# Bandīś-s in khayāl of Indian classical music: a study of selected song-texts with special reference to the *bandīś-s* of *sadāraṇg* in Hindustani music

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ABSTRACT

Melody is the soul of Indian classical music. A musician presents different captivating melodic motions of a certain set of notes, showing their diverse permutations and combinations as well as their hidden beauty. This melodic exposition decorates the mind with several melodic expressions and embellishments and is hence referred to as Rāg – which brings aesthetic pleasure. The main objective of this research is the presentation and style of certain rags, as well as the improvisation of the melodic structure. The data obtained by recording the song's melody audio technique and watching the concert live and all of them will be used to analyze and check the composition of the song. The musical analysis is carried out with respect to Rāg. This is because a composition like a mirror reflects a complete picture of an Rāg. It reveals and also retains its characteristics, such as its ascending and descending notes, its dominating notes, other sub-dominant notes, its intricacies, and its special combination of notes, i.e., *svara-sañgati*. The different Bandīś-s in an Rāg highlight the different aspects and shades in which it can be rendered. The results of this study indicate that compositions in Indian music are a combination of traits that includes the aspects of the musical structure, vocal style and techniques, instrumentation, rhythmic style, and poetry. Bandīś in Khyāl of Hindustani music refers to the text of the composition. The text is marked by the elegant use of words. The musical structure of Bandīś-s is comprised of certain essential *laya* (Tempo), *tāl* (beat), *Rāg* (melody), and *dhātu*-s (the melodic component).
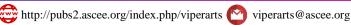
## 1. Introduction

The soul of Indian music is the melody [1]–[3]. A musician presents different captivating melodic motions of a certain set of notes, showing their diverse permutations and combinations as well as their hidden beauty. This melodic exposition decorates the mind with several melodic expressions and embellishments and is hence referred to as *Rāg*, which brings aesthetic pleasure [4]–[6]. The *Rāg* presentation is unique to the Indigenous and its splendor, the result of the artistic and aesthetic imagination of the musician [7]–[9]. The two parts of the *Rāg* presentation are a composition known as *Bandiś* and melodic sentences called *alāp*. A musician, endowed with both pieces of equipment, creates a delightfully shady, *svaras* design. In *Rāg* presentation, composition plays an important role [10], [11]. It allows a musician to create or weave an appealing *ālāp* of *Rāg* pattern [12]. The concealed aesthetic expression of *Rāg* can be developed mutually through composition and *alāp* [13]. Svaras is the core, the *Rāg's* soul. Even while the *svaras* or *ālāp* of *Rāg* can be sung without the help of a composition, a composition is nevertheless crucial to its disguised beauty and the aesthetic attraction of the performance [14]. A composition's lyrics act as a vehicle for the presentation of the melodic rhythms, which lend appeal to *Rāg*. The words create *ālāp* novelty, as can be seen in *bola-ālāp* or the

*ālāp* of dhrupad "nom tom" as the *ālāp* sound sung with *ā-ā-ā* sounds [15]. The lyrics of a composition act as a vehicle to present the melodic as well as rhythmic patterns of *Rāg*, which add charm to its rendering [16]. The words create novelty in *ālāp*, as can be noted in *bola-ālāp* or a "nom tom" *ālāp* of *dhrupad* than the plane *ālāp* sung with sound *ā-ā-ā*.

The whole image of *Rāg* is reflected in a composition like a mirror. Its features, such as ascending and descending notes, its dominant notes, other subdominant notes, its complications, and its peculiar combination, e.g., *svara sañgati*, reveal and also preserve. The many *Bandīś-s* in *Rāg* underline its various characteristics and shadings. Musicians are therefore trying to learn as many Bandīś-s in every Rāg as possible. In *Bandīś-s*, several unusual *Rāg-s* have been preserved. Only a skilled musician can develop this special *Rāg* based on an authentic composition. They are both theoretical and abstract types of *Rāg-s*. Some Bandīś-s are quite appealing and enjoyable themselves. Indian classical music is the oldest tradition having its origin in the *sāmagāna* of the *Vedic* period. *Sāmagāna* was a musical rendering of *ṛgvedic* text, and this was held in high veneration and invested with a divine mystical and spiritual quality. The recitation of *Vedic* chants of *sāmagāna* comprises *stotra-s* and *stobha-s,* which include the verbal texts of spiritual content, praise of God, and his incarnations. With the relentless march of time, *sāmagāna* was replaced by *Gāndharva*. The term *'Gāndharva'* has evidence of its existence in the great treatise "*Nāṭyasāstra*" of *Bharatamuni*. *Bharatmuni* defines *'Gāndharva'* as music combining *svara*, *Tāl*, and *Pada*.

## 2. *Gāndhrava Trividham vidyāt svara Tālā Padātmakam*

The *'Gāndharva'* of *Bharatamunī* consists of both meaningful and meaningless *Pada*. The solfa syllables such as *Sā, Ri, Ga*, vowels such as a *nom, tom*, as well as meaningful words constitute *'Pada'*. Bharatmuni reflected *Pada* in *'Dhruvā'* (the song of theatre/ Drama), which comprises *svara*, *tāl,* and *pada*. In the 6th century, a distinctive form, '*Prabandha'* came into existence, which is mentioned in *Mataṇgamuni's Bṛhaddeśī*. Prabandha manifests various aspects such as *svara, viruda, tẽna, Pāta, tāl,* and *pada.* It is the first musical form that gives us the proper knowledge *of Rāg, tāl,* and *pada.* The *Prabandha* period is followed by *Dhrupad*, *Khyāl*, and various semi-classical forms that are the most profound devotional and traditional forms of Indian music. Bandīś-s in Indian music is a combination of traits that includes the aspects of the musical structure, vocal style and techniques, instrumentation, rhythmic style, and poetry. The performer is responsible for achieving a judicious balance between diverse aspects of compositional forms. In particular, the balance must be achieved between 3 fundamental domains of vocal music; (1) Melody (*Svara*); (2) Rhythm (*Tāl*); (3) Text (*Pada* or *Bandīś*). 'Pada' or *Bandīś* in Hindustani music refers to the text of the composition. The elegant use of words marks the text. The musical structure of Bandīś-s is comprised of certain essential *laya* (Tempo), *tāl* (beat), *Rāg* (melody), and *dhātu-s* (the melodic component). Hindustani music comprises various types of *Bandīś-s* such as *Dhrupad*, *Dhamār*, *Khyāl*, *Tarāna*, *chaturaṅga*, *trivat*.

A Dhrupad Composition embodies within it all the principles of the music and serves as a model of the exposition of the *Rāg*, composed by a master dhrupad singer not only for his performance but as a musical statement for subsequent oral transmission to succeeding generations. *Dhrupad's* is comprised of compositions that encapsulate the musical expertise and wisdom of many generations of *Dhrupad* vocalists. Compositions were frequently composed to demonstrate specific principles of music grammar [17]. The lyrics of compositions contain a wealth of information about the history, folklore, mythology, philosophy, and conceptual framework of music. There are many distinct versions of the same songs in different regions of the country since compositions change through time in oral traditions. *Dhrupad* texts give interesting biographical elements on composers, their patrons, and some more historical and semi-historical information on the social set-up [18]. They cover all aspects of music, from the philosophical viewpoint, like the concept of *nāda-bṛahma* and other aspects of *nāda*, with images like *nāda-nagar*, *nāda-mandira*. Many *dhrupad* song-texts deal with music in its theoretical and technical about *Sangīt Ratnākar* and other musical treatises [19]. The *pada-s* or texts provide important information on socio-religious background, particularly the Hindu Muslim culture of the Mughal period, with Hindu artists employed in a Muslim court [20].

## 3. Khyāl

*Khyāl* singing is today's most famous and popular form of Hindustani-classical music [21], [22]. *Dhrupad* is moving and sung at the concerts, but it is better loved by *Khyāl*, being lighter. Until that period, *Khyāl* debuted and drew the attention of connoisseurs with its lucid manner; the *Dhrupad* kept

his revered place in Hindustani music. It is undoubtedly possible to say that *khyāl* became popular against *dhrupad* because it dominated melodic movement and its presence, as opposed to rhythmic movements, which dominated *dhrupad* singing. The attractive aspects of melody were less significant in Dhrupad style because of the abundant usage of lay-bound patterns in the presentation. Therefore, listeners welcomed it since the melodic motions in khyāl chanting were enjoyed with pleasant and attractive changes since change always happens. The word '*Khyāl*' is of Persian origin and is very much part of the contemporary Urdu language. It implies a thought or idea and, in the context of Indian music, denotes two things — a type of composition and a form or genre of presenting *Rāg*-s utilizing these *Bandīś*-s. *Khyāl* took on new embellishments, especially *khaṭkā*, *murkī*, *etc.*, along with the elongation of *Svara*-s and the *abundant* use of melody and lucidity. In addition, the use of *tān*-s added to its labelling. *Khyāl* also combined many *Prabhandha* and *Qawāli* techniques in his singing, and he developed a new type of singing. The *khyāl Bandīś*-s eschewed the conventional four sections and sometimes took two or three sections. The verbal content of *khyāl* was dominated by a simple regional language with few words and themes showing human sentiments, especially *sṛngāra* and describing numerous celebrations and festivals. There are several opinions about its development. This is because *khyāl* used the charm of several old and current singing styles in its construction. We may see a *rupakalāpti* and particularly *pratigrahanikā* and *Sthāyabhanjani* of *Prabandha*-s, some sort of *dhrupad* performance *layakārī* and certain melodic patterns and enhancements of *Qawāli* in their delivery [23]. That is why certain scholars refer to *qawwali* as their genesis. Some students call it Amir Khusro or Sultan Hussain Shah Sharqi. Nevertheless, modern researchers are not in agreement that *khyāl* is an innovation of any person like Amir Khusro or Hussain Sharqi, but rather that it is a natural development of *rupakalāpti* and that similar *Rāg* approaches have already been common in the ancient Indian tradition of *Rāg* presentation was already prevalent in the tradition of Indian music.

Late Thakura Jayadeva Singh has put forward an opinion that the origin of *khyāl* can be traced back to ancient *sadhāranī giti*, one of the styles of rendering alapa of *Rāg*-s. He has stated that *khyāl* singing is not an invention of Amir Khusro but is a form evolved from the ancient Indian technique of *Rāg* presentation of *prabandha*-s, namely *rupakalāpti*. According to Najma Parvin Ahmed also, *qawwāli* as the style of singing was prevalent before the period of Amir Khusro; she states, It is Faqirullah's opinion that Amir Khusro was the originator of this style since *qaul* has been derived from *qawwali*, which was already in existence long before the times of Amir Khusro. Many historians and musicologists have advocated that Hussain Sharqi of Jaunpur is the pioneer of *Khyāl*. Hussain Sharqi was the ruler of Jaunpur in Uttar Pradesh, who ruled between AD 1402 and 1500 and was a musician. We believe Hussain Sharqi introduced a regional language in *rasaka prabandha*, which was popularly known as *cutikilā*. In the course of time, *cuikilā* lost its original name and came to be known as *khyāl*, according to Capt. Williard, Hussain Sharqi is the inventor of *khyāl*. His wordings are "In *khyāl*, the subject generally is a love *tāle* and the person. The style is replete with studied elegance, and embellishment Sultan Hussain Sharqi of Jaunpur is the inventor of a class of these songs. It is further mentioned by the author that "A species of this consisting only one *tuk* is called cukulā", according to Pt. V.N. Bhatkhande, the musicians and qawwals have modified their styles after listening to Mohammad Khan's singing and style, and the abundant use of *tān* in *khyāl*, became a regular practice since.

## 4. The *Gharānā-s* of *Khyāl*

The extremely individualistic kind of *Khyāl* should have promoted the rendering of *rāg*-based music to a substantial diversity of style. In the wide framework of the *Khyāl* genre, during colonial times, several such different forms evolved, mostly via the patronage of the feudal lords. These *gharānā*-s are either named after the principles in which they are grown or the home city or village of the creator. Authorities on this subject (V.H. Deshpande and Bonnie Wade) have recognized the following *gharānā*-s as distinctive stylistic lineages of *Khyāl* music. The geographical locations of *gharānā*-s are as Figure 1. Gwalior Gharānā: Omkarnath Thakur was the last high-profile vocalist. Agra Gharānā: Faiyaz Khan was the most prominent vocalist in this tradition. Jaipur-Atrauli Gharānā: Kesarbai Kerkar was this Gharānā's most famous 20th-century vocalist. Patiala Gharānā: The vocalism of Bade Ghulam Ali Khan is reflected here in Gharānā. Indore/Bhindi Bazar Gharānā: This gharānā-s is widely recognized by Amir Khan's music. Kairana Gharānā: Gharānā is known for its founder, Abdul Kareem khan. Banaras Gharānā: This gharānā-s is widely represented by Pt Rajan Sajan Mishra.

**Fig. 1.** The geographical locations of *gharānā-s*

## 5. Articulation in Khyāl Music

The *Khyāl* genre deploys three categories of articulation; (1) *Bola*, the poetry form, which represents a huge number of subjects, contains melodic and rhythmic aspects [*bandiś/cīza*]; (2) *SaRāgma*, in improvising motions, the usage of solfa symbols as textured consonants; (3) *Ākāra*, the vowel *ā*, utilized in improvisational motions; (4) *Tāl-s*, the next important component of *khyāl* is *Tāl*. *Tablā* is the percussive instrument employed in *khyāl*. Its both construction and application style are different from that of *pakhawaj* and *Mruṇdagam*. A distinctive pattern of hand gestures and strokes represents *Tāl*. A standard pattern of strokes is delivered in one cycle, which is repeated without variation and is understood as *Thekā*. *Thekā* is rendered very efficiently to provide the composition of strong balance. In *khyāl* performance, the *Tablā* most of the time imitates and decorates the solo voice. *Tāl* in *khyāl* is employed during the singing of the *pada* (composition), which is performed right after *ālāp* without any interruption within the singing. During this portion, *Tablā* player starts his beats, and both singer and *Tablā* player performs in proper balance to enrich each other's creativity. Table 1 is a description of the *tāl-s khyāl*.

**Table 1.**   Description of *tāl-s* of *khyāl*

| Tāl | No of Mātrā | Chanda / Pattern | Thekā |
|---|---|---|---|
| Jhāṁpatāl | 10 | 2\3\2\3 | 1 2 3 4 5 6 7 8 9 10<br>Dhi Nā \| Dhi Dhi Nā \| Ti Nā \| Dhi Dhi Nā<br>x 2 0 3 |
| Ekatāl | 12 | 2\2\2\2\2 | 1 2 3 4 5 6 7 8<br>Dhin Dhin \| Dhāge Terkeṭ \| Tun Nā \| Kat Tā \|<br>x 0 2 0<br>9 10 11 12<br>Dhage Tirkeṭ \|Dhi Na<br>3 4 |
| Jhumrā | 14 | 3\4\3\4 | 1 2 3 4 5 6 7<br>Dhin Dhā Terkeṭ \| Dhin Dhin Dhāge Terkiṭ \|<br>X 2<br>8 9 10 11 12 13 14<br>Tin ta Tirkiṭ \| Dhin Dhin Dhāge Terkiṭ |
| Tilavāḍā | 16 | 4\4\4\4 | 1 2 3 4 5 6 7 8<br>Dhā Terkeṭ Dhin Dhin \| Dhā Dhā Tin - \|<br>X 2<br>9 10 11 12 13 14 15 16<br>Tā Tirkiṭ Dhin - \| Dhā Dhā Dhin Dhin<br>0 3 |
| Tintāl | 16 | 4\4\4\4 | 1 2 3 4 5 6 7 8<br>Dhā Dhin Dhin Dhā \| Dhā Dhin Dhin Dhā \|<br>X 2 |

| Tāl | No of Mātrā | Chanda / Pattern | Thekā | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | | | 9<br>Dhā | 10<br>Tin | 11<br>Tin | 12<br>Tā \|<br>0 | 13<br>Tā | 14<br>Dhin | 15<br>Dhin<br>3 | 16<br>Dhā |
| Rūpaka | 7 | 3\2\2 | 1<br>Ti<br>0 | 2<br>Ti | 3<br>Na \| | 4<br>Dhi<br>2 | 5<br>Na \| | 6<br>Dhi<br>3 | 7<br>Na | |

## 6. *Bandīś-s* in various *tāl*

*Jhumrā tāl* is another 14-*matrā tāl* played on the *tabla*. It is only used as an accompaniment to *vilambit khyāl Bandīś-s*. When played at a slow speed, the nature of its thekā, or the string of strokes that indicate the structure of the *tāl*, is best accentuated. It varies from *dhamār* in the way its *matrā-s* are distributed over *vibhāg-s* or bars. *Jhumra* has a 3+4+3+4 structure, see Figure 2, but the skip in the second stroke of the first and third *vibhāg* gives this *tāl* a unique flavour.

**Fig. 2.** *Rāmkalī – Jhumrā* (*Vilambit*), *Jhumra* has a 3+4+3+4 structure

*Ada chautāl* is divided into seven *vibhāg-s* of 2 *matrā-s* each. It is used to perform with *vilambit Bandīś*; it is said to be divided as 2+2+2+ 2+2+2+2, see *Rāg Mālkauns - Āḍāćautāl* (*Vilambit*) in Figure 3.

**Fig. 3.** *Rāg Mālkauns - Āḍāćautāl* (*Vilambit*)

*Tintāl* is the most commonly utilized *tāl* in Hindustani Classical Music for *drut* and *vilambit Bandīśh*. It is symmetrical and has a fairly simple rhythmic pattern against which to build a performance. *Tintāl* is composed of four *vibhāg-s* (divisions) of four *matrā-s* (beats) each (4–4–4–4), with a *tāli-khāli* pattern of *tāli-tāli-khāli-tāli*, Figure 4.

**Fig. 4.** Bhairav- Tintāl (Vilambit)

*Tilwadatāl* is a *Tintāl* variation. *Tintāl* has the same number of beats, *vibhāg* structure, clapping, and waving as *ī*. The *thekā's bol-s* are so similar that they could be classified as a *prakār* rather than a distinct *tāl*. This is an example of composition by *Sadāraṇg*; see Figure 5—*rag – Bhupali Tal-Tilwada. Sthāyī, jabahon jānī tehārī bāta taba main surajanavā, antarā: Mahunmadasā piyā sadāraṅgīle batiyān sunale ho kāne.*



**Fig. 5.** Example of Sadārang Composition

*Jhaptāl* is a 10-beat *Rāg* exposition pattern, Figure 6. It has ten beats in four divisions of 2/3/2/3, the third of which is the *khāli*, and it features a distinctive *thekā* pattern.



**Fig. 6.** a 10-beat Rāg exposition pattern

*Ektāl* is also performed in drut *khyāl. Sthāyī* (Figure 7). *Āyī samadhina mori re keshar ranga mada bharai mada bharāi. Antarā, "sandala gulāba ghis lao; kara bhara gyalana lagao; saba suhagin milake; momadashāh ko saharvā pahirāo."*



**Fig. 7.** *Mārwā- Tīntāl (Madhyalaya) Sthāyī*

*Ektāl* has a straightforward structure, Figure 8. It is divided into six *vibhāgs* of two *matrā-s* each, *totāling* 12 *matrā-s*. It is most closely related to the *khyāl* singing style. A movement known as *badā khyāl* or *vilambit khyāl* is nearly entirely executed in very slow *ektāl*.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
|---|---|---|---|---|---|---|---|---|---|---|---|
| Sa | sa | rema | pama | re | re | sa | sa | ma | re | pa | ni |
| Ā | S | ī S | S S | sa | ma | dha | na | mo | S | S | S |
| X | | 0 | | 2 | | 0 | | 3 | | 4 | |
| | | | | | | Ma | | | | | |
| dha | ni | så | nipa | ga | - | ga | ma | re | re | sa | sa |
| S | S | S | rī S | re | S | ke | S | sa | ra | raṅ | ga |
| X | | 0 | | 2 | | 0 | | 3 | | 4 | |

**Fig. 8.** *Rāg: Malhāra Drut – Ektāl*

## 7. The structure of *Bandīś-s*

The *Bandīś-s* of *Baḍā* and *choṭā khyāl* and *Tarānā* contain two stanzas, which are represented by the magnetic sections, the *sthāyī* and *Antarā*. The stanzas have two stanzas. In the lower part of the tune, the *sthāyī* is centred in the general sense, except when the *Rāg's* melodic centre of gravity falls into uttarāṅga. A deliberate rise into the upper tonic, centred in the melodic canvas's upper half, identifies the *antarā*. However, the *antarā* concludes by descending to base-*sā*. The two portions are an overview of the melodic nature of the *Rāg*. The *Sthāyī* also acts as the *kernel* of the *khyāl* presentation: the fundamental theme or refrain to which the interpretation returns, over and over again, after every improvement. Bandīś-s starting from various places. Figure 9 is the *bandīś* starting from the 7th *matrā* and *bandīś* starting from the 6th *matrā*.

**Bhīmpalāsī – Tīntāl (Madhyalaya)**
**Sthāyī**

|  |  |  |  | Ma | | ma | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | Pa | - | ga | - | re | sa | re | ṇi | sa | - |
| X | | 2 | | Jā | S | jā | S | re | S | a | pa | ne | S |
| | | | | | | 0 | | | | 3 | | | |
| ṇi | | sa | | | | ma | | ma | ma | | | | |
| sa | - | ma | ma | ma | - | ṇi | pa | ga | ga | re | sa | re | ṇi | sa | - |
| maṅ | S | di | ra | vā | S | Jā | S | jā | S | re | S | a | pa | ne | S |
| X | | | | 2 | | | | 0 | | | | 3 | | | |

This bandīś starts from 7th matrā.

**Rāg Paraj – Tīntāl (Madhyalaya)**

| | | Pa | | pa | ga | | | | pa | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | - | dha | pa | ga | ma | - | pa | - | dha | pa | ga | ma |
| X | S | dho | la | na | men | S | dde | S | dde | S | gha | ra |
| | 2 | | | | 0 | | | | 3 | | | |
| ga | re | ga | - | | | | | | | | | |
| ā | S | yā | S | | | | | | | | | |

This bandīś starts from 6th matrā.

**Fig. 9.** Bandīś starts from the 7th *matrā* and *bandīś* starts from the 6th *matrā*

## 8. *Bandīś-s* based on the concept of *pūrvāṅg* and *uttarāṅga*

An octave is comprised of two parts: *Pūrvāṅg* refers to the area between the tonic note (*Shaḍaj*) and the dominant note (*Pañcama*), as in *Sa Re Ga Ma Pa. As Pa Dha Ni a*, the higher area is known as *Uttarāṅg*, and it is located between the dominant note (*Pañcama*) and the upper tonic note (*Tār Shaḍaj*). This is comparable to the lower and higher tetrachords. These areas are significant in *Rāg* performance and composition. *Poorvāṅg* -based *bandīś-s* are *svara-s* that evolve from the lower octave to the dominant note of the middle octave. *Uttarāṅg* -based *bandīś-s* evolve from the dominant note (*Pañcama*) upwards, including the upper octave (*Tār Saptak*), see Figure 10.
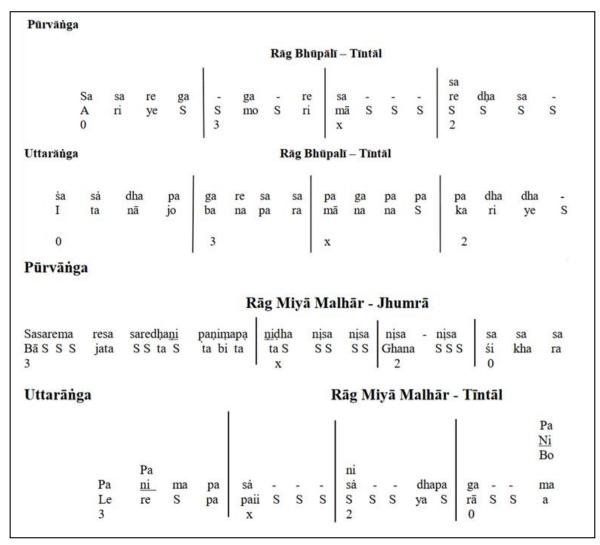


**Fig. 10.**   Bandīś-s based on the concept of pūrvāṇg and uttarāṅga

## 9. *Khyāl* presentation

The *baḍa khyāl* rendition begins with the presentation of the *sthāyī* and *antarā* of the *bandiś* and is followed by improvisatory movements woven around the *sthāyī*. It is not uncommon, however, for the *antarā* to be introduced after the first improvisatory movement. The *baḍa khyāl* uses three improvisatory movements, east distinct in the melodic-rhythmic structure. The sequencing of these movements agrees with the convention of progressive enhancement of melodic and rhythmic density and complexity. In recent times, it has become customary to match this progression, at each transition, with a perceptible stepping-up of the basic tempo of the *tāl* performed by the percussionist. *Ālāp*, the *ālāp* is a free-flowing, rhythmically unstructured improvisation of low melodic density, in which the melodic lines attempt no correspondence with the beats of the *tāl*. The *ālāp* acknowledges the rhythmic cycle only at the end of each round of improvisations when it has to rejoin the *sthāyī*. For

articulation, an *ālāp* can either use the poetic element of the song [*bola-ālāp*], the abstract *ākār* [the vowel form *Ā*], or a combination of the two. In rare cases, solfa symbols [*saRāgm*] are also found in the *ālāp*.

- *Bol-bāṇt*: *Bola-laya/bol-bāṇt* is a medium-melodic pulse movement, which introduces a medium degree of correlation between the articulation and the melodic contours and beats of the rhythmic cycle as well as playful interactions.

- *Tāna-s*: *Tān-s* are medium to wide melodic runs with a high structure with a wide *svara* density. Their melodic outlines and the rhythmic cycle beats correspond strongly and can show vibrant interactions with them. The melodic structure of the *tān-s* is a type that ripened during millennia of growth.

*Sadāraṇga* was a famous Hindustani musician in the 18$^{th}$ century A.D. who excelled in nearly every prior artist, encompassed the successes of many ages of exploration, and whose act represented the entire flowering of Indian music genius. He thrived during the reign of Muhammad Shāh (1719-178 A.D.) as Emperor of Delhi in the 18th century. Namata Khān was his true name. Sadāraṅga was the pen name that he used for his *Bandīś-s*. According to Paṇḍit V.N. Bhātkhaṇḍe, who acquired information on the musician and his family from Rampur court, his father's name was Lāla Khān Sānī, and his grandfather's name was Khuśahāla Khān, both of whom were descendants of Tānasen from his daughter's side. Sadāraṇga is credited with inventing a new form of *khyāl* in global history. Sadāraṅg is credited with developing a new type of *khyāl* in Indian music history. There are various *tāles* concerning what inspired him to write a new type of *khyāl*. *Sadāraṅg* was a *vīṇā* (*bīnakāra*) player. He was one of the finest *vīṇā* players India has ever seen. Muhammed Shāh court had several *tālented dhrupad* singers. According to legend, he directed Namata Khān to accompany his *dhrupad* singers to enhance the impact of their songs. As a result, he wrote hundreds of lovely melodies known as *Khyāl*.

They were created on *dhrupad's* foundation but were intertwined with attractive melodic lines. Because they were based on *dhrupad-s*, they were sometimes referred to as *muṇḍā dhrupad* (shaved or shortened *dhrupad*) or *laṅgada dhrupad* (*lame dhrupad*). He taught a few *Qawwāla* kids his *khyāl*. The *khyāl* was composed of only two lines, *sthāyi*, and *antarā*. *Sadāraṅg* put the words Sadāraṅgīle Muhammadsāha in the second line of all his pieces as the pen name. He ingeniously included the term Sadāraṅgīle as an adjective in precisely the right proximity to Muhammed Shāh. Sadāraṅga composed not just *khyāl-s*, but also several *dhrupad-s* and many *dhamār-s*. However, he is most known for his work as a composer of *khyāl-s* and *dhamār-s*. These *Bandīś-s'* musical aspects were just enthralling. Many of these pieces also have excellent lyrical substance. For his *Bandīś-s*, he frequently employed Braj-bhāṣā. He has also written songs in Punjābī and Rajasthani. It has previously been stated that he constructed his *khyāl-s* on the foundation of Dhrupad. The compilation of different *Bandīś-s* of *khyāl* by Sadāraṅg from books, recordings, and sources available on the internet is as Table 2.

**Table 2.** Compilation of *Bandīś*

| Text | Rāg | Tāl | Laya |
|---|---|---|---|
| More āye kunwara kanhāyī | Śahānā Kānaḍā | JhapTāl | Madhyalaya |
| Tana mana dhana | Pradīpkī (Pratham Prakār) | TīnTāl | Madhyalaya |
| Sadāraṅg piyā bichur gayo haii | Miyān kī sāranga | EkaTāl | Vilambit |
| Daiiyā rī maii kāse | Hema Kalyāna | | |
| Prītam saiiyā daras dikhā | Lalitā gaurī (Purvī ang) | EkaTāl | Vilambit |
| Aba kabahūn nā saṅgwā | Naṭa Kedāra | TīnTāl | Madhyalaya |
| (Ae mā) Jhan jhan jhan | Naṭa Bihāg | TīnTāl | Madhyalaya |
| Tāl-suran kī sewā | Śivamata Bhairav | TīnTāl | Madhyalaya |
| Ye garajata āye bādala | Sūra Malhāra | Tilwāḍā | Vilambit |
| Mhāre ddere āvojī āvojī | Deśī | TīnTāl | Madhyalaya |
| Sānch kaho tuma sānche pyāre | Desī | TīnTāl | Dhīmā |
| Nīke ghungarīyā ṭumkata | Bilāskhānī todī | EkaTāl | Vilambit |
| Māchariyā mendī suno more | Rāmkalī | Tilwāḍā | Vilambit |
| Ae palakan lāgī rahī | Miyān kī sāraṅg | TīnTāl | Madhyalaya |
| Garje ghaṭā ghana kāre | Megh Malhār (Dusrā Prakār) | JhapTāl | Madhyalaya |
| Dhan dhan bhāga | Gorakh kalyāṇ (Paṅchamsahit) | Tilwāḍā | Vilambit |
| Bhor kayī milan bhayilawā | Āśāwarī | TīnTāl | Madhyalaya |
| Kaiise sukha sove | Bihāg | Tilwāḍā | Vilambit |
| Gore mukhson more mana | Bhīmpalāsī | TīnTāl | Madhyalaya |

| Text | Rāg | Tāl | Laya |
|---|---|---|---|
| Jā jā re apane mandirwā | Bhīmpalāsī | TīnTāl | Madhyalaya |
| Bālamūwā mere saiinyā | Bhairav | TīnTāl | Vilambit |
| Balmā mori tore saṅga | Bāgeshrī | TīnTāl | Madhyalaya |
| Paga lāgan de mahārāja | Mālkauns | EkaTāl | Vilambit |
| Tenddere kāran menddere | Hamīr | EkaTāl | Druta |
| Jabahon jānī tehārī | Bhūpa | Tilwāḍā | Vilambit |
| Mero bhalo kiyo rāma | Kalyan | EkaTāl | Vilambit |
| Mārū kawana kāja Kawana | Mārwā | TīnTāl | Madhyalaya |
| Moso banā mere ghar | Mulatānī | Tilwāḍā | Vilambit |
| *Mundarī morī kāheko ćhīna* | *Aḍānā* | *TīnTāl* | *Madhyalaya* |
| *Bolana bina kabahūn* | *Mārwā* | *TīnTāl* | *Madhyalaya* |
| *Karale pićakārī kesara bhara* | *Hinddola* | *TīnTāl* | *Dhīmā* |
| *Ae gokula gānva ke ćhorā* | *Mulatānī* | *Jhumarā* | *Vilambit* |
| *Jā jā re pathikavā more* | *Toḍī* | *ĀḍāćauTāl* | |
| *Bolana bina kabahūn ćaiin* | *Mārawā* | *TīnTāl* | *Madhyalaya* |
| *Rī ariye morī mā hamasan* | *Śuddhakalyāna* | *TīnTāl* | *Madhyalaya* |
| *Āyī samadhina more ho* | *Malhāra* | *EkaTāl* | |
| *Ćanaka buṅda pari lo* | *Hinddola* | *TīnTāl* | *Madhyalaya* |
| *Mahamadaśā raṅgīlāre balamā* | *Malhāra* | *EkaTāl* | *Druta* |
| *Kahe lāḍalī lāḍa laḍāī* | *Miyān Malhāra* | *ĀḍāćauTāl* | *Madhyalaya* |
| *Kāhe ho huma so* | *Gaudamalhāra* | *EkaTāl* | *Vilambit* |
| *Ārake phulana ke harawā* | *Śrī* | *EkaTāl* | *Vilambit* |
| *Bolare paiiyarā aba* | *Malhāra* | *TīnTāl* | *Madhyalaya* |
| *Ddariye rāma sana āyire* | *Śrī* | *TīnTāl* | *Madhyalaya* |
| *Dhungajason āyā banarā* | *Miyān Malhāra* | *TīnTāl* | *Vilambit* |
| *Piyā gunavantā sabahī* | *Pūriyā* | *EkaTāl* | |
| *Sapane mein āye piyā* | *Pūriyā* | *TīnTāl* | *Madhyalaya* |
| *Kaise kumaravā jāila* | *Vibhās* | *TīnTāl* | *Madhyalaya* |
| *Pyāre de gara lāgī* | *Pūriyā* | *Jhūmarā* | *Vilambit* |
| *Sughara sughara baiiṭhe saba* | *Mārawā* | *TīnTāl* | *Madhyalaya* |
| *Daiiyā baṭa dūbhara bhaī* | *Toḍī* | *EkaTāl* | *Vilambit* |
| *Ćhānddo kṛśna jugala* | *Vibhāsa* | *EkaTāl* | *Druta* |
| *Saba nisa barajorī karata* | *Toḍī* | *Jhumarā* | *Vilambit* |

## 10. The lyrical analysis of *bandīś-s* of *sadāraṇg*

*Khyāl* composition encompasses all musical principles and serves as a model for the presentation of *Rāg*, which a *Khyāl* vocalist composes for his performance and as a musical expression for later oral transmission to the future generations. *Bandīś-s* constitute *Khyāl's* standard repertory, encompassing the musical expertise and understanding of *Khyāl* vocalists over many generations. *Bandīś-s* have frequently shown specific aspects of music grammar. The writings contain historical, folk, mythical, philosophical, and intellectual material. Of course, in an oral tradition, *Bandīś-s* change through time, and in different parts of the country, many diverse versions of the same composition are shared by the many traditions. *Khyāl's* essays provide interesting biographical components for composers as well as their benefactors, as well as some additional historical and half-historical facts about their social structure. *Khyāl Bandīś-s* is loaded with various forms of *rasa*, such as *Pada-s*, which are composed with full of *Rasa* such as *srngāra, vīra, karunā rasa*. Some compositions contain the components of devotion and spirituality—some Khyāl. Bandīś-s are sung during specific seasons - spring, rainy, *etc*. In addition to their obvious literary and linguistic excellence, Khyāl Bandīś-s are written in a range of languages. Some Khyāl Bandīś-s are sung during specific seasons - spring, rainy, *etc*. In addition to their obvious literary and linguistic excellence, Khyāl Bandīś-s are written in a range of languages.

- The compositions of Sadāraṇga are oriented to human sentiments like joy, sorrow and reconciliation. Romanticism is the subject manifested in various *Bandīś*.

*Rāg: Bhīmpalāsī   Tāl: TīnTāl    Laya: Madhyalaya*

*Rāg: Bhīmpalāsī Tāl: Tīntāl    Laya: Madhyalaya*

*Sthāyī: Gore mukhson more mana bhāve lukchupa darasan atahī suhāve.*

*Antarā: Nayana mriga sama ćandramukhī badan kamala ata sadāraṅg mana ćanddave.*

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This *Bandīś Sadāraṇga* describes a gorgeous woman. The poet is captivated by the poet's tempting glances at her fair face, doe-eyes, and beautiful lips, which he compares to a lotus.

*Rāg: Bageśri   Tāl: TīnTāl   Laya: Madhyalaya*

*Sthāyī: Balmā mori tore saṅga lāgalī pīta.*

*Antarā: Ghara āṅganā nā kaćhu nāhin bhāve, hitwā mitwā sadāraṅgīle, ghara āyilo dekhiye pīta kī rīta*

This is a prominent composition in Rāg Bageshree. A woman who is awaiting the return of her husband muses that her hearth and home are empty without him. Sadāraṇga's composition, in which he describes the beauty of a woman, is included here. The poet compares her fair face, doe-eyed eyes, and lovely mouth to a lotus, and he is enamored by the tempting glimpses.

*Rāg: Miyān kī sāraṅg   Tāl: Tīntāl   Laya: Madhyalaya*

*Sthāyī: Ae palakan lāgī rahī morī ankhiyān piyā bin.*

*Antarā: Ekto 'raṅgīle' videś  mein cchāye, abahūn bhejī ekahūn patiyā.*

*Rāg: Gorakh kalyān (Paṅchamsahit) Tāl: Tilwāḍā   Laya: Vilambit*

*Sthāyī: Dhan dhan bhāga jāge ho gorī tore naiin salone madabhare piyā pyāre.*

*Antarā: Abaki bera mohe jāne de sadāraṅg madabhare piyā pyāre.*

*Rāg: Bihāg   Tāl: Tilwāḍā   Laya: Vilambit*

*Sthāyī: Kaiise sukha sove  nīndariyā śyāma surat chit chaḍi.*

*Antarā: Soche soche sadāraṅg okalāwe yā bidha gāṇṭh parī.*

- Some *Bandīś-s* in *khyāl-s* is based on *Vaishnava* themes which include praises of *Krṣṇa* and description of his past times with the *Gopi-s.*

*Sthāyī: Ae gokula gānva ke ćhorā re barasāne kī nāra re.*

*Antarā: Ina do una mana mile moha layo*

   *haii bhaī sadāraṅg nehāra re.*

*Rāg: Bilāskhānī todī   Tāl: Ektāl   Laya: Vilambit*

*Sthāyī: Nīke ghungarīyā ṭumkata chāla chalata haii.*

*Antarā: Sunata sātha jiyā bekala hota sadāraṅg lehon balaiiyā.*

- Sometimes devotional emotion is also manifested in his composition.

*Rāg- Darvari kānaḍā*

   *Tumsa nehin karim Rahim*

    *Hakim parvardigār*

*Rāg- Shankarā*

   *Adi Mahādev bin bajāye*

   *Pāyi niyamat piyā sadāraṅg kon*

- *Bandīś-s* refer to musical Terminology

*Rāg: Śivamata Bhairav   Tāl: TīnTāl   Laya: Madhyalaya*

*Sthāyī: Tāl-suran kī sewā*

   *kara ho gunijana kī.*

*Antarā: Sapta surana ke bheda*

   *bakhāne sadāraṅg kahata sāchī.*

*Rāg: Mārwā   Tāl: Tīntāl    Laya: Madhyalaya*

*Sthāyī: Sughara sughara baiiţhe saba gunijana,*

   *dekho guna kī rīta anokhī.*

*Antarā: Sapta surana so guna ko gāve,*

   *unanćāsa kūţa tāna sunāve,*

   *sadāraṅg rījhata saba mana ko.*

- Bandīś-s are sung in particular seasons – rainy

   *Rāg: Sūra Malhāra    Tāl: Tilwāḍā   Laya: Vilambit*

   *Sthāyī: Ye garajata āye bādala*

   *kāle atahī sukha pāye.*

   *Antarā: Garaja garaja chahūn ore barasa rahe*

   *tabahī sadāraṅg bahut sukha pāye.*

   *Rāg: Megh Malhār (Dusrā Prakār)   Tāl: JhapTāl   Laya: Madhyalaya*

   *Sthāyī: Garje ghaţā ghana kāre rī kāre,*

   *pāwas rūt āyī, dulha na mana bhāye.*

   *Antarā: Raiin andherī, bijarī darāve,*

   *sadāraṅgīle maṅmadasā, piyā ghara nāhin.*

   *Rāg: Malhāra  Tāl: TīnTāl*

   *Sthāyī: Bolare paiiyarā aba Ghana garaje, aba Ghana garaje.*

   *Antarā: Ūna Ūna kara āyī badariyā barasana lāgī sadāraṅgīle*

   *meharawā dāminī sī kanda ćanda morā jiyarā laraje.*

- *Bandīś-s* are sung in particular seasons – spring

   *Rāg: Hinddola  Tāl: TīnTāl*

   *Sthāyī: Ćanaka buṅda pari lo re balamā,*

   *ćalo huma tuma mila khele basanta.*

   *Antarā: Gawana karibe ki ye rūta nahin,*

   *sadāraṅg ki gala sānći māna le*

- Many *bandīś-s* refers to metaphysical themes

   *Rāg: Desī    Tāl: TīnTāl*

   *Sthāyī: Sānch kaho tuma sānche pyāre*

   *rabanu jo tumre mana jānche.*

   *Antarā: Sānche ke sānch mein jhuţe nā samāye*

   *kahata sadāraṅg sānch ko kahā ānche*

- Some *Bandīśh-s* are about kings and noblemen.

   *Rāg -Shaṇkarā Tāl- Tritāl*

   *Sthāyī- Kino re karatār mahāvali auraṇgajeb*

   *bhaiyo tope puro partāp*

   *Antarā- āp bali tapa bali naukhaṇda mahābali*

   *Sadāraṇg chado partāp*

- In this Bandīśh author has written on the glory of Auaṅgzeb

  *Rāg -Purvī  Tāl -Ektāl*

  *Sthāyī- Sultān nizāmmūddin  ayo māi*

       *ghar mere ghar mere*

  *Antarā-  āj Suhāg ki rāt e*

       *sadāraṇg nyāmata ayo mere*

- In this Bandīśh author has written on the praise of Nizāmmūddin:

  *Rāg: Mālkauns Tāl: Ektāl    Laya: Vilambit*

  *Sthāyī: Paga lāgan de mahārāja kunwara.*

  *Antarā: Sadāraṅgīle pītamune pāwana de.*

In this Bandīśh author has written in praise of Mahammad Shah.


## 11. The language used in *khyāl bandīś-s*

Braj language received greater literary recognition, embraced it as one of the royal court's languages, and liked creating poems in it. It is frequently mystical in relating to people's spiritual unity with God. This characteristic may be seen in a lot of traditional Northern Indian literature. Its literary tradition celebrates Lord Krishna. The Braj region has a rich heritage, and the medium was mostly used as a literary vehicle for poets.

*Bandīś in Braj language:*

*Rāg: Śahānā Kānaḍā    Tāl: JhapTāl    Laya: Madhyalaya*

*Sthāyī: More āye kunwara kanhāyī,*

     *Chandra ki jyota malin bhayī.*

*Antarā: Nanda ko lalā kāro, jaga ujiyāro,*

     *sadāraṅg chaba dikhalāyī,*

     *Chandra kī jyota malina bhayī.*

*Awadhī* is an Indo-Aryan language spoken in the northern region of India. The name Awadh is associated with Ayodha, a historic city that is revered as the birthplace of the Hindu Lord Rām. It was widely used as a literary vehicle, along with Braj Bhasha, of Hindustan in the nineteenth century. From the 14th century onwards, Awadhi became the preferred literary language of the Eastern Sufi-s. Awadhi appeared as a significant component in the works of Bhakti saints such as Kabir. Bandīś in Avdhī language.

*Rāg: Bhīmpalāsī    Tāl: TīnTāl    Laya: Madhyalaya*

*Sthāyī: Jā jā re apane mandirwā,*

     *suna pāvegi sāsa nanadiyā.*

*Antarā: Suna ho sadāraṅg tumako ćāhat haiin,*

     *kyā tuma humako ćhagana diyā.*

*Rajasthāni* is an Indo-Aryan language spoken in western India. Most importantly, it is made up of numerous dialects, the majority of which are centred in Rajasthan. Then, to form Rajasthan, various princely states joined. This resulted in the development of different dialects spoken by the people. In 1908, a scholar named George Abraham Grierson invented the term "Rajasthāni" to refer to the state's language, which its many dialects had previously represented.

*Bandīś* in Rajasthāni language

*Rāg: Deśī    Tāl: TīnTāl    Laya: Madhyalaya*

*Sthāyī: Mhāre dwere āvojī āvojī mahārājā*

   *jīthā huṅto thārī ṭera kareśā jītha.*

*Antarā: Pichli bāta tuma humse nā karo*

   *sadāraṅg rūddī rūddī bīna bajāvo jīthā.*

*Punjābī* is an Indo-Aryan language spoken by Punjābī people and indigenous to Pakistan and India's Punjab region. Punjābī sikh-s in India employ *gurumukhi*, a script of the Bramhic family with official recognition in the state of Punjab.Punjābī Muslims in Pakistan use shahmukhi, a version of the Perso Arobic script closely connected to the Urdu alphabet. Devnagari script was preferred by the Punjābī language in India.

*Bandīś* in Panjābi language.

 *Rāg: Hamīr  Tāl: Ektāl   Laya: Druta*

 *Sthāyī: Tenddere kāran menddere yāra*

       *āvī tapa diśe kandi tenddere bhānun.*

 *Antarā: Ramalī kamalī firandi sadāraṅg tumare*

       *milāwana tenddere kārana menddere yāra.*

An analysis of *bandīś-s* of Sadāraṅg to its literary content is as follows:

- *Bandīś-s* are composed with full of *Rasa* such as *srngāra*, *vīra, karunā rasa*, and devotional and spiritual elements.

- Some *Bandīś-s* are sung in particular seasons – spring and rainy.

- *Bandīś-s* are composed in different languages. Besides their obvious literary and linguistic value, it provides important information on the socio-religious background, particularly the Hindu Muslim culture of the Mughal period, with Hindu artists employed in Muslim courts and vice versa.

- *Bandīś-s* of  *Sadāraṇga* give some interesting biographical elements on composers as well as their patrons and some more general historical and semi-historical formations on the social set-up; they are often a valuable source of knowledge of medieval culture once they have collaborated with other authentic pieces of evidence.

## 12. An analysis of *bandīś*

*Raag Bhimpalasi* is passionate and longing-filled, Figure 11. It is typically performed in the late afternoon hours, up to sunset. This *raga* has its origin in *Kafi Thāt*. It has ma as its *vādī* (most important note) and Sa as its *samvādī* (second most important note). The *aroh* and *avaroh* (ascending and descending scales) of *Raag Bhīmpalāsī* are as follows:-

      *Āroha* (ascending) - <u>Ni</u> Sa <u>Ga</u> Ma Pa Ni  Ṡa

      *Avaroh* (descending) -Ṡa <u>Ni</u> Dha Pa Ma <u>Ga</u> Re Sa

*Sthāyī: Jā jā re apane mandirwā,*

      *suna pāvegi sāsa nanadiyā.*

 *Antarā: Suna ho sadāraṅg tumako ćāhat haiin,*

      *kyā tuma humako ćhagana diyā*

*Bandīś* in Avdhī language. *Bandīś* is a composition about a newlywed bride who wants to spend time with her spouse but is afraid of being seen with him because of her in-laws' curiosity. To avoid her mother-in-law and sisters-in-law noticing or observing, she begs her husband to stop trailing her in this handwritten note.

**Bhīmpalāsī – Tīntāl (Madhyalaya)**

**Sthāyī**

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 |
|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|
| Dha | Dhin | Dhin | Dha | Dha | Dhin | Dhin | Dha | Dha | Tin | Tin | Ta | Ta | Dhin | Dhin | Dha |
| X | | | | 2 | | | | 0 | | | | 3 | | | |
| | | | | | | Ma | - | Ma | - | | | | | | |
| | | | | | | Pa | | Ga | | Re | Sa | Re | Ni | Sa | - |
| | | | | | | Jā | S | jā | S | re | S | a | pa | ne | S |
| Ni | | | | | | | | Ma | Ma | | | | | | |
| Sa | - | Ma | Ma | Ma | - | Ni | Pa | Ga | Ga | Re | Sa | Re | Ni | Sa | - |
| maṅ | S | dī | ra | va | S | jā | S | jā | S | re | S | a | pa | ne | S |
| Ni | - | Sa | | | | Ma | | Ma | | | | | | | |
| Sa | | Ma | Ma | Ma | - | Ga | Ma | Pa | Ni | Sa | Ga | Re | - | Sa | - |
| | | | | Ma | | | | | | | | | | | |
| maṇ | S | di | Ra | vā | S | su | na | pā | s | ve | S | gī | | sā | S |
| Re | Ni | Sa | Pa | Ga | - | Pa | - | | | | | | | | |
| sa | na | na | di | yā | S | Jā | S | | | | | | | | |

**Antarā**

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 |
|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|
| Dha | Dhin | Dhin | Dha | Dha | Dhin | Dhin | Dha | Dha | Tin | Tin | Ta | Ta | Dhin | Dhin | Dha |
| X | | | | 2 | | | | 0 | | | | 3 | | | |
| | | | | | | | | Pa | Pa | Pa | Ma | Pa | - | Ma | Ma |
| | | | | | | | | Su | na | ho | sa | dā | S | Ga | ga |
| | | | | | | | | Śa | Śa | | | | | raṇ | |
| | | Śa | Śa | | | | | | | | | | | | |
| Pa | Pa | Ni | Ni | Śa | Śa | Śa | - | Ni | Ni | Śa | Ġa | Ṙe | Ṙe | Śa | - |
| tu | ma | ko | Cā | ha | Ta | he | S | kyā | S | tu | ma | ha | ma | ko | S |
| | | | | | | | | Ma | Ma | | | | | | |
| Ni | Ni | Śa | Śa | Pa | Ma | Ni | Pa | Ga | Ga | Ṙe | Sa | N | Sa | - | |
| Cha | Ġa | na | di | yā | S | Jā | S | Jā | S | re | a | pa | ne | S | |

**Fig. 11.** Raag Bhimpalasi

## 13. Conclusion

A composition like a mirror reflects a complete picture of an *Rāg*. It reveals and also retains its characteristics, such as its ascending and descending notes, its dominating notes, other sub-dominant notes, its intricacies, and its special combination of notes, i.e., *svara-sañgati*. The different *Bandīś-s* in an *Rāg* highlight the different aspects and shades in which it can be rendered. Many song texts are available in the form of collections of *Bandīś-s* in Persian, Sanskrit, and regional texts. The various research work to be done in the field of music is urgently required for the analytical study of song-texts sung in a different form of vocal music, including lyrical, aesthetical, and philosophical analysis of song-text. It will be a great contribution to the field of Indian music.

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