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From the Editor's pen



Prof. Alka Nagpal
Dean & Head
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Dear esteemed readers,

I am delighted to present before you, the latest edition of Vageeshwari. As you all know, Vageeshwari is a research journal of the Department of Music, University of Delhi, which has been published regularly since 1986. Today, it is a matter of pride for our Department that Vageeshwari is a UGC Care-listed Peer Reviewed journal.

Initially, Vageeshwari used to be released in only the print form, but now, with advancement in technology and focus on Digital India, it is published in both print and online forms. With this digitization, it has become very convenient today for readers from all over the world to access it.

The current issue of Vageeshwari is being released on the occasion of a two-day National Seminar, titled – **“Multidimensional Aspects of Indian Music”** that is being organized by the Department on 23-24 February 2023. We are very honoured and privileged that this issue of Vageeshwari is being released by the Chief Guest – Prof. Yogesh Singh, the hon'ble Vice Chancellor of the University of Delhi.

I wish to thank all the research scholars who have contributed their research papers, which shall benefit our readers through their illuminating knowledge. I also want to take the opportunity to thank all the members of the Editorial Board. It is their relentless efforts that has made it possible to seamlessly publish Vageeshwari.

Happy Reading!!!

Prof. Alka Nagpal
Editor, Vageeshwari

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Glory of Tyagaraja portrayed in the compositions of modern women composer-KM Soundaryavalli

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Index term : Vaggeyakaras, composers, Aandaal, contemporary, Tyagaraja

Abstract: Carnatic music continues to grow due to the contribution of our great *Vaggeyakaras* who have sown seeds for the development of more new composers over a period of time. Right from the time of *Aandaal* who is credited to be the first women composer till today's modern and contemporary composers, there have been many women musicians who have contributed immensely to the growth and spread of music. One such composer who is less known in the field of Carnatic music is KM Soundaryavalli. This paper will focus on a few of the musical works that she has composed in praise of Tyagaraja.

Introduction: Time and again Indian music has spread its wings to many places all around the world creating a wave of composers across the continents. When the term Carnatic music is heard the first thing that comes to most of our mind is Tyagaraja. He has been a strong pillar by giving us an elixir of music and at the same time he has also inspired many to become composers. He continues to be a manaseega guru for many musicians till also today. His life story has been an important lesson for many of us. His music has created a divine aura and every time one listens to his compositions we are always taken to an unexplainable state of bliss. It is his musical charm and divinity that have created an urge in many musicians sing in praise of the great *Vaggeyakara* himself. Amongst the wave of composers that our country has witnessed, one composer who has silently paid her respects to Tyagaraja is KM Soundaryavalli. She has many compositions to her credits. Her boundless love and respect for Tyagaraja made her compose not one or two but 31 songs on Tyagaraja. This could be the greatest set of songs composed by an individual musician, specifically on Tyagaraja. This is a humble attempt to celebrate the glory of Tyagaraja and also bring to light the contribution of KM Soundaryavalli to the music fraternity.

Biography of KM Soundaryavalli:¹

She was born on July 22, 1914 as the eldest child of Sriman Nadadoor Ammal Narasimhacharya. Sriman Narasimhacharya served as a teacher, principal, and inspector of schools. He was an eminent scholar and was highly knowledgeable in Telugu and Sanskrit. His pastime was to compose poetry and he used to do exhaustive translating work of different Sanskrit is incorporated into Telugu. Being brought up in such a divine atmosphere, KM Soundaryavalli imbibed many spiritual qualities with the support extended by her illustrious father. Since she spent her childhood in Andhra Pradesh, she was fluent in Telugu. She had minimal formal education and musical training. She was initiated into music by a *naadaswara* vidwan, Sri. Murugula Seetharamayya. She got married at an early age and moved to Tamilnadu. Here she became familiar with Tamil and started learning the scriptures, *Divya Praband hams* and *Kamba Ramayanam*.²

The birth of a composer in KM Soundaryavalli:

Having a troublesome family life, she was more drawn towards spirituality. After many miscarriages when she was blessed again to have a progeny, she proceeded to the temple of Lord Nrisimha at a place called Chola Simhapuram (Also called as Ghatikadri or Sholingar)³. She worshipped the deity there and immediately the Lord appeared in her vision and assuring her that she will be blessed with many issues in the future. This became a reality, and the Lord's words came true. One day in her dream she was questioning herself as to why she shouldn't compose a song on the lord who blessed her with children, to which she heard an answer that was nothing but the voice of the Lord saying, "Sing, and I will listen", She was startled and woke up in shock. She recounted this dream to everyone and this itself became the five verses of her song. *Yoga Narasimha Sevai*. She followed this up with a twelve-stanza verse, *Dasavathaaram*, and sang it as a *ragamaalika*. This was the beginning of the birth of the composer. Having the genes of her father I composing and poetry came naturally to her. She was constantly writing and singing songs while doing her daily chores.



¹ <https://www.karnatik.com/article015.shtml>

² Divya Prabandham and Kamba Ramayanam-Holy verses sung in praise Lord Vishnu and Lord Rama

³ Chola Simhapuram-A hill temple of Lord Nrisimha, also known as Sholingar

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She used to write on small pieces of paper whenever some song struck her. Her prayers were not mere prosaic words but were beautifully interpreted by her as *keertanas*, *padyams* and *pasuram* like compositions. The compositions were filled with rhetorical and prosodic beauties. Having knowledge of music, she set to tune the compositions on her own in chaste Carnatic music ragas. Unlike her father who composed primarily in Telugu, she composed in Telugu, Tamil, and Sanskrit as well. She used the mudra "Sunadara" in her *krithis*. She participated regularly in *Padya Pathana*⁴ programme of AIR Chennai, till she had to give up because of her growing responsibilities. A Few of her compositions on various deities are listed below:⁵

S. No	Name of the song	Ragam	Talam	Deity
1	Gananayakane	Hamsanandi	Adi	Uchishta Ganapathy
2	Vandan Vandan	Sunadaranjani	Adi	Krishna
3	Kalittodi Vandayo	Khamas	Adi	Krishna
4	Karunannidhiyallavo	Sindhubhairavi	Adi	Narasimha of Sholingar
5	Muruga ena	Sahana	Rupakam	Tirupporur Muruga
6	Ghatikainadan	Hemavathi	Rupakam	Nrisimha of Sholingar
7	Sriminchu	Ragamalika	Adi	Simhachalam Simhanayaki
8	Aadipuram	Ragamalika	Adi	Aandal

The Blessings of Tyagaraja and the Birth of Sri Tyagaguru *Stuthi Keerthanas*:

In 1950, when she visited Thiruvayyaru, she visualised the saint as her guru and composed a set of thirty *keerthanas* in Telugu on the Saint and christened the set as Sri Tyaga Guru *Sthuthi*⁶ *Keerthanas*. These *krithis* won the appreciation of Prof. P. Sambamurthy and of Srimathi Bangalore Nagarathnamma. In 1955, the periodical Andhra Mahila serialised these *keerthanas* with notation. These *keerthanas* were reviewed in The Hindu dated April 21, 1957, by no less a person than Sangeeth Kala Acharya Sri. T. S. Parthasarathy. A noteworthy feature of these *keertanas* is that, as she considered Saint Tyagaraja as her Guru, she did not use her own *mudra* "sunadara" in any of the *krithis*. Instead she used the synonymous names of her two eldest daughters "Amrutha" and "Sudha", in these compositions.

⁴ Padya Pathana-Program conducted by All India Radio, Chennai to

⁵ https://www.youtube.com/playlist?list=PLpHcRjdUbHweD0cQVr2Ah_xkaXqD6UvbV

⁶ Thyaga Guru Stuti=Set of compositions on Saint Tyagaraja written by KM Soundaryavalli

The title of “Kavithamani”:

She had the good fortune of visiting Kanchi Paramacharya to whom she presented her composition which was in Tamil was set to *Raagamalika* on the life of Adishankaracharya. Impressed with her musical prowess and her devotion, Paramcharya conferred the title “Kavithamani”⁷ on her.

Recognitions:⁸

- In 1962, the Vijayawada station of AIR accepted her compositions. Some of her keerthanas have been rendered on AIR and in public concerts by the late Sri. Susarla Sivaram, Sri. Raghavachari, her daughter Amruthavalli and others.
- In 1964, discovering her knowledge of Sanskrit and her talent to set Sanskrit verses to music, the Desika Sabha, Chennai, got her to cut five gramophone discs (two 75 RPM and three LPs) of some of the stotras of Sri Vedantha Desikan. The discs were (GE 22806 & 22807 and SEDE 3606, 3607 & 3608 of Columbia)
- When she shifted to Delhi from 1965 to 1985, she set to music Sanskrit verses of Sri Vedanta Desikan, Aadi Sankaracharya and other great saints taught them to many.
- Efforts were made by the great musician and Scholar Shri TR. Subramanian to bring out her compositions which were of great help and her compositions were recognized by others in the music fraternity.
- Sri Balantrapu Rajanikantha Rao, included Srimathi Soundaryavalli in his monumental work Andhra Vaaggeyakaara Charitramu.
- In 1991, AIR, Bangalore, chose to interview her. The broadcast had a good response.
- In his six-volume compendium of music, musicians and composers (the “GARLAND” series), Sri. N. Rajagopalan, I. A. S (Retd.) has included the name of Soundaryavalli also, with encomiums and praise.

Her last days:

In search of inner peace she joined the Sahaj Marg⁹ mission. She composed 27 krithis in Telugu and 34 in Tamil on the method, mission, and Master, which were widely appreciated.

⁷ Paramacharya-Acharya of Kanchi Kamakoti Peetam, Kavithamani-Title conferred upon KM Soundaryavalli

⁸ <https://www.karnatik.com/article015.shtml>

⁹ Sahaj Marg-A spiritual organization founded by Shri Ram Chandra of Shahajanpur

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An extraordinary feature of these *krithis* is that, when on the path to salvation by renunciation, she was utterly reluctant to use her signature by any means. Collections of these outpourings in Tamil are in a book “AMARA SOUNDARIYAM”¹⁰. Her lyrical compositions in Telugu are in a companion volume “SOUNDARYAVALLARI”¹¹. Her compositions on Sahaj Marg are in another volume, “SAHAJA SOUNDARYAM”¹². She died on Oct 8, 1994.

List of compositions in Sri Tyaga Guru Sthuthi Keerthanas:¹³

List has been obtained from handwritten manuscript given by Ms. Bhargavi Mani (Grand daughter of KM Soundaryavalli)

One of her greatest works in the field of Carnatic music is her compositions on the great Vaggeyakara Tyagaraja. She has poured her heart out and has sung his glory in not one but a total of 31 compositions and named the set of *krithis* as “Sri Tyagaguru Stuti keerthanas”. The list of the *krithis* are given below:

S. No	Name of the song	Ragam	Talam
1	Swaami paada pooja	Kedaaram	Rupakam
2	Ambujanaabhuni	Mohanam	Adi
3	Arthamune narulu	Hindolam	Adi
4	Athade dhanyudura	Valaji	Adi
5	Dinakara vamsa	Hamsadhvani	Adi
6	Gaanaamruthamunu	Kedaragoula	Adi
7	Gaanasudhaa rasa	Bhairavi	Adi
8	Geetha saastra tatwa	Thodi	Thriputa
9	GurupadasmaranamayJeevanamu	Shankarabharanam	Adi
10	Kalinarulanu gaava	Vasantha	Adi
11	Krithini chesenay	Begada	Rupakam
12	Navarasayutha bhaavamutho	Saraswathi	Rupakam
13	Paamara hithamugaa	Kambhoji	Adi

¹⁰ Amara soundariyam-A collection of songs written by KM Soundaryavalli on Sahaj Marg mission’s guru in Tamil

¹¹ Soundaryavallari- A collection of songs written by KM Soundaryavalli on Sahaj Marg mission’s guru in Telugu

¹² Sahaja Soundaryam- A collection of songs written by KM Soundaryavalli on Sahaj Marg mission

¹³ List has been obtained from handwritten manuscript given by Ms. Bhargavi Mani (Grand daughter of KM Soundaryavalli)

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14	Paluvidha keerthana	Malyamaarutham	Adi
15	Pancharathnamula	Simhendramadhyamam	Misra Jhampa
16	Pedalalo kucheludau	Kalyani	Rupakam
17	Sadguru sree thyagavibhuni	Kaanada	Rupakam
18	Samaanulu evarayya	Panthuvaraali	Adi
19	Thyagagurni saati evvaray	Nadanamakriya	Rupakam
20	Yemaatalaadina	Karaharapriya	Adi
21	Padambujamule	Sriranjani	Rupakam
22	Varakavi	Kalyani	Rupakam
23	Gurupada sevanamey	Karaharapriya	Adi
24	Namasudharasapanamuseyaga	atana	Adi
25	Nammi vachina	Anandabhairavi	Adi
26	Bhajana seyave	Jaganmohini	Rupakam
27	Naadhasudha rasapanamu jesina	Arabhi	Adi
28	Ragaratnamalikachey	Bilahari	Rupakam
29	Needaya naapai	Dhanyasi	Adi
30	Ramabhakti samrajya	Sriranjani	Rupakam
31	Srityagarajaswamini	Madhyamavati	Rupakam

Analysis of few selected compositions:

Her compositions are filled with many decorative *angas*. A Few of these are quoted below:

Song-1: Nammivachina;Ragam: Anandabhairavi

Pallavi: Nammi Vachina nannu nayamuga brovave
Kommani Korkela Kolallu gaanidi

Anupallavi: Immahi Ramana Panamu
Sammati Salipina Sadaya guru swami

Charanam: Antahshatrula natamonarinchi
Santasamuna ramu satatmu pujinchi
Vinta kritula vidhavidhanga rachinchi
Chintana jesina sri Tyagaraja

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Meaning : In this *krithi* she states that she has come with full faith in Tyagaraja and requests his blessings to be bestowed upon her. She praises Tyagaraja as “guru swami”, the one on this earth who has constantly shared the nectar of Rama nama without any selfishness. He got rid of all the sins like greed, anger and diligently did Rama nama japa every day. He was the one who has written various *krithis* with different perspectives. Such is the great guru Sri Tyagaraja.

The decorative angas used in this *krithi* are:

Dwiteeyakshara prasa:

Pallavi

Nammi-Komma

Anupallavi

Immahi-Sammati

Charanam

Antah-Santa-Vinta-Chinta

Antyakshara prasa: In the *charanam* the anyaksharaprasa occurs in the following words-

Monarinchi-Pujinchi-Rachinchi

Anuprasa: Beautiful patterns can be found in the Pallavi
Nammi Vachina nannu nayamuga brovave
Kommani Korkela Kolallu gaanidi

Swarakshara: Suchita swarakshara occurs at two places in the pallavi

N P

M, PM

Nannu

Mu, ga

Song-2: Samanulevarayya, Ragam:Panthuvarali

S. No	Name of the song	Ragam used by Tyagaraja ¹⁴	Ragam used by KM Soundaryavalli
1	Nammi Vachina	Kalyani	Anandabhairavi
2	Kalinarulu	Kuntalavarali	Vasantha
3	Bhajanaseyave	Kalyani	Jaganmohini
4	Ragaratnamalikache	Ritigowlai	Bilahari
5	Ramabhakti Samrajya	Suddha Bangala	Sriranjani

¹⁴ <https://www.karnatik.com/co1006.shtml>

Conclusion: The very root of the existence and spread of Carnatic music is due to the selfless contribution of Vaggeyakaras. Many were fortunate to interact with and learn from the great composers directly. Few other composers diligently considered them as their guru wholeheartedly and went on to spread their glory. One such exemplary composer is KM Soundaryavalli.

She has praised Tyagaraja in many ways for example: Varakavi-exponent of poetry, expert in sangeeta (music) shastra (rituals) tatva (concepts) veda (vedic rituals), the one who spread the nectar of Rama nama, the one who spreads positivity, the one with sadguna, so on and so forth. She went on to practice the principles of philosophy that Tyagaraja preached through his compositions.

Her open declaration of Tyagaraja as her guru is visibly clear in her compositions from the repetitive mention of the words “ Sri Tyaga guru”. In spite of such excellent contribution that too on the saint composer, it is very sad that her compositions have not been popular in the music and concert circle.

It would be highly appreciable if the music fraternity takes efforts in popularizing her compositions. Doing this will definitely be a fitting tribute to Kavithamani KM Soundaryavalli’s contribution to Carnatic music and at the same time all of us can soak in the divine thoughts about Tyagaraja through her compositions.

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1. KN Sundaram-”A short biography of KM Soundaryavalli” Bangalore: September 6, 2004, <https://www.karnatik.com/article015.shtml>
2. The details of songs have been directly procured from a handwritten manuscript given by Ms. Bhargavi Mani (Grand daughter of KM Soundaryavalli)
3. https://www.youtube.com/playlist?list=PLpHcRjdUbHweD0cQVr2Ah_xkaXqD6UvbV

The Gayaki of Ustad Alladiya Khan

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Index term : Genius, Unique, Style, Content, Commitment

Abstract: Revolutionaries with creative endowment have been known to break away from the confines of tradition and create styles, which further evolved into new *gharanas*. One such genius was the all-time great *Ustad Alladiya Khan* who engraved a distinct, indelible mark on the edifice of Hindustani classical music.

During the golden age of Hindustani classical music i.e. the latter half of the nineteenth century and the first half of the twentieth century, Alladiya Khan towered above the musicians of the high calibre of this era; for his miraculous achievements as a performing artiste and as a perfect master, Alladiya Khan has been reverently designated ‘*Sangeet Samrat*’, the most befitting title by which he shall always be remembered by posterity.

His style of singing remained a predominant style, which reined the music world in north India much after his death. The style came to be known as the Jaipur-Atrauli style, the mystique of which left both the audience and students bewildered.

Alladiya Khan formulated a style, which was an expression for both outstanding men and women. His fame as a *guru* made a considerable impact in Maharashtra; Alladiya Khan achieved the distinction of becoming the creator of a new *gharana* because his style was significantly different from that of his contemporaries. The intricate play with rhythm was the hallmark of Alladiya Khan’s *gayaki*, a style that was somewhat more difficult to grasp, and required a person with an evolved musical intellect to comprehend its development and subtleties and much more when imbibing and mastering it.

To name the *gayaki* after the great *Ustad Alladiya Khan* is a tribute to his creative genius, as the subtle and aesthetically sustaining *gayaki* of the *Jaipur-Atrauli School* was founded by him.

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Alladiya Khan's *gayaki* was not only different from that of his contemporaneous singers but also from the music that existed before him. His *gayaki* had old, traditional principles but what set it apart was the unique acumen of retaining them in inventive ways.

The emergence of this distinctive *gayaki* was an outcome of a catastrophic episode of Allidiya Khan's voice impairment, a strain inflicted due to excessive performances; But with his strong resolve and high aspirations he spun this catastrophe into an opportunity. Thus arose a thought process which ultimately developed as an innovative and exclusive *gayaki*.

With his intense commitment to beauty in sound, Alladiya Khan evolved an intricate *gayaki* where all rudiments of the style were highly *developed, balanced, comprehensive* and unabridged.

The unusual mould that he formulated was reflective of the *gamak* and *acharak* of the *Been ang*.

“In evolving this new form, Alladiya Khan drew inspiration from Mubarak Ali, the son of Bade Mohammad Khan of Gwalior, a formidable *khayal* singer, whose *gayaki* was subtle and ingenious”¹ He belonged to the tradition of *Kawalbacchon ka gharana*, and was famous for his *kadak bijli ki taan*, suggestive of flashes of lightning.

Alladiya Khan, deeply impressed, modelled his *gayaki* imbibing his style, shaping and toning his voice through continuous and unflinching *riyaaz*. Since Mubarak Ali was employed in the Jaipur Court, and as Alladiya Khan's own ancestors belonged to Atrauli, in reverence, Alladiya named his *gayaki* as Jaipur-Atrauli.

Even though Alladiya Khan's *gayaki* was known as the Jaipur-Atrauli *gayaki*, there were other *gharanas* which were associated with Jaipur. Laxman Prasad Jaipurwale (Guni Gandharva) belonged to Jaipur and hence his *gharana* can also be known as the Jaipur *gharana*. Another branch was of Alladiya Khan's cousin Ehmud Khan who was the grandson of Jehangir Khan (*guru* of Mohan Palyekar).

Although named as the Jaipur-Atrauli style, interestingly it evolved and flourished in Kolhapur during the last seventy-five to a hundred years in Maharashtra.

Alladiya Khan hailed from Jaipur and Atrauli both in terms of his origin and *taalim* but his individual style was structured more during his stay in Kolhapur. Hence, it may be more appropriate to call it 'Alladiya Khan' *gayaki* ; But Alladiya Khan was modest enough to

¹ Deshpande V.H., 'Indian Musical Traditions'. Pg 50

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credit an entirely new style to his ancestral land calling it the Jaipur-Atrauli *gharana* which was an indication of the tremendous devotion he had for his father and *guru*, Khwaja Ahmed and his uncle Jehangir Khan as well as his ancestral maternal home land Atrauli.

Alladiya Khan earlier had a fine quality of voice until the age of about forty and was acknowledged as an established and respected musician in the field. During this period, the prince of Amleta a great connoiseur of the art prevailed upon Alladiya Khan to perform for him successively around the clock over an extended period. This strain, it is reported, impaired his voice forever. He then moved to Jodhpur where treatment from a renowned *hakim* and fervent prayers helped to an extent; but his voice, which did improve eventually, had lost its original rich timbre and the lustre was gone forever. Thus, realising that the days of pleasing audiences with a lyrical voice were over, and evolving a new content-rich *style*, was the only option left on hand, he moved, thereafter from Jodhpur to Bundi where he accepted the invitation of the queen (who was the sister of Maharaj Jaswant Singh of Jodhpur) to serve as a court singer. He remained there for two years and then travelled to Ahmedabad, Baroda, Bombay and finally made a base in Kolhapur in 1895-96 after Chattrapati Sahu Maharaj (who was greatly impressed with Alladiya Khan's phenomenal *gayaki*) offered him the appointment of the court singer in his Darbar.

While formulating a new *gayaki* Alladiya Khan deliberated profoundly to understand the prevalent music scenario then. He made sure, when framing his new *gayaki*, that while it must remain grounded in old traditional doctrines, it should also merge well within his innovative approach. This thought process resulted in a unique form, thus setting it apart from the *gayaki* of contemporary *gharanas*.

It was conceptualized in a manner where the *swaras* were sung in a camber and spiral movement, and where the rhythmic swinging and swerving of the *swaras* mesmerized the listeners. This was a complex and subtle *gayaki* which was difficult to comprehend and even more difficult to sing. This was a *gayaki* which could be understood only by people having a deep, sensitive and aesthetic sense of listening to music and above all a very deep cognizance of this art.

It is evident that Alladiya Khan framed an individual style on the basis of his prevailing voice conditions; he assimilated what suited his voice and eliminated other inapt factors. It was probably the period of silence during the years of the loss of his voice which took him deeply into reflection and retrospection in music. There have been a number of instances when artistes have moved from the confines of tradition and emerged as individual institutions and Alladiya Khan did precisely that.

Structure- Form- Technique-The exclusivity of this *gayaki* rests both in the ecstatic unification of the various ragas as well as in the intense sense of design and structure. Further, the basic technique of this new style was also the enigmatic synthesis of the *swara* and the *laya*. The arrangement of each such *avartana* consisted of a pre-planned scheme of building up a zenith which moved slowly to a point just preceding the *mukhda*, thereby bringing the pattern to an unexpected and startling culmination. The form of each *avartana* was predicted in a manner that the avidity created by it was higher than that of the previous one, followed by an immediate pinnacle on the *sam*. This special quality pervaded each individual *taal-avartana*.

Each aspect of this form - *bandish, alapa, bolbant and phirat* was not only explored fully but also shaped and chiselled to adapt itself to the requirement of formula and balance. The complexity of the style was evident also in the pauses and repose interspersing the intricate *layakari*. But the most impressive part was its *taan phirat* of unusual length, which was made possible by cultivated breath control. This was crafted into exquisite patterns to follow one after the other every few seconds and finally terminating them with an unexpected camber before the *sam*.²

Alladiya Khan's technique had strong impressions of the dhrupad style. This was palpable in every *swara* and phrase he chose to sing, highlighting in every *avartana* the most suitable *swara*, and specific shruti creating an incredible artistic experience. The fixed *sthai*, authentic *antara* and clear picture of the *raag*, and embellishments like *meend, ghaseet, kampswara* and *gamak* were rendered with a deep concern for aesthetics. His *gayaki* was also arithmetically calculative due to an arduous dhrupad talim. He was particular that his *alankaars* should be powerful, clear and beautiful and applied them with tremendous discretion.

Fundamentals of Jaipur-Atrauli Gayaki

The first and foremost is the principle of continuity,(achievable only through a sustained breath control) the pivotal point of the entire presentation, which was to remain consistent during all the applications of Aakaar, Alapa, Awaaz, Bandish, Gamak, Meend, Mukhada, Taal, laya, Sam, Phirat, Taankari, Bal, Wazan.

- **Continuity-**A relentless unending flow of a musical thought process is vital to this *gayaki*. This is achieved with the *alaps* and *taans* commencing soon after the *sam* and carried through to the next without any break. This continuous flow in the *alapa* and *taan* is the focal point of the entire presentation.

² Deshpande V.H., 'Indian Musical Traditions'. Pg 52

This aspect is the hallmark of the *gayaki* and is rarely found in other styles. It requires highly developed breath control and demands strict adherence to this rule.

- **Bandish-** *Bandishes* were composed to be rendered only in one single breath the impact of which was truly majestic. Worth noting that the *bandishes* were composed firmly rooted in the norm of a form unbroken. In order to give substance to the design they were structured to be rendered only in a single breath and not in broken pieces as shortness of breath would severely take away from the aesthetics and style. The *Bandishes* were dedicated to Khwaja Ahmed Khan, under the pseudonym of ‘Ahmed Piya’.
- The *Sthai* was the soul of Alladiya Khan’s singing. It covered every aspect of the *raag* and style being presented. The *raag* delineation, the *vadi*, *samvadi*, *gruha*, *ansha*, *taar*, *alpatva*, *bahutva*, *nyasa*, *upanyasa*, the desirable patterns and *alankaars*, *meend*, *kan*, *khatka*, and *gamak* were all condensed in the *sthai* itself.
- *Sthai-Antra* – It was a requisite to sing the *antra* soon after the *sthai* in continuity, and not after the *alaapchari* proceeded to *taar shadhaja*. Unlike other *gharanas*.
- *Sthai Bharana* – a term used for the expansion of the theme of the *sthai* with different alternatives was a distinguishing feature of his *gayaki* in which the words and notes unravelled in a rhythmic tempo.

One of the explicit features of this *gayaki* was the precision with which the *bandish* (*sthai* with an *antara*) was rendered. It was evident that a considerable amount of thought must have gone into the presentation of each *bandish* while setting it to every single segment of the beat. Unless presented with this degree of accuracy the entire equation between *bandish* and *taal* would have been lost. It had to be a precise fit. Although arrival on the *sam* could happen with any variation, it would have taken away the precision of the performance. It was only when the *bandish* was presented correctly that the arrival on the *sam* would be exact and only such a presentation of the *bandish* would become befitting and acceptable.

The lyrics and grammar of the text were knitted into striking phrases and the technique of *bol uccharan* or enunciation needed to be perfected. Any *bol*, be it in *alaap* or *taan*, was gently wrapped in a clear, rounded movement. There was transparent clarity in *aakaar* with emphasis on accurate sound and vowel presentation. In his compositions, he preferred the *nirguna bhava* and *braj bhasha* to Hindi and Urdu. He felt that *braj* was particularly suitable for poetic expression, which is why his *khayal* compositions have a resilient resemblance to traditional *dhrupads* and *dhamars*. Another reason for the preference for *braj bhasha* could be his comfort level with the language since his maternal home was Atrauli in the *braj* expanse.

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- **Wazan-** *Wazandar gayaki* and classicism-maintaining a serious, enduring and weighty presentation is another norm of this *gayaki*. The more delicate ornamentations like *murki*, *harkat*, adorning semi classical and lighter forms of music, were shunned.

The weightiness was made possible with the principle of continuity. There were other factors that also lent weight to the *gayaki* – for instance, the *aassa*, *bal* and the *meend* when integrated at the appropriate place maintained the weight- *wazan* of the style.

- **Gamak** –The most significant aspect, the essence of this complete *gayaki* inclines on the pillar of *gamak*.

The swinging *gamak* was the core and it reflected through his entire style. Alladiya Khan knew the traditional techniques and *kayadas* of the *Been ang* and understood the meaning and application of *gamak* the way it was practiced on the *Been*. It was pure *gamak* of the *tantang* with a resonating *meend*. The *swaras* sounded like they were originating from the previous *swara* thereby maintaining an uninterrupted connection between them forming continuity with no broken lines.

An extension of *gamak* was ‘*Acharak*’ which was a forte of the *Been ang*. *Gamak* and *Acharak* are the two characteristics of the *Been ang* that Alladiya Khan had built into his *gayaki*.

- **Aawaaz** - The emphasis was to achieve a voice which was free, open, firm and supple. The sound was to be neither through the throat nor the nose and was not to be forced. Techniques were practised to make the voice powerful, voluminous and weighty and there was an explicit mellifluous method of voice production. Histrionics with the voice were discouraged while the accent was laid on straight and smooth delineation.
- **Alaapchari – Layakari – Aakaar** - Alaapchari was bounded by *laya* which moved forward in gentle, ever-rising eddies. The notes were not broken or severed and there remained a constant nexus between any two notes. From the beginning of the *avartana* to the entry into the *mukhda* to which the last note of the *alaap* was intriguingly linked, it remained one single sequence.

The vital aspect of *alaapchari* was that it was based on the *tant ang*. Alladiya Khan would start the *vilambit* in a clear *aakaar* with emphasis on the *tant ang* and *dhrupad ang*. This was a characteristic feature, where the continuity of the *aassa* from the preceding *swara* was coiled to the next with *gamak* and *meend* which was the main *kriya* of the *been vadaan*. His slow *alaap* would reflect the *dhrupad ang*; the *taans* would consist of *gamak* and *tappa ang khatkas*, thus revealing his expertise in an intelligent application.

Alladiya Khan, in his time, was the only musician who knitted *alaaps* with *taal*.

Though in *Been vadaan* and *dhrupad gayan*, there is no *theka* in the beginning. But he kept the *vistaar* in his *gayaki*, from the start, in a manner that maintained a constant union with the *taal*. This was indeed a revolutionary stride.

“The *aakaar yukt lagaav* is the most difficult technique of this *gharana*. The more surprising speciality, be it an *alaap*, *meend*, any variety of *gamak* or even the most difficult *taanpalta*, the technique and quality of *aakaar* do not change.”³

- **Taankari and Phirat** - Variety in *taans* is another hallmark of the Jaipur-Atrauli *gayaki*.

Alladiya Khan's *phirat* was intricate and difficult. In the quick spin of notes, there was sometimes an unexpected halt that rested on the nuance of the *khatka* of the previous note.

Most stalwarts of that era equated Alladiya Khan's *taankari* to *aatishbazi* like floral and colourful fireworks. He would fling his *taan* like a firecracker only for it to come down in astonishing decorative patterns. He designed his *taans* in a manner which had a wonder element for the spectators, suddenly changing the course of the pattern in an implausible, intricately intertwined string of notes just before arriving on the *mukhda*.

In every *taan kriya* and *raag vistaar*, Alladiya Khan's clever planning of new *swara krutis* showed through. The *taans* would expand, get wider and be enriched with *balpech*. His arrangement of what *taan* should be, of what length and of how many *avartanas*, of which *swaras*, how to arrive at the *mukhda* and with what variety of 'swing' etc. – all these would flow naturally and effortlessly from the power of his genius. It was because of his long and sustained breath control that one would never find any gaps between his *taans*. His *taan* patterns were remarkably well planned and his proficiency showed through them. The *taan* that he sang was clear, *aakaar-yukt* with well-formed *gamaks* and with every *swara* in a pointed pitch. The special *gamak* which he sang with startling ease and mastery in his skilfully trained voice, was not seen in any other musician.

The musicians of this *gharana* render their *taans* with a difference vis-à-vis other *gharan(s)*. They do not render *taans* with single notes. Instead, there is a practice of forming groups of two's and three's and weaving patterns within these. More significantly, these patterns are woven together with the *laya* thereby maintaining an incessant connection between *swara* and *laya*. Interestingly, the *taan* commences giving an impression of being a straight *taan* which suddenly takes a tricky turn and then continues to grow in a circumvolution making

³ Marulkar N.R *Sangeetatil Gharani*, Pg.117

coils and spirals, within the framework of *laya*, thereby leaving the listener completely bewildered!

Mukhda and Sam- Arrival on *sam*, is, in any case, a significant happening, be it in the tradition of Alladiya Khan or any other. But somehow the technique in Alladiya Khan's tradition was always more arresting. Alladiya Khan had specialized in composing the musical phrases in such a way that they would automatically merge into the beginning of the *mukhda* and reach the *sam*.

When the entire *alaapchari* is bound by rhythm, the prominence of the *sam* had to be particularly outstanding. An exceptional feature of this *gayaki* was the artistic compositions and an adroit presentation of the *mukhda*. To maintain this *sam*-technique, he laid down definite guidelines: The *mukhda* was to remain fixed and restrained to the exact number of *matras* without any adjustments, which should further be connected with an accurate swing of the notes, and then to the last note or phrase of the *raag badat*. It also must arrive comfortably on the *sam*. In the application of this technique, the *mukhda* was only an extension of the *alaap*, *bolalaap*, *boltan* or *taan*.

“Alladiya Khan's arrival on the *sam* has become a legend now”, says Baburao Joshi. “Whenever Khan Sahib was about to arrive on the *sam*, the listeners in the front row would actually rise from their seats in excitement and then bow their heads. In those days this was a way of showing respect and admiration. I have heard so many artistes perform but the standing applause and adoration, that Khan Sahib received, especially on his exquisite *sams*, was astounding. It appears as though the audience was rising to welcome some esteemed entity. This episode has left such an impact that even after fifty years, it has remained fresh”⁴

- ***Bol taan Layakari-*** Every nuance of a *bol-taan*, like all other aspects of his *gayaki*, were also bound in *laya*. His *bol taans* were not only beautiful but also lent his *khayals* tremendous substance and weight of the kind of *dhrupad-dhamar gayaki*. In short, every *bol taan* sounded like a small, beautiful composition in itself.⁵
- ***Bol bant Layakari-*** In *Bol bant* the *bols* of the *sthai* were to be sung only once in the *avartan* in single or double time. To achieve this, the musician had to predetermine the fraction of the *matra* from where it would start and arrive with precision before the *mukhda* or with an *aamad* on the *sam*.

⁴ Joshi Baburao, 'Alladiya Khan', Rajasthan Sangeet Natak Akademi, Jodhpur, Pg.- 22.

⁵ Tembe Govindrao, 'Alladiya Khan Yanche Charitra' (edition-1984), Pg.16

The intricacies of the *taal* and divisions of every *matra* were fully understood and fine-tuned by Alladiya Khan. The characteristic feature of his style was the importance of the balance of every segment of a beat with that of the balance of every subtle happening with each note. He was averse to inappropriate pauses.

“It is believed that during Tansen’s era, the emphasis was on *raag vistaar* without the *taal*, followed by the *dhrupad* sung to the accompaniment of percussion. Khansaheb’s *raag vistaar* was not only spread evenly in terms of weightage on every *matra*, but on every minute part, even on the *anaghat* spots: This was a revolutionary step, further than Sadarang’s.”⁶

According to Tembe “The secret of tantalizing both the uninitiated and the enlightened audience with his music was the principle of *laya*”⁷ where the listeners experienced liveliness.

Dr. Marulkar says that Alladiya Khan’s *gharana* has an independent and a special *laya* technique;⁸ and he was the only musician at that time who chose to sing in difficult *taals* such as *adachautaal*, *jhaptaal*, or *dheema teentaal* which were different from the Gwalior or Agra schools favoured *ektaal*, *tilwada*, and *jhoomra*.

- **Raags-** Alladiya Khan had a vast repertoire of compositions in numerous *raags* and *raagini*. “Prior to Alladiya Khan, it is believed that Maharashtra listened to simpler *raag(s)* like *Yaman*, *Shankara*, *Bageshree*. The connoisseurs of music gave him credit for introducing various combinations of *Nat Bilawal* and *Kanada* to the Maharashtra scene. It is no surprise that he was referred to as a wonderful singer”⁹

“Alladiya Khan’s selection was of complex and difficult *raags* like *Bihagada*, *Nand*, *Jaitashree*, *Nat-Bihag*, *Bhoop Nat*, *Basanti-Kedar*, etc. which were sung for the first time in the Jaipur style”¹⁰

(Other rare raags that Alladiya Khan made popular were the Nat varieties like Sawani–Nat, Nat–Malhaar, Shuddh–Nat, Nat–kamod, Kedar–Nat, Hem–Nat; Kanada varieties like Kafī–Kanada, Raisa–Kanada, Nayaki–Kanada, Basanti–Kanada; Khambavati, Jaijivanti, Lajvanti, Bibhas, Hindol, Basant–Bahar, Malashri, Hindol–Bahar, Khokar, Lalita–Gauri, Gunkari, Tilak–Kamod, Jhinjhoti, Sampoorana Malkauns, Paraj, Meera Ki Malhaar, kalyan,

⁶ Dharmavrat Swami, *Mala Umajlele Alladiya Khan*, Pg.68

⁷ Dharmavrat Swami, *Mala Umajlele Alladiya Khan*, Pg.68

⁸ Marulkar N.R. *Sangeetatil Gharani*, Pg.125-126

⁹ Ratanjankar S.N. *Swargiya Alladiya Khan, Sudha Rajhans, Rajasthan Sangeet Natak Akademi*, Pg.11

¹⁰ Deodhar B.R. *Mehroom Khansaheb Alladiya Khan, Sudha Rajhans, Rajasthan Sangeet Natak Akademi*, Pg.15

Jait–Kalyan, Khem Kalyan, Todi varieties like Lachari Todi, Bhaduri-Todi & Khat).

“Khansaheb’s was a *gayaki* of *balpech* with difficult *raags*, difficult *taals* and difficult *taan phirats*-on the whole, it was a difficult *gayaki*!”¹¹

Conclusion:

Undeniably, Alladiya Khan’s *gayaki* stirs the musical intellect, giving a sublime experience of an eternal and unceasing musical flow to the listener. As mentioned earlier, this is attributed to the devout observance of the fundamental precept of sustained breath control along with the purity of *aakaar* and a free-flowing voice thus illuminating the majestic grandeur, which the Jaipur-Atrauli *gayaki* is so well known for.

‘*Sur sangat raagvidya*’ was Alladiya Khan’s *mantra* and philosophy of music. He strongly propagated the ideology of *amaran riyaz* meaning *akhand sadhana* or practice unto eternity. He firmly alleged that a musician’s status was based on three significant aspects ‘*gavo, bajavo, rijhaavo*’ - sing to elevate the soul and that *Riyaz* was the most crucial aspect and the essence of musical pursuit.

*Sur sangat, raag vidhaya,
Sangeet Pramaan,
Jo Kanth kar dikhaye,
Vako jaaniyae, Gunni Gyani.*

*Anudrut, laghu, Guru Plut
Taal mool Dharma Rakheyae
So aanchar sudh vaani.*

The above composition of Alladiya Khan has the essence of his approach, doctrine and the definition of what goes into the making of an erudite musician. He felt that a true musician was he who mastered the *shadja*, the *vadi-samvadi*, had an in-depth understanding of the *raag*, fractions of the *taal* and flawless enunciation of the poetic content, Alladiya Khan was a combination of all these. He was acclaimed as the ‘*Gayan Maharshi*’ not only on the basis of his intellect but more importantly, because of his sustained *swara sadhana*. Alladiya Khan’s pride was in having mastered the important tenets of the *meend*, *gamak*, and *acharak* through his voice *sadhana*. Though he was indicted for having created anarchy in the world of Hindustani classical music but looking at the bigger picture, it cannot be denied that his

¹¹ Tembe Govindrao, ‘*Gayanmaharshi Alladiya Khan Yanche Charitra*’, Pg.18.

uncontained creative genius gave the world a *gayaki* which had numerous spectacular dimensions. It was only because of this that he won applause and respect even from the worst of his critics.

Alladiya Khan achieved the distinction of becoming the creator of a new *gharana* because his style was significantly different from that of his contemporaries. The difference in Alladiya Khan's style as compared to the two other prominent styles like the Gwalior and Agra schools which existed side by side was that this particular style was subtle and curved vis a vis Gwalior and Agra which were simpler and uncomplicated, though the Agra style was more complicated in comparison with the Gwalior style. The intricate play with rhythm was the hallmark of Alladiya Khan's *gayaki*, a style that was somewhat more difficult to grasp, and required a person with an evolved musical intellect to comprehend its development and subtleties and much more when imbibing and mastering it.

The style came to be known as the Jaipur-Atrauli style, the mystique of which left both the audience and students bewildered.

The probable reason why Alladiya Khan's music had strong rhythmic foundations was apparent because he came from a family of established *dhrupad* singers. His father Khwaja Ahmad Khan was a well-known exponent of *dhrupad gayaki* and served in the court of Uniyara, a small state near Jaipur. The family had migrated from Atrauli near Aligarh decades before Alladiya Khan was born. The amalgamation of the four *banis* in *dhrupad* had already begun due to intermarriages and tutelage and Alladiya Khan in all probability grew up absorbing them all in a restricted family environment.

It is evident that the formulation and presentation of this unique form had deep roots in its intricate traditional authenticity. There are reminiscences about Alladiya Khan's ancestor Mantol Khan's unrivalled ability to make his audience cry and even send them into a trance with the magic of his voice. There are reported instances of Khwaja Ahmad Khan singing a *dhrupad* in *Shuddh Sarang* continuously for three hours. These aspects would be worth considering as these may have been inherited by Alladiya Khan in *Virasat*.

There are references to Alladiya Khan's music *taalim*, which was strongly based on the learning of *bandishes*. It was a requisite for an accomplished singer to be able to sing many *bandishes* in the same *raag*. For example, Jahangir Khansaheb's anthology of over 25,000 *bandishes* in *dhrupad*, *dhamar*, *khayal*, and his unstinted generosity in imparting them to Alladiya Khan is well known. This could probably be a strong factor, which contributed towards Alladiya Khan's mastery in composing unusual *bandishes* of the kind much talked

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about amongst contemporary *ustads* from different *gharanas* as well as amongst the connoisseurs in music circles.

There are instances of trading *bandishes* as dowry in marriages instead of material wealth. Alladiya Khan was known to have mastered over 15,000 *bandishes* by heart. What is important to note is the quality and the essence of the training he received, which also gives an insight into the relativity of what his ancestors must have possessed and also what is now left with the present generation of singers of this tradition.

In crafting his individuality as a musician, the influence of powerful musicians and their presence in his formative years could have also contributed a great deal towards his own development and establishment as a musician of such high standing. Alladiya Khan has clearly spoken of Hassu and Haddu Khan, Tanras Khan and Mubarak Ali Khan as great sages of music, and the influence of Mubarak Ali Khan's music while structuring his own style. The swing and playfulness of the rhythm and complexity of the pattern in the *alaaps* and *taans*, the fusion of *swara* and *laya* and the tonal complexity, which became a distinguishing feature of the Jaipur *gharana*, could have originated from Mubarak Ali Khan. That Alladiya Khan could not receive instruction from Mubarak Ali Khan due to family and *gharana* constraints was a matter of lifelong regret for him.¹²

Nevertheless, when structuring a new style, Alladiya Khan would have in all probability, maintained the stronghold on his tutelage under his paternal uncle Jahangir Khan but seemingly there was nothing really to stop him from considering various attractive elements of Mubarak Ali Khan's *gayaki* which Alladiya Khan may have wanted to blend into his new style.

Alladiya Khan's skill to construct unusual *bandishes* eliminating basic phrases or notes of a *raag* while maintaining its flavour was not just a superior technique but also an example of unparalleled musical acumen and excellence. The emphasis during teaching was laid on capturing the soul of the *raag* through different *bandishes* and adherence to the criterion laid out in the *bandish* during *raag* delineation.¹³ In the courtly culture of the late nineteenth century much significance was given to the idea of complexity, for what was sung or played must be seen as being particularly difficult for others to achieve. The basic requisite for an aspiring singer was technical sophistication of a high order.

¹² Khan Azizuddin 'My Life', Pg. 40

¹³ Though a factor which raised controversies among the music *pundits* Refer (details in Ch. II (Ustad Alladiya Khan – A Portrayal) and Ch. VI (Gayaki) H. Singh, Dr. Gurinder 'The Tradition and Contribution of Alladiya Khan to Hindustani Classical Music' 2002,

Interestingly, the magnificent style that Alladiya Khan evolved had no resemblance to any of the existing styles. The magnetic appeal and the novelty of his style attracted and intrigued students, performers and connoisseurs of music. It certainly must have been no easy task for Alladiya Khan to propagate and establish a new independent style and also have it accepted in those times. It was indeed the genius of Alladiya Khan that he achieved this with much success for he retained the soul of the music while adhering to the principles hallowed by tradition.

Little wonder, therefore, that the *pundits* have rightly conferred upon him the title of ‘Gauri Shankar’ of Hindustani classical music.

“The reason he was so-called was because he was the first musician who introduced the *phirat* of the *tappa ang taans* before concluding the *khayal* and contributed positively to the *khayal gayaki* of that period and took it towards completion and fulfilment of a thought process.”¹⁴

As a performer, Alladiya Khan won phenomenal acclaim. His success as a *guru* is also undeniable as his style of singing remained a predominant style, which reigned the music world in north India much after his time.

Needless to say, that learning to comprehend Alladiya Khan’s Jaipur-Atrauli *gayaki* has been an absorbing experience, not only in terms of wanting to recognize its minuscule details but also in terms of developing the entire perception, ideology and philosophy of one’s own music. This can make one realize how important it is to be strongly rooted in tradition and to have a consistent *taalin* spanning over decades. How important it is for one’s talents to be honed, chiselled, carved and nurtured through stringent and uncompromising discipline, how important it is to have a daily demanding and exacting *riyaz* regime; and how painstakingly and meticulously every detail needs to be recreated to perfection. It is only when rooted in tradition, does one sustain and evolves, setting new ingenious paradigms.

I had started out mainly with the objective to develop a holistic understanding of the subject so as to absorb the grandeur of the style. But in turn, it unfurled much more – It helped me realize the importance of having an attitude and credence for one’s own *capability* and believing in it.

It has indeed strengthened my belief in devotion, perseverance and commitment to the art and abetted in understanding the philosophy and energy of ‘*amaran riyaz*’ the pathway to *Naadbrahma*.

¹⁴ Dharmavrat Swami , ‘MaLa Umajlele Alladiya Khan’, Pg. - 5

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Time Theory in Relation to Music

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Index term : Time Theory, *Raga(s)*, Tradition, Psychophysiology, Impact

Abstract: The effectiveness of Hindustani music is determined by the appropriateness of time (as a part of the environment) besides the inborn template, the quality and intensity of training. For centuries, the *ragas* of Hindustani music have been conventionally assigned a particular time of the day/night or season. There is always a *raison d'être* for an established convention or customary practice. The scientific reason behind the psycho-physiological impact of time-based performance/perception of music has been discussed here. Studies have been conducted about the constancy or variability of the psycho-physiological status of humans, both intra personal and interpersonal, during different times of the day/year, in order to assess her/his respective sensitivity towards music. The concept of associating the melodies to the time of day or season is also found in other cultures too like ancient China, Arabia, and South East Asia but this system is not so elaborate in these places.

Origin and development of time theory

It appears that the association of a *raga* with time is as old as *ragas* themselves. In ancient musical texts, we find references to the prescribed time of *Ragas*.

“While describing the characteristics of the *Gram Ragas* (also referred to earlier in the *Natyasastra*) in Sangeet Ratnakar, Pt Sarangadeva mentions the time and season at certain places e.g., *Madhyamagrama* - Summer first part, *Shadjagrama*- rainy season first part of the day; (*Sudha*)- *Sadharita* - first part of the day etc.

“Another work, Sangit Makaranda (13th-14th C), contains *Slokas* to the effect, that he who sings with the knowledge of the appropriate time of *raga* attains happiness, but those who participate in the untimely performance of *raga(s)* become victims of poverty and a short life.” (Bisht, 1985).

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In the 15th and 16th centuries *Man Kutuhal* and 1666 A.D. *Rag Darpan* (a Persian translation of *Man Kutuhal*), *raga(s)* have been allotted specific times and seasons, e.g., *Malkauns* and *Hindol* are meant for Spring and morning and *Shri* for Summer evening etc.

Regarding India, “the nucleus of time theory may be traced back to Vedic music” (Bisht, 1985)

“There are *Samans* not only for various seasons but also for morning, noon and evening. Further, the five parts (*Bhakti(s)*) of the *Samagana* were related to the various stages of the rain-from the appearance of clouds to the stopping of the rain.” (Bisht, 1985)

Faqirullah has laid emphasis on it “When a *Raga* is sung at the appointed hour, its impression on the audience is total, but if the rule is not observed, it fails to make any impression whatever.”¹

Surveying the southern works of the 16th and early 17th centuries, we find that they too connected the *ragas* to specific hours is evident from the testimony of *Ramamatya's Swaramelakalanidhi* (1550), *Somnatha's Raga Vibodha* (1620 A.D.), and *Vyankatamakhi's Chaturdandi Prakashika* (17th C) etc. (Bisht, 1985).

“The 17th C authors of North Indian music have greatly advocated the time theory. Ahobala, in his *Sangita Parijata*, makes it a point to mention the time of the *Raga* even before describing it:

‘*Sarveshamapi raganam samayo atra nirupyate*’

Then he classifies the *ragas* into five groups in accordance with the time at which they are to be sung. The Significance of the proper time of rendition is further stressed by his following remarks “*akalaraganena jatadosam haratyayam*” i.e., it (Megha Malhar) wards off the evils resulting from the singing of *ragas* at improper times. This remark confirms that rendering of *ragas* at an improper time was strictly prohibited. Lochana (last quarter of the 17th century) and Bhavabhata (1674-1709), etc. are also unanimous on this point.” (Bisht, 1985)

“It is evident that the time theory has a very old tradition. In ancient times, it was not so elaborate, but by the medieval period, it had become quite specific. At present, the theory is extant only in Hindustani Music.” (Bisht, 1985).

A tradition that originated in the Vedic era and continued to evolve until the 20th century speaks volumes of advantages that must have been observed not only when the tradition was started but also in the duration of its detailed development, extending over thousands of years. However, all these are only observational records about the time-*raga* association

without any in depth elucidation of the reason thereof.

Search for Basis of Time-Theory

Hindustani musicologists have divergent views to explain the basis of time theory. According to Sir William Jones, “the velocity or slowness of sounds must depend, in a certain ratio, upon the rarefaction and condensation of the air...” but disagreeing with him Capt. Willard says that it is the “usage of the country, established from time immemorial.” K.D. Banerji opines, “The tradition of singing *Raga(s)* and *Ragini(s)* at determined times of the day or night is purely a figment of imagination.”

In ‘An enquiry into *raga*-time association’ by Lath (1987), while discussing the connection between musical forms (*giti(s)*) and an assigned hour of rendering them as given by *Nanyadeva*, the author interprets the word ‘*Shreyovisheshaya*’² of *Nanyadeva* as religious merit which is not such a good translation of the word ‘*Shreya*’ as the English word ‘good’. *Shreyovisheshaya* thus means ‘special goodness’ which could be indicative of the enhanced probability of achieving the desired objective via the maximality of impact. Again, at another place, Mukund Lath interprets the word *Shreyovisheshaya* as ‘a little more auspiciousness’. It may be noted that auspicious also, though impliedly, means good. He says, “A rule... and turns easily into established convention or customary practice.” Is not the entire human behaviour nothing but a sum of the established conventions and customary practices?

The variations observed in the detailed social practices in different geographical regions speak only of the merit ensuing from such variations in that particular locality. Wisdom lies not in rejecting those variations but in investigating the basis of such merit. It is easier to demolish at any time an edifice built after centuries of constructive contributions made by stalwarts like *Nanyadeva*, *Sharngadeva*, *Ramamatya*, *Somnatha*, *Vyankatamakhi*, and *Bhatkhande* etc. than to toil for working out the scientific basis if any.

Dr. Krishna Bisht rightly points out, “..... this tradition would be more honoured in observance than the breach. T.S. Eliot has said that a tradition ought to be preserved when it is good. In my humble opinion, the tradition of time theory is not merely good but very good – excellent, and therefore it must be preserved. So long as no happy results flow from demolishing a tradition, there is no point in such demolition. The *raga(s)* are so numerous that their systematic classification into a few groups saves the learner from confusion and the concert from being a medley of *raga(s)*. It prepares the mind of the listener. The deeply ingrained habit – the *Samskaras* - helps a mood and establish rapport between the artist and the audience... The very fact that the time theory has survived over the centuries speaks volumes in its favour.”

Influence of scientific advances

The impact of recent scientific advances seems to have influenced musicians to also search for the rationalization of the time theory on factual scientific grounds instead of upholding it merely for reasons of ‘upholding the tradition’ for sentimental reasons.

According to Bhatkhande, (1974), “Stated times of the night and day are assigned to particular raga(s), according to a design that might suggest a psycho-physiological basis.”³

However, Lath (1987) states, “He (Bhatkhande) never, so far as I know, spelled out what he wished to indicate by speaking of such a basis”⁴. He further points out that no one has ever tried to display and work out in proper empirical detail, the psycho-physiological basis which he believed was the ground for the *raga*-time connection. Mukund Lath seems to be satisfied only by raising the question rather than attempting to examine the inconstancy/constancy of the psychophysiology of a man which depends on his entire expressive and cognitive activity. What Bhatkhande probably wished to indicate but could not spell out for want of familiarity with the shifting expressiveness and cognitive sensitivity of a man as indicated by 24-hourly (circadian) and yearly (circannual) cycles of different indicator chemicals presented here-under after a brief resume of the time and the associated *raga* characteristics.

Time-dependent grouping of the *raga*(s)

In modern times, after making a detailed analysis of the *raga*(s) of the North Indian system, scholars have formulated two groups of *ragas* which are assigned to a particular time of the day or night. The *raga*(s) with *Komal Re Dha* and *Shuddha Ga Ni* come under the first and are to be sung at the commingling of day and night (*Sandhiprakash raga*(s)). The *raga*(s) with *Shuddha Re Ga Dha* come under the second category which are to be sung after the twilight *raga*(s). The *raga*(s) having *komal Ga Ni* come under the third assemblage and are sung after the second category of *raga*(s). Further *Tivra Madhyam* is indicative of the evening, while *Shuddha Madhyam* is of the morning time. If the *Vadi* is in *purvanga*, it is an evening melody and if it is in the *uttaranga* then a morning one. However, there are some exceptions too.

Such results appear to emanate from an attempted analysis (by Bhatkhande, according to Mukund Lath) after the tradition of singing *raga*(s) at the prescribed time had established itself. This must have been due originally to the observed maximal effect and not because the *swara*(s) were the ‘a-priori’ requirement of such *raga*(s) within any group as is usually implied.

Bhatkhande's analytical study of the *raga(s)* resulting in pointing out the occurrence of certain particular *swara(s)* in the *raga(s)* sung at particular times could be analogous to working out the grammatical rules after a language has established itself. Subsequently these rules are readily available for the ease of students who begin to learn the language.

The *ragas* that could not conform to the worked-out commonality continued to remain as exceptions.

In old texts, there has been a mention of some *raga(s)* which could be performed at any time (*Sarvakaliya*). For example, in *Sangita Parijata*, a score of such *ragas* is mentioned.

This could further be indicative of the fact that the instances of *raga(s)* with almost the same impact, irrespective of the time of their performance, had to be designated as *Sarvakaliya* suggesting that no element of fanaticism or irrationality was allowed to influence the decision-making process involved in the grouping of *ragas* or working out their intragroup commonality.

Earlier, musicians could not observe the time rule on All India Radio because round-the-clock broadcasts were not in vogue. However, later such broadcasts became a normal practice on All India Radio, resulting in such restrictions fading away. Further an inconvenient fanatic adherence to the time theory need not necessarily be preferred over the convenience of the broadcasting timings. Adjustments are always conducive to the growth of any particular system.

In olden times also, the *raga*-time rule seems to have been allowed flexibility:

“*rangabhuma nripajnyam kaladosho na vidyate*”⁵

i.e., the law of time may be violated on the drama stage, or by the king's order.

This is proof of the fact that, as far as possible, it is better to adhere to the requirements of the time theory but not to the extent of irrational fanaticism.

However, the scientific basis of this requirement is to be thoroughly researched in the relevant physiological system for which the maximal impact of music has to be created.

Human physiological processes in relation to time theory

Moreover, a better approach to scientific study seems to be an extensive scientific search on the functioning of human physiological processes, particularly those that might serve as indicators of the effect of different times of the day and/or seasons of the year on the neuro-endocrinologically mediated changes in perceptual sensitivity and expressive activity.

Since the time theory advocates, though impliedly, that keeping the impactor(musician) and

the impacted(listener) constant, the *Raga* of the impacting material should, ideally speaking, change with time; the best approach to locate a scientific basis, if any lies in ascertaining whether throughout the 24 hours, the impactor and the impacted also change physiologically, neurologically, psychologically, and endocrinologically or not.

While quoting Ibn Sina, Curt Sachs writes, “As early a theoretician as *Ibn-Sina* (980-1037 A.D.) protests against comparing musical ratios with the stars or with mental states, since this is the habit of those who do not keep the various sciences apart nor know what they directly or indirectly include.”

Even this argument is outdated particularly in view of the grand unification theory as envisaged by Einstein foreseeing all time-space-causality created matter and energy as the non-dual singleness. The artificial boundaries that kept sciences apart are fast losing their distinctness as is evident by the appearance of many interdisciplinary fields of knowledge – biochemistry uniting biology and chemistry and bio-physics merging biology and physics respectively. A recent example is that of combining a fine art (like music) with science (psychology) in psycho-musicology taught in Sweden and Germany. *Ibn-Sina*'s protest against comparing musical ratios with stars and mental states is justified because such comparisons are not substantiated by reason. But this must not be taken in any way as having any bearing on the validity of the time theory of Hindustani music, the sole objective of which is to recommend the time (of performance of *ragas*) most conducive for the production of desired impacting potential, keeping in view the circadian and circannual changes (indicative of the expressiveness of the musician and sensitivity of the listener) within the human.

The inquisitiveness evokes ideas both for and against the time theory of Hindustani Music (and recommendation to uphold it - Bisht 1985) has proved to be of immense value as a source of inspiration and stimulus for undertaking the extensive scanning of diverse scientific disciplines for explaining the underlying yet hitherto unidentified reasons that might have led to the origination, growth and development of what we call the time theory of Hindustani music. This may not only result in specifying exactly Bhatkhande's psycho-physiological basis, but also (what Mukund Lath calls) spell out the possible underlying 'basis'.

Convention and its merit

The foregoing discussion leads to the conclusion that

- a. The initiation of a convention or customary practice (here the time theory) cannot happen without any perceived advantage.

- b. The continuation and reinforcement of the convention or customary practice will depend on the continued concomitance or association of the advantage.
- c. The advantage for the allotment of time for the performance of a *raga* must have been no other than the maximality of the impact/effect produced.
- d. Impact or effect emanates from and is received in the psychobiological system (here man) that changes internally with the time, repeating itself in a circadian manner. Hence the term "chronobiology" is suggestive of the internal biological clock within man.
- e. Therefore, the performance as well as the sensitivity-dependent effect of a particular *raga* will also change with time because of the associated sensory or psychophysiological changes.

Hence, the test of the validity of time theory is the optimality of the effect on the audience.

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Music of India and entertainment industry ***A search for new opportunities***

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Index term : Entertainment, Music, Bollywood, Concerts, Television Radio, Artists.

Abstract : The Music industry has always been associated with the entertainment business. As the latter keeps on changing its horizon, music also has to adjust to new challenges and opportunities. This tug of war between musicians and their promoters, show managers, producers, broadcasters, sponsors, patrons etc., continues. On one side, there are artists, accompanists, arrangers, etc, and on the other are show managers, studios, music companies, electronic media, and other market forces that control and sometimes curb music. This struggle has been prevalent from the very beginning of our cultural evolution but presently it is more dynamic and diverse. Hence, it needs a thorough review. The same has been analysed in this article post-independence.

Introduction : In this article, we will deal with the entertainment aspect only as we need to analyze the entertainment industry.

Traditionally, music has been connected with entertainment. Sangeet Parijat describes two objectives of music, one of which is entertainment. Various folk traditions of music have been a key source of entertainment even when there was no internet, no mobile phones, no laptops, no electronic media, etc. Music was the cheapest and most effective pass time during the initial days of human endeavour and aspiration. Mothers use lullabies to get their babies on sleep. Peasants sing to get relief from fatigue and inclement weather while they work hard on their farms. Many folk traditions originated when workers and peasants would sing their hearts as they worked in tough climates and unfavourable working conditions. The tradition of singing folk songs is one of many such practices that evolved as hard-working labourer expressed their emotions by singing and dancing. Even a baby claps and moves her limbs to express happiness or irritation at the circumstances she encounters.

Musical melodies are an expression of our sentiments and emotions. Playing them on a musical instrument, singing a song, or listening to one's favourite music gives mental satisfaction.

What is music?

Generally, singing a song, or playing its tune on some instrument, is considered as creating music. There is a saying, "Singing and sobbing are known to all." Most of the common masses think that singing is music. They associate it with singing songs or playing the same on an instrument.

However, when it comes to musicians, music is a well-defined concept. The artists consider it as a fine art. On the list of the five fine arts, music and literature are at the top. The Indian philosopher and thinker Bhartrihari reveals the same as follows,

"Sahitya Sangeet Kala Viheenaha, Sakshat Pashuh Puchcha-vishaana heenaha"

Meaning, those who live without music and literature, are like animals without horns and tails.

Dr. Radhakrishnan, the great philosopher/teacher and the former President of India stated in his famous book that a poem expressed perfectly and charged with sentiment, becomes a musical genre.¹

Music is a fine art that involves relates to singing, playing a musical instrument, and dancing. In music, the medium of expression is sound. All sounds are not musical ones. Musical sounds are said to have certain characteristics like softness, pleasantness, clarity, etc. The sounds used in music are thus called 'Naada'. Naada is expressed through musical notes. These musical notes do not have any substantial relevance for the layman. The masses do not ponder over the minute ideas like the accuracy of musical notes, the pitch, the composition etc. They just like or dislike the musical compositions they listen to. Therefore, the concepts like the composition, 'Swara Sadhana', purity of Raga, the perfection of certain techniques etc, which are very important to a music critic but do not have much significance to the masses.

Thus, music is expressed through the medium of sound. The pleasing sounds or 'naada' is expressed through a variety of musical notes that have evolved over the ages. These musical notes create music. We can use the vocal cords, which are gifted by Nature, or the man-made musical instruments available in different shapes and sizes to create music. Sometimes,

¹An idealist view of life, Dr S. Radhakrishnan, P.91-100.

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the musical notes are created just by whistling; here, one can adjust one's lips to create different musical notes. At present, the western world considers the art of dance unique and separate from music. However, here in India, the trifecta of vocal music, instrumental music and dance are included are the same art of music.

Many artists submit that one can polish an artist to perfection, but the artists cannot be created; they are born through the grace of God.

For the masses, arts in general and music in particular, make the artists glamorous. Everybody is infected by genuine and pleasant music. Subsequently, everybody wants to learn it and wishes to mastery over the art. But in the opinion of Shri L. K. Pandit,² in the music Institutes we do not create 'Tansens' but 'Kaansens'. Every learner of music cannot necessarily become an artist, but he/she surely can become 'Kaansen' [the appreciator of music].

On the basis of the above description, the art of music can be associated with two basic components: the creator of music [the artist] and the listener, or audience. The linking medium that connects these two is the art into form. There are numerous forms of music which have been categorized by musicologists in different classes. Some of them, for instance, are: popular music, folk music, film music, light music, devotional music, and last but not the least, classical music. Classical music is further divided into classical and semi-classical music. There are different classes and types of musical forms.

Historians tell us that man used to produce different sounds during different experiences – joyous, sad, passionate, soothing, etc.³ Nature has been our great teacher. Man has learnt a lot from nature. He imitated the sounds that he used to hear around him. The sound of thunder, the chirping of birds, the grunting, and shrieking of different animals, etc, became the raw material for the vocal training of human beings. Hence, whatever voices he produced, his partners guessed his state of mind from them. This guesswork led to the development of a kind of verbal communication, which finally opened our doors to linguistic skills. Music also came from natural sounds.⁴

In *Sangeet Parijat* also, *Pt. Ahobal* has proposed two objectives of music. Namely, *Janranjan*, that i.e. for entertainment and *BhavBhanjan*, that is emancipation.

² Former Associate Professor in the Department of music, Delhi University and also, Former Programme Executive, for All India Radio, L. K. Pandit has been an eminent vocalist and A Grade artist in Akashvani.

³ Story of Civilisations, Richard Toflar, P.32.

⁴ See Sangeet Ratnakar, Pindotpatti Prakaran of the 1st Chapter.

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Though we know that music has been used by our ancestors mainly for entertainment purposes, the entertainment industry grew slowly but steadily during the industrial revolution. Before the revolution, entertaining artists earned their living, but it was not organized in a manner that we could consider the entertainment industry. Soon after the industrial revolution, things changed drastically and entertainment evolved as a specific industry. In medieval times, music concerts had begun to take place in Europe and elsewhere. In India, we had two different streams of musical entertainment. One was related to *Durbars* and the other was temple music. A third stream was also evolving in rural areas. Folk traditions of music and dance were getting organized slowly. Though these communities relating to folk music were marginalized, as the historians put it,⁵ they were invited to social functions and ceremonies to entertain the rural masses.

We will deal with the present status of the entertainment industry and hence will not go into its historical aspect. We shall also keep our discussion limited only to the Indian context only.

Background

Before coming to the present era of entertainment, let us have a glimpse, some taste of its status during our freedom struggle. As Europeans came to India, they gradually controlled Indian political space, and influenced our cultural traditions. From Goa to Pondicherry, Church music evolved as our local folks got converted to Christianity by European missionaries. Christians, Jews and Parsis learnt Western forms of music and spread the same in coastal India.⁶

As the 20th century ushered in, cinema came to India. In 1933, the first talking film was produced in India. Cinema brought new opportunities for music artists as well as composers/arrangers of music. Till this time, recording capabilities had been spreading throughout to our country, and many sound recordists have established themselves as sound specialists. Thus began the entertainment industry since film music had to be made available for the elite classes of Indian society to purchase. Recording companies like HMV⁷ had established offices in India and retail stores had opened. Film Industry initially came out in the cities like Calcutta and Lahore but ultimately this industry shifted to Bombay or Mumbai as we call it presently. Since then, Mumbai has been the City of Dreams. Each day, many men and women of all ages catch trains from almost all corners of India to reach this multicultural

⁵ P. 121-125, History of arts and artists, another side. S Majumdar.

⁶ Apr 23, 2015. Sansad TV. Youtube link: <https://www.youtube.com/watch?v=AO5ZH67LQ-4>

⁷ <https://hmv.com/blog/music/100-years-of-hmv-our-story-so-far>

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and multi-ethnic metropolis. The objectives may be different for different people; but the target is the same – to get to Mumbai and try their luck. Most of adolescents run from their native cities/villages in order to become actors or actresses. Some wish to become singers. The essence of all this is that everybody is influenced by the glamour and glitter of the great metropolis of Mumbai.

All activities with regard to cinema and popular music begin in Bollywood. It is not that other parts of India have nothing to do with these activities. There are other film cities too. And there are other localities also where popular music is composed and recorded. But the film industry as well as the music industry have made their strongholds in Mumbai, not in recent years, but from the pre-independence era. That is why, when one has to study the film and music industry, he/she has to turn to Mumbai. Mumbai is a city of ambition, founded upon an island created by human labour and home to vast disparities and contradictions. For the past eighty-odd years, India's popular music industry has been dominated by film songs from Mumbai. Recently, a new category of national popular music, Indipop, has emerged in tandem with economic liberalization, the rise of satellite television, and the growing significance of the global Indian Diaspora. The word "Indipop" has been used in an article, by Peter Manuel.⁸,

However, Indipop has struggled to achieve widespread success and remains largely a product of urban, middle, and upper class experience. With roots in the cosmopolitan, westward-looking at the culture of Mumbai's English-educated middle classes, Indipop music cannot merely be dismissed as an example of western cultural imperialism in India. Rather, the sound of Indipop evokes a practice of individual consumption and international consciousness that, although connected to global capitalism, is thoroughly tied to the unique histories and experiences of professional musicians and music marketers in Mumbai. Through ethnographic and textual study, this analysis provides a social history of Indipop in Mumbai and a study of the dynamic and contested manner in which artists and promoters construct a meaning for this new genre. Finally, the struggle of these individuals to connect with wider domestic and international markets parallels the anxiety felt by many of the country's urban elites struggling to understand their role in contemporary Indian society.

In the Indian Subcontinent, popular music or pop music as it is called in short came through the music of the cinema.

⁸ "Formal Structure in Popular Music as a Reflection of Socio-Economic Change" Published in "International Review of the Aesthetics and Sociology of Music", Vol. 16, No. 2. (Dec., 1985), pp. 163-180. Stable URL: <http://links.jstor.org/sici?sici=0351-5796%20198512%2916%>

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Bollywood, which Mumbai is synonymous with, has played an important role in shaping and developing the entertainment industry. Film music changed the scenario by initiating the art of writing musical compositions. This is also noteworthy because the film music in India neither could be included in category of the classical music nor could it be called folk music. In fact, it borrowed immensely from all kinds of music. Be it folk music, Raagdari music, devotional music, Sufi music, regional music, or western music. That is why; the film songs had the glimpse of all kinds of music. Thus, these kinds of songs cannot be included in a specific category. To solve the problem, the film songs were called popular music. In fact, this music has to be very popular. Soon it made its place on all channels of music. All the media was full of film music. Radio, television the recording industry and all media that was related to music directly or indirectly, gave remarkable space to film music. Common people, who had never thought of learning music, began to sing the movie melodies; it made its roots deep in the masses. The *rikshaw-walas*, hawkers the vegetable sellers and the drivers of different vehicles and people of all strata of society danced to the tune of the movie songs. The popularity of film music was such that initially, it was impossible to make a film without songs. The popularity of a film depended very much on India over the popularity of its songs. That is why; there is nothing wrong if film music in India is called popular music.

Although movie melodies are also an inseparable part of Indipop, initially, jazz, and fusion have influenced our music. Film music is affected by these forms of music too.

Jazz music influenced Indian popular music and showed a unique way for its new taste and tanner. However, Jazz got a new dimension in Indian environment. That is why; various new streams of Jazz came out in different tastes and forms. Indipop borrowed many of its properties from Jazz but, in turn, gave many things to it too. (Wim Van Der Meer: *Hindustani Music in the Twentieth Century*, PP. 101.)

Gradually, Indipop separated itself from the film industry, though, not fully. Many pop singers began to release private albums. In 80's the first such private Album got very popular in the Indian subcontinent. It was titled, "*Disco Diwane*" and the artist was a new talent from Pakistan – Nazia Hassan. Later on, Usha Uthap, Sharon Prabhakar, Baba Sehgal, etc., came up with new and innovative music albums. More recently, great pop stars like Daler Mehndi, Hemesh Reshamiya, Shilpa Rao, Mamta Sharma, Shaan, Honey Singh, etc. have brought a phenomenal change in the field of Indipop.

Some classical musicians are also trying their luck in the field. Eminent classical musician Shubha Mudgal has released several pop music albums. Sufi singers are also coming with

pop albums. There is no specific definition of Sufi music. Every singer who sings romantic songs tends to label him/her as a Sufi singer.

These newly emerging pop artists have brought about many remarkable changes in the presentability and production of music. The songs which previously were composed keeping in view the listening skills, now have become so visual that sometimes, words just do not matter. Music is regulated by market forces these days.

Commercialization of music

Like everybody else, musicians also have the right to earn from the art they possess. After all, they have to do something to live a decent life. Music is not only an art form but also a profession. It is this aspect of professionalism in music that inspires musicians to make their art more presentable and more sellable. Without these basic properties, there is nothing left for them. In such a scenario, musicians have to make several compromises as far as artistic value is concerned. The problem begins at this very point.

It has already been established that popular music in India is mainly based upon the movie melodies. Film industry needs musical compositions suitable to the story of the movie. Therefore, musicians do not have enough liberties while working on a film. They have to abide by the guidelines set by the director of the film.

As the films are filled with scenes full of vulgarity and violence, the musical composition should reflect the same. This leads to songs like "*Munni Badnaam Hui*", "*Sheela Ki Javani*" etc., with no artistic value but great salability.

Presently, there are several reality shows being telecast on different TV channels where the producers of the show claim that they wish to search for a certain kind of singing talent. Several auditions are conducted in different cities in the name of such TV reality shows. The selected candidates have to go through a well-set singing criterion. Moreover, to make the show more participatory, the viewers are asked to send SMSs in favour of the candidates they like. This leads to some fraudulent practices relating to the benefit of the networks that provide service for SMS. The candidates purchase SMS cards and distribute them amongst their friends and relatives in order to make as many SMSs as possible.

Sometimes, this search for new talents targets even little kids as young as five years old. Recently, a reality show titled "Indian Idol Junior", telecast on Soni TV, presented a five-year-old girl for the audition. She sang the popular song, "*Pallu Ke Peeche Chupa Ke Rakha Hai*". As the judges objected on account of the vulgarity, she presented another shocker – "*Chiknee Chameli*". Finally, though she was not selected for the show, yet it reflected as to

how badly our kids are being influenced by the commercialization of the music industry.

Now, the question arises as to what is the purpose of a song. The basic definition of music seems to have no substance with regard to the present state of Indian popular music. Every artist who comes to perform in the form of popular music has just one target – to earn as many bucks as possible. For this, he/she forgets everything but the “popularity Massala mix” that has the capacity to sell the music album. This masala consists of sexy words, provocative visuals, and overall an exciting video. The art of music is fast disappearing from this popular medium. The aspect of artistic beauty is easily forgotten in the madness of selling the “product” and earning as much money as possible.

Branches of the Entertainment Industry

As far as music is concerned, we presently have these important branches of entertainment. Though there may be many more but I mention here only those that need attention and further studies.

Entertainment Branches

1. Recording Industry– It began with metallic records for gramophones. Then came Records for record players which were called L. P’s. Gradually, tapes and cassettes evolved, and presently we have digital recording through computerized studios. These new tools have made music production very easy, and presently we can download music of our choice through the internet.
2. Film Industry – We have talked a bit about films or the cinema industry in this article. It gave shelter to musicians, composers, lyricists, music producers and sound editors etc. along with the traditional dance streams, it patronized folk and popular dance forms too. Artists related to instrumental music also get employment in the film industry. So many lives are getting their bread and butter through this.
3. Recording companies – music sellers like HMV, T series, Times cassette etc., evolved in time and are fading now due to a fall in demand for cassettes and recorded tapes. Mobile phones and computers have filled in the gap very efficiently.
4. Recording studio – Initially, there were many big studios in Mumbai and elsewhere in India, but gradually, digital recording came and studios were started and installed in smaller cities too. Regional entertainment industries evolved due to regional cinema coming into being. Tollywood, Kollywood, and many more such regional aspirations are rapidly evolving.

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Conclusion : The entertainment industry has transformed our music into an ever-changing popular stream of music. This needs a very thorough examination, and a book can easily be composed on the topic. However, let me state here that the entertainment industry has always been sympathetic to our traditional classical music. Many cassettes and CDs have been launched by various music companies involving great musicians like Pt. Ravishankar, Pt. Nikhil Banerjee, Pt. Jasraj, Ustad Bade Ghulam Ali Khan, etc. but as new technologies came into being, the era of cassettes and tapes ended. Now, we can listen to our favourite artists on youtube and other such platforms.

On the other hand the entertainment industry has been responsible for creating various new new ways of regulating music. Show managers who arrange and organize music concerts and shows in India and abroad, Stage managers and choreographers who look into stage-related issues, and Sponsors who foot the bills of the expenses incurred. We cannot ignore these professionals, without which the artists will hardly survive. They are like the modern patrons of our music.

Finally, let us conclude that our music is bound to take new shapes and touch new horizons in this era of an ever-changing entertainment industry in India.

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The Influx of Sound Dynamics: A perspective of Music and Physics

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Index term : Sound, *Nada*, Waves, Presentation, Acoustics, Interference, Absorption Coefficient

Abstract : Learning the sound dynamics of a music piece helps a musician in the pursuit of composing, recording and presenting music of higher quality. The most effective way to create efficient environment to present music before an audience depends largely on the placement of microphones and speakers in an auditorium or a recording studio. In this work, an understanding of concepts of constructive and destructive interference on the superposition of sound waves is described which will help a musician to creatively improve his performance. An experiment is conducted to calculate the absorption coefficient of different sound-absorbing materials. Knowing the physics of sound-absorbing materials will help composers to design their studios.

Introduction : Music is expressed only through the medium of sound. Sound can be distinguished as musical and non-musical. A musical sound is a perfectly continuous and uniform sensation, while noise is the result of irregular and distinctly perceptible alternations of various kinds of sounds. [1]. The dynamics of sound are the variation in loudness which occurs in a musical passage. Dynamics come into the picture at all the stages of the production of music, its recording, and arrangement.[2]. It plays an important role in mixing when the composers use compression and expansion, limit the range, and use noise gates [2]. The study on the technical details of compression techniques used in the production of music and its recording is reported in the literature [3]. Anders et al. [4] did research on the prediction of the perception of the performance of dynamics in music with the help of ensemble learning. Lots of research is done on the use of sound dynamics for the production of music, its effect on acoustical parameters, absorption, loudness, etc. [5-7]

In the current research work, the different aspects of music are related to the basic physics of sound. This will give you a knowledge of sound dynamics, which is essential for a musician to successfully create an ambience to display beautiful music that can be heard clearly and is soothing to the ear.

2. Experimental

2.1 Experimental observations were taken in a studio. A group of research students visited a studio and listened to the sound coming out of two speakers, placed side by side, and then after shifting the position of one of the speakers. The position of the listeners was the same. The students heard the different intensifying of sound at different angles in the same room. Then the arrangement of two audio sources was kept constant, and the sound was heard by standing at different positions in the same room. At some points the sound was loud, at some very frail and at some, totally no sound.

Table 1: The observations at different positions of speaker keeping listener at the same place

Situation	Position of speaker 1	Position of speaker 2	Observation
1	A	B (same phase)	Louder sound
2	A	C (opposite phase)	No Sound
3	A (blocked)	C (opposite phase)	Sound heard
4	A	D (same phase, Moving back)	Loudness decreased
5	A	E (same phase, Moving back further)	Loudness increased

2.2 To find the absorption coefficient of potential absorbing materials for sound waves, an experiment is performed in the laboratory. The block diagram for the experimental setup is shown in Fig [1]. A headphone connected to an audio generator worked as a source, while a microphone received the sound after getting reflected from the experimental material. The intensity of our coming sound was noted in decibels keeping the amplitude of the input signal to be constant. The frequency of sound was varied from 200 Hz to 10 KHz and intensity measurements were done. The experiment is repeated for different materials, like cotton, foam, egg shell, and egg tray.

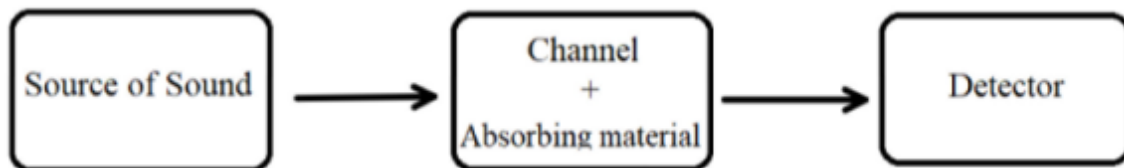


Figure 1: Block diagram of the experimental setup used for measuring the absorption Coefficient

3. Results and Discussions

The word *Nada* is derived from two syllables *Na* and *Da*. Phonetically, the letter *Na* indicates life, and *Da* indicates fire. Therefore, *Nada* is the combination of life and fire. There are two types of *Nada*- *Ahat Nada* (produced by striking two objects together), whereas *Anahat Nada* (the sound Omnipresent without any external factor and is related to the human ear). [8-9]. The word '*Shruti*' comes from the ancient Sanskrit saying "*Shrutyate iti shruti*": what is heard is a '*Shruti*'. This is possible only if we 'stay' on a *Nada* (*Nyasa*) which allows the human ear to recognize it as a specific 'musical' note.

The loudness of human voice is dependent on the structure of the vocal cords and the frequency depends upon the vibration and elasticity. Even with *riyaz*(*practice*), frequency of the sound of a human cannot be altered. Although the audible range of the frequency is 20Hz to 20000Hz, the most soothing sound for humans ranges from 400-1000KHz.

Sound waves are also a good example of spherical waves. When a body or an object vibrates or oscillates in a medium, a sound wave is produced it wave travels in all possible directions.

The characteristics of any musical sound depend on its loudness, pitch, and timbre.[8]

Intensity: The magnitude or intensity signifies a louder, weaker, greater, or smaller amplitude of *Nada*. The force used determines the characteristics of *Nada*. The amount of sound energy crossing per unit area per unit time is the intensity of sound. The loudness of a sound depends upon the intensity and the sensitivity of the ear. It is proportional to the square of the amplitude and surface area of the sounding body. If the source of sound produces waves in all possible directions, then the intensity of sound can be calculated by the inverse of square of the distance between the source and the listener. [10]

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Pitch : The pitch of the sound indicates a high or low *Nada*, depending upon the frequency. A source of high frequency produces a shrill sound, while low frequency produces a lower *Nada*. [10]

Timbre: Different mediums/sources have different sounds. The timbre or quality of the sound helps us to distinguish between two sounds that have the same loudness and pitch. [10]

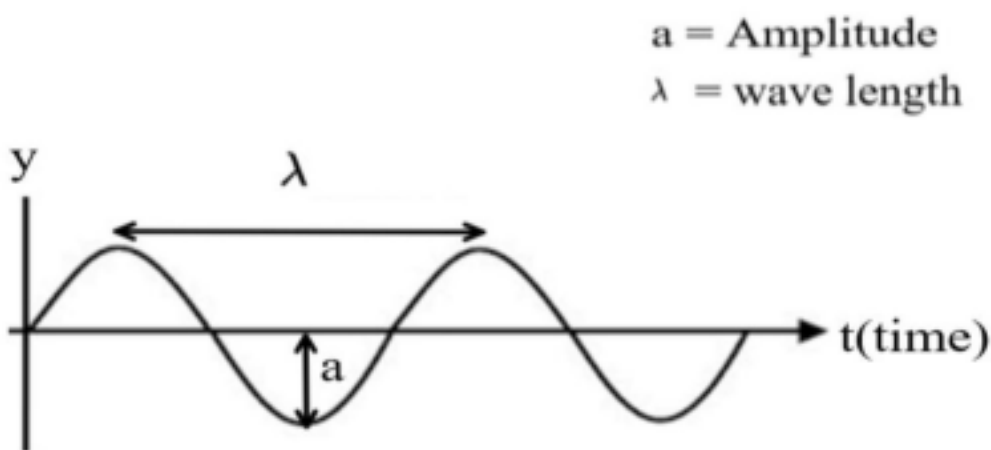


Figure 2: Representation of a sound wave

Figure[2] is a representation of a sound wave with its amplitude and wavelength. The maximum displacement of a point or the peak is called the amplitude. The distance between two peaks of a wave is called, its wavelength.

3.1 The experimental observations in Table 1 are related to basic concepts of physics and sound dynamics. When two or more waves of sound are coming from different audio sources interact with each other at the same instant, they superimpose. A resultant wave is produced, which is the sum of all the different waves. This process of physics is known as Interference. [10]

Situation 1: When both audio sources are side by side such that two waves are coming from two different audio sources with the same frequency in the same direction. [fig 3a]

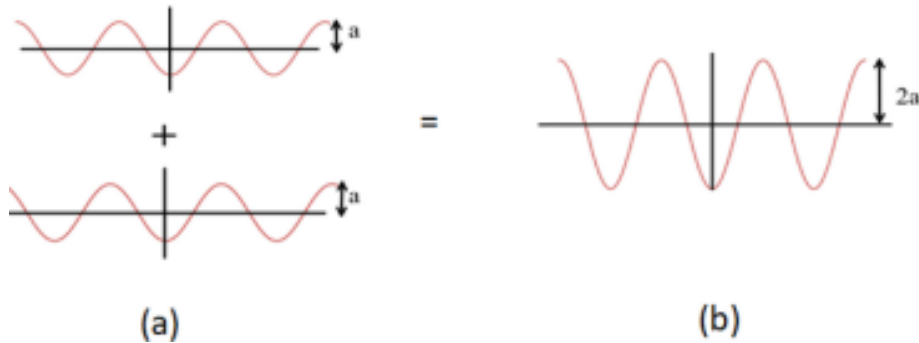


Fig 3: Superposition of two sound waves with zero phase difference

Then the resultant wave reaching us have of similar characteristics as the original waves. However, its amplitude will be higher, fig [3b]. This is called Constructive Interference. When the path difference between two waves is an integral multiple of the wavelength, constructive interference takes place, and amplitudes are added up.

The path difference = $n\lambda$, where n is an integer

Situation 2: If two audio waves of the same frequency, moving in the same direction and having a phase difference of 180° [fig4a] superimpose, they would result in destructive interference. The resultant wave, which is the sum of two waves, will casue total destructive interference if the phase difference is exactly 180° the and the amplitudes of the original waves are the same [fig4b]. The path difference in this case is

Path difference= $(2n-1)\lambda/2$, where n is an integer

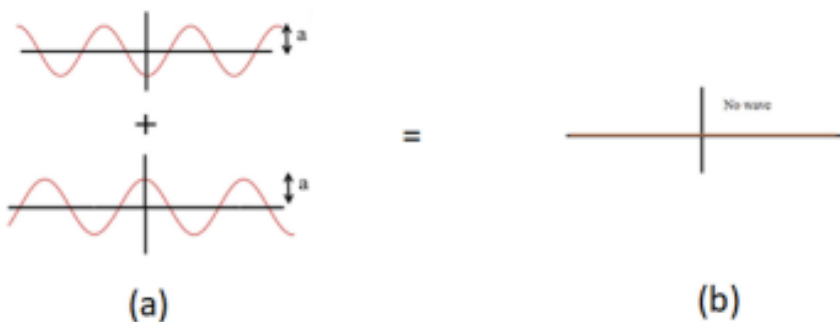


Fig 4: Superposition of two sound waves with 180° phase difference

Situation 3: If one of the speakers is blocked, then the resultant wave will be the same as the original wave coming from the unblocked speaker [figure 5]

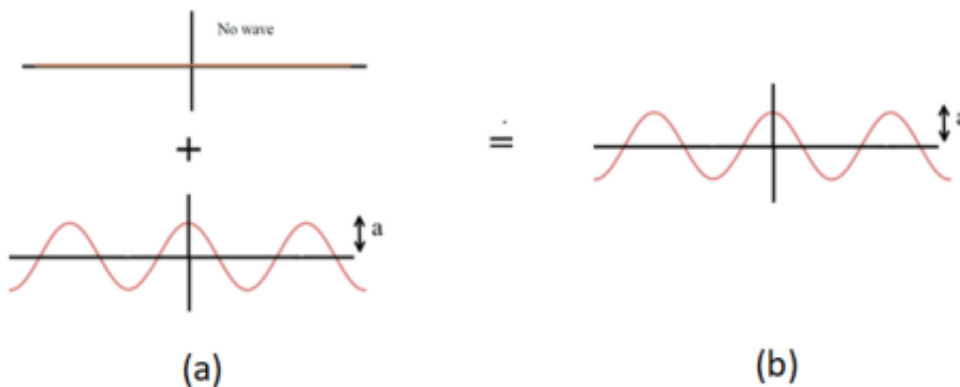


Fig 5: Explanation for situation 3

Situations 4 and 5: If speaker 2 is moved backwards keeping the position of the speaker 1 the same, there will be regions of constructive and destructive interference. Whenever, the path difference between travelling waves is an integral multiple of the wavelength the amplitude of the sound will be high, otherwise low in the case of destructive interference. The same explanation can be given for the fact that when speakers are that fixed position and the listener changes position in the same room, the amplitude of sound too changes & varies depending on whether it is constructive or destructive interference.

The above understanding of the concepts of sound dynamics may helps a musician decide the placement of microphones and speakers to give the best presentation of its music.

3.2 To make the performance of the musician most effective in terms of melody, noise-free presentation in an auditorium or a recording studio depends largely on the design of the walls, roofs, the materials used for sound absorption, sounds proofing etc. The sound absorbing materials have the characteristic to absorb reverberant energy. They reduce the reverberation in a space and are called acoustic materials [8]. A sound-absorbing material used in auditoriums or recording studios should have a good absorption coefficient. The values of absorption coefficient can be calculated using the formula [11]

$$\text{Absorption Coefficient } (\acute{a}) = \frac{\text{Intensity of sound reflected by the surface}}{\text{Intensity of Incident sound}}$$

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The obtained values calculated by the experiment described in section 2.2 are shown in table 2.

Table 2: The values of absorption coefficients calculated for different materials.

SNO	Frequency(Hz)	Absorption coefficient(α)			
		Foam	Cotton	Egg tray	Egg shell
1	100	0.3405	0.3688	0.6027	0.5735
2	200	0.3550	0.365	0.6301	0.5882
3	300	0.3695	0.3688	0.6438	0.6176
4	400	0.3840	0.3688	0.6712	0.6470
5	500	0.3985	0.375	0.6849	0.6470
6	600	0.4040	0.3711	0.7534	0.6617
7	700	0.4057	0.375	0.8219	0.6911
8	800	0.3913	0.375	0.8493	0.6617
9	900	0.4202	0.4027	0.7534	0.7941
10	1000	0.4557	0.3888	0.6983	0.75
11	2000	0.3913	0.395	0.7671	0.8970
12	3000	0.4202	0.3927	0.6986	0.8235
13	4000	0.4347	0.3888	0.6438	0.6323
14	5000	0.3968	0.3802	0.5890	0.6176
15	6000	0.3967	0.3801	0.5890	0.6617
16	7000	0.3913	0.3800	0.6164	0.5882
17	8000	0.3957	0.375	0.6027	0.6029
18	9000	0.3913	0.378	0.5890	0.5882
19	10000	0.4057	0.3888	0.5890	0.5735

The values of absorption coefficient obtained for foam, cotton, egg tray, and eggshell match with the reported values earlier [12]

The optimum value of absorption coefficient 0.8970 is obtained for egg shells at 2000 KHz indicates its application as potential material for sound absorption used in recording studios and auditoriums.

4. Conclusion

The sound experience in an auditorium is highly dependent on the placement of microphones and speakers in a room. The placement of the microphone depends on the genre of the song, music, the instruments used, and the acoustics of the room. The sound wave coming out of the microphone and speakers suffer interference by waves coming after reflection from walls or different materials. The interference of these waves leads to

- a. Constructive interference
- b. Destructive interference

Whenever constructive interference takes place, amplitude increases; however, in the case of destructive interference, amplitudes get subtracted. Sometimes there is total destruction and the net amplitude is zero. Since amplitudes are proportional to the intensity of sound or loudness, the placement of microphones and speakers may affect the loudness, which may become high, low, or zero and may form dead zones in the auditorium.

These interference patterns also depend on the design of the auditorium or studio, its walls, ceiling and various objects present. Hence, the placement of microphones and speakers should be done in a way to get maximum sound effects in all the regions of the place, avoiding dead zones.

The acoustics of a sound studio depend on sound absorption, soundproofing, reverberation, echo etc. The absorption properties depend on the material's density and surface regularity. As per our result the optimum value of the absorption coefficient of egg shells makes them a suitable material to be used in soundproofing. Egg trays, cotton, and foam are also potential materials that can be used for sound absorption. It can also be noted that the absorption is maximum in the frequency range of 800-2000 KHz.

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Semiotic Analysis of The Ragini(s) of Raga Deepak Through Ragamala Paintings

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Index term : *Raga Deepak, Ragamala Paintings, Semiosis, Raga-Ragini*

Abstract: Hindustani classical music is a very expressive art form. Through its development during medieval times, the melodic mode (also known as the Raga) has been expressed through paintings. These *raga(s)* along with their consort, the *Ragini (s)* are picturised beautifully by artists in the *ragamala* paintings. This study aims to delve into one such parent *raga Deepak*, and its *Ragini(s)*, and study it through the semiotic analysis of the paintings.

Introduction : Semiosis is a study relating to signs and symbols; visuals and their meaning. Merriam-Webster Dictionary describes Semiosis as a general philosophical theory of signs and symbols that deals especially with their function in both artificially constructed and natural languages and comprises syntactics¹, semantics², and pragmatics³; the word finds its origin in Greek *semeiotikos* observant of signs, from *semeiousthai* to interpret signs, from *semeion* sign, and *sema* sign.⁴

A *ragamala*, (translated from Sanskrit as “garland of *ragas*,”) is a series of paintings depicting Indian musical modes or *ragas*. The depiction of these *raga* moods was a favoured subject in Indian courts and can be traced to the 5th to 7th-century *Brihaddeshi* treatise. Often, one finds poetry describing the *raga* and its mood on the margins of the painting called *Raga-dhyana(s)*. These works thus evocatively express the intersections of painting, poetry, and

¹ a branch of semiotics that deals with the formal relations between signs or expressions in abstraction from their signification and their interpreters.

² a branch of semiotics dealing with the relations between signs and what they refer to.

³ a branch of semiotics that deals with the relation between signs or linguistic expressions and their users.

⁴ “Semiotics” Merriam-Webster.com Dictionary, Merriam-Webster, <https://www.merriam-webster.com/dictionary/semiotics>.

music in Indian court art.⁵ Besides the oral traditions (of which there are no records), *ragamala* miniatures seem to have been the primary means for transmitting the aesthetic features of *raga(s)* and *ragini(s)* from the 15th to the 19th century. These paintings depict *raga* visuals which in turn humanises the *raga*. *Raga(s)* is generally understood to denote the male protagonist, and *Ragini* the female. It is supposed that the Hindu deity *Shiva* has created the five *raga(s)* from his five mouths, and the sixth is created by *Parvati*.

A few musicologists (like *Damodara* and *Lochana*) developed the concept of the *Raga-Ragini* Classification. The four different tenets (or *mat*) were *Shiv-mat* and *Krishna-mat*, of six *Raga(s)* and thirty-six *Ragini(s)* and *Hanu-mat* and *Bharata-mat*, established the concept of six *Raga(s)* and thirty *Ragini(s)*. Here, *Raga(s)* are supposed to be as Husband and *Ragini(s)* are supposed to be the of particular *Raga*. This means each *Raga* has six or five wives per the classification.

Tenets/mat	Raga(s)
<i>Shiva-mat</i>	<i>Shri, Vasant, Bhairav, Pancham, Natnarayan, Megh</i>
<i>Hanu-mat</i>	<i>Bhairav, Kaushik, Hindol, Deepak, Shri Megh</i>
<i>Krishna-mat</i>	<i>Shri, Vasant, Bhairav, Pancham Natnarayan Megh</i>
<i>Bharata-mat</i>	<i>Bhairav, Malkauns, Hindol, Deepak, Shri, Megh</i>

Table 1: Tenets of Raga-Ragini Classification

According to *Bharata-mat* and *Hanu-mat*, *Raga Deepak* has been listed as one of the six parent *raga(s)*. In this paper *Raga, Deepak* and its *Ragini(s)* would be studied and analysed through a few specimen *Ragamala* illustrations.

Raga Deepak

Deepak means lamp or flame; this *raga* is a celebration of light. The *raga* is associated with night and is meant to evoke the mood of intimacy between lovers. Legend has it that one of Emperor Akbar’s musicians started a palace fire after being forced to play this *raga* against his better judgment.



Fig. 1: Ragamala painting depicting Raga Deepak.⁵

⁵<https://www.metmuseum.org/exhibitions/listings/2014/ragamala>.

The *raga* is mainly depicted with red, yellow and black colours. The red background, in Central Indian tradition, symbolises passion. The painting (*fig.1*) is in strict frontal view, with no attempt at perspective. A man and woman, are seated, listening to music played by a figure sitting on the left. The *Nayaka* is shown as young, brave, calm, and royal. Instead of fire, the artist has chosen to depict the scenery with a soft, candlelight-like warmth, which in turn heightens the seductive feel of the painting. *Raga-prabhava* or the warmth is felt through surroundings, and in the body.

The Ragini(s) of Raga Deepak

The notion of *Ragini* as a graceful phase of a *raga*, appointed with a feminine ending appears as characteristic of the Hindustani Classical Music system. *Sangita Makaranda* also marks the beginning of the distinction between *raga(s)* and *ragini (s)* – a classification of the melodies into masculine and feminine groups, or in some cases even three groups of masculine melodies (or *pullinga raga*), feminine melodies (or *stree raga*) and neuter melodies (or *napunsaka raga*), according to the character of the feeling (or *rasa*). This classification elucidated to *Brahma*, allocates the sentiments of wonder, courage, or anger to male melodies; the female melodies are assigned the sentiments of love, laughter, and sorrow; while the neuter melodies are assigned the sentiments of terror, fear, disgust, and peace.⁶

The Five *Ragini (s)* of *Raga Deepak* are-

1. *Ragini Todi*
2. *Ragini Kamodini*
3. *Ragini Gujri*
4. *Ragini Kachheli*
5. *Ragini Patamanjari*

Ragini Todi

The *Ragini Todi* is picturised by an anonymous artist from Bundi (*fig. 2*). *Nayika* here is a beautiful



Fig.2: Raganala painting depicting Ragini Todi⁶

⁶ Gangoly, O.C., *Ragas & Raginis*, 1935, Calcutta, Nalanda Books on Asian Art, Page 71.

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maiden, alone in a dark forest. Her body is adorned and anointed with saffron. The *nayika Abhisarika* (or the one who moves), and moves out to meet her husband. She is pictured defying all kinds of tribulations, dangers, and risks of the forest. She is portrayed in motion towards her destination, staying in the groove, moving hither and thither like a snake. She is much attached to her husband, and her hue is saffron due to being overwhelmed by love. The deers here are seen symbolising purity, innocence, playfulness and movement.

Ragini Kamodini

The *Ragini Kamodini* is imagined as a princess who is in waiting for her lover to return. The lady depicted holds two garlands in her hand (*fig.3*), possibly of *champaka* flowers, a tree, a flowing rivulet, some cottages and six palm trees against the sombre blue background are part of the composition. She has made the leis of flowers for her lover. She is supposed to excite the onlookers as she waits for her beloved.

The *Ragini* is a captivating, young, lovelorn lady with a complexion like *Druva* grass, whose body is adorned with the most pleasing *shringara*. But this does little to assuage her grief. She goes into the woods without a confidante (or *sakhi*) by her side. She has no other desire but to meet her lover.

Ragini Gujri

Depicted as a lady seated on a carpet (*fig.4*), playing the *Veena* the *Ragini Gujri* awaits her absent betrothed. She seems to point at a large bird, symbolising her lover's absence, and looks over longingly. Pairs of reunited birds, symbolic of the reunited human lovers fly overhead. Representing *Virahotkanthita Nayika*⁷.

She is depicted playing the melody of love, the fieriest of all emotions, on the *veena*. She awaits her lover, the distressed heroine. Due to his preoccupation, he has failed to return home. The time depicted is daytime but the background is red, and fiery depicting an association with *Deepak Raga*.



*Fig.3: Ragamala painting depicting Ragini Kamodini*⁴

⁷ *nayika* steeped in similar anguish induced by *viraha*, or a parting from her lover, and experiences a grief of a kind that envelopes her in feelings of longing and melancholy.

Ragini Kachheli

Texts describe *Ragini Kachheli* as the song of the tortoise. A youthful damsel is seen, she is beautiful and elegantly bejeweled. The painting suggests that, like the notes of the tortoise *Ragini Kachheli* is a low-pitched but formidable melody with sharp notes vibrating correspondingly with the brook. The tortoise in Indian fables is seen as endowed with a divine spirit, always helping a cause and the *ragini* too recreates spirit by always being pleasant.

This *ragini* has been categorised as one of the consorts of *Raga Deepak*; and is the melody of love like other *Deepak Ragini(s)*, but neither the love in separation nor the love in union. *Ragini* instead reveals love's great intensity and mind-tossing with the heat of passion. But yet she does not have her lover to quench it. He is neither with her nor far away from her. Hence the *Ragini* reveals a mind that would not like to have its love away from it, even for a little time.

Seen seated on her terrace; viewing two rams fight this *Virahotkanthita Nayika* is depicted interestingly and differently. The fight symbolises a rampant passion for love which plagues her heart and shows her mind in a contest (as rams in a fight symbolise conflict). She seems tranquil but is swirled by emotions.

She is depicted as a lady with henna on her hands. The 'song of the tortoise' or *Kachheli* reveals the unity of tough and tender like that of the metaphorical reptile.



Fig.4: Ragamala painting depicting Ragini Gujri¹¹



Fig. 5: Ragamala painting depicting Ragini Kachheli¹²

Ragini Patamanjari

The *Patmanjari Ragini* is a sombre but beautiful melody, that stands to symbolise the anguish of a woman separated from her lover in the image (Fig 5), the woman is shown as being reassured and attended to by her two servants, while the lover is depicted in a window above, removed from the action happening below. In this way, the painting alludes to the narrative of love and separation, further intensified by the atmosphere of nighttime loneliness and gloom.

A female figure (the *Virahokanthita nayika*), with her two attendants, is depicted in the bottom left of the image. The embers of anger glow as her lover prepares to leave. Reminded of his affection, she feels all the more mortified. She casts her face down and is speechless, but she sheds torrents of tears. A male figure appears in the window above, also accompanied by a female attendant who appears to be in conversation with him. The red-coloured clothes of the *Nayaka* represent a connection with *Raga Deepak*. He is shown holding a small flower in his hand, possibly a rose. The architectural space is divided skilfully, with distinct scenes or motifs taking place in each quadrant of the depicted scene. The background of the sky is dark, depicting sadness.

Conclusion: Through this analysis of the *ragamala* paintings of *Raga Deepak*, one can easily analyse the constant mood of the lovelorn.

The *Ragini(s)*, as represented by the *nayika(s)* in the paintings represent *Viraha Shringara*. The different settings and moods of the *ragini(s)* as represented by the *nayika*, set out to explain the different moods of *viyoga*. The fiery red colour in all the paintings shows the relationality of the consorts of the *Raga Deepak*.

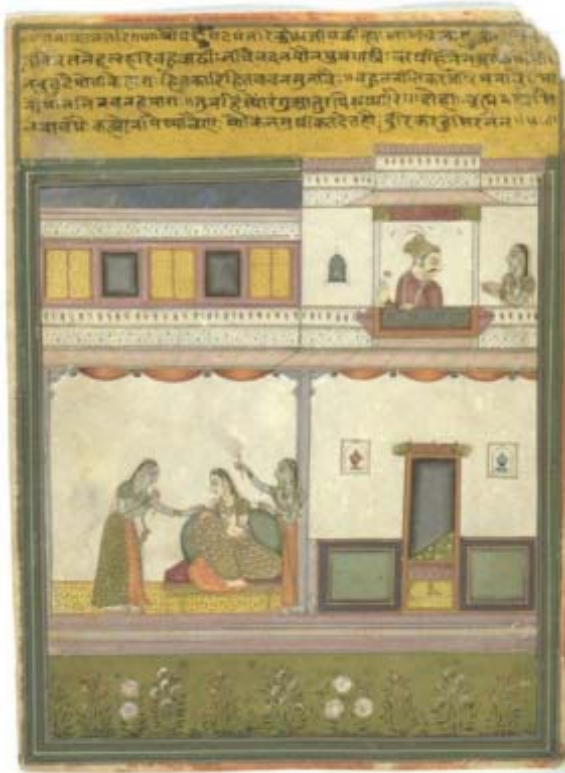


Fig. 5: *Ragamala* painting depicting *Ragini Patamanjari*¹²

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Marriage Songs of Sarukshetri Region : An Important Component of Assamese Folklore

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Index term : Marriage Songs, Wedding Songs, Assamese Culture, Sarukshetri, Folk Songs

Abstract : Marriage songs are one of the rich components of Assamese folk songs. Assamese weddings are no less than grand musical events. The songs sung weddings have enriched Assamese folklore in various ways. Many traditional rituals such as *joran*, *paani tola*, *doiyon diya*, *aakhoi tola*, *hom jagya*, etc. are observed in an Assamese marriage. Songs sung in these rituals beautifully portray various socio-cultural elements such as, family morals, values of conjugal lives, etc. Hints of women-centric traditions are also seen in these wedding songs. In Assamese culture, the marriage of ‘*Har-Parboti*’ (God Shiva and Goddess Parvati) is the best. Wherein, the bride and groom are portrayed as Parvati and Shiva in the marriage songs.

Like other regions of Lower Assam, the Sarukshetri area has a very rich tradition of wedding songs. As there are variations in the dialects, customs, rituals, etc. of different places within a geographic region, the marriage songs of Sarukshetri are also different in music, lyrics, and rhythm. Famous for the brass and bell metal industry, this region’s marriage songs, sung in its distinct dialect, add to the cultural richness of the locality. Now a days, the wind of westernisation is slowly pushing ethnic practices to oblivion. This research work is an attempt to collect and describe various unique marriage songs sung during different rituals at a wedding.

Introduction : Humans are social creatures. In the prehistoric era, humans were not much different from other wild animals. However, the anatomy and intellect of mankind gradually developed and shaped them as the best of all creations. The primitive men who lived in their caves or huts used various tools and weapons for hunting or defending themselves. They used various premeditated hand or body gestures while wielding these weapons during hunts and showed them back at their gatherings. Moreover, they used different vocal notes, signs,

and gestures to communicate. These vocalisations and gestures might have helped to create songs and dances in due course of time.

Gradually, mankind was forced to follow agriculture as their occupation and live in a society. Adequate harvests boosted the energy of human civilization. Some rules and customs had to be enacted for the smooth functioning of society. These customs and rituals shaped the way of expressing human emotions and desires. Thus, the seed of creation was sown in the beautiful minds of mankind, and the concept of culture took birth.

Marriage is probably the most significant custom and establishment, involving not one but two families. The traditional customs and rituals associated with marriage are accompanied by different songs and music. These songs, created by unknown folk artists, are full of fun - frolic as well as the sorrow of parting with the bride.

Importance of the study : Folk songs have an immense contribution towards enriching folk culture. Assamese folk songs are carriers of age-old Assamese cultural traditions. Marriage songs, a major constituent of folk songs are valuable cultural resources of the Assamese community. Varying from region to region, these songs reflect the socio-cultural attitude of a locality. Therefore, the study of the marriage song is very significant to understanding and preserving the cultural identity of a community.

Marriage songs of Sarukshetri : Culture is also an aspect of identity for a community. Traditions and beliefs, rules and rituals, art and literature, practices of farming or other professions, belief systems, education, etiquette, etc. of a community are encompassed by culture. Assamese culture is a culture of harmony. Its scope is very large in nature. Likewise, Assamese folk culture also has enormous dimensions. The researchers of folklore generally divide folk culture into four types :

1. Oral literature
2. Social folk customs
3. Material culture
4. Folk performing arts

The basis of oral literature is folk society. In general, folk societies are agrarian and traditional. In a folk society, the peasants generally take the help of songs and poetry to express their innate thoughts. As these are circulated verbally among the folks, they are named folk songs or folk poetry.

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Assamese wedding songs are an important component of Assamese folk songs. Assamese weddings are no less than grand musical events. The songs sung at weddings have enriched Assamese folklore in various ways. Many traditional rituals such as *joron*, *paani tola*, *doiyon diya*, *aakhoi tola*, *hom jagya* etc. are followed in a Hindu Assamese marriage. Songs sung in these rituals showcase different socio-cultural elements, family morals, values of conjugal lives etc. Many hints of women-centric traditions are also seen in the wedding songs. Notably, in Assamese culture, the marriage of 'Har-Parboti' (God Shiva and Goddess Parvati) is considered the best. Wherein, the bride and groom are portrayed as Parvati and Shiva in the marriage songs. Moreover, in areas with strong *Vaishnavite* influence, the marriage songs incorporate stories from the lives of Shri Krishna and Shri Ramchandra as well. These songs are sung in association with various rituals and activities taking place in a marriage. The talent of women singers singing a specific verse that is relevant to the moment, just like an extempore speech is laudable. These songs bring both smiles and tears to the audience present at the wedding.

The way Assamese wedding songs are based on Shiva and Parvati, likewise the songs of Bengalis and Odias also mention various deities. These songs and their themes are perhaps universal. When an Odiya mother of the bride bids farewell, she sings -

*"Nayane kajjala dei,
Ashta alankara khassili nei lo mo jibana,
Tohar no babu nahi mo jibana."*¹

Similarly, in a Bengali marriage, the mother sings sorrowfully -

*"Adhek gange jharabrishti
Adhek gange biyare
Sundar mayanamati re,
Mayanare se niye gelo
Chiler chou diya
Sundar mayanamati re."*²

Sarukshe tri is situated at the LAC in the Barpeta district of Assam. The inhabitants are primarily Hindu and Muslim Assamese, Bengali, and Bodo people. The region has been famous for the brass and bell metal industries since ancient times. Just like other areas of Assam, Sarukshe tri is also very rich in regional wedding songs. The marriage songs of Sarukshe tri are different in music, lyrics, and tones. Sung in its distinct dialect, they add to the cultural richness of the locality.

¹ Goswami, Prafulla Dutta. 1962. *Baro maahor tero geet*. Guwahati, page ii

² Ibid

In Sarukshetri, the ritual of preparing grinded rice is performed five to fifteen days prior to the wedding. The ceremony is called 'Aula Sandah Kuta' in the local dialect. In that ceremony the women sing the following songs to gratify Lord Krishna -

*“Jayo Hari bola
Jaya Jaya Jaya parama mangala ae,
Hari krishna ae,
Jaya Jaya Basudeu oi raam Doiboki nandan Krishna ae.
Jaya Jadupati Krishne moro goti ae Hari Krishna ae.
Charanate karo sewa oi raam Doiboki nandan Krishna ae.”*

The preceding day of the wedding is called 'telor bhaar' or 'joron'. On that day, the groom's family takes sweets, apparel, and various other ritualistic items to the bride's home. Sometimes, the bride's family also gives return gifts to the groom, which is called 'oolta (reverse) telor bhaar'. When the groom's family arrives with items, the women in the bride's home sing -

*“Ram ram aagor khan bharote,
Ram ram ki ki aanise,
Ram ram bhareli ghorote thoa he.
Ram ram maajor khan bharote
Ram ram ki ki aanise,
Ram ram suda narikolor laaru he.
Ram ram sensor khan bharote,
Ram ram ki ki aanise,
Ram ram samajar majote thoa he.”*

(What is in the first load? Let it be kept in the storeroom. What is in the second load? oh, only the coconut sweet balls. What is in the third load? keep it in front of the people.)

The next day is the day of the wedding. To ritualistically bathe the bride or the groom, the women, including the mother, go to a nearby river or pond to fetch water. This ritual, called 'pani tola' is full of songs as follows -

Intro : *“Uile ana tamar kalah,
Bhanga futa sau,
Maire/bapure bibahor pani tuliboke jau.”*

(Bring out the copper pots, let's check for cracks. We are going to fetch water for the bride/grooms marriage)

Verse : *Pukhurire pare pare khagorire bera*
Doli mari pelai dilo fotikore mala.

(There is reed fencing around the pond, we are throwing crystal garlands in the water) If there is a temple en route, the women pray to the deity singing -

“Fagun maahot mair/bapur aaji biyar din,
Gosai ghorot sewa kori aturoke jin.
Sakal phul phuli ase nai phula dubori,
Gosai gharat bohi ase jibor adhikari”

(Today, on this month of our son/daughter's marriage, we pray to the deity by sitting here, who is the master of all creatures, so that all the evil may goaway)

Khisa geet is a type of wedding song that is filled with humour and sarcasm. They are also called '*joranam*' in some places. These are sung by the groom and bride's friends poking fun at each other. These songs are funny and witty in nature. The creativity and presence of mind of the singers are also showcased in these songs. The sisters of the bride tease the groom as follows –

“Vindeu tumi ahila vaal kaam korila,
Jagannathor panda keitak kio logot anila.
Pindhi aahisa terylene,
Ghohi aahisa Borolin,
Tothapi aamar vindeu baideur logot nimilil.”

(Thanks brother-in-law, for coming, but why have you brought the temple priests of Jagannath with you? You have worn terylene clothes, did make-up, still, you are not at all matching with our sister)

Similarly, the women tease the mother of the bride/groom with these songs. Following is an example of humorous *Khisa geet* targeted at the mother:

“Eitu aali o hari bol,
Banse kon dhengari o hari bol,
Bor bor kodal dhoru hari bol.
Koinar/dorar mayeke sengrar dol,
Koinar/dorar mayek petli o hari bol,

*Khos khos ke beg di o hari bol,
Gharat dim sandahor bati hari bol,
Koinar/dorar mayeke sengrar dol.”*

(Oh, who constructed this huge road, on which the pot-bellied mother of the groom/bride is trotting to get grinded rice)

There is a ritual called ‘suag jara’ where the mother goes outside right after the ceremonial bathing of the groom/bride. On that occasion the women sing as follows:-

*“Bohi thaka maai/bapu tumi matir moilam sai,
Tomar mayer saddha lagse hafla diba jai.
Hafla diyate hafla diyate samuke katil vori.
Gharat jai koe tai jwor utha buli.”*

(Be seated, dear bride/groom, your mother is in a hurry. Snail shell has cut her feet while going outside)

*“O kalar bera,
Koinar/dorar mayekor
Mukhot tala mara
O berar kami
Sabi diya aamak
Tala kholo aami.”*

(Oh, the mother’s mouth is locked! Give us the key, we shall open the lock)

The songs sung in the Sarukshetri during the time of the ceremonial bathing of the bride/groom are as follows:

*“Olai aaha aaideu/bopaideu duwardolir baaj,
Mayere dhuwabo tomak nokoriba laaj.”*

(Come, dear son/daughter, come out of the doorstep, your mother will bathe you, don’t be shy)

*“Aare kiba sorai hagi goila,
Aare sekura sekuri pani ae,
Aare kolor gurik aaha aaideu,
Aare fekuri fekuri Sashi ae.”*

(Oh, dear bride, come under the banana tree although you are crying)

Another significant marriage-like folk custom of Assamese society is the menstruation ceremony. It is called '*tolani biya*' in Assamese. When a girl realises puberty, many rituals and customs are followed to celebrate this coming-of-age event. The ceremony is also known as '*prothom biya*' (first marriage), *saru biya* (mini marriage), *suwa biya* (impure day marriage), *santi biya* (peaceful marriage), etc. from place to place. In Sarukshetri region, it is simply called "*Dhueni*" (bathing ceremony).

The ceremony is observed on the fourth day of the first menstruation cycle. One day before the ceremony, a ritualistic package called '*jopa*' or '*japa*' is kept in the maternal uncle's or a neighbour's home. This is to announce that the girl has attained puberty. The neighbourhood women and girls merrily sing the following songs while going to keep the *japa* -

*"Japa jori shrihari jai ranga kori he,
Gaji o - haar goralo sepeta sepeti
Gaji o - madoli goralo gota he
Gaji o - iskulor kasedi pohre loi ahilo
Gaji o - sithi lekhba para kori he
Gaji o - khuwe loi aahiso aula pithaguri
Gaji o - dhuwe loi aahiso vori he"*

(Necklace is made flat, locket is made round, our daughter is made literate in the school, we have brought her well fed and washed)

Next day when the *japa* is brought to the girl's home, the women sing -

*"O poka bilahi natiyek aniso
Agbarhi niyahi.
Tal po panite o poka bilahi
Mair bibah milile o poka bilahi
Mukhore nuguse hahi he o poka bilahi
Natiyek aniso aagbari niyahi."*

(We have brought your grandchild, come and receive it)

*"Aji dekhon gajir abuyek
O tor saalot kapur mela,
Natiye boribak lagi
Kiyo iman hela."*

(Is the grandmother drying clothes? Why is she delaying receiving the grandchild)

The women sing to the girl while bathing her under the banana tree -

*“Oi aare sonare batite maah-halodhi,
Oi aare rupare batite til naal o,
Maat ki bosone rohila o,
Oi aare melki mayeke melkhan patise,
Tok kolor gurit thoi naal o,
Maat ki bosone rohila o.”*

(We are ready to bathe you, your mother is busy with gossip, leaving you here under the banana tree)

After the ceremonial bath, the girl is brought to the courtyard. A fruit is wrapped in an ‘*anakata*’ (woven as a single piece so that it does not require cutting) cloth, and she is asked to turn three times while holding it. This package is believed to be the symbol of her future children. During this ritual the women sing -

*“Ghurbi maai ghurbi
Vaal ke ghurbi,
Aapa jodi kera hoi
Aamak nodoxbi.”*

(Turn well, dear girl, turn well. If your son is born cross-eyed, do not blame us)

Many rituals and traditions like these are followed in an Assamese first menstruation ceremony. These marriage songs, prevailing verbally in every marriage function, beautifully reflect the cultural specialities of a region.

Conclusion : Folk culture carries the identity of a community. The marriage songs have an immense contribution towards enriching folk culture. Marriage songs are the sole property of the womenfolk of a community. The songs of the Sarukshetri region are very melodious. Unfortunately, these beautiful songs are almost on the verge of extinction. Now a days, most marriages are conducted in ‘modern’ ways. Hindi or English songs blaring from the music systems are slowly replacing traditional marriage songs. New-age girls and women seem to be oblivious to the musical beauty of these folk marriage songs. Therefore, it is the need of the hour for younger generations to practise and preserve the folk marriage songs of their locality.

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संगीत तथा प्रकृति का पारस्परिक सम्बन्ध

डॉ. जगबन्धु प्रसाद

एसोसिएट प्रोफेसर

संगीत विभाग, संगीत एवं ललित कला संकाय, दिल्ली विश्वविद्यालय, दिल्ली

संकेत शब्द : संगीत, प्रकृति, राग, समय, ऋतु

सार : प्रकृति का प्रत्येक तत्व संगीतमय है। शास्त्रीय संगीत में रागों का समय निर्धारण प्रकृति के विविध रंगों के अनुरूप ही किया गया है। प्रातः काल में गाये बजाये जाने वाले राग और संध्याकाल या रात्रिकाल के राग अलग-अलग हैं। विभिन्न ऋतुओं के अनुसार भी विशेष राग प्रस्तुति की परिकल्पना शास्त्रीय संगीत में दृष्टिगोचर होता है, जैसे— बसंत ऋतु में राग बसंत, बहार तथा वर्षा ऋतु में मल्हार आदि। शास्त्रीय संगीत में रागों की प्रकृति (अर्थात् गम्भीर, चंचल इत्यादि) का भी वर्णन शास्त्रों में प्राप्त होता है।

संगीत तथा प्रकृति के अभिन्न सम्बन्ध को प्रत्येक संवेदनशील मनुष्य महसूस करता है। संगीत जड़-चेतन सभी में व्याप्त है। नदियों की कल-कल ध्वनि, हवा के झोंकों से खड़खड़ाते पत्तों सभी में संगीत की ध्वनि व्यक्ति महसूस करता है। पशु-पक्षी, कीट पतंगों की बोलियाँ, भौरों की गुंजार, पक्षियों की मधुर चहचहाट, कोयल की मधुर तान, और मोर की तार सप्तक की ध्वनि ये सभी प्रकृति में संगीतमय वातावरण उत्पन्न करते हैं।

प्रकृति शब्द की व्युत्पत्ति 'प्र' उपसर्ग और 'कृ' धातु के पश्चात् 'क्तिन' (ति) प्रत्यय के योग से निष्पन्न हुआ है। इसका अर्थ प्रकरण, संदर्भ विशेष रचना, अधिक रचना, आदि अनेक अर्थों में ग्रहण किया जाता है। लेकिन लोक व्यवहार के अन्तर्गत प्रकृति से अभिप्राय प्राणी, जीव-जन्तु, पेड़-पौधे, नद-नदीश, आदि, दृश्यमान पदार्थों से लिया जाता है। इस विषय में यह विचारणीय है कि ऐसा जरूरी नहीं कि शब्द के व्युत्पत्तिपरक अर्थ एवं लोक-व्यवहार में प्रचलित अर्थ में पूर्ण समानता हो। परन्तु लोक व्यवहार में प्रचलित शब्द के अर्थ से धातुगत अर्थ का पूर्णता: भले ही सम्बन्ध न हो किन्तु अंशतः वह उस अर्थ से अवश्य जुड़ा होता है। इस दृष्टि से प्रकृति शब्द भी अपने धातुगत अर्थ से सम्बन्ध रखता है, क्योंकि समस्त जगत् का आधारभूत तत्व प्रकृति है। प्रत्येक कार्य अपने कारण से उत्पन्न होता है। वह कारण भी अपने सूक्ष्मतर कारण से उत्पन्न होता है, इस प्रकार ऊपर की ओर जाते-जाते जहाँ यह कारण की श्रृंखला समाप्त होती है, वहीं सूक्ष्मतर तत्व प्रकृति

है जो सबका मूल कारण है तथा जहाँ से यह विश्व उदय होता है।² इसके अतिरिक्त भारतीय वाङ्मय में प्रकृति शब्द को सृष्टि, माया, शाश्वत सत्य, प्रजा, विचार—शून्य, स्वभाव आदि विविध अर्थों में माना जाता है। प्रकृति के इन विविध अर्थों के अन्तर्गत प्रकृति का क्षेत्र व्यापक बन जाता है और समस्त ब्रह्माण्ड ही प्रकृति की परिधि में आ जाता है। क्षेत्र की व्यापकता और स्वरूप की सूक्ष्मता के आधार पर प्रकृति की तीन अवस्था अपनी—अपनी सीमाओं में बद्ध है—(1) मानवेतर जड़—चेतन समुदाय को प्रकृति कहता है (2) जड़—चेतन समुदाय के परस्पर सापेक्ष गुण और स्वभाव को (3) सृष्टि की उस उत्पादिका शक्ति को, ईश्वर सापेक्ष और सृष्टि सापेक्ष दोनों ही है। साहित्य के अन्तर्गत इन तीनों 'रूपों' में 'प्रकृति' शब्द का व्यवहार होने के कारण किसी भी प्रकार का सीमा बंधन नहीं कहा जा सकता, परन्तु साहित्य—शास्त्र में जब इसे विशिष्ट वर्णन पद्धति के साथ सम्बद्ध कर दिया जाता है, तो इसका क्षेत्र अपेक्षाकृत सीमित हो जाता है।³ इसी प्रकार प्रकृति को विभिन्न दृष्टिकोणों से समझने के उपरांत प्रकृति के अर्थ को परिभाषित करते हुए कहा गया है कि "प्रकृति शक्ति की वह अवस्था है, जो माया और उसके कंचुको से आवृत होने से उत्पन्न होती है। पुरुष भोक्ता है और प्रकृति भोग्या है। सगुण शिव को अपने कंचुकों द्वारा आवृत करके यह जहाँ उसकी शक्तियों को सीमित करती है, वही उसके संकुचित होने के साथ—साथ स्वयं भी संकुचित हो जाती है। तंत्रों में स्वीकृत 36 तत्त्वों में से एक प्रकृति भी है। वहाँ इसे अशुद्ध तत्त्वों के अन्तर्गत रखा जाता है। प्रकृति शिव के स्थूल रूप सत्त्व, रज और तम नामधारी गुणों की साम्यावस्था है।⁴

प्रकृति के विषय में विचार करते हुए डॉ. किरण कुमारी गुप्ता का मत है कि प्रकृति के अन्तर्गत उन्हीं उपकरणों को मानना चाहिए जिनका विकास मानव के योगदान से परे है। प्रकृति का प्राकृतिक अर्थ है—स्वाभाविक। अतः प्रकृति के अन्तर्गत वही वस्तुएँ आती हैं, जिन्हें मानव के हाथों ने सजाया या संवारा नहीं है और जो स्वयं ही अपनी नैसर्गिक छटा से हमें आकर्षित करती है।⁵

प्राचीन काल से संगीत और प्रकृति का घनिष्ठतम सम्बन्ध रहा है। संगीत स्वर, लय और ताल का सुन्दर समन्वय है। ताल अथवा निश्चित क्रम (लय) प्रकृति का एक मुख्य नियम है। यह हमें पृथ्वी की सूर्य परिक्रमा में, दिन—रात के बीतने में तथा ऋतुओं के परिवर्तन में पूर्णरूप से देखने को मिलता है। अगर प्रकृति में इस लय का अभाव होता तो कोई दिन—रात 20 घंटे का, कोई 28 घंटे का और कोई 30 घंटे का होता। इस प्रकार तो सूर्योदय और सूर्यास्त का कोई समय निश्चित नहीं हो पाता। प्रत्येक मनुष्य का जीवन इस लय पर आधारित है। उसके रुधिर—संचार में लय की गति धीमी या द्रुत हो जाती है, तो औषधि सेवन की आवश्यकता होती है। परन्तु जब लय की गति

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बिल्कुल स्थिर हो जाती है तो उस मनुष्य के प्राण पखेरू सदा के लिए उस काया से उड़ जाता है। इस प्रकार से संगीत अथवा लय प्रत्येक मनुष्य में सचेत अथवा अचेत रूप में कार्य करती रहती है।

संगीत का दूसरा प्रधान अंग 'स्वर' है। स्वरों के योग से रागों की उत्पत्ति होती है। राग और प्रकृति का अटूट साथ है। राग को चित्ताकर्षक बनाने के लिए अमुक राग का गायन अथवा वादन शास्त्रकारों द्वारा निर्धारित समयानुसार होना चाहिए। रागों का समय विभाजन गायक और श्रोता के शारीरिक और मानसिक दशाओं के आधार अनुसार किया गया है, यह केवल कपोल कल्पना नहीं है। चिकित्सा शास्त्र द्वारा यह विदित होता है कि नाड़ियों के तीन प्रकार हैं—कफ, पित्त, और वात। कफ प्रकृति की गति प्रातःकाल 3 बजे से लेकर 9 बजे तक रहती है, इसलिए इस समय के बीच उन्हीं रागों का गायन अथवा वादन होता है जिसकी प्रकृति कफ की होती है, जैसे—भैरव, गुणकली राग इत्यादि। इसी प्रकार पित्त और वात की गति क्रमशः दिन और रात में रहा करती है इसलिए दिन में पित्त प्रकृति के राग जैसे—सारंग, पीलू, मुल्तानी राग, इत्यादि तथा रात में वात प्रकृति के राग जैसे—मालकौंस, दरबारी, जयजयवन्ती राग, इत्यादि गाये बजाये जाते हैं।

रागों में विकृत स्वरों का प्रयोग भी प्रकृति के नियमों पर आधारित है। निशोत्सर्ग और सूर्योदय के समय मनुष्य कुछ ऊँघता और शिथिल सा रहता है, इसलिए इस समय कोमल रिषभ और कोमल धैवत का प्रयोग होता है। सुबह के समय निन्द्रा का प्रभाव रहता है और सायंकाल दिनभर काम करने के उपरान्त थकावट महसूस करता है। कुछ समय के बाद उसकी शिथिलता समाप्त होने लगती है, इसलिए शुद्ध रे और शुद्ध ध स्वरों का प्रयोग रागों में होने लगता है, जैसे— दिन गाये जाने वाले राग देशकार, बिलावल इत्यादि और रात में गाये जाने वाले राग यमन, हमीर तथा भूपाली आदि। रात भर सोने के बाद मनुष्य एक नई शक्ति का अपने आप में अनुभव करने लगता है, इसीलिये प्रातःकालीन राग उत्तरांग प्रधान होते हैं, अर्थात् उन रागों का चलन सप्तक के उत्तरांग (प ध नी सां) में प्रधानता रहती है और ठीक विपरीत सायंकालीन रागों में पूर्वांग अंग (स रे ग म) की प्रधानता रहती है क्योंकि मनुष्य दिन भर के कठोर परिश्रम से थकान हो जाती है, इसलिए इस समय में गाये जाने वाले राग पूर्वांग प्रधान होते हैं, जो कि मनुष्य के स्वभावानुकूल हैं।

कुछ रागों के स्वर ऐसे होते हैं जिनकी प्रकृति तेजस्वी, उग्र, तीक्ष्ण, अग्निमय, शीतलता, आदि गुणों से युक्त होते हैं। जिस कारण रागों के ऋतुओं के अनुसार गाने की भी परम्परा है। प्रत्येक राग विशिष्ट भावनाओं से सम्बन्धित होने के कारण अपना विशिष्ट वातावरण उपस्थित करता है।

हिन्दुस्तानी शास्त्रीय संगीत में रागों की विभिन्न प्रकृति के बारे में वर्णन प्राप्त होता है। जिस प्रकार हर मनुष्य की अपनी-अपनी अलग प्रकृति (स्वभाव) होती है उसी प्रकार रागों की भी अपनी प्रकृति होती है, जो प्रयुक्त स्वरों के लगाव तथा चलन पर निर्भर करती है, जैसे— राग दरबारी, भैरव, मालकौंस आदि राग गम्भीर प्रकृति तथा राग अझाना, बहार और कामोद आदि राग चंचल प्रकृति के राग हैं। राग शंकरा वीर रस तथा राग जोगिया, भैरवी, कालिंगड़ा में करुणा का भाव दृष्टिगोचर होता है।

हिन्दुस्तानी संगीत पद्धति में रागों के गाए-बजाए जाने के सम्बन्ध में समय सिद्धान्त पर मतभेद अवश्य है, जिसका कारण रागों के स्वरों में उलटफेर हो जाना है, तथापि यह तो स्वीकार करना ही पड़ेगा कि हमारे संगीत पंडितों ने रागों को ठीक समय पर गाने का सिद्धान्त अपने ग्रन्थों में स्वीकृत किया है। शारंगदेव ने अपने ग्रन्थ 'संगीत रत्नाकर' में प्रत्येक वर्ग के रागों का सम्बन्ध ऋतुओं से स्थापित किया है, जैसे—गौड़ पंचम ग्रीष्म ऋतु में, भिन्न षड्ज हेमन्त ऋतु में, हिन्दोल बसन्त ऋतु में, और रात्रि शरद ऋतु में। इसी प्रकार दिन तथा रात्रि में गाए-बजाए जाने वाले राग एवं भिन्न-भिन्न ऋतुओं में गाए जाने वाले रागों का उल्लेख भी शारंगदेव ने किया।⁶ फकीरुल्ला के अनुसार, "राग दर्पण के पाठकों तथा संगीत विद्या के जिज्ञासुओं को ज्ञान हो कि देवताओं ने इस विद्या को उत्पन्न किया है और एक वर्ष में षट् ऋतुओं के ऊपर षट् राग स्थिर किए। षट् ऋतुएं इस प्रकार हैं—बसन्त ऋतु अर्थात् चैत और वैशाख, ग्रीष्म ऋतु—ज्येष्ठ और आषाढ़, सावन और भादो, शरद ऋतु आसोज (क्वार) तथा कार्तिक, हेमन्त ऋतु—अगहन और पौश, शिशिर माह तथा फाल्गुन। षट् ऋतुओं का वर्णन करने के बाद उनमें राग—रागिनियों एवं पुत्रों का वर्णन किया जाता है। बसन्त ऋतु में हिण्डोल राग तथा उसकी रागिनियाँ एवं पुत्रों को गाया जाता है। ग्रीष्म ऋतु का राग दीपक है। पावस का राग मेघ है, और शरद का श्री रखा है। हेमन्त का मालकौंस तथा शिशिर का भैरव राग है। इस प्रकार फकीरुल्ला का राग गायन सम्बन्धी ऋतु सिद्धान्त है।⁷ आधुनिक संगीत में राग ऋतु सिद्धान्त का विशेष महत्व नहीं रहा है, किन्तु ऋतुओं में बसन्त तथा वर्षा ऋतु, राग के गायन तथा वादन की दृष्टि से महत्वपूर्ण ऋतु है, जिनके अनुसार आधुनिक संगीत में राग गायन प्रचलित है।

प्रकृति में सुदूर तक फैले हुए भिन्न-भिन्न फूलों के सौन्दर्य को देखकर तथा प्रकृति में फैली हुई बहार को देखकर स्वतः ही गले से बसन्त-बहार के स्वर फूट पड़ते हैं बसन्त, बहार तथा बसन्त-बहार आदि ये राग विशेषतः बसन्त ऋतु में गाये-बजाये जाते हैं। इन रागों के लिए "बसन्ततौ सुखप्रदः" कहा गया है। गरजते हुए मेघ तथा उमड़ी हुई घटा को देखकर किस गायक

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या वादक का मन नहीं होगा कि वो मल्हार के सुर न छेड़े। मल्हार तथा उसके प्रकारों को वर्षा ऋतुओं में विशेष रूप से किसी भी समय गाया बजाया जाता है। मल्हार के लिए “वर्षासु सुखदायकः” इस प्रकार कहा गया है। इन रागों के गीतों में प्रायः ऋतु सम्बन्धी वर्णन होता है जो और भी आनंददायक होता है।

संगीत तथा प्रकृति का सम्बन्ध अभिन्न है। संगीत के स्वरादि की उत्पत्ति के सम्बन्ध में अनेक किंवदन्ती, कथाएं, प्रसंग, तथा शास्त्रकारों व विद्वानों के मत प्राप्त होते हैं। कुछ प्रसांगादि तथा विद्वानों के स्वरोत्पत्ति सम्बन्धी विचार प्रस्तुत किया जा रहा है—

स्वामी प्रज्ञानानन्द के मतानुसार आदिम युग में संगीत मनुष्य के अन्तःकरण में निहित था। विविध कार्यों में मनुष्य अपने से अधिक शक्तिशाली प्रकृति को समझता था। विभिन्न पशु-पक्षियों की ध्वनि को वह मंगल या अमंगल का प्रतीक मानता था। अनुकरण प्रिय मनुष्य उन ध्वनियों की सहायता से अर्थहीन भाषा के संगीत से विश्व देवता की वंदना करना था सम्भवतः वह संगीत एक या दो स्वर का होता था। सप्त स्वरों का विकास काल क्रम में हुआ, इसी शृंखलानुसार संगीत की उत्पत्ति हुई।⁸

मतंग कृत ‘बृहद्देशीय’ ग्रंथ में ‘कोहलः’ के नाम से निम्न श्लोक वर्णित है जिसमें संगीत के स्वरों का उद्गम पशु-पक्षियों की ध्वनियों से हुआ है—

षड्जं वदति मयूरो, ऋषभं चातको वदेत्।

अजा वदति गांधारं, क्रौंचो वदति मध्यमम्।।

पुष्पसाधारणे काले कोकिलः पंचमं वदेत्।

प्रावृट्काले संप्राप्ते धैवतं दर्दुरो वदेत्।

सर्वं (ता?दा) च तथा देवि ! निषादं वदते गजः।।9

अर्थात् मोर षड्ज में बोलता है, चातक ऋषभ में, अजा गंधार में, जबकि क्रौंच मध्यम स्वर में बोलता है। नये पुष्प अंकुरण काल में कोयल पंचम स्वर में बोलती है। मेढक धैवत स्वर में बोलता है और हाथी निषाद स्वर का उच्चारण करता है।

फारसी की एक कथा के अनुसार पैगम्बर हज़रत मूसा को नाव में सैर करते समय एक पत्थर दिखाई दिया। ब्राइल नामक फरिश्ता के कथानुसार हज़रत मूसा उस पत्थर को अपने पास रखते थे। एक दिन जंगल में घूमते समय उन्हें प्यास लगी। खुदा की बदंगी करने के पश्चात् कुछ देर

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बाद वर्षा हुई। वर्षा की जलधाराओं का उस पत्थर पर पड़ने से उसके सात टुकड़े हो गये और उनसे सात ध्वनियाँ निकली जिसे हज़रत मूसा ने आत्मसात कर लिया। ये ही सात ध्वनियाँ सात स्वर बनी।¹⁰

एक फारसी विद्वान का कथन है कि पहाड़ों पर 'मूसीकार' नामक का एक पक्षी होता है, जिसकी चोंच में बांसुरी की भांति सात सुराख होता है। उन्हीं सात सुराखों से सात स्वर ईजाद हुआ।¹¹ मिश्री कला विशेषज्ञ गावास का कथन है—“मनुष्य ने संगीत का मनोरम उपहार प्रकृति से उपलब्ध किया। उसने अपने जीवन के इर्द-गिर्द संगीतमय वातावरण को देखा। सरिताओं की ऊँची-नीची लहरों से, सागर की उत्तंग तरंगों से, पक्षियों के प्रलुब्धकारी कलरव से, समीर के मधुर शीतल झोंकों की अंगड़ाईयों से, चाँद और रजनी की प्रलुब्ध क्रीड़ाओं से मतलब ये कि उसे प्रत्येक दिशा में संगीत के मधुर स्वर प्रस्फुटित होते हुए सुनाई दिये। प्रकृति के ये मधुर स्वर अनुकरण करते ही मनुष्य के जीवन में एक नवीन सरसता का उदय हुआ। जीवन में इसी सरसता एवं मिठास को अक्षुण्ण रखने के लिए मनुष्य ने स्वरों पर अधिक विचार प्रारम्भ कर दिया। उसी विचार का यह परिणाम हुआ कि आगे चलकर विश्व को संगीत परिष्कृत रूप में प्राप्त हो सका।¹²

एक कथानुसार एक दिन स्वाति नामक ऋषि अपने आश्रम से पानी लेने के लिए सरोवर गये। संयोग से उसी समय वर्षा होने लगी। वर्षा की बूँद पहले मंद गति से फिर तीव्र गति से सरोवर में लिखे कमलों की छोटी-छोटी पंखुड़ियों पर गिरने लगी। ऐसा होने से अनेक प्रकार की ध्वनियाँ उत्पन्न होने लगी। स्वाति को वे सब ध्वनियाँ बहुत कर्णप्रिय लगी और उनके स्वरूप को अपने मस्तिष्क में ठीक से धारण करके वे वापस आ गये। वापस आकर उन्होंने विश्वकर्मा जी को वह सब दृश्य बताया और किसी ऐसे वाद्य के निर्माण करने को कहा जिससे सब प्रकार की ध्वनियाँ निकलती हो।¹³

संगीत के प्रभाव से वनस्पति तथा पशु-पक्षियाँ भी अछूते नहीं हैं, अनेक कथा, प्रसंग तथा प्रयोग द्वारा यह बात सिद्ध होती है। कहा जाता है कि संगीत-सम्राट तानसेन जिस बाग में बैठकर गाया करते थे, वहाँ कलियाँ खिलकर फूल बन जाती थी। संगीत की स्वर लहरियाँ पौधों के नाड़ी-तंत्र में तेज़ी से हलचल पैदा कर व न्यूक्लियस में संचालन कर उनके विकास व वृद्धि पर प्रभाव डालती हैं। आज वैज्ञानिकों ने यह सिद्ध कर दिया है कि संगीत की स्वर-लहरियों से पेड़-पौधे तेज़ी से पल्लवित होते हैं। सुप्रसिद्ध भारतीय वैज्ञानिक जगदीश चन्द्र बसु ने वनस्पतिशास्त्र-सम्बन्धी विशेष अनुसंधान द्वारा प्रमाणित कर दिया था कि वनस्पति में भी जीव है। पं० ओंकारनाथ ठाकुर ने उनकी प्रयोगशाला में जाकर एक बार भैरवी गार्ई थी। गाने से पूर्व यंत्रों द्वारा पौधों व पत्तों की

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अवस्था देख ली गई थी और गायन के बाद उन पर आई हुई नई चमक का दर्शन भी लोगों ने किया था। वस्तुतः मधुर स्वर सुनकर वृक्षों के प्रोटोप्लाज्म के कोष में स्थित क्लोरोप्लास्ट विचलित और गतिमान हो उठता है। डॉ० टी० ऐन० सिंह ने विभिन्न रागों की ध्वनियों का पौधों पर परीक्षण किया। प्रो० सिंह के अनुसार, उचित समय पर उचित राग का एक दिन में तीस मिनट तक गायन से पौधों की वृद्धि में शीघ्रता लाता है, परन्तु प्रयुक्त राग की ध्वनि-तरंगों की गति उच्च और तीव्र होनी चाहिए। प्रो० सिंह ने अनेकों बीजों, धान, सरसों, चना, सेम आदि पर संगीत की ध्वनि के प्रभाव का अध्ययन किया। अपने प्रयोग में श्री सिंह ने नई बात यह देखी कि पौधे पुरुष संगीत की अपेक्षा स्त्री संगीत से अधिक प्रभावित व विकसित होते हैं। पौधों पर रागों का प्रयोग कर श्री सिंह ने निष्कर्ष निकाला कि राग काम्बोजी की बाँसुरी पर, खरहर प्रिया को वीणा पर और बहार को वायलिन पर बजाने से पौधों पर बहुत प्रभाव पड़ता है।¹⁴

वनस्पतियों के समान ही पशु-पक्षियों पर भी संगीत का प्रभाव पड़ता है। किंवदन्ती है कि राजा उदयन संगीत से हाथियों को वश में कर लेते थे। आज भी पखावज बजाने वाले एक विशेष प्रकार की परन (गज-परन) बजाकर हाथियों को वश में कर लेने का दावा करते हैं। तानसेन का संगीत सुनकर मृगों के झुंडों का चमत्कृत होकर उनके पास चले आने की कथा प्रसिद्ध है। आधुनिक समय में भी मृग-आखेट के लिए संगीत का प्रयोग किया जाता है।

एस० कुमार के लेख 'संगीत जानवरों पर भी असर डालता है' में यह बताया गया है कि बत्तख, बंदर, उकाव आदि पक्षी और दरियाई घोड़ा, शेरनी, वन-बिलाव और मगरमच्छ पर विभिन्न वाद्यों को सुनाकर परीक्षण किए गए और उनकी प्रतिक्रिया प्राप्त की गई। डार्विन के विकासवाद के सिद्धान्त के अनुसार, पशु मानवों के पूर्वज हैं। अग्रज पूर्वजों के गुणों के संवाहक होते हैं इसीलिये जब पशुओं पर संगीत का प्रभाव पड़ सकता है तो मनुष्य पर उसका प्रभाव पशुओं से कई गुना अधिक माना जा सकता है।¹⁵

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हिन्दुस्तानी शास्त्रीय संगीत में बंदिश के निर्माण तत्त्व

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सूचक शब्द : बन्दिश, वाग्गेयकार, रस, मुखड़ा, लय—ताल, घराना

सारांश : हिन्दुस्तानी शास्त्रीय संगीत में हर गायन शैली का परिचय सर्वप्रथम हमें एक बंदिश के रूप में होता है। शास्त्रीय संगीत का आधार राग है और बंदिश एक तरह से नींव है राग को समझने की। बंदिश के निर्माण में प्रयुक्त होने वाले तत्त्वों की चर्चा आवश्यक है क्योंकि ये सभी बंदिश के सौन्दर्य के संवर्धन में सहायक होते हैं। राग, ताल, रस, भाव, घराना, विषय, भाषा आदि तत्त्वों से मिलकर एक बंदिश का निर्माण होता है। अनेक वाग्गेयकारों द्वारा रचित बंदिशें हमारे शास्त्रीय संगीत की धरोहर हैं। शास्त्रीय संगीत की समृद्ध परम्परा इन्हीं बंदिशों के माध्यम से सुरक्षित है।

हिन्दुस्तानी शास्त्रीय संगीत में 'बंदिश' एक विशिष्ट स्थान रखती है। बंदिश शास्त्रीय संगीत की सृजनात्मक शक्ति है। मूल रूप से देखें तो 'बंदिश' शब्द फारसी भाषा का है जिसका अर्थ है बाँधने की क्रिया या भाव। कंठ संगीत में बंदिश का अर्थ है गेय शब्द रचना। हिन्दुस्तानी शास्त्रीय संगीत का आधार राग है और राग व ताल में बद्ध गेय रचना को सामान्यतः बंदिश कहा जाता है। बंदिश एक तरह से नींव है राग को समझने की। बंदिश की निर्मिति के लिए प्रयुक्त होने वाले तत्त्व एक वाग्गेयकार के लिए बहुत महत्वपूर्ण होते हैं। जिस प्रकार एक व्यक्ति के व्यक्तित्व का निर्माण होता है संस्कारों से, उसी प्रकार राग, ताल, रस, भाव और प्रस्तुतीकरण के संयोग से 'बंदिश' का निर्माण होता है।

बंदिश का सबसे महत्वपूर्ण तत्त्व होता है उसका गठन। बंदिश यदि सुगठित हो तो वह एकदम से हमें आकर्षित करती है। बंदिश में कसावट बहुत महत्वपूर्ण होती है।¹ ऐसी बंदिश की श्रोताओं द्वारा मुक्त कंठ से प्रशंसा की जाती है। राग देस में पंडित बड़े रामदास जी की एक अद्भुत रचना है —

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स्थायी – बादर रे, अरज गरज बरसन, लागे बिजुरी चमक जिया डराए

अंतरा – ऐसे समय पिया छाए विदेसवा, जाओ कोउ लाए पिया मनाए²

तीनताल में रचित इस बंदिश के बोल लय के साथ इस तरह से गुंथे हैं कि वे बंदिश में प्राण फूंक देते हैं। इस सुगठित बंदिश में राग का स्वरूप भी शुद्धता से परिलक्षित हुआ है। इसी प्रकार राग हंसध्वनि में पं. रामाश्रय झा 'रामरंग' द्वारा निर्मित ख्याल की एक उत्कृष्ट बंदिश है –

स्थायी – लागी लगन सखी पति सन, परम सुख अति अभिनन्दन

अंतरा – अंग सुगंधन चन्दन माथे, तिलक धरे मृग नयन

अंजन पवन ते अमर हो, नित पति काल सुखन³

राग भूपाली में ध्रुपद शैली की एक सरल बंदिश है – 'तू ही सूर्य, तू ही चंद्र' जो अक्सर हम स्कूल-कॉलेज के विद्यार्थियों को सिखाते हैं। यह बंदिश 'सम' से शुरू होती है और इस बंदिश का गठन ध्रुपद की लयकारियों को ध्यान में रखते हुए किया गया है। तिगुन की लयकारी करते समय तीन-तीन मात्रा के चार खण्ड बन जाते हैं। उपरोक्त ध्रुपद की बंदिश में शब्दों का उछाल भी उसी प्रकार से आता है –

तू ऽ ही सू ऽ र्य तू ऽ ही चं ऽ द्र

बाकी लयकारियों में भी शब्दों के अनुरूप खंड बनाने में सुविधा होती है।

बंदिश का दूसरा महत्त्वपूर्ण तत्त्व है बंदिश के विषय, साहित्य और भाषा। बंदिशों के विषय अधिकांश रूप से मानव-जीवन और प्रकृति वर्णन से संबंधित रहे हैं। मंगल-प्रसंग, विरह-मिलन के भाव, ईश्वर-भक्ति, ऋतु वर्णन, प्रकृति चित्रण, सामान्य मानवीय व्यवहार इत्यादि विषय हमें विभिन्न गायन शैलियों की बंदिशों में मिलते हैं। काव्य गीत का एक बेहद महत्त्वपूर्ण अंग है। शब्द जब किसी श्रोता के कान में जाते हैं तब उसके मन में एक चित्र बनता है। श्रोता उस चित्र की कल्पना में उड़ान भरता है और आनन्द लेता है। राग बहार में प्रकृति चित्रण लिए एक अति सुंदर बंदिश है –

स्थायी – नवल कली नव कुसुम, नव लता नवल द्रुम

नवल ऋतु बसंत छाई

अंतरा – नव प्रकृति नव विहंस, नव मधुप नवल रस

नवल कोकिल सरस, बोलत अमराई

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हिन्दुस्तानी शास्त्रीय संगीत की बंदिशों की भाषा अधिकतर हिंदी होती है। मगर ये हिंदी साहित्यिक हिंदी से थोड़ी अलग रहती है। साहित्यिक भाषा के शब्दों का घुमाव तथा शब्दों का संतुलन बंदिश में रचना रूपी शरीर के साथ व्यवस्थित प्रतीत नहीं होता।⁴ जितने भी हिंदी-भाषी क्षेत्र हैं उनमें प्रयुक्त होने वाली बोल-चाल की भाषा का प्रयोग विभिन्न बंदिशों में किया जाता है। ये बोल-चाल की भाषा के शब्द माधुर्य और अपनापन लिए हुए होते हैं। मिठास लिए हुए ये शब्द आसानी से गेय होते हैं। जैसे—‘निकली’ के स्थान पर ‘निकसी’ शब्द का प्रयोग, ‘रात’ की जगह ‘रैना’, ‘वर्षा’ के स्थान पर ‘बरखा’ शब्द का प्रयोग आदि। बंदिशों में बनारसी और भोजपुरी भाषा के शब्दों का प्रयोग भी प्रचुर मात्रा में दिखाई देता है जैसे – बालमवा, नैनवा, मंदरवा, उमरिया, संदेसवा, नैहरवा, अटरिया इत्यादि। उदाहरणार्थ राग तोड़ी की सर्वप्रिय बंदिश—

स्थायी — कांकरिया जिन मारो लंगर, अंगवा लग जाए लंगर

अंतरा — सुन पावे मोरी सास ननदिया, दौरि दौरि घर आवे लंगर

रागानुसार भी बंदिशों के शब्दों का चयन व रचना की जाती है। ऋतुपरक रागों में अधिकतर ऋतु से संबद्ध साहित्य मिलता है। उदाहरणार्थ राग गौड़ मल्हार की बंदिश ‘झुक आई बदरिया सावन की’ या फिर राग बसंत की बंदिश ‘सरस रंग फूल रह्यो’ आदि। इसी प्रकार प्रातःकालीन, भक्तिपरक रागों जैसे अहीर भैरव में ‘जागिए नंदलाल अब तो’ अथवा राग भैरव में ‘जग करतार तुम, तुम्ही बंधाओंगे धीर’ जैसे शब्दों का प्रयोग दिखाई देता है। कुछ वाग्गेयकारों ने अपनी रूचि अनुसार भी बंदिशों के शब्द रचे हैं। रामभक्त पं. रामाश्रय झा ‘रामरंग’ द्वारा रचित अनेक बंदिशों में राम संबंधित वर्ण्य विषय दृष्टिगोचर होते हैं जैसे राग भूपाली की इस बंदिश में—

मंगल करहु द्रबहु मो पर प्रभु, दशरथ के सुत अवध बिहारी
अगम अपार चरित तब रघुपति, लघु मति बरनि न जाहीं
कीजें सहाय ‘रामरंग’ सियवर, बुद्धि विवेक सुधारी

बंदिश के निर्माण में रस और भाव विशेष स्थान रखते हैं। रस का शाब्दिक अर्थ है आनन्द। संस्कृत वाङ्मय में रस की उत्पत्ति ‘रस्यते इति रस’ इस प्रकार की गई है अर्थात् जिससे आनंद प्राप्त हो वही रस है। काव्य में रस का वही स्थान है जो शरीर में आत्मा का। बंदिश का प्राणतत्त्व है रस। शास्त्रों में नवरसों की कल्पना की गई है। ये रस हैं — शृंगार, हास्य, रौद्र, करुण, वीर, अद्भुत, वीभत्स, भयानक और शांत। इन्हीं रसों से भाव उद्दीप्त होते हैं, जैसे यदि बंदिश में शृंगार रस है तो हर्ष व विषाद का भाव उत्पन्न होगा। राग और रस के अनुरूप जब कोई बंदिश रची

जाती है तो उसका एक अलग ही प्रभाव होता है। शृंगार प्रकृति के राग बिहाग में जब निम्नलिखित बंदिश की प्रस्तुति की जाती है तो प्रणय—भाव उद्दीप्त होता है।

स्थायी — लट उलझी सुलझा जा बालम
हाथों में मेहंदी लगी मोरे बालम

अंतरा — माथे की बिंदिया बिसर गई सारी
हाथ से अपने लगा जा बालम

इसी प्रकार करुण रस के राग जोगिया में इस ठुमरी में विरह—भाव उत्पन्न होता है।

स्थायी — पिया के मिलन की आस
छिन—छिन बहत कजरो जोबनवा

अंतरा — धन धन भाग सखी वा दिन मेरो
जो मैं जाऊँ पिया पास री

स्वरों का सौंदर्य लय—ताल की सहायता से प्रस्फुटित होता है। अतः ताल और लय एक अत्यंत महत्वपूर्ण अंग है बंदिश का। केशव चन्द्र वर्मा के शब्दों में “बंदिश में ताल की लय का निर्धारण बंदिश के शब्द, अर्थ, भाव आदि से करना चाहिए।”⁵ ताल के छंद के अनुसार बंदिश की चाल भी बदल जाती है। तालों की लय विलंबित, मध्यलय, द्रुत, अति द्रुत आदि हो सकती है। यह गायन शैली पर निर्भर करता है। विलंबित ख्याल की प्रस्तुति धीमी या विलंबित लय में की जाती है। इससे उसमें गंभीरता और चैनदारी आती है। ये बंदिशें अक्सर एकताल, तिलवाड़ा, झूमरा, तीनताल आदि के विलंबित रूप में मिलेंगी। द्रुत लय की बंदिशें तीनताल, एकताल, रूपक इत्यादि तालों में मिलती हैं। राग बागेश्री में एकताल की द्रुत ख्याल की बंदिश है —

स्थायी — अपनी गरज पकड़ लीनी बैया मोरी
बैया मोरी जोरा जोरी

अंतरा — पनघट पर नंदलाल, करत मोसे छेड़छाड़
लपक झपक सारी मोरी चूरियाँ मरोरी

राग मिश्र सिंदूरा में मध्यलय झपताल की एक बंदिश है — ‘झूमत आवे मोहन मतवारे, ए री सखी री वाके ढंग निराले’

‘मुखड़ा’ बंदिश का एक महत्त्वपूर्ण अंग होता है। सम पर अलग-अलग तरह से मुखड़ा कह कर आना ख़याल गायन की एक ख़ासियत है। इसलिए मुखड़े की रचना ऐसी होनी चाहिए कि कलाकार अपनी प्रस्तुति को आकर्षक बना सके। गायन करते समय कलाकार मुखड़े पर कभी मूल लय में तो कभी डेढ़ गुनी या दुगुनी लय में आता है। लय के हिसाब से मुखड़े में लचीलापन भी होना ज़रूरी है। बंदिश का मुखड़ा कैसा है, कौनसी मात्रा से उठता है, कितनी मात्रा का है, इन सभी का बंदिश के सौंदर्य संवर्धन में हाथ रहता है। भैरवी की ये बंदिश चौथी मात्रा से उठती है –

स्थायी – तेरो कान्हा मोसे करत ठिटोरी, बरजोरी बैया पकर झकझोरी

अंतरा – मैं जमुना जल भरन जात रही, अब्दुल सर से गागर फोरी⁶

तानयुक्त इस बंदिश का चलन अत्यंत खूबसूरत है और तीनताल के अंतर्गत विभिन्न बोल-बनाव, तान व लयकारी द्वारा अत्यधिक खिलता है। ताल की लय और बंदिश के समन्वय से राग का स्वरूप खिल उठता है।

अक्सर हमें कलाकारों के मुख से ये वाक्य सुनने को मिलता है – ‘ये घरानेदार बंदिश है।’ संगीत में घराना शब्द का अर्थ है वंश अथवा परम्परा। शास्त्रीय संगीत और उपशास्त्रीय संगीत की गायन शैलियों के विभिन्न घराने हैं। ध्रुपद गायकी में डागर घराना, दरभंगा घराना, डुमरांव घराना, बेतिया घराना आदि; ख़याल गायन में किराना घराना, ग्वालियर घराना, आगरा घराना, जयपुर घराना आदि और ठुमरी गायकी में बनारस और पंजाब आदि के नाम अक्सर सुनाई देते हैं। गायकी से घराने का निर्माण हुआ है। जब पीढ़ी-दर-पीढ़ी गुरु मुख से प्राप्त शिक्षा की कुछ विशेषताएँ चलती चली आती हैं तो उनसे एक घराने का निर्माण होता है। विभिन्न घरानों के गुरुजनों के मुख से सुनी और सीखी गई बंदिशों को ‘घरानेदार बंदिश’ की संज्ञा दी जाती है। एक कलाकार में सौंदर्य तत्त्व अमूर्त रूप से विद्यमान रहता है। कलाकार के संवेदनशील मन को जब उसका एहसास होता है तब वह किसी न किसी रूप में उसे अभिव्यक्त कर देना चाहता है। मन में बने उस नादरूप को अभिव्यक्ति देने के लिए वह बंदिश रचता है।⁷ ग्वालियर घराने में पं. ओंकारनाथ ठाकुर, पं. शंकरराव व्यास, पं. विनय चन्द्र मौद्गल्य, पं. बलवन्त राय भट्ट जैसे बंदिश-रचनाकार हुए हैं। जयपुर घराने में उस्ताद अल्लादिया ख़ाँ और किराना घराने में उस्ताद अब्दुल करीम ख़ाँ के नाम उल्लेखनीय हैं। आगरा घराने में भी दरसपिया, प्रेमप्रिया, जगन्नाथ बुवा, सी.आर. व्यास आदि वाग्गेयकार हुए हैं। परम्परागत रूप से चली आ रही पुरानी बंदिशें आज भी

अपनी उत्कृष्टता के कारण संगीत क्षेत्र में अपना स्थान बनाए हुए हैं। नई बंदिशें रचने और प्रस्तुत करने की प्रवृत्ति भी आधुनिक युग में पनपी है। पं. रामाश्रय झा 'रामरंग', विदुषी डॉ. प्रभा अत्रे, पं. दीपक चटर्जी, डॉ. प्रेम प्रकाश जौहरी 'मनहर' इत्यादि अनेक बंदिश रचनाकारों की बंदिशों ने भी संगीत के क्षेत्र में लोकप्रियता हासिल की है।

बंदिश का प्रस्तुतीकरण भी बहुत महत्वपूर्ण है। राग और घराने की विशेषताओं से युक्त करके बंदिश को विभिन्न अलंकरणों से सजा कर जब प्रस्तुत किया जाता है तो रस, भाव और सौंदर्य की उत्पत्ति होती है। कण, मुर्की, खटका, तान, बोल-तान, मींड इत्यादि से बंदिश को सजाया जाता है। बंदिश के प्रस्तुतीकरण पर कलाकार के घराने, व्यक्तित्व और निजी विशेषताओं से युक्त गायिकी का प्रभाव पड़ता है। जितना मंझा हुआ कलाकार होगा, उतनी ही उत्तम प्रस्तुति होगी बंदिश की। बंदिश का प्रमुख उद्देश्य है किसी परंपरा का निर्माण करना और उसके द्वारा कला का संवर्धन करना। संगीत जगत् सदैव ऋणी रहेगा दो महान विभूतियों का – पं. विष्णु नारायण भातखण्डे और पं. विष्णु दिगम्बर पलुस्कर जी का जिन्होंने अनेक कलाकारों द्वारा रची पुरानी बंदिशों को स्वरलिपि बद्ध रूप में संकलित किया और सुरक्षित रखा। ये बंदिशें संगीत जगत् की अनमोल धरोहर हैं जिनसे हमारा शास्त्रीय संगीत सुरक्षित है।

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संकेत शब्द : मेवाड़, कृष्णानंद, गायन

सारांश : मेवाड़ के महान संगीत शास्त्री, वाग्गेयकार, एवम् उच्चकोटि के कलाकार रागसागर पं. कृष्णानंद व्यास के सांगीतिक योगदान की चर्चा इस शोधपत्र के माध्यम से करने का प्रयास किया जा रहा है। 18 वी शती की विकट राजनैतिक परिस्थितियों में संगीत पर अपना लक्ष्य केंद्रित कर बारह लाख दस हजार रचनाओं का संकलन करना किस कदर कठिन रहा होगा, इसकी कल्पना मोबाईल के जमाने में रहने वाले हम-आप जैसे लोगों के लिए करना असंभव है। इस शोधपत्र लेखन का उद्देश्य संगीत संशोधकों का ध्यान इस ओर ले जाते हुए संगीतराग-कल्पद्रुम में छिपी अनुसंधानों की असीमित संभावनाओं को प्रकाशित करना है। पं. कृष्णानंद व्यासदेव के अभूतपूर्व योगदान की चर्चा करने से भी आगे जा कर उनके द्वारा किये गए कार्य को संगीत संशोधन क्षेत्र में अधोरेखित करने का मेरा यह विनम्र प्रयास है।

संगीत के वे आचार्य जो गायन / वादन के साथ पदरचना (काव्य) में प्रवीण हों और उसे गेयत्व प्रदान करते हों, उन्हें वाग्गेयकार कहा जाता है। वाग्गेयकार का अर्थ है 'वाक् और गेय' अर्थात् जो वाक् (पद/काव्य) एवम् गेय का विशेषज्ञ हो। भारतीय संगीत में प्रयोगकुशल शास्त्रकारों की, वाग्गेयकारों की परंपरा भरत से मानी जाती है जिनमें मतंग, कीर्तिधर, कोहल, अश्वतर, आजनेय, अभिनवगुप्त, सोमेश्वर, शारंगदेव जैसे प्राचीन आचार्यों का योगदान महत्वपूर्ण है। 14 वी शती में मेवाड़ के महाराणा कुम्भकर्ण ने इन आचार्यों की ही परंपरा को आगे ले जाते हुए अपने 'संगीतराज' नामक सोलह हजार श्लोकों वाले ग्रन्थ का प्रणयन किया है, जिसे 'षोडशसारत्रयामसंगीतमीमांसायाम्' भी कहा गया है।

मेवाड़ के गुहिल राजवंश के महाप्रतापी शासक महाराणा कुंभा की उपाधियों—हिंदुसुरत्राण, टोडरमल, चापगुरु आदि से जहां उनके शौर्य का अंदाज लगाया जा सकता है, वहीं 'एकलिंग माहात्म्य' एवम् 'संगीतराज' के रचनाकर्ता के रूप में उनकी कलासक्ति एवं धर्मरक्षक के स्वरूप को भली भांति परखा जा सकता है।¹ मेवाड़ के महान वाग्गेयकार सरदारसिंह, जवानसिंह, महाराणा

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कुंभा, मीराबाई आदि की ही परंपरा को अग्रप्रेषित करने वाले कृष्णानंद व्यास का योगदान संगीत क्षेत्र में अतुलनीय है। प्रस्तुत शोधपत्र में इसी पर चर्चा कर रागसागर कृष्णानंद व्यास के कर्तृत्व को अधोरेखित करने का विनम्र प्रयास किया जा रहा है।

मेवाड की वाग्गेयकार परंपरा के जाज्वल्यमान नक्षत्र के रूप में कृष्णानंद व्यासदेव का स्मरण किया जाता है। इन विलक्षण प्रतिभाशाली कृष्णानंदजी के जन्म के संबंध में कुछ मतभेद हैं, प्रभुदयाल मिश्र ने इसका जन्म 1851 वि. माना है।

तत्कालीन मेवाड में देवगढ के पास कोट नामक स्थान पर गौडजातीय ब्राह्मण परिवार में इनका जन्म हुआ। अमरानंद व्यास इनके पितामह थे तथा हीरकानंद, इनके पिता थे। कृष्णानंद व्यास की मृत्यु 94 वर्ष की अवस्था में, वि. 1945 में हुई।² इस दीर्घ जीवितावधि में वे 32 वर्ष पर्यन्त सम्पूर्ण भारत में भ्रमण करते रहे तथा अनेक राजसभाओं में उपस्थित होकर कलावन्तों तथा वाग्गेयकारों से संपर्क करते रहे। इस प्रकार प्रायः प्रत्येक घराने की सभी प्रकार की बंदिशों के संग्रह का कार्य वे करते रहे। कृष्णानंद जी द्वारा भरतपुर के महाराजा बलवंतसिंह जी को लिखे गये एक पत्र में उनके द्वारा 12 लाख 25 हजार बंदिशों का संग्रह करने की बात इस प्रकार लिखी गयी है।

“तमाम मुल्क में फिर के 32 वर्ष ताई, संग्रह करे, द्वादश लक्ष पचीस सहस्र गान, नित्यप्रति आशीर्वाद करा दें।”³

32 वर्ष तक संकलन का कार्य करने के पश्चात् इस प्रकार एकत्रित की गयी सामग्री को उन्होंने ‘संगीत—राग कल्पद्रुम’ नामक ग्रन्थ में कई खण्डों में निबद्ध किया। इस ग्रन्थ के प्रकाशन का कार्य उन्होंने कलकत्ता में निवास करते हुए किया तथा तत्कालीन अनेक शासकों को ग्रन्थ की प्रतियां भेज कर उनसे दक्षिणा के रूप में सौ—सौ, दो—दो सौ रु. वे प्राप्त करते रहे।

जयपुराधीश सवाई रामसिंह बहादुर को कृष्णानन्द द्वारा इस संदर्भ में लिखे गये पत्र पोथीखाना संग्रह, जयपुर में, ग्रंथ संख्या—4806⁴ के अन्तर्गत देखे जा सकते हैं। इस पत्र में उनके पुत्र श्रीनाथनारायण व्यास को तान—सागर की उपाधि दिये जाने का उल्लेख भी मिलता है। यह अनुमान किया जा सकता है कि नाथनारायण ने भी अपने पिता को ग्रन्थ संकलन व संपादन में सहयोग किया होगा।

कृष्णानंद व्यास को रागसागर की उपाधि मेवाड के महाराजाओं द्वारा दी गयी थी, ऐसा उल्लेख विश्वकोश के संपादक श्री नगेन्द्रनाथ बसु ने कलकत्ता से 1914 ई. में प्रकाशित रागसागर या रागकल्पद्रुम की भूमिका में किया है। परन्तु जयपुर महाराजा को लिखे गये उपर्युक्त पत्र में वल्लभ

कुल के अधिकारियों— गोस्वामियों द्वारा उन्हें स्वयं को रागसागर व उनके पुत्र को तानसागर की उपाधि का दिया जाना उल्लिखित है। यह उल्लेख श्री बसु के अनुमान को अप्रमाणिक सिद्ध करता है।

“श्रीनाथजी के श्रीवल्लभ कुल के अधिकारी सब गुंसाईयों ने रागसागर नाम दयो।”⁵

कृष्णानंद व्यास एक उत्तम कोटि के गायक थे, परन्तु वे मानधन अथवा पारिश्रमिक लेकर नहीं गाया करते थे। उनकी महफिल होने पर इनाम में दी गयी राशि ही वे स्वीकारते थे। सभी प्रकार की राग-रागिनियों को बिना एक-दूसरे के साथ मिलाये शुद्ध रूप में प्रस्तुत करने की उनमें असाधारण योग्यता थी। उनके इस गुण की प्रशंसा करते हुए राजा राजेन्द्र लाल मित्र ने लिखा है⁶:-

His great pretention was, that he could sing in three octaves, the ordinary compass of the human voice, being two and a half octave. He pretended also that he could sing in all Ragas and Raginis, with absolute accuracy and without ever mixing up the latter. He was always singing but not a professional musician, that is, he never let himself on hire. He received presents from the rich people of the town frequently, but never accepted anything as wages and remuneration for singing.

‘संगीतरागकल्पद्रुम’ साहित्यिक व सांगीतिक, दोनों ही दृष्टियों से एक अमूल्य ग्रन्थ है। इतना ही नहीं हिन्दी साहित्य के आधारभूत ग्रन्थों शिवसिंह सरोज और मित्रबन्धु विनोद के संकलन में भी इस ग्रन्थ का अत्यधिक उपयोग किया गया है।

‘संगीतरागकल्पद्रुम’ को ‘एनसाईक्लोपीडिया ऑफ इण्डियन म्यूजिक’ कहा जाता है। कृष्णानंद जी को संस्कृत-हिन्दी के अलावा अनेक देशी विदेशी भाषाओं पर असाधारण अधिकार था, इसीलिये, इस एनसाईक्लोपीडिया में संस्कृत, हिन्दी, गुजराती, कानडी, तेलुगु, तमिल, बंगाली, उडिया, अरबी, फारसी, फेगुअन तथा अंग्रेजी के अनेक रागबद्ध और तालबद्ध रचनाओं का संकलन किया जा सका है।

परन्तु यह ग्रन्थ केवल संकलन ही नहीं है। कृष्णानंद जी ने उपलब्ध संगीत शास्त्रीय भरत आदि के प्राचीन ग्रन्थों तथा ‘इन्द्रप्रस्थ समुद्भव तानसेन’ आदि के द्वारा गाई गई रचनाओं को अपने इस विशालकाय ग्रन्थ में विश्लेषित किया है। ग्रन्थ के मंगलाचरण में ही इस तथ्य को इन शब्दों में स्पष्ट किया गया है।

देवी सरस्वतीं नत्वा गणेशं हरिमीश्वरम्।

रागकल्पद्रुमं ग्रन्थं कुरुते रागसागरः ॥

पौत्रोऽहममरानंद—वेदव्यासव्दिजन्मनः ।

पुत्रश्च हीरकानंद—वेदव्यासो नत्वा सरस्वतीम् ।

रागकल्पद्रुमं नाम कुर्वे ग्रन्थं सतां मुदे ॥

देवी वाक्पतिमीश्वरम् गणपतिं नत्वा हरिं मारुतिं ।

संगीतभरतेशमारुतिमतम् सम्यक् विचार्य्यादरात् ॥

इन्द्रप्रस्थसमुद्भवृर्विचितयन्तानसेनादिभिः ।

उक्त सत्प्रकरोमि नादनिलयं श्रीरागकल्पद्रुमम् ॥7

ग्रन्थ में मंगलाचरणके पश्चात् स्वराध्याय—रागविवेकाध्याय में रागरागिनी समय, रागरागिनी ध्यान व उदाहरण की चर्चा करते हुए दूसरे तालाध्याय में प्रचलित और अप्रचलित तालों का छन्दोनुसारी विवेचन किया है। उदाहरण के लिये सूरफाक्ता का विवेचन देखिये।

लघुद्रुतो लघुश्चैव सूर्यफाक् सुसंज्ञकः

101 इति सूरफाक् तालः ।⁷

गुरु लघु मात्राओं के अलावा अणु—लघु मात्राओं का भी प्रयोग किया गया है, जैसे गणेशताल में।

द्रुतद्वंद्वलौ चैव चतुराणु लघुस्तथा ।

गणेशतालसंजातः संगीते परिभाषितः ॥

00 ॥ इति गणेशतालः ।⁸

चतुर्थ नृत्याध्याय में नृत्य के भेद तथा रागांग—क्रियांग—भाषांग का विवेचन किया गया है। वाद्याध्याय के घनवाद्यों में मृदंग का ही विवेचन किया गया है। अन्तिम गानाध्याय में छः राग और छत्तीस रागिनियों के सिद्धान्त का पालन करते हुए (जो उनके समय में प्रचलित नहीं था) उन्होंने प्रत्येक राग में भिन्न—भिन्न तालों में हजारों रचनाओं को संकलित किया है।

यहां यह ध्यान देने की बात है कि व्यास जी ने हनुमत मत तथा अन्य मतों का हवाला देते हुए रागों के ध्यान तथा वर्णन का विवेचन किया है। परन्तु गानाध्याय में दी हुई रचनाओं में इस प्राचीन वर्गीकरण को उन्होंने स्वीकार नहीं किया है। राग—रागिनियों के समय में भैरवी—भैरव—रामकली को उन्होंने प्रातःकाल में ही रखा है, तो भटियार, भंखार, सिंधु, ललित और बसंत को दिन के प्रथम प्रहर में रखा है। बिलावल और लक्षशाख के प्रकारों को दिन के प्रथम याम में रखा है, तो सुघराई,

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सुहा, सारंग, गांधार को द्वितीय व तृतीय प्रहर में गाना उचित समझा है।

तोडी के सभी प्रकारों के लिये दिन के द्वितीय प्रहर का पूर्वार्द्ध उपयुक्त माना गया है जबकि सारंग के सभी प्रकारों को उन्होंने मध्याह्न में रखा है। धनाश्री और मुलतानी को दिन के तृतीय प्रहर में, तो श्री और गौरी के प्रकारों को संध्याकाल में रखा है। इसी प्रकार नट और कल्याण के प्रकार, बागेश्री, नायकी, केदार, रात्रि के द्वितीय याम में उचित माने गये हैं। शंकराभरण, बिहाग, देश और सिंदूरा को अर्द्ध रात्रि में तथा सोहनी, मालव-कौशिक, खंभावती को रात के तीसरे प्रहर के उपयुक्त माना है।⁹

झिझोटी, जंगला, पीलु, तिलंग, लूहर, लूम, लहरी, गरबा, धवला, कजरी, साजगिरी, लावणी, जोगिया, अहंग जैसे रागों को उन्होंने उपराग मानते हुए, यथा

उपराग इति प्रोक्तो, देशे देशे तु विस्तरात्।

गानभेदोप्यनेकस्तु, नास्त्यन्तो गानवारिते।।

यह कहते हुए राग-विभाजन के प्रकरण को समाप्त किया है।¹⁰

गानाध्याय का प्रारंभ राग भैरव से किया है एवं भैरव राग का शास्त्रीय स्वरूप प्रस्तुत करने के बाद आलापचारी देते हुए, तानसेन के द्वारा गाये गये ध्रुवपदों से रचनाओं को प्रस्तुत करना प्रारंभ किया है।

सैकड़ों ध्रुवपदों की रचनाएं प्रस्तुत करने के बाद व्यासजी ने फिर अनेक ख्यालों की रचनाएं प्रस्तुत की हैं। इन रचनाओं में संस्कृत व हिन्दी की रचनाओं के अलावा अन्य सभी भाषाओं की रचनाएं हैं, यहां तक कि राग अहंग में अंग्रेजी की एक गजल को भी प्रस्तुत किया गया है।

संगस्टर स्वीट विगिन दी ले, एवर न्यू एण्ड एवर गे।

ब्रिंग द जांय इन्स्पायरिंग वाईन, एवर फ्रेश एण्ड एवर फाईन।।

‘रागकल्पद्रुम’ में समाविष्ट की जाने वाली इस प्रकार की विविध सामग्री की सूचना कृष्णानंद जी ने अपने सभी ग्रन्थ ग्राहकों को दी है। जयपुर महाराजा को लिखे उनके पत्र के संदर्भित अंश को पुनः यहां इसलिये उद्धृत किया जा रहा है, ताकि सम्पूर्ण ग्रन्थ की सामग्री का अनुमान किया जा सके।¹¹

कृष्णानंद जी द्वारा दी गई रचनाओं में पटताल अथवा पटतारा, धमार, बहार, डुवहर, वसंत-तिताला, सिंधु-तिताला, गांधार-तिताला, कसूर-तिताला, देशी-एकताल, आडा धीमा तिताला, लाचारी, तथा लाचारी-धमार, पांच फरोदस्त, जयतिश्री, चौराक चौताल, या जतफारसो, जैसे तालों के नाम

भी अब लोगों को ज्ञात नहीं है। कृष्णानंद जी को सावनी—बरवा, सिन्धु—मुलतानी, भैरवी बहार, मालव वांडी, के अलावा गांधार जैसे रागों में 100 से ऊपर बंदिशें प्राप्त हुई हैं।

बारह लाख पचीस हजार गान संग्रह की इस रचना में हिन्दुस्तानी, उर्दू, अरबी, ईरानी, फारसी, तुर्की, तुरानी, रुमी, सामी, खैबर, पश्तो, चीनी, नेपाली, नेवारी, तिरहुति, बाराभाटी, बांसवाडी, मारवाडी, शेखावाटी, प्राकृत, डिंगल, पिंगल में लिखने वाले कवियों की संकलित सामग्री का साहित्यिक मूल्य भी कुछ कम नहीं है।

सच पूछिये, जो जैसा कि, नगेन्द्र नाथ बसु ने कहा है कि नहीं जानते कि इतना बड़ा संगीत विषयक ग्रन्थ भारत की ही क्या, जगत् की किसी भाषा में है या नहीं।¹² मेवाड में जन्मे कृष्णानन्द जी व्यासदेव के इस अवदान से संगीत व साहित्य के अध्येताओं को जो आशीर्वाद प्राप्त हुआ है, उस का समग्र सर्वांगीण मूल्यांकन तो अनेक शोध—प्रबंधों के द्वारा ही किया जा सकेगा। यहां संगीत के इतिहास की दृष्टि से आवश्यक तथ्यों को प्रस्तुत किया गया है। इस अवदान में मेवाड की भूमिका क्या रही, यह प्रश्न यद्यपि संदेह के घेरे में रहेगा, तथापि कृष्णानंद व्यास की जन्मभूमि मेवाड़ होने के कारण मेवाड़ की वाग्गेयकार परम्परा में उनका नाम हमेशा स्मरण किया जायेगा। उनका यह संकलन कार्य केवल कविताओं का संग्रह नहीं था, वरन् उन्होंने इन रचनाओं की स्वरलिपि का भी अंकन किया था, परन्तु मुद्रण व्यय की व्यवस्था न होने से स्वर—लिपि प्रकाशित नहीं की जा सकी। दरअसल कृष्णानंद जी के ही कार्य को भातखंडे जी ने उठाया परन्तु भातखंडे उस शिखर पर पहुंचे या नहीं इसका निर्णय आपको करना है।

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हिन्दुस्तानी बंदिशों में रचनाओं में स्वाति तिरूनल द्वारा मिश्रित भाषाओं के विभिन्न प्रयोग

नेहा सिंह

पीएच.डी. शोधार्थी

संगीत एवं ललित कला संकाय,

संगीत विभाग, दिल्ली विश्वविद्यालय, दिल्ली

संकेत शब्द – हिन्दुस्तानी राग, वाग्गेयकार, रचनाएँ, हिन्दी मिश्रित भाषा, उत्तर भारतीय संगीत

सार – संगीत सदा से भारतीय संस्कृति एवं कला का संगीत रहा है। संस्कृति का उद्भव एवं विकास जब-जब हुआ, संगीत पर भी उसका प्रभाव तब-तब देखा गया है। संगीत चाहे उत्तर भारतीय हो या चाहे दक्षिण भारतीय समय-समय पर विभिन्न राजाओं व वंशजों द्वारा भारतीय शास्त्रीय संगीत को खूब सम्मान प्राप्त हुआ। भाषाओं की सीमा तोड़कर राजाओं ने अपने दरबार में सभी संगीतज्ञों को आश्रय दिया तथा उनके संगीत व ज्ञान को एक सम्मान जनक स्थान अपने दरबार में दिया। यहाँ हम महाराज स्वाति तिरूनल के द्वारा हिन्दुस्तानी रागों की रचनाओं में हिन्दी मिश्रित भाषा के विषय पर चर्चा करेंगे कि किस प्रकार उन्होंने मात्र 33 वर्ष की आयु में कई भाषाओं के संगीतज्ञों के साथ हिन्दुस्तानी रागों में भी स्वयं रचित रचनाओं में हिन्दी मिश्रित भाषाओं का प्रयोग किया। दक्षिण भारत में अनेक से महान वाग्गेयकार, संगीतकार हुए मगर स्वाति तिरूनल का हिन्दी व बप्जभाषा के प्रति प्रेम ही उन्हें अन्य संगीतकारों से अलग पहचान देता था। वैसे तो उन्होंने हिन्दुस्तानी रागों में 36 रचनाओं को रचा मगर हम कुछ रचनाओं पर यहाँ चर्चा करेंगे। प्रस्तुत शोध पत्र उनके काव्यात्मक प्रयोग से सम्बन्धित है।

भारतीय संगीत में गतिशील तत्वों की प्रमुखता रही है। साथ ही कला भी अपनी चरम सीमा को छू लेने का प्रयत्न करती रही है। इसका प्रमुख कारण राजा-महाराजाओं द्वारा कलाकारों, विद्वानों तथा संगीतज्ञों को भारी प्रोत्साहन मिलना था। राजा-महाराजा स्वयं इतने कला पारखी हुआ करते थे उनकी इसी उदारता के कारण कलाएँ पनपती रही।

13वीं शताब्दी के प्रारम्भ में ही संगीत की दो धाराएँ दृष्टिगत होने लगी-

1. उत्तर भारतीय संगीत धारा
2. दक्षिण भारतीय संगीत धारा

उत्तर भारत के शाही राज्यों में हमें गुलाम वंश, खिलजी वंश, तुगलक वंश तथा लोदी वंश दिखाई देते हैं तथा साथ ही उसी समय में दक्षिण भारत में कुछ प्रमुख राजवंश भी दिखाई देते हैं जैसे—पल्लव वंश, चालुक्य वंश के कल्याणी, वातापी तथा वेंगी वंश भी दिखाई देते हैं।

उत्तर तथा दक्षिण भारतीय संगीत धाराओं में संगीत को इन सभी वंशजों के राजाओं—महाराजाओं द्वारा प्रोत्साहन मिला है। उदाहरणार्थ—दिल्ली का सुल्तान अल्लाउद्दीन खिलजी एक संगीत प्रेमी शासक था तथा ये कलाकारों का आदर—सम्मान करता था। इनके राज्यकाल में अमीर खुसरो नामक एक प्रसिद्ध संगीत विद्वान हुआ जिसे नई तालें तथा रागों को रचने में महारथ हासिल थी, साथ ही खुसरो ने दक्षिण के शुद्ध स्वर सप्तक की योजना कर उसे प्रचलित किया।

लोदी वंश के सुल्तान के समय तक ध्रुपद अत्यधिक प्रचार में आ गया था तथा मुगलकाल के भी कई राजाओं—महाराजाओं जैसे—बाबर, हुमायूँ, अकबर आदि के द्वारा भी संगीत का अध्यधिक प्रचार व प्रसार हमें देखने को मिलता है। इनके समय के कलाकारों व विद्वानों में स्वामी हरिदास, तानसेन, बैजू बावरा आदि नाम प्रमुख हैं। जिस प्रकार उत्तर भारतीय संगीत को उत्तर भारत के राज्यों तथा वंशों में सम्मानजनक स्थान मिला उसी प्रकार दक्षिण भारत के राज्यों तथा वंशों में भी कर्नाटक संगीत को प्रोत्साहन व सम्मान मिला। उदाहरणार्थ—पल्लव वंश का शासक महेन्द्र वर्मन संगीतज्ञ व कवि दोनों था। चालुक्य वंशीय राजा सोमेश्वर तृतीय ने 'मानसोल्लास' नामक संगीत एवं वाद्य विषय से संबंधित ग्रंथ की रचना की थी। यादव वंश में ग्रंथकार शारंगदेव थे जिन्होंने संगीत रत्नाकर ग्रंथ की रचना की।

दक्षिण भारत के वाग्गेयकारों तथा संगीतकारों में ऐसे—ऐसे महान नाम आते हैं जिन्होंने संगीत में अपना अलग नाम बनाया है जैसे—पुरन्दरदास, माधव विधारण्य, अहोबल तथा त्रिरत्न—त्यागराज, श्यामाशास्त्री, मुत्थुस्वामी दीक्षितार। इन प्रमुख नामों के अतिरिक्त महाराज स्वाति तिरुनल का नाम भी सम्मान से लिया जाता है।

19वीं शताब्दी में दक्षिण भारत के शासक महाराज स्वाति तिरुनल एक राजा के साथ संगीत विद्वान भी थे जिन्होंने ना केवल दक्षिण भारत के संगीत में अपना योगदान दिया अपितु उत्तर भारत संगीत में भी अपना समान योगदान दिया। ये बहुत प्रतिभाशाली राजा थे इनका स्थान दक्षिणात्य

के संगीत में 'त्रिमूर्ति' के समान माना गया है इन्होंने सभी कलाओं जैसे—ललित कला, संगीत, हथियार चलाना आदि विभिन्न को भली भांति सीखा तथा साथ ही विभिन्न भाषाओं को भी सीखा।

महाराज स्वाति तिरूनल का जन्म 16 अप्रैल 1813 में त्रावणकोर (केरल) में हुआ था। 16 वर्ष की आयु में ये त्रावणकोर के राजा बने किन्तु 27 दिसम्बर 1846 को महज 33 वर्ष की आयु में इनकी मृत्यु हो गई।

स्वाति तिरूनल को कई भाषाओं का ज्ञान था। ये कुल मिलाकर 16 भाषाओं में पारंगत थे जिसमें मलयालम, संस्कृत, मराठी, तेलगू, कन्नड़, बांग्ला, तमिल, उडिया, अंग्रेजी तथा हिंदी सहित 16 भाषायें सम्मिलित हैं। इन्होंने ब्रजभाषा, खड़ी बोली, दक्खिनी आदि भाषाओं के मिश्रित रूप में ही अपनी हिंदी की रचनाओं में हिंदी भाषा का प्रयोग किया। इनके पद सबसे ज्यादा केरल में तब प्रचार में आये, जब इन्होंने अपने पदों को संस्कृत भाषा में लिखा इन्होंने हिंदी गीत ऐसे सरल शैली में लिखे थे जिन्हें केरलवासी आसानी से समझ सकते थे। कहा जाता है कि इन्होंने अपने जीवन काल में 500 गीतों की रचना की थी। ये गीत कई भाषाओं में लिखे गए थे तथा अगर स्वाति तिरूनल द्वारा रचित हिंदी रचनाओं की चर्चा करें तो उनकी संख्या 36 हैं जो ब्रजभाषा, खड़ी बोली, दक्खिनी के मिश्रित रूप हिंदी में रचित है।

ब्रजभाषा, खड़ी बोली तथा दक्खिनी भाषा

ब्रज भाषा या ब्रज का अर्थ है गतिशील। प्राचीन ग्रंथों में यह शब्द गायों के रहने के स्थान 'गोष्ठ' तथा गायों के चरने के स्थान के रूप में प्रयुक्त हुआ है। यमुना नदी के किनारे बसे मथुरा नगर के आस-पास का क्षेत्र ब्रज अथवा ब्रजमंडल कहा जाने लगा। भगवान कृष्ण के जन्म स्थान का क्षेत्र होने के कारण उस स्थान का महत्व प्राचीन ग्रंथों में मिलता है।

ब्रजभाषा क्षेत्र के अंतर्गत मथुरा, भरतपुर, ग्वालियर, आगरा, इटावा, मैनपुरी, अलीगढ़ आदि और भी कई क्षेत्र आते हैं जहाँ ब्रज भाषा व ब्रज संगीत का प्रयोग दिखाई देता है। ब्रज के संगीत की बात करें तो यहाँ धार्मिक संगीत में ब्रजभाषा का प्रयोग बड़े ही लयबद्ध रूप से किया जाता है। ब्रज संगीत के अंतर्गत संकीर्तन, समाज-गान, हवेली-संगीत और भक्ति संगीत से संबंधित भजन तथा दुमरी जैसी सभी गान विधाएँ आ जाती हैं। वल्लभ सम्प्रदायों में 'कीर्तन' शब्द कृष्ण की विनय और लीलाओं से संबंधित पदों की गान पद्धति वाचक बना।

जैसे ब्रजभाषा का अधिकांश क्षेत्र मथुरा, आगरा, ग्वालियर के आसपास स्थान है वैसे ही खड़ी बोली का विकास क्षेत्र मेरठ, मुज़फ्फरनगर, सहारनपुर, अंबाला, पटियाला के पूर्वी भाग है। ये क्षेत्र उच्चारण व बोलने के अंदाज से थोड़े अलग हो जाते हैं। दक्खिनी भाषा मुलतः हिंदी का ही पूर्ण रूप है। इसका विकास 14वीं से 18वीं शती तक दक्खिन के 'बहमनी', 'कुतुबशाही' और 'आदिलशाही' आदि राज्यों के सुल्तानों के संरक्षण में हुआ था। वह मुलतः दिल्ली के आस-पास की हरियाणवी एवं खड़ी बोली थी, जिस पर ब्रजभाषा, अवधि और पंजाबी के साथ-साथ मराठी, गुजराती तथा दक्षिणी भाषायें जैसे तेलुगू, कन्नड़ आदि का भी प्रभाव पड़ा।

स्वाति तिरुनाल की रचनाओं की विशेषताएँ

महाराज स्वाति तिरुनाल ने केरल की सीमा पार नहीं की थी मगर उनका हृदय उत्तर भारत में था। वे मन से उत्तर भारत में पहुँचे तथा केरल वासियों को अपना मार्ग स्वीकार करने का आह्वान करते हुए उन्होंने स्वयं रचित रचना गायी जो थी – विश्वेसर दर्शन कर, चल मन तुम काशी। यह भजन सिंधु भैरवी में गाया जाता है और इस भजन को संयुक्त राष्ट्र की आम सभा में गाकर सुब्बुलक्ष्मी जी ने इसे अनश्वर भी बनाया। कहा जाता है कि काशी में ही स्वाति महाराज की चिताभस्म अर्पित की गई थी।

सांगीतिक और साहित्यिक गुणों से भरपूर इनके गीत श्री कष्ण, श्री रामचंद्र, श्री परमेश्वर, देवी आदि पर आधारित हैं। इनके सभी गीत श्री पद्मनाम स्वामी को समर्पित हैं। इनके हर गीत के अंतिम चरण में पद्मनाभ यह शब्द आता है।

रागों की दृष्टि से इनकी रचनायें इन निम्नलिखित हिंदुस्तानी रागों में हैं – काफी, यमन कल्याण, विभास, भैरवी, पूर्वी, बिहाग, झिंझोटी, वृंदावनी सारंग, कन्हाड़ा, अड़ाणा, गौरी, चर्चरी (भैरवी), परज इत्यादि ये बंदिशें, आदिताल, चौताल, बिलंदी ताल (एकताल) में निबद्ध हैं। इन रागों में इन्होंने ध्रुपद, ख्याल, तुमरी, तराना, भजन, टप्पा आदि शैलियों की रचना की। इनकी ज्यादातर रचनाओं में हिंदी, ब्रजभाषा का प्रयोग बहुत ही अच्छा प्रतीत होता है। हिंदी भाषी लोगों की आस्था जहाँ भगवान में ज्यादा दिखाई पड़ती है वहीं ब्रज भाषा के प्रयोग से इनकी रचनायें जनमानस को और ज्यादा आस्था से जोड़ देती हैं मानों जैसे स्वयं भगवान ने दर्शन दिये हो।

हिंदुस्तानी रागों की रचनाओं में ब्रज भाषा का प्रयोग

वैसे तो कई रचनायें इनकी ब्रज भाषा में लिखी गयी हैं, उनमें से कुछ बंदिशें निम्नलिखित हैं—

(1) पूर्वी राग में – उधो सुनिया मेरो संदेश

उधो सुनिया मेरो संदेश, चले जब से पिया परदेश ।।
गोवा तष्ण नीर त्याग सब कीन्हों, ग्वाल बाल शोच कीन्हो ।
जल जमुना नही भावे, घड़ी भर कुंज कुम्हलावे ।।
हाथ मुरली गले माल, चले जब नंदलाल
मोहे ब्रज के नर नारी, भूले कैसे मोंको बनवारी ।
जब लीनो जनम ब्रज में, हरो ताप छिन भर में ।
ऐसे प्रभु को वियोग सहे, कैसे हमको छाँड़ि रहे ।।

इस रचना में काफी जगह ब्रज भाषा का प्रयोग दिखाई देता है जैसे सुनियो, मेरो, किन्हों, भावे, कुम्हलावे, मोहे, मोंको, लीनो, छाँड़ि आदि शब्द ब्रज भाषा के शब्द हैं।

(2) राग भैरवी में – बंसी वाले ने मन मोहा ।

बंसी वाले ने मन मोहा,
बोली बोले मीठी लागे, दर-दर उमंग भरावे ।।
बैन बजावे तानन गावे, निसदिन गोपियाँ रिझावे ।।
साँवरो रंग मोहिनी अंग, सुमिरन तन को भुलावे ।।
कालिंधी के तीर ठाड़े, मोहन बाँसुरी बजावे ।।
पद्मनाभ प्रभु दीनबंधु, सुर नर चरण मनावे ।।

इस रचना में स्वाति महाराज द्वारा ब्रजभाषा का तो प्रयोग है ही, जैसे-लागे, भरावे, बजावे, गावे, रिझावे, साँवरो, भुलावे, मनावे इत्यादि साथ ही ध्यान देने योग्य बात यह है कि अंत के चरण में भगवान पद्मनाभ का भी बंदिश में जिक्र है जो लगभग कुछ बंदिशों को छोड़कर ज्यादातर रचनाओं में हमें देखने को मिलता है जो इनकी बंदिशों की खासियत है।

(3) राग भैरवी में – आन मिलो महबूब हमारो-त्रिताल (रिख्ता, उदू)

आन मिलो महबूब हमारो ।
होवूँ तेरी दासी लाला, नंद कुँवारो प्यारो
चुन चुन कलियाँ सेज बनाऊ, सेज पलगं रंग भाल तुम्हारो ।।
अतर अबीर गुलाल लगाऊँ, प्रेम कटारी मोको नही मारो ।
पद्मनाभ प्रभु फणि पर शायिक, बहु नही मोंको नाथ बिसारो ।।

इस रचना की विशेषता यह है कि यह रचना केवल ब्रज भाषा में रचित नहीं है इसमें हमें दक्खिनी भाषा के शब्द भी प्रयोग में दिखाई पड़ते हैं जैसे महबूब, सेज, अबीर, गुलाल, कटारी, शायिक आदि और ब्रज भाषा के शब्द जैसे—हमारो, प्यारो, मोंको, कुँवारो, तुम्हारो, बिसारो तथा संस्कृत शब्द—पद्मनाभ भी इस रचना में प्रयोग में दिखाई देते हैं। कुल मिलाकर यह रचना तीन भाषाओं का मिश्रण है—ब्रजभाषा, दक्खिनी, संस्कृत।

अतः हिन्दुस्तानी रागों की रचनाओं में हिन्दी मिश्रित भाषाओं का इतना सुन्दर प्रयोग वह भी एक दक्षिणी शासक तथा संगीतज्ञ द्वारा, यह भारतीय सांस्कृतिक एकात्मकता का जीता जागता उदाहरण है। राजाओं में संगीतज्ञ और संगीतज्ञों में राजा ऐसे श्री स्वाति तिरूनल महाराज का योगदान सराहनीय और अभिनन्दनीय है।

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