	-	K.S. Pandit, Recordings	*Ektāl*	-	-
	कर ले पिचकारी	kara le picakārī‡	Bhatkhande, *KPM* 4:191-92	*Tīntāl*	*v*	64 [12] + 79 [13]
	करले पिचकारी	karale picakārī‡	Patwardhan, *RV* 1:99	"	*dhīmā*	32 [13½] + 28½ [1]
Hindol	तानन गाये बजाये	tānana gāye bajāye	M. Buwa, *BSM* 3:36	*Tilvāṛā*	-	32 [15] + 22 [9]
	तानन गाये बजाये	tānana gāye bajāye‡	Bhatkhande, *KPM* 4:187-88	*Tīntāl*	*ml*	33 [13 (14)] + 32 [13]
Hindol	खेलत वसंत	khelata basanta	M. Buwa, *BSM* 3:37	*Āḍācautāl*	-	28 [12] + 25 [1]
	खेलत वसंत	khelata basanta‡	Patwardhan, *RV* 1:100	*Ektāl*	-	24 [11] + 12 [11]
Hindol	आये हो खेलन	āye ho khelana	M. Buwa, *BSM* 3:38-39	*Tilvāṛā*	-	32 [13½] + 20½ [9]
	आये हो खेलन	āye ho khelana‡	Patwardhan, *RV* 1:98	"	-	32 [15] + 16 [15]
Hindol	लाल जिन कर हो	lāla jina kara ho	M. Buwa, *BSM* 3:39	*Tīntāl*	*ml*	32 [12] + 35 [9]
	लाल जिन करो	lāla jina karo‡	Bhatkhande, *KPM* 4:203-4	*Dhamār*	*v*	42 [11] + 38 [1]
	लाल जिन कर हो	lāla jina kara ho‡	Patwardhan, *RV* 1:102-3	*Tīntāl*	*ml*	32 [10] + 33 [9]
Jayat	प्यारे बल्मा मोरे	pyāre balmā_ more	M. Buwa, *BSM* 3:135-136	*Tilvāṛā*	-	32 [14] + 22 [9]
	प्यारे बल्मा मोरे	pyāre balmā more‡	Patwardhan, *RV* 4:80	*Ektāl*	-	12 [12] + 12½ [12]

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Rāga	Text (Devanagari)	Text (transliteration)	Source	Tāla		
Jayat	जाको रान ये	jāko rāna ye	M. Buwa, *BSM* 3:136-137	*Tintāl*	*ml*	32 [12] + 34 [10]
	जाको रान ये	jāko rāna ye †	Patwardhan, *RV* 4:80-81	"	"	32 [12] + 34 [10]
Jayat	चतुर सुजान	catura sujāna	M. Buwa, *BSM* 3:137-138	*Tintāl*	*ml*	32 [12] + 35 [9]
	चतुर सुजान	catura sujāna †	Patwardhan, *RV* 4:81-82	"	"	32 [12] + 35 [9]
Jaijaivantī	जबते लागली ये अखियां	jabate lāgalī ye akhiyā̃	M. Buwa, *BSM* 2:188-89	*Ektāl*	–	24½ [10 (10½)] + 21½ [1]
	-	-	K.S. Pandit, Recordings	"	–	-
	जबते लागली आंखें	jabatē lāgalī ākhē̃ ‡	Bhatkhande, *KPM* 4:291	*Tintāl*	*v*	16 [13] + 32 [13]
	जबते लागली ये अखियां	jabate lāgalī ye akhiyā̃ ‡	Patwardhan, *RV* 2:105-6	*Ektāl*	"	24 [12] + 24 [12]
Jaijaivantī	की माई ऐसे	kī māī aise	M. Buwa, *BSM* 2:189-90	*Ektāl*	–	36 [10½] + 10 [1]
Jaijaivantī	लरा माई सृजन	larā māī sajana	M. Buwa, *BSM* 2:190-91	*Ektāl*	–	24 [10] + 28 [6]
	लरा माई सजनी	larā māī sajanī ‡	Bhatkhande, *KPM* 4:290	*Jhūmrā*	*v*	28 [10] + 27½ [11]
	लरा माई सजनी	larā māī sajanī ‡	Patwardhan, *RV* 2:104-5	*Ektāl*	"	24 [11] + 12 [11]
	लरा माई सजन	larā māī sajana ‡	O. Thakur, *SA* 3:36-37	"	"	24 [11¼] + 13 [10¼]
Jaijaivantī	राम सुमिरले	rāma sumirale	M. Buwa, *BSM* 2:191-92	*Jhaptāl*	–	40 [1] + 30 [1]
	राम सुमिरले	rāma sumirale †	Patwardhan, *RV* 2:100-1	"	–	40 [1] + 30 [1]
Jaijaivantī	तुझे मालरानी (*Dhrupad*)	tujhe mālarānī	M. Buwa, *BSM* 2:192-93	*Jhaptāl*	–	40 [10] + 39 [1]
	जय मालरानी	jaya mālarānī †	Bhatkhande, *KPM* 4:304-5	*Cautāl*	*v*	48 [1] + 48 [1] + 48 [1] + 48 [1]
	तूं जे महारानी	tū̃ je mahārānī †	Bhaya Joshi, *EIM* 2:50-51	*Jhaptāl*	–	40 [1] + 50 [1]
	तु जै मालरानी	tu jai mālarānī ‡	Patwardhan, *RV* 2:103	"	–	40 [10] + 40 [1]
Jaijaivantī	सुन सखी भूपति भलोई	suna sakhī bhupati bhaloī	M. Buwa, *BSM* 2:193-94	*Tintāl*	*ml*	49 [9 (10)] + 64 [10]/65 [9]
	सुन सखि भूपति भलोई	suna sakhi bhūpati bhaloī ‡	Patwardhan, *RV* 2:106-7	"	"	48 [9] + 63 [10]
Jogī Āsāvarī	मानु मत मार वे	mānu mata mār̲a ve	M. Buwa, *BSM* 3:99-100	*Tilvāṛā*	–	32 [15] + 38 [9]
	मैनु / मैनू मत मार वे	mainu / mainū mata m̲āra ve †	V.D. Paluskar, *SB* 3:26-30	*Jhūmrā*	–	56 [13] + 32½ [8½]
	मैनु मत मार वे	mainu mata m̲āra ve ‡	Patwardhan, *RV* 5:40-41	*Ektāl*	–	24 [12] + 24 [12]

Rāga	Text (Devanagari)	Text (transliteration)	Source	Tāla	Speed	Measures
Kāmod (ek prakār)	हूँ तो जनम्मन छांड़ी ये	hū̃ to janamana chãḍī ye	M. Buwa, BSM 2:158-59	Tilvāṛā	-	48 [9] + 48 [9]
Kāmod	हूँ तो जनम्मन छाड़ूँगी	hū̃ to janamana chãḍõgī ‡	K.S. Pandit, SP 2:7-8 (R)	=	-	48 [1] + 44 [5]
"	हूँ तो जनम्म न छाड़ूँ	hū̃ to janama na chãḍū̃ ‡	Bhatkhande, KPM 4:103-4	Tīntāl	v	32½ [12 (12½)] + 31½ [13]
(Ga vātkrit prakār)	हूँ तो जन मन छांड़ु / छांड़ु	hū̃ to jana mana chãḍu / chãḍū ‡	Patwardhan, RV 2:207-8	Tilvāṛā	-	16 [15] + 16 [15]
Kāmod	हूँ तो जनम्मन छाँड़िदे	hū̃ to janamana chãḍiye ‡	O. Thakur, SA 5:54-55	Ektāl	v	24¾ [13 (13¾)] + 24¾ [9]
Kāmod	हूँ तो जनम्म न छाँड़ूँगी	hū̃ to janama na chãḍū̃gī	Bhagwat: Repertoire List	Tilvāṛā	-	-
Kāmod (ek prakār)	जाने ना दूँगी	jāne nā dū̃gī	M. Buwa, BSM 2:160	Tīntāl	ml	48 [12] + 51 [9]
Kāmod	जाने न दूँगी	jāne na dū̃gī ‡	K.S. Pandit, SP 2:13 (R)	=	-	48 [12] + 43 [1]
"	कारे जाने न दूँगी	[kāre] jāne na dū̃gī ‡	Bhatkhande, KPM 4:102-3	=	ml	48 [12] + 51 [9]
"	जाने न दीगी	jāne na dyaū̃gī †	V.D. Paluskar, SB 1:116-18	=	-	64 [12] + 51 [9]
"	जाने न देऊँगी	jāne na deū̃gī †	Bhaya Joshi, EIM:48-49	=	-	48 [12] + 51 [9]
"	जाने न दूँगी	jāne na dū̃gī †	Patwardhan, RV 2:208-9	=	ml	64 [12] + 51 [9]
"	जाने न दूँगी	jāne na dū̃gī †	O. Thakur, SA 5:56-57	=	-	64 [12] + 51 [9]
"	जाने ना देऊँगी	jāne na deū̃gī	Bhagwat: Repertoire List	=	-	-
Kāmod (ek prakār)	बनरा ब्याहन	banarā byāhana	M. Buwa, BSM 2:161	Tīntāl	ml	48 [13] + 44 [1]
Nat Malhār	बनरा ब्याहन आयावे	banarā byāhana āyāve ‡	Patwardhan, RV 4:70-71	=	=	32 [9] + 48 [9]
Kāmod	बंगरि मोरि	bangari morī	M. Buwa, BSM 2:161-62	Ektāl	drut	48 [1] + 36 [1]
"	बंगरि / बँगरि मोरि	bangari / bãgari morī †	Bhatkhande, KPM 4:101-2	=	ml	36 [1] + 36 [1]
"	बंगरि मोरि	bangari morī †	Patwardhan, RV 2:211	=	drut	48 [1] + 36 [1]
Kāmod	मोरि नैनु लगान लागिरे	morī nain lagāna lāgīre	M. Buwa, BSM 2:162-63	Ektāl	drut	48 [5] + 40 [1]
"	मोरि नइ लगान लागिरे	morī nai lagana lāgīre †	Bhatkhande, KPM 4:100-1	=	ml	48 [3] + 38 [1]
"	मोरि नैन लगैन लागिरे	mori naina lagaina lāgīre †	Bhaya Joshi, EIM 2:48-49	=	-	48 [5] + 40 [1]
"	मोरि नइ लगान लागिरे	mori nai lagana lāgīre †	Patwardhan, RV 2:210-11	=	drut	48 [5] + 40 [1]
"	मोरि नइ लगान लागिरे	mori nai lagana lāgīre †	Deodhar RB 4:10-11	=	ml	48 [5] + 40 [1]
Kānadā Malhār	अवक छु कै बैठोंगि / बैठौंगि	abaka chu kai baithõgī / baithaũgī	M. Buwa, BSM 3:183-184	Ektāl	drut	36 [9] + 44 [1]

Rāga	(Devanagari)	(Transliteration)	Source	Tāla		
Kānaḍā Malhār	बुंदरिया पचरंग	būndariyā pacaranga	M. Buwa, *BSM* 3:184-185	*Ektāl*	*drut*	72 [10] + 117 [1]
	[मिरि / मोरी] बुंदरिया पचरंग	[mori / morī] būndariyā pacaranga †	Patwardhan, *RV* 6:110-11	"	=	72 [10] + 70 [1]
Kānaḍā Prakār	बंधन वारे रे बांधो	bandhana bāro re bāndho	M. Buwa, *BSM* 3:185-186	*Tintāl*	*ml*	64 [14] + 61 [1]
Kedār	बन ठन काहा जो चले	bana ṭhana kāhā jo cale	M. Buwa, *BSM* 2:164-65	*Tilvāṛā*	-	48½ [12 (12½)] + 35½ [9]
	-	-	K.S. Pandit, Recordings	"	-	-
	बनठन काहौं जो / जु चले	banaṭhana kāhā jo / ju cale ‡	Bhatkhande, *KPM* 3:140-41	*Tintāl*	ν	48 [12] + 27 [15]
	बनठन का हौं जो चले	banaṭhana kā hā jo cale ‡	Patwardhan, *RV* 2:20-21	*Ektāl*	=	24 [11] + 24¾ [11]
	[ए] बनठन का जु चले	[e] banaṭhana kā ju cale ‡	O. Thakur, *SA* 3:54-55	"	=	24 [11¾] + 22¾ [1]
	बन ठन का (कहौं) जूं चली	bana ṭhana kā (kahā) jū cali	Bhagwat: Repertoire List	*Tilvāṛā*	-	-
Kedār	जोगी रावला	jogī rāvalā	M. Buwa, *BSM* 2:166-67	*Tilvāṛā*	-	48 [13] + 28 [1]
	जोगी रावला	jogī rāvalā ‡	Bhatkhande, *KPM* 3:144-45	*Tintāl*	ν	32 [15½] + 34½ [13]
	जोगी रावला	jogī rāvalā ‡	Patwardhan, *RV* 2:21-22	*Tilvāṛā*	-	32 [15] + 16 [15]
Kedār	हां रंगीले हारे	hā raṅgīle hāre	M. Buwa, *BSM* 2:167	*Ektāl*	-	24 [9] + 32 [1]
	आ रंगीले	ā raṅgīle ‡	Bhatkhande, *KPM* 3:125-26	"	*ml*	12 [1] + 28 [9]
Kedār	सरस आनंद	sarasa ānanda	M. Buwa, *BSM* 2:167-68	*Tilvāṛā*	-	32 [15] + 38 [9]
Kedār	बहुत गई	bahuta gaī	M. Buwa, *BSM* 2:168-69	*Tilvāṛā*	-	32 [15] + 38 [9]
	बहुत गई	bahuta gaī ‡	Bhatkhande, *KPM* 3:137-38	*Ektāl*	ν	50 [9 (11)] + 38 [9]
Kedār	जुगनुवा चमके रही	juganuvā camake raho	M. Buwa, *BSM* 2:169-70	*Tilvāṛā*	-	32 [14] + 21 [9]
	जुगनवा चमके राही	juganavā camake rāho ‡	Bhatkhande, *KPM* 3:143-44	*Ektāl*	ν	24 [8½] + 23½ [9]
Kedār	कंगनवा मोरा अतहि	kanganuvā morā aṭahi	M. Buwa, *BSM* 2:170-71	*Tintāl*	*ml*	80 [9] + 55 [1]
	कंगनवा मोरा अतहि	kanganavā morā aṭahi ‡	Bhatkhande, *KPM* 3:119-20	"	"	64 [8] + 31 [9]
	कंगनवा मोरा अतहि	kanganavā morā aṭahi ‡	Patwardhan, *RV* 2:23-24	"	"	64 [9] + 69 [4]
	कंगनवा मोरा अतहि	kanganavā morā aṭahi †	Deodhar *RB* 2:82-83	"	-	64 [9] + 53 [4]
	कंगनवा मोरा अतही	kanganavā morā aṭahī	Bhagwat: Repertoire List	"	-	-

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Raga		Transliteration	Source	Tāl		
Kedār	वोरि हटि जिन करिये	borī haṭa jina kariye	M. Buwa, *BSM* 2:171-72	*Tintāl*	*ml*	48 [7] + 62 [9]
	बोरे हट जिन करिये	bore haṭa jina kariye	K.S. Pandit, *SP* 1:7-8	"	-	48 [7] + 62 [9]
	गोरि हठ जिन करिये	gori haṭha jina kariye ‡	Bhatkhande, *KPM* 3:124-25	"	*ml*	64 [7] + 54 [1]
	गोरी हट जिन करिये	gorī haṭa jina kariye †	Patwardhan, *RV* 2:24-25	"	"	48 [7] + 62 [9]
	वोरी हट जिन करिये	borī haṭa jina kariye	Bhagwat: Repertoire List	"	-	-
Kedār	पायल वाजे	pāyala bāje	M. Buwa, *BSM* 2:172-73	*Tintāl*	*ml*	48 [12] + 59 [1]
	पायल बाजी	pāyala bājī ‡	Bhatkhande, *KPM* 3:122-23	"	"	32 [13] + 28 [1]
	पायल वाजे	pāyala bāje †	O. Thakur, *SA* 3:66	"	-	48 [12] + 59 [1]
Kedār	तुम सुघर चतुर वैया	tuma sughara catura baĩyā	M. Buwa, *BSM* 2:173-74	*Ektāl*	*drut*	48 [11] + 82 [1]
		-	K.S. Pandit, Recordings	"	-	-
	घुघर चतुर वैयाँ	[tuma] sughara catura baĩyā ‡	Bhatkhande, *KPM* 3:120-21	"	*ml*	48 [11] + 74 [9]
	तुम सुघर चतुर वैया	tuma sughara catura baĩyā †	Patwardhan, *RV* 2:26	"	*drut*	48 [11] + 82 [1]
	[तुम] सुघर चतुर वैया	[tuma] sughara catura baĩyā †	Deodhar *RB* 2:79-81	"	*ml*	60 [11] + 82 [1]
Kedār	जी चाहत है/हैं	jī cāhata hai / haĩ	M. Buwa, *BSM* 2:174-75	*Ektāl*	*drut*	24 [1] + 36 [1]
Kakubh Bilāval	काको भजन	kāko bhajana	M. Buwa, *BSM* 3:77-78	*Jhaptāl*	-	40 [1] + 40 [1]
Kakubh	काहे भजन	kāhe bhajana †	Bhatkhande, *KPM* 5:160-61	"	*ml*	40 [1] + 40 [1]
Kakubh Bilāval	अरे घन घुमार / घुमार	are ghana ghumāra / ghūmāra	M. Buwa, *BSM* 3:78-79	*Jhaptāl*	-	30 [5] + 34 [1]
	अरे घन घुमार	are ghana ghumāra †	V.D. Paluskar, *SB* 3:46-48	"	-	30 [5] + 34 [1]
	अरे घन घुमार	are ghana ghumāra †	Patwardhan, *RV* 4:162	"	-	30 [6] + 35 [1]
Khambāvatī	अरे मै जागली	arī mai jāgalī	M. Buwa, *BSM* 3:150-151	*Tintāl*	*dhīmā*	32 [12] + 51 [9]
	आली री मे जागी	ārī rī mai jāgī ‡	Patwardhan, *RV* 4:84	*Tilvāṛā*	-	16 [15] + 16 [15]
Khambāvatī	उन दल मलनको	una dala malanako	M. Buwa, *BSM* 3:151	*Jhaptāl*	-	30 [1] + 20 [1]
	अरिन दल मलन को	arina dala malana ko (†)	Patwardhan, *RV* 4:85-86	"	-	30 [1] + 40 [1]
Khaṭ	या हो दरवाजवा मंदिलवाले	yā ho daravājavā mandilabāje	M. Buwa, *BSM* 3:109-110	*Tilvāṛā*	-	48 [10] + 33 [9]
	को याहु दरवाजवा मंदिर वाजे	ko yāhu daravājavā mandira bāje ‡	Patwardhan, *RV* 5:52-53	*Jhumrā*	-	42 [11] + 28 [11]

Raga	Devanagari	Transliteration	Source	Tāla		Measures
Khaṭ	विद्याधर गुनिजन	vidhyādhara gunijana	M. Buwa, *BSM* 3:110-111	*Jhaptāl*	-	41½ [8 (9½)] + 58½ [1]
	विद्याधर गुनिजन	vidhyādhara gunijana †	Patwardhan, *RV* 5:53-54	"	-	40 [8] + 57 [1]
Khaṭ (ek prakār)	सा बसे ग्यान	sā base gyāna	M. Buwa, *BSM* 3:111-12	*Tilvāṛā*	-	48 [13] + 36 [9]
Lalit	अरे मन राम	are mana rāma	M. Buwa, *BSM* 3:43-44	*Tilvāṛā*	-	32 [13] + 36 [9]
	अरे मन राम	are mana rāma ‡	Bhaya Joshi, *EIM* 2:62-63	*Tritālā (Tilvāṛā?)*	-	32 [12] + 43 [1]
	अरे मन राम	are mana rāma †	Patwardhan, *RV* 3:66-67	*Ektāl*	-	24 [11] + 24 [11]
Lalit	अरे मना तूं	are manā tū̃	M. Buwa, *BSM* 3:44-45	*Ektāl*	-	35 [10 (9)] + 26¾ [6]
	अरे मन तूं	are manā tū̃ ‡	Bhatkhande, *KPM* 4:518-19	*Cautāl*	v	36 [8] + 43 [1]
	अरे मना तूं	are manā tū̃ ‡	Patwardhan, *RV* 3:67-68	*Ektāl*	-	24 [11] + 24 [11]
Lalit	हूं नहि जाये	hū̃ nahi jāye	M. Buwa, *BSM* 3:45-46	*Tilvāṛā*	-	32 [15] + 22 [9]
Lalit	ऊंची माड़ी	ū̃cī māḍī	M. Buwa, *BSM* 3:46	*Tilvāṛā*	-	16 [16] + 15 [1]
Lalit	मन सुमिरन कर रहे	mana sumirana kara rahe	M. Buwa, *BSM* 3:47-48	*Tilvāṛā*	-	31½ [14 (13½)] + 52½ [9]
	-	-	K.S. Pandit, Recordings	*Ektāl*	-	-
	मन सुमिरन कर	mana sumirana kara	Bhagwat: Repertoire List	*Tilvāṛā*	-	-
Lalit	बनते बनाये	banate banāye	M. Buwa, *BSM* 3:48-49	*Tilvāṛā*	-	32 [13½] + 52½ [9]
Lalit	बरनी न जाये	baranī na jāye	M. Buwa, *BSM* 3:49-50	*Tilvāṛā*	-	32 [14½] + 21½ [9]
	बरनी न जाय	baranī na jāya ‡	Patwardhan, *RV* 3:69	"	-	16 [15] + 16 [15]
Lalit	पिया पिया करत पपीयरा	piyā piyā karata papīyarā	M. Buwa, *BSM* 3:51	*Tīntāl*	ml	48 [9] + 64 [9]
	पियु-पियु रटत पपीयरा	spiyu-piyu ratata papīyarā †	Bhatkhande, *KPM* 4:499-500	"	=	48 [9] + 64 [9]
	पिया पिया करत पपीयरा	piyā piyā karata papīyarā †	V.D. Paluskar, *SB* 1:156-59	"	-	48 [9] + 64 [9]
	पिया पिया करत पपीयरा	piyā piyā karata papīyarā †	Patwardhan, *RV* 3:71-72	"	ml	48 [9] + 64 [9]
	पियु पियु करत पपीहरा	piyu piyu karata papīhara †	O. Thakur, *SA* 6:151-52	"	-	48 [9] + 64 [9]
	पियु पियु करत पपीयरा	piyu piyu karata papīyarā	Bhagwat: Repertoire List	"	ml	-

Lalit	तुम बिछरत मोहे चैन	tuma bicharata mohe caina	M. Buwa, *BSM* 3:52	*Tīntāl*	*ml*	32 [9] + 32 [9]
	तुम बिछरत मोहे चैन	tuma bicharata mohe caina †	Patwardhan, *RV* 3:70	"	"	32 [9] + 32 [9]
	तुम बिछरत मोहे चैन	tuma bicharata mohe caina †	Deodhar *RB* 5:93	"	"	32 [9] + 32 [9]
Lalit	मौंदा अरदा जोबना	maũdā aradā jobanā	M. Buwa, *BSM* 3:52-53	*Tīntāl*	*ml*	32 [9] + 32 [9]
Lalit	म्हारी घुंगरुवा खेलनुवा	mhārī ghungaruvā khelanuvā	M. Buwa, *BSM* 3:53-54	*Tīntāl*	*ml*	64 [15] + 43 [4]
	म्हारे घुँघरवा के रोणवा ‡	mhāre ghū̃gharavā ke roṇavā ‡	Bhatkhande, *KPM* 4:498-99	"	*v*	48 [15] + 30 [1]
	माई घुंगरवा खेलनवा / खेलनुवा ‡	maī ghungaravā khelanavā / khelanuvā ‡	Patwardhan, *RV* 3:70-71	"	*ml*	64 [15] + 51 [12]
	म्हारे घुंगरवा के रुनवा	mhāre ghungaravā ke runavā	Bhagwat: Repertoire List	-	-	-
Lalitā Gaurī	यार कटारी मानु प्रेमदी	yāra kaṭārī mānu premadī	M. Buwa, *BSM* 3:140-41	*Tilvārā*	-	32 [11] + 18 [9]
	यार कटारी मानु प्रेम दी ‡	yāra kaṭārī mānu prema dī ‡	Patwardhan, *RV* 5:186-87	*Ektāl*	-	12 [9] + 8 [1]
Lalitāvarī	हमसे तुमसे लागी	hamsē tumsē lāgī	M. Buwa, *BSM* 3:192-193	*Tilvārā*	-	16 [14] + 21 [9]
	हमसे तुमसे लागी ‡	hamse tumse lāgī ‡	Patwardhan, *RV* 6:150	-	-	16 [15½] + 16½ [15]
Mālāsrī	गिनत गई	ginata gaī	M. Buwa, *BSM* 3:129-30	*Tilvārā*	-	16 [15] + 22 [9]
	गिनत गई ‡	ginata gaī ‡	Patwardhan, *RV* 4:72-73	"	-	16 [15] + 16½ [15]
Mālāsrī	दीजो दरस मोहे चतुर	dījo darasa mohe catura	M. Buwa, *BSM* 3:130-131	*Tīntāl*	*ml*	32 [9] + 32 [9]
	दीजे दरस मोहे चतुर †	dīje darasa mohe catura †	Patwardhan, *RV* 4:73-74	"	"	32 [9] + 32 [9]
Mālāsrī	मौंदरिया मोरिए	maundariyā moriē	M. Buwa, *BSM* 3:131-132	*Tīntāl*	*ml*	64 [7] + 30 [9]
Mālāsrī (ek prakār) Dhavlāsrī	ये मो मन में	ye mo mana mē	M. Buwa, *BSM* 3:133	*Tilvārā*	-	16½ [14 (14½)] + 21 [9]
	ये मो मन में ‡	ye mo mana mē ‡	Patwardhan, *RV* 4:77	*Ektāl*	-	12 [11] + 12 [11]
Mālav	राधे राधे अमृत	rādhe rādhe amṛta	M. Buwa, *BSM* 3:190-91	*Tilvārā*	-	16 [16] + 23 [9]
	राधे राधे अमृत ‡	rādhe rādhe amṛta ‡	Patwardhan, *RV* 6:113-14	*Ektāl*	-	12 [12] + 12 [12]
Mālgunjī	ये बनमे / बनुमे चरावत गैया	ye baname / banume carāvata gaiyā	M. Buwa, *BSM* 3:189-190	*Tilvārā*	-	32 [11½] + 19½ [9]
	ये बनमें चरावत गैया / गैय्या ‡	ye banamē carāvata gaiyā / gaiyyā ‡	Patwardhan, *RV* 4:96-97	*Ektāl*	-	24 [9] + 24 [9]
	ए बन में चरावत गैयाँ	e bana mē carāvata gaiyā̃	O. Thakur, *SA* 5:148-49	"	*v*	24 [9] + 23¾ [10¼]

Rāga	Text (Devanagari)	Text (transliteration)	Source	Tāla		Measures
Malhār	करीम नाम तेरो	karīma nā–ma tero †	M. Buwa, BSM 2:32-33	Ektāl	-	36 [8] + 50 [6]
Miyā̃ Malhār	करीम नाम तेरो	karīma nāma tero †	Bhatkhande, KPM 4:581-82	"	ν	24 [8½] + 47½ [9]
Malhār	करीम नाम तेरो	karīma nāma tero ‡	Patwardhan, RV 3:12-13	Tilvārā	-	12 [11] + 28 [7]
"	करीम नाम तेरो	karīma nā–ma tero ‡	O. Thakur, SA 5:69-70	Ektāl	-	16 [15] + 30 [1]
"	करीम नाम तेरो	karīma nāma tero	Bhagwat: Repertoire List	"	-	-
Malhār	ए अत धुंद रही रे	e ata dhunda	M. Buwa, BSM 2:33-34	Ektāl	-	37 [11 (12)] + 31 [5]
	वे अति धूम धूर धूर रे	ve ati dhūma dhūra dhūra	Bhatkhande, KPM 4:583-84	"	ν	37 [11(12)] + 39 [9]
	ए अत धुंद रही रे	e ata dhunda raho re ‡	Patwardhan, RV 3:13-14	"	-	24 [11½] + 13 [11]
	वे अत धूम धूर	ve ata dhūma dhūra ‡	Deodhar RB 6:55-56	"	ν	24 [11] + 25 [10]
Malhār	वाजत तलत बिलत / बीलत	bājata tatata bitata / bitata	M. Buwa, BSM 2:34-36	Jhūmrā	-	42 [10] + 58 [8]
	वाजत तल बिलत	bājata tata bitata ‡	Bhatkhande, KPM 4:586-87	"	ν	42 [11] + 84 [11]
	वाजत तलत बीलत	bājata tatata bitata ‡	Patwardhan, RV 3:11-12	"	-	28 [13] + 42 [13]
Malhār	मंमदझा रंगीलारे	mammadasā raṅgīlāre	M. Buwa, BSM 2:36-37	Ektāl	-	24 [10½] + 27½ [7]
	महंमदझा रंगील	mahammadasā raṅgīla ‡	K.S. Pandit, SP 1:55	"	-	36 [9] + 48 [9]
	मंमदझा रंगील रे	mammadasā raṅgīla re ‡	Bhatkhande, KPM 4:578-79	"	ν	48 [7] + 54 [1]
	मंमदझा रंगील-लारे	mammadasā raṅgī–lāre ‡	Kundgolkar SKD 2:90-91	"	jaldi	48 [5] + 52 [1]
	महमदझा रंगीलारे	mahamadasā raṅgīlāre ‡	Patwardhan, RV 3:19-20	"	drut	48 [7] + 54 [1]
	मंमदझा रंगील रे	mammadasā raṅgīla re	Bhagwat: Repertoire List	"	-	-
Malhār	हसदलन दुवे दरन	hasadalana duve darana	M. Buwa, BSM 2:37-38	Jhaptāl	-	20 [1] + 40 [1]
Malhār	उन आई बदरिया	una āī badariyā	M. Buwa, BSM 2: 38-39	Jhaptāl	-	30 [8] + 37 [1]
	उत आई बदरिया	uta āī badariyā †	Patwardhan, RV 3:9-10	"	-	30 [8] + 37 [1]

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Malhār	बिजली चमके बरसे	bijalī camke barase	M. Buwa, BSM 2: 39-40	Tintāl	ml	48 [9] + 56 [1]
	बिजली चमके बरसे	bijalī camake barasē †	K.S. Pandit, SP 1:56-57	"	-	48 [9] + 56 [1]
	बिजरी / बिजुरी चमके बरसे	bijarī / bijurī camake barase †	Bhatkhande, KPM 4:566-67	"	ml	48 [9] + 56 [1]
	बिजली चमके बरसे	bijalī camake barase †	Bhaya Joshi, EIM 2:24-25	"	-	48 [9] + 56 [1]
	बिजली चमके बरसे	bijalī camke barase †	Patwardhan, RV 3:14-15	"	ml	48 [9] + 56 [1]
	बिजुरी चमके बरसे	bijurī camake barase †	O. Thakur, SA 5:76-77	"	-	48 [9] + 56 [1]
	बिजरी चमक बरसे	bijarī camake barase †	Deodhar RB 5:109-10	"	ml	48 [9] + 56 [1]
	बिजली चमके बरसे	bijalī camake barase	Bhagwat: Repertoire List	"	-	-
Malhār	अब घन बरसे लागिले	aba ghana barase_ lāgīle	M. Buwa, BSM 2:40	Tintāl	ml	48 [9] + 40 [1]
	अब घन बरसन लागेरे	aba ghana barasana lāgere †	Patwardhan, RV 3:15-16	"	"	48 [9] + 40 [1]
Malhār	बोछारन बरसे मेंहरवा	bochārana barase_ meharabā	M. Buwa, BSM 2:41-42	Tintāl	ml	48 [7] + 107 [12]
	बोछारन / बोछारन बरसे मेंहरवा	bauchārana / bochārana barase meharavā †	Bhatkhande, KPM 4:570-71	"	"	48 [7] + 90 [13]
Malhār	उमंड घुमंड घन बरसे	umāda ghumāda ghana barase	M. Buwa, BSM 2:42-43	Tintāl	ml	64 [9] + 72 [1]
	उमंड घुमंड घन बरसे	umāda ghumāda ghana barase †	Patwardhan, RV 3:16-17	"	"	64 [9] + 72 [1]
	उमंड घुमंड घन बरसे	umāda ghumāda ghana barase †	O. Thakur, SA 5:71-72	"	-	64 [9] + 72 [1]
Malhār	आई समधन मोरा	āī samadhana morā	M. Buwa, BSM 2:43-44	Ektāl	drut	48 [5] + 68 [1]
	आई समधिन मोरि / मोरी	āī samadhina morī / morī ‡	Bhatkhande, KPM 4:579-80	"	v	36 [5] + 56 [9]
	आई समधन मोरे	āī samadhina more †	Patwardhan, RV 3:20-21	"	drut	48 [5] + 52 [1]
	आई समधन मोरी	āī samadhana morī †	Deodhar RB 5:110-11	"	ml	48 [5] + 52 [1]
	आयी समधन मोरी	āyī samadhana morī	Bhagwat: Repertoire List	"	-	-
Malhār	कै लाडिले लाड	kai laḍilī laḍa	M. Buwa, BSM 2:44-45	Ektāl	drut	48 [9] + 68 [1]
	कहे लाडली लाड	kahe lāralī lāra ‡	Bhatkhande, KPM 4:587-88	Āḍācautāl	ml	42 [10] + 69 [11]
	कहे लाडलीरी लाड	kahe laḍalīrī lāḍa †	Bhaya Joshi, EIM 2:24-25	Ektāl	-	48 [8] + 79 [1]
	कैलाडिली लाड	kailaḍilī laḍa †	Patwardhan, RV 3:21-22	"	drut	49 [8 (9)] + 80 [1]

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Rāga		Text (transliteration)	Source	Tāla		Count
Malhār	धुंगजरसो आया बनरा	dhungajaraso āyā banarā	M. Buwa, *BSM* 2:229-30	*Ektāl*	-	24 [10] + 33 [1]
	धुंगजरसो आया बनरा	dhũgajarso āyā banarā ‡	Bhatkhande, *KPM* 4:585	*Tintāl*	v	32 [12] + 47 [13]
Mālkauns	गोविंद / गोविंद कृष्ण	gobinda / govinda krsna	M. Buwa, *BSM* 3:1-2	*Tilvārā*	-	16 [14½] + 21½ [9]
	गोविंद कृष्ण	govinda krsna ‡	Patwardhan, *RV* 3:213-14	*Ektāl*	-	12 [11] + 24 [11]
Mālkauns	कबहो कपी	kabaho kapī	M. Buwa, *BSM* 3:2-3	*Tilvārā*	-	16½ [14½ (15)] + 38 [9]
	कबहो कपी	kabaho kapī_ ‡	V.D. Paluskar, *STP*:135-37	*Tintāl*	v	32 [9] + 68 [5]
	कबहो कपी	kabaho kapī ‡	Patwardhan, *RV* 3:215	*Ektāl*	-	12 [11] + 24 [11]
	कब हो कपी	kaba ho kapī ‡	Deodhar *RB* 5:161-62	"	v	12 [10] + 25 [9]
Mālkauns	पीर न जानी रे	pīra na jānī re	M. Buwa, *BSM* 3:3-4	*Tilvārā*	-	32 [15] + 38 [9]
	पीर न जानि / जानी रे	pīra na jānī / jānī re ‡	K.S. Pandit, *SP* 1:95-96 (R)	"	-	48 [13] + 48 [13]
	पीर न जानी रे	pīra na jānī re ‡	Bhatkhande, *KPM* 3:662-63	*Ektāl*	v	36 [9] + 36 [9]
	पीर न जानी वे	pīra na jānī ve ‡	Patwardhan, *RV* 3:214-15	"	-	24 [11] + 24 [11]
	पीर न जानी रे	pīra na jānī re ‡	O. Thakur, *SA* 3:137-39	"	v	24 [11] + 34 [7]
		pīra na jānī re	Bhagwat: Repertoire List	*Tilvārā*	-	-
Mālkauns	आज मोरे घर घर	āja more ghara	M. Buwa, *BSM* 3:4-5	*Tilvārā*	-	32 [14] + 37 [9]
	आज मोरे घर घर	āja more ghara †	Bhatkhande, *KPM* 3:665-66	*Ektāl*	*ml*	36 [9] + 36 [9]
Mālkauns	हूंतो थारे संगवा	hũto thāre sangavā	M. Buwa, *BSM* 3:6-7	*Tilvārā*	-	16 [15] + 30 [1]
Mālkauns	पग लागन ते	paga lāgana te	M. Buwa, *BSM* 3:7	*Āḍācautāl*	-	28 [12] + 11 [1]
	पग लागन दै	paga lāgana de ‡	Bhatkhande, *KPM* 3:669-70	*Ektāl*	v	24 [8] + 23 [9]
Mālkauns	पन्ना बिलीये एबनाये	pananā biīye ebanāye	M. Buwa, *BSM* 3:7-8	*Ektāl*	-	24 [10½] + 29½ [5]
	पान्ना बीरी बनाये	pānanā bīrī banāye ‡	Bhatkhande, *KPM* 3:666-67	"	v	60 [9] + 35½ [9]

Mālkauns	सा सुंदर बदनके	sā sundara badanake †	M. Buwa, *BSM* 3:11-12	*Jhaptāl*	–	40 [1] + 40 [1]
	सुंदर बदन के	sundara badana ke †	Bhatkhande, *KPM* 3:672-73	"	*ml*	40 [1] + 40 [1]
	सा सुंदर बदन के	sā sundara badana ke †	Patwardhan, *RV* 3:215-16	"	–	40 [1] + 40 [1]
	सा सुंदर बदन के	sā sundara badana ke †	Deodhar *RB* 3:45-47; 5:169-70	"	–	40 [1] + 40 [1]
	सुंदर बदन के	sundara badana ke	Bhagwat: Repertoire List	"	–	-
Mālkauns	लंगर धीट तोहे राम	langara dhīṭa tohe rāma	M. Buwa, *BSM* 3:12-13	*Tīntāl*	*ml*	16 [9] + 64 [9]
Mālkauns	तो तो नंदका छेला धीट लंगरवा	to to nandakā chela dhīta langaravā	M. Buwa, *BSM* 3:13-14	*Tīntāl*	*ml*	32 [7] + 54 [1]
Mālkauns	कैसे कवन घर जाऊं	kaise kavana ghara jāū̃	M. Buwa, *BSM* 3:14-15	*Tīntāl*	*ml*	32 [9] + 48 [9]
Malahā Kedār	मंदरमा हियानी को लिये	maundaramā hiyānī ko liye	M. Buwa, *BSM* 3:169-70	*Tilvāṛā*	–	32 [13] + 68 [9]
	मंदर मा हियानी कोड़ीये / कोड़िए	mendara mā diyanī koṭiye / koḍie ‡	Bhatkhande, *KPM* 5:198	"	*v*	32 [13] + 48 [13]
	मंदरमा हियानी को लिये	maundaramā hiyānī ko liye †	Patwardhan, *RV* 5:61-62	*Jhumrā*	–	28 [13] + 28 [13]
Malahā Kedār	ये बसंती बाग	ye basantī bāga	M. Buwa, *BSM* 3:170-71	*Tilvāṛā*	–	32 [13½] + 21½ [9]
Malahā Kedār	थारा गुन मनोगी	thārā guna mānōgī	M. Buwa, *BSM* 3:171-73	*Tilvāṛā*	–	32 [15] + 38 [9]
	थारा गुन मनोगी	thārā guna mānogī ‡	Patwardhan, *RV* 5:60	*Ektāl*	–	24 [11] + 24 [11]
Malahā Kedār	आजरा मोरा मुबा	ājarā morā mubā	M. Buwa, *BSM* 3:173-74	*Tilvāṛā*	–	32 [14½] + 37½ [9]
	आजरा मोरा मुबा	ājarā morā mubā ‡	Patwardhan, *RV* 5:62-63	*Tīntāl*	*dhīma*	16 [15] + 16 [15]
Malahā Kedār	कैसे जिया धर धीर	kaise jiyā dhara dhīra	M. Buwa, *BSM* 3:174-75	*Tīntāl*	*ml*	48 [9] + 40 [1]
	कैसे जिया धरे धीर	kaise jiyā dhare dhīra ‡	Bhatkhande, *KPM* 5:196	"	"	48 [9] + 40? [9]
	कैसे जिया धर धीर	kaise jiyā dhara dhīra †	Patwardhan, *RV* 5:63	"	"	48 [9] + 40 [1]
Māru Bihāg (purānā prakār)	मग जिये हो	maga jaiye ho	M. Buwa, *BSM* 3:165-167	*Jhumrā*	–	28 [11] + 31 [8]
Campak	मग जिये हो	maga jaiye ho ‡	Patwardhan, *RV* 5:94-95	"	–	14 [13] + 28 [13]
Mārvā	पिया मोरे आनंद देस	piyā more ānanda desa	M. Buwa, *BSM* 2:107	*Tilvāṛā*	–	32 [14½] + 21½ [9]
	पिया मोरे अनत देस	piyā more anata desa ‡	Bhatkhande, *KPM* 2:300-1	*Tīntāl*	*ml*	32 [12] + 31 [13]
	पिया मोरे आनत देस	piyā more ānata desa ‡	Patwardhan, *RV* 2:6-7	*Tilvāṛā*	–	16 [15½] + 16½ [15]

Rāga	Devanagari	Transliteration	Source	Tāla		
Mārvā	ननदिया चवा	nanadiyā cavā	M. Buwa, *BSM* 2:108-9	*Tilvāṛā*	–	48 [14¼] + 37¼ [9]
	ननंदिया / ननंदिया चवाव	nanandiyā / nanandiyā cavāva ‡	Bhatkhande, *KPM* 2:296-97	*Jhūmrā*	ν	56 [11] + 42 [11]
	ननंदिया चवाव	nanandiyā cavāva	Bhagwat: Repertoire List	"	–	-
Mārvā	झांझनु मोरा झनकाई	jhā̃jhanu morā jhanakāī	M. Buwa, *BSM* 2:109-10	*Tilvāṛā*	–	32 [12] + 19 [9]
	झांझन मोरा झनकाई	jhā̃jhana morā jhanakāī ‡	Bhatkhande, *KPM* 2:296	*Ektāl*	ν	24 [9] + 24 [9]
	झांझन मोरा झनकाई	jhā̃jhana morā jhanakāī ‡	Patwardhan, *RV* 2:7-8	"	=	24 [9] + 12 [11]
Mārvā	माई मोरी काहूं	māī morī kāhū	M. Buwa, *BSM* 2:110-11	*Tilvāṛā*	–	32 [14] + 37 [9]
	माई मेरी काहू	māī merī kāhū ‡	K.S. Pandit, *SP* 1:74-75	"	–	48 [13] + 36 [9]
	माई मोंहे काहू	māī mohe kāhū ‡	Bhatkhande, *KPM* 2:299-300	*Ektāl*	ν	36 [8] + 36 [8]
	माई मोंहे काहूं / काहूं	māī mohe kāhū / kāhū †	Patwardhan, *RV* 2:8-9	*Tilvāṛā*	–	16 [15] + 16 [15]
	माई मेरी काहूको का परी	māī merī kāhūko kā parī	Bhagwat: Repertoire List	"	–	-
Mārvā	काहूं की रीतकी गरे	kāhū kī rītako gare	M. Buwa, *BSM* 2:111-12	*Tintāl*	ml	48 [9] + 56 [1]
	काहूकी रीत काहु / काहु करे	kāhukī rīta kāhu / kāhū kara ‡	K.S. Pandit, *SP* 1:75	"	–	48 [9] + 48 [9]
	काउ कि रीत कोउ करे	kāu ki rīta kou kare ‡	Bhatkhande, *KPM* 2:288-89	"	ml	48 [9] + 48 [9]
	क्योंकि रीत क्यों करे	kyaũki rīta kyaũ kare †	Kundgolkar *SKD* 2:134-35	"	–	48 [9] + 56 [1]
	कहूं के रीत कहूं करे	kahū ke rīta kahū kare †	Bhaya Joshi, *EIM* 2:30-31	"	–	48 [9] + 56 [1]
	काउकि रीत कोउ करे	kāukī rīta kou kare †	Patwardhan, *RV* 2:10-11	"	ml	48 [9] + 56 [1]
	काहुकी रीत काहू करे	kāhukī rīta kāhū kare	Bhagwat: Repertoire List	"	–	-
Mārvā	मोरा रे तुमिसन लागीलो	morā re tumisana lāgilo	M. Buwa, *BSM* 2:112-13	*Tintāl*	ml	64 [7] + 54 [1]
	मोरारे तुमिसन लागीलो	morāre tumisana lāgilo †	Patwardhan, *RV* 2:11-2	"	=	64 [7] + 54 [1]
	मोरारे तुमिसन लागीलो	morāre tumisana lāgilo ‡	Deodhar *RB* 6:147-48	"	=	64 [7] + 62 [9]
Mārvā	बोलन बिन कबहूं	bolana bina kabahū̃	M. Buwa, *BSM* 2:113-14	*Tintāl*	ml	48 [12] + 35 [9]
	बोलन बिन कबहूं	bolana bina kabahū̃ ‡	Patwardhan, *RV* 2:9-10	"	=	48 [12] + 43 [1]
	बोलन बिन कबहूं	bolana bina kabahū̃ ‡	O. Thakur, *SA* 4:139-40	*Ektāl*	ν	24 [10¾] + 21¾ [1]

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Rāga	Text (Devanagari)	Text (transliteration)	Source	Tāla	drut	
Mārvā	गायक सब मिल बिचार लेहो गायक सब मिल बिचार लेहो	gāyaka saba mila bicāra leho gāyaka saba mila bicāra leho ‡	M. Buwa, *BSM* 2:114-15 Bhatkhande, *KPM* 2:312-14	*Ektāl* *Cautāl*	— ν	72 [2] + 76 (77) [9] 72 [2] + 73 [1]
Megh Malhār	उमंड घुमंड घन आये उमंडॅा घुमंडॅा घन आये	umanda ghumanda ghana āye umandā̃ ghumandā̃ ghana āye ‡	M. Buwa, *BSM* 3:141-143 Patwardhan, *RV* 4:40-41	*Jhumrā* "	— —	42 [11] + 31 [8] 28 [13] + 14 [13]
Megh Malhār	चमके बिजलिया बरसे मा चमके बिजलिया बरसे	camke bijaliyā barase mā camake bijaliyā barase †	M. Buwa, *BSM* 3:143-144 Patwardhan, *RV* 4:41-42	*Āḍācautāl* "	ml "	28 [14] + 27 [1] 56 [7] + 48 [1]
Megh Malhār	मैं कसन कहिये सजनी मैं कसन कहिये सजनी	mai kāsana kahiye sajanī mai kāsana kahiye sajanī †	M. Buwa, *BSM* 3:144-45 Patwardhan, *RV* 4:42-43	*Tintāl* "	ml "	32 [7] + 62 [9] 48 [7] + 63 [9]
Megh Malhār	घोर घोर घोर बरसे	ghora ghora ghora barase	M. Buwa, *BSM* 3:145-46	*Tintāl*	ml	64 [1] + 40 [9]
Mohan	आरी वीर मोहन	ārī bīra mohana	M. Buwa, *BSM* 3:167-68	*Tilvāṛā*	—	16 [13] + 20 [9]
Multānī	डोला जालम (*khyāl*) डोला जालमू (*tappā, khyāl aṅg*)	ḍola jālama ḍholā jālamū ‡	M. Buwa, *BSM* 1:110-11 K.S. Pandit, *SP* 1:90-91	*Tilvāṛā* "	— —	32 [15] + 22 [9] 32 [13] + 32 [13]
	डोला जानमू डोला जालम	ḍholā jānam ‡ ḍholā jālama	Bhatkhande, *KPM* 4:773-74 Bhagwat: Repertoire List	*Tintāl* *Tilvāṛā*	ν —	32 [14] + 33 [13] -
Multānī	अरे पटकवा	are patakavā	M. Buwa, *BSM* 1:111-12	*Tilvāṛā*	—	32 [14] + 37 [9]
Multānī	लाड़ी थारी बात लाड़ी थारी बात लाड़ी / लाड़ी थारी बात	lāḍī thārī bāta lā ḍī thārī bāta ‡ lā ḍī / lāṛī thārī bāta ‡	M. Buwa, *BSM* 1:112-13 Bhatkhande, *KPM* 4:774-75 Patwardhan, *RV* 2:133-34	*Tilvāṛā* *Tintāl* *Ektāl*	— ν "	32 [14] + 37 [9] 32½ [12 (12½)] + 31 [13] 12 [11] + 12 [11]
Multānī	मोसो बना मेरे घर मोसो बना मेरे घर	mõso banā mere ghara moso banā mere ghara ‡	M. Buwa, *BSM* 1:113-14 Patwardhan, *RV* 2:129	*Tilvāṛā* "	— —	16 [14] + 21 [9] 16 [15] + 16 [15]
Multānī	हमरा रे बालमुवा लोने हमरा रे बालमा लोने	hamarā̲ re bālamuvā lone hamarā re bālama lone ‡	M. Buwa, *BSM* 1:114-15 Bhatkhande, *KPM* 4:769-70	*Tilvāṛā* *Tintāl*	— ν	32 [15] + 22 [9] 48½ [12 (12½)] + 31½ [13]
Multānī	का जानुरे का जानो रे का जानुरे	kā jānure kā jāno re ‡ kā jānure †	M. Buwa, *BSM* 1:116-17 Bhatkhande, *KPM* 4:775-76 Patwardhan, *RV* 2:132-33	*Tilvāṛā* *Tintāl* *Ektāl*	— ν "	32 [13½] + 36½ [9] 49 [13 (14)] + 49 [13] 24 [11] + 24 [11]

Rāga						
Multānī	कवन देस कवन	kavana desa kavana	M. Buwa, BSM 1:117-18	Āḍācautāl	-	42 [1] + 28 [1]
	कवन देस कवन	kavana desa kavana †	Bhatkhande, KPM 4:771-72	"	v	42 [1] + 28 [1]
	कवनु देस कवनु	kavanu desa kavanu †	Bhaya Joshi, EIM 2:26-27	"	-	42 [1] + 28 [1]
	कवन देस कवन	kavana desa kavana †	Patwardhan, RV 2:130-31	"	v	42 [1] + 28 [1]
Multānī	कवन देस गइलवा / गइलवा पिया	kavana desa gaïlavā / gaïlavā piyā	M. Buwa, BSM 1:118-19	Jhūmrā	-	42 [10½] + 30½ [8]
	कवन देस गये पिया	kavana desa gaye piyā ‡	Bhatkhande, KPM 4:770-71	Tintāl	v	32 [12] + 31 [13]
Multānī	गोविंद सो प्रीत	govinda so prīta	M. Buwa, BSM 1:120	Ektāl	drut	24 [1] + 24 [1]
	गोविंदसो प्रीत	govindaso prīta †	Bhaya Joshi, EIM 2:26-27	"	-	24 [1] + 24 [1]
	गोविंद सो प्रीत	govinda so prīta †	Patwardhan, RV 2:138	"	drut	24 [1] + 24 [1]
Multānī	नैननूमैं आनबान	nainanumē ānabāna	M. Buwa, BSM 1:120-21	Ektāl	drut	24 [1] + 48 [1]
	नैनन में आन बान	nainana mē āna bāna ‡	K.S. Pandit, SP 1:91	"	-	24 [1] + 36 [1]
	नैनन में आन-बान	nainana mē āna-bāna ‡	Bhatkhande, KPM 4:760	"	ml	24 [1] + 36 [1]
	नैनन में आन बान	nainana mē āna bāna †	Patwardhan, RV 2:137-38	"	drut	24 [1] + 48 [1]
Multānī	आज बाजत बधाई बरसाने	āja bājata badhāī barasāne †	M. Buwa, BSM 1:121-23	Tintāl	ml	48 [7] + 30 [9] + 54 [1]
	आज बाजत बधाई बरसाने	āja bajata badhāī barasāne †	Bhatkhande, KPM 4:750-51	"	"	32 [7] + 30 [9]
	[आज] बाजत बधाई बरसाने	[āja] bājata badhāī barasāne †	V.D. Paluskar, SB 2:94-98	"	-	32 [7] + 30 [9] + 64 [9]
	आज बाजत बधाई बरसाने	āja bājata badhāī barasāne †	Patwardhan, RV 2:134-35	"	ml	32 [7] + 30 [9] + 54 [1]
	आज बाजत बधाई बरसाने	āja bājata badhāī barasāne †	O. Thakur, SA 4:84-85	"	-	32 [7] + 30 [9] + 54 [1]
Multānī	सुंदर सुरजनुवा साँइ रे	sundara surajanuvā sāĩ re	M. Buwa, BSM 1:123-24	Tintāl	ml	48 [7] + 30 [9]
	संदर सुरजनवा साँइ रे	sundara surajanavā sāĩ re †	Bhatkhande, KPM 4:751-52	"	"	32 [7] + 30 [9]
	सुंदर सुर जनवा साँइ रे	sundara sura janavā sāĩ re †	Bhaya Joshi, EIM 2:26-27	"	-	48 [7] + 30 [9]
	सुंदर सुरजनवा साँइ रे	sundara surajanavā sāĩ re †	Patwardhan, RV 2:135	"	ml	32 [7] + 30 [9]
	सुंदर सुरजनवा साँइ रे	sundara surajanavā sāĩ re	Bhagwat: Repertoire List	"	-	-

Rāga		Transliteration	Source	Tāla		
Multānī	सुरजनु मतवाला	surajanu matavālā	M. Buwa, BSM 1:124-25	Tīntāl	ml	32 [5] + 60 [9]
	सुंदर सुरजन मतवाला	sundara surajana matavālā †	Bhatkhande, KPM 4:749-50	"	"	32 [7] + 62 [9]
	सोई जन मतवाला	soī jana matavālā ‡	O. Thakur, SA 4:88	"	-	32 [13] + 60 [1]
Multānī	हम्से तुम रार करौं	hamase tuma rāra karō	M. Buwa, BSM 1:125-26	Tīntāl	ml	48 [11j] + 42 [1]
	हम्से तुम रार न करो	hamasē tuma rāra na karo ‡	Bhatkhande, KPM 4:753-54	"	"	48 [7] + 30 [9]
	हम्से तुम रार करौं	hamase tuma rāra karō ‡	Kundgolkar SKD 2:99-101	"	-	48 [11] + 42 [1]
Multānī	लगि लगि रे	lāgi lāgi re	M. Buwa, BSM 1:126-27	Tīntāl	ml	32 [14] + 42 [4]
Multānī	छोरा जसिरे	chorā jāsīre	M. Buwa, BSM 1:128-29	Tīntāl	ml	32 [14] + 50 [12]
Multānī Dhamāsrī	ए गोकुल गांवको छोरारे	e gokula gāvako chorāre	M. Buwa, BSM 3:126-27	Jhumrā	-	53 [12 (9)] + 29 [8]
Multānī	गोकुल गांव के छोरा	gokula gāva ke chorā ‡	Bhatkhande, KPM 4:772-73	Tīntāl	v	32 [14] + 33 [13]
"	ए गोकुल गांवके छोरा रे	e gokula gāvake chorā re ‡	Patwardhan, RV 2:130	Jhumrā	"	14 [13] + 14 [13]
"	ए गोकुल गांवको छोरा	e gokula gāvako chorā ‡	O. Thakur, SA 4:82-83	Ektāl	"	24 [11] + 26½ [9]
"	गोकुल गांवको छुवरा	gokula gāvako chuvarā	Bhagwat: Repertoire List	Jhumrā	ʿ	-
Multānī Dhamāsrī	लोक चवावे करे	loka cavāve kare	M. Buwa, BSM 3:127-28	Tilvārā	-	32 [15] + 22 [9]
	लोक खुवावे कई	loka chuvāve kaī ‡	Patwardhan, RV 5:151-52	Ektāl	v	24 [11] + 14 [9]
Naṭ	करत हो मोसो / मोसों	karata ho moso / mosō	M. Buwa, BSM 2:147-48	Tilvārā	-	48 [14½] + 53½ [9]
Chāyānaṭ	प करत हो मोसे	e karata ho mose ‡	Bhatkhande, KPM 4:129-30	Ektāl	v	36 [9] + 48 [9]
Naṭ	करत हो मोसो / मोसों	karata ho moso / mosō †	V.D. Paluskar, SB 1:125-30	Tīntāl	-	96 [9] + 100 [5]
"	करत हो मोसों	karata ho moso / mosō ‡	Patwardhan, RV 5:89-90	Tilvārā	-	32 [15] + 32 [15]
Chāyānaṭ	करत हो मोसो / मोसों	karata ho moso / mosō ‡	Deodhar RB 5:200-1	"	"	32 [13] + 32 [13]
Naṭ	जाने ना धींगी	jāne nā dhyāũgī	M. Buwa, BSM 2:148-49; 3:176-77	Tilvārā	-	32 [13½] + 36½ [9]
	जाने न दूंगी	jāne na dūgī ‡	Patwardhan, RV 5:88-89	"	-	16 [15] + 16 [15]
Naṭ Bihāg	झन् झन् झन् पायल	jhan jhan jhan pāyala	M. Buwa, BSM 3:164-65	Tīntāl	ml	48 [12] + 35 [9]
	झन् झन् झन् पायल	jhan jhan jhan pāyala †	Patwardhan, RV 5:259-60	"	"	48 [12] + 35 [9]

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Rāga	Devanagari	Transliteration	Source	Tāla		Measures
Nāyki Kānaḍā	वनरा मोरा प्यारा	banarā morā pyārā	M. Buwa, BSM 3:177-78	Tilvārā	-	32 [13½] + 20½ [9]
	वनरा मोरा प्यारा	banarā morā pyārā ‡	Bhatkhande, KPM 6:220	"	v	32½ [12 (12½)] + 31½ [13]
	वनरा मोरा प्यारा	banarā morā pyārā ‡	Patwardhan, RV 5:100	Ektāl	-	24 [11] + 12 [11]
Nāyki Kānaḍā	ले जावोरे पातकवा	le jāvore pātakavā	M. Buwa, BSM 3:179	Tilvārā	-	32 [15] + 30 [1]
Pancam	फूली वसंत	phūlī basanta	M. Buwa, BSM 3:191-92	Tilvārā	-	32 [14] + 37 [9]
Pancam (sāḍav prakār)	फूली वसंत	phūlī basanta ‡	Patwardhan, RV 6:154-55	"	-	16 [15] + 16 [15]
Paraj	काहे बजाये वीन सावरे	kāhe bajāye bīna sāvare	M. Buwa, BSM 3:63-64	Tintāl	ml	32 [10] + 33 [9]
			K.S. Pandit, Recordings	"	-	-
	काहे बजाई वीन सांवरे	kāhe bajāī bīna sāvare (f)	Bhatkhande, KPM 4:422	"	ml	32 [9] + 32 [9]
	काहे बजावे वीन सांवरे	kāhe bajāve bīna sāvare †	Patwardhan, RV 4:106-7	"	=	32 [10] + 33 [9]
Pūriyā	प्यारे दे गर लगी	pyāre de gara lagī	M. Buwa, BSM 2:179	Jhūmrā	-	42 [10] + 31 [8]
	प्यारे दे गर लगी	pyāre de gara lagī ‡	Bhatkhande, KPM 4:470	"	v	28 [11] + 28 [11]
	प्यारे दे गर लगी	pyāre de gara lagī ‡	Patwardhan, RV 2:116-17	"	=	14 [13] + 14 [13]
	प्यारे दे गर लगेवाँ	pyāre de gara lāgevā̃	Bhagwat: Repertoire List	Tilvārā	-	-
Pūriyā	पिया गुन्वंता	piyā gunavantā	M. Buwa, BSM 2:180	Tilvārā	-	32 [14] + 21 [9]
	पिया गुन्वंता / गुन्वंता	piyā gunavantā / gunavantā ‡	Bhatkhande, KPM 4:467-68	Ektāl	v	36½ [8 (8½)] + 35½ [9]
	पिया गुन्वंता	piyā gunavantā ‡	Patwardhan, RV 2:115-16	"	=	24 [11] + 12 [11]
Pūriyā	रात बसे आये	rāta base āye	M. Buwa, BSM 2:181	Tilvārā	-	32 [14] + 21 [9]
	रात बसे आये	rāta base āye ‡	Bhatkhande, KPM 4:465-66	Ektāl	v	36 [10] + 35 [11]
Pūriyā	सुघर बना गावो	sugara banā gāvo	M. Buwa, BSM 2:182	Tilvārā	-	32 [15] + 38 [9]
			K.S. Pandit, Recordings	Ektāl	-	-
	सुघर बना गावो	sughara banā gāvo ‡	Bhatkhande, KPM 4:474-75	Tintāl	v	48½ [12 (12½)] + 47½ [13]
	सुघर बना गावो	sughara banā gāvo ‡	Patwardhan, RV 2:117-18	Tilvārā	-	16 [16] + 16 [16]
	सुघर बना गावो	sughara banā gāvo ‡	O. Thakur, SA 4:115-16	Ektāl	v	23¾ [11 (10¾)] + 33¾ [1]
	सुघर बना गावो	sughara banā gāvo	Bhagwat: Repertoire List	Tilvārā	-	-

Pūriyā	दिल लगा रेदा यार हो	dila lagā rēdā yāra ho	M. Buwa, *BSM* 2:183-84	*Tilvāṛā*	-	32 [14] + 37 [9]
Pūriyā	दिल लगा रेदायरवे / रेदायरवे	dila lagā redāyārave / rēdāyārave ‡	Bhatkhande, *KPM* 4:472	*Tintāl*	ʋ	32 [13] + 46 [15]
Pūriyā	एरी हो चंक	erī ho canka	M. Buwa, *BSM* 2:184-85	*Tintāl*	*ml*	64 [13] + 44 [1]
Pūriyā	सपने में आये पी जबते	sapane me āye pī jabate	M. Buwa, *BSM* 2:185-86	*Tintāl*	*ml*	64 [12] + 59 [1]
	सपने में आए जबते	sapane mẽ āe jabatē ‡	Bhatkhande, *KPM* 4:455-56	"	"	48 [12] + 39 [5]
	सपने में आये पिया जब ते	sapane mẽ āye piyā jaba te †	Patwardhan, *RV* 2:118-19	"	"	48 [12] + 59 [1]
	सपने में आ पी जब से	sapane mẽ āe pī jaba se †	O. Thakur, *SA* 4:124-25	"	-	64 [12] + 59 [1]
	सपनेमें आये पिया	sapanemẽ āye piyā	Bhagwat: Repertoire List	"	-	-
Pūriyā	ते काई रात	te kāī rāta	M. Buwa, *BSM* 2:186-87	*Tintāl*	*ml*	48 [12] + 53 [7]
	ते काई रार	te kāī rāra ‡	Patwardhan, *RV* 2:119-20	"	"	48 [12] + 53 [7]
	थे कोई रार	the kāī rāra †	O. Thakur, *SA* 4:129	"	-	48 [12] + 53 [7]
Pūriyā	फूलंको हारवा	phūlanko hāravā	M. Buwa, *BSM* 2:177-78	*Ektāl*	-	48 [9] + 28 [5]
	फूलन के हरवा	phūlana ke haravā ‡	K.S. Pandit, *SP* 1:77	"	-	48 [9] + 36 [9]
	फूलन के हरवा	phūlana ke haravā ‡	Bhatkhande, *KPM* 4:469-70	"	ʋ	36 [8] + 35 [9]
	फूलनके हरवा	phūlanake haravā ‡	Patwardhan, *RV* 2:115	"	"	24 [11] + 16 [11]
Pūriyā Dhanāśrī	चंदरा जगदा	caindarā jagadā	M. Buwa, *BSM* 2:98	*Tilvāṛā*	-	32 [14] + 21 [9]
	चहिंदरा जगदा	cahindarā jagadā ‡	Bhatkhande, *KPM* 4:356-57	*Tintāl*	ʋ	48½ [12 (12½)] + 63½ [13]
Pūriyā Dhanāśrī	तोनुवा माई करदे	tonuvā māi karade	M. Buwa, *BSM* 2:99-100	*Tilvāṛā*	-	32 [13] + 36 [9]
Pūrvī	टुनवा है माई करदे	ṭunavā he māi karade ‡	Bhatkhande, *KPM* 2:251-52	*Tintāl*	ʋ	32 [12] + 31 [13]
Pūriyā Dhanāśrī	आ टोनवा माई करदे	ā ṭonuvā māi karade ‡	Patwardhan, *RV* 1:87	*Tilvāṛā*	-	16 [14] + 16 [14]
"	ये टोनवा माई कर दे	ye ṭonavā māi kara de †	O. Thakur, *SA* 4:159-60	"	-	16 [15] + 18 [13]
Pūrvī	टुनवाया माई	ṭunavāyā māi	Bhagwat: Repertoire List	"	-	-

Pūriyā Dhanāśrī	प सदारंग नीत उठकर	e sadāraṅga nīta uthakara ‡	M. Buwa, *BSM* 2:100	*Ektāl*	-	25 [9 (10)] + 39 [6]
	सदारंग नित उठकर	sadāraṅga nita uthakara ‡	Bhatkhande, *KPM* 4:355-56	"	*v*	24 [8½] + 47½ [9]
	प सदारंग नित उठकर	e sadāraṅga nita uthakara ‡	Deodhar *RB* 6:70-71	"	"	12 [11] + 23 [12]
	सदारंग नित उठ कर	sadāraṅga nita utha kara	Bhagwat: Repertoire List	*Tilvāṛā*	-	-
Pūriyā Dhanāśrī	प मस्की कहा जा	e maskī kahā jā	M. Buwa, *BSM* 2:101	*Ektāl*	-	13 [9 (10)] + 28 [6]
Pūriyā Dhanāśrī	आनावे मिल जानावे	ānāve mila jānāve	M. Buwa, *BSM* 2:102	*Tīntāl*	*ml*	32 [10] + 33 [9]
	आनावे मिल जानावे	ānāve mila_ jānāve ‡	Bhatkhande, *KPM* 2:291-92	"	"	48 [10] + 32 [10]
Mārvā	आना वे मिल जाना वे	ānā ve mila jānā ve (f)	O. Thakur, *SA* 4:170	"	-	32 [9] + 32 [9]
"	आना वे मिल जाना वे	ānā ve mila jānā ve	Bhagwat: Repertoire List	"	-	-
Pūriyā Dhanāśrī	ठाढ़ादि डऊड़ा ठग्वे	thāḍādi ḍaūḍā thaguve	M. Buwa, *BSM* 2:102-3	*Tīntāl*	*ml*	32 [10] + 38 [4]
Pūrvī	पियरव के वासो	piyarava ke bāso	M. Buwa, *BSM* 2:87-88	*Tilvāṛā*	-	48 [12¾] + 35¾ [9]
	पियरवा की वासे	piyarvā kī bāse †	Bhatkhande, *KPM* 2:253-54	*Ektāl*	*v*	36½ [8 (8½)] + 35½ [9]
	पियरवाकी वासे	piyaravākī bāse †	Patwardhan, *RV* 2:45-46	*Tilvāṛā*	-	16 [15¼] + 16¼ [15]
	पियरवा की बाँह सो	piyaravā kī bāna so †	O. Thakur, *SA* 6:60-61	"	*v*	16 [14½] + 17 [13½]
Pūrvī	दिलीया / दिलीया नग्रमें रस	dīliyā / dīliyā nagaramo rasa	M. Buwa, *BSM* 2:88-89	*Tilvāṛā*	-	32 [14] + 21 [9]
	दिलीया / दिलीया नग्रमें रस	dīliyā / dīliyā nagaramo rasa ‡	Patwardhan, *RV* 2:46-47	"	-	16 [15] + 16 [15]
Pūrvī	कैसे पाई आला / अल्ला	kaise pāī ālā / allā	M. Buwa, *BSM* 2:89-90	*Tilvāṛā*	-	32 [14] + 24 [9]
Pūrvī	मै तो न जाऊँ	mai to na jāū̃	M. Buwa, *BSM* 2:90-91	*Ektāl*	-	48 [11] + 41 [5]
	मै तो न जाऊँ	mai to na jāū̃ ‡	Patwardhan, *RV* 2:47-48	"	-	24 [11] + 13 [11]
Pūrvī	सुल्ताना न निजाम	sultāna na nijāma	M. Buwa, *BSM* 2:92-93	*Jhaptāl*	-	50 [1] + 30 [1]
Pūrvī	हरि ये मैका सब	hari ye maikā saba	M. Buwa, *BSM* 2:93-94	*Tīntāl*	*ml*	48 [9] + 48 [9]
	हरिये मै को सब	hariye mai ko saba †	V.D. Paluskar, *SB* 2:109-11	"	-	48 [9] + 48 [9]
	हरि ये मै को सब	hari ye mai ko saba †	Bhaya Joshi, *EIM* 2:28-29	"	-	48 [9] + 48 [9]
	अरिये मैको सब	ariye maiko saba †	Patwardhan, *RV* 2:50-51	"	*ml*	48 [9] + 48 [9]
	अरि ये मैं का सब	ari ye maĩ kā saba †	O. Thakur, *SA* 6:62-63	"	-	48 [9] + 48 [9]

Rāga				Tāl		
Pūrvī	कागवा बोले मोरि	kagavā bole mori †	M. Buwa, *BSM* 2:94-95	*Tīntāl*	*ml*	48 [9] + 48 [9]
	कागवा बोले मोरि	kagavā bole mori †	Bhatkhande, *KPM* 2:240-41	"	"	48 [9] + 48 [9]
	कागबा बोले मोरि	kagabā bole mori †	Kundgolkar *SKD* 2:124-25	"	-	48 [9] + 48 [9]
	कगुवा बोले मोरि	kaguvā bole mori †	Bhaya Joshi, *EIM* 2:30-31	"	-	48 [9] + 48 [9]
	कागवा बोले मोरि	kagavā bole mori †	Patwardhan, *RV* 2:49-50	"	*ml*	48 [9] + 48 [9]
	कागवा बोले मोरि	kagavā bole mori †	Deodhar *RB* 4:41-42	"	"	48 [9] + 48 [9]
	कागवा बोले मोरि	kagava bole mori	Bhagwat: Repertoire List	"	-	-
Pūrvī	तन्देरे तन्देरे या यादि	tandere tandere yā yādi	M. Buwa, *BSM* 2:95-96	*Tīntāl*	*ml*	48 [9] + 53 [4]
Pūrvī	या दोस्त नो तनो	yā dosta no tano	M. Buwa, *BSM* 2:96-97	*Ektāl*	*drut*	48 [7] + 42 [1]
Rāmdāsī Malhār	सकल बन ओलाई	sakala bana olāī ‡	M. Buwa, *BSM* 3:148-149	*Tilvāṛā*	-	32 [12] + 51 [9]
	सकल बनहु लाये	sakala banahu lāye ‡	Bhatkhande, *KPM* 6:277-78	*Ektāl*	*v*	36 [8½] + 35½ [9]
	सकल बन ओलाई	sakala bana olāī ‡	Patwardhan, *RV* 4:47-48	*Tilvāṛā*	-	16 [13] + 32 [13]
Rāmkali	कोयल बोले माई	koyala bole māī	M. Buwa, *BSM* 3:113-14	*Tilvāṛā*	-	32 [14] + 37 [9]
Bhairav	कोयल बोले माई	koyala bole māī ‡	K.S. Pandit, *SP* 1:57-58	"	-	48 [13] + 48 [13]
"	कोयल बोले माई	koyala bole māī ‡	Bhatkhande, *KPM* 2:193-4	*Ektāl*	*v*	37½ [9 (10½)] + 36 [9]
Rāmkali	कोयल बोले माई	koyala bole māī †	Patwardhan, *RV* 4:113-14	"	-	24 [11] + 24 [11]
Bhairav	कोयल बोले	koyala bole māī	Bhagwat: Repertoire List	*Tilvāṛā*	-	-
Rāmkali	मा छेरिया मेंदी सुनो	mā cheriyā mendī suno	M. Buwa, *BSM* 3:114-15	*Tilvāṛā*	-	32 [14½] + 37½ [9]
	माछरियाँ मेंदी लागी	māchariyā mendī lāgī ‡	Bhatkhande, *KPM* 4:329-30	*Jhūmrā*	*v*	42 [11] + 42 [11]
	माछरिया मेंदी सुनो	māchariyā mendī suno ‡	Patwardhan, *RV* 4:112-13	*Tilvāṛā*	-	32 [15] + 15½ [15]
Rāmkali	रव गरीब निवाज	raba garība nivāja	M. Buwa, *BSM* 3:115-16	*Tīntāl*	*ml*	16 [9] + 32 [9]
	रव गरीब नवाज	raba garība navāja †	Bhatkhande, *KPM* 4:314	"	"	32 [9] + 32 [9]
Sangam Kedār (also in *Paṭdīp*)	मै तो यही जानो रा	mai to yahi jāno rā	M. Buwa, *BSM* 3:175-176	*Tilvāṛā*	-	32 [14] + 29 [1]

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Rāga		Transliteration	Source	Tāla		
Sarpardā Bilāval	मांडी यारवे मिया मांडी यार वे मिया	māḍī yārave miyā māḍī yāra ve miyā ‡	M. Buwa, *BSM* 3:80-81 Patwardhan, *RV* 4:153	*Tilvāṛā* *Ektāl*	- -	16 [13] + 20 [9] 12 [11] + 12 [11]
Sarpardā Bilāval	हो मिया सुन जावी हो मिया सुन जावी	ho miyā suna jāvī ho miyā suna jāvī ‡	M. Buwa, *BSM* 3:81-82 Patwardhan, *RV* 4:153-54	*Tintāl* "	*ml* =	80 [7] + 46 [9] 64 [7] + 48 [7]
Sārang (Bindrābanī)	पिया बिदे संगवा नवा पिया बिदेस गवनवा	piyā bide saṅgavā navā piyā bidesa gavanavā ‡	M. Buwa, *BSM* 2: 70-71 Bhatkhande, *KPM* 3:470-71	*Tintāl* "	*ml* "	48 [7] + 46 [9] 64 [8] + 47 [9]
Sārang (Bindrābanī) *Malhār Sārang* *Sārang (Bindrābanī)*	मनहारवा रे मन हरवा रे मन हरवा रे	manahāravā re mana haravā re † mana haravā re †	M. Buwa, *BSM* 2:71-72 V.D. Paluskar, *SB* 3:114-16 Patwardhan, *RV* 3:170-71	*Tintāl* " "	*ml* - *ml*	80 [15] + 62 [1] 80 [14] + 62 [1] 64 [15] + 62 [1]
Sārang (Bindrābanī)	मोरे जिन आला कोउ बोरे जिन आ कोउन बोरे जिन अल्ला को बोरे जिन अल्लाको बोरे जिन अल्ला	bhore jina ālā koī bore jina ā kouna ‡ baure jina allā ko ‡ bore jina allāko ‡ bore jina allā	M. Buwa, *BSM* 2: 69-70 K.S. Pandit, *SP* 1:38-39 Bhatkhande, *KPM* 3:482-83 Patwardhan, *RV* 3:166-67 Bhagwat: Repertoire List	*Tilvāṛā* " *Tintāl* *Tilvāṛā* "	- - v - -	48 [12] + 27 (29) [1] 48 [13] + 32 [13] 48 [12½] + 31½ [13] 32 [14] + 17½ [14] -
Sindhorā	अव मोरे बिच अव मोरे बीच	aba more bica aba more bica ‡	M. Buwa, *BSM* 2:82-83 Patwardhan, *RV* 3:56	*Tilvāṛā* *Ektāl*	- -	32 [14] + 37 [9] 24 [11½] + 24½ [11]
Sindhorā	पीतम प्यारेकि	pītama pyāreki	M. Buwa, *BSM* 2:83-84	*Tilvāṛā*	-	32 [13½] + 36½ [9]
Sindhorā	दे बुलावुं रे दे बुलावो रे	de bulāvũ re de bulāvo re ‡	M. Buwa, *BSM* 2:84-85 Vaze, *SKP* 2:35	*Tintāl* "	*ml* =	64 [15] + 70 [9] 48 [14] + 55 [7]
Sindhorā Āsāvarī	रे मांग रे रे मांग रे	re māga re re māga re ‡	M. Buwa, *BSM* 3:101-102 Patwardhan, *RV* 5:45-46	*Savārī* *Tintāl*	- *dhīmā*	30 [14] + 28 [1] 16 [15½] + 16½ [15]
Sindhorā Āsāvarī	हर दम् मौला तेरो हर दम् मौला तेरो	hara dam maulā tero hara dam maulā tero ‡	M. Buwa, *BSM* 3:102 Patwardhan, *RV* 5:46-47	*Tilvāṛā* *Tintāl*	- *dhīmā*	32 [13] + 12 [1] 16 [15] + 10 [5]
Sohnī	बेक बेक मन लल्चा	beka beka mana lalacā	M. Buwa, *BSM* 3:28-29	*Tintāl*	*ml*	32 [7] + 42 [13]
Sohnī	ये सखी श्याम	ye sakhī śyāma	M. Buwa, *BSM* 3:29-30	*Tintāl*	*ml*	33 [13 (14)] + 20 [9]

Rāga	Devanagari	Transliteration	Source	Tāl		Measures
Sohnī	एरि ष जसोदा तुसे लरूँगी	erī jasodā tuse larūṅgī ‡	M. Buwa, BSM 3:30-31	Tintāl	ml	32 [10] + 64 [10]
	एरि ष जसोदा तुम्से करूँगी	eri e jasodā tumsē karūṅgī ‡	Bhatkhande, KPM 3:380-81	"	"	32 [9] + 63 [10]
	येरि जसोदा तुसे लरूँगी	yeri jasodā tuse larūṅgī ‡	V.D. Paluskar, SB 1:147-50	"	–	32 [10] + 64 [10]
	एरि जसोदा तुसे लरूँगी	erī jasodā tuse larūṅgī ‡	Patwardhan, RV 2:67-68	"	ml	32 [10] + 64 [10]
	एरि जसोदा तुसे लरूँगी	erī jasodā tuse larūṅgī ‡	Deodhar RB 6:173-74	"	"	32 [10] + 64 [10]
	येरि ये जसोदा में तो	yerī ye jasodā maī to	Bhagwat: Repertoire List	"	–	-
Sohnī	काहे अव तुम आये	kāhe aba tuma āye	M. Buwa, BSM 3:31-32	Tintāl	ml	48 [10] + 33 [9]
	काहे अव तुम आये	kāhe aba tuma āye †	Bhatkhande, KPM 3:376-77	"	"	48 [10] + 33 [9]
	काहे अव तुम आये	kāhe aba tuma āye †	Patwardhan, RV 2:68-69	"	"	48 [10] + 33 [9]
Suhā Kānaḍā	तू है मोमदसा	tū hai maumadasā	M. Buwa, BSM 3:124-25	Ektāl	drut	36 [1] + 60 [1]
Suhā	तु है मोमदसा	tu hai maumadasā †	Vaze, SKP 2:74	"	ml	36 [1] + 48 [1]
Suhā Sughrāī	तुवे मोमदसा	tuve momadasā ‡	V.D. Paluskar, SB 3:116-19	"	drut	36 [1] + 60 [1]
"	तू है मम्मदसा	tū hai mammadasā ‡	Patwardhan, RV 5:138-39	"	"	36 [1] + 60 [1]
Sūr Malhār	ष गरजत आये	e garajata āye	M. Buwa, BSM 3:147-48	Tilvāṛā	–	32 [14] + 37½ [9]
	[ये गरजत] आये गरजत	[ye garajata] āye garajata ‡	Bhatkhande, KPM 6:273	Āḍācautāl	v	42 [1 (8)] + 44 (39?) [11]
	गरजत आये	garajata āye ‡	Kundgolkar SKD 2:94-95	Tilvāṛā	–	48 [11] + 54 [9]
	ये गरजत आये	ye garajata āye ‡	Patwardhan, RV 4:53-54	"	–	16 [15] + 16 [15]
	गरजत आये	garajata āye ‡	O. Thakur, SA 5:158-59	Ektāl	v	24 [11] + 26 [9]
Savā Sughrāī	हुक्मकी बाँधी	hukumakī bādhī	M. Buwa, BSM 3:120-21	Tilvāṛā	–	32 [15] + 38 [9]
Sughrāī	हुक्म की बाँदी	hukuma kī bādrī †	Bhatkhande, KPM 6:198-99	Āḍācautāl	v	28 [1] + 32 [11]
Suhā Sughrāī	हुक्म की बाँदी	hukama kī bādhī †	Patwardhan, RV 5:134-35	"	ml	28 [1] + 28 [1]
Savā Sughrāī	आदक् भुजकवा करियो	ādak bhujakavā kariyo	M. Buwa, BSM 3:121-22	Tintāl	ml	32 [1] + 48 [1]
Sughrāī	अधगभुजतवा करि हों	adhagbhujatavā kari hõ ‡	Bhatkhande, KPM 6:193	"	"	32 [9] + 48 [9]
Suhā Sughrāī	अतक् बुजकवा परिलो	atak bujakavā parilo ‡	Patwardhan, RV 5:135-36	"	"	32 [9] + 48 [9]

Rāga	Devanagari	Transliteration	Source	Tāla	Tempo	Tāl count
Suvā Sughrāī	बल्मारे चुनरिया / चुनरिया	balmāre cunariyā / cūnariyā†	M. Buwa, *BSM* 3:122-23	*Tintāl*	*ml*	64 [1] + 32 [1]
Suhā	-	-	K.S. Pandit, Recordings	"	-	-
Sughrāī	बल्मारे चुनरिया	balmāre cūnariyā†	Bhatkhande, *KPM* 6:194	"	*ml*	64 [1] + 48 [1]
Suvā Sughrāī	बल्मारे चुनरिया / चुनरिया	balmāre cunariyā / cūnariyā†	V.D. Paluskar, *SB* 2:60-63	"	-	80 [1] + 63/64 [2/1]]
Sughrāī	बल्मारे चुनरिया	balmāre cunariyā†	Patwardhan, *RV* 5:131	"	*ml*	80 [1] + 48 [1]
Suhā	बल्मा रे चुनरिया मैंका	balamā re cunariyā	Bhagwat: Repertoire List	"	"	-
Suvā Sughrāī	कानन सुनाई ये	kānana sunāī ye	M. Buwa, *BSM* 3:123-124	*Tintāl*	*ml*	48 [7] + 51 [4]
Suhā Sughrāī	कानन सुनाइये	kānana sunāiye†	Patwardhan, *RV* 5:137	"	*drut*	32 [7] + 48 [7]
Śankarā	सोजा नुरि / नुरी आने	soja nuri / nurī āne	M. Buwa, *BSM* 2:122	*Tilvāṛā*	-	32 [14] + 37 [9]
	सोजा नदिया	soja nadiyā‡	K.S. Pandit, *SP* 1:20-21	"	-	32 [13] + 32 [13]
	सो जानूं रे जानूं	so jānū re jānū‡	Bhatkhande, *KPM* 4:230-31	*Tintāl*	*v*	32 [13] + 32 [13]
	सोजा नूरे जानूं	soja nure jānu‡	Patwardhan, *RV* 3:178	*Tilvāṛā*	-	16 [15] + 16 [15]
	सो जानूं रे जानूं	so jānū re jānū‡	Deodhar *RB* 5:123-24	*Tintāl*	*v*	32 [13] + 32 [13]
	सो जान लिया	so jāna liyā	Bhagwat: Repertoire List	*Tilvāṛā*	-	-
Śankarā	आद महादेव	āda mahādeva	M. Buwa, *BSM* 2:123-24	*Tilvāṛā*	-	32 [12] + 35 [9]
Śankarā	आद महादेव	āda mahādeva‡	Bhatkhande, *KPM* 4:225-26	*Jhūmrā*	*v*	42 [11] + 56 [11]
Śankarā Kalyāṇ	आद महादेव	āda mahādeva‡	V.D. Paluskar, *SB* 2:114-18	"	-	42 [9] + 47 [4]
Śankarā	आदि महादेव	ādi mahādeva‡	Patwardhan, *RV* 3:175-76	"	-	28 [12] + 28 [12]
Śankarā	सावन ढोल मनभायो	sāvana ḍola manabhāyo	M. Buwa, *BSM* 2:124	*Tintāl*	*ml*	32 [7] + 30 [9]
	सांवलेढो म्हाने भायो	sāvaleḍo mhāne bhāyo†	Patwardhan, *RV* 3:179	"	"	32 [7] + 30 [9]
	संवलढो मन भायो	sāvaleḍo mana bhāyo	Bhagwat: Repertoire List	"	-	-
Śankarā	मथे तेरे धार	māthe tere dhār	M. Buwa, *BSM* 2:125	*Tintāl*	*ml*	32 [12] + 51 [9]
	मथे तेरे धार	māthe tere dhāra‡	Bhatkhande, *KPM* 4:224-25	"	"	32 [13] + 48 [13]
	मथे तेरे धार	māthe tere dhāra‡	Patwardhan, *RV* 3:177-78	*Tilvāṛā*	-	16 [15] + 16 [15]

Rāga		Text (Devanagari)	Transliteration	Source	Tāla		Measures
Śrī		गजरवा बाजोइ	gajaravā bājoi	M. Buwa, *BSM* 2:119-20	*Tilvāṛā*	-	16 [13½] + 36½ [9]
		-	-	K.S. Pandit, Recordings	"	-	-
		गजरवा बाजे रहीला	gajaravā bāje rahīlā ‡	Bhatkhande, *KPM* 3:337-38	*Tīntāl*	v	32 [12½] + 31½ [13]
		गजरवा बाजे रहीला	gajaravā bāje rahīlā ‡	Patwardhan, *RV* 2:32-33	*Tilvāṛā*	-	16 [15] + 16 [15]
		गजरवा बाजो रे	gajaravā bājo re ‡	O. Thakur, *SA* 6:78-9	*Ektāl*	v	12 [10¾] + 25¾ [9]
		गजरवा बाजो	gajaravā bājo	Bhagwat: Repertoire List	*Tilvāṛā*	-	-
Śrī		एरि हूंतो आसन गैलि	erī hūṁto āsana gailī	M. Buwa, *BSM* 2:120-21	*Tīntāl*	ml	48 [12] + 56 [4]
		येरि हूं तो आस गहेलि	yerī hūṁ to āsa gaheli ‡	K.S. Pandit, *SP* 2:57	*Tilvāṛā*	-	32 [13] + 32 [13]
		एरि हूंतो आसन गैलि	erī hūṁto āsana gailī ‡	Bhatkhande, *KPM* 3:335-36	*Tīntāl*	ml	32 [13] + 32 [13]
		यरि हूं तो आस न गैलि	eri hūṁ to āsa na gailī †	Patwardhan, *RV* 2:33-34	"	"	48 [12] + 56 [4]
		यरि हूं तो आस न गइली	eri hūṁ to āsa na gailī †	O. Thakur, *SA* 6:80-81	"	-	48 [12] + 56 [4]
Śuddh Kalyāṇ		जाको दाता धन दीजे	jāko dātā dhana dīje	M. Buwa, *BSM* 3:152-154	*Tilvāṛā*	-	48 [15] + 38 [9]
		जाको दाता धन दीजे	jāko dātā dhana dīje ‡	Bhatkhande, *KPM* 4:74-75	*Tīntāl*	v	64 [13] + 48 [13]
		जाको दाता धन दीजे	jāko dātā dhana dīje ‡	Patwardhan, *RV* 4:5-6	*Tilvāṛā*	-	32 [15] + 22 [9]
Śuddh Kalyāṇ		मंदर बाजोरे बाजो	mandar bājore bājo	M. Buwa, *BSM* 3:154-155	*Tīntāl*	ml	64 [15] + 64 [1]
		मंदर बाजो बाजो रे	mandara bājo bājo re ‡	Bhatkhande, *KPM* 4:68-69	"	"	64 [15] + 66 [13]
		मंदर बाजोरे बाजोरे	mandal bājore bājore †	Patwardhan, *RV* 4:8-9	"	"	64 [15] + 48 [1]
Śuddh Kalyāṇ		री अरिये मोरी मा	rī ariye morī mā	M. Buwa, *BSM* 3:155	*Tīntāl*	ml	48 [7] + 30 [9]
		री अरिये मोरी मा	rī ariye morī mā ‡	Patwardhan, *RV* 4:7-8	"	"	48 [7] + 35 [4]
Śuddh Kalyāṇ		हट लंगर में छाँड	haṭa langara maī chāḍa	M. Buwa, *BSM* 3:156	*Tīntāl*	ml	32 [10] + 25 [1]
		हट लंगर में छाँड	haṭa langara maī chāḍa †	Patwardhan, *RV* 4:9	"	"	32 [10] + 25 [1]
Śuddh Sāraṅg		आई सब मिले	ā saba mile	M. Buwa, *BSM* 3:117-18	*Tilvāṛā*	-	48 [15] + 54 [9]
		आई सब मिले	ā saba mile ‡	Patwardhan, *RV* 4:146-47	*Ektāl*	-	24 [11½] + 16½ [7]
Śuddh Sāraṅg		ख्वाजा दीन दुनिया	khvājā dīna duniyā	M. Buwa, *BSM* 3:118-19	*Jhaptāl*	-	40 [7] + 40 [1]
		ख्वाजा दीन दुनिया	khvājā dīna duniyā †	Patwardhan, *RV* 4:147-48	"	-	40 [8] + 40 [1]

Rāga		Transliteration	Source	Tāl	ml	
Śuddh Sārang	मोरे चित चोरिलाला	more cita corilālā	M. Buwa, *BSM* 3:119-120	*Tintāl*	*ml*	32 [7] + 30 [9]
Tilak Kāmod	तिरथको सब करे	tirathako saba kare	M. Buwa, *BSM* 3:59-60	*Jhaptāl*	-	40 [1] + 40 [1]
	तिरथ को सब करे	tīratha ko saba kare †	Vaze: *SKP* 1:31-32	"	*ml*	40 [1] + 40 [1]
	तिरथ को सब करें	tīratha ko saba karē †	Patwardhan, *RV* 2:38	"	-	40 [1] + 40 [1]
	तिरथ को सब करे	tīratha ko saba kare †	Deodhar *RB* 2:91-92	"	-	40 [1] + 40 [1]
Tilak Kāmod	सुध विसर गई	sudha bisara gaī	M. Buwa, *BSM* 3:60-61	*Jhaptāl*	-	20 [1] + 40 [1]
	सुध विसर गई	sudha bisara gaī (†)	Patwardhan, *RV* 2:37	"	-	20 [1] + 40 [1]
Tilak Kāmod	आवत घर आये	āvata ghara āye	M. Buwa, *BSM* 3:61-62	*Tintāl*	*ml*	32 [9] + 40 [1]
	आवत घर आये	āyata ghara āye †	Patwardhan, *RV* 2:40	"	"	32 [9] + 40 [1]
Toḍī	दुर्ग आद भवानी	durge ād̃a bhavānī	M. Buwa, *BSM* 1:33-4	*Jhaptāl*	-	40 [8] + 37 [1]
	दुर्ग आद भवानी	durge ād̃a bhavānī †	V.D. Paluskar, *SB* 2:38-40	"	-	40 [8] + 37 [1]
	दुर्ग आद भवानी	durge ād̃a bhavānī †	Patwardhan, *RV* 2:79	"	-	40 [8] + 37 [1]
	दुर्ग आद भवानी	durge ād̃a bhavānī †	Deodhar *RB* 5:101-2	"	-	40 [8] + 37 [1]
Toḍī	अब मोरि राम	aba morī rāma	M. Buwa, *BSM* 1:35-6	*Ektāl*	-	24 [11] + 53 [6]
Toḍī	अब मोरे राम	aba more rāma ‡	Bhatkhande, *KPM* 2:446-47	"	v	24 [9] + 48 [9]
Mṛganjani Toḍī (= *Gurjarī Toḍī*?)	अब मोरि राम	aba morī rāma †	V.D. Paluskar, *SB* 3:42-45	"	-	24 [11] + 50½ [7½]
Gurjarī Toḍī	अब मोरि राम	aba morī rāma ‡	Patwardhan, *RV* 5:225-26	*Ektāl*	-	24 [11] + 48 [11]
Gurjarī Toḍī	अब मोरे राम	aba more rāma ‡	O. Thakur, *SA* 6:42-43	*Tilvārā*	-	16 [15] + 31¾ [15¼]
Toḍī	अब मोरे राम	aba more rāma	Bhagwat: Repertoire List	"	-	-
Toḍī	गोविंदको भजन	govindako bhajana	M. Buwa, *BSM* 1:36-37	*Ektāl*	-	24 [8½] + 27½ [5]
	गोविंदको भजन	govindako bhajana ‡	Patwardhan, *RV* 2:82-83	"	v	12 [11] + 12 [11]
Toḍī	समझ मन गोरख	samajha mana gorakha	M. Buwa, *BSM* 1:37-8	*Tilvārā*	-	16 [13½] + 51½ [10]
	समझ मन गोरख	samajha mana gorakha ‡	Patwardhan, *RV* 2:80-81	*Ektāl*	-	12 [11] + 36 [11]
Toḍī	सो येरी माई आज	so yerī māī āja	M. Buwa, *BSM* 1:38-9	*Tilvārā*	-	48 [13] + 28 [1]
Toḍī	बिछुरे मन	bichure_ mana	M. Buwa, *BSM* 1:39-40	*Tilvārā*	-	32 [14½] + 21½ [9]

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Rāga	Text (Devanagari)	Transliteration	Source	Tāl		Measures
Toḍī	वाजोरे ममदशा वाजोरे मंमदसा ‡ वाजे रे मंमदशा	bājore mamadasā bājore mammadasā ‡ bāje re mammadasā	M. Buwa, *BSM* 1:40-41 Bhatkhande, *KPM* 2:452-3 Bhagwat: Repertoire List	*Tilvāṛā* *Tintāl* *Jhūmrā*	- v -	32 [14½] + 29½ [1] 32 [13] + 32 [13] -
Toḍī	कलली मुनि आवे	kalalī mune āvo	M. Buwa, *BSM* 1:41-3	*Tilvāṛā*	-	32 [14] + 37 [9]
Toḍī	को समुझायो को समझावो ‡	ko samujhāyo ko samajhāvo ‡	M. Buwa, *BSM* 1:43-44 Bhatkhande, *KPM* 2:456-58	*Tilvāṛā* *Ektāl*	- v	48 [15] + 46 [1] 60 [9] + 70 [11]
Toḍī	हमारी तो या सरवार हमारे तो जेही सरवर	hamārī to yā saravāra hamāre to jehi saravara ‡	M. Buwa, *BSM* 1:44-6 Bhatkhande, *KPM* 2:458-59	*Jhūmrā* *Tintāl*	- v	28 [10½] + 30½ [8] 48 [13] + 32 [13]
Toḍī	सब निस बरजोरि सब निस बरजोरि सबनिस बरजोरि	saba nisa barajorī saba nisa barajorī ‡ sabanisa barajorī	M. Buwa, *BSM* 1:46-7 Bhatkhande, *KPM* 2:447-48 Bhagwat: Repertoire List	*Jhūmrā* " "	- v -	56 [13] + 33 [9] 42 [11] + 42 [11] -
Toḍī " " Gurjarī Toḍī	जा जा रे पतकवा जा जा रे पथिकवा जा जा रे पथिकवा जा जा रे पठकवा	jā jā_ re patakavā jā jā_ re pathikavā ‡ jā jā re pathikavā † jā jā re pathakavā	M. Buwa, *BSM* 1:47-48 Bhatkhande, *KPM* 2:448-49 Patwardhan, *RV* 2:81-82 Bhagwat: Repertoire List	*Āḍācautāl* " " "	- v = -	42 [12] + 26½ [1] 42 [11] + 56 [11] 28 [13] + 26 [1] -
Gurjarī Toḍī Gurjarī Toḍī	बनरे घर काज री बनरे घर काज री †	banare ghara kāja rī banare ghara kāja rī †	M. Buwa, *BSM* 1:48-49 & *BSM* 3:195 Patwardhan, *RV* 5:228-29	*Āḍācautāl* " "	*ml* *drut* *ml*	28 [9] + 30 [7] 14 [12] + 11 [1] 28 [9] + 30 [7]
Toḍī	साच साच कीजे साच साच कीजे ‡ साच साच कीजे †	sāca sāca kīje sāca sāca kīje ‡ sāca sāca kīje †	M. Buwa, *BSM* 1:50-51 Bhaya Joshi, *EIM* 2:10-11 Patwardhan, *RV* 2:86-87	*Tintāl* " "	*ml* - *ml*	64 [9] + 56 [1] 48 [9] + 64 [9] 48 [9] + 56 [1]
Toḍī	वधावा बन लाडली वधावा बन लाडली ‡	badhāvā bana lā ḍalī badhāvā bana lā ḍalī ‡	M. Buwa, *BSM* 1:51-52 Patwardhan, *RV* 2:85-86	*Tintāl* "	*ml* "	32 [8] + 71 [1] 32 [8] + 60 [12]

Rāga	Devanagari	Transliteration	Source	Tāl	laya	structure
Toḍī	पतिया पथकवा मोरे	patiyā pathakavā more	M. Buwa, BSM 1:52-53	Tintāl	ml	32 [7] + 46 [9]
	-	-	K.S. Pandit, Recordings	=	-	32 [8] + 42/(52) [13]
	(बेगलिया) पतिया पथिकवा मोरे	[begaliyā] patiyā pathikavā more ‡	Bhatkhande, KPM 2:439-40	"	ml	
	पतिया पदकवा मोरे	patiyā padakavā more †	V.D. Paluskar, SB 3:74-76	"	-	48 [7] + 46 [9]
	पतिया पथकवा मोरे	patiyā pathakavā more †	Patwardhan, RV 2:84-85	"	ml	32 [7] + 46 [9]
Toḍī	नजर तेरे देखनकी	najara tere dekhanakī	M. Buwa, BSM 1:53-54	Tintāl	ml	48 [12] + 32 [1]
Toḍī	बीनू बजावे माईरी	bin bajāve mairī	M. Buwa, BSM 1:54-56	Tintāl	ml	64 [14] + 53 [9]
	बीन बजावे माईरी	bina bajāye mairī ‡	Bhaya Joshi, EIM 2:10-11	"	-	64 [14] + 45 [1]
	बीनू बजावे माईरी	bīn bajāve mairī ‡	Deodhar RB 5:103-4	"	ml	48 [14] + 46 [1]
Toḍī	लंगर काकरियो जिन	langara kākariye jina	M. Buwa, BSM 1:56-57	Tintāl	ml	32 [14] + 29 [1]
	लंगर का करियो जिन	langara kā kariyo jina †	K.S. Pandit, SP 1:88-89	"	-	32 [14] + 29 [1]
	लंगर कॉकरिया जिन	lāgara kākariyā jina †	Bhatkhande, KPM 2:438-39	"	ml	48 [14] + 45 [1]
	[लंगर] काकरिया जिन	[langara] kākariyā jina †	V.D. Paluskar, SB 2:32-34	"	-	32 [14] + 29 [1]
	लंगर काकरियो जिन	langara kākariyā jina †	Patwardhan, RV 2:84	"	ml	32 [14] + 29 [1]
	ए लंगर का करियो	e langara kā kariyo	Bhagwat: Repertoire List	"	-	-
Toḍī	गरवा मैसन लागी लागी	garavā maisana lāgi lāgi	M. Buwa, BSM 1:57-58	Tintāl	ml	48 [9] + 64 [9]
	गरवा मैसन लागी लागी	garavā maisana lāgi lāgi †	Kundgolkar SKD 2:23-24	Tintāl	-	48 [9] + 64 [9]
	गरवा मैसन लागी लागी	garavā maisana lāgi lāgi †	Patwardhan, RV 2:83-84	"	ml	48 [9] + 64 [9]
Toḍī	अल्ला जानी अल्ला जाने	allā jānī allā jāne	M. Buwa, BSM 1:58-60	Tintāl	ml	48 [9] + 48 [9]
	अल्ला जाने अल्ला जाने	allā jāne allā jāne †	Bhatkhande, KPM 2:437-38	"	"	48 [9] + 48 [9]
	अल्ला जाने अल्ला जाने	allā jāne allā jāne	Bhagwat: Repertoire List	"	-	-
Toḍī	कुतुबुद्दीन कुतुबआल्म	kutubadīna kutubālama	M. Buwa, BSM 1:60-61	Ektāl	drut	48 [1] + 36 [1]
	कुतुबुद्दीन कुतुब आल्म	kutubadīna kutuba ālama †	Patwardhan, RV 2:88	"	"	48 [1] + 36 [1]
Toḍī	तोरे मिलनकी	tore milanakī	M. Buwa, BSM 3:196	Ektāl	drut	36 [1] + 36 [1]
Yaman (Kalyān)	कहे कैसे आहोतर	kahe kaise āstotara	M. Buwa, BSM 2:4-5	Savārī	-	30 [15] + 14½ [1]

Yaman (Kalyāṇ)	कै सखी के सखी करिये	kai sakhī kai sakhī kaise kariye ‡	M. Buwa, BSM 2:5-6	Ektāl	–	36 [9] + 28 [5]
	कहे सखी कैसे करिये	kahe sakhī kaise kariye ‡	K.S. Pandit, SP 1:1-2	"	–	36 [9] + 32 [1]
	कहे सखी कैसे के करिये	kahe sakhī kaise ke karie ‡	Bhatkhande, KPM 2:48-49	"	ν	36 [9] + 36 [9]
	कैसे के कैस से / चे करिये	kaise ke kaisa khai / khe kariye ‡	V.D. Paluskar, RK:107-9	"	–	36 [8½] + 37½ [7]
	कहे सखी कैसे के करिये	kahe sakhī kaise ke kariye ‡	Patwardhan, RV 2:156-57	"	ν	24 [11] + 12 [11]
	कै (कहा) सखी कैसे के / की करिये	kai (kaha) sakhī kaise ke / kai kariye ‡	O. Thakur, SA 3:183-84	"	‖	36 [7] + 22 [9]
	कै (कही) सखी कैसे करिये	kai (kahe) sakhī kaise kariye	Bhagwat: Repertoire List	"	–	-
Yaman (Kalyāṇ)	परी लाल मिले / मीले जिये	erī lāla mile / mile jiye	M. Buwa, BSM 2:7-8	Tilvāṛā	–	48 [13] + 40 [9]
	-	-	K.S. Pandit, Recordings	Ektāl	–	-
	परी लाल लाल मिले / मील जिया	erī lāla mile / mile jiyā ‡	Bhatkhande, KPM 2:45-46	"	ν	48 [9] + 39½ [9]
Yaman (Kalyāṇ)	वन्ने बलैया	banare balaiyā	M. Buwa, BSM 2:8-10	Jhūmrā	–	42 [11] + 73 [8]
	वन्ने बलैयों	banare balaiyā ‡	Bhatkhande, KPM 2:41-42	"	ν	42½ [10 (10½)] + 83½ [11]
	वन्ने बलैया	banare balaiyā †	V.D. Paluskar, RK:7-12	"	–	56 [11] + 105 [4]
	वन्ने बलैया	banare balaiyā ‡	Patwardhan, RV 2:153-54	"	ν	28 [13] + 42 [13]
	वन्ने बलैया	banare balaiyā	Bhagwat: Repertoire List	Jhūmrā/Tilvāṛā	–	-
Yaman (Kalyāṇ)	पट तोरे कबान	pata tore kabāna	M. Buwa, BSM 2:10-11	Tilvāṛā	–	48 [14½] + 37½ [9]
	पट तोरे कवन	[paṭa] tore kavana ‡	Bhatkhande, KPM 2:43-44	Tīntāl	ν	64 [12] + 32 [12]
Yaman (Kalyāṇ)	लंगर तोरे कजिन छुवो रे	langara tore kajina chuvo re	M. Buwa, BSM 2:13-14	Tīntāl	ml	64 [7] + 70 [1]
	-	-	K.S. Pandit, Recordings	"	–	-
	लंगर तुरक जिन छुवो	lãgara turaka jina chuvo †	Bhatkhande, KPM 2:28-30	"	ml	64 [8] + 71 [1]
	लंगर तुरक जिन छिवो	langara turaka jina chivo	Bhagwat: Repertoire List	"	–	-

Raga		Transliteration	Source	Tāl		
Yaman (Kalyān)	अवगुन न कीजिये गुनिसन	abaguna na kījiye gunisana	M. Buwa, *BSM* 2:14-15	*Tīntāl*	*ml*	48 [7] + 54 [1]
	अवगुन न कीजिये गुनिसन	avaguna na kījiye gunisana †	K.S. Pandit, *SP* 1:2	"	-	48 [7] + 54 [1]
	अवगुन न कीजिए गुनिसन	avaguna na kījie gunisana ‡	Bhatkhande, *KPM* 2:23-24	"	*ml*	48 [7] + 62 [9]
	अव गुनन की जी ये गुनि सन	aba gunana kī jī ye guni sana †	V.D. Paluskar, *SB* 1:15-18	"	-	48 [7] + 54 [1]
	अवगुन न कीजिये गुनिसन	abaguna kījiye gunisana †	Bhaya Joshi, *EIM* 2:34-35	"	-	48 [7] + 54 [1]
	अवगुन न कीजिये गुनिसन	avaguna na kījiye gunisana †	Patwardhan, *RV* 2:159-60	"	*ml*	48 [7] + 54 [1]
	अवगुन न कीजिये गुनिसन	avaguna na kījiye gunisana †	O. Thakur, *SA* 2:169-71	"	-	48 [7] + 54 [1]
	अवगुन न कीजिये गुनिसन	avaguna na kījiye gunisana	Bhagwat: Repertoire List	"	-	-
Yaman (Kalyān)	पिहरवा तेहारी नेक् नजर	piharavā tehārī nek najara	M. Buwa, *BSM* 2:15-16	*Tīntāl*	*ml*	48 [7] + 56 [15]
	पियरवा तेहारी नेक नजर	piyaravā tehārī neka najara ‡	Bhatkhande, *KPM* 2:24-25	"	"	48 [8] + 43 [12]
	पीयरवत हरी नेक न जर	pīyaravata harī neka na jara †	V.D. Paluskar, *RK*:112-15	"	-	48 [7] + 72 [15]
	पियरवा तेहारी नेक् नजर	piyaravā tehārī nek najara †	Patwardhan, *RV* 2:160-61	"	*ml*	48 [7] + 56 [15]
	पियरवा तेहारी नेक नजर	piyaravā tehārī neka najara	Bhagwat: Repertoire List	"	-	-
Yaman (Kalyān)	धन या धन धन तेरो	dhana yā dhana dhana tero	M. Buwa, *BSM* 2:16-17	*Tīntāl*	*ml*	48 [9] + 56 [1]
Yaman (Kalyān)	जियो करो कोट	jiyo karo kota	M. Buwa, *BSM* 2:228-29	*Ektāl*	-	36 [8] + 36 [8]
	जियो करो कोटि	jiyo karo koti ‡	Bhatkhande, *KPM* 2:38-39	"	v	36 [9] + 48 [9]
	जियो करो कोट	jiyo karo kota ‡	Patwardhan, *RV* 2:154-55	"	"	12 [11] + 24 [11]
	जियो करो कोट	jiyo karo kota	Bhagwat: Repertoire List	"	-	-
Yaman (Kalyān) (ek prakār)	कैसे दरस परस बे	kaise darasa parasa be	M. Buwa, *BSM* 3:161-162	*Ektāl*	-	48 [8½] + 39½ [5]
Yamnī Bilāval	पिया बिन कैसे	piyā bina kaise	M. Buwa, *BSM* 3:83-84	*Tilvāṛā*	-	32 [15] + 38 [9]
	पिया बिन कैसे	piyā bina kaise ‡	Bhatkhande, *KPM* 5:102-3	*Tīntāl*	*ml*	64 [12] + 67 [9]
	पिया बिन कैसे	piyā bina kaise †	Patwardhan, *RV* 4:157	*Tilvāṛā*	-	32 [15] + 32 [15]
Yamnī Bilāval	पीतन की जिये	pītana kī jiye	M. Buwa, *BSM* 3:84-85	*Tilvāṛā*	-	32 [15] + 38 [9]

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APPENDIX 3

Paluskar's 'Theory of Breaths': Further Analysis

In our examination of Paluskar's views of *bandiś* construction in Chapter 6, we attempted to pin down precisely what he meant by looking at his two published notations of 'Kaise sukha sove'. Our analysis then led us to propose a tripartite division of *asthāī* and *antarā*, with each division corresponding to one of Paluskar's 'breaths'. From an analytical standpoint, the structure of the *asthāī* looked especially impressive, consisting as it did of 3 equal parts, each covering exactly one cycle of the *tāl*. Naturally, were an arrangement of the latter kind to be found in other Paluskar notations, our efforts to understand his theory of 'breaths' would be made considerably easier, since it would be difficult to argue that such perfect structural symmetry could have arisen in a number of different notations simply by chance. In the event, however, this degree of symmetry turned out to be unusual. When I applied to other Paluskar notations the procedure by which we arrived at the structure given for the earlier Paluskar example, I found no cases in which the resulting sections of either *asthāī* or *antarā* were as perfectly balanced. This fact made the job of identifying possible units of 'breath' much more tricky. It will be recalled that our earlier analysis involved choices as to which of the 'rests' in Paluskar's notation to count as structurally important and which not. Whether we made the right decisions in this regard, we cannot be sure, but the perfect balance of the final tripartite structure did seem to lend at least *some* credibility to the choices made. Without an outcome of this kind to guide us, however, the choice as to which 'rests' to regard as structurally significant proved rather more difficult.
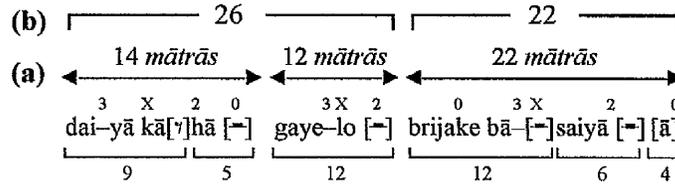
To illustrate some of the difficulties, let us consider the case of another slow-tempo *bandiś* notated by Paluskar, namely 'Daiyā kāhā gayelo'[1] in *rāg Alhaiyā Bilāval*. Like the earlier example, this is set to what Paluskar labels '*Tīntāl*', by which he probably here means *Tilvāṛā*.[2] In the structural summary below, the text is divided up in various ways using brackets and arrows in accordance with the scheme adopted in the similar summary given in Chapter 6, only this time I have included rather more suggestions as to which divisions might be merged. To simplify matters, I have indicated the alternative structural schemes resulting from such mergers with the labels (a), (b), (c), (d), (e) and (f). It should be said that these do not represent the full range of possible schemes, but merely those which I judged to be the most likely ones based on the account of Paluskar's ideas quoted earlier:

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[1] The spelling 'kāhā', given here, occurs three times in Paluskar's notation. However, on the contents page of the same volume it is given as 'kahā', which is closer to the 'kahã' found in the notations of the same *bandiś* published by his disciples, V.N. Patwardhan (1991:154-55) and Omkarnath Thakur (1955:17-18).
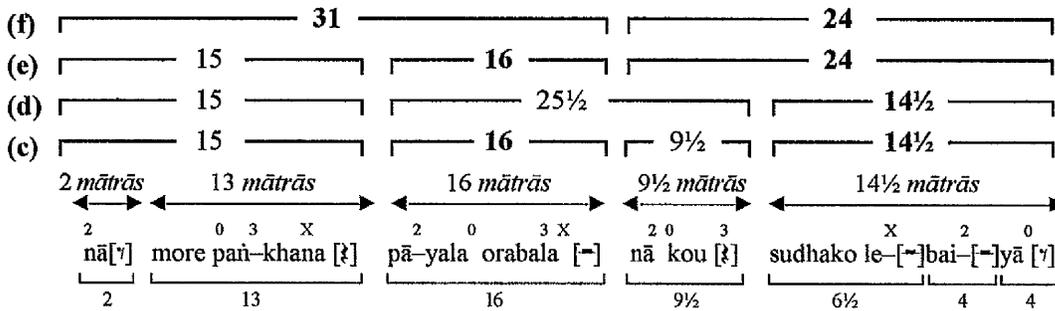
[2] See Vol. 1, p. 205

Asthāī
(Length: 3 *āvartans* – i.e. 48 *mātrās*)

(b) ┌─── 26 ───┐ ┌─── 22 ───┐

(a) ◄─── 14 *mātrās* ───► ◄─── 12 *mātrās* ───► ◄─────── 22 *mātrās* ───────►

3	X	2	0		3 X	2		0	3 X		2		0

dai–yā kā[ʳ]hā [⌐] gaye–lo [⌐] brijake bā–[⌐]saiyā [⌐] [ā]

9   5   12   12   6   4

Antarā
(Length: 3 *āvartans*, 7 *mātrās* – i.e. 55 *mātrās*)

(f) ┌──────── 31 ────────┐ ┌──────── 24 ────────┐

(e) ┌─── 15 ───┐ ┌─── 16 ───┐ ┌──────── 24 ────────┐

(d) ┌─── 15 ───┐ ┌──────── 25½ ────────┐ ┌─── 14½ ───┐

(c) ┌─── 15 ───┐ ┌─── 16 ───┐ ┌─ 9½ ─┐ ┌─── 14½ ───┐

◄─2 *mātrās*─► ◄─── 13 *mātrās* ───► ◄─── 16 *mātrās* ───► ◄─── 9½ *mātrās* ───► ◄─── 14½ *mātrās* ───►

2		0	3	X		2	0	3 X		2 0	3		X	2		0

nā[ʳ] more paṅ–khana [ˀ] pā–yala orabala [⌐] nā kou [ˀ] sudhako le–[⌐]bai–[⌐]yā [ʳ]

2   13   16   9½   6½   4   4

Source: Paluskar 1922a:77-79

As regards the *asthāī* here, the summary identifies two different patterns of division which might potentially represent the units of 'breath': (a) the 3-part division, indicated with the arrows; and (b) the two-part division which would result from a merger of two of the smaller sections, as indicated with brackets above. There are arguments for and against each of these options. Of the two, option (a) is the one which seems to accord most closely with our earlier conclusions with respect to Paluskar's 'Kaise sukha sove' notations. The most obvious similarity, of course, is in the number of divisions. In Deodhar's description of Paluskar's theory, it was stated that both the *asthāī* and *antarā* are 'set to a specific number of breaths'. There was no mention of the number of such 'breaths', nor indeed whether this number varied from *bandiś* to *bandiś*, so it is difficult to be certain as to precisely what Paluskar had in mind, but it does not seem to be stretching the argument too far to suggest that, given

the fact that both of the *asthāīs* being compared here are of equal length (i.e. 48 *mātrās*), one might also expect the number of 'breaths' in each to be the same. The similarity is not confined to the number of divisions, however: there are also some parallels in the way the texts, notwithstanding their different lengths, are distributed. For example, in both instances the first section comprises the *mukhṛā*, the second section, the following word, and the third section, the remainder of the text, as shown below:

1 (*mukhṛā*)	**2**	**3**
kaise sukha sove	nīdarīyā	śāma mūrata cita caḍi
daiyā kāhā	gayelo	brijake bāsaiyā

Of course, the parallels do not extend to the relative dimensions of the sections, which in case of 'Daiyā kāhā gayelo' vary quite widely, to the extent that the last of the divisions covers almost as many *mātrās* as the first two combined (i.e. 22, compared with 14 and 12 *mātrās* respectively for the first two). In our earlier analysis we argued that the description of Paluskar's ideas given by Deodhar seemed to imply – the description was too vague to be certain – that the 'breaths' would be of similar length. Indeed this was one of the arguments we employed when discussing the *asthāī* of the earlier Paluskar example to justify the merger of its two initial 8-*mātrā* sections. Yet, if the same logic were applied in the present instance, it could be argued that we ought also to consider merging the first two sections here. The result would be a two-part structure with sections of similar, albeit not identical, length (i.e. 26 and 22 *mātrās* respectively), or, in other words, option (b), mentioned above. With its more balanced divisions, one could argue that it would thereby have moved closer to the perfect symmetry of the earlier example. Unfortunately, however, it would also have lost in

the process one of the most important elements it previously had in common with that example, namely the tripartite structure.

Turning now to the *antarā* of 'Daiyā kāhā gayelo', we find that the number of possible structural schemes which could be considered consistent with Paluskar's theory of 'breaths' is rather greater in this case. In the summary above I have indicated only what I regard as the four most promising candidates. Having already discussed the kind of factors which might influence any final choice, I will not set out all of the arguments for and against each candidate here. Suffice to say that none emerges as a clear winner. For my own part, I would tend to favour options (d) and (e) on the grounds that their 3 divisions are more in line with our conclusions regarding the *antarā* of our earlier Paluskar example. Deciding between these two options, however, would be more difficult. If we consider the relative balance of its sections, for instance, we find little to choose between them. Each contains two sections of roughly similar length and one which is noticeably longer. One could perhaps argue that, of these, option (d), with its longer second section, comes closer to the balance of divisions which we found in the *antarā* of Paluskar's 'Kaise sukha sove' notations, but this resemblance is not in itself sufficient to settle the question.

Ultimately, of course, questions of this kind could only really be settled, if at all, through an analysis of a large sample of Paluskar's slower-tempo *bandiś* notations. Unfortunately, however, he published only a limited number of such notations, of which I have managed to get access to only a certain proportion. With samples of 5 or less examples per *tāl*, it is evidently difficult for me to offer any firm conclusions regarding Paluskar's ideas.