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GAMAKA AND ALAMKĀRA : CONCEPTS OF VOCAL ORNAMENTATION

WITH REFERENCE TO BAṚĀ KHAYĀL

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ABSTRACT

This research explores questions relating to ornamentation in North Indian classical vocal music with particular reference to baṛā khayāl. At a technical level it addresses the question, "What is 'ornamentation' in khayāl?" and subsequently approaches the question, "How does ornamentation transform simple melodic ideas into aesthetic experiences?"

The study re-examines the possible origins and evolution of khayāl as a context for subsequent examination and analysis of ornamentation in performance practice.

The study examines the components of rāga structure in two stages; Chapter II discusses the tripartite structure of śruti, svara and phrase with reference to the sastraic tradition as well as to twentieth century sources. The components are found to represent different levels of melodic activity. The discussion is continued in Chapter III where additional components of rāga are introduced.

'Ornamentation' proves to be inadequate as a term to describe the many aspects of melodic movement which take place in performance. Consequently this term has to be redefined in the context of khayāl and the problem of terminology addressed.

The study shows the presence of an accumulative process whereby components of rāga, including gamaka and alaṃkāra, work at different levels. Their combination expands simple melodic ideas thus creating the melodic texture of performance. Transcription and analysis of a three-level demonstration of ālāpa illustrates this process. Additional aspects of gamaka in relation to phrasal structures are subsequently discussed.

The last two chapters expand the frame of reference for the discussion relating to gamaka and alaṃkāra. Chapter VI relates the findings of the foregoing chapters to the musical context of ālāpa while Chapter VII discusses gamaka within a wider cultural context.

EXPLANATION OF DIACRITICAL MARKS

ā, ē, ī and ū	:	elongation of the vowel
ḍ, ṣ, ṭ	:	cerebral sound
ś	:	palatal sound
ṅ	:	guttural nasal
ñ	:	palatal nasal
ṇ	:	cerebral nasal
ṃ	:	labial nasal
ḥ	:	aspirated sound

KEY TO PRONUNCIATION

(This key has been taken from Monier-Williams' A Sanskrit-English Dictionary, p.xxxvi)

k	as in kill	d	as in th in this
kh	as in inkhorn	dh	as in adhere
g	as in gun	n	as in nut
gh	as in loghut	p	as in put
n	as in sing	ph	as in uphill
c	as in dolce (musical term)	b	as in bear
ch	as in churchhill	bh	as in abhor
j	as in jet	m	as in map
jh	as in hedgehog	y	as in loyal
ñ	as in singe	r	as in red
ṭ	as in true	l	as in lull
ṭh	as in anthill	v	as in ivy
ḍ	as in drum	ṡ	as in sure
ḍh	as in redhaired	sh	as in shun
ṇ	as in none	s	as in saint
t	as in water	h	as in hear
th	as in nuthook		

Consonants are generally similar to those of English with some exceptions which have been indicated above. The distinction between aspirated and unaspirated sounds, represented by stops, is essential. Aspirated consonants should be pronounced as found at syllabic junctions as shown above. For example, th as in nuthook but not th as in think. Dental sounds, t, th, d dh are distinct from retroflex sounds ṭ, ṭh, ḍ, ḍh, ṇ.

INTRODUCTION

Aim

The purpose of this research is to explore questions relating to the part played by 'ornamentation' in North Indian classical vocal music, the original hypothesis being that ornamentation transforms simple melodic ideas into aesthetic experiences.

Vocal music in Indian musical tradition, as expounded in historical treatises, has been considered to be an important basis for all music. Therefore, khayāl, the most popular classical vocal style today, has been chosen. Within this style, barā khayāl has been selected as an area for investigation, as, at this slow speed aesthetics revealed through the use of 'ornamentation' can be most clearly identified. Due to lack of available recent research in this area of North Indian classical music it became necessary to simplify and rephrase the original question and to ask: "What is 'ornamentation' in khayāl?" but without losing sight of the original hypothesis.

Structure

It was found necessary to re-examine the possible origins and evolution of khayāl as a musical genre in order to provide a context for subsequent more detailed examination and analysis of ornamentation in performance practice.

Having described khayāl as a classical vocal genre, its possible origins, systems of social organization and relationship to two other important vocal styles, dhrupada and thumrī, the study sets out to examine the components of rāga structure. This takes place in two stages; Chapter II discusses the tripartite structure of śruti (microtone), svara (tone) and phrase with reference to the sastraic tradition as well as to twentieth century sources. The components are seen to represent 'levels of activity', the smallest level being śruti and the largest level being rāga, the proper exposition of which comprises performance. The discussion is continued in Chapter III where additional components of rāga are introduced.

'Ornamentation' as a descriptive term, often used interchangeably with the word 'embellishment', has to be defined in the context of

khayāl as its scope is considerable. It proves to be inadequate as a term to describe the many aspects of melodic movement which take place in performance. Reference to historical sources as well as to contemporary writing has been made. Chapter III traces the historical background to the discussion relating to 'ornamentation' and the problem of specific identification of all that takes place in terms of melodic movement is addressed. The term gamaka is discussed together with a variety of connotations which the term carries.

One of the problems which arises in connection with vocal ornamentation in contemporary practice is the lack of consistency concerning the use of terminology among practising musicians. Therefore some time is spent in Chapter III, in drawing attention to the confusion which exists in this area both with reference to the sastraic tradition and to twentieth century sources including fieldwork. It is a problem mentioned by Bonnie Wade in her book, 'Khyal : Creativity within North India's classical music tradition' though not resolved.

Regardless of the vocabulary or lack of vocabulary for describing melodic movement in khayāl performance, it is nevertheless possible to identify four categories relating to techniques of ornamentation. In Chapter IV this information is related to performance practice in the form of a three-level demonstration of ālāpa in rāga Darbārī Kānaḍā. The aim is to show the presence of an accumulative process of expansion of tonal material whereby components of rāga work at different levels and combine to create the melodic texture of performance.

Aural transcription is used as an instrument of analysis as it can reveal details of svara vistāra, melodic movement and specific details of 'ornamentation' for which verbal descriptions are inadequate. It also enables the immediate comparison of melodic features which in actuality take place at different times. Transcription procedures are discussed in some detail in Chapter IV and an adaptation of a western based method of transcription is subsequently used.

Chapter V continues the scrutiny of gamaka with reference to specific phrases occuring within selected rāgas some of which are the

same for more than one _rāga_.

Chapter VI relates the findings of the foregoing chapters to a broader frame of reference. Ālāpa in historical context is described and defined and issues relating to _ālāpa_ in current _khayāl_ performance are exposed. The relationship of function to expression is discussed with reference to _rasa_ and _bhāva_. Bearing in mind the findings of Chapters V, that a small amount of melodic material can yield a considerable amount of information, some introductory _alapas_ to performances of _rāga_ Darbārī Kānadā are examined in detail.

Chapter VII continues to place the role played by _gamaka_ in a wider context. It refers back to Chapter 1 with reference to changing trends and prevailing attitudes regarding systems of social organization for the transference of musical knowledge in current practice. Controversies concerning the role of the harmonium and of modern technology in relation to _gamaka_ are outlined. The chemistry of performer in relation to audience and the implications for aesthetics in terms of the use of _gamaka_ is discussed.

Research and Methodology

The study of _gamaka_ stimulates enquiry into many potential avenues of research and it has been necessary, therefore, to establish clear parameters. Necessarily, this is very much a preliminary study of a subject as wide and complex as _gamaka_ in _khayāl_.

As the term 'ornamentation' subsumes everything from matters of intonation, _āndolita_, _mīṇda_, _khatkā_, _murkī_ to much broader gestures such as _pakada_ (identifying phrases), this study confines itself to ornamentation as it pertains to _gamaka_ and to the relationship between _śruti_, _svara_ and phrase. Specific attention to aspects of 'ornamentation' such as _tānas_ has not been made except where there is a correspondence between _tānas_ and components of performance practice included in this study.

The way in which _bandiśa_ is expounded in _khayāl_ is an obvious area for investigation in terms of the part played by _gamaka_ but it is a large topic meriting attention as a separate subject. This study focusses to some extent on a microlevel of activity with regard to the role of _gamaka_ and therefore represents some of the initial

groundwork which has to be accomplished before further studies relating to specific aspects of gamaka can be carried out. It is likely that additional aspects of gamaka would emerge from studies relating to other aspects of performance practice.

Two sources for the study of gamaka in khayāl have been used, the music itself and writings about the music. Written sources consulted on the subject of gamaka are both historical and current. The musical sources consist of specific demonstrations by artists during interview as well as some recordings of performance.

Initially it was found necessary to spend some time exposing areas of inconsistency which exist regarding the use of terminology in current usage. Reference was made to twentieth century written sources of information as well as to verbal and vocal explanation by practising vocalists.

Although it is quite usual for researchers of Indian classical music to work with one informant or a limited number of informants, it was felt that by representing a spectrum of attitudes and musical styles, more insight into the factors involved in the use of gamaka would be generated. Therefore, some twenty six vocalists, several of whom were also musicologists, were interviewed. Each interview contributed in some way to the present study.

The musical material for this study was collected in two stages. A major proportion was obtained during a visit to India in 1991-1992. The second stage of acquisition of musical material took place in Britain when Ritwik Sanyal, previously interviewed in Banaras earlier in 1992, made an extended visit to England in May of the same year. Observation of his work in Banaras stimulated the question which was subsequently asked in May 1992. Details of this enquiry, together with a specific methodology for an analysis of ālāpa in rāga Darbārī Kānaḍā, are given in Chapter IV.

Artists were asked questions relating to three aspects of khayāl performance; (i) demonstration of 'ornaments' with terminology used for them, (ii) the role and function of ālāpa, especially the introductory ālāpa, in khayāl performance and (iii) demonstrations of specific rāgas. Some variability of approach within this outline was adopted depending on the background of the interviewee.

In order to elucidate more specific information regarding the use of gamaka related to rāga, it was decided to ask vocalists to demonstrate groups of ragas which are related through use of identical or similar tone material (Powers 1976:318). It was intended, thereby, to derive specific but unconsciously produced information regarding the part played by gamaka in this process of differentation. The appeal for demonstrations for rāga comparison gained a ready response from all vocalists to whom this request was made. Darbārī Kānaḍā was chosen as a frame of reference because of specific gamaka which are integral to the rāga and the slow speed at which it is usually rendered. The request both for information and for vocal demonstrations generated a considerable amount of material both spoken and sung; artists had a strong tendency to improvise on the questions they were asked as well as on the rāgas they demonstrated.

In view of the controversies which surround performance practice in Indian classical music, names of individual artists have not been given in certain circumstances. There were occasions during interviews when artists required reassurance that the request for musical examples was not for the sake of critical comparison with other artists but was for purposes of education only. Therefore some discrimination, on ethical grounds, has been introduced. This may relate to the expression of verbal opinions but more frequently relates to vocal demonstrations where the musical content is of more importance than artistic identity. On these occasions artists have been referred to by letter names.

The equipment used for recording vocal demonstrations was a Sony professional cassette recorder TC-126. When considered necessary, for purposes of confirmation or clarification, musical material was transferred to a reel-to-reel tape recorder and re-recorded on cassette at half-speed. Tempo readings were made using a stopwatch. Small units of melodic material were timed. Aggregates of melodic material were then timed again to check an overall time against the addition of parts. It was found that there was accuracy using this method to within a few decimal points of a second. A compromise between approximation and precision had to be made frequently

throughout transcription. This method of measurement of tempo was
found to be sufficiently accurate to achieve the aim of the
transcription.

Transliteration

Sanskrit transliteration has been followed throughout this study,
which means that the mute a's are retained. Hindi pronunciation of
words such as rāga does not include the final a. However, as
Chapters II and III quote extensively from Sanskrit treatises, it was
decided that a consistent approach should be maintained throughout.
Exceptions to this occur in quotations given by other authors and
when quoting opinions given by vocalists and musicologists.

The common English spelling is used when referring to well-known
place names such as Delhi or Bombay.

The proliferation of technical and descriptive terms throughout
this work makes the presentation of a glossary preferable to frequent
and sequential explanations within the text which would interrupt the
continuity of the discussion.

The twelve theoretical svaras are referred to as follows; they
may be quoted in full as sadja, rṣabha, gāndhāra, madhyama, pañcama,
dhaivata and niṣāda, or alternatively they may be designated by
mnemonic syllables, Sa, Re, Ga, Ma, Pa, Dha, Ni indicating the śuddha
or unaltered form. Some tones may be referred to as komala Ga or more
briefly as Ga or Dha with underlining indicating the flattened
version of the tone. Similarly, the sharpened fourth degree, tivra
Ma, is shown as Ma. Tones may also be represented using lower case
lettering, for example sa, when it refers to a configurational tone
or a kaṇa svara. When sārgama (sol-fa) notation refers to musical
examples brevity is increased. For example, GMRS in the case of a
phrase or ^{ndn}S in the case of a tonal configuration or ^{m}G when there
is a kaṇa svara together with a main tone. The lower register is
indicated by a dot beneath the sol-fa syllable, Ni and the upper
register is shown by a dot above the sol-fa syllable, Ṙe.

CHAPTER 1

KHAYĀL

Introduction

The emergence of khayāl in the forms in which it is heard today is the result of a continuous evolutionary process whose exact origins are unclear and whose destination is equally hard to determine. During the course of this process the phenomena of the gharānā system has emerged, and, due to its temporal nature, seems likely to disappear or at least change its relevance to the continued evolution of khayāl as a vocal style. In evaluating the subject of gharānās it is important to make a distinction between musical style and social system. From the socio-cultural point of view the subject of gharānās has been extensively explored by Neuman (1980). Wade (1984) has traced the socio-historical development of gharānās with reference to khayāl as a musical genre in some detail. Her work shows that even within one gharānā there is considerable variation of stylistic features and techniques of vocal artistry. The extent to which diverse influences have amalgamated to create what is recognisably a distinct style becomes very apparent.

In relation to khayāl performance, the discussion surrounding this complex subject of gharānās sometimes obscures the purpose for which they arose; namely, to cultivate, protect and transmit a musical tradition. It is not the intention of this study to trace in detail the historical and sociological role of gharānās in the performance of khayāl as a musical genre but, as has been stated already, to look at aspects of the musical content of khayāl with specific reference to techniques of gamaka and techniques of ornamentation. However, the relevance of the gharānā system as a socio-cultural institution and as a generator of differing styles cannot be entirely overlooked. For, just as aspects of musical phenomena relate to the context in which they occur, so khayāl as a performance genre relates to a larger socio-cultural context which has provided the environment in which it has grown and flourished.

Origins of Khayāl

Khayāl has a unique place among all the forms of Hindustani Classical Music. Its exact origins, however, are not clear and are the source of continuing debate. Theories as to the historical development of khayāl have been exhaustively represented by Wade (1971) and it is not the intention of this study to dwell extensively on this aspect. However, I consider it appropriate to give an outline of currently prevailing ideas and opinions on the origin of khayāl as a context for further discussion.

In trying to ascertain the origins of khayāl as it is performed today it becomes clear that hearsay and anecdotes predominate as vehicles for opinion and prejudice but are not always in accord with chronological events. The controversy relates largely as to which influences, Hindu or Muslim, were significant in the evolution of khayāl; the former maintaining that whatever is sung under this name is Indian in origin and the latter who believe that khayāl originated in the Middle East. A compromise among Westerners and westernized writers is that khayāl is the resultant blending of two cultures.

Wade (1971) elaborates on the question of the amalgamation of influences and indicates qawwālī to be an important root. Her view gains some support from te Nijenhuis (1992:69):

> During the Middle Ages in North India the devotional bhakti movement of Hinduism had its counterpart in the Sufi movement of the Islam. Just as the Hindu devotional singers, the Sufis sang simple refrain songs during their religious meetings (qawwālī). Their qual song, which originally had been part of the Arabian bauba suite, still contained words from the Koran but it was sung to Indian music, that is to say, to tāla and rāga. Adjustments were made by adding Persian words or meaningless syllables. Qalbana songs, based on Hindi words, were treated in the same way. In the Moghul courts this rather simple but very emotional style of singing of the devotional singers (qawwāls) was enriched with techniques of traditional Indian music. In the khyāl which may have developed, when the qawwāls started singing in the courts, we can see how the main phrase (sthāyī) - the refrain of devotional songs - is combined with the old Indian techniques of variation and improvisation.

Ratanjankar (1948:83) also points out the connection between
qawwālī and khayāl:

> Qouwālī is a Muslim adaptation of the Bhajans or Kirtans
> of the Hindus. Thus Qouwali is Indian and not
> foreign...... From the Qouwali the Druta Khials are said
> to have originated.

A popularly held view is that Hazrat Amir Khusrau, (c.1300) was
the originator of both qawwālī and khayāl, a view which cannot be
supported by historical fact. Desai (1969:151), for example,
refutes this view asking:

> How is it possible that Khusru, who has described in
> detail his petty campaigns and literary productions in his
> autobiography, has forgotten to utter even a word about
> his glorious inventions in the field of music?

Misra (1987:85), however, points out that "Amir Khusrau infused the
qawwālī with a new complexion and shape, making its singing very much
more musical, attractive and imaginative." In consequence "this
qawwālī gave rise to a type of khayāl in the shaping of which Amir
Khusrau seems to have made a substantial contribution."

The origin of khayāl has also been attributed to Śanta Namdeva of
Maharashtra whose reference to a sūtra in Śārṅgadeva's Saṅgīta
Ratnākara is said to indicate the presence of a form of khayāl in
Maharashtra a century previously. It would seem, therefore, that
khayāl was not a new invention and was probably in existence prior to
Amir Khusrau.

A third Muslim is named as the originator of khayāl, Sultan
Hussain Sharki of Jaunpur, a contemporary of Rāja Mān Siṅgh Tomar.
Sultan Hussain Sharki appears to have refined some of the already
existing minor regional forms, such as the chutkula prabandha, and
brought khayāl to the fore in the 15th century. Such khayāls appear
to have been "delightful mixtures of Persian and Indian styles."
(Misra 1987:85)

The assertion that khayāl is of Muslim origin is strongly
maintained by some and is based on five suppositions described by
Dhond (1974:9):

> (1) Many Cheej-s in the khyāl are composed by Muslims.

(2) Some of the rāga-s have Persian or Arabic names.

(3) Some of the rāga-s are named after Muslim musicians.

(4) The word khyāl itself is of Arabic origin.

(5) Most of the noted khyāliyā-s in the past were Muslims

However, these points require further questioning.

First, there are many terms used in Hindustani music, such as cheej-s (songs) and embellishments such as zamzamā and harkat but there is no form of song or singing in Persian music which is called khayāl or resembles khayāl (Desai 1969:150). "Cheej-s in khyāl composed by Hindus easily outnumber those composed by Muslims." (Dhond 1974:10) It would seem that Muslim rulers favoured khayāl as a musical form and consequently it flourished.

With regard to the second point it would seem inconclusive to assume that the derivation of a name irrefutably denotes the derivation of the object named rāga. Dhond (1974:11) draws attention to the danger of drawing false conclusions where the relationship of names and the object named is concerned.

With regard to the third point he cites the example of Kumar Ghandharva who died as recently as 1992 and who named one of his rāga creations 'Gandhi Malhar' after a Mahatma who had no particular affiliation with classical music.

The fourth point concerns the derivation of the word khayāl which is said to be Arabic in origin relating to the word qawwālī, a form of Muslim devotional music. Dhond (1974:11) refutes this idea on the basis that there are considerable differences between khayāl and qawwālī in respect of content, performing style and the audience for whom they were intended. Another interpretation of the word khayāl is that it is a Persian or Urdu word meaning 'idea', 'thought' or 'imagination' and as such represents a departure from the more fixed and rigid form of dhrupada.

The assertion put forward on the fifth point has more credibility. Most of the eminent khayāl singers up to the end of the last century were Muslims; Hindu musicians tended to maintain a classical rather than romantic approach to music, not considering khayāl to be a classical form. Muslim musicians from respectable families of

musicians were mostly dhrupadiyās. It was after 1850 that khayāl
singing acquired the status of classical music and attracted Muslims
from respectable backgrounds. It was when khayāl reached this status
that Hindus adopted the form and subsequently made their own
contribution to its development.

While the Muslims can be said to be responsible for the
development of khayāl it is unlikely that they were the sole
originators. This musical form, as has already been suggested, had
its roots in music which was in existence before the advent of Muslim
rule.

It is suggested, for example, by Desai (1969:151) that khayāl may
have had roots in Rajasthani dramas. These dramas were called khayāl
in Rajasthani dialect, a colloquial form of 'khel' whose Sanskrit
root meaning is 'to play'. Dhond (1974) further elaborates on the
connection saying that the adjective in Sanskrit khela means
"'sportive, amorous or playful' and the compound khelapada would mean
a 'sportive step'." He draws a comparison between dhrupada as a
corruption of dhruvapada meaning with 'a firm step' and khelapada
meaning with 'a sportive step', a description which is compatible
with the nature of khayāl. Ranade (1990:25), however, states that
"the khayāl in Rajasthan is of many kinds, the common feature being a
package that brings dance, drama and music together" and which does
not specifically relate to khayāl as a vocal form.

A further possible source of information as to the origins of
khayāl is the Saṅgītaratnākara which indicates the possibility of a
form of khayāl which may have been in existence prior to the Muslim
period. Five types of musical composition are mentioned by
Sārṅgadeva in the Saṅgītaratnākara - shuddha, bhinna, gauḍi, veśara
and sadharani. Moudgalya (1965:25) cites the Sādhārani Gīti combined
with Bhinna as a possible origin of khayāl. This idea relates to the
use of certain ornamentations such as khaṭkā, murkī and mīṇḍa which
existed in a rudimentary form and which subsequently became
incorporated into khayāl. He also refers to Thakur Jaidev Singh, an
erudite music scholar, who related the evolution of khayāl to the
rūpakālapti form of singing mentioned in the Saṅgītaratnākara, a
medieval musical treatise, which gave scope for free improvisation of

svara and song text.

> "Maintaining the purity of the rāga, the bols and tāla,
> the introduction and gradual unfolding of ālāpa and the
> frequent return to the mukhda are said to be features
> common to roopakālapti and the khayāl style." (Misra
> 1987:84)

Moudgalya (1965) suggests in his article that both the Pallavi of
Karnatak Music and the khayāl of Hindustani music were considered
parallel developments of rūpakālāpti.

Another link with the Sangītaratnākara is given by Desai
(1969:176) who says that khalottāra is mentioned as a new but
inferior form of music, the suggestion being that when the main
features of the rāga and the text of the prabandha are changed, the
form becomes 'lowered' and is called khalottāra. The same writer
relates the term khalottāra to two Sanskrit words, khalla meaning 'a
pit' and uttār meaning 'landing', the resultant meaning being 'a form
lowered down', an expression which relates to Marathi language. The
theory put forward by Desai (1969) is that the tendency of Sanskrit
authors to Sanskritise colloquial terms could have led to the
reconstruction of the original form as khayāl uttār meaning khayāl of
Northern India. The question as to the possibility of khalottāra
being a Sanskritization of khayāl is raised though not answered by
Ranade (1990:25). While the exact details of these discussions are
questionable, the intention is to convey the potential for a greater
freedom of elaboration which was allowed in comparison to the
rigidity of dhrupada as it existed at that time.

Thus the variety of sources to which the origin of khayāl is
attributed suggests that khayāl did not suddenly spring up as an
entirely new mode but was the result of a gradual process of musical
change during approximately four centuries. It was in the early 18th
century that the dhrupada-based slow khayāl began to flourish and to
gain wider acceptance. Previous to the emergence of dhruvapada had
been an earlier form, prabandha. Prabandha was originally in
Sanskrit, the language of temple rituals but was subsequently
composed in different regional languages, evidence for which exists
as late as the early sixteenth century (Deshpande 1986:23). The same
writer suggests that music which had existed as an aid to worship and

temple rituals gradually entered the courts of the kings as
entertainment and in consequence, the textual content, which had
mainly been in praise of God, included kings and courtiers. In
entering the precincts of the Court the nature of the audience, which
had previously consisted of worshippers, changed; the prabandha thus
became an audience-oriented form of music. The particular
characteristics of prabandha are outlined by Dhond (1974) who also
refers to a type of prabandha called dhruvaprabandha mentioned in
Śārngadeva's Saṅgītaratnākara which, he suggests, may have been an
earlier form of dhrupada. Sixteen varieties are given by Sarngadeva
together with associated rasas and tālas. Some of these descriptions
subsequently became names of rāgas suggesting the importance of this
form within the classical repertory (Dhond 1974:27).

This musical form appeared in the Court of Raja Maan Siṅgh of
Gwalior (1486-1525), acquiring a structure and identity of its own.
It continued in the temples and thus dhruvapada served a dual
function - as music for temple worship and as music for the
entertainment of a monarchical society. In the latter form it
flourished especially during the reign of Akbār the Great (1556-1605)
as well as other sixteenth and seventeenth century rulers, reaching a
peak in the art of Miyan Tansen, the legendary singer of India.

In structural terms, whatever the literary theme, a dhrupada had to
have four stanzas; sthāyī, antarā, ābhoga and sanchārī and in the
course of the development of these aspects tāla became a dominating
element. The composed or nibaddha form, consisting of the bandiś, a
term which could be equated with prabandha, was one facet of a
dhrupada rendering, the other facet being anibaddha, consisting of
ālāpa or free improvisation on the rāga theme. This style of music
which had developed in the courts of Raja Maan Siṅgh and his
contemporaries during the sixteenth century was the prevailing form
for approximately two hundred years.

Over a period of time the presentation of dhrupada declined in
popularity; the form and use of ornamentation was considered too
rigid. A new form, khayāl, with novel features began to gain
ascendancy. Responsible for this development were two renowned
exponents of dhrupada and vīnā at the court of Muhammad Shah Rangile,

Niyamat Khan and his nephew Feroz Khan, nicknamed 'Sādarang' and 'Ādarang' respectively. The story of their rise to eminence is legendary and told in some detail by Misra (1990). Briefly Sadarang was an expert bīn player and also a vainika (vīnā player) descended from Tansen through the lineage of the latter's daughter Saraswati. Despite his mastery of the vīnā this instrument was looked upon only as an accompanying instrument and in consequence Sadarang had to sit behind the dhrupada singer of the court. Another story maintains that Sadarang refused to play with a sārangi maestro because he felt it was beneath his dignity as a vainika and descendant of Tansen to perform with a sārangiyā. As a consequence of this attitude Niyamat Khan was banished from the court and from Delhi. It is thought that he lived incognito in Lucknow for many years during which time he evolved the khayāl style of singing. This style he taught to two young boys, Bahadur Khan and Dulha Khan, both sons of a drupadiyā who died prematurely. The two brothers became extremely popular for their khayāl singing and eventually were invited to sing before Emperor Muhammed Shah Rangile who, attracted by the beauty of the new compositions and their embellishments, wished to meet their Ustad. Thus Sadarang's identity was disclosed and he was welcomed back into the court. He was responsible for training a large number of disciples including some of the young ladies of the court. In most of his compositions Sadarang's name is coupled with that of Muhammed Shah Rangile. Although famous as a prolific composer of khayāls, which are still an important part of the modern repertoire, Sadarang never sang them himself, nor did he teach them to any member of his own family thus indicating that the new form of vocal music was not of a status suitable for a dhrupadiyā and vainika.

Another khayāl composer who was a contemporary of Sadarang was Adarang (Feroz Khan), a nephew and son-in-law. Together they made a significant contribution to the evolution of khayāl and their influence is still appreciated today, particularly in the form of song texts which offer a continued source of inspiration for khayāl singers.

The result of their influence was that a slow-moving structure for khayāl emerged, retaining the rāga features and stateliness of

dhrupada and permitting some freedom from the rhythmic rigidity of
dhrupada. The "criterion of successful performance was to defeat the
Pakhāvaji (percussionist) with bolbant of the most intricate
layakārī-s." (Moudgalya 1965:25) The text was reduced and appeared
in a more colloquial language. Techniques of ornamentation became
more attractive so that khayāl, an offshoot of dhrupada, offered more
scope for musical expression than previous forms had allowed.

> According to S.M. Ikram, in the time of Shah Jahan: "The
> stately dhrupad continued its sway, though there was a
> marked tendency towards beautification and ornamentation.
> The khyal, or ornate school of music was beginning to
> assert itself." (Wade 1984:68)

A situation emerged whereby there was a tradition of eminent
musicians representing the dhrupada form, concentrating on ālāpa-
dhrupada alone, whose attitude was that khayāl was an impure form
which did not befit the dignity of rāga. At the same time, there
were learned dhrupada-dhamāra exponents who entered the arena of
khayāl enriching it with their own creativity. Thus there were
musicians who continued in the practice of dhrupada-dhamāra and at
the same time gave training in khyāl consequently fostering a new
composite tradition. Despite the changes which were introduced into
dhrupada and which resulted in a new form, khayāl, "the dignity and
classic purity initially derived from dhrupada was maintained in
khyāl by its close proximity to dhrupada". (Mutatkar 1987) The
influence of dhrupada-dhamāra on khayāl is borne out by the work of
Pandit Bhatkhande (d.1936), a lawyer and musicologist who collected
a large number of dhrupada-dhamāra songs in different rāgas together
with khayāl versions from representatives of well-known gharānās. On
these collections "he based his theory and descriptions of rāgas,
thus constructing a grammar and system for Hindustani music".
(Mutatkar 1987)

The khayāl grew in popularity, gradually acquiring status and
respectability. The new musical form initially concentrated on
amorous themes designed to please the kings and their courtiers.
Within the flexible framework of this newly emerging style musicians
found scope for their own innovative and technical skills. Thus
khayāl developed new musical dimensions to suit the audiences of the

age. "The Dhrupad is a solemn religious song, while the Khyāl is a
light melodic air." (Popley 1986:88) The same author writes: "The
Khyāl was introduced later than the Dhrupad, in order to find a place
for the graces which are not allowed in the former." (1986:89)

> "The style, which in the beginning followed the tradition
> of Dhrupad, was soon found to lean on the inspiration from
> the life of emotion; gradually its themes expanded in
> scope and scenes from secular life were introduced, which
> gave it some novelty." (Gosvami 1957:127)

The structure and rendering of the newly emerging form of khayāl
showed a change in the basic structure; the four sections of sthāyī,
antarā, ābhoga and sanchāri were adjusted so that the sthāyī remained
unchanged but the remaining three sections were condensed into a
single antarā so that the khayāl consisted of only two parts. Since
the rāga had to be delineated at the start, the sthāyī assumed that
role and took on the form of bandiśa (composition) which also
determined the rāga. The "nom-tom" of dhrupada, which used only a
few phonetic syllables for rāga exposition, was abandoned. While the
structure became less rigid, embellishments in the form of khatkā,
murkī and zamzamā (to be defined Chapter III) were introduced.

The ālāpi which was substituted for the nom-tom of dhrupada
performed a similar function and was sung either in ākāra (ā vowel
sound) or with the words of the song, the emphasis being on the
musical intention of the rāga rather than on the literary content of
the words. As a consequence of suiting the verbal language to
musical requirements, rules of grammar and pronunciation became of
secondary importance. As a result "the Vraj dialect, because of its
extremely pliable nature, became the favourite language of the
khyal". (Deshpande 1986:26)[2] Vraj, however, was not exclusively
used, "the language of khayāl shows great variety ranging from chaste
Hindi, Persianized Hindi, Brajabhasha, Rajasthani, Punjabi, and so
on" (Misra 1987:87) a development which has probably taken place
since the nineteenth century.

In drawing attention to the similarities between dhrupada and
khayāl Moudgalya (1965:26) points out that many dhrupada compositions
have been converted in khayāls. Similarly cautāl and ektāl, both
rhythmic cycles of twelve beats which differ only in their bols, are

the most popular tālas in these two vocal styles. Ālāpa is essential

to both styles though employed differently in each. However, there

are other writers who wish to draw attention to the differences

between these two styles. A broad description is sometimes given to

distinguish dhrupada from khayāl:

> The majority of song-texts in khayāl have a female ego,
> whereas dhrupadas have either a masculine ego or represent
> descriptions without gender for the person who speaks.
> This is related to two different movements, viz. on the
> one hand the Bhakti cult, in which the female role is
> symbolic for the devotee, on the other the more erotically
> centred poetry of the ritikala[1] period. Especially the
> latter is of interest to the development of khayāl, as it
> was one of the styles sung by courtesans in the decadent
> times after the great Moghuls. (Van der Meer 1980:56)

A reminder that such a statement requires further description is

given by Dhond (1974:34):

> When we call the khyāl the feminine form we do not have in
> mind the present khyāl. The present khyāl is a highly
> developed form. In presenting it the artiste usually
> disregards the words of the composition. Instead of
> developing the theme of the song, as is done in a thumrī,
> he exploits its musical potentialities. Words are very
> rarely heard and mean nothing. They are treated merely as
> springboards from which svara-s take off, rise in the air,
> execute somersaults and dive. The khyāl sung by female
> singers must have been more akin to the present thumrī.

Khayāl, as has been explained, arose in response to changing

musical requirements but this style too was considered "to be

overburdened with the complexities of form and technique" and

consequently did not satisfy the growing demand for a style of a

lighter more amorous nature.

> As a result, the Khyal underwent a great deal of
> simplification, its literary as well as musical emphasis
> shifted further towards amorousness, and a new musical
> genre, the Thumri, was born. (Deshpande 1986:26)

The sensuous nature and amorous significance of the word became

important in the exposition of this musical form.

The texts of khayāls underwent further changes when this music

entered the arena of public concerts where the themes of mundane

eroticism, no doubt suitable at one time, were no longer so

appropriate. More scholarly composers such as Pandit Bhātkhande,

Paṇḍit Ratanjankar, Kumar Gandharva and others composed khayāls which combined dignified lyrics with beautiful combinations of svaras.

Thus the interconnecteness of the three main styles of vocal music which exist today can be traced. Just as the prabandha influenced dhrupada so dhrupada, and especially dhamāra, with its more colourful and emotive presentation, influenced thumrī. The structure of sthāyī-antarā derived from dhrupada style influenced the form of khayāl.

Gharānās

Deshpande (1973:9) has questioned the reason for the phenomena of gharānās as vehicles for imparting musical knowledge and concludes:

> "the answer is to be found in the fact that the material of the musical art is the human voice and its medium is the svara (the 'tone)."

He clarifies svara as the 'singing voice' as distinct from the 'speaking voice' saying that it is the svara in the disciple's voice which has to be trained and the process of so doing is "central to the transfer of the musical art from one generation to the next".

Voice culture, as has been stated, is an essential factor in every gharānā though realized in different ways. Consequently riyāz or mehnat, meaning continuous application or study, is essential for acquiring correct intonation, steadiness and flexibility.

In this connection it is relevant to mention a particular description of svara given by Deshpande (1973:10) and referred to by B.R. Deodhar in his introduction to the same work:

> ...the swara has around it a luminous region, a sort of a 'halo'. In other words the swara is in fact somewhat like an imaginary line drawn through the centre of this region. A musician at times produces note-particles or kaṇs above or below the precise swara-line. These kaṇs lend a certain sweetness to the swara that is produced.

A further explanation for the emphasis on establishing good tonal quality is given by Saxena (1981:173):

> ...so far as the svaras are concerned, their ground or niches are not here visibly laid out - which they are in the case of instrumental music - but have to be actively set up as objects of contemplation and treatement by the

singer himself. The artist here creates and establishes
the very material of his art.

The concept of svara and its manifestation, then, is vital within any
khayāl gharānā whatever other stylistic differences there may be.
Moreover, it is pivotal to the study of gamaka and techniques of
'ornamentation'.

While the emphasis on cultivation of svara is a concept common to
all gharānās, there are many other aspects which vary. The interplay
of constant and variable factors is a distinguishing feature of
khayāl as a musical genre. The way in which this interplay is
portrayed by different artists reflects the combined effect of
training and individuality. One quality which may be derived from
training within a gharānā or alternatively may be the contribution of
a particular artist to a gharānā style is that of voice production.

Voice quality is of particular importance when considering the
rendering of a khayāl and is, moreover, intimately connected with
aspects of style. In turn, the cultivation of style is related to
the function of gharānās. Deshpande (1973:16) aptly describes three
distinctive types of voice production related to gharānā.

> If we bring under review Kirana (Abdul Karim Khan), Agra
> (Faiyaz Khan and Vilayat Husein Khan) and Jaipur (Alladiya
> Khan) gharanas we find that the voice-production of each
> is remarkably distinctive. In Kirana the voice emerges
> from a deliberately constricted throat and has a nasal
> twang. Agra voice is also nasal (nakki); in addition it
> has a gruff, grating quality. In one way or the other
> both these gharanas have imported artificiality into their
> voice-production. On the other hand the Jaipur tradition
> emphasizes a natural, free and full-throated voice.

The differing kinds of voice-production not only distinguish one
gharānā style from another but also serve an aesthetic function. The
relative delicacy of the Kirana tonal quality emphasises svara in a
particular way, giving it a recognizable tonal colour. In contrast,
the traditional Agra style of voice production emphasizes volume and
resonance at the expense of delicacy of tonal expression.
Nevertheless, it is not devoid of tonal subtlety which, combined with
other stylistic features, makes this a powerful and compelling
style. Jaipur style, by comparison, depends more on the use of an

open-throated voice together with the use of <u>akāra</u> (ā vowel sound) which creates its own distinctive quality.

Voice quality may also function in terms of identifying the influences on a vocalist which have prevailed during training.

> It is a matter of common experience that the mere production of Sa by a musician establishes him as a Kirana or an Agra singer. When this is known in the first few seconds the listener generally can anticipate the broad outlines of the development of the theme and the manner of its exposition. (Deshpande 1973:18)

Although this statement assumes an educated listener the principle is clear nevertheless. The founder of a <u>gharānā</u>, or the transmitting teacher within the lineage, imparts to his disciple through the process of imitation, certain vocal characteristics. Such traits may have either a personal or a phsyiological origin but, if copied by the disciple without discrimination, are perpetuated. Thus a personal idiosyncracy can become one of the identifying hallmarks of a <u>gharānā</u> style. Abdul Karim Khan in relation to Kirana <u>gharānā</u> and Faiyaz Khan in relation to Agra <u>gharānā</u> are examples.

Although specific qualities of voice production characterize a particular <u>gharānā</u> and hence a musical style, other aspects of musical style can predominate independently. For example, Gwalior <u>gharānā</u>, which is known for its full-throated, clear voice production is also characterized by its use of <u>behlāvā</u>, a technique of embellishment to be referred to in more detail subsequently. Jaipur <u>gharānā</u> also makes use of <u>behlāvā</u> but the combination of a different voice quality together with a more rhythmic swing from one <u>svara</u> to another creates a distinct difference between the two styles. Kirana <u>gharānā</u> which owes its origin to Abdul Karim Khan who was originally a disciple of Gwalior <u>gharānā</u>, is characterized by a distinctive approach to <u>ālāpa</u> and the use of a very slow tempo at the start of a recital. The use of <u>ālāpi</u>, and hence of particular <u>svara</u> combinations, is attributed to the Kirana style of rendering as a particular stylistic feature. While the Kirana style of <u>khayāl</u> rendering is sometimes said to be lacking in innovation in terms of overall design, this is compensated for by the delicate use of <u>svara</u>. The same situation is described from a different point of view by Van

der Meer (1980:54)

> Artists of the Kirana gharānā often have the search for
> variety and complexity in ornamentation as a predominant
> element in their performance.

The statement implies that the use of ornamentation is a strategic
necessity rather than a conscious choice. In effect, however, this
approach serves to heighten the effect of svara in a particular way
relative to text and tāla.

Similarly the typical robust Agra quality of voice production is
typical of this style. The rendering of svaras using heavy gamaka
and particular application of mīṇḍas and khaṭkās also characterize
the style. This gharānā, whose history goes back to the dhrupada
singers of the Nauhar vāṇī, is additionally characterized by the use
of the nom-tom ālāpchāri preceding the composition.

These are broadly defining characteristics. Despite this facility
for incorporating and reflecting different influences there is,
according to Deshpande (1973), an overriding factor which makes
distinction between gharānās possible. While the importance given to
the cultivation and manifestation of svara is of paramount
importance, as previously described, the way in which gharānās differ
from one another is in the relationship which they develop between
svara and laya. Laya may be described here in a generalized sense as
meaning the element of time without specific reference to tāla.
Deshpande (1973) traces the way in which form, which is dependent on
svara and laya, is treated in different gharānās. It is useful to
the present study to outline some of the observations made by him.

While there are vocalists who maintain that essentially there are
only three khayāl gharānās, Gwalior, Agra and Jaipur, Deshpande
refers to a wider spectrum of gharānā style. His discussion is
illustrated by two extremes, Kirana artists who place particular
emphasis on svara and Agra artists who emphasize laya. A different
integration of these two ingredients is achieved by Jaipur gharānā,
considered by Deshpande to represent an ideal balance. Gwalior
gharānā is not so straightforward to identify in this way.
Traditionally this style is associated with a relative simplicity of
approach in terms of svara patterns and gamaka in the form of

'intricate workmanship'. Moreover, the tempo is sometimes slightly faster than that of Jaipur _gharānā_ which again gives less scope for 'subtleties of _svara_ patterns'. The importance given to _gamaka_ is revealed by the following description of Jaipur _gharānā_:

> It had almost perfected the technique of linking one note with another while at the same time keeping the character of the two clearly distinct from each other. (Deshpande 1973:51)

The influence of the element of _laya_ on _svaras_ contributes to the sensation of 'swing' described previously. This element, as with some other features of _svara_ rendition, can only be approximately conveyed by verbal description and defies transcription but is nevertheless a distinctive aural phenomenon.

An aesthetic spectrum emerges with Agra and Kirana _gharānās_ representing extremes and Gwalior and Jaipur representing differing degrees of balance within the spectrum.

Deshpande pursues the same discussion with reference to Patiala and Indore _gharānās_. The founding influence which established Patiala _gharānā_ was Bade Gulamali Khan whose contribution to _khayāl_ has resulted in a style which can be placed midway between Kirana and Jaipur with respect to the relative emphasis made on _laya_. As with Abdul Karim Khan he was influenced by the _sārangī_ which may have influenced the choice of tonal qualities for which he is renowned. His speciality in _thumrī_ singing, usually accompanied by _sārangī_, must have been another factor contributing to his _khayāl_ presentation. Similarly, his partiality for folk music must have further coloured his vocal renderings. His capacity for using ornamental devices and unexpected combinations of notes has been questioned:

> ... in order that they produce their proper impact a certain technique has to be followed. Tension created by one effect must resolve before another takes its place. It is only thus that an 'effect' appears as an 'effect'. (Deshpande 1973)

Indore, the last of the _gharānās_ to be considered, is placed by Deshpande (1973) between Patiala and Kirana _gharānās_. The inter-relationship of influences resulting in this _gharānā_ is traced

(1973:65) once again showing the complexity surrounding the evolution of any particular style. However, the emphasis is predominantly on the use of <u>svara</u> relative to <u>laya</u> revealed by tonal patterns of ālāpa.

Like Kirana and Patiala, Indore <u>gharānā</u> is closely connected with the tradition of <u>sārangī</u> players. This instrument being particularly well suited to <u>ālāp</u>-like material, has influenced the <u>khayāl</u> styles of these <u>gharānās</u>.

The identifying characteristics listed above are those which can become the 'musical ideologies' of different <u>gharānās</u> (Deshpande 1973). They serve both to indicate the way in which different <u>gharānās</u> have appropriated certain stylistic features and to show the degree of diversity which exists within <u>khayāl</u> as a genre.

> In theory the musical style of each individual will be
> different and will be embryonically a different gharana.
> (Deshpande 1973:43)

In practice there have been a limited number of <u>gharānās</u>.

Not only do <u>khayāl</u> styles reflect an amalgam of influences from other styles, both vocal and instrumental, but each <u>gharānā</u> style may incorporate features which have been cultivated within other <u>gharānās</u>. The following description of Bhimsen Joshi, currently the leading exponent of Kirana <u>gharānā</u>, in an article entitled 'A Maestro Without a Peer' illustrates this:

> ....the note-by-note unfolding of his raga in the typical
> Kirana fashion, the overall alapchari is marked by slow
> pace. It generates and accelerates a reposeful mood as he
> gradually proceeds to build up the raga form and design.
> The straight tan of Patiala style, the lightning array of
> intricte odd-shaped patterns from the Atrauli-Jaipur
> gharana. Then a sarangi-like seemingly slippery flourish
> from the Kirana style deftly grafted to the lay-oriented
> tankari of the Gwalior gayaki. (Mohan Nadkarni, Bansuri
> 1, 1984:34)

A further musical ideology comes to light in pursuing this discussion. Although an aspiring student will usually choose a <u>gharānā</u> which suits his or her voice type, each vocalist's voice has its own special qualities and it will not be possible to assimilate all the qualities of the teacher's voice. Moreover, it is not the

intention that this should happen. The ideal relationship between a disciple and a teacher in a khayāl gharānā is reciprocal in that the teacher decides what personal and musical knowledge to impart, in return for which, the disciple is ideally committed to respecting that knowledge and, depending on his or her creative capacity, contributing to its further evolution. In this way a singer imbibes the influence of the teacher but, at the same time, acknowledges the necessity for innovation and change. This attitude is expressed by L.K. Pandit:

> ..."because an artist is not a carbon copy - if he were,
> the art would diminish and multiple carbon copies get
> dimmer and dimmer." (Wade 1984:52)

This philosophy permeates different aspects of khayāl performance from the attitude to gharānā inheritance to an individual artist's attitude towards his own performance. In this latter respect the replication of identical musical ideas from one performance to another by the same artist is not acceptable as a criterion of artistic and aesthetic ability.

> "My idea has changed and it will change again. It should be
> different from what it has been before; it could be worse
> or better but it should be different. If it is the same,
> then you are working in a government office, that's all."
> (Madhup Mudgal oral communication 1991)

This statement has relevance to different aspects and levels of performance but is particularly significant in relation to the use of gamaka and techniques of ornamentation. Where innovation does not take place and set patterns affecting either svara or phrase, useful initially in the learning process, are reproduced mechanically the music "possesses no sparkle, exudes no charm" (Deshpande 1973).

The relationship of khayāl to dhrupada and thumrī

The system of gharānās was preceded by the bānīs otherwise known as vāṇīs, originally said to be derived from four musicians in the court of Akbār. Bānīs could be described in musical terms without necessarily referring to lineage or individuals. An account of the stylistic features of these bānīs is given by Neuman (1990:153) who writes that those artists who represent gharānās today are said to

manifest stylistic elements which can be traced to one of these four bānīs. Sumati Mutatkar writes:

> There is an interesting side-light to the dhrupada-khayāl kinship. Bānī is a term specifically related to dhrupada denoting stylistic peculiarities. The dhrupada-dhamāra heritage of the Agra Gharānā represented the Nauhar bānī. Ustad Vilayat Hussain Khan expressly asserted that elements of their bānī (Nauhar) were transferred to the complexion of their khayāl. Indirectly therefore, he inferred, their khayāl too belongs to the Nauhar bānī. Similarly, according to information personally given by Ustad Alladia Khan to Pandit Govind Rao Tembe, Alladiya Khan belong to a Dagur bānī dhrupada tradition and the elements of Dagur bānī entered into the style of khayāl evolved by him. In this way the idea of bānī got linked up with khayāl. (1987:11)

The discussion has another dimension - the relationship as it exists today between dhrupada, khayāl and thumrī.

In contemporary terms dhrupada and khayāl refer to the major forms of classical vocal music. The structure of a dhrupada performance is related to that of khayāl; the four stanzas of the dhrupada form were reduced to sthāyī and antarā. While the texts of dhrupadas were borrowed for the purposes of khayāl, new compositions also occurred to express the more amorous themes not encompassed within the dhrupada textual tradition. However, it is suggested that these khayāls were sung more or less like the thumrīs of the present day (Deshpande 1986:25). The very slow style of khayāl rendering, known today as vilambita khayāl, did not develop until the turn of the twentieth century. Ālāpa rāga development and rhythmic variations take place between the composition and the concluding tānas.

However, the situation is probably not as clear as the above description would suggest. Haddu Khan, one of the originators of Gwalior gharānā, is quoted in Garg 1957 as beginning his khayāls:

> "in a very restful, slow tempo. After singing both sections of the song in that way as well, he would sing boltāns and tāns, and the slow khyāl would be followed by a fast chota khyāl." (Wade 1984:54)

Most vocalists interviewed 1991-1992 were of the opinion that khayāl was previously in madhya tempo and that a slower tempo developed subsequently, possibly due to the influence of Amir Khan whose

favoured tāla was jhumrā. One criticism is that the voice sounds lost against such a slow beat but the other point of view is that a slow tāla gives more scope for techniques of ornamentaiton. It was the opinion of Dr. Jyotishi of Banaras Hindu University (personal communication 1992) that the vilambita khayāl became so slow that tablā players protested saying that they would rather accompany instrumentalists. In consequence khayāl singers have begun to increase the speed of their vilambita khyāls. While this view may not represent a consensus, it is quoted here to illustrate the problem in trying to establish consistency of opinion when talking about the development of khayāl. In other words, it is not possible to state categorically when different developments in khayāl took place but only to indicate trends in development.

Another important aspect of the development of khayāl in relation to dhrupada was the break from a preoccupation with the intricacies of tāla and its association with 'mathematical acrobatics'. Thus khayāl enabled more scope for elaborating on melodic structures which subsequently have assumed the terms ālāpa, bolbant, boltāna and tāna. The bānīs, as mentioned earlier, represented stylistic groups within the dhrupada tradition. While there is no clear evidence to show how these bānīs differed from one another it is felt (Deshpande 1986, Mutatkar 1987) that the differing approaches can be traced in khayāl styles today. The suggestion is that three main elements of vocal rendering, ālāpa, bolbant and layakāri may have been developed with differing emphases.

The temporal aspect of music derived from dhrupada, which is manifest in laykāri, may be seen in the style of Agra gharānā. This gharānā also incorporated the nom-tom form of ālāpa rāga delineation which was, and still is, part of the introductory section to the dhrupada text. Similar influences from dhrupada can be seen in the Gwalior style of pre-composition ālāpa where vocables from dhrupada ālāpa are used. The emphasis on tonal nuance developed by the Dagar bānī may be traced to the speciality of the late Abdul Karim Khan and consequently to Kirana gharānā. The development of the architectonics of an overall musical structure may similarly be traced to the influence of Alladiya Khan and the Jaipur gharānā.

Thus khayāl evolved through the incorporation of existing ideas in a
new form which included innovative vocal techniques.

However, the presence of tāla in ālāpa is not a factor which is
crucial to differentiating dhrupada from khayāl. The differing ways
of approaching svaras, together with the use of certain kinds of
melodic intricacies, are more important distinguishing criteria.
When a traditional composition of dhrupada is used for a khayāl,
these intricacies create the difference. Moreover, there is a
distinct change of emphasis regarding svara and 'word'.

> "Classical music (khyāl) does not use literary
> composition as media although they might be highly
> poetic. In other words classical music uses the swara
> and not the 'word' as its medium. Its specified field
> is tonal patterns, not literary excellence." (Deshpande
> 1973:11)

Consequently, the words of the text used in a musical composition for
the purposes of rendering a khayāl are more likely to follow the laws
of music than to adhere strictly to a literary function. Thus the
words serve the purposes of the music, the manifestation of a
particular rāga, a view which is echoed by Desai (169:155):

> Classical music exists for creating musical feeling solely
> through the magic of svaras and sometimes the words may
> participate by suggesting the mood.

While the word has a definite meaning, svara communicates a meaning
which is of an abstract order. The intention is that artistic
expression should not be dominated by the text but that the
manifestation of rāga in khayāl should take place through the use of
svara and laya.

Permeating all gharānā styles is the use of sthāyī representing a
statement of the rāga to be sung and providing a framework within
which its detailed elaboration takes place. It is generally sung in
the middle oc tave and emphasises the lower tonic.

> This presentation is done in accordance with some method,
> some discipline, so that the different strands of the
> khyāl weave into one another to make an integrated
> pattern. (Deshpande 1973:30)

Svara and combinations of svaras have to be presented within the
framework of rhythmic cycles, the mukhṛa or repeated refrain

coinciding with the first beat of the tāla cycle (sama). The
vocalist presents four main parts to a khayāl performance which
generally follow one another; ālāpa, bol-ālāpa, boltānas and tānas.
Within that fourfold framework there is further scope for
elaboration. Ālāpa as one of the four main methods available to a
vocalist for rendering a rāga can occur before the start of the
composition or more extended episodes of ālāpa can be started after
the singing of the sthāyī where it may be referred to as śabdālāpa,
bolālāpa or barhata. While the first incidence of ālāpa is
unaccompanied by drumming and sung either to ākāra or to abstract
vocables, ālāpa which occurs after the introduction of the drumming
may use ākāra or words or syllables of the composition. Although the
tāla is present, the soloist works independently of it and only
coincides with the drummed rhythmic cycle at the point of sama. Bol-
ālāpa uses syllables from the song text interwoven with phrases or
with passages of tānas (bol-tānas). There are many devices which may
be introduced whose purpose is to contribute variability. Each
feature of a khayāl performance, from the smallest unit to larger
units, is an accumulative progression where each component is
heightened by the effect of the preceding element and at the same
time should anticipate what is to follow. The mukhṛa of the
composition represents a constant element throughout the performance
while the principle of tension and resolution is maintained through
techniques of variability.

Although not considered a classical form of vocal music, thumrī
nevertheless represents an important traditional vocal form. As
stated already, early forms of khayāl may have resembled present-day
thumrī but khayāl evolved in ways which gave less emphasis to the
text relative to the importance attributed to the use of svara.
Structurally, as in khayāl the thumrī has two parts; sthāyī and
antarā but it is the process of elaboration which creates an entirely
different effect from that of a khayāl. Thumrī emphasises the use of
text to a very great extent, using music to enhance the emotional
connotations of the words which often reflect a variety of amorous
themes. Sometimes described broadly as bol-making it is the art of

conveying musically as many shades of meaning as the words will
allow. While it is difficult to ascertain the exact origins of this
style it is known that thumrī was associated with temple music and
with dance, both of which influenced its development. Folk music was
also a contributing influence.

> So we see that Thumri was born from the Khyal but was
> nurtured and moderated to a great extent by temple dancing
> and by folk music. (Deshpande 1986:27)

The use of the sārangī and tablā as accompanying instruments are
historically associated with thumrī. Doubtless, as in the case of
khayāl, thumrī is a form which evolved over a period of time with
many influences contributing to its development.

Thumrī is not usually defined according to gharānā affiliation but
in terms of the various bajs (styles); Lucknow Baj and Banaras Baj
are the most important. The Lucknow type of thumrī are referred to
as bol-bant ki thumrī, or bandiś thumrī and is similar to chhota
khayāl. It is likely that a considerable percentage of chhota
khayāls in Bhātkhande's Kramik Pustak Mālikā are really thumrī
compositions as the structure of the songs is the same (Wade
1971:46). Another thumrī style is the Punjabi style, though it is
maintained by some, such as Armanath (1989:117) that Purab style
would be a more accurate description as it is a case of Punjabi folk
idioms having been incorporated into the Purab style.

It is in tracing the evolution of khayāl as a vocal style that,
during the course of the nineteenth century, two main streams
emerged; one consisted of dhrupada singers who also performed khayāl
and another was linked to the community of sārangī players, though
traditionally sārangī gharānās do not exist in their own right, the
term being reserved for soloists rather than accompanists. Sārangī
was the traditional accompanying instrument for thumrī.

> While the singer improvised, weaving different musical
> patterns into the major melodic structure, the Sarangi, by
> repeating the same phrases, provided an element of echo in
> another tonal dimension. (Ganguly 1987:95)

More recently, the teachers who trained thumrī singers were
themselves often accomplished sārangī players. "Abdul Karim Khan,
Abdul Wahid Khan, Bade Ghulam Ali Khan, were all competent Sārangī

players who later achieved eminence as vocalists." (Ganguly 1987:93)
The name of Abdul Wahid Khan of the Kirana gharāna became associated
with the teaching of thumrī to khayāl singers though it is argued
that this did not result in Kirana vocalists singing thumrī but
simply that they rendered khayāl in the style of thumrī. In terms of
gharāna styles initially Gwalior, Agra and Jaipur showed clearly
their dhrupada inheritance whereas gharānas such as Kirana, Patiala
and Indore showed influences from their sārangī background.

The line of demarcation between khayāl and thumrī has never been
entirely clear. Ranade (1990:33) gives the main features of three
types of thumrī, Banaras, Lucknow and Patiala, all of which cultivate
a particular emphasis; Banaras is described as "dignified in gait,
expansive in treatment, controlled in emotive utterance. Exhibits an
approach of a khayāl." Both vocal genres were "two parts of the same
musical spirit" one having become "imbued with the 'classical' spirit
and the thumrī with the 'romantic'" (Deshpande 1986:27) With
changing socio-cultural trends the distinction between khayāl and
thumrī is becoming even less clear.

> The Khyal is now being sung more or less in the fashion of
> the Thumri and is acquiring not only an emotional but
> perhaps a sentimental colouring. (Deshpande 1986:28)

This view was echoed to some extent by Dr. Prem Lata Sharma
(personal communication 1992). When asked about trends in khayāl
today, she confirmed that a thumrī influence in terms of
ornamentation was becoming more apparent. However, she qualified
this opinion by saying that there is a scale of values with many
shades of artistic interpretation, the differentiation between
dhrupada and khayāl being very fine and the same fine distinction
occuring where khayāl meets thumrī.

In tracing the relationship of dhrupada and thumrī to khayāl it
can be seen that khayāl shows aspects of inter-relatedness with both
these forms. This overlapping of influences is reflected in the use
of gamaka and techniques of 'ornamentation'.

A scale of values has also been put forward by both Deshpande
(1973) and Dr. Prem Lata Sharma. While the former scale relates to
the way in which different gharānas portray svara and laya, the

latter refers more specifically to the use of 'ornamentation'. The
two scales are closely inter-related; the relative restraint
utilised by Agra gharānā vocalists is in contrast to the more florid
style of Kirana artists. The question then arises as to the degree
of discrimination that should be practised. What is the criterion of
aesthetic sensibility in this respect? The question is not made easy
to answer by the fact that each artist tends to view the style of the
gharānā to which he or she feels affiliated as the epitome of
excellence. The artistry of Bade Gulamali Khan, with regard to his
prolific use of tonal colour and melodic intricacy at the expense of
form and structure, may be cited as an example at one extreme.
Pandit Jasraj could be given as a contemporary example. There is no
doubt as to the popular appeal of such artists but this may reflect a
lack of discrimination on the part of listeners. Ornamentation may
be used in some cases to dazzle an audience rather than to serve the
purposes of the rāga. Alternatively, extremes of artistic
sensitivity regarding the use of tonal colouring and 'ornamentation'
may be said to demonstrate the variety of aesthetic criteria which
khayāl as a vocal genre encompasses.

If the purpose of music as art is the expression and communication
of musical ideas, it can be said in this respect that art serves
knowledge. The use of gamaka and techniques of ornamentation may
be part of this purpose. The following chapters discuss what
'ornamentation' is and subsequently the purposes it serves with
reference to khayāl.

NOTES

1. The <u>ritikala</u> period laster from 1700 to 1900 and was an era
   when there was a tendency toward creating an atmosphere of
   romance, without regard to the regulations of poetics. (Wade1971:
   139)

2. Gosvami (1957:139) states in relation to the compositions of
   Hindustani music which are in Braja Bhasha, a dialect spoken in
   and around Mathura and Brindavan, that the vowel sounds are
   more suitable for music than consonants and, among all
   languages of North India, this dialect has probably the largest
   number of words without any conjunct consonants and the vowel
   is very prominent at the end of every word.

CHAPTER II

COMPONENTS OF RĀGA - Part 1

This chapter sets out to examine the main components of rāga structure in the form of śruti, svara and phrase. The aim is to look at factors which influence gamaka and 'ornamentation' in present-day khayāl performance. For this purpose reference is made both to the śāstras as well as to twentieth century discussion.

Śruti

The word śruti comes from the Sanskrit root śru, "to hear", "Śrūyate-iti-śruti" i.e. that which is heard is śruti. The number of śrutis is generally stated to be twenty-two but the reason for this has yet to be conclusively established and continues to be a source of debate. It is, however, a concept which is inextricably related to that of svara (tone).

> It seems that historically the perception of svara is prior to that of śruti, and that the concept of śruti was necessitated by the need for an adequate apprehension, analysis and appreciation of tonal phenomenon; both for the sake of understanding and for an effective and creative endeavour. (Shringy, 1972)

The concept of śruti was originally put forward in the Nātyaśāstra[1] of Bharata-Muni dated between 500 BC and 200 AD (Ayyangar 1980) where it was mentioned in connection with the grāma (tone systems)[2] in use at that time and also in the context of alaṃkāras (musical figures). With reference to this work, Jairazbhoy (1975:41) contests that Bharata thought the śrutis to be equal in size, saying that in practice this may not necessarily have been true. He discusses the possibility that Bharata's śruti formulation was related to the three interval sizes (udātta, svarita and anudātta) of Vedic chant, the interval sizes being assigned numbers, two, three and four. The total of these numbers range over a perfect fourth thus completing a tetrachord.

At a similar time in history, other theorists, including Dattila, were describing twenty-two graded tones in an octave as

śruti. Dattila gives an etymological explanation of the term śruti saying that they are so named because they can be heard as specific sounds. Moreover, they form distinct intervals, rising throughout the octave and having connotations of pitch. The theory of śruti was further expounded by Matanga in Bṛhaddeśī and in Abhinavabhāratī of Abhinavagupta around the tenth century AD. Abhinavagupta also explains that śruti is that difference between sounds which can be distinguished aurally. While theoretically the octave could be divided into an infinite number of intervals, in practice audible discrimination between sounds was the criterion for distinction.

An additional notion of śruti occurred among some early theorists when audible distinctness was related to differences of timbre for the same pitch. Abhinavagupta disputes this connection saying that timbral differences do not alter the musical pitch of a sound although they do contribute a different 'colour' or 'feel'. He defines śruti in terms of raising and lowering of pitch saying that this creates an interval determined by a certain measure which can be specifically cognised and which forms the śruti and consequently an audibly distinct gradation in pitch was the basis of śruti. (Lath, 1978:205)

The Saṅgītaratnākara of Śārṅgadeva, the most frequently quoted Sanskrit treatise on music, is thought to have been written during the thirteenth century A.D. Śārṅgadeva, while expanding the discussion on this subject, continues to describe the number of śrutis as being twenty-two. "The seven scale degrees are supposed to extend on a pitch continuum which is said to be specially vibrant at twenty-two points" (Ayyangar 1980:90). These points were referred to as śrutis. The positioning of the seven scale degrees within the scale of twenty two śrutis resulted in three different sized intervals; two śrutis, three śrutis and four śrutis, the interval arrangement relating to the Sagrāma and Magrāma scales:

	Sa	Re	Ga	Ma	Pa	Dha	Ni	Sa
Sagrāma	3	2	4	4	3	2	4	
Magrāma	3	2	4	3	4	2	4	

This arrangement of śrutis throughout the octave had already been described by Bharata.

A more complete survey of the historical discussion relating to śruti, from the Naṭyaśāstra of Bharata-Muni to the Anūpa Aṅkuśa of Pandit Bhavabhatta writing during the late seventeenth century, has been given by Mark Levy (1982: 5-24). He says, in summary, that the Sanskrit treatises continually relate to texts which have preceded them and in particular the Naṭyaśāstra and the Saṅgītaratnākara. In general, texts offer a variety of interpretations with respect to the number, nature, and interrelationship of śrutis and svaras and reveal an increasing separation between theory and practice. Jairazbhoy (1971:35) has stated that śrutis, as a basis for distinction between the two parent scales, Sagrāma and Magrāma, in ancient India, is no longer functional but that some musicologists and musicians still try to apply the old twenty-two śruti system to contemporary music.

A rather different discussion arises in connection with the term śruti when Narada's description in the Nāradiyaśikṣā[3] is taken into consideration. With reference to grāma Narada adds five śrutis and their qualifying concepts: Dīptā (brilliant), āyatā (extended), karuṇā (mournful), mṛdu (soft), and madhyama (moderate). These five śrutis are presented in relation to the svaras of the Sāmavedic scale and represent a different set of criteria from the set of twenty-two śrutis. While the twenty-two śrutis relate to microtonal distinctions between tones, the five śrutis described by Nārada appear to relate to tonal quality or timbre rather than to precise measures of pitch. Despite Abhinavagupta's discussion to the contrary it could nevertheless be argued that when tonal quality is altered intonation in terms of the twenty-two śruti system becomes relevant. While theory makes a distinction between these two concepts of śruti there may be times, however, when they become overlapping concepts. The concept expounded by Nārada suggests:

> a different kind of music as particular syllables or
> scale degrees are brightened, dulled, or altered in
> dynamic level, for the sake of emphasis, de-emphasis,
> or to adjust the "melody" or the line in some other
> appropriate way. These distinctions are always
> present, in chant or in song, but the greater our
> consciousness of pitch, the lower our awareness of the
> many qualitative distinctions which are often learned
> more by imitation than by verbal instruction. (Rowell
> 1992:83)

This discussion has important implications for the idea of
continuity extending from early theory based on practice to
aspects which can still be heard in khayāl performance today. For
example, where dīptā may refer to tones which are performed with
more emphasis, karuṇā and mṛdu suggest tones which are subjected
to less dynamic treatment.

Deva, writing in the twentieth century, whose acoustical
research tries to give more insight into the phenomena of musical
perception in Indian music, relates the great variety of pitch in
North Indian music to the various melodic ornaments:

> ...it is obvious that we do use really uncountable
> pitches in music. It is practically impossible to
> measure all the pitch variations of steady tones,
> gamakas, glides, etc. (1965:59)

He points out in Psychoacoustics of Music and Speech (1967)
that there are ways in which ancient theory and modern music
practice do not concur, that there are important differences
between older and more modern music systems. One important
difference is that,

> "with the emergence of the drone in chamber music, the
> musicological system gradually changes towards the
> description of musical elements in terms of .. Sa."
> (1967:64)

With regard to intonation, he acknowledges that differences
in pitch take place in association with melodic context and
ornamentation:

> "Even more important is the fact that a note alters its
> pitch by one or more śrutis, depending upon whether it
> is employed in an ascending phrase or a descending one.

> Further gamakas (graces) change the pitches of notes to
> delicate but perceptible extents ...." (1973:16)

His contention is that, when collecting information for
subsequent measurement, tones should not be sung in isolation but
should be extracted from their context (1967:109). The importance
of the contextual nature of tones is a view confirmed by
Bhatkhande (musicologist 1860-1936) who recognized that the
position (svarasthāna) and consequently the intonation of a tone
in any one rāga fluctuates with the changing context in which it
occurs (Jairazbhoy 1971:36).

Jairazbhoy (1963:119-132) has shown that some of the most

highly esteemed musicians in India realize the śrutis of a

particular rāga in different ways:

> Electronic analysis has confirmed that there is
> variation in intonation from one musician to another,
> as well as for a single musician during the course of a
> performance.

Consequently, "in general, intonation is governed by the
individual musician's feeling for intervals". (Jairazbhoy 1971)
This feeling, it seems, can be derived from two sources; that
which is considered by some to be the 'standard' scale in North
Indian music, Bilaval thāta, or the drone and its harmonic
envelope, the emotional value of a note being perceived in terms
of its consonance-dissonance relationships with the tonic, Sa.
(Deva 1967:56) The former view seems unsatisfactory, there being
some doubt as to the extent to which thāta is conceptually
relevant to performance in Hindustani classical music.[4] There
may be other criteria in the performer's mind which influence
decisions affecting intonation such as the view put forward by
Deva whose definition of śruti in general is that "they are
additive measures of pitch relations in music" (1981:97) " whose
complex alpha-phonoid phenomenon relates śruti to the idea of a
transition from tone to tone". (1967:54). The question then
arises as to what it is that influences the musician's feeling for
intervals as the transition from tone to tone is made. Walter

Kaufmann (1968:9) states the situation as follows:

> Despite the numerous arguments and calculations
> brought forth by Indian and Western authors, Indian
> performing musicians pay no attention to these matters
> and are guided solely by the rasa, the sentiment and
> mood of a rāga, in order to achieve the required
> intonations. They refuse to define microtonal
> alterations by means of mathematical speculations.

Whatever the interpretations of the śruti system expounded by
more recent authors, the majority are influenced by Western
scientific methods and Western acoustical theory. An example of
another dimension of thought on the subject of śrutis is given by
Mukund Lath (1978:206):

> The Vṛtti on Bṛhaddeśī records different metaphysical
> views concerning sruti and propounds a monistic view
> regarding the nature of śruti which is, apparently,
> Vedanta-inspired: śruti, it says, is in reality one,
> its plurality is only a pratibhasa - an illusory
> phenomenon - connected with the fact that a single
> indivisible 'nāda' arising from the navel ascends up
> the human frame in distinct specific steps; at each
> of these steps the nāda appears as a different śruti
> but in reality it is one.[5]

It would seem appropriate, therefore, that śruti, a concept
peculiar to Indian music but one which has been explored by many
non-Indians, should be considered in a very broad sense.

A more contemporary approach to the subject is put forward by
te Nijenhuis (1992) who states that research during the past
twenty years has found the function of the inner ear (organ of
Corti) to be more complex than hitherto thought.

> The auditory mechanism does not only report the main
> tone, but also its upper partials as well as summation
> and difference tones between all these. The human
> mind has the faculty to convert this complex stimulus
> of the ear nerve into a tonal unit, called main tone,
> but can still distinguish its components by focussing
> on each of them. (1992:17)

Te Nijenhuis continues by saying that scientific research has
proved that the outer landscape of the physical phenomenon and the
inner landscape of psychological perception are different and that
the Indian śruti is a linear representation of a complex non-
linear sound phenomenon. Consequently, over-simplification may

result from trying to represent visually what is an aural phenomenon.

Interpreting the above discussion at a practical level the term śruti can perhaps best be related to subtleties of intonation, tonal nuances and ornamentation as the outer landscape attempts to create an inner landscape in terms of experience for the listener.

Svara

"You miss a trifle if you miss tāl, but if you miss swara you miss all" (Deshpande 1973:42). Such a provocative statement invites further investigation of the nature and concept of svara.

It is interesting to note that among some ancient works, svara was used in a general sense, implying the whole melodic aspect of music, as well as in a specific sense regarding musical tones. This is an example, among several which are mentioned throughout this study, of the complexity of meaning in terminology and, in this case, the dual nature of the word having both a general as well as a specific interpretation.

Concerning the relationship of svara to śruti, there was lack of agreement among early theorists. Bharata speaks of śruti as dependent on svara, assigning a significance to śruti which is subsidiary to both svara and grāma (tone collection). He puts forward the concept of three types of tones constituted by two, three and four śrutis which are distributed among the seven svaras. While the inference is that śrutis are subsidiary to svaras, relative pitch relationships are not defined as intonational values are not given for each śruti. In terms of trying to locate the exact pitches of svaras, Bharata has described the process of tuning two vīnās in some detail, though the initial tuning appears to have been carried out by ear. A detailed exposition is given by Jairazbhoy (1975:38-59).

Matanga, writing during the 9/10th century, illustrates the relationship between śruti and svara in five different views. These have been represented and discussed by Lath (1978:208-209). Matanga's most favoured view is that of abhivyañjankta (manifestation) which states that just as a lamp manifests by its light objects which already exist in darkness, so are svaras

manifested by śrutis. Although śruti is a sound which is audible
svara is much more than that having the quality of dīptī -
'splendour', 'beauty', 'illumination', In other words, it has the
capacity to 'shine forth on its own', the word svara having been
traced back to the Sanskrit root Rañj, 'to shine', to which has been
added the prefix Sva denoting 'self'.

Abhinava, writing around the 10th century, puts forward the
contrasting view that svara was the significant interval in the
octave, having an inherent quality of charm and musical appeal and
that śrutis were dependent upon svaras. Most importantly, svara had
the quality of anuraṇana, or 'resonance' which śruti did not have.
Lath (1978) suggests that this notion was connected with the laws of
acoustics and the harmonic relations existing naturally between
certain sounds. More specifically he quotes from Abhinava "the sound
consisting of anuraṇana, charming and sweet, which is produced as an
effect of that sound which results on striking a (specific) śruti
position, is svara". Śrutis were thus secondary to svaras.

Sarngadeva, writing during the 13th century, has said that śrutis
arise out of svaras and this is compatible with another statement
from the Saṅgītaratnākara that all the śrutis relating to a
particular svara are responsible for its manifestation. In other
words, svaras relate to the cumulative effect of preceding śrutis.

Sārṅgadeva defines svara,

> Immediately consequent upon śruti, emollient and
> resounding, the sound that delights the listener's mind
> by itself is called svara. (Shringy, 1972:121)

An explanation of this phenomena is given by the expression saṃskāra-
pradāna, that is to say, it is an impression of a sound, or the
residual effect of a sound becoming part of the succeeding sound and
the cumulative effect resulting, at a certain point, in svara. If
svaras arise out of śrutis in groups of two, three and four in this
way, no single śruti can become or produce a svara. An important
concept emerges from this discussion as it is in this sense that
svara could be said to have dimension.

According to another theory there appear to be two types of śruti,

one which is capable of resounding into svara and one which is not.
The location of the resounding śruti is referred to as svarasthāna.
This theory implies, by its connotations of resonance and
delightfulness, as cited above, the notion of a sound with overtones.
A tone in its structure is "not uniform either in volume or in pitch
throughout its length" and is, therefore, composite and complex in
character. (Goswami 1957:27) Svara is, indeed, basically dependent
upon the laws of acoustics and its perception has therefore an
objective, universal basis. (Lath 1978:211)

In terms of basic grammar, the word svara denotes seven degrees of
solmization; Saḍja, Ṛṣabha, Gāndhāra, Madhyama, Pañcama, Dhaivata
and Niṣāda but they show theoretical tone-locations only. The seven
scale-degrees are referred to as śuddha ('pure') and in any altered
form are vikṛta ('modified'). There are consequently twelve
svarasthānas to the octave, which correspond approximately to the
twelve pitches of the Western chromatic scale and relate to twelve
(fixed) frets to the octave found on the vīnā. From this outline
scale of twelve positions to the octave different scale-types of
seven degrees were evolved. The basis for this was the arrangement
of tones and intervals found in music in current practice. Such
scale-types were subsequently described by Bhātkhaṇḍe as thāṭas.

However, this is only a grammatical paradigm as in practice, svara
can mean 'tone' and also 'tone' plus its characteristic 'ornament',
as in the case of an āndolana on Ga komala or Dha komala and it is in
these instances that the idea of svara having dimension as the
movement of the 'tone' takes place within a tonal zone becomes most
apparent. Svara, translated as 'tone' once carried some connotation
of 'interval' as well though it is not clear in the Nāṭyaśastra which
meaning is intended, or whether both are intended in different places
(Powers 1958:8). Svara may denote a plain unadorned tone but the
concept may encompass more than that; it may mean a tone with a
portamento from the preceding tone or tonal zone. It may include a
complex of tones in the form of an ornamental configuration. Svara
in a specific musical context is not necessarily a separate
identifiable entity but is a whole sound-complex conceptualized as a
single idea.

Not only does svara have dimension but its particular relationship to the tonic further affects the dynamic quality or function "giving the particular kind of unfulfillment peculiar to each tone, its desire for completion." (Zuckerkandl 1956:94)

The idea that tone may have differing degrees of complexity has a connection with the concept of svara vistāra (expansion of tone) and will be discussed further. It is an idea which becomes integral to the concept of tone and in terms of improvisation, svara vistāra is an essential aspect of the unfolding of rāga.

Phrase

As has been discussed in the previous section śruti and svara are inextricably associated with each other and despite the theoretical location for the placing of svaras, they are, in performance, less precisely locatable. As a performance unfolds, each tone becomes a member of a larger melodic construct. It derives its intonation, and consequently its meaning in terms of expression, through its relationship to the other tones with which it is associated. A melodic unit, consisting of a svara and its components, as described, expands to accommodate succeeding svaras and in this way melodic units of accummulating size become phrases. It would seem, therefore, that phrase-structure would provide a more realistic foundation on which to base a musical theory than scale-theory. Thāṭa, as Dr. K.G. Ginde, vocalist and musicologist explained, "is only a grammar to show the sharps and flats of a rāga. After that there are the phrases and they are more important than the thāṭ for expression. There is no Āsāvarī in Āsāvarī thāṭ" (oral communication 1991). Many rāgas contain both characteristically ornamented svaras and phrases which are not describable purely in terms of the svarasthānas of scale-theory. Moreover, there is the problem of forcing older rāgas into scale systems which deprive them of their richness and their colour and may deny the principles which enabled them to grow and survive. Such principles are not based on artificial construction and dextrous recombination of notes alone, but result from a process of slow accummulation, svara by svara, phrase by phrase. Scale-theory may not be the most appropriate way

of interpreting Indian classical music particularly in the case of
khayāl; phrase-structure together with gamaka ('ornament' and tonal
movement) may provide a more realistic approach.

One way in which rāgas may be individualized is through the use
of pakaḍa; a 'special phrase' described by some artists as the
'catch' of a rāga consisting of a group of a minimum collection of
notes. Ranade (1990:73) gives the derivation of pakaḍa as pakaḍna
(source language Hindi) meaning 'to grapple' or 'to hold', a concept
promoted by Bhātkhaṇḍe. 'To performers and auditors alike, pakaḍa
offers a good grip on the rāga' and is a phrase which may be returned
to repeatedly. To describe it in another way would be to say that it
is a fundamental movement of notes which creates the svarūpa (form,
identity) of the rāga. Such characteristic phrases may also be
referred to as rāga-chāyā sanchara implying that the 'image' or
'reflection' of the rāga is given by a certain structure of tones.
Music books with sargama notation may give a pakaḍa for a particular
rāga but without any indication of grace notes, intonation or
emphasis; this barely expresses anything of the rāga. Moreover,
each rāga is not represented consistently by the same catch-phrase.
There may be more than one pakaḍa for a rāga just as there are an
unspecified number of phrases that can be said to form the core of a
rāga, a fact that was borne out by artists interviewed during 1991-
1992 who gave varying phrasal interpretations for the same rāgas.
Such a situation was presented by Pandit Bhatt in Banaras (oral
communication 1992) who gave two possible identifying phrases for
rāga Jaunpurī:

This notation conveys nothing of the 'ornamental' or intonational
requirements. Pandit Batt explained that Dha in rāga Jaunpurī is
rendered lower than Dha in Darbārī Kānaḍā and the Dha āndolita is
'slight'.
A second artist gave the phrase:

While a third artist gave these identifying phrases:

The choice of phrases depends on how the artist wishes to portray the rāga. The analogy given by Dr. K.G. Ginde (oral communication 1991) is that if a person's physiognomy is very familiar, that person can be recognised regardless of the angle from which he is seen. Similarly, the artist should understand the totality of a rāga, or the essence (rasa) of the rāga, sufficiently well that he can 'catch hold' of the rāga from any point when he starts and this is why the approach may vary with different artists.

The way in which tonal material in the form of phrases is organized and presented by an artist is known as calana (cal meaning 'to move'). Calana presented by Powers (1980:430) show "typical though compressed sequences of phrases in two Hindustani rāgas" including in notation sustained notes and in practice, though not in transcription, embellished notes. While calana may be said to represent an extension or expansion of phrasal material representing a 'procedure' to be followed in the unfolding of a rāga, it also represents compression of the tonal and phrasal material available for the unfolding of the rāga as a total concept.

A differing concept in North Indian usage is that of aṅga. Phrasal elements may be referred to in this way, though this term may also refer to melodic components which are not phrases. Pakaḍa is part of the concept of aṅga; while pakaḍa may be synonymous with aṅga, aṅga is not necessarily synonymous with pakaḍa.

Historically, it is suggested that the vast repertoire of contemporary popular music was given a fourfold classification, rāgāṅga, bhāśāṅga, kriyāṅga and upāṅga, mentioned by Śārṅgadeva and ascribed to Matanga. (te Nijenhuis 1992:48). Kaufmann (1968:44), referring to Pārśvadeva, Saṅgītasamayasāra, written at around the same time, quotes the author as speaking of 101 rāgas which are

presented as anga ('similarity', 'likeness') types. The term anga
also refers to traditional Indian musical composition (prabandha)
known by its constituents of four dhātus (musical sections) and six
angas (phrasal elements). These two concepts of 'likeness' and
'phrase' from historic sources seem to permeate the understanding of
anga in contemporary context.

As a musical term anga comprises additional attributes, of which
the most important are pūrva and uttara. Pūrva means 'lower' or
'prior' and uttara means 'higher' or 'responding'. Thus pūrvanga is
the lower part of the central register and may include those 'motifs'
which should be revealed first. Uttaranga refers to the higher part
of the central register and may include those 'motifs' which
establish the upper tonic. In this sense anga may be referred to as
tetrachord species (Jairazbhoy 1971:181). In this connection Powers
(1958:197) refers to 'pitch areas' in which individual motives and
phrases may be collocated together, with 'pitch areas' in turn
conjoining to make up the rāga ('melody type') as a whole.

The basic contemporary interpretation of the term anga is 'limb'
of the body and is made up of several attributes. It is a term which
may refer to any part of the whole; such as a phrasal element, or a
component such as an oscillating komala gāndhāra in rāga Darbārī
Kānaḍā or svara sangati[6] such as N-P in the same rāga or R-P in Miyān
ki Malhāra. The term anga can be understood to be a type of motif.
From the descriptions given for this term, it can be seen that a
rigid division between the idea of svara and phrase is not possible
when phrase is given the interpretation of anga in North Indian
parlance which in turn encompasses the concept of a single svara with
its correct rendering. The term svara and the term 'phrase' are seen
to be overlapping concepts. Once again, as with the concept of śruti
and svara, the conceptual inseparability of musical ingredients is
demonstrated.

Another attribute of anga occurs in association with rāga; a
rāganga is a particular characteristic thematic element which
identifies a rāga, producing instant recognition and is referred to
by some vocalists as mukhya anga (chief component). It identifies a
rāga even when it appears with different styles of expression or with

different rhythms. While an important characteristic of a rāga is
that it has a pair of significant notes, vādī and saṃvādī, which are
consonant, the aṅga in which the vādī of the rāga is located is also
of importance. Aṅga-pradhānya (importance of the aṅga) establishes
the vādī within a melodic context, so that as a tone it comes to
'shine' or become conspicuous. The saṃvādī, having a fifth
relationship to the vādī, may be established in a similar way in the
uttaraṅga if the original vādī was in the pūrvaṅga.

In this way kānaḍā aṅga characterizes the rāga Darbārī Kānaḍā as
well as a number of other rāgas such as Aḍānā Kānaḍā, Suha Kānaḍā,
Nāyakī Kānaḍā and Sahana Kānaḍā and while rāgas may share the same
aṅgas they may not necessarily be assigned to the same ṭhāṭa. The
above examples illustrate this point; Darbārī Kānaḍā and Aḍānā
Kānaḍā both belong to Āsāvarī Ṭhāṭa while Suha Kānaḍā, Nāyakī Kānaḍā
and Sahana Kānaḍā belong to Kāfī Ṭhāṭa (Kaufmann 1968).[7] Ratanjankar
(1951:100) has said:

> distinctions in the svara sancharas (motivic phrases) have
> given rise to classifications and groupings of ragas from
> an aspect totally different from the Janya Janaka (parent
> scale) aspect.

He listed seventeen such rāgaṅga and elaborated further on five of
them. For example, Malhāra aṅga requires a mīṇḍa between śuddha Ma
and śuddha Re, R-P svara saṅgati (associated tones) must pervade the
svara sancharas (structure of tones) and Ma should be performed with
a particular emphasis. How this information is interpreted in
performance will be referred to in Chapter V but from this
description alone, the way in which gamaka is incorporated into the
phraseology of the rāga, as an essential function, can be seen, as
svara is linked with svara using a specific melodic movement.

A similar situation exists for Kānaḍā aṅga. This has been
described by Ratanjankar (1951:103) as follows:

> The mark of Kānhaḍā aṅga is an oscillating Komal Gāndhāra,
> Komal Ni, Pancham Svara Saṅgati and Vakra Gāndhāra in the
> avaroha. Every Kānhaḍā variety must have this passage
> whatever else it may have.

In this case gamaka as a specific 'ornament' in the form of
komala gāndhāra āndolita (flattened third) is not only expressed as

being an integral part of the rāga itself but performs a function within the phrase structure of the lower tetrachord in the phrase G M R S incorporating the vakra (irregular) transition of this tone to the next in the descending direction of the phrase. Correspondingly, in the upper tetrachord, Dha āndolita in the melodic units D--NS and D--NRS, which are equivalent ideas, may perform a similar function as an identifying feature. The svara saṅgati, N-P, may be seen not as two separate tones but, through 'association', as a single musical idea. Such a musical idea, consisting of two tones, although not sufficiently large to be described as a phrase is nevertheless a melodic unit, a motif.

The relationship between the Sāraṅga rāgas and the rāgas of the Kānaḍā group has been discussed by Powers (1959:328 and 1980:432). The chaya ('shadow') of Sāraṅga permeates rāga Darbārī Kānaḍā in the form of types of motif. The svara association of Ni to Pa and Ma to Re are characteristic of the Sāraṅga aṅga but while the types of motifs or phrases involved create the impression or chāyā of Sāraṅga in the descending line of Darbārī Kānaḍā, an oscillated Ga, followed by a descent from Ma to Re preceding Sa, differentiates clearly between these two aṅgas illustrating again the essential part played by techniques of ornamentation in giving a specific interpretation of a rāga through its phraseology. Not only does ornamentation play the role of differentiation in this context but, at the same time, it serves to increase the layers of melodic texture as svara takes on added dimension in the form of an Ga āndolita encompassing a larger tonal area than is represented by tone placement alone. With the addition of the motif N-P, which often occurs in the same overall context as G--MR and G--MRS, not only does kānaḍā become distinct but this distinctiveness is achieved by the accumulation of different kinds of small structures.

The idea that phrase is essential to rāga expression is reflected in the term laga-dant. While this term extends the concept of phrase, it has been described as a feature which gives a rāga its distinct character Ratanjankar (1952:59) says:

> These svara saṅgatis or little blocks of svara passages
> are very important. In fact, it would not be far wrong to

say that quite eighty percent of the Hindustani _ragas_ are composed of such _svara sancharas_.

Not only is the value of phrase reflected in terminology but it is considered an essential way of teaching _ragas_, a view which was affirmed by Professor Athawale (oral communication 1991).

The importance of phrase has interesting implications for the idea of continuity connecting the theory and practice of the past to present day practice. Reference to Vedic chant has been made already in connection with _śruti_ descriptions given by Narada around 500 A.D. These chants were formed by piecing together components from a repertoire of phrases, a technique referred to as 'centonization'. Not only is this practice operational in Sāmavedic chant but it has far wider implications.

> The technique of piecing together melodic fragments to create a musical work undergirds the _rāga_ concept of Indian classical music. The operation of this procedure in northern _ragas_ has been demonstrated by Paṇḍit Viṣṇu Nārāyan Bhātkhaṇḍe in his monumental work Hindustānī Saṅgīt- Paddhati: Kramik Pustak-Mālikā. (Howard 1986:224)

Bhātkhaṇḍe collected and subsequently presented, in the North Indian system of _rāga_ notation, a selection of compositions which are used both in _khayāl_ and _thumrī_. At the end of each volume (excluding the first), he lists _svaravistāras_ for each _rāga_ as means of elaborating on the _svaras_ of the _rāga_. These tone patterns, analagous to _alaṃkāras_, are to be absorbed through continuous repetition. They are skeletal in that no indication of duration or _gamaka_ is given and thus they require the addition of a teacher in order that they become more realistically representative of what takes place in practice. An outline such as this, presented in the form of phrasal material, forms the backbone of _rāga_ performance. This material is not only apparent in the introductory _ālāpa_ of a _khayāl_ performance but is the basis for much of the improvisation which follows the rendition of the _bandiśa_, referred to as _rūpakālāpa_, and _tānas_ which occur towards the end of a _khayāl_ rendition. Although the patterns selected for emphasis may vary between performers, as was demonstrated by the differing selection of _calanas_ given by artists interviewed 1991-1992, the principle remains clear.

The implication is, therefore, that the Vedas, and the existence of Vedic formulae, are linked in a musical continuum that includes the contemporary classical musical traditions.

Rāga

A central and predominant concept of contemporary Indian music is rāga. Rāga is often translated as 'melody-type', a description which differentiates it from 'scale'. Powers (1980:9:98) has described rāga as "a continuum with scale and tune as its extremes". A number of rāgas can share the same scale-type as Bhātkhaṇde's work shows. Nor is rāga the same as a composed tune as a single rāga can give rise to a variety of compositions. It is, therefore, a musical term which is more comprehensive than the ordering of scale-degrees (tones) involving concepts such as melodic contour, intonation, tonal functions, gamaka and 'ornamentation'.

Besides a technical aspect there is also an ideational aspect which should not be disregarded during the quest for musicological understanding. As an abstract idea or image rāga has been represented in poetry (dhyānamantram) and painting (rāgamāla), both providing sources of inspiration, after concentration, for inner imagery.

Rāga derives from the Sanskrit root 'rañj' meaning - 'to please, to colour, to tinge'. The word 'rāga' has a wider range of meaning incorporating different ideas and images such as - colour, hue, tint, dye, redness, inflammation, any feeling of passion (especially love, affection or sympathy), vehement desire, interest, joy, delight, loveliness, beauty (especially of voice or song), a musical note, melody (musical mode or order of sound or formula)[5]

The origin of the term rāga in historical treatises is not clear; while te Nijenhuis (1992:38) states that the term rāga is not to be found in the Nāṭyaśāstra (500BC-200AD) and that this fact has been confirmed by Mataṅga writing around the tenth century, Sharma (1989:II:1) asserts that the possibility of the term rāga being known to Bharata cannot be ruled out absolutely as "the word rāga is used by Bharata in its general connotation of emotional colour, or aesthetic enjoyment, or pleasure (rakti)". Mataṅga, both authors

agree, is the first to define rāga in a technical or melodic sense.

> "That particular sound (formation) which is embellished
> by musical tones and the movement of tonal patterns and
> is (thereby) delightful to the people's minds, is called
> rāga by the wise." (Sharma 1989:II:2)

Musicologists previous to Mataṅga

> who wanted to describe more musical details, such as
> melodic line (varna) and melodic figures (alaṃkāra), used
> the concept of rāga (from the Sanskrit root rañj-, "to
> adorn", "to charm" to indicate the individual musical
> character of the melodic forms. (te Nijenhuis 1992:38)

Varṇas have been described as audible patterns and designs capable
of being formed by different arrangements of notes. Sārṅgdeva says
of varṇa that it is the act of singing and is of four kinds; sthāyi
(steady), ārohi (ascending), avarohi (descending) and sañchāri
(circulatory or wandering).

Statements such as that made by Mataṅga, at this stage of rāga
development, are not consistent with the idea of 'scale' but are more
indicative of a variety of components which collectively constitute
rāga and which must, at the same time, convey the quality of
delightfulness. This discussion will be elaborated further with
reference to alaṃkāra.

By the thirteenth century a way of characterizing the function of
a single tone with respect to its temporal significance and within
its context of register had been evolved in the form of lakṣaṇas.
Although the list of such terms varies, some sources list ten such
characteristics, the Saṅgītaratnākara of Sārṅgadeva lists thirteen
rāga-characteristics. The following list is taken from the
Saṅgītaratnākara:

1.	graha	initial or "beginning"
2.	aṁśa	predominant
3.	mandra	low point
4.	tāra	high point
5.	nyāsa	final or "ending point"
6.	apanyāsa	an intermediate nyāsa

7.	sannyāsa	"
8.	vinyāsa	"
9.	alpatva	weakness, a note which is lightly touched or absent
10.	bahutva	strength, a repeated note or a prolonged note
11.	sadava	scales of six notes
12.	audava	scales of five notes
13.	antaramārga	meaning not clear

Although the original lakṣaṇas are now obsolete, implying a music which was not based on a tonic-drone principle, elements still exist in modern practice, the word 'lakṣaṇa' meaning (in both Sanskrit and Hindi) 'a mark', 'token' 'characteristic' (Ranade 1990:67) and are referred to by contemporary vocalists who have had some theoretical training. Their use may also exist in the performances of those vocalists who do not have this training but are unconsciously applied in the sense that there is no theoretical understanding of what they do in practice. The rāga-lakṣaṇas represent an analytic approach which seems to relate to melodic units.

While rāga has been described as a mode (Rowell 1992:81) it is not the same as grāma which are collections of svaras with no special identifying functions attached to them.

A more recent author (Western) has varied the emphasis in his description of rāga reflecting a clear reference to the relationship of tones to a tonic. Fox Strangways (1914:107) defined rāga as follows:

> An arbitrary series of notes characterized as far as possible as individuals, by proximity to or remoteness from the note which marks the tessitura, by a special order in which they are usually taken, by the frequency or the reverse with which they occur, by grace or the absence of it, and by relation to a tonic usually reinforced by a drone.

While the tones used in a rāga do not constitute an 'arbitary series' the comment nevertheless reflects other characteristic features.

Ranade (1990:74) lists the important characteristics of rāga stated by Paṇḍit Bhātkhaṇḍe (musicologist 1860-1936) thus providing a technical description. Bhātkhaṇḍe, having resolved to reconstruct the music theory of his time, did so by collecting and analysing traditional compositions. Such compositions contained the vital essentials of rāgas, handed down from father to son and from gūrū to pupil (gūrū, shiśya paramparā) and preserved within the gharānās. His four volumes of Hindustānī Saṅgeet Paddhati, written between 1910 and 1914, are often regarded as an authoratitive analytical study of the prevailing rāgas. He evolved a theory of music, devising a notation system, fixing the svaras scientifically, classifying the rāgas under various headings, in effect, giving North Indian classical music a 'modern' basis. However, this theory of music, important though it is, is a very recent development in the history of Hindustani music and does not explain the processes at work in the evolution of those melodies which were used by Bhātkhaṇḍe to evolve his system of classification of rāgas according to ṭhāṭas (parent scales) although the notion of scale type did exist in the form of meḷa as is evidenced by 16th and 17th century treatises.

Bhatkhande's system is defective in that there are rāgas having the same tone material but assigned to different ṭhāṭas. At best it is a 'grammar' and one to which a student is often introduced in the early stages of learning but is not a system which seems to have relevance for practising vocalists at the level of performance. It is significant, in this context, that when eighteen khayāl singers were asked (1991-1992) to demonstrate the same series of rāgas. None of them explained the rāga asked for in terms of āroha or avaroha. Rāga was demonstrated structurally in terms of aṅga, pakaḍa and calana.

Essentially, rāga is made up of the materials of svara and its components in terms of gamaka, 'ornamentation', motif and phrase. The end product, however, is different from its constituent parts as the significance of melodic contour becomes apparent. Saxena (1981:128) presents the concept of rāga only after describing that of svara, having defined the element of rakti as that which manifests through anuraṇam(resonance of svara). He lists seven main features

of rāga, a resume of which follows. First, the importance of vādi is stressed both with respect to its euphonic quality and its duration. The way in which svaras are used "different from their given manner of existence in the scale" is stressed; the rhythm and tempo chosen, way of singing or playing and use of graces being of importance. The emotive content related to time, season and chosen speed of rendering is mentioned. Most important is how the individuality of a rāga as revealed through its grammar and aesthetics in terms of vādi and saṃvādi. A rāga is "a synthesis of svaras", something more than a grouping of chosen tones, "an intimate unity of accents that make for musical experience" having organic or living form. The final point in this description allows for those occasions, after the rāga has become established in the listener's mind, when the grammatical structure of rāga may be trangressed in the interests of variegation.

Returning to the popular definition of rāga as a 'melody type', Powers (1976:239) describes the Indian rāga system as a "system of melodic types grouped in fields, and that the meaningfulness of a named rāga can be said to be based on the multiple relationships of its motives and phrases with those of other rāgas". Each rāga possesses a vocabulary of svaras, svaras with gamakas, 'ornaments', motifs and phrases which cannot be defined simply by āroha and avaroha (ascending and descending scale patterns)

While wishing to present a picture of rāga as consisting of constituent parts, it has to be acknowledged that there are obvious scalar elements occurring during the proper unfolding of a rāga; patterns which consist of combinations and permutations of tones, within the limits of those tones belonging to a particular rāga. It should also be noted that instrumentalists use the concept of scale in relation to rāga for tuning musical instruments. It might appear, therefore, that a duality of opinion between rāga related to 'scale' and rāga related to an accumulation of melodic units of varying sizes is being presented. However, the question seems to be one of emphasis for while 'scale' may be inherent within the concept of rāga, rāga is not inherent within the concept of 'scale'. From the point of view of 'scale', the individual treatment of svaras can be considered. As a melody form rather than a scale, rāga consists of

an arrangement of intervals in a definite order, not necessarily
consecutive, upon which a melody is constructed. The idea that
melody consists of an arrangement of intervals rather than tones has
important implications for the way in which gamaka and techniques of
ornamentation not only maintain continuity of sound but occupy the
areas between svarasthānas (tone locations). Consequently, it is
suggested that too great a fascination with the permutation and
patterning possibilities of a scale system may result in loss of
sight regarding more subtle relationships at work within the overall
presentation of rāga; relationships which represent levels of
musical structure between a background, represented by the Indian
notation system of svara solmisation, and a foreground represented by
performance. Levels of musical structure, involving gamaka and
ornamentation, together with the concept of scale and the concept of
phrase form a unity which can be seen in the three-level
demonstration given in Chapter IV.

Summary

The discussion concerning śruti takes place with reference to the
system of twenty-two śrutis and that of five śrutis. While these
concepts are presented as representing distinctly different
descriptions they may at times be found to represent overlapping
concepts. The five-śruti description of svara, moreover, suggests
continuity with the Vedic tradition. It is suggested that śruti
should be considered in a broad sense as an aural phenomenon.

Svara and śruti are inter-related concepts. The system of twenty-
two śrutis suggests that svara has dimension in the linear sense
while the notion of svara having the quality of anuraṇana with
implications of overtones and partials lends a further dimension to
the concept of tone in North Indian classical music. Svara acquires
further complexity when it is understood to mean tone together with a
ornament. Conceptualised as a single idea, svara can represent a
sound complex in practical terms.

Svaras, existing as both simple and complex ideas, combine to form
motifs or phrases. An interpretation of 'mode' is that it is

composed of a number of short musical figures or groups of tones which form motifs or phrases within a certain scale. Rāga, as melody type, encompasses the scale-tune spectrum. Theoretically, therefore, one can look at a detailed analysis of rāga from either point of view. In the context of khayāl the 'tune' point of view seems the most relevant approach with phrase structure as a realistic foundation for musical description. The conceptual inseparability of musical ingredients is apparent; svara, aṅga and phrase are seen to be overlapping concepts. The association of phrase with Vedic formulae suggests a continuum from the past to present-day practice.

Thus rāga, while consisting of constituent parts, is more than the sum of these parts. The idea begins to emerge that there are different levels of musical structure involved in its manifestation.

1. "The word śāstra signifies first a set of rules for right
   action (doing, making, or performing), then the teaching of
   those rules, and finally the instruments by which those rules
   are transmitted .... As the second element in the compound
   saṅgītaśāstra, śāstra refers both to the general notion of a
   field of study (ology) and to a particular treatise or group
   of treatises on a given subject – this case music." (Rowell
   1992:119)

2. Grāmas are not modes but collections of available svaras with
   no particular function attached to the various tones.

3. "The Nāradiyaśikṣā, a short phonetic manual attributed to the
   early sage Nārada, pertaining largely to the chanting of the
   Sāmaveda. About half of its 2339 verses provide instruction
   in chanting and interesting although cryptic, information on
   the early system of musical pitch, its derivation from the
   Vedic scale, and the mythology of music. (Rowell 1992:20)

4. The Hindustani word thāṭ literally meant 'framework,
   arrangement' and in North India denotes 'scale type'. The
   thāṭ of a rāga was originally the 'arrangement' of frets of
   the vīnā that would produce the intervals needed for the
   rāga. It is suggested (Powers 1980:12:429) that thāṭ was the
   vernacular equivalent of the Sanskrit mela, an 'assembly' of
   degrees of a scale. The Hindustani thāṭa system is a
   comparatively recent classificatory system evolved by V.N.
   Bhatkhande (1980-1936) and still widely disputed among
   Hindustani musicians. It was devised as a means of
   organizing existing rāgas into groups with basically the same
   pitch selection or similar scale-types. But scale types are
   not rāgas. Rāga involves a group of characteristics. (WVMeer
   1980:160)

5. Nāda is a generic term for the concept of sound as a basic
   element of music and an important idea underlying traditional
   Indian thought accounting, at the practical level, for the
   importance that is attached to the use of śrutis or

microtones. The derivation of nāda is that the syllable 'nā' represents prāṇa or vital force and the syllable 'da' represents fire. There are two basic varieties of nāda; ahāta which is produced through 'striking' or impact and anahāta which is not produced by any physical impact. It is the former which is used in the practise of music.

6. Svara Saṅgati (sam = together + gam = to go). Saṅgati is a special relationship of agreement between two or more tonal phrases or patterns positionally placed at a fair distance from one another and preferably in different halves of the scale-space. (Ranade 1990:16)

7. The kānaḍā group of rāgas, as presented by V.N. Bhātkhaṇḍe, is given by Kaufmann 1968:499-531.

8. Monier Williams, Sanskrit-English Dictionary 1899:872.

9. The term aṅga, in another context, may refer to a musical style; for example, ṭhumrī aṅga, khayāl aṅga, or ṭappā aṅga. These expressions may then be used to describe the way in which the characteristics of one musical style can be detected in another.

CHAPTER III

COMPONENTS OF RĀGA - Part II

This chapter looks at additional components of rāga manifestation
in a continuing quest for information regarding what it is that
influences the use of 'ornamentation' in modern performance practice
of vocal music. The problem of terminology for ornaments is
addressed with respect to contemporary usage of terms by vocalists.
Reference is made to secondary sources, in the form of the śāstras
and twentieth century writing, as well as to primary sources in the
form of commentary and demonstrations of selected ornaments given by
vocalists during interviews conducted 1991-1992.

Alaṃkāra

Alaṃkāra, in general parlance, is often used synonymously with
gamaka in its general sense of embellishment.

The verb alaṃ-kr is a word composed of alaṃ, meaning 'sufficient'
or 'enough' and kr meaning to 'make', i.e. 'that which makes
sufficient'. Alaṃkāra has also been defined as consisting of alaṃ
and kru meaning to adorn, decorate, grace (Ranade 1990:52) and thus
may be translated as 'the act of decorating'. In general parlance it
is often interpreted as either 'embellishment' or as 'ornament', both
terms being used synonymously, depending for more exact
interpretation on the context in which the term occurs. Thus two
mutually compatible aspects of the interpretation of the term
alaṃkāra emerge from these definitions, one which reflects the
essential nature of alaṃkāra as something intrinsic and the other
reflecting the idea of beautification.

Alaṃkāra has been discussed in historical treatises. Although
such writings on music are deficient in terms of conveying the
interpretation of theory into practice, nevertheless, it is worth
tracing some of these references as there are links with modern
practice which become apparent. The oldest of the major historical
treatises on music, Bharata's Nāṭyaśāstra, does not refer to gamaka
but does describe a number of alaṃkāras, as sets of specific

patterns of melodic motifs.

In the Nā̄tyaśāstra alaṃkāra are classified according to their application in the varṇas (melodic contour) and a system of thirty-three types of melodic figures is given. Lath (1978:305) quotes from a later work, the Vṛtti on Bṛhaddeśi, describing alaṃkāra as "a decorative adornment (maṇḍana) which creates a pleasing effect in a song". In this connection Lath (1978:305) quotes from Dattila[1] saying that while varṇas represented all possible melodic movements, alaṃkāras were melodic flourishes which lent colour and charm to these melodic movements.

It is in an eighth century work by Matanga that the technique of svaraprastāra (note-permutation) is first described. This has been discussed further by Jairazbhoy (1961) and by Widdess (1981) with reference to the Saṅgītaratnākara. The svaraprastāra concept, also referred to as prastāra alaṃkāra, consists of progressing and extending the melodic range tone by tone and, as a result of this process, after the initial starting tone, groups of tones occur; ascending and descending patterns using two tones, three tones, four tones, five tones, six tones and seven tones. In the Bṛhaddeśi the tones for this process are specified:

```
              S R R S
            S R G G R S
          S R G M M G R S
        S R G M P P M G R S
      S R G M P D D P M G R S
    S R G M P D N N D P M G R S
  S R G M P D N S S N D P M G R S
```

In the same work by Matanga other patterns of tone sequences occur, referred to by Jairazbhoy (1961)[2] as four note tānas:

```
        S R G M
        M S R G
        G M S R
        G S R M
        S G R M
        S R M G
        R S M G
        R G S M
        R M S G
        S M G R
        M R S G
        S M G R
        S R G M
```

The idea of tone patterns in the form of scale-segments of differing sizes was considered essential to musical practice by the eighth or ninth century A.D., the proviso being that the tone patterns used had to be appropriate to the rāga being performed. Jairazbhoy suggested that the systematic permutation of tones in Śārṅgadeva's svaraprastāra is in some way analagous to the phrase-by-phrase development of the melody in rāgālāpa. While this suggestion is questionable, of particular interest to the present study is the idea that these four-tone permutations, or kūtatānas, relate to tonal configurations which precede substantive tones. This connection becomes apparent in the analysis section of Chapter IV. The association of alaṃkāra with tāna is also an important concept and occurs at more that one point in the discussion relating to gamaka in modern performance practice.

Alaṃkāras were described and classified on the basis of varnas and in treatises have been further described in relation to four sequential groupings. However, these methods of classification are not all consistent with each other; Lath (1978) records those given in the Vṛtti on Bṛhaddeśi and in the Saṅgītaratnākara which differ from each other, while Gosvami (1957) gives a third version, though he does not quote the source. The common element, nonetheless, is that they all relate to tonal sequences of one sort or another.

> In musical śāstras, alaṃkāras are in the nature of solfege exercises, similar to the alaṃkārs and paltās practised today, involving the sequential repetition of a particular note-pattern at successively higher (or lower) pitch levels within the compass of an octave. (Widdess 1992:62)

All alaṃkāras could not be specifically described; some defied analysis being "of a subtle nature and could be understood only as part of the song they embellished" (from Lath 1978:307).

In the Nāṭyaśāstra differentiation between alaṃkāras and gamaka had not been made. It was not until the thirteenth century, with the writing of Śārṅgadeva in the Saṅgītaratnākara that these two concepts were separated out. By the thirteenth century the number of alaṃkāra had increased to sixty-four melodic figures, enumerated by Sarngadeva, though the number sixty-four is not definitive. In the

Saṅgītaratnākara alaṃkāra are described in a Chapter entitled 'Tone-patterns and embellishments'. The original concept of the term alaṃkāra was sufficiently comprehensive to include almost all types of tonal embellishments including, for example, kampa (tremor). Subsequently, the word alaṃkāra was restricted to melodic arrangements of tone-patterns. That alaṃkāra may have related to aspects of vocal production other than melodic figures is additionally evidenced by Śārṅgadeva's reference to the three saptakas (registers) and Bharata's more specific reference to "places of voice production in the context of the excellence of verbal expression (pāṭhya-guṇa-s) and kāku (intonation)". (Kāku is a term which will be referred to under the heading of 'Sthāya' in relation to an overall concept of gamaka.)

The purpose of the enumeration of alaṃkāras was to analyze the melodic line (varṇa) of a song (gīta) according to characteristic sound patterns; some of these musical alaṃkāras were melodic patterns while others were embellishments of tones. Some alaṃkāras that relate to melodic patterns, are identifiable as those given by teachers of vocal music to students in the twentieth century. Examples of paltās, as exercises using tones which move within a small range and include repetition of selected tones, as essential to systematic music practice are given by Sorrell (1980) who, although discussing instrumental music, notes that the underlying concept is vocal.

The distinction between those alaṃkāras which relate to the exploration and exploitation of sequences of tones and those alaṃkāras which relate to the quality of intonation is described in a contemporary reference book as varṇa-oriented and shabda-oriented respectively (Ranade 1990:52). Moreover, such terms as khaṭkā, murkī, behlāvā and mīṇḍ are also described in terms of alaṃkāras in modern parlance. Such an interpretation of the term alaṃkāra is confirmed by another twentieth century author who also says that alaṃkāras are,

> ...patterns made out of various combinations of notes or are in the form of suffixes or affixes to the main notes. Thus they not only adorn but even enrich the whole piece

of music. In short, they play the same role as figures
                    of speech do in literature. (Joshi 1963:15)

The idea of alaṃkāras as suffixes or affixes to main tones is one

which will be referred to again in Chapter IV.

                    The original alaṃkāra concept was never abolished in the
                    Indian music. Even today particular tonal
                    configurations, embellishments and special ways of tone
                    production form an integral part of the melodic outline
                    of a rāga. (te Nijenhuis 1992:31).

      The concept may be taken a stage further; it is relevant to quote

in this connection from Meyer (1956:205):

                    We must revise our attitude toward ornamentation.
                    Ornaments are of the essence of music. Indeed, since
                    music is architectonic, it is possible to consider even
                    the largest sections of a composition as being
                    essentially ornamental .... Ornaments, then, must be
                    considered as inseparable from the structural tones and
                    basic plan which they ornament and to which they give
                    meaning. They themselves are likewise inseparable from
                    and meaningless without the basic substantive tones....
                    which they ornament.

The statement implies differing levels of ornamentation; at one

level ornamentation is inseparable from the substantive tones of the

composition and at another level ornamentation relates to those

larger sections or phrases which constitute the architecture of a

musical performance. Alaṃkāra may be said to relate to patterns of

tones, melodic motifs and permutations of such groups of tones. It

may also relate to the embellishment of individual tones.

      There is, moreover, a further aspect to the translation of the

word alaṃkāra; that of the category of alaṃkāra-śāstra, the 'science

of poetic ornament', corresponding to a medieval category of rhetoric

in which eloquence is seen to be necessary for effective

communication.

      This is an aspect of 'ornamentation', the inseparability of sound

and meaning - the rhetorical and communicative nature of

'ornamentation'. Thus when the Sanskrit term alaṃkāra is translated

as 'ornament' it may refer to the rhetorical use of 'ornament' or it

may refer to adornments in the same way that jewelry enhances the

essence of that which it adorns. In Sanskrit poetics, some alaṃkāras

have been described in terms of ornaments such as <u>kaṭaka</u> meaning
bracelet, an idea which has connotations of something which is added
but which is at the same time enhances that to which it is applied.

It would seem that the same discussion takes place in musicology
as in literary aesthetics as to whether the <u>alaṃkāra</u> are pure
ornamentation or whether they are essential to the composition.

> "It will be found that most of the words (for ornament)
> which imply for us the notion of something adventitious
> and luxurious, added to utilities but not essential to
> their efficacy, originally implied a completion or
> fulfillment of the artifact or other object in question;
> that to decorate an object or person originally meant to
> endow the object or person with its or his necessary
> accents with a view to proper operation ..." (Meyer
> 1956:205)

Such a statement is in keeping with the idea of <u>alaṃkāra</u> as
'making sufficient'. Moreover, when <u>alaṃkāra</u> is translated as
meaning 'ornament' it may convey the idea that whatever is
'ornamented' or 'adorned' is enhanced or empowered in a way which is
essential to its function. Coomeraswamy (1986:244) refers to images
such as the mind which   is adorned by learning, rivers adorned by
water, night by the moon ...images, some of which have clear
similarities with the much quoted reference from the <u>Nāṭyaśāstra</u>
describing the essential nature of 'embellishment':

> Like the night without the moon, the river without water,
> The creeper without blossom,
> Like the maiden without adornments is the song without
> embellishments. (translation Ayyanger 1980:194)

However, it is the correct and discriminating application of
<u>alaṃkāra</u> in the form of decoration that is required, richness of
ornamentation being appropriate but excess of ornamentation being
inappropriate.

> "Melody should be embellished by these (ornamentations)
> without disrupting the tone-pattern (<u>varna</u>), for
> ornaments are to be put on properly so that the girdle is
> not tied to the breast." (Sharma/Shringy I:237)

In other words, ornaments are to be applied in the right place. In
practical terms, ornamentation which is appropriate for the vocal
styles of <u>ṭhumrī</u> and <u>khayāl</u> would be inappropriate in a performance

of dhrupada though conversely, techniques of ornamentation used in dhrupada, could, and often are, transferred to a rendering of khayāl. Similarly, the more ornate techniques of thumrī may also be found in some performances of khayāl.

It is important to register the overlapping of concepts for the terms used to describe processes of 'ornamentation' in Indian classical music. It is a problem which often relates to lack of definition of the levels at which 'ornamentation' is occurring. Alaṃkāra may be said to feature in musical performance in three differing but overlapping guises; in its connotation of 'making sufficient' it implies an essential and integral aspect, in its connotation of adornment it may be said to relate to beautification of an object (a tone or melodic phrase), though this function may also be said to be integral to the essence of that which is adorned, and in its rhetorical role may be said to relate to the communication of musical material. These roles relate to each other and to the overall architectonic nature of musical performance.

Gamaka

The term for ornament in musical treatises is gamaka and as such includes all types of pitch variation, tonal nuances, varying voice productions, dynamic and agogic subtleties. In contemporary usage it is often used synonymously with alaṃkāra as a term for ornamentation or embellishment. As has been explained already, the original concept of alaṃkāra was never abolished in Indian music and remains a part of current musical practice but the overlapping of terminology creates a confusion of understanding. It is a complication which arises when levels of 'ornamentation' are not defined. This reflect a situation which has been inherited from the past, when the concepts of varna and alaṃkāra, (which included gamaka), were considered sufficient to describe the rendition of the gāndharva repertoire.

The significance of ornamentation and its relationship with the affect it aims to purport is emphasized repeatedly by musicians, theorists and poets, as has been pointed out in the previous section on alaṃkāra. The Saṅgītaratnākara ('Ocean of Music'), a thirteenth century document, was the first historical treatise to organize the

various components of musical performance into a single scheme. Techniques of tonal embellishment, such as kampita (tremor or vibrato) ceased to be listed under the category of alamkara but were listed separately as gamaka, not because they had become 'pure ornamentation' but because they were of particular importance in the formation of medieval melodic types (ragas), appearing as tonal embellishments and as part of the technical phrases (sthayas) necessary to the performance of a raga.

Etymologically the word stems from the Sanskrit root gam meaning 'to go' and from this origin it has become a very accommodative term. More specifically gamaka may be translated as 'causing to understand', 'making clear or intelligible', 'explanatory', 'leading to clearness' (Monier-Williams 1899:348). The first question which arises out of such a definition relates to what it is that needs to be 'made clear or intelligble' and this in turn relates to the observation made by Meyer (1956:205) and quoted in the section on alaṃkāras. The definition implies, at the same time, that gamaka have a particular role to play in a communicative sense, conveying the structural material in a way which is expressive and aesthetically appealing to the listener. Gamaka, therefore, is not simply a decorative device, though it does have that role to play in some contexts.

The numbers of gamakas have varied according to different texts at different times. The earliest discussions of gamaka are to be found in Parsvadeva's Saṅgītasamayasāra and Sārṅgadeva's Saṅgītaratnākara, both of which were written around the thirteenth century. Pārśvadeva explains gamaka as follows:

> In a melodic structure, the formulation of a tonal shade arising out of a svara's own sruti and resorting to that of another sruti, is demonstrated to be gamaka. (Sharma/Shringy II 1989:173)

While Sārṅgadeva stated:

> The shaking of tone that is delightful to the listener's mind is (called) gamaka (Sharma/Shringy II 1989:172)

This description has been reformulated in recent times by both Danielou (I 1949:134) and later by Deva (1981:84) whose definition is

often quoted:

> When, in music, a tone moves from its own pitch towards
> another so that the second sound passes like a shadow over
> it, this is called gamaka.

The consequent inference is that any movement of svara may be termed gamaka. Pārśvadeva gives seven gamakas; tiripa, kampita, līna, sphurita, āhata, āndolita and tribhinna and these he defines from the stand-point of svara structure. The seven gamakas of Pārśvadeva are all represented in the fifteen gamakas of Śārṅgadeva. Although the Saṅgītaratnākara was not the first treatise in the textual tradition to describe gamakas, it has become established as a standard work on the subject of music and it is this work which will be quoted in enumerating those gamakas which were recognised in the practice of the time. The third chapter, Prakīrṇakādhyāya (Miscellaneous Topics), is, as the title suggests, a mixture of information comprising descriptions of good and bad composers, musicians, desirable and undesirable singing qualities and voice qualities, different gamaka, rāga components in the form of sthāyas, types of ālāpti and performance procedures. Although Śārṅgadeva does not explicitly describe the gamakas in terms of vocal manifestations, the same chapter does describe various factors related to singing and the fact that gamakas are included in this chapter implies that they were considered to have a particular association with vocal music.

The list of gamakas given by Śārṅgadeva has often been quoted and it would seem appropriate to reiterate it in this context, though it is not known what the interpretation of these terms may have been in thirteenth century practice. The version given here is taken from the translation of the Saṅgītaratnākara by R.K. Shringy and P.L. Sharma (II:1989:172). Many, though not all, of the gamakas appear to be oscillatory in character as will be seen from the following descriptions:

The terms, druta, laghu and pluta are used for indicating temporal values in descriptions of gamakas in treatises (Ayyangar 1980:195), laghu being equal to mātrā, a term used for indicating durational value. Further, mātrā is a descriptive term used in more than one context and with varying values. The durational values referred to

by Śārṅgadeva are therefore taken to be relative rather than
definitive.

1. <u>Tiripa</u>.... The shake (of a note) that is delightful like the
sound of a small ḍamaru speeding in a quarter druta is
called tiripa.

A more recent writer (Gosvami 1957:150) describes <u>tiripa</u> as a
'flurry' and quotes a definition which presumably is derived from
Pārśvadeva, though he does not give the source, saying that when the
intervals move quickly round like a whirl, the connoisseur of music
recognises it as <u>tiripa</u>. Unlike the definition in the
Saṅgītaratnākara some indication of tone-pattern is conveyed. The
relative emphasis on <u>svara</u> structure seems to be an important
difference between descriptions given by Śārṅgadeva and those given
by Pārśvadeva.

2. <u>Sphurita</u>.. If it is produced speeding in one third of a druta, it
is considered to be sphurita.

This <u>gamaka</u>, which literally means 'trembling' has been reinterpreted
by Gautam (1989:166)[3] in temporal terms as a <u>gamaka</u> lasting one-sixth
of a <u>mātrā</u>. He quotes from Pārśvadeva saying that when intervals
throb upwards at the speed of one-fourth of a <u>mātrā</u>, the wise call
this <u>sphurita</u>. He then derives a <u>svara</u> pattern from this
description. He also observes that the first two <u>gamakas</u> of
Śārṅgadeva relate more to a fixed pattern of tones rather than to a
'shake' of a tone, a view which is questionable considering the
literal definition of <u>sphurita</u> and also considering a general
contemporary understanding of the first six <u>gamakas</u> of
Saṅgītaratnākara as consisting of oscillations at different speeds.

3. <u>Kampita</u>... The gamaka speeding in half a druta is known as
kampita.

This is redefined by Gautam (1989) as a <u>gamaka</u> which lasts one-fourth
of a <u>mātrā</u>. The literal meaning of the word is 'shaken'. Gautam
gives Pārśvadeva's definition as "a shake of the note at twice the
speed of a quaver is known as <u>kampita</u>". (Here Gautam has translated

one-fourth of a mātrā into Western terms equating it with a quaver.
                                                As explained earlier,
references to speed indicate relative values and it is misleading to
use Western terminology when trying to elucidate descriptive terms in
historical treatises.) The nature of this gamaka, therefore, is of
an oscillatory nature. Gosvami (1957), while referring to kampita as
a shake also says that it is called khaṭaka, though again, he does
not quote the source of this description. Such a reference either
adds further confusion to the meaning of the term khaṭaka (to be
discussed subsequently) or implies an alternative translation for the
term kampita, though in general parlance this term is now interpreted
as relating to vibratos of various kinds.

4. Līna...... is speeding (the shake) in (the period of) a druta.

Thus the speed is that of half a mātrā but more importantly the
nature of the gamak, as described by Parsvadeva and reiterated by
Gautam (1989), is that when a tone softly melts into another
neighbouring tone, this is called līna. The literal meaning of līna
is 'absorbed' or 'dissolved' though it can also be translated at
'pressed'. It has therefore been translated as having the quality
of merging and, as such, can be easily identified in contemporary
usage; the merging of niṣāda into saḍja in rāga Bihāga or komala
ṛṣabha merging into saḍja in rāga Bhairava would be examples of līna.

5. Āndolita.. is by the speed of a laghu

The duration is for one mātrā but the quality of the tone is that
given by Pārśvadeva and quoted by Gautam (1989), "When there is a
rocking of the notes lasting one mātrā, this grace is spoken of as
andola by connoisseurs of music." The translation of āndolita may
appear in translation as 'rocking' or as 'swung' indicating an
oscillatory movement between tones which is of a more vigorous nature
than that of kampita.

6. Vali   takes place while speeding (the shake) though various
               curves.

Gautam (1989) gives an alternative translation from the

Saṅgītaratnākara:

> Producing the chāyā (image) of two or three notes from
> the svarasthana (tone location) by deflecting the string
> in a circling manner is known as vali.

Gosvami (1957) describes this gamaka as a 'ripple' saying that any
kind of fast slide is called vali. Again the source he is using is
not given and it is hard to understand how the deflection of a string
from one fret, and the two or three pitches obtained from such a
movement, could be interpreted as a 'slide' especially when it is
considered that the literal meaning of vali is a 'wrinkle'.
However, such differentiations in interpretation of terminology are
no doubt typical of the confusion which exists in trying to relate
theory to practice.

7. **Tribhinna.** is the (shake) with uninterrupted and full tone in the
three registers.

This word means 'divided into three' and has connotations of movement
of a threefold nature. An alternative translation from the
Saṅgītaratnākara, given by Gautam (1989), says that tribhinna is a
compact ornament running at one stroke through three notes without
any pause. Pārśvadeva's description (Gautam 1989) is more explicit:

> A grace that touches three distinct points and
> amalgamates the qualities of all the three turning round
> the notes in a single flow is traditionally known as
> tribhinna.

The descriptions imply that three sounds are produced at once and
this being the case, it has often been assumed that tribhinna must
be an instrumental gamaka as the voice cannot create three 'distinct
points' simultaneously. An alternative interpretation might be that
the 'three registers' refers to three svarasthānas or tone locations
and as such could be described as follows:

8. **Kurula....** is crooked, being the same as vali in a soft voice.

Gosvami (1957) gives a translation of kurula as 'curl' and further
states that this gamaka "goes by the name of ghasīt at present".
Ghasīt, derived from the Sanskrit ghrīst and the Hindi ghasītna and
meaning 'rubbed' or 'dragged', is given by most contemporary authors,

including Ranade (1990:63) as an instrumental embellishment. In view
of the specific reference given in the Saṅgītaratnākara, and quoted
specifically by Gautam (1989), to the performance of kurula with a
'contracted throat', it is hard to imagine that this gamaka is other
than vocal in origin. Both vali and kurula are similar in
description and appear to relate to 'shakes' or oscillations of
different kinds. Ayyangar (1980:207) suggests that they were complex
oscillations, "shakes of different speeds and intensity" whose
identifying characteristic was their complexity. The descriptions
given in the Sáṅgītaratnākara clearly relate to a gamaka which
involves a pitch change of some sort and, relative to vali, kurula
involves a change in volume.

9. Āhata..... is accepted as that which touches the succeeding note
              and returns.

As with tribhinna this is not an oscillatory type of gamaka; āhata
literally means 'struck' and is interpreted by Ranade (1990) as
consisting of an accent on the next or higher tone, a definition
which could easily have been derived from that given by Pārśvadeva:

> When a note beautifully manifests itself by delicately
> touching the neighbouring with ascending order, it is
> called ahata. (Gautam 1989:170)

This latter definition is specific in that the neighbouring tone
should be the tone above, whereas the Saṅgītaratnākara does not
specify exactly what is meant by the 'succeeding note'. It is a
gamaka that may be said to be easily recognizable in both vocal and
instrumental music in current practice.

10. Ullāsita.. is said to be that (shake) which approaches the
               succeeding notes in due order.

The literal meaning of ullāsita has been given by Sharma/Shringy (II
1989:173) as 'delighted'. However, Gautam (1989) gives a different
emphasis in the translation he quotes; ullāsita "is produced by
gliding over the intermediate notes". The limitation of the glide is
not indicated. This Gautam (1989) equates with the contemporary
ghasīt, an instrumental technique consisting of a fast glide to be

used in descent, although it could be used in ascent. This kind of
inference may, indeed, be typical of the sort of connection being
made between ancient theory and modern practice and may once again
indicate the difficulties in trying the relate one to the other. In
fact, both Powers (1959:128) and Ayyanger (1980:208) interpret this
gamaka as referring to an ascending order of notes only.

11. Plāvita... is shaking in the measure of pluta.

One pluta is taken to be equivalent to three mātrās indicating that
this gamaka is the slowest of the oscillatory types, three times as
slow as āndolita. The literal meaning of plāvita is 'prolonged', an
interpretation which is consistent in some measure with the
definition given in the Saṅgītaratnākara. It has been interpreted in
two modern sources (Mahajan 1989 and Gautam 1989) as equivalent to
the contemporary use of mīṇḍa, an interpretation which does not seem
compatible with the original description nor with other modern
descriptions of mīṇḍa, as will be discussed subsequently.

12. Humphita.. is (the shake) with heart-captivating (tone)
            sounding hum.

Humphita, literally meaning 'embodying the sound hum', is clearly
related to vocal production though precise translations again vary.
Gautam (1989) quotes from the Saṅgītaratnākara that "it is a deep
aspirate descending into the chest" though it is elsewhere described
as a gamaka arising from the navel region, from deep within. Powers
(1959:128) translates it purely in terms of modern instrumental
practice thus indicating again the deviation of meaning that can take
place when historical theory is related to modern practice. However,
this gamaka is one that is recognised as existing in current vocal
practice and may be evidenced by Gautam's reference to Pt. Viśnu
Digambar Paluskar as a master of this particular gamaka.

13. Mudrita... is considered to be the shake that is produced by
            closing the mouth.

This is clearly a gamaka which is a vocal manifestation as is
humphita. Further interpretation as to how it might sound in

practice is hard to determine.

14. **Nāmita....** is so called by the expert musicologists (the sound experts) because of the descendance of notes (that produce it)

Nāmita may mean both 'lowered' or 'bent' and has been translated both by Gautam (1989) and Gosvami (1957) in terms of bowing. The action is said to be that of 'bending', a complementary action to that of **ullāsita** (Ayyangar 1980) and due to the reference to notes, in the plural, may therefore be described in terms of a descending glide. The idea of bowing then follows in the interpretion of some authors. However, such an interpretation is more a case of applying a definition to a particular instrumental technique rather than arriving at a clearer understanding of the definition itself.

15. **Misrita...** (conjoint) is (produced) by the admixture of these and there are many varieties in it which will be expounded in the context of sthāya-s.

Misra literally meaning 'mixed', this ornament may be said to be a blend of different **gamakas**.

It has been said that, although the **Sangītaratnākara** is the source of information on the subject which is considered authoritative by subsequent writers, the descriptions of the various **gamakas** in this treatise are inadequate in that they are sometimes ambiguous and elude exact understanding. A different perspective has been put forward by R.W. Widdess (personal communication 1993) who suggests that these **gamakas** can be grouped according to the qualities which they represent. Thus four groups emerge for consideration:

1. Relates to speed:

> **tiripa**
>
> **sphurita**
>
> **kampita**
>
> **līna**
>
> **āndolita**
>
> **plāvita**
>
> **vali**

Seven **gamakas** described by Sārṅgadeva are 'shakes' of various kinds,

the difference between the first six being rapidity of oscillation.
<u>Vali</u> represents a mixed category.

2. Relates to voice quality:

<u>kurula</u>

<u>humphita</u>

<u>mudrita</u>

The first <u>gamaka</u> of this indicates a 'soft' voice, the second with
the mouth half-closed and the third with the mouth closed.

3. Relates to the number of tones:

<u>ahata</u> (two tones)

<u>tribhinna</u> (three tones)

4. Relates to direction:

<u>ullasita</u> (ascending)

<u>namita</u> (descending)

The suggestion is that the groups represent dimensions or aspects of
ornamentation which are mutually inclusive rather than exclusive. As
such they appear to be qualitative aspects of <u>svara</u>. Moreover,
ornamental configurations embodied in the concepts of <u>khaṭka</u> and
<u>murki</u> in modern usage are possibly represented in the third group
relating to the number of tones involved with connotations of
<u>alaṃkara</u> or tonal pattern.

The above description confirms the tenet of this study that
<u>gamaka</u>, operating at certain levels, exists for the purposes of
manifesting <u>svara</u>.

Thus there is a broader frame of reference for the relationship
between ancient theory and modern practice though it may not
encompass all that takes place. Dr. P. Dixit of Banaras Hindu
University (oral communication 1992) assessed the current situation
in this connection by saying that as different styles of singing have
evolved, such as <u>dhrupada</u>, <u>khayal</u>, <u>thumri</u>, <u>gazals</u>, and <u>bhajans</u>, this
has resulted in the development of a great variety of ways of modulating
tones all of which are described under a general heading of <u>gamaka</u>.
This lack of specificity is carried a stage of further by those
musicians, and this is certainly true of many of the vocalists
interviewed 1991-1992, who have a very limited vocabulary for what
they do in practice. Learning has traditionally taken the form of a

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steady practical oral-aural training under the guidance of a music

master, a system which has not usually permitted much questioning of

the 'master' for theoretical explanations. It is the opinion of Dr.

Prem Lata Sharma (oral communication 1992), however, that despite

this lack of vocabulary the gamakas (and sthāyas) may nevertheless be

present in modern practice.

All the innumerable ways in which tones can be rendered have come

to be known as gamakas. Their use is the rule rather than the

exception, partly because of the way in which the movement from one

tone to another is made, resulting in a continuity of musical

utterance.

> There is never the least suggestion of anything having
> been 'added' to the note which is graced. The note with
> its grace makes one utterance. The object of grace is, of
> course, to add importance to the particular note; but
> there are such varying degrees in which this may be done
> that the whole system of gamak, the general term for the
> thing, becomes an elaborate vehicle of light and shade.
> It brings the notes of the melody, as surely as the
> various light and shade of a picture brings the contours
> of the face, from the flat into the round ...(Fox Strangways
> 1914:182)

Sthāyas

In the Sangītaratnākara are listed, in addition to fifteen

gamakas, ninety-six sthāyas. Sthāya, sometimes referred to in a

nonsanskritic form as thāya, derives from the Sanskrit root 'stha'

meaning to 'establish', 'stay' or 'stabilize'. The scope of sthāyas

is wider than that of gamakas, accommodating all aspects of musical

tone and tonal embellishment; gamakas are used in the formation of

some sthāyas but sthāyas are longer units than gamakas. The

definition given in the Sangītaratnākara is that sthāya is a

component of a rāga, further defined by Sharma/Shringy (1989:175) as

an organic component. It is a constituent or ingredient of rāga

which has two aspects; a general meaning relating to that which

pleases or charms and a more specific meaning relating to melodic

pattern. It therefore has both an aesthetic function and a practical

function relating respectively to 'emotion' and to 'technique' and

perhaps for this reason sthāyas have been referred to by te Nijenhuis

(1992) as 'technical phrases' though they have also been referred to as 'aesthetic idioms'.

The definitions given for sthāya in historical treatises are not illustrated with music examples and therefore attempts to reconstruct their meaning must contain a high degree of speculation. As for the discussion on gamaka, most of the Sanskrit terms are no longer used by contemporary Indian musicians, but some of the techniques can be traced in modern practice. For example, the emphasis on intonation and embellishments of individual tones, special legato and portamento techniques, the structure and variation of musical phrases and the principal of kāku are evident in contemporary vocal performance.

The Sangītaratnākara is the first treatise to mention sthāya though "its origin can be traced in the alaṃkāras of Bharata and Mataṅga as also in the dhātus mentioned by Bharata" (Sharma 1965:33). The same article describes instances where this link can be traced, concluding that the treatment of sthāya in the Sangītaratnākara represents a more evolved version than that presented by Bharata and that the concept was the result of "analysis of the various elements contributing to variety in tonal rendering".

Pārśvadeva's Sangītasamayasāra, according to Ayyangar (1980:211), groups the sthāyas into four categories; full scalar phrases, specific ornamented phrases particular to individual rāgas, ornamentations (gamakas) and durational and temporal values. In consequence it may be deduced that all components that go to make melodic phrases, which in turn consitute the rāga, can be classified in terms of sthāyas. The number of sthāyas given in both treatises would seem to accord with this view; the Sangītaratnākara gives ninety-six varieties and the Sangītasamayasāra gives nearly ninety.

The Sangītaratnākara also divides the sthāyas into four groups but this fourfold organization differs from that of the Sangītasamayasāra in that they are grouped more according to how well-known they were rather than according to type. The groups consist of ten 'distinct' or well-known sthāyas, 'mixed' sthāyas, 'distinct' but less well known sthāyas, and 'mixed' but less well known sthāyas.

The gamakas forming part of sthāyas are of two kinds; one is miśrita, relating to the fifteenth of Śārṅgadeva's list of gamakas,

examples of which might be <u>tiripa-āndolita</u>, <u>līna-kampa</u>, <u>vali-humphita-mudrita</u> (te Nijenhuis 1992).

Other <u>sthāyas</u> are those where the <u>kampa</u> (shake) is an integral part. These are listed as <u>vaha</u>, <u>vahanī</u>, <u>ghoṣa</u>, <u>sthira</u>, <u>dīrghakampita</u> and <u>salambita</u>. <u>Ullāsita</u>, <u>nāmita</u> and <u>tribhinna</u> are also related to <u>sthāyas</u> and the reasons for their relatedness are discussed by Ayyanger (1980:216). Certain <u>sthāyas</u> were comparable in meaning with descriptions given for <u>gamakas</u> in the <u>Saṅgītaratnākara</u> and imply vocal rather than instrumental manifestation.

Important among the first group of <u>sthāyas</u> listed in the <u>Saṅgītaratnākara</u>, those that are described as 'distinct' or well-known, is that of <u>chāyā</u>. <u>Chāyā</u>, meaning 'shadow', 'reflection', 'image', 'tinge' also infers qualities of lustre and beauty and as such, conveys the idea of tonal colour. It is of six types and relates to <u>kāku</u>, translated by Sharma/Shringy (1989:II:179) as 'intonation'. <u>Kāku</u>, derived from the root <u>kāk</u> which means flexibility of voice, may be said to mean a modulation of the voice under the influence of emotion. This word may be found translated as 'timbre' but this interpretation needs further qualifying.

> <u>Kāku</u>, as skilful modulation of voice, is perhaps the key device by which music is instilled into the singer's own being on the one hand, and works up appeal and effects for the listener, on the other. (Saxena 1981:162)

It is a concept which was described by Bharata in the <u>Nāṭyaśāstra</u> and is a word common to both dramaturgical and musical literature. The six types, as defined in the <u>Saṅgītaratnākara</u> (Sharma/Shringy 1989:II:179), are listed as follows:

1. <u>Svarakāku</u>.   When in a <u>rāga</u> the reflection (<u>chāyā</u>) of one note by the decrease or the increase of its <u>śruti</u>-measure is cast upon another it is considered to be <u>svarakāku</u> (tonal inflection).

At the technical level, <u>rāgas</u> with similar melodic configurations are portrayed differently according to the way in which tones are rendered. For example, in <u>rāga</u> <u>Darbārī</u> <u>Kānaḍā</u>, the particular intonation of the <u>āndolita</u> on <u>komala</u> <u>gāndhāra</u> may be referred to in terms of <u>svarakāku</u>. Similarly, the particular intonation of <u>komala</u> <u>ṛṣabha</u> in <u>rāga</u> <u>Bhairava</u> may be described in the same terms. At the

expressive level, the many variations in intonation and subtle
modulations of the voice play an essential role in conveying a
variety of shades of feelings and emotions during musical rendition.

2. Rāgakāku   However, the particular shade of a rāga, which is its
own, is known as rāgakāku (inflection of rāga)

Rāgakāku may be said to refer to phrases already enriched with
svarakāku.

The situation, which may relate to the application of sthāyas in
practice, has been described more recently and with a different
terminology by Ratanjankar (1951:97):

> The Svara Sancharas, the small continuations and Svara
> Sangatis or groupings of swaras are so important that even
> one and the same scale of swaras may give rise to a number
> of distinct ragas simply by the difference in their
> treatment as regards emphasis, groupings of notes and
> little graces of music applied to them.

The inter-relationship of svara, intonation and phrase in relation to
rāga is apparent in this description.

3. Anyarāgakāku   But, if in a rāga (the chāyā) of another raga is
reflected, it is anyarāgakāku (the inflection of
another rāga).

During the course of improvisation on a rāga, if the shadow of
another rāga appears, this is known as anyaragakāku. There need be
neither a change of register nor a change of scalar material for the
chāyā of another rāga to be evoked. A characteristic motif or a
particular emphasis on one of its tones, if it constrasts
sufficiently with the rāga being performed, may be enough to convey
the feeling of another rāga. For example, while performing rāga
Bhairav, the 'shadow' of rāga Kalingṛa, which has the same tonal
material but whose nature is different, may be detected in the
rendering of Bhairav until the nature of the intended rāga is re-
established. Similarly, a rendering of rāga Darbārī Kānaḍā can
convey the chāyā of Sāraṅga, particularly in descent.

4. Deśakāku   That (i.e. the chāyā) which in a raga is reflected
in the regional practice is deśakāku (regional
inflection).

Deśakāku may be heard, for example, in the singing of Kumar Gandharva
who incorporated a variety of regional and folk styles into his own

classical presentation of rāga in khayāl.

5. Kṣetrakāku The body is said to be the kṣetra (field) and in the
singing of rāga, naturally there are various tonal
inflections (kāku-s) related to every kṣetra
(producing organism). This (shade of rāga) is known
as kṣetrakāku (individual inflection of tone).

This kāku relates in general to the idea of timbre but a more
particular relevance is given to this concept, "serious thought
reveals that the timbre of the human voice has its own importance in
the aesthetic atmosphere created by a rāga" (Sharma 1965:4:37). It
may also refer to such distinctions as to which type of voice is used
for different rāgas. Rāga Darbārī Kānaḍā is said by some artists
interviewed (1991-1992) to require the conscious use of a 'heavy'
voice, quite distinct from either the type of voice required for
Āsāvarī or Aḍānā which use the same tonal material (though the
differing tessituras of rāga Darbārī Kānaḍā and rāga Aḍānā inevitably
influence timbre to some extent). Other artists denied that any
particular kind of voice quality was required for rāga Darbārī
Kānaḍā, a point of view which perhaps reflects the type of training
received.

6. Yantrakāku The (shade of a rāga) arising out of the instruments
such as vīnā, flute etc. is considered by the
experts to be yantrakāku (instrumental inflection).

This kāku is clearly not related to vocal production. Kāku is a term
which was in current usage among some khayāl singers interviewed
during 1991-1992. Kāku was described by one artist and lecturer (Dr.
P. Dixit, Banaras Hindu University), as essential for the correct
rendering of a rāga. He confirmed not only that a particular type of
vocal production was required for Darbārī Kānaḍā, which he termed
'kāku', but that kāku also related to specific rendering of notes.
For example, in rāga Hamīra the dhaivata has to be performed with
special emphasis or stress relative to that particular rāga. When
questioned as to whether he attached importance to svara kāku, phrase
kāku or rāga kāku he affirmed that generally in contemporary music
practice svara kāku was the most significant. The reference to this
particular use of the term kāku, among those with training in
musicology would seem to be equivalent to aspects of the term uccāra,

a term also used by vocalists and referred to in more detail
subsequently. Dr. Ritwik Sanyal, vocalist and musicologist,
confirmed that in his opinion kāku meant intonation or inflection,
both descriptions which could be equally well applied to the
expression uccāra.

The current use of the term kāku among some vocal artists and
musicologists is not necessarily a case of survival of this term
since the thirteenth century but more likely to reflect a revival of
interest in the sastraic tradition and its possible relevance to the
development of vocal and instrumental performance. Sharma
(1965:3:34) states in this connection:

> The decline of the concept of 'Sthāya' in Sastraic and
> practical tradition is evident in Hindustani music from
> the complete loss of the terms associated with it and from
> their replacement by popular and un-sastraic terms like
> Laga, Danta, Mīṇḍa, Murkī etc.

The need to revive the concepts and terminology of sthāya in
Hindustani music is emphasized in the same article and it remains to
be seen how this point of view influences trends in khayāl
performance in the future. B.C. Deva (1981) perhaps anticipates this
development in his comments on the extent to which no attempt has
been made by musicologists (presumably Indian musicologists) to
interpret ancient sciences saying that the scientific thought of
Vedic texts have profundities now forgotten and yet to be recaptured.
Of relevance to the present discussion are the clear indications of
the inter-relatedness of svara, gamaka and phrase in the concept of
rāga. Authors of historical treatises of acclaimed merit have given
illustrative phrases and idioms for rāgas. The tendency since the
latter half of the 19th century towards classification on the basis
of scales is a limited interpretation of the Sastraic tradition and
in consequence omits important aspects of rāga conceptualisation and
development.

Uccāra

In Indian classical music, correct expression of the musical tones occurring in the rāga has an importance of its own. This feature of Indian classical music contributes at all levels; śruti, svara and phrase. It is an aspect of rendition which is often referred to as uccāra. Ranade (1990:93) gives the Sanskrit interpretation as 'utterance', 'pronunciation' or 'declaration' and the Hindi source uccarna meaning 'to utter'. He also refers (1990:53) to the Sanskrit word utchār, meaning 'articulation', which he further describes as being the 'initial rendering of notes sufficient for an unambiguous indication of the raga identity'. This term may refer to the pronunciation of the vowels of a word but it also refers to the way in which a svara is accented. Ratanjankar (1960:94-107) describes uccāra as being the correct expression of svara. The same author (1952:54-63) explains that the literal meaning of uccār is pronunciation which, in the context of a rāga stands for the correct intonation and proper rendering of each and every individual svara of the rāga not only in its pitch but also in its expression. Uccāra may refer to the technical aspect of rendition in terms of 'pronunciation' but this concept also includes an aesthetic aspect in terms of 'expression'.

> Ucchāra is the manner of utterance. This is surely important. There is a world of difference between a svara that is merely thrust, abruptly and full-blown, into listening, and one that is quietly breathed into silence, and made to crystallize gradually. (Saxena 1981:162)

Powers (1980:107) reports that Hindustani musicians generally use such terms as uccāra 'pronunciation' to denote how a svara is rendered in context. As with previous discussions on śruti and svara in the context of phrase, uccāra reveals a further aspect of the importance of context for any discussion of musical activity in Indian music.

Uccāra is a term which is comprehensive of more than that which is implied by the interpretation 'pronunciation'. Mahajan (1989:40) writes:

> This term includes the correct production of voice (strong or weak), accent and also the various graces resulting in a desired colour of a note or phrase. Further this term

> is applicable to all the embellishments and graces which
> help in giving a particular mood or flavour to the Raga.

this aspect of uccāra, in its association with gamaka and
ornamentation, may be seen to be synonymous with kāku and
consequently with vocal timbre as it has been previously described.

The connotation of uccāra in connection with embellishments is
given by Ratanjankar (1960:94-107), 'Just as vocal music, our
instrumental music also has got its utcharas or ornaments'. In the
same article he refers to 'uccārs' or embellishments as being
constituents of rāgas. Mahajan (1989:40) elucidates further by
saying that these graces help in imparting the correct degree of
pitch and expression which is required for the rendering of the rāga.
Consequently, uccāra has implications for intonation as well as
expression, these two aspects being inextricably linked in aesthetics
of Indian classical music.

The way in which the 'graces' referred to by Mahajan, or kaṇas,
when they function as part of the uccāra of a rāga further emphasises
the idea that svara sthānas are only theoretical tone locations. For
example, rāga Bhīmpalāsī uses five tones in ascending movement - Sa
Ga Ma Pa Ni - and seven tones in descending movement - Sa Ni Dha Pa
Ma Ga Re Sa - and the uccāra of the rāga is that komala Ni is sung
with a touch or kaṇa of sa. This has the effect of raising the pitch of
komala Ni. A similar example of change of intonation of a svara
occurs in rāga Desī when komala Dha is pronounced with a touch of
komala Ni. When the komala Ni of Desī is sung with a touch of sa,
the intonation of komala Ni becomes slightly raised. The rāgas of
North Indian classical music are full of such instances of changed
intonation resulting from the affect gamaka.

Uccāra also has implications for intonation in the form of
āndolita, both when it conveys expression at the aesthetic level and
when it contributes to raga identity. An example of the functional
aspect of uccāra in terms of rāga distinction, and one which is cited
by Ratanjankar (1952:54-63), is that of Bhairava and Kalingda, two
rāgas with the same tones. Bhairava requires oscillations on Re and
Dha and Kalingḍa should be performed without oscillations on these
tones. Another example of differentiation through use of uccāra in

the form of 'ornamentation' is that of <u>Megh</u> <u>Malhāra</u> and <u>Sāranga</u>; the tones of the former are frequently sung with a specific <u>gamaka</u> in the form of a <u>kaṇa</u> <u>svara</u> from the preceding tone-location above each tone of the <u>rāga</u>, the tonic and the dominant tending to be the exceptions to this tonal characteristic. <u>Sāranga</u>, having the same tones, is contrasted through lack of this 'ornamental' characterizing articulation.

When trying to elicit an explanation of the term <u>uccāra</u> from practising musicians, the problem of the inadequacy of the English language to convey the range of meanings for a single Sanskrit word becomes apparent. A translation which is often given is that <u>uccāra</u> means 'intonation' but immediately there is a danger that this may be understood to mean tonal modulation alone. A conversation with Dr. K.G. Ginde (1991), vocalist and musicologist, reveals this. He explained that '<u>svara</u> intonations' make a difference to the singing of a <u>rāga</u> - even a grace note can make a difference. A demonstration was given of <u>rāga</u> <u>Bahāra</u> without grace notes but the same tonal material using grace notes (<u>kaṇa</u> <u>svaras</u>) indicates <u>Miyān</u> <u>ki</u> <u>Malhāra</u> and with a 'jerk' on <u>Dha</u> of the phrase <u>N</u> D N S it becomes <u>Khamāj</u>. (Ex.1) The verbal implication of the conversation was that <u>uccāra</u> meant 'intonation'; this idea was further clarified by a subsequent explanation that <u>uccāra</u> was a "particular way of singing a particular note in a particular <u>rāga</u>".

Ex.1
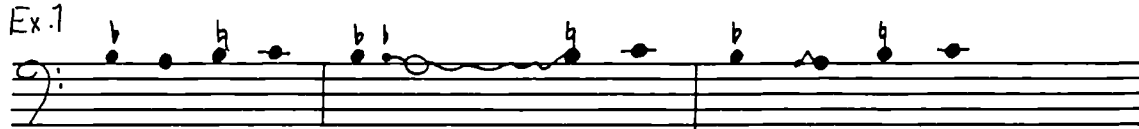
<u>Bahāra</u>   <u>Miyān</u> <u>ki</u> <u>Malhāra</u>   <u>Khamāj</u>

Closer questioning established that <u>uccāra</u> was a term used by Hindustani musicians (<u>gamaka</u> is the South Indian equivalent), that <u>āndolita</u> is <u>gamaka</u> because any movement of a note is <u>gamaka</u> and that <u>āndolita</u> is a part of <u>uccāra</u> by which it is assumed he meant an aspect of <u>uccāra</u> in the sense that <u>uccāra</u> has more than one function. A demonstration of <u>Śri</u> <u>rāga</u> using the tones <u>Re</u> and Sa was given to

show the specific uccāra of Re: ^{g}R^{g}RS

To summarize, uccāra is a term used by Hindustāni musicians to convey a range of meanings. It may be interpreted as 'pronunciation' in terms of svara articulation and in this instance may involve a specific 'ornament' in the form of a kaṇa svara, but it also means 'intonation' and may take the form of an āndolita. The term further includes correct production of voice appropriate to the mood of the rāga and relates to the concept of kāku and its association with vocal timbre. At the functional level uccāra is essential to raga identification and works in conjunction with svara as it occurs within the context of phrase. At the expressive level, when it works through 'ornamentation', it imparts tonal colour conveying the particular mood or flavour to the rāga. Uccāra, therefore, is a concept which relates to all levels; śruti, svara, phrase and rāga.

Ornaments

For the purposes of analysis some description of gamaka, in the form of associated ornaments related to contemporary practice, is required. The term gamaka is used to mean any movement between substantive tones and in this guise accommodates melodic movements and vocal gestures which are referred to as 'ornaments'. The same ornaments, in some contemporary texts, are referred to as alaṃkāras. Historical documentation (the Saṅgītaratnākara) attempts to separate out gamaka and alaṃkāra but this distinction is not made in current parlance. Moreover, the difficulty often lies in demarcating precisely the boundary between these two categories. The description of ornaments which follows is based both on twentieth century written sources and on research undertaken during 1991-1992. Ornaments have been categorized to enable systematic examination but it has to be remembered that classification may lead to a rigidity of conceptualization which is not appropriate to the improvisational nature of North Indian classical music which in some respects defies analytical perception. Four categories of ornament used in contemporary practice are described. They relate to (i) techniques of articulation, (ii) slides or portamento effects, (iii) oscillations of various kinds and (iv) ornamental configurations of

different kinds. The situation in practice, however, is not as clear cut as such categorization suggests.

Kaṇas

The ornament which relates to devices of articulation is usually referred to as kaṇa. As a noun, it means a 'particle' or 'grain' and as a verb the meaning is 'to go small'. It has been described as a very brief tone that either precedes a tone or connects it to another, the duration being less than that of the tone being decorated (Slawek 1987:40). It is a higher or lower tone attached to the main tone with a very light touch (Ranade 1990:65). It is a barely audible tone, before, during or after the main tone, produced by an inflection of the voice (Van Der Meer 1980:195) or it may be described as a suffix or a prefix to the main tone (Joshi 1963:17). As a prefix to the main tone it may be described in two differing ways (Mutatkar 1953:79), as pūrvalagna kaṇa and as anulagna kaṇa. In other words, the substantive tone may be approached with a touch of the tone immediately below (according to the tones allowable in any particular rāga) or with a touch of the tone immediately above the substantive tone. The terms pūrvalagna kaṇa and anulagna kaṇa were used by Dr. K.G. Ginde (oral communication 1991), a vocalist in both dhrupada and khayāl styles and also a musicologist, but a differing interpretation was given. "Pūrvalagna kaṇa and anulagna kaṇa, technically speaking, means before the note and after the note". His vocal demonstration showed madhyama articulated from pancama above (pūrvalagna kaṇa) and pañc ama resolving onto madhyama (anulagna kaṇa). The inconsistency in the use of terms is apparent.

The use of a kaṇa svara may be specific to the rendering of a particular rāga and, as such, influences the intonation of the tone with which it is associated. Ratanjankar (1960:106) gives the example of rāga Bhīmpalāsī where the intonation of niṣāda is likely to be slightly raised in ascent because it is preceded by a kaṇa of saḍja above. Dr. Ginde (1991) describes how the intonation of tones is constantly changing due to the influence which 'grace notes' or kaṇa svara have on them. This pervasive feature is because "no note is a singular note, is it always legato, touching some note or the

other, having the shade of some note or another and that is how you get all this curvaceous movement". In this context, kaṇa has been described as a grace note within the periphery of the main note, slightly below or above it (Deshpande 1973:101). This level of description makes the use of Western terminology, such as that given by Powers (1980:107) who describes kaṇa as a single appoggiatura or acciaccatura, seem inadequate in conveying the subtlety of this ornamental device in Indian classical music. There are, of course, occasions when a kaṇa may function in this way as an articulatory device, but there are also occasions when an ornament, in the sense of an auxiliary tone appended to a substantive or structural tone, becomes integrated into the artist's overall conceptualization. As explained by Dr. K.G. Ginde (1991), during episodes of musical rendering, kaṇa svaras may be present but are incorporated into the overall 'melodic continuation' to such an extent that they often defy perceptual analysis. A melodic passage, consisting of tones and kaṇa svaras, was demonstrated using sargama: S, ^{r}G, ^{P}M, N, ^{d}P, ^{m}P. The same passage, when vocalised using akāra (a vowel sound) showed a continuous unbroken movement of the voice where the overall 'wavery' effect took presidence over the specific individual articulation of tones.

By combining these separate descriptions of kaṇa svaras, a picture begins to emerge which is considerably more complex than the idea conveyed by any one single description. Not only does the nature of the kaṇa svara itself emerge but so does the affected tone with which it is associated. So slight is the influence of a kaṇa svara at times that it may be heard as no more than an alteration in intonation of the main tone rather than the linking together of two discrete tones each with respective time values. It may be no more than a nuance within the periphery of the main tone. Kaṇa, therefore, becomes an ornament which is more subtle in practice than its technical description initially suggests.

The descriptions of kaṇa given so far show a variety of effects when this ornament is applied in practice. The difficulty in arriving at precise definitions for the terms used by vocalists is further illustrated by a description given by Deshpande (1973:10):

> According to some students of the subject, the swara has
> around it a luminous region, a sort of a 'halo'. In
> other words the swara is in fact somewhat like an
> imaginary line drawn through the centre of this region.
> A musician at times produces note-particles or kaṇs above
> or below the precise swara-line. These kaṇs lend a
> certain sweetness to the swara that is produced. Kaṇs of
> a particular swara or note are distinct from the higher
> or lower notes in the octave. For example, if the swara
> Ga is produced the kans that are incidentally produced
> are not the notes Re or Ma; nor are they the śrutis or
> microtones. The kaṇs spoken of here are subtler even
> than the microtones and are said to belong to the
> specific region surrounding each particular note or
> microtone. Again, these kaṇs are not the same as the
> rāg-indicative (rāg-wachak) kans described by Pandit
> Bhātkhaṇde.

The initial description of svara is reminiscent of Mataṅga's

definition of svara having the capacity to "shine forth on its own".

It also confirms the idea that svara, regardless of its theoretical

tone-location, has a dimension which extends beyond this. The

attempt at describing what takes place using terms in current usage

is indicative of two factors; (i) that terminology is inadequate to

describe what actually takes place and (ii) that even the smallest

ornament functions at different levels in relation to svara.

There is an additional dimension to the discussion relating to

kaṇa svaras. At a more specifically technical level, the description

of kaṇa functioning as a suffix to a main tone has implications for

the relationship between vocal utterance in terms of Sanskrit

language and musical utterance in current practice.

> ....in the music of India it (ornamentation) is so
> elaborate and so integral a part of song that it is
> tempting to try to account for it in some way. It seems
> as if the language may have been at least a contributory
> cause. When two vowels meet in Sanskrit, except in a few
> special cases they coalesce; and the compound thus
> formed was marked in the Rigveda with the circumflex
> accent called Svarita ('sounded'), which had half a dozen
> or more names according to the particular vowels which
> were in question. When the Rigveda accents (there were
> two others) were employed in the Sāmaveda, that is, in
> the chants to which the Rigveda was sung, they took the
> form of musical notes; and the S varita in particular
> was a high note with 'grace' attached to it. It is
> natural to conclude, therefore that the 'deflect', as we
> have called it when it appears in instrumental music,

represents that 'grace' and is traceable to this peculiar treatment of the vowels. (fox Strangways 1914:190)

The suggestion is that elements of Samavedic chant have been retained in both instrumental and vocal music. This, then, is the third incident of a connection between Vedic chant and current vocal practice and reinforces the idea of continuity connecting the practice of the past with present day practice.

Mīṇḍa

The term mīṇḍa belongs to the second category of ornamentation relating to slides and portamento effects in general. Mīṇḍa as a term used in Hindustani classical music may be described at one level as a way of joining two notes by means of a graceful glide thus maintaining continuity. The link with Sanskrit language can be maintained for when two consonants meet one is assimilated to the other so as to slide into it almost imperceptibly. In other words, the end of one word becomes the beginning of the next. It is the tendency to weld words together in this and other ways that indicates a connection between Sanskrit language and that class of 'ornaments', the portamento and is perhaps indicative of influences underlying the whole process of continuity in North Indian classical vocal music. The whole subject requires further investigation but a deep knowledge of Sanskrit language is a prerequisite for such an undertaking.

Ratanjankar (1960:97) assigns to mīṇḍa a place of special importance describing it as a slide from one note to another without a break, touching the intervening degrees of pitch according to the requirements of a rāga. The speed of this ornament is indicated both by Van Der Meer (1980:196), who says that "it is a slow ornament connecting two notes by a glide", and by Clements (1961) who says that "the mīṇḍ passes over all intermediate sounds gently and is sometimes allowed to dwell for the briefest possible moment on the diatonic notes". Powers (1980:9:107) confirms the speed of mīṇḍa in his description of it as a slow portamento from one degree to another.

More specifically it is a graceful slide from the upper to the lower tone in which all the relevant intermediate tones (including

microtones) are slightly touched (Deshpande 1973:101), a description
which is similar to that of Ratanjankar (1960:97). Here there is a
specific reference to the direction of a mīnḍa though this is not
necessarily confirmed either by other writers or by khayāl singers.
When vocalists were questioned (1991-1992) on this point, opinions
varied; one artist and lecturer in Hindustani vocal music (artist I)
affirmed that there were both ārohi mīnḍa and avarohi mīnḍa while
another internationally known khayāl singer (artist B) explained that
mīnḍa was an upward movement and that the term sūt (from sūtra
meaning 'thread') was used for a downward movement of a similar
nature. Sūt, however, has been described by Ratanjankar (1960:98)
(who gives an alternative spelling soonth) as a kind of mīnḍa but one
which encompasses large intervals such as from saḍja to pañcama or
from saḍja to saḍja an octave above. The direction of sūt is not
specified. Dr. K.G. Ginde, vocalist and musicologist, (1991)
indicated that the term sūt referred to the stretching of a note
which was not the same as mīnḍa. Mīnḍa he explained as being always
a downward movement, where the intervening tones may or may not be
revealed, depending on the requirements of the rāga being performed.
He demonstrated two ascending notes linked by a slur or glissando but
explained that this was not mīnḍa. Ranade (1990:86) describes sūt as
"one of three basic techniques of tone production, the other two
being gamaka and mīnḍa. It involves passing smoothly to a higher
tone from a lower. Continuity of an upward movement characterizes
the sūt; a downward movement indicates the mīnḍ".

The descriptions of mīnḍa and sūt, in terms of melodic direction,
given by both Ranade and Ginde are consistent with each other. They
are both musicologists whereas the first source of information on
mīnḍa and sūt, an established khayāl singer, has no specific
musicological training having both learned his art and transmitted
his art to his various sons through the oral tradition. Learning by
repetition and imitation does not necessitate the elaborate use of
terminology and hence this aspect of musical knowledge may be found
to be either lacking or represented variously by different artists.

Powers (1980:107), in his description of mīnḍa, refers to sitār
technique where mīnḍa is made by deflection or release of a deflected

string thus denoting both upward and downward portamento effects.
Similarly, Slawek (1987) writing on <u>sitār</u> technique gives composite
<u>mīṇḍas</u> such as <u>ghasīt mīṇḍa</u>, <u>gharśan mīṇḍa</u>, <u>sparś mīṇḍa</u> and even
<u>gharśan sparś mīṇḍa</u> and <u>krintan gharśan mīṇḍa</u>, most of which he
describes as ascending melodic contours apart from the last one which
he describes in terms of a descending melodic contour. Much of his
terminology is related to an instrumental technique which has been
specifically evolved, in this case, for the <u>sitār</u>. Thus, as the
concept of <u>mīṇḍa</u> evolves to suit different instrumental techniques, a
new terminology emerges.

Ranade (1990:69) refers to musicological texts which describe
<u>mīṇḍa</u> as <u>kārshankriya</u> or 'an act of stretching' and quotes four
further subdivisions of this melodic movement saying that although
"the terms betray a chordophonic bias the phenomenon also
characterizes vocal music".

The term <u>mīṇḍa</u> has been given a general translation as 'a
portamento effect'. However, <u>vilambita khayāl</u> contains many
instances of portamento effect and the question arises, therefore, as
to whether the many transitions between tones are necessarily <u>mīṇḍa</u>.
More specifically, <u>mīṇḍa</u> must touch the intervening notes and this in
turn influences the speed at which this ornament can be produced.
Aesthetic meaning being inseparable from 'form', "minds often serve
to 'form' the pattern of the composition; but the notes they
traverse do not seem separate at all" (Saxena 1981:177). This is a
technique which requires considerable skill to produce to maximum
effect and its proper execution is considered to be a sign of
artistic excellence giving artistic shape in the form of melodic
contour thus enhancing the tonal material.

In summary, <u>mīṇḍa</u> is a <u>gamaka</u> also called an 'ornament' or an
<u>alaṃkāra</u>, which connects two tones in a continuous movement and at
the same time touches intermediate tones relevant to the <u>rāga</u> being
performed. The speed of the movement, when it is specifically
described, is slow; definition is lost when tempo increases. The
direction of the movement is described by those with musicological as
well as practical artistic knowledge, (Ginde, Ranade and Deshpande)
as descending. However, definitive terminology for this 'ornament'

is not possible, some artists possessing inadequate vocabulary for
what they do in practice while other artists, who are
instrumentalists, have evolved a vocabulary specific to instrumental
technique. Consistent for all descriptions is the idea that mīṇḍa is
for maintaining continuity of melodic movement. In some instances
the term denotes a particular type of vocal gesture. In general it
denotes any type of 'slide' between tones thus demonstrating the
tendency to weld tones together so that, as two tones meet, one is
assimilated to the other.

Kampana

The third category of ornamentation is that which relates to
oscillations in general. This general "class of melodic
embellishment in which a note is produced in such a manner that the
entire range between the preceding and the succeeding notes is
suggested" (Ranade 1990:65) is referred to as kampana, the Sanskrit
root kamp meaning to vibrate or tremble. Kampita as a term in
medieval treatise refers to a tone which is 'shaken'. As a general
term in modern parlance it denotes tones which are 'shaken' at
differing speeds and for differing durations depending on the
context. In other words, these are vibratos of various types.

> "It is to be noted that the vibrato itself is present in
> Indian music as a conscious form element in the grace called
> the kampana (shake). This is a consciously used
> embellishment akin to the vibrato... There is another grace
> called the āndolana (swing) which is much slower. What is
> essential to realise here is that the vibrato is employed
> consciously and infrequently in Indian music". (Deva
> 1981:92)

Vibrato may be described as a regular pulsation of the fundamental
of a tone (Deva 1981) and in some styles of music has become a
constant feature of musical rendering. It is "not a fully conscious
(articulate) tonal reality" (Deva 1981:90) but has been described by
the same author as an inarticulate tonal ornament. Deva's
experiments with the presence of vibrato in Indian singers (1981)
revealed that their singing, from this point of view, did not exhibit
this characteristic except in the form of kampana. Nevertheless, the
term vibrato has been used by Western writers to describe specific

oscillatory ornaments in North Indian classical vocal music.

A general description of āndolita, however, is inadequate; its application varies according to the rāga. While kampan may be described as a fast tremolo on a tone, an oscillation but of a fast frequency, involving only a slight alteration in pitch (Slawek 1987:41), āndolita (Hindi 'undulation') differs in amplitude involving a greater alteration in pitch, extending to adjacent tonal zones. The zonal range of this oscillatory movement has been variously described. "It always occurs within a limit of a whole or augmented tone, has a fixed lowest point and a slightly descending highest point" (Van der Meer 1980:21). In practice, it would be more realistic to say that the oscillated gāndhāra characteristic is indefinite, consisting more of an oscillating link which may occur within a tonal zone existing between ṛṣabha and madhyama than of a note with a specific interval. Its more exact location within that zone may depend on the direction from which it is approached and its amplitude, which in turn may be influenced by the overall speed of the performance. Thus, in rāga Darbārī Kānaḍā, where an oscillating komala Ga is a Kānaḍā component (Ratanjankar 1951:103), this tone may move within a range extending from ṛṣabha to madhyama though not necessarily using the whole tonal zone on any one occasion. Kaufmann (1967:395), however, maintains that

> "in the Kanada rāgas the note Ga komal is the lowest point, the basis of a waving, slow vibrato in which the fundamental note remains comparatively unaltered".

The specific nature of the movement of the āndolita in this rāga has been described by Jairazbhoy (1971:162) as a slide between two tones resulting in an oscillation around komala Dha, komala Ga and frequently in ascent, komala Ni. Such a description implies the concept of mīṇḍa between adjacent tones so that with tones linked in this way, and rendered successively, the result is an oscillatory motion. His contention is also that these oscillations imply the use of tones which are not diatonic. This is illustrated by a graph based on a recording of the Dagar Brothers singing rāga Darbārī about which he writes:

> From this recording it seems quite clear that the range of the oscillations is approximately a semitone and does not

extend to the next diatonic note, but to the vicinity of
its own chromatic counterpart. Thus the tension created
by this oscillation is through the alternation of the
scalar note, either Dha♭ or Ni♭, with its accidental, Dha♮
or Ni♮.

The above descriptions suggest that an āndolita, a slow kampita or
vibrato, has become a composite ornament consisting of two tones
linked by a mīṇḍa and repeated a number of times. A similar
description is given by Van Der Meer (1980:21):

> In Miyāṅ kī Malhāra there is also a mīṇḍa from ni to dha,
> which can be repeated and then creates the impression of
> being an āndolita.

An alternative description of the Malhāra āndolita is given by
Kaufmann (1967:395). This can be illustrated in notation:
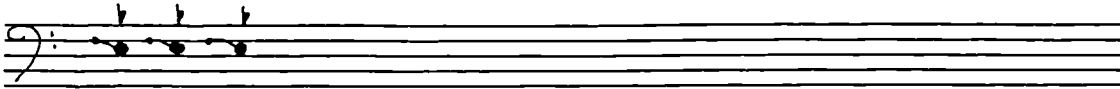
Kaufmann (1967:395) illustrates graphically the difference in melodic
movement of the āndolita used in rāga Darbārī Kānaḍā and that used in
rāga Miyāṅ kī Malhāra. A more specific definition of the
construction of the āndolita in these two rāgas is given in Chapter
V.

The descriptions of āndolita as an ornament illustrate both its
subtlety and the variety of interpretation that can exist within a
single concept. The descriptions imply that rendition of this
ornament will vary among artists and that the same ornament will not
be rendered identically even within the same performance by the same
artist. This deduction was borne out in practice. It also has
implications for transcription technique; these ideas will be
discussed further in Chapter IV.

In the same category as kampita and āndolita is gamaka when it
refers to a specific ornament. " Gamaka as a specific ornament in
Hindustani music is a single āndolan, a fast and heavy shake from
each of a number of degrees in passage-work" (Powers 1980:9:107).

The technique for the production of gamaka may be described in two
ways. Every tone is preceded by a brief but audible tone an octave

lower, using the diaphragm to rapidly push up air, giving an aspirated effect. Alternatively, a succession of tones are rendered in pairs so that a <u>kaṇa</u> <u>svara</u> of the previous tone precedes each tone: $^{\dot{s}}N\ ^{n}D\ ^{d}P\ P_M\ ^{m}G\ ^{g}R\ ^{r}S$. The use of the diaphragm results in a heavy shake, creating "a sort of throbbing thrill" (Joshi 1963:16) giving a full and resonant sound. <u>Gamaka</u> as a specific ornament requires considerable vocal skill for effective production. It is appropriate for <u>rāgas</u> where a serious or dignified atmosphere is required and is particularly suited to certain types of male voice though this is not its exclusive domain.

Ornamental configurations, such as <u>khaṭkā</u> and <u>murkī</u>, may be rendered in <u>gamaka</u> style and consequently used in <u>ragas</u> where such ornaments are traditionally not acceptable. Amir Khan's rendering of <u>rāga</u> <u>Darbārī</u> <u>Kānaḍā</u> is an example. While the <u>komala</u> Ga is performed with only a very light and sometimes imperceptible <u>āndolita</u>, there is a flurry of <u>gamaka</u> on the tonic in the phrase S <u>D</u> <u>N</u> P. This tonic treatment · occurs frequently throughout this performance and is not identical on each occasion. The following is an example of the type of patterning used to render this phrase though the quality of tone production cannot be indicated: $^{rr}s\underset{.}{n}s^{rr}s\underset{.}{n}^{s}ND\text{-}NP$. In the same performance Re in the phrase <u>G</u> R S is performed using an ornamental configuration $^{rs}\underset{.}{n}^{s}R\text{---}S$, which is referred to by some artists as a <u>khaṭkā</u>. In this performance it is rendered with <u>gamaka</u> thus giving a 'heavy' quality to what is otherwise considered to be a 'light' ornament in other contexts.

The use of <u>gamaka</u> in the sense of a 'heavy shake' is felt by some to be a distinguishing characteristic of <u>dhrupada</u>. Ritwik Sanyal (oral communication 1992) maintained that the difference between the use of <u>khaṭkā</u> in <u>dhrupada</u> and <u>khayāl</u> is that <u>dhrupada</u> has a deep <u>gamaka</u> on the <u>khaṭkā</u> whereas <u>khayāl</u> does not. While <u>dhrupada</u> may not make use of the tonal configuration, <u>khaṭkā</u>, unless it is rendered with <u>gamaka</u>, there is evidence for the rendition of <u>khaṭkā</u> both with and without this additional vocal technique in <u>khayāl</u>. There is, however, a distinction to be made between the aspirated <u>gamaka</u> of the <u>dhrupada</u> style and the heavy shaking of tones in <u>khayāl</u>. The suggestion is that the use of <u>gamaka</u> by <u>khayāliyās</u> has been adapted

from the <u>dhrupada</u> style of singing.

The distinction between a tone which is rendered with <u>gamaka</u> and one that is rendered with <u>āndolita</u> may not always be clear. Kaufmann (1967:395), for example, when describing the rendering of <u>komala</u> Ga in <u>rāgas</u> of the <u>Malhāra</u> group, refers to the <u>Malhāra</u> <u>gamaka</u>. Vocalists interviewed 1991-1992. generally referred to the treatment of <u>komala</u> Ga in this <u>rāga</u> as an <u>āndolita</u> though not necessarily with <u>gamaka</u> (heavy shake). In practice, the interpretation of the rendering of <u>komala</u> Ga in <u>rāga</u> <u>Darbārī</u> <u>Kānaḍā</u> may also vary. While an oscillatory movement, which may be interpreted as an <u>āndolita</u> is the most frequently heard tonal treatment, a heavy 'shake' or <u>gamaka</u> on this tone may also be heard.

In keeping with descriptions of the previous two categories of ornaments, this third class shows evidence of considerable variation within the overall concept of tones which are rendered with a 'shake'. Not only are there different kinds of 'shake' but even within one group, such as <u>āndolita</u>, there is variation. Moreover, such variation does not result from lack of consistency but can be intentional on the part of the artist. The problem of precise definition of terms is once again apparent.

Ornamental configurations

The fourth category of <u>gamaka</u> relates to a general group of ornamental configurations some of which subscribe to the various descriptions of <u>khaṭkā</u> and <u>murkī</u> given by contemporary writers and vocalists and others which do not. The terms <u>khaṭkā</u> and <u>murkī</u> were described so variously by vocalists interviewed during 1991-1992 that the terminology lends as much confusion as it does clarity to the situation.

Ranade (1990:66) defines the term <u>khaṭkā</u> as derived from the Hindi word <u>khaṭakna</u> meaning 'to create a sharp clashing sound' and is sometimes translated as 'collision'. This lack of Sanskrit derivations indicates that it was not a term belonging to the Sastraic tradition. However, it is worth noting that the word <u>kaṭaka</u>, meaning a bracelet, does occur in Sanskrit poetics as an

alaṃkāra (Lath 1978:305) and in this sense suggests something added
for the sake of adornment and beautification, that which is added and
that which is so adorned becoming integral as a complete concept.

Ranade (1990:66) further describes khaṭkā as "a melodic
embellishment in which a cluster of notes is produced fast and
forcefully prior to the note projected as important". Neither the
number of tones in the cluster nor the melodic shape is specified.
Deshpande (1973:101) describes the same ornament as a "popular
variety of musical embellishment formed by combination of three or
four notes taken in rapid succession". Here the number of tones is
stated but melodic configuration and emphasis is not given.
Ratanjankar (1960:98) describes khaṭkā as "a svara that is repeated
twice in very quick succession, first touching its higher neighbour
and then in the repetition the lower neighbour". He gives the
example in sargam of pañcama sung with a khaṭkā as dpmp saying that
the tempo is fast and that it occurs in the khayāl style, though not
in dhrupada and that it is frequently found in ṭhumrī and ṭappa. He
gives further examples all of which show the same configuration of
tones, equating them to the Western concept of a 'turn'. When
sargama notation is given pañcama is written (Pa) and referred to as
a 'bracketted note'. Thus, (Pa) in rendition becomes dpmp and (Sa)
in rendition becomes rsns. The indication is that, according to
Bhatkhande's system, which this notation represents, there was some
form of standardisation regarding the term khaṭkā. However, it would
be misleading to assume that the term khaṭkā always represents a
configuration of tones analagous to a 'turn'. Use of the word 'turn'
by Ratanjanjar to describe the shape of this tonal configuration
should not be confused with Western musical terminology for a similar
ornament. Khaṭkā in Indian musical terminology covers a wider range
of interpretations. Joshi (1963:15), while confirming the
description given by Deshpande that a khaṭkā consists of three or
four notes taken in rapid succession, describes the configuration of
notes involved variously: dpp, nnp, pdpp, gmpm. Only the last
configuration concurs with that of Ratanjankar's description. Van
Der Meer (1980:195) describes khatka as "ornamentation similar to
murki but slightly more complex (grupetto)"

Definitions of murkī among twentieth century writers vary. Ranade (1990:66) has suggested that according to some it is a term synonymous with khaṭkā. Deshpande (1973:101) also writes that murkī is an embellishment similar to khaṭkā. Powers (1980:9:107) describes murkī as a general class of 'turns'. Gosvami (1957:152) also refers to murkī as a collective name which includes khaṭkā, gitkiri and zamzamā. "It is the attacking of two or three notes in a given time." The speed at which this ornament is rendered indicates the descriptive terminology used; when this ornamental configuration is performed at a moderate speed gitkiri is the term applied. When performed "quickly with a trill or shake, rising to a crescendo", with the separate tones merging with one another, the term applied is that of zamzamā. The slowest rendering of an ornamental configuration is described as khaṭkā. Speed, according to this description (Gosvami 1957) is the distinguishing criterion.

Ratanjankar (1960:98) describes murkī as "a twist on a note". "The note on which the murkī is placed is sung with touches of its neighbouring lower and higher notes all in an unbroken and soft voice in quick tempo". He gives the example of a murkī on Sa of the upper octave as snrs and Pa with a murkī as pmdp. The pattern is the same for both. In addition Ratanjankar (1960) describes how both murkī and khaṭkā may be used sequentially to become part of a more complex ornamental configuration. He gives the example pd pd sn rsns, the final group representing the khaṭkā The compound murkī on Pa becomes rg rg pmdpmp. This can be represented in transcription as follows:
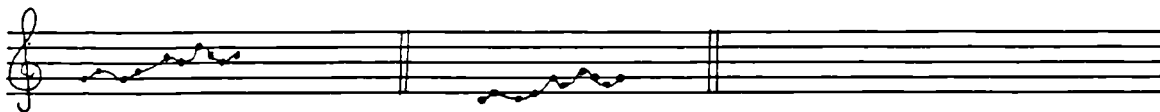
In the same article Ratanjankar describes zamzamā as "a continuous line of khaṭkās in an unbroken voice on a single note". Later in the same article, zamzamā is described in sargama as $^{r}S^{n}S^{r}S^{n}S$ continuously and as $^{n}SRS^{n}SRS^{n}SRS^{n}SRS$. Further information must have been given by means of oral demonstration and it is consequently not possible to reconstruct these tonal configurations from his verbal description.

The term _gitkidi,_ he concedes, may be variously interpreted by
musicians. His own interpretation is that it consists of two or
three consecutive notes sung in descending order, each articulated
with a grace-note or a touch of the adjacent tone below. Two
examples are given, $P_N^m P$ and $P_N^m P_S^g M$ which may be represented as
follows:

Slawek (1987:40) gives the term _murkī_ its Hindi derivation as that
of a 'turn' and describes the configuration as a "turn around a
principle tone" which is comprised of a number of elided _kana svaras._

The association of _murkī_ with the previously described category of
ornamentation, _kana svara,_ is significant. It demonstrates the
inter-relatedness of concepts. Moreover, the same author says of
khatkā that it is similar to _kana_ but that whereas _kana_ maintains the
clear expression of the decorative tone, _khatkā_ does not and
consequently becomes a "gliding attack" on the principal tone at a
speed which is greater than that of a _kana svara._ He illustrates
this as follows:
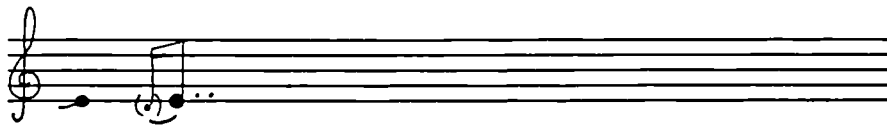
This description of _khatkā,_ which differs significantly from those of
previously mentioned writers, represents an alternative
interpretation, a point which will be referred to again later in this
section when reference is made to oral descriptions given by
vocalists. It also emphasises again the problems involved in any
kind of definitive analysis of ornamentation in Indian classical

music and particularly in a vocal genre such as <u>khayāl</u>, where the
elasticity of the voice makes available a greater variety of tonal
nuances and inflections than either verbal or transcriptive
techniques can portray.

Interviews with <u>khayāl</u> singers in India during 1991–1992 added to
the variety of descriptions for <u>khaṭkā</u> and <u>murkī</u>. Pandit Bhatt (oral
communication Banaras 1992) described a <u>khaṭkā</u> as consisting of four,
five or six tones, the distinction between <u>khaṭkā</u> and <u>murkī</u> being one
of speed, <u>murkī</u> being "very subtle and fast". He insisted that
regardless of the variety of <u>khaṭkā</u> or <u>murkī</u>, by which he meant the
tonal configuration, the distinction was always one of speed, though
he qualified this statement further by saying that generally a <u>murkī</u>
would be a small ornament. His demonstrations revealed that a <u>murkī</u>
consisted of no more than four tones whereas a <u>khaṭkā</u> could consist
of more than four tones. Additionally, a <u>khaṭkā</u> consisting of four
tones might have the same tonal configuration as a <u>murkī</u> but, because
of the relatively slower speed at which it is rendered, the
individual tones would be more clearly articulated. A <u>murkī</u>, though
composed of discrete pitches in analysis, does not always reveal this
articulation in performance and may be perceived aurally as a short,
fast oscillation preceding a main tone. Pandit Bhatt established
that the use of <u>khaṭkā</u> was essential for <u>khayāl</u> rendition.

When <u>murki</u> and <u>khaṭkā</u> are combined, the expression often used is
'<u>khaṭkāmurkī</u>'. This was demonstrated by a vocalist of the Agra
<u>gharana</u> as consisting of $^{nn}p^{m}p^{n}pG$--- where the first three tones are
described as <u>murkī</u> succeeded by a four tone <u>khaṭkā</u>. When <u>khaṭkā</u> and
<u>murki</u> are combined in this way the distinction between them which
depends on the speed of rendering no longer exists. The perceived
effect is of a single ornamental configuration.

The problem of a common vocabulary for describing ornamental
configurations was again revealed in an interview with an AIR (All
India Radio) <u>khayāl</u> singer whose language was Urdu rather than Hindi
and hence used the term <u>harkat</u> instead of <u>khaṭkā</u>. In describing
<u>murki</u> he put a restriction on their usage saying that they could only
be employed in a descending order of tones, ^{PPP}M, ^{mmm}G, though he
also gave the example of pdpm as being a <u>murkī</u>.

Not only is there a problem of a common vocabulary but there is also a problem of a common definition. This has been demonstrated already with reference to writers on this subject. It was confirmed by the artists themselves in their vocal demonstrations. Deshpande[5] in an interview with Jairazbhoy (1961) described khaṭkā as "touching some note just for a short time, giving it a certain importance" and at the same time making it sound beautiful; P--^{P}G---^{m}P-S--^{S}PP$_M$^{m}R^{r}S, the last four articulated tones representing the khaṭkās, a definition which could otherwise be described in terms of the use of kaṇa svaras.

The same vocalist described murkī as taking a group of a few notes at speed. His demonstration showed N R G----PPPp$\frown$R PPPp$\frown$R PPPp$\diagdown$R ^{m}G P$_M$ ^{n}D N-- r̊śnṣ-- ndN-- śnd$_N$-- ^{d}P-- dp^{n}P ^{m}R g^{m}p$\frown$R S. "All these small touches of fast notes, these are murkīs". While murkī has been said to represent a general class of 'turn' and in some cases the tonal configuration once analysed and represented in sargama does reveal a 'turn', this is not always the case as the above demonstration shows.

The function of kaṇa svara as a single articulatory device has already been described. The same vocal technique has been referred to as khaṭkā, though he makes a differentiation in terms of emphasis, and by Dr. Kamal Ketkar, vocalist and musicologist (oral communication 1991). She described khaṭkā as consisting of a 'stroke' of one tone to another, such that, when an artist strings such tone combinations in succession using akāra (ā vowel sound), either in ascent or descent, an effect is achieved which is different from the utterance of a single combination. Her vocal demonstration is transcribed as follows:

The inference once again is that there is no definitive terminology for ornamentation.

While a series of khaṭkās has been described as zamzamā Ratanjankar 1960, a continuous series of murkīs was described by one

vocalist (artist G) as alaṃkāra. Zamzamā was a term with which he was not familiar. While this situation illustrates once again that there is no definitive terminology, it also reveals another aspect regarding ornamental configurations, some of which are defined as either khaṭkā or murkī. Alaṃkāra, as previously discussed, is a term which has a dual role; it has a decorative aspect and also refers to tonal patterns. Both interpretations are compatible with the illustrations given below for murkī. The murkīs given in the first example occur after the substantive tone, indicating that definitions in written sources are not definitive. In the second example, the murkīs occur between substantive tones, linking one tone with another. The demonstration was given in sargama: M^{mddmmg} and $M^{mddndmm}G^{gmmndmg}R^{rgmgrrS}$.
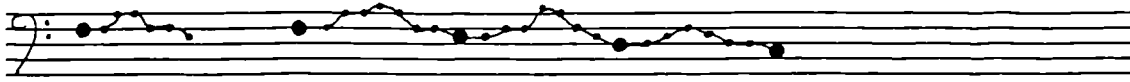
Another artist (B) explained the situation concerning the use of khaṭkās, murkīs and ornamental configurations in general saying that they were all tānas, "tāns of different sizes". Tāna, derived from the Sanskrit root tān meaning to stretch or expand (Ranade 1990:89) and usually occurs in extended form during the latter stages of a khayāl performance. Tāna, at this latter stage of a performance, consists of the rapid succession of tones of equal duration. Thus, ornamental configurations, whether consisting of two, three, four or more tones, can be said to be fragments or segments of tānas. Pandit Bhatt (1992) demonstrated a "khaṭkā which had become a little tān" (see Table 11). In this way the principle of tāna, the expansion of tonal material through rapidly executed tonal patterns, is present from the very beginning of a khayāl performance, a concept which is compatible with Deshpande's (1973) description of the improvisational nature of khayāl as consisting of innumerable small structures which coalesce.

When a variety of artists were interviewed during 1991-1992 and asked to explain, through demonstration, their interpretation of the

terms khaṭkā and murkī, a great variety of tonal configurations were presented. They ranged from two tone patterns to eleven tone patterns. Although a distinction between khaṭkā and murkī has been given earlier in this section as one of speed and consequently of voice quality, in practice artists did not always make this distinction and gave various descriptions for the tonal configurations which they demonstrated.

ble 1   **Patterns consisting of three tones**

tist	Transcription	Terminology
and C		Murkī
		Murkī
		Murkī
		Murkī
		Murkī
		Murkī
		Murkī
		A small ornament
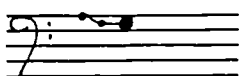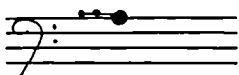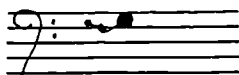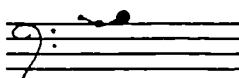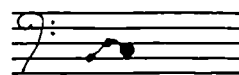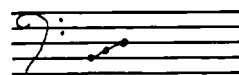
These demonstrations involve consecutive tones except in one case (artist D). Two patterns represent an oscillatory movement. A pattern may contain repeated adjacent tones which precede a substantive tone, as in the case of artist A, or alternatively, the substantive tone may be the repeated tone in the pattern as in the case of artists A and C. Usually the emphasized tone is the final tone in the pattern. In one example an emphasized tone was not indicted in the artist's demonstration. One example does not use adjacent tones.

Table 2   **Patterns consisting of four tones**
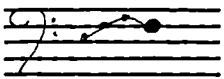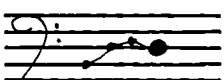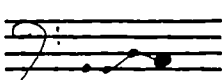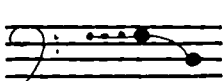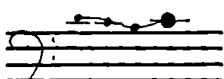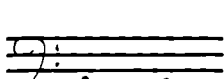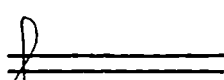
	Artist	Transcription	Terminology
A			_Murkī_
A			_Murkī_
B			A small ornament
C			_Murkī_
D			_Murkī_
D			_Murkī_
D			_Murki_
D			ʺ
D			ʺ
E			_Murkī_
E			_Murkī_
F			A twist on a note

Table 2 continued

F
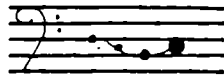
A twist on a note

G
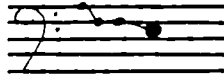
Murkī

H

Murkī

Similarly: ᵐᵐᵐR
             pppM
             ᵐᵐᵐG
             sssG

Murkī

ᴜ ı

ᴜ ı
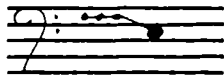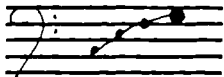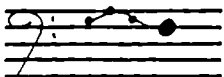
H
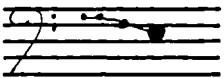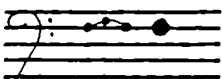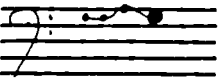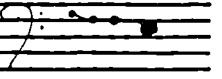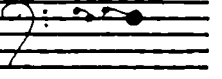
Murkī

These patterns contain four tones and are described by artists as murkī, "a small ornament" or a "twist on a note". Some contain two or three repeated tones, none of which are the substantive tone. The patterns may be presented in the form of either an upward or a downward rotation. The tones used in these configurations are usually adjacent tones, the largest interval being that demonstrated by artist C. These demonstrations show that a four-tone configuration was the pattern most frequently presented by artists to illustrate the term murkī.

Table 3   Patterns consisting of four tones
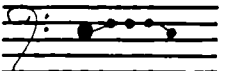
Artist	Transcription	Terminology
C		Khaṭkā
		Khaṭkā
		Khaṭkā
G		Khaṭkā
F		Khaṭkā
I		A small khaṭkā

These patterns also contain four tones and are described by
artists as khaṭkā. The configurations are not significantly
different from those given for murkī; adjacent tones and repeated
tones are used. In two examples, the substantive tone or emphasized
tone is incorporated within the pattern. The demonstrations show
that there is no configurational stereotype for a four tone khaṭkā.

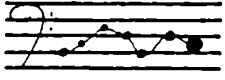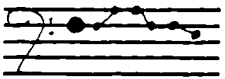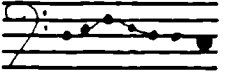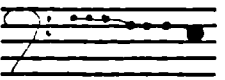Table 4   **Patterns consisting of five tones**
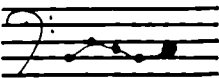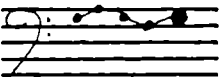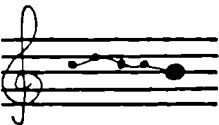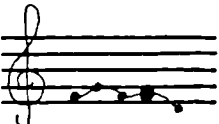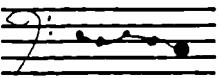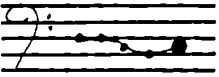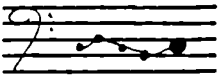
Artist   Transcription   Terminology

E   Murkī

J   Murkī

The significance of these demonstrations is that it is the
substantive tone in five cases out of six which precedes the
configuration. These illustrations, dominated by one artist, may be
said to indicate a tendency rather than a rule and as such, are a
reflection of individual style. Variation of emphasis within a
pattern such as this, even if not characteristic of all vocalists,
does indicate the flexibility of approach to the interpretation of
the term murkī.

Table 5   **Patterns consisting of five tones**
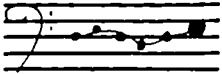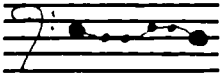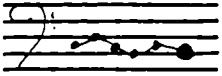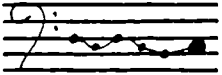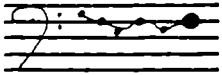
Artist	Transcription	Terminology
C		Khaṭkā
E		Beautification of tones
H		Khaṭkā
J		Khaṭkā
K		A type of ornament around a tone.

These examples were described variously as khaṭkā, "beautifiction of tones" and "a type of ornament around a tone". They have been grouped together here because they have speed and weight of voice used during demonstration in common. Generally, the substantive tone occurs towards the end of the configuration. As for previous configurations the tones used are usually adjacent. The exception occurs in the first and last examples given by artist E.
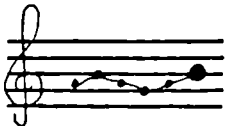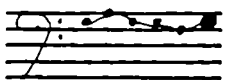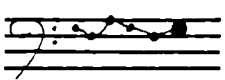
Table 6   **Patterns consisting of six tones**

Artist	Transcription	Terminology
C		Khaṭkā
K		No terminology given Speed as for khaṭkā
M		Khaṭkā

In these demonstrations of khaṭkā the substantive tone usually occurs at the end of the configuration. The six tone configuration given by artist C was presented in demonstration as a single concept and it is not therefore possible to say whether gāndhāra is succeeded by a four-tone pattern before riṣabh or whether a four-tone pattern precedes riṣabh; the sequence has become a conceptually indivisible unit.
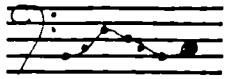
Table 7	Patterns consisting of six tones	
Artist	Transcription	Terminology
E		Murkī
L		Murkī
N		Murkī

The configurations in these examples precede the substantive tone. The main distinguishing feature between examples in Table 6 and those in Table 7 is that of voice quality, an aspect which is not apparent in transcription.
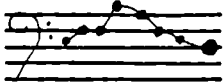
<u>Table 8</u>   **Patterns consisting of seven tones**
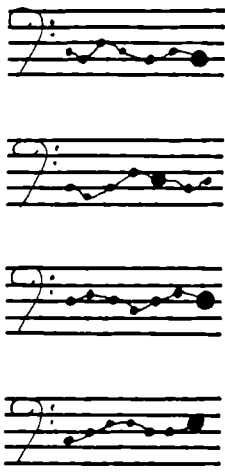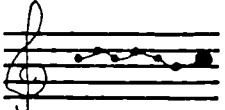
<u>Artist</u>   <u>Transcription</u>   <u>Terminology</u>

B   A more elaborate
                                                     ornament

                                                     <u>Murkī</u>
                                                     An ornament with
                                                     a twist in it.

G   <u>Murkī</u>

H   Stringing together
                                                     <u>murkīs</u>

                Similarly: nnndddp

Artist B revealed a lack of specific terminology for the ornaments
ue uses liberally in performance.

Configurations given in these demonstrations generally preceded
the substantive tone but not exclusively so; artist G demonstrated
an alternative emphasis. As the number of tones used in
configurations increases so does the possibility for permutations of
tones within the configuration. Artist H demonstrates a simple
pattern, a series of <u>murkīs</u>, while a more complex arrangement of
tones is demonstrated by artist B who described what he does as "an
ornament with a twist in it". This latter example was presented to
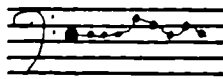demonstrate artistic virtuousity.

Table 9   **Patterns consisting of seven tones**

Artist	Transcription	Terminology
C		Khaṭkā
O		Khaṭkā

These demonstrations of <u>khaṭkā</u> are not significantly different from those of <u>murkī</u> in terms of configuration. The widest interval encompassed by both is that of a fourth. Speed and voice quality are the distinguishing features in demonstration.

<u>Table 10</u>   **Patterns consisting of eight tones**
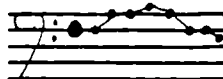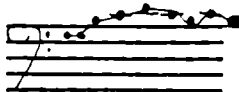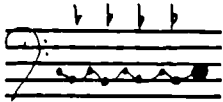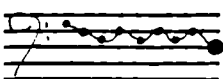
<u>Artist</u>   <u>Transcription</u>   <u>Terminology</u>

   G   <u>Murkī</u>

   P   <u>Murkī</u>

Though the examples are few, they illustrate an accumulative
process and increasing variation of melodic movement within the
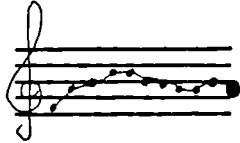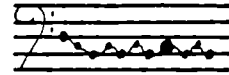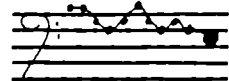pattern using configurational tones.

Table 11   Patterns consisting of nine tones

Artist	Transcription	Terminology
G		Murkī
J		Murkī
C		Khaṭkā which has become a little tāna
K		No terminology given
M		Khaṭkā

These demonstrations show again a cumulative process in
configurational patterning of tones. In addition, they indicate that
the substantive tone, or emphasised tone, may occur at different
points within the overall pattern. Artist C described what happens
when configurational tones accumulate. The connection between
'ornamentation' which is described in terms of khaṭkā or murkī and
that which is described as tāna is important.

Table 12   **Patterns consisting of eleven tones**

Artist   Transcription   Terminology

  E   Murkī

  K   An ornament around
                                                      a tone

  P   Murkī

These ornamental configurations were described by two artists as
murkī. The unspecified configuration had similar characteristics in
terms of speed and voice quality as those specifically described as
murkī. By this stage of accumulation of tones, murkī and that of
tana have become overlapping concepts. The point at which either
khatkā or murki becomes a tāna is hard to define categorically.
Artist B maintained that tāna is present as soon as there are two
tones or "grace" notes preceding a substantive tone.

Summary

While the historical derivation of the term alaṃkāra may be said to relate to patterns of tones, melodic motifs and permutations of groups of tones, it is a term which, in contemporary parlance, is often used synonymously with gamaka when gamaka means 'ornament'. The Saṅgītaratnākara was the first historical treatise to attempt to separate out alaṃkāra and gamaka though they remain inter-related terms.

Emerging from the discussion relating to the fifteen gamaka listed by Śārṅgadeva in the Saṅgītaratnākara is the suggestion that the descriptions given there may relate more to qualities attributable to svaras than to exact definitions of ornaments.

The sthāyas enumerated by Śārṅgadeva represent melodic units of increased size and indicate the inter-relatedness of svara, gamaka and phrase in the conceptualization of rāga. Of importance to the present study is the concept of chāyā and kāku. The idea that raga consists of components of differing sizes and qualities continues to pervade the investigation.

Associated with kāku, but having wider connotations, is uccāra, a term used by vocalists to describe aspects of contemporary performance practice. This feature is seen to contribute at all levels, śruti, svara and phrase, and is conceptually inter-related with the use of gamaka.

Discussion related to contemporary practice revealed considerable inconsistency in the use of terminology for ornaments both by writers on the subject of North Indian classical music and by vocalists during interviews. In addition to written descriptions for khaṭkā and murkī, a variety of demonstrations were given by vocalists for these terms. They were found to be overlapping and inter-related concepts and not always differentiated by vocal timbre in practice as had been the claim of some vocalists. When this factor did apply it can be related to the term kāku thus indicating a link between śāstraic tradition and the contemporary practical tradition of classical vocal music. Of significance is the equivalence of khaṭkā with tāna suggesting that gamaka and alaṃkāra represent an

accumulative process operating throughout a performance.

Research, so far, shows that there is inconsistency of definition for ornaments both verbally described and practically demonstrated. In other words, there is scope for variation even within a single term. The word 'ornament' is seen to be inadequate to describe the many kinds of melodic movement which take place between defined tones. Moreover, ornamentation does not consist of a separate category of events to be applied extraneously to melodic material but is integral to the concept of svara and phrase. The term gamaka is seen to encompass all types of melodic movement, both specific and non-specific, depending on the level of function. It describes both the peripheral, unconsciously perceived tonal elements as well as elements which are more specifically describable such as slides, oscillations and devices of articulation and deflection. Tonal configurations which are 'ornamental', or decorative, as well as those which have functional roles as devices of articulation in relation to substantive tones may be referred to as alaṃkāras. The precise distinction between gamaka and alaṃkāra is often unclear.

1. Dattilam is a short treatise the exact date of which is not known. "I am inclined to place Dattilam later than Bharata's Nāṭyaśāstra but earlier than Mataṅga's Bṛhaddeśi, which might have been written before the end of the eighth century". (Nijenhuis 1970).

2. Jairazbhoy (1961:325) quotes from Mataṅga, Bṛhaddesi (Anantaśayanasanskṛtgranthāvalih, No.94), p.37

3. Interpretations of gamaka given by M.R. Gautam (1989) are derived from the Adyar edition of the Saṅgīta ·ratnākara vol.II, pp 169-196

3. Ustad Amir Khan: Darbārī Kānaḍā : HMV STC 04B 7498

4. ARCE Collection: Nazir Ali Jairazbhoy Tape No. 1 : 101 : 84

CHAPTER IV

TRANSCRIPTION AND ANALYSIS

This chapter consists of three main sections; (i) transcription discussion and methodology, (ii) analysis of a tripartite demonstration of rāga Darbārī Kānaḍā and (iii) a full transcription of the demonstrations. The aim is to show how gamaka contributes to the process of vistāra (expansion of tonal material) by examining the correspondence between simple and complex musical statements.

Transcription

"The detail of the pattern is movement," (T.S. Eliot)[1] Therein lies a problem for the musicologist. The nature of music as an aural phenomenon poses certain challenges for the musicologist who, after investigation of a particular music, must make available to others, in a visual form, ideas which have been generated by a study. It seems reasonable to ask whether it is possible to write about music without using one technique of transcription or another. But some form of visual presentation is necessary for communicating ideas about music and for making detailed comparisons of certain aspects of musical events.

Unlike a visual phenomenon, such as a painting, the aural phenomena of music exist in both time and space. Confronted by a painting, for example, the viewer is able to encompass the whole of it within the visual field. The viewer is also able to make choices as to which parts of the painting he wishes to focus his attention on at any one time. Moreover, reliance on memory is not a prerequisite of this activity as any one aspect of the painting may be focussed on for any length of time and there is the possibility of returning repeatedly to view again the same aspect simply because the design is static. Musical events, however, occur sequentially and in different time spaces. They therefore depend upon tonal memory for detailed comparison. A transcription technique, therefore, has to represent a moving process. It may be as unrealistic in terms of representing the experience of the listener as the making of 'stills' from a

moving film but its value is "that it facilitates immediate comparisons" (List 1963:194).

It becomes necessary, then, to ask what is the most suitable method of transcription available for this purpose. While it is true that Indian music belongs to an oral tradition where the aural faculty rather than the visual faculty predominates during the learning process, a system of notation exists nevertheless. Indian notation exists in a basic form of seven sargama (sol-fa) syllables. The syllables represent a fixed order sequence of theoretical tone locations. However, the system is symbolic to the extent that each svara named according to the sargama system includes, in the musical context in which it occurs, an element of fixed location in the sense that it implies a zone within which it functions, but also includes various ornamental components and intonational qualities implied by the context. Thus these additional aspects of the tone have to be learned in each individual context and are not represented by the notational system. It exists as a background structural framework which the artist may use for the purposes of improvisation. An analogy used by some artists, for example Sruti Sadolikar Katkar, Mani Prasad and Hemang Mehta, interviewed 1991-1992 was that the sargama notation was simply the skeleton which then had to be clothed with flesh and blood in order for it to become a viable and living entity. (The idea that rāga, when evoked by an artist, becomes a living entity is intrinsic to its concept.)[2] The sargama system is simply a useful reminder of the general outline of the music which has been transmitted with the aid of a teacher and then learned by rote. A new piece of music cannot be learned from this notation, one of the problems being that the gamakas are not represented. The Indian system of notation is a non-graphic system and it is obvious that more information could be conveyed by some sort of graphic representation

The degree to which transcription can be accurate is another area for discussion. Notating gamakas, when the term is interpreted as meaning any kind of movement between substantive tones, is a central problem in the notation of Indian music. Given the twelve tones of the chromatic scale, and given their theoretical tone location which

can be represented on the five line stave, it is then necessary to
find a way to represent the different types of tonal movement,
distinguishing the relative importance of the sounds which arise in a
performance. The problem of representing Indian music in notation is
outlined by Chinnaswamy Mudaliar (1893) in his Introduction to
Oriental Music in Staff Notation:

> These difficulties are far more insurmountable in the case
> of Oriental music than in any other, because every
> melakarta and rāga, to which the melodies belong,
> possesses a distinctive physiognomy of its own which
> defies depiction, and almost every note in these
> characteristic styles is accompanied by a peculiar
> flourish of graces and embellishments and subtle sound
> combinations of diverse kinds. ... When the notes
> themselves are sol-faed, the names pronounced do not
> always represent the real sounds produced, a cluster of
> notes being often given under one name or quite a false
> name uttered against a given sound.

The question then arises as to how much detail to try to
transcribe, a question which in turn relates to how much detail it is
possible to transcribe particularly in the context of vocal music
where the elasticity of the voice contributes a welter of subtle
detail and nuance in addition to the various more specific gamakas
which are inherently present. Vocal mannerism, for example, is an
undeniable feature of khayāl and while this is an aspect of vocal
rendering which has been covered largely by the term kāku in its
different forms, it remains utterly elusive in terms of
transcription. It can be seen that any notation system, which is
simple enough to read easily, will be unable to convey accurately all
the musical information. However, for Westerners who are unfamiliar
with the more easily identifiable systematic and stylistic
characteristics of the music, it is necessary to convey as much
detail as will instruct his listening. It is beyond the limits of a
visual representation to convey the total sound of an aural
occurrence but information about the nature of melodic movement can
be indicated.

However, there is the problem of representing continuous, non-
discrete, sound-shapes by means of notation. In other words, it is a
problem of indicating what takes place between tones and it is

interesting in this context to note that the intitial idea of saptaka
(octave) meant the seven intervals between tones (te Nijenhuis
1992:15). Tones on a stave tend to represent tones with a fixed
frequency such as one finds on a Western keyboard instrument. Many
sound-features, gamakas in general, are inherently undefinable.
Though easily demonstrated vocally by an artist they are incapable of
being described with complete precision in terms of discrete
intervals or steps. The essence of the Indian concept of gamaka and
ornamentation has much more to do with the manner in which the space
between tones is traversed than with the delineation of tonal
boundaries. Thus to convey the idea that each and every tone rendered
by an Indian musician in a performance of khayāl is a fixed and
discrete entity, is the very idea to be avoided. Neither is a
notation which makes use of tones on a stave, which are in themselves
a set of symbols, with the addition of another set of symbols
representing particular ornaments, such as khaṭkā, murkī or āndolita,
adequate to convey what is actually taking place. As has already
been pointed, the term khaṭkā, for example, can be rendered in a
variety of different ways nor is āndolita identically reproduced. A
symbol implies a fixed idea of what it is supposed to represent. It
implies a degree of consistency which is contrary to what happens in
practice. As has also been pointed out there may be variations in
the way in which an artist performs, for example, a tone which is
āndolita in different rāgas and in different performances and even on
different occasions within the same performance.

It would seem appropriate to allude to the 'emic/etic' dichotomy
with reference to transcription; the 'emic' approach where each
ornament is represented by a single symbol is to be avoided when each
incidence of āndolita, for example, is unique. The 'etic' approach,
where tonal dis tinction is based on the investigator's auditory
perception may not be an ideal alternative but, nevertheless, would
be more representative of what is taking place in performance than
the 'emic' approach as described.

This discussion does, however, reflect a linguistic bias and while
this may, under some circumstances, be a useful method of
distinction, it should be pointed out that this study indicates a

morphological approach to the use of gamaka and ornamentation in performance of khayāl. The approach is consistent with Indian thought in general where, amongst a number of cultural preferences, there is an emphasis on the organic processes by which all things work. In this context 'organic' has meaning at many levels and is not restricted to the level of biological processes.

When the limitations of the notion of symbols to represent ornaments are avoided, there still remains the limitation of a five line stave for describing, for example, the oscillatory movement of a particular tone which has indeterminate edges or the subtleties of a well executed mīṇḍa. In other words, any system of notation by ear will pose limitations.

At this point the discussion logically has to turn to the possibilities of mechanical techniques of transcription. In 1963 William Rhodes wrote, "We anxiously await the day when electronic instruments for the graphing and analysis of music will become available to us". However, in the same year List wrote:

> Electronic devices are not always accurate. The ear can make distinctions which cannot be made by the spectograph. The stylus of the melograph does not always react with the speed necessary to exactly mirror the signal received. Electronic devices are in certain directions more limited than the ear. (1963:7:194)

Fourteen years later Jairazbhoy described the current situation,

> Great hope was (and often still is) placed on automatic transcription devices which it was thought, would perhaps replace the subjective (and therefore fallible) ear of the aural transcriber. After the exciting initial efforts by Dahlback (1958) and the Seeger Melograph, culminating in Model C at the end of the last decade, progress in these directions seems to have come to a halt - not because the final goal had been reached, but because of the enormous complexity of music. (1977:21:264).

As Jairazbhoy (1977) explained, the Melograph could only cope with a single melodic line and as List had already described in 1963, "the melograph cannot produce a useful transcription where there is much extraneous noise in the recording". Reid (1977), with reference to the previous work of Hood 1971 and Crossley-Holland ed. 1974, observed:

> The desirability of scientifically accurate mechanical
> transcription would seem to be beyond question, and yet
> the melograph has been criticized for providing "too much
> unnecessary detail". (1977:21:418)

The amount of visual information which the melograph can produce
includes sounds much finer than the ear can distinguish. "It can
produce a graph of pitch and duration in very great detail indeed"
(List 1963) but the question arises as to what extent this degree of
detail is musically useful. There is a considerable gap between what
a piece of electronic equipment 'hears' and what an experienced
listener of a particular musical style 'hears'.

> The briefest glimpse of a three-dimensional melogram or
> any other equally sophisticated visual display of a
> musical segment reveals a microuniverse that is all but
> inaccessible to conscious intention, physical control, or
> aural perception – a universe of minute contours, peaks,
> and periodicities so complex that their correlation with
> the gross musical events (the individual notes) is in no
> way obvious. (Rowell 1992:320)

In this sense automatic transcription cannot replace aural
transcription but may, when required, reveal what is apparently not
heard in the process of listening, or perhaps changed during this
process. However, in this form automatic transcription is not
relevant to the scope of this study.

The present-day use of Fairlight voice-trackers continues the
quest for a satisfactory mechanical means of transcribing music. It
represents visually and graphically the transient nature of music but
it is limited in two main respects as far as representing the vocal
music of khayāl is concerned; (i) it only represents in any useful
way a single line of music and (ii) it does not give a printed
version of what it represents visually.

It is the experience of the author that many khayāl singers are
reluctant to give vocal demonstrations without the accompaniment of a
tānpūrā drone and where a tānpūrā is not used a śruti box is
substituted. The first limitation posed by the voice-tracker was
overcome, therefore, by asking the vocalist to sing with a tānpūrā
accompaniment played to him or her through headphones using a
previously recorded cassette. The second limitation has not yet been

resolved; the voice-tracker does not achieve the desired aim of transcription which is, as quoted previously (List 1963:194), that it should facilitate immediate comparisons.

Consequently, aural transcription of Indian music continues and it does not seem that this approach is being abandoned. The extent to which melodic movement as well as discrete tone locations are conveyed in transcription varies as each transcriber searches for a style which will communicate the music under investigation. Moreover, despite the search for mechanical techniques of transcription the consensus seems to indicate that transcriptions made by ear in notated form are sufficiently accurate to provide a valid basis for analysis and comparative studies. List (1974) in his article on The Reliability of Transcription concluded, "The inescapable conclusion is that the capability of the unaided human ear should not be underestimated."

Transcription Methodology

Aural transcription was chosen for the present study because there seems to be a limit as to how much exact detail is relevant when the same khayāl is never performed exactly the same way twice, even by a single vocalist. It seemed that a transcription based on the limits of human audibility would be more representative of the characteristics of a style such as khayāl than a single detailed interpretation of one artist. Moreover, the amount of detail generated by an electronic device would obscure the purpose of the three-level demonstration given by Ritwik Sanyal and discussed in detail subsequently in this chapter; namely, to explore the use of gamaka and ornamentation in relation to vistāra. Obviously more visual information is required than is inherent in the Western system of notation alone but a compromise, for the purposes of this study, has been reached. A system, which is already familiar in outline to Western musicologists, has been adapted to convey information which is pertinent to the study of gamaka and ornamentation in khayāl. Assisting in the interpretation of a complex musical item which needs to be heard many times, is a piece of mechanical equipment, a tape recorder. Additional assistance in the process of aural

transcription is given when a musical item is re-recorded at half-speed. While both pitch and duration become distorted, nevertheless, information regarding melodic detail, such as that involved in ornamental configurations, can be confirmed.

The question as to how to transcribe is one which has been addressed frequently by Westerners who wish to represent a non-notated music, such as Indian classical music, in a visual form in order to communicate ideas about the music being investigated. In comparison with their Indian counterparts, there is a tendency among Western musicians to see notes on the five line stave as discrete, non-contextual entities. But svaras have theoretical locations only, precise location relating to the context in which it occurs. The process of learning Western classical music stresses the importance of the visual element of music notation whereas the study of Indian music relies extensively on memory and imitation and represents, therefore, a devaluation of visual skills. Moreover, Indian music demands of the listener and musician alike, an ear attuned as much to the music between the tones as to the tones themselves. The advantage for the musicologist, trained in the Western classical musical tradition, is that the use of the five line stave as a basic grid for representing music, is a visually familiar feature; any other 'grid' system immediately introduces another factor, besides the music itself, which has to be accommodated. There is a case, therefore, for making use of the five line 'grid' for transcription of Indian music.

The stave system, however, also includes the concept of key-signature. Indian music, like some twentieth century Western music, does not consistently subscribe to the fixed sets of keys. To represent the sharps and flats required by any particular rāga in the form of an unfamiliar key-signature will not necessarily facilitate easy comprehension of tonal relationships. This system also has connotations of fixed, unvariable tone locations such as one finds on a piano keyboard, an idea which is not consistent with the concepts inherent within Indian music as has been explained already. It might be argued that the use of a 'key signature' could suggest the presence of a tonal system, analgous to the Western key system, which

would form a constant frame of reference. Such an argument seems to lose sight of the fact that the essential difference between Indian classical music and Western music is that the 'frame of reference' is fundamentally different. Indian classical music relates to the tonic, reinforced by the ubiquitous drone constantly constituting acontinuous reminder of its presence. Therefore, an alternative to key-signature is to indicate the sharps and/or flats as they occur, above the tones to which they apply. Admittedly this is not an ideal solution as a tone may encompass, during its rendering in context, differing degrees of sharpness or flatness but this method may avoid, to some extent, the immediate application of Western stereotyped concepts. "The notes indicated on the staff often represent points in continuums rather than stable pitches" (List 1963: 195).

The particular use of clef to denote vocal or instrumental register is another feature of Western notation. This is a graphic device which can be applied together with the five line 'grid'. Indian music does not modulate in the way that Western music does; an Indian vocalist decides on the tonic of the rendering according to his or her vocal range and the tonic, once established, stays the same throughout the performance. The convention among transcribers has been to use 'middle C' of the treble clef as a representative location for the tonic of female vocalists and to use C below 'middle C' with the bass clef as a representative location for the tonic of male vocalists. If the 'grid' system is used, it would seem reasonable to continue this convention which has become familiar to Westerners to some extent.

Another contributory factor to the discussion as to how to notate is the idea that tones of a melodic passage may be of differing significance, some being more prominent than others. While Slawek (1987) prefers "to term those tones which are aurally less prominent as auxiliary tones, rather than ornamental tones" this distinction implies that some tones in an ornamental configuration are less important than others. While they may be less prominent they are no less important, the difference between the substantive tone and other tones in the configuration being one of emphasis rather than importance as the demonstrations of khaṭkā, murkī and ornamental

configurations of tones in Chapter III indicates. In the same chapter it was pointed out, in connection with descriptions of murkī, that when configurational tones related to a substantive tone increased they could be described as an alaṃkāra in the sense of melodic patterns. The fact that a melodic pattern becomes an ornamental configuration of tones related to a substantive tone, rendered relatively fast in relation to the general tempo of the music, suggests a compression of tonal material which could equally well be used in expanded form. In the context of ornamental configurations, the terms khaṭkā and murkī are themselves differentiated by some artists in terms of the relative speed at which they are performed. None of these tones, therefore, is secondary or subsidiary to a substantive tone; they simply represent compression or expansion of the tonal material which is available to the artist. This fact becomes apparent in the analysis of ālāpa in rāga Darbārī Kānaḍā which is to follow.

Therefore, in terms of transcription, three sizes of noteheads without tails have been used. The distinction between small noteheads, which for some transcribers represent 'auxiliary' notes, and the use of different sizes of noteheads simply to denote degrees of prominence which do not imply secondary value, is a subtle but important point.

Noteheads without tails have been used because the main distinction between them is one of emphasis rather than of durational value. The decision to use only three sizes of noteheads represents a compromise between showing as much detail as possible and avoiding a situation where many noteheads imply too many identifiable pitches. Open notes represent emphasis related to duration; a notehead becomes 'open' when it represents a duration of two seconds or more. Melodic movement is indicated by the movement of the line between identifiable tones.

It is not possible to notate this kind of free-tempo music using the precise durations of conventional staff notation. However, some indication of duration is necessary. Therefore, durational values are indicated by a grid below the staves where 1 second is represented by 1 centimetre. The measurements were made using a stop-watch.

Durations of individual tones or small groups of tones, whichever was considered more appropriate, were made and their aggregate duration checked against a durational value for the larger unit which they comprised. An acceptable degree of accuracy was found to be present.

There were occasions when there could have been alternative ways of transcribing some of the gamakas; a decision had to be made as to whether the sounds heard represented discrete identifiable tones or whether the edges of the individual tones were so blurred that only a continuum of vocal movement could be perceived. Playing selected episodes at half speed did not clarify the question. What is heard on such occasions is elusive and the decision as to how to represent what is apparently aurally perceived can never be a final answer. Gamaka belong to the realm of "peripheral, infra-conscious processes in Indian music" (Deva 1981:84). While some gamakas form essential identifying components of ragas and are consciously sung, others are less well defined and are sung as "adventitious tones that carry the infra-conscious emotions" (Deva 1981.85). Those gamakas which exist on the periphery of consciousness cannot be captured in notation.

Analysis - Introduction and Methodology

The reason for initiating the following study of _rāga Darbārī Kānadā_ was to discover how techniques of _gamaka_ and ornamentation accumulate to expand simple musical statements by contributing to _svara vistāra_ (expansion of tone) and thereby contribute to melodic density. The study continues to address the questions (i) what is ornamentation in _khayāl_ and (ii) how does ornamentation transform a simple melodic idea into an aesthetic experience? It has already been suggested that there are different levels at which _gamaka_ and ornamentation operate. The following study and analysis traces the way in which these levels are part of an accumulative process which results in expansion and exposition of _rāga_ in _khayāl_.

Methodology

In order to obtain the material which would illustrate this process Dr. Ritwik Sanyal, a professional vocalist and also a university lecturer in music (Banaras Hindu University) with degrees in philosophy and musicology, was asked whether he could demonstrate, in successive stages, how ornamentation accumulates from initial concepts, which can be shown in _sargama_ notation, to a final performance.

Outline material was written down in _sargama_ notation by the vocalist prior to his three subsequent renditions of _ālāpa_ in _rāga Darbārī Kānadā_. This he did in order to maintain continuity ofstructure throughout the demonstrations. Without this limitation, his potential for creative innovation would not have permitted him to remain constrained in this way. His handwritten outline is given in Fig. 1. Fig. 2 shows the same material but related to the three-level transcription. Throughout the renditions, a pre-recorded cassette of a _tānpūrā_ drone, made by the artist, was played to him using headphones. This was done to aid clarity of audition of the vocal line for subsequent transcription. Dr. Sanyal's co-operation in working within these limitations has enabled a comparative study showing how the cumulative processes of _gamaka_ and _alaṃkāra_ are

essential to the expansion of <u>svara</u> and phrase and consequently to
the presentation of <u>rāga</u>.

Fig 1:
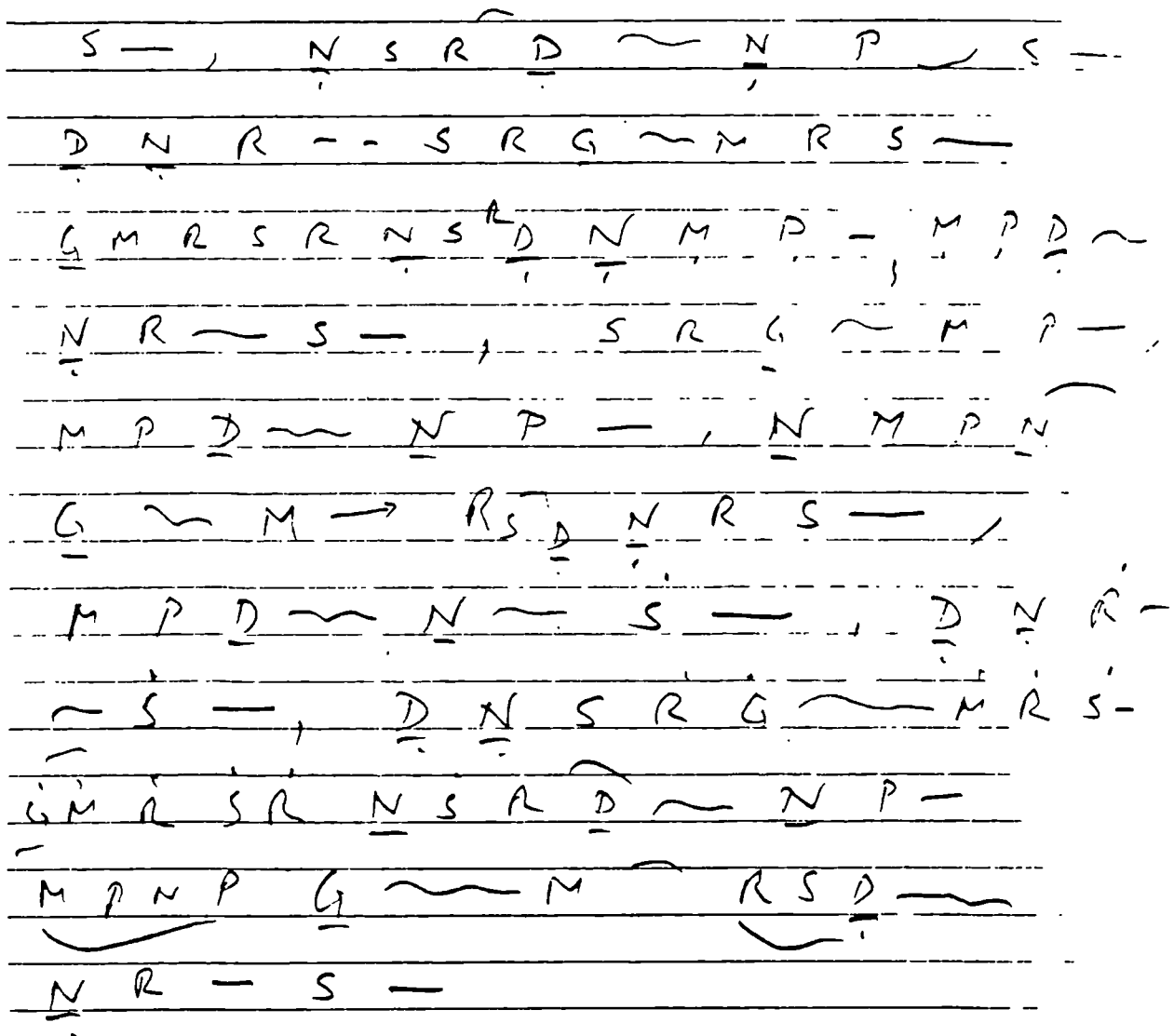
Fig.2 <u>Sargama notation given by Ritwik Sanyal for rāga Darbārī Kānadā</u>

1.　S —

2.　<u>N</u> S R <u>D</u>~ <u>N</u> P_S —

3.　<u>D</u> <u>N</u> R- S R <u>G</u> ~ M R S —

4.　<u>G</u> M R S R <u>N</u> S ʳ<u>D</u> <u>N</u> M P

5.　M P <u>D</u> — <u>N</u> R —　S —

6.　S R <u>G</u> ~ M P —

7.　M P <u>D</u> — <u>N</u> P —

8.　<u>N</u> M P <u>N G</u> — M ⌐R s <u>D</u> N R S

9.　M P <u>D</u>~ <u>N</u> ~ ṡ —

10.　<u>D</u> <u>N</u> Ṙ - ṡ —

11.　<u>D</u> <u>N</u> Ṡ Ṙ <u>G</u> — Ṁ Ṙ ṡ —

12.　<u>G</u> Ṁ Ṙ S Ṙ <u>N</u> Ṡ Ṙ<u>D</u> — <u>N</u>⌐P

13.　M P <u>N</u> P <u>G</u> ~ M⌐R S <u>D</u> — <u>N</u> R- S —

Section 1
<u>Mandra saptaka</u>
predominates

Section 2
<u>Madhya saptaka</u>
predominates

Section 3
<u>Tāra saptaka</u>
predominates

Section 4
Return to tonic

Structure of <u>rāga</u>: <u>Kānadā aṅga</u> - <u>Ga āndolita</u>, <u>Ni</u>, Pa svara <u>saṅgati</u>

and <u>vakra Ga in avarohi</u>. <u>Vādī</u> = Re, <u>Saṃvādī</u> = Pa.

Examination of the melodic material given, from the initial
<u>sargama</u> outline, its translation into sound in demonstration 1, its
development in Demonstration 2 and final manifestation in
demonstration 3, shows different stages of progression from relative
simplicity to complexity. Each stage contains and expands upon the
previous one. The <u>sargama</u> outline already contains, conceptually,
the tripartite group described in Chapter II, that of <u>śruti</u>, <u>svara</u>
and phrase. Demonstration 1 presents the conceptual level as an
acoustical reality when the basic outline material is rendered using
<u>sargama</u> vocables. This demonstration is a manifestation of <u>śruti</u>,
<u>svara</u> and phrase together with additional <u>gamaka</u> in the form of tonal
movement as some of the conceptual <u>svaras</u> of the structural phrases
become linked to convey the early stages of continuity of melodic

movement. Demonstration 1, unlike the other two demonstrations, is rendered with sargama syllables which gives a degree of articulation not present in subsequent demonstrations where only akāra is used.

Demonstration 1 is the first part of a three-level demonstration; each level contains its own degrees of complexity expressed through the use of gamaka and ornamentation. Thus a many-layered series of events, to which gamaka and ornamentation are related, emerges.

> If the architectonic structure of tonal levels is viewed
> from the smallest deviation to the larger ones, it might
> well be argued that the whole structure can be understood
> as a hierarchy of embellishment. (Meyer 1956:215)

In order to illustrate this idea, a model (Fig.3), as a schematic device, was evolved which maps out the interaction of components and levels. This model draws together some of the ideas expressed in Chapters II and III and relates them to the three-level demonstration given by Ritwik Sanyal.

The model (Fig. 3) consists of a triangle and four concentric circles linked from the centre of the first circle to the outer edge of the fourth circle by a spiral which touches all points. Within the innermost circle there is a three level structure represented by a triangle which deals with the relationship of śruti, svara and phrase. In total the components comprise śruti, kaṇa, svara, composite svara , motif, phrase and rāga showing a progression from the smallest audible unit through successive stages. These stages represent a progressive process of expansion.

The circle of sargama syllables indicates the seven intervals of the saptaka (octave); the positions of the sargama tones around the circle coincide with seven progressive steps from śruti (whose origin is at the centre, nāda), to raga (melody type) which in turn is gradually revealed through performance. The sargama circle is, therefore, a representational circle of scalar material which may be used during improvisation in performance. It is analagous to the "circle of svaras" (svaramaṇḍala), a concept appearing in the Nāṭyaśāstra with reference to a group of scalar concepts forming a 'circle'. Alaṃkāra, or melodic patterns, consist of this scalar material but at the same time relate to expansion of a single idea,

that of svara when svara is a composite idea consisting of a tone together with accompanying 'ornament'.

These components of performance, represented by the model, enable the development of melodic texture. The original sargama outline provides a basic structure but once the arena of performance is entered, the structure is both expanded and sometimes compressed. The skeletal outline acquires melodic texture through the incorporation, during improvisation, of the components already outlined. This process is represented progressively by Ritwik Sanyal through three demonstrations of the same background tonal material. In this way the relationship of components, with their inherent levels of complexity, to the whole becomes apparent.

It can be seen from the model that different sizes of component, from śruti or microtonal level to the completed performance, are connected in a spiral. The spiral being an intrinsic element of the structure of organic life, its relevance to music as morphological process and to the phenomenon of expanding form (Zimmer 1972:130) becomes apparent:

> The notion that there is nothing static, nothing abiding,
> but only the flow of a relentless process, with everything
> originating, growing, decaying, vanishing - this wholly
> dynamic view of life, of the individual and of the
> universe, is one of the fundamental conceptions of later
> Hinduism.

Gamaka in the form of ornamentation and other devices of melodic movment are an essential part of this phenomenon.

Fig.3

Model for Analysis of Rāga Kānaḍā
Demonstrated by Ritwik Sanyal in May 1992
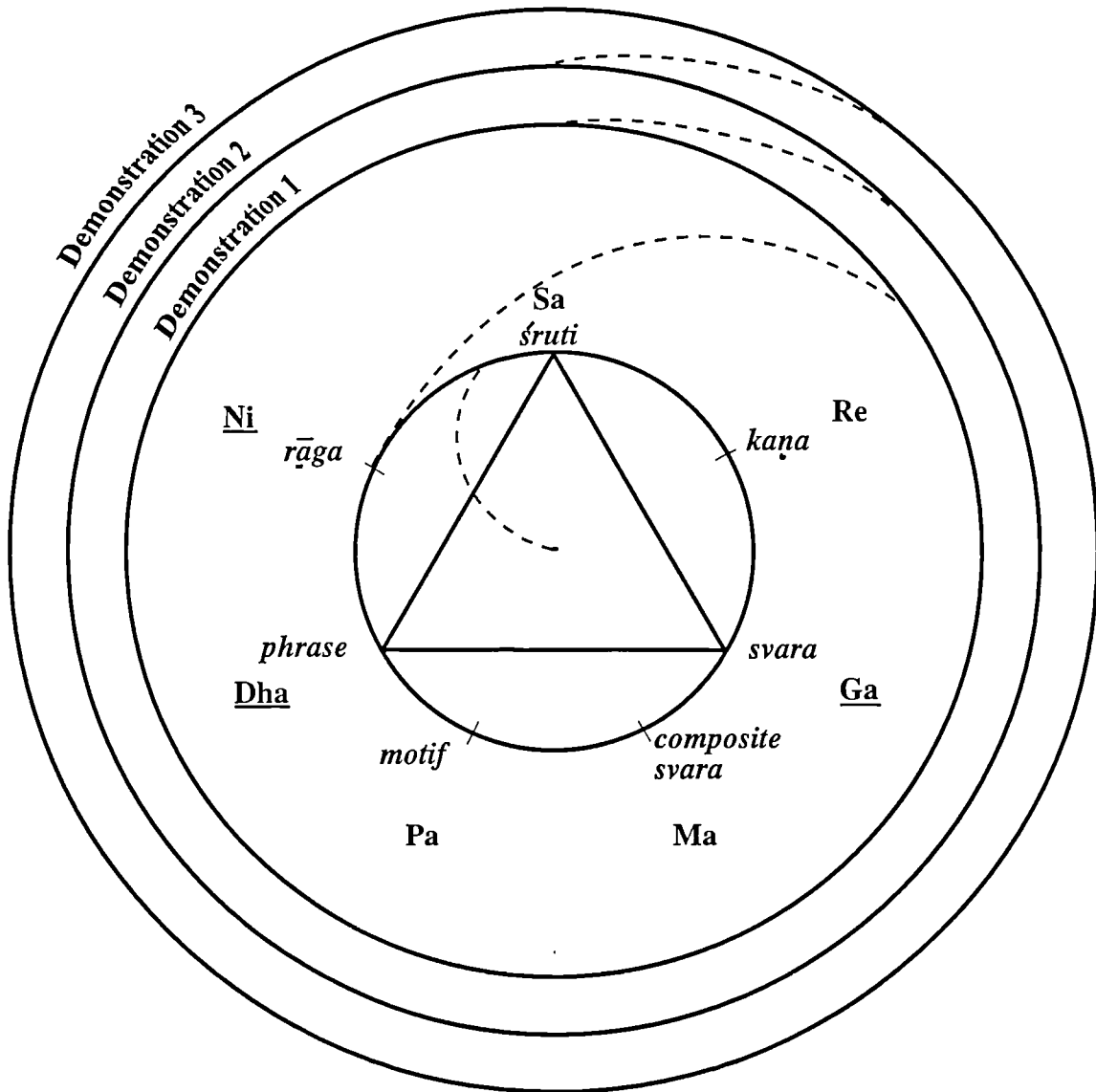
Analysis of three-level demonstration - rāga Darbārī Kānaḍā

Svara vistāra: kaṇa svara

Interpretation of kaṇa svaras, both in verbal description and in performance, can vary from something as subtle as the shading of a main tone by brief reference in articulation to a tonal zone immediately above or below the main tone, depending on the direction of the melodic line, to the utterance of a kaṇa svara which is clearly identifiable as a discrete tone. The former is illustrated where a tone is articulated from an adjacent tonal zone. For example, Ni at 2:1(b) and Ma at 3:1(c). The latter example of the application of a kaṇa svara can be identified as it occurs at 7:1(b) $\frac{d}{N}$- where the sargama vocalisation clearly articulates Ni from Dha below. As the tone Ni is all that is given in the original sargama outline, this might suggest that there are occasions when a tone, in this case Ni, may become a composite idea in rendition evolved from two distinct entities Ni and Dha and, at the same time, the use of Dha as an articulatory device serves to link Ni with the preceding tone, an oscillated Dha. In this way, at this basic stage of interpretation of conceptual outline tone material, the idea of establishing continuity of sound is introduced. When the need for articulation is not required by the use of sargama vocalisations, as in Demonstrations 7:2 and 7:3, there is no discontinuity of sound between the oscillated Dha and the subsequent Ni. A similar use of a single kana occurs at 9:1(c) where Sa, in the original outline tonal material, is re-articulated using Ni below. Again the use of sargama vocalisation requires a different interpretation of the original tonal material compared to the treatment given in akāra in Demonstrations 9:2 and 9:3 where a kaṇa of Ni is incorporated into the continuity of sound in the form of an ornamental configuration.

Despite the emphasis on continuity of sound in Indian classical music there must, necessarily for the vocalist, be pauses.

> ... visŕānti[1] (coming to rest) is not only desirable, but necessary. The nāda we produce just cannot be continuous. Pauses or moments of silence are inevitable. Visŕānti is the requirement that such pauses should occur at the right place. No aspect of music is to appear rudely cut short. It has of course to end; but the pause must either appear

as the gentle stilling of a flow, or as the climax of a
passage. (Saxena 1981:162)

A device for achieving this effect, corresponding to that of
articulation of a tone, is that of deflection. This might be
described as a barely audible deflection of the main tone to an
adjacent tonal zone below or the tone below may be quite clearly
articulated as at 1:1 where a sustained Sa is discontinued by
touching the tonal zone of Ni below. Other instances of a sustained
tone using a single kaṇa svara deflection at the end occur elsewhere
in the demonstrations; for example at 3:1(a) and (d), 3:2(a) and
(c), 1:3 and 3:3(b) and (c) where a sustained tone deflects to the
tonal zone below resolving onto a tone which can be clearly
identified.
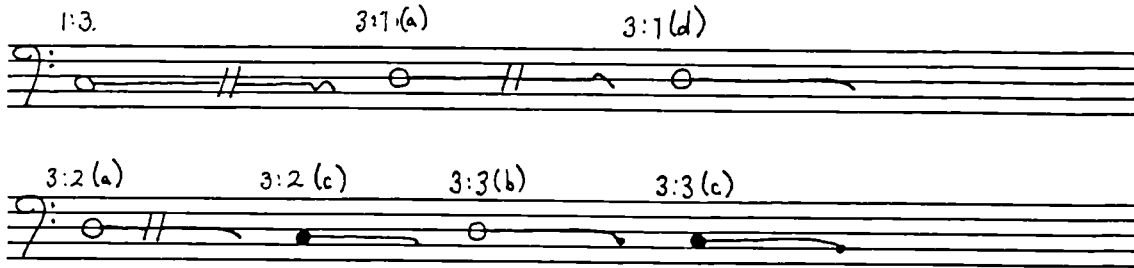
Re when it occurs in the tāra saptaka at 10:1 also deflects to a
clearly identifiable tone, Sa, below. Pa, when it occurs at 4:1(c)
and 4:3(e) and Pa when it occurs at 6:1 and 6:2 are given similar
treatment to that of Sa and Re.
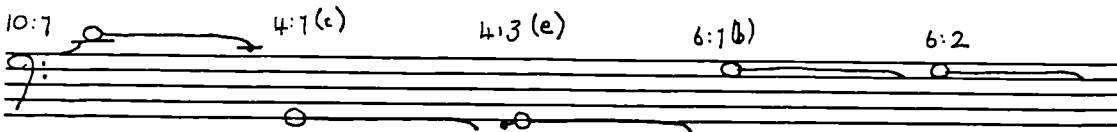
This device of deflection at the end of a sustained tone takes
only a downward direction. It occurs, in these demonstrations, with
reference to three tones irrespective of saptaka, Sa, Re and Pa,
being the tonic, vādī and saṃvādī respectively. Deflection is not an
automatic device in that it does not occur on every rendering of
these tones.

In addition to devices of deflection at the end of tones a similar
device also occurs within the continuity of sound of a tone. It may

involve a downward movement as at 1:3(c) during a sustained Sa, or
an upward movement as at 11:1 or 11:2 during a sustained Re. This is
not considered generally by artists to entail the use of a kaṇa svara
(Ginde: oral communication 1991), such a description being too
specific for what actually takes place. Therefore it may be
considered to fall into the category of nuance, a delicate shade of a
tone contributing a minute degree of tonal difference as, during
rendering, the edges of tonal zones become blurred and the kaṇa which
has been introduced conceptually during a sustained tone is heard as
contributing to the tonal shading and re-emphasized articulation of
the main tone. This feature may be described at the technical level
in terms of voice modulation. Nuance becomes the smallest
discernable level of aural perception and can be detected, for
example, at 2:3(d) where an ornamental configuration of tones is
preceded by a 'touch' of the preceding Ga as the configuration itself
precedes a main tone. Thus there are three discernable levels at
work; a barely perceptible nuance, a rapidly executed configuration
of tones relatively less prominent than a main tone and the main tone
itself.

Articulation at the commencement of a main tone and deflection
during the continuity of a sustained tone or at the end of a main
tone, for which there is no particular terminology, is not always
specifically identifiable. Such features may be perceived aurally as
nuance and referred to in terms śruti or, when more aurally
prominent, may be perceived as a distinct kampita.


Two-tone articulatory configurations

A main tone may be approached using additional configurational
tones. Such an instance occurs at 2:2(c) where the oscillated Dha
is preceded by two tones, sa and ṇi, neither of which were presented
as part of the melodic material in the original sargama outline. At
3:3(k) the oscillated Ga is preceded by two configurational tones in
ascent, sa and re. These two tones were presented in the original
melodic outline as main tones but are now presented in a less
prominent version where an increase in their speed of rendition gives
them the appearance of configurational tones.
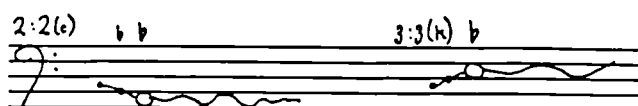
Two repeated configurational tones, are used at 2:2(b) as $\underline{\underline{nn}}$S, at 6:3(h) as ^{mm}P and at 9:3(e) as $\underline{\underline{nn}}$S. These all represent an articulation of the main note from below.


Two configurational tones may also be used to articulate a note in an oscillatory manner as at 10:3(k) ^{rs}R and 9:3(f) $\underline{nd}\underline{N}$. Thus three permutations of the use of two configurational tones preceding a main tone are presented in this material.
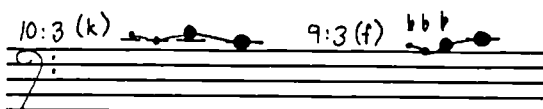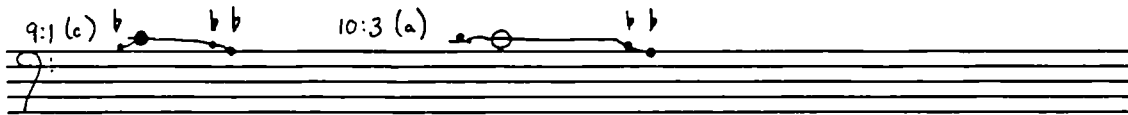

Two-tone deflections

As with the use of a single configurational tone, or kaṇa, the use of two configurational tones may also occur at the end of tones which have been sustained thus resulting in an elaboration of the idea of deflection. An example of this can be seen at 1:2 where the sustained tonic is rendered $\underline{n}$S-----$\underline{ns}$. A similar device is used with the endings of Sa at 2:2(b) and 2:2(e). At 3:3(1) Re is given similar treatment as is Pa at 6:3(c) and Sa at 11:2(c). As in the case of the single kaṇa svara preceding a tone it is the tonic, vādī and saṃvādī which may receive this treatment in these demonstrations. Such a deflection, because of its oscillatory appearance, could also be described as a single vibrato or kampita.
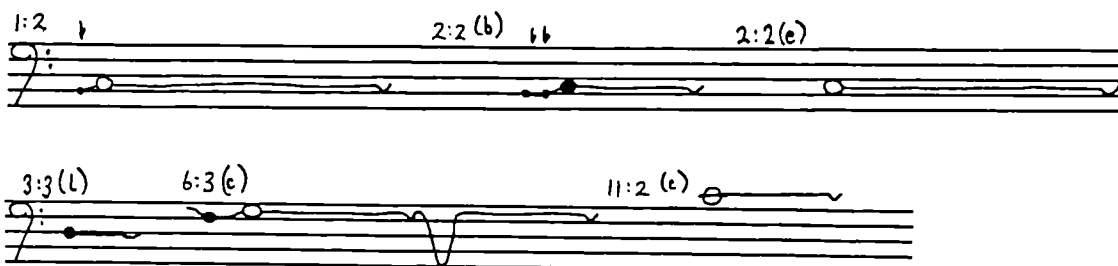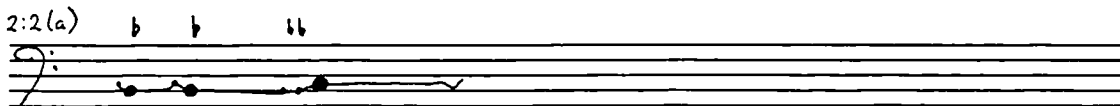
Two tone deflections at the end of a sustained tone may also take a descending form as at 9:1(c) where Sa is deflected through ni and dha and similarly at 10:3(a).

Two-tone articulation and deflection combined

The inter-relatedness of main tones with kaṇas and small configurational tones by means of differing degrees of prominence and emphasis is demonstrated at 2:2(a).


Ni and Sa are represented in the original sargama outline material as main tones. A tonal elaboration takes place using only Ni and Sa. The example demonstrates the use of Sa as a kaṇa of Ni, an idea which is repeated. At this point Sa becomes diminutive in order to articulate and emphasise Ni. Ni, however, is destined by virtue of the original concept (Line 2) and because of the context in which it occurs which involves the preceding tone in Line 1, to resolve onto Sa. This is accomplished by means of a repeated ni as a configurational and articulatory device within the unbroken continuity of sound. The relationship between Ni and Sa becomes reversed as Ni becomes the diminutive tone and Sa the prominent tone. The sequence is brought to a close using a technique of deflection involving two briefly rendered tones, ni and sa. Small though this musical entity is nevertheless it illustrates the principle of svara vistāra and in the process of so doing communicates a sense of balance and order.

Additionally, by improvising in this way, the inter-relatedness of Ni and Sa is conveyed in such a way that they become conceptually inseparable. In this sense they may be described in terms of 'motif' to be referred again subsequently.
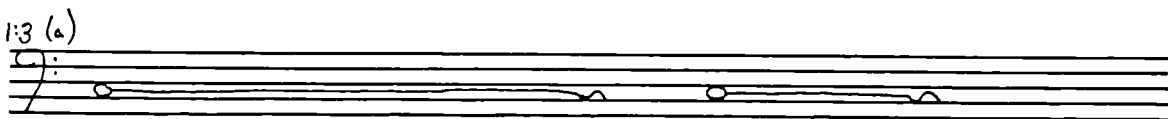
Three-tone articulatory configurations

Working progressively to the next number of configurational tones to precede a main tone as an articulatory device, there is evidence for the use of three such tones. They occur at 6:3(g) as $^{pp^m}p$, 6:3(m) as $\underline{g}^{m}p_M$, similarly at 8:3(d), at 9:3(d) as $\underline{ddn}\overset{.}{s}$, at 9:3(h) as $\underline{dn}\overset{.}{s}_{\underline{N}}$, at 9:3(i) as $^{ppp}\overset{.}{s}$ and at 13:3(b) as $^{mmp}\overset{.}{s}$.
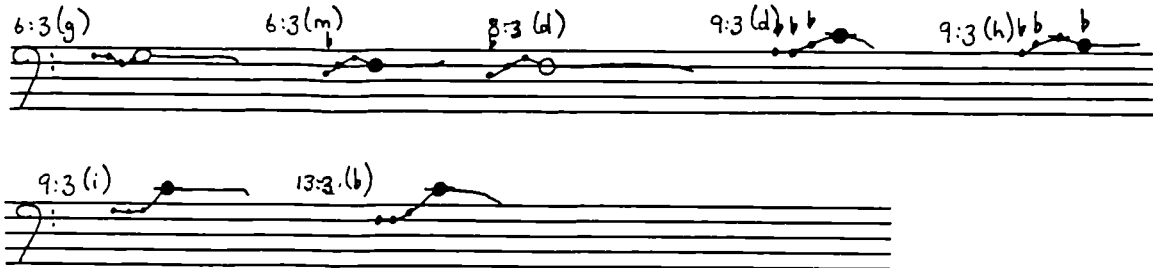
Three-tone deflections

As with the two previous examples, a convenient and complementary classificatory description of what takes place at the end of sustained tones could be described in terms of a three tone configuration. However, the borderline between the aural accuracy of such a description and other less well defined instances of what occurs in practice is narrow. Tones hinted at within the melodic movement and the speed at which they are rendered sometimes does not permit them to acquire sufficient substance to be described specifically as discrete tones though on other occasions the articulation of such tones is clear. Examples occur at 1:3(a) S--$_{\underline{nsn}}$ and similarly at the end of 3:3(p).

As with deflections involving two configurational tones, these devices could also be described as a vibrato or as a variety of kampita. The use of three configurational tones both as devices of articulation and deflection occur most frequently in Demonstration 3 and occasionally in Demonstration 2 as at 9:2(e), and are indicative of progressive vistāra through the expansion of tonal material.

Four-tone articulatory configurations

Four configurational tones also occur preceding a tone as an articulatory device. By this stage such an accumulation of configurational tones frequently constitute a shape which may be referred to as a 'turn'. Such an example is given at 2:3(a) where nsrs articulates an oscillated Dha. Similarly, at 13:2(a) a four tone configuration $^{m}p\underline{n}p\underline{G}$- articulates an oscillated Ga.

In addition to the use of configurational tones as adjuncts to main tones in the form of devices of articulation or emphasis and, in the case of 1, 2 and 3 tonal configurations, as devices of deflection at the ends of sustained tones, they may also be used to add emphasis to a main tone within the continuity of sound. An example occurs at 11:3(d) where the sustained Re in the tāra saptaka (upper octave) is reiterated, R-----; $_{\underline{snd}\underline{n}}$R-S-.

Four-tone deflections

Four configurational tones may also occur at the end of a sustained tone as at 2:3(g), S---$_{\underline{nsn}\underline{d}}$, and at 9:2(b) where the same configuration occurs an octave higher.

Such an accumulation of configurational tones at the end of a sustained tone can no longer be termed deflection but nevertheless they function as a form of resolution of the preceding tonal material. Instances of four tone and two tone deflections of this type relate only to the tonic in these demonstrations, a feature

which may have a particular significance in the context of vistāra. This idea is referred to in more detail in the section entitled Tonic Vistāra.

Five-tone articulatory configurations

It is logical at this point to proceed with an investigation of five tone configurations preceding a main tone. Such occurrences may be described as an extension of the idea of an articulatory device as they lend emphasis to a main tone. This vocalist uses five tone ornamental configurations more frequently than any other ornamental pattern of a similar speed. Such configurations are rendered in particular rhythmic patterns; these patterns constitute his particular 'style'. This feature will be treated in more detail subsequently in this chapter under a section entitled 'Rhythmic Fingerprints'.

Tonal configurations of more than five tones

More elaborate configurations preceding tones, described non-specifically by Ritwik Sanyal as "a type of ornament around a note", occur at 1:3(c) as d̠n̠rsrsn̠s and at 10:3(c) as p̠n̠p̠n̠pmpmpṠ---.
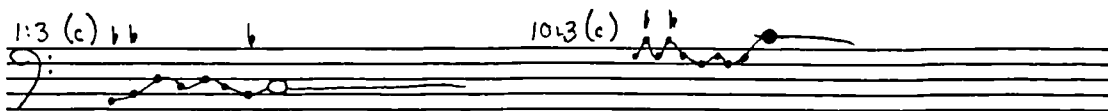
At 13:3(a) the configuration, pnpnpmpmp, functions as an independent entity and as a prelude to ᵐᵐpṠ--. The idea used at 10:3(c) is repeated at 13:3(a) but on this occasion an element of delay or suspense has been introduced in the form of a break in continuity of sound between the ornament and the arrival of the main tone, a high Ṡa, thus demonstrating the idea of variation.

These more complex types of ornament involve an oscillatory movement although this movement is not rhythmically consistent

throughout the duration of the 'ornament'. (See Rhythmic
Fingerprints). They all occur in Demonstration 3, a reflection of
the application of <u>svara vistāra</u> through the use of ornamentation.

To summarise, configurational tones preceding a main tone may be
devices of articulation, stress or emphasis and, as they accumulate
in number, are evidence of progressive expansion of the
original tonal material. Such expansion of tonal material may also
take place within the continuity of a sustained tone. Where a <u>kana</u>
<u>svara</u> or additional configurational tones are found at the ends of
sustained tones, they function as devices of deflection indicating a
temporary cessation of melodic movement. Where several
configurational tones occur at the end of a main tone they serve both
as an extension of the preceding tonal material and also indicate the
termination of a musical idea. Such techniques work both at the
level of expressive communication and at the level of physiological
function. At the latter level, the artist creates a situation
whereby he can take a breath. At the expressive level the artist
communicates the musical material available and in this sense
ornamentation can be said to be 'making intelligible' the musical
ideas of the <u>rāga</u>.

Tonic vistāra

Configurational tones, used either singly (<u>kana</u>) or in
accumulations, when they both precede and succeed a main tone as
prefixes and suffixes, create a situation whereby, somewhere within
the duration of the main note, a point of pivotal balance must occur,
presumably in proportion to the weight of notes (or devices of
articulation and deflection) used at either end. A small example of
this occurs at 2:2b (Ex.1) and a more substantial example is given in
3:2g (Ex.2). Example 3 shows a rendering of the first tone of the
demonstrations, Sa. It occurs five times during demonstrations 1, 2
and 3. In the example, the tonics have been aligned to facilitate
immediate comparison of before and after events. (The pivotal point
of each rendering of the tonic would presumably be different.)

Example 4 shows a similar situation but with reference to the upper tonic. This particular device of expansion of a single tone by means of an increasing proliferation of configurational tones, before and after the main note, occurs only with reference to the tonic in these demonstrations.
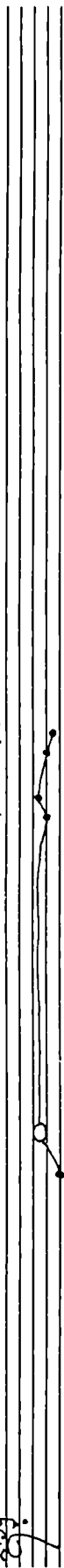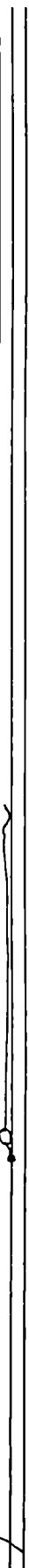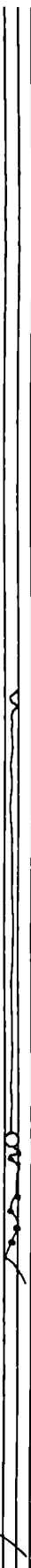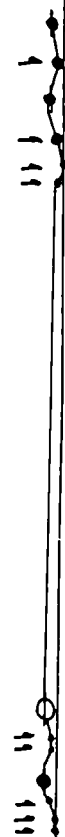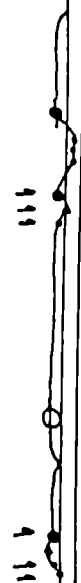
Vistāra - ṛṣabha

In these demonstrations of rāga Darbārī Kānaḍā Re, vādī, is given distinctive treatment in the process of improvisation and tonal elaboration. Re occurs frequently in the outline structural material but the degree of prominence given varies according to the context in which it occurs. Re is most prominent when it is part of two phrases distinctive to this rāga; D N R S and G M R S (Kānaḍā aṅga) and it is in the rendering of these phrases that most instances of tonal elaboration, in the form of additional scalar material, appears. D N R S is part of lines 3, 5, 8, 10 and 13 of the outline material and the instances of G M R S where Re is given particular prominence are part of lines 3, 8, 11 and 13.

Another typical phrase of this rāga is N S R D where Ni, Sa and Re precede an oscillated Dha. The interval from Re to Dha is of particular significance. Jairazbhoy (1971:164) in his discussion of this phrasal element in the context of a performance of rāga Darbārī Kānaḍā by the Dagar brothers and in the context of 'Symmetry, Movement and Intonation' writes:

> Pa and Re are the bases of the conjunct parallel
> tetrachords of Asāvari thāt, a scheme which is very
> important in the rāg Darbārī, and Re is here treated
> virtually as an immovable note in parallel with Pa. The
> very satisfactory conjunct parallel scheme of this rag,
> to some extent, diverts attention from the diminished
> fifth Re-Dha.

In contrast with this statement the relationship of Re to Dha is emphasised to a considerable extent by Ritwik Sanyal. It is first hinted at in the configuration of tones preceding an oscillated Dha at 2:3(a). The relationship is apparent though not emphasized at 4:2(b) and 4:3(b). It is most apparent in the tonal elaborations which occur in association with the phrases D N R S and G M R S.

At line 3 of the original tonal outline material Re is given a significant degree of prominence. At 3:1(a) it is rendered sustained and unadorned and similarly at 3:1(d); Demonstration 2 does not introduce any significant variation in treatment of this tone. However, in Demonstration 3 both instances of previously sustained Re are considerably elaborated; six elaborations of Re are given as

part of the phrase D̲ N̲ R S and one elaboration as part of the phrase
G̲ M R S. Comparisons of the patterns of tones used in these
elaborations show that six out of seven of them span an interval from
Re to Dha. The tones used acquire almost the same degree of
prominence as the original structural material. As such they
represent the addition of tonal material, in the form of alaṃkāras,
not previously present in the original structural outline. However,
as tonal patterns they are similar, though not identical, to those
tonal configurations described by vocalists as khaṭkā or murkī in
Tables 7-12 (Chapter III). The main distinction between the patterns
given in the Tables and those demonstrated at 3:3 is one of speed.

While the elaborations of Re throughout 3:3 may be described as
alaṃkāras (melodic patterns), they may be given a further
description. Vocalist C, Table 11 (Chapter III), describes his
rendering of khaṭkā as having become "a little tān". When the
melodic patterns at 3:3 are extracted from their musical context and
set out as below, they can be seen to fall into tān-like patterns.


Order of occurrence in transcription:
Line:

(3)   R S |R N |S N |S R

(7)   R S |N D |N R

(2)   R S |N D |N R |N S |N S |R

(5)   R S |N D |N S |R S |N S |R

(4)   R S |N D |N S |N S |R

(1)   N D |N S |N D |N R

(6)   D N |S N |S R

Similar examples occur at 4:3(c), 8:2(e), 8:3(e) and 13:3(e) in
the middle register and at 10:3(g) and 10:3(j) in the high register.
If these examples are set out as for those occurring at 3:3, it can
be seen that only one tonal pattern recurs exactly throughout these
renderings of Re; R S N D N R occurs three times thus illustrating
the vocalist's capacity for elaboration by means of svaraprastāra
(note-permutation) (Jairazbhoy 1961 and Widdess 1981) within a
limited tonal range.

D N |S R |N S |D N | D N |S N |S R-

R S |N D |N R-

R S |N D |N R-

S R |S N |D N | R-

S N |S N |D N |S N |S R-

S N |D N |D N |S N |S R-

The characteristic of tāna, however, is that it consists of a rapid succession of tones of equal duration. The tonal patterns above, in rendition, show differing degrees of tonal emphasis within the pattern. This feature is impossible to transcribe as, even temporarily, an exact rhythm is not assigned to these tones by the vocalist. There is only a sense of an internal pulse (laya)[2] which influences the transition from tone to tone throughout the pattern giving one tone slightly more 'weight' than another but without resulting in a specific time value. 4:3(c) illustrates the same feature. Nevertheless, it may be said that elaborations of Re, given by the vocalist in ālāpa, represent a preliminary introduction to tonal material which could be used in the presentation of tāna at a later stage in performance.

10:3(b) illustrates a further feature of elaborative techniques used in association with Re, this time in the form of a small ornament, ṡṡṉṡ. At 10:3(e) this idea is developed:
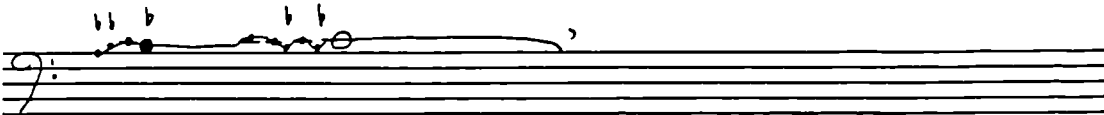
If the tones used are written in sargama notation and no indication of relative emphasis is assigned the pattern is as follows:

D N S N R S N S N S N

This pattern is similar to those already given for elaborations of Re using the same tones and spanning the same interval between Dha and Re. The important difference between this elaboration and those, for example at 3:3, is one that relates to the relative emphasis given to the different tones within the elaboration. Some tones have become ornamental configurations rather than substantial tones. Both Ni and Sa are given emphasis within the elaboration through relatively

increased durations while Re is only briefly touched. This fragment represents both expansion of tonal material in terms of increased duration and compression of tonal material in terms of ornamental configurations. A similar situation occurs at 10:3(h); it is not identical in that an additional tone, G̲a̲, is touched in the ornamental configuration $^r\underline{g}^r{}^sR$. It nevertheless demonstrates the principle of expansion and compression of tonal material through scalar passages and ornamental configurations.

The oscillated komala Ga in rāga Darbārī Kānadā

The oscillating third scale-degree of r̲āg̲a̲ Darbārī Kānadā is recognized as being of particular significance. It is one of the marks of the Kānaḍā aṅga (Ratanjankar 1951:103). Usually referred to as an āndolita on gāndhāra, it is also described as a gamaka and as such must be considered as an 'ornament' which is integral to the rāga. It is presented as such in the initial sar gama outline material given by Ritwik Sanyal.

One of the characteristics of this r̲āg̲a̲ is the particular way in which this tone is rendered, the requirement of the artist being that it should not sound like the G̲a̲ of any other rāga, such as Miyāṅ kī Malhāra. The basic structure of this tone has been described already but in performance other influencing factors appear. Neither transcription nor any verbal description can do justice to the subtleties which an accomplished artist can contribute to the rendering of this tone and which can be perceived aurally. However, observations relating to the variation factors which contribute to these subtleties can be made.

The components of G̲a̲ in performance of this r̲āg̲a̲ are threefold:

approach ————— oscillation ————— resolution

The oscillation itself may be influenced by five factors; intonation, kāku (use of voice/timbre), saptaka, speed and duration, thus making seven variation factors, all of which are interrelated in performance and only artificially separated for the purposes of

analysis. These variation factors are listed together with occurrences in the following tables. The data are separated into tables according to the direction from which komala Ga is approached and the saptaka in which the approach occurs.

Comments on Table 12

In seven instances Ga is approached from Re below. The intonation of this note is raised towards Ma in six instances while in two instances Re is more noticeable within the internal movement of this svara. The above statements relate to a literal interpretation of the rendering of this svara in terms of transcription. However, the movement of this svara is one of internal oscillation where it is possible to be aware that a tonal area has been encompassed within the movement but that it has not been touched literally in terms of transcription. In this sense the statement made by H. Powers (19 p.30) that the oscillation is in fact between scale-degrees 2 and 4 is applicable in these examples.

In the madhya saptaka, when Ga is approached from Re there is no change of vocal timbre.

The table shows that duration relates to the number of oscillations in any one rendering though not necessarily to the quality of the oscillation; at 3:3(k) there is a wider range to the oscillation than at 6:2 although the time taken is approximately the same.

The oscillation on Ga may resolve in a number of different ways. At 3:1 it ends in the tonal area of Ga with no change in speed of movement. Alternative endings are one fast vibrato or two fast vibratos.

KOMALA GĀNDHĀRA IN RĀGA DARBĀRI KĀNAḌA

Table 12

Demo	Approach	Intonation	Change of Timbre	Saptaka	Oscillation	Approx. Duration	Resolution
3:1	R	Raised M	None	Madhya	3 broad, shallow	3 seconds	Tonal area G
3:2	R	Not raised	None	Madhya	3 broad shallow	3 secs.	1 kampita
3:3k	R	Raised M	None	Madhya	2 broad	1.7 secs.	Links to Ma
6:1	R	Raised M	None	Madhya	3 slow, shallow	3.5 secs.	2 kampita
6:2	R	Not raised	None	Madhya	2 short	1.8 secs.	Links to Ma
6:3a	R	Raised M	None	Madhya	2 broad	1.8 secs.	2 kampita
6:3e	R	Raised M	None	Madhya	1 broad shallow	1.1 secs.	1 kampita

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KOMALA GĀNDHĀRA IN RĀGA DARBĀRĪ KĀNAḌĀ

Table 13

Demo	Approach	Intonation	Change of Timbre	Saptaka	Oscillation	Approx. Duration	Resolution
3:3i	Tonal area G	Raised M	None	Madhya	2 shallow	1.5 secs.	1 kampita
3:3m	Tonal area G	Touches R	Lighter voice	Madhya	3 deeper	2.6 secs.	Fast vibrato
3:3n	Tonal area G	Raised M	Lighter voice	Madhya	2 shallow	1.7 secs	Fast vibrato

On three occasions out of five in Demonstration 3, Ga was initiated from within its own tonal zone. In two instances out of three the intonation was raised and in two instances out of three, the artist made use of voice modulation thus introducing variety within five successive renderings of this tone. This table shows that where Ga was of a longer duration and initiated from its own tonal area, although the use of voice was lighter, the span of the oscillation was increased to encompass more of the Re tonal range. On two occasions the speed of the oscillation changed to a fast vibrato at the end.

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KOMALA GĀNDHĀRA IN RĀGA DARBĀRĪ KĀNADA

Table 14

Demo	Approach	Intonation	Change of Timbre	Saptaka	Oscillations	Approx. Duration	Resolution
8:1	N above	Lowered R	Heavy	Madhya	2 deeper (than 1:3 or 1:6)	2 secs.	1 kampita
8:2	N above	Lowered R	Normal voice	Madhya	2 deep	2 secs.	None
8:3c	S (PM)	Lowered R	Heavy	Madhya	2 broad deep	2.2 secs.	1 faster kampita

In all three demonstrations the intonation of Ga, approached from above, encompasses more of the Re tonal zone than when approached from below, giving the tone more tonal colour. On two occasions the timbre changes as a slightly 'heavier' voice is used. The resolution of the oscillation is different for each example, ranging from no definable ending at 8:2 to one fast speed vibrato at 8:1 and a single medium speed vibrato at 8:3(c).

KOMALA GĀNDHĀRA IN RĀGA DARBĀRĪ KĀNADĀ

Table 15

Demo	Approach	Intonation	Change of Timbre	Saptaka	Oscillations	Approx. Duration	Resolution
13:1	P	Raised M	None	Madhya	2 shallow	2.2 secs.	1 kampita
13:2a	P	Raised M	None	Madhya	1 shallow	1.5 secs.	1 kampita preceding line to Ma.
13:3a	PM	Raised M	None	Madhya	1 very broad shallow + 1 shallow	2.1 secs.	None

In these renderings of Ga, the approach is from Pa above but the intonation is not lowered as for the same tone shown in Table 3 where the approach is also from above. The proximity of Pa to the tonal zone of Ga results in a raised intonation. When this is the case the oscillation appears to be shallow, i.e. the margin of movement seems to be less than that shown in Table 3.

KOMALA GĀNDHĀRA IN RĀGA DARBĀRĪ KĀNADĀ

Table 16

Demo	Approach	Intonation	Change of Saptaka	Oscillation	Approx. Duration	Resolution
11:1	R	Raised M	Lighter voice	Tāra	2 fast	1.5 secs.	None
11.2	R	Raised M	Lighter voice	Tāra	1 shallow	1.3 secs.	None
11:3a	R	Raised M	Lighter voice	Tāra	2 shallow	1.8 secs.	1 kampita

Ga at this range is raised towards Ma as it is for madhya saptaka. A significant change is that of vocal timbre which is lighter. The duration of these renderings is relatively short and the quality of the oscillation is correspondingly of relatively small tonal range. Resolution of the oscillation is not a distinctive feature; oscillated tones may end with a single vibrato or have no specific ending.

Summary

Ga is raised in intonation when approached from Re below in either madhya or tāra saptaka and when it is approached from Pa above. Therefore direction alone is not an influencing factor in these demonstrations. Ga is lower in intonation (Table 3) when approached from Ni above or from high Sa via Pa and Ma; approach from a large interval is an influencing factor. At 11:3(b) Ga in the tāra saptaka precedes, after a breath, the same tone in madhya saptaka and correspondingly the intonation is lowered.

Timbre may be influenced by an artist's deliberate decision to apply voice modulation as at 3:3(m) and 3:3(n), in order to introduce variety, or it may be naturally influenced by saptaka. Timbre is also influenced by a large interval approach, Ni to Ga at 8:1 and 8:3(c).

As described in notes for Table 1, duration relates to the number of oscillations but not necessarily to the quality in terms of intonation and tonal range.

There is no consistent pattern as to the way in which the oscillations on Ga are resolved though they frequently end with a single fast vibrato and sometimes a double fast vibrato.

The conclusion is that renditions of Ga āndolita show a considerable number of subtle variations. The implications for transcription are that each instance of an oscillated Ga should be trancribed individually but that there will still remain subtle aspects of the rendition which cannot be captured in this way.

<u>Vistāra: madhyama</u>

Aspects of <u>gamaka</u> which occur in relation to <u>madhyama</u> during demonstrations of this <u>rāga</u> and which contribute to <u>vistāra</u> of tone are fourfold.

There are two particular contexts in which this tone occurs; as part of the phrase (<u>Kānaḍā aṅga</u>) <u>G</u> M R S and in association with Pa. Ma represents the extremes of the tonal range used by this vocalist. Ma in the lower register occurs at line 4 of the outline material in association with Pa and at line 12 represents the highest registral point where it occurs as part of the <u>G</u> M R S.

In association with Pa in the lower register it acts, at 4:3(e), both as a deflection tone from <u>Ni</u> preceding it and as an articulatory tone in the form of a <u>kaṇa</u> for the succeeding Pa. At 5:3 in association with Pa in the lower register it is rendered with a fast vibrato. At 6:1(b), 6:3((b) and 6:3(f) Ma is given particular treatment in the form of articulating configurational tones. In the context in which this occurs the inference is that Ma together with 'ornamentation' comprises a composite musical entity anticipating a climax point at Pa.
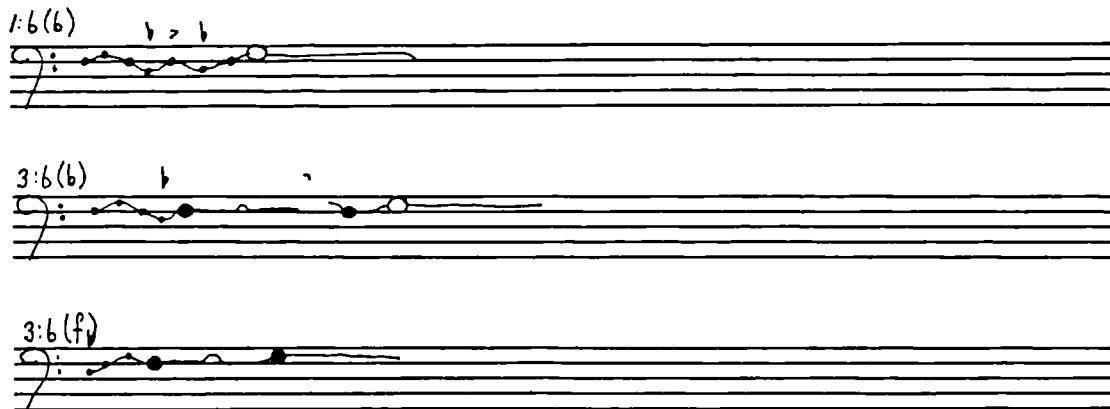
At 8:3 Ma is rendered with a fast vibrato preparatory to an upward leap to high Sa and appears to function as a springboard for this ascent. Ma has a similar 'springboard' function at 13:3(b) where again it serves to articulate a high Sa (see Tonal Continuity)

Ma as part of the phrase <u>G</u> M R S is part of the continuity of the

phrase. When it first occurs in this context the most distinctive
feature of its rendering are the two occasions on which it appears as
a fast vibrato, at 3:3(j) and 3:3(l) thus demonstrating oscillatory
techniques other than those specifically associated with Ga and Dha
as integral to this particular rāga. The distinctive feature of this
tone as it occurs in the same phrase at 8:1 and 8:2 is the use of
mīṇda between Ma and Re and in addition, the use of an ornamental
configuration preceding Ma at 8:3(d).

8:1 (b)

8:2 (d)

8:3(d)
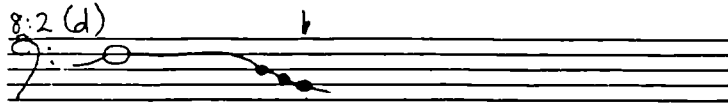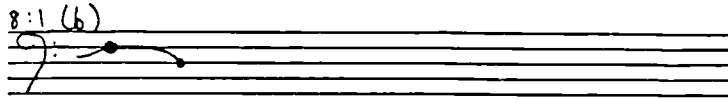
Where Ma occurs in the phrase G M R S in the upper register at 11:1,
11:2 and 11:3 it is sustained and rendered with a fast vibrato before
proceeding with unbroken continuity at 11:2 and 11:3 to Re.

Four aspects of gamaka relating to madhyama may be distinguished
in these demonstrations; (i) Ma when it is rendered with a fast
vibrato, (ii) Ma when it is part of a mīṇda from Ma to Re, (iii) Ma
as an articulatory kaṇa and (iv) ornamental tonal configurations
around Ma as a main tone.

Vistāra: pañcama

Pa, the saṃvādī of this rāga, is treated more consistently than is
the vādi. Where it occurs in the lower register at 2:1, 2:2 and 2:3
it is rendered sustained and unadorned. It is given similar
treatment in the same register at 4:1, 4:2 and 4:3. Pa in the upper
register at 7:1, 7:2, 7:3, 12:1, 12:2, 12:3, 6:1 and 6:2 is again
rendered sustained and unadorned.

Where Pa occurs at 6:3(c), considerable elaboration takes place.
The first five lines of the structural outline material introduce the
rāga, establish the emphasis on the mandra saptaka and make clear the

Kānaḍā aṅga, GMRS. Tones from Ma in the lower register to Ma in the middle register are introduced in this section. At line 6, an additional tone, Pa, in the ascending direction of the rāga, is introduced and it is at this point, approximately the mid- point within the overall performance of this rāga from lines 1 to 13, that embellishment of Pa using a variety of techniques occurs.

Discussion of one vocal technique at 6:3(c), occurs in the section of this chapter dealing with mīṇḍa and techniques used to maintain continuity of sound. Another aspect, 6:3(g), is discussed in the section of this chapter dealing with three-tone configurations preceding main tones as an aspect of svara vistāra.

At 6:3(d), elaboration involves the more specific use of scalar material which is introduced as new material and rendered with the same degree of prominence as the original structural material. The tones involved at 6:3(d) take the form of an ascending scale from Pa below the tonic to Pa in the middle register. Each tone is articulated with a kaṇa of the tone above. This can be shown in sargama notation as follows: M $^d_-$P $^n_-$D ^{s}N ^{r}S $_-$R ^{m}G ^{P}M P-. In rendition details of kaṇa articulation of each svara become merged within the continuity of the overall progression. Thus, Pa at 6:3(d) is elaborated using scalar material not presented in the original outline and gamaka in the form of kaṇas. Together gamaka and alaṃkāra contribute to melodic expansion through the elaboration of a single svara, Pa.

The process of elaboration through the combined use of scalar material and 'ornamentation', forming series of composite svaras, is repeated at 6:3(i). Scale segments, consisting of composite svaras (svara + kaṇa), are commenced on successively lower tones and span progressively larger intervals; Sa (tonic) to Pa, Dha to Pa, and finally Pa to Pa. The speed at which these scale segments are performed becomes progressively slower so that the final octave enables the incorporation of a brief and rapid vibrato on Ga, a fast, light ornamental configuration preceding Ma and intermediate deflection during Ma to Ni and Pa above before Pa is rendered sustained and without further adornment.

$6:3(i)$

The oscillated komala Dha in rāga Darbārī Kānaḍā

As in the case of the oscillating third scale-degree of this raga
an oscillating sixth scale-degree is also recognized as being of
particular significance in rendition. The āndolita on dhaivata is an
'ornament' which is integral to the portrayal of the rāga. This
svara occurs with reference to two phrasal structures in these
demonstrations. As part of the phrase D N P in the lower saptaka it
is given in the outline material at line 2 and as part of D N M P in
the same register, this latter phrase being essentially the same as
the former. An oscillated Dha is rendered in the same phrasal
context in the middle saptaka at lines 7 and 12 of the outline
material. At line 5 an oscillated Dha occurs as part of the phrase D
N R S in the lower saptaka and as part of essentially the same
phrasal element D N R S in the middle saptaka.

Dha when it is rendered āndolita may be considered in terms of
seven components for analytical purposes, as for Ga. Tables 1-5
illustrate this analysis.

The tables show that aural perception of the intonation of Dha
āndolita is consistently lowered in the direction of Pa below
regardless of the direction of approach. Timbre changes according to
saptaka, being noticeably heavy in the lower register and lighter in
the middle register and is further intentionally influenced at 7:3(e)
where the vocalist, during a series of oscillated Dhas introduces an
element of variety through voice modulation. Phrasal context does
not significantly influence the intonation of this svara.

The resolutions of Dha āndolita show eight instances out of
twenty-one which resolve with a two-tone deflection- Dha---pdp and in
seven instances resolves according to the melodic movement of the
context in which it occurs.

The relationship of oscillations to saptaka shows a tendency for
the oscillation to merge more with the tonal zone, Pa, below when it
occurs in the lower register than in the middle register. The higher
the registral occurrence of this tone, the greater the tendency for
oscillations to be rendered in a way which encompasses a narrower
tonal range.

In principle, renderings of Dha āndolita follow a similar pattern
to those of Ga āndolita and illustrate a similar range of subtle
vocal modulations.

Table 17

KOMALA DHAIVATA IN RĀGA DARBĀRĪ KĀNADĀ

Demo	Approach	Intonation	Change of Timbre	Saptaka	Oscillations	Approx. Duration	Resolution
5:1a	P.	Lowered P	Heavy	Mandra	3 shallow	2.0 seconds	2 tone kampita
5:3a	P.	Lowered P	None	Mandra	2 deep	1.5 seconds	links with succeeding gamaka
5:2a	P.	Lowered P	None	Mandra	2 broad deep	2.3 seconds	2 tone kampita

Table 18

KOMALA DHAIVATA IN RĀGA DARBĀRĪ KANADA

Demo	Approach	Intonation	Change of Timbre	Saptaka	Oscillation	Approx. Duration	Resolution
7:1a	P	Lowered P	Light voice	Madhya	2 shallow	2.0 seconds	2 tone kampita
9:1a	P	Lowered P	None	Madhya	2 shallow	2.0 seconds	2 tone kampita
7:3a	P	Lowred P	None	Madhya	2 shallow + 3 faster	3.0 seconds	None
7:3c	P	Lowered P	None	Madhya	2 shallow + 1 faster	3.0 seconds	Links to Ni
7:3d	P	Lowered P	None	Madhya	2 rapid	1.0 seconds	Links to Ni
7:3e	P	Lowered P	Very light	Madhya	2 light shallow	2.0 seconds	Links to Ni
9:3a	P	Lowered P	Light	Madhya	2 broad shallow	1.5 seconds	Links to Ni
9:3c	P	Lowered P	None	Madhya	2 broad	1.5 seconds	None
7:2a	P	Lowered P	None	Madhya	2 shallow + 2 faster	2.0 seconds	Links to Ni
9:2a	P	Lowered P	None	Madhya	2 deep	1.5 seconds	None

Table 19

KOMALA DHAIVATA IN RĀGA DARBĀRĪ KĀNADĀ

Demo	Approach	Intonation	Change of Timbre	Saptaka	Oscillation	Approx. Duration	Resolution
12:3b	R	Lowered P	Light voice	Madhya	2 broad shallow	2.3 seconds	Links with succeeding gamaka
12:2c	P	Lowered P	None	Madhya	1 deep + 2 faster	1.8 seconds	None

Table 20

KOMALA DHAIVATA IN RĀGA DARBĀRĪ KĀNADĀ

Demo	Approach	Intonation	Change of Timbre	Saptaka	Oscillation	Approx. Duration	Resolution
2:2c	Ṇ	Lowered P	Heavy voice	Mandra	2 broad	2.0 seconds	2 tone kampita
4:2b	R	Lowered P	None	Mandra	3 broad deep	2.3 seconds	Vibrato
2:1a	R	Lowered P	None	Mandra	4 broad + 1 shallow	5.5 seconds	D tonal zone
4:3b	R	Lowered P	None	Mandra	2 broad	2.3 seconds	2 tone kampita

KOMALA DHAIVATA IN RĀGA DARBĀRĪ KĀNADĀ

Table 21

Demo	Approach	Intonation	Change of Timbre	Saptaka	Oscillation	Approx. Duration	Resolution
4:1b	S	Lowered P	Heavy voice	Mandra	2 broad	2.5 seconds	2 tone kampita
2:3b	NSRS	Lowered P	None	Mandra	4 shallow	4.5 seconds	2 tone kampita

Ornamental configurations - expansion and compression

The use of configurations of tones in the form of ornaments around main tones can, in some instances, be seen to consist of the same melodic material as tones given in the structural outline material. This aspect of the use of ornamentation is most clearly illustrated at 13:1(a) where outline tonal material, M P N̲ P, appears in a compressed form as an ornamental configuration preceding an oscillated G̲a in Demonstration 1. In this instance, the increased speed at which M P N̲ P, is rendered changes its function from that of basic outline material to that of an ornamental configuration.

Other examples occur at 1:3(b) and 1:3(c) where the pattern, n̲rs, occurs as part of an ornamental configuration but can be found as part of the basic outline material at lines 3, 5, 8 and 13 as N̲ R S and at line 10 as N̲ R S. At 1:3(c) there is an extended version of this pattern, d̲nrs, which again is represented in the outline material at lines 3, 5, 8, 10 and 13. At 3:3(k) outline material at lines 3, 6, 11 appears as an ornamental articulatory device ^{sr}G̲. In this way structural material appears in compressed form as an 'ornamental' tonal configuration, an ala̱ṃkāra, around a substantive tone. Thus compression at one level (phrase) contributes to expansion at another level (svara)

Line 3 ♭   Line 6 ♭   Line 11 ... becomes ♭   at 3:3(k)
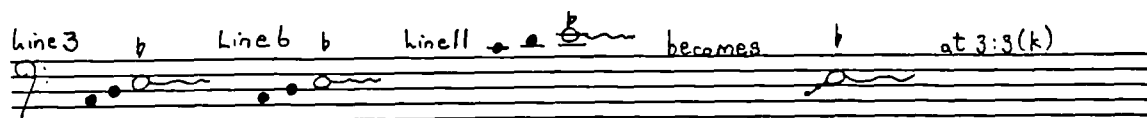
A variation of this idea occurs at 6:3(a) where Sa, given in the original material at the commencement of 6:1 and again at 6:2, becomes a ka̱ṇa svara of Re and in this form is given twice in succession. In this instance compression of Sa results in expansion of Re.

6:1 ʳ 6:2 ♭   6:3 ♭   etc.

At 11:3(d) the sustained upper Ṙe is interrupted by a fast ornamental configuration creating the sequence Ṙ---------sndnṘ---This

pattern of notes, RSNDNR, has already been used at a slower speed to
expand the original tonal material at 8:2(e) and 8:3(e). It occurs
again at 13:2(b). The difference at 11:3(d), apart from that of
octave difference, is one of tempo; scalar material is compressed to
form an ornamental configuration.

8:2(e)

11:3(d)
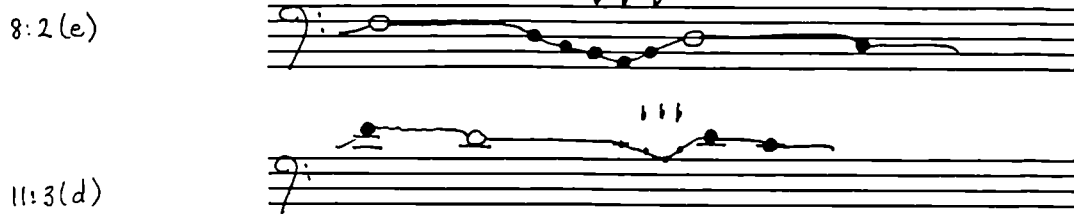
In summary, these demonstrations illustrate the interactional
process of compression and expansion in two ways; (i) original
outline material becomes a fast ornamental configuration and (ii)
scalar material which is introduced at one speed, as part of phrase
vistāra, contributes to svara vistāra when it is performed at a
faster speed. In other words, alaṃkāra or melodic patterns,
elaborate basic structural material but appear in different guises
depending on the speed at which they are rendered; fragments of
alaṃkāra can become ornamental configurations which are used to
express relatively simple melodic ideas. It is possible that the
principle underlying this process is one which can be seen during
learning stages of Indian classical music when alaṃkāras, as sets of
vocal exercises, are practised at different speeds - single speed,
double speed and quadruple speed. Observation of these
demonstrations indicates that tonal patterning takes place at either
double the speed of the original structural material or quadruple the
speed in the case of fast tonal configurations preceding a
substantive tone. This can be seen in the section on Rhythmic
Fingerprints.

Tonal continuity and the space between tones

The essence of the concept of gamaka and ornamentation in Indian
music lies in the way in which the space between tones is traversed,
rather than in defining tonal boundaries. Moreover,

The expectation aroused by the active tones on any given

architectonic level are not solely the product of the
functions of the individual tones. For expectations
engendered by any given tone are not only a product of its
function and position in the tonal system but are also a
result of the tones which have preceded it. (Meyer
1956:287)

Deshpande (1971) writes similarly:

Each svara requires to be so placed that it heightens the
effect of the preceeding and serves as a background for
the succeeding svara. In doing this the artiste plans at
each stage the differential emphasis that he will put on
each svara, and the frequency with which he will enunciate
it.

Indian music is so replete with gamaka, both in the form of
general melodic movement and in the form of more specifically
identifiable 'ornaments' that it is hard to single out all the
various vocal subtleties which contribute to a khayāl performance.
Nevertheless, some vocal techniques which contribute to the sense of
continuity of melodic movement can be identified. Demonstration 1
presents the initial stages of such techniques as the original
sargama outline is converted into sound.

One such technique is to articulate a tone from the tonal zone of
the preceding tone. An example of this occurs at 2:1(b) where Ni is
articulated with a nuance of Dha immediately below so that although
there has been a brief pause for breath after a sustained oscillated
Dha, a sensation of this tone is maintained in the upward movement
which precedes Ni. Such a technique is typical and may be described
in terms of uccāra in the sense of pronunciation. A similar
technique is used over a larger interval at 1:2(c) where a sustained
tonic is articulated using a slow portamento from the tonal zone of
the preceding tone, Pa below.

The idea of establishing continuity of sound by linking tonal
zones becomes more complex at 2:2 and 3:2. These demonstrations are
rendered in akāra which enables an unbroken transition between tones
to continue for a longer duration. At the same time, such links
acquire additional features, such as gamaka in the sense of voice
modulation, a simple example occurs at 2:2(d), and 'ornamentation' in

the form of additional configurational tones as can be seen at
2:3(d). In Demonstration 2 the clear delineation of original tonal
material in Demonstration 1 has disappeared; all that remains to
indicate its original presence is a slight vocal deviation between Pa
and Sa. In Demonstration 3 the original material, N M P, reappears
as shown at 2:3(f)

Specific characteristics of mīṇḍa as a device for maintaining
continuity of sound have been described already. Mīṇḍa, sometimes
referred to as a gamaka or an alaṃkāra denotes, in a general sense,
any type of 'slide' between tones. It also has a more specific
description as given in Chapter III. It constitutes the 'bridge-
work' between tones and is essential for maintaining continuity of
melodic movement.

Specific instances of mīṇḍa occur in this rāga where it is an
integral part of pañcama svara saṅgati, Ni-Pa.

Other instances of mīṇḍa occur at 4:2(c) and 4:3(d) where Ni,
rendered with a very light vibrato, descends to Ma, the lowest point
of the artist's vocal compass in these performances. Mīṇḍa is also
used at 4:2(b) and 4:3(b) from Re to an oscillated Dha where it spans
an interval of an augmented fourth.
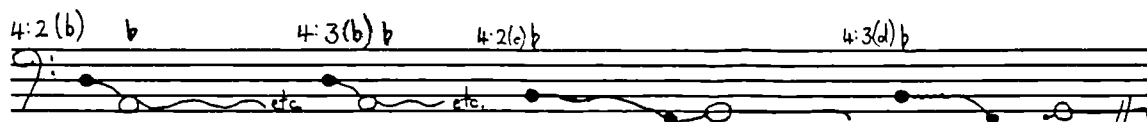
At Line 8 of the original sargama outline Ni-Ga was presented by
the artist as incorporating mīṇḍa. At 8:1(a), where svaras are
articulated using sargama, the mīṇḍa is used to articulate an
oscillated Ga from the tonal zone of the preceding Ni while at 8:2(b)
mīṇḍa is incorporated into the overall melodic flow. At 8:2(a) mīṇḍa
serves as a link from Ni and Ma of the original tonal material.
However, at 8:3 the underlying tonal structure has changed from its
original form of N M P N G-- to N M P M^{f}S pmG-- and that particular
concept of mīṇḍa has disappeared from the melodic configuration
although mīṇḍa is still apparent in the 'sliding' from Ni to Ma at
8:1(a)
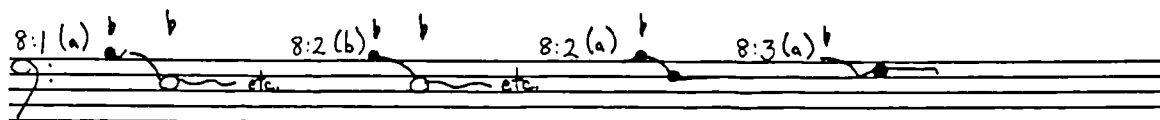
At 13:3(b), where again the original structural tonal material has undergone some change, mīṇḍa is illustrated when a span of a major sixth occurs between high Sa and an oscillated Ga below. On this occasion intervening tones may be clearly heard.

13:3(b)
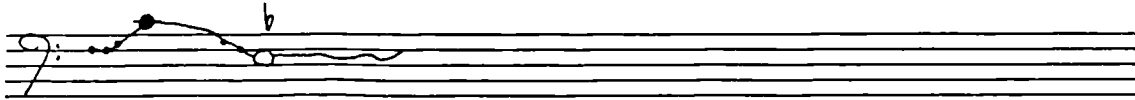
The Kānaḍā aṅga, G M R S, might be expected to show evidence of the use of mīṇḍa as a device for traversing the interval M-R. At 3:2, the first example of this phrase, the 'slide' between Ma and Re incorporates a deviation in tonal movement making the intervening tone, Ga, apparent. This slide could be described in terms of gamaka (melodic movement) when it refers to a non-specific 'ornament'. As already pointed out in Chapter III there are many types of gamaka which are not specifically 'ornaments'. The distinction, as in this case, is a fine one and as with many other features of this music the conceptual boundaries are blurred preventing the application of a rigid terminology.

3:2
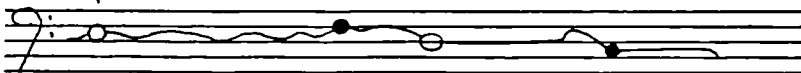
At 4:1 the same phrase is rendered at such a speed as to make the requirements of mīṇḍa, a slow portamento, impossible to perform. At 8:1(b), 8:2(d) and 8:3(e) a smooth mīṇḍa links Ma to Re but in renderings of the same phrase at 11:1, 11:2 and 11:3 a distinct mīṇḍa is not apparent. However, at 13:2(a) a clear mīṇḍa is apparent linking Ma to Re and, additionally, is indicated as intended in the vocalist's original outline material.

A device for linking musical ideas is illustrated further at 6:3(c). A rapid octave descent takes place within the continuity of a sustained Pa:

6:3 (c)
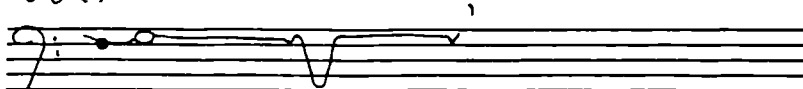
A complementary idea can be seen at 11:3(b) where an upward portamento device is used to link an oscillated Ga in the madhya saptaka to the musical material an octave above in the tāra saptaka, also an oscillated Ga. Such a device not only sustains continuity of musical ideas but also provides variation. In this way vistāra takes place.
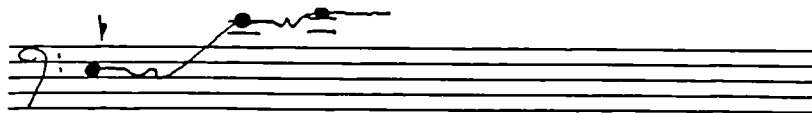
Another example of an upward leap occurs at 8:3(b) where the vocalist deviates from the original tonal material to introduce a high Sa. This he reaches using a very rapidly oscillated Ma below (Ma kampita) as a springboard before ascending in one continuous movement to Sa making the intervening Pa apparent as he does so.
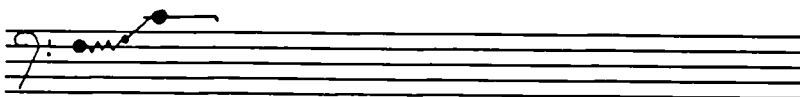
The capacity for creative innovation as musical material is elaborated and expanded is apparent. For this music is not only a succession of phrases, melodic patterns and 'ornaments', but of passages of sound.

Rhythmic fingerprints

The question relating to the transcription of durational values in free-tempo music (ālāpa) has already been mentioned. In the transcription of the demonstrations given by Ritwik Sanyal it has not been the intention to impose any kind of rhythmic organization on the melodic material given but, as has been previously stated, to show the relationship of tones, the relative prominence of different tones and the melodic pathways between tones.

The question as to whether there is any kind of laya in the form of a pulse present in khayāl pre-composition ālāpa brought forth

different answers from vocalists interviewed during 1991-1992. The term _laya_, as for other forms of terminology in Indian music, can have different meanings depending on who is using the term and in what context. _Lay_, whose Sanskrit meaning is 'to move' or 'to go' (Ranade 1990:67), is used in some contexts to denote "the process of calibration of time" (Deva 1981:269) and is of three kinds, vilambita, madhya and druta. Deva states that the term can also refer to tempo. However, van der Meer (1980:7) states that "in all parts of music there is a pulsation which is _laya_". It is not the intention of this study to make a detailed analysis of the meaning and application of the term _laya_ but the above definitions indicate that this term, as with other Sanskrit words in Indian music terminology, can have more than one meaning. When using the word _laya_ during conversations with vocalists, a clear distinction had to be made as to the intended meaning of the term. In general those vocalists who had had a training in dhrupada affirmed that a pulse was always present in ālāpa. Those vocalists without this training usually denied the presence of any kind of pulse.

However, despite the fact that there is no overall rhythmic structure applied to the melodic aspect of these demonstrations, there are times when it is clear that some of the tonal material, at whatever level of prominence, is presented in quite specific rhythmic patterns. This feature becomes apparent only in Demonstration 3 when the artist is presenting rāga Darbārī Kānaḍā at performance level.

Examples of this kind of rhythmic organization is apparent in relation to ornamental configurations of tones preceding a main tone. These particular 'ornaments' consist of five configurational tones and occur in two distinctive rhythmic patterns. Both rhythmic patterns have been transcribed giving an implied time value. Within the ornamental configuration itself the use of semi-quavers, dotted semi-quavers and demi-semi-quavers represents the rhythmic relationship of tones but these time values do not relate exactly to the remainder of the tonal material; they represent a reasonable approximation.

First five-tone rhythmic pattern:

This pattern commencing on re and forming an articulation of the tonic occurs at 1:3(b), 1:3(c), 3:3(a) and 3:3(c). The same pattern is also used to articulate a high Sa at 10:3(a) and 10:3(h). At 3:3(d) an identical pattern but starting on ga is used to articulate Re. At 6:3(b) the configuration starts on pa and at 10:3(h) the same configuration starts on high ga as it articulates Re in the upper register.

This pattern occurs nine times throughout Demonstration 3 and is used most frequently to articulate Sa whether as the tonic or in the upper register.

Second five-tone rhythmic pattern:

This pattern occurs both at 2:3(d), as shown above, and 5:3(a). It also occurs by implication, as the initial starting tone is implied rather than heard as a distinct tone, at 12:3(c) in the articulation of Ni.

A variation of this five-tone pattern occurs at 3:3(g) where an oscillated Ga is articulated as shown:

Ornamental configurations consisting of nine tones and which occur at 10:3(c) and 13:3(a) have distinctive rhythmic patterns:
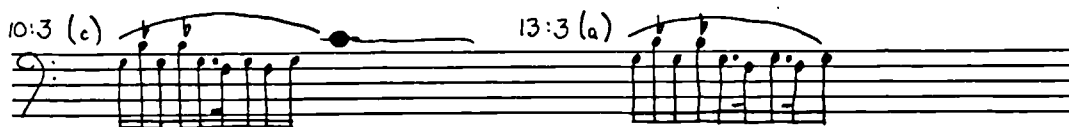

These distinctive rhythmic patterns within 'ornaments' were described by the vocalist as representing the "artist's fingerprints" as each artist tended to have his or her own rhythmic formulae which constitutes an individual style.

Such rhythmic formulae are also apparent as part of the

elaborations of Re as previously described (Vistāra-ṛṣabha) although
the tempo is slower than for those used in articulatory
configurations. The identifying rhythmic 'fingerprint' is described
below and occurs at 3:3(d), 3:3(e) and 4:3(c) where it is part of an
elaboration of Re in the middle register. The same pattern occurs at
10:3(g) and 10:3(h) where it is part of an elaboration of Re in the
upper register. This pattern is used on one occasion at 1:3(c) as
part of a similar elaboration of the tonic. The examples are notated
using quavers and semi-quavers to represent time values which are
relative within the rhythmic pattern itself and relative, in terms of
tempo, to the notation given for articulatory configurations though
not reprentative of regular overall rhythmic organization.

An abbreviated form of the pattern can be heard at 3:3(b), 3:3(d) and
13:3(e).
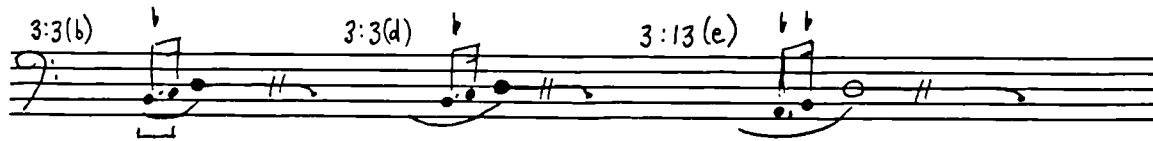
The above discussion shows that the manner of rendering
'ornaments' can be related to individual style. It was suggested by
Ritwik Sanyal that the question of 'style' in this context might
relate either to gharānā style or to a personal style independent of
gharānā. The question is a wide-ranging and complex one and hard to
identify exactly even by those, such as this vocalist, steeped in the
culture and familiar with the vocal musical traditions of India.

<u>Motif</u>

One of the marks of the Kānaḍā aṅga is pañcama svara saṅgati described by Ratanjankar (1951:103) as <u>Ni</u> and Pa linked using mīṇḍa. Thus these two tones comprise a composite idea and become the smallest unit which can be described as a 'motif'.

Instances of pañcama svara saṅgati occur at:

2:1(b)

2:2(d)

3:2(d)

7:1(b)

7:2(b)

7:3(b) (c) (d) (e)

12:1(c)

12:2(c)

12:3(c)

In these examples both <u>Ni</u> and Pa are sustained tones but <u>Ni</u> and Pa do not always relate in this way; they may be part of some other musical process as seen in the ornamental configuration at 13:1 and 13:2.

In the above cited occurrences the motif may become progressively elaborated by means of additional <u>gamaka</u> and techniques of ornamentation. In the lower register at 2:1(b) and 2:2(d) the difference between Demonstrations is not significant but at 2:3 <u>Ni</u> acquires a distinctly different approach in the form of an ornamental configuration of tones and the mīṇḍa from <u>Ni</u> to Pa acquires additional curvaceous movement. In this way the motif has undergone the process of <u>vistāra</u>.
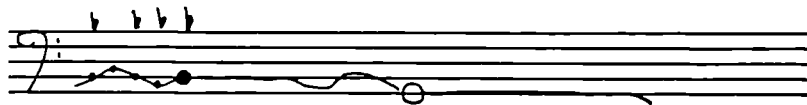
2:1(b)
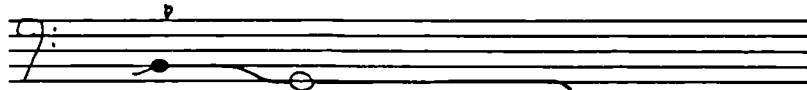

2:2(d)
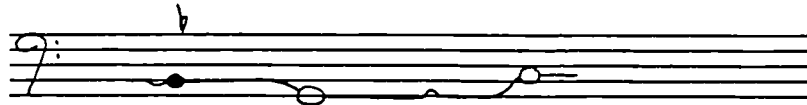
3:2(d)

In the middle register at 7:1(b) <u>Ni</u> is articulated with a <u>kaṇa</u> of <u>Dha</u> and the <u>mīṇḍa</u> between <u>Ni</u> and Pa is completed before Pa is re-articulated using <u>sargama</u> vocalisation. At 7:2, where <u>akāra</u> is used, <u>Ni</u> is part of the melodic flow from the preceding oscillated <u>Ga</u> and the <u>mīṇḍa</u> from <u>Ni</u> to Pa is not as smooth as it is at 7:1. At 7:3 the motif <u>Ni</u> to Pa is rendered four times. While the principle of connectedness remains the same, variety between renderings at 7:3 occurs in the application of voice modulation, an aspect which cannot be shown in transcription.
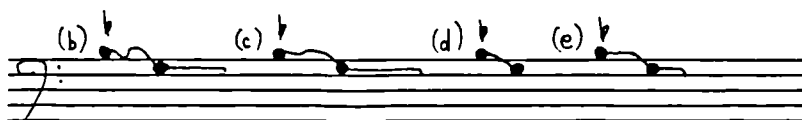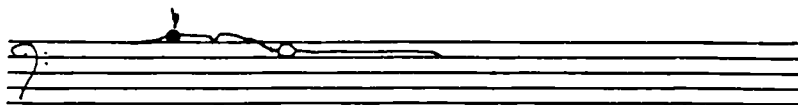
7:1 (b)
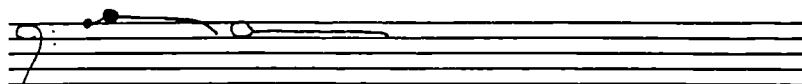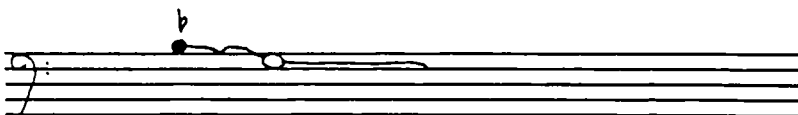
7:2 (b)
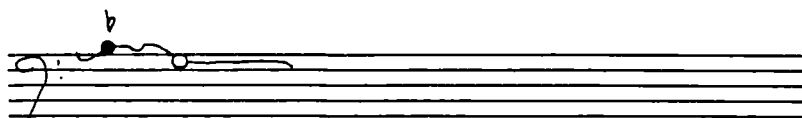
7:3 (b)

The <u>Ni</u> to Pa motif, again in the middle register, is given similar treatment at both 12:1(c) and 12:2(c). At 12:3(c), as at 2:3(d) <u>Ni</u> is specifically articulated using an ornamental configuration of four tones. This technique is the same as that used in the lower register at 2:3(d). The <u>mīṇḍa</u> from <u>Ni</u> to Pa at 12:3(c) is not significantly different to those at 12:1(c) and 12:2(c).
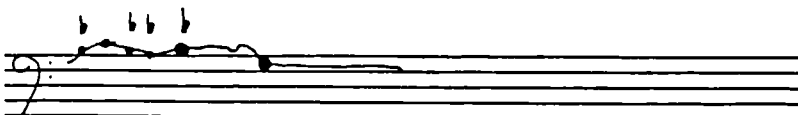
12:1 (c)

12:2 (c)

12:3 (c)

An example of the elaboration of a single svara progressively
through three renderings of rāga Darbārī Kānadā occurs at:

2:1(b)
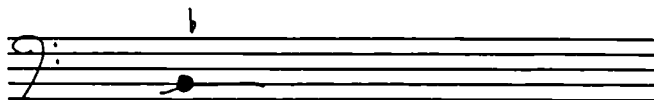
2:2((d)
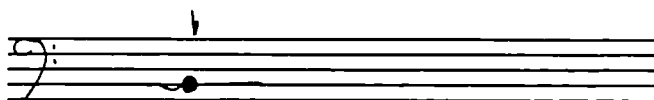
2:3(d)

Another example of elaboration of approach to a svara, an
oscillated Ga, occurs at:

2:1(a)

2:2(c)

2:3(a)

The following example of svara vistāra of Pa, which is saṃvādī,
involves elaboration of the preceding tone, Ma. The svara, Ma, is
elaborated as an individual svara but is also part of the elaboration

of Pa. In this way the tones Ma and Pa become a composite musical
entity - a motif.

6:1(b)

6:2
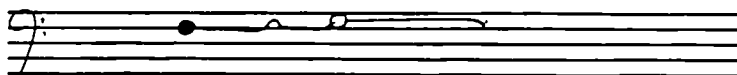
6:3(b)

6:3(f)
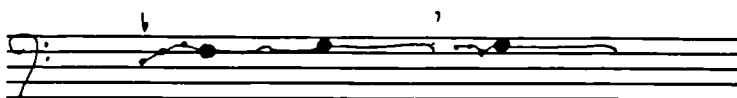
The combination of svara vistāra with a larger musical unit is
illustrated at 3:1(b), 3:2(c) and 3:3(g). Here the use of gamaka and
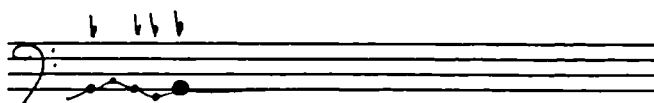configurational tones represents expansion of the tonal material
preceding an oscillated komala Ga. But komala Ga is also an integral
part of the phrase G M R S (Kānaḍā aṅga). Consequently the expansion
of komala Ga in this way becomes part of the expansion of the
succeeding phrase. In other words, svara vistāra becomes part of
phrase vistāra.

3:1(b)
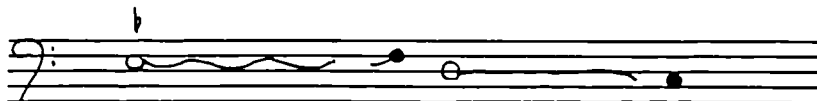
3:2(c)

3:3(g)
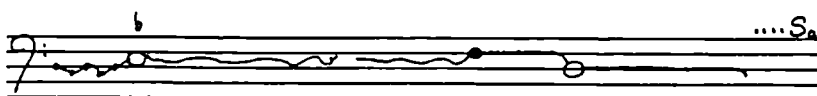
The rendering of the tonic in Demonstration 3 of this phrase is delayed while further elaborations of G M R are made.

A combination of svara vistāra, motif vistāra and phrase vistāra is demonstrated at 13:1(a), 13:2(a) and 13:3(a). Initially a motif, M P, is elaborated to become an ornamental configuration, M P N P. This in turn becomes an ornamental configuration articulating komala Ga which in turn is an integral part of the phrase G M R S. Svara and motif vistāra are illustrated below:

13:1(a)

13:2(a)

13:3(a)
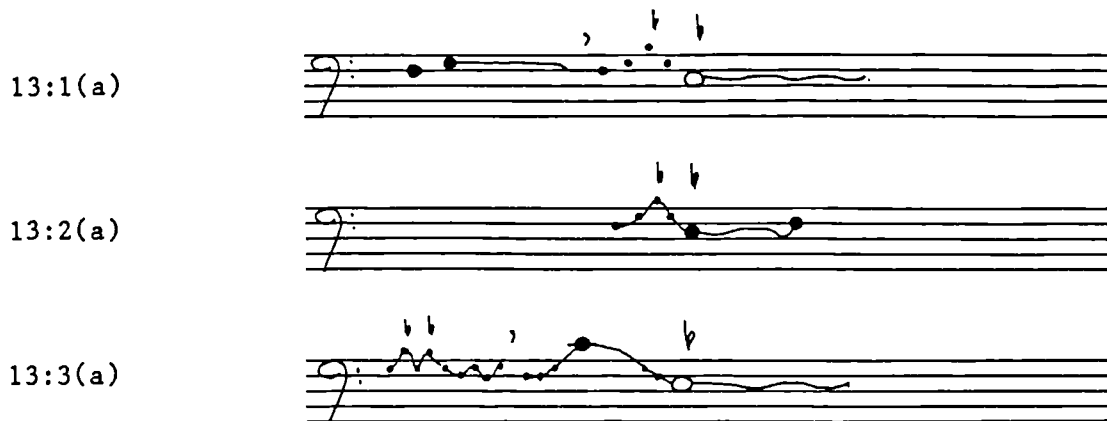
At 10:1, 10:2 and 10:3 R S, a part of the phrase D N R S, become prominent as the relationship of vādī to tonic is elaborated upon using devices of articulatory configurational ornamentation:

10:1

10:2

10:3
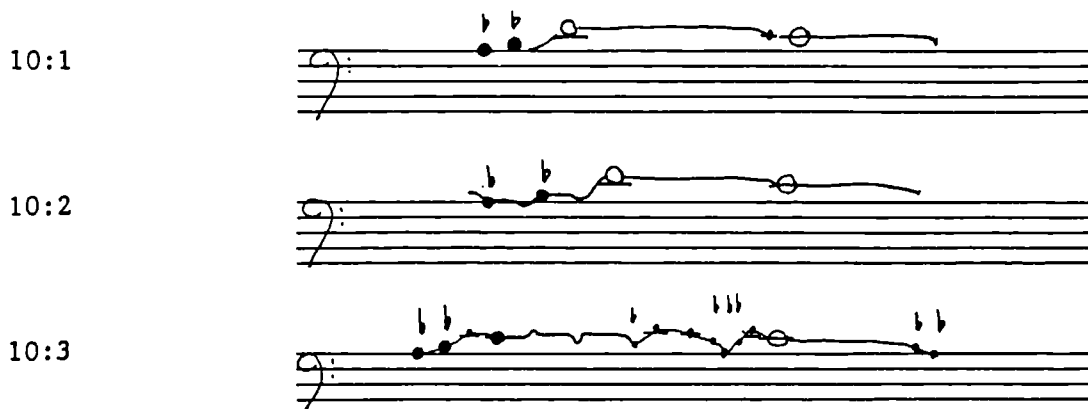
11:1, 11:2 and 11:3 illustrate a combination of svara vistāra together with phrase vistāra in the Kānaḍā aṅga, G M R S. In Demonstration 2 expansion takes place in the form of increased duration of Re (vādī in the upper register) and high Sa rather than in terms of techniques of elaboration. In Demonstration 3 a briefly oscillated Ga in the upper register is preceded by an oscillation of Ga in the middle register. Aspects of svara vistāra in this Demonstration occur in connection with Re and Sa. Ornamental configurations introduced during a sustained tone as both an aspect of vistāra and of articulation have already been discussed.

11:1

11:2

11:3
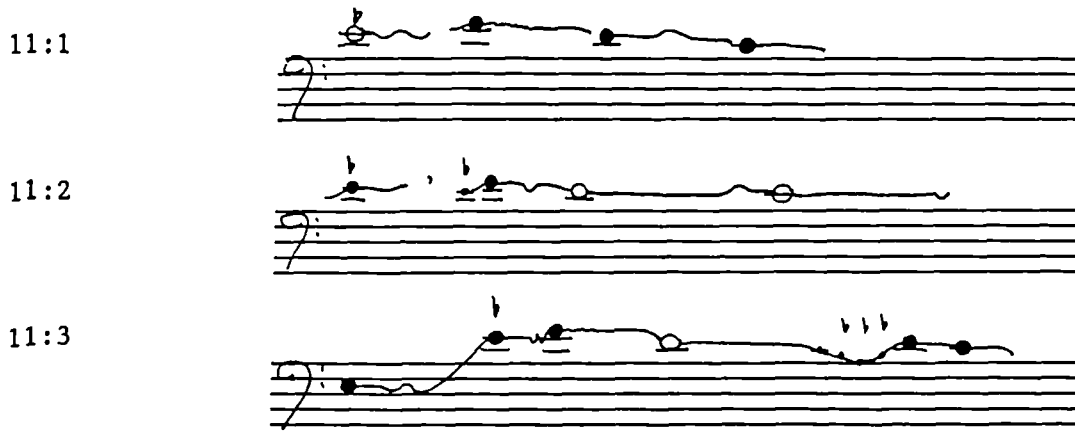
Summary

The three-level demonstration of ālāpa in rāga Darbārī Kānaḍā facilitates comparison of musical statements of different complexity. The demonstrations, and their comparison, generate a wealth of detail, examination and analysis of which reveal the way in which gamaka and ornamentation contribute at different levels to (i) expand the original simple musical ideas and (ii) contribute to melodic density. Components of rāga exposition, from śruti, kaṇa, svara, composite svara, motif to phrase, as illustrated in Fig. 3, show a process of progressive accumulation from the conceptual level of

sargama notation to the rendition of Demonstration 3. Examination of
the demonstrations, svara by svara within the context of the phrases
in which they occur, and with reference to gamaka and ornamental
tonal configurations shows a unity of scalar and phrasal methods of
approach to rāga.

Four categories of gamaka, previously referred to, can be traced
in these demonstrations:

(1) Devices of articulation take the form of tonal nuance or an
     identifiable kaṇa depending on the level of specificity at
     which they operate. A similar situation occurs with the
     resolution of sustained tones which may take the form of a
     deflection to the tonal zone below or to an identifiable kaṇa
     svara below.

(2) Gamaka is inseparable not only from tone, but from motif and
     phrase as shown specifically by the pañcama svara saṅgati of
     rāga Darbārī Kānaḍā, N-P and the Darbārī aṅga, G M R S. Non-
     specific mīṇḍas maintain tonal continuity.

(3) Oscillations occur both in the form of kampita and āndolita. Ga
     āndolita was rendered with greater variety of intonation than
     Dha āndolita in these demonstrations.

(4) Tonal configurations of different sizes function as devices of
     articulation or emphasis. Articulatory devices range from tonal
     nuance to nine-tone configurations. Tonal configurations
     ranging in number from one to four in these demonstrations, may
     also act as devices of deflection at the ends of substantive
     tones. The final tone or tonal zone of the deflection often
     prepares for the first tone of the succeeding phrase. As
     articulatory devices this category overlaps with that of the
     first category.

However, the role of tonal configurations is complex. The
relationship of kaṇas to main tones shows differing degrees of aural
prominence with main tones pivotal in relation to accumulating kaṇas;
they become conceptually inseparable. An essential point is that
configurational tones, whether expressive at the lowest level of
tonal nuance or as whole clusters at a higher level, are as vital to
musical communication as are the substantive tones with which they

are associated. These less prominent tones (a) lend emphasis to substantive tones, (b) express and 'make intelligible' the structural material of the rāga and, at the same time, (iii) demonstrate the process of svara vistāra.

Furthermore, they reveal a relationship between expansion and compression of tonal material when (i) basic structural material is compressed and functions at the level of an ornamental tonal configuration, (ii) passages of scalar material (alaṃkāra) comprise musical material which later becomes compressed in relation to tempo to form tānas and (iii) ornamental tonal configurations are of sufficient size to represent small tānas.

The requirement that tonal continuity should be maintained gives rise to a variety of gamakas (tonal movement) for which there is no descriptive terminology some of which cannot be captured in transcription.

It has been stated (Widdess 1981:151) that

> the phrase-by-phrase development in rāgālāp is a logical process, and that the principle of range-expansion operates at the level of individual phrases, as well as in the organisation of the whole.

This discussion can now be taken a stage further as vistāra or expansion of tonal material takes place svara-by-svara, the concept of tone becoming a composite idea incorporating gamaka and tonal configurations. But svara exists within the context of phrase. The examination of phrases shows a process of internal expansion as svara vistāra takes place.

A summary shows a variety of techniques of gamaka and ornamentation associated with each svara of this rāga as it occurs in the context of phrase. At the same time melodic continuity is maintained. The four categories of gamaka are thus represented as the process of growth, from śruti to the final performance, is demonstrated through an accumulative process described previously as 'the phenomenon of expanding form'.

Raga Darbari Kanada

Vocalist: Ritwik Sanyal

Time in seconds
2 cm = 2 seconds

- 195 -

2cm = 2 secs

- 196 -

2cm= 2secs.

2cm = 2secs

2cm = 2secs

2cm = 2 secs

NOTES

1. **Viśrānta** - reposed, rested or ceased from, abated, stopped, coming to rest or to an end. (Monier-Williams Sanskrit-English Dictionary 1899)

2. "In all parts of music there is a pulsation which is <u>laya</u>. It need be stressed that even in the slowest parts of Indian music (including <u>ālāpa</u>, i.e. the introduction without percussion) there is an idea of proper timing in which phrases are built and in which justice must be done to the duration of notes according to the rules of the <u>rāga</u>. The masters create a compelling unity of the <u>rāga</u> through this <u>laya</u> even if it is hardly perceivable to the layman." (Van der Meer 1980:7)

CHAPTER V

FORM AND CONTENT

It was put forward in Chapter 1 that gharānās exist for imparting musical knowledge and, most importantly, for the cultivation of svara. Even today, when aesthetic values are changing, there are vocalists who delight in trying to improve their ability to express increasing subtlety and charm within a single svara. The illusive nature of what actually takes place with reference to svara when it includes gamaka is reflected by Saxena (1981:126):

> I may also mention in passing that such eminent Hindustani musicians of the past as Tansen have confessed to it in their compositions that the span of one human life is hardly enough even for the mastery of one or two individual notes. This Indian emphasis on the individual note is often missed by Western writers on the subject. Here, in India, the listeners often keep waiting to see if the performer renders a particular note in a tune (or rāga) correctly. The gāndhār of rāga darbārī is one such note. The slight "swinging" with which it is commonly rendered invests it with a distinctive charm.

It has been shown that svara can be a complex phenomenon when svara and gamaka become conceptually integral. Thus svara, and all that the word implies, is a component of rāga and can also be described as one of the building blocks of improvisation. As such it functions within the larger concept of motif and phrase. The degree of internal variation which svara as a composite idea can generate is largely dependent on the size of the unitwithin which it operates.

This chapter looks at svara in relation to gamaka in some detail in order to show how the cumulative process is initiated at the lowest levels of rendition. The concept of levels of activity having been put forward, the role played by gamaka in differentiating tonal material which is common to more than one rāga is examined.

Gamaka as morphological process - composite svara

It is proposed to show how 'particle' tones contribute to the construction of ornaments such as āndolita, miṇḍas, khaṭkā, murkī and, in general, ornaments about a substantive tone. In the context

of this particular discussion three groups emerge for consideration.
The first group is an articulatory group and may be represented as
follows:

A.
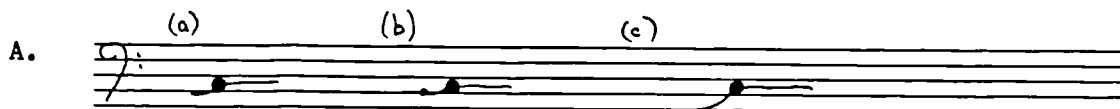
Sa is used here for demonstration purposes though the above
information could apply to other tones appropriate to the rāga being
performed. In all three cases Sa is approached from below and this
is done variously, although tones may also be approached from above.

(i)   The most subtle approach is indicated in the first example
        where a suggestion of the tonal zone below the substantive
        tone, a mere nuance of ni below is given. This approach has
        been referred to already in terms of the uccāra of Sa, the way
        in which it is uttered or pronounced. It can also be
        described as a way of articulating a substantive tone.
        Additionally, in analytical terms, it represents a microlevel
        of activity within an overall context representing the concept
        of śruti and existing on the periphery of consciousness (Deva
        1981).

(ii)   The utterance of Sa can take a more specific form; a kaṇa
        svara of ni, a discrete tone briefly uttered, can be used to
        articulate the substantive tone. The original idea has
        expanded in the sense that it has become more substantial;
        clearly two tones are involved. If the same articulatory tone
        is uttered with force it is referred to as āghāt. The
        difference between (a) and (b) is one of emphasis.

(iii)   If the components of (b) remain but a further change is
        introduced in the form of an increase of interval between the
        articulatory tone and the substantive tone it becomes clear
        that mīṇḍa is present. The idea of a two-tone specificity
        remains but it is expanded through an increase in interval.
        (c) may also take place without this degree of two-tone
        specificity; Sa is simply started from the tonal zone of Pa
        below and as such represents an expansion of the idea at (a).

This example shows the interplay of constant and variable elements referred to in Chapter I. At the functional level the constant element, Sa, interacts with variable elements such as degrees of articulation and interval. At the analytical level, the process shows an expansion of levels of activity involving gamaka.

B. Tonal configurations, as described in Chapter IV represent the principle of expansion or growth. In this instance an accumulation of kaṇa svaras preceding a substantive or main tone expands the basic material. Again the degree of articulation or prominence of such additional tones is relevant. The meaning of the term kaṇa has been given as a 'particle'. Therefore 'particle' tones would be a more appropriate way of describing those configurations which comprise a fast, light murkī where individual tones cannot be perceived and only the overall effect is apparent. The change factor in the morphological process in this example, a factor which operates at the functional level, is that of additional tonal material. This process also reflects a further expansion of the initial idea put forward in A. At the analytical level svara becomes a composite idea, no longer existing conceptually as an isolated tone.

C. A third use of 'particle' tones in the expansion of the idea of svara is shown when kampita becomes āndolita. As the speed of the 'shake' decreases and becomes very slow, as in rāgas such as Darbārī Kānaḍā and Miyāṅ-kī-Malhār, āndolita can be represented as follows:
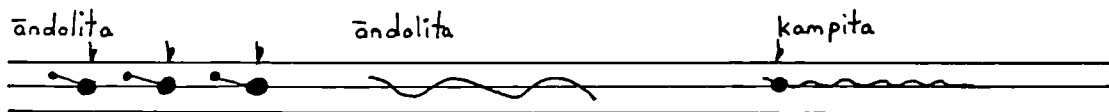
Here the repeated kaṇa articulation of Ga is from above and can be said to involve two 'ornaments', kaṇa and mīṇḍa. As the speed increases, the 'edges' of Ga, made distinct through the use of articulating kaṇas, becomes blurred so that only a tonal undulation, encompassing a tonal area which is greater than the tonal zone of Ga, is apparent. When the speed increases still further, the subtleties of the āndolita disappear altogether. The principal change factor in

this case is one of tempo. Functionally, Ga can be rendered as a repeated tone articulated from above by a kaṇa of Ma. Analytically, when Ga is performed āndolita, it becomes a composite svara involving tonal zones above and below, referred to conceptually as the śrutis of these tonal zones.

Thus the principle of expansion or growth is demonstrated in relation to svara. As this principle takes place, svara is conceptually a composite idea to which techniques of 'ornamentation' contribute. Within the concept of composite svara different levels of activity take place. In other words there is a microlevel and a macrolevel within a single svara. These levels themselves may be expanded so that svara, together with its various levels, becomes part of the microstructure of a still larger structure. A detailed discussion such as this is considered necessary as it is the cumulative effect of all these factors which happen on the level of minutiae which are responsible for the general impression produced by North Indian classical music and in this context khayāl.

Form and Content - Kānaḍā aṅga G M R S

Indian music is traditionally notated using sargama but such a notation only represents the most important criterion of the music without details of gamaka and ornamentation. The missing elements appear when the notation is transmitted in sound by a vocalist who thus creates an acoustical context in which the basic outline functions. Taking the phrase G M R S in rāga Darbārī Kānaḍā, previously described as Kānaḍā aṅga, this phrase performs the function of structural outline material at the basic level. This is the first level of a tripartite group. The second level is a manifestation in sound of the basic framework and begins to demonstrate melodic movement in the form of gamaka, Ga āndolita, an ornament which is integral to this rāga. At the third level the phrase as a whole acquires additional gamaka in the form of melodic movement and 'ornaments'. The tiny details of gamaka and 'ornamentation', which appear at this level, are the very things

which make the first and second level apparent; it is these minutiae at the level of <u>svara</u> and <u>śruti</u> which makes the phrase as a whole unequivocally clear.

Svara, as has been discussed, may consist conceptually of more than one tone and manifest as a composite <u>svara</u>. <u>Śruti</u> is contained in a similar way within the broader concept of <u>gamaka</u> or melodic movement representing a microlevel of manifestation. Thus <u>śruti</u> and <u>svara</u> function within the larger context of phrase. Each of the three parts of the '<u>śruti</u>, <u>svara</u>, phrase' concept can be expanded to create a further three-fold group, that of <u>gamaka</u>, <u>alaṃkāra</u> and <u>varna</u>. In this context <u>gamaka</u> represents melodic movement around tones and operates at a microlevel of melodic structure, <u>alaṃkāra</u> represent 'patterns' or tonal configurations and <u>varna</u> is used here in the sense of melodic contour. In this way terms from the sastraic tradition can be applied to contemporary practice. Moreover, <u>gamaka</u> and 'ornamentation' serve both to communicate and give expression to the original structural material, making the basic musical idea 'intelligible'.

Methodology

The phrase, or melodic contour, <u>G</u> M R S was isolated from demonstrations of <u>ālāpa</u> in <u>rāga</u> <u>Darbārī</u> <u>Kānaḍā</u> given by a variety of vocalists interviewed during 1991-1992. The demonstrations were given in response to a general question relating to the ways in which this <u>rāga</u> was differentiated from others with the same or similar tonal material. It was thereby intended to elicit spontaneous information regarding the part played by <u>gamaka</u> in rendition. Artists were able to make individual choices within the framework of the question.

Another area of choice was reflected in the variety of vocables used by artists in these examples - <u>akāra</u>, <u>sargama</u>, mnemonic syllables and <u>bols</u> of an unspecified text. Vocables were usually articulated from the tonal zone of the <u>svara</u> articulation. For example, when <u>sargama</u> is used and <u>ga</u> is the vocable to be applied, it will be heard before the tone itself is sounded. Consequently,

vocables have been indicated, as accurately as is feasible, where
they occur in rendition.

Ex.1 (F)

ma pa ga   ma   re sa

Ex.2 (F)

ma pa ga   ma   sa re   re   sa

Ex.3 ((J)

re   re   ga   ma   re

cont.

na   de ne   re   ne   na

Ex.4 (J)

ga   ga   sa   ma   re   re   ga   sa

Ex.5 (G)

re

Ex.6 (G)

gamak

a

Ex.7 (G)

ja   ji ti   svara

Ex.8 (Q)

a
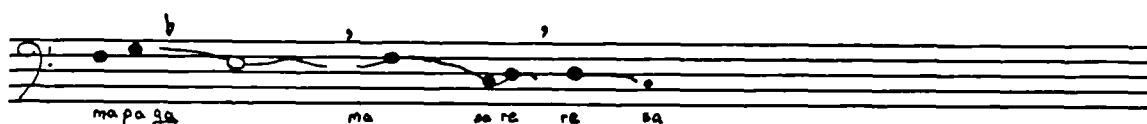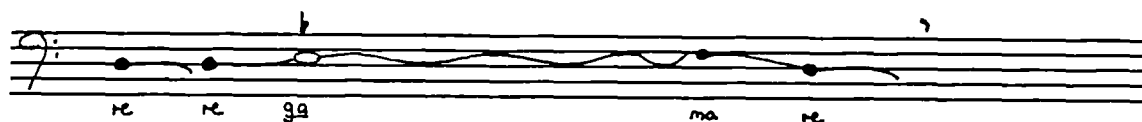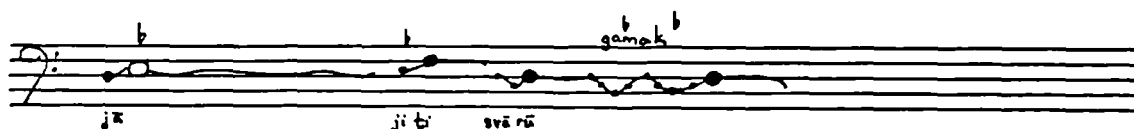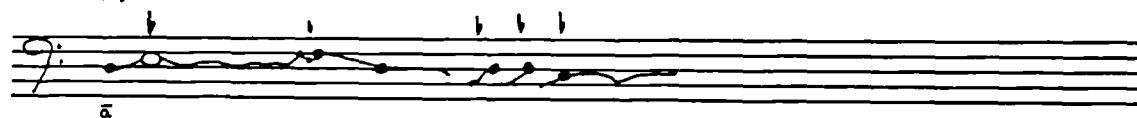
1cm
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Ex.9 (M)
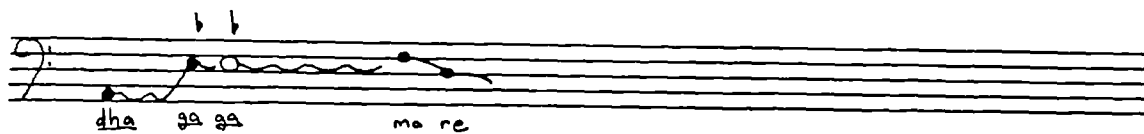
Ex.10 (M)
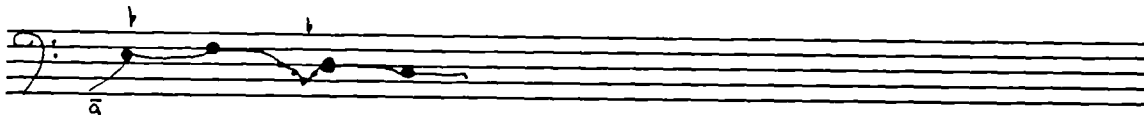
Ex.11 (N)

Ex.12 (N)
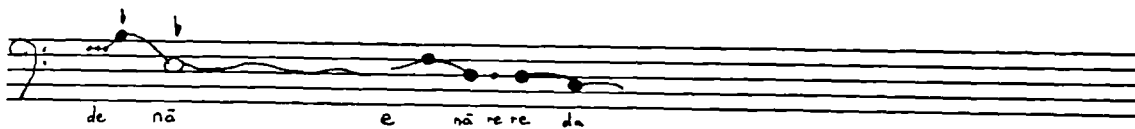
Ex.13 (P)
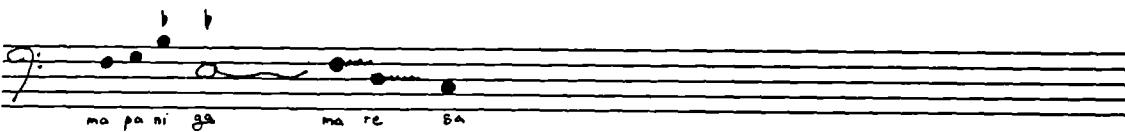
Ex.14 (H)
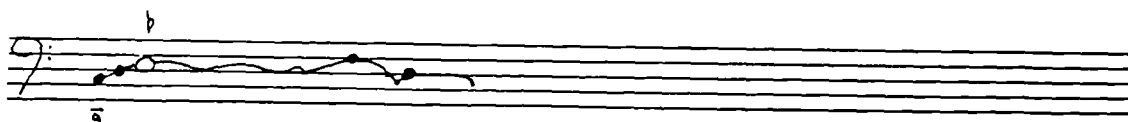
Ex.15 (H)

Ex.16 (H)

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1sec
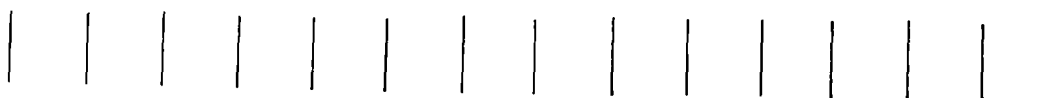
Example 1 by artist F shows the āndolita on Ga as very broad and
shallow. He points out, preceding the demonstration, that when Ga is
approached from above the intonation of the oscillated tone is
raised. In terms of transcription it becomes more realistic to trace
the melodic path taken by the voice as it moves from Pa above,
through Ma to the tonal area of Ga. The placing of a notehead is
subsequent to this activity. Ma is articulated from the tonal zone of
Ga, is then sustained, after which it moves briefly through Re and Sa
before arriving fully on Re. In other words, there is a mīṇḍa,
rendered so that intervening tones can be heard, between Ma and Re.
Sa, already incorporated in the movement between Ma and Re, is again
briefly touched to complete the phrase.

Example 2 shows the same approach to Ga from Pa above with the
same raised intonation of the oscillated tone. In both examples
there is a sense of 'merging' between Pa and Ga creating the effect
of one tonal zone operating between these two svarasthānas. Again
there is a mīṇḍa between Ma and Sa but this time the intervening
tones are not apparent and Sa is given more prominence than in
Example 1. Re is re-articulated before Sa completes the phrase.

Example 3 by artist J shows a greater time span for the overall
rendering than for artist F which gives scope for increased
embellishment of the structural phrase. Ga is approached from below
and consequently the intonation is lower than for artist F where Ga
is approached from above. The mīṇḍa from Ma to Re does not reveal
intervening tones. The Re is reiterated and elaborated with
alaṃkāra, a technique reminiscent of the demonstrations given by
Ritwik Sanyal to emphasise Re as vādi. The addition of substantive
tones in the elaboration of Re performs a different function in terms
of the progression from microlevel to macrolevel from that of
'ornamentation'. An alaṃkāra in this context could be described as
an ornamental configuration expanded in relation to a slower tempo.
Conversely an alaṃkāra such as this becomes an 'ornament' when the
tempo increases. The alaṃkāra 'pattern' has an additional function
in that it increases the interval of the original structural material
from a fourth to a sixth. When the phrase finally resolves to Sa it
is repeated with syllables similar to those in nom-tom ālāpa and this

is consistent with the inherited tradition of the stylistic group to which this artist belongs, Gwalior gharānā.

In Example 4, artist J is demonstrating the way in which Ga in rāga Darbārī Kānaḍā is approached from above involving the tonal zone of Ma. This explanation, volunteered by artist J, is consistent with his previous demonstration and confirms his opinion that Ga āndolita in this rāga should be performed with a 'touch' of Ma. An ornamental configuration, additional to the structural material, is given on Ga as if to bridge the interval Ga to Sa.

Preceding the demonstration of Example 5, artist G explained that the Ga in Darbārī Kānaḍā should be slightly flatter than that of the harmonium, a comment which, in theory, argues against the harmonium with its fixed intonation contributing to the loss of intonational subtleties in khayāl. The āndolita on Ga is very broad and shallow, the oscillations less well defined than for artist F and J. There is a mīṇḍa from Ma to Re and an ornamental configuration consisting of ga, re and ni. This is a variation on the idea presented in Example 4 by artist G, which precedes the final Sa.

In Example 6 artist G approaches Ga from above using a heavy gamak (shake) on Pa to articulate the approach. The āndolita, although approached from above is lowered in intonation towards Re. The oscillations are shallow though more clearly defined than in the previous example by the same artist. The mīṇḍa from Ma to Re incorporates a single fast kampita. Re is reiterated but the final arrival on Sa is delayed by means of a deviation involving a small ornamental configuration, snsn, preceding Sa. Sa is resolved using a deflection, sns. These ornamental configurations acting as prefix and suffix to Sa are similar to those demonstrated by Ritwik Sanyal and discussed in Chapter IV. This demonstration shows considerable activity in terms of gamaka in the form of additional tonal material. While artist J contributes additional tonal material to the original outline at the level of substantive tones, artist G contributes additional material in the form of less prominent 'ornamental' tones. In this way the interval range of the basic phrase is expanded so that it extends an octave from Ni to Ni. Some of the additions are at the level of minutiae and this is in keeping with the more

decorative style of the tradition in which he has trained, a style
which often reflects ṭhumrī characteristics.

In Example 7 artist G again performs Ga āndolita with a very
shallow oscillation with intonation lowered to incorporate the tonal
zone of Re. Additional tonal material is added in the elaboration of
Re, firstly in the articulation of Re and subsequently in the vistāra
of Re where two tonal configurations each comprising a 'turn' are
rendered with gamak (shake). The mīṇḍa, previously present in the
akāra version, is now abandoned in favour of articulation of bols.
The rendering of the ornamental configuration of Re with gamak again
reflects training and personal style and becomes, therefore,
astylistic feature of his performance which contributes to the
impressionistic level experienced by the listener. At the analytical
level it reflects increased melodic movement through the use of
additional tones which extend the interval of the structural
material, originally a fourth, to a fifth. In this way gamaka and
ornamentation contribute both to svara vistāra and consequently to
phrase vistāra.

Example 8 by artist Q shows Ga approached from below and with
lowered intonation. This artist, in conversation, insisted that the
vocal inflection on Ma together with a straight descent from Ma to Re
distinguished Darbārī Kānaḍā from other rāgas. This straight
descent, he explained, was not the same as a slow mīṇḍa. This is a
fine distinction which other artists would not necessarily make
verbally and again reflects the lack of accurate musical terminology
in current practice. Re is repeated and each time articulated from
Ni below; Ni is forcefully produced making the term āghāt
appropriate in this instance.[1] Sa is articulated from the tonal area
of Re and, although sustained, again deflects to this tonal area, a
device frequently used for sustained tones in general.

Example 9 by artist M shows the phrase G M R S at a relatively
simple level of rendition with Ga approached from below and with
intonation lowered to encompass Re tonal zone. There is a mīṇḍa from
Ma to Re and Sa is implied but not sounded in the deflection of Re.

In Example 10 by the same artist Ga is articulated from Dha below
and the oscillation on Ga is very shallow resembling kampita rather

than āndolita. A mīṇḍa connects Ma to Re but this mīṇḍa is
intercepted by an ornamental configuration, rsns, articulating Re.
The example shows less melodic movement at the level of śruti in the
integral ornamentation, the āndolita on Ga, but increased melodic
activity in the incorporation of a tonal configuration, rsns,
preceding Re.

Example 11 by artist N shows Ga approached from below and with the
intonation lowered towards Re. Ma is articulated with a fast, light
murkī and the interval from Ma to Re is not emphasized with mīṇḍa as
it has been for other examples.

In Example 12 Ga is approached from above but the intonation is
lowered in the direction of Re. Ni preceding Ga is articulated with
a very fast murkī on Pa. Such articulations are characteristic of
this artist's style and consequently appear in this context. As for
artist G, they become a feature of personal style (which in turn
reflects acquired characteristics related to training) and contribute
to an overall effect at an impressionistic level.

Example 13 by artist P shows very little in transcription that is
remarkable. However, the personal style of this artist is that every
tone is rendered with a degree of microtonal activity either in the
form of very fast, light vibrato on the periphery of conscious
perception or more specifically using fast, light murkī which again,
ranges from barely perceptible to those which are more clearly
identifiable. In general, oscillations on Ga are shallow and not
clearly defined though, in common with previous artists, the
intonation is lowered towards Re. The specific subtlety at the
microlevel in the rendition of Ga āndolita is not apparent. The
contrast between the potential for melodic movement at the microlevel
within the oscillations of Ga compared with different devices of
gamaka affecting other tones of the phrase, as used by other artists,
is not exploited.

Three examples of G M R S are given by artist H. Example 14
represents a basic level of interpretation in sound of the structural
outline. It shows an indistinctly oscillated āndolita on Ga, a mīṇḍa
from Ma to Re and Re articulated by a single kampita. Sa is made
apparent through a deflection from Re. Personal vocal timbre plays a

part in these renditions; this artist has a full but husky voice
which tends to disguise some of the specificity of minutiae such as
the articulation of Re in this example making it resemble a glottal
catch rather than a discrete, single kampita. This situation is
similar to that described previously with reference to murkīs
involving three rapidly repeated tones preceding a main tone. While
the intention, when demonstrated in sargama, is specific the effect,
when rendered with a single vowel sound and at speed, is less clear
tending to give the impression of a small fast vibrato, an
oscillatory effect. It is as if the edges of an idea, which may be
conceptually finely etched, become blurred in the process of
rendition. Two factors may be involved in this situation; the
artist does not consider vocal clarity in the rendition of details to
be of particular importance to his performance or the physiology of
his voice does not allow such clarity. The frequent use of fast,
light tonal configurations (murkīs) traditionally suit a high female
voice.

Example 15 by the same artist shows a clearly defined āndolita on
Ga with intonation lowered towards Re. The end of the oscillation
becomes indistinguishable from the beginning of an alaṃkāra passage
which represents additional tonal material introduced by the artist.
This extends the tonal range of the basic phrase from a 4th to a 6th.
Re is sustained and unadorned preceding a return to Ga which is not
oscillated. Until this point the substantial tones representing the
basic outline are Ga and Re with Sa occurring as part of the alaṃkāra
pattern. Ma is finally represented as part of a portamento curve
which encompasses Ma, Ga, Re and Sa. Re is then sustained and
finally deflects to Sa. In this example the microlevel is
represented in the specific rendering of the āndolita on Ga. Vistāra
takes place through the use of an alaṃkāra pattern consisting of six
tones. The sustained Re deflects to Sa but a small ornamental
configuration at that point serves as a link passage from Sa, which
might otherwise conclude the phrase, to Ga. This enables the
introduction of Ma, an essential component of the basic structural
material.

Example 16 by artist H shows minimal activity at the microlevel;

Ga is rendered without oscillation of any kind. The basic phrase is, however, expanded through the use of an alaṃkāra passage similar to that demonstrated in Example 15 but, on this occasion, with a distinct rhythmic pattern which was not present in the previous example. This particular rhythmic feature is similar to those used by Ritwik Sanyal. Example 16, as a complete expression of the phrase G M R S, is rendered in three parts each punctuated by the taking of a breath. Section 1 represents Ga, the alaṃkāra passage which constitutes section 2 represents Ma and section 3 includes both Re and Sa. The breath marks shown in both examples 15 and 16 demonstrate the way in which this particular artist punctuates the elaborated rendition of the basic phrase.

Summary of examples of GMRS

The above examples reveal degrees of consistency as well as inconsistency. Central to concept of the basic phrase, G M R S, in rāga Darbārī Kānaḍā is an oscillation on Ga. Both artist F and J rendered this svara with raised intonation. Otherwise, artists were consistent in rendering this tone with intonation lowered towards Re. This majority finding is not consistent with the demonstrations given by Ritwik Sanyal where most, but not all, occurrences of Ga āndolita were raised in intonation. This disparity among artists in the rendition of this particular tone in this rāga was acknowledged by Pandit Bhatt (Banaras 1992) who explained that while he performed this svara with raised intonation, others preferred a lowered intonation. He pointed out that instrumentalists, such as sarod and bīn players, usually performed Ga āndolita with intonation raised towards Ma. Both artist F and Ritwik Sanyal are dhrupada singers as well as khyāl singers and artist J represents Gwalior gharānā in his style of singing. It is reasonable to deduce that the tradition with which their training is associated, one that has connections with bīn playing, is an influencing factor.

It is also possible to state that there is often a positive correlation between the register in which the āndolita occurs and dynamics. Similarly the degree of prolongation of the āndolita will also affect the dynamics; longer usually means louder as more force

is required to sustain the oscillation. Consequently, when a composite _svara_, such as an _āndolita_, has its upper boundary raised, that upper boundary will carry a significant proportion of the dynamic weight. When the boundary of an oscillated _svara_ is lowered, the approximate tonal zone of the lower boundary becomes important in terms of dynamics. It is the placing of the dynamic weight of the oscillation which helps to emphasize the upward inference in one instance or the downward effect in another. Such dynamics all occur within a small and subtle scale of melodic activity and relate to a single composite _svara_. The degree of interpretation varies between vocalists and on different occasions. Therefore no absolute criterion can be implied.

Apart from the choice of intonation for G_a there is considerable variation in the extent to which artists exploit the microtonal possibilities of the _āndolita_. The extremes are represented by artist F and artist J. The general style of the former is closer to that of _dhrupada_, while the style of the latter is more akin to _thumrī_.

The transition from Ma to Re reflects differing attitudes. Artist Q explained verbally that this descent was 'straight' and did not involve _mīṇḍa_. Artist F explained that the same descent should be taken with a _mīṇḍa_ and in one instance intervening tones were indicated thus enhancing the microlevel of rendition. Artist M asserted that the inflection on Ma was the distinguishing characteristic of this _rāga_ but this opinion was not reflected in the majority of the examples given by other artists.

Re is the tone in the basic G M R S phrase which attracts different levels of elaboration. Examples 3, 7, 15 amd 16 show the use of _alaṃkāra_ patterns. Otherwise Re may involve the use of a single _kampita_ or a more extended ornamental configuration as at Example 10.

Sa, despite being both the tonic and the final tone of the basic phrase, is treated with relative simplicity and is sometimes only implied in a deflection from Re to the tonal zone of Sa. If rendered as a substantial tone it may be resolved with a single _kampita_ or may show no specific details of resolution.

From an overall view of the examples, general ideas about the role of gamaka and ornamentation in relation to form can be derived. One of these ideas is that the tones intermediate in a phrase, in this case Ma and Re which occur between Ga, which is pivotal, and Sa, which is the final goal of the melodic contour, are ornamented in a way which emphasises their connective function. At the simplest level this means that the passing tone, in this case Ma, is begun from the tonal zone just before it and rises to its own tonal zone. As has been shown, artists employ a variety of other ways to articulate this tone. Examples 3, 7, 15 and 16 show groups of passing tones, which appear either as passages of alaṃkāra at one speed or, at a faster speed, as ornamental configurations. These groups of tones, regardless of speed, both 'fill in' the interval of a fourth between Ma and Sa and, in these instances, extend the interval. It is not possible, however, to determine the relationship between the speed of alaṃkāra passages compared with the speed of ornamental configurations in these examples as they were given by different vocalists.

A variety of vocal techniques are used to emphasise Re as vādī within this phrase. Re is a repeated tone, is rendered sustained, is articulated using kaṇas, incorporates tonal configurations – these techniques represent some of the ways in which vocalists give prominence to a particular tone within a phrase.

Thus the constant element for all examples is the basic structural phrase at a conceptual level but as soon as this phrase is translated into sound, degrees of variation appear. The oscillated Ga, a gamaka which is integral to this phrase, is no exception.

In keeping with the principle of 'no carbon copies', artists did not give identical renderings of the same phrase; the choices which they made reflect personal style which in turn may reflect training together with other consciously or unconsciously acquired characteristics.

The choice of vocables and vocal articulations made by the artists interviewed for these examples appear to be influenced by individual artistic habit. These particular sound features contribute further to the total effect at an impressionistic level.

The part played by vocal timbre in these examples is largely due to individual physiognomy, a feature recognised in the śāstraic tradition as kṣetrakāku.

The element of variability introduced into the renditions of the phrase G M R S and reflected in the use of śruti (microlevel), gamaka (tonal movement) and alaṃkāra (melodic patterns), contribute at an impressionistic level adding aural colour and through the use of detail.

Other phrases in rāga Darbārī Kānaḍā

While a rāga must reveal essential components or aṅgas, phrases other than that comprising the aṅga also typify the rāga. Characteristic for Darbārī Kānaḍā are the phrases D- N R S, where Dha is performed āndolita. This phrase may occur in either the lower or the middle register, but is usually emphasised in the lower register. D- N P is another typical phrase, where Dha is rendered āndolita but in this case the svara saṅgati, N-P, is included as part of the overall phrasal concept. The melodic movement of the latter phrase in the upper tetrachord balances that of G M R in the lower tetrachord. It not only includes the svara saṅgati, N-P, but also involves the sāmvādī of Darbārī Kānaḍā. Therefore, Pa is rendered variously in terms of gamaka depending on whether it is given prominence as the sāmvādī or whether it is taken in association with Ni and linked using a mīṇḍa. The former phrase is usually introduced in the lower register but may also appear at a later stage in performance in the middle register. It is often preceded by Ma and Pa which appears as a combination of tonal ingredients in this context, relational to D- N R S. The melodic concept MP may then be used as two substantial tones or may appear in a compressed form as a gamaka. N D N S is another typical phrase of Darbārī Kānaḍā.

As has been demonstrated already, through renditions of the phrase G M R S, each artist will contribute to the basic structural outline of the phrase at different levels of gamaka in order to express and communicate the essence of the rāga.

Form and Function - Miyāṅ kī Malhāra

To summarise, rāga, or melody type, in Indian classical music is
composed of constituent parts the larger components consisting of
motifs and phrases. These components represent different levels of
musical structure; the more substantial levels, such as phrase, may
contain within their own structure, any or all of the smaller
components. All these components are available to the vocalist for
manipulation during the improvisatory process of performance.

Miyāṅ kī Malhāra is a seasonal rāga and can be performed at any
time during the rainy season. It is said to have been created by
Miyan Tansen, the famous court musician of Akbār the Great and has
subsequently been designated to Kāfī thāṭa by Bhātkhaṇḍe although the
tone material for Malhāras in general "comes close to that of the
Khamāj family" (Kaufmann 1968:397). Ratanjankar (1951:104) describes
the Malhāra aṅga as consisting of (i) a mīṇḍa between Ma and Re, (ii)
R-P svara saṅgati which has to "pervade the svara-sancharas" and
(iii) Ma which should be emphasised. Additional information,
specific to Miyāṅ kī Malhāra, is supplied by Kaufmann (1968:402) who
says that Ga is always avoided in ascent while in descent this tone
appears with a gamaka and is followed by the vakra phrase G M R S.
Moreover, Ga is "partly hidden in the gliding steps of the gamak".
The tones which define this rāga are given variously by Ratanjankar
(1951), Kaufmann (1968), Mahajan (1989) and Khurana (1979). Tonal
sequences, such as those given by these authors, were also given by
vocalists interviewed 1991-1992 who further contributed to the
variety of calana possible for this rāga. Of particular interest to
the present study is the phrase G M R S occurring in all examples of
tonal sequences given by vocalists interviewed though usually placed
between the svara saṅgati R-P and an essential phrase of Miyāṅ kī
Malhāra, N D N S.

This phrase, as it occurs in rāga Darbārī Kānaḍā, has been
examined from the point of view of the function of svaras and
internal structures within the group. From this point it is
necessary to move on to deal with such groups and phrases, not just
with attention to the internal construction of one phrase, but in
terms of their relationship to each other in a larger context, such

as providing points of contact between 'related' rāgas. This latter aspect is an important point for consideration and will be examined in connection with the phrase G̲ M R S as it occurs in rāga Miyān kī Malhāra.

As previously described, in order to elicit specific information regarding the use of gamaka in the exposition of rāga, a variety of vocalists were asked to demonstrate related rāgas. Rāga Darbārī Kānaḍa, was most frequently compared by vocalists interviewed, to Miyān kī Malhāra, although some chose to relate it to Aḍānā or to Sāraṅga depending on the particular feature being highlighted for comparison.

The following examples demonstrate both how vocalists differentiate the phrase G̲ M R S in Miyān kī Malhāra from the same phrase in Darbārī Kānaḍā and how this differentiation contributes to the different levels of melodic activity in terms of sound.

Ex.17 (F)

Ex.18 (F)

re da nā

Ex. 19 (Q)

ga   ga   ga ma   re

Ex.20 (M)

ē te   re   sa

Ex.21 (M)

ē   ē re nā

Ex.22 (I)

tē nē nā   a   tā   tē nē nā

Ex.23 (H)

ā

Ex.24 (J)

ā

Ex.25 (J)

de nē nā   nā

Ex.26 (P)

ā   sa ni   re ni ni ni sa
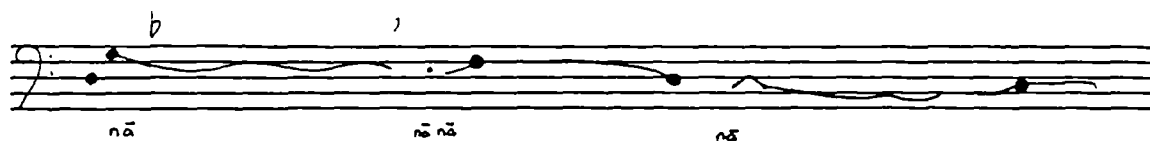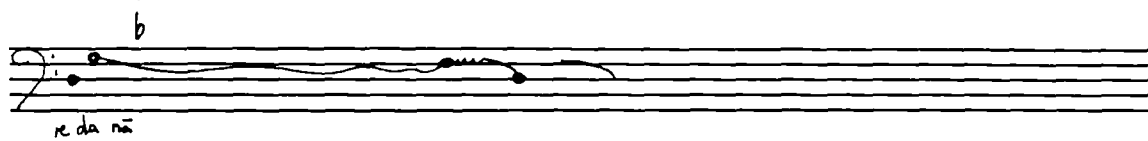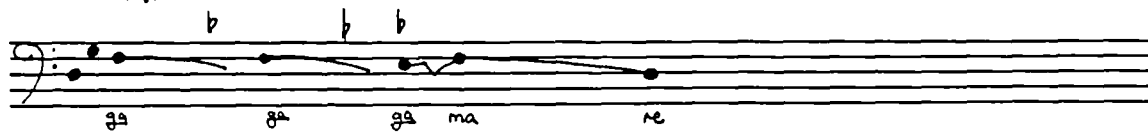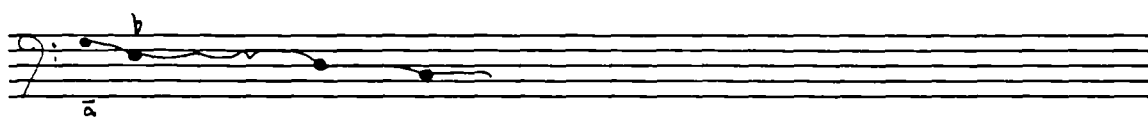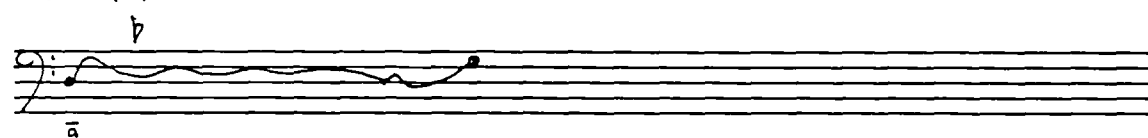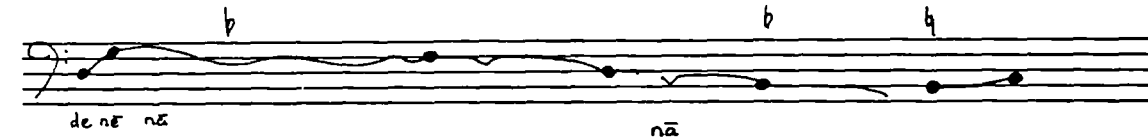
Artist C (example not given) explained that in his tradition
(Gwalior) Ga should be rendered with a slightly higher intonation
than that for Darbārī Kānaḍā. His demonstration, interrupted by
verbal commentary, showed Ga with three oscillations clearly
incorporating the tonal zone of Ma and approached from Pa above. The
Ga āndolita was succeeded by an ornament on Ma, mpmm, described
specifically as a khatka and subsequently succeeded by Re and Sa.

Artist F (Example 17) explained that the intonation of Ga came
within a tonal range of śuddha Ga to komala Ga. His demonstration is
consequently not amenable to accurate transcription. In fact, the
subtleties involved in the oscillation of Ga in both Darbārī Kānaḍā
and Miyāṅ kī Malhāra show the inadequacy or aural transcription,
imitation of a vocalist who has mastered the technique being the
only way to transmit knowledge of this kind. Both Example 17 and 18,
given by this vocalist, show the extensive use of mīṇḍa and
demonstrate the merging of tonal zones of Ma and Ga so that discrete
tones are not heard. This artist demonstrates clearly the nature of
movement in Malhāra, which is slow with mīṇḍa, and uses a degree of
vocal emphasis as a characteristic which distinguishes it.

Artist Q (Example 19) described Malhāra's Ga as coming from Ma and
touching Re. He pointed out the confusion between this Ga āndolita
and that of Darbārī Kānaḍā saying that when Ga is approached from
above in Darbārī Kānaḍā it is likely to become confused with that of
Miyāṅ kī Malhāra. He clarified the nature of Ga āndolita in Miyāṅ kī
Malhāra by saying that in the repeated movement from Ma to Ga using
successive mīṇḍas the arrival at the tonal location which is
specifically recognisable as Ga can be delayed thus creating a
feeling of suspense within the oscillation. The transition from Ma
to Re has to be taken with a slow mīṇḍa. According to artist Q this
ornament distinguishes Miyāṅ kī Malhāra from Darbārī Kānaḍā where the
transition from Ma to Re has to be rendered using a straight descent.
Such a distinction as this reinforces the idea put forward in Chapter
III that while a mīṇḍa may be described as a portamento, not all
portamentos are mīṇḍas, at least not for those artists who value the
subtleties involved in fine tonal discrimination. An additional
feature of his demonstration, (Example 19), not present in the

previous two examples, is the _gamaka_ used to link G̲a̲ to Ma preceding the prolonged mīṇḍa from Ma to Re. This feature consists of an articulated G̲a̲ followed by a single _kampita_ on the same tone. It is a configuration which serves both to link the tonal zones of G̲a̲ and Ma as well as to articulate Ma. Furthermore, it is a device used on subsequent occasions by the artist and suggests that this represents both a personal style as well as melodic function in terms of _gamaka_.

Artist M (Example 20) confirmed that there was a significant difference between G̲a̲ in Darbārī Kānaḍā and the same tone in Miyāṅ kī Malhāra. His rendering in Examples 20 and 21 of G̲a̲ āndolita in Miyāṅ kī Malhāra demonstrated a blending of tonal zones from Pa to G̲a̲ with Ma articulated with a brief _kampita_ preceding a short portamento from Ma to Re. Subsequent demonstrations of the same phrase showed similar intonational characteristics for G̲a̲, though the level of _gamaka_ in the form of tiny tremolo effects on Pa, Ma and Re became additional features.

Attempts to elicit verbal information from Artist M concerning the _gamaka_ on Ma brought no clear answers. Repeated questioning throughout several demonstrations of G̲ M R S as to how Ma was articulated brought a denial that anything particular was taking place. Such melodic activity, describable as _gamaka_, functioning as tonal inflection, can be said to be taking place unconsciously as a feature inherent within the style of a particular artist but which nevertheless contributes to the overall effect both at an impressionistic and at a stylistic level.

Thus two aspects of conscious awareness in relation to the use _gamaka_ on the part of artists emerges. The first has been mentioned in connection with the idea put forward by Deva (1981), that śruti exist at the periphery of conscious perception as far as the listener is concerned. The second aspect concerns the lack of awareness on the part of the artist as to what he or she contributes at the level of śruti in terms of vocal inflection. Nevertheless, it is these small and sometimes barely audible effects produced by the voice, which influence the impressionistic level to a significant extent. Musical nuances, functioning in a way which is similar to linguistic nuances of speech, are thus incorporated within the melodic continuum

of sound by the vocalist. The listener (a Westerner) may become acutely aware of those microtonal inflections which contribute at this level.

Artist I (Example 22) confirmed the intonation of Ga as incorporating the tonal zone of Ma. A rapid kampita preceded the Ga āndolita. Ma was articulated with a gamaka which could be specifically identified as a fast tonal configuration, a khaṭkā, preceding the main tone and there was a mīṇḍa between Ma and Re. In this example kampita, mīṇḍa and a tonal configuration preceding Ma contribute at different levels to the melodic texture of the basic structural material.

Although Artist H (Example 23) does not demonstrate vistāra of tone or phrase to any extent, three features of gamaka are nevertheless present. Ga, approached from Pa, is raised in intonation towards Ma, Ma is articulated with a rapid kampita and this tone is subsequently linked to Re using a mīṇḍa.

A similar demonstration of basic outline material was given by Artist G.

Example 24 by Artist J shows Ga āndolita with a definite emphasis on the kaṇa svara, ma, of each oscillation. This rendition of Ga differs from those artists who demonstrated a merging of Ma and Ga without a distinct articulation of the oscillatory movement. A mīṇḍa links the tonal zone of Ma to Re. As for demonstrations by other artists Re is preceded by a fast kampita and the phrase returns to Pa as an alternative to resolution onto the tonic. The significance of the way in which the R-P approach to the oscillated Ga in Miyān kī Malhāra is rendered is pointed out by this artist.

Example 25 by the same artist shows the same Ga characteristics as example 24. Ga āndolita is approached using the phrase R-P and the artist explained that Re in this context was often repeated and rendered each time with a 'touch' of Ma. This level of articulation of Re occurs at the microlevel as the use in this instance is not sufficiently substantial to qualify as a kaṇa svara. A kampita precedes Ma and a tonal deviation to Ga occurs within the mīṇḍa from Ma to Re. As for artist I and P the phrase G M R S exists within a larger context where R-P precedes the phrase and N D N S succeeds the

same phrase. Therefore Sa, when it occurs as part of the unit G M R
S, serves both to conclude the phrase and to initiate a further
phrase. The transition takes the form of a kampita on Sa, sns,
preceding Ni and further illustrates the role of gamaka in
maintaining melodic continuity.

Example 26 shows the same Pa approach to Ga āndolita. While the
verbal explanation of this oscillation is that it consists of ^{m}R ^{m}R
^{m}R linked using mīnda, the perceived effect is of an oscillation
which does not encompass such a wide interval but which operates
within the tonal zones of Ma and Ga. While Ma does not receive any
specific articulation in the form of gamaka in this rendering it was
explained, and subsequently demonstrated, that this tone should be
rendered loudly and succeeded by Re rendered more quietly. In this
instance dynamics are a substitute for melodic movement in the form
of gamaka; both devices contribute at an impressionistic level to
the overall rendition of the phrase and are additionally an aspect of
personal style. As in previous examples Sa, as the resolution of the
phrase G M R S, is incorporated into the succeeding phrase, N D N S.
Again, with its fast articulatory tonal configuration of ssn
preceding the substantive tone it serves to link one phrase with
another and additionally contributes through ornamentation to
internal phrasal activity.

An additional criterion for distinguishing the same phrase in both
Darbārī Kānaḍā and Miyān kī Malhāra was given by artist R who
explained that in the latter rāga there is no kaṭkhā on Re. Broadly
interpreted, Re will not be either ornamented or elaborated in Miyān
kī Malhāra as it does not require the same degree of prominence as it
does in Darbārī Kānaḍā where it functions as vādī.

To summarize, artists were consistent in approaching the phrase G
M R S from Pa. They were also consistent in rendering Ga with a slow
oscillation encompassing tonal zones Ma and Ga. They were not
consistent, however, in their verbal descriptions of this ornament.
When sargama descriptions were given they varied and were either
represented as ^{m}G ^{m}G ^{m}G or as ^{m}R ^{m}R ^{m}R, each unit consisting of a
kaṇa svara of Ma preceding a substantive tone and linked by a small

mīnḍa. Consistent for all descriptions is the idea that the oscillation involves the tonal zone of Ma. In practice, exploitation of the microtonal possibilities within the full range of the interval Ma to Re was not always apparent. A further description of the range of this oscillation was that it moved within the much narrower tonal zone of Ga to Ga. Consistent for all demonstrations of Ga āndolita was the exploitation of microtonal possibilities within the oscillation, though some artists achieved a greater degree of subtlety in this than others; a narrower tonal range called for increased skill on the part of the vocalist and seemed to lend scope for such subtlety. As explained previously in descriptions of this tone where it occurs within the same phrasal structure in Darbārī Kānaḍā, the prolongation of the boundary leads to that boundary carrying a significant porportion of the dynamic weight. In the case of Miyāṅ kī Malhāra Ma most frequently carried the dynamic weight of the oscillation. The nature of the oscillation on Ga in this rāga both identifies Miyāṅ kī Malhāra and also contributes at the microlevel to the rendition of basic outline material.

The descent from Ma to Re was rendered by all artists with a portamento and Re did not include any further gamaka. The nature of the portamento varied between vocalists, some making a straight descent while others incorporated the intervening tone Ga. The nature of the portamento is a reflection of technique which in turn is consequent on both intention and vocal ability. Those artists who were technically able to render a mīnḍa showing the intervening tone, contributed more to melodic activity within the basic structural material at the microlevel, enhancing the contour of the phrase, than those who did not present this minutiae of detail.

The examples show a range of degrees of internal phrasal melodic activity. Example 23 demonstrates gamaka which are essential for the rendition of basic structural material, G M R S, in this rāga. In other words, Ga is āndolita, Ma is performed with a kampita and there is a mīnḍa from Ma to Re. Additional gamaka contributed by other artists in their renditions of the same phrase took the form of increased incidents of articulation of substantive tones using a single kampita as in example 21 or the use of an ornamental

configuration preceding Ma as in example 22.

The phrase G M R S in Miyāṅ kī Malhāra is characterized by the use of mīṇḍas both in the structure of Ga āndolita and in the transition from Ma to Re. The rendition of the phrase, at slow speed, is also characterized by the merging of different tonal zones creating a smoother contour to the overall phrase than that usually found for rāga Darbārī Kānaḍā. Transcription is inadequate to convey this quality of 'merging', a fact which raises the question as to whether electronic techniques for registering the range of factors which occur during the rendition of these examples would be more appropriate. Three considerations suggest that such a technique is not appropriate. First, a machine does not discriminate between what is heard as significant and what is insignificant. Secondly, a curvilinear representation of the music would not assist sight-reading and thirdly, the inherent internal variability in the musical patterns at this level of melodic activity eludes definitive description. This last aspect reinforces adherence to the oral/aural tradition as being the only way to convey musical knowledge of this kind. The Malhāra character is conveyed aurally through the nature of the movements between tonal locations as much as by the sequences of tones used.

Specific dynamics, such as contrasts of forte and piano or of crescendo and diminuendo, are not part of the structural process of North Indian classical music. But small subtleties of dynamic inflection play an essential part in the rendition of ornaments although it is difficult to describe precisely particular instances of their behaviour. They become apparent in the rendering of svaras when they are āndolita and in mīṇḍas when they are performed slowly revealing intervening tones. Similarly, rhythmic factors are present and closely connected with dynamics. Such factors have been described by Ayyangar (1980) as 'agogic' rather than rhythmic, the transition between tones being such that it is not possible to say exactly where one tone ends and another begins. The nature of dynamic and agogic elements is compatible with the nature of the melodic contour of the phrase which is to a large extent continuous rather than discrete.

In this way every rāga has an individuality of its own which is
revealed through the introduction and elaboration of certain phrases.
Some phrases can be common to a number of rāgas leading both to
similarity between them but also to differentiation between them
through the specific use of gamaka.

Thus the use of gamaka in the form of a specific type of
oscillation on Ga and a slow minda from Ma to Re serve to identify
Miyāṅ kī Malhāra. In other words, gamaka expresses the basic outline
material in such a way as to communicate information as to its
identity and context thus illustrating its function as that which
'makes clear or intelligible' (Monier-Williams 1899:348). At the
same time gamaka expands the basic material. This expansion can be
described as being directional in two senses; it prolongs the
duration of basic phrasal material and also gives a particular svara
dimension when it is performed āndolita. Additional gamaka
(i)further expands the original tonal material, (ii) contributes at
an impressionistic level and (iii) reflects the personal style of the
artist. In this way the validity of Fox Strangway's description can be
appreciated as "the whole system of gamak .... becomes an elaborate
vehicle of light and shade ...bringing the notes of the melody ...
from the flat into the round ..." (1914:182)

Gamaka and Motif

Combinations of tones smaller than those comprising a phrase may
also form basic structural material in terms of the rāga as a whole.
Such combinations of tones have been referred to already as svara
saṅgatis. There are differing levels to which gamaka in relation to
such motifs apply. A single pair of svaras together with gamaka,
often in the form of mīnda, can function in terms of structural
material, at the level of rāga as well as at the level of motif. An
example occurs in the particular relationship which exists between
the Sāraṅga rāgas and the rāgas of the Kānaḍā group. All Kānaḍā
varieties have in common a certain characteristic descent comprised
of two types of motif, a fall from Ni to Pa and a fall from Ma to Re

followed by Sa. The same paired association of tones, N-P and M-R, is felt to be characteristic of Sāraṅga. In this way the chāyā ('image') of Sāraṅga permeates rāga Darbārī Kānaḍā. The addition of Ga āndolita to the M-R motif forms the vakra component of Kānaḍā. Similarly the addition of Dha āndolita to the N-P motif forms a Kānaḍā component in the utteraṅga descent. Such motifs also serve to identify a particular tessitura within a rāga and in the case of Darbārī Kānaḍā the inclusion of a composite svara, Ga āndolita, to create a phrase, additionally substantiates and enhances the tonal area of the rāga.

The paired tones of Sāraṅga are not separate but are used in combination linked using a portamento. This unit may also combine with another svara so that the combination P M R becomes a typical movement within the rāga. However, the movement of tones in the structural sense is in itself not adequate to convey the character of Sāraṅga; the particular way in which the tones are inflected and combined conveys the information required to identify the rāga as Sāraṅga. This aspect was demonstrated by Dr. K.G. Ginde (oral communication 1991) who explained the way in which tones P M R should be rendered in sargama, N ^{n}P ^{P}M ^{m}R, saying that the basic tones alone did not convey the rāga but required the addition of kaṇa svaras. The aural effect is not as uneven as the sargama suggests; the impression conveyed to the listener's mind is of a smooth continuation from Ni to Re. The addition of kaṇa svaras at a conceptual level, subsequently translated in terms of the sound level, communicates information as to the identity of the rāga as well as contributing at the impressionistic level. In other words the substantive tones of the structure are made 'intelligible' through the use of gamaka.

The same tonal combination in Megh Malhāra is differentiated from Sāraṅga both through the combined use of gamaka and voice quality. Sargama given by Dr. K.G. Ginde for the motif M-R, implied that Ma was a kaṇa svara of Re. Information given in this way does not convey what takes place at the sound level. What the listener hears is a briefly uttered tone, a kaṇa of Ma, followed by Re which is articulated from the same tonal location, Ma, before the melodic

curve descends, using a mīṇḍa, to the actual tonal location of Re.
Transcription represents this movement as follows:

Ex.27
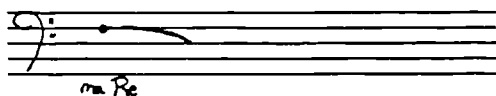
Transcription does not, however, convey another essential aspect of
rendition, that of vocal timbre. This melodic unit is rendered with
vocal strength both in terms of the forceful use of the kaṇa svara
and in the weight given to the transition between tonal zones Ma and
Re. A similar treatment is given in utteraṅga to the combination N-
P. This approach, demonstrated by Dr. Ginde, was confirmed by
artist N who further described the transition from Ma to Re in terms
of a forceful attack on Ma followed by a diminuendo as Re is
approached. In this way the use of vocal timbre as well as gamaka is
pertinent to the distinction between Sāraṅga and Megh Malhāra. While
all artists interviewed, who expressed an opinion as to the nature of
the transition M-R in Megh Malhāra, indicated that Ma should be
rendered with force there was variation among them at the microlevel
in terms of specific gamaka.

Miyāṅ kī Malhāra is also differentiated from Sāraṅga through the
use of both Ni and Ni. The problem of defining discrete tonal
locations in Miyāṅ kī Malhāra has been discussed and this aspect is
further illustrated by the requirement that the rāga should be
performed with two niṣ āds rendered in succession. These are not
static tones but have to be incorporated by the artist within a
phrase and combined in such a way as to convey aural confirmation as
to their presence and at the same time form the individualizing
contour of the rāga. Interpretation at the sound level may involve
emphasis on shading the whole tonal zone between Ni and Ni with
intonational subtleties as tonal edges are blurred and a sense of
discretely shifting tonalities within a narrow range is conveyed.
This was demonstrated by artist F (example 18). Artist Q maintained
that the way an artist rendered N R S in this rāga at the beginning
of a performance could communicate sufficient information as to
identify the rāga as a Malhāra. Such communication is dependent upon

the ability of the artist to convey the specific intonational
qualities of Ni which incorporates both śuddha and komala aspects.
This intonational information has to be conveyed in association with
both Re and Sa. The musical idea, N R S, may be further emphasised
using more specific articulation in the form of kaṇa svaras as the
following sargama outline shows: S $^{\flat}$R $^{\flat}$R ^{n}S N S N S. The
intonational qualities acquire the added ingredient of svara
pronunciation.

Artist C confirmed basic outline material as $\underline{N}$ N S preceded by Ma
and Pa and added that Ni when it is komala should be preceded by
touches of Dha - M P $\underline{N}$ $^{d}\underline{N}$ $^{d}\underline{N}$ $^{d}\underline{N}$ S emphasizing that if Dha was made
too prominent it would spoil the Malhāra character of the rāga.

Differences in interpretation of a conceptual idea may reflect
differing artistic styles, the application of the element of
variation or may relate to musical context. These three contributory
factors may be present separately or in combination.

Summary

The discussion of gamaka in relation to motif and phrase may seem
quite complicated even though it has been over-simplified in many
instances here. The complication arises because of the necessity to
attempt precise and detailed descriptions of what takes place. The
nature of the gamaka described is fundamental to the system but is
largely unconsciously produced. The whole process has been described
in terms of expansion and growth and it is in attempting to reduce
this complex morphology to components small enough to be given
systematic consideration that the complexity arises. This detailed
consideration of gamaka in terms of ornamentation and melodic
movement contributes to the overall impression of a rendition and is
also evidence of artistic style.

Studying the building blocks or components of an improvisatory
style is similar to studying density as the cumulative process
contributes to melodic texture. However, it is not only the process
of "innumerable small structures which coalesce" (Deshpande 1973)

which accounts for the music as a whole but additional qualities, such as those of intonation, uccāra and kāku whose cumulative effect isresponsible for the general impression produced by North Indian classical music in khayāl

As has been pointed out already, there are three levels of musical activity within any phrase: (a) the basic conceptual outline material, (b) manifestation at the sound level which includes uccara and integral ornamentation and (c) the level which includes (a) and (b) together with dynamic and agogic factors, additional tones and increased gamaka. While these three levels are perceived in a unified way by the artist, all three, together with their interconnections, must be taken into consideration in analysis.

Moreover, it can be seen that while the number of svarasthānas within a phrase or motif is finite, the variation in manifestation, taking into account very minute degrees of difference between renditions, is probably infinite.

To summarise the discussion, the role of gamaka so far can be seen to be seven-fold. The following list is not in order of importance as the functions of gamaka are inter-related at the level of performance. Gamaka (i) is part of the improvisatory process, (ii) communicates the basic structure of the rāga through phrases and, at the same time, reflects individual and gharānā style, (iii) is responsible for articulation and deflection of main tones, (iv) maintains continuity of sound, (v) creates melodic texture, (vi) contributes to the process of vistāra and (vii) at the expressive level transforms simple melodic ideas into artistic and emotional experiences for the listener.

NOTES

1. Whilethe term āghāt is percussive in implication and frequently
   used in conjunction with the term anuraṇana (resonance) it is
   nevertheless a term which is used colloquially by some vocalists
   to distinguish between different degrees of articulation of tones.
2. Material for examples 1-26 is derived from interviews with
   vocalists during fieldwork carried out during 1991 and 1992.

CHAPTER VI

ĀLĀPA

Ālāpa in khayāl - origin and definitions

The purpose of this section is to trace the definition of ālāpa
and to discuss the way in which such concepts relate to present-day
khayāl performance.

A basic distinction in Indian musical description is that between
nibaddha (bound, regulated) and anibaddha (unbound, unregulated)
forms of music. An important textual reference for this
differentiation and one cited by subsequent authors is the
Nāṭyaśāstra (500 BC -200 AD) though it is likely that such concepts
existed before this time. 'Unbound' in the context of present-day
music practice means nonmetrical, unregulated by the repetitive
patterns of tāla. In other words, this form lacks a regular pulse
which would be associated conventionally with the concept of tempo.
'Bound' varieties of music relate to compositions and thus are
constrained both by poetic meter and musical rhythm. Anibaddha, by
contrast, relates to nonverbal sounds of instruments or, in the case
of vocal music, to meaningless phonetic syllables.

The discussion now focusses upon the anibaddha form or so-called
'free style' of music that has become associated with the exposition
of a rāga and which is known variously as rāga ālāpa, rāga ālāpti,
ālāpana, or in colloquial Hindi parlance, ālāp. These concepts have
arisen out of the idea that formal musical performance begins with
sound in an elemental form free from regulated rhythmic organisation,
allowing exploration of musical material and projecting the
underlying ethos of a rāga. The early medieval period of musical
writing witnessed both the development of the rāga system and the
practice of improvisation. By the thirteenth century certain
definitions and descriptions are apparent. While rāga ālāpa refers
to the concise presentation of the characteristic marks, the
lakṣaṇas, of a rāga, rāga ālāpti emphasizes the melodic outline of a
rāga. Thus the distinction is between a rāga's scalar or modal
aspect and its melodic or tuneful aspect. In this way it relates to

the scale-tune spectrum of rāga manifestation (Powers 1980 12:429)
already mentioned.

The Saṅgītaratnākara defines ālāpti:

> " Ālāpti is the vocalization of rāga which is considered to
> be (the process of) manifesting it. That (ālāpti) is
> said to be twofold as qualified in rāga and rūpaka".
> (Sharma/Shringy 1989 II:198)

Rāgālāpti is described further:

> "Indeed rāgālāpti is entirely independent of rūpaka. It
> (arises) by four svasthānas (steps) as known to the vocal
> experts".

Rāgālāpti is clarified by Sharma and Shringy (1989) as being entirely
independent of rūpaka because it is entirely free from the rules and
regulations of nibaddha (composed) gana (music) knowns as prabandha,
vastu or rūpaka. Rules for the proper procedure during ālāpti are
then given:

> "The note in which the rāga is established is said to be
> steady (sthāyi). The fourth from it would be halfway
> (dvyardha). Sounding of the note just below it would be
> (called) mukhacāla; and that forms the first svasthāna.
> (Sharma/Shringy 1989 II:199)

Svasthānas are described by the same authors as being resting places
in rāga rendition, considered by Śārṅgadeva to be integral parts of
ālāpti. The first svasthāna represents the initial range of voice
production involving the steady note, whether it is sadja or some
other tone, and the fourth above it. The range of a svasthāna
includes those tones which may be omitted from certain rāgas.
Permitted intervening tones should be rendered and the steady tone
returned to.

> "The second (svasthāna) consists in sounding the halfway
> (note) and (similarly) returning (to the steady). The eight
> note from the steady is known to be double (in pitch). The
> notes obtaining in-between the halfway note and the double
> (pitch) - note are ardasthita (the other half) notes. The
> rendering of these (ardasthita) notes and their return forms
> the third (svasthāna). The fourth consists in rendering the
> eighth and returning to the steady as its final note. (1989:II:200)

The treatise states that the rendering of these four svasthānas
constitutes the rāgālāpti. From this point the rāga is to be

delineated through the use of small sthāyas which are designed to permeate and draw attention to the vital tone, the fundamental note. A performance depends on how the artist combines note patterns together with gamaka and ornamentation. A further definition of ālāpti is given by Śārṅgadeva:

> Ālāpti is described by the experts as enriched by varṇa and alaṇkāra, variegated by gamaka and sthāya, and rendered charming by many tactful turnings.
> (Sharma/Shringy 1989 II:203)

Although this section is free from tāla the differing emphases on tones within phrases is fixed and it is this aspect which can imbue basic tonal material in the form of phrases with aesthetic significance.

A differentiation is made between ālāpti and rāgālāpa. Each of the words, ālāpa, ālāpti and ālāpana, derives from a prefix a (near, towards, from, all sides, all round) combined with a root lāp (to cause to talk, to narrate, to address, to converse). Grammatically the three terms already mentioned relate to this common root but differ technically. Ālāpa is masculine in gender and as such signifies an approach which can be said to relate to a clear statement about the structure of a rāga. Ālāpti is feminine in gender and therefore symbolizes a withholding or veiling of aspects of the rāga so that its nature is suggested or implied but not directly stated.

> ...ālāpti implies the manifestation of rāga through the vocalisation of its essential features, by employing different melodic phrases and tonal patterns.
> (Sharma/Shringy 1989 II:200)

Ālāpana is neutral with respect to gender and is the most general in meaning of the terms, often being translated as 'conversation' though without connotations of dialogue or interaction. The term may incorporate both concepts of ālāpa and ālāpti and in this way both exhibits the rāga while at the same time holding back certain features. Therefore ālāpa and ālāpti are not the same, though they can both be explained in terms of ālāpanam (Sharma/Shringy II:200).

These guidelines are still valid today; a typical opening improvisation begins by establishing the fundamental tone, the tonic

sa, in relation to relevant adjacent tones. Subsequently, the
improvisation moves systematically into higher tonal zones, each new
stage being acknowledged through the use of one of the stable or
emphasized _svaras_ which serve to identify a particular tonal area.
The improvisation concludes through a return to the fundamental tone,
the tonic. The time required for this process may vary from a minute
or minutes to considerably longer periods of time. Despite its
relation to _anibaddha_ with connotations of improvisation unfettered
or bound by the rhythmic organization of _tala_, _alapana_ is not without
restrictions. There is a certain procedure to be followed but it is
one which allows for individual performance decisions and which can
be adapted to suit the character of a particular _raga_. The skill of
the artist in vocal music lies in his or her ability to combine the
two ideas of _alapa_ and _alapti_ in order to convey, without meaningful
words but with nonsensical sounds, phrases and intonations the
essential qualities of the _raga_. _Alapana_ is a composite idea which
includes the _varnas_, _alamkaras_ and _gamakas_. A twofold purpose is
intended; to establish the musical material of the _raga_ which is to
be part of the creative improvisatory process of the performer and to
create an aesthetic context for the listener. The initial
introduction to the _raga_ thus serves as a frame of reference for
further development.

Once the _raga_ has been presented in terms of its particular
features and melodic contours, the second stage begins as the
introduction of a _tala_ indicates the next phase of the musical
process.

Rupaka is defined as another name for _prabandha_ (a type of melodic
composition).

> _Rupakalapti_ is the particular _alapti_ that is relevant to
> the singing of _prabandhas_ and essentially differs from
> _ragalapti_ in so far as it is set in the framework of _raga_
> and _tala_ of _prabandha_. (Sharma/Shringy 1989 II:203)

A further definition is given by Sarngadeva:

> "That (_alapti_) which is consituted in the framework of _raga_
> and _tala_ of a _rupaka_ is said to be _rupakalapti_. That again
> is twofold. One is called _pratigrahanika_ and the other,
> _bhanjani_.

Pratigrahaṇikā is described as that integral part of a rāga which is repeated after the sthāya, the constituent part or svasthāna of the ālāpti has been given. It is the resuming of a part of the composition after a form of ālāpti. The relevance of this discussion to the performance of khayāl today is made apparent by the association given by P.L. Sharma (189 II:202) with the use of mukhḍa of modern Hindustāni music. Therefore she interprets pratigrahaṇikā as comprising the singing of ālāpa-tāna, behlāvā and such other techniques of rāga manifestation which take place between each return to the mukhḍa. In this way she suggests that most of the contemporary music involving tāla can be attributed to pratigrahaṇikā.

Bhañjanī is a twofold concept and its relevance to present-day musical practice has been put forward by Sharma (1989 II:202). Bhañjanī gives scope for manifesting the tonal structure of the composition in different ways; (i) sthāya bhañjanī and (ii) rūpaka bhañjanī. The former relates to words or sections of the text while the latter is a reference to the whole text of the composition and is relevant to dhrupada and ṭhumrī rather than to khayāl.

Important to the discussion of ālāpanam in relation to khayāl is the understanding that this form exists both before and after the announcement of the khayāl but is differently rendered according to its context. While akāra ālāpa, sung to the vowel ā, may exist after the introduction of the composition, the rāga may be further developed by dissecting and recombining various melodic phrases accompanying the words of the text, or using the syllables of particular words, while a tāla is present. Thus a rāga, when demonstrated in the traditional way, even only with ālāpa, using vowels only or meaningless syllables, is capable of establishing its own character and ethos. The requirements of performance have influenced the development of this feature as vowels in general allow continuity of sound-production which is an essential melodic requirement. Additionally they enable fluidity of movement throughout melodic ranges as necessitated, for example, by tānas. A procedure used for ālāpas in khayāl singing is the combining of the words of the composition with vowels. In present Hindustani musical

practice this is known as bol-ālāpa[1] or śabdālāpa and is part of the process of barhata but in older theoretical works it is referred to as rūpaka-ālāpti. A similar technique is used in dhrupada and dhrupada-dhamāra when meaningless syllables are combined with vowels to form vocables such as nom, tom, ri, da, na.[2]

Although in theory it appears that there is a clear distinction between akāra ālāpa and bol ālāpa in practice this delineation is sometimes less apparent. When, in ālāpa, the vowel of the bol used becomes very elongated during the process of melodic elaboration, the connection with the original word or syllable becomes less relevant. A simple example occurs with the use of the word rāja. If the syllable rā is used for purposes of elaboration for any length of time (in terms of āvartans) it may take some time before the connection with the whole word is realized. If the word of the text contains three syllables and each one is elaborated upon at length using the vowel sounds which accompany the consonant, the identification of the whole word becomes even more obscure.

Ranade (1990:26) describes the singing of a khayāl in six stages: (i) initial singing of sthāyī and antarā, designed to establish the range and mood of the rāga, (ii) ālāp as a slow-tempo spelling out of the various melodic ideas contained in the rāga using the vowel-sound ā , each ālāp terminating with the mukdha and coming to the sāma before the commencement of a new ālāpa, (iii) bol-ālāpa, (iv) bol-laya, (v) bol-tāna and (vi) tāna. He explains that the six phases do not constitute rigid divisions and may be variously employed by artists. The important point is that they differ qualitatively and are best manifest in a khayāl sung in a slow tempo, a bara khayāl. The constant factor which holds these elements together is the mukhda.

Ālāpa in khayāl performance

Ālāpa (ālāpti) may take place both before the introduction of the composition as well as after it. In baṛa khayāl it is usual to start the performance with an ālāpa of the rāgālāpti type. The length and content of this section of a khayāl rendition varies among vocalists as do opinions as to its purpose within the overall performance.

The choice of syllables on which the rāgālāpa preceding the bandiśa are sung varies: "a" and "e" are frequently used but syllables such as "de", "na" and "di" may be used, the latter choice sometimes reflecting a dhrupada influence within the artist's style. Gwalior gharānā, for example, may reflect this influence in renditions of pre-bandiśa ālāpa. Bols from the composition may additionally be used by some artists at this introductory stage.

Traditionally the rāgālāpa begins with the intoning of a sustained Sa or tonic, the pitch being relative to the particular artist's voice. Wade (1971:278) confirms that melodically the rāgālāpa begins in this way. Transcriptions of introductory ālāpas for khayāls in Darbārī Kānaḍā show that not all such ālāpas adhere to this description.

The relative brevity of this section of performance is not intended to condense a full ālāpa; generally the artist conveys briefly the structure and essential details of the rāga, though the extent and the way in which this is done by different artists with reference to one particular rāga, Darbārī Kānaḍā, will be discussed.

The use of ālāpa at this stage of a khayāl performance is a reflection of the musical tradition from which this genre has developed. Described by Wade (1971) as "a musical survival" it is treated variously by vocalists, some of whom place more value on its relevance to khayāl performance than others, a fact which may be a reflection of training and gharānā influence or of individual artistic choice. External factors, such as the context of performance, also influence the length of time and importance given to this section of performance.

Aspects of the rāga which traditionally would be revealed by the rāgālāpa, such as the attainment of the tāra Sa, may be given in the

succeeding _bandiśa_ thus obviating the need for an extended _ālāpa_ which encompasses this tonal feature. However, there is no fixed rule where this is concerned; _rāgas_ in which the emphasis is in the higher register may reflect this both in the introductory _ālāpa_ as well as in the succeeding _bandiśa_.

Opinions among vocalists as to the purpose of the pre-_bandiśa_ _ālāpa_ and its relation to the forthcoming _bandiśa_, if any, need to be discussed as these are factors influencing the way the _rāga_ is communicated using _gamakas_, _svaras_ and phrases in the initial stages of _khayāl_ performance. Interviews with vocalists 1991-1992 indicated the current range of attitude.

Dr. Ketkar (1991) stated that "free" _ālāpa_ (introductory _ālāpa_) had a threefold purpose, (i) to set the voice properly, (ii) to acknowledge the _rāga_ and (iii) to appeal to the audience for their recognition of the _rāga_.

Artist J, a vocalist representing the traditions of Gwalior _gharānā_, stated that the pre-_bandiśa_ _ālāpa_ existed for the benefit of the vocalist, to help him or her to "warm up his voice". An additional purpose was to "atune the audience to listening to a particular _rāga_". He denied that the choice of melodic material used at this stage related to the forthcoming _bandiśa_ saying that its purpose was simply to initiate the _rāga_ irrespective of the composition. His justification for this approach was that unlike _dhrupada_ the _khayāl_ genre had evolved to such an extent that it allowed for extensive elaborations of the _rāga_ after the introduction of the text.

> In _khayāl_ singing all these aspects (of _dhrupada_ _ālāpa_)
> are covered when you actually sing the _khayāl_ so there is
> no necessity to repeat it, though as a gimmick one may do
> it.

Despite his dismissive attitude towards the introductory _ālāpa_, his performance of _rāga_ Ramkali3 gives a clear exposition of essential features of the _rāga_ and reveals certain features of _dhrupada_ _ālāpa_ such as the use of vocables commonly found in that style. This is not surprising since he is an exponent of Gwalior _gharānā_ whose connections with _dhrupada_ have already been discussed.

Moreover, a demonstration of an introduction to rāga Bhairava was given, subsequent to which, he said, any khayāl in that rāga could be performed and during which the potential of the composition itself could be developed. The demonstration showed the characteristic blending of the tonal zone of Re with that of Sa.

re te ne nā   ne ne nā

te nā na
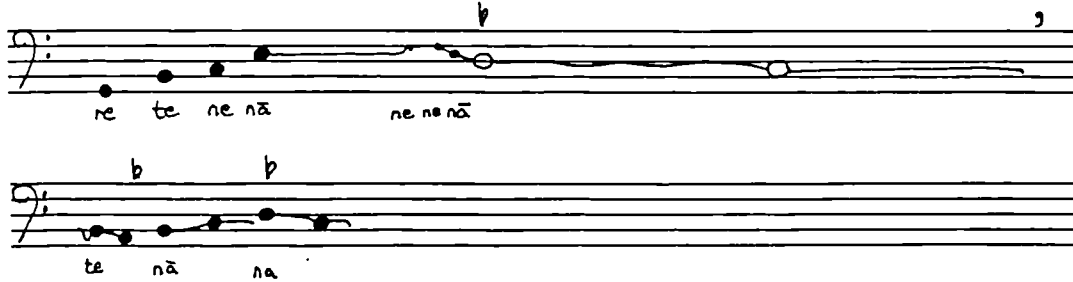
This indicated a fixed approach to ālāpa which was not borne out in practice. The same artist subsequently demonstrated another introductory ālāpa in Bhairava to show how the ending of the ālāpa on Dha and Pa related specifically to the khayāl (composition) which was to follow. The conversation confirmed the view expressed by Dr. A. Ranade, National Centre for Performing Arts in Bombay (oral communication 1991) that verbal descriptions given by artists do not always concur with what takes place in practice.

It was the opinion of Dr. Ginde that the singing of a few ālāps (phrases) conveyed the mood of the rāga to the audience and that the use of an introductory ālāpa had now become a fashion. Formerly khayāl performances started with the bandiśa without an ālāpa.

Professor Athawale confirmed (oral communication 1991) that the purpose of the first ālāpa was simply to introduce the rāga and that its duration need be no longer than one to two minutes. This, he said, was the traditional way of rendering a khayāl. Moreover, it used to be the practice that the name of the rāga was not announced, only the name of the bandiśa. When the artist started to sing the composition the audience would recognize it. It was the opinion of Professor Athawale that the need to announce the rāga, either verbally or by means of an introductory ālāpa, was a reflection on a changing audience who are no longer so familiar with khayāl compositions. In this context, it was the opinion of Sumati Mutatkar (oral communication 1992) that when an ālāpa was given, a discerning listener used to be able to deduce the forthcoming bandiśa but that

this was no longer the case. Trends, according to Professor
Athawale, have changed still further and today vocalists extend the
pre-bandiśa ālāpa "just to show that they have sung a rāga for one or
one and a half hours". Consequently they spend about ten minutes on
the introduction and then repeat the same melodic material after the
presentation of the composition. He maintained that two minutes
should be sufficient for the purposes of this ālāpa, namely, to warm
up the voice and to create an atmosphere. The potential for brevity
of this section was demonstrated by Professor Athawale who explained
that it was possible to make the rāga structure clear with a phrase
of only two or three tones. The capacity of a minimal number of
tones constituting a phrase to convey such information was dependent,
however, on an additional factor, that of intonation. Three tones, N
M G, rendered with the "correct intonation", which in this case
included gamaka in the form of ornamentation, were given as an
example adequate to indicate rāga Pūriyā.
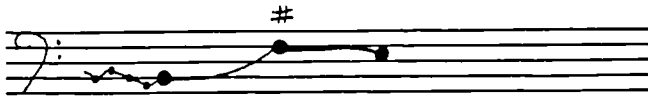
Ni is articulated by an ornamental configuration, nsndN. The
configuration itself contains further intonational subtleties in the
form of a nuance of Sa preceding the beginning of the ornament and in
the raised intonation of Dha within the ornament. Mīṇḍa connects
this tonal complex to a sharpened Ma succeeded by Ga.

He acknowledged that there is another important factor in this
discussion, that of gharānā. Those schools which attach less
importance to the composition and more to the svaras, tonal
structures and expansion of svara will be inclined to spend more time
on the pre-bandiśa ālāpa. He cited Gangubai Hangal, who represents
Kirana gharānā, as an example. This gharānā places emphasis on the
expansion of the rāga independently of tāla. In contrast, Gwalior
gharānā aims to expand the rāga on the basis of the tonal structure
of the bandiśa and traditionally gives less emphasis to the
introductory ālāpa.

A further aspect to this discussion was contributed by Lalitha

Rao, a vocalist trained in the Agra tradition, who was of the opinion that audiences do not accept a long ālāpa at this stage of performance from a woman. She therefore sings about two minutes of ālāpa before starting a bandiśa in vilambita khayāl. However, her training in the Agra tradition and its particular association with dhrupada has equipped her to sing a much longer nom-tom ālāpa.

> "Sometimes, when I perform in Bombay, they like a long alap so I do a forty-five minute nom-tom just like they do in dhrupada but then I don't sing a vilambita khayāl.... To do a vilambita ciz would be to repeat yourself. You take a jhaptāl ciz or a dhamār or a dhrupad or we take a jhaptāl sadhra followed by a drut composition."

Dr.P. Dixit (lecturer and vocalist at Banaras Hindu University) was of the opinion that the brevity of an introductory ālāpa might give only a "glimpse" of the forthcoming bandiśa. Alternatively an artist might use a selection of phrases to introduce a rāga such as Darbārī Kānadā:

re   re   Sa   ni sa   re dha   ni   pa

ma pa dha   ni   re   sa

sa re sa   ma   re   sa
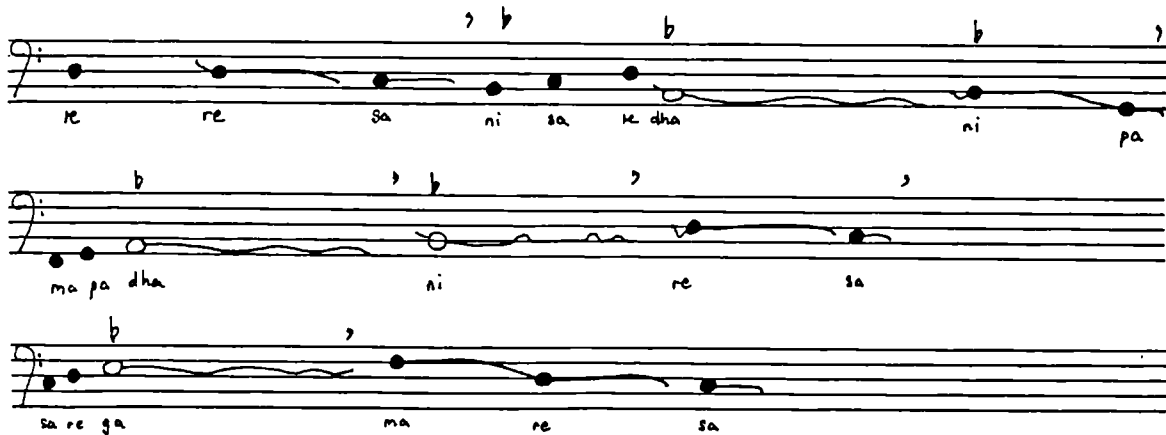
It was the opinion of Dr. Dixit that three phrases of Miyāṅ kī Malhāra, R P, P G M R S and N N S, were sufficient to convey a "total picture of the rāga".

de ne   te ne ne   a   ta

de re na

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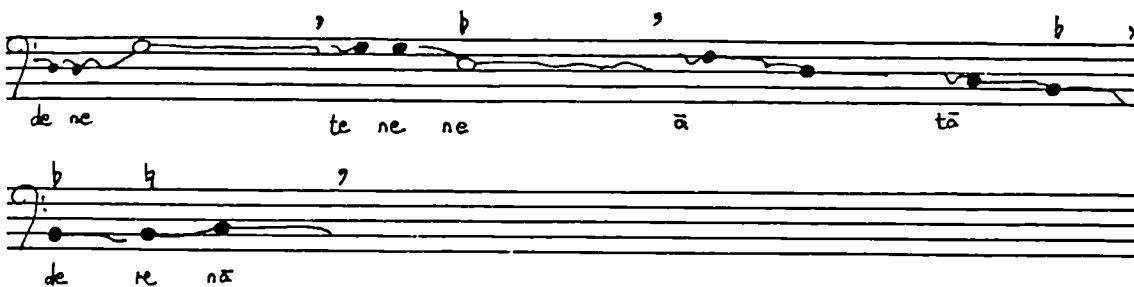
Asked whether a rāga could be conveyed with less melodic material, he
agreed that it could. To illustrate the point he demonstrated rāga
Bhairava using two phrases, G M R S, G M D P, M-. His choice of
material to present this rāga differed from that of Sharad Sathe
though both demonstrations necessarily incorporated the Bhairava
aṅga, a mīṇḍa from Ma to Re.

ga   ma   re   ṣa   ga ma dha   pa   ma

The same rāga, it was explained, could be presented with still less
material - the phrase G M R could be sufficient. The tones alone,
however, would be inadequate to convey the rāga. It is, once again,
the addition of gamaka which transforms a skeletal idea, G M R, into
a melodic entity where not only is the rendition of the bare tones
beautified through the addition of gamaka in the form of a mīṇḍa
between Ma and Re, but essential information concerning the identity
of the rāga to be performed is also communicated. A further factor
appears in a short exerpt such as this. The above phrase in this
rāga usually concludes on Sa with Re rendered in such a way as to
convey the effect of gradually blending tonal zones of Re and Sa
until the correct svarasthāna of Sa is reached. While this is not
shown in the brief example given by Dr. Dixit it is nevertheless
conveyed within the nature of the mīṇḍa from Ma to Re. In other
words intentionality colours the precise presentation of the
preceding tones so that the listener is able to supply the missing
information.

> A very important factor of perception is closure. Even
> when a pattern is not completely seen or heard, the mind
> supplies the necessary details and perceives the whole.
> (Deva 1981:264)

A determining factor, as to the length of the introduction,
appears to be the mood of the artist at the time of the performance
although this usually prevails within certain limits. One such limit
is that the introductory material should reflect the register of the
rāga; Pūriyā will be partly indicated by tonal material presented in

the lower or middle register while Sohini will be indicated by
starting in the upper register. Sargama, akāra or words of the
composition may be used for this introduction.

Further information as to the nature of this introductory material
was given by Dr. Dixit who affirmed that the pakaḍa of the rāga
should be given and that this should include bahutva or the vādī
svara. In Bhairav, for example, a typical phrase used would be G M R
S where the emphasis is on Ma while in Ramkali, a rāga with similar
tonal material, the mīṇḍa between Ma and Re will be omitted and
emphasis will be given to Pa. Thus the inclusion or omission of an
'ornament' can be of particular significance at this stage of
performance, affecting the intelligibility of the musical material
being presented.

It was the opinion of Dr. Dixit that the melodic material chosen
for the pre-bandiśa ālāpa should relate to the forthcoming
composition as an aesthetic criterion of performance. Composition in
this context refers more to 'tune' than to 'text' as the same khayāl
(words) can be sung in different rāgas provided, of course, that the
theme of the text is appropriate to the rāga. This flexibility of
approach to rāga and text appears to be another indication of
changing trends and one which this particular performer, musicologist
and teacher considered worth promoting.

The relationship of phrases to pauses (for breathing) was also
discussed. During the composition breaks should occur in relation to
the words of the text, in terms of their meaning to indicate the
termination of a particular idea. Pauses in the pre-bandiśa ālāpa
relate only to the rules of the rāga as there is no text; some rāgas
such as Yaman enable emphasis on a greater variety of tones than do
other rāgas, such as Pūriyā where too much stress on Re and Dha
destroy the ethos of the rāga.

Asked whether laya was present at this stage of performance,
however brief this section, he confirmed that laya in the sense of
timing was always present. Laya, in this sense, does not relate to
the forthcoming tāla which, in vilambita khayāl is slow, there being
a considerable distance between one mātrā and another. The view that
laya is present in these small sections of ālāpa was confirmed by Dr.

Ginde during a similar discussion (1991) and Sumati Mutatkar (1992) referred to a tempo in this ālāpa which was present though not always regular. This view concerning the presence of laya, however, was not consistently held by artists, some of whom insisted that such an ālāpa was entirely free of any kind of pulse or tempo. Adherence to the rules of the rāga with reference to those tones which receive greater emphasis than others and to the structure of phrases, naturally creates a sense of internal timing though this may not always be part of the conscious awareness of a vocalist whose performance is the response to unquestioning imitation during training.

As has been explained by Dr. Dixit, the mood of the vocalist at the time of performance may determine the precise nature of the pre-bandiśa ālāpa and this can be considered as an internal influencing factor. External factors also have a part to play: the length of this ālāpa may depend on the type of concert given, whether it is in a recording studio, a concert hall or is a private concert. A recording studio, apart from environmental factors which may influence an artist's mood together with the lack of a visible audience, places restrictions on an artist in terms of a fixed time in which to complete a performance. This factor alone is likely to curtail the length of an introductory ālāpa. A private concert, on the other hand, does not impose such limitations. Therefore, an artist may place differing emphases on qualitative aspects of performance according to the occasion.

Dr. Dixit also expressed the view that the forthcoming composition affects the length of the ālāpa. Rāgas such as Darbārī Kānadā or Pūriyā or Malkauns where, in general, ālāpa as a qualitative aspect is given more prominence due to the nature and appropriate speed for rendition of these rāgas, are likely to show this aspect in terms of a longer pre-bandiśa ālāpa. Contrasted with this are rāgas such as Adānā or Sohini which are not ālāpa based, where the emphasis is on the upper octave and where the speed is considerably faster. Such rāgas will not make much, if any, use of an introductory ālāpa.

Attitudes to the role of this small section of performance depend on how the artist conceptualizes the performance as a whole. To

those artists who say that the pre-bandiśa is only a warming up process the response from others is that, if this is the case, it should take place in the green-room and rather than on the concert platform. A more holistic view of performance was given by Dr. A. Ranade, National Centre for Performing Arts, Bombay (personal communication 1991):

> The pre-bandiś ālāp is the beginning - the beginning which leads to the climax. It is part of a continuing process.

The appropriate attitude, therefore, is that the vocalist should give the audience a glimpse of the process involved in the portrayal of the whole model, the performance.

Rūpakālāpa in khayāl

Rūpakālāpa is the term generally used to denote the form of rāga elaboration that is used in the rendition of a khayāl (Athawale 1983:101). The same writer clarifies the meaning of the term as meaning "elaboration according to the form (roopak + alap)".

> We understand that the elaboration of the Raga follows a certain structure. This structure is the tonal structure of the composition used in the khayāl singing. In the Bandish, the tonal structure is important in the elaboration and not the word content. Words are only a support to construct the tonal structure. (Athawale 1983:102)

Every bandiśa has a different tonal structure and this influences the way in which the elaboration takes place.

> ...elaboration of the basic theme comes naturally through derivative phrases (upajs) which sprout from the seed of the melody and the khyāl begins to take shape. This presentation is done in accordance with some method, some discipline, so that the different strands of the khyāl weave into one another to make an integrated pattern. (Deshpande 1973:30)

In this way, the same rāga can be elaborated in different ways depending on the tonal structure of the bandiśa.

> This does not mean that in Roopakālāp the rules or the grammar of the rāga are violated. It only means that within the frame work of the Rāga, Roopakālāp gives enough scope to the artiste to render the raga in different ways depending on the Bandish. (Athawale 1983:102)

It is his opinion, and one that was confirmed by other vocalists
interviewed 1991-1992, that rūpakālāpa gives more scope for
elaboration than does the more stereotyped rāgālāpa. He gives, for
example, concepts such as avir bhav, tirobhav and svarakāku which can
be incorporated into the elaboration, ingredients which would be
considered inappropriate in a traditional rāgālāpa. In defence of
the idea that rūpakālāpa might be violating the purity of rāga in
khayāl, he advocates a reassessment of the concept of purity to allow
for elaboration on the basis of tonal structures which relate to the
bandiśa. The importance given to this form of ālāpa in khayāl gives
considerable scope for improvisation which, in turn, has implications
for the varied use of techniques of gamaka and ornamentation.

However, lest khayāl as an art-form, with its connotations of
flexibility, be considered facile, Athawale (1983) advises that
"creating beautiful compositions on which beautiful elaboration
depends is not easy". The number of artists in this field far
outweigh the numbers of successful creators of compositions. For
this reason a collection of bandiśa by an artist is considered to be
of particular importance. Moreover, a bandiśa in an obscure rāga,
where it is not possible to ascertain the rules of the rāga,
nevertheless poses few problems for the vocalist who can improvise on
the basis of the tonal structures of the composition, without
possessing proper knowledge of the rāga.

An important technique of elaboration in vilambita khayāl is that
of behlāvā. Behlāvā as an aspect of ālāpa which takes place after
the introduction of the tāla, referred to by Sharma (1989:202) in the
discussion relating to pratigrahaṇikā, requires further description.
Ranade (1991:52), in his enumeration of terms employed in current
musical practice, includes the term in a category of ornaments such
as khaṭkā, murkī and mīṇḍa describing them as alaṃkāras. Ratanjankar
(1960:100) writes that behlāvā can be interpreted differently by
musicians. While the literal meaning of the term is that which gives
pleasure or amusement, behlāvā may be considered to be either small
passages of music with ornamentations such as mīṇḍa and āndolita or
it can be simply an oscillated tone. Whichever practice
interpretation is adopted the emotional intention is the same. In

addition, this writer associates the term behlāvā with that of sthāya as described in the Sangītaratnākara.

Amarnath (1989:28) confirms the intention of behlāvā as being "to keep happily occupied" saying that technically it is a detailed aspect of improvisation which takes place when ālāpa is sung with bols.

Conversations with vocalists during 1991-1992 conveyed additional information regarding this term and its association with ālāpa in khayāl and with ornamentation. Dr. K.G. Ginde (vocalist and musicologist) described behlāvā as "part of the phraseology of the rāga" consisting of different phrasal passages of the rāga in medium tempo which were part of the development of the rāga. These small passages of rāga can be rendered using akāra or with bols. From this description exact tempo does not seem to be clear. However, he is specific that behlāvā is never slow. The technique is to take some phrases of the rāga and "play with them". Demonstration confirmed the relative speed of ālāpa and behlāvā. Dr. Ginde explained that this aspect of rāga elaboration is a feature of Gwalior gharānā and to some extent of Jaipur gharānā, though in the latter case they are sung in medium tempo and with this increase in tempo behlāvā is not entirely distinct from tāna.

An important aspect of behlāvā is that while the concept of tempo can be applied it is, at the same time, free of rhythm acting independently of the tāla. If such passages of svaras are rendered with laya, twice, four times, or eight times the original speed, the term behlāvā can no longer be applied.

Further explanations of behlāvā were given by Dr. P. Dixit (Banaras Hindu University) who described it as a technique whereby words (bols) are "decorated with notes which are different from those formerly used". In other words, a line of a composition is repeated but with different ornamentation and should occupy the time of one or two āvartanas (cycles of tāla), the restriction on the duration of behlāvā preventing it losing artistic effect. It is a term associated more with vocal than with instrumental music. When questioned as to which styles used this features of rāga elaboration he confirmed that all styles used behlāvā though some styles

emphasized it to a greater extent. He added that with the advent of television, cassettes and radio the styles of artists of different gharānās are available and in consequence it is a technique no longer restricted to particular vocal styles. Individual artistic discrimination has become the determining factor.

A third vocalist, Sharad Sathe, representing the Gwalior style of singing, contributed further explanations to the description of behlāvā. He described his demonstration of this technique as a "wandering around with the bols of the composition" showing how different ornaments, mīṇḍa, khaṭkā, murkī and kampita interact with the flow of svaras to create an overall effect. With regard to the relationship of behlāvā to tāla, he described the passage work of svaras with ornaments as similar to a hovercraft with "moves just parallel to the water, riding the waves but without touching down." The melodic line thus moves around in a continuous way, sometimes within one āvartana and at other times from one āvartana to another, the only point of demarcation being the connection of the melodic line with the sāma of the tāla cycle.

An interview with Asha Khadilkar in 1993, also a vocalist representing Gwalior gharānā, confirmed the above description. She further contributed the description that behlāvā consisted of the curvaceous linking of svaras. It was her opinion that behlava does not involve the use of khaṭkā or murkī but that the undulatory nature of the elaboratory technique necessarily involves the extensive use of mīṇḍas in the general sense of portamento. Other vocal styles, such as that of Jaipur gharānā, also demonstrate sustained passages of music where svaras are successively linked. Here the particular use of mīṇḍa together with akāra creates a 'swinging' effect which is distinctly different from the effect created by the Gwalior style, the overall impression, in relative terms, being more angular than the smooth melodic contour created by behlāvā. Such a feature of performance demonstrates the essential nature of gamaka in rendition but if the problem in transcribing ālāpa (unmetred variety) is the lack of an obvious pulse or rhythm, the difficulties are no less when ālāpa takes the form of behlāvā and svaras with gamakas move independently of the underlying metrical rhythm. The limitations of

anlaysis become apparent as tones, <u>gamaka</u> and ornaments are linked in such a way as to create beautiful aural images.

> A passage of Indian Music is like a flow of water taking its own course conditioned by the ups and downs and angles and corners on its way ... Engineering its course to the minutest point of measurement would probably divest it of its natural charm and make it like a dead model ...
> (Ratanjankar 1948:90)

Thus a rich <u>svara</u>-universe is created (Deshpande 1989), a concept to which <u>behlāvā</u> contributes defying the analytic level but enhancing, the acoustic experience.

By this stage in the discussion it becomes apparent that there are two strongly held but compatible views regarding the performance of a <u>vilambita khayāl</u>; (i) that the composition, in terms of word content, is generally of less importance than the melodic content but that (ii) the tonal structures of the composition provide an essential framework for <u>rāga</u> elaboration. While in traditional unmetered <u>ālāpa</u> a particular system is adopted involving progression through a certain sequence of tones, the relevance of the <u>bandiśa</u> to <u>rūpakālāpa</u> places the emphasis on the use of characteristic phrases. This, additionally, has implications for the way in which the pre-<u>bandiśa</u> <u>ālāpa</u> is rendered. The suggestion that this section is a "deference to tradition" (Wade 1971) is relevant in terms of name rather than form when derivative phrases are used to introduce both the <u>rāga</u> and the forthcoming <u>bandiśa</u>. This, the <u>khayāliyās</u> insist, makes the <u>rāga</u> clear from the beginning. <u>Dhrupadiyās</u>, such as those of the Dagar tradition, maintain that the <u>rāga</u> can become apparent from the subtle intonations of the <u>svaras</u> alone. <u>Khayāl</u>, due to the varied influences which have shaped its evolution and which continue to do so, and due to the differing degrees of emphasis placed on qualitative aspects of performance by different <u>gharanas</u> and individuals, represents a synthesis of styles and ideas. The adaptation of the traditional idea of <u>ālāpa</u> resulting in a pre-<u>bandiśa</u> <u>ālāpa</u>, given by some but not all <u>khayāl</u> singers, and <u>ālāpas</u> which are rendered after the introduction of the composition, reflects this situation.

Rasa and Bhāva

Of relevance to the discussion regarding the nature of the qualitative aspects of a khayāl performance is the subject of rasa. Rasa is not identical with emotion; it is more akin to a poetic sentiment which transcends the limitations of personal attitude. Permeating and thus affecting the fabric of performance it has implications for the use of gamaka and ornamentation. The idea that rasa as the sentiment and mood of the rāga (Kaufmann 1968:9) is an influencing factor has been stated already in connection with the manifestation of śruti and the consequent effect on intonation. The subject has to be addressed more fully in its relation to the aesthetic aspects of khayāl rendition and the implications for the use of gamaka in this art-form.

The concept of rasa is connected with drama, poetry, dance and music.

> It is common to associate rāga with rasa. Further, rasa has been perhaps the most important concept of our traditional aesthetic theory... What is more, there is today an active controversey as to whether the theory of rasa as propounded by Bharata is at all applicable to contemporary Indian music. (Saxena 1981:153)

Deva (1981:5) in this connection says:

> Another fundamental theory in Indian aesthetics is the theory of rasa as applicable to music. Is it as valid in musical experience as in literary, dance and dramatic experiences?

While it is not the purpose of this study to enter too deeply into the complexities surrounding the discussion of rasa, a study of gamaka and techniques of ornamentation necessarily has to acknowledge the presence of this dimension of artistic manifestation.

It is in the Nātyaśāstra that this term is first expounded in detail, resulting in an importance which has endured. The literal meaning of rasa is "sap", "juice" or "essence" and in this sense the analogy is sometimes assumed to be only a physical one. In the case of art the essence is sentiment or emotion. Although there has been much discussion and controversy over the proper meaning of the term, a general understanding is that it refers to the inner essence of an

object being perceived, connoting a quality or state of being. The term _rasa_ has given rise to commentary on Bharata's original writings. Abhinavagupta's commentary in _Abbinavabbarati_, thought to have been compiled around the 10th century A.D., is an example.

Bharata's elaboration of the theory of _rasa_ in the Nátyasástra is concerned with defining and explaining the production, manifestation and proper conditions for the expression of _rasa_. Thus the constituents of aesthetic and emotional experience are generated by the union and interaction of:

Vibhávas: "The physical stimulant to aesthetic reproduction ..."
             (Deva 1981:73)

Anubhávas: "The specific and conventional means of registering
             emotional states, in particular gestures and glances,
             ..." (Deva 1981:73)

Bhávas: Bhávas are generally broken down into two categories, (i)
             sthåyi bhávas, the permanent emotions that are
             universally present within people; and (ii) sañchári
             bhávas, the transient, involuntary responses to states of
             emotions.

In addition to these categories Bharata further listed and described eight _rasas_ which he linked with the eight permanent emotions, the sthåyíbhávas. They represent the ones that have endured and been passed down within the framework of concepts of Indian art. The catalogue of _rasas_ and corresponding emotional states are listed as follows:

The rasas	The sthåyibhávas
Srñgára: the erotic	rati: love
Hásya: the comic	hása: laughter
Karuṇa: the compassionate	śoka: sorrow
Raudra: the furious	krodha: anger
Víra: the heroic	utsáha: energy
Bhayánaka: the terrible	bhaya: fear
Bíbhatsa: the odious	jugupsá: disgust
Adbhuta: the wondrous	vismaya: wonder

A ninth _rasa_, _śanta rasa_, having connotations of peace and

tranquility, is added in some lists. There is occasional mention of a tenth rasa, bhakti which is devotional or spiritual in feeling but this rasa is more generally considered to consist of a combination of śanta, karuṇa and adbhuta.

Bharata also attempted to link musical structure with emotion by stating a single tone for special emphasis (aṃśa) within a particular jāti. Tones were therefore associated with the predominat rasa that it was thought to embody. Thus:

rasa	aṃśa
the erotic	ma or pa
the comic	ma or pa
the compassionate	ga or ni
the furious	sa or ri
the heroic	sa or ri
the terrible	dha
the odious	dha
the wondrous	sa or ri

Realization of the special effect of a tone within a scale was dependent upon the musician's ability to reveal its particular quality.

This is, of course, a general statement. As Deva (1981:139) points out, it is not merely the tones which produce a mood but also various factors like graces, tempo and octave level. Rāgas where the emphasis is on the upper octave are unlikely to be sombre and dignified in ethos but will reflect a different range of emotions.

Rowell (1992:334) summarizes the situation regarding Bharata's contribution to the subject of rasa:

> Bharata's correlations offered a simple solution which at one time may have provided a workable set of connections between emotional expression, poetic content and melodic structure. But the authority of this text made it virtually impossible for his followers to take a fresh approach or to apply his principles in a more flexible way to the rapidly proliferating system of rāgas. What survived in the end was the simple conviction that each unique melodic structure was associated with, and thus possessed the power to invoke, a characteristic emotional field.

Śarṅgadeva in the Saṅgītaratnākara elaborated further on the subject in his descriptions of tones, their predominant rasa, emotional quality as well as their relationship to supernatural

realms, colours, presiding deities and the way in which musicians should sing or play them. Sharma (Saṅgītaratnākara I:159) writes:

> Rasa is generally rendered as aesthetic delight, but that does not elucidate the concept adequately. Rasa is that delight which is distinguished from pleasure, from sensation and sensual enjoyment in so far as it is to be derived from a state of mind free from the limitations of personal likes and dislikes. Rasa is the delight of a consciousness in which emotion is experiences as a universal affection. Rasa is not only contemplation but also a direct experience of beauty and love. The concept of rasa is well elucidated as 'brahmānanda-sahodara', that is, 'delight approximating to universal love'.

From the descriptions given by theorists who have played a sigificant role in describing and subsequently shaping the course of Indian music, the persistent idea of the significance attributed to svaras is apparent. The importance attributed to the cultivation of svara and all that the concept implies continues to be a recurring theme throughout this study.

Recent writers, including Saxena (1981:153) and Deva (1981:5), question as to whether the rasas described by Bharata are appropriate for music performance today. Since the Nāṭyaśāstra was originally a treatise on drama, the totality of its descriptions are not necessarily applicable to classical music. Therefore the range of rasas considered to be evident in music has now been reduced, stated by some to be srngara, vīra and karuṇa although adbhuta may be included in this list by others. Statements concerning the applicable relevance of rasa to vocal music sometimes apply more aptly to dhrupada where the tendency is to create and maintain a single mood throughout a rendition. In khayāl, where the emphasis is more frequently on the display of individual imagination and technical virtuousity and where the text of a song is used as a vehicle for melodic elaboration, a number of related rasas may be apparent. Often, therefore, rāgas are felt to contain a combination of several rasas but with an overall dominant mood prevailing.

> Both on theoretical grounds and on the basis of experiments, the conclusion (for the present) seems to be that rasa concept in music has to be viewed different than in referential art situations. More specifically put, a raga (within limits) can express more than one rasa (or bhāva) and, conversely, one rasa may be

expressed (within limits) by more than one rāga. (Deva 1981:5)

Of relevance to the study of khayāl is the concept of bhāva in relation to rasa. The relationship has been described by Kaufmann (1968:10):

> Bhāva and its response in the spectator, rasa, are two different phenomena in drama and poetry, while in music rasa is assumed to represent both primary and responding emotions.

Swami Prajnanananda (1965:348), however, defines rasa and bhāva respectively as emotional sentiments and the resulting moods. Therefore, bhāva is the expressive manifestation or resulting state of mind generated by rasa; one is dependent on the other. It is "an awareness of the totality of the emotional situation." (Deva 1981:73)

The relationship with the dramaturgical arts is not entirely irrelevant where the subject of khayāl is concerned and provides an interesting connection between musical theory, as propounded by Sārṅgadeva, and current musical practice. The term kāku is one applied by some vocalists to the rendition of khayāl. The sequence of interacting elements is as follows: the word or words of the text may invoke a particular feeling (bhāva) in the artist which may in turn manifest through the specific use of ornamentation or more subtley through a timbral change (kāku). Kāku, as a descriptive term, is used by some artists in a general sense without reference to the specific types as cited in the Saṅgītaratnākara. Hence a twofold process takes place; emotion generated by bhāva may affect timbre or intonation or, alternatively, the technical ability to render subtle intonational qualities can convey a very fine emotional content.

Bhāva, then, refers to the atmosphere or mood evoked either by the manifestation of the structure of a rāga, its tonal complex, or, in the case of vocal music, by the text which in turn generates a particular state of feelings. Improvisation on the svaras of a particular rāga for a certain period of time can create the kind of atmosphere which results in bhāva. Improvisation in this context includes the use of gamaka in all its aspects. Thus rāga has the capacity to induce a certain image in terms of form and mood for it

has a technical as well as an ideational side. It is for this reason that poems (dhyŋnamantrams) and pictures (rāgamālās) exist to inspire the ideational aspect of rāga performance. Rāgas are not simply skeletons of tonal structures but have to be imbued with life and significance. On a technical level this implies the use of gamaka and ornamentation but the theory of rasa and bhāva require that such aspects of improvisation fulfil a role which is not simply functional. In this connection Deva (1981:44) says that at the level of experience rasa

> refers to stimuli which are received at a peripheral
> level as contrasted with central or focussed.

This explanation of rasa corroborates the view expressed by the same writer that certain musical elements, such as gamakas which enhance the śruti level, are "infraconscious elements" and as such "carry the infraconscious emotions".

> The influence of levels 'beyond' the conscious is a
> factor that has yet to be seriously investigated, though
> the tradition of our country has much to give us in this
> respect. The relation of sounds to colours - which it is
> possible to know, but not as mere association - the
> relation between feelings, thoughts and forms, etc., are
> very interesting and would be worth serious enquiry. A
> state of mind which seems to be immediately 'above' is
> the aesthetic or the state of rasanubhāva or rasanubhuti.
> (Deva 1981:44)

Deva acknowledges that the significance of introducing this level of experience into modern scientific thought is "so enormous and staggering that it has still to be recognised". However, his views concord with those currently expressed by scientists in other, non-musical, fields of research and enquiry; the understanding of phenomena at levels which are dependent on time - physical, physiological and psychological levels - has led to an impasse in terms of scientific enquiry.

Rowell's definition (1992:327) of rasa explains:

> "By rasa we mean a transcendent mode of emotional
> awareness by which all aspects of a performance are
> integrated, an awareness that rises above the
> circumstances which awakened it (the poetic content, the
> stage spectacle, and the musical clues) and generalizes
> the individual emotional states of the spectators into a
> single emotional "field"."

Gamaka and ornamentation are significant contributory factors to the state of rasa.

Introductory ālāpa in rāga Darbārī Kānaḍā

The fourth section of this chapter looks in some detail at the first stage of a khayāl performance, the introductory ālāpa. This is done with particular reference to rāga Darbārī Kānaḍā, the intention being to find out the potential of these short ālāpas, in terms of svara and gamaka in the context of phrase, for conveying information to the listener. It has already been stated that ālāpana is a composite idea including varṇa, alaṃkāras and gamakas. The potential of short excerpts of music for conveying a considerable amount of detailed information has already been established. The intention, therefore, is to examine these short musical extracts to see the extent to which khayāl, at this stage of performance, adheres to tradition.

Five vocalists have been chosen, representing differing styles, and their initial presentation of the rāga in recorded performance has been examined. These ālāpas, ranging in duration from 42 seconds to 2.11 minutes, represent the initial stages of the improvisatory process in performance.

Introductory ālāpa Darbārī Kānadā - Amīr Khan

Composition: Eri Birari

Tonal Range of ālāpa: Ma to Ga

Duration of ālāpa: 1.4 minutes

The ālāpa is characterized by a slow and ponderous tempo which
anticipates the forthcoming tāla, jhūmra. Melodic units are defined
by breaths and the duration of accompanying pauses are indicated.
Breath marks in transcription do not necessarily denote whole
phrases, some units consist of a single, though composite, svara.
Breath marks define units of sound, some of which
consist of single tones and others which are phrasal units.

1.   The first unit, D N S-, is a phrasal unit which establishes the
     tonic. At this tempo Dha and Ni preceding the tonic appear as
     substantive tones. As has been described previously, the same
     tonal arrangement at a faster tempo, could give the impression
     of an articulatory tonal configuration - an ornament.

2.   The second unit, N R S-, is again a phrasal unit and accentuates
     Re (vādī) within the unit.

3.   The third unit consists of a single but composite svara, a
     shallow and almost imerceptibly oscillated Dha. This unit
     anticipated the forthcoming phrase.

4.   This phrasal unit, D N P, re-articulates Dha and introduces the
     svara saṅgati N-P. The mīṇḍa linking these two tones is
     unremarkable and Pa, in accordance with its function as sāmvādī
     is sustained but unadorned.

5.   The fifth unit consists of two tones, Ma and Pa, extending the
     melodic range of the ālāpa to its lowest point and re-
     emphasizing Pa as a tone which is sustained but deflects twice
     to the tonal zone below. It is part of a larger phrasal unit, M
     P D N S, which is presented by the vocalist in three stages

6.   The sixth unit consists of a single composite svara, Dha
     āndolita.

7.   The seventh unit completes the phrase started in the fifth unit
     with Ni and a sustained tonic.

8.   The eighth unit, D N P returns the melodic line to the lower

register. A heavy gamak (shake) precedes an oscillated Dha.
This phrasal unit introduces the text of the bandiśa.

9. The ninth unit, Ga āndolita, introduces the phrase G R S.

10. The tenth unit, R S, completes the phrase which approximates G
    M R S of the Darbārī Kānadā aṅga, omitting Ma. Re is
    articulated with a gamak flourish.

   The melodic material given by this artist establishes the tonic at
a very early stage. Phrasal units are predominantly in the lower
register apart from the last phrase which establishes the mukhḍa.

   The microlevel of activity is represented by this artist mainly in
terms of vocal timbre - Dha āndolita is performed using a shallow,
but subtle, oscillatory movement.

   Svaras are rendered without articulatory prefixes such as kampita
though there is evidence of articulatory nuance of some tones.

   Gamaka is specifically apparent in the use of a heavy gamak
(shake) preceding an oscillated Dha. A shorter gamak precedes a
sustained Re.

   The Kānadā aṅga is not present in it entirety in this ālāpa; thus
other typifying phrases, such as D N P, D N S and N R S, together
with oscillated svaras Ga and Dha convey the information concerning
rāga identity.

   While the whole presentation of this ālāpa also can be described
in terms of individual style, a particular stylistic feature is the
use of heavy gamak.

   The combination of the above components contribute at an
impressionistic level creating an overall acoustic context and evokes
a particular ethos appropriate to the forthcoming bandiśa.

Introductory ālāpa Darbārī Kānaḍā - Baḍe Ghulam Ali Khan

Composition: Sugar Madha Peevan Re

Tonal Range of ālāpa: Ni to Ga

Duration of ālāpa: 42 seconds

This ālāpa centres around the Darbārī Kānaḍā aṅga, G M R S, which occurs twice within this short improvisation. The second appearance of the phrase is part of the mukhḍa. The totality of this alapa is punctuated by frequent pauses for breath, resulting in nine sound units altogether. The ālāpa uses a relatively narrow tonal range from Ni to Ga thus emphasizing the lower part of the middle register, giving prominence to an almost imperceptibly oscillated but sustained Ga.

1. The first unit consists of a single sustained svara which establishes the tonic.

2. The second unit is comprised of two svaras, N R, and establishes the vādī.

3. The third unit, ^{rsr}G-, is part of a larger phrasal unit, G M R S. At such a slow tempo there is ample time to draw attention to the importance of Ga by rendering it as a sustained tone with a very subtle oscillation.

4. The fourth unit, M R S, completes the phrase started in the previous unit. Re is again prefixed rsR-.

5. The fifth unit, N R, again emphasizes the vādī and at the same time introduces the interval Ni to Re which is to be expanded through elaboration in the subsequent unit.

6. In the sixth unit, S R S R N S, tones are rendered with bols.

7. The seventh unit, consisting of a repeated svara, Re, serves to re-emphasize the vādī as well as to convey the text of the composition.

8. The eighth unit comprises a gently oscillated Ga. This svara carries a syllable of the text, establishes the first tone of the G M R S phrase and coincides with the introduction of the sāma.

9. The ninth unit, Gm R S, completes the phrase and continues the text, thus concluding the introductory ālāpa.

Articulatory nuance of Sa, Ni and Ma, together with two incidents
of deflectory nuance on Re and Ga contribute to the microlevel of
this rendition. A shallow but prolonged oscillation of Ga also
reflects this level.

Svaras Sa, Re and Ga are emphasized by prolongation.

Gamaka in the form of ornament is restrained and appears only as
an oscillation on Ga, one incident of a tremolo on Ni and an
articulatory tonal articulation of Re.

The phrasal construction of this ālāpa is characterized by the use
of the phrase G M R S. Particular stylistic features do not
characterise this short rendition.

The brevity of this ālāpa, the restrained use of gamaka and the
restricted use of phrases and consequently a relatively narrow
melodic range, results in a limited amount of information, relative
toother vocalists, at the impressionistic level. The specific use of
the Kānadā aṅga, within the overall acoustic context, conveys the
rāga.

Rāga Darbari Kanada

Artist: Amir Khan

Artist: Bade Ghulam Ali Khan

1sec=1cm

Introductory ālāpa Darbārī Kānaḍā - Paṇḍit Jasraj

Composition: Ram ko Sumir Kar

Tonal Range of ālāpa: Ma to Re

Duration of ālāpa: 1.24 minutes

A focal motif, D N P, used by this vocalist occurs three times; the totality of the alapa consists of nine melodic units as indicated by breath marks and subsequent pauses. The tonal range of the ālāpa indicates melodic use of the lower tonal register. The Kānaḍā anga, G M R S, does not appear in the ālāpa.

1. The first unit establishes the tonic. Sa is articulated by a tonal configuration $^{rs}\underline{n}^{s}\underline{n}$S-. The sustained Sa is resolved with a single kampita. The treatment of the initial tonic in this ālāpa demonstrates gamaka, in the form of a tonal configuration as a prefix to the substantive tone and a single kampita as a suffix, thus complementing the prefix.

2. The second unit repeats the tonic but with different preceding and succeeding gamaka.

3. The focus of the third unit, S N D, is an oscillated Dha. The unit forms the first part of the phrase S N D N P with the breath taken so that the motif, D N P, is interrupted thus contributing an element of suspense through delay.

4. The fourth unit comprises an articulated Ni, $^{dpd}\underline{n}$N, which precedes a sustained Pa, sāmvādī, in the lower register and completes the motif. This unit demonstrates the svara sangati of Darbārī Kānaḍā, N-P.

5. The fifth unit again contains the motif D N P. Dha is rendered with a light oscillation and the motif, N-P, demonstrates the use of mīnḍa.

6. The sixth unit, P S, returns the melodic line to the tonic. Pa is articulated with a fast light murkī while Sa is prefixed by a single kampita, $^{s}\underline{n}$S.

7. The unit, N R S, one which is characteristic of this rāga, serves to link the melodic material of units five and six with

the forthcoming phrase as it once again returns to the lower
register. Ni is articulated with a tonal configuration, ^{sns}N
and Re which is rendered sustained is prefixed with a single
kampita.

8. This unit consists of the phrase S N S D N P. The first four
tones of the phrase receive configurational articulations while
the final two tones, N-P svara saṅgati, are linked using mīṇḍa.
At this point specific bols are used to enunciate the tones of
the phrase.

9. The final unit, P S, further enunciates the text and arrives at
the sama on Sa.

The rendition of this ālāpa is characterized by the vocalist's
personal vocal timbre which shows a persistent element of vibrato.
This, together with frequent use of gamaka influences the microlevel.

Svaras Sa, Re, Dha and Pa are rendered sustained. Three
occurrences of Sa are given with both prefix and suffix. Both Re and
Pa are also prefixed. Dha is performed āndolita.

Gamaka is used in the form of tonal configurations as prefixes to
substantive tones. The tonic, when it is sustained, carries a suffix
ns or nsn. Murkī as a fast, light articulatory device consisting of
repeated tones occurs on two occasions. A general statement made by
some artists is that techniques such as murkī are inappropriate in a
rāga such as Darbārī Kānaḍā. Such an opinion represents an attitude
to raga rendition to which this vocalist does not subscribe.

As stated already a predominant phrasal unit or motif is D N P.
Consequently Dha, as an oscillated tone, receives particular emphasis
as does the svara saṅgati N-P. The mīṇḍa linking these two tones is
non-specific in that it does not reveal the intervening tone.

Frequent use of configurational gamaka becomes a stylistic
feature of this ālāpa and this, in turn, influences the
impressionistic level as this vocalist contributes to the basic
melodic material, stylistic characteristics which are a reflection
both of training and personal style.

Thus the above components and emphases convey the overall acoustic
context together with the mood (bhāva) which the artist intends.

Raga Darbari Kanada

Artist: Pandit Jasraj

1sec = 1cm

Introductory ālāpa Darbārī Kānadā - Bhimsen Joshi

Composition: Aur Nahin Kacchu Kamke

Tonal range of ālāpa: Pa to Re

Duratin of ālāpa: 1.3 minutes

The ālāpa is presented in ten units, as determined by breaths and accompanying pauses. The motif, D N S, occurs four times throughout the ālāpa but nevertheless does not constitute the mukhṛa which is based on the phrasal unit, D N P. Thus the ālāpa makes use of the lower register, emphasizing a sustained and oscillated Dha, appropriate to the forthcoming bandiśa.

1. Unlike renditions given by other vocalists, this artist focusses on the vādī rather than the tonic in his opening utterance. Sa is incorporated within the melodic movement of this unit both as a substantive tone and as part of a configurational deflection from Re but is not presented as a sustained tone.

2. The second unit, N S R D, emphasizes a sustained and clearly oscillated Dha.

3. The third unit returns the melodic line to the tonic which is rendered sustained for the first time in this ālāpa.

4. The fourth unit consists essentially of two sustained svaras, Sa and Dha. The tonic, a repetition of unit three, is rendered sustained but deflected twice to Ni before the transition to Dha using a mīṇḍa which indicates the intervening tone, ni.

5. The fifth unit, N-P, introduces the Darbārī Kānadā svara saṅgati.

6. The sixth unit consists essentially of a single svara, Dha. The unit, nevertheless, is a complex structure comprising an articulatory configuration, sn, preceding an oscillated Dha, which, in itself, is a composite svara.

7. The basic phrasal material of unit seven consists of D N S R but, after a sustained Re, the phrase is prolonged using the same tonal material together with gamaka in the form of an ornamental configuration, a khaṭkā, preceding Sa and an extended upward deflection to Re during Dha. The upward deflection

conveys a sense of melodic continuity as Re, the tone which immediately precedes Dha, is incorporated within the utterance of the succeeding Dha.

8. The eighth unit presents as sustained tonic for the third time in this ālāpa. Gamaka is present in the form of a mīnda from Sa to Dha which clearly touches the intervening Ni and in the form of an articulation of Sa from Dha below.

9. Unit nine, consisting basically of two tones Ni and Sa, also introduces the text of the composition. Gamaka are used in the form of a khaṭkā preceding Sa and a murkī to re-articulate the same svara.

10. The tenth unit, a sustained and oscillated Dha, coincides with the sama of the tāla cycle.

The microlevel is apparent in the clear oscillation of Dha as it occurs on four occasions in this ālāpa. It is also evident during sustained tones, Sa and Ni, which are deflected during their prolongation.

Substantive tones are often rendered as distinct and separate tones rather than part of a continuous flow of sound and linked by gamaka in the form of tonal movement. On two occasions Sa is re-emphasized using both khaṭkā in the form of a tonal configuration comprising a murkī in the form of three rapidly repeated tones.

Gamaka takes the form of an oscillation on Dha and articulatory tonal configurations. This vocalist introduces tonal configurations within the continuity of melodic movement rather than as prefixes and suffixes to a substantive tone. The way in which individual style creates a different effect at the impressionistic level is thus demonstrated.

As stated, the phrasal level is characterized by the motifs D N S and D N P which places the melodic emphasis on the lower register.

The overall sound level is conveyed, as with all artists, by individual vocal timbre, an impression which is further influenced by the low tessitura of the melodic material.

Raga: Darbari Kanada

Artist: Bhimsen Joshi

1sec=1cm

Introductory ālāpa Darbārī Kānaḍā - Mohammed Sayid Khan

Composition: Not known

Tonal range of ālāpa: Pa to Ma

Duration of ālāpa: 2.11 minutes

This ālāpa is presented using fifteen melodic units which range from a single, though composite, svara to substantial phrasal units. The motif, D N P, appears four times throughout the introduction and the motif, D N S appears three times. Thus the emphasis on Dha and the lower register is made clear. Five out of a total of eight occurrences of Dha are rendered with a distinctive oscillatory movement; the oscillation is not smooth and subtle as in previous renditions of Dha by other artists. There is at times a repetitive, clear articulation of Dha using a kaṇa of Ni which emphasizes the rhythmic aspect of this gamaka.

1. This unit introduces Dha using kaṇas of Sa and Ni. Dha is rendered sustained and without further gamaka.

2. In this unit Dha is repeatedly articulated each time using a kaṇa of Ni. In this way the vocalist makes a stylistic contribution to a gamaka which is integral to this raga.

3. Unit three consists of two tone, Ni and Sa. The latter svara is considerably sustained thus establishing the tonic.

4. The fourth unit presents the motif, D N P. Dha is oscillated as previously described, Ni is linked to Pa using a clearly articulated mīṇḍa.

5. Unit five consists essentially of a single composite svara, an oscillated Dha.

6. Two svaras, Ni and Sa, complete a phrasal unit which commenced on Dha in the previous unit. Ni is rendered sustained but with gamaka in the form of two upward deflections to Sa.

7. The phrasal unit, D N S, is extended by introducing Re - D N R S. Dha is approached using kaṇas of Sa and Ni and Re is rendered sustained but with gamaka in the form of upward deflection to Ga.

8. Unit eight, R N S R D, is part of a larger phrase which is

completed in the succeeding unit. Re is linked to Ni using an
articulated mīṇḍa, Re is again briefly touched as part of an
ornamental configuration preceding an oscillated Dha. The
oscillation in this case is less clearly articulated than
previous examples by the same artist.

9. The ninth unit, N P S, presents the Darbārī Kānaḍā svara saṅgati
    together with a clearly articulated mīṇḍa. Sa reinforces the
    tonic.

10. N S R is a phrasal unit which provides a link between the
    preceding phrase and the Kānaḍā aṅga which is to follow. Ni is
    articulated using kaṇas of Re and Sa.

11. This unit presents the phrase G M R S. Ga is oscillated but
    without the clear definition of previous oscillations on Dha and
    a mīṇḍa between Ma and Sa indicates intervening tones.

12. Unit twelve consists of the tonal material M S D N P S thus re-
    establishing the phrasal emphasis of this ālāpa as well as
    returning the melodic line to the lower register.

13. In this unit the phrasal material, N R S M R S, links the lower
    register with the lower tetrachord of the middle register.

14. Unit 14 again presents the motif, D N P before the sama on Re.

15. This unit, consisting of two svaras Re and Sa, establishes the
    sama on Re.

The microlevel is well represented by this artist in the use of a
variety of vocal subtleties - oscillations, deflections, mīṇḍa and
articulatory nuance.

Pa, Dha, Ni, Sa, Re Ga and Ma can all be heard as sustained tones
within this ālāpa. In this way a particular balance is created
between prolonged tones and passages of melodic movement which
incorporate gamaka. Gamaka in the form of tonal configurations
occurs both as a prefix to substantive svaras as well as within the
continuity of melodic movement. Mīṇḍa between Ni and Pa is both
specific and non-specific.

Phrasal material occurs generally in the lower register involving
phrasal units D N P and D N S. The kānaḍā aṅga G M R S is given in
this ālāpa thus taking the melodic line into the lower part of the

Raga: Darbari Kanada

Artist: Mohammed Sayid Khan

1 sec = 1 cm

middle register.

This ālāpa is characterized by the open akāra sound used by the vocalist. The specific way of rendering Dha āndolita also contributes at the stylistic level. Thus the impressionistic level is influenced by tonal colour, the rhythmic component of āndolita, and sustained tones interspersed with passages of melodic material and gamaka.

Conclusions

The introductory ālāpas discussed show the presence of non-conformist elements in terms of traditional concepts of alapa. Vocal timbre exhibiting a high degree of vibrato does not concord with traditional ideas concerning the appropriate timbre to be used for a serious and dignified rāga such as this. One clear example of the use of Re as the initial dominant svara does not conform with the principle of establishing the tonic at the beginning. Ālāpa which does not establish the Kānaḍā aṅga, G M R S, is also not in strict accord with the rules of the rāga. However, as discussed, other factors in khayāl have to be taken into consideration such as the relevance of ālāpa to the phraseology of the forthcoming bandiśa and the importance attached to phrases as a context for svaras in this musical genre.

Of relevance to the present study is the use of gamaka and ornamentation to 'make intelligible' the musical structures of the rāga and to evoke the ethos both of the rāga and the forthcoming bandiśa. Thus the potential for this portion of performance is the creation of an acoustic context which conveys aural information at different levels and sets the scene for the exposition of the khayāl.

1. ARCE tape V. Deshpande from the Jairazbhoy collection: "Words
   cease to be governed by literary laws but are governed by musical
   laws - words are for sound forms rather than meaning forms,
   meaning is a subsidiary factor. While the function of the word is
   meaning, the function of the music is significance."

2. A list of vocables used by the Dagar tradition of dhrupada is
   given in Dhrupad Annual 1990:67 (Pub. All India Kashi Raj Trust)

3. Rāga Ramkali. Artist: Sharad Sathe. Swarashree Enterprises
   SS001.

4. Discography:

(a)   Darbārī Kānadā Ustad Amir Khan HMV: STC 04B 7339

(b)   Darbārī Kānadā Ustad Bade Ghulam Ali Khan HMV: STC 04B 7500

(c)   Ḍrbārī Kānaḍā Pandit Jasraj HMV: STCS 04B 7499

(d)   Darbārī Kānaḍā Pandit Bhimsen Joshi HMV: STC 04B 7497

(e)   Darbārī Kānaḍā Mohammed Sayid Khan BBC recording 1988 'Music
      from the Royal Courts'

CHAPTER VII

ATTITUDES AFFECTING KHAYĀL

Gharānās and Tradition

This chapter continues the discussion introduced at the beginning
of this dissertation where it was put forward that the term gharānā
carries many and varied connotations. It is an aspect of a larger
context in which a study of the use of gamaka takes place. Central
to the phenomena of gharānās, in the context of khayāl, is that they
are vehicles for imparting musical knowledge and are an essential way
of cultivating the human voice and its manifestation by means of
svara and all that the term implies. It is generally acknowledged
that each gharānā has its own special emphasis which may have become
a hallmark of its style; for example, one may give attention to
ālāpa but less to tāna or laykāri while another may become reknowned
for its portrayal of tānas but may neglect the emotional aspect of
ālāpa. Gamaka, it has been suggested, is influenced by an artist's
perception which may be derived from his training as well as from his
own ideas of beauty and appropriateness.

Conversations with Ritwik Sanyal (1992) further contributed to the
discussion on the influence of gharānā with regard to a vocalist's
style and consequent use of gamaka.

> Each gharānā has its own style but even within one gharānā
> agreement as to style does not exist. There are
> differences between individuals within one gharānā. Each
> gharānā does have something recognisable as belonging to
> that gharānā. It may be a phrase or some phrases or it
> may be a way of taking a note or accenting a note. This
> is difficult to detect. It would involve a long study of
> gharānās to be able to recognise the different
> characteristics emerging in any artist's performance.
> Then there is the 'fingerprint' of the individual artist
> as well.

A general principle with regard to differing treatments of svara
can be identified. If a svara is prolonged and a number of kaṇa
svaras are used with it, this contributes to its quality of
sonorousness or resonance which, in turn, makes a certain impression
on the mind of a listener. The greater the number of kaṇas used in

this way, the greater the effect. This kind of _svara_ treatment is clearly represented by vocalists of Kirana _gharānā_. The vocal style of Pandit Jasraj is another example. When _svaras_ are prolonged in this way they become melodic units of sound. As Deshpande (1973:76) points out, a different aesthetic criterion is applied by Jaipur, Agra and Gwalior _gharānās_ where _svaras_ are subjected to "trimming and pruning" in order to achieve "a pleasing audible image".

The significance attached by practising vocalists to subtle distinctions in the realm of _gamaka_ in the representation of _gharānā_ is further illustrated in the cassette notes which accompany a _vilambita khayāl_ in Rāga Śuddh Kalyan performed by Bhimsen Joshi:

> "I have sung this in the characteristic style of my
> _gharānā_, which is different from the interpretation of
> other _gharānās_ because of the graceful glide of the _meend_.
> The _meend_ is used to embellish the _nishadh_ between the
> _shadaja_ and _dhaivat_, and _madhyam_ is used in the _meend_
> between the _pancham_ and _gandhar_. It is difficult to do
> and very sweet to listen to."[1]

It has also been said (Chapter 1) that the traditional idea contained within the concept of _gharānā_ is that a potential artist imbibes the traditions of the _gharānā_ over years of training but that it is concomittant upon the vocalist to contribute something original to that style in their own presentation. Just as 'carbon copies' of musical material by a single artist within a single performance are not considered to be of artistic merit, similarly a 'carbon copy' of the style of the _guru_ carries limited esteem. Deshpande (1973) has observed that those _gharānās_ which survive are those which are able to combine tradition with innovation successfully.

While there has to be flexibility in any tradition of _gharānā_ for its further development, enrichment and refinement to avoid stagnation through the mechanicalness of repetition, there is no doubt that an appropriate balance has to be maintained. One criterion of a _khayāl_ singer nowadays is that he or she should have imbibed a number of different styles. The prerequisite is that there should be substantial training in one _gharānā_ style after which additions from other sources may be made at the discretion of the artist. The result is described by Deshpande (1973:84)

> A bewitching grace here, a dazzling embellishment there,

and exotic harkat, murkī or khatkā in a third place - all
this he will discover for himself as he scans the infinite
variety of musical forms and unconsciously adds to the
richness and variety of his own style.

The tendency is, however, that such an artist will maintain that he
or she represents the gharānā in which original training was
acquired. This becomes a controversial issue as other vocalists, who
have deviated less widely from the discipline represented by their
first source of instruction, maintain that such artists are
misrepresenting the gharānā they claim to belong to. Deshpande
(1973:43) has pointed out that:

> In theory the musical style of each individual will be
> different and will be embryonically a different gharānā.

While innovation can become the standard style of performance
accepted within the particular socio-cultural framework in which it
has been initiated, it can also represent deviation.

> ...the concept of gharānā is still undergoing changes as
> it comes to be utilized as a source of identity by a much
> wider variety of musicians, presumably for an increasingly
> diverse audience. Controversy regarding what is and what
> is not a gharānā, and who is and is not a member is still
> common .... (Neuman 1990:161)

Of prime concern, however, among some artists practising North
Indian classical music is the change in the ways of learning. The
gharānā system is no longer adhered to as a revered system of
learning and discipline by all those who aspire to become artists.
Technology has made recorded material easily available and cassettes
are being used in some cases for learning as an alternative to the
gūrū. Those who speak out most strongly against this trend are
usually older artists whose views may reflect different aspects of
the situation; at a personal level some feel threatened by the loss
of status which this method of learning involves and undermined by
artists with no formal training. But this change has implications
which are more far reaching than those concerning personal issues.
Dr.K.G. Ginde (oral communication 1991) summarised these views. It
was his opinion that the last twenty-five to thirty years had
witnessed the gradual disappearance of the "old veterans" of khayāl
and with the advent of commercialism and competition, art for art's

sake was no longer the motivating force. The rapid pace of life and the desire for instant popularity has resulted in lack of patience for the rigours of traditional training and the discipline involved. However, it was his opinion that such artists are likely to have short-lived success. The analogy given was that if an artist does not have enough material and depth of musical experience through training, he will not "shine" for a long time. The artists who endure are like "those stars in the sky which shine eternally while those that are newborn just twinkle and then vanish away."

A rather different point of view is represented by Moudgalya (1965:52), founder and Principal of the Gandharva Mahavidyalaya, New Delhi. Not only does he commend the advent of the tape-recorder saying "One can vastly improve by including the good points of different styles without detriment to his own traditional style" but also addresses the question of gharānā:

> With due respect to the Gūrūkula system, I should say that it generally suffered from a defect, viz., the wasting of many previous years for want of a well-planned scheme of study. The pace of life now-a-days does not allow the wastage of 15 to 20 years. Maximum development in minimum time is possible in a good Vidyalaya which carries the spirit of the gūrūkula.

The history of khayāl and the subsequent emergence of the gharānā system shows that innovation and change represent a continuous process throughout its evolution. It seems the time has now come when some young singers are thinking less in terms of gharānās, although, as if in conscious resistance to this trend it should be noted that other young singers have maintained strongly that the gharānā system is the accepted and revered way of learning. With the precedents set by such vocalists as Amir Khan, it is possible to see a positive aspect to the loss of the sense of importance of gharānā. A appropriate perspective on the situation can perhaps be maintained when it is realized that even in the halycon days of khayāl gharānās, when transmission of musical knowledge was tightly controlled, a significant number of vocalists were learning from different sources and utilizing that knowledge in the cultivation of their own styles. Thus controversy concerning the transmission of musical knowledge

abounds in North India where musicians have a great need for the authority of a tradition.

The process of change is essential to the survival of an art. When tradition repeats itself it becomes mechanical, a habit, but when non-conformity does not connect with tradition it fails to communicate.

> "Acceptable, understandable and psychically interesting art (or anything else) has therefore to have a selected amalgam of the past (the known and redundant) and the present (the new and informative)". (Deva 1981:77)

The question becomes of particular interest in relation to the use of gamaka. Deva (1981) points out that when tradition becomes habit, there are "attempts to break through this redundancy, most often as slight degrees of non-conforming formal elements". This may take place in the form of gamaka or ornamentation. As gamaka is a transitive element, innovation in this area is not consciously noticed in the beginning. As, during the course of time, an element of change, such as this, acquires emphasis, "it ceases to be transitive, becoming substantive and even definitive". Deva (1981) quotes the examples of rāgas Bihāga and Kedāra, saying that neither of them traditionally use tīvra Ma (the sharpened fourth). It was in the process of applying a glide or mīṇḍa that this tone became a transitive element of melodic movement within the rāga. His sargama notated examples have been transcribed as follows:
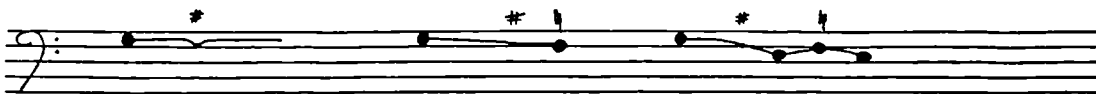
Pa ma Pa, given by Deva, is assumed to represent a downward deflection within the continuity of Pa. Pa ma Ma is interpreted to be an articulated mīṇḍa encompassing only a narrow interval and revealing intervening śruti while the third example, Pa ma Ga Ma Ga, indicates a mīṇḍa over a larger interval. All these examples represent very subtle deviations at the level of microtone but Deva's theory is that such innovations have eventually given rise to

established practice. He also postulates a similar process at work
in the accommodation of Ni komala in rāga Alaiya Bilaval where "Dha
is performed with a slight approach from, or a slight swinging out
toward, Ni komala, which, although essential, is not a regular note
of the Bilaval scale." (Kaufmann 1968:119)

In the same article Deva (1981) draws attention to the way in
which Amir Khan "drew his material from accepted traditions to create
a new tradition" but that Shivaputra Komkali looked outside accepted
tradition, turning to folk music for innovative ideas regarding text,
gamaka and melody. The point which emerges from these observations
is that gamaka is an aspect of music which has an obvious amenability
to the process of innovation and change. Just as, in the early
stages of evolution, khayāl assumed an identity which was distinct
from that of dhrupada through the use of increased ornamentation so
the process continues whereby the use of gamaka reflects change in
the context of wider socio-cultural changes.

Some Factors Influencing Change

Foreign invasions of one kind or another have influenced the
evolution of khayāl from its early stages. Invasions by Turkish,
Afghan and Mongol forces from central Asia between the twelfth and
the sixteenth century resulted in the introduction of Islam to India.
The development of Indian music was significantly influenced as a
result. During the eighteenth to the twentieth century Western
rulers contributed to musical change by introducing the violin and
harmonium. More recently such invasions have taken on a different
appearance presenting themselves in the form of various aspects of
technology.

1. ## The harmonium

The introduction of the harmonium, its subsequent popularity and
the controversy surrounding its use has been a subject for discussion
since its introduction. Fox Strangways (1941:163) deplored its
introduction and in the process made two points of note. First, that
the introduction of harmony in the form of the harmonium would "get
rid of that feeling and those functions, and with them of the grace-
notes and all that makes Rāg worth having". Secondly, "besides its

deadening effect on a living art, it falsifies it by being out of
tune with itself".

It has been described by Deva (1981) as a "Western musical
dimension", a tempered instrument which is, "by its very structural
necessity, incapable of producing gamaka (ornaments) and śrutis".
Although it contravenes traditional practice this has not prevented
it from becoming one of the most popular of instruments in North
India. Deva (1981:81) acknowledges that the harmonium "has been in
use now for some time even by traditional musicians" but observes:

> I have heard some musicians who had learnt to sing with
> the help of a harmonium. Naturally, there was neither a
> graceful nor a sharp edged tonal accuracy to such singing.

Ornaments based on portamento (mīṇḍas) cannot be produced. Players
of fixed-pitch instruments such as santoor and harmonium approximate
gamakas by jumping from one tone to an adjacent tone and back again,
thus blurring the edges of tones. This means that certain
characteristic ornaments become disguised and can only be suggested
by the instrumentalist; many rāgas are consequently impossible to
play satisfactorily on fixed-pitch instruments.

The question raised by Deva (1981:81) concerns the change which
use of this instrument may impose upon "the traditionally good pitch
sense of our musicians". Dr.K.G. Ginde (oral communication 1991)
represents an aspect of the discussion in his explanation of
intonation; in all Kānaḍā and Sāraṅga rāgas Ni komala is "a higher
degree of Ni though not exactly śuddha Ni. There our music is beyond
twelve notes." It was his opinion that "so much of our treasure is
lost because of this harmonium". However, it was not ruled out
entirely though a distinction was made as to its use. "The harmonium
is just a drone instrument, it is to fill up the gap. It is not an
accompaniment instrument." Clearly, in the context of pitch
relatedness where, for example, the gāndhāra in Malhāra or Darbārī
can be subject to considerable internal variability, tones cannot be
isolated and reproduced as standard, identically repeatable sounds.
Moroever, the precise intonation of a tone relates to the particular
rāga in which it occurs. Dr. Ginde's performances do reveal the use
of this instrument but he explained that harmonium players who

accompanied him were asked "not to follow him" or try to imitate the vocal line, particularly at times during a performance when gamaka and 'ornamentation' are both subtle and complex. At such times the harmonium accompanist is required simply to reinforce the drone. In this way an artist has accommodated a tempered instrument without compromising his sense of artistic integrity. Other artists interviewed during this time (1991-1992) reflected a similar view, preferring to perform with sārangī accompaniment or with tānpūrā alone.

This kind of compromise is not general, however. It consequently raises the question as to whether conscious awareness of the intrinsic potential of Indian classical music in the realm of gamaka is lessening among some artists. Jairazbhoy (1963:129) maintainedthat the acceptance of the harmonium by musicians traditionally trained in India showed that "differing intonation in the various rāgas is not such a vital part of North Indian classical music today". Jairazbhoy (1963:129) qualified his statement further:

> We do not mean to suggest that the widespread use of the harmonium means that the Western tempered scale prevails in North India, but that the Western tempered scale is within the tolerance allowed in the intonation of the various notes of the scales commonly used in North Indian classical music.

If this is the case, the comparatively recent re-emergence of dhrupada and in particular the Dagar tradition of dhrupada, with its conspicuous emphasis on the intonational qualities of svara, perhaps serves as a force which counters such a trend in khayāl singing providing a necessary friction to stimulate awareness and further questioning.

Jairazbhoy continued (1963:129)

> A singer accompanied on a harmonium would to some extent be influenced by the intervals on the harmonium (although in most professional performances the harmonium is far in the background and the drone of the tanpura dominates), whereas without the harmonium, he is more apt to be influenced by the upper partials of the tambura, and his intonation may very easily vary from the first instance to the second........These comments may apply particularly to the 2nds, 3rds, 6ths and 7ths of the scales.

While it may have been true that the harmonium played a subsidiary role in the background of performance thirty years ago, trends have changed. Those artists who favour the harmonium as an accompanying instrument rather than as an additional drone, place the instrument to the forefront of the stage where it occupies a place previously taken by the sārangī player.

With reference to the idea that the harmonium influences certain tones within a rāga, those that are less stable than the tonic, fourth and fifth, it has been shown in this dissertation that there is a considerable amount of intonational variation in those tones which are performed āndolita and that this can be deliberate contributing to the element of variability between different renditions of the same phrasal material. The intonational quality of āndolita has also been shown to vary from artist to artist thus making an important contribution to the overall impressionistic level of rendition.

The implication has been, with regard to the use of harmonium, that Indian vocalists are becoming less aurally discriminating. In a more recent discussion Jairazbhoy (1988)[2] disagrees with Fox Strangways that the harmonium destroys the ear.

> "I don't believe that these musicians who train so many hours and understand their music so well would cheapen their music just because of convenience. There must be some good reason why the harmonium is used. One reason that occurs to me is this - that the harmonium produces steady tones. If you listen to music in which harmonium is used, you find that the ornaments are placed against a steady tone. The result of this is that it creates much more tension than doing it without that steady tone. You have a steady tone and against that you do a shake or a gamak or something that's going to create terrific discords there. What the harmonium does is increase the tension and so give a greater dynamic range to the music".

A conclusion such as this does not take into account the importance attached to aural discrimination which was explained and demonstrated by khayāl vocalists interviewed (1991-1992). A conversation with Madhup Mudgal (1991) illustrates this as he explained the significance of certain intonations:

> It takes time to get the intonation of these notes and these things are very difficult to explain. Technically

the śruti of rishabha is not fixed and is different from
the same note on the piano. In relation to the other
notes you get the correct feeling. At first I could not
see these notes but now I can but this also depends on the
singer's stage of development, the period he is going
through.

Such an explanation of learning as a process both of conceptual
development as well as of aural discrimination reflects an aspect of
the situation which is not compatible with the fixed temperament of
the harmonium.

To summarise, the controversy concerning the use of harmonium is
based, to some extent, on an assumption that Indian musicians have an
acute perception of minute shades of intonation which is violated by
the introduction of a fixed-tempered instrument. Two areas of
application emerge for consideration. Deva's (1981) contention that
the use of harmonium during learning adversely affects gracefulness
and sharp edged tonal accuracy of vocalists is one issue while the
judicious use of harmonium in performance, as described by Dr. Ginde,
is a different area of consideration. The findings of this research
indicate that there are differing degrees of emphasis which khayāl
singers attribute to intonation in performance. Some classical
musicians place more emphasis than others on expression of a rāga by
means of the subtle variation of combinations of tones while others
value the exact intonation of tones relative to the melodic
structures in which they occur as a means of rāga expression. Gamaka
in the form of tonal configurations lend themselves to imitation on
the harmonium but these types of ornament represent only a limited
range of possible gamaka available to a vocalist. The problem in the
discussion concerning the use of harmonium, as for other
controversies connected with North Indian classical music, is one of
generalization; there is variety of opinion and of emphasis among
khayāl singers. The issue now concerns how the harmonium is used
rather than whether it is used or not.

2. Technology

Another aspect of the theme of foreign invasions during the
evolution of khayāl is that of technology in the form of the

microphone, the L.P.,the cassette, film and, more recently, the video and the compact disc. Moudgalya (1965) praised the advent of the tape-recorder which, in his opinion, has been so adventa_uʀous to the learning process. Opposing this view are those who feel threatened by machinery which supplants the gūrū/śiśya/parampara system of learning. Ratanjankar (1948) described the impact of mechanical resources at that time as,

> "enabling us to bring practically the whole population of the country into direct contact with the practical models and also to preserve these for the posterity.

While the microphone has allowed the disemmination of musical knowledge it has also given the performer the opportunity to observe his or her own performance. The microphone is in some ways an exacting listener, not subject to selective listening as is the human ear as it transfers aural information for recording. It can deprive a musician of illusion about his or her musical abilities. As an aid to artistic objectivity it has undoubted uses and in the context of a rapidly changing socio-cultural situation its presence is adventageous enabling the preservation of music and musical styles for future consideration.

Ratanjankar, writing in 1948, pointed out the limitations of machinery at that time which distorted the voice making it sound out of tune. Musicians often have to confront the problem of being heard at a large concert. Consequently, microphones are widely used though sound quality is still variable. Awareness of the discrepancy between artist and audience is increasing so that there are a greater number of occurrences of musicians instructing the sound controller to make modifications. The microphone has not only become ubiquitous at large gatherings but has also penetrated the mehfil (a small and intimate gathering for musical performance or listening) conducted in private homes.

Undoubtedly the introduction of the microphone has exerted an influence on performance practice. Amplification of vocal music has implications for voice quality portraying the harsh nasal quality of some Agra vocalists less sympathetically than the mellower voice of artists such as Pandit Jasraj. Asha Khadilkar (oral communication

1993) recounted that she deliberately changed the quality of her voice when using the microphone to make it softer and to avoid a sound which, when amplified, sounded too harsh. Neuman's statement (1980) reflects a different point of view:

> While the microphone made good music accessible to large audiences it has had a serious detrimental effect on the performance of Indian music. It has led to carelessness in voice production, increase in falsettos, encouraged crooning, because the microphone is there to do the work for you.

Counterbalancing the negative implications of the above statement is the obvious awareness which some artists have of the potential of amplification to enhance performance. A male vocalist may make deliberate use of the microphone to give an added resonance and lustre to tones at the extreme lower end of his vocal range while a female vocalist may similarly exploit the possibilities of the microphone to add dramatic effect to sustained tones when they occur towards the upper end of her vocal range.

An obvious asset of the microphone and of amplification is that the portrayal of subtleties of small ornaments and minute tonal movements has been greatly helped. Previously the aural effect of gamaka would have been lost at a large concert venue. While this means that defects are also amplified, it nevertheless gives the artist increased scope for the use of gamaka and 'ornamentation'. This can enhance his performance but the opportunity is also a test of his artistic integrity when there is a temptation to overburden a performance with vocal acrobatics.

Therefore, the quality of the microphone and recording equipment is a factor which contributes at an impressionistic level to the overall effect of a performance whether heard 'live' at a concert or on cassette or compact disc.

The role of technology in preservation has stimulated considerable discussion among musicians and musicologists in India. It has been recognised that the traditional way of preserving music by oral transmission from gurū to śiśya can be supplemented through the use of tape-recordings. While it has been conceded by artists that there is no substitute for 'live' music, it is also recognised that loss of

the music with loss of an artist should be avoided. Recordings can be instigated by government, academies, trusts or societies, individuals or patrons who then have the potential for making their recordings available for community listening thus fulfilling the role of educators as well as preservers in this field. Organisers of institutions thus become responsible for making selections from an unprejudiced point of view so that future generations of musicians are not misguided. Such institutions as All India Radio have archives of musical material and the Sangeet Research Academy in Calcutta is engaged in a continuing programme of archival recordings inviting khayāl singers to submit compositions which represent the gharānā to which they belong. The most balanced representation of Indian music is probably to be achieved by the collective contributions of all iⁿstitutions engaged in the task of preservation together with those contributions made by individual enthusiasts.

A further dimension to the preservation of Indian music, one for which technology now has facilities, is the visual aspect. Kinaesthetic communication by means of facial and hand gestures is regarded as important by some vocalists. While some of these gestures are unconsciously produced and detract from a performance, others are considered an important way of communicating aural information to the listener by visual means. The abstract impression created by the movement of gamaka in vilambita khayāl is often conveyed to an audience by the use of accompanying hand gestures. The direction of tānas may be communicated through a vigorous backwards and forwards movement of the hand or a vocalist may reach out with the hand in a gesture of supplication at an appropriate moment during a rendition. The use of audio-visual representation in the form of video and film is an additional asset for those involved in the task of preservation.

The discussion surrounding the subject of preservation has clear implications for the study of gamaka and techniques of ornamentation as changing trends and processes of innovation are reflected in the performances of vocalists.

Audiences

There are those such as Joshi (1983:110) who feel that "followers
and artistes in classical music are labouring under a mistaken notion
that the future of khayāl is very bright". This impression is
created by crowded classical concerts which are held in the large
cities of India. Increasingly, however, such large audiences contain
only a small proportion of knowledgeable and discerning listeners.
Patronage of the arts, on these occasions, is by affluent people who
fill the front rows of the concert halls and regard attendance at
such occasions as a status symbol. The illusion is that although the
outward impression given is that classical music including khayāl is
healthy, the inner state of the art is lacking for want of informed
and discerning listeners.

In the period before the extensive social and political changes of
this century, a reciprocal arrangement existed between artist and
audience. The level of concentration required of the musician could
best be achieved in small companies of knowledgeable and well-
educated connoisseurs. It remains a generally accepted premise
within the music culture that the quality of musical renditions is
dependent upon the quality of the audience. The improvisational
nature of the music undoubtedly emphasizes the importance of this
interaction and in this connection Ranade (1984:28) has observed, "in
the absence of qualified listeners, the oral tradition is bound to
fail". The educated listener's task at a performance of vilambita
khayāl, therefore, is to understand and appreciate. The initial
stages can be identified as follows: (i) perception and
recognition of the phrase or phrasal unit as a discrete entity, (ii)
recognition of the rāga through svara intonation, uccāra and phrase,
(iii) anticipation of other phrases usually occurring in context. At
the same time there should be an appreciation of more subtle sound
levels influenced by śruti and 'ornamentation'. The musical
experience shared by both artist and audience is considered complete
when the listener can respond to the mood created by the vocalist.
The difference between artist and listener is, ideally, one of degree
where one is an actual artist and the other is a potential one.

Patronage is vital to the survival of an art. The move from the

court to the concert platform has indicated a shift of patronage to the public. Private patronage has largely disappeared and the "patron" which has emerged during this century consists of a complex mixture of people. Broadly speaking, three categories can be identified which provide the basis of patronage today - the media, largely in the form of radio, public concerts and teaching institutions. They all provide income and, at the same time, influence Hindustani cultural trends. While All India Radio represents the State in terms of patronage, the demand for music instruction has resulted in patrons in the form of institutions of education. The question of patronage is inter-related with that of consumerism; the purchasers of tapes have a part to play as well as those who attend concerts whether public or private. Advertisers found in the programme notes of public concerts also contribute to the newly emerged system of patronage.

Patronage, however, has to be earned. The reasons for the situation which appears, to some, to threaten the survival of khayāl may be various. It is Joshi's contention that the exponents of khayāl have been negligent in their presentation giving rise to a present-day definition of classical music which is that "the more unintelligible and disinteresting the music is, the more classical it is". It is relevant to ask in this connection to whom exactly it has become so unintelligble and disinteresting? It is true that a classical art is most appreciated by those who have developed an understanding for it which indicates that concerts which cater for large audiences are less likely to contain a large percentage of such people. Neuman (1980:69) has pointed out that musicians usually make clear distinctions between these two types of audience and vary their programmes accordingly. Many khayāl singers prefer the mehfils within which music can be shared with a greater degree of reciprocity than is possible in more commercial venues. Such small gatherings facilitate the sharing of rasa and bhāva, to some extent evoked and enhanced through the subtle use of gamaka.

But the issue concerns far-reaching changes in the socio-cultural structure of society. In the cultural field the old system of courtly patronage of the arts has disappeared and artists must look

for new patrons from among a much wider range of listeners. The
advance of science and technology has further influenced the outlook
of many. Radio performance has opened up communication to an
audience which is both unseen and unheard where the traditional
gestures of reciprocity between artist and audience do not take
place. The listener is unable to convey his appreciation to the
artist and the vocalist cannot articulate that dimension of his
performance which is dependent on physical movement of arms, head or
hands, an important part of the process of communication. It is in
this way the artist communicates with the audience at more than one
level. Technology has a positive role to play in this connection
through the use of video recording.

In the face of development of true art something more reassuring
is sought for, escapist art often in the form of film music.

> In the film industry's early days, composers and
> performers with a classical background created music that
> combined classical, light classical, folk, and theater
> forms. Later, Indian film music became a distinct genre -
> a new medium creating a new music. (Neuman 1980:21)

There is a tendency towards modishly following whatever the current
trend is believed to be. The paradox is that with increased mobility
and access to recorded material, more people throughout society have
access to the world of the artist and yet it is at this time that the
abyss between artist and audience has opened. This situation is
compensated for, to some extent, by the preservation of the mehfil.

The implication is that there is a mutual responsibility for what
takes place which is shared by both the public and the artist. It is
Joshi's contention that it is out of a new audience of mass-listeners
that those with knowledge and understanding have to emerge:

> Since the need of the hour is to have listeners with
> knowledgeable understanding, the artistes after an initial
> contact, have to find out those who are capable of being
> developed aesthetically and gradually raise their
> understanding and level of appreciation. (1983:114)

Thus he puts the responsibility for the progress and survival of
khayāl as a classical art form firmly on the side of the artist. To
achieve this, the artists have to lure people away from cheap forms
of music, so easily accessible due to advances in technology, and

present their classical forms in an attractive manner and style. In attempting to achieve this objective the artist is faced with questions concerning artistic integrity and aesthetic values, for the vocalist has at his disposal a considerable variety of 'ornaments' and techniques of gamaka from which a selection has to be made in accordance with personal style and quality of voice. In this connection the role of the listener assumes an importance both in terms of musical knowledge and in helping to create the kind of atmosphere that enables elements of spontaneity to emerge during the improvisational process, thus leading to the creation of something new. The use of gamaka may be the first aspect of performance to manifest such spontaneity.

Artists adopt differing points of view concerning aesthetic discretion. There are musicians whose sense of personal artistic integrity prevents them compromising for the sake of public acclaim. They would rather sing for an audience of ten and preserve what they consider to be the purity of their art than perform for a full concert hall and entertain the audience with gimmicks some of which include excessive and inappropriate use of ornamentation. Artist J (oral communication 1991):

> Even if I try to please the common man there is a limit as to how far I can lower my own accepted standards or norms for that particular rāga. I can't sing a thumrī in Miyāñ kī Malhāra just to please the audience. Even if people clap at a concert and pay a lot of money, it doesn't mean that I have succeeded in my concert.

Deshpande (1989:37) writes of Mogubai Kurdikar:

> Mogubai earned respect and recognition in the music world but she never became popular. Her mehfil (private concert) was for the initiated. She could not offer to the general public that package deal of khayāl, thumrī and nātya-sangeet that it demanded.

Another type of artist is one who can succeed in carrying an audience with him despite being totally unmindful of their likes or dislikes. He is so deeply immersed in the savouring of the rasa and transmission of the bhāva of his performance that he is oblivious of their attitude. This state of one-ness with the music, a state of universalization, can itself exercise an influence on an audience.

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A third type of artist tries to reach a compromise between providing audiences with what they might like and what they themselves wish to present. The vilambita khayāl is considered relatively highbrow music. Artists, therefore, who commence their concerts in this way balance the different styles of vocal music as the performance proceeds to suit the level of the audience, often concluding with a Bhajan followed by a "light" composition in rāga Bhairavī. While this may have been the original reason for performances consisting of a variety of vocal styles it has now become a trend among those artists who see this as an opportunity for displaying the range of their technical virtuousity.

The artist, therefore, is faced with a complex task in terms of artistic discrimination and it is difficult to predict how artists will meet the emerging situations. The distinctions between differing types of listeners have become important for the performer. Broadly speaking, "for one type of consumer, the music is the product and for the other, the personality of the musician or the event itself becomes the product." (Neuman 1980:212) While there is room for different artistic ideologies which satisfy both performers and listeners a balance is, nevertheless, called for between innovation required by the changing socio-cultural context, one which now includes concert tours with foreign venues, and conformity with tradition. Art has to be both relevant to the life-stream in which the listener exists as well as connected to the tradition from which it evolved.

Aesthetics

The above discussion implies an important role for the audience as well as the vocalist in terms of artistic integrity. The use of gamaka and 'ornamentation' requires a set of aesthetic criteria but what these are and how they are to be applied raises further questions.

> What do we mean when we refer to an object as a 'work of art'? How is the beautiful different from the merely pretty on the one hand, and from the sublime on the other? (Saxena 1981 :121)

From what point of view, therefore, is the aesthetic quality of khayāl to be assessed? What is the degree of consistency within the inconsistency and variability of this genre which allows it to be discussed as one single musical style in the context of aesthetics?

A dictionary definition[3] describes aesthetics as "pertaining to the appreciation or criticism of the beautiful". Aesthetics relates to the sense and the science of the beautiful, the science or the study of the principles of the fine arts. If there is a condition describable as the science of the beautiful, how might it be measured or quantified? It is not the purpose of this study to discuss the nature of aesthetics from any other than a practical point of view, in terms of contemporary trends in khayāl performance. The artist today has available a wide range of vocal devices with which to communicate or enhance his performance. The danger, therefore, lies in displaying the entire spectrum of gamaka available, momentarily dazzling the listener, without conveying any of the more subtle aesthetic delights of rasa and bhāva which are the opportunities afforded by art music.

It is on this account that artists such as Bade Gulamali Khan have been criticised. Each rāga contains essential musical material in the form of svaras, motifs and phrases which exist in a basic form to be developed by the vocalist. If the 'ornamentation' arises in response to an external source, in an attempt to thrill the listener, it becomes inappropriate. "The music will not then have an uninterrupted flow and an integrated satisfying form. It will lack naturalness." (Deshpande 1973:61) The unfolding of the mood of the rāga is destroyed by any artist whose use of ornamentation originates in response to the anticipated applause of an audience. The interaction of audience and artist is highlighted in this example, implying that responsibility for aesthetic awareness is shared mutually. The discussion concerning aesthetics in this context, therefore, has a particular relationship with the level of discrimination of the listener.

The continued evolution of khayāl as a vocal genre raises the question of rāga purity. It is almost a tradition in itself for one generation to accuse the next of taking liberties in the portrayal of

a musical form when it contravenes the existing status quo. Ranade (1983:105) maintains that the question exists at this time because khayāl is a dominant, contemporary musical form and because rāga is a distinctive feature of Indian music. He argues that there are three types of rāga distortion, musicological, historical and aesthetic, the most important of which is the last.

An example of the historical aspect of rāga deviation is given with reference to Pañcham Bāgeshrī. When this rāga was no longer sung, the note pañcham was used more frequently in Rāga Bāgeshrī. In the light of previous observations regarding the accommodation of "non-conforming formal elements",it is reasonable to postulate that the gradually increasing use of this tone was initially most frequently reflected at the level of gamaka before acquiring a more substantial status. Such changes are in accordance with Jairazbhoy's basic thesis (1971) that rāga structure is in a process of continual change. Similarly, it was noted earlier in this study that there are now many more gamaka or types of tonal movement than have been described in historical treatises such as the Sangītaratnākara. In other words, innovation is part of a continuous process.

Ranade (1983:107) notes the disapproval engendered when khayāl is increasingly sung like thumrī. To sing a rāga such as Darbārī Kānaḍā too decoratively is to distort it. In other words excessive ornamentation is aesthetically inappropriate. A khayāl sung in Bhairavī is another form of distortion.

> "...each Rāga has its musical phrases (the basic musical units) moulded and distributed according to certain norms. And it is on these basis that a correspondence of Ragas and musical forms is established. It is unthinkable to sing a Thumrī in Bhoop, Khayāl in Khamāj, Khayālnama in Pīlū and a song or a lyric in Khat-todī because this will mean a 'category mistake' and will result in total aesthetic failure of the concerned musical expression. (Ranade 1983:107)

However, the categories allowed for within the musical norms which exist for khayāl permit some rāga deviation. Rūpakālāpa makes provision for this in a way which rāgālāpa does not.

> Some more element of musical aesthetics such as 'Avīr Bhāv' which means expressing the Rāga, 'Tirobhāv' which means deviating from the Rāga itself for the sake of

beauty, 'Swarakāku' which means intonation of the notes in a particular way, can be included in the Roopākālap. With Rāgālāp, this is not possible because purity of Rāga is to be maintained. (Athawale 1983:102)

Moreover, those vocalists who exceed the accepted norms in terms of use of 'ornamentation' nevertheless enrich the repertoire of music by introducing new idioms.

Some of the issues outlined above are drawn from the writings of Indians about their own music. Their observations and opinions highlight internal concerns which persistently occupy the minds of those who care about the preservation of musical standards. Considered from a broader perspective the performer's role is always the same; he is always an active participant in the art of improvisation, shaping and moulding the abstract scheme allowed him by tradition. He brings to life, through his own capacity for feeling, imagination and communication, the musical material given to him through the aural tradition in which he has learned. The amount of scope allowed for this process to take place can vary within different epochs of a single culture.

Gamaka and techniques of ornamentation cannot be strictly codified and because of their malleable nature both 'making intelligible' the basic structures of a rāga as well as contributing at a level which exists at the periphery of consciousness, it is an obvious aspect of performance for the reflection of change. The questions raised concern the relationship between ornamentation and affective aesthetic experience. While the well-known quotation from the Nātyaśāstra can be reiterated, "a melody without ornament is like a night without moon, a river without water, a vine without flowers, or a woman without jewels", ornamentation is not a concept to be rigidly applied but is intimately connected with the spontaneity of the improvisatory process and the spirit of play and therefore, by implication, with the delight which the creative performer takes in surmounting difficulties and resolving problems.

NOTES

1. Music Today: A91004. Rāga Shuddh Kalyan. Khyāl vilambit and drut in teentāl. Artist: Bhimsen Joshi.
2. BBC Radio 3 Series: 'Rāgas and a Republic' 1988.
3. Oxford English Dictionary. Clarendon Press current edition.

SUMMARY AND CONCLUSIONS

This preliminary study of gamaka in the context of baṛa khayāl
shows evidence of a continuous and dynamic process. A study of
śruti, svara, alaṃkāra, gamaka, sthāya and rāga in historical
perspective suggests the continuity of underlying principles
although ancient terminology does not necessarily apply to present-
day practice. The enumeration of five śrutis as modifiers of svaras
of the Samavedic scale and the association of phrase with Vedic
formulae further reinforces the idea of continuity.

To reiterate briefly the discussion relating to Chapters II - V:

(a)   śruti should be considered in a broad sense as aural
       phenomena rather than as discrete measures of pitch.

(b)   svara and śruti are inter-related concepts. Svara has
       connotations of dimension in terms of resonance and
       intonation; it acquires further complexity when it is
       understood to mean tone together with gamaka.

(c)   svara saṅgatis indicate the association of tones which
       conceptually form a single melodic unit.

(d)   svaras, existing as both simple and complex musical ideas,
       combine to form motifs and phrases.

(e)   alaṃkāra relate to patterns of tones, melodic motifs and
       permutations of groups of tones. In contemporary parlance
       the term is often used synonymously with gamaka when gamaka
       means 'ornament'. Of significance is the relationship of
       alaṃkāra to ornamental tonal configurations and to tāna.

(f)   the fifteen gamaka enumerated by Sarngadeva are likely to
       represent aspects of rendition rather than descriptions of
       ornaments.

(g)   gamaka is a term with a specific and a general meaning. As
       a specific term it refers to a heavy 'shake' on a tone and
       as a general term it refers to any kind of melodic movement
       between tones and as such includes techniques of
       'ornamentation'. Both functional and expressive levels are
       reflected in the use of this term.

(h)　four categories of <u>gamaka</u> in performance practice, when it
has a specific meaning, have been referred to: (i) devices
of articulation and deflection, (ii) <u>mīṇḍas</u>, both specific
and unspecific, (iii) oscillations of various kinds and (iv)
tonal configurations of varying sizes.

(i)　the requirement that tonal continuity should be maintained
results in a variety of <u>gamaka</u> for which there is no
descriptive terminology.

(j)　tonal configurations and in general tones which are less
prominent in relation to structural tones, (i) lend emphasis
to substantive tones, (ii) express and 'make intelligible'
the structural material of the <u>rāga</u> and (iii) demonstrate
the process of <u>svara vistāra</u>.

(k)　relationships exist between expansion and compression of
tonal material with reference to (i) tonal configurations
and <u>tāna</u>, (ii) <u>alaṃkāra</u> and <u>tāna</u> and (iii) structural
outline material for <u>raga</u> and tonal configurations.

(l)　<u>sthāyas</u> representing melodic units indicate the inter-
relatedness of <u>svara</u>, <u>gamaka</u> and phrase. <u>Chāyā</u> and <u>kāku</u> are
important concepts.

(m)　three levels of musical activity have *been identified with*
reference to <u>gamaka</u> and phrase, (i) conceptual outline
material, (ii) manifestation at the sound level including
<u>uccāra</u> and integral ornamentation and (iii) (a) + (b)
together with increased <u>gamaka</u>.

The cultivation of <u>svara</u> is a recurring theme throughout this
study but of primary importance is <u>rāga</u>. <u>Rāga</u> considered from the
'tune' rather than 'scale' point of view seems the most relevant
approach to the study of <u>gamaka</u> in <u>khayāl</u> with phrase structure as a
realistic foundation for musical description. The scalar method,
however, is apparent within this referential framework. The
improvisatory process can be seen to take place as a result of the
accumulation of components of various sizes. This process works at
different levels; even the construction of 'ornaments', referred to
as composite <u>svaras</u>, reflects this accumulative process.

<u>Rāga</u> is properly evoked in vocal music through the classical

styles of dhrupada and khayāl. Reciprocally, these styles have the exposition of rāga as their aim. Rāga can be seen to comprise components of differing degrees of complexity so that, in terms of the improvisatory process, they represent levels of melodic activity. It is important to remember, however, that rāga, when it is properly manifest, is more than an aggregate of parts.

The history of khayāl indicates diverse influences which have amalgamated to create a distinct style. This synthesis of styles and ideas has resulted in many modes of rendition in performance practice today. There is variety through gharānās as well as through individual presentation. This variety is reflected in the use of gamaka. The overlapping of influences within khayāl from dhrupada and thumrī, as well as from other sources, is reflected in the use of different types of gamaka. The use of tonal colouring and ornamentation by different artists demonstrates a variety of aesthetic criteria which are encompassed by khayāl as a vocal genre.

Processes of change continue to be a feature of this vocal genre as it evolves. The variety which it includes provides difficulty in assessment, for it is not easy to determine whether innovation is an aspect of variation or of further change. There is evidence to suggest that some instances of subtle deviation at the level of microtone have eventually given rise to established practice. Gamaka, both in terms of 'making intelligible' the basic structure of the rāga as well as contributing at a level which exists at the periphery of consiousness, is an obvious aspect of performance for the reflection of change. Re-evaluation of what is considered to be historically 'old' offers the possibility of generating new ideas for the future which relate to tradition.

The purpose of art is that it should serve emotional knowledge through the expression and communication of ideas. Gamaka and alaṃkāra in North Indian classical vocal music are vital for the fulfillment of this purpose.

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GLOSSARY

ābhoga	the final section of a chant or a <u>prabandha</u>, fourth section of a <u>dhrupada</u> composition
āghāta	onset, attack. See Notes p.236
akāra	to sing a vowel sound
alaṃkāra	ornament, melodic pattern
ālāpana	a nonmetrical exposition of a <u>rāga</u> at the beginning of a composition or performance.
ālāpti	a verson of <u>ālāpana</u> that emphasizes the typical melodic contours of the chosen <u>rāga</u>.
alpatva	a tone which occurs infrequently
aṃśa	the tonic or sonant tone (the most prominent tone in a <u>jāti</u> or <u>grāmarāga</u>)
āndolana	'oscillating' at slow speed
āndolita	'oscillated' at slow speed
aṅga	"limb", a part of anything, often meaning a formal component.
anibaddha	unregulated
antarā	second part of a composition (in <u>khayāl</u>)
anuraṇana	resonance (as a result of aghata, 'attack')
anuvādī	a neutral or subordinate note
āroha	ascending order of tones
avaroha	descending order of tones
āvartanas	cycles of tala
bahutva	prevalence of a tone
bandiśa	composition within a fixed rhythmic cycle (<u>tāla</u>).
baṛa khayāl	'large' <u>khayāl</u>
baṛhata	exposition of a <u>rāga</u> based on a composition, after the introduction of a <u>tāla</u>

bhakti	devotion
Bhajan	Hindu devotional song
bhāva	emotion, mood, aesthetic expression of a sentiment
bīn	Considered the most ancient and revered of musical instruments in India, a form of stick zither, also called vīnā.
bolālāpa	similar to barhata, using syllables from the text of the composition
bolbant	rhythmical play with the words in dhrupada
boltāna	tāna with words or syllables of the composition
calana	short ascending and descending patterns of a rāga showing characteristic phrases
chāyā	image, reflection
cīz	composition
chhota	druta khayāl
desí	regional, provincial
dha, dhaivata	the sixth scale degree
dhamāra	a style similar to dhrupada using dhamāra tāla
dhātu	a component of a prabandha.
dhrupada	the most classical vocal style
dhrupadiyā	one who sings dhrupada
dhruva	a song sung during the performance of a play
druta	fast tempo; a fast composition and elaboration in khayāl
ga, gāndhāra	the third scale degree
gamaka	a melodic transition between tones or ornamentation in general
gamaka	a heavy 'shake' from one or a number of scale degrees
gāna	the genre of incidental music for the ancient theatre
gāndharva	ritual music

gharānā	family tradition, stylistic school
gīta	song
gītaka	one of the compositions performed during the ritual prelude to a play
gītī	text setting or style in general
graha	a beginning, mode of beginning
grāma	scale. See Notes p.67
grāmarāga	a scalar mode
janya	child
janaka	parent
jāti	genus, species, relating to one of the ancient mode classes. A melody type, parent scale from which ragas are derived
jhumra	a slow 14 beat tāla cycle used in vilambita khayāl
kāku	intonation in dramatic recitation, vocal inflection, timbre.
kalā	a conceptual unit of time or a silent gesture initiating such a unit
kāla	time in general
kampana	'shaking' or 'vibrating'
kampita	a melodic quiver or oscillation, 'shaken' or 'vibrated'
kana	lit. 'particle', an articulatory tone varying in degree of audibility.
khatkā	an ornamental configuration of tones
khayāl	a genre of North Indian classical vocal music
khayāliyā	one who sings khayāl
komala	a tone which has been lowered
laghu	a short duration in music and poetry, temporal values for gamaka listed in Sangītaratnākara
lakṣaṇa	a distinguishing mark or feature

laya	the process of calibrating time referring to tempo or to an unmetred pulse.
laykārī	rhythmical play with the words in khayāl
ma, madhyama	the fourth scale degree
madhya	medium, middle
mandra	low, the lowest register
mātrā	(i) a time unit in verse or music; (ii) a phrase or line within a larger formal component.
melakarta	a 17th century term referring to scale type
mīṇḍa	refers to specific and non-specific glides
mukhṛa	"face", an opening section, a repeated refrain.
mūrcchanā	"expanding, spreading", as in the rotations of the basic scales, sets of octave species.
murkī	a fast, light configurational ornament
nāda	"causal sound", the metaphysical theory of sound. See Notes p.67
nātya	drama
ni, niṣāda	the seventh scale degree
nibaddha	regulated
nyāsa	the final tone
pa, pañcama	the fifth scale degree
pada	"word" relating to text in general or a passage of music set to a meaningful text (as opposed to nonsense syllables)
pakaḍa	the most characteristic phrase of a rāga
pakhāwaj	The double-headed barrel drum. Used principally for accompanying dhrupada
paltā	alaṃkāra
paṇḍit	"Learned one". An honorific title of respect for Hindu musicians
paramparā	tradition

pluta	a protracted duration in music or poetry, temporal value for gamaka listed in Saṅgītratnākara
prabandha	an art song, forerunner of dhrupada
prastāra	permutations
prayoga	"application", practice (as opposed to theory)
pūrvaṅga	lower half of the octave (sa to pa)
Qawwāli	Muslim devotional song
rāga	'a melody type', a melodic framework
rāgabhāva	the atmosphere or mood/sentiment conveyed by a rāga
rasa	ethos, essence, a pervading emotional flavour
rasika	one who experiences rasa
rakti	delightfulness
ri, ṛṣabha	the second scale degree
rīti	style of poetic diction
rūpa	form
rūpaka	an alternative term for prabandha (with reference to its poetic content)
sa, saḍja	the first scale degree, tonic
śabda	sound
śabdālāpa	bolālāpa
sama	the first mātrā (beat) of a cycle
saṃvādī	a consonant tone, a tone in perfect fifth or fourth relation with the vādī
śanta	peace, calm, detachment
saṅgati	associated
saṅgīta	music
saptaka	"the set of seven" degrees of the heptatonic scale, or intervals of the octave
sāraṅgī	bowed instrument of the rebab type

sāraṅgīya	one who plays the <u>sāraṅgī</u>
sargama	the seven sol-fa syllables as an oral or written notation
śāstras	Hindu scriptures or texts. See Notes p.67
śiśya	disciple
śruti	microtones (i) intonation in general (ii) the twenty-two divisions of the octave (iii) the five sruti tonal qualities
sthāna	register, location
sthāya	an ornamental phrase
sthāyī	first part of a composition
sthāyībhāva	permanent <u>bhāva</u>
sthāna	location
śuddha	pure, natural position of the tones
sūtra (sūt)	thread
svara	syllable, (i) pitch in general, i.e. musical tone (ii) one of the seven scale degrees
svarasthāna	tone location
tablā	paired drum
tālā	the rhythmic/metric system
tāna	a pentatonic or hexatonic variant of one of the basic scales, a rapid sequence of tones
tānpūrā	plucked stringed intrument of long necked lute variety which serves as a drone
tāra	high
tāra saptaka	the highest register
tārānā	fast composition in which only meaningless syllables are used
thāṭa	parent scale. See Notes p.67
thumrī	a vocal genre
tīvra	a sharp tone

uccāra	correct rendering in intonation and expression
udātta	an acute accent in Vedic recitation
upaja	elements of improvisation
uttaraṅga	upper tetrachord (pa to śa)
vādī	the sonant tone in a scale, equivalent to amsa
vainika	one who plays the vina
vakra	"crooked", with reference to a phrase, scale or rāga that does not follow a straight path in ascent or descent.
vānī	(bānī), a school of dhrupada
varṇa	a melodic contour
vikṛta	distorted, impure, modified
vīnā	(bīna), a stringed instrument
vilambita	slow, used in association with vilambita khayāl
viṣrānta	reposed, rested or ceased from
vistāra	spreading, expansion, extent, becoming large
vivādi	a dissonant tone
vṛtti	commentary
zamzamā	an extended khaṭkā