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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 RĀGĀS

ALAIN DANIÉLOU

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

The rāgās of which notations appear in this book conform to the Benares Musical Tradition. They have been noted as played on the Sarasvatī Vīṇā by Śrī Shivendranāth 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.
CONTENTS

AUTHOR’S NOTE vi

INTRODUCTION ix

The Modes or Rāgās—The expression of the Rāgās—Correspondences — The Rāgā-poems — Notation — Remarks on the Notation

1 EARLY MORNING RĀGĀS 15
   I. Lalitā
   II. Vibhāsā
   III. Bhairavā Group
       Baṅgalā
       Bhairavā
       Rāmākali
       Guṅkali
   IV. Todi Group I
       Todi
       Vilāsākhānī
   V. Todi Group II (Yavanāpūrī)
       Yavanāpūrī
       Āsāvarī

2 LATE MORNING RĀGĀS 47
   VI. Bhairavi Group
       Śhaṭ
       Bhairavi
       Bhūpālā
   VII. Bilāval Group
       Bilāval
       Alhaiyā

3 NOON AND AFTERNOON RĀGĀS 53
   VIII. Sāraṅgā Group
       Sāraṅgā
       Gauḍā Sāraṅgā
   IX. Śhri Group
       Śhri
       Bhimāpalāśhri
       Multānī

   Page
   22
   27
   32
   37
   42
   47
   53
   58
   63
   71
   76
   81
   86
   91
   97
   102
   107
   112
   117
4 EVENING RĀGĀS

X. Pilū 123
XI. Pūrāvī Group
  · Pūrāvī 128
  · Mārāvā 133

5 RĀGĀS OF THE EARLY NIGHT

XII. Kalyānā Group
  · Imanā or Yamunā 141
  · Kāmodā 146
  · Kedārā 150
  · Bhūpālī 155
  · Chhāyānaṭā 162
XIII. Khammājā 167

6 RĀGĀS OF THE DEEP OF NIGHT

XIV. Kānaḍā Group
  · Kānaḍā 175
  · Bāgeśhrī 182
  · Jayājavantī 187
  · Bahār 193
  · Kāfī 197

7 RĀGĀS OF MIDNIGHT AND LATE NIGHT

XV. Mālākośhā 205
XVI. Bihāgā 211
XVII. Parāj 215
XVIII. Kalingaḍā 219

8 SEASONAL RĀGĀS

XIX. Spring Rāgās
  Hindolā 225
  Vasanta 231
XX. Rāgās of the Rainy Season
  (Śuddhā) Mallār 236
  · Meghā Mallār 241

DISCOGRAPHY

Recommended recordings of Indian and Tibetan music. 246
INTRODUCTION

THE MODES OR RĀGĂS

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

The expression of the Rāgās

The expression of a rāgā is thus determined by its scale. It results from the expressions of each of the intervals (śrūtis) 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 rāginiś, 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 Bhairava is now called Guṇākali and is considered a rāgini while the modern Bhairava 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 Kohalah, one of the earliest writers on music. The two best collections of poems available in print are found in the Chatvārimśāch'hatārāgā-nirūpanam attributed (some think wrongly) to Nāradā and in the Sangitā-Darpanā 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
schools, important ones being the Rāgā Rātnākarā of Gandhārī Rājā (a work belonging probably to the medieval period) and the Rāgā Sāgarā.

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

It is not easy to determine which scale corresponds with a given poem or picture, for the names of the ancient rāgāś 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 rāgāś as they are known to-day.

Notation

Śhrutis (intervals of one comma):  \[\text{Db-- Db- Db Db Db Db...}\]

Komal (flat) ṭ; Tivrā (sharp) ḍ; hold sound ṭ; no sound ḍ;

Mātrās: one mātrā ṭ; two mātrās ṭ ḍ; etc. half mātrā ḍ;

quarter mātrā ṭ; three 1/3 mātrā ṭ ḍ ḍ; etc.

Octaves: high octave ṭ, middle octave Ṛ, lower octave ṭ;

Ornaments: mīdā (glissando) ṭ ṭ ṭ; gamakā (grace) \(\text{मि, मि, मि}\),
Intensity: \( \text{pp} \) very soft; \( \text{p} \) soft; \( \text{mf} \) moderately loud; \( \text{f} \) loud;  
\( \text{ff} \) very loud.

Accents: \( \text{\}} \) accent. \( \text{\}} \) stop sound as soon as uttered;

\( \text{\}} \) phrasing \( \text{\}} \); \( \text{\}} \) increase voice; \( \text{\}} \) decrease voice.

\( \text{\}} \) repeat \( \text{\}} \)

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 ‘shruti’ is altered.

For example in: \[ \text{\}} \text{\}} \text{\}} \]
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: Šhrī, Bhīmāpalāśhrī, Bhūpālī, Jayājavanti, Mālākoshā.
1 EARLY MORNING RĀGĀS
EARLY MORNING RAGAS

I LALITĀ—at dawn

Lalitā

चत्वारिष्ठ हऽता राग निरुपानमः ।
श्रुगपारिंताधारी योगी अलितसंज्ञकः ॥

(Chatvārimśhach'hatā Rāga 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

चामीकटवा श्रिता सुमुक्षा
ध्रव्यापरा कोकिलाधिपतवा ।
कल्युक्स्म: स्थलसंस्थितापि
प्योध्रामेंटकोटिकामः ॥

(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.

धीरापुस्तकपर्यं मन्दुरवक्रेष्ठो तुलेन जलस्तीमः ।
ध्रुवारिष्ठ ज्ञातानां बलिना सप्तमात्रकां व्यापे ॥

(Rāgā Sāgarā 3, 7)

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

प्रकृतसम्बलमाल्यपारी ।
युवा व गीरोज्ज्यमायतासः ि।
विनी:वशनः देववधातः प्रभाते
विलासवेषा जलिता प्रदिशः ॥

or (पश्यः पनि: सा जलिता प्रदिशः ॥)

1: युवा or नीर्षधना । 2: गीरा or गीरी ।
3: गीरोललोचनमिः or हुआँखः तलियाँनलासी
or गीरोललोचनास्नेङ्गी हलःः । 4: विनीर्गता ।
5: हवास । 6: विनीर्गतार्य सहस्तरः ।

(चतुर्वरिम्भचाहतः रागाः निरुपाणम् प. 20,
सांगिताः दारपान 2, 63; शिभ तत्त्वाः रात्नाकराः 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

CLASS (Jāti):
Śhādava (hexatonic)

Ārohā Ascent       Avarohā Descent

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

TIME OF PLAY: Early morning (before sunrise)

MODE TYPE (Thāl): Śrī

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.
Coming Sunrise  
B+ (Ni+)

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

TETRACHORDS: (Scale analysis)

orsche: (Analysis of expression)

indistinct, sleeping, tender  
awake, penetrating  
night, peace, beauty  
enhances the beauty, perturbed, sad, anxious  
acute, promising, penetrating  
tender, unstable, undecided, expecting  
brilliant, gay, coming sunrise
THEME (Rapā):
OUTLINE

Vāḍī  Samvāḍī  Scale

Māṭrā 1 = 46

STHĀVĪ

ANTARĀ

Repeat from I to II
II VIBHĀSA—*at sunrise*

*Shubhāmvari mūryaḥ sukānti:
Pīrōjñalat. kūntācchvāntgarh: 1
Sūryanādeh kṛṣṇātaraśabhadre
Bīmaśāraṇaḥ śatāraśāryaḥ: II*

(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-rāga is lovely like the God of Love Himself.

*Vibhāsaśṛiṇa*

(Saṅgītā Darpanā 2, 136)

Vibhāsā is like Lalitā.
GROUP: independent

CLASS (Jāti):
   Auḍāvā (pentatonic)

Ārohā Ascent  Avarohā Descent

SONANT (Vāḍī): A (Dha)  CONSONANT (Samvāḍī): E (Ga)

TIME OF PLAY: day at sunrise (after Lalitā)

MODE TYPE (Thāṭ): Māravā  SCALE TYPE: Chromatic (defective)

CHARACTERISTICS: no Pa (G) and no Ni (B). This scale is similar to that of the mode of spring Pañchamā. (Bhāṭkhānde, 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 Vāḍī and Samvāḍī are F sharp (Ma tīvra) and C (Sa), and the expression is energetic and challenging.)
TETRACHORDS: (Scale analysis)

SHRUTIS: (Analysis of expression)

THEME (Rāpā):
Vādi = Samvādi =

Mātrā 1 = 44

STHĀVĪ

dreamy and soft

ANTARĀ

Repeat from I to II
III BHAIráVÁ GROUP—after sunrise

BAṅGĀLĀ

Baṅgāli

*kṛṣṇā kṛṣṇāmārā pīrā pragābha ratibābha ।
mahātāni tāmāhṛstā kṣaṇārī kālābhibhā ॥

(Chatvārimśāhchatā Rāgā nirūpānam 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.

Baṅgāli

kṛṣṇāvanicetāyakṣaquṭ̣apāyati ।
bhāvamsāvanicetāyakṣaquṭ̣apāyati ।

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

Baṅgālā

*kṛṣṇānīkākṣāmaśāmankākṣāpārāiś ।
chāndrāekābhīṣṭḥumāṅgajāvāpāt ।

(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 Śhivā on whose brow the crescent moon shines.
GROUP: Bhairavā

CLASS (Jāti):
Śhādavā (hexatonic)

Arohā Ascent

Avarohā Descent

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

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

MODE TYPE (Thāl): Bhairavā
SCALE TYPE: Chromatic-Enharmonic

CHARACTERISTICS: No B(Ni); E(Ga) very light [Bhātkhānde 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)

<table>
<thead>
<tr>
<th>Scale</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>16/15</td>
<td>major ½ tone</td>
</tr>
<tr>
<td>32/27</td>
<td>trihexitone</td>
</tr>
<tr>
<td>256/243</td>
<td>limma major tone</td>
</tr>
<tr>
<td>9/8</td>
<td>limma j ditone</td>
</tr>
<tr>
<td>256/243</td>
<td>shuddha minor 3rd</td>
</tr>
<tr>
<td>6/5</td>
<td>enharmonic</td>
</tr>
</tbody>
</table>

Chromatic

SHRUTIS: (Analysis of expression)

Theme (Rāpā):
Scale

Vādi  Samvādi  

Mātrā  $i = 44$

**STHĀYĪ**

I  *soft and tender*

**ANTARĀ**

Repeat from I to II
BHAIKAVĀ—after sunrise

महाकुलयताब्यः छुग्गतो
भक्तवस्ते शोभितवीर्यरिमः ।
विश्वाहस्तो श्रृष्टिविश्वः
स परशयो यः कपिलो खूनीन्द्रः ॥

(Chalvarimśhāch'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.

गल्पारः श्रीकालितक्षिणेऽः
सपन्धीमुचितनुगर्गाणिपिताः ।
भारविष्णुश्रृङ्खला एव नृत्यकलारी
छुट्टान्त्री जयति मेरेष भाविरागः ॥

(Saṅgītā Darpaṇā 2, 46
Śivā taitvā Ratnakara 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.

भूतिस्वरस्मोदेण सक्षणासमानामूर्त
शिवर्षेनमनोर्घं भैरविस्पष्ट्विपितां सदा ।
जरामुखानাসुं शाश्विक्षायथपानि
कपालस्वरूपं भुजे नतन्त्रोपलं मैरवम् ॥

(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 Śivā, Lord of Sleep. His body is smeared with sandal paste.
GROUP: Bhairavā

CLASS (Jāti):
Sampūrṇā (heptatonic)

Ārohā Ascent

Avarohā Descent

SONANT (Vāḍī):
A flat (Dha komal)

CONSONANT (Samvāḍī):
D flat (Ri komal)

TIME OF PLAY: day first quarter (from sunrise)

MODE TYPE (Thāl): Bhairavā
SCALE TYPE: Chromatic

CHARACTERISTICS: The tender D♭ (Ri kā) can become, in ascending, D♭ₙ (Ri kₙ) it gives then an idea of action

EXPRESSION: Morning invocation, soft, tender, melancholy

TETRACHORDS: (Scale analysis)
Ri ka (D₇) and Ga+ (E+) are sometimes used, although in ascent only:

This last tuning is found in the following example:

ŚRUTIS: (Analysis of expression)

supplication, tenderness
supplication, tenderness

THEME (Rāpa):
Vādi — Samvādi

Mātrā I = 58

STHĀVĪ

very soft

ANTARĀ

Repeat from I to II
RĀMĀKALĪ—after sunrise

Rāmākri

रामक्री उष्णद्वी प्रसंसना ब्रम्हक्रिस्तरुवर्णे ।
विषांस्तो गंगङ्गस्तो रामक्रीरुम्बे हुँधे ॥

(Chātvārimśahach'halā Rāgā niruṇānām 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

हेमस्वभावसूरणृगासा ।
नीलस निरोक्त सुधा बहुती।
कार्तेस सरीपेस कर्नीपकुटता।
मानोवदसा रामकली मतेवम् ॥

1: हि । 2: कर्नीपकरे ॥

(Sāngītā Darpanā 2, 60 ;
Śhwā tattvā Ratnākara 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

कीरासने सावसाना (? समालीना) शारकोयपद्धारीलो।
जम्बूस्फुलमभें देवीं व्याये रामक्रियां सदा ॥

(Rāgā Sāgarā 3, 18)

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

1 Sometimes called Rāmākri or Rāmākiri.
GROUP: Bhairavā

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

Arohā Ascent

Avarohā Descent

SONANT (Vādī): G(Pa)

CONSONANT (Samvādī): C(Sa)

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

MODE TYPE (Thāp): Bhairavā

SCALE TYPE: (Pythagorean) Chromatic
(with enharmonic ascent)

CHARACTERISTICS: No D (Re) and no B (Ni) in ascending (Bhātkhande gives Rāmakāli with an additional F♯ (Ma tivrā) and B♭ (Ni komal)

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

TETRACHORDS: (Scale analysis)
ŠRUTIS: 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

I STHĀYI

II ANTARĀ
Vādi  Samvādi  Scale

Mātrā 1 = 63

STHĀYI  

FULLY AWAKE

ANTARĀ

Repeat from I to II
GUNṆAKALĪ—in the morning

Gunākriyā

गोपजातिप्रिया सायती गोरोषनविलयनाः I
गृहर्षयो रुचिकिंच फरितत कौरिस्क्रनाः II

(Chatvārimśhach’hatā Rāgā nirūpaṇam p. 15)

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

Gunākīri

शोकामिस्तनयनाहल्ल्यादीनादि: ।
नन्नाना भरविससरस्यवस्यन: ।
ब्रामुक्षालक्षकी त्रिपदरुरुचा ॥
संकीर्तिता भुकारिकी करुनोत्हन्नाषी ॥

1: स्वयं स्वनी। 2: वायी 05 हुस्द।
3: तवसी। 4: गोक्रिक्रिया वचनप्र स्नापनाचे।

(Saṅgītā Darpanā 2, 56; Chatvārimśhach’hatā Rāgā nirūpaṇam p. 10; Śivā tattvā Ratnākara 6, 8, 75)

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

Gunḍakriyā

शीचन्द्रलोकावित्तमाहायां
पीताभरक्षकुसत्सिताभिनिमि।
शीताध्वनास्तियत्वमावार्यां
शुद्रकिंवा मे मनसा स्मरिम्॥

(Rāgā Sāgarā 3, 23)

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

1 Sometimes called Gunākriyā or Gunākīri or Gauḍākri.
GROUP: Bhairavā
CLASS (Jāti): Auḍavā (Pentatonic)

Ārohā Ascent

Avarohā Descent

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

TIME OF PLAY: morning

MODE TYPE (Thāt): Bhairavī  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)

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

THEME (Ṛpā):
OUTLINE

I STHĀYĪ

II ANTARĀ
Scale

Vādi  
Samvādi  

Mātrā \( \tau = 60 \)

STHĀVĪ  
grave

ANTARA

Repeat from I to II
TOĎI—in the morning

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

Never shall my heart forget ToĎi, 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.
GROUP: Toḍī

CLASS (Jāti): Sampūrnā (heptatonic)

Arohā Ascent

Avarohā Descent

SONANT (Vāḍī): Aḥ – (Dha komal–) CONSONANT (Samvāḍī): Eḥ – (Ga komal–)

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

MODE TYPE (Thāl): Toḍī SCALE TYPE: Enharmonic-chromatic

CHARACTERISTICS: A very typical and attractive type of enharmonic scale

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

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

masculine:

feminine:

weeping.
TETRACHORDS: (Scale analysis)

ŚHRUTIS: (Analysis of expression)

sighing, very tender
obdurate, active, a little
selfish

suggested, less tender, more
confident, the appeal has
been heard, very sad, pathetic, crying
intensifies the sadness and
beauty of the Rik (Db) and
sunshine, hope
sad
tender
asking for pleasure

THEME (Rāpā):
Vādi । Samvādi ।

Mātrā 1 = 35

STHĀYĪ

very slow, soft and melancholy

ANTARĀ

with agitation
plaintive

with agitation

a tempo

Repeat from I to II
VILĀSAKHĀNĪ TOḌĪ

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

**GROUP:** Toḍī

**CLASS (Jāti):**
Shaḍavā (hexatonic)

**Ārohā Ascent**

**Avarohā Descent**

**SONANT (Vādī):** A♭ – (Dha k-)

**CONSONANT (Samvādī):** E♭ – (Ga k-), but D♭ – (Ri k-) is also very prominent

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

**MODE TYPE (Ṭhāṭ):** Toḍī

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

**CHARACTERISTICS:** No G (no Pa). Resembles Gurjārī but with F♯ – (Ma t- –). [(Under the name of Vilāsākhānī Bhātkhāṇḍe gives another rāgā with B♭ (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 Toḍi, brings out the burning intensity of grief (while F natural (Ma śuddhā) in Gurjārī expresses quiet and peaceful resignation). G (Pa) in Toḍi, brings forth a radiant sunshine in which sorrows are dissolved

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

TETRACHORDS: (Scale analysis)

SHRUTIS: (Analysis of expression)

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

THEME (Râpâ)
VADÍ \quad \text{Samvádi}

\begin{array}{c}
\text{Mátrā} \quad r = 36 \\
\text{STHÁYI}
\end{array}

\begin{array}{c}
\text{ANTARĀ}
\end{array}

\begin{array}{c}
\text{Repeat from I to II}
\end{array}
YAVANĀPŪRĪ TOḌĪ—in the morning

गोराज्ञे सूर्ये वेष्यें कनकमलिमयं कर्णुर्ण दधाना
प्रोदेयवरकनेत्रा यवनसुनविता ब्रह्मेयाधिकाञ्जया ।
झाष्ण धीत्या प्रभाते विज्ञाति चतुरा यवनी तोडिका सा ॥

(Rāgā Mālā of Puṇḍarikā Viṣṇudhā)

* Yavanā Todi 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: Toḍî

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

Årohā Ascent

Avarohā Descent

SONANT (Vāḍī): Aḥ (Dha k.)

CONSONANT (Samvāḍī): Eḥ (Ga k.)

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

MODE TYPE: (Thāṭ): Yavanāpūrī

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

CHARACTERISTICS: combination of Desī and Gāṇḍhārī (Bhāṭkhaṇḍe calls this rāgā Āsāvari)

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 (Aḥ, Dha k.), with grace and beauty

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

Aḥ (Dha k.) is mature

Bḥ+ (Ni k.+ ) is impure, selfish

Request with selfish motives
TETRACHORDS: (Scale analysis)

\[ \text{śrūṭīs: (Analysis of expression)} \]

\[ \text{Theme (Rāṣṭa):} \]
Scale

Vādī  Samvādī  

Mātrā = 58

STHĀYĪ

lovingly

ANTARĀ

Repeat from I to II
ÅSÄVERĪ—in the morning

इंकुमाहितवचोजा पुलेयेश समाशिता ।
स्नीतरसिका राजस्यलवानी सुनेमति ॥

(Chātvārimśhach'halarāgānirāpanam p. 22)

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

इंकुमाहोगाहारो गाजितवचनां सद्भिरतनां
सुजादेशायकुच्चमराणो कुनुक्कराम ।
नमुदुगां सने प्रकरितस्वारं गोरुनजी-
मतानवेषी ध्याये मम मनसि रक्ताम्बुरुताम ॥

(Rāgī Śāgarā 3, 65)

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

Āshāvari

श्रीलवरेशिखरे1 शिलिन् पिण्ठुवक्रे3
मातकाकौकमनोहरे4 हारभवी ।
आहुषय चन्दनलरोपरं वहनति
साहानवरी वण्यमुखजनिमलकानि: ॥

1: र । 2: गु । 3: श । 4: हु । 5: रु । 6: सा ।

(Saṅgītā Dārapāṇa 2, 75;
Śhvī tattvā Rātnākāra 6, 8, 113)

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

GROUP: Toḍī

CLASS (Jātī): Auḍāvā-Sampūrṇā
(pentatonic in ascent and heptatonic in descent)

Ārohā Ascent    Avarohā Descent

SONANT (Vādi): Aḥ (Dha k.)    CONSONANT (Samvādi): Dḥ (Ri k.)

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

MODE TYPE (Thāt): Bhairavi

SCALE TYPE: enharmonic in ascent, and diatonic in descent

CHARACTERISTICS: resembles Gāndhārī or Yāvanāpūrī but with Bḥ (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 śuddhā) of Yavanāpūrī is manly, commanding, childish, stubborn.) Much use of A flat (Dha komal) makes this rāgā very expressive and tender.
TETRACHORDS: (Scale analysis)

ŠRUTIS: (Analysis of expression)

intensely sad, very tender and loving, feminine, wisdom, sobriety, 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 (Rādhā):
OUTLINE

I STHĀYI

Very slow and soft (p-pp)

II ANTARĀ
**Vāḍī**  
Samvāḍī

**Mātrā** I = 53

**STHĀYĪ**

*very slow and soft*

**ANTARĀ**

Repeat from I to II
2 LATE MORNING RĀGĀS
VI. BHAIKVĪ GROUP SECOND QUARTER OF THE DAY

ŜHAṬ—in the morning

[transcribed text]

*(Rāgā kalpā Ďrumā p. 30)*

*On the blessed summit of Mount Kailāśa 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, Ŝhaṭ rāgā, at dawn, are sung majestic odes worthy of meditation. In Him there dwells the music of the Gods, its sweetness and its meaning.*
GROUP: Bhairavi

CLASS (Jāts): Audavā-Sampūrṇā (pentatonic in ascent, heptatonic in descent)

Ārohā Ascent  Avarohā Descent

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

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

MODE TYPE (Thāṭ): Bhairavi  SCALE TYPE: Chromatic in ascending; and Pythagorean diatonic in descending.

CHARACTERISTICS: all flat notes

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

compare with female shape of Bhairvari

characteristic motive of the male shape of Śhāṭ

compare with female shape in Āsāvari; where Ṭ (Dha k.) gives a female character
TETRACHORDS: (Scale analysis)

ŚRUTIS: (Analysis of expression)

THEME (Rāpā):
OUTLINE

I  STHĀYĪ

Mysterious (J. 44)

II  ANTARĀ
Vādi — Samvādi —

Mātra $i = 44$

**STHĀVĪ**

*mysterious*

**ANTARĀ**

Repeat from I to II
BHAIRAVĪ—in the morning

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

** TUNING OF INSTRUMENT **

** GROUP:** Bhairavī

** CLASS (Jāti):**
Sampūrṇā (heptatonic)

** Āroha Ascent **

** Avaroha Descent **

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

** TIME OF PLAY:** day, second quarter (9 to 12) ** MODE TYPE (Thāṭ):** Bhairavī
SCALE TYPE: Pythagorean diatonic (complete in g notes)

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

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

desire for love and caresses

expectation (sādness), caressing

passionate appeal

pleading (Āp Dha k.)

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

satiation, satisfaction

question

compare the feminine shape of Bhairavi with the, similar expression in the male character of Mālākoshā:
TETRACHORDS:
(Scale analysis)

SHRUTIS:
(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, SUBHED
INTERROGATIVE, TENDER

THEME (RĀḌA):
OUTLINE

I STHĀYI

Very tender and melancholy

II ANTARĀ
Vādi  Samvādi  Scale

Mātrā r = 44

STHĀVĪ

very tender and melancholy

ANTARĀ

Repeat from I to II
BHŪPĀLĀ—*in the morning*

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):** Auḍāvā

*(pentatonic)*

**TUNING OF INSTRUMENT:**

**Ārohā Ascent**

**Avarohā Descent**

**SONANT (Vādī):** Aḥ (Dha k.)

**CONSONANT (Samvādī):** Aḥ (Ga k.)

**TIME OF PLAY:** day, first quarter (from sunrise)
Mode Type (Thāṭ): 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): defected
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♭ and E♭ (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)
śrūtis: (Analysis of expression)

very sad, despair

criing, melancholy, sadness

(No. E - Ma: dejection, unsatisfied, unreal)

contentment, sympathy, in pain, strength to bear

great sadness

Theme (Rāpā):
OUTLINE:

I STHÄYI

Slow and sad (pp)

II ANTARĀ
BHUPALÁ]

Vādi $\frac{\hat{a}}{\hat{y}}$  Samvādi $\frac{\hat{a}^2}{\hat{y}^2}$  Scale

Mātrā $i = 40$

STHĀYĪ

*Slow and sad*

![Musical notation for Sthāyī](image)

ANTARĀ

![Musical notation for Antarā](image)

Repeat from I to II
VII BILĀVAL GROUP

BILĀVAL (VELĀVALĪ)—*in the morning*

संकेतदीपा1 दपिते2 च दल्ला, वितन्तती3 मृदुवामझुके‘षु ।
मुहु: स्मरन्ति स्मरमिश्यदेवं, वेषावसी नीक्षरोजकांति: ॥

1: शी । 2: वाय । 3: नितितिन्नी । 4: शे ।

(*Sāngītā Darpana* 2, 59 ;
Chatvārimśhach'hatarāgitānirupanam ;
Śiva tattvā Rainākarā 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-shaḍavā
(Pentatonic in ascent and hexatonic in descent)

Arohā Ascent  Avarohā Descent

SONANT (Vādi): A(Dha)  CONSONANT (Samvādi): 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 Asaphī' (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

TETRACHORDES: (Scale analysis)
SRHUTIS: (Analysis of expression)

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

THEME (Rāpā):
I STHĀYI

With peaceful joy (J-29)

II ANTARĀ
Vādi \[\text{द}\] Samvādi \[\text{द}\]

Mātrā \(i = 29\)

**STHĀYI**

*with peaceful joy*

**ANTARĀ**

Repeat from I to II
ALHAITYA BILAVAL

GROUP: Bilaval

CLASS (Jaati): Sampurna
(Heptatonic)

TUNING OF INSTRUMENT:

\[\begin{align*}
\text{Aroha Ascent} & \quad \text{Avaroha Descent} \\
\end{align*}\]

SONANT (Vadi): G(Pa)  CONSONANT (Samvadi): D (Ri)

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

MODE TYPE (Thaat): Khammaja  SCALE TYPE: Diatonic

CHARACTERISTICS: use of Bb (Ni k.) as an ornament from G(Pa) and rarely
of an accidental F# (Ma t.) as an ornament of G (Pa). [According to
Bhatkhonde, Dha(A) and Ga(E) are the Vadi and Samvadi]

EXPRESSION:
pleasing, lovely. Bb (Ni k.)
is tender and submissive,
gently praying with folded
hands. In relation with
D(Ri), the samvadi, F-
(Ma-) forms a minor third
and thus has a melanc-
holy expression.

demand

all depends
upon your
mercy

weeping, the
head on the
master's feet

\[\begin{align*}
\text{demand} & \\
\text{all depends upon your mercy} & \\
\text{weeping, the head on the master's feet} \\
\end{align*}\]
TETRACHORDS: (Scale analysis)

śHRUTIS: (Analysis of expression)

THEME (Rupā):
I STHĀYI

II ANTARĀ
3 NOON AND AFTERNOON RĀGĀS
VII SĀRAṅGĀ GROUP NOON

SĀRAṅGĀ—midday

श्यामाः पीतवासा: प्रवलतरगदाश्रयः चक्राण्युक्तस्तो
बायोः वाल्क्योः पूर्वस्फुरतिस्तानां चतुर्भुजः भृसाल्यः।

....  ....  ....  ....  ....  (सम्पूर्णाध्यायः प्रवर्तित चतुर्दशः)
धीरसारङ्गः॥

(Rāgā Mālā of Pundarika Viṭñhatā)

* 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.

पुष्पशुद्धिप्रयो माधीरसपनक्तुहः।
मनोजर्गवजनकः सारङ्गः रागनायकः॥

(Chaturimśhayahatarāgānirūpānam p. 16)

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

CLASS (Jāti): Auḍavā (Pentatonic)

Ārohā Ascent         Avaroḥā Descent

SONANT (Vādi): G(Pa)         CONSONANT (Samvādi): D(Ri)

TIME OF PLAY: midday

MODE TYPE (Thāṭ): Khammāj         SCALE TYPE: Chromatic

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

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

TETRACHORDS: (Scale analysis)
śrūtis: (Analysis of expression)

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

theme (ṟāpā):
GAUDĀ SĀRAŅGĀ—midday

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

GROUP: Saraangá

CLASS (Jati): Shadavā-sam-pūrnā (Hexatonic in ascent, pentatonic in descent)

Āroha Ascent Avaroha Descent

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

TIME OF PLAY: midday

MODE TYPE (Thā) : Kalyāna SCALE TYPE: Diatonic

CHARACTERISTICS: similar to Bihāg (a midnight rāgā). In all Saraangās, 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 Saraangās. The two F(2 Ma) (natural and sharp) represent midday (or midnight). E( Ga) denotes satisfaction, contentment, faith; E (Ga) relief, consolation.

TETRACHORDS: (Scale analysis)
ŚRUTIS: (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, impulsion, intensifies
both activity and tenderness
bloom, fullness, activity
aspiration, prayer
brightness, confidence, prayer which
will be fulfilled
doubt, aspiration, softness
brightness, strength, sensuousness

THEME (Rāpa):

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, impulsion, intensifies
both activity and tenderness
bloom, fullness, activity
aspiration, prayer
brightness, confidence, prayer which
will be fulfilled
doubt, aspiration, softness
brightness, strength, sensuousness
GAUDĀ SĀRAŅGĀ]

OUTLINE

I STHĀYĪ

Slow and soft (J=52)

II ANTARĀ

Contando
Vādi △ Samvādi △ Scale

Mātrā 1 = 52

STHĀVĪ

slow and soft

ANTARĀ

singing

lamenting

Repeat from I to II
IX ŚHRĪ GROUP  LAST QUARTER OF THE DAY

ŚHRĪ—in the afternoon

(Saṅgītā Darpanā 2, 70; Chatvārīṃśhac'hatarāgānārvāpanam 1, 68; Śivā tattvā Ratnākarā 6, 8, 103)

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

(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.
GROUP: Shrī

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

Ārohā Ascent

Avarohā Descent

SONANT (Vādi): Dḥ (Ri k.)

CONSONANT (Samvādi): G(Pa)

TIME OF PLAY: second part of the afternoon

MODE TYPE (Thāṭ): Pūravī

SCALE TYPE: Chromatic

CHARACTERISTICS: no E(Ga) and no A(Dha) in ascent. The higher Aḥ (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.
TETRACHORDS: (Scale analysis)

SHRUTIS: (Analysis of expression)

THEME (Rāpā):
Vādi  Samvādi  Scale

Mātrā 1=72

STHĀYĪ

ANTARĀ

Variation

Repeat

from

Itō II
BHĪMĀPALĀŚHRĪ—in the afternoon

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

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

Āroha Ascent Avaroha Descent

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

TIME OF PLAY: 2nd part of the afternoon

MODE TYPE (Thāţ): 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):
SHRUTIS (Analysis of expression):

(sparsely used) confidence, energy, resignation, tender, loving, interrogative, tender, peaceful

aspiration, ambition, intensitiy, tender and active, relief, confidence

(sparsely used) inquisitive, but commanding, tender appeal, hope, peace

demand, desire, ambition, complete abandon

THEME (Rāpā):
OUTLINE

I STHĀVĪ

Gracious and accurate

II ANTARĀ

Variation
Vādi — Samvādi — Scale

Mātrā 1 = 66

**STHĀVĪ**

*graceful and accurate*

**ANTARĀ**

Variation

Repeat from I to II

Repeat from I to II
MULTĀNĪ

GROUP: Shri

TUNING OF INSTRUMENT:

CLASS (Jāti): Audāvā-sampūrṇā (pentatonic in ascent, heptatonic in descent)

Arohā Ascent          Avarohā Descent

SONANT (Vādī): E₇ (Ga k.)        CONSONANT (Samvādī): B₃ (Ni₄)

TIME OF PLAY: 2nd part of the afternoon

MODE TYPE (Thāṭ): 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, (F₇₃ (Ma T₄) and A₇ (Dha k.) do not bring sadness). D₃ (Ri k.) is never used in the ascending scale and is very light in the descending one.

TETRACHORDS: (Scale analysis)
ŚRUTIS: (Analysis of expression)

Tender and loving, its very sparing use creates a veiled melancholy passion.

Adoration adds to the expression of E(Ga.k.) and of active, calm and confident tender, loving and interrogative but contented, selfish and pleasure-loving, forcible, active.

THEME (Rāpā):

[Detailed musical notation and description of the theme]
OUTLINE

I STHĀYI

Very slow and vague (4/4)

II ANTARĀ
Vādi  Samvādi  Scale

Mātrā 1 = 40

STHĀYĪ

very slow and vague

ANTARĀ

Repeat from I to II
4 EVENING RĀGĂS
4 EVENING RĀGĀS

X. PILŪ

GROUP: Pilū.

TUNING OF INSTRUMENT:

CLASS (Jāti): Sampūrnā (heptatonic)

Ārohā Ascent

Avarohā Descent

SONANT (Vādi): Eb (Ga k.)

CONSONANT (Samvādi): B+ (Ni+)

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

MODE TYPE (Thāl): 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)

SHRUTIS: (Analysis of expression)

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

THEME (Rūpa):
THEME: (Rāpā) continued

OUTLINE

I STHĀYI
XI PŪRĀVĪ GROUP—at the end of the day

PŪRĀVĪ

निद्रालसा गात्रकपटेन तुरका
कारं समरली विरहप्रयुक्तयः ।
सोऽदर्पंजावपर्यं कन्दाहतासी
सा पूर्वी शेषिनें 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 गजारूऽनो धनुर्विद्यातिकोशः ।
सुगात्रो भिक्ष्यवर्यः स्यालसंयोर्कः पूर्विकतस्थाप ॥

(Chatvārimśhach'hatarāgānirāpaṇam p. 8)

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

प्रश्रुतकर्तनिविभाजनायोत्तमक्षरः
हरिषाशिलाविष्ठोऽवा मातिकासेवयोक्तायाम् ।
मधुचप्पूर्की विन्यताहस्ताः प्रहस्ताः
कनकमपुष्पेवां पूर्विकां विन्यापामि ॥

(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.
GROUP: Pūrāvi

CLASS (Jāti):
Sampūrṇā (heptatonic)

TUNING OF INSTRUMENT:

ARIOHA Ascent      AVAROHĀ Descent

SONANT (Vādi): E (Ga)  CONSONANT (Samvādi): B₄ (Ni₄)

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

MODE TYPE (Thāṭ): Māravā  SCALE TYPE: mixed chromatic and diatonic

CHARACTERISTICS: both F natural (Ma śhuddhā) and F♯ (Ma tivrā)

EXPRESSION: sunset, prayer, request.
The abundant use of E (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 D♭- (Ri k.-) is very tender.

TETRACHORDS: (Scale analysis)
śrūtis: (Analysis of expression)

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

theme (Rāpa):
OUTLINE

I STHĀYI

Very slow and expressive (l.,44)

II ANTARĀ
Vadī ➔ Samvādi ➔ Scale

Mātrā 1 = 44

STHĀYI

very slow and expressive

ANTARĀ

Repeat from 1 to II
MĀRĀVĀ—before sunset

* 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.

(Rāgā Sāgarā 3, 37)

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

CLASS (Jāti): Śaḍavā (hexatonic)

Ärohā Ascent  Avarohā Descent

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

TIME OF PLAY: late afternoon before Sunset

MODE TYPE (Thāt): Māravā

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 Dṣ (Ri k.) ; rough, unfinished, un-
comfortable, uneasy.
No G (no Pa) means that something essential is missing.
E₄ (Ga₄) and A₄(Dha₄) are active energetic. Dṣ (Ri K.) is reluctant,
tender.

TETRACHORDS: (Scale analysis)
śhrutis: (Analysis of expression)

retractant, tender  active, energetic  intense, mysterious  (something essential missing, no G/Pa)  active, energetic  doubtful, soft, pleasure-loving

THME (Rapā):
OUTLINE

I STHĀYI

more animated

II ANTARĀ
Vādi | Samvādi | Scale

Mātrā = 80

STHĀYI

I. softly

ANTARĀ

more animated

Rapport from I to II
5. RĀGĀS OF THE EARLY NIGHT
5 RĀGĀS OF THE EARLY NIGHT

XII KALYĀṆĀ GROUP NIGHT, FIRST WATCH

IMANĀ or YAMUNĀ¹—night first quarter

(Rāgā Sāgarā 3, 56)

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

Kalyāṇā²

(Rāgā Kalpadrumā p. 32 ; Sangitā Darpanā 2, 82)

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

¹ 'Yamunā' is a Sanksritised form of the word 'Iman'.
² Kalyāṇā rāgā is a form of Iman.
TUNING OF INSTRUMENT:

GROUP: Kalyānā

CLASS (Jātī): Sampūrṇā (heptatonic)

Ārohā Ascent  Avarōhā Descent

SONANT (Vādī): E (Ga)  CONSONANT (Samvāḍī): B(Ni)

TIME OF PLAY: night first quarter

MODE TYPE (Thāt): Kalyānā

SCALE TYPE: Pythagorean diatonic

CHARACTERISTICS: F♯ (Ma t.)

EXPRESSION: joyful and contented

TETRACHORDS: (Scale analysis)
śrūtis: (Analysis of expression)

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

theme (Rāpā):
IMANĀ or YAMUNĀ

Vāḍī  
Samvāḍī  
Scale

Mātrā I = 52

STHĀYĪ

ANTARĀ

Repeat from Ito II
KĀMODĪ (KĀMODIKĀ) —night first quarter

पीतं वसाना बसनं सुकेशी
बने हदन्ती फिकनादूना ।
विलोकयन्ती विदिशो उतिभीता
कामोदिका कान्तमनुस्मरती ॥

(Saṅgītā Darpanā 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.
GROUP: Kalyāṇā

CLASS (Jāti): Sampūrṇā (8 notes)

SONANT (Vādi): D (Ri)  CONSONANT (Samvādi): G(Pa)

TIME OF PLAY: first quarter of the night

MODE TYPE (Thāṭ): Kalyāṇā  SCALE TYPE: diatonic

CHARACTERISTICS: additional ornamental F♯ (Ma t.)

EXPRESSION: pleasing, contented

TETRACHORDS: (Scale analysis)
SHRUTIS: (Analysis of expression)

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

THEME (Rāpā):

OUTLINE

I STHĀVĪ

lively
tender gay

Scale
Vādi  Samvādi  Scale

Mātrā i = 112

STHĀYĪ

I  lively  tander  gay  tander

II  tander  gay
KEDĀRĀ¹—early in the night

* 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 upholster of the Ganges, Kedārikā is the rāginī of Dīpakā, the rāgā of fire.

Kedārī

 Shivālohaṃ kātariṇī śunārambaraḥ ।
 sukasaktiṣvairāṃ tā... Śyahe kedaśyakāṃ tuः॥

(Rāgā Sāgarā 3, 41)

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

¹ Also known as Kedārikā, Keduri, Kelārā.
TUNING OF INSTRUMENT:

GROUP: Kalyāṇā

CLASS (Jāti): Sampūrṇā (heptatonic)

Arohā Ascent  Avarohā Descent:

SONANT (Vādī): F natural (Ma)  CONSONANT (Samrādī): C(Sa)

TIME OF PLAY: first quarter of the night

MODE TYPE (Thāt): Bilāval with both F natural (Ma śhuddhā) and F♯ (Ma tivrā)

SCALE TYPE: diatonic

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

EXPRESSION: pleasing, tender

TETRACHORDS: (Scale analysis)
ŚHRUTIS: (Analysis of expression)

active, confident

calm, joyful

peace, moonlight

intense, mysterious

active, joyful

confident, contented

soft, expectation

THEME (Ṛpāḍ):

\[ \text{Musical notation} \]
OUTLINE

I STHĀVIRA

Extremely soft and vague -
very slow [p-p]
Vādi  Samādi

Mātrā 1 = 35

STHĀYĪ

extremely soft and vague - very slow

I

II
BHŪPĀLI—in the night

गोरुपुति: कंठमलितवेद्धा
तुषस्वनी वतन्युखलो मनोला
काव्यः स्मरती विरहेण दूना
मूणाविकेरं रतशान्तियुक्ता

1: यहुः
2: मुणाविका शान्तरसंघु युक्ता

(Rāgā Kalpadrumā p. 32; Saṅgitā-Darpanā 2. 79; Śivā latvā Rainākara
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 Bhūpāli remembers her absent Lord.
**GROUP:** Kalyāṇā

**CLASS (Jāti):**
Audvā (pentatonic)

**Ārohā Ascent**

**Avarohā Descent**

**SONANT (Vādi):** E₄(Ga₄)

**CONSONANT (Samvādi):** A₄(Dha₄)

**TIME OF PLAY:** second quarter of the night

**MODE TYPE (Thāṭ):** Bilāval

**SCALE 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. E₄(Ga₄), meaning confidence, self reliance, in the tender night, is the basis of the expression of Bhūpālī.

G (Pa) is plenitude and E₄(Ga₄) contentment but their union expresses some tenderness, some devotion.
TETRACHORDS: (Scale analysis)

SHRUTIS: (Analysis of expression)

THEME (Rāpā):
OUTLINE

I STHĀYĪ

With peaceful joy (L = 60)

II ANTARĀ
Variation
Vādi  |    Samvādi  

Scale

\[ i = 60 \]

**STHĀYĪ**

\[
\]

**ANTARĀ**

\[
\]

Repeat from I to II

**Variation**

\[
\]
Repeat from I to II
Chhāyānātā, 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

CLASS (Jāti): Sampūrṇā (heptatonic)

Arohā Ascent

Avarohā Descent

SONANT (Vādi): D(Ri)  
CONSONANT (Samvādi): G (Pa)

TIME OF PLAY: first quarter of the night

MODE TYPE (Thāṭ): Khammājā  
SCALE TYPE: Diatonic

CHARACTERISTICS: both B natural (Ni śhuddhā) 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)
ŚHRUTIS: (Analysis of expression)

confident, joyful
calm, pleasing
peace, loving
joyful, active
soft, aspiration, modest
tender, beautiful, supplication
soft, pleasure-loving

THEME (Rāpa):
OUTLINE

I STHĀYI

With good humor

II ANTARĀ
Vādi  ś  Samvādi  ś  Scale

Mātrā r = 60

(Ma tivrā) F sharp is very rarely used

STHĀYI

ANTARĀ

Repeat from I to II
XIII. KHAMMĀJĀ

Kāmbhojikā

पीलं वसाना वसनं सुकृती
बने सुदर्शनी कहया सुमान्यमा ।
विलोकयति विदिशस्त्रीभि:
काम्भोजिका कान्तमनुस्सरति ॥

(Śivā tatvā 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 चन्द्रवद्दना नीलोपवाविषयकः ।
रसयोगस्तनाम्मोजा बायाणुपावतसिनी ॥

(Chatvārimśach'hatarāgānirūpānam p. 18)

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

Kāmbhoji

करतस्पूतवामण्डलं भग्ना
परखलसे भुवि सदा बिलिनीले ।
वाविर्जितासगानवोवा
मनसि प्यायामि सततं काम्भोजीम् ॥

(Rāgā Sāgarā 3, 31)

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

CLASS (Jāti): Sampūrṇā (heptatonic)

Arohā Ascent  Avarohā Descent

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

TIME OF PLAY: first quarter of the night

MODE TYPE (Thāl): Khammājā

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

CHARACTERISTICS: both B and B♭ (Ni and Ni k.)

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

TETRACHORDS: (Scale analysis)
śRUTIS: (Analysis of expression)

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

I STHĀVĪ

Graceful (\textit{j} 44)

II ANTARĀ
Vādi ______ Samvādi ______ Scale

Mātrā 1 = 44

STHĀVĪ  
graceful

ANTARĀ

Repeat from I toll
6 RĀGĀS OF THE DEEP OF NIGHT
**6 RÅGÅS OF THE DEEP OF NIGHT**

**XIV. KÅNAḌÅ GROUP  SECOND QUARTER OF THE NIGHT**

**KÅNAḌÅ¹ (KÅNAḌEYÅ, KÅRNÅTÅ)—*in the deep of night***

\[\text{Śrutapåśåparigåjendralabhå¹—} \]
\[\text{Mekå vanåntå nija³husdåkses} \]
\[\text{Såyåmsåna Çuruçåråçåyë:} \]
\[\text{Så kånadå³ kåså dîvå³måûå}: \]

1: 77 | 2: 38 | 3: 57 | 4: 79

*(Sågålå Darpanå 2, 66; Šivå tatvå
dåntåkarå 6, 8, 95)*

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

\[\text{Kåntåukåvåçånå kåsåmañå kårå} \]
\[\text{Vådanåmåntåhsåstå våhå bhuååvåbåå} \]
\[\text{Vådbååmåpåmåpåååsåkååå gåådå} \]
\[\text{Vådanåkåpååådå kånadå kåntåpåmå} \]

*(Rågå Sågarå 3, 34)*

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

¹ Also called Darbårf
GROUP: Kānāḍā

CLASS (Jaṭā): Auḍavā-sampūrṇā
(pentatonic-heptatonic)

Aroha Ascent

Avaroha Descent

SONANT (Vādī): D(Ri)

CONSONANT (Samvādī): G(Pa)

TIME OF PLAY: second quarter of the night

MODE TYPE (Thāt): Yavanāpūrī

SCALE TYPE: Diatonic (with chromatic ascent)

CHARACTERISTICS: very particular style of play [on the Vina 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 Yavanāpūrī.

D(Ri) renders the expression definite, accurate, clear and precise.
TETRACHORDS: (Scale analysis)

\[
\begin{array}{c|c|c|c}
\text{pūrvāṅgā} & & & \\
\text{Uttarāṅgā} & & & \\
\end{array}
\]

\[
\begin{array}{c|c|c|c|c|c}
\text{9/8} & \text{16/15} & \text{10/9} & \text{16/15} & \text{10/9} & \text{9/8} \\
\text{maj. tone} & \text{maj. tone} & \text{min. tone} & \text{maj. tone} & \text{min. tone} & \text{maj. tone} \\
\text{Diatonic} & \text{Diatonic} & & & & \\
\text{9/8} & \text{52/27} & \text{trihemitone} & \text{52/27} & \text{trihemitone} & \text{9/8} \\
\text{maj. tone} & & \text{Chromatic} & & \text{Chromatic} & \\
\end{array}
\]

ŚRUTIS: (Analysis of expression)

\[
\begin{array}{c}
\text{strong, clear, definite} \\
\text{sensuous, satisfied, happy} \\
\text{peace, calm} \\
\text{joy, activity} \\
\text{loving, enterprising, with} \\
\text{pure, noble, beautiful} \\
\text{(desire, anxiety)} \\
\end{array}
\]

THEME (Rāpā):

\[
\begin{array}{c}
\end{array}
\]
OUTLINE

I STHÄYI

Grove and noble (§=60)
II ANTARĀ
Vādi — Samvādi — Scale

Mātra ρ = 60

STHĀYI

greve and noble

II
BÄGEŚHRI (VÄGIŚHVARĪ)—in the deep of night

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

TUNING OF INSTRUMENT:

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

Årohā Ascent

Avarohā Ascent

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

TIME OF PLAY: second quarter of the night

MODE TYPE (Thāṭ): Kāfī

SCALE TYPE: Diatonic (with chromatic and enharmonic ascent)

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

EXPRESSION: calm and profound night, deep and moving

TETRACHORDS: (Scale analysis)
ŚHRUTIS: (Analysis of expression)

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

THEME (Rupa):
I STHĀYI

Very slow and soft (l=36)
Vādi 🌈 Samvādi 🌈 Scale

Mātra i=36

STHĀVĪ

very slow and soft
JAYĀJAVANTĪ (JAYĀJAYANTĪ)—in the deep of night

पीनोझला सुन्दरी सा घुड़ावी
स्वर्णप्रभा कोकिनादतुल्या ।
बींकिनोदी सुरुफ्फगधी
सां जैजयती सुरमेचवास्यां ॥

(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)

स्वामाः पीत्रता भिरितितलसः कुस्कुमश्चास्मपे ॥ ।
कपटे रक्तकमालो बलितमुगुरवी वायमाननिर्भ्री ।
भृत्तारी भाति सारं कुस्कुमश्चास्त्र्यां भोजिजावंतरामः ॥

* 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: Kanadā

TUNING OF INSTRUMENT:

CLASS (Jāti): Sampūrṇā (heptatonic)

Ārohā Ascent

Avarohā Descent

SONANT (Vādi): D(Ri)

CONSONANT (Samvādi): G(Pa)

TIME OF PLAY: second quarter of the night

MODE TYPE (Thāp): Kāfi

SCALE TYPE: Pythagorean diatonic

CHARACTERISTICS: both E natural (Ga śuddhā) and Eb (Ga komal). An ornamental B natural (Ni śuddhā) is sometimes used.

EXPRESSION: vigour and tenderness

B natural (Ni śuddhā) is used only in

interrogation, pleading

helplessness surrender
TETRACHORDS: (Scale analysis)

ŠRUTIS: (Analysis of expression)

THEME (Rāpā):

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

189
OUTLINE

I STHĀYI

As if speaking gently (d=56)

II ANTARĀ

lively
Vādi ______ Samvādi ______ Scale

Maṭrā 1 = 56

Sthāyī

as if gently speaking

I

graceful  tender  graceful  tender  mysterious

luminous  tender

ANTARĀ

lively  tender
Variation

Lively

\[ \text{[Notation]} \]

Tender

\[ \text{[Notation]} \]
BAHĀR

TUNING OF INSTRUMENT:

GROUP: Kanaḍā

CLASS (Jaṭā):
Sampūrṇā-Shaḍavā
(heptatonic in ascent, hexatonic in descent)

Ārohā Ascent  Avarōhā Descent

SONANT (Vāḍī): C(Sa)  CONSONANT (Samvāḍī): F(Ma)

TIME OF PLAY: second quarter of the night

MODE TYPE (Thāṭ): Kāfi  SCALE TYPE: Diatonic (peculiar)

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

EXPRESSION: lovely and charming love songs

TETRACHORDS: (Scale analysis)
SHPUTIS: (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 (Rāpā):
OUTLINE

I STHĀYĪ

Gracefully (d.48)

II ANTARĀ
Vādi समवादी Scale

Mātrā = 48

STHĀYI

ANTARĀ

Repeat from I to II
KĀFI—in the deep of night

हेष्ठया निजनायकानिवासिनीं छूमिलासिनीं गोरवचा—
विनासिताम्। श्रुत्सृप्तिः श्रुतातोषिः नीलविक्षरां
सुभाषिमयमन्दिरां विजितेन्द्रियां संस्मरामि
इदम्युजे सम कापिकां स्नादीपिकाय्॥

(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:

Årohā Ascent

Avarohā Descent

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

TIME OF PLAY: second quarter of the night

MÖDE TYPE (Thāṭ): Kāfi
SCALE TYPE: Diatonic

CHARACTERISTICS: the mediaeval unaltered scale

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

TETRACHORDS: (Scale analysis)

Diatonic Diatonic
\textbf{SHRUTIS: (Analysis of expression)}

\begin{center}
\begin{tabular}{c}
\text{self assurance} \\
\text{affectionate (dependent)} \\
\text{lovely, tender} \\
\text{peace, calm} \\
\text{joyful, active} \\
\text{restless, playful} \\
\text{desire, passion, pleasure}
\end{tabular}
\end{center}

\textbf{THEME (Rāpā):}

\begin{center}
\begin{tabular}{c}
\text{f} \\
\text{g} \\
\text{a} \\
\text{e} \\
\text{d} \\
\text{c} \\
\text{b} \\
\text{a}
\end{tabular}
\end{center}
7 RĀGĀS OF MIDNIGHT AND LATE NIGHT
7 RĀGĀS OF MIDNIGHT AND LATE NIGHT

XV. MĀLĀKOSHĀ (or MĀLAVĀKAUSHIKĀ)

at midnight

ब्रारकवयोऽश्लरकः वष्पः
वेरः सुसीरेशु हस्तमनवेयः
वीरेज्वृज्जोः वीरं कपालमाला
माली५ मतो मालवकौशिको स्वयम्

1: गौरः 2: महारः 3: बीरहूऽवः 4: बैरः 5: पारी

(Rāgā Kalpadrumā p. 18; Saṅgītā Darpanā 2, 52; Shivā tattvā Ratnākarā 6, 8, 67)

* His mace running with blood, garlanded with the skulls of heroes, Mālākoshā, surrounded by braves, and bravest of the brave!
GROUP: Mālākōśhā

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 (Thāṭ): 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)
śrūtis: (Analysis of expression)

passionate, request
peace
loving
love, desire
satisfaction, peace

theme (Rūpā):
I STHÄYĪ

Very slow and expressive (d=72)

II ANTARĀ

Variations

D.C.
Vāḍī  

Samvāḍī  

Māṭrā 1 = 72

STHĀVĪ

Very slow and expressive

ANTARĀ

Repeats from I to II

variations
XVI. BIHĀGĀ

TUNING OF INSTRUMENT:

GROUP: Bihāgā

CLASS (Jāti):
Auḍavā-Sampūrṇā
(pentatonic-heptatonic)

Ārohā Ascent

Avarohā Descent

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

TIME OF PLAY: Midnight when (everyone is asleep)

MODE TYPE (Thāt): Kalyānā

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 śhuddhā) and F♯ (Ma tivrā) 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)

SHRUTIS (Analysis of expression)

THEME (Rapā):
I STHĀVĪ

Soothing and quiet (p-60)

II ANTARĀ
Mātrā i = 60

STHĀYĪ

ANTARA

Rapēat from I to II
XVII. PARĀJ

GROUP: Parāj

CLASS (Jāti): Shādavā-Sampūrṇā
(Hexatonic-heptatonic)

TUNING OF INSTRUMENT:

Aroha Ascent

Avaroha Descent

SONANT (Vādi): C(Sa)

CONSONANT (Samvādi): G(Pa)

TIME OF PLAY: after midnight

MODE TYPE (Thāṭ): 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)
ŚHRUTIS: (Analysis of expression)

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

THEME (Rāpā):
OUTLINE

I STHĀYĪ

II ANTARĀ
Vādi    Samvādi    Scale

Mātrā I = 44

STHĀVĪ

ANTARĀ

Repeat from I to II
XVIII. KALINGA\DA

GROUP: Kaling\da

CLASS (\j\=a\={i}): Sha\c{c}av\=a-Samp\=ur\=\=n\=\={a}
(Hexatonic-heptatonic)

\textit{\textbf{Aroh\=a Ascent}} \textit{\textbf{Avaroh\=a Descent}}

SONANT (\textit{V\=ad\=i}): \textit{\=A}bh(Dha k.)

CONSONANT (\textit{Samv\=ad\=i}): E(Ga)

TIME OF PLAY: early morning, before dawn (before Lalit\=a)

MODE TYPE (\textit{\=Th\=a\={i}}): Bhairav\=a

SCALE TYPE: Chromatic

CHARACTERISTICS: \( E_+(\text{Ga}_+) \) is very much accentuated. (Like all the late night r\=ag\=as (Vasant\=a, Sohini, Par\=a) Kalinga\=da begins from the higher C (Sa)).

E(Ga) is never flat (komal) in late night r\=ag\=as.
(Kaling\=da, the r\=ag\=a of morning twilight, is considered a son of Dipak\=a, the r\=ag\=a of evening twilight.)

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

TETRACHORDS: (Scale analysis)
ŚRUTIS: (Analysis of expression)

love, devotion

clear, sharp, both satisfied

and acute

night, peace

joyful, active

tender, appeal

soft, pleasure loving

THEME (Rāpā):
KALINGADĀ]

OUTLINE

---

I STHĀYĪ

Tenderly (j·s2)

---

II ANTARĀ
8 SEASONAL RĀGĀS
XIX. SPRING RĀGĀS

HINDOLĀ

नितास्वनी म'न्दतरस्तिसु
दो^2सातु लेबासुखमाद्यानः ।
खव्यः^3 कपोत (कपोश) यू'तिकरामसुको
हिन्दोस्तानः कपितो मुनीन्द्रे: ॥

1: हूः । 2: दो । 3: तासा । 4: कपोश ।
(Rāgā Kalpadrumā p. 20 ; Saṅgītā Darpanā 2, 58 ;
Chatvārimājñāḥ hatāgānirāpanam p. 20 ; Śivā tatlavā
Ratnākara 6, 8, 79)

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

Hindolikā

नितास्वनी सुन्दरगोरगाशा
वीणां दधाना सुरुष्णान्धी ।
स्वर्णाभाधी कमलायताशी
हिन्दोबिकिवं कपिता मुनीन्द्रे: ॥
(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

न्यायाभाषामतामधुदुःखक्षयोऽथोऽस्यने
श्रीसुतां कपलेख प्नृजितसदाभिमानसुकासमाय ।
गोराप्पितं मनिस्मृत्यां सुरक्षानीत्मिव मनो
हिन्दोंस्तां वर्चित्रविज्ञानिन्तं तुस्तन्तं च्यायति ॥

(Rāgā Sāgarā 3, 61)

1 The rāgās of spring have characteristics similar to the rāgās of sunrise.
My heart dreams of Hindolā, whose breasts are firm, dressed in colourful garments.

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

CLASS (Jāti): Auḍavā (pentatonic)

TUNING OF INSTRUMENT:

Årohā Ascent    Āvarohā Descent

SONANT (Vādi): A₄ (Dha₄)  CONSONANT (Samvādi): E₄(Ga₄)

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

MODE TYPE (Thāt): Kalyāṇā

SCALE TYPE: mixed chromatic and enharmonic

CHARACTERISTICS: no D(Ri) and no G(Pa).
    More expressive if B (Nī) 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(Nī), when brought in brings complexity and uncertainty

.
TETRACHORDS: (Scale analysis)

![Tetrachords diagram]

SHRUTIS: (Analysis of expression)

![Shruti diagram]

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

THEME (Rūpā):
OUTLINE

STHĀYĪ

ANTARĀ
Vādi  
Samvādi  

Mātrā i = 88

STHĀYI

I

ANTARĀ

Repeat from Ito II
VASANTĪ (VĀSANTI, VASANTĀ)

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

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.
GROUP: Spring rāgās

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

Āroha Ascent    Avarohana Descent

SONANT (Vādī): C(Sa)    CONSONANT (Samvādī): F♯ (Ma t.)

TIME OF PLAY: Spring time

MODE TYPE (Thāt): Pūrāvī    SCALE TYPE: Chromatic

CHARACTERISTICS: no fifth (no Pa)

EXPRESSION: the feminine aspect of spring. F(Ma) and D♭ (Ri k.) are very womanly and delicate. D♭-(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 shuddhā) and F♯ (Ma tivrā) always accentuates the expression. The relation between D♭-(Ri k.-) and F natural (Ma) brings great delicacy. All melodic figures begin from E (Ga) and end on D♭-(Re k.-).

TETRACHORDS: (Scale analysis)
SHRUTIS: (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 (Raga):

...
OUTLINE

I STHĀYI

With delicacy and phantasy

II ANTARĀ
XX RĀGĀS OF THE RAINY SEASON¹

ŚHUDDHĀ (MALLĀR)

Mallārī Mallār

(Sū) मोरी श्रां शोकिवकष्टःनादा
गीतमिलनास्पदम् सरस्ती ।
शादाप शीणां महिना रवस्ती
माझारिका योवनदूनविचा ॥

1: रच्य ।

(Saṅgītā Darpanā 2, 77 ;
Śivā tatīvā Rānakarā 6, 8, 117)

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

Malahārī

शरद्वुत्तुमदेशां सुरतत्तमे निशालिनीं श्रृनाम् ।
विषण्डजपरतन्त्रीं शरदविन्द्रं मलहारीं भ्याये ॥

(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.

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

CLASS (Jāti): Auḍavā (pentatonic)

Årohā Ascent                Avarohā Descent

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

TIME OF PLAY: Rainy season

MODE TYPE (Thāt): Bīlāval   SCALE TYPE: Chromatic

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

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

Expression of rains in all Mallārs

TETRACHORDS: (Scale analysis)
śrūtis: (Analysis of expression)

strength, self confidence
calm, confident
strong, joyful
expectation, soft but clear
and determinate

theme (Rūpa):

[Music notation provided]
OUTLINE

STHĀYĪ

ANTARĀ
Vādi  Samvādi  Scale

Mātrā 1 = 56

**STHĀYI**

**ANTARĀ**

Repeat from I to II
MEGHĀ (MALLĀR)

नीलोत्पालमवपुरिन्दुसमानतयः ।
पीताम्बरस्तुःपितचातुर्याच्छामानः ।
पीयुषमन्दृतिसङ्गमन्यवर्षी
बैरे राजति युवा किन्म नेघरागः ॥

1: नील । 2: दू । 3: डूः ।

(Saṅgītā Darpanā 2, 76 ;
Śivā tatvā Ratha-karā 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 RAṆJINĪ

विचुज्जवति विचुज्जवज्जातन्रोहस्तारपितपुष्मारामः ।
नीलाम्बरस्तुरस्तारितविनासी नित्यिनित्यं नन्देश्वरायः ॥

(Rāgā Sāgarā 3, 3)

Ever should Meghā raṇjini 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)

CLASS (Jāti): Audavā-Shadavā (Pentatonic-hexatonic)

Arohā Ascent  Avarohā Descent

SONANT (Vāddī): Sa (C)  CONSONANT (Samvāddī): Ma (F)

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

MODE TYPE (Thaṭ): 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
TETRACHORDS: (Scale analysis)

\[\text{Uttarāṅgī} \quad \text{Pūrvāṅgī} \]

\[
\begin{array}{c|c|c}
\text{Chromatic} & \text{maj. tone} & \text{maj. tone} \\
\text{trihemitone} & \text{trihemitone} & \text{9/5} \\
\end{array}
\]

\[
\begin{array}{c|c|c}
\text{major} & \text{6/5} & \text{16/15} \\
\text{third} & \text{limma} & \text{limma} \\
\text{maj. 3 tone} & \text{limma} & \text{limma} \\
\end{array}
\]

ŚRUTIS: (Analysis of expression)

\[
\begin{array}{c|c|c}
\text{bull-like force} & \text{self-confident, enterprising} & \text{lively, pleasing} \\
\text{calm, peace} & \text{joyful, active} & \text{beautiful, loving} \\
\text{desire, expectation} & \text{soft, pleasure-loving} & \text{acute, very joyful} \\
\text{glorious} & & \\
\end{array}
\]

THEME (Rūpā):

\[
\begin{array}{c|c|c|c|c}
\text{mf} & \text{mf} & \text{mf} & \text{mf} & \\
\end{array}
\]
OUTLINE

I STHÄYI

II ANTARĀ
Vādi [R] Samvādi [R]

Scale

Mātrā = 72

STHĀYI

stormy

ANTARĀ

| Repeat from I to II |
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 (Vichitra Vinã)
- Ali Akbar Khan (Sarode)
- Allauddin Khan (Sarode)
- Enayet Khan (Surbhãr)
- Bismillah (Bhadadãi)
- Ahmed Jan Tirulchva (Tablã)
- Chhota Khan (Sãrangã)

Selection II

*Northern Indian Music: Vocal (12 inch)*

- Abdul Karim Khan
- Faiyaz Khan
- Kesarbai Korkar
- Omkarnath Thakur

Selection III

*Northern Indian Music: Vocal (10 inch)*

- Gulam Ali Khan (Baûdè)
- Gulam Ali Khan (Baûdè)
- Omkarnath Thakur
- Omkarnath Thakur
- Roshanara Begum
- Vishnudeva Chattopadhyaya
- Vishnudeva Chattopadhyaya
- Faiyaz Khan

Selection IV

*Northern Indian Music: Instrumental (10 inch)*

- Abdul Karim Khan (Vinã)
- Ali Akbar Khan (Sarode)
- Allauddin Khan (Sarode)
- Enayet Khan (Sitãr)
- Mohammad Sharif (Vichitra Vinã)
- Ravindra Shankar (Sitãr)
- Vilayat Hussain Khan (Sitãr)
- Bismillah (Shahnãl)
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 (Vīnā) 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 (Vīnā) Columbia GE981
Veenai Dhanam (Vīnā) Columbia GE982
Mannarkudi K. Savitri (Gottuvādyam) Columbia GE6540
Venkataswami Naidu (Violin) H.M.V. N8971
T. N. Rajaratnam Pillai (Nāgasvaram) 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 bol chhabi** (Pankaj Mullick)  
  - Columbia VE2524
- **Vasante ki shudhu kovala** (Shāntidēvā Ghosh)  
  - H.M.V. N27614
- **He Nirupama** (Hemanta Mukherjee)  
  - Columbia GE2873
- **Jaga jaga alasa** (Hemanta Mukherjee)  
  - Columbia GE7502
- **Ogo badhu sundari** (Amitā Sén)  
  - Hindusthan H866
- **Chinile na amare ki** (Amitā Sén)  
  - Hindusthan H279

#### Selection XI

*Tibetan Music*

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