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NORTHERN INDIAN MUSIC

VOLUME II

THE MAIN RĀGĀS

BY THE SAME AUTHOR

NORTHERN INDIAN MUSIC, VOLUME I: *History, Theory and Technique.*

AN INTRODUCTION TO THE STUDY OF MUSICAL SCALES.

A CATALOGUE OF RECORDED CLASSICAL AND TRADITIONAL INDIAN MUSIC.

HINDU RELIGIOUS MUSIC AND RECORDINGS *with text notation, introduction and notes.*



YOGA: *The Method of Re-integration.*

In Preparation

THE METAPHYSICAL THEORY OF SOUND AND ITS APPLICATION TO LANGUAGE AND MUSIC.

NORTHERN INDIAN MUSIC

Volume Two

THE MAIN RĀGĀŚ

ALAIN DANIELÉLOU



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श्रुतिस्मृत्यादि-साहित्य-नानाशास्त्रविदोऽपि च ।
सङ्गीतं ये न जानन्ति द्विपदास्ते मृगाः स्मृताः ॥

“Even if he be an expert in the Revealed and the traditional scriptures, in literature and all sacred books, the man ignorant of music is but an animal on two feet.”

AUTHOR'S NOTE

The rāgās of which notations appear in this book conform to the Benares Musical Tradition. They have been noted as played on the Sarasvatī Vīṇā by Śhrī Śhivendranāth Basu of Benares and with his kind help and advice. Though they often slightly differ from those noted by Bhātkhaṇḍe and other modern compilers this does not mean that any of these authorities is mistaken but that some variations in form and name have gradually appeared in the rāgās as taught in the different parts of India.

The rāgā-poems marked with a five-pointed star were translated in collaboration with the late Lewis Thompson.

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INTRODUCTION

THE MODES OR RĀGĀS

EACH rāgā or mode of Indian Music is a set of given sounds called notes (svarā-s) forming with a permanent tonic certain ratios. To each of these ratios is said to correspond a definite idea or emotion. The complex mood created by the mixture and contrast of these different ideas or emotions is the mood or expression of the rāgā. The harmonious relations which exist between the notes and which can be represented by numerical ratios do not exclusively belong to music. The very same relations can be found in the harmony which binds together all the aspects of manifestation. These ratios can express the change of the seasons and that of the hours, the symphony of colours as well as that of forms. Hence the mood of a rāgā can be accurately represented by a picture or a poem which only creates an equivalent harmony through another medium.

The expression of the Rāgās

The expression of a rāgā is thus determined by its scale. It results from the expressions of each of the intervals (śhrutis) which the different notes form with the tonic.

The ascending scale in a rāgā often slightly differs from the scale descending. In some rāgās are found additional accidental notes used only in the particular context of definite melodic variations. Thus the mode *Pilū* offers no less than twelve notes, though most of them are limited in their use to particular ornaments. The use of these accidental notes allows the bringing out of subtle shades of colouring within a mood. For example, a major second (Ri śhuddhā) always expresses strength and self-assertion. Used only in appoggiatura, it will give a faint idea of self-assertion, at once melting away. Thus it may express a vacillating resolve. Similarly a nuance of sadness, or of love, can be brought out by careful and impermanent use of the intervals that corresponds with these emotions.

Correspondences

Since there are only five intervals (śhrutis) of each type (Jāti), which may be used in music, a few pentatonic modes can alone express pure, unvariegated moods. Because of their forceful character, these pentatonic scales were known to ancient music as the male rāgās.

By adding further notes to the male rāgās, various hexatonic and heptatonic scales can be formed which, since some of their intervals must necessarily belong to different types of expression, will show more contrast or indecision, and so, in a way, more delicacy and subtlety. Such scales are known as the rāgiṇīs, the feminine counterparts or consorts of the male modes. Thus every rāgā whose śhrutis belong to a single group will tend to be represented in picture or poem by a god or a man, a rāgā of mixed śhruti-jātis by a goddess or a woman.

This rule, which corresponds to a fundamental classification in the ancient system of Nandikeśhvarā, lost much of its rigidity when the three main original systems of Indian music began to get mixed up, especially when, during Moghul times, the great musicians lost all contact with the Sanskrit theoretical books. This is why in modern music we come to see that the ancient basic enharmonic mode which was known as Bhairavā is now called Guṇākālī and is considered a rāgiṇī while the modern Bhairavā is a seven-notes scale. It should, however, be remembered that these changes are merely matters of names and classification and do not affect the modes as such or the music in general.

The Rāgā-poems

Poems describing the mood of the rāgā are found in a number of Sanskrit works on music. References to them in other works seem to show that many of them were originally part of a treatise (now believed lost) by Kohalā, one of the earliest writers on music. The two best collections of poems available in print are found in the *Chatvārimśāch'hatārāgā-nirūpanam* attributed (some think wrongly) to Nāradā and in the *Sanḡitā-Darpaṇā* of Dāmodarā Miśhrā. Many of the poems are common to both. There are, however, many unpublished works, some of which are very ancient, which give numerous poems and definitions of the scales in the different

INTRODUCTION]

schools, important ones being the *Rāgā Ratnākarā* of Gandharvā Rājā (a work belonging probably to the medieval period) and the *Rāgā Sāgarā*.

The *Chatvārimśāch'hatārāgānirūpaṇam* has been variously dated from several centuries B.C. to the fourteenth century A.D. Many of its verses are found in the thirteenth-century *Sanḡitā Ratnākarā*, and most of its rāgā-poems are reproduced in the early eighteenth-century encyclopaedia, the *Śhivātattvā Ratnākarā* which quotes only Śhaivā works. The *Sanḡitā Darpaṇā*, which is partly a compilation, is a work of the early seventeenth century. The nineteenth-century Bengali work *Rāgā Kalpā drumā*, also reproduces further poems whose sources have not so far been ascertained.

It is not easy to determine which scale corresponds with a given poem or picture, for the names of the ancient rāgās are now often attributed to scales which have changed. And, again, a rāgā of Southern India may, nowadays, differ considerably from one called by the same name in Northern India.

For the present we shall take it that the ancient poems refer in most cases to the rāgās as they are known to-day.

Notation

Śhrutis (intervals of one comma):



Komal (flat) ँ; *Tivṛā* (sharp) †; hold sound ॥; no sound -;

Mātrās: one mātrā ँ; two mātrās ँ॥; etc. half mātrā ँ॥
quarter mātrā ँ॥॥; three 1/3 mātrā ँ॥॥॥ etc.

Octaves: high octave †, middle octave ॥, lower octave ँ;

Ornaments: *mīḍā* (glissando) ँ॥॥; *gamakā* (grace) ँ॥॥, ँ॥॥,

॥ = ँ॥॥, ॥ = ँ॥॥॥, ॥ = ँ॥॥॥॥.

[INTRODUCTION

Intensity: *pp* very soft; *p* soft; *mf* moderately loud; *f* loud; *ff* very loud.

Accents: ˆ accent. ˆ stop sound as soon as uttered;

phrasing ˆ . . . ˆ;

◀ increase voice; ▶ decrease voice.

repeat || ||

In the rarely used ˘ and ˙ the sides remain open for crotchet and quaver and are closed for minim and semi-breve ˘ ˙.

Remarks on the Notation

1. In the staff notation accidental flats or sharps remain in effect for a whole measure bar, as is usual, even if their interval, their 'śruti' is altered.

For example in:



the second lowered D is also flat.

2. The bar divisions indicated are meant only for the facility of reading. They do not correspond to rhythm-units (tālā) since in the Ālāpā, the first exposition of the theme, alone given here, there can be no complex rhythm but mere time-units (mātrās).

Examples

1. The examples of expressive motives given with each rāgā are those eventually explained by our teacher; they are, of course, by no means exhaustive.

2. Examples of short variations will be found in the following rāgās: Śhrī, Bhīmāpalāśhrī, Bhūpālī, Jayājavanti, Mālākośhā.

I EARLY MORNING RĀGĀS

I EARLY MORNING RĀGĀS

I LALITĀ—at dawn

Lalitā

अतिलिङ्घोऽतिगौरश्च दिव्यगन्धानुलेपनः ।
मृगपाणिर्जटाधारी योगी ललितसंज्ञकः ॥

(*Chatvārimśhach'hatā Rāgā nirūpaṇam* p. 14)

* This very fair and amiable yogi, anointed with divine fragrances, with tangled locks and a deer coming to his hand, is known as Lalitā.

Lalitā

शामीकराभा ललिता सुमुग्धा
वीणाधरा कोकिलपाणिपद्मा ।
कल्पद्रुमाश्रयः स्थलसंस्थितापि
पयोधरामण्डितकोटिकामा ॥

(*idem* p. 13)

* Lalitā, charming in her innocence, is bright like gold. While she holds a lute, a cuckoo perches on her lotus hand. She is seated beneath the Wishing-tree, her breasts all unadorned, a thousand times desirable.

वीणापुस्तकपाणीं मञ्जुलकेलीं सुखेन जल्पन्तीम् ।
अरुणारविन्दनयनां ललितां सङ्गीतमातृकां ध्याये ॥

(*Rāgā Sāgarā* 3, 7)

A Viṇā and a book in her hands, Lalitā appears, the Goddess of music. Charmingly playful she talks lightly, her eyes like red lotuses.

Lalitā

प्रफुल्लसतच्छदमाल्यधारी¹

युवा² च गौरोऽब्जदलायताक्षः³ ।

विनिःश्वसन्⁴ दैव⁵वशात्⁶ प्रभाते

विलासवेषा ललिता प्रदिष्टा ॥

or (यस्याः पतिः सा ललिता प्रदिष्टा ॥)

1: युक्ता or नीलकण्ठः । 2: रुचा or गौरी ।

3: गौरोत्पललोचनभीः or कुशाङ्गी तरुणीचलाक्षी

or सुगौरकान्तिर्युवती सुरष्टिः । 4: विनिर्गता ।

5: श्वास । 6: विनिःश्वसन्ती सहसा ।

(*Chatvārimśhach'hatā Rāgā nirūpaṇam* p. 20,
Sanṅitā Darpaṇā 2, 63; *Shivā tattvā Ratnākara* 6, 8, 90)

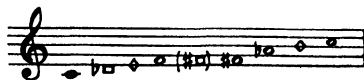
* Lalitā, young and fair, and garlanded with seven-fold flowers. Her long eyes like the petal of the lotus. Sighing, overwhelmed by fate—still, at dawn, dressed for a lovers' meeting.

OR, IN ANOTHER READING

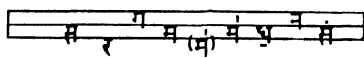
* The young and fair Lord of Lalitā wears a garland of the sweet-scented seven-fold flowers. His lovely laughing eyes are long like the petal of the white lotus. It is dawn. Overwhelmed by fate, Lalitā sighs dressed for a lovers' meeting.

GROUP: independent

TUNING OF INSTRUMENT:

CLASS (*Jāti*):

Ṣhāḍava (hexatonic)



Āroḥā Ascent

Avarohā Descent

SONANT (*Vādi*): F(Ma)CONSONANT (*Samvādi*): C(sa)

TIME OF PLAY: Early morning (before sunrise)

MODE TYPE (*Thāt*): Śrī

SCALE TYPE: Chromatic (plagal)

CHARACTERISTICS: No G (Pa); two F (2 Ma) [Bhātkhaṇḍe gives Lalitā with a natural A (Dha śuddhā).]

EXPRESSION:

Dawn

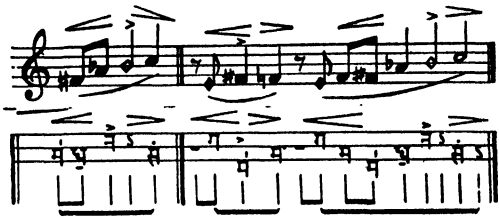
G (Pa) is sunshine, the absence of G (Pa) expresses the absence of Sun. The presence of both F (Ma) and F# (Ma tivrā) is characteristic of critical moments. It is found at sunrise, sunset, midday and midnight, equinoxes, solstices, etc.

half-
awake

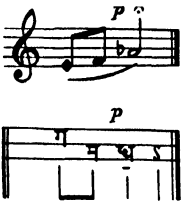
dawn

absence
of Sun
dawn

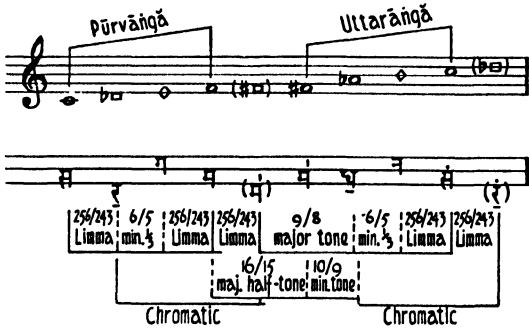
Coming Sunrise
B+ (Ni+)



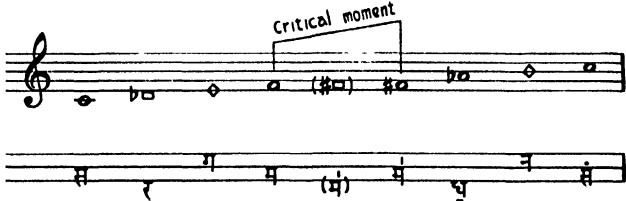
Night beauty and peace
(no sharp F) (no tivṛā Ma)



TETRACHORDS: (Scale analysis)

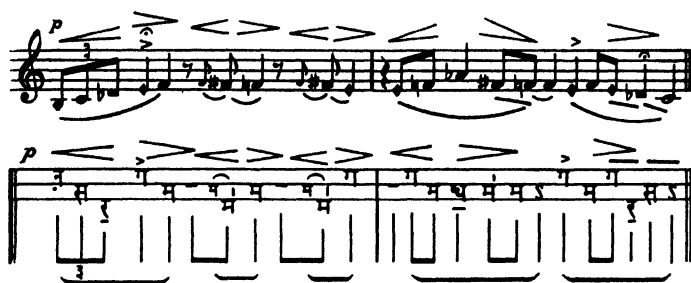


SHRUTIS: (Analysis of expression)

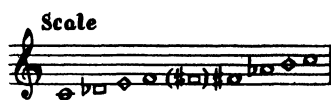


indistinct, sleeping, tender
awake, penetrating
night, peace, beauty
enhances the beauty
perturbed, sad, anxious
acute, promising, penetrating
tender, unstable, undecided,
expecting
brilliant, gay, coming sunrise

THEME (*Rapa*):



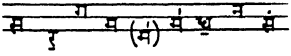
OUTLINE

STHĀYĪANTARĀ

OUTLINE

Scale

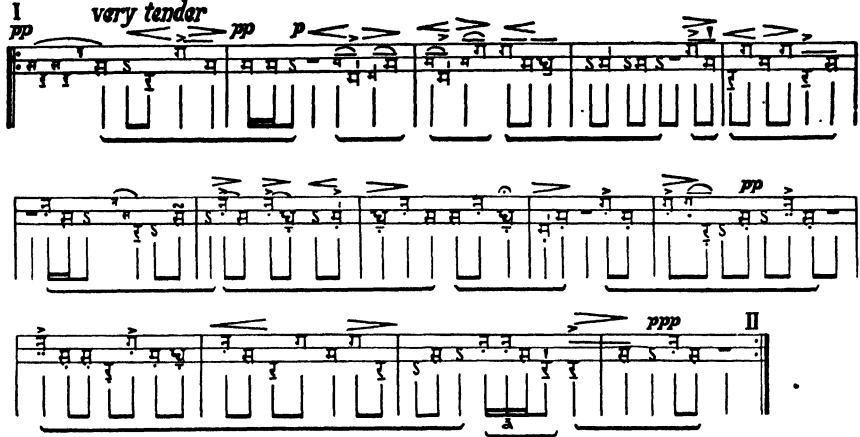
Vādi  Samvādi 



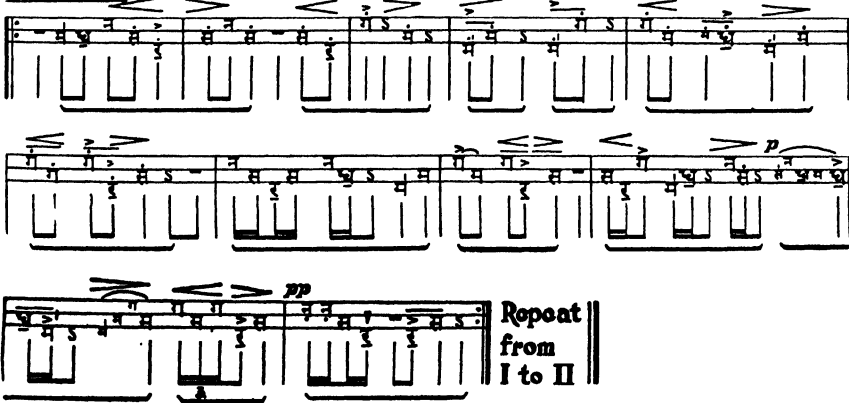
Mātrā 1=46

STHĀYĪ

I *pp* *very tender* *pp* *p* *ppp* **II**



ANTARĀ



Repeat from I to II

II VIBHĀSĀ—at sunrise

शुभ्राम्बरो गौरवर्णः सुकान्तिः
 भीरोल्लसत् कुन्तलघृष्टगण्डः ।
 सूर्योदये कुक्कुटपक्षिशब्दे
 विभासरागः स्मरचारुमूर्तिः ॥

(quoted in *Rāgā Kalpādrumā* p. 30)

* Fair, and fair of face, with a white scarf. Bold like the cry of the cock at sunrise, his laughter sways the locks that brush his brow. Vibhāsā-rāgā is lovely like the God of Love Himself.

ललितवद्विभासस्तु

(*Śaṅgīlā Darpaṇā* 2, 136)

Vibhāsā is like Lalitā.

GROUP: independent

CLASS (*Jāti*):

Auḍavā (pentatonic)

TUNING OF INSTRUMENT



Āroḥā Ascent

Avarohā Descent

SONANT (*Vādi*): A (Dha)CONSONANT (*Samvādi*): E (Ga)

TIME OF PLAY: day at sunrise (after Lalitā)

MODE TYPE (*Tḥāṭ*): Mārāvā

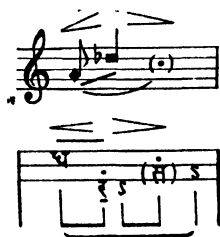
SCALE TYPE: Chromatic (defective)

CHARACTERISTICS: no Pa (G) and no Ni (B). This scale is similar to that of the mode of spring Pañchamā. (Bhātkhaṇḍe, however, gives Vibhāsā with Ni (B) and Pa (G) in the descending scale.) In fact three different scales are known in Northern India under the name of Vibhāsā.

EXPRESSION:

loveliness, early dawn,
twittering of the birds.
(In Pañchamā where D
flat (Ri komal) is short
and never accentuated,
the Vādi and Samvādi are
F sharp (Ma tivṛā) and C
(Sa), and the expression
is energetic and challeng-
ing.)

night

tender
mysterious

OUTLINE

○ Chakranant
○ Samant
● Tonic

Scale

I STHĀYĪ

Dreamy and soft (♩ = 44)

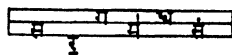
pp

mf *p* *fine*

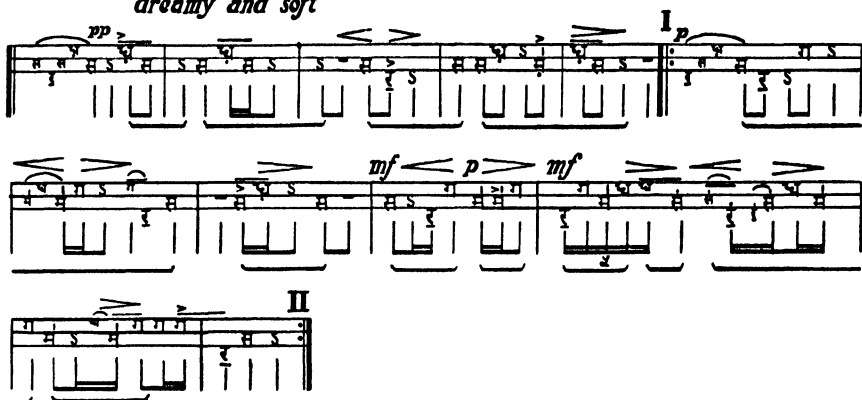
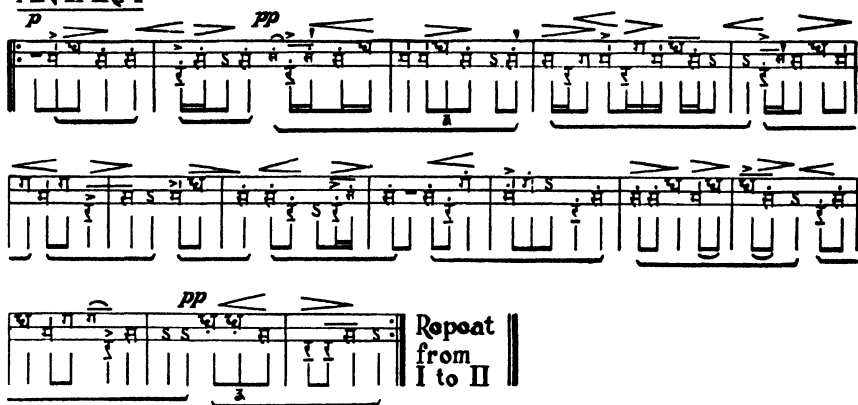
II ANTARĀ

p *pp* *pp* *dal* *al fine*

Scale:

Vādī  Samvādī 

Mātrā 1 = 44

STHĀYĪ*dreamy and soft*

ANTARĀ


III BHAIRAVĀ GROUP—after sunrise

BĀṄĀLĀ

Baṅgālī

कृष्णा कृष्णाम्बरा धीरा प्रगल्भा रतिबालसा ।

महास्तनी तन्निहस्ता बङ्गाली कैरवप्रिया ॥

(*Chatvārimśhach'hatā Rāgā nirūpaṇam* p. 18)

* Dark, in a dark robe, determined, brazen, eager for lust, with big breasts and in her hand a lute, Baṅgālī, dear to rogues.

Bāṅgālī

कञ्चानिवेशितकरयडधरायताक्षी

भास्त्र¹स्त्रिशूलपरिमण्डितवामहस्ता ।

भस्मोज्ज्वलानिबिडबद्धजटाकलापा

बाङ्गालिकेभ्यभिहिता तरुणार्कवर्णा² ॥

1: कसे निवेशितकरा वरुणी तपस्विन्युष । 2: रोषिः ।

(*Saṅgītā Darpaṇā* 2, 49 ;
Śivā tattvā Ratnākarā 6, 8, 61)

* Bāṅgālī is described as a young woman large-eyed, bright golden like the sun. Smeared with ashes, her hair matted and tightly bound, with a sword under her arm, in her left hand she bears a blazing trident.

Bāṅgālā

इन्द्रनीलभासमानकाकपद्मधारिणं

चन्द्रशेखराङ्घ्रियुग्मपूजनं जनार्चितम् ।

खड्गखेटधारिणं जपासुमारुणं च [तम्]

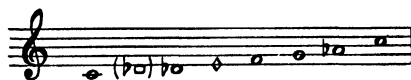
बङ्गरागशेखरं हृदि स्मरामि सन्ततम् ॥

(*Rāgā Sāgarā* 3, 25)

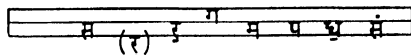
His sacred lock, bound on one side, shines like black sapphire. Ever shall my heart dream of Bāṅgālā, greatest of rāgās, red like the China rose. Holding a sword and shield, honoured by men, he worships the feet of Śivā on whose brow the crescent moon shines.

GROUP: Bhairavā

TUNING OF INSTRUMENT:

CLASS (*Jāti*):

Śhāḍavā (hexatonic)



Āroḥā Ascent

Avarohā Descent

SONANT (*Vādi*): C(sa)CONSONANT (*Samvādi*): F(Ma)

TIME OF PLAY: day, first quarter, (from sunrise)

MODE TYPE (*Thāṭ*): Bhairavā

SCALE TYPE: Chromatic-Enharmonic

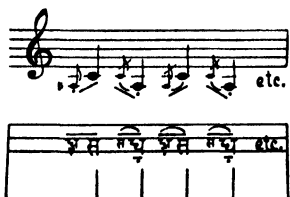
CHARACTERISTICS: No B(Ni); E(Ga) very light [Bhātkhaṇḍe gives the Vādi-Samvādi as Aḥ(Dha k.) and Dḥ(Ri k.)]

EXPRESSION:

B natural (Ni śhuddhā) and also E natural (Ga śhuddhā) indicate self-control, will and independence; their absence leaves room only for dreaming, half-consciousness.



the Rāgā often begins with a swing



E+(Ga+) should be used only in appoggiatura



characteristic figure at the end of each motive



TETRACHORDS: (Scale analysis)

16/15	32/27	256/243	9/8	256/243	81/64
major ½ tone	trihemitone	Limma	major tone	Limma	ditone
256/243	6/5				
Limma	minor 3rd				Enharmonic

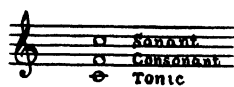
Chromatic

ŚHRUTIS: (Analysis of expression)

tender, expecting
 devoted, loving, confident
 will, independence, (its
 absence creates dreaminess,
 half-consciousness)
 peace, satisfaction
 awake, brilliant
 tender, melancholy, soft
 (No B (no Ni) dreaminess,
 half-consciousness)

THEME (*Rāpā*):

OUTLINE



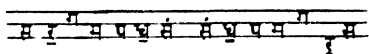
I STHĀYI



II ANTARĀ



Scale

Vādi Samvādi 

Mātrā 1 = 44

STHĀYĪI *soft and tender*

pp

p

II

ANTARĀ

p

pp

Repeat from I to II

BHAIravĀ—after sunrise

भस्माङ्गलिसावयवः सुगात्रो
भास्वस्थले शोभितशीतरश्मिः ।
त्रिशूलहस्तो वृषभाधिरूढः
स भैरवो यः कथितो मुनीन्द्रैः ॥

(*Chatvārimśhach'hatā Rāgā nirūpaṇam* p. 13)

* His limbs smeared with ashes (that lovely body), his brow lustrous with the cool rays of the moon, trident in hand and mounted on a bull, such is Bhairavā, and so the sages tell.

गङ्गाधरः शशिकलातिलकस्त्रिनेत्रः
सर्पैर्विमूषिततनुर्गजकृत्तिवासाः ।
भास्वत्त्रिशूलकर एष नृमुण्डधारी
शुभ्राम्बरो जयति भैरव आदिरागः ॥

(*Saṅgītā Darpaṇā* 2, 46
Śhivā tattvā Ratnākarā 6, 8, 54)

* Upholding Gangā, the crescent moon upon his brow, three-eyed, wrapped in the skin of an elephant and adorned with snakes, his scarf white, his garland of human skulls, armed with a burning trident—so triumphs Bhairavā, the first of rāgās.

ध्रुतिस्वरमहोदधिं सकलतालमानामृतं
शिवाचनमनोरथं भसितलेपिताङ्गं सदा ।
जटामुकुटभासुरं शशिशिशुप्रभामौलिनं
कपालभरणं भजे नटनकौशलं भैरवम् ॥

(*Rāgā Sāgarā* 3, 1)

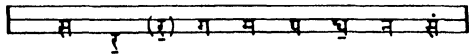
We praise Bhairavā, the hero, the source of life, the measure of rhythm, pervading the ocean of notes and intervals. A skull in his hand, the crescent moon upon his matted hair, he worships Śhivā, Lord of Sleep. His body is smeared with sandal paste.

TUNING OF INSTRUMENT

GROUP: Bhairavā



CLASS (*Jāti*):
Sampūrṇā (heptatonic)



Āroḥā Ascent

Avarohā Descent



SONANT (*Vādī*):
A flat (Dha komal)

CONSONANT (*Samvādī*):
D flat (Ri komal)

TIME OF PLAY: day first quarter (from sunrise)

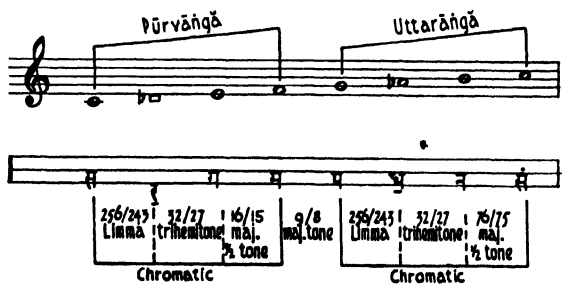
MODE TYPE (*Thāṭ*): Bhairavā

SCALE TYPE: Chromatic

CHARACTERISTICS: The tender D_b- (Ri k-) can become, in ascending, D_b_n (Ri k_n) it gives then an idea of action

EXPRESSION: Morning invocation, soft, tender, melancholy

TETRACHORDS: (Scale analysis)



Ri k_n (D_b_n) and Ga+ (E+) are sometimes used, although in ascent only:

16/15	32/27	256/243	9/8	256/243	32/27	16/15
maj. 1/2 tone	tritone	limma	maj. tone	limma	tritone	maj. 1/2 tone

Chromatic

This last tuning is found in the following example:

ŚHRUTIS: (Analysis of expression)

- supplication, tenderness
- calm, not sad, confident
- confident, calm, joyful
- peace
- power, balance, strength
- plaintive, doleful, interrogative
- soft, loving
- intense, self-assertive, gay, active

THEME (Rāpā):

OUTLINE



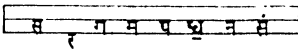
I STHĀYĪ



II ANTARĀ



Scale

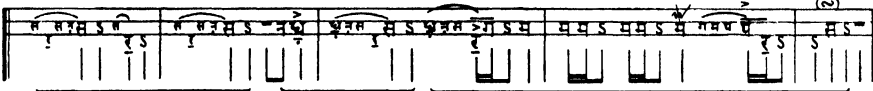
Vādī  Samvādī 


Mātrā 1 = 58

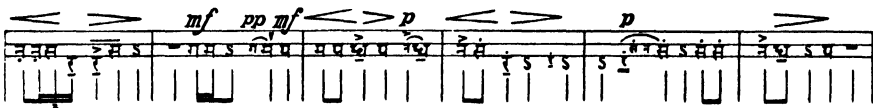
STHĀYĪ

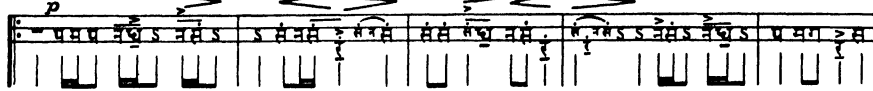
very soft

pp p pp p p p pp p pp (∞)



I

ANTARĀ



Repeat from I to II



RĀMĀKALĪ¹—after sunrise

Rāmākri

यक्षिणी पद्मवदना यक्षकिन्नरदुर्लभा ।
वीणाहस्ता पर्वतस्था रामक्रीरुच्यते बुधैः ॥

(*Chatvārimśhach'hatā Rāgā nirūpaṇam* p. 10)

* Sylph with the lotus face, for fauns and centaurs hard to win, lute in hand and standing on a mountain, the wise have called her Rāmākri.

Rāmākali

हेमप्रभाभासुरभूषणा च¹
नीलं निचोलं वपुषा वहन्ती ।
कान्ते समीपे कमनीयकण्ठा²
मानोन्नता रामकली मतेयम् ॥

1: नि । 2: पदपाभितेऽपि ।

(*Saṅgītā Darpaṇā* 2, 60 ;
Śhivā tattvā Ratnākarā 6, 8, 83)

* Bright like gold, her robe deep blue, Rāmākali wears a garland and rich ornaments. Haughty and pretending anger, yet when her lover is near her voice grows sweeter.

Rāmākriyā

वीरासने निवासान्तां (? समासीनां) शरकोदयडभारिणीम् ।
जम्बूफलनिभां देवीं ध्याये रामक्रियां सदा ॥

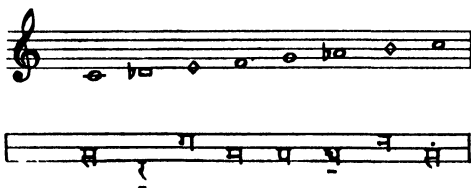
(*Rāgā Sāgarā* 3, 18)

A shining woman in the posture of heroes, thus should Rāmākriyā be seen. Dark like the jambu fruit she holds a bow and an arrow.

¹ Sometimes called Rāmākri or Rāmākiri.

TUNING OF INSTRUMENT

GROUP: Bhairavā

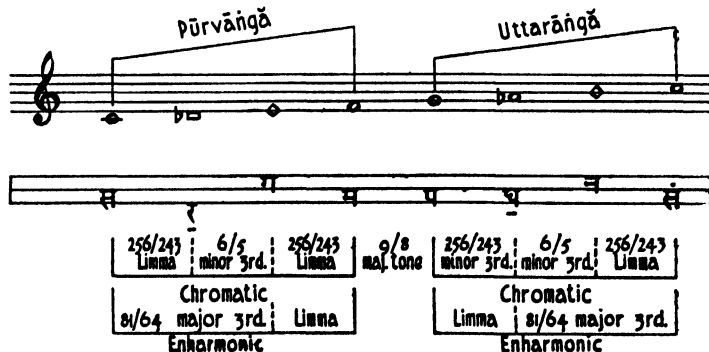
CLASS (*Jāti*): Auḍavā-sampūrṇā
(Pentatonic in ascent, hepta-
tonic in descent)

Āroḥā Ascent

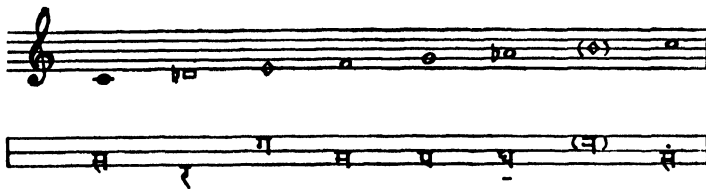
Avarohā Descent

SONANT (*Vādi*): G(Pa)CONSONANT (*Samvādi*): C(Sa)TIME OF PLAY: day, first
quarter (from sunrise)MODE TYPE (*Tṛāṣ*): BhairavāSCALE TYPE: (Pythagorean) Chromatic
(with enharmonic ascent)CHARACTERISTICS: No D (Re) and no B (Ni) in ascending (Bhātkhaṇḍe
gives Rāmākālī with an additional F# (Ma tivṛā) and Bb (Ni komal)EXPRESSION: fully awake, joyful, active, without the anguish of desire,
B+(Ni+) being sparingly used. Sa and Pa(C and G) as Vādi and Samvādi
denote activity

TETRACHORDS: (Scale analysis)



ŚHRUTIS: Analysis of expression



(never accentuated), tender

active

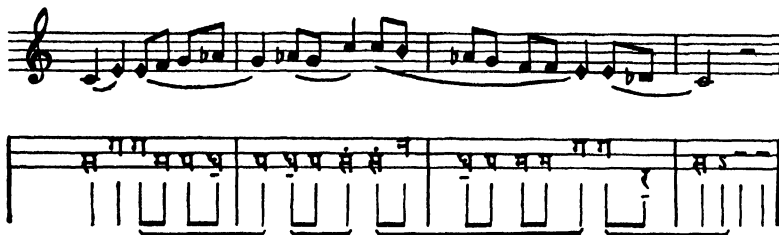
contentment, peace

active, awake

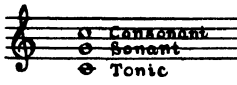
tender, interrogative

Ni+ (B+) (selfishness, desire)
absent or sparingly used,
means no selfishness, nor
desire

THEME (*Rāṇā*):



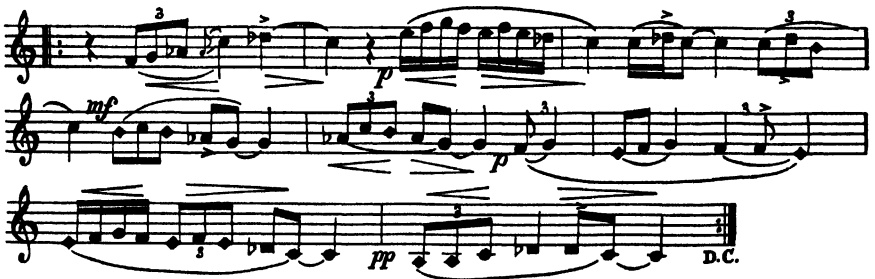
OUTLINE



I STHĀYĪ

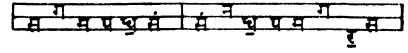


II ANTARĀ



Scale

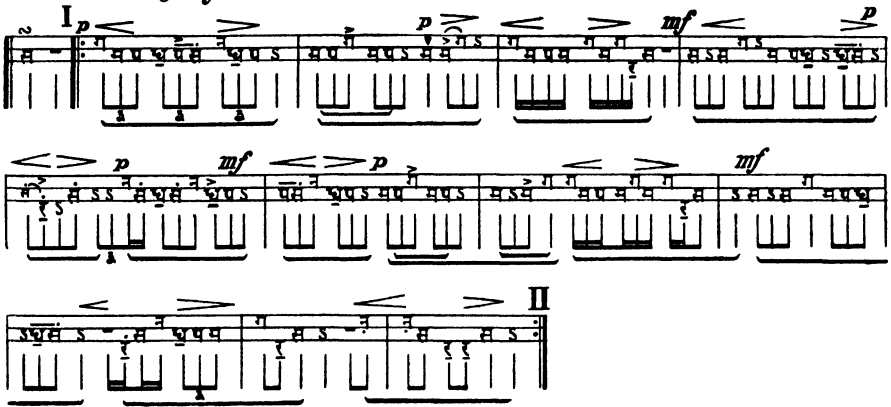
Vādi Samvādi



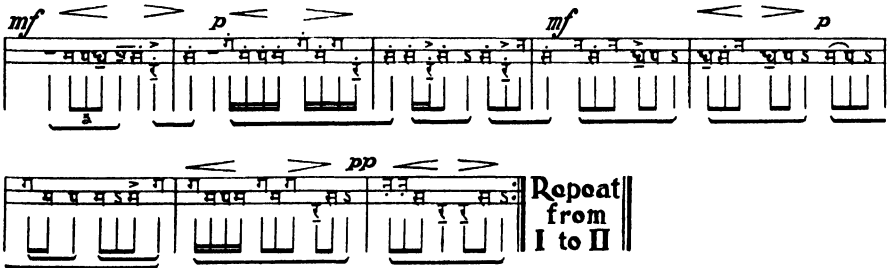
Mātrā 1 = 63

STHĀYĪ

fully awake



ANTARĀ



GUṆĀKALĪ¹—in the morning

Guṇākriyā

गोपजातिप्रिया साध्वी गोरोचनविलेपना ।
गूढचर्या गुणक्रिया कथिता कोशिकाङ्गना ॥

(*Chatvārimśhach'hatā Rāgā nirūpaṇam* p. 15)

* Faithful, dear to cowherds, adorned with a golden pigment taken from the cow, mysterious in her movements, Guṇākriyā is said to know of hidden treasures.

Guṇākiri

शोकाभिभूतनयनारुणदीनदृष्टिः¹
नम्रानना धरणिभूस्तरगात्रयष्टिः ।
आमुक्तचारुकवरी प्रियदूरवृत्ता²
संकीर्तिता गुणकिरी करुणोत्कृष्टाङ्गी⁴ ॥

1: करुणं रुदन्ती । 2: वती or दृष्टिः ।

3: तरुणी । 4: गौडक्रिया विजयते कुरुकपयेवा ।

(*Śaṅgītā Darpaṇā* 2, 56 ;
Chatvārimśhach'hatā Rāgā nirūpaṇam p. 10 ;
Śivā tattvā Ratnākarā 6, 8, 75)

* Her head bowed low, lovely tresses dishevelled about her form, once famous for her beauty; since her lover went away Guṇākiri is in a pitiable state. Her reddened eyes are desperate, her sorrow-shrunken limbs are soiled with mud.

Guṇḍakriyā

श्रीचन्दनोद्यानविस्मासभासुरां
पीतान्बराक्षकूतसञ्जितम्बिनीम् ।
वीणाप्रवासाञ्जितवामभागं
गुणदक्रियां मे मनसा स्मरामि ॥

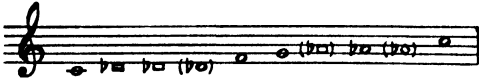
(*Rāgā Śāgarā* 3, 23)

I remember Guṇḍakriyā playing in a garden of sandal trees. Her silken garment is yellow her hips are beautiful. With her left hand she holds the neck of a Viṇā.

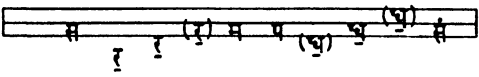
¹ Sometimes called Guṇākriyā or Guṇākiri or Gauḍākri.

TUNING OF INSTRUMENT

GROUP: Bhairavā



CLASS (*Jāti*): Auḍavā (Penta-tonic)



Āroḥā Ascent Avarohā Descent



SONANT (*Vādī*): A flat (Dha komal) CONSONANT (*Samvādī*): D flat (Re komal)

TIME OF PLAY: morning

MODE TYPE (*Tḥāṭ*): Bhairavi SCALE TYPE: Enharmonic .

CHARACTERISTICS: Typical enharmonic having in each tetrachord a major third or ditone completed by a half tone, itself subdivided into two

EXPRESSION: Sadness and renunciation, melancholy and emptiness in the first stages of renunciation

TETRACHORDS: (Scale analysis)

Diagram illustrating the scale analysis (Tetrachords) for the Bhairavi mode, showing the Pūrvaṅgā and Uttaraṅgā tetrachords and their constituent intervals.

Pūrvaṅgā

25/24 min ½ tone	128/125 double comma	
------------------	----------------------	--

Uttaraṅgā

25/24 min ½ tone	128/125 double comma	
------------------	----------------------	--

Interval Analysis:

256/243 Limma	81/64 ditone	9/8 major tone	256/243 Limma	81/64 ditone	9/8 major tone
16/15 major ½ tone	81/80 comma	5/4 maj 3rd	16/15 major ½ tone	81/80 comma	5/4 maj 3rd
Enharmonic			Enharmonic		

ŚHRUTIS: (Analysis of expression)



sad, dejected

loving, tender

confident

peace, contentment

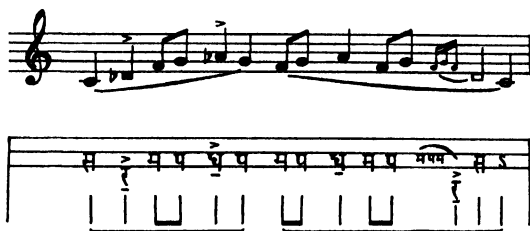
activity

sad

anxious, melancholy

loving, tender

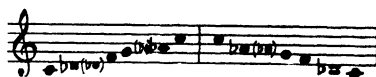
THEME (*Rūpā*):



OUTLINE



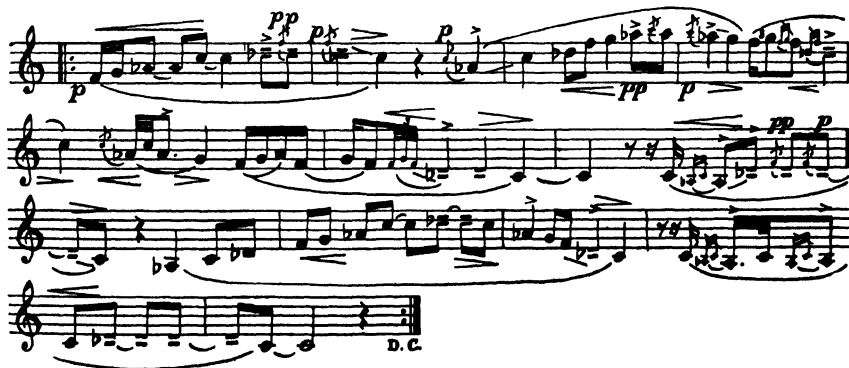
Scale



I STHĀYĪ



II ANTARĀ



IV TODĪ [GROUP ONE] FIRST QUARTER OF THE DAY

TODĪ—in the morning

तुषारकुन्दोज्ज्वलदेहयष्टिः कारमीरकर्पूरविलितदेहा ।

विनोदयन्ती हरिणं वनान्ते वीणाधरा राजति तोडिकेयम् ॥

1: रा ।

(Saṅgītā Darpanā 2, 53 ; Chatvārimśach'ha-
tarāgānirūpaṇam p. 15 ; Śivā tattvā Rat-
nākarā 6, 8, 69)

* Her slender body anointed with saffron and camphor gleams white like the jasmine-flower. The woodland deers are spellbound at the sight of Toḍī splendid, holding a lute.

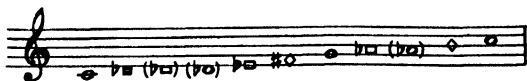
कादम्बरीरसविपूरितकाचपात्रां
विन्यस्तवामकरशोभितचारुवक्त्राम् ।
सव्येन नायकपटाग्रदशां वहन्तीं
तोडीं सदा मनसि मे परिचिन्तयामि ॥

(Rāgā Sāgarā 3, 45)

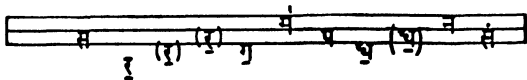
Never shall my heart forget Toḍī, one hand supporting her charming face, the other clasping the edge of her lover's garment. Her crystal cup is filled with the wine of Kadambā.

TUNING OF INSTRUMENT

GROUP: Toḍī

CLASS (*Jāti*):

Sampūrṇā (heptatonic)



Arohā Ascent

Avarohā Descent

SONANT (*Vādī*): A♭-(Dha komal-) CONSONANT (*Samvādī*): E♭-(Ga komal-)

TIME OF PLAY: day, first quarter (from sunrise)

MODE TYPE (*Tḥāṭ*): Toḍī

SCALE TYPE: Enharmonic-chromatic

CHARACTERISTICS: A very typical and attractive type of enharmonic scale

EXPRESSION: Very tender and loving appeal. Ga k- (E♭-) is dependent, appealing, sad. (Note the E+ (Ga+), impertinent vanity, in Mukhāri Toḍī)

Ma T+ (F♯+) is clear, manly, at ease, stern and strong.

masculine:



feminine:



weeping.



TETRACHORDS: (Scale analysis)

Diagram illustrating the Tetrachords (Scale analysis) for Todi. The scale is shown on a staff with notes: C_4 , D_4 , E_4 , F_4 , G_4 , A_4 , B_4 , C_5 . The scale is divided into two tetrachords: *pūrvāṅgā* (C4-D4-E4-F4) and *uttarāṅgā* (G4-A4-B4-C5).

Intervals and Ratios (from left to right):

- C_4 to D_4 : $256/243$ Limma
- D_4 to E_4 : $10/9$ min. tone
- E_4 to F_4 : $27/22$ small $\frac{1}{2}$ tone
- F_4 to G_4 : $25/24$ minor $\frac{1}{2}$ tone
- G_4 to A_4 : $256/243$ Limma
- A_4 to B_4 : $6/5$ min. 3rd
- B_4 to C_5 : $256/243$ Limma

Other intervals and ratios shown in the diagram:

- C_4 to E_4 : $25/24$ min. $\frac{1}{2}$ tone
- D_4 to F_4 : $25/24$ min. $\frac{1}{2}$ tone
- E_4 to G_4 : $75/62$ large minor 3rd
- F_4 to A_4 : $4/3$ fourth
- G_4 to B_4 : $81/80$ comma
- A_4 to C_5 : $25/24$ min. $\frac{1}{2}$ tone
- B_4 to C_5 : $81/80$ comma

Enharmonic and Chromatic relationships are indicated for the fourth intervals.

ŚHRUTIS: (Analysis of expression)

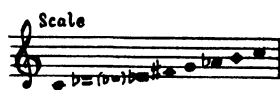
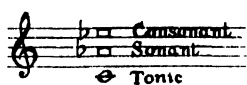
Diagram illustrating the Śhrutis (Analysis of expression) for Todi. The scale is shown on a staff with notes: C_4 , D_4 , E_4 , F_4 , G_4 , A_4 , B_4 , C_5 . The scale is divided into two tetrachords: *pūrvāṅgā* (C4-D4-E4-F4) and *uttarāṅgā* (G4-A4-B4-C5).

sad
demanding, very tender
satisfied, less tender more
confident, "the appeal has
been heard"
very sad, pathetic, crying
intensifies the sadness and
beauty of the Rik (D $\flat$) and
Gak (E $\flat$).
sunshine, hope
sad
tender
asking for pleasure
obstinate, active, a little
selfish

THEME (*Rūpā*):

Diagram illustrating the Theme (*Rūpā*) for Todi. The scale is shown on a staff with notes: C_4 , D_4 , E_4 , F_4 , G_4 , A_4 , B_4 , C_5 . The scale is divided into two tetrachords: *pūrvāṅgā* (C4-D4-E4-F4) and *uttarāṅgā* (G4-A4-B4-C5).

OUTLINE

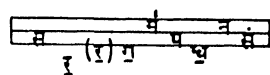
I STHĀYI

Very slow, soft and melancholy ($\text{♩} = 35$)

II ANTARĀ

Vādi  Samvādi 

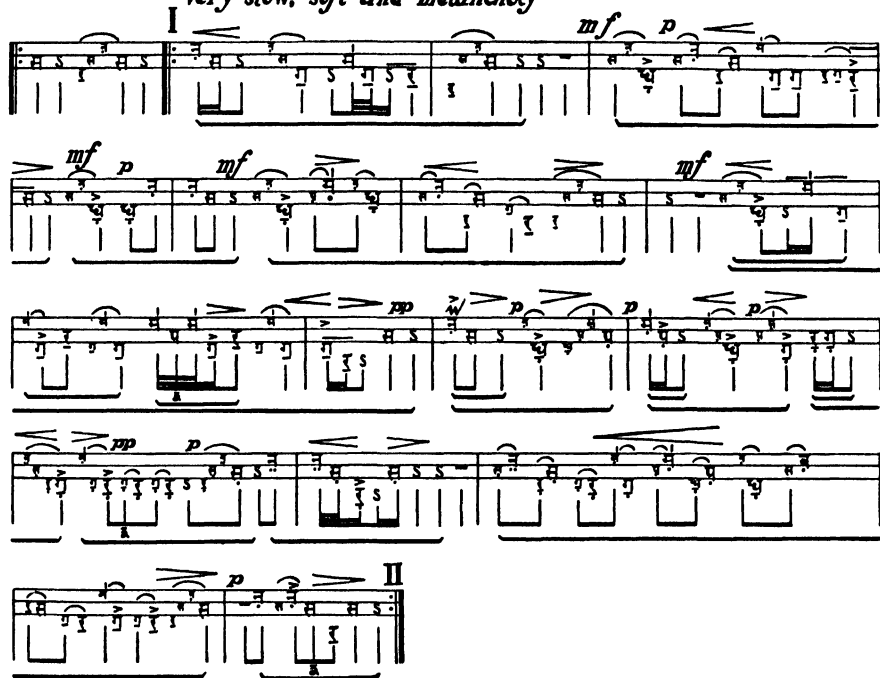
Scale



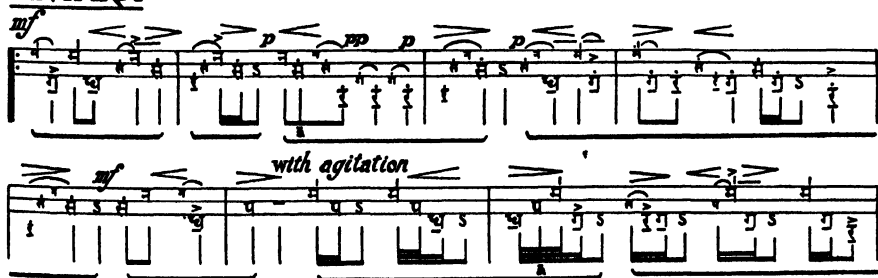
Mātrā 1 = 35

STHĀYĪ

very slow, soft and melancholy



ANTARĀ



plaintive

pp *p* *pp* *pp* *p* *mf*

with agitation

pp *mf* *p* *a tempo*

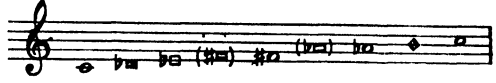
Repeat
from
I to II

VILĀSĀKHĀNĪ TOḌĪ

This rāgā is the creation of Vilāsā Khan, a musician of the Moghul Court. There is no Sanskrit poem depicting its mood.

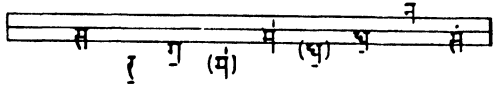
TUNING OF INSTRUMENT

GROUP: Toḍī



CLASS (*Jāti*):

Ṣhaḍavā (hexatonic)



Āroḥā Ascent

Avarohā Descent



SONANT (*Vādī*): Aḥ- (Dha k-)

CONSONANT (*Samvādī*): Eḥ- (Ga k-),
but Dḥ-- (Ri k--) is also very prominent

TIME OF PLAY: day, first quarter (from sunrise)

MODE TYPE (*Tḥāṭ*): Toḍī

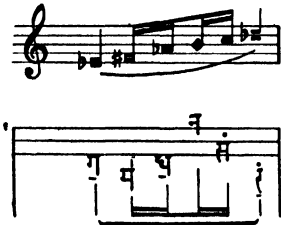
SCALE TYPE: Chromatic in the lower tetrachord and usually chromatic in the upper one, which only accidentally becomes Enharmonic (B++; Ni++)

CHARACTERISTICS: No G (Pa). Resembles Gurjārī but with F#-- (Ma t--). [(Under the name of Vilāsākhānī Bhātkhaṇḍe gives another rāgā with Bḥ (Ni komal) and G (Pa)]]

EXPRESSION:

The absence of G (Pa) creates an impression of great sorrow, that of an irreparable loss mourned. Very sorrowful, intense grief and misery (like the death of a very dear friend)

There is no trace of harshness nor selfishness



THEME (*Rāḍā*):

The musical notation for the theme 'Rāḍā' consists of two staves. The top staff is a single melodic line in treble clef, featuring a key signature of one flat (B-flat) and a 3/4 time signature. The melody begins with a half note G4, followed by a quarter note F4, and then a half note E4. This is followed by a quarter rest, then a half note D4, and a quarter note C4. The melody continues with a half note B3, a quarter note A3, and a half note G3. The bottom staff is a rhythmic accompaniment in a simplified notation system, likely representing a tabla or similar percussion instrument. It consists of two measures. The first measure contains a half note 'ṭ' (ta) and a quarter note 'ḍ' (dha). The second measure contains a half note 'ṭ' (ta) and a quarter note 'ḍ' (dha). The notation is enclosed in a rectangular box with a vertical line separating the two measures.

OUTLINE

Legend for musical notation:

- Consonant
- Semitone
- Tonic

Scale

I STHĀYĪ

Very sad (1-36)

II ANTARĀ

V TODĪ [GROUP TWO FIRST QUARTER OF THE DAY

YAVANĀPŪRĪ TODĪ—*in the morning*

गौराङ्गो मूर्ध्नि वेणीं कनकमणिमयं कर्णपुष्पं दधाना
 प्रोदेषद्रकनेत्रा यवनसुवनिता वल्लवेशाधिकाढ्या ।
 द्राक्षां पीत्वा प्रभाते विलसति चतुरा यावनी तोडिका सा ॥

(*Rāgā Mālā of Puṇḍarikā Viṣṭhalā*)

* Yavanā Todī is fully ripe, a foreign girl. Richly dressed, her hair plaited upon her brow, she wears golden ear-rings shaped like flowers and set with precious stones. Skilful, she plays in the morning languidly, sipping the wine of grapes, letting her white limbs and lovely form be seen.

GROUP: Toḍī

CLASS (*Jātī*): Śhāḍavā-
Sampūrṇā (hexatonic
in ascent and hepta-
tonic in descent)

TUNING OF INSTRUMENT:



Āroḥā Ascent

Avarohā Descent

SONANT (*Vādī*): A♭ (Dha k.)CONSONANT (*Samvādī*): E♭ (Ga k.)

TIME OF PLAY: morning first watch (6 to 9)

MODE TYPE: (*Thāt*): Yavanāpūrī

SCALE TYPE: Pythagorean diatonic. Plagal mode of A(Dha) in the natural scale

CHARACTERISTICS: combination of Deśhī and Gāndhārī (Bhātkhaṇḍe calls this rāgā Āsāvārī)

EXPRESSION: Tender, loving and active appeal. Sensuous but with depth of feeling; daring and childish (D, Ri), but, at the same time, grown-up and serious (A♭, Dha k.), with grace and beauty

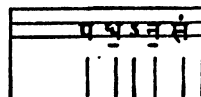
D (Ri) manly, commanding, childish, stubborn. (In Āsāvārī D♭ (Ri k.) is wise and melancholy)

A♭ (Dha k.) is mature

B♭+ (Ni k.+) is impure, selfish



Request with selfish motives



TETRACHORDS: (Scale analysis)

Pūrvāṅgā

Uttarāṅgā

10/9	9/8	256/243	9/8	9/8	256/243	9/8	9/8
min. tone	maj. tone	Limma	maj. tone	maj. tone	Limma	maj. tone	maj. tone
Diatonic				Diatonic			

ŚHRUTIS: (Analysis of expression)

self-asserting, forcible, manly, commanding, stubborn, contented
very mild, appealing, interrogative, desire, questioning
soft, peaceful
clear, awake
resembles E♭ (Ga k.) mild, appealing, mature, melancholy
appeal, love, beauty
selfish, erotic

THEME (*Rapa*):

ĀSĀVERĪ—in the morning

कुंकुमाङ्कितवचोजा पुरुषेण समास्थिता ।

सङ्गीतरसिका राजस्यसावेरी मुनेर्मते ॥

(*Chatvārimśhach'hatarāḡānirūpaṇam* p. 22)

* Her breast adorned with saffron, embraced by her man of expert taste in music, so shines Asāverī, in the mind of the sages.

कुचाभोगाहारां गलितवसनां सद्विलसनां

भुजादेशप्राचत्कुचभरधरां कन्दुकधराम् ।

नमद्गात्रां स्वेन प्रकटितमुखीं गौरमुनली-

मसावेरीं ध्याये मम मनसि रक्ताम्बरयुताम् ॥

(*Rāgā Sāgarā* 3, 65)

I remember Asāverī, all clad in red, eating pomegranates. Fair, with lovely nails, her arm supports her heavy breasts. Holding a cushion she bends her body and shows her face, loosening her garments in her eagerness for pleasure.

Āshāvari

श्रीखण्डशैलशिखरे¹ शिखि²पिच्छवत्सा³

मातङ्गमौक्तिकमनोहर⁴ हारवल्ली ।

आकृष्य चन्दनतरो⁵रुरगं वहन्ती

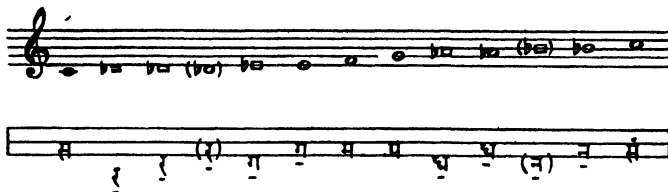
साऽशा⁶वरी वलयमुज्ज्वलनीलकान्तिः ॥

1: रः । 2: शुक्रः । 3: साः । 4: कुलोत्पन्न । 5: स्तु । 6: सा ।

(*Saṅgītā Darpaṇā* 2, 75 ;
Śhivā tattvā Ratnākarā 6, 8, 113)

* On the peak of a mountain, Āshāvari of shining blackness, adorned with peacock feathers and a rare necklace of splendid pearls, drags forth the serpent from the sandal-trees and wears it as a zone.

TUNING OF INSTRUMENT:



GROUP: Toḍī

CLASS (*Jāti*): Auḍavā-Sampūrṇā
(pentatonic in ascent and heptatonic in descent)

Āroḥā Ascent

Avarohā Descent

SONANT (*Vādī*): A♭ (Dha k.)CONSONANT (*Samvādī*): D♭ (Ri k.)

TIME OF PLAY: morning first watch (6 to 9)

MODE TYPE (*Ṭhāṭ*): Bhairavī

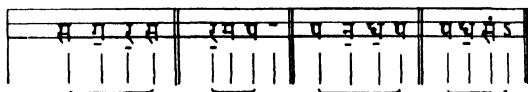
SCALE TYPE: enharmonic in ascent, and diatonic in descent

CHARACTERISTICS: resembles Gāndhārī or Yāvanāpūrī but with B♭ (Ri k.)

EXPRESSION:

Renunciation, grave and dignified. Ascent always by thirds.

Similar to Gāndhārī but more pathetic because of D flat (Ri komal) which makes it more feminine and deeper than Yāvanāpūrī, it introduces melancholy but also wisdom and soberness. (The D natural (Ri śhuddhā) of Yāvanāpūrī is manly, commanding, childish, stubborn.) Much use of A flat (Dha komal) makes this rāg very expressive and tender.



TETRACHORDS: (Scale analysis)

Diagram illustrating Tetrachords (Scale analysis) with intervals and ratios:

- Interval 1: $\frac{16}{15}$ maj. 2nd tone, Enharmonic
- Interval 2: $\frac{9}{8}$ maj. 3rd tone, Enharmonic
- Interval 3: $\frac{256}{63}$ Limba, di-tone
- Interval 4: $\frac{9}{8}$ maj. tone
- Interval 5: $\frac{9}{8}$ maj. tone
- Interval 6: $\frac{125}{24}$ min. 2nd tone
- Interval 7: $\frac{9}{8}$ maj. tone
- Interval 8: $\frac{9}{8}$ maj. tone
- Interval 9: $\frac{125}{24}$ min. 2nd tone
- Interval 10: $\frac{9}{8}$ maj. tone
- Interval 11: $\frac{256}{243}$ Limba
- Interval 12: $\frac{9}{8}$ maj. tone
- Interval 13: $\frac{256}{243}$ Limba
- Interval 14: $\frac{9}{8}$ maj. tone
- Interval 15: $\frac{19}{6}$ min. tone
- Interval 16: $\frac{256}{243}$ Limba
- Interval 17: $\frac{9}{8}$ maj. tone

Pythagorean diatonic

ŚHRUTIS: (Analysis of expression)

Diagram illustrating Śhrutis (Analysis of expression) with intervals and ratios:

- Interval 1: $\frac{16}{15}$ maj. 2nd tone, Enharmonic
- Interval 2: $\frac{9}{8}$ maj. 3rd tone, Enharmonic
- Interval 3: $\frac{256}{63}$ Limba, di-tone
- Interval 4: $\frac{9}{8}$ maj. tone
- Interval 5: $\frac{9}{8}$ maj. tone
- Interval 6: $\frac{125}{24}$ min. 2nd tone
- Interval 7: $\frac{9}{8}$ maj. tone
- Interval 8: $\frac{9}{8}$ maj. tone
- Interval 9: $\frac{125}{24}$ min. 2nd tone
- Interval 10: $\frac{9}{8}$ maj. tone
- Interval 11: $\frac{256}{243}$ Limba
- Interval 12: $\frac{9}{8}$ maj. tone
- Interval 13: $\frac{256}{243}$ Limba
- Interval 14: $\frac{9}{8}$ maj. tone
- Interval 15: $\frac{19}{6}$ min. tone
- Interval 16: $\frac{256}{243}$ Limba
- Interval 17: $\frac{9}{8}$ maj. tone

Pythagorean diatonic

intensely sad
 very tender and loving
 feminine, wisdom, soberness
 melancholy
 tender and loving
 peaceful and contented
 suspense in the sadness,
 warmth, activity
 sorrowful
 very tender and loving
 helpless, sad, crying (used
 from G (Pa) only)
 ambition, desire
 calm, peace

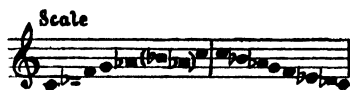
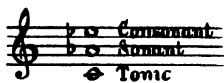
THEME (*Rupā*):

Diagram illustrating Theme (*Rupā*) with intervals and ratios:

- Interval 1: $\frac{16}{15}$ maj. 2nd tone, Enharmonic
- Interval 2: $\frac{9}{8}$ maj. 3rd tone, Enharmonic
- Interval 3: $\frac{256}{63}$ Limba, di-tone
- Interval 4: $\frac{9}{8}$ maj. tone
- Interval 5: $\frac{9}{8}$ maj. tone
- Interval 6: $\frac{125}{24}$ min. 2nd tone
- Interval 7: $\frac{9}{8}$ maj. tone
- Interval 8: $\frac{9}{8}$ maj. tone
- Interval 9: $\frac{125}{24}$ min. 2nd tone
- Interval 10: $\frac{9}{8}$ maj. tone
- Interval 11: $\frac{256}{243}$ Limba
- Interval 12: $\frac{9}{8}$ maj. tone
- Interval 13: $\frac{256}{243}$ Limba
- Interval 14: $\frac{9}{8}$ maj. tone
- Interval 15: $\frac{19}{6}$ min. tone
- Interval 16: $\frac{256}{243}$ Limba
- Interval 17: $\frac{9}{8}$ maj. tone

Pythagorean diatonic

OUTLINE



I STHĀYĪ

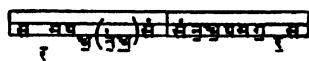


II ANTARĀ



Scale

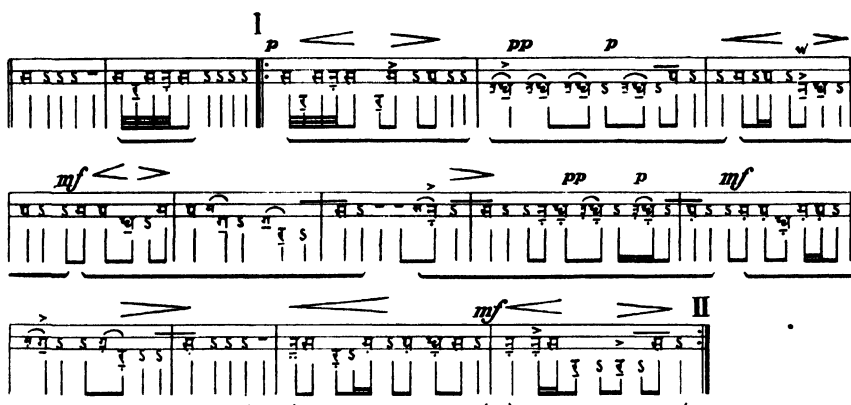
Vādī  Samvādī 



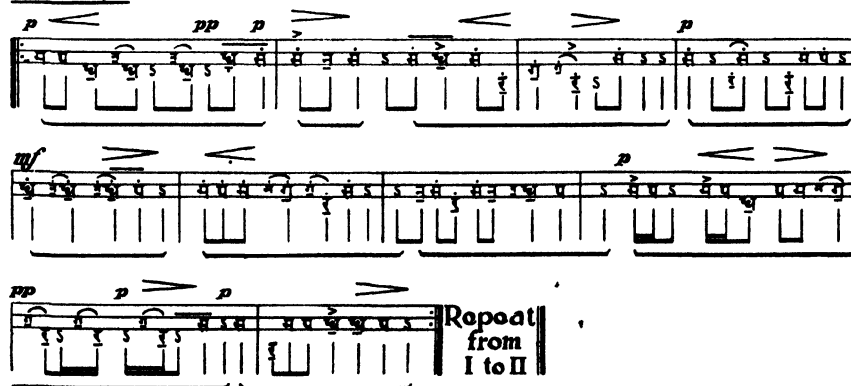
Mātrā 1 = 53

STHĀYĪ

very slow and soft



ANTARĀ



Repeat
from
I to II

2 LATE MORNING RĀGĀS

2 LATE MORNING RĀGĀS

VI. BHAIRAVĪ GROUP SECOND QUARTER OF THE DAY

ṢHAṬ—*in the morning*

जटाजूटधारी शिवशिखर कैलास वसति-
क्षिताभस्मालेपो मधुरमृदुहासी मुनिवरः ।
सदा षड्रागोऽयं सततनितरां ध्येयः सुपर्दां
प्रभाते गायन्ती मधुरसुरगीतार्थनिलयम् ॥

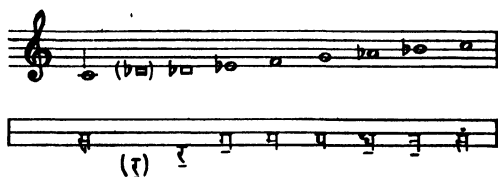
(*Rāgā kalpā Drumā* p. 30)

* On the blessed summit of Mount Kailāsā dwells the Greatest of Sages. With matted locks, His body white with the ash of funeral pyres, sweetly and tenderly He smiles. Ever in him, Ṣhaṭ rāgā, at dawn, are sung majestic odes worthy of meditation. In Him there dwells the music of the Gods, its sweetness and its meaning.

TUNING OF INSTRUMENT:

GROUP: Bhairavi

CLASS (*Jāti*): Auḍavā-
Sampūrṇā (pentatonic in
ascent, heptatonic in
descent)



Āroḥā Ascent

Avarohā Descent

SONANT (*Vādī*): G (Pa)CONSONANT (*Samvādī*): C (Sa)

TIME OF PLAY: day, second quarter (9 to 12)

MODE TYPE (*Ṭhāṭ*): BhairaviSCALE TYPE: Chromatic in ascending; and
Pythagorean diatonic in descending.

CHARACTERISTICS: all flat notes

EXPRESSION: (resembling Āsāvārī but in male character). Misery, helplessness,
loving and sad



compare with
female shape
of Bhairavārī



characteristic motive of the male shape of Ṣhaṭ



compare with female shape in
Āsāvārī; where Aḥ (Dha k.)
gives a female character



TETRACHORDS: (Scale analysis)

Diagram illustrating the scale analysis of Tetrachords (Pūrvāṅgā and Uttarāṅgā) and their constituent intervals.

The scale is shown on a staff with notes: Ṣa , $\text{Ṣa}^\flat$, $\text{Ṣa}^\sharp$, Ṣa , $\text{Ṣa}^\flat$, $\text{Ṣa}^\sharp$, Ṣa , $\text{Ṣa}^\flat$, $\text{Ṣa}^\sharp$, Ṣa .

The tetrachords are defined by brackets above the staff:

- Pūrvāṅgā** (first four notes: Ṣa , $\text{Ṣa}^\flat$, $\text{Ṣa}^\sharp$, Ṣa)
- Uttarāṅgā** (last four notes: $\text{Ṣa}^\flat$, $\text{Ṣa}^\sharp$, Ṣa , $\text{Ṣa}^\flat$)

The intervals between notes are analyzed as follows:

Interval	Pythagorean	Chromatic	Enharmonic
$\text{Ṣa} - \text{Ṣa}^\flat$	Pythagorean diatonic	Chromatic	Enharmonic
$\text{Ṣa}^\flat - \text{Ṣa}^\sharp$	Pythagorean diatonic	Chromatic	Enharmonic
$\text{Ṣa}^\sharp - \text{Ṣa}$	Pythagorean diatonic	Chromatic	Enharmonic
$\text{Ṣa} - \text{Ṣa}^\flat$	Pythagorean diatonic	Chromatic	Enharmonic
$\text{Ṣa}^\flat - \text{Ṣa}^\sharp$	Pythagorean diatonic	Chromatic	Enharmonic
$\text{Ṣa}^\sharp - \text{Ṣa}$	Pythagorean diatonic	Chromatic	Enharmonic

ŚHRUTIS: (Analysis of expression)

Diagram illustrating the scale analysis of Śhrutis (Notes) and their corresponding emotional expressions.

The scale is shown on a staff with notes: Ṣa , $\text{Ṣa}^\flat$, $\text{Ṣa}^\sharp$, Ṣa , $\text{Ṣa}^\flat$, $\text{Ṣa}^\sharp$, Ṣa , $\text{Ṣa}^\flat$, $\text{Ṣa}^\sharp$, Ṣa .

The emotional expressions are listed below the staff:

- Ṣa : very sad
- $\text{Ṣa}^\flat$: melancholy and soft
- $\text{Ṣa}^\sharp$: tender, loving
- Ṣa : contented, interrogative
- $\text{Ṣa}^\flat$: active
- $\text{Ṣa}^\sharp$: melancholy, tender
- Ṣa : anxious, appealing

THEME (Rāpā):

Diagram illustrating the musical theme (Rāpā) and its corresponding notation.

The theme is shown on a staff with notes: Ṣa , $\text{Ṣa}^\flat$, $\text{Ṣa}^\sharp$, Ṣa , $\text{Ṣa}^\flat$, $\text{Ṣa}^\sharp$, Ṣa , $\text{Ṣa}^\flat$, $\text{Ṣa}^\sharp$, Ṣa .

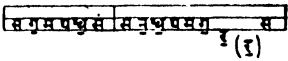
The notation is shown below the staff, indicating the sequence of notes and their corresponding intervals.

OUTLINE

I STHĀYĪII ANTARĀ

Vādi प Samvādi स

Scale



Mātrā I=44

STHĀYĪ

mysterious

I

ANTARĀ

Repeat
from
I to II

BHAIRAVĪ—in the morning

स्फटिकरचित¹पीठे रम्यकैलासशृङ्गे
विकचकमलपत्रैरर्चयन्ती महेशम् ।
करधृतघनवाद्या² पीतवर्णायताक्षी
सुकविभिरियमुक्ता³ भैरवी भैरवस्त्री⁴ ॥

1: रनत । 2: करतलधृतवीणा ।

3: सुरसुनिगदितेयं । 4: स्ते ।

(*Rāgā Kalpadrumā* p. 17 ; *Saṅgītā Darpaṇā* 2-48 ;
Chatvārimśhach'hatarāgānirūpanam p. 13 ;
Śhivā tattvā Ratnākara 6, 8, 59)

* She whom poets in their vision see as great-eyed Bhairavī, golden consort of Bhairavā, throned on carven crystal at the peak of Kailāśā, with cymbals in her hands, worships Him with the leaves and flowers of the lotus.

TUNING OF INSTRUMENT

GROUP: Bhairavi

CLASS (*Jātī*):

Sampūrṇā (heptatonic)



Āroha Ascent

Avaroha Descent



SONANT (*Vādī*): C (Sa)

CONSONANT (*Samvādī*): F (Ma)

TIME OF PLAY: day, second
quarter (9 to 12)

MODE TYPE (*Thāṭī*): Bhairavi

SCALE TYPE: Pythagorean diatonic (complete in g notes)

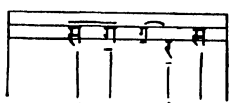
CHARACTERISTICS: accidental use of D natural (śuddhā Ri) and of F# (Ma tivrā)

EXPRESSION: very tender, loving, and melancholy. Sadness mixed with passion and pleasure.

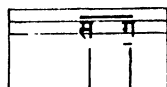
*desire for love
and caresses*



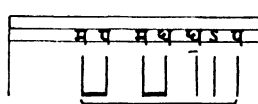
*expectation
(sadness),
caressing*



*passionate
appeal*

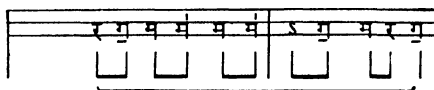


*pleading
(Aḥ Dha k.)*

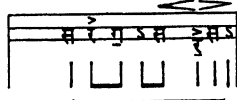


F# (Ma tivrā) and D natural
(Ri śuddhā) express in-
tensity, pleasure.

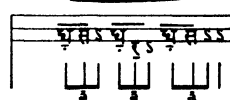
F# (Ma tivrā denotes tension
D natural (Ri śuddhā)
shows lack of shyness.



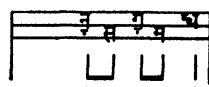
*satiation,
satisfaction*



question



compare the feminine shape of Bhairavī with the,
similar expression in the male character of
Mālākośhā:



OUTLINE



I STHĀYI



II ANTARĀ



Vādi सSamvādi स

Scale

Mātrā 1 = 44

STHĀYĪ*very tender and melancholy*
ANTARĀ

Repeat
from
I to II

BHŪPĀLĀ—in the morning

सिंहासनमधिवसितं चामरलसितं
 कुरङ्गनयनाभ्याम् ।
 परिवारबलसमेतं मनसि ध्यायामि
 सन्ततं भूपालम् ॥

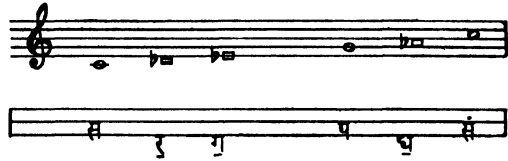
(Rāgā Sāgarā 3, 5)

I see Bhūpālā comfortably seated on a lion's throne, his huge family around him. Young women, their eyes like those of deer, fan him with a whisk.

GROUP: Bhairavī

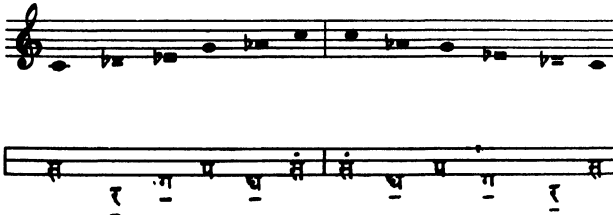
CLASS (*Jāti*): Auḍavā
(pentatonic)

TUNING OF INSTRUMENT.



Āroḥā Ascent

Avarohā Descent



SONANT (*Vādī*): A♭ (Dha k.)

CONSONANT (*Samvādī*): A♭ (Ga k.)

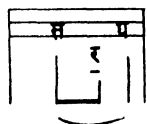
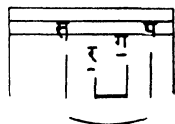
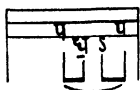
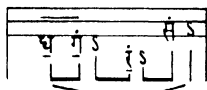
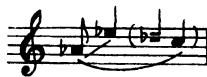
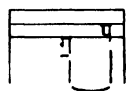
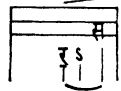
TIME OF PLAY: day, first quarter (from sunrise)

MODE TYPE (*Thāt*): Bhairavi

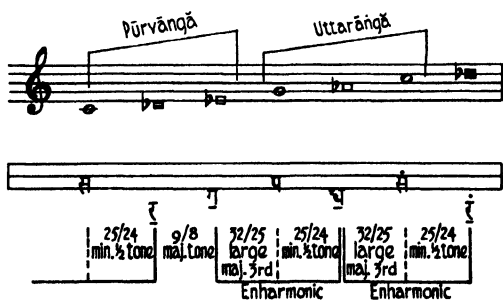
SCALE TYPE: Enharmonic (plagal)

CHARACTERISTICS: no F (Ma) and no B.(Ni); all the mobile notes are flat.

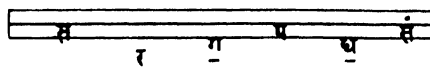
EXPRESSION: great sadness but borne with calm. Sad, tender and loving

No F (Ma): *dejected*
unsatisfied, unreal*like a story told of*
love rejected*pleading**sadness**some satisfaction**but sink again into despair*

Very sad and depressed (the dominant notes being A $\flat$ and E $\flat$ (Dha k-Ga k-). Every note expresses sadness but this sadness may come either from saturation, helplessness, or devotion. G(Pa) gives the strength to endure it.

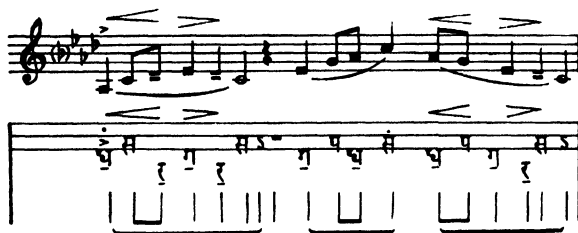
TETRACHORDS:
(Scale analysis)

ŚHRUTIS: (Analysis of expression)

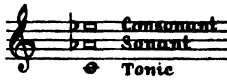


very sad, despair

crying, melancholy, sadness
(No F(Ma): dejection, un-
satisfied, unreal)
contentment, sympathy in
pain, strength to bear
great sadness

THEME (*Rāpā*):

OUTLINE:



I STHĀYI

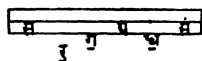


II ANTARĀ



Vādi Samvādi 

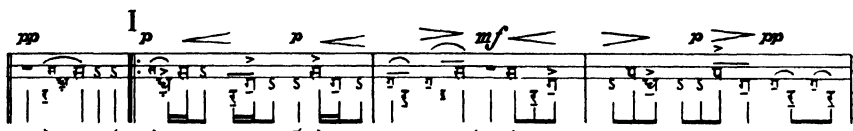
Scale



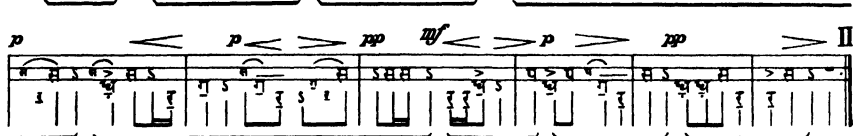
Mātrā 1 = 40

STHĀYĪ*slow and sad*

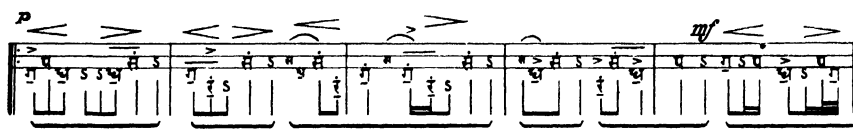
pp *p* *p* *mf* *p* *pp*



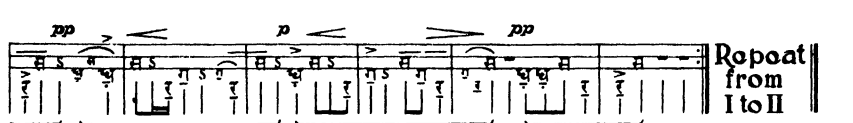
p *p* *pp* *mf* *p* *pp* *II*


ANTARĀ

p *mf*



pp *p* *pp* Repeat from I to II



VII BILĀVAL GROUP

BILĀVAL (VELĀVALĪ)—*in the morning*संकेतदीक्षा¹ दयिते² च दत्त्वा, वितन्वती³ भूषणमङ्गके⁴षु ।

मुहुः स्मरन्ती स्मरमिष्टदेवं, वेलावली नीलसरोजकान्तिः ॥

1 : बी । 2 : दाय । 3 : नितम्बिनी । 4 : ले ।

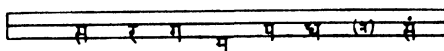
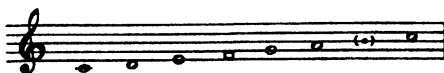
(Saṅgītā Darpaṇā 2, 59 ;
Chatvārimśach'hatarāgānirūpanam ;
Śivā tattvā Ratnākara 6, 8, 81)

* Velāvalī has the lustre of the blue lotus. Arranging jewels upon her body, she makes secret signs to her lover. How can she forget for one moment her chosen deity, the God of Love ?

GROUP: Bilāval

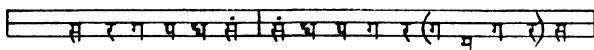
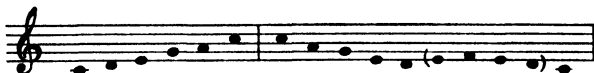
CLASS (*Jāti*): Auḍavā-ṣaḍavā
(Pentatonic in ascent and
hexatonic in descent)

TUNING OF INSTRUMENT:



Āroḥā Ascent

Avarohā Descent

SONANT (*Vādī*): A(Dha)CONSONANT (*Samvādī*): E(Ga)

TIME OF PLAY: day, second quarter (from 9 to 12)

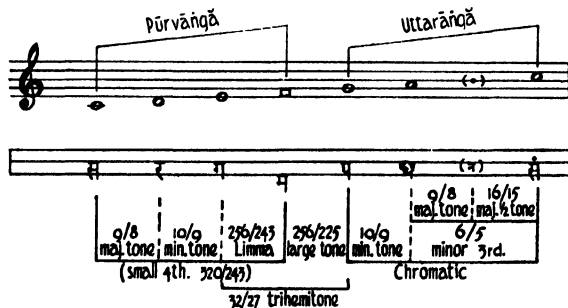
MODE TYPE (*Thāt*): Bilāval

SCALE TYPE: Diatonic (but defective in ascent) in the lower tetrachord; and chromatic (minor tone and minor third) in the upper tetrachord. This explains the sometimes very pathetic expression of this apparently major mode

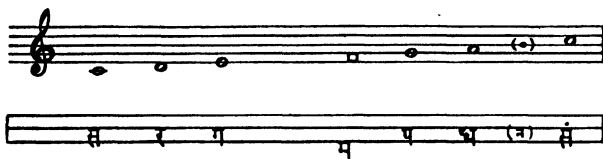
CHARACTERISTICS: resembles the Western diatonic scale and was taken as basic scale for the first time in 'Nagmat e Asaphi' (1813) by Muhammad Rezza. B(Ni) is used sparingly and only as a grace note to A (Dha)

EXPRESSION: active and tender, inquisitive, mixing joy and affection. D(Ri) and G(Pa) are clear and joyful. E (Ga) and A(Dha) are soft and gentle. F-(Ma-) is uncertain and grave, tender and affectionate

TETRACHORDS: (Scale analysis)



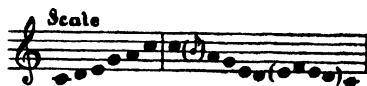
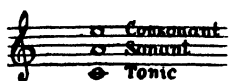
ŚRĪTIS: (Analysis of expression)



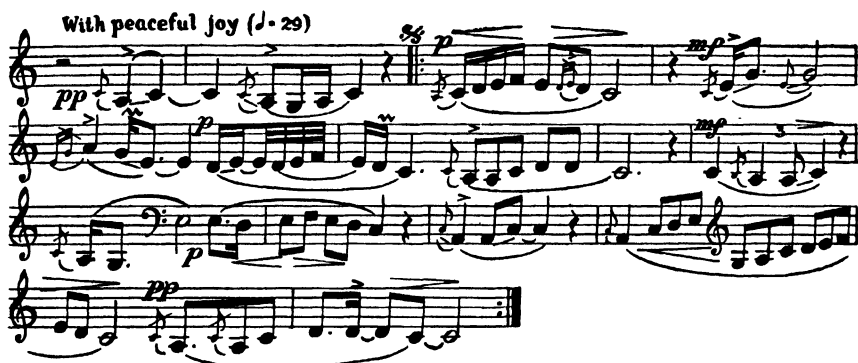
self assertive, forceful, brilliant
 contented, calm, pleasing
 (no Ma in ascent takes away
 sadness. Thus joyful, care-
 less)
 loving, tender somewhat sad,
 doubt, attachment
 active, brilliant
 soft, calm, tender
 soft, voluptuous

THEME (*Rāpā*):

OUTLINE



I STHĀYĪ

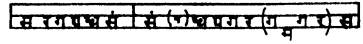


II ANTARĀ

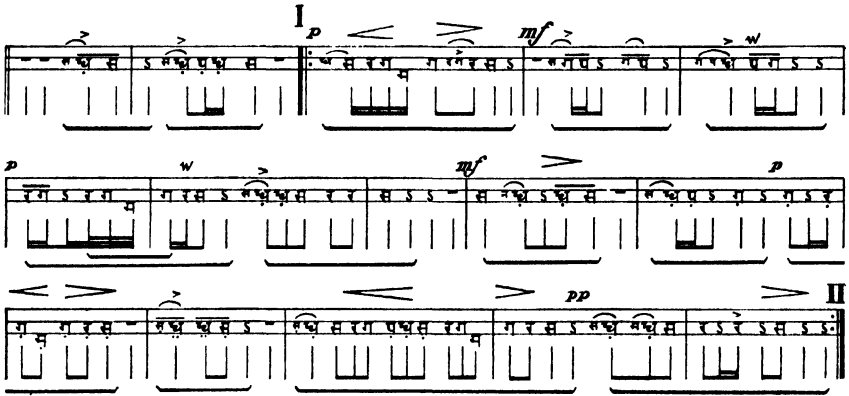
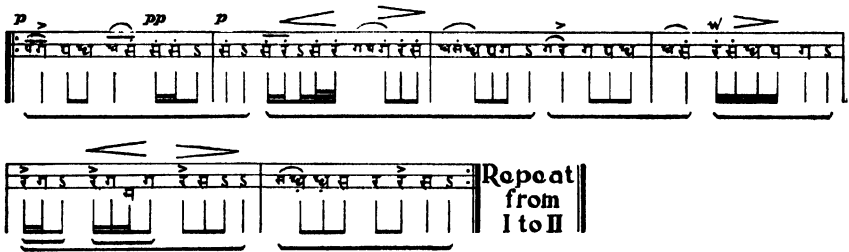


Vādi Samvādi 

Scale



Mātrā I = 29

STHĀYĪ*with peaceful joy*

ANTARĀ


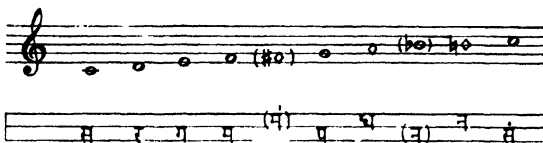
Repeat from I to II

ALHAIYĀ BILĀVAL

GROUP: Bilāval

CLASS (*Jāti*): Sampūrṇā
(Heptatonic)

TUNING OF INSTRUMENT:



SONANT (*Vādī*): G(Pa)

CONSONANT (*Samvādī*): D (Ri)

TIME OF PLAY: day, second quarter (9 to 12)

MODE TYPE (*Thāt*): Khammājā

SCALE TYPE: Diatonic

CHARACTERISTICS: use of B $\flat$ (Ni k.) as an ornament from G(Pa) and rarely of an accidental F $\sharp$ (Ma t.) as an ornament of G (Pa). [According to Bhātkhaṇḍe, Dha(A) and Ga(E) are the Vādī and Samvādī]

EXPRESSION:

pleasing, lovely. B $\flat$ (Ni k.) is tender and submissive, gently praying with folded hands. In relation with D(Ri), the samvādī, F- (Ma-) forms a minor third and thus has a melancholy expression.

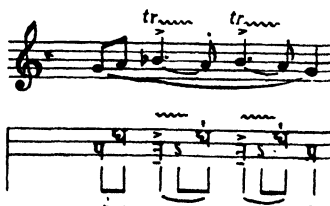
demand



all depends
upon your
mercy



weeping, the
head on the
master's feet



TETRACHORDS: (Scale analysis)

Pūrvāṅgā

Uttarāṅgā

9/8 maj. tone	10/9 min. tone	16/15 maj. ½ tone	25/24 min. ½ tone	9/8 maj. tone	25/24 Limma	9/8 maj. tone
diatonic			diatonic			

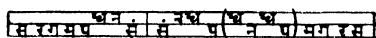
ŚHRUTIS: (Analysis of expression)

pleasing and active, self-
confident
contented
peaceful, contented
intense
pleasing and active
brilliant, playful, restless
tender, loving, charming
selfish, pleasure, demand

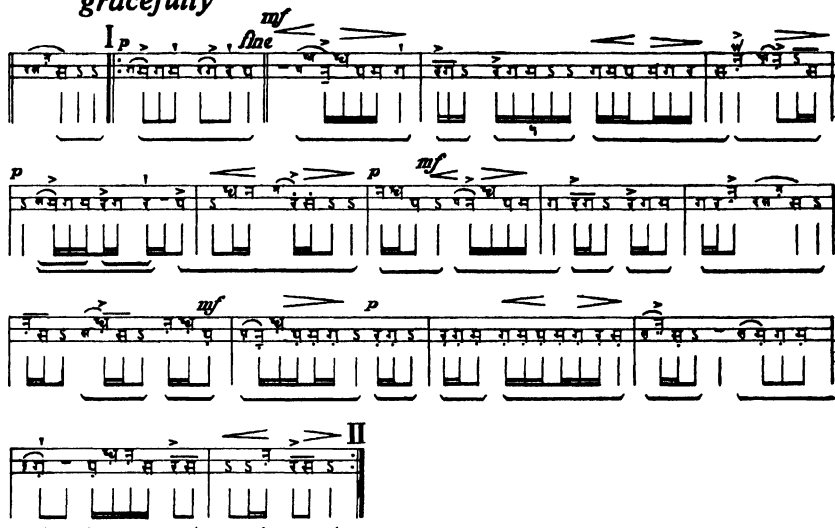
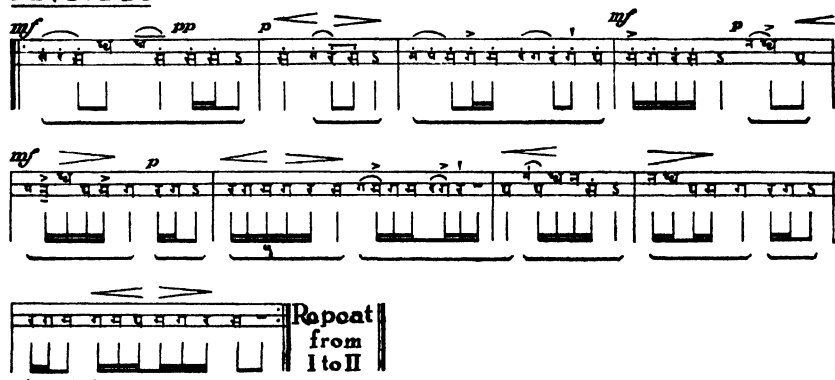
THEME (*Rapā*):

Vādi Samvādi 

Scale



Mātrā 1 = 48

STHĀYĪ*gracefully*ANTARĀRepeat
from
I to II

3 NOON AND AFTERNOON RĀGĀS

3 NOON AND AFTERNOON RĀGĀS

VII SĀRAṄGĀ GROUP NOON

SĀRAṄGĀ—*midday*

श्यामाङ्गः पीतवासाः प्रबलतरगदाशङ्खचक्रवज्रहस्तो
बाणैः शङ्खैः पूर्णस्फुरदिषुधिकटिस्ताद्वर्त्यगो भूषणाढ्यः ।

....

(सम्पूर्णश्चापराहे प्रचरति चतुरो) धीरसारङ्गरागः ॥

(*Rāgā Mālā of Puṇḍarika Viṭṭhatā*)

* His sombre limbs mighty in armour are covered with a yellow robe. Armed with discus, mace and bow and bearing a shield, his gleaming quiver full, holding a lotus and a conch, adorned with sumptuous ornaments, Sāraṅgā rides upon the bird-form Garuḍā.

पुष्पगुच्छप्रियो माध्वीरसपानकुतूहलः ।

मनोजगर्वजनकः सारङ्गो रागनायकः ॥

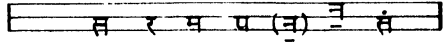
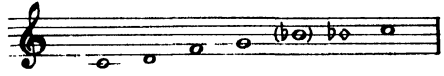
(*Chatvārimśach'hatarāgānirūpaṇam* p. 16)

Sāraṅgā, the young hero, pride of the god of love, drinks the liquor of honey. He delights in bouquets of flowers.

GROUP: Sāraṅgā

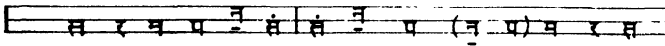
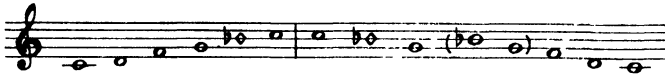
CLASS (*Jāti*): Auḍavā
(Pentatonic)

TUNING OF INSTRUMENT:



Āroḥā Ascent

Avarohā Descent

SONANT (*Vādī*): G(Pa)CONSONANT (*Samvādī*): D(Ri)

TIME OF PLAY: midday

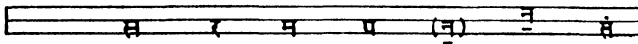
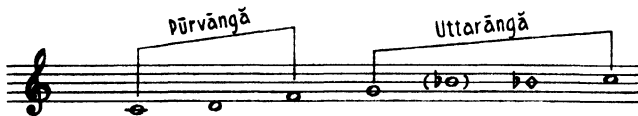
MODE TYPE (*Thāṭ*): Khammāj

SCALE TYPE: Chromatic

CHARACTERISTICS: no A(Dha) and no E(Ga)

EXPRESSION: pleasing and charming. The subject of all Sāraṅgās is lovely forms, no pathos, but only tenderness. Among Sāraṅgās, Śuddhā Sāraṅgā is like a motherly woman, who expresses herself in soft, moderate and affectionate terms. She is gentle, soft and selfless.

TETRACHORDS: (Scale analysis)



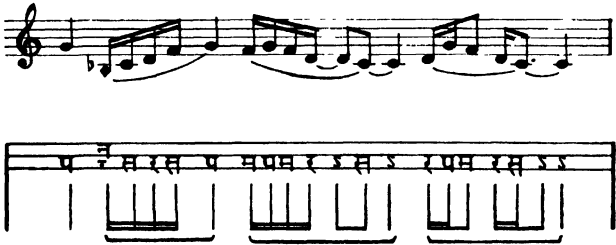
9/8 maj. tone	32/27 trihemitone	9/8 maj. tone	32/27 trihemitone	9/8 maj. tone
Chromatic		Chromatic		
		6/5 minor third	10/9 min. tone	

ŚHRUTIS: (Analysis of expression)

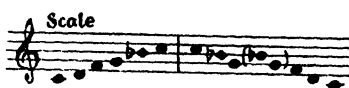
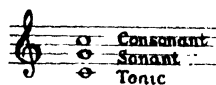


- forceful, active, joyful
- peaceful, tender, contented
- active, joyful
- tenderness, beauty
- desire, love

THEME (*Rūpā*):



OUTLINE

I STHĀYĪII ANTARĀ

Vādi

Samvādi

Scale

Mātrā ♩ = 54

STHĀYĪ

I *lively and rhythmical*

ANTARĀ

GAUDĀ SĀRAṄGĀ—*midday*

वीणाविनोदी दृढवद्धवेणी
 कल्प(द्रुमे) संस्थितगौरगात्रः ।
 तृतीययामे पिकनादतुल्यः
 सारंगगोडः कथितो मुनीन्द्रेः ॥

(*Rāgā Kalpadrumā* p. 29)

* Seated beneath the wishing Tree his body white as snow, his long hair tightly bound, Gaudā Sāraṅgā is seen in the afternoon playing upon a lute. The sages tell that he has the voice of a nightingale.

TUNING OF INSTRUMENT:

GROUP: Sāraṅgā

CLASS (*Jāti*): Shadavā-sam-
pūrṇā (Hexatonic in
ascent, pentatonic in
descent)



Āroha Ascent

Avaroha Descent

SONANT (*Vādī*): E(Ga)CONSONANT (*Samvādī*): B(Ni)

TIME OF PLAY: midday

MODE TYPE (*Tāhā*): Kalyāṇā

SCALE TYPE: Diatonic

CHARACTERISTICS: similar to Bihāg (a midnight rāgā). In all Sāraṅgās, D, F and G (Ri Ma and Pa) are predominant, this is a characteristic of midday.

EXPRESSION: contentment, faith, very tender and loving prayer, more restful, lovely, peaceful and contented than other Sāraṅgās.

The two F(2 Ma) (natural and sharp) represent midday (or midnight).

E₊ (Ga₊) denotes satisfaction, contentment, faith; E (Ga) relief, consolation.

TETRACHORDS: (Scale analysis)

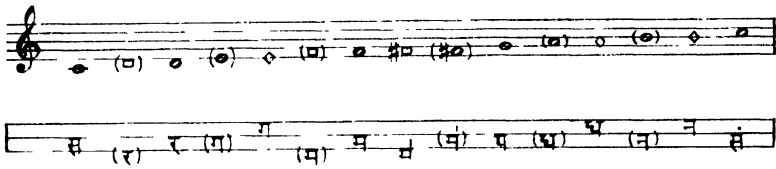
Diagram illustrating the scale analysis of Sāraṅgā, showing the Pūrvaṅgā and Uttarāṅgā scales and their corresponding intervals.

Pūrvaṅgā (Ascent): S (R) R (G) G (M) M P (D) D N S

Uttarāṅgā (Descent): S N D P M G R (M) R (R) S

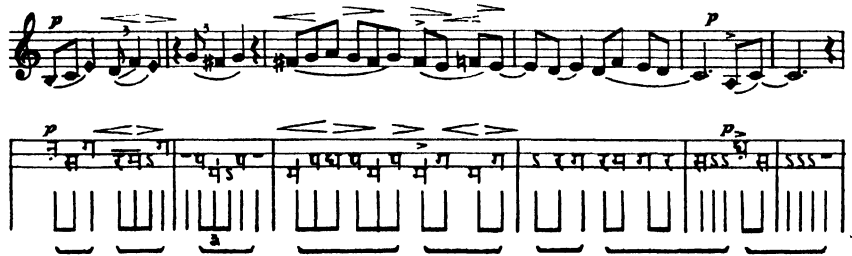
10/9 min. tone	9/8 maj. tone	16/15 maj. ½ tone	16/15 maj. ½ tone	256/243 Limma	10/9 min. tone	9/8 maj. tone	16/15 maj. ½ tone
9/8 maj. tone	10/9 min. tone	256/243 Limma	9/8 major tone				
9/8 maj. tone	9/8 maj. tone	256/243 Limma	256/243 Limma	16/15 maj. ½ tone	9/8 maj. tone	9/8 maj. tone	256/243 Limma
Pythagorean Diatonic				Pythagorean Diatonic			
81/64 ditone				256/243 Limma			
Enharmonic							

ŚHRUTIS: (Analysis of expression)



anxiety, weakness
self assurance, firmness
aspiration and prayer, calm, peace
contentment, joy
doubt, tenderness, aspiration, prayer
(passive) satisfaction, peace, dependent
perturbed, anxious, uncertain
intensity, sincerity, impulse, intensifies
both activity and tenderness
bloom, fullness, activity
aspiration, prayer
brightness, confidence, prayer which
will be fulfilled
doubt, aspiration, softness
brightness, strength, sensuousness

THEME (*Rūpā*):



OUTLINE



I STHĀYĪ



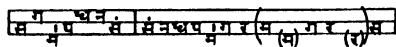
II ANTARĀ



Vādī ग

Samvādī न

Scale



Mātrā 1=52

STHĀYI*slow and soft*

I

II

ANTARĀ

singing

lamenting

f

Repeat from I to II

IX ŚHRĪ GROUP LAST QUARTER OF THE DAY

ŚHRĪ—in the afternoon

अष्टादशाब्दः स्मरचारुमूर्तिः
 धीरोल्लसत्पल्लवकर्णपूरः ।
 षड्जादिसेव्योऽरुणवक्त्रधारी
 श्रीराग षष्ठः¹ चित्तिपालमूर्तिः ॥

1 : राजः ।

(*Saṅgītā Darpaṇā* 2, 70 ; *Chatvārimśach'hatarāgānirūpaṇam*
 I, 68 ; *Śivā tattvā Ratnākarā* 6, 8, 103)

* Śhrī-rāgā is eighteen. With tender leaves quivering at his ears, he is the alluring image of the God of Love. Robed in red, he looks like a king. Sa and all the other notes are his slaves.

वीरासनं सिंहमुखाम्रहस्तं
 माणिक्यकोटीरविभासितं सदा ।
 पार्श्वद्वयस्थाब्जमुखीकदम्बं
 श्रीरागदेवं भजतां मनो मे ॥

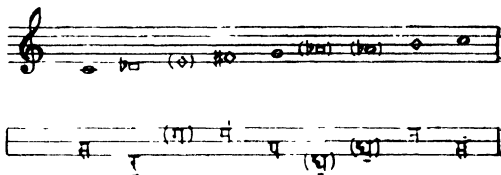
(Rāgā Sāgarā 3, 9)

My heart worships Śhrī Rāgā, whom lovely women surround. His hand resting on a lion's head, he sits in the posture of heroes. His sceptre is laden with precious stones.

TUNING OF INSTRUMENT:

GROUP: Shri

CLASS (*Jāti*): Auḍavā-Sam-
pūrṇā (pentatonic in
ascent, heptatonic in
descent)



Āroḥā Ascent

Avarohā Descent

SONANT (*Vādi*): D♭ (Ri k.)CONSONANT (*Samvādi*): G(Pa)

TIME OF PLAY: second part of the afternoon

MODE TYPE (*Thāṭ*): Pūravī

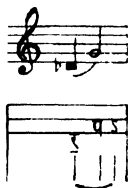
SCALE TYPE: Chromatic

CHARACTERISTICS: no E(Ga) and no A(Dha) in
ascent. The higher A♭ (Dha k.) is used only
in the following figures:



EXPRESSION: lethargy, melancholy, half awake, tender, loving, sad but
spiritual, as a call for evening prayer.

half awake



melancholy

Contentment,
peace

inner joy



TETRACHORDS: (Scale analysis)

pūrvaṅgā				uttarāṅgā			
512/375	large 4th	25/24	81/64	ditone			
				min. 1/2-tone			
256/243	256/256	6/5	8/7	small 4th	25/24	25/24	17/14
Limma	Limma	min 3rd	large tone	min 1/2-tone	min 1/2-tone	large minor 3rd	256/243
Chromatic							

ŚHRUTIS:

(Analysis of expression)

512/375	large 4th	25/24	81/64	ditone			
				min. 1/2-tone			
256/243	256/256	6/5	8/7	small 4th	25/24	25/24	17/14
Limma	Limma	min 3rd	large tone	min 1/2-tone	min 1/2-tone	large minor 3rd	256/243

melancholy, tenderness,
calm
contented, lively, awake
acute, intense, interrogation
active
sad
tender, appealing
sharp, ambitious, tense, de-
sire

THEME (*Rāpā*):

OUTLINE



I STHĀYI



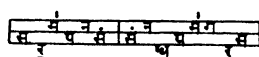
II ANTARĀ



Vādī 

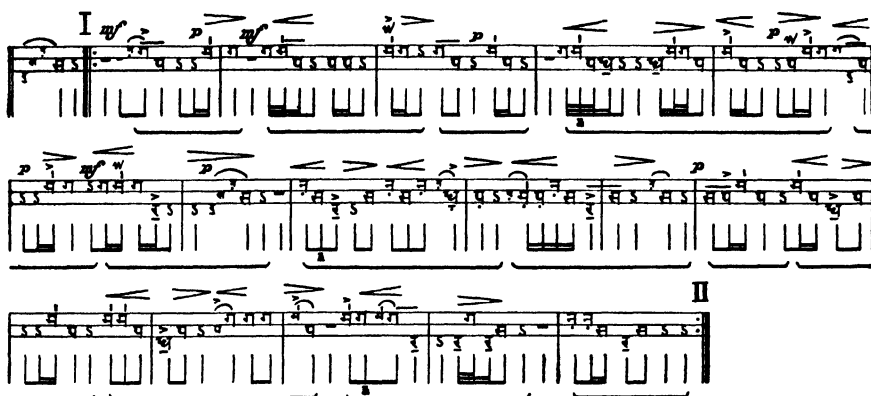
Samvādī 

Scale

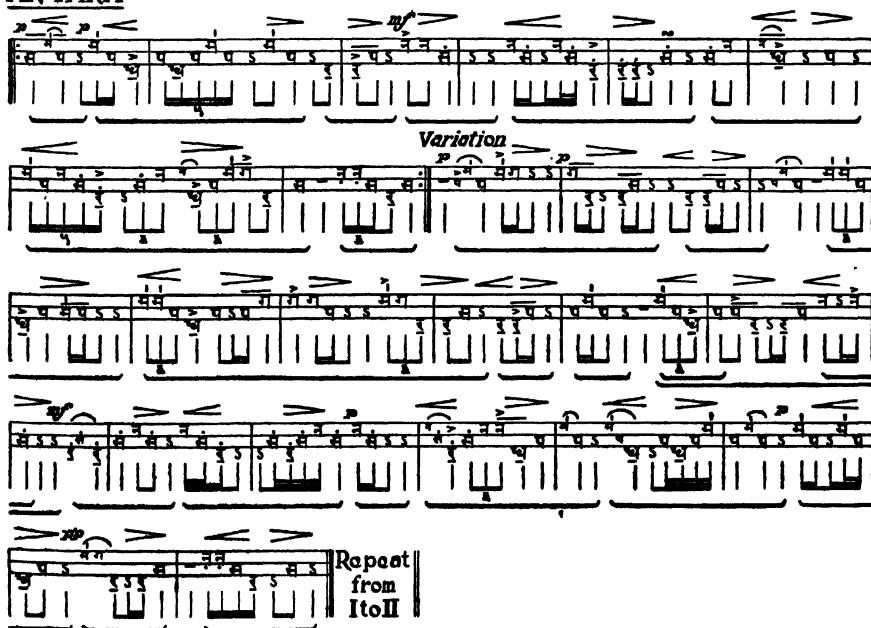


Mātrā 1=72

STHĀYĪ



ANTARĀ



BHĪMĀPALĀŚHRĪ—in the afternoon

वीणां दधाना कमलायताक्षी
 गम्भीरनादा सुरपुष्पगन्धो ।
 कलामयी सा कमनीयमूर्तिः
 भीमपलाश्री¹ कथिता मुनीन्द्रैः ॥

1 : सी ।

(*Rāgā Kalpadrumā* p. 22)

* With wide lotus eyes and fragrant with celestial flowers, Bhīmāpalāśhrī, the sages tell, sings with her deep voice to the lute. Her lovely form is the embodiment of art.

GROUP: Shri

TUNING OF INSTRUMENT:

CLASS (*Jāti*): Auḍavā
 Sampūrṇā (pentatonic
 in ascent, heptatonic
 in descent)



Āroḥā Ascent

Avarohā Descent

SONANT (*Vādi*): F (Ma)CONSONANT (*Samvādi*): C (Sa)

TIME OF PLAY: 2nd part of the afternoon

MODE TYPE (*Tḥāt*): Kāfi

SCALE TYPE: diatonic (with chromatic ascent)

CHARACTERISTICS: Kāfi played in Multāni style, F (Ma) is always accentuated

EXPRESSION: peaceful, tender and pleasing, with some ambition

TETRACHORDS: (Scale analysis):

9/8 maj. tone	256/243 Lima	9/8 maj. tone	9/8 maj. tone
diatonic			9/8 maj. tone
22/21 trihemitone			9/8 maj. tone
Chromatic			

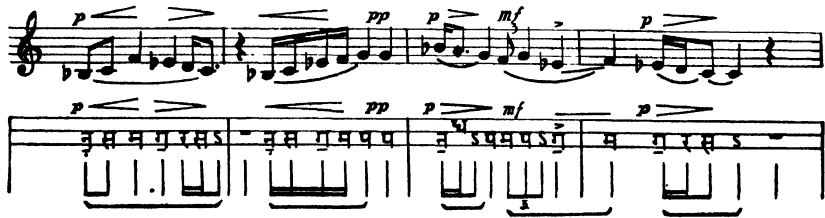
256/243 Lima	9/8
9/8 maj. tone	16/15 maj. 1/2 tone
diatonic	
6/5 minor 3rd	10/9 min. tone
Chromatic	

ŚHRUTIS (Analysis of expression):



(sparingly used) confidence,
energy
resignation, tender, loving,
interrogative
tender, peaceful
aspiration, ambition, intens-
ity
tender and active, relief,
confidence
(sparingly used) inquisitive
but commanding
tender appeal, hope, peace
demand, desire, ambition
complete abandon

THEME (*Rūpā*):



OUTLINE



I STHĀYĪ



II ANTARĀ



Vādi — स —Samvādi — स —

Scale

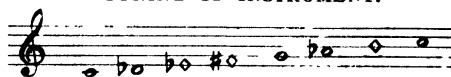
Mātrā 1=66

STHĀYĪ*graceful and accurate*
ANTARĀ
Variation

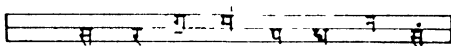
MULTĀNĪ

GROUP: Shri

TUNING OF INSTRUMENT:



CLASS (*Jāti*): Auḍavā-sampūrṇā
(pentatonic in ascent, hepta-
tonic in descent)



Āroḥā Ascent

Avarohā Descent

SONANT (*Vādī*): E♭ (Ga k.)CONSONANT (*Samvādī*): B₊ (Ni₊)

TIME OF PLAY: 2nd part of the afternoon

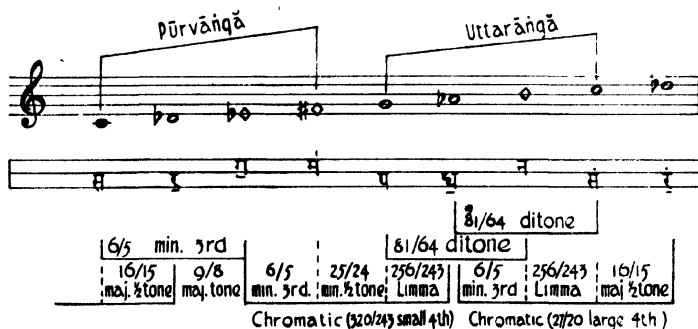
MODE TYPE (*Ṭhāṭ*): Toḍī

SCALE TYPE: Chromatic

CHARACTERISTICS: Toḍī scale

EXPRESSION: Tender and melancholy, but also pleasing and lovely. More clear, more contented, more manly, less mild than Toḍī. No sadness, (F₊ (Ma T₊) and A♭ (Dha k.) do not bring sadness). D♭ (Ri k.) is never used in the ascending scale and is very light in the descending one.

TETRACHORDS: (Scale analysis)



SHRUTIS: (Analysis of expression)



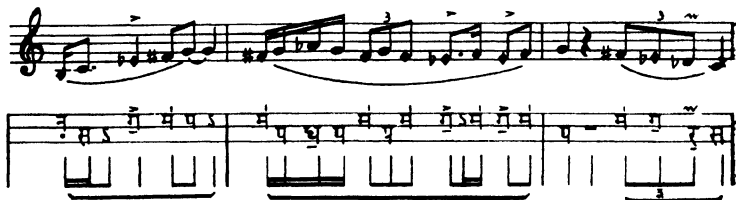
tender and loving, its very
sparing use creates a veiled
melancholy
passionate

adoration, adds to the ex-
pression of Eb(Ga k.) and of
G (Pa)

active, calm and confident

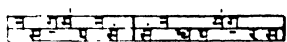
tender, loving and interro-
gative but contented

selfish and pleasure-loving,
forcible, active

THEME (*Rapā*):

Vādī  Samvādī 

Scale

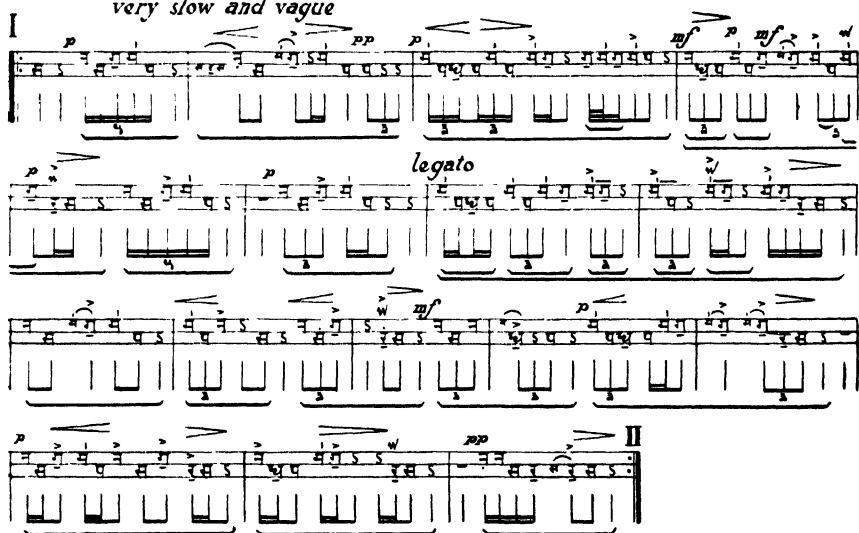


Mātrā 1=40

STHĀYĪ

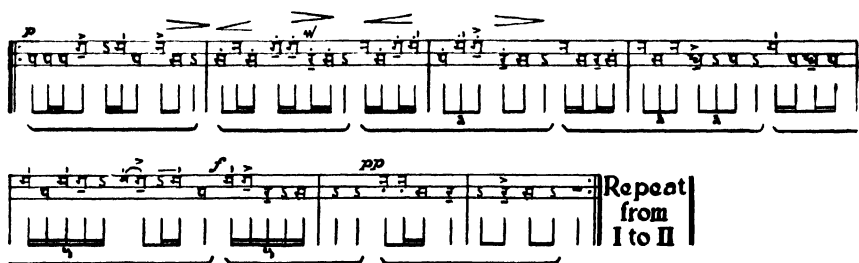
very slow and vague

I



legato

II

ĀNTARĀ


Repeat from I to II

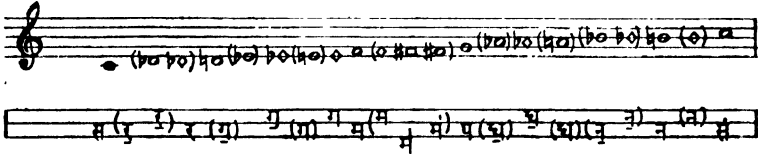
4 EVENING RĀGĀS

4 EVENING RĀGĀS

X. PILŪ

GROUP: Pilū.

TUNING OF INSTRUMENT:



CLASS (*Jāti*): Sampūrṇā (heptatonic)



SONANT (*Vādī*): E♭ (Ga k.)

CONSONANT (*Samvādī*): B₊ (Ni₊)

TIME OF PLAY: fourth quarter of the day (late afternoon before sunset)

MODE TYPE (*Ṭhāṭ*): Pilū

SCALE TYPE: the twelve chromatic notes. The regular descent is equivalent to the Western minor mode.

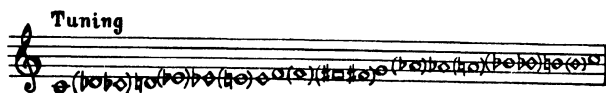
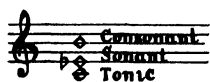
CHARACTERISTICS: Pilū uses all the chromatic notes. F♯ (Ma t.) is only used as an ornament of G (Pa). In ascent for each note, the inferior half tone should be used as ornament, in descent the superior half tone.

EXPRESSION: she does not know herself what she wants, she is satisfied yet longing for something else, sometimes gay and sometimes sad, ever changing.

THEME: (*Rūpā*) continued



OUTLINE



I STHĀYĪ



ANTARĀ

The musical score for AN TARĀ consists of six staves of notation. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, mf, pp). The score is written in a style that combines traditional Indian musical notation with Western musical notation. The first five staves contain the main melody, and the sixth staff contains a repeat instruction: "Repeat from I to II".

Repeat from I to II

XI PŪRĀVĪ GROUP—at the end of the day

PŪRĀVĪ

निद्रालसा गात्रकपटेन युक्ता
कान्तं स्मरन्ती विरहप्रपूर्णा ।
सौन्दर्यलावण्य कमलायताक्षी
सा पूरवी शेषदिने तुरीये ॥

(*Rāgā Kalpadrumā* p. 23)

* Pūrāvī, her deceitful body so charmingly beautiful is filled with the pain of separation. Her lotus eyes heavy with sleep, still, at the end of the day she is thinking of her lover.

श्वेतान्बरो गजारूढो धनुर्विद्यातिकौशलः ।
सुगात्रो भिन्नवर्णः स्यात्संप्रोक्तः पूर्विकस्तथा ॥

(*Chatvārimśhach'hatarāgānirūpaṇam* p. 8)

* Strong, of many colours, with a floating white veil, Pūrvikā, skilled in archery, comes riding on an elephant.

अमृतकरनिभाङ्गीमङ्गनायोत्तमाङ्गीं
हरिणशिशुविलोला मालिकासेव्यलीलाम् ।
मधुचषकशुकी विन्यस्ताहस्तां प्रशस्तां
कनकमयसुचेलां पूर्विकां चिन्तयामि ॥

(*Rāgā Sāgarā* 3, 49)

* Intoxicated with wine and with praise, Pūrvikā is restless like a young deer. Her moonlike body is clad in a garment thinly woven with gold. Her hands hold a parrot and a cup of wine. The head of her lover rests upon her lap.

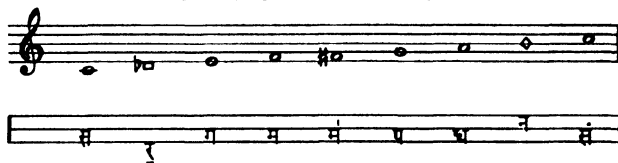
TUNING OF INSTRUMENT:

GROUP: Pūrāvi

CLASS (*Jāti*):

Sampūrṇā

(heptatonic)



Āroḥā Ascent

Avarohā Descent

SONANT (*Vādi*): E (Ga)CONSONANT (*Samvādi*): B₊ (Ni₊)

TIME OF PLAY: end of the day (last quarter of the day)

MODE TYPE (*Thāṭi*): Mārāvā

SCALE TYPE: mixed chromatic and diatonic

CHARACTERISTICS: both F natural (Ma śhuddhā) and F# (Ma tivṛā)

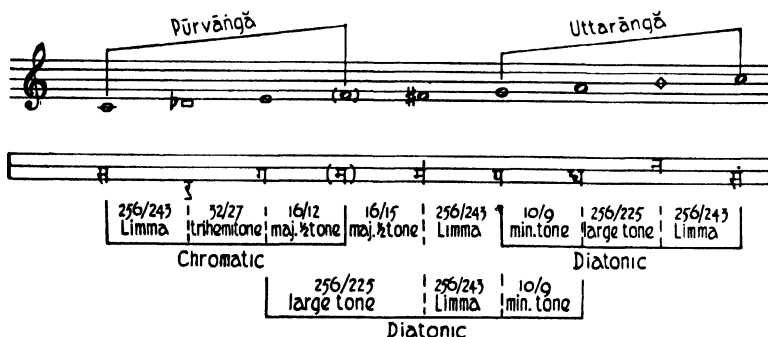
EXPRESSION: sunset, prayer, request.

The abundant use of Ē (Ga) gives strength.

The use of both F (Ma) and F# (Ma t.) brings about a good natured and energetic expression.

(The use of both F (Ma) and F# (Ma t.) always accentuate the expression) the Dh- (Ri k.-) is very tender.

TETRACHORDS: (Scale analysis)



OUTLINE

Consonant
Sonant
Tonic

Scale

I STHĀYI

Very slow and expressive (♩ = 44)

II ANTARĀ

mf *p* *del*

MĀRĀVĀ—before sunset

चन्द्रास्या दीर्घकेशी त्वनलगतितिनिगा सत्रिकास्तारिधाभ्यां
 हेमाभा दीर्घरूपा बहुविधकुसुमैर्भूषिता स्निग्धनेत्रा ।
 मेवाडस्याग्रजाता मृगशिशुनयनी रक्तवस्त्रं दधाना
 चेषद्धास्या स्तुवन्ती युधि नृपतिगणान् मारवी सा सदैव ॥

Rāgā Mālā of Puṇḍarikā Viṣṭhatā

* First among the daughters of the Rajput desert, this stately moon-faced girl with her long tresses, tender eyed like a young deer. Her golden limbs are robed in red and richly adorned with flowers. Smiling, she praises the knights assembled on the battle-field. Thus, ever, is Mārāvā, with Ni and Ga like fire, Ri and Dha like elephants.

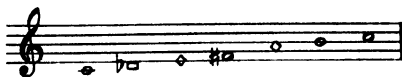
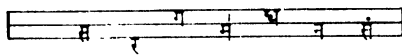
केलिचित्ररथाङ्गधारिणीं फाललोचनसमीपवासिनीम् ।
 आरसाजतरुमूलसंस्थितां मारवां मनसि चिन्तयामि मे ॥

(Rāgā Sāgarā 3. 37)

I see Mārāvā who playfully holds a many coloured discus. Beneath a sweet-mango tree she stands near to Śivā, the three-eyed Lord of Sleep.

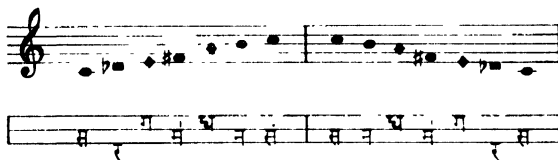
TUNING OF INSTRUMENT:

GROUP: Pūrāvī

CLASS (*Jāti*): Śhaḍavā (hexatonic)

Āroḥā Ascent

Avarohā Descent

SONANT (*Vādi*): E(Ga)CONSONANT (*Samvādi*): A(Dha)

TIME OF PLAY: late afternoon before Sunset

MODE TYPE (*Thāṭ*): Mārāvā

SCALE TYPE: Chromatic

CHARACTERISTICS: no G(Pa), D(Ri) and B(Ni) sparingly used in ascent

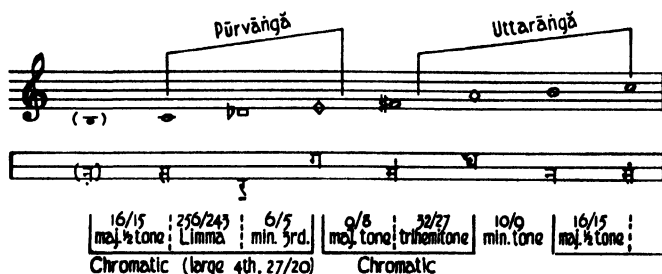
EXPRESSION: uncomfortable time, when something is expected to happen.

Somewhat warlike, but with tender Dḥ (Ri k.) ; rough, unfinished, uncomfortable, uneasy.

No G (no Pa) means that something essential is missing.

E₊ (Ga₊) and A₊ (Dha₊) are active energetic. Dḥ (Ri K.) is reluctant, tender.

TETRACHORDS: (Scale analysis)



ŚHRUTIS: (Analysis of expression)



reluctant, tender

active, energetic

intense, mysterious

(something essential missing,
no G(Pa))

active, energetic

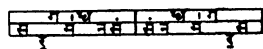
doubtful, soft, pleasure-
loving

THEME (*Rāpā*):



Vādī Samvādī 

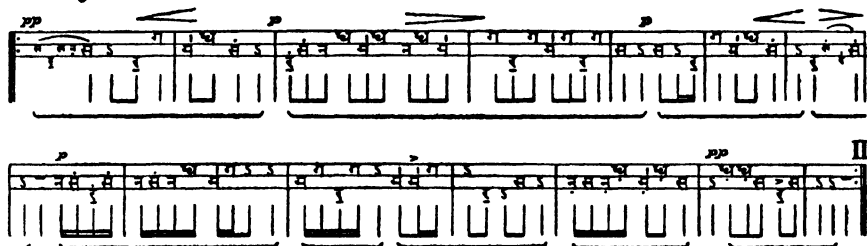
Scale



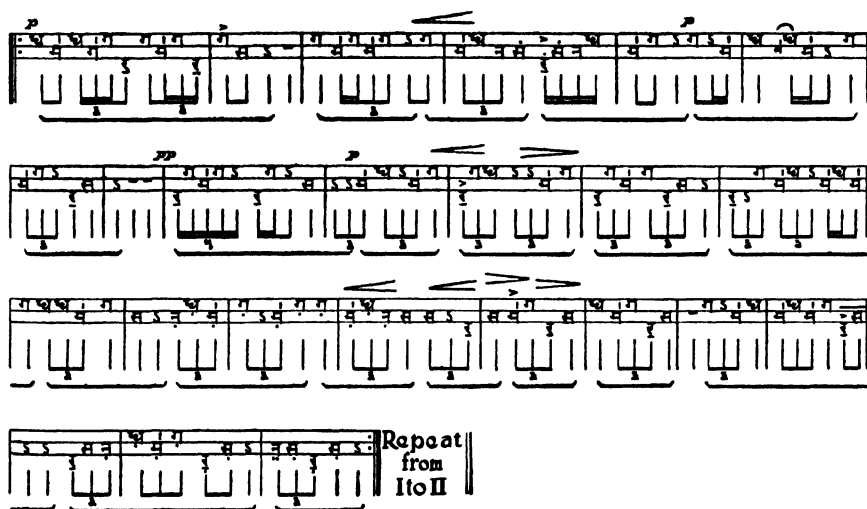
Mātrā 1=80

STHĀYĪ

I

softly

II

ANTARĀ*more animated*Repeat
from
I to II

5. RĀGĀS OF THE EARLY NIGHT

5 RĀGĀS OF THE EARLY NIGHT

XII KALYĀṆĀ GROUP NIGHT, FIRST WATCH

IMANĀ or YAMUNĀ¹—*night first quarter*

शृङ्गारमातृकां मे मधुरिपुवामाङ्गवासिनीम् ।
सद्गूणां यमुनां रुचिजितयमुनां मनसि-
ध्यायामि सन्ततं मृदङ्गीम् ॥

(*Rāgā Sāgarā* 3, 56)

Holding a drum Yamunā, mother of voluptuousness rests in the arms of the vanquisher of demons. How could I forget her radiance that puts to shame the blue Jumnā.

Kalyāṇā²

कृपाणपाणिस्तिक्ष्णकं क्षमाटे
सुवर्णवेशः समरे प्रविष्टः ।
प्रचण्डमूर्त्तिः किल रक्तवर्णः
कल्याणरागः कथितो मुनीन्द्रैः ॥

(*Rāgā Kalpadrumā* p. 32 ;
Saṅgītā Darpaṇā 2, 82)

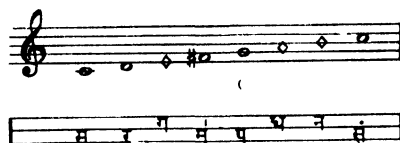
* Blood-red, sword in hand, his forehead marked with sandal paste, he enters the battle robed in gold. The sages speak of Kalyāṇā-rāgā as the embodiment of fury.

¹ 'Yamunā' is a Sanskritised form of the word 'Iman'.

² Kalyāṇā-rāgā is a form of Iman.

TUNING OF INSTRUMENT:

GROUP: Kalyāṇā

CLASS (*Jāti*): Sampūrṇā (heptatonic)

Āroḥā Ascent

Avarohā Descent

SONANT (*Vādī*): E (Ga)CONSONANT (*Samvādī*): B(Ni)

TIME OF PLAY: night first quarter

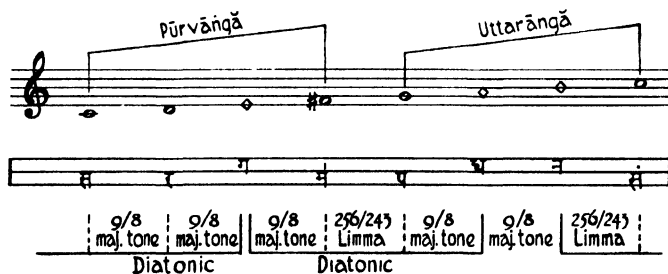
MODE TYPE (*Thāṭ*): Kalyāṇā

SCALE TYPE: Pythagorean diatonic

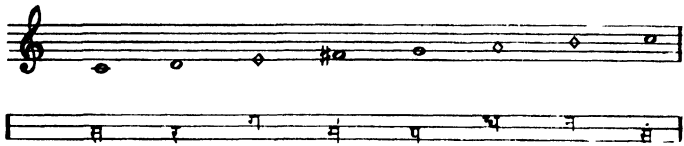
CHARACTERISTICS: F# (Ma t.)

EXPRESSION: joyful and contented

TETRACHORDS: (Scale analysis)



ŚHRUTIS: (Analysis of expression)

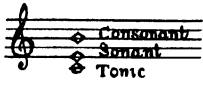


- gay, confident
- contented, happy
- penetrating, active
- joyful, brilliant
- bright, confident
- active, forceful

THEME (*Rāpā*):



OUTLINE



I STHĀYĪ

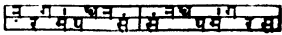


II ANTARĀ



Vādi  Samvādi 

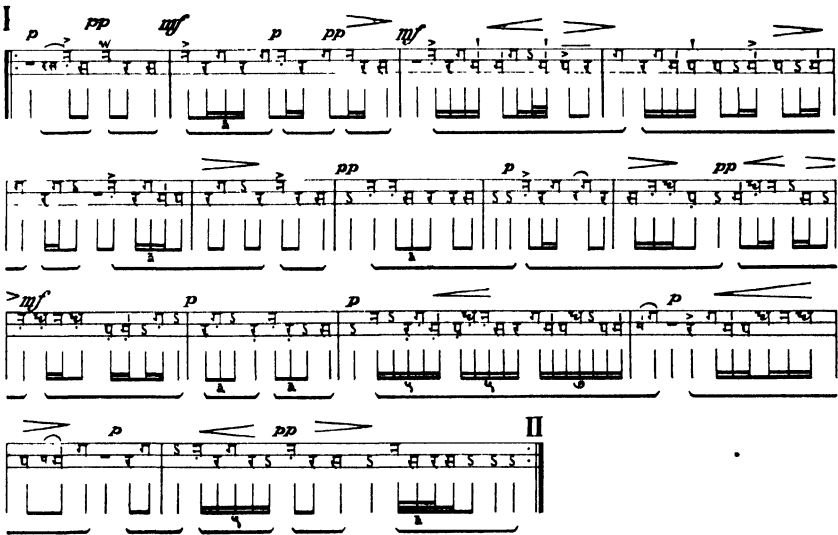
Scale



Mātrā 1=52

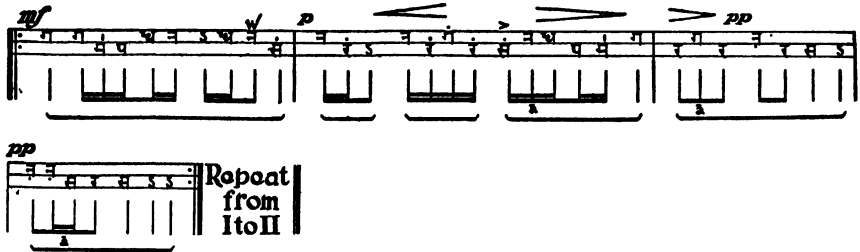
STHĀYĪ

I



II

ANTARĀ



Repeat from I to II

KĀMODĪ (KĀMODIKĀ) —*night first quarter*

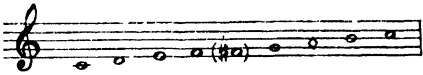
पीतं वसाना वसनं सुकेशी
वने रुदन्ती पिकनाददूना ।
विलोकयन्ती विदिशोऽतिभीता
कामोदिका कान्तमनुस्मरन्ती ॥

(*Saṅgīā Darpaṇā* 2, 68)

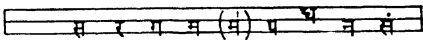
* In the forest, dressed in yellow and with lovely hair, Kāmodī looks about on every side in terror. Thinking of her lover, even the cuckoo's happy cry fills her with desperation.

TUNING OF INSTRUMENT:

GROUP: Kalyāṇā

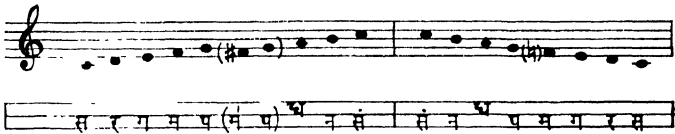


CLASS (*Jāti*): Sampūrṇā (8 notes)



Āroḥā Ascent

Avāroḥā Descent



SONANT (*Vādī*): D (Ri) CONSONANT (*Samvādī*): G(Pa)

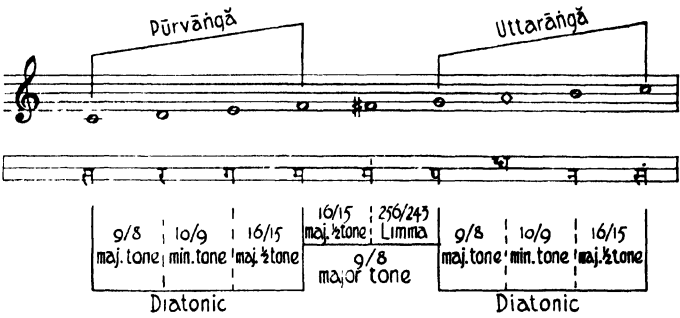
TIME OF PLAY: first quarter of the night

MODE TYPE (*Thāī*): Kalyāṇā SCALE TYPE: diatonic

CHARACTERISTICS: additional ornamental F# (Ma t.)

EXPRESSION: pleasing, contented

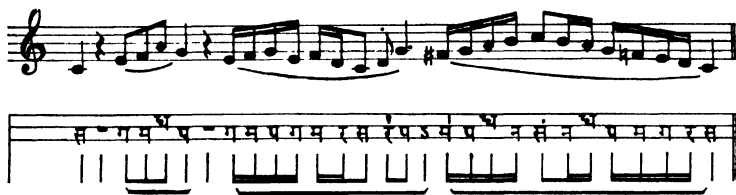
TETRACHORDS: (Scale analysis)



ŚRUTIS: (Analysis of expression)



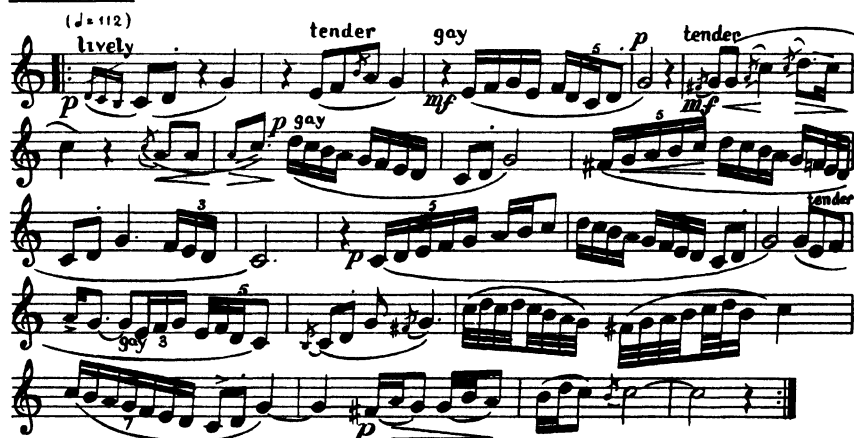
confident, joyful
calm, pleasing
night, calm, loving
intense, mysterious
joyful, active
restless, playful
soft, pleasure loving

THEME (*Rāpā*):

OUTLINE

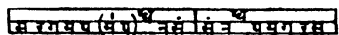


I STHĀYI



Vādi  Samvādi 

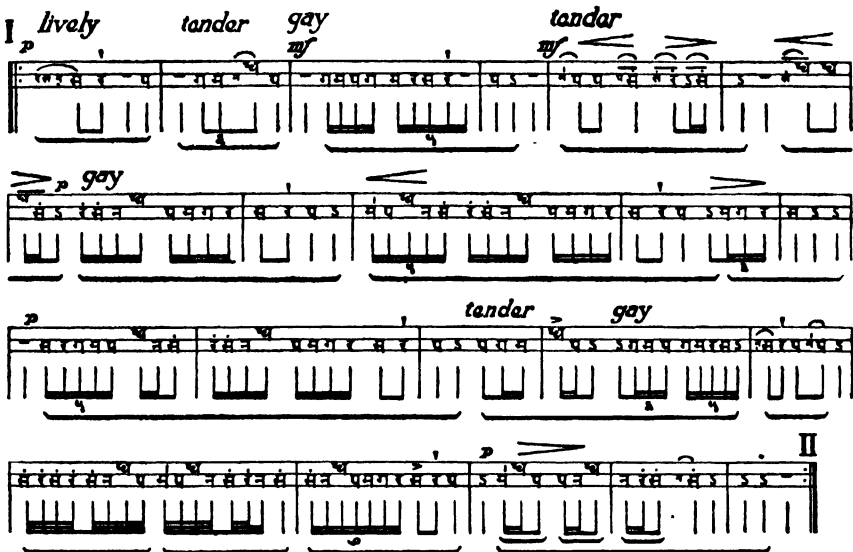
Scale



Mātrā I = II 2

STHĀYĪ

I *lively* *tandar* *gay* *tandar*



gay *tandar* *gay*

II

KEDĀRĀ¹—early in the night

जटां दधाना¹ सितचन्द्रमौलिः
 नागोत्तरीया² धृतयोगपट्टा³ ।
 गङ्गाधर⁴ ध्याननिमग्नचित्ता⁵
 केदारिका दीपकरागिणीयम्⁶ ॥

1: नशिः । 2: यो । 3: पीठः । 4: रो ।

5: निमीलितताम्रः । 6: केताररागः कथितस्तपस्वी ।

(*Saṅgītā Darpaṇā* 2, 65 ;
Śhivā tattvā Ratnākarā 6, 8, 93)

* Her matted locks are crested with the silver moon, her breast and shoulders wreathed with snakes. Wearing the veil that Yogins use in meditation, her mind immersed in contemplation of the Lord of Sleep upholder of the Ganges, Kedārikā is the rāgiṇī of Dīpakā, the rāg of fire.

Kedāri

शिवालयपुरोभागे वासिनीं रुचिराम्बराम् ।
 सुपुस्तकपाणीं तां... ध्याये केदारिकां सुदा ॥

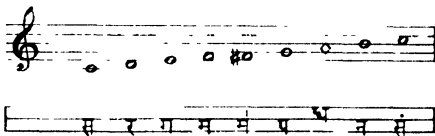
(*Rāgā Sāgarā* 3, 41)

I ever think of Kedāri. A rare book in her hand, she sits, beautifully dressed, in front of the temple of Śhivā, Lord of Sleep.

¹ Also known as *Kedārikā*, *Keduri*, *Ketārā*.

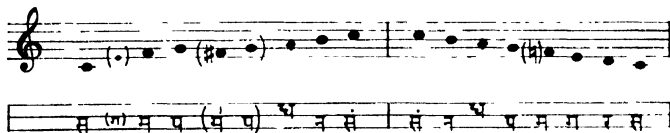
TUNING OF INSTRUMENT:

GROUP: Kalyāṇā

CLASS (*Jāṭi*): Sampūrṇā
(heptatonic)

Āroḥā Ascent

Avarohā Descent:

SONANT (*Vādī*): F natural (Ma)CONSONANT (*Samvādī*): C(Sa)

TIME OF PLAY: first quarter of the night

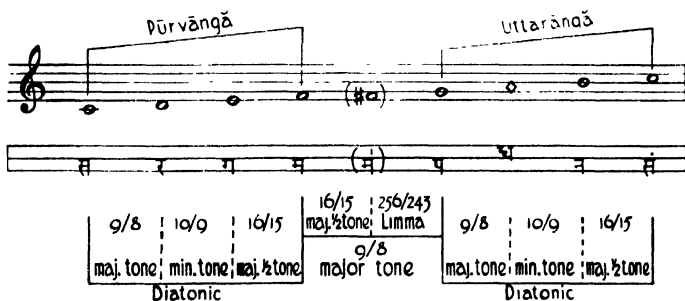
MODE TYPE (*Thāṭi*): Bilāval with both F natural (Ma śhuddhā) and F# (Ma tivrā)

SCALE TYPE: diatonic

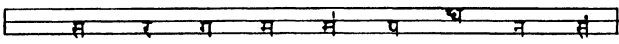
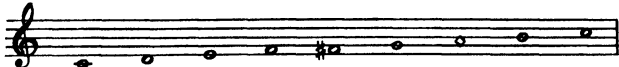
CHARACTERISTICS: no D(Ri) and usually no E(Ga) in ascent. Ornamental sharp F# (Ma t.)

EXPRESSION: pleasing, tender

TETRACHORDS: (Scale analysis)



ŚHRUTIS: (Analysis of expression)



active, confident

calm, joyful

peace, moonlight

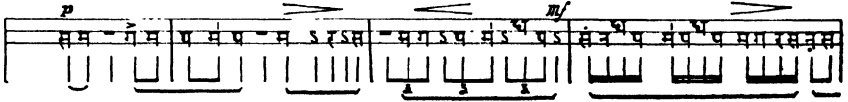
intense, mysterious

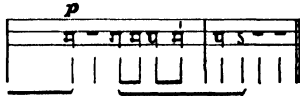
active, joyful

confident, contented

soft, expectation

THEME (*Rūpā*):





OUTLINE

Swara
Carnatic
Tonic

Scale

I STHĀYI₂

Extremely soft and vague -
very slow (♩ = 30)

The musical score for I STHĀYI₂ is written on seven staves. It begins with a tempo and mood instruction: "Extremely soft and vague - very slow (♩ = 30)". The notation includes various musical symbols such as notes, rests, and dynamic markings (p, pp, mf, f). The score is written in a style that suggests a Carnatic or Hindustani musical context, with a focus on melodic development and ornamentation. The key signature has one sharp (F#), and the time signature is 4/4. The piece concludes with a double bar line.

BHŪPĀLĪ—in the night

गौरद्युतिः कुङ्कुमलिसदेहा
 तुङ्गस्तनी चन्द्रमुखो मनोहा ।
 कान्तं¹ स्मरन्ती विरहेण दूना
 भूपालिकेयं रसशान्तियुक्ता² ॥

1: भर्तुः ।

2: भूपालिका शान्तरसेषु युक्ता ।

(*Rāgā Kalpadrumā* p. 32 ; *Saṅgītā-
 Darpaṇā* 2, 79 ; *Śhivā tattvā Ratnākara*
 6, 8, 121)

* High-breasted, her radiant white body reddened with saffron, her face a heart-entrancing moon. When all is still, with bitter grief Bhūpālī remembers her absent Lord.

GROUP: Kalyāṇā

CLASS (*Jāti*):

Auḍavā (pentatonic)

TUNING OF INSTRUMENT:

*Āroḥā* Ascent*Avarohā* DescentSONANT (*Vādī*): E₊(Ga₊)CONSONANT (*Samvādī*): A₊(Dha₊)

TIME OF PLAY: second quarter of the night

MODE TYPE (*Ṭhāṭ*): BilāvalSCALE TYPE: Chromatic harmonic ($6/5 \times 10/9 = 4/3$)

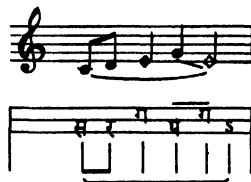
CHARACTERISTICS: basic Pythagorean pentatonic (as used in Tibetan and Chinese music)

EXPRESSION:

The rāgā of cosmic movement; harmony, contentment, in the dusky oppressive night, the joy of saintly detachment. (Ni (B) is physical pleasure, Ma (F) is loving); the absence of B(Ni) and F(Ma) means non attachment. E₊(Ga₊), meaning confidence, self reliance, in the tender night, is the basis of the expression of Bhūpālī.



G (Pa) is plenitude and E₊(Ga₊) contentment but their union expresses some tenderness, some devotion.



TETRACHORDS: (Scale analysis)

Pūrvāṅgā Uttarāṅgā

9/8 9/8 32/27 9/8 32/27
maj. tone maj. tone trihemitone maj. tone trihemitone
Pyth. Chromatic Pyth. Chromatic

ŚHRUTIS: (Analysis of expression)

confidence, stability (en-
hances the beauty of E₊
(Ga₊.)
awake, pleasing, satisfied

F(Ma) is Love. No F(Ma) is
non-attachment

plenitude, life, perfection,
fullness (enhance the beauty
of A₊(Dha₊.)

playful, charming, satisfied

B(Ni) is (physical) pleasure.
The absence of B(Ni) shows
detachment

THEME (*Rāpā*):

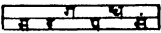
OUTLINE

I STHĀYIII ANTARĀ

Variation

Vādī Samvādī

Scale



1=60

STHĀYĪ

I

II

ANTARĀ

Repeat
from
I to II

Variation

The musical score for Bhupali is presented in six systems, each consisting of a Western staff with Indian notation above and fingerings below. The notation includes notes, rests, and various musical symbols such as *mf*, *pp*, *ppp*, and *pp*. The score concludes with a repeat sign and the instruction "Repeat from I to II".

mf *pp*

ppp *pp*

Repeat from I to II

CHHĀYĀNATĀ—*night first quarter*

कर्णाटस्य प्रमेलप्रकटितसुतनुस्त्वादिमध्यान्तषड्जः
 कण्ठेहारः सरत्नः सितवचनरुचिः पाटलोष्णीषधारी ।
 गौराङ्गो रक्तनेत्रः सहचरबहुभिर्वीरशृङ्गारवान्यः
 छायानाटो दिनान्ते प्रहसति पथिकान् पुष्पसत्कन्दुहस्तः ॥

Rāgā Mālā of Puṇḍarikā Viṭṭhalā

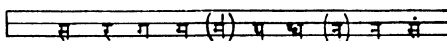
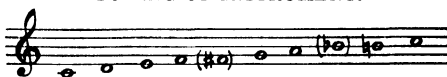
Chhāyānatā, fair-limbed, with a pink turban and, about his throat, a jewelled necklace. How pleasant is his polished speech ! At evening by the roadside, surrounded by friends, a sweet ball of flowers in his hand, bold and amorous with reddened eyes, he laughs aloud at the passers-by.

GROUP: Kalyāṇā

TUNING OF INSTRUMENT:

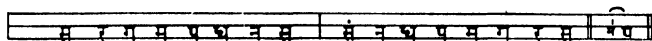
CLASS (*Jāti*):

Sampūrṇā (heptatonic)



Āroḥā Ascent

Avarohā Descent

SONANT (*Vādī*): D(Ri)CONSONANT (*Samvādī*): G (Pa)

TIME OF PLAY: first quarter of the night

MODE TYPE (*Ṭhāṭ*): Khammājā

SCALE TYPE: Diatonic

CHARACTERISTICS: both B natural (Ni śuddhā) and B♭ (Ni komal). One additional ornamental F♯ (Ma tivrā) very rarely used, and this only in the later part of the development of the rāgā. Whenever a motive ends on G(Pa) the next melodic figure should start from D(Ri). B(Ni) is rarely used in ascent.

EXPRESSION: prayer and joy with tenderness. B♭ (Ni k.) means supplication.

TETRACHORDS: (Scale analysis)

Diagram illustrating the scale analysis (Tetrachords) for Khammājā, showing the ascent and descent scales with intervals and tetrachord groupings.

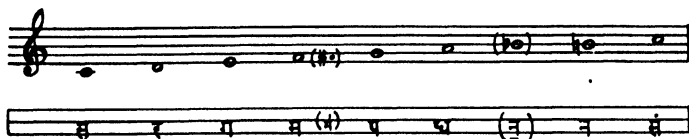
Ascent Scale (Āroḥā): Sa, Ri, Ga, Ma, Pa, Dha, Ni

Descent Scale (Avarohā): Ni, Dha, Pa, Ma, Ga, Ri, Sa

Tetrachord Groupings:

- Group 1 (Diatonic):** Sa-Ri-Ga-Ma (9/8 maj. tone, 10/9 min. tone, 16/15 maj. tone)
- Group 2 (Diatonic):** Ma-Pa-Dha-Ni (16/15 maj. tone, 256/243 Limma, 9/8 maj. tone)
- Group 3 (Diatonic):** Ni-Dha-Pa-Ma (10/9 min. tone, 16/15 maj. tone, 9/8 maj. tone)
- Group 4 (Diatonic):** Ma-Ga-Ri-Sa (9/8 maj. tone, 16/15 maj. tone)

ŚHRUTIS: (Analysis of expression)



confident, joyful

calm, pleasing

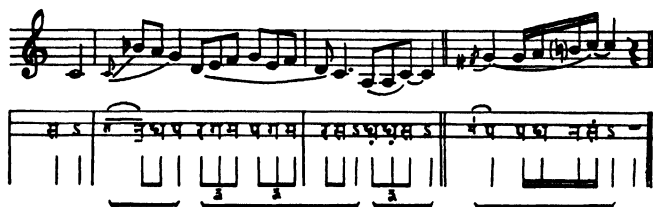
peace, loving

joyful, active

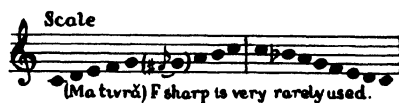
soft, aspiration, modest

tender, beautiful, supplication

soft, pleasure-loving

THEME (*Rapā*):

OUTLINE



I STHĀYI



II ANTARĀ



Vādī मSamvādī प

Scale

स	र	ग	म	प	(म०प)	ध	न	सं	सं	न	ध	प	म	ग	र	स
---	---	---	---	---	-------	---	---	----	----	---	---	---	---	---	---	---

Mātrā 1=60

(Ma tivṛā) F sharp is very rarely used

STHĀYĪ

I *p* *mf*

II

ANTARĀ

mf *p*

p *pp*

Repeat from I to II

XIII. KHAMMĀJĀ

Kāmbhojikā

पोतं वसाना वसनं सुकेशी
 वने रुदन्ती करुणं सुमध्यमा ।
 विलोकयन्ती विदिशस्सखीभिः
 काम्भोजिका कान्तमनुस्मरन्ती ॥

(Śhivā tattvā Ratnākarā 6, 8, 99)

* A lovely girl in the flower of youth, robed in yellow, Kāmbhojikā of the beautiful hair. Searching everywhere in the forest with her maids, the thought of her lover makes her weep with tenderness.

Khammājā (Kāmbhojā)

काम्भोजा चन्द्रवदना नीलोत्पलविभूषणा ।
 रमणीयस्तनाम्भोजा बाणपुष्पावतंसिनी ॥

(Chatvārimśhach'hatarāgānirūpaṇam p. 18)

* Bearing arrows of flowers and adorned with the blue lotus, moon-faced Kambhojā, her breasts like lily buds.

Kāmbhojī

करतलभूतवामगण्ड भागां
 चरणतले भुवि सदा लिखन्तीम् ।
 अविरलविलासगानजोलां
 मनसि ध्यायामि सन्ततं काम्भोजीम् ॥

(Rāgā Sāgarā 3, 31)

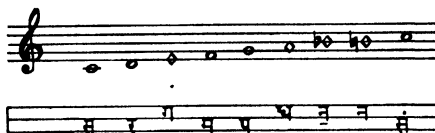
In a sensuous mood, ever ready to sing, Kāmbhojī holds wooden clappers near her left temple. Her dancing feet seem to write, restless, on the ground. I ever think of her.

TUNING OF INSTRUMENT:

GROUP: Khammājā

CLASS (*Jāti*):

Sampūrṇā (heptatonic)



Āroḥā Ascent

Avarohā Descent

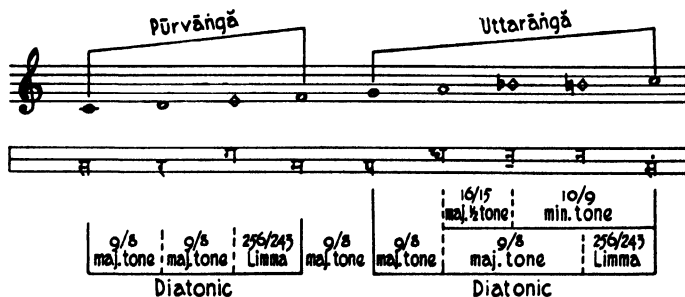
SONANT (*Vādi*): E(Ga)CONSONANT (*Samvādi*): B natural (Ni)

TIME OF PLAY: first quarter of the night

MODE TYPE (*Ṭhāṭ*): KhammājāSCALE TYPE: Pythagorean diatonic with both B natural (Ni śhuddhā) and B $\flat$ (Ni komal)CHARACTERISTICS: both B and B $\flat$ (Ni and Ni k.)

EXPRESSION: early night, tender remembrance of joy, contentment with hope and desire

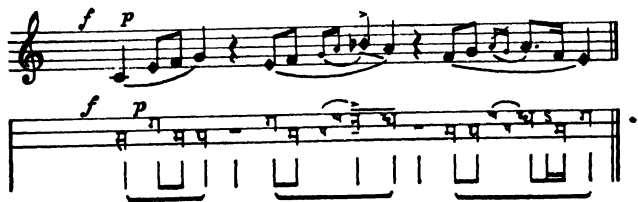
TETRACHORDS: (Scale analysis)



ŚHRUTIS: (Analysis of expression)



confident, joyful
awake, lively
moonlight, peace
joyful, active
restless, playful
passionate, desire
acute, sensuous



OUTLINE

Consonant
Sonant
Tonic

Musical notation showing three notes on a staff: a half note (Consonant), a quarter note (Sonant), and a quarter note (Tonic).

Scale

Musical notation for a scale, showing a sequence of notes on a staff.

I STHĀYĪ

Graceful (♩ = 44)

Musical notation for the I STHĀYĪ section, featuring a melody and accompaniment. The tempo is marked as Graceful (♩ = 44). The notation includes various dynamics such as *p*, *pp*, and *p*, and includes a 7-measure rest.

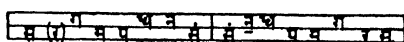
II ANTARĀ

Musical notation for the II ANTARĀ section, featuring a melody and accompaniment. The notation includes various dynamics such as *p*, *pp*, and *pp*, and includes a 3-measure rest and a 5-measure rest.

Vādi

Samvādi

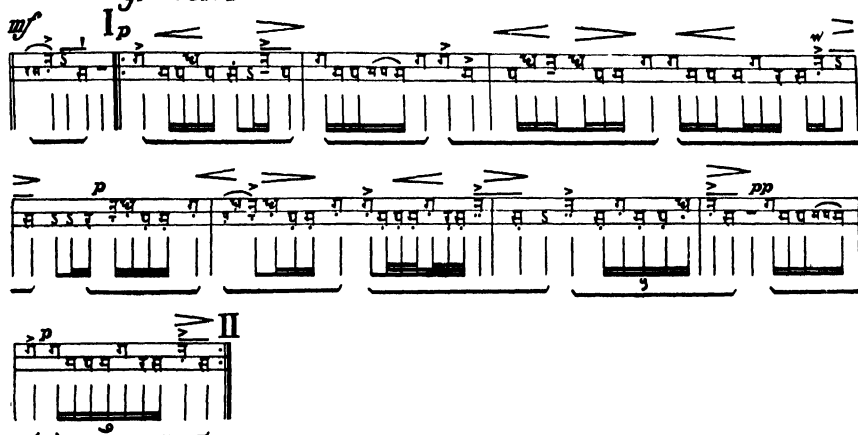
Scale



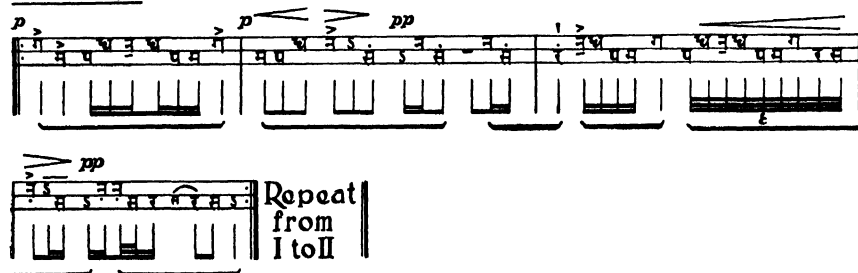
Mātrā 1=44

STHĀYĪ

graceful



ANTARĀ



6 RĀGĀS OF THE DEEP OF NIGHT

6 RĀGĀS OF THE DEEP OF NIGHT

XIV. KĀNAḌĀ GROUP SECOND QUARTER OF THE NIGHT

KĀNAḌĀ¹ (KĀNAḌEYĀ, KARNĀTĀ)—*in the deep of night*

कृपाणपाणिर्गजदन्तस्त्रयड¹ -
मेकं वहन्ती निज²हस्तकेन ।
संस्तूयमाना सुरचारणौघैः
सा कानडेय³ किल दिव्य⁴मूर्तिः ॥

1: पत्र । 2: दधरसिण । 3: कर्णातिकेयं ।

4: सितिपाल ।

(*Saṅgītā Darpaṇā* 2, 66 ; *Śivā tattvā*
Ratnākarā 6, 8, 95)

* With uplifted sword and, in the other hand, the tusk of an elephant, the divine form of Kānaḍā is lauded by the hosts of heaven.

कटितटकचब्ध्वां कल्लिमाङ्गीं कुरङ्गी
वदननिमित्तहस्तां चारु भूषाविशेषाम् ।
वटविटपसमीपावासज्जोलां सज्जोलां
मदनरखणरोदां कानडां चिन्तयामि ॥

(*Rāgā Sāgarā* 3, 34)

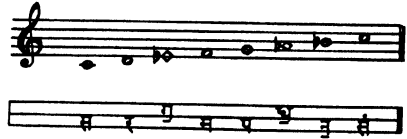
I see Kānaḍā a sensuous woman, who plays the stronger part in Love's gentle fights. Her limbs are dark, her ornaments charming and strange. Her open tresses fall to her waist. She remains playfully near a banian tree, her hand caressing the muzzle of a deer.

¹ Also called Darbārī

GROUP: Kānaḍā

CLASS (*Jāti*): Auḍavā-sampūrṇā
(pentatonic-heptatonic)

TUNING OF INSTRUMENT:



Āroḥā Ascent

Avarohā Descent

SONANT (*Vādī*): D(Ri)CONSONANT (*Samvādī*): G(Pa)

TIME OF PLAY: second quarter of the night

MODE TYPE (*Thāṭ*): Yavanāpuri

SCALE TYPE: Diatonic (with chromatic ascent)

CHARACTERISTICS: very particular style of play [on the Viṇā never use the E(Ga) or A(Dha) keys but pull the string from D(Ri) and G(Pa)]

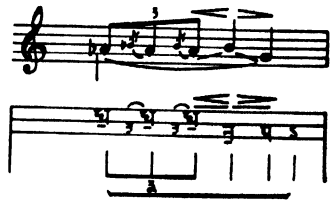
EXPRESSION:

deep emotion and satisfaction, with some happiness and passion.

E♭ (Ga k.) and A♭ (Dha k.) mean satisfaction, contentment, but the particular shake expresses passion.

E♭ (Ga k.) and A♭ (Dha k.) are high and light, not heavy as in Yavanāpuri.

D(Ri) renders the expression definite, accurate, clear and precise.



TETRACHORDS: (Scale analysis)

pūrvāṅgā Uttarāṅgā

$\frac{9}{8}$ maj. tone	$\frac{16}{15}$ maj. $\frac{1}{2}$ tone	$\frac{10}{9}$ min. tone
Diatonic		
$\frac{9}{8}$ maj. tone	$\frac{32}{27}$ trihemitone	
Chromatic		

$\frac{16}{15}$ maj. $\frac{1}{2}$ tone	$\frac{10}{9}$ min. tone	$\frac{9}{8}$ maj. tone
Diatonic		
$\frac{32}{27}$ trihemitone		$\frac{9}{8}$ maj. tone
Chromatic		

ŚHRUTIS: (Analysis of expression)

strong, clear, definite
 sensuous, satisfied, happy
 but with passion (shake)
 peace, calm
 joy, activity
 loving, enterprising, with
 passion (shake)
 pure, noble, beautiful
 (desire, anxiety)

THEME (*Rapa*):

OUTLINE

Legend for musical notation:

- Svara
- Consonant
- ◊ Tonic

Musical notation for the Outline, showing a sequence of notes on a staff.

I STHĀYI

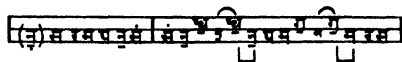
Grove and noble (♩=60)

Main musical score for I STHĀYI, consisting of multiple staves with notes, rests, and dynamic markings (pp, p, mp, f).

II ANTARĀ

Vādī Samvādī 

Scale



Mātrā 1=60

STHAYĪ*grave and noble*

I

II

ANTARĀ

The musical notation for the ANTARĀ section consists of five staves of rhythmic notation. Each staff contains a sequence of notes and rests, with various dynamic markings (p, mf, f) and accents (>) indicating phrasing. The notation is written in a style typical of Indian musical notation, with notes placed on a staff and rests indicated by vertical lines. The first four staves are connected by a single line, and the fifth staff is also connected. At the end of the fifth staff, there is a repeat sign (double bar line with dots) and the instruction "Repeat from I to II".

Repeat
from
I to II

BĀGEŚHRI (VĀGĪŚHVARI)—*in the deep of night*

वीणाविनोदी कमलायताक्षी
 सोन्दर्यलावण्यसुगौरगात्रा ।
 कान्ते समीपे कमनीयकण्ठा
 वागीश्वरी कौशिकरागिणीयम् ॥

(*Rāgā Kalpadrumā* p. 19)

* Her voice seductive when she is near her lover, Vāgīśhvārī is lovely, desirable. With eyes large like the lotus and a flawless pale body, she plays upon the lute her songs of love.

GROUP: Kanaḍā

CLASS (*Jāti*): Shaḍavā-sampūrṇā
(hexatonic in ascent, hepta-
tonic in descent)

TUNING OF INSTRUMENT:



Āroḥā Ascent

Avarohā Descent

SONANT (*Vādī*): F(Ma)CONSONANT (*Samvādī*): C(Sa)

TIME OF PLAY: second quarter of the night

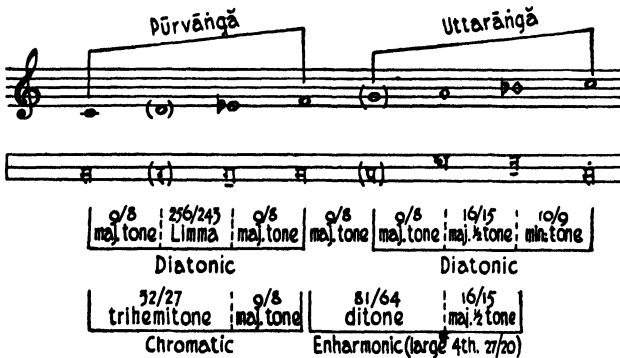
MODE TYPE (*Ṭhāṭ*): Kāfi

SCALE TYPE: Diatonic (with chromatic and enharmonic ascent)

CHARACTERISTICS: in ascent no G(Pa) and almost no D(Ri)

EXPRESSION: calm and profound night, deep and moving

TETRACHORDS: (Scale analysis)



ŚHRUTIS: (Analysis of expression)

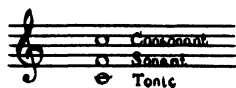


confident, powerful
tender, loving
peace, calm
(rare) joyful, active
restless, playful
desire, anxiety

THEME (*Rāpā*):



OUTLINE



I STHĀYI

Very slow and soft (♩ = 36)

mp *morendo*
p *mp* *mf* *pp* *p* *pp*

Vādi मSamvādi म

Scale

स (र) ग म प न स (प न प) म ग र स

Mātrā 1=36

STHĀYĪ*very slow and soft*

The musical notation consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and ornaments (e.g., ~ , ~ , ~). Dynamics like pp (pianissimo) and mf (mezzo-forte) are indicated. The notation is written in a style that combines Western musical notation with Indian musical concepts, including the use of 'S' for 'Sa' and 'R' for 'Re'. The notation is written in a style that combines Western musical notation with Indian musical concepts, including the use of 'S' for 'Sa' and 'R' for 'Re'. The notation is written in a style that combines Western musical notation with Indian musical concepts, including the use of 'S' for 'Sa' and 'R' for 'Re'.

JAYĀJAVANTĪ (JAYĀJAYANTĪ)—*in the deep of night*

पीनोन्नता सुन्दरी सा मृगाक्षी
स्वर्णाप्रभा कोकिलनादतुल्या ।
वीणाविनोदी सुरपुष्पगन्धी
सा जैजयन्ती सुरमेघभाष्या ॥

(*Rāgā Kalpadrumā* p. 33)

* Buxom and comely, with eyes like a gazelle's, her golden skin fragrant with divine flowers, Jayājavantī is the consort of Meghā-rāgā, god of rains. Drunken, playing upon a lute, she carols like a Kokilā.

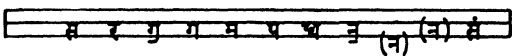
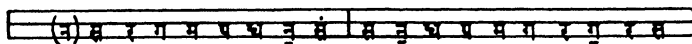
JAYĀJAVANTĀ (JĪJĀVANTĀ)

श्यामाङ्गः पीतवासा विरचिततिलकः कुङ्कुमैर्भालमध्ये ॥
कण्ठे रत्नैकमालो ललितसुमुरली वाद्यमानस्त्रिभङ्गी ।
शृङ्गारी भाति सायं कुसुमशरद्वितः श्रीजिजावन्तरागः ॥

* Dark of limb, dressed in yellow with a necklace of precious gems, his forehead is elaborately marked with saffron. His body graceful in its triple curve, noble amorous, companion of the God of love whose arrows are of flowers, Jijāvantā plays charmingly a heart-enchancing flute.

GROUP: Kanaḍā

TUNING OF INSTRUMENT:

CLASS (*Jāti*): Sampūrṇā
(heptatonic)*Āroha* Ascent*Avaroha* DescentSONANT (*Vādi*): D(Ri)CONSONANT (*Samvādi*): G(Pa)

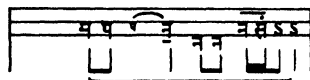
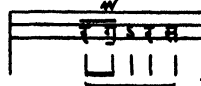
TIME OF PLAY: second quarter of the night

MODE TYPE (*Thāḍi*): Kāfi

SCALE TYPE: Pythagorean diatonic

CHARACTERISTICS: both E natural (Ga śhuddhā) and E $\flat$ (Ga komal). An ornamental B natural (Ni śhuddhā) is sometimes used.

EXPRESSION: vigour and tenderness

*B natural (Ni śhuddhā)
is used only in**interrogation,
pleading**helplessness
surrender*

OUTLINE



I STHĀYĪ

As if speaking gently ($\text{♩} = 56$)

II ANTARĀ



Vādi  Samvādi  Scale

(न)सरगमपञ्चसं संनञ्चपमगरगरस

Mātrā 1=56

STHAYĪ*as if gently speaking*

I

tender
p (w)

graceful
pp p

tender
p

mysterious
p

pp

p *pp*

luminous

tender
p (w)

graceful

tender
(w)

pp

II

ANTARĀ

lively
p

pp

p

mf

tender
p (w)

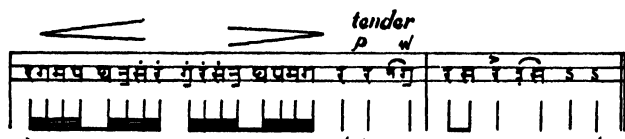
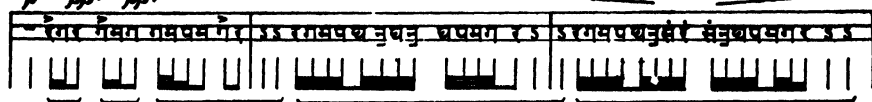
mf

tender
p (w)

pp

Repeat from I to II

Variation

*lively**p pp p pp p*

BAHĀR

TUNING OF INSTRUMENT:

GROUP: Kanaḍā

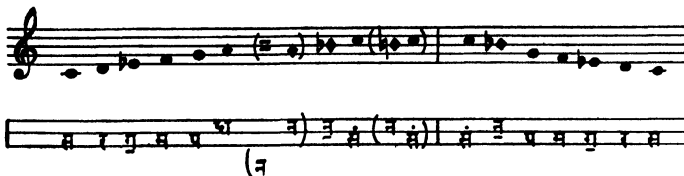
CLASS (*Jāti*):

Sampūrṇā-Shaḍavā
(heptatonic in as-
cent, hexatonic in
descent)



Āroha Ascent

Avaroha Descent



SONANT (*Vādī*): C(Sa)

CONSONANT (*Samvādī*): F(Ma)

TIME OF PLAY: second quarter of the night

MODE TYPE (*Thaṭ*): Kāfi

SCALE TYPE: Diatonic (peculiar)

CHARACTERISTICS: no Dha (A) in descent, two peculiar B flats (Ni komal).
If the B- - is not on the instrument it should be replaced by the higher
B_h+ (Ni k.+), never by B natural (Ni śhuddhā).

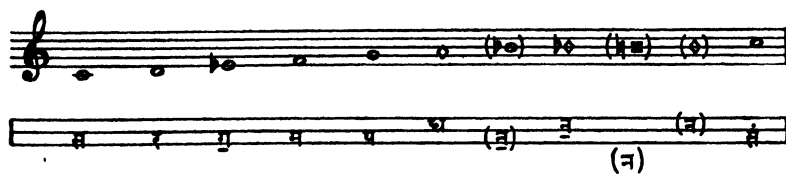
EXPRESSION: lovely and charming love songs

TETRACHORDS: (Scale analysis)

Pūrvāṅgā *Uttarāṅgā*

9/8 maj. tone	256/243 Limma	9/8 maj. tone	9/8 maj. tone	9/8 maj. tone	9/8 maj. tone	256/243 Limma	9/8 major tone						
Diatonic				<table border="1"> <tr> <td>16/15 maj. 1/2 tone</td> <td>10/9 minor tone</td> </tr> <tr> <td>137/124 1/4 tone</td> <td>135/124 1/4 tone</td> </tr> <tr> <td colspan="2">Diatonic</td> </tr> </table>				16/15 maj. 1/2 tone	10/9 minor tone	137/124 1/4 tone	135/124 1/4 tone	Diatonic	
16/15 maj. 1/2 tone	10/9 minor tone												
137/124 1/4 tone	135/124 1/4 tone												
Diatonic													

ŚHRUTIS: (Analysis of expression)



straightforward, joyful, confident

tender, loving

peaceful, calm, pleasing

brilliant, confident, active

joyful, contented.

tender, beautiful

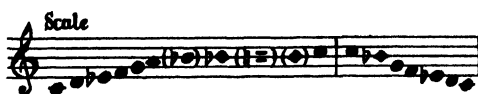
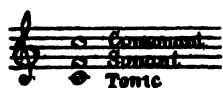
desire, love, intense

uncertain, doubtful

stubborn, sensuous

THEME (*Rūpā*):

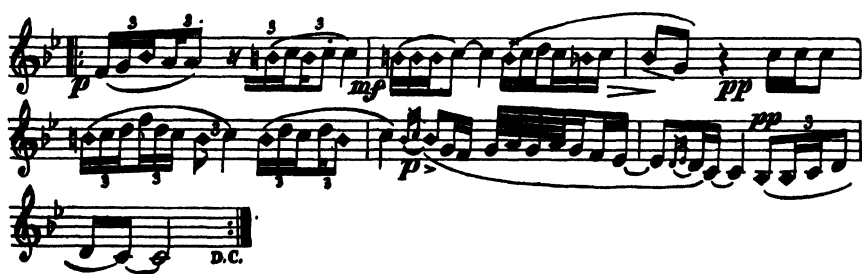
OUTLINE



I STHĀYĪ

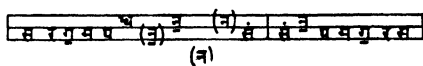


II ANTARĀ



Vādi Samvādi 

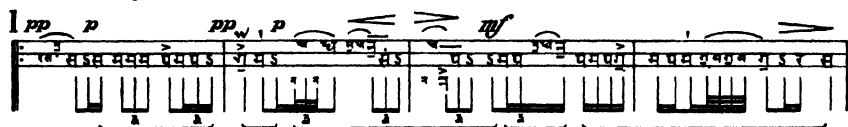
Scale



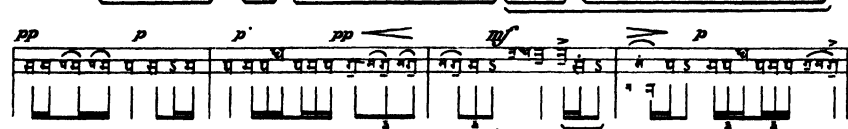
Mātrā 1 = 48

STHĀYĪ*graceful*

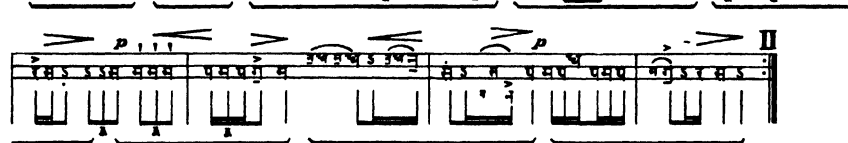
1 *pp* *p* *pp* *p* *mf*



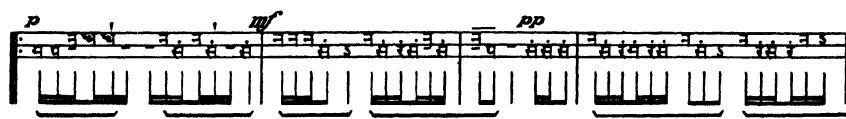
pp *p* *p* *pp* *mf* *p*



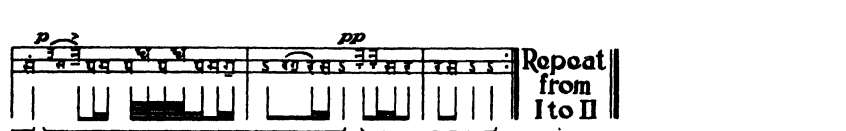
p *pp* *p* *mf* *p* **II**


ANTARĀ

p *mf* *pp*



p *pp*



Repeat from I to II

KĀFĪ—in the deep of night

हेल्लया निजनायकाङ्गनिवासिनीं सुविलासिनीं गौरवर्ण-
 विभासिताम् । बहुभूषितां शुकतोषितां नीलवस्त्रधरां
 सुधामयमन्दिरां विजितेन्दिरां संस्मरामि
 हृदम्बुजे मम कापिकां स्मरदीपिकाम् ॥

(*Rāgā Sāgarā* 3, 33)

Of shining whiteness, Kāpikā who inspires lust tenderly sits on the lap of her play-mate in the royal palace, fond of parrots she is dressed in blue and decked with jewels. She is the image of sensuousness.

In the Lotus of my heart I cherish her, lovelier than Lakṣhmī the goddess of Fortune.

GROUP: Kanaḍā

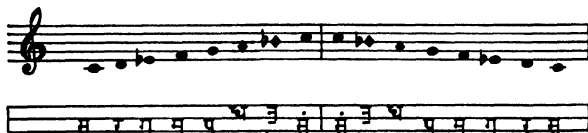
CLASS (*Jāti*): Sampūrṇā
(heptatonic)

TUNING OF INSTRUMENT:



Āroḥā Ascent

Avarohā Descent

SONANT (*Vādi*): G(Pa)CONSONANT (*Samvādi*): C(Sa)

TIME OF PLAY: second quarter of the night

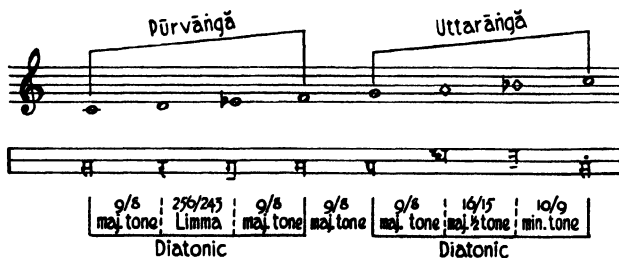
MODE TYPE (*Thāi*): Kāfi

SCALE TYPE: Diatonic

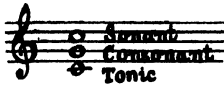
CHARACTERISTICS: the mediaeval unaltered scale

EXPRESSION: light, happy and contented, very gentle and harmonious, no depth

TETRACHORDS: (Scale analysis)



OUTLINE

I STHĀYĪSoftly ($\text{♩} = 40$)II ANTARĀ

Vādi पSamvādi स

Scale

स	र	ग	म	प	ध	न	स
---	---	---	---	---	---	---	---

Mātrā 1=40

STHĀYĪI *softly*

languido *lively*

ANTARĀ

Repeat from I to II

7 RĀGĀS OF MIDNIGHT AND LATE NIGHT

7 RĀGĀS OF MIDNIGHT AND LATE NIGHT

XV. MĀLĀKOŚHĀ (or MĀLAVĀKAUŚHIKĀ)

at midnight

आरक्तवर्णो धृतरक्त¹यष्टिः
 वीरः सुवीरेषु कृतप्रवीर्यः² ।
 वीरैर्धृतो³ वीर⁴कपालमाला-
 माली⁵ मतो मालवकौशिकोऽयम् ॥

1: गौर । 2: नहारः । 3: वीरहृतो or वीरैर्धृतो ।

4: वैरि । 5: धारी ।

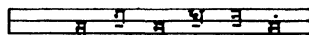
(*Rāgā Kalpadrumā* p. 18 ; *Saṅgītā Darpaṇā* 2, 52 ;
Śhivā tattvā Ratnākara 6, 8, 67)

* His mace running with blood, garlanded with the skulls of heroes, Mālākośhā, surrounded by braves, and bravest of the brave !

GROUP: Mālākoshā

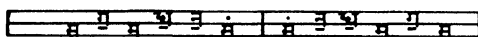
CLASS (*Jāti*): Auḍavā (Pentatonic)

TUNING OF INSTRUMENT:



Āroḥā Ascent

Avarohā Descent

SONANT (*Vādī*): F(Ma)CONSONANT (*Samvādī*): C(Sa)

TIME OF PLAY: midnight (but can be played at midday)

MODE TYPE (*Ṭhāṭ*): Bhairavī

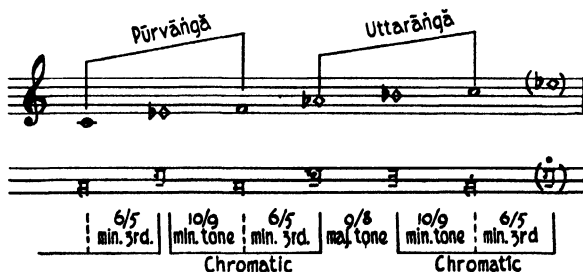
SCALE TYPE: Basic chromatic (of 5 notes)

CHARACTERISTICS: all the flat notes of the chromatic-harmonic

EXPRESSION: prayer, deep, peaceful and sublime. Humble, abandon in the peace of the night.



TETRACHORDS: (Scale analysis)

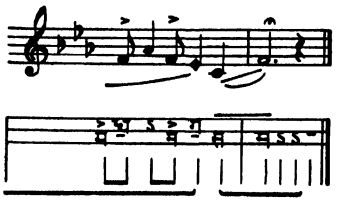


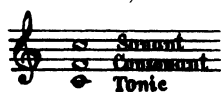
ŚHRUTIS: (Analysis of expression)



passionate, request
peace
loving
love, desire
satisfaction, peace

THEME (*Rūpā*):





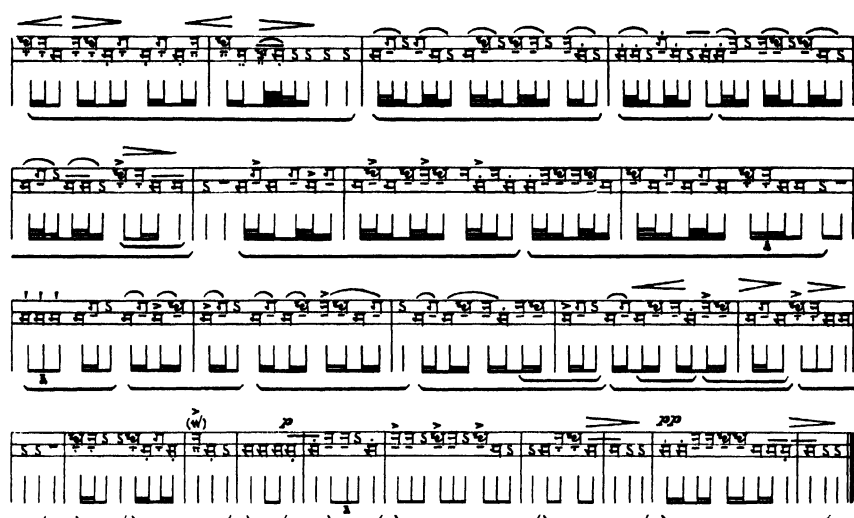
I STHĀYI

Very slow and expressive (♩ = 72)



II ANTARĀ

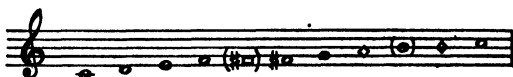




XVI. BIHĀGĀ

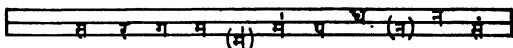
TUNING OF INSTRUMENT:

GROUP: Bihāgā

CLASS (*Jātī*):

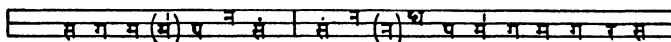
Auḍavā-Sampūrṇā

(pentatonic-heptatonic)



Ārohaḥ Ascent

Avarohaḥ Descent

SONANT (*Vādī*): E(Ga)CONSONANT (*Samvādī*): B(Ni)

TIME OF PLAY: Midnight when (everyone is asleep)

MODE TYPE (*Thāṭ*): Kalyāṇā

SCALE TYPE: mixed (the ascent is Enharmonic, the descent diatonic)

CHARACTERISTICS: Both F (Ma) and F# (Ma ṭ), no D and A (Ri and Dha) in ascent

EXPRESSION: melancholy in the calm of night, thirst for enjoyment. (Gauḍ sāraṅg which has a similar scale is more restful, lovely, and satisfied.)



The combination of F natural (Ma śhuddhā) and F# (Ma tivṛā) always adds to the intensity of the expression whether it is sadness or joy. Here it shows more intense anguish and desire.

TETRACHORDS: (Scale analysis)

Pūrvāṅgā *Uttarāṅgā*

9/8 maj. tone	10/9 min. tone	16/15 maj. ½ tone	16/15 maj. ½ tone	256/243 Limma	9/8 maj. tone	10/9 min. tone	16/15 maj. ½ tone
Diatonic			Diatonic		Diatonic		
5/4 major 3rd			9/8 major tone		81/64 ditone		
Enharmonic			Enharmonic		Enharmonic		

ŚRUTIS (Analysis of expression)

confident, strong
pleasing, calm, contented
moonlight
melancholy
midnight, intense, mysterious, desire
activity, contentment
restless, playful
(tender, unsatisfied)
acute, sensuous, desire

THEME (*Rapa*):

OUTLINE



Vādī Samvādī

Scale

म	ग	म	(स)	प	सं	सं	(न)	प	म	ग	म	ग	र	स
---	---	---	-----	---	----	----	-----	---	---	---	---	---	---	---

Mātrā 1 = 60

STHĀYĪ

Three staves of musical notation for STHĀYĪ. The notation includes notes, rests, and various musical symbols such as accents and dynamics. The first staff ends with a repeat sign. The second staff continues the melody. The third staff concludes the piece with a final note and a repeat sign.

ANTARĀ

Two staves of musical notation for ANTARĀ. The notation includes notes, rests, and various musical symbols such as accents and dynamics. The first staff ends with a repeat sign. The second staff continues the melody.

A small musical notation block with a repeat sign and the text "Repeat from I to II".

XVII. PARĀJ

GROUP: Parāj

CLASS (*Jāti*): Shāḍavā-Sampūrṇā
(Hexatonic-heptatonic)

TUNING OF INSTRUMENT:



Āroḥā Ascent

Avarohā Descent

SONANT (*Vādī*): C(Sa)CONSONANT (*Samvādī*): G(Pa)

TIME OF PLAY: after midnight

MODE TYPE (*Ṭhāṭ*): Shri

SCALE TYPE: Chromatic

CHARACTERISTICS: no D (Ri) in ascent [Bhāthkhaṇḍe gives no Pa(G) in ascent, and begins from the higher Sa(C)]

EXPRESSION: satisfaction, contentment, appeal

TETRACHORDS: (Scale analysis)

pūrvāṅgā *uttarāṅgā*

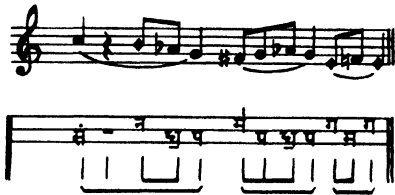
16/15 maj. 1/2 tone	32/27 tri-hemitone	256/243 Limma	25/24 min. 1/2 tone 9/8	256/243 Limma	6/5 min. 3rd	256/243 Limma
Chromatic			major tone	Chromatic		
81/64 ditone		256/225 large tone		Enharmonic		

ŚHRUTIS: (Analysis of expression)



confident, loving
awake, lively
peace, moonlight
intense, acute
joyful, active
tender, appeal
acute, sensuous

THEME (*Rūpā*):



OUTLINE

Cinnamont
Suman
Tonic

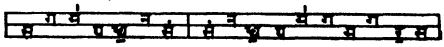
Scale

I STHĀYĪ

Tenderly (♩ = 44)

II ANTARĀ

Vādi Samvādi Scale



Mātrā 1 = 44

STHĀYĪ

I p tender

pp p

pp p

II

ANTARĀ

p

p

pp

Repeat from I to II

XVIII. KALINGAḌĀ

GROUP: Kalingḍā

CLASS (*Jāti*): Śaḍavā-Sampūrṇā
(Hexatonic-heptatonic)

TUNING OF INSTRUMENT:



Āroḥā Ascent

Avarohā Descent

SONANT (*Vādī*): Aḥ(Dha k.)CONSONANT (*Samvādī*): E(Ga)

TIME OF PLAY: early morning, before dawn (before Lalitā)

MODE TYPE (*Ṭhāṭ*): Bhairavā

SCALE TYPE: Chromatic

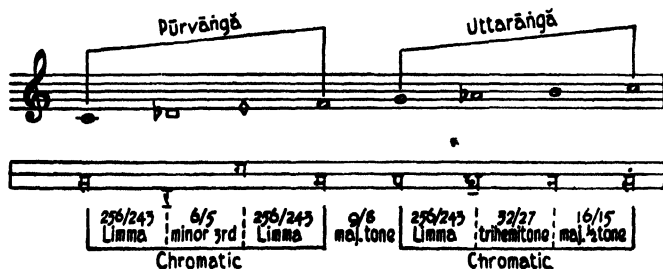
CHARACTERISTICS: E₊(Ga₊) is very much accentuated. (Like all the late night rāgās (Vasantā, Sohini, Parāj) Kalingaḍā begins from the higher C (Sa)).

E(Ga) is never flat (komal) in late night rāgās.

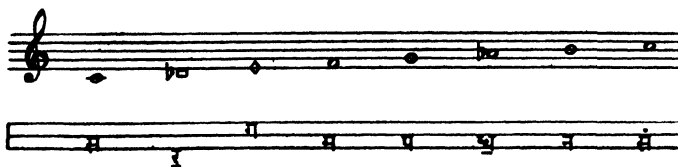
(Kalingḍā, the rāgā of morning twilight, is considered a son of Dīpakā, the rāgā of evening twilight.)

EXPRESSION: E₊ (Ga₊) has a clear, satisfied, expression which seems, however, a disturbance, almost painful, to those who have sung all night and feel sleepy. E₊ (Ga₊) has, therefore, two meanings, sometimes it shows the musician in good mood and ready to play on, and sometimes troubled and remaining painfully awake.

TETRACHORDS: (Scale analysis)



ŚHRUTIS: (Analysis of expression)



love, devotion

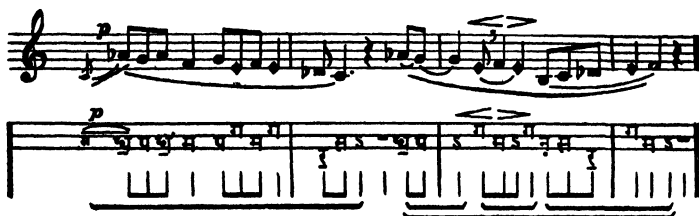
clear, sharp, both satisfied
and acute

night, peace

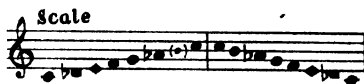
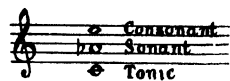
joyful, active

tender, appeal

soft, pleasure loving

THEME (*Rūpā*):

OUTLINE



I STHĀYĪ



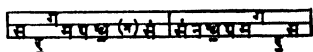
II ANTARĀ



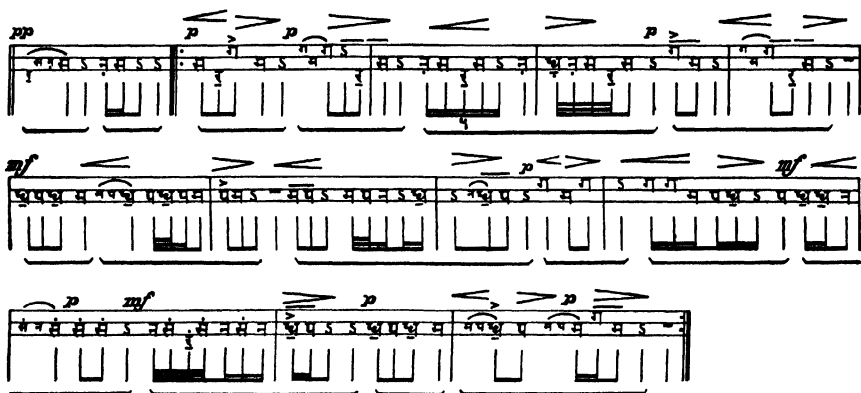
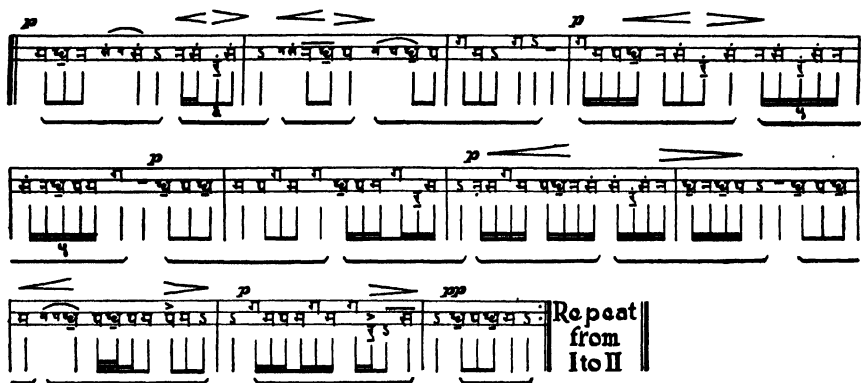
Vādi

Samvādi

Scale



Mātrā 1=52

STHĀYĪANTARĀ

8 SEASONAL RĀGĀS

8 SEASONAL RĀGĀS

XIX. SPRING RĀGĀS¹

HINDOLĀ

नितम्बिनी म¹न्दतरङ्गितासु
दो²लासु खेलासुखमादधानः ।
खर्वः³ कपोत (कपोल) यु⁴तिकामयुक्तो
हिंदोलरागः कथितो मुनीन्द्रैः ॥

1: हु । 2: दो । 3: तातां । 4: कपोलेष्व ।

(*Rāgā Kalpadrumā* p. 20 ; *Saṅgītā Darpaṇā* 2, 58 ;
Chatvārimśach'hatarāgānirūpaṇam p. 20 ; *Śhivā tattvā*
Ratnākara 6, 8, 79)

* Dwarf, with the sheen of a dove, on a swing pleasantly placed for play—Hindolā is gently rocked, the sages say, by women with ample hips.

Hindolikā

नितम्बिनी सुन्दरगौरगात्रा
वीणां दधाना सुरपुष्पगन्धी ।
स्वर्णप्रभाश्री कमलायताक्षी
हिन्दोलिकेयं कथिता मुनीन्द्रैः ॥

(*Rāgā Kalpadrumā* p. 20)

* Her pale golden body with great hips is fragrant like the flowers of heaven. Well favoured, long-eyed, she holds a lute.

Hindolā

न्यग्रोधप्रजटाग्रबद्धकनकप्रद्योतडोल्लासने
धोकृष्णं कमलैश्च पूजितसदाभक्तिप्रयुक्तारमकाम् ।
गौराङ्गीं मणिभूषणीं मुरलिकानादप्रियां मे मनो
हिन्दोलां वरविभ्रवज्जलसितां तुङ्गस्तनीं ध्यायति ॥

(*Rāgā Sāgarā* 3, 61)

¹ The rāgās of spring have characteristics similar to the rāgās of sunrise.

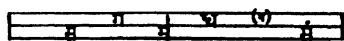
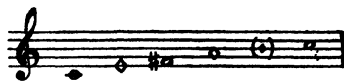
My heart dreams of Hindolā, whose breasts are firm, dressed in colourful garments.

With the flowers of the Lotus she worships the Lord Kṛṣṇā who sits on a swing tied to the hanging roots of a banian tree. She listens to the notes of the flute, her heart full of love, her fair limbs covered with jewels.

GROUP: Spring rāgās

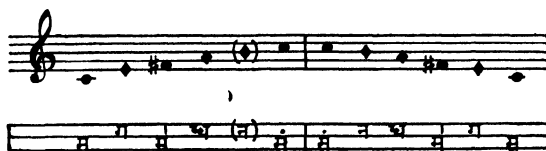
CLASS (*Jāti*): Auḍavā (pentatonic)

TUNING OF INSTRUMENT:



Āroḥā Ascent

Avarohā Descent

SONANT (*Vādī*): A₊ (Dha₊)CONSONANT (*Samvādī*): E₊ (Ga₊)

TIME OF PLAY: in Spring time (otherwise, morning 2nd half (9 to 12))

MODE TYPE (*Ṭhāṭ*): Kalyāṇā

SCALE TYPE: mixed chromatic and enharmonic

CHARACTERISTICS: no D(Ri) and no G(Pa).

More expressive if B (Ni) is also omitted.

EXPRESSION: spring, bursting life, like a war dance. (Hindolā means 'swing'.)
 No softness. Passionate, but not loving, Hindolā is violent. All spring rāgās have this same creative impulse yet Panchamā is milder and Vasantā very soft and delicate.

Virile,
rough,
challenging



B(Ni), when brought in
brings complexity and
uncertainty



TETRACHORDS: (Scale analysis)

Pūrvāṅgā Uttarāṅgā

81/64 ditone 9/8 maj. tone 32/27 trihemitone 32/27 trihemitone 9/8 maj. tone 256/243 ditone 81/64 ditone

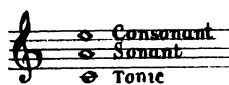
Chromatic Enharmonic

ŚHRUTIS: (Analysis of expression)

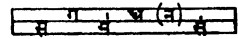
awake, lively, contented
intense, active (adds to expression)
contented, restless, playful
(acute, sensuous)

THEME (*Rūpā*):

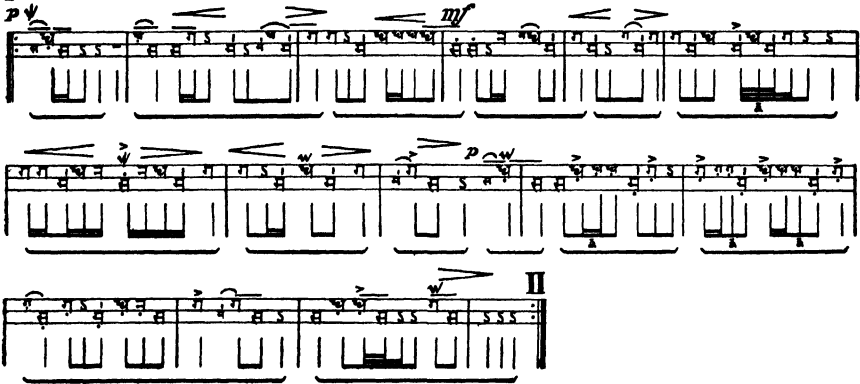
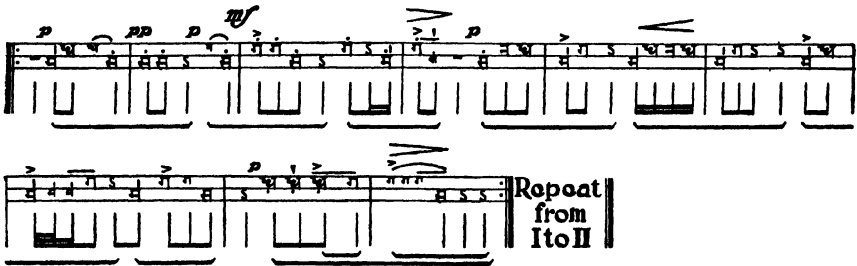
OUTLINE

STHĀYĪANTARĀ

Scale

Vādī  Samvādī 

Mātrā 1 = 88

STHĀYĪI *lively*ANTARĀ

VASANTĪ (VĀSANTI, VASANTĀ)

शिलपिडवर्होच्चयवद्धचूडा (डः)
 कर्णावतंसी कृतशोभनाम्ना (अः) ।
 इन्दीवररयामतनुः सुचित्रा¹
 वसन्तिका² स्यादलि³मञ्जुलभीः ॥

1: तनुर्षिलासी । 2: वसन्तकः । 3: स्यात्फल ।

(*Rāgā Kalpadrumā* p 20 ; *Saṅgītā-Darpanā* 2, 71 ;
Śivā tattvā Ratnākara 6, 8, 105)

* With ear-rings of mango flower and a high diadem spread wide like the fan of a peacock, her indigo body dark like the black bee, lovely, voluptuous, fortunate, is Vasantī the darling of Spring.

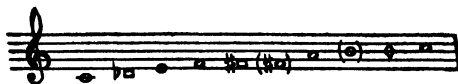
शृङ्गारवनसमीपे नर्तन्तां युवतिजनकदम्बैश्च ।
 शुक्रपिकशारियुक्तं ध्यायेन्मे मनसि सन्ततं वासन्तम् ॥

(*Rāgā Sāgarā* 3, 17)

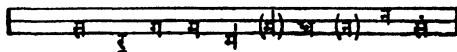
Parrots, Cuckoos and Shāri birds flutter about Vasantā, Lord of Spring, who dances in the garden of Love surrounded by lovely women. His image never leaves my heart.

TUNING OF INSTRUMENT.

GROUP: Spring rāgās



CLASS (*Jāti*): Auḍavā-Shaḍavā
(Pentatonic in ascent, hexa-
tonic in descent)



Āroha Ascent

Avarohā Descent

SONANT (*Vādi*): C(Sa)CONSONANT (*Samvādi*): F# (Ma t.)

TIME OF PLAY: Spring time

MODE TYPE (*Thāt*): Pūrāvī

SCALE TYPE: Chromatic

CHARACTERISTICS: no fifth (no Pa)

EXPRESSION: the feminine aspect of spring. F(Ma) and D $\flat$ -(Ri k.) are very womanly and delicate.

D $\flat$ -(Ri k.-) is very tender (and very prominent) in this rāgā. B $_{+}$ (Ni $_{+}$) is clear and sincere (B (Ni) would be hazy insincere) the use of both F natural (Ma śhuddhā) and F# (Ma tivrā) always accentuates the expression. The relation between D $\flat$ -(Ri k.-) and F natural (Ma) brings great delicacy. All melodic figures begin from E (Ga) and end on D $\flat$ -(Re k.-).

TETRACHORDS: (Scale analysis)

pūrvāṅgā *uttarāṅgā*

3/4 major 3rd	256/225 large tone	75/64 small min. 3rd	9/8 maj. tone	16/15 maj. 1/2 tone
256/243 Limma	32/27 trihemitone	9/8 maj. tone	16/15 maj. 1/2 tone	256/243 Limma
Chromatic		32/27 trihemitone	256/225 large tone	256/243 Limma

ŚHRUTIS: (Analysis of expression)



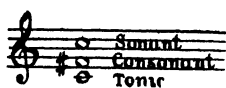
The musical notation consists of a single melodic line on a five-line staff with a treble clef. Below the staff, there are eight vertical lines, each corresponding to a specific note in the melody. Each line is associated with a descriptive text phrase.

very feminine and delicate, very tender
slightly veiled, soft and tender
calm, peace
feminine and delicate
intense, active
soft, aspiration
soft, pleasure loving
clear and sincere, acute

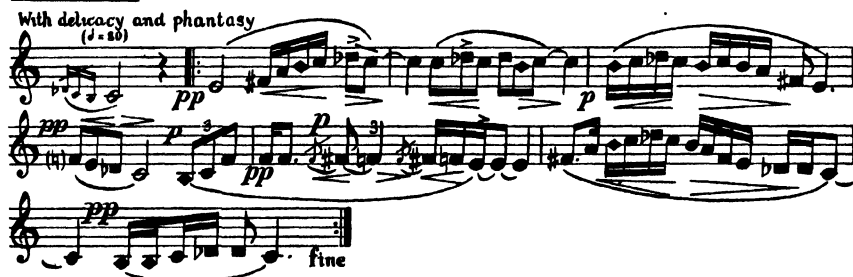
THEME (*Rāpā*):


The musical notation for the theme 'Rāpā' is presented in two systems. Each system includes a melodic line on a five-line staff with a treble clef and a corresponding keyboard diagram below it. The first system shows a more complex melodic line with many notes, while the second system shows a simpler, more rhythmic version of the theme. The keyboard diagrams illustrate the fingerings and positions for the notes on a piano keyboard.

OUTLINE



I STHĀYĪ



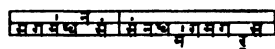
II ANTARĀ



Vādi

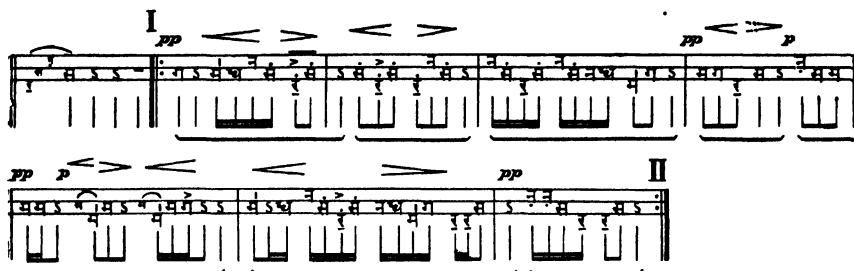
Samvādi

Scale

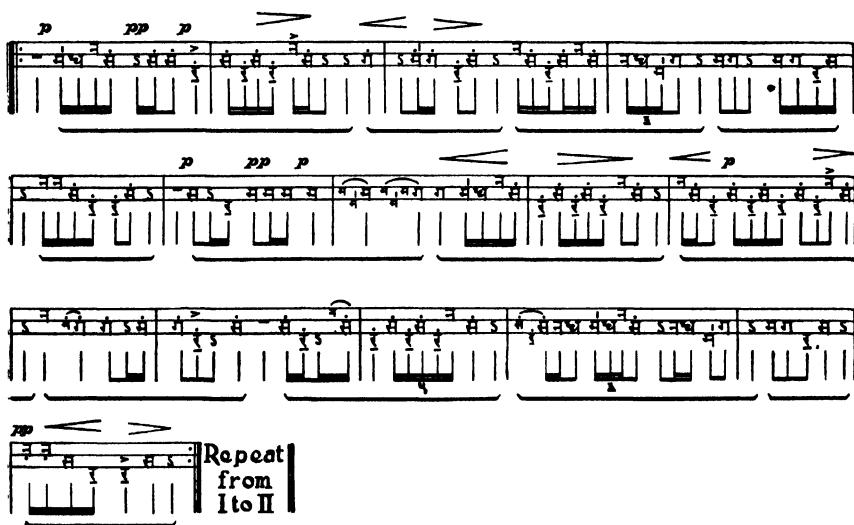


Mātrā 1=80

STHĀYĪ



ANTARĀ



XX RĀGĀS OF THE RAINY SEASON¹

ŚHUDDHĀ (MALLĀR)

Mallārī Mallār

(गौ) गोरी कृशा कोकिलकण्ठ'नादा
गीतच्छलेनात्मपतिं स्मरन्ती ।
आदाय वीणां मलिना रुदन्ती
मल्लारिका यौवनदूनचिन्ता ॥

1: रन्व ।

(*Saṅgītā Darpaṇā* 2, 77 ;
Śivā tattvā Ratnākara 6, 8, 117)

* Pale and weak, her voice like the kokil singing, some cadence of the song reminds her of her lord. Claspings her lute, Mallārikā cries out in misery—heart-anguished with the pain of youth.

Malahārī

शरदम्बुदाभदेहां सुरतरुमूले निवासिनीं शुद्धाम् ।
शिवपूजापरतन्त्रीं शरदरविन्दां मलहारीं ध्याये ॥

(*Rāgā Sāgarā* 3, 7)

I meditate upon Malahārī, who constantly worships Śhivā, the Lord of Sleep. Pure, She rests surrounded with the lotuses of the cool season below the divine tree of ages. Her pure, pale body has the glow of the winter clouds.

¹ The scales of Mallār (mid-year) always resemble those of Sāraṅgās (mid-day).

GROUP: Mallār (Rainy season)

CLASS (*Jāti*): Auḍavā
(pentatonic)

TUNING OF INSTRUMENT:



Āroḥā Ascent

Avarohā Descent



SONANT (*Vādi*): Sa (C)

CONSONANT (*Samvādi*): Ma (F)

TIME OF PLAY: Rainy season

MODE TYPE (*Thāt*): Bilāval

SCALE TYPE: Chromatic

CHARACTERISTICS: no Ga (E) no Ni (B)

EXPRESSION: rains, monsoon. Manly. It is the less delicate of Mallārs. It has no flattened notes, hence no tenderness or melancholy. All the notes give a feeling of determination, even A(Dha) which is soft but without hesitation.

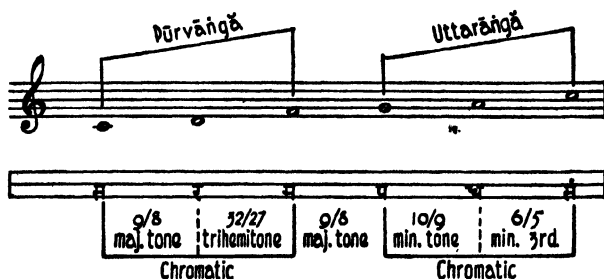
Expression of rains
in all Mallārs



Lightning



TETRACHORDS: (Scale analysis)



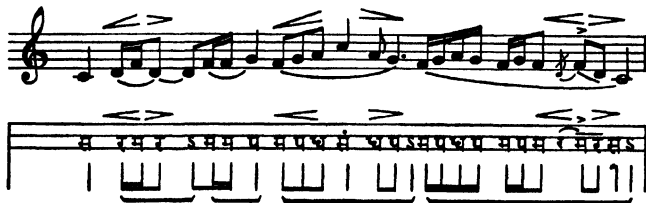
ŚHRUTIS: (Analysis of expression)



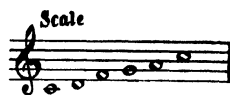
strength, self confidence

calm, confident

strong, joyful

expectation, soft but clear
and determinateTHEME (*Rāṇā*):

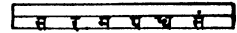
OUTLINE

STHĀYĪANTARĀ

Vādī

Samvādī

Scale



Mātrā 1 = 56

STHĀYĪ

I

mp *p* *mf* *p*

II

ANTARĀ

p *mf*

Repeat from I to II

MEGHĀ (MALLĀR)

नीलोत्पलाभवपुरिन्दुसमानवक्त्रः¹
 पीताम्बरस्तु²षितचातकयाच्यमानः ।
 पीयूषमन्दहसितो घन³मध्यवर्त्ती
 वीरेषु राजति युवा किल मेघरागः ॥

1: नीलः । 2: ह । 3: द्रुप ।

(*Saṅgītā Darpaṇā* 2, 76 ;
Śhivā tattvā Ratnākara 6, 8, 119)

* The ancients tell of Meghā rāgā, lustrous like a blue lotus, the divine smile of his moon-like face is sweeter than ambrosia. Clothed in yellow in the midst of heavy clouds, he shines among the heroes. The thirsty Chātakā-birds that drink only raindrops, at the sight of him cry out for water.

MEGHĀ RAÑJINĪ

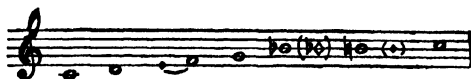
विद्युक्ताङ्गीं विबुधेन्द्रपूजासन्धानहस्तार्पितपुष्पमालाम् ।
 नीलाम्बराढम्बरसन्नितम्बिनीं भजामि नित्यं घनमेघरञ्जीम् ॥

(*Rāgā Sāgarā* 3, 3)

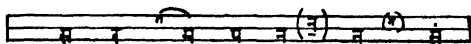
Ever should Meghā rañjini be praised who brings flower garlands for the worship of Indra god of rains. Her body looks like lightning ; a blue veil enhances her beautiful hips.

GROUP: (Rāgās of the rainy season)

TUNING OF INSTRUMENT:



CLASS (*Jāti*): Auḍavā-Shaḍavā
(Pentatonic-hexatonic)



Āroḥā Ascent

Avarohā Descent



SONANT (*Vādī*): Sa (C)

CONSONANT (*Samvādī*): Ma (F)

TIME OF PLAY: at night, or at all times during the rainy season

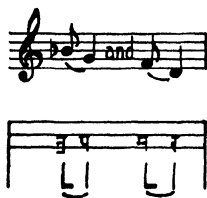
MODE TYPE (*Thāt*): Khammājā

SCALE TYPE: Chromatic

CHARACTERISTICS: no A(Dha); E(Ga) only used as ornament of F(Ma).
Portamento (*Miḍā*) between Ri and Pa (D and G).

EXPRESSION: monsoon, rains, commanding, deep, happy

Rains
(pleasing,
calming)



deep,
commanding,
happy:



expectation



satisfaction



sharp, like
the throwing
of an arrow



TETRACHORDS: (Scale analysis)

Pūrvāṅgā *Uttarāṅgā*

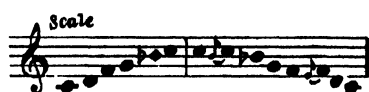
$9/8$ maj. tone	$32/27$ trihemitone	$9/8$ maj. tone	major $5/4$ third	$16/15$ maj. $\frac{1}{2}$ tone
Chromatic			$6/5$ min. third	$256/243$ Limma
			$32/27$ trihemitone	$9/8$ major tone
			Chromatic	

ŚHRUTIS: (Analysis of expression)

bull-like force, self con-
fident, enterprising
lively, pleasing
calm, peace
joyful, active
beautiful, loving
desire, expectation
soft, pleasure-loving
acute, very joyful
glorious

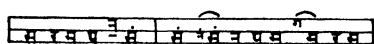
THEME (*Rāpā*):

OUTLINE

I STHĀYĪII ANTARĀ

Vādi सSamvādi स

Scale



Mātrā = 72

STHĀYĪ*stormy*ANTARĀ

DISCOGRAPHY

RECOMMENDED RECORDINGS OF CLASSICAL INDIAN MUSIC

(from the UNESCO report on recorded Classical and Traditional Indian music by Alain Daniélou)

Selection I

Northern Indian Music: Instrumental (10 inch)

ABDUL AZIZ KHAN (Vichitrā Viṇā)	H.M.V. N6982
ALI AKBAR KHAN (Sarode)	H.M.V. N16741
ALLA-UD-DIN KHAN (Sarode)	Megaphone JNG 192
ENAYET KHAN (Surbahār)	Megaphone JNG5236
BISMILLAH (Bhahadāi)	H.M.V. N14560
AHMED JAN TIRULCHVA (Tablā)	H.M.V. N15906
CHHOTA KHAN (Sārangi)	Megaphone JNG 11

Selection II

Northern Indian Music: Vocal (12 inch)

ABDUL KARIM KHAN	Columbia BEX260
FAIYAZ KHAN	Hindusthan HH1
KESARBAI KORKAR	H.M.V. HQ2
OMKARNATH THAKUR	Columbia BEX270

Selection III

Northern Indian Music: Vocal (10 inch)

GULAM ALI KHAN (Baḍē)	Columbia VE5052
GULAM ALI KHAN (Baḍē)	Hindusthan H886
OMKARNATH THAKUR	Columbia GE3132
OMKARNATH THAKUR	Columbia GE3144
ROSHANARA BEGUM	Columbia VE5047
VISHMADEVA CHATTOPADHYAYA	Megaphone JNG449
VISHMADEVA CHATTOPADHYAYA	Megaphone JNG960
FAIYAX KHAN	Hindusthan H1156

Selection IV

Northern Indian Music: Instrumental (10 inch)

ABDUL KARIM KHAN (Viṇā)	Columbia GE17505
ALI AKBAR KHAN (Sarode)	H.M.V. N16781
ALLA-UD-DIN KHAN (Sarode)	Megaphone JNG924
ENAYET KHAN (Sitār)	Megaphone MCC72
MOHAMMAD SHARIF (Vichitrā Viṇā)	H.M.V. N14792
RAVINDRA SHANKAR (Sitār)	H.M.V. N20027
VILAYAT HUSSAIN KHAN (Sitār)	Columbia GE3344
BISMILLAH (Shahnāi)	H.M.V. N14564

RECOMMENDED RECORDINGS OF INDIAN MUSIC]

Selection V

South Indian Music: Instrumental (10 inch)

T. N. RAJARATNAM PILLAI (Nāgasvaram)	Columbia CA720
T. R. MAHALINGAM (Flute)	Columbia GE6389
SANJIVA RAO (Flute)	Columbia GE968
VEENAI DHANAM (Viṇā)	Columbia GE980
VENKATASWAMI NAIDU (Violin)	H.M.V. N8970
GOPINATH'S PARTY (Kathākali)	H.M.V. N18958

Selection VI

South Indian Music: Instrumental (10 inch)

T. R. SANJIVA RAO (Flute)	Columbia GE6274
VEENAI DHANAM (Viṇā)	Columbia GE981
VEENAI DHANAM (Viṇā)	Columbia GE982
MANNARKUDI K. SAVITRI (Gottuvādyam)	Columbia GE6540
VENKATASWAMI NAIDU (Violin)	H.M.V. N8971
T. N. RAJARATNAM PILLAI (Nagasvaram)	Columbia CA731

Selection VII

South Indian Music: Vocal (10 inch)

MUSIRI SUBRAHMANYA AYYAR	Columbia LBE57
RAMANUJA IYENGAR, ARIYAKUDI	Columbia A106
SHRINIVASA IYER, SEMMANGUDI	Columbia VE62
D. K. PATTAMAL	Columbia GE6203
M. S. SUBBULAKSHMI	H.M.V. N18680
N. C. VASANTAKOKILAM	H.M.V. N18817

Selection VIII

South Indian Music: Vocal (12 inch)

G. N. BALASUBRAHMANYA	H.M.V. HT123
N. S. SUBBULAKSHMI	H.M.V. HT116

Selection IX

South Indian Music: Vocal (10 inch)

MUSIRI SUBRAHMANYA AYYAR	Columbia LBE30
D. K. PATTAMAL	Columbia GE6173
M. S. SUBBULAKSHMI	H.M.V. N18234
N. C. VASANTAKOKILAM	H.M.V. N18219

[RECOMMENDED RECORDINGS OF INDIAN MUSIC]

Selection X

Songs of Rabindranath Tagore

TUMI KI KE BOLI CHHABI (Pankaj Mullick)	<i>Columbia VE2524</i>
VASANTE KI SHUDHU KOVALA (Shāntidēvā Ghosh)	<i>H.M.V. N27614</i>
HE NIRUPAMA (Hemanta Mukherjee)	<i>Columbia GE2873</i>
JAGA JAGA ALASA (Hemanta Mukherjee)	<i>Columbia GE7502</i>
OGO BADHU SUNDARI (Amitā Sēn)	<i>Hindusthan H866</i>
CHINILE NA AMARE KI (Amitā Sēn)	<i>Hindusthan H279</i>

Selection XI

Tibetan Music

<i>The Offering of the 10th</i> (Monks of the Maru Monastery)	<i>H.M.V. N16622</i>
<i>The Lion of the Moon</i> (Kyumu Lunga Troupe)	<i>H.M.V. N16623</i>
<i>The Nests of the Birds</i> (Lhasa Orchestra)	<i>H.M.V. N16624</i>
<i>Lady, bright as the sun</i> (Kyumu Lunga Troupe)	<i>H.M.V. N16678</i>
<i>The Sea Goddesses</i> (Lhasa Orchestra)	<i>H.M.V. N16679</i>
<i>Nor-Sang Trang-Sum</i> (Lhasa Orchestra)	<i>H.M.V. N20020</i>

