Identification of *Malhar Anga* in Hindustani Music Praxis: An Analysis

Shatabhisha Sarkar
University Research Fellow, Department of Music, University of Calcutta,
Kolkata, West Bengal, India
E-mail: shatabhishas4@gmail.com

Prof. Tapasi Ghosh
Professor in Music, Department of Home Science, University of Calcutta,
Kolkata, West Bengal, India
E-mail: tapasighosh210@gmail.com

Abstract

Notable books on raga sangeet from authors like Bhatkhande, Patwardhan, Jha, Shah, Banerjee etc. chiefly inform about the following types of Malhar: Suddha Malhar, Gaud Malhar, Megh, Miya ki Malhar, Ramdasi Malhar, Surdasi Malhar, Nat Malhar, Dhoolia Malhar, Mirabai ki Malhar, Charjoo ki Malhar, Gaudgiri Malhar and *Jayant Malhar* and many more. According to Bhatkhande *raga Suddha Malhar* has the *ghatak avayav* or constituent elements for all the other *Malhars*. The *anga* of *Malhar* mainly consists of a strong associational bond between the *swaras* m-R and R-P. A phrase like n D N Ṡ is specially accredited to *raga Miya Malhar*. However, *raga Miya Malhar* itself is a blend of the *Suddha Malhar* and *Kanada angas*. The primary objective of this paper is to analyze the vocal performances of five types of *Malhar ragas* which include, *Suddha Malhar, Gaud Malhar, Miya ki Malhar, Sur Malhar* or *Surdasi Malhar* and *Ramdasi Malhar*. *It is being assumed that an anga- based qualitative assessment of recorded performances, would aid in bringing a thorough understanding of raga sangeet, enabling an understanding of the difference between theory and its application in the performance practice.*

Keywords: Combination, *Malhar*, performance, *raga*, *raganga*, *vocal*

Introduction:

In Hindustani music, *Malhar* is typically associated with monsoon. The word *Malhar* is a combination of two words '*mal'* meaning, 'dirt' or 'impurity' and '*har'* coming from '*haran'*, meaning, 'annihilation' or 'carrying away'. Thus, the word symbolizes the annihilation or carrying away of dirt or impurities through the rain. Notable books on *raga sangeet* from authors like Bhatkhande, Patwardhan, Jha, Shah, Banerjee etc. chiefly inform about the following types of *Malhar*: *Suddha Malhar, Gaud Malhar, Megh, Miya ki Malhar, Ramdasi Malhar, Surdasi Malhar,*

Nat Malhar, Dhoolia Malhar, Mirabai ki Malhar, Charjoo ki Malhar, Gaudgiri Malhar and *Jayant Malhar* and many more. The primary objective of this paper is to analyze the vocal performances of some of the well-known types of *Malhar ragas* such as *Gaud Malhar*, *Miya ki Malhar*, *Sur Malhar* or *Surdasi Malhar* and *Ramdasi Malhar*. *Raga Suddha Malhar,* is also an important part of this analysis because although it is not performed much, it is of prime importance to all the other types of *Malhar*. The analysis is based on five specific audio samples of these *ragas,* selected from the YouTube video sharing platform. The identification of the *Malhar anga* and also other repetitive melodic phrases from the recorded performances of these *ragas* would likely help to grow an understanding of the applicability of the theory of *raganga paddhati* within the spectrum of the craft itself. This understanding would further aid learners and researchers to delve deeper into a more practice-oriented approach in music research.

For the purpose of analysis, the vocal performances are divided into four sections namely, the *Alap*, the *Bandish*, the *Vistar,* and the *Tana* section. All performances will be assessed individually as well as collectively and findings will be summarized subsequently.

The Malhar Anga:

Bhatkhande has observed that *raga Suddha Malhar* has the constituent elements for all the other *Malhars* (Bhatkhande, 1956). Tiwari has gone a step further and clarified that in the *purvanga*, m R R P m R R m and in the *uttaranga*, m P D Ṡ D P m, these two clusters of *swaras* create the foundational base for all types of *Malhars* (Tiwari, 2013). Therefore, *Suddha Malhar* has been accepted as the *raganga raga*, *Malhar*, by modern musicologists. Banerjee has observed that from ancient times till the present, only m R and ^{m}RP combinational phrases have been recognized as *Malhar anga* (Banerjee, 2014). At 1:16 minutes, Ginde, in his lecture demonstration on *Malhar,* has admitted that the *anga* of *Malhar* mainly consists of a strong associational bond between the *swaras* m-R and R-P (Ginde, 2020). He has further said that greater emphasis is laid on m or *madhyam. Gandhar* and *nishad* are somewhat weak. He has also demonstrated that the m- R, R-P *swara sangatis* which are sung or portrayed as the *Malhar anga*, have distinct pronunciation which separates them from other *ragas* which consist of the same *sangati*, for example, *raga Durga*, which also uses mRP combinational *swaras*. At 2:00 minutes of his lecture demonstration on *Malhar*, the m-R of *Malhar anga* has been used by him as $\text{m- } \overbrace{(\text{m})\ ^{m}\text{R}}$ and, R-P as $\text{m- } {}^{m}\text{R-}\overbrace{{}^{m}\text{R-}{}^{R}\text{P}}$, where *rishabh* is uttered from *madhyam's* place and *pancham* is uttered from *risabh's* place with the help of *kan* and *meend* (Ginde, 2020). Jay Sukhlal Tribhuvan Shah has also illustrated m- R and R-P *sangatis* in detail and has further added mPmm-, n P, nmP, ^{Ṡ}N^{Ṡ}N, and Ṡnn-P as *Malhar anga* (Shah, 1991, as cited in Gilotra, 2015). It is true that sometimes *Malhar anga* is also represented by n-P and nDNṠ combinational phrases. For example, n-P *sangati* can be heard in *ragas* like *Gaud Malhar*, *Sur Malhar* and many other types of *Malhars* and n-P and nDNS both, can be heard in *ragas* like *Miya Malhar* and *Ramdasi Malhar*. nDNṠ is also used by artists sometimes, in *ragas* like *Sur Malhar*. The phrase n D N Ṡ is especially accredited to *raga Miya Malhar*. Joshi has noted that n D N Ṡ is an *anga* independently belonging to *raga Miya Malhar*

(Joshi, 2015). *Komal nishad* in phrases like nP or nmP, is not a part of *Suddha Malhar* but, is a part of *raga Miya Malhar* which belongs to the *Kafi thata*. However, it has to be noted that *raga Miya Malhar* itself, is a blend of the *Suddha Malhar* and *Kanada angas* (Banerjee, 2014; Joshi, 2015). Nevertheless, Ginde in his lecture stated at 1:39 minutes, that the m-R and R-P *sangatis* can be found mostly in all types of *Malhar* (Ginde, 2020). Banerjee has also stated that wherever *Malhar anga* has been mixed with other *ragas* or wherever other *ragas* have been mixed with *Malhar anga*, the combinational *swaras* of *Suddha Malhar* in the *purvanga* have been used, which are, m R, ^{m}R P and R m (Banerjee, 2014). Though it has been argued by both Banerjee and Tiwari that the *purvanga* of *raga Suddha Malhar* is considered as the *ghatak avayav* for all the other types of *Malhar*, none of the textual references have illustrated the R-m *sangati* exclusively as *Malhar anga*. Therefore, only m-R and R-P *sangatis* are being considered for analysis, as *Malhar anga*, emerging from the *purvanga* of *raga Suddha Malhar*. nP and nDNS combinations are also being considered as significant for the identification of the *Malhar anga* in the analysis of the recorded performances of the five selected *ragas*.

Raga Suddha Malhar:

From Bhatkhande, it is learned that this *raga* is extremely simple. There is no need for *meend*, *gamak* or any other such *alankaars* for singing this *raga*. He writes that the prominence of *madhyam*, the R-P *swara sangati* and the distinct application of *dhaivat* are important aspects which need to be kept in mind (Bhatkhande, 1956). *Gandhar* and *nishad* are not used. Therefore, the *thata* of this *raga* is often debated. Banerjee has put forth an argument in favor of the *Bilawal thata* (Banerjee, 2014). Bhatkhande has suggested that there is no need to engage in such arguments as long as the true form of the *raga* can be absorbed or maintained (Bhatkhande, 1956).

Sample I

Artist: K.G. Ginde
Vocal Genre: *Chhota Khayal*
Bandish: Dhum Dhum Dhum Aye Garaje
Tala: *Teen tala* in *drut laya*
Url: https://www.youtube.com/watch?v=ssYBZ9GSIME

Alap. The *alap* lasts for the first 33 seconds of the audio clip. The performance begins with the typical representation of the *Malhar raganga* which is R R ^{R}P in the *purvanga*, touching upon ^{Ṡ}D D Ṡ *swaras* in the *uttaranga*, resting comparatively more on *pancham* in the *purvanga* and *shadaj* in the *uttaranga*. It is interesting to note that technically, *suddha nishad* is forsaken in this *raga* and yet, as the artist enunciates *dhaivat*, it glides from *taar Shadaj* to *suddha dhaivat* where the *dhaivat* comes extremely close to *suddha nishad*, restraining its clear visibility. The

artist highlights *madhyam* as he comes back from the *uttaranga swaras* as Ṡ-Ṙ D m P- m, resting again slightly more on *pancham*. The artist concludes the *alap* with m R P, R m, S ^{m}R ^{m}R S, where, m R P is the *anga* of *Malhar* and R P, R M, S R S is an archetypal descent of *raga Suddha Malhar* (Bhatkhande, 1956).

Finding. The artist deftly depicts the *Malhar anga*, showing the prominence of *madhyam* along the contours of this *raga*. The use of *dhaivat* gliding down from *taar shadaj* slightly leaning on *suddha nishad*, can perhaps be understood from the consideration of Chhaman Sahab's description of *dhaivat* as *tivra* which is to say that the *suddha dhaivat* is subtly higher than its place for this particular *raga* (Bhatkhande, 1956).

Bandish. At 00.34 minutes, the artist begins the *bandish* with lyrics describing the onset of the rain with thunder and lightning. He demonstrates the *anga* of *Malhar* in both, the *purvanga* and *uttaranga* as, ^{R}m-R and R-^{R}P in the *purvanga* and ^{Ṡ}D - D Ṡ and Ṙ Ṡ- D P m in the *uttaranga* as:

0					3				X				2			
^{R}**m**	**R**	**R**	^{R}**P**	-	P	**Ṡ**	**D**	**D**	^{D}**Ṡ**	Ṙ	**Ṡ**	-	**D**	**P**	**m**	^{m}P
Dhu	-	m	Dhu	-	m	Dhu	-	m	Aa	-	ye	-	Ga	ra	je	Ga

Finding. It is said that the principles of any *raga* are inherent within the *bandish* of that *raga* (Banerjee, 2014). The artist can be heard replicating the tune of this *bandish* as authentically as the notation which has been provided in Abhinava Geetmanjari, seemingly applying this concept (Ratanjankar, 1990).

Vistar. At 2:06 minutes, the artist elaborates the *raga* through *vistars* like:

m-**m—^{m}R ^{m}R ^{R}P- Rm**—S R-S-, S-R—S-^{m}**R ^{R}P**—D-m P-m, m P ^{Ṡ}D Ṡ—Ṙ D m P

and at 2:31 minutes the following *vistar* is audible;

^{Ṡ}D m P-**m--R m**-, m P R m, S S **R P R m**-, ^{Ṡ}D D-m P m-, m P ^{Ṡ}D Ṡ ^{Ṡ}D Ṡ-m P-, Ṡ Ṙ ^{Ṙ}D Ṡ D m P

m R SR S

Finding. The *vistar* repeatedly pauses at m P m and S R S *swara sangatis*. *Dhaivat* is used most of the time with the *kan* of *taar shadaj*. During descents, *dhaivat* always comes down

directly to *madhyam*. *Pancham* is seen most of the time enunciated between two *rishabhs* or two *madhyams*.

Tanas. The artist renders *tanas* like:

ṠṠ DP mP mm;

ṠṠ DP mm;

PP mP mP DṠ DP mP **mm RS** ḌS; and;

PP mP DṠ ṘṘ ṠṠ DP mP **mm RS**

Finding. ṠṠDPm combinations in the first two *tanas* express the *uttaranga* of *raga Suddha Malhar*. The predominant pattern of the *tanas* used for the preservation and expression of the m-R *sangati* is *Ladant tana* in which two or three *swaras* are used frequently. The m-R *sangati* has been utilized twice in the third and fourth *tanas* in this performance.

Raga Gaud Malhar:

Textual references inform that this *raga* is built through two *ragas* coming together, *Gaud* and *Malhar*. The *vadi* of this *raga* is *madhyam* and *samvadi* is *shadaj*. This particular rendition is the one with *suddha gandhar*. The question of *thata* depends primarily on *gandhar* and on the associational relationship that *komal nishad* has with its adjacent *swaras*, next. Bhatkhande and Patwardhan have kept *Gaud Malhar* under *Khamaj thata*. However, Banerjee has opined that if the *komal nishad* of *Gaud Malhar* moves in a straight way, as, Ṡ n D P, n D P, or P D n Ṡ, then it can be accepted as belonging to the *Khamaj thata* but if it moves as Ṡ D n P, then it is following *Bilawal anga* and hence, will belong to *Bilawal thata* (Banerjee, 2014).

Sample II

Artist: Dinkar Kaikini
Vocal Genre: *Chhota Khayal*
Bandish: Balma Bahar Aye
Tala: *Teen tala* in *madhya laya*
Url: https://www.youtube.com/watch?v=XgtiPGcT5As

Alap. The *alap* begins as:

G-RS-, Ṇ S R S, SSḌ**ṇP**, Ṛ- S-

S-R-S-, RG-G, Gm**mR**, $^{m}\overset{\frown}{\mathbf{R}}{}^{m}\mathbf{R}$, SRS-,

S- RGm-m- m- m-, S $^{m}\mathbf{R}$ $^{m}\mathbf{R}$ $^{m}\overset{\frown}{\mathbf{R}}$- $^{R}\mathbf{P}$-

m P- P- P- ^{P}D, m G (P) m-,

m $\overset{\frown}{\mathbf{m}}$ $^{m}\mathbf{R}$, $^{m}\overset{\frown}{\mathbf{R}}$- $^{R}\mathbf{P}$-, m P D- D $\overset{\frown}{\mathbf{n}}$ **P**, G- P ^{m}P- m-,

m P D ^{D}G P m-m G- G $^{m}\mathbf{R}$ G R G m $\overset{\frown}{\text{G}}$- ^{R}S-

The artist sings *alap* from 30 seconds till approximately 3:57 minutes. The artist uses *suddha gandhar* in the *alap*. By using *suddha gandhar* the artist clearly asserts that the kind of *Gaud Malhar* he is singing, does not belong to the *Kafi thata*. Also, he has used *komal nishad* in the *Bilawal anga* right on the onset with SSḌṇP. Then he showcases *Malhar anga* first with ^{m}R ^{m}R. He decides to highlight *madhyam*, singing the combinational phrase typically associated with *Gaud Malhar* in the *purvanga*, which is, S-RGm-m- m- and comes back to the *Malhar anga* this time lingering a little more on mRP, as S ^{m}R ^{m}R $^{m}\overset{\frown}{\text{R}}$- ^{R}P- . He gradually moves back and forth between m, P and again between P and D and comes to the next combinational phrase of *Gaud Malhar*, mP D- D n P.

Finding. The n-P *sangati* comes with *dhaivat* each time in the *alap*. The n-P *sangati* of *Kanada anga* is different from the n-P of this particular performance of *Gaud Malhar* in terms of its association with *dhaivat* and the depth of enunciation. The use of SḌṇP along with the *Gaud anga* and *Malhar anga*s only suggest that this *alap* in *raga Gaud Malhar* is being set for performance in *Bilawal anga*.

Bandish. The first *bandish* begins at 3:57 minutes and is set on *madhya laya, Teen tala*. Containing pictorial descriptions of monsoon, the composition, as sung by the artist, consists of the following phrases: mGRG ^{R}S, GP mGRG, DNṠ, DnP, RGmG, PNDNṠ, ṠDnP, NDNṠ, RGmP. The demonstration of the *Malhar anga* in the second line of the *Sthayi*, as sung by the artist at 4:50 minutes is being provided:

0			3				X					2					0
-	$^{m}\mathbf{R}$	$^{m}\mathbf{R}$	Pm	P	-P	nmP	-	^{n}mP	DNṠ	-	DnṠDn	PD	G-	m	RGmPDP		m
-	Da	dur	More	Pa	pi	ha	-	PiMa	na--	-	-----	Ghata	Chha	-	------		ye

Finding. The *bandish* distinctly contains R-P *sangati* of *Malhar anga* which is born out of *raga Suddha Malhar*. According to Jha, combinational phrases such as mGRG, NDNṠ, DnP belong to *Bilawal anga* (Jha, 2009). According to Tiwari ṠDnP and such phrases of *Bilawal anga* which use *komal nishad* are phrases of the *upraganga* of *Bilawal anga* (Tiwari 2013).

Vistar. At 6:34 minutes, the artist begins a *vistar* with the word, 'Balma':

G- R G m G- S-, S-- G-R G R S--,S Ḍ- Ḍ ṇ- Ṗ--, ṃ -Ṗ-ᴾḌ- S-Ḍ **ṇ Ṗ**, Ṗ ᴺḌ ᴺḌ S, ˢṖ ᴾS—, Ṗ S Ṇ Ḍ Ṇ S-, S G RᴿG- S-,Ṇ S R G m, (m)- G-, G m G m G-R G-S—, R G m G R G S, R G- S—, R G P R m-, R R m, S G-R, **m R P**, P n D **n P**, G P m G-

The *vistar* portion in the first *bandish*, Balma Bahar Ayi, illustrates *raga Gaud Malhar* in the initial two and a half minutes through phrases like GRGm and SḌṇṖ after the completion of the singing of the *sthayi*. At 7.44 minutes, the artist begins to slowly come back to the *Malhar anga*, mRP, while highlighting *madhyam* as R G P R m-, R R m.

Finding. R G P R m-, RRm combinations here, seem to prepare the ground for the *Malhar anga*, mRP, to come into play.

Tana. At 18:54 minutes, the artist initiates a *tana* which is a mix of *akarant tana* and *bol tana* sung through the words, 'bahar ayi'. The first half of the *tana* is sung in *akarant* with the following *swaras*:

ṆS G RGR SS, ṆSRGm D PDP **m Rm— RSS**, mPDNṠṘ

The second half of the *tana* is sung with the *bol*, 'bahar ayi', which finishes almost like a *sapat tana* as:

Ṡ DnP, mPDNṠṘṠNDP**mmR**SS

The presence of *Malhar anga* is audible in this *tana* through the mRm- RSS and mmR combinations in the first and second halves respectively.

Finding. The melodic clarity and intricacies of the *swara* patterns of the *raga* is clearly reduced in the *tana* portions of the performance as compared to the *alap* or *vistar*. This is because of the tempo or *laya* which is faster for *tanas*, allowing lesser scope for *kans* or *meends*.

Raga Miya ki Malhar:

This *raga* uses *komal gandhar* and both *nishads* and blends *Malhar* and *Kanada angas* within itself. According to Banerjee, the *vadi swara* is *shadaj* and *samvadi*, *pancham*. Banerjee, 2014) But according to V. R. Patwardhan, the *vadi* is *pancham* and *samvadi* is *shadaj* (V.

Patwardhan, 1991). However, all agree that *raga Miya Malhar* belongs to the *Kafi thata*. Banerjee mentions that *Malhar* and *Kanada angas* come together in this *raga* through combinations like mR R P and nP mP g m R S (Banerjee, 2014). According to V. R. Patwardhan P n D N Ṡ in the *aroh* and Ṡ N n m P in the *avroh* are the combinational phrases which are used over and over in this *raga* (V. Patwardhan, 1991). As has already been mentioned, n D N Ṡ is an *anga* of *raga Miya Malhar* (Joshi, 2015).

Sample III

Artist: Amir Khan

Vocal Genre: *Bada Khayal*

Bandish: Karim Naam Tero;

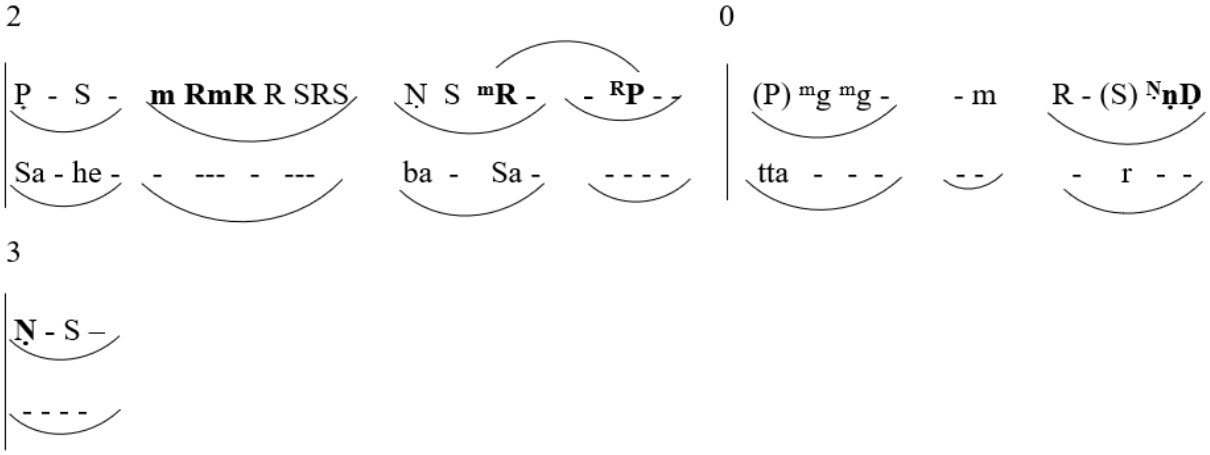
Tala: *Jhoomra* in *vilambit laya*

Url: https://www.youtube.com/watch?v=YL86cR2-9DQ

Alap. The artist has sung ^{N}ḌṆṇ^{n}Ḍ--Ṇ S—in the *alap* which lasts only for the first 14 seconds. The artist has showcased the characteristic identity of *Miya Malhar* represented by the combinational *swaras* ṇḌṆS. By singing Ṇ ṇ ^{n}Ḍ Ṇ S the artist also has demonstrated the use of *suddha nishad* preceding *komal nishad* in the *avrohi* movement and the use of *komal nishad* preceding *suddha nishad* in the *arohi* movement which is a rule for singing this *raga* (V. Patwardhan 1991).

Finding. The *alap* is too short to demonstrate the m-R, R-P *angas* which is primarily associated with *Malhar anga*. However, the independent identity of *Miya Malhar*, established through the phrase nDNS is adequate to create the impression of the *raga* necessary for the performance to begin.

Bandish. The artist has chosen to perform a composition of Adarang, 'Karim naam tero', in *vilambit Jhoomra*. The elaborated melody associated with the word 'Saheb' from the lyric of the *sthayi* demonstrates the *Malhar anga* represented by m R m R and ^{m}R-^{R}P combinational *swaras*. The *Kanada anga* g m R S can be heard towards the end of the elaboration of the word 'Sattar' from the lyric.



Finding. The *komal gandhar* in the g m R S *anga* in this *raga* is found with a *kan* of *madhyam* each time and thus, is audible at a higher *shruti* than the *ati komal gandhar* of *Darbari Kanada*.

Vistar. At 2.29 minutes, the artist begins to gradually unfurl the *raga* through the following *vistar*:

Ṇ- Ṡ- ṇḌṇṃṖ, (P) ᵐg̣ -ᵐg̣ ᵐg̣ **ṃṚ ᴿṖ**-- ṇ Ḍ ṇ ṃ ṃ Ṗ (Ṗ)ṃṖ,ṇḌṇṖ,**ṇḌṆS**

The *Malhar anga*, represented by mR ᴿP, is joined by a fragment of the *Kanada anga*, ᵐg̣-ᵐg̣-ᵐg̣ preceding it. The *Malhar anga* mR ᴿP is then joined by combinational phrases of *Miya Malhar* which are ṇḌ, ṇ ṃ ṃ P. The ṇ-P *swara sangati* too, is present in the *vistars* of this performance.

Finding. n-P *swara sangati* was found during the analysis of the previous *raga*, *Gaud Malhar* as well. It is interesting to note how the artist uses the *anga* of *Miya Malhar* ṇḌṆS to conclude this particular *vistar* and ṆSṇḌ to begin the same. The permutation creates a mirror effect through the combinational *anga* of this *raga*.

Tana. Beginning at 36.41 minutes, the artist initiates a *sargam*:

mmPDṄṠ, DṘṘṠṄṠ, DnmP, **nP**gm**RP**---mPgm, RRRSṆS, Ḍṇ-ṇNSRṆS, ṃṖḌṇRḌRṆS, Pg**mR**, **nnP**mPg—**m R**, **RRP** ᵐgm**RP**-Pnnn, mPnnṘNⁿ, mPᵐgm, ṆSRḌṇṆṆS, mmPDṄṠ nmPᵐgmRnmPgmRS

The *sargam* takes the *vilambit* performance towards the climax, at a moderate speed. The artist has demonstrated a skillful interlocking of *swara* combinations. Seemingly he has attempted every possible combination available within the structural limits of the *raga* here, without compromising with the pronunciations of the respective *angas* as per appropriate proportions and depth suitable to them. P-^{m}g m-R combinational *swaras* appear eight times within the total span of the *sargam*, apart from other combinations.

Finding. *Miya Malhar* is sung in the *Kafi anga* (S. Patwardhan, 2016). 'PgR' is one of the significant *angas* of *raga Kafi* which embellishes this *raga* (Jha, 2018). One learns that *madhyam* can be used within PgR combination as, 'P^{m}gR' combination (Jha, 2018). Therefore, the repetition of the combinational phrase P-^{m}g m-R, indicates the strong presence of the *Kafi anga* in this particular rendition of *Miya Malhar*.

Raga Sur Malhar:

As per legends, *raga Sur Malhar* is curated by *Surdas* and is thus, often referred to as *Surdasi Malhar*. *Madhyam* and *shadaj* are the *vadi* and *samvadi swaras* for this *raga*. This *raga* is created by merging *Malhar* and *Sarang angas*. It has been said that being one of the types of *Malhar*, the m-R *sangati* comes with *meend* repeatedly (Nahar, 2016). It has also been written that the n-P, R- P *swara sangatis* in *Sur Malhar* keep the *raga* distinct from the influence of other *ragas*, like *Sorath*. Combinational phrases such as n m P and n D P are identifiers for this *raga*.

Sample IV

Artist: Basavraj Rajguru

Vocal Genre: *Bada Khayal*; *Chhota Khayal*

Bandish: Garajata Aye Badar; Badarwa Barasana ko Aye

Tala: *Ek tala* in *vilambit laya*; *Teen tala* in *drut laya*

Url: https://www.youtube.com/watch?v=Ypz7SFWWBdM

Alap. At 1:53 minutes of the recorded performance, the *Malhar anga* gains clear visibility when the artist decides to highlight *madhyam* and *pancham swaras* with the help of *rishabh* while singing the *alap* with words, 'Badar Aye':

ṖṆSRm SRS, ṖṆSR**m R**-, m (Ṇ)S (ṇ)P S**m R**, SṆSRS

R-m-, Rm Pm R S, ^{m}**R** ṆS, ṆSR **m R**-, **R**^{P}mm^{m}P-

P--mmP, nPP**mR**, SRmP P-, P- **mR**S, Sm SRRS, **Sm** ^{m}**RR**^{R}**P**-

m- mDPDPmP **m R**-, ṆSR, S-S- ṇ-ṇ- ṖḌḌṖ **ṇṖ** ṆSRS, P--**mR**SṆSR

Finding. The m-R *sangati* comes more often in the *alap* than the R-P *sangati* which appears twice. ṇḌṆS and ṇP *sangatis* are also demonstrated in the *alap*. The artist has made plentiful use of *meends* and *kans* while portraying the combinational phrases of *Malhar* in the *alap*.

Bandish. At 19:00 minutes, the artist depicts the *Malhar anga* prominently with the R-P and m-R *sangatis*. They appear twice in the second and third line of the *drut bandish*, 'Badarwa Barsan ko Aye', apart from nnmP, n^{D}NṠ combinations which are also demonstrated within these lines:

0				3				X				2			
Ṇ	S	**R**	**P**	**^{m}R**	R	S	S	R	R	S	S	**m**	**R**	**P**	**P**
Nan	hi	nan	hi	Bu	n	da	na	Ga	ra	je	Ga	ra	je	A	b
P	**n^{D}**	**N**	**Ṡ**	-	Ṡ	Ṡ	Ṡ	Ṡ	Ṙ	Ṡ	-	n	n	m	P
Cha	hu	-	Au	-	ra	-	te	Bi	ju	ri	-	Cha	ma	ka	ta

Finding. The artist skips the *antara* of the *drut bandish* in this recorded performance. He sings the tune of the *sthai* in his own style, which differs in some length from the notation which has been provided by Bhatkhande in the sixth part of Kramik Pustak Malika. (Bhatkhande, 2022) Notably, the *Malhar anga* R-P has not been depicted in the notation provided in Kramik Pustak Malika, yet, it has been demonstrated by the artist through his deliberate and skillful representation of the *raga* through the *bandish*. Additionally, the artist has incorporated the nDNṠ combinational *swaras* of *Miya Malhar* into his rendition of the *bandish*.

Vistar. At 3:45 minutes, the artist demonstrates the first *vistar* of the *vilambit* rendition of the *raga* basing the elaboration on the words, 'Aye Badarwa' which has the following combinations in the beginning:

n D P--- m P, m D P $\overset{\frown}{\mathbf{m}\ {}^{\mathbf{m}}\mathbf{R}\ {}^{\mathbf{R}}\mathbf{P}}$, Pmm, mPDP**mR**- Ṇ-S-

Finding. The *Malhar anga* has been demonstrated as $\overset{\frown}{\mathrm{m}\ {}^{\mathrm{m}}\mathrm{R}\ {}^{\mathrm{R}}\mathrm{P}}$. The artist has begun the *vistar* with nDP combinational *swaras* which is an identifying *anga* of this particular *raga*. (Bhatkhande, 1956) Combinations such as PmR demonstrate the influence of the *Sarang anga* in this *raga*. (Banerjee, 2014)

Tana. The *Malhar anga* has been demonstrated in the *tanas* of the *drut performance* with the m-R *swara sangati*. At 17.15 minutes, the m-R *sangati* is demonstrated as:

mm**mR**SS, PPP**mRm**, nDPm;

and at 17.47 minutes, it has been demonstrated as:

NSRmPNṠṘ**ṁṘ**ṠṆṠ, NṠ**mṘ**, ṠṆṘṠ, nDṠṇ, PmPm, RmRS-, ṠNDPmP

Finding. In the *tanas* of this particular recorded performance, the use m-R *sangati* represents the *Malhar anga*. The R-P *sangati* is not audible in the *tana* section of this *drut* performance.

Raga Ramdasi Malhar:

Curated by Ramdas, this *raga* uses both *gandhars* and both *nishads*. According to Bhatkhande mR, RP and PmnP are significant *angas*, found in this *raga* (Bhatkhande, 1956). *Vadi* is *madhyam* and *samvadi* is *shadaj*. The *raga* is said to be a blend of *raga Gaud* and *Sahana*. The *Sahana anga* is expressed through phrases such as nDnP, mPgm or DmP and ṠnP combinations. S R G m P g m R S stands as the *mukhya anga* of this *raga*, where, P D D n P stands for *Sahana*, S R R G m P for *Gaud*, and Ṡ n P stands for *Malhar* (Joshi, 2015). It is specifically mentioned that the form of this *raga* is based on *raga Miya Malhar* and *Gaud* is prime in this *raga*. m-R and R-P *sangatis* enrich the *raga*. Sometimes, both *nishads* are seen as being used one after the other, as in mPnDNṠ and ṠNn, due to the influence of *Miya Malhar* (Banerjee, 2014).

Sample V

Artist: Nissar Hussain Khan
Vocal Genre: *Bada Khayal*
Bandish: Sakala bana hu laye
Tala: *Ek tala* in *vilambit laya*; *Teen tala* in *drut laya*
Url: https://www.youtube.com/watch?v=neo7XMSx43g

Alap. At 00: 16 minutes, the artist begins *alap* with *Nom-tom*. At 1: 26 minutes and 1:40 minutes, the artist demonstrates the *Malhar angas* m-R and R-P. In both m-R and R-P *sangatis*, *madhyam* is attached as *kan* to *rishabh*:
m (S)R- SSṆ- ṆṆḌ- ḌṆSR Ṇ-, Ṗ̣ḌṆ--, SRSS, Ṗ̣-S R S—S-S – S- ṖS **^{m}R**- S-
SSm—m-m- mP mmP, P P ^{m}g- ^{m}g- **m--^{m}R- P**, m P- PP P-^{m}g ^{m}g m m P-
m- SRS- -S- SRG- G m P ^{m}g- **m R** S—S-S- Ṗ̣-S- R- S-

This section ends at 2.06 minutes, after which the artist depicts the *raga* in *madhya* and *taar saptak* till 2: 47 minutes.

Finding. The *Malhar anga* mRP has been attached to P-^{m}g *sangati*. The P-g *sangati* is associated with *raga* Kafi (Jha, 2018). The phrase gmRS, audible in this fragment of *alap*, is generally associated with *Kanada anga*. Nevertheless, the *gandhar*, audible in this gmRS is accompanied by the *kan* of *madhyam* which places it at a higher *shruti* than that of the *Kanada anga*. The effect achieved by the use of this *anga* for *Malhar* and *Kanada* thus, remains distinct for both.

Bandish. The artist has demonstrated the *Malhar anga* in the *sthai* as well as *antara* of the *vilambit bandish*, 'Sakala Bana Hu Laye', through the nDNṠ combinational *swaras* of *Miya Malhar*. In the *sthai*, *Malhar anga*, through the *anga* typically identified with *Miya Malhar*, is heard in the following way:

X

Ṗ - **ṇṇ^{n}Ḍ ḌṆS**

Hu - La- -aye

In the *antara* as:

3

nDNN NSṘ **ṠṠṘĠṁ Ṙ** Ṡ

ya--- Ka ra ta Pa---- pi ha

In the *antara*, m-R *sangati* appears in ṠṠṘĠṁṘṠ. From Banerjee, one comes to learn that in the phrase SRGm, *suddha gandhar* appears as a representative of *Gaud raga* (Banerjee, 2014). So, ṘṠ added to ṠṠṘĠṁ might be considered as a merge between *Gaud* and *Malhar angas*.

Finding. The *vilambit bandish* in this particular recorded performance, has been sung by the artist according to his *talim* and style of singing. The tune of this *vilambit bandish*, too, differs at some length from the notation provided in the sixth book of the series, Kramik Pustak Malika, of Bhatkhande. It is notable specifically because, the notation of the *antara*, as presented by Bhatkhande, has demonstrated the m-R and R-P *sangatis* clearly, twice, with *kan* of *madhyam* in R-P and *meend* in m-R (Bhatkhande, 2022). Yet, the artist in this particular recording, has chosen to express *Malhar anga* through the nDNṠ *anga* of *Miya Malhar*. It has been observed that the present *raga* is based on *raga Miya Malhar* which in itself is a combination of *Malhar* and *Kanada angas* (Banerjee, 2014). Therefore, choice of the artist in using nDNS *anga* of *Miya Malhar*, also has a valid ground.

Vistar. Though the artist abstains from using m- R or R-P *sangatis* as such in the *bandish*, he makes ample use of these *sangatis* in the *vistar* section of his *vilambit* performance. At 4:50 minutes, he elaborates the words, 'Laye Hariyal' and at 5:30 minutes, he arrives at R-P, as:

ṆḌṆ- ṆḌPṃPḌṆSRS- S-ṆSRGmSRS- SRGRSṆ, Ṇṃ, P**ṇḌṆ**, Ṇ S-, ṆSRGmP^{D}P ^{m}g **m R**, **R-P**

g **m R- R**- S- ṆS- S-

Similarly, at 6:50 minutes, 7:15 minutes, 7:23 minutes, the m R P combinational phrase is arrived at, repeatedly.

Finding. mRP comes with gm as gmRP in the last two timestamps, merging *Kanada* and *Malhar angas*. ṇḌṆ combinational phrase of *Miya Malhar* has also been used here.

Tana. The artist has begun a *sargam* at 11:00 minutes, adorning it with occasional *gamaks*. He plays with the *laya*, expanding the field of this *raga* over all the three *saptaks*:

m-P-DṆ, ṠṘṄṠ, NNDP, DmDP, g-**mRP**, Sm-m, mP, SDDnP, DmPg, ṠṄṠ **nP ṁṘṠ ṅṖ nP ṇṔ**, ^{P}Ṡ-ṘṄṠ DnmP DṄṠ-, ṠnP mP, Pg**mRP**-, P DP, D---P—m---g---mP, **nP**, ṠP, ṘṠ**ṁṘṠ**, RSṘṠ, RSṠnPgm, ṆSRG-, GmPg-**mR**-S-

mRP and m-R, these *angas* of *Malhar* have been effortlessly utilized by the artist. He has thoroughly displayed the form of this *raga* through such *sargams* and *tanas*. The *Sahana anga* has been displayed through phrases such as ṠnP, DnmP etc.

Finding. Despite being an amalgamation of several *ragas* and *angas*, the artist has intelligibly demonstrated *Ramdasi Malhar* as a unique *raga* with a unique appeal of its own.

Conclusion:

The objective of this paper was to analyze the recorded performances of five *ragas*, namely *raga Suddha Malhar, Gaud Malhar, Miya Malhar, Surdasi,* and *Ramdasi Malhar*. The findings of this analysis are summarized.

All the samples of recorded performances of the five types of *Malhar* chosen for analysis have m-R and R-P *angas* in abundance.

Though *Suddha Malhar* has been referred to as *raganga raga Malhar*, the *anga* of *Miya Malhar*, nDNṠ has also been represented as *Malhar anga* in *ragas* such as *Sur Malhar* and especially, in *Ramdasi Malhar*. *Raganga raga Suddha Malhar* does not have *komal nishad*, in the same way as *raganga raga Bilawal* does not have *komal nishad* and yet *Bilawal anga* is represented through ṠDnP combinational *swaras.* Therefore, if ṠDnP can be considered as *upraganga vachak swaras* of *Bilawal*, nDNṠ combinational phrase should also be considered as an *upraganga vachak* combinational phrase of *Malhar*. In *Gaud Malhar* NDNṠ combination is audible through *suddha nishad*.

nP *sangati* is shared by *ragas Gaud Malhar*, *Miya Malhar*, *Ramdasi Malhar*. But in all these types of *Malhars* the n-P is accompanied by *dhaivat* preceding it. The dominance of *dhaivat* over the *komal nishad* seemingly re-emphasizes the impact of *raga Suddha Malhar* which is the *raganga raga* for *Malhar* and all its types.

In *raga Sur Malhar* the dominance of *dhaivat* over *komal nishad* seems to increase even more and hence instead of preceding nP, *dhaivat* comes right between n and P as nDP. nP *sangati* is also heard as being used without the *dhaivat* coming in-between, but then again, the *meend* on nP is taken away in this *raga* perhaps owing to the *Sarang anga* which influences it.

Combinational phrases such as DnP, nmP, ṠDnP can be heard in all four types of *Malhars* except *Suddha Malhar*. But with respect to *ragas*, the *identity* of these *angas* also change. While in some places these *angas* represent *Bilawal anga* because of their *vakra chalan* or curly movement, in other places, they represent *Malhar anga* as well as *Kanada anga* especially due to the nP *swara sangati* attached to them.

To conclude, the analysis of recorded performances, aid in bringing a thorough understanding of *raga sangeet* by enabling an understanding of the difference between theory and its application in the performance practice.

References:

Primary Sources

AIR Raagam. (2021, September 12). *1958- Akashvani National Programme||Ustad Amir Khan|| Raga Miyan ki Malhar*. [Video]. https://www.youtube.com/watch?v=YL86cR2-9DQ

AIR Raagam. (2021, September 10). *Pandit Basavraj Rajguru|| Raag Sur Malhar*. [Video]. https://www.youtube.com/watch?v=Ypz7SFWWBdM

Ashokan, R. (2015, October 12). *Pt. Dinkar Kaikini- Raag Gaud Malhar AIRNPM*. [Video]. https://www.youtube.com/watch?v=XgtiPGcT5As

Ratanjankar, G. (2013, July 04). *Pt. K.G. Ginde- Suddha malhar*. [Video]. https://www.youtube.com/watch?v=ssYBZ9GSIME

Singh, Diwan. (2022, August 18). *Ustad Nissar Hussain Khan Raag Ramdasi Malhar*. [Video]. https://www.youtube.com/watch?v=neo7XMSx43g

Secondary Sources

Banerjee, G. (2014). *Malhar Darshan*: *Malhar Evam Malhar ke Prakaron ke Kriyatmak Evam Vistrit Vivechan.* Kanpur: Sangeetsree Prakashan.

Bhatkhande, V.N. (1956). *Sangeet Shastra*: *Hindustani Sangeet Paddhati* (Vol. 4). (Garg, L.N. Ed.). Hathras: Sangeet Karyalaya.

Bhatkhande, V.N. (2022). *Kramik Pustak Malika* (Vol.6). (Srivastava, H. Ed.). Allahabad: Sangeet Sadan Prakashan.

Gilotra, A. (2015). *Uttarbharatiya Shastriya Sangeet ka Ragadhar Thaat athva Raganga: Ek Samalochnatmak Mulyankan* (Chapter IV, p. 123). [Doctoral Thesis, Banasthali Vidyapith]. Sodhganga: A Reservoir of Indian Theses. http://hdl.handle.net/10603/143934

Ginde, K.G. (2020). *Roots of Raga Sangeet: Lecture Demonstrations by Pt. K.G. Ginde* (PD.001). Mumbai: Meera Music.

Jha, R. [Ramrang]. (2018). *Abhinav Geetanjali* (4th ed., Vol. 5). Allahabad: Sangeet Sadan Prakashan.

Jha, R. [Ramrang]. (2009). *Abhinav Geetanjali* (7th ed., Vol. 1). Allahabad: Sangeet Sadan Prakashan.

Joshi, G. (2015). *Raag Sarang Malhar Evam Kanada: Sangeetik Samiksha.* Delhi: Pratibha Prakashan.

Nahar, P. (2002). *Hindustani Sangeet mein Sarang, Malhar aur Kanhada*. (2016 Ed.) New Delhi: Kanishka Publishers Distributors.

Patwardhan, S. (2016). *Sangeet Raga Vigyan* (2nd ed., Vol. 2). Pune: Dr. Sudha Patwardhan.

Patwardhan, V. R. (1991). *Raag Vigyan* (8th ed., Vol. 3). (Patwardhan, N.V.& Patwardhan, M.V. Eds.). Pune: Maharashtra Executers and Trusty Company Pvt. Ltd.

Ratanjankar, S. N. (1990). *Abhinava Geetmanjari* (3rd ed., Vol.1). Mumbai: Acharya S. N. Ratanjankar Foundation.

Tiwari, S. (2013). *Raag Vargikaran Paddhatiyon mein Raganga Paddhati ka Mahatwa*. New Delhi: Addhyayan Publishers and Distributers.