

# Indian Classical Music at Yale-NUS College

Tradition and the individual talent in the classical vocal  
music of North India

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# A guide to using the project

The project comprises three parts: a set of **Recordings**, a **Commentary** section, and a **Contexts** page.

The **Recordings may be accessed independent of the Commentary and Contexts sections. That would be the equivalent of accessing YouTube.** But the objective of the project is to comment on and provide contexts for the **Recordings**.

The link to a set of 6 recorded events can be found here: <https://www.yale-nus.edu.sg/research/overview/research-showcase/indian-classical-music/>.

The **Commentary** section acts as a guide to listening, following selected performances step by step, highlighting features and providing such information as is directly relevant to the listening experience. Five performances (of *raga Marwa*) are provided a running commentary: each commentary is formatted as a set of subtitles to the corresponding video recording. In addition, four interviews are provided as running commentaries translated into English: these too are formatted to run as subtitles. A transcript of each interview is also provided as text in this section.

The **Contexts** section elaborates upon historical, conceptual, and performative details that place these performances in the broader contexts of tradition.

The interested viewer might want to move to-and-fro between the **Recordings** and **Commentary** sections (first watch and listen, then read, then return to watching and listening), and then refer to the **Contexts** section as and when interest and curiosity motivate you to explore any combination between three kinds of context: historical, formal, and comparative.

**Six recorded events:** The recordings are grouped by vocalist and arranged in chronological sequence of recording. Each video is a separate performance and can be accessed without reference to where it is placed in terms of group or chronology.

{Note: The **Recordings** were all commissioned specifically on behalf of Yale-NUS College, and the College has intellectual copyright for their dissemination in an educational context.}

We are grateful to all the musicians (and interviewers, technicians, IT specialists, and friends) who participated in this project.

## Aims of the project

**The primary aim of the project** is to make the experience of listening to a specific kind of music more accessible for a listener who may have little or no prior knowledge of that form of music and its contexts. The logic underlying this aim is of the kind that might extend to other art forms, such as painting, with reference to which one might say: *show me what to look at, and I shall begin to see more clearly*. Likewise, it could be said that our aim is to point to that which should be listened to with a particular kind of awareness, so that it may be heard more distinctly for what it signifies. This logic is supported by the belief that conceptions and preconceptions precede listening, and delineating some of them explicitly can help inform a listening experience towards greater awareness of what is being done in any given sound-sequence that has its meaning within the context of a tradition.

**The secondary aim of the project** is to show, with specific reference to the classical vocal music of North India, how individual creativity helps shape that which in its turn is shaped by tradition.

**Additional information about the project:** The specific type of music that is the primary material for this project is the vocal classical music of North India. A few clarifications are in order: (a) the region included in the idea of North India is a reference to a pre-Independence India whose cultural traditions include what was known in 1947 as West Pakistan (now Pakistan), as well as some part of what was known then as East Pakistan (now Bangladesh). Hence, certain features of the music cultures of what was known in political terms as British North India continue to prevail in the classical music of the currently independent nations of South Asia regardless of the many differences that remain or have developed between the musical cultures of post-1947 India, contemporary Pakistan and contemporary Bangladesh.

**The North and the South:** The classical music traditions of the North share certain features with the classical music of South India (Carnatic music), but differ in other, and more radical aspects. A brief indication of both the shared and the divergent aspects between the two are provided in the Contexts section.

**Vocal and Instrumental music:** Musical concepts and formal structures at their basic level are shared between instrumental and vocal music, with tradition granting vocal music the primacy among these two modes of music production. The comparative sections of **Contexts** will therefore make selective mention of features in music production that are either shared or differ significantly between voice and instrument. The **Commentary** section focuses primarily on vocal music, and the five vocalists who were specifically commissioned to sing for the project.

**The Vocalists:** The project presents Indian vocal classical music from the North Indian tradition through commissioned performances by leading contemporary exponents. The recordings were done over a period of six years, from 2014 to 2019.

**The selection of musicians** was guided by three considerations:

- a) To represent diversity within a tradition,
- b) To illustrate both the shared and the differing features between male and female voices,
- c) To contrast a currently dominant tradition (khyal) with an older tradition that has seen a contemporary renaissance (dhrupad).

**The *khyal* form** is illustrated by the following musicians, listed in serial order from the oldest to the youngest: Arun Kashalkar (born in 1943, Yavatmal district), Venkatesh Kumar (born in 1953, Lakshmipura, north Karnataka), Devashish Dey (born in 1964, Varanasi), Shashwati Mandal (born in 1971, Gwalior), and Ravindra Parchure (born in Ujjain). **The *dhrupad* form** is illustrated by Uday Bhawalkar (born in 1966, Ujjain). Four musicians also respond to interview questions in the

**Recordings:** Arun Kashalkar, Shashwati Mandal, Venkatesh Kumar, and Uday Bhawalkar. A transcript of the interviews, translated into English, is also provided as part of the **Commentary**. The performances consist of a selection that exemplifies the formal concept on which this tradition has been based for many centuries: the performance category known as a *raga*. This concept of musical form (a) links the classical music traditions of North and South India, and (b) binds two distinct traditions within the geographical and cultural context of North India: dhrupad, and khyal. The ragas selected for performance are meant to illustrate and test the traditional correlation between a raga and the appropriate time of day or night allocated by tradition for its performance. Three ragas have

been selected for this purpose: *Jaunpuri* (a morning *raga*), *Marwa* (an evening *raga*) and *Malkauns* (a night *raga*).

**Tradition and the individual talent:** Indian music performance exemplifies a complex relation of mutual dependency between practice and historical traditions. The complexity of the relation is in part an outcome of a tradition that is largely, though not exclusively, vocal in transmission. It is also, in part, an outcome of the vagaries of oral transmission in a teacher-pupil system (*guru-shishya parampara*), which is selective as well as eclectic in who learns and assimilates what from whom, and how that gets modified as a result of the pupil's musical emotional quotient, voice timbre and voice culture, and the exigencies of pursuing a career as a performer in ever-fluid circumstances of music patronage and music reception.

The distinguished American poet, dramatist and critic T S Eliot (1888-1965) published an essay titled "Tradition and the Individual talent" in 1919, which has proved very influential in shaping the idea of a mutually interdependent and fluid relationship between a tradition and any individual talent that derives from and contributes to that tradition. Eliot had literature in mind, specifically poetry. But the ideas he developed, and the manner in which he articulated them, makes them applicable across all art forms, in each of which the relation between a tradition and how an artist might be aligned to that tradition is a complex issue, in the lifetime of that artist, and through posterity – through what the German cultural critic Walter Benjamin has called the afterlife of the artwork. Eliot's main observations can be cited here, transposed from poetry to music, extrapolated from a specifically Western cultural reference to a global application, wherever and whenever artists derive inspiration and their part in a group identity from an affiliation that enables the development of uniquely personal elements to creativity, of a kind that keeps the tradition changing and alive over relatively long spans of time.

Eliot distinguishes between a "tame" and a more active sense of tradition: "if the only form of tradition, of handing down, consisted in following the ways of the immediate generation before us in a blind or timid adherence to its successes, 'tradition' should positively be discouraged. We have seen many such simple currents soon lost in the sand; and novelty is better than repetition." In its place, he proposes a more dynamic sense of tradition: "Tradition is a matter of much wider significance. It cannot be inherited, and if you want it you must obtain it by great labour. It involves, in the first place, the historical sense, which we may call nearly indispensable to anyone who would continue to be a poet beyond his twenty-fifth year; and the historical sense involves a perception, not only of the pastness of the past, but of its presence; the historical sense compels a man to write not merely with his own generation in his bones, but with a feeling that the whole of the literature of Europe from Homer and within it the whole of the literature of his own country has a simultaneous existence and composes a simultaneous order. This historical sense, which is a sense of the timeless as well as of the temporal and of the timeless and of the temporal together, is what makes a writer traditional. And it is at the same time what makes a writer most acutely conscious of his place in time, of his contemporaneity." (T S Eliot, *The Complete Prose of T. S. Eliot, Volume 2*, edited by Anthony Cuda and Ronald Schuchard, Baltimore: The Johns Hopkins Press and London: Faber and Faber, 2014, p. 106). Eliot's pronouncements transpose readily to music and to other cultures because the ideas are articulated at a level of generality and abstraction that transcends specificities of genre, medium, and culture.

Topics of Exploration: What is the application for the project in hand? As specific to the classical art-music of North India? The application(s) can be enumerated to the following specific topics of exploration:

How does a given music performance arise from a tradition?

In what sense is it individual and unique?

In what sense is it aligned generically to that which is alluded to as a tradition?

Who decides what belongs to a tradition and what does not belong to it?

How do traditions come about?

What changes and what remains stable in a tradition over long periods of time?

How is the changing and the stable aspect of the relation between tradition and the individual talent to be understood and represented?

## The recordings

The project comprises six recorded events staged over a period of six years: four performances were recorded before a selected audience in Singapore, two were recorded in India. The vocalists consisted of five *khyal* singers and one *dhrupad* singer.

Form	Vocalist/Year	Gharana
Khyal	Devashish Dey (2014)	Benares
	Ravindra Parchure (2016, 2017)	Agra
	Shashwati Mandal (2018)	Gwalior
	Venkatesh Kumar (2019)	Gwalior/Kirana
Dhrupad	Uday Bhawalkar (2019)	Dagarbani

Each vocalist was asked to sing one or all of the three selected *ragas*.

Raga	Performed by	Gharana style
<i>Jaunpuri</i> (morning raga)	Ravindra Parchure	Agra
	Venkatesh Kumar	Gwalior/Kirana
	Uday Bhawalkar	Dagarbani
<i>Marwa</i> (evening raga)	Devashish Dey	Benares
	Ravindra Parchure	Agra
	Shashwati Mandal	Gwalior
	Venkatesh Kumar	Gwalior/Kirana
	Uday Bhawalkar	Dagarbani
<i>Malkauns</i> (night raga)	Ravindra Parchure	Agra
	Shashwati Mandal	Gwalior
	Venkatesh Kumar	Gwalior/Kirana
	Uday Bhawalkar	Dagarbani

To enable a comparative study of how the same *raga* is performed by different *gharana* traditions, we have the following examples:

<b>Raga</b>	<b>Recorded performances</b>
<i>Jaunpuri</i>	2 khyals, 1 dhrupad
<i>Marwa</i>	4 khyals, 1 dhrupad
<i>Malkauns</i>	3 khyals, 1 dhrupad

Given the performative challenges of *Marwa*, and the larger sample set for this *raga*, it was decided that this *raga* would be given the most detailed analysis in the project, whereas the coverage for the other two would be more selective and abbreviated. Therefore, a running commentary in English was devised for each of the five *Marwa* recordings. (By turning on Closed Captions in YouTube, that commentary can be read along with the vocal performance.)

The performance sequences for *khyal* and *dhrupad* are as follows:

- Each *khyal* performance of *Marwa* (as with any other *raga* sung as a full-scale *bada khyal*) follows a two-part sequence: a longer first part in slow or medium tempo, using one part of a composition, followed by a shorter second part in fast tempo, using a different composition. The first part is known as *vilambit* (slow-paced), the latter part is known as *drut* (fast-paced).
- The sequence for *dhrupad* comprises a longer first part, which is a composite of an *alap* and a *jor* and *jhalla* section, sung without the accompaniment of the *pakhawaj* (drum), followed by a faster final section which is accompanied by the *pakhawaj* and entails singing verses which are generally in Sanskrit.

<b>Vocalist</b>	<b>Links to the Recordings</b>
Devashish Dey	<p>Yale-NUS Indian Music Recording 1: Devashish Dey – Raga <i>Marwa</i> – <i>Vilambit</i>  <a href="https://www.youtube.com/embed/VrCpk5Seeuo">https://www.youtube.com/embed/VrCpk5Seeuo</a></p> <p>Yale-NUS Indian Music Recording 1: Devashish Dey – Raga <i>Marwa</i> – <i>Drut</i>  <a href="https://www.youtube.com/embed/0ySumfVeYSM">https://www.youtube.com/embed/0ySumfVeYSM</a></p> <p>Yale-NUS Indian Music Recording 1: Devashish Dey – <i>Thumri</i> – <i>Mathe Sohe Chandra</i>  <a href="https://www.youtube.com/embed/8rs8DT-h-78">https://www.youtube.com/embed/8rs8DT-h-78</a></p> <p>Yale-NUS Indian Music Recording 1: Devashish Dey – <i>Thumri</i> – <i>Devi, Amit Swaroop Tumhara</i>  <a href="https://www.youtube.com/embed/qntnC4CN4ks">https://www.youtube.com/embed/qntnC4CN4ks</a></p> <p>Yale-NUS Indian Music Recording 1: Devashish Dey – <i>Bhairavi</i>  <a href="https://www.youtube.com/embed/rBh_rRMFinM">https://www.youtube.com/embed/rBh_rRMFinM</a></p>
Ravinbdra Parchure	<p>Yale-NUS Indian Music Recording 2: Ravindra Parchure – Raga <i>Marwa</i> – <i>Alap</i>  <a href="https://www.youtube.com/embed/sIRtU_ZwwQo">https://www.youtube.com/embed/sIRtU_ZwwQo</a></p> <p>Yale-NUS Indian Music Recording 2: Ravindra Parchure – Raga <i>Marwa</i> – <i>vilambit &amp; drut</i></p>

	<p><a href="https://www.youtube.com/embed/2vetGiWO_ao">https://www.youtube.com/embed/2vetGiWO_ao</a></p> <p>Yale-NUS Indian Music Recording 2: Ravindra Parchure – <i>Raga Kedar</i> <a href="https://www.youtube.com/embed/dYqoRXgCV6g">https://www.youtube.com/embed/dYqoRXgCV6g</a></p> <p>Yale-NUS Indian Music Recording 2: Ravindra Parchure – <i>Raga Malkauns</i> <a href="https://www.youtube.com/embed/FuGRuxvZGIA">https://www.youtube.com/embed/FuGRuxvZGIA</a></p>
Shashwati Mandal	<p>Yale-NUS Indian Music Recording 4: Shashwati Mandal – <i>Raga Marwa</i> <a href="https://www.youtube.com/embed/aWdaCrLKJIw">https://www.youtube.com/embed/aWdaCrLKJIw</a></p> <p>Yale-NUS Indian Music Recording 4: Shashwati Mandal – <i>Raga Malkauns</i> <a href="https://www.youtube.com/embed/btUFe9yLSRc">https://www.youtube.com/embed/btUFe9yLSRc</a></p> <p>Yale-NUS Indian Music Recording 4: Shashwati Mandal – <i>Tappa in Raga Khamaj</i> <a href="https://www.youtube.com/embed/IYPswpqApYw">https://www.youtube.com/embed/IYPswpqApYw</a></p> <p>Yale-NUS Indian Music Recording 4: Shashwati Mandal – Interview – Ravindra Parchure <a href="https://www.youtube.com/embed/g-5yhxpIyFQ">https://www.youtube.com/embed/g-5yhxpIyFQ</a></p>
Venkatesh Kumar	<p>Yale-NUS Indian Music Recording 5: M. Venkatesh Kumar – <i>Raga Jaunpuri</i> <a href="https://www.youtube.com/embed/X0eq5D7oHEA">https://www.youtube.com/embed/X0eq5D7oHEA</a></p> <p>Yale-NUS Indian Music Recording 5: M. Venkatesh Kumar – <i>Raga Marwa</i> <a href="https://www.youtube.com/embed/-lvykwqX4io">https://www.youtube.com/embed/-lvykwqX4io</a></p> <p>Yale-NUS Indian Music Recording 5: M. Venkatesh Kumar – <i>Raga Malkauns</i> <a href="https://www.youtube.com/embed/B3yc5LXpUik">https://www.youtube.com/embed/B3yc5LXpUik</a></p> <p>Yale-NUS Indian Music Recording 5: M. Venkatesh Kumar – Interview – Urmila Bhardkar <a href="https://www.youtube.com/embed/iZcF5Njfoym">https://www.youtube.com/embed/iZcF5Njfoym</a></p>
Uday Bhawalkar	<p>Yale-NUS Indian Music Recording 6: Uday Bhawalkar – <i>Raga Jaunpuri – alap, jod &amp; jhalla</i> <a href="https://www.youtube.com/embed/b3L3axeAuGQ">https://www.youtube.com/embed/b3L3axeAuGQ</a></p> <p>Yale-NUS Indian Music Recording 6: Uday Bhawalkar – <i>Raga Jaunpuri – dhamar</i> <a href="https://www.youtube.com/embed/ezWBLoHHGEk">https://www.youtube.com/embed/ezWBLoHHGEk</a></p> <p>Yale-NUS Indian Music Recording 6: Uday Bhawalkar – <i>Raga Marwa – alap, jod &amp; jhalla</i> <a href="https://www.youtube.com/embed/jBDABs262cU">https://www.youtube.com/embed/jBDABs262cU</a></p> <p>Yale-NUS Indian Music Recording 6: Uday Bhawalkar – <i>Raga Marwa – bandish in sool taal</i> <a href="https://www.youtube.com/embed/jZz4FsKWY9g">https://www.youtube.com/embed/jZz4FsKWY9g</a></p>



	<p>Yale-NUS Indian Music Recording 6: Uday Bhawalkar – <i>Raga Malkauns</i> – <i>alap, jod &amp; jhalla</i>  <a href="https://www.youtube.com/embed/PA9I-0xusQQ">https://www.youtube.com/embed/PA9I-0xusQQ</a></p> <p>Yale-NUS Indian Music Recording 6: Uday Bhawalkar – <i>Raga Malkauns</i> – <i>bandish in chautaal</i>  <a href="https://www.youtube.com/embed/CyyWszrfwJY">https://www.youtube.com/embed/CyyWszrfwJY</a></p> <p>Yale-NUS Indian Music Recording 6: Uday Bhawalkar – Uday Bhawalkar Interview – by Ravindra Parchure  <a href="https://www.youtube.com/embed/tuq3_Ue74Rs">https://www.youtube.com/embed/tuq3_Ue74Rs</a></p>
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The relative proportion of *vilambit* and *drut* in the *Marwa* recordings is as follows:

Vocalist	Total duration	Vilambit	Drut	Ratio/Proportion
Devashish Dey	21.59	14.46	7.13	67/33
Ravindra Parchure	59.29	46.04	13.25	77.7/22.3
Shashwati Mandal	27.08	21.00	7.08	77.5/22.5
Venkatesh Kumar	24.26	19.22	19.22	79/21
Uday Bhawalkar	38.18	30.12	8.06	79/21

This table shows that the pattern of duration for the *vilambit* and *drut* sections of performance in *khyal* and *dhrupad* tends to be in a ratio that ranges approximately between 6.5/3.5 to 8/2: i.e. two-thirds to three-quarters of the *raga is* sung in relatively slow or medium tempo. The general point is that the exposition of a *raga* takes place largely in the first part, and the faster and shorter second part is devoted more to the display of various embellishments done at fast speed, and to the attractiveness of new verses apt to the *raga*.

## Commentary – part 1: four performances of *Marwa*

For music to be more accessible to anyone, the performance (which is like a primary text) needs the secondary texts of commentary and contexts for a more articulated and enhanced understanding. With that aim in mind, two kinds of commentary, that are not common accompaniments to recorded performances, have been provided. The first is a running commentary on each performance of *raga* called *Marwa* (a total of five such performances). This feature is perhaps unique to this project and has few or no current analogues online for recordings of Indian classical music. These running commentaries accompany the singing (in a way that we hope adds to, rather than detracts or distracts from, the listening). The viewer has to activate captions in YouTube to see the commentary:

- Devashish Dey (2014): *Raga Marwa: vilambit and drut*
  - <https://www.youtube.com/embed/VrCpk5Seeuo>
  - <https://www.youtube.com/embed/OySumfVeYSM>
- Ravindra Parchure (2016): *Raga Marwa: alap, vilambit and drut*
  - [https://www.youtube.com/embed/sIRtU\\_ZwwQo](https://www.youtube.com/embed/sIRtU_ZwwQo)
  - [https://www.youtube.com/embed/2vetGiWO\\_ao](https://www.youtube.com/embed/2vetGiWO_ao)
- Shashwati Mandal (2018): *Raga Marwa: vilambit and drut*
  - <https://www.youtube.com/embed/aWdaCrLKJlw>
- Venkatesh Kumar (2018): *Raga Marwa: vilambit and drut*
  - <https://www.youtube.com/embed/-lvykwaX4io>
- Uday Bhawalkar (2019): *Raga Marwa: alap, jod & jhalla; bandish in sool taal*
  - <https://www.youtube.com/embed/jBDABs262cU>
  - <https://www.youtube.com/embed/jZz4FsKWY9g>

The running commentaries listed above are not transcribed here as separate text because they should be read while watching and listening to the video recordings.

## Commentary – part 2: four interviews

The second type of commentary consists of a set of four interviews conducted immediately after each set of vocal performances was completed. These interviews are transcribed below (and also appear as running subtitled English translations to the video recordings): they provide a context for the individual performances in terms of the musicians' own accounts of their training, their attitude towards the *gharana* tradition and the scope for individual creativity. They also provide the minimal technical vocabulary, as used by the performers, that can bring the non-performing listener up to speed about the relation between intention and performance in practice. The interviews also help delineate their attitude to the study of music and the perpetuation of tradition. Each interview comes with an English translation.

Interview 1:

**Arun Kashalkar**, speaking in Marathi, interviewed by Ravindra Parchure (9 January 2017)

Translation: Ravindra Parchure & Rajeev Patke

Link: <https://www.youtube.com/embed/Jcftwh9EQA>

Interview 2:

**Shashwati Mandal**, speaking in Hindi, interviewed by Ravindra Parchure (15 April 2018)

Translation: Rajeev Patke

Link: <https://www.youtube.com/embed/g-5yhxpIyFQ>

Interview 3:

**Venkatesh Kumar**, speaking in Kannada, interviewed by Urmila Bhirdikar (9 July 2018)

Translation: Urmila Bhirdikar

Link: <https://www.youtube.com/embed/iZcF5Njfoym>

Interview 4:

**Uday Bhawalkar**, speaking in Hindi, interviewed by Ravindra Parchure (18 March 2019)

Translation: Rajeev Patke

Link: [https://www.youtube.com/embed/tug3\\_Ue74Rs](https://www.youtube.com/embed/tug3_Ue74Rs)

For ease of reference, and because they contribute significantly to an understanding of the relation between tradition and the individual performance, the full text of each of these four interviews is appended below. (The text for the vocal performances makes proper sense only when listening to and watching the performances, therefore, they are not provided here.)

### **Musicians' Interviews**

Music speaks for itself. Or it ought to. But things are scarcely ever that direct or simple. For most of us, listening to music needs context and exposure. That adds up to the need for some form of acculturation. Music does speak, but more clearly or fully, to those who 'understand' it. Of course, the gradient that slopes from curiosity to fascination to pleasure can be walked on, prior to anything that we might call 'understanding', but progress on that gradient does need the ear to be trained to hear. It almost suffices for some to say, "I like what I hear, though I cannot say why, and I don't care to know anything more about it." That is one position. Another position might concede that "I'm curious; I don't quite know why, and I am not at all sure how far I want to go with this, but I like listening, a little. It makes me feel better, somehow." The **Commentary** hopes to reach out and address the challenges of individuals who might find themselves in that position.

Music can appeal, even strongly, without acculturation. One may be drawn powerfully, in ways one can scarcely understand, for reasons unclear to me, but with a fascination that is no less true for being inarticulate about what compels it. What is needed, in such contexts, is help towards a more articulated form of understanding. And that is the aim here, and in the adjacent discussion under the rubric of **Contexts**.

Here, the musicians who shared generously of their time, knowledge, skill, and experience – in a word, their *gift* – are induced into talking about their practice and its contexts. This is rare. Most musicians would prefer to make music rather than to talk about it. But sometimes – as with people who do not sing or aspire to learn singing – the talking can help us with the listening. The underlying conviction that motivates this project may be summed up in a visual analogy: – I imagine myself standing before a painting, an abstract painting, and I am curious and intrigued, but somewhat or totally at sea. I turn to someone who seems to know what she is looking at, and ask, "Can you help me *look*, so that I may *see*?" And who more apt to ask this of, than the person who painted the picture? In that spirit, we listen to the musicians who sang for the project, and ask them: "**Teach me to listen, and I shall begin to hear better!**"

It is with that aim that four interviews are transcribed here. They help us listen in a more informed way to what each of them has sung: not just to the performance, but to the entire tradition from which that form of utterance springs, the tradition that is kept alive by that which it has fed. The

hope: reading this and then returning to the listening might make one appreciate what is sung a little better, for being provided a context, a vocabulary, a set of perspectives, and a guide to what to look for and what to listen to, so that one might see better, hear more, or more clearly. Three of the four vocalists sing the *khyal* form: Arun Kashalkar, Shashwati Mandal, and Ventakesh Kumar. One sings in the *dhrupad* mode: Uday Bhawalkar. What do the interviews tell us that is distinctive to each vocalist and the *gharana* that vocalist exemplifies? And what are the elements regarding Indian art music that might be said to be highest common factor among them all: the foundational beliefs regarding performance that transcends all the minute differences between their performance styles and lineages, and create the larger concept of traditions, even a single, all-encompassing tradition? We aim to derive some answers from these interviews, each backed by a solid empirical foundation in actual performances whose evidence is there to be heard and viewed (the next-best thing to being present at the performance).

### **The Arun Kashalkar Interview (9 January 2017)**

#### Introductory note

One of the interesting features of this interview is that here we have a student interview his guru: both represent the *Agra Gharana*. This *gharana* is distinctive in its extensive and sustained use of *alap* and *nomtom*, which are sung by Agra vocalists in ways that demonstrate both the commonality and the differences between *alap* in *khyal* and *alap* in *dhrupad*. The other interesting aspects of the conversation include Pandit Kashalkar's ideas regarding *chaal* (progression) in music; his visual analogies for the pattern making of *khyal* singing; his remarks on the importance of the *bandish* (composition) in *khyal*; the importance of basic training within a single *gharana*; his attitude towards the different *gharanas*, and what a musician can and cannot hope from an eclectic approach to tradition; his account of his own creativity in respect of *bandish*-creation; his singling out of exemplary musicians (such as Faiyaz Khan); and his views on the relation between expression and tempo in music when it comes to associating specific feelings and emotions with individual *ragas*. The most significant recognition we can apply from this interview to the main aim of the project is his reasoning about why a primary *gharana* affiliation is necessary, and how, once that is established, a musician can be selectively eclectic about what he adapts from other traditions, thus building up his own individual creativity.

#### [Transcript of the interview](#)

### **The Shashwati Mandal Interview (15 April 2018)**

#### Introductory note

Shashwati Mandal received her formative training in the *Gwalior Gharana*: the oldest of the *gharanas*, and the one with a broad enough base to have inspired, in one way or the other, the offshoots that became all the other *gharanas* of *khyal*. Her attitude towards affiliation and independence might be said to be of the moderately liberal kind: she grants the need to acquire a foundation in a single *gharana*, but she is clear in asserting the freedom to explore and adapt from other *gharanas*. Kashalkar, in his interview, stressed the need for a vocalist to first be firmly founded in a single *gharana*. Mandal does not deny that need, but she is keen to stress the freedom with which the vocalist can and should pick and choose between *gharana* elements towards a personal style that may be composite. The strength of her voice is matched by the rigorous training she has

undergone, which has given her great dexterity in the more technical side of singing – the fluent performance of forms that are either rarely performed well today, such as *tappa*, or forms that are rarely sung at all, such as *ashtapadi*. Thus, the relation between her views and her practice is shown to be one where the practice is built on a very orthodox training, but the views about how individual creativity might proceed are far more heterodox. She also provides an exemplary demonstration of how three *ragas* can have the same notes, as in the case of *Marwa*, *Puriya*, and *Sohini*, but reveal very great differences in the evocation of mood and feeling.

[Transcript of the interview](#)

### **The Venkatesh Kumar Interview (9 July 2018)**

#### Introductory note

The interview with Venkatesh Kumar gives us a chance to hear how a vocalist trained in the *Gwalior* style has acquired various features more commonly associated with the *Kirana gharana*, thus creating an amalgamated style that partakes features from two *gharanas*. His life story is one of rigorous and extended study, great devotion to his guru, and a very self-aware positioning of his current performing style in relation to the features of the *Kirana gharana* that has made it so popular in India during the latter half of the 20<sup>th</sup> century. In his interview, he also tells us of a self-transformation he brought about, from a more forceful style apt to youthful vigour, towards a smoother and more mellifluous style in which nuanced melodic delicacy is balanced by a clear sense of the formal structure of a *raga*. He too, like Mandal and Kashalkar, recognises the need for every young vocalist to base himself first in a single *gharana*, and then to be more flexible in assimilating features from other *gharanas* into performances. The interview also addresses a very important question: given the degree of inherited and relatively immutable formalism to the structure of a *raga*, since the outline and some part of the performative content of a *raga* is a given, as are most compositions (*bandishes*), in what sense exactly is a performer free to improvise? What aspect of performance provides scope for improvisation? In relation to his performance of *raga Marwa*, the interview also elicits from him a response to the broad aesthetic question that concerns all art music: how does form and structure relate to feeling and expressivity? Also of interest: his views on the freedom with which a musician may alter some specific aspect of a *raga*-performance to better suit the capability of his voice; and his alertness to why certain vocalists became more successful than others in reaching the widest audience. It is also worth noting that he is rather more orthodox about not singing night *ragas* in the day, and so respects the conventions that associate *ragas* with specific times of day, whereas, when we listen to Uday Bhawalkar, we realise that while he gestures respectfully towards that tradition, he does not believe that it is rigid and binding on a musician, since it lacks the kind of scientific demonstration that might convince a rationalist. In his view, correlations between a given time of day or night and the particular *ragas* treated as appropriate for that time-period are no more than a matter of custom, habit, and cultural conditioning. Singing is not done in the study or in an ivory tower. The career of Venkatesh Kumar shows he applied this to his own *gayaki*, setting aside some of the orthodoxies of his singing as a young man, to achieve what has come to him in his late fifties and early sixties: a measure of nationwide popularity that is hard-won and astutely managed.

[Transcript of the interview](#)

## The Uday Bhawalkar Interview (18 March 2019)

### Introductory note

Uday Bhawalkar is a representative of the *dhrupad* form of art music: a tradition older than that of *khyal*, with its roots in Hindu devotional music, and traditions which preceded the conquest of large parts of North India by various Islamic rulers and the patronage of musical culture which led to the gradual development of *khyal*, and to the parting of ways between the art music of North and South India. Bhawalkar had the good fortune of being taught by two brothers: the younger, a *dhrupad* vocalist, and his elder brother and guru, a *dhrupad* instrumentalist (who also sang, and through his own instrument was the *been* (the *vina* in Carnatic music) and could teach vocal music with a profound understanding of how *dhrupad* linked vocal to instrumental music. While the later form of the *khyal* uses, as its percussive accompaniment, the two-part pair of the *tabla*, the *dhrupad* form uses the single-barrel drum, the *pakhawaj*. In his interview, Bhawalkar provides exemplary demonstrations of two key features: the concept of *upaj* (the exact ways in which the vocalist is free, within the inherited boundaries of *raga*, verse-composition, and rhythmic patterns) to demonstrate his creativity through spontaneous improvisation with respect to tempo, structure, rhythm and melody. Bhawalkar is also able to illustrate the power of the Sanskrit *bandish* in art music (while *khyal* compositions are generally in a traditional dialect of Hindi, or other regional vernaculars). Finally, the interview with Bhawalkar also helps us to realise how much the *dhrupad* tradition is associated with the celebratory and the contemplative aspects of profane and sacred love, and only touches incidentally on its potential value as entertainment.

### [Transcript of the interview](#)

Inferences about the commonalty and the differences between the four interviewees

How do their views differ regarding the relation between the individual musician and his or her sense of the tradition with which that singing style is affiliated?

Shashwati Mandal is perhaps the most explicit about not wanting to be tied to a single *gharana*. Instead she focused on an eclectic approach. Kashalkar allows for that freedom once the basic grounding is secure within a single *gharana*. Venkatesh Kumar, in his practice more than in the interview, shows the actual mixing of *gharana* styles (a Gwalior base overlaid, in more recent times, with a Kirana presentation, perhaps in tacit recognition of its popularity). And his mix could be said to take the issue of hybrid styles much farther than the actual singing practice of either Kashalkar or Mandal. In contrast, Bhawalkar is the most orthodox in adhering loyally to what his two gurus taught him. He acknowledges that his style may have changed over the decades, but that change is left to the realm of the involuntary. At the explicit level, and in his practice, he remains as close to what he was taught now as two decades ago.

Kashalkar mentions various Agra representatives as his role models; Venkatesh Kumar speaks admiringly of several successful and popular vocalists from several *gharanas* (and their public reception is for him the decisive criterion for what works in music); Bhawalkar's admiration is conferred implicitly only on his own Dagarbani style; while Mandal does not mention any vocalist by name as either model or the ones most admired.

Despite the seeming traditionalism and relative orthodoxy of Bhawalkar's general position on music, he is the most explicit about ascribing the traditional association of *ragas* to specific times of day and night as little more than cultural conditioning. These others too might grant tacitly that such

associations are no more than convention, but they do seem to adhere to them more closely, and Venkatesh Kumar is explicit about not singing night *ragas* in the day.

What do they have in common as views regarding the individual musician and the tradition?

Despite the gradual and now very widespread dissemination of recorded music, and the consequent dilution of individual and *gharana* styles by the effects of the various communication technologies (from the 78rpm record to radio, long-playing record, cassette, compact disc and the internet, with its vast and easy access to all forms of singing), all four vocalists continue to maintain that the *gharana* tradition is still the most valid and apt foundation for the development of individual talent. In that sense they are far less radical than a vocalist of an older generation, such as Kumar Gandharva, and his teacher B R Deodhar, who were both willing to speak of the *gharana* tradition as otiose and outmoded as far back as the 1950s and 1960s.

All four interviewees are fairly circumspect when it comes to saying anything that might be construed as critical of other styles and *gharanas* – perhaps more a matter of public tact than of actual views, since to sing in a certain way implicitly rules out singing in other ways (which was the entire *raison d'être* for the creation of *gharanas* in the 19th century – as a way of developing individuated styles that could be passed down the generations, selectively and sometimes quite secretly, through male progeny and through students).

They all provide room for the idea of individual creativity and freedom, but it is always contextualised by adherence to the basic framework of the accepted tradition, especially with regards to the formal structures of *raga*-music.

How do they distinguish between *Marwa*, *Puriya*, and *Sohoni*?

One of the unusual aspects of *raga* music is that the same selection of notes in ascent and descent may be shared between two and even three *ragas*, and yet, each *raga*, if correctly performed, will sound very different from the other two with which it shares its melodic scale.

Rajan Parrikar, in his online discussion of *The Marwa Matrix – Part 1/2* (2002), provides a succinct overview of how this differentiation comes about through: “*chalan bheda* (differences in melodic formulation), *uccharana bheda* (differences in intonation of *swara*) and *vadi bheda* (differences in relative emphasis of *swara*).” (Source: <https://www.parrikar.org/hindustani/marwa/>).

Shashwati Mandal demonstrates this difference by singing all three. Uday Bhawalkar dwells at length on *Puriya*, and then on the nuances of how it is to be distinguished from *Marwa*. His way of singing the difference is nuanced and more discriminating about melodic minutiae than that provided by most *khyal* singers.

## Contexts – part 1: a template for the individual performance

### Outline of a *raga* as a performance event

The past in the present: A *raga* is an event in space-time that has a virtual link with a huge array of similar events in the past, including and extending past the performing career of the principal musician(s) on stage into the past of all such or similar events – those heard by the musicians in their lifetimes and those heard in their lifetimes by individual members of the audience. There is thus

more to the idea of the music-event than the sounds that occur on stage: those sounds are held within a force-field of similar sound productions reposing and activated as memory in the participants and in the listeners. How I respond to a *Marwa* will depend in great part on what I have heard of other *Marwa*, and other *ragas*. Someone listening to a *Marwa* for the first time (or listening to any raga-performance for the first time) is in a different zone of experience from those who have heard other *Marwas*, and other *ragas*.

**A secular aesthetics:** The context for *dhrupad* might have been religious in the past, and may retain elements of the devotional even today (as indicated by Bhawalkar in his interview), but a *raga* is performed in a context that is secular, with an aim that is understood to entail some form of aesthetic pleasure. The musician may choose the program for the event, or some part of it may be dictated by the host or the listening public.

**Duration:** The duration of a performance is flexible, and can finish in a few minutes, or be given extended development. Anything from the 3 minutes of an early gramophone record or a fifteen-minute slot on radio or television might be said to be short, while anything from half an hour to an hour and more could be said to be the right kind of ample space for a full exposition of a *raga*. Not all *ragas* are equally susceptible of extended performance. As noted by Mandal in her interview, a *raga* like *Sohoni* is rarely if ever sung for more than 10-15 minutes, while a *raga* like *Puriya* or *Marwa* can be easily extended to cover half an hour or more, and a *raga* like *Malkauns* can be sustained without becoming boring for an hour or more.

**The start:** First, the *tanpura* is tuned (prior to coming on stage, and also on stage, adjusting to the light, humidity and temperature). The sound of the drone, and the tuning of its strings, sets the sonic field, like a canvas prepared for the painter's application of oil paint. Bhawalkar is eloquent in his interview on the importance of tuning to the music event.

**The program for the event:** A full-scale concert or recital can last for anything from an hour to two-three hours. It is likely to comprise more than one major *raga* performance, interspersed or supplemented towards the end by shorter pieces in lighter forms such as a *bhajan*, or a *thumri*, and a concluding *Bhairavi*. The Debashish Dey and the first of the Ravindra Parchure recordings in this project illustrate that type of programming. Some musicians eschew the lighter forms.

### **The instrumental accompaniment**

Every Indian art-music performance tends to have instrumental accompaniment, for two reasons: a drone to establish the tonal and harmonic sound-field, and a percussion instrument (generally a drum (pakhawaj for *dhrupad*, a tabla pair for *khyal* and instrumental music) to create, reinforce and sustain the rhythmic patterns adopted for the raga performance. A third type of accompaniment became a part of concert-performances over the last two centuries: either a sarangi (or a violin, in Carnatic music) or a harmonium: to shadow the principal musician, echoing some of the melodic patterns, and also to fill in some of the blank pauses when the central musician pauses between different sections of the melodic exposition.

### **What to listen for in the *alap***

The basic sequence common to most performances of *khyal* is from *alap* (slow, without percussion accompaniment) to *vilambit* (slow, with percussion accompaniment) to *drut* (fast, with percussion accompaniment). The *alap* is likely to rely less on words and syllables from the *bandish* than the latter two parts. It is also un-metered: without the accompaniment of the pakhawaj (in *dhrupad*) or the tabla (in *khyal* and instrumental) music. It may have a pulse, but it will be relatively free about



rhythm. It is where the basic notes of the *ragas* are introduced, and the basic ascent and descent as well as the characteristic patterns of the *raga* will be given a slow and careful exposition.

In instrumental music, the sequence is from *alap* through *jor* (or *jod*) and *jhalla* to *gats*). In *dhrupad*, the sequence is similar, except that the final, faster section of performance will be to a set rhythm and a set composition that is different from what we get in later forms of instrumental music, such as performances on sitar, sarod, flute, shehnai, surbahar and so on.

Except for the *Agra gharana*, *alaps* in *khyal* tend to be much less elaborate and extended than in *dhrupad* and instrumental music. In fact, it would only be a very slight exaggeration to say that the major pleasure derived, corresponding to the major skill displayed, in *dhrupad* and in instrumental music, is the way the *alap* is managed: for nuance, subtlety, slow and careful development, tempo management, and *raga*-exposition and structure.

Of the six musicians recorded for this project, three provide evidence of how *alap* is managed: Ravindra Parchure's *Marwa*, his teacher Arun Kashalkar's demonstrations, and the three *ragas* sung by Bhawalkar, each of which has an exquisite *alap*. The data also provides for a fascinating comparison between the *alap* of the *Agra gharana* (as sung by Parchure) and the full-scale *alap* of *dhrupad* (as sung by Bhawalkar).

### **What to listen for in the *vilambit***

The *vilambit* is where the *raga* gets its exposition, allied to the *bandish*. The areas where skill is on display includes the choice and presentation of *bandish* within the structure of the *raga*, the ways on which the vocalist progresses from *aroha* to *avoraha*, in how the *mukhda* of the *bandish* is presented, and how *laya* is established, sustained, and varied in conjunction with the *tabla* accompaniment. The various types of vocal figurations that occur in the *vilambit* include *bol-alap*, *taans* of various speed and with degree of complexity, *sargam* (a practice once confined largely to the pedagogy of music, but after the influence of Carnatic music – where *sargam* is integral – it has become part of the standard repertoire of contemporary *khyal* vocalists). In most *khyal gharanas* except the *Agra gharana*, the *alap* is fairly short (taking no more than a few minutes), whereas the *vilambit* section is likely to take up anything from two thirds or three fourths of the entire time taken to perform a *raga*. In many ways, it is the substantive center of any *raga* performance.

### **What to listen for in the *drut***

The *drut* marks a change from a slow or medium to a fast tempo. The transition is accompanied by a change in the verse of the *bandish*. The moment of transition between *vilambit* and *drut* is of special significance and is generally attended by a mixture of anticipation and delight. The chief pleasure derived from a *bandish* is in how the increased speed reinforces the sense and sentiment of the new *bandish* verse, and also in how faster *taans*, the occasional *sargam*, and more complex embellishments are all managed while keeping the *laya*, and establishing lively interplay between the principal performer and the accompanists on *tabla* (or *pakhawaj*, in the case of *dhrupad*) and *harmonium* (or *sarangi*). Occasionally, the vocalist may pause to give the *tabla* and the *harmonium* (or *sarangi*) play a chance to show their skill, singly, and in an instrumental duet. The *drut* may conclude, though not necessarily, with a *tarana*. In a *tarana*, the melodic pattern of the *raga* is sustained via a set of conventional syllables that are devoid of meaning in the context of natural languages: *dir deem*, *tana tanana*, *tanoom*, *ya la li lom*, etc. These are uttered at great speed and with an effect that is meant to impress and dazzle. The *drut* gives scope for a fast and dynamic presentation of the melodic material of the *raga*.

### **Affective responses to pitch, timbre and tempo**

Aesthetics responses are intrinsically subjective in nature; they are also culture-specific, as well as dependent on cultural-conditioning. These generalizations apply even more specifically to vocal than to instrumental music, because vocal music uses sounds that are common property with sounds in natural language, such that the meaningfulness of a *raga* is closely tied up with the selection and sense of the *bandish*. Instrumental music is “pure” in the sense that its use of sounds is parallel to the use of sounds in language, but without any direct intersection. How sound communicates aesthetic sense in instrumental music (even of the programmatic kind) is once removed from how vocal music relates to normal speech.

Timbre too has a large part to play in how music might appeal. Some voices are more attractive in the natural quality of their timbre. Other voices may not necessarily be appealing in timbre, but through intensive practice and cultivation of various techniques of voice-production, they might become less unattractive, more appealing. A hard-earned voice might sometimes appeal even more than one that is endowed with a natural gift, because the gift might end up as a cover for less than adequate skill, such that a vocalist might coast along on the basis of a naturally attractive timbre, but not have honed vocal skills sufficiently to handle the more technically demanding aspects of *raga* music as someone else with a less honeyed natural voice. It is also worth adding that as singers age, their tonal range is lowered by one or more keys. This is part of a natural process, where what the body (and voice) could do when relatively young, loses some of its speed and elasticity, though what it can acquire by way of experience and wisdom can – with the most astute singers – more than compensate for what they can manage in old age which differs in timbre, pitch and speed from what they managed in youth.

Some respond more readily to music in the lowest octave, others to music in the uppermost octave; some find high voices difficult to appreciate; others have no problem with that. Affective responses to khyal and dhrupad have much to do, therefore, with how the timbre and the pitch of a vocalist appeals or fails to appeal to a given listener. The same could be said for speed. Some vocalists prefer to sing at slow speed and gravitate more naturally towards that which can stand out best when sung at slow tempo. The most well-known examples of this predilection in khyal are Abdul Wahid Khan and Amir Khan. Others love to show off what they can do at high speed. The brothers Nazakat Ali Khan and Salamat Ali Khan provide well-known examples of how speed in execution can dazzle, though there was more to their vocalism than just that.

### **Inferences about *gharana* affiliations**

How a vocalist sings or an instrumentalist performs on any given occasion is a living proof of how tradition is mediated by individuals whose every sense of what they must do and how they must do it is shaped by a set of forces outside them, to which they have submitted as to an affiliation. Everything sung or performed on stage thus bespeaks affiliation: the *raga(s)* chosen for performance, how the *alap* is presented, its duration or shortness, what it provides by way of music content; the choice of *bandish*, the choice of *taal*, *laya* and embellishments, the manner of doing *taans* and *sargam*: each of these can contribute to a composite sense of *gharana* affiliation and *gharana* variance as well as *gharana*-departure. An individual performance therefore is not just that: an individual performing. Through that individual what speaks and realizes itself as a vital living force, is tradition.

### **The ideal or the virtual and the empirically real and contingent**

A *raga* is a template and a concept. How that will be fleshed out or realized on a given day has several contributing elements to it: what the vocalist has imbibed as the *raga* structure from gurus and *gharana*(s); what has been honed through hours and hours of practice, so that what looks like spontaneous production of sounds is actually based for a large proportion of what is sung in *riyaz*, that is, in disciplined rehearsals. Then there is the third element: the stage at which a performer might decide to introduce elements that constitute a departure from what has been learned from gurus or practiced by rote as a template. Such deviations or modulations, if they impress a listener, will constitute for that listener a development of individual talent in the vocalist; but if those modulations feel to a given listener or set of listeners, as mere error or poor judgment, then they will be criticized as deviation, eccentric or an improper grasp of the grammar of a *raga* or the conventions that constitute a *gharana* style. The fourth element to how a performance might realize a *raga* template in a particular way is the mood and temper of the performing artist, both as an innate disposition-of-the-moment and as that is contributed to by the audience, the ambience, the accompanists, and the sense of occasion that attends that particular moment of performance. The fifth element to how a *raga* might be performed to a template, but likely to be unique in how that virtual form is realized, relates to the age of the principal musician: what the voice or the instrument can produce by way of sound, given the current natural condition of the body (as part or whole of the performing instrument), its health, wellbeing, and current performative capacity. A sixth and final has to do with the time allotted to a given performance, either by the context or by the demands of a performance format or schedule. The same *raga*, performed to a relatively unchanging idea of *raga*-structure and *raga*-nature, will still differ from, occasion to occasion as subject to one of these, or to a combination of these six elements.

### **Beyond likes and dislikes**

All art raises a question: is there more to how we respond to art, how we appreciate it, beyond subjective like or dislike? Can one be objective about a musical performance? What would that entail? If one responds to a *raga* as a structure held in latency, coming alive through performance, then one could regard attributes such as *raga* exposition, *raga* development and progression, as well as the production of the various component elements (*laya*, *bandish*, and their correlations), and the integration of what is called *alankar* into the performance (embellishments such as *taan* and *sargam* and *tarana* as well as the ways in which the *bandish* is enunciated and how *bandish* and *taal* are balanced) as adding up to an art-event that compels recognition for its formal qualities. If this does happen, then one moves beyond subjective and individual response to something like a consensus among the cognoscenti. Such types of consensus allow for subjective variations, but when it is felt that a performance and a performer understands and realizes a *raga*, and that meets with assent both in broad and in specific terms from those with experience of listening to *raga* music, then we have some kind of consensus. This kind of consensus constitutes listening communities who declare their affiliation for a given mode of performance, or a given *gharana*, or a given performer, or a given *raga*, but can still stand a little part from such preferences to recognize when a *raga* has had its potential realized in a convincing way, then we have something like relative objectivity about audience-responses to performance(s).

# Contexts – part 2: “Tradition” in the contexts of *khyal* and *dhrupad*

## **The historical dimension to *dhrupad* and *khyal***

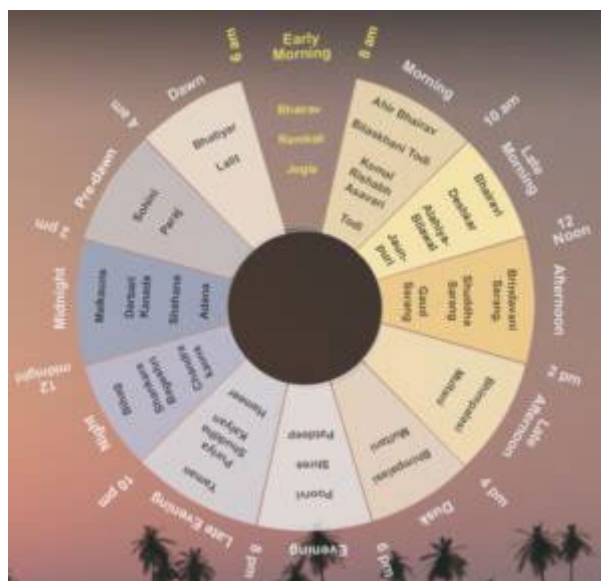
*Dhrupad* is older than *khyal*. It had its origins in Hindu devotional music. Its etymology probably derives from *druva-pada* (verses sung in devotion). Successive Muslim invasions from the North led eventually to the invaders settling down in North India, and contributed in time to a complex set of cross-cultural interactions with local languages and cultural traditions either to create new forms or to modify existing forms of art, of which the creation of *khyal* was one among many offshoots.

## **The concept of *raga***

The word “*raga*” is derived from the Sanskrit root *ranj* “to colour or tinge with emotion” (Jairazbhoy, 1975: 221). It gets a mention in the ur-text of Indian aesthetics, the *Natyashastra* of Bharata (c.2<sup>nd</sup> c. BC to 4<sup>th</sup> c. AD). It is defined for the first time in the *Brihaddeshi* of Matanaga (c.6<sup>th</sup>-8<sup>th</sup> century AD). The text is also the first to use the initial sounds of the seven notes of the octave to form a solflège (*sargam*). It is also the first to speak of an octave comprising 12 *svara* (notes), and the first to distinguish between music of the *margi* (“of the path,” i.e. art-music) kind, and *desi* music (“of the country/folk”). It was followed by a long succession of treatises and commentaries on music, dance and the other arts, culminating in a magisterial compilation by Sarangdeva in the early 13<sup>th</sup> century AD: the *Sangeet Ratnakar*. Subsequently, there was the Muslim conquest of North and Central India, and after that, the gradual parting of ways between the art music of North India and that of South India (Carnatic music). The correlation between what the Sanskrit texts describe and theorise and how music might have been performed in the ancient past remains largely unclear.

## **The relation of melody to time: the *prahar* correlation**

*Time and raga correlation:* *Ragas* have been divided or grouped traditionally according to *prahara* (day/night-intervals). Here is a graphic image developed and posted by the ITC Research Academy (Kolkata) on their website to illustrate the traditional correlation between time periods and *ragas*:



<https://www.itcsra.org/SamayRaga.aspx>

The Bhawalkar interview touches upon this topic. He is of the view that there is no scientific basis for such correlations, but cultural conditioning predisposes musicians and audiences into conforming to such correlations, either through habit or deference to tradition. Thus, except when exigencies of studio recording conditions require greater flexibility, most musicians will stick to morning *ragas* in the morning, afternoon *ragas* in the afternoon, and so on. There is thus a kind of logic to what will be performed in a concert; also, a kind of logic to the sequence in which specific *ragas* will be performed in a sequence during a concert.

### **The relation of melody to time: the dimension of rhythm**

Rhythm is marked out in *khyal* and *dhrupad* through a sense of pulse or recurrence within complex patterns for which a percussion instrument is the accompaniment in all but the *alap* part of a performance (whether vocal music as in *dhrupad* or *khyal* or in instrumental music). *Khyal* has its own standard metrical patterns for the tabla (e.g. *ektaal*, *teental*, *jhaptal*, and several others); while *dhrupad*, as noted by Uday Bhawalkar in his interview, has its own patterns (e.g. *sootal*, and others).

### **The *gharana* concept**

In ordinary Indian usage, *gharana* refers to a household, especially one with distinctive traits or individuating features. This root meaning can be extended to cover the idea of lineage, itself open to flexible interpretation, in the context of how music has been taught traditionally in India, to refer to a line of descent from *guru* to pupil (*shishya*). Thus the *gharana* concept becomes a term of reference for an idea of family tradition in how *ragas* are performed. The notion of family refers not just to the male descendants of the guru, but to pupils, who often studied as part of the guru's

household, spending extended periods of time living in the *guru's* home as part of a large extended concept of family. The pedagogical element in the *gharana* concept, seen from the perspective of a *guru*, becomes a prescriptive element for the *shishya*; and for the listener, it becomes a set of traits which help to identify lineage, which the listener might expect to hear in a given performance style.

### **Debates and controversies surrounding the *gharana* concept**

Affiliation to, membership of, and apprenticeship to a specific *guru* and *gharana* were seen as an identifier, as that which constituted the performative parameters for a given performer's way of realising any *raga*. They also provided listeners with an anticipatory template of what to expect (and what not to expect) from a performer aligned with a specific *gharana* tradition. Over time, and as systems of patronage moved – in stages, after political independence in 1947, and the progressive dissolution of princely states – from an exclusive geographical and localised association between a senior vocalist and that vocalist's princely or wealthy patron, towards a more democratised hierarchy fostered by the introduction of radio broadcasting to all parts of India, the *gharana* template began to loosen: this was mostly an involuntary phenomenon. But specific performers then began to question the positive identity-forming aspects of *gharana* as lineage and tradition (for example, the then Bombay-based Kumar Gandharva, taught in the 1940s and early 1950s by his *guru*, B R Deodhar, moved freely across and beyond their primary affiliation to the *Gwalior gharana* towards a more eclectic stylistic repertoire of performance practices). It then began to be said that a *gharana* could be restrictive just as much as it was formative when it came to how and what a performer might do within and against a sense of inherited tradition. Through the course of the latter half of the twentieth century, as a wider and wider dissemination of recorded performances has circulated not only via radio, but through 78rpm, Extended Play Records (EPE) and Long-Play (LP) recordings, and then through cassette and compact disc formats, and more recently via the internet and digital media social media platforms, the hold of the *gharana* concept on performance practice has loosened even more. Young performers (without a few noteworthy exceptions) no longer spend as much time, as exclusively, with single *gurus*; and they learn as much or even more via recordings than through tutelage at the feet of a *guru*. As a parallel development, throughout the twentieth century, from the 1920s and 1930s onwards, as singing schools have flourished, the idea that music can be taught to large classes has created a parallel history of music performer production that has run counter to the exclusivity and elitism of the older *gharana* tradition, with the parallel impact of the musicologist, V. N. Bhatkhande (1830-1936) and the charismatic vocalist, V. D. Paluskar (1872-1931), and the many musicians who have turned part-time or full-time music pedagogues in an academic format that has virtually displaced the small-scale lineage transmission of the *gharana* system. If we are to adapt an idea articulated by Walter Benjamin (1892-1940) from Europe in the 1930s, with the democratisation of various forms of the reproducibility of art forms (that were

formerly controlled narrowly by older systems of patronage and transmission), 'aura' has been both shared and dissipated.

### **Gharanas and individual talents in an age of technological reproducibility**

The technologies of reproduction have influenced the ways in which music has been presented to the listener in a number of ways: varying durations to the format of reproduction have induced performers to adjust the scale of the performance and its internal components. Early recordings in the 78rpm format permitted a duration of three to four minutes and that meant that a performer sang an *alap* for one record, and the *drut* for a second record (e.g. Faiyaz Khan in *Lalat* and *Ramkali*; Omkarnath Thakur in his recording of *Malkauns*). Many more simply dropped the *alap* and *vilambit* and sang only the *drut* composition. The arrival of the LP enabled a longer duration of 15 to 17 minutes and provided scope for musicians to present a better, though scaled-down, version of *alap*, *vilambit* and *drut*. The cassette and compact disc (CD) format further lengthened the time frame to 60 and 70 minutes, and some musicians have made full use of the time available in those formats to render ambitious and large-scale performances, and the larger temporal-space has benefitted the *dhrupad* form the most (e.g. CD recordings from Rahim Fahimuddin Dagar of *Marwa* and *Kedar*) as well as the scope for *alap* in instrumental music (e.g. CD Recordings on surbahar and sitar by Imrat Khan, as well as numerous CDs from Nimbus Records from the UK featuring the flute of Hariprasad Chaurasia). For a fuller discussion of the relation between performance and technology, in the perspective opened up by Walter Benjamin, the viewer is directed to the following publication:

Rajeev S. Patke, "Benjamin on Art and Reproducibility: The Case of Music," in *Walter Benjamin and Art*. Ed. Andrew Benjamin. New York & London: Continuum Books, 2005, pp. 185-208, 278-84.

### **The legacy of recorded music**

A performance does not exist in a vacuum. It grows out of a lifetime of learned experience, and it is that to which we refer in using the concept of 'tradition'. How does 'tradition' manifest itself? What does the concept signify in the context of the art music of the Indian subcontinent? The answer: 'tradition' refers not only to a very large and layered body of accumulated musical experience and understanding, consisting of (a) all the learning and practising done by the performer; and (b) all the music heard from guru(s), contemporaries, and predecessors; but more specifically, to (c) that which is identified and practised, from this accumulated body of experience, as a chosen *gayaki* (performance style). 'Tradition' is not a passive body of musical data, but a continually dynamic interaction between what has been heard and understood on the one hand, and how that is processed towards a self-individuation that accommodates understanding and experience to the capability of an individual's preferences, taste, propensities in matters of structure, rhythm,

composition texts and vocal embellishments, and to the individual's vocal range and timbre, to what is more or less readily managed by that individual, at a given stage in the person's life, by way of vocal performativity. As for the body of listened music that contributes to this concept of 'tradition', much of it cannot be cited or produced as data, because it is victim to the ephemeral nature of existence that is the life any oral tradition of music, which lives and dies in time – except when preserved in memory or preserved (crudely, in notation systems, or more concretely) as recorded sound. In a selective and contingent way, therefore, when we speak of a tradition, the metonymic representatives of that 'tradition' can be cited and invoked – however meagre they are as a partial token of a much larger body of data – through the legacy of recorded sound. In simplified terms, then, the legacy of recorded sound is a token for 'tradition', and its datedness in time is a way of recognising what prevailed as practice in a given phase of the history of that form of art music.

The legacy of recorded Indian classical music began in the first decade of the 20<sup>th</sup> century, at the same time as the recording legacy of Western classical music. Recordings could be divided into three broad groups: (a) recordings of short duration (two to three minutes per side of a 78rpm disc, slightly longer for an Extended Play record), of which there was a huge number, spread over the entire period from 1902 to the 1950s, (b) recordings of intermediate length (the LP era, post-1948, with each side to a record giving about 17 to 19 minutes of sound), and (c) recordings of the CD era, with a capacity for 70 minutes or more of recorded sound. The relation between technological capability and performance practice was such that the performances tended to compress and expand in correlation to the exigencies of the recording format: the time available for a recording dictated how a musician might adapt the performance to the allotted time, selecting what to sing and for how long, and what to leave out or keep to a minimum. Some managed this better than others: for example, Zohrabai Agrewali (1868-1913) became a model for many recording artists and demonstrated how to package musical material within a short span of time. Her 78rpm recording of *Gaud Sarang*, from 1909, was an example of that skill.

The introduction of radio broadcasting created its own pressure towards accommodation, obliging performers to fit their materials within the exigencies of programming slots that varied between 15 to 30 minutes to an hour. How a *raga* was presented thus depended on a variety of factors: not just on musical lineage and tutelage, but on the artist's skill in making an economical precis of what, until then, and outside the recording studio, remained a form of practised improvisation that could extend for much longer periods of time. Allowance has to be made therefore for the limits imposed by technology on what a musician might do with the materials of a given *raga*. Of what was recorded and accessible to this project, the following is worth listing: it shows that the *raga* has been fairly popular throughout the 20<sup>th</sup> century, has drawn some of the most distinguished vocalists from



various *gharanas* to recording it, and seems to have been particularly attractive in its *tarana* form, ideally suited by its relative brevity to the format of the 78rpm record.

## Contexts – part 3: the vocal and instrumental traditions for *Marwa*

The vocal tradition: studio/commercial recordings of *Marwa*:

*Marwa* has been a popular *raga* among musicians, as evidenced by the legacy of studio and commercial recordings.

Year	Vocalist	Duration	Mode	Identification of the recording
<b>The 78rpm era</b>				
1920s	Krishnarao Phulambrikar (1898-1974)	4'.40"	Drut	– (4.40 mins) “kai kumarava”
1933	Ramkrishna Vaze (Vazebua) (1871-1945)	2'.45"	Tarana	Columbia GE 1532
1935	Azmat Hussain Khan (1911-75)	3'.19"	Khyal drut	Columbia GE 1703
1936	Abdul Karim Khan (1872-1937)	3'.48"	Tarana	Odeon (12-inch) SS 4013, 1937
1930s	Vinayakrao Patwardhan (1898-1975)	3'.32"	Tirvat, Tarana	HMV N 4122
1947	D. V. Paluskar (1921-55)	3'.07"	Khyal drut	Columbia GE 3868
1950s	Hirabai Barodekar (1905-89)	3'.29"	Tarana	Columbia GE 8247
1968	Nazakat Ali Khan (1928-84), Salamat Ali Khan (1934-2001)	3.23"	Tarana	Columbia HMV 7EPE 1356
	Gangubai Hangal (1913-2009)	3',0"	sunā batiyan	
<b>The LP era</b>				
1960	Amir Khan (1912-74)		Vilambit, Drut	HMV EALP 1253
1968	Bhimsen Joshi (1922-2011)		Vilambit, Drut	Odeon SMOAE 5010
1968	Jitendra Abhisheki (1929-98)		Vilambit, Drut	HMV ECLP 2367
1972	Vasandrao Deshpande (1920-83)		Vilambit, Drut	HMV ECSD 2716
1975	Salamat Ali Khan (1934-2001)		Vilambit, Drut	HMV LKDA-20038
1979	Gangubai Hangal (1913-2009)		Vilambit, Drut	Inreco 2411 5091
1985	Rasiklal Andharia (1931-84)		Vilambit, Drut	HMV ECSD 2991
<b>The CD era (“live” recordings issued subsequently in CD format)</b>				
1965	Bade Ghulam Ali Khan (1902-68)		Calcutta recital	Navras NRCD 0121122, 1999
1978	C. R. Vyas (1924-2002)		Mumbai recital	Navras NRCD 0120, 2000

1981	Mallikarjun Mansur (1910-92)		NCPA recital	Navras NRCD 0040, 1995
1990	Pandit Jasraj (b.1930)		Studio recording	Music Today CD-A92080, 1992
1995	Shruti Sadolikar-Katkar (b.1951)		London recital	Navras NRCD 0098, 1998
2001	Malini Rajurkar (b. 1941)		Studio 24.32/4.52	Fountain FRCD 046
2002	Veena Sahasrabuddhe (1948-2016)		Pune studio recording	Times Music India CD

### The vocal tradition: “live” (non-studio/non-commercial) recordings of

Of course, there is much more to the data than published commercial recordings. A very large proportion of the recorded art music of the Indian subcontinent was done outside the professional studio. Such recordings contributed significantly to the development of “tradition.” The project investigators have access to several hundred hours of such recordings. It must be noted that the set of studio recordings available for *Marwa* provides good sound quality and includes most of the major musicians and *gharana* styles. Nevertheless, in the interest of identifying significant non-commercial, non-studio recordings, a small selection from the project-archive is listed and commented on below. The main observation to be made about all these “live” recordings is that they give the *raga* exposition a full scope, since none of them is bound by studio time constraints. They are invaluable in showing the potential for creativity in this *raga*, especially when compared with the limit on time imposed by the 78rpm or the LP formats. This is as true of the contrast between the commercial and “live” *Marwas* by – for example – Amir Khan, and Vasanttrao Deshpande.

(App.) Date	Vocalist	Duration
1940s	Faiyaz Khan	18.37/39.30
1950s-60s	Anant Manohar Joshi	28.17
1960s	Ram Marathe	44.41
1970s	Gajananbua Joshi	50.23/5
1970s	Roshan-Ara-begum	20.37/5.05
1978	Lalith Rao	31.54/9.50
1990s	Balasaheb Poonchwale	19.04/7.12
1990s	Kishori Amonkar	52.34/10.42
1990s	Jagdish Prasad	54.11

### The *Marwa* vocal legacy: a selective commentary

Several things may be said about the history of *Marwa khyal* recordings. The 78rpm format encouraged a lot of *taranas*. There is a good deal of consistency across *gharana* affiliations to how the *raga* is presented. The tension that Uday Bhawalkar speaks of in his interview, and the presentation of *khade* notes (literally, “standing erect”; figuratively, direct, without swerving or sliding) is characteristic of all the recordings. Variations, when they occur, are more about a vocalist’s timbre and his range (especially as these are affected by the age at which the vocalist records the *raga*), rather than by *gharana* affiliations. In other words, how the *raga* has to be presented shows consistency and homogeneity until we come to Amir Khan’s LP, dating from 1960. This recording may be said to have changed the entire perspective on the *raga*: bringing into it, elements of meditative sadness and contemplative quietude that are very different from the bold

and forceful manner invited by the *raga* in preceding recordings. One throwback to the earlier era is the remarkably forceful and aggressive rendition of the *raga* by Mallikarjun Mansur in 1981, at a concert at the National Centre for the Performing Arts in Mumbai: here the cascading *gamaks* and *taans* evoke an earlier era of masculine *Gwalior gayaki*. It is as if the vocalists were intent on obliterating the pathos and sorrowfulness that had become associated with *Marwa* since Amir Khan's LP. However, Mansur notwithstanding, most subsequent *Marwa* performances showed the effect of his rendition: this is as true of recordings from the LP era after 1960, and onwards into the era of CDs and contemporary performances. The *Marwa* rendered by Parchure declares its *Agra* affiliation, as in a slightly different way the Shashwati Mandal performance of the *raga* declares its *Gwalior* affiliation, while that by Venkatesh Kumar weaves a careful path between *Gwalior* and *Kirana*. But none of them quite escapes the tinge of melancholy that has become part of the *raga's* demeanor after the influence of Amir Khan.

### **The *Marwa* vocal legacy: the 78rpm era**

Clearly, something about *Marwa* favours the *tarana* form: a large number of vocalists use that for the *drut* portion, even when not constrained by the limits of an 78rpm or LP recording context. Examples include: Vazebua, Abdul Karim, Azmat Hussain, Master Krishnarao, Vinayakrao Patwardhan, Hirabai Barodekar, and the duo azakat Ali Kahn and Salamat Ali Khan.

Salamat Ali Khan appears twice in the roster of vocalists who excelled at *Marwa*: once in a 1968 78rpm EP recording with his elder brother Nazakat Ali Khan, where they performed a dazzling *tarana* (*deem deem tanum, derena tana dir nadir deem tanum*), characterised by razor-sharp *taans*, clear enunciation of *bols*, a forceful and purposive *laya*, and a good balance between the baritone timbre of Salamat Khan and the fast, higher-pitched *taans* of Nazakat Ali. Salamat Ali appeared on his own in an LP from 1975, in which the 15-minute *vilambit* (*jaga baa gumaan kar baaware karam kar tose*) was presented with gravitas, and even the *sargam* was in careful slow-motion, almost as measured in pace as Amir Khan's *vilambit*, but somber rather than sad in its effect. When the *taans* arrive, they are short-lived but heavy with *gamak*. The nine-minute *drut* is spritely, despite the plaintive content of the *bandish* (*tum bina mohe chaina nahi away: I am restless with you*), and makes room, midway, to a poised *tarana* (*derena tanee deem tananana tana derenea*), different in content and effect from the more flashy one which the two brothers sang in 1968. Both performances are among the most memorable of *Marwas*. There is virtuosity on display in both recordings, but they are no less musical for the bravura of the singing. Some have called it gimmicky, meretricious or superficial in its skill; you should check the issue out in person. Listening is believing.

### **The *Marwa* vocal legacy: the LP era: selected exponents**

Amir Khan & Rasiklal Andharia

Bhimsen and Gangubai Hangal

Jitendra Abhisheki and Vasanttrao Deshpande

### **The *Marwa* vocal legacy: the CD era: selected exponents**

Bade Ghulam Ali Khan

Mallikarjun Mansur and C. R. Vyas

Pandit Jasraj

Malini Rajurkar, Veena Sahasrabudhe and Shruti Sadolikar-Katkar

### The *Marwa* legacy of non-commercial recordings: selected exponents

Anant Manohar Joshi and Gajananrao Joshi

Faiyaz Khan

Bade Ghulam Ali Khan

Ram Marathe

Balasaheb Poonchwale

Kishori Amonkar

Lalith Rao

### The *Marwa* instrumental and dhrupad legacy: instrumental performances of note

Year	Musician	Duration	Mode	Identification of the recording
<b>The 78rpm era</b>				
C1950	Ram Narayan (b.1927)		Sarangi	HMV N 92514 (LP: BAM LD 094, 1964)
<b>The LP era</b>				
1961	Pannalal Ghosh (1911-60)		Flute (16.55)	HMV 7EPE 1226, Odeon MOAE 5006
1962	Halim Jaffer Khan (1927-2017)		Sitar	Columbia 33ESX 4253, Oden MOCE 1046
1967	Ravi Shankar (1920-2012)		Sitar	Liberty LBS 83081
1968	Ali Akbar Khan (1922-2009)		Sarod	Philips 844 546 PY
1968	Hariprasad Chaurasia (b.1938)		Flute	HMV ECSD 2388; CDNF150452
1969	Imrat Khan (1935-2018)		Surbahar	HMV ASD 2461, HMV EASD 1370
1985	Nikhil Banerjee (1931-86)		Sitar	HMV EASD 1473/4, 1989
<b>The CD era</b>				
1975	Zia Mohiuddin Dagar (1929-90)		Rudra vina	Raga Records 222, 2001
1980s	Zahiruddin (1933–94), Faiyazuddin (1934–89) Dagar		Vocal	Dagar Brothers Memorial Trust, 2003
1988	Rahim Fahimuddin Dagar (1927-2011)		Vocal	WERGO 281081-2, 1991
1991	Vilayat Khan [1928-2004)		Sitar	IAM CD 1075, 2004
1992	Imrat Khan (1935-2018)		Surbahar	Nimbus NI 5356
1992	Hariprasad Chaurasia (b.1938)		Flute (29.54)	T Series SICCD 037

1993	Rais Khan (1939-2017)		Sitar	Navras NRCD 0020
1994	Ram Narayan (b.1927)		Sarangi	WERGO SM 1601-2
1995	Hariprasad Chaurasia (b.1938)		Flute (15.54)	Decca 448 677-2
1995	Hariprasad Chaurasia (b.1938)		Flute (59.42)	Maharishi World Centre MVU 9-5
2002	Hariprasad Chaurasia (b.1938)		Flute (21.42)	Oreade ORP 61422, 2002
2004	Kushal Das (b. 1959)		Surbahar	Ocora C 560193

## Contexts – part 4: the vocal traditions for *Jaunpuri*

Year	Vocalist – the 78rpm era
1902	Gauhar Jan
1905	Abdul Karim Khan
1909	Zohrabai Agrewali
1917	Inayat Kussain Khan – Jaunpuriti-Todi
1920s, 26	Bal Gandharva
1920s	Malka Jan
1920s	Krishnarao Phulambrikar
1920s	Narayanrao Vyas
1928	Janki Bai
1931	Mehbubjan of Sholapur
1930s	Sundrabai Jadhav of Pune
1930s	Vinayakrao Patwardhan
1930s	Sawai Gandharva
1933	Hirabai Barodekar
1935	Abdul Karim Khan
1936	Azambai of Kolhapur
1938	Faiyaz Khan
1938	Nisar Hussain Khan
1940s	Sushila Tembe
1940s	Mallikarjun Mansur
1944	Kesarbai Kerkar
The post-78rm era	
1950s	Mushtaq Hussain Khan
1950s	Bade Ghulan Ali Khan
1954	Rajab Ali Khan
1962	Kumar Gandharva
1967	Kishori Amonkar
1968	Sunanda Patnaik
1960s	Fayyaz Ahmed Niaz Ahmed
1970	Mallikarjun Mansur
1971	Dipali Nag
	[Many more since the 1970s]

## Contexts – part 5: the vocal traditions for *Malkauns*

Year	Vocalist
The 78rpm era	
1905	Abdul Karim Khan
1909	Inayat Hussain Khan
1910s	Gauhar jan
1919	Rahimat Khan
1920s	Hirabai Barodekar
1920s	Krishnarao Phulambrikar
1920s	Narayanrao Vyas
1920s	Vilayat Hussain Khan
1930s	Sawai Gandharva
1930s	Vinayakrao Patwardhan
1930s	Gangubai Hangal
1935	Abdul Karim Khan
1935	Mehbubjan of Junagad
1935	Vinayakrao Patwardhan
1938	Nisar Hussain Khan
1940	Roshan-Ara-begum
1945	Kesarbai Kerkar
1940s	Mallikarjun Mansur
1947? 51?	D.V. Paluskar
1950s	Basavraj Rajguru
The post-78rpm era	
1960	Bade Ghulam Ali Khan
1961	Nazakat Ali, Salamat Ali Khan
1962	Bhimsen Joshi
1982	Zahiruddin, Faiyazuddin Dagar
1995	Hamid Ali khan
2000	Sayeeuddin Dagar
2003	Fahimuddin Dagar
2007	Wasifuddin, Bahauddin Dagar
2012	Ramakant, Umakant Gundecha
	(Many more in the LP and CD eras)

## An alphabetical glossary of technical terms

[Note: The glossary definitions are adapted from a variety of standard reference works, including Ranade (1990), Roychaudhuri (2000), and the *SwarGanga Music Foundation* online glossary database at <https://www.swarganga.org/glossarybase.php>].

Technical term                      What it refers to

Alap	The slow, unmetred initial part of a music performance
Anuvadi	The note that is neither the <i>vadi</i> (the dominant note of the <i>raga</i> ) or the <i>samvadi</i> (the complement to the <i>vadi</i> )
Aroha	The ascending scale of the <i>raga</i>
Avaroha	The descending scale of the <i>raga</i>
Bandish	The composition (poem, text) that is sung in vocal performance
Bhajan	A form of religious vocal music
Bhava	The emotional state or feeling that a <i>raga</i> aims to create or evokes in a listener
Bol	The words of the text being sung
Chaal	The metrical or rhythmic shape of a melody
Chalan (or Challan)	A characteristic way of organising tonal or rhythmic material in a performance
Cheez	The poem or the words of the text used in vocal performance
Dhrupad	An austere form of singing with a tradition going back to pre-Islamic India, derived from singing in temples or on themes derived from Hindu culture and mythology
Dhun	A tune, a short melody
Drut	The fast section of a <i>khyal</i> composition, preceded by the <i>vilambit</i> (slower) part, generally using a different text or different stanza from the text used in the <i>vilambit</i>
Gamak	An embellishment in vocal music entailing an emphatic movement centred on a note in such a way as to touch upon the preceding and succeeding notes in a repetitive pattern that is sung in a forceful way
Gat	A fixed melodic composition in instrumental music with percussion accompaniment
Gharana	A term associated with a tradition or musical lineage passed on by a <i>guru</i> to his disciples, to produce a characteristic way of performing ragas
Jhala	A term from instrumental music referring to the fast concluding part of the <i>jod-jhalla</i> components of a performance that follows an <i>alap</i> and is succeeded by a <i>gat</i> or a metred composition in <i>dhrupad</i>
jor/jod	(See above)
Khali	A term in percussion accompaniment referring to the unaccented or “empty” beat in a <i>taal</i>

Khyal	A form of vocal music that evolved through interactions between pre- and post-Islamic music traditions in India, largely displacing or marginalising the <i>dhrupad</i> mode, but sharing many ragas and other musical features with the dhrupad tradition. The most dominant form of classical music in North India.
Laya	Tempo or speed of performance (slow, medium or fast) <i>vilambit, madhya-laya, drut</i>
Mukhda	The initial words of the text being sung
Nada	In Indian religious and mystical culture, a reference to sound as vibration as the basic principle of life
Nyaas	In the older textual tradition of music-theory the term refers to the final or concluding <i>swara</i> or note of a <i>raga</i>
Pakad	The set of notes or the melodic material that constitutes the essence of chief characteristics of a <i>raga</i>
pakhavaj	Percussion instrument preceding the tabla, and used primarily now in <i>dhrupad</i> (while khyal uses the tabla pair)
purvanga	The first section of a performance scale, as distinguished from the latter part (the <i>uttara-anga</i> )
Prahar	A fixed time-period (in the theory that certain scale and note-combinations are apt or should correspond with specific periods of the day): 8 <i>prahars</i> to a 24-hour day
Rasa	An aesthetic concept that uses the metaphor of juice or essence to refer to the primary aesthetic feeling state that is (meant to be) evoked by a given piece of music
Saptak	Seven notes of the scale forming a melodic unit
Sam	The primary accent or beat in a rhythmic cycle on tabla or pakhawaj
Samvadi	The note that complements, supports or supplements the primary note of a <i>raga</i> (its <i>vadi</i> )
Sargam	The notes of a composition, sung in lieu of the words of the composition: thus a form of embellishment, drawing attention to the wordless melody to which the words of the <i>bandish</i> are set
Sruti	In Indian music theory, a micro-tone: the smallest interval of pitch that the human ear can detect and a singer or musical instrument can produce
Sur	Tunefulness in the singing of melody
Taal	Rhythm, the pattern of beats by the percussion accompaniment
Taan	An embellishment characteristic of khyal performance (not dhrupad), which entails, as noted by Wikipedia, 'the improvisation of very rapid melodic



passages using vowels, often the long “a” as in the word “far”, and it targets at improvising and to expand weaving together the notes in a fast tempo. It is similar to the technique *ahaat*, used in Arabic music’

Tabla	Percussion instrumental pair that accompanies <i>khyal</i> performances and instrumental music that is not in <i>dhrupad</i> mode
Tappa	A specific style of singing (derived from the Punjab) that entails
Thaat	A conceptual category that defines and distinguishes musical scales (V. N. Bhatkhande’s influential classification named 10 <i>thaats</i> ), and individual ragas are said to belong to one or the other of these <i>thaats</i> , in the sense of featuring the main attributes of their parent scale
Theka	The basic rhythmic phrase of a particular <i>taal</i> or pattern of beats on the tabla or <i>pkahawaj</i>
Thumri	A form of light classical music, shorter and less complex than a <i>khyal</i> , and with more foregrounding of its text, which is often amatory in nature
Tihai	A rhythmic embellishment consisting of a triple repetition (as of a beat pattern on the tabla) generally performed towards the end of a musical phrase or sequence
uttaranga	The latter section of a performance scale, as distinguished from the first part (the <i>purva-anga</i> )
Vadi	The dominant note of a <i>raga</i>
Vakra	Literally, twisted; referring figuratively to a melodic progression which has unexpected twists and turns

## Bibliographical references

[Note: A large part of the primary archive for this project consists of recordings (collected over many years from commercial as well as non-commercial sources, and with access to many private collections of recordings) as well as catalogues of recordings (some of which are listed online here: <http://courses.nus.edu.sg/course/ellpatke/Miscellany/music.htm>)

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