

***COMPOSITIONAL VARIETY OF SELECTED VAGGEYAKARS OF  
GWALIOR GHARANA***

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**Keywords**

**Gamaka** It is a style of uttering swara in which a swara slips from its sruti temporarily. If any other swara is attached to it (in the upper side) three successive swaras can be used with it where the second swara is used to distinguish the main swara. In the Gamakas involving three or four swaras, one acts as the main swara and the others help it to become distinctive.

**Gharana** The term Gharana means family, lineage. Therefore, a family or a lineage of distinguished musicians and a lineage of their disciples marked by the name of a place is known as Gharana. Sincerity, worship, creativity, specialty and deep involvement are the reasons behind the formation of a Gharana.

**Parampara** A succession of teachers and students in traditional Vedic culture, Indian religion as well as guru-shishya tradition in Gharana system is known as Parampara.

**Behelawa** Slow vistaar with single or joined orderly arrangement of swaras that is implemented in Khayal singing is known as Behelawa.

**Bandish** A composition that is encased within the components of Swaras, Laya and meaning or meaningless words can be defined as Bandish.

**Vaggeyakar** The person who is a high quality singer and composes the lyrics and sets the tune of a song is known as Vaggeyakar.

## **Introduction**

### **Sangeet and Shastriya Sangeet**

Sangeet, the Indian term equivalent to the western word Music is a fusion of three types of art-singing (Gita), dancing (Nritya) and playing musical instruments (Vadya). It means a song sung in chorus i.e. involvement of many voices as well as singing a song while playing instruments and dancing as accompaniment. It is also known as 'Tauryatrika' that means combination of three things - song, dance and instruments. Like all other developed countries, music or Sangeet is considered as a fine art in India. The fine art involving sounds pleasurable to the ear and acts as a medium of expressing the artist's feelings and insights and thereby generating the same feelings and insights among the audience can be termed as Sangeet. Other artists such as painters, poets, sculptors and architects can give a concrete shape to their work to express their emotions, the musician on the other hand executes a much harder task by making the audience understand the emotions and feelings he is going through by arousing their imaginative power. In modern times following the footsteps of the Western countries Gita and Vadya either independently or together is regarded as Sangeet, whereas dance is considered as a separate art.

Sangeet is classified into three divisions namely - (i) Vedic or Samagana, (ii) Gandharva and (iii) Desi.

(i) *Vedic or Samagana*- Vedic music or Samagana is one of the chief aspects of the Vedic civilization. It was created by giving musical notes to the Mantras of the Rig Veda. The term Sama means very melodious tune or note. In spite of the fact that Samagana consisted of Gita, Vadya and Nritya, it was still called Gana. The word Sangita did not exist in that period.

(ii) *Gandharva*- The Sangeet that was practiced in the later generations and linked to Samagana was known as Gandharva Gana. It was the most acclaimed music tradition of India in primitive times. Gandharva Gana was performed in religious functions by following certain rules and Shastras in a very strict manner. The songs were sung maintaining the characteristics or 'Lakshanas' of Jati and Grama-Raga in Talas like 'Chachputa', 'Chatchatputa' etc. controlled by 'Dasa-Pranas'. Four types of musical instruments were played maintaining the 'Giti', 'Dhatu', 'Vritti', 'Gata' and 'Karana' and three kinds of dance were performed with 'Karana', 'Anaghara' etc. that were used for producing Rasas with four kinds of acting like 'Angika', 'Vachika' etc. Therefore, after analyzing the form and content of the song it can be said that Gandharva Gana is

a combination of Swara, Shruti, Grama, Sthana, Murchhana, Alankara, Dhatu, Varna accompanied by rhythm and instruments with the incorporation of eighteen Jatiragas and all the seven notes of a scale. Gandharva Gana has two sub divisions– (a) Gandharva Gana that was presented either for the well-being and opulence or to bring sufferings, injury and pain (b) Natya-Gandharva that afterwards came to be known as Marga. During medieval period the term Marga was used instead of Gandharva. Gandharva Gitas consisted of Swara, Grama, Jati, Grama-Raga, etc., Tala, Chhanda, Yati, Tana and meaningful or meaningless Padas without any stanzas i.e. Dhatu or Tuk. Gandharva Gita includes Gitas like Brahma Gita, Magadhi, Ardhamagadhi, Sambhavita, Pruthula Gita, Shudhha, Bhinna, Gaudi, Besara, and Sadharani etc. Dhruba Gita was used in Natya Gandharva.

(iii) *Desi*- The music that was developed for the entertainment of people belonging to different regions of India is known as Desi Sangeet. Though it is also known as Laukika Sangeet it has no similarity with the folk music. Its dependency on various ways of execution has brought continuous changes in it. It is not restricted by any rules or Shastras but these rules on the other hand are controlled by it. Desi Sangeet is divided into two Upavibhagas or sub divisions- (a) Marga Desi- It follows some of the principles of Gandharva Sangeet by not making non-essential modifications and creating Rasas according to the Shastras. This type of music is also known 'Laukika Sangeet' or 'Abhijata Sangeet' or 'Uchchanga Sangeet' i.e. Classical music. It is regarded in western theory as 'Classical music' or 'Raga Sangeet' in the field of Gita -Vadya. Application of Tala was not absolutely necessary in Marga-Desi Gita or song that was guided by Swara, Raga and meaningful or meaningless stanza wise divided Padas. Chhanda, Yati and ancient Tanas were not implemented in these Gitas. (b) Desi Sangeet – It appeared in a novel style by imbibing the characteristics and components of folk and ceremonial music to entertain the audience. Desi-Gita has Swara and Pada but the application of Raga is inessential and these types of Gitas are Dhun based (combination of tunes). Though it is mostly sung in Talas sometimes it is sung without using Talas. Desi- Gita, that are quite influenced by Padas, gives importance to tunes and originality. Ksudra-Gita or Sankirna-Suda Gitas of medieval era are examples of Desi-Gita. (c) Lok Sangeet – It evolves from the innate strong desire and encouragement of untaught common people's imagination. In Lok-Gita the Pada or the literary aspect holds great importance without much variety in its tune or expansion. Generally these songs, based on themes related to various occasions and rituals like birth, upbringing of a child,

love, marriage, separation, happiness, sorrow, religion, social customs, worldly affairs and death, are widely practiced in different regions of India under various names.

In modern times two kinds of Shastriya Sangeet Paddhatis (music systems) are prevalent in India

– (i) North Indian music or Hindustani Sangeet and (ii) South Indian Music or Carnatic Sangeet. Only Hindustani Sangeet Paddhati will be discussed here.

*Hindustani Sangeet-* In the primitive times Hindustani Sangeet, which is also known as North Indian music did not exist. During Muslim rule in India, the Muslim musician's impact brought many changes in North Indian Music, which since that time onwards came to be known as Hindustani Music. A number of Raga and Raginis, creation of Thhatas on instruments like Veena, development of new Ragas and Talas, modifications of the forms of the old Ragas, implementation of both Shuddha and Vikrita features of Swaras in the same Murchhana were introduced. But the use of 22 Shrutis, application of Alaap, the essential qualities of Prabandhas etc. remain unchanged. Afterwards the names of these Shrutis, Dhatus etc. also got altered. While some of the Prabandhas of primitive times got converted into Dhrupad Dhamar etc., some others like Chaturanga, Tarana, and Trivat etc. as well as musical forms like Khayal, Thumri, and Tappa etc. appeared with novel features. The primitive Talas, which consisted of Laghu-Guru divisions, later on became Matra based i.e. every single Matra was displayed following the rule of Tala Jati and a tendency of maintaining the rhythm of the lyrics also became apparent. Rabab, Sitar, Bin, Tabla, and Pakhawaj etc. became widely played musical instruments and Tanpura emerged as an alternative of Dandi. Though the playing techniques of these instruments remained almost same, some new techniques were included and quite a lot of musicological terms and expressions formulated by the Muslim musicians were acknowledged. The noteworthy change that was observed in the field of Swara Saptaka was that Bilawal Saptaka was established as Shudhdha Saptaka replacing the ancient Shudhdha Saptaka that was similar to Kafi Raga. In modern times Hindustani Sangeet includes Thhata system and development of Ragas according to Thhata system, invention of new music instruments and their playing techniques.

### **Evolution of Gharana**

The term Gharana is very closely related with the Hindustani Classical Music. The history of different Gharanas depicts the history of Hindustani Classical Music. Gharana system has contributed largely towards the formation and perpetuation of our musical tradition.

The word Gharana has evolved from the Sanskrit word Griha from which Hindi word Ghar meaning house, family, room etc. has evolved. Gharana has several other meanings such as Kutumb, Parivar, Sampradaye, and Vansh Parampara etc. In Indian music it is chiefly used for family who are professionally into music where the unskilled musicians have no position and furthermore very distinctly signifies tradition. The musicians of a certain Gharana are required to maintain the stages of performance known as Silsila, which are rigid and firm in nature, without completely imitating a musician belonging to that Gharana and showing their own creativity. Gharana system is associated with vocal, instrumental music and dance. An exceptionally talented person who is sincere and highly creative is merely eligible to form a Gharana since intense involvement, devotion, seriousness are required for its creation. The process of formation of a Gharana starts when the knowledgeable audience accepts the novel presentation of a Raga by the creative genius, which is marked by his own innovative musical style or Gayaki. This encourages the creative artist to teach his disciples his own musical style, which in turn is carry forwarded by his disciples making it a tradition. In a broader perspective the Gayaki in Hindustani music traditions not only incorporates exceptionally brilliant performance but also the principles of music, its aesthetic appeal and pedagogy. When this unique musical style is passed over for at least three successive generations it earns the status of Gharana. Therefore, each Gharana has its own special characteristics and distinct way of presentation.

The *Gharana* system is not too old and came into existence from the second half of 16<sup>th</sup> century. In 18<sup>th</sup> century and first half of 19<sup>th</sup> century it developed throughout North India. Prior to the Gharana method, Parampara or tradition prevailed which was of two types- (i) Acharya Parampara or music scholars tradition and (ii) Gayaka, Vadaka and Nartaka Parampara [singer, instrument player and dancer's tradition]. During the period of Gandharva or Marga-Sangita, Acharya Parampara was of two kinds – (i) Natya (dance, drama) Sampradaya and (ii) Sangita Sampradaya (musicologist and musician class). One more Sampradaya existed which was mentioned in Bharata's Natyashastra and other musicological texts as 'Visakarma' that represented the makers of musical instruments. This system remained till the end of Gandharva or Marga and the beginning of Desi-Sangita or regional classical music. With the Mughal rule, music in temples became outdated and music for entertainment was given importance in the royal courts and as a result professional musical family with the status of Gharana emerged.

As mentioned in the ancient musicological texts *Geet* (song), *Vadya* (instrumental music) and *Nritya* (dance) as a whole is termed as *Sangeet* (music). Therefore Gharanas are classified under

three main categories - Gayaka Gharana, Vadaka Gharana and Nartana Gharana. Gayaka Gharana is again classified into – (i) Dhrupad Gharana (ii) Khayal Gharana (iii) Thumri Gharana and (iv) Tappa Gharana. The names of the chief Khayal Gharanas are - Gwalior Gharana, Agra Gharana, Kirana Gharana, Bhendi Bazaar Gharana, Jaipur-Atrauli Gharana, Patiala Gharana, Rampur Sahaswan Gharana, Mewati Gharana.

### **Important features of Gwalior Gharana**

Gwalior Gayaki is Ashtangapradhan (eight dimensional) Gayaki. It uses Gamaka, Andolana, Kampa, Meend, Murki, Khatak, Patak, and Jamjama etc. wherever necessary. The audio recordings of the past maestros as well as the present day vocalists of Gwalior Gharana have revealed that all of them have cultivated an open throated voice with the preferred key quite high (D, D sharp and even E). The voice throw has sometimes been attacking and forceful (especially in the Pandit family) and sometimes sweet and melodious (Omkarnath Thakur and D.V. Paluskar). The forceful and faster patterns of Bol-Taans, Taans, Layakari etc. and wide leaps require absolute control in all three registers. Gwalior singers have been known to begin their recitals with a short introductory alaap immediately following it with the Bandish. The Gwalior singers, especially from the Pandit and Poochwale clan, have generally considered bol vistaar in the slow Vilambit, thus establishing laya instantaneously. Singers like Narayan Rao Vyas, D.V. Paluskar used to begin their slow vistaar with the vowels 'aa' and 'ee', preferring bol vistaar later after singing the antara. The progression of a raga that develops around basic raga phrases and group of notes may be defined as the raga vistaar. The Asthayee of the Bandish is first presented in the Nayaki ang i.e. the Bandish is sung as per Guru's Taalim followed by *Gayaki ang* where the Bandish is presented with embellishments giving enough opportunities to the artists for exhibiting their creativity and imagination with the number of Aavartaans changed. Behelawa, which is followed by Bol-vistaar, is one of the most important aspects of this Gharana and an area where all the Gwalior singers are highly expert. The *Behelawa* connects the slower Vistaar with fast Taans. Here the movements gradually gain pace and the Laya bound notes are applied randomly. The Behelawa of the Gwalior singers from the Haddu Khan lineage is combined with Tappa Ang Taans and Bhari Larajdar Taans. The Larajdar movements cover the entire range of the singer's repertoire. These Taans, which are mostly off-beat end with descending Sapaats. The singers of Gwalior Gharana from both the Hassu and Haddu Khan lineage have developed *Bol-*

*Bant* and *Layakari* to a great extent during their recitals. In *Bol-Bant* special attention has been given on using all the words of the *Asthayee* to make it meaningful. The main lyric is kept undisturbed and it is followed by *Layakari* in *Upaj*, *Taans* etc. where it becomes a spontaneous discussion with the percussionist. In fact the *bol-Taans* often take the shape of *saath-sangat* with heavy *layakari* and *Tihai*. The Gwalior exponents are more inclined to powerful *Sapaat Taans* especially in *Drut Khayal*. Such *Taans* covering all three octaves are often adorned with heavy *Gamakas*. Gwalior singers frequently use wide vocal leaps, sometimes covering more than an octave and follow them with descending *sapaats*. The competitive exchange of *taanas* and other phrases with the accompanists (*sarangi* or *harmonium*) helps to emphasize their presence in a recital.

*Laya* plays a very important role in Gwalior *Gayaki*. The vocalists usually prefer to present the *Vilambit Bandish* in slow medium tempo, which is followed by a *Drut Bandish*. This gives an impression of very lively and spirited music making. The *Vilambit Bandishes* are generally sung in *Taalas* –*Tilwara*, *Jhoomra*, *Ektaal* and *Ada Choutal* and *Drut bandishes* are presented in *Teentaal* and *Drut Ektaal*. Gwalior *Gharana's* penchant for faster *alaap* and *taanas* makes their recitals exquisite and attractive as a greater aesthetic appeal is achieved by maintaining the balance between *Laya* (rhythm), *Sahitya* (lyrics) and *Raga* (melody) while presenting the *Bandish*. Even the *Taans* in the *Vilambit* and *Drut Khayals* are mostly *Laya Badhdha* or tempo and rhythm cycle oriented. In fact *Boltaans* bound by heavy *Layakari* and *Tihai* often become good instances of *saath-sangat*. Apart from traditional *Bandishes* and a large collection of *Ragas*, the exponents of Gwalior *Gharana* have contributed to a great extent for the development of semi classical music like *Tappa*, *Ashtapadi*, *Tapp Khayal*, and *Tapp Tarana* etc.

### **Bandish**

The term *Bandish*, which means binding together, has been derived from the Farsi word 'Band'. A composition enclosed or compressed within the components of *Swaras* or notes, *Laya* or tempo and meaningful or meaningless words can be defined as *Bandish*. In the opinion of Dr. Alka Deo Marulkar the amalgamation of *Swara*, *Laya* and poetry in a proportionate manner is known as a *Bandish*. In case of instrumental music *Bandish* is a union of *Swaras* and *Laya*. The chief purpose of *Bandish* is to give a clear idea of a particular *Raga's* characteristic features or a musical form

and at the same time showing the ways the Raga could be developed in details to the artists. The Bandish acts as a foundation and provides a framework to the artists with the support of which the Raga structure and the form can be elaborated by the artists depending on their own abilities.

Since primitive times a considerable amount of importance has been given to compositions. Bharata Muni in his musicological text 'Natya-Shastra' has given details about the 'Dhruva' kind of dramatic songs and in relation with Dhruva he has described the importance of Gandharva that is comprised of Swara, Tala and Pada. Matanga in his musicological text 'Brihaddeshi' (5<sup>th</sup>- 7<sup>th</sup> century A.D.) has termed Prabandha as Desi and has given definitions and descriptions of several types of Prabandhas such as Dhenki, Ela, Dandaka, Dwipadi etc. During ancient times Prabandha was classified into Aniryukta or Anibaddha (Alaap) and Niriryukta or Nibaddha (controlled by firm rules of time measures or Matra). It is of four types – Gita Prabandha, Vadya Prabandha, Nritya Prabandha and Tala Prabandha. Sarangadeva in his 'Sangeet Ratnakar' text has mentioned six Angas of Gita Prabandha namely Swara, Pada, Tena, Viruda, Tala and Pata. Prabandha is a classical raga based composition where the name of Raga, Tala or Talas is mentioned on top of the songs. At least two Angas, Tala and Pada are required to compose a Prabandha. A song or Giti that consisted of Dhatus (music parts) such as Udgraha, Melapaka, Dhruva and Abhoga; Angas (limbs) such as Swara, Viruda, Pada, Tenaka, Pata and Tala; Jatis such as Anandini, Medini, Dipani, Bhavani and Tarabali and remained within the confines of a system can be defined as Prabandha. Thus, Prabandha means outstanding composition of classical type, which is systematic as well as organized. Parsvadeva in 'Sangeet Samayasara' referred Suddha and Salagsuda Prabandhas including Dhruva or Dhruvapad. The Salaga-Suda-Dhruva Prabandha is the predecessor of the of Hindustani Dhruva type of Gitis. In the Salaga-Suda Prabandhas a new part called Antara was added later on apart from the lyrical parts Udgraha, Melapaka, Dhruva and Abhoga. In the later period Abhoga was classified into two parts - Bhoga (Sanchari) and Abhoga.

In the early period due to lack of good notation system Bandish that was practiced mostly orally gained a lot of importance since music is basically discerned through the sense of hearing. With continuous effort symbols like notes, beats, tempo etc. have been assigned to create satisfactory notation system afterwards. But it is not possible for any notation system to notate the several subtle variations like ways of reaching and leaving a note, combining two or more notes, value given to grace notes, quick turns and voice modulations in both vocal and instrumental music. Therefore, a Bandish becomes lively and the emotions of the Raga and the Bandish can be



expressed only through the voice of a singer and the fingers of an instrument player. With the passage of time the Bandish has undergone a lot of changes to adapt a new musical form either for the purpose of developing something innovative or requirement for something novel was realized. Hence eight parts Bandish in Ashtapadi converted into four parts (Sthayi-Antara-Sanchari-Abhog) Bandish in Dhrupad and Dhamar and two parts i.e. only Sthayi and Antara in Khayal and off late some Vilambit Khayal Bandishes have only one part i.e. Sthayi. In classical music like Khayal the text of a Bandish is only a part of the music matter because Raga holds the most significant position, as it is not dependent on words. In light classical music, also known as Raga-word music, like Thumri, Dadra etc., equal importance is given to both the words and the Raga. The light music or word music like Geet, Ghazal, Bhajan etc. the words acquire the most prominent place whereas a Raga may or may not be used, if it is used then it is dependent on the lyrics. Therefore, it can be said that a Bandish represents a particular musical form and a Raga's existence survives on a particular musical form.

### **Vaggeyakar**

The person who is a competent singer as well as composes the lyrics and sets the tune of a song is known as a Vaggeyakar. There are three kinds Vaggeyakars-

- (i) Uttam Vaggeyakar or outstanding Vaggeyakar is the one who possesses exceptional knowledge in grammar, dictionary, poetic metre, musical embellishments or Alankaras, Rasas or sentiments, Vibhava-Anubhavadi or sentiment and feeling, tradition and language of several regions, aesthetic sense, diverse ideas and composing skills, Desi Ragas, Laya-Tala-Kala, talking, singing, dancing and playing instruments, aware of other's emotions and acts correctly, endowed with good concentration, masters the art of composing Dhatus, Alapti and expert in composing songs instantaneously and capable of producing Gamakas covering all three octaves.
- (ii) Madhyam Vaggeyakar or Medium Vaggeyakar is the one who has either minimal knowledge about Matu or knowledgeable about Dhatu-Matu but has very little understanding of Prabandha.
- (iii) Adhama Vaggeyakar or Inferior Vaggeyakar is the one who has good knowledge about Matu but has very limited knowledge of Dhatu.

**Introduction of the Selected Vaggeyakars and analysis of their Bandishes or Compositions**

A short introduction of the selected Vaggeyakars of Gwalior Gharana namely Pt. Omkarnath Thakur, Pt. Raja Bhaiya Poonchwale, Pt. Anant Manohar Joshi and Pt. Vinayak Rao Patwardhan and analysis of three Bandishes of each of these Vaggeyakars are given below.

(a) **Pt. Omkarnath Thakur** He was born on 26<sup>th</sup> June 1897 in Jahaaj, Khambhat district, Gujrat to father Gaurishankar and mother Zaver. Gaurishankar was a spiritually inclined person and disciple of Aloonibaba who was an ascetic. Parsi gentleman Mr. Shapoor Mancherji Doongaji, a resident of Broach guided him to get enrolled in the Gandharva Maha Vidyalaya, Bombay from where he received music training (1910- 1916). In 1916 he was designated as the head of the Lahore Branch of Gandharva Maha Vidyalaya. In 1919 he returned to Broach and in 1922 he got married to Indira, daughter of Prahladji Bhatt and ran a music school until 1923. He again migrated to Bombay and in 1934 founded a music institution called 'Sangit Niketan' and acted in a film named Kabir in 1939 and returned to Surat and took the responsibility of supervising music school from 1942 to 1950. He was appointed in the Faculty of Music in the Benaras Hindu University in 1950 and remained as a Dean of the Faculty till 1957. He had participated in several International conferences and was bestowed with the prestigious Padmashree award in 1955, followed by many other awards. His contributions included a lecture-series delivered by him on 'Raga and Rasa' at M.S. University of Baroda in 1950 and 'Maha Gujrat Ka Sangit Tatva' at University of Bombay in 1962, his books of six parts Sangitanjali and Pranav Bharati etc.

(i) **Raag- Rageshree, Taal- Jhaptaal (10 Matras or beats)**

*Sthayi*- Prathama Sura Sadhe Rate Naam,

Jo Lo Rahe Yahi Ghata Mein Pragat Pran Saadhe.

*Antara*- Sapta Sura Grama Traya, Gunijana Jaane,

Aawan Gawan Ki Vidya Kathin.

Bhed Paawe Guru Hi Sewe Aad.

**Meaning**

The importance of dedication and practice in Shastriya Sangeet has been described in this Bandish very well. In Shastriya Sangeet the first and foremost thing is to practice the Sur i.e. tone with full dedication. One who understands the significance of Sur Sadhana shines in life. Although a scholar has full command over seven Swaras and three Gramas, these things are in reality very difficult to grasp and learn. One can only perceive all the variations and the nuances of music with the kindness and assistance of a Guru.

This Bandish has been composed in Raga Rageshree, a melodious Raga in Thhat Khamaj; Rishav (R) and Pancham (P) omitted in Aroh and Pancham (P) omitted in Avroh, Nishad (n) Komal and all other Swaras Shuddha; Vadi and Samvadi Gandhar (G) and Nishad (n) respectively. It is a night Raga that is sung in the 2<sup>nd</sup> Prahar of the night (9pm-12am). Aroh-Avroh: S G M D n S / S n D M G M R S. The Sam of the Mukhda is falling on Madhya Saptaka Shadja or S. The Swara combination R, `n S, `n`D`n, S`n S G M has been used in the Mukhda which is considered as the Mukhya Ang or Pakad of Raga Rageshree. The Vadi and Samvadi Swaras G and n respectively are used several times in the Bandish. The resting or Nyasa Swaras G,M,D and n have been maintained throughout the Bandish. Though Rageshree is a Shringar Ras or romantic Raga, the composer has used it very aptly in a Bandish of very serious and peaceful mood. The Taal, Madhyalaya Jhaptal, on which the Bandish is composed, has added more seriousness to it. The Mukhda of Sthayi is not that long since it has been taken from 5<sup>th</sup> Matra whereas the Mukhda of Antara has started from Sam. The arrangement of words and the rhythm of the Taal are perfect for doing Layakaris in this Bandish. Rag Vachak Swar Sangati 'DG' which is considered to be very important has been applied in the word Aawan of the Antara section. Other Swar Sangatis like GMND in the word Yahi belonging to Sthayi and GMRNS in the word Prathama in both Sthayi and Antara have been used.

**(ii) Raag- Jaijaiwanti, Taal- Vilambit Ektaal**

*Sthayi-* E Lara Mayi Sajan Na Aye, Kaho Kaise Kate Din Ratiyan.

*Antara-* Kaun Sune Kase Kahun, Yeh Dukh Batiyaan.

### Meaning

This Bandish depicts the yearning of a lady for her lover. She is going through intense pain because her beloved hasn't come. With her heart full of acute longing and grief she is asking how will she spend her days and nights without him, to whom and how will she confide her sorrowful state.

The composition has been set in Raga Jaijaiwanti, a very tuneful Raga that belongs to Khamaj Thhat. Vadi and Samvadi Swaras are Rishav (R) and Pancham (P) respectively and both Shuddha and Komal Gandhar and Komal Nishad are used, but Komal Gandhar is only used in Avroh. Aroh-Avroh: S R, R R g, R S, n`D`P, R, G M P, N S/ S n D P, D M, R g R S. Jaijaiwanti is sung in the 2<sup>nd</sup> Prahar of the night. Being a Sringar Rasa (romantic) Raga, romantic essence can be felt along with extreme desire and sadness. The Sam of the Mukhda falls on R, the Vadi Swar. R has been mostly applied with the Kan Swaras G or MG. `D`N R, an important Swara combination has been used for quite a number of times in the Sthayi section but another significant Swara Sangati `P R has not been applied anywhere in the Bandish. Both the Sthayi and Antara sections ended at R applied with Kan Swar G. The Laya of the Vilambit Ektaal, which is a little fast-paced and the frequent swift implementation of the Swaras NS RR SS / GM MD DN/ MGMG etc. have portrayed the `restlessness caused by longing and grief. The Mukhda of the Sthayi started from two Avagrahas before 11<sup>th</sup> Matra and the Antara has begun from the 2<sup>nd</sup> Avagraha of 10<sup>th</sup> Matra giving an offbeat feel.

### (iii) *Raag- Yaman-kalyan, Taal- Teentaal (16 Matras or beats)*

*Sthayi-* Avagun Na kijiye.

Gunisana Ka Jaane Guna Ki Saar.

Aur Guni-Guni Jaane Guna ki Saar.

*Antara-* Badi Ber Samajhe Nahin Samajhata,

Ber Ber Kaun Kahe.

Ek Ber Keh Dini, Kaun Kahe Yah Bar-Bar.

### Meaning

This Bandish has described the significance of merit in a person's life. The composer has pointed out that one should refrain himself from making faults. One can only understand the value of

merit if he is in the company of meritorious people and even a meritorious person himself can perceive the worth of excellence. This is not a thing that needs to be explained numerous times to a person, since a lot of time has been spent explaining this. Nobody points out this fact innumerable times, it can be said only once.

This Bandish set in Teentaal has been composed in Raga Yaman Kalyan, a sweet Raga that belongs to Thhat Kalyan with Vadi and Samvadi Swaras: G and N respectively. Aroh-Avroh: `N R G m D N S`/ S`N D P m G M G R S. Yaman Kalyan is a Raga of Sringer Ras but the composer has utilized it very beautifully in a composition which is not of romantic mood. The words have been arranged in a quite simple manner so that they can be pronounced easily and a balance has been maintained between Swara, words and Laya. The composer has implemented paired words like Guni-Guni, Ber-Ber and Bar-Bar expressing certain rhythm that intensified the importance of the fact. The Mukhda of the Sthayi has started from 7<sup>th</sup> Matra with the Sam falling on Vadi Swar G while the Antara Mukhda started from Sam. According to Shastra Vadi and Samvadi Swaras: G and N respectively have been used several times and Shudhdha Madhyam is applied during Avrohi movements. The last two words of Sthayi as well as Antara share almost similar swara phrases- GMP, RGR. Important Swar Sangatis such as NRG and PR have been applied in the Avaguna Na Kijiye words in the Sthayi part and NDS in the word Samajhe belonging to Antara.

(b) **Pt. Raja Bhaiya Poonchwale:** Pt. Raja Bhaiya Poonchwale, real name Balkrishna Anand Rao Atlekar, was born in Gwalior on 12<sup>th</sup> August 1882. Since his forefathers were Jagirdars of Poonch in Jhansi state, they were bestowed with the title 'Poonchwale'. Rajabhaiya received musical Taalim from eminent Dhrupad singer Vamanbua Deshpande, Shankarrao Pandit who was regarded as the doyen of Gwalior Gharana and many others. He was appointed by Maharaja Mahadeva Rao Scindia as a court musician of Gwalior. He helped V.N. Bhatkhande in his research works and was even appointed by Bhatkhande in his institution 'Bhatkhande Vidyapeeth' as chief examiner. He was a gifted composer as well. He had written many significant books on music such as Taan Malika, Sangeetopasana, and Thumri Tarangini etc. One of the most prominent vocalists of Gwalior Gharana he received Sangeet Natak Academy Award in 1956. Among his disciples G.N. Natu, V.J. Joshi, M.V. Kalavant, his own son Bala Saheb Poonchwale, Sumati Mutatkar etc. He died in 1956.

**(i) Raag-Hameer, Taal- Teentaal Madhyalaya (16 Matras or beats)**

Sthayi- Kaise Ghar Jaun Langarwa, Kaise Ghar Jaun Langarwa

Suna Pawe Mori Saas Nanadiya, Chhand De Mohe Dhhit Langarwa.

Antara- Jo Chali Panghatwa Thhado Kaun Bahane Pyare Balama

Chhin Layi Mori Sees Gagariya Barajori Kini Hae Sundarwa.

**Meaning**

In this Bandish the annoyance of a lady, may be Radha here, caused by Krishna has been depicted in a rather precise manner. Radha has gone to the riverside carrying a pot on top of her head to fetch water where Krishna is waiting for her. While giving her many excuses, Krishna has taken away the pot forcefully from her and not letting her go home. This annoyed the impatient Radha who is somewhat feeling agitated sensing that her mother-in-law and sister-in-law will come to know of this. She is continuously requesting him to let her go home.

Composed in Raga Hameer, the Bandish is set in Madhyalaya Teentaal. Thhat: Kalyan, Vadi-Samvadi: D and G respectively. Aroh-Avroh: S R S, G m D, N D S` / S` N D P, m P D P, G M R S. Kaise Ghar Jaun Langarwa has been repeated twice, 2<sup>nd</sup> time slightly different i.e. 1<sup>st</sup> time S`S` is used in Ghar and 2<sup>nd</sup> time its R`S` and 1<sup>st</sup> time Langarwa is D m P G M and 2<sup>nd</sup> its D m D P –. Vivadi Swar Komal Nishad is applied in Jaun both the times, 1st time D-n and 2<sup>nd</sup> time D n P applied with Meend. The last words both in Sthayi and Antara ended on the same note Shuddha Madhyam (M). Dhavata, which is very powerfully applied in this Raga, has been used many times and the Veer Rasa of this Raga has matched quite well with the annoyance of Radha. Gandhar has been used frequently with Kan Swara Pancham along with characteristic Swara Sangati like G m D P that instantly illuminate its melodic side. The Mukhda of both Sthayi and Antara is lengthy since both have started from the 1<sup>st</sup> Matra and it has taken a full cycle to reach the Sam.

**(ii) Raag-Puriya Dhanashree, Taal- Vilambit Ektaal**

Sthayi- Ab To Rut Man Aye Na Bolungi Main Tum So Pyare.

Antara- Rain Jagai Prem Badhai Unake Javoji Jin Ke Man Bhaye.

### **Meaning**

This Bandish beautifully portrays the emotions of a lady who is feeling dejected by her lover. She is deeply depressed since she has waited the whole night for her beloved. Her love and restlessness only increased with each passing moment throughout the period, which has hurt her self-respect, and now she is not in a mood to get into a conversation with him. She is further telling him to go where he feels truly happy and satisfied.

It has been set in Raga Puriya Dhanashree of Purvi Thhat, an evening melody. Rishav, Dhaivat Komal and Madhyam Teevra and rest of the Swaras Shuddha. . Aroh-Avroh: `N r G m P, d P, N S` / r` N d P, m G, m r g, r S. Vadi and Samvadi Swaras: P and r respectively. Being a compassionate and emotional Raga, the composer has very skillfully employed this raga and slow Laya of Vilambit Ektaal to depict the emotions and sadness. Here Madhyam has been applied with Kan Swara Dhaivat. The important Swara Sangati 'm md m G r S' for the words 'Na Bolungi Main' has been used in the Sthayi section. Kan Swara N is implemented quite a number of times with S` and R` in the Antara section. The feeling of dejection is escalated with application of Kan Swaras. The Mukhda of the Sthayi begins from four Avagrahas prior 9<sup>th</sup> Matra and that of Antara from 9<sup>th</sup> Matra. Both the Sthayi and Antara ended on Vadi Swara Pancham.

### **(iii) Raag-Chhayanaat, Taal- Vilambit Jhoomra**

*Sthayi*- Eri Ab Gunda Laori Malaniya Noush Bane Ke Sees Sara.

*Antara*- Lagi Lagan Sultan Salem Ki Banre Bani Sang Lago Neha.

### **Meaning**

The composer has painted a wonderful picture of a lively and spirited occasion like wedding in this composition. It's Sultan Salem's marriage and so garlands are made with full enthusiasm. He is dressed up as a groom with a decorated headdress on his head. Furthermore the wedding songs sung by everyone made the entire environment filled with love, harmony and excitement.

This Bandish has been composed in Raga Chhayanaat, a tuneful Raga belonging to Kalyan Thata. Both the Madhyams are used and rest of the Swaras are Shudhdha. Vadi-Samvadi: P and R respectively. Aroh-Avroh: S, R, G M P, N D S` / S` N D P, m P D P, G M R S. The Sam on the Sthayi and Antara Sections falls on the Swara S. The Vivadi Swar Komal Nishad has been taken along with Dhaivat three times in the Bandish. Twice the same phrase with Komal Nishad has

been applied i.e. from S going straight to D n with Meend, the only difference is that in Sthayi the phrase is in the Mandra Saptaka and in Antara Tar Saptaka S to Madhya Saptaka Dha Ni. The most important Swara Sangati P R is also applied with Meend making the Bandish sound more melodious. The Bandish has been set in Vilambit Jhoomra. The Mukhda of the Sthayi begins from 8<sup>th</sup> Matra and Antara from 11<sup>th</sup> Matra. The bracketed Pancham (P), that means DPmP Swaras in the bracket should be taken in a single Avagraha, has been employed twice adding more liveliness to it. The application of P with Kan Swara m quite a number of times in the Bandish has revealed the characteristic of the Raga more. Taking into account the theme of the Bandish, the composer has kept the Laya slight faster and thereby created a spirited, peaceful as well as joyous atmosphere.

(c) **Pt. Anant Manohar Joshi** Anant Manohar Joshi was born on 8<sup>th</sup> March 1881 in Kinhai, a village in Oundh, Satara district of Maharashtra. His father Manohar was a popular devotional singer in the court of Oundh. But his father died when he was only 7 years. Apart from studies he started learning music from a local singer named Mr. Bapurao Ayachit. His outstanding progress in music encouraged his mother to take a tough decision. She migrated to Miraj with her son where Anant ji started taking musical lessons under Balkrishnabua Ichhalkaranjkar, an eminent vocalist of Gwalior Gharana. He was also appointed as a singer in the court of Oundh. In 1907 he established a music school in Bombay known as 'Shri Samartha Gayan Vadan Vidyalaya' that lured many students among whom Acharya SN Ratanjankar, Mr. Chaugule, Mr. Godbole and Mr. Gokhale are worth mentioning. He also composed three parts of Sangeet Praveshika and two of Harmonium Delighter. In his later years he became a disciple of Shivanand Swami an ascetic and built a Datta Temple away from Oundh. After Swamiji's death he constructed Shivanand Swami Samadhi and in his memory he started to organize annual music festival since 1940. In 1947 he broadcast his music at the age of 66 on his son Gajananrao's insistence and came out of his musical retirement, which made him very popular. Afterwards he was awarded by the Central Sangeet Natak Academy and he performed at various concerts. He breathed his last at the age of 86.

(i) **Raag-Yaman, Taal- Teentaal Madhyalaya (16 Matras or beats)**

*Sthayi-* Nanadike Vachanuva Sahe Na Jat



Soch Soch Kahi Na Jat Hum So

Umag Umag Barasat Neer.

*Antara-* Ekto Baeran Mori Saas Nanadiya

Douraniya Jethaniya Rainadina

Sab Mil Humsana Jiyara Mora Darave.

### **Meaning**

The composer in this composition has wonderfully illustrated the torment, a woman is going through in her in-laws' home. She cannot endure her sister-in-law's verbal abuse any more. She is pondering the fact but doesn't know what to say, how to react and this utter depression is making her sob inconsolably. Her mother-in-law, sister-in-law as well as her brother-in-law's wife have made her life so agonizing and miserable all through the day and night that she feels that they are treating her as their enemy and she is very worried and scared about her future.

The composition is set in Teentaal and Raga Yaman of Kalyan Thhat. Vadi-Samvadi: G and N respectively. Madhyam Teevra and other Swaras Shuddha. A proper flow involving words, Swaras and Laya have been maintained throughout the Bandish. Paired words like Soch-Soch and Umag-Umag, the use of three rhyming words such as Nanadiya-Douraniya-Jethaniya together have created a beautiful rhythm going with the flow of the Bandish that made the articulation of the words easier. The composer superbly fitted Raga Yaman having Sringer Ras (romantic mood), in a Bandish based on such a theme. The Sam of Sthayi falls on Vadi Swar G and Antara falls on Samvadi Swar N, in fact N has been applied innumerable times in the Bandish. The use of two and three Swaras in a single Matra like 'Pm DP' or 'DPP' frequently has sometimes given a Tana effect and sometimes a Khatka effect. The Mukhda of the Sthayi begins from the 4<sup>th</sup> Matra and Antara from the 1<sup>st</sup> Matra of Teentaal. Important Swar Sangatis like NRG, MD, MR have been used in the words Umag, Barasat and Kahi Na Jat words in the Sthayi section. One more beautiful aspect of this Bandish is after ending Antara on Madhya Shadja the way Sthayi Mukhda is sung by going straight to Madhya Nishad since the Sthayi Mukhda begins with Nishad.

(ii) *Raag-Jaijaiwanti, Taal- Teentaal Madhyalaya (16 Matras or beats)*

*Sthayi-* Natavar Banban Nachan Lagori

Chhumchum Pag Dharata Hans De Tari.

*Antara*-Thhui Thhui Nachata Sakala Gopajana

Raas Vilaas Karata Nara Nari

Venu Bajavat Gaat Piya Pyari.

### **Meaning**

In this Bandish the composer has given a delightful illustration of Krishna Leela. Lord Krishna is dancing, singing and playing flute in the woods with many Gopinis. The laughter, clapping and sweet Chhumchum sounds of Ghungroos have filled the air. Men and women are enjoying and the essence of love can be felt everywhere.

This Bandish, which drenched in romanticism, has been composed in Raga Jaijaiwanti, a Sringar Rasa Raga. Here it can be noticed that in the 1<sup>st</sup> two words of the 1<sup>st</sup> line there is one syllable on every Matra and the word Natavar ends in the 1<sup>st</sup> Khanda. In the same way next word Banban ends in the 2<sup>nd</sup> Khanda with the letter Na falling on Sam has been placed on Swar R with Kan Swar G, thus showing the importance of Vadi Swar R and its Deerghatva as well. In the Antara section too the Sam has been placed on Tar Saptaka R. Both the Sthayi and Antara begin from 9<sup>th</sup> Matra. The last three words of Sthayi Hans De Tari have been taken with Taan- DP MG RG MP DP MG MG that is absolutely matching with meaning of the words. The words Thhui- Thui and Chhumchum along with small Taans in between have given the essence of dance delight and merriment. Important Swar Sangati DNR has been used in the word Ban in the Sthayi part.

(iii) ***Raag-Marwa, Taal- Ektaal Madhyalaya (16 Matras or beats)***

*Sthayi*- Lagi Lagan Gurupayi Sakala Jagat Bisrayi

Pragati Divyadrishti Jyot Agam Nigam Samajh Ayi.

*Antara*- Gurudayal Prabhukripal Premrup Magan Bhayi

Marag Par Kar Dhar Kar Jog Jugat Guru Batayi.

### **Meaning**

The significance of Guru or spiritual teacher in one's life has been described here. Guru's divine insight, which lights the entire world, helps to understand the Vedas and his presence and teachings make people forget the material world. People remain dazed in Guru's kindness and

love and his guidance helps them to perceive Guru's deep understanding, awareness and knowledge.

This composition has been set in Raga Marwa and Madhyalaya Ektaal. Marwa belongs to Marwa Thata. Vadi-Samvadi: R and D respectively. Aroh-Avroh: S r, G m D, N D S` / S` N D, m G, r S. Pancham is omitted, Rishav is Komal, Madhyam Teevra and rest of the Swaras are Shuddha. It is a peaceful Raga with a meditative mood. Marwa creates a feeling of detachment from all worldly desires, sorrows and pain that has complemented perfectly with the meaning of the Bandish. The Mukhda of the Sthayi begins from the Samvadi Swar D. Last two words of both Sthayi and Antara i.e. Samajh Ayi and Guru Batayi respectively have identical Swara phrases – D m, G rS, Nr. Matching with Marwa's characteristic this Bandish has been composed mostly in Madhya Saptaka. The Vadi and Samvadi Swaras have been applied quite a number of times. Even Nyasa or rest was maintained on R in some places. The composer has arranged the words beautifully with the Laya that has created a peaceful atmosphere. Both the Mukhdas of Sthayi and Antara begin from the 1<sup>st</sup> Matra of Ektaal.

**Conclusion** Bandish plays a very important role in Gwalior Gharana. The vocalists of this Gharana present the Raga Vistaar, Behelawa, Layakari, etc. by applying the Swara phrases and the patterns that are used in the compositions. In other words it can be said that in Gwalior Gharana, different Bandishes are composed in different Angs but the Vistaar is presented according to Bandish Ang i.e. only the particular swara patterns and Swara Sangatis that are used in the Bandish should be implemented while presenting the Vistaar. Further, the distinct composing styles of these Vaggeyakars are followed by the next generation. Therefore this analytical study will guide the upcoming Vaggeyakars as to how to compose a Bandish in a specific Ang and perform the Vistaar in that Ang.

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