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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 DANIELOU



*Halcyon Press: London*

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*under the auspices of UNESCO*

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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 Viṇā 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*

**E**ACH 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 Guṇākalī 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 *Chatvārimśhāch'hatārāgā-nirūpanam* attributed (some think wrongly) to Nāradā and in the *Saṅgītā-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'hatārāgānirūpanam* 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 *Saṅgītā Ratnākarā*, and most of its rāgā-poems are reproduced in the early eighteenth-century encyclopaedia, the *Śhivātattvā Ratnākarā* which quotes only Śhaivā works. The *Saṅgītā Darpanā*, 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) 1; Tivrā (sharp) 2; hold sound 3; no sound -;

Mātrās: one mātrā 1; two mātrās 1 1; etc. half mātrā 1/2; quarter mātrā 1/4; three 1/3 mātrā 1/3 etc.

Octaves: high octave 4, middle octave 3, lower octave 2;

Ornaments: mīḍā (glissando) 1 2; gamakā (grace) 1 2, 1 2,

1 2 = 1 2, 1 2 = 1 2, 1 2 = 1 2 3.

[INTRODUCTION

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

*Accents:*  $\acute{\text{a}}$  accent.  $\text{̣}$  stop sound as soon as uttered;

phrasing  $\text{̣} \dots \text{̣}$ ;

$\text{<}$  increase voice;  $\text{>}$  decrease voice.

repeat  $\text{||} \dots \text{||}$

In the rarely used  $\text{̣}$  and  $\text{̣}$  the sides remain open for crotchet and quaver and are closed for minim and semi-breve  $\text{̣}$   $\text{̣}$ .

*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

अतिस्निग्धोऽतिगौरश्च 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. Charminglly playful she talks lightly, her eyes like red lotuses.

## Lalitā

प्रफुल्लसतच्छदमाल्यधारी<sup>1</sup>  
 युवा<sup>2</sup> च गौरोऽब्जदलायताक्षः<sup>3</sup> ।  
 विनिःश्वसन्<sup>4</sup> देव<sup>5</sup>वशात्<sup>6</sup> प्रभाते  
 विलासत्रेषा ललिता प्रदिष्टा ॥

OR (यस्याः पतिः सा ललिता प्रदिष्टा ॥)

- 1: युक्ता OR नीलकण्ठः । 2: रुचा OR गौरी ।  
 3: गौरोत्पललोचनभीः OR कुशाङ्गी तरुणीचलाक्षी  
 OR सुगौरकान्तिर्युवती सुरदृष्टिः । 4: विनिर्गता ।  
 5: श्वास । 6: विनिःश्वसन्ती सहसा ।

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

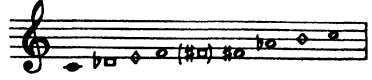
\* Lalitā, young and fair, and garlanded with seven-fold flowers. Her long eyes like the petal of the lotus. Sighing, overwhelmed by fate—still, at dawn, dressed for a lovers' meeting.

OR, IN ANOTHER READING

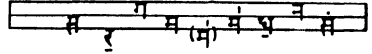
\* The young and fair Lord of Lalitā wears a garland of the sweet-scented seven-fold flowers. His lovely laughing eyes are long like the petal of the white lotus. It is dawn. Overwhelmed by fate, Lalitā sighs dressed for a lovers' meeting.

GROUP: independent

TUNING OF INSTRUMENT:



CLASS (*Jāti*):  
 Ṣhāḍava (hexatonic)



*Arohā* Ascent

*Avarohā* Descent



SONANT (*Vādi*): F(Ma)

CONSONANT (*Samvādi*): C(sa)

TIME OF PLAY: Early morning (before sunrise)

MODE TYPE (*Thāt*): Śhri

SCALE TYPE: Chromatic (plagal)

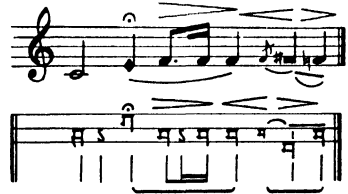
CHARACTERISTICS: No G (Pa); two F (2 Ma) [Bhātkhaṇḍe gives Lalitā with a natural A (Dha śhuddhā).]

EXPRESSION:

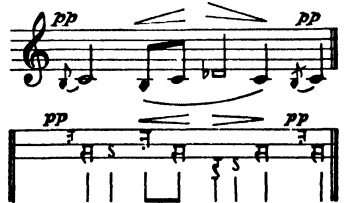
Dawn

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



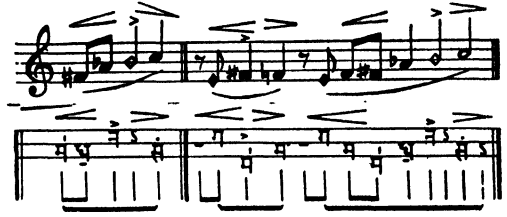
dawn



absence of Sun  
 dawn



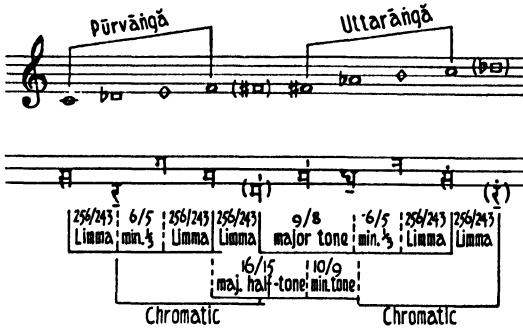
*Coming Sunrise*  
B+ (Ni+)



*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

LALITĀ]

THEME (*Rapa*):

The image shows a musical score for a piece titled "LALITĀ]". The page number is 19. The score is for a "THEME (*Rapa*)". It consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody begins with a piano (*p*) dynamic and features a triplet of eighth notes in the first measure. The melody is characterized by slurs and accents. The bottom staff is a piano accompaniment staff, also starting with a piano (*p*) dynamic. It features a steady eighth-note accompaniment with a triplet in the first measure. The score is written in a traditional musical notation style.

## OUTLINE

Consonant (Samvādī)  
Sonnant (Vādī)  
Tonic

Scale

STHĀYĪ

Very tender (J. 46)



*pp* *p* *ppp*

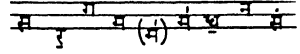
ANTARĀ

*p* *pp*

OUTLINE

Scale

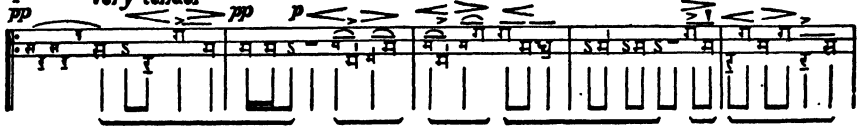
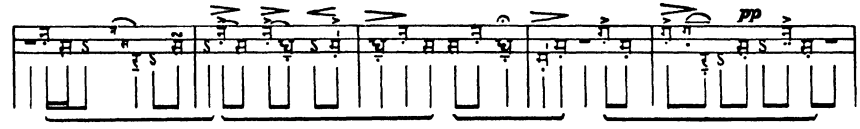

Vādi  Samvādi 



Mātrā 1=46

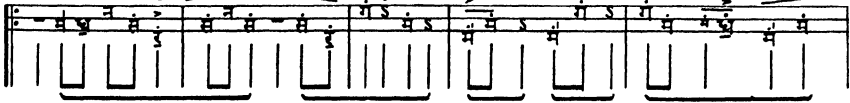
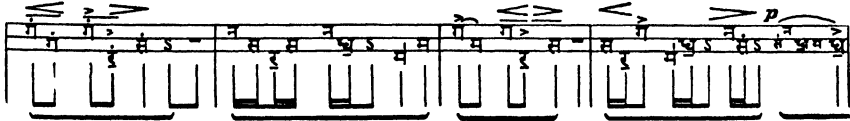
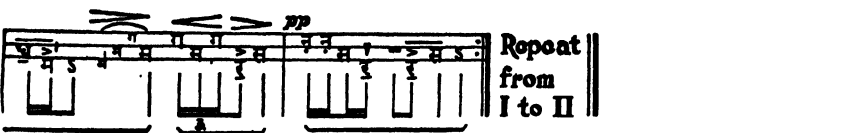
**STHĀYĪ**

I *pp* *very tender* *pp* *p*

*pp* *ppp* II

**ANTARĀ**

*pp* Repeat from I to II



## II VIBHĀSĀ—at sunrise

शुभ्राम्बरो गौरवर्याः सुकान्तिः  
 भीरोल्लसत् कुन्तलघृष्टगण्डः ।  
 सूर्य्योदये 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.

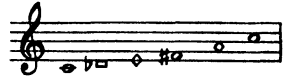
ललितवद्विभासस्तु

(*Saṅgītā Darpaṇā* 2, 136)

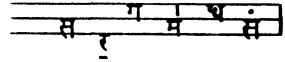
Vibhāsā is like Lalitā.

GROUP: independent

TUNING OF INSTRUMENT



CLASS (*Jāti*):  
Auḍavā (pentatonic)



*Ārohā* Ascent      *Avarohā* Descent



SONANT (*Vādi*): A (Dha)

CONSONANT (*Samvādi*): E (Ga)

TIME OF PLAY: day at sunrise (after Lalitā)

MODE TYPE (*Tihāṭ*): Mārāvā

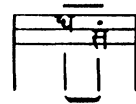
SCALE TYPE: Chromatic (defective)

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.

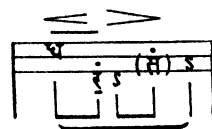
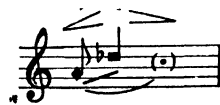
EXPRESSION:

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 challenging.)

*night*



*tender  
mysterious*



TETRACHORDS: (Scale analysis)

$\frac{256}{243}$ Limma	$\frac{6}{5}$ minor third	$\frac{9}{8}$ major tone	$\frac{32}{27}$ trihemitone	$\frac{32}{27}$ trihemitone
		perfect 4th	$\frac{4}{3}$	

ŚHRUTIS: (Analysis of expression)

Subtlety, tenderness

lovely, lively

unstable, mysterious, critical  
time

(no G) (no Pa) no sun

joyful, loving

THEME (*Rūpā*):

OUTLINE

A musical staff showing notes with labels: C, GANAKHANI, Sanaat, and Tonic.

A musical staff with notes and the label "Scale".

I STHĀYĪ

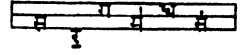
Musical score for I STHĀYĪ, featuring three staves with notes, dynamics (pp, mf, p), and tempo markings (Dreamy and soft, ♩ = 44).

II ANTARĀ

Musical score for II ANTARĀ, featuring four staves with notes, dynamics (p, pp), and markings like "dal" and "at fine".

Scale:

Vādī ṣ Samvādī ṛ



Mātrā 1 = 44

**STHĀYĪ**

*dreamy and soft*

**ANTARĀ**

### III BHAIRAVĀ GROUP—*after sunrise*

#### BAṄGĀLĀ

Baṅgāli

कृष्णा कृष्णाम्बरा धीरा प्रगल्भा रतिज्ञाक्षसा ।

महास्तनी तन्त्रिहस्ता षण्णाली 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, Baṅgāli, dear to rogues.

Bāṅgāli

कक्षानिवेशितकरणधरायताक्षी

भास्त्र<sup>1</sup>स्त्रिशूलपरिमण्डितवामहस्ता ।

भस्मोज्ज्वलानिषिद्धबद्धजटाकलापा

षाण्णालिकेस्यभिहिता तरुणार्कवर्णा<sup>2</sup> ॥

1: कक्षे निवेशितकरा वरुणी तपस्विन्युप । 2: रोषिः ।

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

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

Baṅgālā

इन्द्रनीलभासमानकाकपक्षधारिण्यं

चन्द्रशेखराङ्घ्रियुग्मपूजनं जनार्चितम् ।

खड्गखेटधारिण्यं जपासुमारुण्यं च [तम्]

षण्णारागशेखरं हृदि स्मरामि सन्ततम् ॥

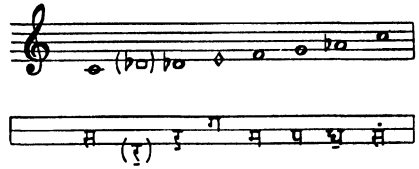
(*Rāgā Sāgarā* 3, 25)

His sacred lock, bound on one side, shines like black sapphire. Ever shall my heart dream of Baṅgālā, 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)



*Arohā* Ascent

*Avarohā* Descent



SONANT (*Vādi*): C(sa)

CONSONANT (*Samvādi*): F(Ma)

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

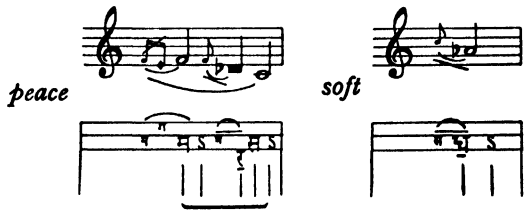
MODE TYPE (*Thāī*): Bhairavā

SCALE TYPE: Chromatic-Enharmonic

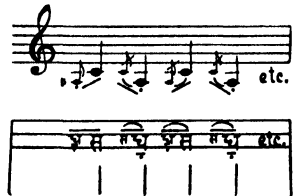
CHARACTERISTICS: No B(Ni); E(Ga) very light [Bhātkhaṇḍe gives the Vādi-Samvādi as A♭(Dha k.) and D♭(Ri k.)]

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.



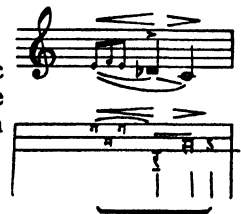
the Rāgā often begins with a swing



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



characteristic figure at the end of each motive



TETRACHORDS: (Scale analysis)

Pūrvāṅgā.      Uttarāṅgā

$\frac{16}{15}$ major $\frac{1}{2}$ tone	$\frac{32}{27}$ trihemitone	$\frac{256}{243}$ Limma	$\frac{9}{8}$ major tone	$\frac{256}{243}$ Limma	$\frac{81}{64}$ ditone
$\frac{256}{243}$ Limma	$\frac{6}{5}$ 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 (*Rapā*):



OUTLINE

□ SĀDHAK  
○ CĀRAHĀN  
◇ TONIC

Scale

I STHĀYI

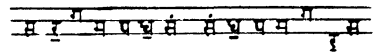
Soft and tender (♩ = 44)

II ANTARĀ

D.C.

Scale

Vādi  $\underline{\text{म}}$  Samvādi  $\underline{\text{स}}$



Mātrā I = 44

**STHĀYĪ**

**I** *soft and tender*

*pp*

*p*

*p*

**II**

**ANTARĀ**

**Repeat from I to II**

BHAIRAVĀ—*after sunrise*

भस्माङ्गलिसानयवः 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  
 सर्पैर्विमूषिततनुर्गजकृषिवासाः ।  
 भास्वत्त्रिशूलकर एष नृमुण्डधारी  
 शुभ्रान्धरो जयति भैरव आदिरागः ॥

(*Saṅgītā Darpaṇā 2, 46*  
*Shivā 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  
 शिवार्चनमनोरथं 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.

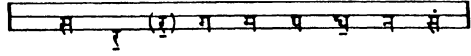
TUNING OF INSTRUMENT

GROUP: Bhairavā



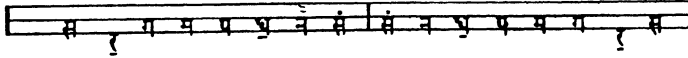
CLASS (Jāti):

Sampūrṇā (heptatonic)



Āroḥā Ascent

Āvarohā Descent



SONANT (Vādī):

A flat (Dha komal)

CONSONANT (Samvādī):

D flat (Ri komal)

TIME OF PLAY: day first quarter (from sunrise)

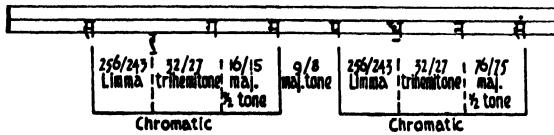
MODE TYPE (Thāī): Bhairavā

SCALE TYPE: Chromatic

CHARACTERISTICS: The tender D<sub>b</sub>- (Ri k-) can become, in ascending, D<sub>b</sub> (Ri k<sub>n</sub>) it gives then an idea of action

EXPRESSION: Morning invocation, soft, tender, melancholy

TETRACHORDS: (Scale analysis)



Ri  $k_n$  ( $D\flat_n$ ) and Ga+ ( $E+$ ) are sometimes used, although in ascent only:

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

Musical notation for the Bhairav scale. The notes are G, A, B, C, D, E, F, G. The notes A, B, and C are marked with a diamond symbol. Labels: Commaant (above G), Sannaat (above A), Tonic (below G).

Musical notation for the Bhairav scale, labeled "Scale". The notes are G, A, B, C, D, E, F, G.


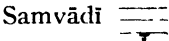
I SHĀYI

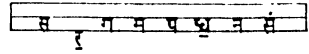
Musical notation for the first section of the piece, labeled "Very soft (J-sa)". The notation is in treble clef with a key signature of one flat. It consists of five staves of music. Dynamics include *pp*, *p*, *mf*, and *pp*. There are various ornaments and phrasing slurs throughout.

II ANTARĀ

Musical notation for the second section of the piece, including a Coda. The notation is in treble clef with a key signature of one flat. It consists of three staves of music. Dynamics include *p* and *dal sf*. The section ends with a Coda symbol.

Scale

Vādi  Samvādi 



Mātrā 1 = 58

STHĀYĪ

*very soft*

*pp p pp p < p < p < pp p < > pp (∞)*

*I < > pp p < > < > < >*

*< > mf pp mf < > p < > p < >*

*II*

ANTARĀ

*p < > < > < > < >*

*Repeat from I to II*

RĀMĀKALĪ<sup>1</sup>—after sunrise

Rāmākri

यक्षिणी पद्मवदना यक्षकिन्नरदुर्लभा ।  
वीणाहस्ता पर्वतस्या रामक्रीरुच्यते बुधैः ॥

(Chatvārimśach'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 च<sup>1</sup>  
नीलं निचोलं वपुषा वहन्ती ।  
कान्ते समीपे कमनीयकण्ठा<sup>2</sup>  
मानोन्नता रामकली मतेयम् ॥  
1: नि । 2: पदवाभितेऽपि ।

(Sāṅgītā 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) शरकोदण्डधारिणीम् ।  
जम्बूफलनिभां देवीं ध्याये रामक्रियां सदा ॥

(Rāgā Sāgarā 3, 18)

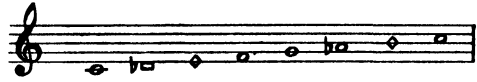
A shining woman in the posture of heroes, thus should Rāmākriyā be seen. Dark like the jambu fruit she holds a bow and an arrow.

<sup>1</sup> Sometimes called Rāmākri or Rāmākiri.

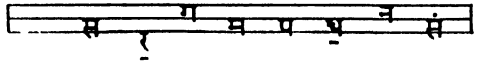


TUNING OF INSTRUMENT

GROUP: Bhairavā

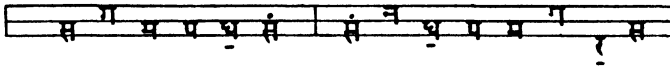


CLASS (*Jāti*): Auḍavā-sampūrṇā  
(Pentatonic in ascent, heptatonic in descent)



Āroḥā Ascent

Avarohā Descent



SONANT (*Vādi*): G(Pa)

CONSONANT (*Samvādi*): C(Sa)

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

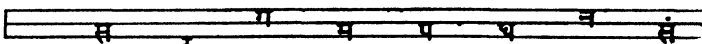
MODE TYPE (*Tṛāṣ*): Bhairavā

SCALE 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)

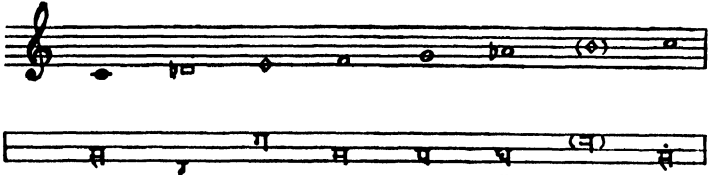
EXPRESSION: fully awake, joyful, active, without the anguish of desire, B+(Ni+) being sparingly used. Sa and Pa(C and G) as Vādi and Samvādi denote activity

TETRACHORDS: (Scale analysis)



$\frac{256}{243}$ Limma	$\frac{6}{5}$ minor 3rd	$\frac{256}{243}$ Limma	$\frac{9}{8}$ maj. tone	$\frac{256}{243}$ minor 3rd	$\frac{6}{5}$ minor 3rd	$\frac{256}{243}$ Limma
Chromatic			Chromatic			
$\frac{81}{64}$ major 3rd			$\frac{81}{64}$ major 3rd			
Enharmonic			Enharmonic			

ŚHRUTIS: Analysis of expression



(never accentuated), tender

active

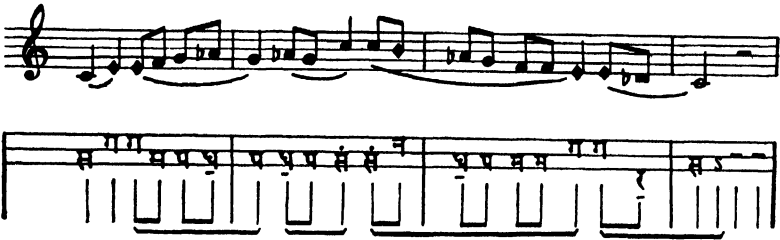
contentment, peace

active, awake

tender, interrogative

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

THEME (*Rāpā*):



OUTLINE

♪ Caranant  
 ○ Sonant  
 ◊ Tonic

Scale

I STHĀYĪ

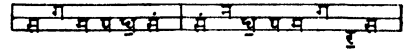
Fully awake (*♯43*) *p*

II ANTARĀ

*pp* D.C.

Scale

Vādi      Samvādi     



Mātrā 1 = 63

STHĀYĪ

*fully awake*

I

II

ANTARĀ

## GUṆĀKALĪ<sup>1</sup>—*in the morning*

Guṇākriyā

गोपजातिप्रिया साध्वी गोरोचनविलेपना ।  
गूढचर्या गुणक्रिया कथिता कौशिकाङ्गना ॥

(*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

शोकाभिभूतनयनारुणदीनदृष्टिः<sup>1</sup>  
नम्रानना धरणिभ्रूत्तरगात्रयष्टिः ।  
आमुक्तचारुकवरी प्रियदूरवृत्ता<sup>2</sup>  
संकीर्तिता गुणकिरी करुणोत्कृश्याङ्गी<sup>4</sup> ॥

1: करुणं रुन्ती । 2: वर्ती or दृष्टिः ।

3: तरुणी । 4: गौरीकिया विजयते कृशरूपयेया ।

(*Saṅgītā 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

धीचन्द्रनोद्यानविज्ञासभासुरां  
पीतान्बराक्षङ्कृतसञ्जितम्बिनीम् ।  
वीणाप्रवासाञ्चितवामभागां  
गुणदक्रियां मे मनसा स्मरामि ॥

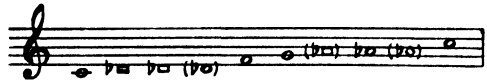
(*Rāgā Sāgarā* 3, 23)

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.

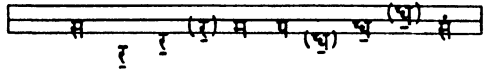
<sup>1</sup> Sometimes called Guṇākriyā or Guṇākiri or Gauḍākri.

TUNING OF INSTRUMENT

GROUP: Bhairavā

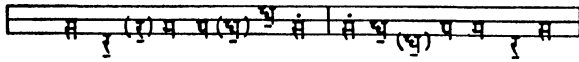


CLASS (*Jāti*): Auḍavā (Pentatonic)



*Āroḥā* Ascent

*Avarohā* Descent



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

TIME OF PLAY: morning

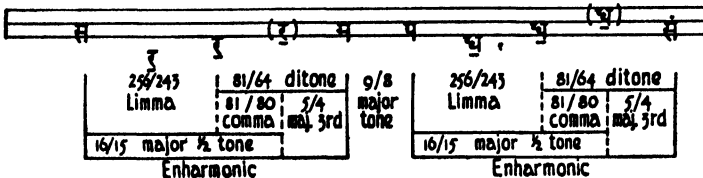
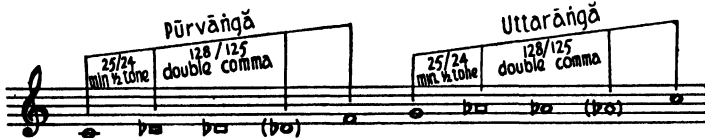
MODE TYPE (*Tḥāṭ*): Bhairavi

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)



ŚHRUTIS: (Analysis of expression)

The image shows two musical staves. The top staff is a treble clef staff with notes and rests, some of which are grouped in parentheses. The bottom staff is a lower staff with swaras (S, P, M, N, S) and rhythmic markings (1, 2, 3, 4, 5) below it.

- sad, dejected
- loving, tender
- confident
- peace, contentment
- activity
- sad
- anxious, melancholy
- loving, tender

THEME (*Rūpā*):

The image shows two musical staves. The top staff is a treble clef staff with notes and rests. The bottom staff is a lower staff with swaras (S, P, M, N, S) and rhythmic markings (1, 2, 3, 4, 5) below it.

OUTLINE

Scale

Consonant  
Sonnant  
Tonic

I STHĀYĪ

Grave (♩=60)

*pp* *p* *p*


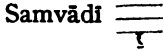
II ANTARĀ

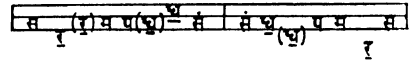
*pp* *pp* *p* *pp* *p* *pp* *p*

D.C.



Scale

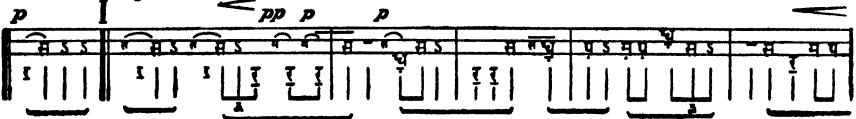
Vādi  Samvādi 

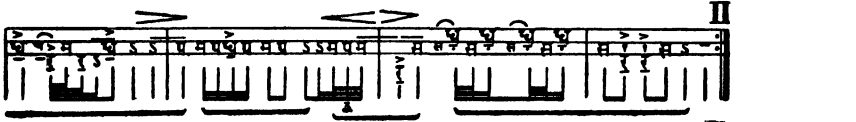


Mātrā r = 60

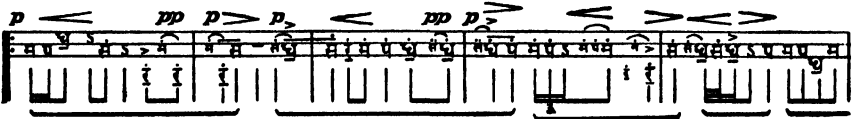
STHAYI

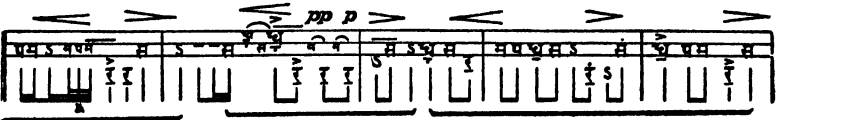
*grave*

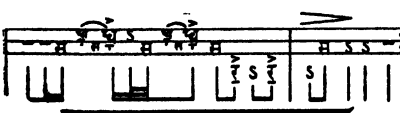
*p* **I** 

**II** 

ANTARA

*p* 



 **Repeat from I to II**

## IV TODĪ [GROUP ONE] FIRST QUARTER OF THE DAY

## TODĪ—in the morning

तुषारकुन्दोज्ज्वलदेहपट्टिः कार्मीरकर्पूरविलितदेहा ।  
 विनोदयन्ती हरियां वनान्ते वीणा<sup>1</sup>धरा 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 jasmin-flower. The woodland deers are spellbound at the sight of Toḍī splendid, holding a lute.

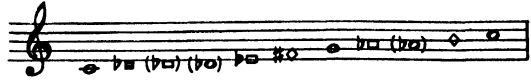
कादम्बरीरसविपूरितकाचपात्रां  
 विन्यस्तवामकरशोभितचारुवक्त्राम् ।  
 सव्येन नायकपटाग्रदशां वहन्तीं  
 तोडीं सदा मनसि मे परिचिन्तयामि ॥

(*Rāgā Sāgarā* 3, 45)

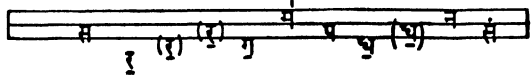
Never shall my heart forget Toḍī, one hand supporting her charming face, the other clasping the edge of her lover's garment. Her crystal cup is filled with the wine of Kadambā.

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)

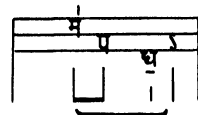
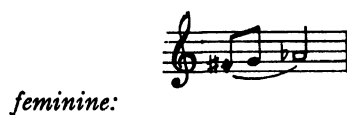
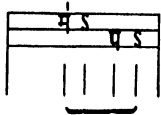
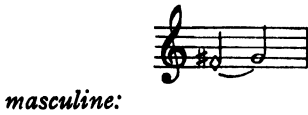
MODE TYPE (*Thāṭ*): Toḍī

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.



TETRACHORDS: (Scale analysis)

Diagram illustrating Tetrachords (Scale analysis) with ratios and interval names:

- 256/243 Limma
- 10/9 min. tone
- 27/22 small mod. 3rd
- 25/24 minor
- 256/243 Limma
- 6/5 min. 3rd
- 256/243 Limma
- 256/243 Limma
- 25/24 min. 1/2 tone
- 75/62 large minor 3rd
- fourth 4/5
- 81/80 comma
- fourth 4/5 Chromatic
- 25/24
- 81/80
- fourth 4/5 Enharmonic

ŚHRUTIS: (Analysis of expression)

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):

OUTLINE

Cansamant  
 Samant  
 Tonic

Scale



I STHĀYI

Very slow, soft and melancholy (♩=35)

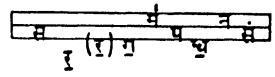
Musical score for I STHĀYI, featuring five staves of music. Dynamics include *mf*, *p*, and *pp*. The piece is marked "Very slow, soft and melancholy (♩=35)".

II ANTARĀ

Musical score for II ANTARĀ, featuring six staves of music. Dynamics include *mf*, *pp*, and *p*. Articulations include *agitato*, *dolente*, and *a tempo*. The piece concludes with "dal ♩".

Vādi  Samvādi 

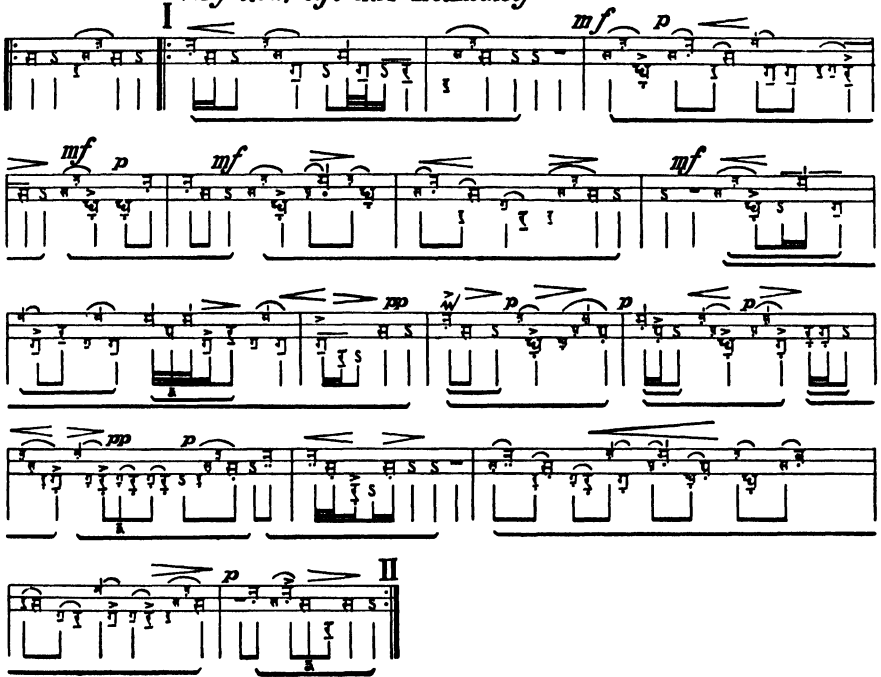
Scale



Mātrā 1 = 35

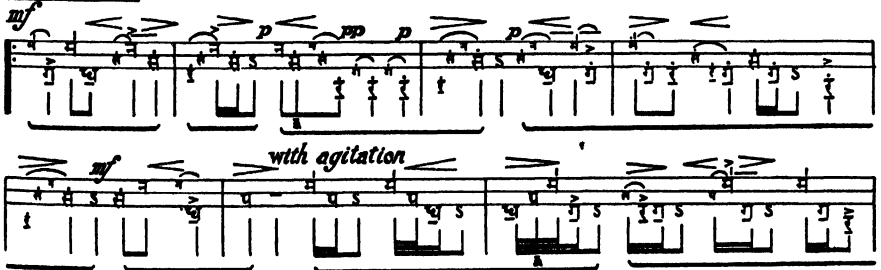
STHĀYĪ

*very slow, soft and melancholy*



Musical notation for the STHĀYĪ section, consisting of five staves of music. The notation includes various dynamics such as *mf*, *p*, and *pp*, and articulations like accents and slurs. The piece is marked with a first ending 'I' and a second ending 'II'.

ANTARĀ



Musical notation for the ANTARĀ section, consisting of two staves of music. The notation includes dynamics such as *mf* and *p*, and the instruction *with agitation*.

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

A musical staff containing a sequence of notes and rests. The notes are mostly eighth and sixteenth notes, some beamed together. Above the staff, there are dynamic markings: *pp*, *p*, *pp*, *pp*, *p*, and *mf*. There are also hairpins indicating volume changes.

*pp* *mf* *p* *a tempo*

A musical staff containing a sequence of notes and rests. The notes are mostly eighth and sixteenth notes, some beamed together. Above the staff, there are dynamic markings: *pp*, *mf*, *p*, and *a tempo*. There are also hairpins indicating volume changes.

A musical staff containing a sequence of notes and rests. The notes are mostly eighth and sixteenth notes, some beamed together. Above the staff, there are hairpins indicating volume changes.

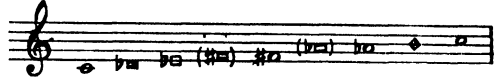
**Repeat  
from  
I to II**

## VILĀSĀKHĀNĪ TOḌĪ

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

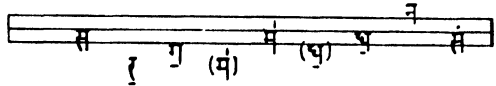
### TUNING OF INSTRUMENT

GROUP: Toḍi



CLASS (*Jāti*):

Ṣhaḍavā (hexatonic)



*Āroḥā* Ascent

*Avarohā* Descent



SONANT (*Vādi*): Aḃ- (Dha k-)

CONSONANT (*Samvādi*): Eḃ- (Ga k-),  
but Dḃ-- (Ri k-- ) is also very prominent

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

MODE TYPE (*Tḥāṭ*): Toḍi

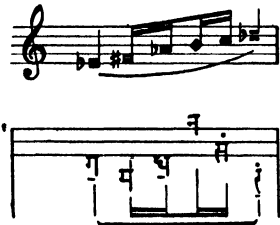
SCALE TYPE: Chromatic in the lower tetrachord and usually chromatic in the upper one, which only accidentally becomes Enharmonic (B++; Ni++)

CHARACTERISTICS: No G (no Pa). Resembles Gurjāri but with F#-- (Ma t--). [(Under the name of Vilāsākhānī Bhātkhaṇḍe gives another rāgā with Bḃ (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*





F#-- (Ma T--) gives sadness, which without G (Pa), in the melancholy surroundings of Toḍī, brings out the burning intensity of grief (while F natural (Ma śuddhā) in Gurjārī expresses quiet and peaceful resignation). G (Pa) in Toḍī, brings forth a radiant sunshine in which sorrows are dissolved

*melancholy*

The very sharp B++ (Ni++) further intensifies the sadness

TETRACHORDS: (Scale analysis)

Pūrvāṅgā                      Uttarāṅgā

Chromatic			Enharmonic		
25/24	9/8	32/27	32/27	27/25	25/24
min. 1/2 tone	ma. tone; trihemitone	major tone	trihemitone	large 1/2 tone	min. 1/2 tone
			100/81	25/24	
			small major	3rd. min. 1/2 tone	

ŚHRUTIS: (Analysis of expression)

- very sad and tender
- melancholy
- intense sadness
- activity, intensity (here burning intensity of grief)
- (no G (Pa) means great sorrow, irreparable loss)
- very sad
- expecting, tender
- interrogation, doubt
- acute, intense

VILĀSAKHĀNI TŌḌI]

THEME (*Rāḍā*):

The image shows a musical score for a theme in Vilāsakhāni Tōḍi. The top part is a single staff of music in treble clef, containing a sequence of notes with various accidentals (sharps, flats, naturals) and a triplet of eighth notes. The bottom part is a tablature for a 12-string instrument, with vertical lines representing frets and numbers 1-4 indicating the fret numbers for the notes. The tablature is divided into two measures, corresponding to the two measures of the staff above.

OUTLINE

Consonant  
Somanant  
Tonic

Scale

I STHĀYI

Very sad (1-36)

II ANTARĀ

DC

Scale

Vādī Samvādī

Mātrā 1 = 36

STHĀYĪ

I *very sad'*

ANTARĀ

## V TODĪ [GROUP TWO FIRST QUARTER OF THE DAY

YAVANĀPŪRĪ TODĪ—*in the morning*

गौराङ्गो मूर्ध्नि वेणीं कनकमणिमयं कर्णपुष्पं दधाना  
 प्रोदेषद्रकनेत्रा यवनसुवनिता वस्त्रवेशाधिकाढ्या ।  
 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: ToḢi

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

TUNING OF INSTRUMENT:



*Āroḥā* Ascent

*Avarohā* Descent



SONANT (*Vādī*): Aḃ (Dha k.)

CONSONANT (*Samvādī*): Eḃ (Ga k.)

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

MODE TYPE: (*Thāḡ*): Yavanāpūri

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

CHARACTERISTICS: combination of Deśhī and Gāndhārī (Bhātkhaṇḍe calls this rāḡā 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 (Aḃ, Dha k.), with grace and beauty

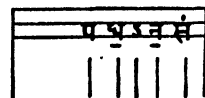
D (Ri) manly, commanding, childish, stubborn. (In Āsāvārī Dḃ (Ri k.) is wise and melancholy)

Aḃ (Dha k.) is mature

Bḃ+ (Ni k.+ ) is impure, selfish



*Request with selfish motives*



TETRACHORDS: (Scale analysis)


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

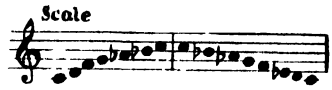
ŚHRUTIS: (Analysis of expression)

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 (*Rapā*):

OUTLINE

 *Consonant*  
*Shrivant*  
*Tonic*

Scale 

STHĀYI

*Lovingly (J.58)*  
  
Musical score for Sthāyi, consisting of five staves. It begins with the instruction *Lovingly (J.58)*. The piece includes various dynamics such as *p*, *pp*, *mf*, and *ppp*, and features triplets and slurs. The score concludes with the word *fine*.

ANTARĀ

  
Musical score for Antarā, consisting of three staves. It includes dynamics such as *p*, *pp*, *mf*, and *ppp*, and features triplets and slurs. The score ends with the word *dal* and a *58* marking.





ĀSĀVERĪ—in the morning

कुंकुमाङ्कितवचोजा पुरुषेण समास्थिता ।  
सङ्गीतरसिका राजत्यसावेरी मुनेर्मते ॥

(*Chatvārimśhach'hatarāgānirūpaṇam* 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.

कुचाभोगाहारं गलितवसनां सद्विलसनां  
भुजादेशप्राचत्कुचभरभरां कन्दुकधराम् ।  
नमद्गात्रां स्वेन प्रकटितमुखीं गौरमुनस्त्री-  
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.

Āshāvāri

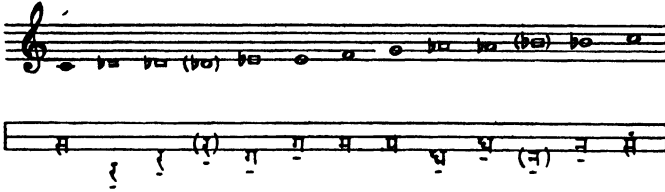
श्रीखण्डशैलशिखरे<sup>1</sup> शिखि<sup>2</sup>पिच्छवत्सा<sup>3</sup>  
मातङ्गमौक्तिकमनोहर<sup>4</sup> हारवल्ली ।  
आकृष्य चन्दनतरो<sup>5</sup>रुगं वहन्ती  
साऽशा<sup>6</sup>वरी वलयमुज्ज्वलनीलकान्तिः ॥

1: रः । 2: शुकः । 3: सः । 4: कुसुमम् । 5: स्तु । 6: सा ।

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

\* On the peak of a mountain, Āshāvāri 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: Toṭī

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

Ārohā 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

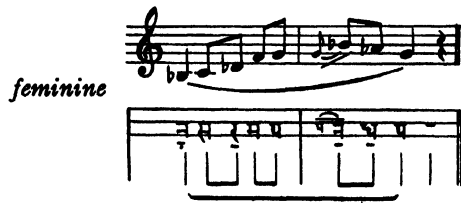
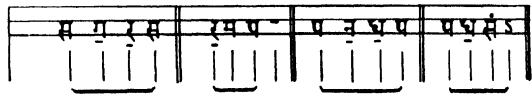
SCALE TYPE: enharmonic in ascent, and diatonic in descent

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 Yavanāpūrī is manly, commanding, childish, stubborn.) Much use of A flat (Dha komal) makes this rāgā very expressive and tender.



TETRACHORDS: (Scale analysis)

$\frac{4}{3}$ maj. 5th tone, 3rd Enharmonic	$\frac{5}{4}$ maj. 4th tone	$\frac{9}{8}$ maj. 3rd tone	$\frac{256}{63}$ Limma; di- tone Enharmonic	$\frac{9}{8}$ maj. 3rd tone	$\frac{9}{8}$ maj. 3rd tone	$\frac{125}{24}$ min. 2nd tone	$\frac{9}{8}$ maj. 3rd tone	$\frac{9}{8}$ maj. 3rd tone	$\frac{125}{24}$ min. 2nd tone	
				Pythagorean diatonic			Pythagorean diatonic			
				$\frac{9}{8}$ maj. 3rd tone	$\frac{256}{243}$ Limma					
				$\frac{10}{9}$ min. 2nd tone	$\frac{256}{243}$ Limma	$\frac{10}{9}$ maj. 3rd tone				

ŚHRUTIS: (Analysis of expression)

- 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 (Rāṇā):

OUTLINE

□ • Consonant  
 □ | Anantant  
 ○ • Tonic

Scale

I SHĀYI

Very slow and soft (*♩ = 60*)



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

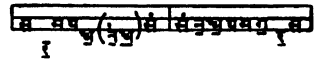
II ANTARĀ

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

D.C.

Scale

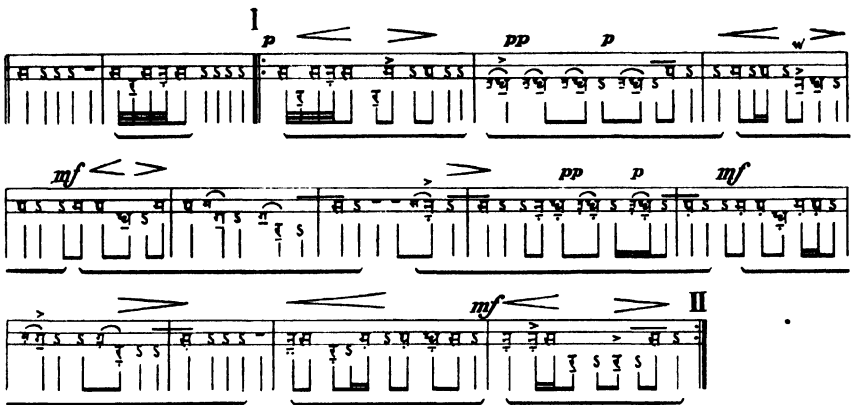
Vādī  Samvādī 

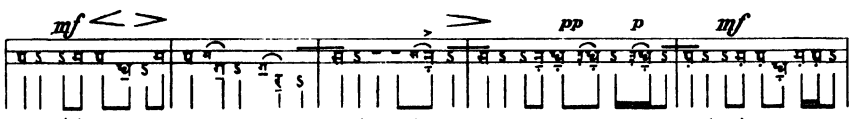


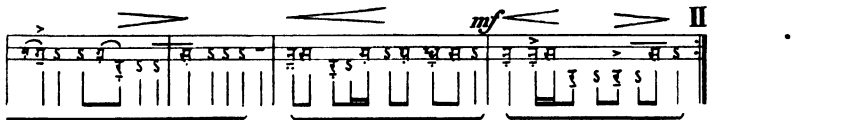
Mātrā I = 53

**STHĀYĪ**

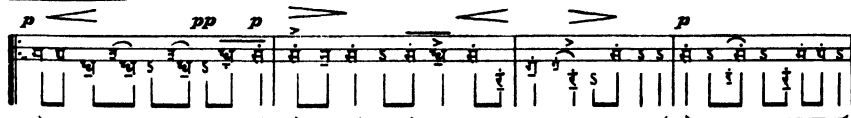
*very slow and soft*


*p* 


*mf* 

*mf* 

**ANTARĀ**

*p* 

*mf* 

*pp* 

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-  
श्विताभस्मालेपो मधुरसूदुहासी मुनिवरः ।  
सदा षड्रागोऽयं सततनितरां ध्येयः सुपर्दां  
प्रभाते गायन्ती मधुरसुरगीतार्थनिसायम् ॥

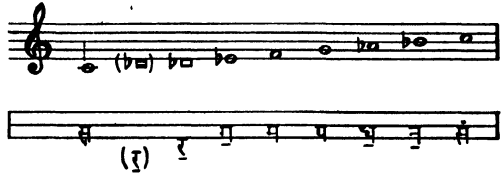
(*Rāgā kalpā Drumā* p. 30)

\* 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 (*Vādi*): G (Pa)

CONSONANT (*Samvādi*): C (Sa)

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

MODE TYPE (*Ṭhāt*): Bhairavi

SCALE TYPE: Chromatic in ascending; and Pythagorean diatonic in descending.

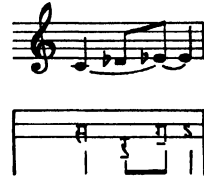
CHARACTERISTICS: all flat notes

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

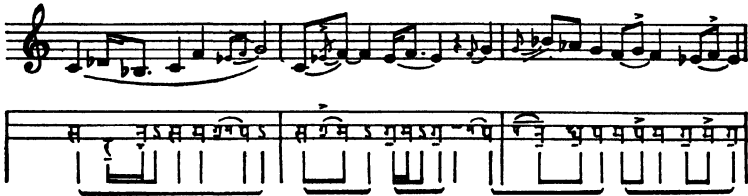


male

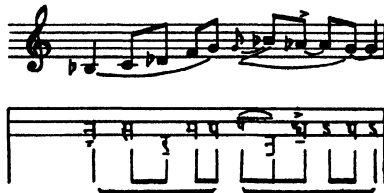
compare with female shape of Bhairavārī



characteristic motive of the male shape of *Ṣhaṭ*



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



TETRACHORDS: (Scale analysis)

$\frac{25}{24}$ min. ♭ tone $\frac{256}{243}$ Limma Pythagorean diatonic $\frac{32}{27}$ trihemitone Chromatic	$\frac{9}{8}$ maj. tone $\frac{9}{8}$ maj. tone $\frac{9}{8}$ maj. tone Pythagorean diatonic $\frac{9}{8}$ maj. tone	$\frac{295}{243}$ Limma Pythagorean diatonic $\frac{295}{243}$ Limma $\frac{81}{64}$ ditone Enharmonic
---	--	---

ŚHRUTIS: (Analysis of expression)

- very sad
- melancholy and soft
- tender, loving
- contented, interrogative
- active
- melancholy, tender
- anxious, appealing

THEME (*Rāpā*):

## OUTLINE

I STHĀYI

Mysterious (♩. 44)

Musical notation for the first section, I STHĀYI. The notation consists of two staves in a treble clef with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Mysterious (♩. 44)'. The first staff begins with a piano (*p*) dynamic and features a melodic line with various ornaments and slurs. The second staff provides a harmonic accompaniment with dynamics ranging from *pp* to *p*.

II ANTARĀ

Musical notation for the second section, II ANTARĀ. The notation consists of three staves in a treble clef with a key signature of two flats (B-flat and E-flat). The dynamics are marked with *p*, *pp*, *mf*, and *pp*. The music features complex rhythmic patterns, including triplets and slurs, across all three staves.

Vādī प Samvādī स

Scale

स	ग	म	प	ध	रे	स	स	नु	प	म	ग	स
---	---	---	---	---	----	---	---	----	---	---	---	---

(१)

Mātrā 1=44

STHĀYĪ

*mysterious*

I

II

ANTARĀ

Repeat from I to II

## BHAIRAVĪ—in the morning

स्फटिकरचित<sup>1</sup>पीठे रम्यकैलासशृङ्गे  
 विकचकमलपत्रैरर्चयन्ती महेशम् ।  
 करधृतघनवाद्या<sup>2</sup> पीतवर्णायताक्षी  
 सुकविभिरियमुक्ता<sup>3</sup> भैरवी भैरवस्त्री<sup>4</sup> ॥

1: रजत । 2: करतलधृतवीणा ।

3: सुरस्रुनिगदितेयं । 4: स्ते ।

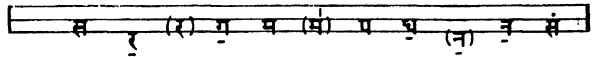
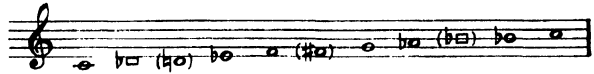
(*Rāgā Kalpadrumā* p. 17; *Sāṅgītā Darpaṇā* 2-48;  
*Chatvārimśhach'hatarāgānirūpaṇam* p. 13;  
*Śhivā tattvā Ratnākara* 6, 8, 59)

\* 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

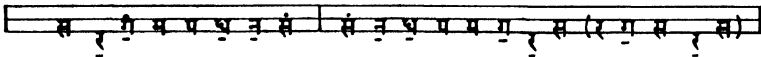
GROUP: Bhairavi

CLASS (*Jātī*):  
 Sampūrṇā (heptatonic)



Ārohaḥ Ascent

Avarohaḥ Descent



SONANT (*Vādī*): C (Sa)

CONSONANT (*Samvādī*): F (Ma)

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

MODE TYPE (*Thātī*): 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*

Musical notation for 'desire for love and caresses' consisting of a treble clef staff with a melodic line and a corresponding keyboard diagram below it.

*expectation (sadness), caressing*

Musical notation for 'expectation (sadness), caressing' consisting of a treble clef staff with a melodic line and a corresponding keyboard diagram below it.

*passionate appeal*

Musical notation for 'passionate appeal' consisting of a treble clef staff with a melodic line and a corresponding keyboard diagram below it.

*pleading (Aḥ Dha k.)*

Musical notation for 'pleading (Aḥ Dha k.)' consisting of a treble clef staff with a melodic line and a corresponding keyboard diagram below it.

F# (Ma tivrā) and D natural (Ri śuddhā) express intensity, pleasure.  
 F# (Ma tivrā) denotes tension  
 D natural (Ri śuddhā) shows lack of shyness.

Musical notation for intensity and pleasure, showing a melodic line with a keyboard diagram below it.

*satiation, satisfaction*

Musical notation for 'satiation, satisfaction' consisting of a treble clef staff with a melodic line and a corresponding keyboard diagram below it.

*question*

Musical notation for 'question' consisting of a treble clef staff with a melodic line and a corresponding keyboard diagram below it.

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

Musical notation for comparison, showing a melodic line with a keyboard diagram below it.



**TETRACHORDS:**  
(Scale analysis)

Pūrvāṅgā

Uttarāṅgā

256/243 Limma	9/8 major tone	9/8 maj. tone	9/8 major tone	256/243 Limma	9/8 major tone	9/8 maj. tone
9/8 major tone	256/243 Limma	9/8 maj. tone	16/15 maj. ½ tone	256/243 Limma	10/9 min. tone	

Diatonic

Diatonic

**ŚHRUTIS:**  
(Analysis of expression)

- tender, peaceful
- tender, lovely, loving
- pleasure, impudent, active, self-assertive, forcible
- tender, loving
- contented, interrogative
- (adds to the expression), intensity, tension
- active
- tender, pleading
- helpless, subdued
- interrogative, tender

**THEME (Rāpā):**

OUTLINE

Consonant  
Sonnant  
Tonic

Scale

I STHĀYĪ

Very tender and melancholy (♩: 44)

II ANTARĀ

Vādi       
              

Samvādi       
              

Scale

      
स र ग म प (संघ) ष (जु) न सं

Mātrā 1 = 44

**STHĀVĪ**

*very tender and melancholy*

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

*p* *p* *mf* *mf* *p* *mf*

*pp* *mf* *f* *mf*

**II**

**ANTARĀ**

*p* *pp* *p*

*mf* *p* *mf*

**Repeat from I to II**

## BHŪPĀLĀ—in the morning

सिंहासनमधिवसितं चामरक्षसितं  
 कुरङ्गनयनाभ्याम् ।  
 परिवारबलसमेतं मनसि ध्यायामि  
 सन्ततं भूपालम् ॥

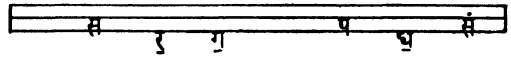
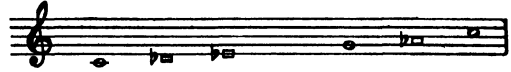
(*Rāgā Sāgarā* 3, 5)

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: Bhairavi

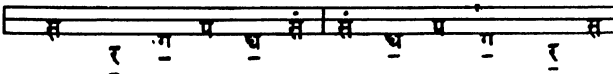
CLASS (*Jāti*): Auḍavā  
(pentatonic)

TUNING OF INSTRUMENT.



*Arohā* Ascent

*Avarohā* Descent



SONANT (*Vādī*): A♭ (Dha k.)

CONSONANT (*Samvādī*): A♭ (Ga k.)

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

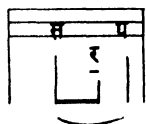
MODE TYPE (*Thāt*): Bhairavi

SCALE TYPE: Enharmonic (plagal)

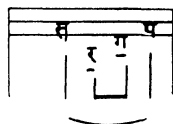
CHARACTERISTICS: no F (Ma) and no B.(Ni); all the mobile notes are flat.

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

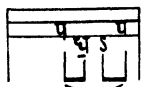
No F (Ma): *dejected  
unsatisfied, unreal*



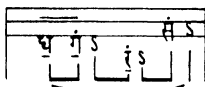
*like a story told of  
love rejected*



*pleading*



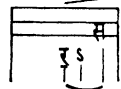
*sadness*



*some satisfaction*

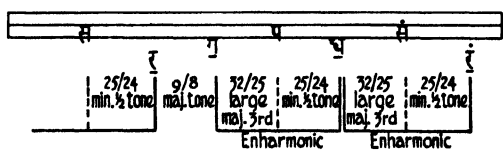


*but sink again into despair*

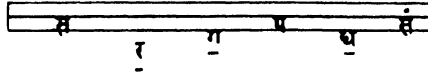


Very sad and depressed (the dominant notes being A $\flat$  and E $\flat$  (Dha k- Ga k-). Every note expresses sadness but this sadness may come either from saturation, helplessness, or devotion. G(Pa) gives the strength to endure it.

TETRACHORDS:  
(Scale analysis)

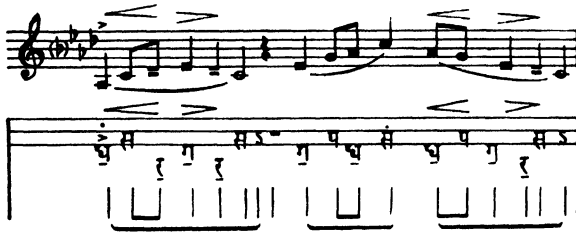


ŚHRUTIS: (Analysis of expression)



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 :

Constant  
 Summit  
 Tonic

Scale

I STHĀYI

Slow and sad (♩=40)

*pp*, *p*, *p*, *mf*, *p*, *pp*  
*pp*, *p*, *p*, *mp*, *mf*, *p*, *pp*

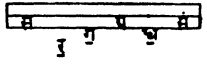
II ANTARĀ

*p*, *mf*, *pp*, *ppp*, *p*  
*pp*

D.C.

Vādi  Samvādi 

Scale

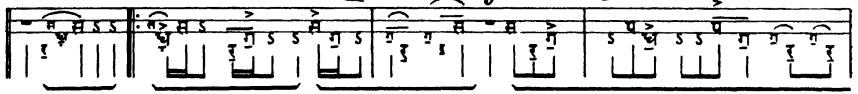


Mātrā 1 = 40

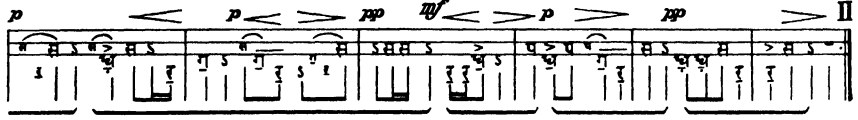
**STHĀYĪ**

*slow and sad*

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

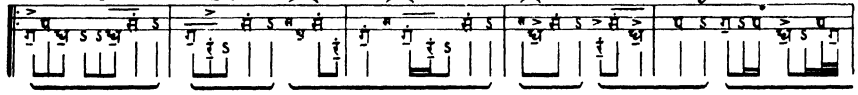


*p* *p* *pp* *mf* *p* *pp* **II**

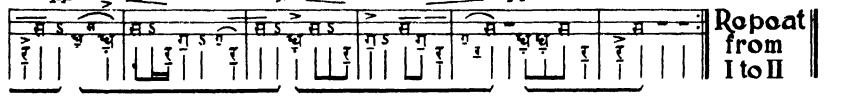


**ANTARĀ**

*p* *mf*



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





## VII BILĀVAL GROUP

BILĀVAL (VELĀVALĪ)—*in the morning*

संकेतदीक्षा<sup>1</sup> दयिते<sup>2</sup> च दत्त्वा, वितन्वती<sup>3</sup> भूषणमङ्गके<sup>4</sup>षु ।  
मुहुः स्मरन्ती स्मरमिष्टदेवं, वेलावली नीलसरोजकान्तिः ॥

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

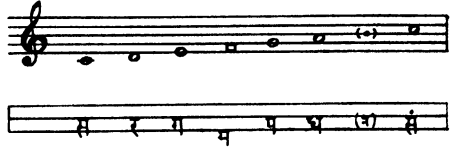
(*Saṅgītā Darpanā* 2, 59 ;  
*Chatvārimśach'hatarāgānirūpanam* ;  
*Śivā tattvā Ratnākara* 6, 8, 81)

\* 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:



*Ārohā* Ascent

*Avārohā* Descent



SONANT (*Vādī*): A(Dha)

CONSONANT (*Samvādī*): E(Ga)

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

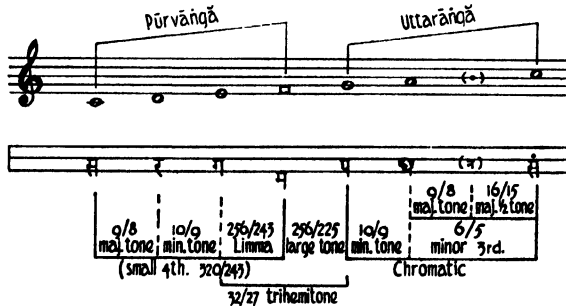
MODE TYPE (*Thāt*): Bilāval

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

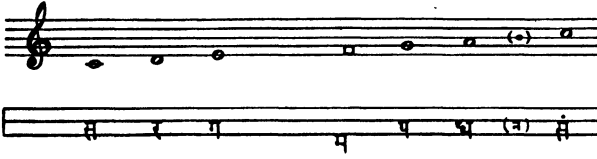
CHARACTERISTICS: resembles the Western diatonic scale and was taken as basic scale for the first time in 'Nagmat e Asaphi' (1813) by Muhammad Rezza. B(Ni) is used sparingly and only as a grace note to A (Dha)

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)

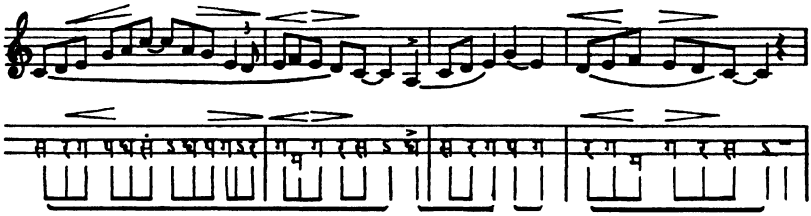


ŚRHUTIS: (Analysis of expression)



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 (*Rūpā*):



OUTLINE

Commaant  
Samaant  
Tonic

Scale

I STHĀYĪ

With peaceful joy (♩ = 29)

*pp* *p* *mp* *pp*

II ANTARĀ

*p* *pp* *p* *dal* *ss*

Vādī      Samvādī     

Scale

स र ग प ष स | से (१) ष प ग र (ग ग र) स

Mātrā 1 = 29

**STHĀYĪ**

*with peaceful joy*

I *p* *mf* *w*  
 स र ग प ष स | से र ग म ग र र स स | न ग प स ग प स | ग ष प र ग स स  
 र ग स र ग ग र स स ष ष स र र स स स | स ष स ष स | ष प स ग स ग स र  
 ग म ग र स | ष ष स स | ष स र ग प ष स र ग म ग र स स ष ष स र र स स स :||

**ANTARĀ**

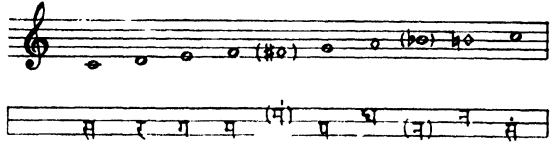
*p* *pp* *p* *pp* *w*  
 र ग प ष स स स स | स स र र स र ग ग र र स | ष ष प ग स ग र ग प ष ष स र स ष प ग स  
 र ग स र ग म र स स स | ष ष स र र स स :|| Repeat from I to II

## 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 (*Thāṭ*): Khammājā

SCALE TYPE: Diatonic

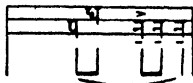
CHARACTERISTICS: use of B♭ (Ni k.) as an ornament from G(Pa) and rarely of an accidental F♯ (Ma t.) as an ornament of G (Pa). [According to Bhātkhaṇḍe, Dha(A) and Ga(E) are the Vādī and Samvādī]

EXPRESSION:

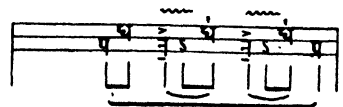
pleasing, lovely. B♭ (Ni k.) is tender and submissive, gently praying with folded hands. In relation with D(Ri), the samvādī, F-(Ma-) forms a minor third and thus has a melancholy expression.



all depends upon your mercy



weeping, the head on the master's feet



TETRACHORDS: (Scale analysis)

Pūrvāṅgā			Uttarāṅgā		
$\frac{9}{8}$ maj. tone, $\frac{10}{9}$ min. tone, $\frac{16}{15}$ maj. $\frac{1}{2}$ tone diatonic			$\frac{25}{24}$ min. $\frac{1}{2}$ tone $\frac{9}{8}$ major tone	$\frac{256}{243}$ Limma $\frac{9}{8}$ major tone	$\frac{9}{8}$ major tone $\frac{256}{243}$ Limma
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*):

OUTLINE

Sohavi  
Commanant  
Tonic

Scale


I SHÄYI

Graceful (♩ = 48)  
Fino

II ANTARÄ

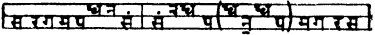
*mf pp p mf p p.6*



Vādi 

Samvādi 

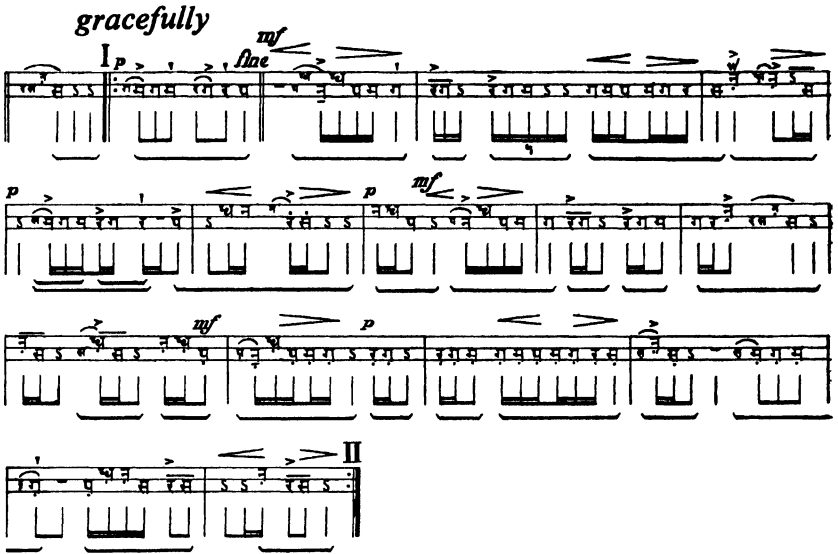
Scale



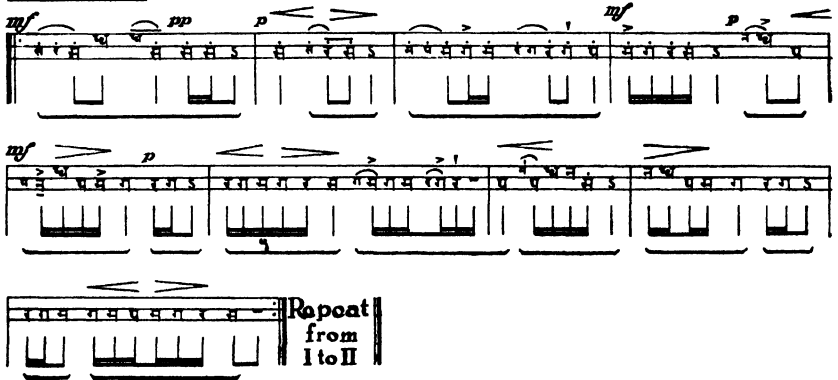
Mātrā 1 = 48

STHĀYĪ

*gracefully*



ANTARĀ



### 3 NOON AND AFTERNOON RĀGĀS



### 3 NOON AND AFTERNOON RĀGĀS

#### VII SĀRĀṄĀ GROUP NOON

##### SĀRĀṄĀ—*midday*

श्यामाङ्गः पीतवासाः प्रबलतरगदाशङ्खचक्राब्जहस्तो  
बाणैः शङ्खैः पूर्णस्फुरदिषुधिकटिस्तादर्यगो भूषणाढ्यः ।

.....  
(सम्पूर्णश्चापराहे प्रचरति चतुरो) धीरसारङ्गरागः ॥

(*Rāgā Mālā of Puṇḍarika Viṅṭhatā*)

\* 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.

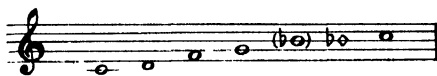
पुष्पगुच्छप्रियो माध्वीरसपानकुतूहलः ।  
मनोजगर्वजनकः सारङ्गो रागनायकः ॥

(*Chatvārimśach'hatarāgānirūpaṇam p. 16*)

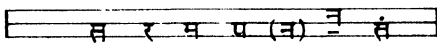
Sāraṅgā, the young hero, pride of the god of love, drinks the liquor of honey. He delights in bouquets of flowers.

GROUP: Sāraṅgā

TUNING OF INSTRUMENT:

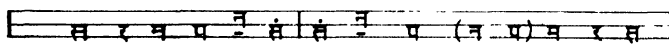
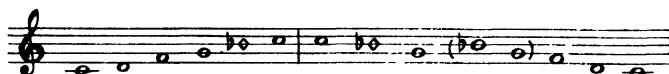


CLASS (*Jāti*): Auḍavā  
(Pentatonic)



Āroḥā Ascent

Avarohā Descent



SONANT (*Vādī*): G(Pa)

CONSONANT (*Samvādī*): D(Ri)

TIME OF PLAY: midday

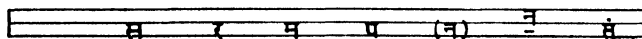
MODE TYPE (*Thāt*): Khammāj

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)



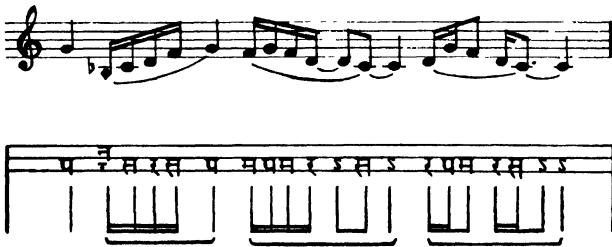
9/8 maj. tone	32/27 trihemitone	9/8 maj. tone	32/27 trihemitone	9/8 maj. tone
Chromatic		Chromatic		
		6/5 minor third	10/9 min. tone	

ŚHRUTIS: (Analysis of expression)



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

THEME (*Rūpā*):



OUTLINE

○ Consonant  
 ○— Samanant  
 ○| Tonic

Scale

I STHĀYI

Lively and rhythmical (♩ = 54)

II ANTARĀ

Vādi

Samvādi

Scale

Mātrā ♩ = 54

STHĀYĪ

I *lively and rhythmical*

ANTARĀ



GAUDĀ SĀRAṄGĀ—*midday*

वीणाविनोदी दृढवद्धवेणी  
 कल्प(द्रुमे) संस्थितगौरगात्रः ।  
 तृतीययामे पिकनादतुल्यः  
 सारंगगौडः कथितो मुनीन्द्रैः ॥

(*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)



*Aroḥā* Ascent

*Avarohā* Descent



SONANT (*Vādī*): E(Ga)

CONSONANT (*Samvādī*): B(Ni)

TIME OF PLAY: midday

MODE TYPE (*Thāṭ*): 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).

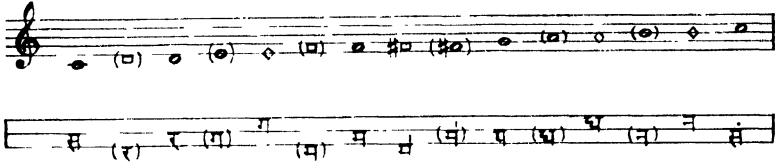
E<sub>+</sub> (Ga<sub>+</sub>) denotes satisfaction, contentment, faith; E (Ga) relief, consolation.

TETRACHORDS: (Scale analysis)



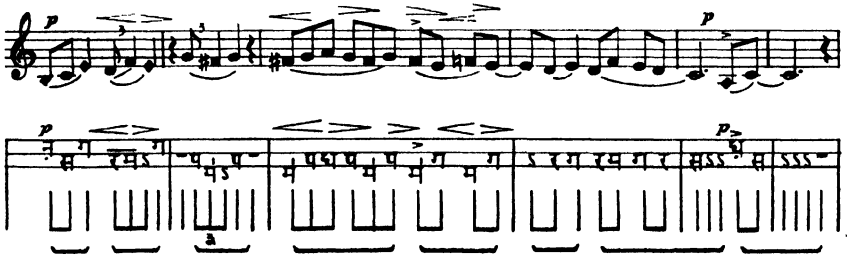
10/9 min. tone	9/8 maj. tone	16/15 maj. ½ tone	16/15 maj. ½ tone	256/243 Limma	10/9 min. tone	9/8 maj. tone	16/15 maj. ½ tone
9/8 maj. tone	10/9 min. tone	256/243 Limma	9/8 major tone				
9/8 maj. tone	9/8 maj. tone	256/243 Limma	256/243 Limma	16/15 maj. ½ tone	9/8 maj. tone	9/8 maj. tone	256/243 Limma
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

Cantantant  
Sarrant  
Tonic

Scale

I STHĀYI

*Slow and soft (♩=52)*

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

II ANTARĀ

*Cantando*

*mf* *pp* *p* *mf* *p* *dolente* *p* *D.C.*

Vādi ग

Samvādi म

Scale

ग म प ध न स र स न ष प म ग र (म) ग र (र) स

Mātrā 1=52

STHĀYI

*slow and soft*

I

II

ANTARĀ

*singing*

*lamenting*

Repeat from I to II

## IX ŚHRĪ GROUP LAST QUARTER OF THE DAY

ŚHRĪ—in the afternoon

अष्टादशाब्दः स्मरचारुमूर्तिः  
धीरोल्लसत्पल्लवकर्णपुरः ।  
षड्जादिसेव्योऽरुणवस्त्रधारी  
श्रीराग षषः<sup>1</sup> चित्तिपालमूर्तिः ॥

1 : राजः ।

(*Saṅgītā Darpaṇā* 2, 70 ; *Chatvāriṃśhach'hatarāgānvrūpaṇam* I, 68 ; *Śhivā 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 सिंहमुखाग्रहस्तं  
माणिक्यकोटीरविभासितं सदा ।  
पार्श्वद्वयस्थाब्जमुखीकदम्बं  
श्रीरागदेवं भजतां मनो मे ॥

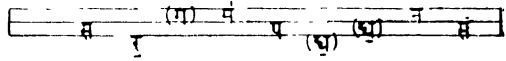
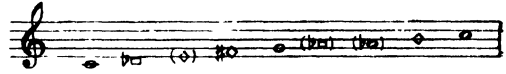
(*Rāgā Sāgarā* 3, 9)

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:

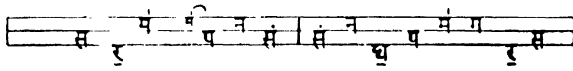
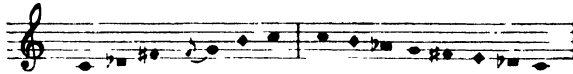
GROUP: Shri

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



*Āroḥā* Ascent

*Avāroḥā* Descent



SONANT (*Vādī*): D♭ (Ri k.)

CONSONANT (*Samvādī*): G(Pa)

TIME OF PLAY: second part of the afternoon

MODE TYPE (*Thāt*): Pūrāvī

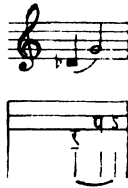
SCALE TYPE: Chromatic

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)

$256/243$	$256/256$	$6/5$	$8/7$	small 4th	$25/24$	$25/24$	$17/14$	$256/243$
Limma	Limma	min 3rd	large tone	min $\frac{1}{2}$ tone	min $\frac{1}{2}$ tone	min $\frac{1}{2}$ tone	large minor 3rd	Limma

Chromatic

ŚHRUTIS:  
(Analysis of expression)

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

THEME (*Rāpā*):



OUTLINE

Musical notation showing three notes: Svarant (a half note), Chasantant (a quarter note), and Tonic (a quarter note).

Musical notation for a scale: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

I STHAYI

Calm and confident (4-72)

Musical score for I STHAYI, consisting of five staves of music. The tempo is 'Calm and confident' and the duration is '(4-72)'. Dynamics include *pp*, *mf*, and *p*.

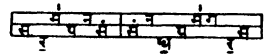
II ANTARA

Musical score for II ANTARA, consisting of seven staves of music. Dynamics include *p*, *mf*, and *pp*. A section labeled 'Variation' is indicated. The piece concludes with 'D.C.' (Da Capo).

Vādī

Samvādī

Scale



Mātrā 1=72

STHĀYĪ

I *mp*

II

ANTARĀ

Variation

Repeat from ItoII

## BHĪMĀPALĀŚHRĪ—in the afternoon

वीणां दधाना कमलायताक्षी  
 गम्भीरनादा सुरपुष्पगन्धो ।  
 कलामयी सा कमनीयमूर्तिः  
 भीमपलाश्री<sup>1</sup> कथिता मुनीन्द्रैः ॥

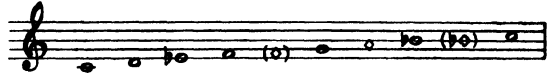
1 : सी ।

(*Rāgā Kalpadrumā* p. 22)

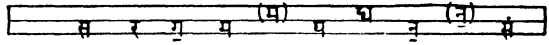
\* With wide lotus eyes and fragrant with celestial flowers, Bhimāpalāśhrī, the sages tell, sings with her deep voice to the lute. Her lovely form is the embodiment of art.

TUNING OF INSTRUMENT:

GROUP: Shri

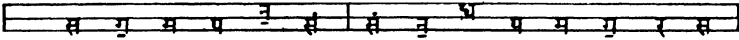


CLASS (*Jāti*): Auḍavā  
Sampūrṇā (pentatonic  
in ascent, heptatonic  
in descent)



*Āroḥā* Ascent

*Avarohā* Descent



SONANT (*Vādi*): F (Ma)

CONSONANT (*Samvādi*): C (Sa)

TIME OF PLAY: 2nd part of the afternoon

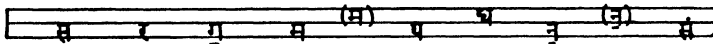
MODE TYPE (*Tḥāt*): Kāfi

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):



$9/8$	$256/243$	$9/8$
maj. tone	Limma	maj. tone
diatonic		
$32/27$	trihemitone	$9/8$
Chromatic		

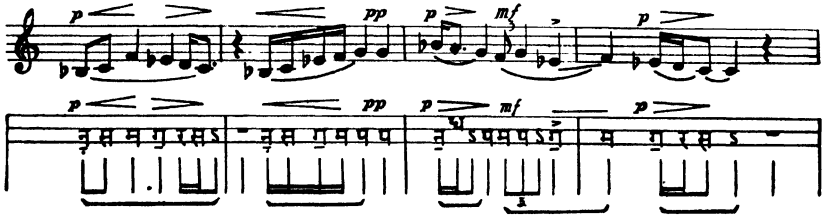
$9/8$	$256/243$	$9/8$
maj. tone	Limma	maj. tone
$16/15$		$10/9$
maj. $\frac{1}{2}$ tone		min. tone
diatonic		
$6/5$	minor 3rd	$10/9$
Chromatic		

ŚHRUTIS (Analysis of expression):



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

THEME (*Rāpā*):



OUTLINE

Common  
Tonic  
Tonic

Scale  
(F(Ma) always accentuated)

I STHĀYĪ

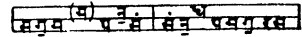
Graceful and accurate (♩ = 66)  
p  
mf  
pp

II ANTARĀ

p  
pp  
mf  
pp  
p  
D.C.  
Variation  
pp  
D.C.

Vādi      Samvādi     

Scale



Mātrā 1=66

**STHĀYĪ**

*graceful and accurate*

Musical notation for Sthāyī section, consisting of two staves with notes, rests, and dynamic markings like *p*, *mf*, and *pp*.

**ANTARĀ**

Musical notation for Antarā section, consisting of two staves with notes, rests, and dynamic markings like *p*, *mf*, and *pp*. The second staff ends with a "Repeat from I to II" instruction.

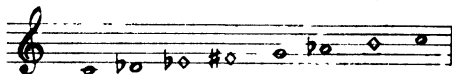
**Variation**

Musical notation for Variation section, consisting of three staves with notes, rests, and dynamic markings like *p*, *mf*, and *pp*. The third staff ends with a "Repeat from I to II" instruction.

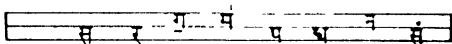
## MULTĀNĪ

GROUP: Shri

TUNING OF INSTRUMENT:



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



Ārohā Ascent

Avarohā Descent

SONANT (*Vādi*): Eb (Ga k.)CONSONANT (*Samvādi*): 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 Ab (Dha k.) do not bring sadness). Db (Ri k.) is never used in the ascending scale and is very light in the descending one.

TETRACHORDS: (Scale analysis)

$\frac{6}{5}$  min. 3rd     $\frac{9}{8}$  maj. tone     $\frac{6}{5}$  min. 3rd     $\frac{25}{24}$  min. 2 tone     $\frac{81}{64}$  ditone     $\frac{6}{5}$  min. 3rd     $\frac{256}{243}$  Limma     $\frac{16}{15}$  maj. 2 tone  
 Chromatic (320/243 small 4th)    Chromatic (27/20 large 4th)



ŚHRUTIS: (Analysis of expression)

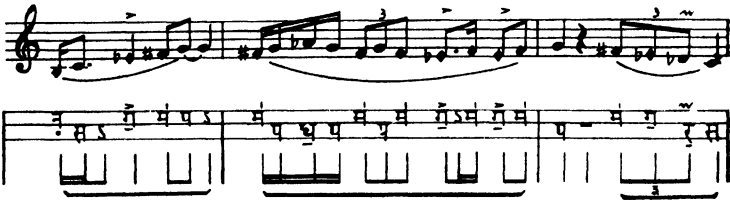


tender and loving, its very sparing use creates a veiled melancholy passionate

adoration, adds to the expression of Eb (Ga k.) and of G (Pa) active, calm and confident

tender, loving and interrogative but contented selfish and pleasure-loving, forcible, active

THEME (*Rapā*):



OUTLINE



I STHĀYI



II ANTARĀ



Vādī

Samvādī

Scale

Mātrā 1=40

STHĀYĪ

*very slow and vague*

I

*legato*

II

ANTARĀ

Repeat from I to II

## 4 EVENING RĀGĀS

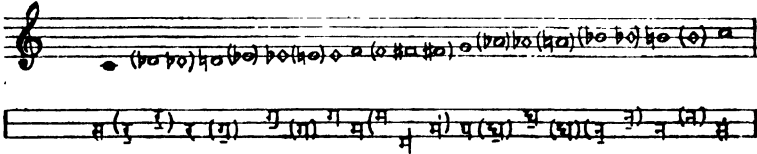


## 4 EVENING RĀGĀS

### X. PILŪ

GROUP: Pilū.

TUNING OF INSTRUMENT:



CLASS (*Jāti*): Sampūrṇā (heptatonic)



SONANT (*Vādī*): E♭ (Ga k.)

CONSONANT (Samvādī): B<sub>+</sub> (Ni<sub>+</sub>)

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

MODE TYPE (*Thāṭ*): 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.

TETRACHORD: (Scale analysis)

Pūrvāñṣā Uttarāñṣā

$9/8$ major tone	$\frac{256}{243}$ Limma	$9/8$ major tone	$16/15$ major $\frac{1}{2}$ tone	$\frac{256}{243}$ Limma	$\frac{256}{243}$ Limma	$9/8$ major tone	$256/243$ Limma	$16/15$ major $\frac{1}{2}$ tone
$16/15$ major $\frac{1}{2}$ tone	$9/8$ major tone	$10/9$ minor tone	$256/243$ Limma	$16/15$ major $\frac{1}{2}$ tone	$16/15$ major $\frac{1}{2}$ tone	$9/8$ major tone	$256/243$ Limma	$\frac{256}{243}$ Limma
$5/4$ major 3rd	$16/15$ major $\frac{1}{2}$ tone				$16/15$ major $\frac{1}{2}$ tone	$32/27$ trihemitone	$\frac{256}{243}$ Limma	
$81/64$ ditone	$\frac{256}{243}$ Limma	Chromatic ascent						

Enharmonic ascent

ŚHRUTIS: (Analysis of expression)

- tender, melancholy
- loving, calm
- enterprising
- self-assertion, vitality
- tender, loving
- sensuous, passionate
- calm, confident
- lively, independent
- calm, peace
- sad
- intense, active
- gay, joyful
- tender, melancholy
- loving, enterprising
- modest, prayer
- beautiful, charming
- desire, appeal
- soft, aspiration
- bright, joyful

THEME (Rūpā):

THEME: (Rūpā) continued

Musical notation for the theme, including a treble clef staff with a melodic line and a corresponding guitar fretboard diagram below it.

OUTLINE

Common and Svariant Tonic

Scale

Tuning

I STHĀYĪ

Very tender (*d. sb*) *pp*  
*ppp*  
*pp*  
*Larguiddo*  
*A tempo*  
*Larguiddo*



II ANTARĀ

Musical score for II ANTARĀ, consisting of seven staves of Western-style notation. The score includes various dynamics such as *p*, *pp*, *mp*, and *f*, along with articulations like accents and slurs. The piece concludes with the instruction "dal 8".

Vādī

Samvādī

Tuning

Svara notation for tuning: स(३) र(१) ग(२) म(४) प(५) ध(६) न(७) स(८)

Mātrā 1=56

Scale

Scale notation: [B B $\flat$  B C D E F $\sharp$  G A B]

STHĀYĪ

Sthāyī musical score, consisting of four systems of notation. The first system is marked "very tender" and includes Western-style notation with dynamics *pp* and *p*. The second system is marked "tenderly" and includes Svara notation with dynamics *pp* and *p*. The third system is marked "a tempo" and includes Svara notation with dynamics *p*. The fourth system is marked "tenderly" and includes Svara notation with dynamics *p*. The piece concludes with the instruction "II".

ANTARĀ

The musical score for ANTARĀ consists of six staves of notation. Each staff contains a sequence of notes and rests, with some notes marked with 'a' below them. The notation includes various dynamics such as *p*, *mf*, *pp*, and *ppp*, along with hairpins indicating volume changes. The first staff begins with a double bar line and a repeat sign. The sixth staff concludes with a double bar line and a repeat instruction: "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.

श्वेताम्बरो 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.

अमृतकरनिभाङ्गीमङ्गनाथोत्तमाङ्गीं  
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

*Āvarohā* Descent



SONANT (*Vādī*): E (Ga)      CONSONANT (*Samvādī*): B<sub>+</sub> (Ni<sub>+</sub>)

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

MODE TYPE (*Thāḥ*): 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 Dḥ- (Ri k.-) is very tender.

TETRACHORDS: (Scale analysis)

Pūrvāṅgā				Uttarāṅgā			
Chromatic				Diatonic			
256/243	32/27	16/12	16/15	256/243	10/9	256/225	256/243
Limma	Trihemitone	maj. 3rd tone	maj. 3rd tone	Limma	min. tone	large tone	Limma
Diatonic				Diatonic			
256/225		256/243		10/9			
large tone		Limma		min. tone			
Diatonic							

ŚHRUTIS: (Analysis of expression)

The image shows a musical staff with a treble clef. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Below the staff is a svara line with the following notes: ṣ, ṣ, ṣ, ṣ, ṣ, ṣ, ṣ, ṣ.

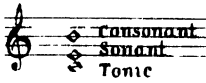
- very tender, prayer
- calm, strength
- moonlight, peace
- intense, active
- joyful, active
- modest, aspiration, prayer
- acute, obstinate

THEME (*Rāpā*):

The image shows a musical staff with a treble clef. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Below the staff is a svara line with the following notes: ṣ, ṣ, ṣ, ṣ, ṣ, ṣ, ṣ, ṣ, ṣ, ṣ, ṣ, ṣ, ṣ, ṣ, ṣ.

OUTLINE

causant  
Sonant  
Tonic



A musical staff in treble clef with a key signature of one flat (Bb) and a 3/2 time signature. The notes are G2, G3, G4, G5, G6, G7, G8, G9, G10, G11, G12, G13, G14, G15, G16, G17, G18, G19, G20, G21, G22, G23, G24, G25, G26, G27, G28, G29, G30, G31, G32, G33, G34, G35, G36, G37, G38, G39, G40, G41, G42, G43, G44, G45, G46, G47, G48, G49, G50, G51, G52, G53, G54, G55, G56, G57, G58, G59, G60, G61, G62, G63, G64, G65, G66, G67, G68, G69, G70, G71, G72, G73, G74, G75, G76, G77, G78, G79, G80, G81, G82, G83, G84, G85, G86, G87, G88, G89, G90, G91, G92, G93, G94, G95, G96, G97, G98, G99, G100.

Scale



A musical staff in treble clef showing a scale. The notes are G2, G3, G4, G5, G6, G7, G8, G9, G10, G11, G12, G13, G14, G15, G16, G17, G18, G19, G20, G21, G22, G23, G24, G25, G26, G27, G28, G29, G30, G31, G32, G33, G34, G35, G36, G37, G38, G39, G40, G41, G42, G43, G44, G45, G46, G47, G48, G49, G50, G51, G52, G53, G54, G55, G56, G57, G58, G59, G60, G61, G62, G63, G64, G65, G66, G67, G68, G69, G70, G71, G72, G73, G74, G75, G76, G77, G78, G79, G80, G81, G82, G83, G84, G85, G86, G87, G88, G89, G90, G91, G92, G93, G94, G95, G96, G97, G98, G99, G100.

I STHĀYI

Very slow and expressive (♩ = 44)



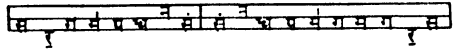
Musical notation for the first section, I STHĀYI. It consists of two staves in treble clef with a key signature of one flat (Bb) and a 3/2 time signature. The tempo is marked 'Very slow and expressive (♩ = 44)'. The music features a melodic line on the upper staff and a supporting line on the lower staff. Dynamics include *p* (piano) and *pp* (pianissimo). There are various ornaments and phrasing slurs throughout the piece.

II ANTARĀ



Musical notation for the second section, II ANTARĀ. It consists of two staves in treble clef with a key signature of one flat (Bb) and a 3/2 time signature. The music features a melodic line on the upper staff and a supporting line on the lower staff. Dynamics include *mf* (mezzo-forte) and *p* (piano). There are various ornaments, triplets, and phrasing slurs throughout the piece.


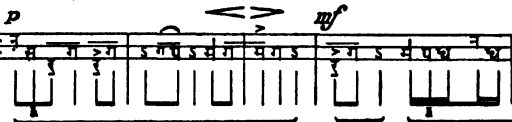
Vādi  Samvādi  Scale

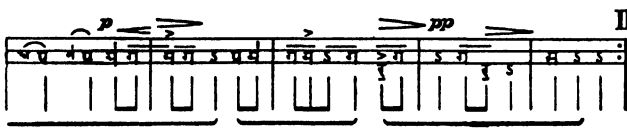


Mātrā 1 = 44

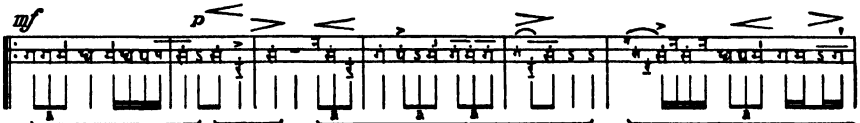
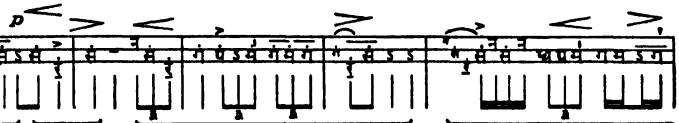
STHĀYĪ

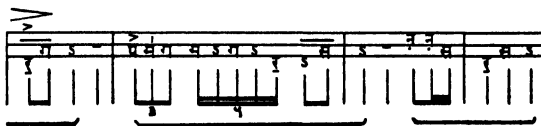
*very slow and expressive*

*p*  I *p*  *mf*

*p*  II *pp*

ĀNTARĀ

*mf*  *p* 

 Repeat from I to II

## MĀRĀVĀ—before sunset

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

*Rāgā Mālā of Pundarikā 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 ।  
 आरसालतरुमूलसंस्थितां मारवां मनसि चिन्तयामि मे ॥

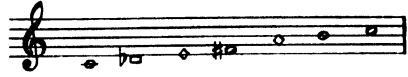
*(Rāgā Sāgarā 3, 37)*

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

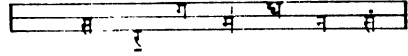


TUNING OF INSTRUMENT:

GROUP: Pūrāvi



CLASS (*Jāti*): Śhaḍavā (hexatonic)



Āroḥā Ascent

Avarohā Descent



SONANT (*Vādī*): E(Ga)

CONSONANT (*Samvādī*): A(Dha)

TIME OF PLAY: late afternoon before Sunset

MODE TYPE (*Tḥāf*): Mārāvā

SCALE TYPE: Chromatic

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

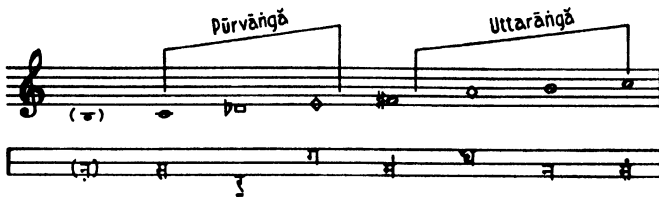
EXPRESSION: uncomfortable time, when something is expected to happen.

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

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

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

TETRACHORDS: (Scale analysis)



16/15	256/243	6/5	9/8	32/27	10/9	16/15
maj. ½ tone	Limma	min. 3rd.	maj. tone	trihemitone	min. tone	maj. ½ tone
Chromatic (large 4th, 27/20)			Chromatic			

ŚHRUTIS: (Analysis of expression)



reluctant, tender

active, energetic

intense, mysterious

(something essential missing,  
no G(Pa))

active, energetic

doubtful, soft, pleasure-  
loving

THEME (*Rāpā*):



## OUTLINE

I SHĀYĪ

Softly (d-so)

*pp* *p* *pp*

II ANTARĀ

more animated

*p* *pp* *mp*

Vādi ५

Samvādi ग

Scale

ग	५	न	५	ग
स	५	न	५	स

Mātrā 1=80

STHĀYĪ

I  
*softly*

ANTARĀ

*more animated*



## 5. RĀGĀS OF THE EARLY NIGHT



## 5 RĀGĀS OF THE EARLY NIGHT

### XII KALYĀṆĀ GROUP NIGHT, FIRST WATCH

IMANĀ or YAMUNĀ<sup>1</sup>—*night first quarter*

शृङ्गारमातृकां मे मधुरिपुवामाङ्गवासिनीम् ।  
सद्भूषां यमुनां रुचिजितयमुनां मनसि-  
ष्यायामि 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.

Kalyāṇā<sup>2</sup>

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.

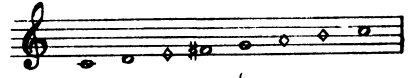
<sup>1</sup> 'Yamunā' is a Sanskritised form of the word 'Iman'.

<sup>2</sup> Kalyāṇā rāgā is a form of Iman.

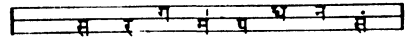


TUNING OF INSTRUMENT:

GROUP: Kalyāṇā

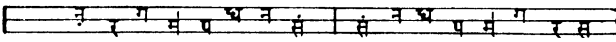


CLASS (*Jāti*): Sampūrṇā (heptatonic)



*Āroḥā* Ascent

*Avarohā* Descent



SONANT (*Vādī*): E (Ga)

CONSONANT (*Samvādī*): B(Ni)

TIME OF PLAY: night first quarter

MODE TYPE (*Tḥāī*): Kalyāṇā

SCALE TYPE: Pythagorean diatonic

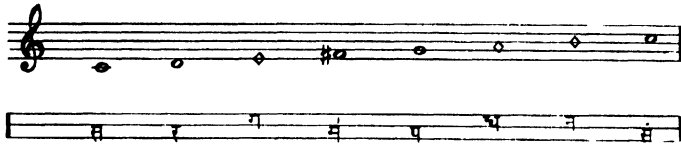
CHARACTERISTICS: F# (Ma t.)

EXPRESSION: joyful and contented

TETRACHORDS: (Scale analysis)

9/8	9/8	9/8	256/243	9/8	9/8	256/243
māj.tone	māj.tone	māj.tone	Limma	māj.tone	māj.tone	Limma
Diatonic			Diatonic			

ŚHRUTIS: (Analysis of expression)



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

THEME (*Rūpā*):



OUTLINE

Consonant  
Semitone  
Tonic

Scale

I STHĀYĪ

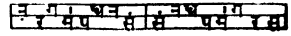
Gay and simple (♩ = 52)

II ANTARĀ

Vādi

Samvādi

Scale



Mātrā 1=52

STHĀYĪ

I

II

ANTARĀ

**Repeat from I to II**

KĀMODĪ (KĀMODIKĀ) —*night first quarter*

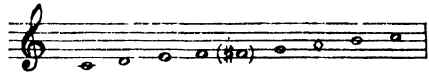
पीतं वसाना वसनं सुकेशी  
 वने रुदन्ती पिकनाददूना ।  
 विलोकयन्ती विदिशोऽतिभीता  
 कामोदिका कान्तमनुस्मरन्ती ॥

(*Saṅgīā Darpaṇā* 2, 68)

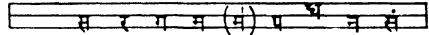
\* In the forest, dressed in yellow and with lovely hair, Kāmodī looks about on every side in terror. Thinking of her lover, even the cuckoo's happy cry fills her with desperation.

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 (*Thāḥ*): Kalyāṇā      SCALE TYPE: diatonic

CHARACTERISTICS: additional ornamental F# (Ma t.)

EXPRESSION: pleasing, contented

TETRACHORDS: (Scale analysis)

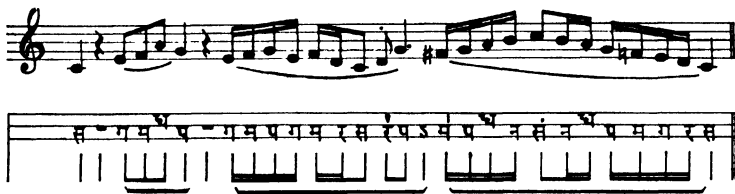
Pūrvāṅgā			Uttarāṅgā			
9/8	10/9	16/15	16/15	256/243	9/8	
maj. tone	min. tone	maj. ½ tone	maj. ½ tone	Limma	maj. tone	
Diatonic			9/8	major tone	Diatonic	
				10/9	min. tone	
				16/15	maj. ½ tone	

SHRUTIS: (Analysis of expression)

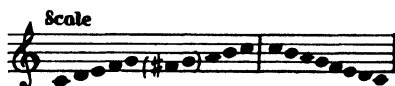


- confident, joyful
- calm, pleasing
- night, calm, loving
- intense, mysterious
- joyful, active
- restless, playful
- soft, pleasure loving

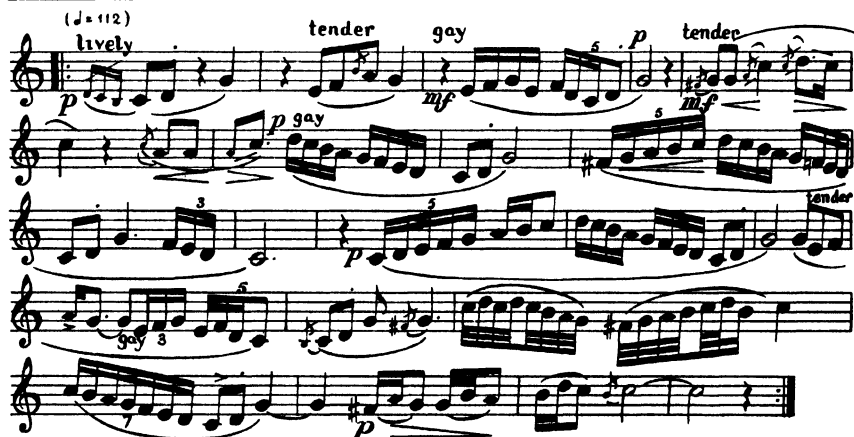
THEME (Rapa):





OUTLINE



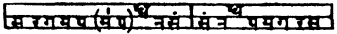
I STHAYI



Vādi 

Samvādi 

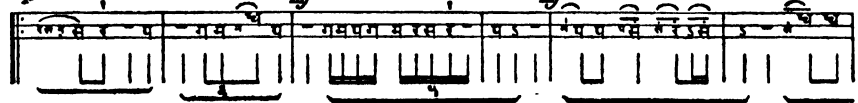
Scale



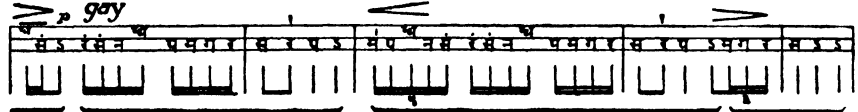
Mātrā I=II2

STHĀYĪ

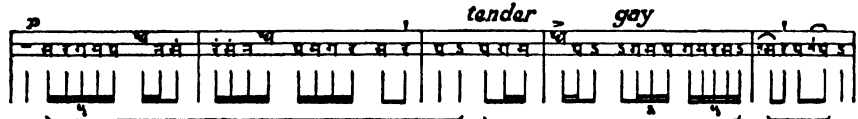
I *lively* *tandar* *gay* *tandar*



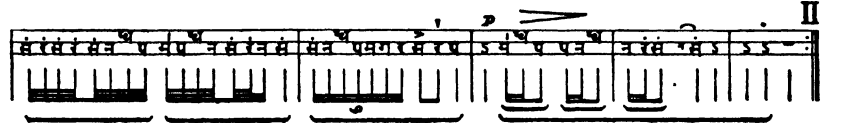
*gay*



*tandar* *gay*



II





KEDĀRĀ<sup>1</sup>—early in the night

जटां दधाना<sup>1</sup> सितचन्द्रमौलिः  
 नागोत्तरीया<sup>2</sup> धृतयोगपट्टा<sup>3</sup> ।  
 गङ्गाधर<sup>4</sup>ध्याननिमग्नचित्ता<sup>5</sup>  
 केदारिका दीपकरागिणीयम्<sup>6</sup> ॥

1: नदिश । 2: यो । 3: पीठः । 4: रो ।

5: निमीलितान्नः । 6: केताररागः कथितस्तपस्वी ।

(*Saṅgītā Darpanā* 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)

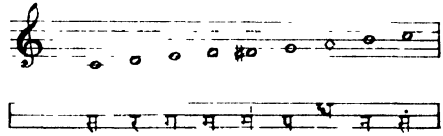
I ever think of Kedāri. A rare book in her hand, she sits, beautifully dressed, in front of the temple of Śhivā, Lord of Sleep.

<sup>1</sup> Also known as *Kedārikā*, *Kedurī*, *Ketārā*.

TUNING OF INSTRUMENT:

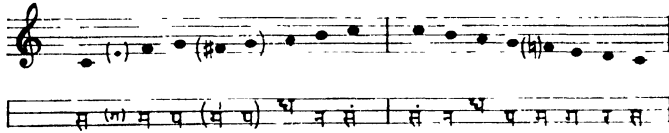
GROUP: Kalyāṇā

CLASS (*Jāti*): 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 (*Thāī*): Bilāval with both F natural (Ma śhuddhā) and F# (Ma tivṛā)

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)

Diagram illustrating the scale analysis (Tetrachords) for the Kalyāṇā scale:

The scale is divided into two tetrachords: Pūrvāṅgā and Uttaraṅgā.

**Pūrvāṅgā:** Sa, Ri, Ga, Ma. Intervals: 9/8 (maj. tone), 10/9 (min. tone), 16/15 (maj. ♭tone). Chord types: Diatonic.

**Uttaraṅgā:** Ma, Pa, Dha, Ni. Intervals: 16/15 (maj. ♭tone), 256/243 (maj. ♭tone), 9/8 (major tone). Chord types: Diatonic.

Overall scale intervals: 9/8, 10/9, 16/15, 9/8, 10/9, 16/15. Chord types: Diatonic.

ŚHRUTIS: (Analysis of expression)

- active, confident
- calm, joyful
- peace, moonlight
- intense, mysterious
- active, joyful
- confident, contented
- soft, expectation

THEME (*Rūpā*):

OUTLINE

Musical notation for 'Santani' and 'Tonic'. The 'Santani' part is written on a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The 'Tonic' part is written on a bass clef staff with a key signature of one sharp (F#) and a 4/4 time signature.

Musical notation for 'Scale'. It is written on a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The scale consists of a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

I STHĀYI,

Main musical score for 'I STHĀYI'. The score is written on seven staves, alternating between treble and bass clefs. It begins with the instruction 'Extremely soft and vague - very slow (p-30)'. The music features a complex melodic line with many ornaments (trills, grace notes) and dynamic markings such as *pp*, *p*, *mf*, and *ppp*. The key signature is one sharp (F#) and the time signature is 4/4.

Vādi म Samādi स

[स (म) म प (म) प न स स न प म ग र स ]

Mātrā 1=35

### STHĀYĪ

*extremely soft and vague - very slow*

I

1. *p* र स स स *mf* म ग म ग *pp* प म प म *p* न स स न *mf* प म प स *p* स प म म *p* म प म प स *p* स प प म प म

2. *p* र स स स *p* स म स ग म प म प *p* स स न स म ग प म *p* स स प न *p* स न प म ग र स स *p* म ग म प म प

3. *mf* म स प स *mf* स प प म प म *p* स प न प म प *p* म स प म म र स स स *pp* न स स न *p* स स प म स र स स

4. *pp* स न स म ग ग *p* ग प म स प म प *p* स न प म प न स *pp* स स स र स स *mf* स स स ग म प म प स प

II

5. म स स म प स स म प म ग प स र स स न न म र स स

## BHŪPĀLĪ—in the night

गौरद्युतिः कुङ्कुमलितदेहा  
 तुङ्गस्तनी चन्द्रमुखो मनोशा ।  
 कालं<sup>1</sup> स्मरन्ती विरहेण दूना  
 भूपासिकेयं रसशान्तियुक्ता<sup>2</sup> ॥

1: भर्तुः ।

2: भूपासिका शान्तरसेषु युक्ता ।

(*Rāgā Kalpadrumā* p. 32 ; *Saṅgītā-  
Darpaṇā* 2, 79 ; *Śhivā tattvā Ratnākarā*  
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<sub>+</sub>(Ga<sub>+</sub>)CONSONANT (*Samvādī*): A<sub>+</sub>(Dha<sub>+</sub>)

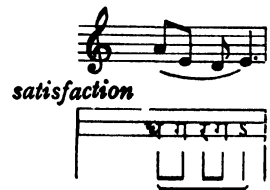
TIME OF PLAY: second quarter of the night

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

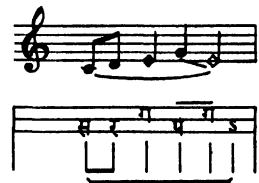
CHARACTERISTICS: basic Pythagorean pentatonic (as used in Tibetan and Chinese music)

## 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<sub>+</sub>(Ga<sub>+</sub>), meaning confidence, self reliance, in the tender night, is the basis of the expression of Bhūpāli.



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



TETRACHORDS: (Scale analysis)

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 (enhances the beauty of E <sub>+</sub> (Ga <sub>+</sub> )) awake, pleasing, satisfied	F(Ma) is Love. No F(Ma) is non-attachment	plenitude, life, perfection, fullness (enhance the beauty of A <sub>+</sub> (Dha <sub>+</sub> )) playful, charming, satisfied	(B(Ni) is (physical) pleasure. The absence of B(Ni) shows detachment)	
--	---	--	---	--

THEME (Rāpā):

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



OUTLINE

Consonant  
Second  
Tonic

Scale

I STHĀYI

With peaceful joy (♩ = 60)

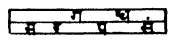
II ANTARĀ

Variation

The musical score consists of ten staves of music, each containing a single melodic line. The notation is highly rhythmic, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, often grouped in beams. The music is characterized by frequent slurs and accents, indicating a flowing and expressive style. Dynamics are indicated throughout, including *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). The score concludes with a double bar line and the initials "n.e." at the bottom right.

Vādī १ Samvādī ४

Scale



1=60

STHĀYĪ

I

II

ANTARĀ

Repeat  
from  
I to II

Variation

The musical score is written in Hindustani notation on a single-line staff. It consists of six systems of music. Each system contains a melodic line with notes and ornaments, and a corresponding rhythmic line with vertical strokes. The notes are labeled with letters: ग (Ga), प (Pa), स (Sa), र (Ra), and ङ (Nga). The score includes dynamic markings such as *ppf*, *pp*, and *ppp*, and various ornaments like *tr* (trill) and *gr* (grace note). The first system starts with a *ppf* marking. The second system has a *pp* marking. The third system has a *ppp* marking. The fourth system has a *pp* marking. The fifth system has a *ppp* marking. The sixth system ends with a double bar line and the instruction "Repeat from I to II".

CHHĀYĀNĀṬĀ—*night first quarter*

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

*Rāgā Mālā of Puṇḍarikā Viṭthalā*

Chhāyānāṭā, 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 (*Vādi*): D(Ri)

CONSONANT (*Samvādi*): G (Pa)

TIME OF PLAY: first quarter of the night

MODE TYPE (*Tḥāṭ*): 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)

Pūrvāṅgā			Uttarāṅgā		
9/8	10/9	16/15	16/15	256/243	9/8
maj. tone	min. tone	maj. ♭ tone	Limma		maj. tone
Diatonic			Diatonic		



OUTLINE



I STHĀYĪ



II ANTARĀ





Vādi म

Samvādi प

Scale

स र ग म प (मं प) ष न सं सं नु ष प म ग र स

Mātrā 1=60

(Ma tivṛā) F sharp is very rarely used

STHĀYĪ

I *p* *w* *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

करतलधृतवामगण्ड भागां  
 चरणतले भुवि सदा लिखन्तीम् ।  
 अविरलविक्षासगानलोलां  
 मनसि ध्यायामि सन्ततं काम्भोजीम् ॥

(Rāgā Sāgarā 3, 31)

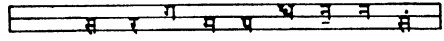
In a sensuous mood, ever ready to sing, Kāmbhojī holds wooden clappers near her left temple. Her dancing feet seem to write, restless, on the ground. I ever think of her.

TUNING OF INSTRUMENT:

GROUP: Khammājā



CLASS (*Jāti*):  
Sampūrṇā (heptatonic)



*Ārohā* Ascent

*Avarohā* Descent



SONANT (*Vādi*): E(Ga)

CONSONANT (*Samvādi*): B natural (Ni)

TIME OF PLAY: first quarter of the night

MODE TYPE (*Thāṭ*): Khammājā

SCALE TYPE: Pythagorean diatonic with both B natural (Ni śuddhā) 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)

<i>pūrvāṅgā</i>				<i>Uttarāṅgā</i>			
$\frac{9}{5}$	$\frac{9}{5}$	$\frac{256}{243}$	$\frac{9}{5}$	$\frac{16}{15}$	$\frac{10}{9}$	$\frac{9}{5}$	$\frac{256}{243}$
maj. tone	maj. tone	Limma	maj. tone	maj. $\frac{1}{2}$ tone	min. tone	maj. tone	Limma
Diatonic				Diatonic			

ŚHRUTIS: (Analysis of expression)



confident, joyful

awake, lively

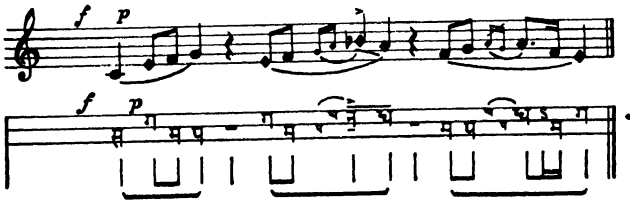
moonlight, peace

joyful, active

restless, playful

passionate, desire

acute, sensuous



## OUTLINE

I STHĀYI

Graceful (♩ = 44)

Musical notation for the first section, I STHĀYI. It consists of three staves of music. The tempo is marked "Graceful (♩ = 44)". The music is in 4/4 time and features a melodic line in the treble clef and a bass line in the bass clef. Dynamics include *mf*, *p*, and *pp*. The piece ends with a double bar line.

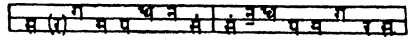
II ANTARĀ

Musical notation for the second section, II ANTARĀ. It consists of two staves of music. The music is in 4/4 time and features a melodic line in the treble clef and a bass line in the bass clef. Dynamics include *p*, *pp*, and *mp*. The piece ends with a double bar line and the marking "D.C." (Da Capo).

Vādi ग

Samvādi न

Scale



Mātrā 1=44

STHĀYĪ

*graceful*

*mf* **I** *p*

ANTARĀ

*p* *p* *pp*

Repeat from I to II



## 6 RĀGĀS OF THE DEEP OF NIGHT





## 6 RĀGĀS OF THE DEEP OF NIGHT

XIV. KĀNAḌĀ GROUP SECOND QUARTER OF THE NIGHT

KĀNAḌĀ<sup>1</sup> (KĀNAḌEYĀ, KARNĀTĀ)—*in the deep of night*

कृपाणपाणिर्गजदन्तखण्ड<sup>1</sup>-  
मेकं वहन्ती निज<sup>2</sup>हस्तकेन ।  
संस्तूयमाना सुरचारणौघैः  
सा कानडेयं<sup>3</sup> किञ्च दिव्य<sup>4</sup>मूर्तिः ॥

1: पत्र । 2: दक्षसिण । 3: कर्णातिकेयं ।

4: सितिपाल ।

(*Sāṅgītā Darpaṇā* 2, 66 ; *Śhivā 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.

कटितटकचबन्धां कसिमाङ्गीं कुरङ्गी  
वदननिमित्तहस्तां चारु भूषाविशेषाम् ।  
वटवटपसमीपावासलोलं सलीलां  
मदनरण्यपरोदां कानडां चिन्तयामि ॥

(*Rāgā Sāgarā* 3, 34)

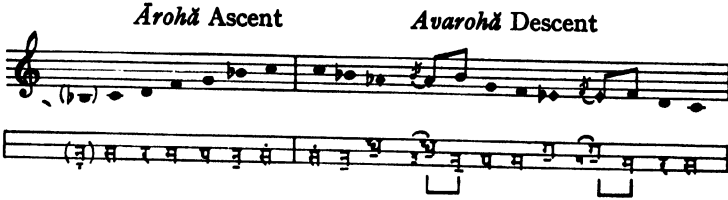
I see KānaḌā a sensuous woman, who plays the stronger part in Love's gentle fights. Her limbs are dark, her ornaments charming and strange. Her open tresses fall to her waist. She remains playfully near a banyan tree, her hand caressing the muzzle of a deer.

<sup>1</sup> Also called Darbārī

GROUP: Kānaḍā

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

TUNING OF INSTRUMENT:

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)]

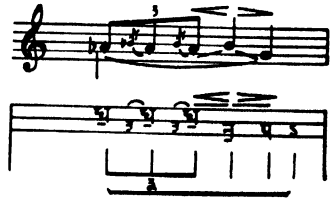
EXPRESSION:

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)**

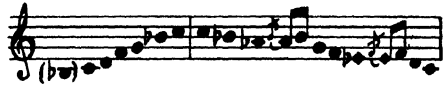
$\frac{9}{8}$ maj. tone	$\frac{16}{15}$ maj. 2 tone	$\frac{10}{9}$ min. tone	$\frac{16}{15}$ maj. 2 tone	$\frac{10}{9}$ min. tone	$\frac{9}{8}$ maj. tone
Diatonic			Diatonic		
$\frac{9}{8}$ maj. tone	$\frac{32}{27}$ trihemitone		$\frac{32}{27}$ trihemitone	$\frac{9}{8}$ maj. tone	
Chromatic			Chromatic		

**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 (Rāpā):**

## OUTLINE



## I STHĀYĪ

Grove and noble ( $\text{♩} = 60$ )

Musical score for I STHĀYĪ, Grove and noble ( $\text{♩} = 60$ ). The score consists of multiple staves, including vocal lines and accompaniment. The key signature is one flat (B-flat major/D minor), and the time signature is common time. The score includes various dynamic markings such as *pp*, *p*, *mp*, *ppp*, and *p*. The music features intricate rhythmic patterns, including triplets and sixteenth notes, and is characterized by a "Grove and noble" quality.

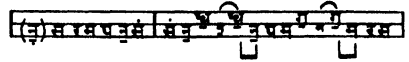
II ANTARĀ

The musical score for II ANTARĀ consists of ten staves of music. The notation includes various rhythmic values, slurs, and dynamic markings. The dynamics used are *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), and *p* (piano). The score is written in a single system with ten staves. The first staff begins with a double bar line and a repeat sign. The music features a mix of eighth and sixteenth notes, often grouped with slurs. The key signature is one flat (B-flat major or D minor). The piece concludes with a double bar line and repeat sign on the tenth staff.

Vādi     

Samvādi     

Scale



Mātrā 1=60

STHĀYĪ

*grave and noble*

I

II

ANTARĀ

The musical notation for ANTAARĀ consists of five staves. Each staff contains a sequence of notes and rests, with various musical markings such as accents (>), slurs, and dynamic markings (p, mf, w). The notes are represented by vertical stems with horizontal lines indicating pitch. The rhythm is indicated by vertical lines below the notes, with some markings like 'p' and 'mf' appearing above the staves.

प	स	र	स	स	स
॥	॥	॥	॥	॥	॥

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, Vāgīśhvarī 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

TUNING OF INSTRUMENT:

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



*Arohā* 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)

$\frac{9}{8}$	$\frac{256}{243}$	$\frac{9}{8}$	$\frac{9}{8}$	$\frac{9}{8}$	$\frac{16}{15}$	$\frac{10}{9}$
ma. tone	Limma	ma. tone	ma. tone	ma. tone	ma. $\frac{1}{2}$ tone	mi. tone
Diatonic			Diatonic			
$\frac{32}{27}$	$\frac{9}{8}$	$\frac{9}{8}$	$\frac{81}{64}$	$\frac{16}{15}$		
trihemitone	ma. tone		ditone	ma. $\frac{1}{2}$ tone		
Chromatic		Enharmonic (large 4th. $\frac{27}{20}$ )				



OUTLINE

□ Consonant  
 ○ Sshant  
 ⊙ Tonic

Scale

I STHĀYI

*Very slow and soft (♩ = 36)*

*pp* *morendo*

*p* *mp* *mf*

*mp* *p*

*mf* *pp* *p*

*mp* *p*

Vādi म

Samvādi म

Scale

स(र)गुम षनु सं सं नुष (प षनुष) मगुरस

Mātrā 1=36

STHĀVĪ

*very slow and soft*

The musical notation consists of six staves of notes, each with a corresponding staff of vertical lines below it. The notes are written in a shorthand notation typical of Indian classical music. The first staff begins with a double bar line and a fermata over the first note. The notation includes various ornaments such as *pl* (plink), *mf* (mezzo-forte), and *ppp* (pianissimo). The notes are connected by lines, and there are several slurs and accents throughout the piece. The final staff ends with a double bar line and a fermata over the last note.

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 (JIJĀVANTĀ)

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

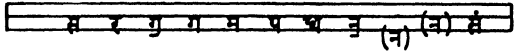
\* Dark of limb, dressed in yellow with a necklace of precious gems, his forehead is elaborately marked with saffron. His body graceful in its triple curve, noble amorous, companion of the God of love whose arrows are of flowers, Jijāvantā plays charmingly a heart-enchanting flute.

GROUP: Kanaḍā

TUNING OF INSTRUMENT:

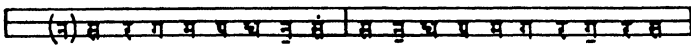


CLASS (*Jāti*): Sampūrṇā  
(heptatonic)



*Āroḥā* Ascent

*Avarohā* Descent



SONANT (*Vādi*): D(Ri)

CONSONANT (*Samvādi*): G(Pa)

TIME OF PLAY: second quarter of the night

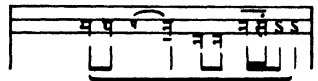
MODE TYPE (*Thāi*): Kāfi

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

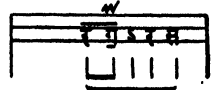
*B natural (Ni śhuddhā)*  
is used only in



*interrogation,*  
*pleading*



*helplessness*  
*surrender*



TETRACHORDS: (Scale analysis)

Pūrvāṅgā Uttarāṅgā

Pūrvāṅgā			Uttarāṅgā					
9/8	255/243	9/8	9/8	10/9	16/15	23/24	81/80	16/15
ma.j. tone	Limma	ma.j. tone	ma.j. tone	min. tone	ma.j. tone	(7)		(7)
Diatonic			Diatonic					

ŚHRUTIS: (Analysis of expression)

- confident, joyful
- tender, loving
- (calm, pleasing)
- peace, moonlight
- joyful, active
- soft, prayer, aspiration
- beautiful, loving
- anguish, laziness
- soft, pleasure-loving

THEME (*Rāṇā*):



OUTLINE

Sornent  
Cormament  
Tonic

Scale

I STHĀYI

As if speaking gently (♩ = 56)

*languido (w)*  
*Capriccioso*  
*misterioso*  
*pp legato*  
*luminoso*  
*languido (w)*  
*Capriccioso*  
*languido*  
*pp*

II ANTARĀ

*lively*  
*pp*  
*mf*  
*p*  
*languido*  
*pp*  
*languido*  
*Variation lively*  
*pp*  
*pp*  
*languido*

Vādi २ Samvādi ५ Scale

(नि)सरगमपपञ्चसं संनृचपमगरगुरस

Mātrā 1=56

**STHAYĪ**

*as if gently speaking*

I *tender* *p* (w)

*graceful* *pp* *p* *tender* *p* *mysterious* *p* *pp*

*p* *luminous* *tender* *p* (w)

*graceful* *tender* (w) *pp* II

स र स र स नृ स सं नृ स सं स रि नृ च प म ग र र ग ग ग स ग म प म ग र र र ग ग ग र स र स र स  
 सं स नृ स र स नृ स र स सं स र ग म प म ग र र स र गुर स रि स सं नृ स सं स प च नृ सर ग र गुर स च नृ सर गुर स  
 प च नृ सर ग र गुर स च नृ सर ग र स र गुर गुर स च नृ सर ग र ग म ग म स ग म प च नृ प म ग र स र गुर र स र र  
 सं स नृ सर ग म प च नृ सर स र ग म प म ग र र गि र स र स सं नृ सर र रि स सं

**ANTARĀ**

*lively* *p* *pp* *p* *mf* *tender* *p* (w) *mf*

*tender* *p* (w) *pp*

Repeat from I to II

स प प नृ स सं स र सं स सं स प प र र र ग ग ग म स ग म प म ग र स र र गि र सं स र सं स र सं स र र  
 सं स नृ च प म च नृ च प म ग र र गि र स र स सं नृ स र रि स सं



# BAHĀR

TUNING OF INSTRUMENT:

GROUP: Kanaḍā

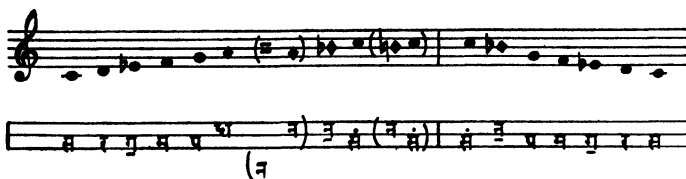
CLASS (*Jāti*):

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



*Āroḥā* Ascent

*Avarohā* Descent



SONANT (*Vādi*): C(Sa)

CONSONANT (*Samvādi*): F(Ma)

TIME OF PLAY: second quarter of the night

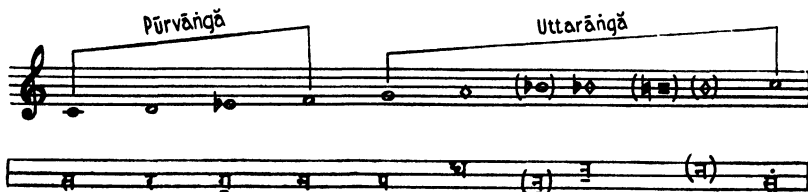
MODE TYPE (*Thāt*): Kāfi

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<sub>+</sub> (Ni k.+), never by B natural (Ni śhuddhā).

EXPRESSION: lovely and charming love songs

TETRACHORDS: (Scale analysis)



9/8 maj. tone		256/243 Limma		9/8 maj. tone		9/8 maj. tone	
Diatonic							
9/8 maj. tone		256/243 Limma		9/8 major tone		9/8 major tone	
9/8 maj. 1/2 tone		16/15 maj. 1/2 tone		10/9 minor tone		10/9 minor tone	
9/8 1/4 tone		137/124 1/4 tone		9/8 major tone		135/124 1/4 tone	
9/8 major tone		256/243 Limma		9/8 major tone		256/243 Limma	
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

Musical notation for Tonic, showing a treble clef with notes for 'Tonic', 'Sumant', and 'Gantant'.

Musical notation for a Scale, showing a treble clef with a sequence of notes and accidentals.

I STHĀYI

Musical score for I STHĀYI, featuring four staves of music with dynamic markings like *pp*, *p*, and *mf*, and tempo marking "Gracefully (♩.48)".

II ANTARĀ

Musical score for II ANTARĀ, featuring three staves of music with dynamic markings like *p*, *mf*, and *pp*, and a "D.C." marking at the end.



## 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

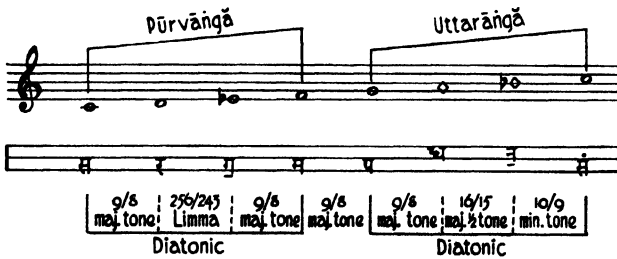
MODE TYPE (*Thāi*): Kāfi

SCALE TYPE: Diatonic

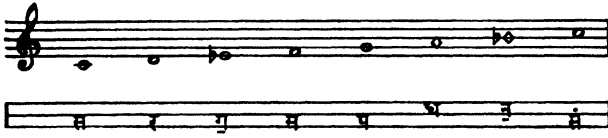
CHARACTERISTICS: the mediaeval unaltered scale

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

TETRACHORDS: (Scale analysis)

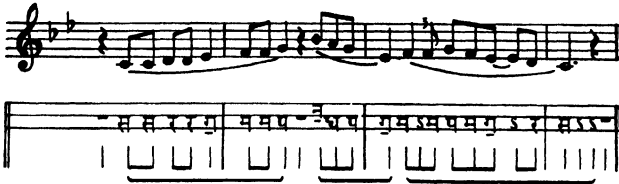


ŚHRUTIS: (Analysis of expression)



- self assurance
- affectionate (dependent)  
lovely, tender
- peace, calm
- joyful, active
- restless, playful
- desire, passion, pleasure

THEME (*Rūpā*):



OUTLINE

Intervallic  
Construction  
Tonic

Scale

I STHĀYĪ

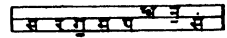
Softly (♩ = 40)

II ANTARĀ

Vādī प

Samvādī स

Scale



Mātrā 1=40

STHĀYĪ

I *softly*

*languido* *lively*

II

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 धृतरक्त<sup>1</sup>यष्टिः  
 वीरः सुवीरेषु कृतप्रवीर्यः<sup>2</sup> ।  
 वीरेर्धृतो<sup>3</sup> वीर<sup>4</sup>कपालमाला-  
 माली<sup>5</sup> मतो मालवकौशिकोऽयम् ॥

1: गौर । 2: महारः । 3: वीरहृतो or वीरेर्धृतो ।

4: वैरि । 5: धारी ।

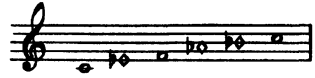
(*Rāgā Kalpadrumā* p. 18 ; *Sāṅgītā Darpanā* 2, 52 ;  
*Śhivā tattvā Ratnākarā* 6, 8, 67)

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

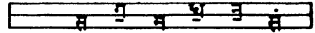


GROUP: Mālākośhā

TUNING OF INSTRUMENT:

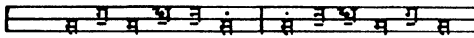


CLASS (*Jāti*): Auḍavā (Pentatonic)



*Arohā* Ascent

*Avarohā* Descent



SONANT (*Vādī*): F(Ma)

CONSONANT (*Samvādī*): C(Sa)

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

MODE TYPE (*Tālī*): Bhairavī

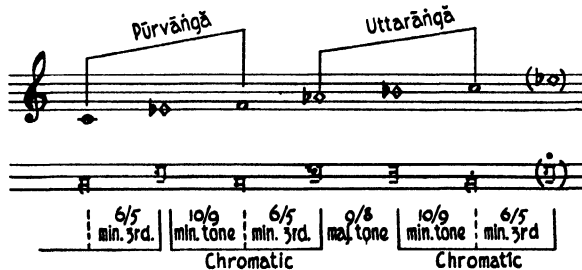
SCALE TYPE: Basic chromatic (of 5 notes)

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)

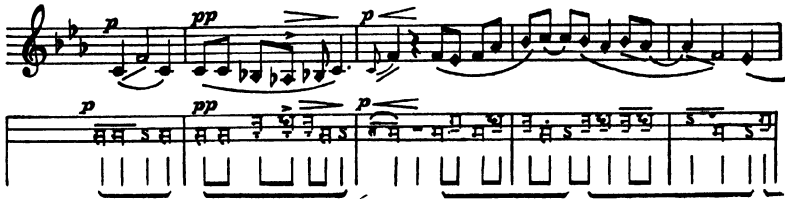


ŚHRUTIS: (Analysis of expression)



passionate, request  
 peace  
 loving  
 love, desire  
 satisfaction, peace

THEME (*Rāpā*):



Musical notation for Sarangi Chantant Tonic, showing a treble clef with a single note on the tonic line.

Musical notation for Scale, showing a treble clef with a sequence of notes across the staff.

I STHĀYI

Very slow and expressive (♩=72)

Musical notation for I STHĀYI, featuring a treble and bass clef with various notes and ornaments. Dynamics include pp and p.

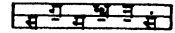
II ANTARĀ

Musical notation for II ANTARĀ, featuring a treble and bass clef with various notes and ornaments. Dynamics include p and pp. Includes the instruction 'D.C.'.

Musical notation for Variations, featuring a treble and bass clef with various notes and ornaments. Dynamics include p and pp.

Vādi      Samvādi     

Scale



Mātrā I = 72

**STHĀYĪ**

I *very slow and expressive*

Musical notation for Sthāyī I, including notes and tablature. The notation includes various ornaments like (w) and (w)(w) and dynamic markings like *pp* and *f*. The piece is divided into two parts, I and II.

**ANTARĀ**

Musical notation for Antarā, including notes and tablature with dynamic markings like *pp* and *f*.

Repeat from I to II

**variations**

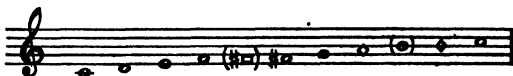
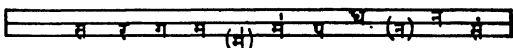
Three lines of musical notation for variations, including notes and tablature with dynamic markings like *f*, *pp*, and *p*.

The musical score consists of four staves of notation. Each staff contains a sequence of notes and rests, with some notes marked with accents or slurs. The notation is written in a style typical of Indian musical notation, with notes placed on a staff and rests indicated by horizontal lines. The first staff begins with a double bar line and a fermata. The second staff continues the sequence. The third staff includes a fermata and a double bar line. The fourth staff includes dynamic markings: *mf*, *p*, *f*, and *pp*, along with a double bar line and a fermata. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests.

## XVI. BIHĀGĀ

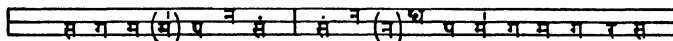
## TUNING OF INSTRUMENT:

GROUP: Bihāgā

CLASS (*Jātī*):Auḍavā-Sampūrṇā  
(pentatonic-heptatonic)

Āroḥā Ascent

Avarohā Descent

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

TIME OF PLAY: Midnight when (everyone is asleep)

MODE TYPE (*Thāī*): 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. (Gaud sārang which has a similar scale is more restful, lovely, and satisfied.)

contentment                      sadness                      crying

The combination of F natural (Ma śuddhā) 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

The diagram shows two musical staves. The top staff is a treble clef with a scale of notes: C, D, E, F, G, A, B, C. The second staff is a svara scale: ṣ, r, g, m, p, y, b, ṣ. Below these are two boxes of interval analysis.

$9/8$ maj. tone	$10/9$ min. tone	$16/15$ maj. $\frac{1}{2}$ tone	$16/15$ maj. $\frac{1}{2}$ tone	$256/243$ Limma	$9/8$ maj. tone	min. tone	maj. $\frac{1}{2}$ tone	$16/15$ maj. $\frac{1}{2}$ tone
Diatonic			Diatonic			Diatonic		
Enharmonic			Enharmonic			Enharmonic		

ŚHRUTIS (Analysis of expression)

The diagram shows a treble clef staff with notes: C, D, E, F, G, A, B, C. Below it is a svara scale: ṣ, r, g, m, p, y, b, ṣ.

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

THEME (*Rapā*):

The diagram shows a treble clef staff with a melodic line and a svara scale below it: ṣ, r, g, m, p, y, b, ṣ.

OUTLINE

Carnatic  
Surmand  
Tonic

Scale

I STHĀYI

Soothing and quiet (♩=60)

II ANTARĀ



Vādī     

Samvādī     

Scale

म ग म (स) प स र स (ग) प म ग म ग र स

Mātrā 1 = 60

STHĀYĪ

The STHĀYĪ section consists of three staves of musical notation. The first staff begins with a treble clef and contains notes with various dynamics (p, pp, mf) and accents (>). The second and third staves continue the melody with similar markings. The third staff ends with a double bar line and the Roman numeral 'II'.

ĀNTARĀ

The ĀNTARĀ section consists of two staves of musical notation. The first staff begins with a treble clef and contains notes with dynamics (mf) and accents (>). The second staff continues the melody with similar markings.

Repeat from I to II

## XVII. PARĀJ

GROUP: Parāj

TUNING OF INSTRUMENT:

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

Āroḥā Ascent

Avarohā Descent

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

TIME OF PLAY: after midnight

MODE TYPE (*Thāt*): Shri

SCALE TYPE: Chromatic

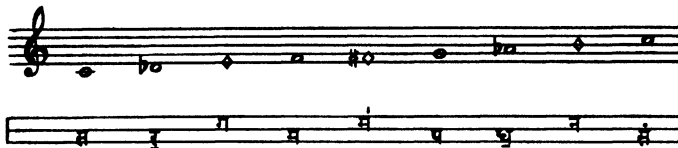
CHARACTERISTICS: no D (Ri) in ascent [Bhāthkhaṇḍe gives no Pa(G) in ascent, and begins from the higher Sa(C)]

EXPRESSION: satisfaction, contentment, appeal

TETRACHORDS: (Scale analysis)

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

ŚHRUTIS: (Analysis of expression)



confident, loving

awake, lively

peace, moonlight

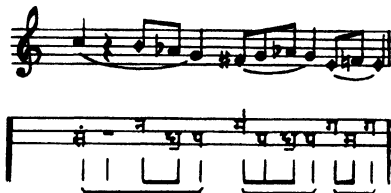
intense, acute

joyful, active

tender, appeal

acute, sensuous

THEME (*Rāpā*):



OUTLINE

Musical notation for Cinnamont, Suman, and Tonic. It consists of a single staff with a treble clef and a common time signature. The notes are: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Musical notation for a Scale. It consists of a single staff with a treble clef and a common time signature. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

I STHĀYI

Musical notation for I STHĀYI. It consists of three staves. The first staff has a treble clef and a common time signature. The tempo is marked "Tenderly (♩=44)". The music is in a 12-note scale, with dynamics ranging from *pp* to *p*. The second and third staves continue the melody and accompaniment.

II ANTARĀ

Musical notation for II ANTARĀ. It consists of two staves. The first staff has a treble clef and a common time signature. The music is in a 12-note scale, with dynamics ranging from *pp* to *p*. The second staff continues the melody and accompaniment, ending with "B.C."



## XVIII. KALINGAḌĀ

GROUP: Kalingḍā

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

TUNING OF INSTRUMENT:



Āroḥā Ascent

Avarohā Descent

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

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

MODE TYPE (*Ṭhāṭ*): Bhairavā

SCALE TYPE: Chromatic

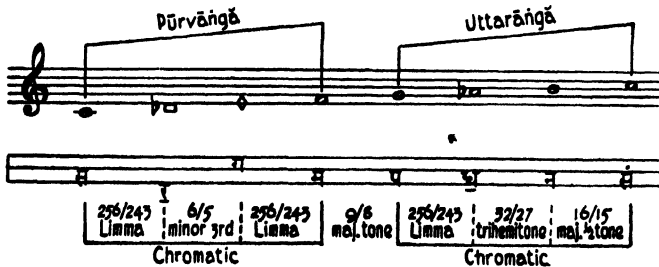
CHARACTERISTICS: E<sub>+</sub>(Ga<sub>+</sub>) is very much accentuated. (Like all the late night rāgās (Vasantā, Sohini, Parāḅ) Kalingaḍā begins from the higher C (Sa)).

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

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

EXPRESSION: E<sub>+</sub> (Ga<sub>+</sub>) has a clear, satisfied, expression which seems, however, a disturbance, almost painful, to those who have sung all night and feel sleepy. E<sub>+</sub> (Ga<sub>+</sub>) 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)

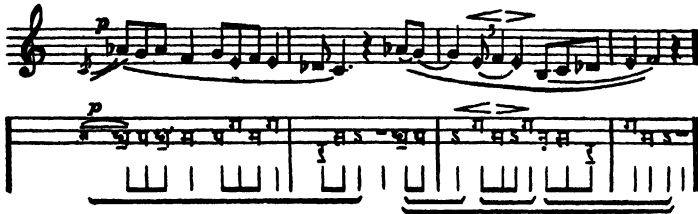


ŚHRUTIS: (Analysis of expression)



love, devotion  
 clear, sharp, both satisfied  
 and acute  
 night, peace  
 joyful, active  
 tender, appeal  
 soft, pleasure loving

THEME (*Rūpā*):



OUTLINE

Musical notation for 'Carnament' and 'Tonic'. The notation is on a single staff with a treble clef. It shows a sequence of notes: C, D, E, F, G, A, B, C. Above the staff, the word 'Carnament' is written. Below the staff, the word 'Tonic' is written.

Musical notation for 'Scale'. The notation is on a single staff with a treble clef. It shows a sequence of notes: C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. Above the staff, the word 'Scale' is written.

I STHĀYI

Tenderly (♩ = 52)

Musical notation for the first section, I STHĀYI. It consists of three staves of music. The first staff begins with a piano (pp) dynamic marking. The music is characterized by flowing, melodic lines with various dynamics including p, mp, and pp. There are several slurs and accents throughout the piece.

II ANTARĀ

Musical notation for the second section, II ANTARĀ. It consists of three staves of music. The first staff begins with a piano (p) dynamic marking. The music features more complex rhythmic patterns and melodic lines compared to the first section. Dynamics include p, mp, and pp. The piece concludes with a double bar line and the letters 'DC' (Da Capo).



Vādi

Samvādi

Scale

Mātrā 1=52

STHĀYĪ

ANTARĀ

## 8 SEASONAL RĀGĀS



## 8 SEASONAL RĀGĀS

### XIX. SPRING RĀGĀS<sup>1</sup>

#### HINDOLĀ

नितम्बिनी म'न्दतरङ्गितासु  
दो<sup>2</sup>लासु खेलासुखमादधानः ।  
खर्वः<sup>3</sup> कपोत (कपोल) यु<sup>4</sup>तिकामयुक्तो  
हिंदोलरागः कथितो मुनीन्द्रैः ॥

1: इ । 2: दो । 3: तासां । 4: रूपोलेष ।

(*Rāgā Kalpadrumā* p. 20 ; *Saṅgītā Darpaṇā* 2, 58 ;  
*Chatvāriṃśhach'hatarāgānirūpaṇam* p. 20 ; *Śhivā tattvā*  
*Ratnākarā* 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

न्यग्रोधाम्रजटाग्रबद्धकनकप्रद्योतडोल्लासने  
धीकृष्णं कमलैश्च पूजितसदाभक्तिप्रयुक्तारमकाम् ।  
गौराङ्गीं मणिभूषणीं मुरलिकानादप्रियां मे मनो  
हिन्दोलां वरविभ्रवक्षत्रसितां तुङ्गस्तनीं ध्यायति ॥

(*Rāgā Sāgarā* 3, 61)

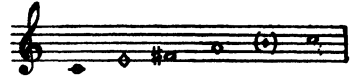
<sup>1</sup> The rāgās of spring have characteristics similar to the rāgās of sunrise.

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

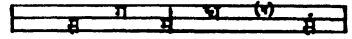
With the flowers of the Lotus she worships the Lord Kṛṣṇā who sits on a swing tied to the hanging roots of a banian tree. She listens to the notes of the flute, her heart full of love, her fair limbs covered with jewels.

TUNING OF INSTRUMENT:

GROUP: Spring rāgās

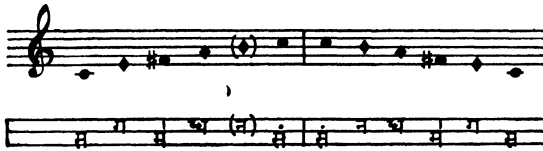


CLASS (Jāti): Auḍavā (pentatonic)



Āroḥā Ascent

Avarohā Descent



SONANT (Vādī): A<sub>+</sub> (Dha<sub>+</sub>)

CONSONANT (Samvādī): E<sub>+</sub> (Ga<sub>+</sub>)

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

MODE TYPE (Ṭhāī): 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

(a)

(b)

$\frac{81}{64}$ ditone	$\frac{9}{8}$ maj. tone	$\frac{32}{27}$ trihemitone	$\frac{32}{27}$ trihemitone	$\frac{9}{8}$ maj. tone	$\frac{256}{243}$ Limma	$\frac{81}{64}$ ditone
Chromatic			Enharmonic			

ŚHRUTIS: (Analysis of expression)

awake, lively, contented  
 intense, active (adds to ex-  
 pression)  
 contented, restless, playful  
 (acute, sensuous)

THEME (*Rāḍā*):

OUTLINE

Consonant  
Samant  
Tonic

Scale

STHĀYI

Con moto (♩ = 88)  
*p* *mf*

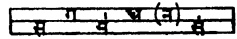
ANTARĀ

*p* *pp* *p* *mf* *p*  
D.C.



Scale

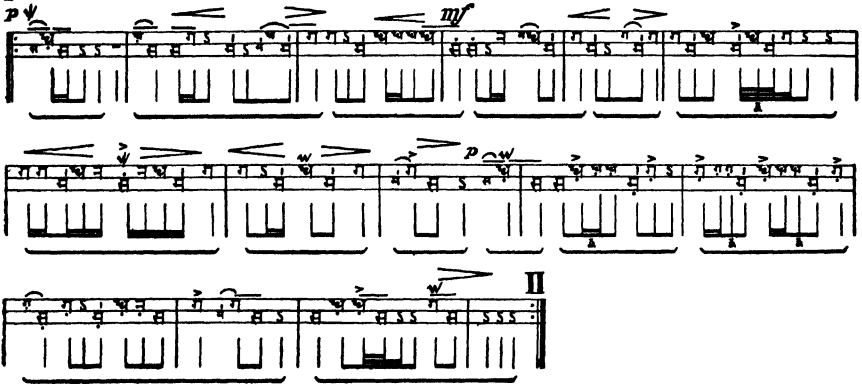
Vādī  Samvādī 



Mātrā 1 = 88

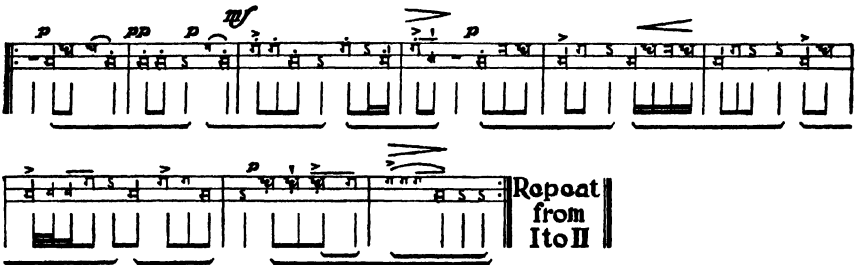
STHĀYĪ

I *lively*



Musical notation for Sthāyī section I, featuring a vocal line with notes and ornaments, and a rhythmic line with vertical strokes. It includes dynamic markings like 'p', 'mf', and 'p' with accents.

ANTARĀ



Musical notation for Antarā section, featuring a vocal line with notes and ornaments, and a rhythmic line with vertical strokes. It includes dynamic markings like 'p', 'pp', 'mf', and 'p' with accents.

Repeat from I to II

## VASANTĪ (VĀSANTI, VASANTĀ)

शिलपिडवर्होच्चयवद्धचूडा (डः)  
 कर्णावतंती कृतशोभनाम्ना (झः) ।  
 इन्दीवररयामतनुः सुचित्रा<sup>1</sup>  
 वसन्तिका<sup>2</sup> स्यादलि<sup>3</sup>मञ्जुलभीः ॥

1: तनुर्पिशासी । 2: वसन्तकः । 3: स्यात्फल ।

(*Rāgā Kalpadrumā* p 20 ; *Saṅgītā-Darpanā* 2, 71 ;  
*Shivā tattvā Ratnākarā* 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.

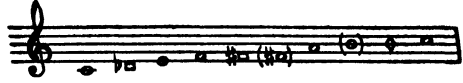
शृङ्गारवनसमीपे नर्तन्तां युवतिजनकदम्बैश्च ।  
 शुकपिकशारियुक्तं ध्यायेन्मे मनसि सन्ततं वासन्तम् ॥

(*Rāgā Sāgarā* 3, 17)

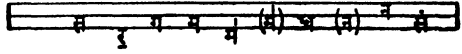
Parrots, Cuckoos and Shāri birds flutter about Vasantā, Lord of Spring, who dances in the garden of Love surrounded by lovely women. His image never leaves my heart.

TUNING OF INSTRUMENT.

GROUP: Spring rāgās



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



*Āroha* Ascent

*Avarohā* Descent



SONANT (*Vādi*): C(Sa)

CONSONANT (*Samvādi*): F# (Ma t.)

TIME OF PLAY: Spring time

MODE TYPE (*Tḥāt*): 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 tivṛā) 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*


ŚRUTIS: (Analysis of expression)

very feminine and delicate, very tender

slightly veiled, soft and tender

calm, peace

feminine and delicate

intense, active

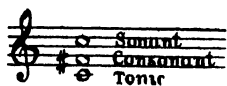
soft, aspiration

soft, pleasure loving

clear and sincere, acute

THEME (*Rāṇā*):

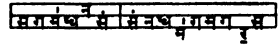
## OUTLINE



Vādi       
              

Samvādi       
              

Scale



Mātrā 1=80

STHĀYĪ

I

pp < > < > pp < > p

pp p < > < > pp II

ANTARĀ

p pp p < > < >

p pp p < > < > p >

pp < >

Repeat from I to II

XX RĀGĀS OF THE RAINY SEASON<sup>1</sup>  
 ŚHUDDHĀ (MALLĀR)

Mallārī Mallār

(गौ) गोरी कृशा कोकिलकण्ठ<sup>1</sup>नादा  
 गीतच्छलेनात्मपतिं स्मरन्ती ।  
 आदाय वीणां मलिना रुदन्ती  
 मल्लारिका यौवनदूनचिन्ता ॥

1: रन्व ।

(*Sāṅgītā 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. Claspng 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 Śivā, 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.

<sup>1</sup> 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 (Vādī): Sa (C)

CONSONANT (Samvādī): 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 Mallār. 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.

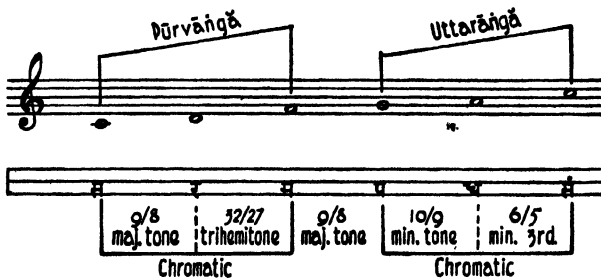
Expression of rains in all Mallār



Lightning



TETRACHORDS: (Scale analysis)





ŚHRUTIS: (Analysis of expression)



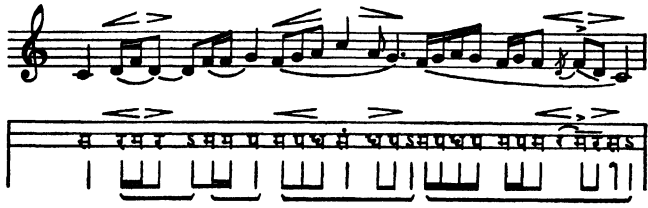
strength, self confidence

calm, confident

strong, joyful

expectation, soft but clear and determinate

THEME (*Rūpā*):



OUTLINE

Consonant  
Sensuous  
Tonic

Scale

STHĀYĪ

*pp*  $\text{♩} = 56$  *p* *mf* *p*  
*pp* *p* *mf* *p*  
*pp* *fine*

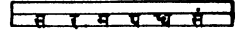
ANTARĀ

*p* *mf*  
*p* *pp* D.C.

Vādī       
    

Samvādī       
    

Scale



Mātrā 1 = 56

STHĀYĪ

I

II

ANTARĀ

Repeat from I to II

## MEGHĀ (MALLĀR)

नीलोत्पलाभवपुरिन्दुसमानवक्त्रः<sup>1</sup>  
 पीताम्बरस्तु<sup>2</sup>षितचातकयाच्यमानः ।  
 पीयूषमन्दहसितो घन<sup>3</sup>मध्यवर्ती  
 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

वियुक्ताङ्गीं विबुधेन्द्रपूजासन्धानहस्तार्पितपुष्पमालाम् ।  
 नीलाम्बराढम्बरसन्नितम्बिनीं भजामि नित्यं घनमोघरञ्जीम् ॥

(*Rāgā Sāgarā* 3, 3)

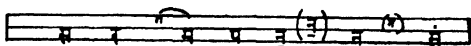
Ever should Meghā rañjini be praised who brings flower garlands for the worship of Indra god of rains. Her body looks like lightning ; a blue veil enhances her beautiful hips.

GROUP: (Rāgās of the rainy season)

TUNING OF INSTRUMENT:

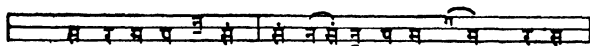


CLASS (*Jāti*): Auḍavā-Shaḍavā  
(Pentatonic-hexatonic)



Ārohā 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

$9/8$	$32/27$	$9/8$	major $5/4$	third	$16/15$
maj. tone	trihemitone	maj. tone	$6/5$	min. third	maj. $1/2$ tone
Chromatic			$256/243$	$256/243$	$256/243$
			$10/9$	minor tone	Limma
			$32/27$	trihemitone	$9/8$
				major tone	Chromatic

ŚHRUTIS: (Analysis of expression)

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

THEME (*Rāpā*):

## OUTLINE

I STHĀYĪII 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 II

## 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 (Baḍé)	Columbia VE5052
GULAM ALI KHAN (Baḍé)	Hindusthan H886
OMKARNATH THAKUR	Columbia GE3132
OMKARNATH THAKUR	Columbia GE3144
ROSHANARA BEGUM	Columbia VE5047
VISHMADEVA CHATTOPADHYAYA	Megaphone JNG449
VISHMADEVA CHATTOPADHYAYA	Megaphone JNG960
FAIYAZ 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 (Viñā)	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 (Viñā)	Columbia GE981
VEENAI DHANAM (Viñā)	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 Sén)	<i>Hindusthan H866</i>
CHINILE NA AMARE KI (Amitā Sén)	<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>

